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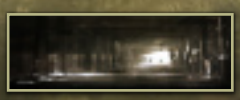
2D Artist

Concept Art, Digital & Matte Painting Magazine
Issue 031 July 2008 $4.50 / €3.25 / £2.25

ARTICLES
The Sketchbook of Jeff Haynie



INTERVIEWS
Gerhard Moszi, Rich Anderson – plus more!

GALLERIES
Levente Peterffy, Alon Chou – plus more!

MAKING OF'S
'Hellboy' by Kerim Beyit – plus more!

TUTORIALS
NEW Space Painting Tutorial Series by Dr Chee Ming Wong – plus more!

Vector EA – Artes Electrónicas

EDITORIAL

Welcome to Issue 031! Well, we're officially halfway through 2008 now, and *seriously* questioning where the time goes these days as we get stuck into the serious work on your August issue already! So before we wake up to Christmas bells ringing in the morning, let me quickly mention some of this month's highlights so you can get stuck in!

First of all, I can't help but excitedly tell you about our brand new Space Painting Tutorial Series by the we-can't-believe-he-has-time-to-write-tutorials-for-us busy Dr. Chee Ming Wong **[PAGE 101]**. Chee actually called me up not too long ago to ask me if he had any limitations as to what he could write for this tutorial, as he loves to get into the theory and talk about the details in depth, and as soon as we heard this we got *really* excited and simply couldn't wait to see the finished draft... which we proudly feature in this magazine – just for you! Chee certainly impresses us all with this first tutorial instalment, and I am proud to announce that this tutorial series will in fact be running for this and the next 11 months! Yep, that's right: a 12-month tutorial series all about space art creation – so get your space hats on, pick up your Wacom and get painting! We all expect to see some wonderful space creations this time next year, so no excuses – get stuck in and learn from the Master, exclusively in 2DArtist mag!

Our must-see interview this month is with ArenaNet Concept Artist, Rich Anderson, aka "FlapTraps" **[PAGE 041]**. We find out where the nickname "FlapTraps" originated from, all about his work environment and his inspirations... and how he has developed the trick of using the eraser in Photoshop to enhance his awe-inspiring artworks! This interview is pretty much packed with *all* the kind of stuff that great interviews are made of, and because we love his work so much we've given plenty of his images full-page spreads to really get the creative juices flowing in all of you. So enjoy Rich's offerings and don't say I didn't warn you about that inspiration thing – you'll be diving on that Wacom in no time, trust me!

We've actually taken a 'politically correct' stance on our interviews this month, with equal measures of interview goodness from the guys and gals. There's plenty in this issue for all and everyone, so get reading before the August issue comes out and you run out of time! *winks*

We've heard that a lot actually: that we put so much content in our mags that it's actually hard to get through the whole issue – cover to cover – in just a month! Well, we take that as a compliment as we're not likely to stop providing the packed content anytime soon, so enjoy the latest instalment from the 2DArtist team and feel free to let us know what you think! **ED.**

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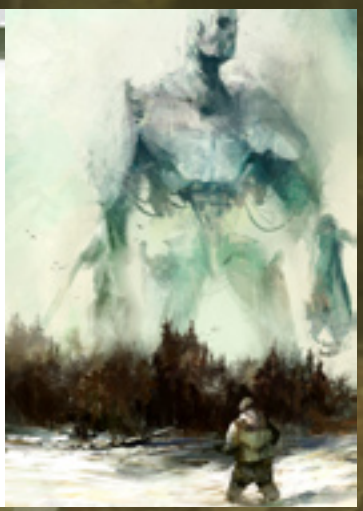

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2. Go to the VIEW menu, then PAGE DISPLAY;
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CONTRIBUTING ARTISTS

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 Magazines, please contact: lynette@zoopublishing.com

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is a concept artist, writer and illustrator from Finland, who's based her passion for art strongly around the fantasy genre. She uses only 2D software to create visually strong atmospheres, to tell stories through various sets of emotive characters.

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is an Australian artist who has worked both remotely and on-site for studios in the USA, Austria, Germany, Australia, and the UK. He studied traditional art at university before exchanging the paintbrush for a Wacom, and now works primarily in the digital medium. He has been working as a concept artist and matte painter for film and games development for the last 5 years, and his work can be seen on his website and blog.

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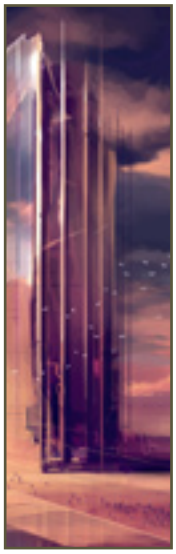

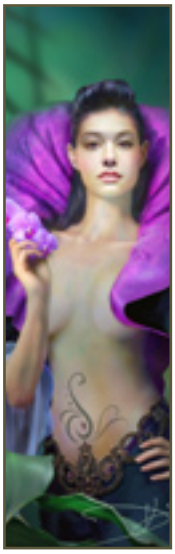

Drazenka Kimpel

is a Florida-based Illustrator and Graphic Designer with over 9 years of experience in the digital medium. She is currently employed full-time with Magicgate Software Inc. and is open to commissions in many fields of illustration and design.

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Image by Rich Anderson

Image by Gerhard Moszi

Jeff Haynie

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

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Dr CM. Wong

has over 8 years of creative visualisation and pre-production experience, having worked on various independent game projects, publications and CGI pre-production artwork. He is currently the CEO of his own digital art studio, Opus Artz, based in London. Previous work includes his role as Senior Concept Artist and Visual Lead for 'Infinity: The Quest for Earth MMO 2009', plus numerous commercial publications.

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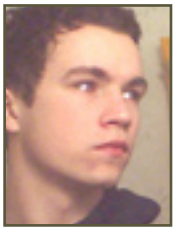

Robin Olausson

is a 22 year old freelance concept artist/illustrator from the South of Sweden. He's a highly motivated, self-educated person who always love new challanges. In the future he hopes to get work in the games industry, publish his own comics, and become one of the top designers and illustrators!

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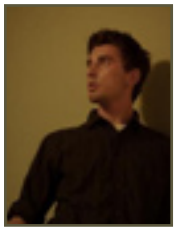

was born in St. Petersburg, Russia, and moved to the United States when he was about ten. He has studied illustration, fine art and design at various institutions and now works as a concept artist for the video game/film industry. He's currently with Interplay working on Fallout Online. In his spare time he has started a forum to educate and discover new Visual Development artists in So.Cal.

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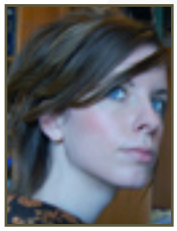

Bente Schlick

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

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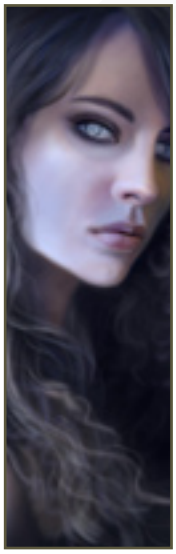

Mike Corriero

currently produces assets as a freelance Artist for various companies, including everything from creatures, environments and structures, to illustrations and icons. Some of his clients include Radical Entertainment, ImagineFX and Liquid Development, to which he has contributed work for projects delivered to Flagship Studios and Ensemble Studios through the art direction and outsourcing of LD.

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Andrew Berends

is a Concept Artist/Multimedia Designer living in Melbourne, Australia, working freelance on everything from web and print design to creature design, character design and matte painting. He also works in 3D and motion graphics, but his passion is for pre-production and post-production in the entertainment industry, and he's always on the lookout for any open position that would lead to such work!

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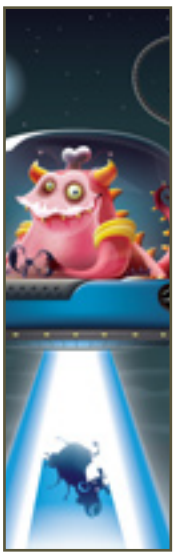

Rodny Mella

is from the Philippines and is currently working as a Product Designer and freelance Artist/ Illustrator in Hong Kong and Shenzhen, China. His background is in art advertising, but for the past 8 years he's been doing product designing professionally, and previously worked as a game designer for 2 years at Micronet, Japan. He enjoys digital painting and 3D modelling and animation.

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Kerem Beyit

was born in Ankara, Turkey, and started drawing in his early childhood after being inspired by comic books. At Gazi University, he studied graphic design for 4 years. He doesn't have any formal training for illustration; he trained himself and his teachers have been the great fantasy artists, like Frazetta and Brom. He's worked for various places doing graphic and illustration works, book covers, local comics, magazines and children's books. http://kerembeyit.gfxartist.com/

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Patri Balanovsky

Is a Production/Concept Artist at PitchiPoy Animation Studios, Tel-Aviv, in Israel. He's been drawing & painting since he can remember; creating characters, creatures & fantastic scenes has always been a passion of his. Telling a whole story through a single image can be quite a challenge, but he's always up for it! Keeping his work fresh & versatile, he explores all sorts of genres, styles & attitudes.

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Drazenka Kimpel

"I AM VERY DIVERSE BY NATURE. FOR INSTANCE, I LOVE TO EXPERIMENT WITH DIFFERENT STYLES AND MEDIA. I COULD CREATE AN ARCHITECTURAL FLOOR PLAN, LOGO DESIGN AND PAINT A FAIRY ON A TREE ALL IN THE SAME DAY. I LOVE THE ABILITY TO FLICK THE SWITCH IN MY BRAIN AND GO WITH THE FLOW"

Drazenka Kimpel has been a friend of 3DTotal.com and 2DArtist magazine for many years now, and you will find her work gracing the pages of *Digital Art Masters: Volume 1* and the forthcoming *Digital Arts Masters: Volume 3* (which is due out in July 2008!), as well as Ballistic's *Exotique 3*. We decided it was about time 2DArtist interviewed Drazenka to find out a little more about the talented artist behind her beautiful imagery. So here we go!

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Drazenka Kimpel

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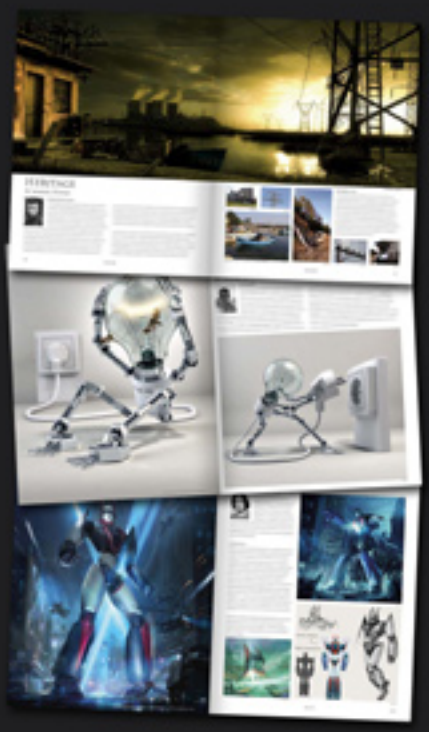

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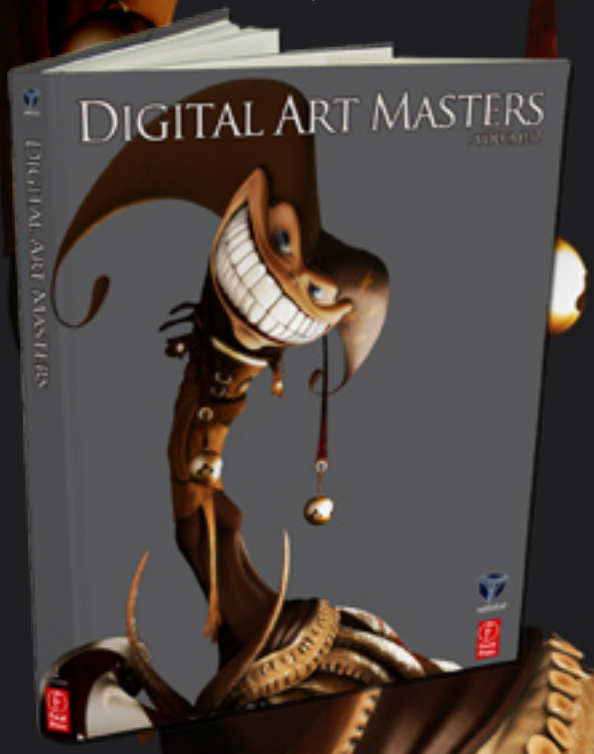

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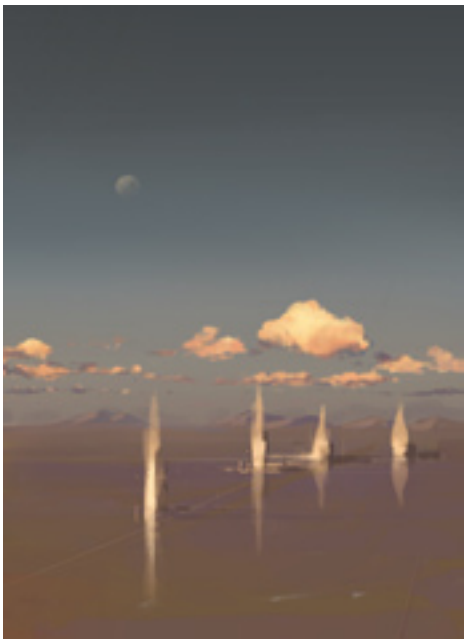
Gerhard Mozsi is a concept artist and matte painter living in Germany, who has worked in the entertainment industry for four years now. Having originally trained as a traditional artist, he has worked principally as an environment artist and also enjoys exploring the digital medium.

GERHARD MOZSI

Your blog states that you have worked in the entertainment industry for the last four years. How did you come to be a matte / concept artist and what path did you follow to arrive at where you are now?

The process really started in 2001. It was quite simple; I was working as a waiter at the time, doing a lunch shift, and I happened to recognise one of the customers. She was the sister of a good mate of mine, who I hadn't seen in years. We got talking and she told me that he was working as a concept artist in the film industry, in Australia. This was a revelation. I didn't realise that this was possible in Australia. So I got his number, we met, and I decided that's what I wanted to do. From then on it was a series of lessons in commitment. At the time I was in my last year of my BA - and that had to go so that I could commit myself fully to studying art full-time. During the day I would be at school studying traditional art disciplines (painting, drawing etc), then at night I would play on the computer, exploring digital art. This went on for years, until I started to get paid art jobs. I didn't care what the jobs were, as long as I could draw and get paid. I did some awful work; weird Santa Christmas stuff and nasty chocolate promotional art, but it eventually lead me to getting enough experience and production work together that I could create a decent website, with which I could apply for full-time work. I finally got a full time position as a concept artist at THQ Studio, Australia and it has all progressed from there.



You often hear people talk about the importance of their first career job. What proved to be the main benefits of the job at THQ and what key lessons did you learn there?

There is definitely a certain importance to your first "full-time" industry job. I think the emphasis has to be on "full-time". Irrespective of the company, I believe it was important to get all those hours done. It was simply a case of painting for hours and hours, under pressure.

That was the main benefit. It forced me to work very hard, with a specific focus, and continually have my work reviewed.

My two years at THQ allowed me to develop as an artist. It gave me time to explore, to experiment and expose my work to my peers. Unfortunately I was the only concept artist there (the concept guy that was there when I started, left after six weeks of me arriving), so I couldn't learn off another more experienced artist. I was forced to work a lot of stuff out myself. That wasn't ideal, as I am a big believer in mentoring new staff, especially when they were as green as me. But it meant I had to learn quickly and work hard. It enforced a discipline and a sound work ethic.

Many of your pieces show the human element in an almost incidental aspect - quite small and almost insignificant within the scene. What reasoning can you attribute to this?

That's a technique to show scale. The tiny specks (people) provide scale for the viewer, as well as a subconscious link to the image, making it less impersonal (or so I hope). I have an intense fascination with scale and epic landscapes. When I first saw the work of John Harris, I was sold. I suppose at the moment I am more interested in "place" than the "person", hence a lot of environmental work. Also, I have principally been employed as an environmental artist, so painting environments is a bit of a habit.

Which software do you use and what have been the most useful aspects of working digitally, with regards to the numerous tools on offer?
Photoshop. That's all I use generally. At times I use Maya or Modo to create basic architecture for environments. I have tried a variety of other applications, but I have found they are not as robust or as versatile as PS. I especially love Bridge; using PS with Bridge is a treat, especially when working with a lot of photos. The digital medium means I get to play around a lot; I get to explore ideas quickly and try a whole lot of stuff out. I basically get to explore my options. PS is great as it's a fast and stable application and well suited to working with photos (as its name suggests!)

There seems to be an apocalyptic theme running through some of your production art. What is the story behind these images?
The apocalyptic theme is a result of me getting "known" for doing these types of images. Jobs would come along, with clients stating they liked an image of a bombed out city I did, and if I could do another one for them. So its market driven really, sort of being "typecast" I guess. But I do enjoy the theme. The post apocalyptic theme has, I believe, a resonance with all of us. For years we have been bombarded with imagery of "unspecified" countries bombing the living crap out of other "unspecified" countries. This is powerful stuff, and it seeps in. For me it has a fascinating aesthetic - perhaps my own fears of what's happening in the world today. That, or simply watching too many movies and playing too many games.

What do you feel are the key lessons you could teach newcomers to the digital medium?
A key lesson is understanding the versatility of the digital medium; the production processes are so multifaceted that you should not lock yourself into any one way of doing things. There are so many options and avenues to explore. The thing that makes working digitally so special and different from traditional art is that it allows

you to do things that just can't be done on paper or canvas (or whatever surface). Such as working effectively with photos and never really being able to ruin a piece, as you can always revert to an old file. However, I also believe it's important to get a grounding in traditional art practice. It teaches you the discipline of art. It's easy to get lost in 'tricks' working digitally. I believe all students of art need to learn, for instance, the pain and joy of working with gouache, or even simply learning how to mix colours. This teaches patience and discipline. After knowing how to work with a variety of traditional mediums, learning digital painting applications is comparatively simple.

On the subject of lessons, in which areas do you feel you have developed and improved most as an artist over the last few years - particularly in respect to your digital work?

I would like to think there's been a general improvement in all aspects of my art. A deepening maturity, I would hope. But that's for others to decide really. I am certainly faster than when I first started. My own pipeline for digital work is pretty tight. Over the years I have amassed a huge digital image library and developed a sound methodology for researching new projects and briefs. I also have a greater technical understanding of a whole bunch of applications, and how to best exploit them - but all that just comes with time.

You integrate photographic elements in your work. Do you see this as a kind of tether to reality?

I suppose I started to answer this in a previous question. To me, the digital medium is a thing in its own right. While making sure that I maintain core traditional art principles when painting digitally, I also want to explore the digital medium as a separate entity. In my present understanding of digital media, using photos reflects this. It represents a hybrid approach; an integration of painting and photography. Something quite different from a photo montage or a straight painting. It's something that just can't be done as effectively in the traditional art realm.

This is all new to the world, it really hasn't been around for too long, so I am just exploring what can and can't be done. As for a tether to reality, I suppose it be can seen that way. Photos certainly provide a realistic feel to the work. They can infuse tremendous amounts of detail and light information. I don't want realism (unless it's for work and it's a matte) in

my personal work, I want a blend. I guess I am still trying to develop and define what all this actually is.

With regard to using photographic elements, how challenging has matte painting been in comparison to the more painterly concept projects?

Matte painting is bloody hard. To paint a realistic picture is difficult. I look at the work of Dusso in awe, especially those mattes for the last *Star Wars* film. Those mattes that Dusso did are just incredible. That's hard, seriously hard work. On top of that it's stressful, as it's easy to see when a matte isn't working - it just doesn't look real. You have to be a confident painter, and know your stuff very well to do quality mattes.

I find mattes very hard and demanding. I would like to think they are getting easier, but it's just not the case. Each one is a new challenge. From that perspective, painterly concept projects are not as demanding.

Painterly concepts are more relaxed. To begin with, painterly concepts hardly ever go into production - they are generally for internal use. A matte will be seen on a screen or in game so there is a greater performance pressure.

So they are quite different, and a matte is certainly more challenging, from both a technical and psychological level.

And finally, if you could travel back in time to learn from one painter or artist who would it be and why?

Well that's a tricky one as there are a whole bunch. I think it would be great to simply be apprenticed, as an artist was "back in the day". When it was seen almost as a trade, where you learnt the skills of art-making over many years, while under the tutelage of a great master. But back to question. I would love to meet and learn from Peder Severin Kroyer. He was a great and accomplished artist but his work, to me, maintains such a warmth and intimacy. I guess that can't be taught, as that was his "art". I would simply love to learn and work with someone that inspired and who could capture such love in their work.

GERHARD MOZSI

For more work by this artist please visit:
http://www.gerhardmozsi.com/
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contact@gerhardmozsi.com
Interviewed by: Richard Tilbury

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"...IT ALL BEGAN AFTER THE WEIRDEST CHAIN OF EVENTS. MY COMPUTER SUFFERED SOME SERIOUS DAMAGE FROM A PASSING THUNDERSTORM AND I WAS FORCED TO STOP WORKING FOR OVER THREE WEEKS WHILE WAITING TO GET NEW PARTS..."
Being immersed in a world of Fantasy from a young age, we chat with talented artist Kirsi Salonen about how and why she prefers this particular genre and we also delve a little deeper into her latest project, Ordera.
KIRSI SALONEN

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KIRSI SALONEN

11 TOTAL PAGES

ELEMENTS

Digital Painting Downloadable Tutorial Series

Introduction:

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

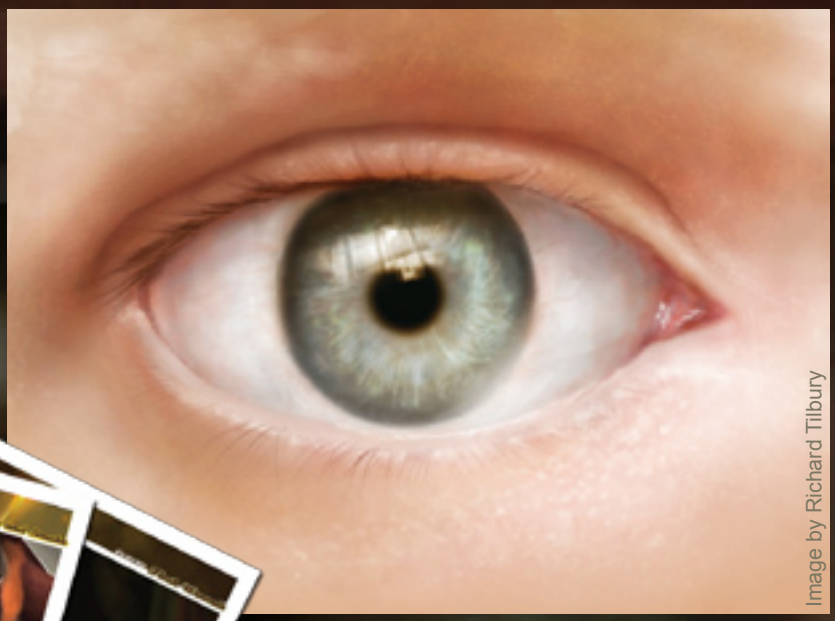

Image by Richard Tilbury

Image by Chris Thung

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

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Rich Anderson, known as 'Flaptraps' to his friends and 'a damn good artist' to everyone else. Rich tells us a bit about his techniques, working on the Guild Wars II project and an imaginary giant picture of his friends and Blake the Snake!

rich anderson

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rich anderson

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the sketchbook of Jeff Haynie

In this article Jeff Haynie tells us how he got used to the habit of drawing, and about some of the thought processes behind the artwork he has created...

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the Sketchbook of Jeff Haynie

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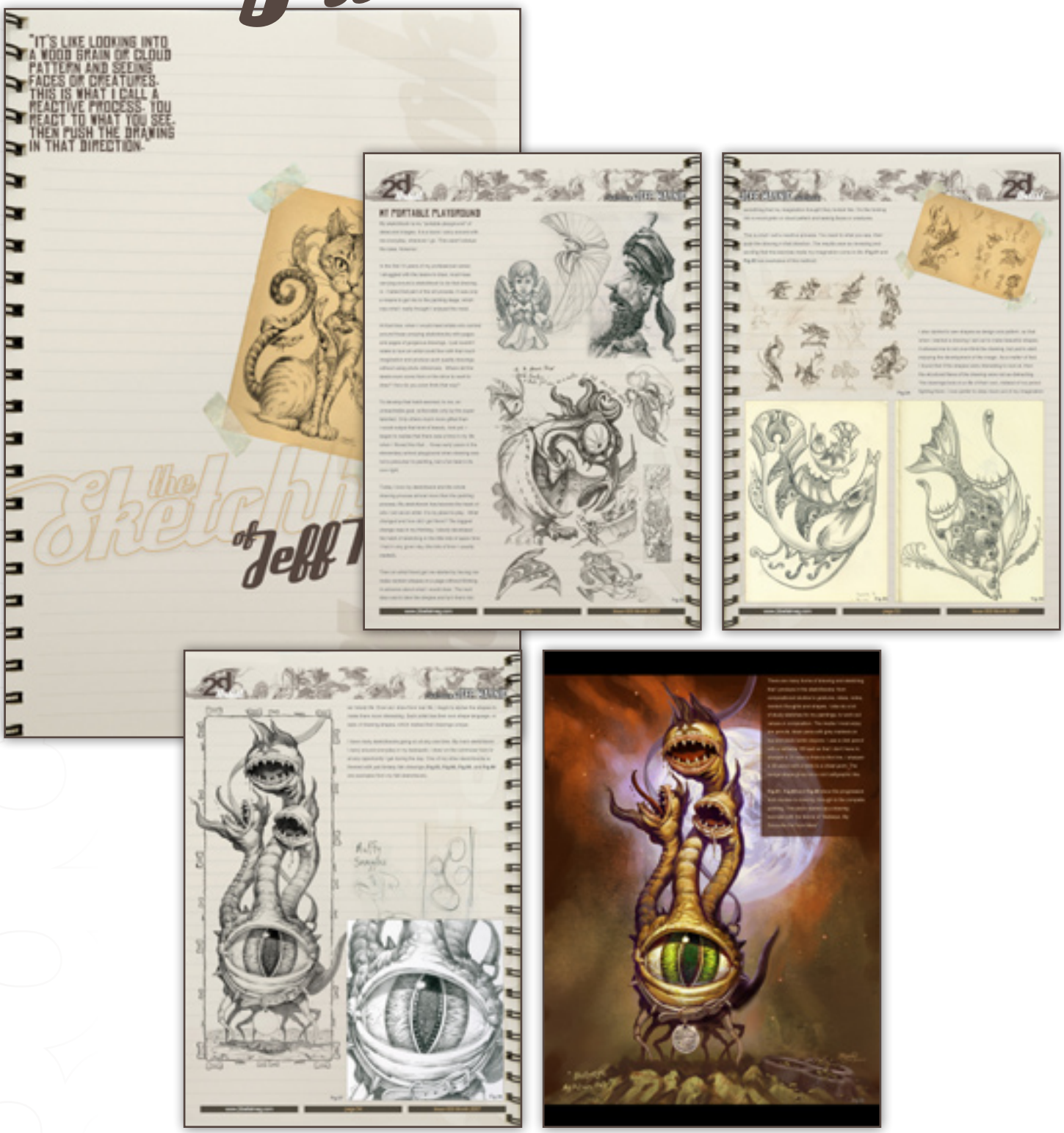

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This month we feature:
Levente Peterffy
Alon Chou
RuanJia Iskof
Ryohei Hase
Alexandru Sabo
Dominus Elf
John U. Abrahamson
Kamal Khalil
Morgan Yon
Benoit

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Galleries

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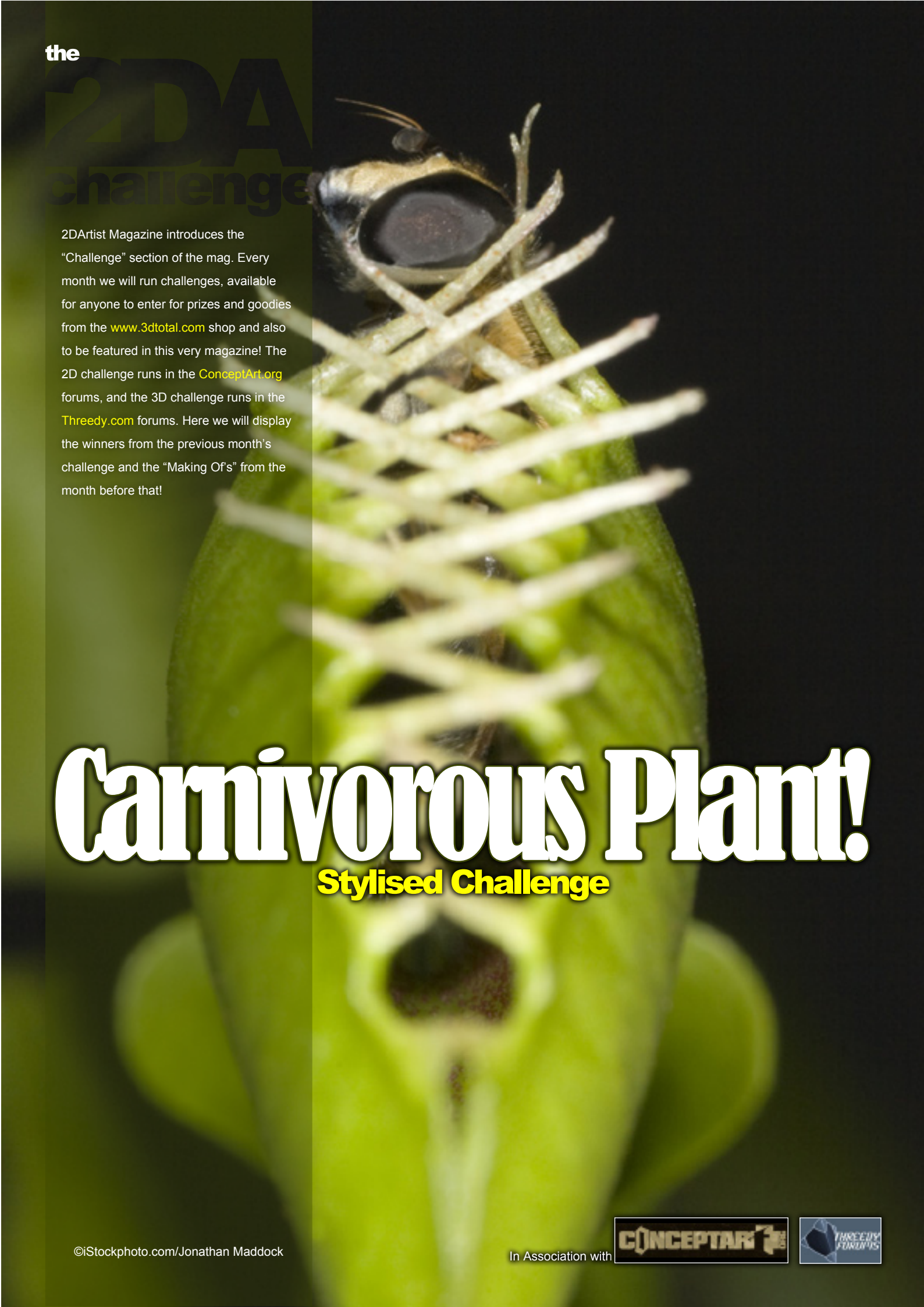

the 2DA challenge

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

Carnivorous Plant!

Stylised Challenge

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Stylised Challenge

Carnivorous Plant

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In this tutorial, Bente Schlick talks about hair, or, to be more precise, about curls and how to paint them in order to make them look realistic.

Painting Curls

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Painting Curls

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Stephen McClure, Producer Gnomon Workshop/Teacher Gnomon School

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Speed painting

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

This month our talented artists, Robin Olausson and Serg S, tackle the topic:

ONCE A THRIVING CITY NOW DESERTED AND TAKEN OVER BY VEGETATION

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SPEED PAINTING

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Digital Painting Techniques

I – PLANETS AND STAR FIELDS

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

II – TRANSPORT

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

III – ENVIRONMENTS

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

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SPACEPAINTING

PART 1 STARS AND NEBULAS

15 TOTAL PAGES

Picture by Dragos Jieanu.

"Vue is an amazing piece of software"

Dragos Jieanu - ww.e-onsoftware.com/showcase/projects/

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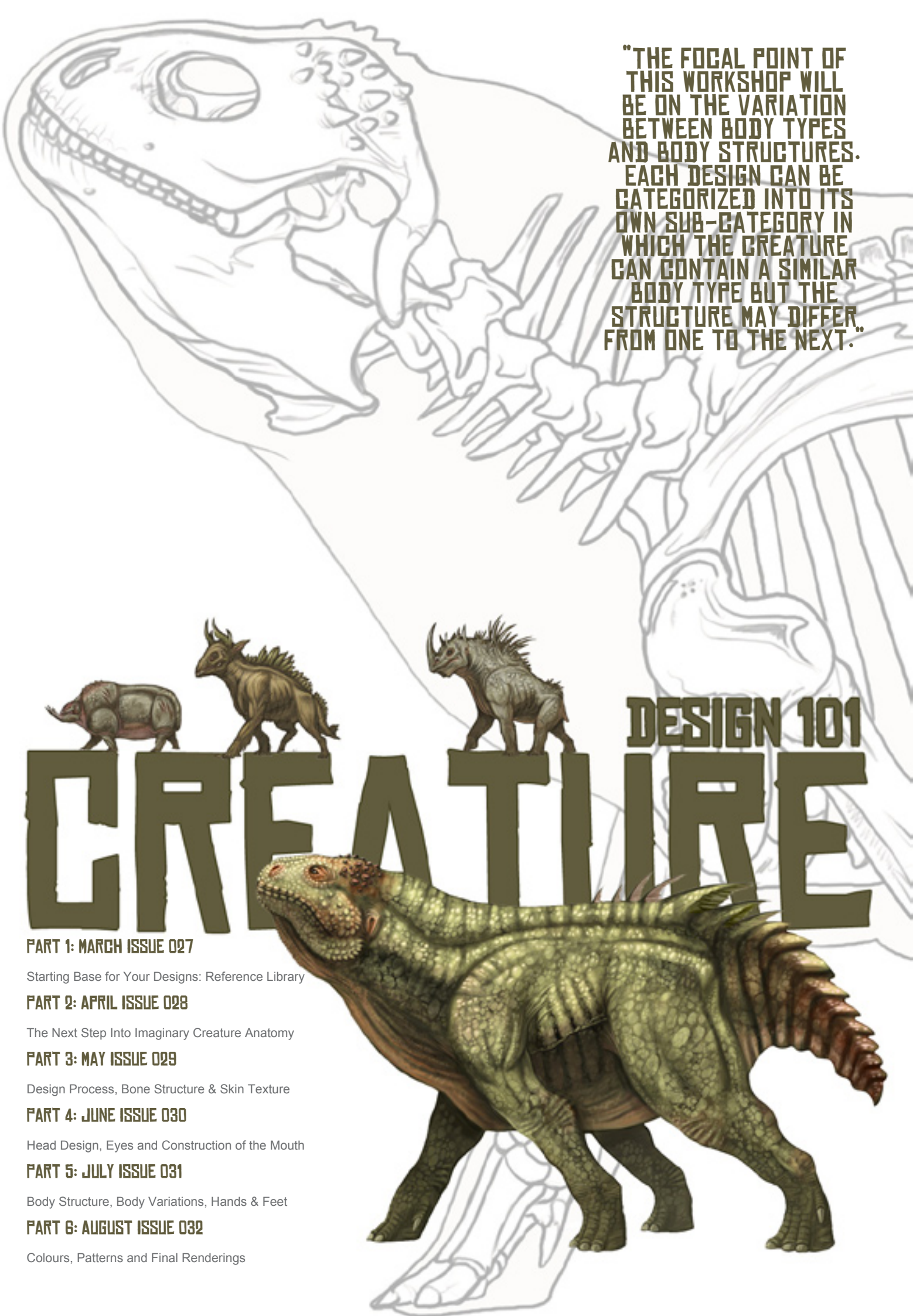

"THE FOCAL POINT OF THIS WORKSHOP WILL BE ON THE VARIATION BETWEEN BODY TYPES AND BODY STRUCTURES. EACH DESIGN CAN BE CATEGORIZED INTO ITS OWN SUB-CATEGORY IN WHICH THE CREATURE CAN CONTAIN A SIMILAR BODY TYPE BUT THE STRUCTURE MAY DIFFER FROM ONE TO THE NEXT."

DESIGN 101 CREATURE

PART 1: MARCH ISSUE 027

Starting Base for Your Designs: Reference Library

PART 2: APRIL ISSUE 028

The Next Step Into Imaginary Creature Anatomy

PART 3: MAY ISSUE 029

Design Process, Bone Structure & Skin Texture

PART 4: JUNE ISSUE 030

Head Design, Eyes and Construction of the Mouth

PART 5: JULY ISSUE 031

Body Structure, Body Variations, Hands & Feet

PART 6: AUGUST ISSUE 032

Colours, Patterns and Final Renderings

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CREATURE DESIGN 101

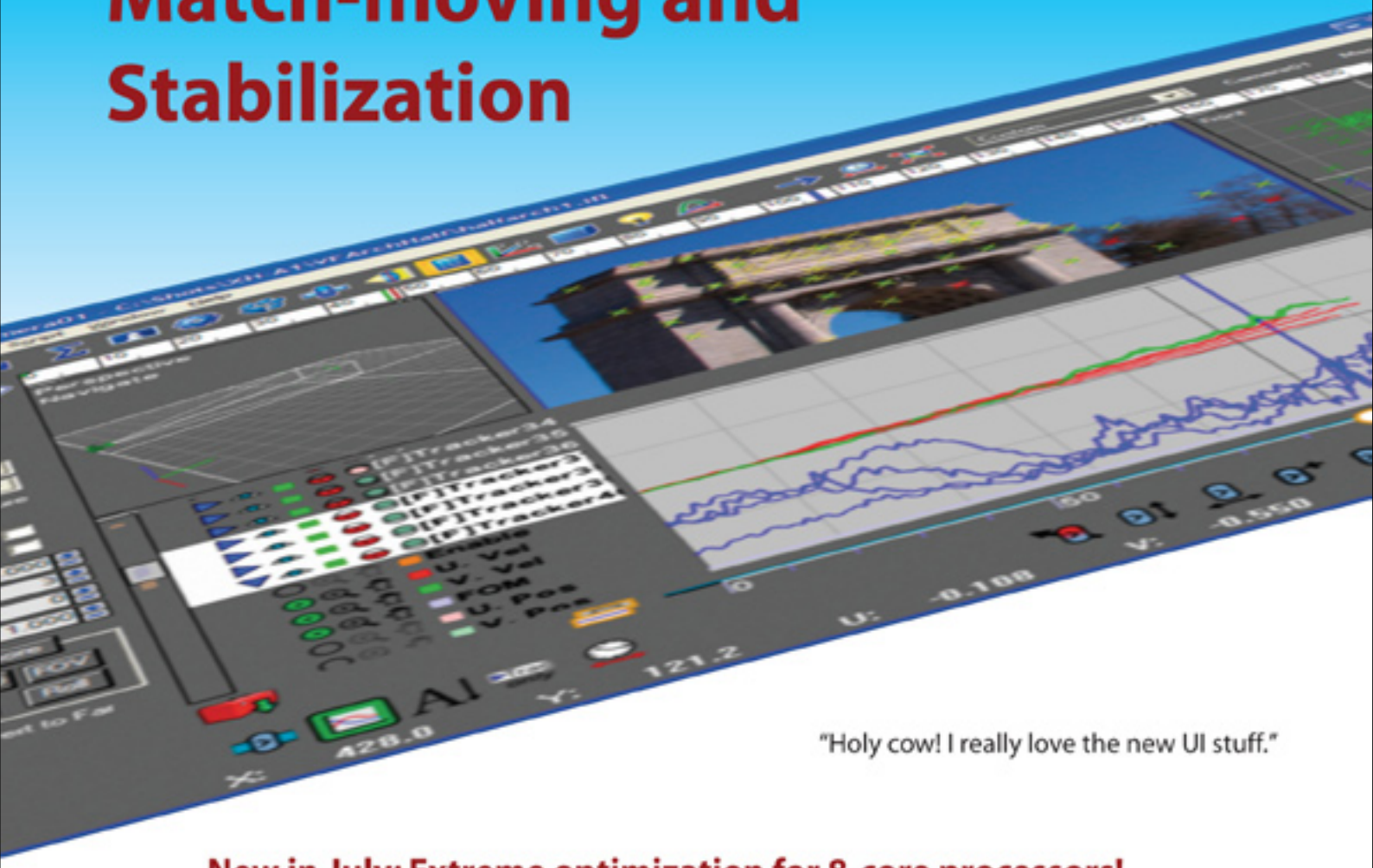
PART 06 - BODY STRUCTURE

BODY VARIATIONS HANDS + FEET

9 TOTAL PAGES

SynthEyes 2008

Match-moving and Stabilization



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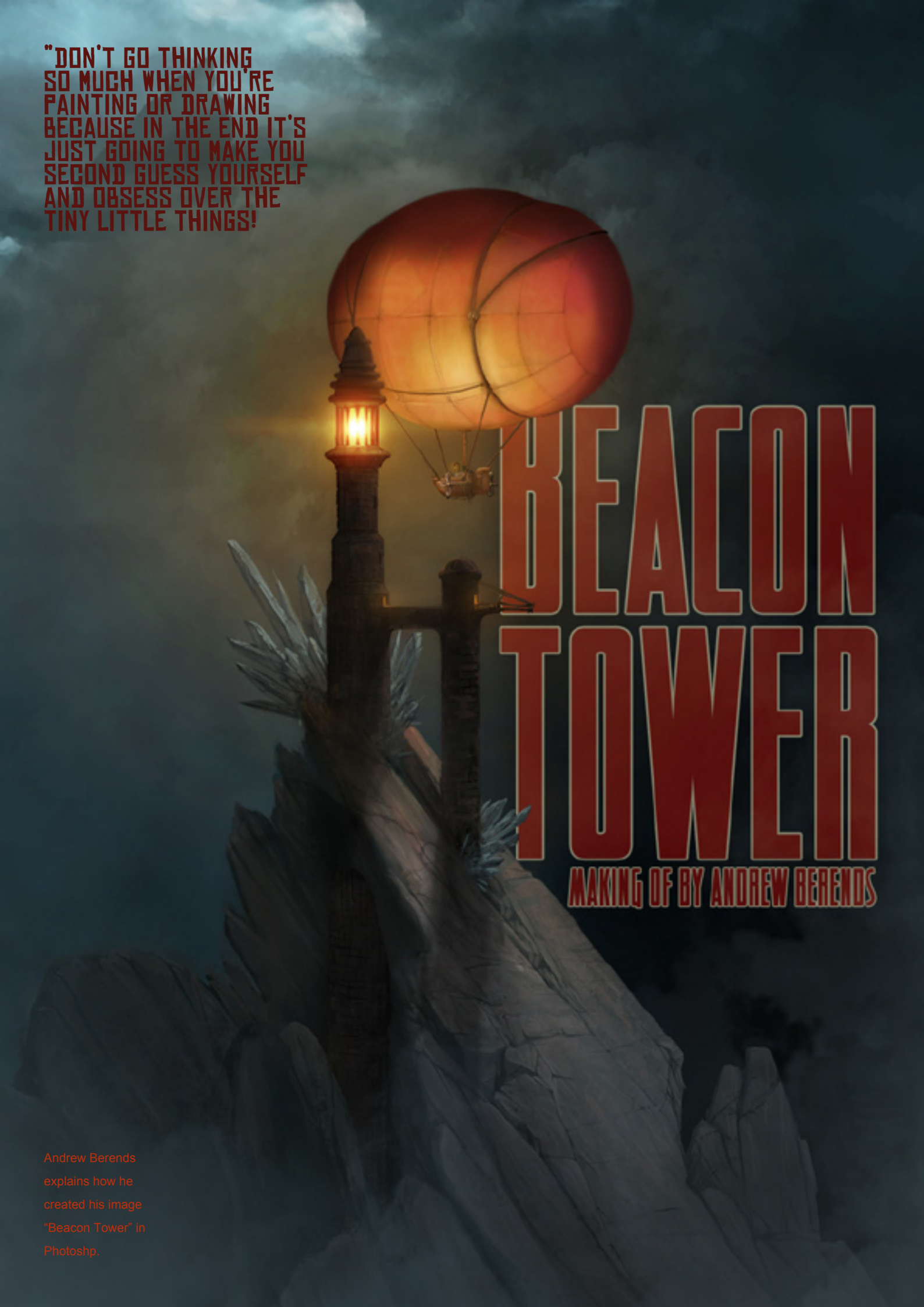

BEACON TOWER

MAKING OF BY ANDREW BERENDS

Andrew Berends explains how he created his image "Beacon Tower" in Photoshp.

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BEACON TOWER

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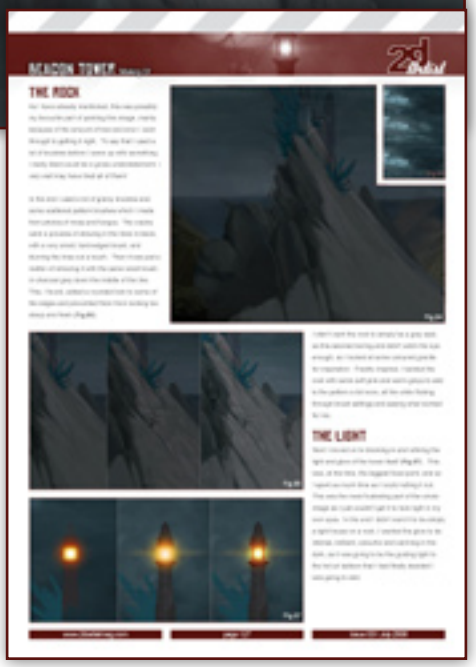

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"BASICALLY I WAS TRYING TO ACHIEVE A JELLY-LIKE OR CANDLE-LIKE SUBSTANCE. MAKING HIM A WOBBLY-LOOKING CHARACTER: THE RESULT OF LONG DISTANCE SPACE TRAVEL. [AND HENCE HE NEEDS MILK TO STRENGTHEN HIS BONES!]"
In this "Making Of", Rodney Mella explains the techniques he used to create his image "Jamukha, Got Milk?"
MAKING OF BY RODNEY MELLA
JAMUKHA, GOT MILK?

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JAMUKHA, GOT MILK?

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HELLBOY

MAKING OF BY KEREM BEYIT

"I DEFINED THE FIGURE'S FACE WITH MORE LIGHT AND, SINCE IT'S A COMIC BOOK CHARACTER, I SAW NO PROBLEM WITH MAKING THE HEAD A BIT SMALLER TO GIVE THE FIGURE A BULKIER LOOK.

Kerem Beyit takes us through the steps that lead to the creation of his image “Hellboy” ..

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HELLBOY

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Image by Simon Dominic Brewer

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image: Gerhard Moszi

Digital Art Masters Volume 2

With the release of 3DTotal's book, 'Digital Art Masters: Volume 2', we have some exclusive chapters for you!

The book is more than just an art 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:

'No Control'

by Marcel Baumann

The following shots of the “No Control” book pages are featured here in full-resolution and can be read by zooming in!

No Control

By Marcel Baumann

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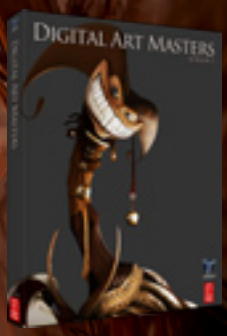
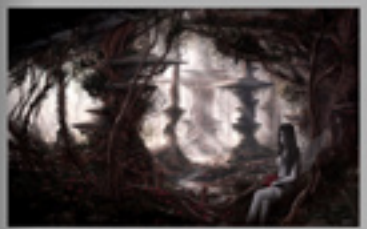


Painting

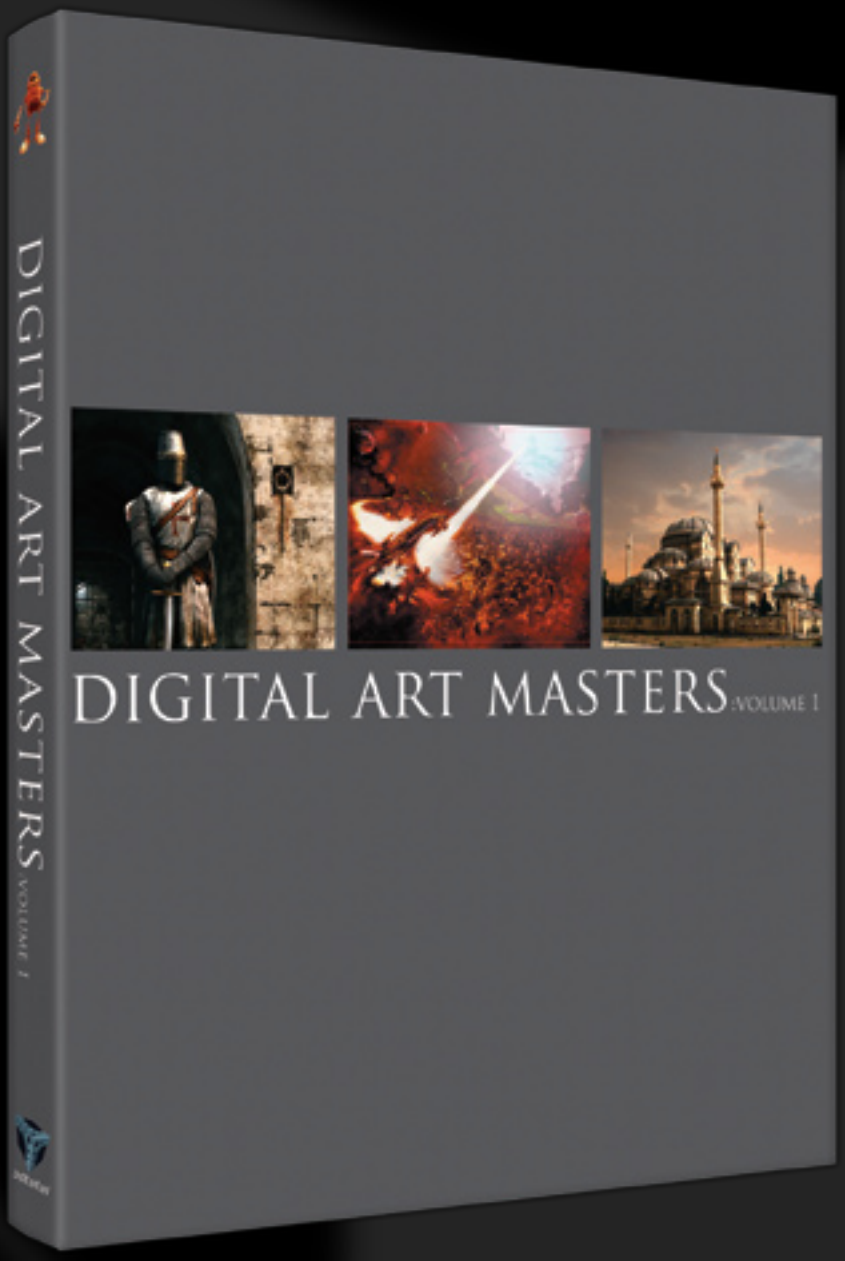
Conclusion

Artist Portfolio



Digital Art Masters

: volume 1



Introduction:

The 'Digital Art Masters: volume 1' book, is a collection of work from artists which have featured in the gallery of 3DTotal. Spread over 192 pages, the book features some of the finest digital 2D and 3D artwork that you can see today, from artist as Natascha Roeoesli, Philip Straub, Rob Chang, Jesse Sandifer, PiSONG, Meny Hilsenrad and Ryan Lim and many more. More than just any other gallery book, each artist has written a breakdown overview, each with supporting imagery of how they made there piece of work.

The first book in the "Digital Art Masters" series, contains work by the following artists:

André Holzmeister, Andrey Yamkovoy, Balazs Kiss, Cetin Tuker, Daniele Montella, d'Ettorre Olivier-Thomas, Donald Phan, Drazenka Kimpel, Egil Paulsen, Eric Wilkerson, Fabricio Micheli, Francisco Ferriz, Fred Bastide, Fredrik Alfredsson, Haure Sebastien, Jesse Sandifer, Jorge Adorni, Juan J. González, Juliano Castro, Khalid Abdulla Al-Muharraqi, Landis Fields, Laurent Gaumer, Laurent Ménabé, Li Suli, Linda Tso, Marcel Baumann, Marco Siegel, Mariska Vos, Meny, Hilsenrad, Natascha Roeoesli, Nicolas Richelet, Niels Sinke, Norbert Fuchs, Olli Sorjonen, Omar Sarmiento, Patrick Beaulieu, Philip Straub, PiSONG, Richard Tilbury, Rob Adams, Robert Chang, Romain Côte, Ronnie Olsthoorn, Rudolf Herczog, Ryan Lim, Siku and Thierry Canon

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