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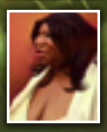
Concept Art, Digital & Matte Painting Magazine
Issue 042 June 2009

Interviews
Raphael Lacoste &
Blaz Porenta

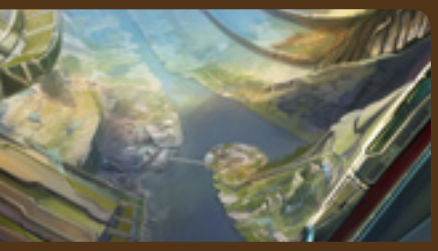
Articles
Sketchbook Of **Drazenka Kimpel**



Galleries
Jason Seiler, Eric Deschamps & **Alex Popescu**, plus more!

PAINTING TECHNIQUES

ORGANIC VS. HARD SURFACE



Space Colonies

Chee Ming Wong wraps up his epic 12-part space painting tutorial series with his final instalment – Space Colonies

'Ground Breaking'

Richard Tilbury and **Robin Olausson** are this month's speed painters tackling the theme, 'Great cracks split the earth as the ground shook beneath them'

Image Breakdowns

From a knife-wielding woman to a carnivorous plant, we bring you two in-depth making of articles by **Tony Foti** & **Geoffrey Cramm**

Editorial

Welcome to **Issue 42** – and what an issue to get your teeth into if ever there was one! We've got everything from man-eating plants to earth-chomping diggers, to car- and people-gobbling earth. We like our destruction don't we?! Not only is this another great issue because it's packed with a variety of both organic and hard-surface painting tutorials, but this June release is also quite an emotional one for us as we are publishing the final tutorial of **Chee Ming Wong**'s year-long space painting series. We are indebted to Chee for his continued enthusiasm, dedication and passion to providing the most thorough and stunningly painted tutorials of the space painting genre you'll find, and we hope that he has not had enough of us yet and will be back for more tutorial projects in the future. A round of applause for Chee, please! And that's not the only end of a chapter this month; we're also waving farewell to our vehicle painters, as **Hoi Mun Tham** brings us the final chapter of our 5-part mini-series **(p.65).** Our two extremely talented vehicle painters, **Dwayne Vance** and Mun, are yet more examples of artists in this industry who take time out of their already busy schedules to bring you high quality tutorials through these pages; we hope that you have enjoyed their teachings over the past few issues. And while on the discussion of things coming to an end, our speed painting tutorials will be taking a 6-month breather as of August, when we'll be bringing you a new tutorial series to keep you all inspired and up to date on your painting techniques! So be sure to check out our penultimate speed painting tutorials – for the time being that is – on **p.73,** by **Robin Olausson** and in-house artist, **Richard Tilbury.**

We have none other than world renowned matte painter and concept artist, **Raphael Lacoste** who has lent us his awe-inspiring portfolio for the interview pages of this issue. We first interviewed Raphael in our sister magazine, ***3DCreative***, back in 2006, and we find out how since then he decided it was time to switch videogames for films, and went from art director for games to concept artist and matte painter for the movies **(p.7).** Our second artist interview this month is with one of our personal favourites of the moment, **Blaz Porenta**, who we find out is not only an awesome artist, but is also a ninja?! Yep, that's right; he's been practising the art of Ninjutsu for several years – this is one artist with a kick for something more extreme, and his artwork is a reflection of his fantastic personality. Check out his stunning portfolio on **p.17.**

I was proud to discover that recent gallery feature, *It was a fierce battle* by **Geoffrey Cramm** was originally inspired by one of our stylised challenges held on the Threedy and ConceptArt.org forums, so it is with real pleasure that we bring to you the making of this wonderful image **(p.101),** which is also quite deservedly this month's front cover feature, too. Our second making of is something a little different, by **Tony Foti (p.93).** His article is packed with personality and wit, and we hope you'll enjoy it as much as we have. And with these giving you what I hope is a thirst for more making of goodness, check out *Aretha* by **Jason Seiler** on **p.39** in the gallery this month, as we'll be bringing you the exclusive making of this in next month's magazine!

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Editor
Lynette Clee

Lead Designer
Chris Perrins

Layout
Layla Khani
Matt Lewis

Marketing
Jo Hargreaves

Content
Lynette Clee
Tom Greenway
Richard Tilbury
Chris Perrins
Jo Hargreaves

Proofing
Jo Hargreaves
Lynette Clee

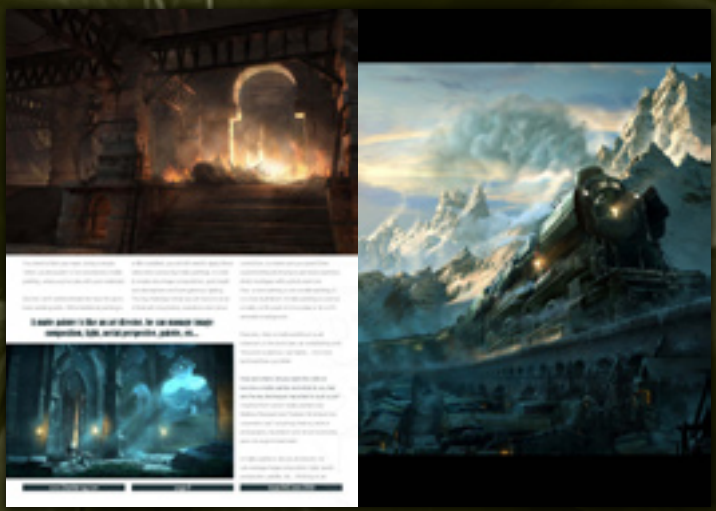
Free Stuff!

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

I hope you enjoy this June issue, and be sure to look out for your free resources throughout the magazine; **Drazenka Kimpel** has kindly provided some of her custom brush collection which accompanies her stunning sketchbook article on **p.31,** and **Richard Tilbury** has also created some custom brushes specifically for his speed painting tutorial on **p.73. Enjoy! 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!



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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 artists around the world contribute to 3DCreative and 2DArtist magazines. Here you can find out all about them. If you would like to be a part of 3DCreative or 2DArtist Magazines, please contact:

lynette@3dtotal.com

Richard Tilbury

Has had a passion for drawing since being a couple of feet tall. He studied fine art and was eventually led into the realm of computers several years ago. His brushes have slowly been dissolving in white spirit since the late 90s, and now his graphics tablet has become their successor. He still sketches regularly and balances his time between 2D & 3D – although drawing will always be closest to his heart.

http://www.richardtilburyart.com

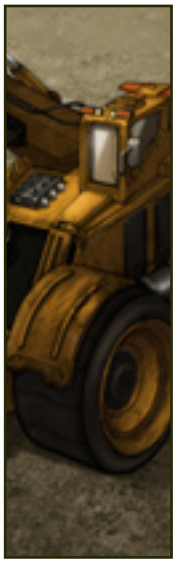
ibex80@hotmail.com

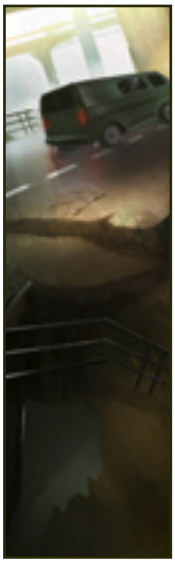
Hoi Mun Tham

The early *Star Wars* trilogy really got him into wanting to become a concept artist. He graduated from art school in 2006 and has been working in the field as a concept artist for almost 3 years. He spent time working for a production studio and is now a full-time freelancer. He's worked on several projects which include games, commercials, animations and toys, and would love to teach someday, too.

http://hoimun.blogspot.com/

thamhoimun@gmail.com





Robin Olausson

24-years old from south Sweden, currently a student at the school of future entertainment in Karlshamn, and working as a freelance concept artist. He's currently looking for an in-house position anywhere around the globe. He's been freelancing for 2-3 years for different companies and is also familiar working with 3D applications, such as Maya and ZBrush.

http://www.robinolausson.com

tv1000@spray.se

Chee Ming Wong

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

http://www.opusartz.com

chee@opusartz.com

Drazenka Kimpel

Florida-based freelance illustrator and graphic designer with over 10 years of experience in the digital medium. She has a diverse style and vision which she loves to incorporate in her images, and she is always open to commissions in many fields of illustration and design.

http://www.creativedust.com

picky@creativedust.com

Geoffrey Cramm

Drew a lot as a little kid and picked up drawing again during his media technology studies. After graduating in 2007 he worked for a short period as a 2D/3D artist, and has been full-time freelancing since 2008. He's currently doing illustration, graphic design and 2D/3D animation for various clients in The Netherlands.

http://www.geoffreycramm.nl
geoffrey@geoffreycramm.nl

Tony Foti

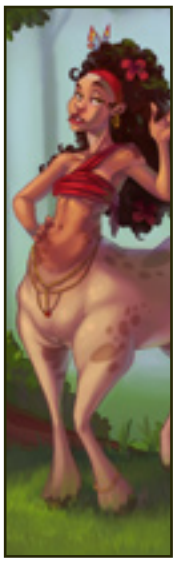
Freelance illustrator in California. He has won several awards and his work can be found in, on and around numerous museums, books, newspapers, magazines, T-shirts, video games – and even a tote bag that may or may not have been released! He is currently working as an illustrator for the *Warlord* CCG, as well as a character designer and sprite artist for Amaranth Games.

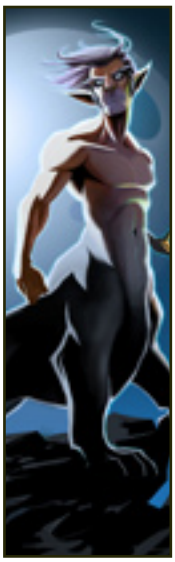
http://www.anthonyjfoti.com
noteasybeingweez@hotmail.com

Aviv Or

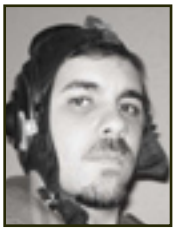
25-year-old artist from Israel: web designer by day and comic artist by night (and illustrator during lunchtimes!). She's worked on six comic books that have been published in Israel, and is currently looking for an awesome story for her own book. She loves character design, good storytelling, and ponies.

http://www.avivor.com
avivor@gmail.com





Felipe Fernández Morell



Studied art in Montevideo, Uruguay. He then worked freelance in Barcelona in different media – from publicity to editorial to web. He's currently working as a production and concept artist in the games industry.

http://www.ffilustracion.com
contactos@ffilustracion.com

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Raphael Lacoste

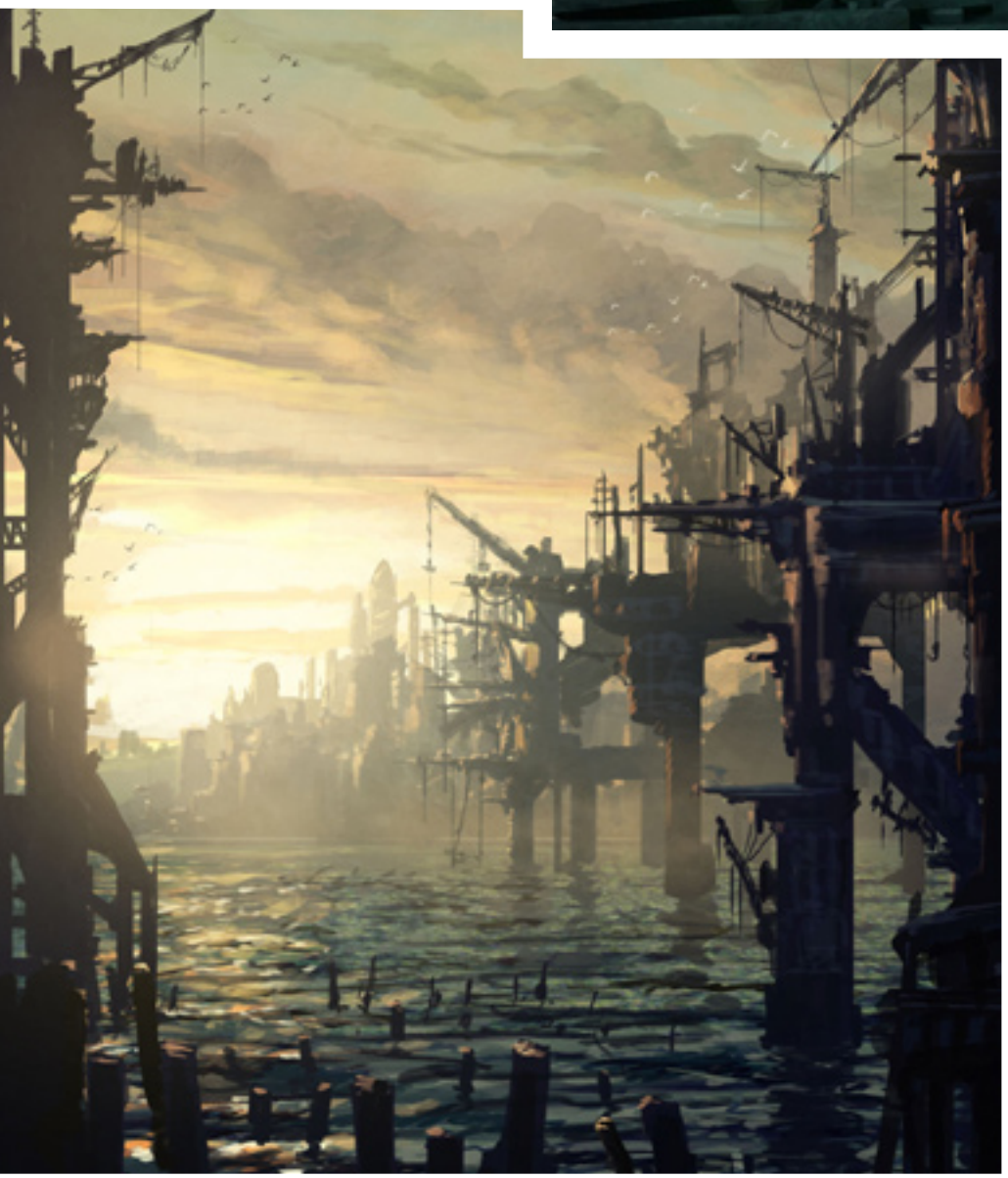
"A matte painter is like an art director, he can manage image composition, light, aerial perspective, palette, etc…"

Raphael Lacoste was an art director in the video game industry for over seven years, working at Ubisoft on acclaimed games such as *Assassin's Creed* and the *Prince of Persia* series. Deciding it was time for a change, he made the switch to the film industry where he now works at RodeoFX, as a senior concept artist and matte painter.

Raphael Lacoste

Hi Raphael! Now 3DCreative last spoke to you back in January 2006. What have been the main developments in your career since then?

Hmm… since 2006, yes! Well I got this VES award in February 2006 for my work as AD on the cut scenes in *Prince of Persia: The Two Thrones* - it was one of the most important moment of my life, along with the birth of my two kids! After a few other productions in the cinematics studio of Ubisoft, I joined the production team for *Assassin's Creed* and acted as the Senior AD on the game. I worked mainly on the environments until the end of production. It was a great project, but hard to manage with a lot of level design and game design challenges! After *Assassin's Creed*, I left Ubisoft to work for a young, small (but still great) visual effects company called Rodeo FX here, in Montreal. There are some amazing people here and we are working on several big movies productions. So almost two years after I left the video games industry for film, I still feel happy in this new field!



Ubisoft has produced some prominent titles over the years, a couple of which you've already mentioned, such as the *Prince of Persia* series and *Assassin's Creed*. As Art Director on these titles how did the job differ from your current role as Senior Concept Artist / Matte Painter and Production Designer?

My work in the games industry was just really different from what I do now. It was very creative at the beginning of production and less creative, sometime frustrating even, in the middle and towards the end of production. Trying to maintain a high level of artistic quality across the board could be very time consuming.

Working as a Matte Painter, I have just one boss and have to deliver quality work. It's challenging

but I don't miss drawing anymore as I can draw all the time now. And best of all, I don't lose time in meetings and political fights!

Working in an older industry is also a great impetus; I can learn a lot about art and creation from the seniors artists. I feel that I still have a lot to learn from the amazing artists in the film industry.

You mention having to put in a lot of time in order to achieve a good overall level of art; what are the key difficulties associated with this task? And what are the main challenges facing someone in this job position?

Working on a big production, as much as you might like it, you can't get 100 percent senior artists. So it becomes your job to push and help the younger artists to reach a good level of work. Fortunately, I got a few key people on the team to lead and help the juniors in their progression. But it is always a constant fight to get the best possible visuals. When I was working on video games, I also spent a long time in the engine myself to set up the mood and lighting in the game. There was also a long time spent with engineers to help them to create the right tools for graphical needs, and a lot of meetings with the technical art director and the level designers in order to make fun, but also beautiful and real-time, stunning visuals.

With regard to your matte painting, how often do you build a 3D scene as a starting point? And do you ever block in the composition purely in 2D beforehand?

I usually draw a rough sketch to start, and if the matte contains some architectural elements, use 3D for final composition. If the matte is a natural environment, like mountains, valley or desert, I will work only in 2D. 3D is also great to setup your camera, and if needed, track the camera of the shot and match it!

What do you feel are the common pitfalls that beginners should be most aware of when learning the art of matte painting?

There are a lot! First, taking pictures is a good way to learn how light works in reality.

You need to train your eyes; doing a simple "photo cut and paste" is not considered a matte painting, unless you're lucky with your materials!

Second: don't underestimate the need for good, basic painting skills. While traditional painting is a little outdated, you will still need to apply these skills when producing matte paintings, in order to create nice image compositions, good depth and atmosphere and homogeneous lighting. The big challenge is that you will have to do all of that with only photos, selections and colour corrections, so make sure you spend time experimenting and trying to get really seamless photo montages with a photo-real look.
Also, a nice painting is not a matte painting, it is a nice illustration! A matte painting is used as a matte, to fill a part of a live plate or for a CG animation background.

A matte painter is like an art director, he can manage image composition, light, aerial perspective, palette, etc...

Basically, often a matte painting is a set extension; in the best case, an establishing shot. The word is glamour, but reality… it is more technical than you think!

How and where did you learn the skills to become a matte painter and what do you feel are the key techniques important to such a job?
I learned from senior matte painters like Mathieu Raynault and Frederic St Arnaud, my coworkers, but I would say that my skills in photography, illustration and 3D environments gave me a good head start.

A matte painter is like an art director, he can manage image composition, light, aerial perspective, palette, etc... Working on an

20 08

Doing a matte painting, even from scratch, must look like a photo in the end, so for sure the more you shoot and know about photography, the better you will become.

establishing shot of a movie is like doing the art direction, directing the shot! I think that matte painting is a senior job; it is good to start with illustration, concept art, modelling skills and to also have a good artistic knowledge. Knowledge of photography and fine arts is also a plus.

In what ways does a knowledge of set design and photography help with your current career?
Thanks for asking. Actually it helps a lot in understanding camera settings work for films, but also, from an artistic point of view, it helps in managing image composition and light. When you're doing a matte painting, even from scratch, you're trying to produce something that must look like a photo in the end, so the more you shoot and know about photography, the better you will become. Set design is also a good way to learn how to light and compose scenery.

One can understand how knowledge of photography can help inform matte painting but what, in your opinion, are the main skills necessary to being successful in this field?
I really think that photography is key, but traditional skills are also welcome, along with a good knowledge of traditional art and the history of art, in order to understand light, image composition and depth. Usually matte painters are senior artists with several skills in different fields like concept art, art direction, photography etc...

What prompted the move from games to film?
As I mentioned before, I missed drawing and learning new skills. It was also a new challenge for me and after seven years of making video games, it was time for me to learn new stuff!

The digital medium has enabled a merging of very different disciplines, from painting and drawing to traditional sculpture and photography. What do you feel are the key advantages and disadvantages of such a marriage?

I don't see many disadvantage except that it could keep some people away from traditional art, where you can learn a lot from masters! I think the merge is amazing because it allows talented artists to experiment and create a lot of different, innovative stuff. We've seen a bunch of new genius coming through with the new wave of concept art and I think the same thing is happening in 3D with the new modelling tools, which are less technical and boring and closer to real sculpting.

I just hope that ideas, styles and concepts will follow a similar reinvention. We have the tools; now we need some fresh air and inspiration!

Within an artistic context do you feel it is crucial to look back in history in order to move forward?

Totally. I mean, trying to recreate what has already been explored centuries ago is not really challenging, but we should learn from the masters and move ahead with their discoveries. We can create new stuff from what we learn from them. Geordе de La Tour, Vermeer, Bierstardt are incredible inspirations for us, digital artists.

Thanks for taking the time to talk to 2DArtist Raphael and good luck for the future!

My pleasure!

Raphael Lacoste

For more work by this artist please visit:
http://www.raphael-lacoste.com/
Or contact them at:
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Interviewed by: Richard Tilbury

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Art Director for Actalogic, a freelance artist and a damn nice guy (though with 10 years of Ninjutsu training under his belt you don’t want to mess with him!) So sit back, read, and gather inspiration from this truly talented artist!

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BLAZ PORENTA

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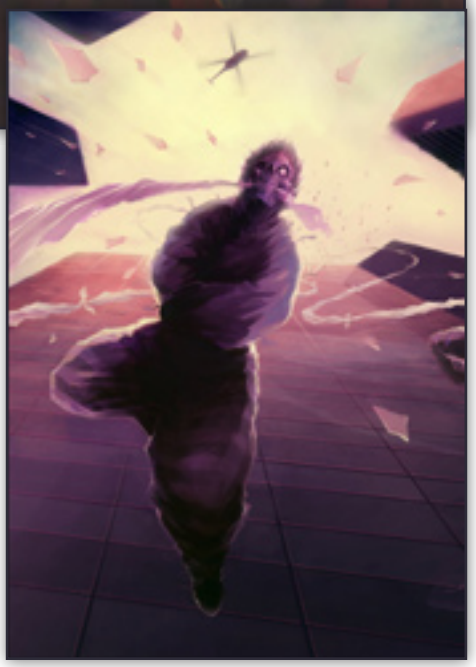

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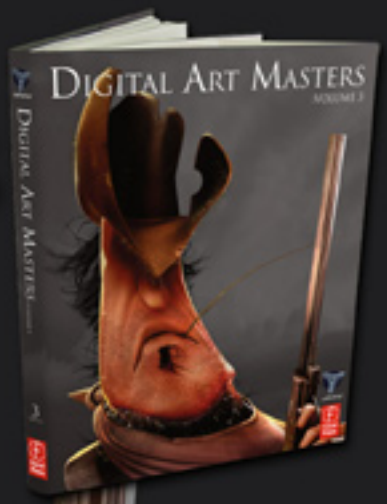

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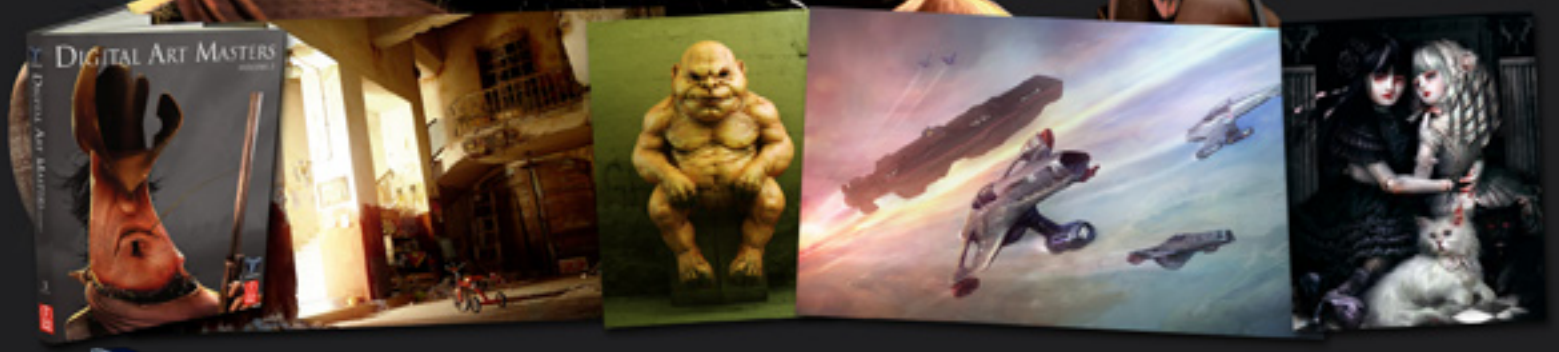

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SKETCHBOOK
OF DRAZENKA KIMPEL

The process from the original idea to the final image can take many months,
especially if I am not sure of the idea itself and want to dwell on it extensively....

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SKETCHBOOK OF DRAZENKA KIMPEL

7 TOTAL PAGES

Vancouver Film School alumni credits include **Across the Universe** Geeta Basantani, Digital Compositor **Alias** Scott Dewis, Visual Effects Artist **Ant Bully** Ben Sanders, Character Animator | Rani Naamani, Animator | Ernesto Bottger, Character Animator **AVP: Alien Vs. Predator** Shawn Walsh, Color & Lighting Technical Director **Babel** Luis Blackaller, Storyboard Artist | Lon Molnar, Visual Effects Supervisor **Battlestar Galactica** Daniel Osaki, Lead Modeler | Megan Majewski, 3D Animator | Alec McClymont, 3D Artist **Blizzard Entertainment** Alvaro Buendia, Cinematic Artist **Bolt** Lino Di Salvo, Supervising Animator/Voice of Vinnie **Charlotte's Web** Aruna Inversin, Digital Compositor | Adam Yaniv, Character Animator | Tony Etienne, Lead Lighter Kristin Sedore, Lighter **Chicago** Lon Molnar, Animation Supervisor **The Chronicles of Narnia: The Lion, the Witch and the Wardrobe** Kristin Sedore, Lighter | Shawn Walsh, Lighter | Adam Yaniv, Character Animator **The Chronicles of Narnia: Prince Caspian** Andreas Hikel, Pre-Visualization Artist | Christoph Schinko, Character Animator | Jami Gigot, Senior Layout Artist **Cloverfield** Nicholas Markel, Pre-Visualization Supervisor **Constantine** Aruna Inversin, Digital Compositor **The Dark Knight** Pietro Ponti, Lead CG Lighting Artist **Dead Like Me** Daniel Osaki, Visual Effects Artist | Alec McClymont, 3D Artist **Diablo III** Alvaro Buendia, Cinematic Artist | Steven Chen, Cinematic Artist **Family Guy** Michael Loya, Storyboard Artist **Fantastic Four: Rise of the Silver Surfer** Arun Ram-Mohan, Lighting Technical Director | Shawn Walsh, Visual Effects Executive Producer | Jessica Alcorn, Compositor **Flags of our Fathers** Aruna Inversin, Digital Compositor **Gears of War (VG)** Scott Dossett, Animator **The Godfather (VG)** Kirk Chantraine, Motion Capture Specialist **The Golden Compass** Adam Yaniv, Animator | Chad Moffitt, Animator | Thom Roberts, Animator | Ben Sanders, Animator Andrew Lawson, Animator | Matthias Lowry, Visual Effects | Tony Etienne, Look Development Justin Hammond, Lighter Technical Director | Aruna Compositor | Fion Mok, **Your name here.** Pearl Hsu, Effects Inversin, Digital Matchmove Artist **Hairspray** Lon Molnar, Visual Effects Production Executive **Halo 3** Bartek Kujbida, Character Animator **Happy Feet** Ben Sanders, Character Animator | Thom Roberts, Character Animator **Harry Potter and the Prisoner of Azkaban** Shawn Walsh, Color & Lighting Technical Director **Harry Potter and the Order of the Phoenix** Pietro Ponti, Technical Director **Harry Potter and the Half-Blood Prince** Harry Mukhopadhyay, Lead Effects Technical Director **Hellboy** Aruna Inversin, Digital Compositor **Hellboy II: The Golden Army** Christoph Ammann, 3D Sequence Supervisor **Horton Hears a Who** Arun Ram-Mohan, Lighting Technical Director | Brent Wong, Modeler **Hulk** Geoff Richardson, Visual Effects Editor **I, Robot** Daniel Osaki, CGI Modeler | Megan Majewski, Pre-Visualization **Ice Age: The Meltdown** Ben Sanders, Character Animator | Arun Ram-Mohan, Lighting Technical Director **The Incredible Hulk** Shawn Walsh, Visual Effects Executive Producer Tony Etienne, Look Development Lead **Indiana Jones and the Kingdom of the Crystal Skull** Henri Tan, Creature Technical Director **Iron Man** Adam Marisett, Visual Effects Artist **King Kong** Chad Moffitt, Senior Animator **King of the Hill** Michael Loya, Director **Kingdom Hospital** Daniel Osaki, Visual Effects Artist | Megan Majewski, 3D Animator | Alec McClymont, 3D Artist **Kingdom of Heaven** Shawn Walsh, Digital Compositor **Letters from Iwo Jima** Aruna Inversin, Digital Compositor **Live Free or Die Hard** Jessica Alcorn, Compositor **Lord of the Rings Trilogy** Chad Moffitt, Senior Animator **Lost** Scott Dewis, Visual Effects Artist **Lucasfilm Animation Singapore** Sandro Di Segni, Senior Effects Technical Director/Lead Digital Artist | Ming Chang, Lighting Technical Director | Adrian Ng Chee Wei, Character AnimatorSeema Gopalakrishnan, CG Software Developer **Mass Effect (VG)** Sung-Hun (Ryan) Lim, 3D Modeler **Matrix: Revolutions** Aruna Inversin, Digital Compositor | Shawn Walsh, Color & Lighting Technical Director **Master & Commander: The Far Side of the World** Robert Bourgeault, CG Artist **Metal Gear Solid 4 (VG)** Josh Herrig, Artist | Yuta Shimizu, Artist **The Mummy: Tomb of the Dragon Emperor** Aruna Inversin, Digital Compositor **Night at the Museum** Allen Holbrook, Animator | Adam Yaniv, Character Animator | Chad Moffitt, Animator | Kristin Sedore, Lighter **Persepolis** Marianne Lebel, Animator **Pirates of the Caribbean: At World's End** Ben Sanders, Character Animator Allen Holbrook, Animator | Aruna Inversin, Digital Compositor **The Pirates Who Don't Do Anything: A VeggieTales Movie** Mike Dharney, Animation Supervisor **Reign of Fire** Lino DiSalvo, Animator **Resident Evil: Extinction** Joshua Herrig, Visual Effects Artist **Robots** Arun Ram-Mohan, Additional Lighting **Rome** Teh-Wei Yeh, Matchmove Artist **The Santa Clause 2** Aruna Inversin, Digital Compositor Daniel Osaki, Visual Effects Artist **Scarface (VG)** Maya Zuckerman, Mocap 3D Generalist **Shrek the Third** Rani Naamani, Animator **Shrek the Third (VG)** Samuel Tung, Technical Artist **Sin City** Michael Cozens, Lead Animator **Smallville** Geeta Basantani, Lead Compositor **Speed Racer** Aruna Inversin, Digital Compositor **Star Wars Episode III: Revenge of the Sith** Andrew Doucette, Character Animator | Nicholas Markel, Pre-Visualization **Star Wars: Knights of the Old Republic (VG)** Arun Ram-Mohan, 3D Artist | Jessica Mih, Level Artist **Stargate SG-1** Aruna Inversin, Digital Compositing Artist | Daniel Osaki, Visual Effects Artist | Shawn Walsh, Digital Effects Supervisor **Stargate: Atlantis** Daniel Osaki, 3D Animator | Megan Majewski, 3D Animator | Alec McClymont, 3D Artist **Sweeney Todd: The Demon Barber of Fleet Street** Jami Gigot, Concept Artist **Transformers** Allen Holbrook, Animator | Henri Tan, Creature Technical Director

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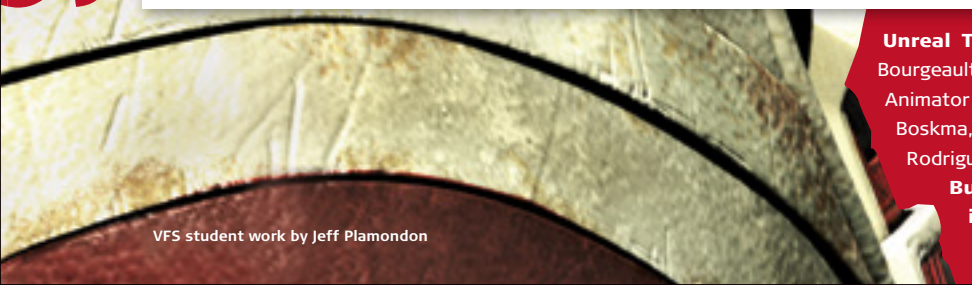
Unreal Tournament III (VG) Scott Dossett, Artist **Valiant** Robert Bourgeault, Lighting Technical Director **Viva Pinata** Megan Majewski, Animator **WALL-E** Mark Shirra, Layout Artist **Watchmen** Jelmer Boskma, Previs Modeler | Lon Molnar, Visual Effects Supervisor | Cynthia Rodriguez del Castillo, Visual Effects Artist **World of Warcraft: Burning Crusade (VG)** Carman Cheung, Animator **A Wrinkle in Time** Aruna Inversin, Digital Compositor **and many more.**



VFS student work by Jeff Plamondon

This month we eeature:
Oleg Matsokin
Robin Olausson
Ioan Dumitrescu aka Jonone
Eric Deschamps
Jason Seiler
Saul Espinosa
Mario Veltri
Serge Birault
George Patsouras
Alex Popescu
THE
GALLERY

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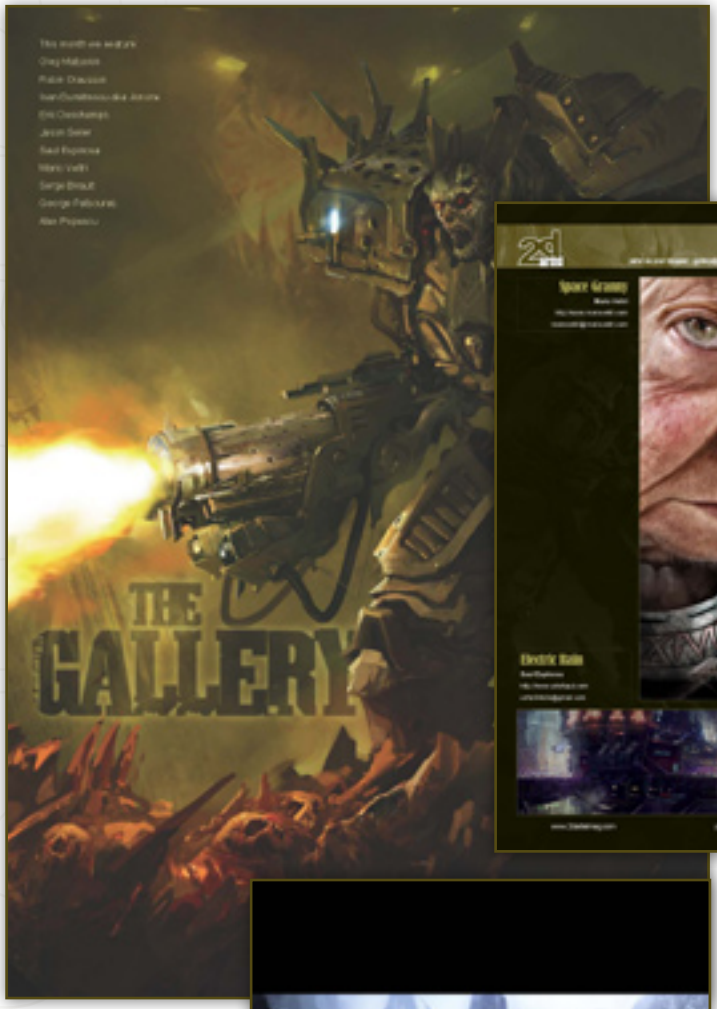
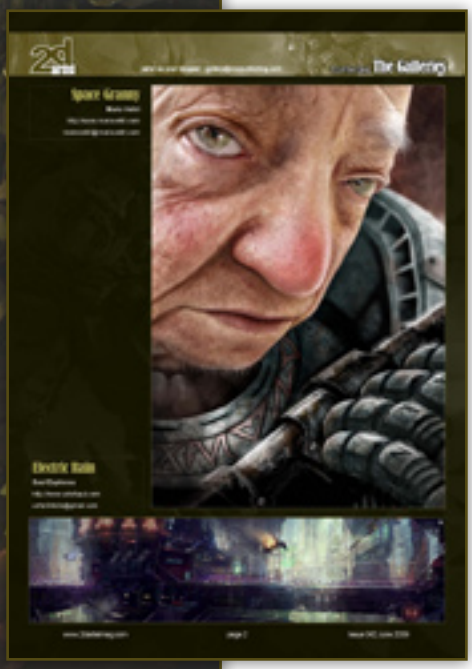
THE GALLERY

11 TOTAL PAGES





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the 2DA challenge

Welcome to the Stylised Challenge!

Every month we run this challenge, which is open for anyone to enter. The challenge runs in the conceptart.org forums and winners get to choose prizes and goodies from the www.3dtotal.com shop! They're also featured in this very magazine, where we display the winners from the previous month's challenge, as well as the "Making Of's" from the month before that.

Jester

Stylised Character challenge

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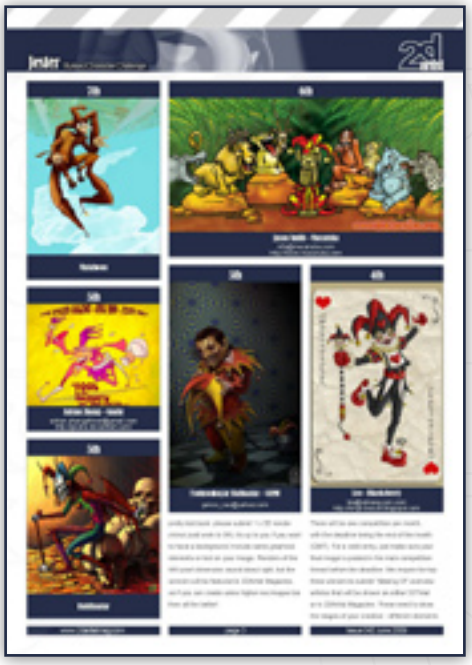
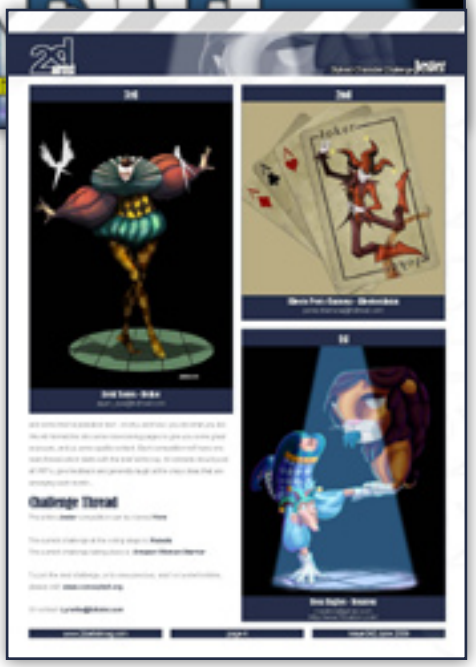
Stylised Challenge

13 TOTAL PAGES





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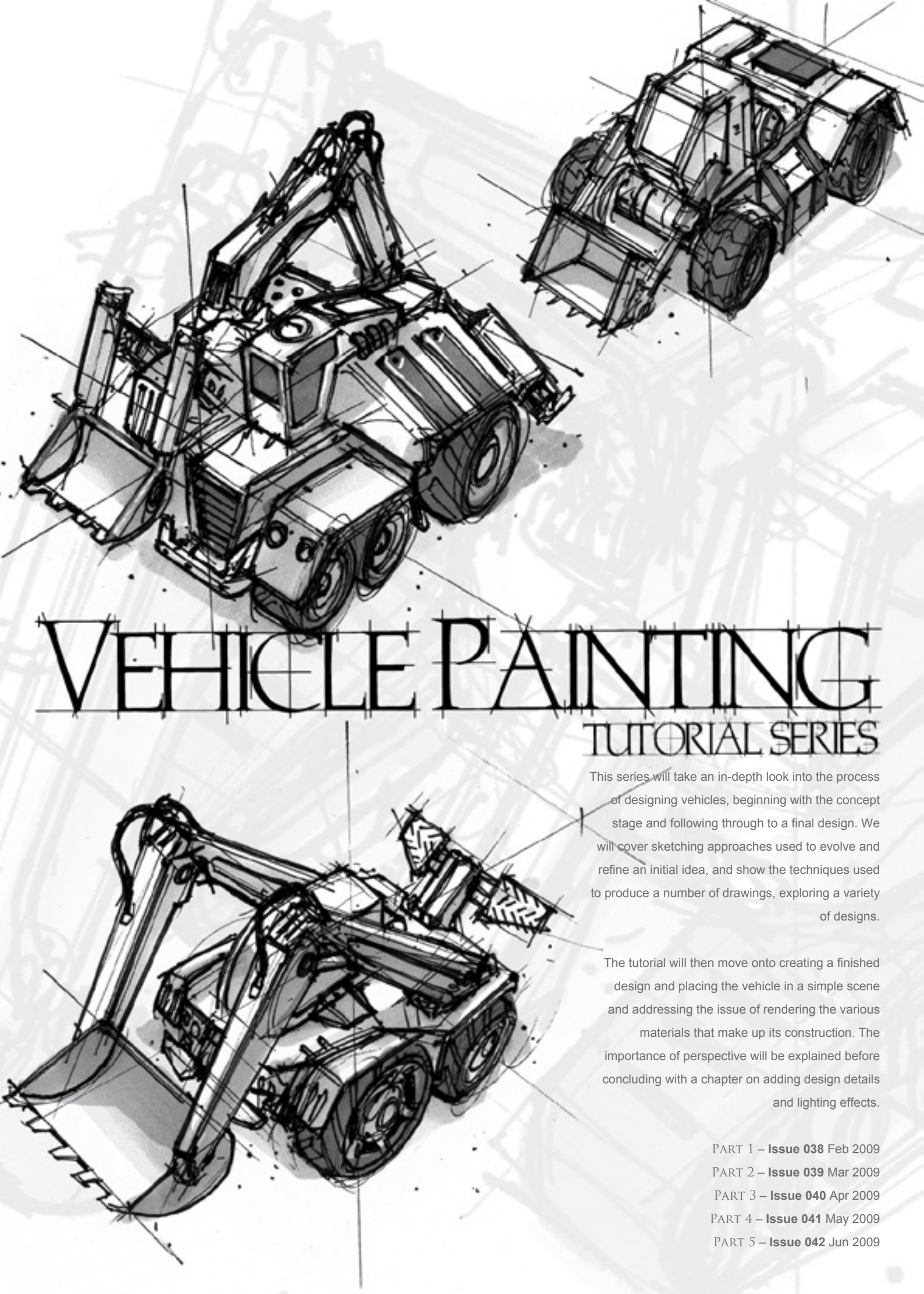

VEHICLE PAINTING

TUTORIAL SERIES

This series will take an in-depth look into the process of designing vehicles, beginning with the concept stage and following through to a final design. We will cover sketching approaches used to evolve and refine an initial idea, and show the techniques used to produce a number of drawings, exploring a variety of designs.

The tutorial will then move onto creating a finished design and placing the vehicle in a simple scene and addressing the issue of rendering the various materials that make up its construction. The importance of perspective will be explained before concluding with a chapter on adding design details and lighting effects.

PART 1 – **Issue 038** Feb 2009

PART 2 – **Issue 039** Mar 2009

PART 3 – **Issue 040** Apr 2009

PART 4 – **Issue 041** May 2009

PART 5 – **Issue 042** Jun 2009

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VEHICLE PAINTING

PART 5 - FINAL

7

TOTAL PAGES

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taylorjames.com
used Vue xStream to create 3D environments for the Motorola City interactive website.

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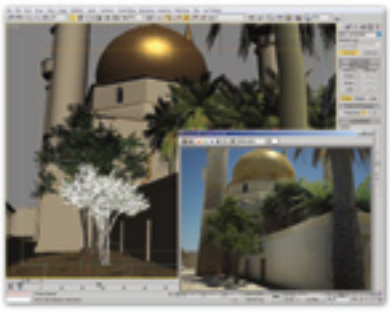

3ds Max mosque model, rendered in a Vue environment using Mental Ray Sun & Sky.

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SPEED PAINTING

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

This month our talented artists, Robin Olausson and Richard Tilbury, tackle the topic:

Great cracks split the earth as the ground shook beneath them

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SPEED PAINTING

8

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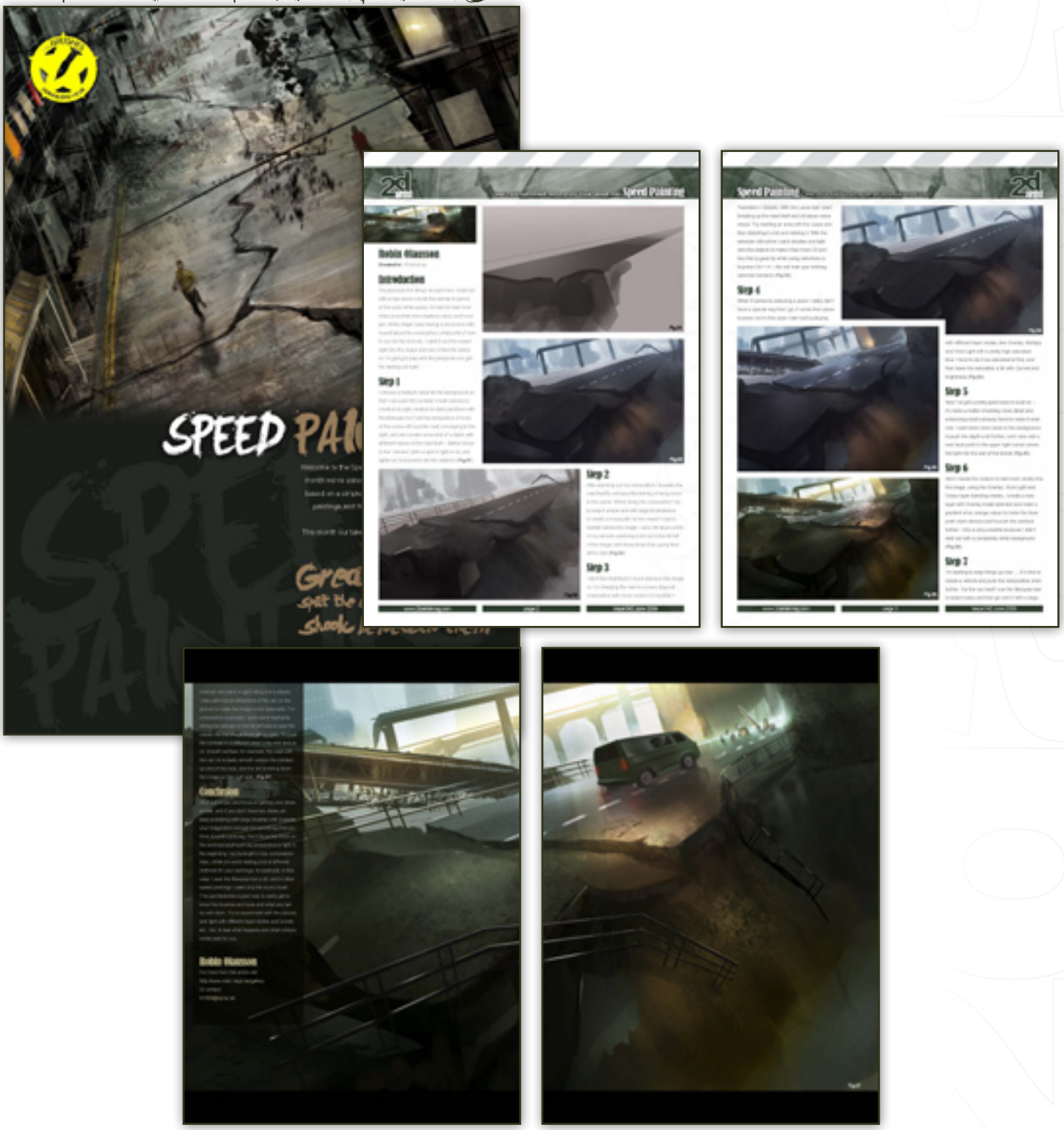

3DTotal presents the new issue of 3dcreative magazine: a downloadable monthly magazine for concept art, digital & matte painting for only £2.75 (approx $3.78 - €2.93)

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

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SPACE PAINTING

I - PLANETS AND STAR FIELDS

PART 1: STARS + NEBULAS - JULY 2008
PART 2: BARREN WORLDS - AUGUST 2008
PART 3: BARREN PLANETS - SEPTEMBER 2008
PART 4: GAIAN PLANETS - OCTOBER 2008
PART 5: COLONISED PLANETS - NOVEMBER 2008

II - TRANSPORT

PART 6: SPACESHIPS - DECEMBER 2008
PART 7: CAPITAL SHIPS - JANUARY 2009
PART 8: SPACE STATIONS - FEBRUARY 2009

III - ENVIRONMENTS

PART 9: SCI-FI HANGAR - MARCH 2009
PART 10: SPACE BATTLE - APRIL 2009
PART 11: MINING THE ASTEROID FIELDS - MAY 2009
PART 12: SPACE COLONIES - JUNE 2009

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SPACE PAINTING

ENVIRONMENTS: PART 12: SPACE COLONIES

9 TOTAL PAGES

2D artist

next month

Interviews

Nicholas Miles

Viktor Titov

Articles

Sketchbook Of Alex "Rhino" Voroshev

Tutorials

New! Using 3D as a Base for 2D Painting: 1
by Richard Tilbury

Speed Painting:
"The waves slammed against the cliffs"
by Robin Olausson & Justin Albers

Dynamic Characters! Part 1: Space Colonies
Enhancing your Character Concepts
by Darren Yeow

Galleries

10 of the Best images featuring

Plus Loads More!

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Image: © 2009 Richard Tilbury

Toni Foti takes us through 1000 steps for creating his image "30 Minutes".

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MAKING OF 30 MINUTES

7 TOTAL PAGES

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image: Serge Birault

2d artist

Concept Art, Digital & Matte Painting Magazine

Issue 042 June 2009

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"In every illustration, a certain degree of detail is expected, which you have to apply as an illustrator to make it "believable". By detail I mean the specific elements for certain subjects in certain environments."

IT WAS A FIERCE BATTLE

AKING OF BY GEOFFREY CRAMM

In this article, Geoffrey Cramm shares the process taken to create his digital painting "It was a fierce battle", from the intial ideas stage all the way to the final image.

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MAKING OF IT WAS A FIERCE BATTLE

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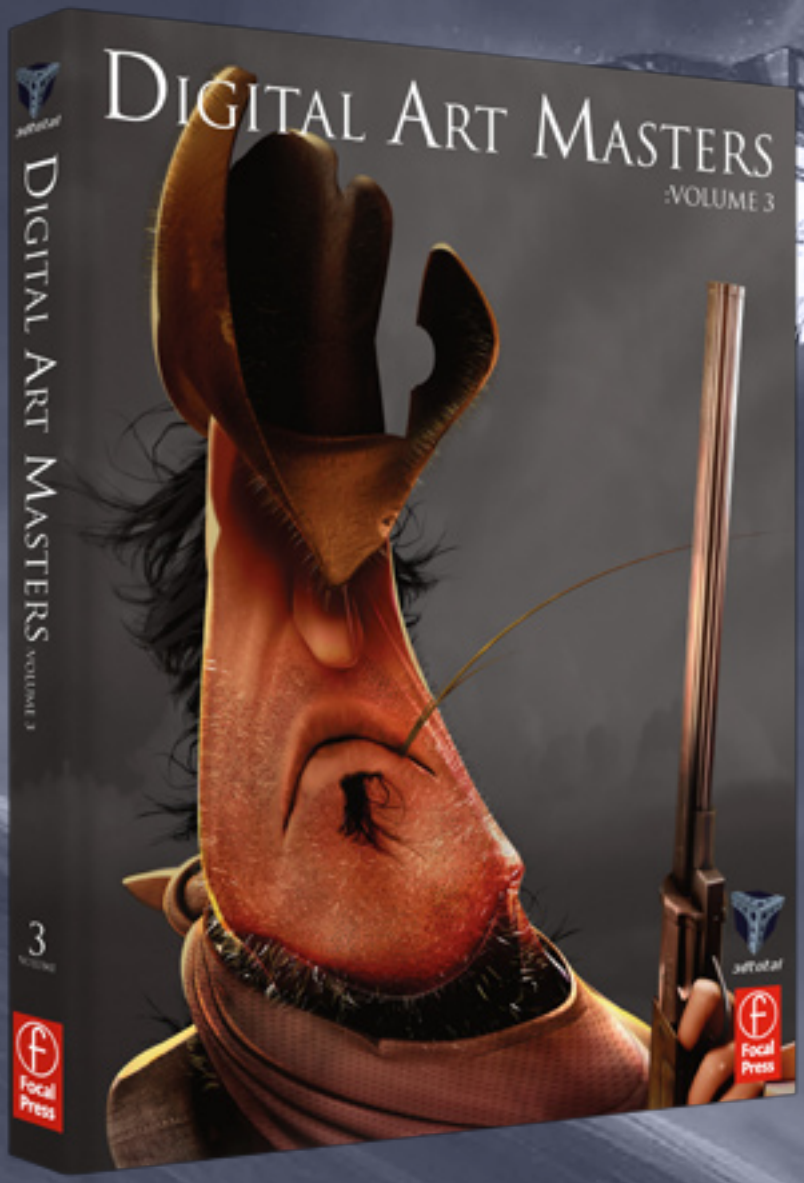
Digital Art Masters
Volume 3



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

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

This month we feature:

"Break Away"
by John Wu

The following shots of the “Break Away” book pages are featured here in full-resolution and can be read by zooming in...

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3DTotal 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 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