



portfolio.

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Self-portrait, 2026
(digital painting, Photoshop)

testimonials:

about.

My name is Filip Orlt, and as an illustrator, I bring ideas to life.

I focus on characters—from portraits to complex scenes.

In every painting, I seek a balance between emotion and detail. I pride myself on a direct and friendly process to bring the client's vision to life down to the last detail. Digital art is my world, and fantasy is my guilty pleasure.

Filip Orlt

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 www.filiporlt.cz



Petr Teichmann, Editor-in-Chief at Naše Nakladatelství

"Working with Filip is professional through and through! His combination of artistic skills, reliability, and excellent communication ensured a smooth process for the entire project. I look forward to our future book covers and collaborations."



Michal Pechl, Lead Developer at Pink Troubadour

"Filip first impressed me with his portfolio, which led to our collaboration on board game visuals. I appreciate his quick responses, consistent updates, and adherence to timelines. Visually, I value how he adapts his style to the game's theme and his versatility across logotypes, icons, and illustrations. It's rare to be this satisfied with a new contact, and I'm certain I'll want to work with Filip again."



Pavel Tirus Ondrusz, Author of Dračí Hlídka RPG

"For the Book of Artifacts, we needed someone who could balance high aesthetic standards with technical precision. Filip delivered top-tier digital painting that perfectly fits the world of Dračí Hlídka. I especially appreciate his reliability and fast communication, which kept the project moving forward smoothly."



#illustration #boardgame #racinggame #icons #props



Set of digital illustrations featuring magical items and artifacts for the fantasy TTRPG Dračí hlídka (Book of Artifacts expansion). Emphasis was placed on a unified design, visible textures, and capturing the specific characteristics of each item based on its lore and background story.

commercial.
#spotillustration



Staff, Dračí hlídka - Book of Artifacts, 2025
(digital painting, Photoshop)



Dybyl (flute), Dračí hlídka - Book of Artifacts, 2025
(digital painting, Photoshop)



Střeloštěp, Dračí hlídka - Book of Artifacts, 2025
(digital painting, Photoshop)



commercial.

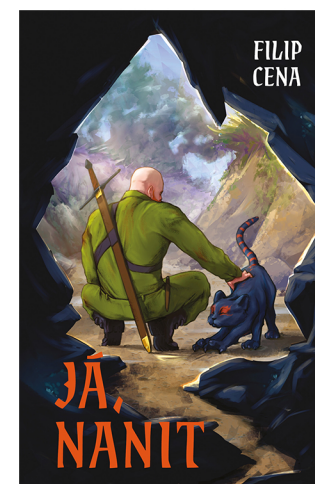
#bookcover

Já, Nanit, 2025

(digital painting, Photoshop)

Book cover illustration for Naše nakladatelství (Knihy Dobrovský) based on the manuscript and requirements of the author, Filip Cena.

#illustration #scifi #roman #sixlegcat #bookcover



Já, Nanit, Filip Cena, 2025
Naše nakladatelství

ANNA MORSE

commercial.
#bookcover

Všechno mezi námi, 2026

(digital painting, Photoshop)

Book cover illustration, typography, and edge gilding
for Naše nakladatelství (Knihy Dobrovský) based
on the manuscript and requirements of the author, Anna Morse.

#illustration #romance #pumpkin #weddings #bookcover

Všechno
mezi námi

Některé chyby stojí za to zopakovat.

Naše
nakladatelství
KNIHY DOBROVSKÝ



Všechno mezi námi, Anna Morse, 2026
Naše nakladatelství

Filip Ortl, +420 608 296 197, filip@filiportl.cz, www.filiportl.cz

commercial.

#bookcover

Ďáblova noc, 2025

(digital painting, Photoshop)

Book cover illustration for Naše nakladatelství (Knihy Dobrovský) based on the requirements of the author, Lucie Koucká.

#illustration #dark #romance #bookcover



Ďáblova noc, Lucie Koucká, 2025
Naše nakladatelství



personal.

#characterart

I enjoy bringing characters to life, whether from the everyday world or fantasy realms. My process centers on three key elements: a distinct silhouette, functional anatomy, and highlighting the character's unique personality.

Whether working with line art or full painting, my goal is to capture the atmosphere and convey the story each character carries or is meant to tell.





Mobster, 2025
(digital painting, Photoshop)

personal.

#portrait

A favorite personal study of mine is portraiture. I regularly practice painting and drawing portraits to capture the authentic features of characters. The goal of this study is to translate key elements to achieve a clearly readable result while saving as much time as possible. I create portraits either through a process similar to classical painting or built up from character line art.



Vraždy v Midsomeru, 2025
(digital painting, Photoshop)

personal.

#props

Two-dimensional visualization of items, objects, and props for game environments and beyond.
For these examples, I chose classic items along with their possible states during interaction.
When creating props, I place strong emphasis on readability, even at icon size.



SWIPE LEFT TO OPEN



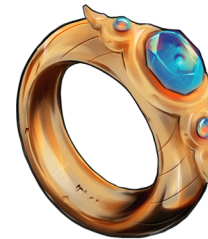
SWIPE LEFT TO TAKE ALL



SWIPE LEFT TO CLOSE



THANK YOU!



GOT SOMETHIN' THAT
MIGHT INTEREST YA'!



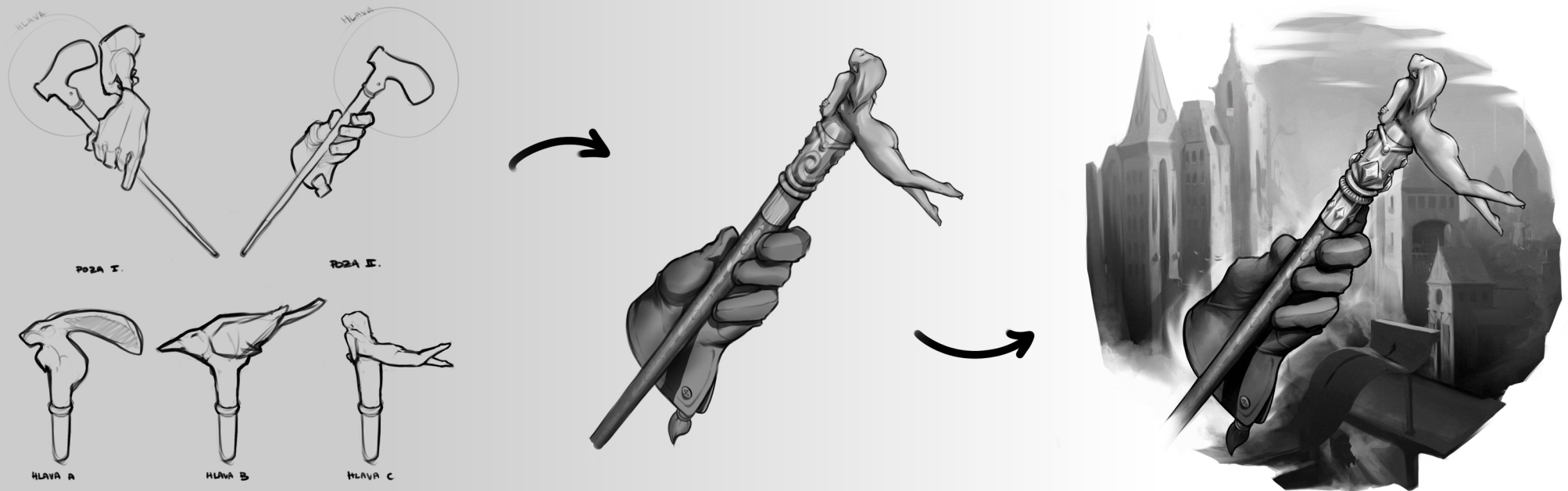
Mimi - the missing unit, 2026
(digital painting, Photoshop)

process.
//



process.

#sketchtofinal

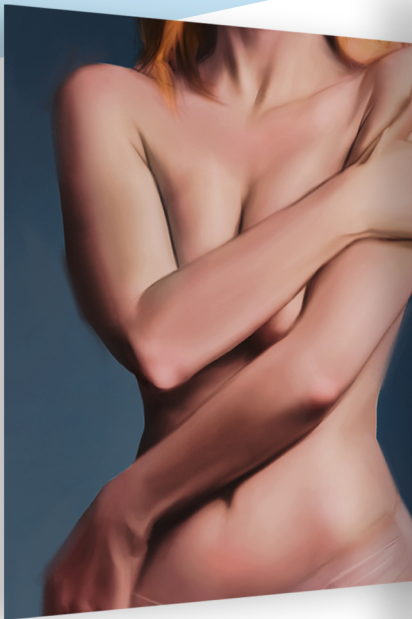


From thumbnail to final illustration.

The process begins with quick thumbnails where I define the core dynamics and character of the illustration. A combination of rendered volume, composition, and lighting then gives clearer shape to the final brief. Gradually adding details and textures under art direction brings the artwork to its final form. This approach allows both myself and the client to maintain consistent visual storytelling across the entire project.



exploration.



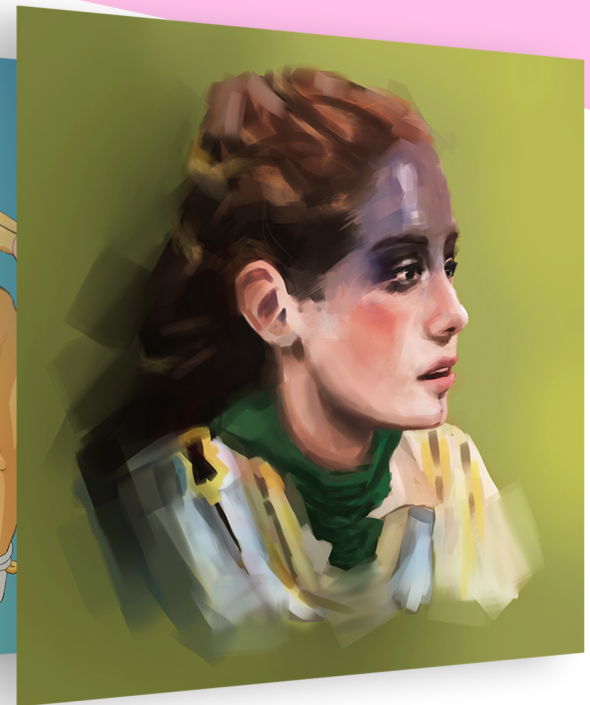
Ginger, 2023
(digital painting, Photoshop)



Self Pixel, 2022
(pixel art, Photoshop)



Pashtika, 2024
(digital painting, Photoshop)



Vanda, 2023
(digital painting, Photoshop)

This page showcases a selection of personal works and studies where I explore various stylizations, workflows, and artistic techniques. From more realistic painting and stylized concepts to pixel art. Each of these exercises develops a different aspect of my approach to character, color, or form.

contact.

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