



Artist

Concept Art, Matte Painting Magazine

Speed Painting

Emrah Elmasli and Nathaniel West have tackled this month's Speed Painting topic: 'Alien Hot Air Balloon'. Find out how they interpreted this month's brief, inside...



Articles

Sketchbook of Matt Dangler & 'What artwork has moved you?'



Interviews

Jason (Wei Che) Juan, Morgan Yon & Luis Melo



Galleries

Daniel Ljunggren, Robin Olausson, John Wallin Liberto, plus more!



Making Of's

'Visiting Mother-in-law' by Denis Zilber & 'Hateful Draft' by James Wolf Strehle



Tutorials

Speed Painting: Alien Hot Air Balloons, Elements: Snowstorm, plus more!



was created by the very talented Jason (Wei Che) Juan, who we have interviewed this month, starting on **page 5**. Our other interviews this month delve into the lives, talents and experiences of Morgan Yon (see **page 13**) and Luis Melo (see **page 33**). Morgan Yon has been keeping us busy this month with all the fantastic updates he's been making to his portfolio, and our interview really gets to the heart of this truly amazing artist, so take a look at the interview and prepare your eyes for a treat! Our Speed Paintings are really great this month, too; we were amazed at just how close our 2 artists' concepts came, and then at just how different their interpretations were - really great stuff so check out **page 93**! As always, there just isn't enough space for my waffle, so I'm just going to quickly suggest that you check out the content listed to the right, go to the page of your choice, and get stuck in! As that's what we create this magazine for, after all! So get creative and have a great Christmas, everyone! See you in 2008... **Ed.**

Editor

Lynette Clee

Lead Designer

Chris Perrins

Layout

Bobby Brown
Imogen Williams

Marketing

Lynette Clee

Content

Tom Greenway
Lynette Clee
Warin Greenway
Richard Tilbury
Chris Perrins
Ben Barnes

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Editorial

Welcome to **Issue**

24 of 2DArtist, which means 2DArtist has now been going strong for 2 years! So we'd like to take this opportunity to thank everyone for their support over the past 2 years, and to encourage you all to continue supporting us through 2008, as we wouldn't be able to do this without you all. The cover work for this month's issue

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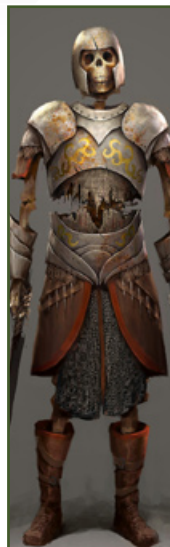
Magazine Viewing Tips

For optimum viewing of the magazine, it is recommended that you have the latest Acrobat Reader installed. Download it for free, here: **DOWNLOAD**. To view the many double-page spreads featured in 2DArtist magazine, you can set the reader to display 'two-up', which will show double-page spreads as one large, landscape image. 1. Open the magazine in Reader; 2. Go to the 'View' menu, then 'Page display'; 3. Select 'Two-up Continuous', making sure that 'Show Cover Page' is also selected.



Contributing Artists

Every month, many creatives and artists around the world contribute to 3DCreative & 2DArtist magazines. Here you can read all about them. If you would like to be a part of 3DCreative or 2DArtist magazine, please contact lynette@zoopublishing.com.



Jason Wei-Chel Juan

Is a Character Artist born in Taichung, Taiwan in 1977 who has always wanted to be an artist. After finishing a BA Degree in Maths in 2001, with his deeply embedded dream of being an artist, he decided to take his first drawing class at the Art Institute of Seattle. In 2004 he began his career, working on the Narnia DS game. In 2005, he took things further by learning oil painting. He currently works at Arena.Net as a Character Artist.

www.jasonjart.com

jasonj05@msn.com



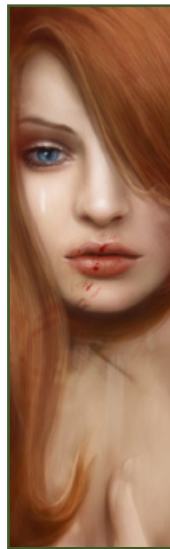
Morgan Yon

Is 25 years old, and after graduating from art school in 2005 he joined Quantic Dream Studio, in Paris, working as

a concept artist characters/sets. His interest in concept art began just 2 years ago, and he hope to remain in the video game industry for as long as possible. He's also trying to make his first steps in the comic strip world, which has already interested him for years. He's currently focused on painting landscapes and learning 3D modelling.

www.morgan-yon.com

morgan.yon@gmail.com

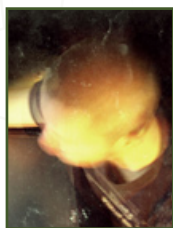


Anne Pogoda

Is a 2D artist working on concepts, illustrations and such. She graduated from the Art Akademy and now works freelance in Berlin, Germany. Anne made her first attempts at digital art in 2003. For 3 years she has been working on 2D illustrations and concept art with a Wacom Graphire in Photoshop and Painter. She will also be learning ZBrush 3 and Maya and would like to do some game or film related stuff later.

www.darktownart.de

wpwebmasterin@web.de



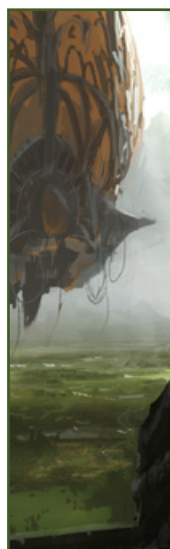
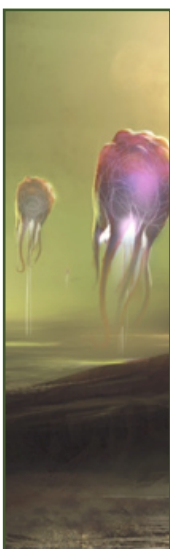
Emrah Elmasli

Is a Turkish Concept Artist based in London, UK. He's working at Lionhead Studios as a full-time Senior Concept

Artist. Before coming to UK, he was a freelance artist living in Istanbul, Turkey, and was working for various clients like Crystal Dynamics, Irrational Games, CGToolkit and Fantasy Flight Games, as well as ad agencies in Istanbul. He then found himself in the UK. He draws everyday and enjoys the city in his spare time.

www.partycule.com

emrah@partycule.com



Nathaniel West

Is a freelance illustrator and designer residing in Los Angeles. He acts as an integral part of many exciting projects all around the world, which include themed entertainment, films and video games. He is currently focusing on Production Design for feature films, as well as continuing to work with clients to design meaningful spaces on various freelance projects.

www.nathanielwest.net

nathaniel@nathanielwest.net





Matt Dangler

Matt believes that living as a "self actualizer" will help him reach a higher state of consciousness, and will also

bring clarity to the meaning of his place in existence.

Ideally, he hopes that his paintings will serve as a window into the viewer's sub-conscious, where they will find their undiscovered qualities and secrets deep within themselves. You can find his newest "windows" inside Gallery 1988, where he is currently represented.

www.mattdangler.com

matt@mattdangler.com



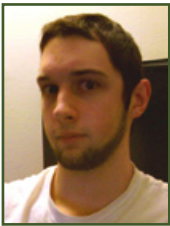
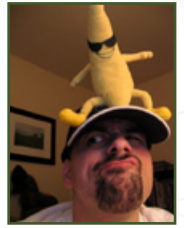
Joel Carlo

Is a multimedia developer residing out in Denver, Colorado. His career as an artist has spanned over the last

14 years and includes work in both traditional and digital media, web design, print, and motion graphics for broadcasting. His client list is varied and ranges from Commissioned work for small studio projects to larger clients such as Future Publishing, Burrows & Chapin, The Ayzenberg Group, NASCAR, Dodge, Toyota and Fox Television.

www.joelcarlo.net

joelcarlo@gmail.com



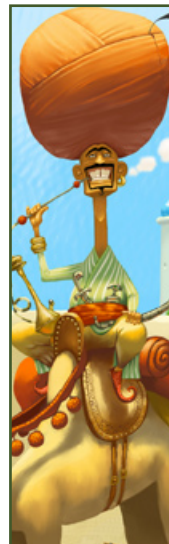
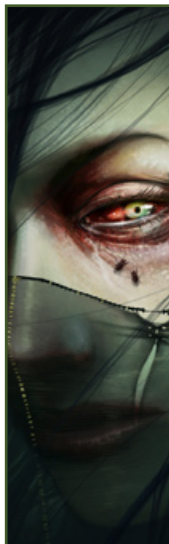
James Wolf Strehle

James is a passionate and dedicated Freelance Illustrator fresh out of the Art institute of Boston. Although he is young,

he has already began making his mark in the art world. He hopes to one day work as a concept artist in a high profile studio, but for the time being he is quite comfortable working freelance, ready to take on anything and everything that comes his way!

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

jameswolfstrehle@yahoo.com



Denis Zilber

Is a freelance illustrator and animator from Israel. His primary field is mostly digital art, although he's had a great opportunity to study fine arts since he was kid, because both of his parents are also artists. He creates concepts and backgrounds for animated series, character design, illustrations of all kinds and 2D animation. He also does digital sculpting and 3D animation, for self-education.

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

mail@deniszilber.com



Would You Like To Contribute To 3DCreative Or 2DArtist Magazine?

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



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image by Morgan Yon

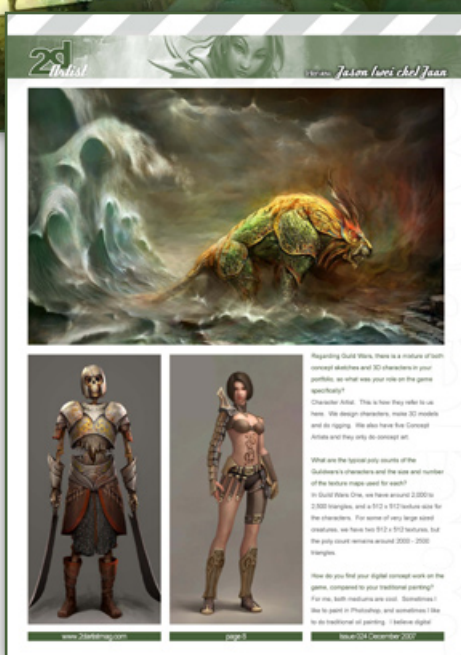
*"I have found that
beautiful things can be
very simple..."*

Jason Juan is a young artist who, after studying Maths, decided to take a life drawing class in Seattle. This led to a career in the games industry where he currently works at Arena.net as a character artist, whose credits include the Narnia DS game and the very successful Guild Wars

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JASON JUAN

WEI CHE JASON JUAN

7 TOTAL PAGES



*"I remember the day I saw
for the first time a digital
concept art... I realised the
possibilities which were
offered to us by manipulating
digital painting software..."*

MORGAN YON

Morgan Yon has been working professionally as a concept artist for just two years now, although from the work you're about to witness on the following pages you may not have guessed that he'd been working professionally for such a short time! In the time that we've been speaking with Morgan, he's been updating us regularly with his latest works - sometimes even daily! We have never once failed to be impressed by his talents. Not once! So read on to find out how, and why, Morgan creates the fantastic imagery that we find in his portfolio today...

MORGAN YON

Hello Morgan, thanks for taking time away from your canvas to chat with us. Can you briefly give us a little insight into your background as an artist, and how it all started for you?

First of all, thank you for allowing me to share my experience as a concept artist, and furthermore for explaining the way I capture the environment in which I have been for almost two years. As far as I am concerned, my debut to the art world was similar to many of us, for I began drawing very early - I would say from the age of 3 - and have never stopped since. My grandfather was an oil painter and my mother an architect, and I believe I have inherited their artistic genes. I went into artistic studies from the end of secondary school, where I followed an illustration training course in an art school in the city of Lyon, in France. These four years of studies were, for me, the true beginning of my artistic learning, when I was able to practice subjects such as sculpture, anatomy, illustration, animation and traditional painting. Every year reinforced in me the idea that I had really found my way.

Then, the young provincial that I was, I went to the capital and I made my first steps in February 2006 at Quantic Dream Studio as a character designer, where I was able to build on what I had learned at school and discover the world of digital illustration. By going through art books, websites and forums, I realised that the world into which I had just stepped was going to teach me a great deal of things, make me discover an incredible number of talents, and be an endless source of inspiration. Working every day, side by side, with talented artists, combined with the emulation that this team creates, generates a ceaseless motivation and a constant urge to progress.



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You said you explored sculpture, anatomy, illustration and so on at art school, so how applicable is this knowledge and these skills to your present day digital work?

I believe the knowledge of perspective and anatomy has been the most important and the most constructive part in my learning process. Indeed, everything is useful and present in the illustrations I create today. Anatomy enables me to be as coherent as possible in the creation of characters, and thus it becomes a necessary basis in my cartoon style, for instance.

Therefore, and thanks to perspective's notions, I can stage these characters and create the images I have in mind. Sculpture was a good way to learn 3D and shapes in space. I believe there is no better way to understand anatomy than by doing sculpture.

During my first school years, we learned, over and over again, how to draw and erase the draftsman's tricks, which we had through working the academic drawing. Afterwards, the programme approached problems of storytelling, framing, colour and so on. It is like a complete formatting of our past as a draftsman, and a new foundation. However, it becomes harder not to be seduced by the digital tools we have to avoid those constraints. 3D modelling removes any problem of perspective, and digital painting allows us to begin over and over again



at will, which is why I try from time to time to keep the drawing basis I have whilst sketching. My studies gave me a basic experience and my drawing abilities, which grow day after day through training by feeding off all the images which I see everyday. That's what I find so exciting in this profession: its constant and never-ending questioning.

Looking at your portfolio examples of your latest works, vast landscapes seem to be a recurring theme, within which we often find single characters swamped by their surroundings. I get feelings of loneliness and isolation from these images. Is this something that you wanted to convey, and if so what are your reasons for this type of imagery combining man and nature? I have always had huge difficulties in approaching sets, and this lack of experience quickly caught up on me. Then I began uncountable tests of forms, perspective and scale, quickly executed in Photoshop. Being more and more familiar with digital tools, I also discovered 3D where I was able to quickly set up perspectives and rid me from these constraints which somehow hampered me. My latest works result from these tests, in which I stage characters almost eaten by their environments. It is always, for me, a true challenge to imagine spaces where the viewer can feel the gigantic sizes, and be intrigued and unhinged by them. I also enjoy





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challenging my characters; confronting them with their environment and trying to let the viewer imagine his own story stemming from the place and characters I have designed.

I have also been very inspired by video games, in particular "Shadow of the Colossus", which to me is a true artistic masterpiece where designers have been able to play with scale to create incredible scenes. Cinema is also a strong influence for my latest works; I find in epic scenes a poetic connotation which I like trying to transcribe in my illustrations.

What were the "difficulties" that you faced when first approaching landscapes?

Sets are for me a true challenge. Bringing to light a scene in order to better convey the feelings that we want to, is a truly hard test for me. As I said before: perspective, and each problem which derives from it, puts me under pressure because the errors which we can commit are visible and it is a work which demands a lot of attention and time.

On a few occasions, I did not take the time to think about which way the scene should be lit. I thus focused on details and told myself that the light

would come afterwards. When I was almost finished with my picture, I tried to catch up with the light as best I could by tinkering with things from right to left. Huge mistake! Since then, I have tried to make this work at first-hand. I define my light source in the first step and try to keep that constantly in mind. Details are also things which seem important to me in order to create images as well as possible. To keep a global coherence in a picture is very difficult, and to captivate the reader on the foreseen elements is another one.

In my case, interior sets are delicate to do because light is very important; the way it is put in, the way objects interact with it, what it connotes, etc... For all of these questions I have to find answers in the starting process. On the other hand, exterior sets have other difficulties. Light is very important too, but so is the colour scheme and the way these colours match. Even there, the pictorial food of images and references is, in my opinion, truly necessary to approach this kind of decoration and challenge. But there is no secret: the more we practice, the more the automatisms build themselves up, and questions find their answers.

I'm quite taken with your interesting use of composition and the framing of your artworks. We can often find images which have been tilted slightly, making the work slightly unnerving/disorientating. Do you like to test your audiences? What sorts of influences from the past have found their way into the challenging imagery that you create today? You are right with the unnerving sensation I wanted to convey. I am also very interested in comic strips - the poor man's cinema, as the saying goes - where the framing should emphasise the subjects. In my latest works, the slightly tilted framings strengthen my intentions to unhinge the viewer. I try to put these ideas into the image using what I learned about framing when I was at school. I also try to stimulate the viewers' reactions towards the subject and their feelings by looking at my image. I use a straight framing to connote quietness, and create unease by tilting the frame. Everything depends on the subject and the message I want to convey.





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When I was 14, I went on a school trip to 1944's landing beaches in Normandy. This experience was one of the most striking of my life. I still have a vivid memory of it and I try today, with the tools which are handy, to make the viewer feel what I saw and felt. I remember in particular the Arromanches's sea-cliffs, overwhelmed by their greatness; a place that carries so much suffering and sacrifice, and I will always remember these strange and intense sensations of isolation, weakness and intoxication, all of which held in a freaky, cold silence. This period of history became a recurring subject in my paintings, for it interests me a lot and it therefore took a natural place in my work.





Wow, that sounds like such a unique experience! I am so pleased that, as an artist, you are trying to convey those feelings to the rest of the world through your work, long after the time. Would you say that your strongest inspiration comes from personal experience? Or can you find equally as much inspiration looking through books, websites and so on?

It is true that I am more satisfied by the pictures which were inspired by what I lived or by what I felt. I try to put a little piece of me into those works and finally I think that it shows. Also I am not that fond of reading, but I try now to plunge myself into books to imagine other universes and to build my own stories. Forums and websites are also a big source of inspiration, but it's more difficult to imagine other universes than those we have seen. Indeed, images shown on the Internet have already been thought and imagined by the author. If I come across a picture which I like very much, my first feeling is, "wow, I want to do this too", but I have the sensation of something that does not belong to me. When I look at the images of other artists, I generally keep in mind a piece of information concerning an interesting framing for example, or a link between shape and colour scheme. I thus try to store up information and use it in my personal images. I think it is necessary to make the difference between taking ideas which belong to the artist and use what they offer to us to create a personal, new one. I definitely try to have the latter approach.



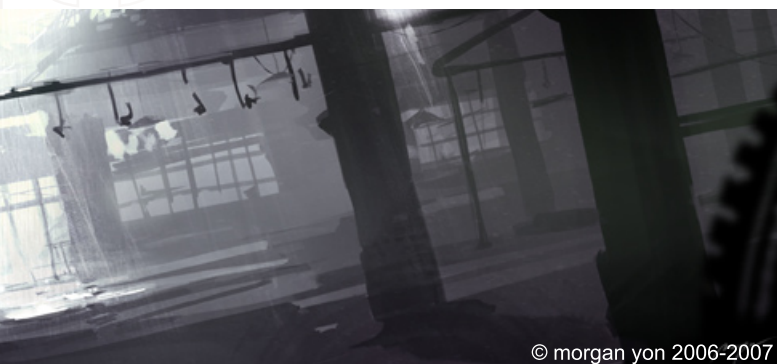
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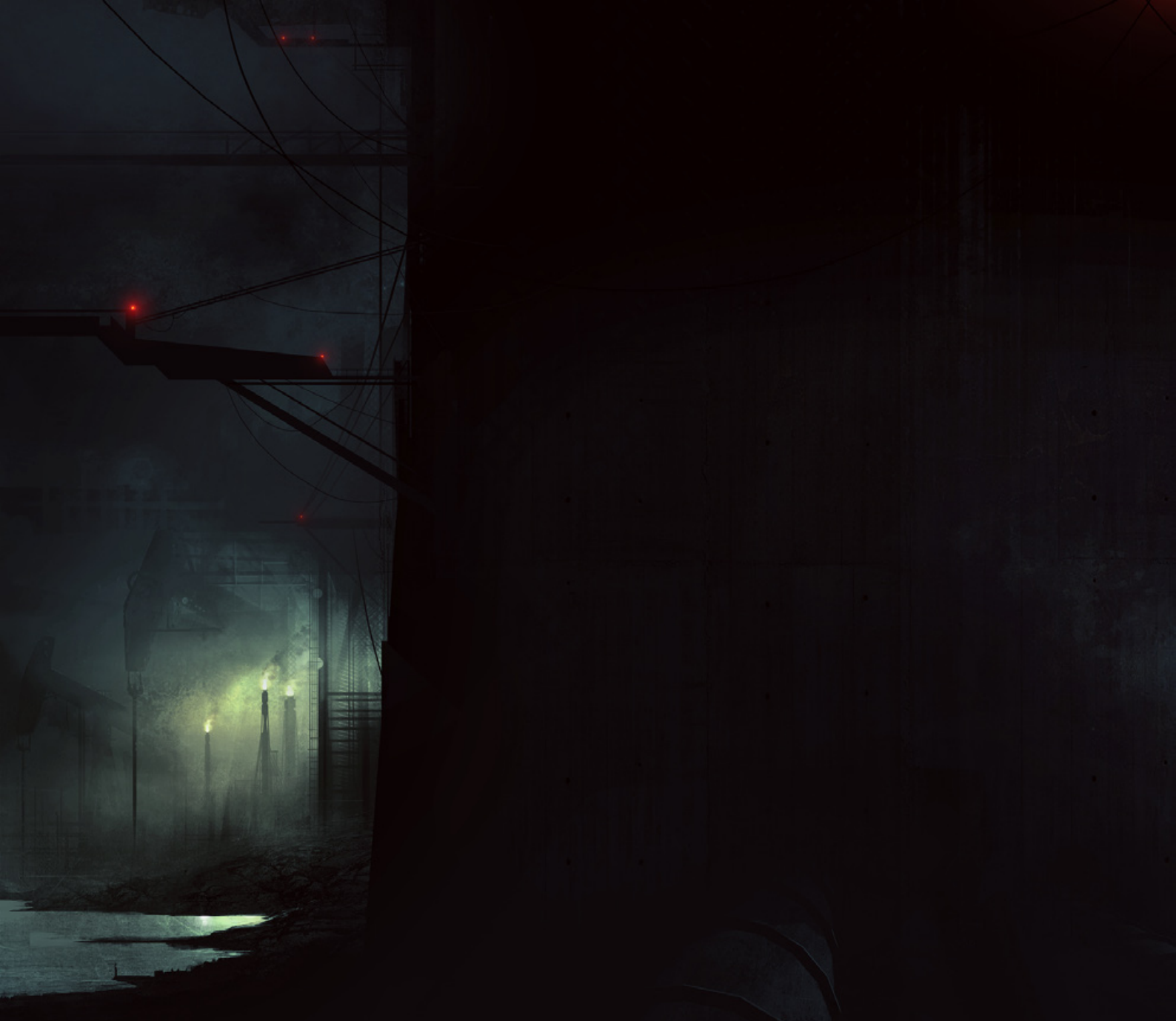


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I would thus say that the experiences which I have lived are indeed the basis of a more accomplished work, where I give more energy and passion. Nevertheless, ideas and feelings that other artists share with us through their illustrations are also an evident source of inspiration in my work. What I have learned by looking at the work of others is that the technique matters less than messages and ideas which they want to convey. Now if, on top of that, one has faultless technique, it cannot but command my admiration.

Your mark making is truly beautiful, Morgan. A fine example of your painting skills I believe can be found in the piece titled, 'Devil's Beauty' (above) – a monochrome image which displays wonderful brush work that brings the image to life. Can you share with us any secrets about how you go about your paintings and the kinds of brushes you employ?

This illustration is a part of a couple of images created for a future comic strip's project based on real facts from WW2. My main direction was above all the atmosphere. I wanted it to be awfully cold and hostile. How would you feel if you were left deep inside a Byelorussian forest with the sound of a whole bunch of tanks and infantry hot on your heels? The monochrome range was unavoidable, and I wanted the picture being read step by step. We discover the place, characters, and finally the tank. I



also helped the viewer to go through the image thanks to the silhouette of the forest, which is a complete part in this dynamic. The closer we get to the right-hand side of the image, the darker and more impressive the masses get – the effect being similar to a wave which breaks out. “The Devil comes down.”

Once this composition was found, I began working on details, relying on picture references. For the forest, I did not want to use photographs over which I should have to paint, and so I used some parts of photos to turn them into tree brushes, allowing me a total control in their rhythm. To create the moody and snow-covered ground, I used a large number of dirt brushes by trying to obtain something coherent in their forms and spaces. The characters were handled with basic Photoshop brushes, and the snow is a succession of white point motion blurred. To bring the stage to life, I tried to have a painterly approach by suggesting things rather





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than highly detailing them, even though it is sometimes difficult to restrain myself. Through the design of this picture, I have been more focused on the creation of custom brushes, which saves me extra time and enables me to reach unexpected, yet interesting, results.

It sounds like you actually put yourself right in the centre of your paintings. Do you think this is your 'key' to achieving such potent imagery? Does painting in such a way ever make you quite emotional; for example, do you feel the pain or the isolation that your paintings are emulating whilst you are working on them?

Maybe so. As I said before, staging myself often gives birth to new feelings which I try to write down. It reminds me of the moments when I play video games; for example, I sometimes literally bend to avoid bullets when I play first person shooter games! I think that I sometimes have the same reactions when I work on a picture. I do not say that I lie on the



ground to avoid the tank in Devil's Beauty (because I think people would take me for a madman), but I have at least tried to place myself inside the skin of a man who would be there and to try to feel his fear and his emotions. In a slightly less serious way, I also take the expressions of the characters I work on, make a face, and subconsciously I also put myself in the skin of the characters that I design.

When I think again about it, it must be downright hilarious to see me that way, but this is maybe the key to achieving the pictures that I have in mind. Everything is based on the relationship that I want to establish with the viewer, and to achieve it, it's perhaps necessary to live as the subject.

I've noticed that your images often involve subjects towards the edges of your canvases finding themselves in darkness, whilst the light focuses in on the important elements and the action of the pieces. This, to me, is reminiscent of classical paintings. Where do you source your inspiration from, and which artists - past or present - are your greatest influences? The scenes which I represent usually consist of a set with a main light source. I like working with dark atmospheres; I indeed try to focus on the light so that I leave the rest in darkness. I spent a lot of time working on thriller comic strips where the blacks best serve the subject, and since then I have kept these automatisms in some of my paintings. I am also inspired by many things which I have seen everywhere, but some paintings speak more to me than others. Among them, Masters like Diego Velasquez, Rembrandt, Gustave Courbet, and also artists less known





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such as Leon Augustin Lhermitte, are part of the visual references which I often use.

However, having known the digital world of illustration for only two years, I have mostly found my visual inspiration from the incredible number of recent artists which I have encountered here and there during my long visits online. I remember the day I saw for the first time a digital concept art, "The Beach", by Thierry Doizon. Downright nailed on my seat, I realised the possibilities which were offered to us by manipulating digital painting software. Nicolas Bouvier's artworks leave me literally speechless, for he has an awesome sense of scale and shapes, without speaking about the poetry of his images.

So, artists like Craig Mullins of course, Daniel Docu, Mathias Verhasselt, The Black Frog, Feerik, Marko Djurdjevic, and countless others, are names which I often double-click on and I learn a lot by looking at their art. Recently, I fell on the incredible work of Thomas Pringle, who single-handedly matches everything I like in illustration. Thanks to the Internet for that!

Finally, in the comic strip world, which I like as much as concept art, the books which we owe to Bernie Wrightson, Alberto Breccia, Guarnido, Claire Wendling, Virginie Augustin and Thomas Von Kummant are part of those which seldom remain on the shelves of my library.

You've mentioned comic strips a fair few times throughout this interview, so what is it about comics that inspire you so greatly, and how does this inspiration transfer to your more painterly digital artworks?

A comic strip is the media which I knew first of all at school, and for which I had at once a huge interest. It was the first time I met professionals because we had professors already known in the comic strip industry. It was, for me, one of the most interesting classes because I really understood that a comic strip is a true relationship between the artist and the reader. You have a story to tell and there are codes to follow, as in the movies, in order to make the reader feel what you have in mind. A comic strip is, according to me, a true science of storytelling. Line art and colour are also stages of storytelling. The result is more than clear to the reader, and you learn your errors very quickly.

The link between text and images is essential; the way your eyes go through the pictures has to be as clear as possible, which represents a whole lot of work beforehand. I consider comic strips as real, personal commitment in the duration: a true adventure. I find in every frame



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of comic strips an illustration; the framing is meant to say something to the reader and the drawing also serves the subject. It is maybe the reason why I try to involve it in the illustrations I create today. I am also much more attracted to the boards coming from either graphic novels or authors' books. Perfect inkings/unblemished outlines speak less to me than one simple line art or a direct colour work. I feel the intentions of the author in this kind of work much more. I thus take these things which are appropriate for the comic strip and try to use them in my illustrations. Having no personal graphic style in comic strips (although it is something on which I'm working), I use the knowledge I have as a basic starting point in illustration.

Your character work is quite interesting in contrast to your landscape paintings; they can be either highly stylised, or highly detailed and realistic looking. Which method do you prefer, given the choice, and why?

I would say that I have no preference. It's just that realistic drawing represents for me a technical challenge, whereas cartoon is a real relaxation. For instance, I like working with attention on the modelling of the faces: it is a thing in which an artist can easily be restricted to his own tricks, and thus it requires a constant return on foundations, anatomy and analysis of bodies and movements.

To succeed in making characters understandable, as precisely as possible, the expressions, anatomical specificity, clothing details and body language is a really interesting challenge. Instead, cartoon style allows us to have complete freedom. Stylising a character, finding other forms, being more nervous in the line art and letting your pen go on the sheet, is something incredibly fun... I particularly like working on general forms, being mostly more satisfied with my preparatory sketches, rather than the finalised one.

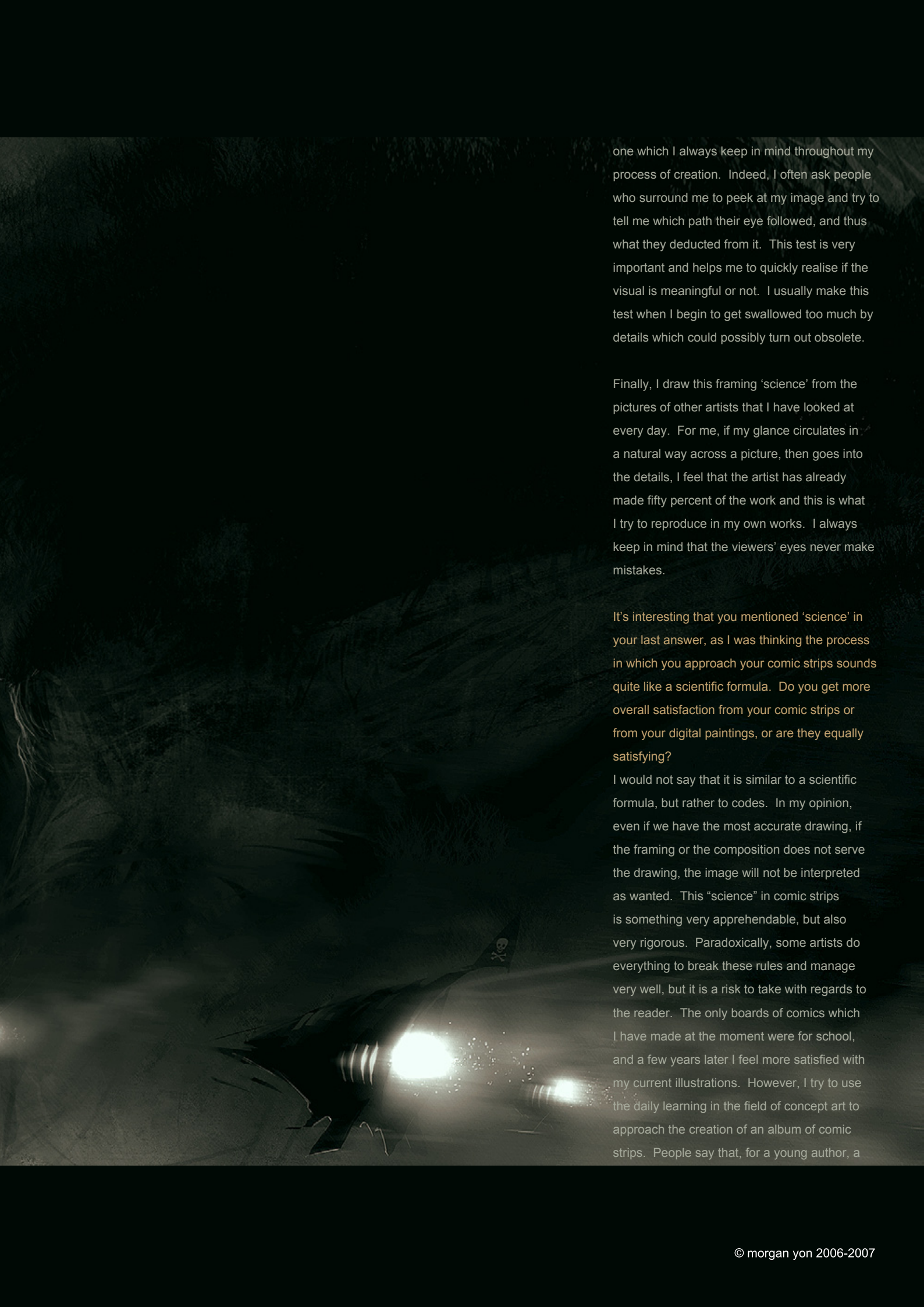
I find your choice of canvas sizes very interesting: some of your works are panoramic, others find themselves as tall, thin canvases. What decides on the size of your canvas when you start a painting? Or do you find that your canvas size is constantly changing whilst you work on a piece? What decisions do you make when framing your paintings to keep the viewer excited by your subject matter?

I generally have no precise idea of the format I will work on when I decide to make an illustration. My personal works are often born after I have seen an interesting photo or movie. So, I have a very first idea which comes to me, and I put it very quickly on the sheet. Then, although it may not be the best way to go, I often re-size my images to keep focus on what I want to convey. I often start on a vertical format which will be finally a wide panoramic. However, if the subject strongly fits itself (in particular when characters are high-angle framed, allowing me to express the idea of a person swamped by his/her environment), my format remains constant throughout the process of creation. But generally, and my pictures don't contradict me, I work set designs in horizontal format, and for more intimate subjects I try to work them in a less conventional format.

However, there is a media in which I force myself to define beforehand my frames: comic strips. To keep the viewer excited by the subject I'm working on, I try to create the path that the eye will follow during the first visualisation of the image. I think it is a truly important part in the preliminary study, and







one which I always keep in mind throughout my process of creation. Indeed, I often ask people who surround me to peek at my image and try to tell me which path their eye followed, and thus what they deducted from it. This test is very important and helps me to quickly realise if the visual is meaningful or not. I usually make this test when I begin to get swallowed too much by details which could possibly turn out obsolete.

Finally, I draw this framing 'science' from the pictures of other artists that I have looked at every day. For me, if my glance circulates in a natural way across a picture, then goes into the details, I feel that the artist has already made fifty percent of the work and this is what I try to reproduce in my own works. I always keep in mind that the viewers' eyes never make mistakes.

It's interesting that you mentioned 'science' in your last answer, as I was thinking the process in which you approach your comic strips sounds quite like a scientific formula. Do you get more overall satisfaction from your comic strips or from your digital paintings, or are they equally satisfying?

I would not say that it is similar to a scientific formula, but rather to codes. In my opinion, even if we have the most accurate drawing, if the framing or the composition does not serve the drawing, the image will not be interpreted as wanted. This "science" in comic strips is something very apprehendable, but also very rigorous. Paradoxically, some artists do everything to break these rules and manage very well, but it is a risk to take with regards to the reader. The only boards of comics which I have made at the moment were for school, and a few years later I feel more satisfied with my current illustrations. However, I try to use the daily learning in the field of concept art to approach the creation of an album of comic strips. People say that, for a young author, a

first album is never anticipated, but a first draft can very quickly create a good or bad reputation. It is thus a question of taking time and being sure to have in hand the elements which allow approaching a project in a serene way. Making an album - just one - has been a true dream since I was a young boy, so you can imagine what satisfaction I shall have when it happens, or when I put the last brush stroke to the last frame...

I thought it would be nice to end on some information about what projects you're currently working on and what we can expect to see from you in the future, so please can you tell us a little about what you're up to and how we can follow your future endeavours?

Professionally, I have worked for two years now at Quantic Dream studio in Paris as a concept designer on a next PS3 video game project, in partnership with Sony. I worked on the pre-production and was joined one year ago by other talented designers who have taught me a lot and caused the emulation that I hope to find in a company. The game is a psychological thriller, in a near future, with a movie approach proper to the company and its ideas.

I also work from time to time for advertising companies, as a roughman/illustrator. I also have a project which holds me dear: I have collaborated for two years now with M. Dufranne, the scriptwriter of a comic strip in the creation of a one shot comic strip dealing with real facts from the Second World War. An album centred on the idea of tolerance and the limits it creates; all this in the heavy atmosphere of the last Century's beginning. It has been almost one year since we considered this project, but time and energy is still taken from me to finalise it in good conditions. At the moment I'm making some preparatory illustrations and I hope I can really be more committed as quickly as possible in this adventure.

Finally, and this is a urge which I have had also for a long time now, I would like to pursue my knowledge for a few more years in the field of the concept art, and why not also go on to see what happens over the other side of the pond soon? The future will tell.

It has been a pleasure speaking to you, and I wish you all the very best of luck for the future. Keep in touch!

Thank you for the interest you have put into my work and me. Of course, we will keep in touch!

Morgan Yon

For more work by this artist please visit:

<http://www.morgan-yon.com>

Or contact them at:

morgan.yon@gmail.com

Interviewed by: Lynette Clee



© morgan yon 2006-2007

DIGITAL ART MASTERS: VOLUME 3 CALL FOR SUBMISSIONS

Following in the success of our first two books in the 'Digital Art Masters' series, we would like to announce the 'Call for Entries' for the third book in the series 'Digital Art Masters: Volume 3'.

'Volume 1 & 2' of 3DTotal's book series, featured some of the best 3d & 2d artwork from such artists as Marek Denco, James Busby, Natascha Roeoesli, Philip Straub, Rob Chang, Jonny Duddle, Benita Winckler, Ryan Lim and Fred Bastide. The one thing that set the 'Digital Art Masters' series apart from other gallery/catalogue books was the fact that we wanted to show the readers how the images were created, so each artist wrote a breakdown overview to accompany their piece in the book.

'Digital Art Masters: Volume 3' will again be showcasing some of the finest 2d and 3d images from talented artists across the globe. Initial submissions need to be of your final image only to enable entrance into the selection process. Chosen artists then need to supply an additional text overview with 'making of' and 'work in progress' images. See samples at bottom of page to give you a good idea of what is required.

Schedule and Calendar for all submissions is available from this web link:

http://www.3dtotal.com/damv3_callforsubmissions/



RODRIGUE PRALIER



ANTHONY GUEBELS



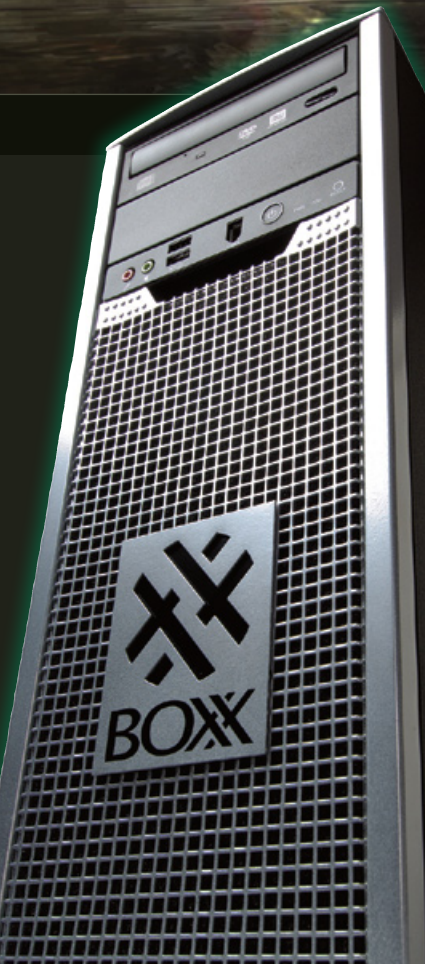
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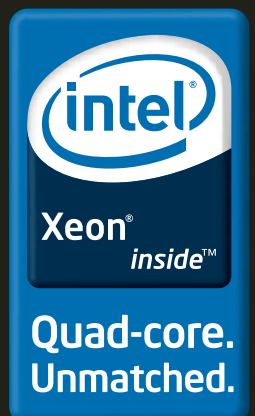
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"Failure is a natural part of learning and it's only an obstacle if you can't see past it. Get yourself a clear goal. You'll worry much more about failing if you're aimlessly trying to come up with stuff..."

LUIS MELO

Freelance artist Luis Melo chats to us about how he first started out doing illustrations and what inspires him to paint..

LUIS MELO

11
TOTAL PAGES



Failure is a natural part of learning and it's only an obstacle if you can't see past it. Feel yourself a clear goal. You'll worry much more about failing if you're aimlessly trying to



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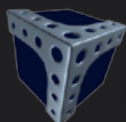


FEATURES 58 OF THE FINEST DIGITAL
2D AND 3D ARTISTS WORKING IN
THE INDUSTRY TODAY, FROM THE
LIKES OF:

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JONNY DUDDLE
ALESSANDRO BALDASSERONI
BENITA WINCKLER
FRED BASTIDE
JAMES BUSBY
MAREK DENCO
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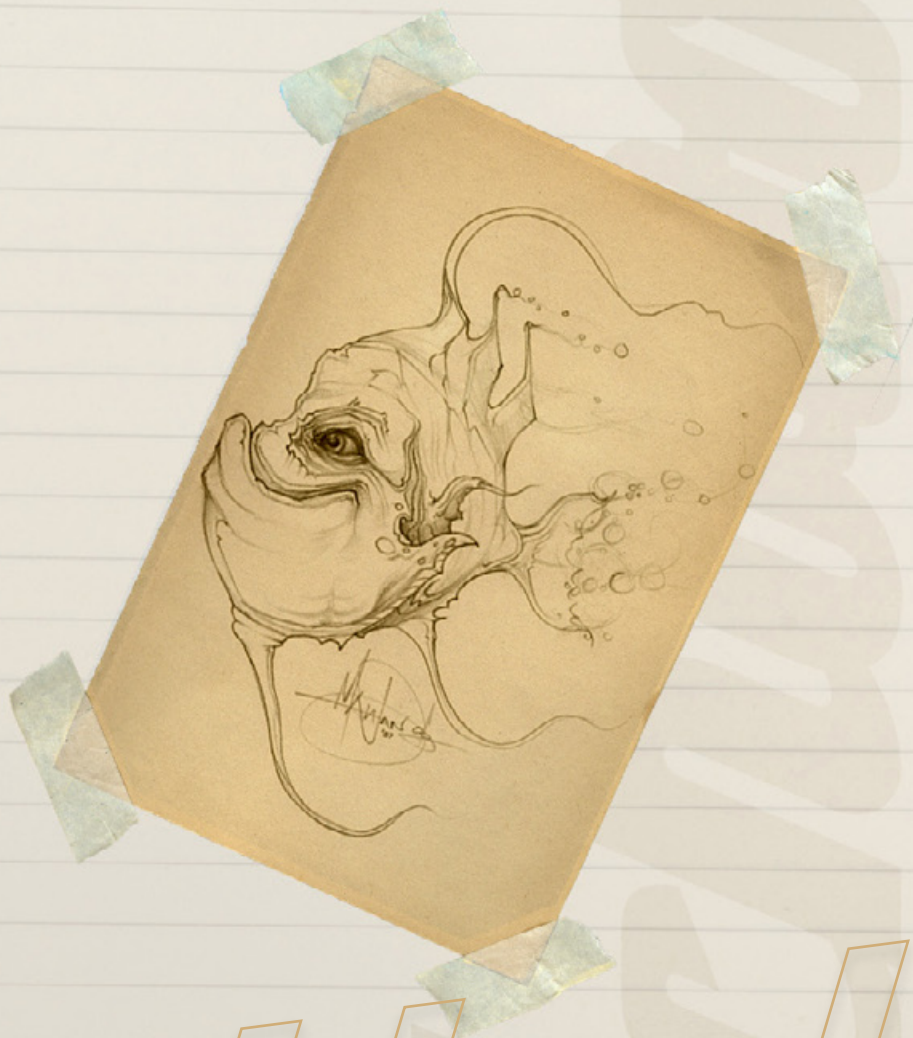
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VFS Student work by Michael Lewicki

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"I see a lot of sketches that are all crazy and look like they were done by someone on Speed, or they only had like five minutes to finish it. Granted, I am sure that does actually happen on occasion, and it does create energy and so on, but ideally I prefer to let my mind grasp what I am trying to draw..."



Get the **Sketchbook** *of* **Matt Dangler**

Hello and welcome to my world! That is the most important ingredient when developing a sketch: making it *your* world. These days, I am mostly sketching to develop a finished painting. That is, character studies, composition studies and landscape studies that are all driven towards a common goal: a painting. I believe that it is crucial for an artist to know themselves both inside and out...

the Sketchbook of Matt Dangler

5 TOTAL PAGES

7 see a lot of sketches that are all crazy and look like they were done by someone on speed, or they only had like five minutes to finish it. Granted, I am sure that does actually happen on occasion, and it does create energy and so on, but ideally I prefer to let my mind grasp what I am trying to draw...



the Sketchbook of Matt Dangler

2d Artist

The reason you pursue create of your head, and the more honest you are when putting what you experience inside of you onto the paper, the more interesting your sketch and art will become. In my case, it is an extremely warm world at times, abstract, humorous and daunting depictions that at first glance seem to make no sense, but that is only because we are all sublimed into the mind-boggling normality of society. We need to shatter the hype and liberate the truth!

I like to create a story inside of a painting - something that describes what I am going through, both consciously and sub-consciously. My goal is to create something that speaks to us through subtle, creative techniques that cannot be explained through words. I want to leave the viewer open enough to allow the viewer to experience it in their own personal way. I feel that there are nice design, colors, composition, concepts and so on, and then there are paintings that belong to a separate category - ones that unlock a gateway into something much more profound than what we can only visually see. All of us are capable of creating such a thing, and being true to what the subtle senses and emotions make of us are trying to experience is a great start to meaning that goal.

Barbarians

So, here is a sketch that I developed using a lot of pencil and white chalk (done on grey toned paper). I usually do a sketch on white thumbnail sketches that are just shapes that represent the relationship between positive and negative shapes in a composition, but other times I want to sit with this sketch and just start drawing. I want to know what I do like and dislike about the sketch as the drawing develops.

I always draw and paint using the same general concept, even to my tight, big, fluffy bodies to my one foot barbarians, you get the idea. This drawing is a good example of what you would find under all of my paintings. The areas where I feel need the most attention - the least part to other words - will have the most detail, the most texture, or the greatest contrast in value to bring the viewer's eye over to it.

In Barbarians you can see that I want you to look at that really big, "Crescental" looking character. But also want you to pay attention to the eye of light glowing from the eyes.

As you can see, I make a few adjustments through the painting process. I decided that the sword in the background of the sketch and the open mouth of the frog creature was a little bit distracting. I was also not to repeat I kept using the word "Crescental" the figure in the middle, so I decided to add her. At the bottom, I gave the piece an entirely new concept, and I gave me the impression that it was the missing piece in the puzzle.

www.2dartistmag.com page 40 Issue 024 December 2007

2d Artist

Black and white sketches are what I am trying to avoid. A painting that only has a pencil line will not hold a person's attention for very long. I want enough information to guide the viewer to that point, so I mentioned in other words at the beginning of this article that I want, as you can see, the sketch was a crucial part in developing this painting. It was truly the skeleton of the work itself.

Blacksburg's Master

So, as an artist on the internet, or through various books, that all types and variety and look like they were done by someone on speed, or they only had like five minutes to finish it. Granted, I am sure that does actually happen on occasion, and it does create energy and so on, but ideally I prefer to let my mind grasp what I am trying to draw. I do not like the sketchy lines on the paper to dictate what my next move will be, in other words. But even so, I can't say to avoid sketching. I do like to change it up a bit to keep my hand and art fresh, and to help keep things engaging. So even I will sketch a few things up as a reference, especially after a hard day, which is all I remember from time to time.

Anyway, here is a typical sketch, thought out and done with a lot of detail. I decided to use "Tiger" my mind game what I am trying to draw. I tightly and cautiously watched this sketch with a blue pencil and then reinforced the value of the eye with a black pencil. I also used a white pencil to enhance the length of my drawing, with hopes that people will enjoy them when they are created.

I was happy with the sketch after the first shot at it, so I decided to use it for the finished painting. I do not remember creating any one sketch of this alone you to do the multiple and even dozens of sketches should be prepared before a painting is started. Yes.

even happy with the sketch after the first shot at it, so I decided to use it for the finished painting. I do not remember creating any one sketch of this alone you to do the multiple and even dozens of sketches should be prepared before a painting is started. Yes.

references should be gathered for areas that you can not get quite right, and would also recommend having at least five other sets of eyes look over your finished drawing before you begin the painting. The public eye is just an important as a professional - you need to hear what everyone has to say, and then sort out what you feel is important to help your painting. I cannot tell you how many times I have had a drawing that spent the three days on that I thought was perfect before I asked John Smith to take a glance, who then points out that "the nose kind of disappeared" or "Goddamn, I love that thing" when in reality it was actually supposed to be a horse or something.

As you can see, I should only show to the sketch with this painting, with the exception of putting a slight body bit on the side to create a little more tension and juxtaposition between him and the gothic, fuzzy creature from the sketch.

It happens, especially when you are on top of a painting or drawing for very long periods of time and you miss the little things that will make all the difference. Or, you just completely miss everything sometimes! So make sure you get a lot of critiques if you can, especially on your drawing where it can be easy to make changes.




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2d Artist

Tina Sketch

Here is a sketch that I developed using the theme of unity. It has not completed the painting yet, but feel free to check out my website to see if it is there yet! The more you sketch and realize who you are and who you are as an artist, the easier and more free flowing your world will become to you. Using the words there I envisioned this "Candy Man" that lives in some of my more subtle, somewhat subconscious, the dreams of candy and hallucinations about desserts in the clouds. The only way you can keep the creatures in the sky and healthy so they can keep that something's subconscious active and fueled. The only thing these creatures want to eat is candy, but not just any candy, they need to be saturated with sugar.



Integration and a touch of the collective subconscious. So the Candy Man feels and completely sublimates the arts with his special words before he delivers them to the creatures in the sky, and to this day that is really how that something is so conscious keeps healthy and active.

It is amazing when you know how a really words, right? Listen, I am not the only one that is crazy on the inside! Let it flow from your mind onto paper and find me, you will not regret it. Whether you draw it with the world or not it is up to you, but between you and the paper there should be any rules of "right and wrong" or what society manipulates you into thinking what is cool or crazy. Travel deep inside yourself and find the answers!

www.2dartistmag.com page 40 Issue 024 December 2007

2d Artist

Matt Dangler

There are some sketches to help you begin. Thank you everyone! Good luck, and don't forget to enjoy yourselves!

Matt Dangler

For more information please visit www.2dartistmag.com
Or contact Matt@2dArtistMag.com



www.2dartistmag.com page 40 Issue 024 December 2007



modo 301



Model by: Phillip Obretenov

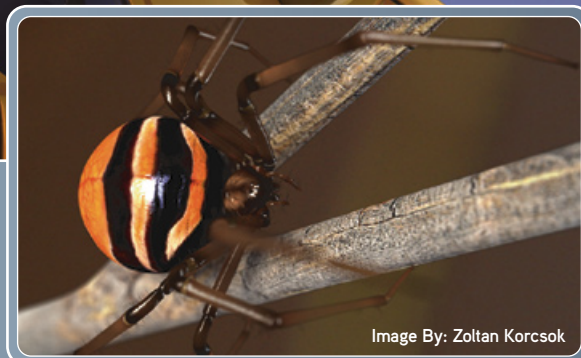


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*"I am moved by
many things,
from cutting-edge
contemporary
art to the cave
paintings in
France..."*

Moving Artwork

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

*What artwork has moved
you emotionally/mentally,
and why?*

Here's what they said...

6
TOTAL PAGES

[illegible]

This month we feature:

Kerem Beyit

Tom Arthur Opasinski

Teng Lin

Tiberius Viris

John Wallin Liberto

Pascal Rimbault

Peter Thompson

Robin Olausson

Marcin Jakubowski

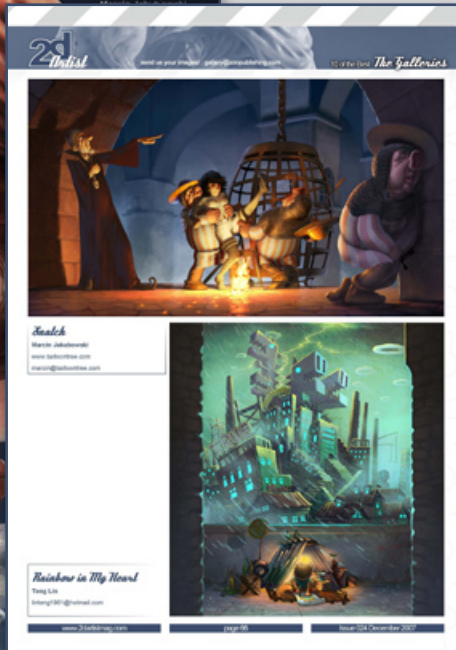
Daniel Ljunggren

SCIENCE
FANTASY
ARTS



GALLERIES

11
TOTAL PAGES



the matte painting challenge

The Matte Painting Challenge is a new feature to this month's magazine. It runs in conjunction with the challenge which has been running in the **Threedy Forums** by 2DArtist magazine regular, **Tiberius Viris**. Here we will show the winners of the last two Matte Painting challenges. All Matte Painting Challenges in the Threedy Forums are available for anyone to enter, for prizes and goodies from the www.3dtotal.com shop and the opportunity of being seen in this very magazine...



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2d Artist

3
TOTAL PAGES



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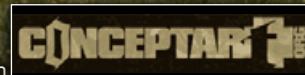
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THE NEXT STEP

the 2DA challenge

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

Herbivore Dinosaur

Stylised Animal challenge



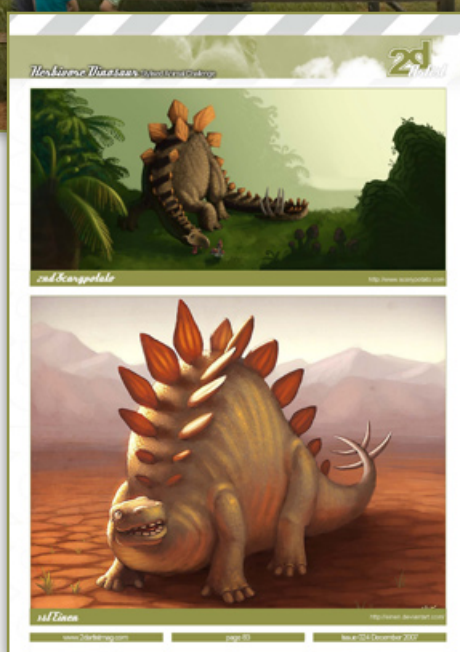
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Stylised Animal Challenge

Herbivore Dinosaur

11
TOTAL PAGES



LEARN FROM A MASTER OF DIGITAL ILLUSTRATION

The Techniques of Ryan Church



Ryan Church

“ When Ryan Church started giving his unique vision to the *Star Wars* universe... it was clear that he was going to pave the way for future digital artists. He's one of today's strongest digital inspirations. ”

- Sparth

Concept designer/illustrator



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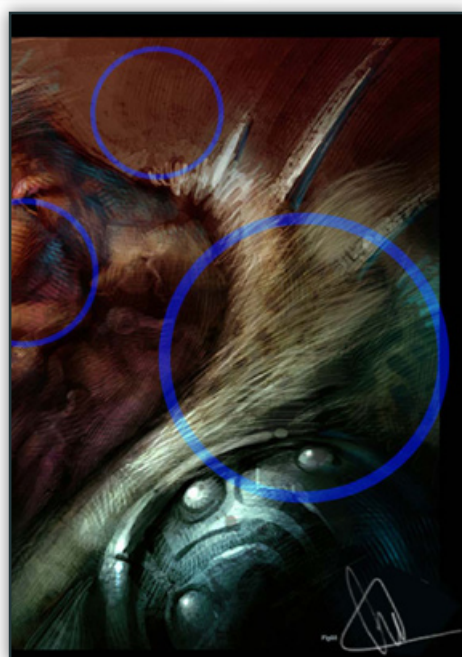
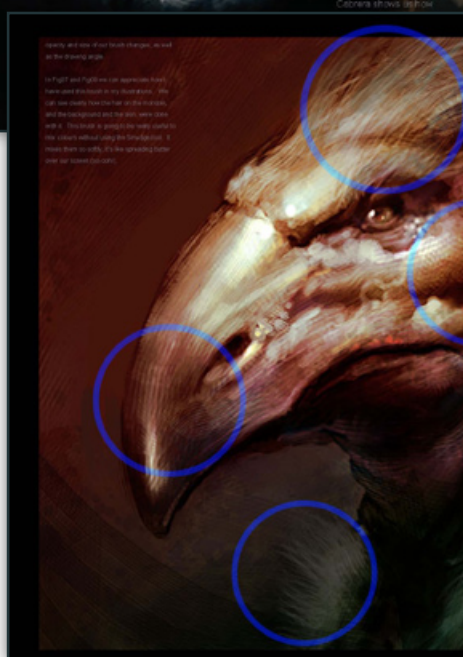
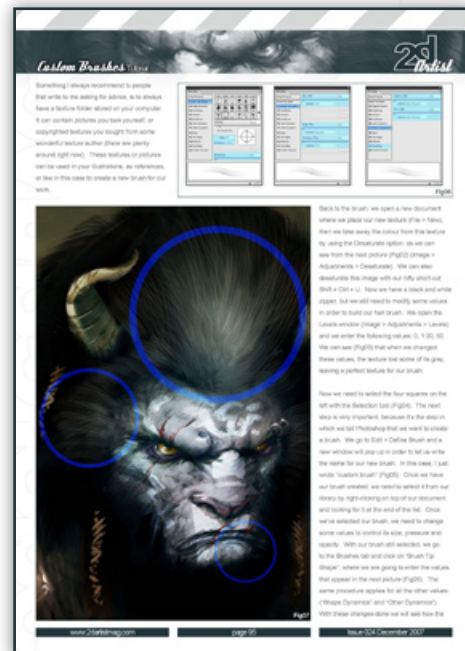
This month, Carlos Cabrera shows us how to create a couple of custom brushes which he uses on a daily basis in his own work.
Enjoy! ...

Custom Brushes

7
TOTAL PAGES



"Something I always recommend to people that write to me asking for advice, is to always have a texture folder stored on your computer..."



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 chosen 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.

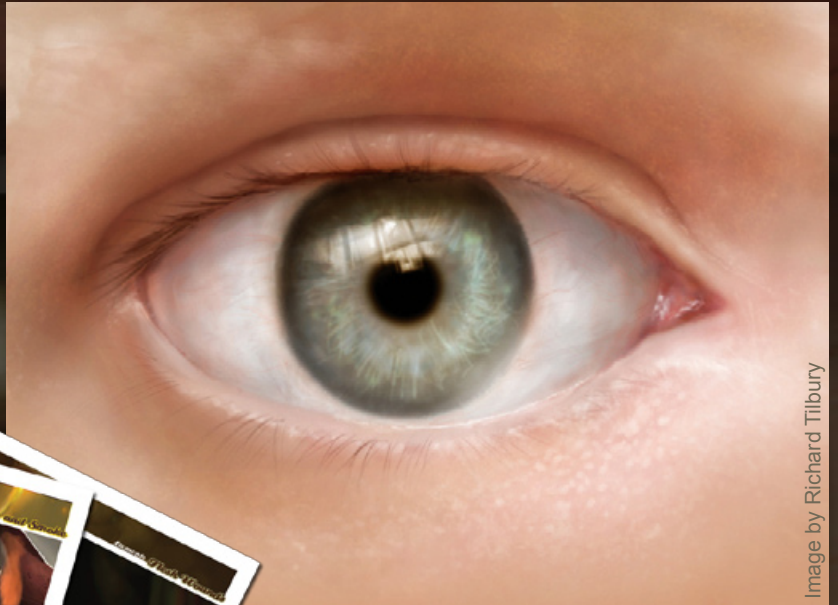


Image by Richard Tibbony



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



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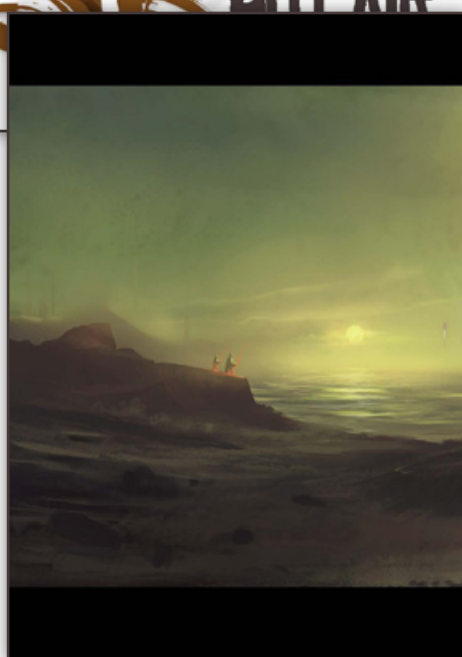
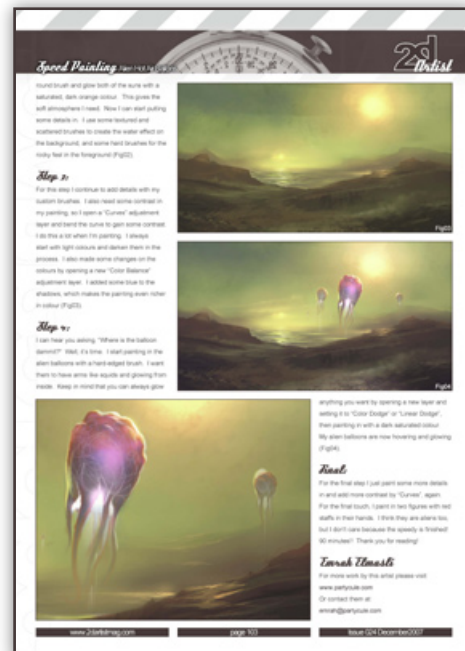
Welcome to the Speed Painting section of the magazine. We've asked two artists this month to produce a speed painting based on a simple, one-line brief. Here we feature the final paintings and the overview of the creation processes.

This month our talented artists, **Emrah Elmasli** and **Nathanel West**, tackle the topic:

ALIEN HOT AIR BALLOONS

ALIEN HOT AIR BALLOONS

9 TOTAL PAGES



MICHELLE KLEIN . ROBERT TAYLOR

THE MICROCHIPZTM

ADVENTURES



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ELEMENTS

DIGITAL PAINTING TUTORIAL SERIES : WEATHER

ISSUE 21, SEPTEMBER - SANDSTORM

ISSUE 22, OCTOBER - TWISTER

ISSUE 23, NOVEMBER - RAINSTORM

ISSUE 24, DECEMBER - SNOWSTORM

ISSUE 25, JANUARY - HEAT WAVES

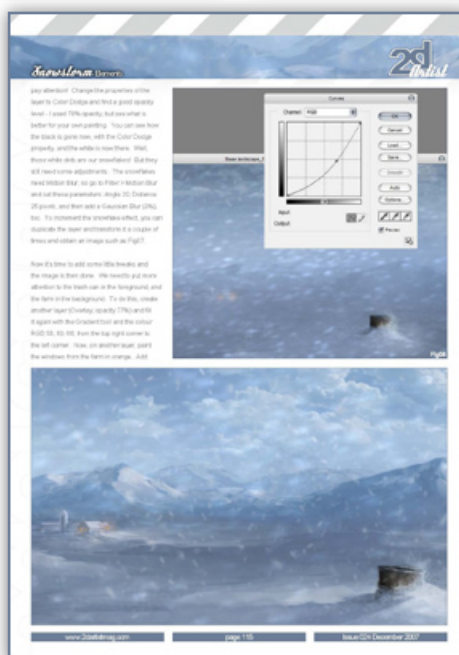
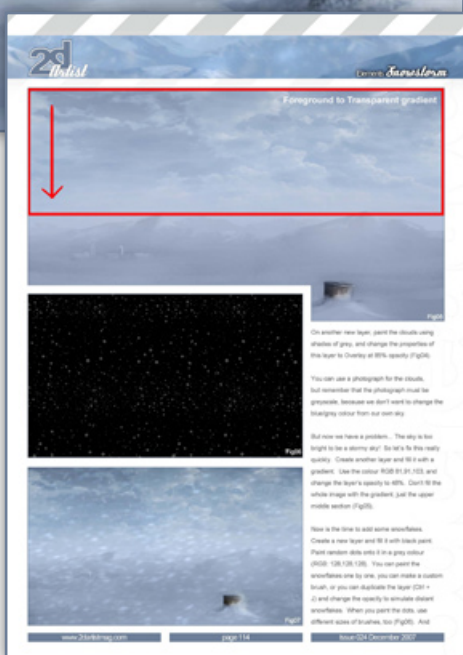


ELEMENTS

SNOWSTORM

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— *Sam Cole, FUEL*

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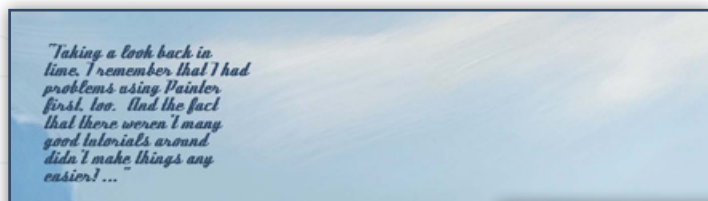
"Taking a look back in time, I remember that I had problems using Painter first, too. And the fact that there weren't many good tutorials around didn't make things any easier! ..."

LEARN HOW TO WORK WITH PAINTER IN 12 EASY STEPS ANNE PAGODA

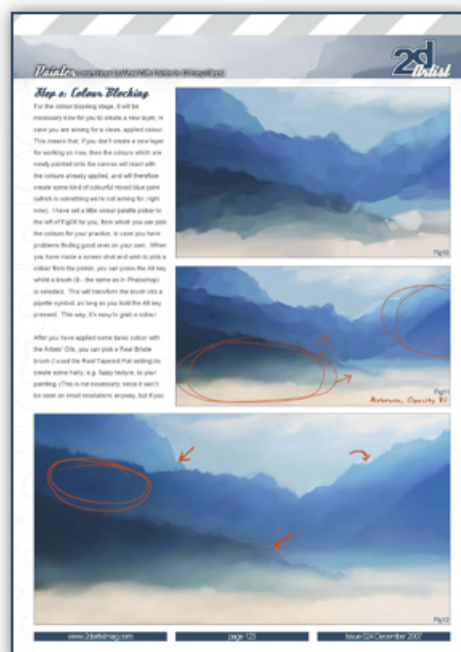
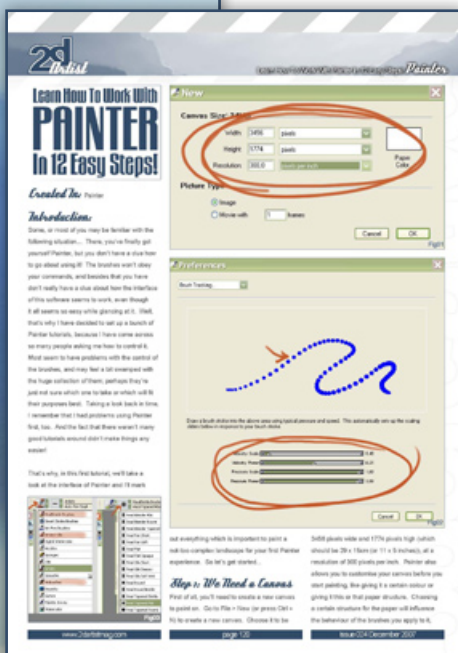
From creating hair to painting kissable lips, Anne Pagoda brings us another tutorial, but this time she's going back to basics, in Painter....

Learn How To Work With PAINTER In 12 Easy Steps!

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LEARN HOW TO WORK WITH PAINTER IN 12 EASY STEPS



Zoo Publishing presents the new issue of **3dcreative**
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Loïc E338
ZIMMERMAN

Currently working as senior character artist for a French games company, Loïc appears to be able to turn his hand to 3D, photography and digital painting with ease! Then combining all 3 to create some stunning images. Take a look for yourself...

 **ARTICLES**
Cooking up Tofu: The Making of *Zombie Dearest* and more!

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Wiek Luijken, Loïc e338 Zimmerman & Midway Games

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Figurative Drawing

"...all successful images contain seven essential elements... line, shape, form, space, texture, colour and value..."

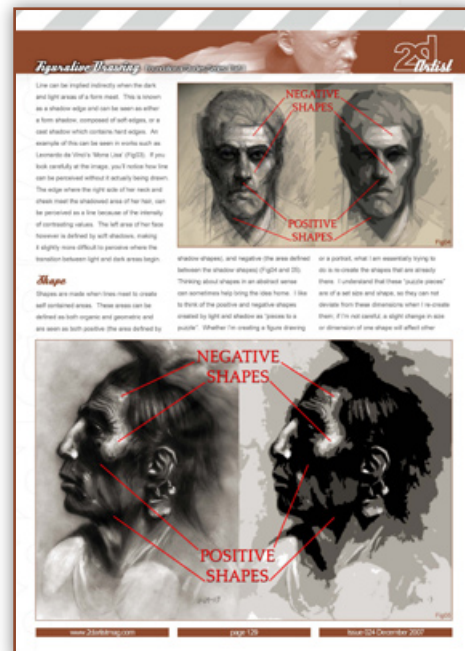
part 1
& Foundational
Studies Series

Joel Carlo brings to us the first of a 3-part tutorial series, covering certain elements which are fundamental to drawing the human form...



Figurative Drawing & Foundational Studies Series Part 1

4
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Visitin' Monther-in-Law

"As I thought of the silhouette of my character, I decided that it was too symmetrical, and so I considered adding another character to the scene to make it more interesting..."



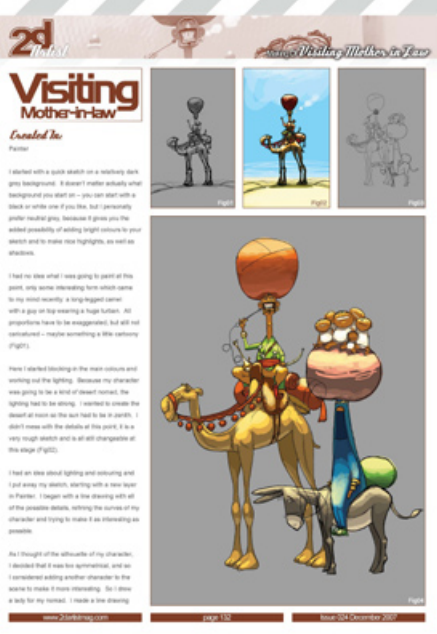
Read how Denis Zilber created his image, 'Visiting Monther-in-Law', using Painter...

Visiting Mother-in-law

5
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"It's I thought of the silhouette of my character. I decided that it was too symmetrical, and so I considered adding another character to the scene to make it more interesting..."



"I knew I wanted a dark image, so I flooded the canvas with a dark tone that I could build upon..."

HATEFUL DRAFT

A concept drawn from a rotting fish dragged off a shore line, James Wolf Strehle uses Photoshop to create an appropriate mood to suit the final image...

HATEFUL DRAFT

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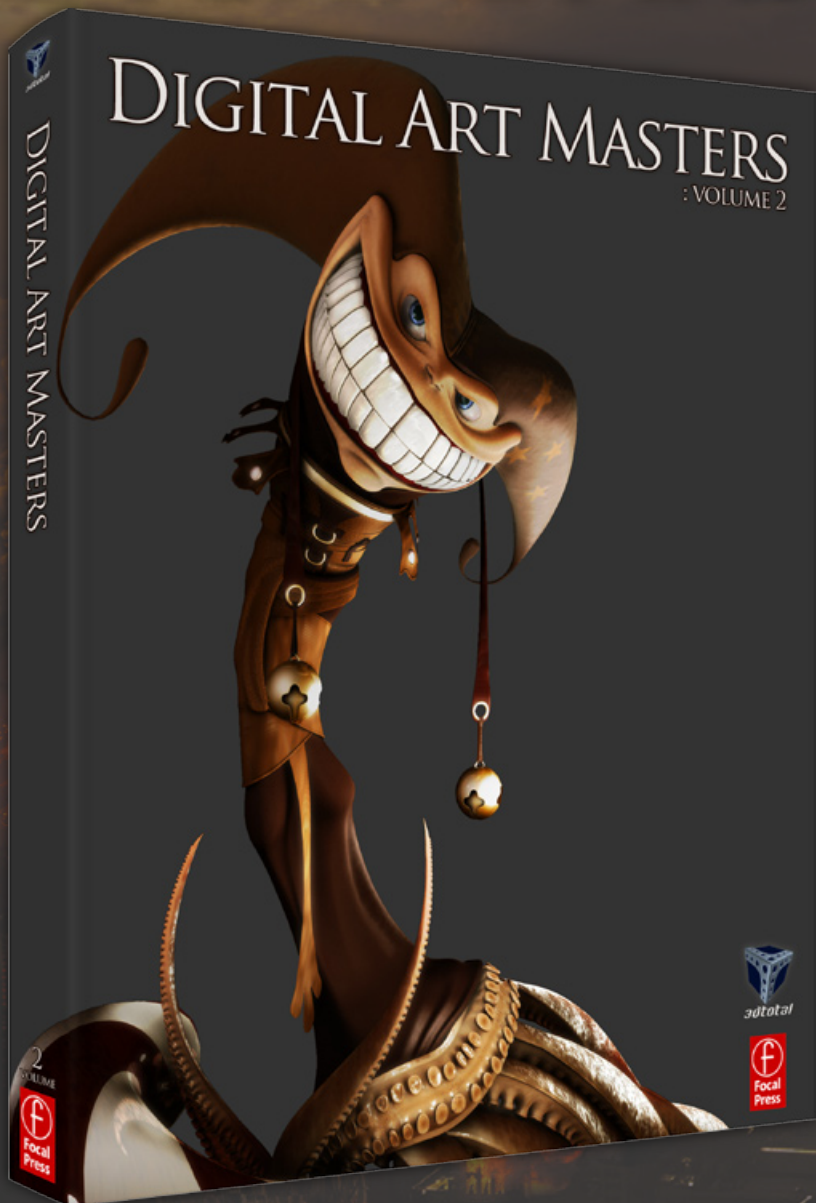
DIGITAL ART MASTERS VOLUME 2

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:

'Reckoning Day'
by Philip Straub





© PHILIP STRAUB

The following shots of the 'Reckoning Day' book pages are featured here in full-resolution and can be read by zooming in!

RECKONING DAY

BY PHILIP STRAUB



MEMORABLE MOMENT CONCEPT DESIGN

Every Concept Designer in the entertainment industry must be able to successfully stage and visually describe a key or "memorable moment" that occurs in a game or film. With this type of Concept painting, staging, dramatic camera angle, and camera focal length should all be considerations when you begin planning out your scene. The goal here is to create the most dramatic and visually exciting scene possible from the tools you've been given. Usually a Concept Artist will be given a scene to illustrate or pivotal moment in a storyline to describe visually but, you can apply this approach to your own personal work by getting in the habit of developing a back story to illustrate from. I've been meaning to get started on a piece that focuses on a memorable moment in a story where a civilization is nearly destroyed by a "natural" or, in this case, a somewhat unnatural disaster. I know I want to depict a lot of destruction and chaos, with plenty of smoke, fire, and dramatic lighting. This scene is going to require quite a bit of reference gathering for the many different subjects I'm going to be dealing with in the scene. So, I start digging and gathering all that I need to get inspired and to gain a better understanding of what actually happens to buildings and the landscapes around them when a catastrophe occurs.



BASIC COMPOSITION, LIGHTING, AND VALUE STRUCTURE

The first thing I always do before beginning a new piece is to try to visualize the final painting completed. I imagine the scene is actually occurring in my head, moving the camera around, searching for the most interesting angle, looking for the most interesting subject matter, or character to focus on. With this painting, I know the focal point and dramatic lighting is really going to sell the piece so identifying where the highest point of contrast and main point of action becomes my first priority. At this point it's time for me to begin working out the overall shapes that will define the positive/negative shapes and overall composition. Before I begin defining the composition, I need to pick an aspect ratio or overall size for my canvas. Confident I want the painting to represent a fairly dramatic moment in the story, I choose a "landscape" type layout that will allow me to cover a lot of ground along the horizon line.

I almost always begin with a gray scale canvas and since I know the piece I'm going for is going to be on the darker side of the value spectrum, I fill the canvas with approx. 50% gray and build up from there. This process is a carryover from the way I used to work traditionally and allows me to focus on the simple value composition of an image before I begin even thinking about details. Really, all an image is, regardless of style, is a series of abstract shapes that are put together in such a way that they are representative of something familiar to the human eye. Nothing fancy here; I like to do my sketching with a few different brushes in Photoshop. Again, my focus is on creating positive and negative shapes that are pleasing to the human eye, keeping in mind what the most interesting lighting solution will be for my subject matter. I keep all of the reference I've gathered close at hand so I can be sure to be accurate with my depiction of the scene.

Next, I begin to define the lighting solution further as well as the focal point of the image, focusing or leading the viewer's eye across the canvas. To add additional interest to the scene I add some other smaller areas of interest in the composition to balance the main focal point and further lead the viewer's eye (Fig 01).

POSITIVE/NEGATIVE SPACE, AND SCALE

Positive space is visually defined by the areas of a painting or drawing that are occupied by a form or forms. Negative space is those areas of the painting or drawing which are not occupied by forms, i.e., "empty" or negative space. Simply put, there is no such thing as background. In other words, all areas of the work are equally important—there is not a background area which can be left unattended. Now my focus is on finding a balance between what I call "the hide and go seek" of the foreground, middle ground, and background that define the positive/negative shapes.

Depending on the type of image I'm creating I may spend more time in the sketch stage than I am with this painting but, since I have a wealth of reference and building blocks to draw from, I'm going to move straight to defining my basic scale and details now. I actually have a few ellipses created with simple 3D geometry... so I grab a few render's as well as some of the photo references I gathered earlier and begin to lay out the scale of the city as well as further refine the perspective. The technique I use here is very basic, just lots of skewing, scaling, and distorting until the overall perspective feels pretty good (Fig 02).

COLOR

The Concept Artist or Illustrator can and should use color to affect his/her audience. Just like you would use composition, camera angle, lighting, and perspective to create a mood or environment that helps to tell a story, color is just another tool at your disposal. As you begin constructing a palette for a painting it's important to keep in mind what

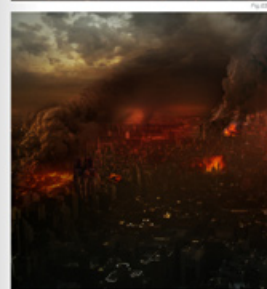
you are trying to accomplish with your piece. If you want an area in your painting to "pop out", then you might want to place a "warm against a cool" or complements next to each other. Conversely, if you are trying to create a serene mood in a painting you probably wouldn't want adjacent complements.

The first thing to establish here is the sky! In a landscape image the sky is your most important component; it defines the color and temperature of your light, the color and temperature of your reflective light, and the color of your shadows. I grab a few different sky references I think will fit the scene I'm developing well and begin placing them carefully into the scene. Using a variety of layering techniques I erase and paint where needed (Fig 03).

MORE DESTRUCTION

With my basic color palette established I begin to push the destruction element that I want to depict in the scene. First, since I've created a few paintings like this before, I go to one of my brush sets and load up some smoke and fire brushes. As I add these elements I need to be careful to maintain a pleasing value and color composition. First, I create a new layer and begin painting in the fire around the focal point, experimenting with scale and layer modes until I get the desired effect.

Next, I begin to add some dramatic plumes of smoke to further accentuate the destruction occurring in the city. Again, drawing from my custom brush set, and photographs I gathered in the beginning of the process, I begin painting in, first the smoke around the focal point, and then around the middle ground and foreground areas of the city. Establishing the middle ground and foreground smoke will help to define my scale by overlapping and layering one plume of smoke in front of the other (Fig 04).





The above shots of the 'Reckoning Day' book pages are featured here in full-resolution and can be read by zooming in!



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Contact Information

www.zoopublishing.com

www.3dcreativemag.com

www.2dartistmag.com

Editor > Lynette Clee

lynette@zoopublishing.com

Lead Designer > Chris Perrins

chris@zoopublishing.com

Content Manager > Lynette Clee

lynette@zoopublishing.com

Marketing > Lynette Clee

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