



Concept Art, Digital & Matte Painting Magazine  
Issue 033 September 2008 \$4.50 / €3.25 / £2.25

# Kai Spannuth

We delve into the life of self-taught artist Kai Spannuth and discover more about the Roughneck Rabbit Fight Club...



## INTERVIEWS

Kai Spannuth & Eduardo Peña



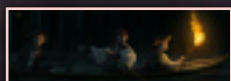
## ARTICLES

Sketchbook of Hethe Srodawa



## GALLERIES

Phil McDarby, Morgan Yon & Andreas Rocha, plus more!



## MAKING OF'S

'Keep A Sharp Eye' by Ron Crabb, plus more!



## TUTORIALS

Speed Painting: 'Overloading Core in Futuristic Power Plant,' plus more!



## EDITORIAL

Welcome to **ISSUE 033!** Well, the summer – what summer? – has officially left us now in the UK, and we're back to our well-known grey skies, cold winds and rainy days. But, how long will the grey skies last, we ask? For are we about to get sucked into oblivion when scientists in Geneva, Switzerland, this week fire up the biggest physics experiment of all time, in their attempts to recreate the 'Big Bang'? Who knows what will happen ... a black hole, perhaps? In keeping with this science theme

the latest 2DArtist Stylised Challenge for September has kicked off on **ConceptArt.org** with a 'Frankenstein / Science Mishap' theme, so drop in on the challenge, check out the latest WIPs and perhaps join in yourself if you have an interesting concept to share, and you may even see your work featured in the next issue of 2DArtist!

OK, so back to the September issue – which we better read quickly before Geneva implodes – the cover image this month is a fantastic artwork by **Kai Spannuth**, whose work graces the pages of the interview section of this month's issue on **PAGE 007**. Kai is a freelance 2D digital artist based in Berlin, Germany, whose been using the digital medium as a means of artistic expression since '98. So with 10 years under his belt, we felt it was a perfect time to get to know a little more about this talented self-taught artist, whose work fittingly ties in nicely with the theme of 'when science goes wrong'. Our second interview this month, in the interest of variety, we chat to **Eduardo Peña**, who is a true inspiration for any would-like-to-be concept artist out there! Eduardo works for the only videogame developer in Colombia, where we was brought up, but he does not see the limitations of the country's involvement with his chosen career as a brick wall, he simply finds ways to climb that wall and push the boundaries as much as he can with the truly stunning works that you'll find on **PAGE 023**. It is artwork such as this that really illustrates the creative workings of an artist's mind, and I can honestly say that this artist has one hell of a fantastic mind!

Tutorials this month feature **Joel Carlo** using traditional media as a starting point for the creation of a digital artwork [**PAGE 063**], the 3rd chapter of **Chee Ming Wong's** space painting tutorial series – Barren Planets – on **PAGE 077**, and of course we have our regular Speed Painting slot where this month in-house artist, **Richard Tilbury**, and our interview featured artist, Eduardo Peña, tackle the brief: 'Overloading core in futuristic power plant'. And our Making Of's feature the talents of **Ron Crabb**, with an overview article of the creation of his awesome image, "Keep a Sharp Eye" [**PAGE 094**], and **Yu Cheng Hong** also talks us through the creation of his image, "RUO" on **PAGE 101**.

Also, don't miss out on the fantastic Sketchbook article by sketching addict **Hethe Srodawa** [**PAGE 033**]. I first fell in love with Hethe's sketches after seeing the Making Of his image, "Fagin's Lot", and I'm sure that when you take a look at this article you'll, too, see the raw talents of this sketching genius!

Next month we'll bring you an interview with **Brom**, the first of a 3-part tutorial series by **Nykolai Aleksander** on 'The Human Face', and **Nick Miles** will take us through the creation of this month's gallery image, Mantis Queen, plus so much more! So enjoy this month's offerings and we'll see you next month – providing we haven't been sucked into a black hole [\*winks\*]. **ED.**

## CONTENTS

What's in this month?

## KAI SPANNUTH

Creator of the Roughneck Rabbit's Fight Club

## EDUARDO PEÑA

Concept Artist for Immersion Games

## SKETCHBOOK

Sketchbook of Hethe Srodawa

## THE GALLERY

10 of the Best 2D Artworks

## STYLISTED CHARACTERS

This Month's Finalists/Last Month's Making Of's

## TRADITIONAL MEDIA

Using Traditional Media as a Starting Point

## SPEED PAINTING

With Eduardo Peña & Richard Tilbury

## SPACE PAINTING

Planets and Starfields: Part 3 – Barren Planets

## KEEP A SHARP EYE

Project Overview by Ron Crabb

## RUO

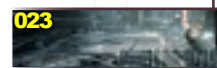
Project Overview by Yu Cheng Hong

## FEARLESS

Digital Art Masters: V3 Free Chapter Promotion

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Zoo Publishing Information & Contacts

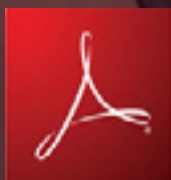


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2. Go to the **VIEW** menu, then **PAGE DISPLAY**;
3. Select **TWO-UP CONTINUOUS**, making sure that **SHOW COVER PAGE** is also selected.

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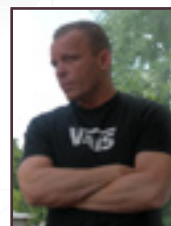
## CONTRIBUTING ARTISTS

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](mailto:lynette@zoopublishing.com)



### Kai Spannuth

Is a 2D Digital Artist and Colourist – freelance – born and raised in Berlin, the capital of Germany. He started with digital painting and colouring circa 1998, inspired by the old image comic books of that era!



<http://www.dpi-graphics.com/>  
[kai.spannuth@dpi-graphics.com](mailto:kai.spannuth@dpi-graphics.com)



### Helthe Erodawa

Is an artist born from 80's cartoons who has been creating characters and worlds since he could first hold a pencil! He has a petulant passion for all things mystery, adventure and, above all, pirates! He's fortunate enough to work as a Concept Artist in the entertainment industry and currently designs for Rockstar Games in sunny San Diego, California.

<http://www.hethe.com>  
[hs@hethe.com](mailto:hs@hethe.com)



### Eduardo Peña

Was educated as a graphic designer at the Jorge Tadeo Lozano University in Bogota, Colombia. Inspired by films like Blade Runner, he discovered the discipline of conceptual art for the entertainment industry and has been developing this artistic interest ever since. He currently works as a Conceptual Artist at Immersion Games in Colombia, and also as a professor at the Andes University, leading workshops.



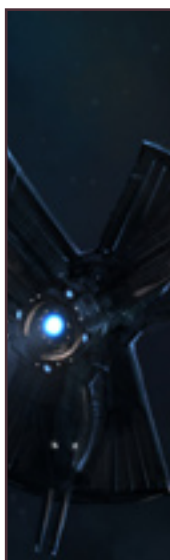
<http://leco3ur.carbonmade.com/>  
[caareka20@hotmail.com](mailto:caareka20@hotmail.com)



### 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.

<http://www.opusartz.com>  
[chee@opusartz.com](mailto:chee@opusartz.com)



### Richard Tilbury

Has had a passion for drawing since being a couple of feet tall. He studied Fine Art and eventually was led into the realm of computers several years ago. His brushes have slowly been dissolving in white spirit since the late 90s, and now, alas, his graphics tablet has become their successor. He still sketches regularly and now balances his time between 2- and 3D, although drawing will always be closest to his heart!



<http://www.richardtilburyart.com>

## CONTRIBUTORS

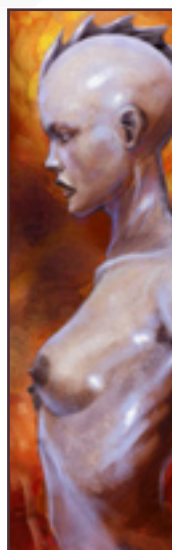
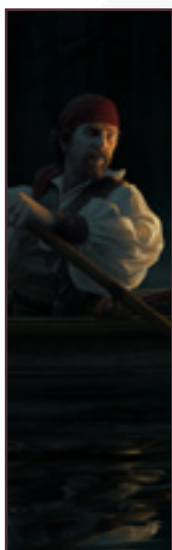
**2d**  
Artist



**Ron  
Crabb**

Has been working in the entertainment industry for twenty-four years. His career has included a variety of disciplines including illustration, graphic design, motion graphics, visual effects and matte painting for film and television, as well as some fine art. He moved from LA to the Northwest in 2003, and now works globally via the Internet as a freelancer for both film and television clients.

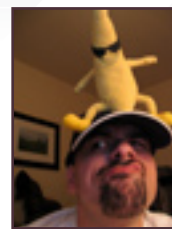
<http://www.crabbdigital.com/>  
[ron@crabbdigital.com](mailto:ron@crabbdigital.com)



**Joel  
Carlo**

Is a Multimedia Developer residing out in Denver, Colorado. His career as an artist has spanned over the last 14 years and includes work in both traditional and digital media, web design, print, and motion graphics for broadcasting. His client list is varied and ranges from commissioned work for small studio projects to larger clients such as Future Publishing, Burrows & Chapin, The Ayzenberg Group, NASCAR, Dodge, Toyota and Fox Television.

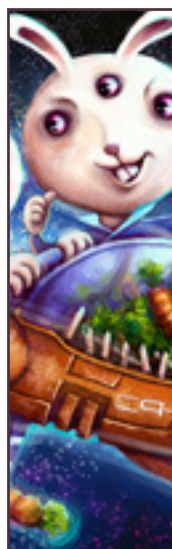
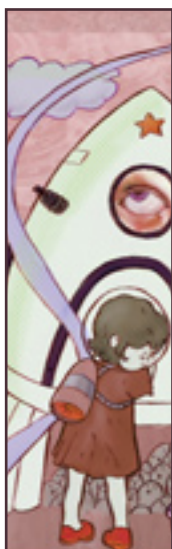
<http://www.joelcarlo.net> / [joelcarlo@gmail.com](mailto:joelcarlo@gmail.com)



**Nadia  
Mogilev**

Is an Illustrator and Graphic Artist, and a student of the Academy of Art University, San Francisco. She says that her life

is 3D: drawing-drawing-drawing! She can't remember a time when she hasn't been sketching; she has been drawing on napkins, her dad's paperwork and on wallpapers in her room since a child, trying to leave a mark everywhere. Growing up, she has continued to do the same thing: drawing everywhere with any medium around. <http://www.nadiamoon.com>  
[nady.design@gmail.com](mailto:nady.design@gmail.com)



**Raffy  
Dematawaran**

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.

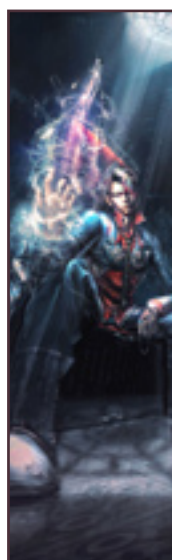
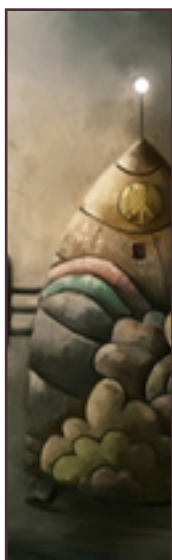
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[shatteredfx@hotmail.com](mailto:shatteredfx@hotmail.com)



**Sean  
Thurlow**

Was born and raised in New Jersey, 1986, and has been drawing since he was a kid. He was inspired a lot by classic horror movies, like "Frankenstein", and independent classics like "Crawling Eye". When he moved out to Tucson, Arizona, he went for a career in illustration, and along the way was introduced to the digital medium. He's currently working towards a degree in illustration and freelancing as he goes.

<http://trashyworks.blogspot.com/>  
[deadite44@hotmail.com](mailto:deadite44@hotmail.com)



**YuCheng  
Hong**

Is a Concept Artist, Graphic Designer & Illustrator. His background is in Graphic Design and 3D Animation, and, after graduating, his first job in the industry was as a 3D Modeller. He feels he has more passion for concept design and he was lucky, because he now work as a Concept Artist in a games company!

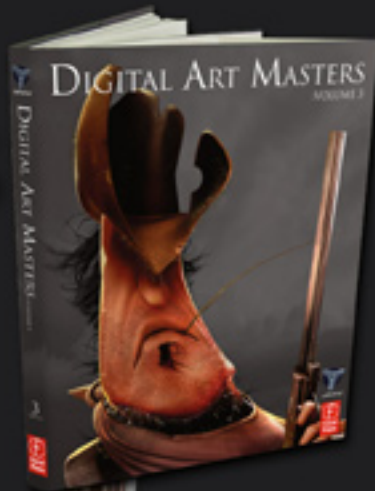
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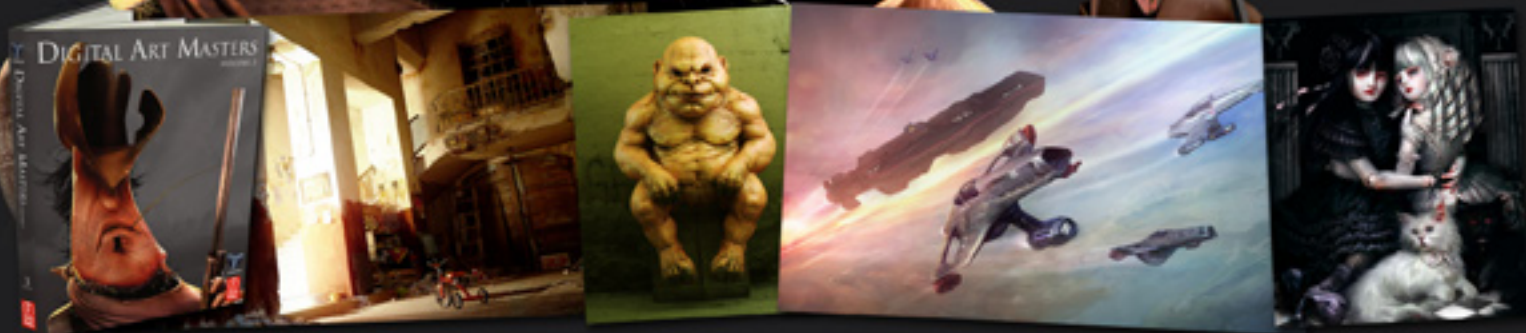
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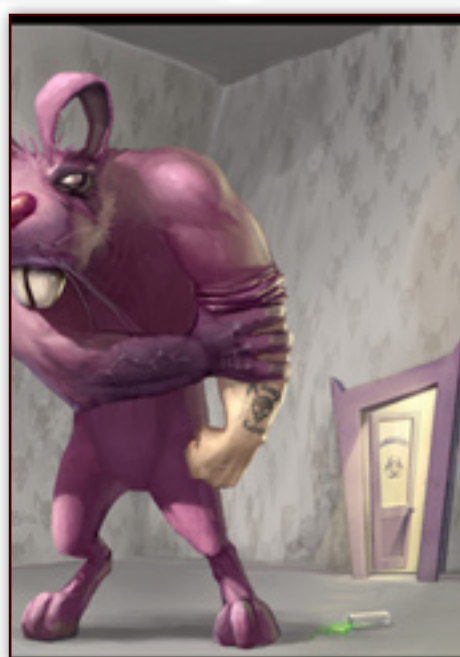
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# KAI SPANNUTH

From cruising around town on his long-board to creating his next abomination to enter the arena of the "Roughneck Rabbit's Fight Club" (RRFC), Kai Spannuth chats to us about how he started out in the art world and his collaborations with one of our favourite artists, Marko Djurdjevic.

# KAI SPANNUTH

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Eduardo Pena is a Concept Artist working at Immersion Games, based in Bogotá, Colombia. He trained as a graphic designer, but now uses his talents to visualise environments and explore "new worlds where fantasy and fiction meet"...

EDUARDO PENA

# EDUARDO PENA

Can you tell our readers a little about yourself and what you are currently doing?

I am Eduardo Peña. I was educated as a graphic designer at the Jorge Tadeo Lozano University in Bogota, Colombia. Even before entering into my professional education, I always felt a passion for the creation of worlds where fantasy and fiction meet. I had vague memories of masterpieces made by Ridley Scott, notably *Blade Runner*, and other such films, and these were my key inspirations until I found a great discipline in the form of conceptual art for the entertainment industry.


I have been developing this artistic interest under my own initiative, because in Colombia this discipline is almost nonexistent. The closest area was graphic design, which obviously provided me with great resources and tools that ultimately helped me to grow and mature as a designer, enabling me to evolve and better understand the aesthetics and functions of this discipline.

For me, design and art are essential tools as a means of expression and communication. They open up more possibilities for interaction and, because of this expressive power, we are able to create a structured communicative tool which



is well suited for the optimum understanding of a given message.

I currently work as a Conceptual Artist at the one and only company that develops video games in Colombia: Immersion Games. Most of my time is spent visualising environments, creating the general feel of the game, alongside other visual proposals. I also work as a professor, leading design workshops at the Andes University.

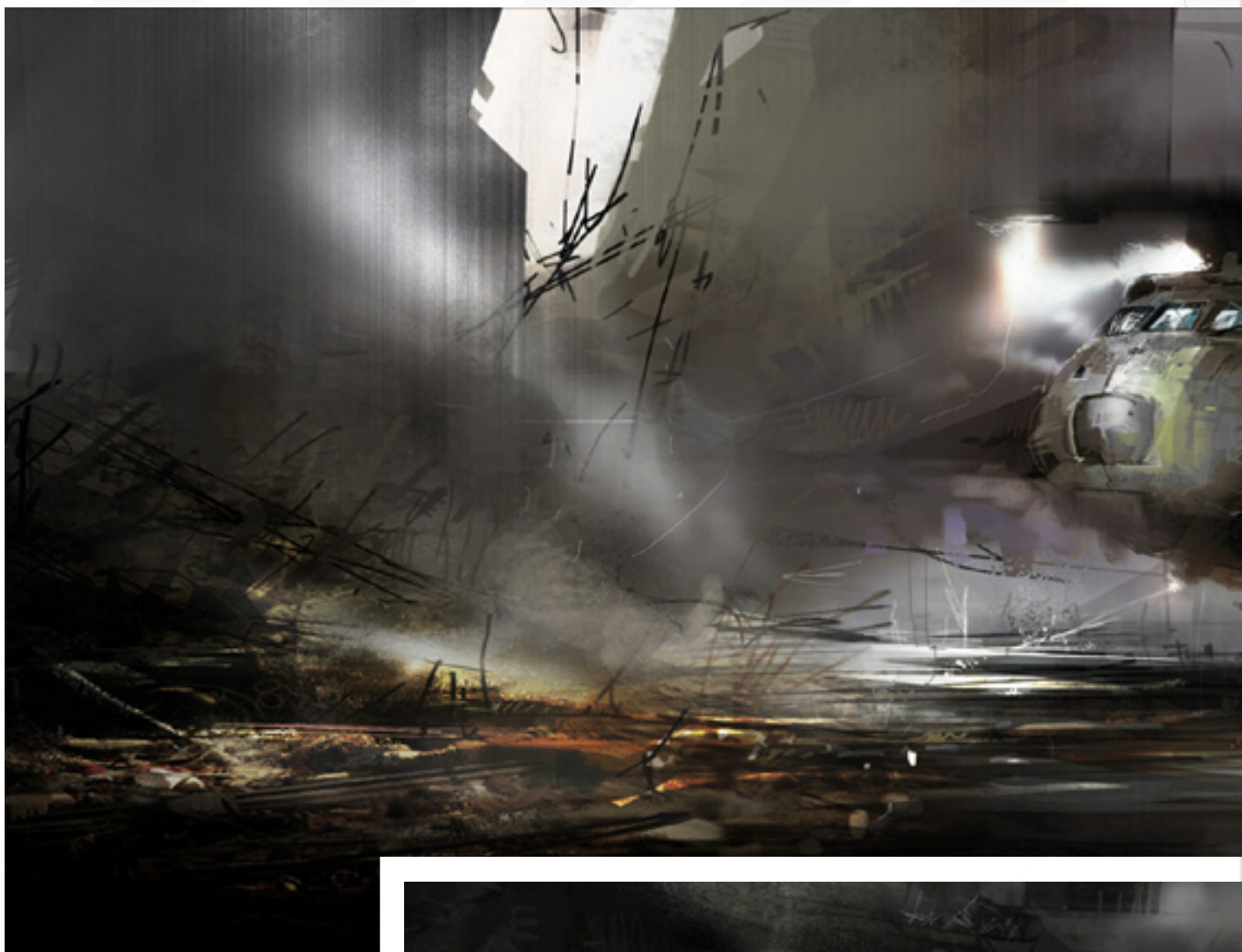


Working at the only games company in Colombia – quite an exclusive job then! Is there much competition to get in there and how do you find time to teach at the university?

In Colombia, the discipline of conceptual art is still very under-developed. Nevertheless, little by little, this branch has become more evident in the art and design environments and is gradually gaining more recognition.

Regarding the level of competition at Immersion Games, well, let's just say that all my concepts have to be solid and well structured. The level of my personal demand needs to be high in order to be able to interact in a better way with other professionals that work in the same field.

Besides this, it is very gratifying for me to be immersed in the teaching field. I don't see it as an additional workload, but as an enriching challenge which is helping to shape my perspective and professional intentions within the field of art and design.



Your work appears to be a collage of different components. Can you describe your approach to concept painting and how you typically construct one of your images?

This collage is due to the different projects that must be developed. At Immersion Games, each project must have its own feel and descriptive force and there is a need to visualise parameters in terms of chromatic values and lines. We also have to make each game component relative; for example, in the case of *Cell Factor*, which is a shooter game, the nature of the game itself allows us to plan the aesthetic guidelines of the in-game universe and to generate visual propositions that better suit the story and essence of the game.





In other cases, such as in children's games, the line must have other specific aesthetic components.

There are other compositional and technical elements that also describe my work in terms of the lighting, visual force and other technical factors – these are all a part of my visual language, or my “rough-edge temperament”!

Some of the factors that I take into account in my profession as a designer are to enrich my discipline, both professionally and personally, and to always develop my knowledge and transfer my experiences to future generations that will be looking for a meaning in the design.

In terms of the visual language you have developed, what aspects of your education in graphic design have helped forge your style and help your current job as a concept artist?

All aspects; bearing in mind that within the academy of graphic design, the structuring permits an overlap of disciplines within the field of visual language. As a designer, I have learned to develop this method as instinctively as possible. Methods, like tools, are instruments that help facilitate the execution and development of any project and also enable one to observe, interpret and synthesise not only mechanically, but with an aesthetic criteria and personal appraisal. For me, this is something that a conceptual artist that works in this specific field should understand and exploit.

I try to follow through with this belief everyday, with a certain level of practicality; not as a continuous set of rules so to speak, but rather a biological need that helps me to live and better understand the environment that surrounds me.

Can you describe your role on *Cell Factor* and the challenges that you faced?

*Cell Factor* has been one of my favourite projects and was the first one where I faced the



challenge of visualisation. I also experimented with many techniques to represent visuals that allowed me to enrich my artistic attitudes and be able to express optimum visual production for game development.

For me it is a great challenge to produce images with an impact, that display a visual quality. Working as a conceptual artist carries a huge amount of responsibility and a need for a high level of professionalism, and it's great to be able to hold my own and earn recognition in this field. Seeing so many talented artists and facing the limitations of being in Colombia only motivates me to grow even more.

Every day I research and explore new possibilities that enrich my ability and contribute to the growth of the company where I work, all of which I hope is helping to set high standards for the quality of video game production in Colombia.

Can you tell us a little about the new techniques you used for this project and the key lessons you learned?

More than structured techniques, I work by experimenting and I've learned to play a little with the errors that I make, to help enrich the composition and to generate new visual sensations. Nevertheless, once I have what I consider to be the general piece, I start the finishing process. And as in every piece that I work on, I always learn something new; I am always on a continuous personal exploration to create new pieces that have their own accent and own communicative visual force.

There seems to be a theme running through some of your personal work, most notably the spherical shaped droid. What is the story behind these images?

In this series of images, as in many others, I established a process of visual exploration. In this case I used the graphical interpretation of William Gibson's *The Neuromancer* as a starting point; a masterpiece, in which I envisioned the psychology and temperament of the environments in the book. Then, I sought the type of composition which suited an interpretation, as well responding to my visual preferences. Whilst picturing an environment removed from this book, I had as many successes during the initial phase as errors, but what I focused on more than the technical issues, was encapsulating the sensation that the image produced.



Which artists have you drawn on for inspiration and which do you feel you have learnt from the most?

I particularly admire Syd Mead, Stephan Martiniere, Sparth and Craig Mullins. Other people whose work I've enjoyed include Frank Frazetta, Ashley Wood, Jean Giraud (Moebius), Enki Bilal and artists such as Gustav Klimt,



Rembrandt Harmenszoon van Rijn, William Turner, Claude Monet and Leonardo Da Vinci. I have learnt certain techniques from all of them, and also a great deal about artistic intention, which for me is – and always will be – the most important element in my everyday work. However, my priority at the moment is to mature in this discipline and to be able to explore new creative forms and designs within the language of art.

One last question: if you could own one painting or artwork in the world, what would it be and why?

Generally, I would not have any preference for an artwork in particular... because among the preferred ones, each one awakens a specific state of mind within me, and contributes to my daily education in some way.





For me it would be selfish to have a piece of artwork from someone that I admire; I'd rather share words, brushes and talk about the creative process. I think that, in some ways, I would like to share this experience with the artists that I mentioned in the previous answer.

## EDUARDO PENA

For more work by this artist please visit:

<http://leco3ur.carbonmade.com/>

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Interviewed by: Richard Tilbury

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ALL IN PHOTOSHOP. OR  
I SHOULD SAY ALMOST  
ALL: EVERY NOW AND  
THEN. WHEN I'M AWAY  
FROM THE COMPUTER,  
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# *the* *Sketchbook* *of* **Hethe Srodawa**

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versatility through a variety of different  
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# *the* **Sketchbook** *of* **Hetthe Erodaawa**

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# 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.

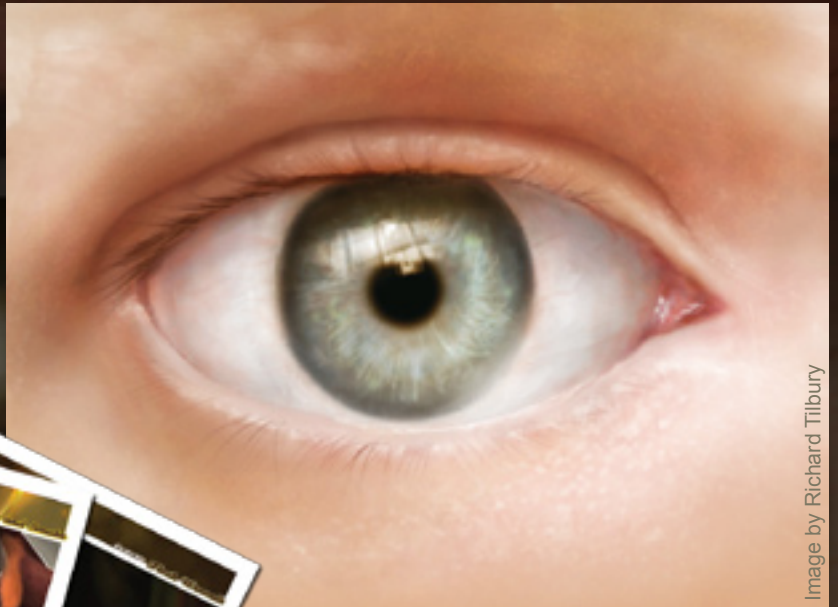


Image by Richard Tibbony



### VOLUME 1:

- Chapter 1: Painting Eyes
- Chapter 2: Painting Fabric
- Chapter 3: Painting Fire & Smoke
- Chapter 4: Painting Flesh Wounds
- Chapter 5: Painting Fur & Hair

### VOLUME 2:

- Chapter 1: Painting Rock & Stone
- Chapter 2: Painting Sky
- Chapter 3: Painting Skin
- Chapter 4: Painting Trees
- Chapter 5: Painting Water



Image by Chris Thunig



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This month we feature:

Phil McDarby

Nick Miles

Helena Rusovitch aka SLIDE

Soheil Danesh Eshraghi

Dumitrescu Ioan aka Jonone

Morgan Yon

Win Arayaphong

Hoang Le

Alexandar Alexandrov

Andreas Rocha

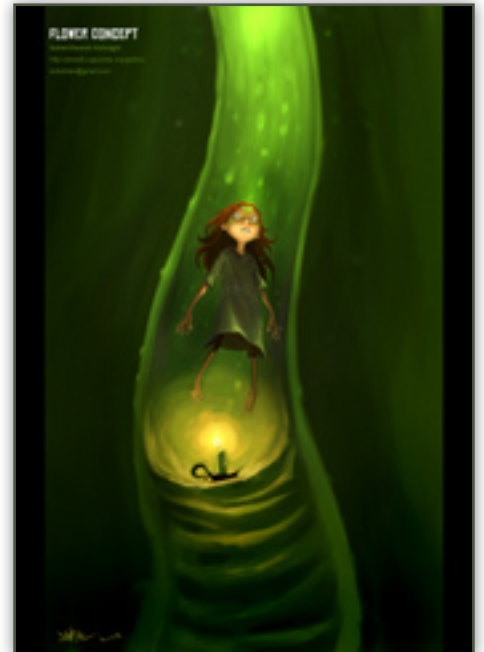
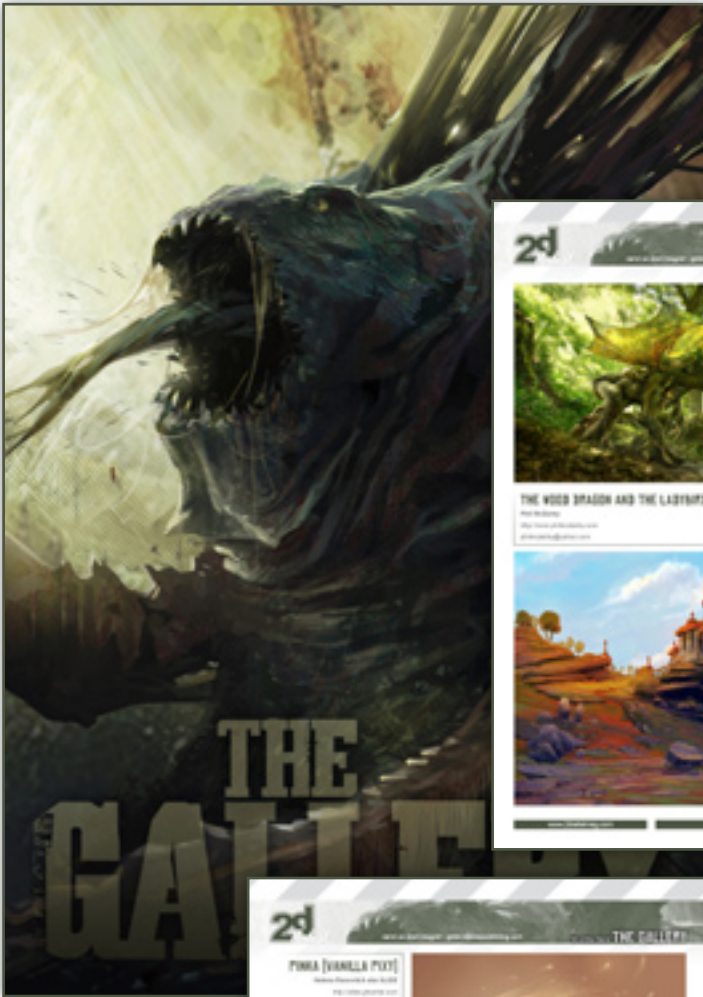
# THE

# GALLERY

VOL ONE 01.2008

# THE GALLERY

7  
TOTAL PAGES



# SynthEyes 2008

## Match-moving and Stabilization



"Holy cow! I really love the new UI stuff."

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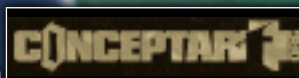
# 2DA challenge

2DArtist Magazine introduces the "Challenge" section of the mag. Every month we will run the challenge in the [conceptart.org](http://conceptart.org) forums, available for anyone to enter, for prizes and goodies from [www.3dtotal.com](http://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.

# Supervillain

## Stylised Challenge

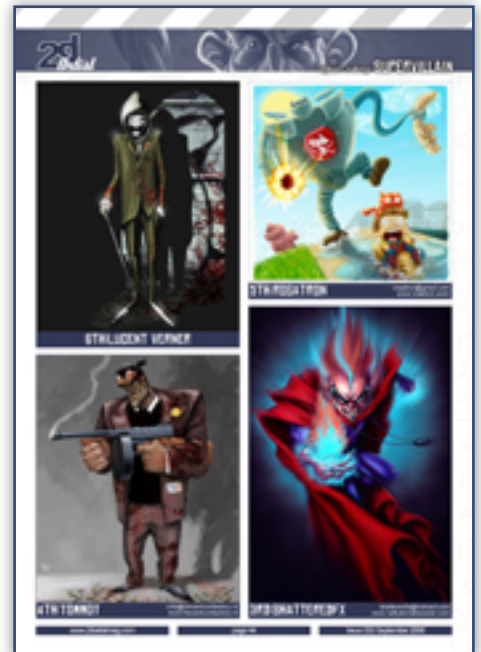
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# Stylised Challenge

Super Villain

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TOTAL PAGES

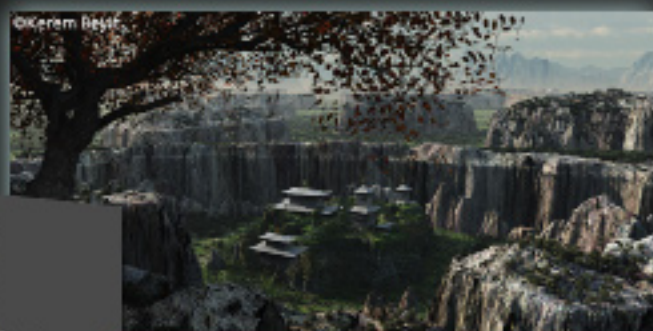


# Vue<sup>TM</sup> 6

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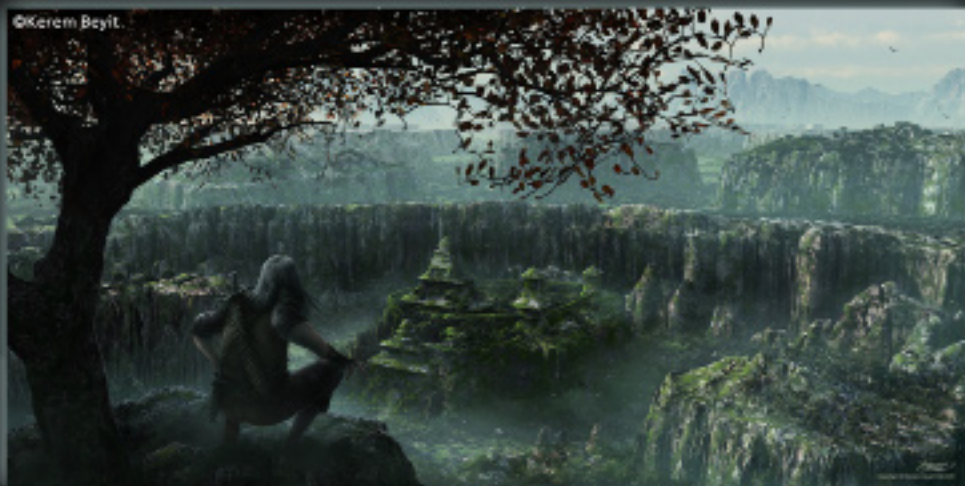


*Rough scene setup with Vue*

**"I met Vue 6 months ago. Before that, making 2D environments was a tedious process, since I pay a lot of attention to detail.**

**Vue is now a precious help for the natural environments of my matte painting."**

*Kerem Beyit  
Freelance Illustrator*



*Final matte painting*



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BETWEEN MEDIUMS GAVE ME  
THE ABILITY TO NOT ONLY  
TAKE ON MORE WORK, BUT  
ALSO TO UNDERSTAND THE  
KIND OF LOOK AND FEEL THAT  
COULD BE ACHIEVED WITH  
EACH OF THOSE MEDIUMS."

# USING TRADITIONAL MEDIA

AS A STARTING POINT

Joel Carlo explains how to create this image  
by using traditional media and Photoshop.



# USING

TRADITIONAL MEDIA AS A STARTING POINT

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Intro Text

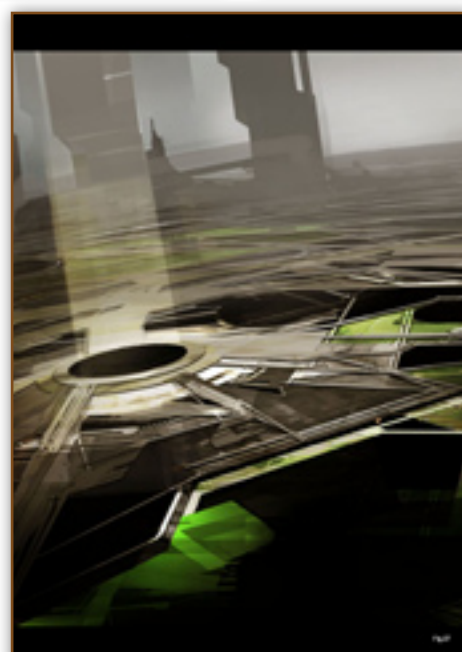
Welcome to the Speed Painting section of the magazine. This month we've asked two artists to produce a speed painting based on a simple, one-line brief. Here we feature the final paintings and the overview of the creation processes.

This month our talented artists, Eduardo Peña and Richard Tilbury, tackle the topic:

## OVERLOADING CORE IN FUTURISTIC POWER PLANT

# Speed Painting

**7**  
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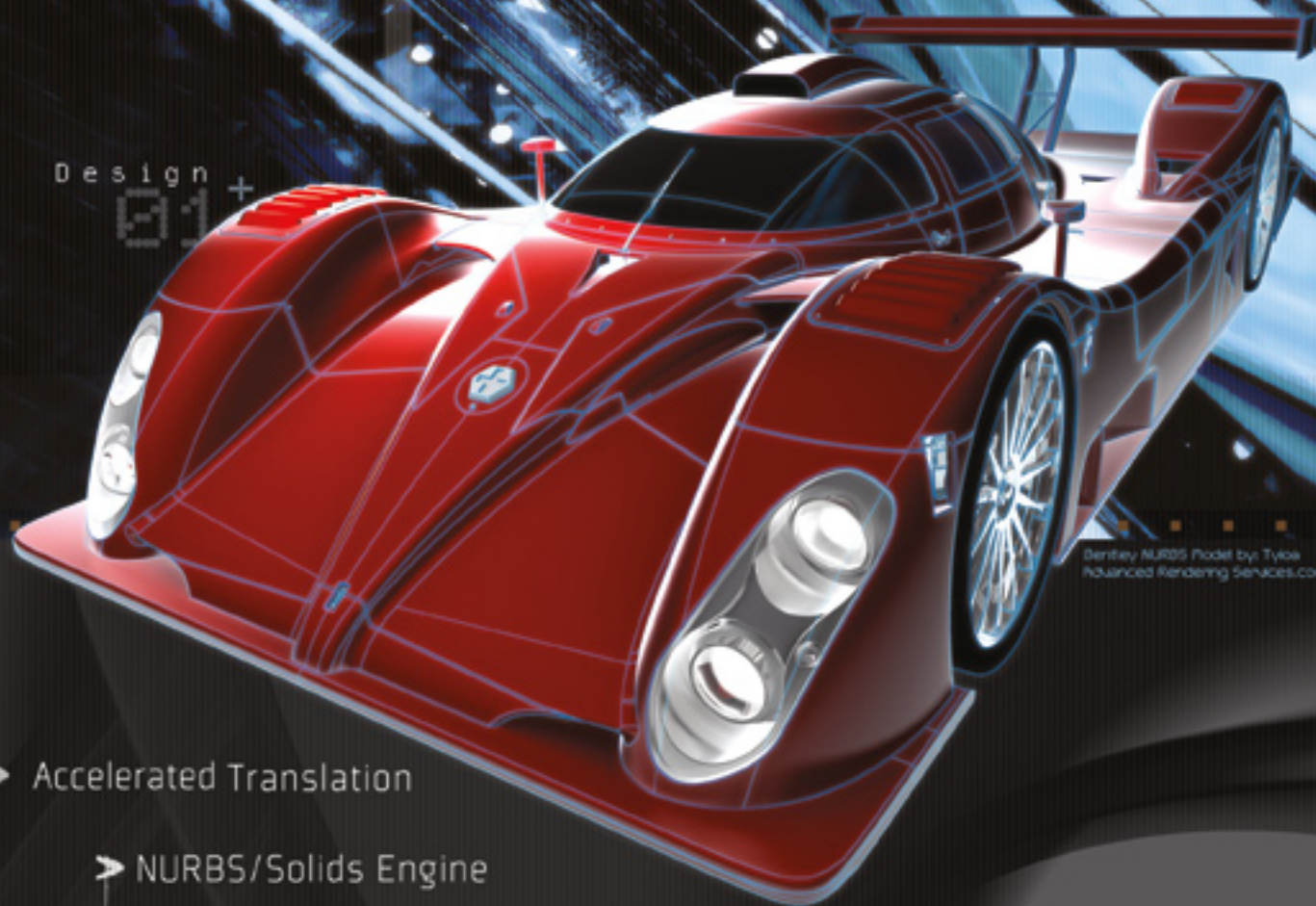
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"SPACE IS A WONDROUS THING.  
CURRENT COSMOLOGY MODELS  
SUGGEST THAT THE UNIVERSE IS  
APPROXIMATELY 13.7 BILLION YEARS  
OLD. AND THE THE CONSTANT  
SEARCH OF HOW ALL LIFE ALL BEGAN  
AND THE ORIGIN OF THE SPECIES  
COMES FOREMOST TO MIND..."



# 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 3: BARREN PLANETS

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Ron Crabb presents  
a step by step guide  
to the making of his  
digital painting 'Keep  
A Sharp Eye'.

# KEEP A SHARP EYE

MAKING OF BY RON CRABB



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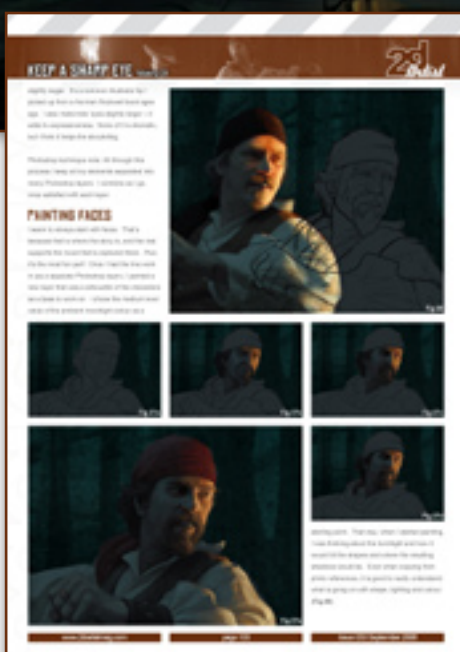
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# KEEP A SHARP EYE

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"IN THIS PIECE I DIDN'T  
START FROM A SKETCH.  
INSTEAD I JUST STARTED  
PAINTING OVER THE 3D  
SHAPE. IT WAS JUST LIKE  
3D MODELLING. REALLY:  
YOU MODEL THE BODY  
FIRST AND ADD THE  
CLOTHES SECOND!"

Yu Cheng Hong  
reveals how  
he created his  
character "Ruo".

# RUO

making of by yu cheng hong

# RUO

**7**  
**TOTAL PAGES**





2d  
artist

## INTERVIEWS

Brom  
Jesse van Dijk

## ARTICLES

Sketchbook of WanKok Leong  
Sketch Theatre

## TUTORIALS

### The Human Face: Part One

by Nykolai Alexander

#### Speed Painting:

"The surgeons were shocked  
and repulsed when they saw the  
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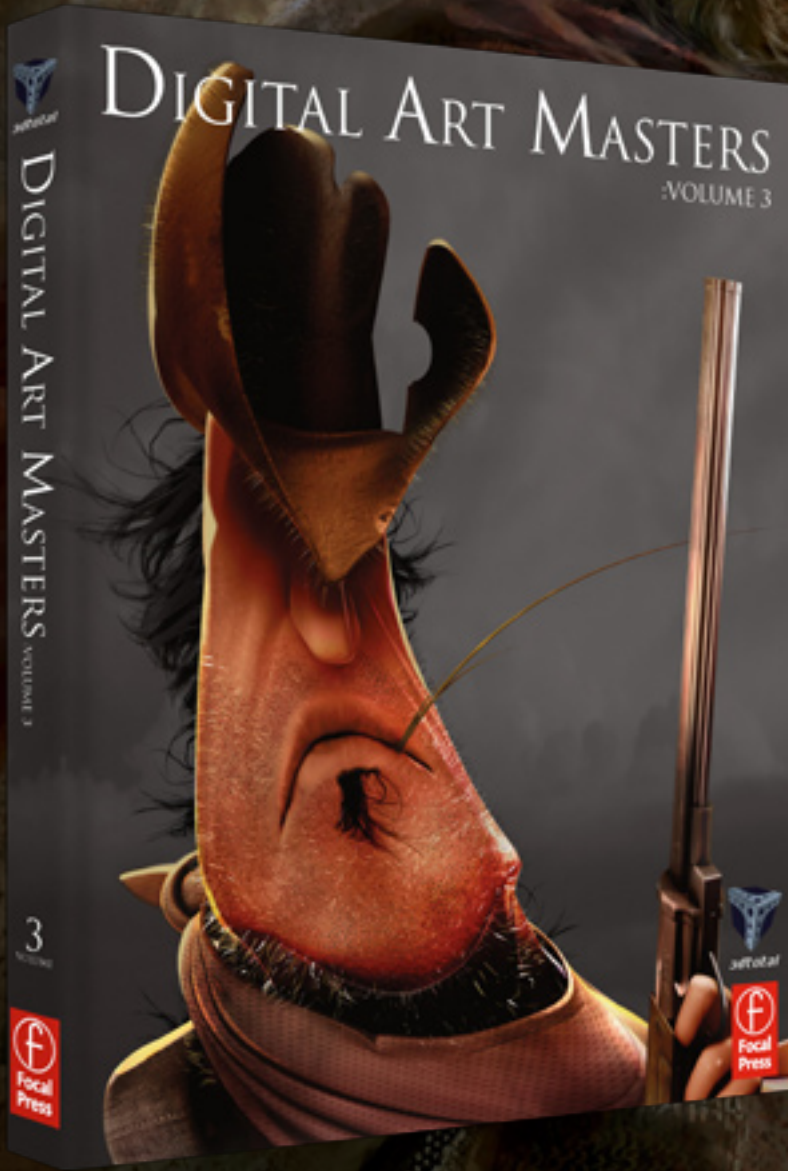
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mag

# 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:

**"Fearless"**  
by Alon chou



The following shots of the "Fearless" book pages are featured here in full-resolution and can be read by zooming in...



## FEARLESS

BY ALON CHOU



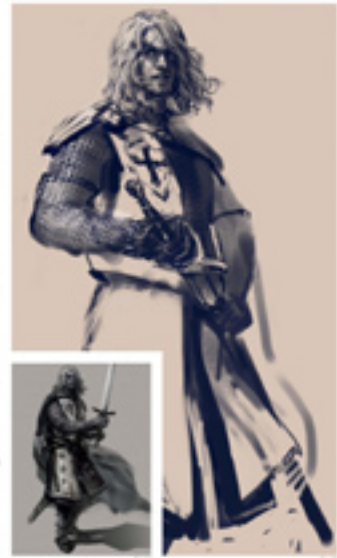
### INTRODUCTION

This is a story based on the idea of the Crusades. I was commissioned by a Portuguese company, Vector On - whose headquarters, for the project, named 'Lionel Design' - in 2017. The original plan was to create some character designs, but I suggested creating some more powerful and completed illustrations. By using dramatic expression, I hope to let readers have a more direct communication with the drawings. Creating emotions is my strength, so it's important for me. Lastly, they accepted my suggestion.

This character was one of the Crusader's leaders - a Norman. My client wanted the design of this character to somehow suggest the dark side of the Crusaders, which was brutal and greedy, while also presenting him as a powerful leader.

### CONCEPT

The story happened in 11th and crossed on historical truth, therefore a great deal of research was needed. Of course, personal imagination can also be added. I did a really rough drawing of the sketch design. To emphasize the character's facial expression and to capture the viewer's focus, I decided to remove the helmet so we could see his face. I also added a cape to bring out the authoritativeness (Fig.88). The colorful, rough-drawing indicates the possible further color design (Fig.89). I think red and white make a good contrast.



### COMPOSITION AND MOTION DESIGN

I first started out studying his characteristics. The client provided some descriptions. He was a leader of the Crusaders, a very brave man on the battlefield with the spirit of fighting enemies, and with an element of brutality to his persona. He was very dramatic and rude, and enjoyed pillaging. He was not a decent man and his characteristics implied the negative side of the Crusaders.

On the motion design, the initial idea was to let him draw the sword, but the pose looked rigid and motion (Fig.90). For the second design, I focused on his facial expression. I wanted to present him as ambitious, carrying a sinister smile on his face (Fig.91). In this pose, his two hands grasp the sword handle.

CHARACTERS

85

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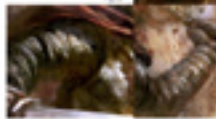
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The client liked the facial expression, but corrected his attitude on the other parts. First, a two-handed sword had not yet appeared in the 12th century, so his weapon had to be single-handed. The second error was the attitude on his sword. The cross is usually recognized as the symbol of the Temple religious military order. To avoid this kind of historical mistake, I decided to choose other patterns instead. As the kinds of ornaments used by the Normans were animals, like dragons, lions, tigers and geometrical patterns, I redesigned the emblem as a lion (Fig.92), and also combined it with an eagle's wings in order to bring out the aggression and ferocity.

I then went into the third revision of this pose. The previous draft of his pose was too stiff and I wanted to represent him killing on the battlefield, so this result emphasized his aggressive personality and the function of the Crusaders.

Now there he was given some weapons in each hand, which is perhaps more aggressive than before (Fig.93), his forehead is decorated with a sword, and his beard is in a wilder or less, about to break, with his feet sliding.



86



Towards making the dual spread. This time the pose was much more dynamic. More details were also added to the background: soldiers killing, flags fluttering, dust flying in the air, getting speeding, and the burning explosion. The whole picture now looked more complete.

For the facial expression, I maintained the attitude a little to make the drawing more comfortable to view. While talking, I thought he should put his thinking about debating his enemies, not thought, why not emphasize the courageous side of this character as well?

### COLORING AND FINISHING TOUCHES

When I started on the coloring, first of all, I outlined the brush marks to color and painted directly on the black and white original (Fig.94). Then drew a loose pattern of the chain mail on the side (Fig.95) and separately made the chain mail on the character's body after entering the original. I painted the chain mail pattern that I drew earlier piece by piece onto the main drawing, adjusting the shape according to the different angles on each part of his body (Fig.96).

CHARACTERS

I really enjoyed when you wanted to make which I had seen, the natural orange-red battlefield you might see as the sun is going down. Here I made a sketch - really subtle - according to this feeling for viewers to understand (Fig.97). I think the atmosphere created works very well. The only issue was that the background is brighter than the figure, which is a little bit. I wanted the light to split on the main character, but I also wanted the background to have the kind of form - mentioned before. Without considering these two atmospheres I faced some difficulties. Once the light began to come from the back when the background is very bright? If so, then the background should be black, but the main figure cannot be too dark or else it loses attention. So, how about I combine the two of them?

In the end, I saw that image, I saw that the light was coming from the right side. The background could still be very bright without any negative effects. I added highlights on the sword which reinforced the sword in the background, and I dimmed the sun in a little and made his feature more clear, so the sun looks further in the distance. Other than that, I also retouched the details on everything, including his face, clothes, hair and so on. By adding details I drew more focus on lighting on the battlefield. I also retouched the background by creating two brush strokes to handle the gift and dust scattered behind (Fig.98), and I retouched all the details.

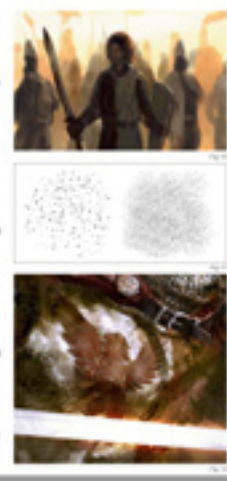
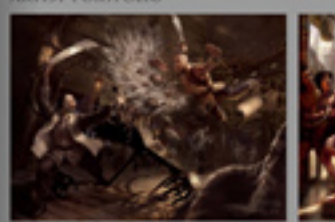
Here is a close-up of some of the detail (Fig.99). I usually leave many brush strokes on characters for painting.

### CONCLUSION

Looking back to the original goal of using dramatic expression, placing the character in some sort of situation, combining his aggressive personality with a brutal battlefield and giving viewers sensations of war - just the watching a scene from a movie - I think I have accomplished my goal.

Other than that, I also wanted to express, with many brush strokes, the pursuit of quality, instead of smooth lines of detail, and these I have also achieved this. The solution for the figure's expression and the atmosphere of the battlefield also turned out to be satisfying. Finally, I have been very happy to share my thoughts here with you.

ARTIST PORTFOLIO



CHARACTERS

87

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## CONTACT INFORMATION

[www.zoopublishing.com](http://www.zoopublishing.com)

[www.3dcreativemag.com](http://www.3dcreativemag.com)

[www.2dartistmag.com](http://www.2dartistmag.com)

Editor > Lynette Clee

[lynette@zoopublishing.com](mailto:lynette@zoopublishing.com)

Lead Designer > Chris Perrins

[chris@zoopublishing.com](mailto:chris@zoopublishing.com)

Content Manager > Lynette Clee

[lynette@zoopublishing.com](mailto:lynette@zoopublishing.com)

Marketing > Lynette Clee

[lynette@zoopublishing.com](mailto:lynette@zoopublishing.com)

