

Look for this button inside

**DOWNLOAD
RESOURCES**



- Free Brushes
- Free Base Image
- Free Fibonacci Spiral

ARTIST

Concept Art, Digital & Matte Painting Magazine

Issue 045 September 2009

INTERVIEWS

Guillaume Menuel



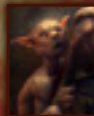
ARTICLES

Beyond Synaesthesia: Interview with Justin Lassen
The Sketchbook of Cliff Childs



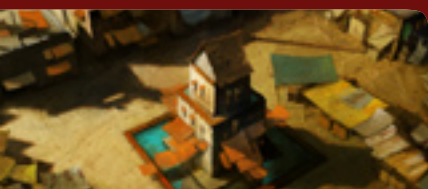
GALLERIES

Richard Anderson, Amaud Valette
& Randis, plus more!



PERFECTING

PERSPECTIVE, LIGHTING AND COMPOSITION



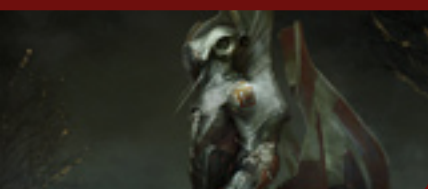
FUTURISTIC ENVIRONMENT

Darren Yeow whips up a wonderful environment filled with cool shadows and warm colors using Google SketchUp as a tool to aid painting in Photoshop



ORGANIC AND INORGANIC CUSTOM BRUSHES

Nykolai Aleksander shows us how to create fabric & lace custom brushes in the second instalment of our returning tutorial series



SPEED PAINTING AND CONCEPT DESIGN

Björn Hurri jumps on board and shows us how to produce a character concept design sheet in the third part of our dynamic characters series

PROJECT OVERVIEW

David Munoz Velazquez talks us through the inspiration behind the intriguingly titled image, *Hovercraft Parrot*, whilst showing us the painting breakdown



Editorial

Welcome to issue 45, coming to you from a cooling U.K. (after a debatable summer), in which we aim to teach you the art of perspective, lighting and composition within our many great tutorial series' this month!

Darren Yeow is back with us to take us through the painting of a beautiful oriental-style scene which starts from just a simple 3D base knocked up

using the free and intuitive software, Google SketchUp (p.50). This is the third tutorial in this series and we're really pleased with how our artists have been using Google SketchUp in different ways to achieve their own unique goals. We hope you've enjoyed what we've brought you so far and that you'll learn many new techniques to help speed up your painting by integrating 3D into your workflow over this and our coming issues.

We welcome Björn Hurri to this issue to teach us a thing or two about creating character concept designs from an inside-industry point of view (p.72). Taking the theme of a warrior and a Photoshop paintbrush, he speedily paints for us a character in both an interesting front and back pose – showing us a neat trick of how to quickly get your back pose from the front without too much trouble along the way, too. The importance of Björn's workshop is all about creating a character that a 3D modeler can easily work from, which is perfect for this series contributed to by professional artists working in the industry, including Darren Yeow and Bruno Werneck. We'll be discussing dynamic and exaggerated poses next month when we introduce Mark McDonnell to 2D Artist, a designer working for the animation and entertainment industry, and author of the recent book on gesture drawing, *The Art & Feel of Making it Real*. In the final chapter of the series we'll be inviting David Smit to share his lessons on camera placement, framing, fore-shortening, and distortion. So plenty to look forward to!

Fans of Nikolai Alexander's work will be particularly thrilled to see her appear in three great articles this month. Not only is Nikolai taking us through the third chapter of our Beginner's Guide to Digital Painting series (p.80), but she's also here to teach and create for us the most stunning set of custom brushes for fabric and lace – shown in demonstration on this month's cover image (p.62). But even that's not all! On top of this we also have an exclusive for 2D Artist: an artist-on-artist interview by Nikolai Aleksander who puts the one and only Justin Lassen under the spotlight to find out about his life and plans following his work on the Synaesthesia projects (p.26). This is a beautiful interview featuring work by greats such as Alex Ruiz and John Wallin Liberto, accompanying the soulful responses from CG community legend, Justin Lassen.

Our artist interview is with Guillaume Menuel whose work we have fallen so much in love with that we've had to get it printed for the office walls! Guillaume has the ability to turn just a few brushstrokes into a powerful masterpiece, and currently a concept artist for Ubisoft, Quebec City, he took some time away from his digital canvas to satisfy our intrigue.

Contents

What's in this month?

Guillaume Menuel

Concept Artist at Ubisoft

Sketchbook

The Sketchbook of Cliff Childs

Beyond Synaesthesia

Interview with Justin Lassen

The Gallery

10 of the Best 2D Artworks

Using 3D as a Base for 2D

3D Paint-Over by Darren Yeow

Custom Brushes

Fabrics & Lace by Nikolai Aleksander

Dynamic Characters

Part 3 – Speed Painting & Concept Design

Digital Painting

Beginner's Guide by Nikolai Aleksander

'Hovercraft Parrot'

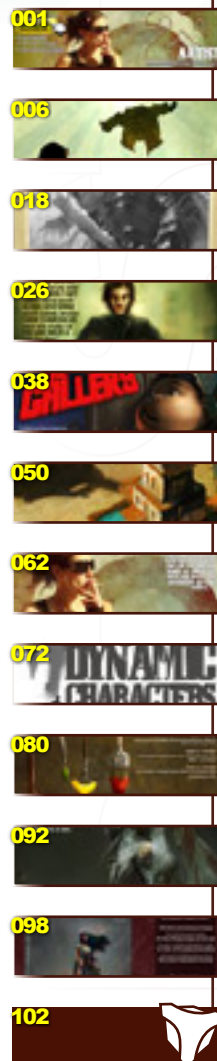
Project Overview by David Munoz Velazquez

'Containment Breach Sub-Level 5'

Digital Art Masters: V4 Free Chapter

About us

3DTotal.com Ltd Information & Contacts



Editor	Layout	Content	Proofing
Lynette Clee	Layla Khani Matt Lewis	Lynette Clee Tom Greenway Richard Tilbury	Lynette Clee Jo Hargreaves
Lead Designer	Marketing	Chris Perrins Jo Hargreaves	Jo Hargreaves

Free Stuff!

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



Check out his playful portfolio on p.6 for a generous helping of inspiration!

We feature Cliff Childs in our Sketchbook article this month, who has currently just returned from an internship at Sony Santa Monica Studios. Delve into this up-and-coming artist's sketchbook on p.18 for tips on how to keep your concepts original and exciting, and then be sure to hop on over to our "making of" featuring the uniquely titled image, *Hovercraft Parrot*, on p.92, by David Munoz Velazquez – a truly inspired image from a fantastic portfolio that we're excited to learn a little more about!

I shall leave you to discover the Gallery and get cracking with your own masterpieces! See you next month for more where this came from. **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

For optimum viewing of the magazine it is recommended that you have the latest Acrobat Reader installed.

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:

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 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



Guillaume Menuel

A 27-year old French artist currently living in Quebec, Canada. He's now working as a concept artist at Ubisoft in Québec City after four years at Ubisoft in Paris, where he worked as a 3D artist and artistic director. He's also currently thinking about a comic project based on his recent personal works.



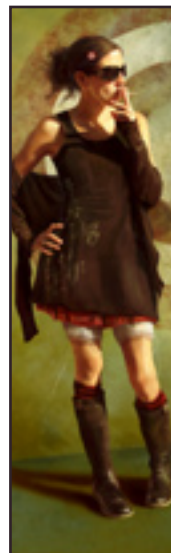
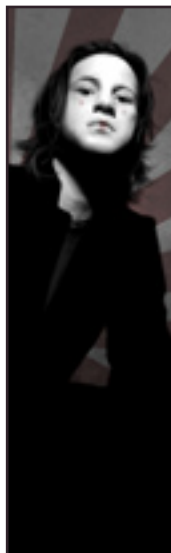
<http://gmgallery.blogspot.com/>
guigui_oni@hotmail.com



Justin Lassen

A well respected multi-instrumentalist, composer, remixer and producer with nearly 15 years of experience in the music, film, and video game industries. Lassen's masterful compositions have been praised and quoted by leading CG artists, film, game and music professionals the world over. In 2006 he released his wildly successful "Synaesthesia" series, melding the worlds of music and CG artwork together.

<http://www.justinlassen.com/>
jl@justinlassen.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



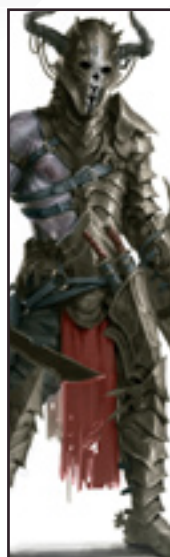
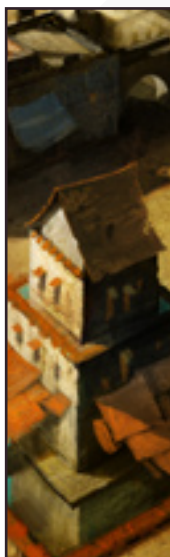
The Breath On Your Neck by Branko Bistrovic



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.

darren@stylus-monkey.com



Björn Hurri

A concept artist and illustrator currently employed by multi award-winning, The Creative Assembly. He spends most of his days painting illustrations and concepts for all of their current and future titles, and in-between spending his time painting both day and night, he takes care of his wonderful wife and his now one-year old son.

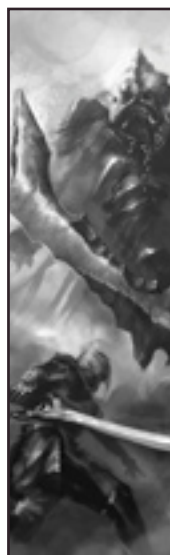
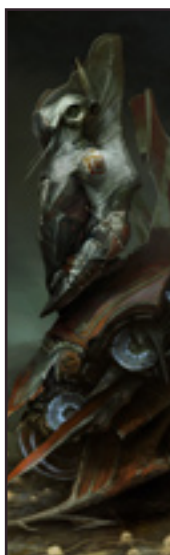
<http://www.bjornhurri.com/>
bjornhurri@hotmail.com



David Munoz Velazquez

A multi-disciplinary artist specializing in character design, lighting, and digital sculpting. He studied graphic design for five years, after which time he worked as a freelance graphic designer, also spending time painting. Before moving to the animation industry he worked in videogames for four years, and for another year freelance. He's currently working in the animated film industry, at Kandor Moon.

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



Cliff Childs

Moved to the L.A. area from St. George, Utah to attend Otis College of Art and Design. His undying love for videogames led him to discover the world of digital painting and concept art. He has recently been part of the *God of War 3* team as a junior concept intern at Sony Santa Monica Studios. He plans on one more year at Otis before pursuing a career as a concept/freelance artist and illustrator.

<http://cliffsconcepts.blogspot.com/>
cliffchilds@gmail.com



Invasion by Guillaume Menuel

**“It’s a vision of an
apocalyptic world at war
where a stupid army
full of mechs and big
vehicles decides to invade
beaches, because there’s
sun at the beach you
know...”**

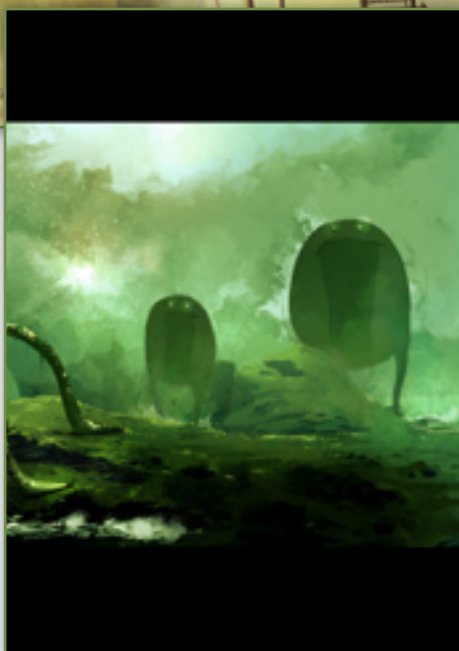
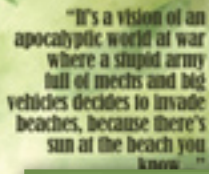


GUILLAUME MENUÉL

We fire a few random questions at Guillaume Menuél and he shoots back some whacky answers ... well I guess that's how an interview usually works, but anyway it's a good read (mainly about bikini girls and robots) so get going!



10
TOTAL PAGES



AVAILABLE NOW!

DIGITAL ART MASTERS

: VOLUME 4

288 PAGE PREVIEW ONLINE!

FEATURES 50 OF THE FINEST DIGITAL
2D AND 3D ARTISTS WORKING IN THE
INDUSTRY TODAY, FROM THE LIKES OF:

LOÏC E338 ZIMMERMANN | JAMES PAICK

CRAIG SELLARS | JELMER BOSKMA

MACIEJ KUCIARA | DAARKEN | MAREK DENKO

KEKAI KOTAKI | ANDREW HICKINBOTTOM

MAREK OKOŃ

BUY THE BOOK TO SEE JUST HOW
THEY CREATE THEIR INCREDIBLE
IMAGERY!

HARDBACK - 21.6CM X 27.9CM IN SIZE

288 FULL COLOUR PREMIUM PAPER PAGES

ISBN: 978-0-240-52171-8

"DIGITAL ART MASTERS IS GETTING
BETTER AND BETTER AT SHOWCASING
SOME OF TODAY'S BEST DIGITAL
ARTISTS. THE WAY THE BOOK SHOWS
THE PROCESSES OF ACHIEVING
GREAT PICTURES PROVIDES A GOOD
OPPORTUNITY TO LEARN FROM THESE
ARTISTS, AND KEEPS YOU CHALLENGED
IN YOUR OWN ART."

RAPHAEL LACOSTE | WWW.RAPHAEL-LACOSTE.COM/



LEARN HOW TO DESIGN ENVIRONMENTS FROM THE PROS



James Clyne

“ James Clyne is a master when it comes to translating his inner worlds of gigantic structures and machines. His smart construction approach, based on a very open abstract process, gives to his productions a very original feel unseen anywhere else. ”

- Sparth

Concept designer/illustrator



FUTURISTIC
SET
DESIGN

HISTORICAL
SET
DESIGN

CONTEMPORARY
SET
DESIGN

New 3-Disc Series
with James Clyne

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

Over the past seven years, the Gnomon Workshop DVD library has expanded to offer training by over ninety 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.



OVER 200 TRAINING DVD TITLES - ORDER ONLINE!

WWW.THEGNOMONWORKSHOP.COM

"The sketch phase is my favorite because it allows me to go crazy with shapes and value without thinking about anything specific, and it allows me focus on composition"



SKETCHBOOK OF CLIFF CHILDS

Cliff Childs is currently a student at Otis College of Art and Design who has just completed an internship at Sony Santa Monica Studios. Checking out his sketchbook we can see we have an artist destined for big things on our hands here, so read on to find out how food and skin can help him with his color decisions when taking his sketches into color, and discover how he goes about keeping his artwork original and interesting!

SKETCHBOOK OF CLIFF CHILDS

7
TOTAL PAGES



Offers high quality 3D Models, Video Tutorials and Digital Doubles,
With exclusive access to an ever growing Database of Freelance Portfolio models

Try our Pearl, Emerald or RUBY Memberships for Unlimited Downloads



ir-models

breaking the mold



www.ir-models.com

£75 'Pearl' Membership for 6 Months Access (excluding freelance files)

£100 'Emerald' Membership for 1 Years Access (excluding freelance files)

£350 'RUBY' Membership for 1 Years Access (all inclusive)

Why not join today?



Luxology®



modo is for artists

"I constantly have a feeling that the music is just going to burst out of my chest at any point with an intensity I can't control. I keep myself on edge, never letting myself explode, because I know I would lose all touch with reality if it ever came out all at once like that."



AN INTERVIEW WITH MUSICAL MASTERMIND, JUSTIN LASSEN

BEYOND SYNAESTHESIA

Nykolai Aleksander, CG artist, close friend and co-collaborator in Justin's "Synaesthesia" project, took some time to sit down and talk to Justin about all the things that make him tick, and discover a side to him that may yet be unknown even to hardcore Lassen fans.

Beyond Synaesthesia

An interview with musical mastermind, Justin Lassen



Introduction

His scores sound like "a giant pot filled with Enya, Aphex Twin, Philip Glass, Danny Elfman, Blue Man Group, and Nine Inch

Nails swirled together until there is a black goop burning at the bottom of the fire while steaming piles of James Horner, Charlie Clouser and Rachmaninov flow into the atmosphere..." - or so it has been told.

But Justin Lassen, who has worked with celebrities such as Madonna, Robert Miles



Ascending The Mines | Image © CCP Games

and Nine Inch Nails to name but a few, is more than just another composer. He is a visionary in the true sense of the word. He's a dreamer with a knack for the dark and mysterious (no

doubt something that runs in the genes, being a direct descendent of one of the famous Grimm Brothers), as well as someone who has managed to stay with both feet firmly on the ground.

An Interview with Justin, by Nikolai Aleksander

Hi Justin! First I want to thank you for doing this interview! I'm all excited ... I've never done this before, so let's hope I won't screw up too badly! OK, how about we start with the usual stuff: Could you tell the readers a bit about yourself? Hello, and thanks for having me do this interview!

Well, I'm a generally type casted as a dark artist/ composer/remixer/producer/musician, but I am also many other things. I work in a lot of different industries like films, videogames, music, radio, media, etc. doing a lot of different odd jobs and things. Not all of it is music or graphics; sometimes it's just spreadsheets and business plans, or presentations for talks at schools or pitch meetings. Whatever the project is, I just make sure to do the best I can.

I was born in Colorado but mostly grew up in Arizona, and I'm 100% self-taught musically, though I was in any school choir I could get in, all my life during those years (tenor). [Smiles]



Dawn Warrior © Alex Ruiz



Aside from apparently always having a love for music, what else did you do when you were growing up – any hobbies worth mentioning?

Any dream jobs you thought up as a kid?

Growing up, I was either all in, or not at all.

There was no half-way of doing things in my eyes. If I couldn't give it my all, I wouldn't try at all. I didn't see the point. I had to figure things out to the fullest.

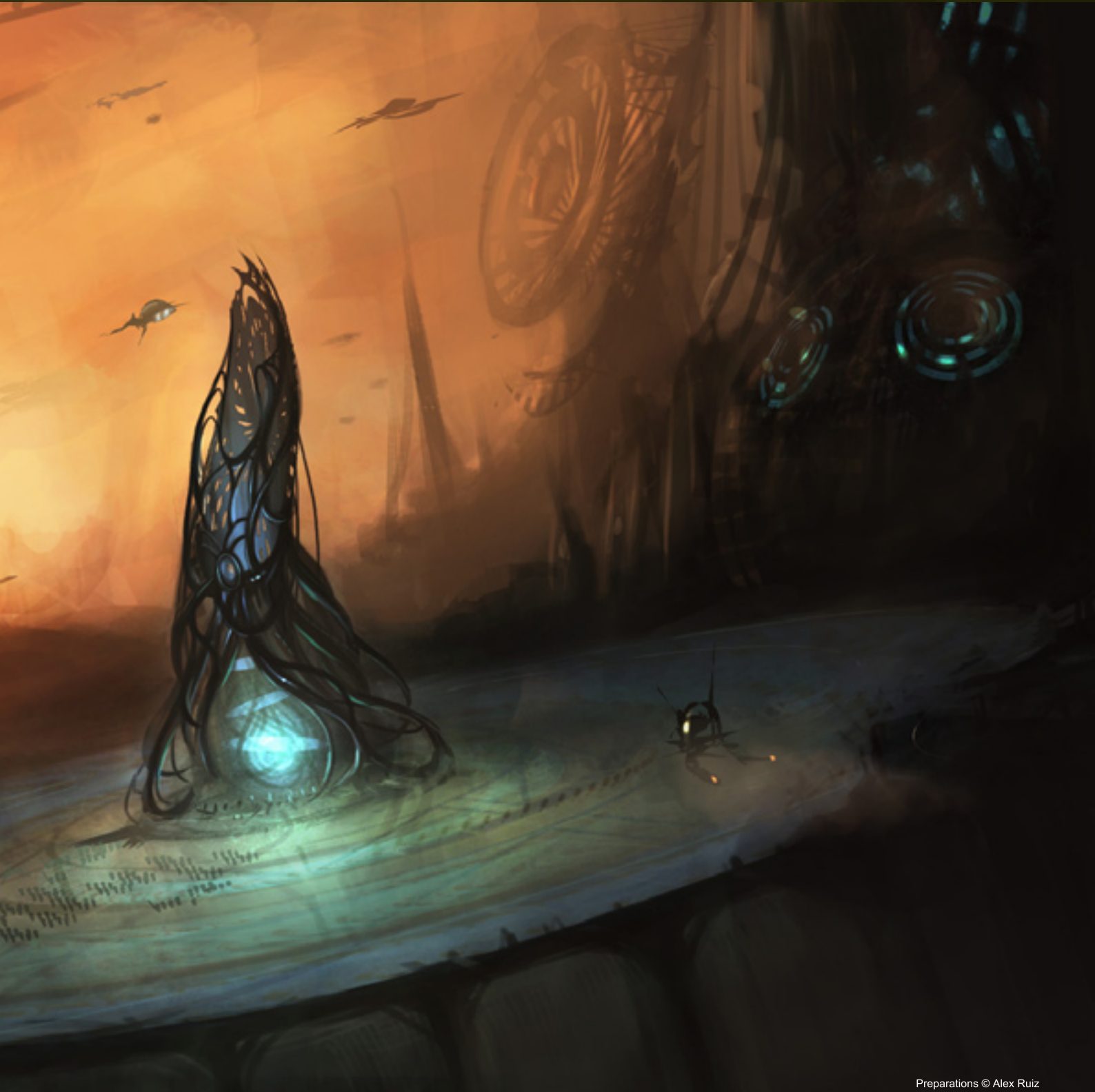
When I was into science and chemistry, I didn't just get a chemistry set, I got 10, and I ordered from the real chemistry lab catalogues – new

“When I was into writing plays, I got all the neighborhood kids and put together productions for all the parents at my house.”

beakers and test tubes and such. When I was making films, I took advantage of my family's cameras to the fullest, from VHS to JVC to MiniDV; I grew with the technology as it progressed and created dozens of short films, as I wanted to be a director one day. When I was into computers I learned Basic, Pascal, C/C++, Visual Basic, and whatever else came along.

When the internet started I made it a point to learn Perl/HTML/JavaScript, etc. I learned even technologies that are obsolete today. I don't do as much programming or any of that stuff because music became my true love.

When I wanted to be a magician, I didn't just learn a few tricks, I took magic classes, I bought tons of books about tricks, I dreamed of one day



Preparations © Alex Ruiz

having a show, I put on shows. When I was into writing plays, I got all the neighborhood kids and put together productions for all the parents at my house. There was so much I did younger, and did to the fullest. I have no regrets. I like who I have become.

One dream that I would love to return to one day is marine biology. I've always had fantasies about the sea and oceans, and snorkeling for the first time in Cancun last year really re-ignited that spark inside of me. I think the oceans are the most beautiful things that we have on Earth.

I love underwater documentaries and deep sea exploration. If in the apocalyptic future when I can't make the music I love, I would return to that kind of work and keep learning as much as I can.

Even as a composer, I read so many books and learn so many things; I think life is my university and there is never a graduation date. I love documenting and archiving, which yet another passion of mine. I try to theorize how we as a people will be able to save all of our digital memories. This technologically advanced

society cannot go on forever, and maybe one day this and all record of it will be lost and future generations will have to start over from scratch again? Maybe we've been through this cycle a few times? This idea fascinates me.

How did you start in the music industry? Was it a slow process, did you actively seek work, or were you discovered in some way?

I was always fascinated with digital music creation from the mid 90s, but it wasn't until the late 90s I started taking it more seriously as a career, as opposed to a hobby. That proved to



Something was left behind © Kirsi Salonen

be the best choice I ever made. You have to give it your all, or nothing will happen.

At first I didn't know what to do; I sent out random demos to tons of labels (this was before we had MySpace and things like that). It didn't quite work, but ultimately I got my first industry gig from one of my heroes, Robert Miles, a brilliant platinum composer/artist that I was listening to for ages. After working on that project I started to get noticed by everyone and one thing lead to another ... and here I am today.

For the technically inclined readers, what kind of programs do you work with, and what kind of computer power do you have at your disposal? Believe it or not, I started making music on a 286 computer, at 33MHz and just 2MBs of RAM

“... that's when I felt my first sincere connection with a CG artist's vision...”

with software like Midisoft Recording Studio and Cakewalk. Over the years I've gotten more powerful machines as they've come out. I divide my time between two types of composing processes: mobile and desktop. I do a lot of travel around the world, so the last few years has required me to have kick-ass laptops, filled with the best sounds to jot down all my ideas, so it's usually Centrino systems. My current laptop is a Core2 Duo 2.8GHz, 4GB RAM – plenty to get a bunch of work done.

My stay-at-home desktop workstation is an Intel Core i7 Extreme Edition running at 3.2GHz and all the RAM and hard drive space I could ever need. Between the two, I have enough power to

do all kinds of projects and styles. I use software such as FL Studio, Sonar, Acid, Sound Forge, and so on.

Many of us frequenting the CG scene will know about your “Synaesthesia” project, a series of compositions that not only accompany CG images by various artists, but are the essence of those images in sound. You were the first to combine the two art forms. What was it that made you do it, and how does it feel to be the “founding father”, as it were, of a new art form altogether?

Well, right after I invented the internet, I decided that it needed a new art form, so I very quickly put it together in a very founding-fatherly way.

[Laughs] Just kidding! But for real, there was not any intention to create something new like that. I was just as mesmerized by the end result as the fans when it was all said and done.

I was staring at a beautiful painting by Martin Bland in 2005 called "Medusa Fields", which I fantasized for a while about, and after reading the description of it, "30 years have passed, still the epitaph of past conflict stands, the legacy of that fateful day, when the weapon was deployed, a permanent reminder of our failings, a permanent lesson for future society, these fields are sacred, doomed, cherished" I was hooked. I had goosebumps; I had felt its soul. At first I knew what was going on in the scene, but when I read the confirmation and it was just as I imagined, that's when I felt my first sincere connection with a CG artist's vision, and a beautiful string piece played out of my fingers like a ghost playing or something. I knew I had something special when I heard it played back.

The CG artists tend to ask, "How did you know what was in my head?" After the first series was released, I knew I had something special, unique and original on my hands; to have been the world's first and still only composer to be front cover featured and celebrated on most of the top CG websites and magazines, was not only a huge honor (because I respect CG artists to the core), but also very humbling. I get so many supportive mails from CG artists and fans who all say my music has helped them in some way, which makes it all worth it.

Could you briefly explain the process of writing music for images? What is it that triggers you to want to write a piece for an image? How does it start?

This is a good question. I think the thing to keep in mind is that not every image makes me feel like composing. I think the thing I look for in a work, is the soul. I look for mythologies built into the setting. Not just colors triggering notes, but worlds that I feel could actually come to life. If I can't immediately see the soul, it doesn't mean it's not in there, it's just that I must be blind to that vision. [Smiles]

“I would describe music as oxygen; if you lose too much of it, you die.”

To me, the magic part about writing for images is that there is no process at all; if it triggers me to compose, it does it instantly and there's no complicated nonsense in the way, no step by step. The music will just flow from my fingers to the keyboard, or whatever instrument I'm playing at the time, almost instantly, and I immediately become transported into that world. The image becomes my desktop wallpaper and I live with that vision while working on the music for as long as I need it. I am a world traveler I guess, and I don't mean just here on Earth. [Winks]

If you could start over with the “Synaesthesia” project, is there anything you would do differently?

Interestingly enough, there wasn't a big mischievous scheme, no product was designed, no business plan; it was quite literally just my love for art, and especially CG artists and CG communities around the world.

I suppose maybe it would have been smarter to productize it much sooner or create a more central hub for the fans, but would that have been a wise decision? Would it have cheapened it? Or did it happen as it was going to happen, no matter what? I suppose the magic of



The Chase © PAUL GERRARD

discovering my Synaesthesia series, is the discovery part of it, itself.

I don't know the answers to these questions. I think I'm happy with the way the project worked out all these years, and all the fans I got from it. I think they can tell it was my heart speaking, and sometimes crying, and not me inspired by my need for survival.

That reminds me of a beautiful quote I once heard about music that “it is not about what you hear, not about the notes played and the melodies consumed, but about the empty spaces, the silence in between that makes it

sing.” – Any thoughts on that? What would you say if asked to describe music in one sentence?

I agree with that statement. I think there are all kinds of impressive musicians in the world; some who can shred a thousand notes a second on a guitar in melodic death metal, or a pianist virtuosi playing the keyboard at such an intensity, as if he or she has six fingers on each hand, or seemingly four hands total – much like the hero in the film, “The Legend of 1900”, when he was showing up that jazz pianist in the final “battle” scene.

I don't have my head in the sand on these matters. I, of course, think that is a very

impressive feat, but I don't necessarily draw a personal or deep connection with that sort of complicated stuff. Bach is incredibly genius and talented, and so complicated with his "inventions", yet Beethoven's Moonlight Sonata, which has tons of blank space and room to breathe, can touch me more? Why do I love Samuel Barber's "Adagio for Strings" choral arrangement? Because it is simply beautiful, yet full of complexity in other ways.

I would describe music as oxygen; if you lose too much of it, you die. Get your fix whenever you can, because maybe one day we won't have this much accessibility to music...





Thoughts © Alex Ruiz

It's interesting that you mention Beethoven, because that quote was made about his music! Anyhow, what would be your dream environment or conditions to work in? Honestly. No holding back.

I've always fantasized about being kinda in the same situation as the main character in Charles Dickens' "Great Expectations". I dream of some random lawyer/patron of the arts/rich/illuminated type who would like to remain nameless, whom I don't know or ever heard of, to set me up in a sacred and gifted place with all that I need, and access to ensembles and instruments and costumes to boot. I can imagine waking up in a castle somewhere with all the proper amenities, no bills, not a typical care in the world – just music and creation and collaboration and experimentation.

I often wonder what it must feel like to be a "trust fund" kid, or generally people who could do anything, but choose not to. I know a lot of these types of rich people who don't appreciate their

own "wealth" or use it to their advantage; it seem to just live from one day to the next trying to blend in. Musically, I feel like all that I've given the world is only but a taste, even to me. It was a tease, a mean joke on myself.

"I live in little "moments" of time that transition and fade into each other..."

I often cry myself to sleep thinking of all the symphonies in my head and in my dreams, and I constantly have a feeling that the music is just going to burst out of my chest at any point with an intensity I can't control. I keep myself on edge, never letting myself explode, because I know I would lose all touch with reality if it ever came out all at once like that. It could possibly be dangerous, like writing four symphonies at the same time. I do hope to one day create these stories and orchestrated happenings ... I know, it's a selfish and simple dream, but it is mine.

Scenery and environments are so very important to me ... I have to live life, and balance life and dreams, and most of the time the dream suffers to maintain the life. I also wish for a gorgeous, very old extended octave (9) stage piano. [Smiles]

I have known you for about six years now, and I can't believe I've never asked you this, but ... [Grins] lollipops or ice cream? And what flavor? That's an easy one! Ice-cream: mint and chocolate chip. [Smiles]

Fizzy or Flat? – Drinks, not ice cream. [Laughs] Fizzy, or never mind!

Sounds good to me! OK, before anyone thinks we're losing it ... in closing, are there any big projects you are working on at the moment, and what are your plans for the future?

There are always projects – big and small – going on constantly, and always on a global scale. People don't realize because I don't make

"When I first heard from Justin Lassen, he didn't approach me empty-handed. His efforts were accompanied by glowing references from the artists he'd composed his work for already. He had several finished spots for me.

"His work shines a new light of inspiration for digital visual artists and is the ultimate jamming collaboration for those lucky enough to have music composed by him from their images. Many go on to create deeper, more voluminous pieces. It was worth revisiting his journey on CGSociety.org.

"This leap into aural experimentation continues to bring amazing dimensional expansion to visual digital arts. I hope he continues and I wish Justin Lassen well." – **Paul Hellard, Editor, CG Society & Ballistic Publishing**

it apparent on the websites, but I'm constantly in touch with all kinds of creative people around the world in various countries, dreaming up and working on gorgeous ideas and contraptions. I am honored and humbled to have earned the amount of cool fans I have, big celebrated and small obscurities, in the work that I've put out into the world all these years. I really hope to be able to keep putting out more and more work as my life continues to progress and I continue to write new chapters in this sometimes dramatic story I'm eagerly the star character in.

I wish I could plan for the future like normal people, but lately it's been unfolding in front of

me, without my permission. I wish I could live out of an Outlook Calendar or iPhone like all the other normal business people in the world, but my days don't have 24 hours like everyone else's, and my years don't have 365 days. I live in little "moments" of time that transition and fade into each other on a constant basis. Now that we are beyond the Synaesthesia series, I look forward to my future as much as anyone else and I can't wait to see what comes out next. I am on pins-and-needles now.

Any last words before we are told to shut up?

[Smiles]

Never shut up. Always dream!

Justin Lassen

For more information please visit
www.empireofmodernthought.com (website)
<http://www.justinlassen.com> (blog)
or contact: jl@justinlassen.com

A 2-Disc Special edition CD with all tracks from the Synaesthesia project is scheduled for release in October 2009.

Interviewed by: Nikolai Aleksander

For more information please visit:

<http://www.admemento.com/>

Or contact: x@admemento.com

VANCOUVER FILM SCHOOL GRADS UNITE IN DISTRICT 9

VANCOUVER FILM SCHOOL congratulates **Neill Blomkamp**, a graduate of the one-year VFS 3D Animation & Visual Effects program, on his first feature film, the acclaimed *District 9*!

41 talented VFS alumni helped realize Neill's innovative vision for what critics are calling "a landmark film", and we're proud of all of them.

Exclusive interviews, video, giveaways, and more

» vfs.com/D9

VFS ALUMNI ON DISTRICT 9

Neill Blomkamp (Graduated 1998)
DIRECTOR & CO-WRITER

Terri Tatchell (2001)
CO-WRITER

Shawn Walsh (1997)
VISUAL EFFECTS EXECUTIVE PRODUCER

James Stewart (1997)
CREATURE SUPERVISOR

Robert Bourgeault (1997)
LIGHTING LEAD

Derek Stevenson (1998)
MATCHMOVE LEAD

Brett Ineson (1996)
MOTION CAPTURE SUPERVISOR

Christopher Ahrens (2006)
LIGHTING ARTIST

Geeta Basantani (2001)
COMPOSITOR

Peter Benson (1999)
MOTION CAPTURE ACTOR

Jelmer Boskma (2006)
MODELER

Freddy Chavez (2005)
VISUAL EFFECTS COMPOSITOR

Dominic Cheung (2005)
LIGHTING TECHNICAL DIRECTOR

Paul Copeland (2005)
VISUAL EFFECTS ARTIST

Anthony Di Ninno (2006)
ANIMATOR

Ian Fenton (2001)
COMPOSITOR

Brian Harder (2000)
CREATURE RIGGER

Nathaniel Holroyd (2007)
VFX COORDINATOR

Bernhard Huber (2006)
EFFECTS ANIMATOR

Steve Johnston (2006)
RENDER WRANGLER

Patrick Kalyn (2001)
ANIMATOR

Bernhard Kimbacher (2007)
VISUAL EFFECTS DATA COORDINATOR & COMPOSITOR

Julianna Kolakis (2006)
CREATURE TEXTURE PAINTER

Veronica Marino (2006)
COMPOSITOR

Adam Marisett (2005)
VISUAL EFFECTS ARTIST

James McPhail (2007)
VISUAL EFFECTS TECHNICAL DIRECTOR

Nikolai Michaleski (1997)
COMPOSITOR

Jacob Miller (2006)
MATCHMOVE ARTIST

Francisco Moncayo Moreno (2007)
DIGITAL EFFECTS ARTIST

Brendon Morfitt (2004)
DIGITAL ARTIST

Fernando Pazos (1996)
ANIMATOR

Dan Prentice (2004)
CG ARTIST

Mike Rhone (1999)
VISUAL EFFECTS ARTIST

Cynthia Rodriguez del Castillo (2007)
DIGITAL PAINT & ROTO ARTIST

Cesar Rodriguez Bautista (2006)
DIGITAL PAINT & ROTO ARTIST

Marc Roth (1997)
VISUAL EFFECTS ARTIST

Ben Burden Smith (1999)
MOTION CAPTURE FIRST AD

Richard Sur (2006)
LIGHTING TECHNICAL DIRECTOR

Anna Tonrungrroj (2008)
DIGITAL COMPOSITOR

Grant Wilson (1991)
ANIMATOR

Joey Wilson (2005)
MODELER

Samson Wong (2007)
MATCHMOVE ARTIST

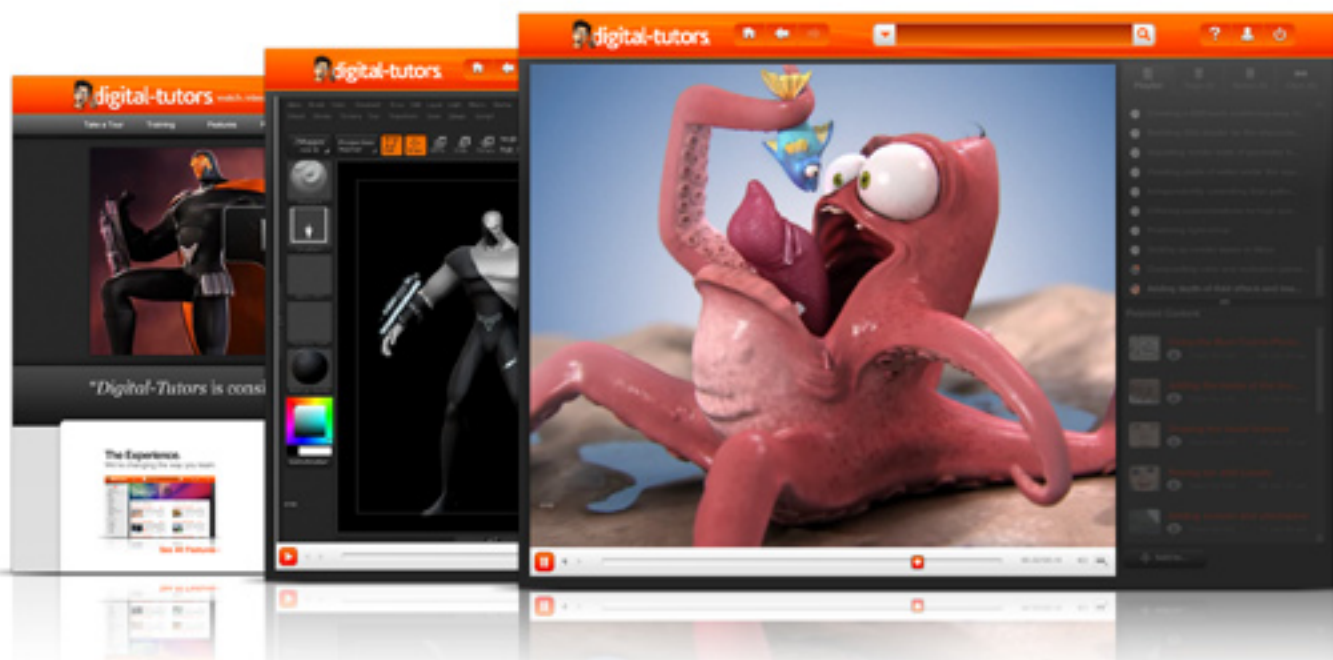


ANIMATION & VISUAL EFFECTS



digital-tutors®

New Online Learning Library



Instant access to over 7,700 lessons.

★ Plus 12 all-new free titles!

51 New
Titles!



Start Learning for FREE Today!

Visit www.digitaltutors.com and sign up for your free trial pass!

Autodesk
Authorized Publisher



AUTHORIZED
Training Center



Certified by
Next Limit

Pixologic
makers of ZBrush®
Authorized Training Provider

PIXAR's RenderMan®

THE GALLERY

This Month we Feature Image from:

Mateja Petkovic

Florian de Gésincourt

Ioan Dumitrescu

Arnaud Valette

David Smit

Branko Bistrovic

Vlad "Duke" Kuprienko

Pao (Thitipong Jitmakusol)

Randis

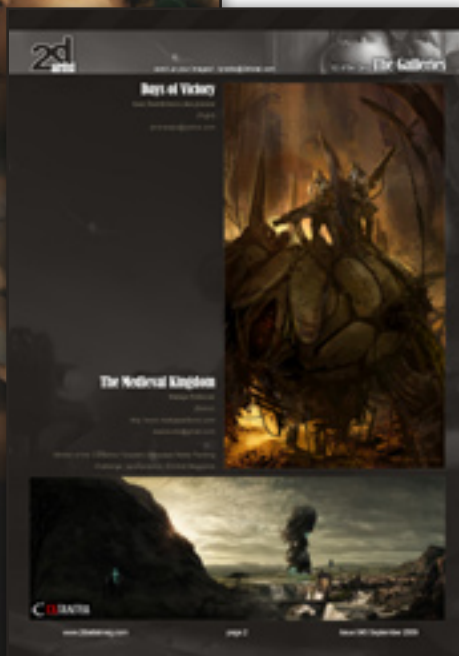
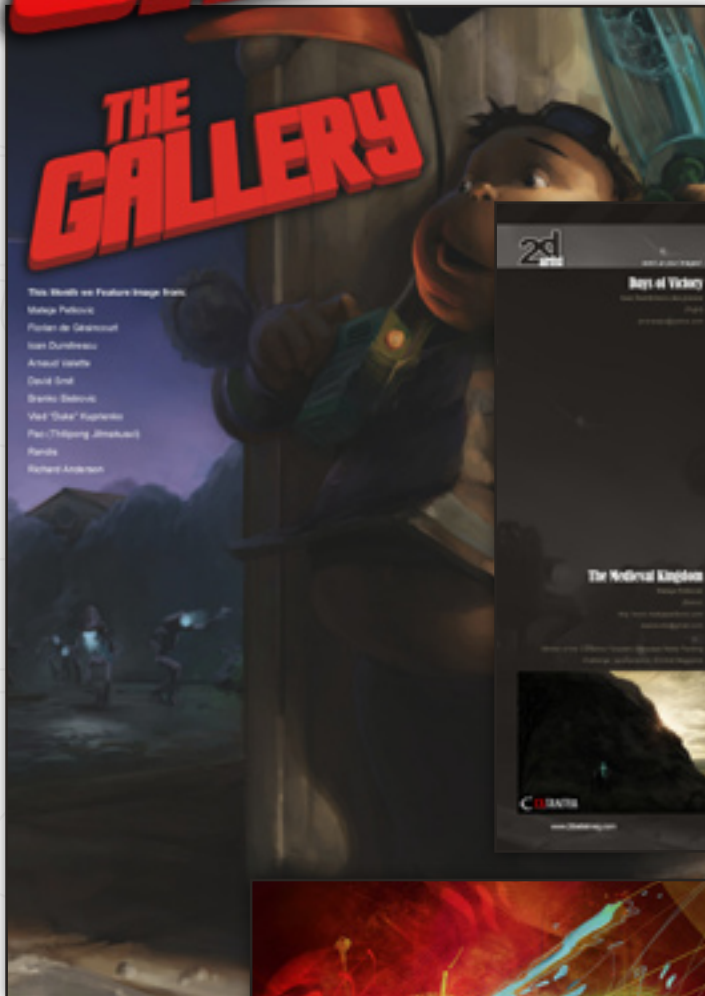
Richard Anderson



THE GALLERY

11

TOTAL PAGES





Download your Free Base
Image to accompany this
tutorial here.

**“...by following along with the steps,
you will be able to arrive at a similar
visual conclusion and then get excited
enough to extrapolate the lessons
learned into your own pieces of
artwork.”**

USING 3D

AS A BASE FOR

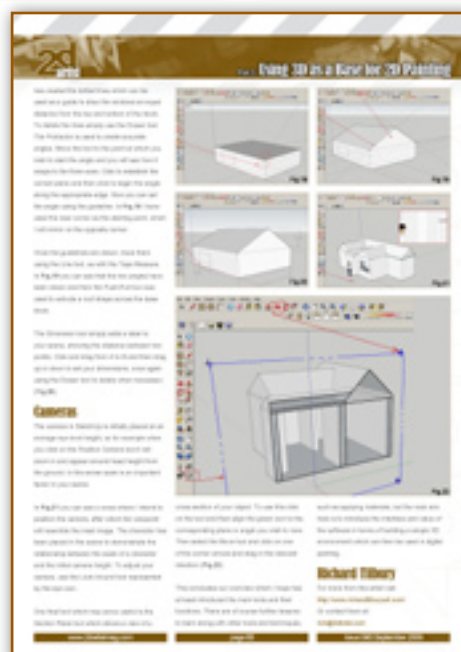
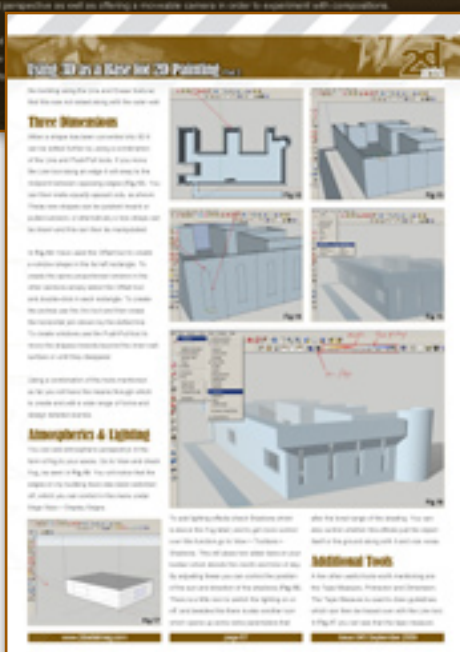
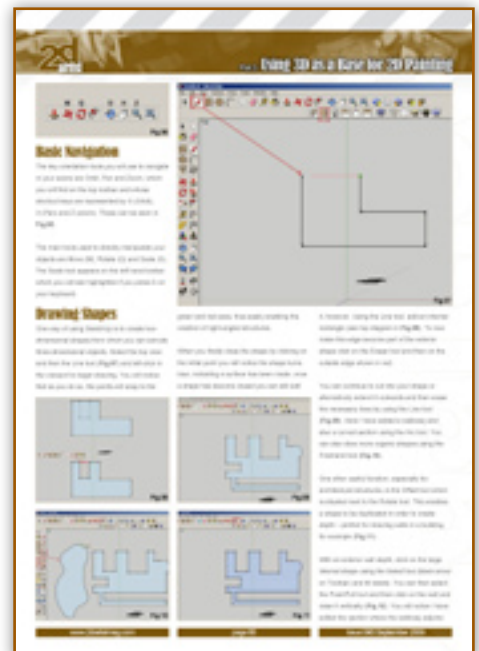
2D PAINTING

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.

This technique is used by many contemporary artists and is used as a quick and effective way of establishing correct perspective as well as offering a moveable camera in order to experiment with compositions.

As a 3d package SketchUp is easy to learn and does not require hours of training and as an artist wishing to draw complicated scenes, this approach can prove a valuable starting point for producing a template on which to paint over.

USING 3D AS A BASE FOR 2D PAINTING





“...start a whole folder on your computer of hand-painted patterns that you can adjust or modify as you please, when you please. The possibilities are truly endless...”

CUSTOM BRUSHES

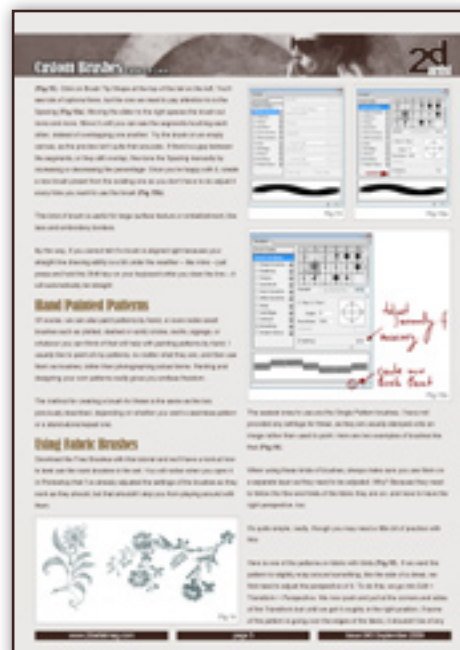
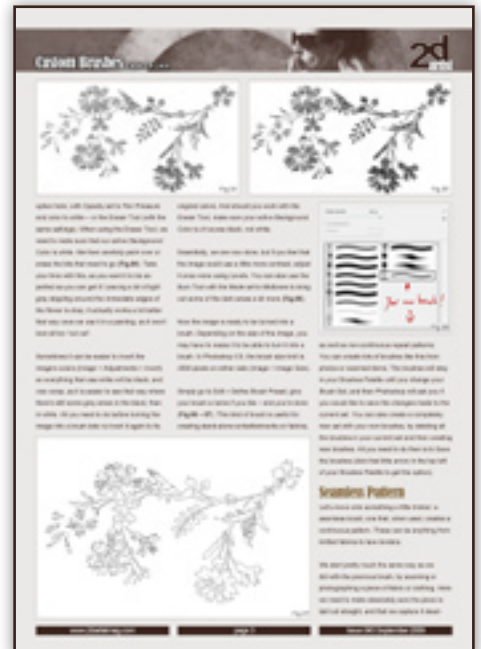
An artist's brushes have always been a vital part of any painter's set of tools, and remain the single asset that links paint with canvas. As such, they are crucial to how we view and interpret an artwork, and they afford the artist with a means through which to convey an idea or feeling. This has always 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!

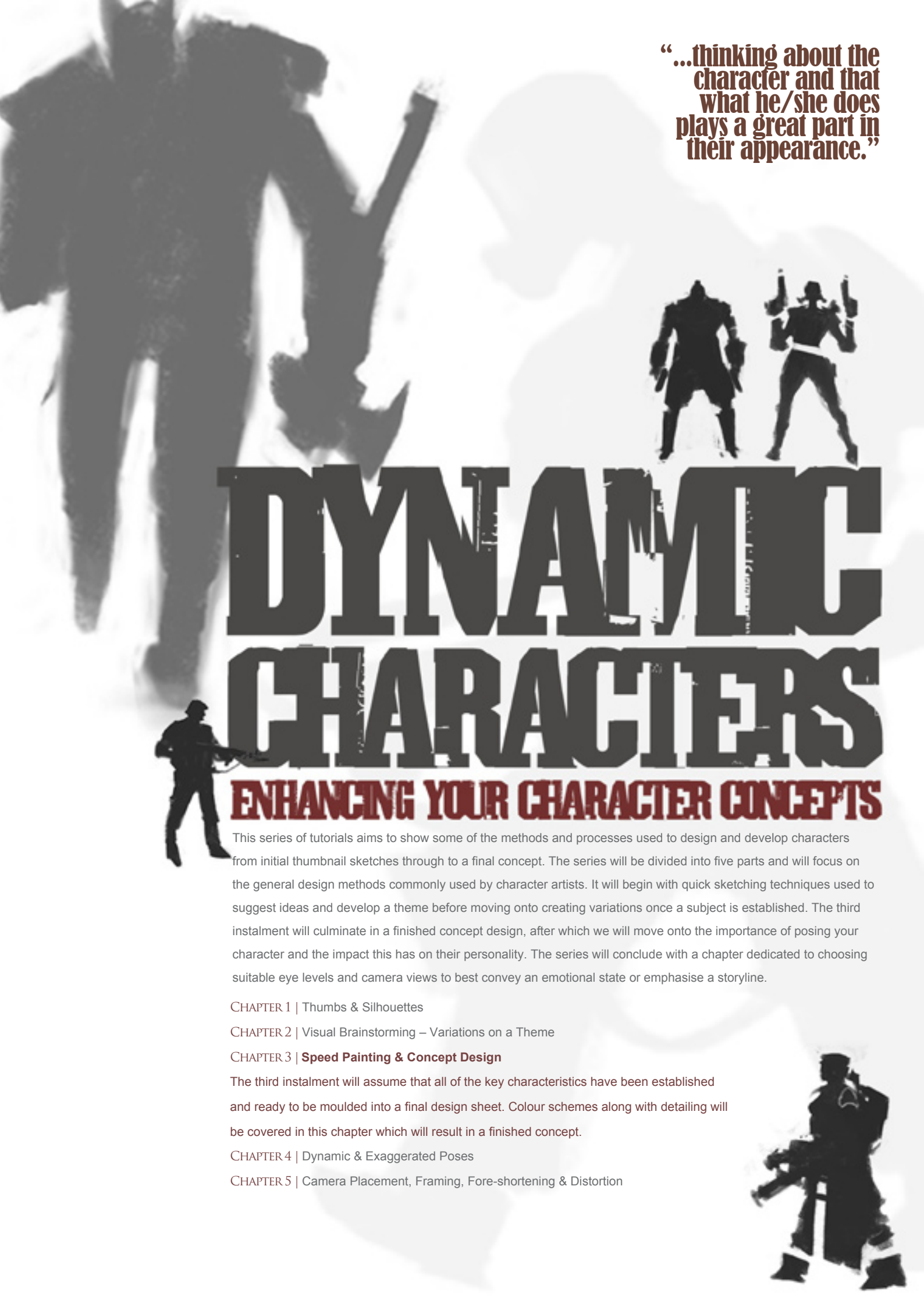
Download your Free Brushes to accompany this tutorial here.



CUSTOM BRUSHES

10 TOTAL PAGES





“...thinking about the character and that what he/she does plays a great part in their appearance.”

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**

The third instalment will assume that all of the key characteristics have been established and ready to be moulded into a final design sheet. Colour schemes along with detailing will be covered in this chapter which will result in a finished concept.

CHAPTER 4 | Dynamic & Exaggerated Poses

CHAPTER 5 | Camera Placement, Framing, Fore-shortening & Distortion

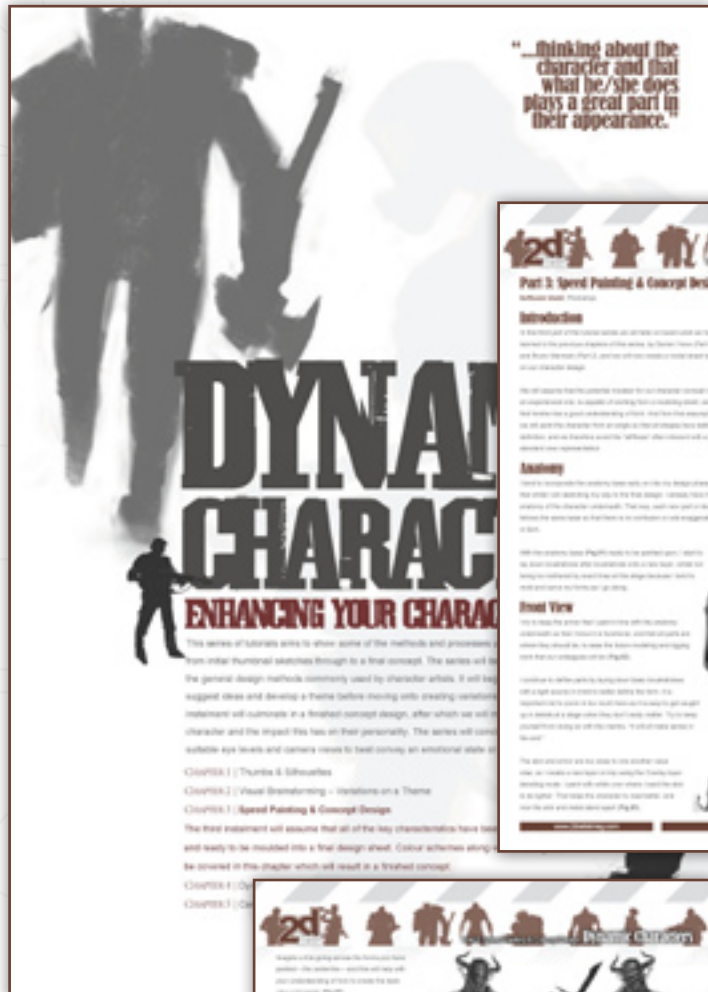


DYNAMIC CHARACTER

ENHANCING YOUR CHARACTER CONCEPTS

8

TOTAL PAGES



Add UN-Natural 3D Environments

Trees, forests, mountains, oceans, skies... **TERMINATED CITIES**
Vue 7 adds entire 3D environments to your scenes.

TERMINATOR
SALVATION



©2009 Whiskytree for Warner Bros Pictures.

"Vue allows us to create a unique look with the material editor and to combine different materials and play with all sorts of things. It's ideal when you're in the process of developing the look of your shot.

Vue gave us instant results, so it was a good solution for our explorations. It just seemed like the right tool!"

Joe Ceballos, Art Director and Concept Artist, Whiskytree

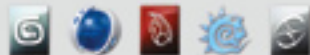


Ozone 4.0
\$295

Vue 7.5 Infinite
\$895

Vue 7.5 xStream
\$1495

xStream & Ozone
integrate in:



Vue 7.5 xStream - The Integrated Solution

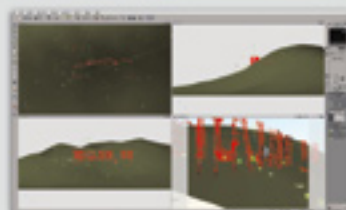
Vue 7.5 xStream offers professional CG artists a complete toolset for creating exceptionally rich and realistic natural environments and rendering them in 3ds Max, Maya, XSI, LightWave and Cinema 4D.

Vue 7.5 Infinite - The Standalone Solution

Vue 7.5 Infinite offers an all-round combination of unequalled scenery creation power, advanced rendering and full-featured animation tools.

Ozone 4.0 - Hyper Realistic 3D Atmospheres

With Ozone 4.0 create hyper-realistic atmospheres in 3ds Max, Maya, XSI, Lightwave and Cinema4D.



Experience Vue 7 and Ozone 4.0 for free, <http://dt6.e-onsoftware.com>

3DTotal presents the new issue of **3dcreative**
magazine: a downloadable monthly magazine for
concept art, digital & matte painting for only **£2.75** (approx \$3.78 - €2.93)

3dcreative
Issue 049 September 2009

Interview
Hao Ai Qiang

The Gallery
Jonathan Simard, Nikita Veprikov,
Deniz Ozenre & more!

FREE Inside Look
Digital Art Masters: Volume 4
Project Overview by Michal Kwolek

Project Overview
"Le Rabbit" by Jose Alves da Silva

**PHOTOSHOP
SPECIAL**

POST-PRODUCTION & CUSTOM TEXTURES

Next-Gen Character Creation
Joseph Harford wraps up sculpting the high-poly mesh in ZBrush in the fourth part of this multi-software tutorial series

Photoshop for 3D
Richard Tilbury shows us how to add volumetric lighting and particle effects to our 3D scenes

Amphibian Man
Bruno Melo returns to take on the latest topic of an "amphibian-man" in the ZBrush "Manimal" Creation series

Creating Custom Textures in Photoshop
Richard Tilbury looks at the value of bump and specular maps, and how overlay maps can help disguise tiling issues

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





Download the Fibonacci Spiral and your Free Brushes to accompany this tutorial here.

Chapter 1 – July

Introducing Photoshop's Workspace, Graphics Tablets, Screen Calibration, Color Profiles and the Brush Tool

Chapter 2 – August

Canvas Settings, Scanning Drawings, Swatches, Colour Pickers, Colour Theory, Layers and Custom Brushes!

Chapter 3 – September

Composition Rules, Sketching and Perspective, Understanding Light and Blocking-In. In the third chapter we'll be looking into the rules of composition, sketching and perspective, learning about determining and applying a light source in paintings, which brushes to use for blocking in a sketch, and also what tools can be used for drawing straight lines without much hassle

Chapter 4 – October

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!

Chapter 6 – December

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

Beginner's Guide to

DIGITAL PAINTING

This Workshop Series will look at, just as the title suggests, all the things that we need to know to get us started with Photoshop – mainly for painting, but also for other things such as matte painting and photo manipulation, which often use the same tools. We will be covering all the technical aspects of the programme, as well as some technical sides of painting that'll help us starting to swing the virtual brush!

DIGITAL PAINTING

10

TOTAL PAGES

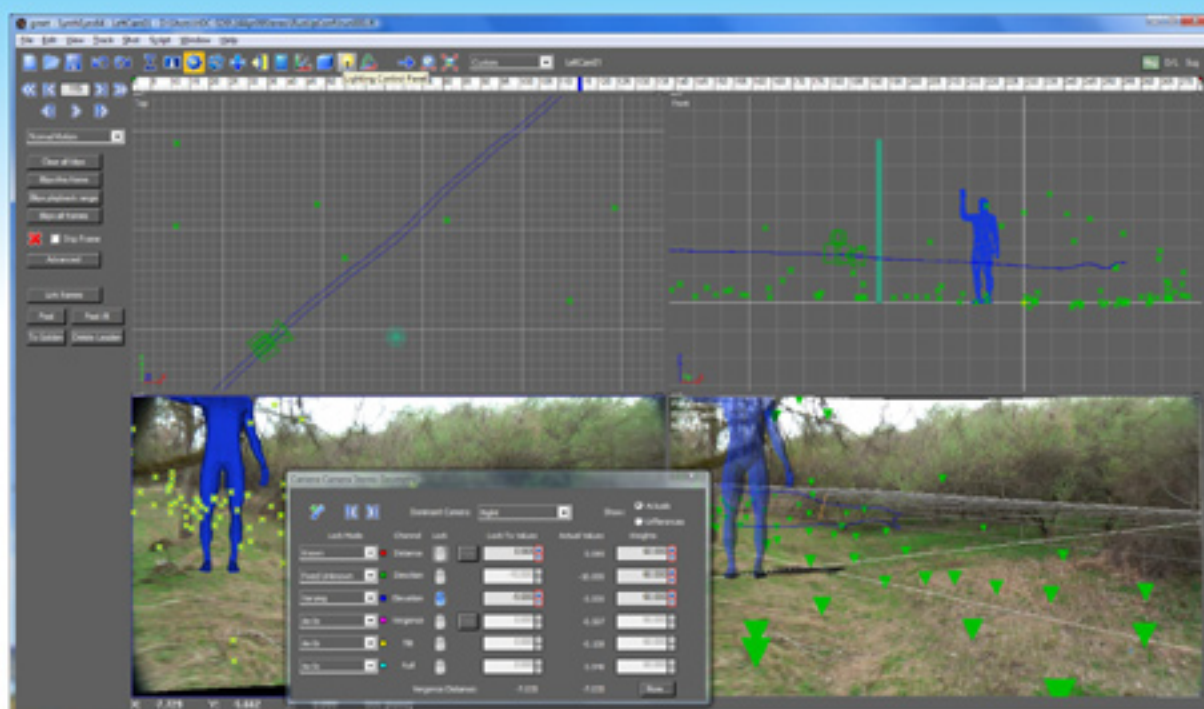




SynthEyes

Match-moving and Stabilization

Now with **STEREOSCOPIC 3D** support!



Available in both 32- and 64-bit versions for both PC & Mac starting at \$399

"Whatever happened to 'get a cup of coffee while the tracker is solving'?"

"I just loaded a quick file into the demo I downloaded, I am blown away."

Typical Applications

"Saved my life!"

Fixing Shaky Shots
Virtual Set Extensions
Animated Character Insertion
Product Placement in Post-Production
Face & Body Motion Capture
Talking Animals

"The software is amazing"

"You've got a great product at an incredible price."

ANDERSSON TECHNOLOGIES LLC

<http://www.ssontech.com>

Sixth year in the market, serving artists in over 60 countries

nPower CAD Translators for Maya

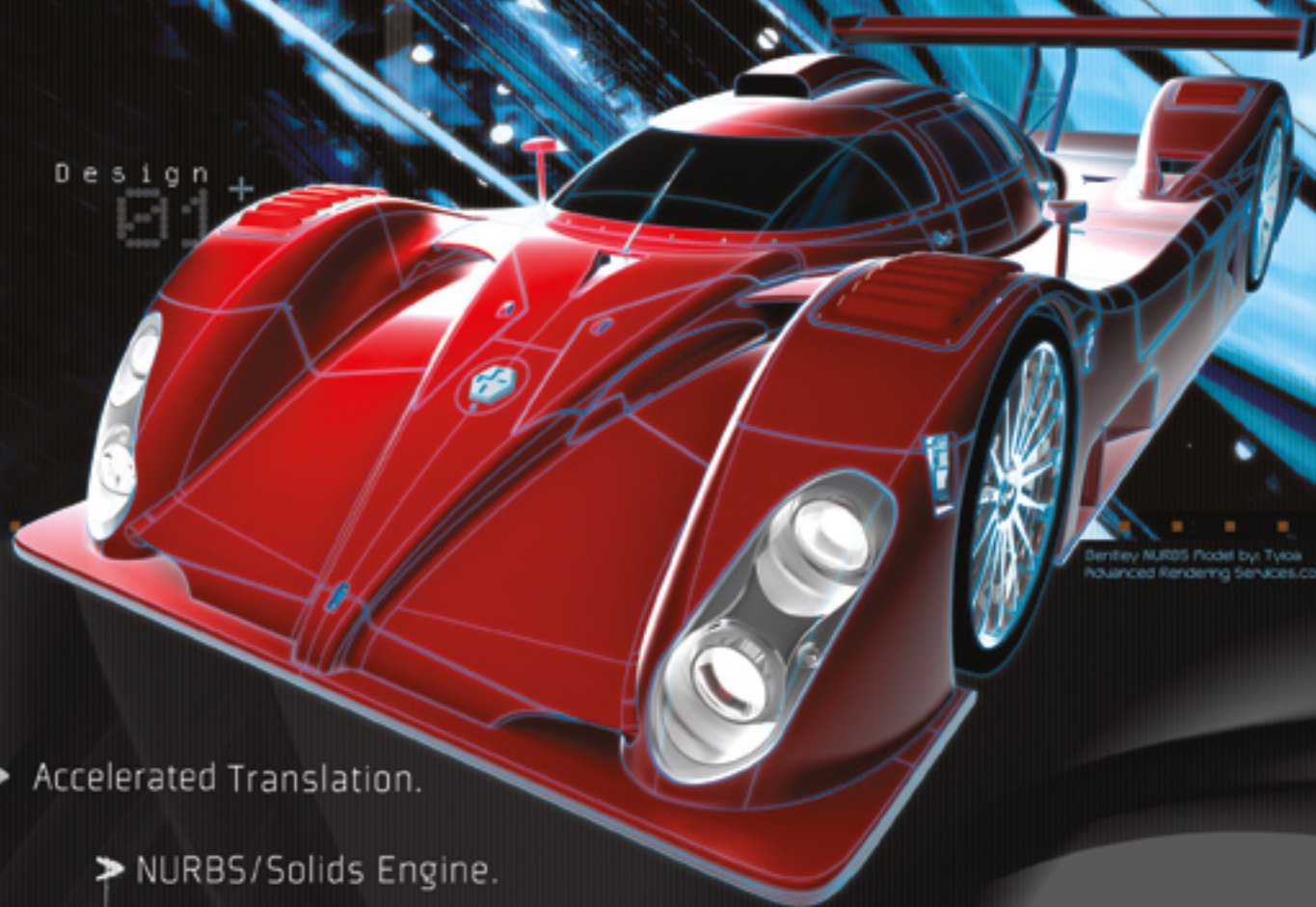
Break thru the Maya CAD barrier with high performance translation technology from nPower.

Go Beyond

+Think

Innovate+

Design+



Bentley NURBS Model by: Tylor
Advanced Rendering Services.com

- > Accelerated Translation.
 - > NURBS/Solids Engine.
- > Absolute Precision.
- > Supports: IGES, STEP, SAT, and Rhino models.
 - > New Support for Maya on the Macintosh.
 - > Advanced Memory Management.



To find out more about nPower CAD Translators for Maya Visit us at www.nPowerSoftware.com

"The design is somewhat abstract because with the method I used kept changing the shapes until I found something interesting – this made the work more fun and the results became more of a surprise to me."

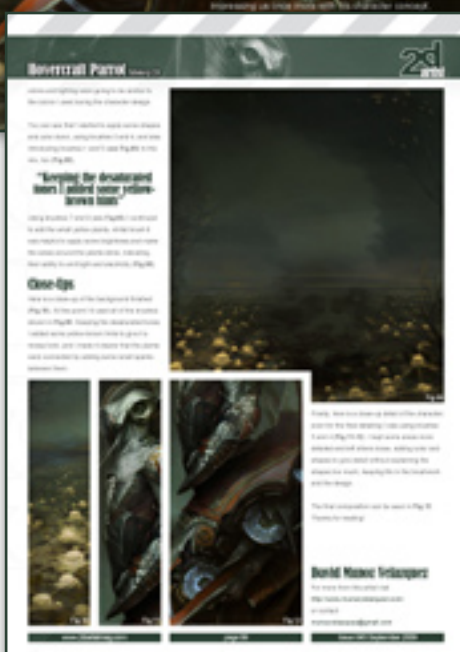
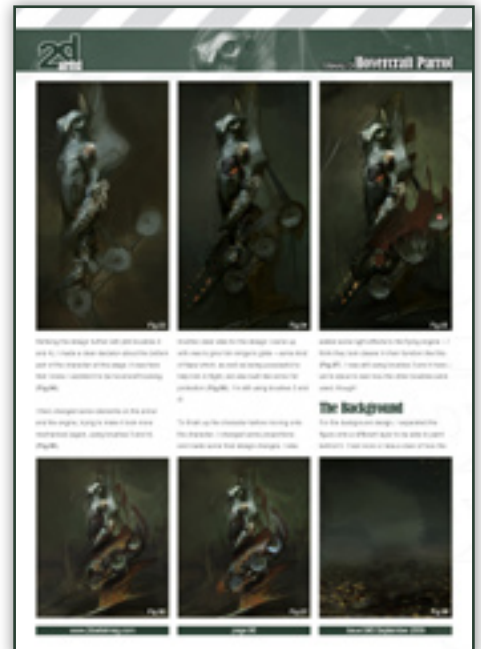
HOVERCRAFT PARROT

MAKING OF BY DAVID MUNOZ VELAZQUEZ

David Munoz Velazquez is no stranger to 2DArtist; impressing us once more with his character concept, "Hovercraft Parrot", we welcome David back to issue 45 to talk us through the creation process of this intriguing design. Based on a great back story, find out how David breathes life into his designs through his skilful brushwork and his ability to meld the rough with the smooth!

Hovercraft Parrot

5
TOTAL PAGES



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:

"Containment Breach Sub-Level 5"

by Bradford Rigney



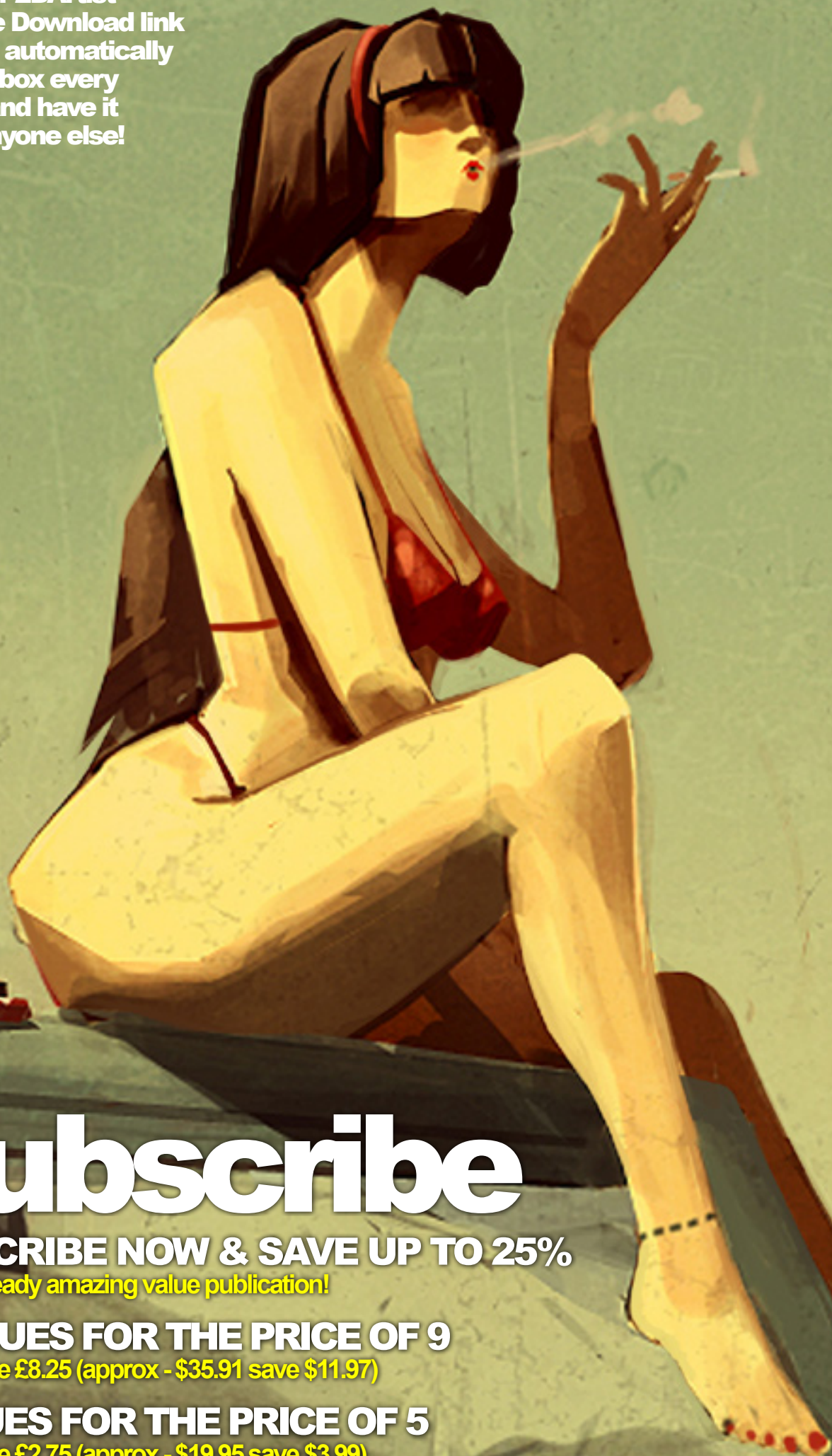


DIGITAL ART MASTERS: VOLUME 1, 2, 3 & 4

Now available from the 3DTotal shop: <http://www.3dtotal.com/books/>
(Note: if a security dialogue box appears, tick 'Remember', then click 'Allow')



**Have your 2DArtist
Magazine Download link
delivered automatically
to your inbox every
month...and have it
before anyone else!**



Subscribe

SUBSCRIBE NOW & SAVE UP TO 25%
on this already amazing value publication!

12 ISSUES FOR THE PRICE OF 9
£24.75 save £8.25 (approx - \$35.91 save \$11.97)

6 ISSUES FOR THE PRICE OF 5
£13.75 save £2.75 (approx - \$19.95 save \$3.99)

2DA next month

Here is what's in the next issue of 2DArtist

Interviews

Jason Seiler

Tutorials

Using 3D as a Base for 2D Painting

Part 4 by Carlos Cabrera

Custom Brushes:

Part 3

Dynamic Characters!

Part 4: Dynamic & Exaggerated Poses

by Mark McDonnell

Beginner's Guide to Digital Painting:

Part 3 by Nykolai Aleksander

Galleries

another **10 of the best**

Images from around the world!

visit www.2dartistmag.com for full
information and to purchase current and
previous issues for only £2.75 each!

image: Guillaume Menuel



3dtotal.com

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.

Contact Information

<http://www.3dtotal.com>

<http://www.3dcreativemag.com>

<http://www.2dartistmag.com>

Editor & Content Manager > Lynette Clee

lynette@3dtotal.com

Lead Designer > Chris Perrins

chrisp@3dtotal.com

Marketing > Jo Hargreaves

jo@3dtotal.com

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

