

# 2d Artist

# Kissable Lips

Read our latest tutorial by Anna Pogoda as she teaches us how to paint lips worth kissing!



## Articles

Infinite Oz's 'Tin Man', Sketchbook by Noi Inthavong & more



## Interviews

Elena Sedova, Dr CM Wong, Nathaniel West & Dwayne Vance



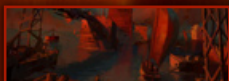
## Galleries

Benita Winckler, David Munoz Velazquez, Bruno Wemeck & more



## Making Of's

'Speed Runners' by Joel Carlo & 'Work Makes One Free' by Brian Recktenwald



## Tutorials

'Elements: Weather' by Carlos Cabrera, 'Painting Lips Worth Kissing' by Anne Pogoda





## Editorial

Welcome to the 23rd issue of 2DArtist magazine. We have a jam-packed issue for you this month, including not one but *three* artists giving their individual interpretations of our Speed Painting Challenge topic! Turn to **page 93** to see how the very talented Emrah Elmasli, Mike Corriero and Mikko Kinnunen

have all tackled the brief, "The citizens of the flooded city now resided in the tallest buildings connected by makeshift bridges". Also, don't miss Anne Pogoda's latest instalment on **page 118**, where she teaches us "how to paint lips worth kissing"! (Be sure to check out Anne's previous tutorials for 2DArtist in our back issues 19 and 20, where she taught us how to paint beautiful hair.) We have a special feature on the ingenious new Infinite Oz website, which is well worth a look on **page 49** (be sure to see the website, too: <http://www.scifi.com/tinman/oz/>). It's pretty much inspiration all-round this month, with four great interviews with a diverse range of artists, plus so much more! So get your Wacom out and start painting!

Enjoy! Ed.

## Editor

Lynette Clee

## Lead Designer

Chris Perrins

## Layout

Bobby Brown

## Marketing

Lynette Clee

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Lynette Clee

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Richard Tilbury

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## Free Stuff!

Wherever you see this symbol, click it to download resources, extras and even movies!



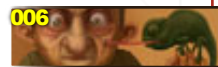
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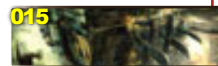
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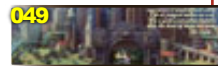
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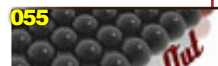
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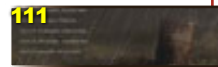
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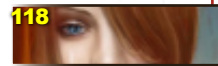
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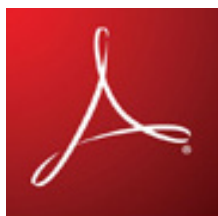
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## Magazine Viewing Tips

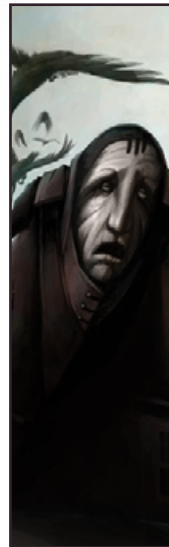
For optimum viewing of the magazine it is recommended that you have the latest Acrobat Reader installed. Download it for free, here: **DOWNLOAD**. To view the many double-page spreads featured in 2DArtist magazine, you can set the reader to display 'two-up', which will show double-page spreads as one 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 creatives and artists from 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.com](mailto:lynette@zoopublishing.com).



### Elena Sedova

Is a New York based artist. Elena has over 15 years of work experience. She draws illustrations for magazines and children's books. In her art, she uses variety of styles and techniques. Elena creates animated characters and brings them to life. Her unique artistic abilities have also been shown in many art galleries all over the world!



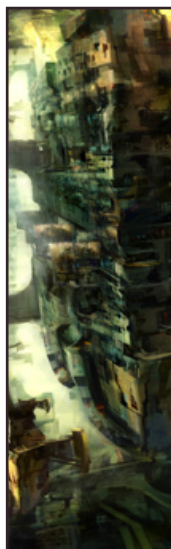
[info@rabbitteam.com](mailto:info@rabbitteam.com)  
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### Dr CM Wong

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.

[chee@opusartz.com](mailto:chee@opusartz.com)  
[www.opusartz.com](http://www.opusartz.com)



### Nathaniel West

Is a freelance illustrator and designer residing in Los Angeles. He acts as an integral part of many exciting projects all around the world, which include themed entertainment, films and video games. He is currently focusing on Production Design for feature films, as well as continuing to work with clients to design meaningful spaces on various freelance projects.



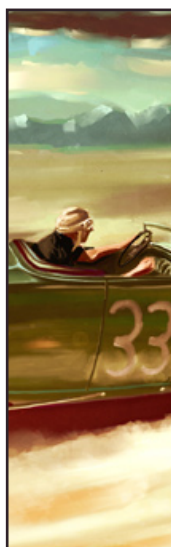
[nathanielbwest@aol.com](mailto:nathanielbwest@aol.com)  
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### Dwayne Vance

Has worked professionally as a designer for companies such as Mattel in Hot Wheels, and has also designed protective gear for Troy Lee Designs. Now he has his own company, called "FutureElements", and creates work for the motorsports, entertainment and auto industries. He also has his own line of Hot Rod art which is influenced by his concept design background. For more info on his company, check out his website!

[www.futureelements.net](http://www.futureelements.net)  
[vancedwa@sbcglobal.net](mailto:vancedwa@sbcglobal.net)



### Would You Like To Contribute To 3DCreative Or 2DArtist Magazine?

We are always looking for tutorial artists, gallery submissions, potential interviewees, Making Of writers and more. For more information, send a link to your work here: [lynette@zoopublishing.com](mailto:lynette@zoopublishing.com).

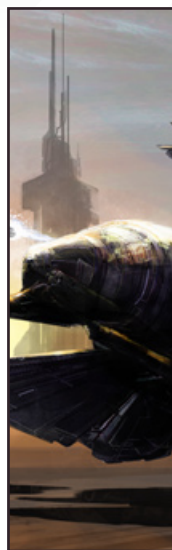
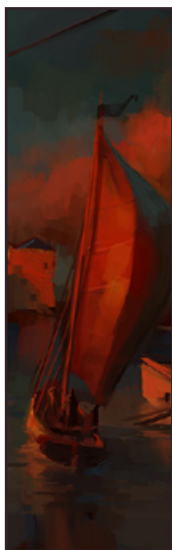




### ***Mikko Kinnunen***

Is an Environment and Concept Artist for Recoil Games in Finland. He currently works in the games industry where he specialises in creating environment concepts and in-game 3D assets for next-gen platforms. He's currently living in Helsinki, Finland.

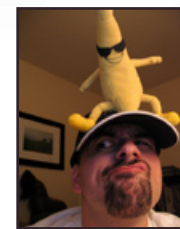
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### ***Joel Carlo***

Is a multimedia developer residing out in Denver, Colorado. His career as an artist has spanned over the last 14 years and includes work in both traditional and digital media, web design, print, and motion graphics for broadcasting. His client list is varied and ranges from commissioned work for small studio projects to larger clients such as Future Publishing, Burrows & Chapin, The Ayzenberg Group, NASCAR, Dodge, Toyota and Fox Television.

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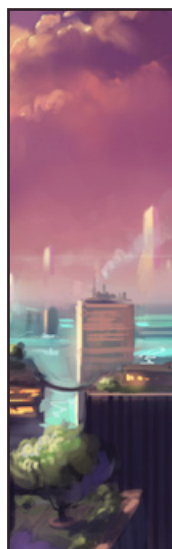
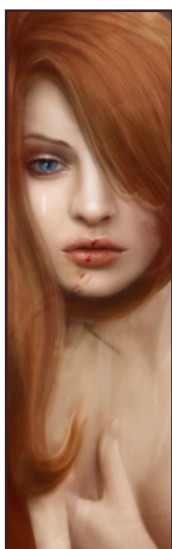
[www.joelcarlo.net](http://www.joelcarlo.net)



### ***Anne Pogoda***

Is a 2D artist working on concepts, illustrations and such. She graduated from the Art Academy and now works freelance in Berlin, Germany. Anne made her first attempts at digital art in 2003. For 3 years she has been working on 2D illustrations and concept art with a Wacom Graphire in Photoshop and Painter. She will also be learning ZBrush 3 and Maya and would like to do some game or film related stuff later.

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### ***Emrah Elmasli***

Is a Turkish Concept Artist based in London, UK. He's working at Lionhead Studios as a full-time Senior Concept Artist. Before coming to 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.

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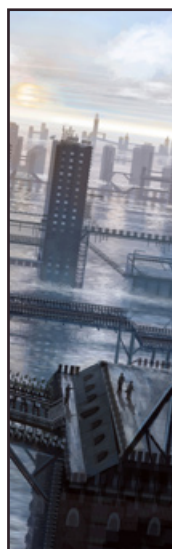
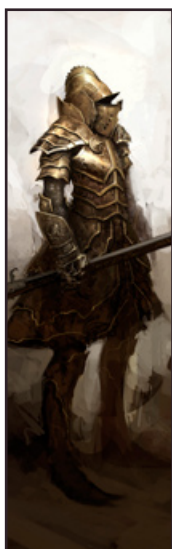
[www.partycule.com](http://www.partycule.com)



### ***Daarken***

After graduating from the Academy of Art University in San Francisco with a BFA in traditional illustration, Daarken began his career by freelancing with several game companies, such as Wizards of the Coast, Fantasy Flight Games, Widescreen Games, Digital Extremes, and Upperdeck. He now works for EA Mythic as a concept artist for the game, Warhammer Online: Age of Reckoning.

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### ***Mike Corriero***

Is a Freelance Concept Artist & Illustrator from NJ, USA. Currently, Mike produces assets as a Freelance artist for various companies, including everything from creatures, environments, structures, illustrations and icons. His work has been featured in a number of promotional outlets including ImagineFX, Ballistic Publishing's Expose 4 and 5 and Painter Book, Corel Painter X and Design 360 (China).

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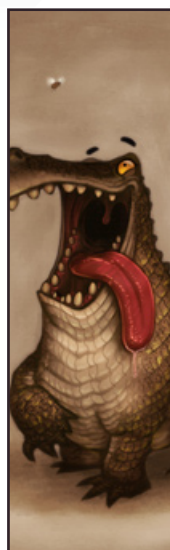
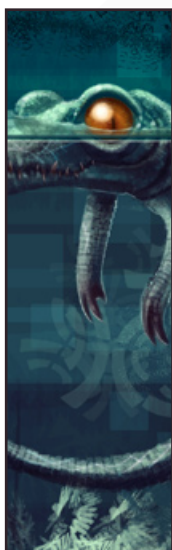




## David Neale

Started using Photoshop whilst doing his Illustration degree in Hull, UK, & has taught himself from there onwards. After graduating in 2005, he has worked as a freelance consultant for EA games, sold prints in galleries, & has completed various freelance projects in the illustration field. Now represented by Advocate Illustration Agency, he hopes to get more work on children's books & would also like to move into concept design for animation at some point in future.

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## Patri Balanovsky

Is a Production/Concept Artist at PitchiPoy Animation Studios, 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.

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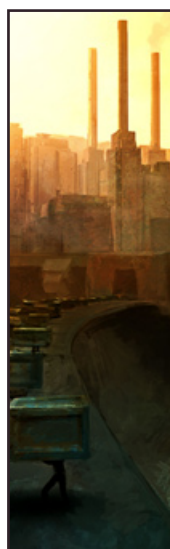


## Noi Inthavong

Is a freelance artist who graduated from Amarillo College with a degree in Graphic Design. He's been drawing and painting since middle school and has worked with 3D tools before, but his main interest is in digital painting. He loves watching things come alive with each brush-stroke. He tries to sharpen his skills by taking part in painting competitions on ConceptArt.org.

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## Brian Recktenwald

Is currently working at LucasArts in San Francisco as a 3D Environment Artist. He graduated from the Savannah College of Art & Design with a concentration in Visual Effects. Even though his focus is on 3D content creation, he has a strong foundation and passion for painting both on canvas and digitally. In his 2D and 3D works, he attempts to tell a story using a cinematic approach.

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Image by Nathaniel West



Elena Sedova was born and grew up in Russia. She finished art school and art college, and then went on to graduate from the Academy of Arts. She is now living in New York where she creates characters, illustrations for children's books, and her own personal artistic projects. Read on to find out what makes Elena tick as an artist and what we can expect from her in the future...

*"I have no specific style in my art; I have no boundaries; I am always trying to vary and expand my artistic abilities and try something new. This probably happens because I hate routine..."*





# Elena Sedova

# 8

TOTAL PAGES

Elena Sedova was born and grew up in Russia. She finished art school and art college, and then went on to graduate from the Academy of Arts. She is now living in New York where she creates characters, illustrations for children's books, and her own personal artistic projects. Read on to find out what makes Elena tick as an artist and what we can expect from her in the future.

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# DIGITAL ART MASTERS: VOLUME 3 CALL FOR SUBMISSIONS

Following in the success of our first two books in the 'Digital Art Masters' series, we would like to announce the 'Call for Entries' for the third book in the series 'Digital Art Masters: Volume 3'.

'Volume 1 & 2' of 3DTotal's book series, featured some of the best 3d & 2d artwork from such artists as Marek Denco, James Busby, Natascha Roeoesli, Philip Straub, Rob Chang, Jonny Duddle, Benita Winckler, Ryan Lim and Fred Bastide. 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 3' 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.

Schedule and Calendar for all submissions is available from this web link:

[http://www.3dtotal.com/damv3\\_callforsubmissions/](http://www.3dtotal.com/damv3_callforsubmissions/)



RODRIGUE PRALIER



ANTHONY GUEBELS




JOLIN WALLIN LIBERTO



NICOLAS LESAFFRE





*"Coupled with sheer stubbornness  
and determination, I believe  
if you set out to achieve your  
heart's desire, the whole process  
of that journey can be sometimes  
more rewarding than getting  
there..."*

# DR. CHEE MING WONG

Medical school graduate turned digital artist, Dr Chee Ming Wong takes time out from running his business, 'Opus Artz', to talk to us about himself and his passion for 'space medicine'...



# DR CHEE MING WONG

Hello Koshime, could you tell us a bit about yourself, please? And how would you best describe your artwork?

Good to meet you, Chris. I'm the Creative Director and co-founder of a concept and visualisation company, specialising in pre-production artwork for the entertainment industry. I am particularly fond of environmental and transport concept art, ranging from a wide genre of aerospace, sci-fi and fantasy, depending on the client's requirements.

Could you tell us why you decided to set up Opus Artz Limited, and where did the name come from?

Opus Artz came about after having garnered sufficient critical mass and experience, and through the desire to provide high quality visuals for pre-production within a small, tight-knit group

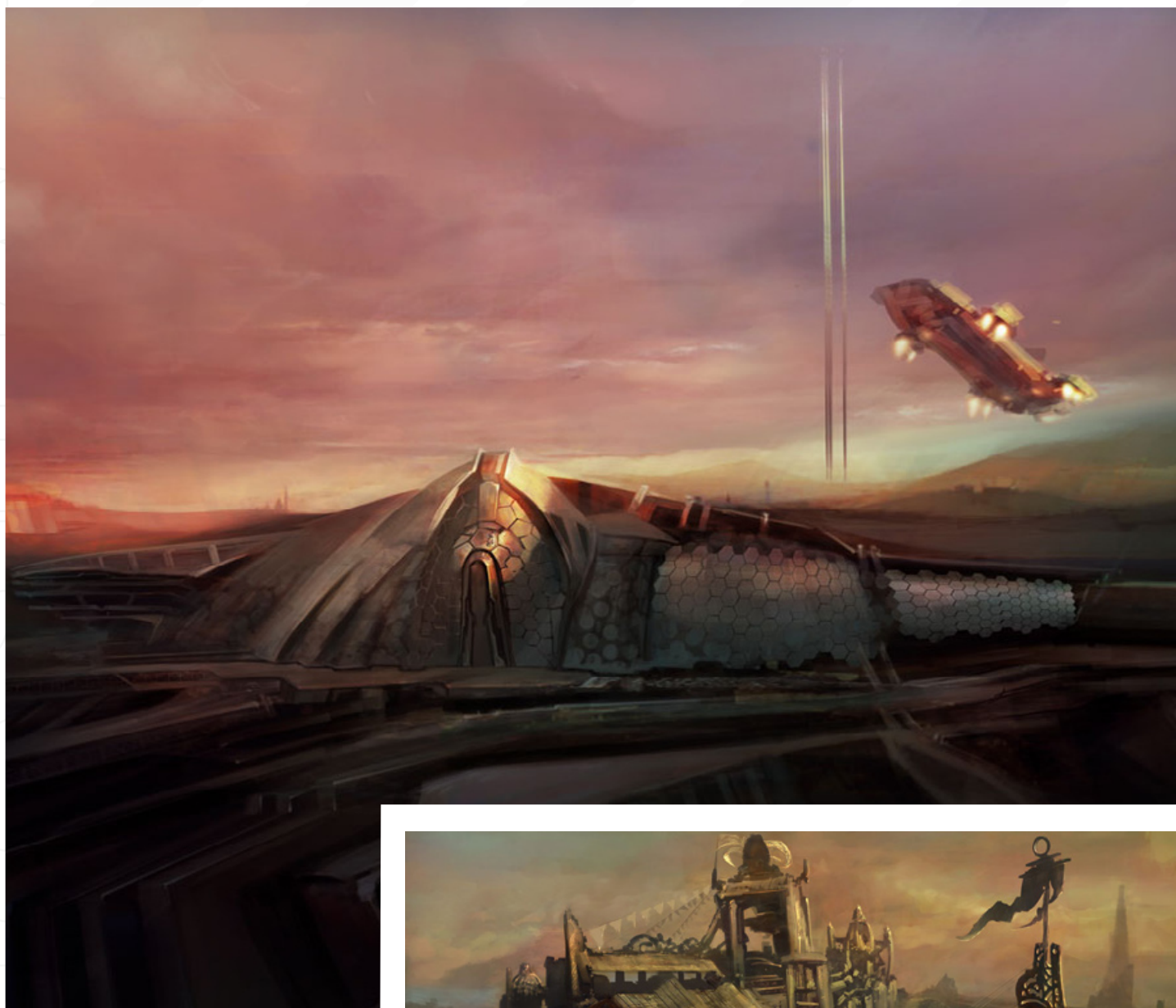


of experienced concept artists and friends. The meaning behind Opus reflects an "epic work of art", and is representative of the digital studio that sets out to produce an exciting diversity of conceptual art and design.

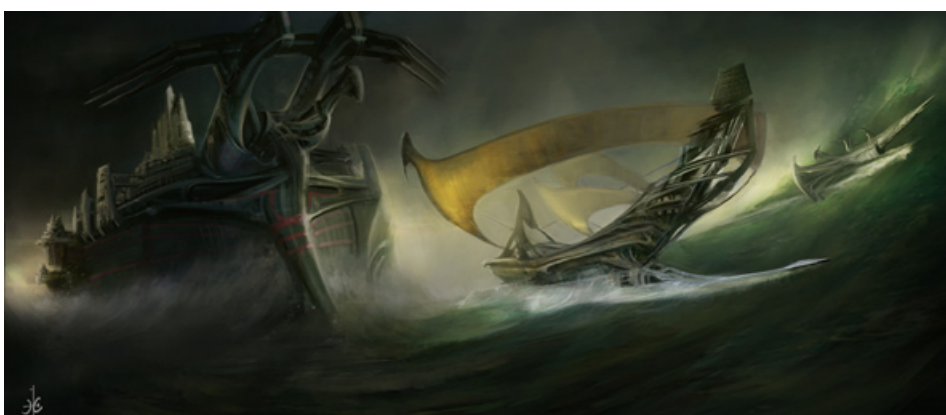
You graduated from Sheffield Medical School in 2001, and then went on to become a concept artist whilst specialising as an anaesthetist. Could you tell us why you chose to start doing 2D art when you sound like you had a very promising medical career?

Whilst specialising as an anaesthetist and early on as a doctor in training, both the passion to visualise worlds and environments for games and movies came forth - influenced by the beautiful, lush visuals of various matte painters and concept artists. It was a time when digital artwork was coming forth (2001), whereby the use of digital tablets enabled rapid visualisations of concepts and illustrations that could build upon the traditional skill-set of industrial design principles. And thus, I built





upon two careers in parallel over the next eight years, whilst freelancing on various MMORPG projects and CGI animation pre-production projects, whilst being actively involved with the rapid growth of digital artists. Ultimately (whilst trying not to quote you a manifesto), the urge to formalise this experience came forth in October 2007, with the formation of a European based team of experienced concept artists and industrial designers. The aim was to provide high quality visuals and to concentrate purely on the pre-production process, whilst providing a strong design team offering services in professional web design, packaging and brand development, all targeted specifically at the





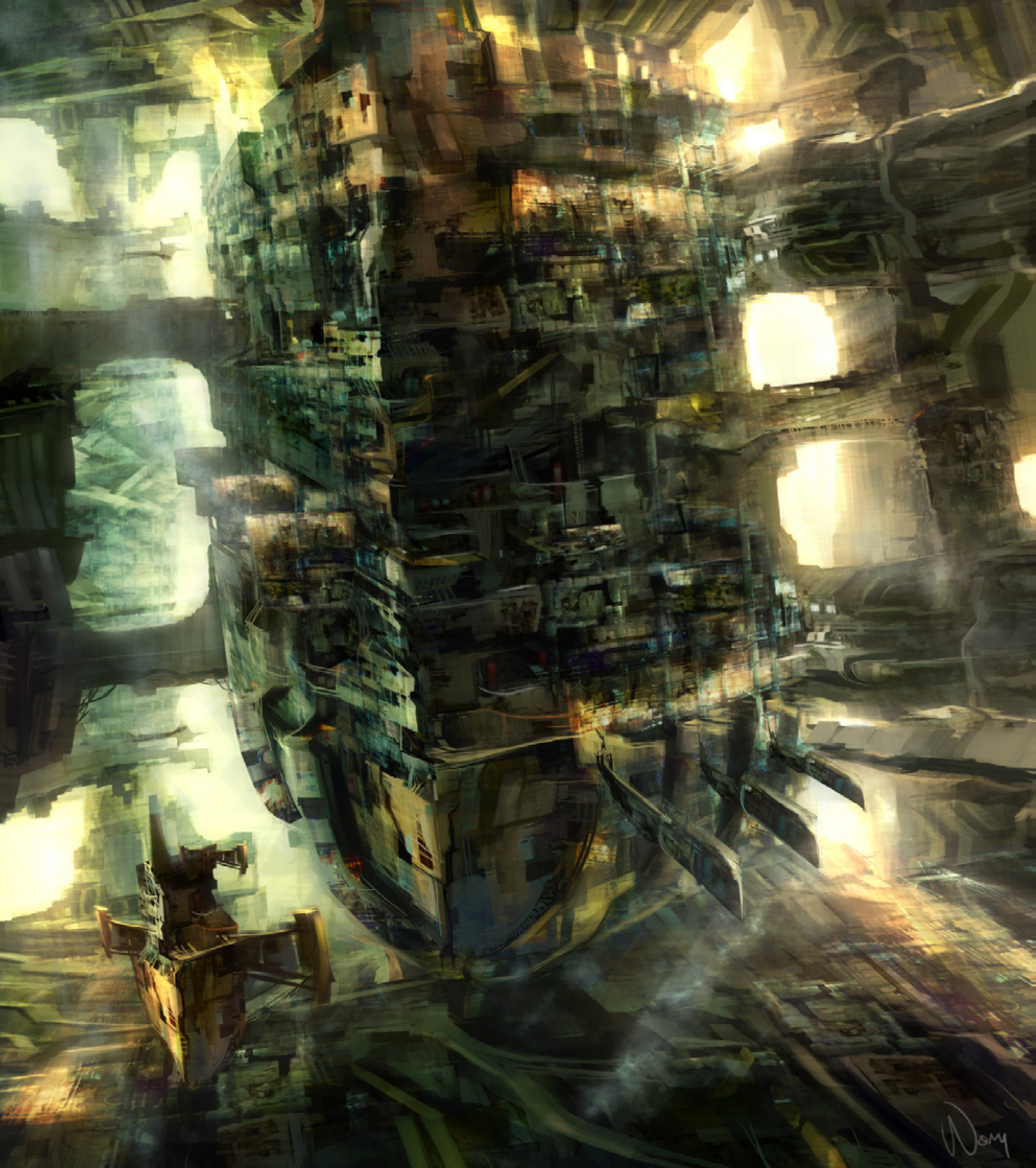


entertainment industry. Ultimately, I love both my artistic and medical career. However, with the recent NHS fiasco, which my training and job opportunities were significantly impacted upon, it is perhaps now the time to take a big risk and to take my fortune into my own hands.

So are your artistic talents self-taught or did you attend any college/universities?

My schooling in art is entirely self-taught, with invaluable help, tutelage and critique from the digital online community. Namely, I owe a large body of my improvement and art skills to Kim Taylor, Phil Straub, Don Seegmiller, and the local Euro/UK ConceptArt.org group. However, I do sometimes reflect on my progress and wonder if it would have come to the same course with a formal background at college/university. Nevertheless, I learnt my skills through daily perseverance and through working on active game projects and freelancing in illustration and design.





You have worked on numerous game projects over the past 7 years. Is this something you see yourself doing in the future, or is it more of a side line to your medical career?

Originally this was nurtured as a sideline, but over the years a transition period, where I see myself becoming a full-time artist and director whilst the medical career becomes part-time, has been fast approaching.

Your interest in aerospace reflects somewhat in your work. Have you ever attempted to try different genres, or is this solely where your interest lies?

Actually, I have various interests in multiple genres of sci-fi, fantasy and industrial design, it is just that I have been tasked to draw solely aerospace and sci-fi related artwork solidly for the past two years. I have now an opportunity

to branch into various genres, to become a versatile artist, although aerospace will always hold a special place in my heart due to the 'space medicine' related interest.

So what is it about 'space medicine' that interests you so much?

Some day, someone has to get us up there. Perhaps I won't be around to personally pioneer





the exploration of the local planets/galaxy, but any effort to help advance that course, may it be through a blend of astronomy, medicine and art, the thought of space exploration can be likened to the next natural horizon to explore akin to the Wild West.

What and/or who are your main sources of inspiration?

Most notably Craig Mullins, John Wallins Liberto and Erik Tiemens; tempered by the variety of concept art by various established artists, such as Feng Zhu, Scott Robertson.

You sound like an incredibly busy man! So when you have the chance to take time off, what sort of things do you enjoy doing?

The thought of doing absolutely nothing and







living domestic bliss with my wife, be it at home, doing home DIY or slobbering about in the local community or nature park, is my idea of having a good time off! This would of course be interspersed with frenetic drawing, sketching and painting non-stop, even during my time off, or on occasion gallivanting to the local museums or historical sights for sightseeing, sketching and photography.

Well it has been a pleasure talking with you and I wish you and your company all the best. One last question before we wrap things up: what has been the most influential piece of advice that you have been given, and by whom?

My father often says that failure is merely a stepping stone to success. Coupled with sheer stubbornness and determination, I believe if you set out to achieve your heart's desire, the whole



process of that journey can be sometimes more rewarding than getting there. In closing, I would like to say that one should take time to smell the roses and enjoy the local sights, once you reach your destination...

### *Dr. Chee Ming Wong*

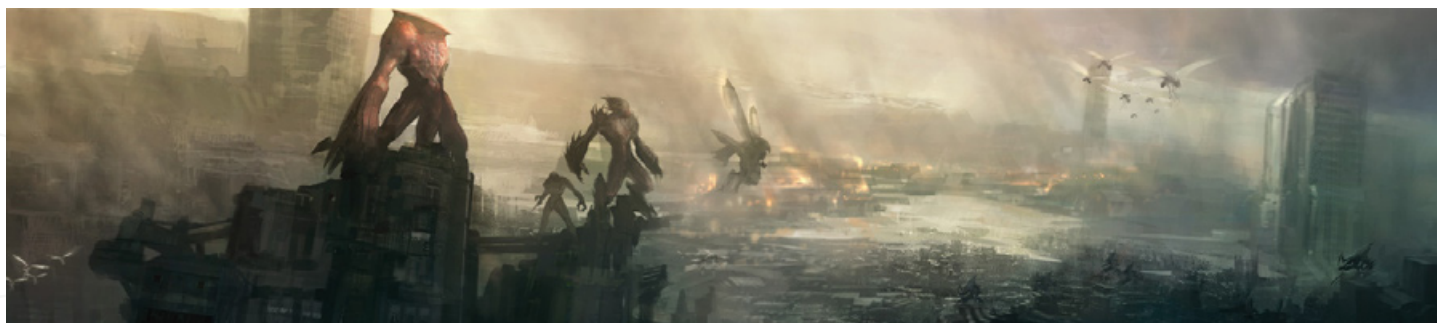
For more work by this artist please visit:

<http://www.opusartz.com>

Or contact them at:

[chee@opusartz.com](mailto:chee@opusartz.com)

Interviewed by: Chris Perrins





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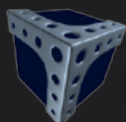
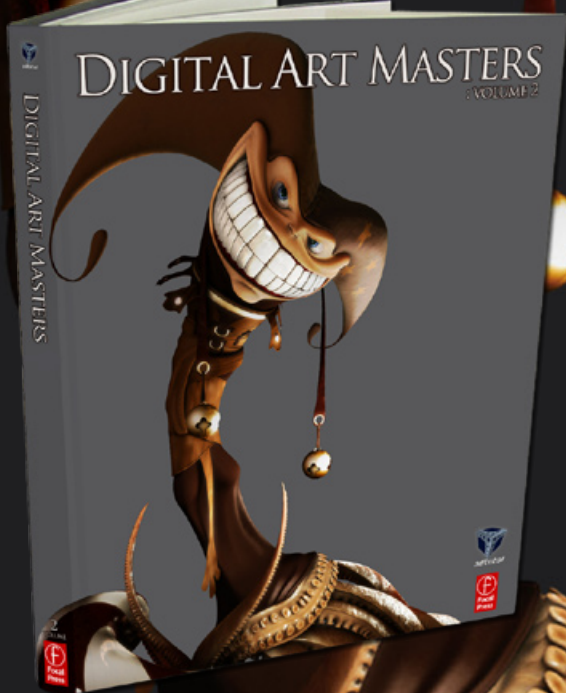
FEATURES 58 OF THE FINEST DIGITAL  
2D AND 3D ARTISTS WORKING IN  
THE INDUSTRY TODAY, FROM THE  
LIKES OF:

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JONNY DUDDLE  
ALESSANDRO BALDASSERONI  
BENITA WINCKLER  
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*"...ultimately, the role of  
a Production Designer is to  
decide how to visually tell  
the story and present that  
vision to the Director..."*

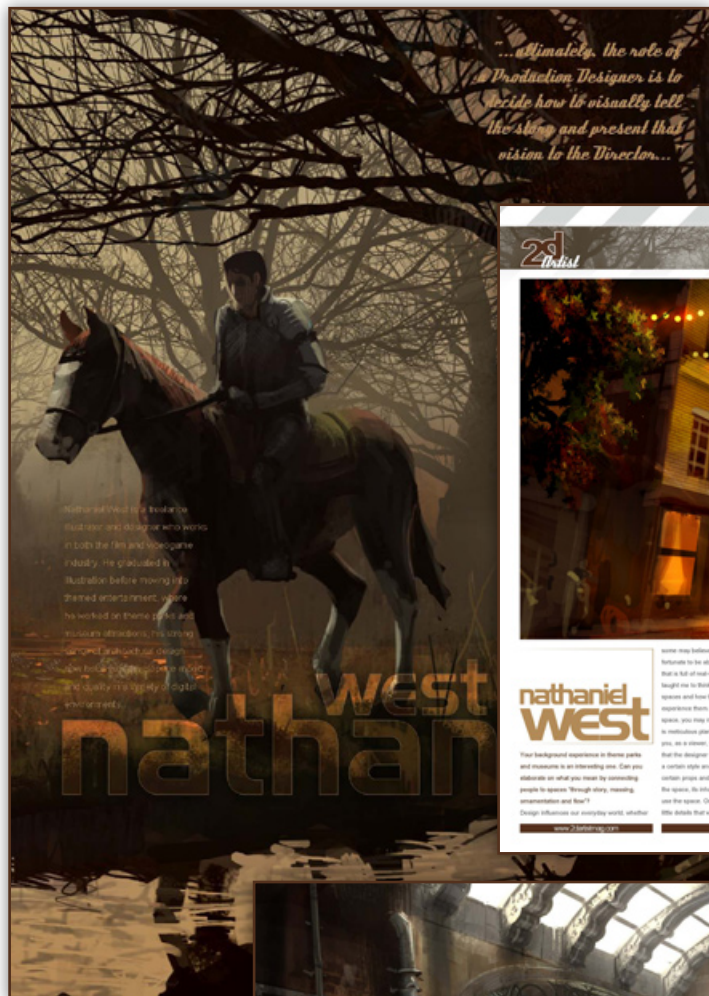
Nathaniel West is a freelance  
illustrator and designer who works  
in both the film and videogame  
industry. He graduated in  
Illustration before moving into  
themed entertainment, where  
he worked on theme parks and  
museum attractions; his strong  
sense of architectural design  
now helps him develop the mood  
and quality in a variety of digital  
environments...

west.  
nathaniel



# nathaniel west

8  
TOTAL PAGES



...ultimately, the role of a Production Designer is to decide how to visually tell the story and present that vision to the Director...

Nathaniel West is a freelance illustrator and designer who works in both the film and videogame industry. He graduated in illustration before moving into themed entertainment, where he worked on theme parks and museum exhibitions, including several large-scale designs for the Smithsonian Institution.

west  
nathan



nathaniel west

Your background experience in theme parks and museums is an interesting one. Can you elaborate on what you mean by "connecting people to spaces" through story, meaning, presentation and flow?

One may think of it as a task. I have been very fortunate to be able to come from a background that is a lot of real-world spatial design, which has taught me to think about the nature of these spaces and how they will realistically use and experience them. When you walk into a themed space, you may not be aware of it, but there is intentional planning involved to ensure that you, as a viewer, will have a specific experience that the designer wants you to have. There is a certain eye and shape to the architecture, certain props and items to tell you a story about the space, its inhabitants, and how they may use the space. Orientation involves all the little details that we may easily overlook, such as the texture on walls, graphics, patterns, scale of things, or how it is introduced to us, in other words, the overall design. So we walk through various hallways to get to the space, or do we walk through an open courtyard? Does the space have high ceilings, or low ceilings? Can we see a glimpse of the space from afar? These are decisions that will ultimately affect how we interact with the space and how it makes us feel.

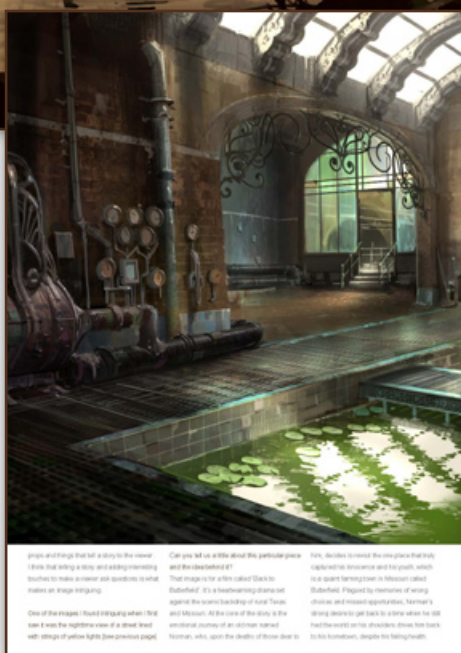
Can you describe with reference to some of your paintings how you have applied this background knowledge to help design some of your digital worlds?



When I design a world, I don't help but think of it as a real space that will be used by someone in some way. I'm always thinking about how it would feel to walk through that world, and how one may interact with it, and looking interesting is not enough. If it doesn't work spatially, then it won't come across as a believable world. It is important to think about flow, how one might walk through the space, and what will be revealed to them as they turn a corner. It's also important to think about signs, and ensuring that indicators, the mood of a space, shape, angles and forms would be more appropriate for a certain space, rather than looking contrived, for example. I'm also very concerned with

the texture on walls, graphics, patterns, scale of things, or how it is introduced to us, in other words, the overall design. So we walk through various hallways to get to the space, or do we walk through an open courtyard? Does the space have high ceilings, or low ceilings? Can we see a glimpse of the space from afar? These are decisions that will ultimately affect how we interact with the space and how it makes us feel.

Can you describe with reference to some of your paintings how you have applied this background knowledge to help design some of your digital worlds?

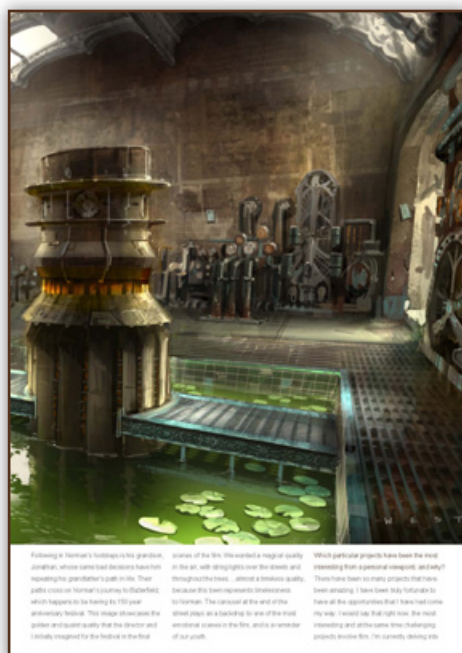


pieces and things that tell a story to the viewer. I love the idea of a story, and adding interesting touches to make a viewer ask questions is what makes an image intriguing.

One of the images I found intriguing when I first saw it was the nighttime view of a street lined with strings of yellow lights (see previous page).

Can you tell us a little about this particular piece and how it came to be?

That image is for a film called *Back to Back*. It's a heartwarming drama set against the backdrop of New York and London, and the story of the film is the emotional journey of an old man named Norman, who, upon the death of his son, decides to travel the world to find his son's remains, despite his failing health.



Following a Norman's footsteps in this grand hall, which came last decisions have been separating the grandeur's path to the. Their path cross on Norman's journey to find his son's remains, despite his failing health.

Which particular projects have been the most rewarding from a personal standpoint, and why?

There have been so many projects that have been amazing. I have been lucky to have had the opportunity to work on so many different projects, and I have learned so much from each one. I have been lucky to have worked on projects that have been challenging and at the same time rewarding.



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Model by: Phillip Obretenov



Image By: Zoltan Korcsok

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*"...I got to meet Sid Mead  
and sat next to him at a Hot  
Wheels convention, and  
we talked for a long time.  
In my mind he has always  
been the Godfather of  
entertainment design."*



Dwayne Vance went from being a designer for companies such as Mattel- Hot Wheels and Troy Lee Designs, to setting up his new company, FutureElements. Designing entertainment vehicles in 2D, to restoring his 1967 Pontiac Bonneville, Dwayne has a passion for all things that can be driven! ...



# dwwayne vance

10  
TOTAL PAGES



"...I got to meet Sid Mead and sat next to him at a Hot Wheels convention, and we talked for a long time. In my mind he has always been the Godfather of entertainment design."



When I've been creating some machine like designs and finished with the 'dw' and a few other things. Then I have several projects coming up at the moment. I am really plugged into the extreme sports industry and the automotive industry, but my next goal is to get more work in the entertainment industry. I have a real passion for getting into how to break into that industry world.



So with your passion for cars and getting, I would assume that you broke into the games industry you would get work on a driving game title. So out of the collection that are around right now, which one would you most like to work on?

I know this will sound funny but I really have no interest in working on a car game. I love cars and everything about them, but I got really bored with car games. I would rather work on something as it the Xbox 360, PS3, and PC. I have a passion for car design, and drawing exciting vehicles just doesn't excite me as much. If I did work on a car game though, I would choose to work on the Road to Glory game as they have a little more imagination and energy to them.

Your passion for automotive design started very back when you were a child and has played a huge part in your professional career through your work for the likes of the VWs and Buicks, as well as in your personal life through the restoration of your 1967 Pontiac Bonneville! Could you tell us how this passion came about?

Right from when I was a little kid I loved cars it was in my blood. I was always drawing cars like the Ferrari, Lamborghini and so on. Then I had to draw cars and combine them to see what they would look like that of them were hollow, but then I was trying to design them back when I was about nine. Then I saw



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*"I started off with a 0.5 mechanical pencil and then went over them with an ebony pencil. I then scanned them into Photoshop where I put them together and cleaned them up."*



# *the sketchbook* **of Noi Inthavong**

Noi Inthavong is a graphic artist with a variety of skills, ranging from print to web design and 3D animation on both Mac and PC platforms. Noi told us, "Throughout my experience in the various fields, I have come to realise what kind of career that I am most passionate about - it is concept art. I love the feel of the stroke of a paint brush. I know the importance of concept art because it is the first step where ideas are visualised".

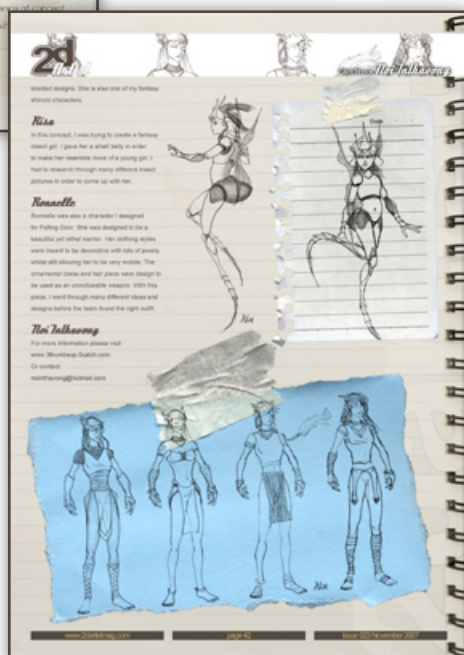
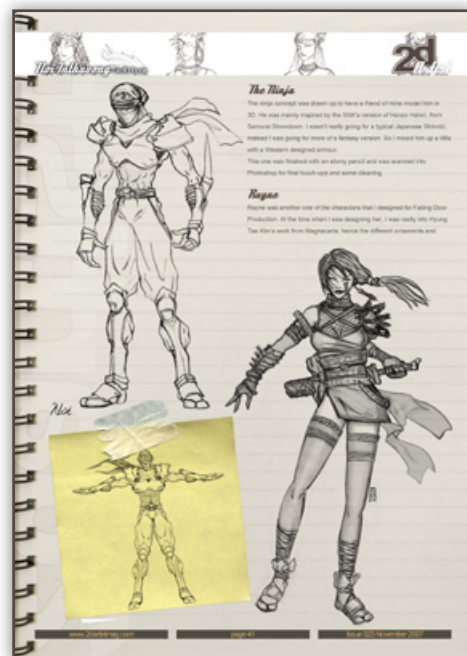




This is the *Free Lite Issue* of *2d Artist* to purchase the *Full Issue* click here

# the sketchbook of Noi Inthavong

4  
TOTAL PAGES





# LEARN FROM A MASTER OF DIGITAL ILLUSTRATION

## The Techniques of Ryan Church



Ryan Church

“ When Ryan Church started giving his unique vision to the *Star Wars* universe... it was clear that he was going to pave the way for future digital artists. He's one of today's strongest digital inspirations. ”

- Sparth

Concept designer/illustrator



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RENDERING  
MATTE VEHICLES

VOL 2  
RENDERING  
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INTRODUCTION TO  
COREL PAINTER

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# Tin Man infinite oz

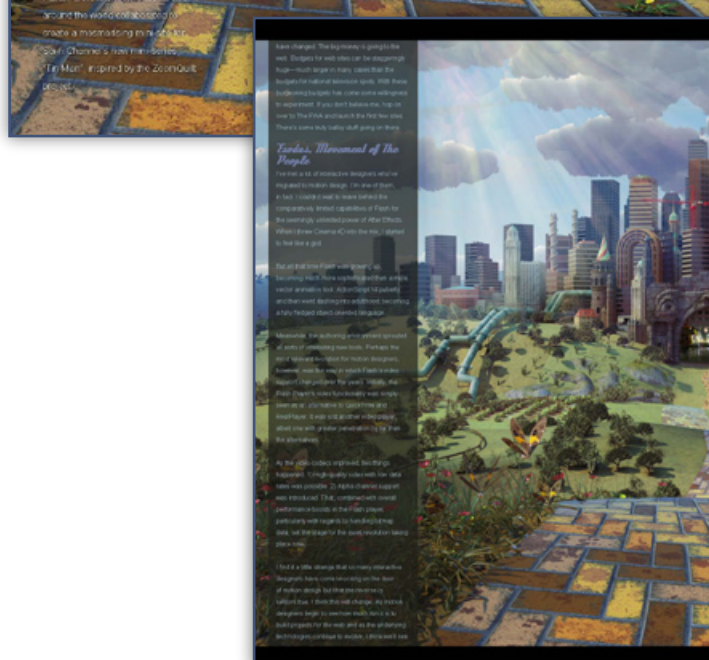
*"I love this stuff. It's motion + code + narrative + interactivity + beauty. It's the kind of experience I wanted back when I first jumped online in 1996. It's a geek's paradise but it's also the kind of thing my mom can enjoy."*

Fallon, B-Reel and nine artists from around the world collaborated to create a mesmerising mini-site for Sci-fi Channel's new mini-series, "Tin Man", inspired by the ZoomQuilt project...




# infinite oz Tin Man

6  
TOTAL PAGES







*"If someone finds out how to un-glove themselves from their magical chair, please send me an email! The shape of my bottom is slowly morphing anatomically into a different shape. . ."*

# *Taking Time Out*

This month, we've asked 2D artists from a variety of backgrounds and locations around the world:

*How do you take time out from the world of CG / Art?*

Here's what they said...







# GALL & RIXS

This Month we Feature:

Kerem Beyit

Kieran Yanner

Tom Arthur Opasinski

Tiberius Viris

Teng Lin

Bruno Werneck

Benita Winckler

Lorin Wood

Denis Zilber

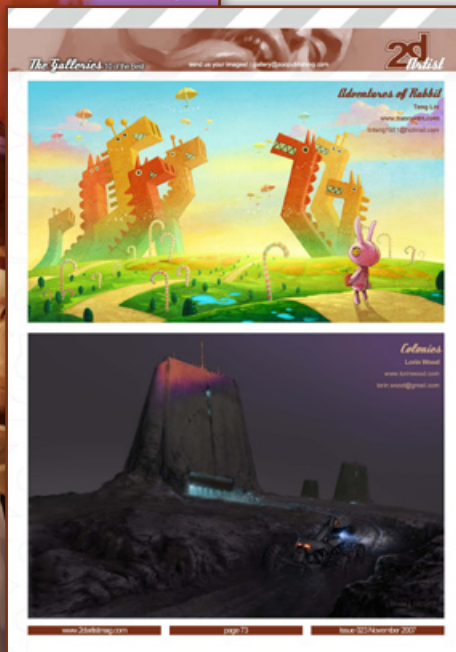
David Munoz Velazquez





# GALL&RIES

8  
TOTAL PAGES





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Vancouver Film School is now accepting applications for our January 2008 start date.



VFS Student work by Michael Lewicki

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the

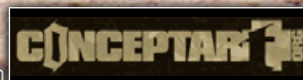
# 2DA challenge

2DArtist Magazine introduces the 'Challenge' section of the magazine. Every month we will run the Challenges, available for anyone to enter for prizes and goodies from the [www.3dtotal.com](http://www.3dtotal.com) shop, and to also get featured in this very magazine! The 2D Challenge runs in the [ConceptArt.org](http://ConceptArt.org) forums and the 3D challenge, runs in the [Threedy.com](http://Threedy.com) forums. Here we will display the winners from the previous month's challenge and the Making Of's from the month before that...

# Hyena

## Stylised Animal challenge

In Association with

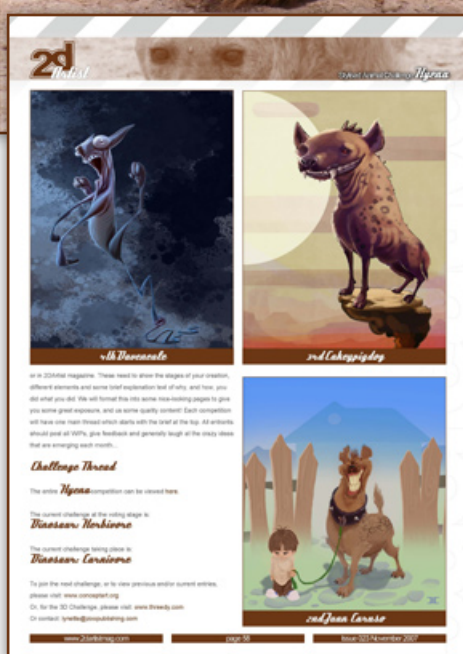
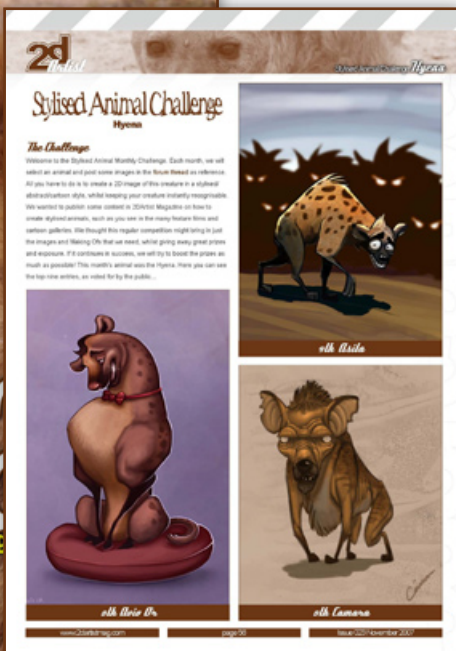




# Hyena

## Stylised Animal challenge

17  
TOTAL PAGES







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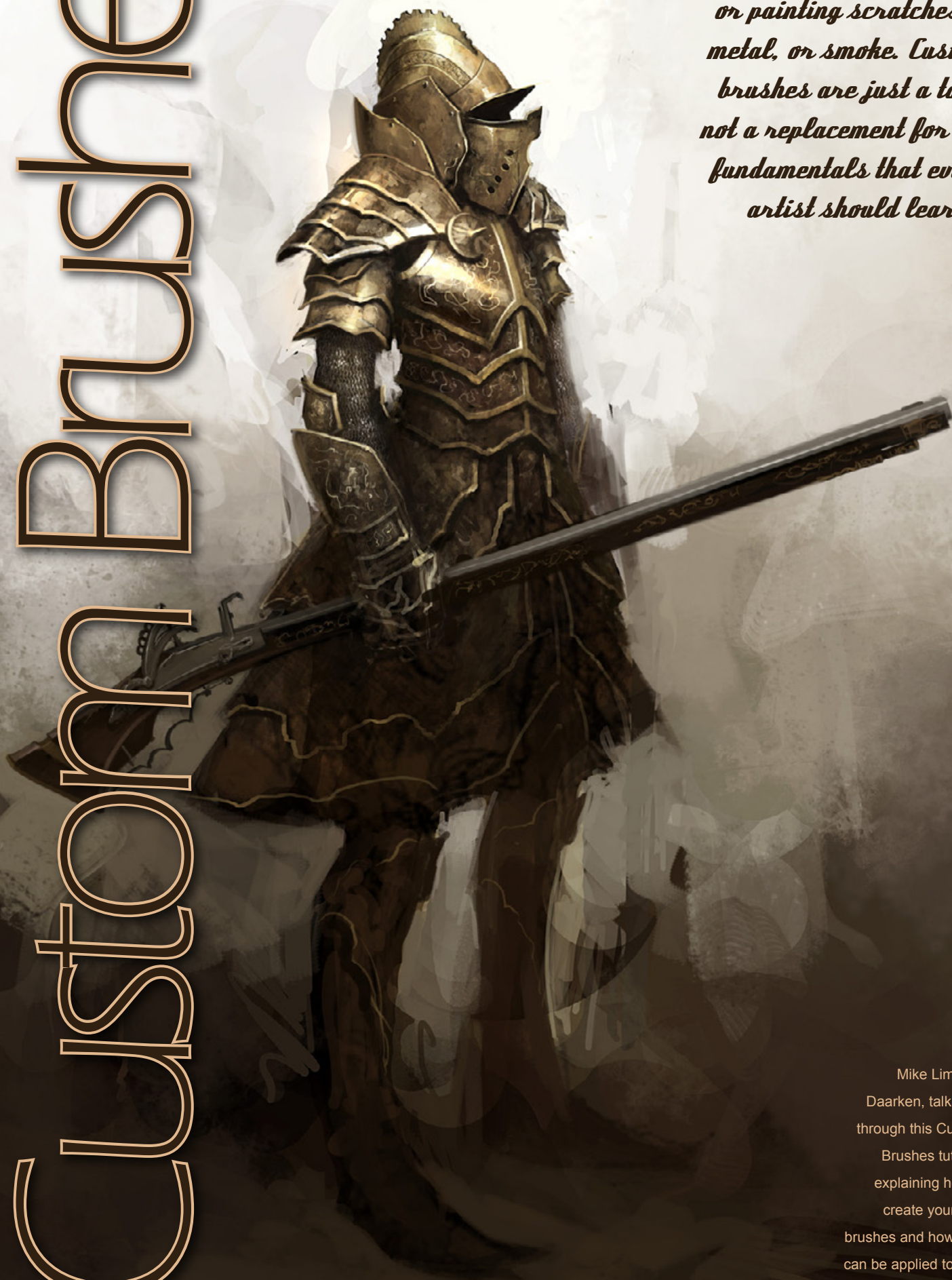


**Solutions for  
Natural 3D Environments**



# Custom Brushes

*"...try learning how to paint clouds by just using a normal round brush, or painting scratches in metal, or smoke. Custom brushes are just a tool, not a replacement for the fundamentals that every artist should learn."*



Mike Lim, aka Daarken, talks you through this Custom Brushes tutorial, explaining how to create your own brushes and how they can be applied to your own artworks...



# Custom Brushes

**5**  
TOTAL PAGES



*"...try learning how to paint clouds by just using a normal round brush, or painting scratches in metal, or smoke. Custom brushes are just a lot."*

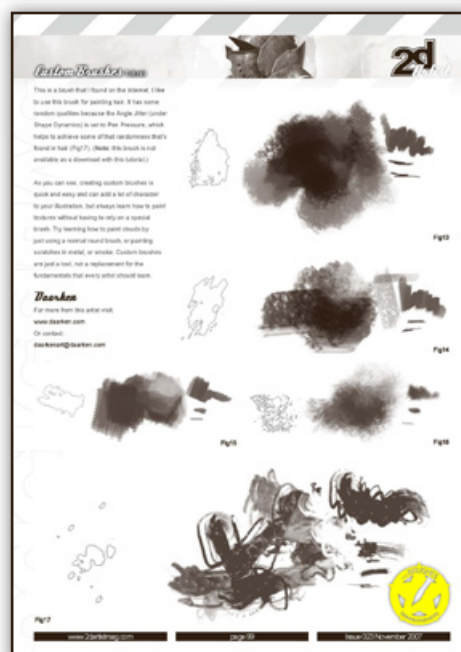
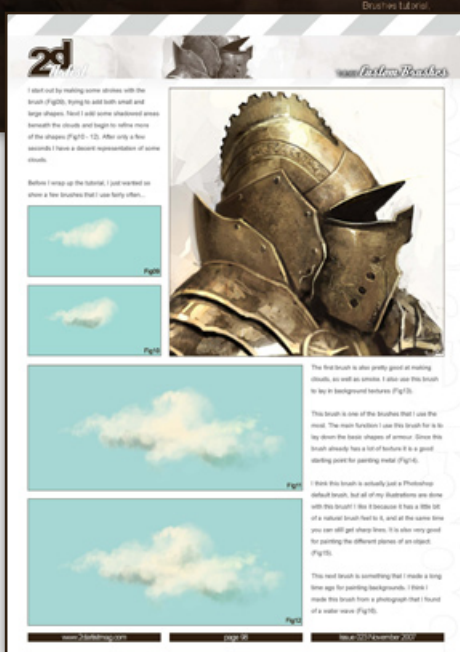
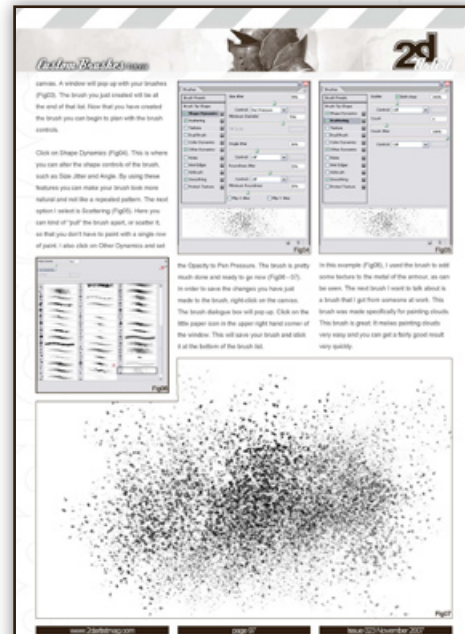
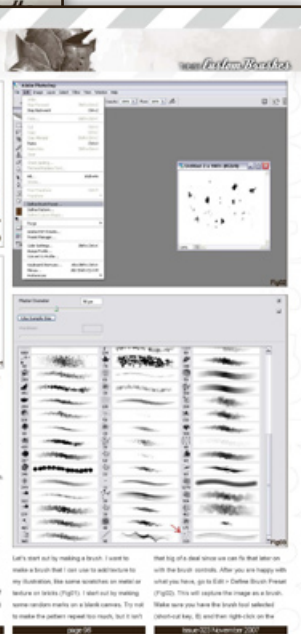
## Custom Brushes

### Custom Brushes Revisited by Darken

In the past I created a custom brush tutorial in which I showed you how to make your own brushes. I figured I would start not again by showing these steps since some people may have not seen the other tutorial. Also, I will show a few brushes that I like using, as well as how to create some effects using these brushes. These brushes are included at the end of the tutorial, so you can download them and follow along.

Most of the time I use only a few brushes, but some occasions call for me to make a specific brush (like the chain mail brush). Sometimes I will create a brush that I will continue to use throughout my career, but most of the time I will make a specific brush to handle one type of effect for a specific illustration that I am working on.

www.2dartistmag.com page 38 Issue 023 November 2007





# SynthEyes 2007 <sup>1</sup>/<sub>2</sub>

## 3-D Camera Tracking Software

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# IMAGE STABILIZATION

Maybe you are shooting hand-held, and need a more professional look. Maybe you are using other stabilization software, but are tired of limited functionality, poor tracking, or strange geometric distortions in the results. We've got the cure!

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We didn't forget about pure camera tracking either. SynthEyes 2007<sup>1</sup>/<sub>2</sub> adds single-frame alignment for nodal tripod and lock-off shots; a way to add many accurate trackers after an initial solve, for mesh building; a way to coalesce co-located trackers, perfect for green-screen tracking; and about 50 other things.

One thing we didn't change—our incredible price:

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"I used SynthEyes exclusively while working on **Pan's Labyrinth**, and the CG Supervisor was continually amazed at how I was blowing their deadlines clean out of the water. I used the zero-weight points to model many surfaces which needed to be very accurate, so that a 3-D stick bug could walk across them." — *Scott Krehbiel*

**Other recent credits:** Apocalypto, Bridge to Terabithia, Casino Royale, Deja Vu, Next, Pirates of the Caribbean: Dead Man's Chest, Pursuit of Happyness, Spiderman 3, Zodiac

"2D at FUEL used SynthEyes for a few especially gnarly shots during **Charlotte's Web**. For \$399 and a couple of hours invested in the docs, our compositors can solve a camera for almost any shot. SynthEyes is smoking fast, easy to understand and the support is phenomenal."

— *Sam Cole, FUEL*

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Welcome to the Speed Painting section of the magazine. We've asked not two, but *three* artists this month 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.

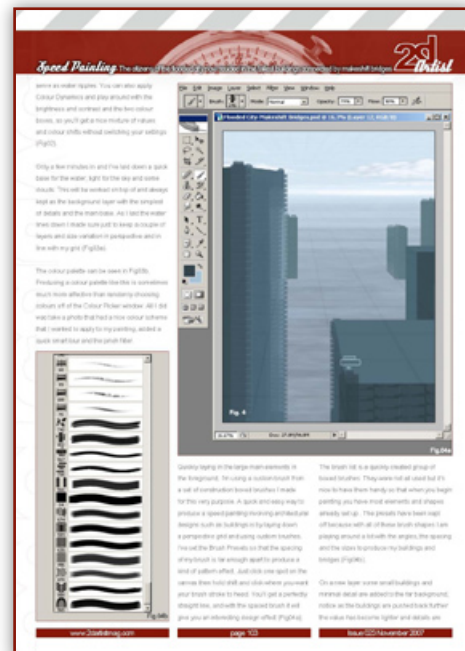
This month, **Mike Corriero**, **Emrah Elmasli** and **Mikko Kinnunen** tackle the topic:

The citizens of  
the flooded  
city now  
resided in  
the tallest  
buildings  
connected  
by makeshift



# SPEED PAINTING

# 11 TOTAL PAGES

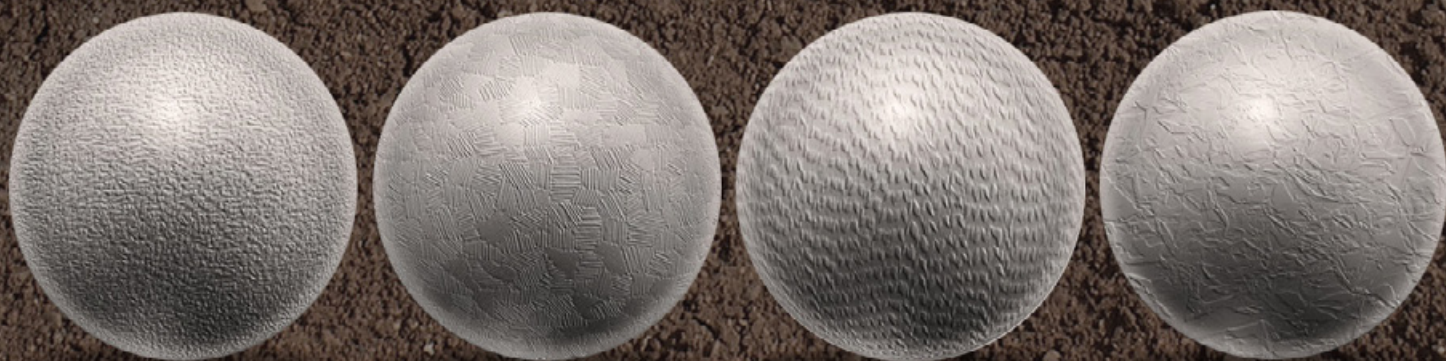




*"You can create a texture  
from practically anything;  
what I'm going to focus on  
here though are textures  
you can draw and scan, as  
well as household items  
you can take from the  
kitchen, bathroom or living  
room..."*

Mike Corriero has  
created a guide for  
beginners, which  
takes you through the  
process of creating  
and applying scanned  
textures to your 2D  
artworks. He explains,  
step-by-step, how to  
get the most out of  
your textures...

# CREATING AND APPLYING Scanned Textures to your 2d artwork



BY MIKE CORRIERO

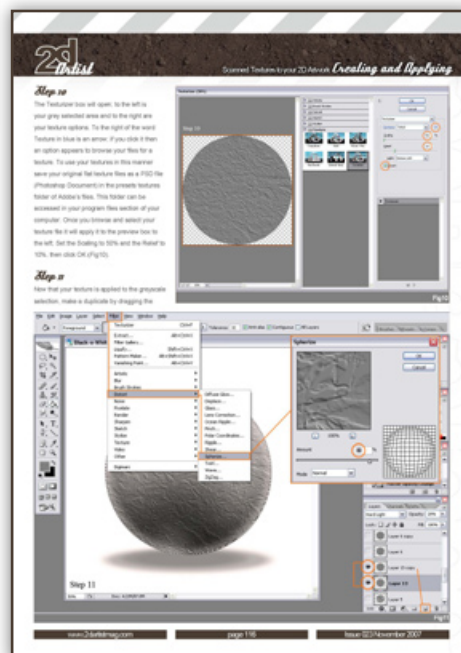
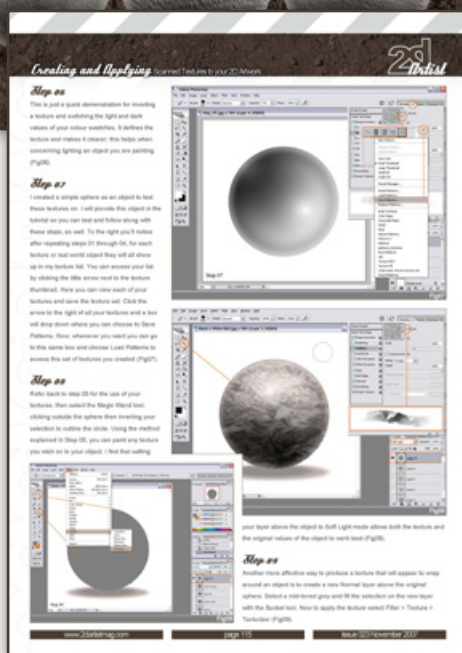
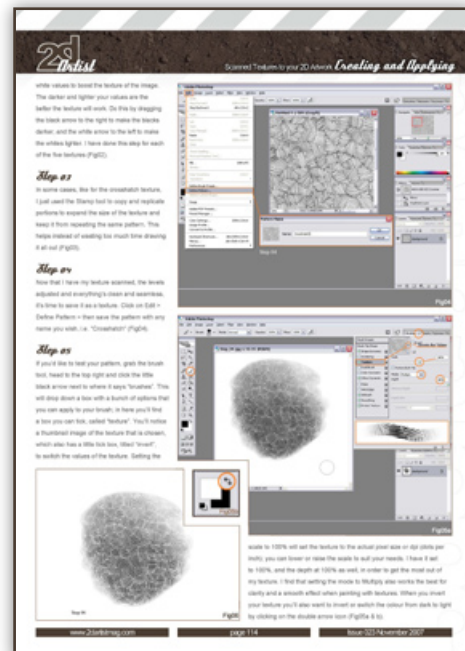
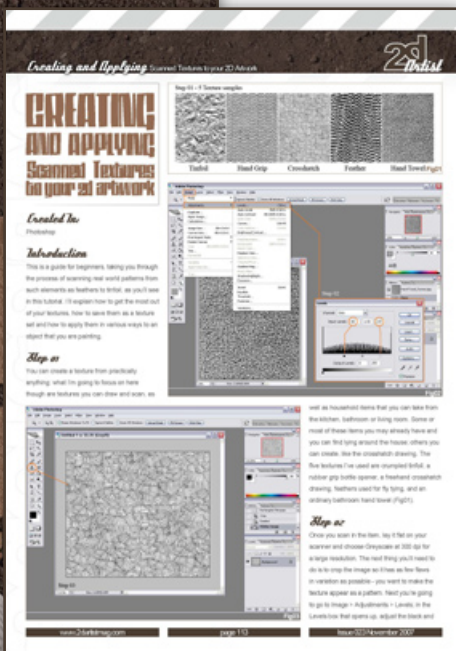


# CREATING AND APPLYING Scanned Textures to your 2d artwork

# 6 TOTAL PAGES

*"You can create a texture from practically anything, what I'm going to focus on here though are textures you can draw and scan, as well as household items you can take from the kitchen, bathroom or living room..."*

# CREATING AND APPLYING Scanned Textures to your 2d artwork





# the brand new totalTextures

## v1 6: Architectural Showroom Textures

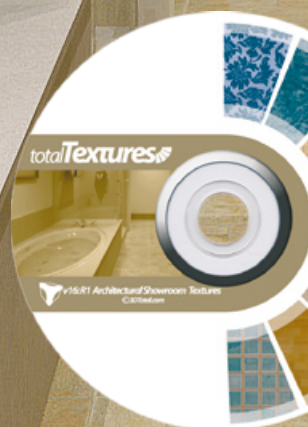
Our NEW Total Texture collection is full of great Showroom Textures for really finishing those Architectural renders to the highest standards with as little effort as possible. As with all Total Texture Collections, the NEW DVD now contains 134 Texture Maps comprising of over 545 individual, hand crafted texture maps which are all fully tileable. Each texture has been hand crafted from 100% original photography, made seamless where required, and each having their own unique bump & specular map included. Each texture is also of course totally flexible and can be used in many projects - architectural or otherwise.

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- 134 - Matching Bump Maps
- 134 - Matching Specular Maps

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- 7 Marble Textures
- 3 Rugs
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# ELEMENTS

DIGITAL PAINTING TUTORIAL SERIES : WEATHER

ISSUE 21, SEPTEMBER - SANDSTORM

ISSUE 22, OCTOBER - TWISTER

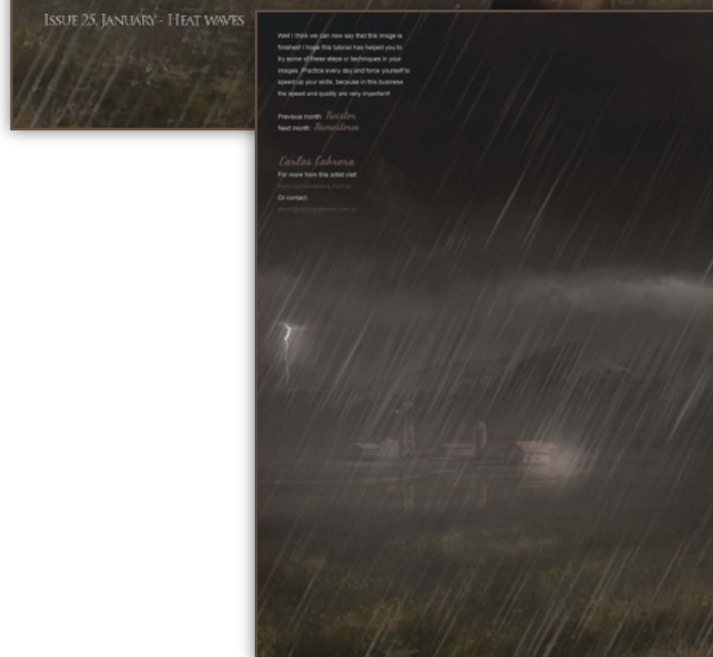
ISSUE 23, NOVEMBER - RAINSTORM

ISSUE 24, DECEMBER - SNOWSTORM


ISSUE 25, JANUARY - HEAT WAVES



**7**  
**TOTAL PAGES**







*"So you have painted this lovely woman with beautiful eyes and an even more lovely face, have maybe even used one of the current tutorials to attach some wonderful hair to her, and now realise what you have so patiently avoided, until it could no longer be ignored... take a deep breath... the lips!"*

In this tutorial, Anne Pogoda takes us through some interesting steps on how to paint "kissable" lips...

how to paint lips

# Worth Kissing



# how to paint lips Worth Kissing

7  
TOTAL PAGES





*"I remember being very intrigued by the use of 3D as reference for creating concept illustrations. Having the chance to see these professionals at work really created the initial spark I needed to test the waters on my own..."*



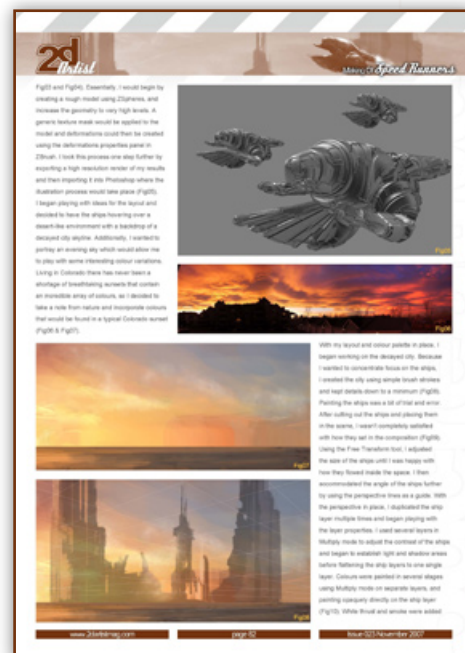
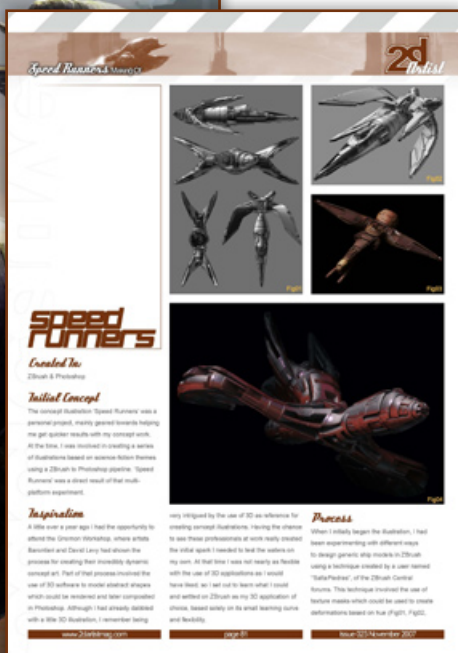
# making of SPEED RUNNERS

Joel Carlo is a multimedia developer currently residing in Denver, Colorado. He's enjoyed a professional career as an artist over the last 14 years, which has included work in both traditional and digital media, web design, print, and motion graphics for broadcasting. This month he takes us through the creation of his image, "Speed Runners"...



# SPEED RUNNERS

4  
TOTAL PAGES





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magazine: a downloadable monthly magazine for  
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Issue 027 November 2007 \$4 / €3.25 / £2.25

# JAMES BUSBY

We chat with ARK VFX artist James Busby, find out what he has to say inside



## ARTICLES

Halo 3 & 'How do you take time...?'



## INTERVIEWS

James Busby, SOFA Studio & Pacificom Multimedia



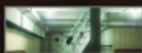
## GALLERIES

Krishnamurti M. Costa, Tamás Tóthfalussy, Ognian Bonev and more!



## MAKING OF'S

'Compass and Paperclip' by Volkan Kacar and 'Drum Kit 101' by Daniel Anderson



## TUTORIALS


Environmental Lighting, Character Creation: Making a newt/gen monster and more!

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*"I immediately knew I wanted to create a landscape, and I've also wanted to tackle a primitive, industrial environment. Many ideas surfaced but the ones I gravitated towards revolved around civilizations such as ancient Egypt where thousands were forced into hard labour to build the pyramids."*

MAKING OF  
**WORK MAKES  
ONE FREE**  
BY BRIAN RECKTENWALD

With most of my digital pieces I flirt around with a painterly style, but still strive for a sense of realism. For this project I wanted to try something new by experimenting with impressionism and speed...



6  
TOTAL PAGES

*"I immediately knew I wanted to create a landscape, and I've also wanted to tackle a primitive, industrial environment. Many ideas surfaced but the ones I gravitated towards revolved around civilizations such as ancient Egypt where thousands were forced into hard labour to build the pyramids."*

**WORK MAKES ONE FREE**

BY BRIAN RAITERI

*Work Makes One Free* shows it

**MAKING OF WORK MAKES ONE FREE**

**Introduction**

With having a traditional art background most of my digital work has been primarily 2D, with only sculpting and colour correction using Photoshop. But with this project my goal was to rely on both 3D and 2D elements equally, creating a final hybrid piece that would allow the strength of each approaches. First I had to find a concept that would align with my goal. I immediately knew I wanted to create a landscape, and I've also wanted to tackle a primitive, industrial environment. Many ideas surfaced but the ones I gravitated towards

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with more of my digital pieces I'll be joined with a gallery.

## Introduction

With having a traditional art background most of my digital work has been primarily 3D, with city compositing and colour correction using Photoshop. But with this project my goal was to rely on both 3D and 2D elements equally, creating a true hybrid piece that would utilise the strengths of both approaches. First I had to find a concept that would align with my goal. I immediately knew I wanted to create a landscape, and I've also wanted to tackle a primitive, industrial environment. Many ideas surfaced, but the ones I discarded towards

several ancient civilizations such as the  
 Egyptians and Persians were forced into hard  
 labor to build the pyramids. Other slaves had  
 come to mind were the horrible conditions  
 and the sweat alone the scenario of the Nazi  
 concentration camps, in the end, I decided to  
 combine images from both of these topics  
 Another goal I had before laying any art out  
 in the scene was to give a sense of antiquity  
 or the scenario I was about to reveal  
 To put the two scenarios, I combined the  
 landscapes in a darkish blue environment  
 a history, I didn't want that would resemble  
 a history of the atmosphere during a local storm.  
 These pyramids wouldn't be a usual in the sky,  
 and my entire scene would have stood on a  
 long time ago. Then focusing on the depiction  
 wanted to place them in time during the day  
 my intention for this scene was to allow the scene  
 that concentration camps images to push through  
 for the pyramids that were forced into hard

stronger skin and muscles to survive in the chaotic world. Perhaps mixed with selective breeding from the "master species" herd of planet, they would weed out the weak and keep the strong. With that in mind, I wanted to call back to the ancient Egyptians and those slaves carrying huge py loads, perhaps without even the help of machines. Now I'm ready to dig up some references and begin sketching some ideas out.

*Kyrgyz*

Even though I wanted this project to develop extremely quickly, I still went through my old process of finding some references, doing thumbnails, and working on the first piece first dog through my photographic library as I came across an image from a film shoot (The Cliff in the image gave me the idea that master species would try to build their "nest" in the shadows and crevices, perhaps space off the ground to allow colder air/water from below ground to upflow up). I also wanted to include an ominous pile just outside of the factory for the viewer to imagine what it could be. Then, using that image as a background began searching on top of it using SketchBook Pro with a Tablet PC. After a few minutes a thumbnail I started spending an hour refining the images first in Sketchbook Pro,




Figure 6-10. During this stage, I created a bridge to the factory that would allow the "waves" to enter by a long, grunting march. Once I was happy with the overall composition and mood, I began on the final painting.

### Final Touches

The entire image was completed using the process over and over again until it was done. The painting process took a little over 5 hours (Fig. 7a–c), with another 2 hours of additional blending and colour correction to create the final image.

Hopefully this breakdown was helpful in diving into my thought process and techniques for realizing and rendering a concept in a relatively quick amount of time.

Thanks for reading!

**Brian Reichenwald**  
For more from the artist visit  
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Or contact  
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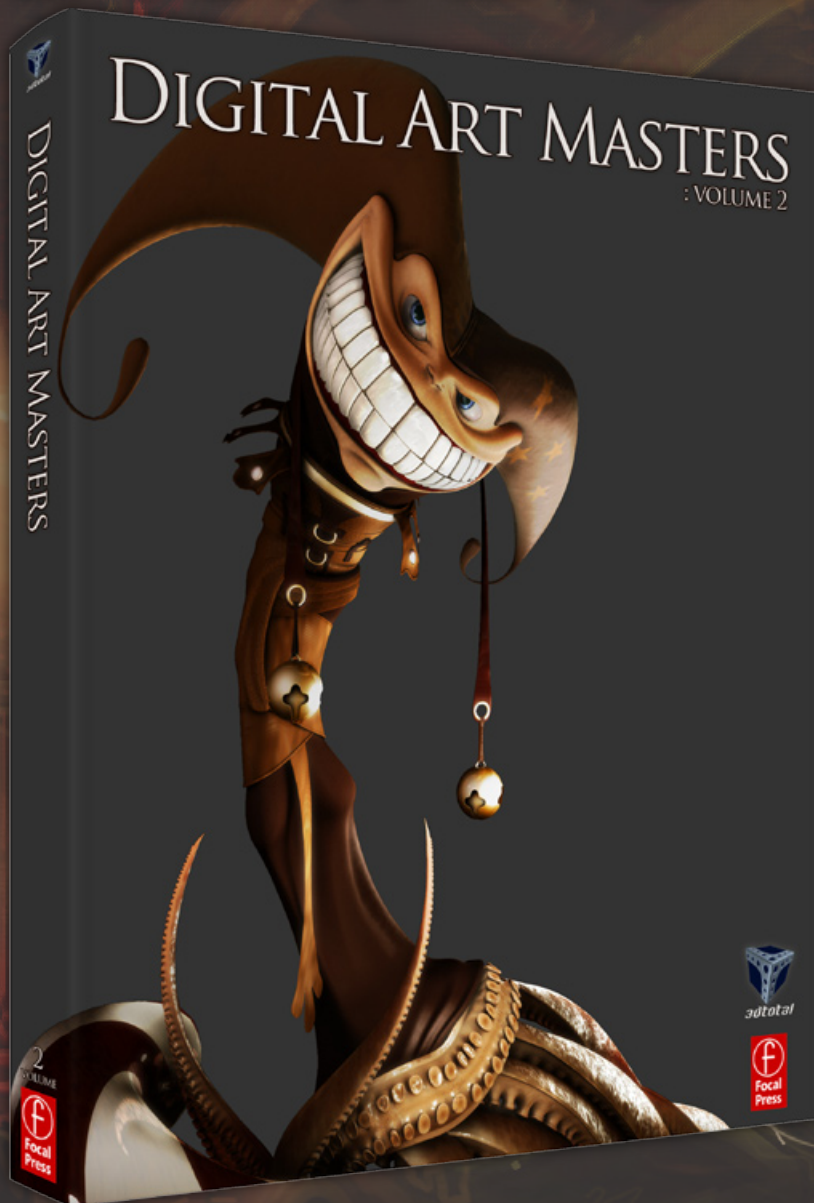
# DIGITAL ART MASTERS VOLUME 2

With the release of 3DTotal's new book, 'Digital Art Masters: Volume 2', we have some exclusive chapters for you...

The book is more than just an artwork book, as not only does it feature full-colour, full-page images, but each artist has described in detail the creation process behind each published artwork, in their own words, especially for this book.

This month we feature:

**'Bang On Time'**  
by Michael R Smith







© 2012 M. Smith

The following shots of the 'Bang On Time' book pages are featured here in full-resolution and can be read by zooming in!

## BANG ON TIME

By MICHAEL SMITH



### CONCEPT

For this scenario I wanted to create something which emphasized movement set in a swartly atmospheric environment. I chose a fairly loose abstract style, adding details where necessary to achieve the overall dynamic effect.

The theme, a freeze frame painting of a punctual train arriving at the station under attack from a terrorist's missile, was inspired by a fascination with action movies, such as those of the Bond genre.

Accordingly, the scene is stylized fiction using very little reference, effectively eliminating the need for extensive research and instead relying on pure imagination and visual interpretation techniques.

### INITIAL SKETCH DRAWING

I began by sketching out some quick thumbnails of the scenario I had in mind to help devise the overall composition. I wanted the eye to focus firstly on the car and the figure, moving onto the clock, and then finally to the train via the missile smoke trail, creating a clockwise journey for the eye throughout the whole image (Fig 01).



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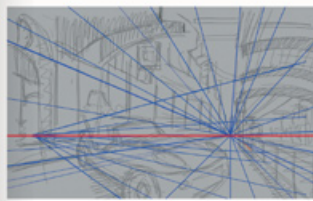
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### PERSPECTIVE

When happy with the rough sketched scenario I prepared my page in Photoshop. I usually start with around 1200x800 pixels, then 'tile' the image up to around 4000 pixels when going into final detail. After transferring my thumbnail sketch onto the page I figured out roughly where the horizon line should sit, everything should originate from this point. A simple 2-point perspective was used. It's useful to apply your perspective lines to a new layer, which you can turn on and off throughout the whole process of creating your piece. It's also quite good to keep your line work loose as you work, referring to your perspective layer as you go.

Tip: A good tip is to regularly flip your page horizontally back and forth to determine whether the perspective looks correct. It's amazing how often when you think something looks right, flipping it shows how wrong you were.

I now had my sketch and perspective laid down. However, I'm not too concerned at this stage if buildings do not follow the correct perspective. I work by painting in multiple layers. I rarely draw something out 100% before applying lighting and color. At the beginning I find that it's best



to stay as loose as possible using quick, bold and confident brush strokes. I tried not to narrow myself, or tighten up too much, especially in the early stages of painting (Fig 02).

### LIGHTING

I next figured out light direction and the mood I wanted to portray. Here I wanted the main light source to be coming from the top right side, shining down at about 45 degrees onto the street and car (Fig 03). I added a new layer. All it with black and knock the opacity down to around 40%, since it's good to get rid of the white space as early on as possible. I find it a lot easier to add mid-tones and highlights to a darker background rather than add darks and mid-tones to a light background.



To help get the overall lighting effect the way I want it, and properly conform to the direction of the light source, I proceed in black and white. Personally I find this an easier way to work out the strength of light bouncing around the environment and anticipate of the light casting shadowed areas. Here I created a new layer, knocked the opacity down to about 50%, then, using bold, confident strokes painted in the initial shadowed areas to bring out the more dominant shapes to give the overall definition (Fig 04).



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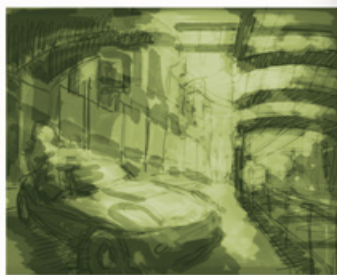


I then proceeded to fill in the mid-tones and areas of light with the most vibrant, i.e. sky, road, car tunnel, at the same time laying down soft shadows that would be cast by overhead structures.

Tip: When blocking in shape and lighting it's a good idea to squint at your painting to see where the light is more prominent and less prominent. This helps to achieve an overall balance, making sure the light is where it should be.

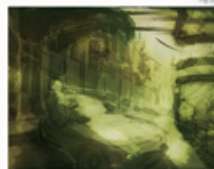
Once I am happy with the overall lighting effect in black and white, I progress to painting in color and adding detail.

The mood and color of the piece depends on the time of day I choose and its environmental location. Intending to portray a gritty downtown backstreet sort of place, I decided to use greens and oranges for my overall color palette. I started by creating a new layer, filling it



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with the desired green, and setting the layer to overlay (Fig 05).

From here I worked up the light and color values. As I progressed I adjusted the levels of brightness/contrast to the shadowed tones and highlights to help give the overall impression of depth in the environment (Fig 06).

Once the lighting and initial color is laid down, it's time to start adding details, additional color and more definition to the shapes. This is where I usually enlarge my page size. I generally begin painting in the background details first, e.g. trees, the train, working around the image towards the foreground, refining details to a point that I feel happy with, frequently squinting and flipping the page throughout the process. I often take my pieces into Corel Painter, simply to use different brushes, a couple of my favorites are the palette knife and oil brush (Fig 07 and 08).

## CONCLUSION

Creating mood in a painting is probably one of the hardest things to communicate effectively to the observer. When reviewing the finished piece it is my hope that the original objectives to put across a dynamic scene in a raw, gritty atmospheric environment has been achieved. Initially I set out using a loose abstract style suggesting forms and shape. On reflection, it is apparent to me now, having taken the design to a much tighter style, which by its very nature had to incorporate authentic images familiar to us all, I might have undertaken more research into the design to make sure proportion and perspective were true (Fig 09), rather than rely solely on my own judgement. Had it been in the genre of sci-fi or fantasy art where the artist can create his or her own interpretation of desired images without fixed form, now the eye is more forgiving.



Fig 09

## ARTIST PORTFOLIO



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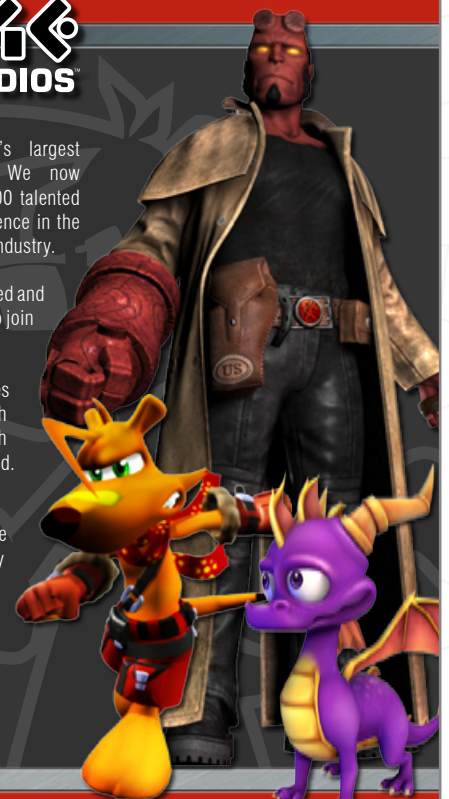
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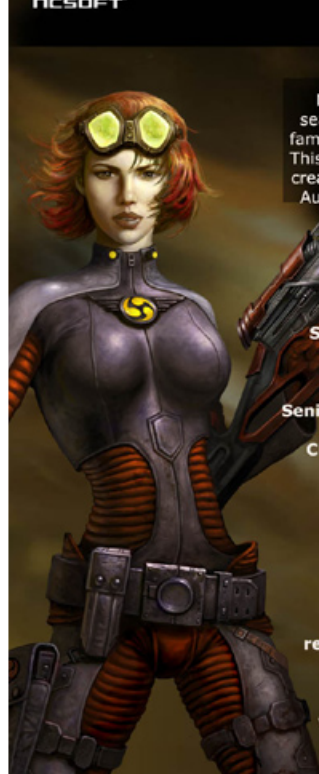
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