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2d artist

Kissable Lips

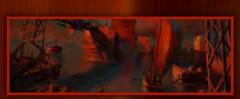
Read our latest tutorial by Anna Pogoda as she teaches us how to paint lips worth kissing!

Articles
Infinite Oz's ' Tin Man', Sketchbook by Noi Inthavong & more

Interviews
Elena Sedova, Dr CM Wong, Nathaniel West & Dwayne Vance

Galleries
Benita Winckler, David Munoz Velazquez, Bruno Werneck & more

Making Offs
'Speed Runners' by Joel Carlo & 'Work Makes One Free' by Brian Recktenwald



Tutorials
'Elements: Weather' by Carlos Cabrera, 'Painting Lips Worth Kissing' by Anne Pogoda

Editorial

Welcome to the 23rd issue of 2DArtist magazine. We have a jam-packed issue for you this month, including not one but *three* artists giving their individual interpretations of our Speed Painting Challenge topic! Turn to **page 93** to see how the very talented Emrah Elmasli, Mike Corriero and Mikko Kinnunen have all tackled the brief, "The citizens of the flooded city now resided in the tallest buildings connected by makeshift bridges". Also, don't miss Anne Pogoda's latest instalment on **page 118**, where she teaches us "how to paint lips worth kissing"! (Be sure to check out Anne's previous tutorials for 2DArtist in our back issues 19 and 20, where she taught us how to paint beautiful hair.) We have a special feature on the ingenious new Infinite Oz website, which is well worth a look on **page 49** (be sure to see the website, too: **http://www.scifi.com/tinman/oz/**). It's pretty much inspiration all-round this month, with four great interviews with a diverse range of artists, plus so much more! So get your Wacom out and start painting!

Enjoy! Ed.

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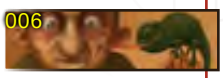

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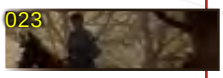

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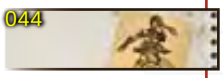

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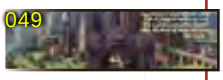

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Magazine Viewing Tips For optimum viewing of the magazine it is recommended that you have the latest Acrobat Reader installed. Download it for free, here: **DOWNLOAD**. To view the many double-page spreads featured in 2DArtist magazine, you can set the reader to display 'two-up', which will show double-page spreads as one large, landscape image. **1.** Open the magazine in Reader; **2.** Go to the 'View' menu, then 'Page display'; **3.** Select 'Two-up Continuous', making sure that 'Show Cover Page' is also selected.

Contributing Artists

Every month, many creatives and artists from around the world contribute to 3DCreative & 2DArtist Magazine. Here you can read all about them. If you would like to be a part of 3DCreative or 2DArtist Magazines, please contact: lynette@zoopublishing.com.

Elena Sedova

Is a New York based artist. Elena has over 15 years of work experience. She draws illustrations for magazines and children's books. In her art, she uses variety of styles and techniques. Elena creates animated characters and brings them to live. Her unique artistic abilities have also been shown in many art galleries all over the world!

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Dr CM. Wong

Has over 8 years of creative visualisation and pre-production experience, having worked on various independent game projects, publications and CGI pre-production artwork. He is currently the CEO of his own digital art studio, Opus Artz, based in London. Previous work includes his role as Senior Concept Artist and Visual Lead for 'Infinity: The Quest for Earth MMO 2009', plus numerous commercial publications.

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Nathaniel West

Is a freelance illustrator and designer residing in Los Angeles. He acts as an integral part of many exciting projects all around the world, which include themed entertainment, films and video games. He is currently focusing on Production Design for feature films, as well as continuing to work with clients to design meaningful spaces on various freelance projects.

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Dwayne Vance

Has worked professionally as a designer for companies such as Mattel in Hot Wheels, and has also designed protective gear for Troy Lee Designs. Now he has his own company, called "FutureElements", and creates work for the motorsports, entertainment and auto industries. He also has his own line of Hot Rod art which is influenced by his concept design background. For more info on his company, check out his website!

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Would You Like To Contribute To 3DCreative Or 2DArtist Magazine?

We are always looking for tutorial artists, gallery submissions, potential interviewees, Making Of writers and more. For more information, send a link to your work here: **lynette@zoopublishing.com**.

Mikko Kinnunen

Is an Environment and Concept Artist for Recoil Games in Finland. He currently works in the games industry where he specialises in creating environment concepts and in-game 3D assets for next-gen platforms. He's currently living in Helsinki, Finland.

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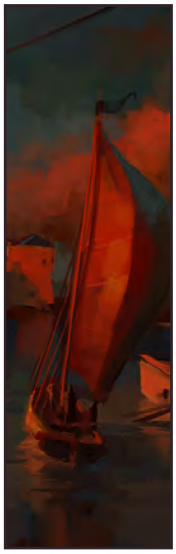

Joel Carlo

Is a multimedia developer residing out in Denver, Colorado. His career as an artist has spanned over the last 14 years and includes work in both traditional and digital media, web design, print, and motion graphics for broadcasting. His client list is varied and ranges from commissioned work for small studio projects to larger clients such as Future Publishing, Burrows & Chapin, The Ayzenberg Group, NASCAR, Dodge, Toyota and Fox Television.

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Anne Pogoda

Is a 2D artist working on concepts, illustrations and such. She graduated from the Art Akademy and now works freelance in Berlin, Germany. Anne made her first attempts at digital art in 2003. For 3 years she has been working on 2D illustrations and concept art with a Wacom Graphire in Photoshop and Painter. She will also be learning ZBrush 3 and Maya and would like to do some game or film related stuff later.

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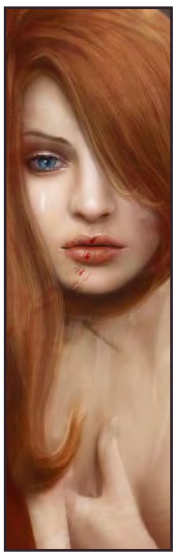

Emrah Elmasli

Is a Turkish Concept Artist based in London, UK. He's working at Lionhead Studios as a full-time Senior Concept Artist. Before coming to UK, he was a freelance artist living in Istanbul, Turkey, and was working for various clients like Crystal Dynamics, Irrational Games, CGToolkit and Fantasy Flight Games, as well as ad agencies in Istanbul. He then found himself in the UK. He draws everyday and enjoys the city in his spare time.

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Daarken

After graduating from the Academy of Art University in San Francisco with a BFA in traditional illustration, Daarken began his career by freelancing with several game companies, such as Wizards of the Coast, Fantasy Flight Games, Widescreen Games, Digital Extremes, and Upperdeck. He now works for EA Mythic as a concept artist for the game, Warhammer Online: Age of Reckoning.

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Mike Corriero

Is a Freelance Concept Artist & Illustrator from NJ, USA. Currently, Mike produces assets as a Freelance artist for various companies, including everything from creatures, environments, structures, illustrations and icons. His work has been featured in a number of promotional outlets including ImagineFX, Ballistic Publishing's Expose 4 and 5 and Painter Book, Corel Painter X and Design 360 (China).

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David Neale

Started using Photoshop whilst doing his Illustration degree in Hull, UK, & has taught himself from there onwards. After graduating in 2005, he has worked as a freelance consultant for EA games, sold prints in galleries, & has completed various freelance projects in the illustration field. Now represented by Advocate Illustration Agency, he hopes to get more work on children's books & would also like to move into concept design for animation at some point in future.

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Patri Balanovsky

Is a Production/Concept Artist at PitchiPoy Animation Studios, Tel-Aviv, in Israel. He's been drawing & painting since he can remember; creating characters, creatures & fantastic scenes has always been a passion of his. Telling a whole story through a single image can be quite a challenge, but he's always up for it! Keeping his work fresh & versatile, he explores all sorts of genres, styles & attitudes.

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Noi Inthavong

Is a freelance artist who graduated from Amarillo College with a degree in Graphic Design. He's been drawing and painting since middle school and has worked with 3D tools before, but his main interest is in digital painting. He loves watching things come alive with each brush-stroke. He tries to sharpen his skills by taking part in painting competitions on ConceptArt.org.

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Brian Recktenwald

Is currently working at LucasArts in San Francisco as a 3D Environment Artist. He graduated from the Savannah College of Art & Design with a concentration in Visual Effects. Even though his focus is on 3D content creation, he has a strong foundation and passion for painting both on canvas and digitally. In his 2D and 3D works, he attempts to tell a story using a cinematic approach.

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image by Nathaniel West

Elena Sedova was born and grew up in Russia. She finished art school and art college, and then went on to graduate from the Academy of Arts. She is now living in New York where she creates characters, illustrations for children's books, and her own personal artistic projects. Read on to find out what makes Elena tick as an artist and what we can expect from her in the future...

"I have no specific style in my art; I have no boundaries; I am always trying to vary and expand my artistic abilities and try something new. This probably happens because I hate routine..."

elena Sedova

elena Sedova

Hello Elena, can you tell us a bit about what has led you to where we find you today?

Hey! At present, I'm living in New York, USA. I love New York! All my life I dreamt about this city, and about a year ago or so my wishes finally came true! So I am truly happy now. I work as a freelancer; I am trying to enjoy my job and I do only what I really like to, which is mostly character creation, illustrations for children's books and my personal artistic projects.

Actually, everything began in Russia, where I was born and grew up. My parents are also artists so I didn't have too many options when choosing my occupation. Besides, I've always liked drawing ever since the moment I was born. In Russia, I finished art school and art college,

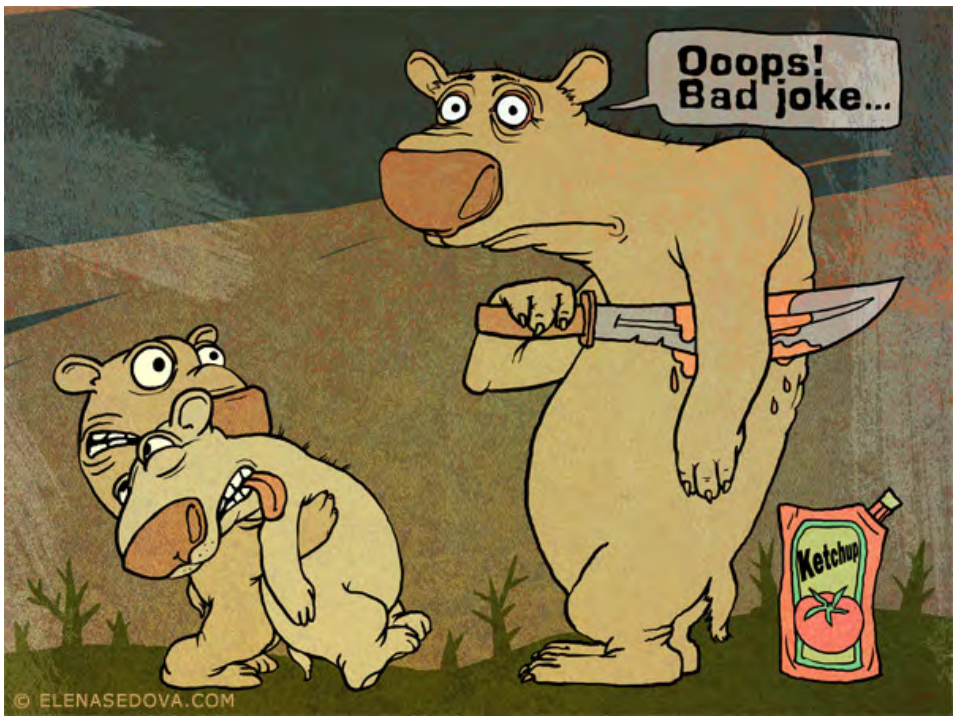
and I am also a graduate from the Academy of Arts. Actually, I was meant to become a classical artist, to paint on canvas using real oil and acrylic colours, but I always liked computers so I decided to become a graphic designer and went to work for an advertising agency, instead. My drawing skills were then forgotten for the following few years.

One day, I realised that I couldn't take it any more, and that I couldn't be a designer - it's all too boring for me! From that point onwards, I wanted to become an artist-illustrator, and to spend time doing those things that I like the most in my life.

Your portfolio (www.elenasedova.com) demonstrates a variety of different styles and techniques. Can you talk us through your favourite method, from the concept through to the finished piece?

I have no specific style in my art; I have no boundaries; all the time I am trying to vary and expand my artistic abilities and try something new. This probably happens because I hate routine, not only in my art but in my personal life, too. I also like to make changes quite often. I like to invent new drawing styles and techniques; sometimes I prefer to work in a vector-based application, sometimes just in Photoshop. In my opinion, technical implementation of the idea is not as important as the mood and spirit of the artwork itself. As for me, the most interesting part of my work is to bring an idea or a character to life – the rest is just a routine job. Speaking about my favourite and most desirable application for 99% of my sketches, drafts and illustrations, though, it is always Photoshop! Photoshop forever!

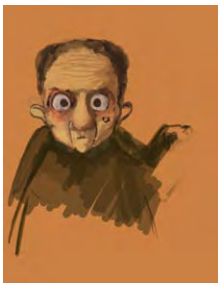
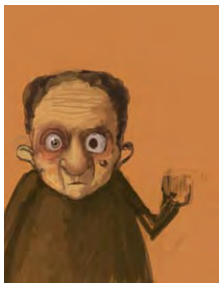
image: Fiery Jack



For example, in the image titled “Fiery Jack”, the sketch was drawn in Photoshop and finished in Adobe Illustrator. Sometimes I draw the quick, rough sketches – it doesn’t take too much time but it helps me to lay down some of the ideas that run in my head and to catch the right mood. I hope to complete them later, but unfortunately, very often, the sketches remain uncompleted.

I must confess that the way in which I work is not exactly the ‘right’ way. For me, the major points in my art are the character, the mood and the inspiration, but not the composition or layout of the drawing. That’s why, in my illustrations, the “hero” comes first and then I work on the environment that actually has to highlight the character’s mood. During this long process many interesting details are discovered that take a very valuable part in my drawing... but certainly not ‘less valuable’ than the main composition. I also like to add some little “spicy” nuances, which are perhaps not noticeable upon first glance but later on you can learn a lot about the character from them!

Let’s take the following illustration, of an old man holding a lizard, as an example to discuss the creation of one of my artworks… For the last couple of years, I haven’t used pencil and paper.

From start to finish, I do everything using my Wacom tablet and Adobe Photoshop. So I create a new document in Photoshop and choose the background colour. Then the sketch is drawn. Quite often I do not bother myself by drawing black and white drafts; the coloured sketches come out straight away! Usually I take certain details, like a nose or an eye, as a starting point for my drawing, and then follow up on that. This artwork is actually a human portrait; he likes nature and animals but it looks like he's so much into his job that he has actually started looking like his chameleon – they almost have the same face!

So as

you can see, first of all I choose the background and the colour palette, then the character appears, but in initial sketches there was actually no idea of a chameleon – he showed up later on. I have to admit that very often when I'm drawing, I have no idea where it's going to lead me in the end. For example, all of a sudden the chameleon decided to lick his owner's wart (he got confused and thought it was a fly!). Also, I thought about adding a cage behind the man, but I changed my mind and left the background clean in the end.

Your characters appear to be rather cute, cheerful and happy, whereas your illustrations and drawings can often reflect a more melancholy state. What type of emotion do you prefer to illustrate, and why? Would you say that your personal mood directly influences your artwork?

I can't say that I have any preferences; I don't think I like something more or less than another... Sadness and happiness: I like to display both of these emotions in my illustrations; I like to display a wide variety of human emotions, human moods, and it doesn't matter whether it's sad or happy or cheerful or crazy or whatever else it is!

What is going to be the next 'masterpiece'?

It always depends on my mood. Sometimes it is upside down; when I'm in a bad mood and I desperately need to create something really

funny and cheerful. Anyway, all of my art comes from the bottom of my heart; I am always concerned about my characters; my feelings and emotions may come from the present time or from the past. Sometimes it's much easier for me to express myself through my illustrations than verbally. Thank god I have my skills, because words cannot say everything!

Overall, I'd say your art creations are very expressive, energetic and lively. Are these characteristics which you also possess yourself?
Yes, I think we have something in common! Although I am not flying around my apartment like the cat in my "Crazy Cat" artwork, I do like people with a sense of humour and I consider myself to be one of them. In this job it is very difficult to take everything seriously. In my childhood

I was a “hooligan-girl”, and my friends were mostly boys. I like moving about and I enjoy sports, but I don’t always have enough time for it. It’s very difficult to judge myself, but people who I am in touch with say that I and my characters are very alike.

You mention on your website that you're interested in any kinds of collaborations. What would be your perfect collaboration - who would it be with, and why?

From the moment I was a child I dreamt of making cartoons, and unfortunately this is still the dream... But, if I ever get the chance to work with Pixar Animation artists, then I won’t miss it! An opportunity like that is worth dying for!! I love their characters and animations! Being realistic though, I would like to participate in any sort of crazy, unusual projects... which could be anything where I can create and express my thoughts and ideas!

Elena Sedova

For more work by this artist please visit:
www.elenasedova.com
Or contact them at:
info@rabbitteam.com
Interviewed by: Lynette Clee

Digital Art Masters: Volume 3
Call for Submissions

Following in the success of our first two books in the 'Digital Art Masters' series, we would like to announce the 'Call for Entries' for the third book in the series 'Digital Art Masters: Volume 3'.

'Volume 1 & 2' of 3DTotal's book series, featured some of the best 3d & 2d artwork from such artists as Marek Denco, James Busby , Natascha Roeoesli, Philip Straub, Rob Chang, Jonny Duddle, Benita Winckler, Ryan Lim and Fred Bastide. The one thing that set the 'Digital Art Masters' series apart from other gallery/catalogue books was the fact that we wanted to show the readers how the images were created, so each artist wrote a breakdown overview to accompany their piece in the book.

'Digital Art Masters: Volume 3' will again be showcasing some of the finest 2d and 3d images from talented artists across the globe. Initial submissions need to be of your final image only to enable entrance into the selection process. Chosen artists then need to supply an additional text overview with 'making of' and 'work in progress' images. See samples at bottom of page to give you a good idea of what is required.

Schedule and Calendar for all submissions is availble from this web link:

http://www.3dtotal.com/damv3_callforsubmissions/

"Coupled with sheer stubbornness and determination, I believe if you set out to achieve your heart's desire, the whole process of that journey can be sometimes more rewarding than getting there..."

DR. CHEE MING WONG

Medical school graduate turned digital artist, Dr Chee Ming Wong takes time out from running his business, 'Opus Artz', to talk to us about himself and his passion for 'space medicine'...

DR CHEE MING WONG

Hello Koshime, could you tell us a bit about yourself, please? And how would you best describe your artwork?

Good to meet you, Chris. I'm the Creative Director and co-founder of a concept and visualisation company, specialising in pre-production artwork for the entertainment industry. I am particularly fond of environmental and transport concept art, ranging from a wide genre of aerospace, sci-fi and fantasy, depending on the client's requirements.

Could you tell us why you decided to set up Opus Artz Limited, and where did the name come from?

Opus Artz came about after having garnered sufficient critical mass and experience, and through the desire to provide high quality visuals for pre-production within a small, tight-knit group of experienced concept artists and friends. The meaning behind Opus reflects an "epic work of art", and is representative of the digital studio that sets out to produce an exciting diversity of conceptual art and design.

You graduated from Sheffield Medical School in 2001, and then went on to become a concept artist whilst specialising as an anaesthetist. Could you tell us why you chose to start doing 2D art when you sound like you had a very promising medical career?

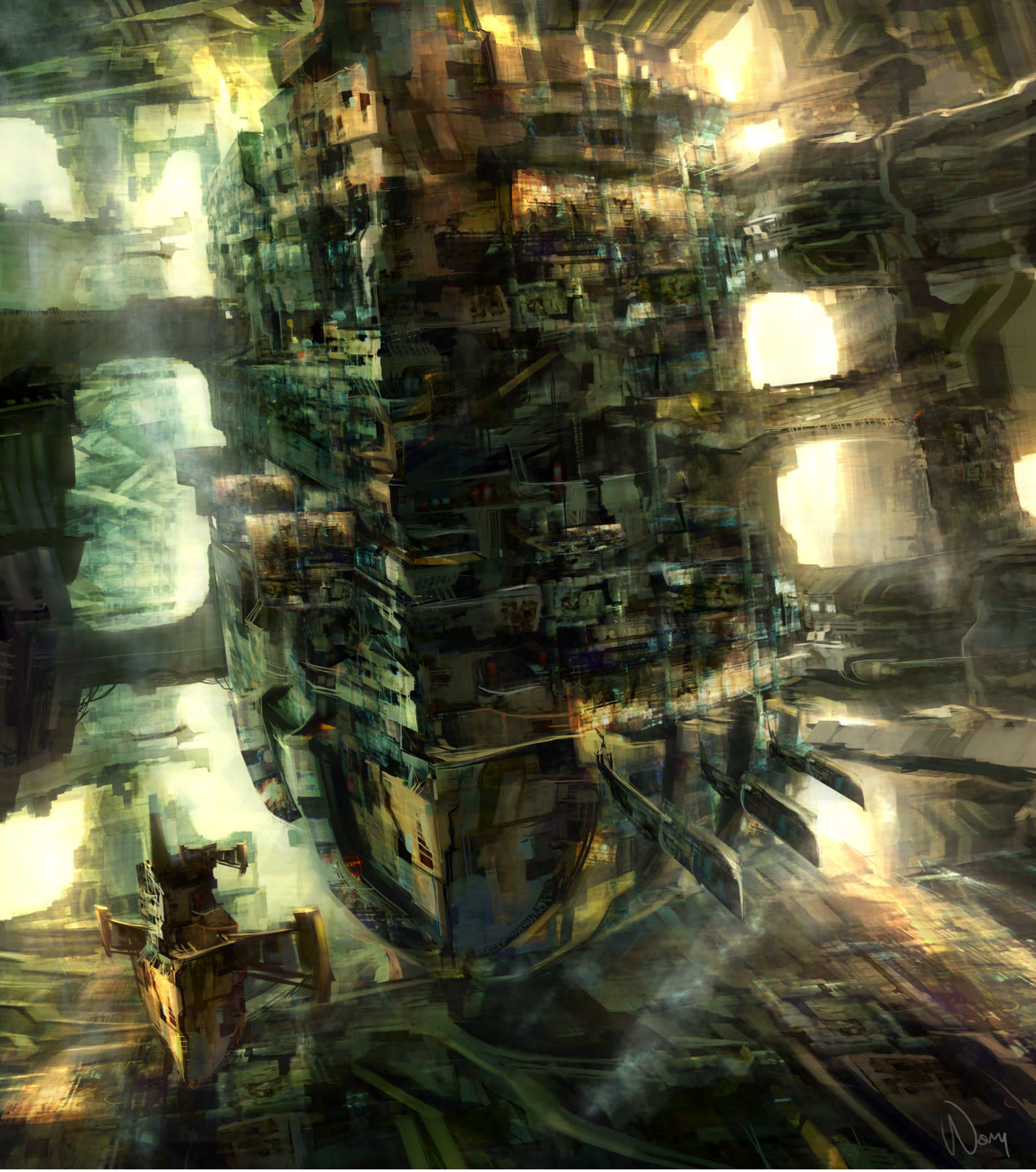
Whilst specialising as an anaesthetist and early on as a doctor in training, both the passion to visualise worlds and environments for games and movies came forth - influenced by the beautiful, lush visuals of various matte painters and concept artists. It was a time when digital artwork was coming forth (2001), whereby the use of digital tablets enabled rapid visualisations of concepts and illustrations that could build upon the traditional skill-set of industrial design principles. And thus, I built

upon two careers in parallel over the next eight years, whilst freelancing on various MMORPG projects and CGI animation pre-production projects, whilst being actively involved with the rapid growth of digital artists. Ultimately (whilst trying not to quote you a manifesto), the urge to formalise this experience came forth in October 2007, with the formation of a European based team of experienced concept artists and industrial designers. The aim was to provide high quality visuals and to concentrate purely on the pre-production process, whilst providing a strong design team offering services in professional web design, packaging and brand development, all targeted specifically at the

entertainment industry. Ultimately, I love both my artistic and medical career. However, with the recent NHS fiasco, which my training and job opportunities were significantly impacted upon, it is perhaps now the time to take a big risk and to take my fortune into my own hands.

So are your artistic talents self-taught or did you attend any college/universities?

My schooling in art is entirely self-taught, with invaluable help, tutelage and critique from the digital online community. Namely, I owe a large body of my improvement and art skills to Kim Taylor, Phil Straub, Don Seegmiller, and the local Euro/UK ConceptArt.org group. However, I do sometimes reflect on my progress and wonder if it would have come to the same course with a formal background at college/university. Nevertheless, I learnt my skills through daily perseverance and through working on active game projects and freelancing in illustration and design.



You have worked on numerous game projects over the past 7 years. Is this something you see yourself doing in the future, or is it more of a side line to your medical career?

Originally this was nurtured as a sideline, but over the years a transition period, where I see myself becoming a full-time artist and director whilst the medical career becomes part-time, has been fast approaching.

Your interest in aerospace reflects somewhat in your work. Have you ever attempted to try different genres, or is this solely where your interest lies?

Actually, I have various interests in multiple genres of sci-fi, fantasy and industrial design, it is just that I have been tasked to draw solely aerospace and sci-fi related artwork solidly for the past two years. I have now an opportunity to branch into various genres, to become a versatile artist, although aerospace will always hold a special place in my heart due to the 'space medicine' related interest.

So what is it about 'space medicine' that interests you so much?

Some day, someone has to get us up there. Perhaps I wont be around to personally pioneer

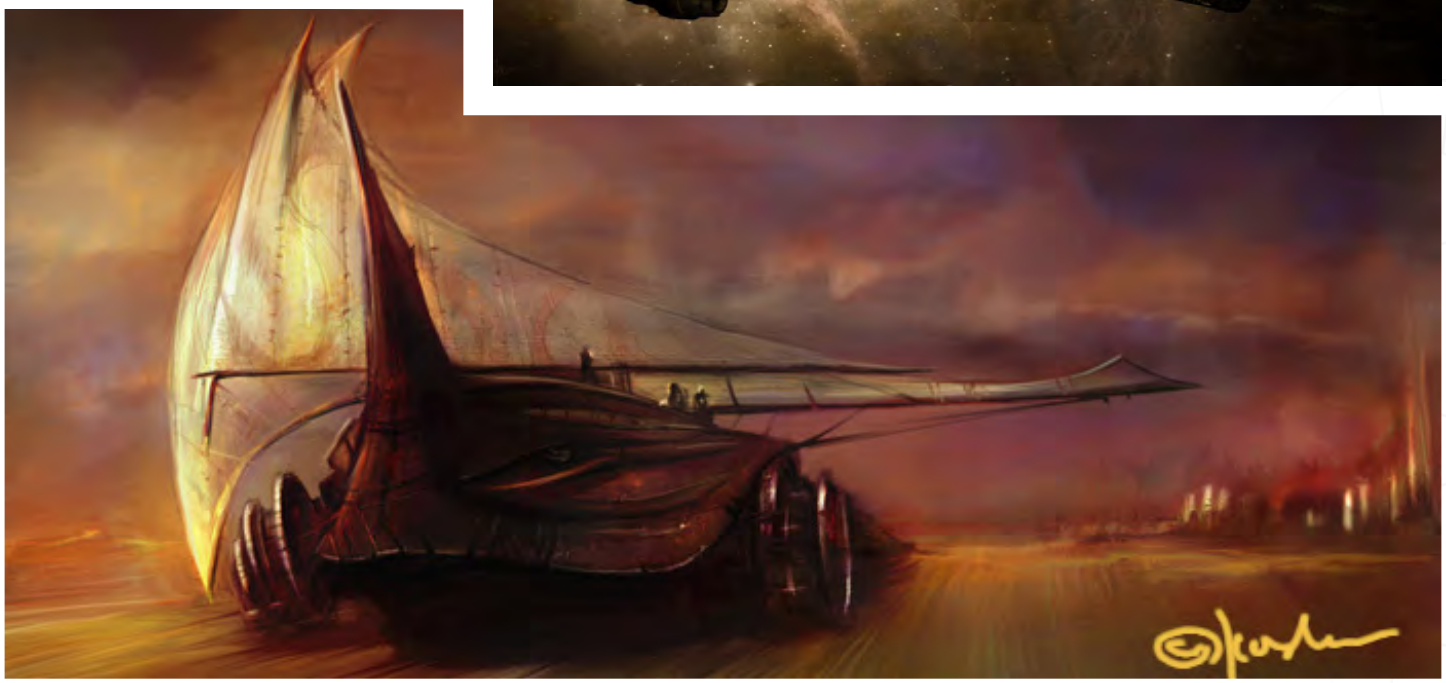
the exploration of the local planets/galaxy, but any effort to help advance that course, may it be through a blend of astronomy, medicine and art, the thought of space exploration can be likened to the next natural horizon to explore akin to the Wild West.

What and/or who are your main sources of inspiration?

Most notably Craig Mullins, John Wallins Liberto and Erik Tiemens; tempered by the variety of concept art by various established artists, such as Feng Zhu, Scott Robertson.

You sound like an incredibly busy man! So when you have the chance to take time off, what sort of things do you enjoy doing?

The thought of doing absolutely nothing and



living domestic bliss with my wife, be it at home, doing home DIY or slobbing about in the local community or nature park, is my idea of having a good time off! This would of course be interspersed with frenetic drawing, sketching and painting non-stop, even during my time off, or on occasion gallivanting to the local museums or historical sights for sightseeing, sketching and photography.

Well it has been a pleasure talking with you and I wish you and your company all the best. One last question before we wrap things up: what has been the most influential piece of advice that you have been given, and by whom?

My father often says that failure is merely a stepping stone to success. Coupled with sheer stubbornness and determination, I believe if you set out to achieve your heart's desire, the whole process of that journey can be sometimes more rewarding than getting there. In closing, I would like to say that one should take time to smell the roses and enjoy the local sights, once you reach your destination...

Dr. Chee Ming Wong

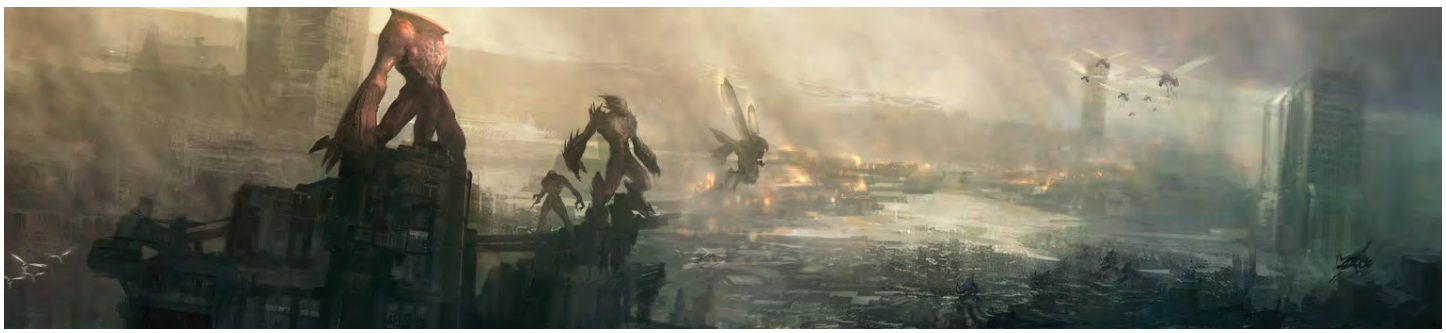
For more work by this artist please visit:

http://www.opusartz.com

Or contact them at:

chee@opusartz.com

Interviewed by: Chris Perrins



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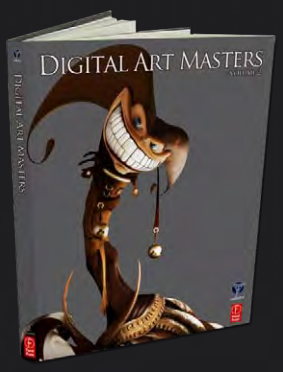
Digital Art Masters
: volume 2



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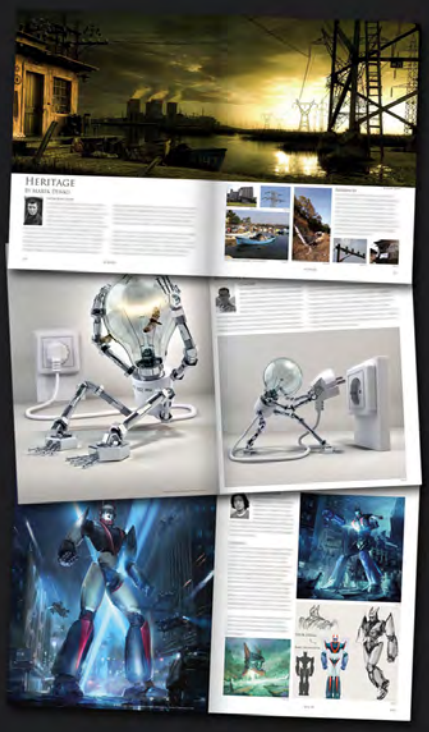

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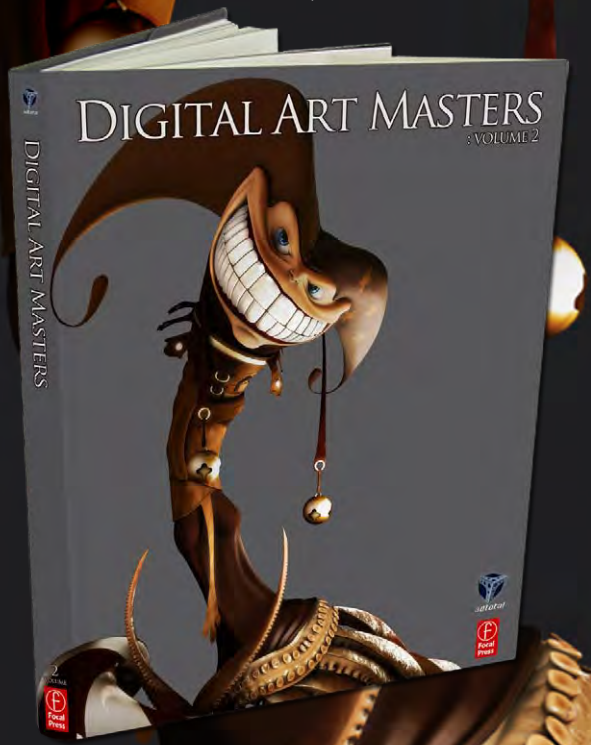

Features 58 of the finest digital 2D and 3D artists working in the indusrty today, from the likes of:

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"...ultimately, the role of a Production Designer is to decide how to visually tell the story and present that vision to the Director..."

Nathaniel West is a freelance illustrator and designer who works in both the film and videogame industry. He graduated in Illustration before moving into themed entertainment, where he worked on theme parks and museum attractions; his strong sense of architectural design now helps him develop the mood and quality in a variety of digital environments...

nathaniel west

nathaniel WEST

Your background experience in theme parks and museums is an interesting one. Can you elaborate on what you mean by connecting people to spaces "through story, massing, ornamentation and flow"?

Design influences our everyday world, whether some may believe it or not. I have been very fortunate to be able to come from a background that is full of real-world spatial design, which has taught me to think about the viewers of those spaces and how they will realistically use and experience them. When you walk into a themed space, you may not be aware of it, but there is meticulous planning involved to ensure that you, as a viewer, will have a specific experience that the designer wants you to have. There's a certain style and shape to the architecture, certain props and décor to tell you a story about the space, its inhabitants, and how they may use the space. Ornamentation involves all the little details that we may easily over look, such

as the texture on walls, graphics, patterns, hints of decay, and so on. The way we move through a space, or how it is introduced to us, is also key in the overall design. Do we walk through narrow hallways to get to the space, or do we walk through an open courtyard first? Does the space have high ceilings, or low ceilings? Can we see a glimpse of the space from afar? These are decisions that will ultimately affect how we interact with the space and how it makes us feel.

Can you describe with reference to some of your paintings how you have applied this background knowledge to help design some of your digital worlds?

When I design a world, I can't help but think of it as a real space that will be used by someone in some way. I'm always thinking about how it would feel to walk through that world, and how one may interact with it. Just looking interesting is not enough. If it doesn't work spatially, then it won't come across as a believable world.

It is important to think about flow, how one might walk through the space, and what will be revealed to them as they turn a corner. It's also important to think about shapes, and massing that reinforces the mood of a space. Sharp angles and forms would be more appropriate for a sinister space, rather than bubbly circles, for example. I'm also very concerned with

props and things that tell a story to the viewer. I think that telling a story and adding interesting touches to make a viewer ask questions is what makes an image intriguing.

One of the images I found intriguing when I first saw it was the nighttime view of a street lined with strings of yellow lights [see previous page]. Can you tell us a little about this particular piece and the idea behind it?

That image is for a film called “Back to Butterfield”. It’s a heartwarming drama set against the scenic backdrop of rural Texas and Missouri. At the core of the story is the emotional journey of an old man named Norman, who, upon the deaths of those dear to him, decides to revisit the one place that truly captured his innocence and his youth, which is a quaint farming town in Missouri called Butterfield. Plagued by memories of wrong choices and missed opportunities, Norman’s strong desire to get back to a time when he still had the world on his shoulders drives him back to his hometown, despite his failing health.

Following in Norman's footsteps is his grandson, Jonathan, whose same bad decisions have him repeating his grandfather's path in life. Their paths cross on Norman's journey to Butterfield, which happens to be having its 150 year anniversary festival. This image showcases the golden and quaint quality that the director and I initially imagined for the festival in the final scenes of the film. We wanted a magical quality in the air, with string lights over the streets and throughout the trees… almost a timeless quality, because this town represents timelessness to Norman. The carousel at the end of the street plays as a backdrop to one of the most emotional scenes in the film, and is a reminder of our youth.

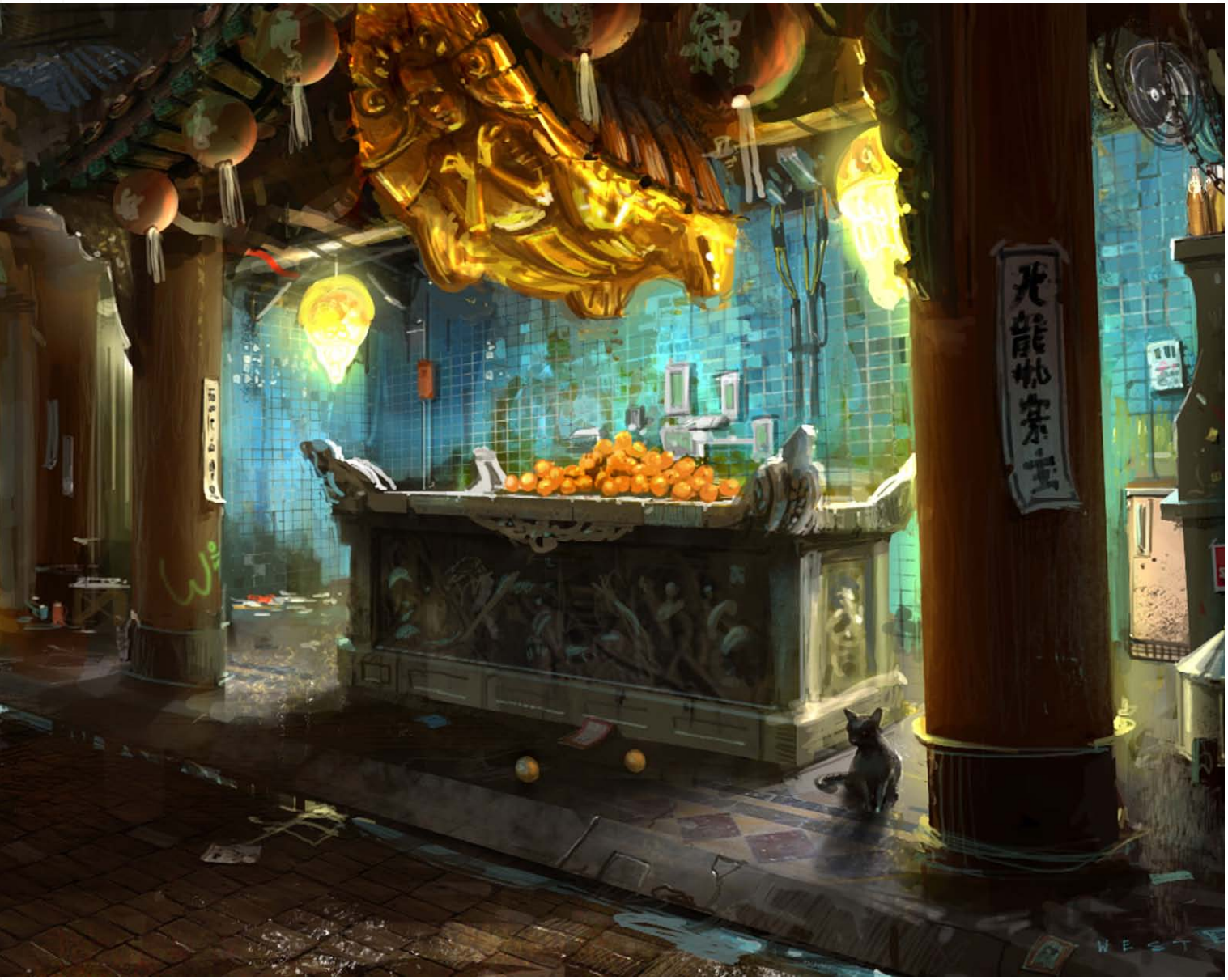
Which particular projects have been the most interesting from a personal viewpoint, and why?

There have been so many projects that have been amazing. I have been truly fortunate to have all the opportunities that I have had come my way. I would say that right now, the most interesting and at the same time challenging projects involve film. I'm currently delving into

production design, where not only do I get to think about spaces and the characters that inhabit them, but also about how these spaces can visually reinforce the emotional tone of specific scenes, and thus the overall film itself. Playing with colour schemes and creating the visual style for a film is a very fascinating experience, as well. It really opens up a new level of thought and detail that I enjoy very much.

The notion of a scene emphasising an emotional state and using colour as a device sounds very much like the role of a cinematographer. Do you ever work in conjunction with these people behind the scenes and communicate ideas?

I think that is a common notion, but ultimately the role of a Production Designer is to decide how to visually tell the story and present that vision to the Director. That not only includes the use of colours and styles in the sets and locations, but also the usage of filters that go over the lenses, as well. The Director, Cinematographer, and Production Designer work very closely together on any project. Ideally, those three people collaborate on an equal level, and the exchange of ideas is free and fluid. The Cinematographer may have great colour ideas to add to the Production Designer's vision, whereas the Production Designer may have some interesting ideas on how to light a scene in an exciting way that may further push



the story. All in all, film is a very collaborative effort, and it takes many minds to make it a reality.

It looks as if there are a few photographed textures in some of your images. Do you use these to speed up the painting process or maybe just add a touch of realism?

I would say both. From a production standpoint, I use different photos and textures to speed up the process — moving quickly and efficiently. The most important thing, above all, is to clearly demonstrate your vision. I am heavily influenced by certain random photos (it could be a picture of peeling paint from a wall) and like to incorporate them into my pieces. I view my work as a combination of not only digital illustration, but mixed media collage as well. I draw from real life as inspiration, and therefore like to make references to it as a basis for my work.

Which artists do you believe have had the most influence upon you and who would you site as the most important within the field of digital development?

There have been so many people that have been a great influence to me — it's hard to name them all! As far as artists are concerned, I really love the works of N.C. Wyeth and Dean Cornwell, simply for their amazing illustration and storytelling abilities. I'm also a very big fan of Edward Gorey, John Singer Sargent,

J.W. Waterhouse, Giorgio de Chirico, Bernd Haussmann and Syd Mead, amongst others. I am of course heavily influenced by the master of digital art himself, Craig Mullins. He has really opened the door to the possibilities of digital illustration, but he is rooted in traditional techniques of the masters before him, such as the Brandywine artists Howard Pyle, N.C. Wyeth and Dean Cornwell.

Would you label yourself under the banner of "concept artist", or do you see your role being more specifically related to environmental design?

I don't think of myself as either one or the other. I just think of myself as a designer and an illustrator. I'm very fortunate to have experience in both the conceptual stages of projects, as well as how to design them in order to make them work realistically. So I guess you could say I'm a little of both.

Could you summarise what you think are the essential components that are key when designing a digital environment?

The most essential components when designing a digital environment are understanding your story, and understanding the mood you are trying to create through lighting and atmosphere. Once you have a full understanding of what you're trying to portray, anything and everything can happen. Your environment will undoubtedly become more detailed in terms of the textures and the props you will use to reinforce the story and mood.

When you design environments for video games, what are the different considerations that you need to address when compared to film?

I would say that the differences are very minimal; the same principles apply to any situation where you have a character interacting with a space. You still need to consider spatial relations, the staging of key elements and story points. Logistically, you don't need to consider construction budgets as much in video games though, as it will all be built in 3D.

Story seems to be a word that you mention frequently and attribute much importance to. Can you refer to one of your paintings and describe how you have used props and details to help suggest a storyline to the viewer?

Take the image of the dark Chinese-inspired alley, for example [see previous page]. The focus of this scene is the blue alcove on the right-hand side. There's a play on traditional 'old world' elements with the altar and golden sculpture above, and the notion that it has been converted by its 'modern' tenants into a multi-use space with the wiring on the walls, gas can, appliances, and so on. There is a pile of oranges on the altar, suggesting an offering, along with postings on the pillars, which could suggest that an event of some importance is occurring that needs announcing. The black cat subtly suggests an air of danger about the entire environment, to me. If you were alone on a street like this and a black cat ran in front of you, it might give you an eerie feeling. I wanted to give it a noir feeling… a feeling of danger and beauty at the same time.

Nathaniel West

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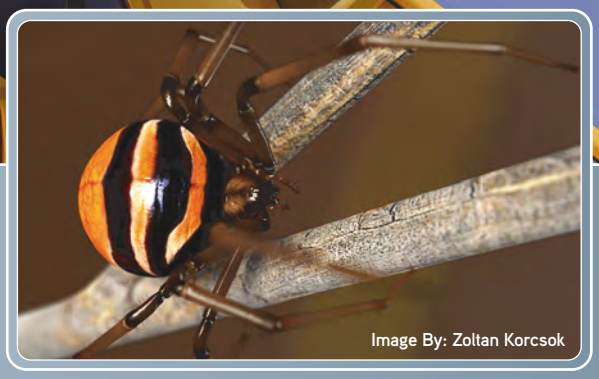

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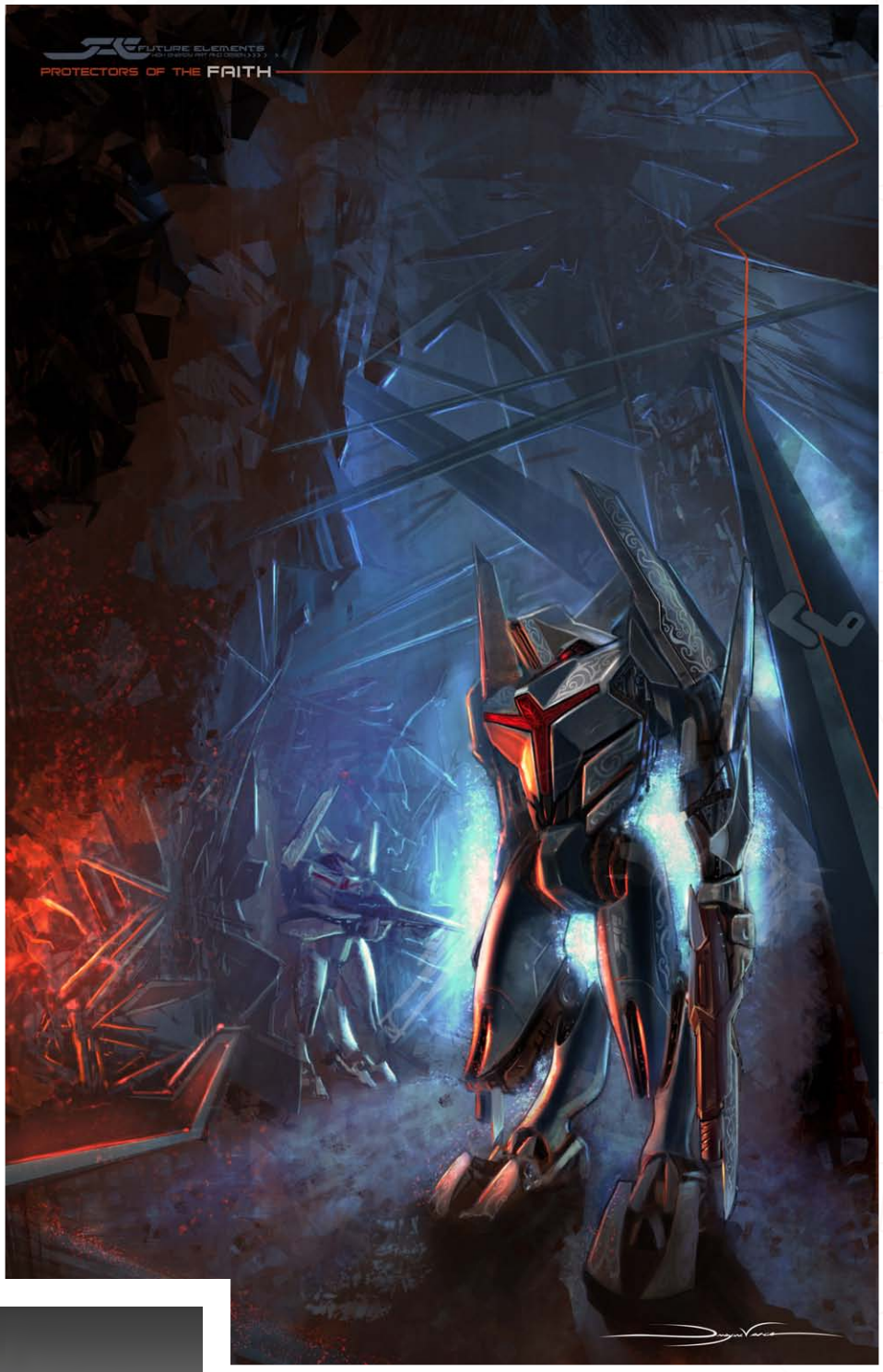
"...I got to meet Sid Mead and sat next to him at a Hot Wheels convention, and we talked for a long time. In my mind he has always been the Godfather of entertainment design."

dwayne vance

Dwayne Vance went from being a designer for companies such as Mattel- Hot Wheels and Troy Lee Designs, to setting up his new company, FutureElements. Designing entertainment vehicles in 2D, to restoring his 1967 Pontiac Bonneville, Dwayne has a passion for all things that can be driven! ...

dwayne vance



Hello Dwayne, well I must start by saying it was a pleasure meeting you face-to-face at this year's Siggraph convention! Could you introduce yourself to our readers and give a little insight into your progression to where you are today?

You guys do a great job at 2DArtist and it was a pleasure to meet you guys, as well.

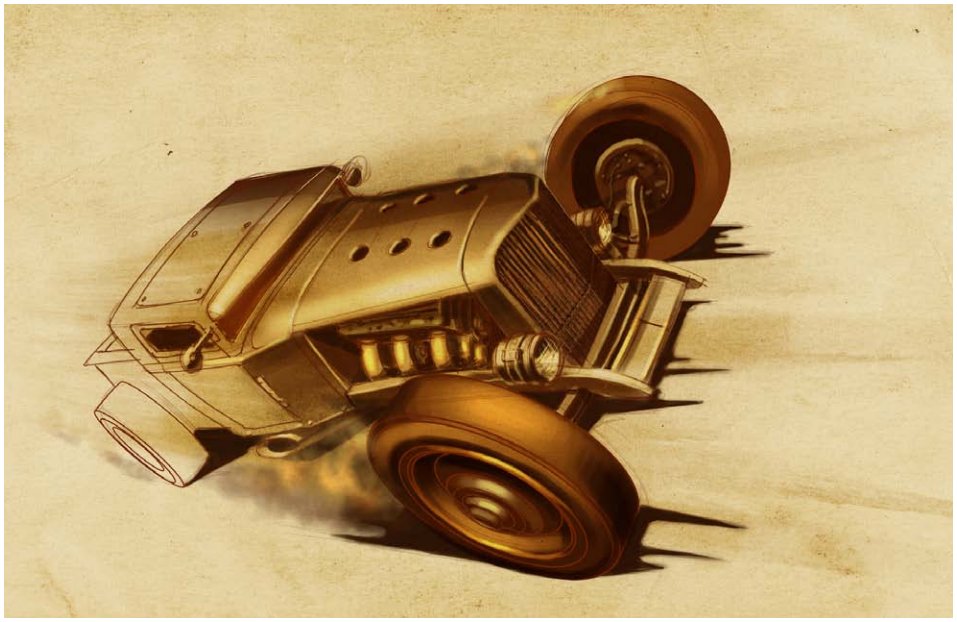
Well my name is Dwayne Vance and I am married and have three kids. My wife would probably say I am the fourth kid. Well like most artist and designers I started at the early age. I took art classes here and there throughout school and really didn't get serious about art and design until I started college. I started as a mechanical engineer and found that I wasn't a math guy so I changed my major to graphic design. I had a teacher and my girlfriend now my wife, really inspire me to apply to Art Center in Pasadena. So I did and failed then tried again and got accepted. Finished and got my degree in Transportation Design in 2000. I got my first job at a company called Troy Lee designs, I designed protective motocross gear. Then moved onto Hot Wheels and designed lots of toys there. That was a very fun job,

I got to really design what I love, entertainment style vehicles. Then ended up going back to Troy Lee designs and I designed more protective equipment. Now I have my own business called FutureElements and we do anything from product design to entertainment design. I also try to find time to do Hot Rod art and sell it at shows.

How do you feel the relevance of conferences such as Siggraph and Adapt have for artists like yourself?

Siggraph is a great show because you get to see what is going on in the

industry, from 3D software to the movie industry. I have not been in a few years and I decided to go this year at the last minute to make more contacts. As I am starting my own business I never know who I will run into at these shows - like meeting you guys! I also ran into friends at Siggraph that I had not seen in a while, and it was very different from when I used to go. Companies like Lucasarts, Disney and several others were a lot more open and very friendly. I got to talk with a few of the guys at Lucas and asked all kinds of questions about the stuff they worked on in Transformers. It was very informative stuff and I could've sat and listen to it for hours!



Okay, so you're currently starting your own design company up; could you tell us how that is going, what sort of work you will be producing?

Yes, the company is called FutureElements and we will be working on all kinds of projects from industrial design to Illustration. Things are going really well right now and I have had to recruit a few people to help me with all the projects I have. Some of the current projects I have been working on are designing stuff for Mattel, Hot Wheels and Batman properties, as well as

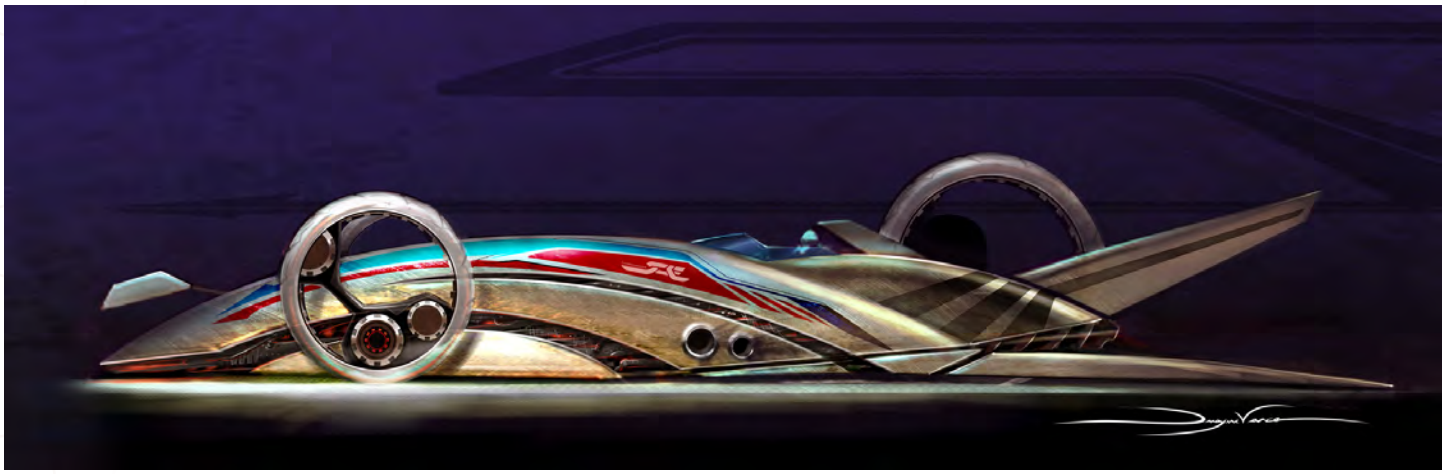
Hasbro. I've also been creating some mountain bike designs and Illustration work for Texaco, and a few other things. Then I have several projects coming up in the future. I am really plugged into the extreme sports industry and the automotive industry, but my next goal is to gain more work in the entertainment industry. I have a real passion for gaming and I hope to break into that industry soon!

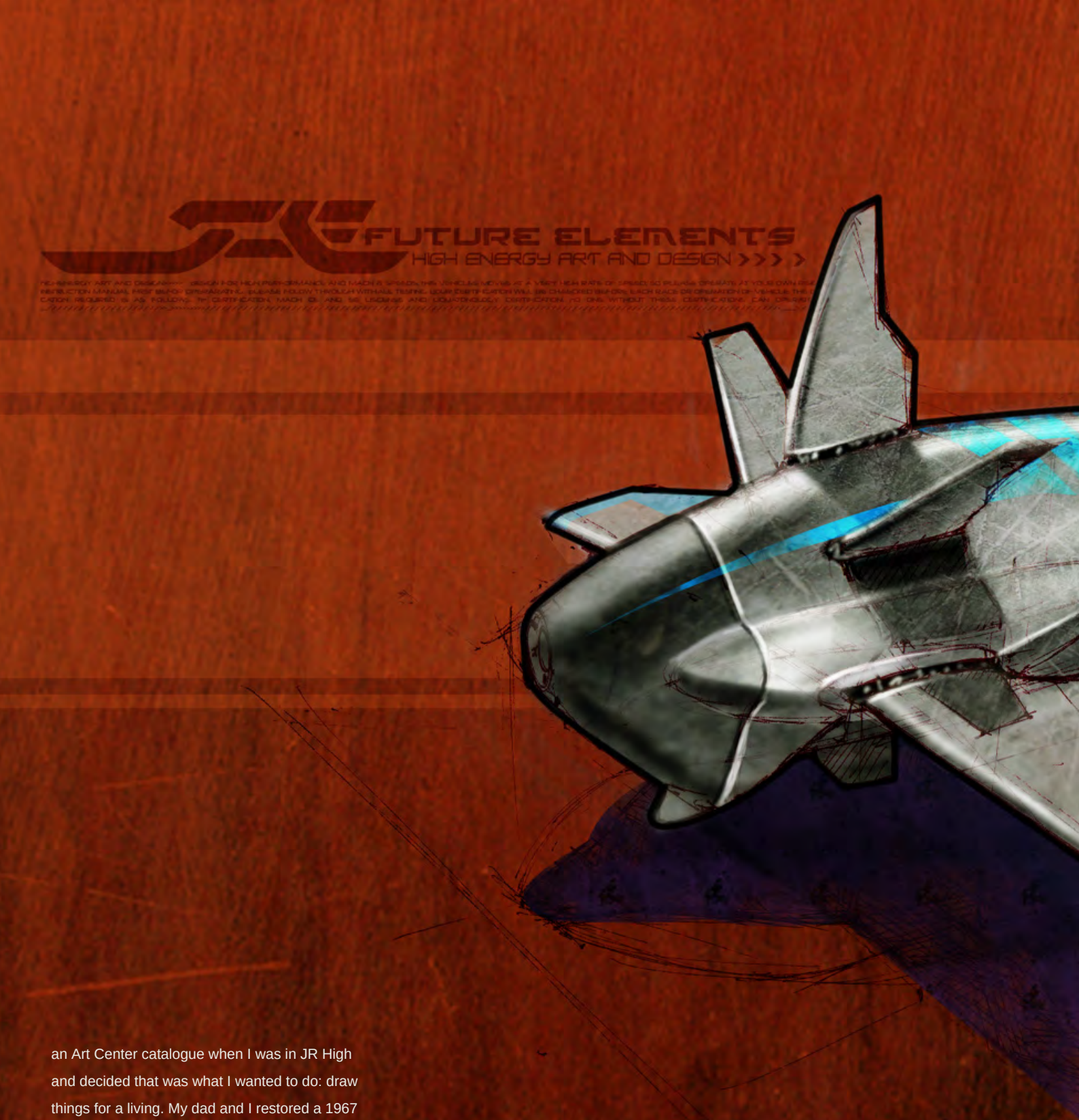
So with your passion for cars and gaming, I would assume that if you broke into the games industry you would try and work on a driving game title. So out of the collection that are around right now, which one would you most like to work on?

I know this will sound funny but I really have no interest in working on a car game. I love cars and everything about them, but I get really bored with car games. I would rather work on something sci-fi like Mass Effect, Halo, Lost Planet - anything in that type of genre, really. I have a passion for concept design, and drawing existing vehicles just doesn't excite me as much. If I did work on a car game though, I would choose to work on the Need for Speed games as they have a little more imagination and energy to them.

Your passion for automotive design started way back when you were a child and has played a huge part in your professional career through your work for the likes of Hot Wheels and Mazda, as well as in your personal life through the restoration of your 1967 Pontiac Bonneville! Could you tell us how this passion came about?

Right from when I was a little kid it seemed like it was in my blood. I was always drawing exotic cars like Ferraris, Lamborghinis and so on. Then I tried to draw cars and combine them to see what they would look like! Most of them were hideous, but then I was trying to design them back when I was about nine! Then I saw





an Art Center catalogue when I was in JR High and decided that was what I wanted to do: draw things for a living. My dad and I restored a 1967 Mustang together when I was in high school, so this only fed my passion for cars. Then later on in my career I got a job at Hot Wheels and it was the best fit for me because it was a mixture of entertainment meets automobile. And yes, my 1967 Pontiac Bonneville is my current project, just because I needed a cool car to work on! As a designer I am adding my own flare to it, as well. I still have a huge passion for Hot Rods and Muscle cars so I do artwork based on that genre of stuff. Then I also run and own a website called www.Octane456.com, which is an online Hot Rot and Muscle car website.

Did you ever consider forging a career in creating concepts for big named car manufactures?

Yes I did. I had an internship at Ford when I was in school and realised then that I wasn't a typical car guy. I even had an offer from Hyundai to work for them after school. I love sci-fi stuff too much to stay in the car industry. I did some pretty crazy cars when I was in school and the car companies didn't like that too much. But I was okay with that because I knew deep down inside that I wouldn't stay in the car industry long. In fact, when I was at the Art Center I wanted to take entertainment design as a minor, but the program was shut down by the time I reached it. So I continued with transportation design. Now the Art Center has an amazing entertainment design program and I am jealous!

If you could sum up your style of art work into one sentence, what would it be?

Good question! My slogan for my company is “high energy art and design”, so I’d like to try to stick to that.

Throughout an artist’s career, they will always look at artwork by there favourite artists, whether for research or inspiration. So which do you find *your* inspiration from?

Oh wow! Yeah, I have looked up to several people out there and there are so many good names to choose from. I can tell you that whilst I was at Hot Wheels I got to meet Syd Mead and sat next to him at a Hot Wheels convention, and we talked for a long time. In my mind he has always been the Godfather of entertainment design. So at an early age I saw his work and always loved it. Other names that come to mind that have influenced me are Scott Robertson, who I had as a teacher and he really pushed

and inspired me; Craig Mullins, Ryan church, Mark Gorner, Sparth, Vyle and all the guys from Steambot. Those are probably my top picks! I am constantly looking at people's work for two reasons: one, because they are my competition; two, to be inspired and to push myself harder.

You mentioned you met Syd Mead whilst at Hot Wheels. If you could work together on a project in the future, what would it be?

Wow, another big question! Well, Syd Mead is known for his sci-fi stuff, so I guess some sci-fi game or movie. Maybe if someone wanted to expand the story of Blade Runner and do a new movie based on the original that would be awesome, since Syd is so well-known for that movie. I would also love to expand the story of my Arc Mechs; I really like the story that goes a long with it and I think it would really lend itself to some great visuals. So it would be really be cool to see Syd's take on it!

Well it has been a pleasure talking with you, and I wish you all the best in the future with your company. I have one last question before we wrap things up, though! Over the course of your art career, what has been the most influential piece of advice that you have been give, and by whom?

I think the most influential piece of advice would be from the Bible and that is, “love your neighbour as you love yourself”. I know that might sound weird, but let me explain... If we all treated each other with respect, it really would go a long way. I have always tried to help out people, other designers and artists that are students or just want to start designing. One thing I can’t stand is cocky designers and I have met plenty of them. But on the other hand I have met plenty of great designers that didn’t have an attitude at all, and those are the ones I really look up to. So thank you again for allowing me the time to tell my story and I wish you guys all the best, as well!

Dwayne Vance

For more work by this artist please visit:
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"I started off with a 0.5 mechanical pencil and then went over them with an ebony pencil. I then scanned them into Photoshop where I put them together and cleaned them up."

the Sketchbook of Noi Inthavong

Noi Inthavong is a graphic artist with a variety of skills, ranging from print to web design and 3D animation on both Mac and PC platforms. Noi told us, "Throughout my experience in the various fields, I have come to realise what kind of career that I am most passionate about - it is concept art. I love the feel of the stroke of a paint brush. I know the importance of concept art because it is the first step where ideas are visualised".

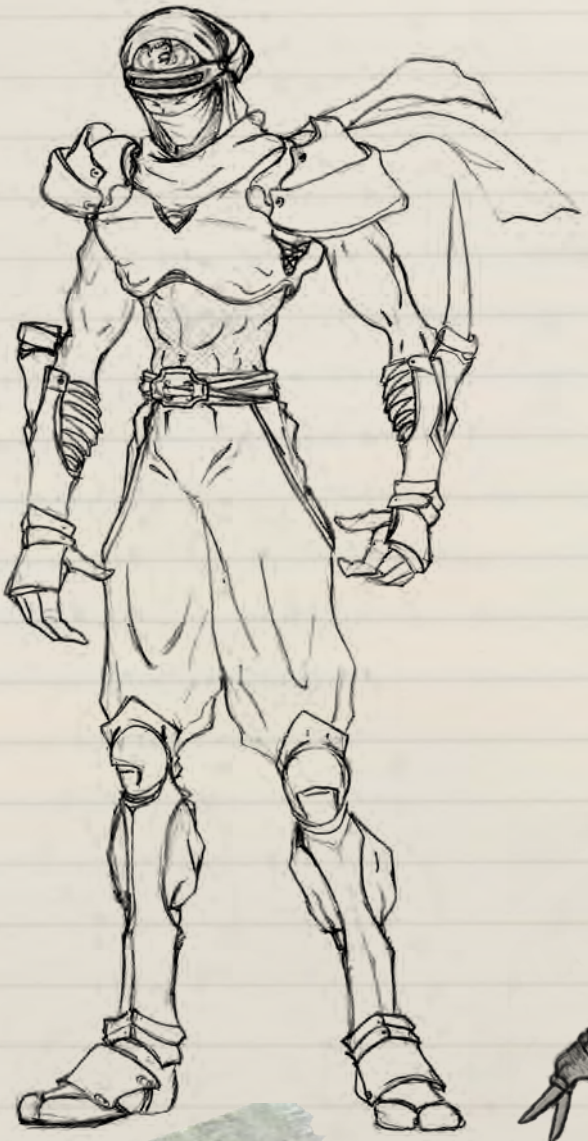
Beale

Beale was a character concept that I drew for Falling Door Production. I had to look through many different kinds of amphibians and lizards in order to come up with him. He was supposed to be one of the inventors' assistants, hence the apron and spectacles.

The Clowns

The clown pictures were a few of the concepts that I did for a friend. It took me three tries to get the right sized one (the smallest). After I was done I realised that they would make a really interesting staged sequence, so I put them together.

I started off with a 0.5 mechanical pencil and then went over them with an ebony pencil. I then scanned them into Photoshop where I put them together and cleaned them up.



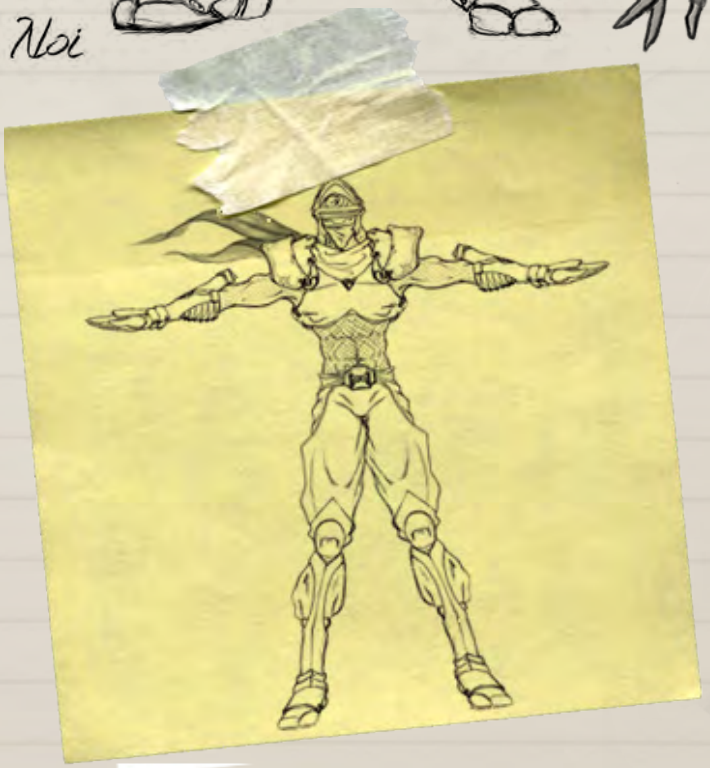
The Ninja

The ninja concept was drawn up to have a friend of mine model him in 3D. He was mainly inspired by the SNK's version of Hanzo Hatori, from Samurai Showdown. I wasn't really going for a typical Japanese Shinobi; instead I was going for more of a fantasy version. So I mixed him up a little with a Western designed armour.

This one was finished with an ebony pencil and was scanned into Photoshop for final touch-ups and some cleaning.

Rayne

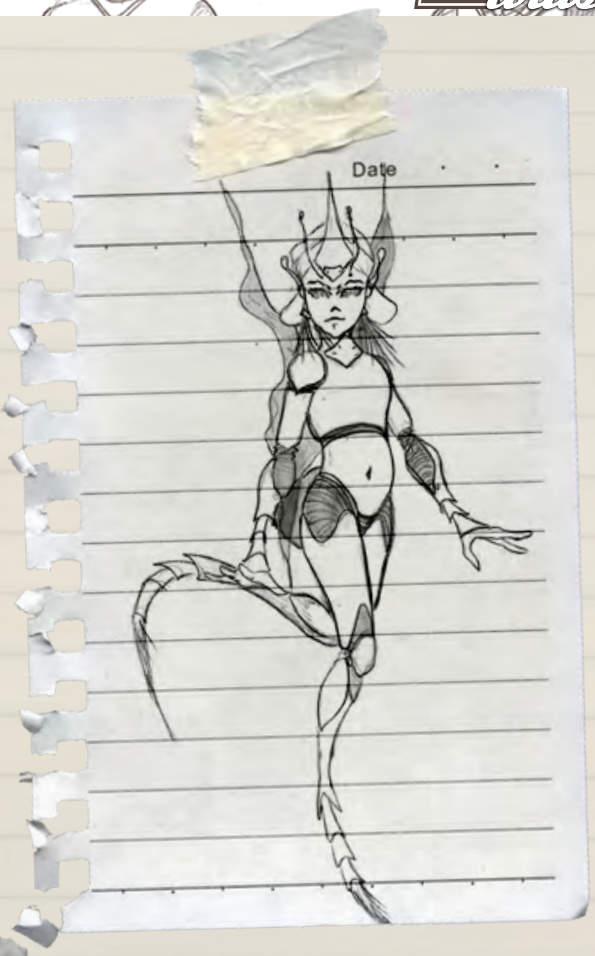
Rayne was another one of the characters that I designed for Falling Door Production. At the time when I was designing her, I was really into Hyung Tae Kim's work from Magnacarta, hence the different ornaments and



braided designs. She is also one of my fantasy shinobi characters.

Risa

In this concept, I was trying to create a fantasy insect girl. I gave her a small belly in order to make her resemble more of a young girl. I had to research through many different insect pictures in order to come up with her.



Ronnelle

Ronnelle was also a character I designed for Falling Door. She was designed to be a beautiful yet lethal warrior. Her clothing styles were meant to be decorative with lots of jewels, whilst still allowing her to be very mobile. The ornamental dress and hair piece were design to be used as an unnoticeable weapon. With this piece, I went through many different ideas and designs before the team found the right outfit.

Noi Inthavong

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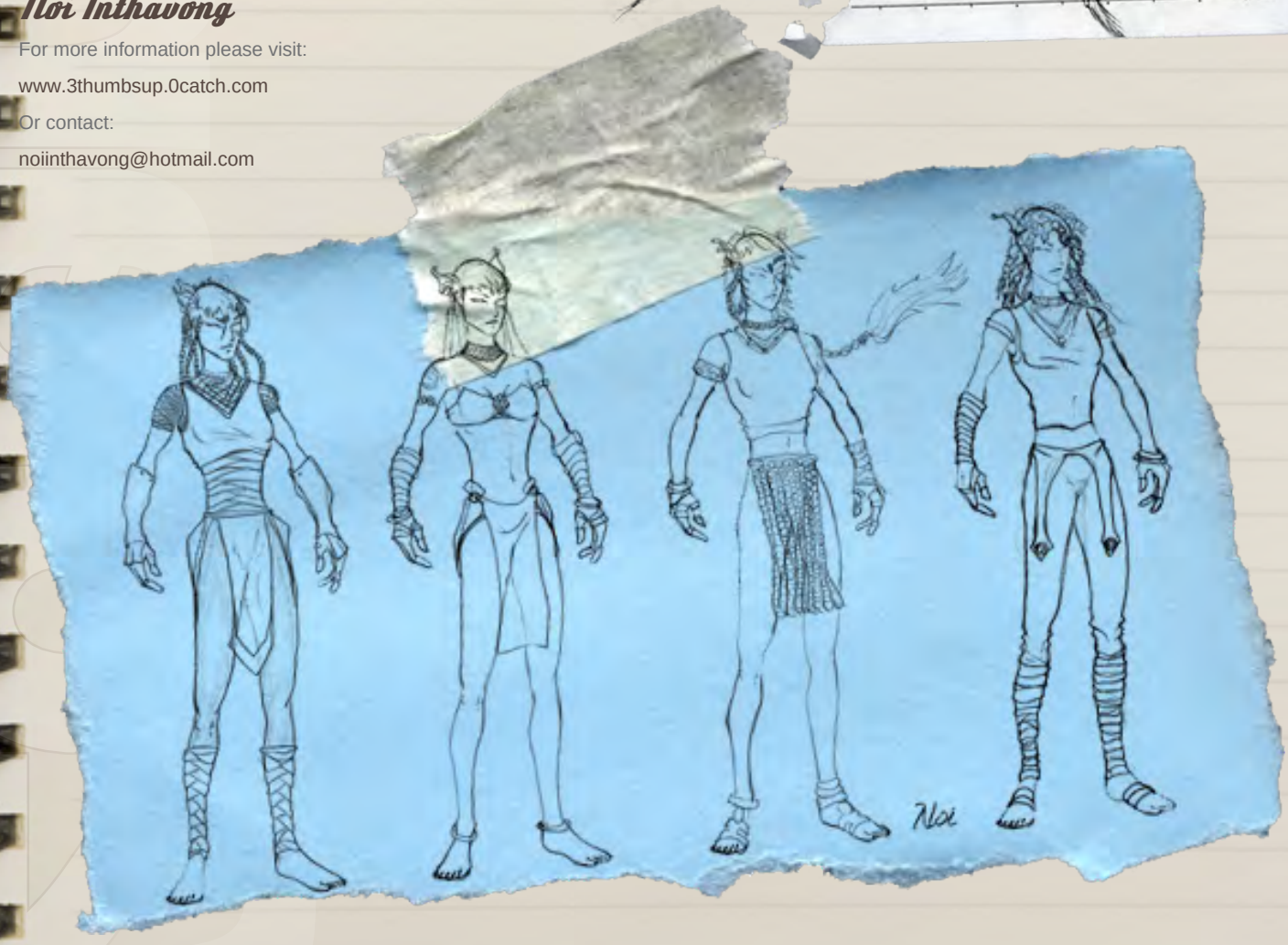

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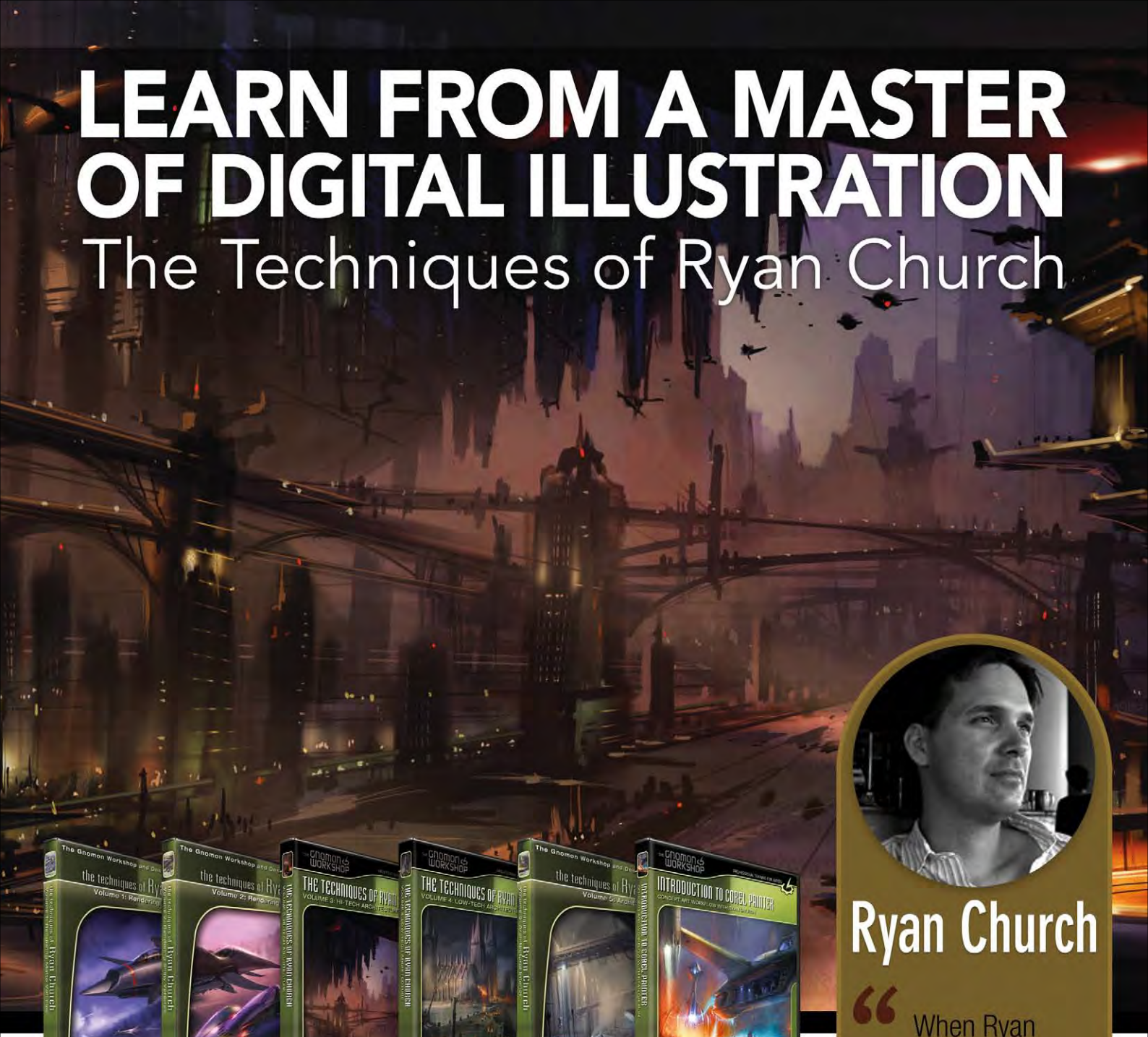
The Techniques of Ryan Church



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Ryan Church

"When Ryan Church started giving his unique vision to the *Star Wars* universe... it was clear that he was going to pave the way for future digital artists. He's one of today's strongest digital inspirations."

- Sparth
Concept designer/illustrator

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Tin Man

infinite oz

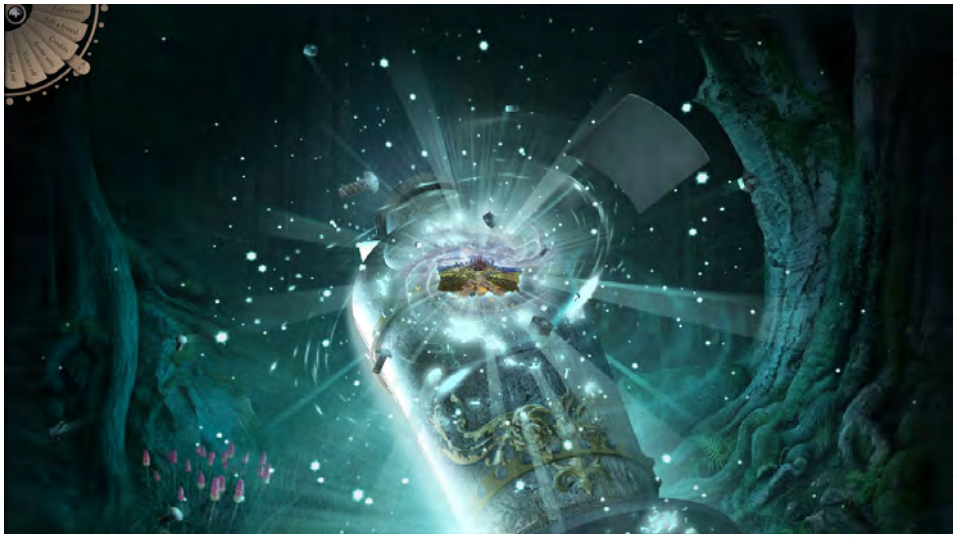
"I love this stuff. It's motion + code + narrative + interactivity + beauty. It's the kind of experience I wanted back when I first jumped online in 1996. It's a geek's paradise but it's also the kind of thing my mom can enjoy."

Fallon, B-Reel and nine artists from around the world collaborated to create a mesmerising mini-site for Sci-fi Channel's new mini-series, "Tin Man", inspired by the ZoomQuilt project...

infinite oz Tin Man

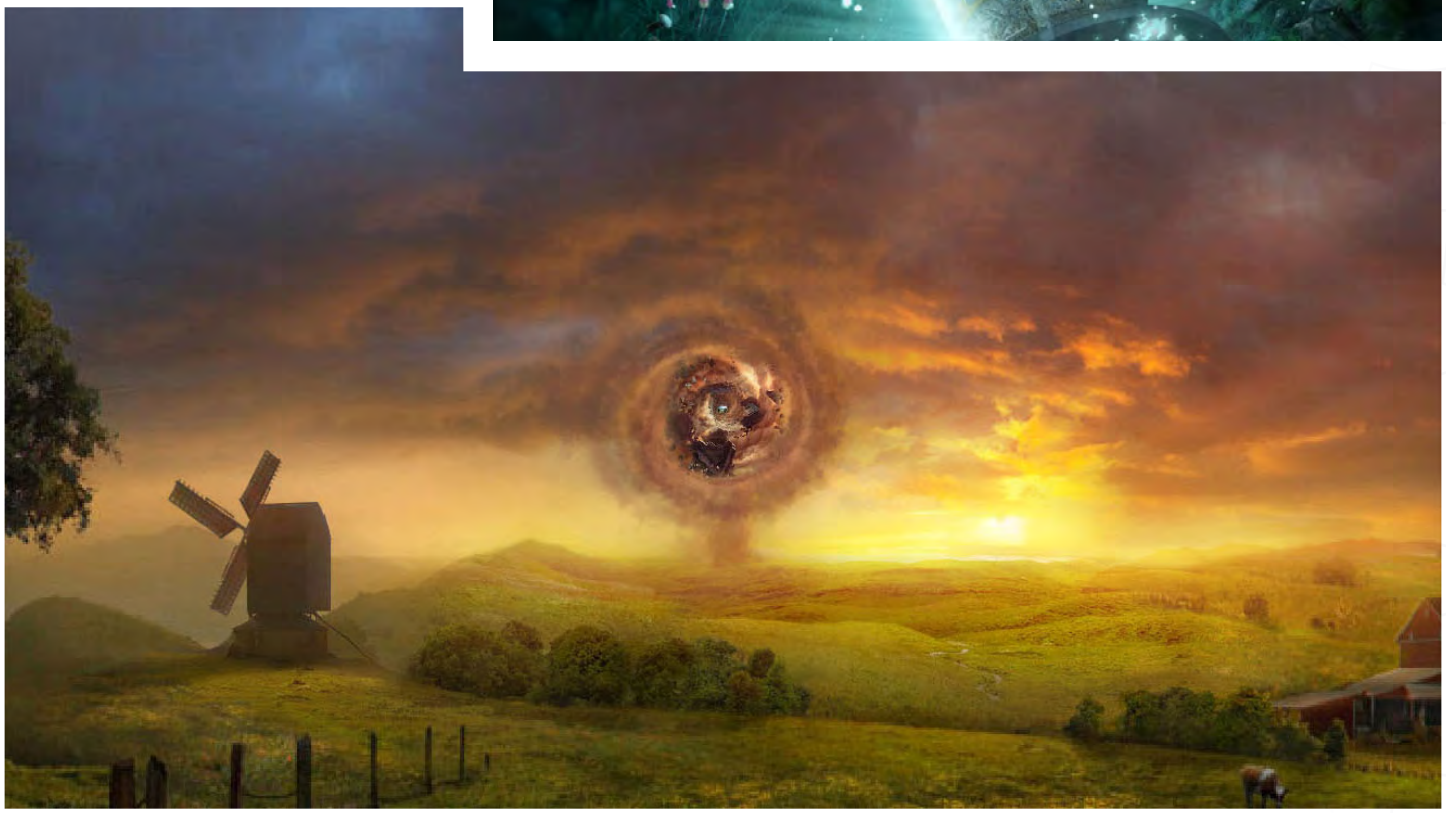
Infinite OZ "Tin Man"

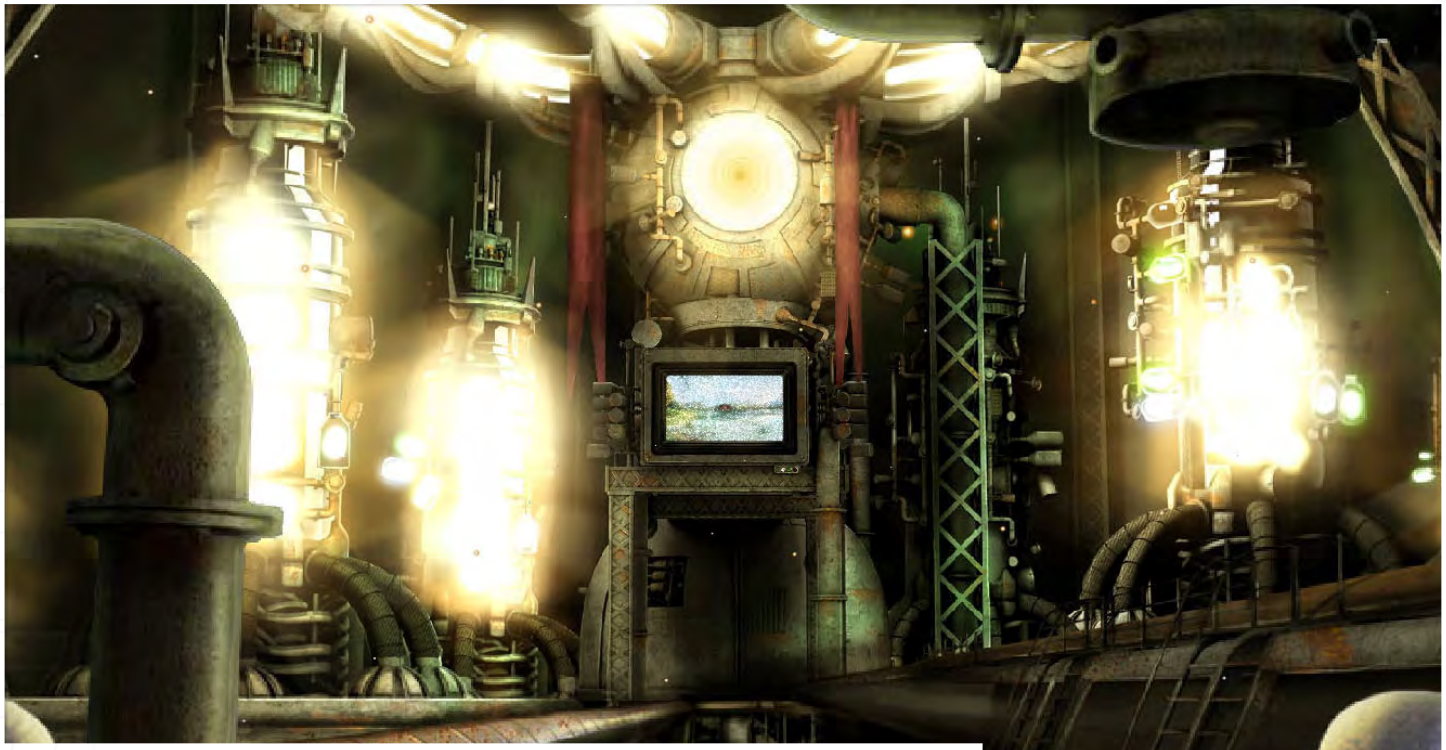
Fallon, B-Reel and nine artists from around the world collaborated to create a mesmerising mini-site for Sci Fi's new mini-series, "Tin Man".



Inspired by the ZoomQuilt project, the Infinite OZ site beautifully captures the inter-dimensional weirdness of the Outer Zone ("OZ") by surrealistically embedding one dreamlike vista in another.

What makes the project tick, though, is the injection of thoughtful motion and excellent sound design. Atmospherics like rainfall and particle fields are buttressed by shifts in the sonic landscape, adding depth to the





fantastically detailed paintings. The whole experience is seamless, thanks in large part to some bad-ass code running under the hood, but also thanks to the natural way in which each artist's painting resonates with those before and after it.

I love this stuff. It's motion + code + narrative + interactivity + beauty. It's the kind of experience I wanted back when I first jumped online in 1996. It's a geek's paradise—but it's also the kind of thing my mom can enjoy.

Getting Back to Pangea

Over the last several years, the fields of motion design and interactive design have been overlapping more and more. The overlap has been driven by a combination of technological advances and a paradigm shift on the part of designers to regard the web as a broadcast medium. Some people—dubbed "visionaries" in the 90s because their creativity outpaced the available technology—have seen this trend developing for a long time. But the ad dollars and broadband penetration simply weren't there to justify their grand ideas. Now things

have changed. The big money is going to the web. Budgets for web sites can be staggeringly huge—much larger in many cases than the budgets for national television spots. With these burgeoning budgets has come some willingness to experiment. If you don't believe me, hop on over to The FWA and launch the first few sites. There's some truly ballsy stuff going on there.

Exodus, Movement of The People

I've met a lot of interactive designers who've migrated to motion design. I'm one of them, in fact. I couldn't wait to leave behind the comparatively limited capabilities of Flash for the seemingly unlimited power of After Effects. When I threw Cinema 4D into the mix, I started to feel like a god.

But all that time Flash was growing up, becoming much more sophisticated than a mere vector animation tool. ActionScript hit puberty and then went dashing into adulthood, becoming a fully fledged object-oriented language.

Meanwhile, the authoring environment sprouted all sorts of interesting new tools. Perhaps the most relevant evolution for motion designers, however, was the way in which Flash's video support changed over the years. Initially, the Flash Player's video functionality was simply seen as an alternative to QuickTime and RealPlayer. It was just another video player, albeit one with greater penetration by far than the alternatives.

As the video codecs improved, two things happened. 1) High-quality video with low data rates was possible. 2) Alpha channel support was introduced. That, combined with overall performance boosts in the Flash player, particularly with regards to handling bitmap data, set the stage for the quiet revolution taking place now.

I find it a little strange that so many interactive designers have come knocking on the door of motion design but that the reverse is seldom true. I think this will change. As motion designers begin to see how much fun it is to build projects for the web and as the underlying technologies continue to evolve, I think we'll see

more and more motion freelancers being picked up by studios like B-Reel. To put it another way, studios like B-Reel, who put web and broadcast on equal footing, will start snowballing into larger and larger powerhouses.

For now, add some interactivity to your daily diet, if you haven't already. Think about how motion might become more than just a passive experience. Consider that you have the power to create entire worlds, not just 30-second spots.

Article Written by and Courtesy of:

Justin Cone

Editor, Motionographer

For more information, please visit:

http://motionographer.com

B-Reel and Fallon Promote Sci-fi Mini-Series, TM MAN, With "Infinite OZ" Website

The "Infinite OZ" site allows visitors to experience the world of the Outer Zone – www.road2oz.com.

B-Reel is proud of the new collaboration with Fallon Worldwide. Together with Fallon's media department and the creative team, then headed by Calle Sjönell and Pelle Sjönell, B-Reel directed and produced a promotional micro site for the mini-series Tin Man, to be aired on SCI FI Channel on December 2. Fallon's media department and B-Reel set out to create a flash-based digital experience to evoke interest and create a buzz around Tin Man, the re-imagining of the literary classic The Wonderful Wizard of OZ. B-Reel also produced HD broadcast versions for television, cinema and in-store media. The inspiration came from the art project of the ZoomQuilt, originally created by designers looping Flash scenes together, letting the viewer experience a seamless journey from scene to scene. This was the start of B-Reel's collaboration with nine of the most talented CGI artists in the world: Phil McDarby, Gerardo De Gerard, Rudolf Herczog, Raphael Lacoste, Martin Lisec, Greg Petchkovsky, Andreas Rocha, Philip Straub and Geoffrey White. The zoom incorporates 15 different key scenes from

the mini-series. While the artists were allowed to freely interpret their assigned scenes, they were given general technical and graphical guidelines as well as specific briefs. This allowed for smooth transitions between the scenes and the creation of freestanding elements suitable for animation and that could be adjusted for both web and HD broadcast versions. In order to achieve a never-ending zoom and maintain full resolution, the artists created their scenes in 10k resolution. Once the scenes were delivered, the B-Reel crew began their work linking them together and bringing them to life using animation, weather and light effects. In order to process this much graphical data, it was crucial to use the latest version of Flash, version 9, combined with the latest Action Scripttm 3.0 programming language featuring improved performance and increased flexibility.

About...

B-Reel, is a hybrid production company that directs and produces live action, animation and interactive. The productions seamlessly traverse media platforms, from television to the web. The company has offices in Stockholm and New York. For more information about B-Reel, please visit www.b-reel.com

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SCI FI Channel is a television network where "what if" is what's on. SCI FI fuels the imagination of viewers with original series and events, blockbuster movies, and classic science fiction and fantasy programming, as well as a dynamic web site (www.scifi.com) and magazine. Launched in 1992, and currently in 92 million homes, SCI FI Channel is a network of NBC Universal, one of the world's leading media and entertainment companies.

"If someone finds out how to un-glue themselves from their magical chair, please send me an email! The shape of my bottom is slowly morphing anatomically into a different shape. . ."

Taking Time Out

This month, we've asked 2D artists from a variety of backgrounds and locations around the world:

How do you take time out from the world of CG / Art?

Here's what they said...

Taking Time Out

Andrew Hou

Senior Concept Artist, Webzen

Seoul, South Korea

"If someone finds out how to un-glue themselves from their magical chair, please send me an email! The shape of my bottom is slowly morphing anatomically into a different shape…"

Benita Winckler

Freelance Illustrator, Berlin, Germany

"The usual stuff: gym, movies, computer games, parties. Not necessarily in that order."

Christophe Vacher

Concept Artist, Painter & Art Director,

Luxembourg & Los Angeles, USA

"I always make time for myself outside of the CG/Art world. It's a matter of mental and physical health. My second world is the world of martial arts. I've been training in all sorts for 25 years now, but that's another story."

Daniela Uhlig

Graphic Designer & Illustrator, Mobil Entertainment Company, Berlin, Germany

"Meet with friends, my boyfriend, or simply watch TV."

Daniele Bigi

Lead Lighter & Compositor, Aardman Animation, Bristol, UK

"For most of the people who work in an artistic world, work is often an obsession and it is really hard to be able to take time off. The only way to relax is to go on holidays, but often when I am away I see something interesting and I start to think about a new project!"

Don Seegmiller

Freelance Concept Artist, Illustrator & Artist,

Utah, USA

"I fly fish and ride my motorcycle."

Egil Paulsen

"More studying."

Erich Schreiner

Freelance Artist, Germany

"I am visiting the gym three times a week, and meet with some friends at the weekend, etc. I also try to watch interesting films at the movies or DVDs for inspiration, etc. In fact, when you try to make a living out of something it's nearly impossible to take time out, because you always think about it… and I mean always!"

Justin Kellis

Graphic Artist, KICK Design, New York City

"Oh there are plenty of things in this world to distract me from art… too many in fact: music, cooking, reading, travelling, and just spending time with interesting people and good conversation. Art is an important part of my life… but it's only one part. Having an open mind and experiencing the world around us is even more important than that next art project sitting on my desk."

Kerem Beyit

Concept Artist & Illustrator, Aranim Media Factory, Turkey

"Well, I do what most of the guys do; reading comics, books, watching movies (mostly CG movies), hanging out with friends..."

Mike Corriero

Freelance Concept Artist & Illustrator,

Colonia, NJ, USA

"Getting outside and enjoying nature, scenery

image by Cyril van der Haegen

and getting some sun. It's not healthy to sit in front of a computer twelve hours a day - it's detrimental to your eyes and your hands. I like to play games, watch movies, and visit family - basically anything to take my mind off the computer screen sitting at home. I draw practically every day so getting away from art in general is impossible, but drawing in my sketchbook is a break from staring at the computer, so it's relaxation for me."

Mikko Kinnunen

Environment Artist, Recoil Games,

Helsinki, Finland

"I go walking with my dog, eat out in a good restaurant, or go see an interesting movie."

Misty Coats

UI & Concept Artist, High Voltage Software,

Hoffman Estates, IL, USA

"When I'm not producing artwork? Well, I generally find myself gaming with friends or dancing at the city night clubs. I prefer to be as active as I can be and surround myself with social interaction when I'm not plastered infront of my computer screen!"

image by Daniela Uhlig

Paul Wright

"It's not much of a change, but digital photography at the moment. That combined with some good country air!"

Raluca Tosifescu

"Actually it's the other way around: I take time off from my job for CG graphics, and I don't intend to put it into second place. I need drawing to be happy!"

Robert Chang

"CG/Art isn't the biggest thing in my life, anyway. I might do it as a job often, but when I'm not working I tend to spend my time shooting photography, composing music, writing screenplays and novels, watching movies, reading books, playing video games and so on."

Robin Chyo

Concept Artist, Cryptic Studios,

Los Gatos, California, USA

"I'll watch a movie sometimes or go to hang out at the book store. But honestly, I'm always thinking about what would be cool to paint or design next."

Rolando Cyril

"I am 22 and my busy life goes at around hundred kilometres an hour! I haven't other artistic activities, but I work in a psychiatric hospital as a psychologist."

Roy Stein

"I love watching movies - it gives me energy and muse at the same time."

Ryohei Hase

Illustrator & Designer, Bandai Namco Games, Tokyo, Japan

"I play with Kotaro, my dog."

image by Daniele Bigi

Sam Lamont

2D Animation Student, Glamorgan University, Trefforest, Wales, UK

"Mainly socialising and computer games, I suppose. I love the alternate realities that games present you with, where you can escape for a short time and be immersed in someone else's worlds and imaginings. But I also write alot; mainly my own fictions based in a world which I have been developing for a long time, and this helps me to focus on something else for a while."

Sasha Podogrny

Designer, http://tiro.by, Belorus, Minsk

"Does it happen? I draw and paint from life. I like watching movies, such as Tarkovskij's 'Andrej Rublev'."

Simon Legrand

"I take time out from 3D with 2D! But my beautiful girlfriend is probably my best "breath of fresh air". Going to the gym regularly is also a great way for me to switch off."

Tim Warnock

Senior Matte Painter, Intelligent Creatures, Toronto Ontario, Canada

"Three months ago I would have said that I don't really. I have the tendency to live a bit of an unbalanced life, but my wife and I had our first child in October and I have had to make a few adjustments. I really love my work so it is hard to set it aside, but when I do these days it usually involves hanging out with my family, watching movies and changing my son, Liam's diapers."

Tuna Ferit

"Art is my job and I am an Art educator, so it's very hard for me to be outside of art in my daily life. However, in the short times that I don't work on art, I have an interest in making research about geography and

image by Don Seegmiller

image by Mikko Kinnunen

world history topics. Computers have been an important part of my life since childhood. When I was a kid, I had a Commodore 64. After that, I bought an Amiga. I'm still playing old games! I like some of the new PC games, such as "Starcraft", "Heroes of Might and Magic" and "Half-Life" - they are my favourite games. If I find time, I also play strategic games during my weekends."

Vinegar

Freelance Artist, Warsaw, Poland

"Just like everybody else resting from work, I guess; meeting people, taking a walk... although it's hard to say I get separated from it as everything can be, and is, an inspiration, so if you're any kind of creator then ideas are just coming from everywhere!"

Vitaly E. Alexius

Freelance Illustrator, Toronto, Ontario, Canada

"You don't take time out of art, you put time in! I do photography from time to time, but that's also art. Art is what I live on, breathe on and draw on. Sometimes I eat…"

Y. Soner Yurtseven

"I follow other artists' artworks, watch animated films and talk about them with my fiancee. We also create new concepts and projects together. I love to be with our cats and dove. I like doing things which are both fun and improve my creativity."

Coming next month: we ask artists...

"What artwork has moved you emotionally/mentally, and why?"

Image by Mike Corriero

GALLERIES

This Month we Feature:

Kerem Beyit

Kieran Yanner

Tom Arthur Opasinski

Tiberius Viris

Teng Lin

Bruno Werneck

Benita Winckler

Lorin Wood

Denis Zilber

David Munoz Velazquez

Adventures of Rabbit

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The Aviator

Bruno Werneck
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You can follow an in-depth interview with this artist in the October issue of 2DArtist Magazine!

Laiwan

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the 2D challenge

2DArtist Magazine introduces the 'Challenge' section of the magazine. Every month we will run the Challenges, available for anyone to enter for prizes and goodies from the www.3dtotal.com shop, and to also get featured in this very magazine! The 2D Challenge runs in the ConceptArt.org forums and the 3D challenge, runs in the Threedy.com forums. Here we will display the winners from the previous month's challenge and the Making Ofs from the month before that...

Hyena

Stylised Animal challenge

In Association with CONCEPTART.ORG THREEDY FORUMS

Stylised Animal Challenge

Hyena

The Challenge

Welcome to the Stylised Animal Monthly Challenge. Each month, we will select an animal and post some images in the forum thread as reference. All you have to do is to create a 2D image of this creature in a stylised/ abstract/cartoon style, whilst keeping your creature instantly recognisable. We wanted to publish some content in 2DArtist Magazine on how to create stylised animals, such as you see in the many feature films and cartoon galleries. We thought this regular competition might bring in just the images and Making Ofs that we need, whilst giving away great prizes and exposure. If it continues in success, we will try to boost the prizes as much as possible! This month's animal was the Hyena. Here you can see the top nine entries, as voted for by the public...

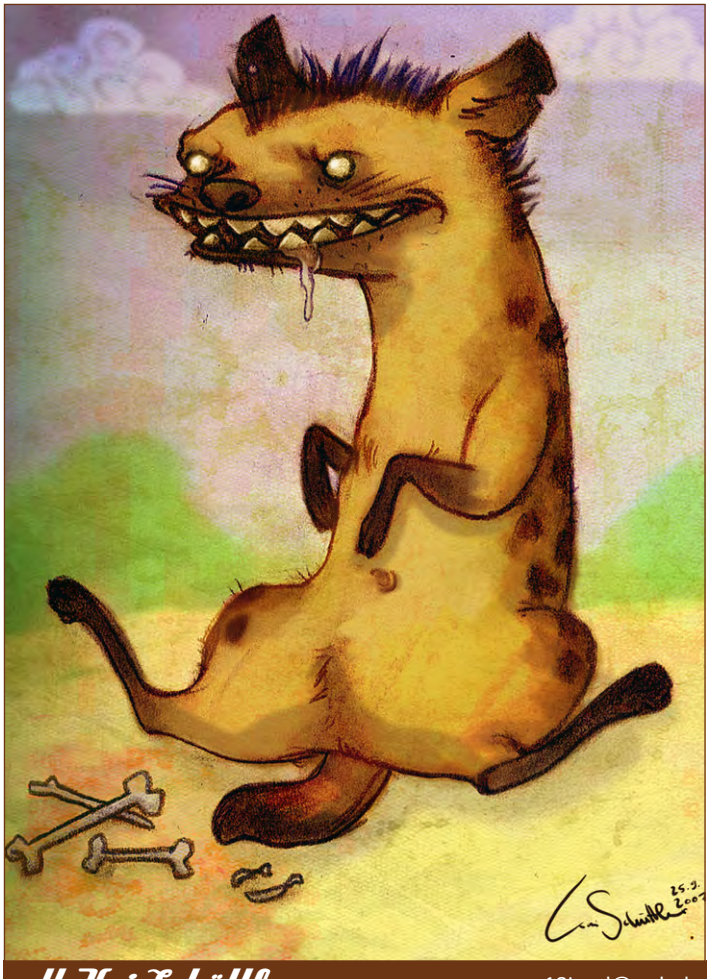
9th Asita

8th Aviv Or avivor@gmail.com

8th Camara

7th Péter Temesi, aka Hopsy hopsy@t-online.hu

6th 28th Wing



5th Kai Schüttler 13Lord@web.de

What are we looking for?

Funny and humorous entries which break the animal down to its most recognisable components; emphasise these in whichever ways you think best, and render your stylised/abstract/cartoon masterpiece. The rules are pretty laid back: please submit 1 x 2D render (minor post work is OK); it's up to you if you want to have a background or include graphical elements or text on your image. Renders of the 800 pixel dimension sound about right, but the winners will be featured in 2DArtist Magazine, so if you can create some higher resolution images, too - all the better! There will be one competition per month, with the deadline being the end of the month (GMT). For a valid entry, just make sure your final image is posted in the main competition thread before the deadline. We require the top 3 winners to submit Making Of overview articles that will be shown on either 3DTotal

4th Daveneale davejneale@hotmail.com

3rd Cakeypigdog jakegumbleton@hotmail.com

or in 2DArtist magazine. These need to show the stages of your creation, different elements and some brief explanation text of why, and how, you did what you did. We will format this into some nice-looking pages to give you some great exposure, and us some quality content! Each competition will have one main thread which starts with the brief at the top. All entrants should post all WIPs, give feedback and generally laugh at the crazy ideas that are emerging each month...

Challenge Thread

The entire Hyena competition can be viewed here.

The current challenge at the voting stage is:
Dinosaur: Herbivore

The current challenge taking place is:
Dinosaur: Carnivore

To join the next challenge, or to view previous and/or current entries, please visit: www.conceptart.org
Or, for the 3D Challenge, please visit: www.threedy.com
Or contact: lynette@zoopublishing.com

2nd Juan Caruso juan_carusoart@yahoo.com

1st Jonatan Iversen-Eive jonatan.ie@gmail.com

3D Challenge

Here are this month's top three winning entries from the 3D competition...

3rd Husam huielbashir@gmail.com

2nd Zinkete zinkete@gmail.com

1st Alexandre Aillet alexandre_aillet@hotmail.com

Making Ofs

Here are the Making Of from last month's top 3 winning entries...

2nd - Juan Caruso

Step 1:

First of all I did some pencil sketches and selected the one which worked best for me, or at least made me smile the most (Fig01), and scanned it in at 200 dpi. Always try to have fun with the ideation and leave the mental frustrations behind.

Crocs have a lack of athletic movements, for example they can't jump, and so out of context ideas can give a new personality to this animal.

In a new Multiply layer filled in white, with the Opacity at 40% over the pencil sketch, I traced the line art with a brush (Fig02). I deleted the pencil layer and established a white-filled background.

Step 2:

In a new layer added I flattened the colours with a semi-smudge shaped brush, not worrying too much about the edges. With an irregular shaped brush I then added some texture for the skin (Fig03); with the SSS (semi-smudge shaped) brush, following the direction of the body, I added the form of the belly and shadows. At this point I started to make some decisions on the background colour.

Fig.01

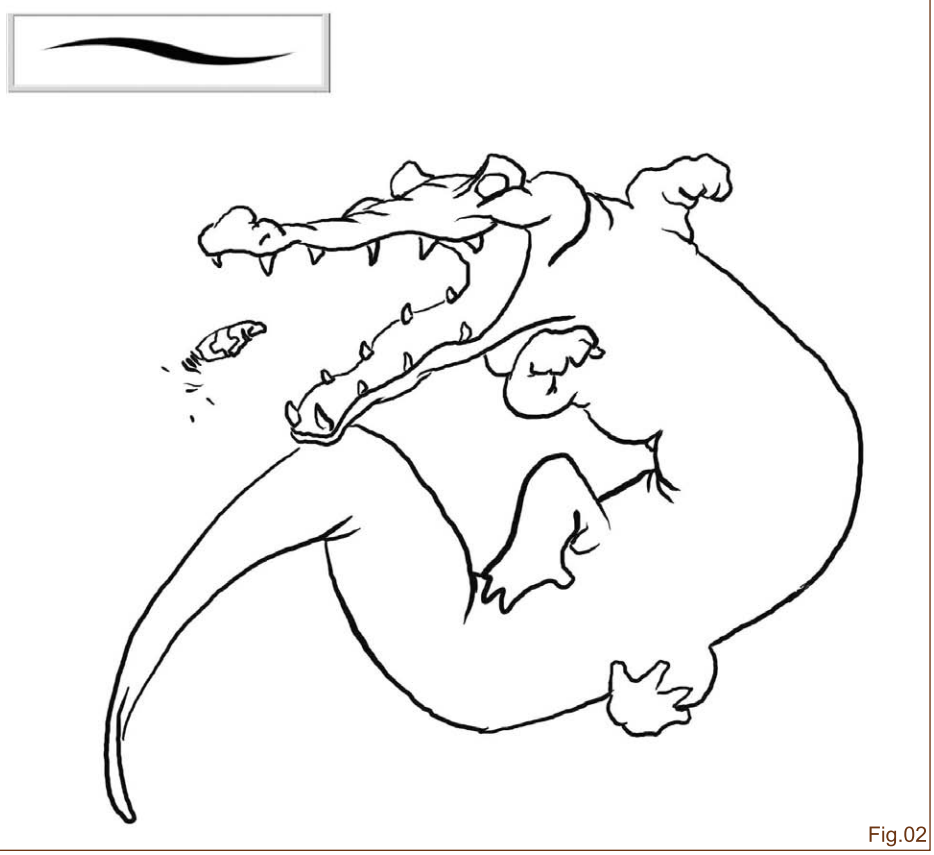


Fig.02

Step 3:

Time to add some props: a hat, some teeth and an eye - only in the base colour. The tie works like an accent (Fig04). I added some bright areas to the belly with the SSS brush. Using the same brush I also added the shadowed areas for the props (Fig05) and some highlights to the eye and the cigar.

Step 4:

For the smoke from the cigar I used the SSS brush and a low opacity eraser with the SSS configuration (Fig06a). For the background I used 2 brushes (Fig06b) to add the effect of a

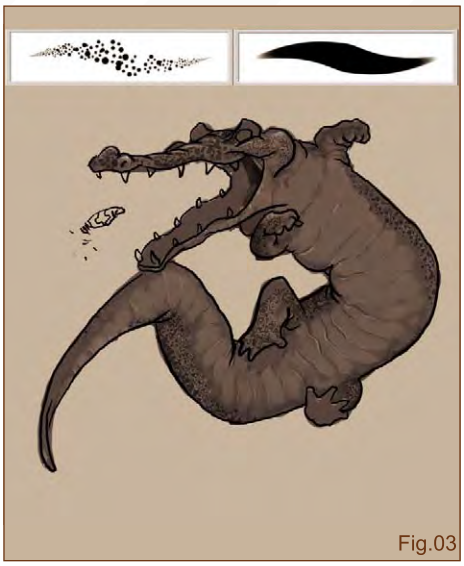


Fig.03

Fig.04

Fig.05

Fig.06a

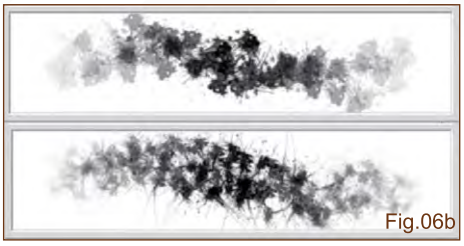


Fig.06b

"messy shrub". To make the croc stand out, I added a white contour line. I wasn't happy with the colours' tonalities, so with the Color Balance option I changed the background and the croc in order to a warm up the composition.

Juan Caruso
Contact them at
juan_carusoart@yahoo.com

1st - Chuck,mate

Step 1:

I started out by sketching the main masses of my little fella very quickly, making sure his pose, attitude and features were more or less what I was after - cute, non-threatening and lovable (Fig01).

Fig.01

Step 2:

On a new layer I drew the croc again - a little tighter in design and a bit cleaner in appearance. Based on my initial sketch, I achieved a clearer vision of what it was I was trying to convey with this crocodile dude (Fig02).

Fig.02

Fig.04

Fig.03

Step 3:

I filled the croc silhouette shape with a dark green on a new Multiply layer, and painted in a lighter green to imply a general light source. With a custom brush, I created a patterned texture on the little guy's back, legs, arms, tail and head (Fig03).

Step 4:

Here I started painting in the rough flats of the croc's features. Refining the shapes,
I painted in the belly parts, more head details, the teeth, tongue and eyeballs. The under painting of greens pops out in certain areas, creating more depth and light and shade for the curves (Fig04).

Step 5:

I kept painting in more details as I went along, pushing the forms and light and shade. Using more custom brushes I created more texture work. I added the small bumps on the back and tail, and painted in more details for the face, mouth and tongue. I used a hard brush to paint in the flat background colour to frame a cleaner look for my main figure. At this point I noticed that the far side of the mouth looked a bit off, and so I fixed this by painting that part further into the flat background colour, where the cheek used to be (Fig05).

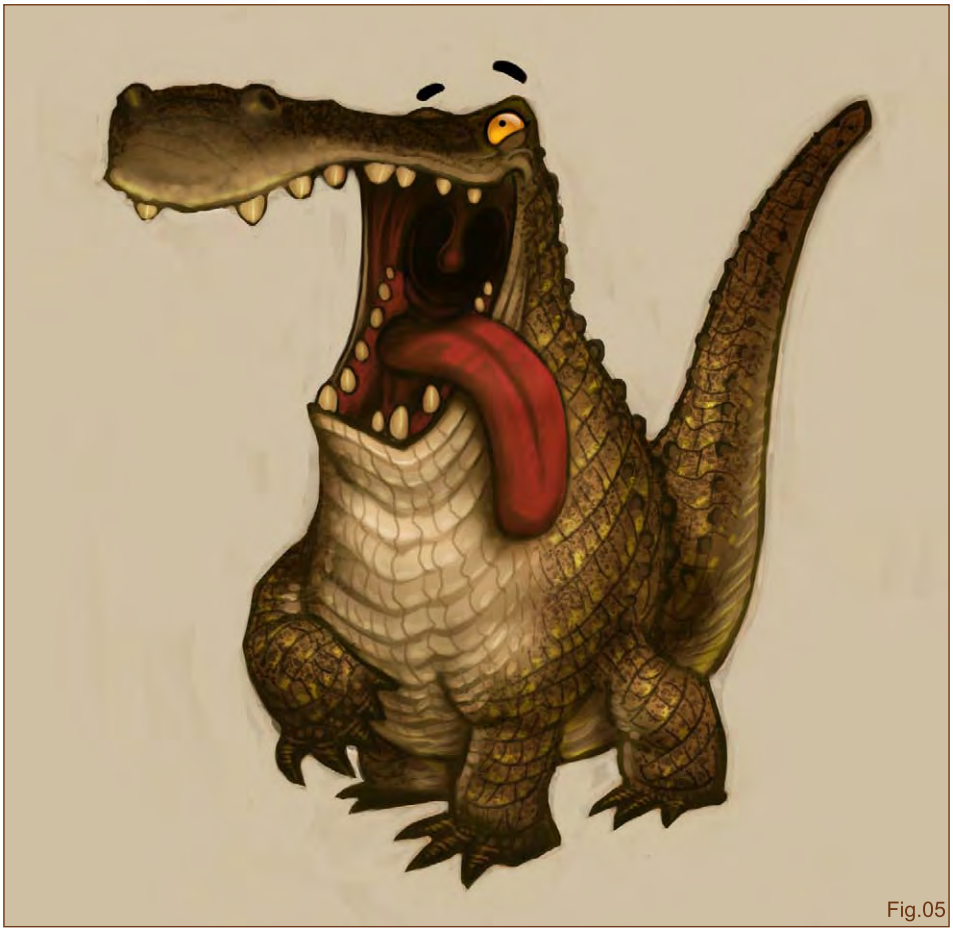


Fig.05

Step 6:

With a custom made brush I gave the background a nice texture so it didn't look too dull, and so it would somewhat speak the same language of the croc's texture. I added a shadow cast by the crocodile, and with a Blur filter I gave the little buddy's tail some life of its own (Fig06).

Fig.06

Final Touches

Here I just added in more detail work on the background and shadow, the croc's mouth, and added some nice drool on his tongue. On a new Color layer I filled in a cool purple colour and lowered the opacity of that layer. This gave the overall colour scheme a more unified appearance and softened the harshness of the greens a little. As a final touch of humour I painted in a little bee hovering above, which shows some playfulness in the croc's character and gave the guy something to look at, with those googly eyes of his (Fig07).

Patri Balanovsky

For more work by this artist please visit:

http://chuckmate.blogspot.com

Or contact them at:

Pat2005b@hotmail.com

Fig.07

1st - Daveneale

Introduction:

Well this was fun all-round, and joint first is very cool! I learnt a lot from this one, and had a lot of fun with it, too.

The Making Of:

After finding a bunch of images of crocs on Google, I got going with the picture. I've always loved the above/below water thing; whether it be cool photos of tropical coral or a cool fish tank set up at the zoo - I just love the juxtaposition of the two worlds, side by side. I wanted to capture this in the image, but other than that there was no planning (Fig01).

To start off with, I decided on the colours I wanted to use and got to messing about with some kind of background. I was mainly just

Fig.01

Fig.02

playing with some custom brushes at this point and trying to keep the colour scheme something that I liked (Fig02).

I then continued to add the background elements, but also roughed in the croc - no planning with it though, I just went with the flow of the background and went for a pose that I thought was cool. I knew that I wanted to have the eye as the main focus along with only very different hues in this image, so I used this as a starting point (Fig03).

My choices of brushes in this image were central to the success of the image; rather than trying to make brushes I already had work in the image, I made the brushes *for* the image. I basically studied the reference I was using and came up with some brushes that would produce similar shapes when applied to those that I saw in the photographs. It was an interesting thing to do, and I think it turned out pretty well (Fig04).

Fig.03

Fig.04

Fig.05

I have taken to flipping my canvas whilst working on an image; it's something I've picked up from other tutorials and demos that I've seen, and it really helps me get a fresh eye on the piece I'm working on, as often I find myself totally immersed in a picture which can mean that stuff I'd notice right away in someone else's work (wonky perspectives or misplaced elements) totally eludes me (Fig05).

I just kept working on the image here; there's no real secret, I was just using my custom brushes and the Photoshop standard hard round brush (with opacity set to Pen Pressure) to work out details, add some highlights and add the water (Fig06).

I then went on to add the final touches; adding some reflections from the water, putting the roots of a mangrove in the background, and also

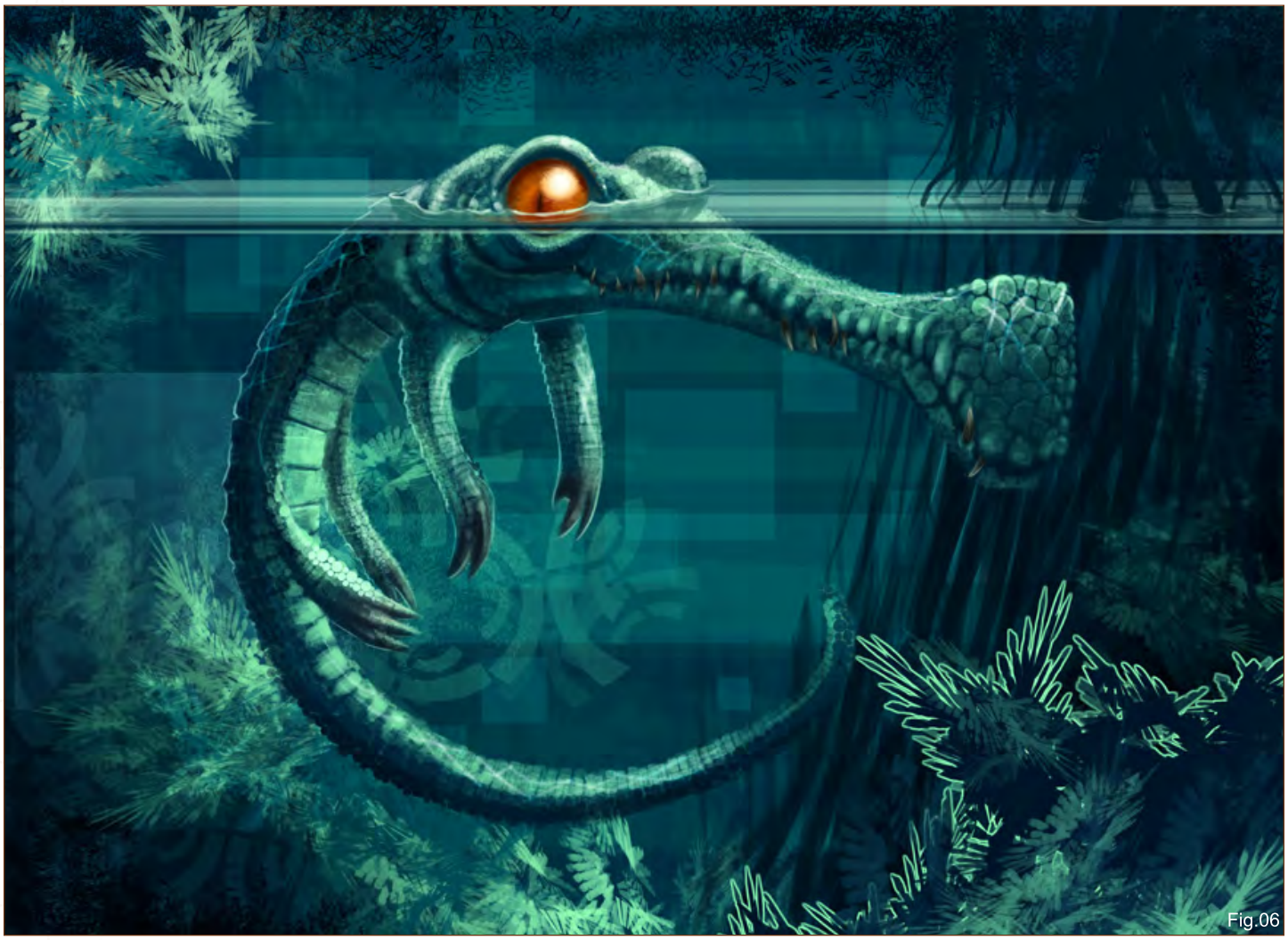


Fig.06

using a Levels layer to push the lights and the darks (something I do at the end of almost every picture) (Fig07).

Finally, I flipped back to the other orientation (I just like this side more), made a hue change to the underwater to differentiate better between the above/below water divide, and I was done. Also notice that I've taken out that light plant in the bottom corner - it just wasn't working for me.

Another fun image produced! Well done to all the other guys in this challenge - this was an awesome round!

David Neale

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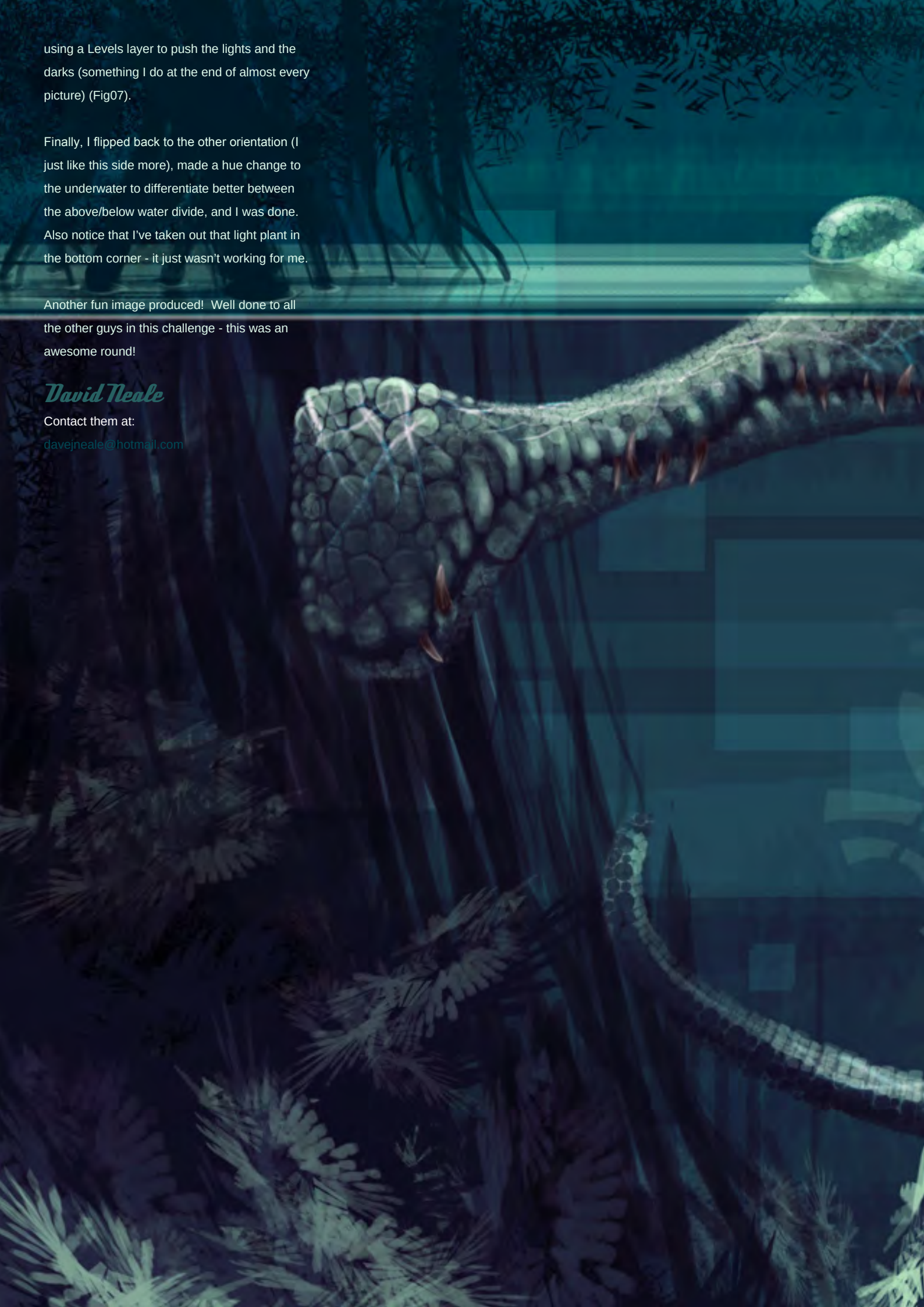

Fig.07

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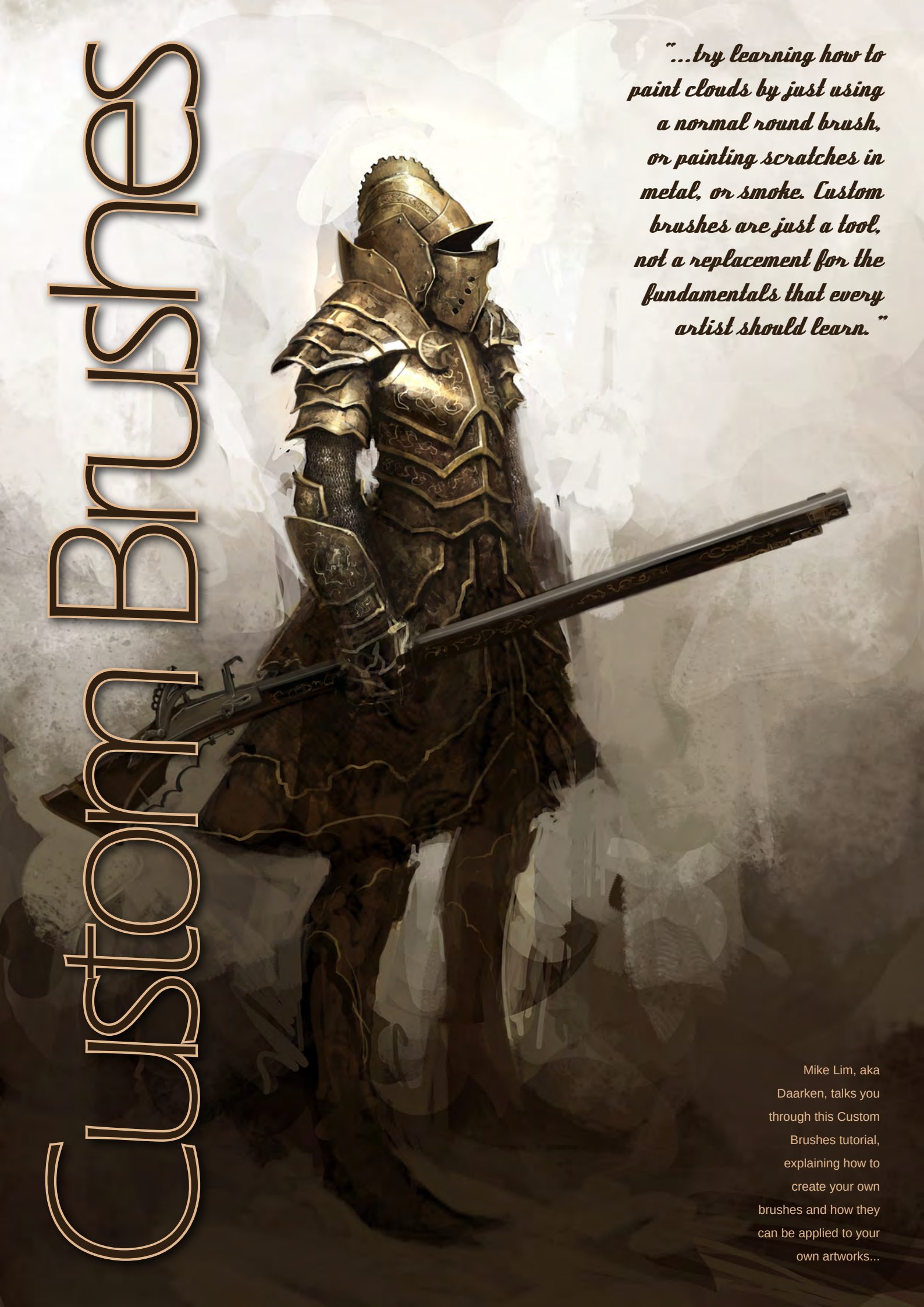


"...try learning how to paint clouds by just using a normal round brush, or painting scratches in metal, or smoke. Custom brushes are just a tool, not a replacement for the fundamentals that every artist should learn."

Mike Lim, aka Daarken, talks you through this Custom Brushes tutorial, explaining how to create your own brushes and how they can be applied to your own artworks...

Custom Brushes

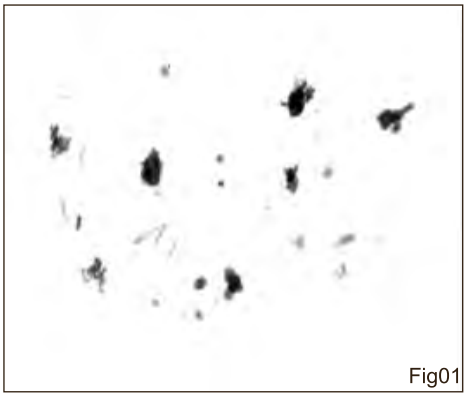


Fig01

Custom Brushes Revisited by Daarken

In the past I created a custom brush tutorial in which I showed you how to make your own brushes. I figured I would start out again by showing these steps since some people may have not seen the other tutorial. After that I will show a few brushes that I like using, as well as how to create some effects using these brushes. These brushes are included at the end of the tutorial, so you can download them and follow along.

Most of the time I use only a few brushes, but some occasions call for me to make a specific brush (like the chain mail brush). Sometimes I will create a brush that I will continue to use throughout my career, but most of the time I will make a specific brush to handle one type of effect for a specific illustration that I am working on.

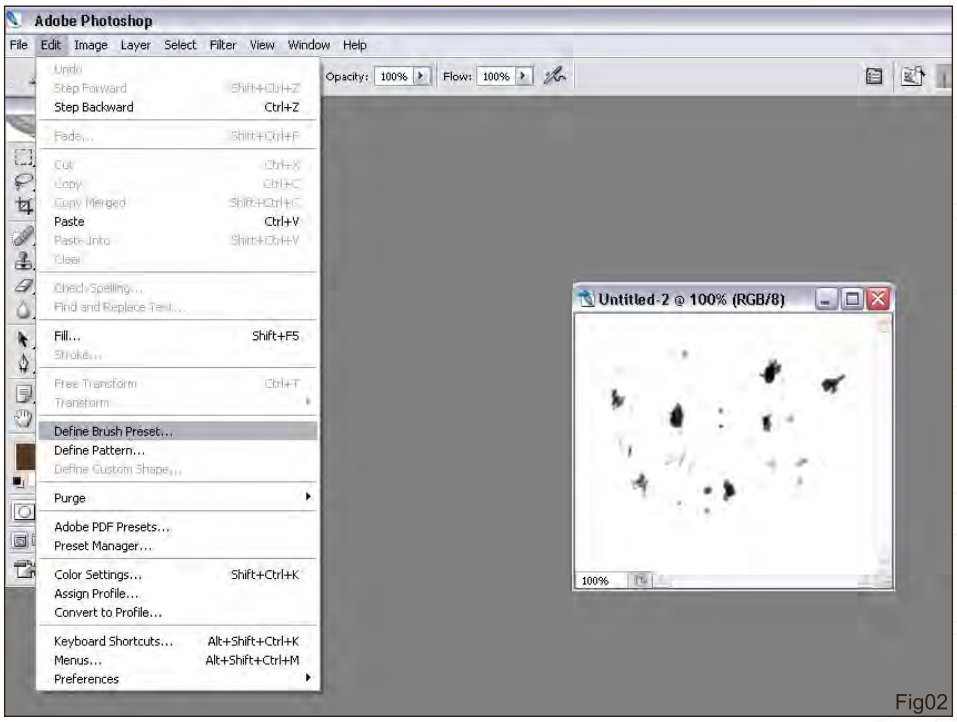


Fig02

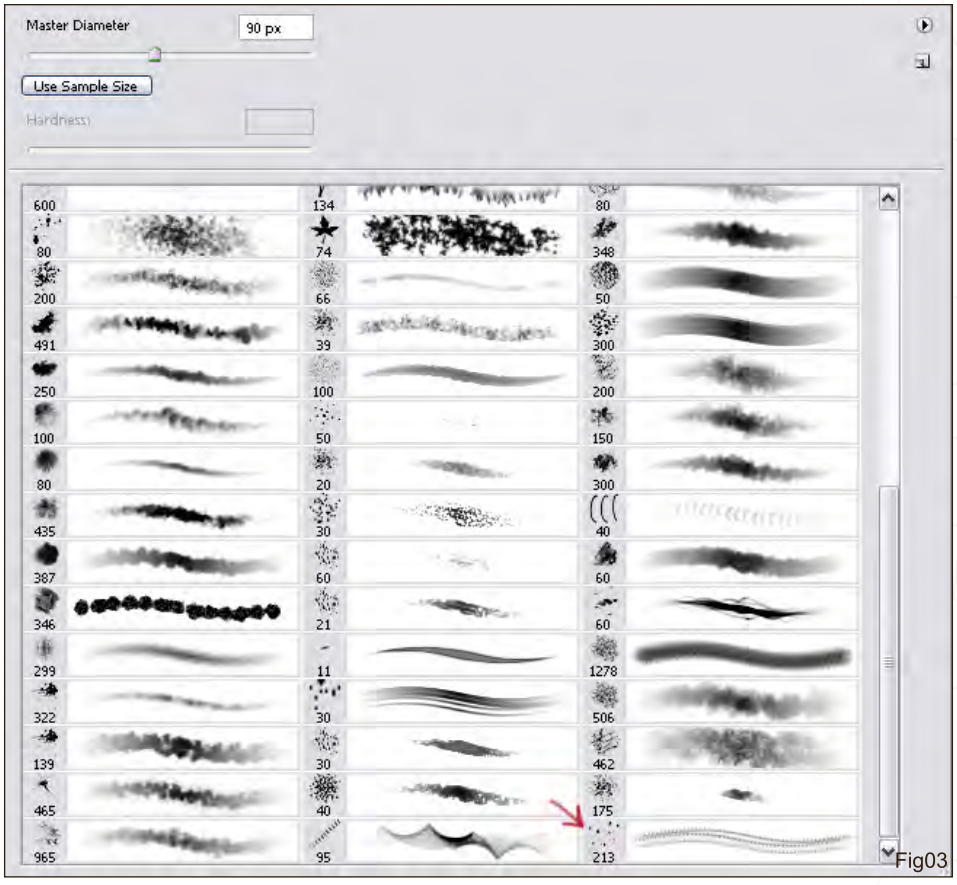


Fig03

Let's start out by making a brush. I want to make a brush that I can use to add texture to my illustration, like some scratches on metal or texture on bricks (Fig01). I start out by making some random marks on a blank canvas. Try not to make the pattern repeat too much, but it isn't that big of a deal since we can fix that later on with the brush controls. After you are happy with what you have, go to Edit > Define Brush Preset (Fig02). This will capture the image as a brush. Make sure you have the brush tool selected (short-cut key, B) and then right-click on the

canvas. A window will pop up with your brushes (Fig03). The brush you just created will be at the end of that list. Now that you have created the brush you can begin to plan with the brush controls.

Click on Shape Dynamics (Fig04). This is where you can alter the shape controls of the brush, such as Size Jitter and Angle. By using these features you can make your brush look more natural and not like a repeated pattern. The next option I select is Scattering (Fig05). Here you can kind of "pull" the brush apart, or scatter it, so that you don't have to paint with a single row of paint. I also click on Other Dynamics and set

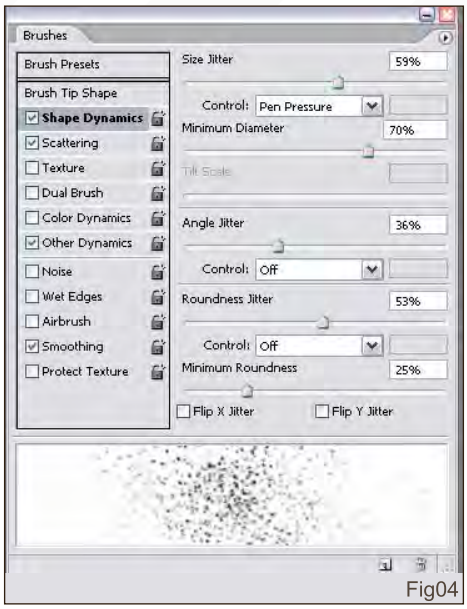


Fig04

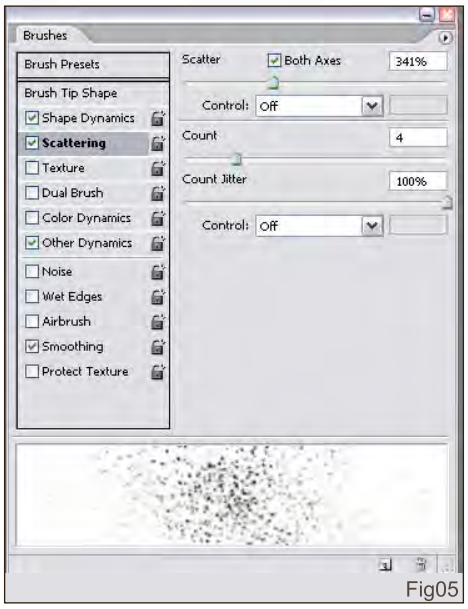


Fig05

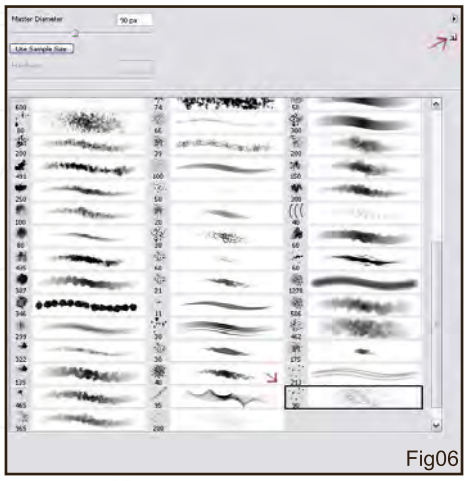


Fig06

the Opacity to Pen Pressure. The brush is pretty much done and ready to go now (Fig06 - 07). In order to save the changes you have just made to the brush, right-click on the canvas. The brush dialogue box will pop up. Click on the little paper icon in the upper right hand corner of the window. This will save your brush and stick it at the bottom of the brush list.

In this example (Fig08), I used the brush to add some texture to the metal of the armour, as can be seen. The next brush I want to talk about is a brush that I got from someone at work. This brush was made specifically for painting clouds. This brush is great. It makes painting clouds very easy and you can get a fairly good result very quickly.

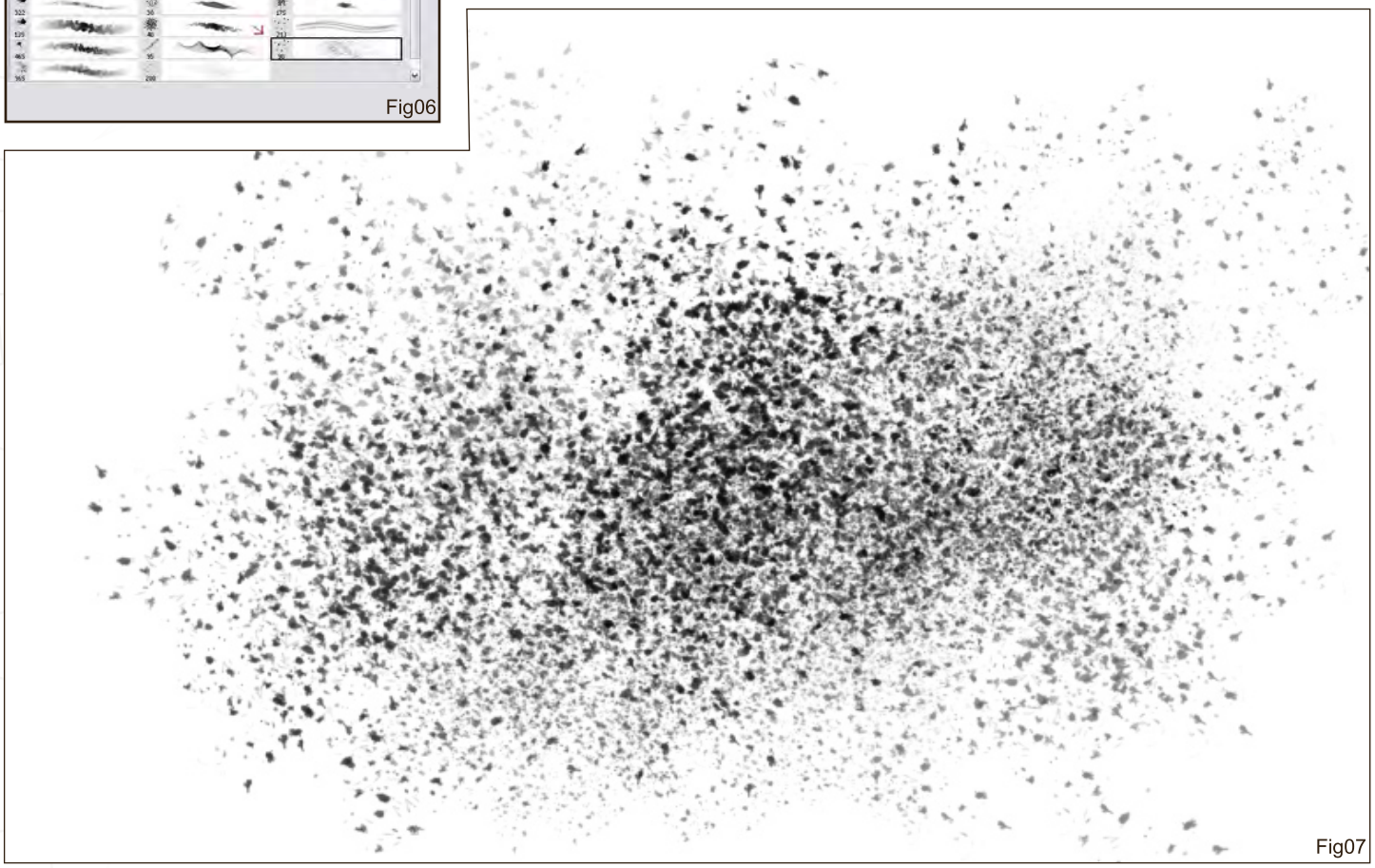


Fig07

I start out by making some strokes with the brush (Fig09), trying to add both small and large shapes. Next I add some shadowed areas beneath the clouds and begin to refine more of the shapes (Fig10 - 12). After only a few seconds I have a decent representation of some clouds.

Before I wrap up the tutorial, I just wanted so show a few brushes that I use fairly often...

Fig09

Fig10

Fig08

Fig11

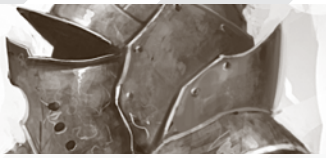
Fig12

The first brush is also pretty good at making clouds, as well as smoke. I also use this brush to lay in background textures (Fig13).

This brush is one of the brushes that I use the most. The main function I use this brush for is to lay down the basic shapes of armour. Since this brush already has a lot of texture it is a good starting point for painting metal (Fig14).

I think this brush is actually just a Photoshop default brush, but all of my illustrations are done with this brush! I like it because it has a little bit of a natural brush feel to it, and at the same time you can still get sharp lines. It is also very good for painting the different planes of an object. (Fig15).

This next brush is something that I made a long time ago for painting backgrounds. I think I made this brush from a photograph that I found of a water wave (Fig16).



This is a brush that I found on the Internet. I like to use this brush for painting hair. It has some random qualities because the Angle Jitter (under Shape Dynamics) is set to Pen Pressure, which helps to achieve some of that randomness that's found in hair (Fig17). (**Note:** this brush is not available as a download with this tutorial.)

As you can see, creating custom brushes is quick and easy and can add a lot of character to your illustration, but always learn how to paint textures without having to rely on a special brush. Try learning how to paint clouds by just using a normal round brush, or painting scratches in metal, or smoke. Custom brushes are just a tool, not a replacement for the fundamentals that every artist should learn.

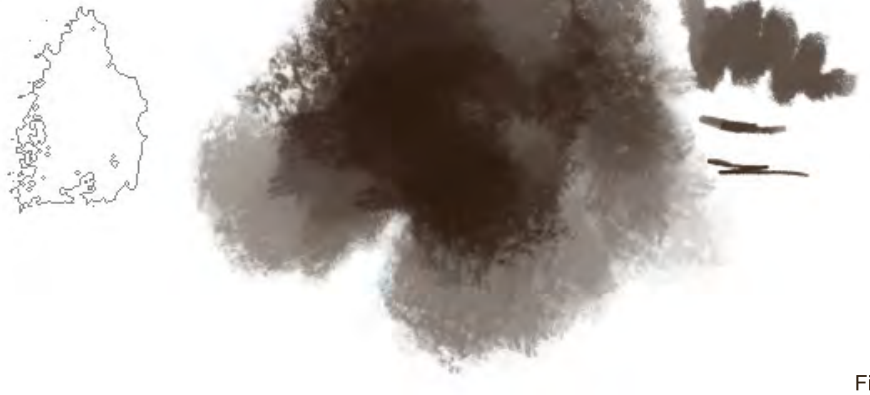


Fig13

Fig14

Fig15

Fig16

Fig17

Daarken

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Speed painting

Welcome to the Speed Painting section of the magazine. We've asked not two, but *three* artists this month to produce a speed painting based on a simple, one-line brief. Here we feature the final paintings and the overview of the creation processes.

This month, **Mike Corriero**, **Emrah Elmasli** and **Mikko Kinnunen** tackle the topic:

The citizens of the flooded city now resided in the tallest buildings connected by makeshift

MIKE CORRIERO

Introduction

Touching on a subject that involves some architecture for a speed painting can either be extremely simple or extremely difficult; it all depends on how you handle it. If the architecture is meant to be abstract it's likely you may more easily get away with a lot of technical details. If you choose to produce a more modern or less complex style of architecture you can make it easier on yourself with creating a few quick custom brushes.

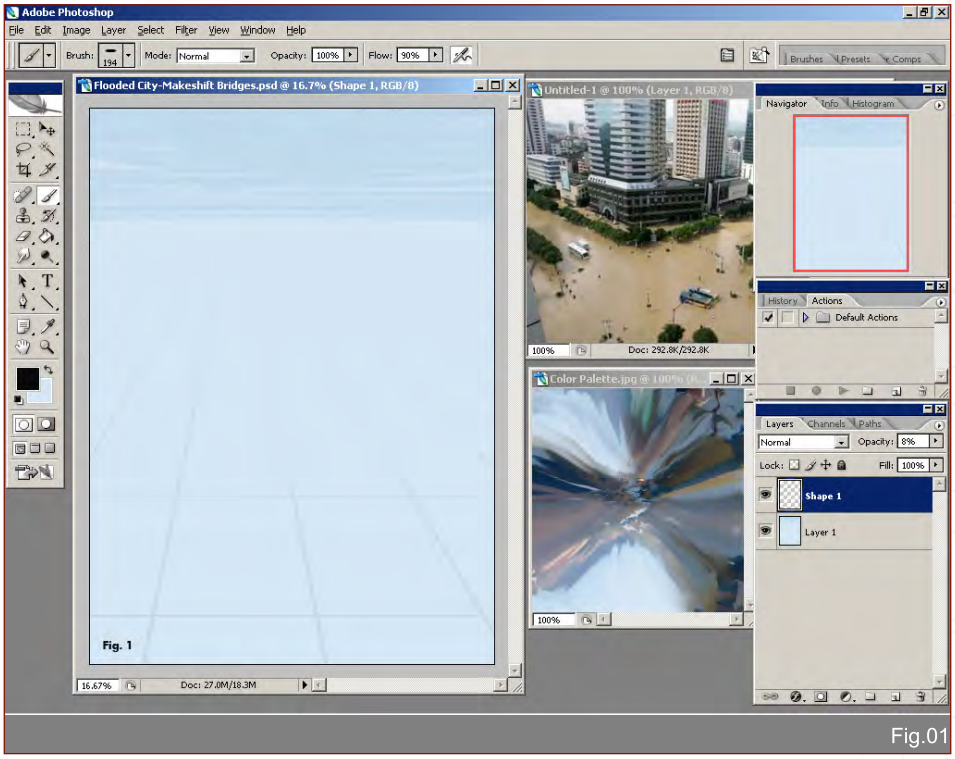

Fig.01

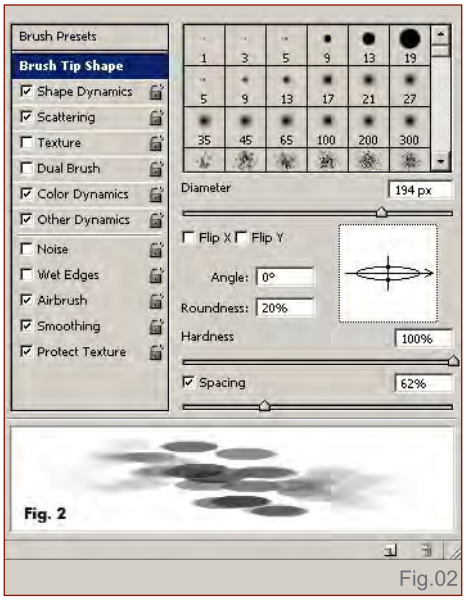

Fig.02

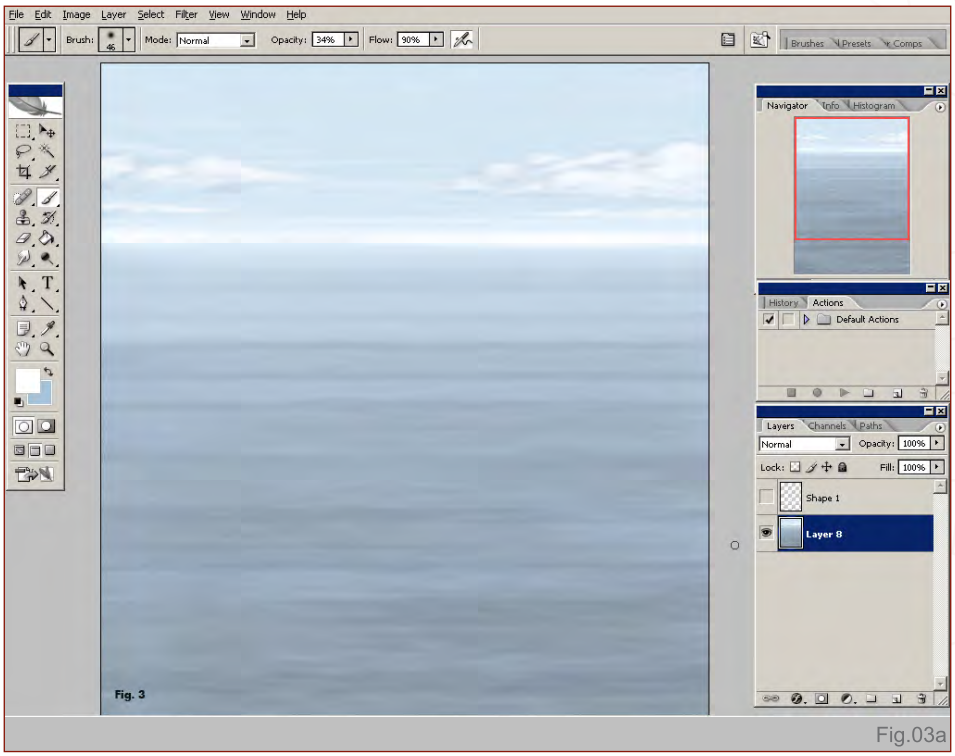

Fig.03a

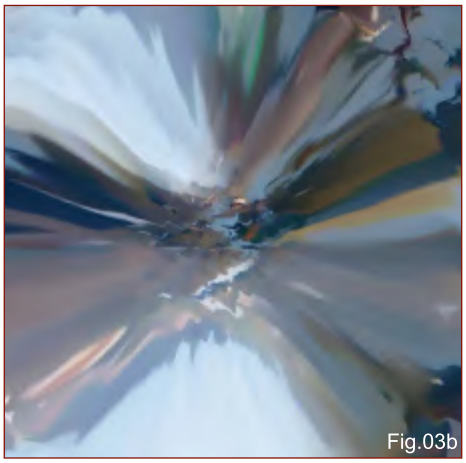
Fig.03b

As a first step you can see I have just set up my canvas with the horizon line, a couple of simple perspective lines and a base for the water and sky. To the right is a reference image that, although won't set the basis for my designs, will just help keep me on track when working quicker than usual. Then I have just set up a small colour palette to sample some hues from, instead of going back and forth to the Colour Picker window (Fig01).

Under the brush presets you can adjust a lot of the settings to get endless effects. This is just a simple brush I use a lot, called an "Airbrush Pen Opacity Flow" brush; with the brush shape flattened and the scatter option applied it will

serve as water ripples. You can also apply Colour Dynamics and play around with the brightness and contrast and the two colour boxes, so you'll get a nice mixture of values and colour shifts without switching your settings (Fig02).

Only a few minutes in and I've laid down a quick base for the water, light for the sky and some clouds. This will be worked on top of and always kept as the background layer with the simplest of details and the main base. As I laid the water lines down I made sure just to keep a couple of layers and size variation in perspective and in line with my grid (Fig03a).

The colour palette can be seen in Fig03b. Producing a colour palette like this is sometimes much more affective than randomly choosing colours off of the Colour Picker window. All I did was take a photo that had a nice colour scheme that I wanted to apply to my painting, added a quick smart blur and the pinch filter.

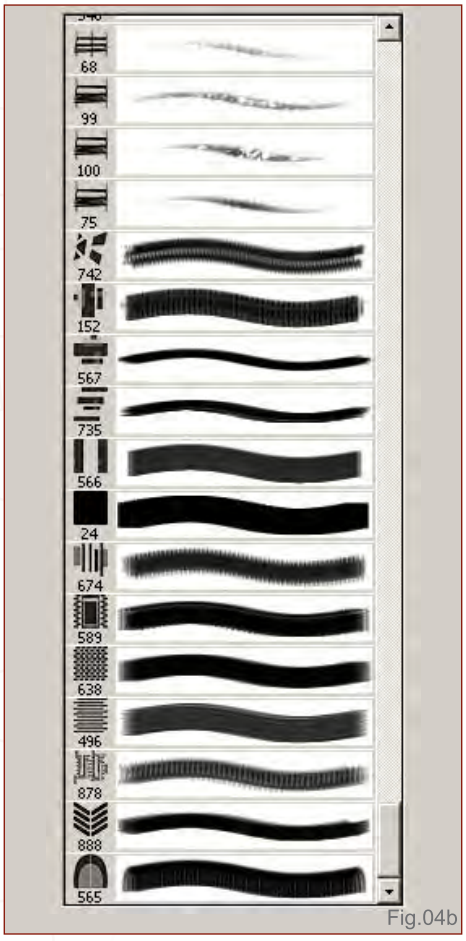

Fig.04b

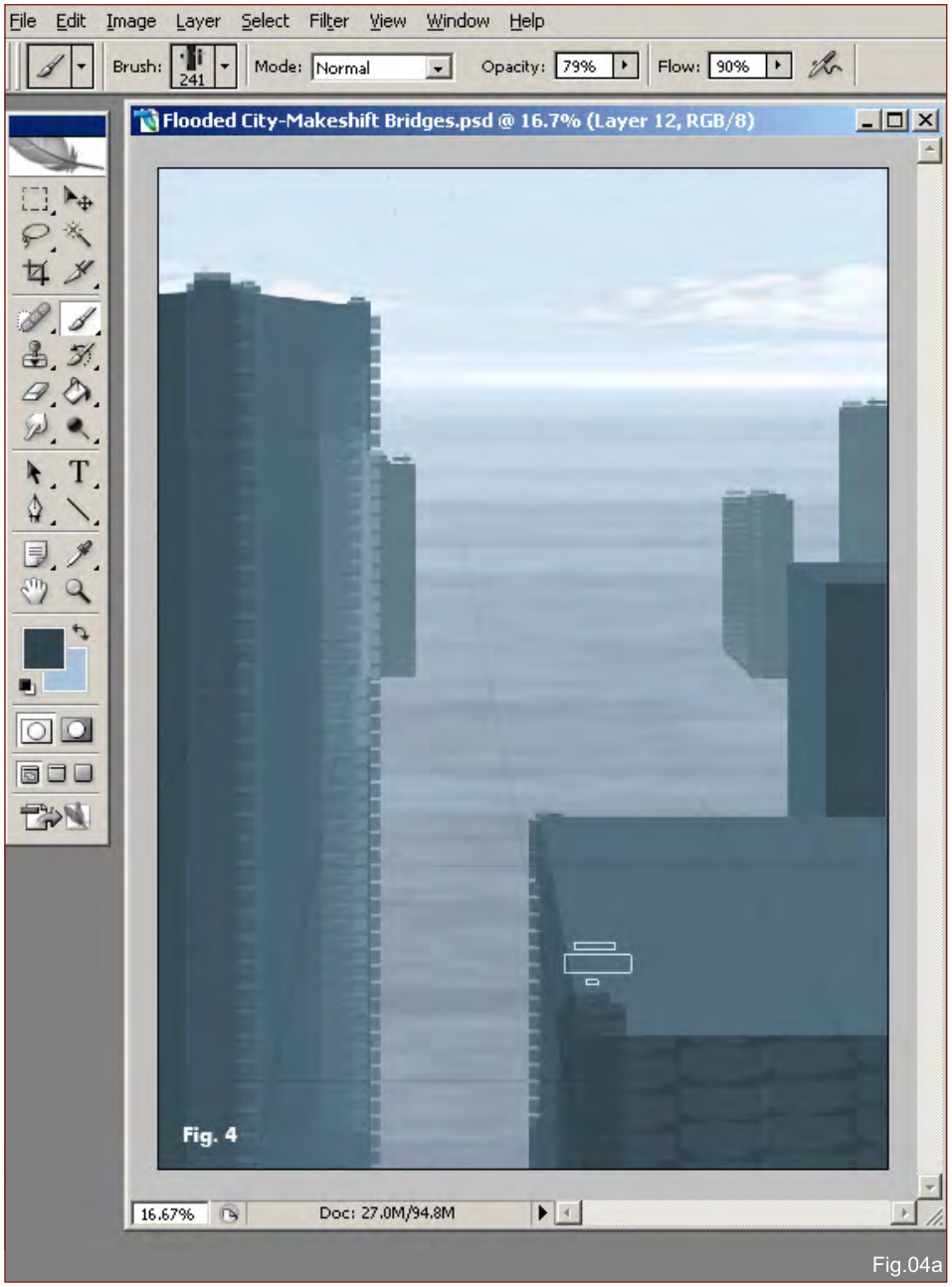

Fig.04a

Quickly laying in the large main elements in the foreground, I'm using a custom brush from a set of construction boxed brushes I made for this very purpose. A quick and easy way to produce a speed painting involving architectural designs such as buildings is by laying down a perspective grid and using custom brushes. I've set the Brush Presets so that the spacing of my brush is far enough apart to produce a kind of pattern effect. Just click one spot on the canvas then hold shift and click where you want your brush stroke to head. You'll get a perfectly straight line, and with the spaced brush it will give you an interesting design effect (Fig04a).

The brush list is a quickly created group of boxed brushes. They were not all used but it's nice to have them handy so that when you begin painting you have most elements and shapes already set up . The presets have been kept off because with all of these brush shapes I am playing around a lot with the angles, the spacing and the sizes to produce my buildings and bridges (Fig04b).

On a new layer some small buildings and minimal detail are added to the far background; notice as the buildings are pushed back further the value has become lighter and details are

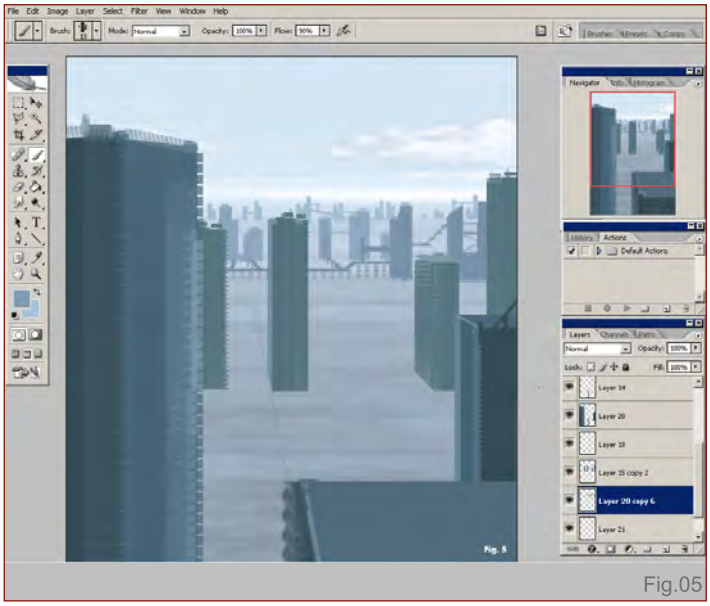
Fig.05

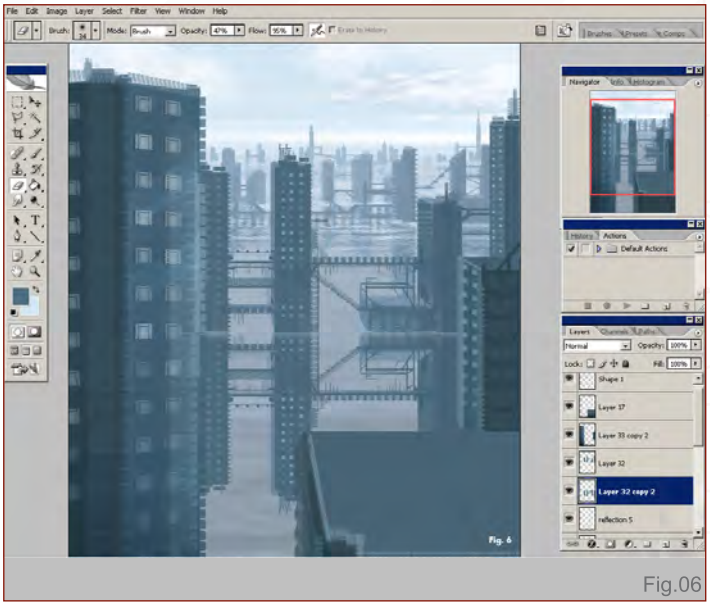
Fig.06

lessened. I'm keeping each plane of buildings on their own layer for when I produce the reflective effects in the water (Fig05).

I've started to beef up some of the details on the buildings, mainly in the background first of all, as I start to produce reflections and water ripples. A very quick and easy way to produce a reflection is to simply copy the layer and flip it vertically, then just lower the opacity, darken the colours and overlay a few water ripples. Usually keeping the base lighter around the object where it connects and meets the water will help distinguish the reflection from its origin (Fig 06).

Here you can see how I've copy-flipped the buildings after their details; the bridges and windows were added and then set the reflective layer to a lower opacity. Checking out the painting at 100 percent resolution you would see how choppy and simple the water effect is, as shown in Fig02. Increasing the size and

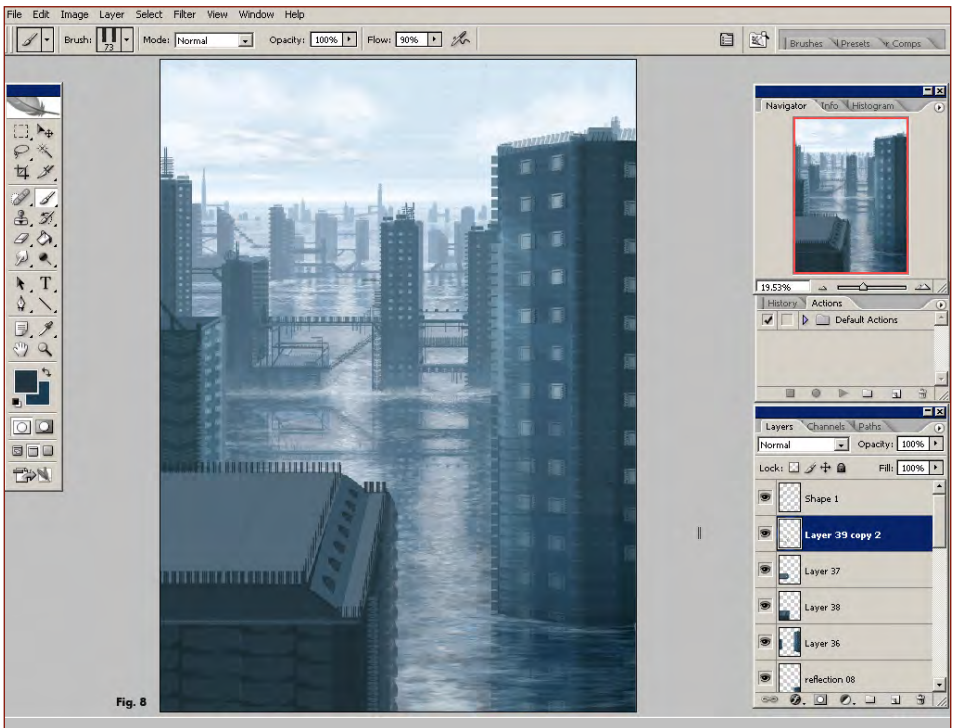
Fig.08

Fig.07

lining the base of the buildings with a more scattered version will help provide a splashed look (Fig07).

At this point I have flipped the painting to check the composition and decided it would be more interesting to cut down the second foremost building so that we can see the base swallowed up by the flooding waters (Fig08).

Here I have just utilised one of my custom brushes to lay in some foreground bridges. All throughout the painting process I've been

keeping most of this monochromatic and will apply a touch of additional colour towards the next few final stages (Fig09).

Once most of the painting has been completed I'm just going to do a quick level adjustment. It doesn't always work, but using the Auto Levels option can quickly adjust the values and might produce an affective change. In this case I like what it has done and will keep most of the changes it made (Fig10).

Coming down to the final stage here, what you're seeing is just some colour applied on a new layer set to Colour, then using my colour palette I've just painted some warm lighting in the background and pumped up the saturation in a few key areas. The entire painting was widened on the edges so as not to lose some elements when I decided to give a tilt to the composition, adding a bit more dynamic to the perspective (Fig11).

Final Touches

Final steps taken to bring this speed painting to a final image included the addition of some

Fig.09

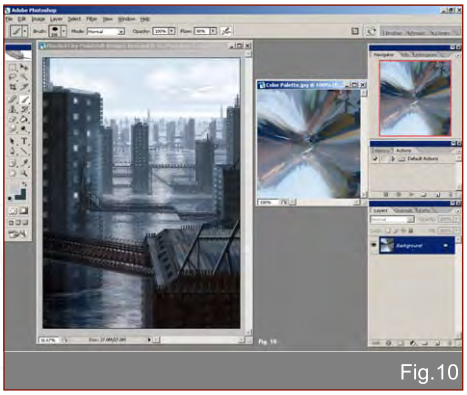

Fig.10

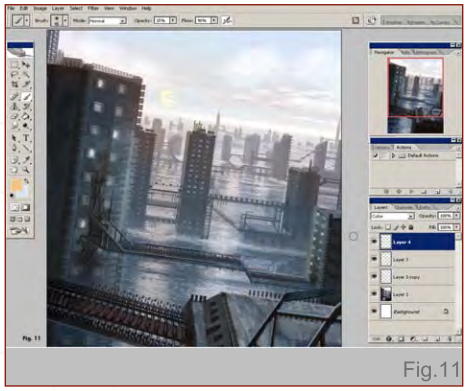

Fig.11

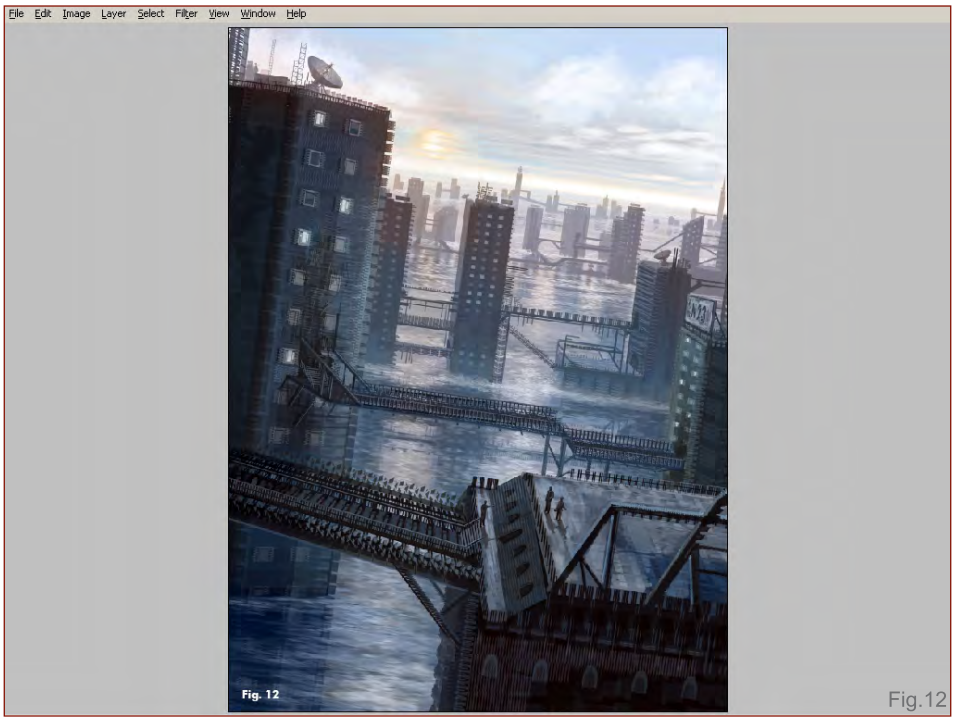

Fig.12

important details for scale. I've added railings and stairs to the bridges, touched up some of the rooftop textures and lighting, added a few figures in the foreground, some satellites for communication, as well as a billboard. Last minute adjustments to the values and saturation are made specifically to the sun, and this painting of a flooded, high, sky-rise city connected by makeshift bridges, in what has become a near future disaster scene, is complete (Fig12).

Mike Corriero

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EMRAH ELMASLI

Fig.01

Step 1

As the first step, I open up a new canvas in Photoshop CS3 and select the Gradient Tool (G) to create a sky colour gradient to achieve a feel for the painting. Starting to paint on a full canvas is better then painting on an empty canvas. I preferred a purple and grey combination for this painting, but it would be nice as blue and pink, as well. It's your choice really (Fig01).

Fig.02

Step 2

Then I start blocking the colours in with a bold brush. I paint in the silhouettes of the buildings very roughly. I add some tall buildings to the far distance to achieve a nice depth of field feel, as well. I never zoom in at the first step. I always paint at 25% or 50% percent. I also need to get the composition right in this step. It's not easy to fix it later on (Fig02).

Fig.03

Step 3

I start to add some colours to increase the saturation and I also apply the main light source from the left hand side. This is a speed painting so the time is important. The aim is to get satisfactory results in a short amount of time. So, my brush strokes are very fast. I was planning to finish the painting in an hour, but I decided to put some more details on it (Fig03).

Fig.04a

Step 4

Now the rest is just adding the details and adjusting the colours. I need some contrast and colour richness in my painting, so I create some adjustment layers like Curves and Colour Balance to adjust the brightness, contrast and colours (Ctrl + M; Ctrl + B). Then I paint in some dramatic clouds. A mixture of purple, orange and yellow would be good for this. I used some custom brushes that I created whilst painting them. The rest of the painting needs a lot of

That's it: 90 minutes work in total.

Emrah Elmasli

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detail, so I just paint in a lot of minor details on the building. Any brush of your choice would do (Fig04a & b).

Final

As the final step, I zoom in and add little lights and details of the flood verses the city. To make the lights glow, I create a new layer and change the layer properties to Colour Dodge. Then I select a dark orange-ish colour and paint them in with a default brush.

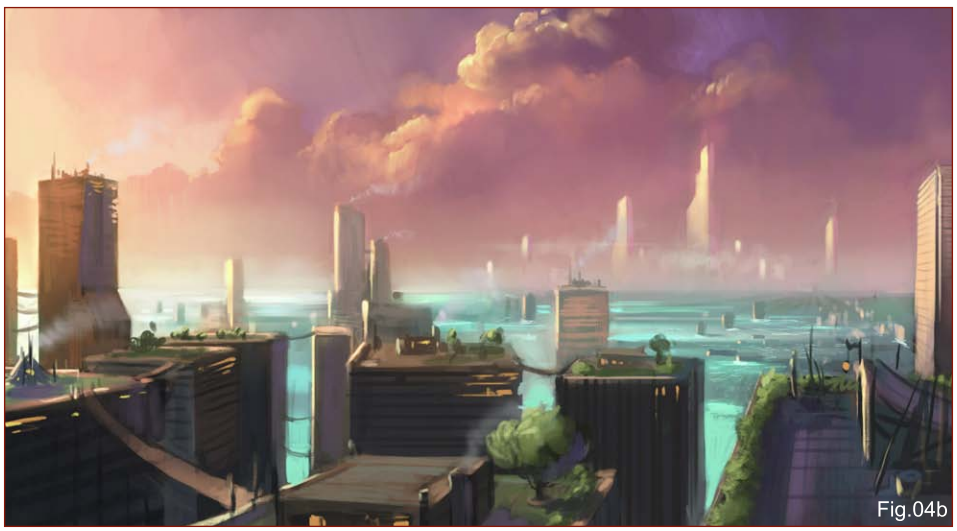
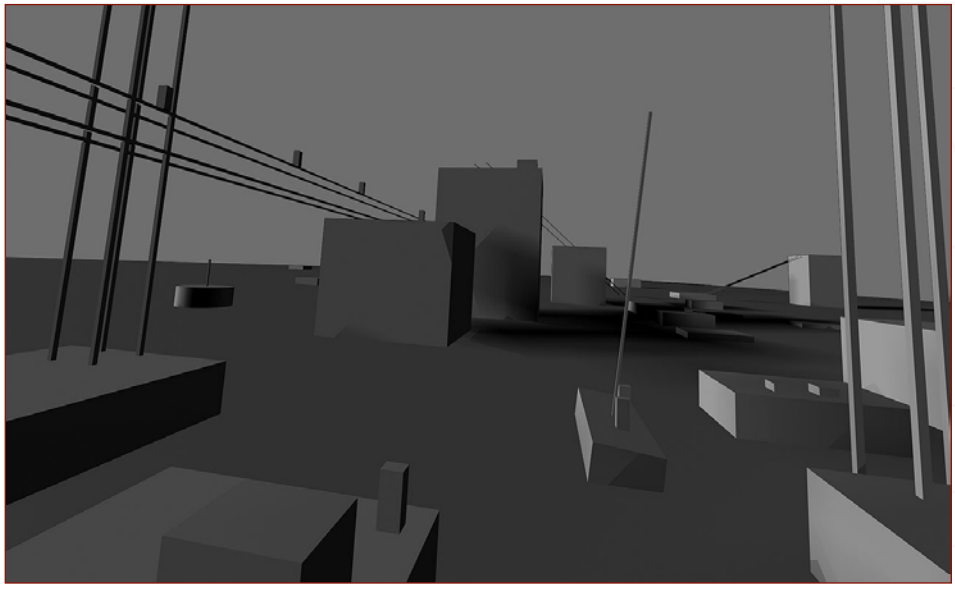


Fig.04b

MIKKO KINNUNEN

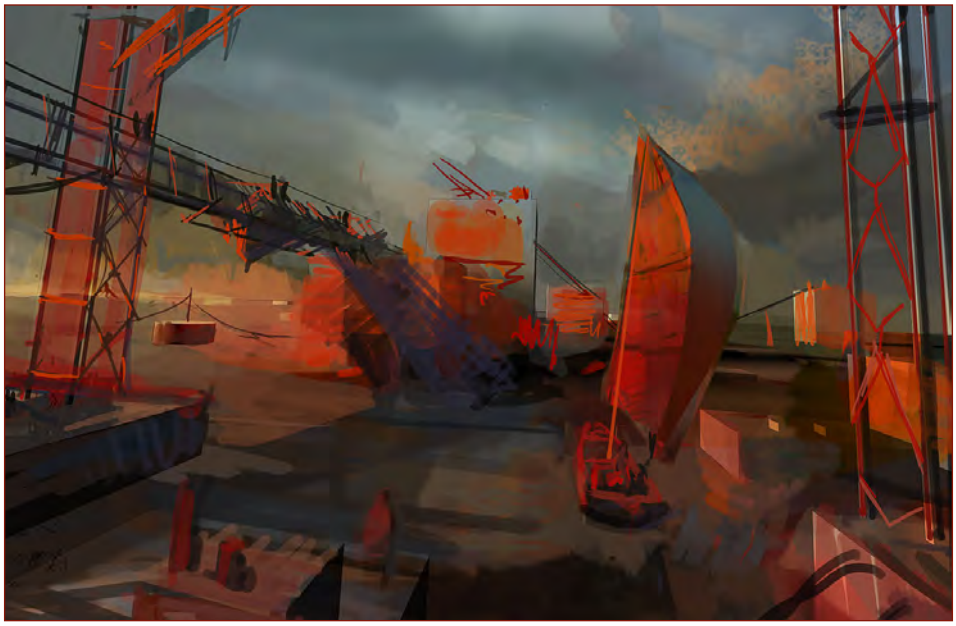


Introduction

In this Speed Painting tutorial I'm going to explain a little about the use of 3D tools in the process of designing an image. Most of the best 2D artists I've met do not like to use 3D that much. Many won't even touch these applications for whatever reasons. I was one of those guys, until I was forced to move into the 3D world when I got my first, proper job in the games industry. I'm going to show a process that is almost invisible in the actual finished image, yet helped me a lot when nailing down the composition of this speed painting.

Quick Composition

In a matter of minutes (or seconds, depending) I create a quick sketch which includes most of the relevant compositional information regarding my painting. I start off with a long, cubic shape on the left, which will eventually become my major makeshift bridge, as suggested by the title. I'm not worrying at all about screwing things up at this point. It's always better to work intuitively in the beginning, unless you're working under the very specific constraints of a professional assignment (Fig01).



The Dreadful 3D Part

Having envisioned the basic premise of the composition in my mind, I start putting together a scene of very simple box geometry in 3ds Max. I'm not going into specifics of any 3D application here, as there are better tutorials for that. I basically just create a flat ground plane, a few repeated box shapes, and a camera setup with a wide-angle lens which suits my needs the best. Then I put in two light sources from opposing directions, with the sun being the stronger one. The other would be the fill

light from the sky. I don't use any heavy global illumination-type settings which would make the image take a while to render. I hit the render button and make sure I have enough resolution so that I won't get too much pixelation (aliasing) around the edges (Fig02).

Blocking in the Colours

After my 3D layout is finished, I start glazing colours on top of it in Photoshop. I use a mixture of opaque and transparent layers whilst trying to find the kind of colours I'm intending to use in this piece. My approach is very experimental, and I'm not afraid to use tools like the Selective Colour adjustment layer to find the right tones. This time I'm going for a very stylised red and blue palette. I proceed with the colouring, always thinking in warms and cools (Fig03).

Wrapping it Up

This is the most defining stage in terms of the final style of the image. I go for this rather graphic and painterly style, with strong shadows and a lot of saturation. I save a version of the image as a .tif file, and open it in Painter Essentials 2. It's a free app. that came with my Wacom tablet. Basically, any version of Painter has this great brush engine which is good for blending. I start using the Palette Knife brushes to soften my rather straightfoward and edgy Photoshop colouring. There isn't really one way to do this; you could achieve the same result without any 3D, by using more traditional perspective drawing, and you might do the blending with some custom smudge brushes in Photoshop. I just like to shuffle my software a bit and use everything I can to the full extent. It's all about getting your creative vision across, and you shouldn't let the sometimes clumsy digital tools hold you down!

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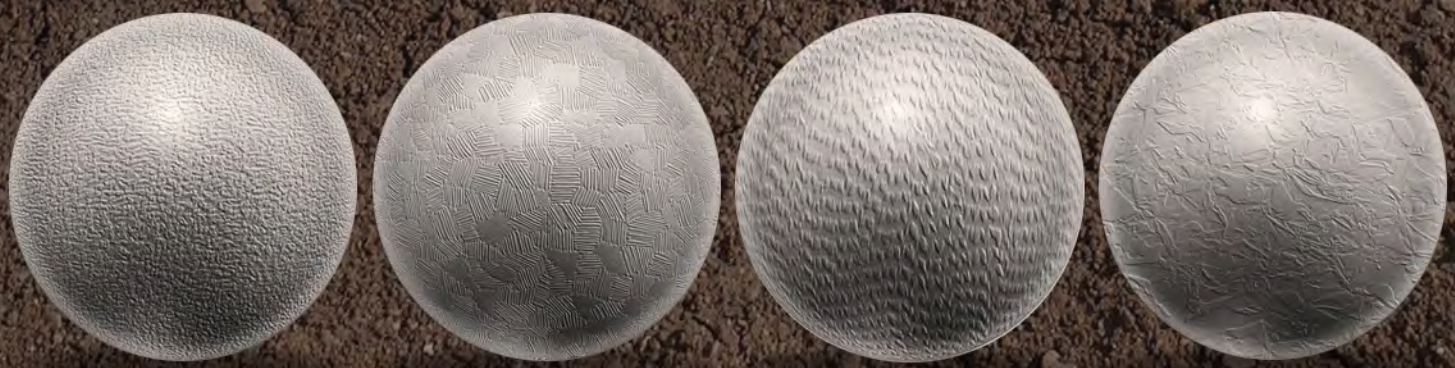
"You can create a texture from practically anything; what I'm going to focus on here though are textures you can draw and scan, as well as household items you can take from the kitchen, bathroom or living room..."

Mike Corriero has created a guide for beginners, which takes you through the process of creating and applying scanned textures to your 2D artworks. He explains, step-by-step, how to get the most out of your textures...

CREATING AND APPLYING

Scanned Textures to your 2D artwork



BY MIKE CORRIERO

CREATING AND APPLYING Scanned Textures to your 2d artwork

Created In:

Photoshop

Introduction

This is a guide for beginners, taking you through the process of scanning real world patterns from such elements as feathers to tinfoil, as you'll see in this tutorial. I'll explain how to get the most out of your textures, how to save them as a texture set and how to apply them in various ways to an object that you are painting.

Step 01

You can create a texture from practically anything; what I'm going to focus on here though are textures you can draw and scan, as well as household items that you can take from the kitchen, bathroom or living room. Some or most of these items you may already have and you can find lying around the house; others you can create, like the crosshatch drawing. The five textures I've used are crumpled tinfoil, a rubber grip bottle opener, a freehand crosshatch drawing, feathers used for fly tying, and an ordinary bathroom hand towel (Fig01).

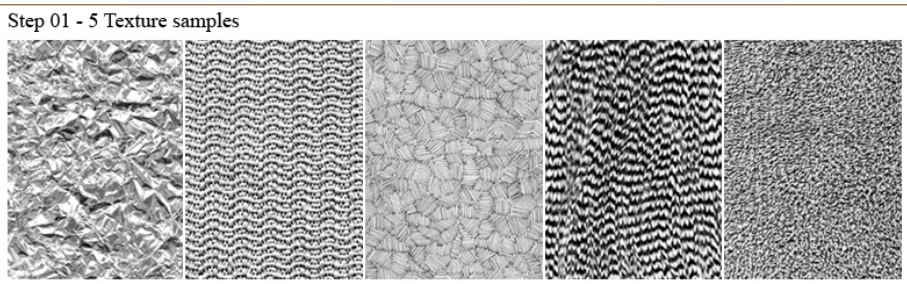


Fig01

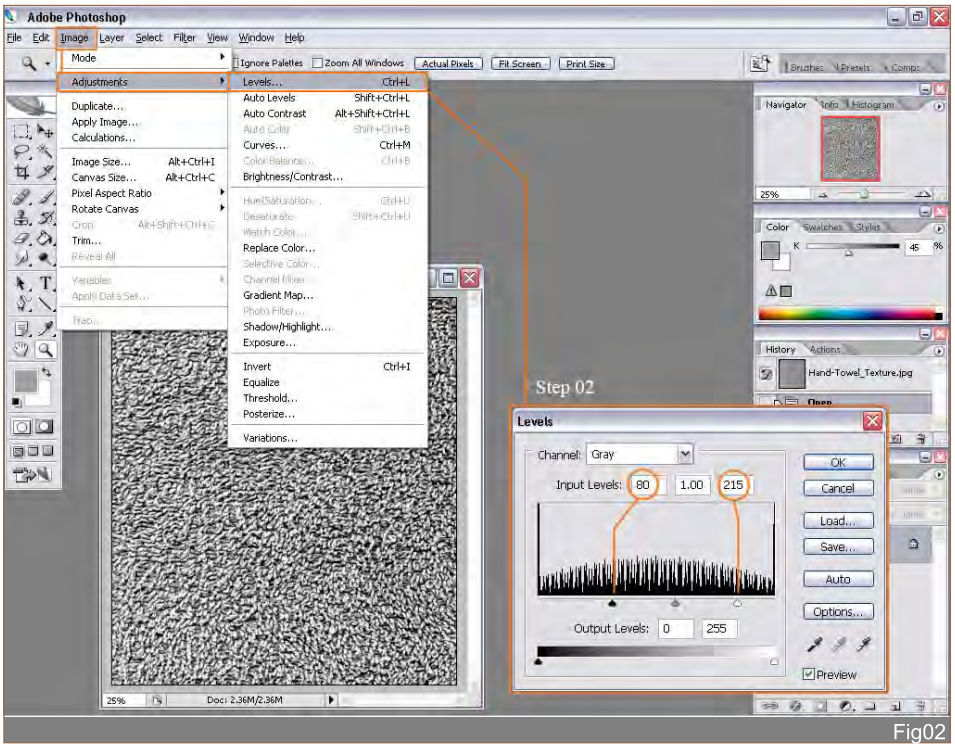


Fig02

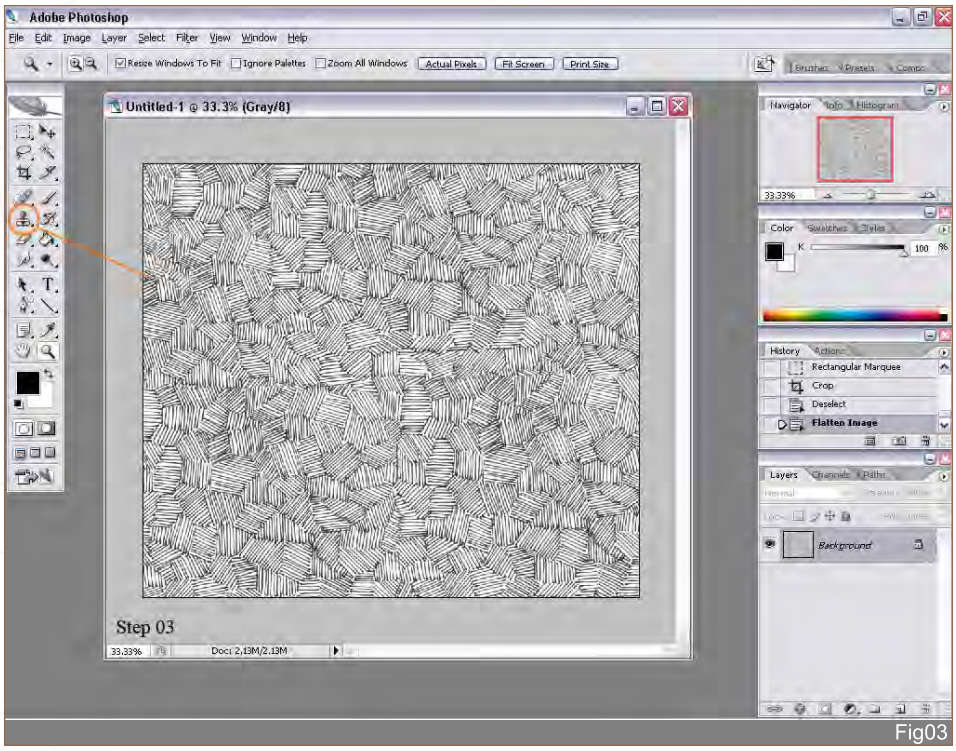


Fig03

Step 02

Once you scan in the item, lay it flat on your scanner and choose Greyscale at 300 dpi for a large resolution. The next thing you'll need to do is to crop the image so it has as few flaws in variation as possible - you want to make the texture appear as a pattern. Next you're going to go to Image > Adjustments > Levels; in the Levels box that opens up, adjust the black and

white values to boost the texture of the image. The darker and lighter your values are the better the texture will work. Do this by dragging the black arrow to the right to make the blacks darker, and the white arrow to the left to make the whites lighter. I have done this step for each of the five textures (Fig02).

Step 03

In some cases, like for the crosshatch texture, I just used the Stamp tool to copy and replicate portions to expand the size of the texture and keep it from repeating the same pattern. This helps instead of wasting too much time drawing it all out (Fig03).

Step 04

Now that I have my texture scanned, the levels adjusted and everything's clean and seamless, it's time to save it as a texture. Click on Edit > Define Pattern > then save the pattern with any name you wish, i.e. "Crosshatch" (Fig04).

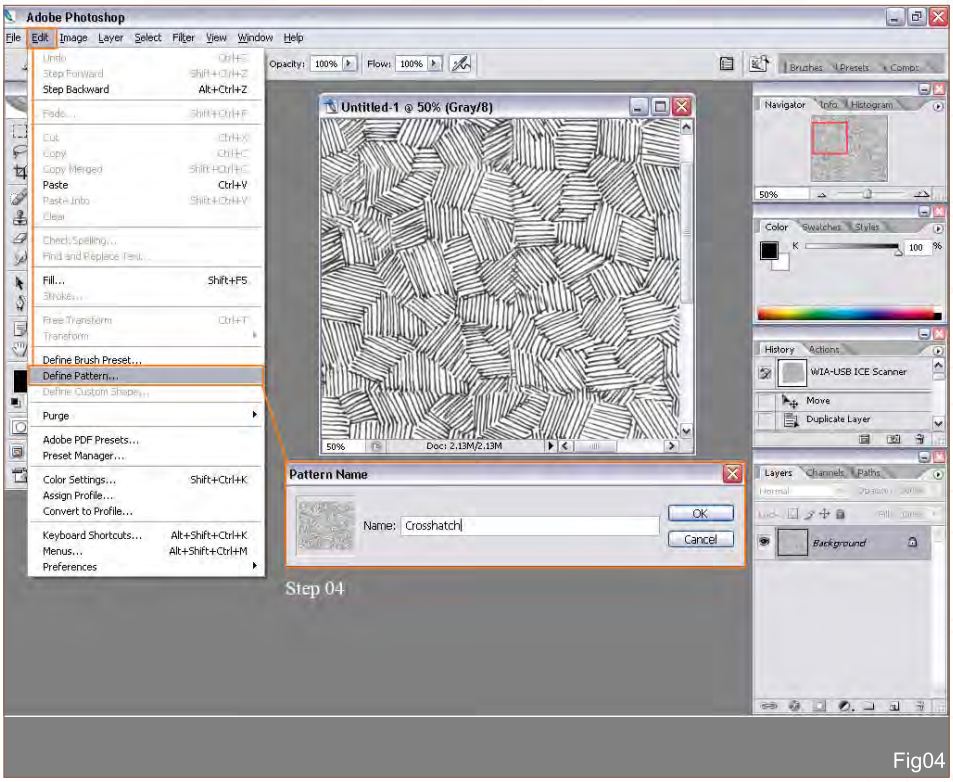


Fig04

Step 05

If you'd like to test your pattern, grab the brush tool, head to the top right and click the little black arrow next to where it says "brushes". This will drop down a box with a bunch of options that you can apply to your brush; in here you'll find a box you can tick, called "texture". You'll notice a thumbnail image of the texture that is chosen, which also has a little tick box, titled "invert", to switch the values of the texture. Setting the scale to 100% will set the texture to the actual pixel size or dpi (dots per inch); you can lower or raise the scale to suit your needs. I have it set to 100%, and the depth at 100% as well, in order to get the most out of my texture. I find that setting the mode to Multiply also works the best for clarity and a smooth effect when painting with textures. When you invert your texture you'll also want to invert or switch the colour from dark to light by clicking on the double arrow icon (Fig05a & b).

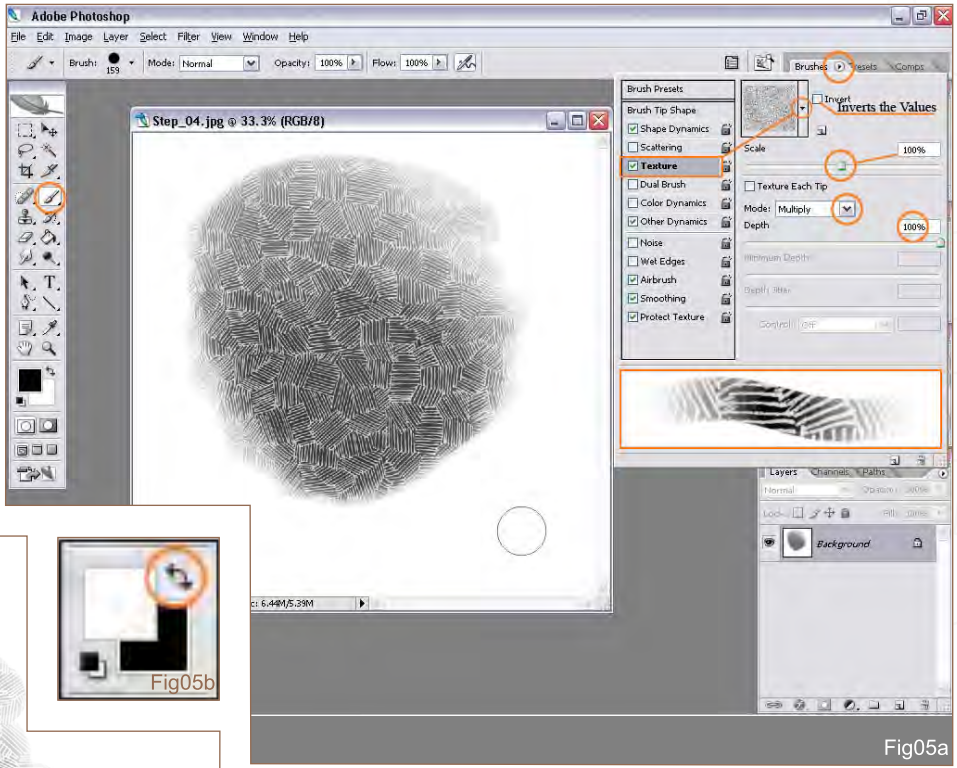


Fig05a

Fig05b

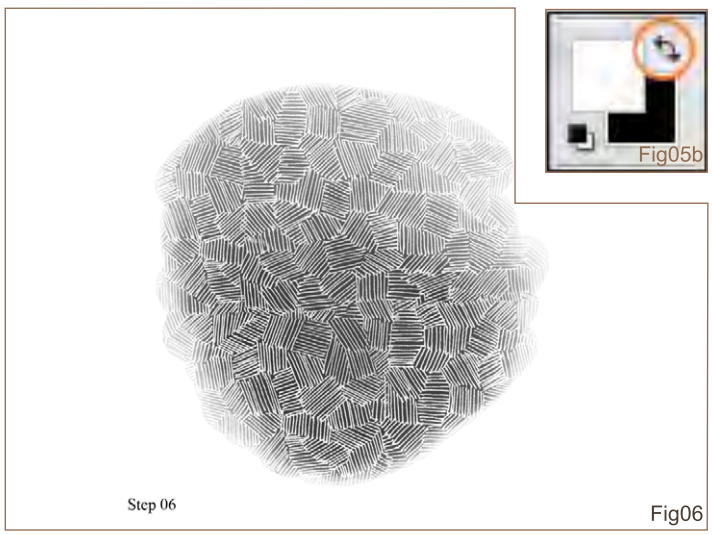


Fig06

Step 06

This is just a quick demonstration for inverting a texture and switching the light and dark values of your colour swatches. It defines the texture and makes it clearer; this helps when concerning lighting an object you are painting (Fig06).

Step 07

I created a simple sphere as an object to test these textures on. I will provide this object in the tutorial so you can test and follow along with these steps, as well. To the right you'll notice after repeating steps 01 through 04, for each texture or real world object they will all show up in my texture list. You can access your list by clicking the little arrow next to the texture thumbnail. Here you can view each of your textures and save the texture set. Click the arrow to the right of all your textures and a box will drop down where you can choose to Save Patterns. Now, whenever you want you can go to this same box and choose Load Patterns to access this set of textures you created (Fig07).

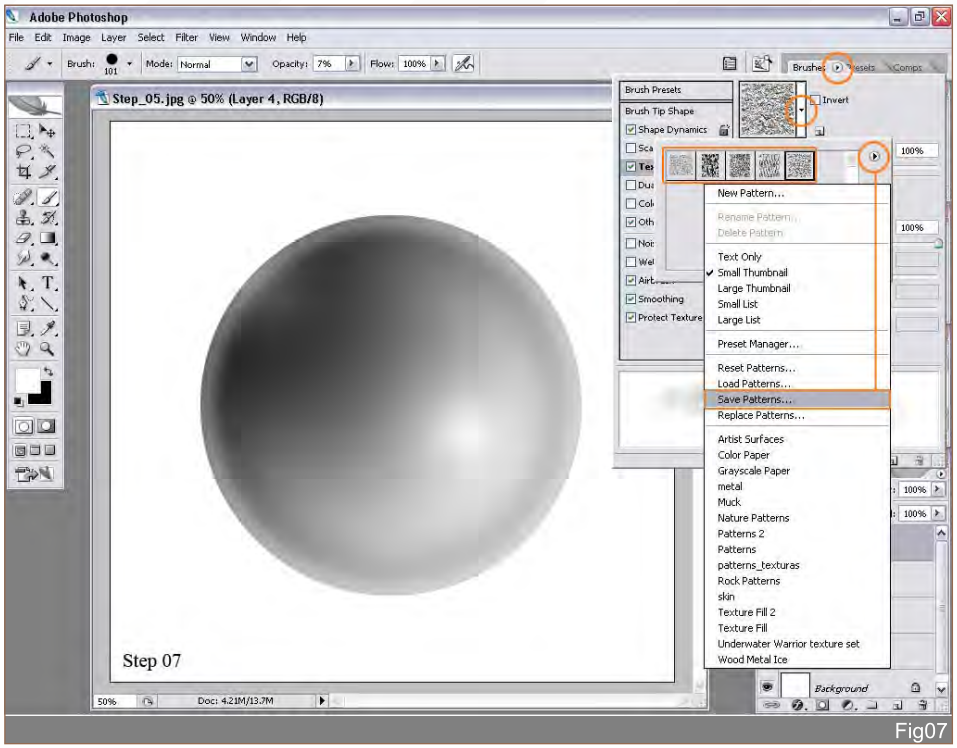


Fig07

Step 08

Refer back to step 05 for the use of your textures, then select the Magic Wand tool, clicking outside the sphere then inverting your selection to outline the circle. Using the method explained in Step 05, you can paint any texture you wish on to your object. I find that setting your layer above the object to Soft Light mode allows both the texture and the original values of the object to work best (Fig08).

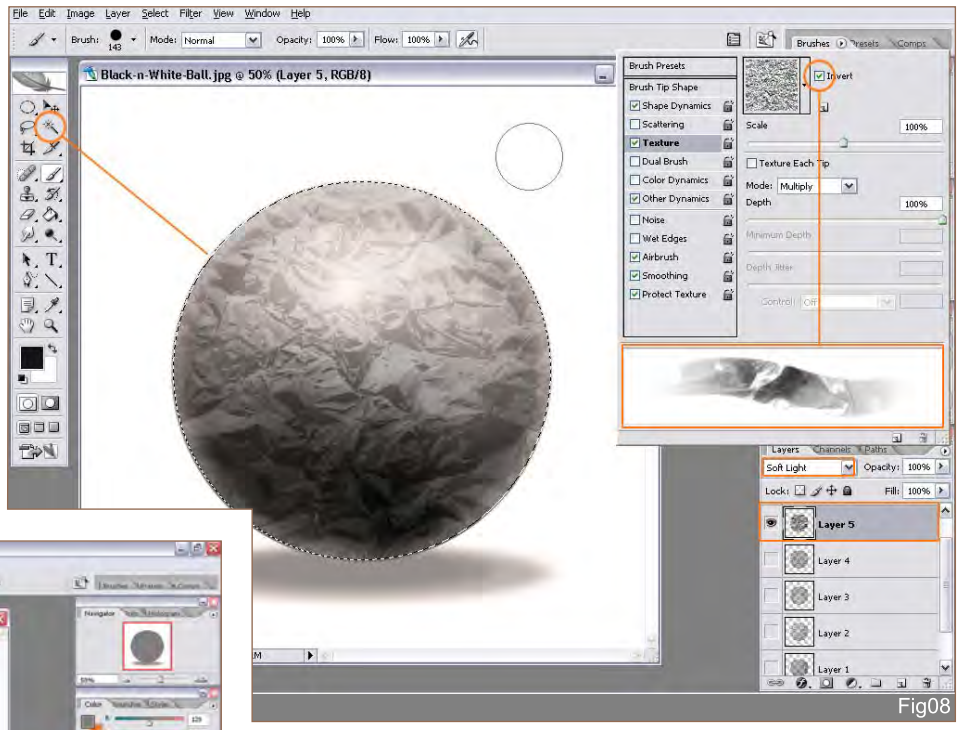


Fig08

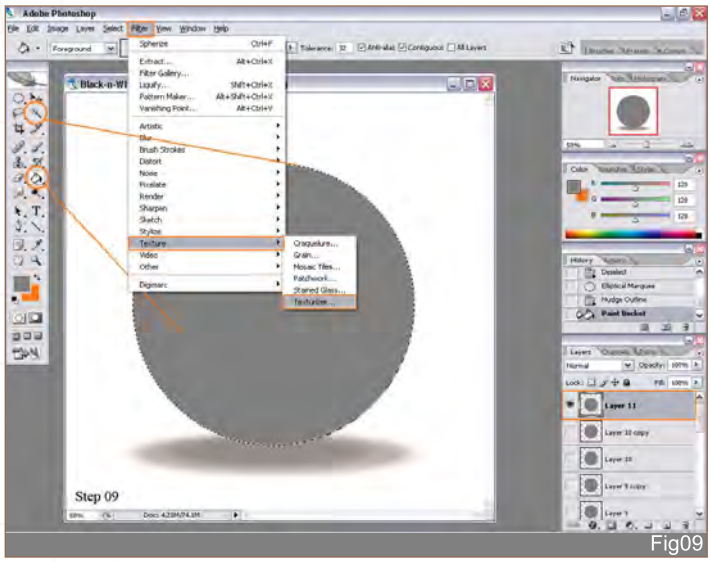


Fig09

Step 09

Another more affective way to produce a texture that will appear to wrap around an object is to create a new Normal layer above the original sphere. Select a mid-toned grey and fill the selection on the new layer with the Bucket tool. Now to apply the texture select Filter > Texture > Texturizer (Fig09).

Step 10

The Texturizer box will open; to the left is your grey selected area and to the right are your texture options. To the right of the word Texture in blue is an arrow; if you click it then an option appears to browse your files for a texture. To use your textures in this manner save your original flat texture files as a PSD file (Photoshop Document) in the presets textures folder of Adobe's files. This folder can be accessed in your program files section of your computer. Once you browse and select your texture file it will apply it to the preview box to the left. Set the Scaling to 50% and the Relief to 10%, then click OK (Fig10).

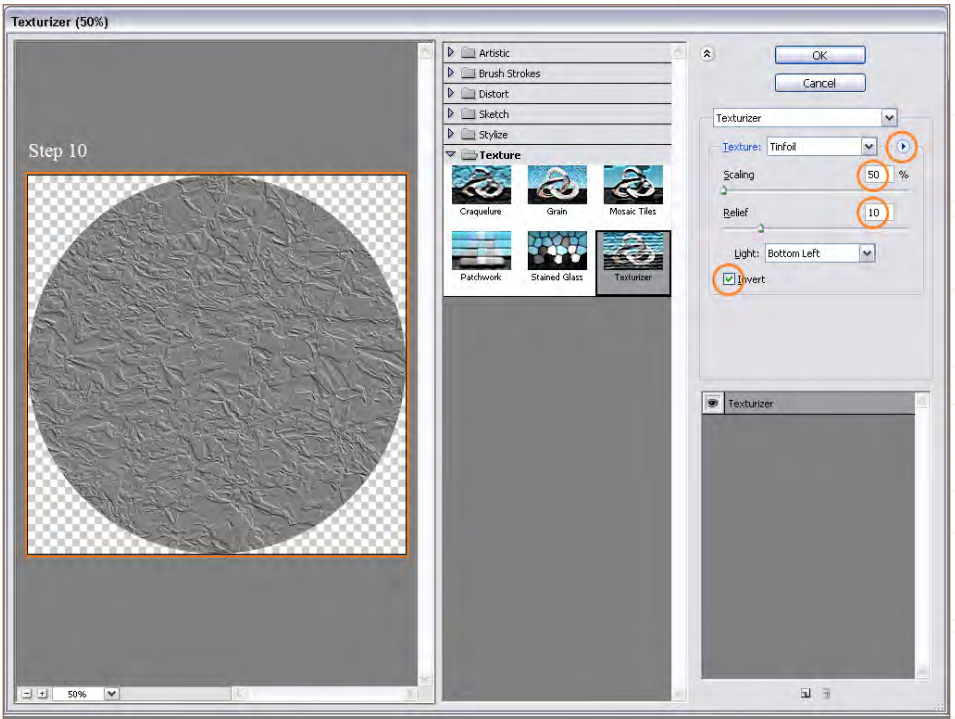


Fig10

Step 11

Now that your texture is applied to the greyscale selection, make a duplicate by dragging the

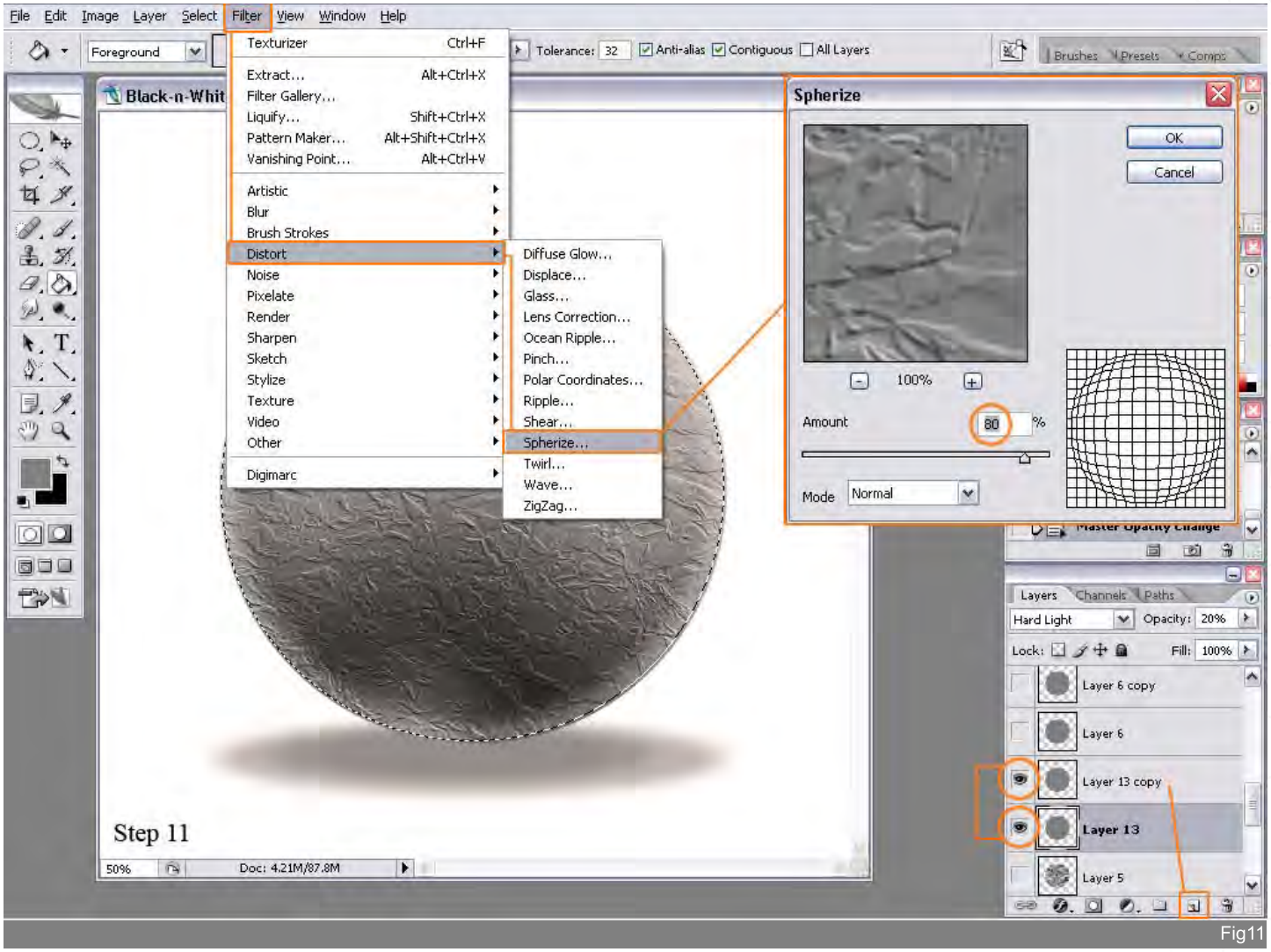


Fig11

layer down to the little icon that looks like a white square page being flipped. A copy layer will be made; set the top layer to Overlay at 85% opacity and the bottom layer to Hard Light at 25% opacity. Right away you'll notice a big change in the clarity of the texture compared to painting it on to the sphere. To further define the pattern and to have it wrap around the sphere, choose the selection tool and apply the Select > Invert technique, as mentioned in step 05, to select the sphere. In the last step here you're going to select Filter > Distort > Spherize, and set the Spherize box to 80% in order to blow up the texture, making it appear to wrap around the object. Do this to both the Overlay and the Dark Light layers and you've successfully applied your home-made texture to an object in a 3-dimensional form (Fig11).

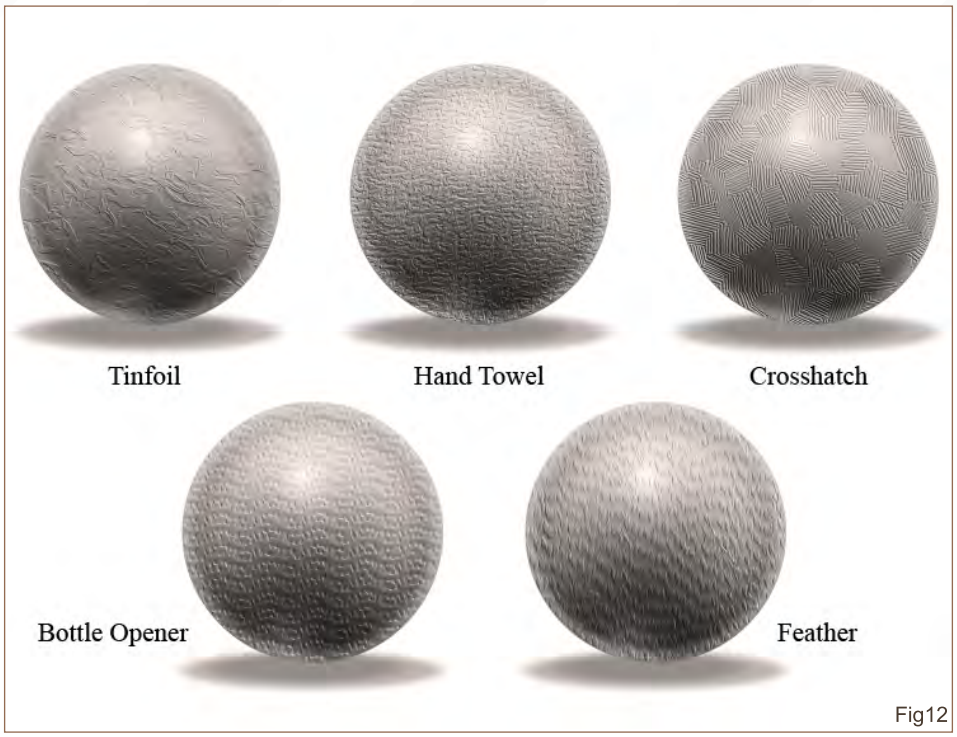


Fig12

Step 12

Shows all five textures applied to the sphere without the Spherize filter (Fig12).

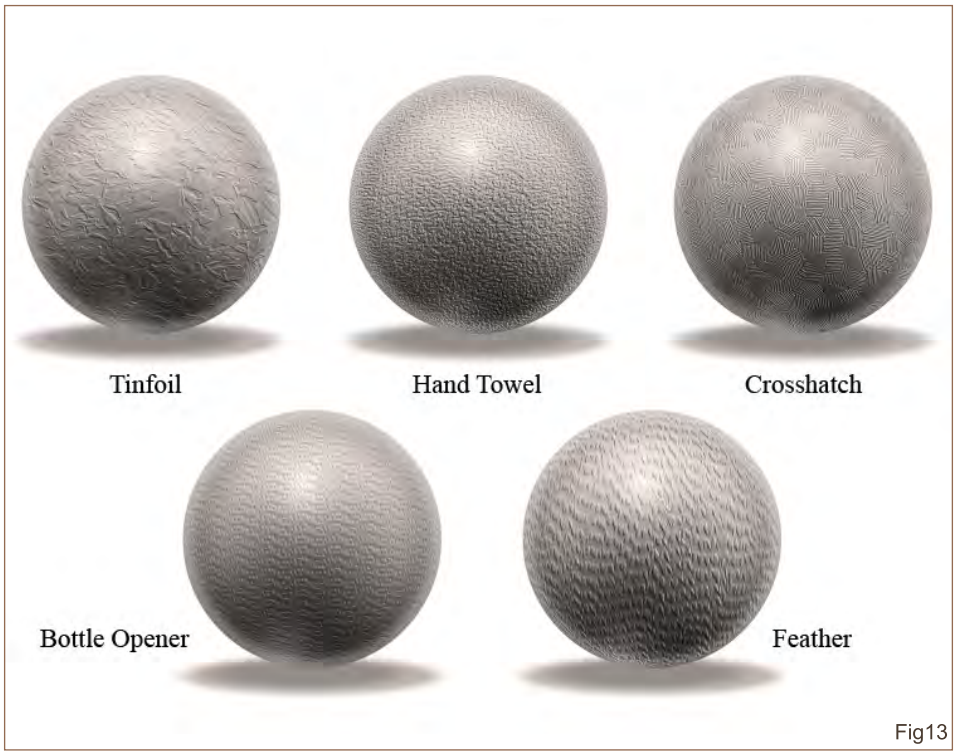


Fig13

Step 13

Shows all five textures applied to the sphere "with" the Spherize filter (Fig13).

Creating and Applying Scanned Textures to your 2D Artwork

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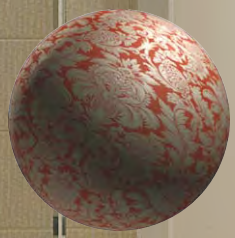

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ELEMENTS

Digital Painting Tutorial Series : Weather

Issue 21, September - Sandstorm

Issue 22, October - Twister

Issue 23, November - Rainstorm

Issue 24, December - Snowstorm

Issue 25, January - Heat waves

ELEMENTS
RAINSTORM

Created In:

Adobe Photoshop 7

Rainstorm

The first thing we need to do is to grab some reference images (I always use Google Images to search) in order to understand how the colours change in different weather conditions. Remember that we are *only* using the reference photographs as a colour guide for our painting.

In this tutorial I will show you the steps that I followed in order to transform this base illustration (Fig01) into a storm scene, but is essential that you also practice and create your own techniques, too.

Our first step is to change the ambient colour of the entire scene. Let's pick a grey/brown colour (RGB: 83, 71, 65); this colour is going to give us the stormy, ambient colour that we are looking for. Create a new layer (Hard Light 100%) and fill it with our ambient colour. Do you see how it changes with only one colour (Fig02)? And this is only the first step! Let's continue.

Fig01

Fig02

Fig03

Now we need some clouds. In this step, if you have a cool cloud picture to hand than you can use that. If you don't have one that you can use, simply make a search for some interesting cloud images, or take some of your own photographs. Create a new layer (Overlay 100%) and paste your cloud picture onto it. Or, if you're feeling confident, then try doing it like me and paint your own clouds! Remember that we must only paint with this grey colour though on this layer, because we don't want to dramatically change our brown ambient colour (Fig03).

Fig04

Create another new layer (Normal 100%) now in order to add some fog to the mountains in the distance. In a storm scene such as this then fog is really important.

The image still looks too bright for a stormy day, so let's darken it a little more. Create another new layer (Overlay 100%), select a Gradient tool (Foreground to Transparent) and paint the layer with a dark colour (RGB: 59, 56, 53). Now it's looking like a stormy day (Fig04), don't you think?

Fig05

We need to add more fog in the distance now, so select a soft round brush (Size 300; Opacity 50%) and paint on the horizon line (Fig05).

Now it's time to add the rain! To paint the rain I created a simple brush which is available as a download at the end of this tutorial. So, select a bright rain colour (RGB: 100, 97, 96) and paint over the entire scene using the rain brush, trying to put more rain on the horizon line (Fig06).

Fig06

In a new layer we are now going to add a wet effect to the trash can in the foreground. With just a few white strokes in the area where the light hits

the trash can, and a simple reflection/back light on the back of it, we will achieve a nice wet-look effect (Fig07).

To increase the wet/rain effect we have to add water splashes, too. I created another simple brush for this effect, as well (this brush doesn't have any special configurations). So, select the brush, create another new layer and paint in the little rain splashes around the trash can.

We still need to add the reflection from the farm and the trash can over our wet floor. This step is very important so pay attention here. Create a new layer and merge the visible layers (Shift + Ctrl + Alt +E). Now you have all the painting in one unique layer, but you can still see that other layer are there, too! Select the farm and the trash can with the Lasso tool, Ctrl + J and we will automatically obtain a copy of our selection in a new layer (Fig08).

Fig07

Fig08

Now go to Edit > Transform > Flip Vertical, move the duplicated trash can and farm to the base of its original ones, and erase the edges with a soft round brush. You should obtain a similar result to what can be seen in Fig09. To increase the reflection, change the Layer properties to Overlay; this will create the reflection effect on the floor.

Let's now add our lightning to this storm scene! First of all, we have to darken the top of our painting a little more, because the lightning needs some contrast.

Fig09

Create another new layer, pick a darker colour (RGB: 65, 61, 59) and paint again using the Gradient tool over this new layer. Change the properties of the layer to Overlay and reduce the Opacity to 50%. Now we can easily paint a couple of highlights over this dark sky.

To create the lightning in this storm you'll have to paint an irregular shape in a bright colour; you can then smooth the top of the lightning, as if it is coming from inside the clouds (Fig10).

Create another new layer (Normal) and add the first lightning glow (yes, we will add another one in just a couple of minutes) with a soft round brush. To increase the light effect, add a reflection to the base of the clouds. Create an Overlay layer and paint the second glow effect with white over the lightning. You can see the difference of some lightning with a glow and without, in Fig11a & b.

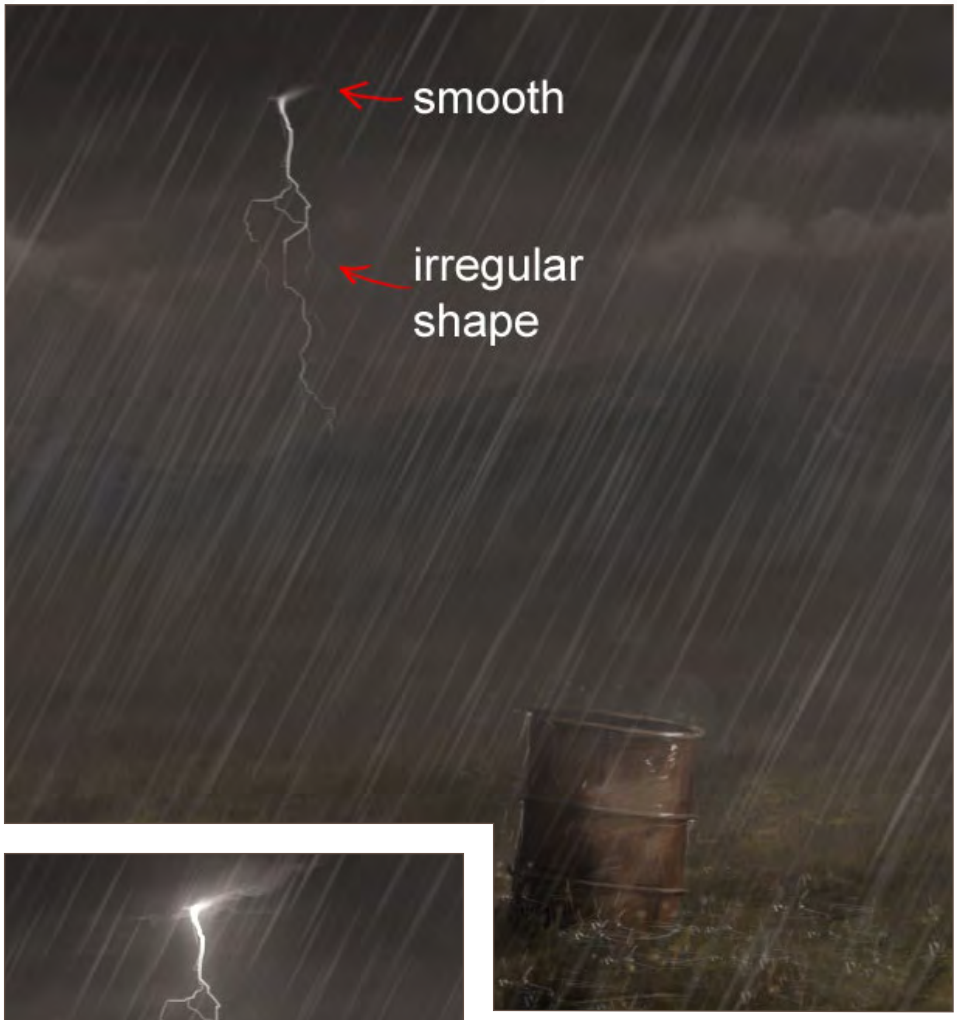

Fig11a

Fig11b

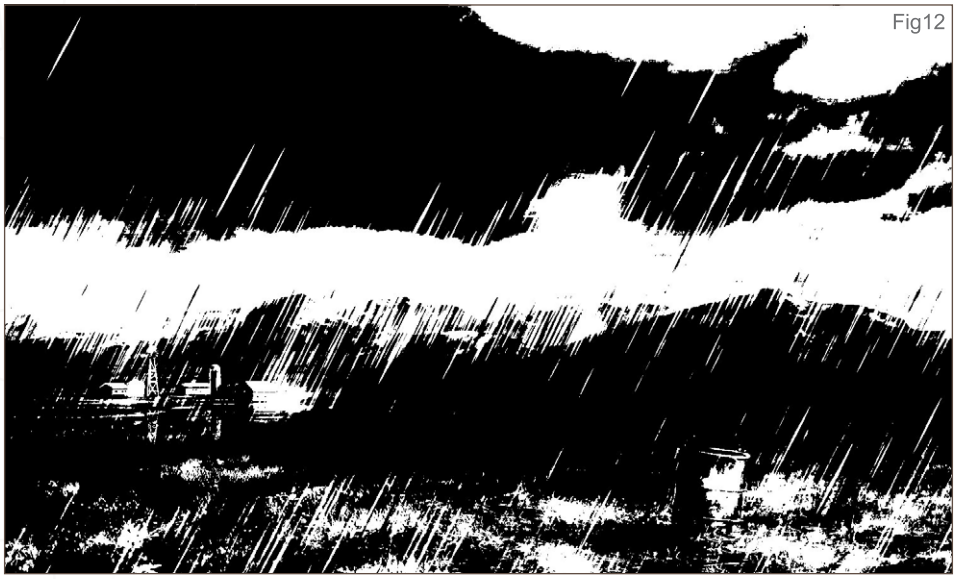
Fig12

And for the final step we are going to add a technique that I always use to add texture to a painting and increase the shadow. Create a new layer and merge all the visible layers again. Do you remember how to do this? Shift + Ctrl + Alt + E. Now we have the entire scene merged, go to Image > Adjustments > Threshold and play with it until you obtain a result similar to Fig12.

Do you see how it looks as and old 'ink painting'? Well this technique is good in order to see if your painting has good light and shadow work.

Now select this new black and white layer and change its properties to Multiply. We have to reduce the Opacity to 5% in this particular case, but remember that if you use this technique then the maximum opacity is something like 15%, because you don't want to cover all of your cool paintings.

Well I think we can now say that this image is finished! I hope this tutorial has helped you to try some of these steps or techniques in your images. Practice every day and force yourself to speed up your skills, because in this business the speed and quality are very important!

Previous month: *Twister*
Next month: *Snowstorm*

Carlos Cabrera

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"So you have painted this lovely woman with beautiful eyes and an even more lovely face, have maybe even used one of the current tutorials to attach some wonderful hair to her, and now realise what you have so patiently avoided, until it could no longer be ignored... take a deep breath... the lips!"

In this tutorial, Anne Pogoda takes us through some interesting steps on how to paint "kissable" lips...

how to paint lips Worth Kissing

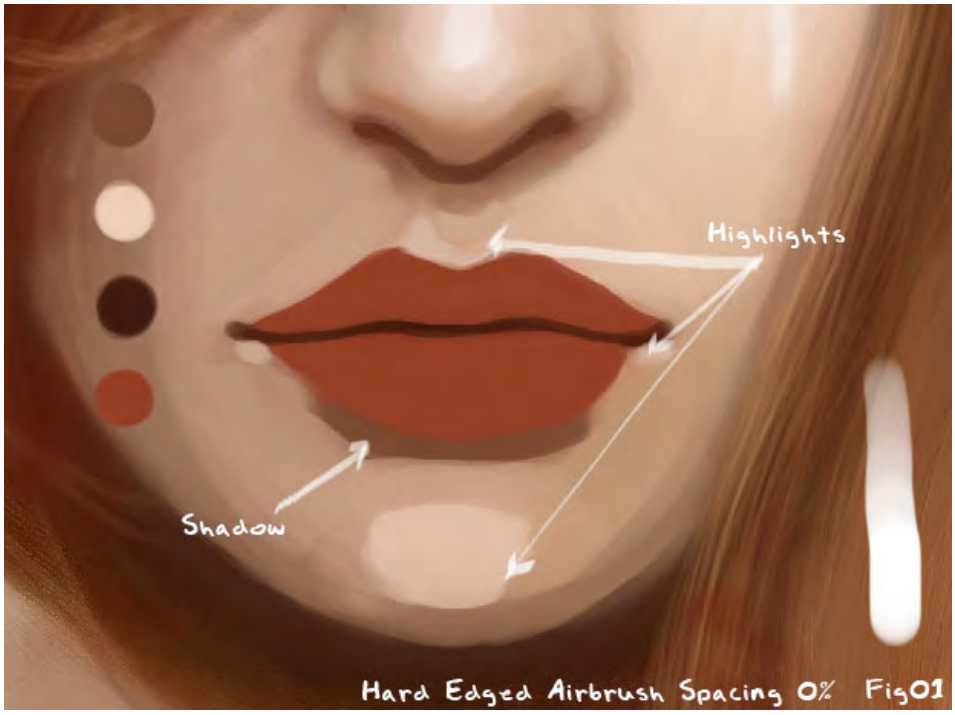
how to paint lips Worth Kissing

Created In: Photoshop

Photoshop Creative Suite

How To Paint Lips Worth Kissing

So you have painted this lovely woman with beautiful eyes and an even more lovely face, have maybe even used one of the current tutorials to attach some wonderful hair to her, and now realise what you have so patiently avoided, until it could no longer be ignored... take a deep breath... the lips!



Besides all mentioned, the lips is what really makes a female illustration, especially when you're looking for the kind of "kiss me" pop out lips which may drive one or another man crazy whilst observing them. To learn painting lips at their best, I have decided to make up two examples for you in two different colour schemes and angles, so that you have the best base for your future female paintings. We also have an immense number of working steps this time, which means that I cannot add as much "jibber jabber" to the whole article as I am usually used to, but I think the pictures do speak for themselves enough to survive a less detailed description than usual.

Example 1

Step 1 – The Base For The Lips

Alright, let's start. Pick the red colour of your desire and a hard-edged airbrush - Spacing 0%, Opacity 100% and the size of your desire - to paint in a basic lip shape, which you will then separate with a curvy line of dark red. So you have an upper and lower lip now, in a very basic shape. To

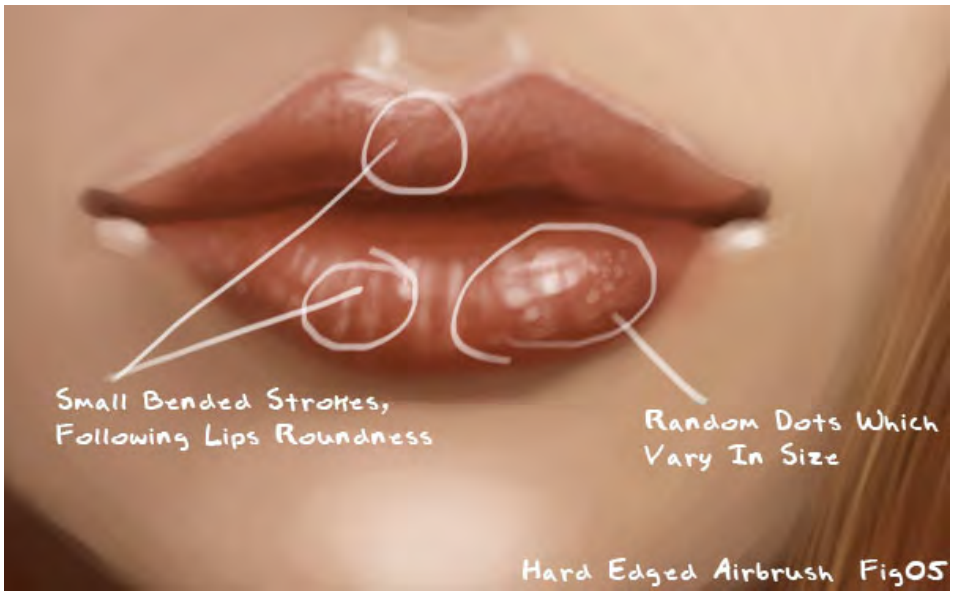
give the lips an illusion of depth, it works best to make them cast a shadow (see Fig01) and to add some highlights to the surrounding skin.

Step 2 – First Highlights

Stick with the hard-edged airbrush - the Opacity can be between 90% and 100% - and attach the first highlights to the lips with a bright red or a soft pink. You can also pick a red which is slightly darker than the basic reddish colour of the lips to attach some at the lower side of the upper lip and at the lower side of the lower lip (Fig02).

Step 3 – Further Highlights

Now we're going to add some "pop out" highlights. Still using the hard-edged airbrush, but of a smaller size, choose one part of the lips to which you will attach a very bright white highlight and then randomly spread some other highlights on the upper and lower lip. We will merge the lip layers 1, 2 and 3 now to save working capacity. Simply press Ctrl + E whilst you are on the lips layer 3 and it will merge layer 3 with layer 2. Whilst you're on layer 2, press Ctrl + E again to merge it with layer 1 (Fig03).



Step 4 – Soften It Up

In step 4 we will create a new layer (Ctrl + Shift + N, or Layer > New > Layer) and pick the soft-edged airbrush with an opacity of 30% to soften the "edgy" borders between each colour, which were caused by the hard-edged airbrush. Pick your basic red again to work near all highlighted areas of the lips. The darker red is for the lower part of the lower lip which is closest to the shadow, and for the lower part of the upper lip which is closest to the line between both lips (Fig04).

Step 5 – Working On First Detail

Now it's detail time! Pick the hard-edged airbrush again and set it to a rather small size of your desire. Create a new layer and attach many little white dots and strokes to the lips. The strokes should be bent so that they follow

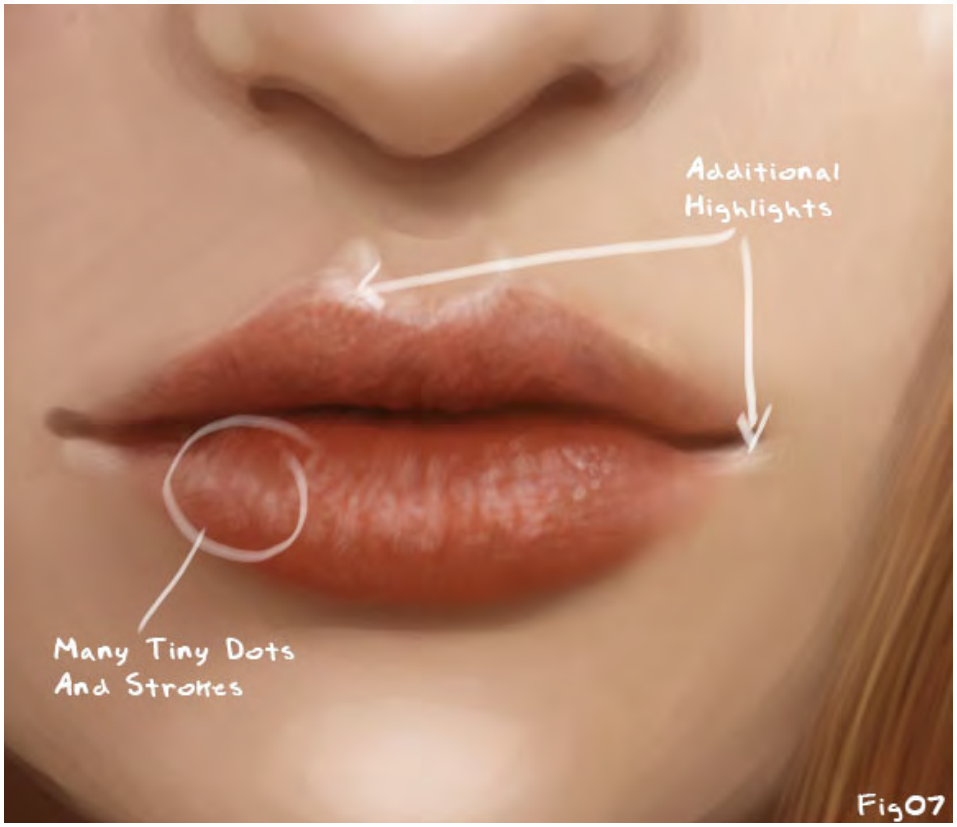
the roundness of the lips. It also works best if you paint dots which vary in size, to avoid the lip structure looking boring (Fig05).

Step 6 – Soften It Up Again

Create another new layer and pick the soft-edged airbrush again. The size should be as seen in my example (Fig06), compared to the size of the lips; the opacity should be no more than 30%. Carefully work over the lower part of the highlighted areas. You can compare it to step 5 if you want: do you see how the little strokes and dots seem to form a clearer lip structure now?

Step 7 – More And More Detail

If you want, you can merge the layers from steps 5 and 6 now by pressing Ctrl + E, to avoid being overwhelmed by layers. Don't forget to create a new layer for the detail which we will be adding now. You can either take a small,



hard-edged airbrush, or a small, speckled brush (like the one we created in the hair beginners tutorial in Issue 019 of 2DArtist) and paint many little whitish strokes and dots on the lips. As you can see, I did this very randomly in Fig07. Don't worry, it'll look good in the end! You can also add some small highlights to the lips (Fig07).

Step 8 – The Final Touch Up

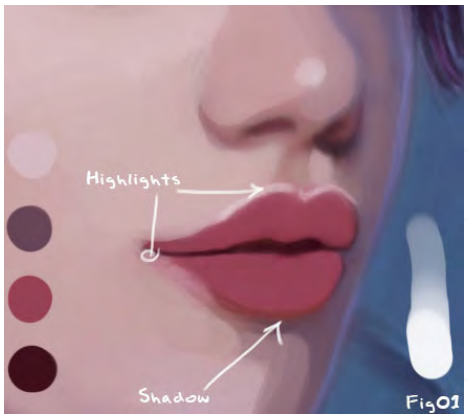
Pick the soft-edged airbrush again - opacity set to no more than 30% - and set it to a size which is the same as in my example, compared to the size of the lips. Now pick a reddish tone which is slightly brighter than the basic red which you have used for the first shape of the lips, and carefully work over the lower part of the lower lip. Now pick a whitish tone and carefully add a few more highlights to the top of the lower lip. And you're done now (Fig08).

The image, "Red Apple", from this example (Final Image), was actually painted for a friend as a birthday present, called "Desert". It was later taken from my private collection to be adapted for this tutorial. The actual painting was meant as a homage to the great Catherine Louis's 'Green Apple' series.

Example 2

Step 1 – A Base For The Lips Again

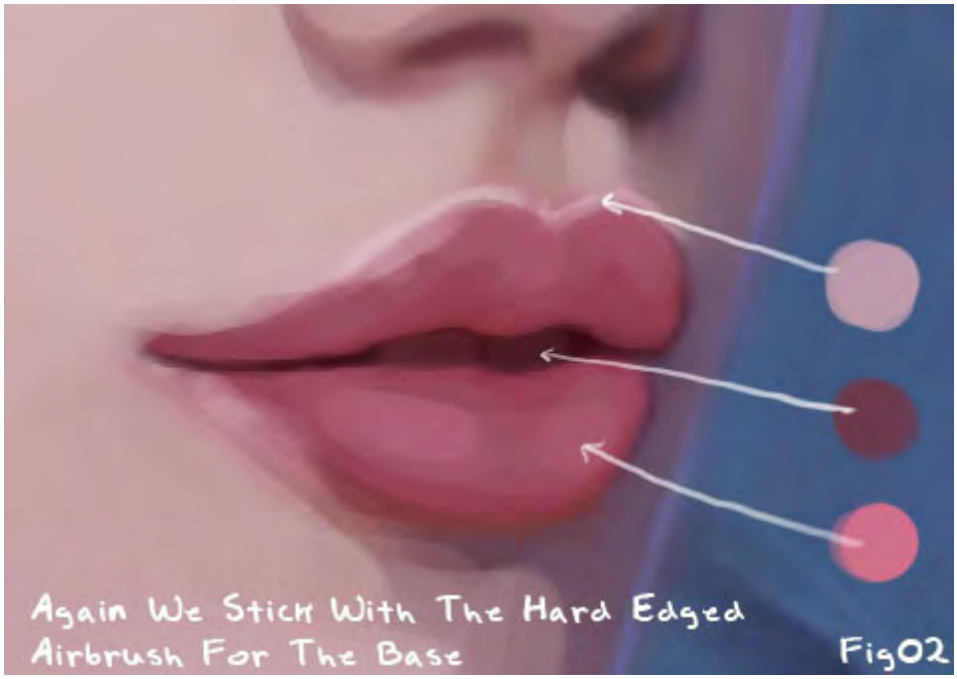
Let's continue with example two, now. This time we want to paint lips in a ¾ view. Unlike the first example, which was basically held in reddish tones, the current example lives from blueish background tones which hold a contrast to the pinkish lips and skin tones. So the lips will be set

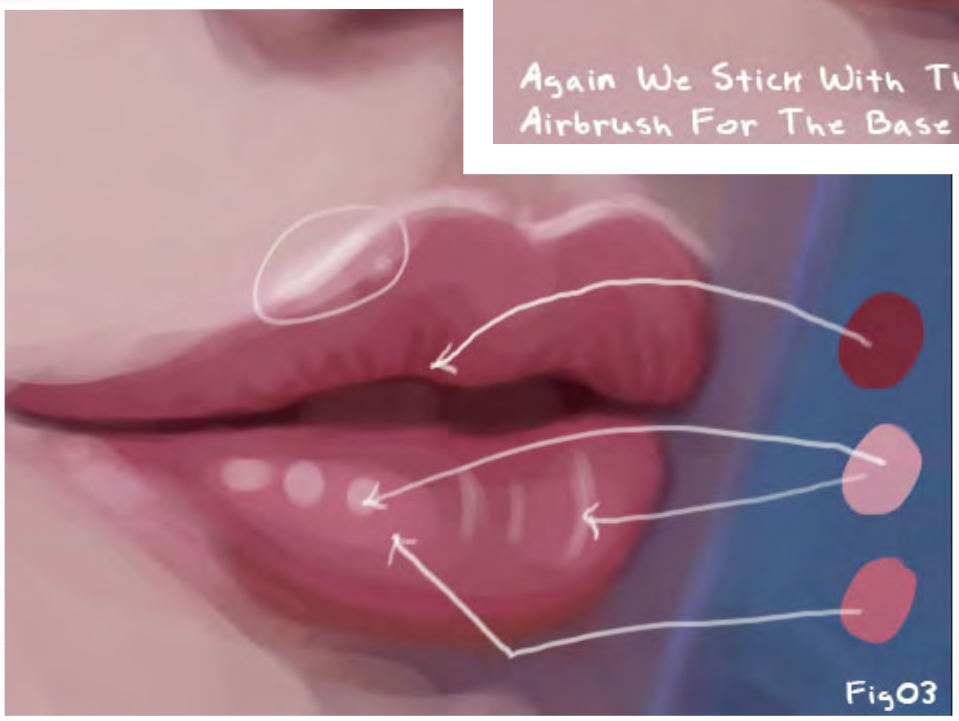


up from a basic pinkish colour scheme this time, again separated with a rather dark red, curvy line to divide it all into the upper and lower lip. The brush of choice is, again, the hard-edged airbrush - Opacity 100% and Spacing 0% (Fig01).

Step 2 – Adding Highlights

Stick with the hard-edged airbrush again to attach some highlights to the lips. I have marked which colours were used for which area on Fig02. You can also see that I painted some basic teeth in; they are basically just two big strokes in a red which is a little brighter than the red that was used to separate the upper and lower lip.



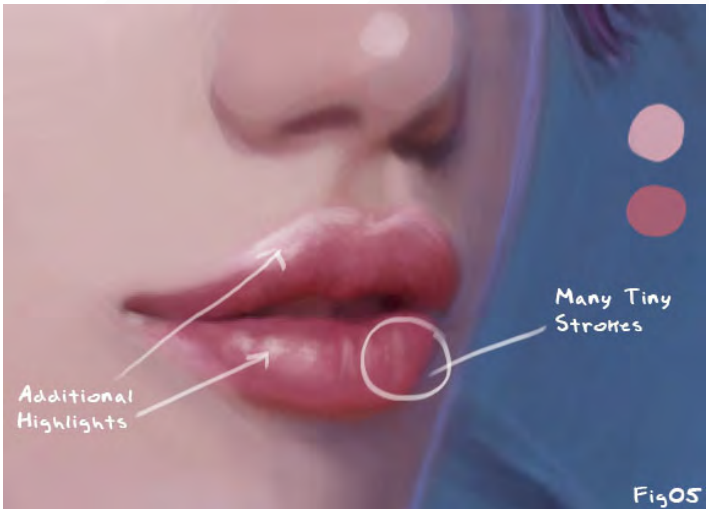


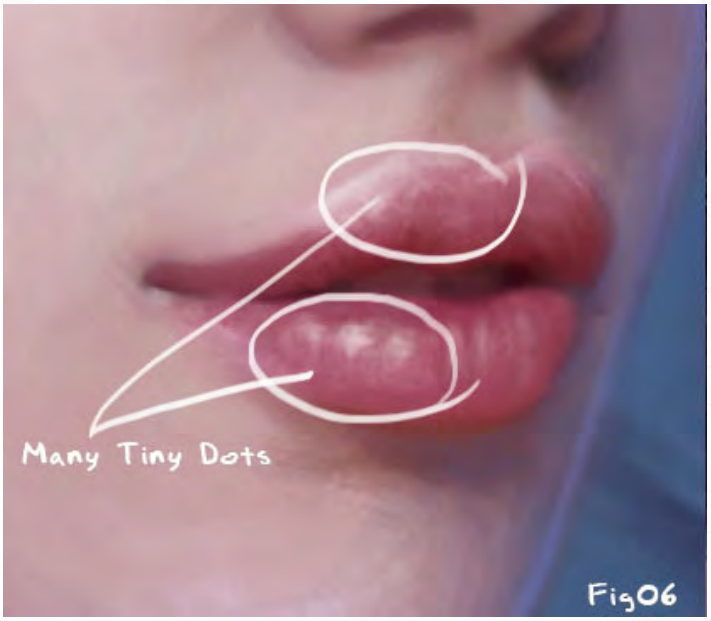
Step 3 – Adding Strokes And Dots

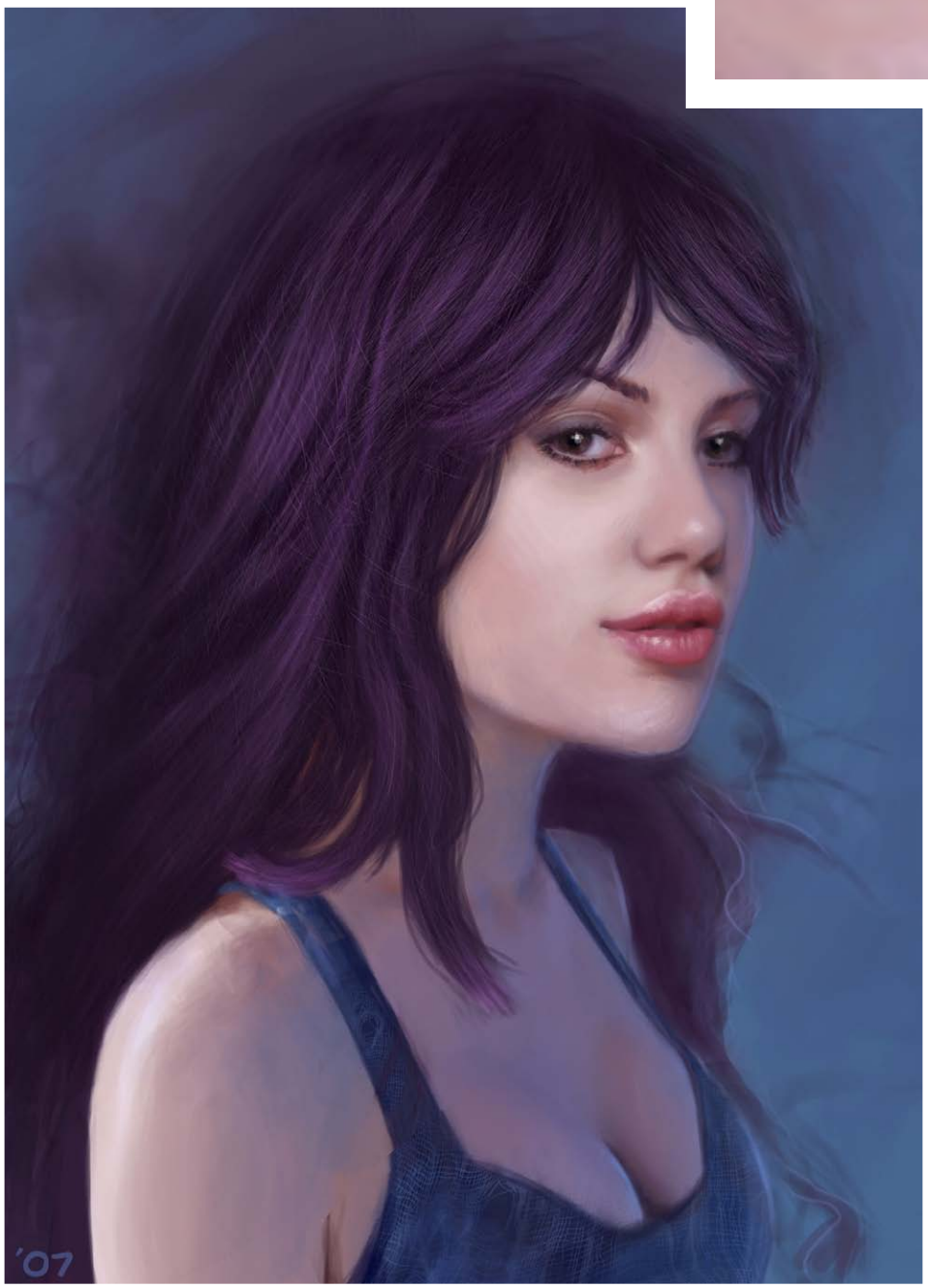
What we'll do now is add some strokes and a few dots to the lips, which is quite simple but will make them 'pop out' more. Adding some dabs of highlight will make the lips look glossy. Also, picking a dark red to carefully work on the lips with curved lines which follow their shape adds detail and makes them seem more realistic. You can also feel free to add a few lines of highlights to the lower lip to add more detail to them, too (Fig03).

Step 4 – It's Blending Time Again

Now, since we have so nicely worked in some detail into the lips, it is time to soften the whole thing up again. But, first of all, you can merge all current lips layers to save working capacity, again. Then you can create a new layer to work over the lips with the soft-edged airbrush - Opacity 30%. This merges the colours together and you will get away from the "edgy vector" look. It will also take away some of the detail, but don't worry, we'll bring that back in steps 5 and 6 (Fig04).







Step 5 – Applying More Strokes To Push The Detail

If you want you can merge the layers again now by pressing Ctrl + E. Like in example 1, you can either take a small, hard-edged airbrush, or a small, speckled brush to paint many little whitish strokes on the lips. You can also add some additional highlights to get the lips popping out effectively again (Fig05).

Step 6 – Finished. This One was Quick!

You can now use the speckled brush, or basically any hard-edged brush of a very small size, to paint many little dots in your highlight colour of choice on the lips, to finish them up.

Now this was a quick one, wasn't it? That is the good thing about lips: as soon as you attach a lot of highlights to them, like in example two, you will get such a great pop out effect that the eye of the viewer gets mixed up and so won't recognise the "lack of detail" (Fig06).

How To Paint Lips Worth Kissing, by Anne Pogoda

For more from this artist visit:
www.darktownart.de
Or contact:
wpwebmasterin@web.de

"I remember being very intrigued by the use of 3D as reference for creating concept illustrations. Having the chance to see these professionals at work really created the initial spark I needed to test the waters on my own..."

making of Speed Runners

Joel Carlo is a multimedia developer currently residing in Denver, Colorado. He's enjoyed a professional career as an artist over the last 14 years, which has included work in both traditional and digital media, web design, print, and motion graphics for broadcasting. This month he takes us through the creation if his image, "Speed Runners"...

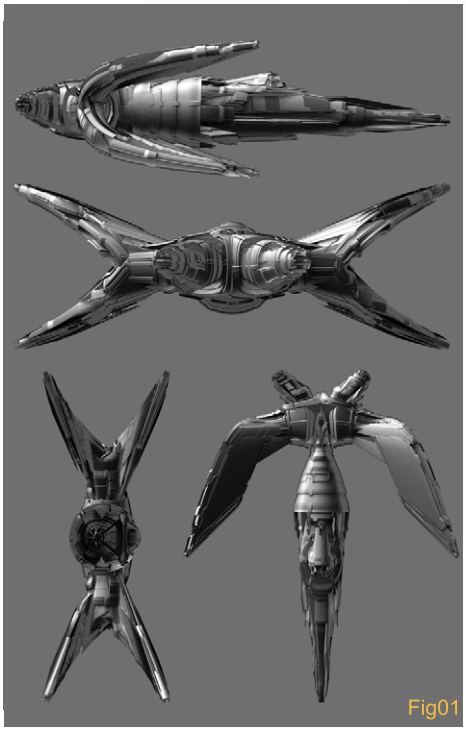


Fig01

Fig02

Fig03

speed runners

Created In:

ZBrush & Photoshop

Initial Concept

The concept illustration 'Speed Runners' was a personal project, mainly geared towards helping me get quicker results with my concept work. At the time, I was involved in creating a series of illustrations based on science-fiction themes using a ZBrush to Photoshop pipeline. 'Speed Runners' was a direct result of that multi-platform experiment.

Fig04

Inspiration

A little over a year ago I had the opportunity to attend the Gnomon Workshop, where artists Barontieri and David Levy had shown the process for creating their incredibly dynamic concept art. Part of that process involved the use of 3D software to model abstract shapes which could be rendered and later composited in Photoshop. Although I had already dabbled with a little 3D illustration, I remember being very intrigued by the use of 3D as reference for creating concept illustrations. Having the chance to see these professionals at work really created the initial spark I needed to test the waters on my own. At that time I was not nearly as flexible with the use of 3D applications as I would have liked, so I set out to learn what I could and settled on ZBrush as my 3D application of choice, based solely on its small learning curve and flexibility.

Process

When I initially began the illustration, I had been experimenting with different ways to design generic ship models in ZBrush using a technique created by a user named "SaltaPiedras", of the ZBrush Central forums. This technique involved the use of texture masks which could be used to create deformations based on hue (Fig01, Fig02,

Fig03 and Fig04). Essentially, I would begin by creating a rough model using ZSpheres, and increase the geometry to very high levels. A generic texture mask would be applied to the model and deformations could then be created using the deformations properties panel in ZBrush. I took this process one step further by exporting a high resolution render of my results and then importing it into Photoshop where the illustration process would take place (Fig05).

I began playing with ideas for the layout and decided to have the ships hovering over a desert-like environment with a backdrop of a decayed city skyline. Additionally, I wanted to portray an evening sky which would allow me to play with some interesting colour variations. Living in Colorado there has never been a shortage of breathtaking sunsets that contain an incredible array of colours, so I decided to take a note from nature and incorporate colours that would be found in a typical Colorado sunset (Fig06 & Fig07).

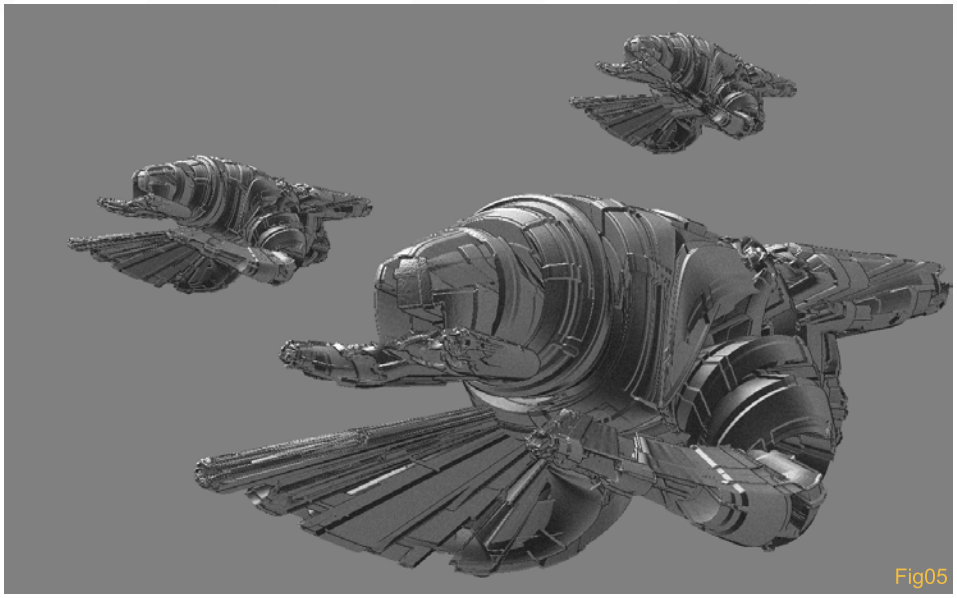


Fig05

Fig06

Fig07

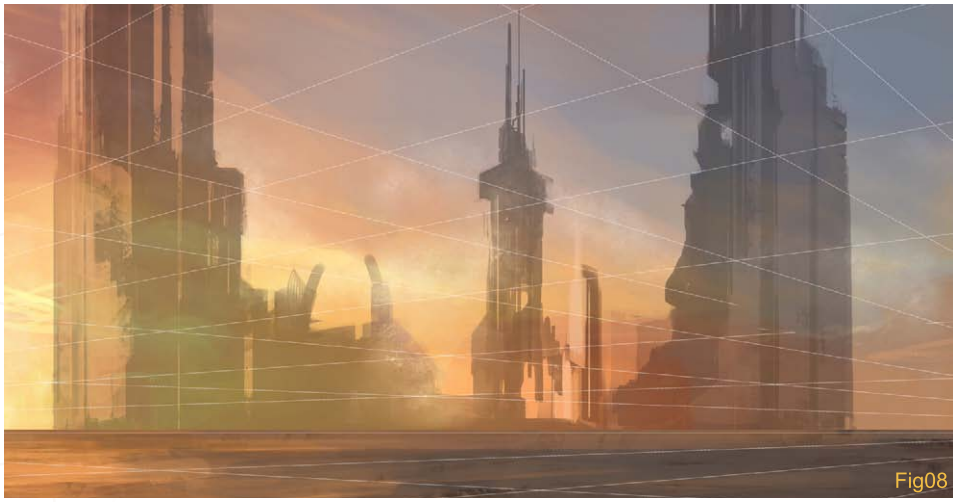


Fig08

With my layout and colour palette in place, I began working on the decayed city. Because I wanted to concentrate focus on the ships, I created the city using simple brush strokes and kept details down to a minimum (Fig08). Painting the ships was a bit of trial and error. After cutting out the ships and placing them in the scene, I wasn't completely satisfied with how they sat in the composition (Fig09). Using the Free Transform tool, I adjusted the size of the ships until I was happy with how they flowed inside the space. I then accommodated the angle of the ships further by using the perspective lines as a guide. With the perspective in place, I duplicated the ship layer multiple times and began playing with the layer properties. I used several layers in Multiply mode to adjust the contrast of the ships and began to establish light and shadow areas before flattening the ship layers to one single layer. Colours were painted in several stages using Multiply mode on separate layers, and painting opaquely directly on the ship layer (Fig10). White thrust and smoke were added

to the rear of the ships, as well as action lines on the floor to illustrate the sense of rapid movement. Final details were incorporated with the creation of swirling cloud formations and lighting effects.

Fig09

Final Thoughts

Altogether this concept illustration took less than two hours to make; however, there are a handful of issues with the image, including problems with perspective, multiple light sources and lack of overall cohesiveness. Whilst the idea behind this type of illustration was to design and execute a concept quickly, I always make a habit of creating mental notes regarding these type of mistakes so they can be avoided when the time comes to take concept art into a fully developed illustration.

Fig10

Joel Carlo

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Or contact:
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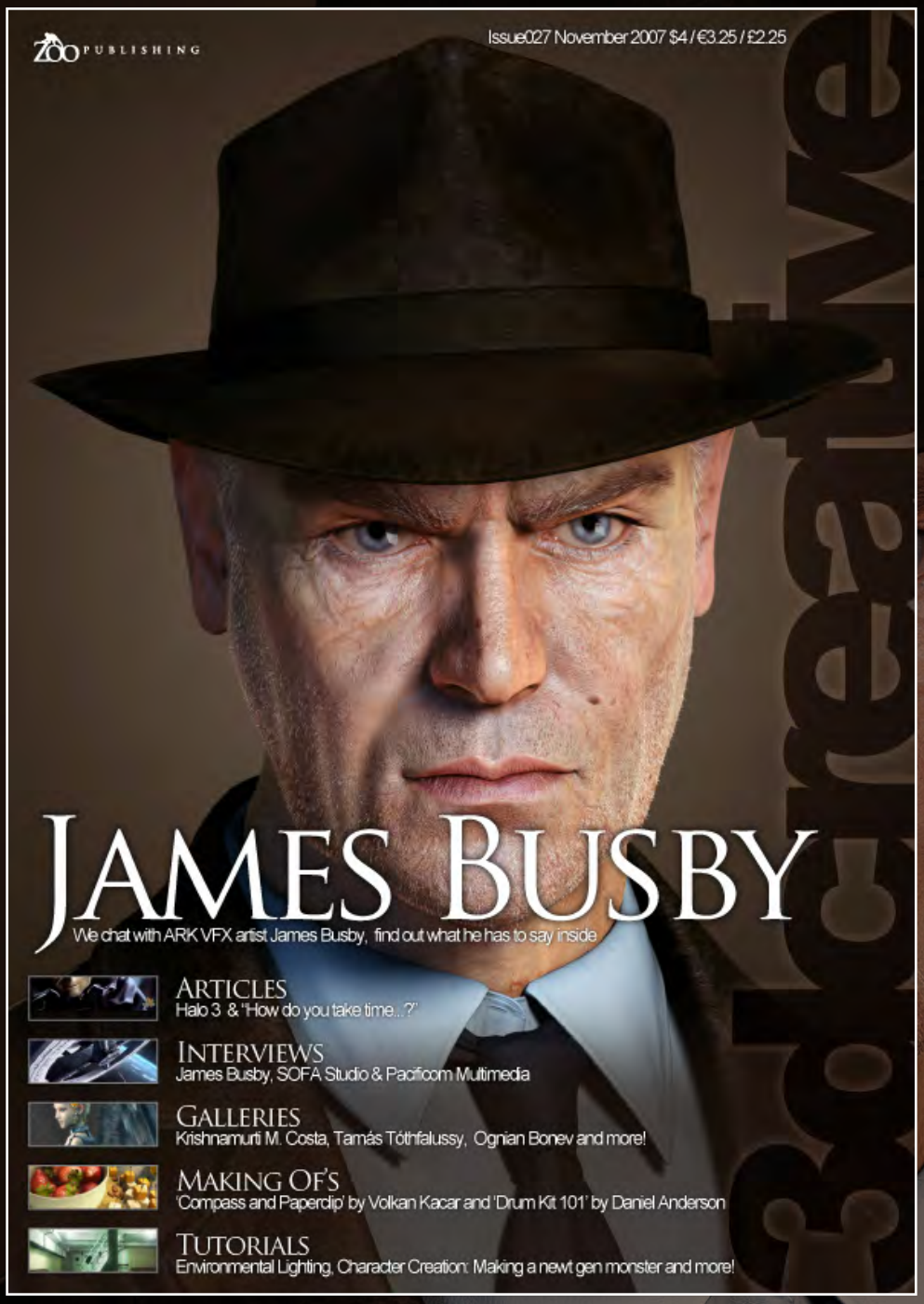

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MONTHLY

"I immediately knew I wanted to create a landscape, and I've also wanted to tackle a primitive, industrial environment. Many ideas surfaced but the ones I gravitated towards revolved around civilizations such as ancient Egypt where thousands were forced into hard labour to build the pyramids."

MAKING OF

WORK MAKES ONE FREE

BY BRIAN RECKTENWALD

With most of my digital pieces I flirt around with a painterly style, but still strive for a sense of realism. For this project I wanted to try something new by experimenting with impressionism and speed...

MAKING OF WORK MAKES ONE FREE

Fig01

Introduction

With having a traditional art background most of my digital work has been primarily 3D, with only compositing and colour correction using Photoshop. But with this project my goal was to rely on both 3D and 2D elements equally, creating a true hybrid piece that would utilise the strengths of both approaches. First I had to find a concept that would align with my goal. I immediately knew I wanted to create a landscape, and I've also wanted to tackle a primitive, industrial environment. Many ideas surfaced but the ones I gravitated towards

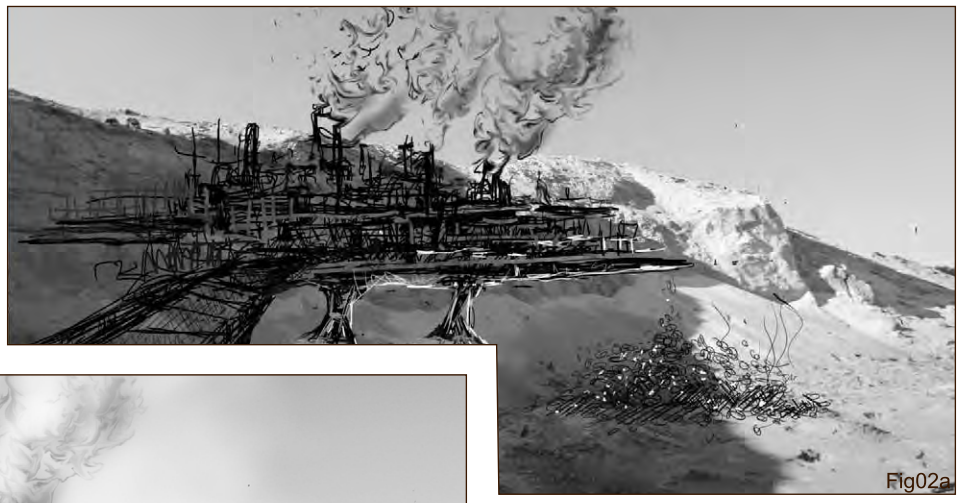


Fig02a

Fig02b

Fig02c

revolved around civilizations such as ancient Egypt where thousands were forced into hard labour to build the pyramids. Other ideas that came to mind were the horrible conditions and the same slave-like scenario of the Nazi concentration camps. In the end, I decided to combine imagery from both of those topics. Another goal I had before laying any paint or vertices down was to give a sense of ambiguity to the scenario that would allow the viewers to pull their own conclusions. I envisioned this landscape in a desert-like environment with a heavy, dusty haze that would resemble an Egyptian-like atmosphere during a dust storm. There probably wouldn't be a cloud in the sky and any water source would have dried up a long time ago. Then focusing on the civilization, I wanted to place them in time during the age of our Industrial Revolution to allow some of that concentration camp imagery to peek through. As for the creatures that were forced into hard

labour, they had to have strong lungs and even stronger skin and muscles to survive in this chaotic world. Perhaps mixed with selective breeding from the “master species/race” of the planet, they would weed out the weak and only keep the strong. With that in mind, I wanted to call back to the ancient Egyptians and have these slaves carrying huge pay loads, perhaps without even the help of machines. Now I’m ready to dig up some references and begin sketching some ideas out.

Step01:

Even though I wanted this project to develop extremely quickly, I still went through my usual process of finding some references, doing some thumbnails, and working on the final piece. I first dug through my photographic library and came across an image from a film shoot (Fig01). The cliff in the image gave me the idea that the master species would try to build their “factories” in the shadows and valleys, perhaps suspended off the ground to allow cooler air/water from below ground to siphon up. I also wanted to include an ominous pile just outside of the factory for the viewer to imagine what it could be. Then, using that image as a background, I began sketching on top of it using Sketchbook Pro with a Tablet PC. After a few minutes on thumbnails I began spending an hour refining one of the images first in Sketchbook Pro, and then colouring in Photoshop for another hour

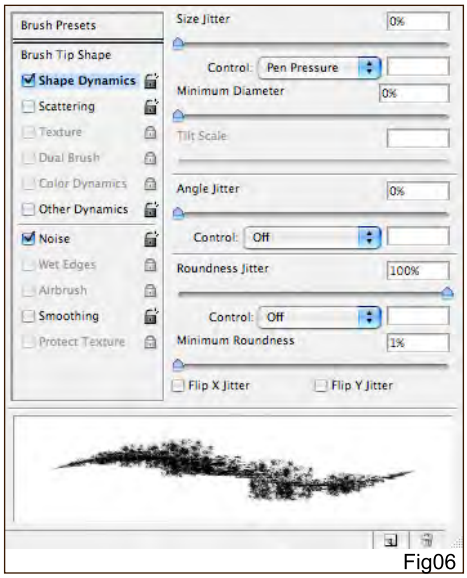


Fig06

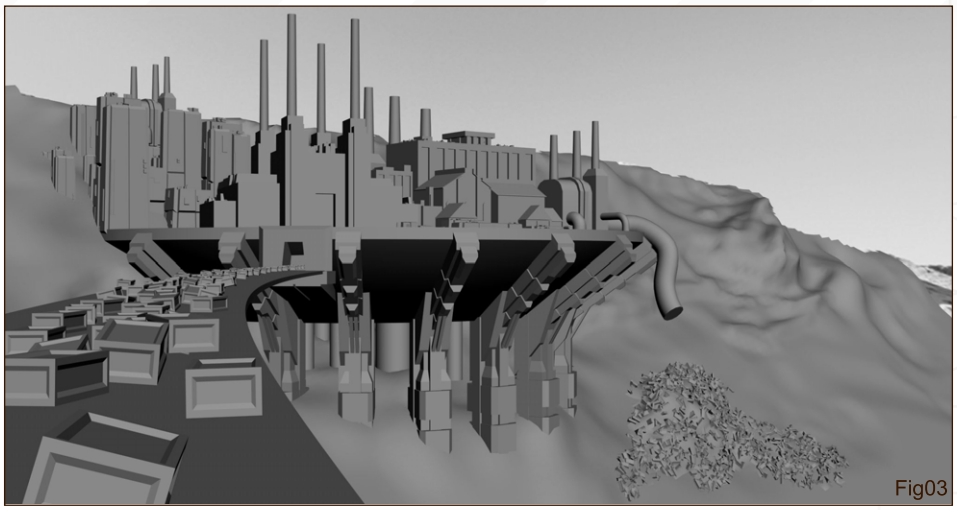


Fig03

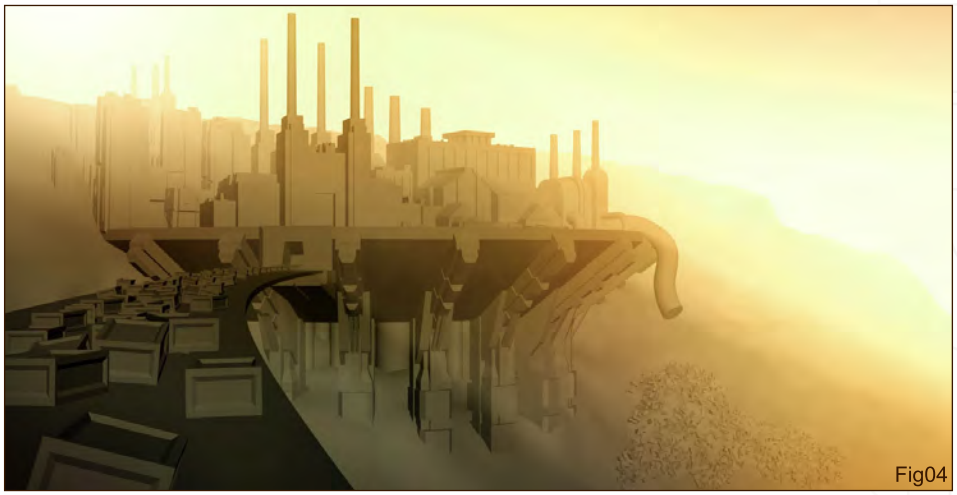


Fig04

Fig05

(Fig02a - 02c). During this stage, I created a bridge to the factory that would allow the “slaves” to enter by a long, gruelling march. Once I was happy with the overall composition and mood I began on the final painting.

Step02:

To help with perspective and composition, I decided to block out the scene quickly using 3ds Max and then paint over the geometry in Photoshop. Using boxes and other primitives, I

Fig07a

constructed the factory, walkway and “cargo” for the slaves in about an hour (Fig03). A plane with paint deformation on it was used to simulate the terrain. I also created a Z-pass and several object mask images from the 3D scene to aid in painting.

Step03:

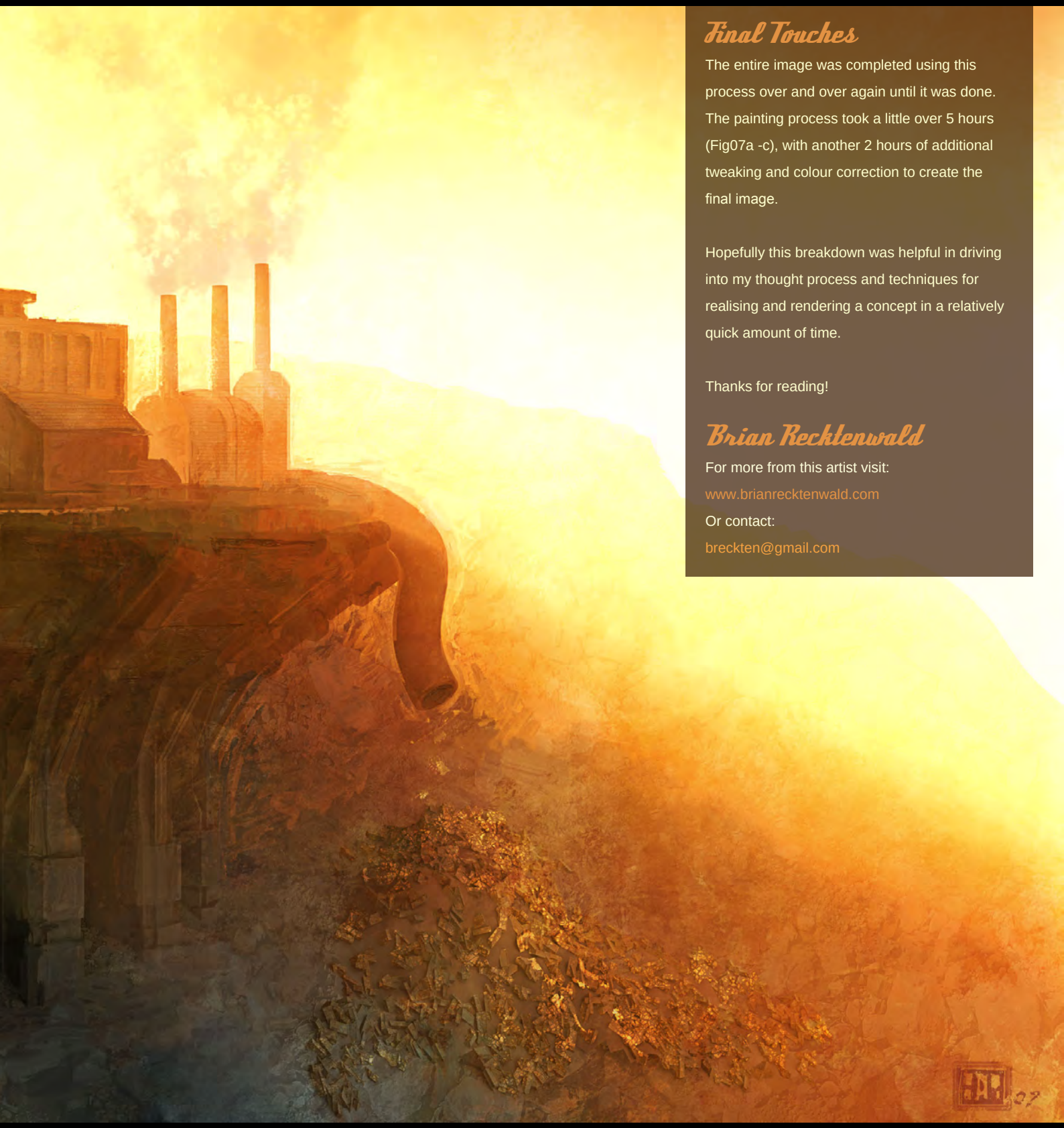
My first step in the painting process was playing with the global colour and general light direction, using a soft airbrush and gradients above the 3D image on a layer set to Overlay in Photoshop. One thing I found helpful was “up-rezing” my coloured thumbnail, heavily blurring it, then playing with different layer modes composited over the top. I also integrated the Z-pass at this stage to simulate some of that hot haze (Fig04).

Step04:

Once I was happy with the tonal range and colour of the whole piece it was time to start the rough, impressionistic details. My technique for rendering quickly and painterly involved using simple, round, hard brushes with the Opacity set to 50-70% for light, shadows, and additional surface details. Then I set a layer set to Overlay and pasted in appropriate textures for each material and buildings from my personal photographic library. Then, using a custom smudge brush (Fig05) with the Strength set to 100% and with the “all layers” option on, I painted on a new layer, allowing me to backtrack or erase my brush work if needed (Fig06). This part was definitely the most fun and proved to be very quick in achieving an impressionistic style.

Fig07b

Fig07c



Final Touches

The entire image was completed using this process over and over again until it was done. The painting process took a little over 5 hours (Fig07a -c), with another 2 hours of additional tweaking and colour correction to create the final image.

Hopefully this breakdown was helpful in driving into my thought process and techniques for realising and rendering a concept in a relatively quick amount of time.

Thanks for reading!

Brian Recktenwald

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Or contact:

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Digital Art Masters
Volume 2

With the release of 3DTotal's new book, 'Digital Art Masters: Volume 2', we have some exclusive chapters for you...

The book is more than just an artwork book, as not only does it feature full-colour, full-page images, but each artist has described in detail the creation process behind each published artwork, in their own words, especially for this book.

This month we feature:

'Bang On Time'
by Michael R Smith

The following shots of the ‘Bang On Time’ book pages are featured here in full-resolution and can be read by zooming in!

Bang On Time

By Michael Smith

Concept

For this scenario I wanted to create something which emphasized movement set in a raw/gritty atmospheric environment. I chose a fairly loose abstract style, adding details where necessary to achieve the overall dynamic effect.

The theme, a freeze frame painting of a punctual train arriving at the station under attack from a terrorist's missile, was inspired by a fascination with action movies, such as those of the Bond genre.

Accordingly, the scene is stylized fiction using very little reference, effectively eliminating the need for extensive research and instead relying on pure imagination and visual interpretation techniques.

Initial Sketch Drawing

I began by sketching out some quick thumbnails of the scenario I had in mind to help devise the overall composition. I wanted the eye to focus firstly on the car and the figure, moving onto the clock, and then finally to the train via the missile smoke trail, creating a clockwise journey for the eye throughout the whole image (Fig.01).

Perspective

When happy with the rough sketched scenario I prepared my page in Photoshop. I usually start with around 1280x800 pixels, then “res” the image up to around 4000 pixels when going into final detail. After transferring my thumbnail sketch onto the page I figured out roughly where the horizon line should sit; everything should originate from this point. A simple 2-point perspective was used. It's useful to apply your perspective lines to a new layer, which you can turn on and off throughout the whole process of creating your piece. It's also quite good to keep your line work loose as you work, referring to your perspective layer as you go.

Tip: A good tip is to regularly flip your page horizontally back and forth to determine whether the perspective looks correct. It's amazing how often when you think something looks right, flipping it shows how wrong you were.

I now had my sketch and perspective laid down. However, I'm not too concerned at this stage if buildings do not follow the correct perspective. I work by painting in multiple layers. I rarely draw something out 100% before applying lighting and color. At the beginning I find that it's best

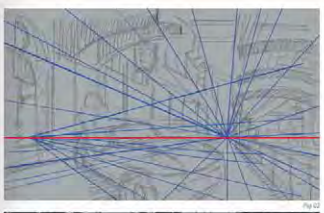

Fig.02

Fig.03

to stay as loose as possible using quick, bold and confident brush strokes. I tried not to narrow myself, or tighten up too much, especially in the early stages of painting (Fig.02).

Lighting

I next figured out light direction and the mood I wanted to portray. Here I wanted the main light source to be coming from the top right side, shining down at about 45 degrees onto the street and car (Fig.03). I added a new layer, fill it with black and knock the opacity down to around 40%, since it's good to get rid of the white space as early on as possible. I find it a lot easier to add mid-tones and highlights to a darker background rather than add darks and mid-tones to a light background.

To help get the overall lighting effect the way I want it, and properly conform to the direction of the light source, I proceed in black and white. Personally I find this an easier way to work out the strength of light bouncing around the environment and ambience of the light casting shadowed areas. Here I created a new layer, knocked the opacity down to about 50%, then, using bold, confident strokes painted in the initial shadowed areas to bring out the more dominant shapes to give the overall definition (Fig.04).

Fig.04

I then proceeded to fill in the mid-tones and areas of light with the most ambience; i.e. sky, road, car bonnet, at the same time laying down soft shadows that would be cast by overhead structures.

Tip: When blocking in shape and lighting it's a good idea to squint at your painting to see where the light is more prominent and less prominent. This helps to achieve an overall balance, making sure the light is where it should be.

Once I am happy with the overall lighting effect in black and white, I progress to painting in color and adding detail.

The mood and color of the piece depends on the time of day I choose and its environmental location. Intending to portray a gritty downtown backstreet sort of place, I decided to use greens and oranges for my overall color palette. I started by creating a new layer, filling it with the desired green, and setting the layer to overlay (Fig.05).

From here I worked up the light and color values. As I progressed I adjusted the levels of brightness/contrast to the shadows/mid-tones and highlights to help give the overall impression of depth in the environment (Fig.06).

Once the lighting and initial color is laid down, it's time to start adding details, additional color and more definition to the shapes. This is where I usually enlarge my page size. I generally begin painting in the background details first; e.g. here, see the train, working around the image towards the foreground, refining details to a point that I feel happy with, frequently squinting and flipping the page throughout the process. I often take my pieces into Corel Painter, simply to use different brushes; a couple of my favorites are the pallete knife and oil brush (Fig.07 and 08).

CONCLUSION

Creating mood in a painting is probably one of the hardest things to communicate effectively to the observer. When reviewing the finished piece it is my hope that the original objective to put across a dynamic scene in a raw/gritty atmospheric environment has been achieved. Initially I set out using a loose abstract style suggesting forms and shape. On reflection, it is apparent to me now, having taken the design to a much tighter style, which by its very nature had to incorporate authentic images familiar to us all, I might have undertaken more research into the design to make sure proportion and perspective were true (Fig.00), rather than rely solely on my own judgement. Had it been in the genre of sci-fi or fantasy art where the artist can create his or her own interpretation of desired images without fixed form, here the eye is more forgiving.

ARTIST PORTFOLIO

The following shots of the 'Bang On Time' book pages are featured here in full-resolution and can be read by zooming in!

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image : Keiran Yanner

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Morgan Yon

Midway Games

Luis Melo

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Sketchbook of Matt Dangler

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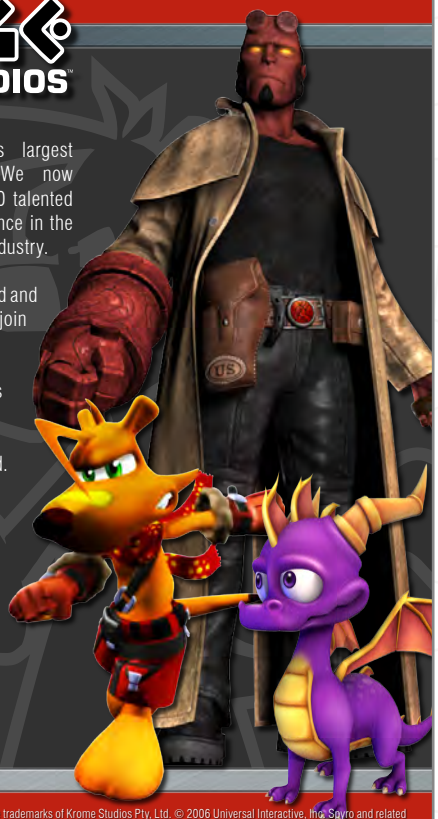

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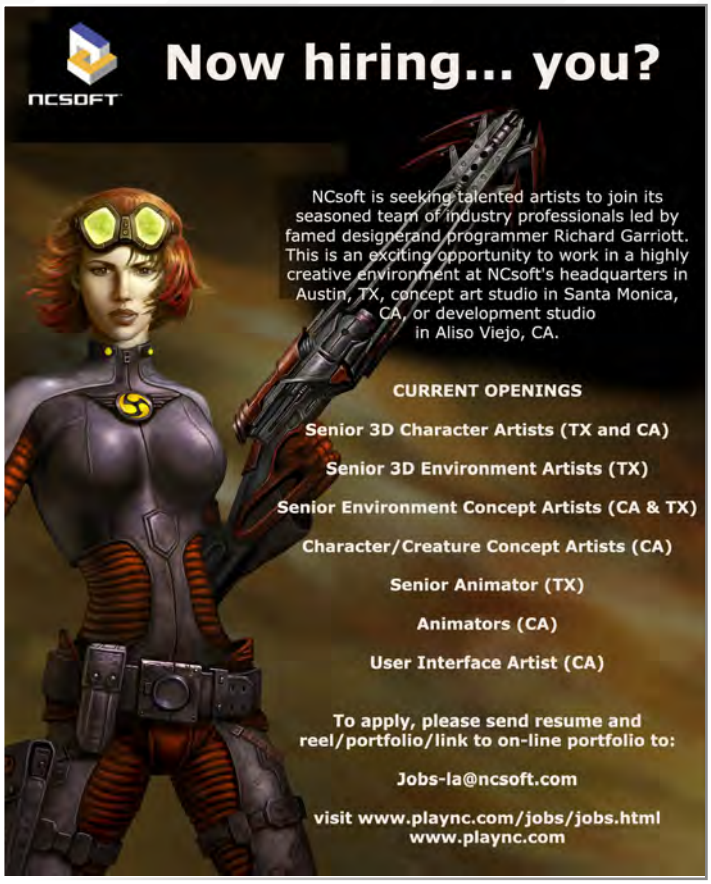

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