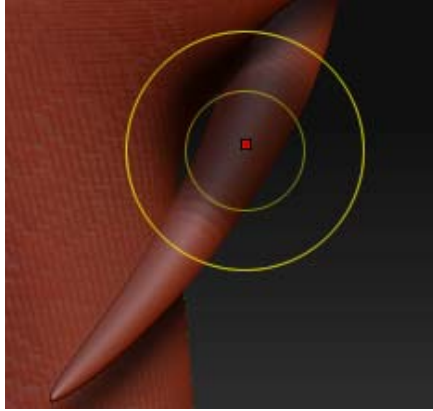


Workshop Part III

High Resolution Detail Continued

Head Detail Continued



The last session ended with masking off the tusk area ready for further detail on the trunk.

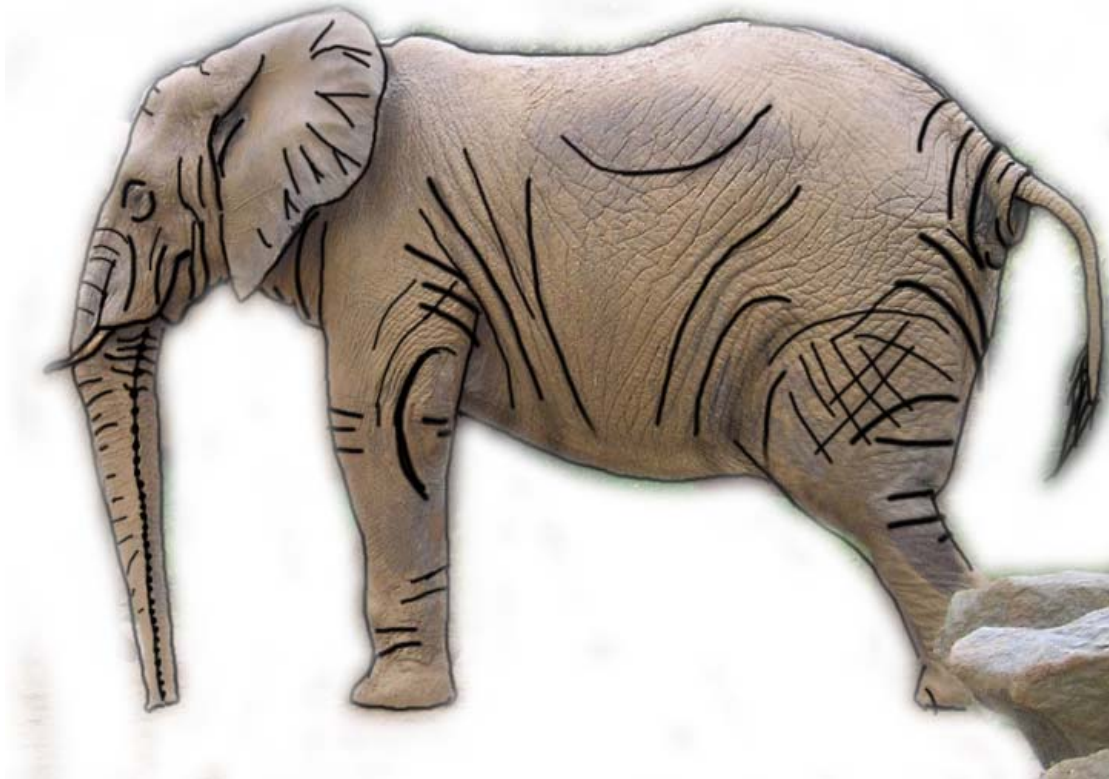
Instead of dragging a square mask over the surface, the mask can be painted onto the surface allowing for greater control in masking areas.

Ctrl + hold click on surface = paint mask

Ctrl + Alt hold click on surface = paint remove mask

Wrinkle Flow

It's a good thing to keep in mind the general flow of wrinkles around the model as you start to build up the layers of detail on your model. Here's a quick sketch over a photo of the major areas you will need to consider. This is just a rough guide so it doesn't need to be exact, it will probably even more useful when looking at the over all body after finishing the head.



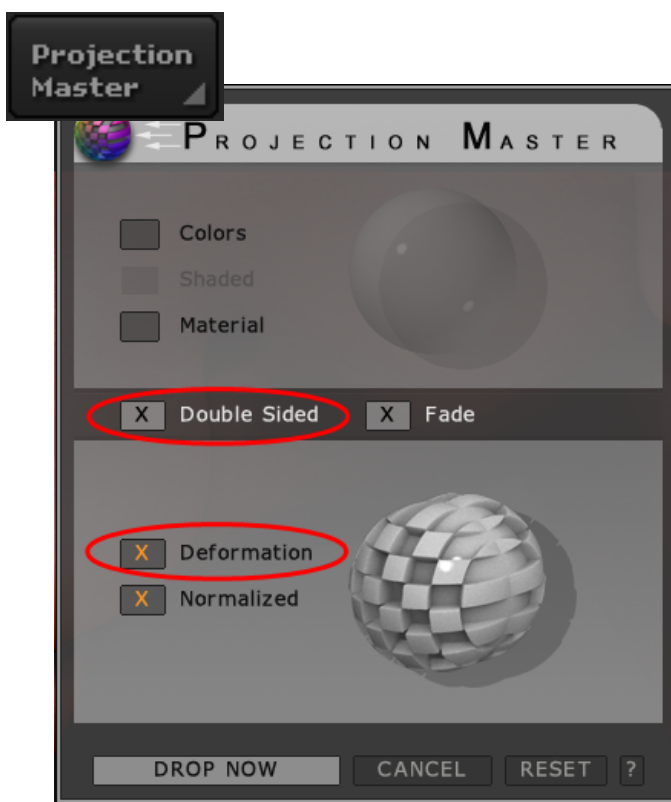
Projection Master

An alternate method of creating detail on the mesh can be done using the projection master. This is a controlled method of dropping the object, adding detail either by way of deformation or texture.

Change the view of the model to an exact side view, by snapping the model into position while rotating.

Snap to view = Hold shift + Rotate model

Views = each side, front, back, below, and above



Now we are ready to enter the **Projection Master** which will be used to create some extra wrinkle details.

Firstly check the double sided box, as the detail is needed on both sides of the model. Secondly check the Deformation Box as we want to add sculptural detail to the surface.

Projection Master > Check boxes Double Sided + Deformation

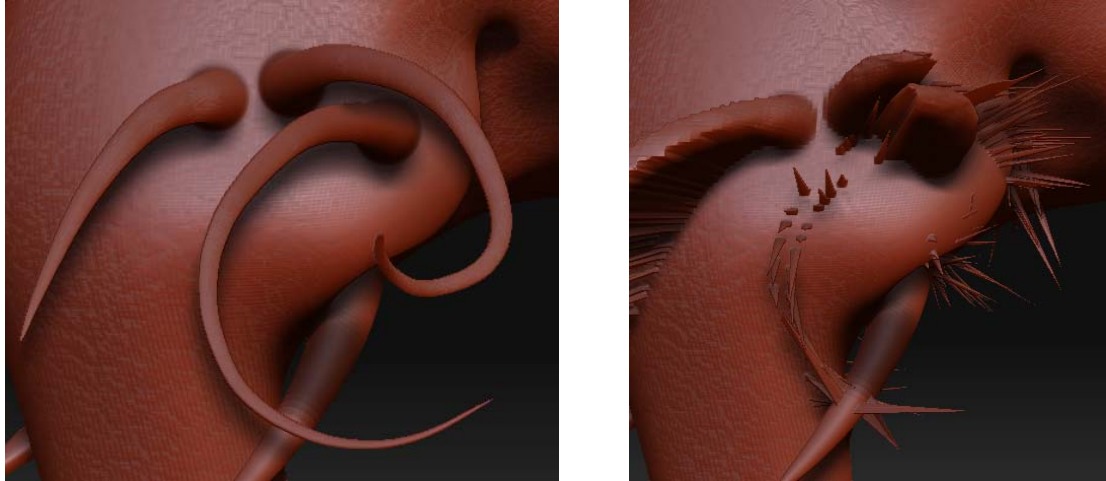
(Uncheck Colors)

Once in the Projection Master we are no longer a 3D mode. The

image is fixed on the 2.5D canvas (*view port*), so you are not actually painting on the model. So what appears to be 3D on the canvas is a fake that will be translated onto your model when exit the Projection Master.

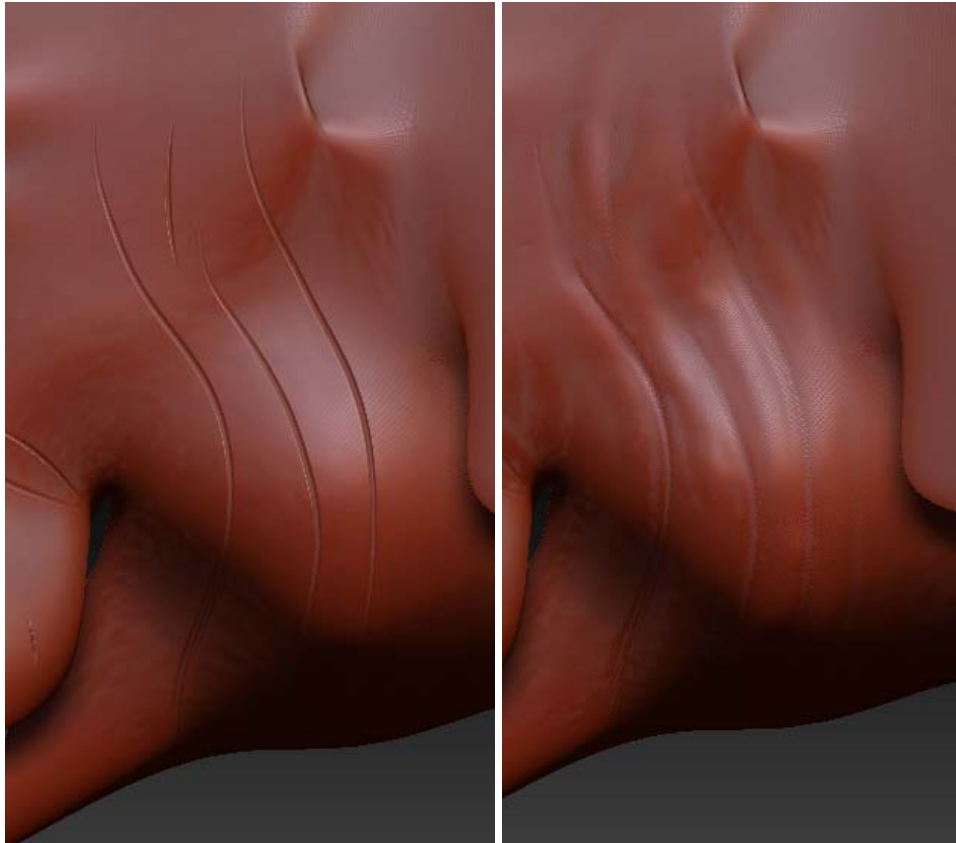
The translation that occurs takes the 2.5D detail and interprets how this would become actually 3D on your model. As the model is made up of a limited number of polygons there is only so much it can psychically be made to do. So you need to keep in mind that you don't want massive deformations and movement on the surface of the model, and that the detail translated very much depends on the resolution of your mesh.

This means for our purposes some 2.5D Brushes are better than others, mostly the subtle ones rather than the spectacular ones. Below can be seen how in the Projection Master the Snake Hook tool makes it look as if spikes are flowing from the surface accurately, where as on the right we can see how this will actually be translated on the model when the mode is exited.



NOTE: This is an extreme case however even if your detailing doesn't seem over ambitious and your mesh isn't of high enough resolution , you will find that even though the detail looks fine in the Projection Master the translation between modes will leave a very rough untidy interpretation of the detail into 3D. If this happens then you need to if you can add another subdivision of detail to your mesh, if this isn't possible with your hardware then other methods are probably more suitable.

The brush we will use this time will be the DecoBrush. Turn off **Rgb**, and ZSub on for use with larger wrinkles. This brush has a tapered effect on it and produces a very flowing stroke, therefore you don't have to be that accurate to get the results that you want.



Don't go to near or past the mid point of the model, as this may result in the deformation continuing down the head further than expected.

Inflate either side of the crevice created to create a more realistic wrinkle, if it looks a little irregular then don't worry its more realistic.

Smooth and blend areas together to start getting a more natural look. After doing this you may lose some of the higher crease details, so go back over these areas as needed with the standard brush, or a variety of tools until you are happy with the results.

Refer back to the reference images and consider the flow of the wrinkle creases. Again you don't want the creases to flow clearly or it will start to look unnatural, so it's a case of just trying to strike a balance to get the best results.

Focus – Trunk



Isolate the area you are working on by hiding the rest of the mesh.

Mask off the back of the trunk and other areas you are not concentrating on, then start adding high resolution detail in.

One good way to get the some of the major detail on the trunk would be to use a custom stencil. This is just one way to do it again, use a method you feel comfortable with, or you may want to make a better stencil for your needs etc.

Hint

Look at your reference material as a guide, not as how the elephant has to exactly look like. Don't get sucked into replicating everything exactly.

Work right down to the end of the trunk trying to get the detail as even as possible. Meaning as the wrinkles become denser they are blended together rather than an abrupt change.



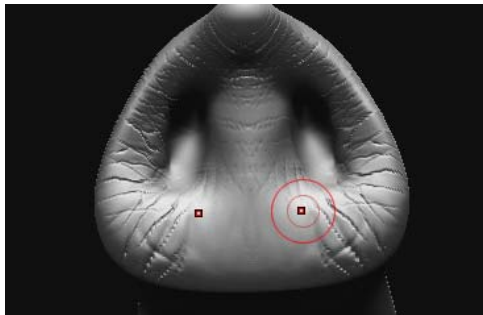
Next let's look at the back of the trunk and then detail that area before moving onto the tip. (You may want to invert or modify the trunk mask at this point).



The wrinkle density on the back of the trunk can be seen to match the density on the front. However the back can be seen to be flatter rather than cylindrical rather with a central indentation, as well as having small nodules along its edges.

Use a combination of techniques you have learned to achieve the desired result.

Drag Rectangle Wrinkles



If you want to create fast wrinkles but want more control over the placement and size of them use the DragRec stroke and possibly alpha 58. Use ZSub, try different Z Intensities, and drag out the alpha on the surface of the model. This will be useful in creating the nose detail at the end of the trunk.

Shortcuts

Navigation

Rotate = click drag on an empty area of your canvas

Move = press and hold Alt + click-drag on your empty canvas

Scale = press the Alt, click-drag on your empty canvas, then, release Alt

Centre/Frame = Alt+ Click blank canvas

Snap to view = Rotate model + hold shift

Editing Model

Enter Edit Mode = T

Sub-divide = Ctrl + D

Down sub-division = Shift + D

Up sub-division = D

To see number of polygons, hover mouse over tool icon

Brushes

ZAdd and ZSub **hold Alt to inverse brush** effect on model of whichever is in use

Holding down shift activates the Smooth brush at whatever settings you choose when the brush is selected from the brush menu.

Save Tool = **Ctrl+ Shift+T**

HIDE/REVEAL

Ctrl + Shift over section of model = Hide model outside of selection box

Ctrl + Shift click on current selection = Invert the current selection to hidden

Ctrl + Shift click once = Reveal all

Ctrl + Shift drag area release Shift = Hide model inside of the selection box

Alt click = centres selection

Lasso tool on = just the same shortcuts just a lasso not a drag box

MASKS

Ctrl + hold click on surface = paint mask

Ctrl + Alt hold click on surface = paint remove mask

Ctrl drag empty canvas and over tool = mask areas inside of box drawn

Ctrl drag + alt = unmask areas inside of box drawn

Ctrl click on empty canvas = Inverts mask

Ctrl click on tool = Soften mask edge

Ctrl + alt click on tool = hardens mask edge

Ctrl drag in empty canvas = reveal all