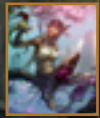



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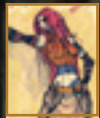
2d artist

Concept Art, Digital & Matte Painting Magazine
Issue 051 March 2010



Interview

Remko Troost



Articles

Sketchbook of Brett Bean



The Gallery

David Lecossu, Daniel Iulian Vijoi and
Frank hong, plus more!

PAINTING CITYSCAPES

Medieval, Steampunk, Futuristic



Painting Fantasy Medieval Scenes

Richard Tilbury tackles this month's fantasy medieval scene, and this month he shows us how to paint fantasy medieval slums.

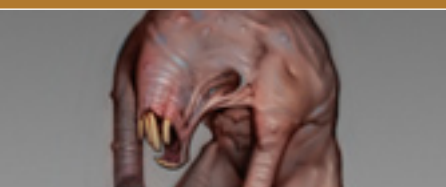
New!!! Painting Futuristic Cities

We go from the past to the future starting our fantastic new series Painting Futuristic Cities, beginning with a look at a Wealthy City in the very capable hands of **Robb Ruppel**.



New!!! Painting Steampunk Environments

The fascinating **Dr. Chee Ming Wong** continues the tour of his steampunk world, this month stepping into an Art Genre Specific realm.



Painting Monsters

This month we go underground as **Darren Yeow** talks us through creating a subterranean monster.



Editorial

Hello from the team at 3DTotal and welcome to the March issue of 2D Artist. We have the pleasure of kicking off a great new tutorial series this month, as well as continuing some of our excellent existing projects, so we hope you are all prepared for another great issue of 2D Artist!

This month's Sketchbook looks at the weird and wacky world of **Brett Bean**, he talks us through

some of the ideas behind his unique creatures, and tells us how he draws inspiration from everyday life and turns it into amazing artwork and characters that will bring a smile to your face.

We start a brand new tutorial series this month called painting Futuristic Cities, and the first chapter is to be dealt with by an artist who has recently been very successful at the DICE interactive achievements awards, **Robb Ruppel**. Robb talks us through the processes he uses to create an amazing futuristic environment, and shows us how he uses and arranges photographs to create the base for his image.

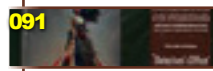
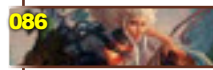
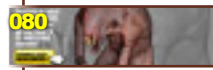
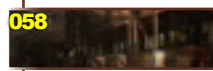
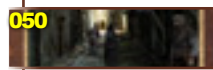
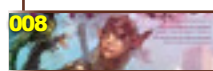
We would now like you to jump backwards with us from a Futuristic City to a Medieval Slum, the next chapter in the Painting Fantasy Medieval Scenes series. This month we are in the capable hands of **Richard Tilbury**, who has created a great scene for us, and shows us how to give our scene depth and use photographs to complete our scene. Before we jump forward to the present we will stay in the past and talk a little about the fascinating new chapter of the excellent Painting Steampunk Environments tutorial with **Dr Chee Ming Wong**. Chee continues his tour of his steampunk universe this month looking at the D'Vinci era, and treats us to not one but two excellent final images.

Back to the present and we continue our painting Monsters for Environments series, and in this issue we are looking at creating a subterranean creature this month handled by **Darren Yeow**.

We also have an breath taking Making Of by **Elena Bepalova** based on her image 'Dionesis' as well as a great interview with the excellent **Remko Troost** who tells us how his career all started by drawing on his parents walls, I bet they are glad that he found out about Digital art!

As if that wasn't enough amazing artwork already, we also have gallery images from **Jama Jurabaev**, **Frank Hong**, **David Lecossu** and many more. We always try to do our best to please and we hope you enjoy this month's issue.

Ed.



Contents

What's in this month?

Remko Troost

Sr. Concept Artist & Illustrator

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The Sketchbook of **Brett Bean**

The Gallery

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New!! Steampunk Environments

Chapter 2: by **Chee Ming Wong**

New!! Painting Futuristic Cities

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New!! Painting Monsters

Chapter 3: Subterranean by **Darren Yeow**

"Dionesis"

Project Overview by **Elena Bepalova**

"Station C43"

Digital Art Masters: Volume 4 – Free Chapter

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Steampunk Environment by Chee Ming Wong



Setting up your PDF reader

For optimum viewing of the magazine it is recommended that you have the latest Acrobat Reader installed.

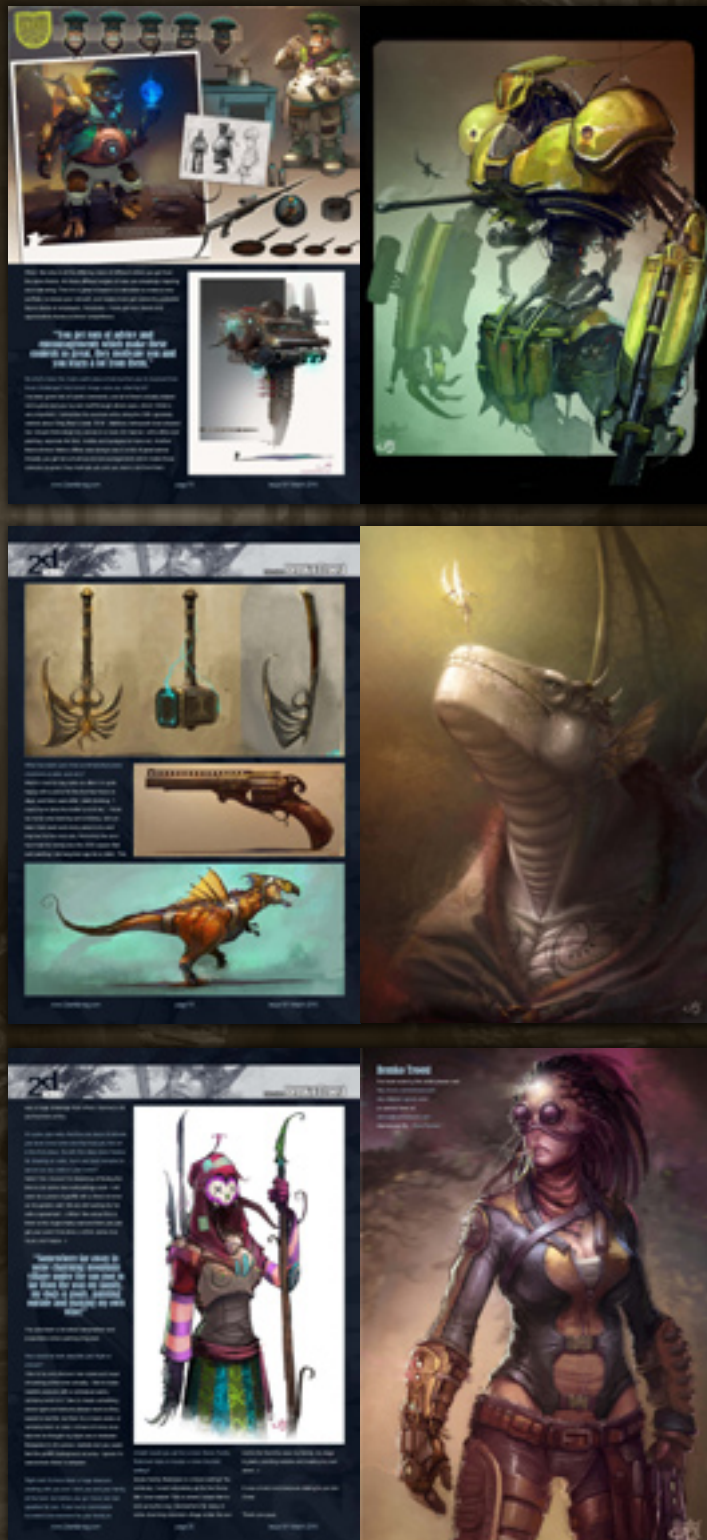
You can download it for free here: [DOWNLOAD!](#)

To view the many double-page spreads featured in 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.

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!



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: simon@3dtotal.com

Robh Ruppel

Robh designs for Feature Animation, Films, Print and Games. He currently finished Art Direction on Uncharted 2 which won best Art Direction as well as best Game at the 2010 DICE Awards. He was also nominated for an Annie Award for production design on Brother Bear and won both gold and silver medals from Spectrum. He lives in Southern California and has taught at the Art Center College of Design, Gnomon and Concept Design Academy. When not painting he paints. <http://www.robhruppel.com/> | robhrr@yahoo.com



Brett Bean

With the mind of a child and unable to focus on Math, Reading, and even Gym class, Brett drew on everything. Thus began his slow descent into the underbelly of conceptual design and illustration. Since those fateful years he has worked on a variety of projects in storyboarding to illustration for card games, video games, film, and books. He plans on working on an animated film soon. <http://www.2dbean.com>
<http://www.2dbean.blogspot.com>
brettbbean@yahoo.com



Richard Tilbury

Has had a passion for drawing since being a couple of feet tall. He studied fine art and was eventually led into the realm of computers several years ago. His brushes have slowly been dissolving in white spirit since the late 90s, and now his graphics tablet has become their successor. He still sketches regularly and balances his time between 2D & 3D – although drawing will always be closest to his heart. www.richardtilburyart.com
rich@3dtotal.com

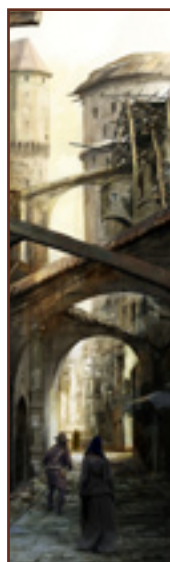
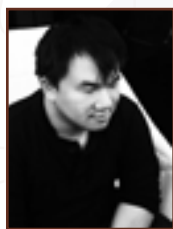


Image by Bastien Grivet



Dr. Chee Ming Wong

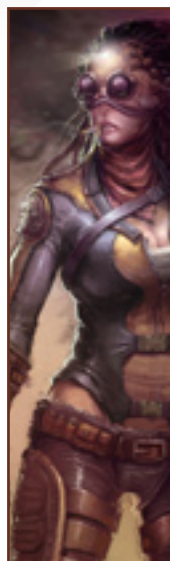
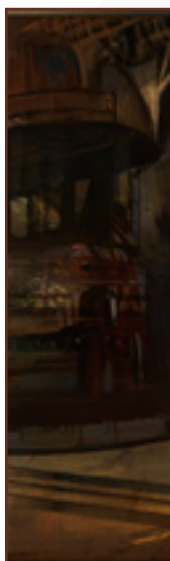
Dr. Wong is both a visual imagineer & director of Opus Artz Ltd and has over 10 years of creative visualization and

industrial design experience, working with a diverse range of game & animation developers worldwide.

His projects have included The Edge of Twilight, External Enviromental Art Consultant on Bioshock 2 and Senior Concept Artist and Visual Lead for the MMO "Infinity: The Quest For Earth".

<http://www.opusartz.com>

chee@opusartz.com



Remko Troost

Remko Troost aka Okmer is a Dutch senior concept artist & illustrator with several years of experience in the game and film industry. Currently living in Belgium he will soon join Ubisoft in Montreal.

<http://www.remkotroost.com>

<http://okmer.cgghub.com/>

okmer@remkotroost.com



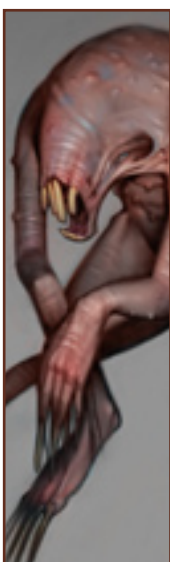
Darren Yeow

A 28-year old self-taught illustrator, originally hailing from Adelaide, who has worked as a concept artist, user interface designer and art director in

video game companies for the past 5 years, and currently lives in Melbourne. He now runs his own studio 'Stylus Monkey Design' outsourcing concept art to the games industry, undertaking freelancer illustration projects and also teaches digital illustration at the RMIT niversity in Melbourne CBD.

<http://stylusmonkey.carbonmade.com>

darren@stylus-monkey.com



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

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

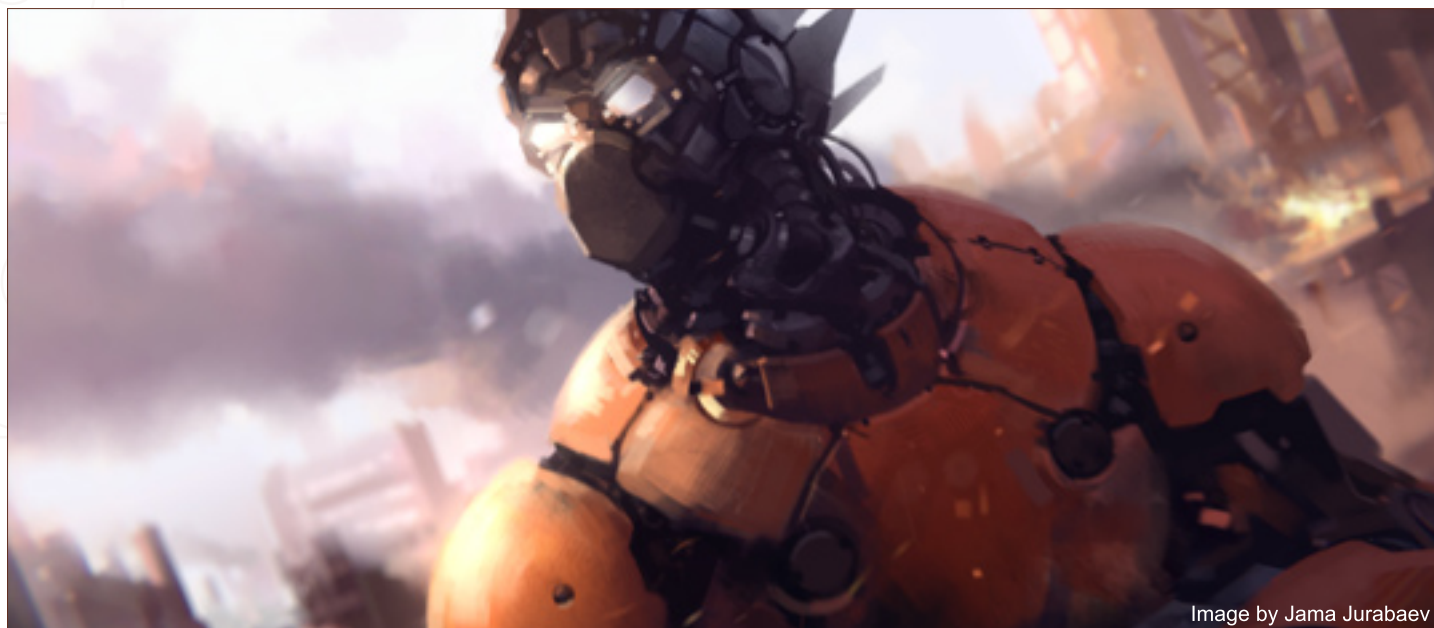


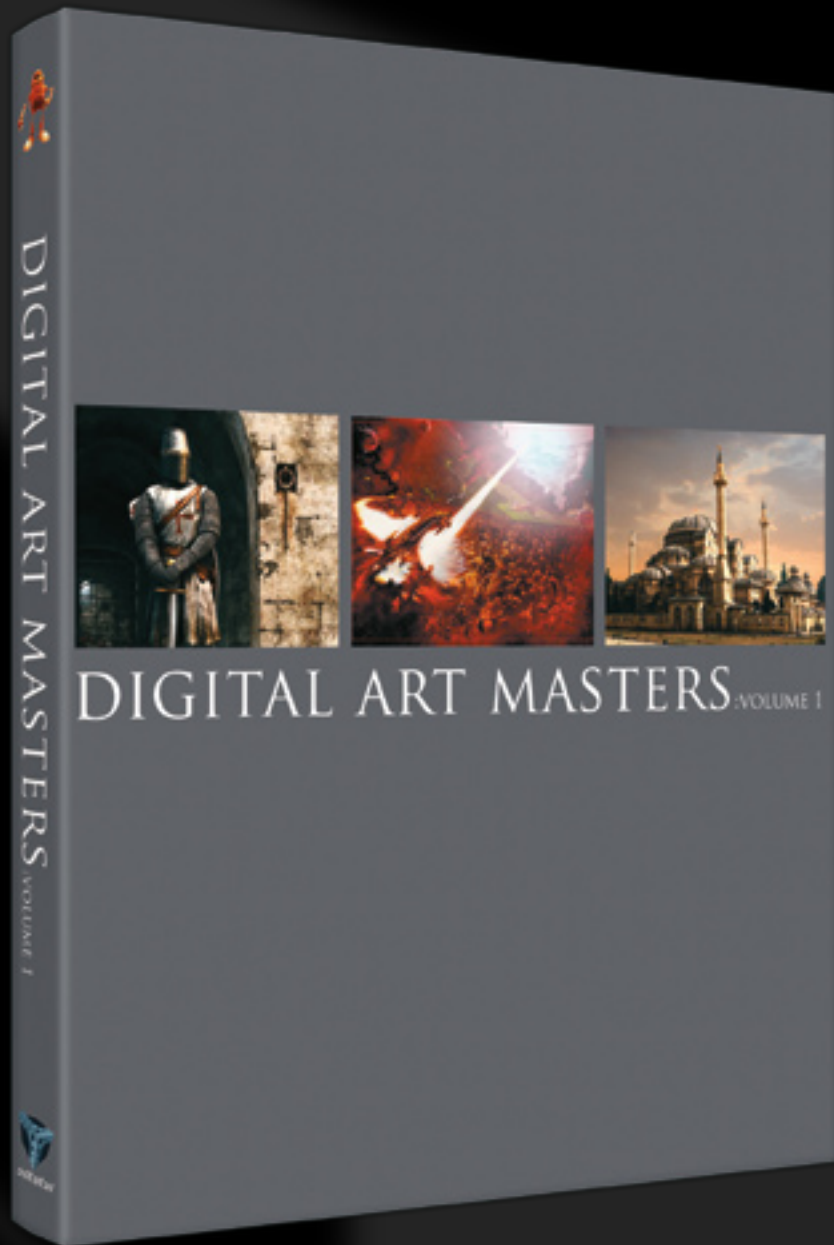
Image by Jama Jurabaev

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:

ANDRÉ HOLZMEISTER, ANDREY YAMKOVY, BALAZS KISS, CETIN TUKER, DANIELE MONTELLA, D'ETTORRE OLIVIER-THOMAS, DONALD PHAN, DRAZENKA KIMPEL, EGIL PAULSEN, ERIC WILKERSON, FABRICIO MICHELI, FRANCISCO FERRIZ, FRED BASTIDE, FREDRIK ALFREDSSON, HAURE SEBASTIEN, JESSE SANDIFER, JORGE ADORNI, JUAN J. GONZÁLEZ, JULIANO CASTRO, KHALID ABDULLA AL-MUHARRAQI, LANDIS FIELDS, LAURENT GAUMER, LAURENT MÉNABÉ, LI SULI, LINDA TSO, MARCEL BAUMANN, MARCO SIEGEL, MARISKA VOS, MENY, HILSENRAD, NATASCHA ROEOESLI, NICOLAS RICHELET, NIELS SINKE, NORBERT FUCHS, OLLI SORJONEN, OMAR SARMIENTO, PATRICK BEAULIEU, PHILIP STRAUB, PISONG, RICHARD TILBURY, ROB ADAMS, ROBERT CHANG, ROMAIN CÔTE, RONNIE OLSHOORN, RUDOLF HERCZOG, RYAN LIM, SIKU AND THIERRY CANON



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REMKO TROOST



From the walls of his parents home, to
gracing our screens with truly inspirational
artwork to finally the pages of 2DArtist we
find out more about the Belgium based artist
Remko Troost in his debut interview.

**“As most of us do I drew ever
since I was young and actually
never stopped.”**

Interview with Remko Troost

Hi Remko, could you tell us a bit about yourself, and also what brought your interest in digital art to a peak?

Hi, I grew up in Amsterdam, and when I was still a little boy I started scribbling unidentifiable signs on my parent's walls. And naturally, to save their walls, my parents bought me paper one day. As most of us it's here I started doodling my first super heroes, Jedi's, spaceships & dinosaurs. Later on, I kept on painting on the walls, outside the house for a while but soon I was convinced I'd better not. :-)

I then started doing freelance for fresco and illustration work with my biggest wall painting being 2500 Square feet. This was a huge challenge and great fun. I think I started painting digitally somewhere in between 1998 and 2000. In fact it's bit by bit that the digital tools kind of naturally sneaked into my workflow, I didn't really notice. I simply see it as a tool (a very fast one) amongst others that can help you realise your visions, and have fun. It's a great tool to work experiment and learn with, all on the same canvas.

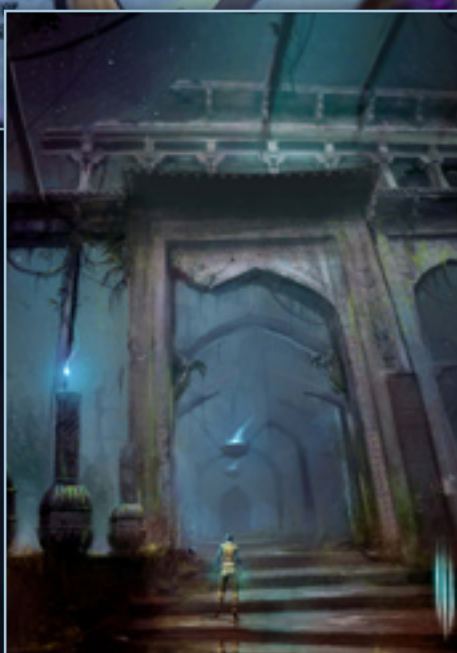
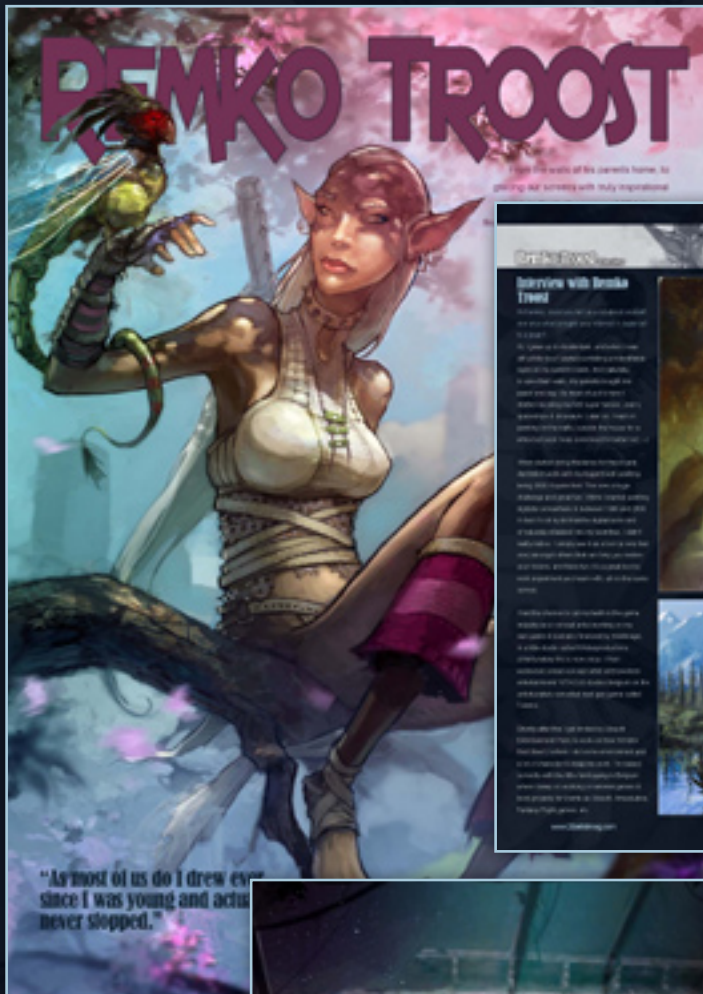
I had the chance to cut my teeth in the game industry as a concept artist working on my own game & scenario financed by Wallimage, in a little studio called HAdesproductions. Unfortunately this is now close. I then worked as a lead concept artist at Elsewhere entertainment/ 10TACLE studios Belgium on the unfortunately cancelled next gen game called Totems.

Shortly after this I got invited by Ubisoft Entertainment Paris to work on their Wii title Red Steel 2 where I did some environment and a lot of character & weapons work. I'm based currently with the little familygang in Belgium where I keep on working on several games & book projects for clients as Ubisoft, Amastudios, Fantasy Flight games, etc.



You can continue reading this interview
in the **FULL ISSUE** of the
2DArtist Magazine

15
TOTAL PAGES




New DVD Release



Unreal Development Kit - An Introduction and Application

Sjoerd "Hourences" De Jong

eat3d.com



"METAL PLATES
KEEP THEIR BRAINS
FROM EXPLODING
OUT THE HEAD. THE
MORE METAL THEY
HAVE THE LONGER
THEY'VE BEEN
AROUND."

SKETCHBOOK OF BRETT BEAN

We hope you are all ready to enter in to the weird and wacky world of Brett Bean
this month's sketchbook artist. Read the out of this world stories behind his
characters, as we delve into his imagination and take in his fantastic sketchbook.

SKETCHBOOK BY BRETT BEAN

12 TOTAL PAGES

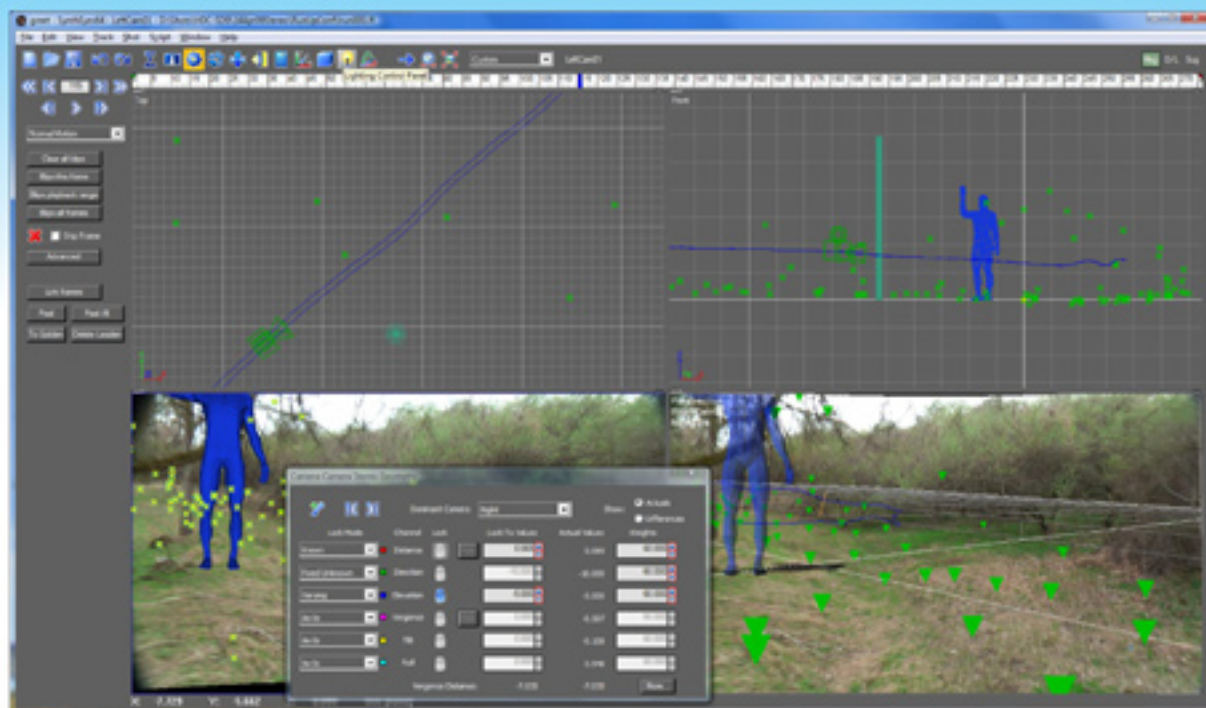




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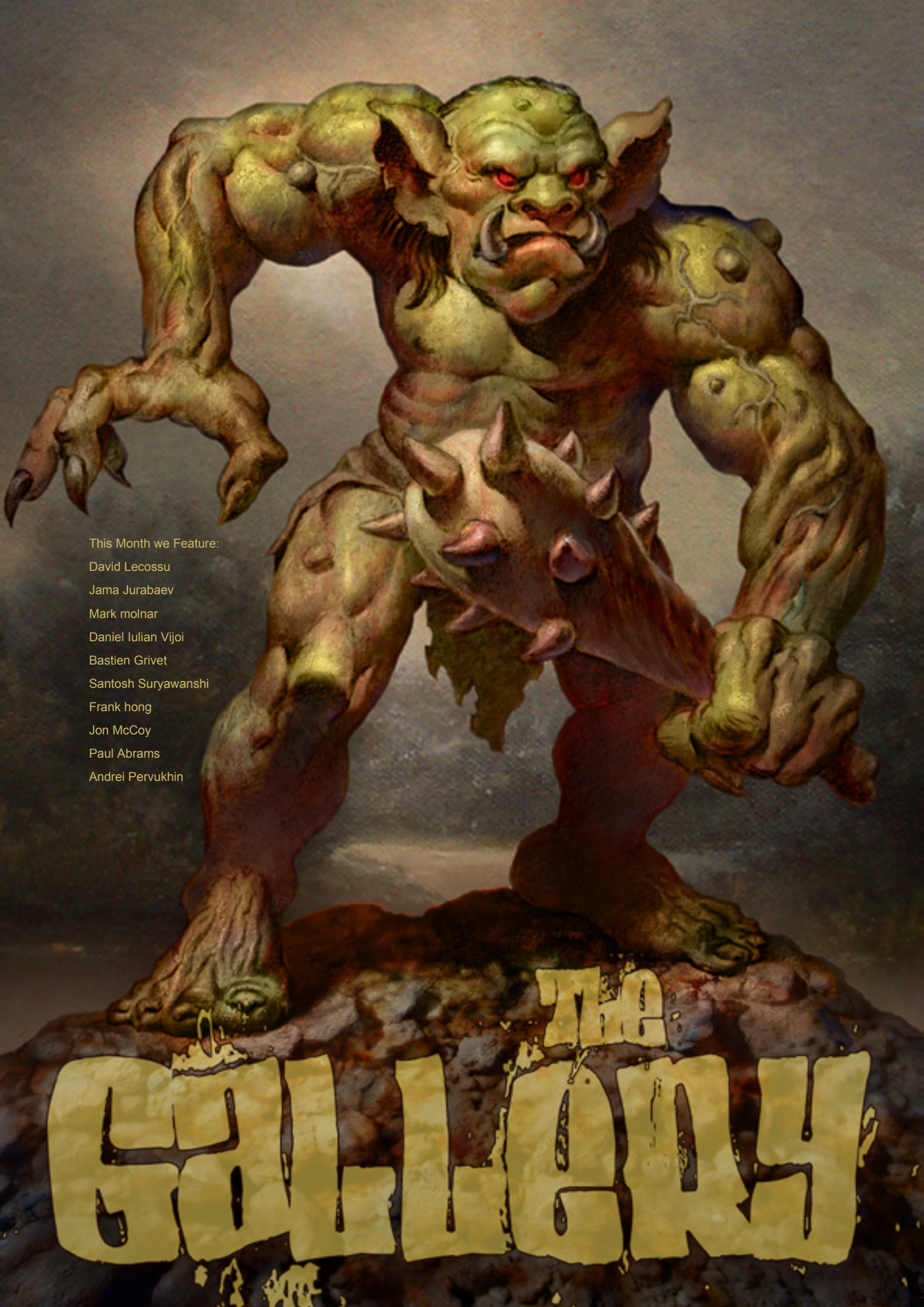
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David Lecossu

Jama Jurabaeu

Mark molnar

Daniel Iulian Vijoi

Bastien Grivet

Santosh Suryawanshi

Frank hong

Jon McCoy

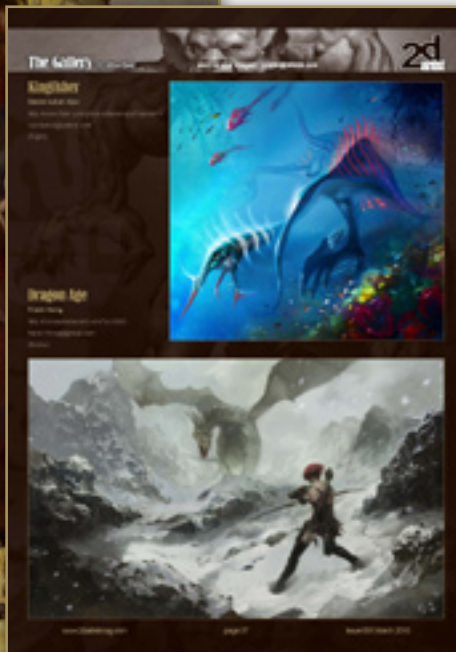
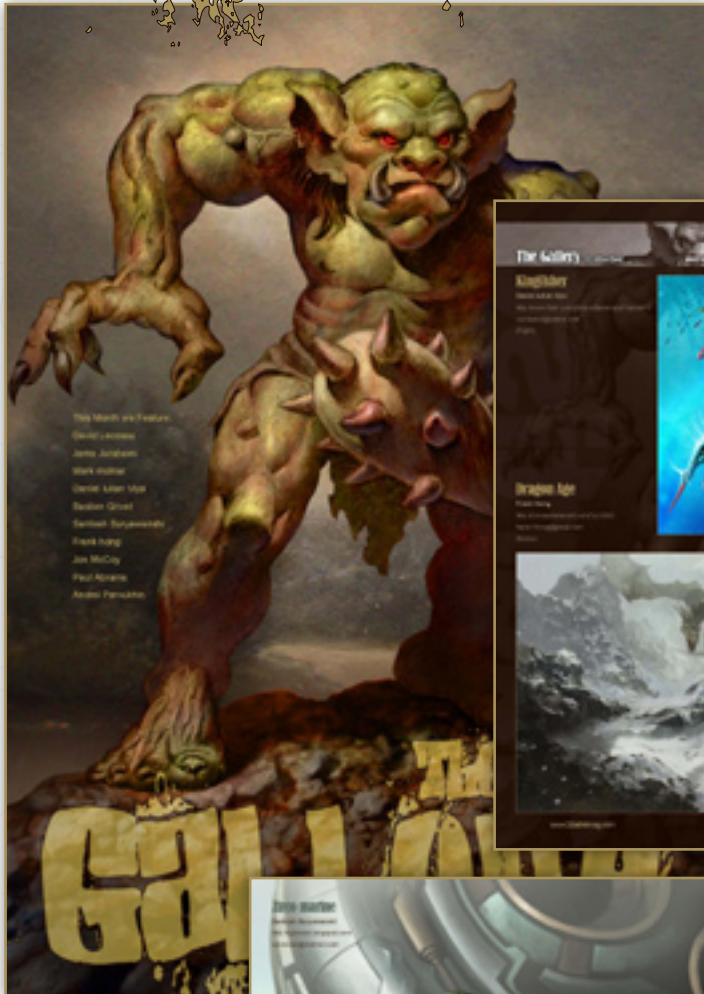
Paul Abrams

Andrei Pervukhin

THE GALLERY

THE GALLERY

10
TOTAL PAGES



Congratulations

TO OUR ALUMNI

ON A STELLAR

Awards Season

VFS ANIMATION & VISUAL EFFECTS ALUMNI ACCOLADES INCLUDE

ACADEMY AWARD WRITING (ADAPTED SCREENPLAY)
Neill Blomkamp/Terri Tatchell – *District 9* | nominee

ACADEMY AWARD BEST PICTURE
District 9 | nominee

ACADEMY AWARD VISUAL EFFECTS
District 9 | nominee

GOLDEN GLOBE BEST SCREENPLAY
Neill Blomkamp/Terri Tatchell – *District 9* | nominee

BAFTA FILM AWARD BEST DIRECTOR
Neill Blomkamp – *District 9* | nominee

BAFTA FILM AWARD BEST ADAPTED SCREENPLAY
Neill Blomkamp/Terri Tatchell – *District 9* | nominee

VES AWARD VISUAL EFFECTS IN A VISUAL EFFECTS DRIVEN MOVIE
James Stewart – *District 9* | nominee

VES AWARD SUPPORTING VISUAL EFFECTS IN A FEATURE MOTION PICTURE
Geoffrey Hancock – *Invictus* | nominee

VES AWARD OUTSTANDING VISUAL EFFECTS IN A BROADCAST SERIES
Andrew Karr – *Stargate Universe* | nominee

VES AWARD OUTSTANDING REAL TIME VISUALS IN A VIDEO GAME
Ben Ross – *Fight Night Round 4* | nominee

VES AWARD OUTSTANDING ANIMATED CHARACTER
IN A LIVE ACTION FEATURE MOTION PICTURE
Brett Ineson – *District 9* | nominee

SATELLITE AWARD BEST DIRECTOR
Neill Blomkamp – *District 9* | nominee

SATELLITE AWARD BEST SCREENPLAY, ADAPTED
Neill Blomkamp/Terri Tatchell – *District 9* | nominee

GOLDEN REEL AWARD BEST SOUND EDITING: SOUND EFFECTS, FOLEY,
MUSIC, DIALOGUE AND ADR IN AN ANIMATION FEATURE FILM
Jeremy Bowker – *9* | nominee

BOSTON SOCIETY OF FILM CRITICS BEST NEW FILMMAKER
Neill Blomkamp – *District 9* | winner

LOS ANGELES FILM CRITICS ASSOCIATION NEW GENERATION AWARD
Neill Blomkamp – *District 9* | winner

AUSTIN FILM CRITICS AWARD BEST FIRST FILM
Neill Blomkamp – *District 9* | winner

CRITICS CHOICE AWARD BEST SCREENPLAY, ADAPTED
Neill Blomkamp/Terri Tatchell – *District 9* | nominee

ONLINE FILM CRITICS ASSOCIATION AWARD BEST SCREENPLAY, ADAPTED
Neill Blomkamp/Terri Tatchell – *District 9* | nominee

ONLINE FILM CRITICS ASSOCIATION AWARD BEST DIRECTOR
Neill Blomkamp – *District 9* | nominee

CHICAGO FILM CRITICS ASSOCIATION AWARD
MOST PROMISING FILMMAKER
Neill Blomkamp – *District 9* | winner

PHOENIX FILM CRITICS SOCIETY AWARD BREAKOUT BEHIND THE CAMERA
Neill Blomkamp – *District 9* | winner

Oh, what a year it was.

Vancouver Film School proudly celebrates its Animation & Visual Effects alumni for the many honours they've received this awards season.

CONGRATULATIONS TO...

VFS graduate Neill Blomkamp and the many other alumni who contributed to *District 9*, for their well-deserved nominations at the Academy Awards, Golden Globes, BAFTAs, and VES Awards

Geoffrey Hancock (*Invictus*), Andrew Karr (*Stargate Universe*), and Ben Ross (*Fight Night Round 4*) for their VES Award nominations

All the hundreds of alumni who contributed to the most celebrated films, TV series, and games of the year.

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We can't wait to see what they do next.

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**ANIMATION
& VISUAL EFFECTS**

Find out more about an incredible year for VFS Animation & Visual Effects alumni vfs.com/2009



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PAINTING FANTASY MEDIEVAL SCENES



This series of tutorials will be split over six separate chapters, all sharing the common theme of a fantasy inspired medieval scene at its heart. Each will be undertaken by a different artist and draw upon a wealth of experience and skills perfected over years of industry practice. The authors will discuss their approach to digital /concept painting, the tools and brushes they employ and treat us to a valuable look into their artistic process. The six installments will cover a different environment each month based upon the above theme and encompass a multitude of professional tips and techniques.

The importance of researching topics through to sketching and exploring ideas will feature alongside methods used to build and refine detail. These will form an integral part of the series and through comparison we shall be afforded a comprehensive insight into the world of the digital artist.

- Chapter 1** | Market - This Month Jan 2010
- Chapter 2** | City on Stilts - Next Month Feb 2010
- Chapter 3** | Slums - Mar 2010
- Chapter 4** | Forest Location - Apr 2010
- Chapter 5** | Mountain City - May 2010
- Chapter 6** | Docks - Jun 2010

PAINTING FANTASY MEDIEVAL SCENES

7
TOTAL PAGES





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Purchase a subscription to our entire training library, Plan 1, and broaden your skills as an artist with access to an amazing range of lectures and demos. Choose Plan 2 to learn from the best 3D artists working in the Film and Games industry, or Plan 3 to learn from and be inspired by some of the best artists, Art Directors, Illustrators and Sculptors teaching today.



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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)



3dcreative
55 March 2010

Interview
Julianna Kuladic

The Gallery
Petr Nadrav, Oliver Khalil,
Rana Azam, S. J. Ford

Project Overview
"The Drawing Room"
by Wojciech Szubanski

FREE - Inside Look!
Digital Art Masters, Volume 4
Project Overview by Thibaut
Aubert

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Free Environment Lighting
Artist Scene & Textures

FANTASY ENVIRONMENT

Post Production Using Photoshop
In the fifth and final chapter of this tutorial series, Richard Tilbury will focus on adding all those final little details and further refining our image

Hard-Edge Gun Modeling
Cedric Seaut Character Modeling: Chapter 3 will show the steps used to create a Desert Eagle Handgun (Hard-Edge Max/Silo)

Lighting Solutions with V-Ray
V-Ray for 3ds Max: Chapter 4 by Eric Ennis will go over Vray lights and other lighting solutions available in Vray

Moonlit Environments
Environment Lighting: Outdoor Scene for 3DSMax + Mental Ray, 3DSMax + Vray, Cinema 4D and Maya + Mental Ray

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painting steampunk environments the 5 ages of steampunk

Five Ages of Steamworld encompasses the five interconnected districts of

Chapter 1: D'Automobilis

Neo-Victorian Era - epitomised by Victorian transport - railways, architecture, culture, way of life

Chapter 2: D'Vinci

High Middle Age/Rennaisance Era - epitomised by the early discoveries of Da Vincis inventions/sketches, discovery of the gas laws & advanced European Chemistry by Boyle (1661), rediscovery of advanced scientific Persian mathematics, chemistry and subsequent experiments - especially in Alchemy (everyone was seeking the Elixir of life/Philosophers stone and various collected treatises from Egypt (5000 BC), Greek (332 BC), Persian (70-1400AD) filtered into Europe - culminating in works by Albertus Magnus (1300)

Chapter 3: D'Metronomus

Epitomised by Clockwork Steampunk as the main visual theme - including musical instruments

Chapter 4: Diesel

Epitomised by late Industrial Revolution where diesel powers everything

Chapter 5: D'Inginis

Final leg of tour looks at both the heart of realm of D'Machinis & Inginis - meaning Machines & engines respectively.

Painting Steampunk Environments

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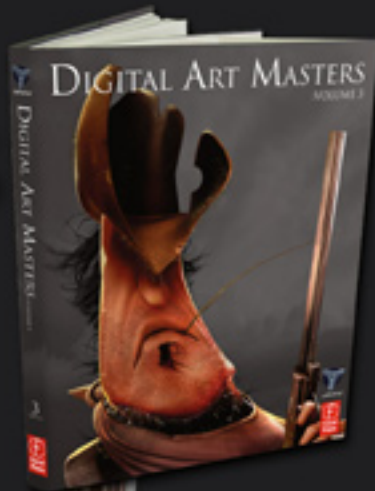


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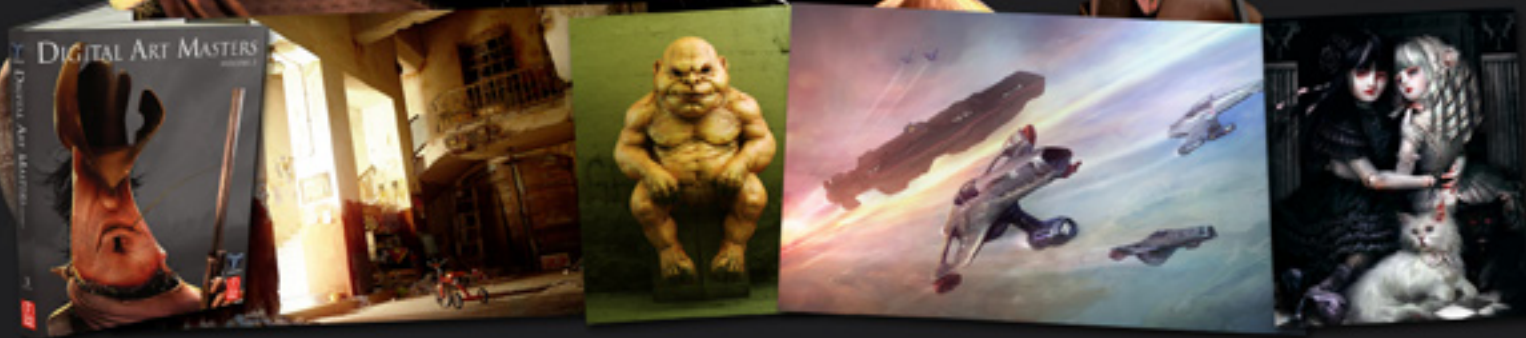
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PAINTING FUTURISTIC CITIES



This tutorial series will be made up of six chapters exploring the creation of Futuristic Cities. Each chapter will be tackled by a different artist, who will use their boundless skill and experience to guide you through all the necessary aspects of creating your Futuristic City. Our artists will guide you step by step through the process, starting by sketching and creating your ideas, they then will show you how to incorporate the specific themes of their topic chapter to show a different aspect to the Futuristic City.

Chapter 1 | Wealthy City

Chapter 2 | Issue 052 Apr2010 | Docks

Chapter 3 | Issue 053 May2010 | Bazaar/ indoor market place

Chapter 4 | Issue 054 Jun2010 | Slum City

Chapter 5 | Issue 055 Jul2010 | Skyscrapers and flying traffic

Chapter 6 | Issue 056 Aug2010 | Arial shot over a city at sunset

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Tutorials

Painting Fantasy Medieval Scenes

Chapter 4: Excalibur by Simon Dominic Brewer

NEW!! Painting Steampunk Environments

Chapter 3: Industrial by Chee Ming Wong

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Painting Monsters

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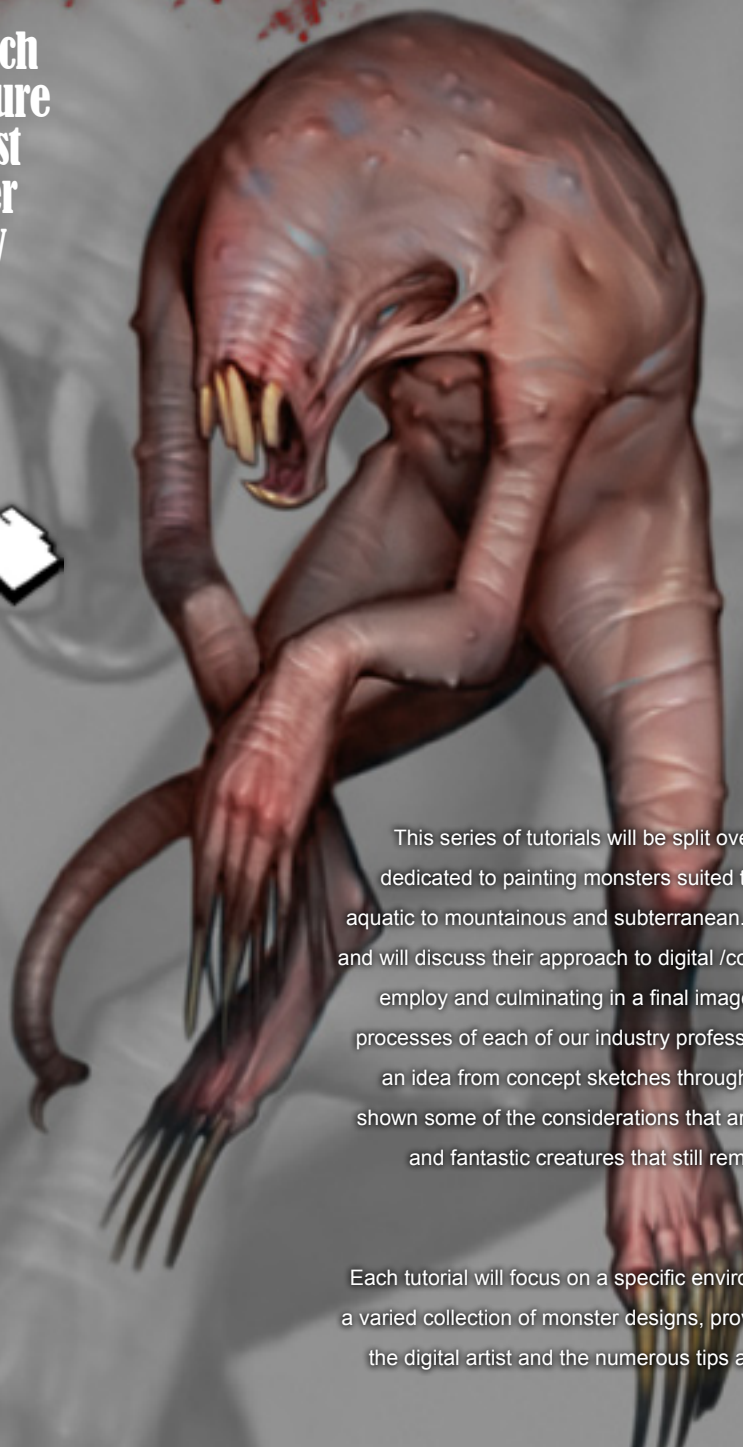
IMAGE BY SIMON DOMINIC BREWER

PAINTING MONSTERS

“Think about which position the creature or character is best illustrated in order to not only convey design and form, but also some of the underlying character.”



- Free Brushes



This series of tutorials will be split over six separate chapters all of which will be dedicated to painting monsters suited to a range of habitats spanning jungle and aquatic to mountainous and subterranean. Each will be covered by a different author and will discuss their approach to digital /concept painting, the tools and brushes they employ and culminating in a final image. We shall gain an insight into the thought processes of each of our industry professionals and the ways in which they develop an idea from concept sketches through to a finished work. In particular we will be shown some of the considerations that are necessary to designing both imaginative and fantastic creatures that still remain plausible and abide by anatomical and evolutionary laws observed in nature.

Each tutorial will focus on a specific environment as its theme and therefore result in a varied collection of monster designs, providing a well rounded look into the world of the digital artist and the numerous tips and techniques used by proven individuals.

PAINTING MONSTERS

7
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Dionesis

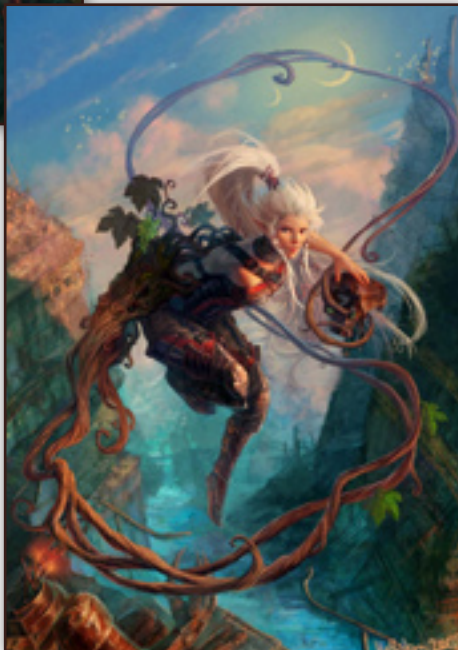


Making of by Elena Bespalova

Elena Bespalova talks us through how she gathered inspiration from many sources to create the fantastic image Dionesis which we feature as this month's Making Of.

“I always try to develop a context for my characters as establishing their story and background leads to finding her / his specific appearance.”

4
TOTAL PAGES



DIGITAL ART MASTERS VOLUME 4

With the release of 3DTotol's latest book, *Digital Art Masters: Volume 4*, 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:

"Station C43"
James Paick





The following shots of the "Station C43" book pages are featured here in full-resolution and can be read by zooming in...

STATION C43

BY JAMES PAICK
SOFTWARE USED: Photoshop CS3



INTERVIEW
With the look of day-to-day work, I try to find different details that allow me to create more personal work. Not long ago, an incredibly talented artist named Kevin Chen, a fellow concept artist, approached me with an opportunity to teach an environment design class. This piece was created as an in-class demonstration at the Carnegie Design Academy in Pasadena, California. My class focused on quick ideation with speed painting and exploration to create unique worlds for video games and film industries. The main purpose for this demo was to create a "look dev" concept painting to help establish a look and feel of a game or film. The game was to be very industrial and in the realm of post-apocalyptic. Station C43 was created to showcase a quick and easy way to painting a convincing concept, story and mood.

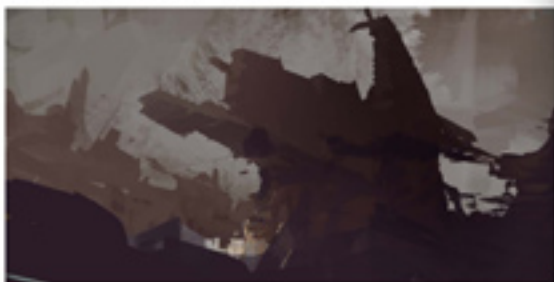
WORKFLOW

The initial steps are very important when starting a painting. I do not show the first thing that comes to mind, however, I do know what genre, story and mood I want to portray. Commonly, I like to start off by painting more large compositions to know the camera and establish a basic composition. I like to use some custom brushes with



textures to start off the painting. Many people like to work in a grayscale, however, I like to work in color to set up a tone from the beginning. Using the base color is a great way to create shapes (color 1). After a short while, I begin to use an interesting shape that I can start building from (color 2 & 3).

With a solid starting point, I begin to plug in elements to establish a foreground, middle and background (Fig. 1B). These elements are important when dealing with a large scene environment and are important to establish an early stage. One way I establish the scene is by adding my major shape to be a strong, readable and distinct silhouette. I surround the major shape with many supporting elements, smaller buildings, towers, bridges and so on to create a sense of scale and scene comparison. Adding the scene to identify a scene figure, a person, car or house is great to use to establish an immediate scale reference.



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SC3-F1



With the look now set by my initial look, my next step is to establish a maximum relationship in light and shadow (color 4). I start off by using the base color to create shapes that represent the ground and side elements of the base, building and other surrounding elements. With the selected mode, I paint in a warmer and lighter tone to represent direct light. The lighting creates a focal point with the positioning of contrasting colors and color. The color contrast for a base area is to be pushed off center. To make more of the scene light fitting into the environment, I start to paint in my elements with a dark, neutral sky on the right with a break in the clouds on the left to create some of the lighting scheme.

Now I want to start bringing the scene to life. I want to put in the scene to be an industrial factory scene, so the shape language (color 5) appropriate to the concept. I go out to look references, power plants and industrial ships to take photographs and gather references. The references I gather can help me build a very convincing and realistic environment by using photographic overlays as a base to put on top of. My hope is to have the greatest amount of detail in and around the final shot.



This allows the piece to have very light and readable areas with other heavily painted elements together. At the base of the structure, I create photographic texture to help describe the texture and mass of the building. This helps me to immediately establish the amount of detail that the piece needs. I also start to define the rest of the structure shapes of the main structure and repeat the same process that was used at the base of the building (Fig. 1B).

Many people ask me how I create such large and epic environments. The trick is to show your represent scale. It helps to establish the scene and the viewer can really get a sense of the massive world you created. Something I do to show scale is to repeat shapes throughout the environment. It's the same thought process as telephone poles down a street. I establish a shape language, texture and composition of the main structure and repeat throughout the structure other planes in the background. I also keep in mind to make the ground plane, together up the major perspective lines and sky. I

SC3-F1

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don't want to pay equal attention to all details throughout the scene. I reserve the light details area for the focal point (Fig 85).

I am happy with the lighting, color and composition. When these factors are working well together, I leave my attention to the smaller details and resolve the scene. The objective is to lead the eye to the focal point and reading correctly and make the color and lighting. I like to put the warm tones where the light and shadow meet together as well as portions of the sky (Fig 86) - b. At this point, all my buildings in the near and background have proper form description, lighting and color.

Depicting a story is an important part of a concept. To show my story, I introduced some characters. These military soldiers on patrol show a storyline that immediately sets the tone for the piece. This also helps the eye to travel around the composition. With the



addition of other elements, such as flying ships, smoke and shadows, the piece starts to put together nicely (Fig 86).

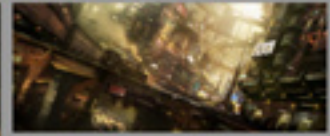
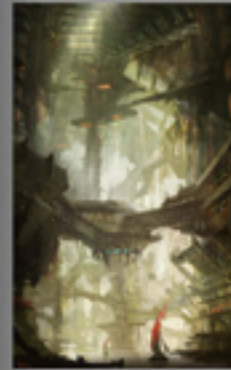
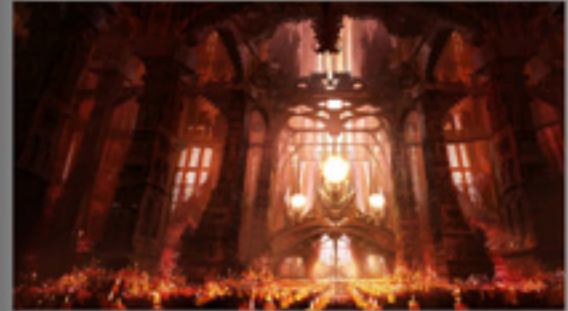
The floating bubbles can be made now. Much of the architecture needs to be removed and detailed up. There are also small atmospheric issues that need to be resolved, as well as making any adjustments for colors and values. I have to remember that I reserve my darker values for the foreground and for the value lighter further back in space (Fig 87).

CONCLUSION
Overall, I am happy with this piece. The steps that were taken to produce this image were simple and effective. It was all my goals that I set out for it. I wanted to create an environment that was concept driven and convincingly portrayed with solid fundamental art application. These are the steps I take with a majority of my work. There are no shortcuts, just hard work and passion. Now go and paint!

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ARTIST PORTFOLIO



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

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