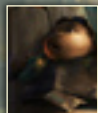




3d artist

Concept Art, Digital & Matte Painting Magazine
Issue 048 December 2009



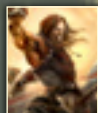
Interview

David Smit



Articles

Sketchbook of John U. Abrahamson,
plus we interview Amanita Design!



The Gallery

Soheil Danesh, Alex Broeckel
and Andreas Rocha, plus more!

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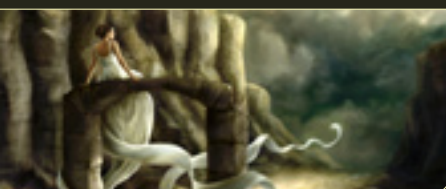
Abandoned Factory

Serg Souleiman transforms a simple Google SketchUp render into an abandoned factory in our **Using 3D as a Base for 2D Painting** tutorial series



New!!! Painting the Undead

Richard Tilbury takes on the undead as he kicks off our new tutorial series; with a steak in hand and a garlic necklace, his first battle is with ... a vampire!



Custom Brushes: Trees, Leaves & Branches

Roberto F. Castro shows us how to create credible looking vegetation in the final installment of our Custom Brushes series. Free brushes ahoy!!

Beginner's Guide to Digital Painting

Nykolai Aleksander wraps up this extensive series and covers such things as finishing touches, filters, the Unsharpen Mask and saving out your PS work





Editorial

Welcome to a superbly packed issue of 2DArtist, and in marking the end of another year we'll be checking out the final chapters of three of our current tutorial series', in preparation for three brand new ones starting in January for a fresh and sparkly 2010!

We've gone environment friendly this month with three tutorials dedicated to creating stunning environments! First up, **Serg Souleiman** is here to teach

us his techniques when using a 3D base, created in **Google SketchUp**, to concept an industrial scene. With this series we've been giving artists free reign in terms of the genre of work they create, and it's been a great experience to watch as they've all created and submitted such wildly different scenes. I think we have certainly proved a point with this series: that simple 3D can in fact improve your painting workflow and help you face some of those tricky perspective, scale and depth issues! So be afraid no more: 3D is your friend – embrace it!

Our second environment tutorial comes in the form of **Roberto F. Castro's Custom Brushes** lesson, in which he shows us how to master the art of creating brushes to paint leaves and trees for environments (**p.70**). If you've ever had problems painting trees for your scenes, then you'll want to check this out: Roberto takes us from scratch through the entire brush creation process, showing us how to create the trunk and add the different layers of leaves using different custom-made brushes to get a wholly believable-looking end result!

And to wrap up the environment painting craze we have happily stumbled into this month, **Nykolai Aleksander** brings us the final installment of her **Beginner's Guide to Digital Painting** tutorial series for Photoshop, where she's making all those final adjustments and saving the image out for various needs (**p.88**). If you've been following this series then you'll no doubt be a **Nykolai** fan by now; she has brought us honest and light-hearted tutorials filled with information that you can only get from an artist who has been painting every day (sometimes without sleeping) in Photoshop for the past 7 years! This is someone who has very kindly and selflessly offered us her complete knowledge, and you'd be a fool not to take her advice on board. So get studying and paint, paint, paint!

Bringing something new to the table this month is **Richard Tilbury**, with his first chapter of our new **Painting the Undead** series. This month: painting a vampire! Avoiding clichés and wanting to make his own mark on the subject, Richard takes us right from the thumbnailing stage and through the entire conceiving and painting process, so get your oversized cape on and fly over to **p.80** for your first fix of some ghoulish painting fun!

Our interviews this month feature the charismatic and openly honest artist, **David Smit**, as well as the geniuses behind the immensely successful – and downright fun – Flash game, *Machinarium*. David Smit was with us last month to conclude our **Dynamic Characters** tutorial series, and we had such fun working with him that we wanted to know more, and

thought you all should, too! David is not only well traveled in a global sense, but has also worked for various game companies and has an impressive educational CV to boot. To find out why he seeks to do what those will not expect, and how **Lego** helped to forge his creative career, check out **p.6**. **Jakub Dvorský & Adolf Lachman** then talk to us on behalf of **Amanita Design** on about



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the adorable and hugely addictive, *Machinarium*. For a behind the scenes look, turn to **p.30**.

Our Sketchbook this month has shaped up to be a deep and curious look into **John U. Abrahamson's** sketches for his upcoming exhibition in California, *Flesh and Blood*. Using an automatic drawing process, John uncovers strong feelings and issues that come to light when he puts pencil to paper, often associated with his abandonment by his mother as a child, as well as past relationships and the inspirational beauty he sees when he's out and about in the world. Seeing the world through another's eyes can really open your own to what's around you, so be sure to talk a walk today, fill your lungs with some fresh air, and breathe in some inspiration!

We'll be seeing you in 2010. Have a very happy Christmas and a creative New Year! **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.

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

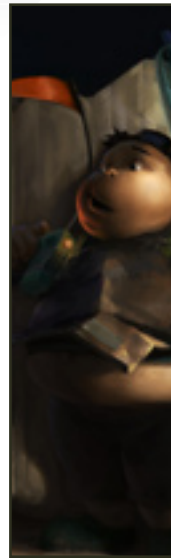
1. Open the magazine in Reader;
2. Go to the **View** menu, then **Page display**;
3. Select **Two-up Continuous**, making sure that **Show Cover Page** is also selected.



Contributing Artists

Every month many artists around the world contribute to **3DCreative** and **2DArtist** magazines. Here you can find out a bit more about them!

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



David Smit

When not traveling or working overseas, David resides in Amsterdam, freelancing in concept art, illustration and art direction jobs. It's only when he sleeps that he's not busy! He is always on the search for great projects, opportunities, stories, good music, and a nice cold beer.



www.davidsmit.com
david@davidsmit.com



Nykolai Aleksander

Born in Germany in 1978, Nykolai 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.

www.admemento.com
x@admemento.com



John U. Abrahamson

Born in a suburb of Chicago in 1962, Abrahamson was introduced to religion at a very young age, acquiring the religious visual vocabulary that would later play so heavily in his work. He attended the School of the Art Institute of Chicago. His artistic inspirations include: his religious upbringing, his first wife's physical disability, and the urban decay of Chicago's neighborhoods.

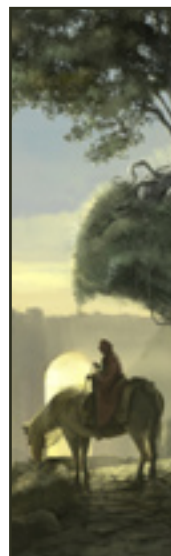
www.JohnUA.com | fleshendblood.blogspot.com
jua@johnua.com



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, balancing his time between 2D and 3D.

www.richardtilburyart.com
rich@3dtotal.com



Roberto F. Castro

An architect and visual artist; Roberto has won awards in architecture and design and is the author of several architectural projects. As a visual artist he uses both traditional and digital techniques alike, and he develops works incorporating digital painting, concept art and animation. A great part of his work is focused on architectural environments, futuristic design, and character/creature design.

<http://robertofc.com/>
contact@robertofc.com

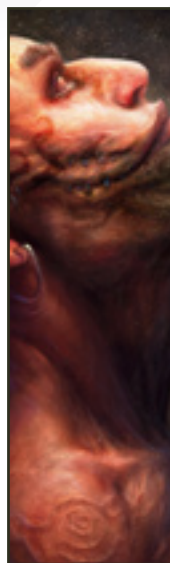
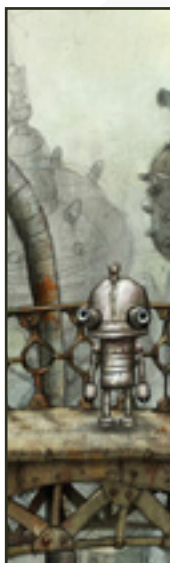




Amanita Design

A small independent game developing studio established in 2003, located in the Czech Republic. Amongst their most popular projects are the games, *Samorost1*, *Samorost2*, *Questionaut* and *Machinarium*.

www.amanita-design.net
contact@amanitadesign.com




Branko Bistrovic

Color Supervisor in an animation studio by day, and a dark and handsome doodler by night. He hopes to one day achieve the coveted status of concept artist, but for the moment is happy with bringing to life his own imaginings for himself, as well as some contract work on the side, of course.



<http://branko.cgsociety.org/gallery/>
bisvic@gmail.com



Amanita Design 



“I still want everything, to do everything, see everything, and make everything... my goal now is to keep working at the places where work is not a job, but a passion.”

David Smit

David Smit, 12 months into his travels around the world whilst freelancing and working as an art director to fund his way, gives us a few moments from his enviable life in our latest *2DArtist* interview. He tells us a bit about his childhood inspiration, his journey through and experience at various games companies, and also shares with us some of his loves and hates when it comes to community challenges. This is a frank and honest interview with an artist who knows his mind and seeks to do what people won't expect of him. So join us for some laughs, some serious bits, and above all a stunning portfolio. Enjoy!

Interview with David Smit

Hi David, and welcome back to 2DArtist for our 48th issue interview – that's four years' worth of interviews, would you believe? Where do we find you all, hey? [Winks]. So let's get down to some of that Q&A good stuff! Can you kick us off with a bit of background info about yourself? Four years and this is the first time you interview me? What took you so long! [Winks]. Hey, the usual boring who am I and where do I come from stuff? It's probably easier to read my resume [Laughs]. No, but really, isn't this interview to get more background info about me? It would make the whole thing quite short if I just tell you everything here!

"It really got me ready for the big, bad games world, I guess."

[Laughs] Well, when you put it like that! OK, let me be more specific then: You've been working as a concept artist since 2006 for various companies, as well as freelancing, so can you tell us a little about your experience working in the games industry over the last three years? How have things changed since you first started out? (For those who want to check out the resume, go to: www.davidsmit.com/cv.html)

OK, well it all started a long, long time ago in a place far, far from here ... at my internship at W!Games, Amsterdam. That was the first time I actually had a job in the games industry – at least the first time in the serious, *paying* games industry and not one of those everlasting never-really-getting-anywhere-in-the-next-30-years-but-you'll-get-paid-when-the-money-comes-in projects. I had an amazing time there; I learned so much. When I think back about that time I get that craving, nostalgic feeling where everything in the past used to be better [Laughs]! No, but really, I had great artists around me, an amazing art director, fantastic projects, and the company atmosphere was open and creative. It really got me ready for the big, bad games world, I guess.



I walked in a very green wannabe artist and walked out... well, still quite green, but at least with the confidence that I had made it to the paying-drawing-pictures group. I crossed the barrier... which is a bit weird when I think back to it; I always had this uncertain "am I ever going to be good enough to get paid?" feeling, and before I knew it there was no escaping the industry. So that's where it started. Not a bad place, in my opinion. It's for that reason that I

went back to work there on several occasions, both during and after my studies.

At a certain point I got asked to work for Guerrilla Games. They were looking for a character artist, so I jumped in there and worked on *Killzone 2*. That was quite a different experience from W!Games; a big company, owned by Sony, working on a project of an incredible size and joining at a late stage of....

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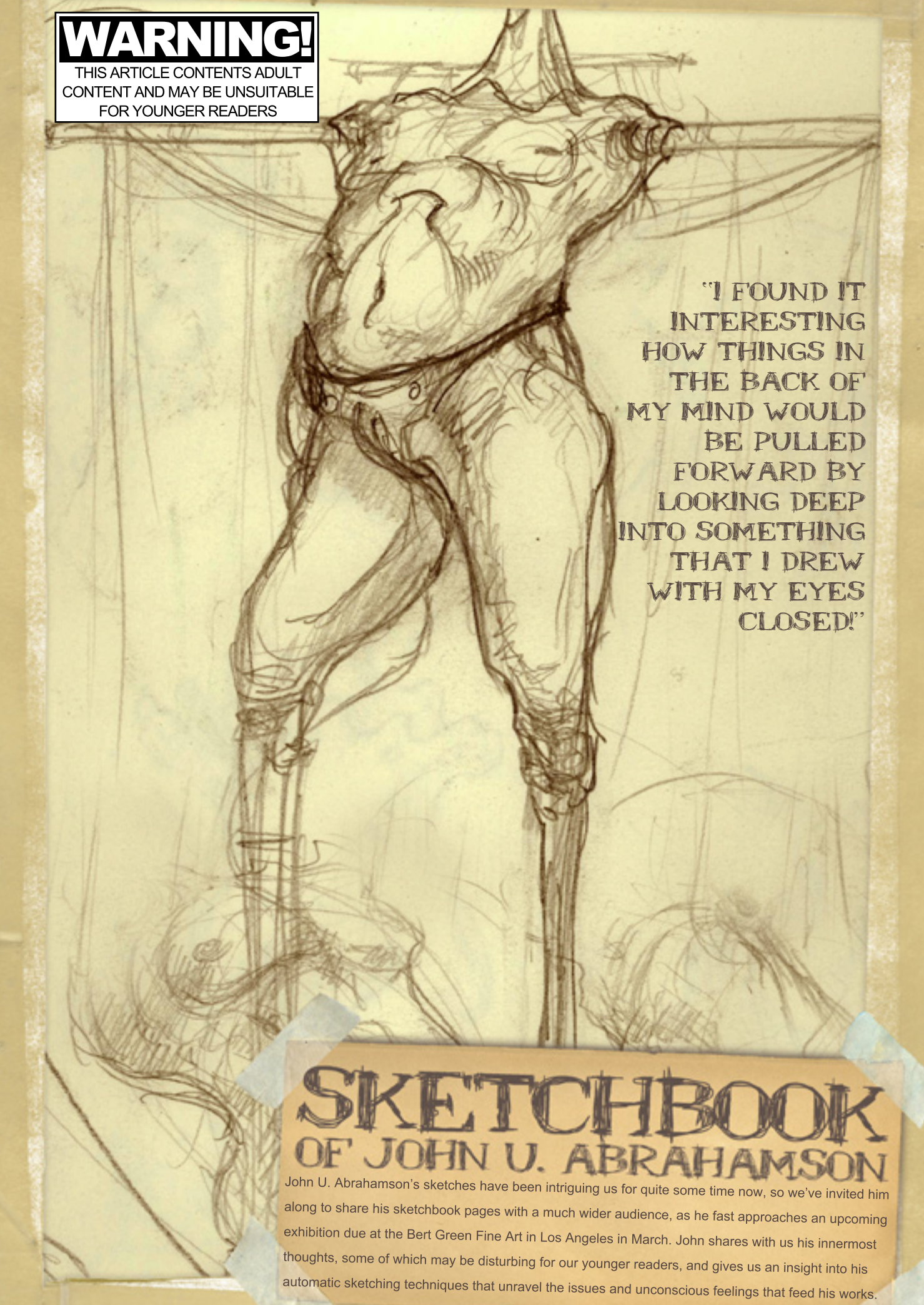
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THE BACK OF
MY MIND WOULD
BE PULLED
FORWARD BY
LOOKING DEEP
INTO SOMETHING
THAT I DREW
WITH MY EYES
CLOSED!"

SKETCHBOOK OF JOHN U. ABRAHAMSON

John U. Abrahamson's sketches have been intriguing us for quite some time now, so we've invited him along to share his sketchbook pages with a much wider audience, as he fast approaches an upcoming exhibition due at the Bert Green Fine Art in Los Angeles in March. John shares with us his innermost thoughts, some of which may be disturbing for our younger readers, and gives us an insight into his automatic sketching techniques that unravel the issues and unconscious feelings that feed his works.

SKETCHBOOK OF JOHN U. ABRAHAMSON

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Amanita Design are a small, independent game development studio located somewhere in the Czech Republic. Since the company first formed in 2003, they've managed to stock-pile an impressive list of accolades and awards, the latest being for their first full-length flash game, *Machinarium*, which won the Excellence in Visual Art award at the 2009 Independent Games Festival. We recently got the chance to catch up with this up-and-coming company and find out more about what makes them tick and why their website has been overrun by mushrooms...

machinarium

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"We had to invent the art style quite precisely: the pictures were going to be hand-drawn by pencil to make them feel really hand-made. Adol is very precise, which was a bit problem because we wanted more relaxed drawings. I told him many times that he shouldn't draw too perfectly so he started to draw with his chumster left hand!"



Machinarium is a small, independent game developed by Amanita Design, a Czech studio. Since the company first founded in 2003, they've managed to develop and release several games, the latest being their most ambitious, which was the Excellence in Design award-winning (James Fryar) 'The Night of the Living Dead' (a horror game) and the recently released 'The Night of the Living Dead' (a horror game) and the recently released 'The Night of the Living Dead' (a horror game).





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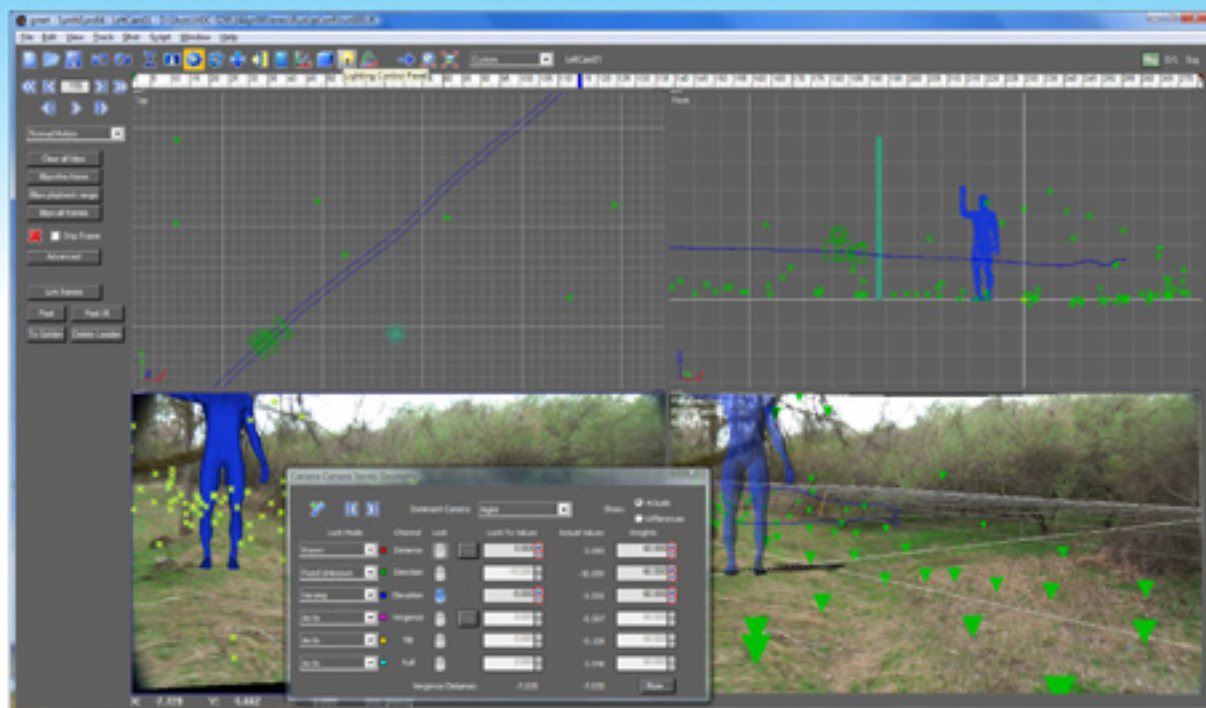
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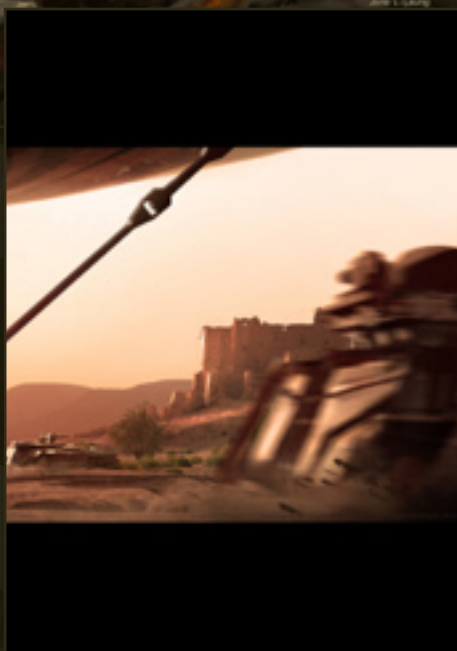
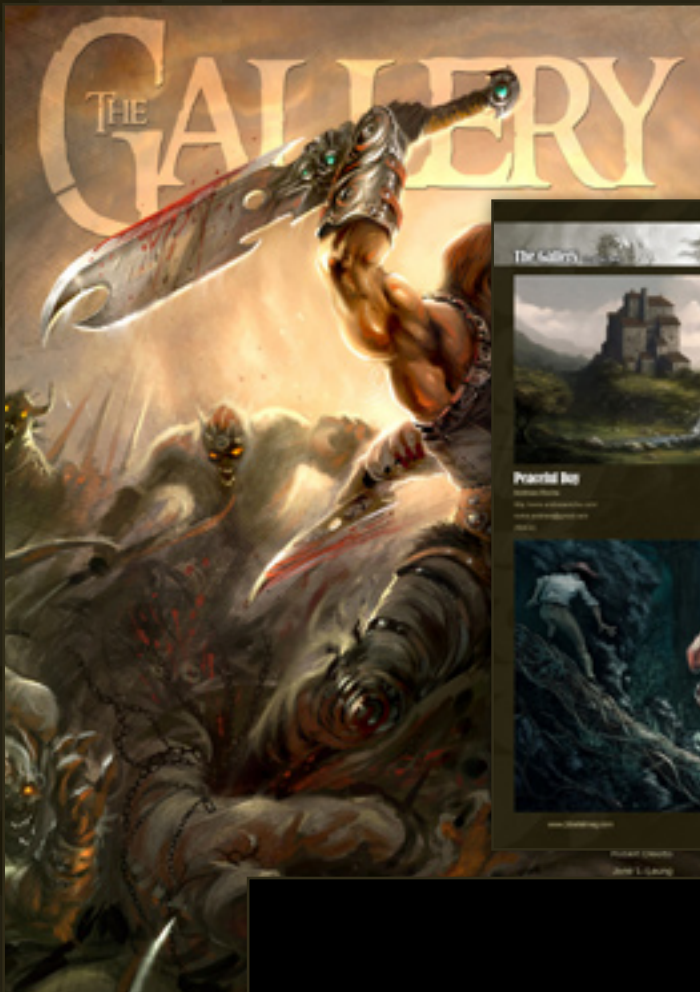
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Your name here.

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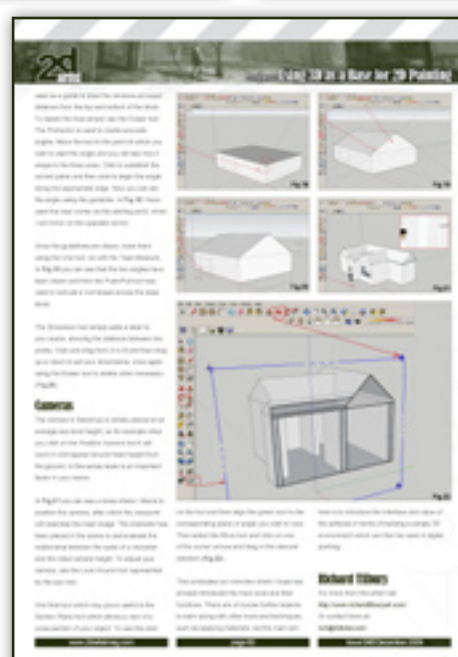
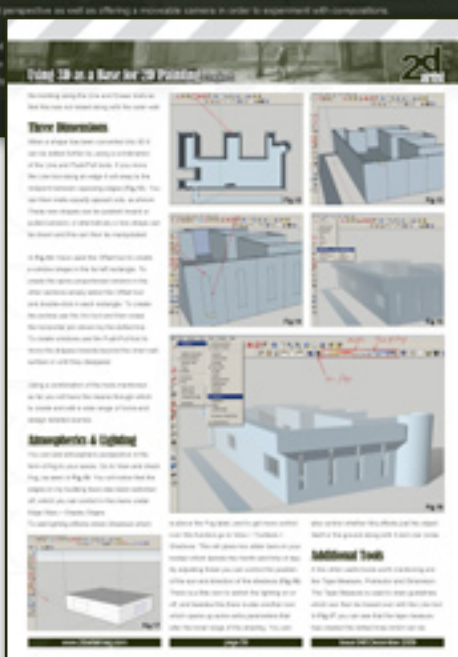
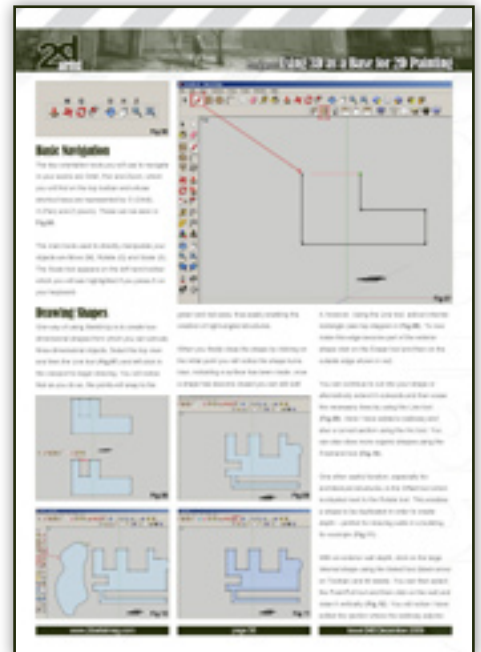
This tutorial series will revolve around the use of 3d as a starting point for digital painting. In particular we will explore the value of Google SketchUp, a free program enabling users to quickly build 3d environments using a set of intuitive tools.

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.

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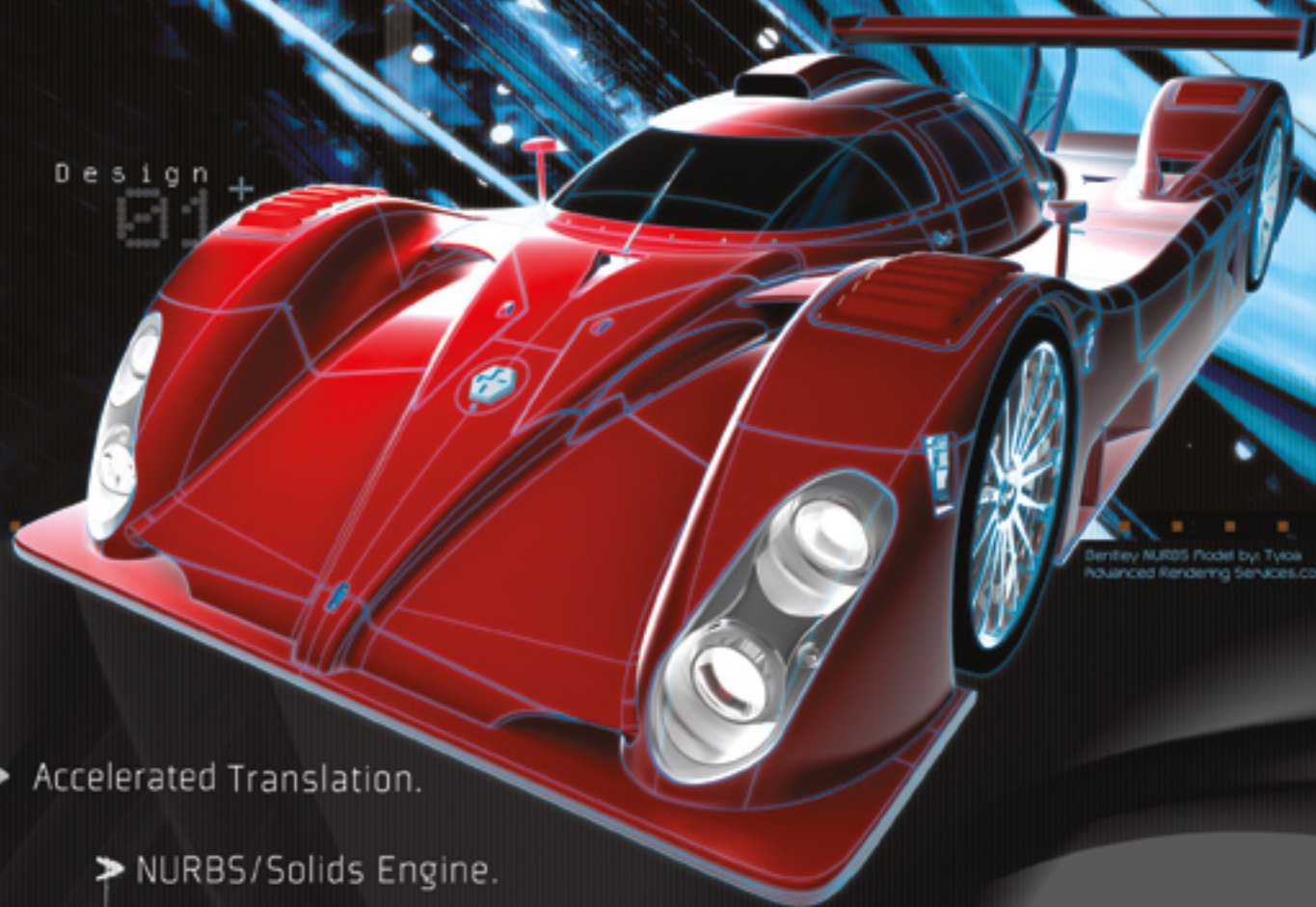
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“The creation of adequate brushes is not the solution to a bad drawing technique, but the use of them will make our work faster and more effective.”

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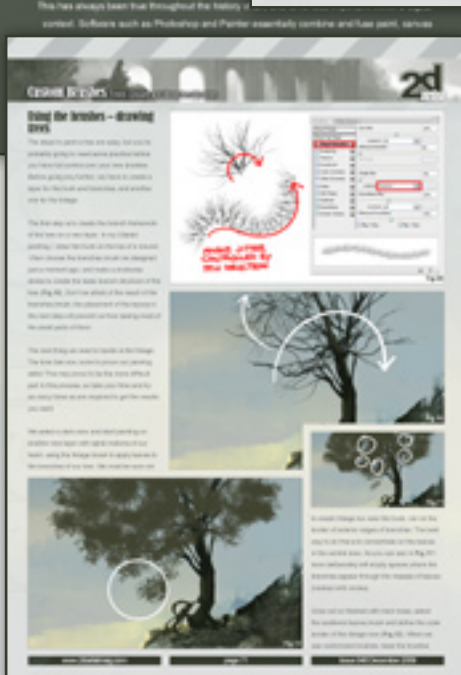
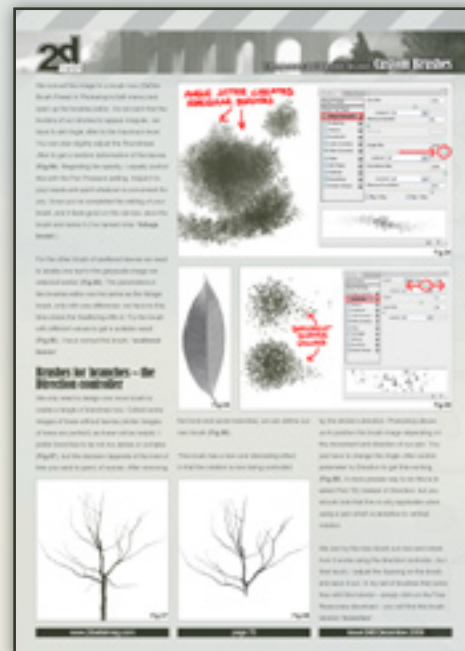
- Free Brushes

CUSTOM BRUSHES

An artist's brushes have always been a vital part of any painter's set of tools, and remain the single asset that links paint with canvas. As such, they are crucial to how we view and interpret an artwork, and they afford the artist with a means through which to convey an idea or feeling. This has always been true throughout the history of art, and is no less important within a digital context. Software such as Photoshop and Painter essentially combine and fuse paint, canvas and brushes into a single tool. However, within this complex set of "tools", brushes retain certain autonomy with their own, distinct set of parameters and presets, offering artists the freedom to affect and vary the way paint is applied. This principle of customizing brushes forms the focus of this set of tutorials, and aims to show how individual artists exploit these techniques to achieve some interesting results!

CUSTOM BRUSHES

8
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Chapter 1 | Vampire

In the first installment we look at the vampire, one of the most popular characters within the undead category. This character has perhaps varied more than any other in terms of the guises it has adopted over the years but this tutorial will take the classic human form as its foundation, inspired by the one and only Count Dracula.

Chapter 2 | Issue 049 Jan 2010 | Zombie

Chapter 3 | Issue 050 Feb 2010 | Werewolf

“...part of the fascination with anything creative is the fact that it can suggest its own direction and surprise you on the way!”

PAINTING THE UNDEAD

This series of tutorials focuses on mythological and legendary characters and in particular the theme of the undead. It includes the two classic examples, most notably the vampire and zombie but also incorporates a werewolf which does occupy a very popular and unique place in modern myth. All of the above characters have featured heavily in both book and film contexts over the years as such have cemented themselves in history.

The tutorials cover the process of creating digital characters from the concept stage through to the final refinements. The value of thumbnail sketches and exploring variations on a theme will be covered as well as touching upon custom brushes and the power of Photoshop's blending modes which offer flexibility and freedom to edit the image throughout the design process. Each individual tutorial will take a slightly varied approach with regards to blocking in and color schemes and aim to show how Layers and blending modes can be manipulated to suit different attitudes.

PAINTING THE UNDERWORLD

7
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3DTotal presents the new issue of **3dcreative**
magazine: a downloadable monthly magazine for
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Issue 052 December 2009

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Cédric Séaut

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THE LIGHTING ISSUE

V-Ray: Global Illumination with Eric Ennis; modeling & lighting a scene with Richard Tilbury; and setting up lighting rigs in our Next Gen character series!

Next-Gen Character Creation
Joseph Harford, Gavin Goulden, James Busby & John Hayes show us how to apply materials, set up our lighting, and render in this final tutorial chapter

Photoshop for 3D
Fabio M. Ragonha shows us the importance of creating a good backdrop for a character, which is both complimentary and serves to enhance them

NEW!! V-Ray for 3ds Max
In the first chapter of our new tutorial series dedicated to the V-Ray renderer, Eric Ennis talks to us about Global Illumination

Creating a Fantasy Scene
In the second chapter of this tutorial series, Richard Tilbury gives us a general overview of modeling and lighting his 3D fantasy environment

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PUTTING ALL THIS INFORMATION
TOGETHER IN ONE COLORFUL
PACKAGE, SHOULD ONLY BE THE
BEGINNING OF YOUR JOURNEY
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CHAPTER 1 - JULY

Introducing Photoshop's Workspace, Graphics Tablets, Screen Calibration, Color Profiles and the Brush Tool

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

With the series coming to an end in this chapter, we will be looking at bringing our work to a close as well, by adding some finishing touches with the help of some more filters such as the Blur filters and the Unsharpen Mask, changing colours if we're not quite happy with them, and finally saving images in different formats, as well as for the internet.

Beginner's Guide to

DIGITAL PAINTING

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!

DIGITAL PAINTING

14
TOTAL PAGES



"WHAT MARKS THE END FOR MY WORK, PUTTING ALL THIS INFORMATION TOGETHER IN ONE COLORFUL PACKAGE, SHOULD ONLY BE THE BEGINNING OF YOUR JOURNEY MAKING USE OF IT."

CHAPTER 1 - JULY

Introducing Photoshop's Pen Tool, Graphics Tablets, Screen Calibration, Color Profiles and the Brush Tool

Canvas Settings, Size

Composition Rules

Coloring from Green

Quick Masks, Use

The Final Part: Finishing

With the various content of bringing our work together with the help and the Unsharp Mask and the final part: Finishing

Begin

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IMAGE BY RICHARD TILBURY



“You can never really be sure where you’ll get your inspiration, but when it does come, hold onto it like a lifeline!”

MAKING OF BY BRANKO BISTROVIC

BREATH ON YOUR NECK

Branko Bistrovic is with us this month to take us behind the scenes and straight into the creation process of his recent piece, “The Breath on Your Neck”. Inspired by a blind man in the streets, and the good old Maple Leaves Photoshop brush, Branko set about this stunning image and took it through a whole range of flips and adjustments before happily calling it a day. As he says, “it was all cheddar cheese easy!”, so immerse yourself in another fantastic making of in 2DArtist, and don’t forget to download the complimentary custom brush on offer from Branko himself. Enjoy!

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THE BREATH ON YOUR NECK



DIGITAL ART MASTERS VOLUME 4



With the release of 3DTotal's latest book, *Digital Art Masters: Volume 4*, we have some exclusive chapters for you...

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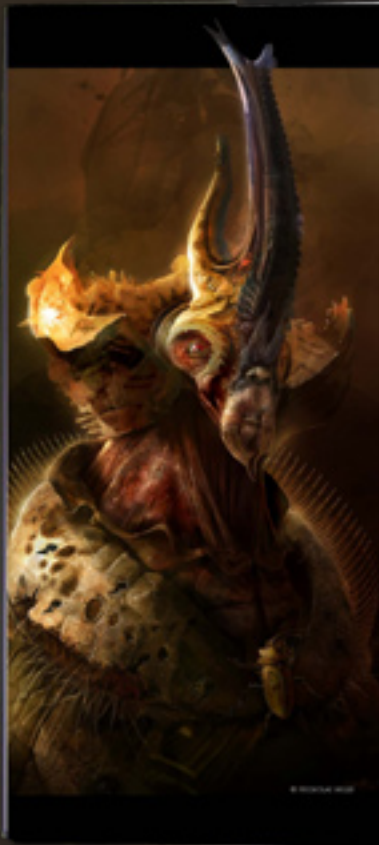
This month we feature:

"The Beetle Lord"

by Nicholas Miles



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



THE BEETLE LORD BY NICHOLAS MILES

SOUTHWEST USED: Photoshop CS3



INTRODUCTION

Unyielding, monstrous, alienlike, he had a head so hard as the carapace under which it was hid. He had sought dominion over the forest kingdom and only the prodigious intervention of the World's Queen had thwarted him. In the moment of the aftermath, lay an untimely death. As it had always been, the chosen Beetle Lord would never be opposed by the World's Queen. That was his fate, the purpose for which he was created.

WORKFLOW

To create a Beetle Lord, I first needed to explore the variety of beetle species. This allowed me to get a feel for the key design attributes that identified the suborder beetle, including mandibles, tarsi, and the shape of the carapace. By keeping elements such as texture in mind, I hoped the character would be able to get a sense of the shape of the character, even if completion had not yet been reached.

I started with thumbnails, using a palette table to keep the designs loose and thus keeping me from "locking" any one design too much (Fig. 88). This way I was able to show through a number of design alternatives very quickly, identifying the idea I wanted to carry through to the next stage and discard those which weren't working.

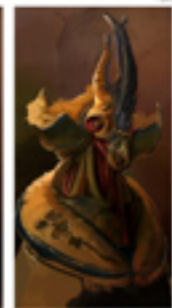
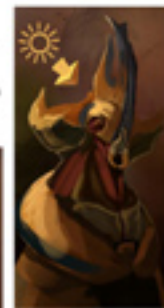
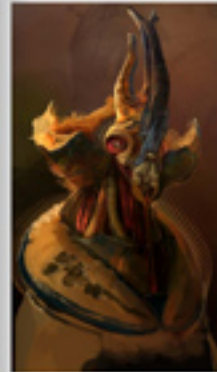
Since the Beetle Lord was a character at the pinnacle of his hierarchy, he needed to have the colors not looking the splendor such as a beetle would have. With the basic palette in mind, I started working directly into color. I added some initial features to my canvas to create some noise. Psychologically I can be less comfortable working on a blank canvas as opposed to a white void. Right away, I established where my primary light source was coming from. Getting this color in my mind from the actual made it a lot easier to describe colors, especially on the more complex forms (Fig. 89).

I kept the brushstrokes loose and used an air to keep the face on the larger design features. At this stage the character was still in a state of flux, so there was no point adding detail to features which may be revised.



As the references I acquired furnished me with a strong sense of what I wanted the overall silhouette to look like (Fig. 90), I further elaborated on this by using simple shapes to create a rough outline of the character's form.

As the references I acquired furnished me with a strong sense of what I wanted the overall silhouette to look like (Fig. 90), I further elaborated on this by using simple shapes to create a rough outline of the character's form.



After the references I researched a certain amount of detail by setting the shape/brushes for the head and antennae. Through the random placement of these brush shapes, and studying the marks they made when they touched other forms, I saw new design features a natural extension of their major elements have not considered. From when I think I have a design that works, I like to keep an open mind and encourage the presence of the world to "help" me. This helps to keep the creative process fluid and spontaneous (Fig. 91).

Custom brushes can be an important part of the creative process. It is, however, all too easy to get stuck with them, using them without considering what it is you're trying to achieve. I've added roughly a half dozen custom brushes for the Beetle Lord. I show a number of original custom brushes which were specifically for these paintings. I included in my references. Some of them can be clearly seen in and around areas such as the eye and horn (Fig. 92). It is important to consider your choice of brushes - is having one that the example would have looked out of place on this character?

CHARACTERS

123



DIGITAL ART MASTERS: VOLUME 1, 2, 3 & 4

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A custom brush can be made from just about anything - a marriage of photographic elements, brush marks, simple geometric shapes - there is a lot of scope for play. New brushes can even be made from combining other custom brushes, and this is often the quickest way to generate new brushes for experimentation (Fig. 93).

Once you have your desired custom brush, go to the Tools menu in Photoshop and select the Custom Brush. Press the option, which will allow you to name and save your brush into your brush set. Once it's part of your set you can begin to experiment with its presets. These options can be found in the Brushes tab, which if you haven't got open can be found under the Window menu. You can now change properties such as Shape Dynamics, Smoothing and a host of others (Fig. 94).

All these options are there to be explored and adjusted until you get your desired result. The more often you play with these settings the easier it becomes to find



the settings which work for you. Once you have your brush with the adjusted properties it's important to then review your brush into your brush set so that the new properties are retained.

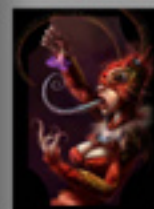
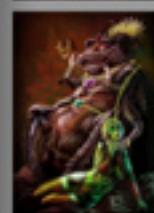
Developing a variety of surface types on your character will go a long way towards making a rich character design which is more tangible to the viewer. For the most part the Beetle Lord is clad in an armored shell, but in areas which require more articulation, such as the face and neck, the fleshy tissues are exposed. I've added details like the texture of the armor plates - another trait I've noted on many Beetles, which again will help to tie the character in with his chosen source of inspiration (Fig. 95).

CONCLUSION

Through a series of design studies through thumbnail sketches before committing to a final painting went a long way towards making the Beetle Lord a successful addition to the World's Queen. A good source of reference meant that I had no shortage of sources of inspiration. I focused a lot of my energies on the face, telling the detail off away from the head point as so much detail the viewer's eye.

Once I have a design well done I've pushed it as far as I can. Then I try to push it further in retrospect I might have been interested to push the base elements, but even so things I can consider the future additions to the World's Queen, of which I'm sure there will be many - perhaps even a successor to the Beetle Lord to show how far the World's Queen?

ARTIST PORTFOLIO



CHARACTERS

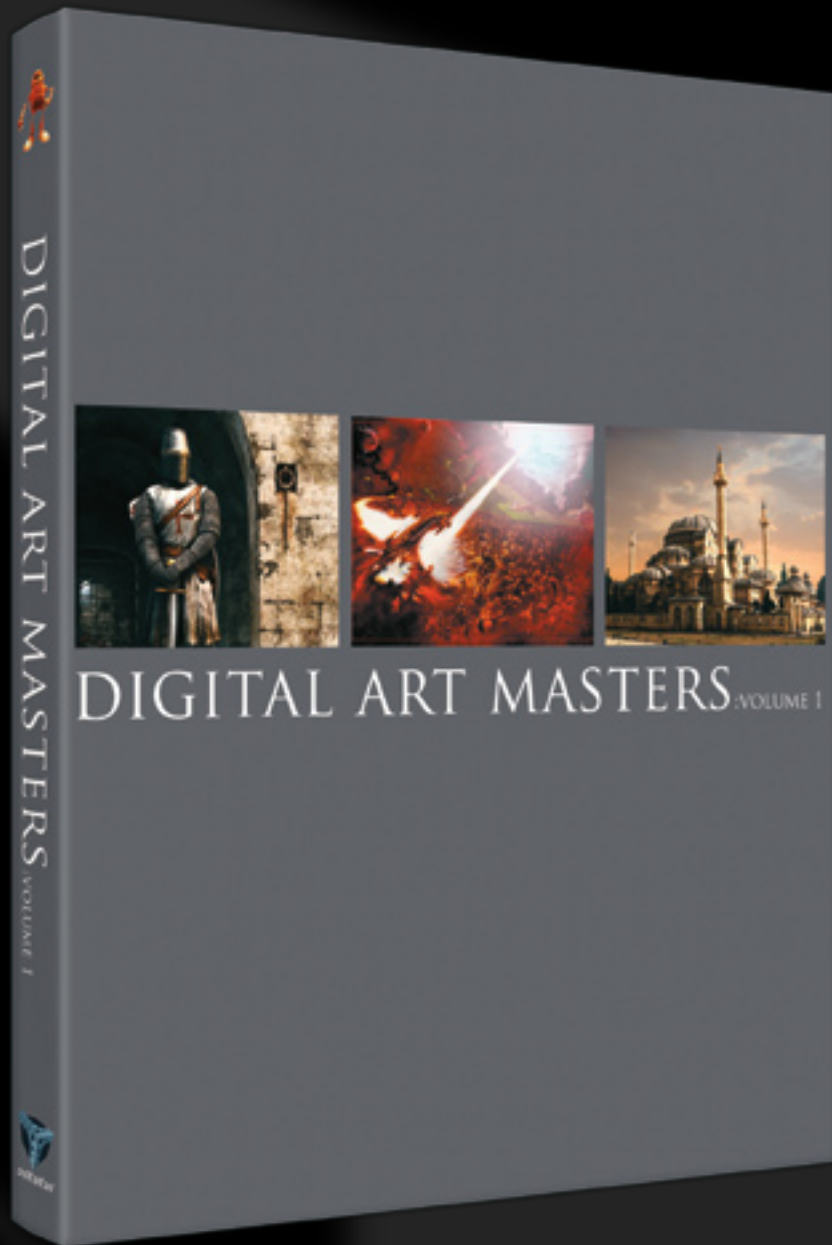
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DIGITAL ART MASTERS

: VOLUME 1

INTRODUCTION:

THE 'DIGITAL ART MASTERS: VOLUME 1' BOOK, IS A COLLECTION OF WORK FROM ARTISTS WHICH HAVE FEATURED IN THE GALLERY OF 3DTOTAL. SPREAD OVER 192 PAGES, THE BOOK FEATURES SOME OF THE FINEST DIGITAL 2D AND 3D ART-WORK THAT YOU CAN SEE TODAY, FROM ARTIST AS NATASCHA ROEOESLI, PHILIP STRAUB, ROB CHANG, JESSE SANDIFER, PISONG, MENY HILSEN-RAD AND RYAN LIM AND MANY MORE. MORE THAN JUST ANY OTHER GALLERY BOOK, EACH ARTIST HAS WRITTEN A BREAKDOWN OVERVIEW, EACH WITH SUPPORTING IMAGERY OF HOW THEY MADE THERE PIECE OF WORK.



THE FIRST BOOK IN THE "DIGITAL ART MASTERS" SERIES, CONTAINS WORK BY THE FOLLOWING ARTISTS:

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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 of our team, please use the links below.

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