

3D artist

Concept Art, Digital & Matte Painting Magazine

Level Up Your Skills!

Characters

New! Dynamic Painting Series

Structures

New! 3D Base Series

Beginners

New! Digital Painting Series

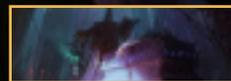
Articles

Sketchbook Of Alex Voroshev



Interviews

Nicholas Miles & Viktor Titov



Galleries

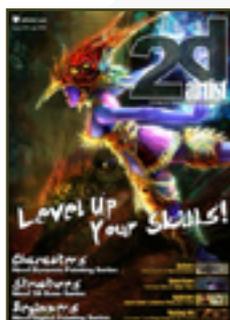
Jason Seiler, Eduardo Peña, plus more!



Making Of's

'Concrete 7' by Yang Xueguo, plus more!





Editorial

Better late than never, welcome to the 43rd issue of 2DArtist! We're really sorry for the delay this month. One word: Siggraph. So much to do, so little time ... If you're at Siggraph this year, drop by booth #3719 to meet Tom Greenway from the 3DTotal/2DArtist team, and hopefully if you time it right you'll also be able to meet some artists who are featured in our latest book, *Digital Art Masters: Volume 4*, who'll be doing some book signings!

Well, it's halfway through the year already so we thought we'd celebrate the halfway point by kicking off some brand new tutorial series! We've packed the first parts of three new tutorial series into this July issue, starting off with a series aimed to teach the power of 3D in 2D painting, showing you how to create depth and achieve a sense of scale easily in your paintings by utilising the free and easy-to-use software, Google SketchUp. So don't be afraid of the third dimension, simply check out **p.64** to see just how easy it is to apply 3D geometry to your 2D paintings to get some rather impressive results!

Our second new tutorial series begins with **Darren Yeow**, full-time concept artist in Melbourne, Australia, who introduces us to *Dynamic Characters: Enhancing your Character Concepts*. We wanted to put together a series not unlike your usual anatomy teachings, but something a little more special and focused on helping you to achieve the very best of your characters. We've therefore asked industry professionals to take us through several stages of character creation. In this first part we look at thumbnailing (**p.88**).

Our other new series for July is one that we hope will be useful to those of us who browse 2DArtist and can only dream of understanding Photoshop like a pro. Well, wish no further: we have Photoshop guru, **Nykolai Aleksander** on hand to teach us how to start painting in Photoshop from scratch, taking us through the tools and techniques we need to know to get started. I'm pretty sure this in-depth series will also teach some of our hardened readers a thing or two as well, and if you've ever seen any of Nykolai's stunning paintings at high resolution then you will understand why the setting up of your Photoshop before you even start to paint is so important. So follow Nykolai's handy guide to painting like an industry professional. We start off by looking at graphics tablets and brush dynamics on **p.96**.

We interview two talented artists this month: **Nicholas Miles**, insect-loving concept artist based in the UK (**p.6**), and **Viktor Titov**, hamster-inspired concept artist and illustrator from Russia (**p.23**). Both are featured in *Digital Art Masters: Volume 4*, and when we stumble across talents as great as these we just want to know more, more, more! So join us as we learn all about Nick's *Insect Dynasty*, and how Viktor plans world domination through outsource company, Grafit LLC!

Our making ofs this month feature the exclusive making of *Aretha Franklin* by **Jason Seiler** (**p.106**), **Yang Xueguo** welcomes us to his world with a walkthrough his painting, *Concrete 7* (be sure to check out his free brush set!) (**p.114**), and **Alex Heath** teaches us how to recycle while we paint (**p.120**).

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Free Stuff!

Wherever you see this symbol, click it to download resources, extras!



Well, I will leave you to enjoy your magazine with what July has left to offer. We'll be back in full swing next month with more great stuff and yet another new tutorial series for you. Till then, stay creative! **Ed.**



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!](#)

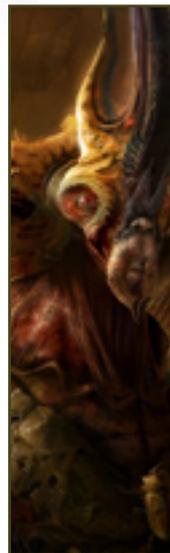
To view the many double-page spreads featured in 2DArtist magazine, you can set the reader to display 'two-up', which will show double-page spreads as one large landscape image:

1. Open the magazine in Reader;
2. Go to the **View** menu, then **Page display**;
3. Select **Two-up Continuous**, making sure that **Show Cover Page** is also selected.

Contributing Artists

Every month, many artists around the world contribute to 3DCreative and 2DArtist magazines. Here you can find out all about them. If you would like to be a part of 3DCreative or 2DArtist Magazines, please contact:

lynette@3dtotal.com



Nicholas Miles

Working as a concept artist in the games industry, and has been for roughly four years now, whilst developing his digital painting skills in his own time, focusing on sci-fi and fantasy and his personal projects, 'The Insect Dynasty' and 'Exula'. He also likes to write and sculpt, to add a little variation to the mix!

<http://www.theinsectdynasty.com>

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

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

nicholasmiles@gmail.com



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 90s, and now his graphics tablet has become their successor. He still sketches regularly and balances his time between 2D & 3D – although drawing will always be closest to his heart.

<http://www.richardtilburyart.com>

ibex80@hotmail.com



Darren Yeow

27-year old self-taught illustrator, originally hailing from Adelaide, has worked as a concept artist, user interface designer and art director in video game companies for the past four years, and currently lives in Melbourne. Outside his full-time role as an in-house concept artist working on next-gen games, he tutors hopeful young artists, works on commissioned freelance projects, and is writing a book for those wishing to pursue a career in concept art.

darren@stylus-monkey.com



Alex Heath

22-year old artist from England, Alex has been fascinated with all things sci-fi since he first saw *Aliens* as a child. Since

then he has been working hard to improve his skills to get into the concept art industry, so he can create his own monsters, characters and environments for gamers to enjoy. Currently freelance, Alex is looking for work experience within the industry.

heath.himself@gmail.com



Jason Seiler

Has had the pleasure of painting for many magazines, such as TIME and MAD.

He's also worked on films for Universal Pictures, and more. He teaches a course on caricature illustration for Schoolism.com, and last year his first book came out, called "Caricature, the Art of Jason Seiler". His second book, "Seiler 2008-2009" will be available this July, as well as a two-hour instructional DVD, "Sketching with Jason Seiler".

<http://www.jasonseiler.com> | jseiler@jpusa.org





Alex "Rhino" Voroshev

Works in the videogames industry as a concept artist, currently senior artist at Astrum Online specialising in characters, environment and monsters (he has a particular liking for the latter). In his work he uses Photoshop and Painter, as well as traditional materials. He enjoys creating new worlds and populating them with unique creatures.

<http://www.voroshev.com>

<http://www.mechanicalartist.blogspot.com/>

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Nykolai Aleksander

Born in Germany in 1978, she moved to England in 1999, and currently lives in South Africa with her husband. She's been painting digitally since 2002, and works as a freelance illustrator for both private clients and companies.

<http://www.admemento.com>

x@admemento.com



Robin Olausson

24-years old from south Sweden, currently a student at the school of future entertainment in Karlshamn, and working as a freelance concept artist. He's currently looking for an in-house position anywhere around the globe. He's been freelancing for 2-3 years for different companies and is also familiar working with 3D applications, such as Maya and ZBrush.

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Yang Xueguo

From China, Yang always liked painting as a young boy and is now an art teacher working with 3D animation and digital painting. Surreal art and digital painting in his city is an unusual thing, but he loves it very much and always does it for himself. Most of his ideas come from life and feelings; he uses different things to express the world that he lives in. He simply wants to touch people's hearts with his honest art.

<http://hi.baidu.com/blur1977>

blur1977@126.com



Rosa Hughes

Can peel mandarins really fast, kick a hackysack 32 times, and animates for a living. She currently lives in Brisbane,

Australia where she works for a pokies company, leaving little bits of her soul behind in a shower of sparkling gold and glittering teeth. One day she hopes to finish all of the projects she's started over her 23 years.

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rosatron@gmail.com



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

We are always looking for tutorial artists, gallery submissions, potential interviewees, 'making of' writers, and more. For more information, please send a link to your work to: lynette@3dtotal.com

“There’s something hugely liberating in knowing that by planning your goals and putting the hours in you can pretty much go as far as your desires can take you.”

In the words of a colleague, Nick Miles is “a talented guy”. Working as a concept artist for Blitz Games in the UK, he still somehow finds the time to pursue his world-building project *The Insect Dynasty*. We recently got the chance to sit down with Nick and find out just what this project is all about, and what it is about insects that he finds so fascinating.

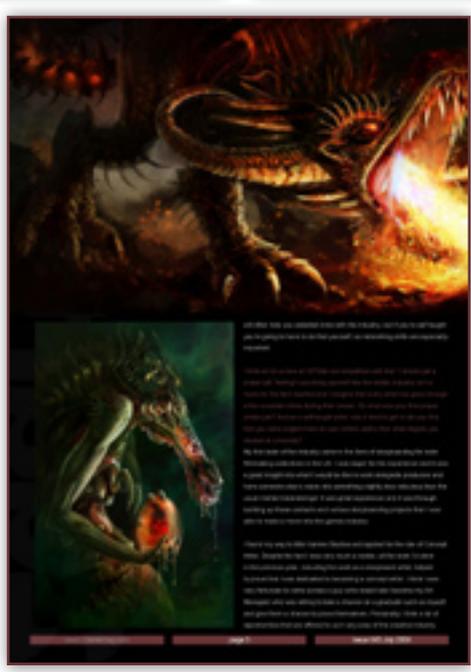


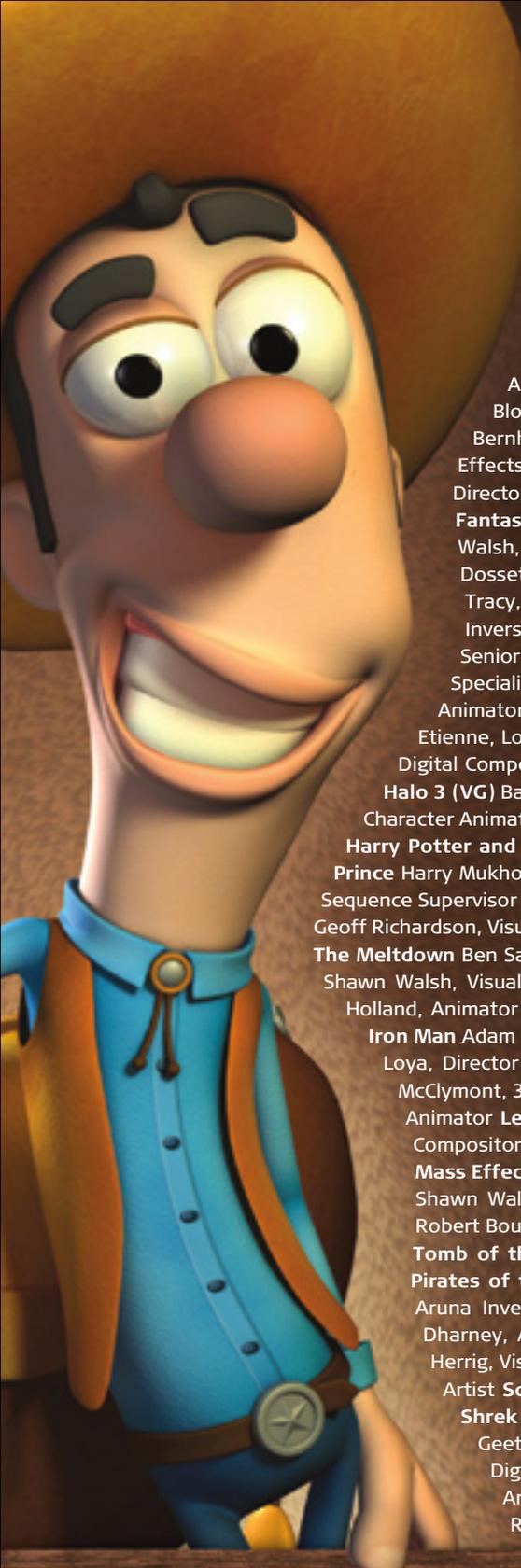
Nicholas Miles

Nicholas Miles

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Vancouver Film School alumni credits include **Across the Universe** Geeta Basantani, Digital Composer **Alias** Scott Dewis, Visual Effects Artist **Babel** Luis Blackaller, Storyboard Artist | Lon Molnar, Visual Effects Supervisor **Battlestar Galactica** Daniel Osaki, Lead Modeler | Megan Majewski, 3D Animator | Alec McClymont, 3D Artist **Bioshock 2 (VG)** Jacob Palmer, Animator **Bolt** Lino Di Salvo, Supervising Animator/Voice of Vinnie **Charlotte's Web** Aruna Inversin, Digital Composer | Adam Yaniv, Character Animator | Tony Etienne, Lead Lighter | Kristin Sedore, Lighter **The Chronicles of Narnia: Prince Caspian** Andreas Hikel, Pre-Visualization Artist | Christoph Schinko, Character Animator | Jami Gigot, Senior Layout Artist **Cloverfield** Nicholas Markel, Pre-Visualization Supervisor **Constantine** Aruna Inversin, Digital Composer **The Dark Knight** Pietro Ponti, Lead CG Lighting Artist **Dead Like Me** Daniel Osaki, Visual Effects Artist | Alec McClymont, 3D Artist **Diablo III** Alvaro Buendia, Cinematic Artist | Steven Chen, Cinematic Artist **District 9** Neill Blomkamp, Director | Shawn Walsh, Visual Effects Executive Producer | Jelmer Boskma, Modeler Bernhard Kimbacher, Composer | Julianna Kolakis, Creature Texture Painter | Adam Marisett, Visual Effects Artist | James McPhail, Visual Effects Technical Director | Dominic Cheung, Lighting Technical Director | Grant Wilson, Animator | Joey Wilson, Modeler **Family Guy** Michael Loya, Storyboard Artist **Fantastic Four: Rise of the Silver Surfer** Arun Ram-Mohan, Lighting Technical Director | Shawn Walsh, Visual Effects Executive Producer | Jessica Alcorn, Composer **Gears of War (VG)** Scott Dossett, Animator **G.I. Joe: The Rise of Cobra** Allen Tracy, Visual Effects Editorial Supervisor | Aruna Inversin, Digital Composer Jeremy Stewart, Senior Animator | Jelmer Boskma, Modeler **The Godfather (VG)** Kirk Chantraine, Motion Capture Specialist **The Golden Compass** Adam Yaniv, Animator | Chad Moffitt, Animator | Thom Roberts, Animator | Ben Sanders, Animator | Andrew Lawson, Animator | Matthias Lowry, Visual Effects | Tony Etienne, Look Development | Justin Hammond, Lighter | Pearl Hsu, Effects Technical Director | Aruna Inversin, Digital Composer | Fion Mok, Matchmove Artist **Hairspray** Lon Molnar, Visual Effects Production Executive **Halo 3 (VG)** Bartek Kujbida, Character Animator **Happy Feet** Ben Sanders, Character Animator | Thom Roberts, Character Animator **Harry Potter and the Prisoner of Azkaban** Shawn Walsh, Color & Lighting Technical Director **Harry Potter and the Order of the Phoenix** Pietro Ponti, Technical Director **Harry Potter and the Half-Blood Prince** Harry Mukhopadhyay, Lead Effects Technical Director **Hellboy II: The Golden Army** Christoph Ammann, 3D Sequence Supervisor **Horton Hears a Who** Arun Ram-Mohan, Lighting Technical Director | Brent Wong, Modeler **Hulk** Geoff Richardson, Visual Effects Editor | Daniel Osaki, CGI Modeler | Megan Majewski, Pre-Visualization **Ice Age: The Meltdown** Ben Sanders, Character Animator | Arun Ram-Mohan, Lighting Technical Director **The Incredible Hulk** Shawn Walsh, Visual Effects Executive Producer | Tony Etienne, Look Development Lead **The Incredibles** Daniel Holland, Animator **Indiana Jones and the Kingdom of the Crystal Skull** Henri Tan, Creature Technical Director **Iron Man** Adam Marisett, Visual Effects Artist **King Kong** Chad Moffitt, Senior Animator **King of the Hill** Michael Loya, Director **Kingdom Hospital** Daniel Osaki, Visual Effects Artist | Megan Majewski, 3D Animator | Alec McClymont, 3D Artist **Kingdom of Heaven** Shawn Walsh, Digital Composer **Left 4 Dead (VG)** Nick Maggiore, Animator **Letters from Iwo Jima** Aruna Inversin, Digital Composer **Live Free or Die Hard** Jessica Alcorn, Composer **Lord of the Rings Trilogy** Chad Moffitt, Senior Animator **Lost** Scott Dewis, Visual Effects Artist **Mass Effect (VG)** Sung-Hun (Ryan) Lim, 3D Modeler **Matrix: Revolutions** Aruna Inversin, Digital Composer Shawn Walsh, Color & Lighting Technical Director **Master & Commander: The Far Side of the World** Robert Bourgeault, CG Artist **Metal Gear Solid 4 (VG)** Josh Herrig, Artist | Yuta Shimizu, Artist **The Mummy: Tomb of the Dragon Emperor** Aruna Inversin, Digital Composer **Persepolis** Marianne Lebel, Animator **Pirates of the Caribbean: At World's End** Ben Sanders, Character Animator | Allen Holbrook, Animator Aruna Inversin, Digital Composer **The Pirates Who Don't Do Anything: A VeggieTales Movie** Mike Dharney, Animation Supervisor **Reign of Fire** Lino DiSalvo, Animator **Resident Evil: Extinction** Joshua Herrig, Visual Effects Artist **Robots** Arun Ram-Mohan, Additional Lighting **Rome** Teh-Wei Yeh, Matchmove Artist **Scarface (VG)** Maya Zuckerman, Mocap 3D Generalist **Shrek the Third** Rani Naamani, Animator **Shrek the Third (VG)** Samuel Tung, Technical Artist **Sin City** Michael Cozens, Lead Animator **Smallville** Geeta Basantani, Lead Composer **Star Trek** Aruna Inversin, Digital Composer | Tom Piedmont, Digital Plate Restoration **Star Wars Episode III: Revenge of the Sith** Andrew Doucette, Character Animator | Nicholas Markel, Pre-Visualization **Star Wars: Knights of the Old Republic (VG)** Arun Ram-Mohan, 3D Artist | Jessica Mih, Level Artist **Stargate: Atlantis** Daniel Osaki, 3D Animator

Your name here.

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Megan Majewski, 3D Animator | Alec McClymont, 3D Artist **Sweeney Todd: The Demon Barber of Fleet Street** Jami Gigot, Concept Artist **Terminator Salvation** Teh-wei Yeh, Lighting Technical Director | Geeta Basantani, Digital Matte Painter **Transformers: Revenge of the Fallen** Bryan Jones, Composer | Aruna Inversin, Digital Composer | Henri Tan, Creature Technical Director | Teh-wei Yeh, Digital Artist | Stephen King, Animator **Twilight** Geoffrey Hancock, Digital Effects Supervisor **Unreal Tournament III (VG)** Scott Dossett, Artist **Valiant** Robert Bourgeault, Lighting Technical Director **WALL-E** Mark Shirra, Layout Artist | Bill Watral, Effects Artist | Daniel Holland, Production Artist **Watchmen** Lon Molnar, Visual Effects Supervisor **World of Warcraft: Burning Crusade (VG)** Carman Cheung, Animator **Warhammer 40,000: Dawn of War II (VG)** Ian Cumming, Senior Artist | Nathan Hocken, Lead Animator **A Wrinkle in Time** Aruna Inversin, Digital Composer and many more.

Elves, goblins, knife-throwers, hamsters, dragons, werewolves and beautiful women ... What more could you ask for? After working with Viktor recently on our *Digital Art Masters: Volume 4* book project we were thrilled when he agreed to an interview so we could get to know more about the mind behind the hand that creates such stunning artwork. Or is it the artwork that dictates to Viktor what he creates? Decide for yourself – read on to find out more about this intriguing artist, and how a recent blow to the head has made him rediscover his passion for life.

“You have the feeling that it’s not you drawing the characters, but that they are the ones operating your hand and want you to paint them that way!”



VIKTOR

TILOV

VIKTOR TITOV

Hi Viktor, thanks for agreeing to this interview. So first of all: hamsters. What's this all about? I go onto your website, www.hamsterfly.com, and there I find a flying hamster. This furry friend also re-appears in your fantastic image, "Dragon Crash" (a personal favourite of ours, I might add). So what's the story behind the hamster...? Well, I simply love hamsters; they are fluffy, strong and noble animals! I had a hamster some time ago, he was really cool, and he was always grabbing his sword and swinging it all around the place. [Laughs] But seriously though, I actually thought up the nickname first, and then all the stories and pictures about hamsters appeared later on.

Ah ok, I was imagining some really weird but wonderful tale of hamsters during your childhood that led to the inspiration. I have a hamster at the moment and he really is a cool little dude ... but if I gave him a sword he'd probably just bite it, then wee on it, and then get bored of it. Anyway! Moving on, do you find storytelling is a big part of your artwork? Where do you get your inspiration from for most of your art projects and stories?

The most interesting thing is that sometimes you start to draw on a blank page without any ideas, and gradually, with each brushstroke the characters become alive. It is very amusing because when this happens you have the feeling that it's not you drawing the characters, but that they are the ones operating your hand and want you to paint them that way!

[Laughs] That has to be one of my favourite quotes to date! So you're living and working in Russia as a concept artist and illustrator. How did you get into concept art and illustration – did you study at an art school or are you self-



taught? Can you give us a little insight into how you got into the industry and how you keep on your toes?

Like many other artists, I studied art at school and then went onto art college. It then turned out that my first job was as a 3D character animator in a games development company, but even then I was still training my art skills at home after work. I then became lead animator, 3D modeller, and then went freelance for a

while. I finally got a job as a concept artist for Nival Online, which is a big Russian game development company where I worked for two years creating characters for *Allods Online*, the MMORPG with a \$12 million budget – which is a record for Russian development!

I am now a freelance artist and co-founder of an art outsource company which produces all types of 2D and 3D graphics, mainly specialising in





illustrations, concept art and 3D models for games. We have collected some of the best Russian artists in the industry, and we have great plans for the future!



Wow, that sounds very exciting; can you tell us a little more about this art outsource company? How did it come about, and can you tell us some of your plans for the future? Can you also perhaps spill some of the names of the artists you're working with? We're nosy like that, you see [Laughs]!

Grafit LLC is a young, growing company with the big ambitions and plans. Right now we have seven 2D artists and two 3D artists in our command, but we will continue to grow and train our crew as much as possible, considering the world economic crisis of course.

“I often change the colour scheme in the middle of my painting process”

Our main clients are large Russian publishing houses and game developers. There are also some clients from Europe, the US, and even the Chinese companies. All our employees are very talented; each has their own style and strength in a particular field of art. To name names,

our artists include Roman Tulinov, Viktoriya Anokhina Natalia Gorshkova, Irina Vlasova, Andrey Pervukhn, and Lev Boyko.

Sounds fantastic, we look forward to seeing more from you all! So back to you Viktor, you show a great understanding of colour in your portfolio. Do you have any tips that you can share with us about how you pack a punch using colour in your artwork? We'd love to find out a little about your painting process and how you decide upon your colour scheme!

It's very important to be able to understand the distribution of light, and some knowledge of the laws of physics really helps as well. However, the main thing I consider to be important when working with colour is intuition; for example, I often change the colour scheme in the middle of my painting process using adjustment tools in Photoshop. I think that for the proper use of colour you need experience; you should observe the world around you and take note of the beauty within it.



Ah, that's really interesting that you say you'll often change colour scheme mid-painting. What are the tools you use to do this for a smooth transition? And about taking notice of the beauty in the world around you, what has been the most amazing thing in nature you've seen recently that has inspired – or is going to inspire – an artwork?

I often use the Curves tool, Hue/Saturation, sometimes Color Balance ... Someday I will find the time to write a tutorial about the tools that I use; how to make a good image from a bad one by applying some colour correction, texture and filters!

So what can I say about inspiration? Well, I think it's a very strange thing to be honest. Sometimes it comes from nowhere; you can be simply drifting through your usual daily routine, and then when you get home in the evening and get to your graphics tablet, you can be bloating with ideas and the desire to paint! Whereas, other times, such as after a day of visiting art exhibitions or attending other interesting events, you quite simply have no energy left to be creative at the end of the day, despite being full of ideas.

I derive inspiration from everywhere, really. It's necessary to celebrate all that is around you, and to appreciate every minute of your life. I recently had a blow from a falling brick to my head – luckily all ended well. But after it happened, I began to appreciate the beauty of the world around me much more strongly [Laughs]!

Oh gosh, we're really pleased to hear you survived the falling brick, Viktor! I had a penny fall on my head once from a height, and that was painful enough, so I can only imagine the sheer pain of a falling brick! We hope you recovered/are recovering well. So back to your artwork: elves, goblins, knife-throwers, hamsters, dragons, werewolves and beautiful women – your work would certainly fall into the fantasy realm. So what is it about fantasy art that really gets you going? Are there any others areas of art that you like to dabble in?

It occurred spontaneously, really. In the beginning, I worked with various subjects, but then over time it worked out that I got some

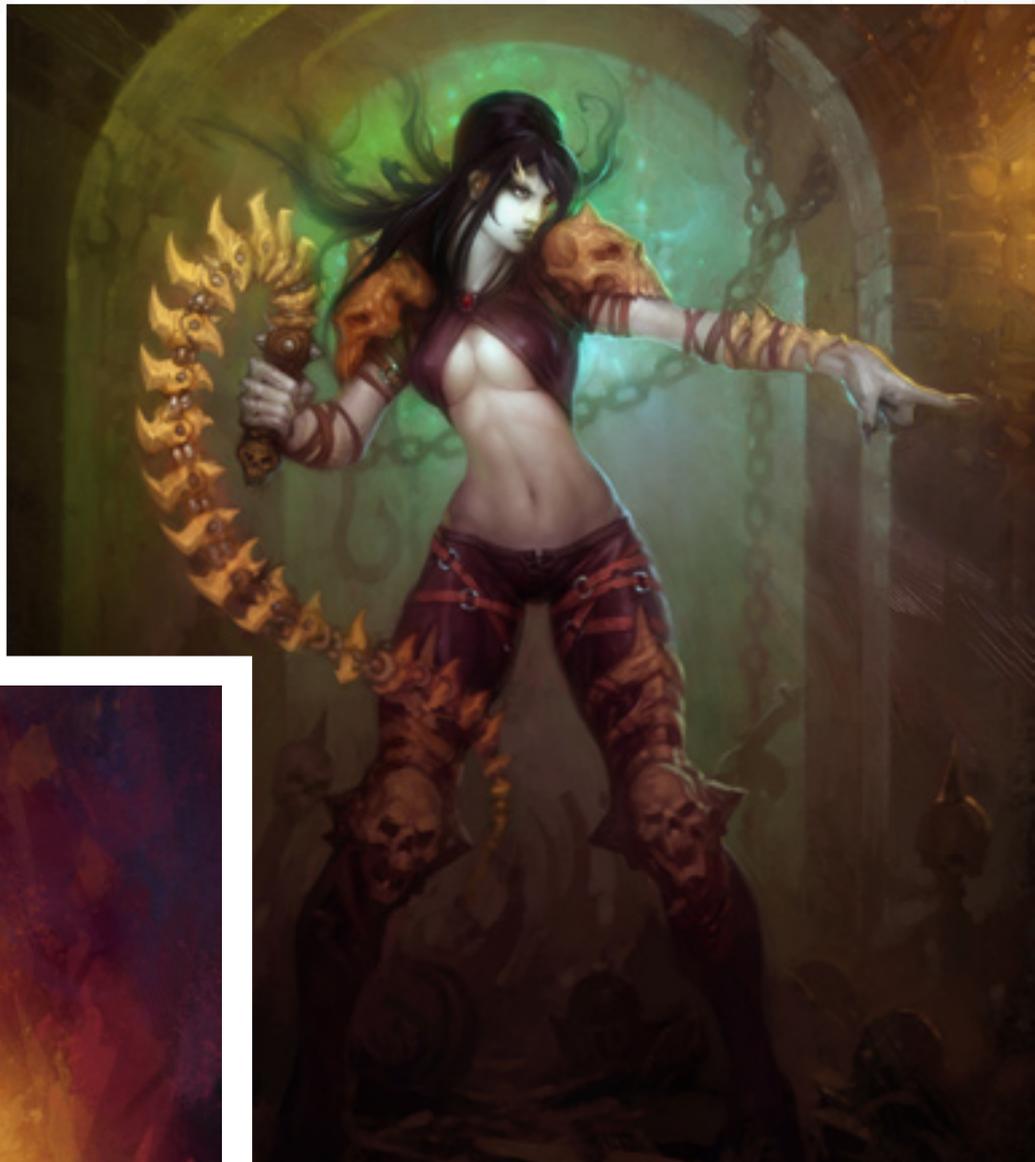




fantasy-style commissions, and that in turn generated even more clients wanting work in a similar style, and so the vicious cycle began! I love other realms as well though, for example the sci-fi genre, and I hope to strengthen my skills in this area in the foreseeable future.

Sci-fi art, hey – I'd love to see your works on this theme! You've gone and teased us with that now haven't you? Ok, so let's talk sci-fi: what do you think will be your first art project to tackle the sci-fi genre, and where will you seek your inspiration from? And on the topic of inspiration, which artists do you generally turn to on a day-by-day basis to help inspire your own art?

Actually I have already worked on one sci-fi project in which I made some illustrations for



Eclipse Phase, a book by InMediaRes Productions, LLC. Hopefully when the book is released I can publish the pictures in my portfolio.

I usually search the different art forums and galleries for inspirational pictures, but there are certain artists that have affected me most of all, such as Craig Mullins, Gerald Brom and Paul Bonner. At present, I am very strongly impressed by the work of Paul Bonner, because he has great skill in depicting light and shade in his images. He also makes very realistic and charming fantasy characters!

It seems Craig and Brom are amongst the top influences in the industry – very popular choices with our interviewees so far! So you seem to get a lot of commissions for the likes of book cover art and DVD game covers. Can you give us any advice about how to get work in this area? I'm also curious: if you could have any commission in the world, what would you want it to be, and why?

Well, I simply post my pictures in online galleries and forums – some

of the people that see my works there are, of course, my potential customers. It's very seldom that I will need to go out and specifically search for work. If you have recognition, you will have commissions!

If I could have any commission in the world, I would like to do concept artwork for the movies – either sci-fi or fantasy.

Is there any recent concept artwork for movies that you've seen that has made you think, "Wow! I really wish I'd been involved in that!" And along the same lines, are there any movies – past or present – that you'd love the opportunity to work for? Would you say that working as a concept artist for the movies is your future career ambition, or do you have other plans?

Oh, I like many movies: *The Lord of the Rings*, *Star Wars*, *The Matrix*, *The Terminator*, *Pan's Labyrinth* ... I like it when a film has its own considered visual style. And I've always wondered how great it would be to make concept drawings or storyboards for such beautiful films as these. Unfortunately though,

"If you have recognition, you will have commissions!"

there are very few films shot in Russia, and films with good visual effects are even fewer, so I hope for the future to move to a country with an advanced film industry. However, I'm still happy working here as a freelance illustrator and concept artist, too.

Well, we wish you all the best with your career aspirations Viktor. Thanks for this interview; it's been great talking to you and also learning a little bit more about your career path, your artwork and what inspires you. One last question and it's an old favourite of ours: if you could offer our readers just one piece of advice – and as we're talking about just one here, we mean something really profound [Laughs] – then what would it be?



It would be a short piece of advice: be careful with your thoughts, because they have a habit of coming true. I would also like to say thanks for this great experience – it's been fun answering these questions!

You're welcome Viktor, keep in touch!

Viktor Titov

For more work by this artist please visit:

<http://www.hamsterfly.com/>

<http://www.hamsterfly.deviantart.com>

Or contact them at:

viktortitov@yahoo.com

Interviewed by: Lynette Clee



SKETCHBOOK OF ALEX "RHINO" VOROSHEV

Creator of all things nasty that bite and rip and claw and form your gaming enemies, Alex "Rhino" Voroshev teaches us a thing or two from his knowledge bank and experience as a lead concept artist for games.

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TOTAL PAGES

SKETCHBOOK OF ALEX "RHINO" VOROSHEV



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This Month we Feature:

Jason Seiler

Andreas Rocha

Damián Linossi

Arnaud Valette

Ioan Dumitrescu

Eduardo Peña

Slava Gedich

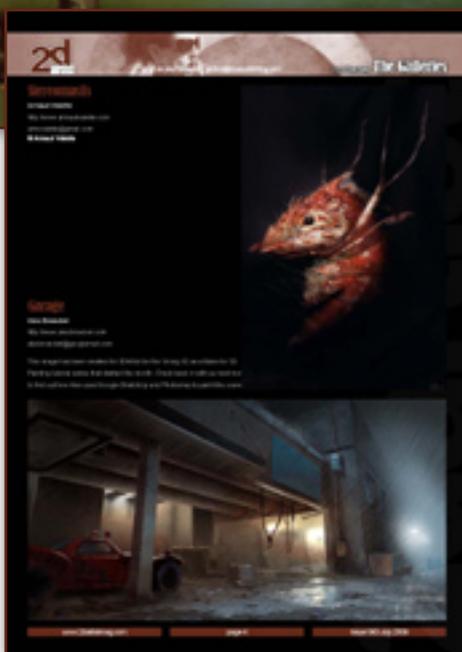
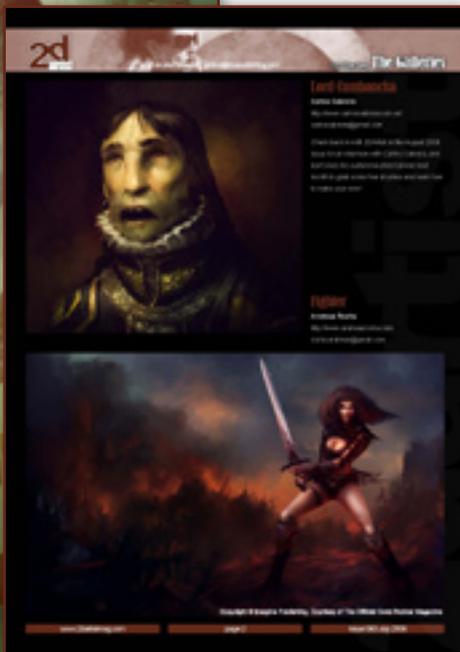
Nykolai Aleksander

Alex Broeckel

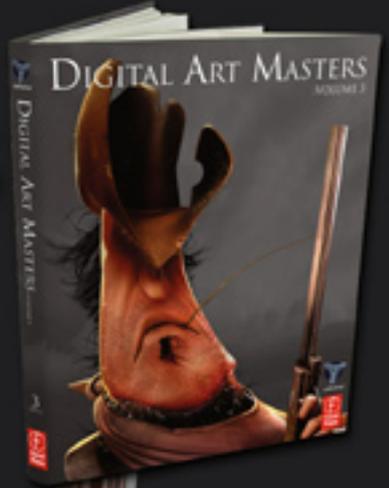
Carlos Cabrera

THE GALLERY

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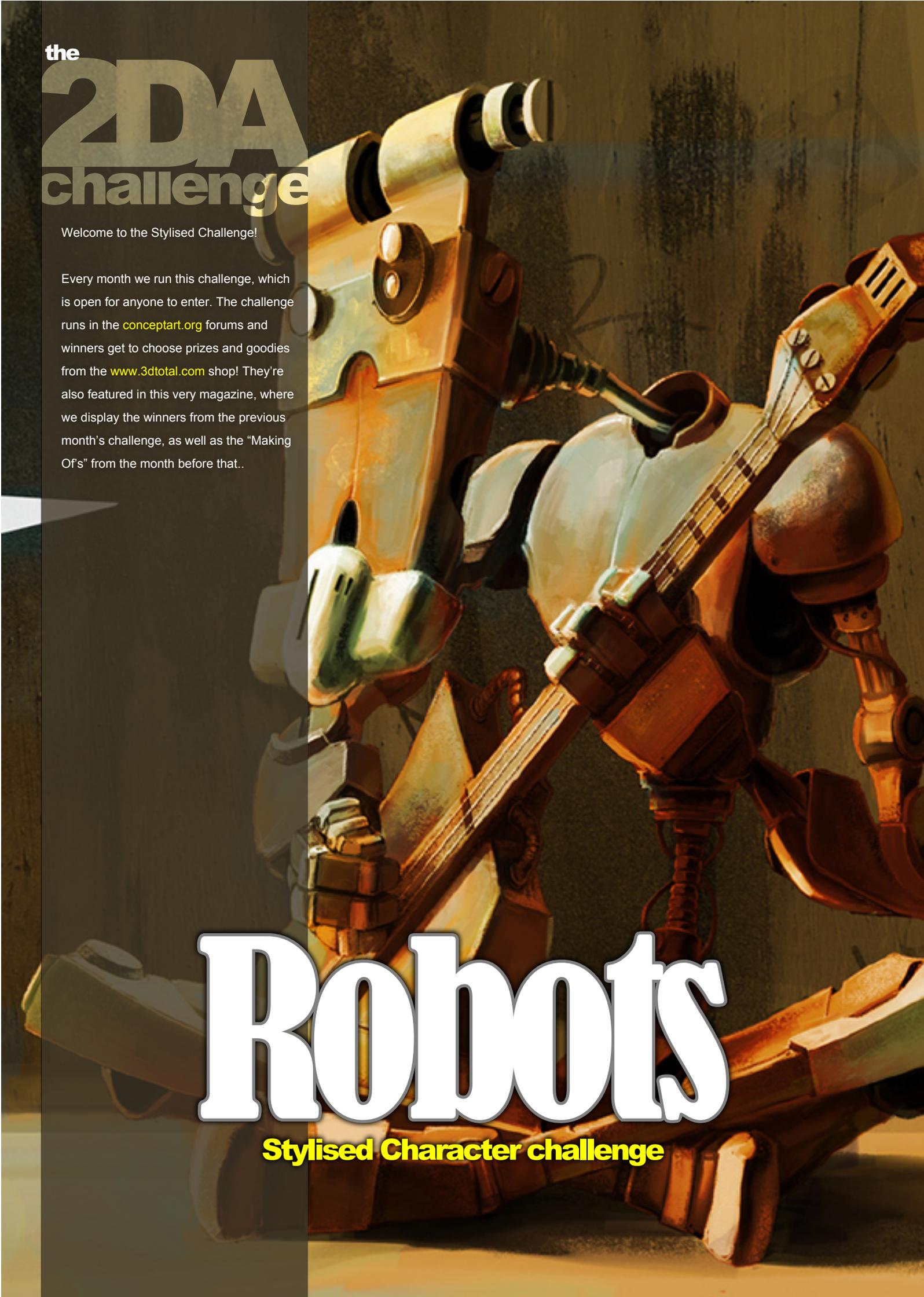
the 2DA challenge

Welcome to the Stylised Challenge!

Every month we run this challenge, which is open for anyone to enter. The challenge runs in the conceptart.org forums and winners get to choose prizes and goodies from the www.3dtotal.com shop! They're also featured in this very magazine, where we display the winners from the previous month's challenge, as well as the "Making Of's" from the month before that..

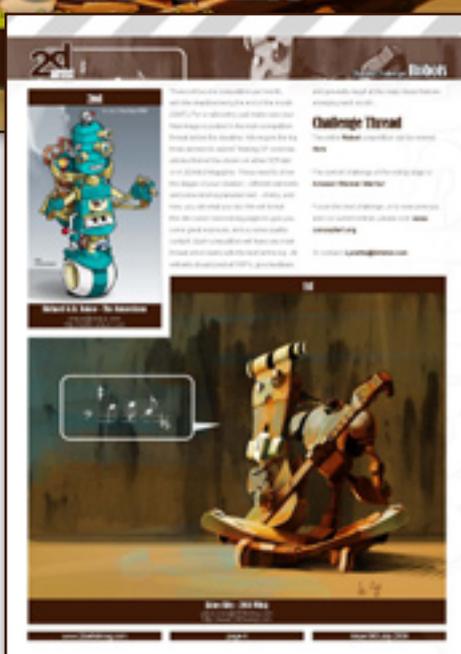
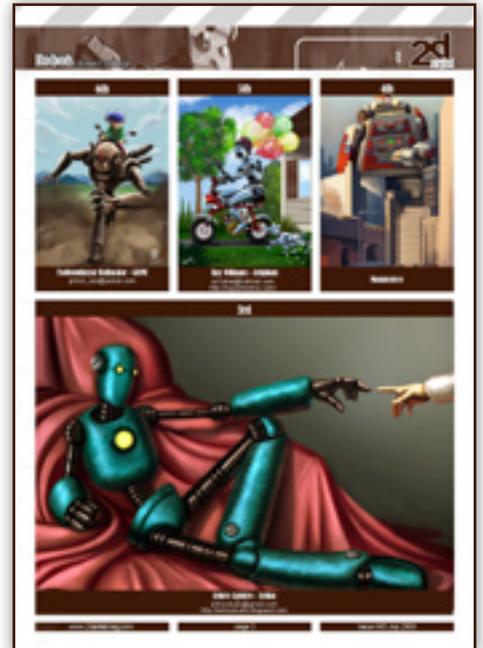
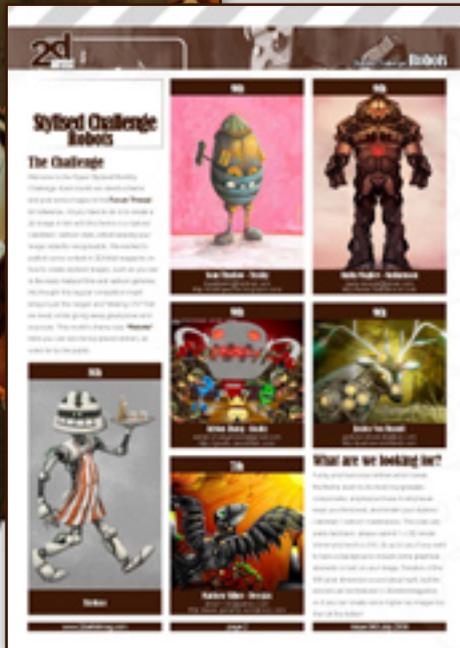
Robots

Stylised Character challenge



Stylised, Challenge

10 TOTAL PAGES



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chapter.two

The creative process is often an adventure, every challenge is different. Incorporating new ideas and changes of direction is part of that challenge; we need to be flexible and responsive - and so do the tools we use.

When turning design sketches into 3D models we always start with Power NURBS - being able to create fully adjustable parametric models allows us the freedom to experiment and mould the design as we go, safe in the knowledge that it will render with faultless curves and allow us to backtrack and make changes at any time.

At Chapter Two our desire is to create beautiful images - nPower helps us achieve that goal.

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Using 3D as a Base for 2D Painting

This tutorial series will revolve around the use of 3d as a starting point for digital painting. In particular we will explore the value of Google SketchUp, a free program enabling users to quickly build 3d environments using a set of intuitive tools.

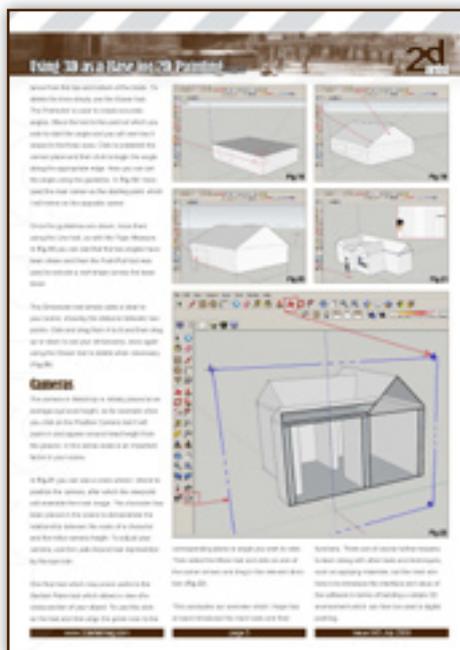
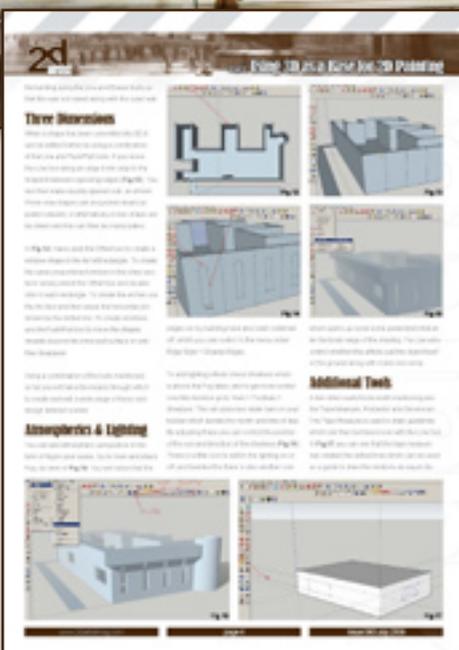
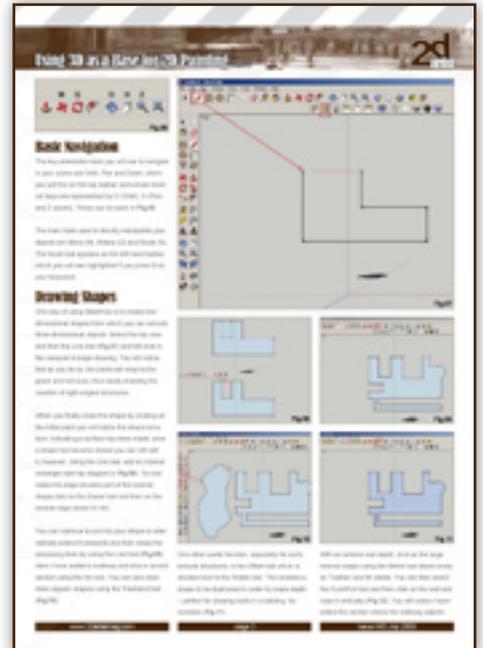
This technique is used by many contemporary artists and is used as a quick and effective way of establishing correct perspective as well as offering a moveable camera in order to experiment with compositions.

As a 3d package SketchUp is easy to learn and does not require hours of training and as an artist wishing to draw complicated scenes, this approach can prove a valuable starting point for producing a template on which to paint over.



Using 3D as a Base for 2D Painting

14 TOTAL PAGES



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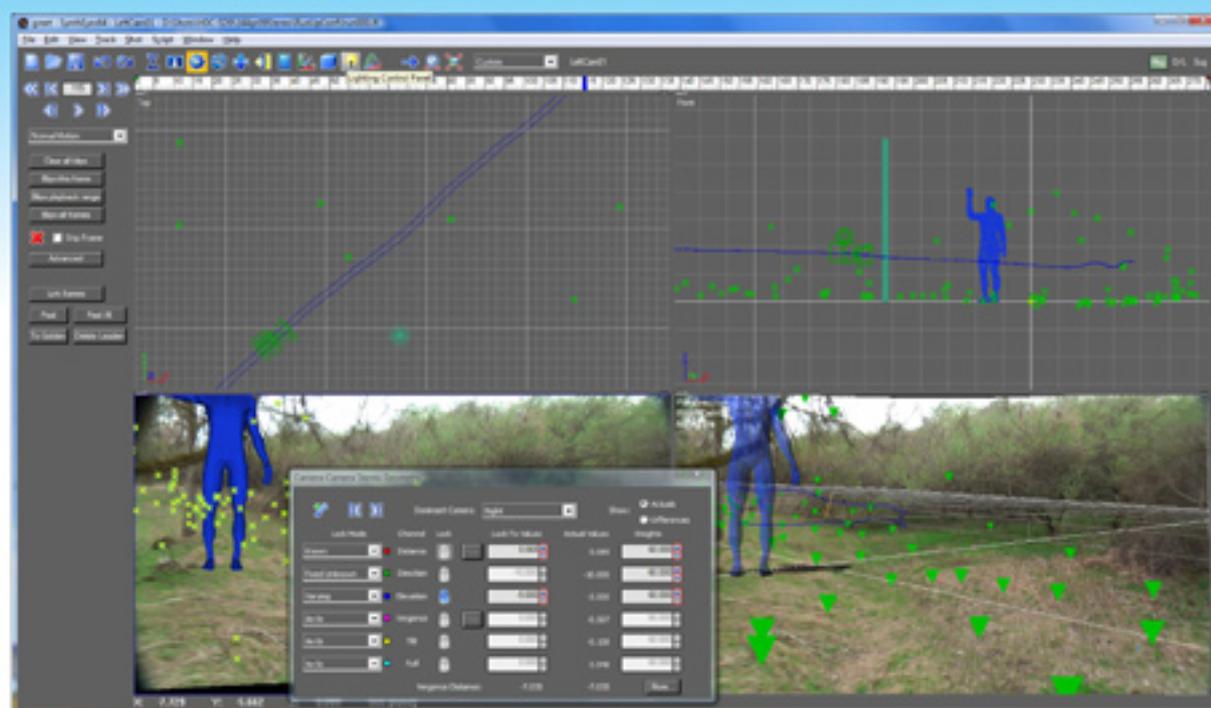
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SPEED PAINTING

Welcome to the Speed Painting section of the magazine. This month we've asked two artists 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, [Robin Olausson](#) and [Richard Tilbury](#), tackle the topic:

The waves slammed against the cliffs

SPEED PAINTING

6 TOTAL PAGES



2d artist Speed Painting

Dustin Williamson
Illustrator, Fantasy

Introduction
This is the first step in creating a scene. It's all about getting the composition and lighting right. I'll be using a lot of brushes and layers to create a sense of depth and atmosphere. The goal is to create a scene that is both visually appealing and tells a story.

Step 1
The first step is to create a rough sketch of the scene. I'll be using a pencil and a light brush to create the basic shapes and colors. This will help me to establish the overall composition and lighting.

Step 2
The next step is to create a more detailed sketch. I'll be using a darker brush and more layers to create a sense of depth and atmosphere. This will help me to establish the overall composition and lighting.

2d artist Speed Painting

Step 3
The next step is to create a more detailed sketch. I'll be using a darker brush and more layers to create a sense of depth and atmosphere. This will help me to establish the overall composition and lighting.

Step 4
The next step is to create a more detailed sketch. I'll be using a darker brush and more layers to create a sense of depth and atmosphere. This will help me to establish the overall composition and lighting.

Step 5
The next step is to create a more detailed sketch. I'll be using a darker brush and more layers to create a sense of depth and atmosphere. This will help me to establish the overall composition and lighting.

2d artist Speed Painting

Dustin Williamson
Illustrator, Fantasy

Introduction
This is the first step in creating a scene. It's all about getting the composition and lighting right. I'll be using a lot of brushes and layers to create a sense of depth and atmosphere. The goal is to create a scene that is both visually appealing and tells a story.

Step 6
The next step is to create a more detailed sketch. I'll be using a darker brush and more layers to create a sense of depth and atmosphere. This will help me to establish the overall composition and lighting.

Conclusion
This is the final step in creating a scene. It's all about getting the composition and lighting right. I'll be using a lot of brushes and layers to create a sense of depth and atmosphere. The goal is to create a scene that is both visually appealing and tells a story.

2d artist Speed Painting

Richard Tibery
Illustrator, Fantasy

Introduction
This is the first step in creating a scene. It's all about getting the composition and lighting right. I'll be using a lot of brushes and layers to create a sense of depth and atmosphere. The goal is to create a scene that is both visually appealing and tells a story.

Step 1
The next step is to create a more detailed sketch. I'll be using a darker brush and more layers to create a sense of depth and atmosphere. This will help me to establish the overall composition and lighting.

Step 2
The next step is to create a more detailed sketch. I'll be using a darker brush and more layers to create a sense of depth and atmosphere. This will help me to establish the overall composition and lighting.

Step 3
The next step is to create a more detailed sketch. I'll be using a darker brush and more layers to create a sense of depth and atmosphere. This will help me to establish the overall composition and lighting.

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Joe Ceballos, Art Director and Concept Artist, Whiskytree

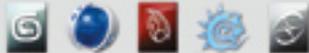


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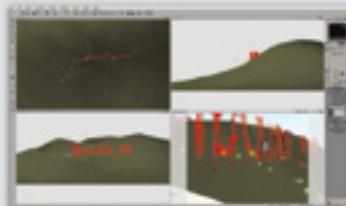
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Issue 047 July 2009

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Tomáš Král

The Gallery
Michal Kwalek, Christophe Desse, Rudolf Herczog & more!

Tutorial Overload!

115 Pages of Training

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“Whichever resources you choose to draw upon, just make sure you use it as inspiration only and don’t plagiarise the work.”



DYNAMIC CHARACTERS

ENHANCING YOUR CHARACTER CONCEPTS

This series of tutorials aims to show some of the methods and processes used to design and develop characters from initial thumbnail sketches through to a final concept. The series will be divided into five parts and will focus on the general design methods commonly used by character artists. It will begin with quick sketching techniques used to suggest ideas and develop a theme before moving onto creating variations once a subject is established. The third instalment will culminate in a finished concept design, after which we will move onto the importance of posing your character and the impact this has on their personality. The series will conclude with a chapter dedicated to choosing suitable eye levels and camera views to best convey an emotional state or emphasise a storyline.

CHAPTER 1 – Thumbs & Silhouettes

The opening chapter looks at the techniques behind thumbnail sketching and producing a series of small silhouettes to describe character traits. This method of working is an effective way to suggest and explore ideas and shows how factors such as shape and proportion can contribute greatly towards a characters personality.

Chapter 2 – Visual Brainstorming – Variations on a Theme

Chapter 3 – Speed Painting & Concept Design

Chapter 4 – Dynamic & Exaggerated Poses

Chapter 5 – Camera Placement, Framing, Fore-shortening & Distortion



DYNAMIC CHARACTERS

PART 1: THUMBS, SILHOUETTES & SPECIAL BRUSHES

7 TOTAL PAGES

“Whichever resources you choose to draw upon, just make sure you use it as inspiration only and don't plagiarise the work.”

DYNAMIC CHARACTERS

Enhancing Your Characters

This series emphasizes how to draw concepts, materials, and processes for digital character designs through a final concept. The series will be the general design methods commonly used by character artists. It will suggest ideas and develop systems before moving into creating various characters and silhouettes. It includes a character design, after which we will character and the final piece on the personality. The series will also include a character design and a character design for a final concept.

Chapter 1 - Thumbs & Silhouettes

The opening chapter looks at the techniques behind thumbnail drawing and silhouette character arts. This method of working is an effective way to show how ideas such as shape and composition contribute greatly to the overall design.

Chapter 2 - Head & Body Proportions

Chapter 3 - Clothing

Chapter 4 - Color

Chapter 5 - Final Concept

DYNAMIC CHARACTERS

Part 1: Thumbs & Silhouettes

Created by: [Author Name]

Introduction

This series emphasizes how to draw concepts, materials, and processes for digital character designs through a final concept. The series will be the general design methods commonly used by character artists. It will suggest ideas and develop systems before moving into creating various characters and silhouettes. It includes a character design, after which we will character and the final piece on the personality. The series will also include a character design and a character design for a final concept.

Before you get started

Before you start drawing, it's important to have a clear idea of what you want to create. This includes the character's personality, the story they are part of, and the overall style of the artwork. This will help you to create a more cohesive and interesting design.

Thumbnail Sketching

Thumbnail sketching is a quick and easy way to explore different ideas and concepts. It allows you to experiment with different shapes, colors, and compositions without spending too much time on any one idea. This is a great way to generate ideas and to refine your concept before moving on to more detailed work.

DYNAMIC CHARACTERS

Part 2: Head & Body Proportions

Created by: [Author Name]

Introduction

This series emphasizes how to draw concepts, materials, and processes for digital character designs through a final concept. The series will be the general design methods commonly used by character artists. It will suggest ideas and develop systems before moving into creating various characters and silhouettes. It includes a character design, after which we will character and the final piece on the personality. The series will also include a character design and a character design for a final concept.

Head & Body Proportions

Understanding the proportions of a character's head and body is crucial for creating a believable and attractive design. This chapter covers the basic principles of proportion and provides a series of exercises to help you develop your skills. It includes a series of character sketches that demonstrate different proportions and how they affect the overall appearance of the character.

DYNAMIC CHARACTERS

Part 3: Clothing

Created by: [Author Name]

Introduction

This series emphasizes how to draw concepts, materials, and processes for digital character designs through a final concept. The series will be the general design methods commonly used by character artists. It will suggest ideas and develop systems before moving into creating various characters and silhouettes. It includes a character design, after which we will character and the final piece on the personality. The series will also include a character design and a character design for a final concept.

Clothing

Clothing is an important part of a character's design, as it can help to define their personality and role in the story. This chapter covers the basic principles of clothing design and provides a series of exercises to help you develop your skills. It includes a series of character sketches that demonstrate different clothing styles and how they affect the overall appearance of the character.

DYNAMIC CHARACTERS

Part 4: Color

Created by: [Author Name]

Introduction

This series emphasizes how to draw concepts, materials, and processes for digital character designs through a final concept. The series will be the general design methods commonly used by character artists. It will suggest ideas and develop systems before moving into creating various characters and silhouettes. It includes a character design, after which we will character and the final piece on the personality. The series will also include a character design and a character design for a final concept.

Color

Color is a powerful tool for creating a mood and atmosphere in your artwork. This chapter covers the basic principles of color theory and provides a series of exercises to help you develop your skills. It includes a series of character sketches that demonstrate different color schemes and how they affect the overall appearance of the character.



2d artist next month

Interviews

Carlos Cabrera

Articles

Sketchbook Of Darren Yeow
Interview with Massive Black

Tutorials

**New! Using 3D as a Base
for 2D Painting: 2**
by Alex Broeckel

Custom Brushes:
Part 1 - Rock/Metal/Stone
Textures
by Carlos Cabrera

Dynamic Characters!
Part 2: Visual
Brainstorming
Enhancing your Character
Concepts
by Bruno Wemeck

Galleries

10 of the Best images featuring

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Image: Carlos Cabrera

This Workshop Series will look at, just as the title suggests, all the things that we need to know to get us started with Photoshop – mainly for painting, but also for other things such as matte painting and photo manipulation, which often use the same tools. We will be covering all the technical aspects of the programme, as well as some technical sides of painting that'll help us starting to swing the virtual brush!

Chapter 1 – July

Introducing Photoshop's Workspace, Graphics Tablets, Screen Calibration, Color Profiles and the Brush Tool. In the first chapter we will be looking at organising Photoshop's Workspace, setting up the programme for optimal usage and setting up a tablet to work with it, calibrating your screen, choosing colour profiles in Photoshop, as well as what to do with the Brush tool and its many options.

Chapter 2 – August

Canvas Settings, Scanning Drawings, Swatches, Colour Pickers, Colour Theory, Layers and Custom Brushes!

Chapter 3 – September

Composition Rules, Sketching and Perspective, Understanding Light and Blocking-In

Chapter 4 – October

Colouring from Greyscale, Colours beyond Blocking-In, Blending Methods and Using Photos

Chapter 5 – November

Quick Masks, Using the Wand Tool, Liquify Filter uses, Layer Masks – and Painting!

Chapter 6 – December

The Final Part: Finishing Touches, Filters, the Unsharpen Mask and Saving your Work



Beginner's Guide to

DIGITAL PAINTING

in Photoshop

DIGITAL PAINTING

10

TOTAL PAGES

The Workshop Series will look at just as the the 'guy on the street' that we need to know to get started with Photoshop - mainly for painting, but also for other things such as image painting and photo manipulation, which often use the same tools. We will be covering the technical aspects of the programme, as well as some technical side of painting that help us to work more effectively using the various tools.

Chapter 1 – July
 Introduction: Photoshop's Interface, Graphics Tablets, Screen Calibrators, Color Profiles and the Brush Tool. In this first chapter we will be covering all regarding Photoshop's interface, setting up the programme for optimal usage and setting up a format to work with it, calibrating your screen, choosing your profiles and brushes, as well as working with the Brush tool and its many options.

Chapter 2 – August
 Canvas Settings, Scanning Drawings, Sketches, Colour Profiles, Colour Theory, Layers and Custom Brushes.

Chapter 3 – September
 Composition Rules, Sketching and Perspective, Understanding Light and Shading.

Chapter 4 – October
 Copying from One Canvas, Copying Several Drawings, Burning, Masking and Using Paths.

Chapter 5 – November
 Quick Masks, Using the Award Tool, Layer Fill Modes, Layer Masks – and Painting!

Chapter 6 – December
 The Final Part: Finishing Touches, Filters, the Unsharp Mask and Saving your Work.

Beginner's Guide to
DIGITAL PAINTING

2d artist Beginner's Guide to Digital Painting

DIGITAL PAINTING

Introduction

Introduction: Photoshop's Interface, Graphics Tablets, Screen Calibrators, Color Profiles and the Brush Tool. In this first chapter we will be covering all regarding Photoshop's interface, setting up the programme for optimal usage and setting up a format to work with it, calibrating your screen, choosing your profiles and brushes, as well as working with the Brush tool and its many options.

In the Beginning...

2d artist Beginner's Guide to Digital Painting

Introduction: Photoshop's Interface, Graphics Tablets, Screen Calibrators, Color Profiles and the Brush Tool. In this first chapter we will be covering all regarding Photoshop's interface, setting up the programme for optimal usage and setting up a format to work with it, calibrating your screen, choosing your profiles and brushes, as well as working with the Brush tool and its many options.

Chapter 1 – July

2d artist Beginner's Guide to Digital Painting

Introduction: Photoshop's Interface, Graphics Tablets, Screen Calibrators, Color Profiles and the Brush Tool. In this first chapter we will be covering all regarding Photoshop's interface, setting up the programme for optimal usage and setting up a format to work with it, calibrating your screen, choosing your profiles and brushes, as well as working with the Brush tool and its many options.

Chapter 2 – August

2d artist Beginner's Guide to Digital Painting

Introduction: Photoshop's Interface, Graphics Tablets, Screen Calibrators, Color Profiles and the Brush Tool. In this first chapter we will be covering all regarding Photoshop's interface, setting up the programme for optimal usage and setting up a format to work with it, calibrating your screen, choosing your profiles and brushes, as well as working with the Brush tool and its many options.

Chapter 3 – September

“I wanted to end up with a warm painting, as well as a painting that looks and feels like a piece of art, rather than a manipulated or distorted photograph.”

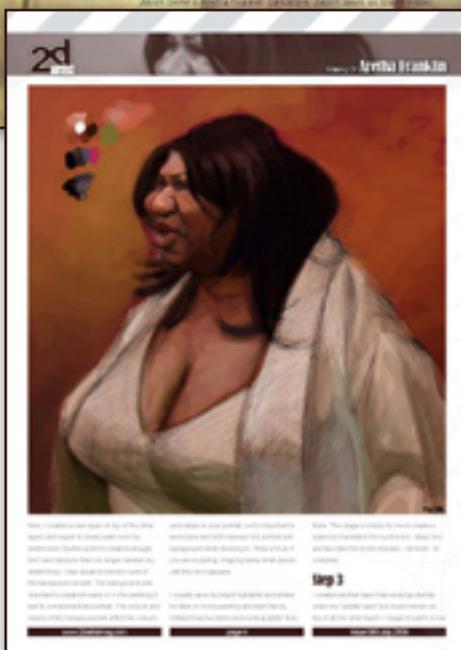
Aretha Franklin

making of by Jason Seiler

We are pleased to present an exclusive article on the making of Jason Seiler's Aretha Franklin caricature. Jason takes us step-by-step through his painting process in Photoshop, from sketch to final piece, and we will also be welcoming him back to 2DArtst later this year for an interview – that'll be a treat for sure, as his portfolio contains some of the most stunningly painted caricatures you could hope to find!

making of aretha franklin

8 TOTAL PAGES



“I find that it’s much easier to get a unified colour scheme using larger brushes, rather than smaller ones.”

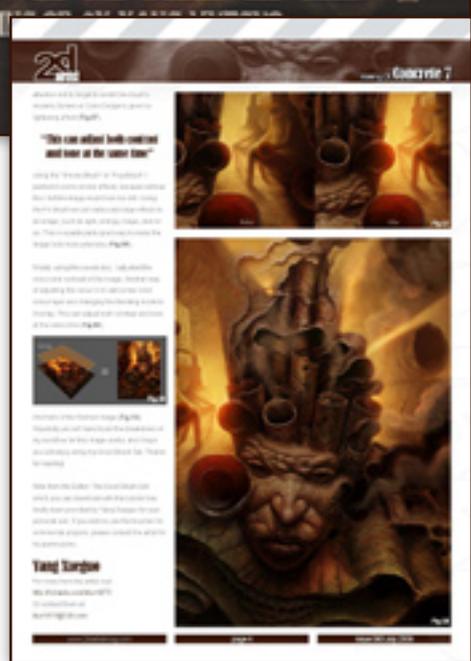
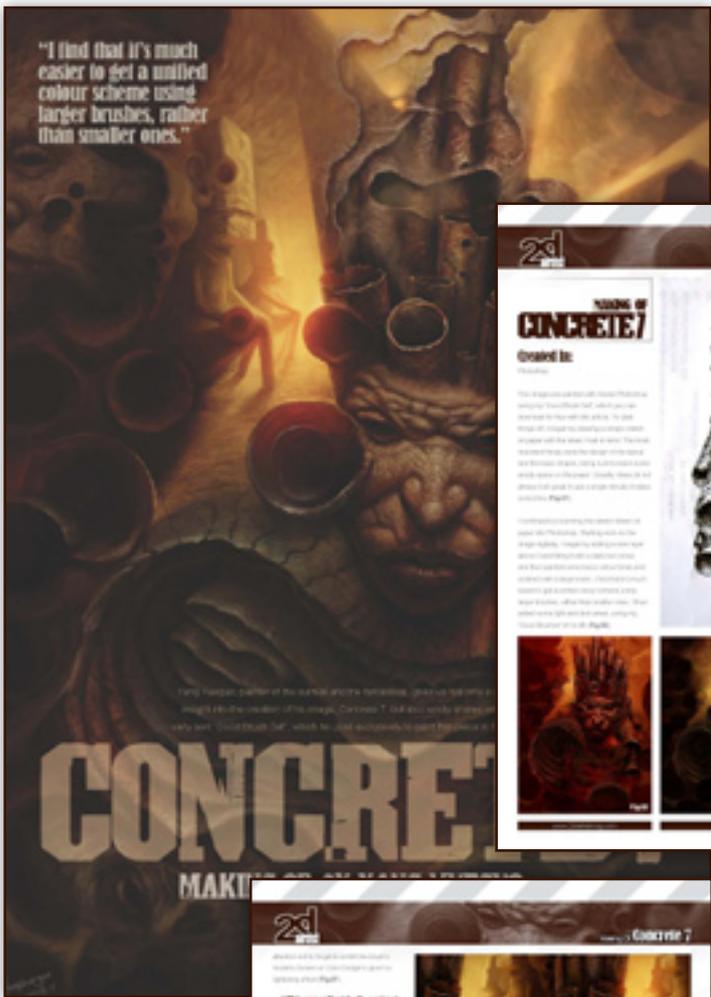
Yang Xueguo, painter of the surreal and the fantastical, gives us not only a wonderful insight into the creation of his image, Concrete 7, but also kindly shares with us his very own “Good Brush Set”, which he used exclusively to paint this piece in Photoshop.

CONCRETE 7

MAKING OF BY YANG XUEGUO

MAKING OF CONCRETE

5 TOTAL PAGES



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image: Nykolai Aleksander

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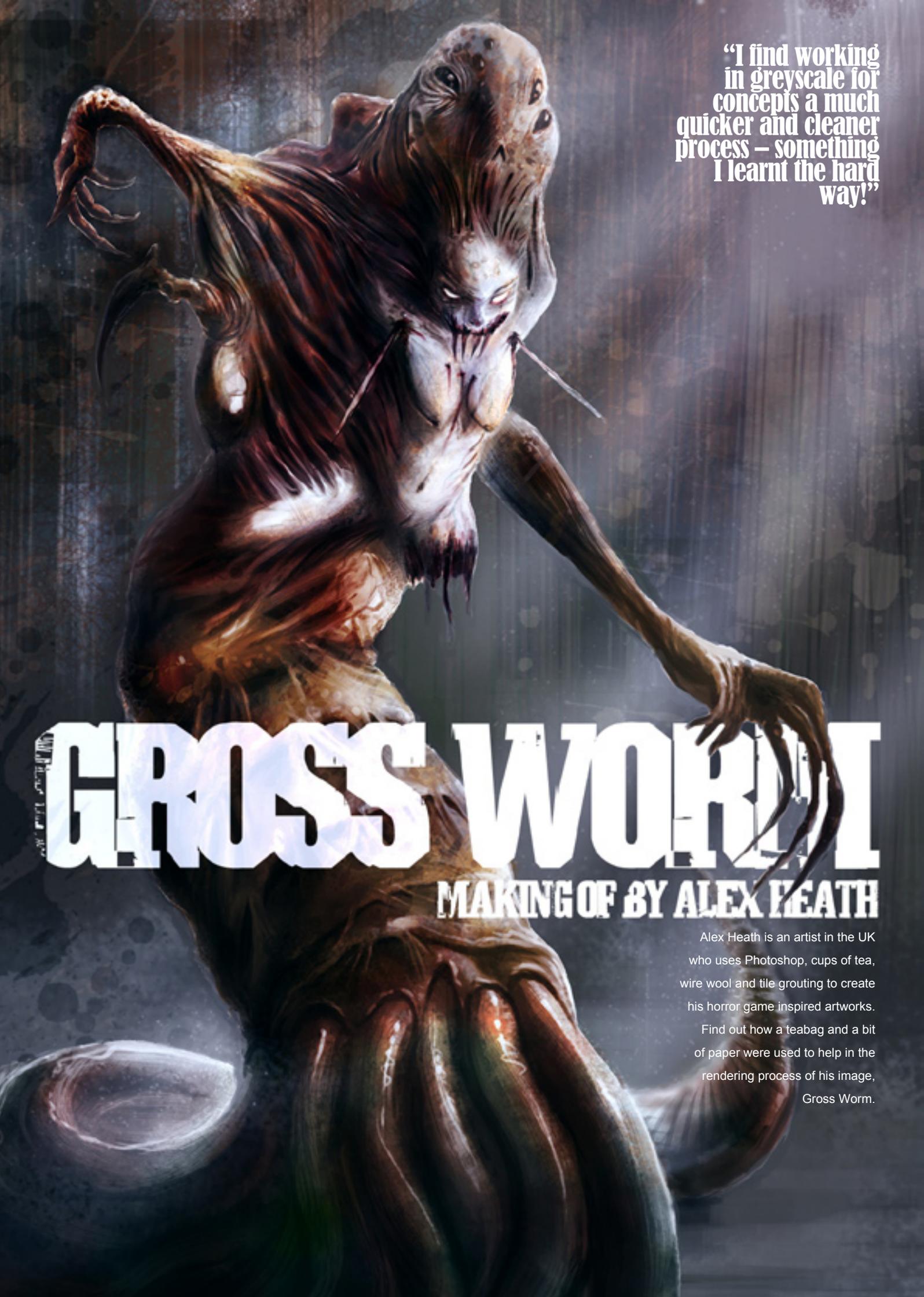
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**2d
artist**

Concept Art, Digital & Matte Painting Magazine

Issue 043 July 2009



“I find working
in greyscale for
concepts a much
quicker and cleaner
process – something
I learnt the hard
way!”

GROSS WORM

MAKING OF BY ALEX HEATH

Alex Heath is an artist in the UK who uses Photoshop, cups of tea, wire wool and tile grouting to create his horror game inspired artworks.

Find out how a teabag and a bit of paper were used to help in the rendering process of his image, Gross Worm.

MAKING OF GROSS WORM

5 TOTAL PAGES



"I find working in greyscale for concepts a much quicker and cleaner process - something I learnt the hard way!"

2d artist Gross Worm

MAKING OF GROSS WORM

Created by:
Georgi

Concept

When I first started working on this project, I was given a brief to create a character that was both grotesque and beautiful. I wanted to create something that was both scary and sexy. I decided to go with a character that was both of these things. I wanted to create a character that was both scary and sexy. I decided to go with a character that was both of these things.

The Sketches

The sketches of the character were done in a very quick and dirty style. I wanted to capture the essence of the character as quickly as possible. I used a lot of cross-hatching and fine lines to create a sense of texture and depth.

Colour & Texture

The character's skin was rendered in a dark, almost black color. I used a lot of detail to create a sense of texture and depth. The character's hair was rendered in a dark, almost black color. I used a lot of detail to create a sense of texture and depth.

Values

The character's values were rendered in a dark, almost black color. I used a lot of detail to create a sense of texture and depth. The character's hair was rendered in a dark, almost black color. I used a lot of detail to create a sense of texture and depth.

2d artist Gross Worm

Colour & Texture

The character's skin was rendered in a dark, almost black color. I used a lot of detail to create a sense of texture and depth. The character's hair was rendered in a dark, almost black color. I used a lot of detail to create a sense of texture and depth.

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2d artist Gross Worm

Background

The character's background was rendered in a dark, almost black color. I used a lot of detail to create a sense of texture and depth. The character's hair was rendered in a dark, almost black color. I used a lot of detail to create a sense of texture and depth.

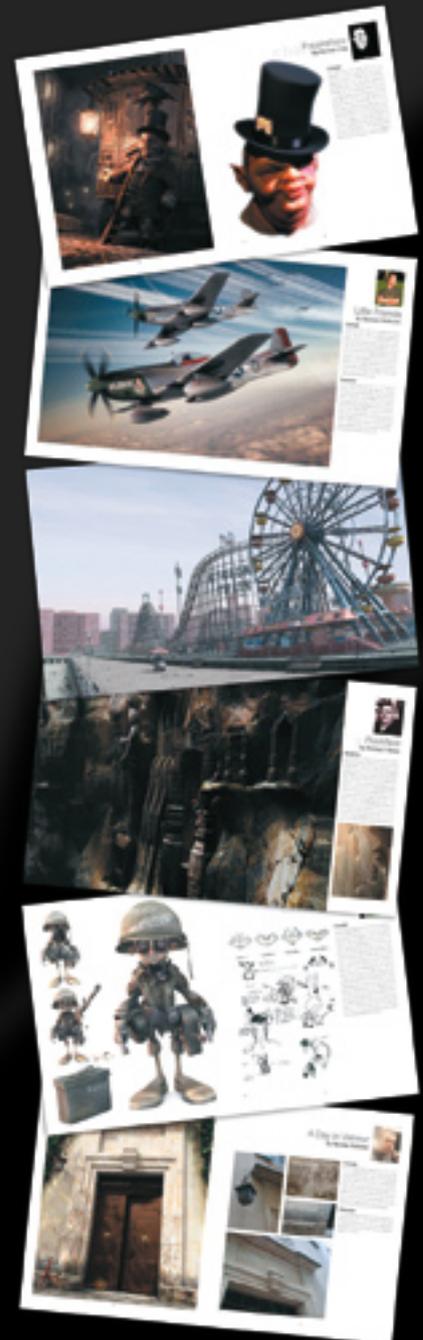
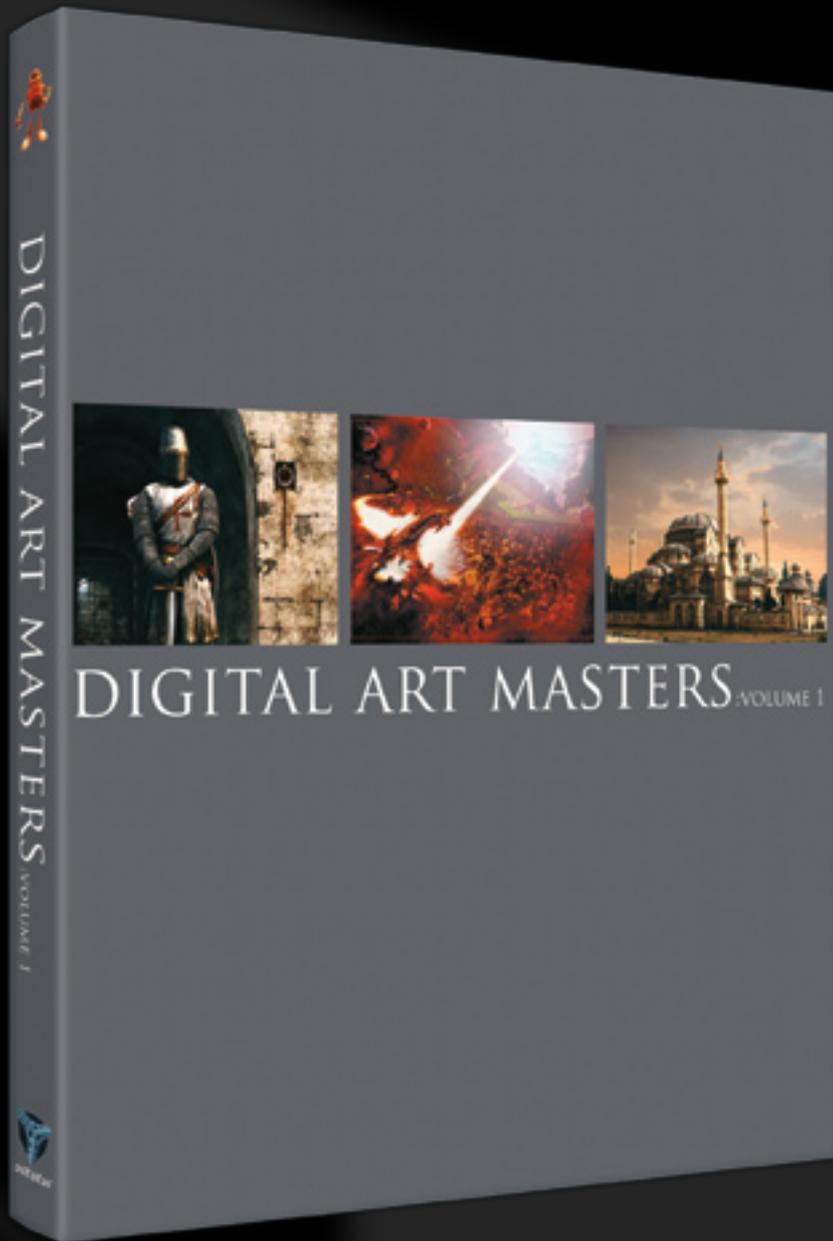


DIGITAL ART MASTERS

: VOLUME 1

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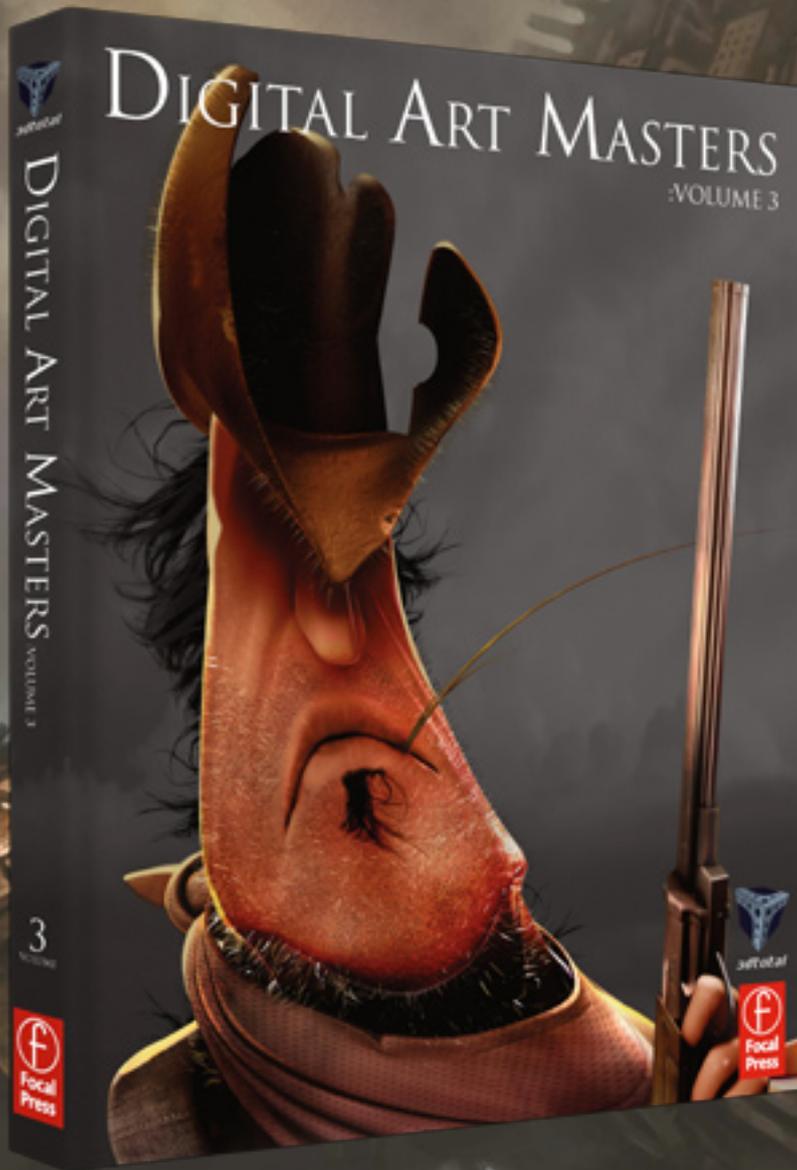
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DIGITAL ART MASTERS VOLUME 3



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And they've done it especially for this book!

This month we feature:

"The Machine"
by Matt Dixon



The following shots of the "The Machine" book pages are featured here in full-resolution and can be read by zooming in...

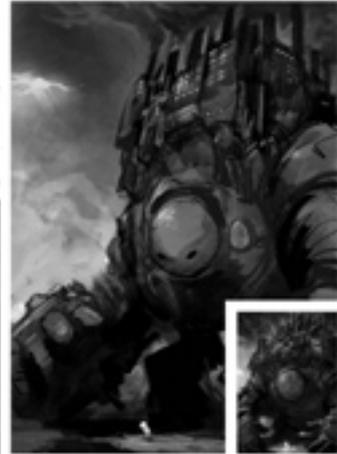


Fig. 01: Initial concept art by Matt Dixon

THE MACHINE

BY MATT DIXON

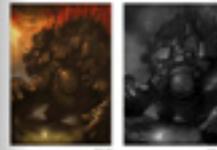
INTRODUCTION
 "The Machine" was created for a challenge set by Cyberbrary, The Battle for "Water and Desert". Perhaps the most experimental thing I've done at a computer, the subject immediately suggested the connection many of us have with technology, so I set out to create an image to explore the relationship between man and machine. First ideas often have a clarity and simplicity that makes them much more viable, so I defined the robot, rather than, independent of machine as a giant robot with humanity represented by a child. It being nestled in the scale of the character helps to emphasize



The potential power of technology against the vulnerability of mankind, so I sought to maximize this juxtaposition in my initial sketches (Fig. 01-05).



MIDWAY'S LIE
 Having worked as a compositor, I learned a color image (Fig. 06). This allowed me to quickly experiment with color to find a harmonious palette for the final painting. Half an hour's work here allowed me to visualize the finished piece, giving me a clear goal to work towards. (I find this very useful to keep me motivated during the painting process - if I have a good idea what I'm aiming for, I have a better feel for where I am along the journey to that point as I work.)



Now the painting began, I started with a simple value study (Fig. 07). Often, an early sketch will be quite adequate for this purpose, but in this case I wanted to make some subtle changes to the robot's pose and design.

ENTERTAINMENT WEEKLY

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When complete, the value study was set to the 'midway' blend mode and I applied a simple wash of color on the background layer (Fig. 06). I reduced the opacity on the value layer in order to allow more of the color to come through and to reduce the local range, so I could walk this red to blue base color towards higher values.

Storing a lot of layer details was not the business of painting, so at this point I flattened the image. From here all the coloring was done on a single layer (Fig. 07). I then began to paint, refining the shapes that remained from the value sketch. My process is one of gradual refinement, which gives me the impression of the painting "growing into form" as I work. I think this is an occasional process, inspired by the amount of detail I need to apply.

I work from dark to light. It feels like I'm pulling the shapes out of the darkness, which gives me a good



impression of the form (Fig. 08). Note how roughly defined the hands of the robot were at this stage.

As I work from dark to light, I'm also working from broad to the marks (Fig. 09). Notice how the hands have changed from the previous step, and the city on the robot's back has been refined and detailed. At this point I also scaled the image within the canvas to give me some extra space to expand the sky upwards. Isn't painting slightly wonderful?

With the basic image defined and tidy, I could then begin to render. This relatively quick process brought a big change to the image (Fig. 10). Adding highlights, a few fine details and deepening the shadows suddenly made the painting look much more complete.

All the important elements were now in place. All that remained was to refine and improve what's already there (Fig. 11). At this point, I defined the sky and the lighting further on the left side, and made the final refinements to the robot. Eventually, I reached the strong blue of the sky in the value study, adding in the more neutral tones that show less influence from the robot and didn't feel such an aggressive mood. I added some subtle purple accents to the sky to balance with the flowers around the girl. The final task was to make a few adjustments to color and contrast and the piece was finished.



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CONCLUSION

"The Machine" was unusual for me, in that the original concept remained basically unchanged throughout. One of the benefits of digital painting is the ability to experiment with color to find a harmonious palette for the final painting. Half an hour's work here allowed me to visualize the finished piece, giving me a clear goal to work towards. (I find this very useful to keep me motivated during the painting process - if I have a good idea what I'm aiming for, I have a better feel for where I am along the journey to that point as I work.)

Exactly what they 'get' is another matter, however, and my favorite aspect of "The Machine" is the many different ways people interpret the image. Of course, there is no right or wrong way to see it. The painting is intentionally ambiguous, and I would suggest that how it is viewed has as much to do with the individual as the image itself.

Just as our relationship with technology



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ARTIST PORTFOLIO



ENTERTAINMENT WEEKLY

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