

3d artist

Concept Art, Digital & Matte Painting Magazine
Issue 040 April 2009

As night fell, the darkness came alive

Ehsan Dabbaghi & Emrah Elmasli tackle our latest **Speed Painting** topic

Excavation Digger Vehicle

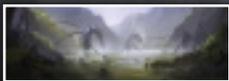
Hoi Mun Tham develops his initial thumbnails in his second instalment, refining his chosen concept before the final illustration stage of the **Vehicle Painting Series**

Space Battle

Chee Ming Wong picks a fight in space and talks us through the process of painting an epic battle scene in our **Space Painting Series**

BRADFORD RIGNEY

As freelance illustrator, **Bradford Rigney** takes time out from illustrating all things dark and twisted, we take the opportunity to chat to him about life, work, and the fascinating journey that has led him to where we find him today...



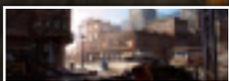
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Bradford Rigney & Robin Olausson



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The Sketchbook of John Wu



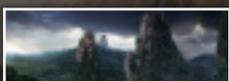
Galleries

Nykolai Aleksander, Andrée Wallin & Alex Broecke, plus more!



Tutorials

Space Painting Tutorial Series: Part 10 – Space Battle by Chee Ming Wong, plus more!



Making Of's

'Thunderstorm' by Dmitry Mitsuk, plus more!



Editorial

Welcome to an issue of big feet and one-eyed monsters – and that's just the stylised challenge!

We kick this month's issue off with an interview with an artist we've come to know through the production of *Digital Art Masters: Volume 4*; he's an illustrator living in Mississippi (my favourite word) who has worked for the likes of White-Wolf Publishing and Fantasy Flight Games to name just a couple of his clients

to date. We're talking about **Bradford Rigney**, whose artwork tore us into pieces when we had to choose which of his great images to feature in our upcoming book project. Luckily, we managed to get this interview with Brad where we can happily show you his full portfolio on as many pages as we like, because we're pretty greedy like that (p.7). Our second interviewee is no stranger to *2DArtist*; in fact, he's been in our galleries, and written making of articles and tutorials for us in the past; he's now on the lookout for full-time work in the industry so we thought it was about time we got to know him better and let the world know, too! Check out our interview with the very talented concept artist, **Robin Olausson** on p.17.

John Wu invites us into the pages of his sketchbook this month, where we stumble upon all kinds of weird and wonderful things, from stylised characters and cars, to interiors, mechs, ships and weapons. One thing that these all have in common is that they have all had the privilege of being drawn by the hand of John Wu – one of the industry's greats (p.31). (If you like what you see from John then check out the interview we ran with him back in the April 2007 issue!)

From sketchbooks to tutorials, **Hoi Mun Tham** takes us this month from the initial conceiving stage of his futuristic digger vehicle (featured in the February 2009 issue) through the refinement of his chosen concept (p.65). **Dwayne Vance** will be back next month with the final instalment of his interpretation of this series' brief, so be sure to stop by again next month to check that out. (Mun's final chapter will be featured in the June 2009 issue.) Our speed painting brief, "As night fell, the darkness came alive" has been tackled by **Ehsan Dabbaghi** and *2DArtist* regular, **Emrah Elmasli** (p.71), and **Chee Ming Wong** brings us a healthy dose of space painting – this month, we're painting a space battle scene! Chee even goes as far as to jot down a storyboard; it's a great tutorial for those who are keen to get into the industry as a concept artist as it's packed full of interesting insights from Chee, who let's not forget is the CEO of his own digital art studio in London, UK. We could all learn a thing or two from Chee's commitment to the industry and digital art community (p.82).

In the interest of diversity, we bring you a stormy matte painting in our making of section this month, created by **Dmitry Mitsuk** (p.97); **Ejiwa A. Ebenebe** also talks us through the painting of her stunning female character in her piece titled, *Snowfall* (p.105). Our gallery features plenty of great talent, from the likes of gallery regular **Ioan Dumitrescu**, as well as **Nykolai Aleksander**, **Andrée Wallin** and **Mathieu Leyssenne** (p.39).

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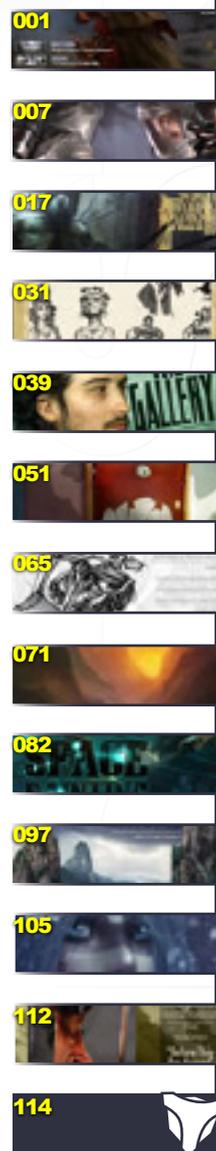
Project Overview by Ejiwa A. Ebenebe

Before They are Hanged

Digital Art Masters: V3 Free Chapter Promotion

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3DTotal.com Ltd Information & Contacts



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Free Stuff!

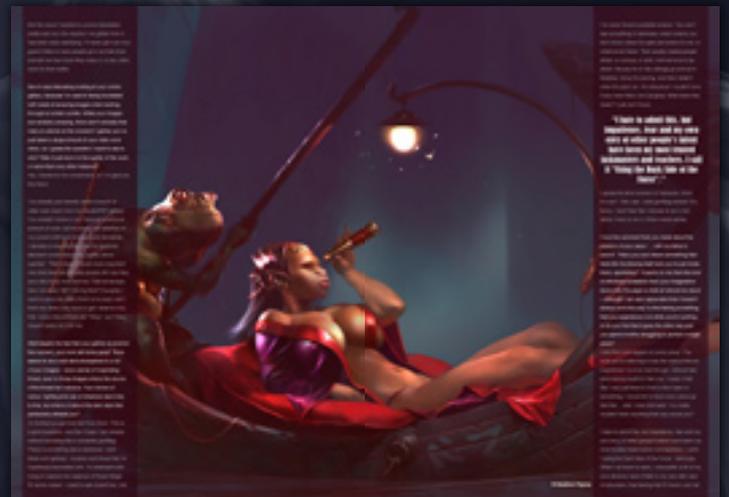
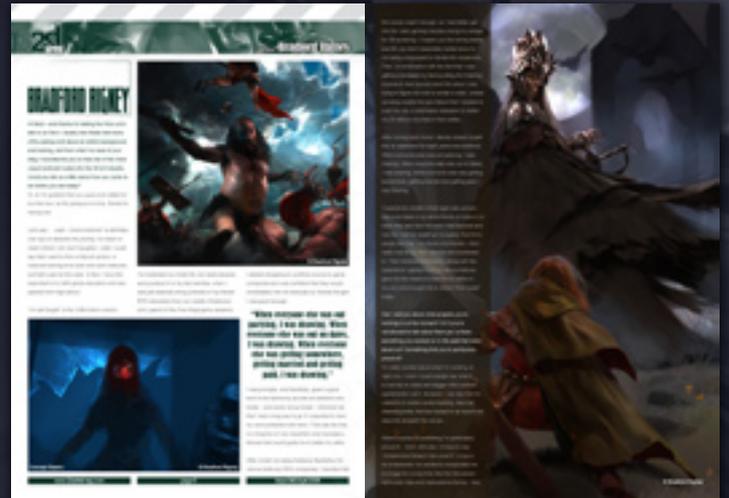
Wherever you see this symbol, click it to download resources, extras and even movies!



Well, I hope this month's offerings keep you busy until next month's issue hits the virtual shelves in May. Keep us posted with your own art creations – we welcome gallery submissions and interest from those looking for freelance tutorial work. So sit back, relax, and enjoy the April issue. We look forward to hearing from you! **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!



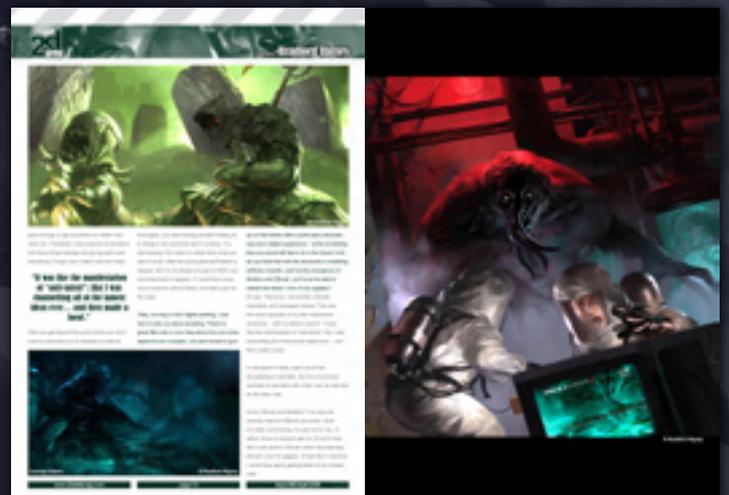
Setting up your PDF reader

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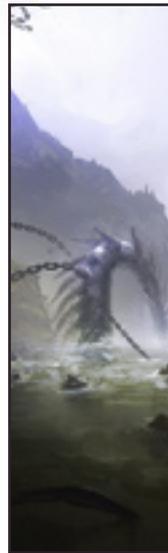
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Contributing Artists

Every month, many artists around the world contribute to 3DCreative & 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



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/student. He's now 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.

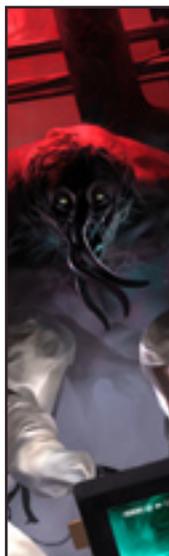
<http://www.robinolausson.com>
tv1000@spray.se



Bradford Rigney

38-year-old freelance illustrator specialising in horror, sci-fi and fantasy art, particularly in the table-top gaming industry for clients such as White-Wolf Publishing and Fantasy Flight Games. While setting his sights on breaking into the graphic novel, board game and video-game cover art industries, Bradford currently works and lives in Petal, Mississippi with his wife Katherine and 9-month-old daughter, Ginger.

<http://cryptcrawler.deviantart.com/>
cryptcrawler@comcast.net



Ehsan Dabbaghi

21-years old, residing in Iran. He didn't have teachers, books or anyone to turn to for help. With little hope, he pursued his passion for art and started painting with a computer at 17. He spent a year releasing his pain into his art; he became physically ill, feeling locked in a mental prison, surrounded by the pain suffered as a child. Many of his paintings express a dark, lonesome mood; he is learning and growing as an artist daily.

<http://ehsand.cgssociety.org/gallery/>
artistofpersia@yahoo.com



Chee Ming Wong

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

<http://www.opusartz.com>
chee@opusartz.com



Emrah Elmasli

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

<http://www.partycule.com>
emrah@partycule.com



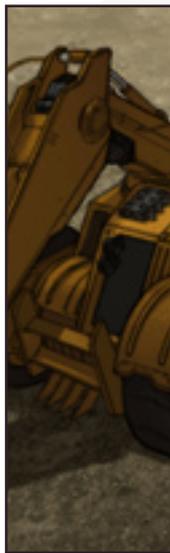


Tham Hoi Mun

The early *Star Wars* trilogy really got him into wanting to become a concept artist. He graduated from art school in 2006 and has been working in the field as a concept artist for almost 3 years. He spent time working for a production studio and is now a full-time freelancer.

He's worked on several projects which include games, commercials, animations, and toys, and would love to teach someday!

<http://hoimun.blogspot.com/>
thamhoimun@gmail.com



Dmitry Mitsuk

Digital artist/illustrator/freelancer in Toronto, Canada. His art experience consists of traditional media and digital illustration, and he has recently found his way into matte painting. He's worked as a digital artist in different industries, and is now currently trying for a successful freelance position.

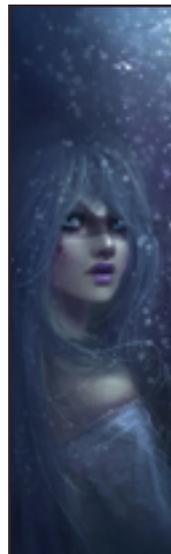
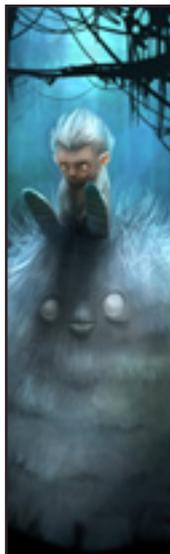
<http://mitsuk.cgsociety.org/gallery/>
mitsuk2003@list.ru



Dave Neale

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

graduating in 2005, he has worked as a freelance consultant for EA games, sold prints in galleries, and has completed various freelance projects in the illustration field. Now represented by Advocate Illustration Agency, he hopes to get more work on children's books and would like to move into concept design for animation. <http://www.daveneale.co.uk>
davejneale@hotmail.com



Ejiwa Ebenebe

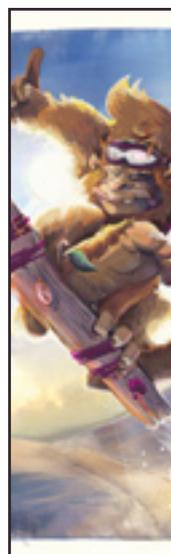
Born on 19 November, 1990. She's been passionate about art since she was a child, but only started painting seriously about 6 years ago. She is primarily a digital painter and uses Photoshop as her main tool, but loves experimenting with different artistic forms as well, and hopes to increase her skills in 3D modelling and in other art media. She is currently a student at the Media Design School in Auckland, New Zealand. <http://peppermint-pinwheel.deviantart.com>
ejiva_ebenebe@yahoo.com



Rolando Mallada

A passionate artist that loves comic book and illustration work. Four years ago he started working professionally in the comic industry in the USA. At present, he enjoys giving birth to gorillas, zombie teddy bears and other creatures for APE Comics. His headquarters are in Montevideo, Uruguay. There he passes the afternoons working at his wife's company, with his pet dog and a hot cup of coffee.

<http://rolando-mallada.blogspot.com/>
rolocomic@yahoo.com.ar



Ruth Martinez

Studied graphic design, but always felt attracted to illustration and animation. She's currently working as a 2D animator in the games industry, and is happy to be working professionally in her hobby. She also pursues her passion for illustration through the likes of the *2DArtist* stylised challenges!

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ruth2m@gmail.com



BRADFORD RIGNEY

Brad Rigney is a freelance illustrator with a passion for all things dark and twisted. He's been on a fascinating journey to reach where he is today and we were lucky enough to get the chance to chat to him recently about his life, his work and why his rising popularity has taken him by surprise.

“There is something about darkness - both literal and spiritual - mystery and threat that I’m hopelessly fascinated with. I’m obsessed with trying to capture the essence of those things for some reason. I used to ask myself why, but I’ve never found a suitable answer.”

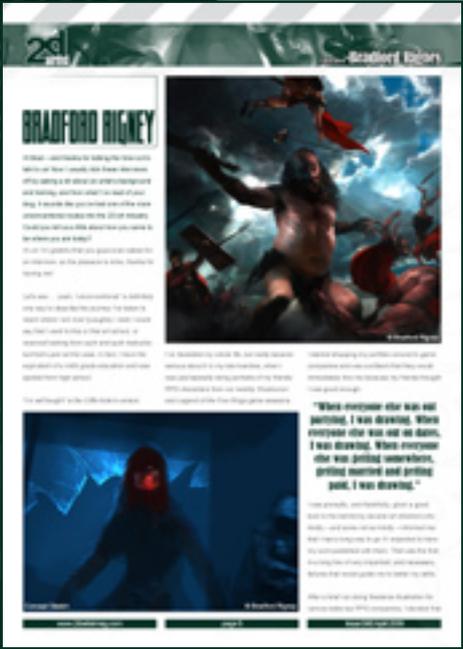


BRADFORD RIGNEY

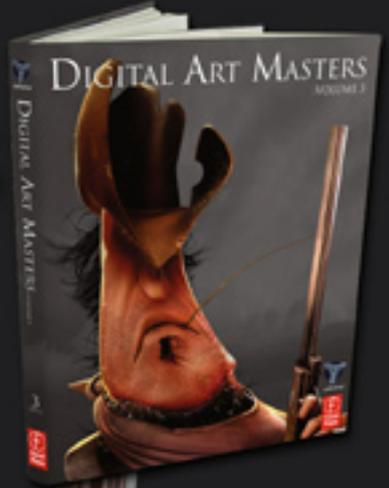
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"There is something about darkness - both literal and spiritual - mystery and threat that I'm hopelessly fascinated with. I'm obsessed with trying to capture the essence of those things for some reason. I tried to ask but I've never found a suitable answer."



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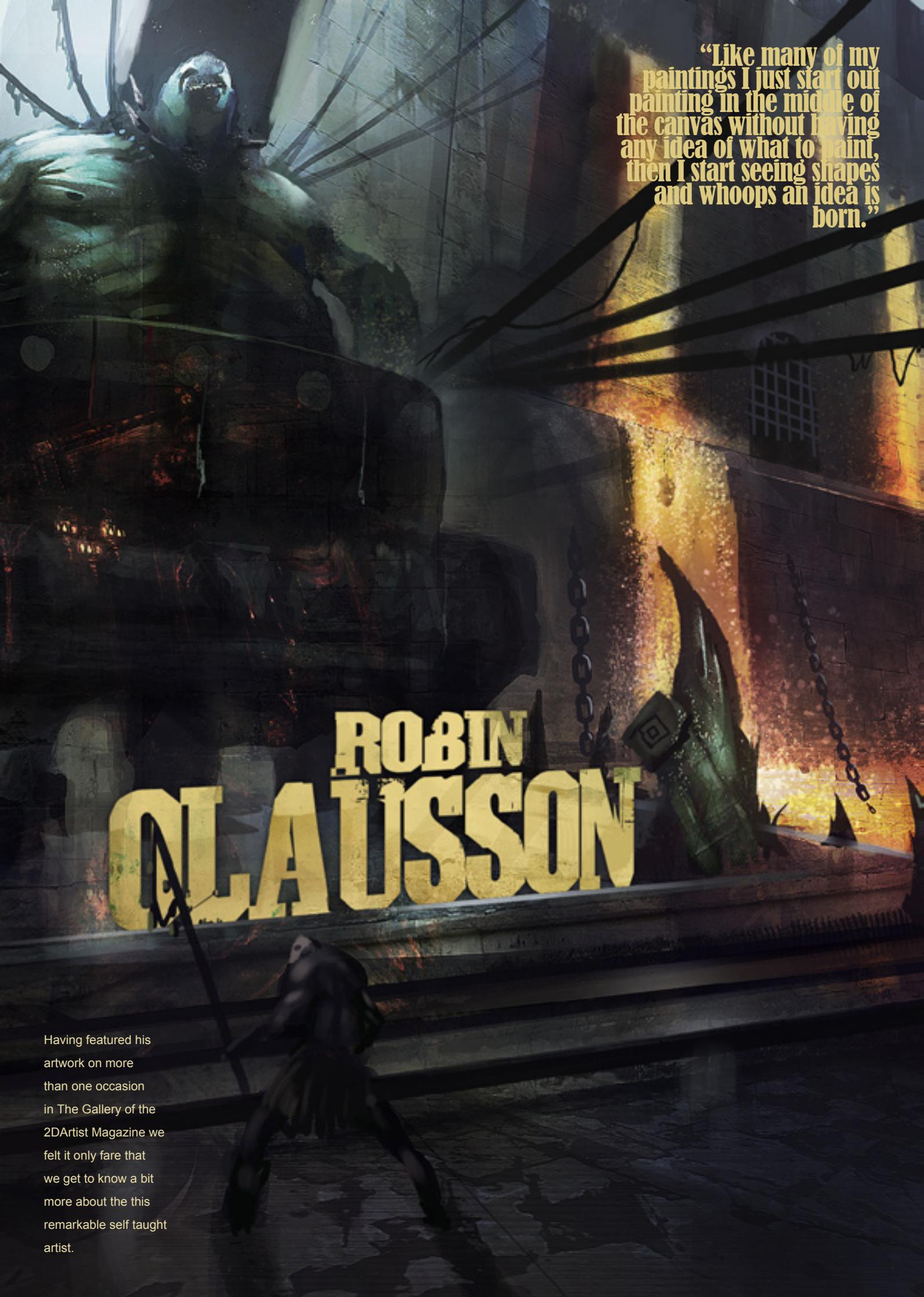
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“Like many of my paintings I just start out painting in the middle of the canvas without having any idea of what to paint, then I start seeing shapes and whoops an idea is born.”

ROBIN CLAUSSON

Having featured his artwork on more than one occasion in The Gallery of the 2DArtist Magazine we felt it only fair that we get to know a bit more about the this remarkable self taught artist.

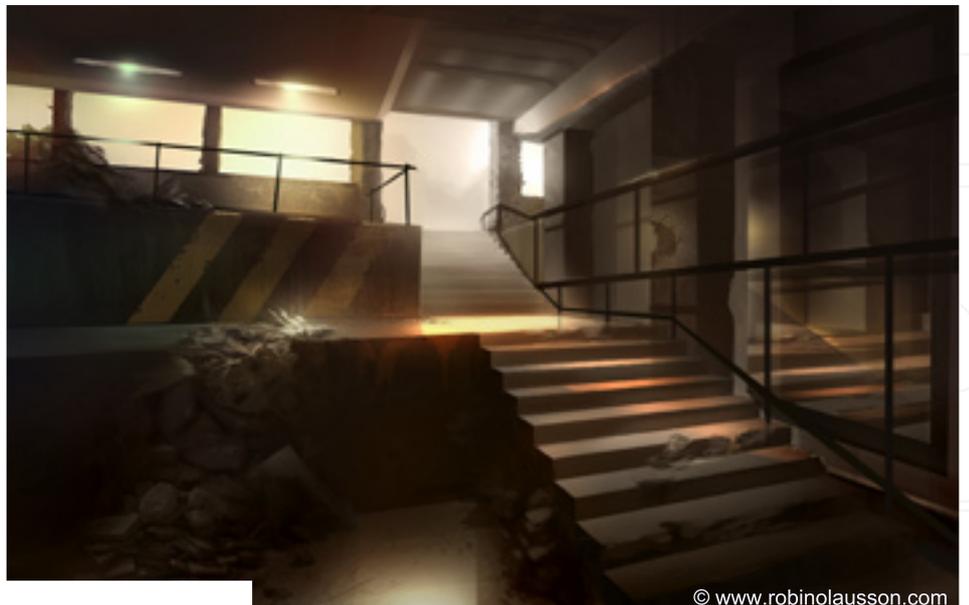


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ROBIN OLAUSSON

Hi Robin, you've graced the pages of 2DArtist for many an issue now, so it's a pleasure to finally chat with you. Could you tell us a bit about yourself and also what peaked your interest in digital art?

Thanks Chris. I've always been interested in art but never really started doing it until after my first year at university. The school wasn't anything for me so I quit and started educating myself in art while working part time in a factory.



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It was hard going but if you want something bad you got to put the effort into it. Now I'm studying at another school here in Sweden called School of future entertainment, mostly 3D related stuff here and not much of an art school but I do get some time to work on my 2D here as well.

You mentioned that you taught yourself art. How did you go about doing this and what advice would you give anyone out there that wants to go down the 'self teach' route?

Anatomy wise I studied from books like, George B. Bridgeman 'Constructive Anatomy', Richer Hale 'Artistic Anatomy', Burne Hogarth









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'Dynamic Figure Drawing' and also from movies by Glen Vilppu, Riven Phoenix 'The Structure of Man', all really good stuff and if you are serious about your art and want to draw characters 'The Structure of Man' is a must! There is other good stuff out there for other topics as well like the Gnomon workshop DVD's. I strongly recommend getting out on forums like "conceptart.org" and post your work for criticism it really helps you push it to the next level and keep you motivated. I also would suggest trying other mediums like paper and pen, sculpting and painting it helps the creative part much more then you think.



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Looking over your portfolio your artwork has progressed from a very loose illustrative approach and developed a controlled concept style which can be seen in some of your latest pieces. Is this the way you see your artwork heading to in the future or are you just trying to develop a wider repertoire?

I think this is a matter of what knowledge I possessed during that particular time. I started out doing so much research and studying of technical stuff related to art and to relax and paint something completely different I did many very loose paintings out of my imagination. It's hard to paint something creative when you are into the technical stuff so that was my way of hanging in there I guess. Now days I'm working my way into the area of art that I'm really interested in, more realistic concept art.







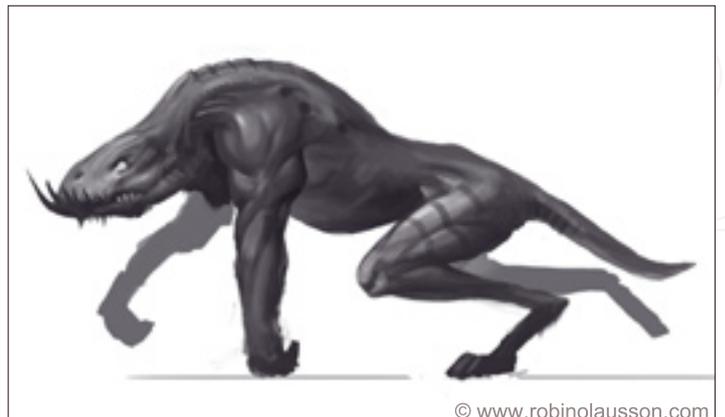


Concept art you say, that's funny as I've just been looking at your image "Dungeon" which you created for an upcoming game demo. Am I right in saying that you would like to head down the game art path or would you like to work producing concept art for films as well?

That right. My first goal is to head down the game industry but I won't limit myself to anything and in the future I hope to try as much as possible.

You've painted a lot of really interesting scenes/environments each one different from the next. For instance one of my favourite images in your portfolio is 'Yeah', could describe the idea and inspiration behind it?

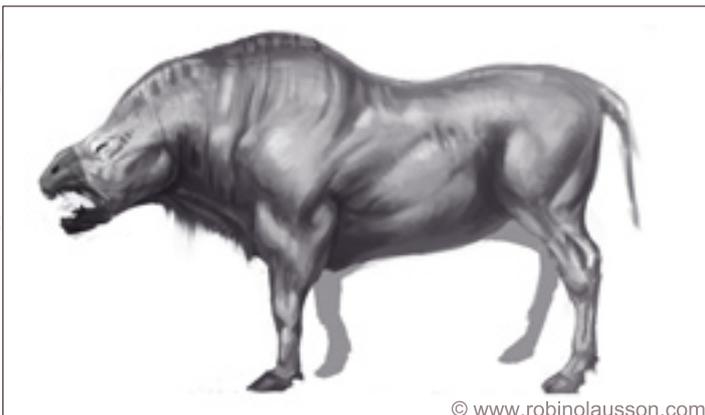
I'm glad you like it, though I'm not very happy with it myself. It's funny you



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ask the idea behind it or where the inspiration came from because I do not really know the answer myself. Like many of my paintings I just start out painting in the middle of the canvas without having any idea of what to paint, then I start seeing shapes and whoops an idea is born. This image is actually a milestone where I learned a lot of new things. I started out playing with textures and lightning in a way that I never tried before and I learned a lot doing so.

From doodling in the middle of your canvas to a finished piece, how long on an average do you spend on a piece before you class it as finalized?

This depends on how much detail and how polished the piece is but in



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average a picture takes around 4 hours if there are quite some details in it.

What has been your most accomplished piece of artwork to date?

This is a hard one, some of my earlier work which has a completely different style seems to be popular too many people but for me I have to say that my later work like "corridor of horror", "cave" and the image bot industry is more my taste. If I have to choose one of them I would say bot industry.

So why "bot industry" over the other pieces?

Well it was probably one of the most fun peaces in a long time to work on and I didn't struggle very much with getting it as good as I wanted. It's a pretty clean piece but although roughen up by the scratches and textures. I like how the light came out a how cold the material on the floor feels.

On your cgsociety blog, you mentioned you're working hard on studying anatomy (though this

was posted a few years back). How has this been going and have you become familiar with it yet?

I do not update that blog very often and that statement is really old as you said and at the moment I don't study anatomy at all but sure during that period I learned a lot but anatomy is something you got to keep up and keep studying and you never get complete really. I sure have much more to learn.

I've just been given a book on anatomy myself for my birthday, is there any tips that you can give me that you picked up whilst you were learning?

Good choice! Try understanding the structure of the bones before going on with the muscles; otherwise it's easy to do "rubber figures". Keep everything simple and simplify the major muscle parts in the beginning and start out with Andrew Loomis stick figures. When you study the muscles keep in mind where they attach (both beginning and where they ends) When you know roughly how the bone structure looks

like it's much easier to attach the muscles on their right place since they attach to the bones. Compare where they attach from front, side and back view to get a gasp of how they actually look in 3D.

Well it has been a really pleasure talking with you and I wish you all the best for you future endeavours.

Thank you very much; it's an honour to be featured in your magazine! Keep up the good work.

Robin Olausson

For more work by this artist please visit

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

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or contact them at

tv1000@spray.se

Interviewed By : Chris Perrins

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James Clyne

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- Sparth

Concept designer/illustrator



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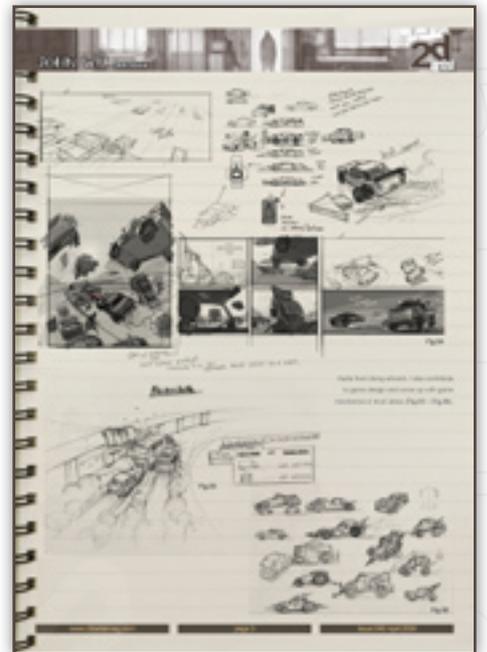


SKETCHBOOK OF JOHN WU

We have admired John's work for some time and featured an interview with him two years ago, in the April 07 issue of 2DArtist. So we thought it only fitting to explore the ideas behind his images and delve into his sketchbook.

SKETCHBOOK OF JOHN WU

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“The sleepy village never saw the
horror approaching”

by Nick Oroc & Nathaniel West

New!

Anatomy of a Painting:

Different Means to one End
by Nykolai Aleksander

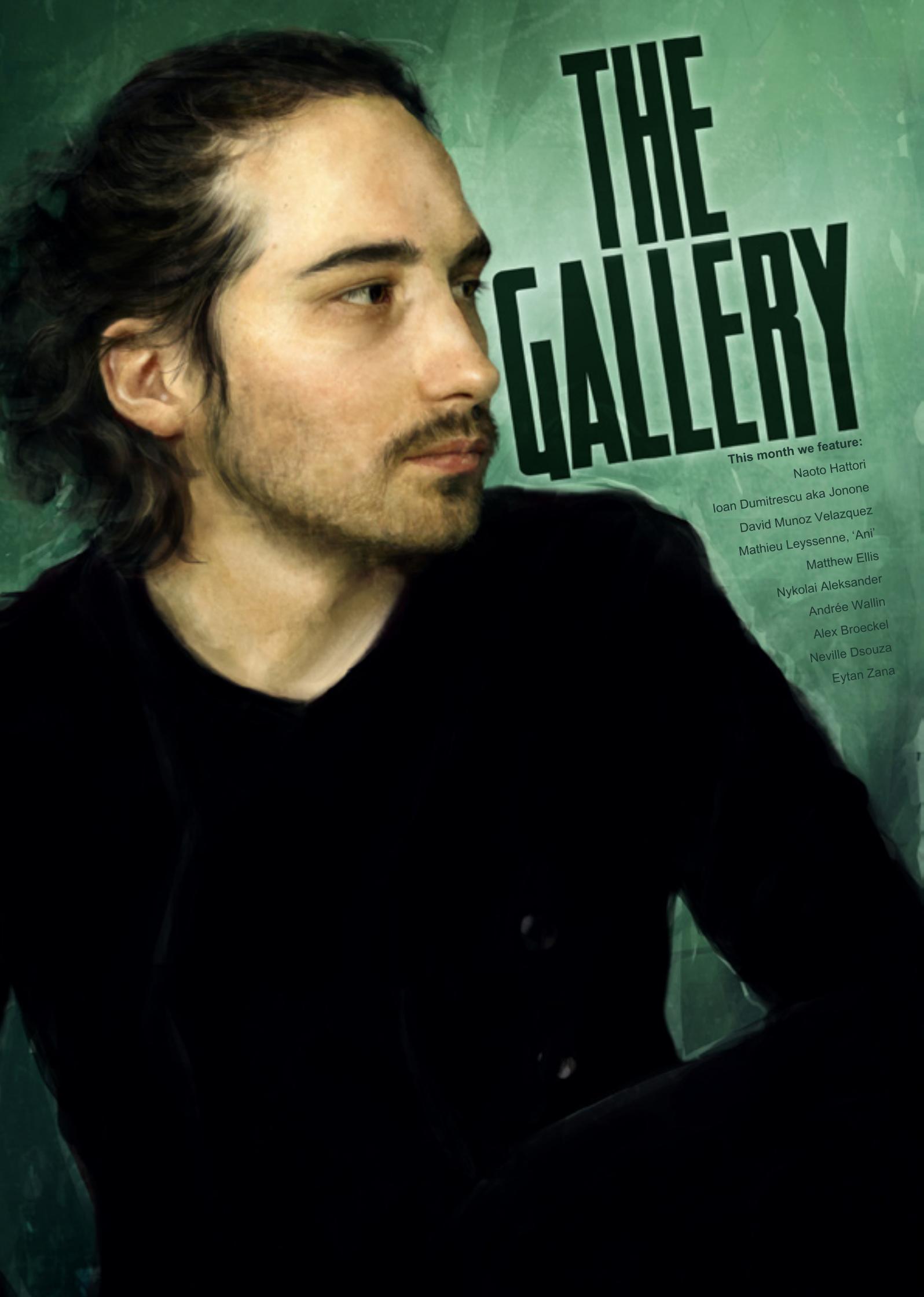
Galleries

10 of the Best images featuring

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THE GALLERY

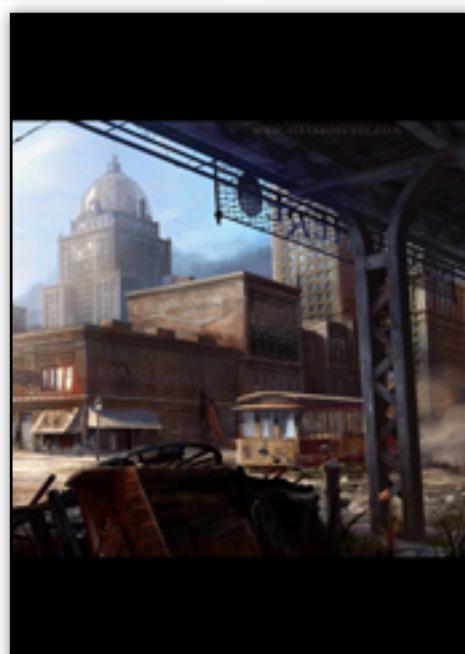
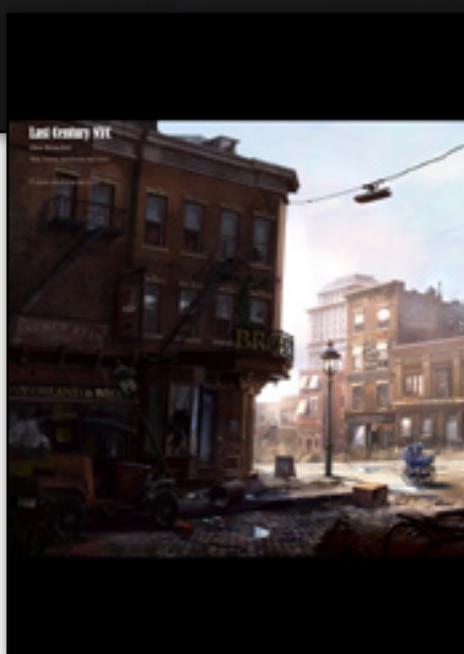
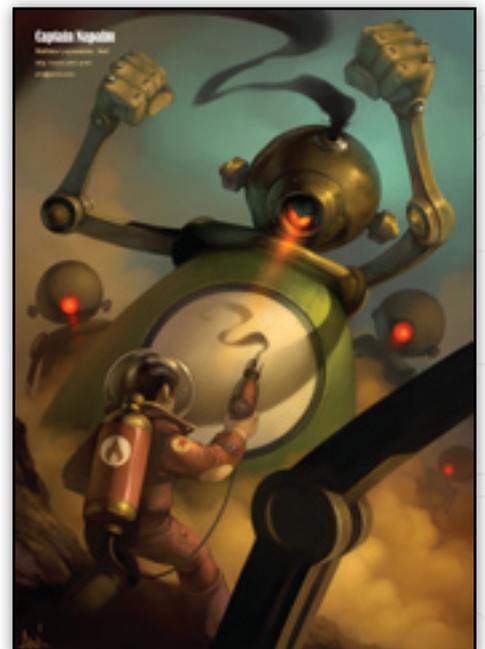
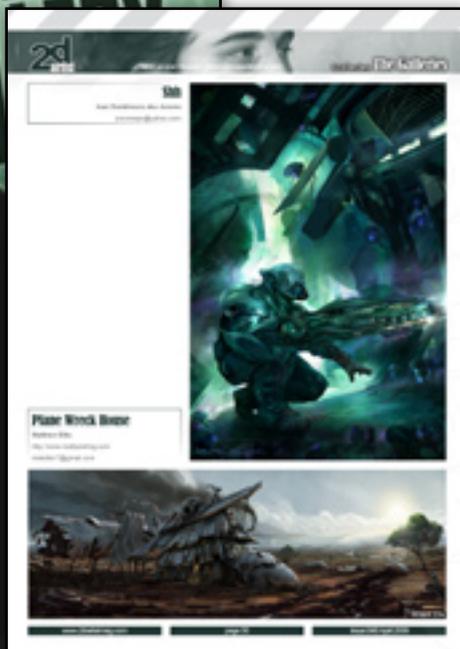
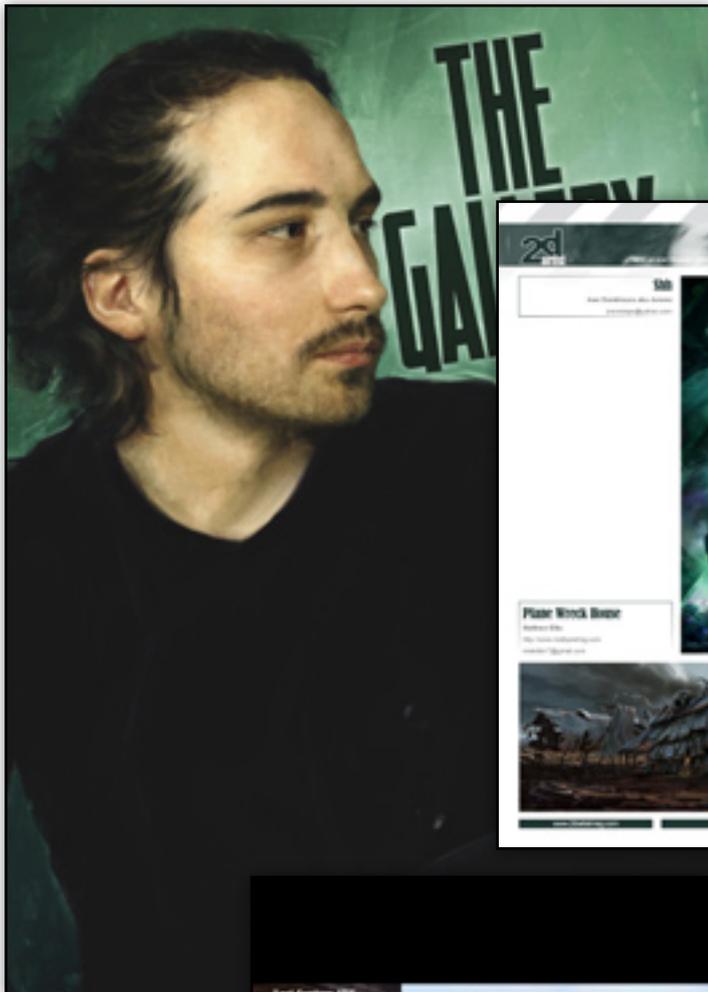
This month we feature:

Naoto Hattori
Ioan Dumitrescu aka Jonone
David Munoz Velazquez
Mathieu Leyssenne, 'Ani'
Matthew Ellis
Nykolai Aleksander
Andrée Wallin
Alex Broeckel
Neville Dsouza
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THE GALLERY

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The logo for CG Overdrive 2009 features a stylized 'G' icon on the left, composed of blue and white geometric shapes. To its right, the text 'CG OVERDRIVE' is stacked above '2009' in a bold, white, sans-serif font.

**CG
OVERDRIVE
2009**

- Comprehensive Showcase of Computer Graphics Technologies
- Knowledge-centric Conference and Professional Tracks
- Opportunities Galore at Recruitment Overdrive
- Impressive Gallery of Digital Art & Short Films Screening

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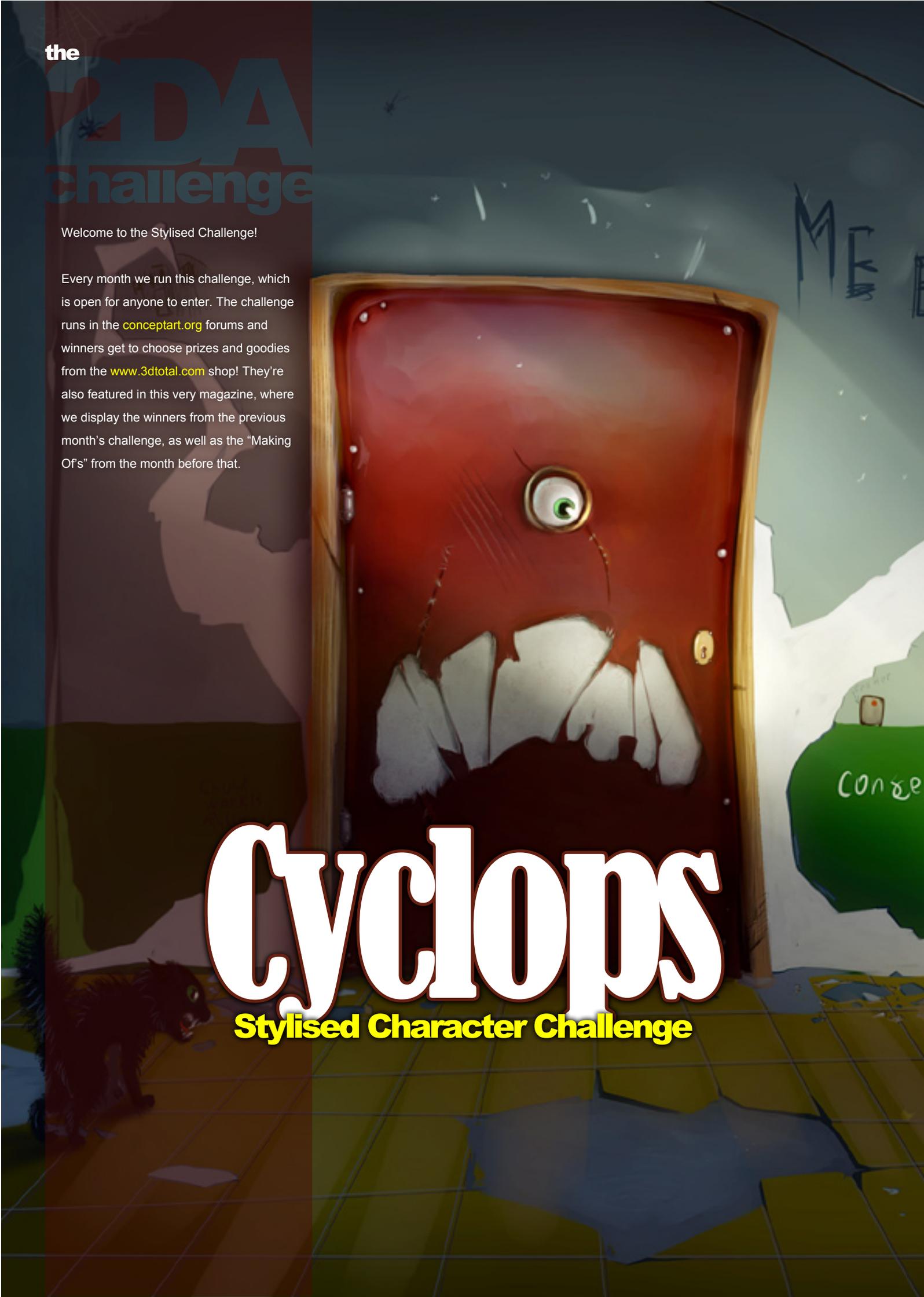
Broadcast Asia 2009

the

3DA 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.

A stylized 3D illustration of a red door with a single large eye and a jagged mouth, set in a room with a tiled floor and a dog.

Cyclops

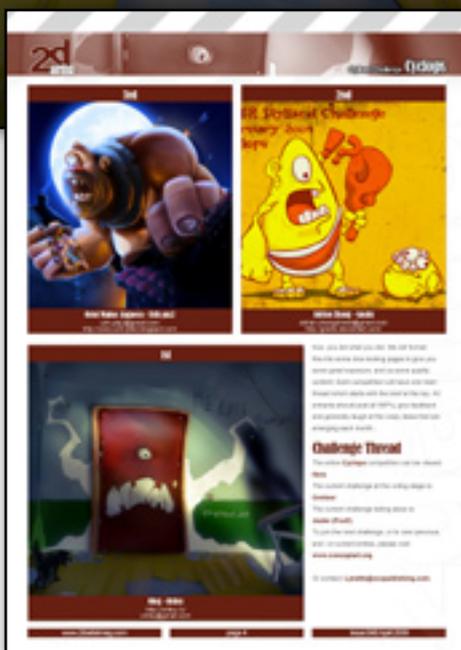
Stylised Character Challenge

Stylised Challenge

Cyclops

13

TOTAL PAGES



Vue 7™

Digital Nature

realtime:uk

used Vue to create 3D Environments
for their latest HD game cinematic

Stormbirds by THQ

watch the video at

www.realtimeuk.com



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Vue 7 Infinite
\$895

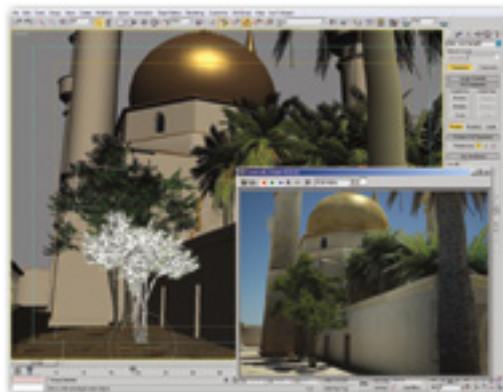
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Vue 7 offers professional CG artists a complete toolset for creating and rendering exceptionally rich and realistic natural environments.

With Vue 7 xStream, access all the power of the world's leading 3D scenery program directly from within your favorite application. Create, edit and render beautifully detailed natural environments using your application's standard tools.

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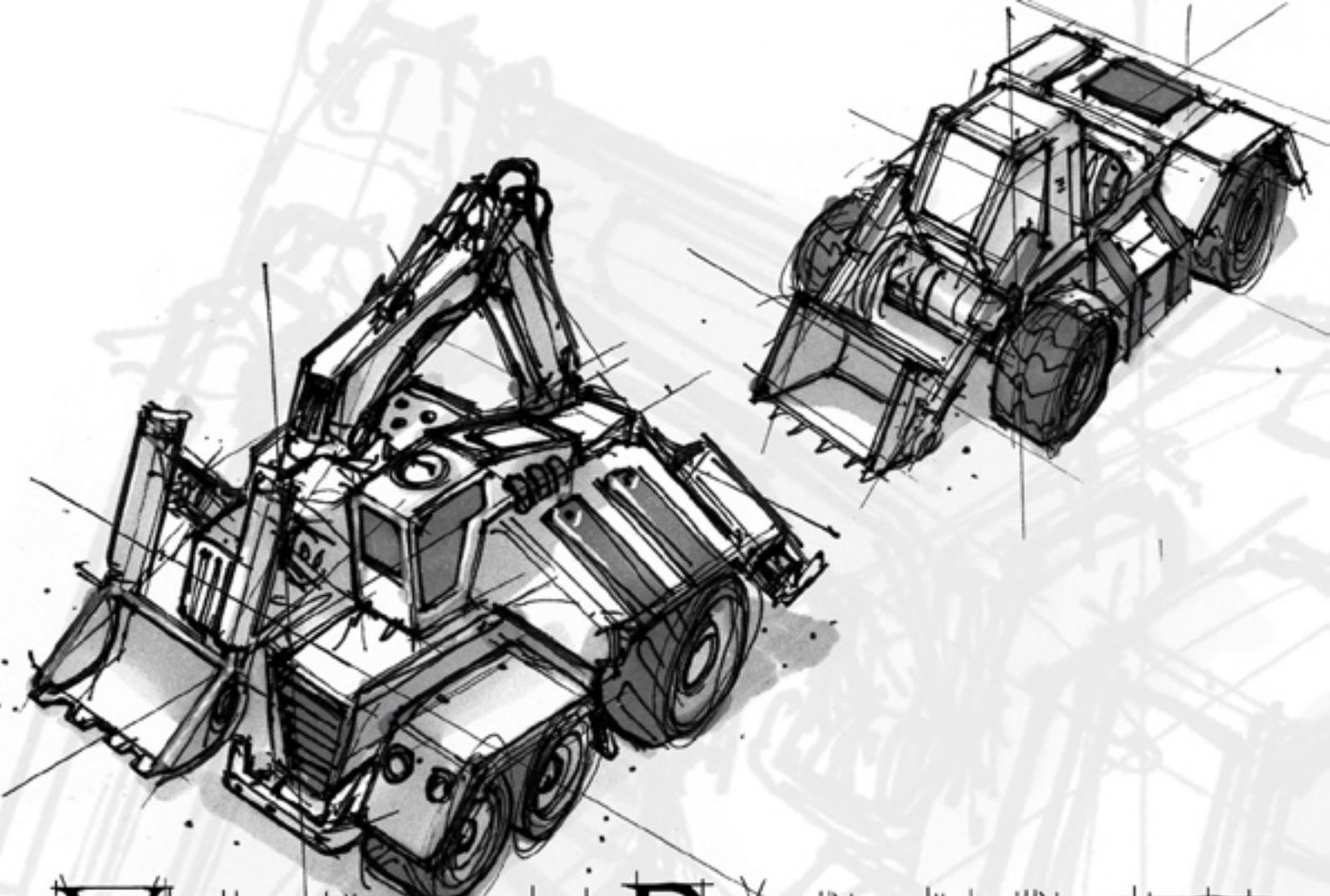


3ds Max mosque model, rendered with Vue environments using Mental Ray Sun & Sky.



www.e-onsoftware.com

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VEHICLE PAINTING

TUTORIAL SERIES

This series will take an in-depth look into the process of designing vehicles, beginning with the concept stage and following through to a final design. We will cover sketching approaches used to evolve and refine an initial idea, and show the techniques used to produce a number of drawings, exploring a variety of designs.

The tutorial will then move onto creating a finished design and placing the vehicle in a simple scene and addressing the issue of rendering the various materials that make up its construction. The importance of perspective will be explained before concluding with a chapter on adding design details and lighting effects.

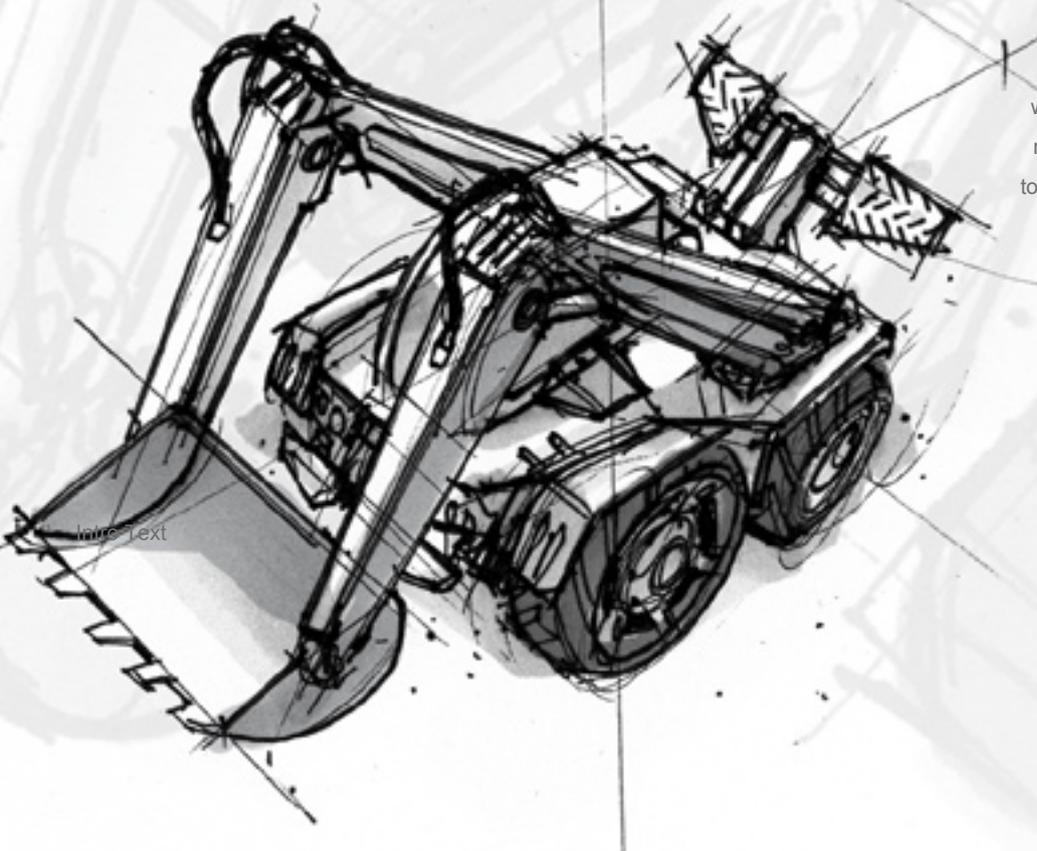
PART 1 – **Issue 038** Feb 2009

PART 2 – **Issue 039** Mar 2009

PART 3 – **Issue 040** Apr 2009

PART 4 – **Issue 040** May 2009

PART 5 – **Issue 040** Jun 2009



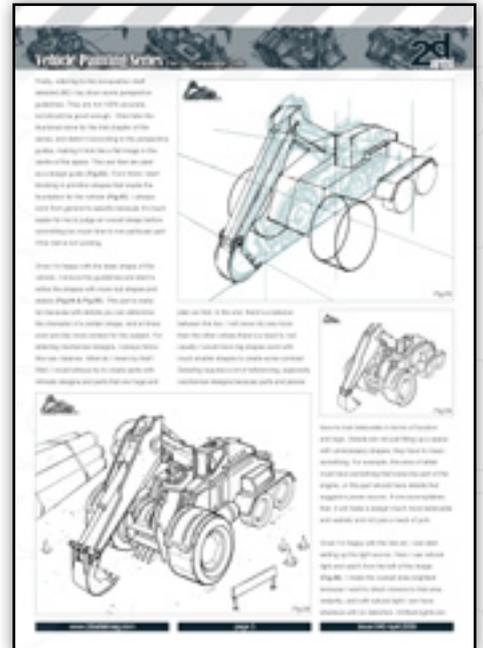
Intro Text

VEHICLE PAINTING

PART 3: RENDERING

5

TOTAL PAGES



For professionals by professionals

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Photography backplate: Joris van Velzen (www.razum.com) cgi & postproduction: www.mainworks.de





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.

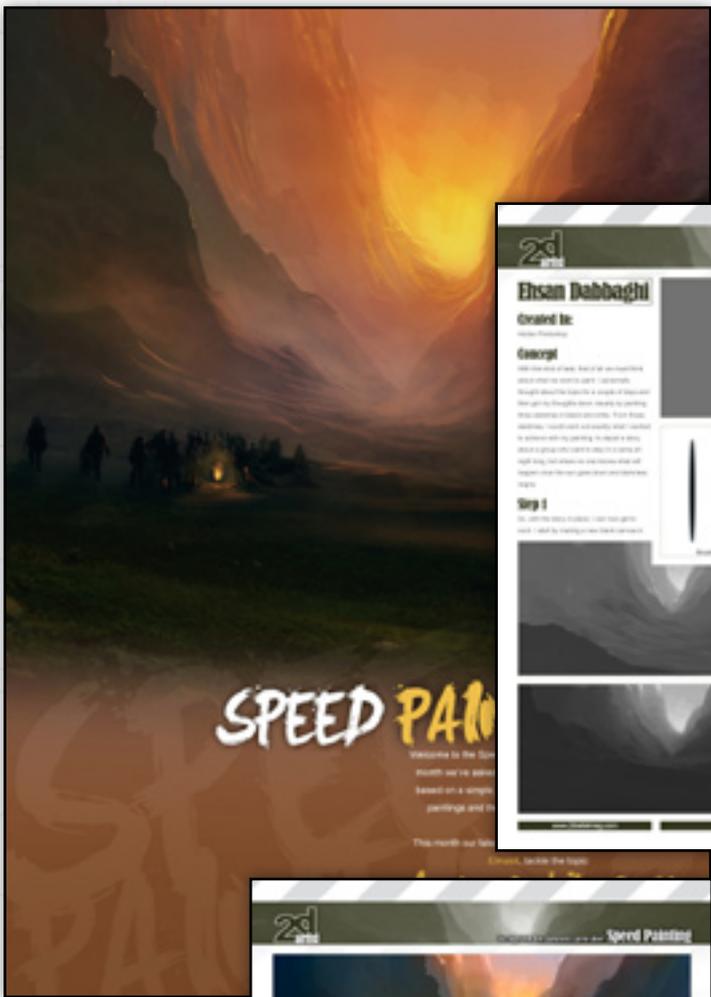
This month our talented artists, [Ehsan Dabbaghi](#) and [Emrah Elmasli](#), tackle the topic:

*As night fell
the darkness came alive*

11

TOTAL PAGES

SPEED PAINTING



2d artist | Speed Painting

Ehsan Dabbaghi
Creative Director

Concept
The idea was to create a scene that is atmospheric and cinematic, with a focus on light and color. The goal was to create a scene that is both beautiful and dramatic, with a focus on the interplay of light and shadow.

Step 1
The first step was to create a simple composition and establish the basic shapes and colors. I used a dark, moody palette and a warm, glowing light source.

Step 2
The next step was to add more detail and texture to the scene. I used a variety of brushes and techniques to create a sense of depth and atmosphere.

2d artist | Speed Painting

Step 3
The next step was to refine the lighting and color palette. I used a variety of brushes and techniques to create a sense of depth and atmosphere.

Step 4
The final step was to add the finishing touches to the scene. I used a variety of brushes and techniques to create a sense of depth and atmosphere.

2d artist | Speed Painting

Step 5
The next step was to refine the lighting and color palette. I used a variety of brushes and techniques to create a sense of depth and atmosphere.

Step 6
The next step was to refine the lighting and color palette. I used a variety of brushes and techniques to create a sense of depth and atmosphere.

Step 7
The next step was to refine the lighting and color palette. I used a variety of brushes and techniques to create a sense of depth and atmosphere.

Step 8
The next step was to refine the lighting and color palette. I used a variety of brushes and techniques to create a sense of depth and atmosphere.

2d artist | Speed Painting

Step 9
The next step was to refine the lighting and color palette. I used a variety of brushes and techniques to create a sense of depth and atmosphere.

Step 10
The next step was to refine the lighting and color palette. I used a variety of brushes and techniques to create a sense of depth and atmosphere.

Step 11
The next step was to refine the lighting and color palette. I used a variety of brushes and techniques to create a sense of depth and atmosphere.

Step 12
The next step was to refine the lighting and color palette. I used a variety of brushes and techniques to create a sense of depth and atmosphere.

Step 13
The next step was to refine the lighting and color palette. I used a variety of brushes and techniques to create a sense of depth and atmosphere.

Step 14
The next step was to refine the lighting and color palette. I used a variety of brushes and techniques to create a sense of depth and atmosphere.



Vancouver Film School alumni credits include **Across the Universe** Geeta Basantani, Digital Composer **Alias** Scott Dewis, Visual Effects Artist **Ant Bully** Ben Sanders, Character Animator | Rani Naamani, Animator | Ernesto Bottger, Character Animator **AVP: Alien Vs. Predator** Shawn Walsh, Color & Lighting Technical Director **Babel** Luis Blackaller, Storyboard Artist | Lon Molnar, Visual Effects Supervisor **Battlestar Galactica** Daniel Osaki, Lead Modeler | Megan Majewski, 3D Animator | Alec McClymont, 3D Artist **Blizzard Entertainment** Alvaro Buendia, Cinematic Artist **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 **Chicago** Lon Molnar, Animation Supervisor **The Chronicles of Narnia: The Lion, the Witch and the Wardrobe** Kristin Sedore, Lighter | Shawn Walsh, Lighter | Adam Yaniv, Character Animator **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 **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 **Flags of our Fathers** Aruna Inversin, Digital Composer **Gears of War (VG)** Scott Dossett, Animator **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

Your name here.

Hairspray Lon Molnar, Visual Effects Production Executive **Halo 3** 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** Aruna Inversin, Digital Composer **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 **I, Robot** 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 **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 **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 **Lucasfilm Animation Singapore** Sandro Di Segni, Senior Effects Technical Director/Lead Digital Artist | Ming Chang, Lighting Technical Director | Adrian Ng Chee Wei, Character Animator Seema Gopalakrishnan, CG Software Developer **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 **Night at the Museum** Allen Holbrook, Animator | Adam Yaniv, Character Animator | Chad Moffitt, Animator | Kristin Sedore, Lighter **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 **The Santa Clause 2** Aruna Inversin, Digital Composer Daniel Osaki, Visual Effects 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 **Speed Racer** Aruna Inversin, Digital Composer **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 SG-1** Aruna Inversin, Digital Compositing Artist | Daniel Osaki, Visual Effects Artist | Shawn Walsh, Digital Effects Supervisor **Stargate: Atlantis** Daniel Osaki, 3D Animator | Megan Majewski, 3D Animator | Alec McClymont, 3D Artist **Sweeney Todd: The Demon Barber of Fleet Street** Jami Gigot, Concept Artist **Transformers** Allen Holbrook, Animator | Henri Tan, Creature Technical Director

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Unreal Tournament III (VG) Scott Dossett, Artist **Valiant** Robert Bourgeault, Lighting Technical Director **Viva Pinata** Megan Majewski, Animator **WALL-E** Mark Shirra, Layout Artist **Watchmen** Jelmer Boskma, Previs Modeler | Lon Molnar, Visual Effects Supervisor | Cynthia Rodriguez del Castillo, Visual Effects Artist **World of Warcraft: Burning Crusade (VG)** Carman Cheung, Animator **A Wrinkle in Time** Aruna Inversin, Digital Composer and many more.



SPACE PAINTING

I - PLANETS AND STAR FIELDS

PART 1: STARS + NEBULAS - JULY 2008

PART 2: BARREN WORLDS - AUGUST 2008

PART 3: BARREN PLANETS - SEPTEMBER 2008

PART 4: GAIAN PLANETS - OCTOBER 2008

PART 5: COLONISED PLANETS - NOVEMBER 2008

II - TRANSPORT

PART 6: SPACESHIPS - DECEMBER 2008

PART 7: CAPITAL SHIPS - JANUARY 2009

PART 8: SPACE STATIONS - FEBRUARY 2009

III - ENVIRONMENTS

PART 9: SCI-FI HANGAR - MARCH 2009

PART 10: SPACE BATTLE - APRIL 2009

PART 11: MINING THE ASTEROID FIELDS - MAY 2009

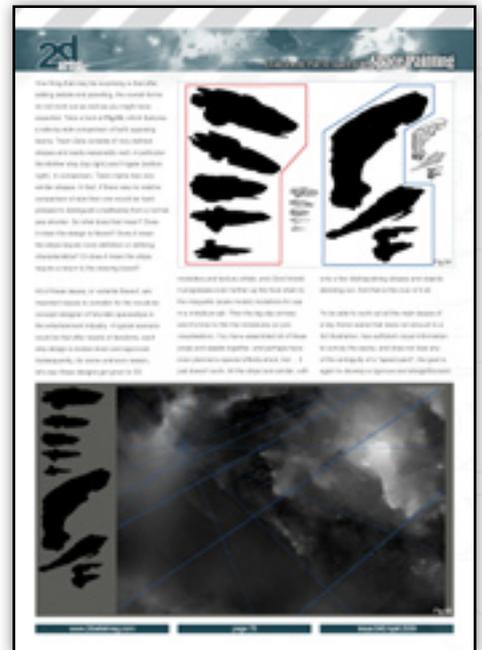
PART 12: SPACE COLONIES - JUNE 2009

SPACE PAINTING

ENVIRONMENTS: PART 10: SPACE BATTLE

14

TOTAL PAGES



“My original idea was to create a picture of a tropical landscape in a thunderstorm, with mountain peaks that were encrusted with lightning conductors so that lightning would flow from one peak to the next through the entire picture”

THUNDERSTORM

MAKING OF BY DMITRY MITSUK

Dmitry Mitsuk takes us through the steps that led to the creation of his image “Thunderstorm”.



MAKING OF THUNDERSTORM

7 TOTAL PAGES



3DTotal presents the new issue of **3dcreative** magazine: a downloadable monthly magazine for concept art, digital & matte painting for only **£2.75** (approx \$3.78 - €2.93)

3dtotal.com Issue 044 April 2009

WEREWOLVES GARGOYLES & GOTHIC CHURCHES

ZBRUSH CHARACTER CREATION

Rafael Ghenev brings us the penultimate part of our ZBrush Character Creation tutorial series with sculpting a Werewolf. So flip over to page 47 where Rafael explains how he tackled this part, and also you can watch him in action by downloading some time lapse movies.

TEXTURING A GOTHIC INTERIOR

In Part 3 of our Gothic Church Interior Creation series, our 5 artists take us through the texturing of their scene for 3dsmax, Lightwave, Cinema 4D, Maya and Modo.

- TUTORIALS**
ZBrush Character Creation, plus more!
- INTERVIEWS**
Sven Juhin and Thomas Mahler
- THE GALLERY**
Michal Kwok and Sean Langford, plus more!
- MAKING OF'S**
"Say Cheese!" by Vaibhav Shah, plus more!

inside this issue
51 free textures



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3D
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“I don’t like working on plain-looking backgrounds. Adding a texture and some varying colour keeps me interested in an image and also helps me to achieve the desired mood with a bit more ease.”

MAKING OF BY EJIWA A EBENEBE

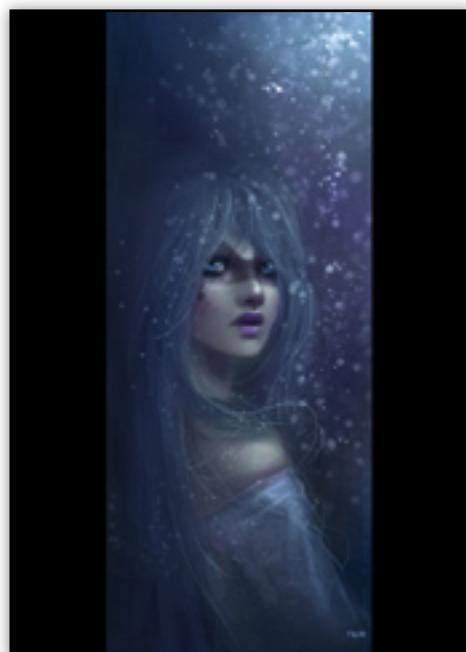
SNOWFALL

Ejiwa A. Ebenebe shares how she used Photoshop to create the image “Snowfall”.

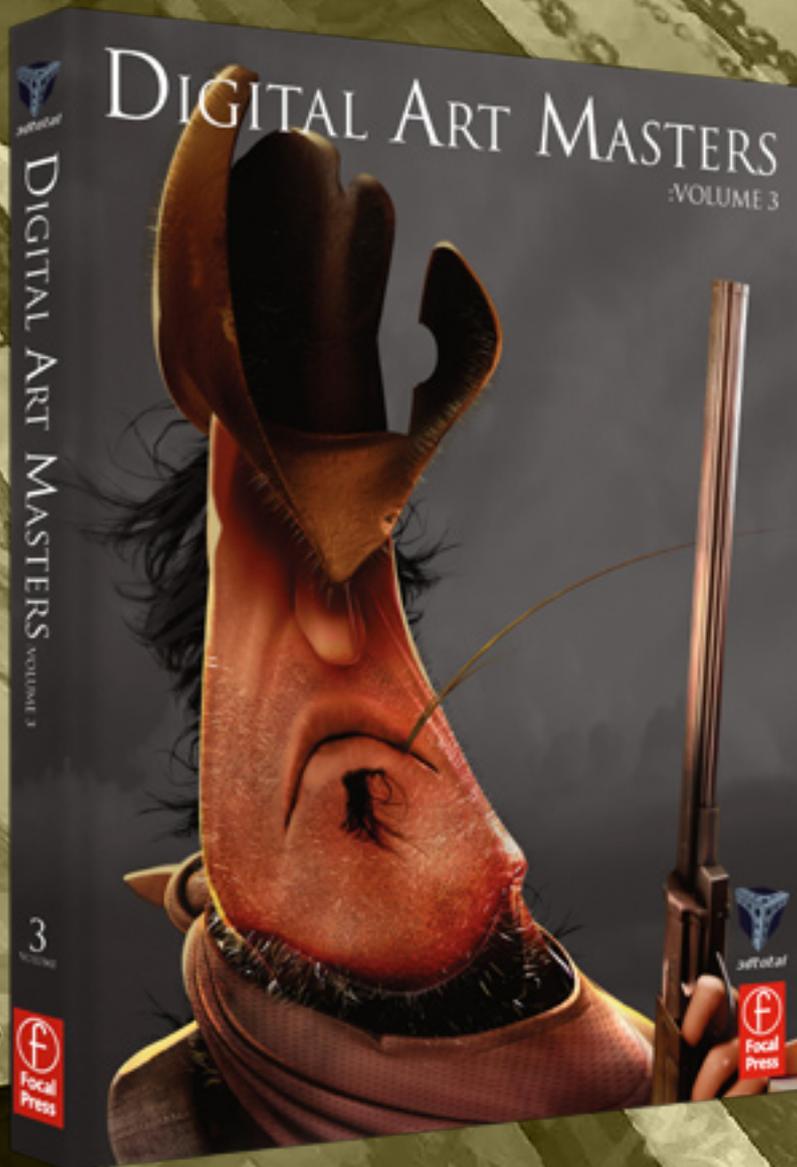
MAKING OF SNOWFALL

4 TOTAL PAGES

"I don't like working on plain-looking backgrounds. Adding a texture and some varying colour keeps me interested in an image and also helps me to achieve the desired mood with a bit more ease."



DIGITAL ART MASTERS VOLUME 3



With the release of 3DTotal's latest book, *Digital Art Masters: Volume 3*, 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:

**"Before They
Are Hanged"**
by Levente Peterffy



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



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Concept Art, Digital & Matte Painting Magazine

Issue 040 April 2009



3dtotal.com

3DTotal is a resource website for the CG community; amongst our growing number of products for CG artists, we produce two monthly downloadable PDF magazines – 2DArtist and 3DCreative. We are based in the West Midlands, in the UK, and our intention with our magazines is to make each issue as full of great articles, images, interviews and tutorials as possible. If you would like more information on 3DTotal or our magazines, or if you have a question for one our team, please use the links below.

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