

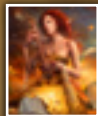
Interviews

Don Seegmiller &
Kekai Kotaki



Articles

Sketchbook Of Ivan Kashubo



Galleries

Marcin Jakubowski, Sergey Musin
& Cynthia Sheppard, plus more!

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Concept Art, Digital & Matte Painting Magazine
Issue 041 May 2009

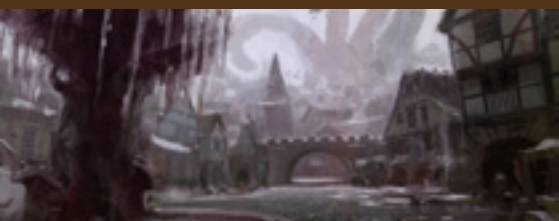
THE BEAUTIES AND THE BEASTS

from beautiful girls & shiny cars, to gothic towns
& the depths of space...



Hot Rod!

The penultimate part of our Vehicle Painting tutorial series sees **Dwayne Vance** finalise his beast of a hot rod design



'The sleepy village never saw the horror approaching'

Nick Oroc and **Nathaniel West** are this month's Speed Painters, each with their own unique interpretations of another weird but wonderful theme



Mining the Asteroid Fields

As **Chee Ming Wong** brings this epic tutorial series to a near close, he takes a look at our future and imagines what everyday life could be like...



Editorial

Welcome to our issue of beauties and beasts. Within the pages of this month's magazine, you're going to stumble across the devilishly handsome and the beastliest beauties, as we have packed 2DArtist with stunning content across the board, with contributions from **Don Seegmiller**, **Kekai Kotaki**, **Nykolai Aleksander** and many, many more. And to illustrate the theme of "beauties and beasts" for us quite perfectly this month,

we have our first artist interview with 2D artist veteran, **Don Seegmiller (p.7)**, whose portfolio demonstrates a range of stunning realistic character portraits, to weird and wonderful cartoon illustrations. We've also interviewed cover artist, ArenaNet concept art lead **Kekai Kotaki (p.23)**, who continues the theme exceptionally with his inspiring character concepts that will, quite simply, blow your mind. So there you go: 28 pages of stunning art by two of the industry's greats – enjoy!

This May issue also presents the penultimate parts of not one, but two of our fantastic tutorial series: Vehicle Painting by **Dwayne Vance** and **Hoi Mun Tham**, and Space Painting by **Chee Ming Wong**. But do not fret, for we're on the case and we have lined up for you some real treats for July. And because I'm not really one to keep a secrets (oops), I'll let you in on what's to come ... First up, we have a series that we're all really excited about here at 2DArtist: Dynamic Characters – Enhancing your Character Concepts. We have some great names working on this series already, with more to come! And for all those budding artists out there who follow 2DArtist but have not quite got the hang of painting in Photoshop just yet, we'll be bringing you a Beginners Guide to Digital Painting in Photoshop in July, with another top artist signed up to teach you all they know and how to get started. So no excuses! I think we'll even find some twitching Wacom tablets in the office here once the series kicks off, as we can't wait to learn some tips from this pro. But back to this issue, we are of course sad to see the last but one of two of our series, but what great chapters they are! **Chee Ming Wong** is mining the asteroid fields (**p.95**), whilst **Dwayne Vance** is driving his sleek, futuristic vehicle into the desert sands in the final rendering of his awesome car concept (**p.75**). Not only this, but we have the talents of **Nick Oroc** and **Nathaniel West** in the Speed Painting tutorial section this month, where they both fight out the theme, "The sleepy village never saw the horror approaching" (**p.85**). And, as an extra special treat for you all, we have a bonus article from **Nykolai Aleksander** where she discusses the anatomy of a painting, using a new painting created especially for this article to demonstrate, so do check that out and get yourself inspired (**p.109**)!

What else? Well, we're talking centaurs and cyclopes in the Stylised Challenge section; our centaur entries blew us away – one of the best challenges yet (**p.61**)! Follow those beasts with another two stunning beauties in our Making Of section, by **Sara Biddle (p.119)** and **Dmitry Grebenkov (p.125)** – one a realistic character portrait, the other a stylised beauty. And wrap up this month's ever-so-chocker issue by checking out **Ivan Kash's** sketchbook on **p.39**, and discovering some real treats from **Loic Zimmermann** and **Cynthia Sheppard** (plus more) in the Gallery.

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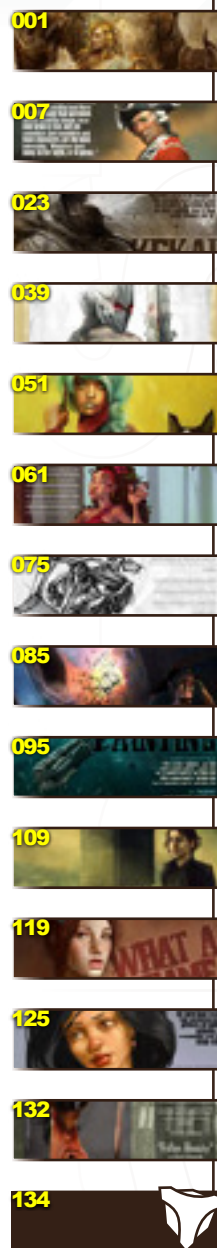
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Enjoy! Ed.



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To view the many double-page spreads featured in 2D Artist magazine, you can set the reader to display 'two-up', which will show double-page spreads as one large landscape image:

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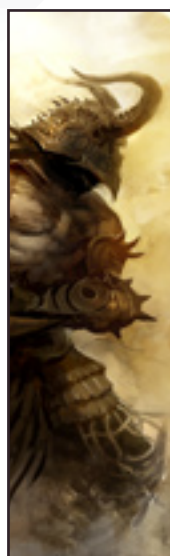
If you're having problems viewing the double-page spreads that we feature in this magazine, follow this handy little guide on how to set up your PDF reader!



Contributing Artists

Every month, many artists 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:

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Kekai Kotaki

Born and raised on the big island of Hawaii, Kekai moved to Seattle Washington in 2000 to go to school and pursue a career in art. He's currently concept art lead at ArenaNet, working on *Guild Wars 2*.



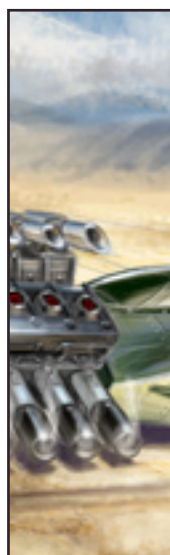
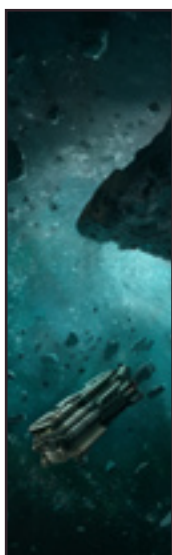
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Chee Ming Wong

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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Dwayne Vance

Has worked professionally as a designer for companies such as Mattel on *Hot Wheels* and has also designed protective gear for Troy Lee Designs. Now he has his own company called FutureElements and creates work for the motorsports, entertainment and auto industries. He also has his own line of hot rod art which is influenced by his concept design background.

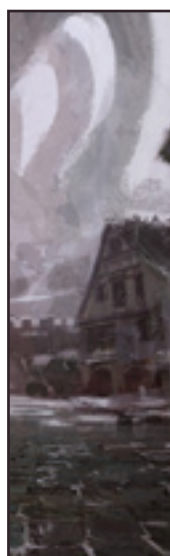
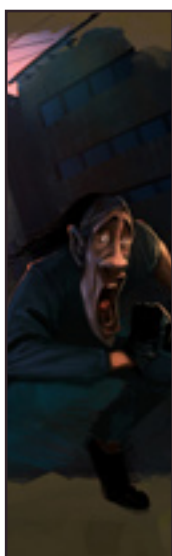
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Nicolas Oroc

Resides in Montreal, Quebec, Canada. He currently works at A2M as a senior concept artist/illustrator. With 11 years' experience as an artist, he's worked in publishing, advertising, and for the last 6 years in gaming. Within 4 years of experience at Ubisoft Montreal, he's worked on titles such as *Prince of Persia "Warrior Within"*, *Rainbow Six "Lock Down"* & *"Vegas"*, and preproduction on *Splinter Cell* next gen.

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Nathaniel West

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.

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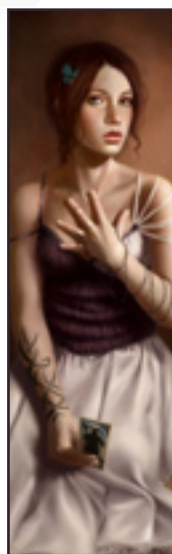
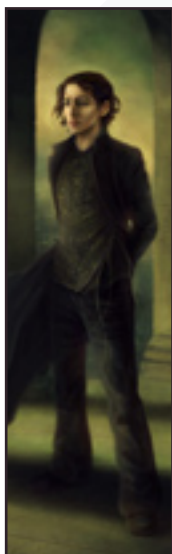




Nykolai Aleksander

Born in Germany in 1978, she moved to England in 1999, and currently lives in South Africa with her husband. She's been painting digitally since 2002, and works as a freelance illustrator for both private clients and companies.

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Sara Biddle

23-years old, Sara is a self-taught artist who was born and is currently residing in the United States. She has been painting in the digital medium for three years now. For a while, she only worked on personal paintings, but she has recently started working as a freelance illustrator.

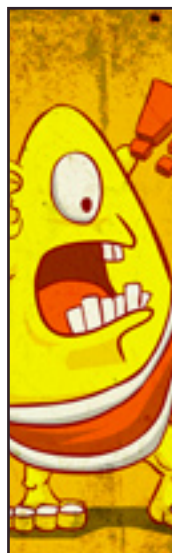
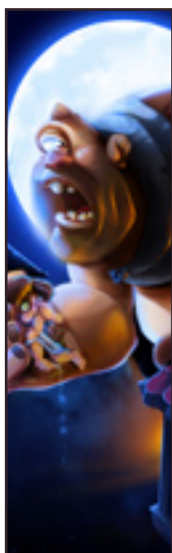
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Oriol Muñoz Anguera

A graffiti artist of The Petados Crew from Barcelona and surrounding areas. He's currently working as a production/concept artist for 2D and 3D games, and manages to make time for his own personal projects in his free time. His motto is: "Love Walls!"

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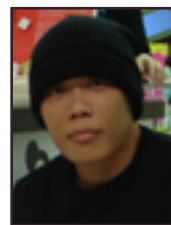


Adrian Zhang

Loves to doodle, draw, eat and sleep. He started drawing about two years and believes in sharing it with the world.

The tools of his trade are openCanvas, Photoshop, Flash, and occasionally 3ds Max. He wants to be a distinctive illustrator in the near future, and he hopes to draw for Flash games and video games, if the opportunities arise.

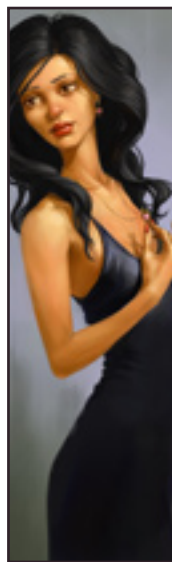
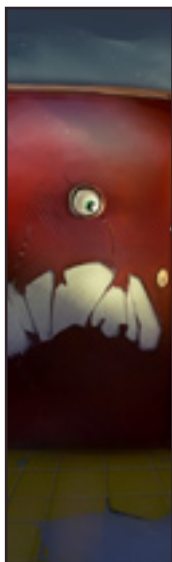
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Oleg Yurkov

An artist from Omsk, Russia who has been designing cartoon characters for games, websites and cartoons since '06 for clients worldwide.

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Dmitry Grebekov

After graduating Stavropol Artist College he bought a Wacom tablet and began to study digital painting. After several years of further self education he was invited to work on an MMORPG project as a 2D artist, and then moved to St. Petersburg where he lives and works at the moment. Inspiration for his work comes from music, interesting life experiences, and books. He doesn't like TV or LCD monitors, but does love cats.

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Inessa Kirianova

An illustrator, designer and photographer who has been working in the book publishing, advertising and game industries since 2004.

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“We tend to be interested in people because we are human ... things that move, think and interact with their environment are very interesting and there is a mythology that surrounds almost all living things. Over time what is real and not sometimes gets muddled and those characters are the most interesting. Whatever goes bump in the night, so to speak.”

DON SEEGMILLER

Don Seegmiller is a veteran of the art world, having been working in and around the industry for over 20 years. We caught up with him recently to find out about how his art, and the artist industry, has changed in that time.



DON SEEGMILLER

Hi Don, welcome to the pages of 2DArtist and thanks for taking the time to chat to me today. I have to admit that although I've done my research for this interview, there's no handy "About" section on your websites and so you're still something of a mystery to me! So first things first: who are you, what do you do and how did you end up working in the 2D art industry?

Hi Jo, thanks for the opportunity to do an interview for 2DArtist. It's an honour and a pleasure. No, there is not an "about" section on my website. Part of that is intentional and part of it is just sheer laziness on my part. I guess though that an air of mystery can be a good thing. So who am I; that really isn't too hard a question to answer. I am a father, husband, and a grandfather. Maybe that's why I don't have an



"about" section, because I'm so much older than everyone else doing 2D work.

I graduated from school with a Bachelor of Fine Arts degree in Illustration. That was back when the last of the dinosaurs were roaming the foothills and there was no such thing as computer art. Well, that's not actually 100% true; there were computers over in some of the science buildings that were being programmed to make images, but I'm not really sure that you could have called it art. I do remember that about the year after I graduated I saw the first commercially available computer on which you could generate simple art. It was about as big as a Volkswagen Beetle and cost around \$250,000. You could draw lines, simple shapes, fill the shapes with simple gradients etc, and then output your masterpieces on colour Polaroid film. It never occurred to me at that point that I would ever be making art on a computer.



Sanjivnagar ©

Fast forward about 10 years and I got a hand-me-down computer from my father. At the time I was thrilled. I could play games on the machine, like the original *Zork* and some of the Wizardry games, and it had a 14 inch CGA monitor. Man I was set! The first ever art program I bought was Electronic Arts' Deluxe Paint. It's funny, because it has been over 20 years since then and yet you still find people using Deluxe Paint today, or programs based on the Deluxe Paint model. The only problem with Deluxe Paint was that you had to build images pixel by pixel. I didn't really have the patience for that; doing a 640 x 480 pixel image took forever.

My first real breakthrough was the release of Fractal Design's Painter, an old CalComp stylus and tablet (the pen needed four hearing aid batteries to operate, which made the whole thing extremely heavy to draw with), a VGA video card and a monitor that could display 16 bit colour. I was hooked!

I actually ended up working in the digital industry when a company called Cygnus Multimedia hired me as a part-time artist. I would do my gallery paintings during the day and then work a few hours at Cygnus. They were developing early video games and I remember the first thing I worked on was an early Game Boy title.

Well, that's pretty much the short version. After a lot of twisting and turning, and travelling down unexpected paths, I've ended up at the point I am today - which is that I still don't really know what I want to be when I grow up.

Can you tell me a bit about the projects that you're working on at the moment? What do you get up to on a day to day basis?

Well right now it is not very exciting. I am doing a lot more writing than painting. I am currently developing two online classes for the Academy of Art University in San Francisco, both on digital painting.

I am also in the second week of an online workshop at CG Society. I do a number of workshops for them each year and the current one is on Fundamental Digital Painting. There seems to be lots of intermediate to advanced tutorial materials out there on the web, but very few fundamental tutorials. It is fun to start at the





beginning. After that one I will be doing either Monster Painting 2 or a Character Painting workshop, which is a mixture of figure and monster painting.

I am also doing some training materials for Autodesk. Once in a while I actually get to paint something... There is a story book on the horizon as well as several smaller projects. I tend to work long hours!

Now as I'm sure anyone can see from taking a quick glance at your digital work, you have a very distinctive artistic style. You seem to favour big, bold, character-driven pieces, with that wonderful stylised cartoony style and vibrant palate. So I guess what I'd like to know is, why this style? With all the different artistic directions you could have taken, why did you decide to go down this particular route?

Your question about why I have gone down the artistic path that I have is a good one, but I may not have a good answer. My traditional artwork is extremely classical and realistic in nature. My digital art started out as sketches scanned from my sketchbook and then painted. In a lot of cases there is really no rhyme or reason for what I do. I do draw constantly, so I have a lot of material to fall back on. In fact, I have a whole bookshelf full of sketchbooks and drawings. My kids are already arguing over who gets what when I die; I tell them that I hope it is still quite a ways away!

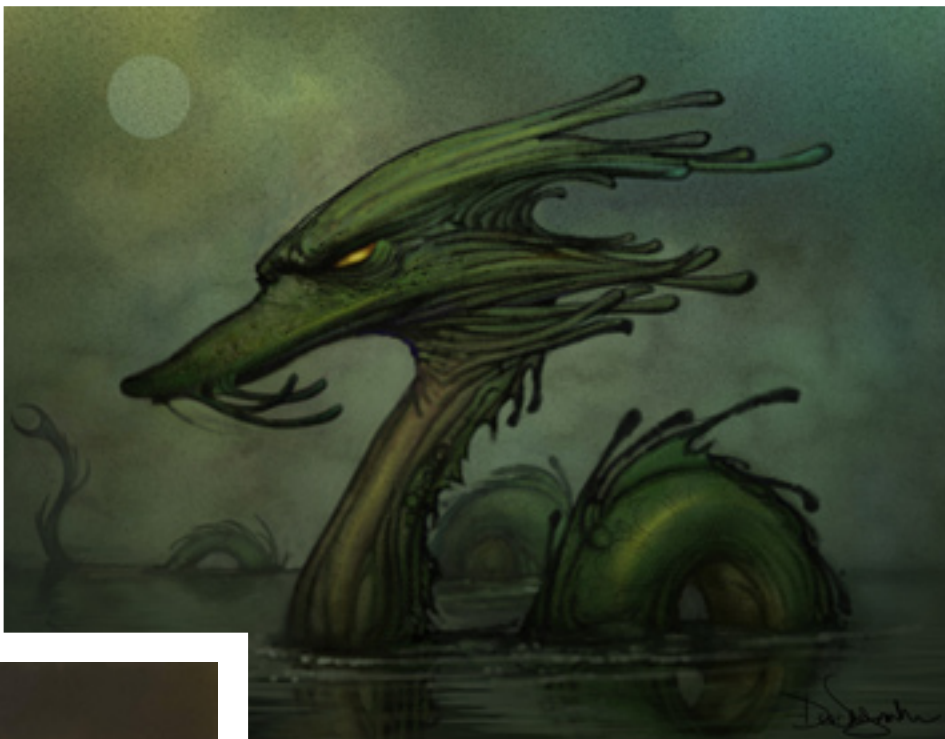
I think the only real trend in my work is the character driven aspect. I find people, animals, creatures, whatever - both living and organic - much more interesting than either landscape or hardware. It really is the only thread that I'm aware of in the work.

What is about characters that you find so intriguing?

Actually, I think it is a very natural thing. We tend to be interested in people because we are human. I think that women are particularly interesting since I don't have a clue how they think. I have been married for 30 years and I still don't understand the true meaning of some things my wife says to me. There is a very female code speak that I am not sure men ever understand! Seriously though, things that move, think and interact with their environment are

very interesting and there is a mythology that surrounds almost all living things. Over time, what is real and not sometimes gets muddled and those characters are the most interesting. Whatever goes bump in the night, so to speak.

I also noticed a couple of beautiful, naturalistic human character studies sneaking in among all the stylized images in your gallery. Is there a story behind these? They seem a departure from what I would call your normal digital style. The naturalistic and realistic human studies look more like my traditional gallery work than the rest of the pieces you see. I tend to keep my gallery work and my digital work very separate. There is still somewhat of the myth floating around that the computer does all the work when creating art. I can't afford and don't want my traditional clients to feel that what they are paying for has been created on the computer. Of course it is still pretty much impossible to create an oil painting on a computer. Before becoming a digital artist I did make my living as a gallery painter and I have painted close to 1000 of these figurative paintings. Every so often it is fun to try and emulate what I do in the traditional world on the computer and that is where the images you speak of come from. So actually, my digital work is the real departure from my real style, which is very classical and traditional looking figure paintings.



There appears to be quite a clear distinction in your own mind between digital and traditional art. Do you think it's important for an artist to embrace both, or do you feel that one has more merit than the other? And what's your opinion on the myth that digital painting lets the computer do all of the work?

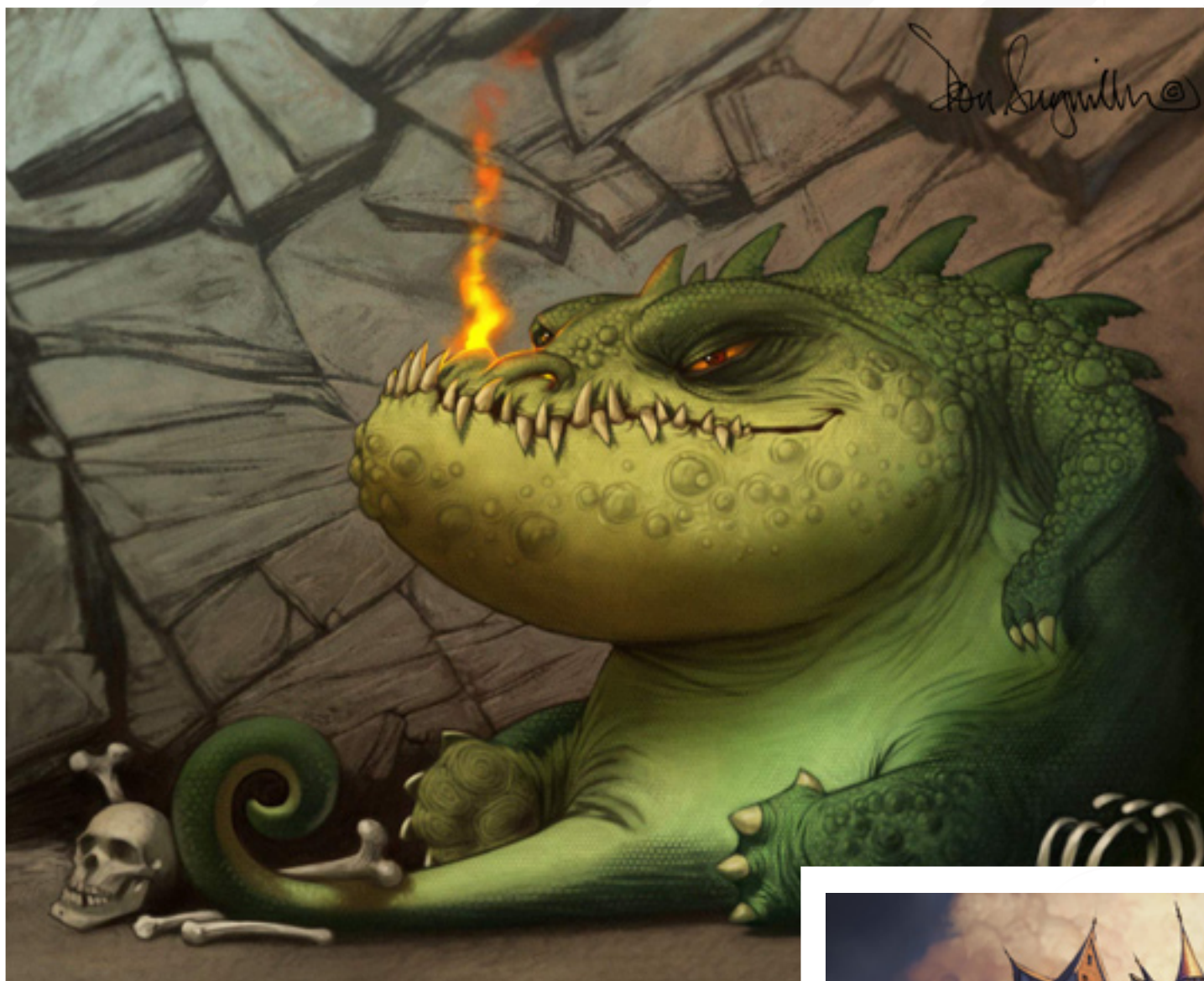
Actually, I think the distinction between digital and traditional art is more in the viewer's mind than in mine. To me, creating an image - whether it is digital or traditional - requires the same amount of effort and the same thought processes. My traditional clients will view digital art with suspicion because they do think that the computer does the majority of the work. I, as the artist, know that this is not the case; nevertheless if I want to sell traditional paintings, I try to work in such a way that the question of digital versus traditional never enters the discussion.

I don't think that your question about embracing both digital and traditional is really valid. Please, don't take that to mean that I'm looking down on the question; it's just that, in my opinion, creating art is about creating art, regardless of the medium. We just happened to be in an era when there is a new medium arising. I'm quite sure the same question could have been raised back when oil painting started to replace the tempera as a medium.

I have no doubt that the amount of digital art created is going to continue to increase. I also have no doubt that good art will always be good art and the opposite will also be true. We have reached the point where there is the digital equivalent of the Sunday painter – thank goodness! If it weren't for the Sunday painter, Bob Ross, Gary Jenkins, and all the other PBS Saturday morning hour programming, artists would not be able to afford oil paint because the market would be so small. It simply wouldn't be profitable for companies to produce the basic materials. The same is now happening with digital art; in particular I think of Poser and Daz Studio. Here are two applications that let the Sunday digital artist create their own worlds using existing models or by creating their own. There is so much 3D content available that you would never have to learn how to model or texture and yet you would still be able to create images. It is the same as being able to paint without knowing how the paint is made. Because of this huge market, content and 3D models have dropped to a ridiculously low price. You can find and buy a model for almost anything. In many cases you can find it for free, whereas not too long ago you would have had to pay a premium price for a 3D model. So really, the same thing is happening with this new medium. It is becoming more affordable for anyone to dabble in.

So I'm not sure if that answers your question precisely or not. I don't think it is important to embrace either if you're only interested in one or the other. The most important thing is to learn how to be a good artist. Generally, that is done more easily through traditional means, because most of the really good artists that are teaching are also traditional artists. But that is



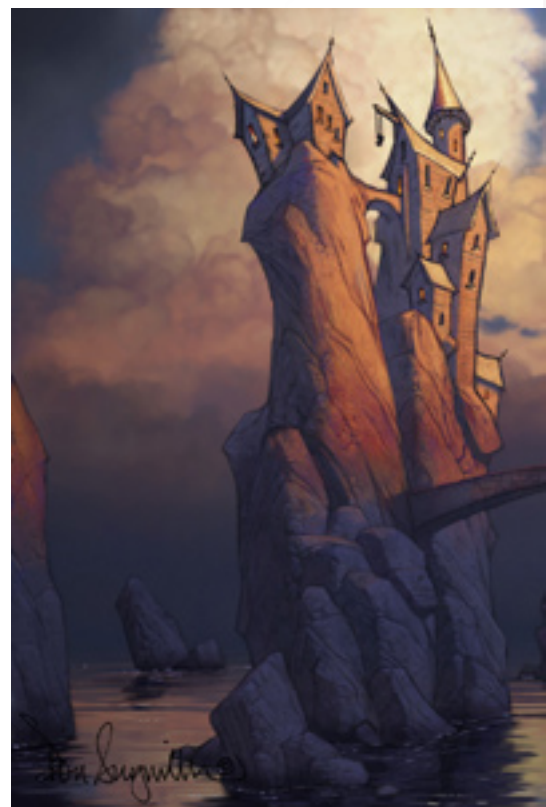


also changing because now there are extremely talented digital artist teaching, whereas 10 years ago this was not the case. At some point I'm quite sure that digital art will be viewed as just another medium. We are not quite there yet, but it is getting close.

The myth that the computer does all the work is also changing as the generations change. Younger people are more likely to accept computer art than older people are. Most of this comes from a better understanding of computers and how they work. It was probably much the same when society moved from horses to cars. It is funny though when you think about it; the computer is a very powerful tool, but for the most part they don't think for

themselves. Or at least ones available to the everyday person don't think for themselves... yet.

Once, I was letting a script play and Painter to create an image I had recorded earlier at a different size and resolution. It was chugging right along doing its thing and I wasn't paying much attention. Without knowing it, someone had walked up behind me and was watching the computer paint an image without any input from me. After a few moments they asked me how this was being done. I simply replied that I hit the "Paint Like Don" button and that was all I had to do, the image then painted itself. They nodded their head and talked to me for a few moments more, and then the light finally





came on and they realised that I had actually done something and the computer was simply following my directions. There was still that initial moment though where they believed the computer was doing the work - I still get a chuckle when I think about it.

You make some interesting comments about sketching in your blog and on your website, and it's clear from the five pages worth of gallery images that sketching is as natural to you as breathing! What is it about sketching that you like so much? And do you just start sketching and see where inspiration takes you, or do you already have ideas in mind when you put pen to paper?

Like I mentioned earlier, I carry a sketchbook

everywhere. Sometimes I carry more than one. I keep several in my pickup and a couple in my wife's car. Given the chance I pull them out at every opportunity.

I don't know if this will make any sense, but this is kind of the reason I love my sketchbooks. When I was a child I had to draw. I would draw on everything, including the edges and gutters of my school textbooks. Often this was an activity that was not greeted with much enthusiasm by the adult world, though my parents didn't mind at all. Now that I'm an adult, I still have to draw, but believe me, they are very different reasons for it. My sketchbooks are really the art that I do for pleasure without the consideration of any commercial gain. Pretty



Don Suggill ©



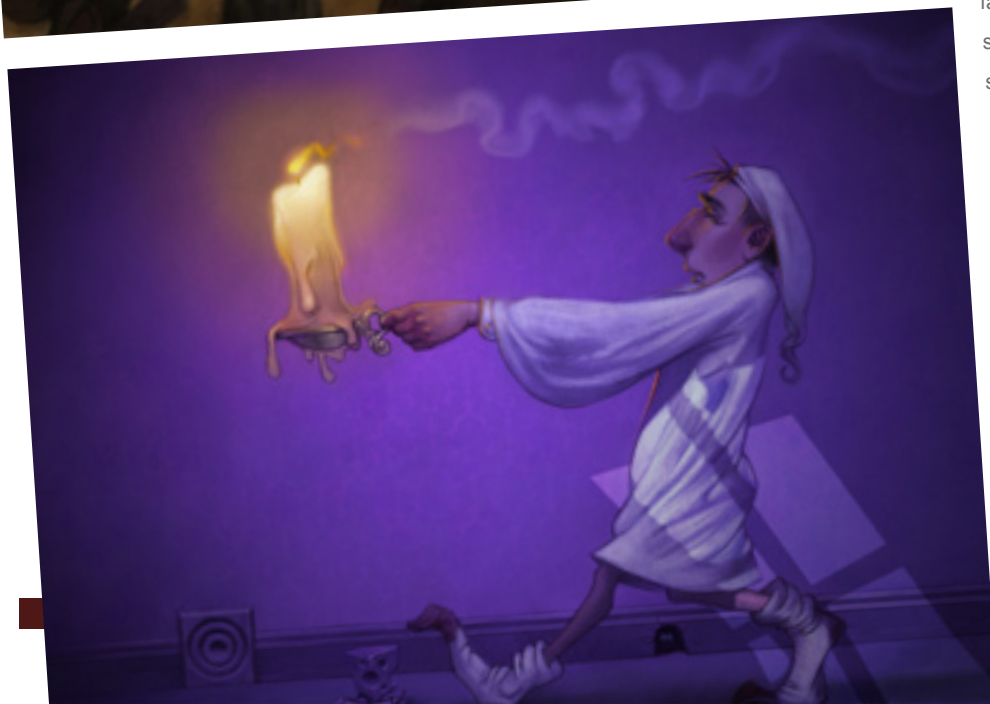
much everything else I do is geared toward making a living and supporting my family. Don't get me wrong; I would rather make a living by drawing and painting someone else's ideas than asking if they would like french fries with that order and only painting and drawing in the evenings!

I do admit that quite a bit of my digital painting which is based on my sketchbooks is also done for pleasure, although sometimes those pieces are also able to generate income. I have been asked frequently if I will ever do a book of my sketches. That project is in the works and hopefully this year there will be a small book of selected sketches available.

Which links neatly in with my next question: you've been featured in several books (such as *d'artiste*, from Ballistic Publishing) and you've also produced a number of your own, including *Digital Character Painting Using Photoshop CS3* and, most recently, *Advanced Painter Techniques*. How did you get into this line of work? And do you think it's important for an experienced artist like yourself to be willing to share their knowledge with others?

Okay, this is an interesting question. I do have a number of books under my belt and even more rattling around in my head, but I never sought out the opportunity to write books. The publishers would come to me and ask if I would be interested in doing this type of work. Initially, I wasn't. I had not written anything longer than a few random emails here and there and was not sure of my ability to actually write and illustrate a book. My last English composition class was in high school, which was a long time ago! Now that I've done a couple of books, I can honestly say that it no longer terrifies me, but I still don't enjoy the process much. I always feel rushed and never seem to be able to put the finishing touches on the paintings I use for the tutorials. However, I do feel it is important to continue to write books. There are a number of reasons really, but getting back to your question about sharing knowledge with others, yes I do think that's important.

I have a basic belief that if I can make the road easier for others by sharing what I know then it will pay back beyond ways I can imagine. I'm not necessarily talking about myself receiving payback; in fact, that really isn't in the equation. But if I can share something valuable with somebody else, then they might pass along it along too. I think if everybody tried to share the good aspects of their work and the knowledge that they have, then the world would be a much better place. Now that might sound pretty corny but it's the truth. Having run a number of workshops online, coupled with writing the books, I think it's fair to say that I have friends all over the world that I would never have had the opportunity to meet otherwise. I love it; they all seem to be great people and frankly it is hard to get mad



or want to go to war with people you know on a personal basis. If my small interaction with others spreads good in any way, then it's worth it. On a less altruistic note, I have no problem showing other artists everything that I know and how I do things. I feel comfortable enough with my own art that I'm not afraid of someone taking what I share and competing in the same market. There are always going to be people with a lot more skill than I have, as well as people with less. We're all on the same artistic road; some are just a bit farther down the line. I do know artists that will not share techniques or methods and it seems a real shame to me.

Yeah I definitely agree with you on that point – I bet there's not one artist out there who can claim to have developed their own techniques without relying on the advice and knowledge of others. Okay, one last question just to tie things up: can you tell us a little bit about how art and the artist industry have changed for you over the years? And where do you see both the industry and your own work heading in the future? Is it all going to be about digital art? How has the art industry changed for me?

That is an interesting question. Quite frankly, when I was younger I did more art. It took me longer because it was with traditional mediums. I still love to work with traditional mediums, but they are slow when compared to digital mediums. I also wasn't very good, although I thought I was God's gift to the art world!

Now that I am a bit older I realize just how very much I still don't know about creating art. I do hope I continue to learn and I believe I am slowly getting better. I find that the speed of digital art allows me to experiment and that the results of these experiments almost always find their way into my traditional work, although it never works the opposite way around. I no longer think I'm God's gift to the art world and realize that there will always be those that are much better than I could ever be and those that are not. I have become comfortable with what I do, as long as I feel I continue to push myself. I am quite sure this is related to approaching middle age; of course as the years pass middle age gets pushed further and further out - thank goodness!

I guess the other major change is that in the beginning I was relatively inexperienced. Now I am now quite a bit more experienced than I used to be. This only comes from creating a large body of work that shows consistency and quality, which is something every artist should strive for over the years. Don't worry about style; it will come on its own.



I think there will always be a place for the traditional mediums. Aside from some sculpture and printmaking techniques, traditional mediums produce one-of-a-kind works of art. There will always be a demand for the unique. The line is going to blur – and already is – as artists use the computer to create under paintings, print multiple copies, and then paint over these under paintings to create a “unique” work of art.

Pure digital will continue to grow. As computers increase in power, as software packages have more tools and as the world changes around us, artists will use these tools and create things that we can't imagine today.

One new thing I'm now seeing more of, which I rarely saw a few years ago, is the use of 3D printers to create sculptures. The most delicate and intricate fractals and other types of 3D data can now be made into a 3D model that you can hold in your hand. At this point it may be plastic or some sort of resin, but that can be easily converted into a metal piece of sculpture. I saw some incredibly beautiful examples of this at the last SIGGRAPH conference.

I hope to own a 3D printer at some point. The prices continue to drop and hopefully soon they will become as cheap, relatively speaking, as current 2D printers. I can't wait for the day when I can take some of my 2D work and make them into 3D “images” that you can hold in your hand. It's a brave new world and I'm really excited about!

Thanks for the opportunity to ramble. It has been great fun and an honour.

Don Seegmiller

For more work by this artist please visit:

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

<http://www.seegmillerart.blogspot.com/>

Or contact them at:

don@seegmillerart.com

Interviewed by: Jo Hargreaves



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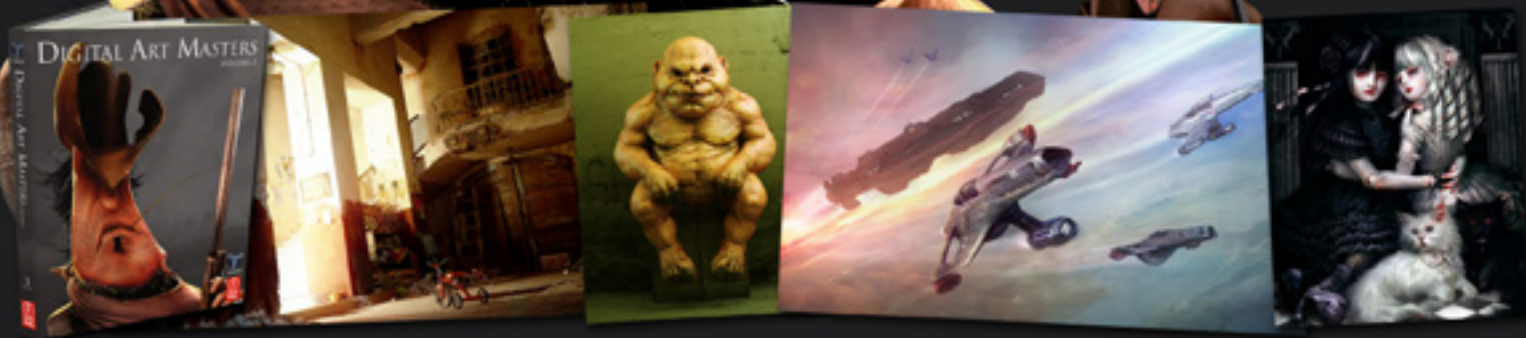
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The background of the entire page is a detailed concept art illustration. It depicts a muscular, horned warrior, likely a demon or a powerful fighter, with long, dark, flowing hair. He is wearing a dark, intricately patterned tunic. He holds a large, dark sword with a textured hilt. He is bound by heavy, glowing orange chains around his waist and arms. The background is a hazy, greyish-brown landscape with some distant structures. The overall style is dark and gritty, with a focus on texture and detail.

“I try to locate where an artist’s talent lies and then try to funnel that type of work to them. I also make sure that the work is varied enough so that nobody gets bored and un-creative. Keeping them on their artistic toes is how some would put it!”

KEKAI KOTAKI

Concept art lead for ArenaNet, Kekai Kotaki recently took time out from his daily schedule to talk to 2DArtist about everything from his background in art and what it’s like to work alongside the talents of Daniel Dociu and Jaime Jones, to how he keeps himself and others inspired and how to best sample a buffet. Along with a stunning portfolio from another of ArenaNet’s greats, this is an interview not to be missed!

KEKAI KOTAKI

14

TOTAL PAGES



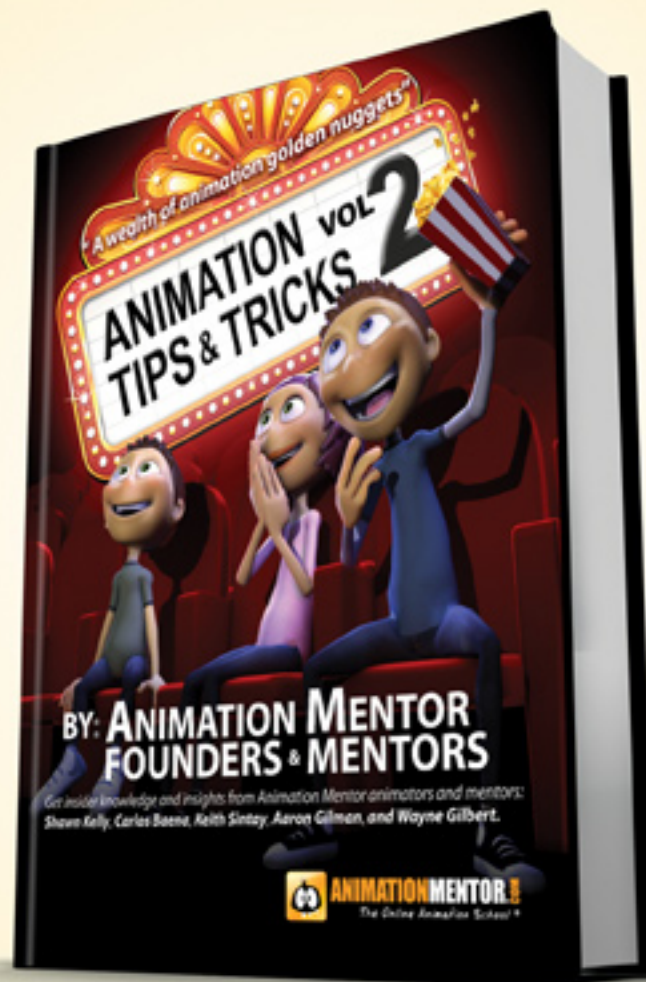
"I try to locate where an artist's talent lies and then try to funnel that type of work to them. I also make sure that the work is varied enough so that nobody gets bored and un-creative. Keeping them on their artistic toes is how some would put it."



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The Godfather (VG) Kirk Chantraine, Motion Capture Specialist **The Golden Compass** Adam Yaniv, Animator | Chad Moffitt, Animator | Thom Roberts, Animator | Ben Sanders, Animator Andrew Lawson, Animator | Matthias Lowry, Visual Effects | Tony Etienne, Look Development Justin Hammond, Lighter Pearl Hsu, Effects Technical Director | Aruna Inversin, Digital Composer | Fion Mok, Matchmove Artist

Your name here.

Hairspray Lon Molnar, Visual Effects Production Executive **Halo 3** Bartek Kujbida, Character Animator **Happy Feet** Ben Sanders, Character Animator | Thom Roberts, Character Animator **Harry Potter and the Prisoner of Azkaban** Shawn Walsh, Color & Lighting Technical Director **Harry Potter and the Order of the Phoenix** Pietro Ponti, Technical Director **Harry Potter and the Half-Blood Prince** Harry Mukhopadhyay, Lead Effects Technical Director **Hellboy** Aruna Inversin, Digital Composer **Hellboy II: The Golden Army** Christoph Ammann, 3D Sequence Supervisor **Horton Hears a Who** Arun Ram-Mohan, Lighting Technical Director | Brent Wong, Modeler **Hulk** Geoff Richardson, Visual Effects Editor **I, Robot** Daniel Osaki, CGI Modeler | Megan Majewski, Pre-Visualization **Ice Age: The Meltdown** Ben Sanders, Character Animator | Arun Ram-Mohan, Lighting Technical Director **The Incredible Hulk** Shawn Walsh, Visual Effects Executive Producer Tony Etienne, Look Development Lead **Indiana Jones and the Kingdom of the Crystal Skull** Henri Tan, Creature Technical Director **Iron Man** Adam Marisett, Visual Effects Artist **King Kong** Chad Moffitt, Senior Animator **King of the Hill** Michael Loya, Director **Kingdom Hospital** Daniel Osaki, Visual Effects Artist | Megan Majewski, 3D Animator | Alec McClymont, 3D Artist **Kingdom of Heaven** Shawn Walsh, Digital Composer **Letters from Iwo Jima** Aruna Inversin, Digital Composer **Live Free or Die Hard** Jessica Alcorn, Composer **Lord of the Rings Trilogy** Chad Moffitt, Senior Animator **Lost** Scott Dewis, Visual Effects Artist **Lucasfilm Animation Singapore** Sandro Di Segni, Senior Effects Technical Director/Lead Digital Artist | Ming Chang, Lighting Technical Director | Adrian Ng Chee Wei, Character Animator Seema Gopalakrishnan, CG Software Developer **Mass Effect (VG)** Sung-Hun (Ryan) Lim, 3D Modeler **Matrix: Revolutions** Aruna Inversin, Digital Composer | Shawn Walsh, Color & Lighting Technical Director **Master & Commander: The Far Side of the World** Robert Bourgeault, CG Artist **Metal Gear Solid 4 (VG)** Josh Herrig, Artist | Yuta Shimizu, Artist **The Mummy: Tomb of the Dragon Emperor** Aruna Inversin, Digital Composer **Night at the Museum** Allen Holbrook, Animator | Adam Yaniv, Character Animator | Chad Moffitt, Animator | Kristin Sedore, Lighter **Persepolis** Marianne Lebel, Animator **Pirates of the Caribbean: At World's End** Ben Sanders, Character Animator Allen Holbrook, Animator | Aruna Inversin, Digital Composer **The Pirates Who Don't Do Anything: A VeggieTales Movie** Mike Dharney, Animation Supervisor **Reign of Fire** Lino DiSalvo, Animator **Resident Evil: Extinction** Joshua Herrig, Visual Effects Artist **Robots** Arun Ram-Mohan, Additional Lighting **Rome** Teh-Wei Yeh, Matchmove Artist **The Santa Clause 2** Aruna Inversin, Digital Composer Daniel Osaki, Visual Effects Artist **Scarface (VG)** Maya Zuckerman, Mocap 3D Generalist **Shrek the Third** Rani Naamani, Animator **Shrek the Third (VG)** Samuel Tung, Technical Artist **Sin City** Michael Cozens, Lead Animator **Smallville** Geeta Basantani, Lead Composer **Speed Racer** Aruna Inversin, Digital Composer **Star Wars Episode III: Revenge of the Sith** Andrew Doucette, Character Animator | Nicholas Markel, Pre-Visualization **Star Wars: Knights of the Old Republic (VG)** Arun Ram-Mohan, 3D Artist | Jessica Mih, Level Artist **Stargate SG-1** Aruna Inversin, Digital Compositing Artist | Daniel Osaki, Visual Effects Artist | Shawn Walsh, Digital Effects Supervisor **Stargate: Atlantis** Daniel Osaki, 3D Animator | Megan Majewski, 3D Animator | Alec McClymont, 3D Artist **Sweeney Todd: The Demon Barber of Fleet Street** Jami Gigot, Concept Artist **Transformers** Allen Holbrook, Animator | Henri Tan, Creature Technical Director

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Unreal Tournament III (VG) Scott Dossett, Artist **Valiant** Robert Bourgeault, Lighting Technical Director **Viva Pinata** Megan Majewski, Animator **WALL-E** Mark Shirra, Layout Artist **Watchmen** Jelmer Boskma, Previs Modeler | Lon Molnar, Visual Effects Supervisor | Cynthia Rodriguez del Castillo, Visual Effects Artist **World of Warcraft: Burning Crusade (VG)** Carman Cheung, Animator **A Wrinkle in Time** Aruna Inversin, Digital Composer and many more.



SKETCHBOOK OF IVAN KASHUBO

It's always nice to have an A4 sheet and a pencil at your fingertips — a sudden whim can always be embodied into visible forms and contours...

SKETCHBOOK OF IVAN KASH

11 TOTAL PAGES





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THE GALLERY

This month we feature:

Loic e338 Zimmermann

Ioan Dumitrescu aka Jonone

Yigit Koroglu

Frio

Marcin Jakubowski

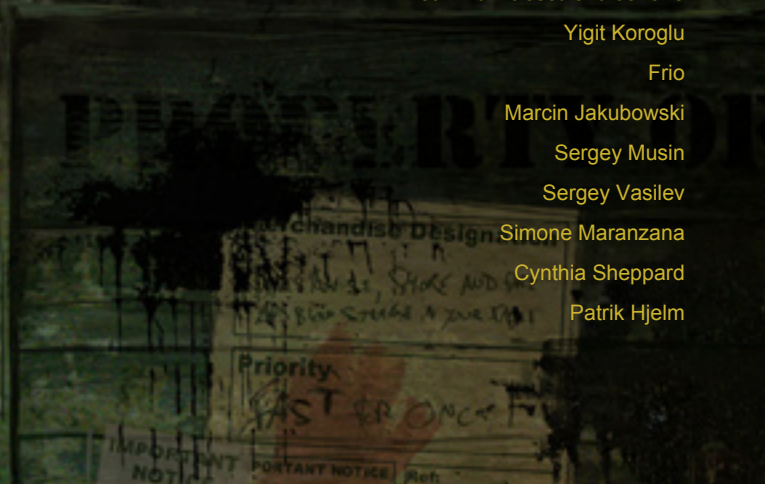
Sergey Musin

Sergey Vasilev

Merchandise Design Simone Maranzana

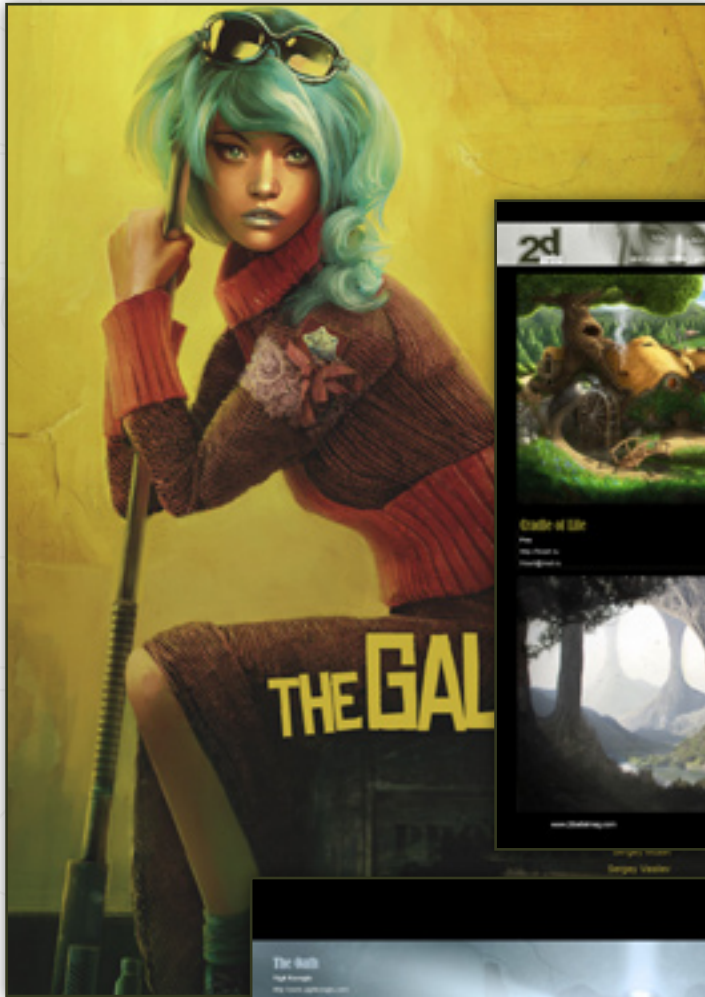
Cynthia Sheppard

Patrik Hjelm



THE GALLERY

9
TOTAL PAGES





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2DA challenge

Welcome to the Stylised Challenge!

Every month we run this challenge, which is open for anyone to enter. The challenge runs in the conceptart.org forums and winners get to choose prizes and goodies from the www.3dtotal.com shop! They're also featured in this very magazine, where we display the winners from the previous month's challenge, as well as the "Making Of's" from the month before that.

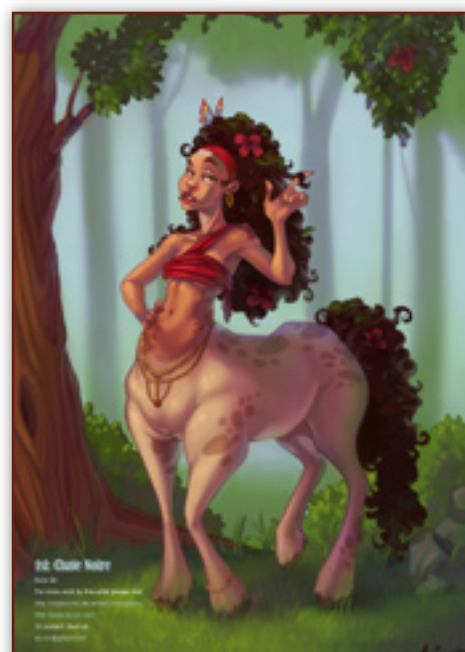
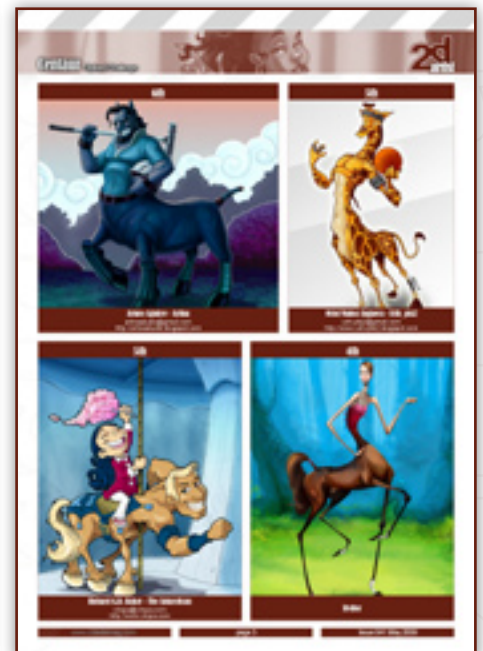
Centaur

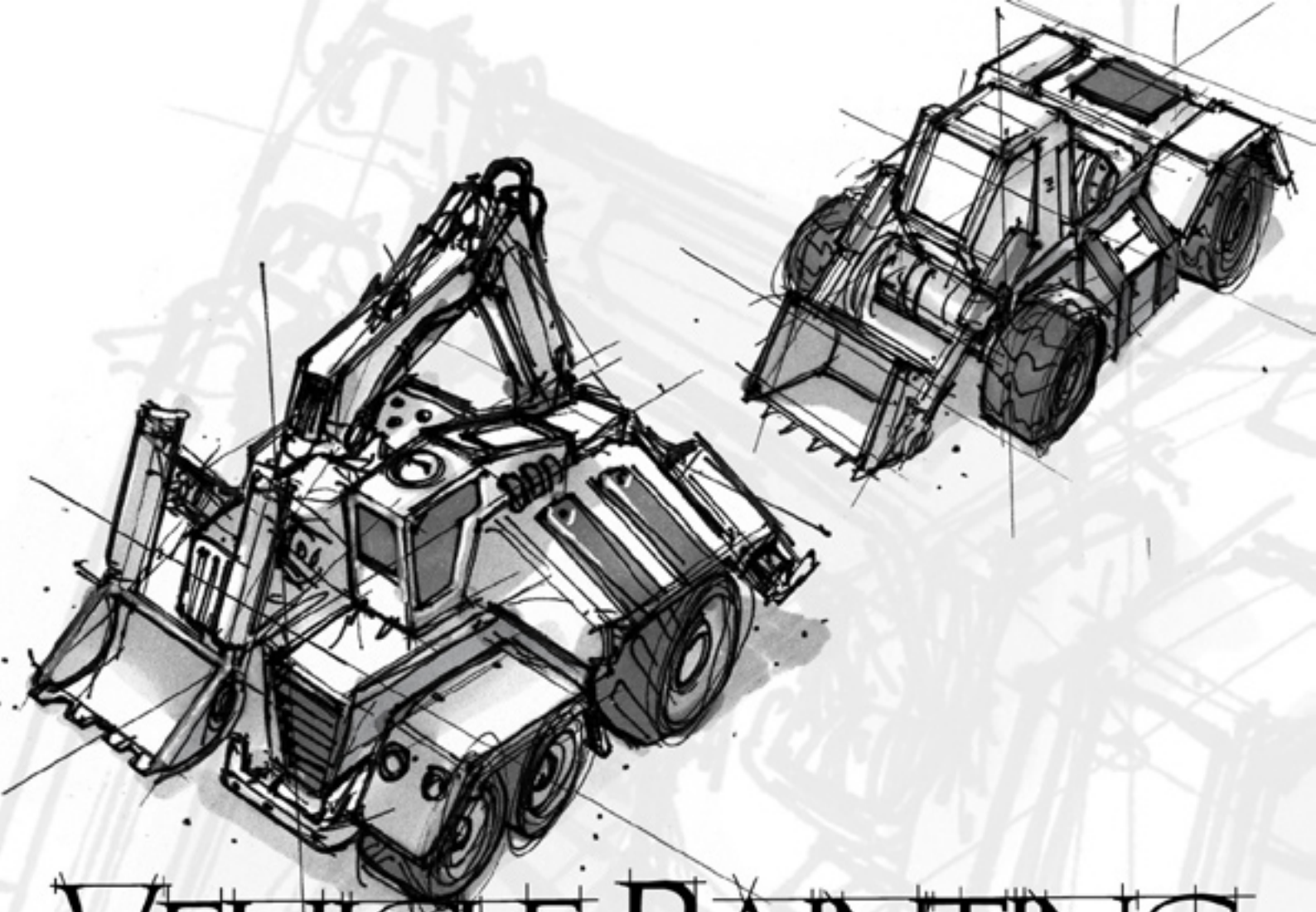
Stylised Character challenge

Aviv OR

Stylised Challenge Centaur

14 TOTAL PAGES



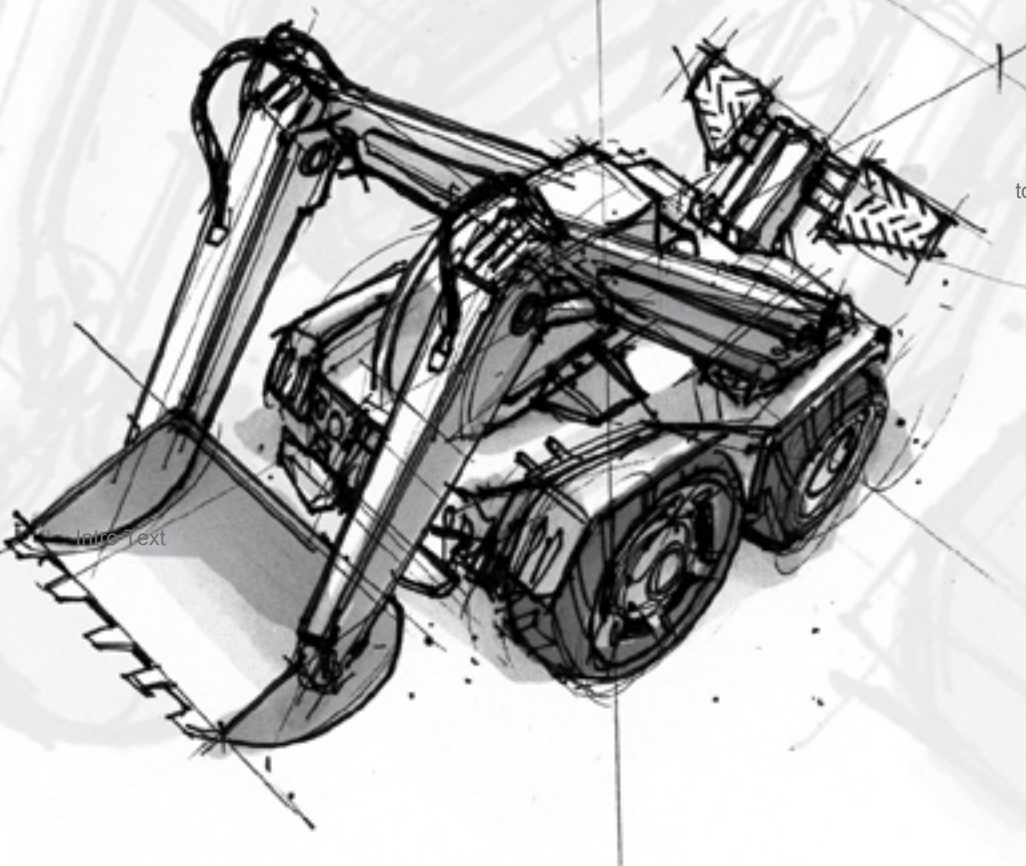


VEHICLE PAINTING

TUTORIAL SERIES

This series will take an in-depth look into the process of designing vehicles, beginning with the concept stage and following through to a final design. We will cover sketching approaches used to evolve and refine an initial idea, and show the techniques used to produce a number of drawings, exploring a variety of designs.

The tutorial will then move onto creating a finished design and placing the vehicle in a simple scene and addressing the issue of rendering the various materials that make up its construction. The importance of perspective will be explained before concluding with a chapter on adding design details and lighting effects.



PART 1 – **Issue 038** Feb 2009

PART 2 – **Issue 039** Mar 2009

PART 3 – **Issue 040** Apr 2009

PART 4 – **Issue 040** May 2009

PART 5 – **Issue 040** Jun 2009

VEHICLE PAINTING

PART 4 - FINAL DESIGN

9
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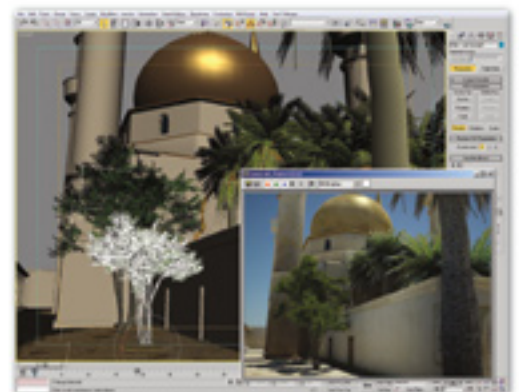
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SPEED PAINTING

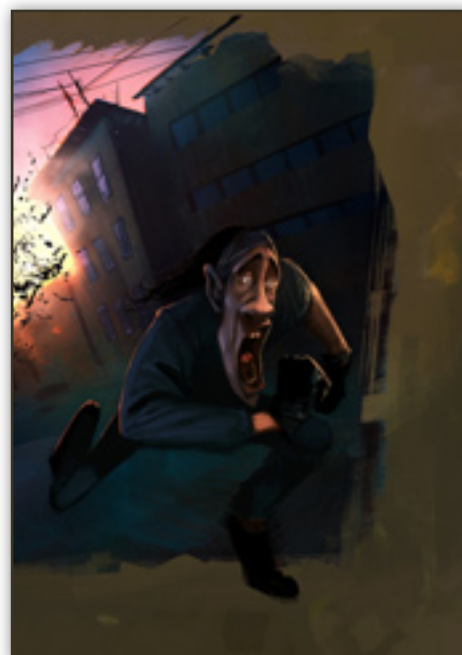
Welcome to the Speed Painting section of the magazine. This month we've asked two artists to produce a speed painting based on a simple, one-line brief. Here we feature the final paintings and the overview of the creation processes.

This month our talented artists, [Nick Oroc](#) and [Dwayne Vance](#), tackle the topic:

*The sleepy village
never saw the horror approaching*

SPEED PAINTING

9
TOTAL PAGES



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"On one hand, the movie and gaming industries have digital pipelines in place that would lead one to conclude, perhaps, that it is simplest to have a purely paperless setup and production. On the other hand, there is something tactile and almost primeval about writing, drawing and reading from paper"

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


SPACE PAINTING

PART 11: MINING THE ASTEROID FIELDS

13
TOTAL PAGES

"On one hand, the movie and gaming industries have digital pipelines in place that would lead one to conclude, perhaps, that it is simplest to have a purely paperless setup and production. On the other hand, there is something tactile and almost primal about writing, drawing and reading from paper."





"In the digital age we live in, we have so many means of creating an image, from photography to vector and 3D, that we should have no problem using everything at our disposal to help us do just that."

ANATOMY OF A PAINTING

: DIFFERENT MEANS TO ONE END

In this workshop, Nykolai Aleksander looks at a painting and dissects it, considering the different ways that certain aspects of the piece have been achieved.

ANATOMY OF A PAINTING

: DIFFERENT MEANS TO ONE END

9
TOTAL PAGES



2d artist next month

Interviews

Raphael Lacoste
Blaz Porenta

Articles

Sketchbook of Drazenka Kimpel

Tutorials

Vehicle Painting Series

by Hoi Mun Tham

Speed Painting:

"Great cracks split the earth as the
ground shook beneath them"
by Robin Olausson & Emrah
Elmasli

Space Painting!

Part 12: Space Colonies

Different Means to one End
by Dr Chee Ming Wong

Galleries

10 of the Best images featuring

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WHAT A SHAME

MAKING OF BY SARA BIDDLE

In this "Making Of" article, Sara Biddle walks us through the steps in the creation of her image "What a Shame" and shares with some of her thoughts and ideas along the way.

WHAT A SHAME

5
TOTAL PAGES



www.2dartistmag.com

image: Kekai Kotaki

2D artist

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Issue 041 May 2009

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“There are, in my opinion, three ways of creating artwork. The first way is with a clearly thought-out idea and a clear image in mind, where you need to move the image from your imagination onto a canvas. This is the best way to avoid big problems in the process of painting artwork, and eventually you get a clear result.”

In this article, Dmitry Grebenkov shares the process taken to create his digital painting “Black”, from the initial ideas stage all the way to the final image.

Black

MAKING OF BY DMITRY GREBENKOV

BLACK

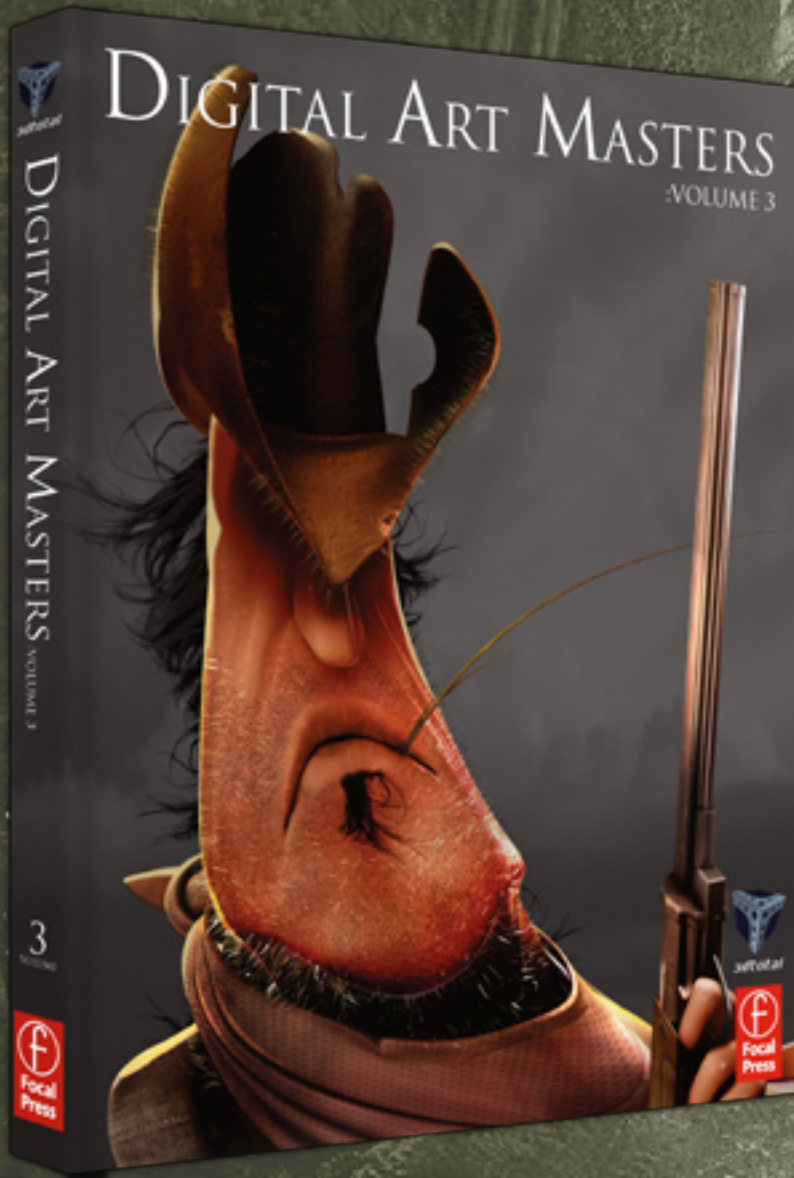
6
TOTAL PAGES



"There are, in my opinion, three ways of creating artwork. The first way is with a clearly thought-out idea and a clear image in mind, where you need to move the image from your imagination onto a canvas. This is the best way to avoid



DIGITAL ART MASTERS VOLUME 3



With the release of 3DTotal's new 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:

"Fallen Beauty"
by David Edwards



Speed Painting

digital painting tutorial series: volume 2



- Chapter 01: Alien Hot Air balloons
- Chapter 02: Steam Powered Mechanical Destroyer
- Chapter 03: The Slave Caravan crossed the Desert
- Chapter 04: The Beast was poised ready to strike!
- Chapter 05: Man-Eating Plants
- Chapter 06: The City Centre looked like a Jewel amongst the surroundings
- Chapter 07: It was a long way up but they had no choice but to continue climbing
- Chapter 08: Once a Thriving City now deserted and taken over by Vegetation
- Chapter 09: Robot Scrap Yard

Introduction

Our brand new 91-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. This downloadable PDF eBook can be followed in most 2D software packages that support paintbrushes and layers.

The featured artists are:

Nathaniel West
Daniel Ljunggren
Emrah Elmasli
Mike Corriero
Rich Tilbury
Robin Olausson
Ignacio Bazan Lazzano
Marc Brunet
Nick Oroc
Serg S
Joel Carlo



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3DTotal is a resource website for the CG community; amongst our growing number of products for CG artists, we produce two monthly downloadable PDF magazines – 2DArtist and 3DCreative. We are based in the West Midlands, in the UK, and our intention with our magazines is to make each issue as full of great articles, images, interviews and tutorials as possible. If you would like more information on 3DTotal or our magazines, or if you have a question for one of our team, please use the links below.

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If you have a CG community website and would like to support 3DCreative and/or 2DArtist magazine by showing our banners, please contact Lynette Clee at the email address above

