

3d artist

Concept Art, Digital & Matte Painting Magazine

THE HUMAN FACE

The talented **Nykolai Aleksander** concludes her tutorial series on painting the human face by taking elements of what has been taught in the previous two chapters to create this stunning female portrait...



Articles

Utherworlds: An interview with Philip Straub



Interviews

Andrée Wallin & Sven Sauer



Galleries

Mario Wibisono, Michael Dashow & Soheil Danesh, plus more!



Making Of's

Nastya by Alexander Yazynin



Tutorials

Speed Painting by Justin Albers & Emrah Elmasli, plus more!

Image by Nykolai Aleksander



Editorial

Welcome to the last 2008 issue of 2DArtist Magazine – Issue 036 (not long till the big 4-0 now). This month we have an interview with **Andrée Wallin**, a Swedish born artist currently working in little old England at RealtimeUK. He's been really generous and has provided 2DArtist with some never-before-seen work, so check out **page 007** to find out what inspired Andrée to get into digital painting (or rather, I should say, *who* inspired him) and, more

importantly, to view his stunning portfolio of images – all of which have been created this year. Once Andrée's got your appetite going, cast your hungry eyes over another of our interviews with matte-painter, **Sven Sauer**. We have a range of his art from works created for 3d-io GmbH to his personal (stunning) matte-paintings, so flick to **page 021** to discover a little about this fantastic artist, and how he went from dabbling with FX makeup to the more conceptual side of things for events, films and computer games. And in true 2DArtist fashion, we have yet another wonderful interview – this time with **Philip Straub** (**page 031**). We took some time to speak to Philip about his brand new project, **Utherworlds**, which he's been dying to reveal more about for many months now. So check out **page 031** for the latest from Philip Straub and his fantastic new book and website project.

Our tutorials this month bring together **Justin Albers** and **Emrah Elmasli** in our latest speed painting tutorial, who tackle the brief "The machine was their only means of escape" (**page 075**). Emrah has gone for a colourful homage to English sci-fi painter, John Harris, whilst Justin has taken his interpretation on a different course and had some fun with two of his favourite subjects: machines and robots! For some more sci-fi themed tutorial goodness, turn to **Chee Ming Wong's** latest instalment for the space painting tutorial series (**page 085**). This month he's started the second phase of the series: transport. This first part of the transport section is all about spaceships, and Chee takes us through a traditional approach to concepting before getting stuck into the digital fun! And last but by no means least, and as promised last month, we bring you the final instalment from **Nykolai Aleksander** on painting the human face (**page 101**). This month she brings together the techniques covered in parts 1 and 2 into a final character portrait (this month's cover image), and not only that but she also takes us through the painting of a beautiful dragon tattoo as well as looking at painting brocade. I did promise it would be a good one and it certainly is just that, so do enjoy it!

We have gallery images from **Mario Wibisono**, **Michael Dashow** and **Alex Ruiz**, and our making of article has been written for us by **Alexander Yazynin**, who discusses the creation of a portrait created for a friend as a birthday present (**page 115**). Our challenge also yielded a fantastic number of entries, and the prizes have already been shipped to the top 3. These lovely people are now busying themselves away on making of articles for you, which will be featured next month – along with the results of our current Butcher challenge (expect blood and sausages!).

That's all from us this month. We'll be back with more treats in the New Year. Happy holidays everyone! **Ed.**

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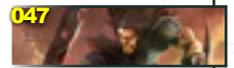
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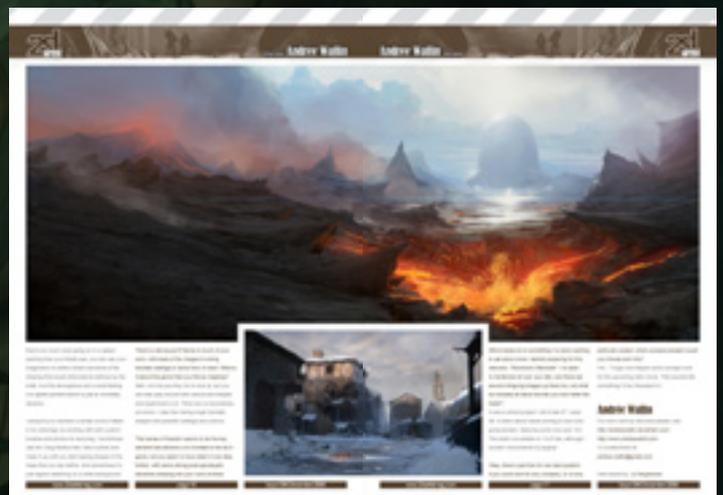
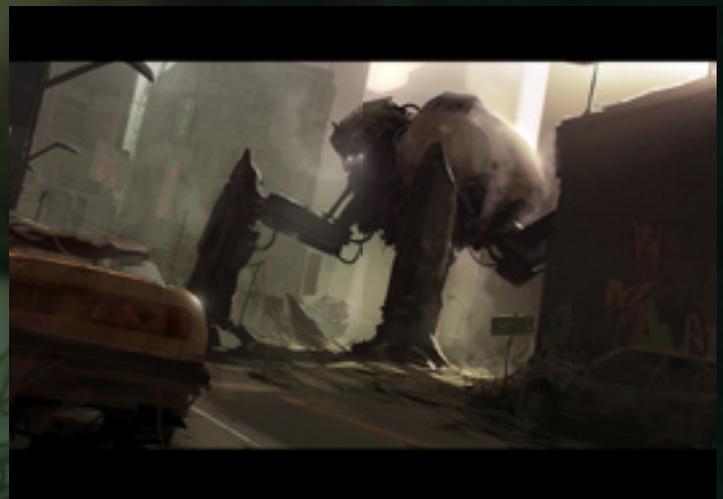
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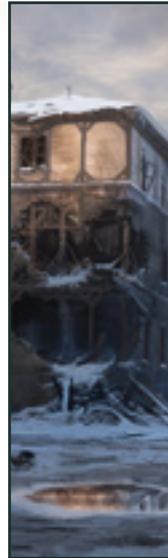
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Contributing Artists

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



Andree Wallin

25 years old and currently working at RealtimeUK as a matte painter and concept artist. He's addicted to Photoshop, drums, sleeping and travelling; he started studying 3D last year, got a job offer as a 2D artist at Realtime UK and has been working professionally now for about 6 months.

<http://www.andreewallin.com>
andree.wallin@gmail.com



Sven Sauer

A CG artist from Wiesbaden, Germany. He was an art director at an advertising agency before getting into the film and game business. Since 2006, he's been working as a visual developer and matte painting artist, creating styles for feature films.

<http://www.mattepainting-studio.com>
s.sauer@ambivalenz-ltd.com



Emrah Elmashli

A Turkish concept artist based in London, UK. He's 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. He then found himself in the UK where he draws everyday and enjoys the city in his spare time.

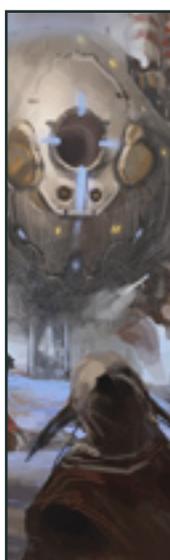
<http://www.partycule.com>
emrah@partycule.com



Justin Albers

A graduate of the Art Institute of Dallas and currently working as a concept artist at Vigil Games on the Warhammer 40,000 MMO in Austin, Texas. His previous companies include TKO Software and NCsoft.

<http://www.justinalbers.com/>
albers.justin@gmail.com



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 on 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

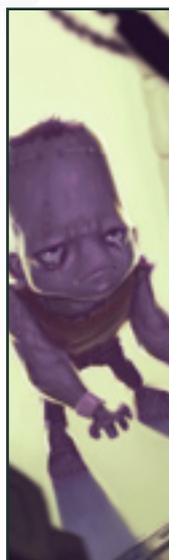




Dr. CM. Wong

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

<http://www.opusartz.com>
hee@opusartz.com



Patri Balanovsky

Production/Concept Artist from Tel-Aviv, in Israel. He's been drawing & painting since he can remember; creating characters, creatures & fantastic scenes has always been a passion of his. Telling a whole story through a single image can be quite a challenge, but he's always up for it! Keeping his work fresh & versatile, he explores all sorts of genres, styles & attitudes.

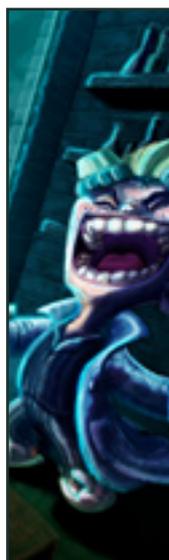
<http://chuckmate.blogspot.com>
pat2005b@hotmail.com



Pawel Somogyi

An electronics engineer currently working for a telecommunications company, designing circuit boards. To escape from the technical boredom he spends time digital painting and 3D modelling in his free time, and says he currently really needs to finish redesigning the web page he created with his friend. (He also loves cooking.)

pawelsomogyi@gmail.com



Rosa Hughes

Can peel mandarins really fast, kick a hackysack 32 times, and animates for a living. She currently lives in Brisbane, Australia where she works for a pokies company, leaving little bits of her soul behind in a shower of sparkling gold and glittering teeth. One day she hopes to finish all of the projects she's started over her 23 years.

<http://www.rosatron.com/>
rosatron@gmail.com



Alexander Yazynin

Graduated Vladivostok College of Art, then the Far Eastern State Academy of Art.

He always wanted to make computer games, and became Elemental Games' company co-founder, which has since developed the *Space Rangers* & *Space Rangers: Dominators* games. The company name was later changed to "Katauri Interactive", where he also worked on the recently released *Kings Bounty: The Legend* game as the art director for three years.

artist@katauri.com



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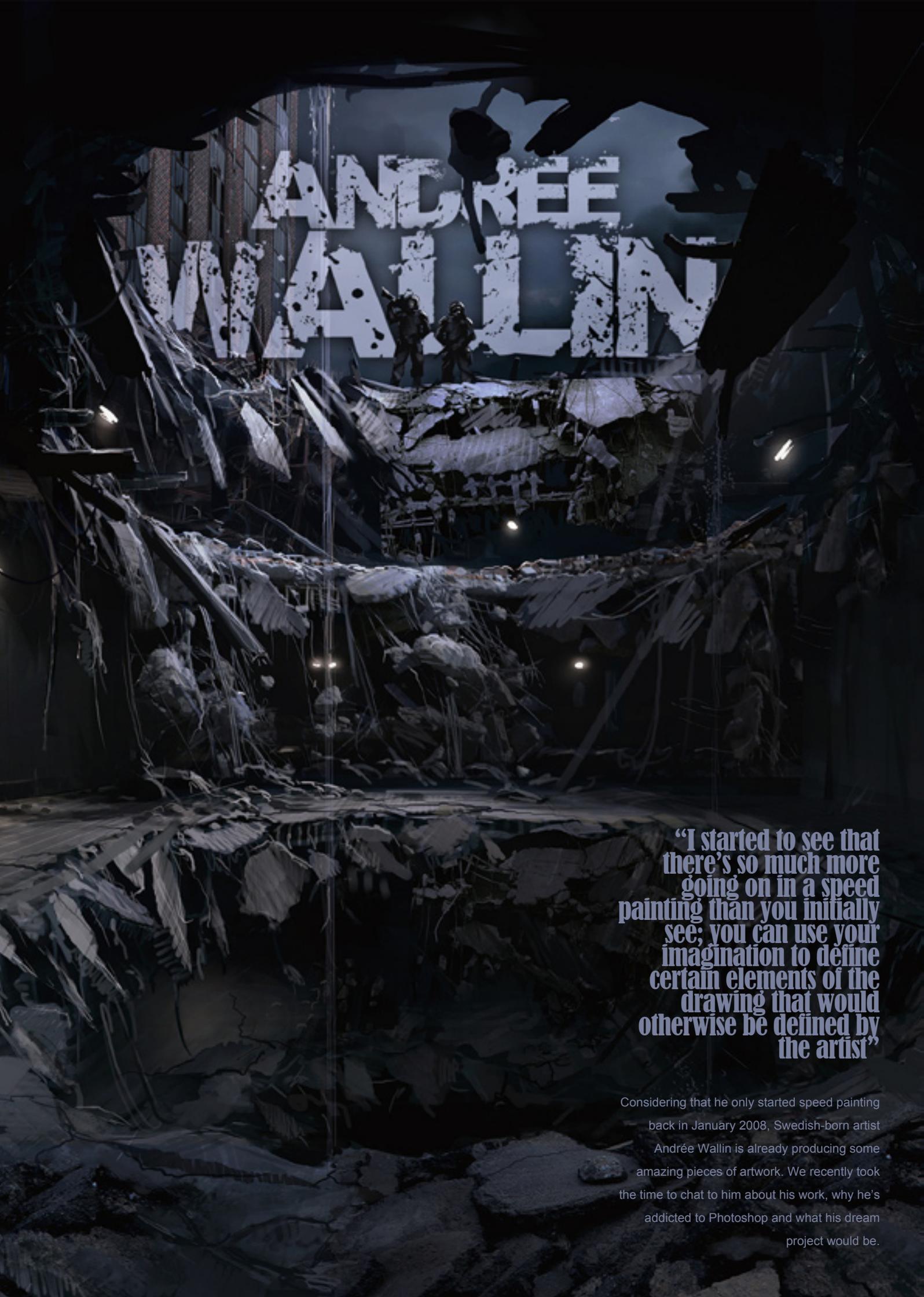
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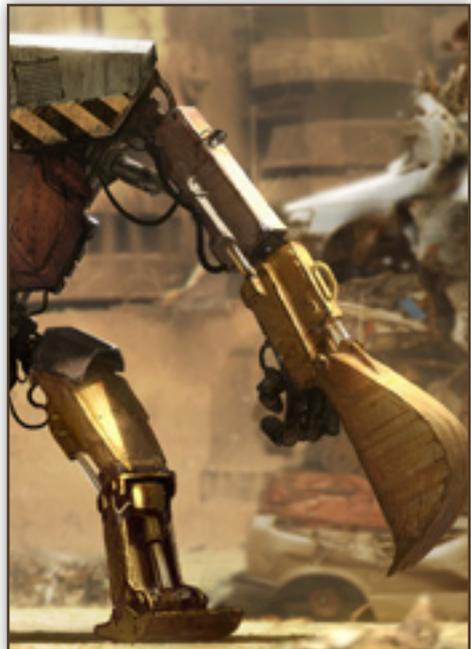
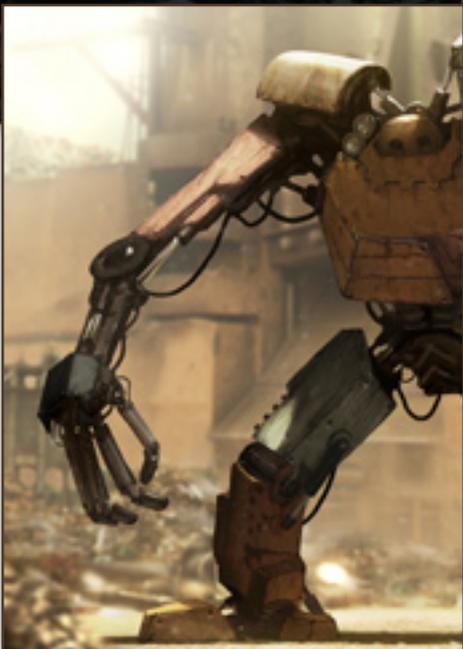
ANDRÉE WALLIN

“I started to see that there’s so much more going on in a speed painting than you initially see; you can use your imagination to define certain elements of the drawing that would otherwise be defined by the artist”

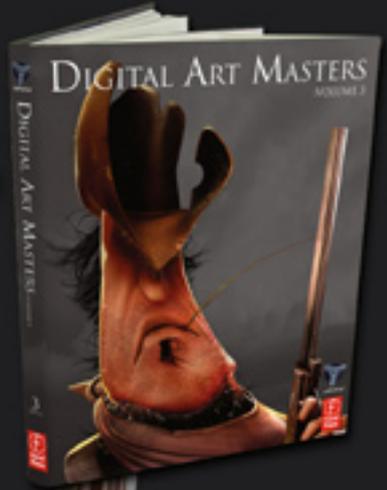
Considering that he only started speed painting back in January 2008, Swedish-born artist Andrée Wallin is already producing some amazing pieces of artwork. We recently took the time to chat to him about his work, why he’s addicted to Photoshop and what his dream project would be.

ANDREE WALLIN

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“Over the years, I was drawn more and more into the conceptual work. We developed mechanisms and stage-tools to more effectively scare the living hell out of the visitors”

SVEN SAUER

From learning FX make-up at the annual “Halloween-Festival”, to being the Director of Visual Development for DMPA, we chat with matte painter Sven Sauer about how he got into art, and his latest work on the adventure game *Perry Rhodan*.

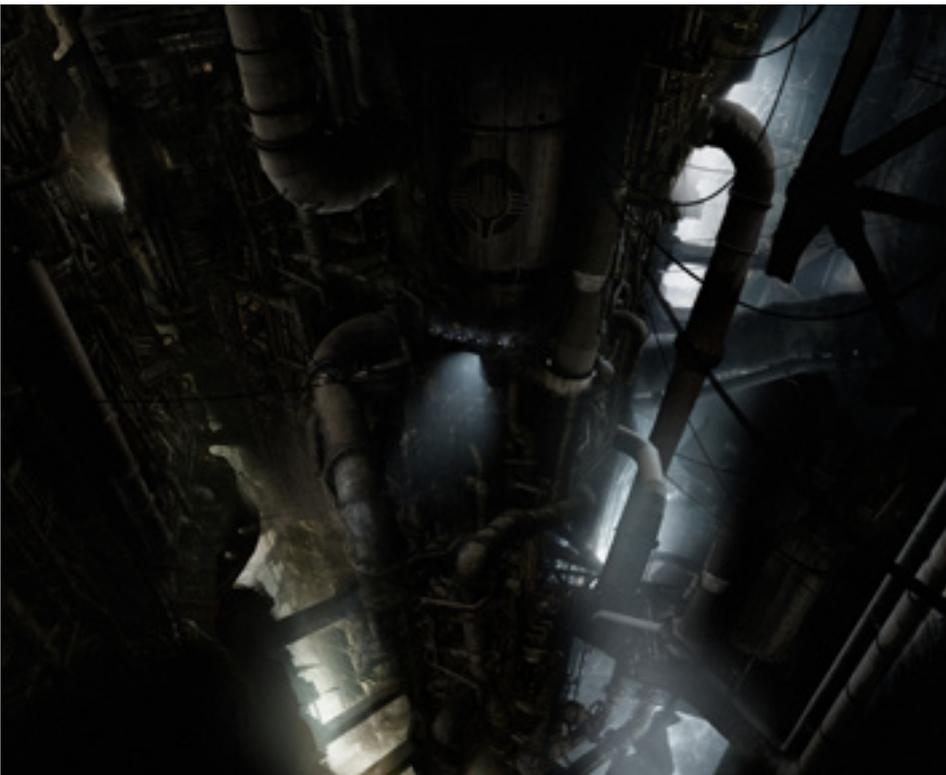
SVEN SAUER

Hi Sven, could you tell us a little bit about yourself and also how you got into art?

I can't really pick out one certain point in my life when I got interested in design. I guess it's just personal interests that drive you in a certain direction; what really interests us - that's what we're good at. And what we are good at - that's what's easy for us. So, to a certain degree, I owe my decisions to the fact that I just wanted to take the easy way out ... [Laughs].

You've covered a lot in the early stages of your career, from FX make-up, through interactive design to matte painting. So having "dipped your toe" into all these different areas, do you feel you've grown as an artist?

I grew up with the works of Tom Savini (make-up artist on *From Dusk till Dawn* etc.). It was pure coincidence though, that brought me to the annual "Halloween-Festival" at the "real"



Frankenstein Castle (yes, Mary Shelly's novel was named after this site!) At this horror event I learned the basics of FX make-up. What an exciting time it was! Over the years, I was drawn more and more into the conceptual work. We developed mechanisms and stage-tools to more effectively scare the living hell out of the visitors. Eventually, the dramaturgy of the event lead me to films. And from there, it was just a short step to becoming a matte painting artist. You see, the multitude of things I've done so far are not that different from each other really. What it all comes down to is the conceptual staging - no matter if for events, films or computer games.

So have you attended any "Halloween-Festivals" recently?

The season begins again soon. Even in Europe, Halloween has become a fixed part of the festival season. Every year new events spring



up, all trying to come up with innovative and creative ways to scare people. It's cool to see that the borders between computer games and live events are vanishing bit by bit, thanks to the playful multimedia elements that are being integrated into events. For example: we're working on a tracking system that monitors the movements of visitors and has them followed by digitally projected spiders. Many of the ideas like that derive from the gaming industry, but are slowly becoming separate from the screen and finding their ways into our real environment. I can't wait to see what surprises will be waiting for us out there this year...

In the "about" section of your website (<http://www.mattepainting-studio.com>) it states that you're a member of 3D-IO. For the readers out there that are unfamiliar with this, could you fill us in on what it is and what you do?

3D-IO and Ambivalenz are two firms that perfectly complement each other, thanks to their different core competencies. 3D-IO has ten years of experience in game development; Ambivalenz is focused on interactive design and

movie postproduction. Both markets have grown closer together over the years and therefore 3D-IO and Ambivalenz have developed a strong partnership, which has resulted in a group of 2D and 3D artists working hand in hand.



You have currently done a lot of matte paintings for an adventure game called *Perry Rhodan*. Could you tell us a bit about the brief that your where given in order to create this images? And how long did you spend on the project?

The production stage of the Perry Rhodan game took about two years. I got to know 3D-IO's owner Igor Posavec during the pre-production phase, which turned out to take up way more time than expected. The whole Perry Rhodan series has been around since 1961, and is made up of more than 2000 novels, which makes it the biggest sci-fi series in the world. So as you can imagine, we were presented with this mass of information in our briefing, which we then had to try and sort through. And the later development of any given element was closely supervised by the thousands of eyes of a large fan community.

I didn't actually start out with the formal production of matte paintings. Teamed up with Igor, I developed the game's visual concept - the guidelines to ensure that each artwork derived from the same visual scheme and perfectly fitted the plot. I had to answer questions like:

- How does colour influence the mood of the player?
- Which colour is "treason"?
- Which visual analogies will announce a change in the plot?

At that point, I strongly benefited from my Halloween-Festival experiences!

While I'm not too familiar with the Perry Rhodan universe, the visuals that you created certainly make it look very interesting. Do you feel that the work that you've done on the game does this sci-fi series justice, and what has the feedback from the fans been like?

We've been working closely together with the fan community, and the references from the first graphic developments of the 1960s, which feature a Buck Rogers kind of charm. While this material was great, it really needed rejuvenating to bring it more up-to-date. This turned out to be somewhat of a tightrope walk, as we aimed to please the old-school Perry fans as much as the newer, younger gamers. Space gliders had to be fitted with different transmission shafts





halfway through the development process, after the fans showed their concern about the basic technical requirements. Almost every single element of the game universe had already been documented in quite detailed sketches over the last 50 years, and we had to respect that. Our own vision for the project was strictly shaped by these existing requirements. Igor was right when he compared the Perry Rhodan universe to "Open-Source" developments: you may bring in your own ideas - as long as you play by the rules. Working with the fans often resulted in time-consuming discussions, but at the same time, it got the community really hyped up for the release date. Fortunately, the feedback from the first tests showed that we'd managed to get things right!

So now that you're the Director of Visual Development for DMPA, where do you see your career heading, and what would you like to be doing in five years time?

Again, it's my personal interests that drive me on. Visual development becomes more and more the focus of our work each day.



We consult with directors and production companies, where picture-language will contribute to a given storyline. Psychology is certainly a big factor. Certain images, past experiences - they all trigger hidden emotions in every one of us, e.g. "smoke towering above NYC" or "tanks on Tiananmen Square". To find and unravel these layers of analogies and to recombine them in new ways - that's fascinating.

Waking, going to the cinema or relaxing with family, these are some of the ways that the artists we have interviewed like to spend the time away from the computer screen. So what are the key things that you look forward to doing when you get the chance?

"Thrill junkie" - maybe that's a good term to describe me in my spare time. There are so many sports to take part in, film festivals to attend and so on. One major advantage of my job is that we create the footage for our matte paintings ourselves. Travelling to the places you have in mind for your next project - couldn't miss out on that, could I? [Laughs].

Your latest pieces of work entitled "Sundust Particles" depicts the remains of a futuristic city. Could you tell us a bit about this project and your involvement in it?

Sundust is an apocalyptic love story. After a plane carrying biological weapons crashed close to a little village on the coastline, most of its inhabitants died and the few survivors were evacuated. The director Patrick Fröhlich consulted with us early on in the production to develop an emotional opener for the film. I was inspired by the big blackout in Canada and the US in 2004. I happened to witness the incident by chance, as I was visiting Toronto at the time. The entire city was pitch-black, except for a few single headlights; I felt surrounded by a ghost city. Based on that experience, for Sundust we created a "dying city", withering like a plant. The upper floors of the skyscrapers have already faded; only the lower parts are still filled with life.



The colour range and lighting of the shots are more real than they might appear at first sight. The reference material came from a photo shoot in Shanghai. There are a lot of bizarre places in the world - you just have to put them into a new context. Shanghai for me is "cyberpunk" come real, making it the perfect raw material for showing a fading city.

Well it has been a real pleasure talking with you Sven, and I wish you all the best for the future. One last question before we wrap things up: what one film would you have like to have produced matte-paintings for and why?

I'm still waiting for a filmmaker daring enough to produce William Gipson's *Newromancer*. That would definitely be very exciting. The same is true for China Miéville's *Perdido Street Station*. Two books that really make me dream...

Sven Sauer

For more work by this artist please visit:

<http://www.mattepainting-studio.com/>

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Interviewed by: Chris Perrins





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“...it’s a book about
dreams and nightmares
and how conscious and
unconscious thought is all
connected to the overall
balance of the universe.”

Utherworlds

an interview with Philip Straub

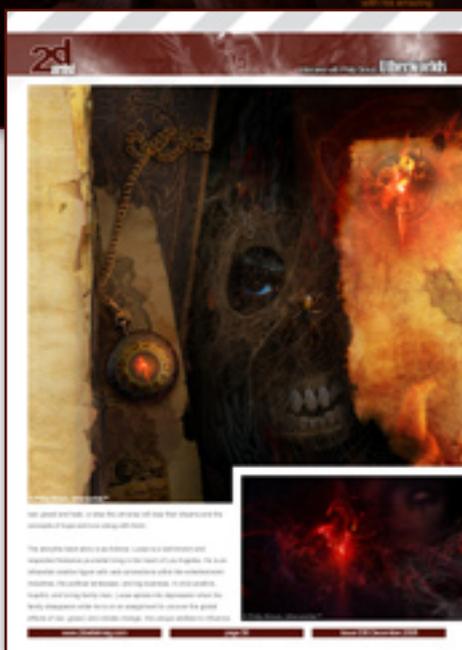
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Utherworlds

Interview with Philip Straub

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THE GALLERY

This month we feature:

Anne-marie Hugot

Mario Wibisono

Michael Dashow

Ömür Özgür

Soheil Danesh

Minjuan Zhong

Ejiwa A. Ebenebe

Dmitry Mitsuk

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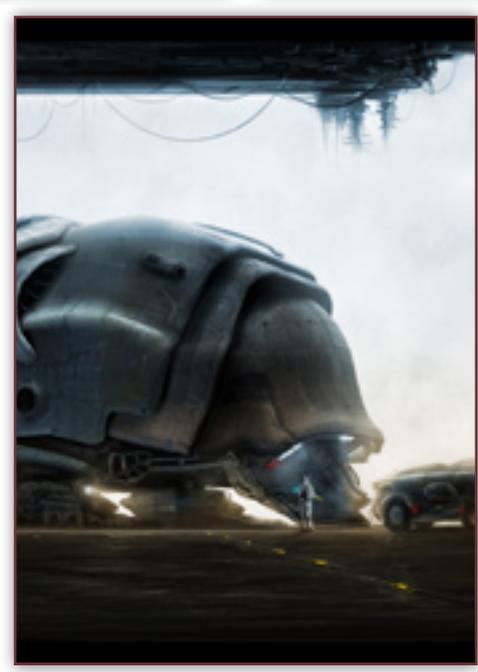
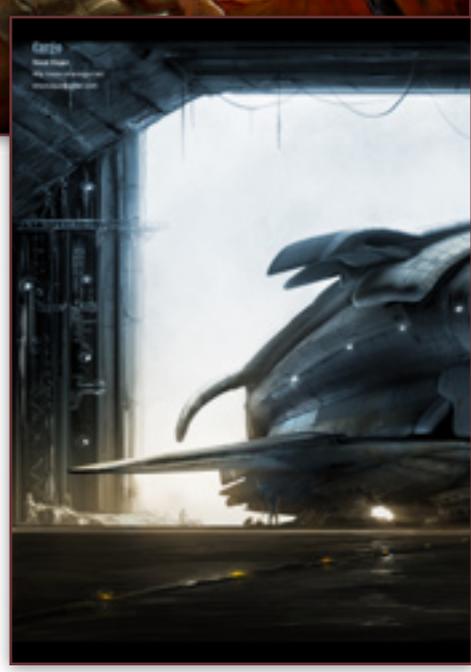
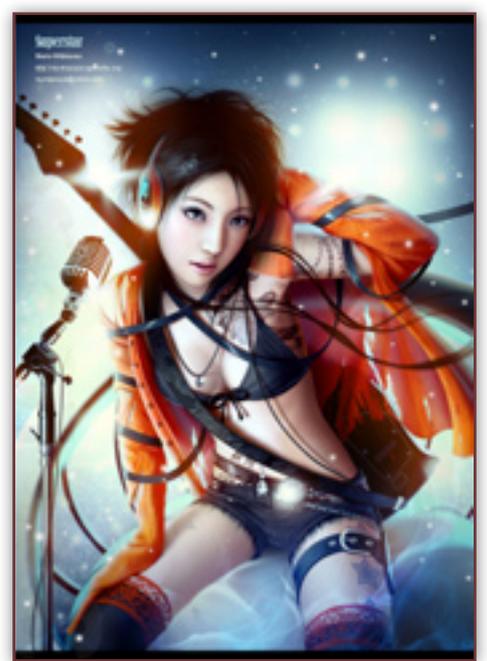
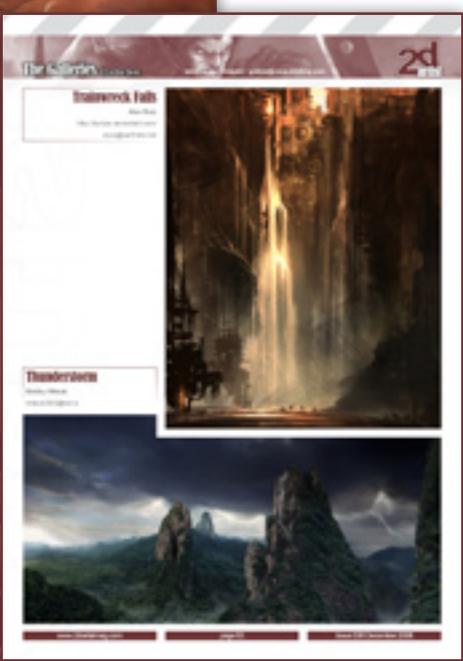
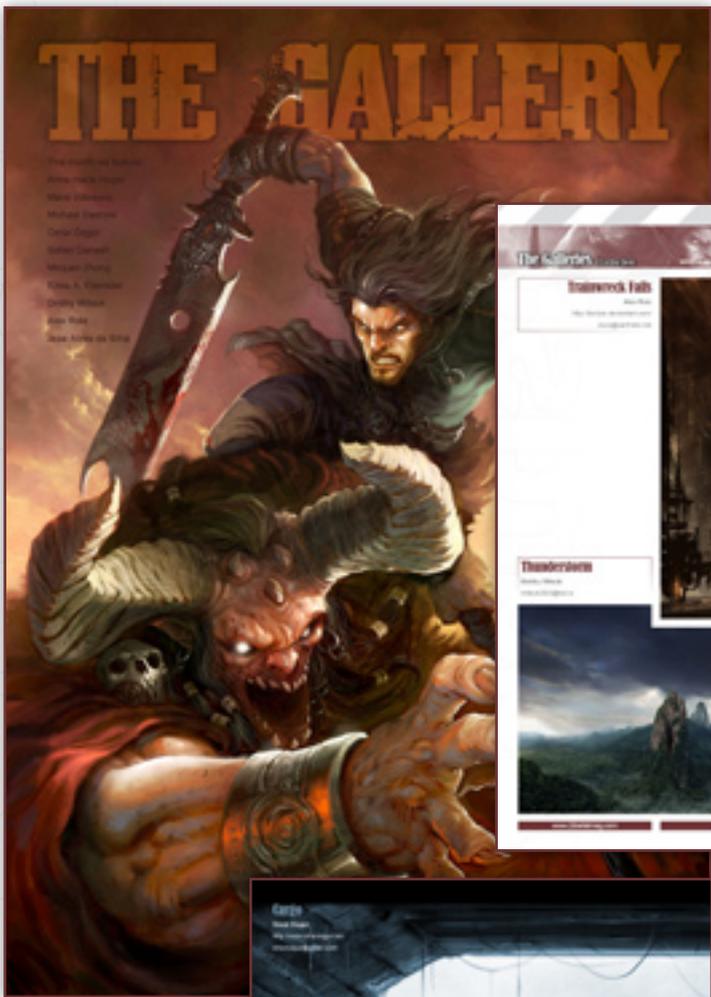
Jose Alves da Silva



THE GALLERY

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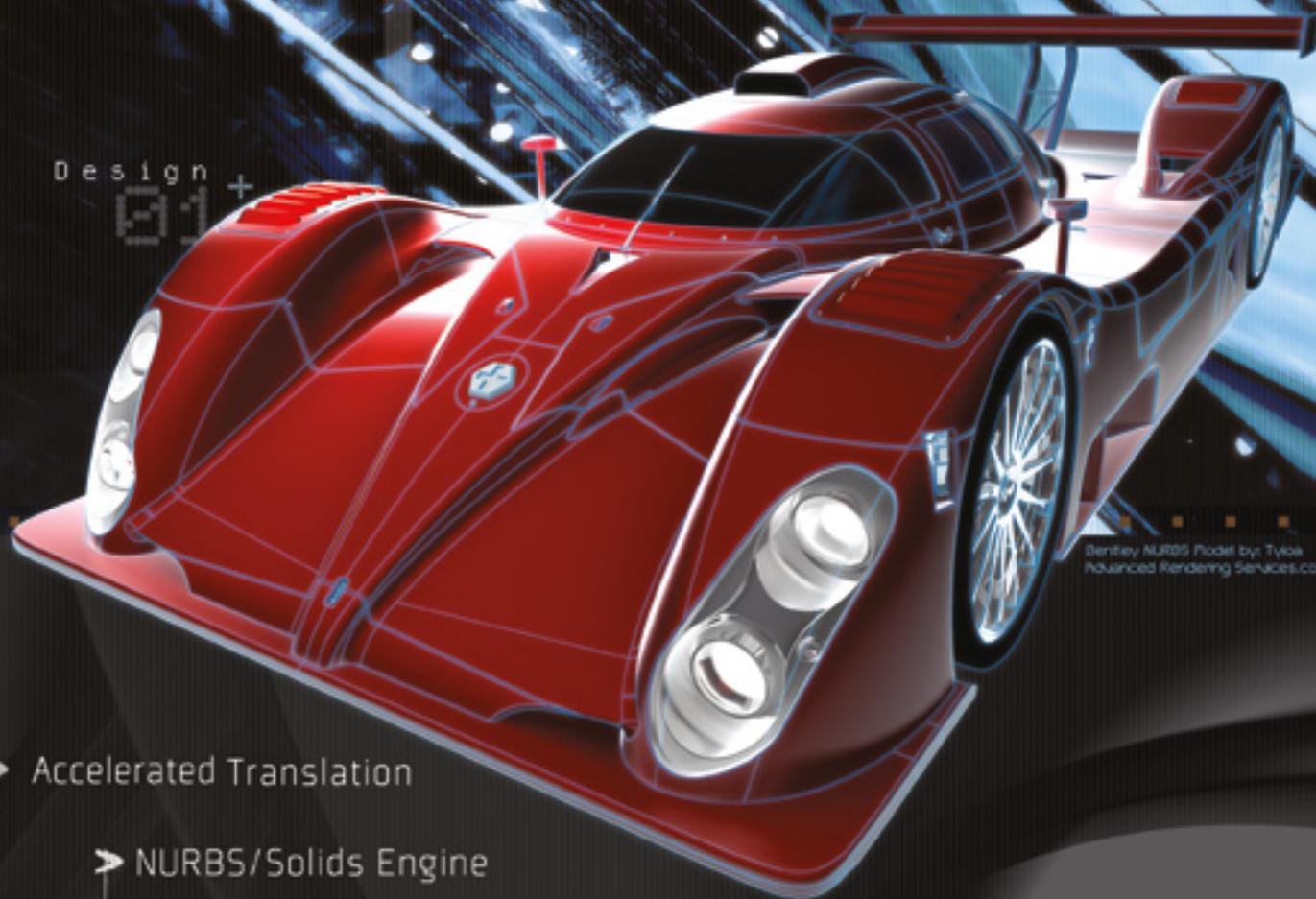
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the
2DA
challenge

Welcome to the "Challenge" section of 2DArtist. Every month we run a challenge in the conceptart.org forums, which is available for anyone to enter. The winning entries not only receive prizes from the www.3dtotal.com shop, but also get featured in this very magazine! And as well as displaying the winners from the previous month's competition, we also showcase the "Making Of's" from the month before that, so you can see how these winning pieces of artwork were created.

Scarecrow

Stylised Challenge

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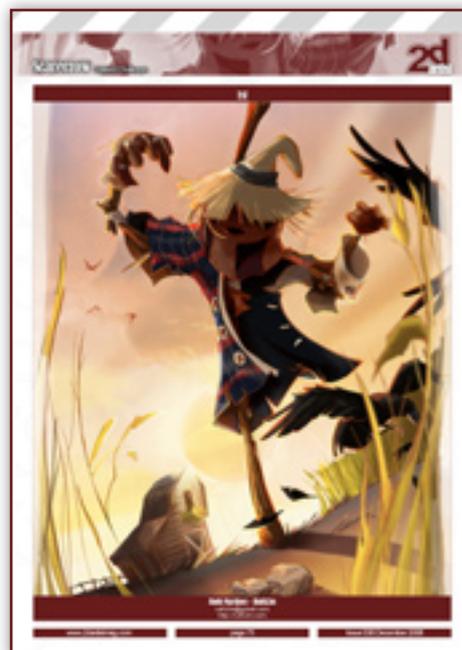
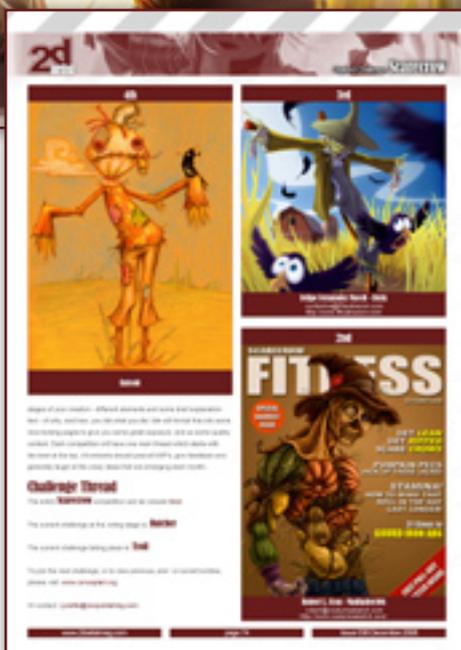
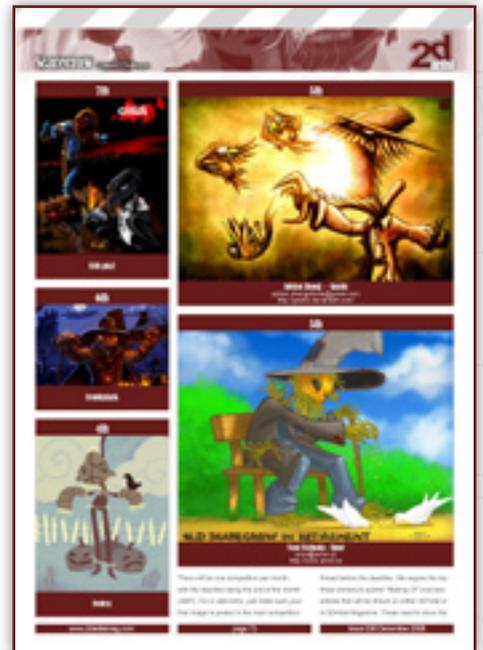


Stylised Challenge

Scarecrow

16

TOTAL PAGES



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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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, [Emrah Elmasli](#) and [Justin Albers](#), tackle the topic:

*The machine
was their only means of escape*

SPEED PAINTING

9 TOTAL PAGES



2d artist Speed Painting

Emrah Elmastli

Created by:
Emrah Elmastli (2D)

Step 1
The idea of this painting was to create a futuristic cityscape with a large orange planet in the background. I used a dark, silhouetted structure in the foreground to create a sense of depth and scale.

Step 2
I added more detail to the buildings and the planet, using a variety of colors to create a sense of atmosphere and depth.

2d artist Speed Painting

Emrah Elmastli

Created by:
Emrah Elmastli (2D)

Step 3
I added more detail to the buildings and the planet, using a variety of colors to create a sense of atmosphere and depth.

Step 4
I added more detail to the buildings and the planet, using a variety of colors to create a sense of atmosphere and depth.

Final
The final artwork is a futuristic cityscape with a large orange planet in the background and a dark, silhouetted structure in the foreground.



2d artist Speed Painting

Justin Albers

Created by:
Justin Albers (2D)

Step 1
The idea of this painting was to create a futuristic cityscape with a large orange planet in the background. I used a dark, silhouetted structure in the foreground to create a sense of depth and scale.

Step 2
I added more detail to the buildings and the planet, using a variety of colors to create a sense of atmosphere and depth.

Step 3
I added more detail to the buildings and the planet, using a variety of colors to create a sense of atmosphere and depth.

Step 4
I added more detail to the buildings and the planet, using a variety of colors to create a sense of atmosphere and depth.



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The Next Step

Visit vfs.com/animationvfx to learn more about our programs and to speak to an advisor.

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& VISUAL EFFECTS



“Whilst it may seem an obvious choice to produce symmetrically aligned transport, with the advent of space travel which can hypothetically surmount gravitic issues, it stands to reason that symmetry and conventional existing design issue may not necessarily be adhered to.”

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

TRANSPORT: PART 6 SPACESHIPS

15

TOTAL PAGES

SPACE PAINTING

I - PLANETS AND STAR FIELDS
 PART 1 STARS + NEBULAE - JULY 2008
 PART 2 BARRON PLANETS - AUGUST 2008
 PART 3 GAIA PLANETS - SEPTEMBER 2008
 PART 4 DARK PLANETS - OCTOBER 2008
 PART 5 SOLAR SYSTEMS - NOVEMBER 2008

II - TRANSPORT
 PART 6 SPACESHIPS - DECEMBER 2008
 PART 7 SPACESHIPS - JANUARY 2009
 PART 8 SPACE STATIONS - FEBRUARY 2009

III - ENVIRONMENTS
 PART 9 SCIFI LANDSCAPE - MARCH 2009
 PART 10 SPACE BATTLE - APRIL 2009
 PART 11 MAKING THE SCIFI WORLD - MAY 2009
 PART 12 SPACE COLONIES - JUNE 2009

"Whilst it may seem an obvious choice to produce symmetrically aligned transport, with the advent of space travel which can hypothetically surmount gravitic issues, it stands to reason that symmetry and conventional exist..."

Space Painting

SPACE PAINTING

TRANSPORT: PART 6 SPACESHIPS

Created by:
 [Name]

Introduction
 [Text]

Form & Function
 [Text]

Space Painting

SQUAIR PAINTING

Prototyping
 [Text]

Normal Design
 [Diagram]

Designing the prototype: 13-132
 [Text]

Space Painting

WORKING WITH MATHS & SHAPES

1 Base in the form

2 Connect vertices

3 Connect engines

4 Building upon form

5 Front view

6 Rear view

7 Head-on perspective

8 Top-down perspective

9 Side-on perspective

10 Three-quarter perspective

Space Painting

ENGINES

1 Engine Design

2 Engine Design

3 Engine Design

4 Engine Design

5 Engine Design

6 Engine Design

7 Engine Design

8 Engine Design

9 Engine Design

10 Engine Design

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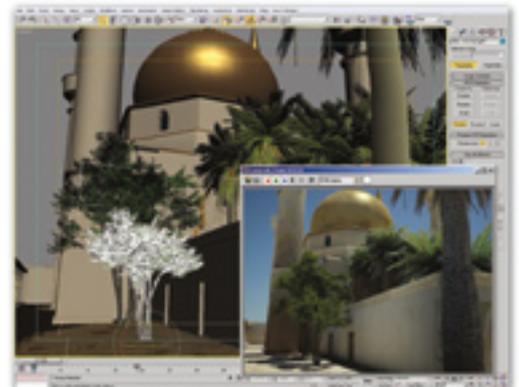
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3ds Max mosque model, rendered with Vue environments using Mental Ray Sun & Sky.

“Quite often I see portraits where the ears or hairline are too high on the head, or too low; where the eyes are too far apart, the mouth too small or the nose too long in proportion to the rest of the head. ”

the human face

part three - portrait

Have you 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 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 - finishing this month with how to create a portrait.

Interested? Read on to find out more!



the human face

part three - portrait

13

TOTAL PAGES

"Quite often I see portraits where the ears or hairline are too high on the head, or too low; where the eyes are too far apart, the mouth too small or the nose too long in proportion to the rest of the head."

the human face

part three - portrait

Have you ever wondered how to achieve that extra touch 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 digital artist and character designer, **Michael**, will take you through several steps to avoid problems in creating realistic human faces. Following the month's new tutorials, a portrait of a woman's face is shown in a portrait.

Interested? Please visit [http://www.2dartistmag.com](#)

The Human Face

the human face

part three - portrait

Created by:
Michael

In this tutorial, we'll explore the anatomy of the human face and how to create a realistic portrait. We'll cover the basic proportions of the face, the placement of the eyes, nose, mouth, and ears, and how to use these proportions to create a realistic portrait.



Step 1: Establishing the proportions of the face. The face is roughly oval-shaped, with the width of the forehead and jawline being approximately equal. The eyes are positioned about halfway down the face, and the nose and mouth are positioned below them.



Step 2: Creating the basic structure of the face. Start with a simple oval shape for the head. Then, add a horizontal line for the eyes, a vertical line for the nose, and a horizontal line for the mouth. The ears are positioned on the sides of the head, roughly halfway down.

Step 3: Refining the features. Once the basic structure is in place, you can begin to refine the features. The eyes should be positioned about halfway down the face, and the nose and mouth should be positioned below them. The ears should be positioned on the sides of the head, roughly halfway down.

The Human Face

the human face

part three - portrait

Step 4: Adding shading and texture. Once the basic structure is in place, you can begin to add shading and texture. Use a soft brush to blend the colors and create a realistic skin tone. Add some texture to the hair and clothing to make the portrait more realistic.



Step 5: Final touches. Once the portrait is complete, you can add some final touches. Add some highlights to the hair and clothing, and make any necessary adjustments to the proportions.



The Human Face

the human face

part three - portrait

Step 6: Creating a realistic skin tone. Use a soft brush to blend the colors and create a realistic skin tone. Add some texture to the hair and clothing to make the portrait more realistic.



Step 7: Adding shading and texture. Once the basic structure is in place, you can begin to add shading and texture. Use a soft brush to blend the colors and create a realistic skin tone. Add some texture to the hair and clothing to make the portrait more realistic.

The Human Face

the human face

part three - portrait

Step 8: Final touches. Once the portrait is complete, you can add some final touches. Add some highlights to the hair and clothing, and make any necessary adjustments to the proportions.



Step 9: Adding shading and texture. Once the basic structure is in place, you can begin to add shading and texture. Use a soft brush to blend the colors and create a realistic skin tone. Add some texture to the hair and clothing to make the portrait more realistic.

Zoo Publishing presents the new issue of **3dcreative** magazine: a downloadable monthly magazine for concept art, digital & matte painting for only **\$4.50us**

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ALEX OLIVER

We find out more about the renowned Brazilian modeler Alex Oliver in our in-depth interview, then from one Brazilian modeler to another, we see how Raphael Ghencov tackled the subject 'Extreme Piercings & Tattoos' in our ZBrush Character Creation Series - cover image!

-  **INTERVIEWS**
Alex Oliver & Sebastian Sorel
-  **ARTICLES**
Alter & Food Chain
-  **GALLERIES**
Neil Macormack, Tomás Müller & Alexey Kashpinsky plus more!
-  **TUTORIALS**
Speed Sculpting: Four-Legged Fantasy Dinosaur plus more!
-  **MAKING OF'S**
Reform by Donát Somogyi plus more!

visit **www.3dcreativemag.com**
to download the free 'lite' issue, the full issue, subscription offers and to purchase back issues.



“One of the main tasks in this piece was to stylise the image of the girl, in order to give her a tender and pictorial look - I didn't want the piece to be just another picture made from her photo.”

Alexander Yazynin
shares how he created
this image by using
both Painter and
Photoshop.

Nastya

Making of by Alexander Yazynin



Making of Nastya

3 TOTAL PAGES





2d artist next month

Interviews

Tomasz Morano

Jim Maxwell

Articles

Sketchbook of Justin Albers

Tutorials

Understanding

Composition

by Joel Carlo

Speed Painting:

"The approaching swarm appeared biblical in scale and straight from a nightmare"

Galleries

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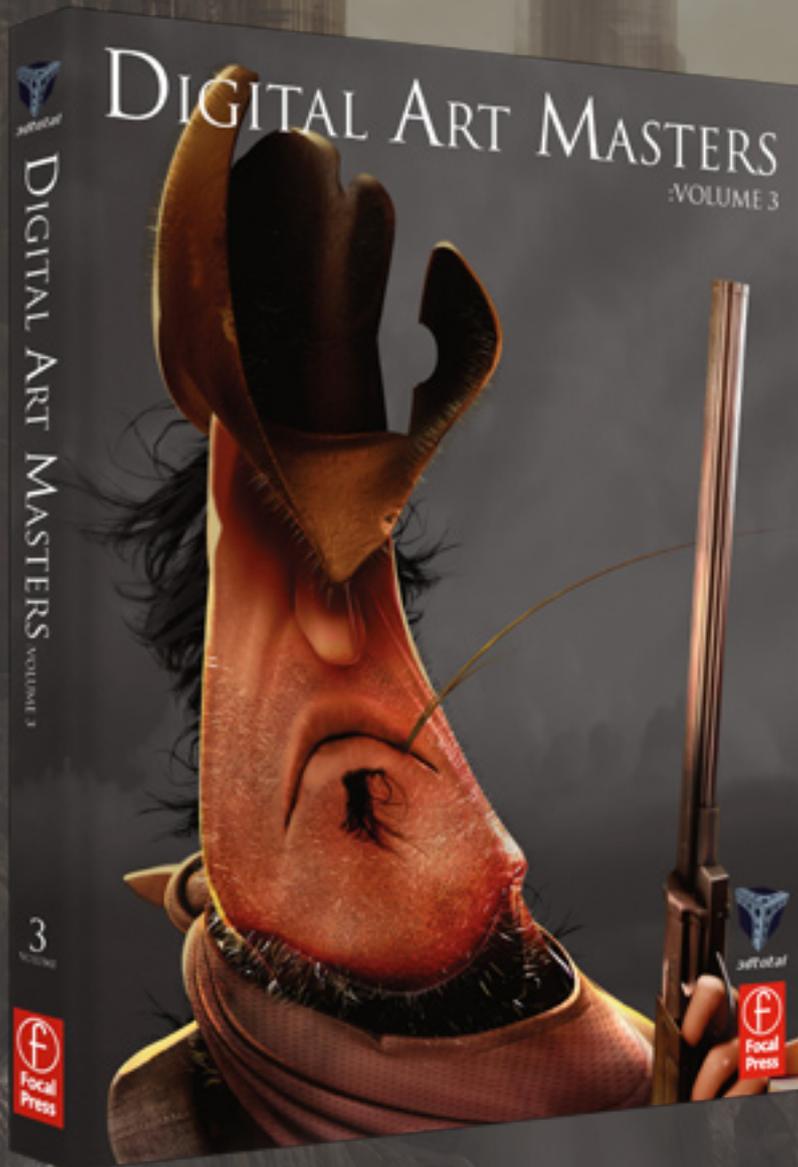
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**2d
artist**

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:

"Palace Entrance"
by James Paick



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



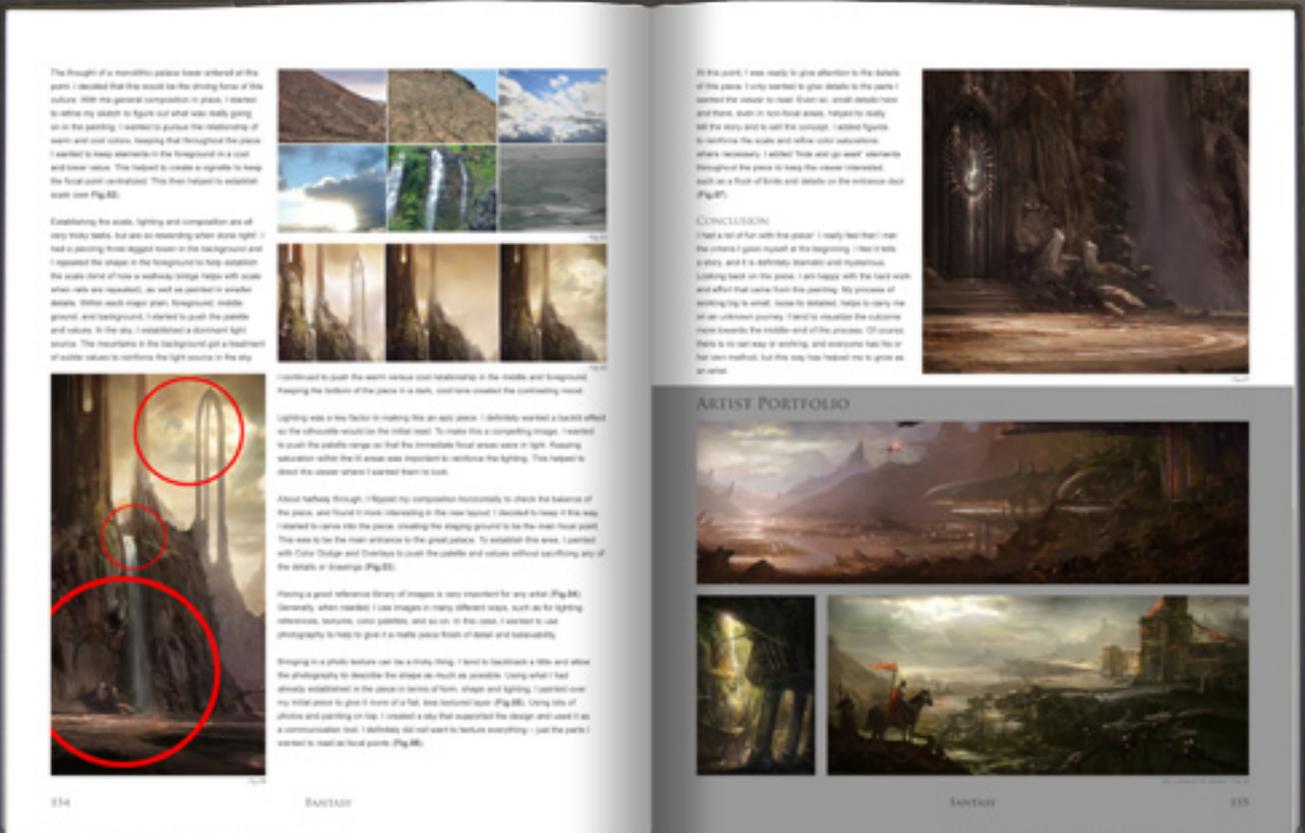
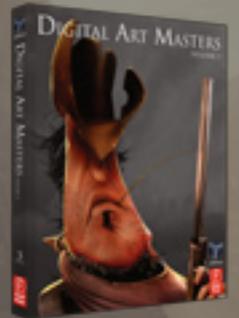
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