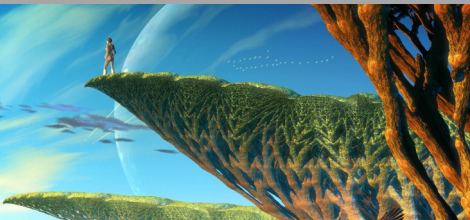


SCIENCE FICTION ARTIST IN-DEPTH INTERVIEWS

Digital Art LIVE

'FUTURE LANDSCAPES' ISSUE



ARTIFEX



LEWIS MOORCROFT



ROB WILDENBERG



ISSUE ELEVEN
AUGUST 2016

VUE • TERRAGEN • POSER • DAZ STUDIO • REAL-TIME 3D • 2D DIGITAL PAINTING • 2D/3D COMBINATIONS

Rigging and Morphing Clothing

DAZ STUDIO

September 11th/12th

Content Creation Mastery Part 6



Are you READY For the CONTENT CREATION JOURNEY?

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When you know your way round your holiday location you're ready to have some fun. And in this part we're going to have some **serious fun!** We'll bring together all our knowledge gathered in the previous modules and apply them to **rigging conforming clothes for a figure.**

I'll show you how to use the **Transfer Utility** and how **templates** can make things easier. We'll discuss how to **weight paint a clothing item** and how to **minimize distortion of buttons** and other decorations. I'll show you the best way to **handle the JCMs** (Joint Controlled Morphs) that are part of the Genesis 3 figures and how (and when) to add your own JCMs. I'll also pass on my experience how to **best deal with critical areas** like armpits and crotch.

We'll then move on to **body morphs** to support the figure's shapes and how to protect **decorations from distorting** when a morph is applied. I'll discuss the **pros and cons of Daz Studio's smoothing and subdivision features.** And we'll talk about adding **style morphs to the clothes** and how to adjust the figure to the clothing. Finally I'll show you how to save presets that load the clothing and apply a pose or morph to the figure all in one go. **INCLUDES BONUS**—HOW TO MODEL WITH HEXAGAON (intermediate)

Saturday 11th/Sunday 12th 20:00 BST London/12:00 PDT Los Angeles/15:00 EDT New York

This webinar is booking fast ! 4 Hours of Valuable Content!

Presenter : Esha



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Early registration discount code: **sessionsix10**

MASTERING CLOTHING CONVERSION

Between POSER and DAZ STUDIO

Saturday September 17th

Presented by Paul Lessard (HiveWire 3D)



CLOTHING CONVERSION

STEP BY STEP

Have you wanted to **sell clothing items** for **BOTH** Poser and DAZ Studio and want to **gain the very best workflow** for converting clothing between the two packages? Paul Lessard who has a great deal of experience for this process is presenting an **essential road-map** for doing this, allowing you to increase your reach to **more customers with your content**.

Paul will be going through a live case study conversion using the **Dawn outfit of The Huntress** worth \$39.95 and this will be **given away** to all those who register for this webinar!

Bonus: if you attend the live webinar you'll have **a chance for another take-away**; HiveWire 3D are giving away one HiveWire Gorilla, one HiveWire Horse and one HiveWire Big Cat during the session.

By investing in this 1.5+ hour session:-

- You'll get the **HD recording** of this webinar.
- You'll learn the conversion methods (**both directions**)
- Gain the fastest workflow
- Gain a **shedload** of tips
- Get live tuition from one of the very first to figure out this conversion process.
- You'll gain The Huntress outfit (for Poser and DS) worth \$39.95
- A chance to win one HiveWire Gorilla, one HiveWire Horse or one HiveWire Big Cat.

This live webinar is for any published artists that are wishing to **expand their influence and customer base** with their clothing content. It's also for those users of Poser or DAZ Studio who are **considering selling content for the first time**.



REGISTER NOW!

Early registration discount code: **clothingconversion10**

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We are actively looking for artists or content creators that would enjoy the opportunity of teaching other artists in a live setting.

Would you like to work with Digital Art Live as a partner in presenting some of our live webinars? We're particularly looking for artists and content creators with DAZ Studio and/or Poser in mind.

Use the link below to submit your application and we'll get in touch!

<https://digitalartlive.com/presenters>



Past and Present Presenters : Syyd Raven, Eric Van Dycke, Paolo Ciccone, Kim Schneider, Charles Taylor



Front Cover:
"Attraction" by
'Artifex'.
Mandelbulb, Poser
and Photoshop.

'FUTURE LANDSCAPES' ISSUE

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'ARTIFEX'

Can fractal art and Poser people live in harmony? Having seen the amazing landscape art of Artifex, we'd say... yes!

MANDELBULB | POSER

"To study properly in the use of Mandelbulb 3D... that took me two years. Adding Poser people to the Mandelbulb renders ... that was something I attempted almost immediately."



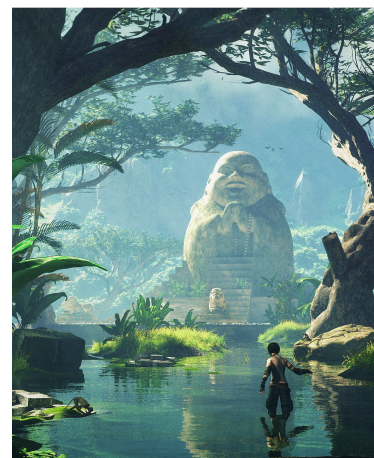
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LEWIS MOORCROFT

Lewis is a veteran user of the MojoWorld software, creating stylised 3D sci-fi landscapes that convey a real sense of vast spaces.

MOJOWORLD

"The MojoWorld software is so open, in terms of possibilities that it really gives artists the opportunity to express and develop their own style..."



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ROB WILDENBERG

We catch up with Rob while he's on holiday in Italy — to talk Vue, 8k renders, and natural textures for photorealism.

VUE | WORLD MACHINE

"I'm working with World Machine to create 8k terrains in the software. I can tell you, the outcome is stunning! World Machine is by far my favourite terrain creating application!"

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Credits for picture backgrounds, from top left: detail from "Radiant Light" by Lewis Moorcroft; detail from "The Maze" by Rob Windenberg; "Sea of Light" by 'Artifex'.

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EDITOR'S LETTER

WELCOME...

// The artists we've interviewed for the last several editions of Digital Art Live had one thing in common; they were blown away by the capabilities of 3D digital art, even with the early software tools they'd encountered. They could create an entire world and control everything in it, even before breakfast—and not many hobbies allow that!

This month we focus on landscape artwork that sometimes include figures (human or otherwise) into a scene, which can give an image so much more impact. The life-likeness of human figures in 3D graphics was a thorny issue in the beginning. A human figure doesn't bode well for limited processing power and pixels—too many complex joints, curves and blemishes to deal with. However with the advent of Poser, the first kernel of it developed by Larry Weinberg in the late 80s, a digital manikin maker was suddenly available for the amateur artist. It added a great element of fun into imaging—especially with all the clothing and scene props you could integrate into a scene. DAZ Studio also provides a great solution for morphing, posing, rendering and animation with photo realistic results.

And where are the capabilities of landscape software going? Terragen now offers virtual worlds and landscapes that can be turned into a virtual reality experience. Earlier this year a competition was held by Planetside to challenge it's community to create serene landscapes that would just beg to be explored in a virtual reality environment, whether using Oculus, Samsung, HTC Vive or Playstation VR. We feature the winner and runners up of that competition in this issue.

We feature master Vue artist Tigaer, a specialist in the creation of detailed and absorbing scenes. His work on the "Beasts Shall Rise" certainly has a "Game of Thrones" feel to it, see if you agree and check on some of the techniques Tigaer used to produce this interesting cityscape. We also study some of the best pieces of Rob Wildenberg's portfolio created with World Machine and Vue - stunning examples of what can be done with this advanced scenery generator.

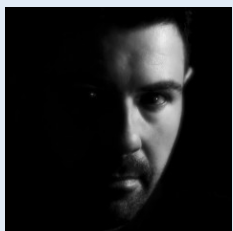
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'ARTIFEX'

UKRAINE

MANDELBULB 3D |
POSER | COREL

[WEB](#)

ARTIFEX

Digital Art Live talks with Ukrainian artist 'Artifex' about combining Mandelbulb and Poser to make art inspired by great artists of the 1970s such as Roger Dean and Micheal Whelan.

DAL: Welcome to the landscapes issue of *Digital Art Live* magazine. Thank you very much for giving us this short interview. We appreciate that you

only know the Russian language, and so we'll keep this short. [*Artifex's answers are translated from the Russian*].



Picture: "My Brother the Wind".

Picture: Promotional
picture content pack
content maker 1971

AF: Thank you very much for the invitation to interview with Digital Art Live magazine. I'm very pleased to share with you some of my thoughts about my art and creativity in general.

DAL: Your artwork is very impressive. Have you had an interest in making art, from an early age?

AF: Thank you so much for the compliment. Yes, I've been engaged in various forms of creativity from an early age, since I was a boy. Painting and graphics, generally, but always as my hobby.

DAL: How did you first become interested in 3D graphics?

AF: Ah, 3D graphics... I got carried away, swept away, by them, That was about 15 years ago now.

DAL: How long have you been using Mandelbulb 3D? Did you have a long apprenticeship with Mandelbulb, before you began to add people and other features to your 3D renders?

AF: Yes, I've worked heavily with Mandelbulb 3D, which I began to use five years ago. But to really study properly in the use of Mandelbulb 3D... that took me two years. Adding people and other features to the Mandelbulb renders was something I started to attempt almost immediately.

DAL: I see. Mandelbulb 3D is still a very powerful tool, and you show very clearly how it can be used in combination with Poser and post-work to create very impressive pictures. Did you find tutorials for how to do that, or have you developed your own methods and workflows?

AF: Oh yes, Mandelbulb 3D is a very powerful tool! That's for sure. Then, if the artist uses it in conjunction with Poser it can obtain remarkable results. In my works, I use only the standard methods and workflows. Nothing out of the ordinary for a 3D artist with a good graphics software for the compositing and postwork.

DAL: What most impressed you about the Poser software, when you first used it?

AF: Poser is affordable and gives you ample opportunity to work with people and their clothes, of course. But there is such a strong wider ecosystem of affordable content for it. And that even includes architectural elements and objects. I've worked with Poser for 15 years now, and it's been constantly rewarding.

DAL: Some of our readers will recognise your artistic inspirations, and be able to name the famous artists of the 1970s. But, for our younger readers, could you give the names of the artists who have inspired your art style? Can you also say, please, why you find these artists to be inspiring.

AF: My ideas and inspiration are largely drawn from the music. And of course, from spiritual mentors — which many can rightfully call their teachers. Artists who inspire me are Roger Dean, Michael Whelan and many others.

"Actually, my work has never appeared on the covers of music albums. Although I would very much like it to appear there, and I would like to think that it would be especially appreciated by that audience."

DAL: Has the artist Roger Dean ever commented on your artwork? He is still alive and has a new website, I believe.

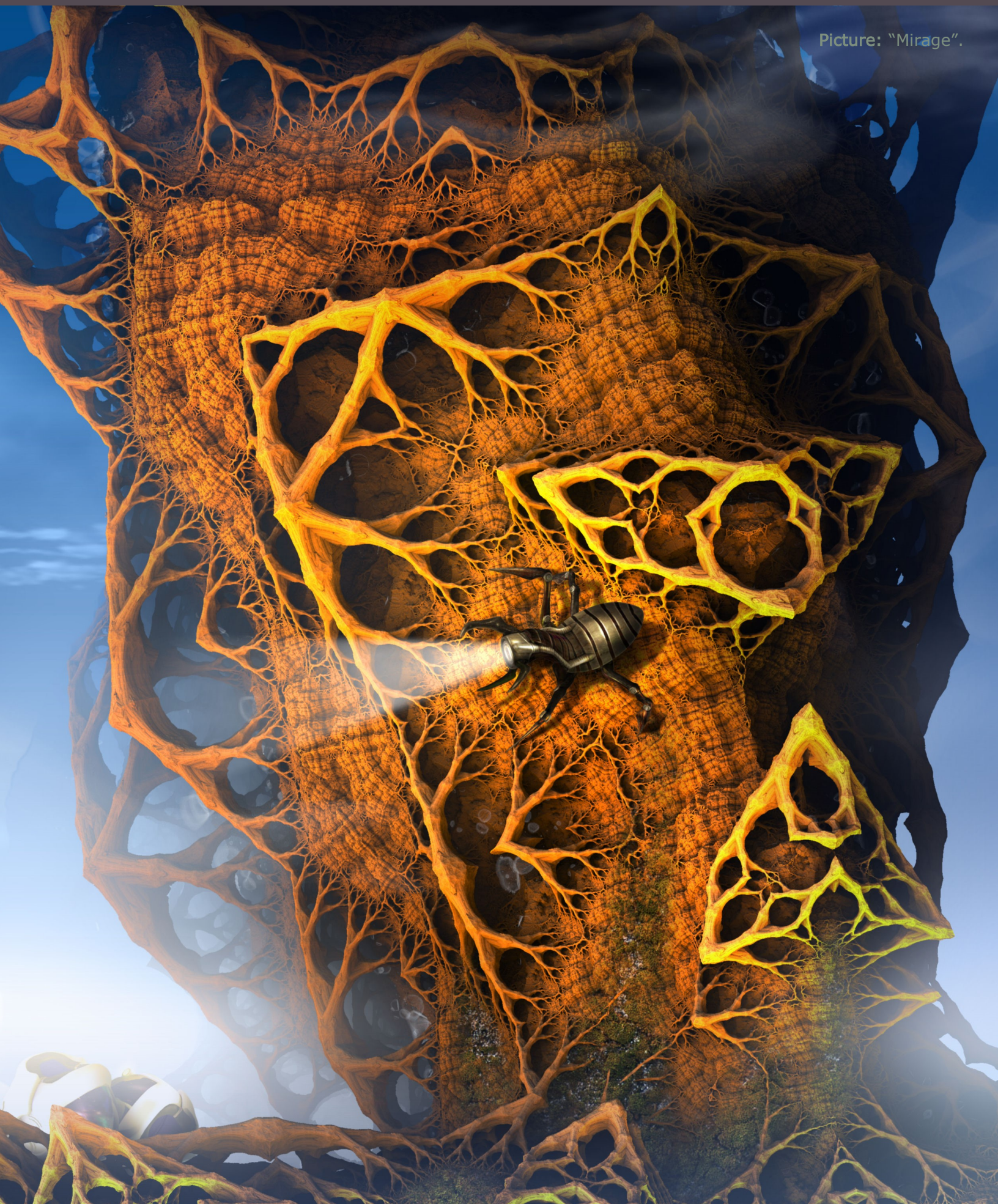
AF: Roger Dean, had never seen and has not commented on my work, so far as I know. Of course, it may be that he is on DeviantArt under a pseudonym! */laughter/* Yes, he has an excellent web site and I do visit it. Of course Roger Dean is an old man today. But he is still an inspiration, in that he continues to work, creating great work. Roger Dean is a fine artist.

Picture: "The Big Wide World".





Picture: "Mirage".



DAL: Has your work appeared on the covers of music albums? With the revival of the 12 inch vinyl record, and the popularity of certain types of music, I can imagine that your work might be being used for album covers?

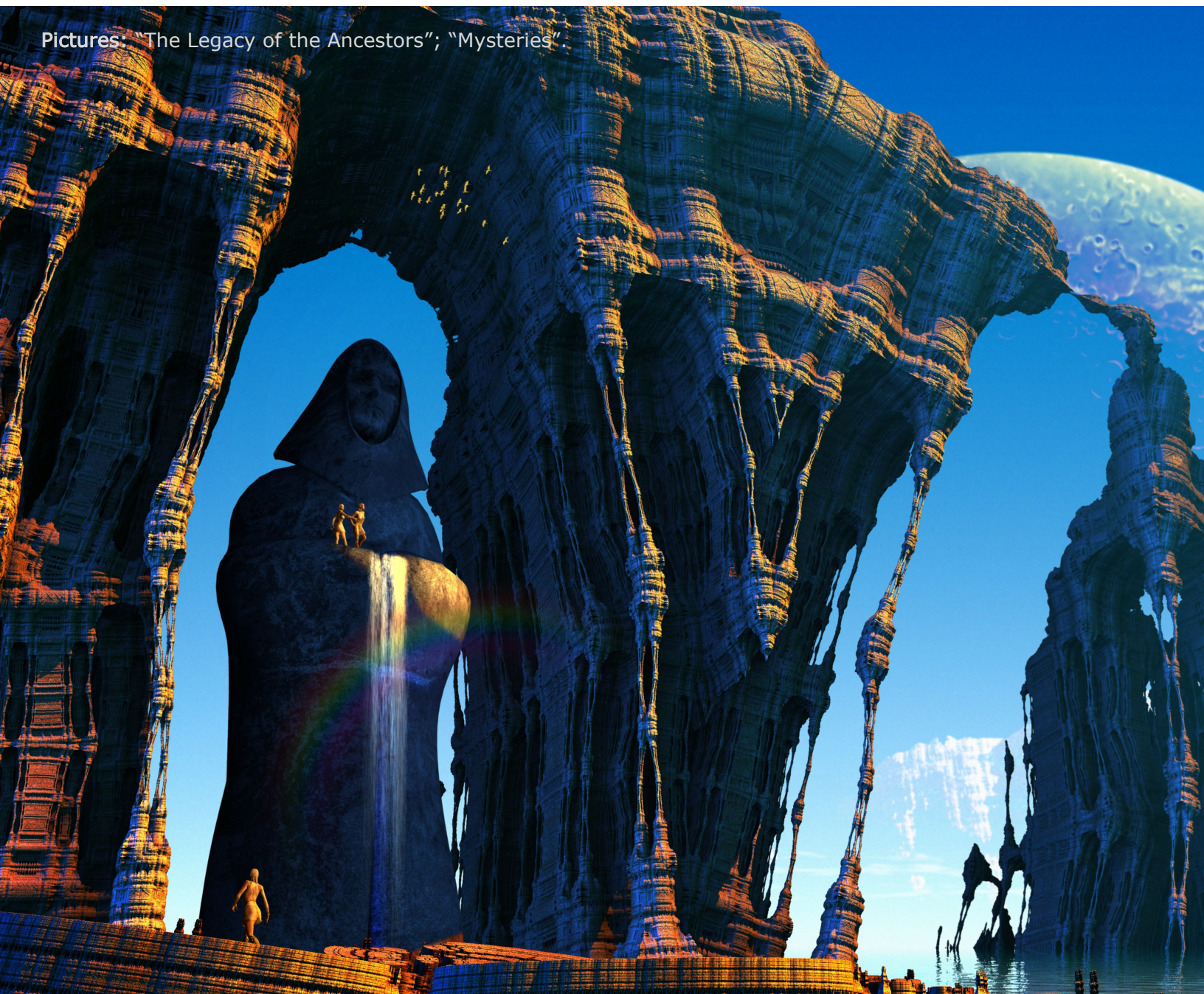
AF: Actually, my work has never appeared on the covers of music albums. Although I would very much like it to appear there, and I would like to think that it would be especially appreciated by that audience. It seems to me that my work could perfectly complement progressive rock albums.

DAL: Ah, well... that's interesting to know. It sounds like there's an opportunity there, for some of our musical readers. Let's hope that, after this interview appears, you get offers!

Tell us, please, about the way that you make a picture. Do you make preliminary sketches? Or do you find a suitable location in the Mandelbulb software, and then progress from there?

AF: Each picture start with Mandelbulb 3D, and a search for a suitable location in the fractals. I find the appropriate form, and suitable lighting. The finished image is rendered out from Mandelbulb 3D and then goes into my Corel image editor for checks and slight changes. Then, once I have my backplate, I start working with Poser. In Poser, I'm just looking for a suitable form of the body and the clothing. I try to get the lighting to match that of the Mandelbulb render. The resulting image is then rendered as a PNG in Poser and loaded into

Pictures: "The Legacy of the Ancestors"; "Mysteries".



Corel. In Corel I then do all the basic post-processing and tweaking, as I move toward the finished picture.

DAL: Your larger artworks are very ambitious and very beautifully composed and finished. How much time do you spend on doing the post-work (combining elements, balancing colours, refining small details)?

AF: Thank you so much. I do strive for the quality and completeness of the expression of an idea. The time that I spend most of the work and post-treatment, depending on the complexity of the conceived story. On average, it takes two to three weeks.

DAL: Weeks? Wow. Well, the results certainly justify the time you spend on your pictures

then. You said that you use the Corel graphics suite for your post-work. Would you say that's a good alternative to Photoshop?

AF: Well... I really can't say if it's *better* than Photoshop, because from my earliest interest in digital art, and from the very beginning of making my pictures in 3D graphics, I've always used Corel. I am completely satisfied with the Corel software and know it very well. I would say that, of course, Corel is a great alternative to Photoshop once you learn it.

DAL: And Corel is a big corporation, and always adding polish and features, just like Adobe. Now, could you tell us about your interest in 'anaglyph stereoscopic 3D', please? For readers unfamiliar with this term, that is a very simple



way of seeing 'real' 3D depth in a picture, via the use of simple glasses. The famous cardboard red-blue 3D glasses are the simplest form. Although there are now much more complex form of viewer, including VR headsets.

AF: I started to use anaglyph stereoscopic 3D, above all, to give the viewer's imagination the opportunity to expand across and into a landscape. To create the illusion of space, of course. But also to increase the thrill for the viewer of looking into the tiny details, such as how moss works and has depth on the rocks. Or how trees have depth

DAL: Fascinating. The stereoscopic 3D versions are on your DeviantArt gallery, if anyone wants

to try them out. We are very impressed by your picture "My Brother, The Wind", with which we open this interview. How did you have the idea for this picture? And how did the picture develop, to its finished form?

AF: Thank you so much. As I said before, I am inspired by the creativity the artist Michael Whelan. The idea for "My Brother, The Wind" originated under the influence of Michael Whelan's art and music. I wanted to create something similar to his works from the series "End of Nature".

DAL: Ah yes, of course. I see the influence now. Your personal website also looks excellent. Very impressive. Did you design it yourself?

Pictures: "A Fairy Tale of Wanderings"; "Attraction"; "Star Pass".



AF: Thank you so much. Yes, all the materials and ideas on my personal site were designed by me. I only helped with his adaptation and deployment of the Internet. It's perhaps a little date now, by the standards of the latest websites. I think that over time, my website will become better and more interesting.

DAL: Some of our artists may be new to making digital art. What three pieces of advice would you give them? Or perhaps you might address advanced artists who want to combine different software to make a single picture?

AF: I would say that you must not be afraid to experiment. Try to observe more and more, then use your own imagination and bring that to

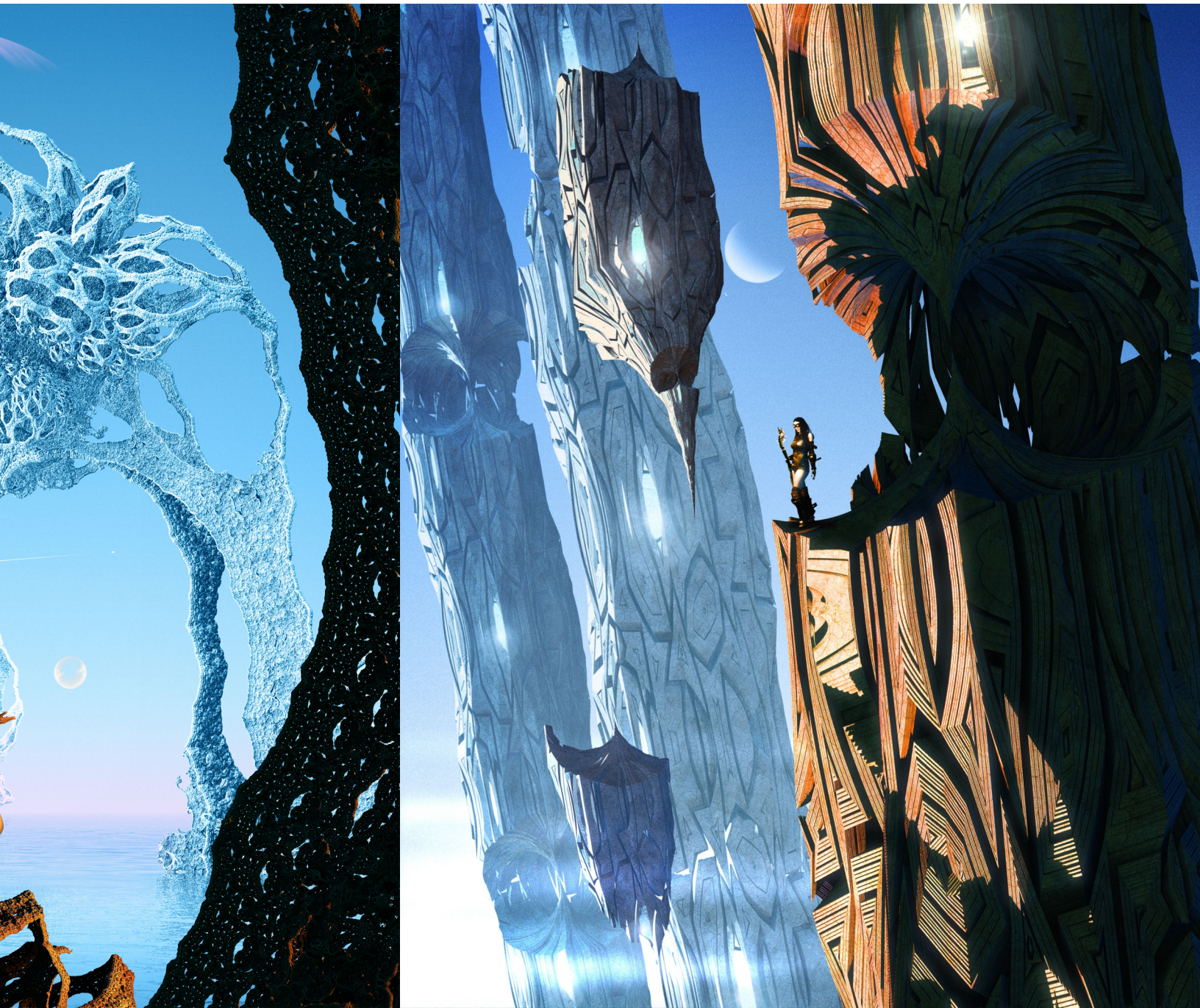
bear on your observations. One should always be in search of something, and mixing observation and imagination can help you find what you're searching for.

DAL: Thank you very much for this short interview in your native Russian, and we hope the translation will be good!

AF: Thank you very much for your attention to my work. I wish you and you magazine all the best in the future.

'Artifex' ('Hel1x') is online at:

<http://hel1x.deviantart.com/> and <http://art1fex.com.ua>





Picture: "The Lost World".



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HAVE you missed out on an issue of our free magazine? Please enjoy this new handy double-page index of our past issues, and check if any are missing from your collection. Our 15,000 readers are also able to access back-issues of our previous title *3D Art Direct*.

Every new issue can be sent to your email address, simply by subscribing to our mailing-list...

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YOUR
ART
HERE?

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Second Skin



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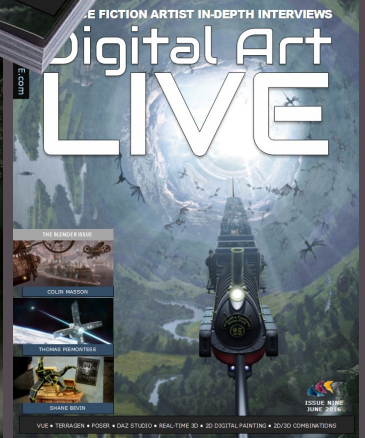
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<https://digitalartlive.com/>



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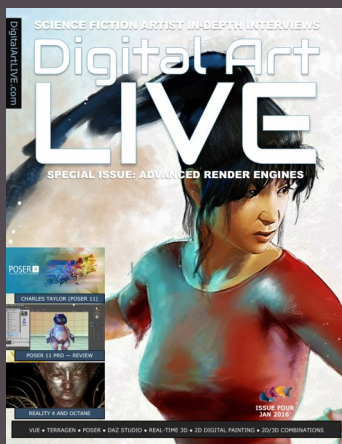
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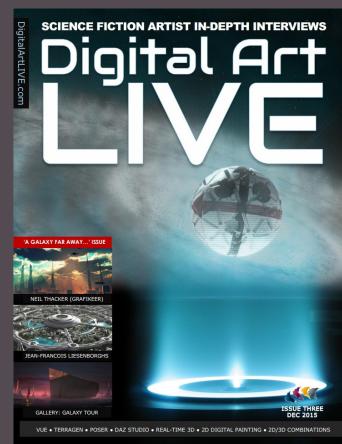
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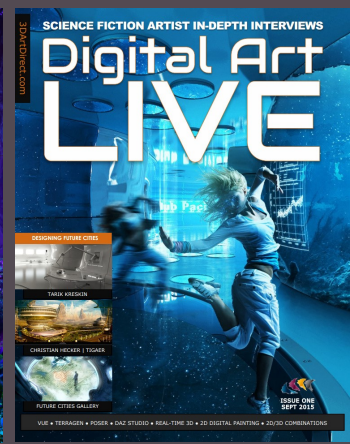
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LEWIS MOORCROFT

Digital Art LIVE talks with Mojoworld veteran **Lewis Moorcroft**, about the continuing attraction of Mojoworld, what makes a 'future landscape', his music and inspirations, and more.

DAL: Lewis, welcome back to our free magazine and to our special 'future landscapes' issue. We last interviewed you in the old *3D Art Direct* magazine, back in issue 17. Before we talk about Pandromeda's Mojoworld software and the sci-fi landscape art you've made with it, let's first talk about what makes a 'future landscape'. What would you say are the 'must have' elements to make up such a picture, and make it work for the viewer?

LM: Thanks, it is great to be back!

DAL: What are your feelings about Mojoworld and its picture-making capabilities in 2016? I believe it's still available, by various means. Should our readers take a look at the software, or are other programmes able to match it?

LM: If Mojoworld world is indeed available then, yes, it is still a very capable piece of software. The way Mojoworld is set up, with its range of fractals and full control over all aspects of a

Picture: "Final Flight".



LEWIS MOORCROFT

UK

MOJOWORLD

[WEB](#)

scene/world (atmosphere, terrain, materials, water, celestial objects etc), the amount of possibilities is near endless. The volumetric plugin — by Dmytry Lavrov — adds whole new level to those possibilities too with its own atmosphere model, volumetric 3D clouds and isosurfaces. Primitives and support for model import also opens up to different types of creations, such as more abstract pieces, model heavy pieces or even 2D pieces that focus completely on complex textures.

I forget exactly when the last update for Mojoworld was, but it must be close to ten years now.

DAL: MojoWorld 3 Professional 3.1.1 seems to have been the last version. It's still out there as a viable download, I believe, if one hammers Google hard enough and can get past the spam and virus sites. The plugins and challenge worlds all seem to be available as well.

LM: I imagine that other software that is still actively developed such as Terragen and Vue, to name a couple, have caught up and overtaken Mojoworld in some aspects that can be directly compared. I am keeping quite a distant eye on Terragen 4, which is currently in beta at the

time of writing this interview. I am curious to see how it compares with Mojoworld.

DAL: How much time do you think a newcomer would have to put into MojoWorld to learn it? Are there still good tutorials to be had?

LM: Unfortunately many of the resource sites for Mojoworld are no longer around, so I imagine finding tutorials would be tricky. Mojoworld always has had a steep learning curve and seemingly with the main pandromeda.com and mojoworld.org sites being unavailable for sometime, I don't think it could be considered a supported piece of software.

There are still some sites around hosted by various community members, but I think the best place would be Renderosity's Mojoworld forum. That forum still has a fair amount of activity with active members on hand to offer advice or point people in the right direction.

DAL: Do you think there's a 'Mojoworld look'? Would a world made with Vue and World Machine have the same nicely stylised and slightly painterly look to it? The slightly retro look of renders from Mojoworld make me think of 1970s sci-fi book-cover paintings, somehow. Which for me is good thing, as I'm not a "must

Pictures: "Dreamers' Dream"; "Radiant Light".



render with 1000% photorealism!” person.

LM: I think there is definitely ‘a MojoWorld look’ and I can usually take a good guess at what software a piece has been created in, but I don’t think it is limited to a single look at the same time. The software is so open, in terms of possibilities that it really gives artists the opportunity to express and develop their own style, and these are definitely recognisable from artist to artist. I tend to mix things up a little so go for a bit of both and it is great that I am able to do that using a single piece of software.

“The MojoWorld software is so open, in terms of possibilities that it really gives artists the opportunity to express and develop their own style...”

DAL: How much time do you put into landscape setup, lighting, planets and moons, starfields, then the postwork and so on?

LM: For my more recent works — which are

featured on my astralrealm.co.uk website — I have often gone for quite a minimalistic terrain and materials setup to compliment the main focus of lighting and atmospherics, especially when using the volumetrics plugin which can be used to create some really beautiful low sun atmospheric effects.

Star fields and planets/moons will depend on the story behind the piece. So for a barren, cold and lonely world, I may use an atmosphere that blankets out any stars to reinforce that perception. Yet on another piece a star field or nebula effect might be the centre piece.

I try to keep my final productions fairly true to the original Mojoworld render. Postwork is, for the most part, minimal with slight tweaks to colour and sharpening. On occasion I have added nebula effects through postwork, but this mainly due to not yet coming up with a Mojoworld method as I am sure it is possible through the star field editor!

DAL: Right. Tell us more about your Astral Realms site. It’s an impressive piece of design.

LM: Astral Realm came about a few years ago now. After rendering a number of MojoWorld worlds created by other members of the



community, as well as a few of my own early creations — as featured for download on theartoflewismoorcroft.co.uk — I wanted to refocus my work a little and concentrate on a theme of creating stunning atmospheric landscapes and spacescapes.

The website itself — I didn't want to create 'just another gallery' of rows and columns of thumbnails, but instead develop a little scientific history behind each world as if they had been visited and catalogued. The best way I thought of doing this is by creating a unique interface in



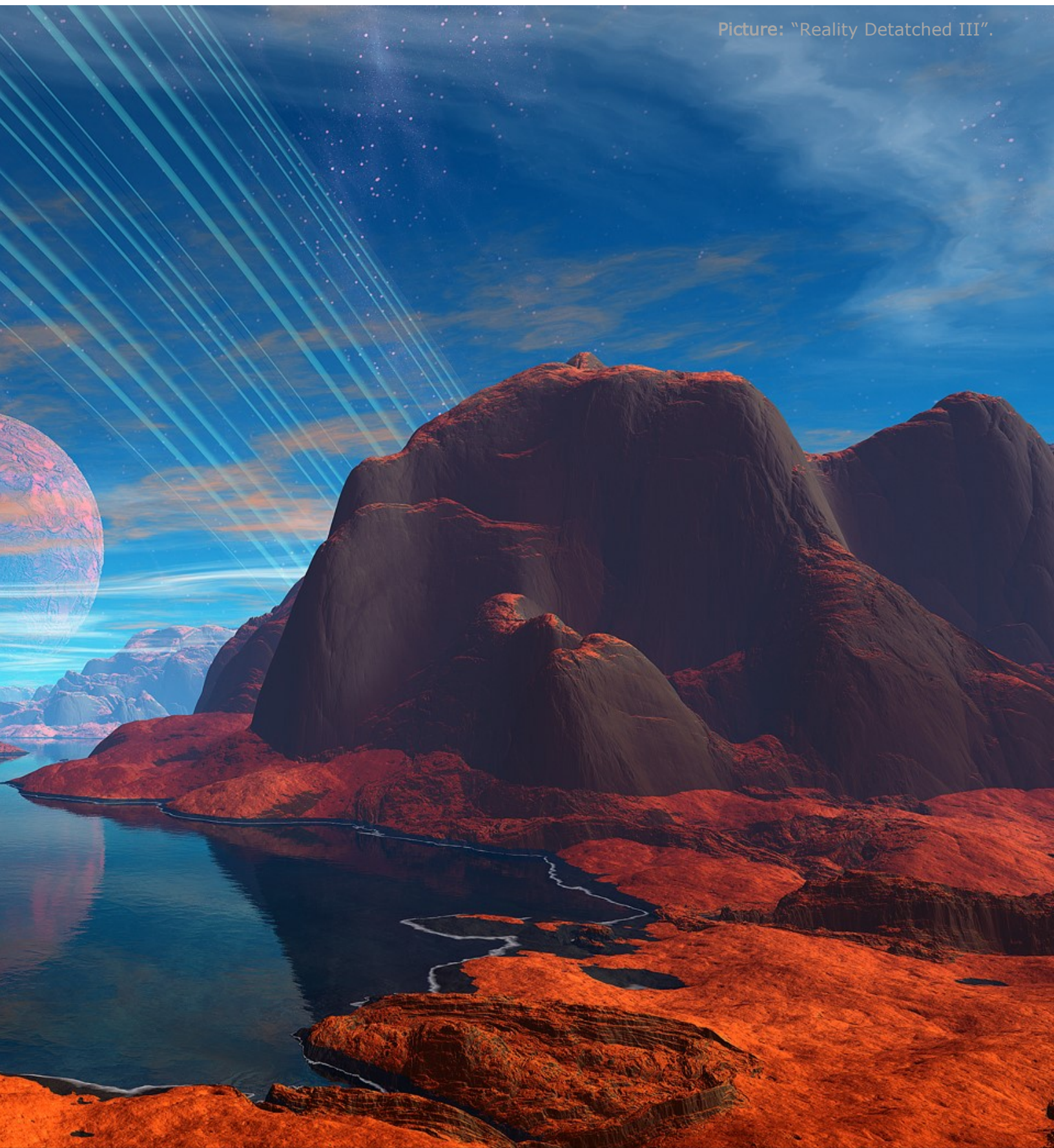
which you select the various worlds via a space map, and then — when a world is selected — the viewer would see some planetary data as well as the artwork.

I am hoping that one day I will make this a 3D representation rather than the current 2D one,

but I imagine that will require quite a bit of work!

DAL: Sounds like something for VR, possibly? Tell us about this interview's opening picture "Final Flight", please. It seems to me quite an emotional piece. Is there a backstory or a

Picture: "Reality Detached III".



deeper meaning in the picture, for you?

LM: For sure, it is quite an old piece and is from a period when I importing quite a bit of sci-fi content into scenes through models. We have some excellent Star Wars models here (credited in the picture) and the scene depicts the simple story of two pilots heading into the sunset and into battle, probably never to return. The surrounding features (landscape, water and atmosphere) contribute to the sense of calm (before the storm).

DAL: I like you sublime sense of scale and vast distance. One really gets the sense of a *world*, rather than a foreground / middleground / backplate. Does this have a link with your own experience of landscape? There's often an influence, for an artist, of their childhood landscape on their later work. That first landscape is just so utterly formative, and we carry it with us all our lives.

LM: Well... before I got into digital art, there are two key memories of being wowed by landscapes. The first is a holiday in Italy and a day trip to the Dolomites in the summer. I remember stunning views of mountains coupled with clear blue skies — I don't think I have ever realised my surroundings so much before and since.

The second is actually photography from *National Geographic* again when I was a lot younger. I remember a specific piece called the 'North Woods Journey' which featured some jaw dropping photography that wasn't just limited to landscapes. It really shows what beauty can be found on our own planet!

DAL: The picture "Reality Detached III" (previous page) is superb. Could you take the readers through the process of making that picture, please?

"The slightly retro look of renders from Mojoworld make me think of 1970s book-cover sci-fi paintings..."

LM: "Reality Detached III" is a render of a world created by a fellow Mojoworld artist (who I believe is inactive these days) called Ash Parker aka 'fsc_universal'. I can't take credit for the creation of that particular world, but can take you through the composition of the picture.

The render is pure Mojoworld — no postwork outside of sharpening and contrast — and is an

Picture: "Strange Parallels".



example of a world that uses most of the Mojoworld features. So a fairly simple material combination of deep oranges and greys is applied to an alien terrain using a slope blend helper. Here we have an example of calm, blue and fairly transparent water — again all fully configured through the water editor.

In this we also see quite a busy sky which is utilising the star atmosphere editor for the actual sky and clouds, the field editor for the star formations, a couple of moons using the moon editor where again the textures and materials are fully configurable and a planetary ring (something that is not so common in Mojoworld renders).

The sun (and lighting source) is off camera in this example, but using the various controls of time of day — we can position the moons and sun using their orbit paths.

DAL: Controlling the universe! That sounds like a great point to end on.

Lewis, many thanks for this new interview — we appreciate it's been difficult to do this interview due to the August holiday, and we thank you for your time on this.

LM: My pleasure.

Lewis Moorcroft is online at:

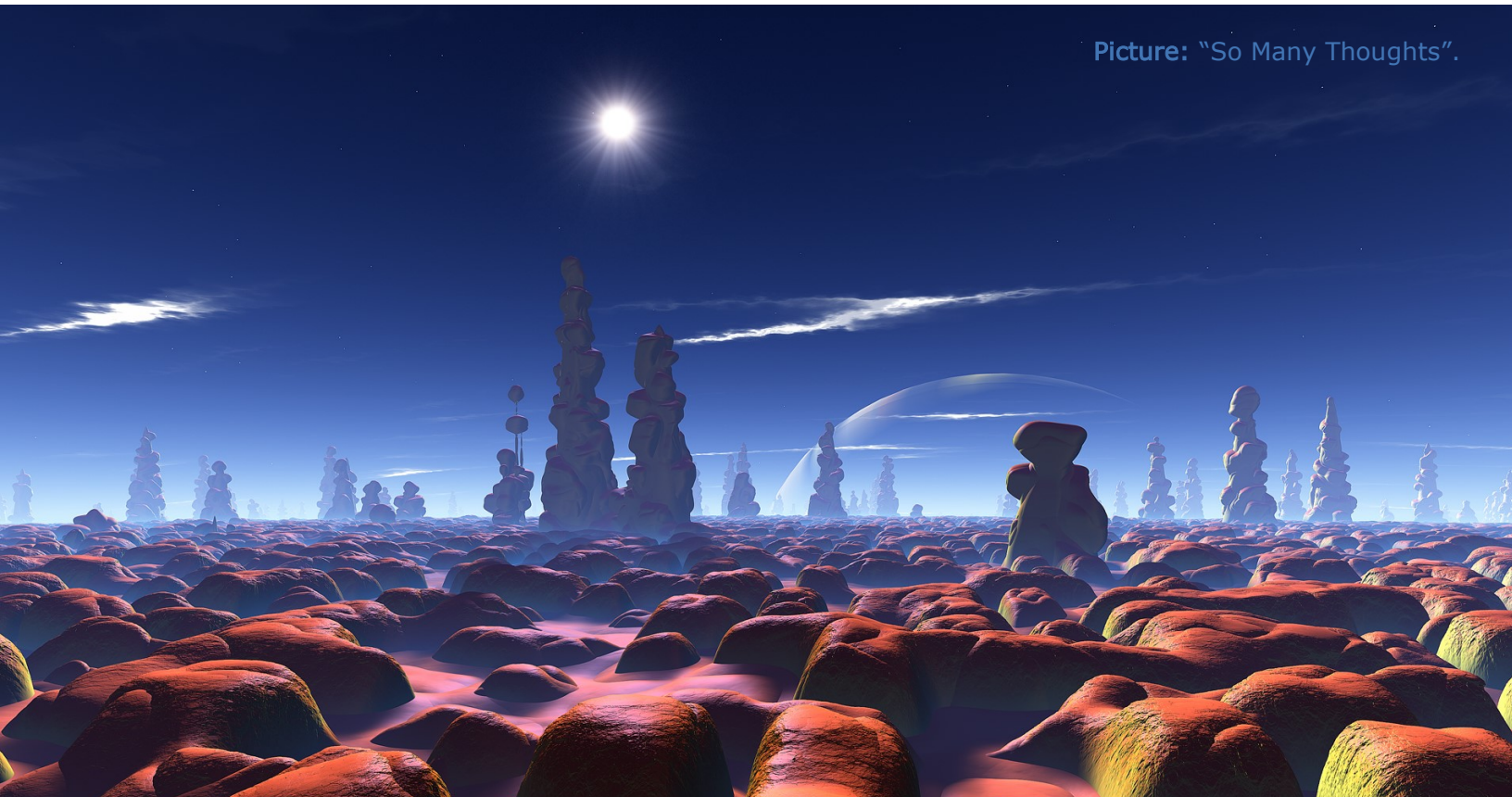
<http://theartoflewismoorcroft.co.uk/>

<http://astralrealm.co.uk/>

About MojoWorld:

MojoWorld was an ambition and innovative software programme developed by Dr. F Kenton 'Doc Mojo' Musgrave, to allow artists to use fractals to create entire planets. The user makes a complete world of great complexity, and then 'travels' around it — as if a screenshot photographer in a videogame — in search of interesting views. This made it radically different from Vue or Bryce, and MojoWorld also has a simpler and easier to use interface than similar world-making software. The final release was MojoWorld 3.1.1 in October 2005, featuring forest generation, boulders and rocks. The 3.x version runs under modern versions of Windows such as Windows 8.x. Several plugins were created by Dmytry Lavrov, such as a free volumetrics plugin, available from <http://dmytry.com/mojoworld/plugins/home.html> At 2016 one of the central MojoWorld hubs is <http://mojoworld.3dvitality.com/> where there is a free archive of the 3DC Challenge Planets.

Picture: "So Many Thoughts".



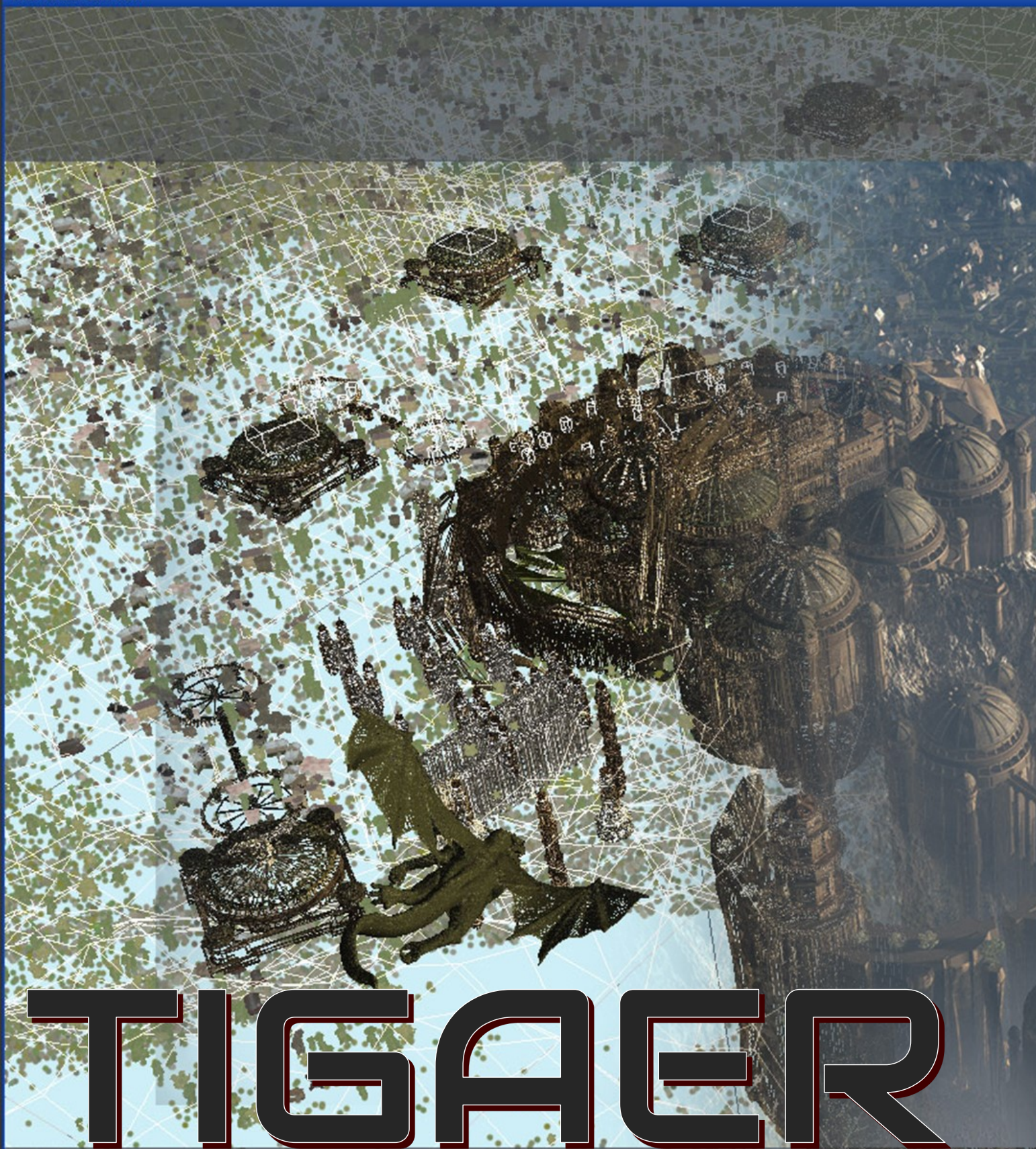


Picture: "New Star in the Sky".





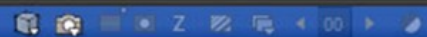
final render cam view



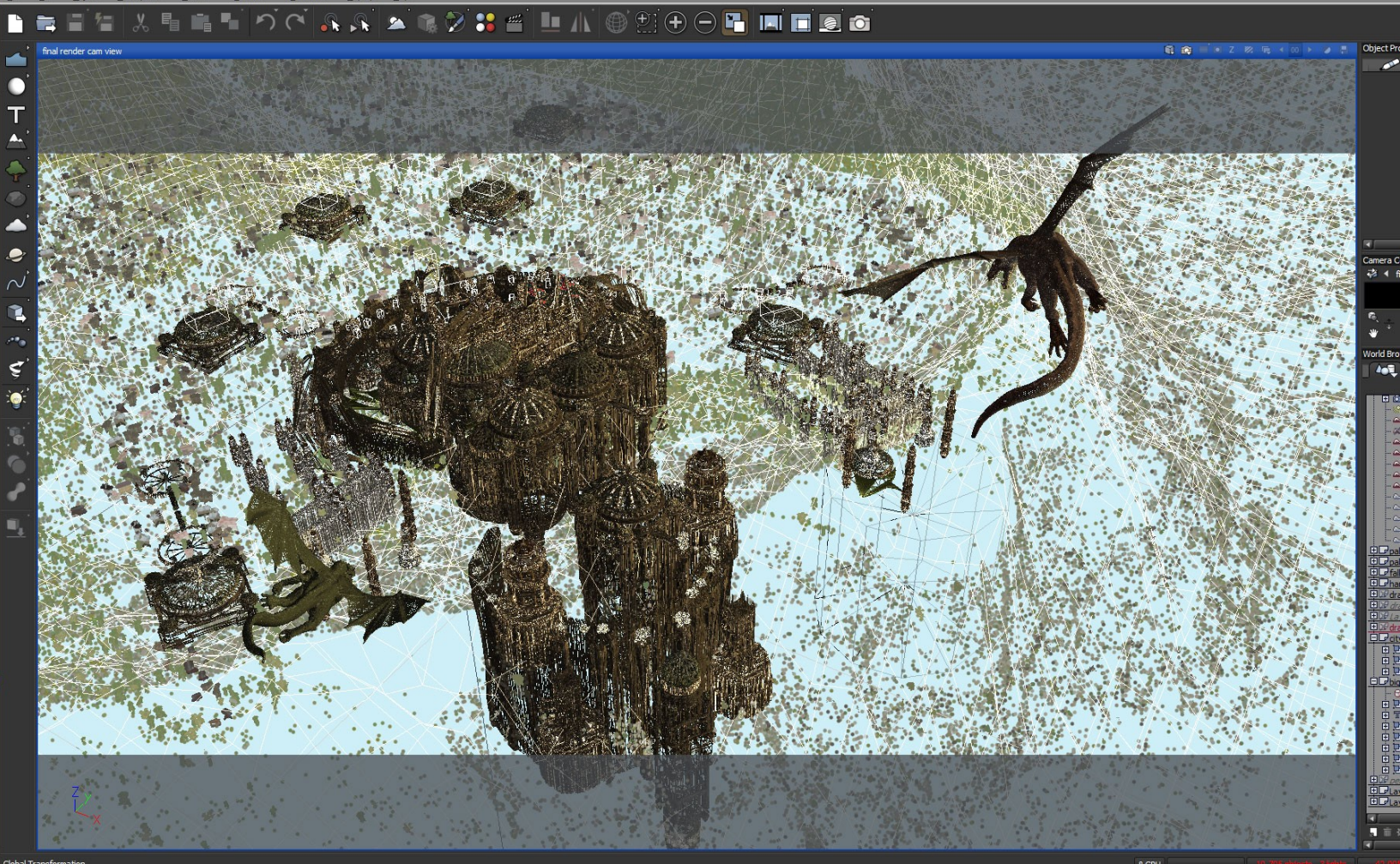
TIGAER

Following our recent Digital Art Live webinar with **Christian Hecker** ('Tigaer'), we present a mini-gallery of 'making of' the picture he demonstrated in our webinar — "Beasts Shall Rise".



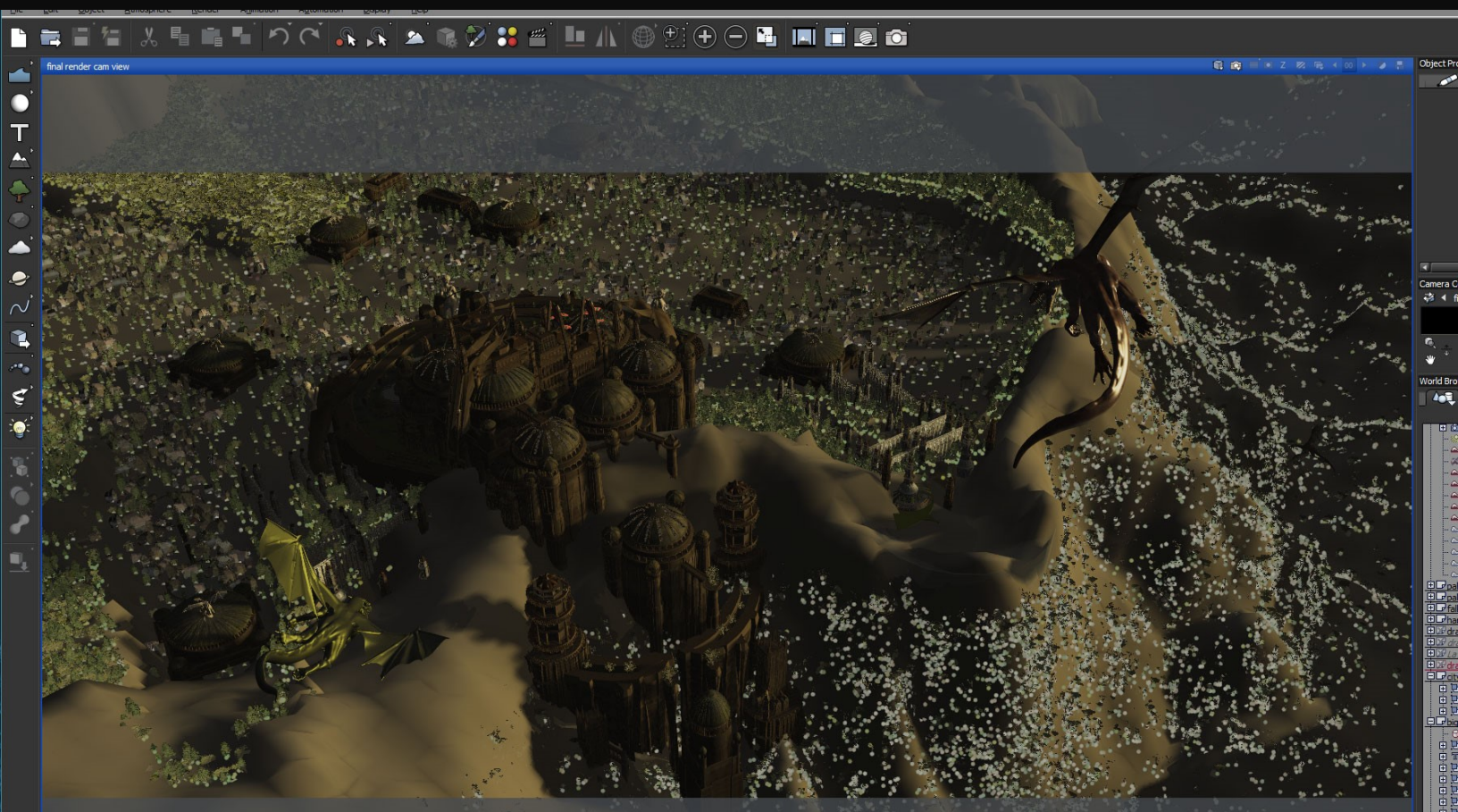


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"The initial idea for this one came from a commission I had finished at the time. I took the foundation of that earlier project and expanded on it. Since you can never have enough fantasy stuff in your portfolio, I wanted to go into it full throttle. It was difficult to

stop the tweaking of the picture, but eventually it was done! I guess the inspiration for this one came mostly from the commission, but also a lot of *Game Of Thrones* or *The Lord Of The Rings* of course. These properties have set a high standard in recent years."





"I'm a fan of cities that are built on a mountain cliff and always wanted to explore that theme. There went a lot of work into the fine tuning of the renders I used for a plate here. I used a wide range of tools from World Machine to DAZ Studio to Cinema 4D to Vue, and last but not least Photoshop. Lightroom was the final step in getting the colours and mood right.

Are the dragons attacking or just flying by? I leave that to the viewer. When I had the city pretty much done I felt that there was something missing. So I added some dragons because... 'because'. They added a level of depth that was missing before. So I decided

to keep them. At the end I had a handful of different colourschemes for this one. I decided to go with a more aggressive and colourful tone instead of a dirty greyish realistic one. I think and hope the overall look, along with the colours, give a nice and epic impression. It at least works for me.

I dedicate this piece to two companions I lost over the last five weeks. You guys always made me smile when I was down. You'll be greatly missed."

Christian Hecker is online at: <http://v5.tigaer-design.com/>





Readers can purchase
our new 2 hour webinar
with Christian, which

steps through the
making of this picture in
great detail

DIGITAL ART LIVE



BEASTS SHALL RISE

DIGITAL MATTE PAINTING

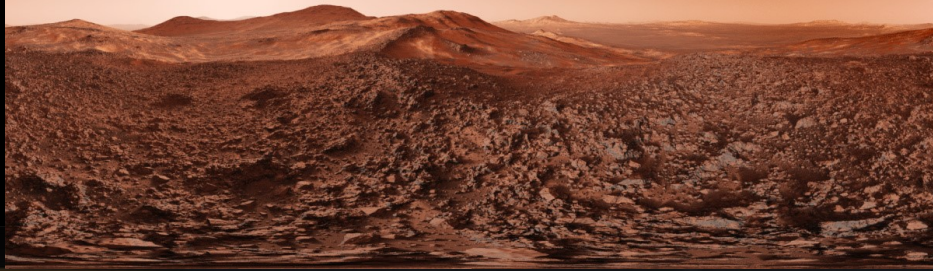
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TERRAGEN VR Challenge


PLANETSIDESoftware



Digital Art Live is pleased to present the three main winners of the recent \$10,000 **Terragen VR competition!**

Please keep in mind that the images are **designed to work in a VR headset**, and are necessarily shown here with the extreme distortions required for a 360-degree VR panorama to work.



[Planetside](#), the owners and developers of the Terragen landscape software, have recently completed a major competition to find the best Terragen scenes to turn into VR experiences. Participants rendered entirely with Terragen, without postwork, and then submitted breathtaking 360-degree views of their places created with Terragen. The VR views were tested in the new commercial VR headsets.

The winners were:

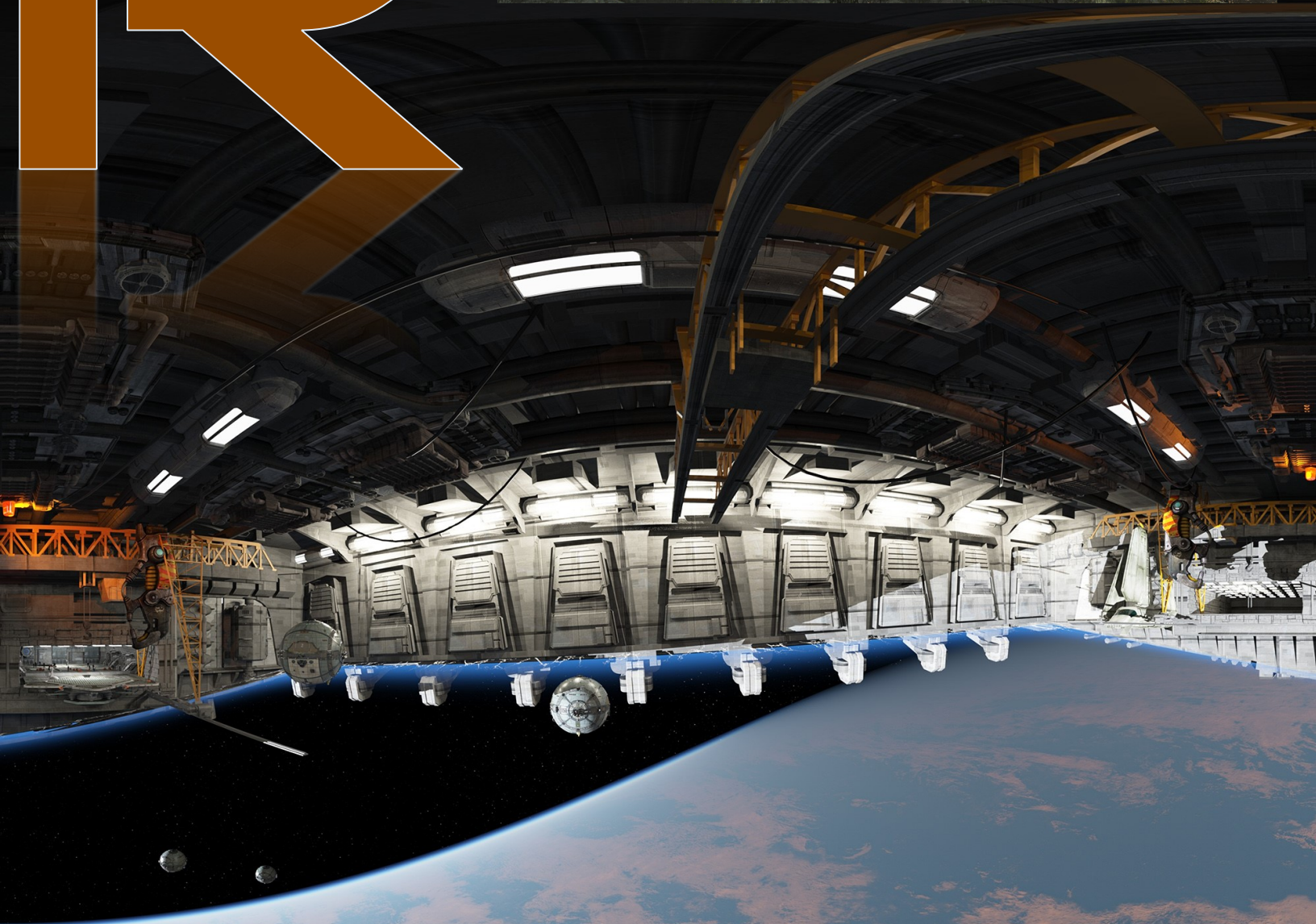
1st Place: **Peter Weishaupt**

2nd Place: **Hannes Janetzko**

3rd Place: **Doug Campbell**

Hannes Janetzko has kindly provided an 8k render from his VR (main picture, above) and he tells us that... "actually this wasn't my initial entry. I created a total different interior scene,

R



which I liked very much. I had no plans to create another scene, but after the deadline was extended I thought 'why not?'. I started with a sci-fi scene I had worked on some time ago, and from it created the hangar interior scene. Some models are downloads, some are made by myself, but most of the downloaded ones had to be re-textured. It took lots and lots of test renderings until the lighting was right, but

fortunately there was plenty of time left, so I could try a lot of things until I was satisfied. I tested the scene with a plastic Google Cardboard solution and my cellphone. The resolution of my phone's screen is very low, but at least I could get an impression of how it feels to be 'inside' that scene."

Also seen above is "Deep in the Jungle", by VR Challenge winner Peter Weishaupt.



In 2016 millions of people are tuning in to Virtual Reality, and the appetite for VR content and content creators is predicted to grow at an incredible pace. Terragen users have a strong advantage in content creation for 360-degree VR scenes. When a VR user steps inside a digital landscape in VR, you get a sense of scale, and a sense that you're really there. Your mind tells you that it has become a 'real place'. The creation of such a place can now be done this

with Terragen worlds and it's a magical experience. Your picture can let a viewer walk on the surface of Mars. Or step back in time to a serene landscape that begs to be explored.

Doug Campbell writes, of his 2nd prize winner entry (seen above):

"The image was actually started prior to the VR Challenge, and then I thought that seeing what was 'behind' the camera might be interesting.

Picture: 2nd prize winning VR panorama by Doug Campbell. We have added the inset girl wearing the VR headset.



My scene was heavily populated with foliage models, all created in Speedtree — 17 Oak populations alone. The colour scheme is fairly limited, emphasizing earth tones and lit by a sunset sky made from Terragen's superb atmospheric engine. The terrain is a combination of the new procedural erosion and a World Machine heightfield imported and matched to the eroded procedural base. My scene is pretty 'dense' as you might imagine, with

millions of instances and was a beast to render. I really have found that Terragen makes a great partner with Speedtree. As a former easel painter specializing in Western Art the existence of such great digital capabilities has allowed me to forgo the pigments and brushes and create images that would have been impossible before. This was a very pleasurable task and took about three weeks to put together."



The Terragen VR Challenge offered a whopping \$10,000 worth of prizes, and was supported by:

Planetside

Pixel Plow

Xfrog

QuadSpinner

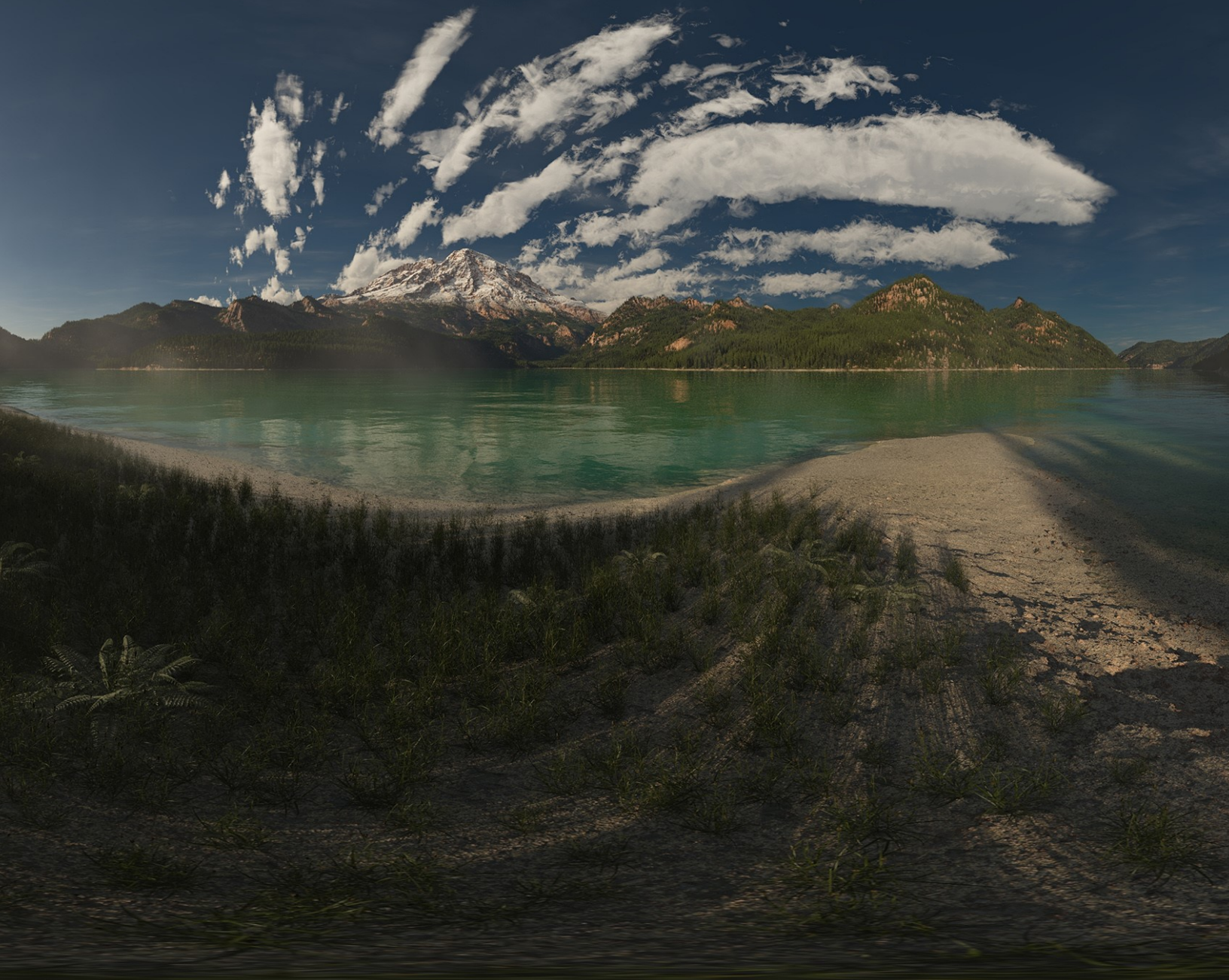
Digital Art Live

To find out more about Terragen 4 and its VR capabilities, please visit:

<http://terrigen4.com/>

Picture (right): Inside view of an active Oculus Rift VR headset, a commercial VR headset which is available now.

Picture: 1st prize
winning VR panorama
by Peter Weishaupt.





ROB WILDENBERG

Digital Art Live catches up with Vue user **Rob Wildenberg** on his summer holidays, amid the lush landscapes of Italy. We talk Vue photorealism, 8k renders and more.

DAL: Hi Rob, and welcome to this special 'future landscape' themed issue of *Digital Art Live* magazine. Many thanks for agreeing to do an interview with us, even while you're away on holiday in sunny Italy. I hope you're enjoying the place you're staying at.

RW: Thanks a lot for this interview. Yes, I'm in Italy right now, in nice warm weather and amid lots of beautiful scenery. I will use the scenery as a reference for my upcoming work. Due to my stay here in Italy, I must answer all your questions with the help of my iPad. So it's a kind of a struggle, but I try to do it as well as possible.

DAL: Many thanks. Well, I have to start by congratulating you on the quality of your Vue

landscape work. We can only feature some of the science-fiction pictures here, but readers should definitely visit your gallery at the end of the interview. And see the rest of your landscape work.

RW: Thanks a lot for this big compliment David, I'm flattered.

DAL: Let's start by talking about your general interest in science fiction. How did this come about, for you?

RW: It started at a young age, I was always intrigued by anything that has to do with the future. Going to sci-fi movies, reading sci-fi and fantasy books.

DAL: What's your favourite sci-fi today?

Picture: "Pitch Black".



ROB WILDENBERG

NETHERLANDS

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[WEB](#)

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RW: Without a doubt, *Avatar*, it was awesome, beautifully and the visuals are truly stunning. Recently, *Interstellar* and *The Martian* from belong also to my all time favourites. And of course the original *Alien* trilogy, with the beautiful art from H.R. Giger is definitely in my top ten!

DAL: And then how did you discover 3D art, and start making pictures?

RW: Oh, my interest in 3D art started long ago. I bought myself an Amiga computer and started to play with programs like Vista Pro and Imagine 3D! Those were the first steps for me to create 3D graphics and never stopped since.

DAL: Ah, yes Vista Pro. I remember that was one of the first 3D landscape programmes I had on my PC, the gift of a free magazine CD. What problems did you have to overcome, when you first started?

RW: Lots of problems, but most of all they were language related. Technical English is so completely different than the conversational and shopping English that you learn at school.

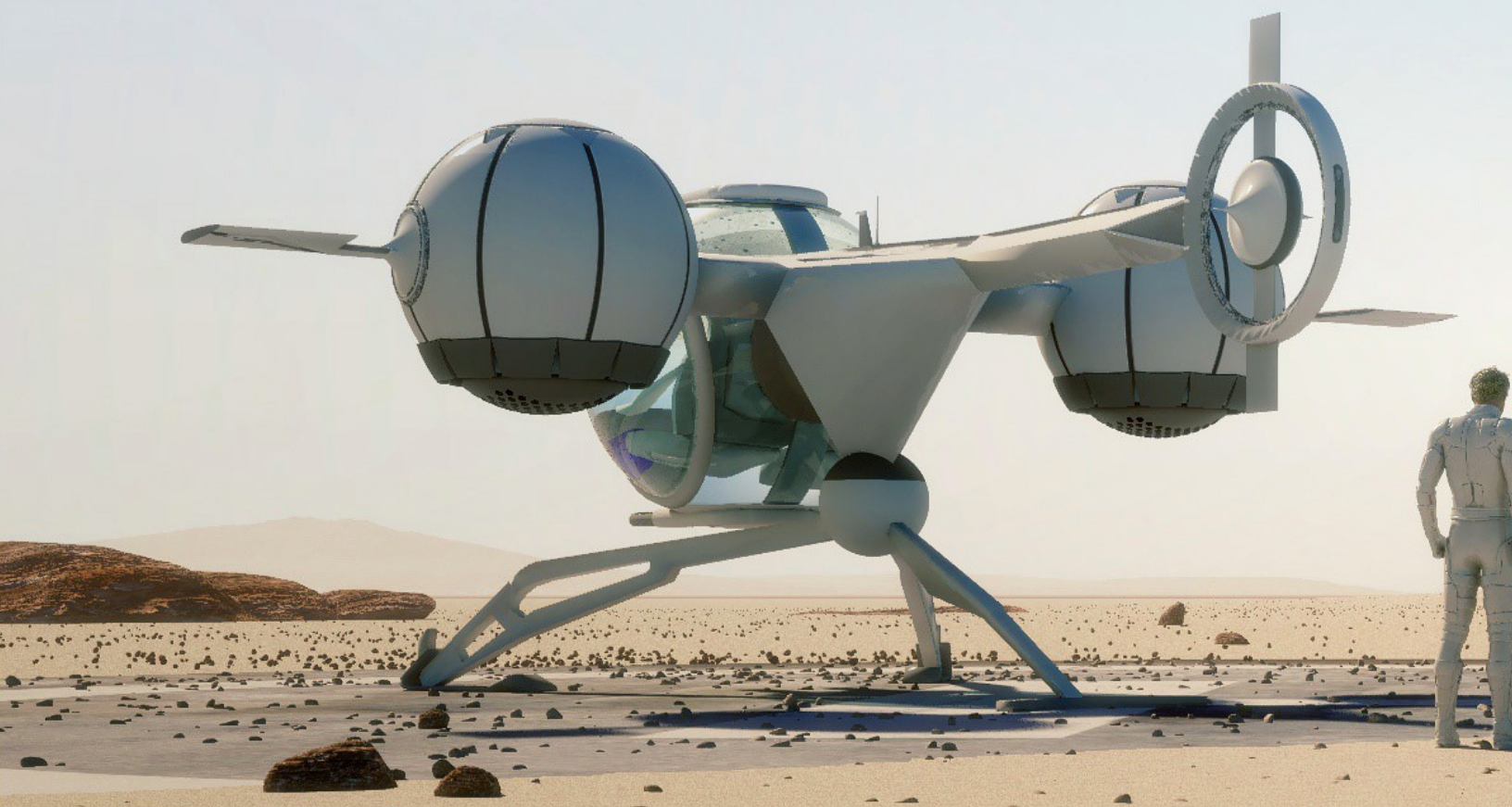
DAL: You're based in Amsterdam. Tell us about Amsterdam these days, please. It's been a long time since I was there, around 25 years ago now. What is the digital art scene / GFX industry like there, today? Is it still a good place to be a working artist?

RW: Well, to be honest my live as a working artist fully takes place on the Web, so I actually haven't got a clue if there's actually some kind of digital art scene here in Amsterdam. Most of the digital artist I know are from all over the globe, and only a few of them are based in or from the Netherlands.

DAL: Interesting. Yes, well I guess that shows how global we can be in our creativity and creative connections, these days. I see that there's also a strong attraction in your picture to the sea and large lakes. Is that also something that features in your work life or are you perhaps a sailor or a diver? Or does it perhaps come from the nature of Amsterdam, in which the North Sea is always nearby?

RW: Nice that you have noticed that. I love water especially the turquoise coloured water, of the sort —

Picture: "Landing Pad". The Bubble Ship design by Daniel Simon, originally for the movie *Oblivion* (2013).



for example — that it often seen here in Italy in the summer. It's so beautiful that I can look at it for hours. In my childhood days I used to like to surf the seas and lakes in Europe. I was also a competition swimmer for almost thirteen years. So yes... I have a thing for water!

DAL: Let's now turn more to your current work now. Your work is made with the e-on software Vue, of course. What would you change about Vue, if you could do so?

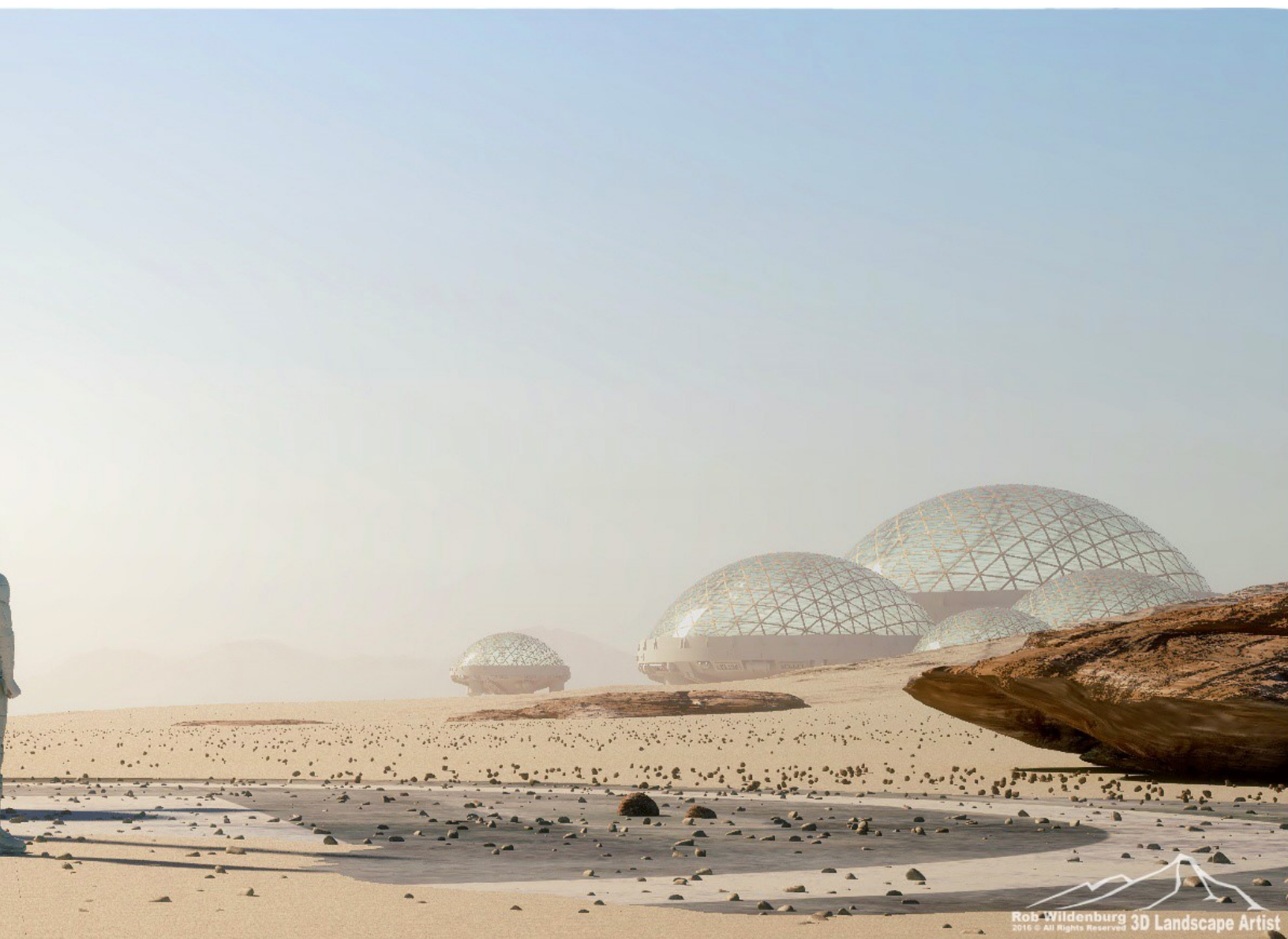
RW: Vue is quite limited nowadays, compared to other high end 3D applications! But let there be no mistake. Vue is still my favourite tool to create beautiful and realistic landscapes. Speaking personally, it would be highly appreciated if e-on would update the terrain editor to the current industry standards. Another thing that would be appreciated is if e-on were to work more closely with other companies who specialise in making plug-ins for 3D applications. For example RealFlow or Rock Generator would be a welcome addition.


DAL: Have you tried the new Vue, with its interesting new NPR art style renderings, or are you happy with your current version?

RW: I'm working with the newest version, Vue 2015.2 xStream. Yes I'm quite happy with it. But I've never used and never will use the NPR 'art style' renderer, it's nothing more than a gimmick. Such styles are just as easily created in Photoshop!

DAL: I see new pictures from you, such as "Dunes" (May 2016), where you're really pushing Vue very hard toward absolute photorealism. Is that an important path that you plan to follow in future?

RW: Yes, it's very important to me to be able to create photorealistic images. That feature, and the developer's drive toward it, is what I like the most about 3D applications. Now... being on holiday in Italy I have made many photographs of the beautiful nature here, and I'm will sure these will be used as a reference for upcoming work! I also made a lot of images that can be used for creating my own materials, like rock, ground, bark and leaves!





"I was a competition swimmer for almost thirteen years [so] I love water, especially the turquoise coloured water, of the sort — for example — that it often seen here in Italy in the summer. ... being on holiday in Italy, I have made many photographs that can be used for creating my own materials, like rock, ground, bark and leaves!"



DAL: Sounds good. How much time do you typically spend on Vue postwork? I think the temptation for an artist is, when a large render Vue gives us such luscious details, to really work on lots of tiny details! The waves crashing onto rocks, in your ocean pictures like “Amalfi”, for instance. Do you add details like that in Vue, or post? Or both?

RW: Not that much, mainly I use Photoshop for colour, highlights and shadow corrections. About my picture “Amalfi”, most of the crashing waves were actually created in Vue itself — except for the ‘splatter effect’ as the waves crest, for which you definitely need to get into the detail with a tool like Photoshop.

DAL: Do you think that render size matters, for the future? I’m starting to wonder, for instance, about the need to render and do postwork at 8k. 4k is nearly here at the consumer level, and so 8k seems the next logical step.

RW: I think that if an artist wants to create photorealistic images at 8k, that will improve things a lot. As you already know I’m working with World Machine as well, and with this application you can create 8k terrains in the software. I can tell you, the outcome is stunning!

DAL: I also like your pictures that have large structures in them. For instance, “The Maze”, “The Cube”, “The Giant Buddha” and others. Where does that motif come from? Do you have an interest or background in architecture, perhaps?

RW: No I don’t have background in architecture. But of course I’m interested in it. I like to create pictures which show how tiny a human being can be, that’s all!

DAL: I see. You also have an excellent sense of colour in your pictures. Always nicely balanced, and not garish.

RW: Thanks, I try to create realistic images of nature, and give them their natural colour palette. Don’t like garish colours because the picture has to be as realistic as possible. So, if you are going for photorealism, the colours also have to be realistic.

DAL: I see that you also enter the Vue competitions at Cornucopia3D. I see you were the Star Wars Fan Arts Winner, for the Cornucopia3D competition for the recent *Star Wars* movie release. Sadly we can’t show that picture, as we’d get in trouble with the Star Wars team. But it has an impressively seasonal feel to it. Was the flying snow on that done in Vue, or Photoshop?

RW: Vue has its own rain and snow tool, but it’s not that realistic. So yes, for that picture I used Photoshop, and that was how I created the snow for my entry of the Star Wars competition! I used multiple layers to create this effect.

DAL: In your “Dunes” picture (seen right) you also worked with PixPlant? That may not be a familiar name to some of our readers? Could you tell us about that software, please?

RW: PixPlant is a smart texturing application with the best tools to quickly transform a photo into seamless repeating textures and 3D maps. It has four different outputs, but there are actually three of them that I’ll use for Vue to make my own materials. Here in Italy I have made many photographs of cliffs, and most of them will be used to create my own rock materials.

“I’m working with World Machine as well, and with this application you can create 8k terrains in the software. I can tell you, the outcome is stunning! ... World Machine is by far my favourite terrain creating application!”

DAL: You’ve also used GeoControl and World Machine, and DAZ Studio for posing characters and then exporting to .OBJ for Vue. Could you walk us through the workflow for one of your combined pictures. Such as the sci-fi ‘crashed spaceship’ picture “Visitors by Accident”.

RW: Yes, I’d be happy to do that. As I mentioned earlier, creating a realistic terrain in Vue can be a struggle. Therefore I like to create my terrains in GeoControl or World Machine. World Machine is by far my favourite terrain creating application! It has so many functions but it also has a high learning curve and I’m still learning.

If you want characters in your render, then in my opinion there is no better tool than DAZ Studio, since it’s a free application and the possibilities are endless once you get some of the stock content! Once you’ve finished creating your character it can be saved out

"...it's very important to me to be able to create photorealistic images. I try to create realistic images of nature, and give them their natural colour palette. I don't like garish colours because the picture has to be as realistic as possible. "

Picture: "Dunes".





as an .OBJ and that can easily be imported into Vue.

DAL: Yes, provided one doesn't want show the eyes — since there are usually eye and eyelash problems with the transparency maps.

Tell us about your picture "The Cube" please. It seems to have an affinity with your other sci-fi-ish picture "The Maze"?

RW: Yes, in both cases I wanted to create something "not from this worldish" and it of course then it has to be *huge!* Square shaped structures were the obvious choice for that.

DAL: Let's finish with some advice to our readers. What three bits of advice would you give to newcomers to the 3D art scene?

RW: Yes, indeed.

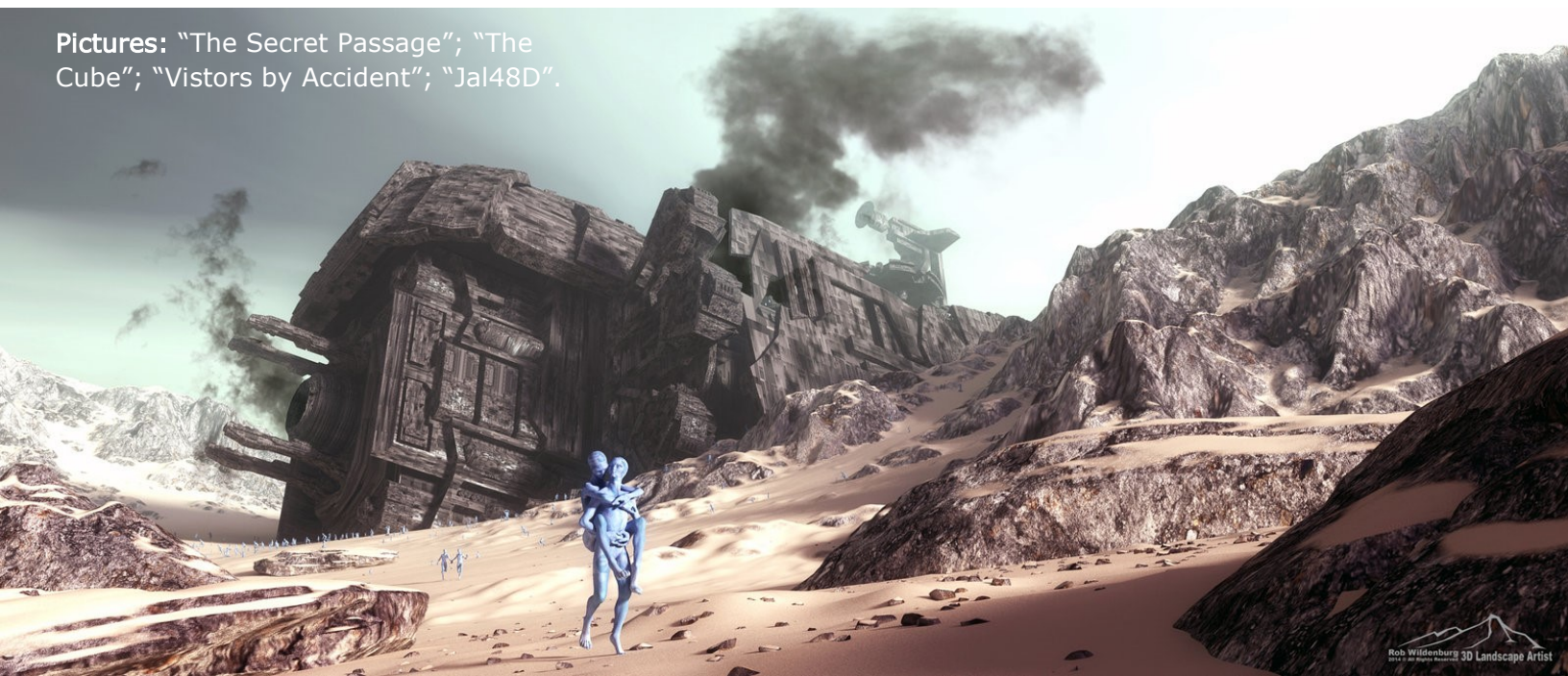
First of all you must not give up when you fail... and from my personal experience you *will* fail in the beginning. You must keep on practicing, over and over again.

Secondly, to get a grip on the complicated software I strongly recommend that everyone read or watch as many tutorials as possible. They will really, really help you to understand how these kind of applications work.

DAL: Yes, and I'd say 'seek out the best' too. Put some time into finding out which ones are regarded as the best and most up-to-date. Don't just jump into the first 30-minute YouTube video you find.

RW: Thirdly, try the learning edition or demo first. Most of the high-end 3D applications are very expensive, but e-on and most of all the other

Pictures: "The Secret Passage"; "The Cube"; "Vistors by Accident"; "Jal48D".





software producers will offer you a Personal Learning Edition, most of the time they're free to download after registration. Of course such PLE versions have many restrictions, but you can try before you will buy the full product.

DAL: Yes, they can be very useful, as can earlier versions of the software that are given away free with magazines. That's less common these days, but I know that the makers of iClone and others still hold to that tried-and-tested marketing practice. It certainly seems to have worked in the past — countless 3D artists seem to have taken the leap into 3D art based on their first taste of Bryce on a magazine freebie CD.

Ok, well... Thanks very much for this short interview, and we'll let you get back to the sun and the beach.

We hope you enjoy the rest of your holiday!

RW: Thank you very much, for giving me the opportunity to tell your readers something about myself and what I do. I will definitely enjoy my stay here in Italy. How could I not, since it's such a beautiful country with a great wealth of nature.

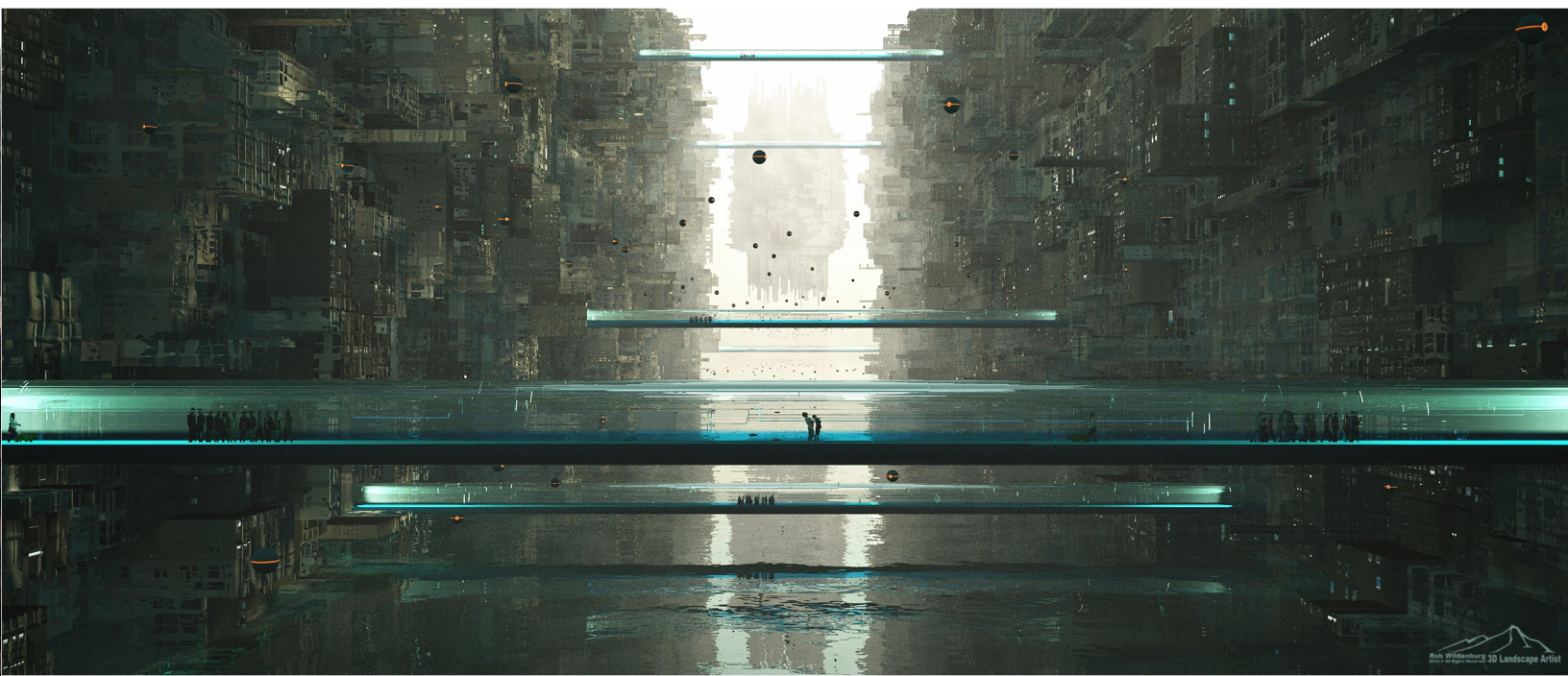
DAL: Rob, thank you again. Enjoy it.

Rob Wildenburg is online at:

<http://3dlandscapeartist.deviantart.com/>

<http://www.cornucopia3d.com/portfolio/robbedoes020>

<http://3dLandscapeartist.facebook.com/>







FUTURE OCEANS



This issue's main picture gallery continues our 'future landscape' theme, but with a twist. We take a look at the technology and design of future seascapes.

EXPLORATION: **SeaOrbiter** is a floating ocean research laboratory which has been fully planned, costed and modelled by French architect **Jacques Rougerie**. 170 feet tall and semi-submerged, the ship will be built on the modern design principles perfected by luxury and racing yachts. While also having the grandeur of the great sailing ships of the 18th century. In May 2015, at a shipyard in France, workers completed the first piece of SeaOrbiter — but the full sea-tested craft has not yet been built.

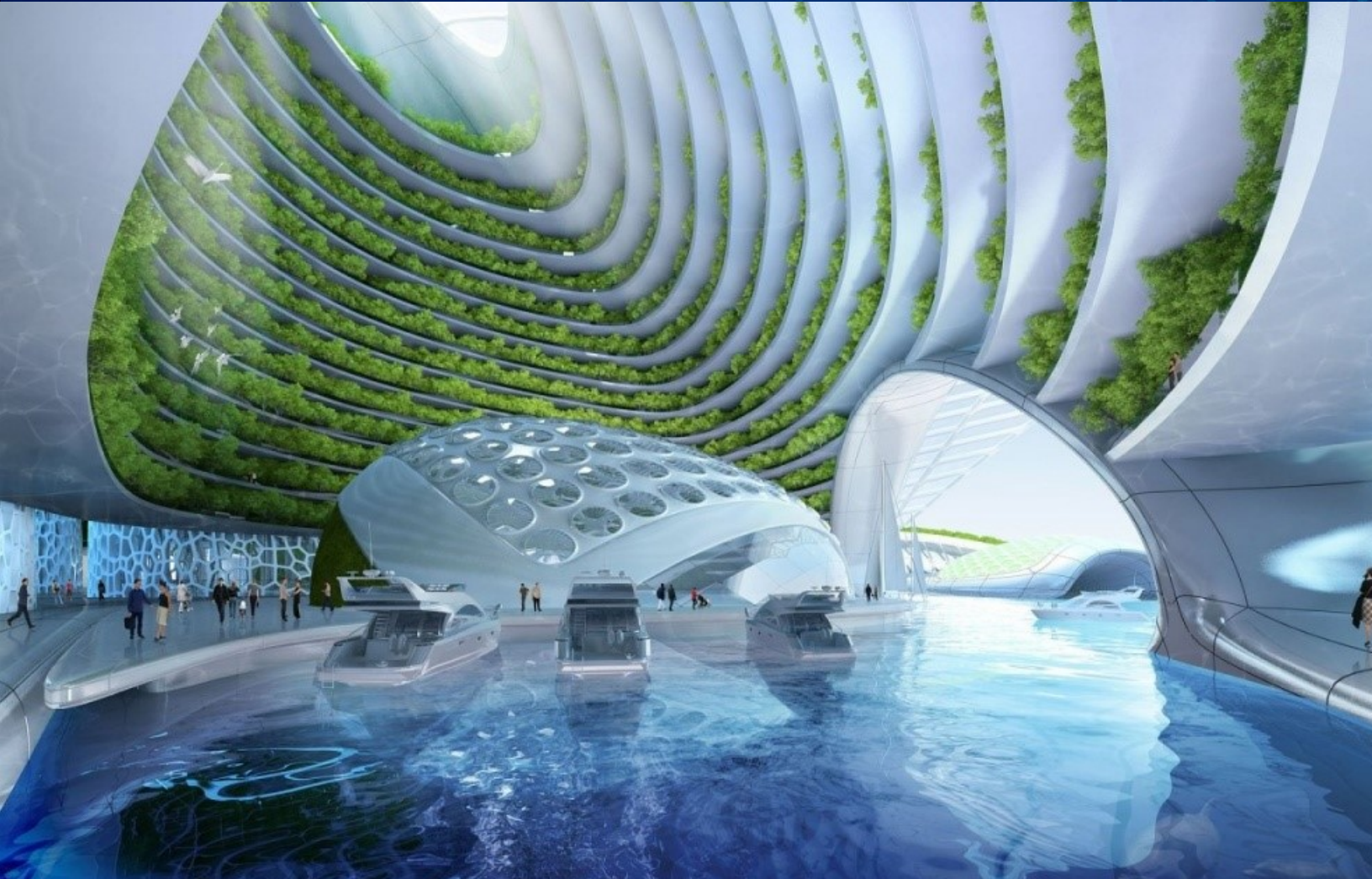
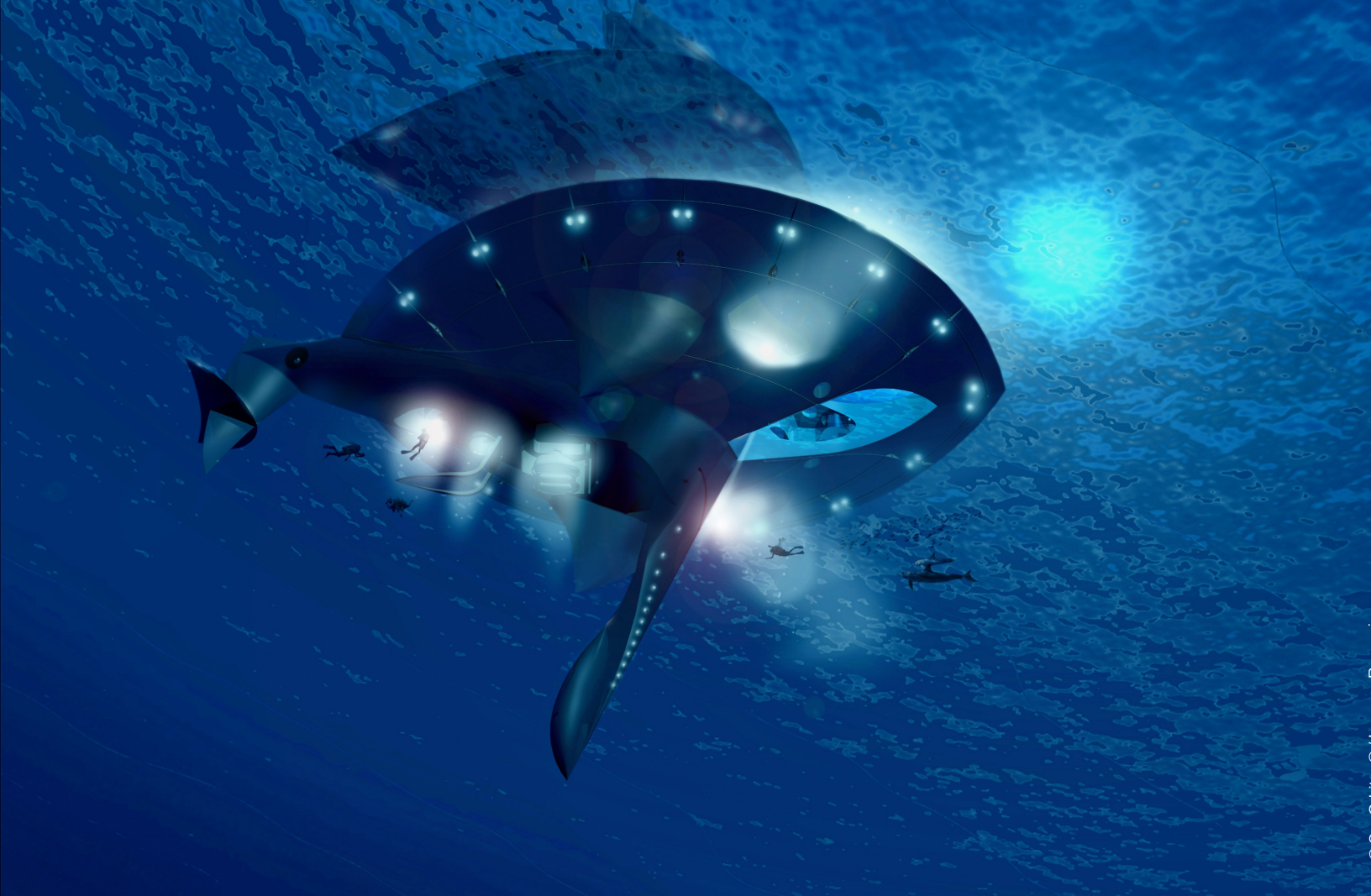
A crew would live above and below the ocean surface for long periods, as the ship drifted with the ocean currents. Nine such \$50m ships would be needed for a full research programme covering the world's oceans, suggesting that the full fleet and a crew programme might cost some \$700m. By contrast, the recent turkey *The Legend of Tarzan* cost about \$350m — so a full SeaOrbiter fleet and exploration programme would only be the equivalent of two dud Hollywood mega-movies, and would be vastly more inspiring and useful.

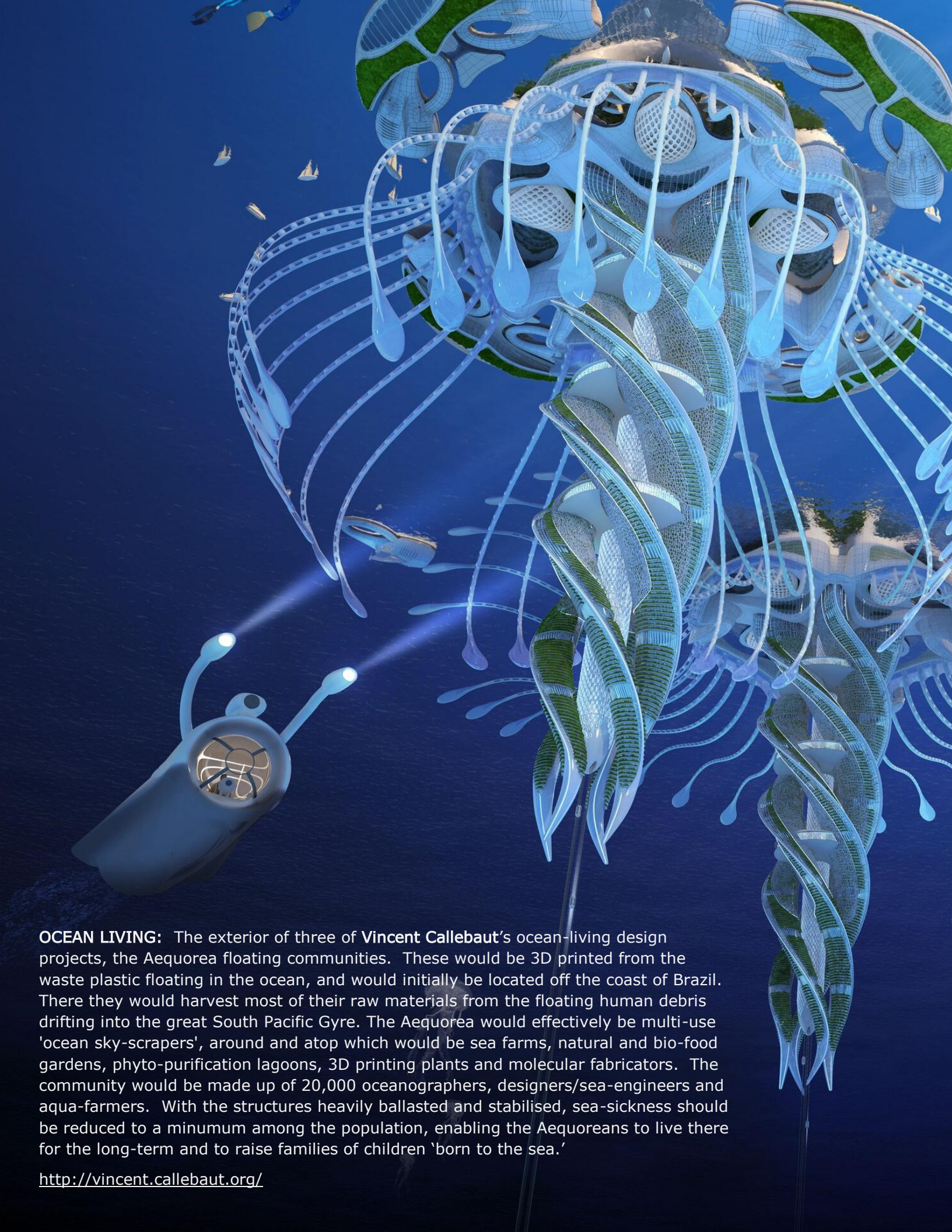
<http://seaorbiter.com/>



Picture: The SeaOrbiter seen in front elevation in the pre-dawn.







OCEAN LIVING: The exterior of three of **Vincent Callebaut's** ocean-living design projects, the Aequorea floating communities. These would be 3D printed from the waste plastic floating in the ocean, and would initially be located off the coast of Brazil. There they would harvest most of their raw materials from the floating human debris drifting into the great South Pacific Gyre. The Aequorea would effectively be multi-use 'ocean sky-scrapers', around and atop which would be sea farms, natural and bio-food gardens, phyto-purification lagoons, 3D printing plants and molecular fabricators. The community would be made up of 20,000 oceanographers, designers/sea-engineers and aqua-farmers. With the structures heavily ballasted and stabilised, sea-sickness should be reduced to a minimum among the population, enabling the Aequoreans to live there for the long-term and to raise families of children 'born to the sea.'

<http://vincent.callebaut.org/>

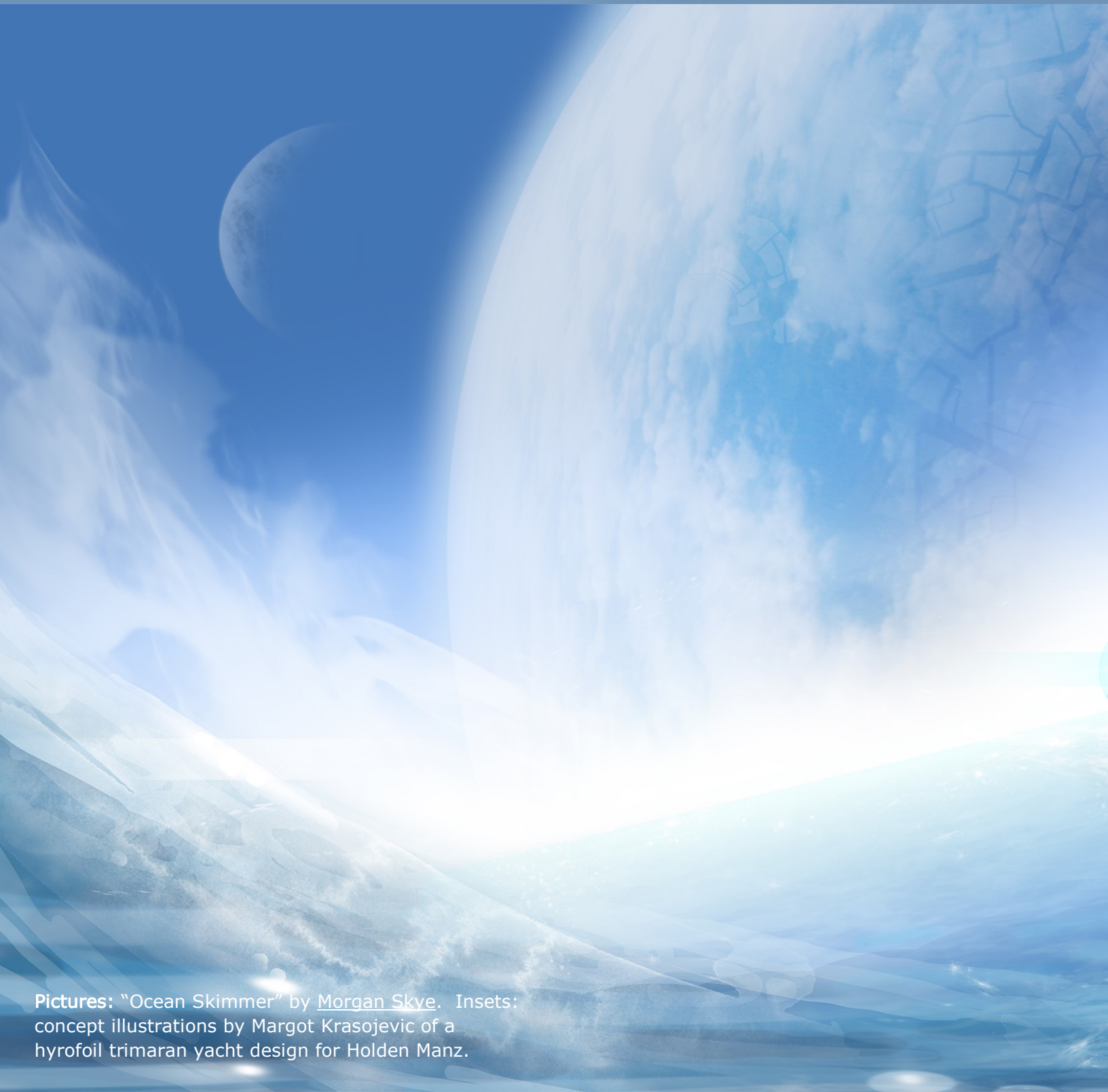


TRAVEL: What sort of craft might evolve to serve such sea-cities and giant research platforms? On the surface, we might look to the design principles developed by the world's current racing and luxury yachts. Yet, impressive as these are, they may soon seem as antiquated as the full-rigged sailing ships or paddle hauled river-boats of the 18th century appeared to the sailors of the early 20th century.

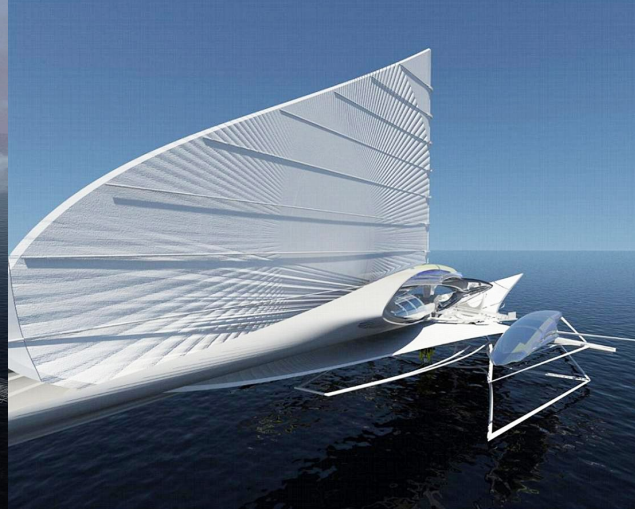
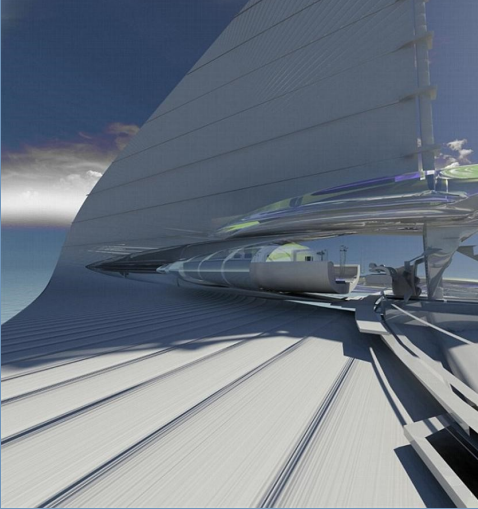
A fast yacht of 2050 may open up like a pair of nut-crackers, to form a thin crescent moon, as it is drawn and lifted through the waves by two kites connected


by near-invisible nano-wires (see picture, below). On reaching the craft's destination, the kites would detach and become self-homing drones. The two 'horns' of the yacht would then natural deform back into a single sea-worthy hull, as the craft settles back into the ocean.

'Flying fish' or pond-skating water-insects may also provide design inspiration for our future fast ocean craft (see picture, right). These advanced craft may have carbon composites and solar-celled 'sail' fabrics which make the craft virtually self-powering.



Pictures: "Ocean Skimmer" by [Morgan Skye](#). Insets: concept illustrations by Margot Krasojevic of a hydrofoil trimaran yacht design for Holden Manz.





GROWING: The Japanese Shimizu Corporation has announced a \$25 billion underwater eco-city plan they call the "Ocean Spiral". The result of two years work with the University of Tokyo and the Japan Agency for Marine-Earth Science and Technology, they forecast that the advanced materials and sub-sea engineering technology needed for the city should be available by 2030. The city's spiral would form a 10 mile path to the ocean floor, and the upper dome would submerge in bad weather.

深海未来都市構想 OCEAN SPIRAL

< 深海力による地球再生をめざす >

【深海特性】

【今回計画】

ー200m これより深海

- 真光層：ここまでは太陽光がよく届く
- 植物性プランクトンの光合成限界

- 薄光層：太陽光がわずかに届く

ー1,000m 上部漸深層の始まり

- 無光層：太陽光が届かない
- 海面との温度差 20℃程度（低緯度地域）
- 音波が最も速くまで届く
- 海水性状（温度・密度・塩分）が大きく変化する層の最下部

ー1,500m 下部漸深層の始まり

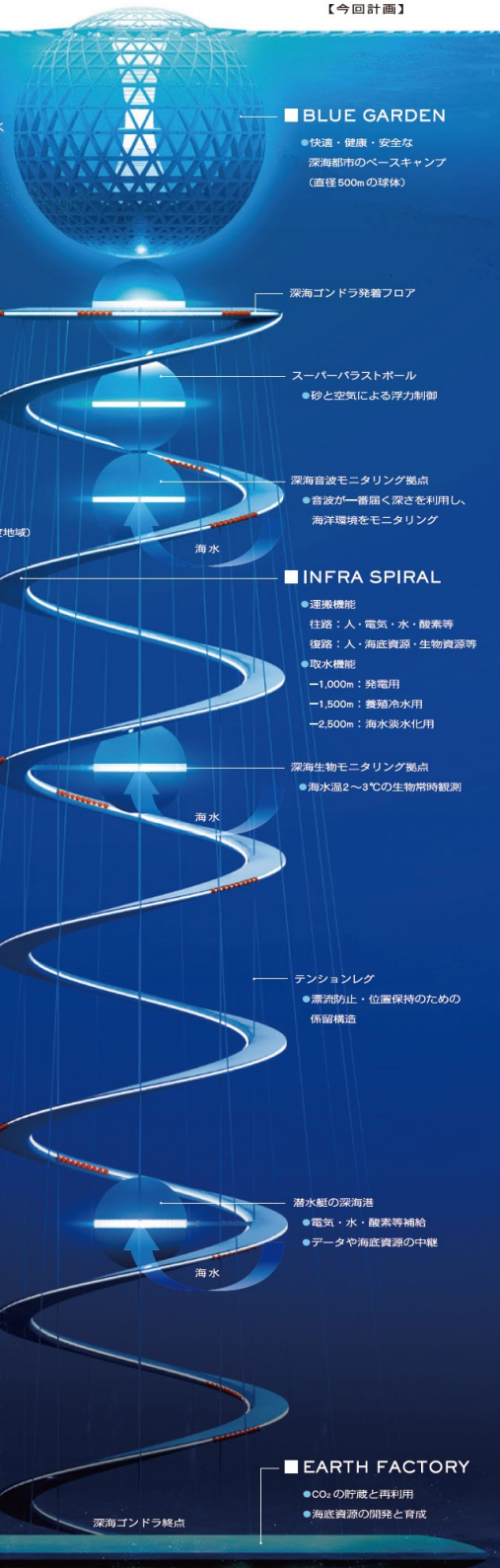
- 海水温は2～3℃程度

ー2,000m

ー2,500m

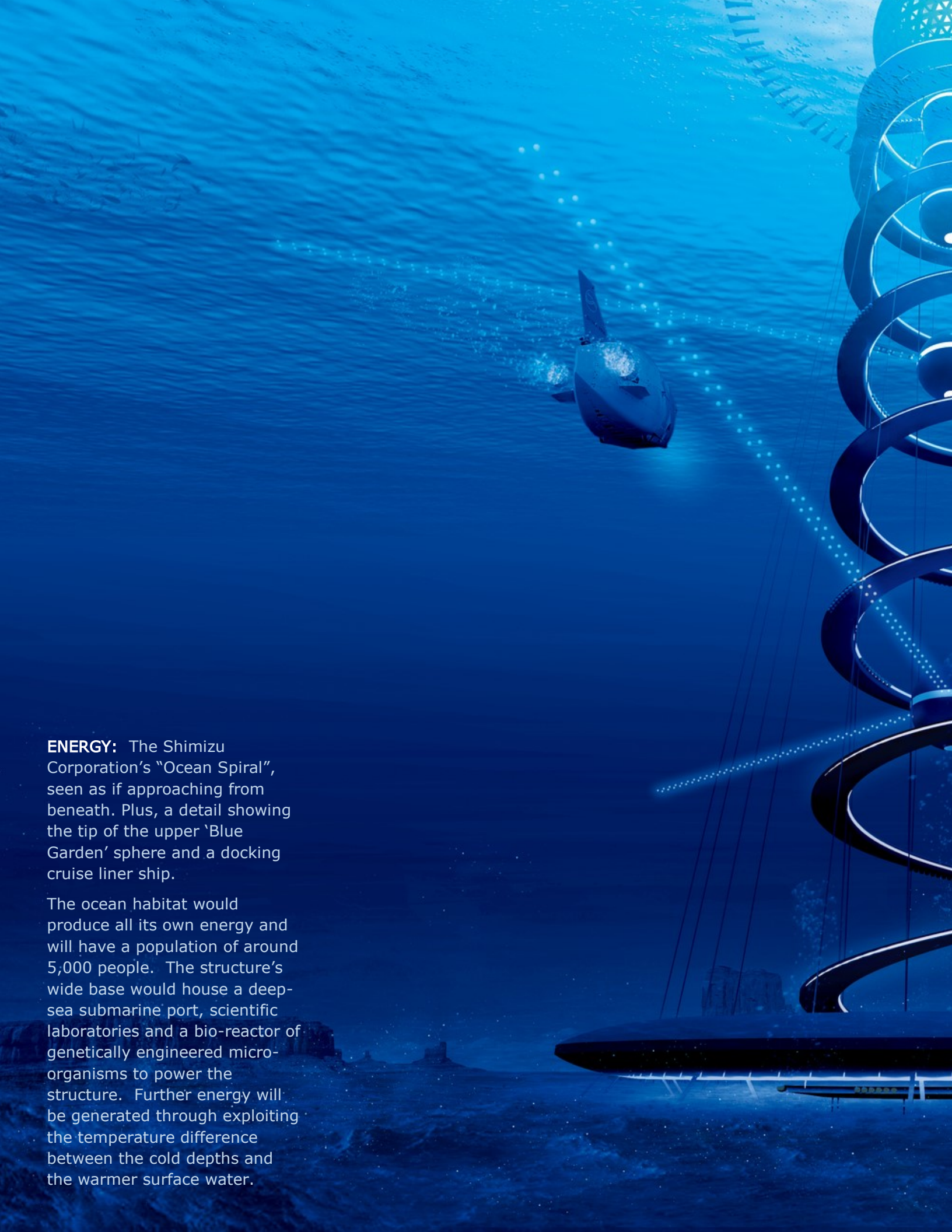
ー3,000～ー4,000m 深海層の始まり

- 今回計画の海底想定



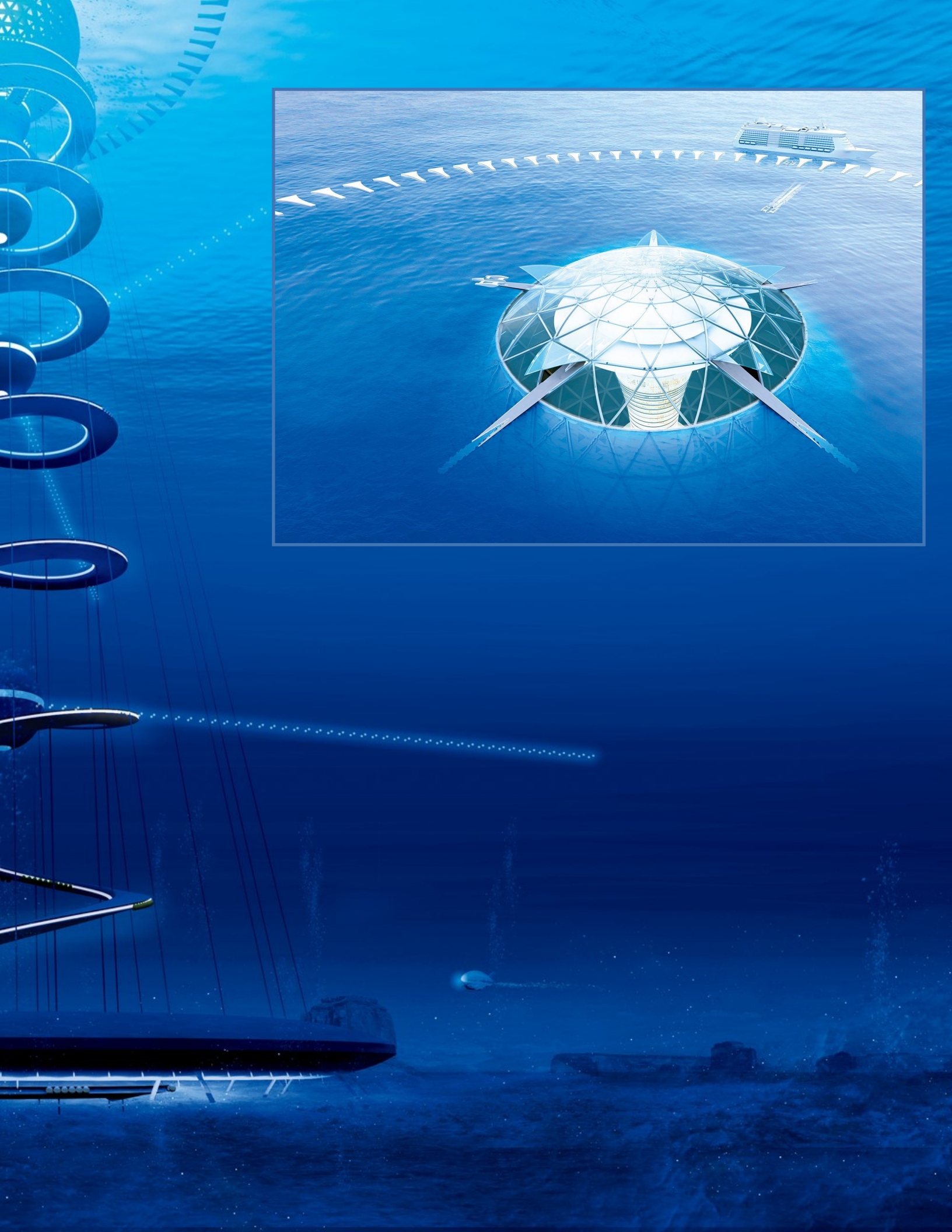
海底地下資源 掘削

- 地震変動・地震モニタリング拠点



ENERGY: The Shimizu Corporation's "Ocean Spiral", seen as if approaching from beneath. Plus, a detail showing the tip of the upper 'Blue Garden' sphere and a docking cruise liner ship.

The ocean habitat would produce all its own energy and will have a population of around 5,000 people. The structure's wide base would house a deep-sea submarine port, scientific laboratories and a bio-reactor of genetically engineered micro-organisms to power the structure. Further energy will be generated through exploiting the temperature difference between the cold depths and the warmer surface water.



THE 2100s: Future developments of concepts such as the Shimizu Corporation's "Ocean Spiral" and Vincent Callebaut's Aequorea could be even more impressive, taking advantage of new technologies that have not yet even been invented (see picture).

But hard-engineered technology may have been overtaken by 2116 — one hundred years' time — when we may have floating 'living botanical cities' in

which the city's structure is a hybrid mix of living microscopic sea-organisms (think: 'corals') and larger symbiotic sea-creatures (think: 'genetically engineered barnacles'), and our own advanced nano technology. We may 'grow' our sea-cities rather than build them like 20th century ships.

By that time we may be able to bio-engineer our own bodies, adding underwater gill-breathing and other



Picture: "Oceanic Research Installation" by [Julian Faylona](#).

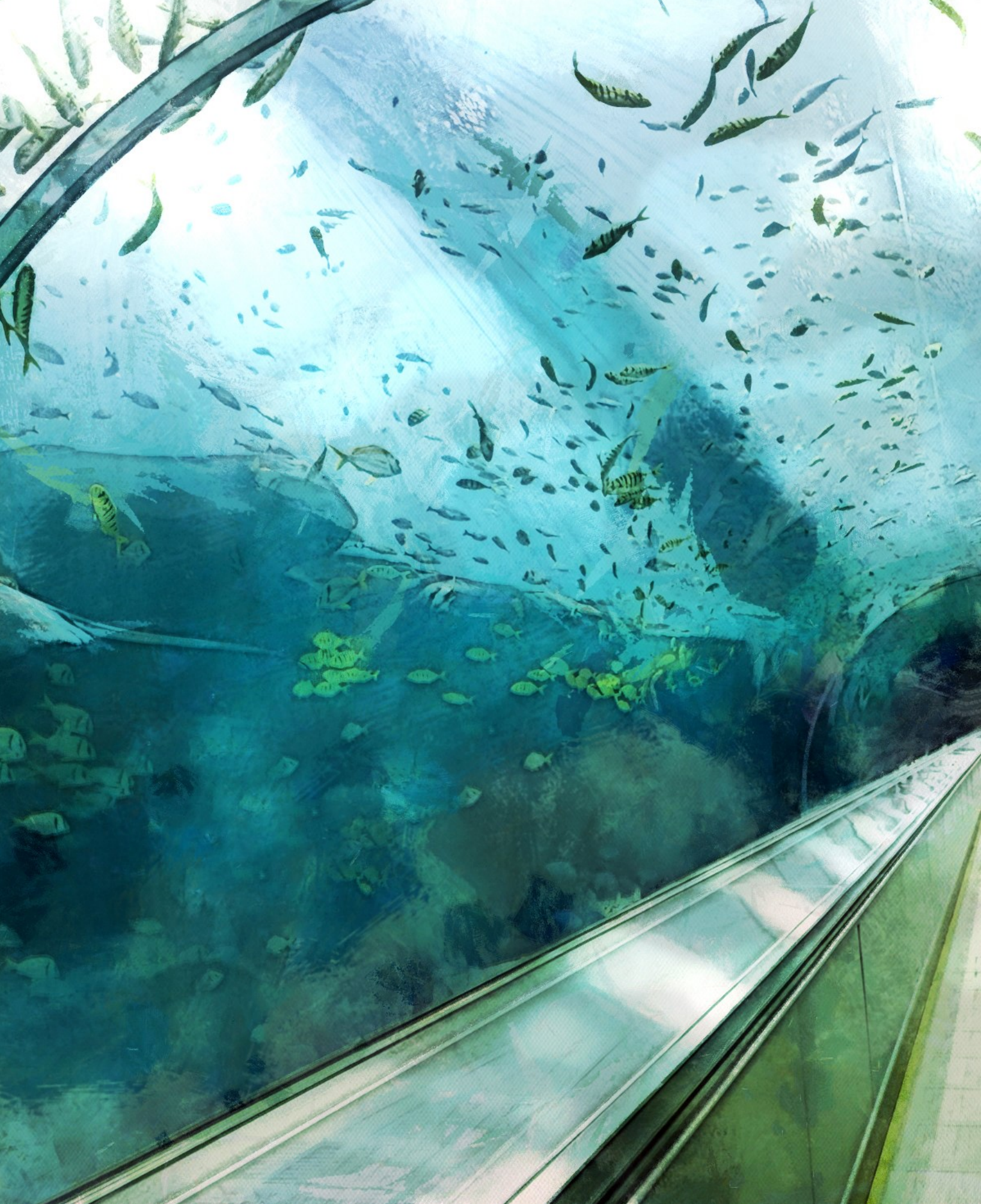
useful ocean adaptations. Human skin bioluminescence could also be useful in the underwater gloom. That might mimick something like the stripes of a dangerous sea-creature, and thus scare off attacks by deadly sea predators such as sharks. Giving humans the ability to digest — and enjoy — raw seaweeds might also be rather useful.

Such sea-cities would be relatively autonomous, able

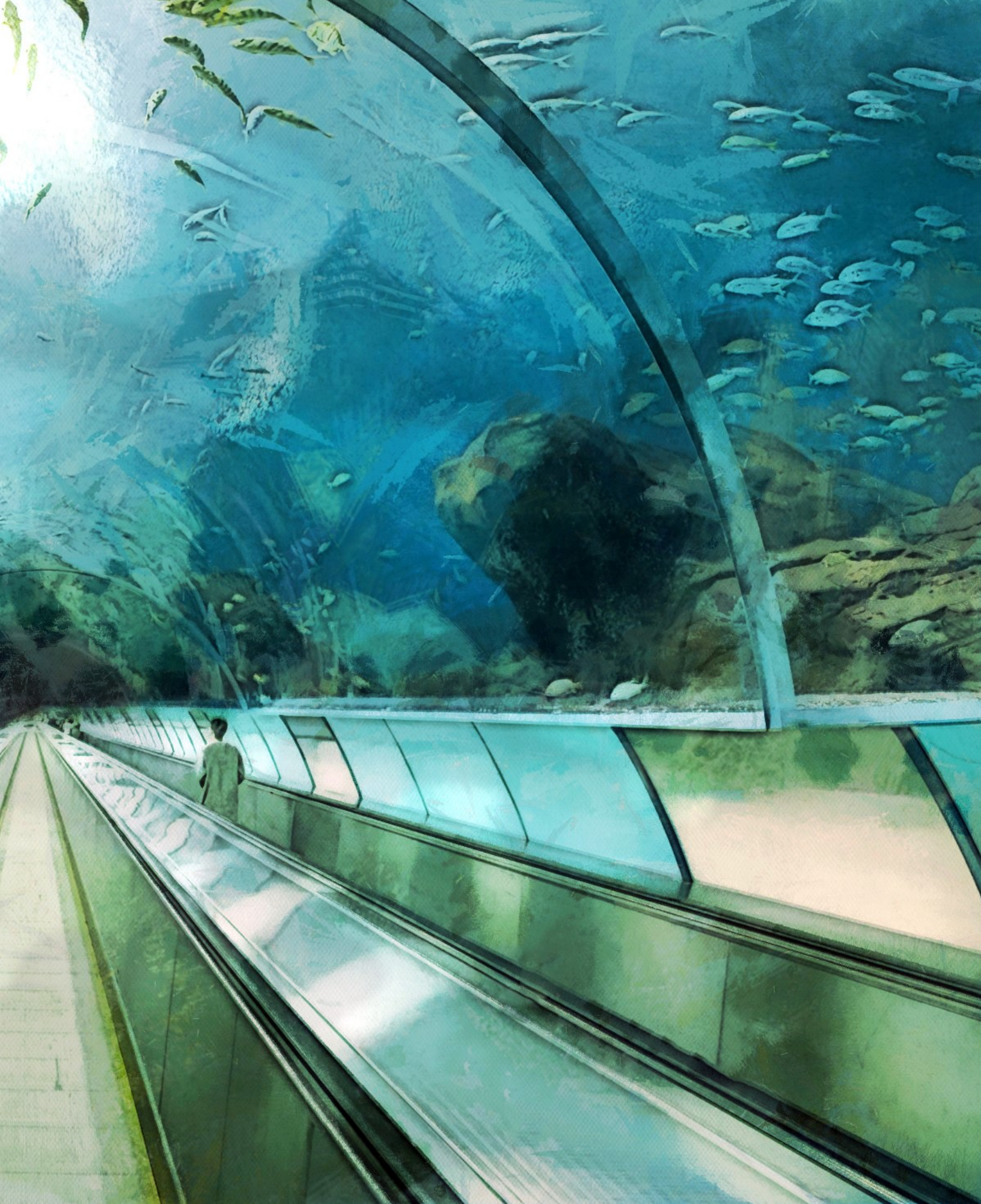
to develop as small Hong Kong-like city states without a great deal of interference from the mainland. If they disliked such interference then their leaders could simply float the city off to another part of the coast, or even into international waters.

But the early status of these small sea-cities would be as research universities, operating along much the same lines as the Antarctica bases currently operate.





Picture: "2150: University of Poseido, of the Islands & Undersea Enterprise (formerly the islands of Greece)".



FUTURE COASTS: Our coastal settlements would also change by circa 2100, especially as large-scale aquaculture is perfected. Imagine growing high-value crops in underwater units, safe from any possible insect pest or weather damage. Imagine if fish farming gets perfected — for instance by making vegetarian feedstuffs for big carnivorous lagoon-farmed fish. That would mean no more having the scoop little fish from the ocean in vast numbers, in order to feed the big fish in the fish-farming lagoons.

We may also be able to bio-engineer new forms of aquatic life. One likes to think the picture below might show an electric pulse being drawn from the air, ready to discharge into the lagoon — thus providing a huge harvest of the hybrid edible fish species 'Cod-u-like Deliciousia', which grows to maturity in a single month while eating only seaweed pellets. The fish harvest is then inter-cropped with a month of a fast-growing algae which both cleans the lagoon and can also be harvested in bio-reactors.



Humanity's expansion to the oceans seems almost inevitable by 2200, and — given it will likely be led in the 2050s by scientific research bases and floating labs — it will most probably begin within a firm framework of existing sea law. But beyond that, we should also expect to see the gradual common-sense development of a culture of ocean living and trading, leading to a new paradigm and framework for developing our ocean technologies and sharing our growing knowledge of the oceans.

FURTHER READING:

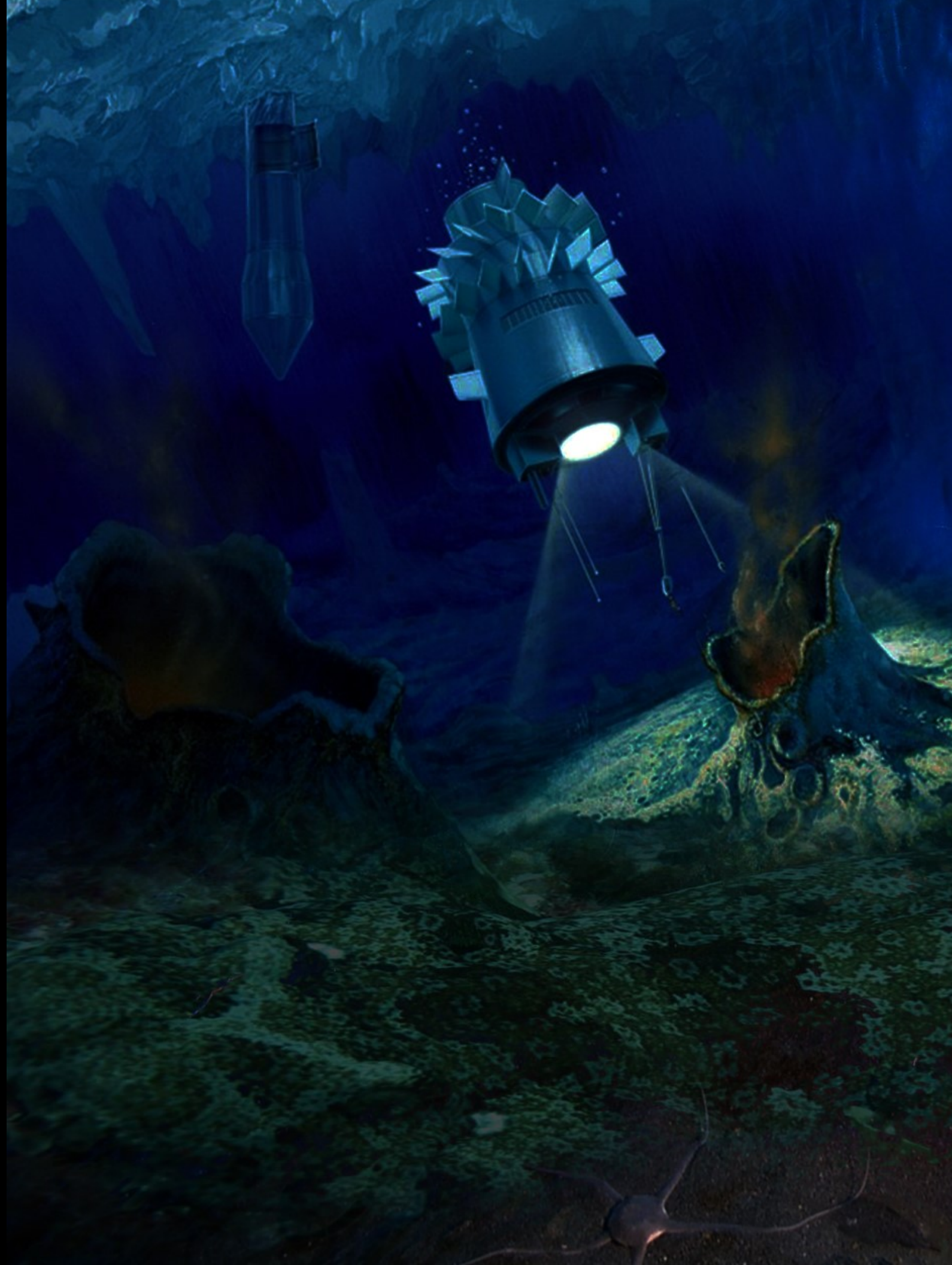
Joe Quirk, *Seasteading: How Ocean Cities Will Change the World*. Simon and Schuster, forthcoming, March 2017. Major new book by the Communications Director at the Seasteading Institute.

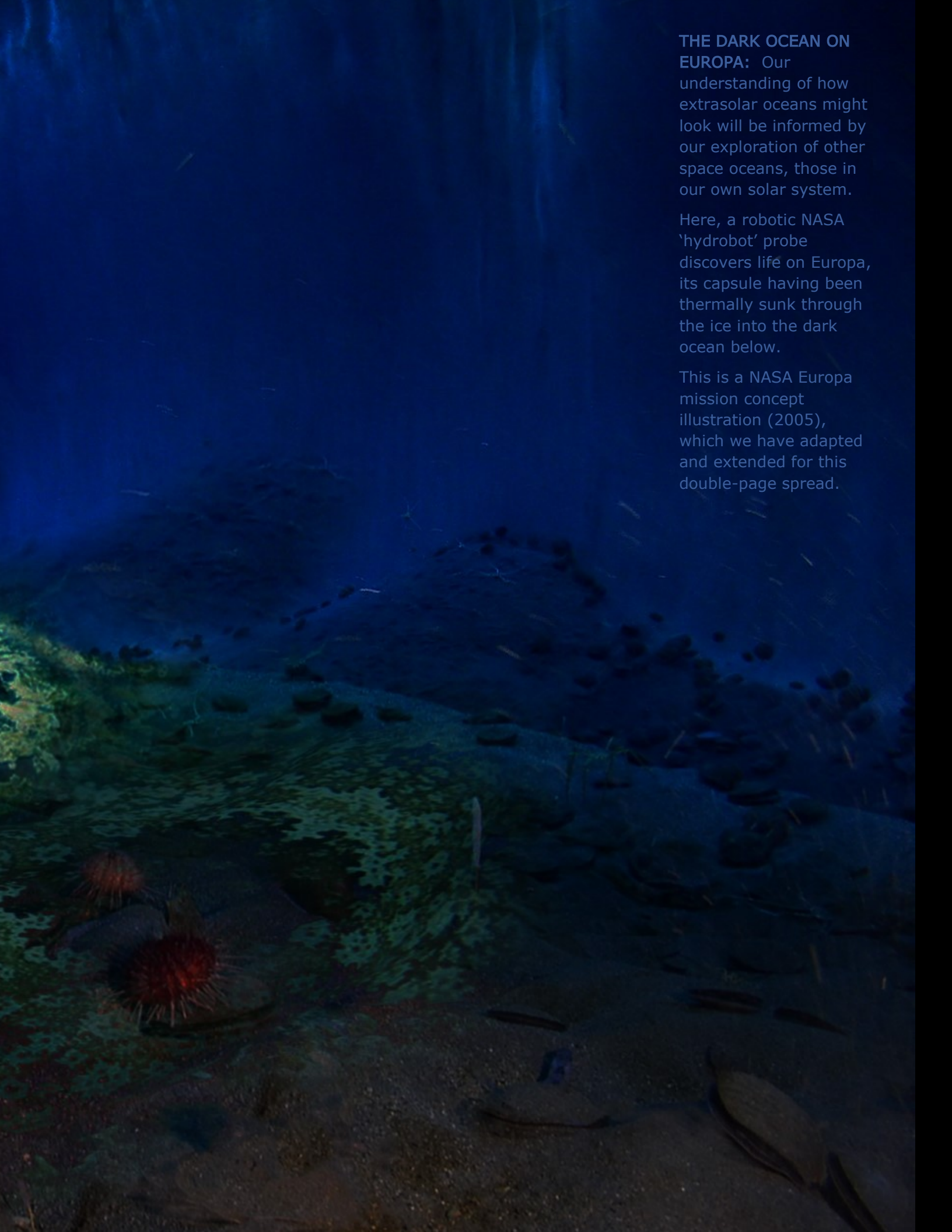
Erik Seedhouse, *Ocean Outpost: The Future of Humans Living Underwater*, Simon & Schuster, 2010.

Ben Hellwarth, *Sealab: America's Forgotten Quest to Live and Work on the Ocean Floor*, Springer, 2012.



Spencer
2012





THE DARK OCEAN ON EUROPA: Our understanding of how extrasolar oceans might look will be informed by our exploration of other space oceans, those in our own solar system.

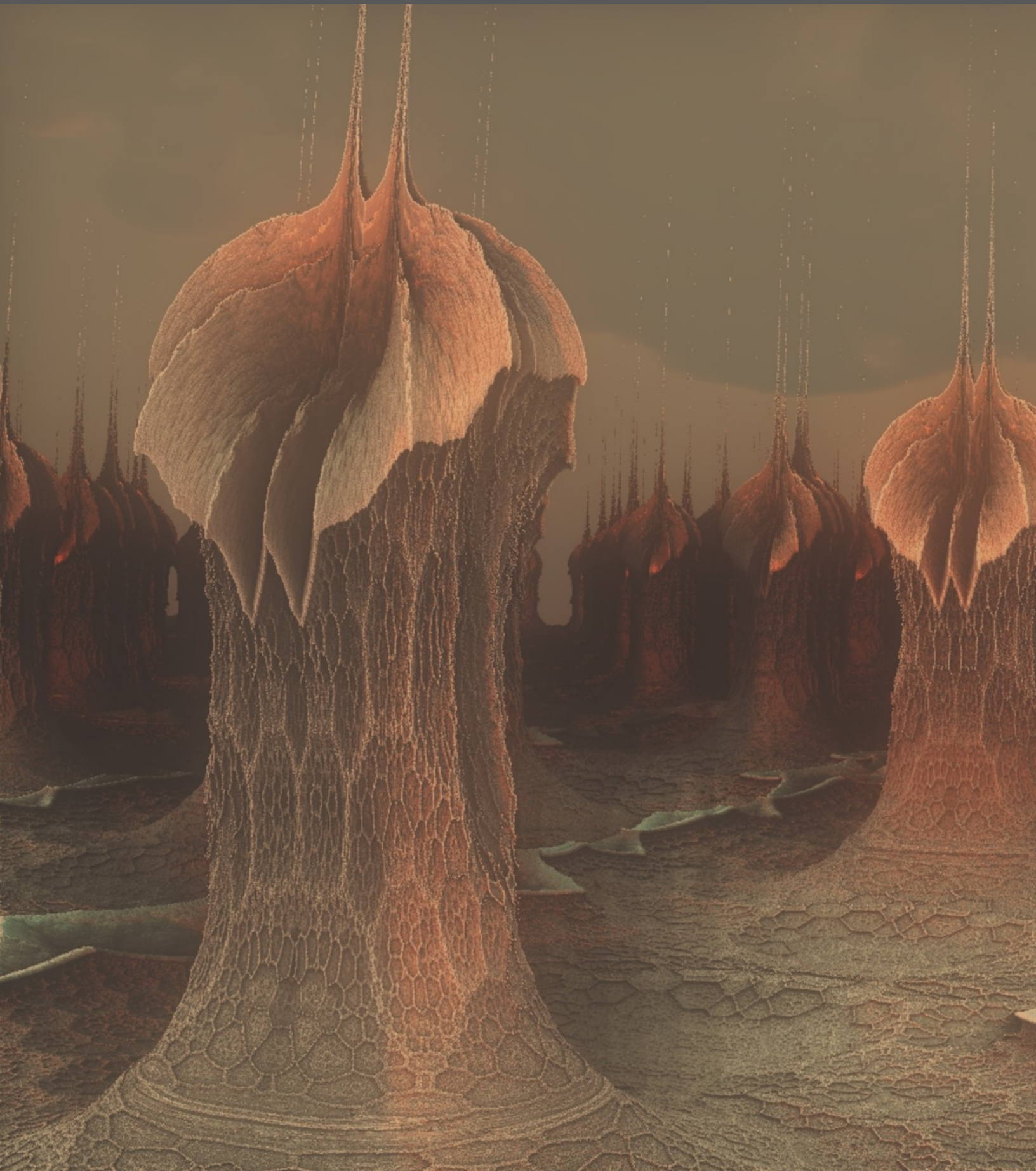
Here, a robotic NASA 'hydrobot' probe discovers life on Europa, its capsule having been thermally sunk through the ice into the dark ocean below.

This is a NASA Europa mission concept illustration (2005), which we have adapted and extended for this double-page spread.

EXTRASOLAR OCEANS: There will also be strange seas on the surface of other planets. In 2015 a scientific breakthrough in detecting extrasolar seas was made at the University of Exeter, here in the UK. Currently our telescopes can detect distant 'super-

earths' but, by looking for the shadow of a billowing hydrogen cloud trailing behind a planet, in future we may also be able to detect extrasolar oceans.

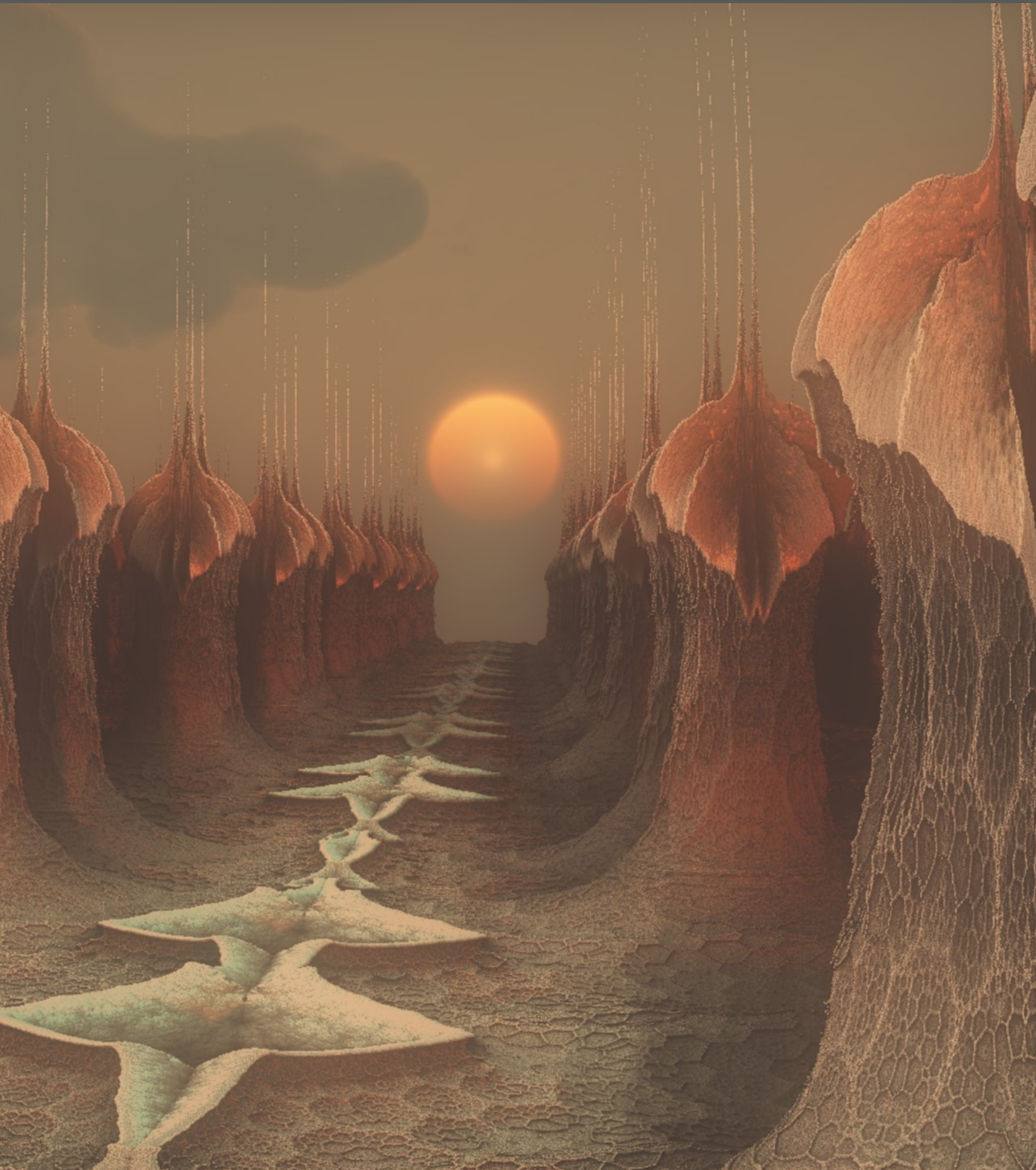
Here like to think this picture resembles some future artist's impression of the tidal zone of a newly-



discovered super-ocean. Gigantic hill-sized coral-like structures wait for the immense daily tidal surge and the nutrients that the wash of rusty-red iron-rich water will bring. Eventually a combination of the nutrients and the faint heat created by the surging

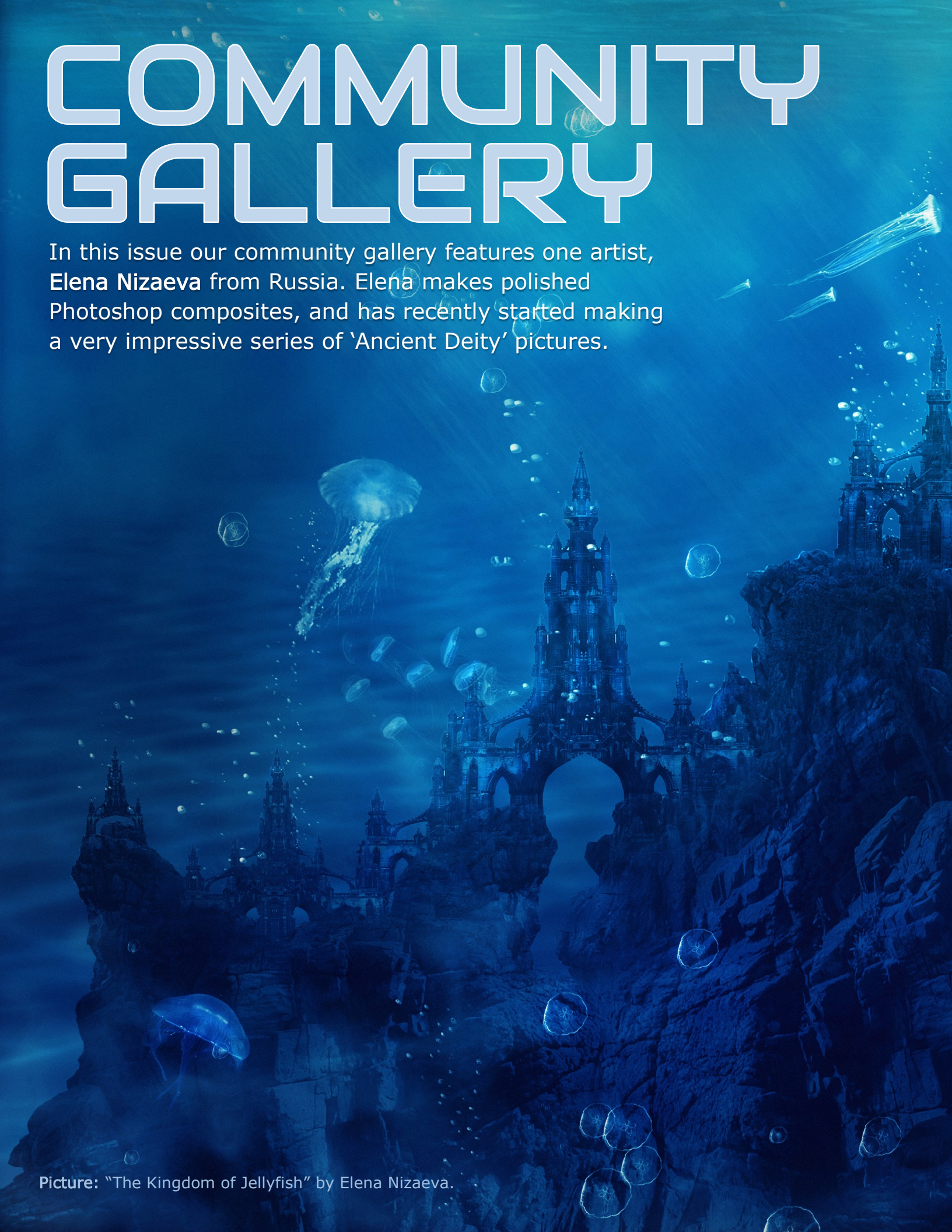
waters will enable the production of egg-pods along the white central channels. Formed of iron and silica taken from the water, the metal egg shells will glisten brightly in the weak sun at low tide.

Picture: "M3DA" by [Rowratty](#).

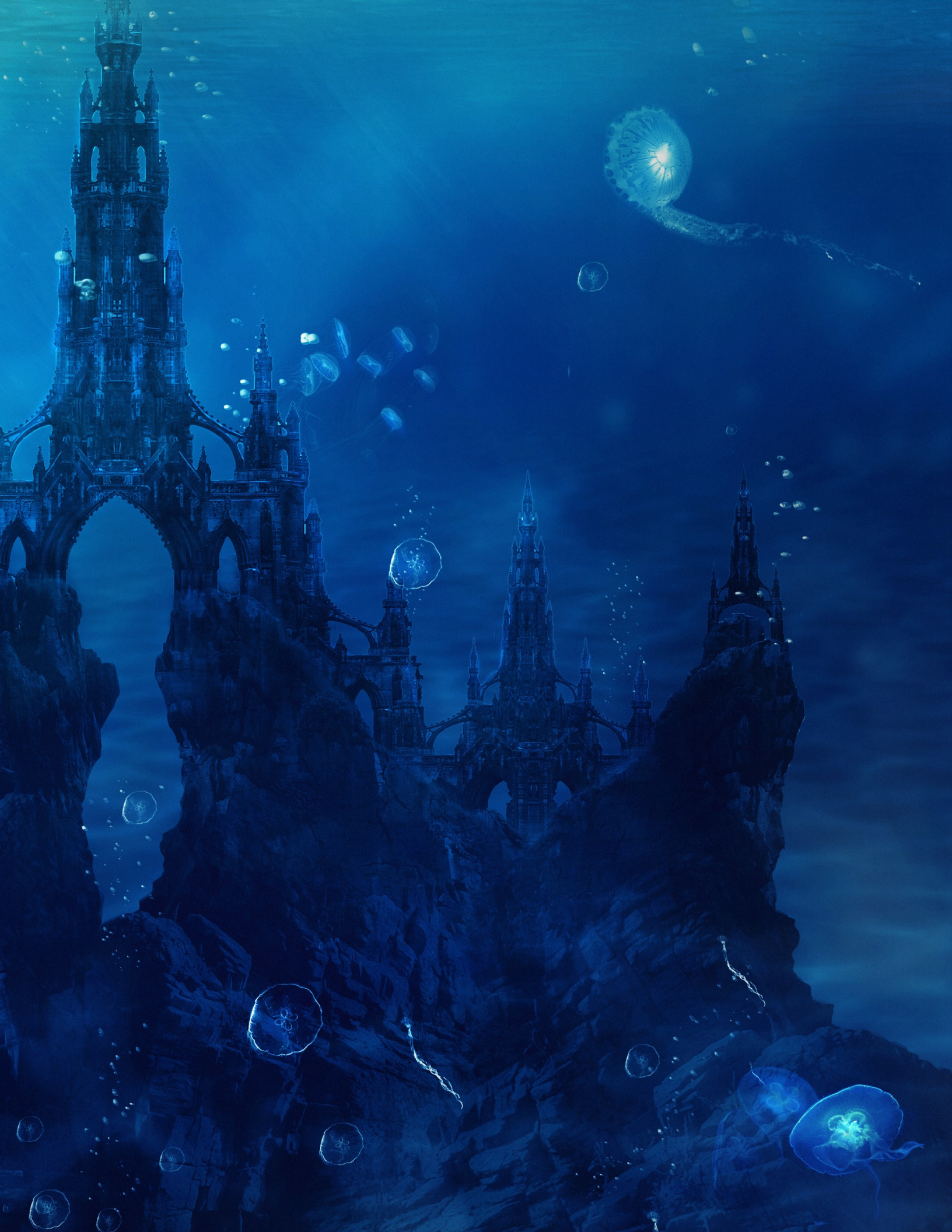


COMMUNITY GALLERY

In this issue our community gallery features one artist, **Elena Nizaeva** from Russia. Elena makes polished Photoshop composites, and has recently started making a very impressive series of 'Ancient Deity' pictures.



Picture: "The Kingdom of Jellyfish" by Elena Nizaeva.





Pictures: "Underwater" and "Heavenly Creativity" by Elena Nizaeva.



Mini-interview with [Elena Nizaeva](#) of Russia:

DAL: Elena, welcome to Digital Art Live magazine. Your artwork is very impressive. Have you had an interest in making art, from an early age?

EN: My first passion was for photography, and I got it from my father and grandfather. I watched as my father worked in his home photo-lab. At age 11, I was given my first film camera, and realized that photography is my true love. Since the advent of digital photography, I was fascinated by Photoshop.

DAL: Tell us, please, about the way that you make a picture. Do you make preliminary sketches?

EN: Currently, the area of my work is the art of creating fantasy characters and fairytale landscapes. I work in photo-manipulation, with added elements of artistic drawing. I like to combine different colours to create the right atmosphere and mood of the image. The depth of draw, color, accuracy in detail and light accents, is a way to reflect my style. A distinctive feature of my style is that I never do sketches.

DAL: Your recent artworks are very ambitious and very beautifully composed and finished. How much time do you spend on doing the post-work

EN: When I have a good idea, then I can do the job

for 24 hours. I devote a lot of attention to small details that can be seen only at high magnification.

DAL: Tell us about the software you use, please. And how you learned the software.

EN: All of my digital collages are made using the tablet and Photoshop CS6. I had no special education in image processing. I taught myself from books and tutorials. I am sure that it is impossible to master any kind of art without a qualified teacher, though.

DAL: Which of your artwork skills would you like to improve, in future?

EN: I am constantly in a state of creativity and evolution. At the moment I passed several professional training courses in the program Photoshop. Not so long ago, I started to sell their work, give people their personal history of magic. My greatest desire - is to continue learning and become a true professional, and to cooperate with photographers, artists and creative people.

DAL: What advice would you give to new digital artists?

EN: Listen to criticism, and seek their own style and do not be afraid to fail. Remember that the difficulties of forming a true artist.

Pictures: "The Flower Girl" and "Ancient Diety" by Elena Nizaeva.





Digital Art LIVE

MARS — a major new TV series, due in late 2016

The National Geographic Channel is prepping for launch, to Mars! *National Geographic* and the team behind *Apollo 13* have teamed up for a new 'hard science' TV series set on Mars. The six-part mini-series *Mars* is about a 2033 Mars landing, and it will be screened on the National Geographic Channel this autumn. While most big sci-fi movies are generic crowd-pleasers, this is another example of how new TV networks are increasingly making much more ambitious sci-fi based on good novels. Amazon and Netflix, among others, are together pumping around \$6 billion dollars each year into making quality new TV series — and a good deal of it is quality science-fiction.

The new *Mars* series mixes documentary with science fiction. Present-day documentary sections will interview the likes of Elon Musk, Andy Weir (*The Martian*) and many other experts on Mars, explaining the need to visit and colonise Mars. The documentary sections are woven into a science fiction story about a 2033 manned Mars landing. NASA and SpaceX have had input, to ensure the series keeps up the scientific standards of the *National Geographic*.

The new series could be a very important influence on public interest in Mars — it will premiere in over 170 countries in 45 languages, before Christmas!

IMAGIN


Our pick of the most inspirational art and science. Make your imagination LIVE!



FROM EXECUTIVE PRODUCERS
BRIAN GRAZER AND RON HOWARD

MARS

A SIX-PART TELEVISION EVENT SERIES
AS SEEN ON

 NATIONAL
GEOGRAPHIC
CHANNEL

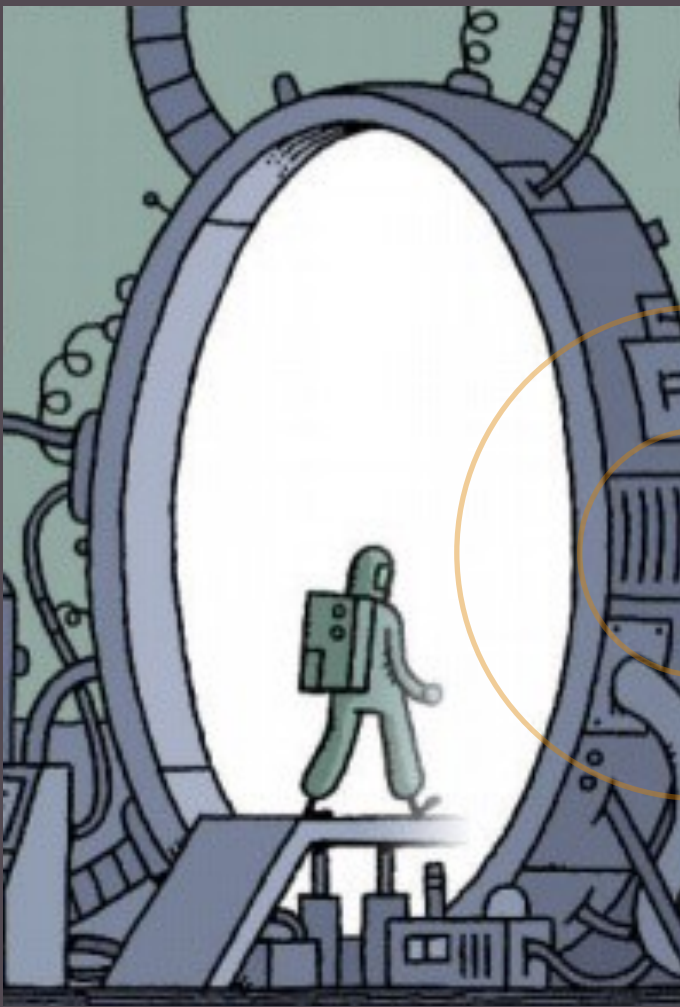
NATIONAL GEOGRAPHIC EXPLORES
THE RED PLANET

Mars is the next frontier in space and National Geographic is ahead of the curve. Building on the success of *The Hubble Cosmos*, *Mission to Mars*, and *Mars Up Close*; and following the hit movie and book *The Martian*, National Geographic Channel, Magazine, and Books team up to deliver a stellar triple combo.

WATCH the series coming in November 2016	READ the book available in stores October 25, 2016	EXPLORE digital extras and more on Mars at MakeMarsHome.com
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ARIUM

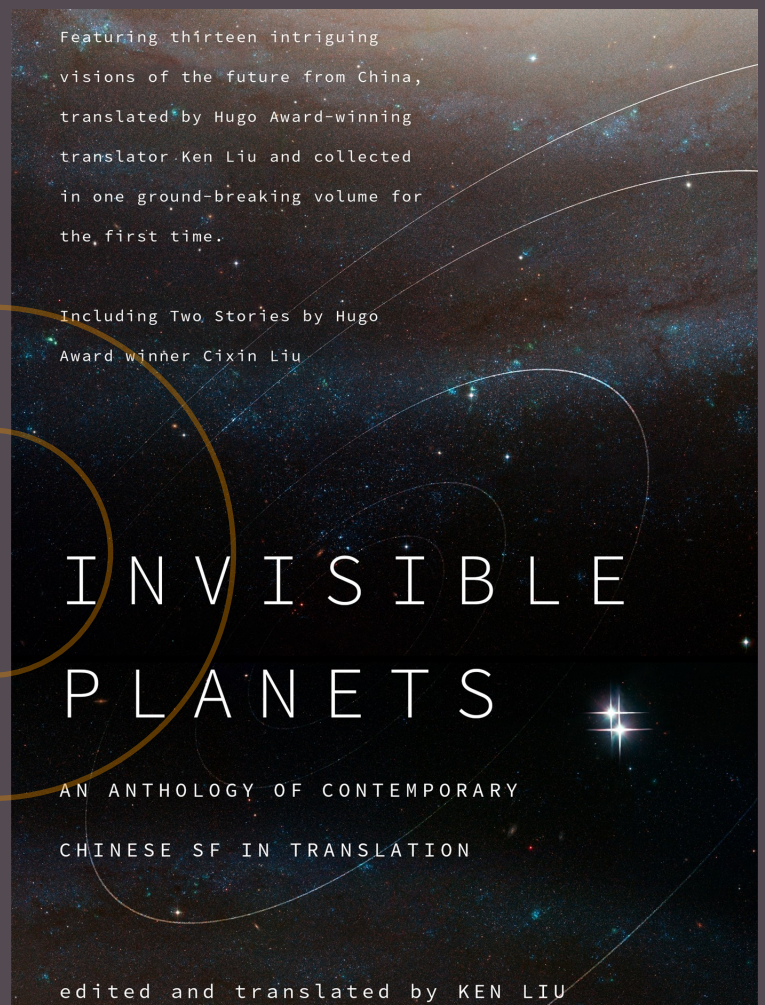
Pictures: courtesy of the European Southern Observatory (ESA) and National Geographic.



Graphic novel: Mooncop

Mooncop is a new British graphic novel due in September 2016, created by Tom Gauld. Gauld freelances for the *New Scientist* and *The New York Times*, among others. The Moon's lunar colony is slowly winding down, bypassed by new technologies, new ambitions and new space colonies elsewhere. The population of the Moon dwindles and not much happens on the Moon any more. A young girl runs away, a dog breaks off his leash, an automaton wanders off from the Museum of the Moon. Each day the last dutiful Mooncop goes to work, life gets a little quieter... This charming and poignant new graphic novel, to be published by Drawn and Quarterly, is the first long-form comic work from Gauld since his acclaimed *Goliath* in 2012.

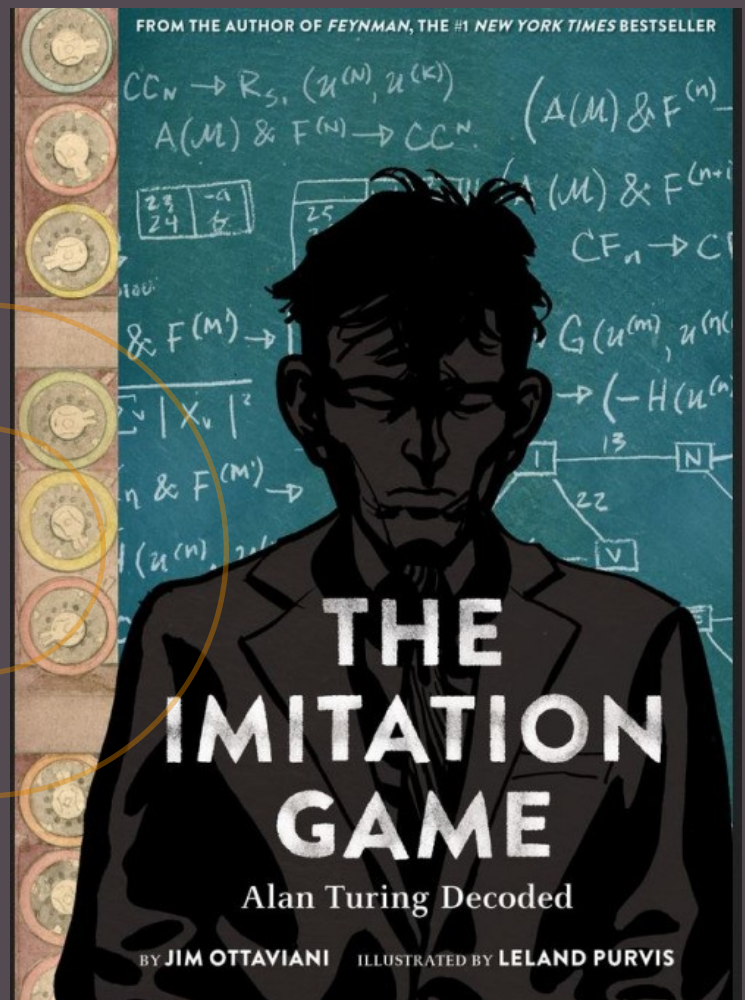
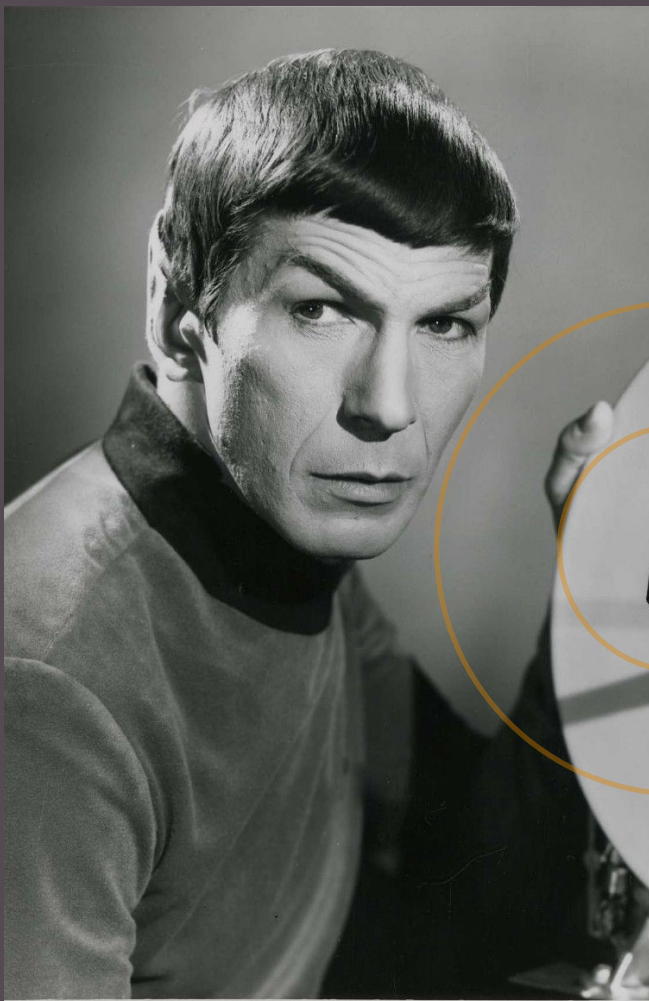
<http://www.tomgauld.com/index.php?/comics/mooncop/>



Anthology: Invisible Planets

Ever wondered what Chinese literary science fiction is like? Due in November is the first English language anthology, *Invisible Planets: Contemporary Chinese Science Fiction in Translation* (Tor Books). Science fiction has a strong niche in China and the leading story magazine there sells 160,000 copies a month—even after China's rampant piracy has taken its toll. The genre is also in good standing among Chinese academics, since most of the major writers are products of elite university courses. A few magazines in the west have published occasional translated stories in English, and Tor have published English translations of the *Three-Body* trilogy of novels by Liu Cixin (Chinese equivalent of Arthur C. Clarke). But if you're interested in more, *Invisible Planets* should be a fine introduction — it's translated by the Hugo award-winning writer Ken Liu. Sadly it seems that there won't be an audiobook version.

<http://www.imdb.com/title/tt0280770/>



Film: For the Love of Spock

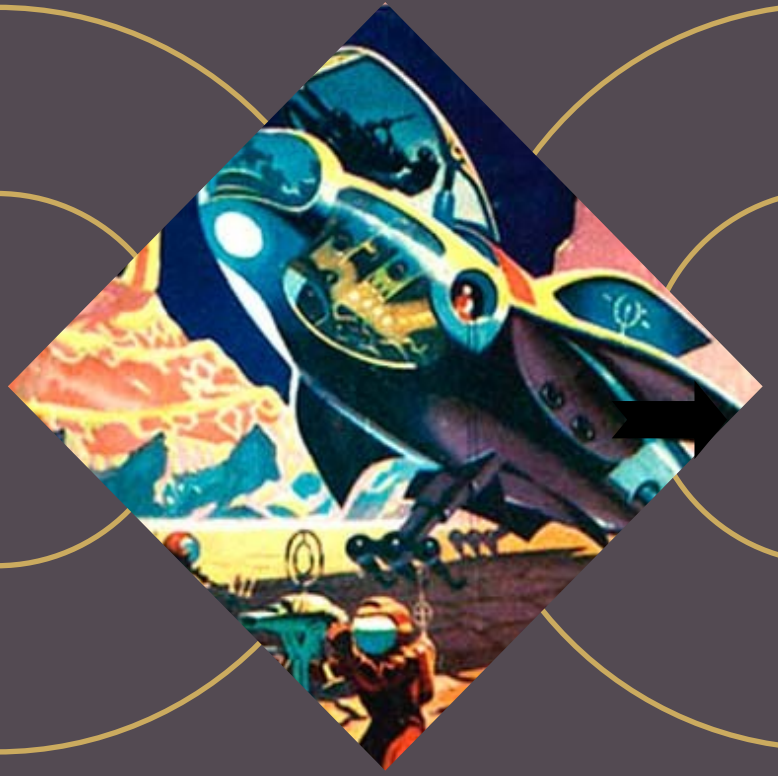
For the Love of Spock is a new feature-length documentary made by Adam Nimoy, about his beloved father. The film examines the complete life and career of Leonard Nimoy — his role in *Star Trek* but also his poetry, voiceovers for TV documentaries, and his photography. His son worked in TV for a decade, and has been able to get hold of “pristine master copies of the series” to use in the film. *For the Love of Spock* has so far been shown only at a few film festivals during 2016, and the final public version is now being tweaked following audience feedback. Distribution is planned to be via iTunes and Blu-ray from early September 2016, and doubtless it will also be seen on the big screen at fan conventions over the coming years. *Picture: Wikipedia, Spock in 1967.*

<http://fortheloveofspock.com/>

Graphic novel: The Imitation Game

The Imitation Game is a 240-page historically accurate graphic novel, about the life of a scientific hero of the 20th century. Alan Turing was the eccentric British scientist who helped beat the Nazis by cracking the German Enigma codes, inventing the modern computer to accomplish the task. He went on to lay the foundations of modern computing and artificial intelligence. In future his work on ‘patterns and shapes in biological organisms’ promises to have an even bigger impact — on bio-engineering and ‘grown’ architecture. The writer Jim Ottaviani is a former nuclear engineer and one of the top names in graphic novels. Artist Leland Purvis has a pleasingly low-key style and has been nominated for an Eisner Award. Unlike the Benedict Cumberbatch movie of the same name, the graphic novel does not take liberties with the historical truth.

http://www.abramsbooks.com/product/imitation-game_9781419718939/



Low Illustration Collection

Until 2nd October 2016, USA.

Masterpieces of The Sanford B.D. Low Illustration Collection runs until 2nd October 2016 at the New Britain Museum of American Art. On show is the pick of one of the world's best collections of popular magazine illustration, original paintings made by famous names such as Howard Pyle, Maxfield Parrish, N.C. Wyeth, Norman Rockwell and many others. The show also includes a gallery of art from the pulp magazines that birthed science fiction and sword-and-sorcery. A 196-page catalogue has been produced for this exhibition.

<http://www.nbmaa.org/>

Pictures, from left, across double-page spread:

Detail from a Vincent De Fate space painting, from the Sanford B.D. Low Illustration Collection.

Detail of the cover illustration for *Sinister Forces*, a 1954 British children's science fiction book.

Wikipedia photo of the 1:24 scale model of Hogwarts, Harry Potter Studio tour, London.

Official poster for the Ghibli Expo, summer 2016.

Into the Unknown

Summer 2017, London.

Opening in summer 2017 at the Barbican Centre in London, the major exhibition *Into the Unknown: A Journey through Science Fiction* is billed as an "unprecedented show". *Into the Unknown* will be organised into four key chapters — Extraordinary Voyages, Space Odysseys, Brave New Worlds and Final Frontiers. It will encompass the literature, music, film and contemporary art of science fiction.

In terms of its art and concept illustration the show is said to focus on original work "not yet shown in the UK" — including artwork from the famous Paul Allen collection and concept art and models from films such as *Stargate* and *Dark City*. Original manuscripts from seminal science fiction authors such as Jules Verne will also be on show. Territory Studio will draw upon their motion graphics work for the movie *The Martian* (2015) to create new digital science fiction artworks for the exhibition.

<https://www.barbican.org.uk/>



The Making of Harry Potter

All year round. Near London, UK.

The Warner Brothers' Studio Tour London explores the making of the famous *Harry Potter* films. Located close to the famous Watford Junction, near London, the tour offers a vast collection of sets, props and costumes from the movies. For instance, visitors can see into Harry's first home at 4 Privet Drive or Dumbledore's office, visit Diagon Alley, marvel at the immense towering 1:24 studio model of Hogwarts with its 3,000 lights, plus see many other props and sets. There is also a special 'creatures' room, housing all the creatures from the movies and including an 18-foot high Aragog and Dobby the House-Elf.

Be warned that the price of an entrance ticket is rather high, especially if taking a family and spending at the gift shop and cafe. Three hours should be enough to see everything there, but give yourself an extra 40 minutes each way if travelling from London Euston train station.

<http://www.wbstudiotour.co.uk/>

Ghibli Expo

Until 11th September, Tokyo.

A major Studio Ghibli exhibition is now open to the public in the Roppongi Hills outside Tokyo, presenting a 30-year retrospective of the famous Studio Ghibli (*Totoro*, *Spirited Away* and many more). The show, titled in full as *Ghibli Expo: From Nausicaä to Its Latest Film, The Red Turtle* will run until 11th September 2016, leading up to the Japanese release of their new film *Red Turtle*, Studio Ghibli's first international co-production. The main gallery features the airships and air craft from the movies, including a floating illuminated model of the Goliath airship from *Castle in the Sky*. The famous cat bus from *Totoro* is also on display, along with a great deal of production art from the likes of *Princess Mononoke* and *Kiki's Delivery Service*. Appropriately enough, the Expo takes over the 52nd floor of the city's famous Mori Tower, thus also providing visitors with stunning cloudscapes and high view across Tokyo and the countryside.

<http://www.roppongihills.com/tcv/jp/ghibli-expo/>

Back cover:
"Future
Time" (detail)
by Artifex.

NEXT ISSUE: SEPT 2016

SECOND SKIN

Are you interested in being interviewed in a future issue of
the magazine? Or presenting a webinar for our series?
Please send us the Web address of your gallery or store,
and we'll visit and take a look!

paul@digitalartlive.com

