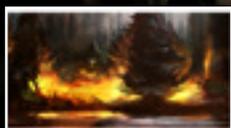
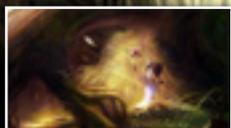


Zd Artist

Concept Art, Digital & Matte Painting Magazine

Concept Artists

A host of Concept Artists grace this month's Issue: John Wu, Philip Straub, Bjöm Börkur Eiriksson, John "Roc" Upchurch & Mark Goemer



Articles

Concept Art of Mark Goemer & Company 3 pushes DI to new limits in "300"

Interviews

John Wu, Philip Straub, Bjöm Börkur Eiriksson & John "Roc" Upchurch

Galleries

Featuring Xiao Bing, Sergey Musin, Kuang Hong, Daniela Uhlig, & More!

Making Of's

'Robyn', a traditional pencil drawing, 'Ply Spell' & 'Under the root, my kingdom'

Tutorials

Custom Brushes 'Chamber', Speed Painting 'Forest Fire', & Painting Male Portraits



GOEMER



www.google.com/tisp for the full story! Thinking of it, we should really start planning next years hoax as it seems to take us so long, so email in with your ideas and we'll get cracking! Back to this month's issue though, Concept Art is the theme this month with 5 major artists, from differing fields of digital art, but all with a special talent for the conceptual image. Loads of great artwork to go with these, and throughout the whole mag, as ever. The 'Challenge' is growing rapidly and we had more entries this month than ever before. You can show off your digital art skills by entering the challenges to win fantastic prizes every month. See the 'Stylised Animal Challenge' section for further information. Anyway, thanks again for continuing to support us, and remember, you can purchase all of the back issues of both 2DArtist and 3DCreative magazines, as well as sign up for subscriptions, which include great discounts, via www.2dartistmag.com and www.3dcreativemag.com. Enjoy this month's monster issue and I'll see you again in May... Ed.

Editorial

Well, April. We couldn't even think of a worthwhile April Fool's joke for you all: how sad is that? My favourite April Fool's of this year goes to 'Google', who have masterfully set up a service where they offer free broadband... wait for it... which works by using the water in your toilet! Genius! Check out

Contents

What's in this month:

- John Wu** 005
Games Concept Artist at Sony Europe
- Philip Straub** 015
Art Director for NCSoft Santa Monica
- Björn Borkur Eiríksson** 026
Eve Online's Lead Illustrator
- John "Roc" Upchurch** 034
Concept Artists, Atlanta USA
- Mark Goerner** 043
The Concept Art of Mark Goerner
- 300** 059
Company 3 Pushes DI to New Limits
- Galleries** 085
10 of the Best 2D Artworks
- Stylised Animal Challenge** 064
This Month's 10 Winners
- Custom Brushes** 096
'Chamber', by Richard Tilbury
- Speed Painting 'Forest Fire'** 103
by Levente Peterffy & Mikko Kinnunen
- Male Portrait** 115
by Daarken
- Robyn** 125
Project Overview by Tuna Ferit Hidayetoglu
- Ply-Spell** 136
Project Overview by David Munoz Velazquez
- Under the root, my kingdom** 141
Project Overview by Olivier Heban
- About us** 151
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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 ben@zoopublishing



Daarken

Is a 2D Illustrator/ Concept Artist, in the USA. He began working in the gaming industry after graduating from the Academy of Art University, in San Francisco, 2004. He has worked for Wizards of the Coast, Fantasy Flight Games, Widescreen Games, Digital Extremes, & BreakAway Games.
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Patri Balanovsky

Is a Production/Concept Artist at PitchiPoy Studio, in Israel. He has drawn and painted since he can remember, and creating characters, creatures & fantastic scenes have always been a passion. Telling a story through a single image can be a challenge, but he's always up for it. Keeping his work fresh & versatile, he explores all genres and styles.

Pat2005b@hotmail.com
<http://chuckmate.blogspot.com>



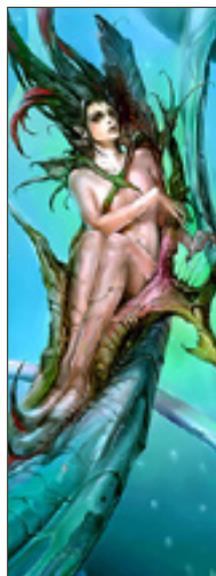
Nami Meta-Murota

Is an Illustrator & Freelancer, in Vancouver. She has been focused on illustration using traditional mediums until recently, when she found an intuous under her Christmas tree & immediately took to CG art. She aspires to pursue Illustration and hopes to one day illustrate children's novels, as well as creating concept art for horror films.
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Mikko Kinnunen

Is an Artist for Team17 Software, in the UK. He is 24 years old and started out as an Illustrator and 2D Artist for mobile games. He has also worked as a Freelance Concept Artist for companies such as KingsIsle Entertainment, and Sucker Punch Productions. He is currently working at Team 17 Software as a 2D/3D Artist.
mikko_kinnunen@yahoo.com



Kyang Hong

Is an Art Director, Concept Artist & Illustrator, at Beijing Pantheon Technology Co. Ltd., in China. After graduation, he went into games companies and started in CG. In the future he hopes to have his own studio, publish his own comic & become a unique and individualistic top designer and illustrator.
noah@zemotion.net
www.zemotion.net

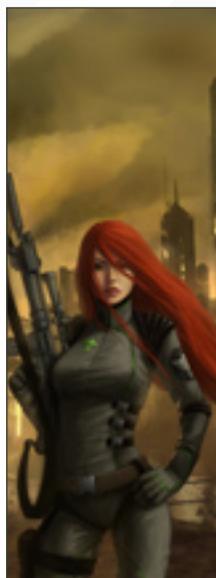




Richard Tilbury

Has had a passion for drawing since being a couple of feet tall. He studied Fine Art & was eventually led into the realm

of computers several years ago. His brushes have slowly been dissolving in white spirit since the late 90s, & now, alas, his graphics tablet has become their successor. He still sketches regularly, balancing his time between 2 & 3D, although drawing will always be closest to his heart. ibex80@hotmail.com



Daniela Uhlig

Lives in Berlin, Germany. She "suffered" school for 13 years, until she finally graduated, and has been working as a Graphic Designer & illustrator for 2 years now. She is thinking about eventually studying art, sooner or later, and she has loved painting since she could hold a paintbrush... and so it can only be described as her "passion".

<http://www.du-artwork.de>
libita@hotmail.de

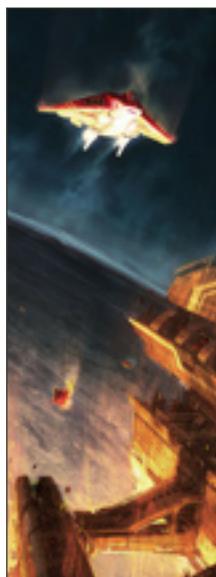


Mark Goerner

Has created various futuristic feature illustrations for quite a few film masterpieces. Those literal, comical figures were instantly

transformed into vivid images which also followed the cinematographic rules, & from there they were evolved into conceptual imaginations that were overwhelmingly inspiring...

www.gmr.com
contact@gmr.com



John Wu

In 2001, John got a position as a Character Texture Artist at Insomniac Games, California. He helped create the hit franchise "Ratchet and Clank" for the Playstation 2, which sold close to 9 million units worldwide. More recently, he has worked on "Resistance: Fall of Man" for the Playstation 3 as a Senior Concept Artist.

therealjohnwu@hotmail.com
www.therealjohnwu.com



Would you like to Contribute to zDCreative or zDArtist Magazine?

We are always looking for tutorial artists, gallery submissions, potential interviewees, making of writers, and more. For more information, send a link to your work here: warin@zoopublishing.com

John Wu

John Wu currently works as an artist at Sony Computer Entertainment, America, and has had several years of experience in the games industry. Having covered all aspects of the production pipeline, from modelling, rigging and animation, to concept art and visual effects, he is a veteran in numerous arenas - both 2D and 3D. And, he even does Kung Fu! ...

"Many games have shown breathtaking artwork. The list of games could go on forever."



John Wu

09

TOTAL PAGES



totalTextures

v4: r2

Humans & Creatures

The Original Total Texture collection was created in 2001, utilising the best methods and technology of the time. Since then, techniques and technology have both moved forward, and here at 3DTotal we felt that although the original collection is still widely used and highly regarded among artists and studios of all calibers, it was time for an update...

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11 Creature Furs
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6 Creature Scales
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27 Creature Skin (Facial)
16 www.3d.sk images
16 Human Eyes
2 Human Hair
12 Human Misc (Body)
24 Human Misc (Facial)
47 Human Skin (Abnormal)
2 Human Skin (Old)
13 Human Skin (Tattoo)
34 Human Skin (Young)
15 Human Skin (Reference)



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Philip

STARTUP

"I think it's imperative that a commercial artist make the time to produce their own art work."

Newly appointed studio Art Director for NCSoft Santa Monica, Philip is a veteran of the 2D Artist game and talks exclusively to 2DArtist magazine about his love for life and his work...

PHIJO STROUD

10

TOTAL PAGES



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BJÖRN BÖRKUR EIRIKSSON

Björn Borkur Eiríksson is the leader of the illustration team for Eve-Online. In this interview, Björn reveals facts about his ways of thinking and working...

"Perhaps I've been dreaming of the wrong projects all along. I definitely wouldn't say no to scantily clad females doing experiments"

BJÖRN BÖRKUR EIRÍKSSON

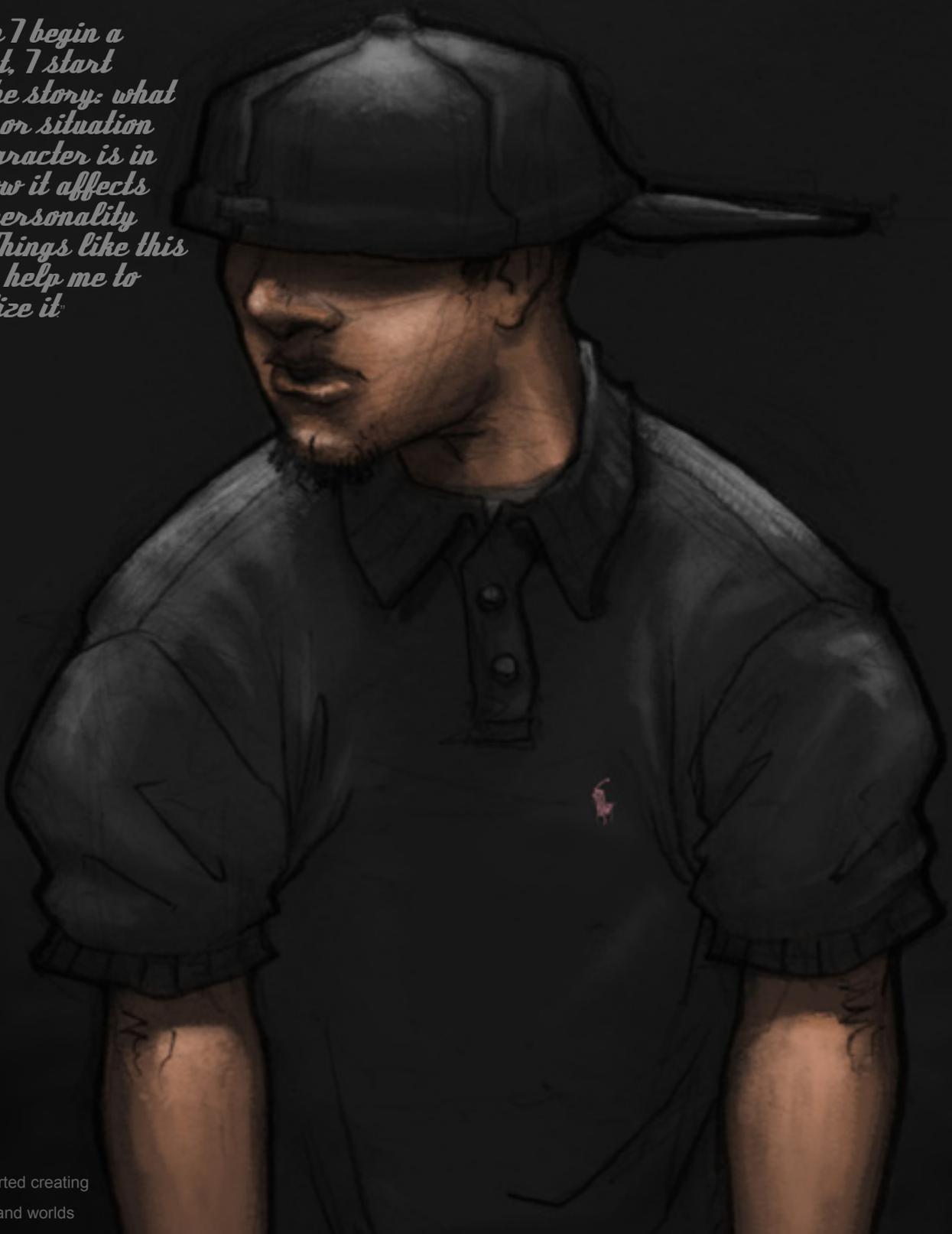
08

TOTAL PAGES



"When I begin a concept, I start with the story: what world or situation the character is in and how it affects their personality type. Things like this really help me to visualize it."

"When I started creating characters and worlds of my own, it was always 'where I wanted to be' or 'what I wanted to do' but in an exaggerated, fantasy way. It was like my escape from the 'real' world." ...

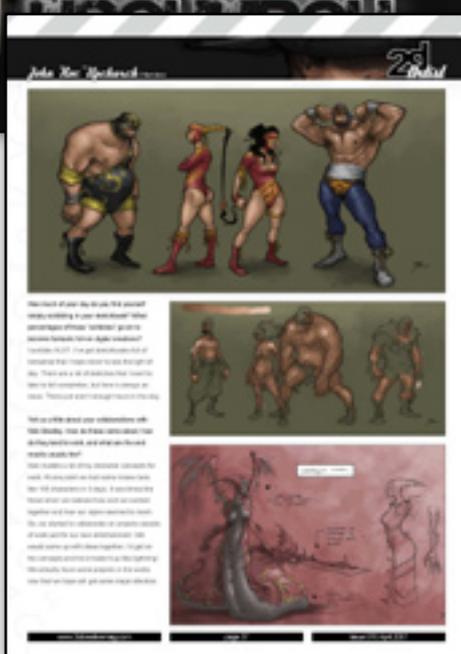
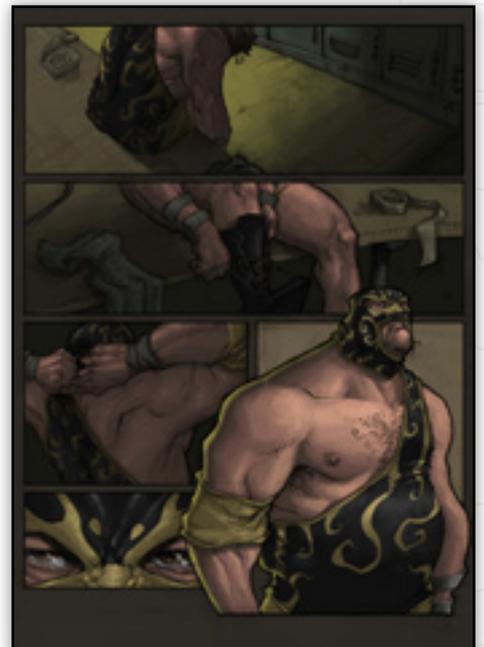


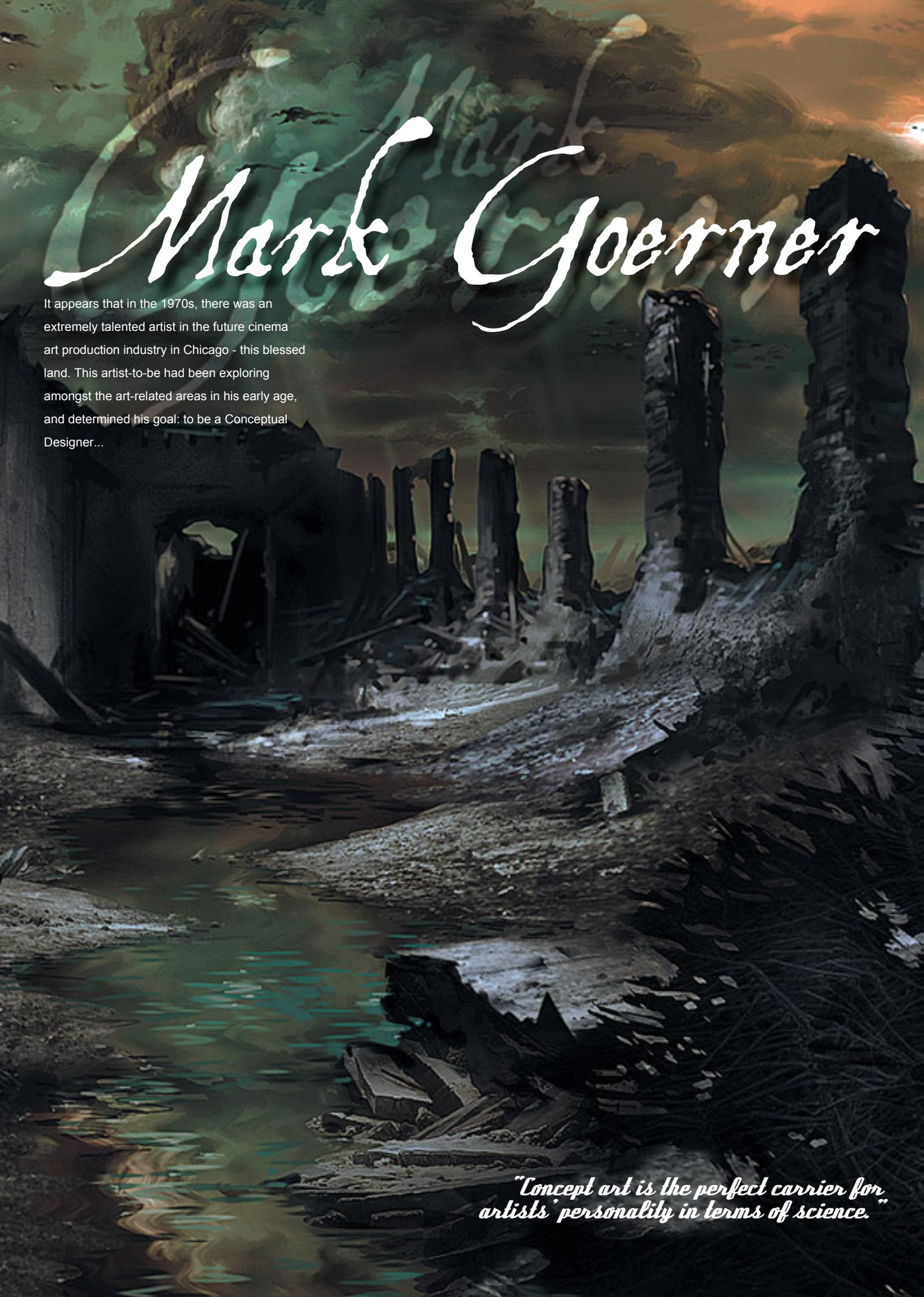
ROCK
JOHN UPCHURCH

JOHN "ROC" UPCHURCH

09

TOTAL PAGES





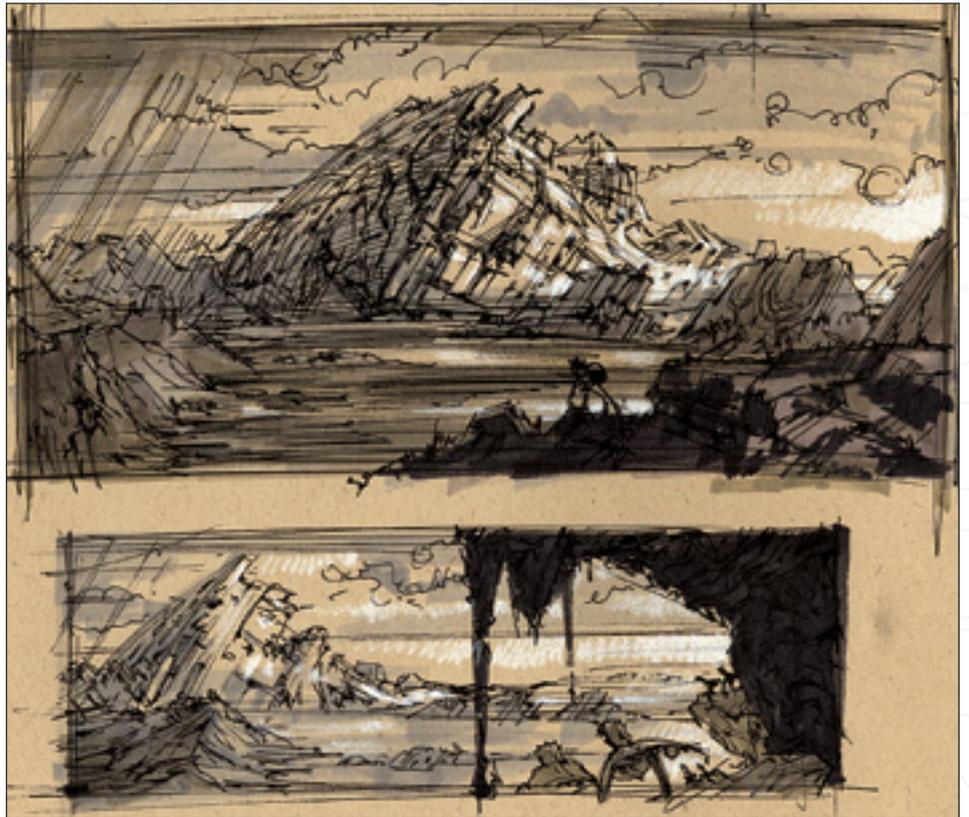
Mark Goerner

It appears that in the 1970s, there was an extremely talented artist in the future cinema art production industry in Chicago - this blessed land. This artist-to-be had been exploring amongst the art-related areas in his early age, and determined his goal: to be a Conceptual Designer...

"Concept art is the perfect carrier for artists' personality in terms of science."

Mark Goerner

Mark Goerner created various futuristic feature illustrations for quite a few film masterpieces. Those literal, comical figures were instantly transformed into vivid images, which also followed the cinematographic rules, and from there they were evolved into conceptual imaginations that were overwhelmingly inspiring. Just like the unified and balanced colours of Mark's iconic work, they not only represent his subjective interpretation of colours, but the wonder of his creativity. He was raised by a family closely involved in manufacturing, and at an early age his industrial inspiration helped fuel a passion for machinery, and a lifelong interest in the fabrication process and a curiosity





for materials. The feelings towards his design work urged me to ask such a question: "Mark, which is your work more focused on, the representation of art or the interpretation of concepts?" His answer was loud and clear: "Currently speaking, my design overcomes art, but I really hope I will be good at both one day!" Yes, he's currently one of L.A.'s best designers, but it's hard to position him as the best artist around. Mark believes that composition, balanced colour and perspective have always been the crucial factors supporting the key ideas of an artwork. Although he has been working in plenty of industries, most of them are consistent of a relatively common theme, which is the concentration on the view of a future world as well as the futuristic transportation and architecture. The future is limit-free, however, the design of transportation and architecture is restricted by the industrial capability.

GOERNER



His wild imagination of the future, as well as his devotion to the manufacturing technology, made him focus mainly on design, which is covered throughout his various works. Mark's projects include "Minority Report", "X-Men 2", "Superman", "Constantine", as well as the BMW, and Toyota companies. These familiar names are not only his trophies, but also his motivation for constant innovation and change. Mark says, "I tried to work on projects that are assigned by clients or companies with the same quality and interests as I work on my personal projects. Sometimes, ideas from films and video games also give me inspirations on something that I never thought about before." Mark's attitude towards the relationship between both assignments and freelance projects made him very reliable for most corporations and clients. Even those automobile companies which are punctilious about the data requirements and representation often invited him to join their design projects. Mark always finishes the assignments before the agreed deadlines. He



thinks that to arrange time for work is such a ridiculous issue. He says, "my solution is to look for experiences from the past, and devote myself to the research as soon as possible. If necessary, I'll try to finish work one day before the due date". In order to share his creations, Mark also actively participates in art-related teaching. By continuously striving for opportunities to express the visions of spaces not yet known, and to seek every unique pathway for authentic representation, he can now do an amazing job in scenario development and conceptual design projects.



Q&A

The Chicago School of the Art Institute is a reputable arts institute. From your art work, I can sense a kind of fastidious precision that is similar to the academic style. How did you find your current style based on the drawing skills that you obtained from the institute?

The motivation to learn new drawing styles from various schools in an arts institute drove me to go there. My way of thinking constantly keeps changing, which provides me more innovative ideas and assists me in learning new methods of observation and spatial communication. What I learned from the institute the most is the inspiration it gave me, which filled plenty of my sleepless nights.

COCKER





Trivialities in life can easily wear down people's momentum to pursue art. How do you maintain the sensitivity towards new concepts and things?

It was lucky for me to become an artist. As soon as you make that choice, it will follow throughout the rest of your life.

It can reflect the talents and emotions that you possess, and it can also indicate some kind of knowledge, new industrial technological skills and philosophical ideology.

Concept art is the perfect carrier for artists' personality in terms of science. I was

trying to bring myself some new experiences and inspiration from my personal interests, which can also be very helpful when I need to solve some problems in a creative way.



If you were to draw something for yourself, how would you prepare for it? Where would you look for the materials? How would you approach it? If I haven't got a mature idea, so I would probably draw some sketches in my sketchbook, then I would make some experimental models with certain shape, size, quantity, or structure. All of these can inspire me a lot, just like a conversation between me and the sketches that I drew in my sketchbook. I would also go through pictures and books that I have collected to fill the gaps in my ideas, using lots of material.

How do you usually accumulate ideas? Do you have an "ideas and concepts database" in your mind? Will you draw them into your sketchbook when the ideas hit you, or you will expect the inspirations to appear as soon as you're holding a pen?

Most of my work is based on material from Internet search engines. I have a very large private library, and I take a lot of photographs. Through these resources, I can grab my inspiration and expressive materials to design and to detail my illustrations. When I do

my literary sketches, I prefer to avoid those boundaries and draw according to my own ideas. My sketchbook is a kind of exploration and entertainment towards new representation forms, and it also contains some sort of research of the places that I visited.

What do you think of the formalization and commercialization of concept art? Some consider this kind of artwork is not artistic enough, and even a little bit crude. What is your understanding of "Concept Art"?



I think a lot of artwork is very closely related to commerce; some is created for galleries, some are for various groups of special audiences. I think if your mindset is naturally leaning towards commerce, or your job is to create commercial art, you will come up with strongly expressive artwork, which will gain very effective outcomes and ensure your establishment in many art fields.

When you're working on a project, will you deliberately picture what reactions people might

have when they see your artwork?

Most likely I would say no, but I'm probably lying to you. The greatest part of art production is to observe and to listen to the responses from friends, strangers and clients.

What are the different challenges between designing cars or other transportations and concept design for films?

The challenges are very different. There are many restrictions and special requirements in industrial design, which are all different from

film design. Industrial or fabrication designs are more closely related to the side of the brain which is in charge of the logical and mathematical function, especially when the design itself is a very mechanical process.

It seems that you have very few artworks that are based on nature, but will you try to work on these topics in the future?

I have done a few artworks that have been based on nature. But my assignments are mostly around themes like futuristic space and



concept art. I hope I will have opportunities to explore more topics in the future.

What do you think is the biggest challenge in your career at the moment?

The challenge I'm facing is to keep up with my drawing skills, and to improve the quality of images under a project's certain circumstances.

Of all the artwork you've created, which ones are your favourites?

I think that, even though I like grand and complex landscapes, I still hope to create my personal artwork, rather than playing up to others. These personal artworks would be more abstract and filled with passion.

Where do you think your artwork will lead you to? Please share with us your personal goals in art production.

I want to create a large painting of the polar icecaps, because it will become a real, futuristic concept art twenty years from now.

What areas of restriction do you think that the film industry imposes on concept artists? Such as CG technical skills or other areas?

Using the tools that we currently have has almost made everything become possible. However, to find the right inspiration and to be an original, ingenious and articulate communicator, is a difficult task.

What film character design have you done previously? "Constantine", "X-Men" and "Minority Report" all fall into different categories, so how did you accommodate yourself to all these different projects in a short time?

Besides a few projects that are currently confidential, most of my design work is to create outer space, rooms and cities for those films. The key to this kind of work is the ability to shift between styles and eras, which was guided by the production planning team, and then the settled production outcome was created.

You've worked with many movie production teams, and have also worked for many big companies. Do you think the role of a Concept



Artist is basically the same in different fields?

For every artist and designer, they all have different ways of solving problems, even though they have the same background, and share the same age or interest. The challenge during the production process is to hire the right person and assign the right work to them.

In regards to the film "Battle Angel Alita", its original production was Manga, from Japan. It's not only an animation film; it also has a significant cultural difference. How do you prepare for projects like this?

It's just an animation film by Manga, so surely it will have a significant cultural difference. Since "Battle Angel Alita" is a comic that was released

ages ago, I can't really make any comments on this project. My preparation for a project with this sort of style at an early stage is to have a solid and thorough understanding of the keynote of the main creators of this comic and the film, and bring it back to life.

In the conceptual art industry, do you think being a freelancer or a contractual employee will have different impacts on projects?

The advantage of being an independent artist or designer is that you can choose projects and arrange your time freely. The advantage of being a contractual employee is that you can witness the early process of the whole project during its early stage of project planning.

What do you think is the hardest part in conceptual design: collection of materials, finding of the inspiration, the rationalization of technology or image representation?

The hardest part will be to have a broad range of knowledge in styles, framework and design. The key in conceptual art is to become a professional Concept Artist. On the other hand, collecting materials is a relatively easy task.



What are your suggestions to people who want to become a Concept Artist?

What I want to suggest is: doing such a challenging work, to take it easy is the most important thing of all. If you're lucky enough to become an artist and to be recognized, those different interests and expressed soul essences are the most important things. An art connoisseur often sees through your artwork to look for a deeper meaning, and not just what ideas you have, and therefore a good plot is crucial.



You are also very interested in interior design
and house renovations?

I'm designing a house at the moment, and
I consider its whole space as a sculptural
environment. I've reconstructed a lot of houses
and I enjoyed this kind of space reconstruction
and rebuild of the original design very much.



If you had to pick the greatest human technology, what would you choose?

Besides the computer, the most surprising things are those human achievements which help us to live in this planet peacefully together.

Mark Goerner

For more information please visit:

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Or contact:

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Final shot with Vue environment



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300



04
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3D World Magazine, Future Publishing
Steve Jarratt, December 2006

"QUIDAM is a powerful and innovative tool, which integrates perfectly in the production workflow and opens Character Creation to everyone, in a professional and pleasant way. A must." (translated from french)

SVM MAC, VNU PUBLICATIONS
Nicolas Verdun, December 2006

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www.gamedev.net
Joe Woynilowicz, February 2007

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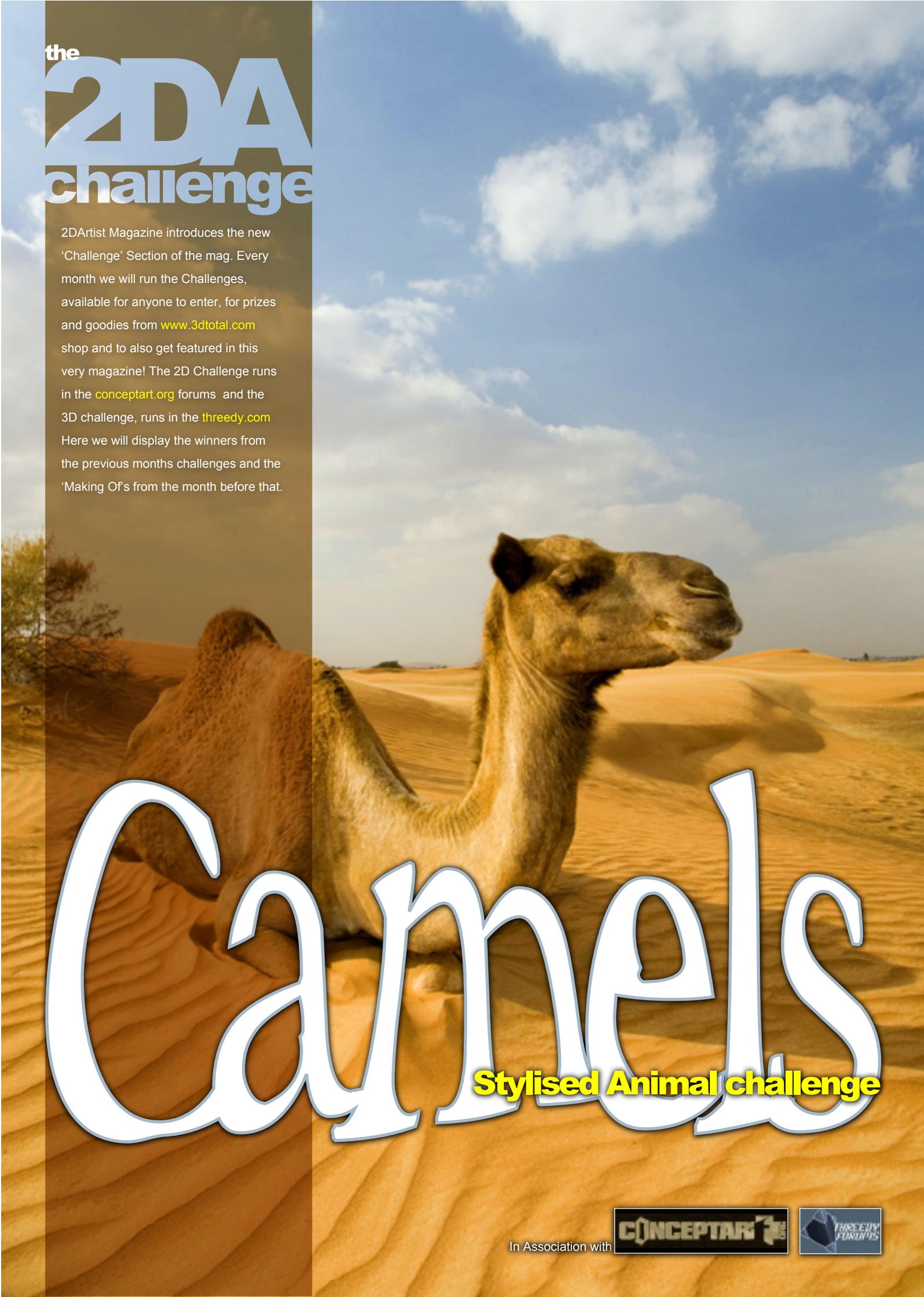
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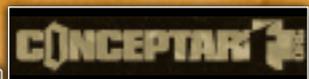
2DArtist Magazine introduces the new 'Challenge' Section of the mag. Every month we will run the Challenges, available for anyone to enter, for prizes and goodies from www.3dtotal.com shop and to also get featured in this very magazine! The 2D Challenge runs in the conceptart.org forums and the 3D challenge,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



Camels

Stylised Animal challenge

In Association with



Stylised Animal Challenge

Camels

20
TOTAL PAGES

the 2DA challenge

2d Artist Magazine introduces the new Challenge section of the mag. Every month we will run the Challenges, available for artists to enter, for prizes and goodies from [www.3dcreativemag.com](#). Step artists are get featured in the very magazine! The 2D Challenge runs in the **stylised art** theme, and the 3D challenge runs in the **realistic** theme. Here we will display the winners from the previous months challenges and the Month Of The Year for the month before that.

Camel

Stylised Art

Stylised Animal Challenge

The Challenge

Illustrate a stylised animal (any animal) in a stylised manner. The challenge is to create a stylised animal in a stylised manner. The challenge is to create a stylised animal in a stylised manner. The challenge is to create a stylised animal in a stylised manner.

all About

What are we looking for?

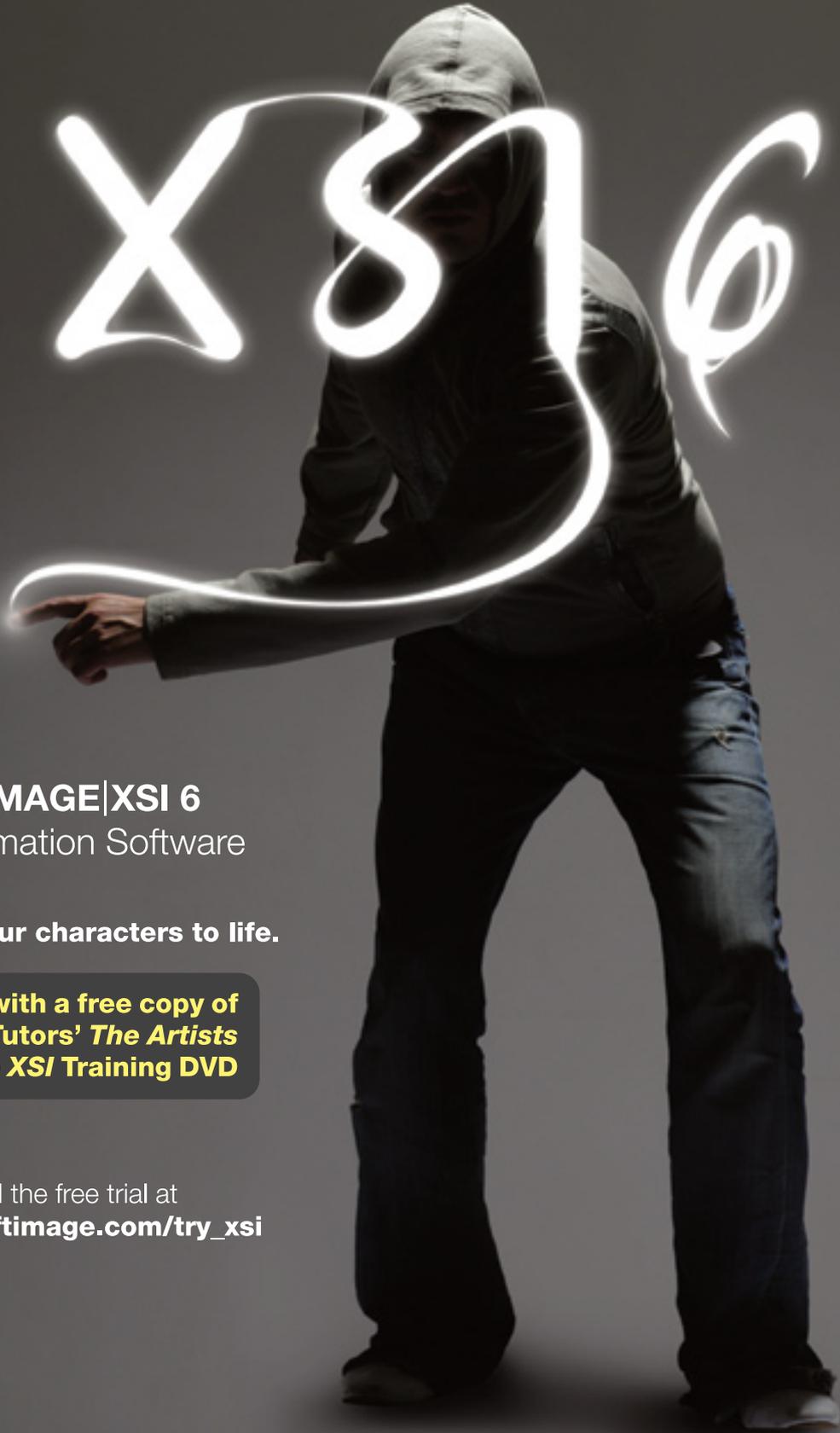
There are no restrictions on the style of the artwork. The challenge is to create a stylised animal in a stylised manner. The challenge is to create a stylised animal in a stylised manner. The challenge is to create a stylised animal in a stylised manner.

all About

Challenge Brief

The challenge is to create a stylised animal in a stylised manner. The challenge is to create a stylised animal in a stylised manner. The challenge is to create a stylised animal in a stylised manner.

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Galetteia

The background image is a dark, atmospheric scene of a ruined gothic building. On the left, a large, gnarled tree with thick, twisted branches dominates the foreground. The building's facade is heavily damaged, with many windows missing and debris scattered across the cobblestone floor. In the immediate foreground, a large wooden barrel lies on its side. The overall mood is one of decay and mystery.

This Month we Feature:

B. Börkur Eiríksson

Olivier Heban

Thomas Pringle

John Wallin Liberto

Xiao bing

Sergey Musin

Kuang Hong

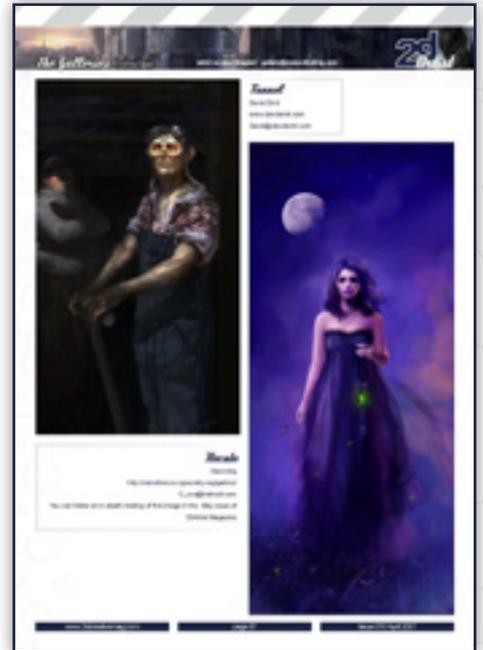
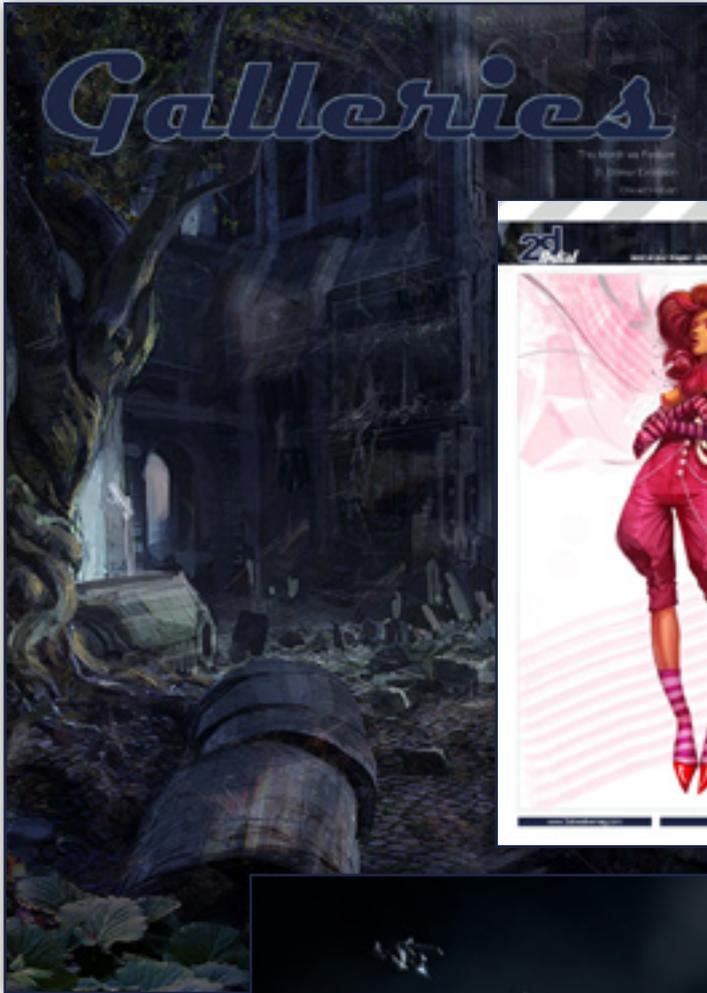
Daniela Uhlig

David Smit

Svetlin Velinov

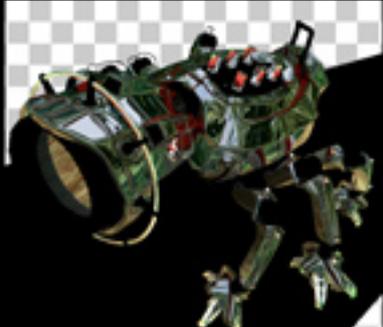
Galleries

10 TOTAL PAGES





COLOR



REFLECTIONS



DEPTH



SHADOWS



THE POWER OF LAYERS

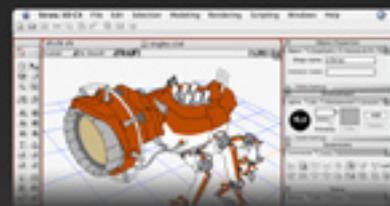


STRATA 3D CX 5.0
DESIGN AT A HIGHER POWER

Digit Magazine (July 2006) says, "Strata 3D™ CX feels like an Adobe® application - graphic designers will feel right at home... The traditional look (of Strata 3D CX) makes the program friendly to new users." Version 5.0 of CX... "makes the program even more like Photoshop's® 3D cousin."

Digit named Strata 3D CX the number one 3D app for designers, and awarded it "Best Buy" in its 3D Design Software Shootout.

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Custom Brushes

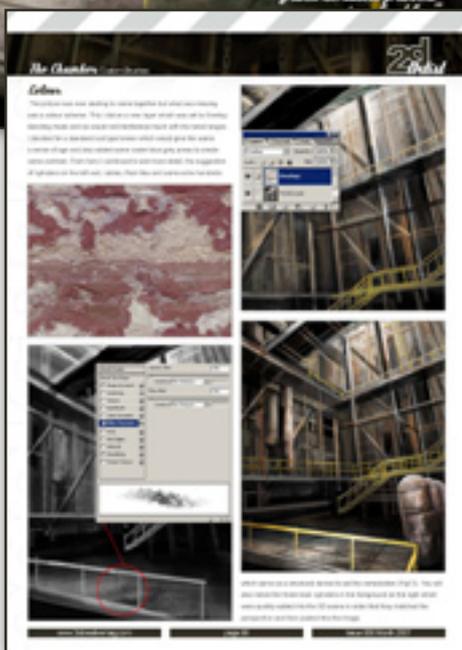
In the following tutorial I will discuss the creation and use of some custom brushes in helping to paint an industrial scene. Photoshop CS now comes with a vast array of different brushes that utilise a number of settings to help the process of painting and create effects that essentially speed up the process. As a result you will more than likely find a number of them suitable for your needs but there are always instances when you cannot find the right brush for the job.

"This is when the ability to customise existing brushes or create them from scratch proves invaluable."

Custom Brushes

07

TOTAL PAGES





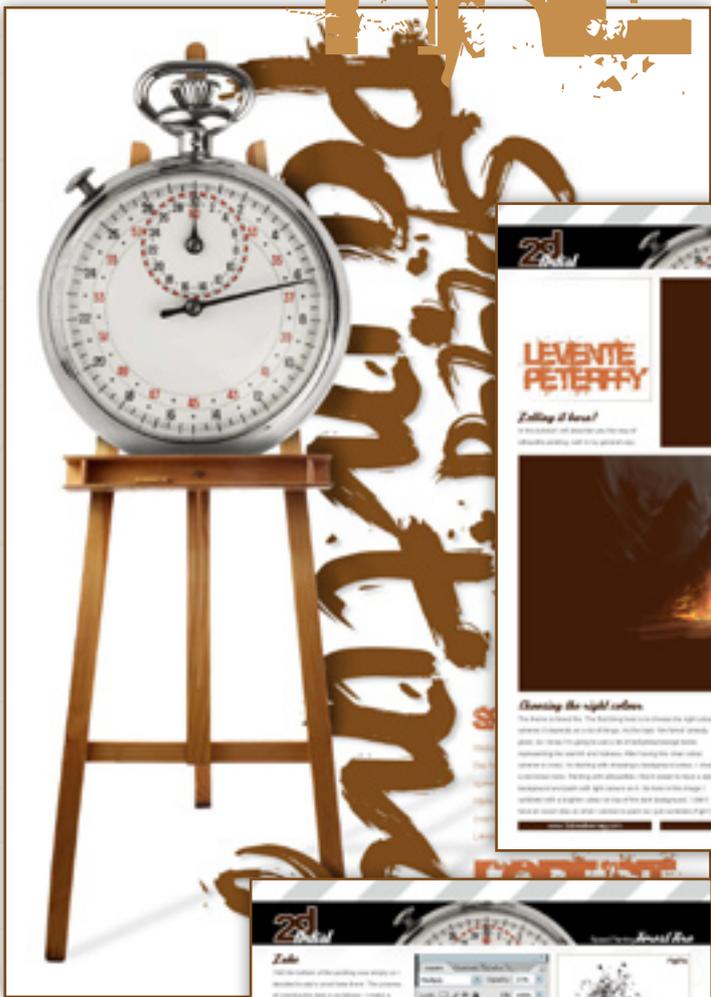
SPEED PAINTING

Welcome to our new Speed Painting section of the Mag. We will be asking 2 artists to produce a speed painting based on a simple one-line brief. Here we will feature the final paintings and the overview of the creation processes. This month Levente Peterffy and Mikko Kinnunen tackle:

FOREST FIRE

FOREST FIRE

11 TOTAL PAGES



LEVENTE PETEFFY

Lighting it from!

In this tutorial we'll describe the steps of creating a forest fire scene in a 3D environment.



Choosing the right colors

The first step is to choose the right colors for the fire. The colors should be warm and bright, with a lot of red and orange. The smoke should be a mix of white and grey.

Lighting the fire

The next step is to light the fire. The fire should be the main light source in the scene. The smoke should be lit from below, creating a soft glow.

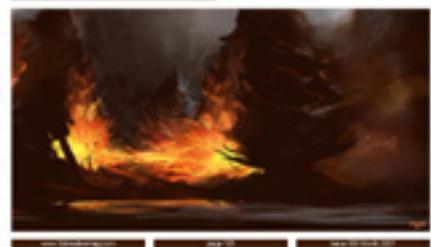
Lighting smoke!

The fire is the main light source in the scene. The smoke should be lit from below, creating a soft glow.



Refining

The final step is to refine the scene. The fire should be the main light source in the scene. The smoke should be lit from below, creating a soft glow.



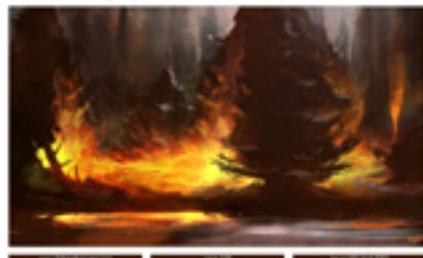
Light

The fire is the main light source in the scene. The smoke should be lit from below, creating a soft glow.



Final minute consideration

The final step is to refine the scene. The fire should be the main light source in the scene. The smoke should be lit from below, creating a soft glow.



Final touches!

The final step is to refine the scene. The fire should be the main light source in the scene. The smoke should be lit from below, creating a soft glow.

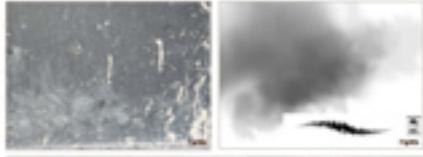


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Follow through with your shapes. I heard this so many times at school. Following through with your shapes simply means you continue the shapes of the body through their clothing. This will help you keep things in the correct place”

Daarken takes you, step-by-step, through this tutorial for his creation, “Male Portrait”. He talks you through the styles and techniques he uses when producing his artwork...

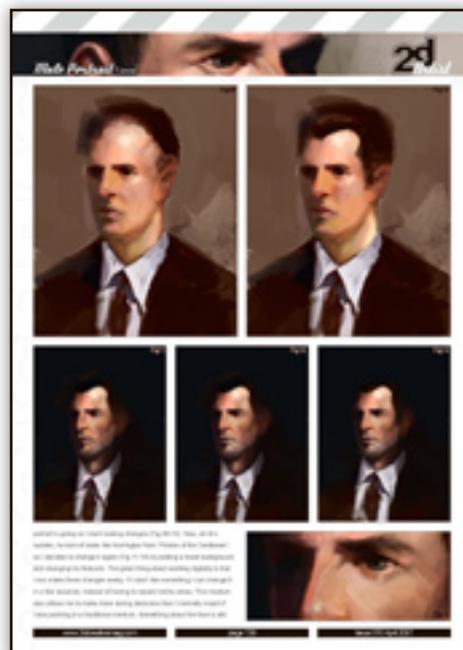
Male Portrait

DAARKEN

MALE PORTRAIT

09

TOTAL PAGES



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3dcreative

Robyn

Tuna Ferit Hidayetoglu, an instructor from Erciyes University, Faculty of Fine Arts, talks you through the making of Robyn. He explains step-by-step how he created this illustration using traditional medias.

"While drawing this portrait, my aim was to strengthen my control over pencil, my ability of shading and knowledge about different textures"

Robyn

10

TOTAL PAGES





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**2d
Artist**

"When a colour is surrounded by the same colour but with a higher saturation it looks more alive and strong"

ply-Spell

Ply-Spell is a design of a Role-Playing character, concretely a wizard warrior character. David Munoz Velazquez takes you through the Making Of for his Character Design.

Ply-Spell

05
TOTAL PAGES



Ply-Spell

Introduction

The large color image of the hooded figure, wearing a brown robe and a long white beard, is the central focus of the article. The figure is holding a staff and looking towards the viewer. The background is dark with a large, pale moon in the upper right corner.

Concept

The concept of the hooded figure was inspired by the character of Gandalf the White from J.R.R. Tolkien's Middle-earth. The artist wanted to create a character that was both wise and powerful, with a strong sense of mystery and a connection to nature.

Character Design

The character design was based on the concept of a wise, powerful figure with a long white beard and a brown robe. The artist used a variety of references, including historical paintings and photographs of bearded men, to create a unique and believable character.

Modeling

The modeling process began with a simple sphere and cylinder, which were then refined into a more detailed and realistic form. The artist used a variety of techniques, including texture mapping and shading, to create a sense of depth and realism in the character's features.

Texturing

The texturing process was a key part of the character's development. The artist used a variety of materials, including leather, fabric, and fur, to create a rich and detailed texture for the character's robe and beard. The use of a high-resolution texture allowed for a level of detail that was not possible with lower-resolution textures.

Lighting

The lighting was a crucial element in the final rendering. The artist used a combination of ambient, directional, and point lights to create a dramatic and atmospheric scene. The use of a moon as a light source added a sense of mystery and depth to the overall composition.

Rendering

The final rendering was a result of the artist's attention to detail and use of advanced rendering techniques. The use of a high-quality render engine allowed for a level of realism and detail that was not possible with lower-quality engines. The final result was a stunning and memorable character that captured the essence of the concept.

Early Models

This section shows several early models of the character, illustrating the artist's initial ideas and the evolution of the character's design. The models are shown in various poses and lighting conditions, highlighting the artist's experimentation with different styles and techniques.

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Playing with colors

This section shows the artist's exploration of different color schemes and lighting conditions for the character. The artist used a variety of colors and lighting setups to create a range of different moods and atmospheres, from dark and mysterious to bright and dramatic.

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next month

artist

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xadhoom

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Carl Critchlow

Richard Bluff

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Artist Advice

Manga Animation

Tutorials

Custom Brushes

creating your own set of custom
brushes

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Ship hit by torpedo

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Finding Unknown Kadath

by Sergey Musin

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Image by David Smit

UNDER THE ROOT, MY KINGDOM

When Olivier found out that he was to write a step-by-step about his work "Under the root, my kingdom", he was a little surprised. Follow the steps to find out how this piece of artwork was created...

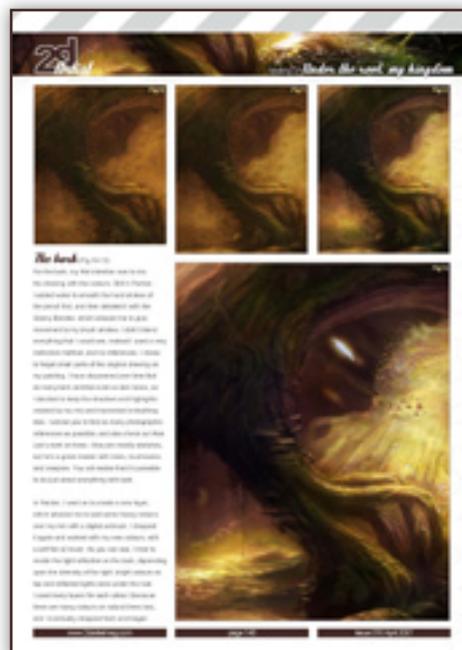


"I never work directly on my computer. I draw with my old mechanical pen on real paper, yes it still exists!"

UNDER THE ROOT, MY KINGDOM

09

TOTAL PAGES



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