

30 artist

Concept Art, Digital & Matte Painting Magazine

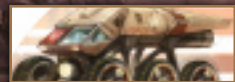
Issue 039 March 2009

James Paick

He's the man behind Scribble Pad Studios and has produced work for the likes of Electronic Arts, Pandemic Studios & Wizards of the Coast (to name a few). Read our interview with **James Paick** and prepare your eyes to feast upon some outstanding artwork!

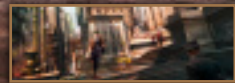
Interviews

Chris Thunig & James Paick



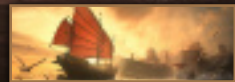
Articles

The Sketchbook of Roberto F. Castro



Galleries

Eduardo Peña, Robin Olausson & Ioan Dumitrescu, plus more!



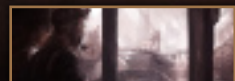
Tutorials

Speed Painting by Jesse van Dijk & Levente Peterffy, plus more!



Making Of's

'Mr. Reaper' by Jose Alves da Silva, plus more!





Editorial

Welcome to **Issue 39!** We've been discussing today about how to bring you even *more* content in addition to what's currently being scheduled, so the future is looking bright for 2DArtist and 3DCreative – it's never a bad time to jump on the ol' subscription wagon and get yourselves set up to receive your issues automatically each month!

Winks

So what do we have for you?

Well, first of all, I'm both proud

and honoured to be able to introduce an interview with the super talented and inspirational, **James Paick (p.17)**. I've had the pleasure of speaking to James over the past year or so, and have seen his portfolio rack up the most awesome artworks on a monthly basis – this is a portfolio that has regular updates of the most inspiring kind, and you will never fail to take something away with you after a visit to his gallery! And not only is James a master of his trade, he also dedicates time to helping and teaching others. What a great guy? So we were jumping for all it was worth when we got news that James was happy to be interviewed by the 2DArtist team, and we're pleased to see the final article out this month. We hope you'll enjoy learning all about the artist behind the artwork as much as we have! Our second interview is with matte painting expert, **Chris Thunig (p.7)**. Chris was first featured in 2DArtist back in 2006 (Issue #02) when he created a tutorial for our Elements series on painting trees, so we are absolutely thrilled to have him back with us this month for an interview feature so we can all check out the stunning portfolio that he has accumulated over the last 3 years, during which time he has worked his way from concept artist to matte painter. Hope you enjoy!

Now, we have one of the strongest sketchbook articles 2DArtist has seen to date – a real feast for the eyes! **Roberto F. Castro** has kindly given us an insight into the pages of his sketchbook (**p.29**), ranging from architectural concept sketches, to character designs and futuristic vehicles – a serious kick up the bum for those of us out there who know we can draw but find excuses not to. So get your sketchbooks and pencils at the ready, as you're going to want to draw yourself silly once you've got through this stunning article!

Our tutorials this month feature **Dwayne Vance** with part 2 of our vehicle rendering tutorial (**p.65**), in which he's refining his futuristic car concept in Painter – next month **Hoi Mun Tham** will be back with us to show us his refinement progress of his excavation digger-type vehicle, so stick around! Our speed paintings have evolved around the topic of, "They looked through the window and what they saw took their breath away", for which **Jesse van Dijk** and **Levente Peterffy** have created another 2 fantastic paintings for our ever random one-life briefs – with very different results (just how we like it!). Check out **p.71!** Chee Ming Wong is also back with us in chapter 9 of his in-depth space painting tutorial series, in which this month we're painting sci-fi hangars. Another wonderfully written and insightful tutorial by Chee, our space painting master (**p.83!**)

Contents

What's in this month?

Chris Thunig

Matte Painter & Concept Artist

James Paick

Conceptual Artist & Design Consultant

Sketchbook

Sketchbook of Roberto F. Castro

The Gallery

10 of the Best 2D Artworks

Stylised Characters

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

Vehicle Painting

Tutorial Series: Part 2

Speed Painting

Jesse van Dijk & Levente Peterffy

Space Painting

Environments: Part 9: Sci-Fi Hangar

Mr. Reaper

Project Overview by Jose Alves da Silva

Who Is That?

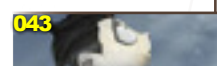
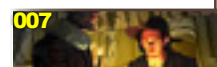
Project Overview by Sean Hong

CU-02 In Love

Digital Art Masters: V3 Free Chapter Promotion

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3DTotal.com Ltd Information & Contacts



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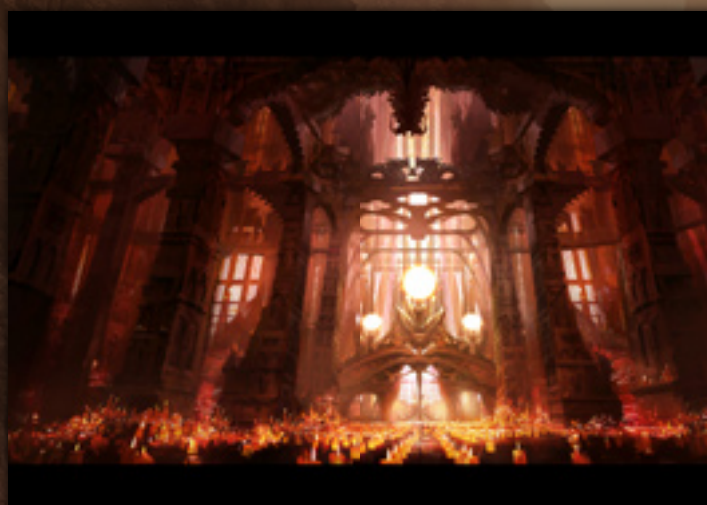
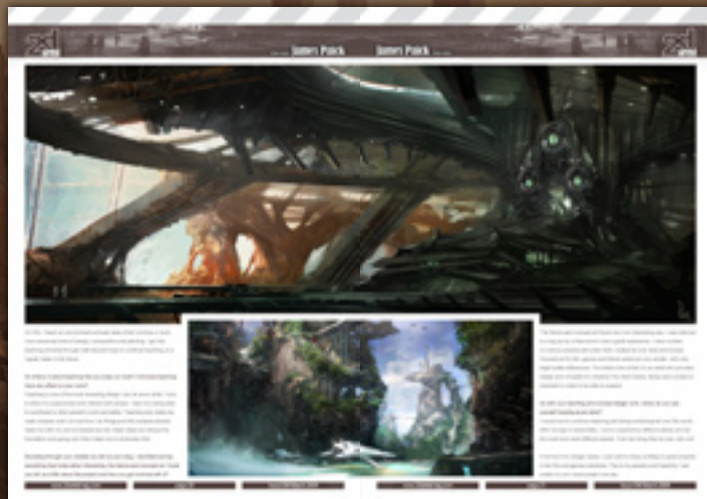


Finally, be sure to check out our 2 wonderful Making Of articles by **Jose Alves da Silva**, who takes us through the creation of his recent image, **Mr. Reaper (p.97)**, and **Sean Hong** who talks of childhood dreams in an overview about his image, **Who Is That... (p.103)**. Enjoy this month's issue, and we'll see you back here for more next month! **Ed.**



Get the most out of your Magazine!

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!



Setting up your PDF reader

For optimum viewing of the magazine, it is recommended that you have the latest Acrobat Reader installed.

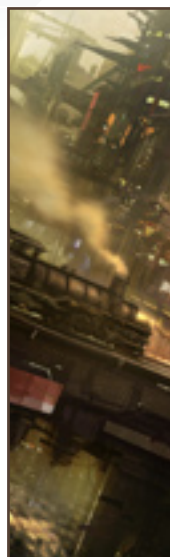
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To view the many double-page spreads featured in 2D Artist magazine, you can set the reader to display 'two-up', which will show double-page spreads as one large landscape image:

1. Open the magazine in Reader;
2. Go to the **View** menu, then **Page display**;
3. Select **Two-up Continuous**, making sure that **Show Cover Page** is also selected.

Contributing Artists

Every month, many artists 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@3dtotal.com



James Paick

A conceptual artist and design consultant working in video games and feature films, working out of Los Angeles, California, USA.



<http://www.jamespaick.com>
<http://www.scribblejames.blogspot.com>



Roberto Fernández Castro

An architect and visual artist. He has won awards in architecture and design and is the author of several

architectural projects that have been followed through to completion and built. As a visual artist he uses traditional and digital techniques, and he develops works incorporating digital painting, concept art and animation. A great part of his work is focused on architectural environments, futuristic design and character/creature design.
<http://www.robertofc.com> | contact@robertofc.com

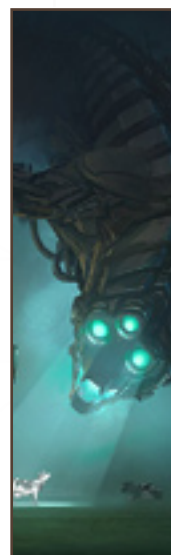


Jesse van Dijk

Concept Artist and Production Designer from Amsterdam, the Netherlands, with over four years of industry experience.

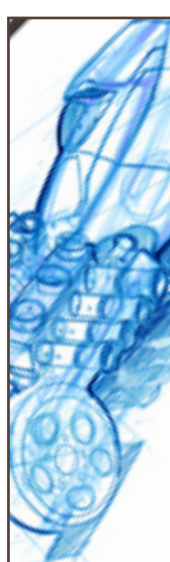
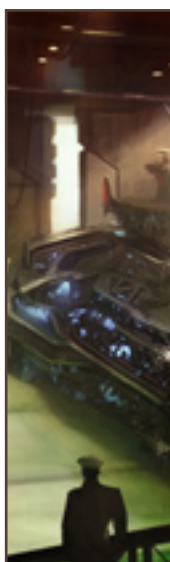
Immediately after receiving his Masters degree in industrial design at the Delft University of Technology, he went to work in the games industry. He is currently a senior concept artist at W! Games, Amsterdam, and does freelance work as well.

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



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.
<http://www.opusartz.com>
chee@opusartz.com



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.

<http://www.futureelements.net>
vancedwa@sbcglobal.net



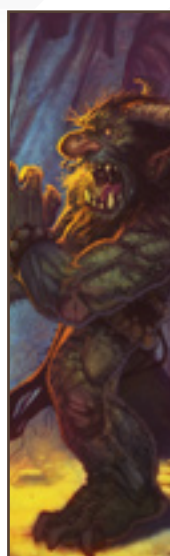
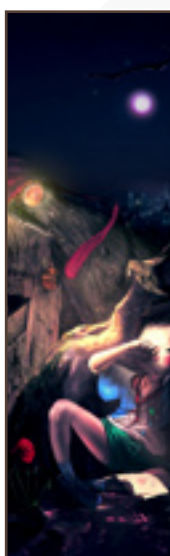


Sean Hong

A freelance animator and illustrator. Children, nature and ordinary citizens in life are his favourite source of

inspiration. He hopes his work will stay close to daily life, catching the fantasy from the everyday. He's been learning to paint digitally for three years now, and has been excited by the unbelievable effects and possibilities that digital art can bring to image creation.

<http://seanhong-ourstory.blogspot.com/>
seanhongxiao@hotmail.com

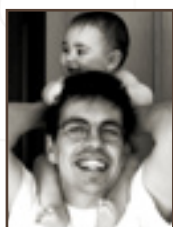


Patri Balanovsky

Production & Concept Artist from Tel-Aviv, Israel. He's been drawing & painting since he can remember; creating characters,

creatures and fantastic scenes has always been a passion of his. Telling a whole story through a single image can be quite a challenge, but he's always up for it! Keeping his work fresh and versatile, he explores all sorts of genres, styles and attitudes.

<http://chuckmate.blogspot.com>
pat2005b@hotmail.com

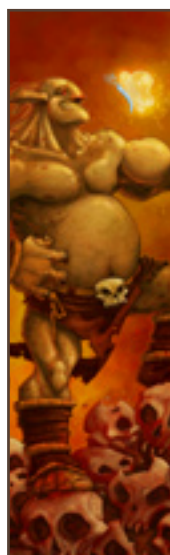
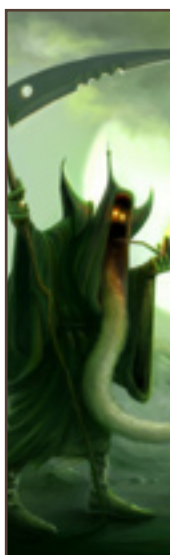


Jose Alves da Silva

Has been working in the 3D field since 1992, focusing primarily on architectural visualisation. He founded a

company, Pura Imagem (<http://www.puraimagem.pt>), which is dedicated to architectural visualisation and has been successful over the last 12 years. Another passion of his is painting, which allows him to be creative outside of the 3D world. He believes that continuous learning and improvement is the key to personal evolution, and to survive in today's industry.

joalvessilva@netcabo.pt



Rolando Mallada

A passionate artist that loves comic book and illustration work. Four years ago he started working professionally in the

comic industry in the USA. At present, he enjoys giving birth to gorillas, zombie teddy bears and other creatures for APE Comics. His headquarters are in Montevideo, Uruguay. There he passes the afternoons working at his wife's company, with his pet dog and a hot cup of coffee.

<http://rolando-mallada.blogspot.com/>
rolocomic@yahoo.com.ar



Image by Chris Thunig

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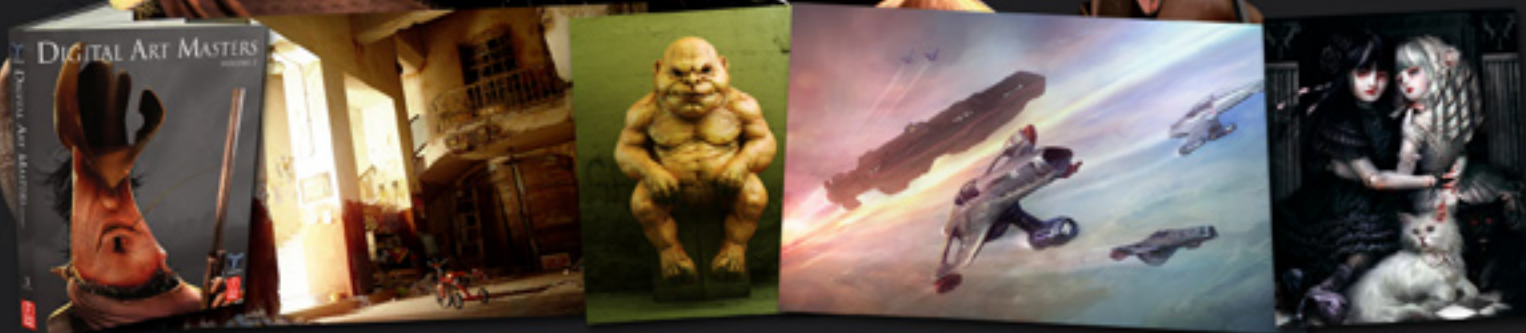
FEATURES 60 OF THE FINEST DIGITAL
2D AND 3D ARTISTS WORKING IN
THE INDUSTRY TODAY, FROM THE
LIKES OF:

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DAMIEN CANDERLÉ
GERHARD MOZSI
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“Working with 3D applications also adds the benefit of being able to rely on accurate lighting and depth passes that can be worked into the painting”

CHRIS THUNIG

Chris Thunig worked his way into matte painting from concept art and storyboarding. Now a matte painting expert, we find out the details of just what this can involve with the combination of 3D and moving cameras to obtain those perfect shots.

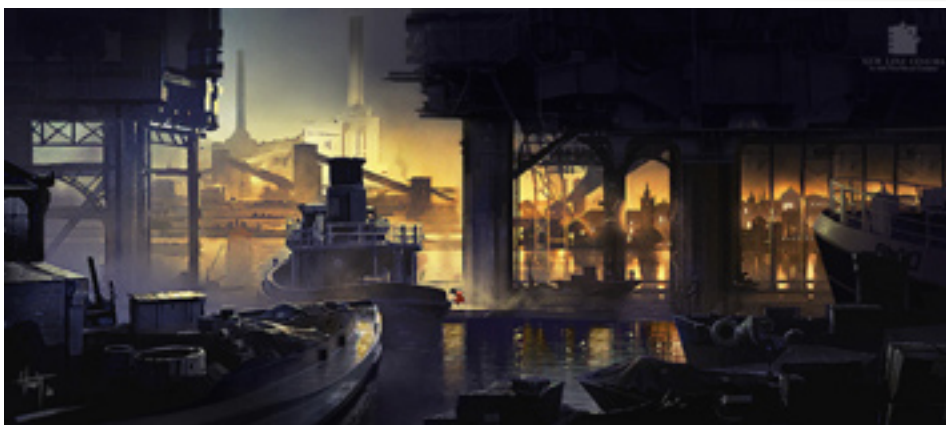




CHRIS THUNIG

Hi Chris, it seems like you have been on a little CG adventure around Europe for the last 10 years. Can you sum it all up for us?

Hi Tom! I started out working traditionally as a storyboard and concept artist in a small animation studio at Babelsberg Film Studios in Germany, where I worked on a number of 3D animated music videos. It was a great way to broaden my horizons past pen and paper, as I was able to dive into the CG realm and utilise otherwise unaffordable technology.



After two years in Berlin, and with the end of the New Media hype in sight, I realised it was time to move on. Duran, a VFX studio based in Paris, was hiring for an animated feature and hired me as a texture artist with an option to go into matte painting as the production progressed. After the

movie had wrapped I was able to land a job at MPC in London, based on the work I had done in Paris. There I worked on a number of US and UK productions until Blizzard Entertainment's Cinematic team gave me a call in 2006.







Indeed it is a little European adventure you have been having! Was there anything in particular that made Blizzard find you? And how did it feel to be head hunted by such a famous studio? Nothing in particular. I believe Matte Painting Supervisor Jonathan Berube came across my website and passed it on to the recruiters. I had gotten in touch with a number of studios through this web presence before, but I was surprised how quickly Blizzard moved ahead. After I'd talked to them on the phone and they'd invited me over for a visit, things came together surprisingly quickly and in a rather organised fashion. Where a lot of other companies had been rather wishy-washy about the details, such

as immigration matters and housing, these guys just had it down to a "T". They were certainly serious and that made me feel very taken care of. That's a good feeling, especially when you are about to leave friends and family behind to move to another continent.

What was the first ever professional matte painting you did and how did it turn out?

The first one ever was for Enki Bilal's *Immortel (ad vitam)* a movie that, for the most part, is set in a dark version of futuristic New York City. It was a rather straightforward shot with a locked-off camera looking down a street (first matte on my website). I worked over a 3D layout that the

modelling team provided and things went fairly smoothly, as all I had to deliver was the finished image file. No extra passes or frames were required.

I notice some of your recent mattes are "painted over 3D geometry provided by Duran". Can you tell us a bit more about this technique? And what are the pros and cons?

For most of the CG shots in *Immortel*, the modelling team had done some kind of 3D model which they would use for lay-outting. They would hand me a greyscaled render of their scene and I would paint and texture over it. The layouts had all been previously signed off by the





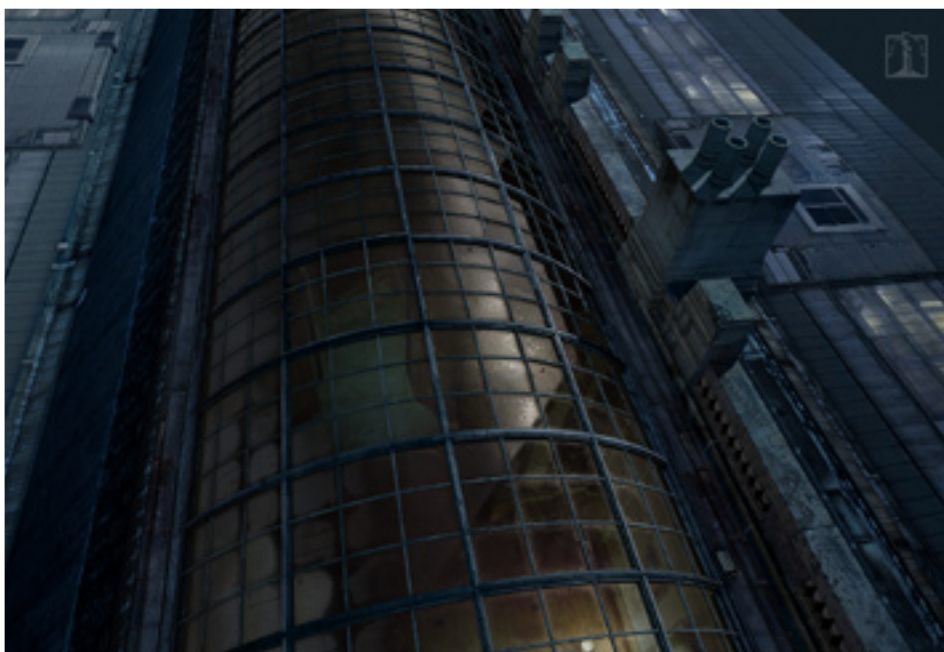
director, which diminished a lot of guesswork for me when it came to composition, design etc. All the shots I worked on in this production were locked-off, so I could treat them very much like canvas paintings without worrying too much about the technical restrictions a parallaxing 2.5D shot would have brought with it.

Do your methods and techniques differ at all when painting over a greyskaded render, as opposed to painting a scene from a blank canvas? Would you recommend other 2D artists play with 3D to form a basis for their scenes in this way?

It differs in that it eliminates a lot of the guesswork. Usually when I have geometry as a basis for a matte painting it is something coming straight from the layout department, which means composition and camera have already been signed off. And even when I layout and model objects myself, constructing the perspective is no longer an issue. Working with 3D applications also adds the benefit of being able to rely on accurate lighting and depth passes that can be worked into the painting.

I also noticed that several images you created for *The Da Vinci Code* have the detail "3D geometry and projection-rendered in shot to create parallax". Can you also tell us a bit about this technique?

The footage of shots with a moving camera was tracked and matched with a 3D camera, which allowed me to place geometry in 3D space that



corresponded exactly to the footage. This way it was possible to use a matte painting in a shot with a moving camera by projecting the matte painting onto the geometry and film it (render it) through the match moved 3D camera.

It's great that mattes can be used in moving shots like this, but I imagine that the camera's path is still very restricted, is that correct? In a projection-based matte painting, only the geometry facing the camera is painted up. When viewed from any other angle, stretching or ghosting will be visible. When the shot camera

Time Warner

H. H. H. 16





reaches an angle that would reveal these shortcomings, placing more projection cameras at these angles makes it possible to overpaint the problem zones.

What has been your favourite project to work on and why?

I'm lucky to have worked on a number of different projects. Though each one had its challenges, the fun part for me was working as part of a talented team for people whose work I had admired for years. If you asked me what projects I had more fun working on than

others it would be those that had their finances and production management all worked out. Interestingly this isn't always a given, especially in European productions.

Yeah, we've heard loads of times how the management makes or breaks a project. What is your experience with the management expecting artists to work extra hours? Has it varied a lot with the different studios you have worked at or does everyone expect extra these days?

The larger studios I worked at had their bidding figured out, their deadlines set accordingly and

their policies in place when it came to overtime. In any case, crunching mainly happens towards the end of a project and overtime is usually compensated for in one way or another. While employees are generally expected to do what it takes to get the project done, and help out after normal work hours if needs be, they are rarely expected to do this for free.

I notice some beautiful concepts for your personal project "Lux Lucis". Can you tell us some more about this one and what future plans you have for this and any other personal work?

Really "Lux Lucis" is just a drawer full of loose ideas that I hope will eventually progress into something more substantial. With my usual workload and the time left between job and family, Lord knows when that will be!

Well, we look forward to seeing this and more paintings from you, Chris. Many thanks for chatting with us.

Chris Thunig

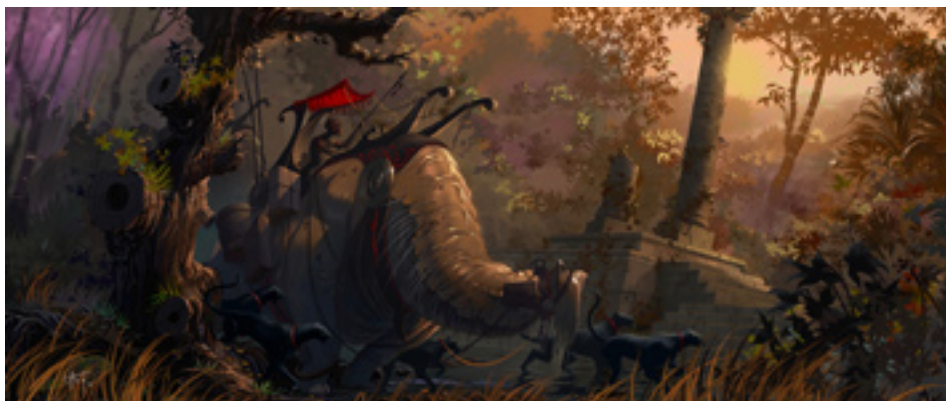
For more work by this artist please visit:

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

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vividetail@yahoo.com

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“Teaching is one of the most rewarding things I can do as an artist. I love to share my experiences and interact with people. I also love being able to contribute to other people’s work and ability”

Liking nothing more than to help and teach others about environmental concept design, James Paick is one of the most inspirational artists around today. We recently got the chance to find out more about the man behind the amazing artwork.

**James
Paick**

James Paick

8
TOTAL PAGES






SKETCHBOOK OF ROBERTO F. CASTRO

This month we delve into the wonderful sketchbook of Roberto F. Castro...

13
TOTAL PAGES





Vancouver Film School alumni credits include **Across the Universe** Geeta Basantani, Digital Composer **Alias** Scott Dewis, Visual Effects Artist **Ant Bully** Ben Sanders, Character Animator | Rani Naamani, Animator | Ernesto Bottger, Character Animator **AVP: Alien Vs. Predator** Shawn Walsh, Color & Lighting Technical Director **Babel** Luis Blackaller, Storyboard Artist | Lon Molnar, Visual Effects Supervisor **Battlestar Galactica** Daniel Osaki, Lead Modeler | Megan Majewski, 3D Animator | Alec McClymont, 3D Artist **Blizzard Entertainment** Alvaro Buendia, Cinematic Artist **Bolt** Lino Di Salvo, Supervising Animator/Voice of Vinnie **Charlotte's Web** Aruna Inversin, Digital Composer | Adam Yaniv, Character Animator | Tony Etienne, Lead Lighter Kristin Sedore, Lighter **Chicago** Lon Molnar, Animation Supervisor **The Chronicles of Narnia: The Lion, the Witch and the Wardrobe** Kristin Sedore, Lighter | Shawn Walsh, Lighter | Adam Yaniv, Character Animator **The Chronicles of Narnia: Prince Caspian** Andreas Hikel, Pre-Visualization Artist | Christoph Schinko, Character Animator | Jami Gigot, Senior Layout Artist **Cloverfield** Nicholas Markel, Pre-Visualization Supervisor **Constantine** Aruna Inversin, Digital Composer **The Dark Knight** Pietro Ponti, Lead CG Lighting Artist **Dead Like Me** Daniel Osaki, Visual Effects Artist | Alec McClymont, 3D Artist **Diablo III** Alvaro Buendia, Cinematic Artist | Steven Chen, Cinematic Artist **Family Guy** Michael Loya, Storyboard Artist **Fantastic Four: Rise of the Silver Surfer** Arun Ram-Mohan, Lighting Technical Director | Shawn Walsh, Visual Effects Executive Producer | Jessica Alcorn, Composer **Flags of our Fathers** Aruna Inversin, Digital Composer **Gears of War (VG)** Scott Dossett, Animator **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.

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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.



THE GALLERY

This month we feature:

Ioan Dumitrescu aka Jonone

Xin Xin

Murat Turan

Marcos Correa

Richard Pellegrino

Donglu Yu

Roberto Oleotto

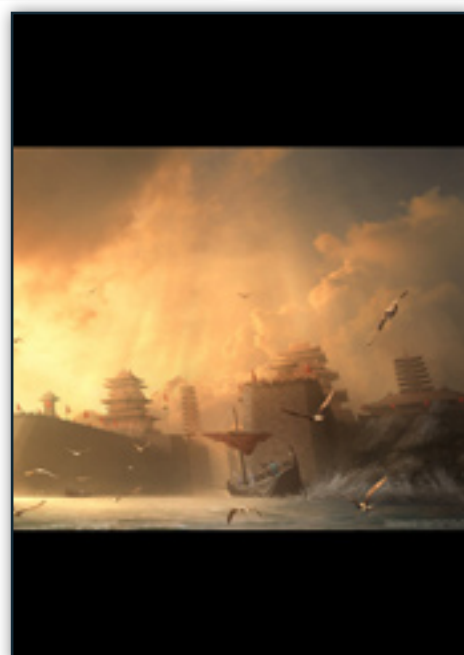
Eduardo Peña

Robin Olausson

Rasmus Jensen

THE GALLERY

9
TOTAL PAGES



www.cgoverdrive.com

16 – 19 June 2009

HALL 9, SINGAPORE EXPO

The logo for CG Overdrive 2009 features a stylized 'G' composed of blue and white geometric shapes. To the right of the 'G', the text 'CG OVERDRIVE' is written in a bold, sans-serif font, with 'CG' in blue and 'OVERDRIVE' in white. Below this, the year '2009' is written in a large, white, sans-serif font.

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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.

Big Foot

Stylised Challenge

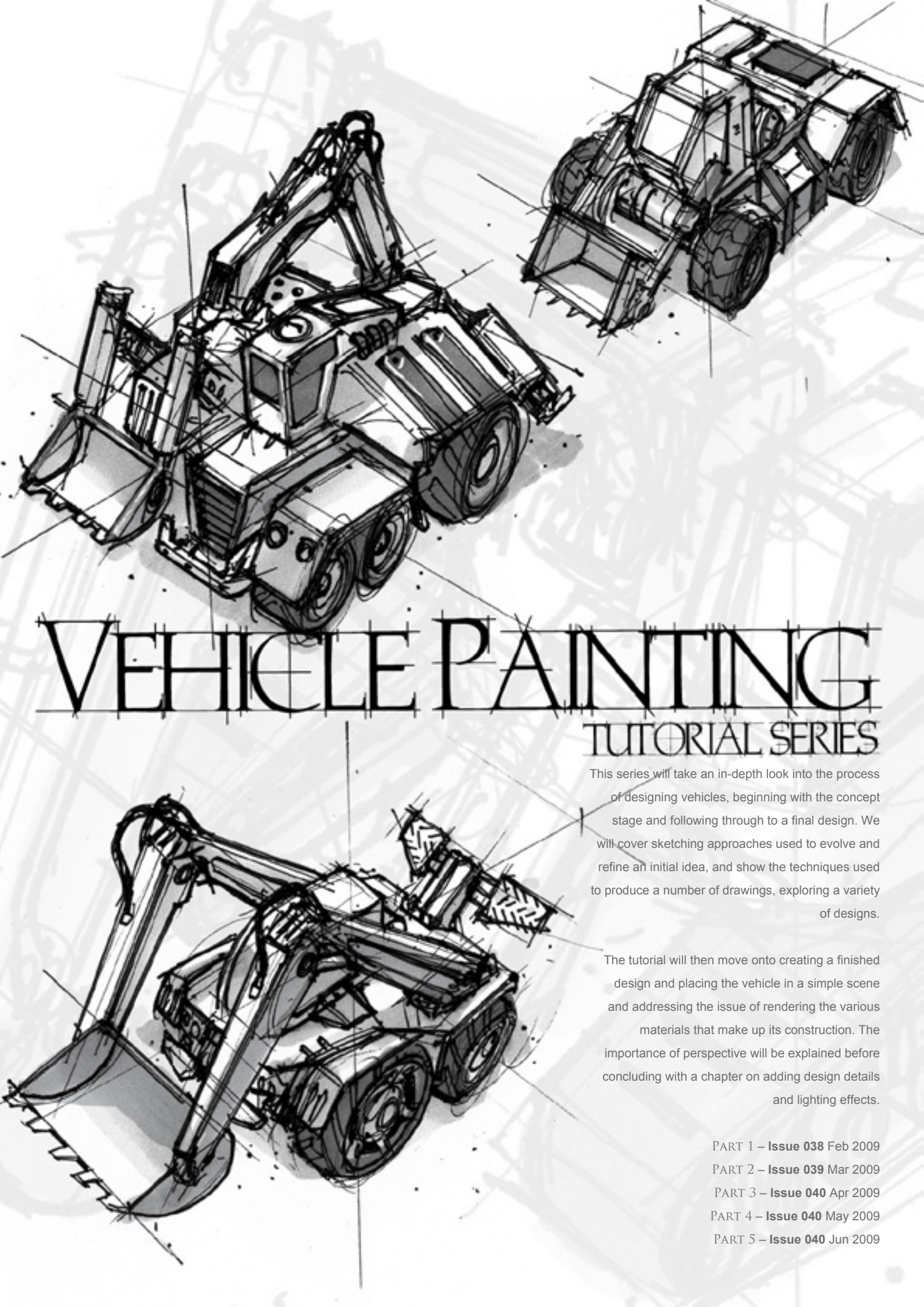
20/09 '09

Stylised Challenge

Big Foot

12
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

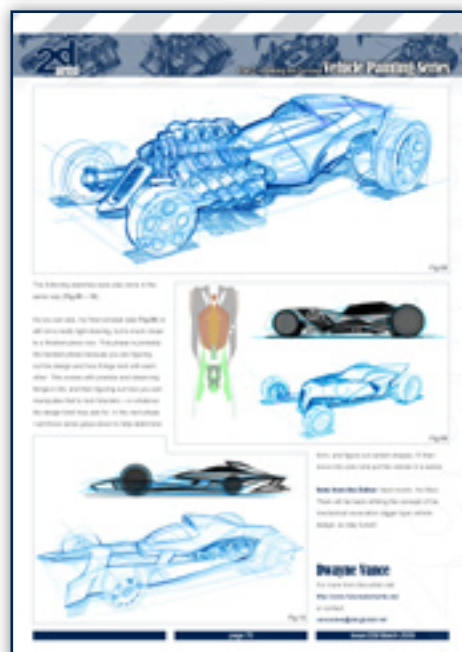
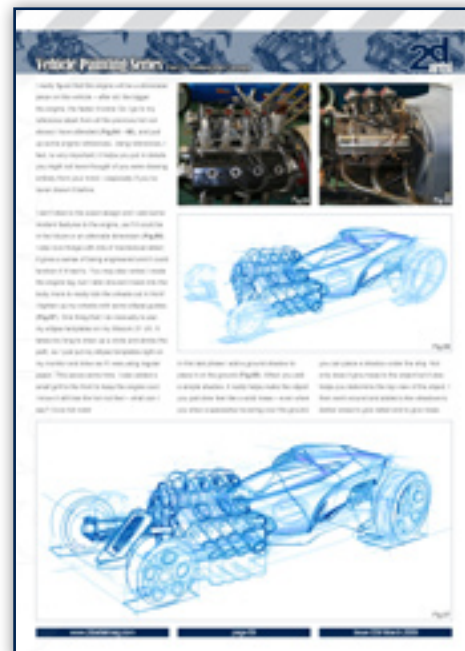
PART 4 – **Issue 040** May 2009

PART 5 – **Issue 040** Jun 2009

VEHICLE PAINTING

PART 2 - REFINING THE CONCEPT

4
TOTAL PAGES



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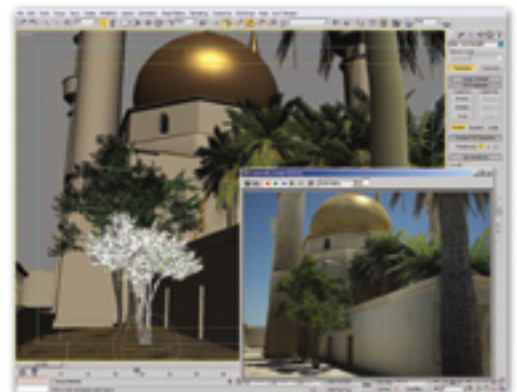
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SPEED PAINTING

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, [Levente Peterffy](#) and [Jesse van Dijk](#), tackle the topic:

*They looked through the window
and what they saw took their breath away*

11
TOTAL PAGES

SPEED PAINTING





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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

13
TOTAL PAGES

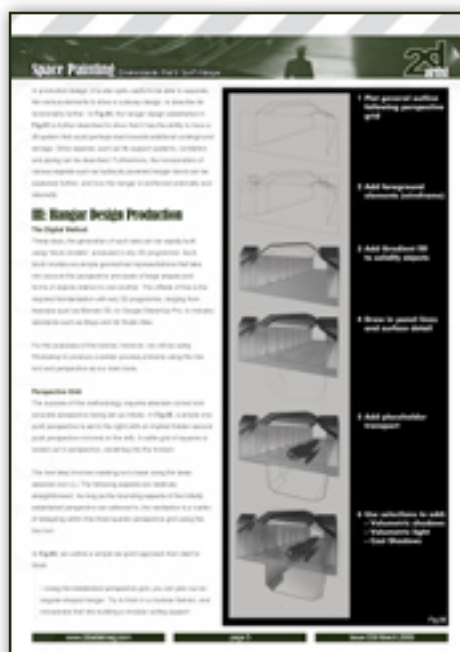


E - TRANSITION

PART 6: SPREADSHEET - EXERCISE 2008
PART 7: CAPITAL BUDGET - EXERCISE 2008
PART 8: RISK - EXERCISE 2008

圖 - EN 10000000

PART 9: SO. FLORIDA - APRIL 2000
PART 10: SPACE HATTEL - APRIL 2000
PART 11: AROUND THE ASTORIO FIELDS - MAY 20
PART 12: SPACE COLONIES - JUNE 2000



3DTotal presents the new issue of **3dcreative**
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zoo
PUBLISHING





MR REAPER

MAKING OF BY JOSE ALVES DA SILVA

Jose Alves da Silva explains how
he used Photoshop to create his
image "Mr. Reaper".

"I questioned myself on
what the personification
of death should look
like. I decided he should
definitely be very old
- possibly the oldest of
all creatures. He should
also be wise and have a
certain mysterious feeling
associated with him"

MR. REAPER

6
TOTAL PAGES





Who Is That?

Making of by Sean Hong

This is just one of a series of artworks by Sean Hong; he talks to us about his inspiration and the techniques used in the creation of this beautifully intriguing image. Enjoy!

“Sometimes there is only a piece of thin gauze between reality and dreams. This painting is a kind of combination of the wonderful memories and romantic notions I had when I was a little boy...”

Who is That

6
TOTAL PAGES



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Photography backplate: Joris van Velzen (www.razum.com) cgi & postproduction: www.mainworks.de





2d artist next month

Interviews

Bradford Rigney
Robin Olausson

Articles

Sketchbook of Chris Thunig

Tutorials

NEW!

Vehicle Painting Series

by Dwayne Vance &
Hoi Mun Tham

Speed Painting:

“As night fell, the darkness came
alive”

Galleries

10 of the Best images featuring

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details and to purchase current, back
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Image Ehsan Dabbaghi

DIGITAL ART MASTERS VOLUME 3

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

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

This month we feature:

"CU-02 In Love"
by Goro Fujita

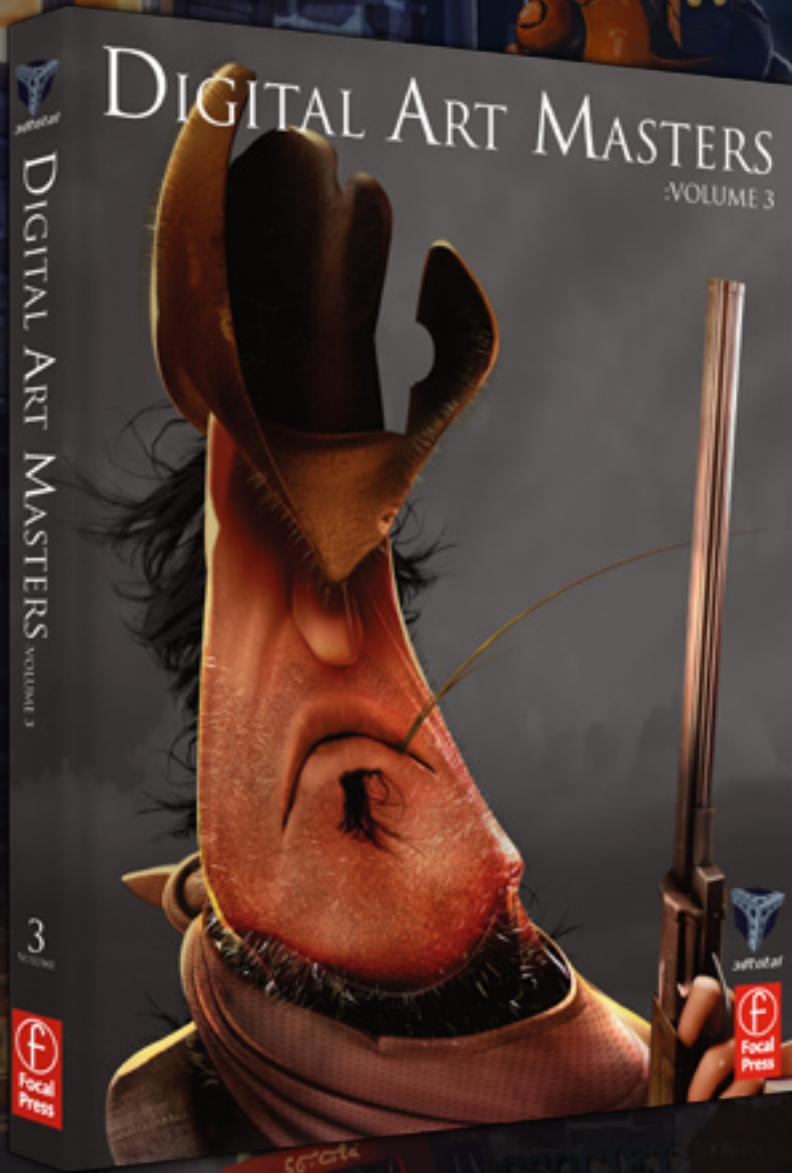




Fig. 100

CU-02 IN LOVE

BY GORO FUJITA



INTRODUCTION
"CU-02 in Love" was created for the "Strange Behavior Challenge" on CG Society.org. I felt comfortable with the Challenge rules because I often paint strange scenes when I'm doing sketches of my work. I decided to create a scene with a robot, since I have a passion for them. This illustration took me about two months of my free time to complete.

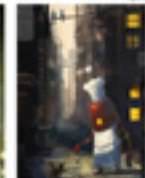
IDEA

I started out sketching ideas (Fig. 95-97), looking for a nice story. I had some ideas that could have worked pretty well as a "Strange Behavior" illustration, but I also wanted to create a profound background story for the painting. Of all the ideas I had in mind, I decided to work on the concept with a cooking robot falling in love with



Fig. 95

Fig. 96



a cat. The basic idea was that a cooking robot gets attracted by a beautiful cat and he starts giving her love to get her attention. The robot tries to mimic her appearance by using one limb as an arm and a spoon as a tail (Fig. 98).

PROCESS

After doing the first sketches and paintings, I soon realized that I had to make clear that the robot was attracted by the cat and not falling in. So I decided doing more thumbnail

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CONCLUSION

I also wrote a background story for this image, which was a first for me as I had never done this before for a single painting, but it was great to see the illustration growing along with it.

I set the story in the year 2050 in which robots and machines are equipped with 'feeling units' (FUs). The FU in this story, however, has malfunctioned, and needs a white cat in the backyard of the restaurant who he has to save, right after night, with delicious cooked meals. The cat proves himself to be too proud to get excited over the affection, even though she has been looking for the robot, and continues to sit tight up on her seat, casually waiting for her dinner each night. Hearing CO-02 stands up the wall to her... It didn't put my focus on the story in this way, the painting would work only half as good as it does now. It also helped me in the decision-making, as every element in the painting achieved for a reason. The most exciting part was to figure out a way of making the whole story in just one image.

I didn't win anything in the challenge in the end, but the experience gained throughout the whole painting process was more valuable to me than anything else!

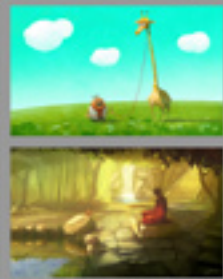
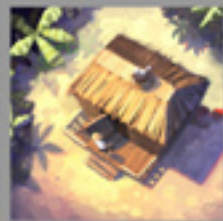
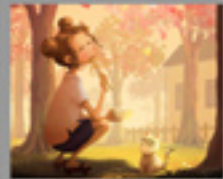
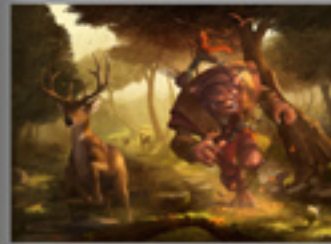


312



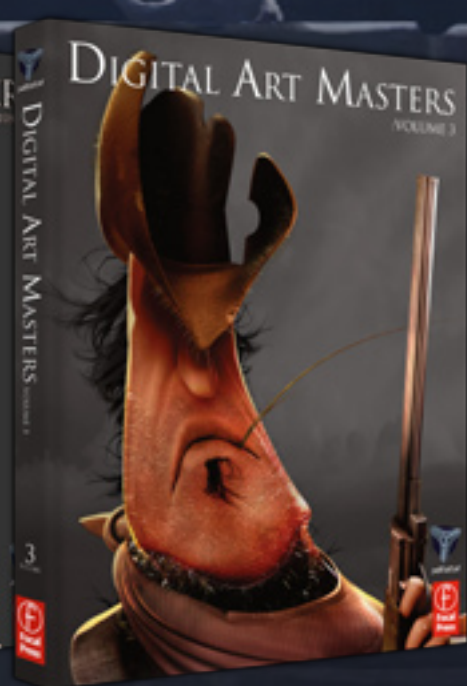
313-314

ARTIST PORTFOLIO



315-316

317



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Concept Art, Digital & Matte Painting Magazine
Issue 039 March 2009



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