

10

FEB 2013



# pxEYES

THE WWW.PXLEYES.COM MAGAZINE

**FOR THE LOVE OF...**

**GAMING:**

***ASSASSIN'S CREED 3***

**ILLUSTRATION:**

***ALEX NEGREA***

**FASHION:**

***OLIVER OETTLI***

***ART FOR WATER  
THE SCIENCE OF LOVE***

***MY 5 FAV PXLs - PHOTOGRAPHY FOR DUMMIES  
BEST ENTRIES ON WWW.PXLEYES.COM***



Cover by Anoop K R



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PXLEYES PHOTOGRAPHY  
PXLEYES PHOTOSHOP  
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THE EYE



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Desaturating photos is a process which applies to the whole image. Its purpose: to let one or two colors stand out against a desaturated background.

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LOVE. What is it? How does science explain this phenomenon? THE EYE tried to find the answers on these questions.

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Photography has got many specialities, and fashion is one of them. Oliver Oettli is one of those photographers with a passion for fashion.

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Alex Negrea is currently working as an illustrator for the game Legend of Cryptids. Besides that he's an freelance illustrator.

### LOVE

Throughout this magazine you'll find the best images we found on the net with the theme LOVE. We hope you enjoy them as much as we did.

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**TITLE:** Caleb  
**CREATED BY:** FallingHorse





**TITLE:** Me again... ready for my shoot  
**CREATED BY:** MnMCarta

**TITLE:** Dead mans chest  
**CREATED BY:** Karaflazz



**TITLE:** My family  
**CREATED BY:** Artifacts





**TITLE:** Morning tea decoration  
**CREATED BY:** Remsphoto

**TITLE:** Earth, wind & fire  
**CREATED BY:** Karaflazz



**TITLE:** old aloude  
**CREATED BY:** rrreboucas

# ASSASSIN'S CREED III

INTERVIEW WITH  
ART DIRECTOR  
THE CHINH NGO

FOR THE LOVE OF GAMING

*“On this land, I am torn. Part of me wants to fight and repel all outsiders. The other part of me is the outsider. In the name of liberty, I will fight the enemy regardless of their allegiance. While men of courage write history of this day, the future of our land depends on those who are truly free.”*

**—Ratonhnhaké:ton, Assassin's Creed III**

Assassin's Creed is one of the blockbusters of the gaming industry made by Ubisoft, last November part 5 of this highly rated series was released. We had the chance to ask The Chinh Ngo, the art director of this game, some questions about how a game of this magnitude is made, focussing on the graphic side of the job.

Assassin's Creed III is a so called sandbox game which allows the player to follow his own path through the game, the story of this part is set in a historical setting: the American revolution in the 18th century. Historical figures like George Washington and Charles Lee come by and on the way teach the player some aspects of history, all mixed in a fictitious story around a native American called Ratonhnhaké:ton (a.k.a. Connor) fulfilling his destiny fighting to achieve freedom for his tribe.

If you want to see a preview of this game you might want to look here:  
<http://www.youtube.com/watch?v=pAb-Joqhrz8>



The Chinh Ngo works for Ubisoft Montreal and is art director of the game Assassin's Creed III; he is responsible for the graphic part of this game.

We, from THE EYE, had a talk with him about Assassins Creed III and the work involved in the creation of a game of this scale.



***I would assume you begin with preliminary sketches for ideas, how are these created? Do you begin with hand drawn art or do you start with digital work and progress towards the final look in the CG environment?***

As I work with a big team of artists, understanding historical references is key for Assassin's Creed. As preliminary ideas, it really depends for each artist. Most of them start in digital work, from a plain page, pictures or even in a quick boxy 3D environment. It doesn't matter how they start, only the end result counts. This allows us to discover new avenues and ideas in which we grow during the process.

***Was there any artwork that was influential in the development or perhaps a movie that may have triggered your creation of this environment or did you find this an untapped resource worth experiencing?***

I was inspired by the chiaroscuro style of painting. They are filled with contrasts, saturate colors, light and dark. Very early on in the production I knew I wanted to bring these visual contrasts, these colors, into the art direction for all the night shots. That may differ a bit from the end result but that's a part of the challenge for the art direction.

***Obviously it takes more than one artist to create such a huge number of backgrounds and characters. How do you establish the look for a character or scene that works in harmony with the others?***

We had regular meeting to be certain that people gathered together to look at each other's work. We then comment, raise the differences during our discussions and each and every one go back with their different tasks. It was really important for us to have these meetings for the artists to show their work.

***Connor is such a big change from Ezio Auditore (the main character of the previous 3 Assassin's Creed parts), isn't it a big risk to make such a character change in a series of games or is the original thought behind Assassin's Creed strong enough to overcome this gap?***

In the beginning we had very specific guidelines about the Assassin's style (smooth outline, the white and red color and the hood). I knew from that, we needed to make a big change from Ezio to be able to achieve a new strong As-



sassin persona with Connor. So we started by keeping the Assassin's style, but adding Native American touches. We wanted to keep the white, because it's at the basis of the Assassin's style, and also because the white, which is actually off-white, contrasts very interestingly with the green and the trees of the forest and the winter snow. At some point we were changing the red accents to other colors. Eventually we chose blue accents because it differentiates Connor from Ezio, and it's a natural, fresh color. It is organic and reminds you of the wilderness; the sky, water, and the cold of winter.

Another thing about Connor's style that differentiates him from previous assassins is the rigidity of the clothes he wears. Because of the setting, the cold makes the cloth very stiff. It also reminds you of the military presence in the game. It's very structured, heavy. Ezio's clothes were more ruffled so it's a nice contrast. But although Connor's look is structured, the Native influence prevents it from being stiff and gives it movement and dynamics.



Also, when you look at the silhouettes of Altair and Ezio, they are in clear flowing lines. Connor's silhouette has these lines, but we broke them with the bow and by, for instance, adding feathers. It really shows his action-oriented nature.

***Can you tell us how a character development is done? What makes the development group decide to go for a certain character?***

It's a continuous output and exchange between script writers, movie director, the art director and the concept artist. It sometimes comes from references if we have a particular facial structure in mind or simply by a concept. It doesn't matter who came up with the first idea; the key element here is the collaboration between all the people that are involved.

***Once you have the main sketches of the main characters, what is the process from that point until it is a playable character in the game?***

Regarding Connor, Haytham and Lee it was a continuous effort of bringing the characters in the engine with the correct FOV, lighting and displacement maps to the take snapshots for paint overs and vice versa. We had many artists working on them and even had animators pose them in order to get a real look and feel of the characters.



*The art of the game seems more illustration oriented than an attempt at a basic photo real look, do you find this important for a more enjoyable gaming experience?*

For me, it is more of an artistic and editorial choice. On the technical size it could be possible to achieve a photo look for the environment; for characters and animations, that's another story. I think it's very important to have a certain unity between the 3 elements.

Immersion is one of the main goals for a good gaming experience, since our game is based on historical era and events. So you want to have certain realism and in the same time, allows artist to go further in their art skill and desires. The balance between the two will give a deeper result.

*Costume is very important for character identity, how do you create such unique clothing that is still somewhat familiar to us?*

We did lots of researches and had a lot of exchanges with our internal historian; we bought replicas of military costumes for that era and worked from there. We focus on the costume's scales, the thickness of the fabrics, details on how they fold and their color scheme.

*The weapons are so cool, how do you find the right look for a particular weapon and are they important to the overall make up of the character who wields them?*

It's all part of the creation process, we had many references, develop some from scratch but weapons bring out some imagery in our mind that is often cooler than what they actually were in real life. Also, Connor's bow was an obvious

must; it would have been inconceivable to have a Native American without it. The bow was what grounded our character with his origins; it was almost part of his body.

***Is there some personal freedom a graphic designer has in designing a game on this level, can you put something of yourself in it?***

Yes, even if we give guidelines to the artists they still have a lot of freedom to explore their desires and visions. As we said earlier, artists were presenting their work to each other and commenting on it. It allowed for them to grow together in defining the environment they were creating. Also, with the amount of different cultural background, it gave us plenty of sources to feed ourselves from.

***Many of our readers are familiar with software like Photoshop, what software do you use to create a game like Assassin's Creed 3?***

As it is a 3D game, we use 3D Max as a base but the textures are worked on in both ZBrush and Photoshop. The lighting and the visual effects are made with the in-house game engine (AnvilNext).

***Assassin's Creed 3 is the 5th part of the Assassin's Creed series (the number 3 stands for the 3rd main character in this series), this means all the previous***



***parts do bring in a legacy you'll have to work with. How does this effect the development process?***

Part of my work is to understand what has been done in the previous AC and comprehend what makes it an Assassin. From there it is imperative that I clean it up and starts with a fresh base while still keeping the brand's foundation.

***On a personal level: how did you get involved in the gaming industry and especially Assassin's Creed?***

I started in architecture, as an architect 18 years ago and after a couple of years, I felt frustrated by the lack of creativity. That's when I came to Ubisoft to work on amazing projects that allowed me to go from Playmobil to Splinter Cell and then onto Assassin's Creed III.

***Any hints and tips for those who do want to work in the gaming industry?***

The work of the artists in the industry is more and more specialized and it is important for the person who is seeking a career in this domain to really understand all the aspects of a production but also to specialize himself in a specific field. This also means that you need to concede certain aspects for others. Don't be clever for the sake of being clever.

***Gamers have many different ages. Do you find the artistic appeal of the game is universal, regardless of age or is it geared to a specific demographic?***

In the case of Assassin's Creed, it is an action adventure game that occurs in an historical era of our world. In my opinion, this is appealing to anyone that has a certain passion for the past, for anyone that appreciates it to have a better view and understanding of where we are and where we are going in life. It is somewhat universal.

*By: Rob van den Nieuwendijk and Rein Lohse*



TITLE: Butterfly Effect  
CREATED BY: orientallad

TITLE: Wobble-E  
CREATED BY: spaceranger



TITLE: Steampunk Survivor  
CREATED BY: Majkman



TITLE: Time of Immigration  
CREATED BY: orientallad



TITLE: There... Home!  
CREATED BY: George55



TITLE: The Mage  
CREATED BY: divair

TITLE: Marooned  
CREATED BY: spaceranger



TITLE: The Inheritors  
CREATED BY: spaceranger



♥ For the love of...

*Caras Ionut*  
*- First Date -*

Homepage:  
<http://www.carasdesign.ro>  
Caras also writes tutorials:  
<http://www.carasdesign.ro/tutorials>

## My 5 favorite PXLs : Robvdm



**TITLE:** Fantasy version of "La soif"  
**CREATED BY:** Langstrum

*This is my all time favorite piece at PXL, the detail, use of color and technique is just perfect to me. We have a long list of talented drawiers at PXL (Hereisanoop, Glockman, IDt8r; Wazowski to name just some) but Minh is for me king and this his masterpiece.*

**TITLE:** L'Retros  
**CREATED BY:** Laulei

*Another entry from the same contest as the previous one, made by Laulei. One of he hardest things to draw / paint is cloth and Laura did everything right here in my opinion.*



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**My 5 favorite PXLs : Robvdm**

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**TITLE:** Symposium  
**CREATED BY:** Karaflazz

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*OK Karaflazz... if one stands out in photography at PXL it is Dimitris to me. Almost every entry he makes is a masterpiece, the set up is always done with great care, the lightning perfect. I love the Dutch painters and to me Dimitris fits in the row of Vermeer, Rembrandt and so on. Always a pleasure to look at his latests entries.*

## My 5 favorite PXLs : Robvbn

**TITLE:** Light Balloons  
**CREATED BY:** Robart523

*Another great example of what you can do with old school Photoshop techniques and a lively imagination. Combining great sources can create a new fantasy world on it's own which tells a story. It's no secret I'm a fantasy freak and look for stories behind entries. I bet Robert can tell you a complete story behind this image.*



**TITLE:** Baabaa Balck Sheep  
**CREATED BY:** Mymy

*Omayya is one of those artists (like Khingkhing and Hilleke) who, when I first joined PST, taught me alot about Photoshop, how to use certain tools and so on. This entry shows what you can do with old school Photoshop and still make a good and funny entry. Just using sources and not to much drawing or smudging.*





# THE SCIENCE OF LOVE

*Have you ever questioned yourself why do you love certain things? Researchers believe that our actions are guided not only by instincts but also by hormones<sup>(\*1)</sup>. Loving implies a relationship between two elements, “to love is to return” as the writer Robin Sloan<sup>(\*2)</sup> states, but human beings do not exclusively love other people, we develop feelings for unanimated objects too.*

The natural drugs produced by the body glands, designated as hormones, are chemicals that work as messengers, whose mission is to transmit specific instructions to the cells. Each hormone relates to a different behavior and effect. A known example is sugar, when the human body faces huge amounts of this sweet substance, the pancreas produces a higher level of the hormone insulin, to regulate the sugar levels in the blood.

When we're in love or love something, the hormone stimulus is imminently present, shaping the intensity and deepness of our feelings. In interpersonal love relationships, the hormones at work such as oxytocin, serotonin and vasopressin<sup>(\*3)</sup> function as mere sexual boosters, those agents are responsible for our actual love feelings and all the subsequent effects. When it comes to develop feelings towards an object, those same hormones may create a slightly different outcome in our bodies.



## Dopamine and Endorphin

We always know when we simply love something at the first contact, we promptly fall in love with it and it's mostly dopamine's fault. This hormone is intrinsic of being in love; that enthusiasm of discovering the freshly new - cognition, pleasure and movement are specially affected. Relishing that elegant art piece in the museum is a good evidence of dopamine. But this feeling doesn't last for too long, once the new becomes old, dopamine's production reduces drastically and that intense pleasure that we used to feel when we first knew about it is gone, forever.

The relation progresses and changes inevitably, from being in love, we start to love it and that's when endorphin is particularly imminent. This natural morphine is responsible for your pleasant feelings, it has the same effect as heroine and opium, it significantly enchants your happiness and joyfulness. You probably feel this way for your favorite books on your shelf, while reading them, it was so exciting, fascinating, you loved them and you still do now, but is it as intensely as it was before?

### Reference Links:

1. *How strong are instincts?* (2010). Link: <http://www.mygenes.co.nz/PDFs/Ch4.pdf>.
2. In Rosen, Rebecca J. - *What do we love online?* (2012). Link: <http://www.theatlantic.com/technology/archive/2012/03/what-do-you-love-online/255232>.
3. Esch, Tobias & Stefano, George B. - *The Neurobiology of Love* (2005). Link: [http://66.199.228.237/boundary/Sexual\\_Addiction/neurobiology\\_of\\_love\\_love\\_addiction.pdf](http://66.199.228.237/boundary/Sexual_Addiction/neurobiology_of_love_love_addiction.pdf)

## Adrenaline and Fenylethylamine

How can adrenaline, a known agent of speed, influence the act of loving? It's simple. Think about a music concert and all the anxiety and excitement before it starts, that's a synthesis of adrenaline and fenylethylamine working together. These two hormones are the responsible for making you feel enthusiastic about something you love, your heart rates goes up, your breathing gets faster, you feel happier; it's similar to ecstasy's effect.

"Love is a complex neurobiological phenomenon, relying on trust, belief, pleasure and reward activities within the brain." The neurologists Tobias Esch and George Stefano note that the process of loving isn't a mere psychological experience, it goes way beyond that, involving the whole body and creating an unblemished symbiosis, hormones are the very proof of this concept.





**TITLE:** Hunters  
**CREATED BY:** kushpatel



**TITLE:** A Girl  
**CREATED BY:** sophia

TITLE: Not Quite Human  
CREATED BY: musicj19



TITLE: The Rusty Nugget  
CREATED BY: IDt8r

TITLE: Ceremonial Armor  
CREATED BY: IDt8r



# PHOTOSHOP: THE BEST OF NOVEMBER 2012

**TITLE:** Bang Bang  
**CREATED BY:** ushurani



**TITLE:** Almost there  
**CREATED BY:** dustfinger

**TITLE:** Springtime  
**CREATED BY:** Orientallad





I love the whole idea about being in love and how some describe it as time slowing down or sometimes speeding up. This image was a result of both technical and creative camera and post production techniques. One of

my favorite photographers is Ansel Adams, who was himself a firm believer in not just taking images, but creating them. Making a photograph something more, something better, stronger. I love the ability to capture the best of people

and really convey emotions through images. In the grand scheme of things, I think being in love is best shown, not described.

♡ *For the love of...*

*Ian Arneson  
- When In Love.. -*

# OLIVER OETTL

FOR THE LOVE OF  
FASHION PHOTOGRAPHY



*“A fashion shooting is not a lot of work, it’s much more. Most people think you just take a model, put some clothes on and go shoot her in a cool club, or a park, or a toilet. And actually, yes that can work, too. My life is my inspiration. I want to live my life, not taking photos of it.”*

**Can you first tell us a bit about yourself, who is Oliver Oettli, what are your likes and dislikes, who did you work for and where did you publish?**

I’m a People Photographer from Switzerland. I’m in the business since 8 years, mostly working for companies in Switzerland and Europe. In the last year for example I worked for Swarovski, Swatch, Ernst & Young, Victorinox, Getty Images, Hublot as well as many smaller swiss companies. I own a studio with around 150 square meters with a lot of equipment and an assistant. I don’t own him though, even when he may feel like I do, sometimes.



Oliver Oettli is a photographer from Switzerland who worked for companies like Swarovski, Swatch, Ernst & Young, Victorinox, Getty Images and Hublot before.

He’s self employed and calls himself a “people photographer”.



I like real photography - I don’t like Photoshop.

Means I am very much about pure original photography. When I make a photo-shoot, I will always set the light, the model and the location as perfect as possible, even if it means that we need a lot of patience and time. For me, Photoshop is only used to adjust the colours, contrast and fix the skin. Sometimes we remove some dust or a spot on the floor, but that’s about it. I don’t do composing. I like emotions, I like real people. I think my clients like me because I’m honest and direct. I’m always correct and friendly, but I’m honest and I tell my client if I don’t agree with something. Not all people can handle this.

Honesty is a hard thing in photography. I’m working for big companies that want to sell an image, a product and a lifestyle. I personally think it’s okay to make advertisement. It’s okay to sell a lifestyle and an image. I just don’t like to bullshit people. Sometimes I see advertisement pictures or TV Spots and I ask myself “my god, who made up this nonsense?”. I’m working in beauty, advertisement, fashion. I’m selling it. But I don’t want to fool people. Neither with my words, nor with my work.

*Do you have an education as a photographer and how did you get into the fashion world?*

I'm 100% self taught - that means I never went to a photo school, a workshop or even read a book about photography before I started my business. However, I would not do it the same way anymore if I could start again. It was an extremely hard time to learn everything by myself and I often wished I would at least have assisted a pro or get basic knowledge in a photography school before. I finished college in Switzerland and instead of going to university, I started to work. After a few years (and several jobs) I lost my current position due to bad economy and simply didn't find any job anymore. So after 1.5 years, I just had to do something or basically live on the street. So I started my own business as a photographer. Since I absolutely had to earn money with it immediately, I did not have the chance to make a school, building up experience and a portfolio or being an assistant for a while and get a network. All I had was an old Canon 10D, an even older plastic lens (must have been a 18-200mm or so) and Photoshop. No education, no network and no budget. I bought a black and a white backdrop, built it up in my living room and started out as a pro.

How I got into the fashion world? I didn't. Honestly, most of my fashion editorials are still personal projects.

I make a living with business pictures, corporate shoots and advertisement. I consider fashion shootings my hobby. I have some fashion clients, designers and more and more magazines are interested in my pictures, but since I got to feed a family, this is more like a hobby. Fashion jobs are very poorly paid (if you're not Rankin or Mario Testino) and most photographers use them for their own portfolio and to spread their names.

I personally love to take fashion pictures and I'm constantly working on my portfolio and my network to get more fashion jobs. However, I made sure that if it doesn't work, I can still make a living with my other clients.



***Setting up a fashion shoot must be a lot of work, can you tell us how this is done and how the process works from start to the final shoot?***

A fashion shooting is not a lot of work, its much more. Most people think you just take a model, put some clothes on and go shoot her in a cool club, or a park, or a toilet. And actually, yes that can work, too. However, if you have a clear idea of what you want, a client that wants to see his clothes in the best light and maybe a complicated set up, then your workflow will be slightly different.

First you need to have an idea. Or your client comes to you with an idea.

For example, I once had the idea to take pictures of fashion models in haute couture in the middle of the Mongolian desert. Later I thought it would be nice to put them in and around the traditional yurts (the tents / houses where Mongolian nomads live in) or even put them in the middle of a nomad family.

So first of all I needed a partner on the location. I looked up Mongolian photographers and studios on the internet that looked professional so I could rent equipment there. Unfortunately, I barely found anyone - its just not a photo studio country. And if they were good enough, they for sure did not speak any English at all. After some weeks I found someone from a small studio that spoke English and agreed to help me organizing the shooting.

Then I needed the client. Normally, you get the clients first, but since this was my own idea and my own project, I decided to find myself a client later that may like my idea. As it turned out, the Fashion Institute of Mongolia needed pic-



tures for their newest collection. They were interested in the concept, paid for the models (Miss Mongolia 2009 and another professional model) and put them into breathtaking robes.

Then we organized the photo team. We needed two make-up artists, one hair stylist, two assistants for light set up, two drivers for the busses and a translator since none spoke English - 11 people all in all. I was able to rent some (cheap Chinese) strobes together with some (cheap Chinese) soft boxes and a (cheap Chinese) beauty dish. We had to bring an electric generator since there seem to be no battery packs in Mongolia. Normally you also need a stylist. However, since we got the clothes from the fashion institute, they also organized all props and accessories for us. The only thing I brought from Switzerland was my camera and my laptop.

Before you can actually start the shooting, you must pack. Besides the camera, laptop, strobes, reflectors, tripods and hard drives, you also have to bring food and drinks for everyone, boxes, tape, scissors, bags, umbrellas, extra gas, tape, money, gifts for the nomad children, chairs, batteries, cord, sandbags, a knife, tape, all sorts of tools and sunscreen. Did I say tape..? Always bring tape.

Next step is the location. In a normal project, you will know your location beforehand and check it out weeks before the actual shooting. This is important, so you know what is waiting for you, maybe you need to change the location, prepare things or buy some props. Due to the lack of time we simply jumped in our cars and drove to the countryside. My Mongolian assistant said he knew some nomad families in this specific scenery that I had in mind. We drove several hundred kilometres away from everything where we finally found the perfect spot.

Then comes the shooting itself. Prepare the light set up while the models get ready and then make the shooting. Repeat the same for all outfits and set ups until the models are moody, the sun is down and you're dead tired.

Shooting is finished and before you go home, you will back up your pictures on the laptop and an external hard drive. Do it. Always.

Back in my studio I will analyse all pictures and make a selection of something between 5 and 15 shots that I will retouch (or let retouch). All other shots I will keep, but I will most likely never look at them anymore. One of the most important skills that you need as a photographer is making decions. Decide for the best shots and stick to it. Show the best pictures and only those.

***How do you decide on the angle of a certain fashion shoot, do your clients come with special requests / ideas or do you usually suggest ideas?***

This is really completely different with every project. Sometimes the client actively asks me for idea and suggestions. I like it best when I'm a part of the concept team. Sometimes the client knows exactly what he wants, even tells me what focal length I should use. And this is what many photographers have problems with. Photographers are artists. I agree with this. But my client pays the bill. So it is one of the most important skills of a photographer to understand the clients wants and being able to put this into practice. You're (almost) always welcome to make suggestions and to be creative within the limitations the client gives you, but in the end it's the client that decides what he wants. If you can't accept this, don't do this job.

When I make a personal project however, then I usually have a picture in mind and I work long and hard to make it look exactly the way I imagined it and then I usually can't accept any compromise.

***How do you get the most out of your models, do you have ways to make them feel comfortable so in the end you get the photos you imagined before?***

I explain the idea of the shooting to the whole team, I tell the model what I'm expecting and I also give the model time to get used of the (often unfamiliar)



situation. When a model understands what you want, that you know what you're doing, when she feels guided but not pushed, then she will give her best. You have to give clear instructions and feedback immediately.

But actually, I'm just the way I am. I don't play a role or try to impress anyone. Your team will feel when you're honest. As a photographer, you're the boss at the set. But you are also allowed to make mistakes. Nobody is perfect. And if I'm allowed to make a mistake, so is everyone else. Once.

I also make sure that I only work with experienced models. I only work once or twice a year with newcomers that I picked myself for some reason. Working with experienced models makes your work much easier. You can tell an experienced model to "look arrogant" or "flirt with the camera". You can't ask that from your neighbour girl that never had pictures taken before.

If you personally lack the experience, then I believe its really worth investing some money in a good model. If you already invested five days in the preparation, bought some clothes, rented a studio and plan to use the pictures for your portfolio, then it's really worth taking an experienced model, instead of having a nervous newcomer in front of your camera.

***What has been your most memorable photo shoot, and why?***

This got to be that mentioned fashion shooting in Mongolia. It was not only a huge amount of work, it was also very difficult because of the different language and the cultural differences. I'm used of different cultures, I speak 4 languages, travel to Asia frequently and I'm even married to a Mongolian woman. But I will never forget how we were already 3 hours late for the photo-shoot because the make up artist didn't show up and then my team decided to just walk away before we even left the city because "its lunch time now".

There's many shootings that I will remember. Usually, as soon as you leave the studio it often gets memorable.

One day we were in an old luxury hotel taking the last shots before they tore it down. It was winter and the owner did not heat the hotel anymore. So it was a cosy minus 3 degrees inside. On the first set my model passed out from under cooling and even though she was able to go on, we had to cancel the shooting after a few hours. In Hong Kong we took another fashion shooting where we had a professional stuntman in a suit making a back flip off a trash can in the middle of Mong Kok. And our last fashion project involved 60 kilo of coloured flour that we literally shot in our models face. Until this day we still find this powder in the corner of equipment bags or strobes.

***Do you have any advice for aspiring fashion photographers, what are the points to think about when preparing a shoot and what does give the best end results?***

In the beginning its important to get experience. Go out and shoot! A great model is a big help, but its not important when it's about getting experience. Get to know the light, the camera and the world around you. Then go home and look at your pictures. Did you manage to get the result that you were going for? And if not, what is missing?

The longer I do this job, the longer the preparations seem to take. When I started out, shootings were all spontaneous and quickly done. The longer I'm in this business however, the more time I spend organizing, planning and preparing the shootings. A good (fashion) shooting is at all times very well prepared and organized. Before you start, you need a concept and an idea. Every picture has different elements (model, clothes, styling, make up, location, accessories, light ...). Make a list of all elements and then find out what you need to do to get it right on the picture. And soon you will find out that it's a lot of work. But you will also find it very relaxing and promising when you have it all set and ready to go before you take the first picture.

The one and only advice that really matters is - think before you shoot.

Think about your picture before you press the shutter. Is the model in the right pose? Is the light the right way? Is the framing correct? Learn to make sure your picture is good before you take it. Since digital photography most people only seem to take millions of pictures and then try to fix all this waste of storage space in Photoshop. You can't fix a bad picture on the computer. And its also not worth it.

***What kind of equipment do you use in general for a fashion shoot?***

I use a camera, a model and light.

Actually it does not matter at all what camera, what brand, what lens, what brand of light you use. Just make sure you know your equipment. Amateurs are going for lucky shots - once in a while everyone takes a good picture. Pros know how to set up the equipment to get exactly the result they planned.

For those that really want to know - I still mostly work with Nikon cameras (D4 or D800) and prime lenses (28mm, 50mm, 85mm etc). Always use prime lenses. First of all, the quality is much better then zoom lenses and more important, they force you to focus on the picture and to frame it right before you press the shutter. I use strobes from Elinchrom and Broncolor. I have a pretty big collection of strobes, battery packs and light shapers (soft boxes, beauty dishes, flags ...). I have a lot of equipment because I want to make sure that I do at all times have the right tool at hand for my needs. I don't want my creativity being limited by missing equipment. But honestly, you often need much less then what you think.

Just don't underestimate all the other tools you need on a photo-shoot like reflectors, tripods, clamps, triggers.. oh... and tape!

***What do you prefer: a studio setup where you can control everything or a photo-shoot outside in a busy street where anything can happen and why?***

When I do a personal project, I like a busy street just as much as a studio shoot. It gives a spontaneous touch to the set up. But when I work for a client, I like to have complete control over the situation. I'm being paid for a specific result and I can't afford any doubts about what will happen during the day.

***Is it work or a hobby?***

Work.

Sounds sad, but it is true. I'm so happy when I can come home on a weekend and not even think about holding a camera for the next 48 days. It used to be hobby but now it's work and no matter how much I love photography, I want to see the world with my own eyes without a lens in front of my face. I know many photographers that can't stop taking pictures. My life is my inspiration. I want to live my life, not taking photos of it.

***Do you have your own style and how would you describe it?***

I always said I don't have an own style. My pictures are very different from each other, depending on the project and client. When I take pictures, the only thing I have in mind is to get the best possible result. But clients as well as my friends tell me that my pictures actually do look like "my work".

I can't tell. It's just.. my pictures. Maybe my style is defined by what I consider "the best possible result".



***Is there any post processing involved in your work, if so what software do you use and where lay the borders on what you would do in post processing?***

As mentioned before, I don't do a lot of post processing. But of course that always depends on what you consider "a lot".

All my pictures are retouched (on Adobe Photoshop Lightroom and Adobe Photoshop). On business portraits we usually only fix the skin a bit and maybe remove dust or the bad dark circles around the eyes.

On fashion pictures however, everything is allowed. For such cases, I work together with Ana-Maria Nedelea (red: Nanaris at [www.px-leyes.com](http://www.px-leyes.com)), which is a fantastic retoucher. She knows what I like and she makes sure that the photo does at all times look natural. I always say a photo must look as if it came directly out of the camera.

Website: <http://oliveroettli.ch/>

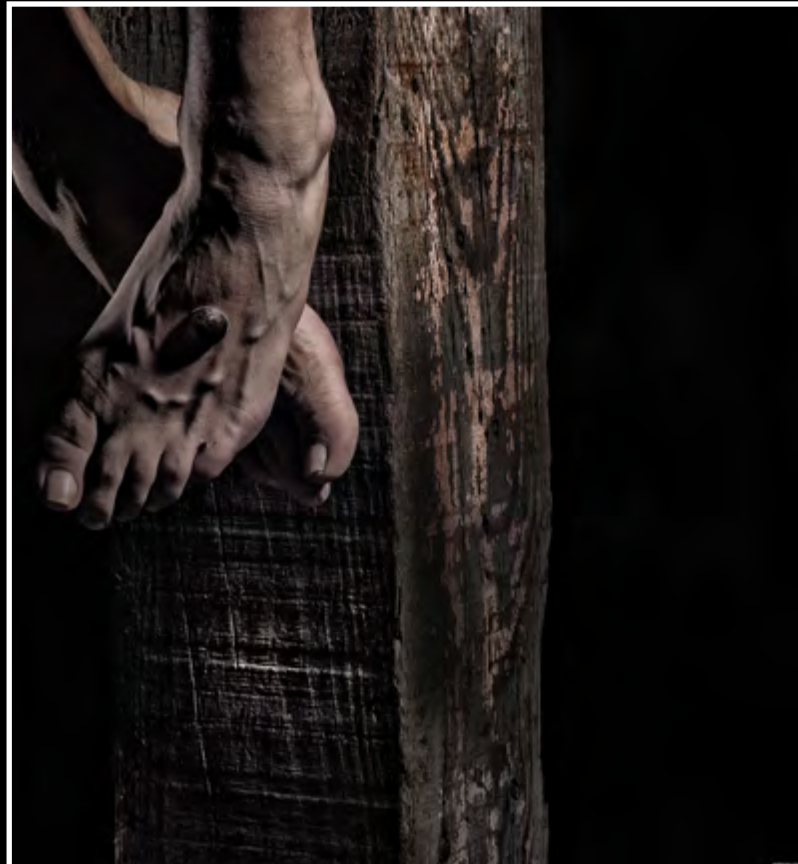
**TITLE:** Forgotten memories.  
**CREATED BY:** Karaflazz



**TITLE:** Elven Trail  
**CREATED BY:** kyricom



**TITLE:** silenced beauty  
**CREATED BY:** SaHdeeQ



**TITLE:** Father...  
**CREATED BY:** Karaflazz

**TITLE:** Opera mask  
**CREATED BY:** Remsphoto





**TITLE:** Bam  
**CREATED BY:** kyricom



**TITLE:** Serene  
**CREATED BY:** dem90

**TITLE:** Patience is a Virtue  
**CREATED BY:** Karaflazz



## My 5 favorite PXLs : CMYK46



**TITLE:** Untitled  
**CREATED BY:** TK

*I've admired many drawings over time, and came to recognize tk's unique, whimsical style: the line work, the signs in some strange language, and interesting characters always appeal to me. This is my fave for use of color & negative space, but especially for that great little guy peeking around the post.*

**TITLE:** Haiku Spring  
**CREATED BY:** Arca

*One of the best debut entries ever, and an example of what a good SBS should be. Arca transforms realistic photos into a painterly work that transcends the sources. Using a mix of techniques she gives the image movement, color and life.*



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**My 5 favorite PXLs : CMYK46**


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**TITLE:** Young Cyber Punk  
**CREATED BY:** Glockman

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*Glockman's drawing skills are well known and admired, but this is a fine example of skillful use of photoshop to transform an ordinary photo into something more. The character manages to keep his innocence despite being inserted into a very different reality, and the sentimental touch of "A boy and his dog" really put this one over the top!*

## My 5 favorite PXLs : CMYK46

**TITLE:** The Pidgeon  
**CREATED BY:** Elficho

*I knew this was a winner at first sight. It has everything going for it: vivid, dramatic color & light, humor & surrealism. I didn't even mind coming in second behind this excellent entry!*



**TITLE:** The Parrosus  
**CREATED BY:** Robart523

*Dramatic take on the contest theme. The creature manages to be fantastically colorful but believable at the same time. It's skillfully put together, and the lighting and background combine to make this a memorable entry.*

## PHOTOGRAPHY FOR DUMMIES - DESATURATION -

**Desaturation Photos, according to the rules of [www.pxleyes.com](http://www.pxleyes.com). How to remove all of one or several colours from the whole image.**

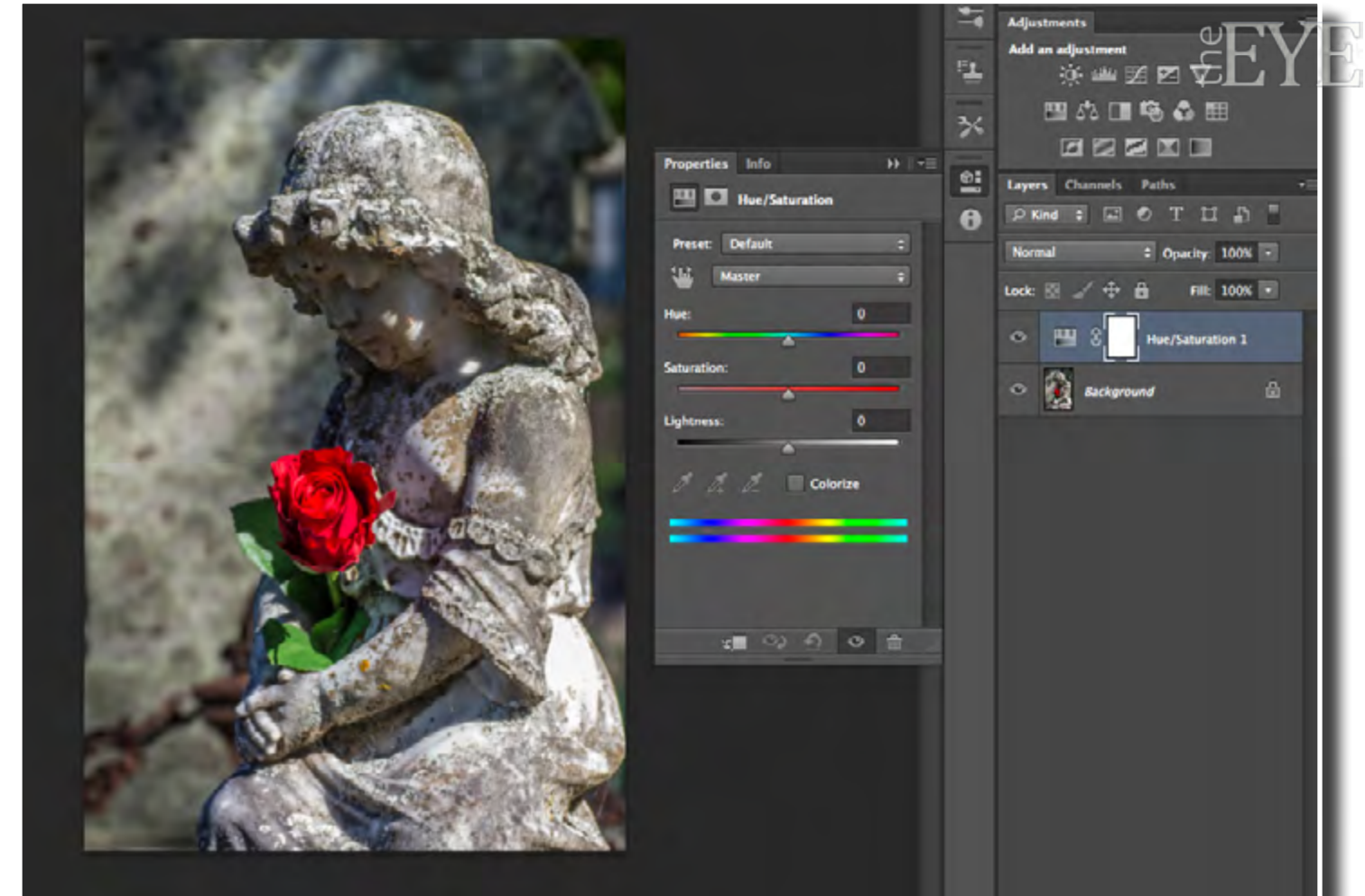
You have no doubt seen some of these in our contests, and wondered why some stays and other gets kicked out. One of the main rules in our Photography contests is that things that are applied to the whole photo image is usually allowed.

So any desaturation has to be applied to the whole photo, and that can be done by removing any one colour from the whole photo.

Start by finding a photo that is suitable, colours being well separated, no good having a photo with people if you want to remove red.

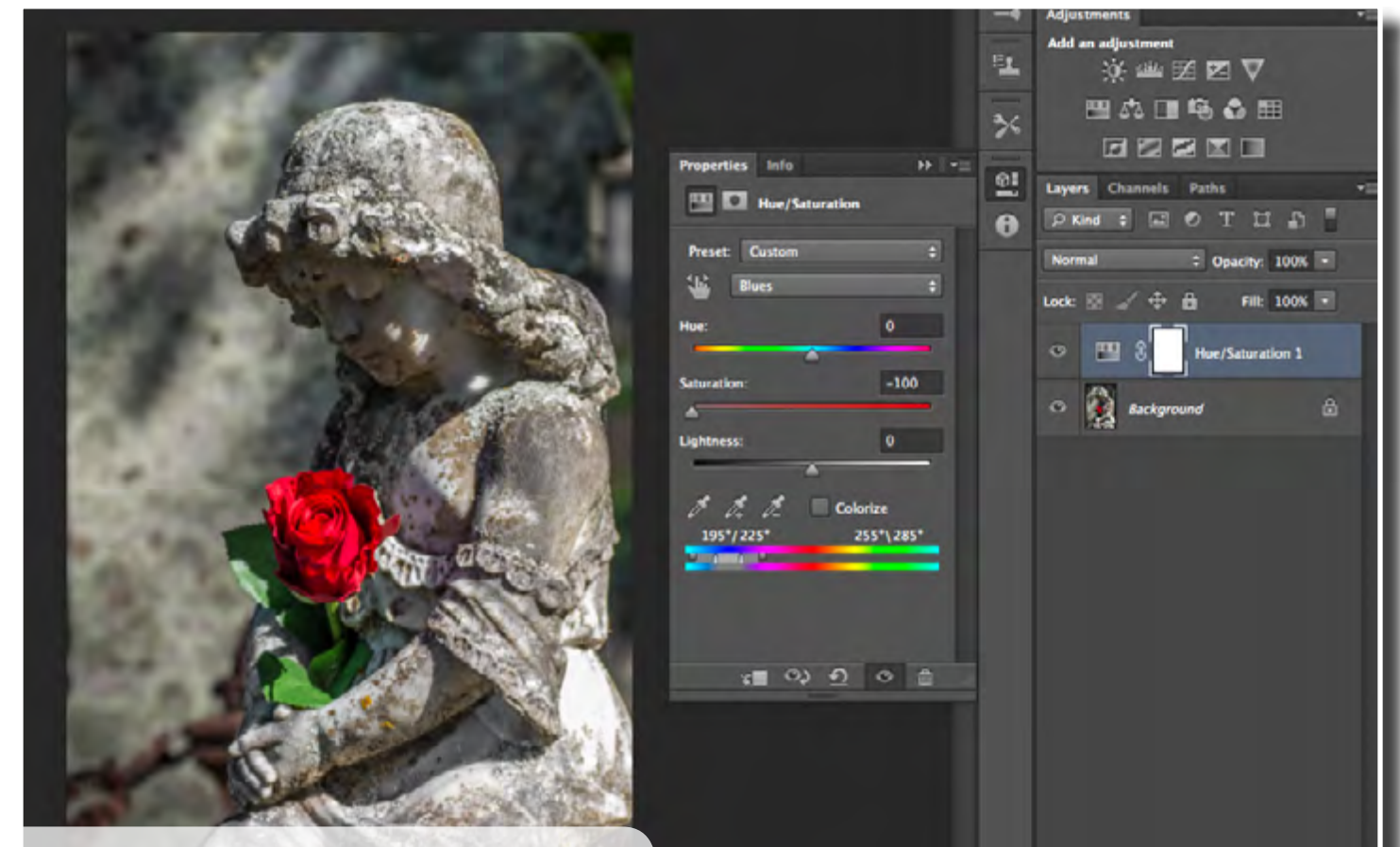
I photographed this image with the idea that I wanted to remove all colour except for the rose.

I will first show how to do this in **Photoshop**. Here is the original photo.

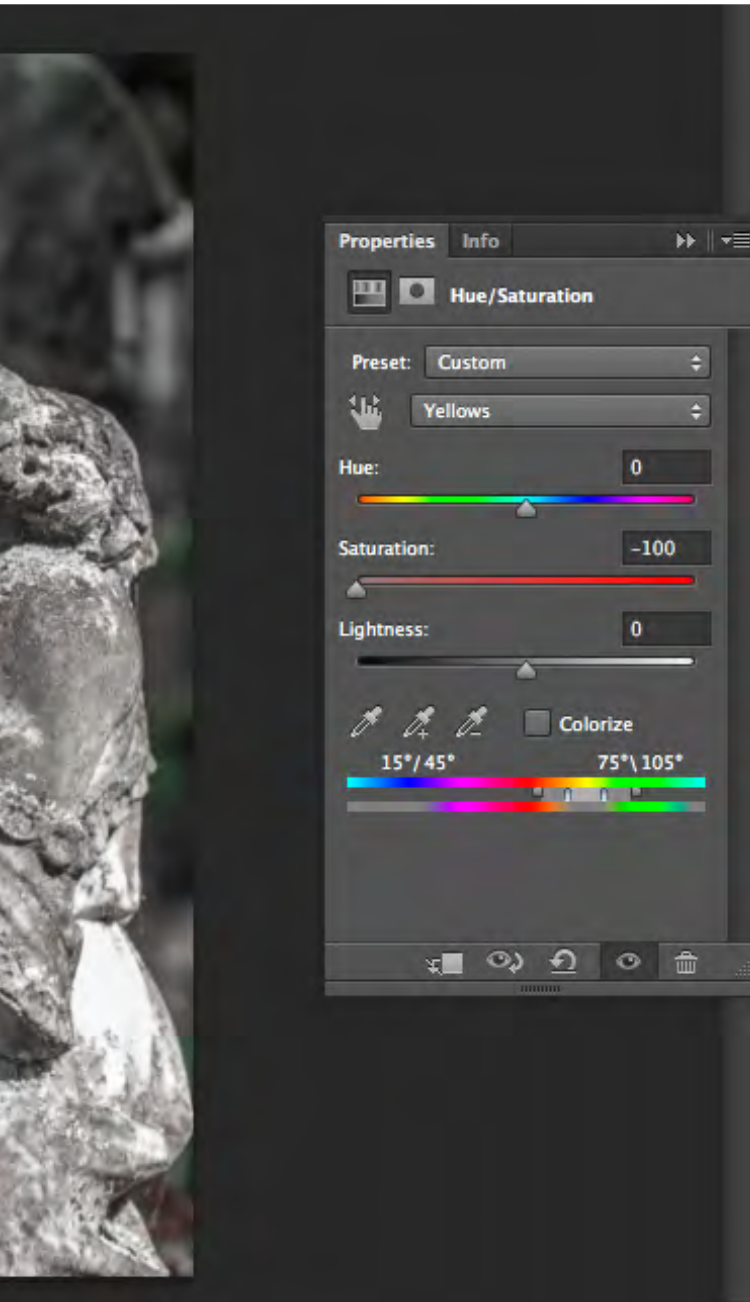


Start by creating a Hue and Saturation Layer

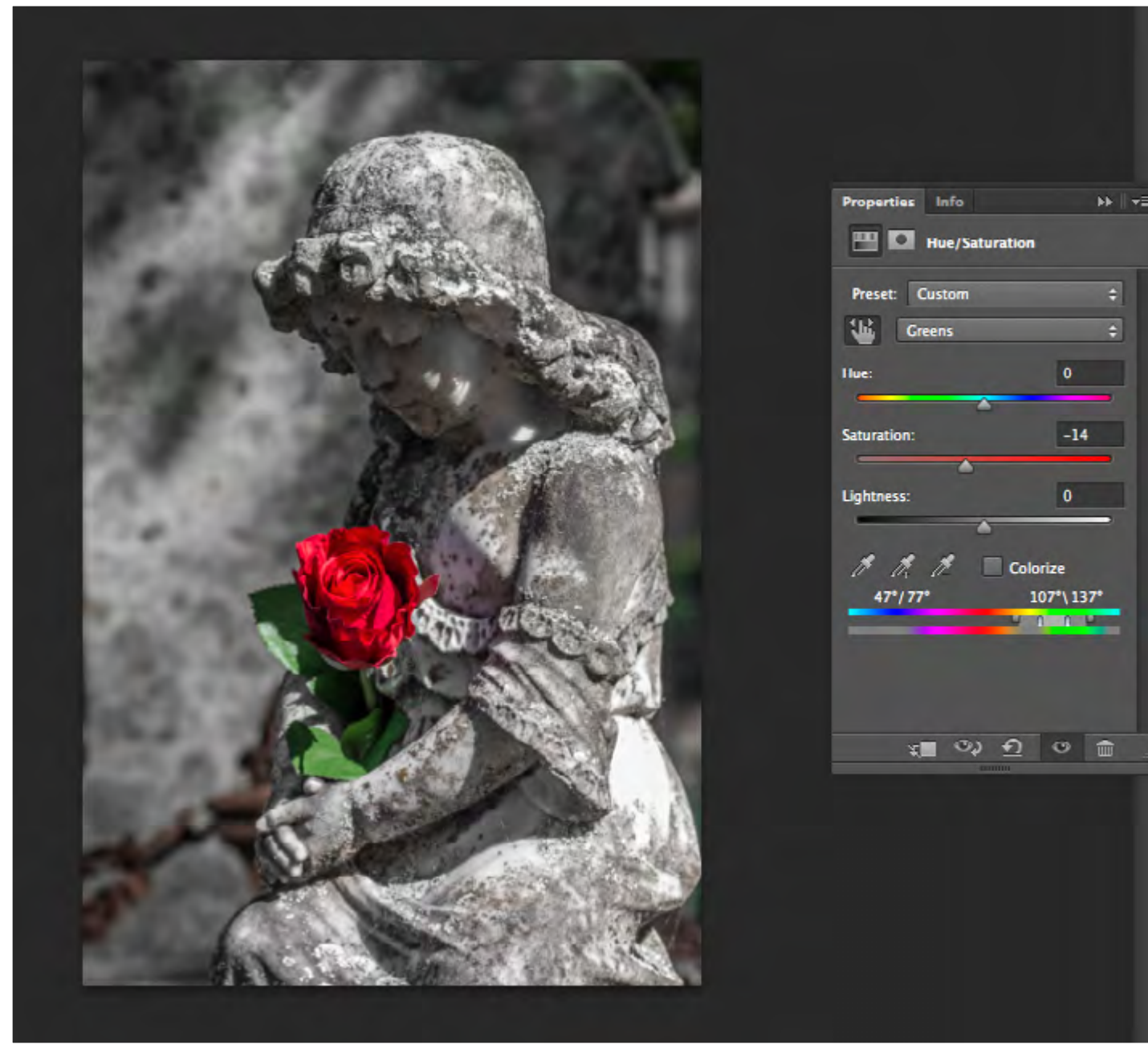
Then select the colours one at a time, and bring the saturation slider to 0.



# PHOTOGRAPHY FOR DUMMIES - DESATURATION -



I left the yellow till last, and that made the biggest change.



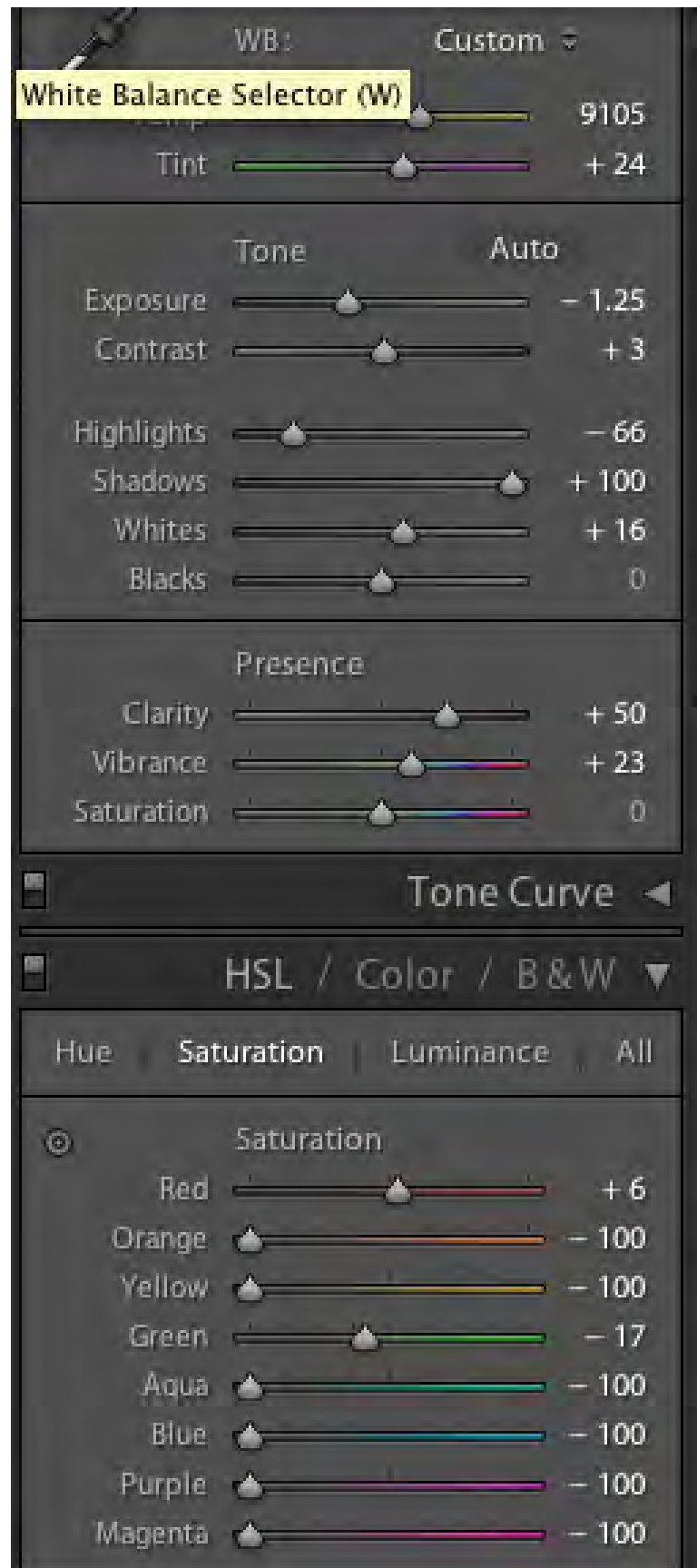
I decided to also de-saturate the green a little, to make the red really stand out, and also too loose some of the green in the background.



Here is the final image, Ok, but there are still some green in the background and some red in the chain, bottom left.

# PHOTOGRAPHY FOR DUMMIES - DESATURATION -

Lets see what can be done in **Lightroom**.



Much better and actually easier, Lightroom has more Saturation sliders, Plus you can make some small adjustments in the White Balance too.

The changes to tone and Presence were done to both to the images, before it was exported to Photoshop.



**Lightroom**



**Photoshop**

**Original**





♥ For the love of...

Ravshaniya  
- Family stuff... -

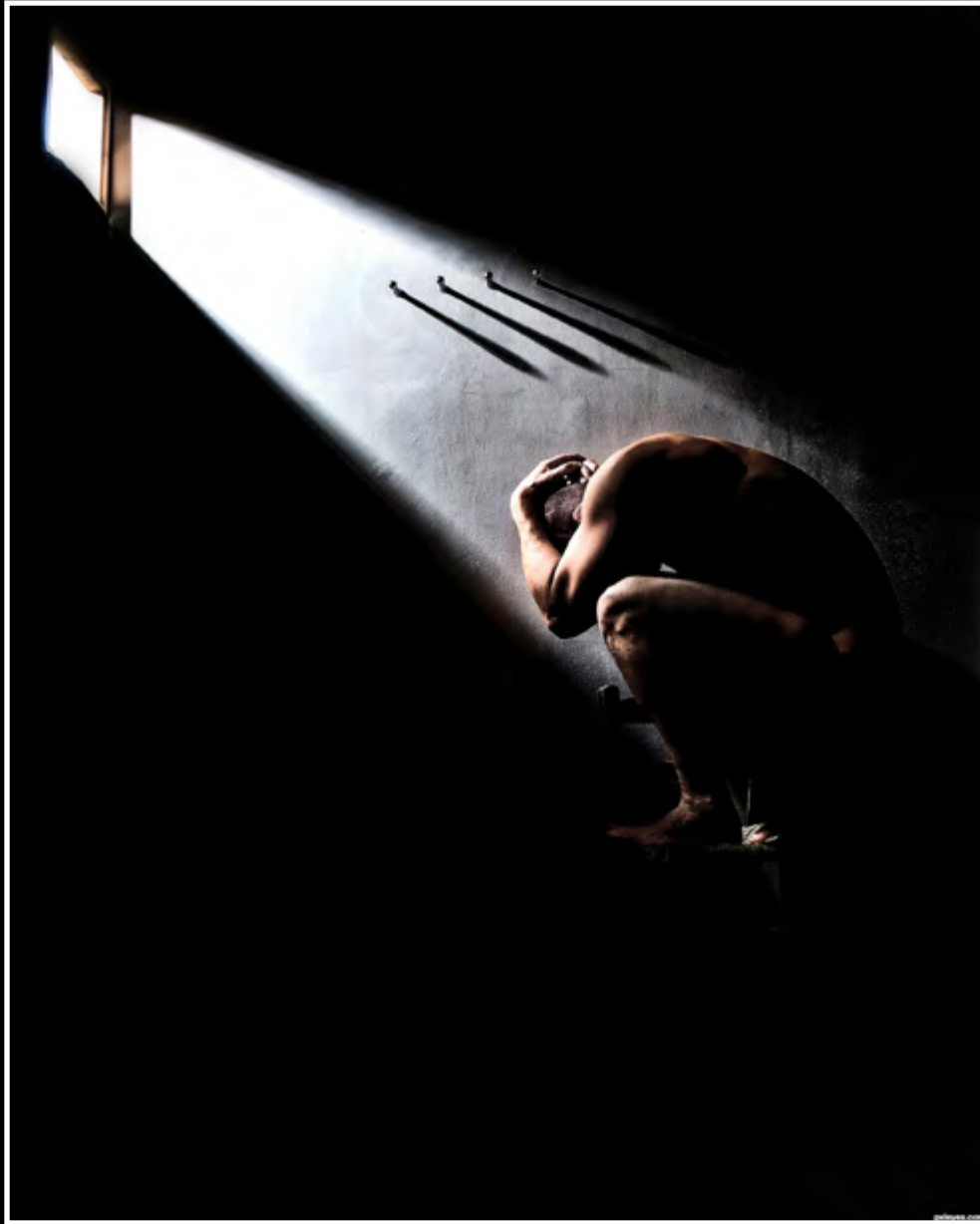
Homepage:  
<http://www.ravshaniya.com/>



**TITLE:** Windy Landscape  
**CREATED BY:** Dmitry

**TITLE:** Pure humble  
**CREATED BY:** Karaflazz





**TITLE:** The unforgiven  
**CREATED BY:** Karaflazz



**TITLE:** Hat Rawai  
**CREATED BY:** SaHdeeQ



**TITLE:** For the children we lost....  
**CREATED BY:** captgeo



**TITLE:** Decorating the Tree  
**CREATED BY:** itsmymoment

**TITLE:** Pink-a-boom  
**CREATED BY:** Artifakts



**TITLE:** Ice Age Umbrella  
**CREATED BY:** Dmitry

FOR THE LOVE OF  
**ILLUSTRATION**  
**ALEX NEGREA**



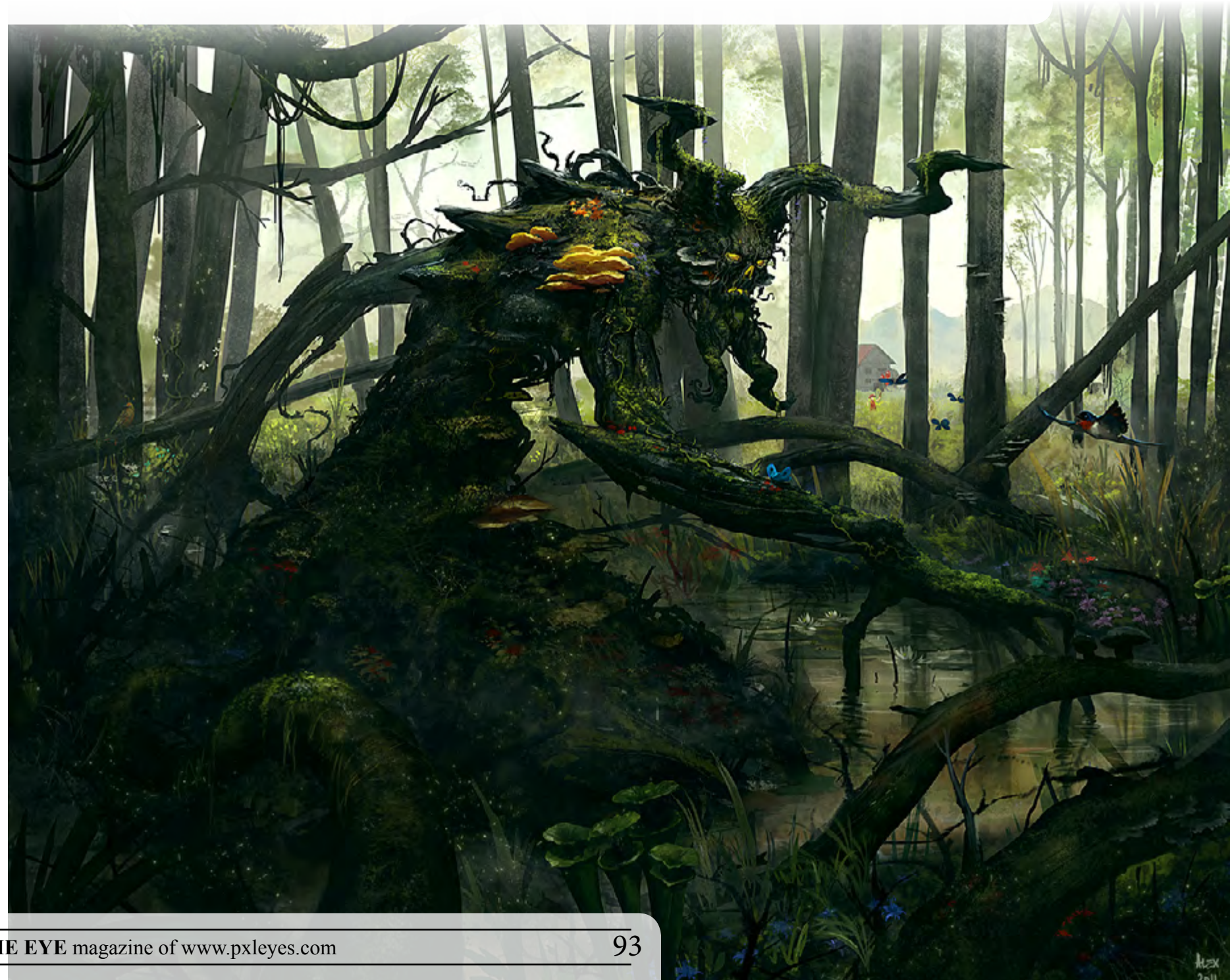
*Currently working as an illustrator for the game Legend of Cryptids, Alex Negrea started as an informatics student but soon enough he discovered his artistic vein. Swapping careers was, undeniably, the “best choice he could have done” . Besides working as an illustrator and freelancer, Alex intends to expand his ambitions and unveil his writing skills in an art book.*

***Hello Alex. Would you like to introduce yourself? How did you become a graphics artist? How do you spend most of your free time?***

Hello! I am a 24 years old artist from Romania. I always liked to draw but it was only in 2009 that I've decided to follow this path. I wasn't that good at Mathematics and Informatics (the college that I initially chose and followed for a year) and I decided to go for the Design College with a friend from high school. I remember being really nervous about it. I didn't know if I would fit in because I never thought drawing/painting was a good career. Fortunately, I did the best choice I could have done and here I am.



Alex Negrea works as an illustrator for the card game, Legend of the Cryptids, developed by Applibot.





*Your initial academic studies weren't exactly about art. Why did you decide to change your professional area? Now, looking back to the past, do you feel you've made the right choice?*

I have decided to change my professional area because I wasn't doing so well with what I was studying back then. I realized that I am not a computer guy, so I should find a solution before I end up having a job that I don't like for the rest of my life. Drawing sounded really attractive to me so I made my first step in art and I don't regret it. The only thing that I somehow regret is not starting art earlier.

*Even though you're only 24 years old, you have built a fairly extensive career so far. Tell us a little about you past jobs and your currently profession.*

My first job was at Gameloft Romania. I was doing concepts, splash screens, logos, textures or even user interfaces. I had no previous experience with the requested tasks so it was quite daunting. But with hard work I managed to do every task that was assigned to me. Other than Gameloft, I started taking small freelance jobs that I would execute after work. It was really hard in the beginning because I wasn't used to work that much. But after some time I developed the patience and the skill to work more and more each day. Now I work full time for the game Legend of Cryptids from home.

*As a graphics designer for the game Legend of Cryptids, do you normally have predefined tasks to accomplish or do you have a huge degree of freedom to produce your creations?*

For every set (that has 2 illustrations, one normal and one advanced) I receive a brief with what should I do. It describes the character/ the creature that I have to do and a story about it. That little story helps you imagine really well the card that I must paint. I am pretty free to do what I want with the design and mood of the illustration. But there were times when I had to change entirely or restart from scratch an illustration.

*By browsing your art gallery, I've realized that your most common art style is fantasy. Is it a coincidence that your job involves this same genre?*

I think I have so much fantasy in my gallery because of my clients and the

jobs that I do ask for that. I like also sci-fi or cartoony styles but I am not requested to draw those that often.

***How does it feel like to be able to work daily on something you truly enjoy? Do you think this factor influences your global performance?***

Definitely! I think the main reason for developing a lot of patience, to sit down and draw for most of the day, was because I was enjoying what I was doing. I never realized before this, how important is it to do what you like no matter what others may think about it.

***How do you generally inspire yourself? You surely need plenty of inspiration to create such unique characters.***

Most of my inspiration comes from the internet and random sketches. Sometimes I know from the beginning what I want and sometimes I have to look at other artists or pictures to get inspired. I remember when I had just started; I would inspire myself by watching other artists paint. I would spend hours listening to tutorials while drawing. It felt like the artists were right next to me drawing by my side.

***But does originality and creativity really exist? As the famous painter Salvador Dali said: Those who do not want to imitate anything, produce nothing.***

Originality is quite a tricky concept. I don't think I drew anything original if you ask me. I do the same commercial art that I am requested to do, as every employed artist on the planet. Creativity on the other side, I think it grows with the artist as he evolves and maybe one day it helps creating something truly original. I am looking forward to that day. Also the creativity has grown in me as I started to learn more from different lines of work (nature, software, mind set, technique). We all combine these things and produce art, and the stronger the understanding of what you do the better the result becomes.

***What's the aspect or aspects that you're more concerned about when creating a bizarre character, such as your Golem or Undead Knight artwork?***

In both cases I am trying to come with something interesting or original ideas (even though it's really hard). Otherwise, most of the process has become almost automated once I decide what to do. I just sit and paint while talking to friends on Skype or listening to a good documentary.



<http://alexnegrea.blogspot.com>

***Many artists believe that detail is one of the most significant fragments of a good artwork. Do you share this belief? What other elements may contribute for a great artwork in your opinion?***

All aspects are important in an illustration. You can have tremendous amounts of details and a poorly drawn portrait and that artwork is ruined. So I think the most important part in the illustration becomes the weakest part of it. We, as humans, look for perfection in what we do and the way we try to achieve that is through eliminating the weakness in our work or decrease it until it's not seen as a weak point anymore.

***Do you have any specific techniques towards improvement? You seem to do studies about specific elements, for example your 2000 hands study.***

I only evolved because I was surrounded by people with the same interests as me and because I dedicate most of the day to drawing and learning. I started doing this when I joined the Crimson Daggers community. In there you find people that had realized what they want and they do everything they can to achieve that (often giving up on social life, games or sleep). Also another technique would be identifying the problem and trying to find the a solution through a quick study. It's way easier if you break the problems into smaller bits and resolving them one at a time.

***Would you like to work in another artistic area in the future? How do you think you would do as designer, for example?***

I really like the freedom as an illustrator so I don't want to trade that yet. But who knows. I know from school what a designer must do and most of the jobs in there are not that fun. The design area is much more strict and serious than illustration or concept art. I would love for example to experiment more with Zbrush. I am really surprised how much digital sculpture has evolved lately.

***What hardware and software do you use? If you use more than***





*one, which one is your favorite and why?*

I have a PC with Windows 7, 16GB RAM, 1GB VRAM, 120GB SSD (for windows and photoshop), 1TB HDD (for files and everything else), 2 monitors, Intuos 4 medium tablet, Razer Nostromo keypad and Razer Naga Molten Mouse. I use Photoshop CS6 for 99% of the time but i own also ArtRage3 or Sketchbook Pro 6. I use Photoshop because I developed a really efficient and fast workflow in it. With the other softwares I often find myself trying to imitate Photoshop because they have less features. But also I would really love to see some of the features that ArtRage or Sketchbook have in PS.

*You have been recently nominated artist of the year on CG Gallery by the public community. What does this result of public's opinion mean for you?*

It makes me really happy. I never dreamed that this would ever happen. I am not that over the top artist that would truly deserve this award. I think most of the people that voted for me did it because they saw my passion for drawing and that I keep on pushing it to reach new heights. I am really lucky to be surrounded by all these people.

*Are you involved in any project right now? What are you expectations about your career in 2013?*

Besides LOC I am working at a video tutorial that I want to share for free with everyone once is done and I plan to do a book about what I have learned in art so far and how I learn certain things. The video tutorial will be out as soon as I can finish it and the book I plan to finish it till the end of the year. Hopefully everything will be good and I hope 2013 will be at least as good as 2012.

## My 5 favorite PXLs : FRIISKIWI

**TITLE:** Butterfly effect  
**CREATED BY:** orientallad

*I'm no Photoshop expert, but I really like the whole feel of this one, perhaps because it reminds me of the fairy tales from my childhood. I could imagine having this on my wall.  
 I'm sure part of it is that I could never have created this, nor come up with the idea from the source.  
 Mind you that would go for all the really good imaginative entries in the Photoshop contests.*



**TITLE:** Giseang  
**CREATED BY:** Karol

*I find this absolutely delightful and again it's an image I would happily hang on my wall. It's a lovely delicate image, but still has strong colours. It makes me both want to try digital drawing, if I could ever figure out all the rules, and scares me, how could I compete with entries like this one. A very professional entry.  
 There were many other wonderful DD that I would have loved to include.*

## My 5 favorite PXLs : FRIISKIWI



**TITLE:** Tea Time  
**CREATED BY:** Locksmagic

*I kept coming back to this image. It is very clever; obviously had a lot of thought going into it and some very clever arranging. In the end it was the all over appeal and the way the light highlights and shadows keeps you studying the image.*



**TITLE:** Elven Trail  
**CREATED BY:** Kyricom

*I have loved this photo since I first saw it, I'd love to find a place like this to photograph. I love the tranquillity and the wildness about the place. I can spend ages looking at this photo, wondering about the place. I also love the autumn colours, pretty obvious when you look at my 1st choice. Have to admit many on my shortlist were landscapes with autumn colours.*



TITLE: Playing Cards  
CREATED BY: Ory

*I really like this entry, when I first saw it I didn't realise it wasn't a photograph. It's so realistic. I found the SBS fascinating, a lot of work.*



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**FOR PHOTO AND PHOTOSHOP CONTESTS:  
WWW.PXLEYES.COM**



**TITLE:** Rudolph  
**CREATED BY:** Chalty669



**TITLE:** Just a Friendly Neighborhood Game  
**CREATED BY:** IDt8r



**TITLE:** it's you  
**CREATED BY:** kushpatel

**TITLE:** Flower Head  
**CREATED BY:** IDt8r



**TITLE:** orientallas  
**CREATED BY:** orientallad

# PHOTOSHOP: THE BEST OF DECEMBER 2012



**TITLE:** Primeval Conflict  
**CREATED BY:** spaceranger

**TITLE:** Three Eyes  
**CREATED BY:** CorneliaMladenova



**TITLE:** the making of Robo  
**CREATED BY:** kushpatel



# PHOTOGRAPHY FOR DUMMIES - SELECTIVE COLORING -

**Selective colouring. How to keep colour in a selection of an image.**

You have no doubt seen some of these in our contests, and wondered why some stays and other gets kicked out. One of the main rules in our Photography contests is that things that are applied to the whole photo image is usually allowed.

Occasionally we have a contest allowing Selective colouring, Making adjustments to only a part /selection of the image. Here I will show you how to do that in Photoshop.



The original photo



Start by creating a Black and white layer on top of the original. It will automatically create a mask. Anything white painted on the mask will hide the colour, black will show the colour underneath.



The final result



Use the wand to create a rough selection.

# PHOTOGRAPHY FOR DUMMIES - SELECTIVE COLORING -

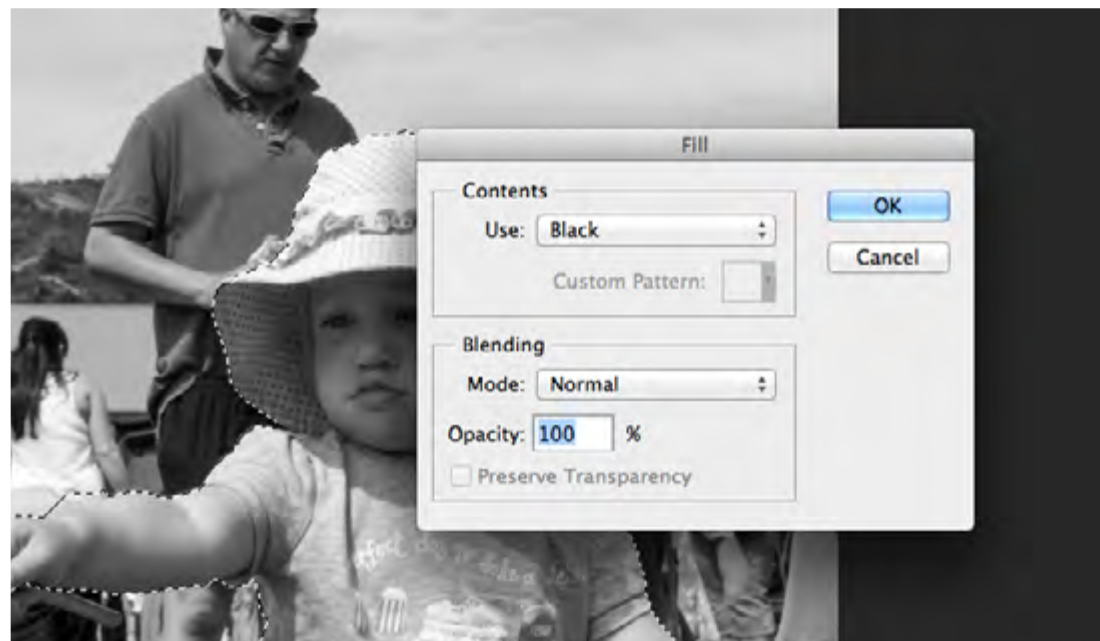


Press 'Q' to enter Quick Mask and your selection will be tinted Red, or depending on your setting what is outside your selection will be red. You can now see that we have got quite a few extra bits, and missed other bits.

Don't worry about that now. Or you can use the brush to add more to the selection or white to remove some.

Press 'Q' again to exit Quick Mask

Go to Edit and select Fill, and fill with black.  
Shift + F5

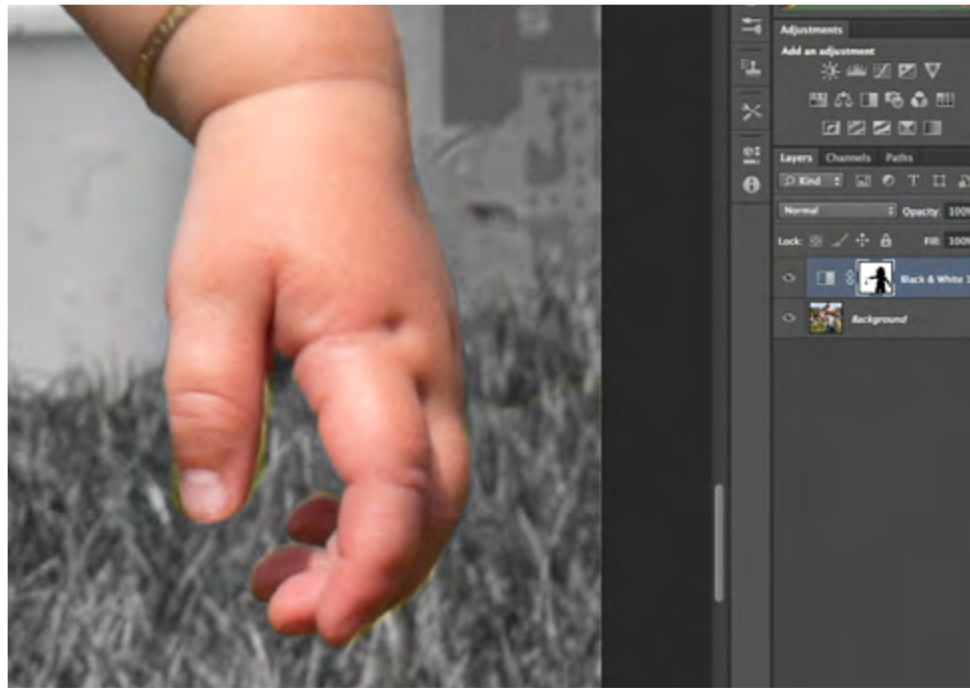


Like magic, you have your colour image, but still some clean-up to do.



Select a suitable sized brush, not too hard. B to get the brush then right click inside the image to get the choices.

## PHOTOGRAPHY FOR DUMMIES - SELECTIVE COLORING -



Now it's time for the finer corrections, paint on the mask, white brush with remove colour and black brush will bring it back.



If you hold down the ALT key and click on the mask (on MAC) your image will turn into the black and white mask on which you can paint on to fix any little bits you might not have seen.

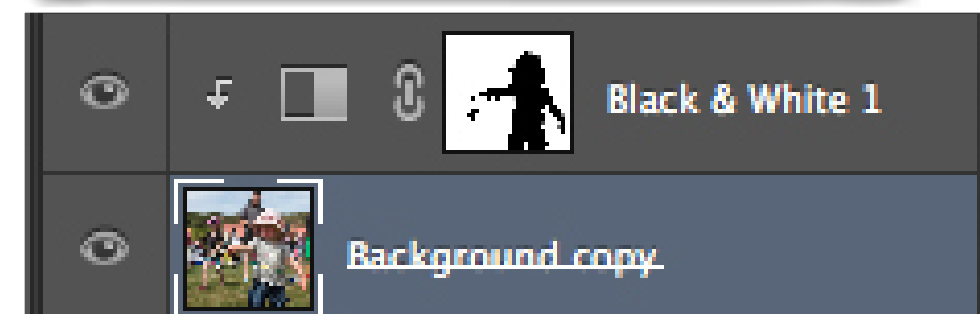
Alt+ mask will bring back the normal view, zoom in look at all the edges and clean up where it's needed.



Here is the final result, but before flattening the image, let's make use of the wonderful mask we have created.

Click on the mask to select it. Now go to filters and select Blur, then Gaussian Blur, and add the amount of blur you want.

If you find you are blurring the girl rather than the background Cmd+z or Ctrl+z will reverse the last command (this will work in almost any program), Cmd+shift+I, will inverse your selection, now do the blurring again.





♡ For the love of...  
 Kristina Kisil'syna  
 - Kiss in Paris -



**TITLE:** King of Portraits  
**CREATED BY:** dilsedosty



**TITLE:** Grand paaa...  
**CREATED BY:** rizwaan

**3D: THE BEST OF OCT., NOV., DEC. 2012**



**TITLE:** Ice cubes  
**CREATED BY:** Palaekman



**TITLE:** Light Bulb  
**CREATED BY:** itgik



**TITLE:** secret mystery...  
**CREATED BY:** rizwaan

**WATER ART FOR**

*“Around 70% of Earth is composed by water but only 2% of this value is fresh water. Perhaps this number explains the crescent concern about fresh water and its perseverance. Art for Water is a nonprofit organization that uses creativity and art to raise awareness and reflection about the world-wide safe water crisis.”*



While we flush clean water into our toilets, there are around 780 million people without access to clean water; this number is equivalent to the population of nearly three United States of America together<sup>1</sup>. The initiative of Art for Water doesn't physically help resolving water issues. Instead, it educates and promotes conscious ways to rationally use water and this is done, essentially, through art. As the founder and director of this project, Christine Destrempe, states: “Our mission is to raise awareness and promote advocacy through art and dialogue.”

*Reference Links:*

1. Water.org - Water Facts (2012). Link: <http://water.org/water-crisis/water-facts/water>.
2. UNESCO - Managing Water under Uncertainty and Risk (2012). Link: <http://unesdoc.unesco.org/images/0021/002154/215492e.pdf>



Using art to promote water is, undoubtedly, a very peculiar and unique form to raise civic debate and shape the public's mind towards self-reflection and awareness about the topic. This project saw its start in 2002, when Christine Destrempe read an article about water privatization in Bolivia, the real history was about a bolivian village that had paid and built its own well, only to see it seized by their own government. The journalistic item worked as a painful awakening for this global issue: "This article changed the way in which I thought about water—actually, it made me think about water. The takeover of water sources by multinationals annoyed and scared me; the death toll unsettled me so much that I had to learn more. The more I read, the more alarmed I became." At the same time, Christine was feeling "disillusioned with art galleries and unfulfilled by her own art" – the whole scenario generated a unique concept; Art for Water was about to be born.



The very first project consisted in drilling holes and stringing recycled bottle caps, but behind this hard working idea was an even greater symbolism: "used 13,699 clear plastic, recycled water bottle caps to represent each person who dies every day because he or she does not have access to clean water." Working on so many bottles alone seemed like an endless task, that's when one of Christine's friends suggested a bigger plan for the whole project; taking it out into the public: "So I contacted local high schools, colleges and graduate schools and started talking to students about the global water crisis and inviting them to help me string bottle caps. I enjoyed the process so much that I started Art for Water."



Water is, indeed, everywhere. The most demanding sector is agriculture, in which “irrigation is only a modest part of agricultural water consumption but it accounts for more than 40% of the world’s production on less than 20% of the cultivated”<sup>2</sup> (UNESCO, 2012). The water demand will drastically increase in the next 40 years, since the “world population is expected to grow from 6.9 billion in 2010 to 8.3 billion in 2030 and to 9.1 billion in 2050” (UNESCO, 2012). Facing these predictions, the founder of Art for Water estimates that a social change is inevitable, water must be treated with respect, cherish and protection in the close future. Christine explains, as well, what will mostly happen in the next decades: “If this comes to pass, it will affect everyone - even those who don’t live in an area of drought. Food and manufactured goods prices will be higher and there could be conflicts over water rights that involve military action.”



In 2010, a new project became real and virtual. The Stream of Conscience River of Words, a “site-specific installation made out of torn pieces of paper on which people of all ages write something personal about water” embodies a body of water (rivers, waterfalls, cascades). This massive art piece has been exhibited at several museums, such as the Sharon Arts Downtown Gallery in Peterborough and The Cathedral Church of St. John the Divine in New York. The act of sharing perspectives and opinions with one another contributes for fresh ideas and thoughts about water and its usage, the project’s leader refers that: “reading what others have to say about water generates self-reflection and contemplation, while illustrating our interconnectedness. (...) Through dialogue and art making, we give people space to realize how important water is to each of us personally.”



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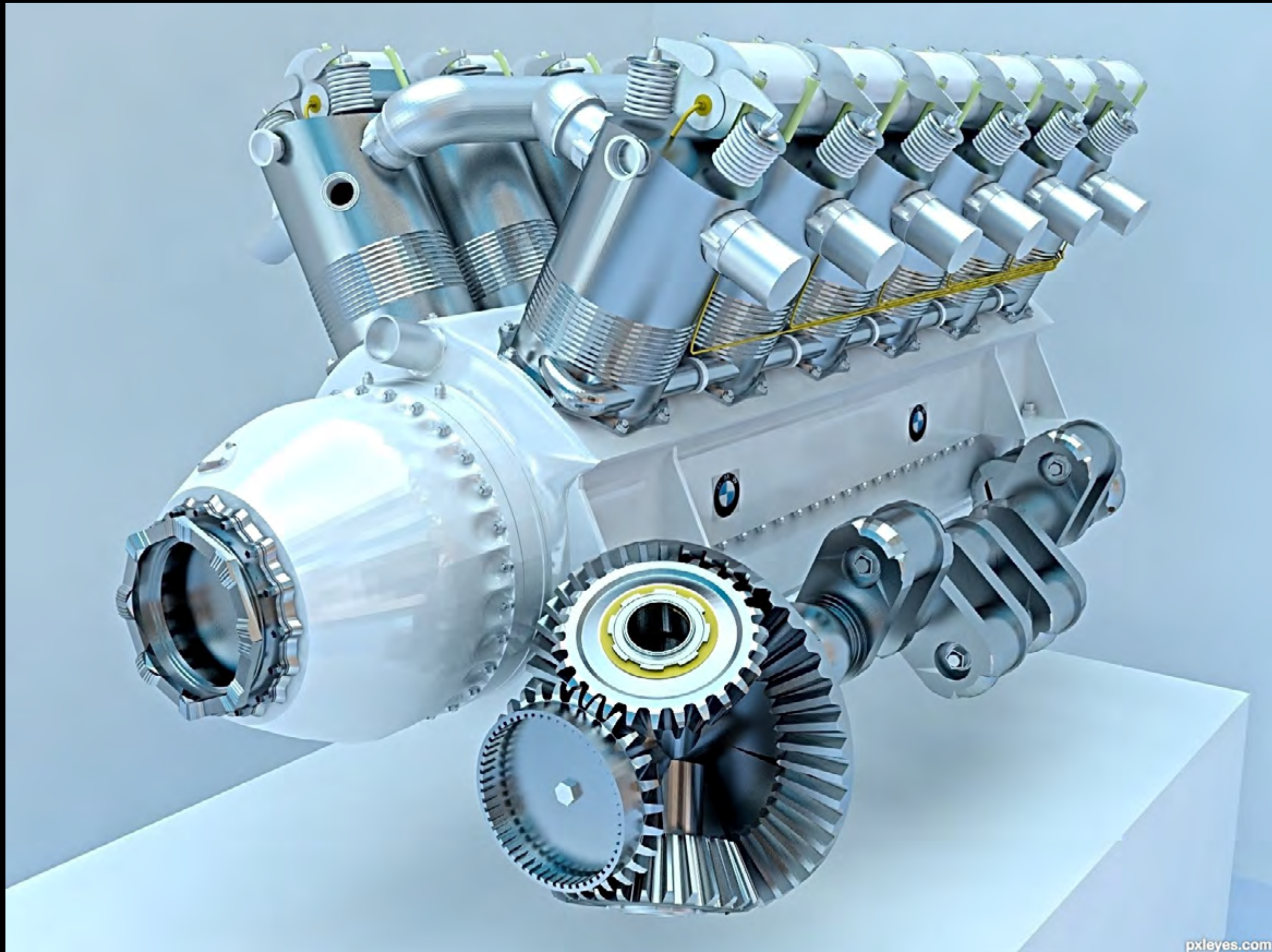
**TITLE:** Weird Garden  
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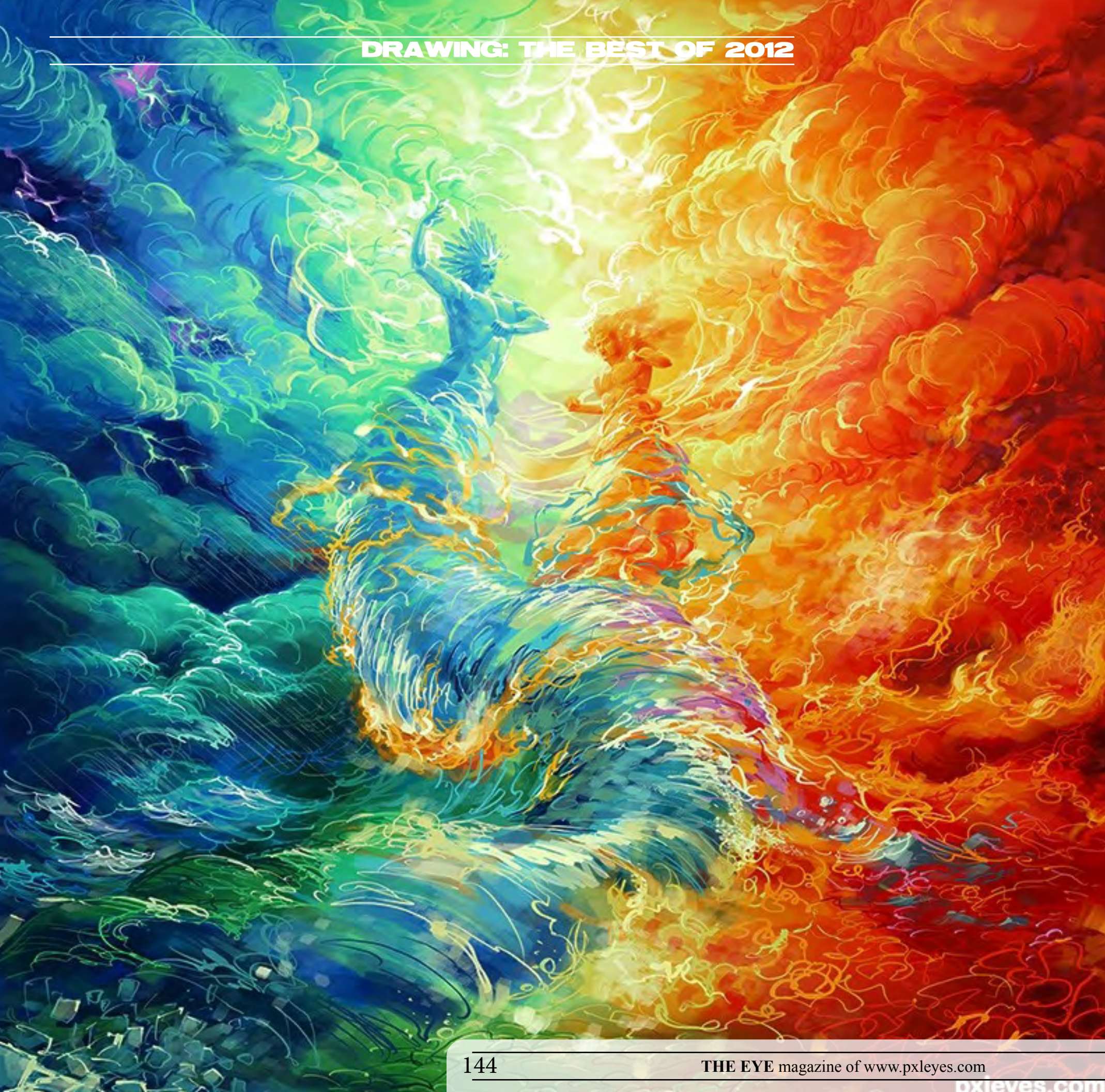




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# NEXT TIME

MY 5 FAV PXLS:  
BOB SHAREN & ROB VAN DEN NIEUWENDIJK & VIBEKE FRIIS

INTERVIEWS:  
ASSASSIN'S CREED 3: REIN LOHSE & ROB VAN DEN NIEUWENDIJK  
ALEX NEGREA: MARTA BRANCO  
OLIVER OETTLI: ROB VAN DEN NIEUWENDIJK

PHOTOGRAPHY FOR DUMMIES:  
VIBEKE FRIIS

THE SCIENCE OF LOVE:  
MARTA BRANCO

ART FOR WATER:  
MARTA BRANCO

COVER:  
HEREISANOOP

THANKS TO:  
ROBERT SOLKEE  
MARK WHITNEY  
ELKE VAN DEN NIEUWENDIJK

LAY OUT:  
ROB VAN DEN NIEUWENDIJK

EDITOR:  
ROB VAN DEN NIEUWENDIJK

