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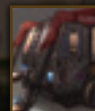
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# 30 ARTIST

Concept Art, Digital & Matte Painting Magazine  
Issue 047 November 2009

## Interview

Feng Zhu



## Articles

Sketchbook of Lois van Baarle



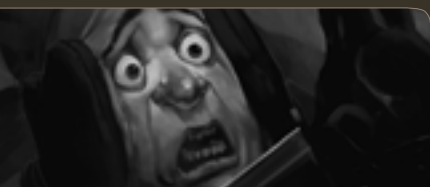
## The Gallery

Jason Seiler, Arnaud Valette,  
and more!



# GIVE YOUR ENVIRONMENTS ATMOSPHERE

with our Steampunk Scene Creation and Cloud Custom Brush Tutorials



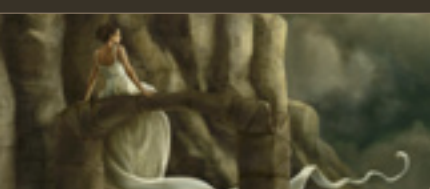
## Dynamic Characters: Enhancing your Character Concepts

David Smit teaches us the importance of good camera placement and framing in the final chapter of this tutorial series



## Custom Brushes: Clouds, Fog and Directional Smoke Effects

Darren Yeow shows us how to create a set of custom brushes which can be used to create airborne particles, such as clouds, fog, mist, contrails and directional smoke



## Beginner's Guide to Digital Painting

Nykolai Aleksander looks at photo textures and how to use Quick Masks, the Wand Tool, the Liquify Filter and Layer Masks, in the penultimate chapter of this tutorial series

## Steampunk Train Depot

Ioan Dumitrescu transforms a simple Google SketchUp scene into a steampunk train depot in our Using 3D as a Base for 2D Painting tutorial series





**Editorial** In this November issue of 2D Artist Magazine we go atmosphere crazy with a fantastic steampunk tutorial by **Ioan Dumitrescu**, who shows us how to use Google SketchUp to create a 3D base to get some interesting structures established for a 2D illustration (paintover) in Photoshop, and we have **Darren Yeow** showing us how to make custom brushes for clouds – perfect for adding some extra oomph to our environments and giving rockets a good

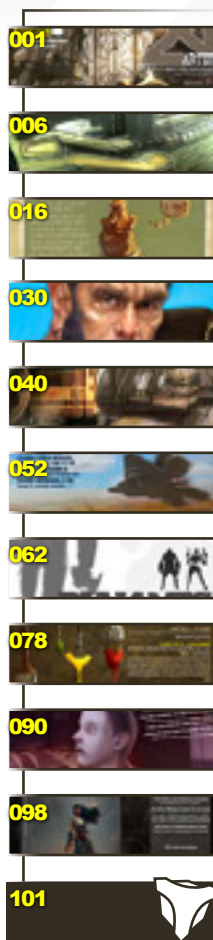
kick off the Earth! These two tutorials illustrate just how a bit of extra attention to creating atmosphere in your paintings can go a long way to improving the overall quality of your artwork. So follow Ioan and Darren on **p.52** and **p.40**, and see what their techniques can do for you!

We have a character-filled tutorial on **p.62** for you this month, as our Dynamic Characters series draws to a close. **David Smit** speaks openly and honestly about his theory of good camera placement, framing, and fore-shortening in digital painting. Confidently accepting this tutorial for 2D Artist, David soon realized what a huge subject he'd let himself in for, and the result of this is a fun article filled with genuine discussion about what works, what doesn't, and where you should pay close attention and further develop your understanding of the subject. This is a really enjoyable article for those who are brushing up their skills and want to further their knowledge on the topic of camera placement and framing, to give their character illustrations that extra bite! And stay tuned to 2D Artist as we'll be interviewing David Smit in the next issue.

**Nykolai Aleksander** brings us the penultimate chapter in our Beginner's Guide to Digital Painting tutorial series this month (**p.78**), looking at using photos to give texture to your paintings, and discussing various selection techniques which are handy when it comes to incorporating photos in your work – be it photo manipulation or matte painting. With the tutorial now in its final stages, Nykolai will be back next month to wrap up the series and will bring us her final version of the painting, complete with finishing touches and tweaks, as well as some lessons on how to save our work for various uses.

In the spirit of Halloween last month we featured a zombie-inspired illustration by **James Wolfe Strehle** ... This month, he's back and he's brought the zombies with him! We asked James to write a making of article for this issue, discussing the creation of his nightmarish image, painted in Photoshop. Feeling rather hungry at the time he was putting the article together for us, he has taken a unique approach to his making of – one which I've never come across before – and takes us through the painting process using the analogy of ... a sandwich! I'll leave you on your seat edge there and let you read the article for yourself to find out what I mean – it's a really quirky article that I'm sure you'll love, so hop on over to **p.90** to find out more.

Our Sketchbook article takes a step away from the usual pencil grays of our past issues this month, as **Lois van Baarle** shows us how she uses blocks of color to sketch her ideas down and warm up for her paintings.



## Contents

What's in this month?

## Feng Zhu

Concept Art Director

## Sketchbook

The Sketchbook of **Lois van Baarle**

## The Gallery

10 of the Best 2D Artworks

## Using 3D as a Base for 2D

3D Paintover by **Ioan Dumitrescu**

## Custom Brushes

Clouds by **Darren Yeow**

## Dynamic Characters

Part 5 – Camera Placement & Framing

## Digital Painting

Beginner's Guide by **Nykolai Aleksander**

## "The Twisted Room"

Project Overview by **James Wolf Strehle**

## "Warband"

Digital Art Masters: Volume 4 – Free Chapter

## About us

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### Free Stuff!

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This is a beautiful and colorful article with some behind-the-scenes notes touching on a variety of sketching styles and techniques, so please stop by **p.16** to enjoy Lois's sketchbook, and be sure to check out her "sketchblog" (<http://sketchblog.loish.net>) for more from this talented artist!

To wrap up this issue, we interview **Feng Zhu** on **p.6** – who needs no introduction! As director of his own company and school, we were simply privileged that he could spare us some precious moments to talk to 2D Artist about his latest endeavors. We have a stunning selection of his work published in his interview article to accompany the fantastic answers to our probing questions. And talking of great artwork, stop by the Gallery on **p.30** to see new work by **Arnaud Valette**, **Jason Seiler**, and **George Patsouras** before you get back to your digital canvases and paint those evenings away. Enjoy this issue, and we'll see you back here for another next month! **Ed.**





# Get the most out of your Magazine!

If you're having problems viewing the double-page spreads that we feature in this magazine, follow this handy little guide on how to set up your PDF reader!



## Setting up your PDF reader

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

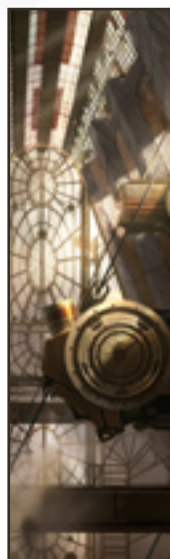
To view the many double-page spreads featured in 2D Artist magazine, you can set the reader to display 'two-up', which will show double-page spreads as one large landscape image:

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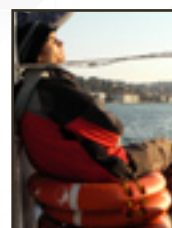
## Contributing Artists

Every month many artists around the world contribute to **3DCreative** and **2DArtist** magazines. Here you can find out more about them. If you would like to be a part of **3DCreative** or **2DArtist** magazine, please contact: [lynette@3dtotal.com](mailto:lynette@3dtotal.com)



### Ioan Dumitrescu

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



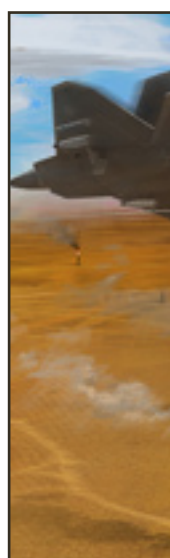
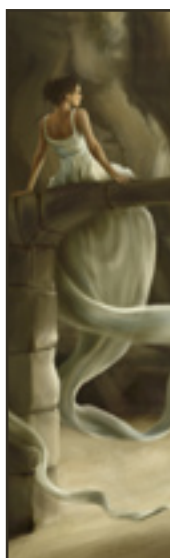
[jononespo@yahoo.com](mailto:jononespo@yahoo.com)



### Nykolai Aleksander

Born in Germany in 1978, she moved to England in 1999, and currently lives in South Africa with her husband. She's been painting digitally since 2002, and works as a freelance illustrator for both private clients and companies.

<http://www.admemento.com>  
[x@admemento.com](mailto:x@admemento.com)



### Darren Yeow

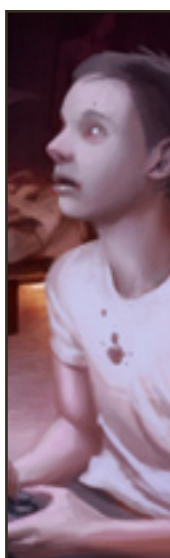
27-year old self-taught illustrator, originally hailing from Adelaide, has worked as a concept artist, user interface designer and art director in video game companies for the past four years, and currently lives in Melbourne. Outside his full-time role as an in-house concept artist working on next-gen games, he tutors hopeful young artists, works on commissioned freelance projects, and is writing a book for those wishing to pursue a career in concept art. <http://stylusmonkey.carbonmade.com>



### David Smit

When not traveling or working overseas, David resides in Amsterdam, freelancing in concept art, illustration and art direction jobs. It's only when he sleeps that he's not busy! He is always on the search for great projects, opportunities, stories, good music, and a nice cold beer.

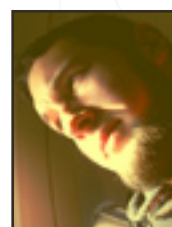
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### James Wolf Strehle

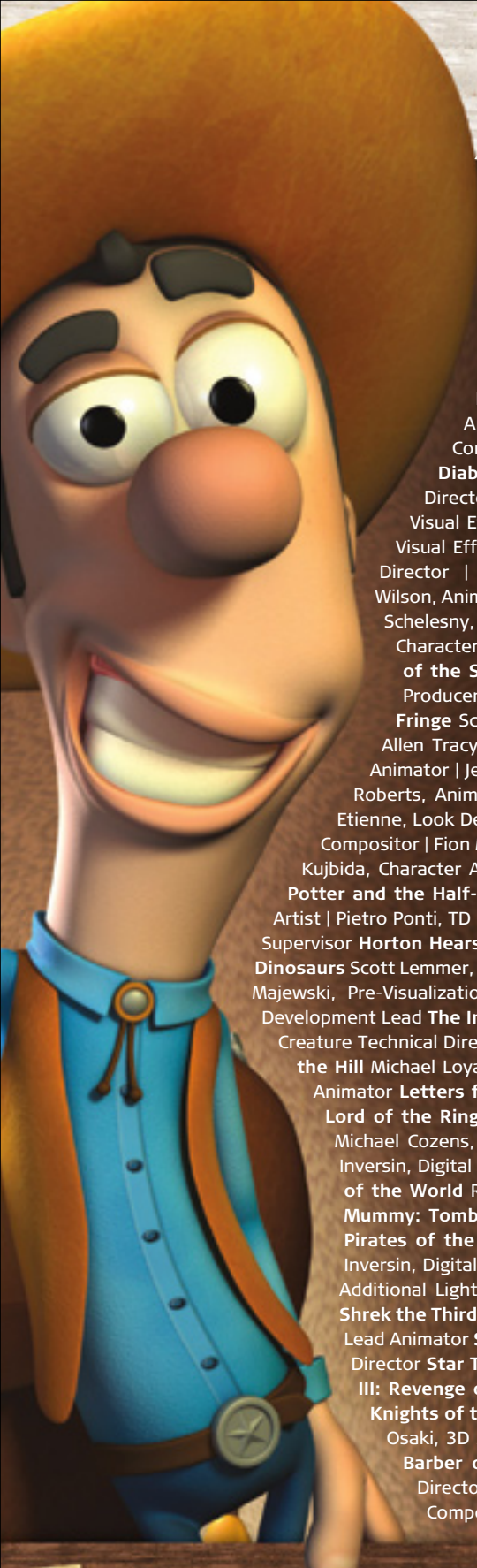
A passionate freelance illustrator working in New York who spends 100% of his time painting – 70% learning and 30% making fun of animals. He claims to be terrible at math, he has a beard to keep his hair in place, and he's always looking for new work and opportunities to pursue. If you would like to learn more about this odd fellow, you can do so through his website and blog.

<http://jameswolfart.blogspot.com/>  
[www.jamiestrehle.com](http://www.jamiestrehle.com)





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Tamir Diab, Technical Director | Aaron Gilman, Animator | Alfredo Luzardo, Layout Technical  
Director **Babel** Luis Blackaller, Storyboard Artist | Lon Molnar, Visual Effects Supervisor **Battlestar  
Galactica** Daniel Osaki, Lead Modeler | Megan Majewski, 3D Animator | Alec McClymont, 3D Artist  
**Bioshock 2 (VG)** Jacob Palmer, Animator **Bolt** Lino Di Salvo, Supervising Animator/Voice of Vinnie  
**Charlotte's Web** Aruna Inversin, Digital Compositor | Adam Yaniv, Character Animator | Tony  
Etienne, Lead Lighter | Kristin Sedore, Lighter **The Chronicles of Narnia: Prince Caspian** Andreas  
Hikel, Pre-Visualization Artist | Christoph Schinko, Character Animator | Jami Gigot, Senior Layout  
Artist **Cloverfield** Nicholas Markel, Pre-Visualization Supervisor **Constantine** Aruna Inversin, Digital  
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Director | Shawn Walsh, Visual Effects Executive Producer | Jelmer Boskma, Modeler | Bernhard Kimbacher,  
Visual Effects Data Coordinator & Compositor | Julianna Kolakis, Creature Texture Painter | Adam Marisett,  
Visual Effects Artist | James

**Your name here.**

Director | Dominic Cheung, Wilson, Animator | Joey Wilson,  
Schelesny, Visual Effects Supervisor **Dragon Age: Origins (VG)** Herbert Lowis, Character Artist | Bobby Bath,  
Character Artist | Ryan Lim, Character Artist **Family Guy** Michael Loya, Storyboard Artist **Fantastic Four: Rise  
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Producer | Jessica Alcorn, Compositor **The Final Destination** Grant Wilson, Animator | David Yabu, Animator  
**Fringe** Scott Dewis, CGI Supervisor **Gears of War (VG)** Scott Dossett, Animator **G.I. Joe: The Rise of Cobra**  
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Kujbida, Character Animator **Happy Feet** Ben Sanders, Character Animator | Thom Roberts, Character Animator **Harry  
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Supervisor **Horton Hears a Who** Arun Ram-Mohan, Lighting Technical Director | Brent Wong, Modeler **Ice Age: Dawn of the  
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Majewski, Pre-Visualization **The Incredible Hulk** Shawn Walsh, Visual Effects Executive Producer | Tony Etienne, Look  
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the Hill** Michael Loya, Director **Kingdom of Heaven** Shawn Walsh, Digital Compositor **Left 4 Dead (VG)** Nick Maggiore,  
Animator **Letters from Iwo Jima** Aruna Inversin, Digital Compositor **Live Free or Die Hard** Jessica Alcorn, Compositor  
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Additional Lighting **Rome** Teh-Wei Yeh, Matchmove Artist **Scarface (VG)** Maya Zuckerman, Mocap 3D Generalist  
**Shrek the Third** Rani Naamani, Animator **Shrek the Third (VG)** Samuel Tung, Technical Artist **Sin City** Michael Cozens,  
Lead Animator **Smallville** Geeta Basantani, Lead Compositor **SpongeBob SquarePants** Andrew Overtoom, Animation  
Director **Star Trek** Aruna Inversin, Digital Compositor | Tom Piedmont, Digital Plate Restoration **Star Wars Episode  
III: Revenge of the Sith** Andrew Doucette, Character Animator | Nicholas Markel, Pre-Visualization **Star Wars:  
Knights of the Old Republic (VG)** Arun Ram-Mohan, 3D Artist | Jessica Mih, Level Artist **Stargate: Atlantis** Daniel  
Osaki, 3D Animator | Megan Majewski, 3D Animator | Alec McClymont, 3D Artist **Sweeney Todd: The Demon  
Barber of Fleet Street** Jami Gigot, Concept Artist **Terminator Salvation** Teh-wei Yeh, Lighting Technical  
Director | Geeta Basantani, Digital Matte Painter **Transformers: Revenge of the Fallen** Bryan Jones,  
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Hocken, Lead Animator **Zombieland** Mike Rhone, Visual Effects Artist **2012** Christine Peterson, Digital Compositor  
Anuj Patil, Senior Technical Director | Jamie Bowers, Texture Artist **9** Mike Dharney, Animator and many more.



“When I first got a call from the ranch, it was definitely quite - what’s the best way to put it? - exciting, I guess. To be able to work in the place where all the films I love had been created...”

# FENGZHU

Feng is a guy that needs very little introduction. He’s one of the most influential artist around to date. He’s worked for the likes of Lucas Arts and Blur Studios, and he’s contributed his talents to countless high profile movies. Currently the director of his own design company and also his new school, we chat with this extremely busy artist in our latest *2DArtist* interview.



## Interview with Feng Zhu

Hi Feng, it's a real pleasure chatting with you today. Being an artist who needs little introduction we will skip the normal opener and plum for a more unique starting question: Could you describe what fascinates you about drawing, what the lure is?

I think for me it's more about the design versus the drawing. Because for me, where the fascination comes from is creating something that never existed before. To always see that design come out in either the form of a video game, film or toy, that's the part that pays off. Guess that's what makes me happy when that stuff comes out. As for the drawing part, I don't care too much about it as I was never really an artist. When I was growing up, I was always thinking about new designs and how to get all these ideas in my head out onto paper. So drawing, for me, is actually just a tool or I guess a communication method. I really wasn't involved in colours or different type of stylings and rendering techniques so I really cannot get my designs to come out there. The fact that somebody else or a team can make it into a project or product, that's the fascination for me.

**What first drew you to art and what schools/ colleges did you attend, to develop your skill?**

What got me started in this is, again, design. I actually went into architecture originally because



I didn't know about the whole entertainment design industry. Actually at that time, which was about the mid-nineties, there wasn't a big push in that field. Right now it is very popular to have all those "behind the scenes", "art of ..." features and concept art on DVDs and almost all major films now offer them. But back then, there were only VHS tapes and no "behind the scenes" features. It was very hard for someone like myself to find out how to get into the industry

and so I chose the closest thing: architecture at UC Berkeley. I went there for about a year and I found out that architecture was really different from what I wanted to do. At that point, I started asking my friends how I get into the entertainment industry or the games industry as an entertainment designer. That's when I found out about CalArts and Art Center. I went to visit both schools and just by looking at the students' gallery I immediately knew that Art Center was





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9  
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the artist to attend. They were doing stuff way ahead of the industry. Most of their projects had people at work who were really strange words to me. I was in the future. So I dropped out of Berkeley and went straight to the Center and never looked back. I was a really cool dude.

Looking over your bio on your website you're definitely had a career that any up-and-coming artist would dream of. Not only have you worked for some of the top games companies around, you've also had the opportunity to working with the man that brought Star Wars to life. What was it like working for Mr. Lucas and what was your role in the production of Episode III?

Well, it was fun and I think like any job, the first two weeks were probably professional and getting used to the way things were done. Then they are taught to work with the way things were done. I gave up, of course, watching Star Wars and it always seemed to work on a few new ones. When

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"Somehow this character is the middle of a pretty much nowhere. It's a very close, super realistic image. There's no really noticeable like that it's all the time industry."

It was a very close, super realistic image. There's no really noticeable like that it's all the time industry."

The character is the middle of a pretty much nowhere. It's a very close, super realistic image. There's no really noticeable like that it's all the time industry."



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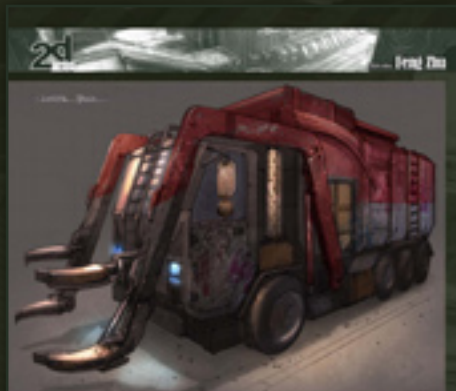
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"If you can deliver something that can also be used for something else, you can make money. That's the key."

The character is the middle of a pretty much nowhere. It's a very close, super realistic image. There's no really noticeable like that it's all the time industry."

The character is the middle of a pretty much nowhere. It's a very close, super realistic image. There's no really noticeable like that it's all the time industry."

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INITIALLY."



# SKETCHBOOK OF LOIS VAN BAARLE

This month we delve into the sketchbook of digital illustrator and painter

Lois Van Baarle.



11  
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## SKETCHBOOK OF LOIS VAN BAARLE





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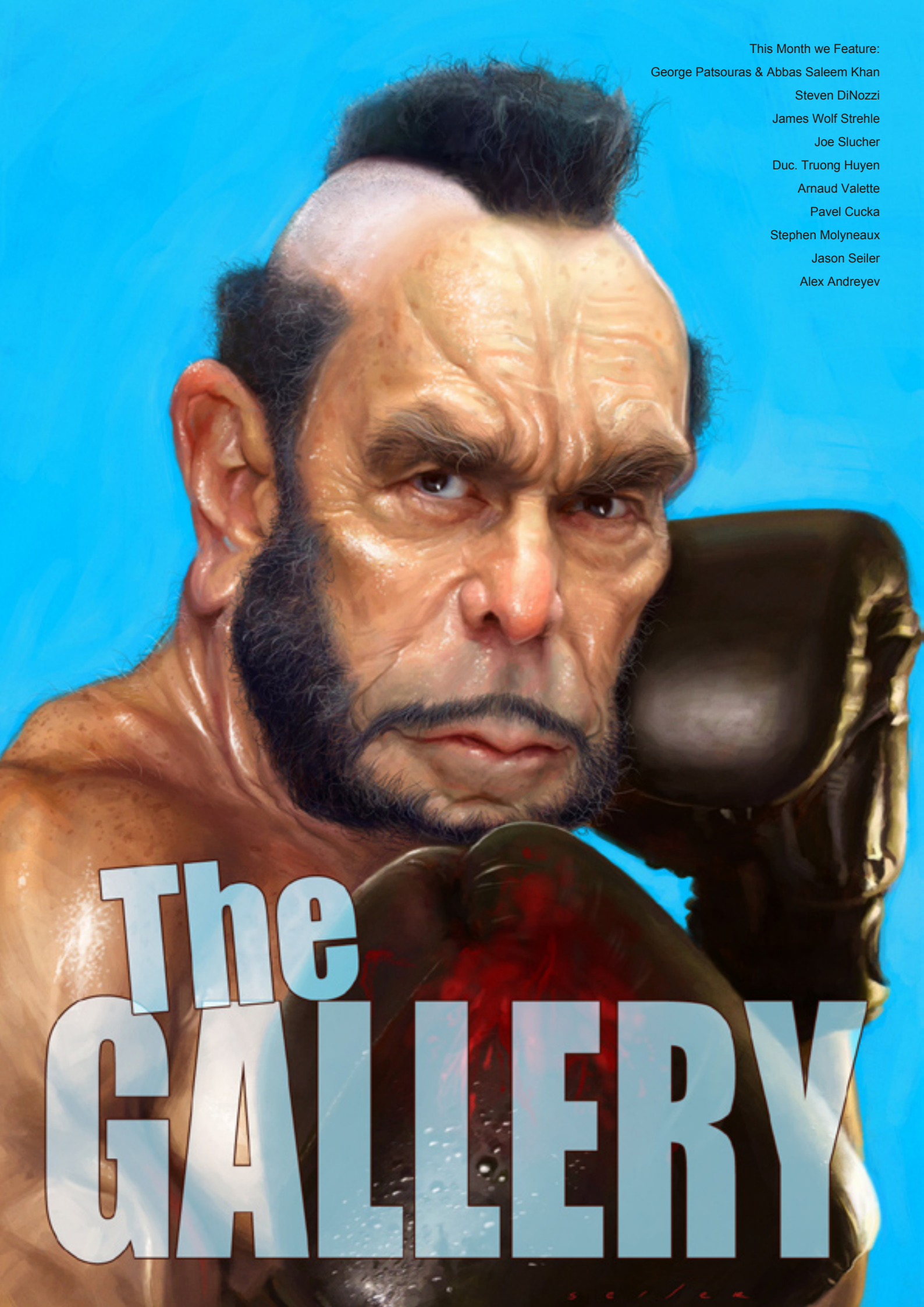
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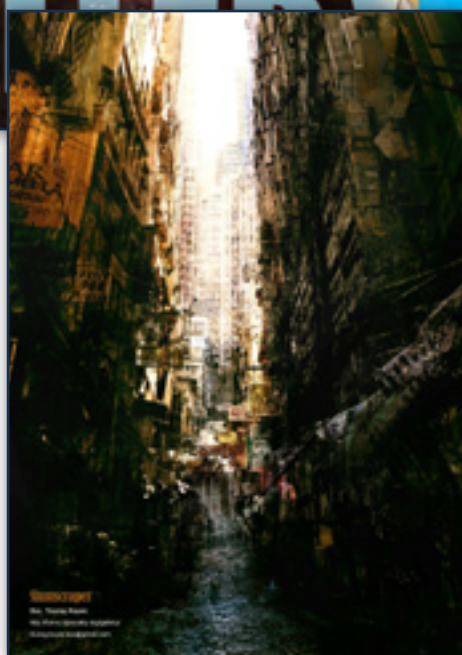
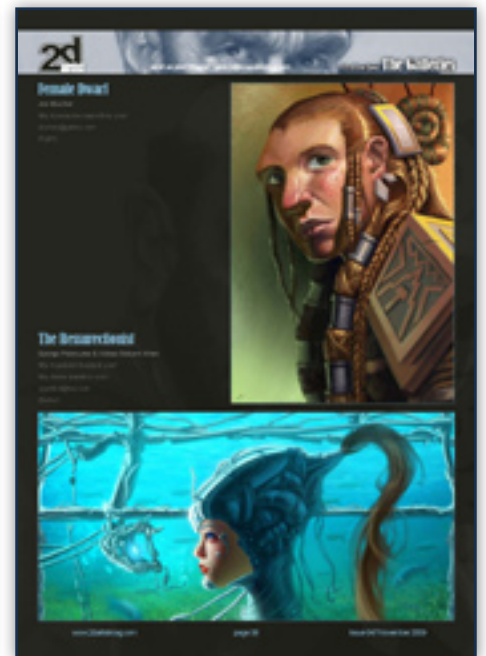
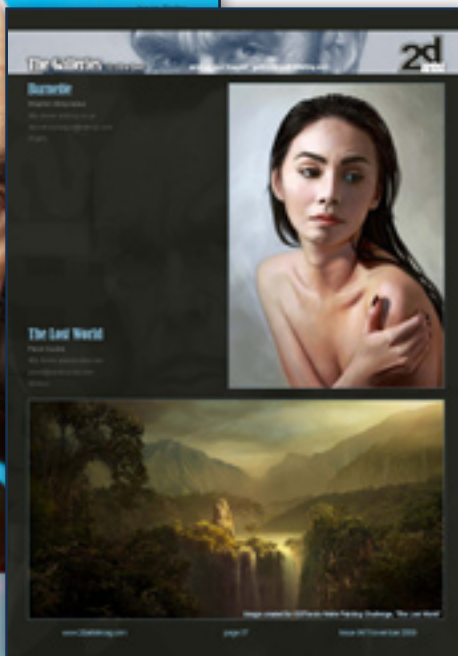
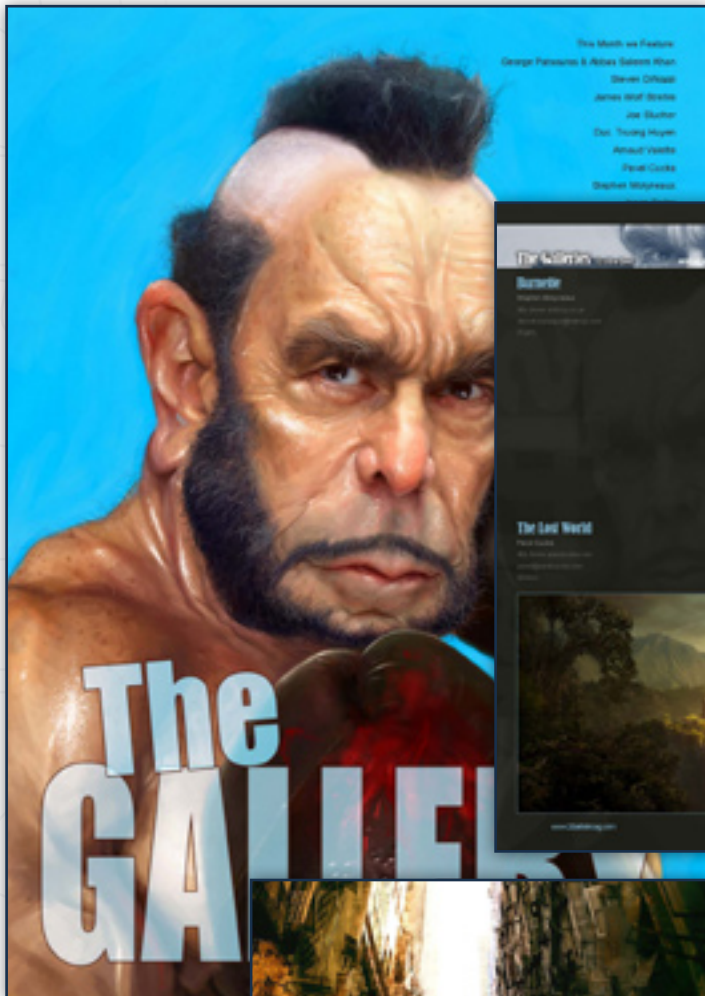
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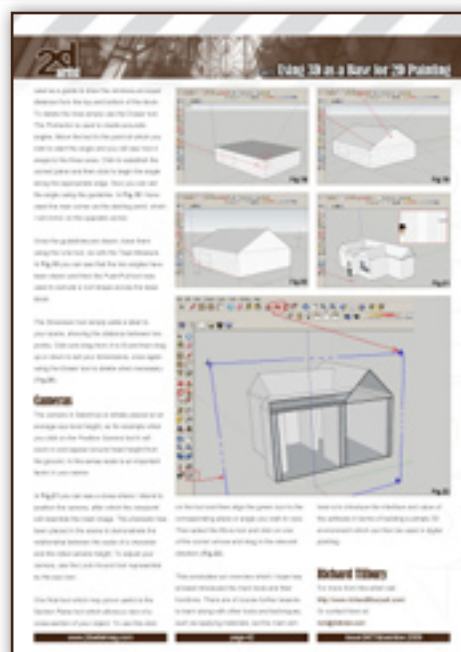
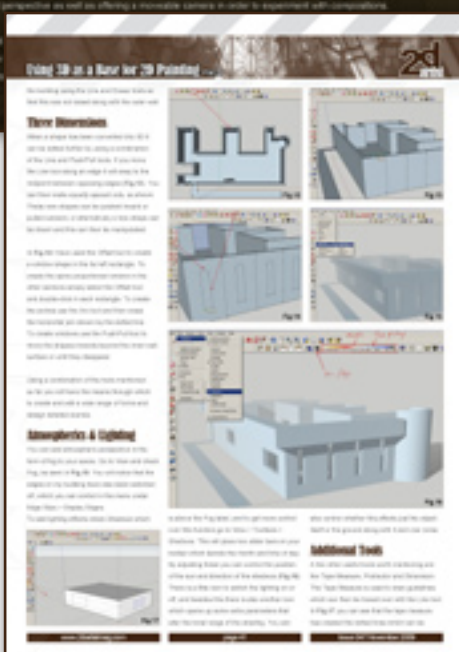
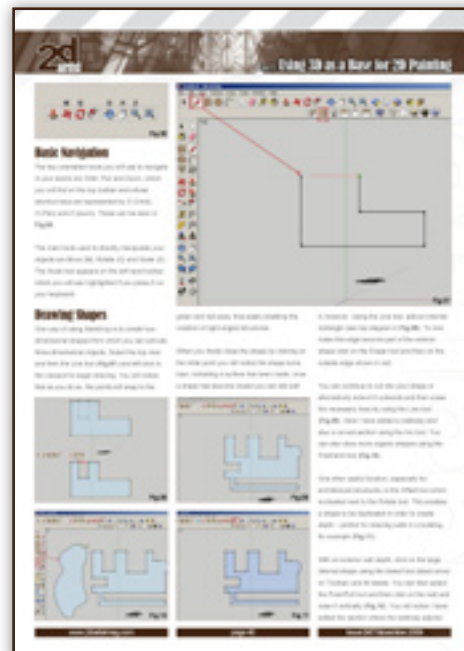
This tutorial series will revolve around the use of 3d as a starting point for digital painting. In particular we will explore the value of Google SketchUp, a free program enabling users to quickly build 3d environments using a set of intuitive tools.

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# USING 3D AS A BASE FOR 2D PAINTING



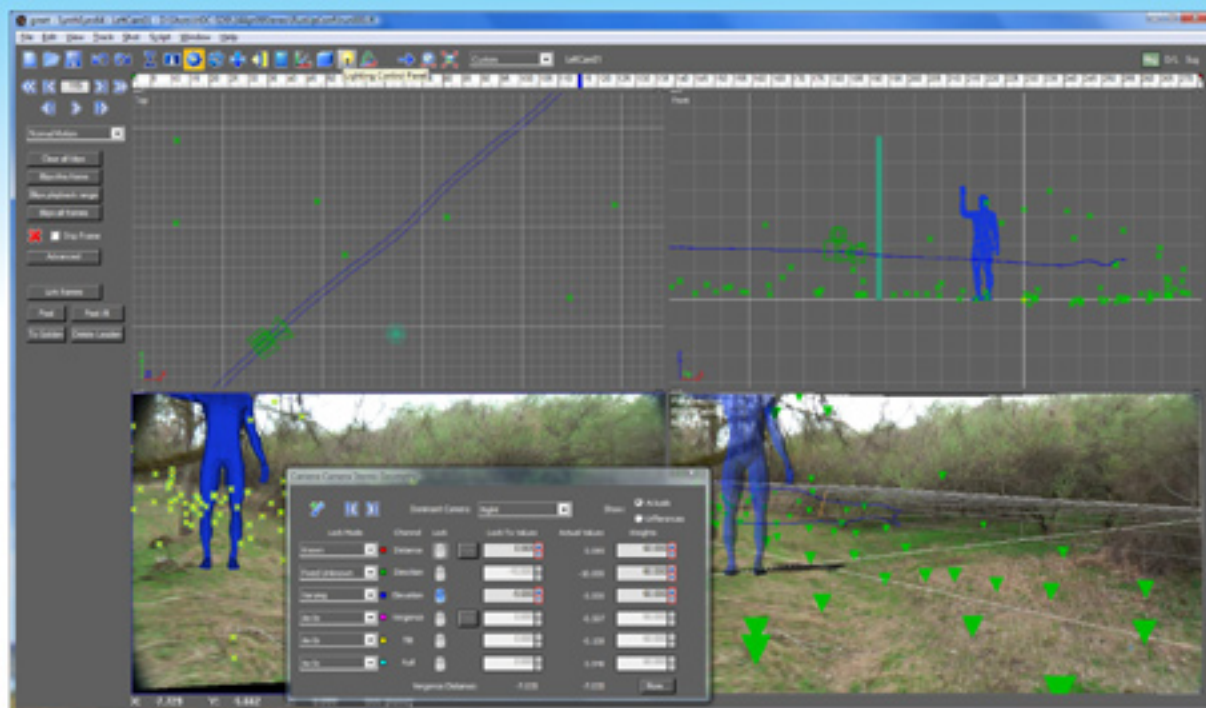




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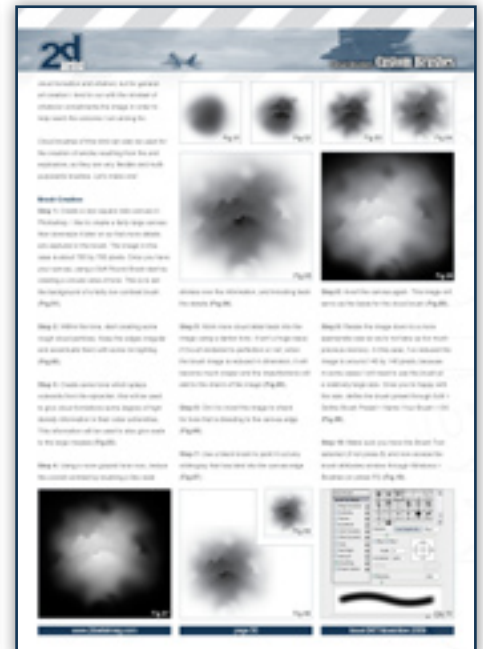
# CUSTOM BRUSHES

An artist's brushes have always been a vital part of any painter's set of tools, and remain the single asset that links paint with canvas. As such, they are crucial to how we view and interpret an artwork, and they afford the artist with a means through which to convey an idea or feeling. This has always been true throughout the history of art, and is no less important within a digital context. Software such as Photoshop and Painter essentially combine and fuse paint, canvas and brushes into a single tool. However, within this complex set of "tools", brushes retain certain autonomy with their own, distinct set of parameters and presets, offering artists the freedom to affect and vary the way paint is applied. This principle of customizing brushes forms the focus of this set of tutorials, and aims to show how individual artists exploit these techniques to achieve some interesting results!



# CUSTOM BRUSHES

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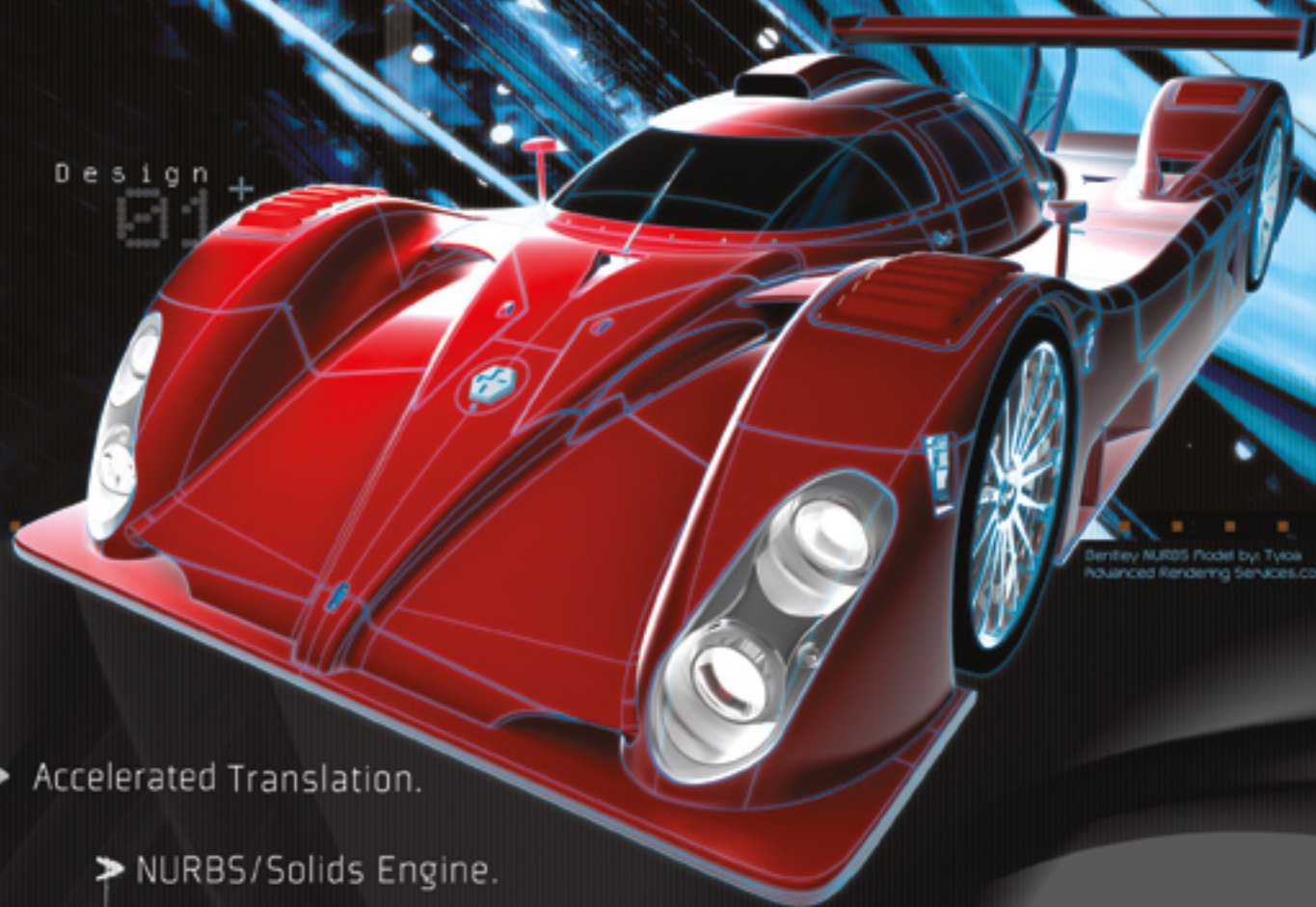
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**“I have to cut the whole thing down a bit in order for me to finish this tutorial before I’m 80, so... I’m going to focus on story driven composition with a special focus on camera placement and framing for dynamic characters.”**

# **DYNAMIC CHARACTERS**

## **ENHANCING YOUR CHARACTER CONCEPTS**

This series of tutorials aims to show some of the methods and processes used to design and develop characters from initial thumbnail sketches through to a final concept. The series will be divided into five parts and will focus on the general design methods commonly used by character artists. It will begin with quick sketching techniques used to suggest ideas and develop a theme before moving onto creating variations once a subject is established. The third instalment will culminate in a finished concept design, after which we will move onto the importance of posing your character and the impact this has on their personality. The series will conclude with a chapter dedicated to choosing suitable eye levels and camera views to best convey an emotional state or emphasise a storyline.

**Chapter 1** | Thumbs & Silhouettes

**Chapter 2** | Visual Brainstorming – Variations on a Theme

**Chapter 3** | Speed Painting & Concept Design

**Chapter 4** | Dynamic And Exaggerated Poses

**Chapter 5** | **Camera Placement, Framing, Fore-shortening & Distortion**

The concluding chapter will deal with the notion of framing and the viewer’s eye level to emphasize the intent behind a character and how such devices can allude to the storyline. Themes such as fore-shortening, lighting and perspective are all key issues that are discussed and the bearing these have on the way we interpret characters in context.



# DYNAMIC CHARACTER

## ENHANCING YOUR CHARACTER CONCEPTS

# 13

## TOTAL PAGES



**"I have to cut the whole thing down a bit in order for me to finish this tutorial before I'm 50, so... I'm going to focus on story driven composition with a special focus on camera placement and framing for dynamic characters."**

# DYNAMIC CHARACTER

## ENHANCING YOUR CHARACTER CONCEPTS

This series of tutorials aims to show some of the methods and processes from initial thumbnail sketches through to a final concept. The series will be the general design methods commonly used by character artists. It will be suggested ideas and develop a finished concept design, after which we will character and the impact this has for that personality. The series will cover subtle eye lines and camera views to best convey an emotional state.

**Chapter 1: Thumbnail & Silhouettes**  
**Chapter 2: Visual Storytelling - Variations on a Theme**  
**Chapter 3: Speed Painting & Concept Design**  
**Chapter 4: Dynamic and Exaggerated Poses**  
**Chapter 5: Camera Placement, Framing, View-checking & Storytelling**

The concluding chapter will deal with the notion of framing and the viewer's eye level to emphasize the character's personality and the story they tell.

### Dynamic Characters

#### Part 5: Camera Placement, Framing, View-checking & Storytelling



**Introduction**

This is a concluding chapter in the series, dealing with the notion of framing and the viewer's eye level to emphasize the character's personality and the story they tell.

**Camera Placement**

This chapter will deal with the notion of framing and the viewer's eye level to emphasize the character's personality and the story they tell.

**View-checking**

This chapter will deal with the notion of framing and the viewer's eye level to emphasize the character's personality and the story they tell.

**Storytelling**

This chapter will deal with the notion of framing and the viewer's eye level to emphasize the character's personality and the story they tell.

### Dynamic Characters

#### Part 5: Camera Placement, Framing, View-checking & Storytelling



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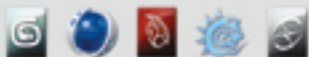


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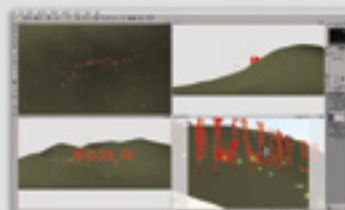
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Colouring from Greyscale, Colours beyond Blocking-In, Blending Methods and Using Photos

#### CHAPTER 5 - NOVEMBER

Quick Masks, Using the Wand Tool, Liquify Filter uses, Layer Masks – and Painting!

Nearing the end in the fifth chapter we shall be looking at adding photo textures to a painting with the use of Custom Brushes, and we'll learn about several tools such as Quick Masks, the Extracting Tool and the Wand Tool, what use the Liquify Filter has, and the greatness of Layer Masks. Of course, we'll also be painting some more

#### CHAPTER 6 - DECEMBER

The Final Part: Finishing Touches, Filters, the Unsharpen Mask and Saving your Work

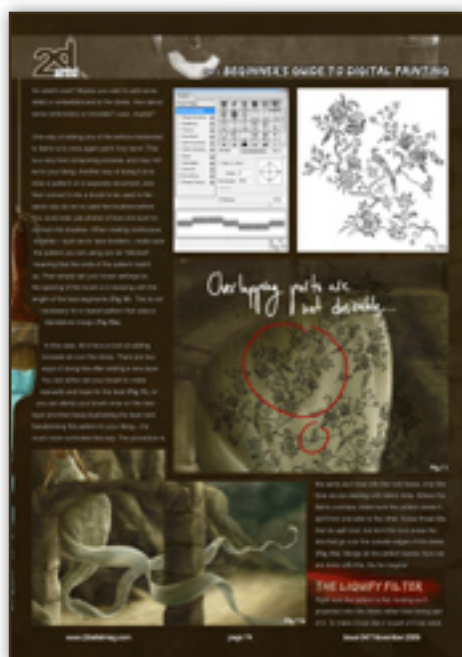
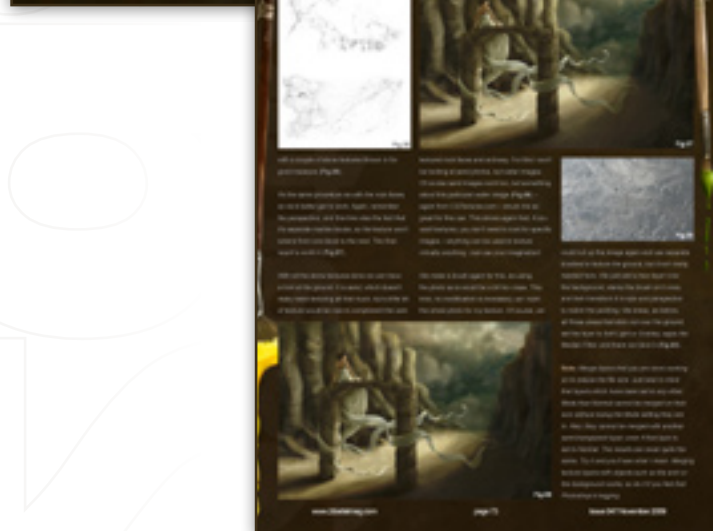
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# THE TWISTED ROOM

MAKING OF BY JAMES WOLF STREHLE

James Wolf Strehle takes a never-before-seen approach to his making of by presenting it to us in the format of ... a sandwich. That's right: a sandwich. One might ask how zombies and digital painting can be referenced to a sandwich, but then James is a rather unique fellow who, when hungry, likes to think of his painting in the same stages of production as a tasty sarnie. So read on for a unique insight into James' workflow. Enjoy!

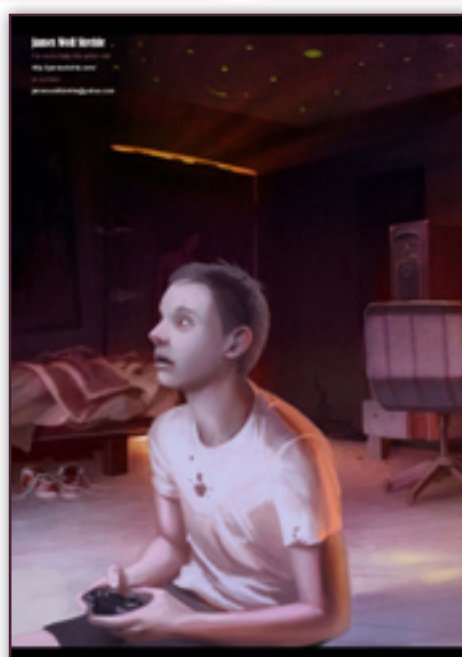
**“For some, it would represent the secluded state that can result in a poor and unchecked gaming habit; for others it would bring back fond memories of the time they stayed up all night finishing their favorite game.”**






# THE TWISTED ROOM

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# DIGITAL ART MASTERS VOLUME 4

With the release of 3DTotal's latest book, *Digital Art Masters: Volume 4*, we have some exclusive chapters for you...

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

This month we feature:

**"Warband"**  
Kekai Kotaki







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

## WARBAND

BY KENJI KOTAKI

SKETCHES BY: PHOTOPHOTO



### INTRODUCTION

I wanted Warband as a piece to create in my free time. Being a manager works professionally is fun, but I enjoy painting in my own time. The original idea for this piece came up while I was reading a fantasy novel. The book premise was a fantasy creature weighing in on a monster. One thing that really stuck out for me was that after these creatures abandoned the town, the survivors found the creatures celebrating and thought that their singing was beautiful. Inspired, an image of a growing herd of fantasy creatures became the foundation for this piece.

### GETTING STARTED

When starting on Warband I start very loosely, nothing much more than textures and brushstrokes (Fig. 01), but there are some things that I plan on having (background). I like to have a main "hero" piece, which in this case is the leader of the pack of monsters. So thinking into and were one of the first things that I did (Fig. 02). I wanted mostly on this piece, which I was creating in my free time and didn't have any particular design orders I had to meet.



As you can see, I work in a very monochromatic fashion. Most of these textures and groups come from the lighting different textures which I paint, as shown previously in Fig. 01. The reason I wanted focused on designing the main piece, which in this stage was the leading character of the design. Most of other figures also started to appear here since I had a fairly strong sense of what I wanted from the main character (Fig. 03). The composition of the overall piece was also being reconsidered to me at this stage, with the leader of the group surrounded by his many followers.

### PAINTING...

With a strong sense of what I wanted now, I began rendering the main character (Fig. 04). The intent was heavily based on a deer's skin. I had to get an artist who was from the horse on his horse, too. I started rendering the piece after some and composing, adding a more so his weapon of choice as it got more and more into this particular piece. I also used a photograph to help



me with the design on his clothing, all not working on the other characters too much at this stage - just making things around. Trying to get a very loose idea of what I wanted to do with them. I like to use the full Light Layer in Photoshop. This is how I took colors into a piece, the first colors shown in Fig. 04.

Using what I'd done with the main character for now, I got started on the rest of the pack. Some basic line drawings gave me a sense of the flow of the piece (Fig. 05), and this was followed by me testing out the first work (Fig. 06). Luckily, thinking out figures in something from the sky, it's quick and easy. From here, I spent some time trying to get the rest of the new figures in the painting.

### ...MORE PAINTING

One thing I haven't talked about yet is how many times I use the sky as a background. It's a common mistake many artists use to make the background that perspective is working out of it. I like to do this so much that I have made a standard for it in Photoshop. Everything I think about is making your background better to you - you will use it a lot, so make it as easy and comfortable to use as possible.

I used another full Light Layer here to give the whole piece a warmer feel (Fig. 07), and I was getting a better idea of what the side characters were going to look like from here. I started detailing out the scene and such, also using some for references to help me out with the colors.



as they were looking a certain 'quest' before. I decided to put things as they are, but then I added a bit of your regular vision (Fig. 100), but then when I looked at the whole image here I realized that certain elements of the design had started to get lost in the process, so I needed to see some of it.

#### WIMPY THING UP

One thing I try to keep in mind when I'm working on a piece is that, even though many things are happening, I must try to keep track of everything. When I was thinking out some other vision, I was — at the same time — slowly adding more and more detail to the scene in the background (see Fig. 100). This was also the point when I started to organize the 'flow' (that created by myself — separating out elements and giving more detail to others).

This was the same vision of the image now. The more you get a little bit, something is wrong (perhaps as I helped to bring it out a bit). I also requested the different elements not further by using some glow and more. Densifying the different points of vision also helped to break them up a little more. Some more small details, the scene,



were added to the piece for more visual information, and one that I used was the 'Elphel' figure, which I used to make a circle selection on a soft light layer and put it in the white circle over the three characters. I then used this to focus what I thought were the three prominent figures (Fig. 100).

#### FINALLY

I had for days (perhaps) and I got to produce my work, and I was able to do something that I wanted to do, and as we said I can't really say 'I'm surprised that I did it' — I satisfied? No, of course not! As an artist I feel I can always do better. Or that I should do better. One thing that I wish I could go back and change is the beauty of the piece. I'd love to make the image more beautiful. I believe I got the idea just right, but I wasn't satisfied in the end to achieve a 'beautiful' element in the work, but what I thought my original inspiration, but I guess that would require a different piece altogether. Maybe next time!

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ENTERTAINMENT

#### ARTIST PORTFOLIO



ENTERTAINMENT

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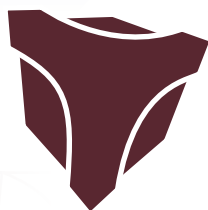
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Is a resource website for the CG community; amongst our growing number of products for CG artists, we produce two monthly downloadable PDF magazines – 2DArtist and 3DCreative. We are based in the West Midlands, in the UK, and our intention with our magazines is to make each issue as full of great articles, images, interviews and tutorials as possible. If you would like more information on 3DTotal or our magazines, or if you have a question for one of our team, please use the links below.

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### Partners

If you have a CG community website and would like to support 3DCreative and/or 2DArtist magazine by showing our banners, please contact Lynette Clee at the email address above

