ZOO PUBLISHING

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3d Artist

Concept Art, Digital & Matte Painting Magazine

the Mighty Conan

We delve into the world of legendary artist, Brom and find out a little about his new book, "The Devil Rose"

ARTICLES
Sketchbook of WanKok Leong & Sketch Theatre

INTERVIEWS
Brom & Jesse van Dijk

THE GALLERY
Chen Lin, Yap Kun Rong & Andreas Rocha, plus more!

MAKING OFS
The Mantis Queen by Nick Miles

TUTORIALS
NEW Painting Series! The Human Face: Part 1 – Eyes & Ears, plus more!

EDITORIAL

Welcome to Issue 034! Our thanks of course go to the Hadron colliding scientists in Geneva for not yet spinning us into a black hole, allowing us to bring you yet another issue filled with digital goodness! Woop! And without any more guff, I'd like to announce – whilst doing a little dance in my chair – that we have an interview this month with the one and only **Brom**! Hurraaaaay! I have been waiting so long for this, and now it's finally here! … In all honesty, I actually tend to be a little awestruck when I speak to Brom over email, and probably say really silly things in my eagerness to not seem like a drivelling fool, but he's been very supportive of this interview for 2DArtist and we salute him, as I'm sure you will also when you check out the fab interview with this icon on **PAGE 004**. Enjoy! And because one interview is never quite enough, and in the interest of diversity, we bring you yet another this month – this time with Concept Artist, **Jesse van Dijk [PAGE 015]**! Jesse's portfolio is simply awe-inspiring, and if you've already been lucky enough to see his works on Concept Art.org, then you'll love this 13-page interview with the very man who causes us to "Wow!" whenever we see one of his artworks! As a special treat we also have an interview with the amazing **Sketch Theatre** on **PAGE 051**. We don't often have studio interviews in 2DArtist, but we've been so impressed by what we've seen from these guys that we couldn't resist featuring an article on them. Hope you like!

Our tutorials this month feature Part 4 of **Chee Ming Wong**'s Space Painting Tutorial Series **[PAGE 096]**, plus our regular Speed Painting Tutorial featuring both **Richard Tilbury** and **Levente Peterffy**. Levente teaches us an extraordinary technique which even I can't wait to try out, so be sure to check out both our speed painting instalments on **PAGE 085**. A new tutorial feature this month is by **Nykolai Aleksander**, who brings us part one of a small series on The Human Face. This month she talks us through the process of how to digitally paint eyes and ears, in the truly beautiful way that she has developed in her artworks. I'm always looking forward to Nykolai's next great artwork, and she certainly impresses us this month with this great little article on **PAGE 109** – I hope you'll get a lot from it! **Nick Miles** has also put together a fantastic Making Of article for us on the creation of recent gallery image, The Mantis Queen, on **PAGE 121**, and you'll find a great Sketchbook feature on the works of **WanKok Leong** on **PAGE 029**. As always we have 10 great gallery images, plus the results of our regular Stylised Challenge over on Concept Art.org; which, by the way, I hope to see more of you entering in the coming months as we have lots of great topics coming up! *Winks*

Right, well enjoy October's Issue, have a happy Halloween, and see you next month for plenty of bonfires and fireworks (you've gotta love this time of year, haven't you?). Cheers! **ED.**

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CONTENTS

What's in this month?

BROM 004
Painter of Anything that is Nasty & Bites

JESSE VAN DIJK 015
Senior Concept Artist for W! Games

SKETCHBOOK 029
Sketchbook of WanKok Leong

SKETCH THEATRE 051
Interview with Sketch Theatre

THE GALLERY 059
10 of the Best 2D Artworks

STYLISED CHARACTERS 071
This Month's Finalists/Last Month's Making Ofs

SPEED PAINTING 085
With Richard Tilbury & Levente Peterffy

SPACE PAINTING 096
Planets and Starfields: Part 4 – Gaian Planets

THE HUMAN FACE 109
NEW! Painting Series: Part 1 – Eyes & Ears

THE MANTIS QUEEN 121
Project Overview by Nick Miles

FLIGHT OF SILVERBOWS 129
Digital Art Masters: V3 Free Chapter Promotion

ABOUT US 134
Zoo Publishing Information & Contacts

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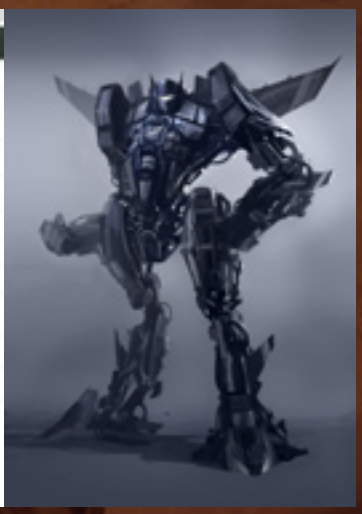

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1. Open the magazine in Reader;
2. Go to the VIEW menu, then PAGE DISPLAY;
3. Select TWO-UP CONTINUOUS, making sure that SHOW COVER PAGE is also selected.

CONTRIBUTING ARTISTS

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

Brom

Painter of anything that is nasty and bites, Brom has worked in all facets of the creative industries. From books, to games, to film, he has been spewing out his own brand of deviltry for the last twenty years. Most recently Brom has turned his hand to writing a series of illustrated novels: “The Plucker”, a twisted children’s book for adults, and “The Devil’s Rose”, a romantic western set in Hell.

http://www.bromart.com/
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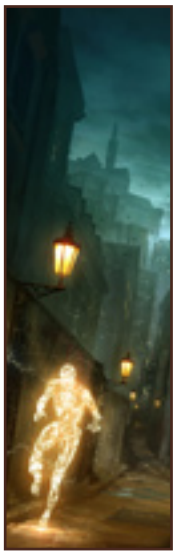
Jesse van Dijk

Concept Artist and Production Designer from Amsterdam, the Netherlands, with over four years of industry experience. Immediately after receiving his Master’s degree in Industrial Design at the Delft University of Technology, he went to work in the games industry. He is currently a senior concept artist at W! Games, Amsterdam, and does freelance work as well.

http://www.jessevandijk.net/
jesse@jessevandijk.net



Leong Wan Kok

An award-winning illustrator, specialising in character design and illustration. His work can be seen in various media, including art prints, illustrations, posters and comics, and he boasts a client list from both local areas and overseas. Sculpting is also one of his great passions!

http://www.1000tentacles.com/
pkok@1000tentacles.com

Nykolai Aleksander

Born in 1978, Nykolai spent the first 17 years of her life in Germany, then moved to England to study A-Level Theatre and Music. She returned to Germany for a short while after, working on films as a set assistant, and in 1999 moved to the UK for good. In 2000, Nykolai started drawing. With the discovery of a Wacom tablet in 2002, her work suddenly took off on a path she hadn’t quite expected…

http://www.admemento.com
x@admemento.com

Richard Tilbury

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

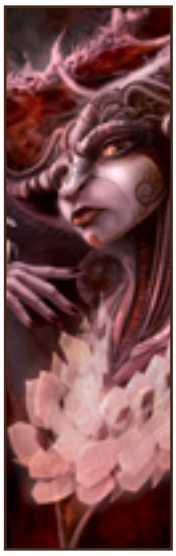
http://www.richardtilburyart.com
ibex80@hotmail.com

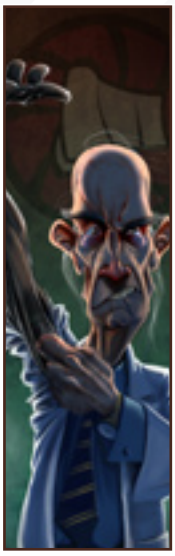
Nick Miles

Started work as a concept artist in 2005 for Blitz Games; they gave him the chance he needed to break into the industry and he's been making the most of that chance ever since! He's been featured in several books, including Ballistic Publishing's Exposé series. He's currently working on an illustrated novel entitled "Exula". He loves what he does and wants to push it as far as he can!

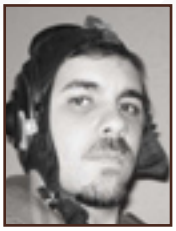
http://www.exula.co.uk

nicholasmiles@gmail.com





Felipe Fernández



Studied art in Montevideo, Uruguay. He then worked freelance in Barcelona in different media, from publicity to editorial to web. His current position is production/concept artist in the game industry, and he says that his future son's name will soon allow him to say, in booming voice, "I am your father!"

http://www.ffilustracion.com

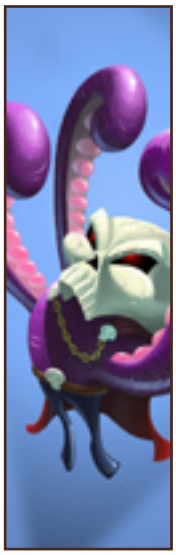
contactos@ffilustracion.com

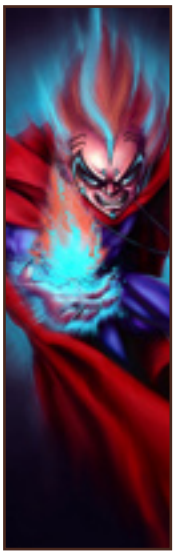
Ryan Slater

Ryan is currently a draftsman/photosimulator in Vancouver, Canada. With a background in classical animation he moonlights as a freelance artist, and is also in the midst of developing stories for children's books. Ryan's main goal is to put a smile on peoples' faces with his art, and hopes to accomplish this through whatever medium he can get his hands on!

http://www.scarypotato.com

info@scarypotato.com





Raffy Dematawaran

Raffy has been creating art and working in design professionally for over 15 years. His first freelance job started when he was still at college, at which time he was joining art competitions for the prizes and recognition, later realising that it was knowledge and experience that was far more rewarding! He rarely resists work offers now, whether major or minor projects, as long as he still has time to eat and sleep.

http://www.raffydematawaran.com

shatteredfx@hotmail.com

Image by Jesse van Dijk

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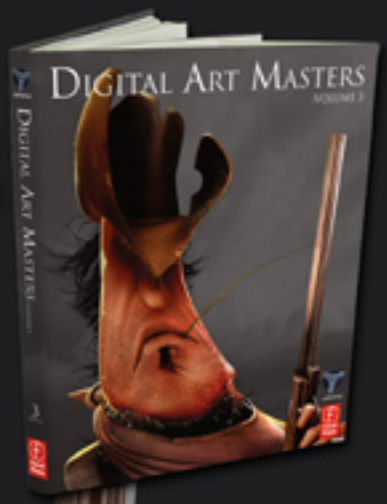

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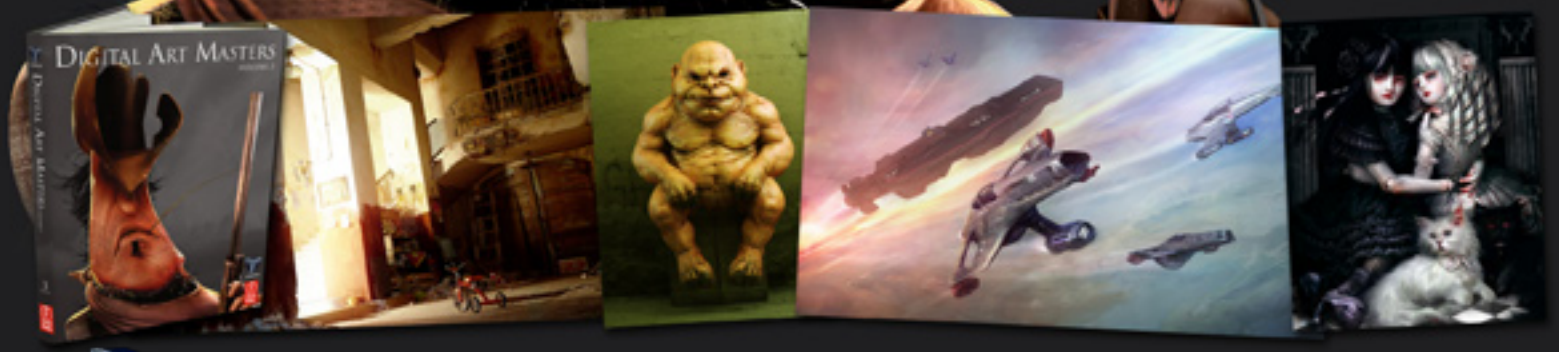

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Brom

"I work instinctively with colour. In other words, I don't really know what I'm doing right. Just what I'm doing wrong. So I usually put down a basic chromatic wash and work everything out of that. If you keep all the colours in a similar palette there's less chance of screwing up."

Brom's style has been described as "disturbing and dark" and has covered a multitude of mediums, from novels and role-playing, to comics and film. He has recently ventured into the realm of illustrated novels, where he combines his passion for narrative with his unique visions.

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Brom

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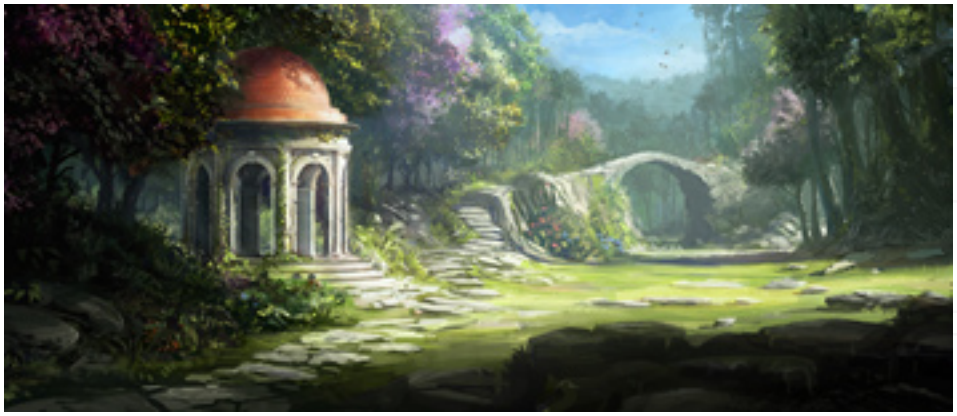
Jesse van Dijk is a concept artist with a passion for creating new worlds. Working at W!Games, he gets the chance to delve into every aspect of game design and has produced some truly breathtaking artwork. We recently took the opportunity to find out more about him and his approach to producing concept art ...

JESSE VAN DIJK



Hi Jesse. Now most artist that we interview talk about a moment during their childhood when they picked up a pencil/crayon for the first time, which sparked off an interest in art. Can you recall yours and also what was the image you drew?

Not really, I must admit. I was never particularly good at drawing as a child. Mostly I enjoyed building my own Transformers from Lego, but then, who didn't? It was only during university that I finally got some drawing classes. While I loved those, drawing and painting is still primarily a means to an end for me. It's the designing of worlds I'm really interested in. For me, painting digitally is an extremely fast way to feed ideas onto canvas. Should future technology allow for an even faster process, I would most likely embrace it. I enjoy painting very much, but it's not my primary objective.

So when you're fleshing out a new world, what are the primary things you tend to start off with, or does each one differ depending on the brief?

Up until now, I've worked on three long term studio IP's, and I started working on each of those by taking an essential but simple element of that world and visualising as many different interpretations of it as possible. Based on the feedback of the art director, designers, and writers you get an idea of where to take things. My experience is that working towards the first approved design (regardless of whether that's a vehicle, character, environment, etc) takes a lot longer than approved designs two, three and four combined. Getting it just right in the end can be very satisfying, and I think going through many iterations, especially at the start of a project, pretty much guarantees a more consistent overall world presentation.

After getting your Masters degree in Industrial Design, what lead you to pursue a career in games?

During my studies I spent a lot of time building single player levels for Doom and Quake 1. I

thought it was just such an incredible thrill to be able to walk around inside your own ideas, so to speak. It was then that I decided I wanted to "build worlds" for a living. I applied for a job as a level designer at Playlogic, a games studio in the Netherlands, and I was hired. However, it turned out I had been quite naive about the game industry; pretty soon after I started working there I found that a lot of the basic world design had shifted from the level designers to the concept artists. Thankfully my employer offered me a chance to do some concept work on one of the running projects, and after that I stuck to do creating concept art.

The majority of matte painters and illustrators tend to use certain 3D elements within their images to set up correct perspective, scale or to use it as a starting base. With your background in producing 3D levels, have you ever been tempted to mix the two mediums together?

I frequently do rough 3D setups for certain scenes. In general I'll use any trick I can think of to get my idea across; I have no reservations against

any techniques, like 3D, use of photos or references. It's the end result that counts for me. The goal of my work is to present ideas, and as to how I create the visuals, well that's not really important. For me personally, it's what differentiates me as a concept artist from an illustrator: I generate ideas, not pretty pictures.

You're currently working as senior concept artist/production artist for W!Games. Can you tell us how this job came about and what is an average day like working there?

Since I started at W!Games in 2006 I have been working on creating a new in-house intellectual property. The studio's first project, a horse riding game aimed at young girls, was being produced as I was creating the first concept art for the new IP. The studio has since completed the work on the horse franchise and we're now working on the new IP (which holds no relation to the horse game). It's an exciting time for me, as I'm involved in creating everything from sketches to support game design ideas, to

concept art, matte paintings and marketing material. It's the advantage of working in a small studio, you get to work on many different subjects.

Whilst doing your day job at W!Games, you also dabble in doing freelance work. Do you find this tough trying to juggle both, or do you pick and choose which project you take on?

Well, for me it's a matter of managing the freelance workload properly. Having a satisfying day job is an immense luxury - since there is no financial necessity for doing freelance stuff, I can pick those jobs that I find interesting. However, it does work the other way around, too: sometimes you have to turn down work that you would like to do simply because there is no time, and that can be frustrating. Recently I've been doing some fantasy book covers and that is something I've long dreamt of. I'll freely admit that many of the pulp fantasy novels I've read I bought purely because I thought the cover looked cool.

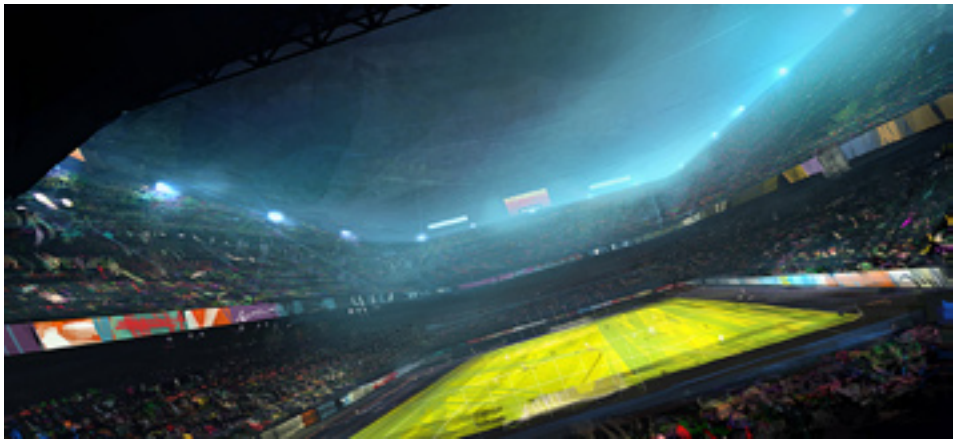
So what is it about painting book covers that you captivates you?

I love how proper covers complement the story by raising questions the text might answer, and by answering certain questions the text might leave behind. They draw you in before you've read the book, and suggests the world goes on beyond the story once you've finished it. I guess it's part nostalgia for me as well, as cover art used to be my primary source of fantasy / sci-fi art prior to the Internet.

Whilst browsing your portfolio I noticed a very interesting project named "Project Indigo". Could you tell us a bit about this project and how far has it progressed since you started it in December 2007?

The whole concept of a vertical city is something that just fuels the imagination, and I had long planned to visualise some ideas about it at some point. However, Project Indigo initially started off as an exercise for me. One of my main shortcomings is that I tend to start detailing too

soon and lose track of my painting as a whole. In order to do something about that I set off to visualise a complex design while strictly keeping myself from going into detailing too soon. The "complex design" became the vertical city, and the results, from a methodological perspective, were mixed. Some drawings were loose and suggested detail were none was actually drawn, but then some were already starting to show a disproportionate level of detail in certain areas. As for the design itself, I wanted to show that the city's population was not at all homogenous, and rich people could well live very close to poor people without a conflict immediately erupting. I'm currently not working on it, but I might resume some sketches in the future, it was very fun to work on, and the response from people online has been rather overwhelming.



What has been your most accomplished piece of artwork to date, and why?

My most accomplished piece will always be my next one, at least I hope so! I find it hard to be satisfied with my own work. You sometimes enjoy minor successes as you paint, but in the end you're always left with mixed feelings.

As for a particular piece reflecting my ideas about "what is cool" most closely, over the past three years I've been gathering ideas for a large, coherent world design. The aim at the start of the project was to create a world that could be a setting for a movie, game, toy series, or any other entertainment medium. After a few notebooks of ideas I've recently begun the first phase of fleshing out these ideas in rough concept sketches. I'm not certain I'll ever go public with it, but nevertheless, I greatly enjoy working on such long term projects, especially when I'm able to determine all the major and minor aspects of the world myself.

Can we tempt you to give the readers a quick glimpse of the new world?

Well, you can try! [Laughs]. However, at this point I'm still keeping things tightly under wraps. I'm not even sure I'll go public with any of it, so don't hold your breath.

Well it has been a really pleasure talking with you and I wish you all the best for the future. One last question before we wrap things up. If you had to design a world for yourself to inhabit what would it look like?

Every piece I've made so far contains some element that makes me want to travel to the scene I'm depicting, regardless of whether it's a pleasant place or not at all. It's how I practise environment design; I always paint with the notion of "what would I see were I standing there". In the end, I guess that aspect of design is the sole reason I wanted to be a concept artist: to see other worlds from the inside.

JESSE VAN DIJK

For more work by this artist please visit:
http://www.jessevandijk.net/
Or contact him at:
jesse@jessevandijk.net
Interviewed by: Chris Perrins

"I occasionally stray away from the project and start day dreaming a bit by doodling nonsense."

the sketchbook of Wankok Leong

In this article, Wankok Leong takes us through the development of his “Skinnis” product, from sketches through to the final design.

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the Sketchbook of WanKok Leong

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ELEMENTS

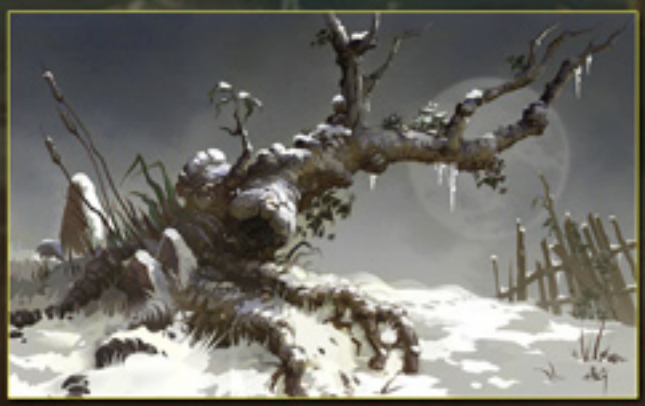
Digital Painting Downloadable eBook Tutorial Series

Introduction

The 'elements' series is a guide to 2D Digital painting and can be followed in most software packages supporting paintbrushes and layers.

In the first two E-Book volumes, we have choosen some of the most used aspects of digital painting, we cover such topics as painting eyes, fabric, fire & smoke, flesh wounds and fur & hair 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. With the help of such talented and experienced artist as Benita Winckler, Natascha Roeoesli, Richard Tilbury, Stephanie Loftis, Adonihs and Shane Madden.

Volume 3 of The 'Elements' series follows cartoon and comic artist, Carlos Cabrera, as he takes a basic scene, created by 3DTotal's in-house artist Richard Tilbury, and transforms them into five different weather conditions.



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

Volume 3

Chapter 1: Sandstorm
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SKETCH THEATRE

Sketch Theatre is a wonderful site that's based around time lapse videos of top artists just sitting down and sketching. It's a simple idea that has been expertly executed by way of a slick website with a great design. When we first came across it we were so impressed that we wanted to find out more, and we did just that by chatting with the executive producer, Lily Feliciano.

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SKETCH THEATRE

7
TOTAL PAGES

DISCOVER PLANET...Vue!

"Discover planet ice, desert, rock" ad campaign for Jeep/Daimler Chrysler
by abc colorstudio.

"We knew that the photoreal creation of vegetation with other solutions would have taken too long to meet the budget and tight deadlines. So the best conclusion was to choose Vue."

"Vue's EcoSystem is very powerful and flexible. Combined with the other editors for atmosphere, plants and terrain, it is possible to create completely different sceneries in a short amount of time. It's really fun to work with Vue!"

Marco Bauriedel
abc colorstudio

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THE GALLERY

This month we feature:

Sean Hong

Nicolas Villeminot

Andreas Rocha

Julia Bax

Chen Lin (wanbao)

Yap Kun Rong

Michal Ivan

Helena Rusovitch aka SLIDE

Yang Xueguo

Thomas Krahn

nico
2008

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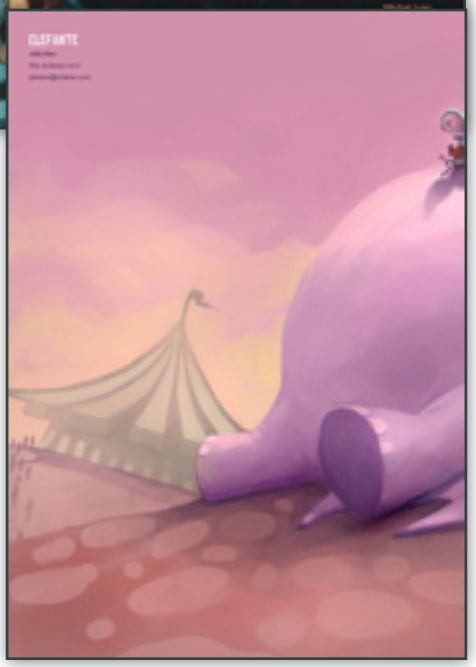
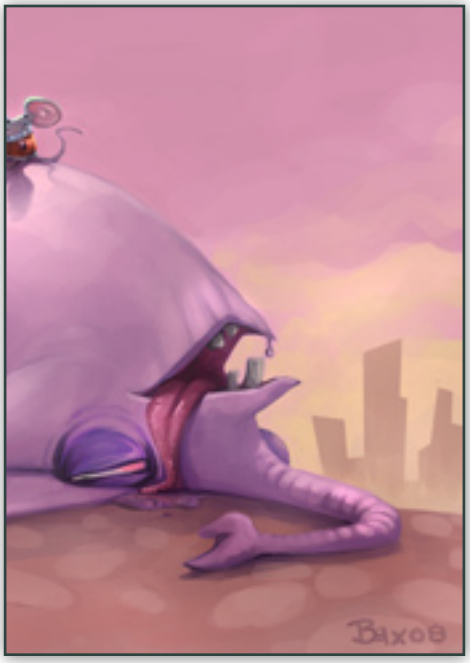
THE GALLERY

10 TOTAL PAGES





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the 2DA challenge

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

Ancient Warrior

Stylised challenge

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Stylised Challenge

Ancient Warrior

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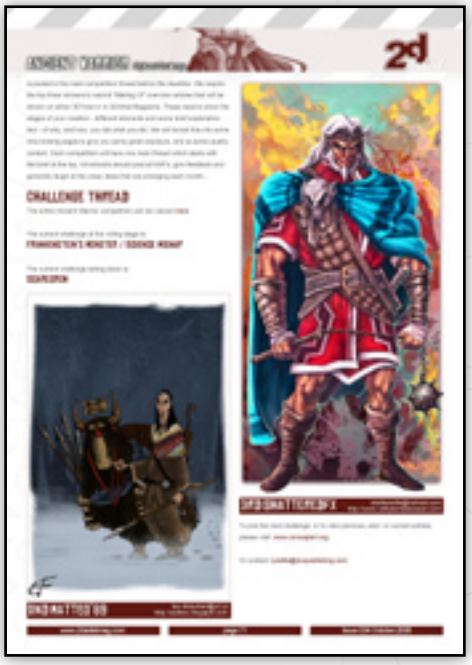

Speed Painting

digital painting tutorial series: volume 1

Introduction

This 102-page eBook is a collection of "Speed Painting" tutorials which have been created by some of the top digital painters around today. The idea behind this tutorial series was for the artist to interpret a one-line descriptive brief (provided by us!), create a speed painting from it and then produce a tutorial showing and explaining each stage of production of the artwork. Some of the artists have also kindly created some unique brushes which can also be downloaded at the end of their Speed Painting tutorials. This downloadable PDF eBook can be followed in most 2D software packages that support paintbrushes and layers.

The featured artists are:

Levente Peterffy
Mikko Kinnunen
Carlos Cabrera
Mike Corriero
Rich Tilbury
Paul Davies
Andreas Rocha
Mark Muniz
Fred Augis
Emrah Elmasli

Chapter 01: **Forest Fire**
Chapter 02: **Scary animal emerging from a forest**
Chapter 03: **Ship hit by torpedo**
Chapter 04: **Tornado moving towards farm**
Chapter 05: **The room made the explorers feel sick with the thoughts as to what had happened there in years gone by**
Chapter 06: **City street devastated by war**
Chapter 07: **Evolution had played its part on these creatures as their world heated up, but the thousands of years of forced hard labor had more impact**
Chapter 08: **The party entertainers' real twisted identities were very far from their bright, colorful disguises**
Chapter 09: **The citizens of the flooded city now resided in the tallest buildings connected by makeshift bridges.**

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Downloadable Tutorial EBook

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, Levente Peterffy and Richard Tilbury, tackle the topic:

THE SURGEONS WERE SHOCKED AND REPULSED WHEN THEY SAW THE PARASITIC CREATURE

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Speed Painting

11 TOTAL PAGES

"THE TERRAFORMING [EARTH-SHAPING] OF STERILE PLANETS REQUIRES THE AMAZING FEATS OF PLANETARY-WIDE ENGINEERING. THE TERM ITSELF IS WIDELY ATTRIBUTED TO A SCI-FI WRITER, JACK WILLIAMSON IN HIS BOOK TITLED "COLLISION ORBIT"..."

SPACE PAINTING

I - PLANETS AND STAR FIELDS

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

II - TRANSPORT

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

III - ENVIRONMENTS

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

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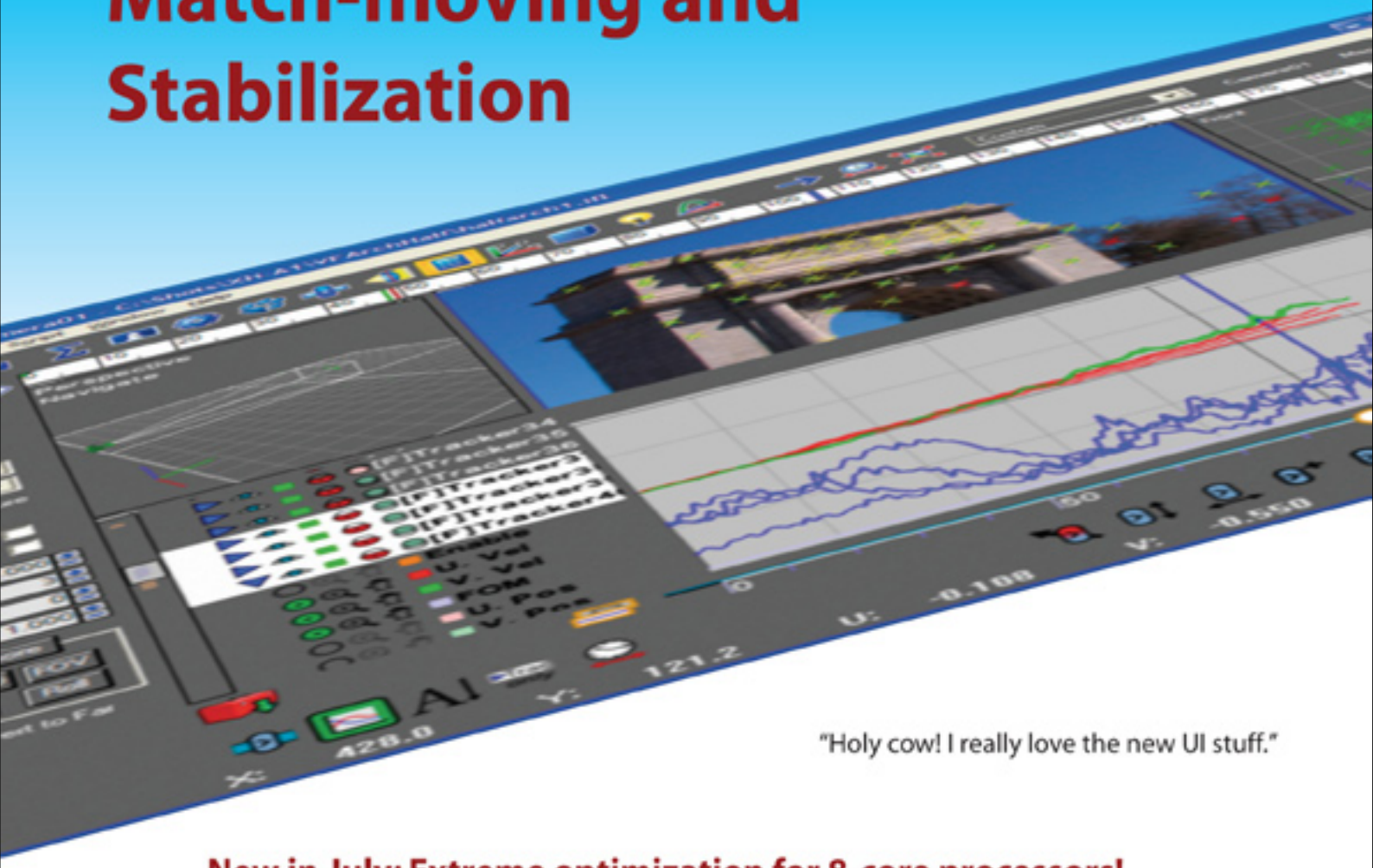
SPACE PAINTING
PART 4: GAIAN PLANETS

12
TOTAL PAGES

SynthEyes 2008

Match-moving and Stabilization



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"THE EYES ARE SAID TO BE THE WINDOW TO THE SOUL, AND UNDOUBTEDLY THEY ARE THE MOST EXPRESSIVE PART OF A FACE."

part one - eyes & ears

the human face

Even wondered how to achieve that extra level of realism in your character's face? Or simply wanted to brush up on your knowledge of facial anatomy? Then this excellent, three-part tutorial from Nykolai Alexander could be just what you were looking for! Over the next few months, Nykolai will take us through several step-by-step guides to creating various realistic facial features - starting this month with the eyes and ears.

Interested? Read on to find out more!

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the human face
part one - eyes & ears

10 TOTAL PAGES

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Stephen McClure, Producer Gnomon Workshop/Teacher Gnomon School

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VFS student work by Zheng Tang

Nick Miles shares the process taken to create his digital painting “The Mantis Queen”, from the intial ideas stage all the way to the final image.

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THE MANTIS QUEEN

6 TOTAL PAGES

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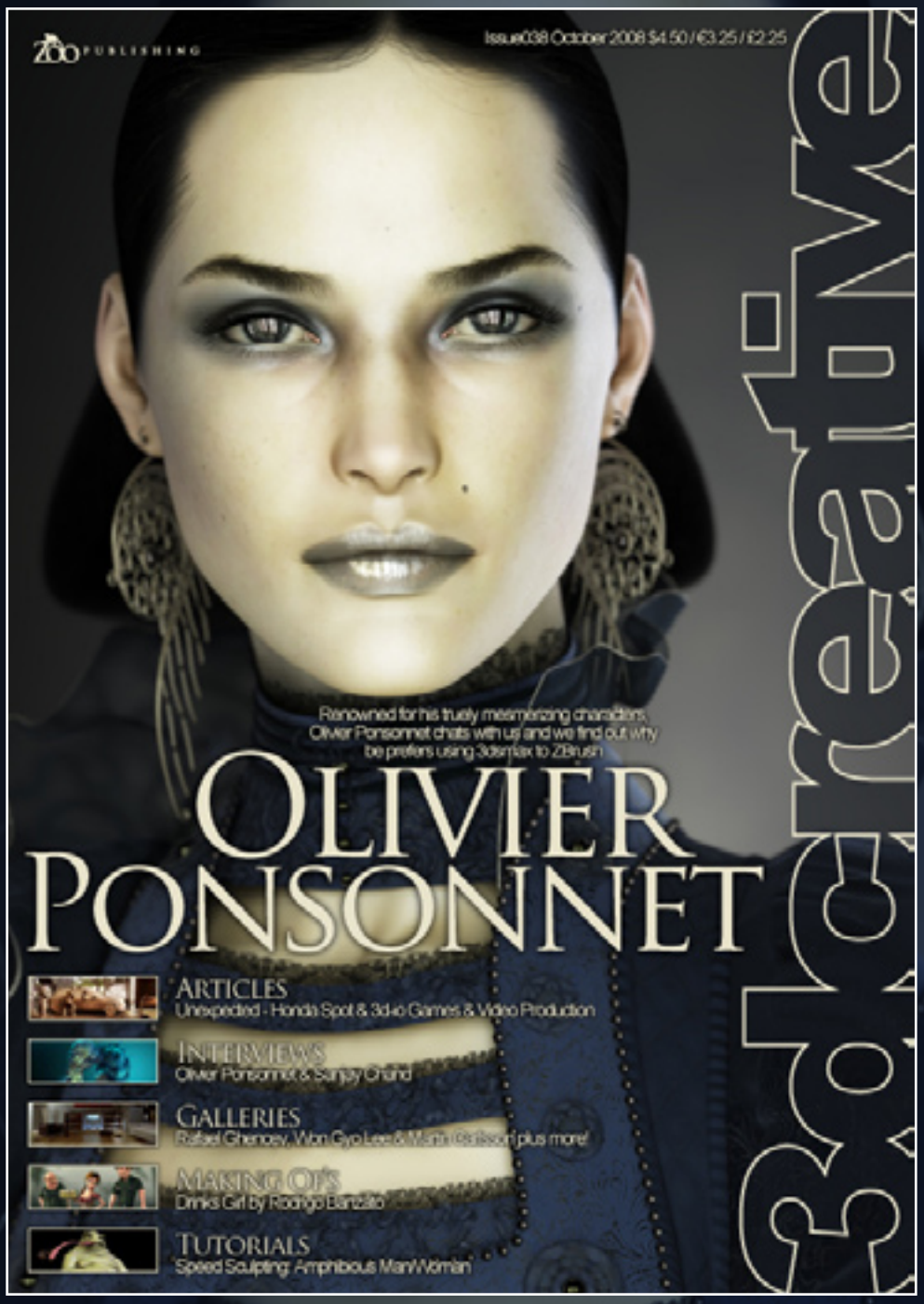

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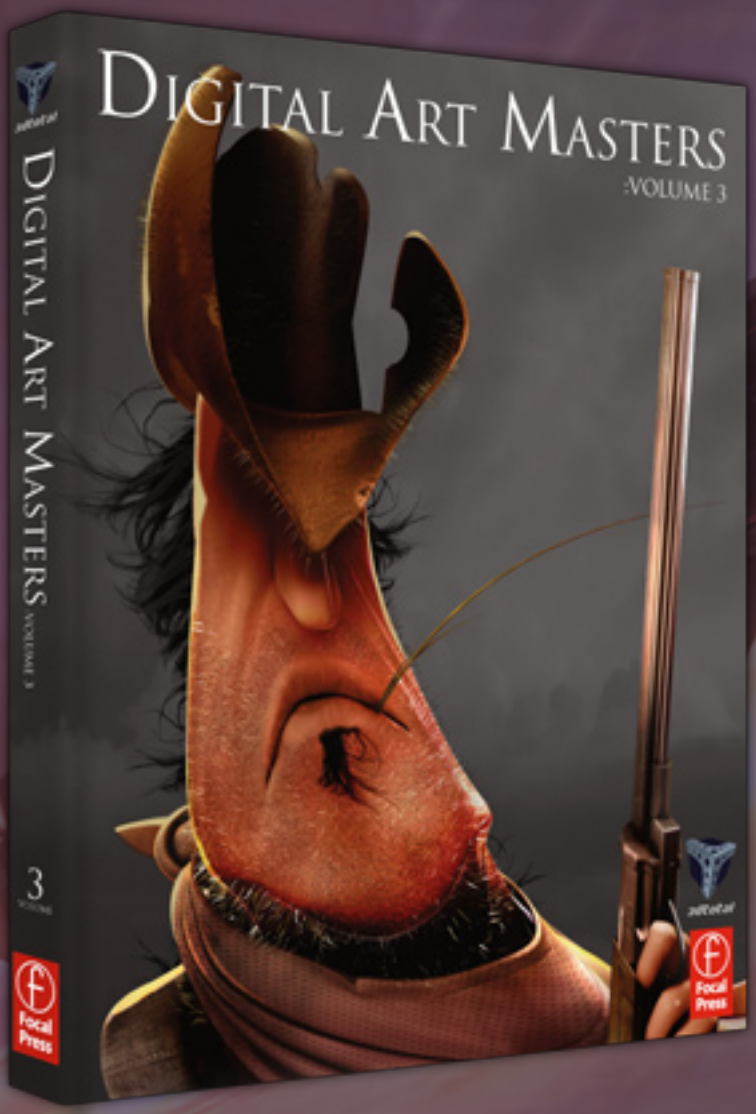
Digital Art Masters
Volume 3



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

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

This month we feature:

"Flight of Silverbows"
by Dr. Chee Ming Wong

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

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ARTICLES
Sketchbook of Jorge Molina
TUTORIALS
The Human Face: Part Two
by Nykolai Alexander
Speed Painting:
"Fear engulfed them as they realised they were about to die!"
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2d Artist

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