

2011 artist

Concept Art, Digital & Matte Painting Magazine

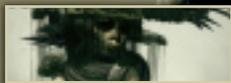
JEFFREY SIMPSON

We chat with concept artist & illustrator for Big Sandwich Games, Jeffrey Simpson about his influences, styles, tips and his home city, Vancouver



Articles

Sketchbook of Jorge Molina, Dr. Grordbot's interview with Greg Broadmore



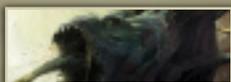
Interviews

Marta Dahlig, Jeffrey Simpson



Galleries

Julia Bax, Kev Chu, Mike Thompson, plus more!



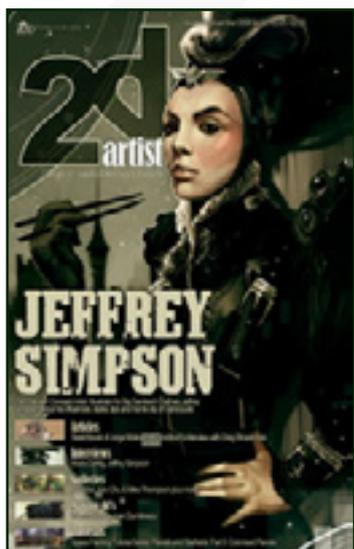
Making Of's

Worm Licker by Ioan Dumitrescu



Tutorials

Space Painting Tutorial Series: Planets and Starfields: Part 5 – Colonised Planets, plus more!



Editorial

Welcome to Issue 035 – and what an issue! Marta Dahlig, Jeffrey Simpson, Jorge Molina, Eduardo Peña, Emrah Elmasli, Chee Ming Wong, Nykolai Aleksander, Ioan Dumitrescu, and that's not all! So let's get to business and find out what's in store for you all this month...

First up, we have an interview with the lovely **Marta Dahlig**, whose stunning character illustrations flood the interview pages of 2DArtist this month. Marta is incredibly down to

earth and, although we all look to her as a leading artist in today's digital painting world, she humbly declines the notion that she is a "big name" (but we think otherwise!). Marta talks to us about how she started out in CG just 7 years ago, and gives us an insight into her working life today. You can check out the interview with Marta on **page 007**. Our second interview is with **Jeffrey Simpson**, who, at just 22 years old, is working in the video game art industry as well as dabbling with film concept art and comics! Check out the dark concepts from Jeffrey on **page 019** and enjoy the witty interview that he's kindly given 2DArtist this month.

I was not so long ago pointed to **Jorge Molina**, this month's Sketchbook artist, and simply couldn't resist getting him on board this issue with a feature on some of his latest character sheets for his upcoming projects – take a look on **page 029**. Our bonus article this month comes in the form of an interview with **Greg Broadmore**, the senior conceptual designer behind **Dr. Grordborts**. This is a huge article, simply because it's so great that we couldn't cut it down any more than what you'll find on **page 037**. It's full of humour, intelligence, and most importantly tonnes of fantastic artwork that will make your eyes weep with joy!

Our tutorials hit a high this month with **Chee Ming Wong's** stunning paintings of colonised planets (**page 089**). This particular tutorial is the end of the first section of his Space Painting tutorials, and we feel he's really outdone himself on this one – a fantastic example! We can't wait to see what he brings us next month, so be sure to stay tuned for that. And because one (or two) is never enough where tutorials are concerned in 2DArtist, we this month welcome back **Eduardo Peña** and **Emrah Elmasli** to tackle the speed painting: Fear engulfed them as they realised they were about to die. See **page 089** for two ever different interpretations to our often ridiculous speed painting briefs! And to round up this month's tutorials, **Nykolai Aleksander** brings us Part 2 of her Human Face tutorial series on **page 113**. Nykolai has been keeping me up-to-date almost daily with Part 3 of this tutorial series, and all I'm going to say is: Do not miss next month! Trust me when I say that you'll definitely want to see the end result of this stunning tutorial miniseries!

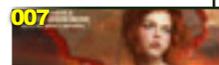
Finally, we thank **Ioan Dumitrescu** for his Making Of article this month, discussing the creation of his recent 2DArtist Gallery featured image, "Worm Licker". So check out **page 121** for that, and then get yourself painting! Thanks as always for your support, and enjoy! **Ed.**

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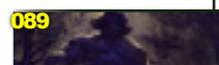
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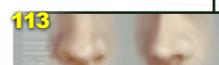
Space Painting

Planets & Starfields: Part 5 – Colonised Planets



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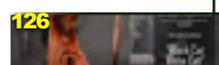
Worm Licker

Project Overview by Ioan Dumitrescu



Black Cat - White Cat

Digital Art Masters: V3 Free Chapter Promotion



About us

Zoo Publishing Information & Contacts



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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.

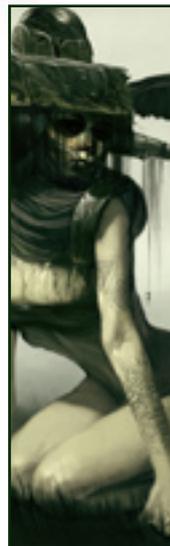
You can download it for free, here: [DOWNLOAD!](#)

To view the many double-page spreads featured in 2DArtist 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 from around the world contribute to 3DCreative & 2DArtist magazines; you can find out all about them here. If you would like to be a part of 3DCreative or 2DArtist magazine, please contact: lynette@zoopublishing.com



Jeffrey Simpson

22 year old concept artist and illustrator currently working in Vancouver B.C., Canada. Jeff is still getting a feel for the various industries that he's interested in, such as games, comics, freelance and personal illustration. He works primarily in Adobe Photoshop, usually portraying darker, ambiguous themes. Jeff's works try to find a balance between fantasy, sci-fi and pop culture with expressionism and surrealism.

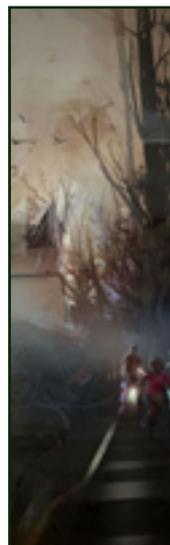
<http://www.surrealsushi.com> / jeff_lite@hotmail.com



Emrah Elmashli

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

www.partycule.com / emrah@partycule.com



Eduardo Peña

Educated as a graphic designer at the Jorge Tadeo Lozano University in Bogota, Colombia, and inspired by films like Blade Runner, he discovered the discipline of conceptual art for the entertainment industry and has since been developing this artistic interest ever since. He currently works as a conceptual artist at Immersion Games in Colombia, and also as a professor at the Andes University, leading workshops.

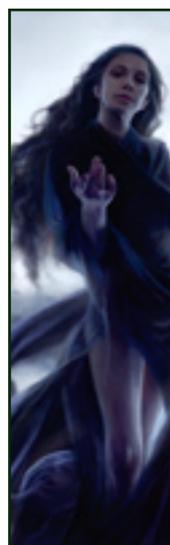
leco3ur.carbonmade.com / caareka20@hotmail.com



Dr Chee Ming Wong

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

www.opusartz.com / chee@opusartz.com



Nykolai Aleksander

Born in 1978, Nykolai spent the first 17 years of her life in Germany, then moved to England to study A-Level Theatre and Music. She returned to Germany for a short while after, working in film as a set assistant, and in 1999 moved to the UK for good. In 2000, Nykolai started drawing. With the discovery of a Wacom tablet in 2002, her work suddenly took off on a path she hadn't quite expected!

<http://www.admemento.com> / x@admemento.com





Ioan Dumitrescu

20 year old architecture student and self-taught concept designer. He loves drawing the things he imagines in his head, and trying to convey a story to the viewer through them. He is currently working freelance.

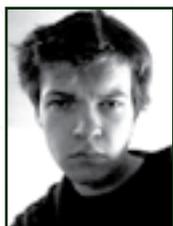
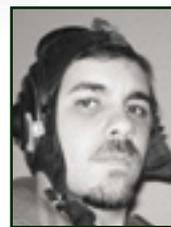
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Felipe Fernandez Morell

Studied art in Montevideo, Uruguay. He then worked freelance in Barcelona in different media – from publicity to editorial to web. He's currently working as a production and concept artist in the games industry.

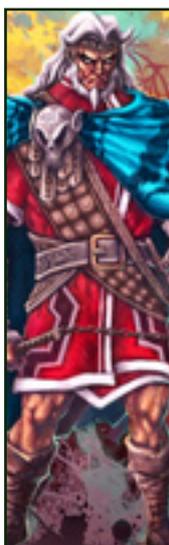
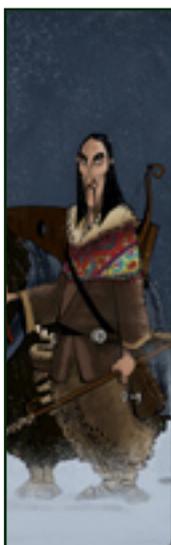
<http://www.ffilustracion.com>
contactos@ffilustracion.com



Matthew Ciompala

Freelance comic book artist and book illustrator based in Warsaw, Poland. He's self-taught and is still exploring the world of art as an artist. He's currently in the final class of high school and after this year will be trying to get into the most notable Polish animation school in Lodz. At this moment he's working on two comic books and for two Polish gaming magazines as an illustrator.

<http://www.sickteo.blogspot.com>
teo-disturbed@o2.pl



Raffy Dematawaran

Has been creating art and working in design professionally for over 15 years. His first freelance job started when he was still at college, at which time he was joining art competitions for the prizes and recognition, later realising that it was knowledge and experience that was far more rewarding! He rarely resists work offers now, whether major or minor projects.

<http://www.raffydematawaran.com>
shatteredfx@hotmail.com



Image by Greg Broadmore

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Following in the success of our first three books in the 'Digital Art Masters' series, we would like to announce the 'Call for Entries' for the fourth book in the series 'Digital Art Masters: Volume 4'.

The first 3 volumes of 3DTotal's book series, have featured some of the best 3d & 2d artwork from such artists as Marek Denco, Levente Peterffy, Laurent Pierlot, Philip Straub, James Paick, Jonny Duddle, Benita Winckler, Matt Dixon and Damien Canderlé. The one thing that set the 'Digital Art Masters' series apart from other gallery/catalogue books was the fact that we wanted to show the readers how the images were created, so each artist wrote a breakdown overview to accompany their piece in the book.

'Digital Art Masters: Volume 4' will again be showcasing some of the finest 2d and 3d images from talented artists across the globe. Initial submissions need to be of your final image only to enable entrance into the selection process. Chosen artists then need to supply an additional text overview with 'making of' and 'work in progress' images. See samples at bottom of page to give you a good idea of what is required.

A full Submissions Guide, Schedule and Calendar for all submissions is available from this web link:

http://www.3dtotal.com/damv4_callforsubmissions/



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“I devote hours to planning my works out. Usually I take something I find aesthetically attractive and push the idea to make it intellectually challenging. I introduce contrasting symbols or storytelling elements that will enrich the piece’s narrative.”

Marta Dahlig

Welcome to the world of Marta Dahlig! A rising star in the digital art community, we were lucky enough to catch up with Marta recently and find out more about her life, her work and the fantastic character illustrations that she’s become so well-known for.



Marta Dahlig

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At just 22, Jeff's got his foot well and truly in the door of the video game art industry and he's also dipping his toes into film concept art and freelance comics! Read on to find out more about his influences, styles, tips and home city of Vancouver.

JEFFREY SIMPSON

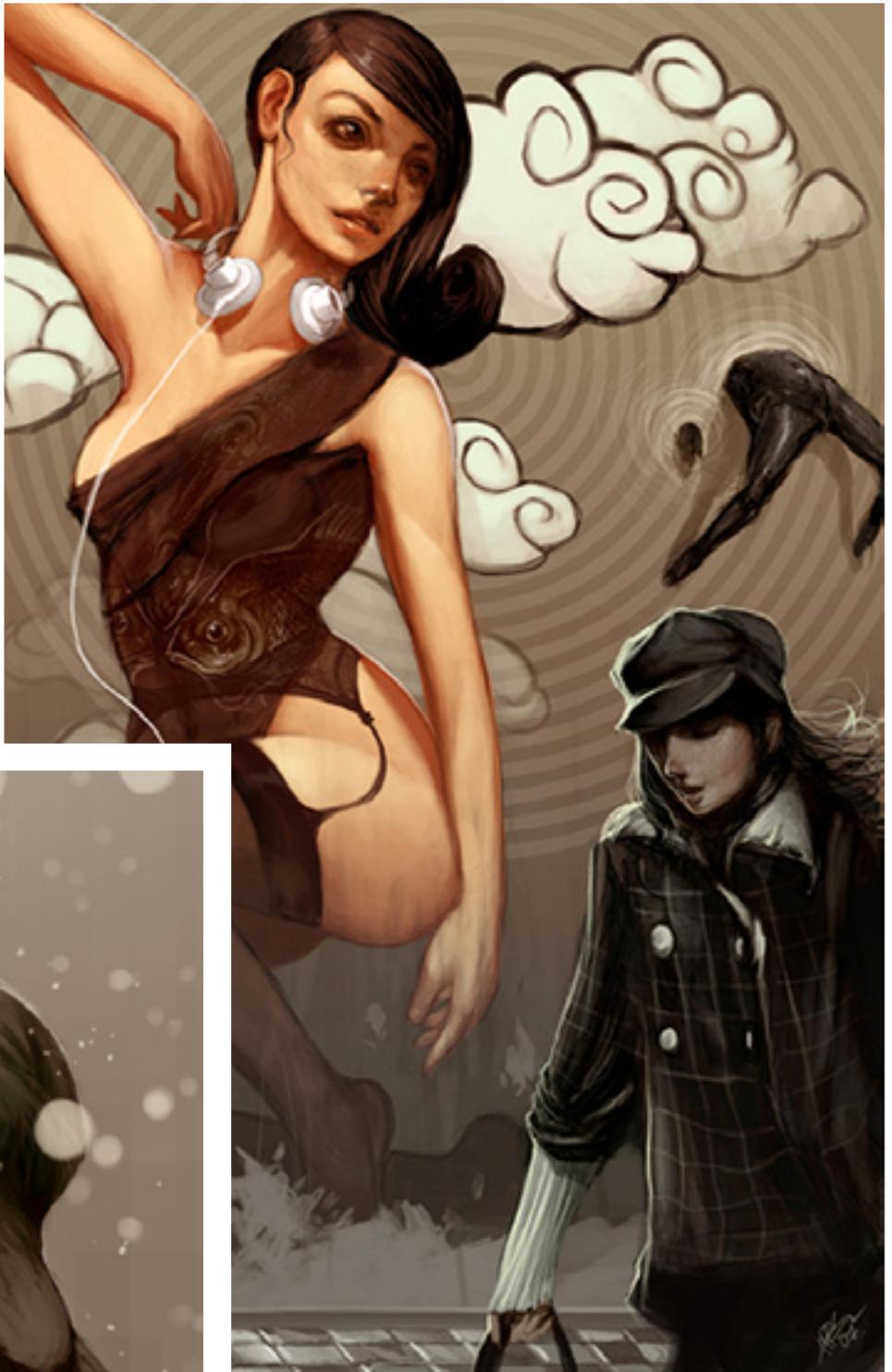
“Right now I’m kinda stuck in this sort of steampunk-surreal-dark-BROMesque phase with porcelain skinned chicks and black drippy stuff everywhere.”



JEFFREY SIMPSON

Hey Jeff, thanks for agreeing to do this interview! Let's start out with a bit of general background: where you work, how you got there and what makes you tick?

It's a pleasure to be doing this! I've been doing fake interviews with myself my whole life; it's about time it happened for real! I've always known I've only been good at one thing and that's drawing/creating, so I've never really tried to shoot for any other career. My parents were both artists and were always encouraging me and my brother to draw on that awesome old printing paper, you know the kind with holes on the side?



In retrospect all I seemed to draw were war planes and tanks, probably because the gulf war was going on or maybe it was just because my shy, quiet personality was harbouring violence and angst which would be released in embarrassing ways during my awkward 'teens! I eventually made the jump to digital painting when I enrolled in the Emily Carr Institute after I graduated high school. That's where I met my graphite tablet - it was love at first sight. I've since divorced her for a sexy young Intuos though, good riddance! I studied animation and got my Bachelors of Media Arts and made a six minute animated film that I'm embarrassed to show.

Currently I'm working full time as a Concept Artist for Big Sandwich Games, a game studio in Vancouver B.C.; I was lucky enough to get hired shortly after I graduated so I haven't had much downtime since I was about four. I also do freelance in the evening and weekends, usually colouring for comic books and whatnot. I'm currently collaborating on something for Marvel, hopefully I can let everyone know what it is soon ... it's got me pretty stoked!

Married and divorced already, huh? Ever flirt with any other bits of hardware?

Not especially. I'm currently eyeing a Cintiq but my wallet screams at the idea. I'm hoping someone will let me borrow one for maybe an hour or so, so that I can get a feel for it and see if I like it.



It's either that or a HDTV and Playstation3.
Maybe one day I'll have both. Dare to dream,
dare to dream!

How's life in Vancouver? It's a city that I have
always wanted to visit; is it as fun, fresh and
lively as people say?

I love my city. I am a huge fan of overcast days,
rain, cold winds, forests and dull beaches.
Whenever I'm in inside or out of my native
climate I feel sick, tired and gross. But yeah,
Vancouver does rock more than any city I've
visited, which might not mean anything since I
haven't really left the west coast that much. It is
lively and fun and super-clean... although this all
comes at a price of being extremely expensive
to live in. Plenty of great sushi places though,
Kampai!

Sounds good to me! Is it a fairly healthy and
sporty community you have there?

We live in a crazy healthy city - lots of



mountains and trails to walk/run/bike/climb up and seas to swim in. We're
intro sports too, as long as you don't talk about our brief stint in the NBA...
They were still a blast to go watch though when I was a kid. At least our
hockey team does alright (...actually, not really).

There are a lot of girls in your gallery, some of them classically beautiful
and some of them ...er, a little mixed up. Are they based on any particular
people and where do a lot of your ideas for your images come from?

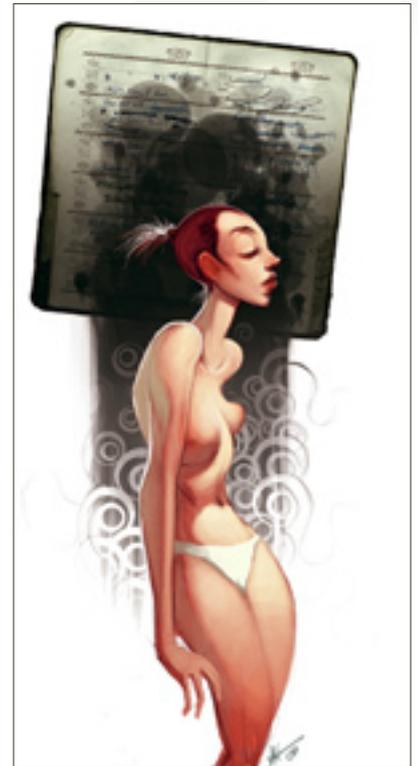
Growing up I was always looking at my mum's Renaissance art books, so
I think that I was influenced by their obsession with portraying that kind of



beauty. I won't lie, some of my works are at the very least inspired by people I know, or myself; however a majority of them are just me playing around with aesthetic, mood and atmosphere. I did a poll on my deviant art page recently and was surprised to discover that most of my fans/watchers were women. This made me feel a bit relieved since I'm always concerned that people are going to see my work as being sexist or offensive. But yes! I need to draw more dudes... eventually...

And how do you find community sites such as DeviantArt? Are they genuinely useful to you or just good for showcasing, socializing and finding girls? [Laughs].

I've been on DeviantArt and other sites for



around five years now and I'd highly encourage people to join as many online communities as they can and be active on them. They're a great way to showcase your work to millions of people; odds are pretty damn good that a few of them will remember you and be pretty useful when it comes to landing a job somewhere! It's also nice (and sometimes horrifying) to look at your online gallery as a whole and see your progression. The people you'll meet are also gonna hugely affect your work; you'll find artists your age who kick the shit out of you and you'll be like "aw damn, I wish I could be that good!" and eventually you will be! Just come up with a more original online name than I did. And as for girls... well, there are other, more efficient, ways to meet them ...

You often paint a character and then also another creature/spirit in the same picture. Can you tell us a little bit about this and the connections you are trying to achieve with these duos?

I think there's just a current trend going on with my "generation" (don't know if that word applies in this case, thanks to the Internet...) to pair up chicks with cute/awesome/bad-ass animals or creatures or robots. I could probably try to squeeze out a more thorough explanation about the appeal of having contrast between savagery and beauty, life and death, love and hate etc. However it's probably much more likely that I saw people doing it, so I started doing it and now it's just a habit.

Yeah, I like the contrast explanation - that makes a lot of sense looking at your gallery. I noticed also that several of your characters are quite stylised - can you tell us a little more about this style of yours?

I think I've gone through a lot of styles over the years. Right now I'm



kinda stuck in this sort of steampunk-surreal-dark-BROMesque phase with porcelain skinned chicks and black drippy stuff everywhere. Can't really explain why; sometimes I'll just happen upon a style and become obsessed with it, until I start noticing it's all I do ... and then force myself to move on. I think my stuff is a bit darker recently because of the project I've been working on at work for the past year is such a colourful, happy, kid-friendly game. It's not exactly my cup of tea, so when I go home I have to spew out all this satisfying darker stuff.

With regards to your work, are you settled in your life or do you have any big plans and ambitions for the future?

If there's anything I'm not good at, it's predicting where I will be the following year. Something always comes up, for better or for worse. It's difficult enough for me to decide on a definitive path, let alone have the ways of the universe come along and do its usual random shit to me. All I know is that I want to be able to express myself, draw whatever I want, and make a living off of it. Right now I'm trying to choose between pre-production/concept art in the game/film industry, the comic industry or the freelance illustrator industry. I'm sticking my toes into each of these large, scary pools simultaneously and I have yet to discover which one will drag me down. I'm relatively young (22... that's still considered young right?) so I'm sure I'll have a bit more time to decide, and it's nice to know it's worked out reasonably well so far.

Yeah you are a young'un (compared to me anyway!) So keeping your options open sounds like the right plan to me. Do any of these industries tend to have greater gains financially or do you think any produce more in a way of satisfaction?

Financially I think the game industry right now is the most profitable, since the game industry here in Vancouver is growing like crazy. The only thing is, I can easily get shoved onto a project I have no interest in. Call me a snob but game art direction needs a lot of work I think, but I can understand why. Companies spend millions of dollars on a game and they're not gonna let an art director go crazy if the only

thing that guarantees an income is: "Moms will buy this for their kids Pony Adventure" or "Space Marine Kills Aliens 5: The Bloodshed".

The comic industry looks interesting, but there is so little money/prestige in it. They seem to get really shafted when it comes to getting paid; no one seems to want to acknowledge that what they do actually takes effort... at least, this is what I've been lead to believe thus far. I'll often fantasize about being a straight up visual artist/illustrator, doing things that "I" want to do and having the industry adapt to me and not the other way 'round. But I lack the confidence and knowledge of the industry to attempt something like that... and I don't like the idea of giving up a salary just yet (especially when my rent is this high!) [Laughs].

Throughout your artistic education and career have you ever been given one piece of advice that made a particular difference to your work?

When using Photoshop, work from dark to light, and pretend that the human body has no concave lines. I guess that's two pieces of advice, but they both helped me out a lot.

Hang on! I just checked - I've got some concaves going on (maybe it's a lack of muscles, I'm not sure), and if I didn't, wouldn't I look kinda round? Is that what you mean!?

Oh, yeah it's probably crap but it helps when drawing a figure! It makes things have more weight and dimension.

Yeah, when I actually start to think properly about this advice it does make a lot sense. Well, it's been really great chatting with you Jeff, - thanks again and take care!

Jeffrey Simpson

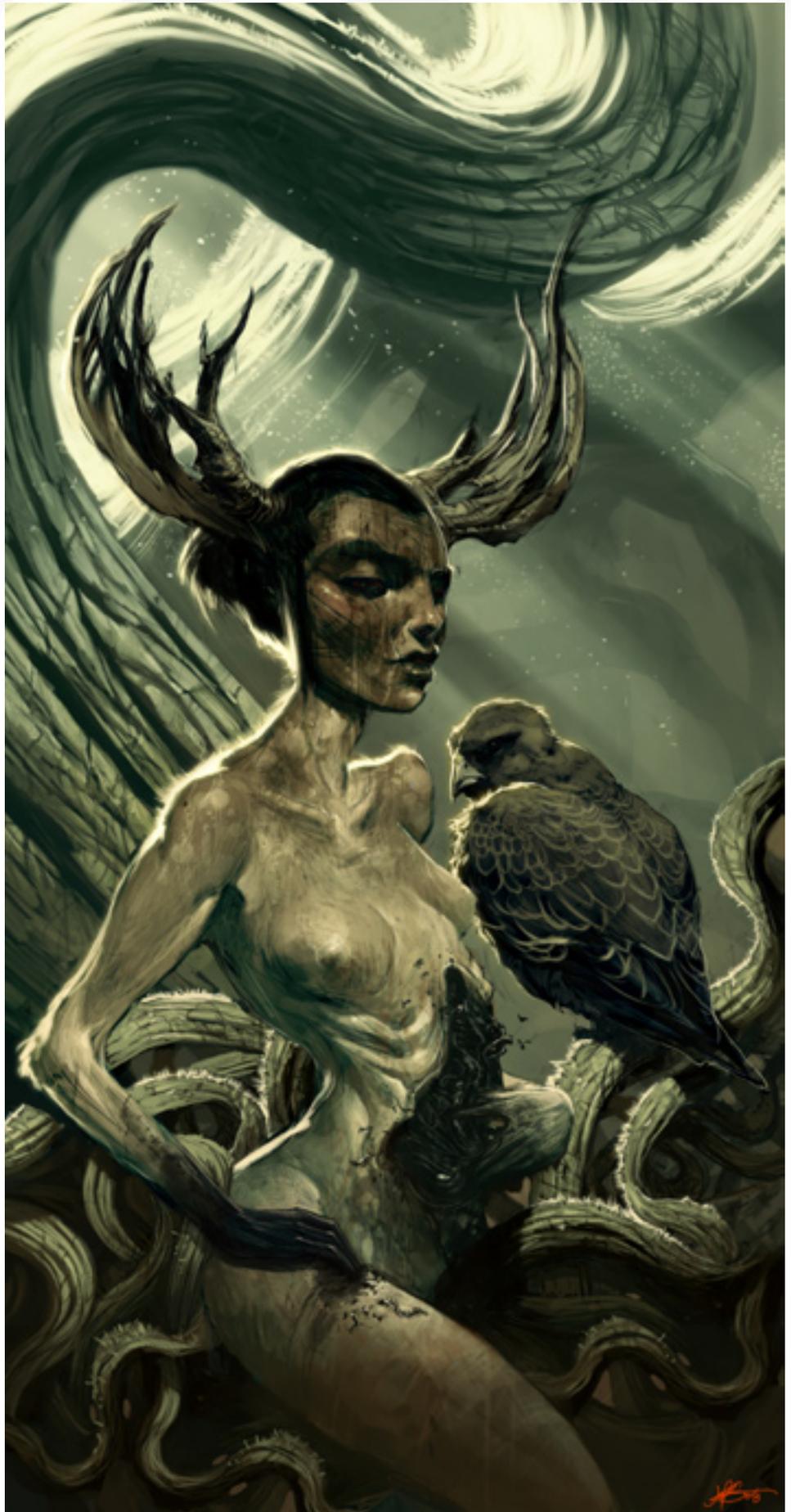
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jeff_lite@hotmail.com

Interviewed by: Tom Greenway



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Digital Painting Tutorial EBook

Introduction:

The Painting Armour eBook is a 39-page guide on how to tackle the subject of painting convincing armour. The eBook specialises in creating Medieval, Roman and Samurai armour. We asked industry professional Mike Lim (aka Daarken) to create easy-to-follow guides/tutorials on how to paint these types of armour, and as well giving expert tuition, Mike Lim has also supplied the brushes that he used, which can be downloaded at the beginning and end of the tutorials.

Chapter 01: Medieval

Chapter 02: Roman

Chapter 03: Samurai

Painting Armour



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“There are all sorts of tools in Photoshop; lots of buttons. I mash all the buttons and a pretty picture comes out.”

DOCTOR GRORDBORT

AN INTERVIEW WITH GREG BROADMORE

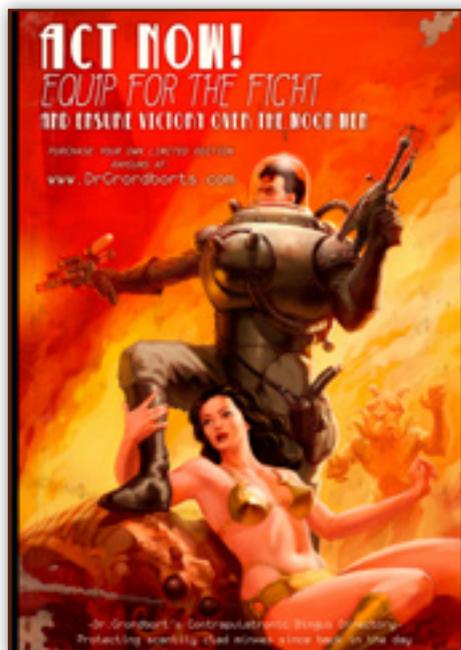
Greg Broadmore is the creator and lead designer of the Dr Grordbort's Infallible Aether Oscillators Raygun collectible range. He is also a Senior Conceptual Designer at Oscar-winning film FX facility Weta Workshop, a painter, sculptor, musician, writer, grazer and video game ace. He likes robots, dinosaurs and Rayguns. A colleague of his thought she'd take an hour out from her usual day to ask Greg a few questions about his philosophy on life and work, on behalf of 2DArtist Magazine...

DOCTOR GRORDBORT

AN INTERVIEW WITH GREG BROADMORE

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Alexander Yazynin

Sue Marino

Gabriel Vera

Ignacio Bazán Lazcano

Giorgio ucerG

Gonçalo Pereira, aka Rawgon

Gabriel Leonardo Romero

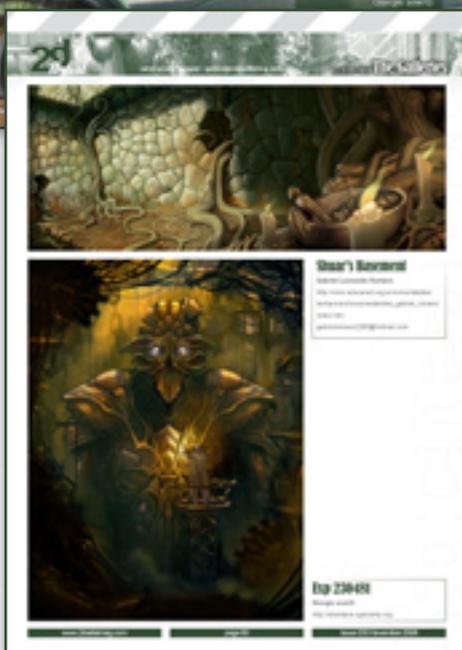
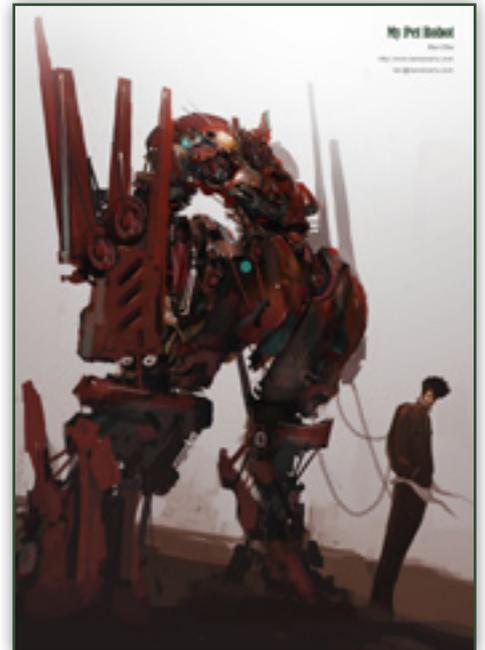
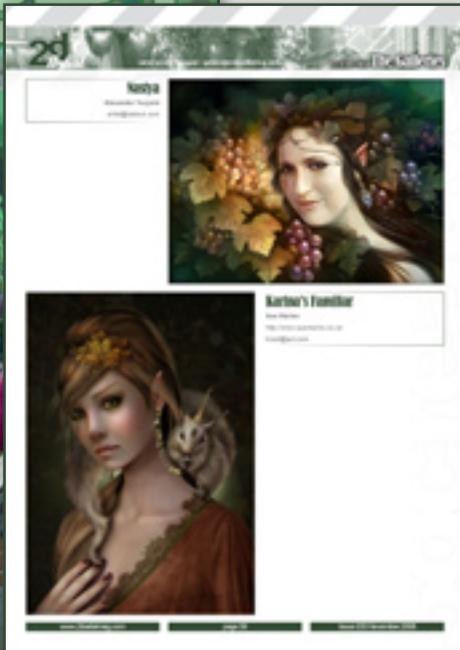
Julia Bax

Kev Chu

Mike Thompson

THE GALLERY

9 TOTAL PAGES



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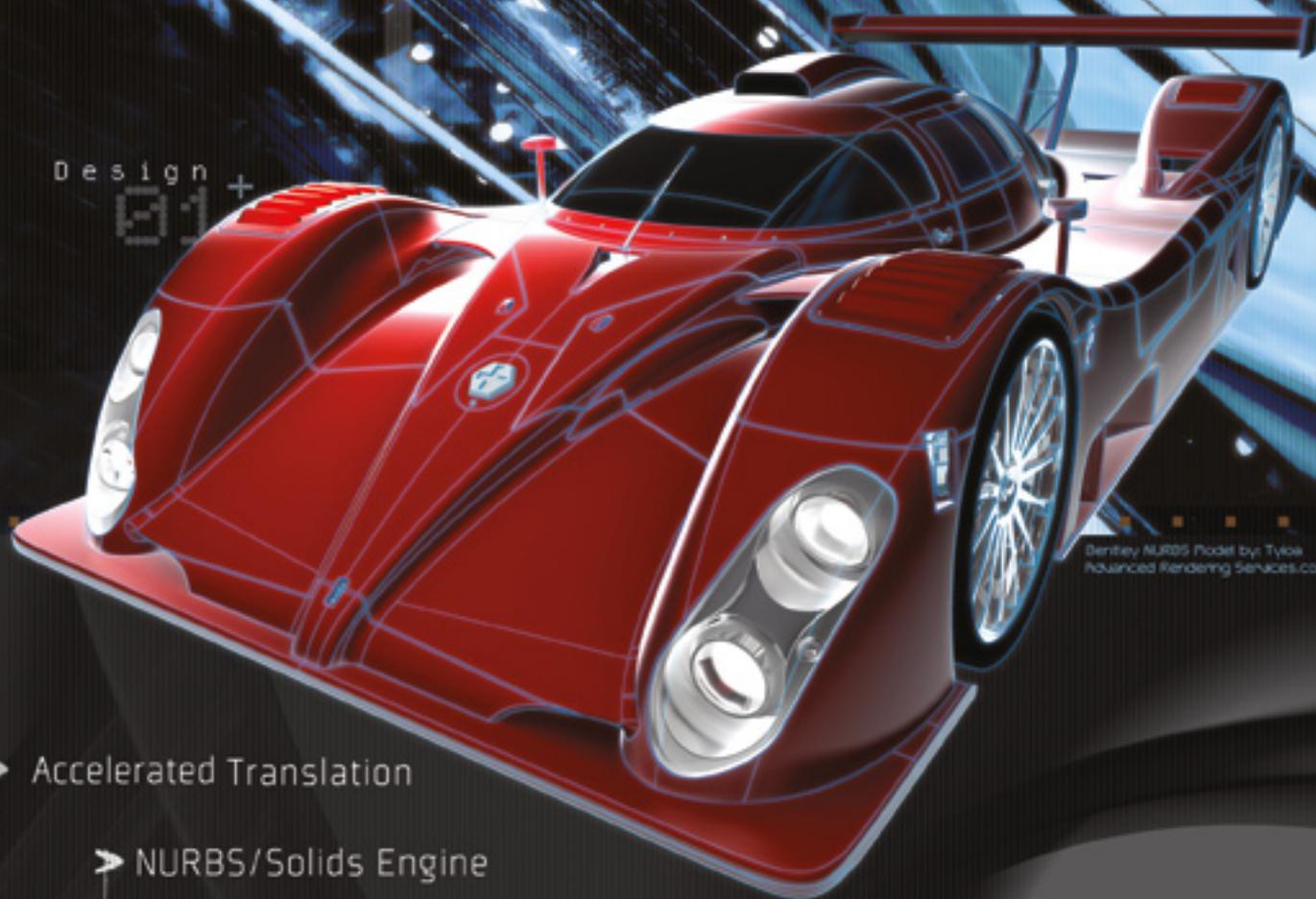
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the

2DA challenge

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

Frankenstein

Stylised challenge



In Association with

Pat

13
TOTAL PAGES

Stylised Challenge

Frankenstein



Frankenstein **2d**

Stylised Challenge

The Challenge

Frankenstein's monster is a classic horror character, but how do you create a stylized version of this iconic creature? In this challenge, we ask you to create a stylized Frankenstein's monster in a 3D style. You can use any style you like, but we encourage you to be creative and use your imagination. The winner will receive a 3D render of their monster, a 2D render of their monster, and a 2D render of their monster. The winner will also receive a 3D render of their monster, a 2D render of their monster, and a 2D render of their monster.

3rd November

3rd Zoltan

3rd Zoltan

3rd Zoltan

Frankenstein **2d**

What are we looking for?

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3rd November

3rd Zoltan

3rd Zoltan

3rd Zoltan

Frankenstein **2d**

Making Of's

3rd November

Introduction

Step 01

Step 02

Step 03

Step 04

Step 05

Step 06

Frankenstein **2d**

Making Of's

3rd November

Introduction

Step 01

Step 02

Step 03

Step 04

Step 05

Step 06

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*Marco Bauriedel
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VFS ANIMATION
& VISUAL EFFECTS



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, Eduardo Peña and Emrah Elmasli, tackle the topic:

**FEAR ENGULFED THEM
AS THEY REALISED THEY WERE
ABOUT TO DIE**

7
TOTAL PAGES

Speed Painting



FEAR ENGULFED THEM AS THEY REALIZED THEY WERE ABOUT TO DIE

Speed Painting **2d artist**

EDUARDO PENA
Created in:
Photoshop

Introduction
I have always been interested in digital art, and I have been painting for a long time. I started painting in 2004, and I have been painting ever since. I have been painting for a long time, and I have been painting ever since. I have been painting for a long time, and I have been painting ever since.

Concept
The idea of the illustration was to create a scene that was both scary and beautiful. I wanted to create a scene that was both scary and beautiful. I wanted to create a scene that was both scary and beautiful.

Working Process
I started by creating a rough sketch of the scene. I then used Photoshop to create the final illustration. I used a lot of layers and brushes to create the final illustration. I used a lot of layers and brushes to create the final illustration.

Speed Painting **2d artist**

Miguel Priu
Created in:
Photoshop

Introduction
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Speed Painting **2d artist**

EMRAH ELNASLI
Created in:
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Introduction
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Step 01
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Step 02
I started by creating a rough sketch of the scene. I then used Photoshop to create the final illustration. I used a lot of layers and brushes to create the final illustration. I used a lot of layers and brushes to create the final illustration.

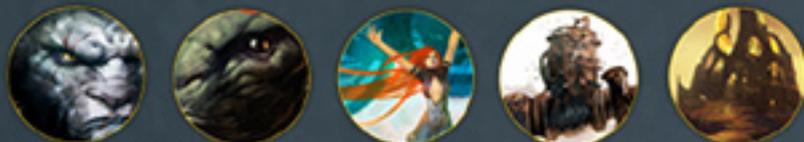
Custom Brushes

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 Bazán Lazcano



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“One of the key advantages of painting for leisure is that you are your own art director; however, the offshoot of this is that you are also your harshest critic.”

SPACE PAINTING

I – PLANETS AND STAR FIELDS

- PART 1: STARS + NEBULAS – JULY 2008
- PART 2: BARREN WORLDS – AUGUST 2008
- PART 3: BARREN PLANETS – SEPTEMBER 2008
- PART 4: GAIAN PLANETS – OCTOBER 2008
- PART 5: COLONISED PLANETS – NOVEMBER 2008

II – TRANSPORT

- PART 6: SPACESHIPS – DECEMBER 2008
- PART 7: CAPITAL SHIPS – JANUARY 2009
- PART 8: SPACE STATIONS – FEBRUARY 2009

III – ENVIRONMENTS

- PART 9: SCI-FI HANGAR – MARCH 2009
- PART 10: SPACE BATTLE – APRIL 2009
- PART 11: MINING THE ASTEROID FIELDS – MAY 2009
- PART 12: SPACE COLONIES – JUNE 2009

SPACE PAINTING

PART 5: COLONISED PLANETS

15

TOTAL PAGES

“One of the key advantages of painting for leisure is that you are your own art director; however, the offshoot of this is that you are also your harshest critic.”

SPACE PAINTING

I - PLANETS AND STAR FIELDS
 PART 1: STARS - NOVEMBER 2008
 PART 2: BARRON PLANETS - AUGUST 2009
 PART 3: BARRON PLANETS - SEPTEMBER 2009
 PART 4: DARK PLANETS - OCTOBER 2009
 PART 5: COLONISED PLANETS - NOVEMBER 2009

II - TRANSPORT
 PART 6: SPACECRAFTS - DECEMBER 2008
 PART 7: CAPITAL SHIPS - JANUARY 2009
 PART 8: SPACE STATIONS - FEBRUARY 2009

III - ENVIRONMENTS
 PART 9: SCI-FI WARS - MARCH 2009
 PART 10: SPACE BATTLE - APRIL 2009
 PART 11: MAKING THE ASTEROIDS FLY - MAY 2009
 PART 12: SPACE COLONIES - JUNE 2009

Space Painting

SPACE PAINTING

PART 5: COLONISED PLANETS

Created by:
 [Author Name]

Overview

During the creation of this issue, I was... [Text]

Building in Space Structure & Design

When it comes to building in space, there are... [Text]

Space Painting

Space Elevator

The space elevator is one of the most... [Text]

Sketches of the Delta Future

Sketches of the Delta Future... [Text]

Space Painting

Part 5: Painting an Airship

Painting an Airship

When it comes to painting an airship, there are... [Text]

Building in Space Structure & Design

When it comes to building in space, there are... [Text]

Space Painting

Building in Space Structure & Design

Building in Space Structure & Design

When it comes to building in space, there are... [Text]

Sketches of the Delta Future

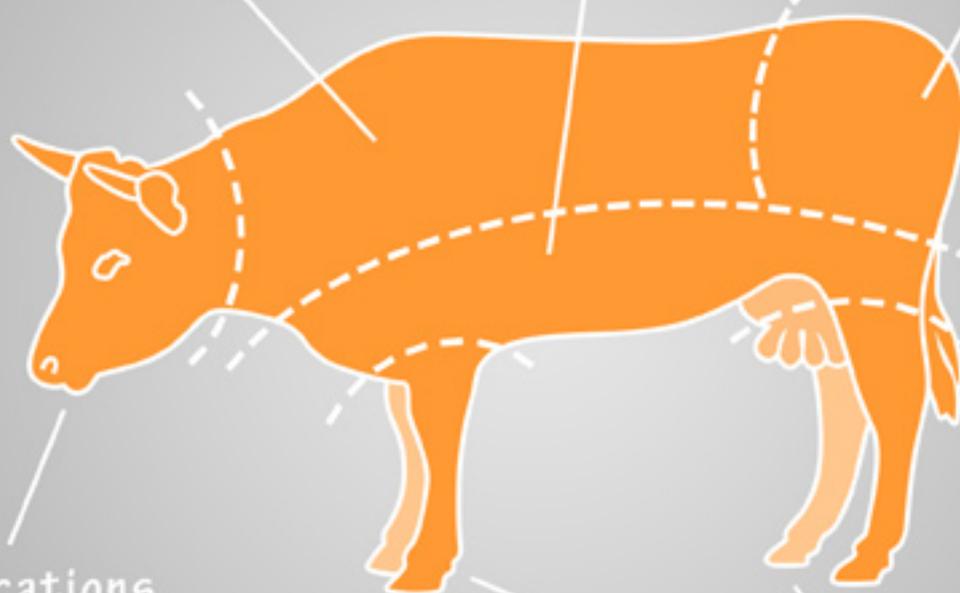
Sketches of the Delta Future... [Text]

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“Whilst eyes make a quiet show of emotions, our lips are far more supple and capable of many more visible nuances of expression.”



part two - lips & nose

the human face

Even wondered how to achieve that extra level of realism in your character's face? Or simply wanted to brush up on your knowledge of facial anatomy? Then this excellent, three-part tutorial from Nykolai Aleksander could be just what you were looking for! In these tutorials, Nykolai will take us through several step-by-step guides to creating various realistic facial features - continuing this month with the lips and nose.

Interested? Read on to find out more!



the human face

part two - lips & nose

7

TOTAL PAGES



the human face
part two - lips & nose

the human

“Whilst eyes make a quiet show of emotions, our lips are far more supple and capable of many more visible nuances of expression.”

Ever wondered how to achieve that extra level of realism in your character's face? Or simply wanted to brush up on your knowledge of facial anatomy? Then this excellent, three-part tutorial from 2d Artist Magazine could be just what you were looking for! In these tutorials, 2d Artist will take us through several step-by-step guides to creating various realistic facial features - including the mouth with the lips and nose.

Interested? Head on to find out more!



2d artist **the human face**

the human face part two - lips & nose

Created by: [Name]

This tutorial will take you through the anatomy of the lips and nose, and how to create them in a realistic way. It will cover the structure of the lips and nose, and how to create them in a realistic way. It will cover the structure of the lips and nose, and how to create them in a realistic way.

Lips

The lips are made of two parts, the upper and lower lip. They are made of muscle and skin, and are covered in a thin layer of mucous membrane. The lips are also covered in a thin layer of skin, which is why they are so sensitive to temperature and touch.

Nose

The nose is made of cartilage and bone. It is covered in a thin layer of skin, which is why it is so sensitive to temperature and touch. The nose is also covered in a thin layer of mucous membrane, which is why it is so sensitive to odors.



2d artist **the human face**

the human face part two - lips & nose

Created by: [Name]

This tutorial will take you through the anatomy of the lips and nose, and how to create them in a realistic way. It will cover the structure of the lips and nose, and how to create them in a realistic way.

Darker of both sides

The darker of both sides of the lips and nose is the side that is closer to the center of the face. This is because the center of the face is the darkest part of the face, and the sides are lighter.

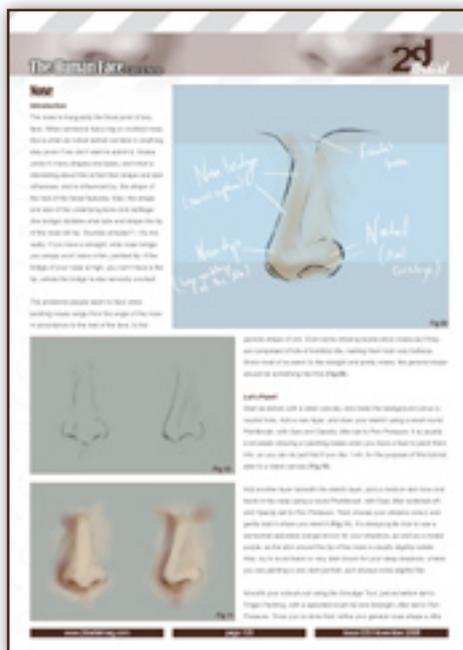


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The nose is made of cartilage and bone. It is covered in a thin layer of skin, which is why it is so sensitive to temperature and touch. The nose is also covered in a thin layer of mucous membrane, which is why it is so sensitive to odors.



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“It is always good to have references for your particular subject on hand, but also to be inspired by stuff that has no apparent connection to your image as well.”

WORM LICKER

MAKING OF BY IOAN DUMITRESCU

Ioan Dumitrescu shares the process taken to create this digital painting “Worm Licker”, from the initial ideas stage all the way through to the final image.

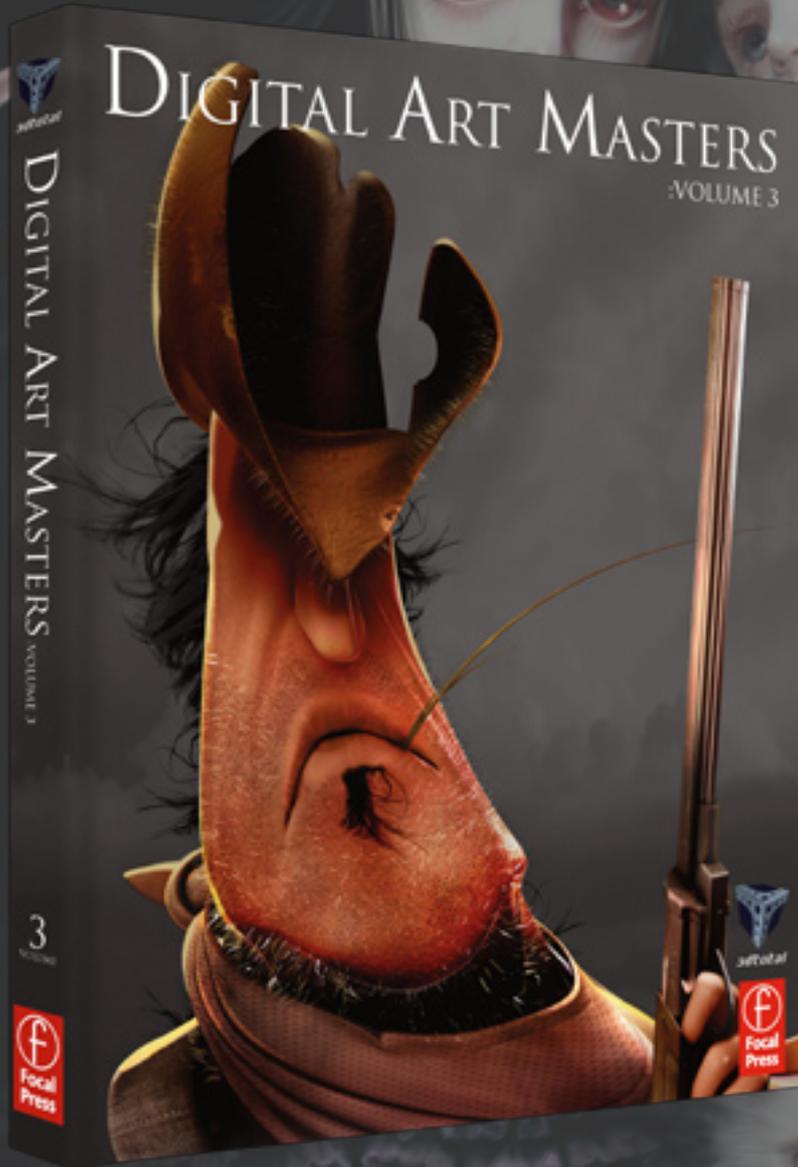
JOHN ONE 07.2008

WORM LICKER

4 TOTAL PAGES



DIGITAL ART MASTERS VOLUME 3



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

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

And they've done it especially for this book!

This month we feature:

**"Black Cat
White Cat"**
by Eli Effenberger



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



BLACK CAT WHITE CAT

By ELI EFFENBERGER



INTRODUCTION
It was one of those late, rainy evenings where I'm watching the night slowly unfold the stars and moon through the coming clouds and plan the artwork accordingly. As I started working, I knew I was going to take my time. I'd very late in night made, working with a pen tablet and using Photoshop as my only tool. I was planning to use the coming painting to depict realistic characters. My inspiration was an anime expression and focus on both composition and focus. The first thing I decided on was the color scheme. I wanted it to be nearly monochromatic so it would not crowd the composition and leave room for viewers to focus their attention on smaller details - such as subtle expressions - which would create the focus. I wanted the piece to have a "heavy" or "gothic" feeling, which was what I chose primarily to focus on. This is what makes one person (such as myself) feel in love with death, and get another to get goosebumps from them!

I'm very inspired by French ball gothic dolls, and the French Gothic culture. I was writing to commentators to help get somewhat abstracting atmosphere through the piece.

THE "MAKING OF"
First, I came up with a quick sketch for the painting and composition (Fig. 87). I received it and I was almost in my



version on a paper and to be fully. The sketch was really meant as a basic guideline, but not really to be used as the base for work. The painting was still going to change, and also I wanted to more realistic feeling than my quick sketch about composition.

The first thing I always do when starting on a new drawing is to quickly fill in just basic blocks of color to get the right balance in first foundation (Fig. 88). I use this as a relatively low resolution. With the colors, this is not a real quality thing in many colors and not have to worry about having "long distances" or as high-contrast (my first foundation would be an intense 100% blue canvas for extra few details, but I'm not sure how to be painting before I build up the art).

Now, since I was using a very basic scheme here, I distribute very long and I want to be completed to get the balance right. The basic colors were in the purple white and orange, combining with dark, desaturated purple and black. I wanted to create these with dark, desaturated purple and black, and also use some reds to enhance the deep red parts in the eyes and mouth, to get a slight dramatic look (Fig. 89).

CHARACTERS

97

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Once I had the basic done, I decided to get the main focus of the painting finished as quickly as possible. This step could be measured that my painting was heading in the right direction. In my case, it usually means getting started with the faces and hands. As I had seen the most expressive parts in the painting. Just before doing this, I remembered to focus up the resolution on my camera (from 750 up to 1000 dpi). Then I could get the most realistic detail later on, as the work progresses.

As I started working on the faces, I realized that it would be easier for me to focus the resolution to be painted in a later stage. This was due to the fact that I was painting almost expressionless still faces. Girls have the most realistic way of giving the expression of an emotion through their poses, without even having a defined expression to their faces. Painting the faces without the eyes would be significantly separate the perception from the expressive eyes, hopefully resulting in an emotion and engaging, better expression.

The last part of my basic focus will save the most complex to draw. I focused on getting it to show the poses but still wanting relatively relaxed and relaxed. I didn't get into a like straight if you are not careful. One other point to focus my attention on was the positioning of both the dolls and cat's feet in comparison to the floor. After playing around with angles a little, I managed to position them as they posed out, but did not align one with the other (Fig. 90).



I then looked to the use of actual, more realistic form with the Sharp Dynamics and in Photoshop. I focused the size of probably not used the program changes in the faces and highlight them - not only to further deeper emotions, but also to emphasize another feature, such as the face and the hair.

In the stage of color, considering adding more detail to the cat poses and then just for fun, but finally decided to focus on the cat's face and the white cat's face. I wanted to be consistent with the emotion between the characters and through their strange expressions - they were actually becoming "happy" enough already at this stage!

Finally, I got to the eyes. Finding them to be an especially hard. I played around with the shading and I got a few



considering of the overall and its, and left it at that for the time being. Everything was looking really good for the first time this stage onwards it was all about better detailing (Fig. 91).

Refining some elements in the drawing, I added interest to the cat's colors, also design and jewelry. After thinking about making equilibrium between the white and the cat's pose, I came up with a blue being in the pose to represent the bottom of the cat. It also makes sense to the rest of the cat's face, which I have not thought of over the floor. (I've got to make sure the cat is not too big).

Now that I had all the key features drawn in for the characters, I decided to give the piece some additional things - the color and the lighting features. I did a little color correction using a separate layer set to first, added a little attention to the eyes and the, there is a few other elements and... done (Fig. 92)!

CONCLUSION
It was probably the last time I produced such a piece as the original image I had in mind when I had started working. Also, I found that the work process was quite consistent. There were no big mistakes in the middle, an even though the painting took an awful long time to complete. It was really fun and I was able to get some great painting - and that, after all, was my initial goal!

ARTIST PORTFOLIO



CHARACTERS

99

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3dcreative

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artist**



2d artist next month

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by Nikolai Alexander

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