

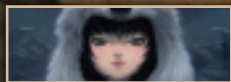
# 3d *Artist*

Concept Art, Digital & Matte Painting Magazine

Issue 029 May 2008 \$4.50 / €3.25 / £2.25

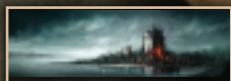
# Michael Kutsche

We Interview Award-Winning Conceptual Artist/Illustrator/3D Artist and Fine Artist, Michael Kutsche!



## ARTICLES

Sketchbook Of Peter Chan



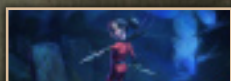
## INTERVIEWS

Andreas Rocha, Nikolai Aleksander & Michael Kutsche



## GALLERIES

Tobias Trebeljahr, Craig Sellars & Ron Crabb, plus more!



## MAKING OF'S

'Did Somebody Just Say Ow?' by Nick Harris, plus more!



## TUTORIALS

Matte Painting Series: Part 4 - Fire & Smoke, plus more!





## EDITORIAL

Welcome, welcome, welcome to **ISSUE 029**. It's a pretty great issue this month to be fair! First up, let me mention our interview with the amazing Michael Kutsche, a traditional painter, conceptual artist, illustrator and 3D artist all in one. All of these talents go forth

to making the most wonderfully impressive portfolio that we have witnessed in a long time! You'll have seen his work around the great CG community sites; behind all those fantastic images is an intelligent, creative and down-to-earth artist who has "wowed" us with the interview you'll find on **PAGE 42**. In fact, I love this quote from Michael so much I'm going to repeat it: "Art is always a fight for freedom..." This really sums up my own experiences with "Art", and it's such a powerful statement that I think we should make it our thought for the month! \*grins\* In a nice contrast to Michael's interview, check out our interview with the beautiful Nikolai Aleksander, who dedicated some time to us this month for the interview that you'll find on **PAGE 9**. Nikolai seems to be going from strength to strength, both in terms of her artwork and her career as a freelance artist, and the work you'll find gracing her interview pages is sure to impress! We also had the great pleasure of chatting with popular matte painter, Andreas Rocha, this month. There's no need to "big up" this name as we are all familiar with this artist's talents and beautiful portfolio of images, so I will simply suggest that you check the interview out and get yourself all inspired up to paint yourself silly! We aim to please with our tutorials again with another instalment from the lovely Bente Schlick, who teaches us how to paint realistic hands, so head on over to **PAGE 88** if you've been having problems deciphering your digits and let Bente share some of her tips with you! We also welcome back one of my favourite artists around at the moment, Robin Olausson, who has created a fabulous speed painting for us. Flip to **PAGE 97** to see how he tackled this month's speed painting brief, and see how Mike Corriero answered the same brief but with extremely different approaches and results (we love it when that happens!). If you're following our tutorial series we're on Part 4 of Matte Painting with Tiberius Viris and Part 3 of Mike Corriero's beautifully insightful Creature Concept Design. This month Tiberius blows up our stunning castle and Mike morphs different animals' characteristics to create some intriguing results! Finally, in this month's Making Ofs, Louis-Philippe Lebel, Nick Harris and Jeff Haynie all show us the thoughts and working processes behind their great artwork. So enjoy plenty! Ed.

## CONTENTS

What's in this month?

### NYKOLAI ALEKSANDER

Freelance Artist

### ANDREAS ROCHA

Freelance Environment Artist

### MICHAEL KUTCHE

Award-Winning Conceptual Artist/Illustrator & 3D Artist

### SKETCHBOOK

The Sketchbook Of Peter Chan

### GALLERIES

10 of the Best 2D Artworks

### STYLISTED CHALLENGE

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

### PAINTING TUTORIAL

How to Paint Realistic Hands By Bente Schlick

### SPEED PAINTING

With Robin Olausson & Mike Corriero

### MATTE PAINTING

Part Four: Adding Fire & Smoke to our Scene

### CREATURE CONCEPT

Part 3 of Mike Corriero's Tutorial Series

### LORD SOMETHING

Project Overview By Louis-Philippe Lebel

### DID SOMEBODY JUST SAY OW?

Project Overview By Nick Harris

### ASH AND SAM

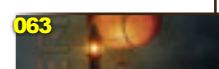
Project Overview By Jeff Haynie

### DIGITAL ART MASTERS

Free Chapter Promo

### ABOUT US

Zoo Publishing Information & Contacts



#### EDITOR

Lynette Clee

#### LAYOUT

Bobby Brown  
Imogen Williams

#### CONTENT

Lynette Clee  
Tom Greenway  
Richard Tilbury  
Chris Perrins

#### PROOFING

Lynette Clee  
Jo Hargreaves

#### LEAD DESIGNER

Chris Perrins

#### MARKETING

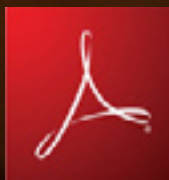
Lynette Clee

## FREE STUFF!

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







## SETTING UP YOUR PDF READER

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

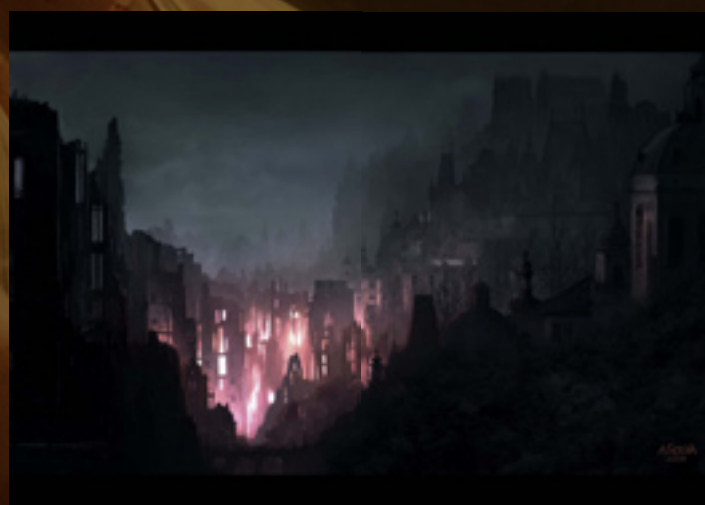
You can download it for free, here: [DOWNLOAD!](#)

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.

# Get the most out of your Magazine!

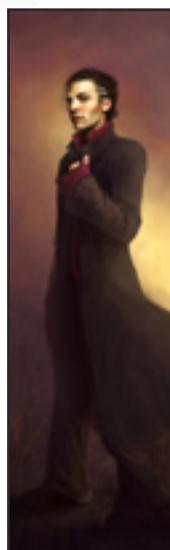
If you're having problems viewing the double-page spreads that we feature in this magazine, follow this handy little guide on how to set up your PDF reader...





# 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](mailto:lynette@zoopublishing.com)



## *Nikolai Aleksander*

Born in 1978, Nikolai spent the first 17 years of her life in Germany, then moved to England to study A-Level

Theatre and Music. She returned to Germany for a short while after, working on film as a set assistant, and in 1999 moved to the UK for good. In 2000, Nikolai started drawing. With the discovery of a Wacom tablet in 2002, her work suddenly took off on a path she hadn't quite expected...

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

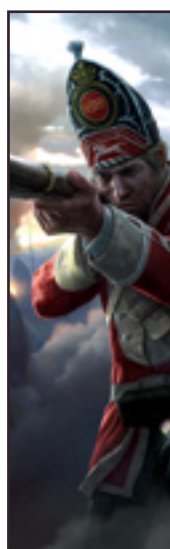


## *Andreas Rocha*

is a 2D Freelance Artist from Lisbon/Portugal, specialising in environments, be it matte painting or conceptual artwork.

He studied Architecture in college, but soon found that his true love was for digital painting. His work includes concepts for games, album/book covers, matte paintings for advertising and editorial illustration, amongst others.

<http://www.andreasrocha.com/>  
[rocha.andreas@gmail.com](mailto:rocha.andreas@gmail.com)



## *Michael Kutsche*

is an award-winning Conceptual Artist/Illustrator/3D Artist and Fine Artist located in Berlin, Germany, who has worked

for the film and games industry since 1998. His experiences reach from art directing and animating commercials and music videos to lead design for (yet not finished) film projects. Between the paid jobs he keeps track of his own ambitious projects as a fine artist, always remaining true to his path as an autodidact.

<http://www.misttermk.de/>

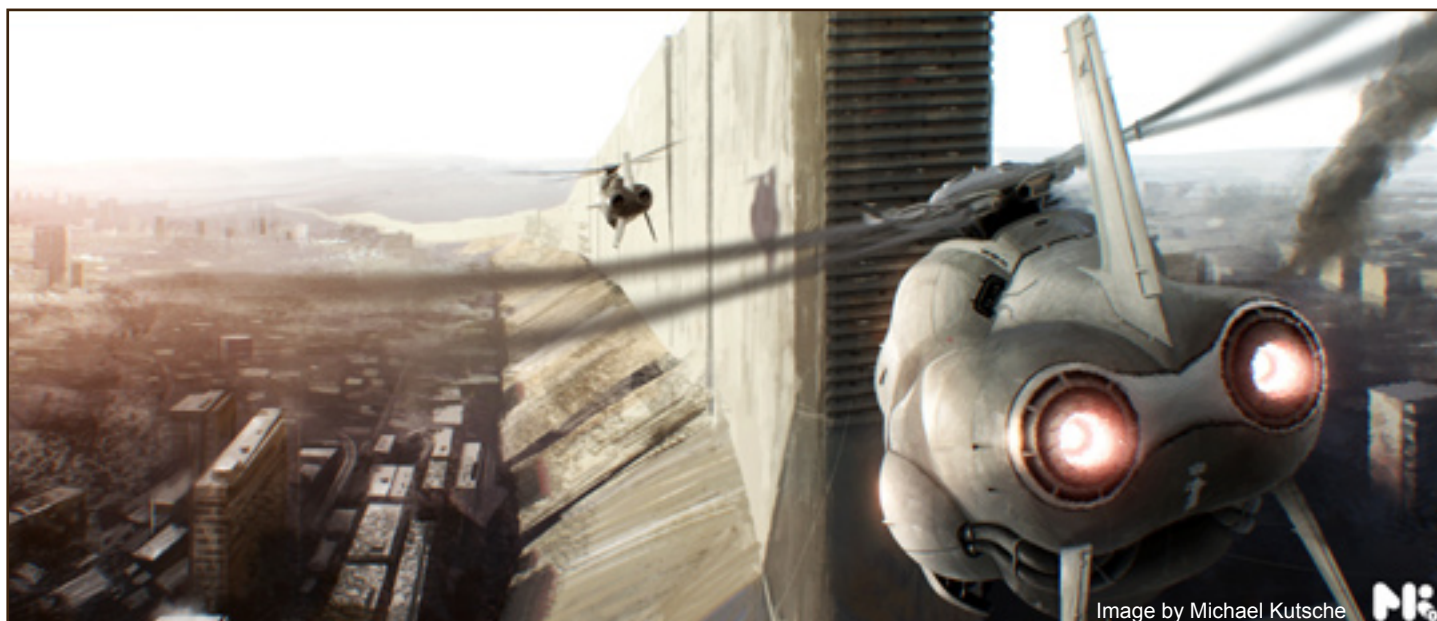


Image by Michael Kutsche



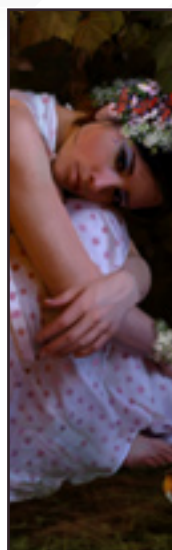
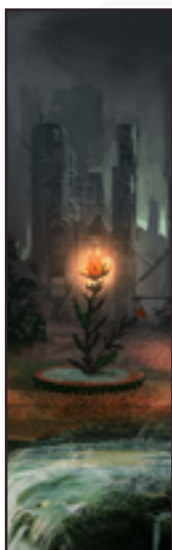
# CONTRIBUTORS

2d  
Artist



## Robin Olausson

is a 22 year old freelance concept artist/illustrator from the South of Sweden. He's a highly motivated, self-educated person who always love new challanges. In the future he hopes to get work in the games industry, publish his own comics, and become one of the top designers and illustrators!  
<http://www.robin.reign.se/gallery>  
[tv1000@spray.se](mailto:tv1000@spray.se)



## Bente Schlick

is a German freelancer and art student from Germany. She is an illustrator for books who would also like to work as a concept artist for games and movies in the future. Her main inspiration comes from legends, myths and poems.



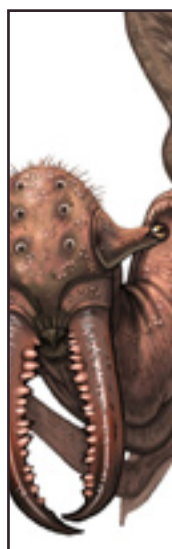
<http://www.creativesoul.de>  
[webmaster@creativesoul.de](mailto:webmaster@creativesoul.de)



## Tiberius Viris

is currently working as a Freelance Matte Painter/CG Artist for both the feature film and games industries, and also as an Environment Illustrator for various projects and clients. His work has also been featured in several prestigious books, such as Expose 5 and D'Artiste Matte Painting 2.

<http://www.suirebit.net>  
[suirebit@gmail.com](mailto:suirebit@gmail.com)



## Mike Corriero

Currently, Mike produces assets as a Freelance artist for various companies including everything from creatures, environments, structures, illustrations and icons. Some of his clients include Radical Entertainment, ImagineFX and Liquid Development to which he has contributed work for projects delivered to Flagship Studios and Ensemble Studios through the art direction and outsourcing of LD  
<http://www.mikecorriero.com>  
[mikecorriero@gmail.com](mailto:mikecorriero@gmail.com)



## Peter Chan

was born in Hong Kong and raised in Toronto, Canada. He began inventing creative images at a very young age and will continue to create new and provoking imagery with his art work. His current works are based on themes of fairytales, folklores, myths and children's stories. He is also a recent graduate from Sheridan College's BAA Illustration Program in Canada.

<http://www.peterchanart.com>  
[info@peterchanart.com](mailto:info@peterchanart.com)



## WOULD YOU LIKE TO CONTRIBUTE TO 3DCREATIVE OR 2DARTIST MAGAZINES?

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

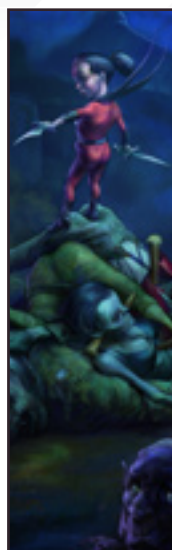
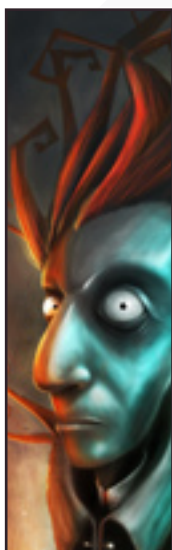




### ***Louis-Philippe Lebel***

was born in Canada, Ottawa, in 1982, but was raised in the province of Québec. Drawing and Art in general has always been of great interest to him, from his childhood till now. He now has two years' experience in the Video Games Industry, which he has gained from his current employment at Beenox Activision, in Quebec City, as a Lead Texture Artist.

<http://lp007.cgsociety.org/>  
[m\\_pienpo@hotmail.com](mailto:m_pienpo@hotmail.com)



### ***Nick Harris***

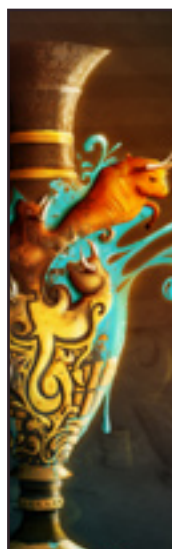
has worked as a children's book illustrator full-time freelance, since 1982. He started making the transition to digital around the year 2000 after working mostly in ink and watercolour before that. He's best known for the book Dragon Quest (Usborne), done in conjunction with the talented writer Andy Dixon, and for recent work a couple of titles in the Templar 'Ology' series.

<http://nickillus.co.uk>  
[vigil.pomfret@online.fr](mailto:vigil.pomfret@online.fr)



### ***Jeff Haynie***

has worked as an Art Director and Concept Artist for companies like DreamWorks Interactive, EA Games and THQ on games such as Medal of Honor, Need for Speed Hot Pursuit 2, Clive Barker's Undying and Evil Dead Regeneration. As an illustrator his client list includes Disney, Pixar, Warner Brothers, American Airlines, Texas Instruments, Pepsi-cola, and Frito-lay. Jeff is currently an Art Director at Big Fish Games. <http://www.jeffhaynie.com>  
[j.haynie@comcast.net](mailto:j.haynie@comcast.net)



### ***Jason Bowman***

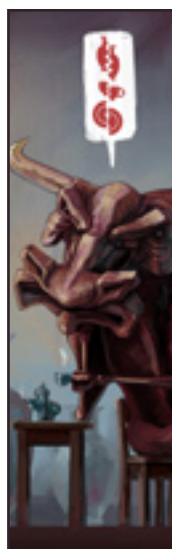
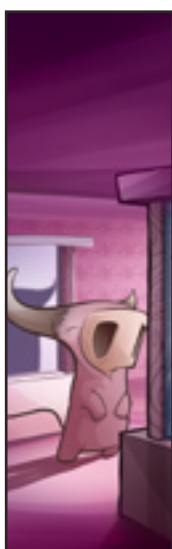
is an Australian artist that fills the day as a full-time Senior Artist crafting post production goodies, and the nights with his own distinctive creative feats. From graffiti to tattoos to concepts to design to photography to coding, there are few creative tasks he doesn't bury himself in!

<http://www.freakdesign.com.au>  
[freakdesign@gmail.com](mailto:freakdesign@gmail.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](mailto:davejneale@hotmail.com)



### ***János Kiss***

Designs identities, brochures, flyers & so on, & sometimes also illustrations, for a small company in Budapest, Hungary. Apart from graphic design, he works to improve his digital painting - it is a pleasure for him. He usually works with Painter & ArtRage. Nowadays, his main goal is to develop his portfolio - demonstrating several styles & techniques.

[janos.kiss@28thwing.com](mailto:janos.kiss@28thwing.com)





# AVAILABLE NOW! DIGITAL ART MASTERS : VOLUME 2



## 288 PAGE PREVIEW ONLINE!

AVAILABLE NOW ONLY!

UK - £32 USD - \$64 EUR - €49



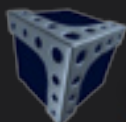
FEATURES 58 OF THE FINEST DIGITAL  
2D AND 3D ARTISTS WORKING IN  
THE INDUSTRY TODAY, FROM THE  
LIKES OF:

PHILIP STRAUB  
JONNY DUDDLE  
ALESSANDRO BALDASSERONI  
BENITA WINCKLER  
FRED BASTIDE  
JAMES BUSBY  
MAREK DENCO  
PATRICK BEAULIEU  
JONATHAN SIMARD

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



**3dtotal.com**

for more products in our range visit <http://www.3dtotal.com/shop>



# 30 DAY TRIAL VERSION

ZBRUSH IS THE WORLD'S MOST  
ADVANCED DIGITAL SCULPTING  
PACKAGE. TRY ZBRUSH TODAY  
AND START CREATING.

When you download the full-feature trial  
version of ZBrush 3, you download pure  
creativity. ZBrush 3 is the latest release  
in our pursuit of innovative and powerful  
software tools for artists. Step into the  
future of digital art with ZBrush 3 now!

DOWNLOAD TODAY AT  
[www.pixologic.com/zbrush/trial/](http://www.pixologic.com/zbrush/trial/)

Pixologic is dedicated to helping you grow as  
an artist. In our ZClassroom you will find an  
ever growing library of video tutorials  
designed to get you started with ZBrush.

VISIT ZCLASSROOM AT  
[www.pixologic.com/zclassroom/](http://www.pixologic.com/zclassroom/)

 **ZBRUSH 3.1<sup>®</sup>**  
THE NEXT STEP



"MY INSPIRATION LIES MOSTLY WITH PERSONAL EXPERIENCES AND STORIES. BOOKS. THOUGHTS AND MOODS. MUSIC INSPIRES ME GREATLY. MOSTLY CLASSICAL AND SOUNDTRACKS. AS BOTH ARE MORE OPEN TO INTERPRETATION THANKS TO LACKING LYRICS. WITHOUT MUSIC, I DON'T THINK I WOULD BE PAINTING AT ALL."



After chatting with  
Nykolai for a few  
weeks now, I realised  
it was just too selfish  
of me to keep this  
fantastic artist all to  
myself. I thought it  
was about time we  
published an interview  
with her to learn  
about all the little  
things that make her  
'tick', and how those  
things go into making  
her artwork so truly  
wonderful! So here  
we go...

Nykolai  
Aleksander




# Nykolai Aleksander

# 12

TOTAL PAGES







"I THINK THAT BRUSHES  
ARE GETTING LESS  
IMPORTANT EVERY  
DAY BECAUSE PEOPLE  
ARE SEARCHING FOR  
INDIVIDUALITY IN ART. BE  
IT THE PERSON CREATING  
THE PAINTING OR THE  
PERSON CONTEMPLATING  
IT. THE LESS BRUSHES  
I USE THE MORE  
CHARACTER I CAN INFUSE  
IN A PAINTING."

Andreas Rocha began his career as an architect  
before branching out into his current position as  
a freelance artist. He now works in both 2D and  
3D and is experienced in digital painting and  
illustration, as well as matte painting  
and 3D visualization.

# ANDREAS ROCHA



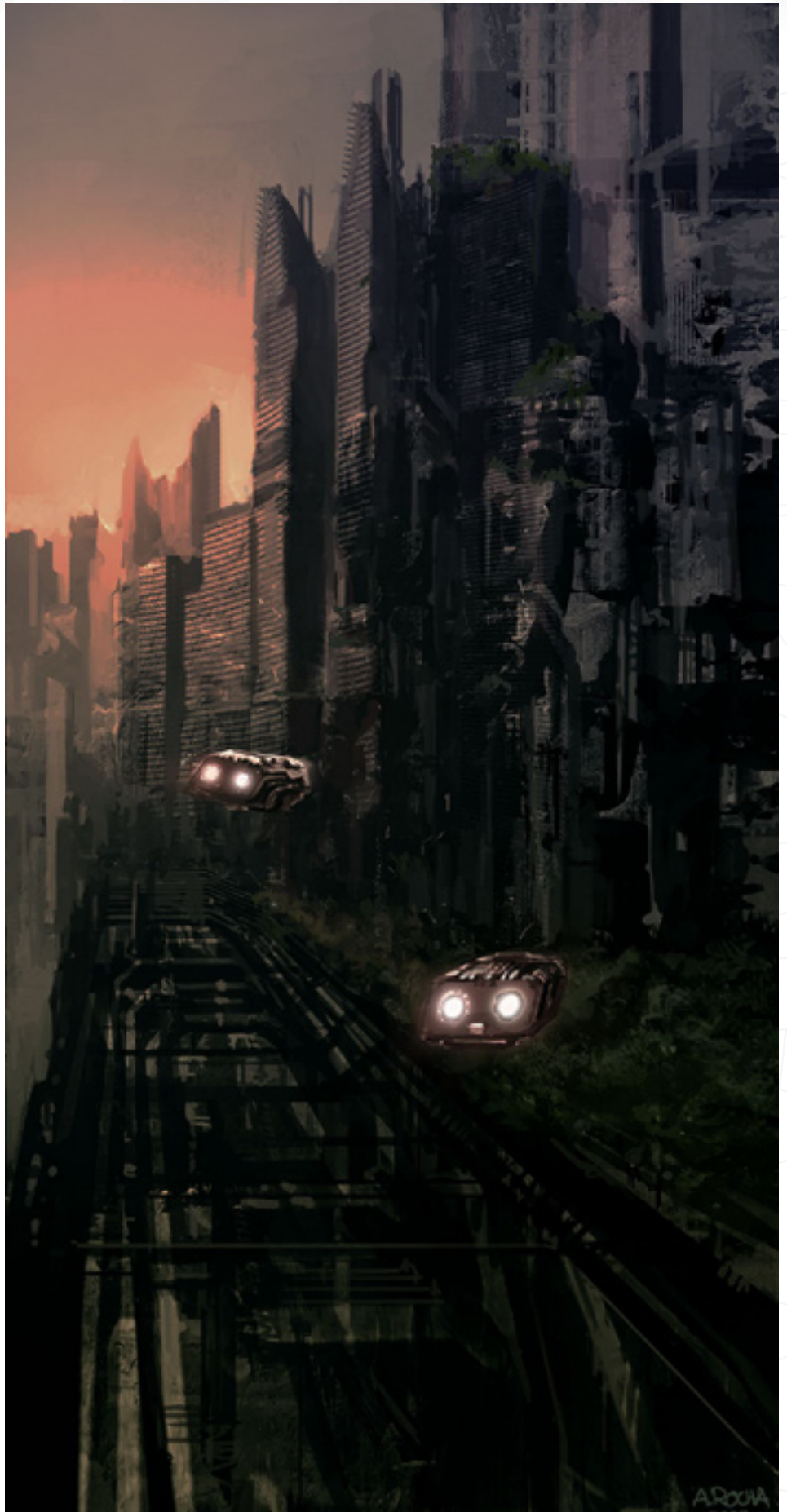
# andreas ROCHA

I notice from your profile that you began your career as an architect. What do you feel this training has lent to your success as a digital painter?

Well, it was due to my studies that I learned early on (at least here in Portugal) about the Internet. And that was the main inspiration for everything else to come. But to tell you the truth, I don't really think my (short) career as an architect has helped me directly with digital painting. While I learned about some aspects of colour, shape, composition, etc during my studies, most of what I now know about digital painting came from reading books, practicing and browsing the web. However, I do believe some kind of sensibility resulted from my time at college. I remember the kind of architecture I liked at the beginning of my studies and there's just no comparison with the kind of architecture I liked by the end.

You have a number of gallery categories on your site, but which of the various disciplines has been the most demanding to master?

Certainly it has been human anatomy. I am not saying I am a master at the others... I'm still learning. But anatomy is something that has to be done just right, or everyone will immediately point out the flaws. Environments are much more permissive, as we don't relate to them as closely as we do to anatomy. Criticism can be harsh and un-motivating sometimes, but I will keep on trying, even if it's just for myself.







With regards to human anatomy, I noticed that you have an Erotic category on your site. In order to achieve a sense of realism did these paintings demand a life model ?

Most of the paintings in the erotic section were based on photographs and not life models. I know that is not the "correct" way to do it, but that is how they were done. However, most of them suffered changes from the original photographs, be it slight lighting and perspective changes or different colours and props. None of them are faithful reproductions of the original photographs and in this way, I think I can achieve some kind of individuality in the search of my own style.

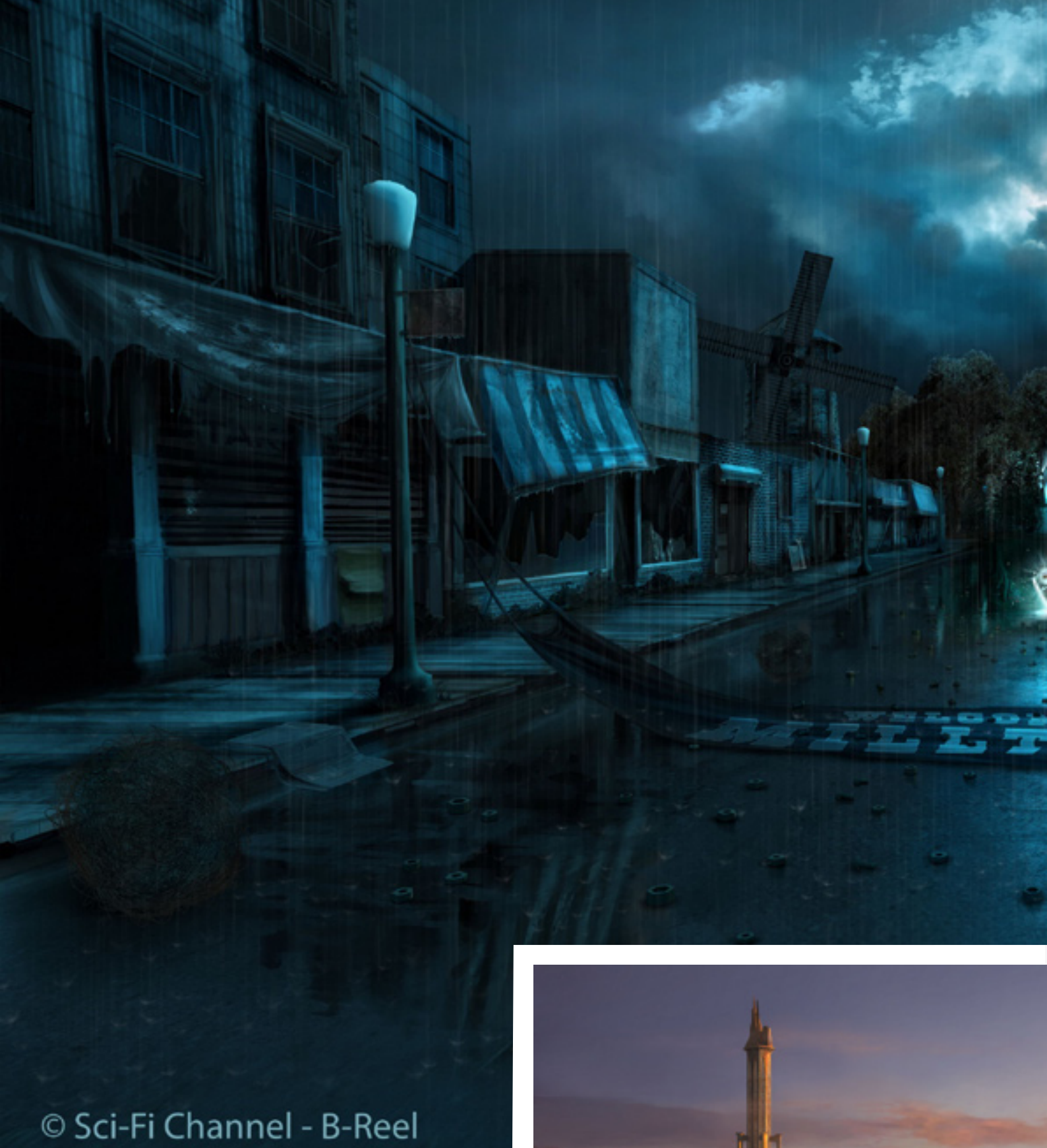
I would love to do erotic paintings from scratch without having to use references, but I think it will take a long time for me to get to that stage.







A. ROCHA  
2008

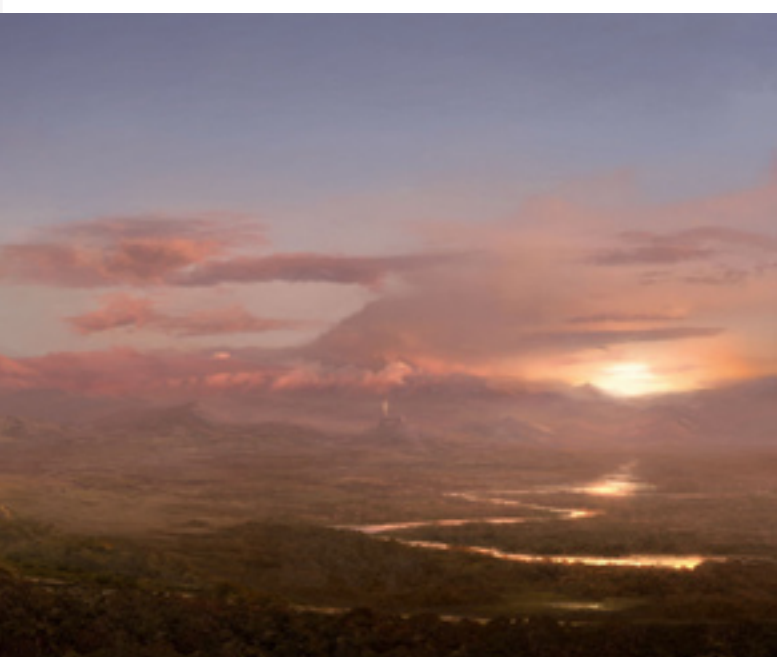


You cover a wide variety of subjects in your portfolio. In general, which do you find the most interesting to work on?

I think it would have to be matte painting. The end result is usually something with a lot of detail, which you can analyse and contemplate longer than a conceptual or character painting. Also a lot more effort goes into a matte painting, so perhaps, in the end, it is more rewarding. Another great thing is the fact that you have to go through the conceptual phase in order to get to the finished painting, which sometimes includes aspects of 3D, so you get to do several different things to reach the end result.

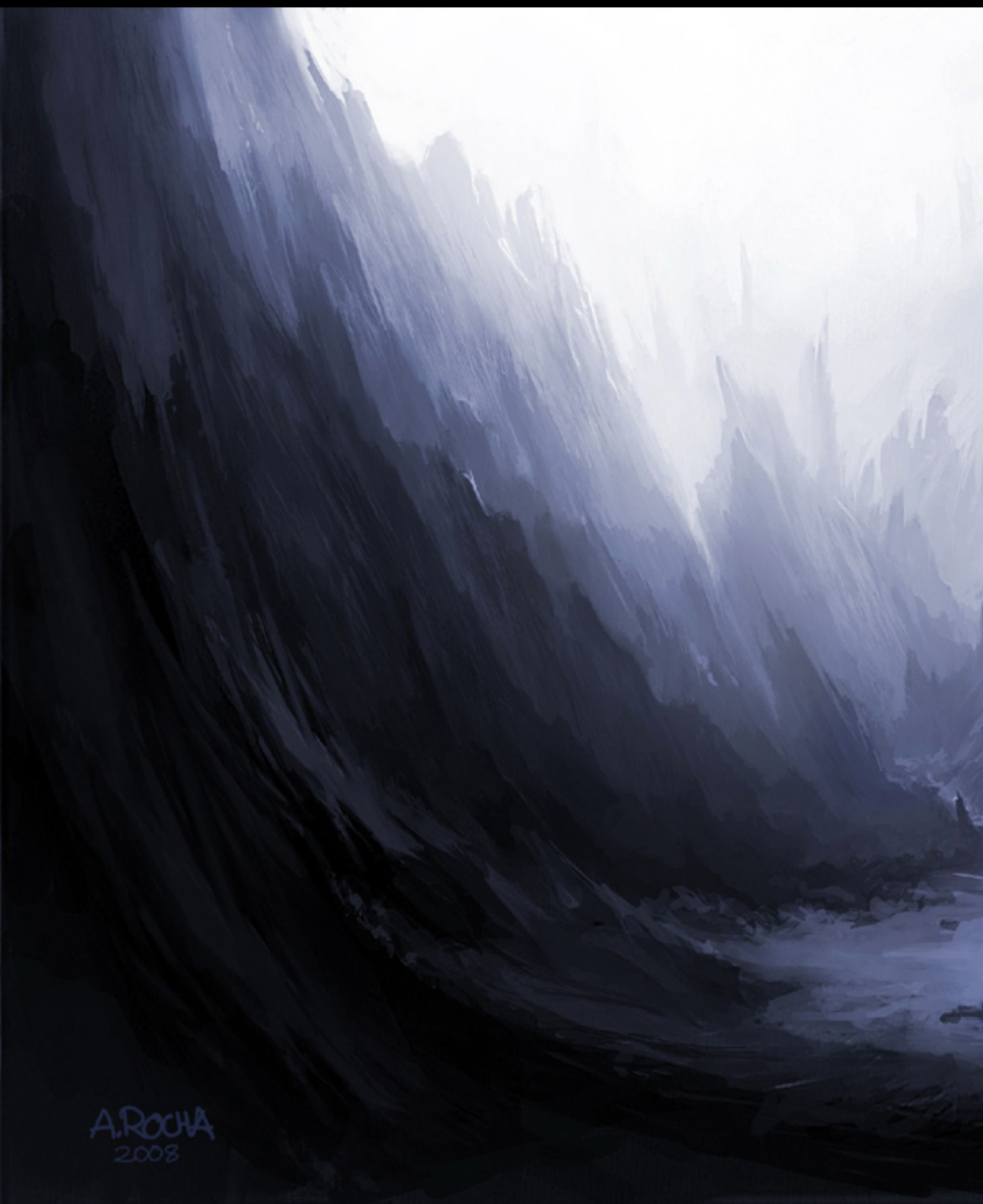






Some matte paintings appear more painterly than others and obviously some work better as a whole whether they are completely constructed of photographic elements or not. What do you think are the crucial aspects to a successful painting and what are the most challenging parts to get right? I think that the more painterly versions always work better than the completely "photographic" ones. By "painterly" I mean that from a certain distance you cannot really make out the brushstrokes, but when you zoom in, all the brushwork becomes apparent and the painting comes to life. Last year I saw two original matte paintings from the *The Empire Strikes*





A. ROCHA  
2008





Back and I was completely awestruck. It is really astonishing how realistic a combination of well-placed brushstrokes can look. It is like the painting dictates which areas the viewer should be looking at, the ones with more detail or the ones with loose detail, which just serve as a backdrop. The painting is doing the brainwork for us, which ultimately results in a pleasing painting.

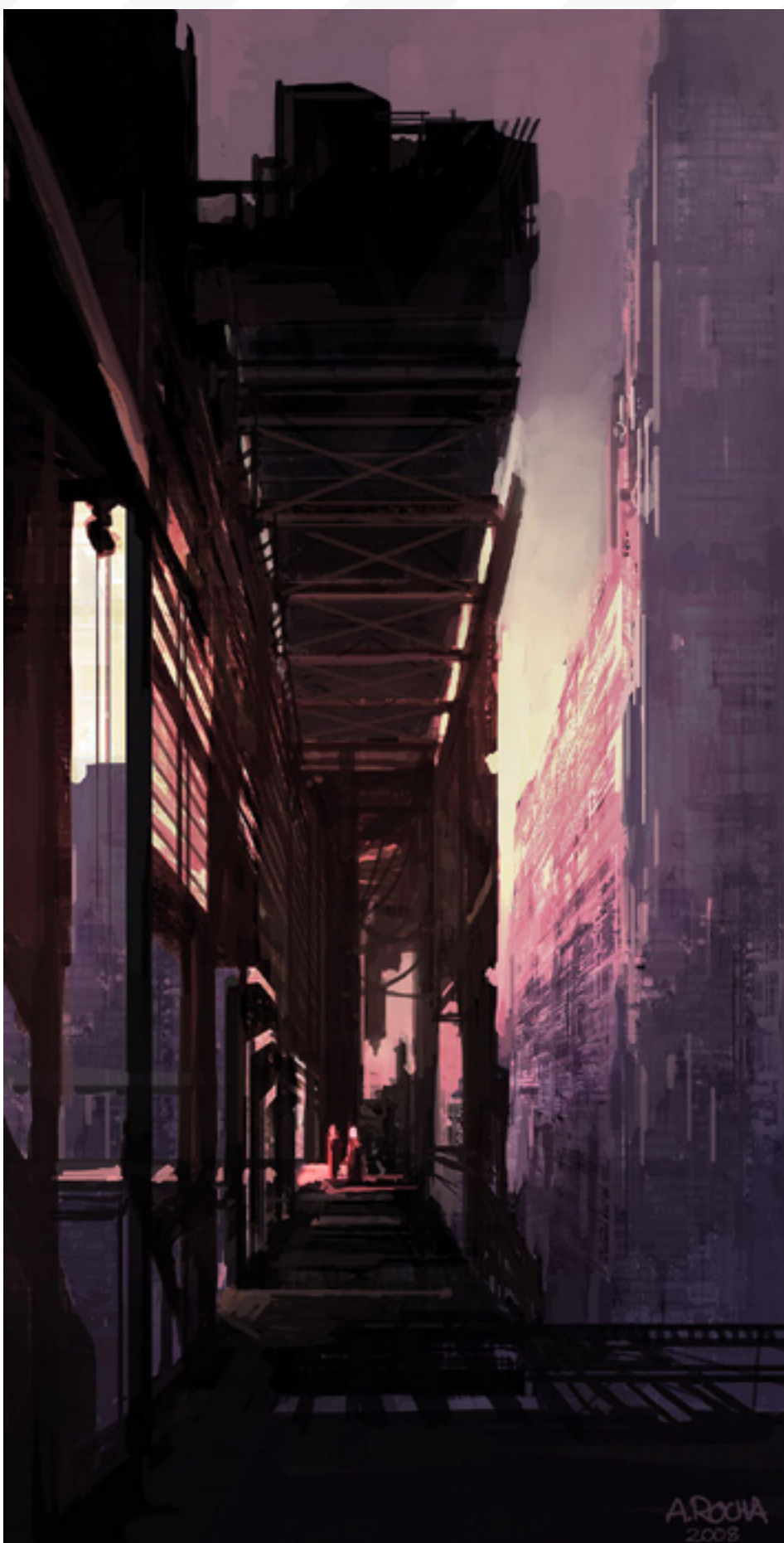
One of the traps that it's easy to fall into with matte paintings, is to overuse photos and end up with a collage of disparate elements. I tend to do an initial speedpainting where composition, lighting and colour work together as a whole. I construct the matte painting on top of that, be it by painting or by overlaying photographs and 3D elements. In this way, all the elements are based on a coherent underpainting that dictates the "rules". Unfortunately, I often tend to lose that initial conceptual feel of the original painting and make everything look too rigid. I sometimes go back and re-introduce some of the initial brushstrokes without making them too apparent.

Do you ever use your knowledge of 3ds Max to help in your 2D work? It's listed in your software list but there's no dedicated 3D category as such in your gallery.

Well, my 3D work is mainly based on 3D architectural visualisations (<http://www.arocho3d.com>), but it is a completely different process. However, I have come to use 3D sometimes to get perspective and lighting right (Infinite OZ – Milltown, for example). However, 3D is a slow process compared to the impulsive brushstrokes of 2D painting, so in order to use 3D as a tool, I have to discipline myself and approach it as a means to reach the desired end more quickly.

In what ways do you combine Corel Painter with Photoshop and what aspects do you find most useful in each when you're painting?

I use them both simultaneously, constantly jumping from one to the other. I believe that







Andi Rocha  
Oct. 2006







A. ROCHA  
2008



Photoshop is used almost exclusively for layer work, transformations and colour/levels adjustments. You just can't beat it. I also do a lot of painting in Photoshop, since the logic behind it differs from Painter. In Photoshop there is a constant opacity and colour mode. The only

thing that changes is the brush tip. In Painter it gets much more complex, and the way the tool interacts with the canvas is quite varied. That is where Photoshop can't beat Painter. The textural possibilities of Painter are really fantastic and the way applied colour interacts

with existing colour is just amazing. Sometimes I use Painter exclusively, from start to finish to maintain texture. Sometimes I use Photoshop especially for detail work, with its hard-edged circular brushes. Normal blending of colours can only be done in Painter.







What impact do you think the range of brushes add to the quality of digital painting nowadays? Do you think a single, simple brush can carry a work if the crucial components such as composition, tonal ranges and colour are all well conceived?

I think that brushes are getting less important

every day because people are searching for individuality in art, be it the person creating the painting or the person contemplating it. The less brushes I use the more character I can infuse in a painting, because the way the brushstrokes are applied is what creates the painting. I see a lot of artists using the hard edged circular brush

with pressure set to opacity, because it is one of the best digital tools out there. It's simple but it's really effective. The way it is used is what makes the painting unique.

How easy is it to survive as a freelancer for those readers wishing to embark down this career path?


For me it turned out to be not so difficult as I thought it would be. I believed my main activity would be 3D architectural visualisations, but as it turned, 2D and 3D are almost side by side and now I work with both. It is really important to promote yourself on the Internet and have a decent portfolio with your best works (don't include the lesser ones, only because you did them). Also, keep updating each year, removing those works which don't compare to the new stuff. Don't stop learning, either. That was one of the great things about going freelance. It allowed me to invest much more time in knowledge and training.











Where do you find most of your commissions come from and what sectors of the industry do you find the most stimulating with respect to the types of jobs on offer?

I cannot say that most of the commissions come from one place, because they are really varied at the moment. I have done conceptual work, matte paintings for advertising, photo manipulation and realistic painting for advertising ads, digital paintings with a traditional feel for books, illustration for covers, etc. I never know what to expect next.

And finally which artists' or subject matter has had the most impact on your work?

When I started to hear of speedpainting I didn't know what it really was, but it sure had an impact in my work. There are some really great artists that excel at it, like Mathias Verhasselt, Levente Peterffy, and the almighty Craig Mullins, to name but a few. Analysing their work taught me how to let go of restrictions and face a blank canvas with much more confidence. Most of my work goes through a speedpainting phase now.

## ANDREAS ROCHA

For more work by this artist please visit:

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

Or contact them at:

[rocha.andreas@gmail.com](mailto:rocha.andreas@gmail.com)

Interviewed by: Richard Tilbury







AVAILABLE NOW!  
ORDER ONLINE

# HIGH-RESOLUTION 3D VEHICLE ILLUSTRATION

3D RENDERING & COMPOSITING WITH BRENDAN MCCAFFREY



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

"Brendan McCaffrey has been at the forefront of automotive, architectural and product visualization. His ability to create photorealistic objects and environments has led him to work for high profile companies including Sony, Peugeot, Sega, Namco, Capcom and others. He has won numerous awards for his work and now he brings his knowledge and expertise to the Gnomon audience in his latest automotive rendering and lighting DVD."

Stephen McClure, Producer Gnomon Workshop/Teacher Gnomon School

OVER 180 TRAINING DVD TITLES - ORDER ONLINE!

**WWW.THEGNOMONWORKSHOP.COM**



It's officially a **HOT ROD!**  
And, it's a workstation by **BOXX**.

**RECORD-SETTING PERFORMANCE,  
DESIGNED FOR DIGITAL CONTENT CREATORS**

**CUTTING EDGE DUAL QUAD-CORE  
INTEL CPU TECHNOLOGY, MAXIMIZED  
BY BOXXLABS**

**ROCK-SOLID AND VERY SILENT THROUGH  
INNOVATIVE LIQUID COOLING**

**SPECIAL EDITION 3DBOXX  
STARTING FROM \$7,722:... OR A LOW  
MONTHLY LEASE\* OF \$256.37:...**

**CALL A BOXX SALES CONSULTANT TODAY  
TO CONFIGURE A BOXX WORKSTATION  
FOR YOUR STUDIO.**

**1.877.877.BOXX  
OUTSIDE THE US 1.512.835.0400**

*Special Edition*



**TEN YEARS  
BOXX**

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

**IT'S ABOUT YOUR CREATIVE BUSINESS**

**IMPORTANT TERMS AND CONDITIONS**

\* Monthly payment amount excludes applicable taxes and fees.  
Finance offering is available to qualified commercial customers  
and is subject to credit approvals.



Intel, the Intel logo, Intel Core, and Core Inside are trademarks  
of Intel Corporation in the U.S. and other countries.





Michael Kutsche is an award-winning Conceptual Artist, Illustrator and 3D Artist located in Berlin, Germany, who has worked for the VFX industry since 1998. His experiences reach from art directing and animating commercials and music videos, to lead design for future feature film projects...

"BASICALLY. IT'S ALL ABOUT ART AND CREATIVITY AND INVENTING NEW VISUAL AESTHETICS. WHETHER THEY ARE BEAUTIFUL OR FRIGHTENING. THERE WOULD BE NO REAL IMPACT IF SOMEONE SEES SOMETHING WHICH HAS ALREADY BEEN DONE A HUNDRED TIMES BEFORE...

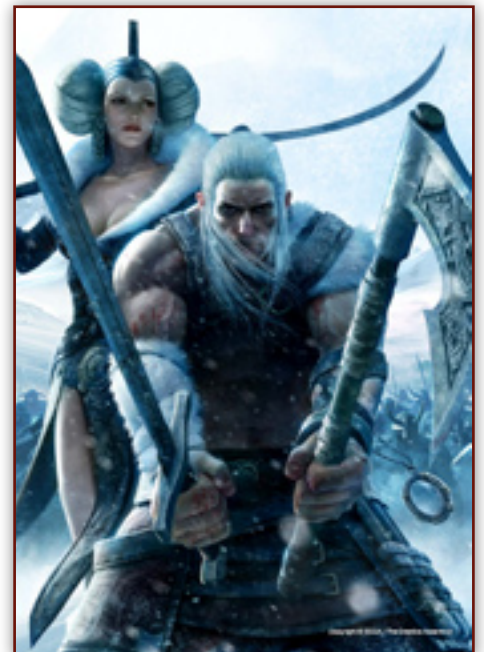
Michael Kutsche



# MICHAEL KUTSCHE

# 11

**TOTAL PAGES**





# Evolve at SIGGRAPH2008

Image: Dream 191.14533 © 2006 Scott Draves and the Electric Sheep



Sponsored by ACM/SIGGRAPH



## A Shock Wave of Technology & Innovation

CONFERENCE: MONDAY, 11 AUGUST - FRIDAY, 15 AUGUST 2008    EXHIBITION: TUESDAY, 12 AUGUST - THURSDAY, 14 AUGUST 2008

The highest quality, most timely, multi-sensory educational experiences presented by the most powerful and engaging leaders in computer graphics and interactive techniques. SIGGRAPH brings together learners, legends, and luminaries, all in one pulsating place. This August come to SIGGRAPH and brave the shock wave of technology and innovation.

**Register Early and Save!**



**SIGGRAPH2008**

[WWW.SIGGRAPH.ORG/S2008](http://WWW.SIGGRAPH.ORG/S2008)

**Evolve**

The 35th International Conference and Exhibition on Computer Graphics and Interactive Techniques  
LOS ANGELES CONVENTION CENTER    LOS ANGELES, CALIFORNIA USA



"A GREAT THING ABOUT  
BEING AN ARTIST IS THAT  
THERE IS NEVER AN END  
TO LEARNING. AND THERE  
IS ALWAYS SOMETHING  
NEW AND EXCITING..."



# *the* Sketchbook *of* Peter Chan

Peter Chan is both a traditional and digital artist who carries his sketchbook with him wherever he goes. It is therefore no wonder why we asked him this month to talk us through the journey that takes him from concept through to sketch to final painting – be it of the traditional or digital variety. Enjoy!

# Sketchbook of Peter Chan

# 10 TOTAL PAGES





# START YOUR STORY

## The Programs

All Animation & Visual Effects programs at Vancouver Film School focus on telling a great story through movement. Choose your discipline: **3D Animation & Visual Effects**, **Classical Animation**, **Digital Character Animation**, or **Houdini™ Certification**.

## The Leader

The Animation & Visual Effects programs at VFS are led by industry veteran Larry Bafia, who was Animation Supervisor at PDI/Dreamworks and worked on hits like *Antz* and *Mission Impossible II*.

## The Process

Under the guidance of industry pioneers, you will work and learn in a studio setting, and create a demo reel or film of your own. When you graduate, you're ready to work in a production team.

## The Results

VFS animation is all around you. Every year our graduates start careers at the world's best production studios. You've seen their work in *Transformers*, *The Golden Compass*, *Harry Potter: Order of the Phoenix*, *Happy Feet*, *Ice Age: The Meltdown*, *Lost*, *Family Guy* and *Batman: The Animated Series*.



VFS student work by Zack Mathew

# SEVENTH



This month we feature:

Yap Kun Rong

Robin Olausson

Andrew Berends

Tobias Trebeljahr

Romain Gouzenne

Craig Sellars

Ron Crabb

Yu Cheng Hong

George Patsouras

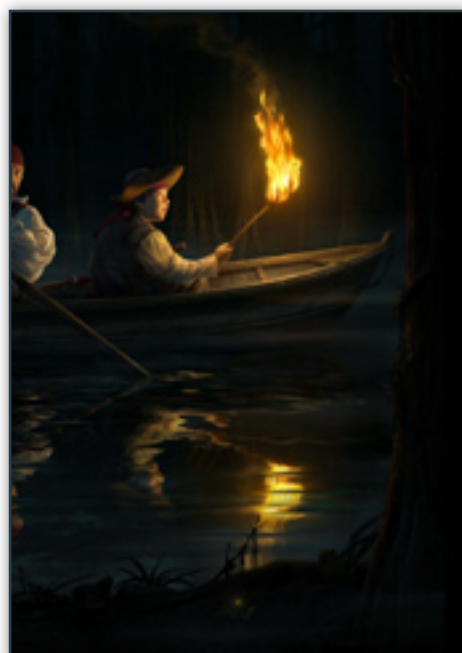
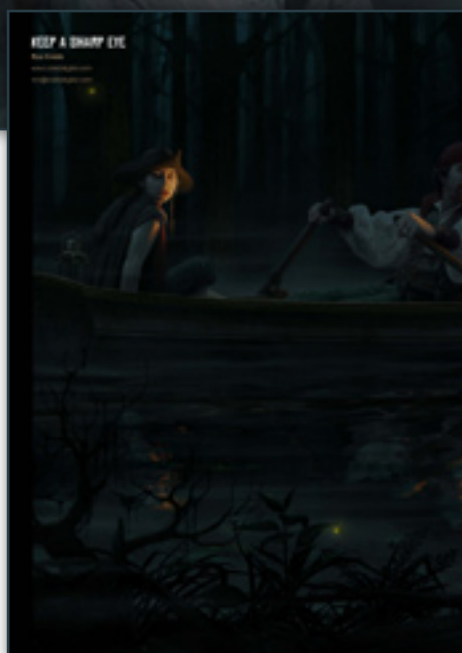
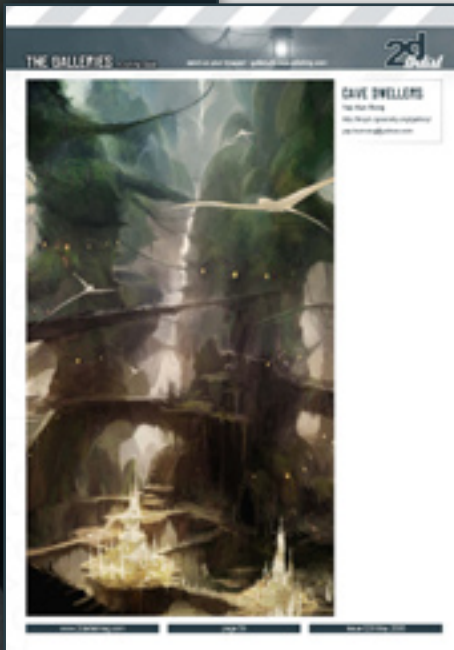
Nykolai Aleksander



# GALLERIES

# 10

TOTAL PAGES



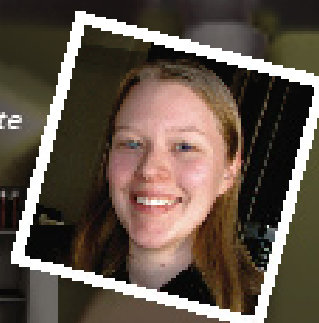
# ANIMATIONMENTOR.COM

*The Online Animation School™*

"Getting to spend my day creating performances and bringing characters to life is so incredibly awesome, and I can't believe I get to work on such a cool project straight out of school. I'm so glad I had the opportunity to learn character animation in such a challenging and supportive environment."

**- Aja Bogdanoff**

*Animation Mentor Graduate  
Blue Sky Studios*



"There is no better motivator than knowing that your work can be seen by more than 600 people each week, including some of the best animators in the industry. This, paired with the contagious enthusiasm of my classmates, the mentors and the Animation Mentor staff pushed me to always do my best work!"

**- Mike Stern**

*Animation Mentor Graduate  
DreamWorks Feature Animation*



AnimationMentor.com is an 18-month online animation school for students who are serious about an animation career. The program is designed and taught by professionals, working at the top animation studios in the industry, focusing 100% on character animation. Our online campus is built with a production studio focus and provides a unique and special community of both students and instructors from all over the world who have one passion in common -- animation!

**1-877-E-ANIMATE (1-877-326-4628)**

**1-510-809-1177 (Outside U.S.)**

[admissions@animationmentor.com](mailto:admissions@animationmentor.com)

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

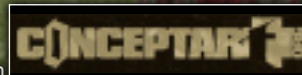


# the 2DA Challenge

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

# Executioner

**Stylised challenge**



In Association with





This is the **FREE LITE ISSUE** of

**2d Artist**

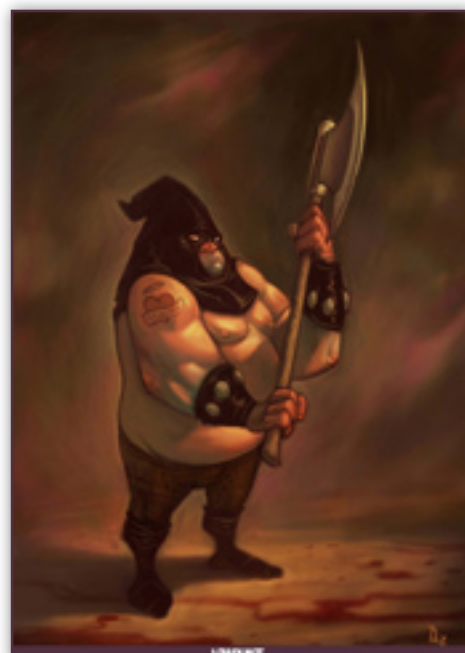
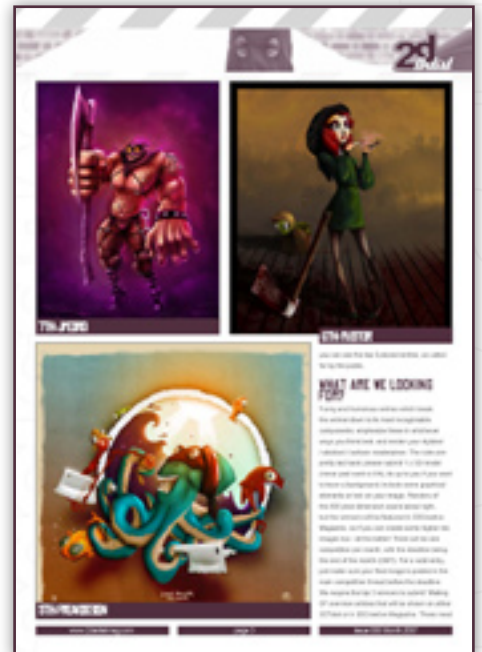
to purchase the **FULL ISSUE** [click here](#)

# Stylised Challenge

## EXECUTIONER

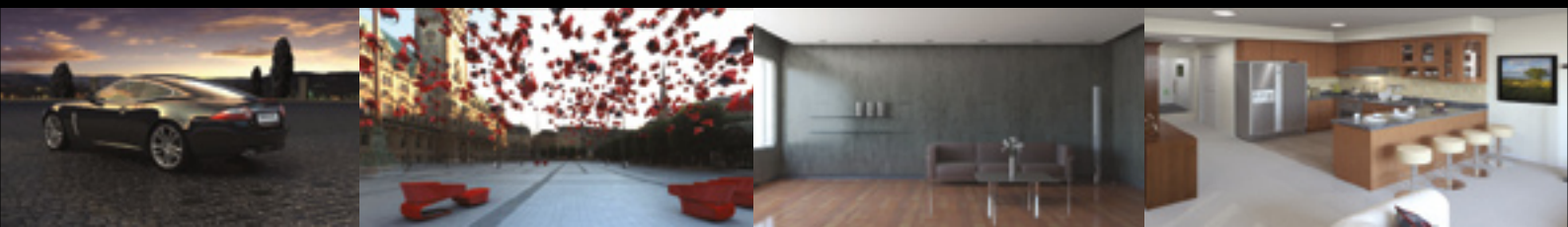
# 16

## TOTAL PAGES





# Scale up your **mental ray**<sup>®</sup> rendering



## RS-MR is the complete renderfarm software solution for **mental ray**<sup>®</sup>

- Quick and easy set up
- 64-bit Windows compatible
- Maximize existing hardware
- Easy to use file manager interface
- Complete with 64-bit mental ray

To start building your  
RS-MR renderfarm  
contact us today:

[www.artvps.com/rs-mr](http://www.artvps.com/rs-mr)  
US +1 310 335 2016  
UK +44 (0)1223 424466

Compatible with

MAYA<sup>®</sup> 

SOFTIMAGE<sup>®</sup> | XSI<sup>®</sup>

3DS MAX<sup>®</sup> 

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



"DURING YOUR LIFE AS AN ARTIST YOU MAKE DIFFERENT DEVELOPMENTS. YOU GET BETTER AND YOU MAKE NEW EXPERIENCES. WOULD IT NOT BE THE WORST THING IF YOU LOOKED BACK AND RECOGNISED THAT YOU NEVER TRIED DRAWING CERTAIN THINGS BECAUSE YOU THOUGHT YOU NEVER COULD?"

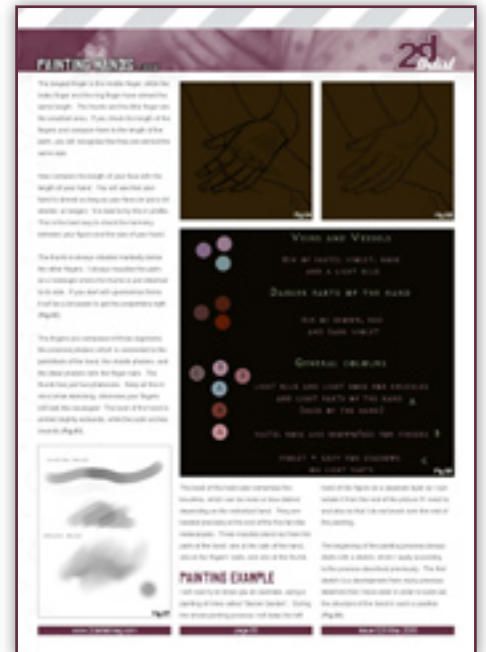
This month, Bente Schlick shares with us her very own tips and experiences with painting realistic hands... Enjoy!

# Painting Hands



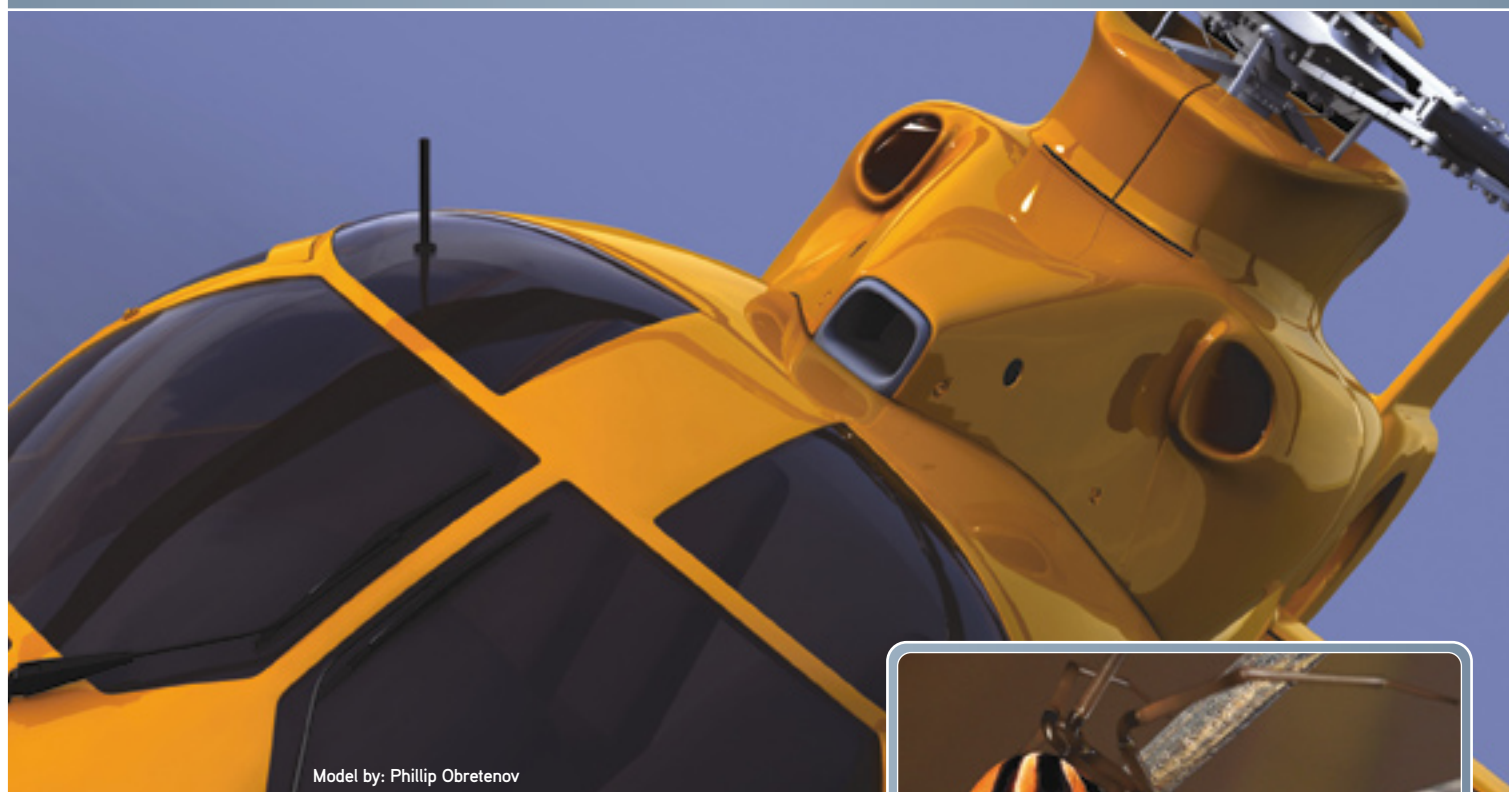
# Painting Hands

8  
TOTAL PAGES





# modo 301



Model by: Phillip Obretenov

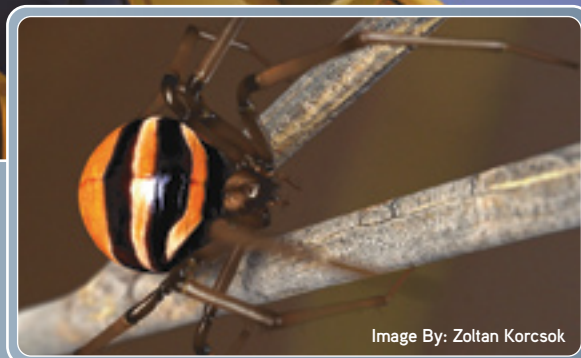


Image By: Zoltan Korcsok

Artist-friendly tools that  
elevate modeling into  
something much more.

modo 301 offers:

- » Polygon/SubD modeling
- » Fluid 3D painting
- » Sculpting
- » Rendering
- » Animation

modo has a modern, intuitive user interface and a supportive, worldwide community of artists and designers.

For your Mac and PC



## Luxology®

Check it out now at:  
[www.luxology.com](http://www.luxology.com)



# SynthEyes 2008

## Match-moving and Stabilization



"Holy cow! I really love the new UI stuff."

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

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

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

"Saved my life!"

### Typical Applications

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

"The software is amazing"

PC/Mac. For more information and free demo:  
<http://www.ssontech.com>

ANDERSSON TECHNOLOGIES LLC

Fifth year in the market, serving artists in over 50 countries



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

This month our talented artists, Mike Corriero and Robin Olausson, tackle the topic:

**THE CITY CENTRE  
LOOKED LIKE A  
JEWEL AMONGST THE  
SURROUNDINGS**



# SPEED PAINTING

# 12 TOTAL PAGES





INSPIRING  
PERFECTION

SINGAPORE EXPO  
17-20 JUNE 2008

## Asia's Unparalleled Computer Graphics Event

- Computer Graphics Showcase by leading CG Vendors
- Conference and Masterclasses by internationally renowned celebrity CG artists
- Industry and Education Forums
- Recruitment Overdrive
- Display of shortlisted works at CG Excellence Digital Art Gallery & Short Films Screening
- CG Guilds Gathering

Organised by:

**VCO** Visual  
Communication  
Order

Strategic partner:

 **Singapore Exhibition  
Services Pte Ltd**  
47 Scotts Road, 11th Floor Goldbell Towers, Singapore 228233  
Tel: +65 6736 6776 Fax: +65 6732 6776  
Email: events@sesailworld.com Website: www.sesailworld.com

Supported by:

 **mda**  
Media Development Authority  
Singapore

 **Singapore Media Hub**  
Enhancing Media Industry  
Through CP Interactions & Visual Arts

Held in conjunction with:

**Broadcast Asia 2008**



"FIRE AND SMOKE HAVE ALWAYS BEEN CONSIDERED PRETTY TOUGH ELEMENTS TO PAINT IF YOU'RE AIMING FOR REALISM IN YOUR WORK. IN MATTE PAINTING YOU HAVE THE OPTIONAL CHOICE TO FIND A STOCK THAT FITS YOUR NEEDS, OR USE A SMOKE/GAS SIMULATION SOFTWARE"

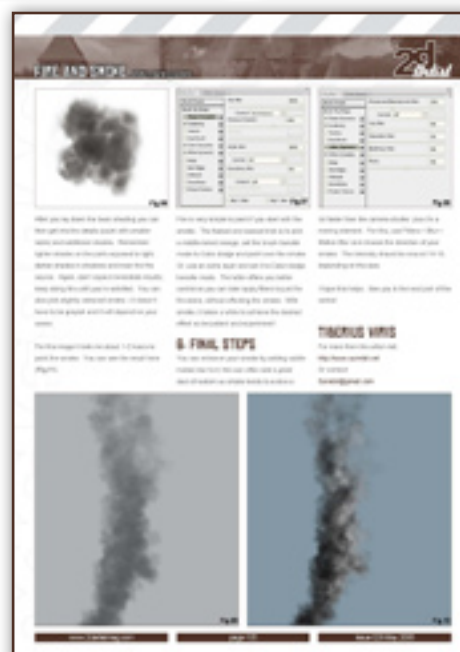
## part 4: Fire and Smoke

This month's tutorial Tiberius Viris will tackle with some pyro effects to create fire and smoke.



# matt painting fire and smoke

8  
TOTAL PAGES





# Vue 6

Solutions for Natural  
3D Environments

**"I'm not into 3D..."**

**but I use Vue to create my environments, and I love it!"**

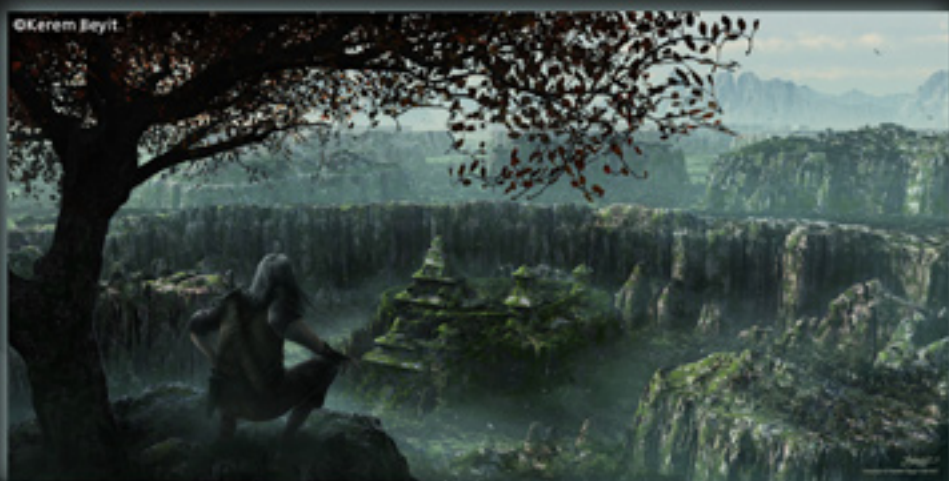


*Rough scene setup with Vue*

**"I met Vue 6 months ago. Before that, making 2D environments was a tedious process, since I pay a lot of attention to detail.**

**Vue is now a precious help for the natural environments of my matte painting."**

**Kerem Beyit**  
*Freelance Illustrator*



*Final matte painting*



For more information please check  
[www.vue6.com](http://www.vue6.com)

**e-on**  
software

# ELEMENTS

## DIGITAL PAINTING DOWNLOADABLE TUTORIAL SERIES

### INTRODUCTION:

The 'elements' series is a 70 page guide to 2D Digital painting and can be followed in most software packages supporting paintbrushes and layers. With in this downloadable PDF E-Book we have choosen some of the most used aspects of digital painting and asked 2 or 3 professional artists to cover a specific theme or 'element', resulting in 2 or 3 different styles and techniques which can be viewed side by side.

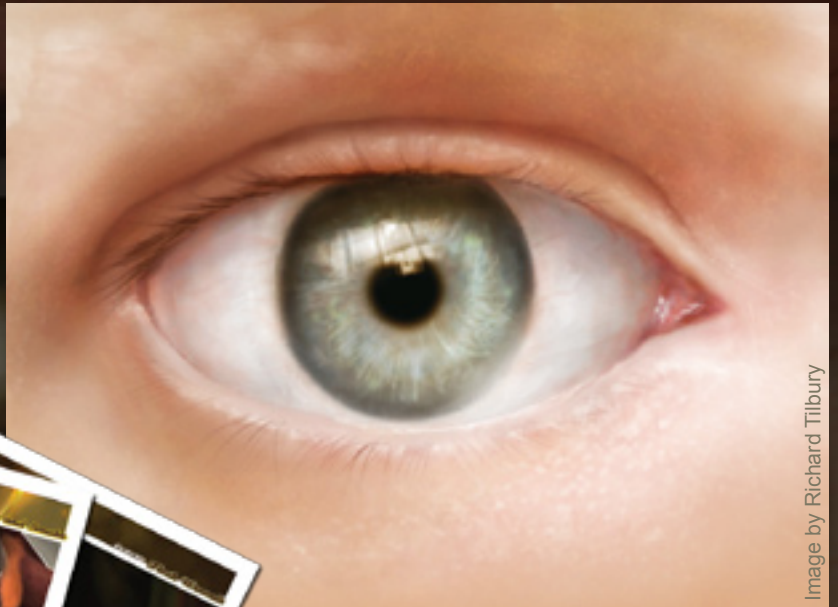


Image by Richard Tibbony



### VOLUME 1:

- Chapter 1: Painting Eyes
- Chapter 2: Painting Fabric
- Chapter 3: Painting Fire & Smoke
- Chapter 4: Painting Flesh Wounds
- Chapter 5: Painting Fur & Hair

### VOLUME 2:

- Chapter 1: Painting Rock & Stone
- Chapter 2: Painting Sky
- Chapter 3: Painting Skin
- Chapter 4: Painting Trees
- Chapter 5: Painting Water



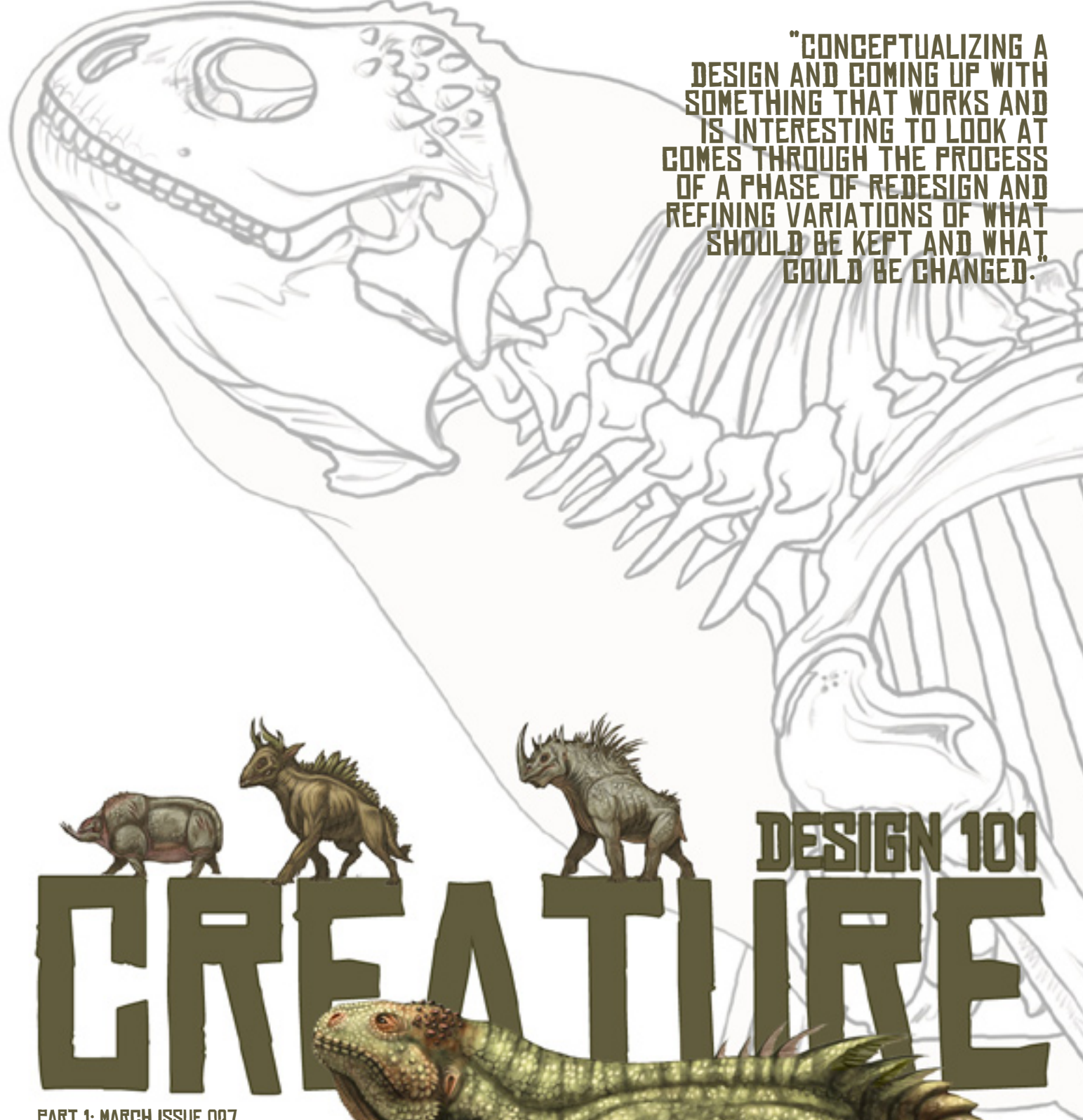
Image by Chris Thuring



**3dtotal.com**

for more products in our range visit <http://www.3dtotal.com/shop>





"CONCEPTUALIZING A DESIGN AND COMING UP WITH SOMETHING THAT WORKS AND IS INTERESTING TO LOOK AT COMES THROUGH THE PROCESS OF A PHASE OF REDESIGN AND REFINING VARIATIONS OF WHAT SHOULD BE KEPT AND WHAT COULD BE CHANGED."

**DESIGN 101**



# CREATURE

**PART 1: MARCH ISSUE 027**

Starting Base for Your Designs: Reference Library

**PART 2: APRIL ISSUE 028**

The Next Step Into Imaginary Creature Anatomy

**PART 3: MAY ISSUE 029**

Design Process, Bone Structure & Skin Texture

**PART 4: JUNE ISSUE 030**

Head Design, Eyes and Construction of the Mouth

**PART 5: JULY ISSUE 031**

Body Structure, Body Variations, Hands & Feet

**PART 6: AUGUST ISSUE 032**

Colours, Patterns and Final Renderings



9  
TOTAL PAGES





[www.iz3d.com](http://www.iz3d.com)



VIEW YOUR ONSCREEN MODELS  
IN REAL 3D

\$599



# Lord Something

making of by Louis-Philippe Lebel

Louis-Philippe Lebel shares how he creates his image, "Lord Something" ...

"I ALWAYS START IN BLACK AND WHITE WITH THE BASIC SHAPE. THIS WAY, IT IS EASIER TO FIND THE RIGHT PROPORTIONS AND IT'S ALSO EASIER TO MODIFY THE SUBJECT IF ANY CHANGES NEED TO BE MADE."



L. Lebel  
2007



# MAKING OF LORD SOMETHING

**6**  
TOTAL PAGES





"BY PAINTING ON IT WITH WHITE, OR RUBBING AWAY WITH THE ERASER, YOU CAN INTRODUCE 'LIGHT' BACK INTO THE GLOOM. I USED A SINGLE LIGHT SOURCE OVERHEAD TO ILLUMINATE THE SCENE AND PICK OUT DETAILS ACCORDINGLY."



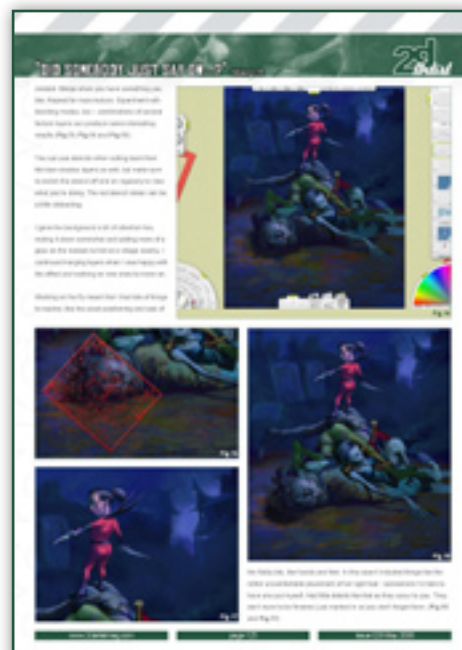
In this "Making Of", Nick Harris, a 2D concept artist, shows you how to create this image by using Photoshop, Painter and ArtRage. He takes you through the methods and techniques he used when creating "Did Somebody Just Say Ow...?".

"DID SOMEBODY  
JUST SAY OW...?"



# "Did Someone Just Say OW?"

**9**  
**TOTAL PAGES**





Zoo Publishing presents the new issue of **3dcreative**  
magazine: a downloadable monthly magazine for  
concept art, digital & matte painting for only **\$4.50us**



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





making of by Jeff Haynie

# ASH & SAM

"IT TOOK ME YEARS AS AN ARTIST TO REALISE THAT THE BLACK AND WHITE VALUE STRUCTURE IS THE HEART AND SOUL OF THE IMAGE..."



Jeff Haynie takes us through a step-by-step tutorial on the creation of his image, "Ash & Sam"...

Haynie



# MAKING OF ASH AND SAM

# 8 TOTAL PAGES







# *next month*

artist

## INTERVIEWS

Craig Sellars

Kai Spannuth

Jason Chan

Jan Ditlev Christensen

## ARTICLES

Sketchbook of Joel Carlo

## TUTORIALS

**Creature Concept Design:**

Part Four

**Speed Painting:**

It was a long way up but they had  
no choice but to continue climbing

## GALLERIES

10 of the Best images featuring

**PLUS LOADS  
MORE!**

**ALL FOR ONLY  
\$4.50!**

go to [www.2dartistmag.com](http://www.2dartistmag.com) for full  
details and to purchase current, back  
issues and 6 & 12 month subscriptions

Image by Yap Kun Rong



# 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:

**'Sherbetcibot'**  
by Emrah Elmasli







## SHERBETCIBOT™

BY EMRAH TEMASELİ



### INTRODUCTION

In this chapter, I will explain the drawing and painting of a robotic character, and will also touch upon character design in video games. My aim is to provide some information about concept design, and the character that I have designed is a sample of the process that I use. The character is part of the Ottoman Science Fiction universe, which I have been working on for a long time now – just one of a dozen other robots, *Sherbetcibot*.

The story is simple: in the days of the Ottoman empire, a time journey occurred. The world of a technologically advanced robot, civilization in a parallel world, and the 17th's Ottoman empire, became "interconnected". A disaster occurred in which millions of lives were lost. With time, all worlds healed, and the two civilizations began living together in harmony. But, what kind of civilization is born after these two different worlds merge?

The concept of the story that I have designed is part of the robotic culture that has been affected by the Ottoman culture. I was going to create a wide range when I was designing the character, mainly because I needed to think about the character's past and future. I also had to think in mind the historical facts of the time in which the character has been placed. The concept is complicated, but good fun to work with.

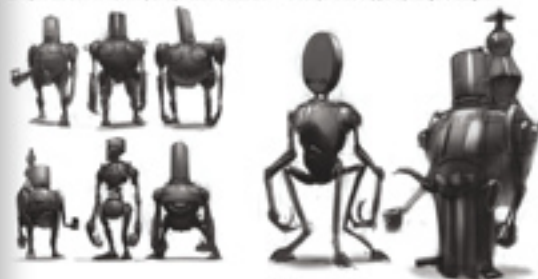
What kind of design elements should I use? Which colors and shapes? These were the key elements to clarify. If they were not good enough to convey the idea to the viewer, then my concept wouldn't be successful.

### STARTING WORK

Firstly, I had to gather some information for the Ottoman *Sherbetcibot* character. The clothes worn and the instruments used were very important design elements for me. I collected some photographs and information for the character from various books and the internet. The ornaments and designs on their suits were the things that I really wanted to use and add to my design. I also wanted additional help and Ottoman costumes to use, so I searched and found some outfit designs from the 17th century (one of the Turkish dynasties that ruled Asia Minor from the seventh to the nineteenth centuries). It was important that all of the features were realistic, so that I could transfer them on my character very easily.

After accumulating enough information about the character and organizing it, I could then begin sketching. I had to have some ideas and rough shapes in mind before starting to sketch. I started out with small thumbnails and finally determined the silhouette of the character. I used my pencil and paper, and also drew digitally. The most important thing was the idea and getting the proportions down before I went started to paint – you need to discharge your mind on to paper. After getting the rough shapes in, I made them look like robots. It was important not to forget to use perspective lines when drawing the characters, to avoid them looking "flat".

After completing the preliminary sketches, I went to work digitally, using both Adobe Photoshop and Corel Painter. I was going back and forth between these two softwares. The biggest advantage of creating sketches digitally is the speed, as you can easily see a number of color and shape variations by just duplicating and deleting them.



SC3-01

147

3DCreative readers can purchase  
DIGITAL ART MASTERS: VOLUME 1 & 2 with a special **10% Discount**

# 10% OFF

To claim your discount simply purchase here:

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

(Note: if a security dialogue box appears, tick 'Remember', then click 'Allow')

I continued by refining my rough sketches. The sketches had to resemble the final design as closely as possible (Fig.01), because I wanted to select one of them to develop. As a concept designer, I hoped to see the final design among these sketches, which could then be transformed into a robotic design. As these were only the general shapes of the final characters, they needed much more refining.

I then selected my first sketch. I preferred the first sketch because I liked the curved and rounded lines that were giving it. I also wanted to use the "flat" idea, so this one made the most sense.

The next step required tracing the sketch that I had selected and pasting it into a new document. The resolution of the sketches was very low, so I had to increase it to 300 dpi, which resulted in a file more than 2000 pixels in size. I then lowered the opacity of the sketch to 25% (Fig.02). I used the sketch as a reference and drew the character over it once again.

I continued by drawing the lines with a brush. This level, I didn't need to use in all the details while doing the drawing because I was able to do this later when applying the form. After finishing the lines I set the layer properly to multiply and opened a new layer underneath. I then started forming my character. I prefer to work in black and white while first starting to



Fig.01

form the shapes, but you can start directly with colors too – it's a matter of preference. I determined the general form, hard and soft edges of the character, and so on (Fig.03). I also started to apply the textures and material information to the painting. This step was very important in the concept design because the material and texture information is very helpful in 3D modeling and rendering processes. 3D designers also follow artists and use their artwork as a reference for their own work, which is why we must determine all of the details very carefully. After this stage, I could then go on to use the lines to give more shape to the character. One thing I had to do was to open a new layer and start painting directly with my own set of brushes, which varied from soft to hard edged. You can also

use photographs to apply textures to your painting, but you would need to use the Stamp tool for this. Simply open a new layer and change the property of that layer to Overlay, then, using the Stamp tool, select the area on the photo that you want to use with "Alt" and apply it on your painting. That's all you have to do. You can also change the opacity of the Overlay layer to adjust the textures a little. Before starting to color, I added the instruments of the robot, such as the container on his back and the shoulder strap (Fig.04). To start the coloring, I opened a new layer and changed the blending mode to Color. That way I could apply the basic colors on to my character, which in this case is composed mainly of yellow and red.

### DETAILING

The final stage in forming my character illustration was the detailing and further texturing process. I created new layers and put more detail on to the character, aiming for a more painterly look by absorbing the photographic textures. I tried to capture a more realistic look by detailing the container on his back and aimed to achieve a chromatic effect.

In the final stages, I applied the textures to the robot's armor by giving a coat effect. I also used the Stamp tool to help and to complete the picture by painting a shadow under the robot (Fig.05).



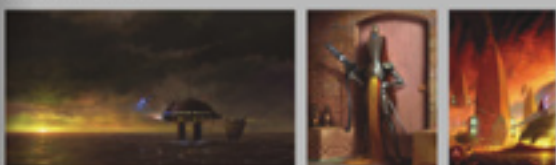
Fig.02

If the character were realistic, I would also have to draw a model sheet, which can also be called an Orthographic drawing (Fig.06), from which 3D models can easily understand the shapes and forms.

### CONCLUSION

This is the way I generally work when I'm designing a character and it can equally apply to a video game, an animation or a feature film, but the most important thing is the idea. It's your duty to try to make your ideas logical and useful.

### ARTIST PORTFOLIO



SC3-01

151



Concept Art, Digital & Matte Painting Magazine  
Issue 029 May 2008 \$4.50 / €3.24 / £2.25

# SUBSCRIBE NOW & SAVE UP TO 25%

on this already amazing value publication!

# 12 ISSUES FOR THE PRICE OF 9

Subscription \$39.39 – Save \$12 (25%)

# 6 ISSUES FOR THE PRICE OF 5

Subscription \$21.93 – Save \$4 (16%)

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

**[www.2dartistmag.com](http://www.2dartistmag.com)**

image: Michael Kutsche

(copyright © SEGA / The Creative Assembly)

# 2D ARTIST





Is a company publishing downloadable PDF magazines. It is based in the West Midlands in the UK. Zoo currently produces two online downloadable magazines: 3DCreative and 2DArtist. Zoo's intention is to make each issue as full of great articles, images, interviews, images and tutorials as possible. If you would like more information on Zoo Publishing or its magazines, or you have a question for our staff, please use the links below.

## CONTACT INFORMATION

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

[www.3dcreativemag.com](http://www.3dcreativemag.com)

[www.2dartistmag.com](http://www.2dartistmag.com)

Editor > Lynette Clee

[lynette@zoopublishing.com](mailto:lynette@zoopublishing.com)

Lead Designer > Chris Perrins

[chris@zoopublishing.com](mailto:chris@zoopublishing.com)

Content Manager > Lynette Clee

[lynette@zoopublishing.com](mailto:lynette@zoopublishing.com)

Marketing > Lynette Clee

[lynette@zoopublishing.com](mailto:lynette@zoopublishing.com)

