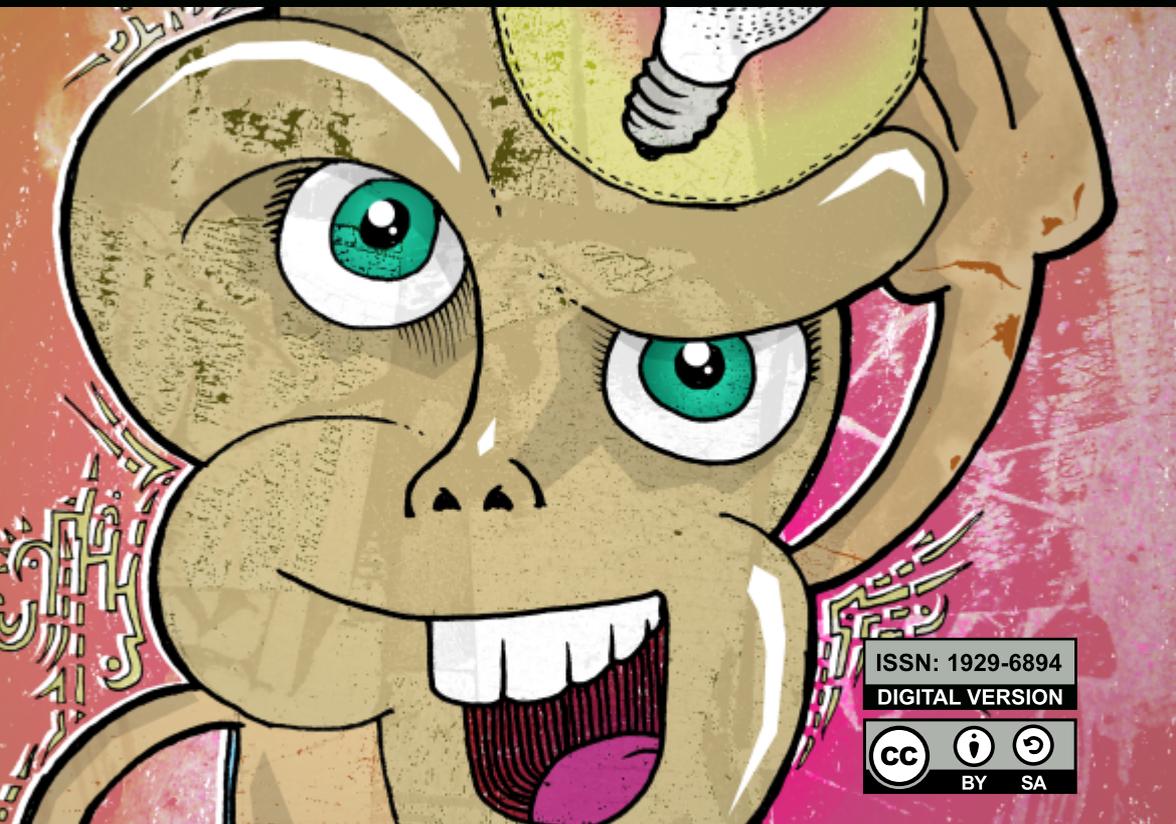


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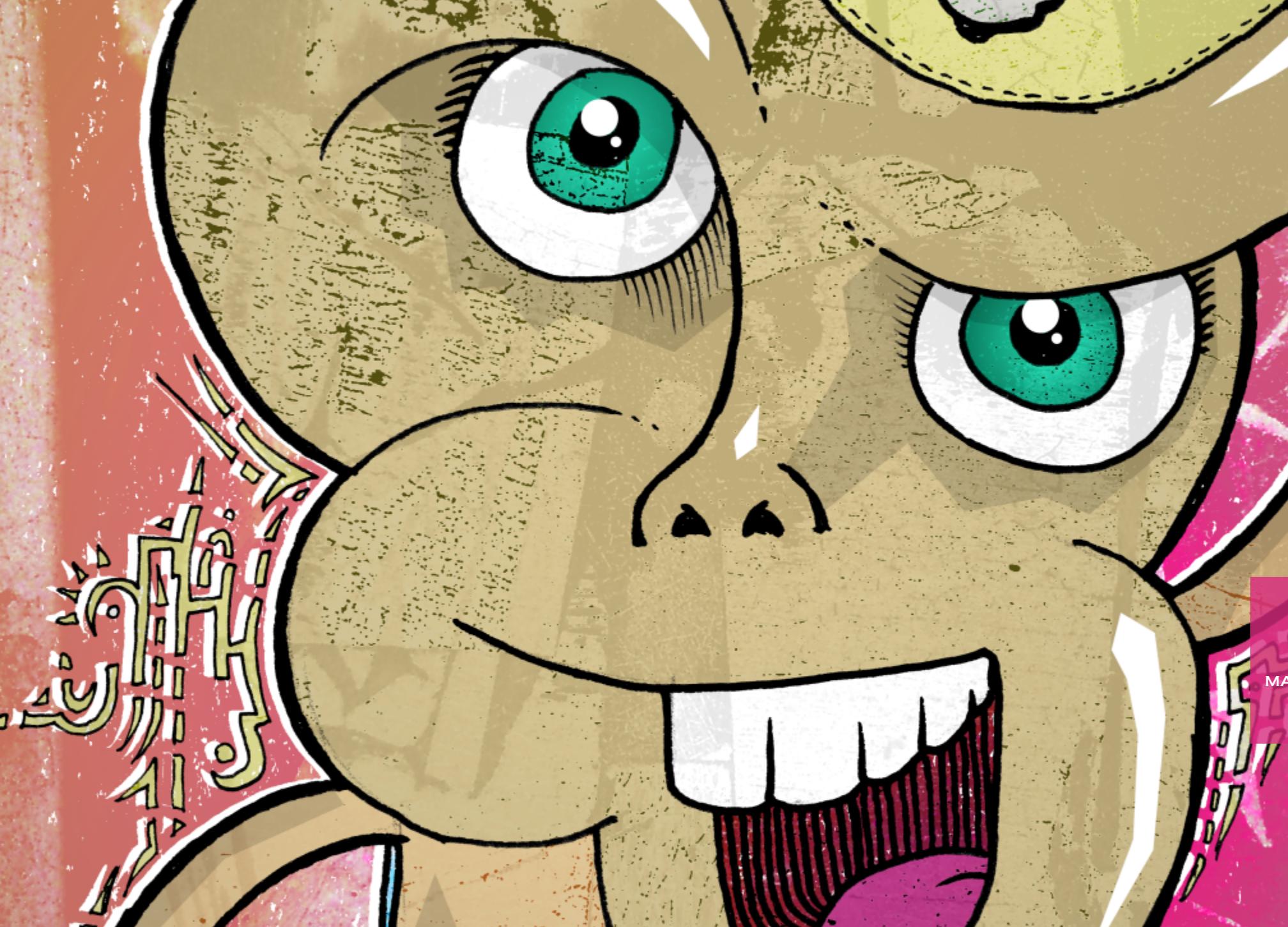
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GALLERY

MASTER CLASS TUTORIAL: DIGITALLY COLORING
QUASI-MODE BY MARTÍN ESCHOYEZ



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Issue 12 features an article called "Digitally Coloring Quasi-mode" that was written by Martín Eschoyez and edited by Debi Dalio. In this multi-page tutorial, Martín explains one of his techniques that gives life to hand-drawn graphics. Martín started by sketching something that finally turned into this big eyed character with a dinosaur tail. It is amazing what one can create by combining a hand-drawn sketch with digital post processing using open source and free GIMP.

I believe this is the last content edited by Debi Dalio for GIMP Magazine. Again, we would like to sincerely thank Debi for her amazing contributions to GIMP Magazine over the years.

At the time of writing this (late April), the Libre Graphics Meeting 2015 is right around the corner and I plan to attend to meet some amazing people from around the world who make open source graphics software happen. Without them none of this would be possible.

We are working on content for June, but it is not yet finalized and we may be forced to push this back until September. We plan to take July and August off in order to build new magazines for the fall and winter.

Richard is working on four magazines at this time, but we have no content beyond that. We seriously need your submissions in order to continue this magazine. Please submit at:
<http://gimpmagazine.org/submissions>

The team at GIMP Magazine proudly presents Issue #12. If you are not already doing so, please follow us on Twitter, Google+, Issuu, or by email subscription. Also, tell a friend about GIMP and GIMP Magazine and kindly tweet or blog about us to help spread the word.

Enjoy!



Cheers
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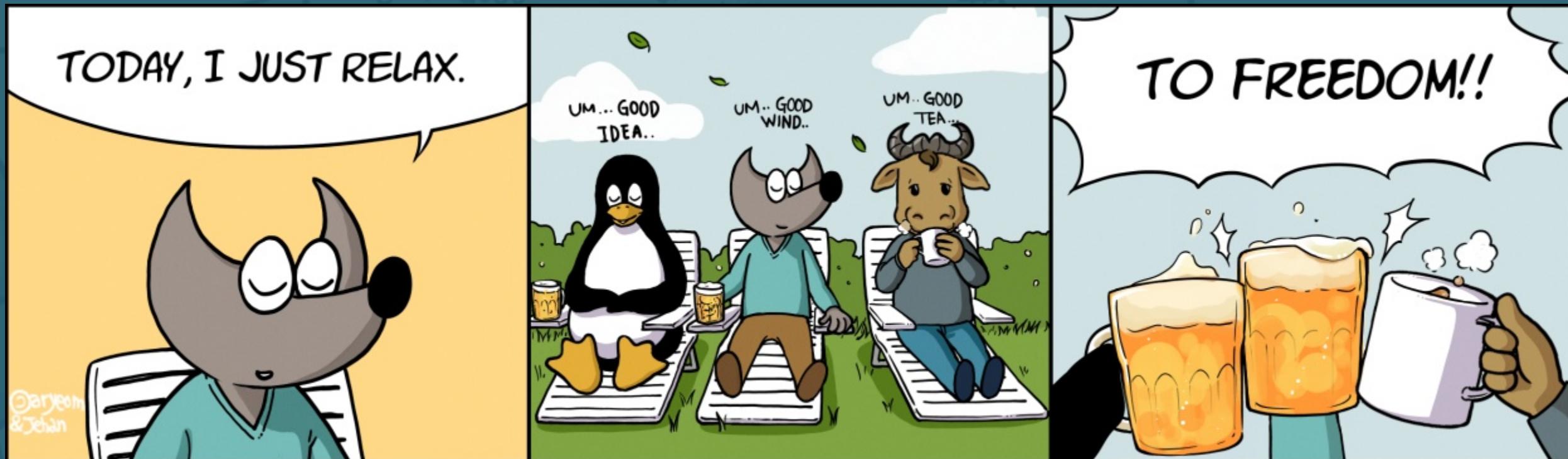
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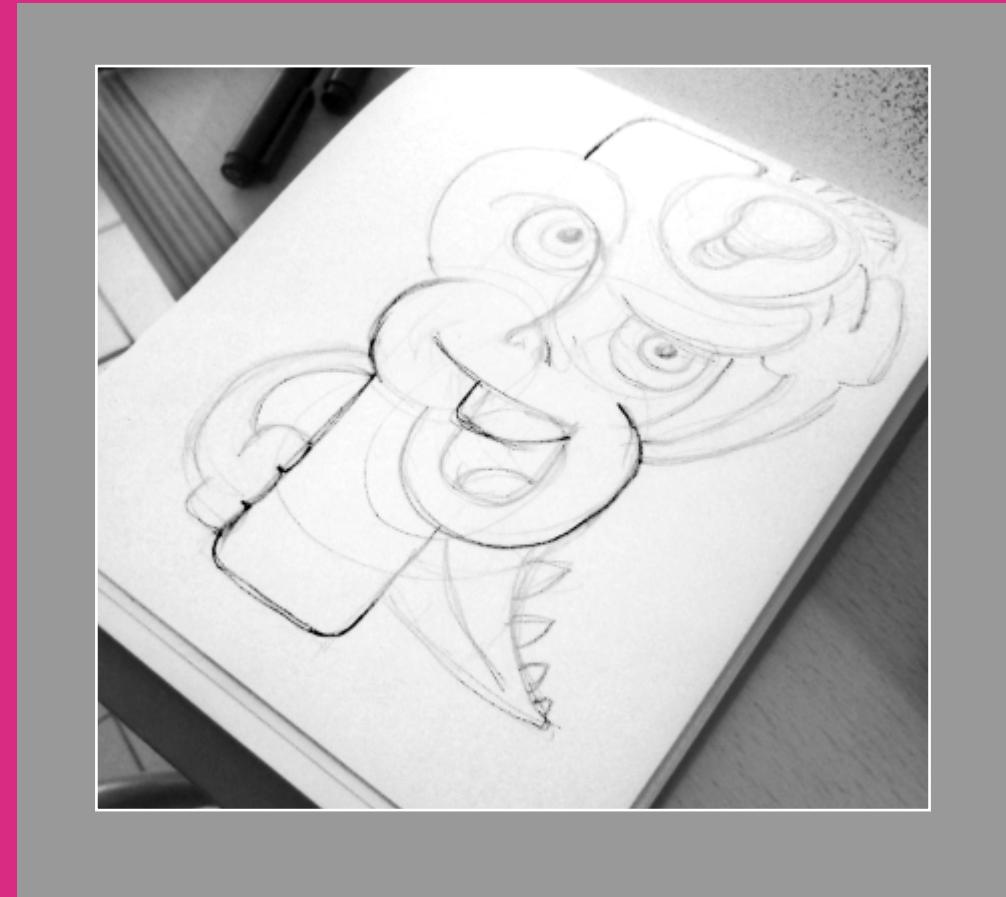
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DIGITALLY COLORING QUASI-MODE

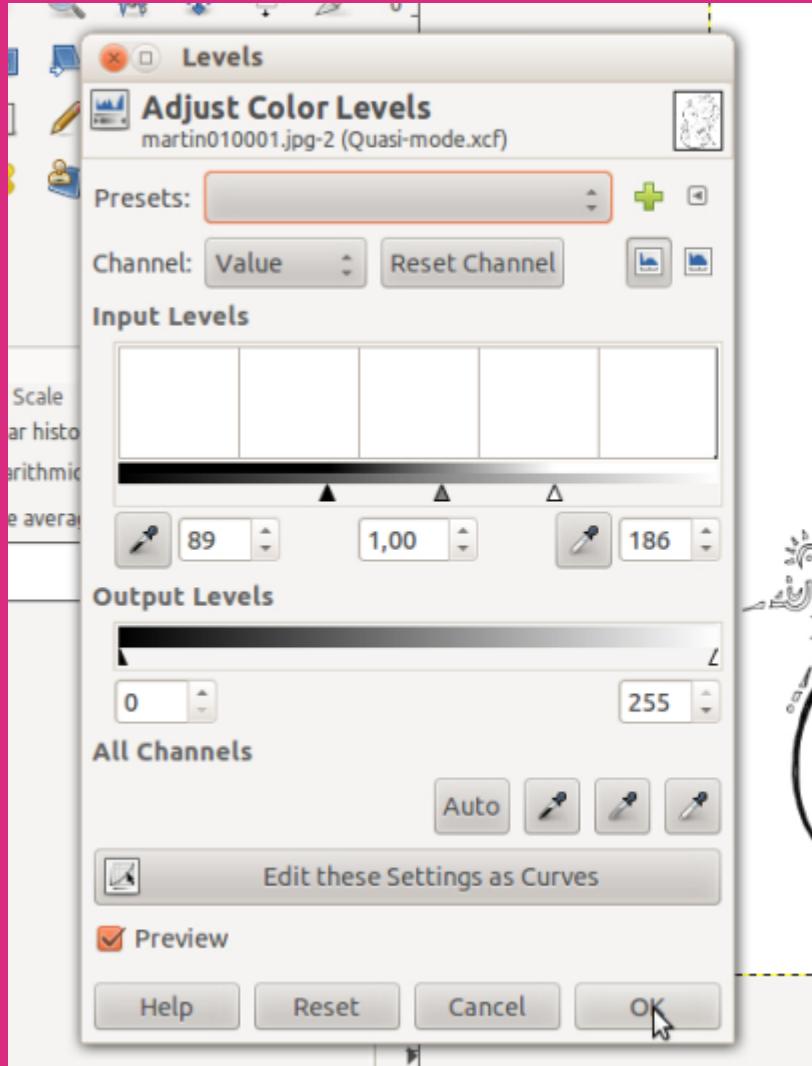
by Martín Eschoyez, edited by Debi Dalio

In this tutorial, I'll explain one of my techniques to give some life to my hand-drawn graphics. This one was made specially for GIMP Magazine, so I hope you like my little friend, whom I call Quasi-mode.

I started by sketching something that finally turned into this big eyed character with a dinosaur tail.

STEP 1 – SCAN THE DRAWING AND ADJUST THE CONTRAST

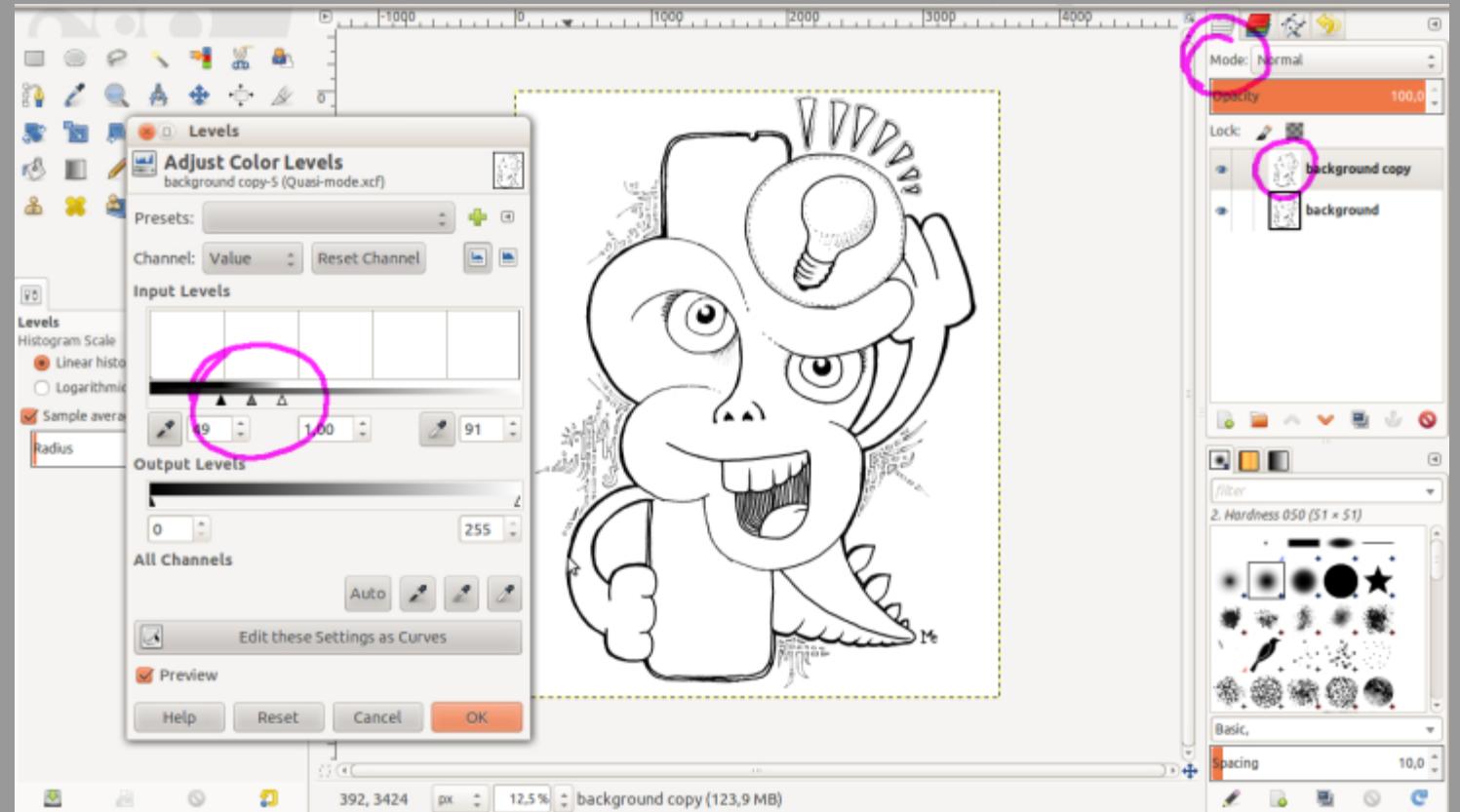
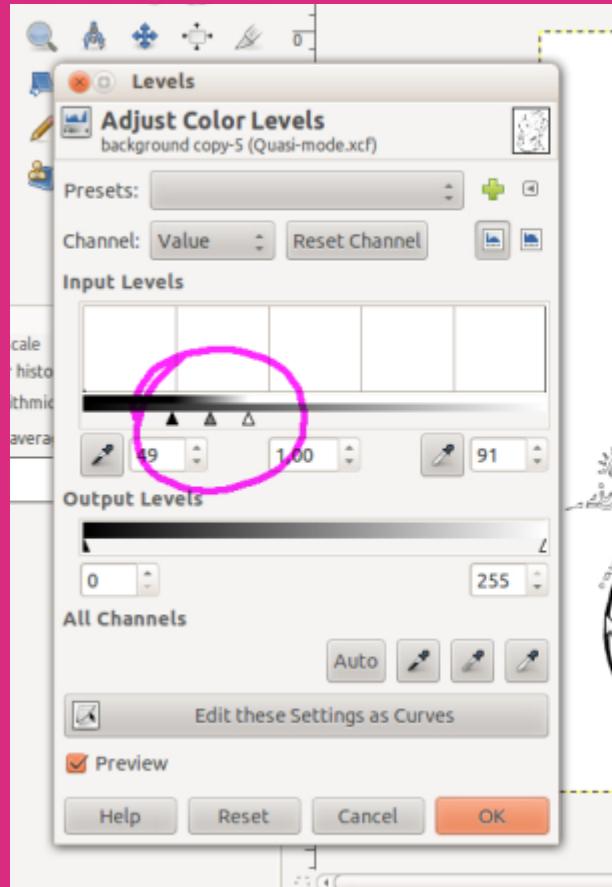
The first thing I did was to scan the drawing in grayscale, then open it in GIMP. For this kind of work I usually ink the original sketch with drawing pens of different sizes to get clean lines, then adjust the contrast in GIMP with Colors > Levels to get more definition of the black lines.



STEP 2 – CLOSE DISTINCT COLOR AREAS

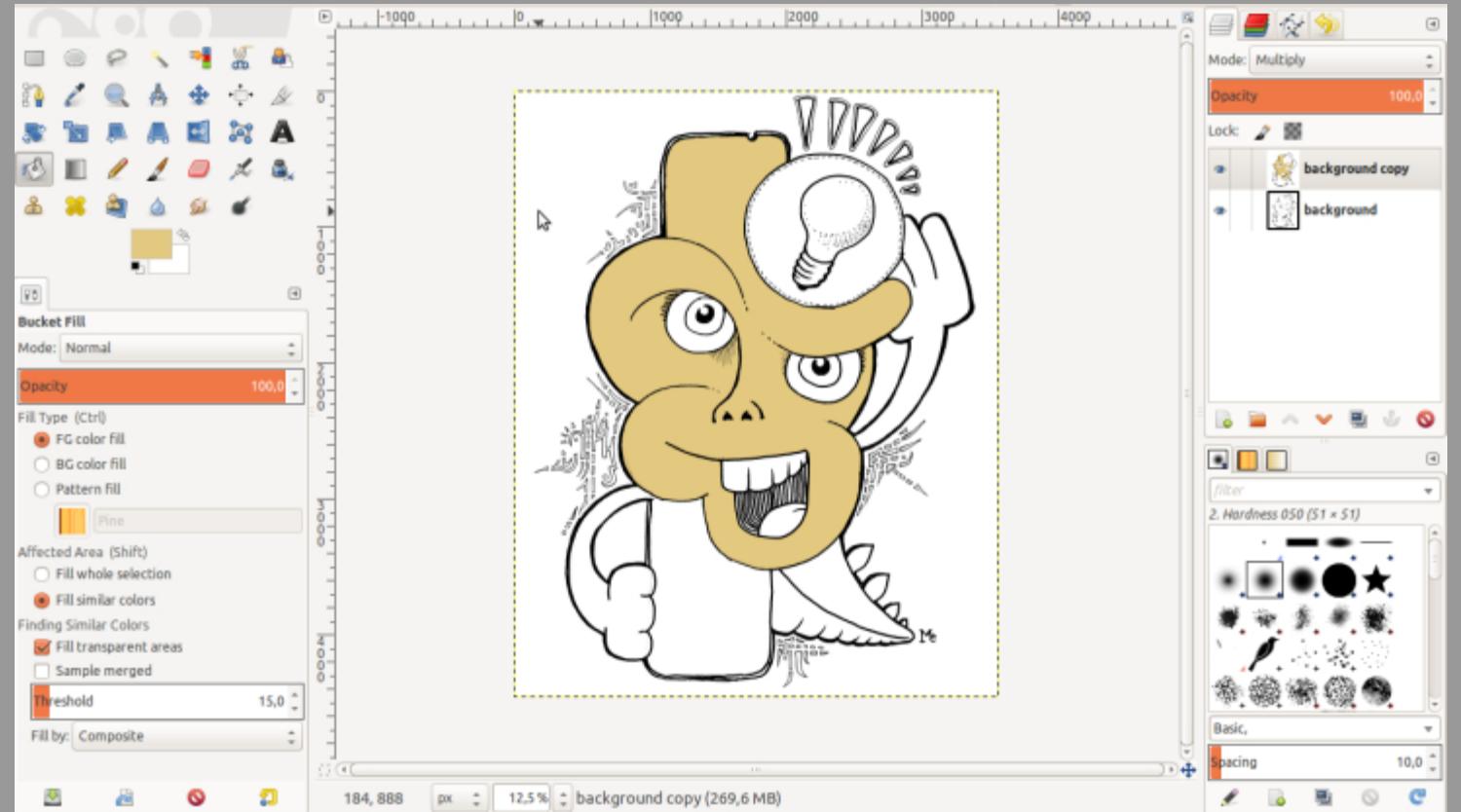
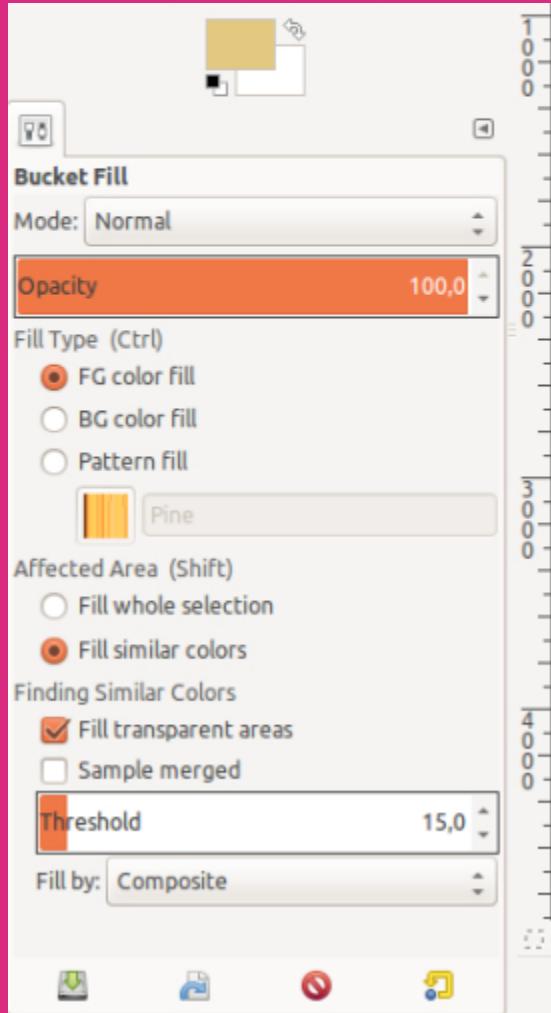
Next I created a copy of the background layer. This was where I planned to put some plain colors. For this task, I adjusted the levels of the new layer one more time to get thinner lines so the color areas would blend into the black original lines without unwanted white spaces. I changed the layer blend mode from Normal to Multiply.

Before I colored the drawing I checked the consistency of the black lines. The outlines of all areas that are to be colored differently must be closed to avoid having the color bleed from one area into another. For any areas that I didn't close when inking, I corrected them using the Pencil or Paintbrush tool and closed the gaps digitally.



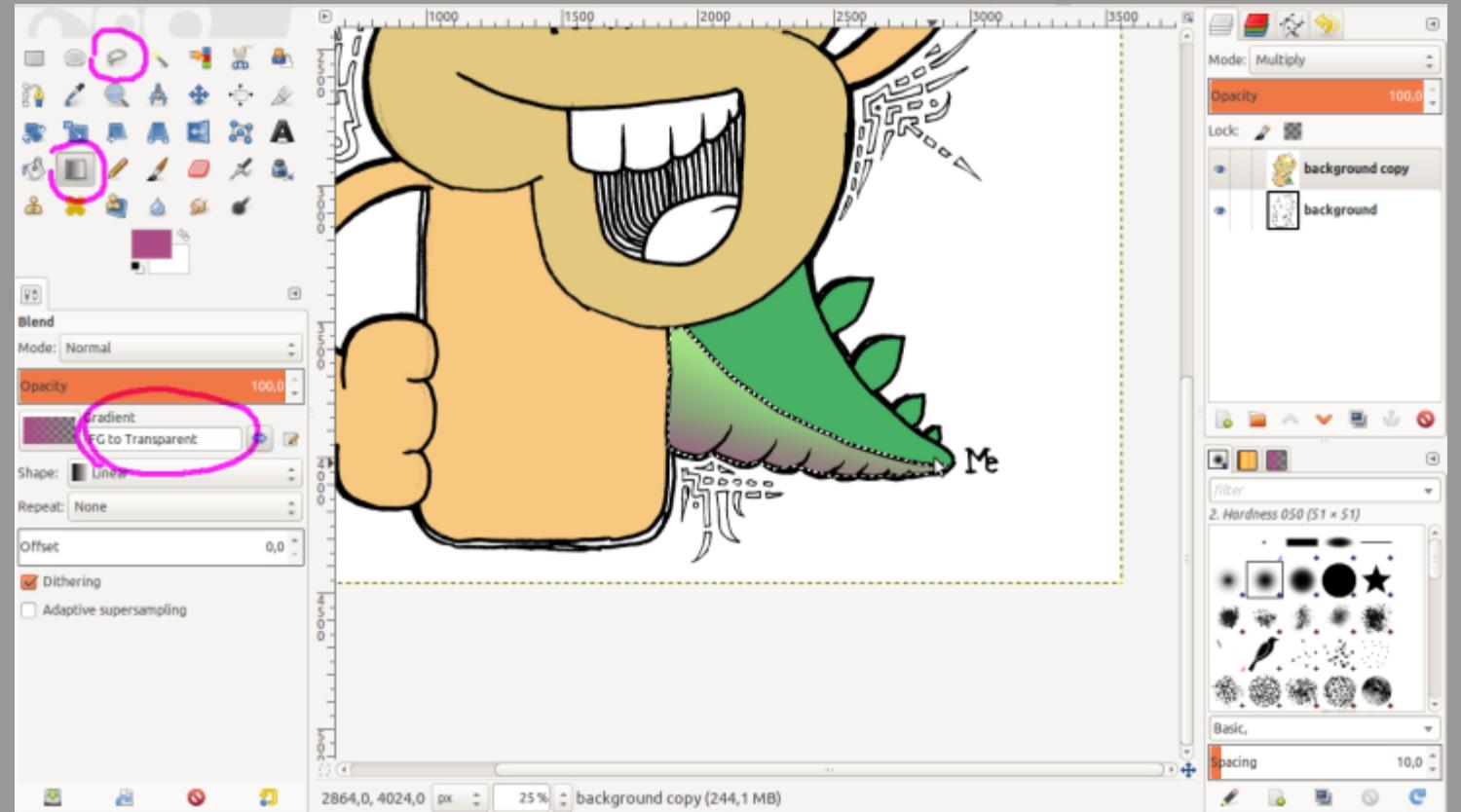
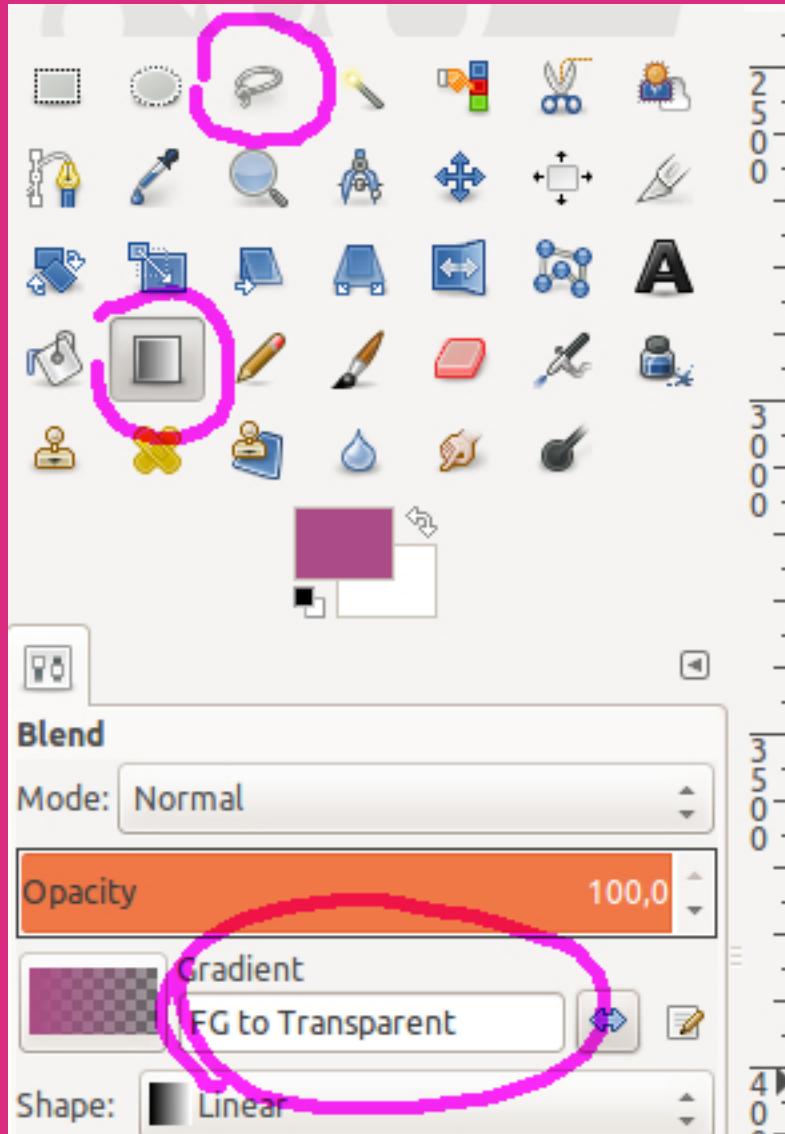
STEP 3 – APPLY THE BASIC COLORS

I changed the foreground color and used the Bucket Fill tool to paint the basic colors onto the drawing.



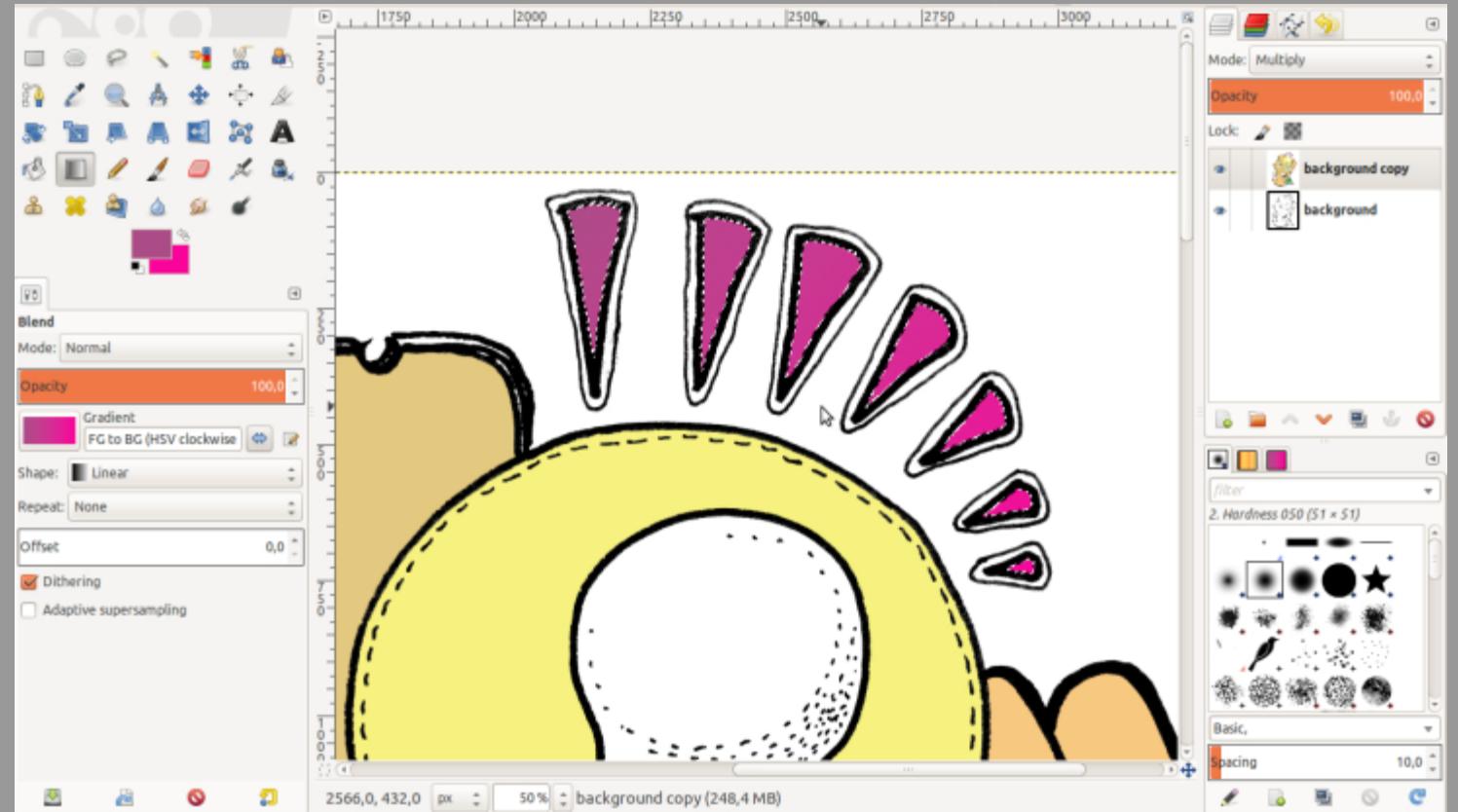
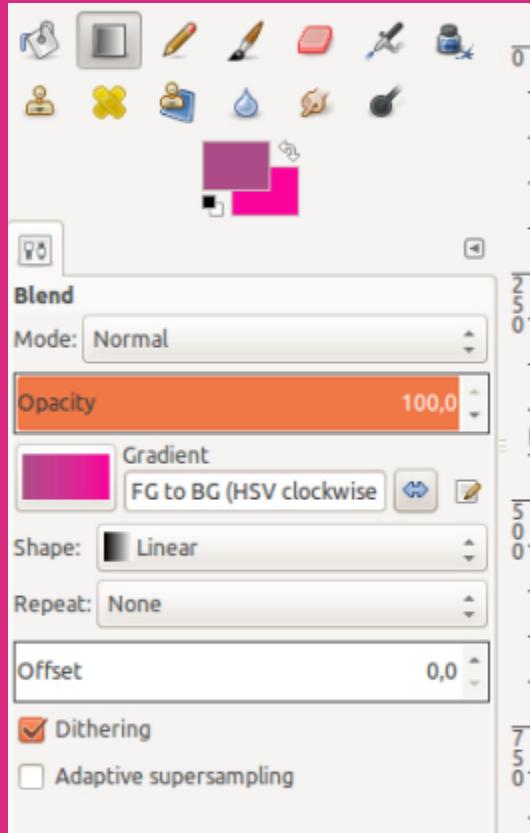
STEP 4 – BLEND COLORS IN SELECTED AREAS

When I wanted some grading or color blend, not just plain color, I used the Free Select tool to select an area. Then I used the Blend tool to add some interesting volumetric effect. Here I've chosen the Gradient option FG to Transparent to fill a purplish color over a previously filled green area.



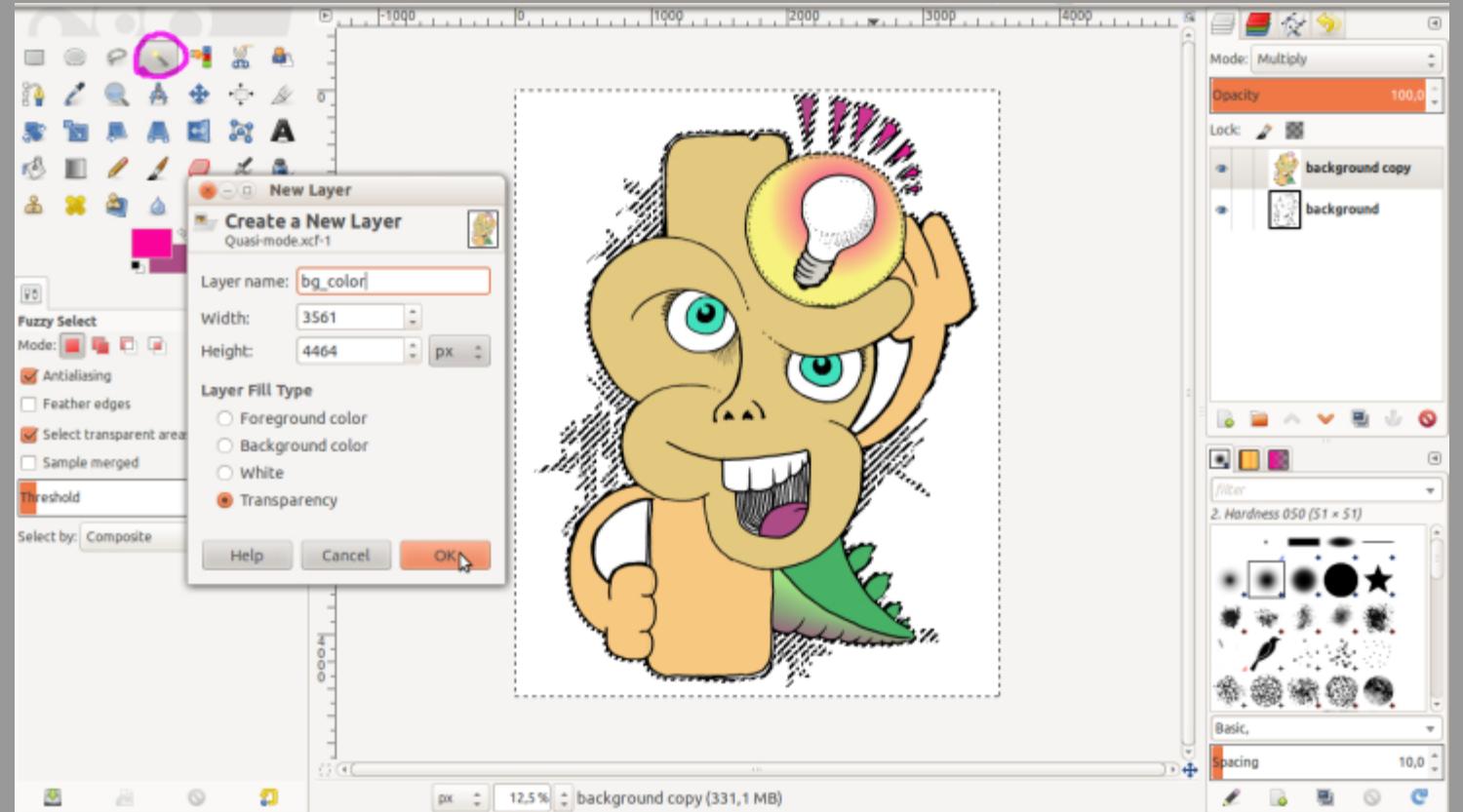
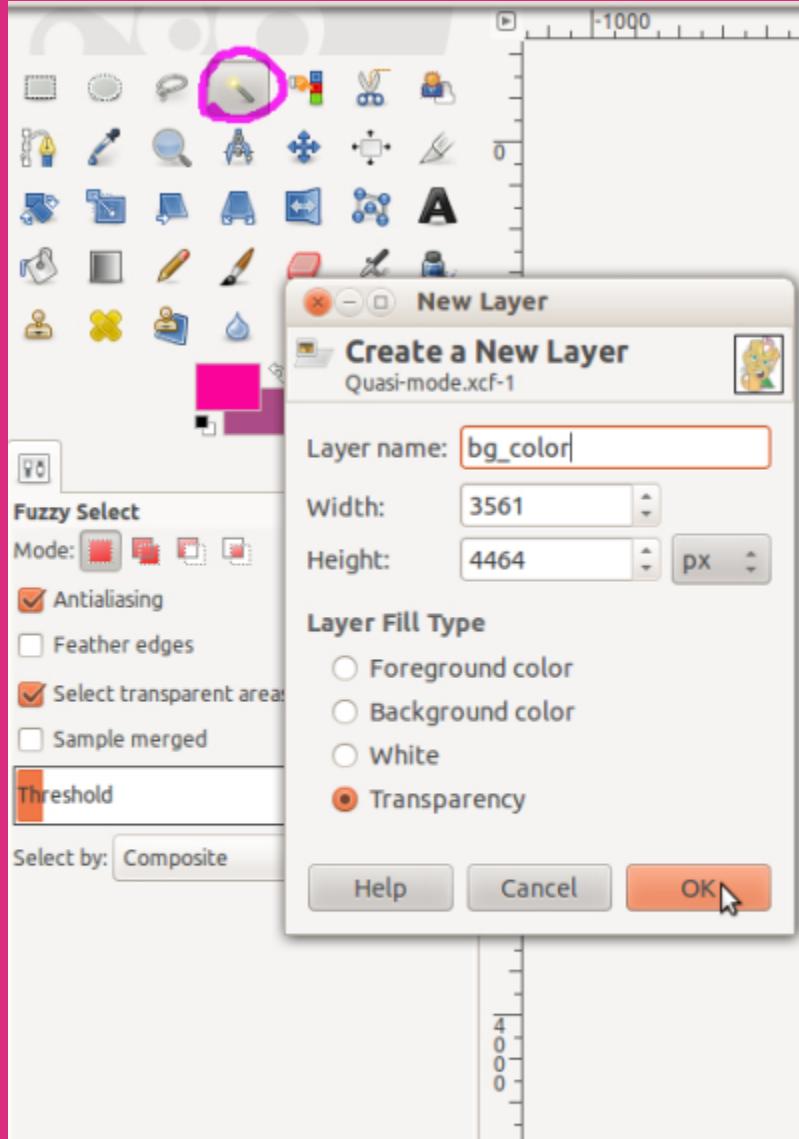
STEP 5 – SELECT MULTIPLE AREAS FOR BLENDING

Using the Fuzzy Select tool, I selected multiple areas to which to apply a color blend with the Blend tool. In this case I chose the gradient FG to BG (HSV clockwise hue), which creates a gradient from the foreground color to the background color. I swiped the blend from upper left to lower right over the selected areas.



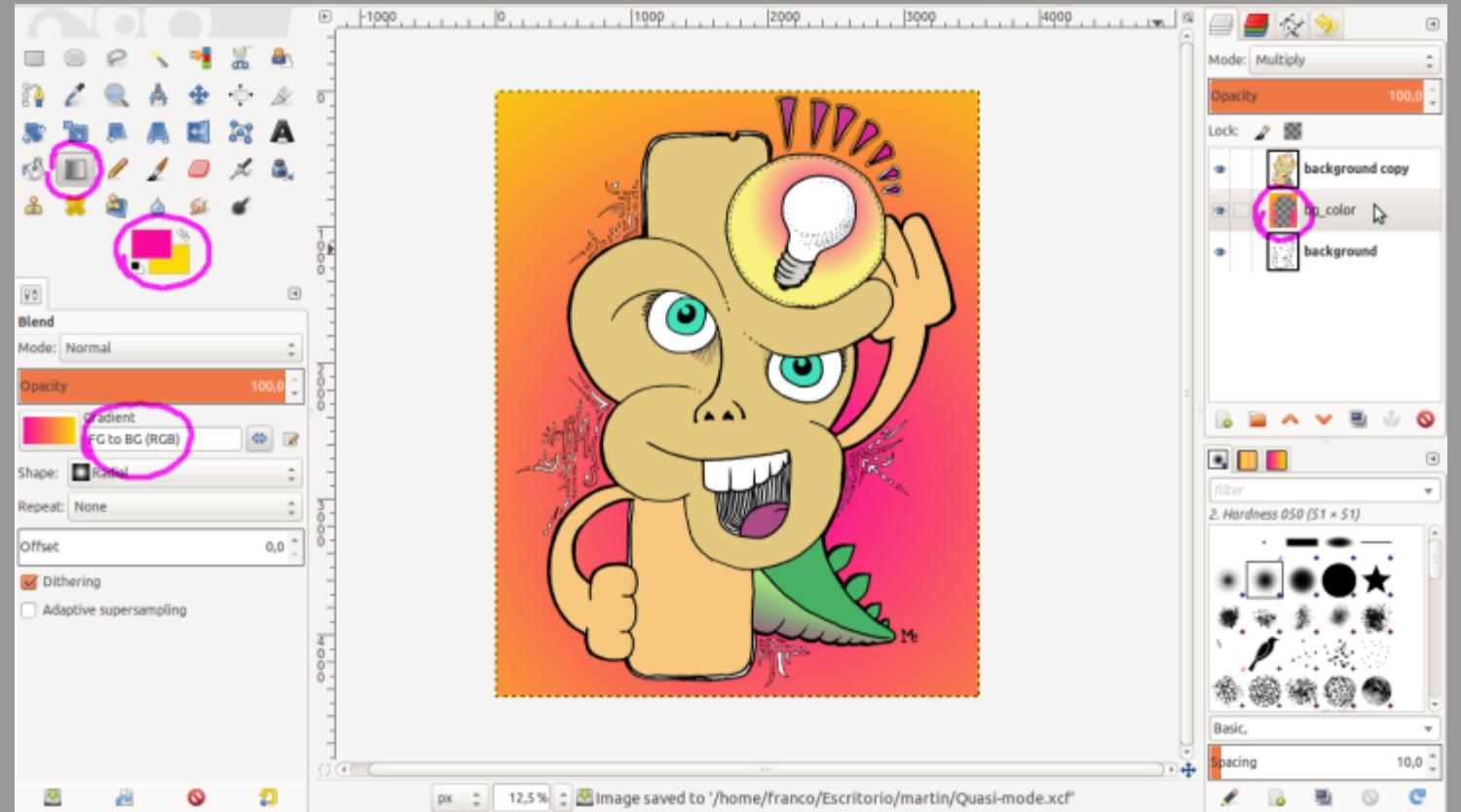
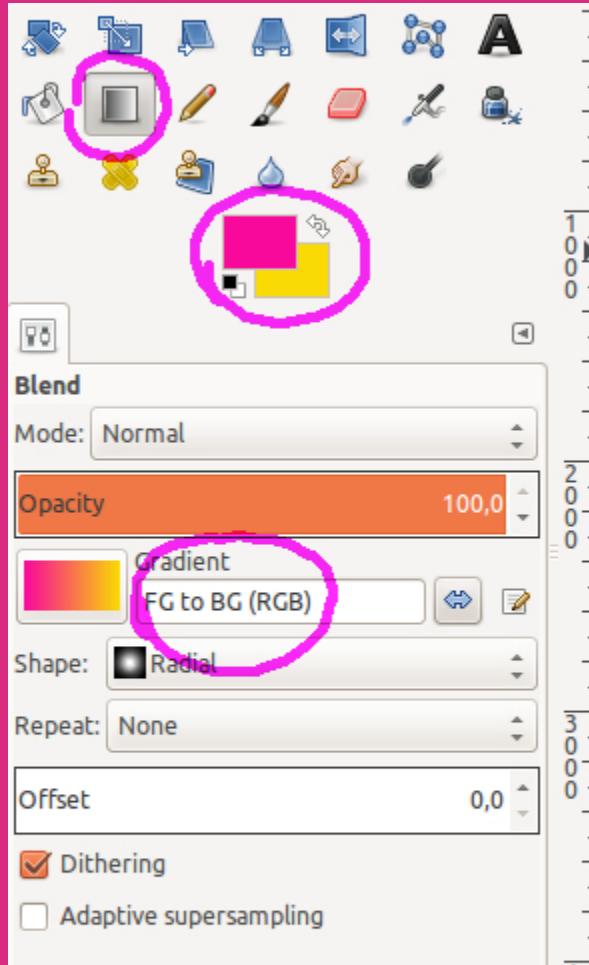
STEP 6 – CREATE A NEW LAYER FOR THE BACKGROUND

With the Fuzzy Select tool, I clicked in the outside background area around the character and, holding the Shift key down, selected the spaces inside the arms (which are part of the background too) to add them to the selection. Then I created a new layer and called it “bg_color”.



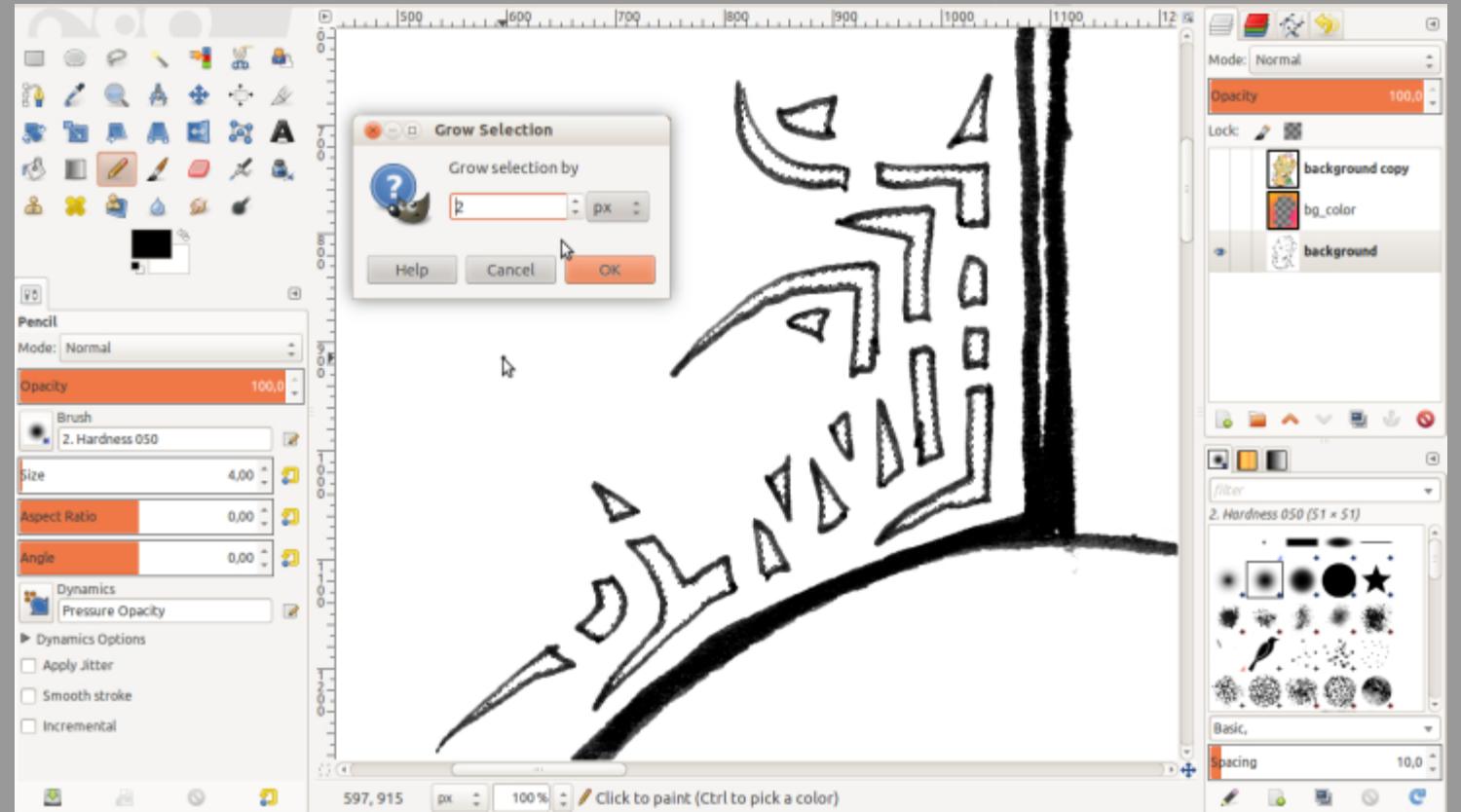
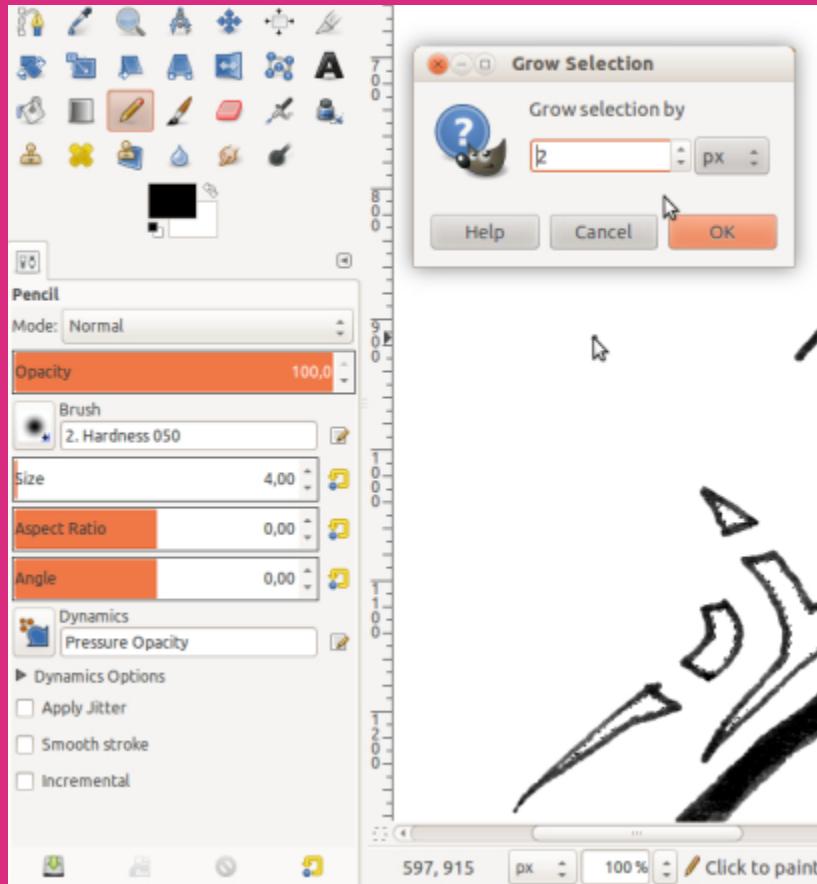
STEP 7 – COLOR THE BACKGROUND

Using the Blend tool with a radial foreground to background gradient, I added a great color to the background. I changed the layer mode to Multiply and positioned the layer in the middle of the other layers.



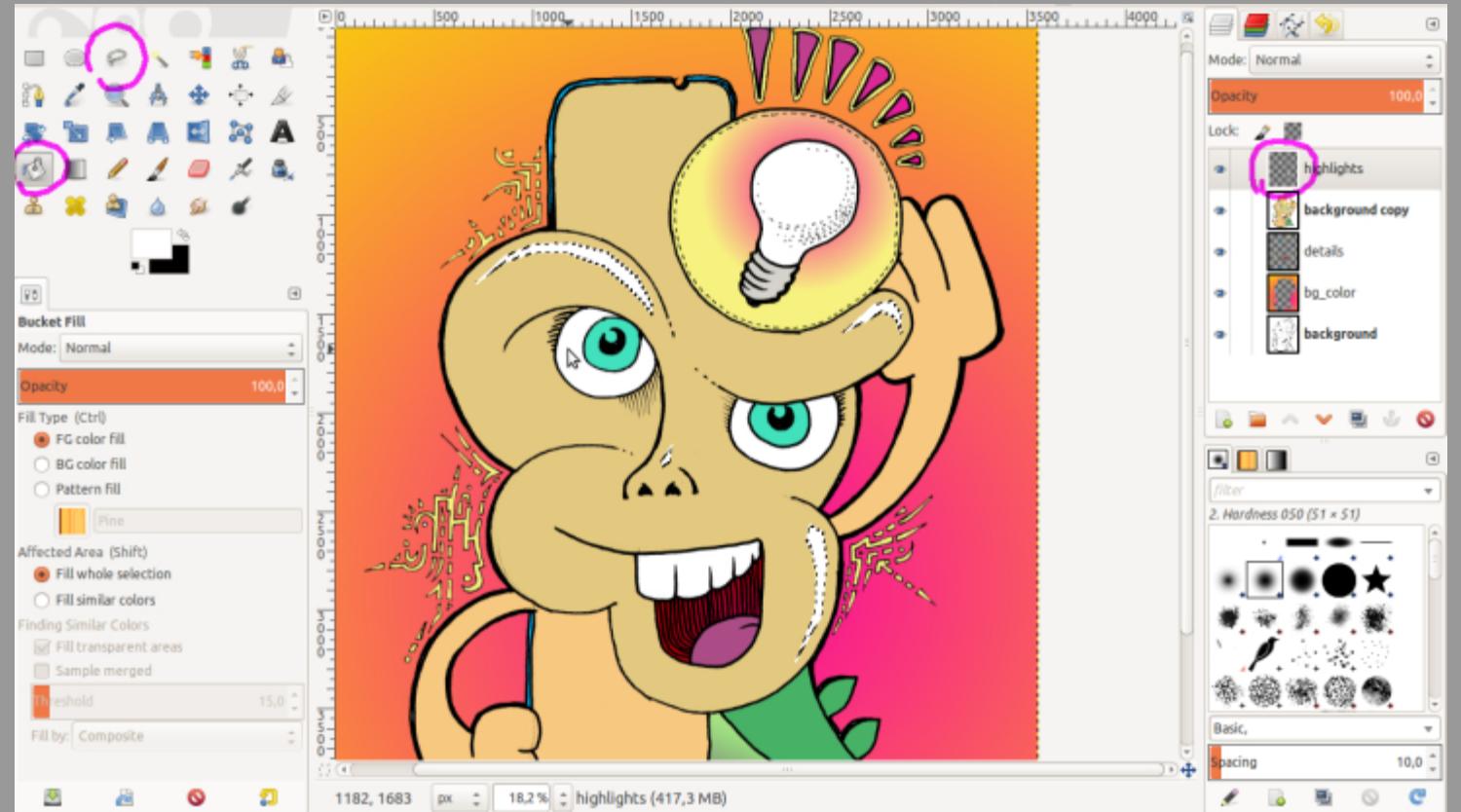
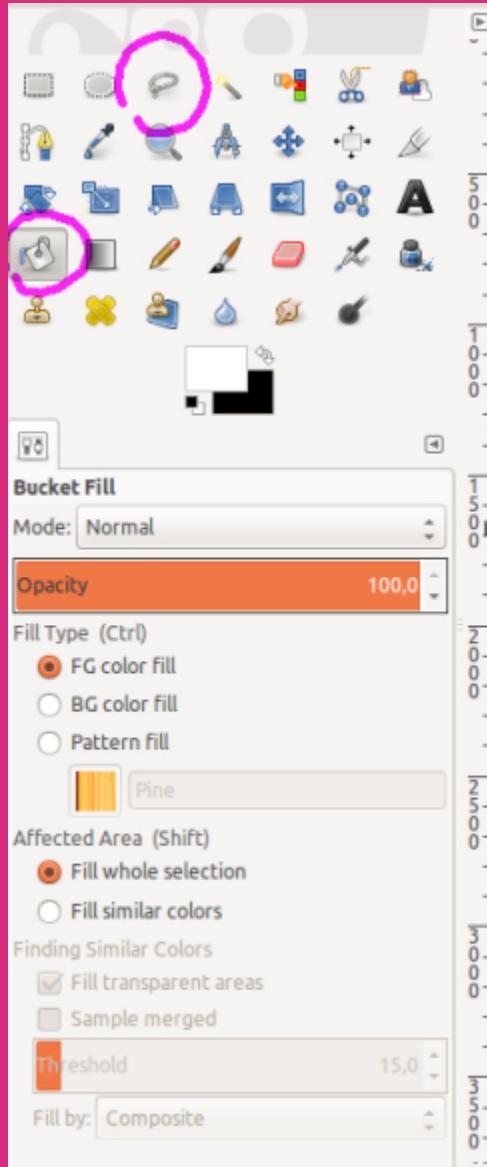
STEP 8 – COLOR THE DETAILS

With the Fuzzy Select tool set to Mode “Add to the current selection”, I clicked inside each of the little details. Then I chose Select > Grow and grew the selection by two pixels to make sure all of the white space inside each detail was fully covered. I created a new layer from this selection called “details”. After moving the “details” layer to just above the “bg_color” layer, I chose the Paintbrush tool to manually paint those little details.



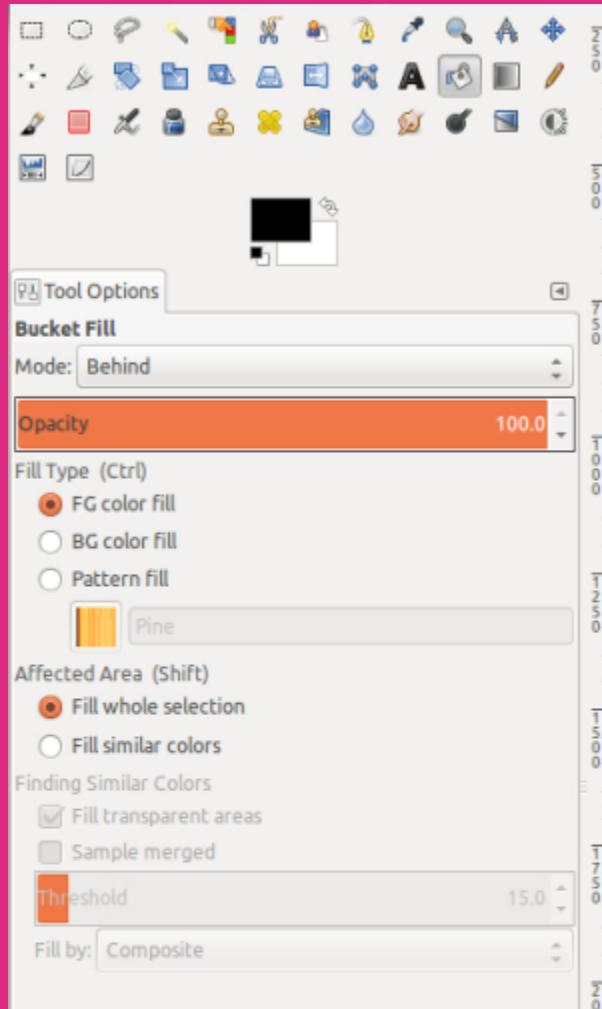
STEP 9 – CREATE HIGHLIGHTS

I created a new layer on top called “highlights” to hold white highlights that would enhance the image. Then, with a nice white, I painted on it with the Paintbrush tool or created areas with the Free Select tool and filled them with the Bucket Fill tool.



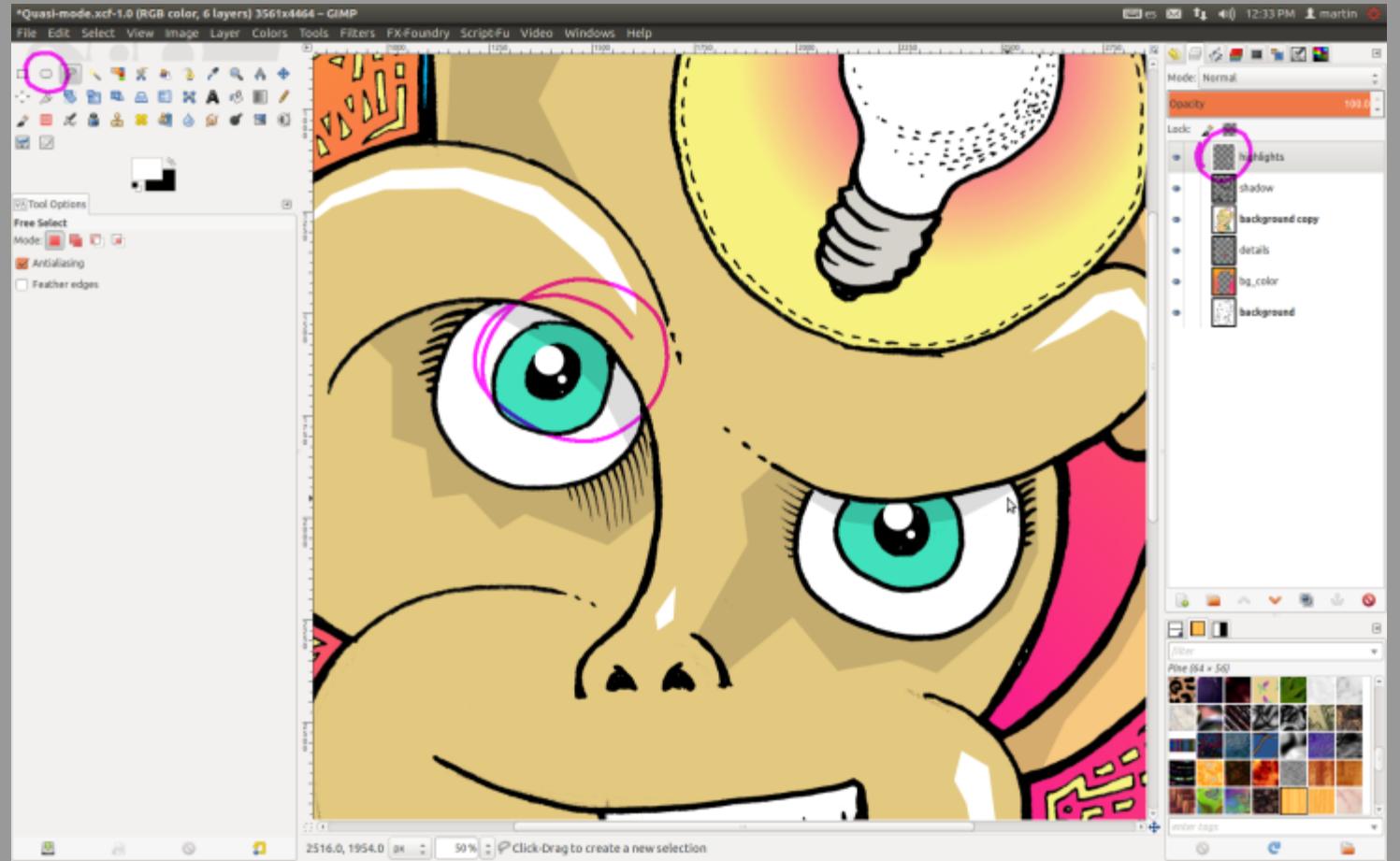
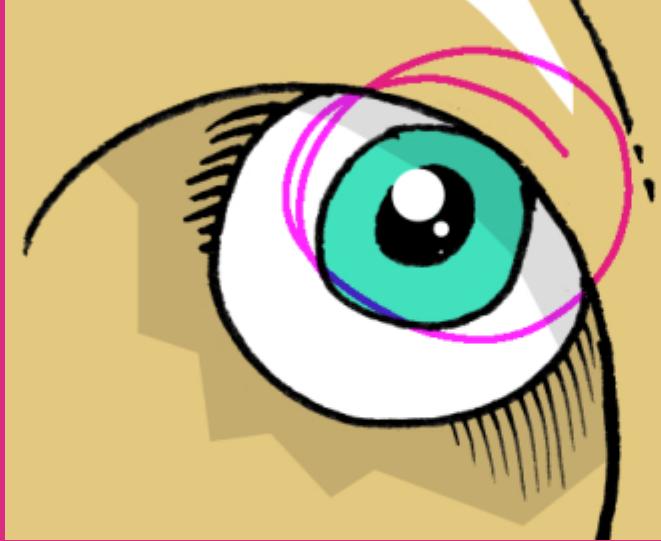
STEP 10 – CREATE SHADOWS

I created another layer named “shadow” and painted shadows on it in a full black color, in the same way that I did in the previous step. Then I adjusted the layer’s opacity to get a more subtle effect.



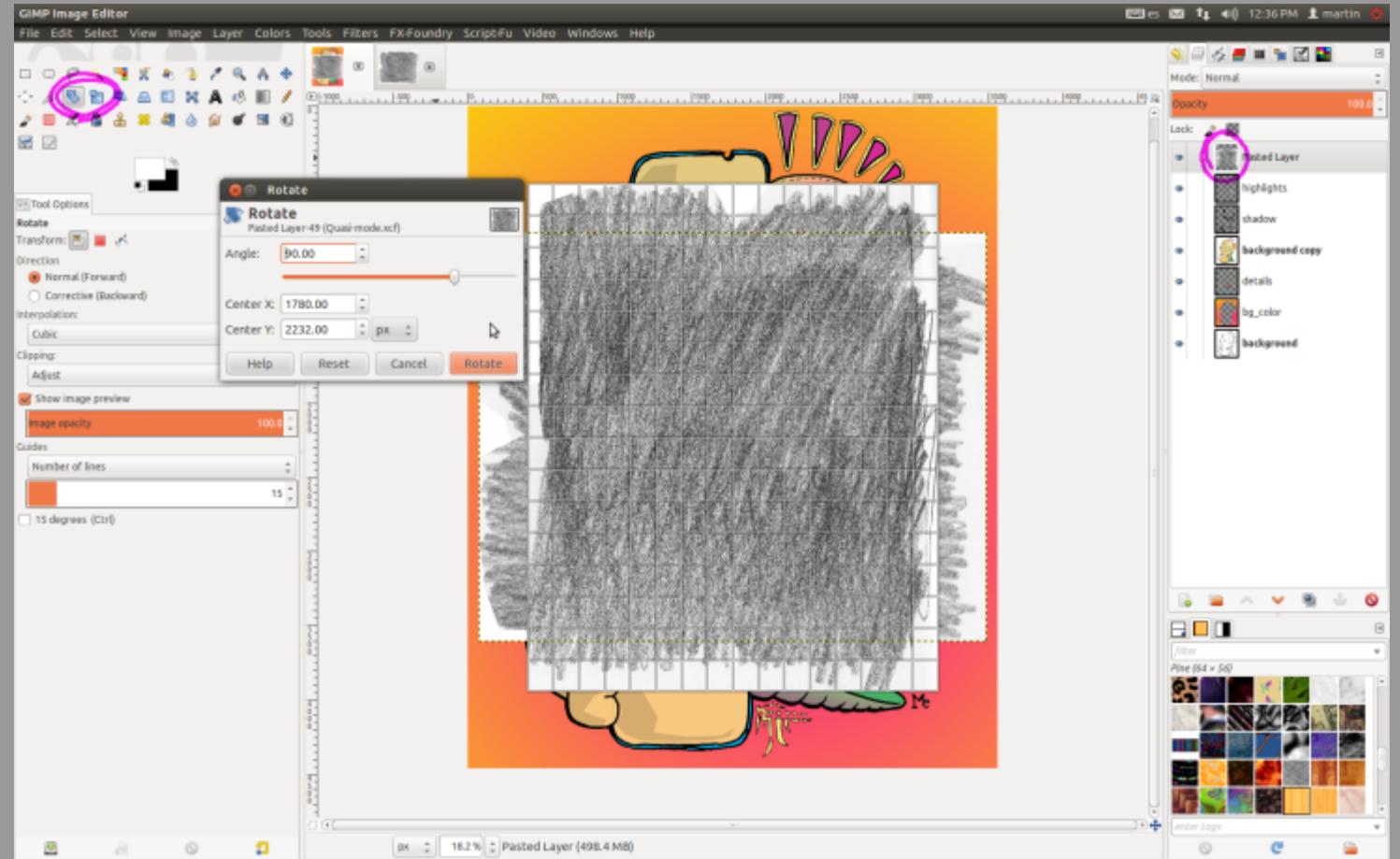
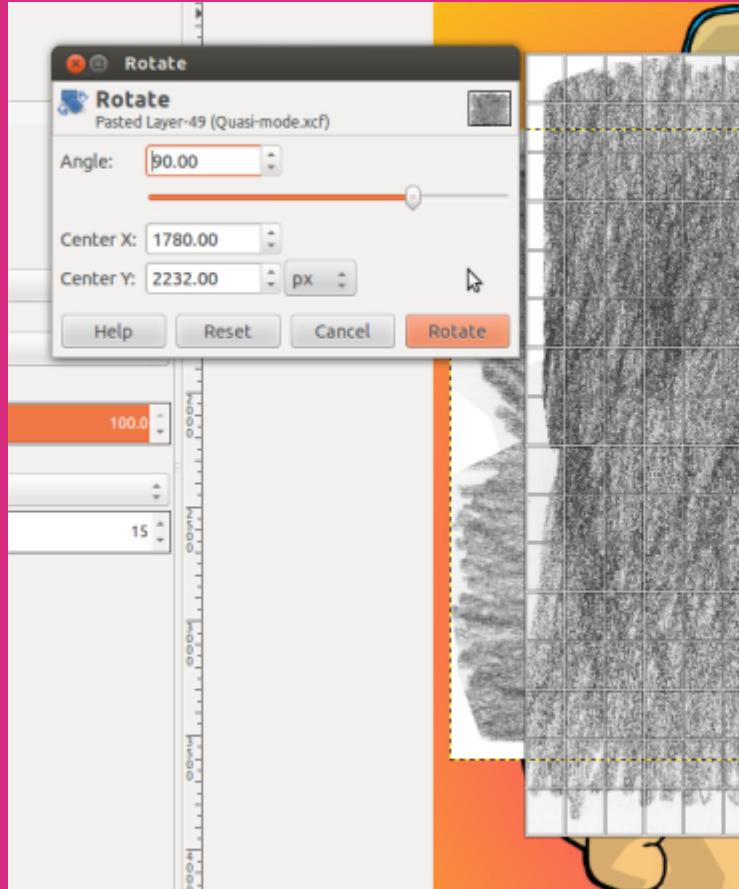
STEP 11 – HIGHLIGHT THE EYES

For the eyes, I always add some white circles in a top layer. This works wonders for adding some life. I used the Ellipse Select tool to create circular areas on the “highlights” layer.



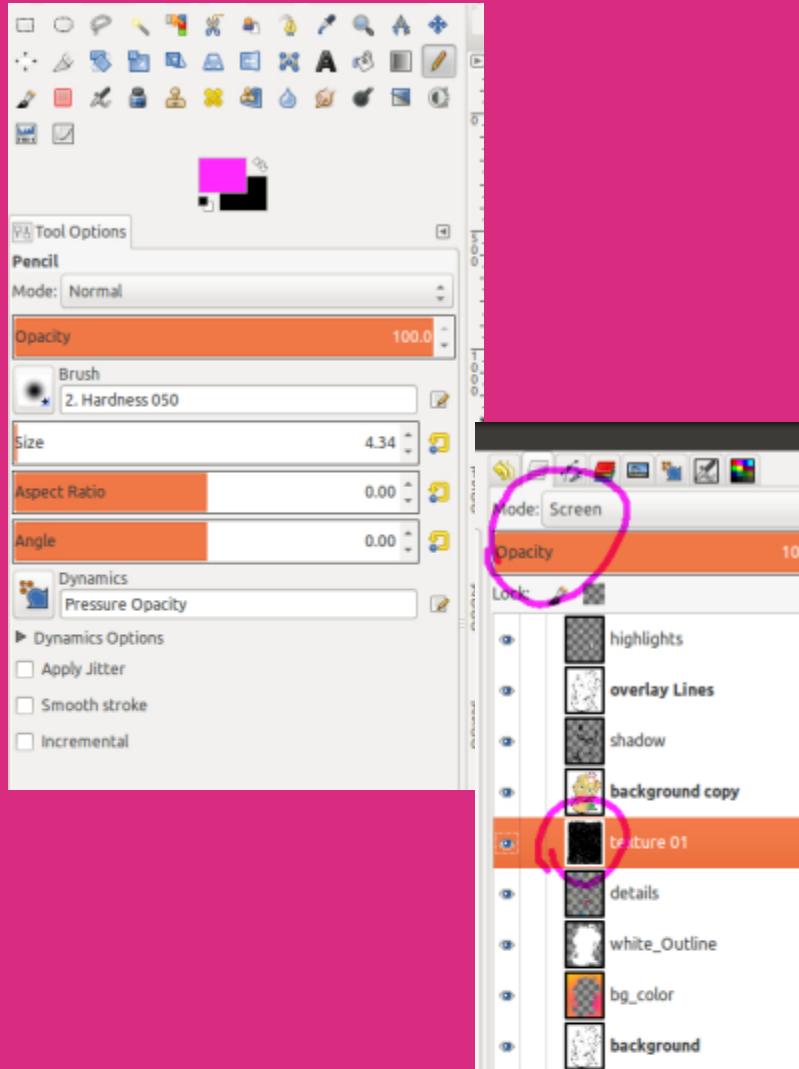
STEP 12 – DIRTY THE IMAGE

Now was the time to get dirty. I did some rough sketching with a pencil, which I pasted into a new layer. I rotated and scaled the texture until it fit the image. I placed the new dirty layer ("texture 01") under the main color layer ("background copy"), changed the layer mode to Screen, and tweaked the levels to get some nice scratching over the background color.



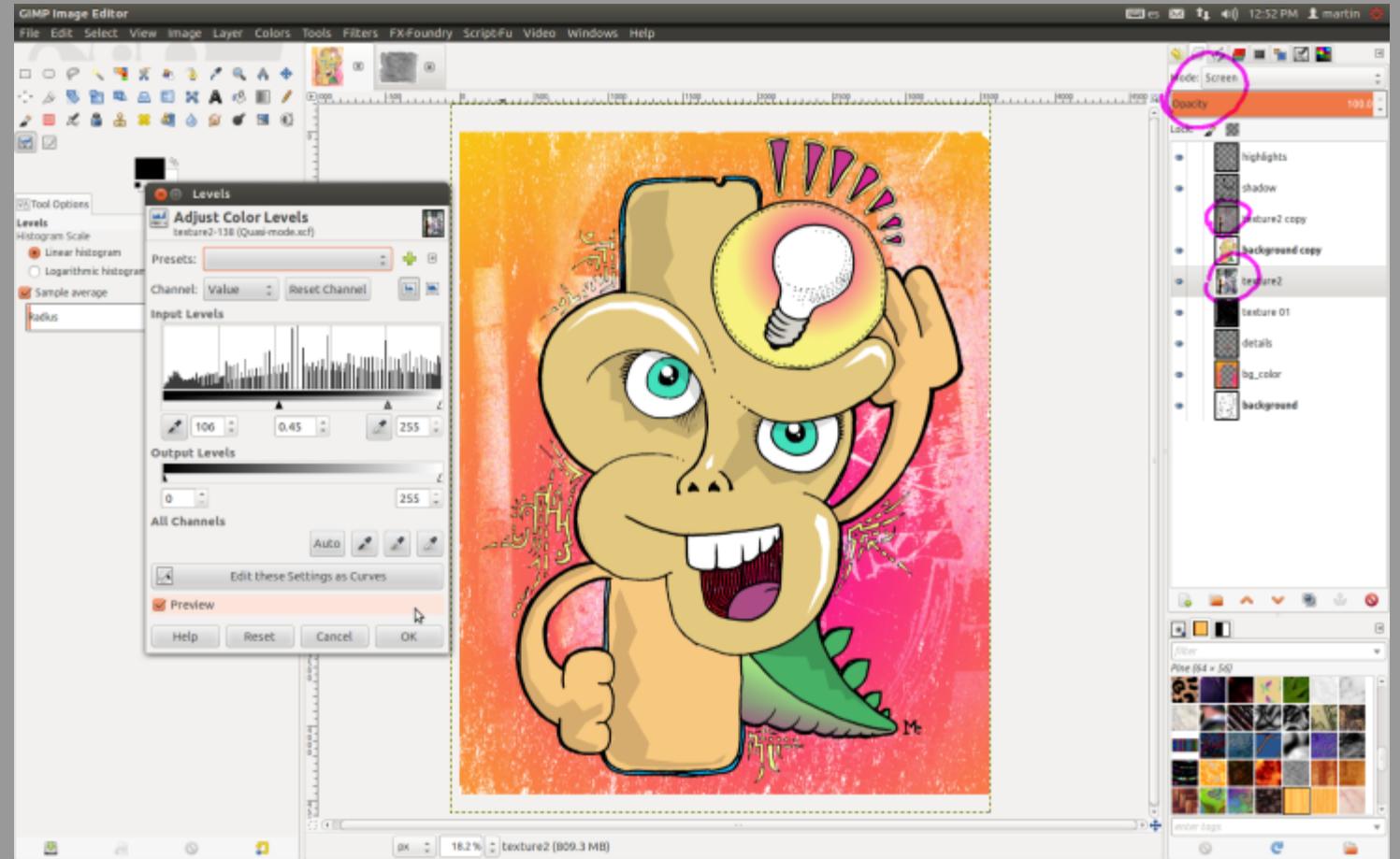
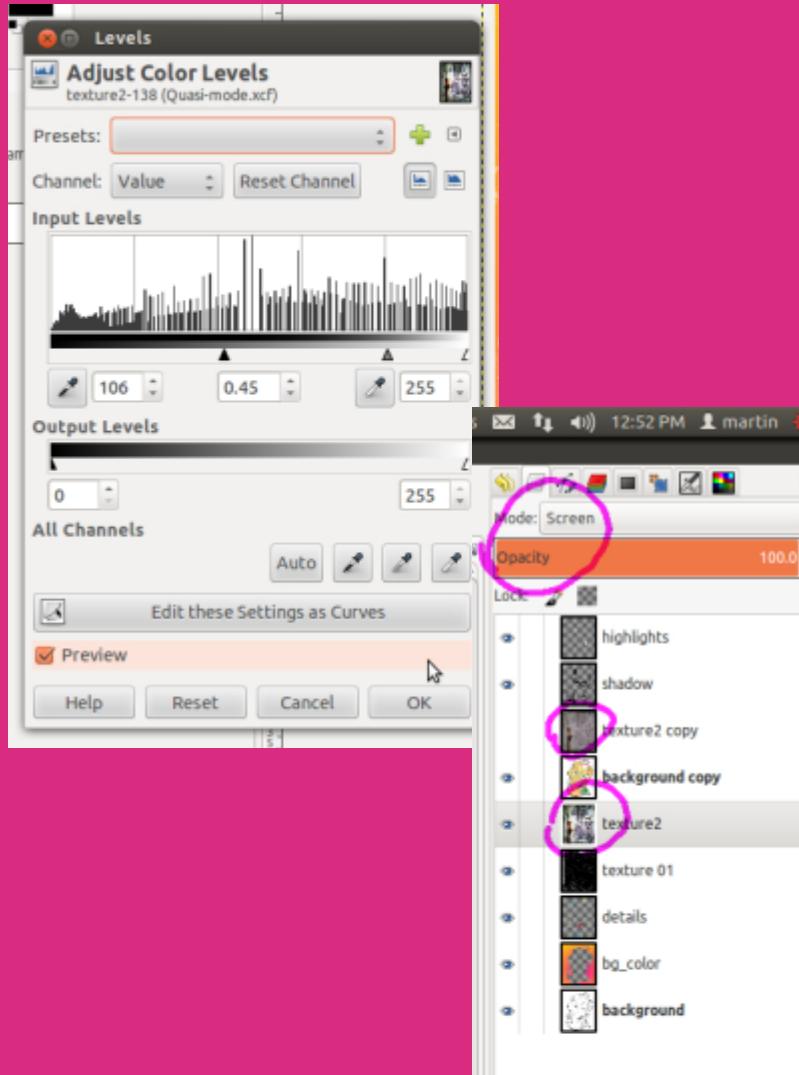
STEP 13 – ADD AN OUTLINE

I created a new layer named “white_Outline” and placed it under the “details” layer. I right-clicked on the “bg_color” layer and chose Alpha to Selection, then did CTRL+I to invert the selection. In the “white_Outline” layer I filled the selection with white with the Bucket Fill tool, then used the Scale tool to increase the size a little bit to have a white outline in some areas.



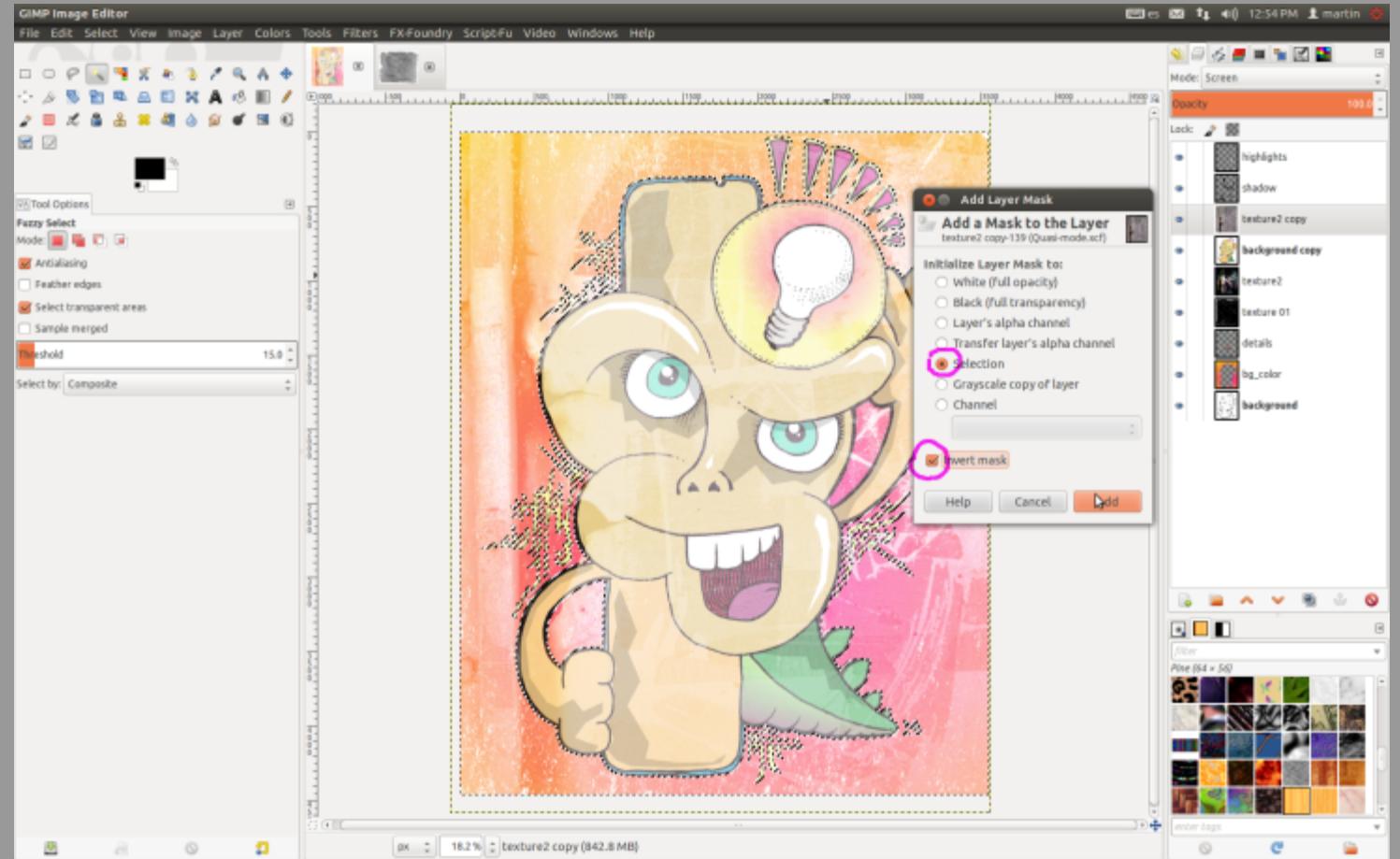
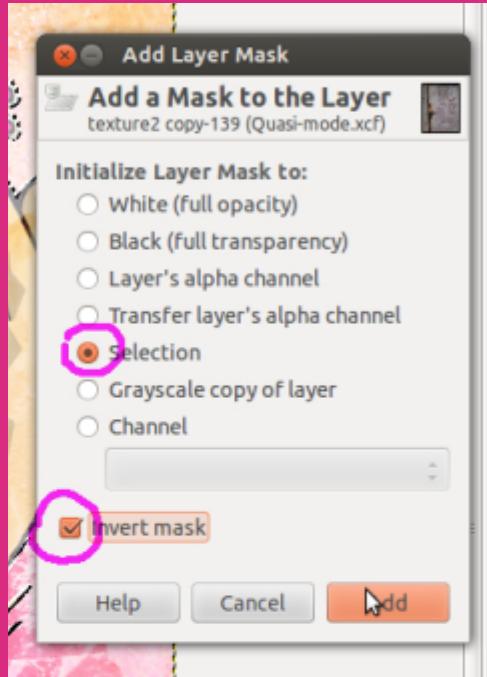
STEP 14 – ADD A RUSTY METAL TEXTURE

I created a new layer called “texture 2” from a photograph of a rusted piece of worn metal and placed it just above the “texture 01” layer. I scaled this new layer to fit the image, then made a copy of it to work on later (“texture2 copy”), hiding the copy by clicking on the eye icon. I now focused on the layer “texture2”, switching the layer mode to Screen and adjusting levels to get the desired effect.



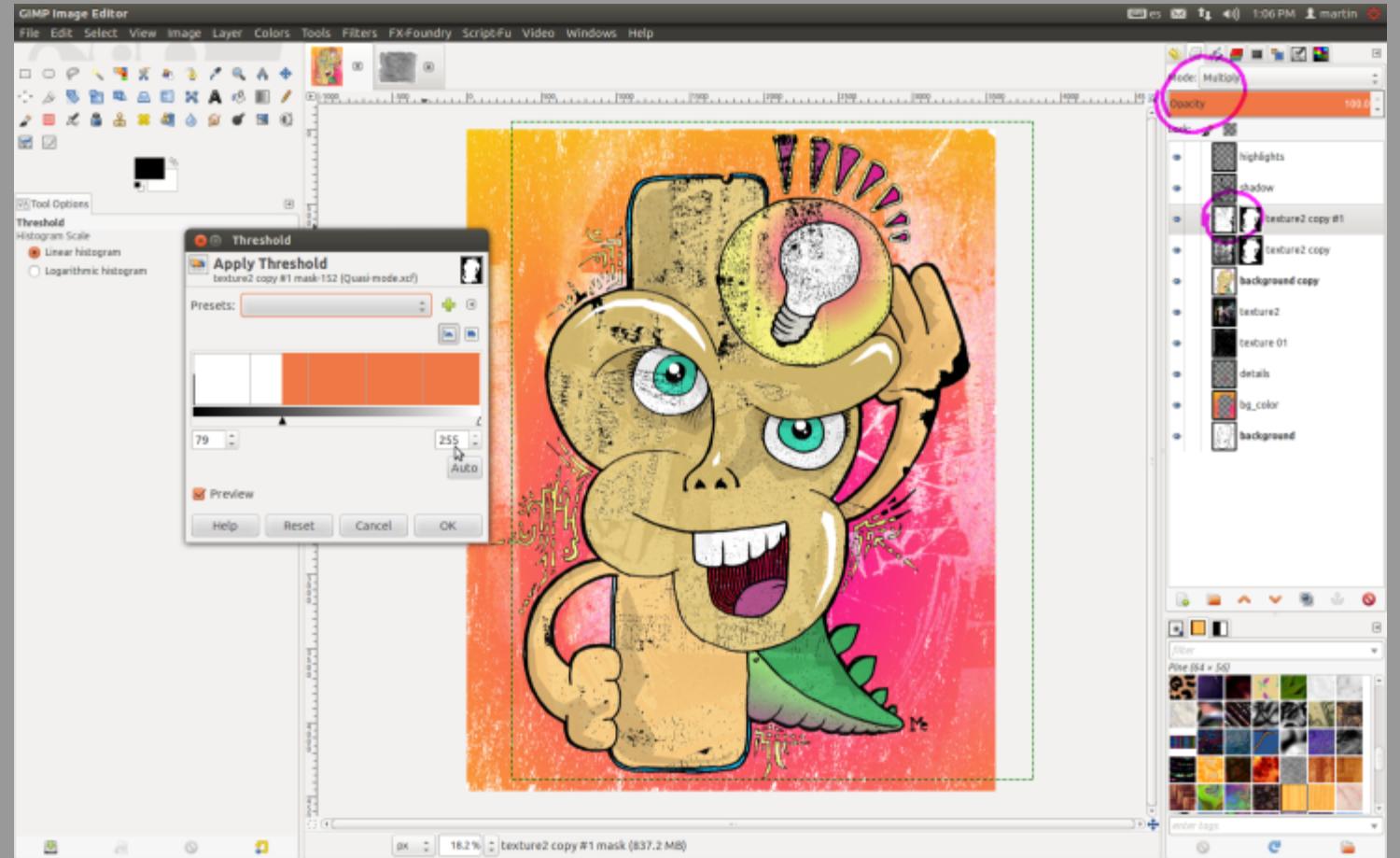
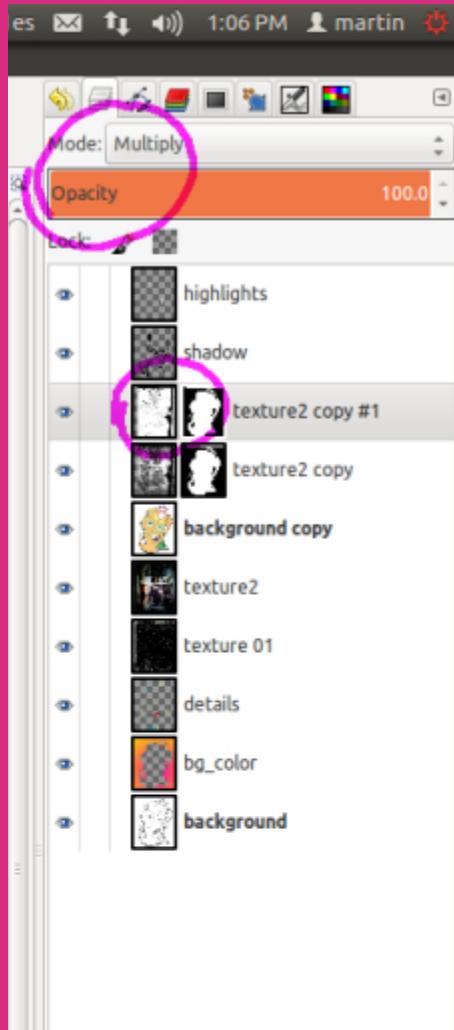
STEP 15 – CREATE A TEXTURE USING A MASK

Next I switched to the hidden layer (“texture 2 copy”) and turned it on again. I changed the scale and rotation a little bit. (Another option is to mirror it.) I changed the mode to Screen. I right-clicked on the “bg_color” layer and chose Alpha to Selection. I right-clicked on the “texture2 copy” layer, which I had placed over the main color layer (“background copy”), and chose Add Layer Mask. In this window, I chose Selection and checked Invert mask to get the texture restricted to the character space only. I desaturated the colors of the “texture2 copy” layer using Colors > Desaturate to avoid some unwanted colors. I adjusted levels as done before with the other textures.



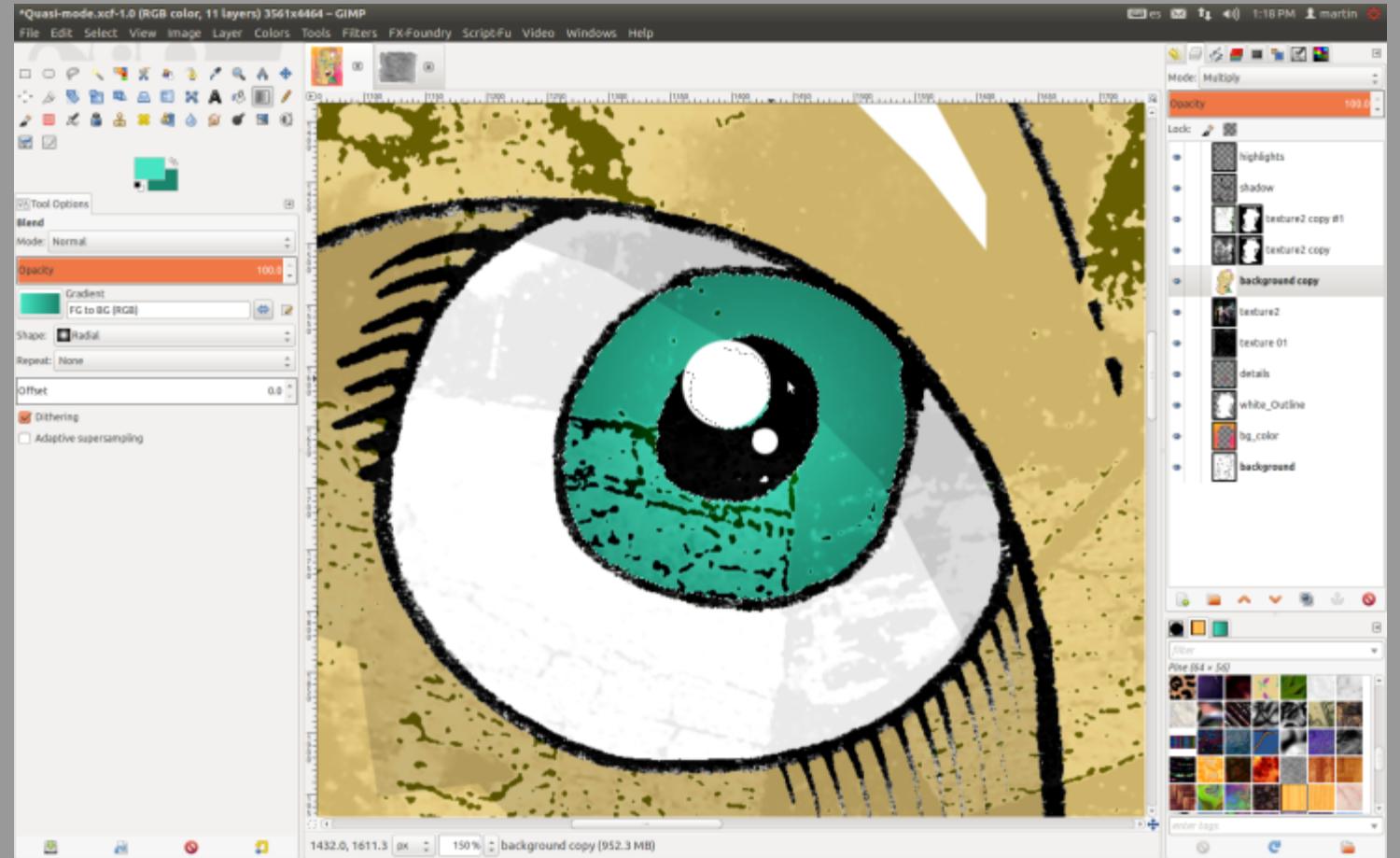
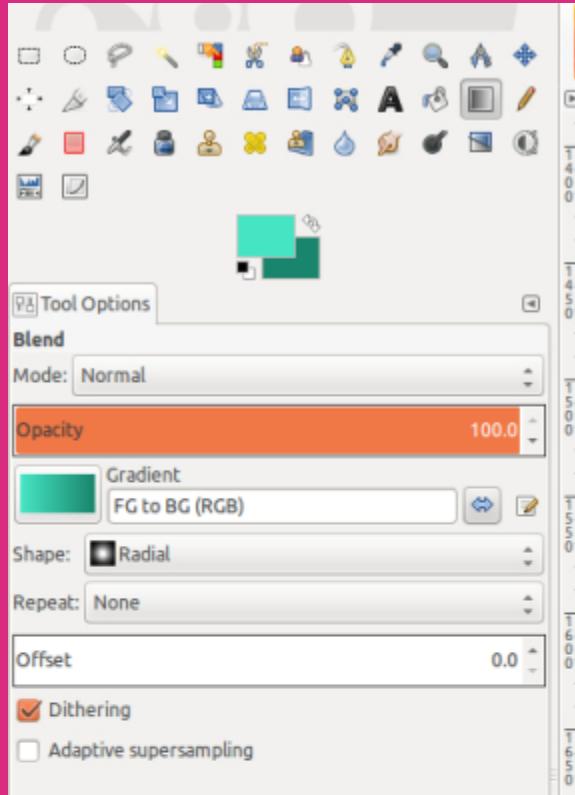
STEP 16 – CREATE SOME NOISE

I copied the layer to "texture2 copy #1", changed the mode to Multiply, and tweaked the levels again to have some dark noise. In this case I used Colors > Threshold to get some dull effect. I painted with black in the mask to erase big dark areas. Then I selected the texture (non-mask) part of the layer and chose Colors > Colorize. I increased lightness and changed the hue to have a non-black noise. (Another option is to play with opacity settings.)



STEP 17 – ADD SOME DEPTH TO THE EYES

In the main color layer (“background copy”), using the Fuzzy Select tool, I selected one eye. Then, using the Blend tool with Radial shape, I gave some depth to it. I repeated the process with the other eye.

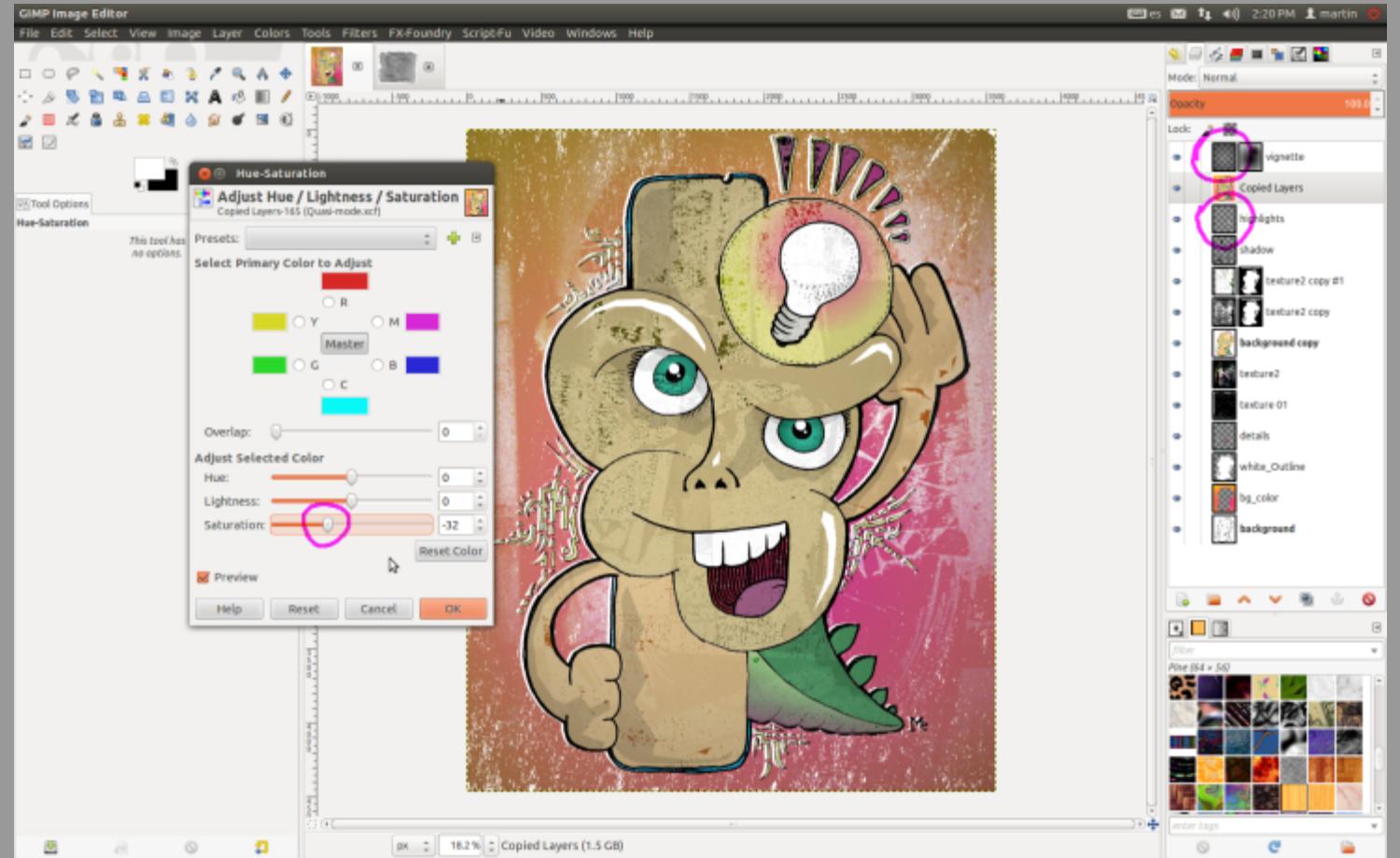
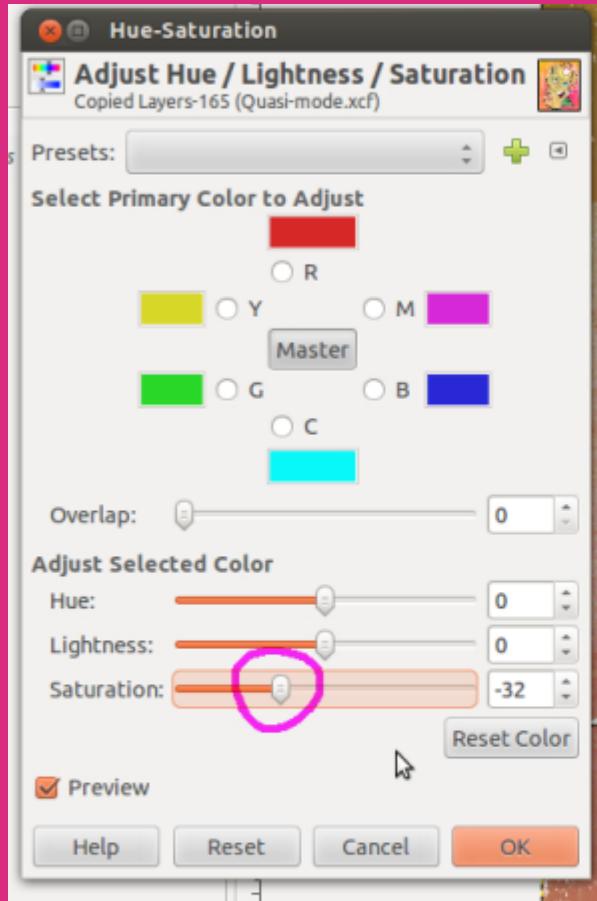


STEP 18 – ADD A VIGNETTE AND TONE DOWN THE COLOR

I used Edit > Copy Visible and Paste as Layer to obtain a new layer with all visible parts of the image in it.

[Another option here is to right-click in the Layers dialog and choose New from Visible. —Ed.]

I created a new layer, named it “vignette”, and did a radial blend with the Blend tool from transparent to black. Then I rescaled the layer to get a nice vignetting effect. I used a mask to hide dark parts that I didn't want (like over the light bulb). I chose the copied layer, then Colors > Hue-Saturation, and decreased the saturation a little to smooth the brilliant colors.

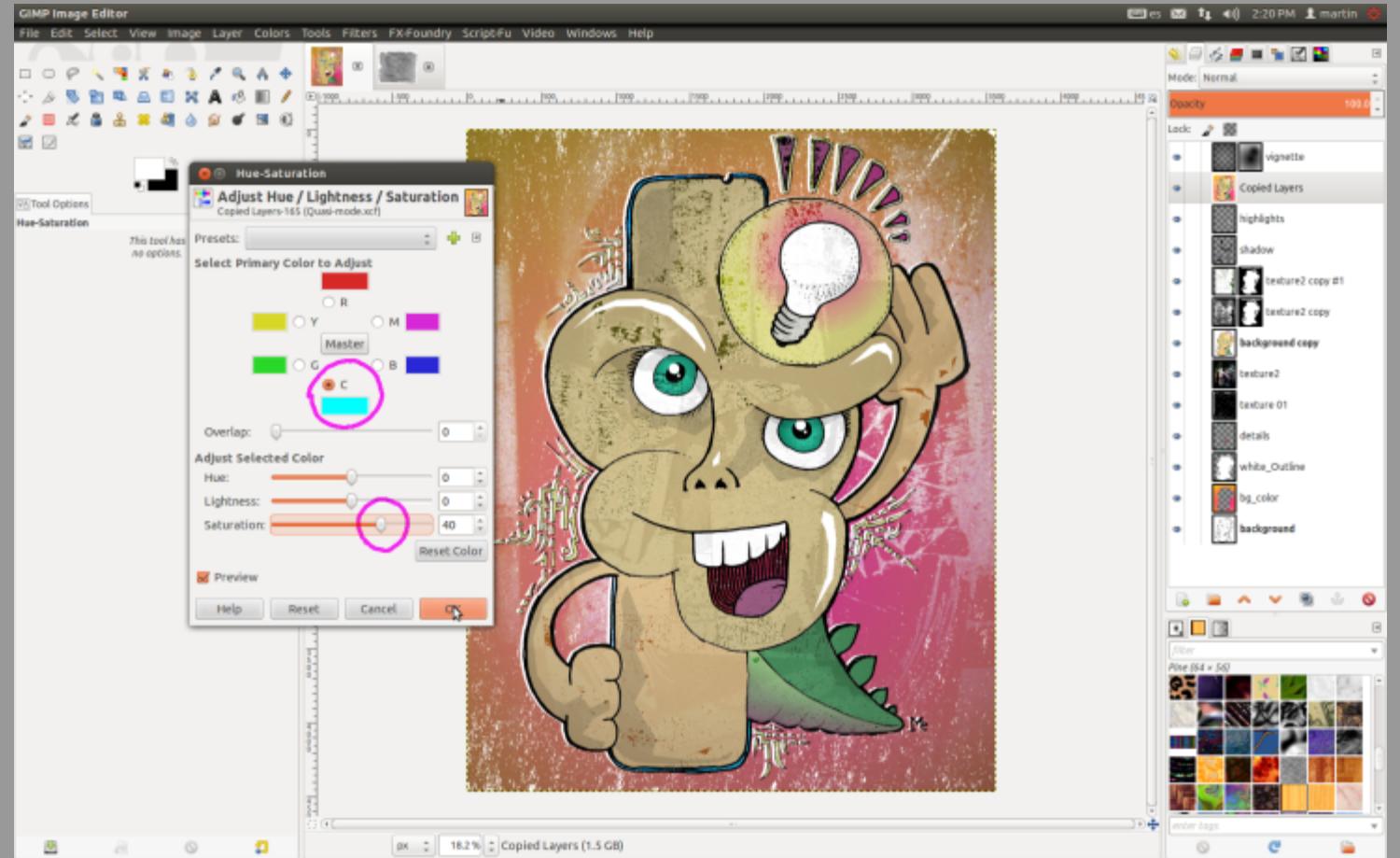
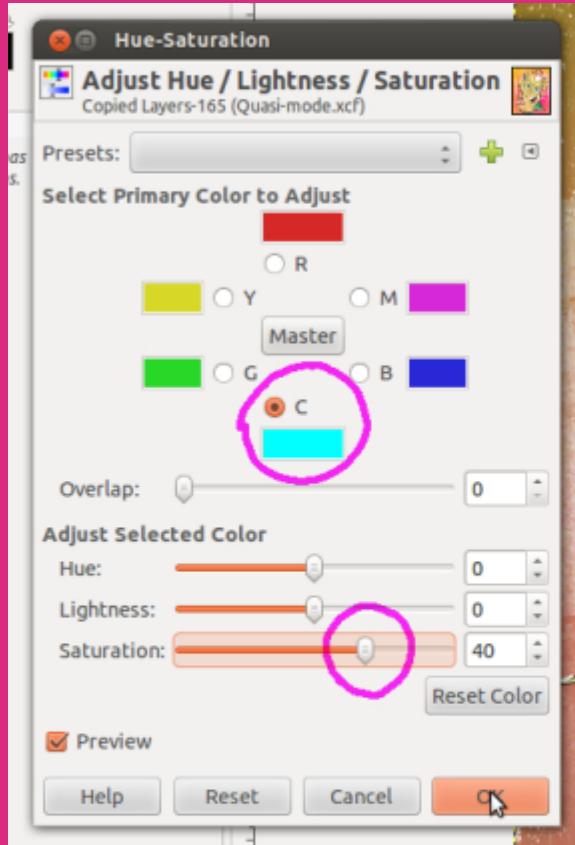


STEP 19 – TONE UP THE EYES

To keep the eyes more brilliant and vivid, I chose Colors > Hue-Saturation again, selected Cyan, and turned the saturation up a bit.

The illustration was now complete!

I hope you've enjoyed the process and this tutorial has given you new ideas and techniques to apply on your own illustrations.



ABOUT THE AUTHOR

Martín Eschoy (Me) is a self-taught designer, animator, CG artist, and teacher based in Córdoba, Argentina, and a strong promoter of Libre and open source software. He likes to combine traditional techniques with 2D and 3D digital creations, and likes to share his experimentation and knowledge through forums and teaching. His best renders are his three children: Victoria, Marco, and Selenia.

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Skill Level: Beginner to Advanced

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SUBMIT A SUGGESTION

Contact us at <http://gimpmagazine.org/contact> with the details. You can also follow us on Twitter at www.twitter.com/GIMPMagazine or on Google+ name GIMP Magazine.

WANT TO JOIN THE GIMP MAGAZINE TEAM?

Have you researched stories, interviewed people, and written articles? Are you a digital artist or photographer? Do you have a passion for GIMP or related open source software? Let us know by sending us an email with your credentials and interest to <http://gimpmagazine.org/contact>.

INTERESTED IN ADVERTISING WITH US?

We are considering publishing corporate advertising in upcoming issues. We are looking for organizations from the

following areas who are interested in reaching potentially millions of interested GIMP users:

- Specialty computer hardware, printers, monitors, pen tablets, etc.
- Specialty cameras, lenses, filters, lighting, accessories, etc.
- Specialty print and imaging services
- Stock photography, textures, font collections, etc.
- Artists, photographers, models, creatives, etc.
- Software / photography / graphic design courses, conferences, etc.
- Specialty software filters, plugins, apps etc.
- Instructional books, DVDs, videos, etc.

Our **Advertising Rate Card** can be found at <http://gimpmagazine.org/about>

- YOUR BEST PHOTOGRAPHY POST PROCESSED IN GIMP / UFRWV ETC.
- YOUR MOST AWESOME GRAPHIC ART DESIGN CREATED IN GIMP
- YOUR GIMP TUTORIALS
- YOUR TIPS & TRICKS
- YOUR LIST OF FAVOURITE GIMP RESOURCES (WEBSITE URLS)
- YOUR NEW COOLEST SCRIPTS AND PLUGIN DESCRIPTIONS
- YOUR OTHER OPEN SOURCE SOFTWARE REVIEWS
- YOUR FAVOURITE HARDWARE REVIEWS
- AND YOUR MOST REQUESTED FUTURE GIMP UPGRADES / FEATURE REQUESTS

COMING SOON

DESIGNER

DESIGNER TYPE IS A HIGH FIDELITY BITMAP TYPOGRAPHY
USE IN GIMP, INKSCAPE, B3D, SCRIBUS, PS, AI, ID & PRE
BY STEVE CZAJKA

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