

2d *Artist*

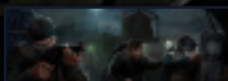
Nicolas Oroc

From Prince of Persia Warrior Within to Splinter Cell 5, read our in-depth interview with Illustrator/Concept Artist for A2M, Nicolas Oroc!!



ARTICLES

Sketchbook of Bjorn Humi



INTERVIEWS

Nick Oroc, Dave Neale & Andie Tong



GALLERIES

Tim Warnock, Nick Percival & Frederic St-Amaud, plus more!



MAKING OF'S

'Human Touch' by Eric Wilkerson



TUTORIALS

Our brand new Matte Painting Series by Tiberius Viris, plus more!



EDITORIAL

Hello all and all hello.
Welcome to **ISSUE 026!**
First things first, let me introduce our brand spanking new tutorial series on Matte Painting! **[PAGE 111]** The talents of Tiberius Viris tackle this new five-parter, so get stuck in right now and stay with us for the next four issues to get your fill of Matte Painting tips and tricks! To put your new-found Matte

Painting skills to the challenge, why not mosey on over to the Threedy.com forums where you'll find Tiberius in our regular Matte Painting Challenges?! Our interviewees this month include the inspirational Nick Oroc, who our resident artist, Richard Tilbury, had the pleasure of meeting at ADAPT 2007, so be sure to check out his amazing work on **PAGE 008**. Our second interview is with the lovely Dave Neale, one of our Stylised Challenge regulars. We love his style, so we thought it was about time we got to know him a little better! **[PAGE 019]** Our other interview is with an amazing comic book artist who we had the pleasure of meeting and chatting to at this year's Birmingham International Comics Show (where we had a stall – woo!). So for a huge dose of comic art medicine, see **PAGE 027** and get those pencils and Wacoms twitching! One of my favourites this month is the wonderful sketchbook of Bjorn Hurri **[PAGE 043]**. You may have seen Bjorn's work gracing the ConceptArt forums, where he has a developed a huge following; he sent us so much work we could have filled an entire magazine – trust me when I say that Bjorn has talents that many of us would die for! We've also welcomed Bente Schlick to 2DArtist this month; turn to **PAGE 089** for a lesson on how to paint a beautiful Misty Morning landscape. We can look forward to more beauty from Bente over the coming months, so stay tuned! Finally, Eric Wilkerson's Making Of takes on a traditional approach to digital painting this month, which I think many artists will find really inspiring, so take a look and get the motivation you need! We love a bit of what's good for us, and this magazine is certainly all that, so get stuck in and enjoy this month's offerings!

Ed.

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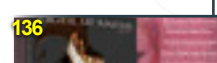
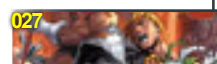
Project Overview by Eric Wilkerson

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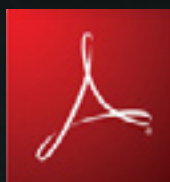
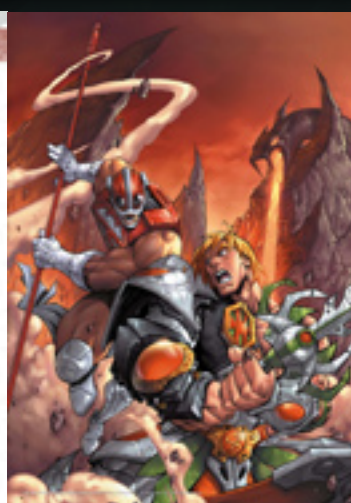
MARKETING

Lynette Clee



Get the most out of your Magazine!

If you're having problems viewing the double-page spreads that we feature in this magazine, follow this handy little guide on how to set up your PDF reader...



SETTING UP YOUR PDF READER

For optimum viewing of the magazine, it is recommended that you have the latest Acrobat Reader installed. You can download it for free,

here: [DOWNLOAD!](#)

To view the many double-page spreads featured in 2D Artist magazine, you can set the reader to display 'two-up', which will show double-page spreads as one large landscape image:

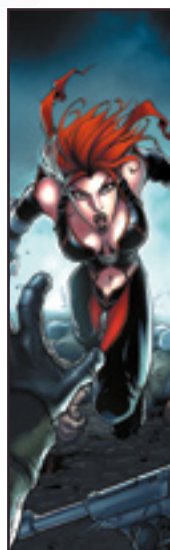
1. Open the magazine in Reader;
2. Go to the **VIEW** menu, then **PAGE DISPLAY**;
3. Select **TWO-UP CONTINUOUS**, making sure that **SHOW COVER PAGE** is also selected.



CONTRIBUTING ARTISTS

Every month, many creatives and artists around the world contribute to 3DCreative & 2DArtist magazines. And here you can read all about them!

If you would also like to be a part of 3DCreative or 2DArtist magazine, please contact lynette@zoopublishing.com.



*Andie
Tong*

occasionally travels to exotic locations across the Universe combating aliens and saving the world from ruthless galactic conquerors. On his time off, he enjoys going to the movies, reading, cooking, eating, playing basketball, drinking red wine by the beach and enjoying a pint of Guinness every so often. He enjoys racing, fighting, and shooting evil baddies on his XBOX when he gets the chance. He also likes drawing – a lot!!

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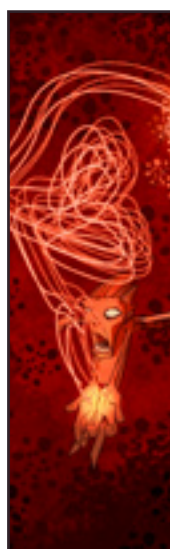
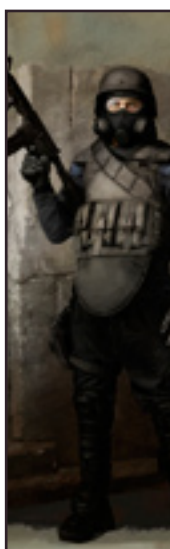
*Nicolas
Oroc*

works at A2M as an Illustrator/
Concept Artist. His 10-year
career began as an in-house
Illustrator designing and

creating illustrations for children's educational wildlife books, and a sports visual encyclopedia. He then freelanced for 2 years in advertising which led him into gaming. Nick has worked on AAA titles such as Ubisoft's Prince of Persia Warrior Within, Rainbow Six Lockdown, Rainbow Six Las Vegas, and Splinter Cell 5.

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*David
Neale*

started using Photoshop whilst
doing his Illustration degree
in Hull, UK, and has taught
himself from there onwards.

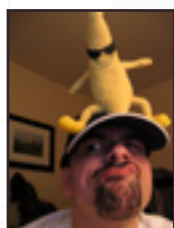
After graduating in 2005, he's worked as a freelance consultant for EA games, has sold prints in galleries, and has completed various freelance projects in the illustration field. Now represented by Advocate Illustration Agency, he hopes to get more work on children's books and would also like to move into concept design for animation at some point in future.

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Image by Nicolas Oroc



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.

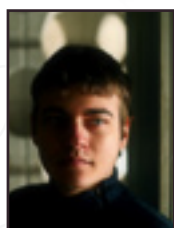
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Richard Tilbury

has had a passion for drawing since being a couple of feet tall. He studied Fine Art and was eventually led into the realm of computers several years ago. His brushes have slowly been dissolving in white spirit since the late nineties and now, alas, his graphics tablet has become their successor. He still sketches regularly and now balances his time between 2D and 3D, although drawing will always be closest to his heart.

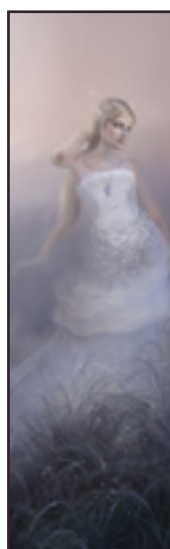
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Tiberius Viris

is currently working as a Freelance Matte Painter/CG Artist for both the feature film and games industries, and also as an Environment Illustrator for various projects and clients. His work has also been featured in several prestigious books, such as Expose 5 and D'Artiste Matte Painting 2.

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Bente Schlick

is a German freelancer and art student from Germany. She is an Illustrator for books who would also like to work as a concept artist for games and movies in the future. Her main inspiration comes from legends, myths and poems.

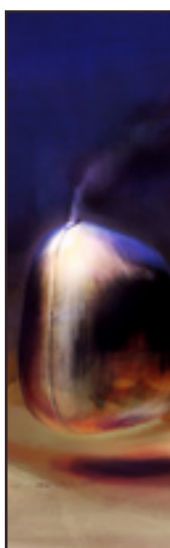
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Emrah Elmasli

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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Eric Wilkerson

is an award-winning Painter and Illustrator, living in the New York, Hudson Valley. He has worked in publishing, logo/concept design for feature films, and various television commercial projects. His work has been included in Spectrum: the Best in Contemporary Fantastic Art Vol. 9 and 12, Expose 1, and most recently Digital Art Masters Vol. 1 from 3DTotal. He also has an unhealthy addiction to Star Trek.

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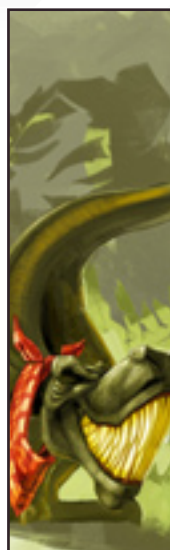




Andrew Berends

is a Concept Artist/Multimedia Designer living in Australia, working freelance in everything from corporate and web design to creature design and matte painting.

He also works in 3D and Motion Graphics, but his passion is pre-production and post-production for the entertainment industry and he's always on the lookout for a position that could lead to such work. He's a big movie fan and enjoys nothing better than a good story told well! www.hawkfishmedia.com.au
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János Kiss

designs identities, brochures, flyers and so on, and sometimes also illustrations for a small company in Budapest, Hungary. Apart from graphic design, he works to improve his digital painting – it is a pleasure for him. He usually works with Painter and ArtRage. Nowadays, his main goal is to develop his portfolio, demonstrating several styles & techniques.

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Ryan Slater

is currently a Draftsman/Photosimulator in Vancouver, Canada. With a background in classical animation he

moonlights as a freelance artist, and is also in the midst of developing stories for children's books. Ryan's main goal is to put a smile on peoples' faces with his art, and hopes to accomplish this through whatever medium he can get his hands on!

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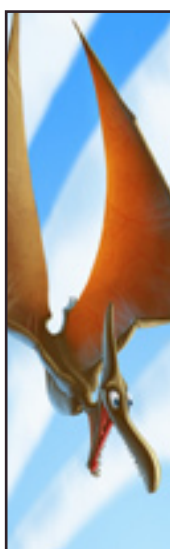


Image by Bjorn Hurri

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An Interview with Nick Oroc, a texture artist in the gaming industry, currently working in Montreal...

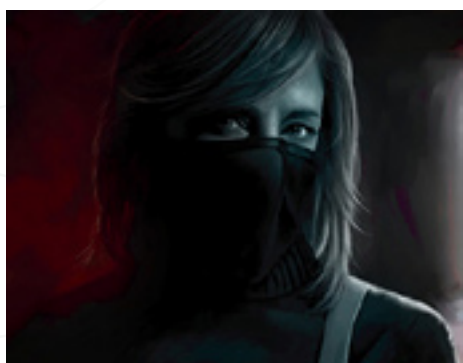
NICK OROC

"THE QUALITY OF MY
WORK IS ALL BASED
ON MY TRADITIONAL
FOUNDATION.
DEVELOPING A GOOD
COMPREHENSION
IN LAYOUT DESIGN,
COMPOSITION, COLOUR,
AND ESPECIALLY
DRAWING..."

NICK OROC

Nick Oroc is a concept artist working at A2M in Montreal. He started out as an illustrator before finally making the move into games, where he began his new career as a texture artist. He currently works in the illustration and concept department where he believes this sector of the industry offers endless, creative possibilities...

You attended the Adapt conference this year in Montreal as a guest speaker. Can you describe the experience for us and say a little about the value of the show, for anyone unfamiliar with it? Well... I was quite honoured when my friend Emile (one of the founders of Adapt) asked if I'd be interested in participating at the event this year, in early Spring of 2007. My first response to this was "Cool, I'd love to see the show!" and he replied back by saying "No, no, no; I've seen some of your work for the first time and I'd like to invite you as a guest speaker!" Without hesitation, I agreed and I'm glad that I did. It's an experience that I'll never forget! I take pride and pleasure in what I do for a living, and I enjoy demonstrating some of my techniques to friends







and colleagues when they ask me "How did you do that?!" With this in mind, I felt that Adapt would be an excellent venue in demonstrating a part of my skills to a larger crowd. Education is what Adapt is all about! The event exposes people to the visual art fields and opportunities in the entertainment industry. You basically get a "behind the scenes" glimpse from guest speakers in the fields of animation, concept art, and special effects (VFX).

Which presentations were amongst your favourites at Adapt this year, and who did you find inspiring amongst the line up?

On the 2D side, Syd Mead, because he's the Godfather and very entertaining to hear live; Mark Goerner and Ryan Church, as their art is

very slick, and my friends the Steambot Crew because they are the artistic French mafia with crazy painting skills!

On the 3D side, the guys from Pixar and ILM just blew me away! All the behind the scenes stuff they showed from Ratatouille and Transformers was just mind-blowing! What they are capable of doing in terms of visuals is always an inspiration.

How difficult was the transition from traditional illustration to working as a texture artist, and what prompted the shift back to illustration and concept work?

To be honest with you, becoming a texture artist wasn't all that hard. What got me the job was in fact my ability to draw and paint things realistically, in either Photoshop or acrylics.

It was a talented and good friend of mine (Michael Yeomans) that had been working at Ubisoft Montreal for about 6 years, who finally convinced me to apply. He said that they needed artists with my abilities. The only challenges I experienced was getting used to working on an image size that was 512x512 pixels. That's seriously small!! But, I learned a good lesson in doing so. Painting efficiently can be as simple as a few key contrasted strokes in bringing out important details.



My shift back to illustration and concept art was due to several things. Texture painting was slowly being replaced by new technologies, such as normal mapping, and I wasn't enjoying it as much because of its limitation to image size and detail. I felt I was at a halt as an artist, and an opportunity as a marketing artist opened up. Last but not least, I seriously missed illustrating and designing. Once an artist, always an artist!

The experience was great in terms of learning new techniques, which I still use today.

Do concept artists in your industry specialise in particular areas, or does everyone cover the same subject matter?

That all depends on the project's needs. But, most commonly, the team is broken up by speciality in character design, environment/



props design, and storyboarding. Luckily at A2M, artists get to do it all, whereas at Ubisoft an artist will stick to one task.

Covering every base affords more opportunities, but do you ever find that you are working on a design, perhaps even struggling a little, and think, "Actually this would be better suited to someone else in the team as it is more in tune with their particular skill set?"

Absolutely! I never feel ashamed to admit when I can't handle a particular task. This comes with experience and gut instinct. When an art director approaches me with a piece I usually tell him/her whether I can take it on or not. This is usually based on several factors: time, efficiency, and if I'm capable of doing it. But, time is usually the factor which is why there are usually 2-3 artists assigned to a project from my experience. One tech artist, one specialising in characters, and one dealing with environments. I usually don't push away an assignment because I like and enjoy doing it all. Time is usually my enemy because production has to move on, which is why a concept team is usually formed.

Can you describe one of the pieces you most enjoyed working on and the reasons why?

I can't really decide on just one piece, but rather three. My two most recent fantasy acrylic paintings, because of the fact that I hadn't touched traditional media in over three years. And, the creature I specifically created for my presentation at Adapt, which was seriously fun demonstrating in front of the audience. I hope everyone enjoyed it as much as I did creating it!

Your bio touches upon the creative possibilities that the games industry offers, but what specific skill sets do you feel are necessary to the job if someone was considering moving into that sector, say from a traditional illustration/painting background for example?

Having traditional media roots is always a good thing and makes for a stronger CG artist. It's only a matter of being open and learning new





tools that the trade demands. For those who want to make a transition into gaming, I suggest getting a copy of either Photoshop or Corel Painter and start practising and developing your painting skills. CG painting has an endless amount of painting and creative possibilities that traditional media can't produce. Painting in CG is simply more effective when it comes to in-house production work. This industry revolves around speed and constant modifications. Art and designs constantly evolve or get changed. Some artists, including myself, still draw and scan images but finalise the painting in Photoshop or Painter. Learning basic 3D doesn't hurt either! It can help in previsualising complicated angles and perspective within an environment scene. You can then use the 3D render as a template and paint on top of it.

It seems as though many artists now combine numerous disciplines, such as 3D packages, photography and 2D software to speed up the creative process. Do you see this as a natural evolution that will push artistic boundaries, or a way in which certain skills are substituted for more sophisticated tools?

Well, there was a time (earlier in school) when I felt that drawing on the computer was an evil cheat!! Ha ha ha! That not using a pencil, paper, canvas, paint or brush was just plain cheating! It was a time of primitive desktops and software; a time when rendering a plain modelled stick figure in 3D Studio (Dos mode) would take forever – so long to render that I had the time to go for lunch, get a coffee, play hacky sac for about 45 mins, get back to my desk and still have at least 20 minutes left of rendering. It was a time where I felt that the computer couldn't keep up with traditional art. Which is why I concentrated more on traditional classes. But things evolved over the past 10 years and speed is not an issue. So, the way I see it, the more you know (regarding techniques, 3D and 2D software) the better off you are! I do, and use, whatever it takes to get the job done, without losing quality in work. The quality of my work is all based on my traditional foundation.



Developing a good comprehension in layout design, composition, colour, and especially drawing. There are some basic things every artist needs and must know. Also, experimenting with different mediums is a good thing and loads of fun! That's always been my way of thinking. Time is always a production artist's enemy, that's why we resort to these mediums in order

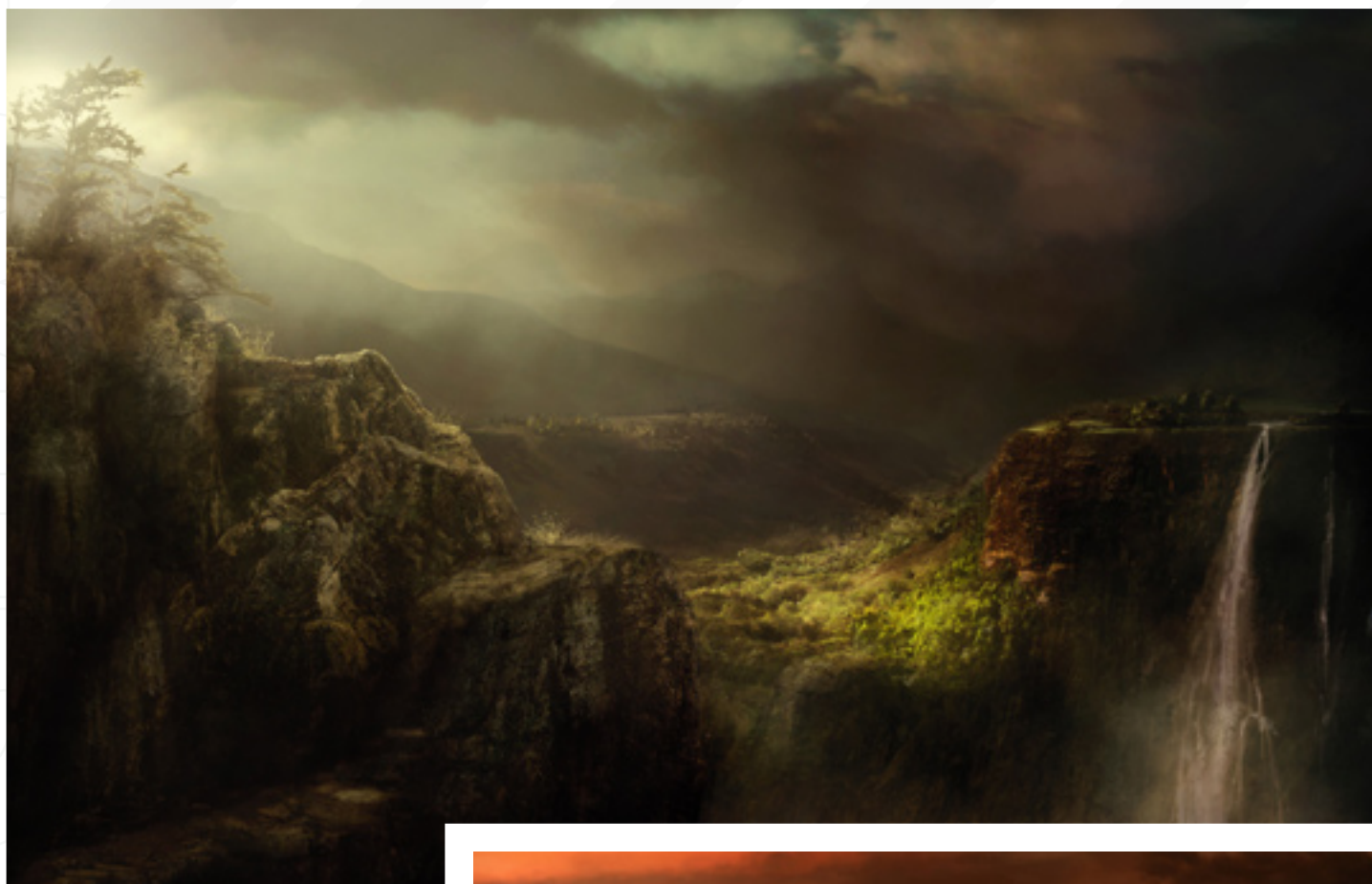
to speed up and keep up with production. I don't deny using them, but when I have the time to put into my work I don't hesitate in picking up a good ol' sharpened pencil and paper.

I know that you come from a background in "hyper realism". Does this type of work always involve drawing from photographs or life, and

how easy is it for you to concept something for a game that does not exist, such as an alien creature, when you have no direct references to speak of?

Hyper realism is creating a fictional scene, object, or character realistically. But even a hyper realistic piece has to go through its conceptual phase. And that means lots of sketching without





reference in order to find the perfect pose and perfect composition. That's when raw drawing skills and drawing from the mind come into play. Knowing anatomy and compositional design is very crucial. Photo reference is used in the end for all the necessary details. When it comes to creating a fictional character/creature/environment, most of the time I draw off the top of my head. Fiction is fun to draw because it's kind of like playing God where you're creating a world, a creature, or an object. I personally find more enjoyment creating something fictional rather than drawing or painting something that already exists. But don't get me wrong, being able to reproduce what I see from either still life or photographs is what got me to where I am today. Important and crucial skills to have as an artist which I use more imaginatively.

Given that you prefer fictional subject matter, do you feel as though the games industry is your perfect niche?

Absolutely! It's this industry and the great



people I've worked with that have moulded me into what I am today. Working with many talented artists specialising in their field has been a great trip and inspiration, and I hope to continue doing it for a long time. Gaming fulfils my CG creative needs whereas potential freelance jobs fills my appetite as a traditional artist as well. I like to diversify myself creatively. I guess it's every artist's nature to explore

different mediums and venues. Or maybe it's just me? He he he.

NICK OROC

For more work by this artist please visit:

www.nickorocart.com

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Interviewed By : Richard Tilbury

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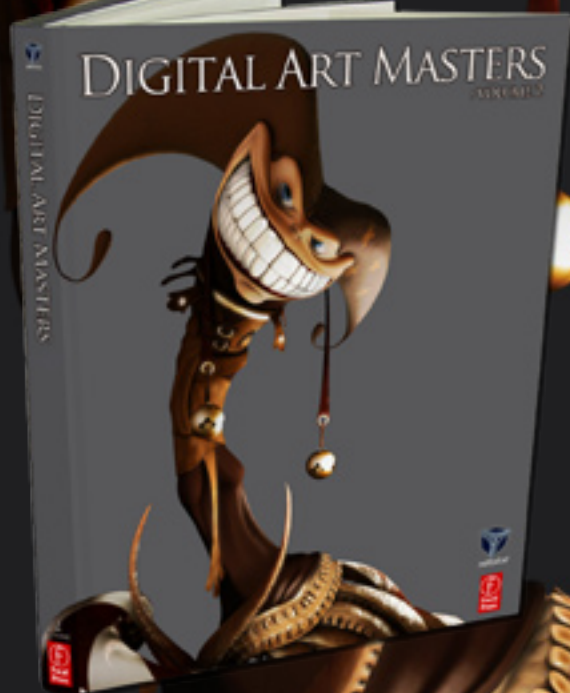
FEATURES 58 OF THE FINEST DIGITAL
2D AND 3D ARTISTS WORKING IN
THE INDUSTRY TODAY, FROM THE
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WHEN I WAS YOUNGER.
HAS DEFINITELY HAD
AN INFLUENCE ON MY
WORK... AS, EVEN THOUGH
BEING TAKEN AWAY FROM
SATURDAY MORNING
CARTOONS TO WALK UP A
BIG HILL SEEMED LIKE A
BATTLE. I CONSTANTLY
HAD TO FIGHT..."



Dave Neale reveals the things that inspire him most and
tells us about the styles and techniques he uses when
creating his work...

DAVE NEALE

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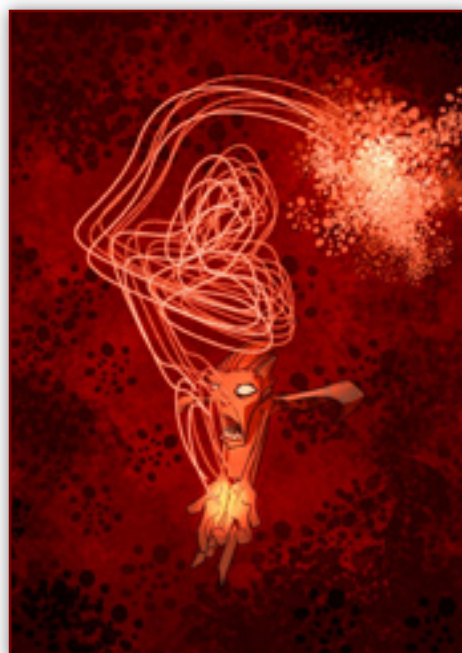
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Artist

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DAVE NEALE

8

TOTAL PAGES



"I USUALLY ATTEND THE
SHOWS AND CONVENTIONS SO I
CAN MEET PEOPLE THAT HAVE
THE SAME INTERESTS AS ME..."

He's worked on iconic comic figures such as
Spiderman and Batman, Illustrator and comic
arts Andie Tong takes time out to chat with us
about his work and his latest projects

Andie Tong



Andie Tong

13

TOTAL PAGES



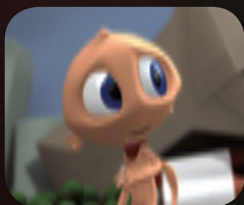
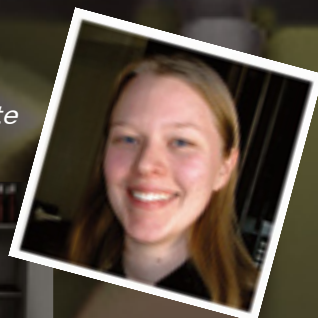
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the Sketchbook of Bjorn Hurri

the Sketchbook of Bjorn Hurri

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Stephen McClure, Producer Gnomon Workshop/Teacher Gnomon School

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Illustration



This month we feature:

Robin Olausson

Anne Pogoda (Azurelle)

Eric Chiang

Tim Warnock

Nick Percival

Helen Rusovich

Frederic St-Arnaud

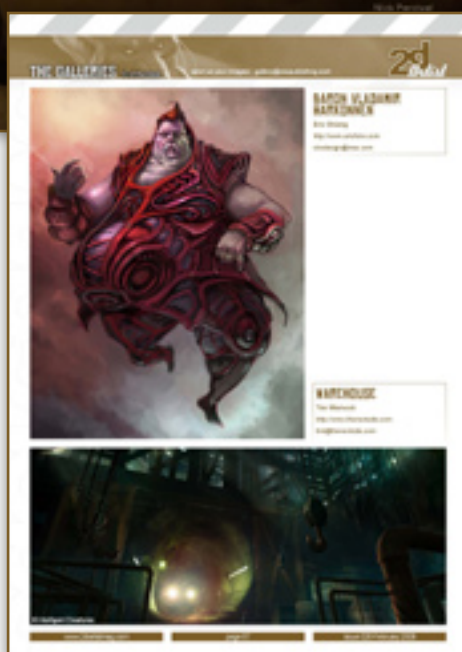
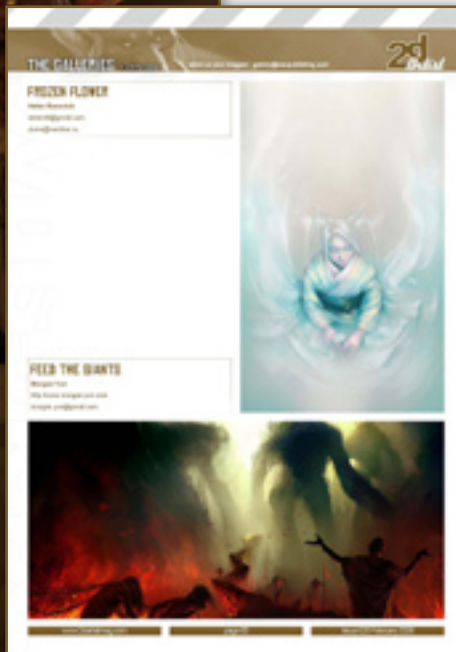
Bjorn Hurri

Daniel Ljunggren

Morgan Yon

galleries

8
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VFS Student work by Zheng Tang

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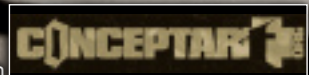
the 2DA challenge

2DArtist Magazine introduces the Challenge section of the mag. 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 to also be 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 Of's from the month before that...

swimming Dinosaurs

Stylised Animal challenge

In Association with



Stylised Animal Challenge

Swimming Dinosaur

13
TOTAL PAGES





modo 301



Model by: Phillip Obretenov

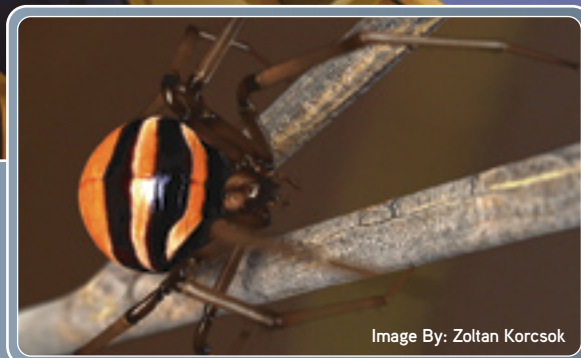


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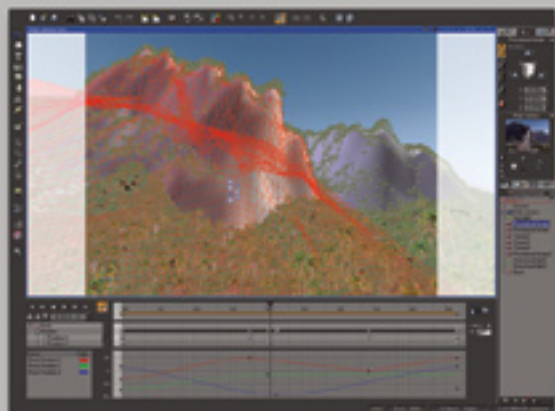
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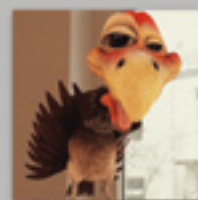
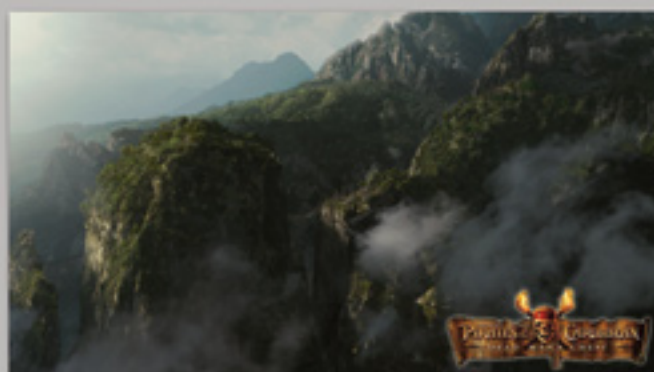


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"I LIKE THIS DESCRIPTION
BECAUSE IT LEAVES PLENTY OF
ROOM FOR INTERPRETATION.
SO THAT THE PAINTING
CAN LEAVE ROOM FOR
INTERPRETATION. TOO..."



Bente Schlick teaches us, step by
step, how to paint a beautiful misty
morning scene in Photoshop...

BY BENTE SCHLICK

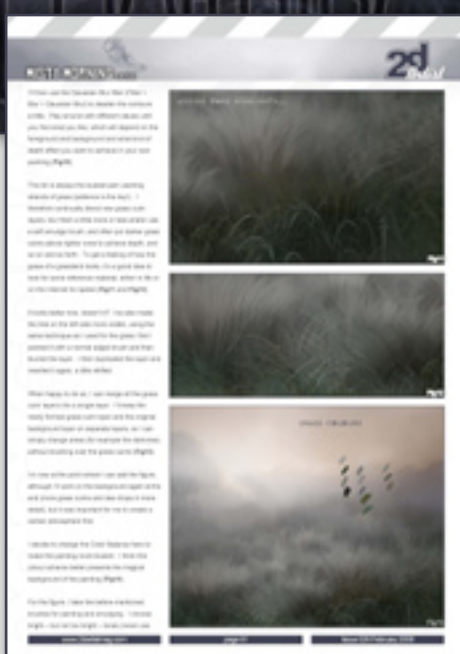
MISTY MORNING

MISTY MORNING

9
TOTAL PAGES



"I LIKE THIS DESCRIPTION BECAUSE IT LEAVES PLENTY OF ROOM FOR INTERPRETATION. SO THAT THE PAINTING CAN LEAVE ROOM FOR INTERPRETATION, TOO..."



ELEMENTS

DIGITAL PAINTING DOWNLOADABLE TUTORIAL SERIES

INTRODUCTION:

The 'elements' series is a 70 page guide to 2D Digital painting and can be followed in most software packages supporting paintbrushes and layers. With in this downloadable PDF E-Book we have chosen some of the most used aspects of digital painting and asked 2 or 3 professional artists to cover a specific theme or 'element', resulting in 2 or 3 different styles and techniques which can be viewed side by side.

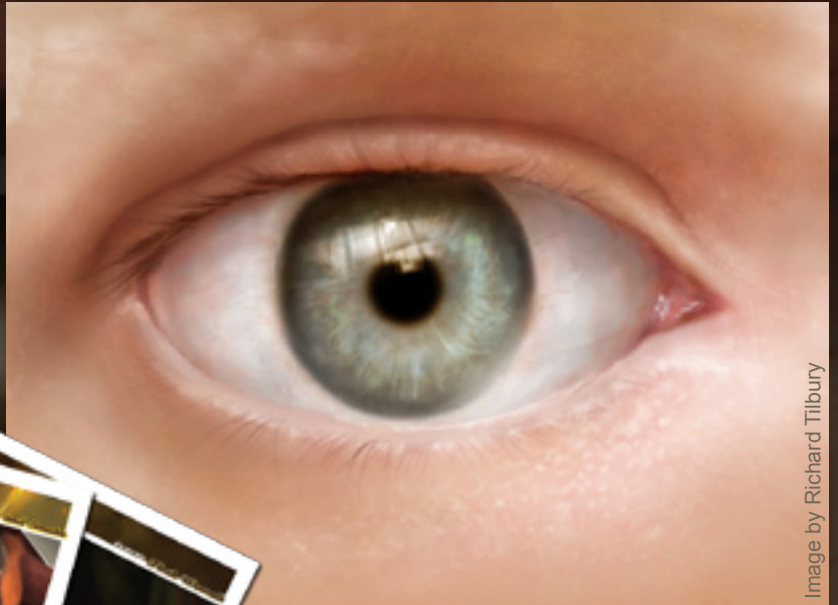


Image by Richard Tibbony



VOLUME 1:

- Chapter 1: Painting Eyes
- Chapter 2: Painting Fabric
- Chapter 3: Painting Fire & Smoke
- Chapter 4: Painting Flesh Wounds
- Chapter 5: Painting Fur & Hair

VOLUME 2:

- Chapter 1: Painting Rock & Stone
- Chapter 2: Painting Sky
- Chapter 3: Painting Skin
- Chapter 4: Painting Trees
- Chapter 5: Painting Water



Image by Chris Thuring



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Welcome to the Speed Painting section of the magazine. We've asked two 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 our talented artists, Emrah Elmasli and Richard Tilbury, tackle the topic:

THE SLAVE CARAVAN CROSSED THE DESERT

SPEED PAINTING

11 TOTAL PAGES





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part 1: day to night

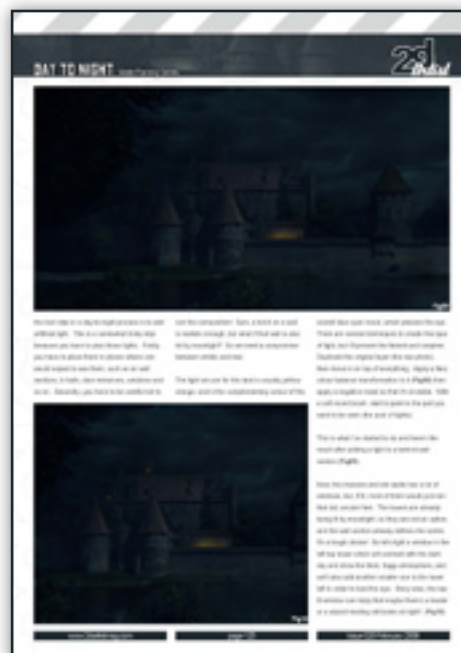
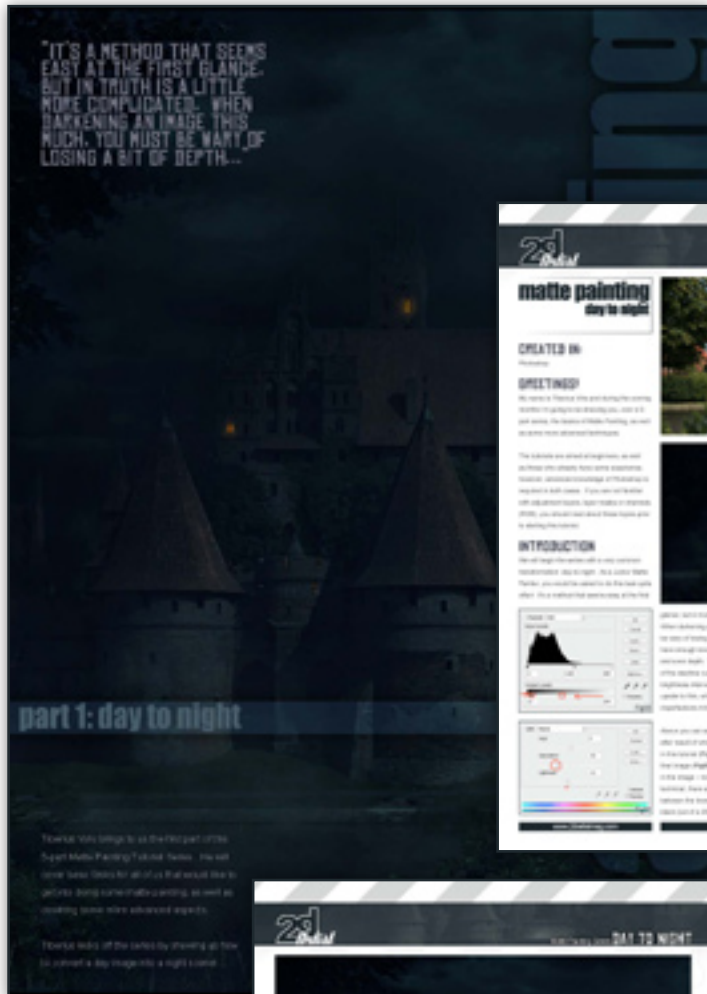
Tiberius Viris brings to us the first part of this 5-part Matte Painting Tutorial Series. He will cover basic tasks for all of us that would like to get into doing some matte painting, as well as covering some more advanced aspects.

Tiberius kicks off the series by showing us how to convert a day image into a night scene! ...

part 1: day to night

matte painting day to night

7
TOTAL PAGES



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SUMO!

From starting out as an interface designer to now heading one of the teams responsible for creating the iconic game series 'Commandos', read the interview with character artist for PyroStudios, Daniel Moreno inside!

- ARTICLES**
Plankton Invasion, Exquisite Corpse plus more!
- INTERVIEWS**
Daniel Moreno and Francois Farnasson
- GALLERIES**
Includes work from Richard Rosenman, Rick Xu plus more!
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Figurative Drawing

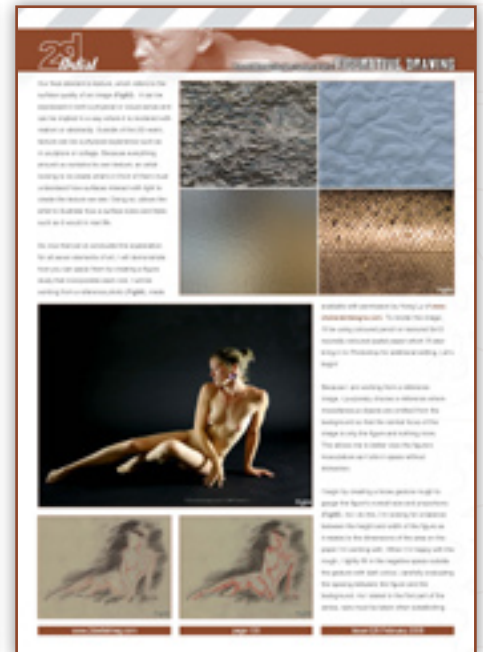
part 3
& Foundational
Studies Series

"SPACE IS ANOTHER
IMPORTANT ELEMENT
THAT IS DIRECTLY
RELATED TO HOW A
VIEWER PERCEIVES
DEPTH."



Figurative Drawing & Foundation Studies Series

8 TOTAL PAGES



"EVEN THOUGH THE TITLE OF
THE COMPETITION SCREAMED
FOR IT. I'M NOT REALLY
INTO THE WHOLE DARK, POST
APOCALYPTIC THEME..."

human touch

making of by Eric Wilkerson

Eric Wilkerson brings
us the Making Of
his image, 'Human
Touch'...

Wilkerson 07

human touch

7
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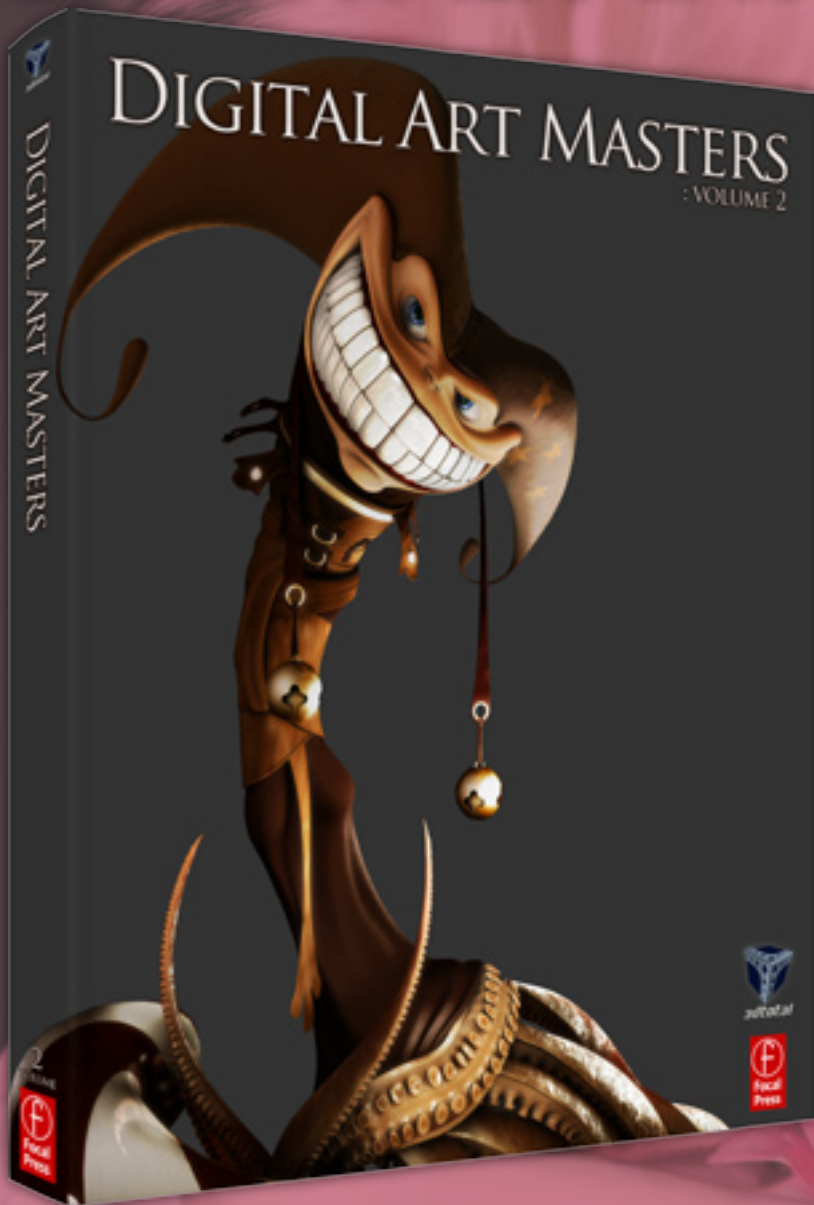
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image : Bjorn Hurri

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Artist**

Concept Art, Digital & Matte Painting Magazine
Issue026 February 2008 \$4.50 / €3.24 / £2.25

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:

'Rocketbox'
by Wen Xi Chen



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



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2d

artist

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Image by Daniel Ljunggren



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If you have a CG Community website and would be interested in reselling 3DCreative or 2DArtist magazine, please contact Lynette Clee on the email address above.

