ZOO PUBLISHING

Issue028 April 2008 $4.50/ €3.25 / £2.25

2d Artist

Jaime Jones

Being home to some of the most talented artist around, read our latest interview with the Concept Artist; Jaime Jones and also Art Producer, Shawn Sharp from Arenanet

ARTICLES
Skectbook of Serg S

INTERVIEWS
Shawn Sharp, Jaime Jones, Kev Crossley & Nick Percival

GALLERIES
WanKok Leong, Marcel Baumann & Nykolai Aleksander plus more!

MAKING OF'S
Late Afternoon by Andreas Rocha plus more!

TUTORIALS
Speed Painting: 'Man-eating plants!' by Ignacio Bazán Lazcano & Daniel Ljunggren

EDITORIAL

Hello and welcome to **ISSUE 028** of 2D Artist! Spring is officially upon us, bringing with it the famously erratic April weather. To keep your spirits up through this turbulent time of wind, rain and snow (yes, we really have had snow here in UK in April!), we've got an issue which is jammed-packed with the best artwork, articles and artists that we can find. This is the month of the Making Of, with not one, not two, not even three, but four fantastic articles that delve into the creative process behind our favourite pieces of artwork. Anne Pogoda returns to talk us through the creation of her inspiring matte painting "Stranded" and on **PAGE 147**, Andreas Rocha tries out different painting techniques with "Late Afternoon". And if you like Andreas' work, look out for an interview with him in the May issue of 2D Artist where we find out what makes this digital artist tick! We also revisit the Guild War franchise this month, in a pair of in-depth interviews with Arena.net Art Producer Shawn Sharp (**PAGE 09**) and Arena.net Concept Artist Jaime Jones (**PAGE 21**). Over on the other side of the Atlantic, British artist Kev Crossley discusses how he reconnected with what he loved about art and on **PAGE 46**, veteran 2000AD artist Nick Percival talks about freelancing, comic books, animated projects and just about everything else under the sun! For those of you who have been eagerly following our tutorials, Mike Corriero moves onto the conception and creation of imaginary creatures in the second part of his Creature Concept Design series, while on **PAGE 108**, Tiberius Viris makes the most of April's unsettling weather and shows us how to convert a sunny image into a breathtaking storm scene. And if those tutorials aren't enough for you, why not check out our Speed Painting challenge on **PAGE 97**, where last month's interviewee Daniel Ljunggren, along with conceptual artist Ignacio Bazán Lazcano, tries his hand at answering the "Man-eating plants!" brief, with the usual entertaining results! There's plenty to get your teeth into this month, so simply sit back, relax, and head on over to the contents on the right to experience the best that the CG world has to offer!

FREE STUFF!

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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 contribut to 3DCreative & 2DArtist Magazine. Here you can read all about them. If you would like to be a part of 3DCreative or 2DArtist Magazines, please contact lynette@zoopublishing

KEV CROSSLEY

was born in the North of England in the early 70's and by the age of four learned that a monster lived in the abandoned house down the street. After that he saw monsters everywhere, so rather than go mad he decided to make a living drawing them instead. His services are employed by the Games Industry and anyone else who needs monsters in their products.

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SHAWN SHARP

Shawn started out in advertising as an illustrator and graphic designer. Eventually work in traditional pen and paper RPG companies led to a job offer to art direct computer games in 1990. He's now the art department producer at ArenaNet, makers of Guild Wars.

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NICK PERCIVAL

is an award-winning artist with work that covers concept and production art for film, TV, videogames and a regular output of moody comic book art. Specializing in character and creature design, his clients include MTV, Marvel Comics, EA, Activision, 2000AD, Upper Deck, Wizards of the Coast and many others. He is currently developing his own original projects for Film and animation and is preparing for the day when monsters will rule the earth

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SERG.S

was born in St. Petersburg, Russia and moved to the United States when he was about ten. He has studied illustration, fine art and design at various institutions and now works as a concept artist for the video game/film industry. He's currently with Interplay working on Fallout Online. In his spare time he started a forum to educate and discover new Visual Development artists in So.Cal.

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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 here: lynette@zoopublishing.com

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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DANIEL LJUNGGREN

works as a Concept Artist and 3d Artist at Avalanche Studios, in Sweden. He has been working in the games industry for about seven years and enjoys it now more than ever. Daniel prefers creating paintings that are fictional and that will trigger the viewers' imaginations.

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MIKE CORRIERO

currently produces assets as a freelance Artist for various companies including everything from creatures, environments, structures, illustrations and icons. His work has been featured in a number of promotional outlets, including ImagineFX, Ballistic Publishing's Expose 4 and 5 and Painter Books, Corel Painter X and Design 360 (China). His client list includes Radical Entertainment, ImagineFX and Liquid Development.

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IGNACIO BAZÁN LAZCANO

is a Concept Artist/Digital Illustrator in Buenos Aires, Argentina. He worked as a Game Artist and Illustrator for 4 years, and now works as a Concept Artist. He's worked for NGD Studios, Globalfun, Gameloft and now works with Timegate Studios and Sabarasa Entertainment.

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NICOLAS FRANCOEUR

is a Montreal based Concept Artist & Illustrator. Since leaving school in 2006 he's works at ODD1, an Indie game studio, as well as doing freelance jobs. He is mainly self-taught and his main "weapon" is Photoshop, although he is still addicted to his trusty pencils.

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ANNE POGODA

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

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MIKE BOHMAN

is currently a full-time Flash developer and a part-time Illustrator. He hopes to switch that around someday and illustrate full-time. After his day job, he freelances from his home in Pleasant Grove, Utah. Mike illustrates regularly for Utah Business Magazine, though he prefers to work on things less corporate. Mike has illustrated one children's book and would love to do more!

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YUCHENG HONG

is a Concept Artist, Graphic Designer & Illustrator. His background is in Graphic Design and 3D Animation, and after graduating his first job in the industry was 3D Modeller. He feels he has more passion for Concept Design and he was lucky, because he now work as a Concept Artist in a game company!

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Image by Jaime Jones

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Shawn Sharp

"ONE THING I WOULD SAY IS THAT, IN MY LINE OF WORK, I USE CONCEPT ART TO CONVEY A CONCEPT NOT WOW SOMEONE WITH A PORTFOLIO PIECE."

From doing all the things no one else wants to do, with the aid of numerous amounts of espresso, we chat with Art Producer for Arena.net Shawn Sharp about how it all started for him in the world of 3D

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Shawn Sharp

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"HAVING TALENTED PEOPLE WORKING WITH YOU IN THE SAME ROOM ON A DAILY BASIS MAKES A BIG DIFFERENCE."

Jaime Jones

Jaime Jones has a background in illustration and has worked for both gaming and comic book companies. Since 2006 he has been employed as a concept artist at Arenanet, a games company responsible for the Guild Wars franchise. His portfolio covers both characters and environment designs set in fantastic worlds, and displays a rich and imaginative style.

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Jaime Jones

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Working as a texture artist for almost 10 years, British artist Kev Crossley dropped his tools, shifted back to his trusty pencil and re-connected with what he loved about art. A few years later he now works as a concept artist by day and as a freelance artist producing work for the likes of 2000AD by night.

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kev crossley

11 TOTAL PAGES

"THE CHANCE TO CREATE UNIQUE, COMPELLING CHARACTERS AND HAVE A CHANCE TO LET THESE CREATIONS 'LIVE', SO TO SPEAK, IS SOMETHING THAT'S DRIVEN ME FROM AN EARLY AGE."

NICK PERCIVAL

Nick Percival is a veteran 2000AD artist who has also worked in the film and game industry as well as having been a Creative Director at an animation studio. He now works as a freelancer as well as developing his personal work including a comic book mini-series, a couple of animated projects and a Fantasy/Action script along with artwork.

NICK PERCIVAL

We have interviewed a number of 2000AD artists since the magazine launched and it is a name which is synonymous with what is perhaps the most successful British comic. How does one go about getting work published in the magazine and what are the general requirements for getting a commission?

I think there are a number of important requirements to get work for 2000AD, Marvel or any established comic book company for that matter. Certainly your work needs to be of a high standard; original and good storytelling ability is a must, but it's not just about pretty pictures. You need to think like a director, interpreting the script, pacing, camera angles, body language, scene geography, etc - all are essential requirements for good comic book art. Another area that people often fail to consider is being able to deliver strong artwork to tough deadlines. I'm sure pretty much any decent artist could deliver a masterpiece if they spent several

weeks or whatever on one painting, but comic book editors will want the same high quality turned around quickly and on a regular basis. It's the laws of the real world; sure, it's cool to spend forever on a piece of work, but at the end of the day, that's not gonna get you regular comic book commissions. Because all my comic book art, as with my concept and production artwork is fully painted, it's a lot of work but damn fun.

As for getting stuff published, pointing folks to your website is always a good, quick way of selling yourself and it's still worth attending comic book conventions, where editors tend to be present and will conduct portfolio reviews. I think you have to work hard at getting your stuff out there. Most editors are that busy dealing with their regular band of creators and trying to get the books out on time, that they're not gonna have a lot of spare time to actively seek out new talent. That's not to say they won't respond to someone with great talent, but you've got to be bullish and get yourself out there.

In the Comic category on your website you have a number of what look like story layouts and also covers. Do these usually come as separate commissions and is it common to specialise in one or the other at all?

Covers and interiors usually come as separate projects. Covers are cool because you can just concentrate on one striking image to sell the comic and there are some people who will specialize in only doing cover art. It's a good opportunity to show off with some powerful art and I like to do both for the variety.

Painting the interior artwork does takes a bit longer, since all my individual panels are like mini-paintings but it's also a good challenge because this is where you really get to experiment with the storytelling aspect of art. It's kind of like making a movie with an unlimited budget since you can pretty much paint anything (as long as it's in the script!). It requires more thought than painting a cover image, I think. I consider the interiors as the 'real' graft work and the covers as a welcome break to do in between jobs. They both have their up sides, I guess.

For any of our readers who are not familiar with collectible cards, tell us something about Magic etc. and what these jobs mean to you as an artist?
'Magic' is similar to traditional fantasy role-playing games, although you use cards to depict the characters (wizards, creatures, etc) and battle other players with your characters in various different fantasy lands - that's a very basic and simplified description and embarrassingly, I've never actually played the game, even though I've created artwork for the cards!

The Magic cards and card commissions I've done for other companies have been particularly interesting because you're basically given a sentence or two that gives a feel for the subject matter you're going to paint, but isn't really that specific. There's a lot open for interpretation, so it's cool to able to think outside the box and have that artistic freedom to come up with some unique ways of representing something. You are given a certain amount of visual reference for various costumes and the world settings, but you get a good opportunity to let loose with some cool stuff. It's quite refreshing to work that way.

What projects have you worked on in the games industry and briefly describe some of the job roles you have enjoyed and what the work has involved?
I used to be Creative Director of a fairly large CG animation studio in the UK, where we specialized in creating animated CG cut scenes for video games, FX and post-production work as well as developing our own original properties. We would also provide a lot of CG cover artwork for the major PC and console magazines for games such as: Spider-Man, Turok, Command & Conquer, Tony Hawk's Skateboarding, Z: Steel Soldiers, Men In Black, Soldier of Fortune, some of the Star Trek games and many others.

We also created computer animated versions of famous comic book characters like Judge Dredd, Mean Machine and Marshall Law which was pretty cool.

It was good to take the whole process from storyboarding and conceptualisation through to final edited animated sequences in the final games. I learnt a great deal and made a lot of good connections in the film industry that I still continue to work with today on my own projects.

PERCIVAL

It sounds like it was a stimulating place to work, with a versatile and varied set of projects. What was it that prompted to you go it alone?

The main reason was that after a number of years writing and directing the animation and managing people, it was dawning on me that I hadn't actually produced much artwork myself in that time. I was so busy with the day to day stuff that I had little opportunity to sit at the drawing board and actually draw or paint. I was still creative in that time but I really wanted to get back to developing and creating my own stuff again and further myself as an artist. I don't feel I regret it - it's all good experience and opened up a number of doors for me creatively, particularly in the film industry.

You have a varied biography in terms of the types of work you have undertaken. What area of industry has generally been the most interesting and if you had a choice, how would you like to see the future pan out in terms of work?

For me, it's always been about 'storytelling'. Whether that's my work in comics, videogames, animation or film. The chance to create unique, compelling characters and have a chance to let these creations 'live', so to speak, is something that's driven me from an early age. Ironically as a result of this, I've been doing a lot of writing alongside my art which has led to getting some good representation in Hollywood.

I have a dark fantasy/action script called 'Legends' that I wrote and produced a ton of artwork for and it now has a well know production/ creature designer attached to direct. It's very visual and I'm also creating a comic book mini-series based on the project in between other stuff. It's a lot of work, but it's a project that I'm extremely passionate about since it's my baby.

I also have a couple of animated projects doing the rounds and fingers crossed, I'll hopefully have the opportunity to direct one of them as well. I'm a natural cynic with the movie world though, which I think is the only attitude to have in that business, or you'll go mad. There are so many false promises and so much hype, that only if any of my projects end up on the big screen, will I truly believe any of it. It's a long process of development but at least it's never boring.

You mentioned animated projects but how has doing the CGI work compared to the comic projects and what were the most challenging aspects?

When I develop CGI work, if done well, it takes the art to a whole new level. To create a character in 2D is one thing, but if you can really

develop it into 3D and see it move, see it lit in different environments, it brings the whole thing to life. The most challenging thing is to take what's cool about a 2D character design and translate that into working 3D. You can cheat a lot in 2D or static 3D images from the angle you've chosen to depict the character, etc, stuff with anatomy, weight placement and so on. For a successful 3D character, you can't get away with that - especially if the character needs to be convincingly animated - so there is always an element of compromise when designing for 3D. If you crack it though, the end results can be stunning.

With the power of painting packages these days such as Photoshop and Painter it is sometimes difficult to distinguish between traditionally painted work and digital. How much of your work is digital and do you draw the compositions and structure the pieces on paper initially?

I used to produce all my work traditionally (acrylics, oils) back in the day and I still like to continue to produce the odd piece this way There's something physical about slinging paint around on a canvas and you can get some unique, random effects that I think, still can't be replicated digitally. More importantly, you actually have an original, tangible piece of art at the end of the day.

Having said all that, most of the work I produce now is done digitally, primarily for speed and for flexibility. It's quicker to make changes to digital artwork (proportions, colours, etc) and incorporate real world elements if required – ie. some Art Directors require photo references and such, which are quicker to incorporate digitally.

For the actual drawing side of things, I still prefer to pencil traditionally and then scan the stuff in for painting - it still feels more natural and organic for me this way.

Clowns and circus-like characters feature a lot in your portfolio. Tell us a bit about them and the concept behind their creation?

Oh, man - does anybody really like clowns? They're hideous mothers! A few years ago I was developing a horror computer animated film that was based around this evil Carnival invading a small town and some of the villains were twisted clowns, freaks, etc… I love the fact these characters are supposed to be jolly and colourful, but look like they'll tear you apart when you're not watching. I've always loved exaggerating characters and dark, moody stuff and I think this sort of subject matter lends itself perfectly to that. I love traditional horror – the classic Universal movies (Frankenstein, Wolfman, etc), Lon Chaney – all the old stuff. It's so stylised and rich in character and mood – definitely a big influence on my art.

PERCIVAL

What would you cite as the most influential sources with regard to your character designs and style, be it film, artwork, books etc?

As I mentioned before, all the classic old horror movies are just great - they're so dramatic and imaginative. They really get me fired up to paint something spooky. I like Guillermo del Toro's films a great deal as well. For me, he's the modern interpretation of the old classic horror mentality - very honest and noble in the material he creates with a unique imagination. His films are always an inspiration.

Artistically, I've always been into Frazetta (isn't everybody?), the old Berni Wrightson artwork is great stuff. I'm also constantly looking at the old masters, especially Caravaggio - the things they achieved with anatomy and light hasn't been surpassed.

I also tend to look at life a lot. I observe people, animals, body language, etc and think about how I could twist and interpret that into my creature designs and unique characters. - yes,

I'm the insane guy in the coffee shop, sat drooling in the corner, watching you go by.

Whilst sitting and drooling in cafes do you ever sketch the people you observe as a way of improving your drawing skills or indeed draw from life much in general?

Occasionally I will and I probably should do more, but mostly it's a case of observation – looking at how light affects the form, anatomy in motion, different body types, etc. I'm not sure how much filters through to my final work, but I think subconsciously you take a lot of stuff in that dictates how you approach your art and helps ultimately to define your style.

PERCIVAL

One final question; if you got into a pub brawl, which one of your character creations would you like at your side and why?

Without a doubt, it would be the demon Farmer Gutz and his pet pig monster, Betsy. With these guys in my corner, after the dust has settled, we'd be the last men standing, breaking out the cigars as the pig gets down to the serious business of eating up all the remains - scrummy!

NICK PERCIVAL

For more work by this artist please visit:

www.nickpercival.com

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Vitaly S Alexius
Marcel Baumann
Nykolai Alexander
GALLERIES

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GALLERIES

10 TOTAL PAGES

the 2DA challenge

2DArtist Magazine introduces the new 'Challenge' Section of the mag. Every month we will run the challenges, available for anyone to enter, for prizes and goodies from www.3dtotal.com shop and to also get featured in this very magazine! The 2D Challenge runs in the conceptart.org forums and the 3D challenge, runs in the threedy.com Here we will display the winners from the previous months challenges and the 'Making Of's from the month before that.

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- Mike Stern
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Speed Painting

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, Ignacio Bazán Lazcano and Daniel Ljunggren, tackle the topic:

MAN-EATING PLANTS!

Intro Text

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MAN EATING PLANTS!

DANIEL LJUNGGREN AND IGNACIO BAZÁN LAZCANO

11 TOTAL PAGES

"WHEN CLOUDY, THE LIGHT SOURCE [THE SUN] IS COVERED AND THE LIGHT IS DIFFUSED SO MUCH THAT YOU CAN BARELY MAKE OUT A DIFFERENCE BETWEEN THE SHADOWS AND THE REST"

part 3: Storm

Tiberius Viris brings to us the third 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...

In this part, Tiberius shows us how to convert a sunny image and turn it into a storm scene! Enjoy...

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TIBERIUS VIRIS

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Starting Base for Your Designs: Reference Library

PART 2: APRIL ISSUE 028

The Next Step Into Imaginary Creature Anatomy

PART 3: MAY ISSUE 029

Design Process, Bone Structure & Skin Texture

PART 4: JUNE ISSUE 030

Head Design, Eyes and Construction of the Mouth

PART 5: JULY ISSUE 031

Body Structure, Body Variations, Hands & Feet

PART 6: AUGUST ISSUE 032

Colours, Patterns and Final Renderings

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PART 2 - CREATURE ANATOMY

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With the aid of Photoshop, Yu Cheng Hong takes us through the creation of his image 'Kai'

KAI

MAKING OF BY YU CHENG HONG

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MAKING OF : KAI

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MAKING OF BY NICOLAS FRANCOEUR

THE ANTAGONIST

"TO GET THE TWISTED LOOK I WAS AIMING FOR. I TRIED TO INCORPORATE FREUDIAN SYMBOLS INTO THE DESIGN: THE DUALITY BETWEEN THANATOS"

Vorace aka Nicolas Francoeur shares how he created his image, 'The Antagonist' ...

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Making of the Antagonist

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2d ARTIST

"FIGURING OUT WHICH WERE MY FAVOURITE TOOLS IN PAINTER TOOK ME AROUND THREE MONTHS. AND I LIKE TO STICK TO THE ONES THAT I HAVE FOUND TO BE MY FAVOURITES. BUT PLEASE DON'T HESITATE TO TRY OUT NEW TOOLS IN YOUR OWN WORK: AFTER ALL, EACH TO THEIR OWN!"
Read how Anne Pogoda created her image "Stranded" ...
MAKING OF BY ANNE POGODA
STRANDED

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STRANDED

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next month

2d artist

INTERVIEWS

Nykolai Aleksander

Andreas Rocha

Michael Kutsche

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Part Three

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The city centre looked like a jewel amongst the surroundings

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Image by Nykolai Aleksander

Digital Art Masters
Volume 2

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

This book is more than just an artwork book. Not only does it feature full-colour, full-page images, but each artist has given a detailed description, in their own words, of the creation process behind each piece of published artwork. And they've done it especially for this book!

This month we feature:

'Hush'
by Benita Winckler

Hush

By Benita Winckler

Introduction

"Damp forest soil and the light of the evening sun... If you follow the ant path to the mountains it will lead you to the cause of the Yhiren. Stay silent for a while and you might get the chance to see one."

This is one of the cuter, and more cheerful, concepts for my Dzanes project. The image shows a female shaman character and one of the ancient creatures that used to live in the woods around Ilion – a Yhiren.

This artwork was created in the context of serving as a demonstration image for a basic tutorial on digital painting for Art Scene International Magazine.

Line Art and Textures

I began the work with some simple sketches in Photoshop in order to find the right composition for the piece. Once I decided upon this, I took my time working on textures for the background. This was all done with Painter in a second file. I was simply looking for rich and interesting structures, and didn't worry too much about concrete forms or anything at such an early stage. Think of it as simulating a natural painting surface – the result shouldn't scream "Digital" in our faces. Even if most parts of this basic texture were later covered with the other elements of the image, there would still be some spots where those first brush strokes will remain visible, suggesting all of those random little details that real material surfaces exhibit.

Layers

I took the new texture into Photoshop and made it my background layer (Fig.01). If you take a look at my layer palette (Fig.02) you can see that there were two layers, one for the line art and one for the textured background. I pasted the new elements onto a third layer, which was then positioned between these two. This way my line art remained visible for as long as I needed it. Once I was happy with the results, I then merged the new layers with the background layer, so that there would be no more than four or five active layers present. Fig.03 shows the layer containing my color palette.

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

Tables regarding the number of layers vary quite a bit, and every school has its own arguments – it really depends upon the occasion. If you are working for a client, it would be wise to keep your layer arrangement as it would then be easier to change or replace major elements without affecting the entire work. Also, if the deadline starts closing in, you don't want to have repaint everything in your work just because the background color suddenly has to be orange, instead of blue.

Personally, if I am painting for my own pleasure, I tend to prefer to keep the number of layers low, as it has more of a painterly feeling to it, because your decisions are somewhat final and not that easy to undo. Furthermore, you can invite a vivid authenticity into your image by allowing for those happy accidents to occur – not everything can be planned consciously.

Painting Process

I went on to paint with Photoshop's Standard Pen Opacity Flow, which has a nice hard-edge to it, this coming in very handy during the initial stages of an image when you want to define the forms with light and shade. Chance and coincidence are still on the VIP guestlist but, until they decided to show up, I stayed with the color scheme, as shown in Fig.03.

Looking at Fig.04, you can see the first phase of the image. Most of the important questions were asked by this point. The direction of the main light source was decided, the dominant color became clearly noticeable, and I had a precise feeling for the ensuing process.

Before I painted the Yhiren as the center of interest, I refined the face of the elven girl (Fig.05 – 11). Fig.07 reveals that I decided to change the design of her ritual headdress, a less-spiky, yet more feminine and soft look, suited her character much better. Never underestimate the importance of such seemingly trivial and small decisions, as they can become the key to conveying something about the character that you are working on.

In Fig.08, you can see that the line art has now been merged down and has nearly vanished underneath the layers and layers of paint. Some anatomical issues were fixed and the form of her hand was repainted completely. Fig.10 shows that, in some places, her raven black hair was showing through the feathered headdress, giving the particular area a bit more depth. For the benefit of an overall smooth and unfaltered look, I omitted the preconceived hair breaks (Fig.06).

For the background of the image I chose to feature some willow branches reaching downwards. I couldn't be bothered painting every single leaf, so I took a shortcut by stealing my very own willow branch texture. Fig.12–16 detail the steps of the work in progress. Firstly, I decided on the overall form of the leaves, then I added light and shaded areas. I went on to add some minor details and then the basic texture was complete. Later on I added more individual leaves and more detail to achieve a smoother result, more pleasing to the eye.

When painting a Yhiren, or painting the leaf of a willow, the technique was nearly the same (Fig.17–23). As you can see, the painting was done in several stages, the creature being refined step by step. After finishing the work on its feathers I decided that the position of the Yhiren in the image could be improved by moving it slightly to the left and bottom of the image. Fortunately, I hadn't merged the bird at this point, so it was easy to make adjustments. Working on a separate layer, I suggested a motion blur effect at the tips of his wings (Fig.23). Then the layer with the Yhiren was merged down.

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Late Afternoon

making of by Andreas Rocha

From using his trusty ballpoint pen to rough out the concept, to heading into Photoshop, Andreas Rocha shows us how he created his image "Late Afternoon" ...

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Late Afternoon

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