

Artist

Concept Art, Digital & Matte Painting Magazine

Death Blow

Alon Chou's Transformers fan art 'making of' can be seen right here! (Not in disguise...)



Articles

Sketchbook of Francis Vallejo, Matte to Web & Inspirations



Interviews

John Wallin Liberto, Kieran Yanner, Bruno Wernick & Jim Murray



Galleries

Kerem Beyit, Kieran Yanner, Lorin Wood, Shilin Huang & more!



Making Of's

'Howling Digital Painting', 'The Taming of Naas' & 'Transformer - Death Blow'



Tutorials

Custom Brushes, Speed Painting & Elements: Weather - Twisters



Editorial

Welcome to the 22nd issue of 2DArtist magazine. Please take some time to fill in our survey if you haven't already done so. We are constantly trying to improve the magazine in many different ways, and you can help by telling us how to improve your 'experience' of 2DArtist. You can see the survey [HERE](#),

and don't forget that you can also win a free 12-month subscription to 2DArtist by being one of the lucky selected readers who have responded to the survey! We want to make sure that we are providing as much quality content as possible, at the still-great price of only \$4 per issue! Let us know what you really think because we take all suggestions very seriously, as let's face it, it's you guys that we're trying to please! Enjoy this issue and hopefully many more in the future, too! Ed.

Editor

Ben Barnes

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Chris Perrins

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Bobby Brown

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Lynette Clee
Warin Pismoke
Richard Tilbury
Chris Perrins

Free Stuff!

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



Contents

What's In This Month:

John Wallin Liberto 007

Freelance Artist & Illustrator, Sweden

Kieran Yanner 017

Concept Artist & illustrator

Bruno Werneck 029

Concept Artist, Midway Games

Jim Murray 042

Concept & Comic Artist

The Sketchbook of 051

Francis Vallejo

Matte to Web 056

Salzine Media

Inspiration 067

What Inspires You?

Galleries 085

10 Of The Best 2D Artworks

Stylised Animal Challenge 073

This Month's Finalists / Last Month's Making Of's

Custom Brushes 097

'Old Woman' With Brian Recktenwald

Speed Painting 103

'The Party Entertainers'

Elements : Weather 113

Digitally Painting: 'Twisters'

Howling 122

Project Overview by Roberto Campus

The Taming of Naas 129

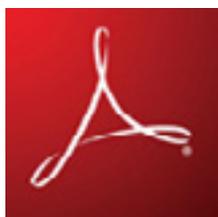
Project Overview by Christophe Vacher

Transformer - Death Blow 135

Project Overview by Alon Chou

About us 148

Zoo Publishing Information & Contacts

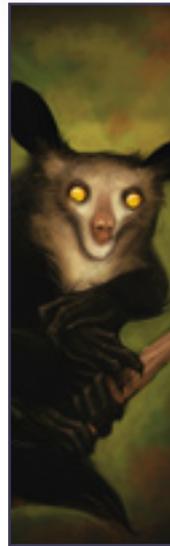


Magazine Viewing Tips

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 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.



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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<http://chuckmate.blogspot.com>



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.

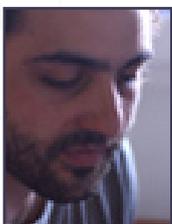
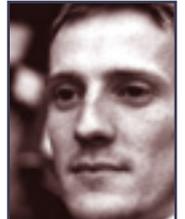
davejneale@hotmail.com



Richard Tilbury

Has had a passion for drawing since being a couple of feet tall. He studied Fine Art & was eventually led into the realm of computers several years ago. His brushes have slowly been dissolving in white spirit since the late nineties & now, alas, his graphics tablet has become their successor. He still sketches regularly & now balances his time between 2D & 3D, although drawing will always be closest to his heart.

ibex80@hotmail.com



Fred Augis

Is a 2D Independent Artist, in Paris, France. He started out as a Graphic Artist at Quorum, Lyon. He studies Publicity in high school, then went to Emile Cohl, in Lyon, to study traditional art. He dreams of becoming a Concept Designer for a film studio, and currently works as a Graphic Illustrator and a Graphic Designer.

fredaugis@hotmail.com
www.fredaugis.com



Alon Chou

Is a freelance 2D Artist & Illustrator, in Taiwan. Alon Chou graduated from the National Taiwan University of Art. Drawing, to him, is like a single frame of a movie - it is dramatic. In his mind, a drawing should be a complete presentation of the plot, emotion, atmosphere, and so on. He likes to include all of these elements in his drawings, to make them better.

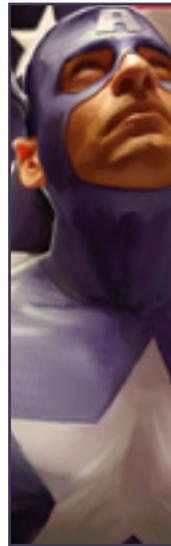
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John Wallin Liberto

Is a Freelance Artist, in Sweden. He started working with Photoshop in 2001, after discovering all the possibilities with a computer & a Wacom tablet. He worked at several games companies before deciding to go freelance. He moved to London for a year to work on feature films as a digital matte artist, but nowadays he mostly does concept art for computer games, such as *Gears of War*, *Battlefield*, *The Club*, *Highlander*, *UT 2007* & more. info@johnwallin.net
www.johnwallin.net



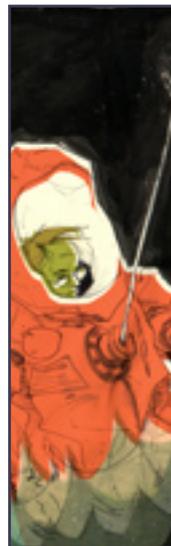
Kieran Yanner

Is a Senior Concept Artist at NCSOFT, Austin Texas, in the USA. He has been a self-taught Conceptual Artist in the games & entertainment industry since 1999. He's currently working at NCSOFT Austin as a Senior Concept Artist, specialising in creatures & characters. Kieran has produced work, and continues to freelance commercial and conceptual art, for a wide range of leading publishers and production studios.
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www.kieranyanner.com



Bruno Werneck

Was born in Brazil, and has been playing with crayons ever since he can remember. He began pursuing formal artistic training when he was awarded a scholarship to study at the Art Institute of Chicago. Professionally, Bruno has done everything from print design to working on animated TV commercials. Currently, he works for Midway Games as a Concept Artist, freelancing as an illustrator here & there - basically getting paid to play with crayons! contact@brunowerneck.com
www.brunowerneck.com

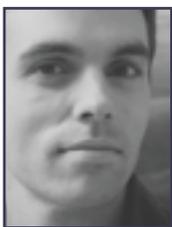


Francis Vallejo

Is a Freelance Illustrator & Maya Artist, in the USA. He's currently attending Ringling College of Art and Design and is actively pursuing a career in freelance illustration. He has graciously been featured in *Spectrum* and *Creative Quarterly*, and is looking to build up his clientele and portfolio.

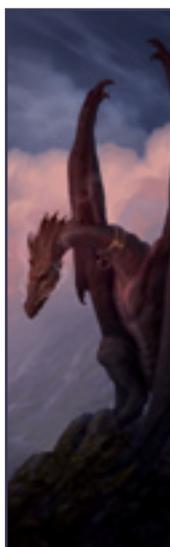


fvallejo@ringling.edu
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Christophe Vacher

Is an Illustrator, Concept Artist & Background Painter, in the USA. He's been working in animation & movies for over 16 years, mainly for Disney feature animations & Dreamworks. He also does book covers & creates personal work for art galleries. He's currently doing concept artwork for Disney's next live-action/animation feature movie, "Enchanted", and is Art Directing a CG animated short movie on the side.
christophe.vacher@excite.com
www.vacher.com



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.

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"I think the most important thing about being a freelance concept artist is to understand the client, be able to communicate, probably bite the sour apple once in a while, and not let your pride get in the way."

John Wallin Liberto is a freelance artist and illustrator working from his base in Stockholm, Sweden. His portfolio covers film, television and computer games, and he has recently worked as a concept artist on the acclaimed "Gears of War" for the XBOX 360...



KIERAN YANNER

Working with David Levy at Spacetime has also taught me a lot about the full capability of brushes in Photoshop and using 3D as an aid to production and concept art...

Working for the likes of Disney, Wizards of the Coast and DC, to name but a few, Kieran Yanner takes time out to talk about his inspirations, future and his working style...

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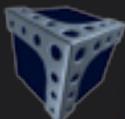
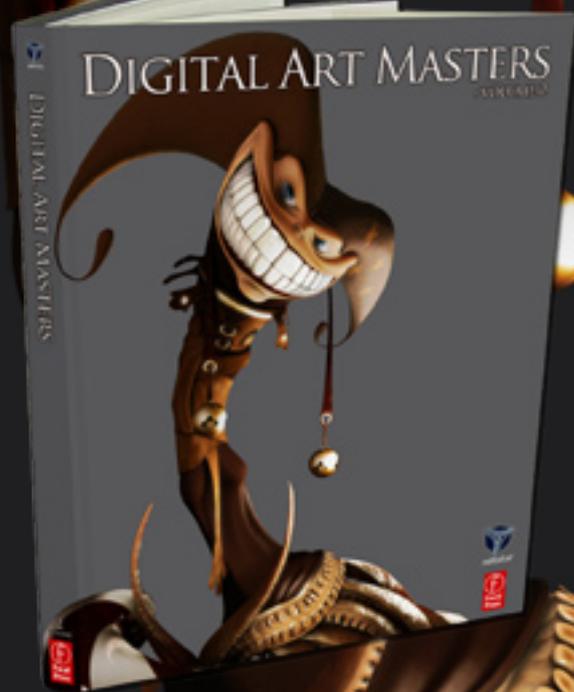


FEATURES 58 OF THE FINEST DIGITAL
2D AND 3D ARTISTS WORKING IN
THE INDUSTRY TODAY, FROM THE
LIKES OF:

PHILIP STRAUB
JONNY DUDDLE
ALESSANDRO BALDASSERONI
BENITA WINCKLER
FRED BASTIDE
JAMES BUSBY
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"One aspect that I find both challenging and exciting is the fact that we have to be chameleons. A concept artist needs to be able to adapt to a project's visual style, regardless of personal tastes..."

Bruno Werneck is a concept artist working for Midway Games, whose portfolio includes work on two prominent next-gen titles: "Stranglehold" and "Area 51". In his spare time he also works as a freelance artist; his clients range from the film and advertising industries, to the comic book and role-playing card game industries...

**BRUNO
WERNECK**



BRUNO WERNECK

You mention in your Bio that you have worked in animation and have studied graphic design.

How does being a concept artist compare to this, and what prompted the shift?

I have always been open to experimentation and curious about other disciplines within art. I know for a fact that I began thinking about environment/set design when I was already working in animation, where I was exposed to cell painted backgrounds and influenced by layout artists coming from feature animations. All fields are related, and learning about one builds knowledge that can be used in another. For example, I'm sure studying graphic design helped me with composition and colour choices, but it's hard to pinpoint the exact time and place that I decided to move to concept art.

What do you think is the most challenging aspect of your job?

One aspect that I find both challenging and exciting is the fact that we have to be chameleons. A concept artist needs to be able to adapt to a project's visual style, regardless of personal tastes, to follow specific guidelines and sometimes work within set constraints and with different art directors.



'Nightingale Emperor'
2005, character design, personal work, based on chinese folk tale 'nightingale'

How easy is it to work full-time at a games company as well as freelance as an illustrator, and do you find that you have to turn down many jobs due to time constraints?

It can be challenging at times. I wouldn't want either side to suffer so I make sure to devote an equal amount of attention to both. I spend most of my weekends working on freelance assignments, while devoting my full attention to games during the week. Sometimes the projects may be similar in style, and I have to find a way to make each project unique, without being more biased towards either of them. Having a full-time job gives me enough financial security and the luxury of being more selective when it comes to accepting freelance work. It's a bit of a turn-off when a potential client comes to me only a few days before the project is due, but I haven't turned very many down because of time constraints. Mostly I turn down work when I feel it's deviating from what I like or want to do.

What sort of commissions do you generally get in your freelance work, and do you favour any particular type of job/client?

I've done all sorts of stuff, including concept art for film pitches, advertising, comic book covers, illustrations for magazine articles, and most recently illustrations for role-playing card games. All of them are a lot of fun.



'The Aviator', 2007, illustration, personal work



'The Ridge', 2004, concept for film pitch



'Spartan 6', 2007, personal work, environment concept for 2dartist magazine

How do you regard game art compared to, say, traditional painting, and do you see the digital medium slowly being recognised as a branch of Fine Art in itself?

Although the techniques used in digital painting are quite different than those in traditional mediums, in the end the key elements that make up an appealing image are the same. I would say there's a greater difference between concept art, illustration and fine art. Whilst fine art touches a multitude of topics and illustrations which are usually more story driven, I see game concept art used in a different manner. Unlike in illustration or fine arts, a concept may not stand alone as a decorative piece, because its original intent is problem solving. It's part of our job to work with art directors and designers, take their visions into consideration, try to make sense of it all, expand on these ideas and push the limits. I could see digital artwork slowly being recognised as a branch of fine art. In a show like E3's "Into the Pixel" for example, concept pieces are displayed in a gallery just like more traditional mediums.

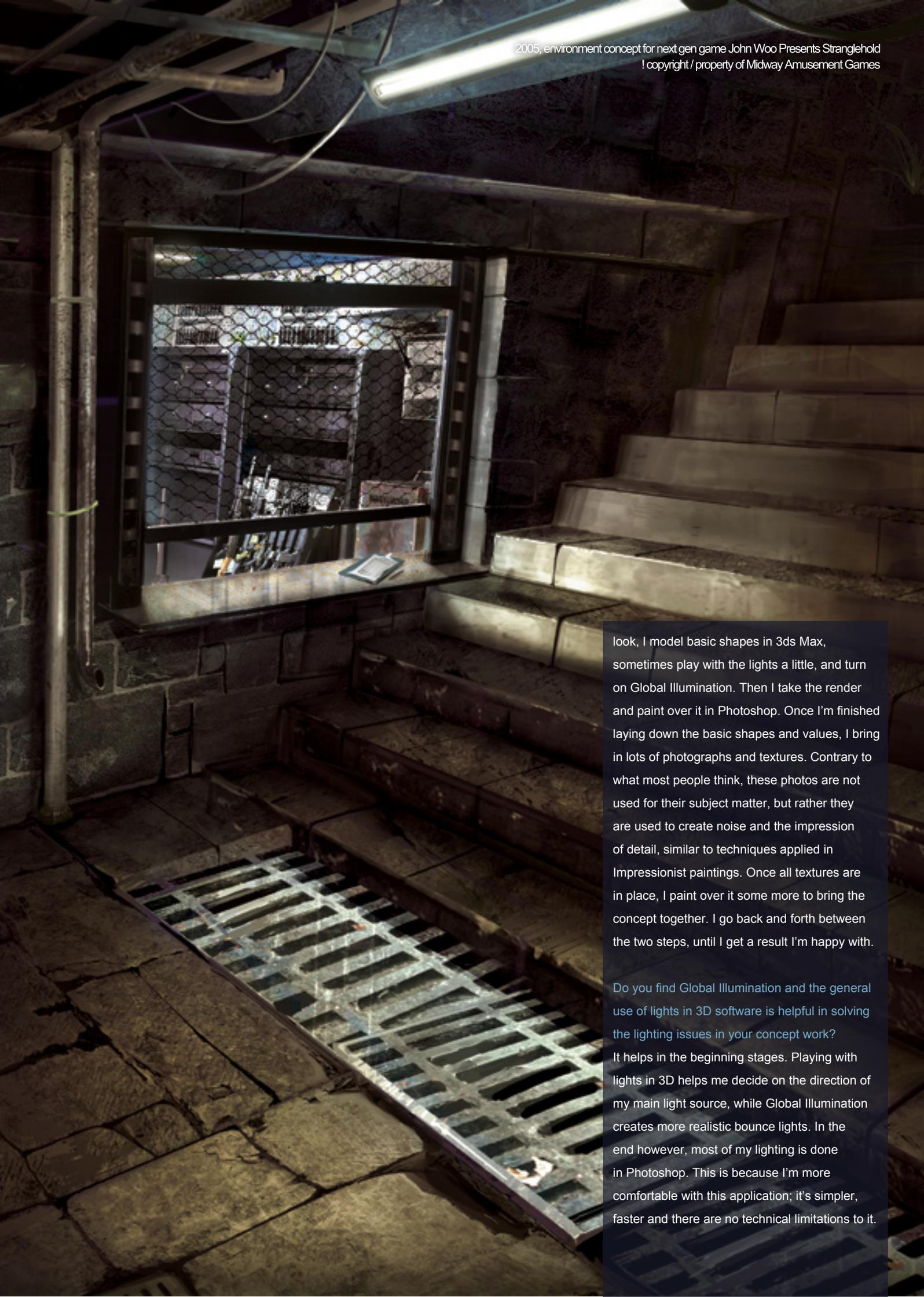
So you have been selected for "Into The Pixel". Tell us a little about the show and what it means to you to be part of it.

"Into the Pixel" is part of E3; it is an actual gallery space that showcases artwork related to video games. I didn't get a chance to go this year, but I believe it's still accessible to everyone, even now that E3 is no longer open to the public. It was nice having one of my pieces selected; concept artists sometimes work for so many years on a project, and some of the concepts don't ever see the light of the day. It's rewarding to see your work printed, framed and displayed on a wall, for everyone to enjoy.

Can you talk a little about your working process and how you constructed some of the concept pieces for Stranglehold and Area 51, for example?

Stranglehold and Area 51 are both realistic games. They're both super-detail oriented, utilising top of the line, next-gen technology. My process changes from concept to concept, really. Lately, in order to get a more realistic





look, I model basic shapes in 3ds Max, sometimes play with the lights a little, and turn on Global Illumination. Then I take the render and paint over it in Photoshop. Once I'm finished laying down the basic shapes and values, I bring in lots of photographs and textures. Contrary to what most people think, these photos are not used for their subject matter, but rather they are used to create noise and the impression of detail, similar to techniques applied in Impressionist paintings. Once all textures are in place, I paint over it some more to bring the concept together. I go back and forth between the two steps, until I get a result I'm happy with.

Do you find Global Illumination and the general use of lights in 3D software is helpful in solving the lighting issues in your concept work?

It helps in the beginning stages. Playing with lights in 3D helps me decide on the direction of my main light source, while Global Illumination creates more realistic bounce lights. In the end however, most of my lighting is done in Photoshop. This is because I'm more comfortable with this application; it's simpler, faster and there are no technical limitations to it.



What do you feel are the best aspects of working in the games industry?

The gaming industry is full of talented and passionate people. The medium is constantly evolving, which pushes artists to learn new tools that help bridge art and technology. With the improvements made in games, it has become very rewarding to see a finished product that looks so close to the concept created for it.



Do you, as a concept artist, feel the effects of advancing technology, or is this type of job exempt from the evolution of game development?

What particular subjects do you favour as an artist, and why?

There isn't one specific subject... I am inspired by all kinds of themes and topics and I switch around quite often. If I had to choose, I would say I enjoy creating fantasy and sci-fi environments, but even these are based more on reality, and include at least a few elements the viewer can relate to.



2005, environment concept for next gen game John Woo Presents Stranglehold
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'Nightingale Garden'
2005, illustration, personal work, based on chinese folk tale 'nightingale'

Bruno Werneck

For more work by this artist plea

www.brunowerneck.com

Or contact them at:

contact@brunowerneck.com

Interviewed by: Richard Tilbury



'Area 51 Blacksite - Iraq Overview'
2006, environment concept for next gen game Area 51 Blacksite
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2005, environment concept for next gen game John Woo Presents Stranglehold
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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

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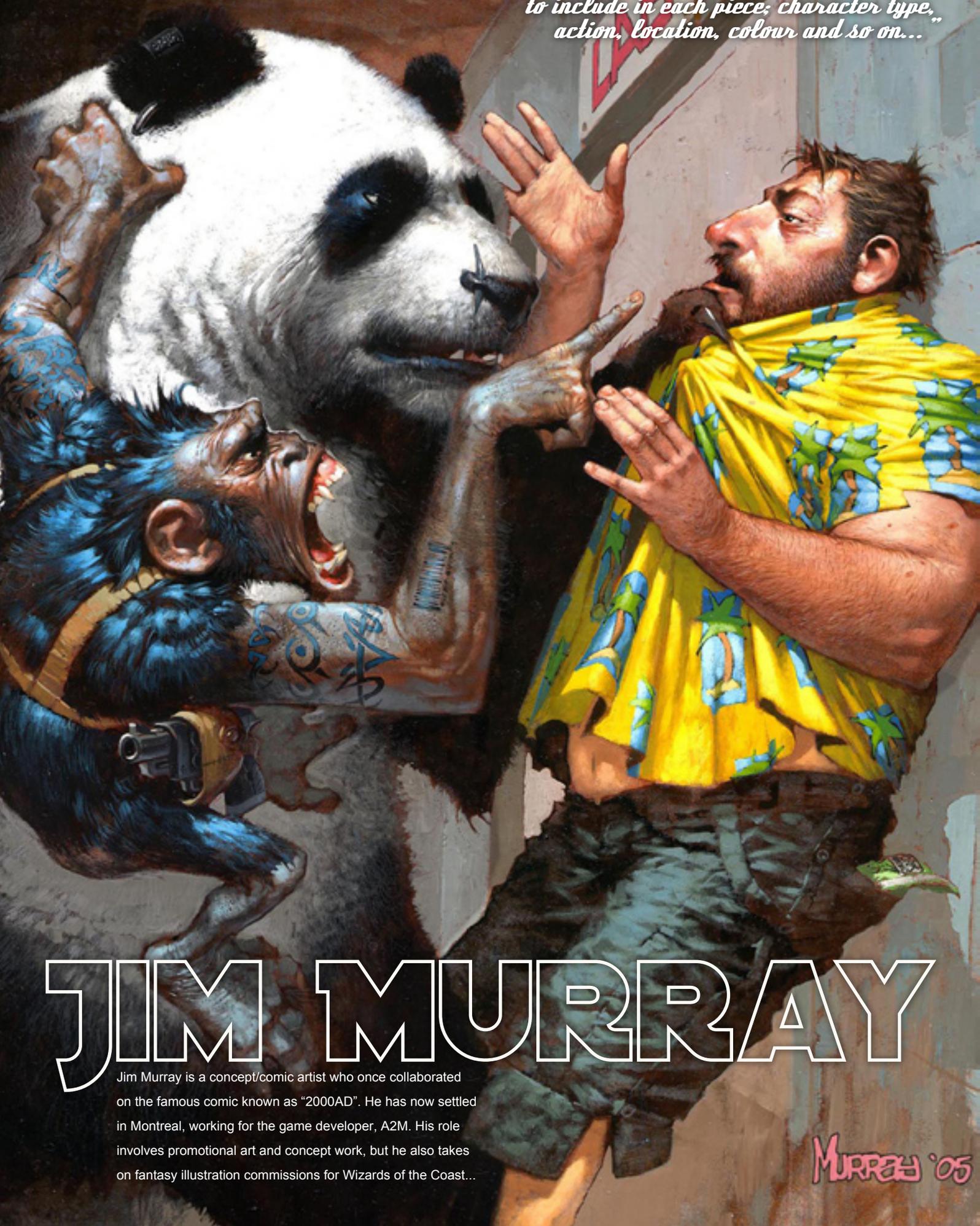
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"I wouldn't have considered myself a fantasy artist, but I have a lot of fun working up their concepts. They are usually very specific about the elements to include in each piece; character type, action, location, colour and so on..."



JIM MURRAY

Jim Murray is a concept/comic artist who once collaborated on the famous comic known as "2000AD". He has now settled in Montreal, working for the game developer, A2M. His role involves promotional art and concept work, but he also takes on fantasy illustration commissions for Wizards of the Coast...

MURRAY '05

JIM MURRAY

08

TOTAL PAGES





Ice Plane image supplied by Saddington & Baynes CGI. Photography by Darran Rees.

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"I would put something down until I liked it. If it bugged me I would paint over it. In some areas there was probably four layers of paint, or more."



the sketchbook **of Francis Vallejo**

Francis Vallejo, an illustrator, caricaturist and animator from the USA, talks us through, step-by-step, how he handles his sketchbook...

the Sketchbook of Francis Vallejo

05

TOTAL PAGES



the brand new totalTextures

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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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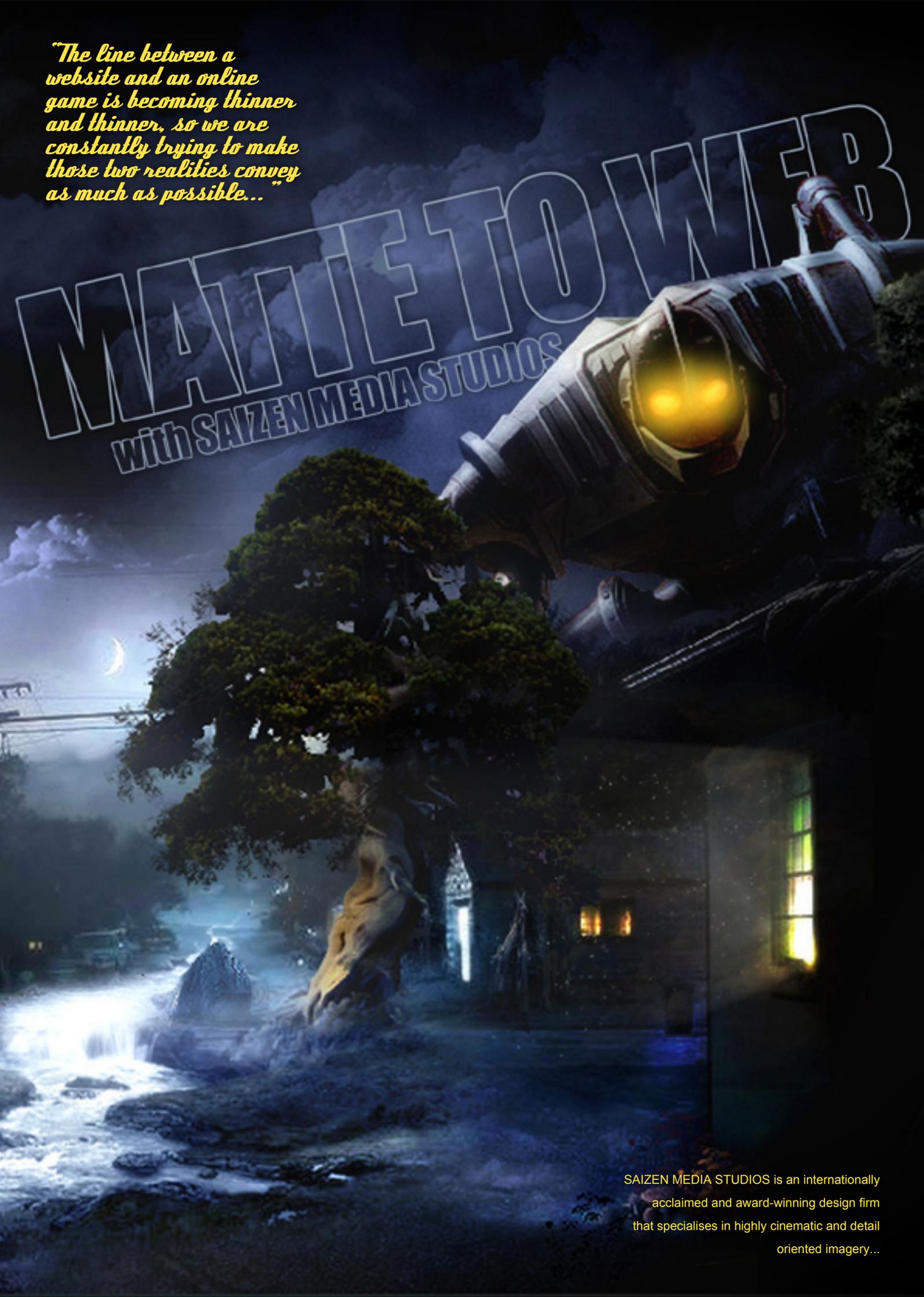
Image courtesy of Olivier Derouetteau, <http://olive2d.free.fr>



"The line between a website and an online game is becoming thinner and thinner, so we are constantly trying to make those two realities convey as much as possible..."

MATTIE TOWER

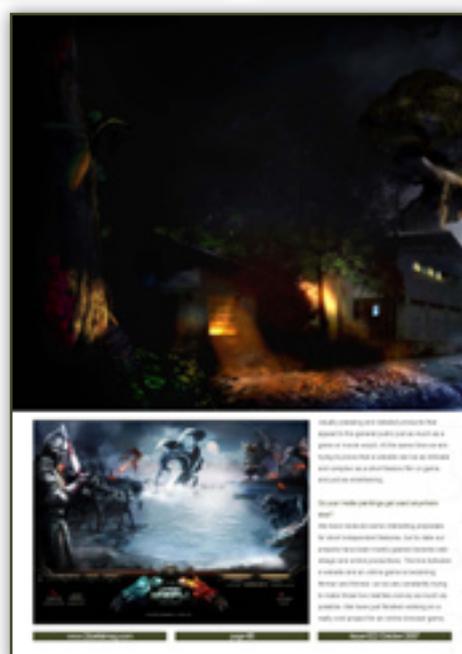
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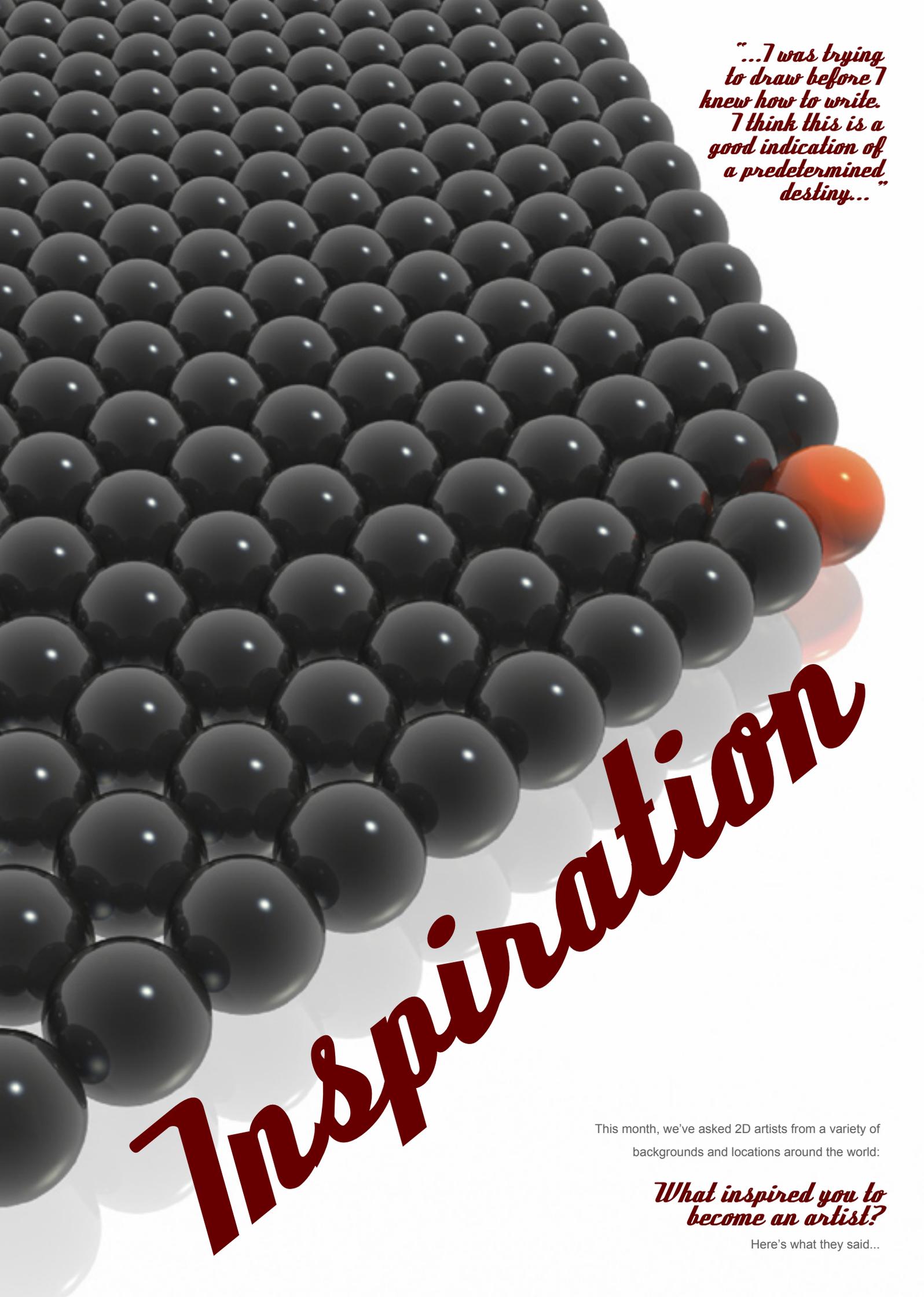


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10 TOTAL PAGES





*"...I was trying
to draw before I
knew how to write.
I think this is a
good indication of
a predetermined
destiny..."*

Inspiration

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

*What inspired you to
become an artist?*

Here's what they said...

Inspiration

05

TOTAL PAGES



Inspiration

Inspiration

Author Bio
 Name: [Name]
 Location: [Location]

Style
 [Description of style]

Favorite Artists
 [List of artists]

Favorite Music
 [List of music]

Favorite Film
 [List of films]

Favorite TV
 [List of TV shows]

Fun Anecdotes
 [List of anecdotes]

Art Process
 [Description of process]

Art Advice
 [Text]

Artist Bio
 [Text]

Fun Fact
 [Text]

Favorite Artists
 [List of artists]

Favorite Music
 [List of music]

Favorite Film
 [List of films]

Favorite TV
 [List of TV shows]

Fun Anecdotes
 [List of anecdotes]

Art Process
 [Description of process]

This month we've added 20 artists from a variety of...

Inspiration

Author Bio
 Name: [Name]
 Location: [Location]

Style
 [Description of style]

Favorite Artists
 [List of artists]

Favorite Music
 [List of music]

Favorite Film
 [List of films]

Favorite TV
 [List of TV shows]

Fun Anecdotes
 [List of anecdotes]

Art Process
 [Description of process]

Inspiration

Author Bio
 Name: [Name]
 Location: [Location]

Style
 [Description of style]

Favorite Artists
 [List of artists]

Favorite Music
 [List of music]

Favorite Film
 [List of films]

Favorite TV
 [List of TV shows]

Fun Anecdotes
 [List of anecdotes]

Art Process
 [Description of process]



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**Solutions for
Natural 3D Environments**

the
2DA
challenge

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

Crocodile

Stylised Animal challenge



In Association with

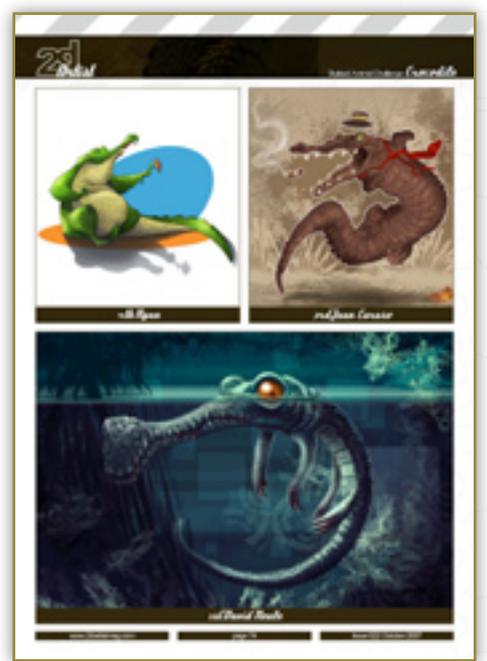


Crocodile

Stylised Animal challenge

12

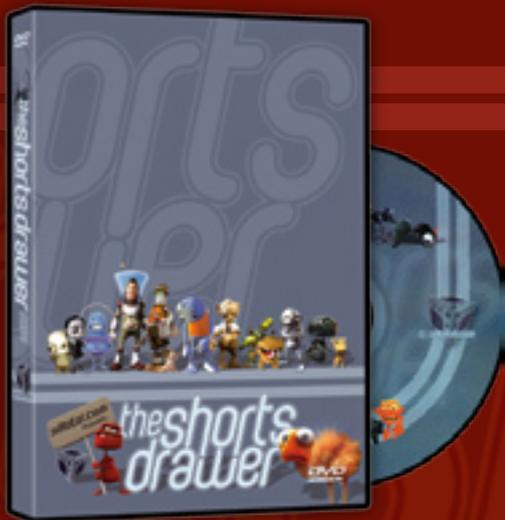
TOTAL PAGES



the shorts drawer

Introduction:

A Collection of the finest independent animated movies and commercial trailers. The DVD includes work from a whole number or different sources, such as students, independents animators and commercial studios. We want people to be able to view this wealth of elite animation in one convenient high resolution package whilst generating much exposure for these talented artists at the same time.



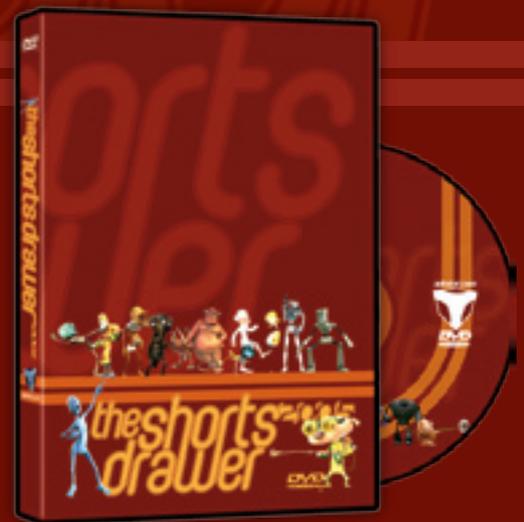
the shorts drawer 2004

- Running Time: 3hrs 8 mins
- 27 Shorts movies
- 6 Clips & Trailers
- Region Free, NTSC & PAL versions
- Shorts & trailers from artist and studio like:
 - Blur Studios
 - Brian Taylor
 - Marco Spitoni
 - Patrick Beaulieu
 - & Alex Mateo



the shorts drawer 2005

- Running Time: 3hrs 8 mins
- 27 Shorts movies
- 3 Trailers
- Region Free, NTSC & PAL versions
- Shorts & trailers from studios such as:
 - Blur Studios
 - Keytoon Animations Studios
 - Redrover Studios
 - & Platige Image
- Loads of extra including images and storyboards



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Bulletins

This Month We Feature:

Kerem Beyit

Kieran Yanner

Lorin Wood

Shilin Huang

Tom Arthur Opasinski

Olga Antonenko

Daniel Gies

Andreas Rocha

Christophe Tritz

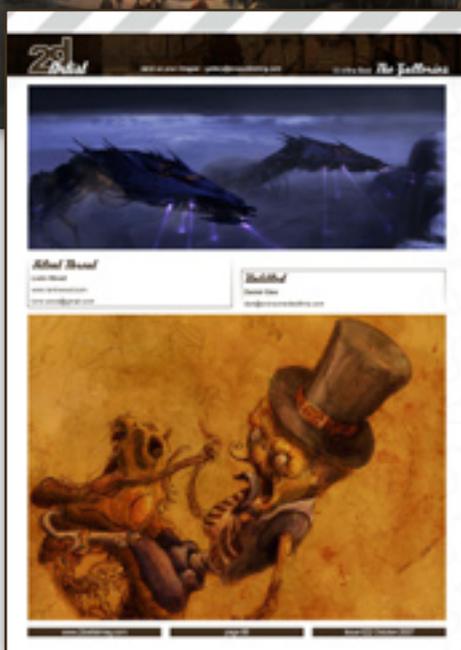
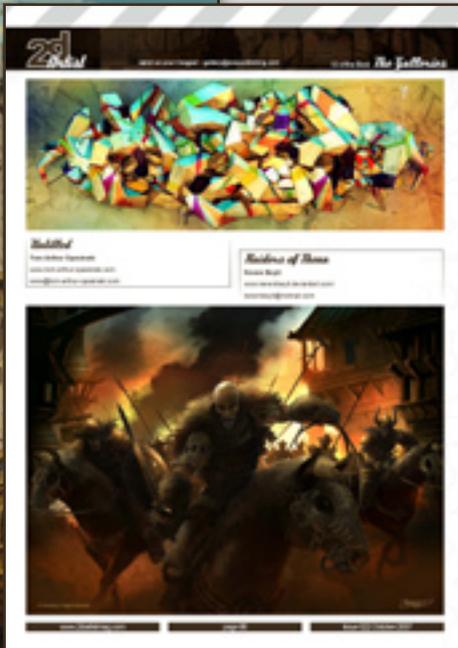
Teng Lin



Galleries

10

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LEARN FROM A MASTER OF DIGITAL ILLUSTRATION

The Techniques of Ryan Church



VOL 1
RENDERING
MATTE VEHICLES

VOL 2
RENDERING
SHINY VEHICLES

VOL 3
HI-TECH
ARCHITECTURE

VOL 4
LOW-TECH
ARCHITECTURE

VOL 5
ARCHITECTURAL
INTERIOR

INTRODUCTION TO
COREL PAINTER

The Gnomon Workshop is the leader in professional training for artists in the entertainment and design industries.

Over the past six years, the Gnomon Workshop DVD library has expanded to offer training by over sixty professional instructors on a diverse range of tools, software and media including design, drawing, sculpture, painting, modeling, texturing, animation, effects and compositing. Shipped to literally every corner of the globe, our DVDs can be found in countless libraries, studios and universities... and on thousands of bookshelves.



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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Custom Brushes

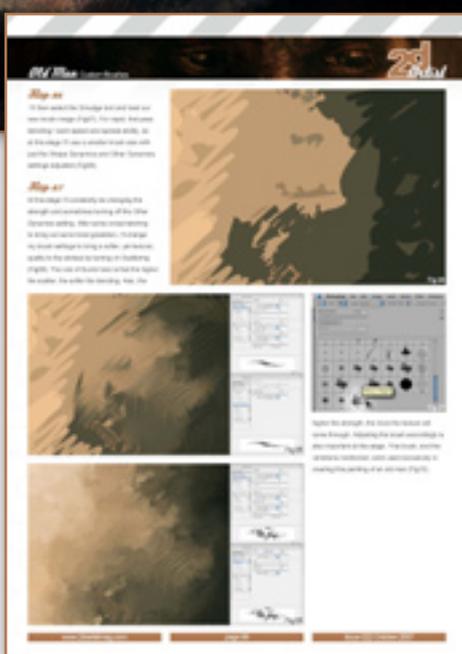
"I've created custom brushes from just about anything I can find, including pictures, textures, doodles and digital scribbles..."

Follow this step-by-step tutorial to find out how Brian Recktenwald created his piece, "Old Man" using custom brushes that he created in Photoshop...

Custom Brushes

05

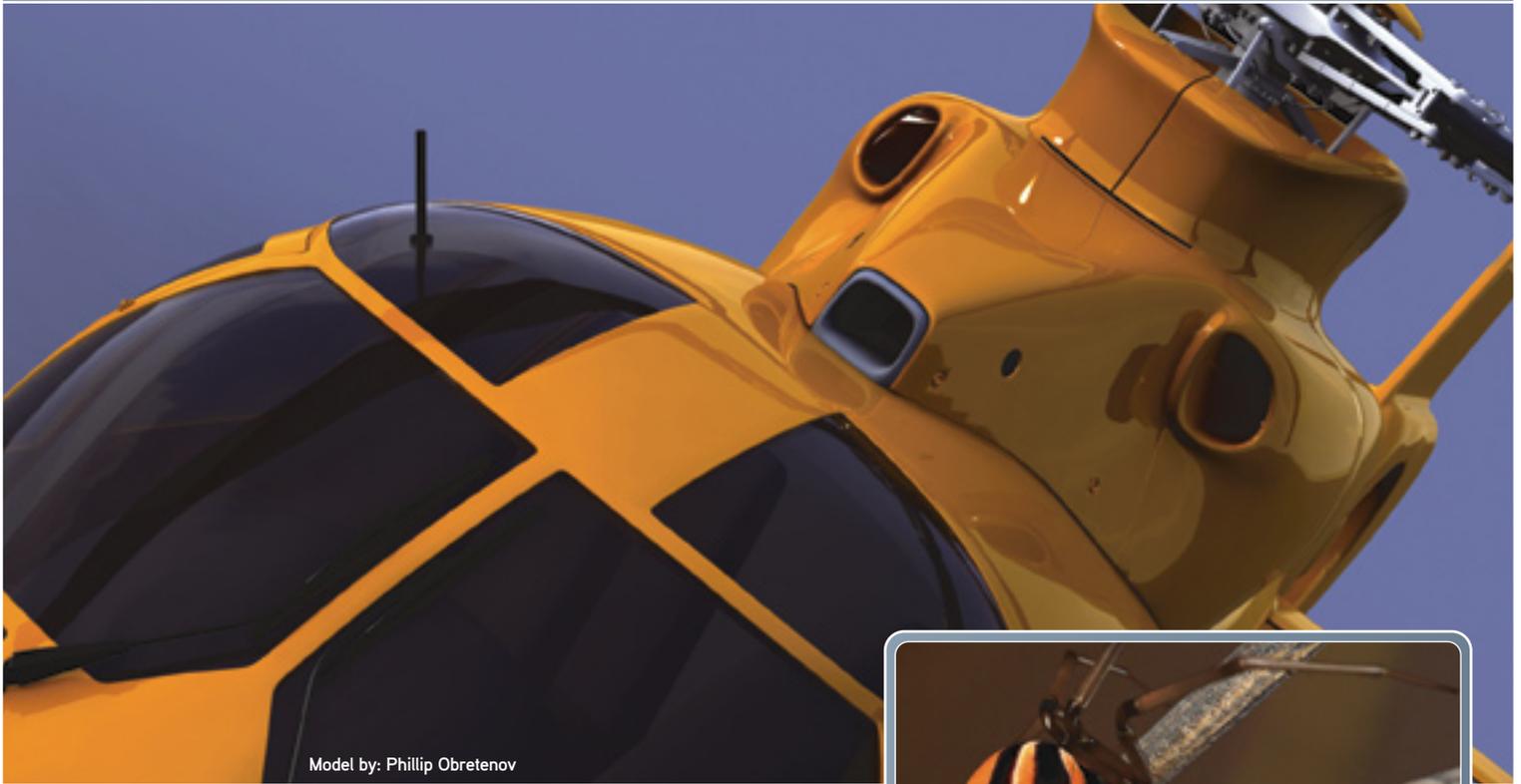
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Announcing...



modo 301



Model by: Phillip Obretenov



Image By: Zoltan Korcsok

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Welcome to the Speed Painting section of the magazine. We've asked two artists to produce a speed painting based on a simple, one-line brief. Here we will feature the final paintings and the overview of the creation processes. This month, Augie Fred and Richard Tilbury tackle:

**THE PARTY
ENTERTAINERS
REAL TWISTED
IDENTITIES
WERE VERY
FAR FROM
THEIR BRIGHT,
COLOURFUL
DISGUISES**

SPEED PAINTING

10 TOTAL PAGES



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THE RESULTS

VFS animation is all around you. Every year our graduates start careers at the world's best production studios. You've seen our graduates work in Transformers, Lost, Harry Potter: Order of the Phoenix, Battlestar Galactica, Narnia, Ice Age: The Meltdown, and Family Guy.

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

VFS Student work by Julianna Kolakis



ELEMENTS

DIGITAL PAINTING TUTORIAL SERIES : WEATHER

The 'elements' series is a guide to basic 2D Digital painting and can be followed in most software packages supporting paintbrushes and layers. Each month, professional artists will cover a specific theme or 'element', resulting in different styles and techniques. This month we will be creating Twisters!

SUBJECTS:

Issue 21, September - SANDSTORM
Issue 22, October - TWISTER
Issue 23, November - RAINSTORM
Issue 24, December - SNOWSTORM
Issue 25, January - HEAT WAVES

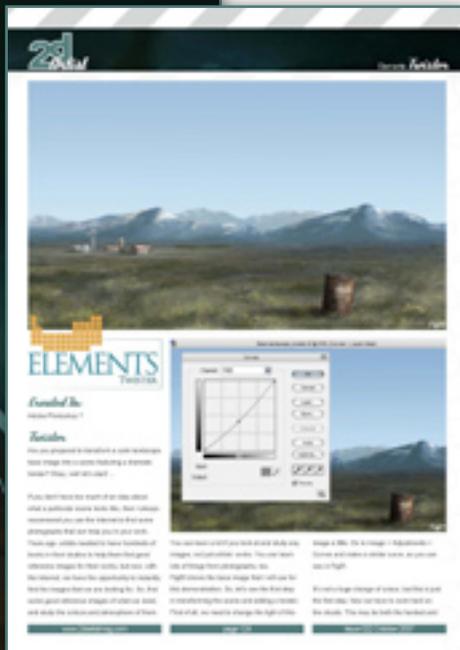


ELEMENTS

DIGITAL PAINTING TUTORIAL SERIES : WEATHER

07

TOTAL PAGES



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"The best approach for me is to let the shapes flow from my hand to the screen without much interference..."

HOUNI TUNG



HOWLING 06

TOTAL PAGES



The best approach for me is to let the shapes flow from my hand to the screen without much interference...

2d Artist *Howling*

HOWLING

Created by

The best approach for me is to let the shapes flow from my hand to the screen without much interference...

Step 1 - The Model

The first step in this tutorial is to create a 3D model of the creature. This is done using a software package like Blender or Maya. The model is then rendered and composited into the final artwork.

2d Artist *Howling*

HOWLING

Step 2 - Masking

The next step is to create a mask for the creature. This is done using a software package like Photoshop or After Effects. The mask is then used to isolate the creature from the background.

Step 3 - Final Painting

The final step is to paint the creature. This is done using a software package like Photoshop or After Effects. The artist uses various brushes and techniques to create a realistic and detailed final artwork.

2d Artist *Howling*

HOWLING

Step 4 - Masking Refinement

The next step is to refine the mask. This is done using a software package like Photoshop or After Effects. The artist uses various tools and techniques to create a clean and accurate final mask.

Step 5 - Final Compositing

The final step is to composite the final artwork. This is done using a software package like After Effects or Premiere Pro. The artist combines the various elements of the artwork into a single, cohesive final piece.

2d Artist *Howling*

HOWLING

Step 6 - Final Rendering

The final step is to render the final artwork. This is done using a software package like After Effects or Premiere Pro. The artist exports the final artwork in a format suitable for distribution.

Step 7 - Final Output

The final step is to output the final artwork. This is done using a software package like After Effects or Premiere Pro. The artist exports the final artwork in a format suitable for distribution.

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Concept Art, Digital & Matte Painting Magazine
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2d
Artist

"The last look over your painting is about being as critical as you can be on your work. If an area has been really nicely worked, but in the end comes in the way of readability or clarity of the whole image - simplify it."



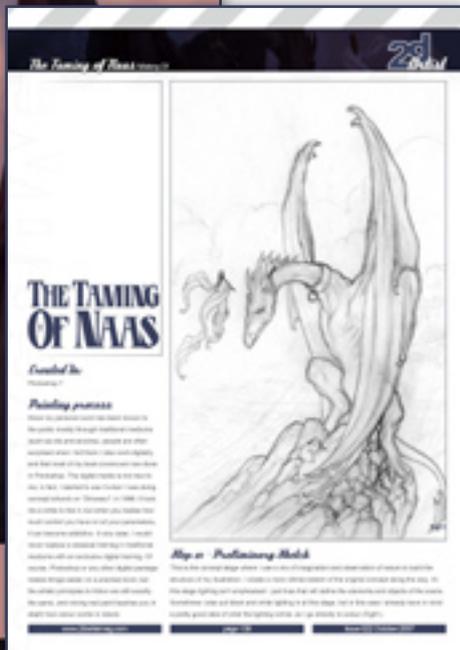
THE TAMING OF NAAS

Follow this Making Of by Christophe Vacher to find out how he created "The Taming Of Naas". This painting was created for a book about dragons, which is soon to be released in Europe. He explains, step-by-step, the processes he went through and the techniques he used...

THE TAMING OF NAAS

06

TOTAL PAGES



Zoo Publishing presents the new issue of **3dcreative** magazine: a downloadable monthly magazine for concept art, digital & matte painting for only **\$4us**

ZOO PUBLISHING Issue 026 October 2007 \$4 / €3.25 / £2.25



INSPIRING ARTISTS

From this month's interviews, to the galleries and the tutorials, everyone can find inspiration in this month's mag...

- ARTICLES**
Product Visualization & "What inspired you to become an artist?"
- INTERVIEWS**
The Light Works
- GALLERIES**
Geoffrey Reynaud, Rubica Puebla, Khalid Abdulla Al-Hamad & More
- MAKING OF**
"Night of the Grues" Cristian Mihaescu
- TUTORIALS**
Environment Mapping, Layer Texturing & ZBrush Character Creation

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3dcreative



TRANSFORMERS DEATH BLOW

"If Optimus Prime is placed closer to the camera when defending the attack, it would create the feeling of "being protected..."

This summer, when Transformers hit the big screen, it quickly increased the heat in theatres all over the world! I even went to see the film again, particularly for the artwork, in order to get a more vivid feel of the scene as well as searching for ideas...

TRANSFORMERS DEATH BLOW

09

TOTAL PAGES



2d Artist Transformers - Death Blow

TRANSFORMERS DEATH BLOW

Introduction
This issue is a special double-page spread for the new issue of the magazine. It features a full-page illustration of Optimus Prime in a dynamic pose, surrounded by a fiery, chaotic battle scene. The illustration is a key piece of artwork for the issue, and it's a great example of the artist's skill in creating a sense of movement and action.

Designing the Moment
The first step in creating this illustration was to design the moment. I wanted to capture a key moment in the battle, one that would be both dramatic and action-packed. I chose to focus on Optimus Prime, the leader of the Autobots, as he stands amidst the chaos of the battlefield. The scene is filled with fire, smoke, and the sounds of battle, creating a sense of urgency and danger.

Reference
I used a variety of references to help me create the illustration. I looked at photos of Optimus Prime from the movies, as well as concept art and other artwork. I also used a lot of reference for the lighting and color palette. I wanted to create a sense of drama and intensity, so I used a lot of warm colors and high contrast.

Painting the Moment
Once I had a clear idea of the moment I wanted to capture, I started painting. I began with the background, creating a sense of depth and atmosphere. I then moved on to the characters, using a variety of techniques to create a sense of movement and action. I used a lot of brushwork and layering to create a sense of texture and detail. The final result is a dynamic and action-packed illustration that captures a key moment in the Transformers story.

2d Artist Transformers - Death Blow

TRANSFORMERS DEATH BLOW

Composition
The composition of this illustration is a key factor in its success. I used a variety of techniques to create a sense of movement and action. I used a lot of diagonal lines and strong contrasts to create a sense of drama and intensity. The use of color is also a key element, with warm tones and high contrast creating a sense of urgency and danger.

Painting & Progression
The painting process was a key part of creating this illustration. I used a variety of techniques to create a sense of movement and action. I used a lot of brushwork and layering to create a sense of texture and detail. The final result is a dynamic and action-packed illustration that captures a key moment in the Transformers story.

Coloring
The coloring of this illustration is a key factor in its success. I used a variety of techniques to create a sense of movement and action. I used a lot of warm tones and high contrast to create a sense of drama and intensity. The use of color is also a key element, with warm tones and high contrast creating a sense of urgency and danger.

Adding the Story
The final step in creating this illustration was to add the story. I used a variety of techniques to create a sense of movement and action. I used a lot of brushwork and layering to create a sense of texture and detail. The final result is a dynamic and action-packed illustration that captures a key moment in the Transformers story.

2d Artist Transformers - Death Blow

TRANSFORMERS DEATH BLOW

The Final Painted
The final painted illustration is a key piece of artwork for the issue, and it's a great example of the artist's skill in creating a sense of movement and action. It features a full-page illustration of Optimus Prime in a dynamic pose, surrounded by a fiery, chaotic battle scene. The illustration is a key piece of artwork for the issue, and it's a great example of the artist's skill in creating a sense of movement and action.

Adding the Story
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Finalization
The final step in creating this illustration was to add the story. I used a variety of techniques to create a sense of movement and action. I used a lot of brushwork and layering to create a sense of texture and detail. The final result is a dynamic and action-packed illustration that captures a key moment in the Transformers story.

2d Artist Transformers - Death Blow

TRANSFORMERS DEATH BLOW

Adding the Story
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Finalization
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Composition adjustment
The composition of this illustration is a key factor in its success. I used a variety of techniques to create a sense of movement and action. I used a lot of diagonal lines and strong contrasts to create a sense of drama and intensity. The use of color is also a key element, with warm tones and high contrast creating a sense of urgency and danger.

Finalizing the Illustration
The final step in creating this illustration was to add the story. I used a variety of techniques to create a sense of movement and action. I used a lot of brushwork and layering to create a sense of texture and detail. The final result is a dynamic and action-packed illustration that captures a key moment in the Transformers story.

DIGITAL ART MASTERS VOLUME 2

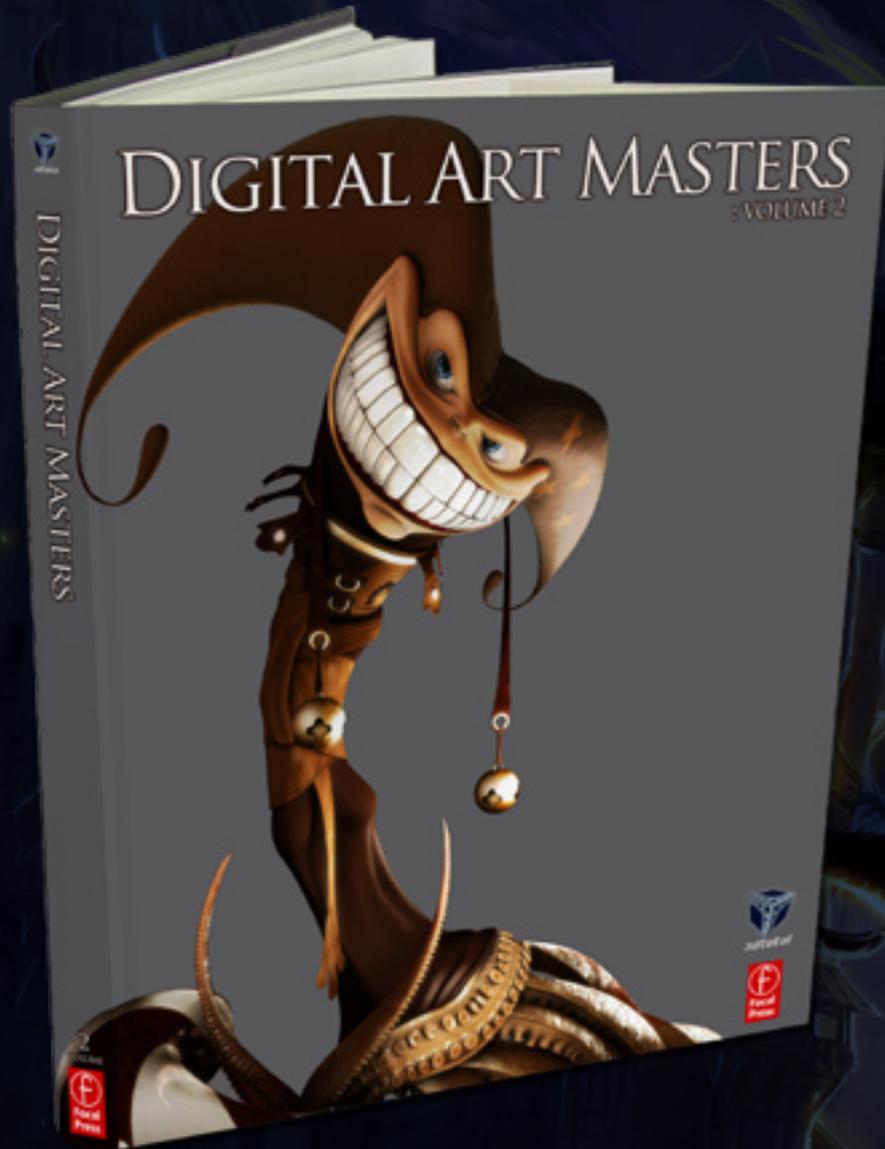
With the release of 3DTotal's new book, 'Digital Art Masters: Volume 2', we have some exclusive chapters for you...

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:

'Sky of Kaloulo'

by Jian Guo



The following shots of 'Sky of Kaloulo' book pages are featured here in full-resolution and can be read by zooming in...



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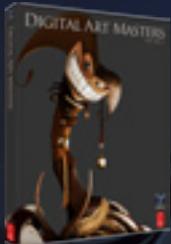
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2d artist

Interviews

Elena Sedova

Dr CM Wong

Nathaniel West

Dwayne Vance

Articles

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

Tutorials

Custom Brushes

Speed Painting

Elements Weather Series

Part 2 : Rain Storm!

Galleries

10 of the Best images featuring

Kerem Beyit

Kieran Yanner

Tom Arthur Opasinski

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Teng lin

Bruno Werneck

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Denis Zilber

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Image by Brian Recktenwald

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