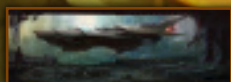


2D artist

Concept Art, Digital & Matte Painting Magazine
Issue 038 February 2009

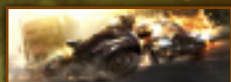
MAREK OKOŃ

From web designer to one of the most talented artists around to day, **Marek Okoń** graces the pages of this month's 2DArtist with some visual treats!



Interviews

Chen Lin (aka wanbao) & Marek Okoń



Articles

'Wheelman' Concept Art



Galleries

Ioan Dumitrescu, Geoffrey Cramm, Tymoteusz Chliszcz, plus more!



Tutorials

NEW!!! Vehicle Painting Tutorial Series by Dwayne Vance & Tham Hoi Mun, plus more!



Making Of's

'Robot' by Nicolas Villemint



Editorial

Welcome to **Issue 38** from a soggy, post snow-covered England. Not even the snow can stop us bringing another content-packed issue your way, so let's get stuck in! What have we got for you this month? Well, we have a treat for you actually, and this is one that I've been looking forward to for a long time: none other than an interview with the amazingly talented Polish artist, **Marek Okoń**, who has kindly taken some time out this month to chat to the 2DArtist team.

Marek tells us all about how he went from web design to book cover art, to illustrations for comics and games. I always find myself having to catch my breath when a new artwork from Marek arrives on my screens, and I hope that you will be as stunned by the portfolio of work that is waiting for you on **page 19**. This month's issue also has an interview with Chinese artist, **Chen Lin (aka Wanbao)**, who discovered digital painting just 4 years ago but has managed to rack up a beautiful collection of imagery. Check out **page 7** for our interview with Chen Lin and get yourself inspired!

As a special addition to this month's magazine we have an article written for 2DArtist by the guys at Midway Newcastle, on the concept artwork done for new game title, *Wheelman*. Here you'll find the works of **Peter Thompson**, **John Steele** and **Corlen Kruger** – check out **page 37** and go behind the scenes to the original artwork created for this 2009 game title!

We also have yet another new tutorial series for you this month – this time: vehicle concept design, painting and rendering by **Dwayne Vance** and **Tham Hoi Mun**. These two artists are both specialists in the field of vehicle concepts and we welcome to 2DArtist to teach us a thing or two about how to design and polish up some stunning motors! Dwayne is going to be tackling a super sleek car, whilst Mun has been given the task of creating a heavy futuristic mechanical digger type thing – he's got his work cut out for him, but he dove right into this tutorial and has come up with some fantastic thumbnails on **page 73**. Mun is using good old marker pens and paper, and Dwayne is using a combination of Painter, the freeware Alchemy, and Photoshop to show us some different ways of conceptualising in this first chapter – next month will cover Dwayne refining this month's designs, so there's plenty to come from these two over the next few months!

Justin Albers is back with us again this month – we just can't get enough of his amazing ability to turn our tricky speed painting briefs into the most stunning illustrations! Prepare to be impressed by this month's interpretation of the rather open brief: *The size of the task ahead was extremely daunting*. We also had in-house artist, **Richard Tilbury** tackle the same topic for us this month, and the results of the two are intriguingly different – check them out on **page 81**. **Chee Ming Wong** is also back again with a rather wonderful painting of a space station ... which he then blows up before our very eyes! Check out the latest from Chee on **page 89**.

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Finally, our making of this month has been created by **Nicolas Villeminot** on previous gallery featured image, *Robot*. You won't want to miss this one as Nicolas has put together a beautiful article showing the stages of creation right from the early sketches through to the refined line work and showing the different stages of colouring. A very intricately painted piece with a beautiful concept – check out **page 103**.

Well that's it for this month. Enjoy and see you next time for more! **Ed.**



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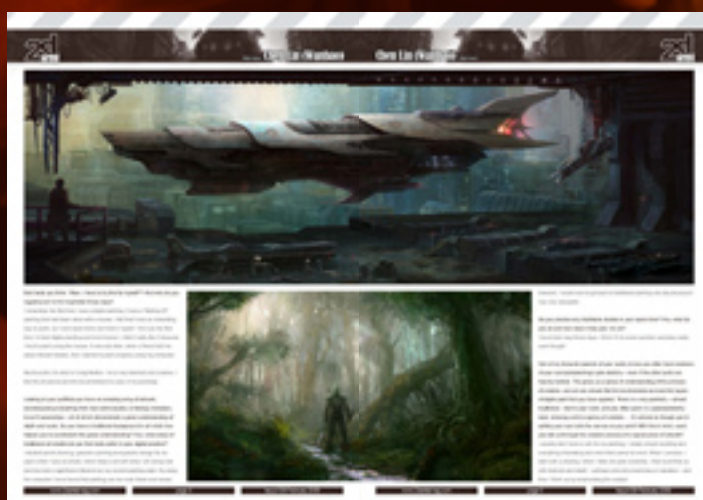
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To view the many double-page spreads featured in 2D Artist magazine, you can set the reader to display 'two-up', which will show double-page spreads as one large landscape image:

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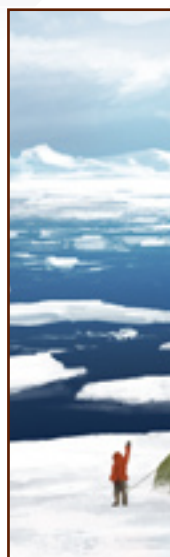
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Contributing Artists

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

lynette@3dtotal.com



Richard Tilbury

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

<http://www.richardtilburyart.com>

ibex80@hotmail.com

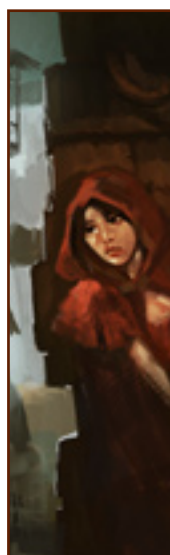
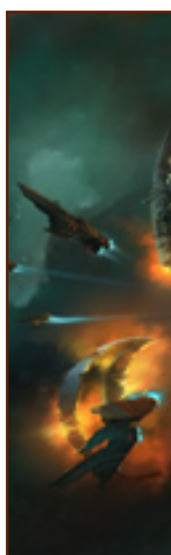


Dr. CM. Wong

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



Justin Albers

A graduate of the Art Institute of Dallas and currently working as a concept artist at Vigil Games on the *Warhammer 40,000*

MMO in Austin, Texas. His previous companies include TKO Software and NCsoft.

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

albers.justin@gmail.com



Tham Hoimun

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



Dwayne Vance

Has worked professionally as a designer for companies such as Mattel on *Hot Wheels* and has also designed protective gear for Troy Lee Designs. Now he has his own company called FutureElements and creates work for the motorsports, entertainment and auto industries. He also has his own line of hot rod art which is influenced by his concept design background.

<http://www.futureelements.net>

vancedwa@sbcglobal.net

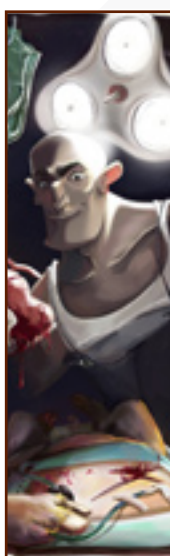




Ruth Martinez

Studied graphic design, but always felt attracted to illustration and animation. She's currently working as a 2D animator in the game 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!

<http://ruth2m.com>
ruth2m@gmail.com



János Kiss

Designs identities, brochures, flyers and illustrations at a small company in Budapest, Hungary. As well as graphic design, he works to improve his digital painting, usually working with Painter and ArtRage. His current goal is to develop his portfolio, experimenting with several styles and techniques

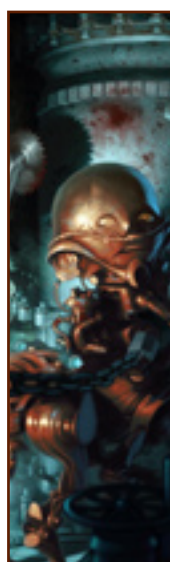
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janos.kiss@28thwing.com



Oriol Muñoz Anguera

A graffiti artist of The Petados Crew from Barcelona and surrounding areas. He's currently working as a production/concept artist for 2D and 3D games, and manages to make time for his own personal projects in his free time. His motto is: "Love Walls!"

<http://www.urih-pta2.blogspot.com>
urih.pta2@gmail.com



Nicolas Villeminot

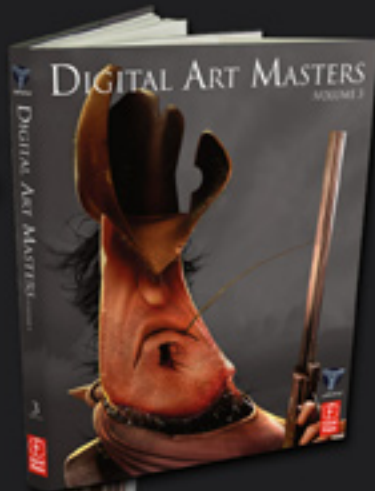
A self-taught artist living in France who has always been in love with drawing and illustration. He has worked for many years in the videogame field as a 2D and 3D artist and is currently working on a children's book project. He usually works both on paper and on computer, and has recently been featured in Ballistic Publishing's Exposé 6.

<http://electronico.cgsociety.org/gallery/>
nicolas.villeminot@orange.fr



Image by Chen Lin

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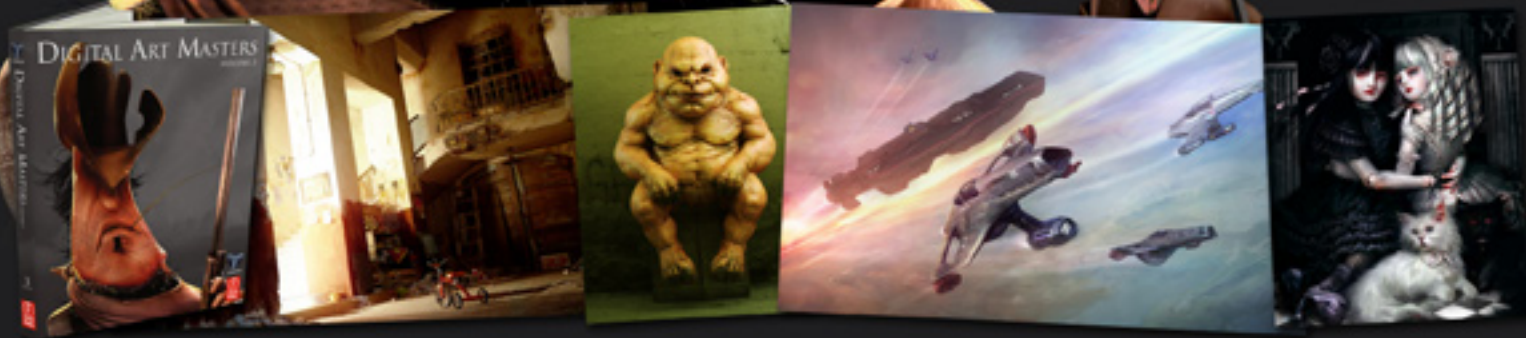
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**“I tend to record
any new ideas that I
suddenly have on my
computer, as scripts and
scratches - just some
brief ideas - and then I’ll
turn them into paintings
when I have time”**

CHEN LIN

Chen Lin, aka Wanbao, is a very talented artist based in China, who only discovered digital painting four years ago, and has made amazing progress since his early days of using a mouse. We got the chance to know Chen Lin a little better in this month’s issue of 2DArtist, so read on to find out more about the artist behind the Wacom!

CHEN LIN

Hello Chen Lin, welcome to 2DArtist! Looking at your Deviant Art portfolio, you are a bit of a mystery to us – we can see your fantastic artworks but we don't know much about the artist behind the art ... So can you kindly kick off this interview for me by telling us a little bit about yourself and how you originally got into digital painting?

Hi Lynette, thank you for having me here. I am very glad to have this interview with 2DArtist Magazine.

I have been working in the computer graphics industry for about four years now, but before that I didn't even know that people could paint on a computer like this, and I didn't know anything about computer graphics either.

I majored in graphic design when I was at college, and right after I graduated I started working at an advertising agency, although I knew that it wasn't really what I wanted to do. One day, I discovered a computer graphics forum online and it seemed interesting to me, so I joined one of the online CG groups and started to discuss and practice with other people in the group.



After I got into the CG field, I started working for Webzen China (a game production company in Shanghai) as a CG painter. I stayed there for a couple years, and then moved to work at ZhangJizhong Cultural Development Corporation Ltd, which is where I am today. I feel very happy and lucky because I can finally do something interesting for a living!

So just four years ago you didn't know about painting digitally, and now you're in 2DArtist Magazine. That just proves to everyone out there that it's never too late to get started! Can you remember the first CG painting you saw





that made you think, "Wow, I have to try this for myself"? And who do you regularly turn to for inspiration these days?

I remember the first time I saw a digital painting; it was a "Making Of" painting that had been done with a mouse. I felt that it was an interesting way to paint, so I went back home and tried it myself. This was the first time I'd tried digital painting and to be honest, I didn't really like it because I had to paint using the mouse. It was only later, when a friend told me about Wacom tablets, that I started to paint properly using my computer.

My favourite CG artist is Craig Mullins - he is very talented and creative. I like the structures and the brushstrokes he uses in his paintings.

Looking at your portfolio you have an amazing array of artwork, encompassing everything from real world studies, to fantasy monsters, to sci-fi spaceships - all of which demonstrate a great understanding of depth and scale. Do you have a traditional background in art which has helped you to accomplish this great understanding? If so, what areas of traditional art studies do you find most useful in your digital practice?

I studied pencil drawing, gouache painting and graphic design for six years when I was at school, which helps a lot with what I am doing now and has had a significant influence on my current painting style. By using the computer I have found that painting can be much faster and easier;





however, I would love to go back to traditional painting one day because it was very enjoyable.

Do you practice any traditional studies in your spare time? If so, what do you do and how does it help your CG art?

I have been lazy these days; I think I'll do some practice someday really soon though!

One of my favourite aspects of your works is how you often leave sections of your concepts/paintings quite sketchy – even if the other parts are heavily worked. This gives us a sense of understanding of the process of creation, and we can almost feel the brushstrokes and see the layers of digital paint that you have applied. There is a very painterly – almost traditional – feel to your work, and you often paint in a speedy/sketchy style, showing us the urgency of creation ... It's almost as though you're spilling your soul onto the canvas as you paint! With this in mind, could you talk us through the creation process of a typical piece of artwork?

I usually don't have a rule for my painting; I simply record anything and everything interesting and weird that comes to mind. When I practice, I start with a drawing, which I often do quite randomly. I then build that up with textures and depth – perhaps even into machines or monsters – and then I finish up by emphasising the subject.

The painting procedure for my job is very different from my practice work. I will usually be assigned a subject, so I already know what I will paint. I start to make a couple of drafts, pick the best one, and then paint the subject and the background on different layers. But the final version is always different to the original draft, simply because I make changes and improvements during the process.

So do you keep a sketchbook with you at all times to jot down these weird and wonderful ideas that pop into your mind throughout the day? Do you ever have dreams that lead to artworks at all? Also, I'm just curious, but do you ever run out of inspiration or of ideas? And if so, what do you do to get through it?

I tend to record any new ideas that I suddenly have on my computer, as scripts and scratches - just some brief ideas - and then I'll turn them into paintings when I have time.

Sometimes I will paint my dreams; dreams are actually a good source of ideas, but the finished dream paintings always look different to what you can remember of the original dream.

And I think that it's normal to run out of ideas. When I'm lacking inspiration, I take a break, relax, and then the ideas start coming back.

There are so many great artworks in your portfolio that I get a sense that art is your life - there is even a great image of what looks to be a bedside table, a truly wonderful observational study. What kind of art exercises do you go through to keep your mind fresh and your artistic eye keen?

I like searching around on the CG forums, because I can learn a lot of techniques and ideas from other artists' work. I try to discover things that attract my attention in lots of different ways. For example, I watch movies and read novels to keep my mind fresh and creative. I think the hardest thing for a great artist is not to improve their technique, but to think about what to paint next.







What has been your favourite art creation to date, and for what reasons does it make you feel proud?

I had a couple of paintings that I really liked before, but now I feel that they are just "okay". However, I will certainly try to do better and better in the future!

You've had some amazing feedback from other members of the DeviantArt community. How important do you find the digital art communities in your progression as an artist? Are there any other communities that you actively participate in, apart from the one over at DeviantArt?

An art community is a platform for artists to discuss, to learn, and to show off their talents. I have made lot of friends from these art communities and I would actually say that it was art communities that brought me into the CG industry in the first place. I have joined many art communities in China, and I have posted a lot of my work on their websites, but I have been very busy lately and find it harder to update them with my new works.

Sure, I totally understand that. So let's go back to when you were first starting out. How did you go about putting your first digital painting portfolio together to demonstrate your skills? Do you have any tips and advice for other artists out there who are just starting out and can't quite decide on what they should focus on for their portfolio?

For my portfolio, I simply put in the artworks that I liked, nothing fancy. I started to decide what I really wanted to do a year after I graduated, so I think it's never too late to make a decision or change your career goal. You don't have to ask for too much advice from other people; you will have the answer yourself someday after you've tried lots of different things!







Chen Lin (Wanbao)

For more work by this artist please visit:

<http://wanbao.deviantart.com/>

Or contact them at:

snow_lc126@hotmail.com

Interviewed by: Lynette Clee



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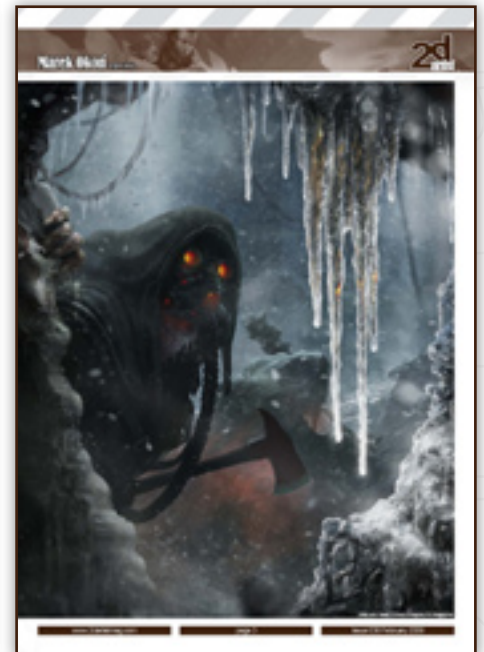
MAREK OKON


Although he’s first and foremost an artist, Marek Okon is also a storyteller. A great believer in the narrative power of art, he took his first steps into the professional world of 2D art by working on book covers for a local publisher. Later he branched out into comics and concept art, and now he has the elusive games industry firmly in his sights.

MAREK OKON

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TOTAL PAGES





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

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10

TOTAL PAGES

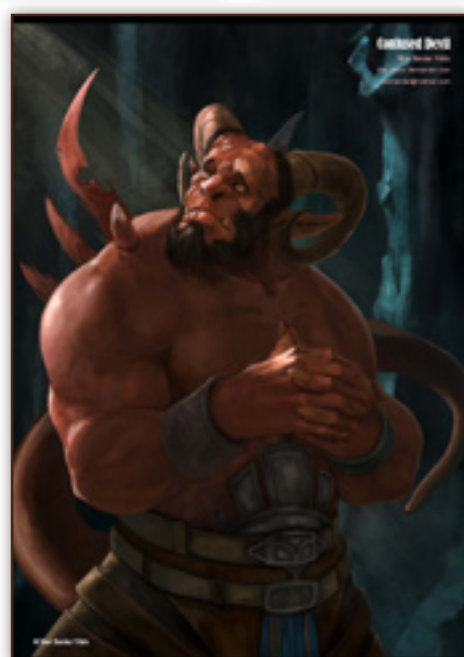
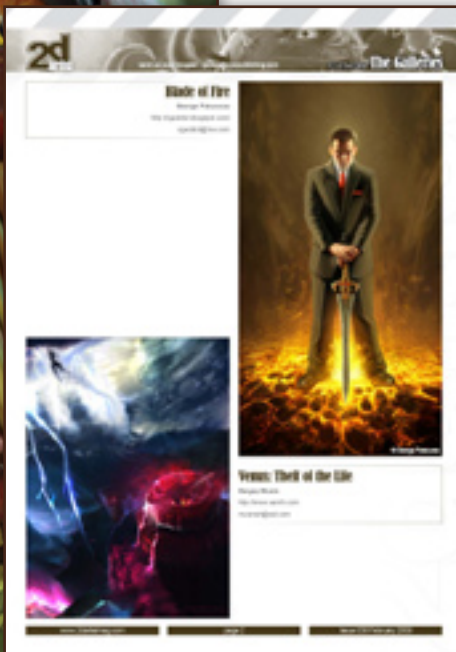




This month we feature:
Dmitry Grebenkov
Geoffrey Cramm
Tymoteusz Chliszcz
Roy Stein
Sergey Musin
Ilker Serdar Yildiz
Ioan Dumitrescu aka Jonone
Alex Heath
Anthony James Foti
George Patsouras

THE GALLERY

10
TOTAL PAGES



Speed Painting

digital painting tutorial series: volume 2



- Chapter 01: Alien Hot Air balloons
- Chapter 02: Steam Powered Mechanical Destroyer
- Chapter 03: The Slave Caravan crossed the Desert
- Chapter 04: The Beast was poised ready to strike!
- Chapter 05: Man-Eating Plants
- Chapter 06: The City Centre looked like a Jewel amongst the surroundings
- Chapter 07: It was a long way up but they had no choice but to continue climbing
- Chapter 08: Once a Thriving City now deserted and taken over by Vegetation
- Chapter 09: Robot Scrap Yard

Introduction

Our brand new 91-page eBook is a collection of "Speed Painting" tutorials which have been created by some of the top digital painters around today. The idea behind this tutorial series was for the artist to interpret a one-line descriptive brief (provided by us!), create a speed painting from it and then produce a tutorial showing and explaining each stage of production of the artwork. This downloadable PDF eBook can be followed in most 2D software packages that support paintbrushes and layers.

The featured artists are:

Nathaniel West
Daniel Ljunggren
Emrah Elmasli
Mike Corriero
Rich Tilbury
Robin Olausson
Ignacio Bazan Lazzano
Marc Brunet
Nick Oroc
Serg S
Joel Carlo



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Downloadable Tutorial EBook



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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. Here we will display the winners from the previous months challenges and the 'Making Of's from the month before that.

Troll

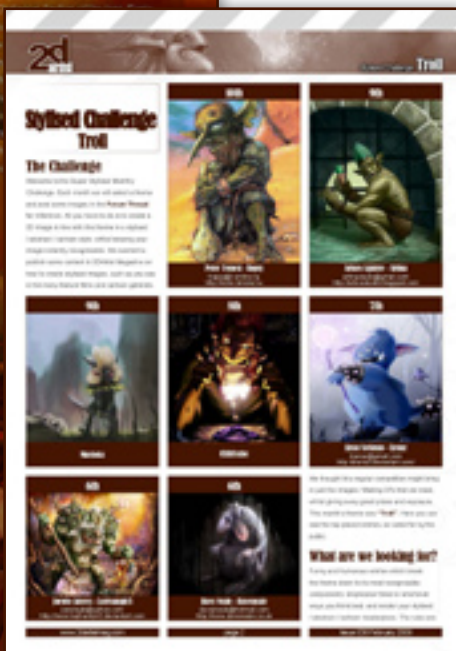
Stylised Challenge



The Challenge

13

TOTAL PAGES



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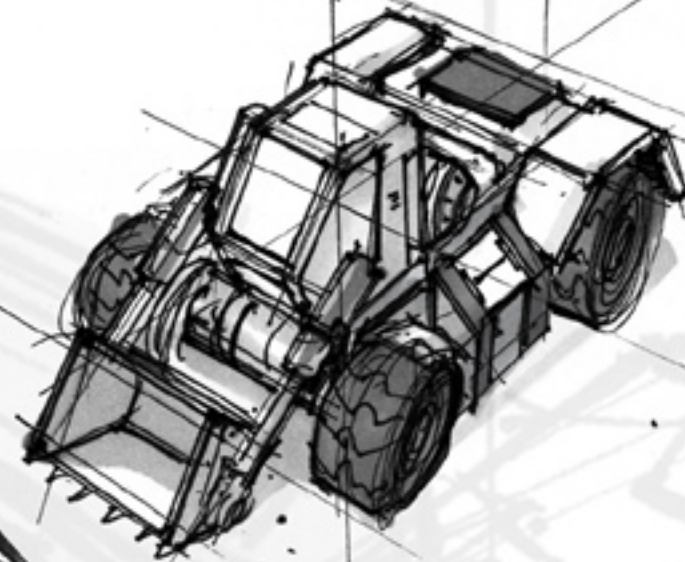
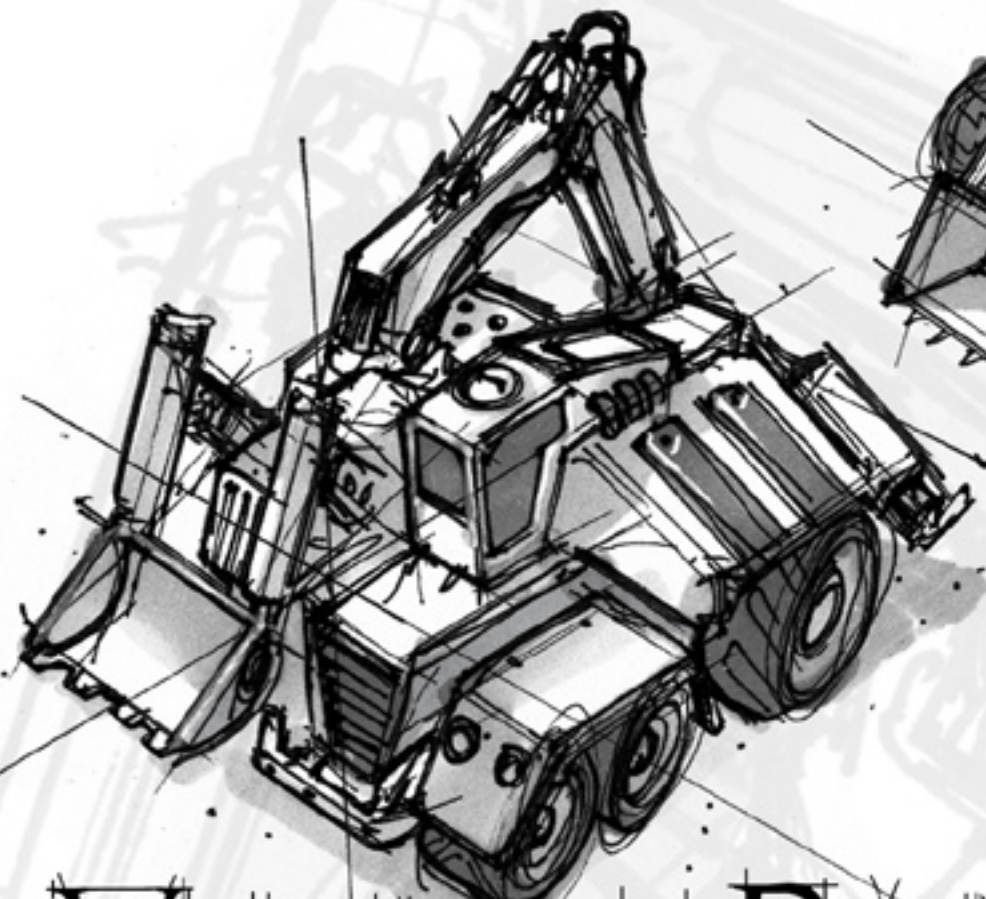
Works with:



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



www.e-onsoftware.com



“When designing vehicles, the second most important thing, apart from cool visuals, is functionality. All good designs are followed by practical and believable functions.”

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.

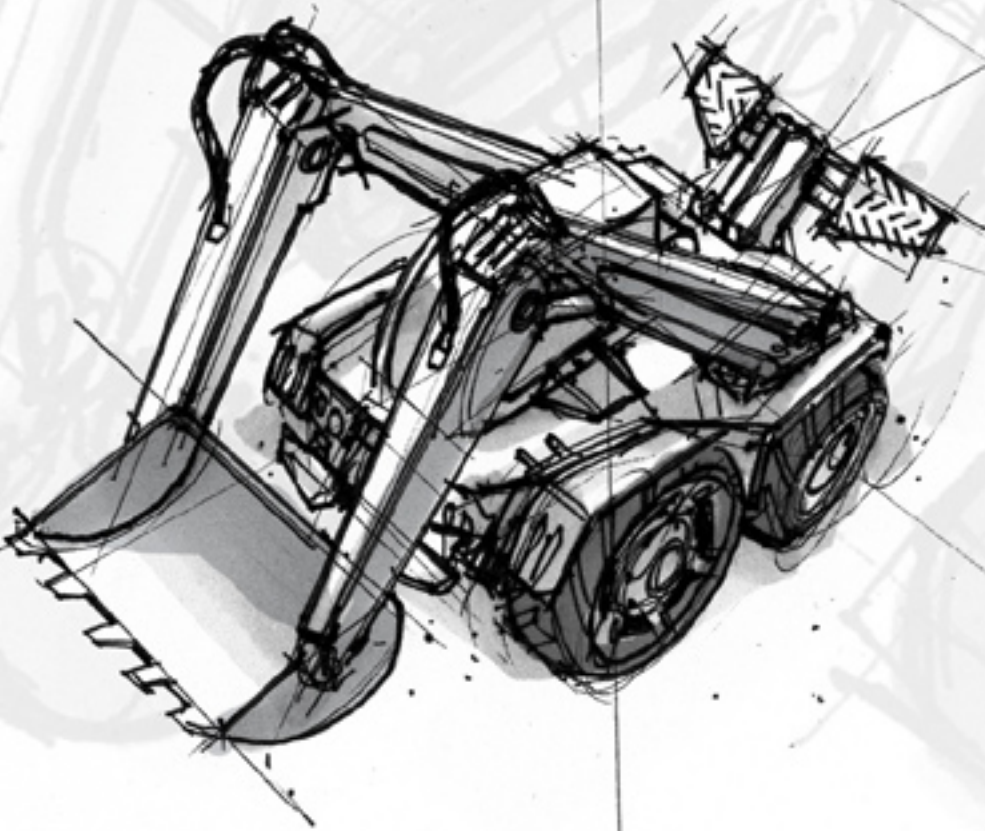
PART 1 - Issue 038 February 2009

PART 2 - Issue 039 March 2009

PART 3 - Issue 040 April 2009

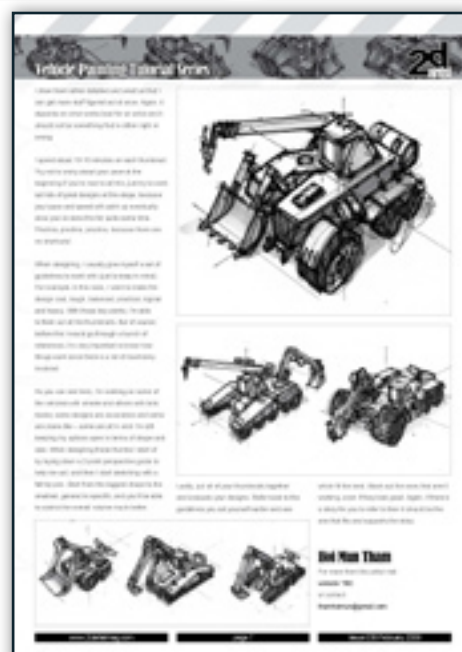
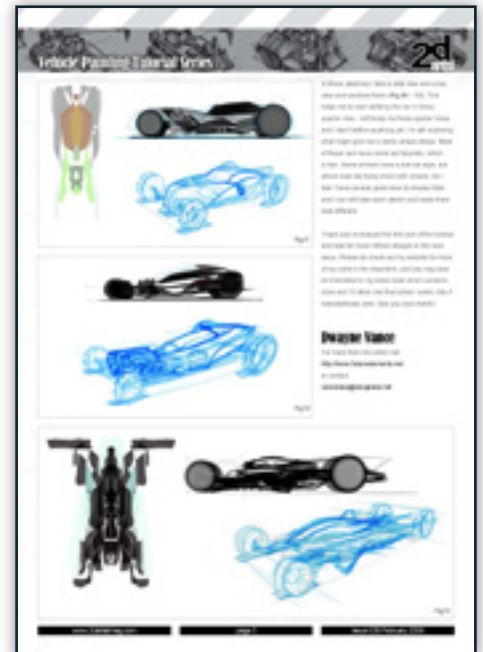
PART 4 - Issue 040 May 2009

PART 5 - Issue 040 June 2009



VEHICLE PAINTING

7
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SPEED PAINTING

Welcome to the Speed Painting section of the magazine. This month we've asked two artists to produce a speed painting based on a simple, one-line brief. Here we feature the final paintings and the overview of the creation processes.

This month our talented artists, Justin Albers and Richard Tilbury, tackle the topic:

The size of the task ahead was extremely daunting

SPEED PAINTING

6
TOTAL PAGES



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





2d artist next month

Interviews

Chris Thunig
James Paick

Articles

Sketchbook of Roberto F. Castro

Tutorials

NEW!

Vehicle Painting Series

by Dwayne Vance &
Hoi Mun Tham

Speed Painting:

“They looked through the window
and what they saw took their
breath away”

Galleries

10 of the Best images featuring

Plus Loads More!

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details and to purchase current, back
issues and 6 & 12 month subscriptions

Image Jesse van Dijk

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

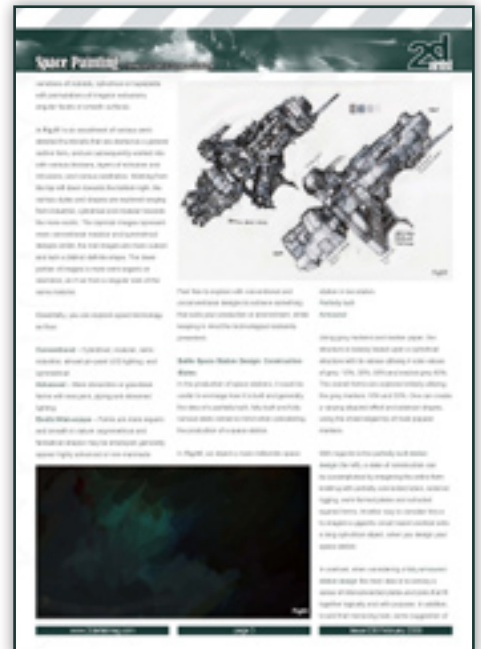
“the design of such large installations should be based on existing technological limitations and designs, and extrapolated around 20-30% into the future.”

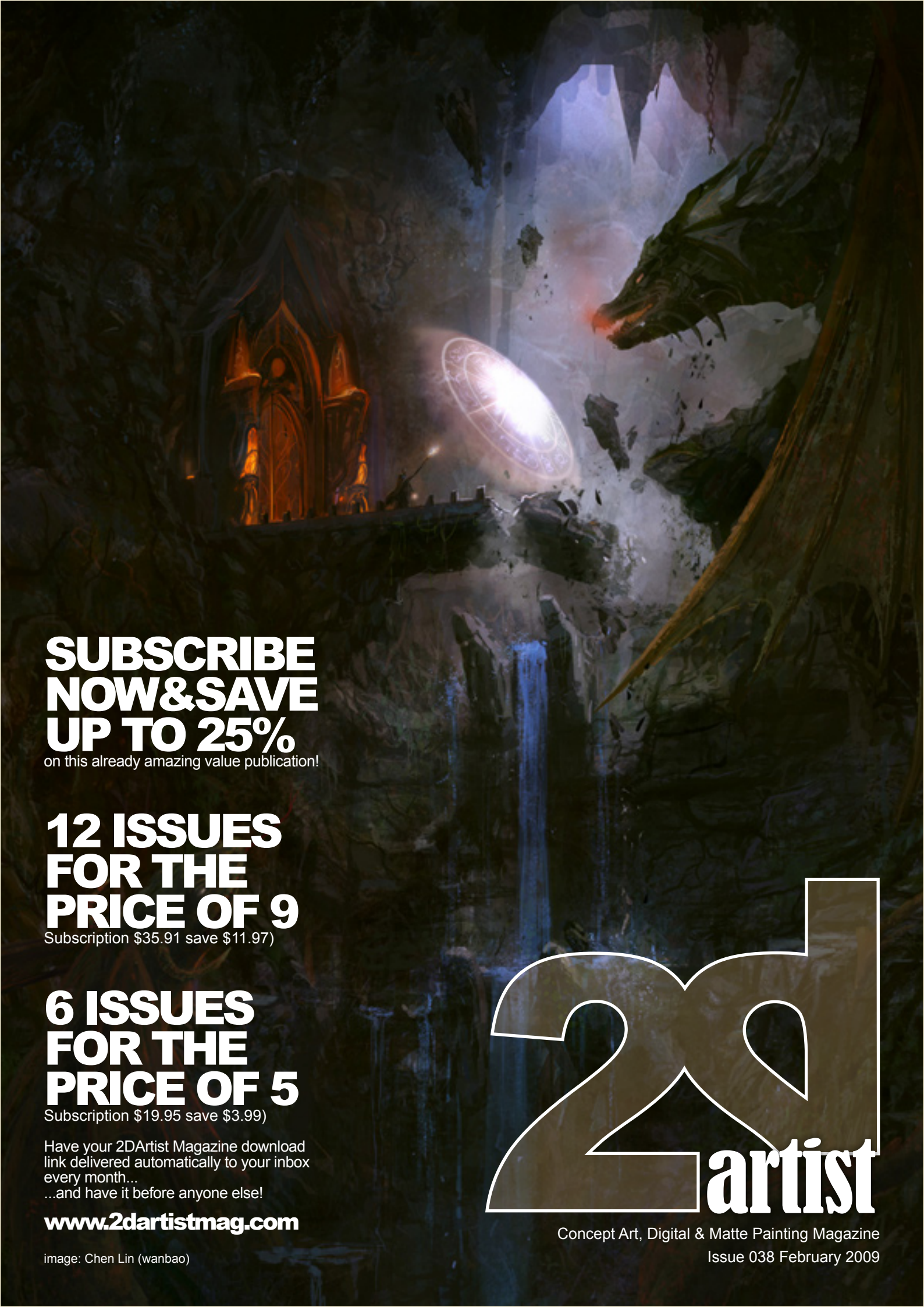
SPACE PAINTING

PART 8: SPACE STATIONS

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image: Chen Lin (wanbao)

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Concept Art, Digital & Matte Painting Magazine

Issue 038 February 2009

"I quickly had the idea of starting with a centaur-like robot and adding some elements to him (like a collar or a breathing device) that might suggest he's sick or damaged"

ROBOT

MAKING OF BY NICOLAS VILLEMINOT

Nicolas Villemi
takes us through the
creation process of
his image "Robot"

ROBOT

6
TOTAL PAGES



"I quickly had the idea of starting with a centaur-like robot and adding some elements to him (like a collar or a breathing device) that might suggest he's sick or damaged."



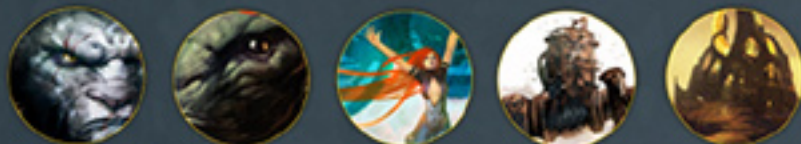
Custom Brushes

Digital Painting Tutorial Series EBook

Introduction:

The Custom Brushes eBook is a 72-page guide on how to create your very own set of custom brushes. We have asked industry professionals from the likes of Carlos Cabrera, Kim Taylor, Melanie Delon, Marc Brunet, Mike Corriero, Richard Tilbury, Brian Recktenwald, Mike Lim (aka Daarken), George Patsouras, Larla Ortiz and Ignacio Bazan Lazcano to create easy-to-follow guides/tutorials on how to create Custom Brushes. As well as giving expert tuition, some of the artists have also supplied their brushes and these can be downloaded at the beginning and end of the tutorials, where available.

This tutorial eBook also includes 84 free downloadable brushes.



- Chapter 01:** Creating a brush from scratch in Photoshop
- Chapter 02:** Using Photographs online to produce a custom brush
- Chapter 03:** Scanning in objects and turning them into a brush
- Chapter 04:** Chamber
- Chapter 05:** Creating your own set custom brushes
- Chapter 06:** Custom Brushes
- Chapter 07:** Skin brushes
- Chapter 08:** Custom Brushes
- Chapter 09:** Custom Brushes
- Chapter 10:** Old Woman
- Chapter 11:** Special Effects
- Chapter 12:** Artistic Hair & Skin Textured Brushes
- Chapter 13:** 'Save Us
- Chapter 14:** Custom Brushes

The artists featured are:

Mike Corriero,
Richard Tilbury,
Kim Taylor,
Carlos Cabrera,
Melanie Delon,
Marc Brunet,
Karla 'Icon' Ortiz,
Brian Recktenwald,
Daarken (Mike Lim),
George Patsouras &
Ignacio Bazan Lazcano

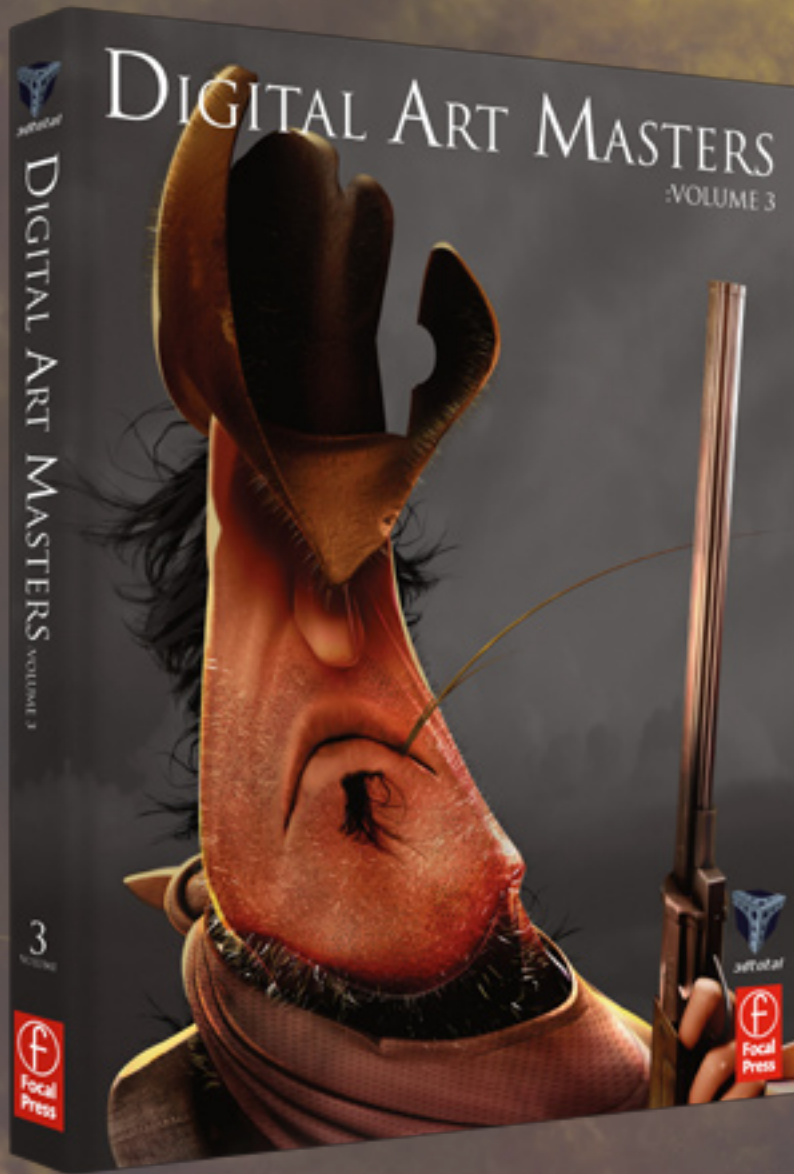


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DIGITAL ART MASTERS VOLUME 3



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

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And they've done it especially for this book!

This month we feature:

"Torturement" by Henna Uoti



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



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If you have a CG community website and would like to support *3DCreative* and/or *2DArtist* magazine by showing our banners, please contact Lynette Clee at the email address above

