



# 21 Artist

## *Interviews*

Benita Winckler  
Daniela Uhlig

## *Articles*

Alien vs Predator  
Inferno

## *Tutorials*

Painting Female Face  
Elements Digital  
Painting Series  
This month Skin

## *Making Of's*

'Beast' by Yu Cheng Hong  
'Mining Machine' by Tomáš Müller

## *Galleries*

10 of the best 2D digital artworks

Concept Art, Digital & Matte Painting Magazine  
Issue009 September 2006 \$4 / €3.25 / £2.25

# The Concept of Fear

from two influential  
figures in science  
fiction movie history.  
From conception to  
creation : Alien vs. Predator

The Original Total Texture collection was created in 2001, utilising the best methods and technology of the time. Since then, techniques and technology have both moved forward, and here at 3DTotal we felt that although the original collection is still widely used and highly regarded among artists and studios of all calibers, it was time for an update...

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v2: r2  
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Bonus Maps Include dirt masks, shadow maps, skies and reference photos. This new improved version of the Original Collection is now more versatile, broader ranging and larger then ever. There are 53 Bonus maps included on this DVD plus 44 reference photos used in the creation of this collection.



- DVD Contents:**
- 29 Brick Textures
  - 23 Metal Textures
  - 19 Miscellaneous Textures
  - 5 Paint Textures
  - 8 Plaster Textures
  - 25 Stone Textures
  - 18 Wall Textures
  - 23 Wood Textures
  - 31 Dirt Masks
  - 7 Shadow Maps
  - 15 Skies

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INTERVIEW Freelance Artist from Berlin 000

**Benita Winckler**

INTERVIEW Freelance Artist from Berlin 000

**Daniela Uhlig**

ARTICLE Concept art from 2 influential movie legends 000

**The Concept of Fear**

ARTICLE Matte painting walk-through from Tiberius Viris 000

**Infemo**

GALLERIES 10 of the best images from around the world 000

**Galleries**

TUTORIAL Elements Digital Painting Series 000

**Skin by Richard Tilbury**

TUTORIAL Elements Digital Painting Series 000

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**Painting a Female Face**

PROJECT OVERVIEW Project Overview by Yu Cheng Hong 000

**Making Of 'Beast'**

PROJECT OVERVIEW Project Overview by Tomáš Müller 000

**Making Of 'Mining Machine'**

ABOUT US About Us 000

**Zoo Publishing**

**2DARTIST**

[www.2dartistmag.com](http://www.2dartistmag.com)

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Adonihs

Emrah Elmasli

Yu Cheng Hong

Tomáš Müller

Tiberius Viris

**GALLERIES**

Raluca Iosifescu

Kuang Hong

Waheed Nasir

Tomáš Müller

Svetlin Velinov

Pavel Mikhailenko

Seung Ho Henrik

Holmberg

Paul Wright

John Kearney

# Editorial

## Welcome

To Issue 9! We're still going strong and have a lot of new stuff planned for you in the next few months. We are going back to basics soon with some amazing tutorials & articles on traditional art skills. So, if you read 2DArtist every month, staring in awe at the amazing artwork then stare no longer! Now you too can learn how to create stunning 2D images from scratch!

## Artist Interviews

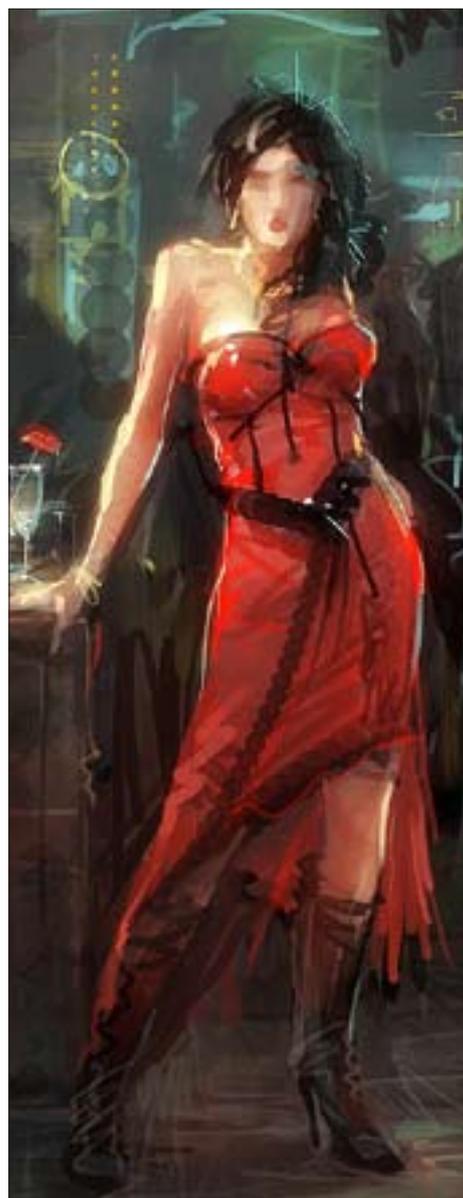
We talk to 2 Berlin based Female freelance artists this month. No coincidence intended... Benita Winckler, and Daniela Uhlig.

## Tutorials

Focusing on Tutorials this month, Elements Digital Painting series gets onto the technicalities of painting Skin, Adonihs shows us how to paint a female face, and Yu Cheng Hong and Tomáš Müller show us the processes of creating their images 'Beast' and 'Mining Machine' respectively.

## About us

Zoo Publishing is a new company comprising of a small team here in the Midlands UK. 2DArtist is our second magazine project following the successful 3DCreative ([www.3dcreativemag.com](http://www.3dcreativemag.com)). We are very grateful for the support of the following CG sites which have help promote and spread the word about our publications. As well as ourselves, all digital artists owe a lot to these communities for the incredible amount of work they do for the CG Industry. 3DKingdom, 3DLinks, 3DTotal, 2DValley, 3DM3, CGUnderground, ChildPlayStudios, DAZ 3D, 3DExcellence, Epilogue.net, GFXArtist, the3DStudio, CGDirectory, MattePainting.org, Max-Realms and Mediaworks, we look forward to lasting and successful partnership with these CG community sites



# Contributors

Every month, many artists from around the world contribute to 2DArtist Magazine. This month, we would like to thank the following for their time, experiences and inspiration.



## **Benita Winckler**

Student / Freelance Illustrator  
Berlin, Germany.

I'm usually a 2D person (very much in love with my wacom tablet and my sketchbooks) but I also enjoy sculpting and working with real materials. Designing fantasy characters and costumes is what I find most fascinating. Currently I'm doing more and more jobs for the entertainment industry. In my freetime I'm working on my graphic novel.

[www.dunkelgold.de](http://www.dunkelgold.de)  
[benita@dunkelgold.de](mailto:benita@dunkelgold.de)



## **Daniela Uhlig**

Berlin, Germany.

I "suffered" at school for 13 years until I finally graduated, then I was educated for a job (that I won't mention now) for 3 years which was even worse than school. However, I have been working as a graphic designer & illustrator for 2 years now and I might eventually study art sooner or later. So - to keep it short - I have loved painting since I could hold a pen in my hand and it is my passion.

<http://www.du-artwork.de>  
[libita@hotmail.de](mailto:libita@hotmail.de)



## **Tomáš Müller**

Concept artist / illustrator /  
Graphic designer / Freelancer >

Prague, Czech Republic. I have 6 years of experience in the creative domain, especially in Graphic design, illustration, concept art and matte painting. I have studied a high school of art. Now I work as Freelancer.

<http://www.temujin.cz>  
[temujin@temujin.cz](mailto:temujin@temujin.cz)



## **Yu Cheng Hong**

Concept artist / 3D animator  
Freelancer, Taipei, Taiwan.

I studied "Graphic Design & 3D Animation" when I was in Shih Chien University in Taipei,

Taiwan. After graduating, I have been to Australia to study "Digital Cinematics" in the Geelong, Gorden Institute of TAFE, and also went to Auckland University of Technology to study "Animation and Visual Effects" in New Zealand.

<http://web.my8d.net/digiflyart/>  
[beziermix@yahoo.com](mailto:beziermix@yahoo.com)



## **Emrah Elmastli**

Concept artist / Digital Illustrator  
/Freelancer. As a Graphic Design

graduate, i've started to work digitally in the year 2002. I have been creating digital illustrations and concept designs since then. I've worked with Crystal Dynamics, Irrational Games, Australia, Fantasy Flight Games, Cgtoolkit and vs. remotely. I would like to work as a Concept Artist in a video game company someday.

[www.partycule.com](http://www.partycule.com)  
[emrah@partycule.com](mailto:emrah@partycule.com)

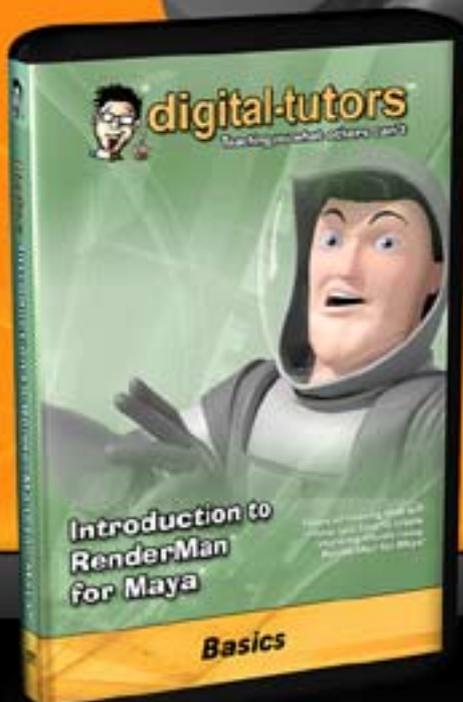




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Business Director, Pixar RenderMan



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# benita winckler

Benita is a Freelance  
artist and Student  
from Berlin, Germany.  
After recently  
swapping computer  
science for the fine  
art section, she takes  
time out to talk to  
3DCreative Magazine.





# benita winckler

Hi Benita, can you give the readers a brief introduction / biography about yourself?

Hi. Ok, where to start? I'm a student / freelance illustrator from Berlin with a soft spot for elves, cats and fantasy things. I suppose it all started with my love for costumes. I had my own sewing-machine and used to design the dresses I would wear on party weekends. Lots of black velvet, fake fur and torn up tights (just to give you an impression) I always thought I would study art or costume design, but the odds were against it. So I was studying "Media Computer Science" till a few months ago. It was intellectually interesting but on the other hand also a little dull and too demanding to allow yourself the pleasure to paint during the classes or even after them. So I finally brought that to a good end, got my life back and now I'm planning to switch over to the fine-art section here in Berlin. For what I have heard they loathe everything non-abstract or even "fantasy", so I guess I will have a funny time getting along with them. But I'm really looking forward to it.

Sounds like an interesting path you have followed so far, when I was talking with Tim Warnock in an earlier issue he was saying that there can still be some bad feeling towards digital art in fine art Universities that want to stay strictly with traditional mediums, have you come across this? And do you think it's a good idea to teach students traditionally (no computers) for the first few years?\*

Umm I don't know.. Personally I don't really care if it's digital or traditional as long as the stuff is well done. The basics will always stay the same, no matter what medium you use. And yes, sure it will be much easier for a teacher (and the students) to deal with one subject after the other. First the basics of drawing,





perspective etc - then the software. It's the same with keyboards and pianos. Sitting in front of the electric version of the thing won't make you a better player if you haven't practised your scales.

Looking at your portfolio we can see you specialize in fantasy characters, can you tell us why that is?

I'm really not thinking too much while I'm painting. But I love everything with a sparkle of 'otherworldliness' to it. When the borders around this world become shine through and you begin to see little creatures lurking in the shadows. Think about the movie "Labyrinth", when the Goblin King is dancing with Sarah. All these beautiful costumes!

I personally find your backgrounds as interesting as the characters, they seem beautiful yet creepy at the same time! Any reasons or inspirations for these?

Thank you. I always try to not see "background" and "figure" as something parted from each other. They belong together and should be treated equally. At first I made a few mistakes with that, I put the elements on different layers





for too long, so in the end everything was 2 elements: background and figure and that way the 'connectedness' inside the image suffered a little. Now I try to merge the layers as soon as possible to make sure to always work on the whole image. Overall it's as much fun to paint the details of the environment as it's fun to paint the character. You can nearly play god, while you explore the setting. Will it be cold or warm or humid and misty? How will the grass feel to the touch of her feet? Every thought about the characters "life" outside the frame of your screen will add to the believability of the image.



The fact that the characters really belong to their backgrounds really shows though with your work, do these environments evolve and change as you paint them or do you have most of the ideas ready in your head when you start out?\*

It's difficult to say. Most of the time it's just a feeling that I want to convey. So while I'm painting I'm always open for those happy Accidents when some brush strokes suddenly begin to look like steps etc.. And of course it can happen that a whole forest has to be cut Down in the painting process. If it's for the sake of the image, one has to be rigid.

Are the images in your online portfolio created purely for pleasure or do you receive commissions?

I'm receiving commissions too and they can be lots of fun to work on but normally I just love my freedom. When there are no restrictions at all and I'm just doing what I want and when. The images in my portfolio are all pleasure-pieces although Lucrezia Navarre was a commission. I usually take commissions in which I'm interested in personally, so that the work will not only be "work" but also something special.

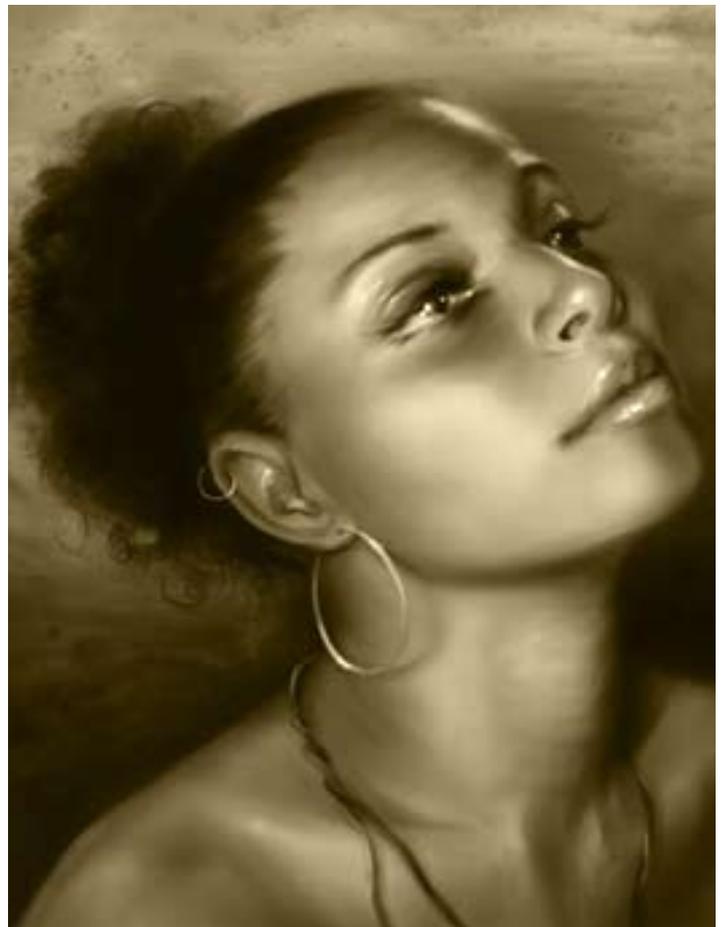
Yes having total freedom is great, I guess the challenge of the restrictions commercial pieces offer can appeal to some too. Talking about the business side again, do you have any ideas or dreams about what you would like to do when you finish your studies?\*

Right now I am doing some concept work for a small movie project, which I enjoy a lot. It's great having the chance to work with interesting people. More of that in the future would be great. And talking about dreams: it would be nice to see my graphic novel published someday.



Looking at your website, you divide your works into your main gallery and sketches, what is the average time period for these works that defines which category they fall into? And is it the case that a main gallery piece is basically just a polished detailed follow on from a sketch, or do they follow a very different process right from the start?

Oh, my website needs a relaunch! Never mind these division. It was an idea I had, so that I could post my quick doodles in another section Than the big and polished projects. But in the end I have figured out, that I like to use my daily sketch box for the doodles and so my real "sketches" section is getting a little old and dusty.. Ah! Chaos! :D But you can say, the sketches are usually fast works, studies or ideas, finished in a few hours, some in a few days... The gallery images are big projects with more time involved. The smallest ones in there took 2 months.





Can you tell us about the software and hardware you use? Are you a 100% digital artist these days?

Normally my tools are Photoshop, Painter and my old Wacom Intuous 1. But the moment I'm leaving the house, it's back to traditional Sketchbooks and all sorts of pens.

Does your local area have some nice spots to sketch and be inspired?\*

Berlin is a very interesting place to live. Lots of ruins and lost buildings if you know where to look. There is even the ruin of an old amusement park with a huge Ferris wheel and trains that haven't been used for years, all rusty and covered with weeds, surrounded by woods. And not to forget the East-Berlin TV Tower, which is actually one of the secret gateways to Aion. But this is another story...

What are the inspirations for your characters?

When I was younger I collected the "Elfquest" graphic novels of Wendi Pini. These 20 books had a big influence on me. I even had dreams where the story somehow continued with different characters and different stories and I was thinking: Hey! There are more than these 20 books out there and I didn't know about them! And I felt like finding the holy Grail or something. I get a lot of inspiration from my dreams. I grew up in a village near a huge forest and so my friends and I had the chance to spend a lot of time in an "elven-friendly" environment. At night these images somehow mix up with scenes from my favourite movies or ideas from books and form new symbols.

When you're not brushing what do you like to do?

I started Kendo last year and enjoyed it very much. But at the moment my life is too unpredictable to commit myself to this art form. It's one of these things which you can't do just like that. It needs 100% attention. But as soon as things are back to regular again, I'm sure I'll continue with it. Whenever I find some time I'm writing on the story for my graphic novel. Computer Games are great for relaxation and



so is spending time with my friends. I love art supply stores, books and our local coffee bar.. But normally I'm more of a workaholic.. I get nervous if I sit around too long doing "nothing".

Well whatever you are doing Benita we wish you all the best, as long as keep painting your fantastic art that wows us all that is. Many Thanks for your time, it's been great speaking with you.

### ***Benita Winckler***

You can see more of this artists work at:

[www.dunkelgold.de](http://www.dunkelgold.de)

and contact them via:

[benita@dunkelgold.de](mailto:benita@dunkelgold.de)

Interview by : Tom Greenway



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Daniela Uhlig

is a 24 year old Graphic designer and artist living in Berlin, Germany. At the moment she is working for a big firm with around 500 employees, where she is busy designing and creating wallpapers and screensavers. We spoke to her about the unusual, and sometimes quirky, digital art that she creates...

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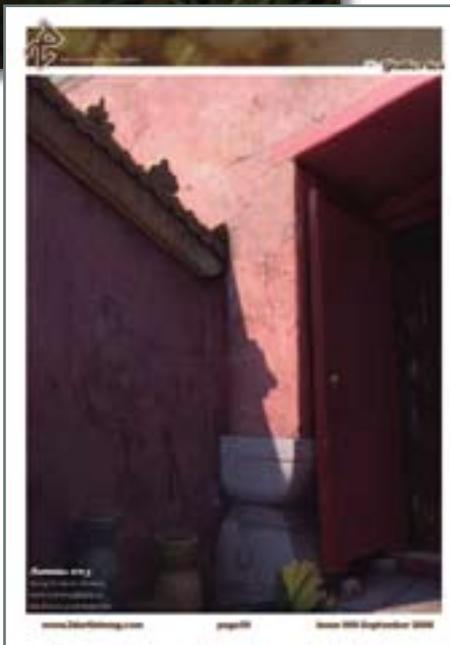
DANIELA UHLIG



an interview with **Daniela Uhlig**

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# DANIELA UHLIG



At the moment I'm working for a big firm with around 500 employees, where I'm busying myself in the graphical field; designing and creating wallpapers and screensavers...

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Suzanne Robinson, Digital Assets Supervisor at EA



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in 1978 HR Giger created a world in which belonged one of the most feared monsters in Cinematic History. Nearly 30 years later the Alien 'Xenomorph' returned to face the ultimate battle with Stan Winston's 'Predator' in AVP, the long awaited movie translation of the cult Comic Book. We take a look at how 2 'middle aged' concepts still amaze and inspire artists and audiences worldwide...

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# THE CONCEPT OF FEAR

BY PIERFILIPPO SIGNA



Pixologic  
makers of ZBRUSH



ZBrush.com ZBrushCentral.com

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"ZBrush has initiated a renaissance on sculpture. It's the first and only sculpting software that gives the artist freedom to work creatively without the constraints of conventional modeling packages also eliminates the need to work with physically based maquettes because it is, better than clay, more intuitive to use, and far more productive."  
- Geoff Cambell, ILM Senior Model Supervisor



# TIBERIUS VIRIS INFERNO

## THE GATE TO HELL

Matte painting is a digital art style which combines a variety of techniques to create scenes that are hard to find in the real world. This style was originally created for the movies, but it's now used widely for any kind of application that requires unreal environments.

# TIBERIUS VIRIS INFERNO

## THE GATE TO HELL

**Introduction**

When I was first approached to create the digital art for the game, I was excited to work on a project that would allow me to combine my love of digital art with my passion for the game. The game is a first-person shooter set in a dark, atmospheric world. The art style is a mix of digital painting, photo manipulation, and 3D. I wanted to create a world that was both beautiful and terrifying. The game is set in a dark, atmospheric world. The art style is a mix of digital painting, photo manipulation, and 3D. I wanted to create a world that was both beautiful and terrifying.

**Step 1**

The first step in creating the digital art for the game was to create a concept art. This was done by the artist who created the game. The concept art was used to guide the digital artist in creating the final art.

**Step 2**

The next step was to create the digital art. This was done using a variety of digital art tools. The digital artist used a combination of digital painting, photo manipulation, and 3D to create the final art.

**Step 3**

The final step was to integrate the digital art into the game. This was done by the game developer. The digital art was used to create the final game assets.

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**Inferno - Tiberius Viris**

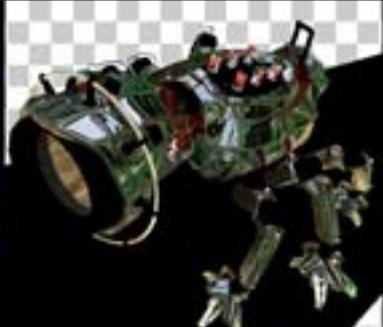
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www.2dartistmag.com page03 issue 009 september 2006

Matte painting is a digital art style which combines digital painting, photo manipulation and 3D in order to create scenes that are otherwise hard, if not impossible, to find in the real world. This style was developed initially for the movies, but it's now used widely for any kind of application that requires fantasy or sci-fi environments. Of course, movies are still the ones who use it the most.



COLOR



REFLECTIONS



DEPTH



SHADOWS



# THE POWER OF LAYERS

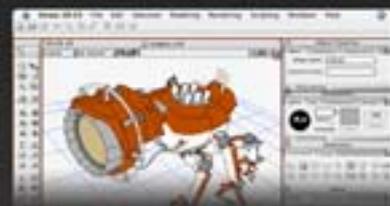


**STRATA 3D CX 5.0**  
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Digit Magazine (July 2006) says, "Strata 3D™ CX feels like an Adobe® application - graphic designers will feel right at home... The traditional look (of Strata 3D CX) makes the program friendly to new users." Version 5.0 of CX... "makes the program even more like Photoshop's® 3D cousin."

Digit named Strata 3D CX the number one 3D app for designers, and awarded it "Best Buy" in its 3D Design Software Shootout.

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**STRATA™**  
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Featuring;  
Raluca Iosifescu  
Kuang Hong  
Waheed Nasir  
Tomáš Müller  
Svetlin Velinov  
Pavel Mikhailenko  
Seung Ho Henrik Holmberg  
Paul Wright  
& John Kearney

# THE GALLERY

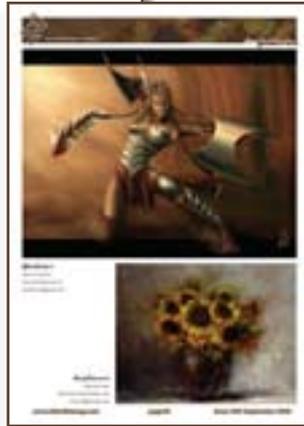
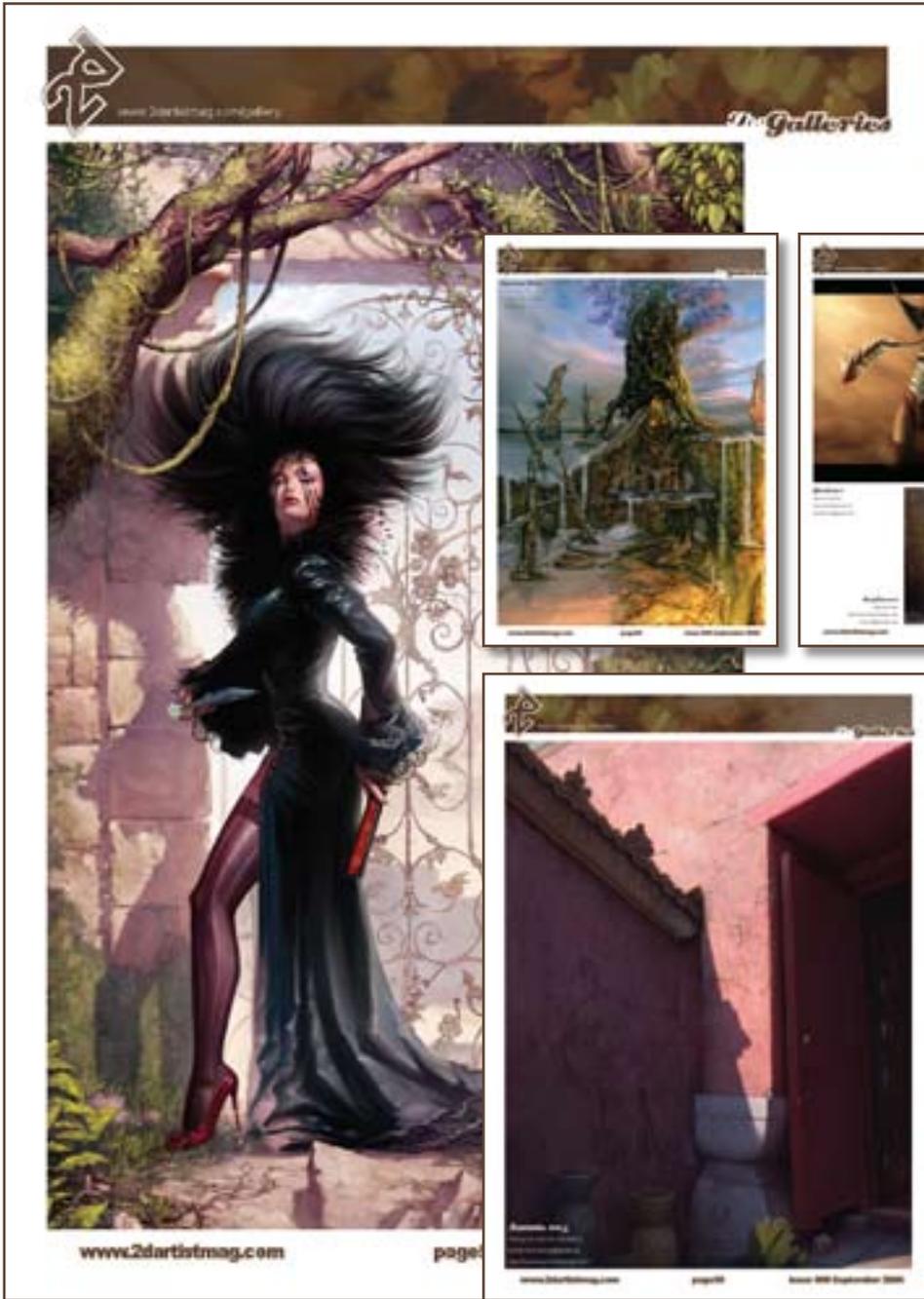
10 of the best images from around the World.

*Michael Nasir/06*



# THE GALLERY

Featuring;  
Raluca Iosifescu  
Kuang Hong  
Waheed Nasir  
Tomáš Müller  
Svetlin Velinov  
Pavel Mikhailenko  
Seung Ho Henrik Holmberg  
Paul Wright  
& John Kearney





by Richard Tilbury

# ELEMENTS

DIGITAL PAINTING TUTORIAL SERIES

The 'elements' series is a guide to basic 2D Digital painting and can be followed in most software packages supporting paintbrushes and layers.

Each month, 2 or 3 professional artists will cover a specific 'theme' or 'element', resulting in 2 or 3 different styles and techniques which can be viewed side by side. This month we will be doing skin.

SUBJECTS:

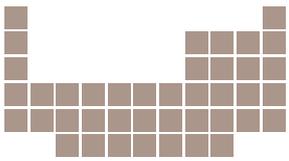
Issue 06 : June 06 : part 6 : FIRE & SMOKE

Issue 07 : July 06 : part 7 : FUR & HAIR

Issue 08 : August 06 : part 8 : EYES

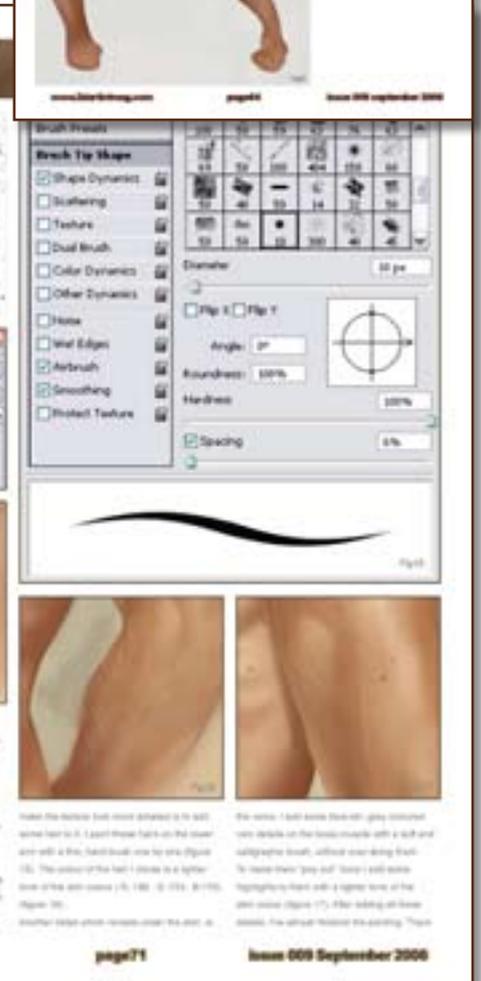
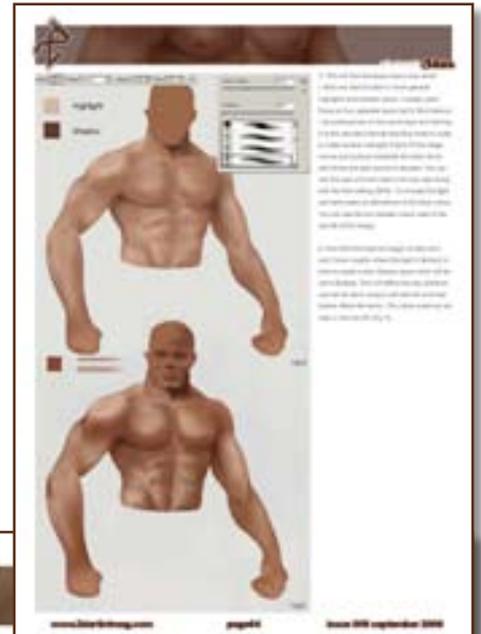
Issue 04 : September 09 : part 9 : SKIN

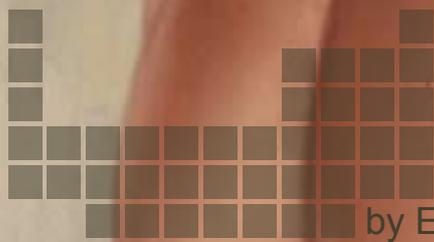
Issue 10 : November 06 : part 10 : FLESH WOUNDS



# ELEMENTS

This month's tutorial will deal with the topic of painting skin. As with any subject, it is important to gather as many references as possible before starting. Skin is yet another element that varies greatly, hence the importance of research. No one person looks the same and so it is important to decide on a rough colour scheme early on. I decided as a starting point, to begin with a rough drawing I had already done on paper in one of my sketchbooks.





by Emrah Elmasli

# ELEMENTS

DIGITAL PAINTING TUTORIAL SERIES

The 'elements' series is a guide to basic 2D Digital painting and can be followed in most software packages supporting paintbrushes and layers.

Each month, 2 or 3 professional artists will cover a specific theme or 'element', resulting in 2 or 3 different styles and techniques which can be viewed side by side. This month, we begin with skin.

SUBJECTS:

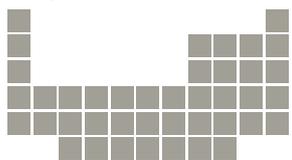
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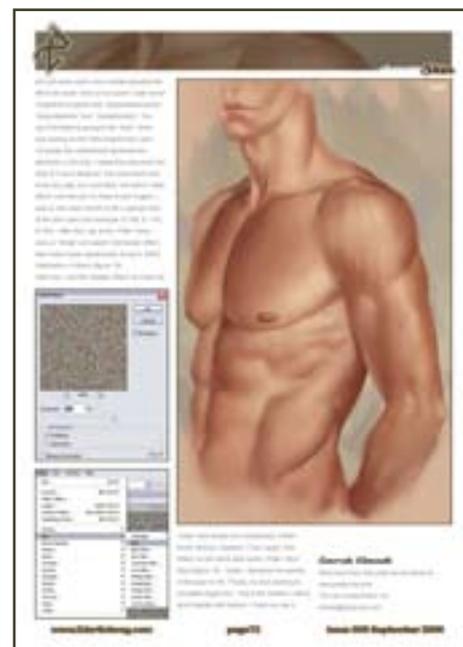
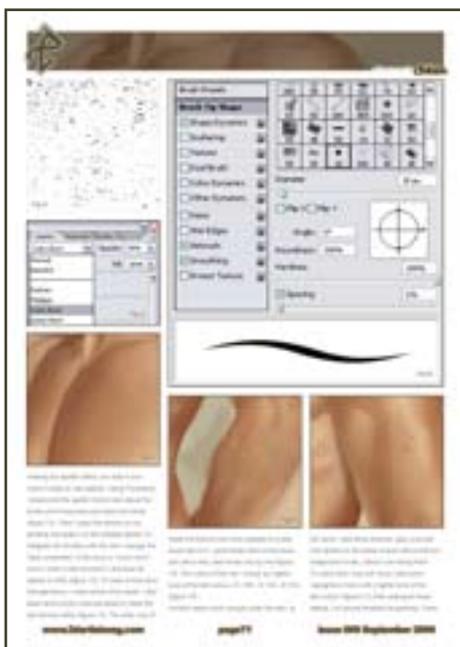
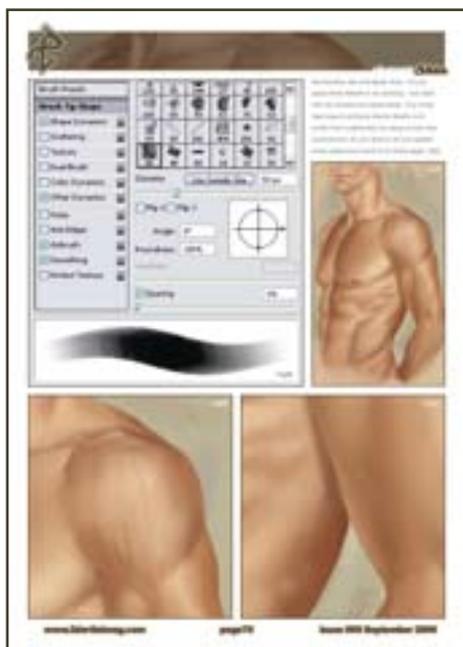
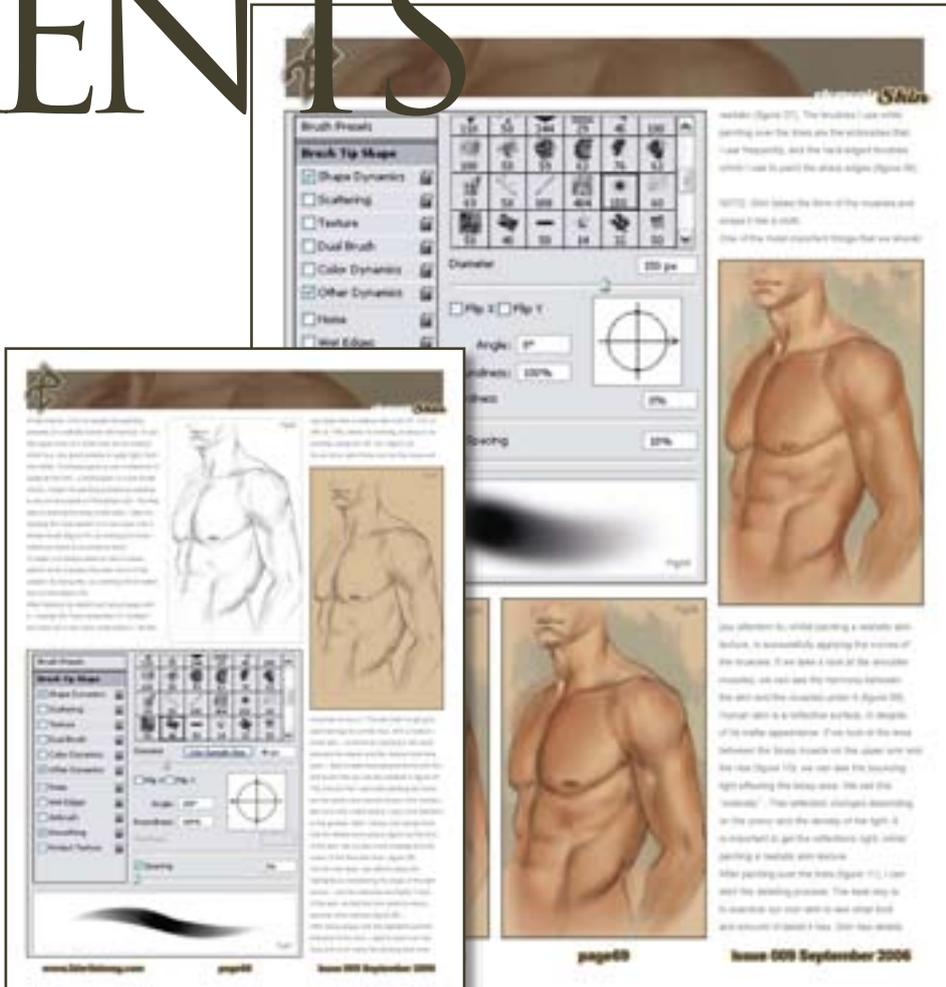
Issue 04 : September 09 : part 9 : SKIN

Issue 10 : November 06 : part 10 : FLESH WOUNDS



# ELEMENTS

In this tutorial, I'll try to explain the painting process of a realistic human skin texture. I'll use the upper torso of a male body as my subject, which is a very good surface to apply light, form and detail. It's always good to use a reference in subjects like this - a photograph or a live model will do.



# Painting A Female Face

by Adonihs

in this tutorial, I will take you through the stages of painting a female face. I'll teach you my method for some quick, but stylish, hair strokes, eyes, skin complexion, lips, and a quick outfit to fit the female. For this tutorial, I used Photoshop...





# Painting A Female Face

As we now know, this is how I prefer to start, as I think it is the easiest way to begin. By simply laying down a basic sketch, as you can see, I have my female figure outlined. At first, I thought I would give her a 'Cruella Deville' ('101 Dalmatians') look, but as I progressed, I took out the cigarette and gave her a more "smug" look.

**Painting A Female Face**

**Sketching in your character**  
As we all know, this is the easiest way to start! I just took it to the next level by using a 3D software to create the figure. In this I thought I give her that Cruella Deville from 101 Dalmatians look, but as I progressed I took out the cigarette and gave her a more smug look. Basically, you can use whatever if you want to give her a different look. I used a 3D software for this, when you want to create a character, you can use whatever you want to give her a different look. I used a 3D software for this, when you want to create a character, you can use whatever you want to give her a different look.

**Lighting down the Background and Basic Colors**  
This is probably the easiest thing to do by background. I used the gradient tool and set the color to the one I want and I set the background to a 3D software. I used the gradient tool and set the color to the one I want and I set the background to a 3D software.

**Eye Detail**  
For the eye, I'm going to use a small brush to paint. I used the gradient tool to create the eye and I set the color to the one I want and I set the background to a 3D software.

www.2dartistmag.com page 24 issue 009 September 2006

**Painting A Female Face**

**Shading and Beginning her Hair**  
As we know, this is the easiest way to start! I just took it to the next level by using a 3D software to create the figure. In this I thought I give her that Cruella Deville from 101 Dalmatians look, but as I progressed I took out the cigarette and gave her a more smug look.

**Quick hair and fleshing out her cheek**  
This is probably the easiest thing to do by background. I used the gradient tool and set the color to the one I want and I set the background to a 3D software.

www.2dartistmag.com page 25 issue 009 September 2006

**Painting A Female Face**

**Shading and Shaping Features**  
This is probably the easiest thing to do by background. I used the gradient tool and set the color to the one I want and I set the background to a 3D software.

www.2dartistmag.com page 26 issue 009 September 2006

**Painting A Female Face**

**Shading her neck, and tiny details**  
This is probably the easiest thing to do by background. I used the gradient tool and set the color to the one I want and I set the background to a 3D software.

www.2dartistmag.com page 27 issue 009 September 2006

**Painting A Female Face**

**Final Hair and eyes**  
This is probably the easiest thing to do by background. I used the gradient tool and set the color to the one I want and I set the background to a 3D software.

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# BEAST

## YU CHENG HONG

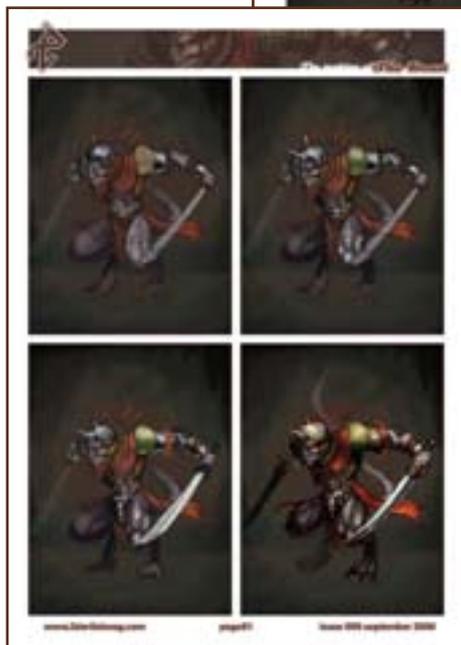
This the Making Of 'Beast' - a simple way to show  
how I painted this concept in Photoshop using  
simple layer and lighting techniques...



# BEAST

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In this "making of", I will share with you how I painted my "Beast" concept. There are many ways to achieve this, however, I will be showing you my favourite method...



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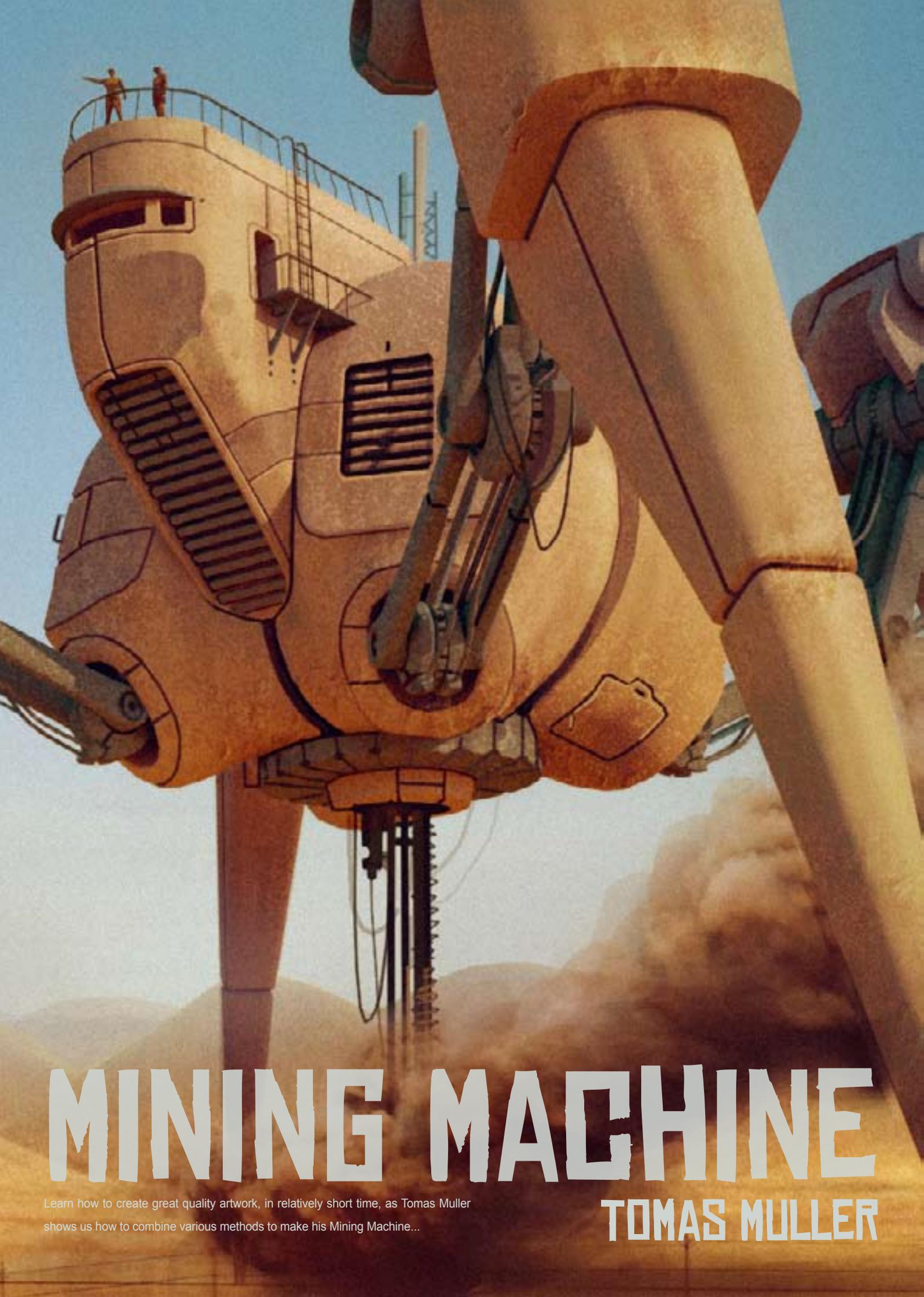
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# MINING MACHINE

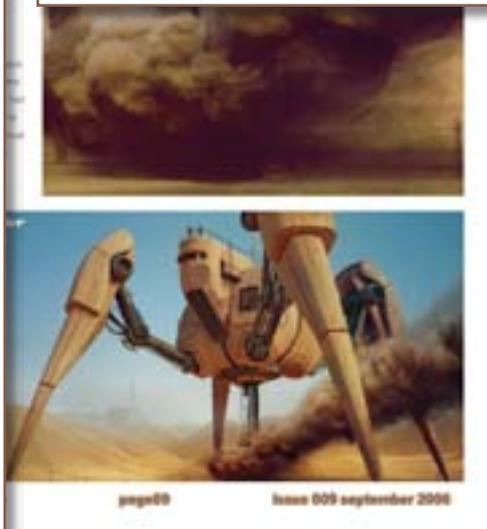
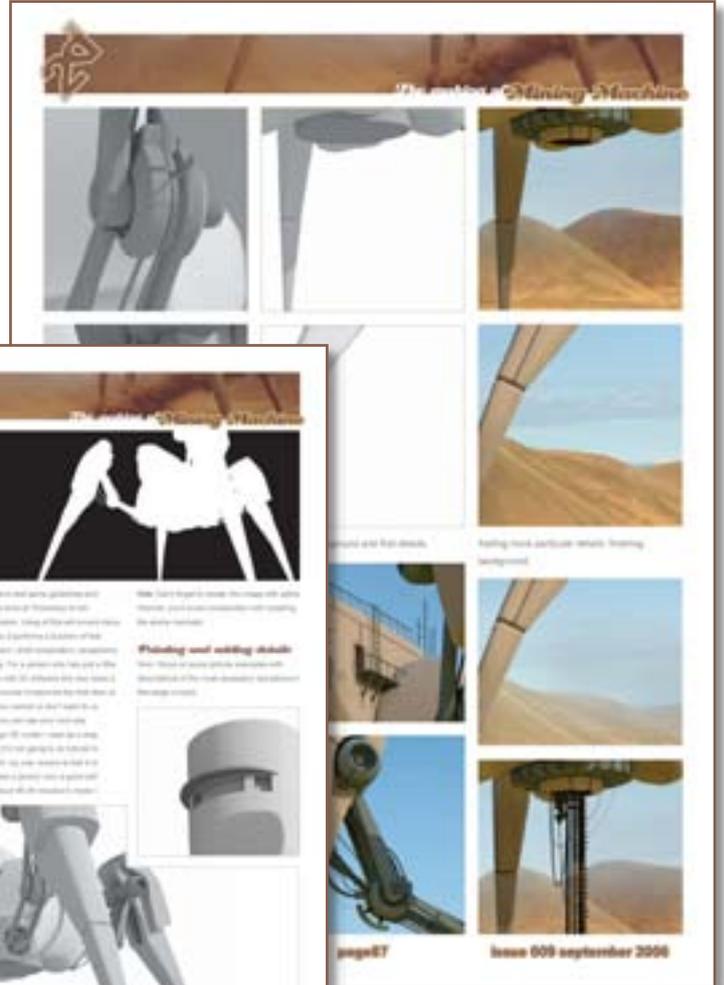
Learn how to create great quality artwork, in relatively short time, as Tomas Muller shows us how to combine various methods to make his Mining Machine...

**TOMAS MULLER**



# MINING MACHINE

Firstly, I would like to point out that the techniques used to create this concept contain some components and aids made in 3D software. To follow my way of working, it's important to be able to work with any kind of 3D software, and have advanced skills in Adobe Photoshop. This tutorial will explain effective principles on how to get easy and quick ways to create high quality concept paintings. I hope this will inspire some work of your own...



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artist

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Stephan Stolting

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Image by Mikko Kinnunen



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