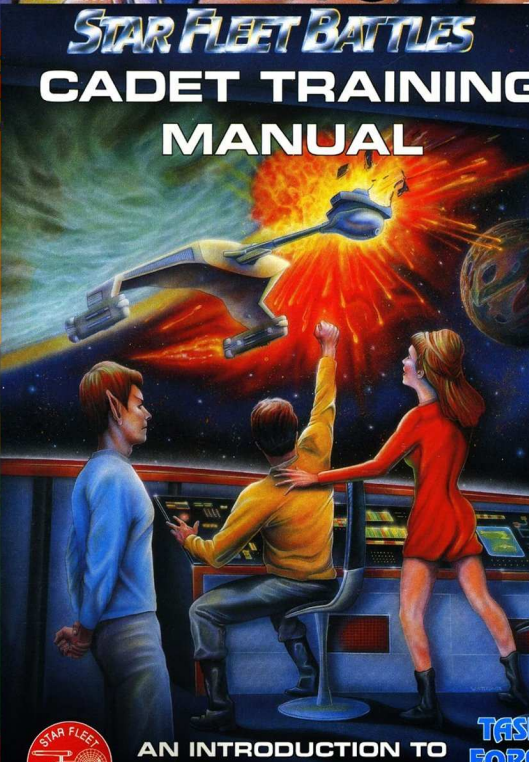
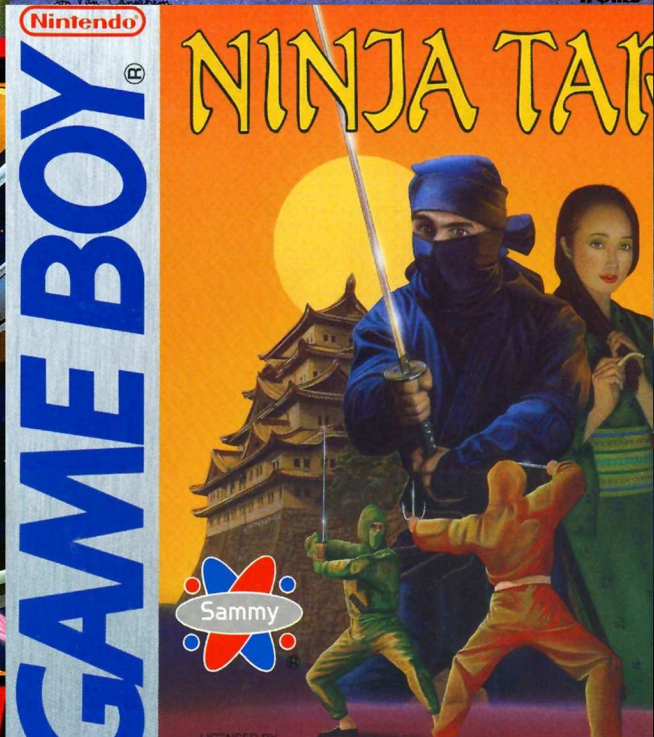
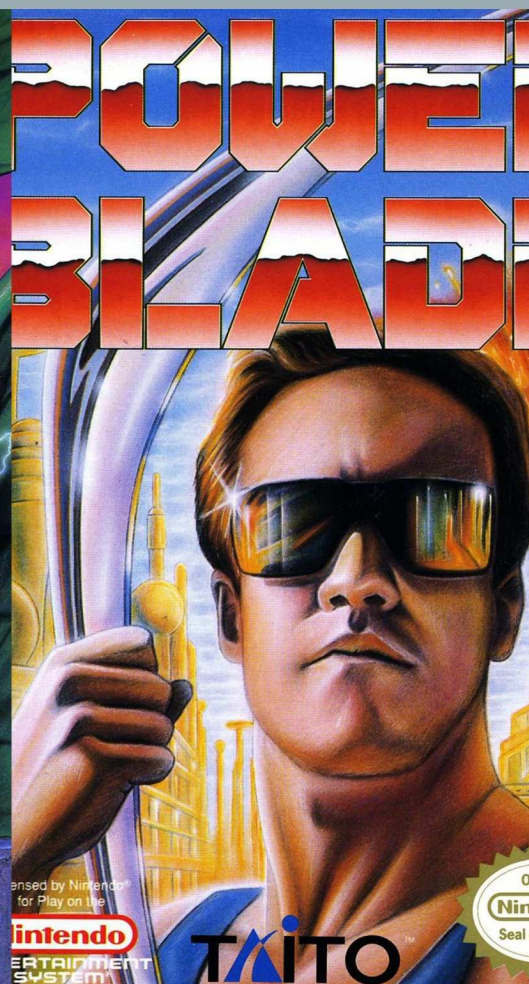
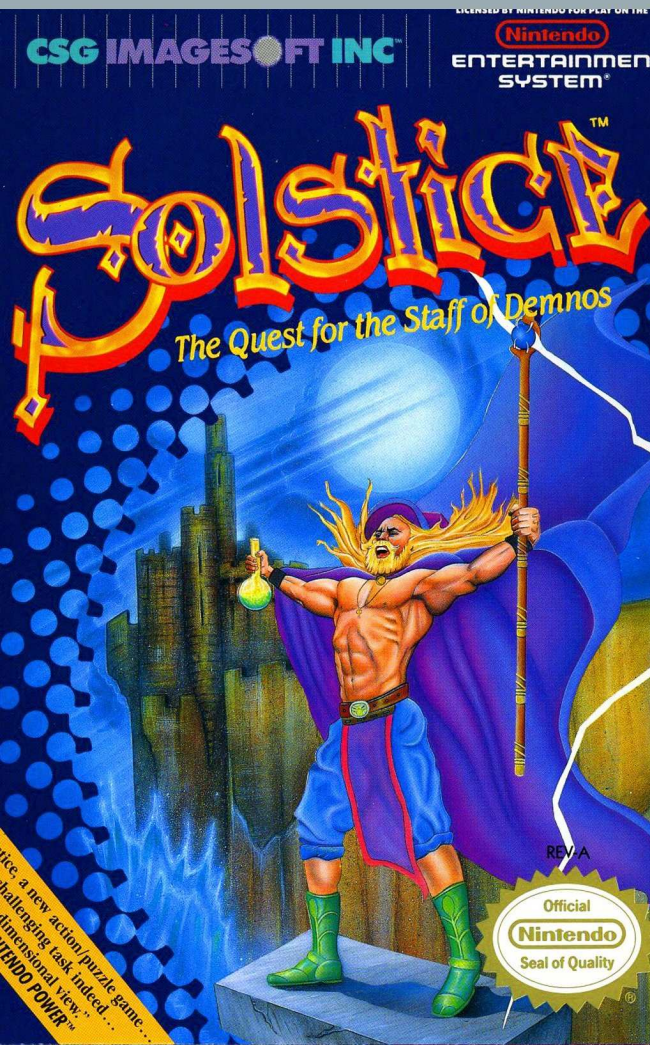


Classic Game Covers

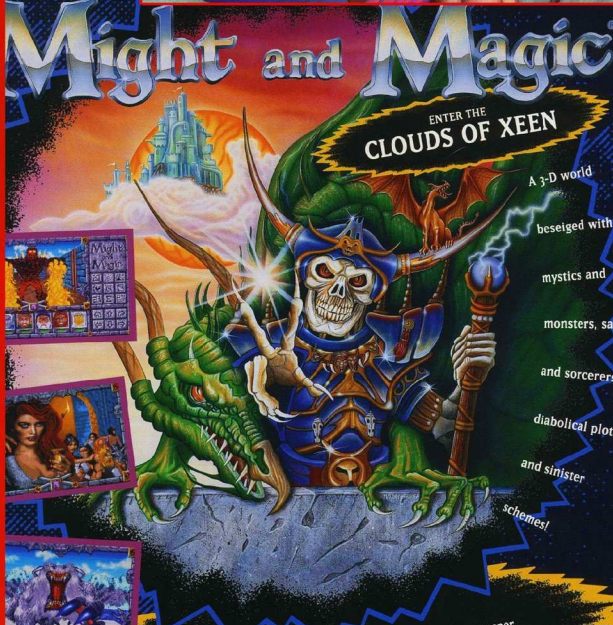
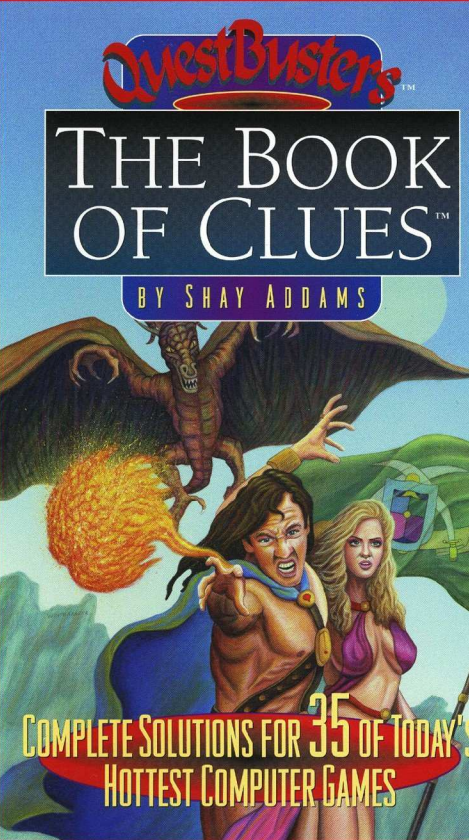
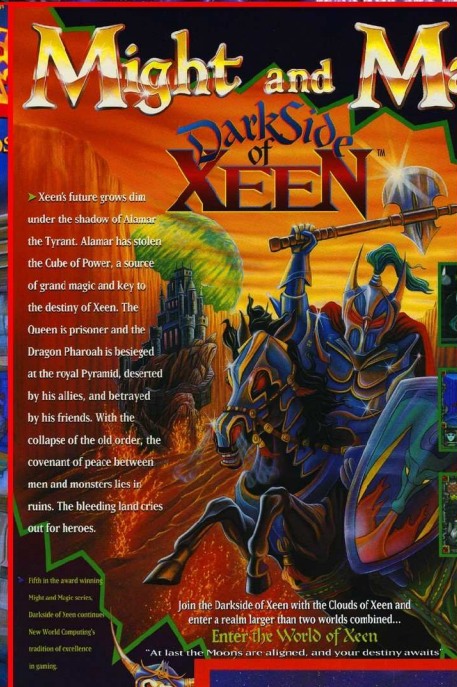
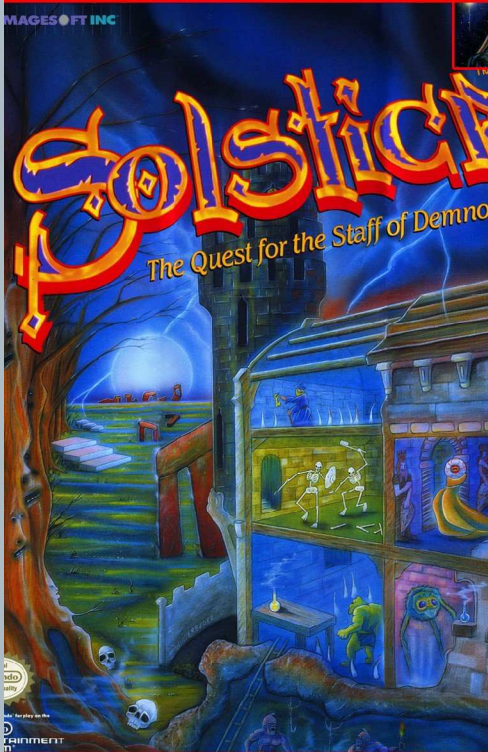
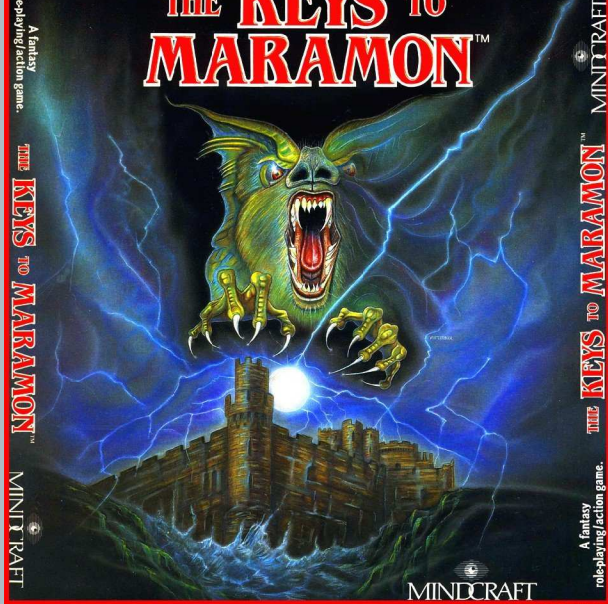
by Mike Winterbauer

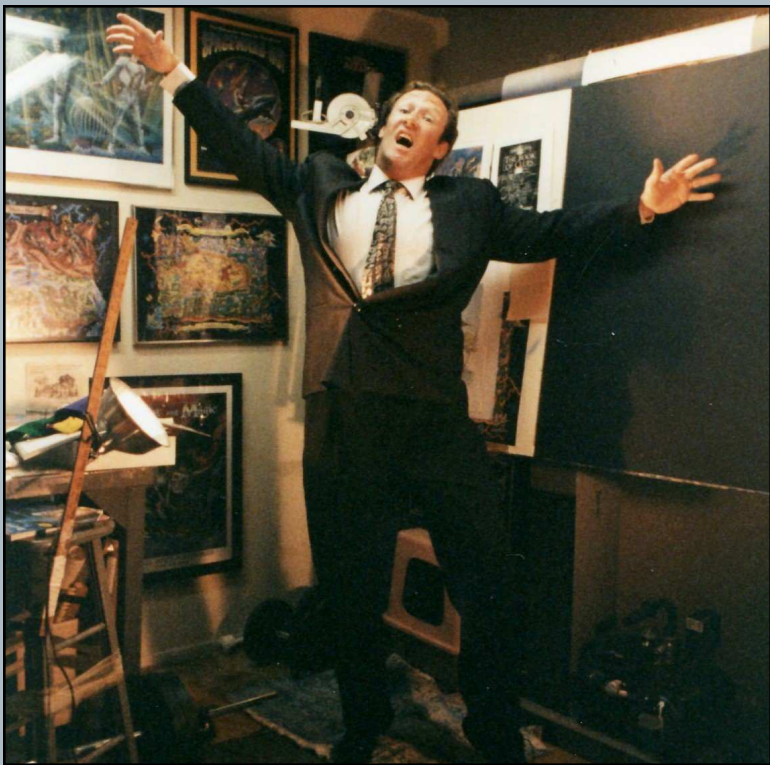
Confessions of An Art Junkie



Classic Game Covers

Confessions of An Art Junkie





"Publish or Perish." Those words rang in my head when I graduated from Art Center in Pasadena, California in 1985. I was bound and determined to get my paintings published so my work would be validated and recognized. Upon graduating from Art Center I was apprehensive of the difficult task of finding clients, getting published and starting an illustration business entirely on my own straight out of art school.

This is me in my studio in 1992 with my faithful companion Prince. Prince loved to sit on my shoulder and make sure everything was going as planned. Here I am starting the layout of the Land of Xeen map. Visible on the easel is an earlier map used as reference and the new map being blocked in with colors. I was very content working the hours away on this project in my studio.



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Classic Game Covers, Confessions of An Art Junkie

Land of Xeen Map 2013, my new painting based on the 1992 map.

"What the hell am I going to do?"

I remember standing on the lawn at Art Center graduation day thinking to myself how am I going to get enough freelance work to actually make a living? I wasn't even thinking what kind of standard of living, but I was thinking this is going to be a rough road. Illustration graduates were in a difficult spot because to do what you loved and went to school for primarily required that you become a self-employed freelance illustrator. Other options were studio jobs like Disney and Hallmark, but the glory was in entertainment and editorial illustration. So, the die was cast and into the unknown many of us plunged. In the end, as with most art graduates the falloff rate was catastrophic and very few of us actually survived and remained employed in the freelance world.

"For me failure was not an option. I was totally committed to becoming a successful artist that I had always dreamed of becoming."



This painting is redone from the many original 1992 drawings I did for the Clouds of Xeen map that was inside the game box. I always thought that there was a special quality about this piece. Over the years, I have received many emails from all over the world saying how much they enjoyed this map or couldn't wait to play the game from initially seeing the map. The first time I painted this picture in 1992, I felt very overwhelmed at the scope of the project. There are so many creatures, characters, castles and cities that I had to create from scratch. The drawing of the map was fundamental to its success. I knew once I had a solid drawing the painting would be a success. It took me three weeks to finish the drawing and over a hundred hours to paint it.

Classic Game Covers, Confessions of An Art Junkie

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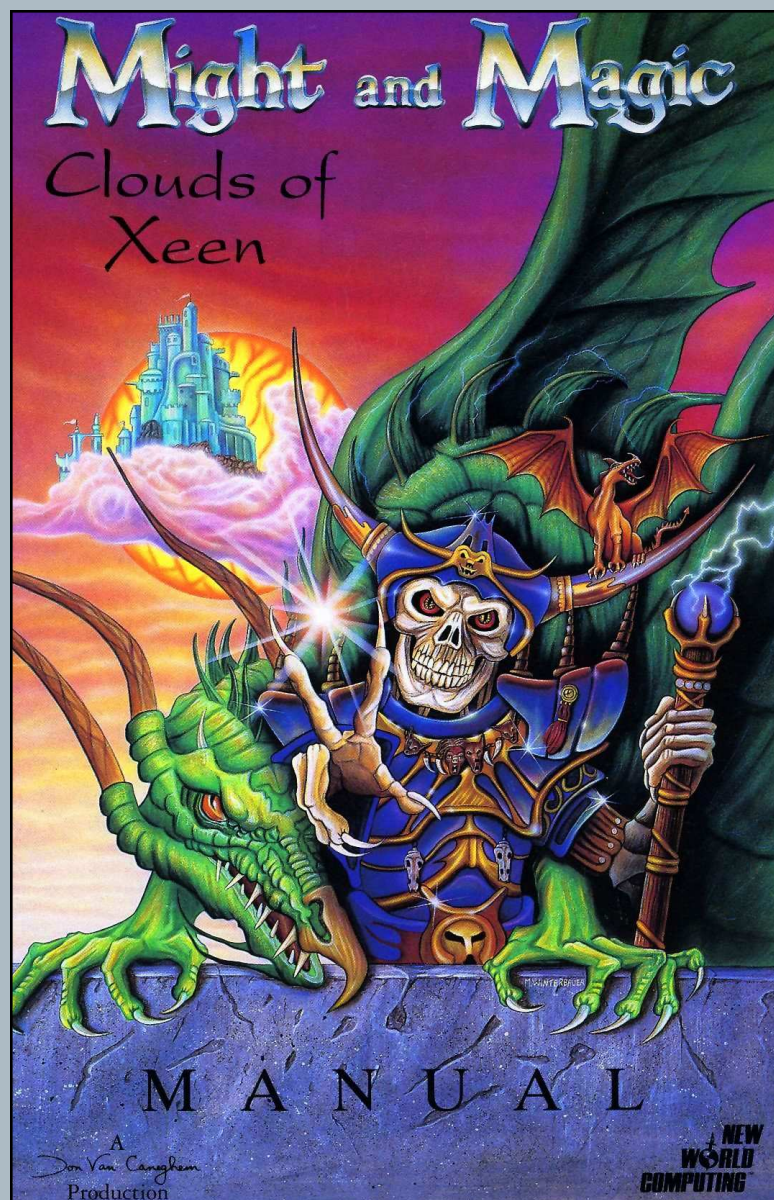
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Some of the many rejection letters I recieved 1985-94.

"This painting of Lord Xeen and his dragon is the most popular and well known around the world illustration I ever completed." I knew when I got the commission that it was a lifetime opportunity. I devoted all my time and energy into the piece to ensure its successful completion. I painted most of my illustrations large in the hopes that one day they would be valuable. Collectible paintings are worth more if they are good size and this painting is 30 inches by 40 inches. This is one of the few paintings I did not retain ownership of the original and it was sold to New World as part of the deal. This original is priceless at this point as I had hoped it would be one day. The painting has a great composition and a sinister appeal that is sardonic in nature. Lord Xeen is shown casting a spell exuding confidence as his sinister dragon grins with predatory appeal.



Clouds of Xeen cover art for the game manual 1992. I also designed and painted the Might and Magic logo.



Original art for the game Clouds of Xeen 1992. The illustration is acrylic on extra heavy weight board 30 inches by 40 inches.

"I created and sold printed posters in 1992 of the Xeen Cover painting." I had a very hard time selling these in 1992. Below is the magazine ad I designed for selling the posters. The poster initially did not sell well at all in 1992 and I was very disappointed, but I kept the posters in storage for over twenty years and surprisingly in 2012 started selling them all over the world.

MICHAEL WINTERBAUER
ILLUSTRATION • DESIGN
1220 LYNDON STREET #22, SOUTH PASADENA, CA 91030

GREAT POSTER OFFER!
AVAILABLE ONLY FROM WINTERBAUER ILLUSTRATION



MICHAEL JAMES WINTERBAUER
ILLUSTRATION • DESIGN

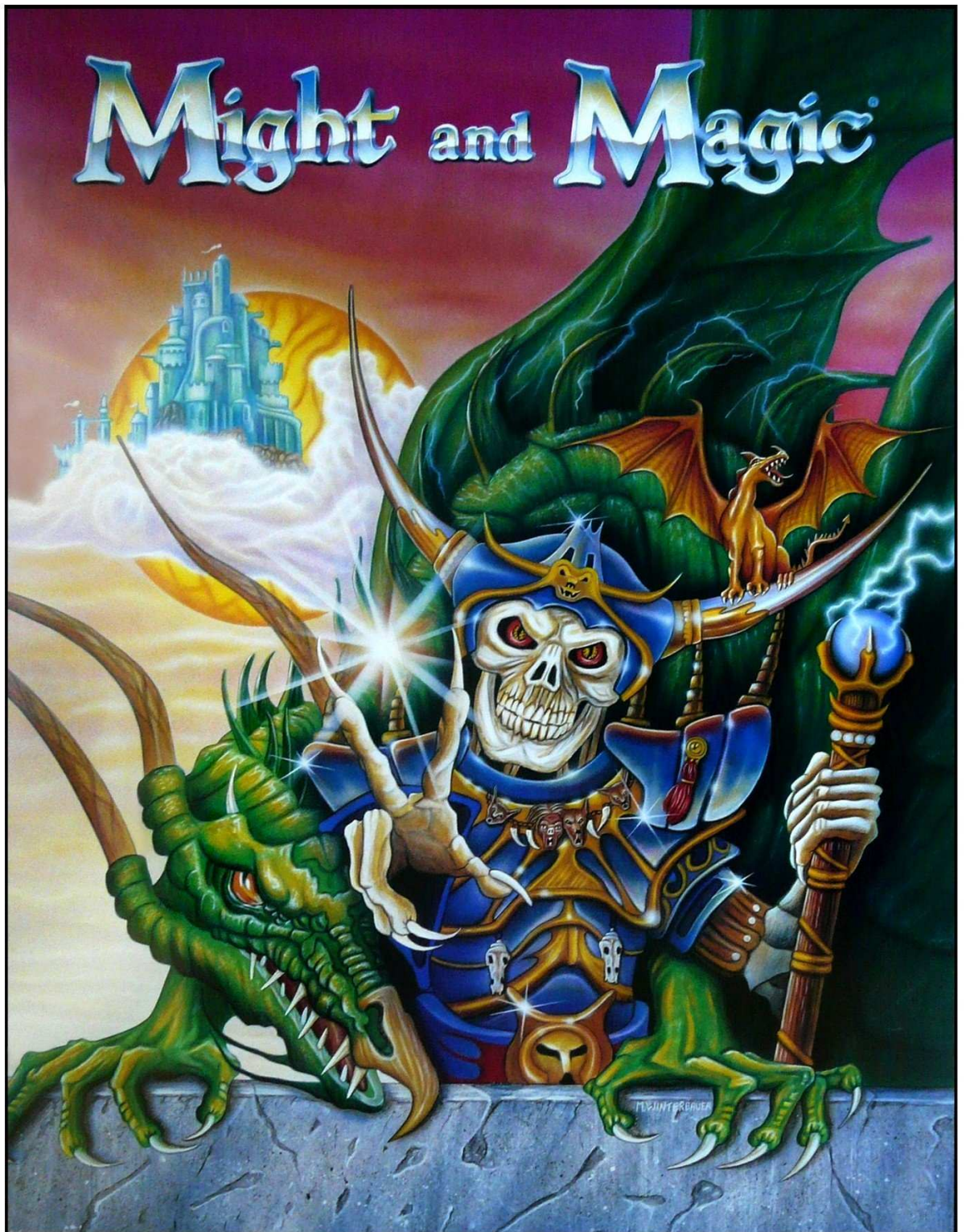
The Might and Magic poster is 19" x 25"
and is printed on 100 lb. glossy paper.

Might and Magic fans and fantasy art lovers – here's your chance! This beautiful poster is available for only \$10.00 (+ \$2.00 shipping and handling). Also available are signed **limited edition posters** (a total of 500 in the series) for only \$38.00 (+ \$2.00 shipping and handling). Just send the completed coupon with payment to: WINTERBAUER ILLUSTRATION
1220 LYNDON ST. #22
SOUTH PASADENA, CA 91030

Might and Magic is a registered trademark of New World Computing Inc.

PLEASE PRINT CLEARLY! SALES TAX INCLUDED

| | |
|-----------------------------------------|------------|
| NAME _____ | APT. _____ |
| ADDRESS _____ | |
| CITY/STATE _____ | ZIP _____ |
| TELEPHONE (____) _____ | |
| _____ Posters at \$10.00 each = | \$ _____ |
| _____ Limited Edition at \$38.00 each = | \$ _____ |
| Shipping & Handling \$2.00 each = | \$ _____ |
| TOTAL | \$ _____ |



Might and Magic

MICHAEL JAMES WINTERBAUER
ILLUSTRATION • DESIGN

Might and Magic is a registered trademark of New World Computing Inc.



"The Horsemen of the Apocalypse 1992, is a self promotional piece I did for practice in between the Clouds of Xeen and DarkSide of Xeen paintings."

This was a break thru painting for me and I was very pleased with the end result. It took a serious drawing effort to create a believable combat scene between the two knights on horses. I really wanted to learn how to paint fire and this piece had plenty of it. I grew more confident in my abilities which helped me progress over the next couple of very busy and productive years. I had this painting on my wall for twenty years and sold it to a collector in 2012.

"In 1992 my pastime between paintings was working out at the local YMCA. I saved money from not having to hire models for my paintings by posing for them myself. Below are the photos I posed for and used as reference for this painting."



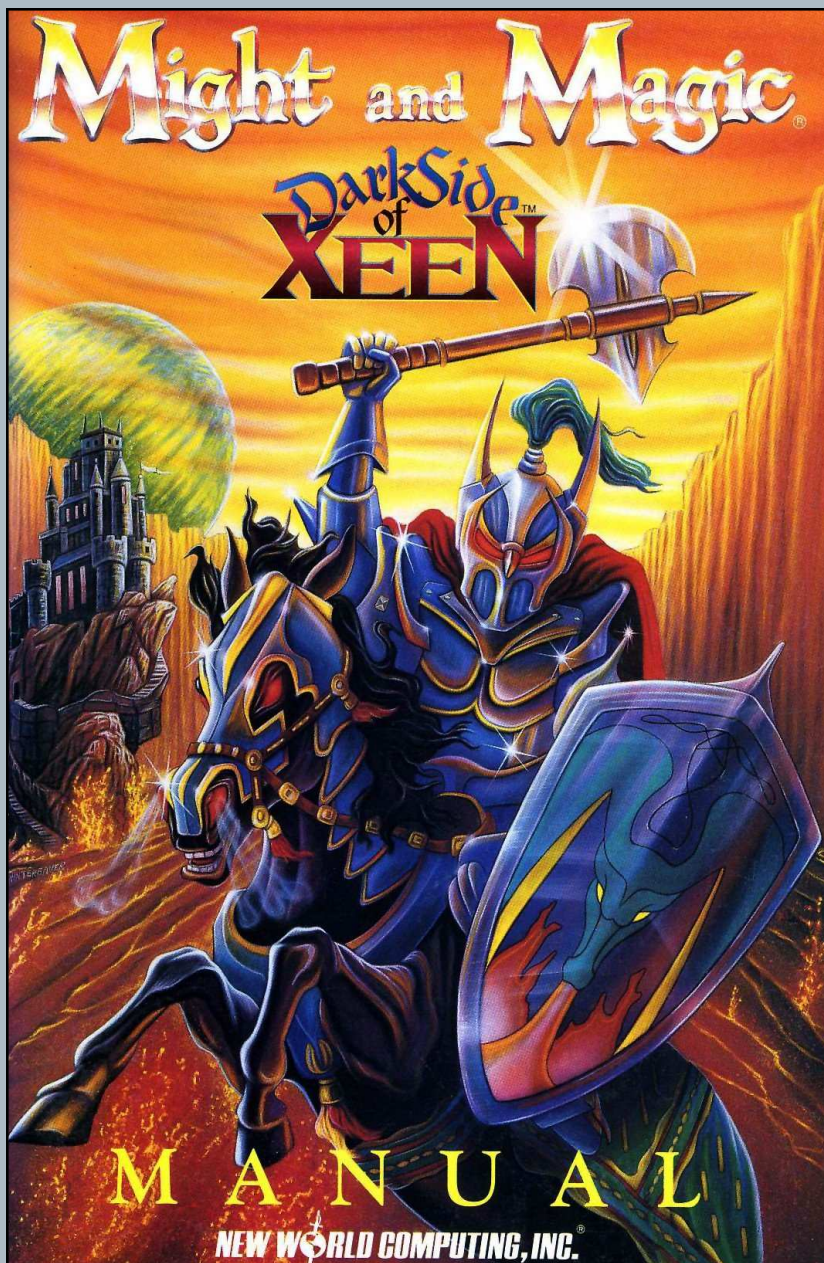
"I did another version of this painting as a collectible art piece in 2013."

Land of Xeen Map 1992. This is the printed map that came with the game box. This piece has become a well known computer gaming collectible.



"My first year in 1985, I made 6,700 dollars and actually lived on it"

I was relieved and thrilled to be supporting myself with my artwork my first year out of Art Center. It was a huge sense of success and accomplishment knowing that I could actually live on the income from my art. My standard of living wasn't much to speak of, but at that time, my only desire was to get more work and leave an impression on the world of print. I started researching how to get my work published in print. Print stays around forever and has a legitimacy that has become nostalgic as well as very collectible.



DarkSide of Xeen cover art for the game manual 1993. I also designed and painted the Might and Magic logo.



DarkSide of Xeen original acrylic painting 1993. The illustration is acrylic on extra heavy weight board 30 inches by 40 inches.

DarkSide of Xeen Map 1993. This is the printed map that came with the game box. This piece has become another great computer gaming collectible. The original painting is acrylic on board 30 inches by 40 inches.





Victory 1991. Oil and acrylic, 30 by 40 inches.

"This painting Victory 1991, is a self promotional piece I did for practice before the Might and Magic work in 1992"

I knew I had to keep challenging myself in my work or I would not improve and get great commissions. In 1991, I took it upon myself to do something very complex. I chose a heroic figure on a flying horse with lots of drapery waving in a science fiction and fantasy background. This piece kept me busy for quite a while and is largely done in oils with acrylic airbrush. I often mixed the two together using a multimedia approach.

"I had my friends take a picture of me in the mens locker room before our swim practice."

Besides bodybuilding at a local gym I also participated in swim meets for years throughout the west coast. We were getting ready for swim practice when I got the idea to sit up on top of the lockers because the angle was perfect for my new painting. My friends were used to this, as they knew me well and had posed for many of my paintings. My friend John is shown in the corner, he posed for many of my paintings.



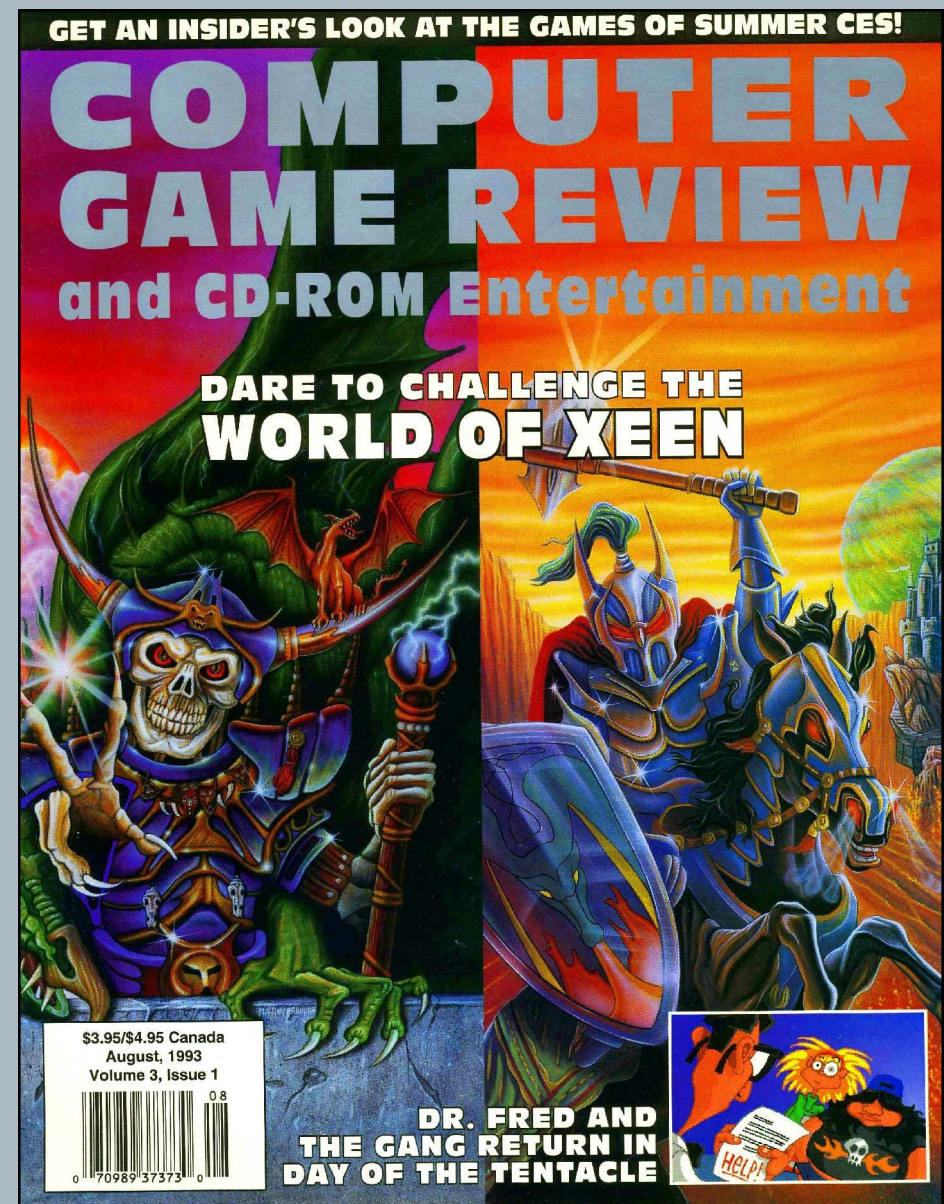
Classic Game Covers, Confessions of An Art Junkie

"Where have you been? You are perfect for the job!"

Clients would occasionally say that to me and I would think to myself "Well, I have been right here as I always have been continually looking for work. Where have you been?" The curse of being a self-employed artist is that you are always hungry for the next commission. Almost all the commissions I received were through cold calls as in hundreds of cold calls made on a daily basis between jobs! I would spend two hours on a daily basis cold calling potential clients. I never expected clients to come to me as I would then be very unemployed.



Clouds of Xeen cover art for Computer Game Review magazine 1992.



Clouds of Xeen and DarkSide of Xeen featured on the cover of Computer Game Review magazine 1993.

"I soon realized, that if I can't draw it, then I won't be able to paint it."



"In 2012 I sold most of my published Might and Magic drawings to avid game artist collectors." These are some of the drawings I did for the Might and Magic game manuals 1992 and 1993. At the time, the drawings did not pay much but I knew it was a great opportunity to step up as a draftsman and get 30 of my drawings published, which eventually would lead to more work.

"The Might and Magic drawings were a great exercise in fantasy drawing."



"I was surprised at how much some of the original Might and Magic drawings sold for on Ebay in 2012 and 2013." I felt a huge amount of satisfaction having labored on these drawings for very little in 1992 and 1993. I am very grateful to my die hard fans. It was never really the money as much as the rewards of having people appreciate your art.

Classic Game Covers, Confessions of An Art Junkie



"Artists Representatives never got me a job."

I have to laugh at Artists Representatives looking back at it now. I think they are great if you're established or extremely famous because they can help answer the phones. I slowly realized the only person who can manage your career well is yourself. If you want someone to see your work, send it to them or call them or better yet make an appointment to see them. Artists starting out need a lot of leg work and unstoppable energy to promote their work and will often get better results doing it themselves. I decided to become my own best promoter of my illustration business and started working on my interview and interpersonal skills when engaging potential customers. The power of being persuasive and meeting people in person benefited me greatly as I honed my skills to make a nice presentation. Adding non-commissioned self promotional artwork to my portfolio really helped to make a great presentation also.

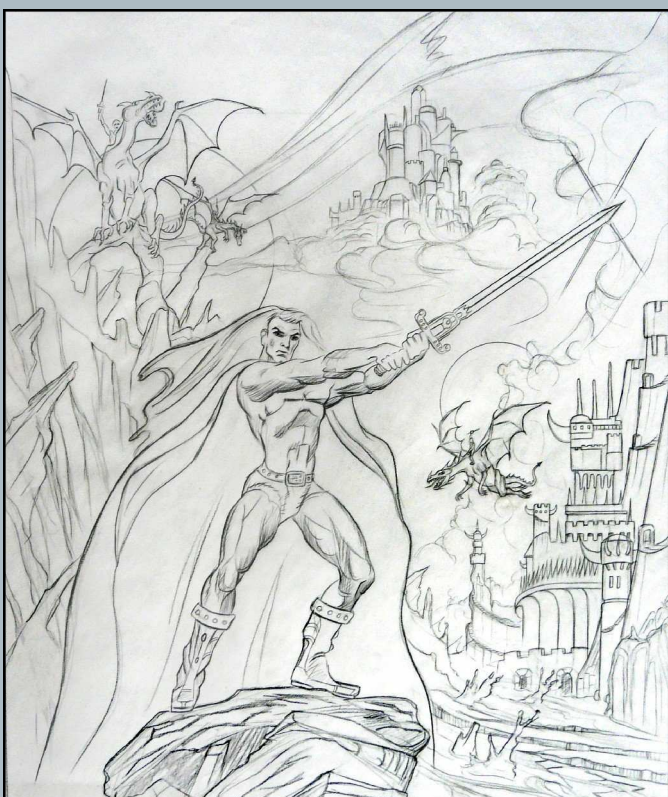


Land of Xeen Map 2013 is shown ready to start painting on the board. The drawing is an exact replica of the drawing I did in 1992. The acrylic painting is quite large at 30 inches by 40 inches on heavy weight illustration board. Left shows the start of the blocking in of colors. The final painting is shown on the next page.

Land of Xeen Map 2013. This painting is done from my original 1992 Clouds of Xeen map drawings and was sold as a rare collectible.



These are the original drawings done for Clouds of Xeen game in 1992. These detailed drawings were the conceptual starting point for the Clouds of Xeen cover art.



There is an old saying that goes "If you can't draw it, you aren't going to paint it."

The first step in the illustration process is to carefully draw out your concepts. The drawing stage takes a lot of time to figure out, but it is a foundation step in the process. After I have my drawing done, I photo copy them down to 8 by 10 inches so I then can make color comps to present my ideas. My color comps are prismacolor pencils on black and white photo copies as shown below.

"The right people need to see your art."

Part of being a successful artist is to be a shrewd business person. Most artists are not business minded, as a result they pay a very heavy price in their career advancement. I realized quickly that I produce a product and needed to find out who would benefit from my illustrations.

"I had a much greater chance of getting work when I presented my portfolio in person."

I started researching what industries and companies could use my art. The next step was to find out who do I talk to and show creative work to in those companies. In the 1980's and 90's most people would talk to me on the phone and I would say "Can I show you my portfolio in person?" I used to line up four portfolio showings in a day all over Los Angeles. I became very familiar with most of Los Angeles.



Might and Magic 2013 painting detail is shown at right. For twenty years I wanted to paint this picture. I thought the figure and composition were interesting and I finally did paint this piece in 2013. Part of the original 1992 drawing is shown above and on previous page.

"Action equals Reaction!"

Doing nothing would get me nothing! The only time work came my way is because I decided that I needed to act to get reactions. It's another way of saying get off your ass and pound the pavement. And pound the pavement I did for a decade in and around Los Angeles. I had my faithful Mazda GLC, a portfolio full of transparencies of my art and street maps to guide me through the labyrinth called LA.



Classic Game Covers, Confessions of An Art Junkie



"I was my own best model for many of my paintings and drawings."

I posed for most of my pieces whenever I could. I had the physique from years of working out and knew exactly how to pose to get the best drawing reference possible. My drawings relied on real life reference as I wanted them to be believable yet fantasy.



These are the original color comps done for Clouds of Xeen game in 1992. These comps portrayed a hero but the skeleton and dragon were eventually picked for the cover. The comps are part of the idea stage in which I would present the client with different creative directions.



Might and Magic 2013 is a new painting based on the original comps I did for the Clouds of Xeen. I painted it as I would have in 1992 so that it feels like the rest of the original art.

Below is the original composition notebook I presented to New World Computing in 1992. This notebook sold on Ebay in 2012.





Xeen Rises 2013 is a new painting based on my 1992 Clouds of Xeen drawing done for the inside cover of the game manual. I always thought this was a fun drawing and decided to paint the 1992 drawing. The painting sold in 2013. Acrylic 20 inches by 30 inches.

"By 1993 my work was seen everywhere, from movie posters, to magazines and game boxes, I had arrived."



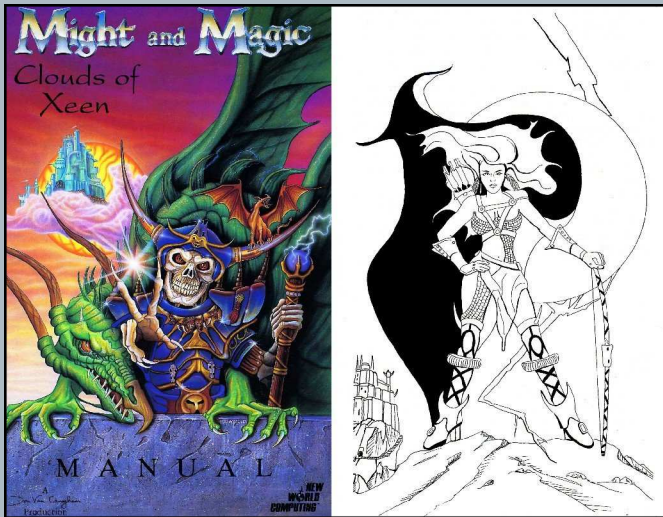
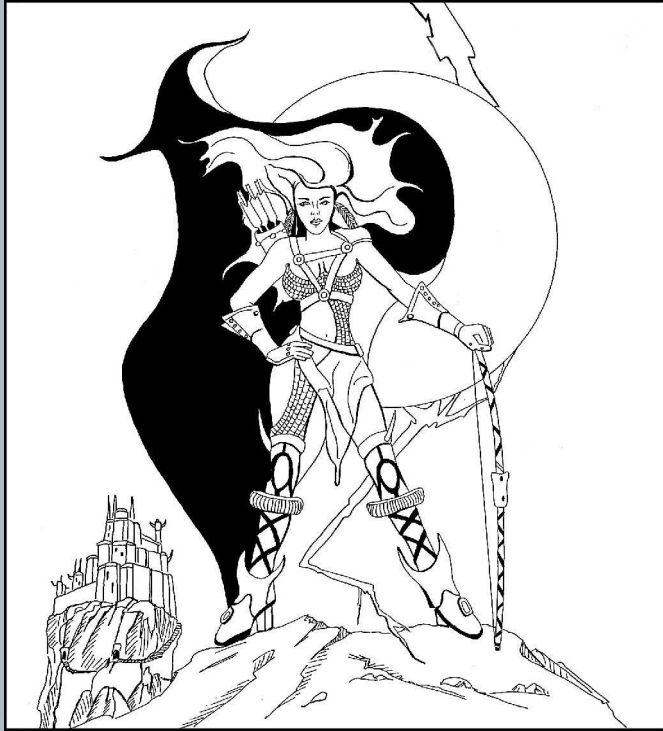
"By 1995, the digital art age was born and Photoshop came into its own along with Power Animator."



Alamar Rides 2013 is a new painting based on my 1993 DarkSide of Xeen drawing done for the inside cover of the game manual. I painted the 2013 version with as much fire and drama as possible. The painting sold in 2013.



"In 1994 I decided to learn Photoshop, 3D modelling and animation so I could get into studio game work."



Warrior Queen 2013 is a new painting based on my 1992 Clouds of Xeen drawing I did for page six of the Clouds of Xeen game manual. Warrior Queen is a more graphic painting using line and color. This is a big piece at 30 inches by 36 inches on heavy illustration board.



"This is one of the best paintings I ever did to date."

This painting is a culmination of all my years painting. It has great movement and color.

The composition is dynamic, the color is bold and painterly yet has a lot of detail.

Soul Stalker 2012 is a new painting done in my Might and Magic style that I developed for my earlier work in the early 1990's. Soul Stalker is riding his magical dragon like stallions capturing the souls of evil doers in a blaze of magical fire. The painting has an edgy quality that catches the viewers eye.





This is the original Wing Commander color comp and drawing for the final painting 1992. The drawing is completed first. Once it is approved by the client then I would create a color comp. This color comp sold on Ebay recently in 2013. This was a highly visible job and I was pleased with the final painting. The original was retained by the company and is worth a considerable sum. The final version Wing Commander, Super Nintendo cover 1992 is shown below.



"I used to keep an art bin in the back of my Mazda GLC hatchback so I could touchup my paintings on the spot if art directors wanted small changes." You could literally deliver the Mona Lisa to a client and there would be a last minute change or touchup. It was inevitable that art directors would have to have the last say or want some alteration or touchup. They were always very impressed when I said I could touchup the painting in the back of my car in minutes and deliver it ASAP. It was a great way to get the job done and get paid on time. Otherwise, I would take the painting home, make changes and have to submit the painting again, which could led to more changes.

Wing Commander original painting 1992. The painting is acrylic on illustration board 20 inches by 30 inches. It has great color, shapes and is very dynamic in composition. The piece has a very Art Deco quality in its design and elliptical shapes. This was a challenging piece to draw due to all the ellipses.



"The amount of time and energy that went into these paintings is a true labor of love. These are my children. I literally lived and breathed them to life."

Most people don't understand what it takes to create one of these illustrations. Everything on the board has been designed, and drawn to work in the space on the board. The drawing alone could take a week to do. Then you have to figure out the color with color comps. I used prismacolor pencils on photo copies of my original drawing. It was a great way to work up different color schemes for clients. Then came the painting process, which could easily be 60 plus hours on a piece like this. This is not like being a doctor or a lawyer. You work many hours for just one commission and getting the client to pay could be even more difficult than completing the painting.

"It was a great moment when the Wing Commander painting made the cover of Game Players magazine in December 1992."

I was super excited to go into the local magazine stand as I often did to see all the latest game illustrations in game magazines and much to my surprise my painting was on the cover of Game Players Nintendo Guide, December 1992.

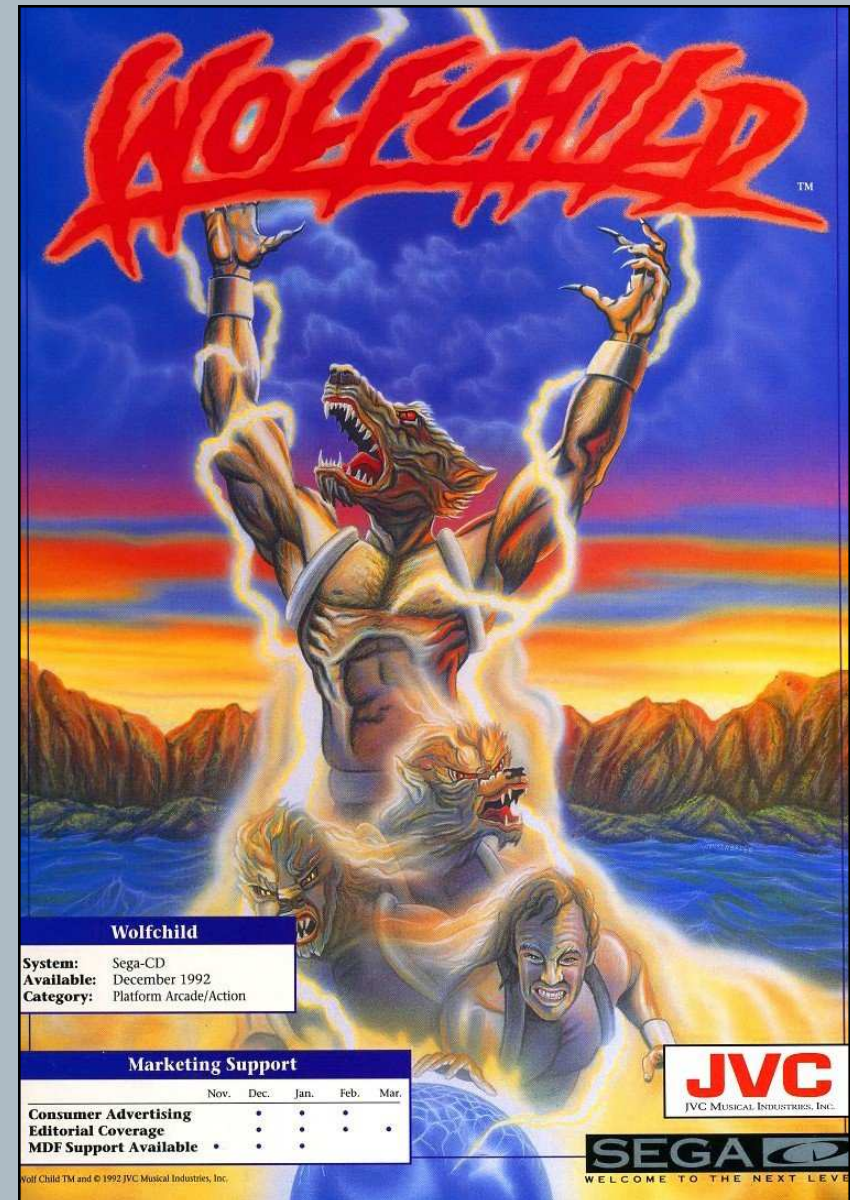


"I also painted the Wing Commander logo that appeared on the box."

Clients would often say to me, "We also need a logo created on a separate board for the game". I created many of the title art shown in this book. Some of the more notable game box logos were WolfChild, Wing Commander, The Keys To Maramon, and Might and Magic to name a few. This was when you had to design your title, airbrush and paint it. Title treatments were an art form in themselves and required great design and illustration skills to look convincingly slick.

"I love selling art, and Wolfchild was one of the first originals that I sold."

I retained almost all my original art from freelance jobs and was pleased to find after twenty years stored in my closet there is a collectors market for them. It gave me a huge sense of accomplishment knowing that the pieces I had worked so hard and sacrificed so much time to create had become valuable. In two years, I had sold over forty original paintings and forty original drawings to collectors all over the world.

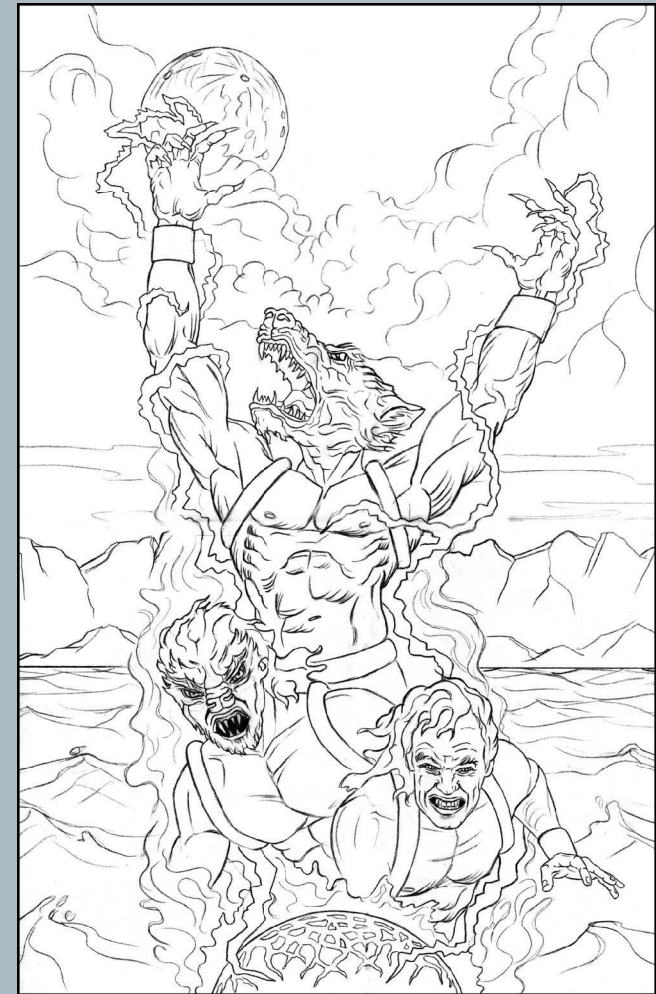


"That is me again in the lower right hand corner of the painting."

WolfChild became a cult classic and this painting was seen all over the world in 1992. I also designed and created the title for the game on a separate board. The Sega box cover is shown above along with a full page magazine ad on the right. I was very happy with the outcome of the piece and all the press it got. People who meet me and know my art start to recognize my images on various artwork pieces I have designed. It pays to be your own model.



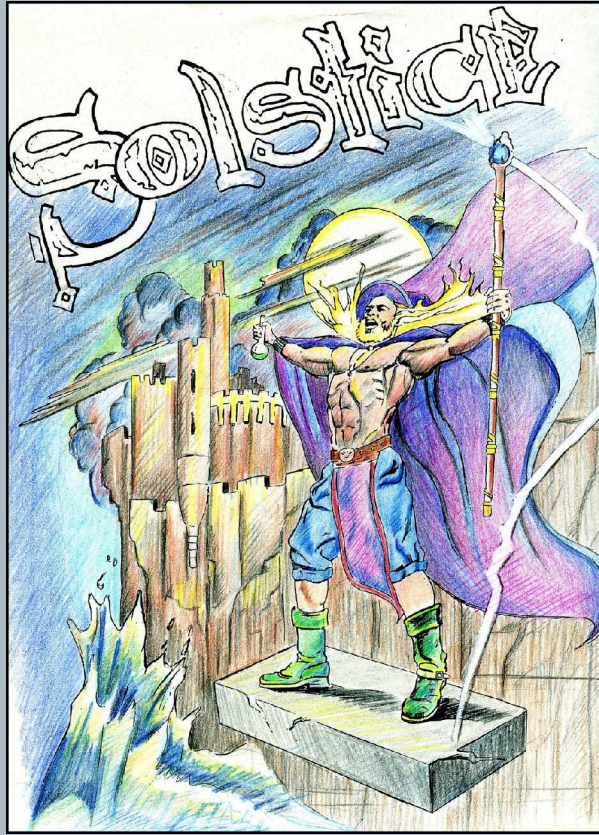
Original WolfChild acrylic painting 1992. Painting is 24 inches by 36 inches on illustration board. The final approved drawing is shown above.



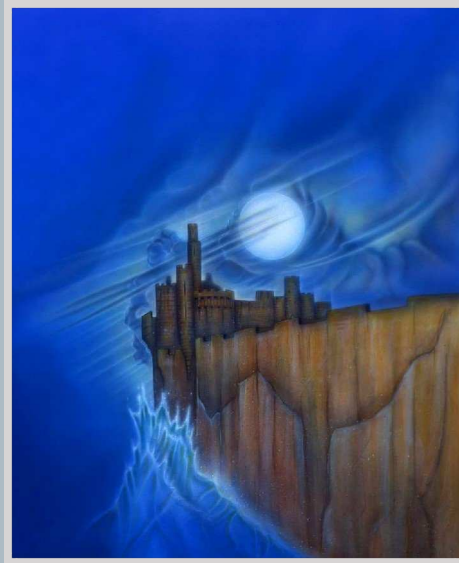
"It is a rush to see your art in print, in stores and magazines worldwide."

I always tried to get the most visible jobs possible. In the early 1990's I had a wonderful streak of game covers that people still remember today.

"A lot of being a successful artist is being in the right place at the right time or being smart enough to put yourself in the right place at the right time."



Original Solstice acrylic painting 1990 and approved color comp (above). Both these originals were sold to a private collector in 2012.



"The original artwork for this was on two separate boards, the character is on one board and the background is on another."

The final printed art is actually a composite of the two paintings. This was a challenging design problem to figure out the best sizes to paint these pieces so the character could overlay nicely on the background. The character was a separate piece from the castle background.



"This poster was painted for the inside of the game box for CSG Imagesoft in 1990."

The Solstice job was a dream come true for me. It was a great game being published by a great company. I not only got to paint the cover but also the poster inside that went with the game. This job was seen world wide in 1990 and helped secure a lot of other game work as it gave me credibility in the field. I was in heaven. I used to say to clients "Have you seen the Solstice art, I painted that and also the poster inside". It inevitably led to a lot more work.

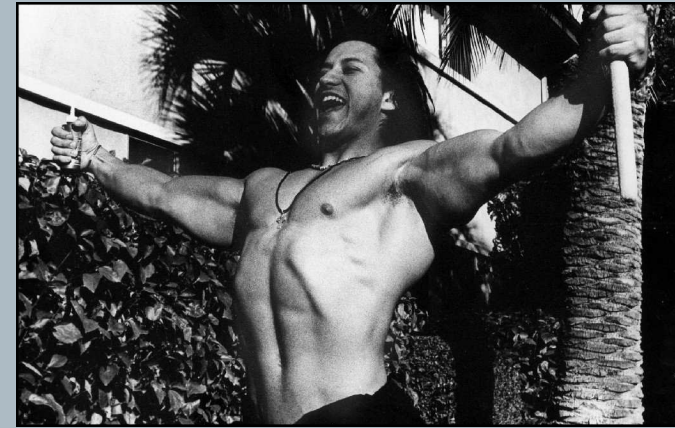
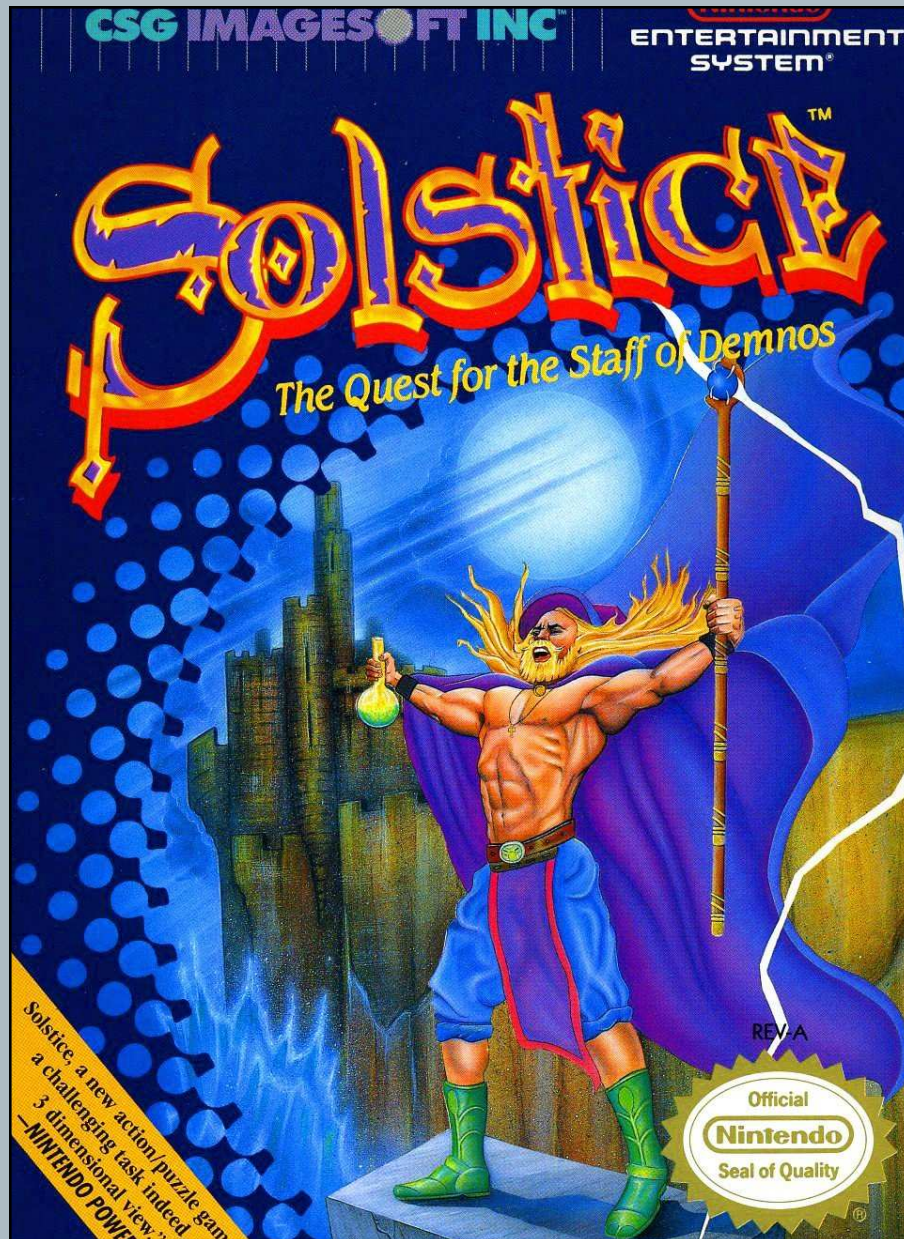
I enjoyed this project a lot and had a very reasonable time to paint all the pieces. The original painting is 24 inches by 36 inches acrylic on illustration board.

Solstice has become a classic Nintendo game and still gets a lot of reviews and attention today. It is a popular collectible on Ebay.



"This was one of the few jobs I did not pose for because I felt I needed a true bodybuilder who had a super hero physique."

I knew this body builder from the local gym and he posed for Solstice, he had just been in the Mr. America contest.



I remember being in the local grocery store in 1989 in Pasadena and I saw this bodybuilder for the first time. I thought he would be perfect for a game cover. He was unbelievable in stature, and looked like a super human action hero from television. He walked around the store like he owned it and for the short time he was there he did, I was impressed. I thought to myself, maybe one day I could convince him to be in one of my paintings, the rest is history!

Classic Game Covers, Confessions of An Art Junkie

EXPERIENCE THE ONSLAUGHT OF MAGICAL COMBAT!

Full color map of the magical world of Ushka Bau Included!

Band together six of the most powerful magicians in the land and begin your quest of magical combat and exploration. Search out the fabled Rings of Power; only with their combined strength will your party possess the magical power to free your lost world from the tyrannical clutches of the Demon Void.

Unleash over 100 animated spells on your opponents- Dump them in lava, create a twister, transform into a dragon or summon a tidal wave to drown your enemies!

Breathe fire from a dragon, use the teeth of Tyrannosaurus Rex or the cannons of your ship as you explore the magical world of Ushka Bau.

Assemble a party of Sorcerers, Magicians, Necromancers, Conjurers and Enchanters. Only the magical power of these forces combined will overcome the might of the Demon Void.

Interact and trade with residents of the thirty towns and cities of Ushka Bau. Each town contains villains and heroes- you must determine who's who.

- Engage in magical combat utilizing over 100 animated spells!
- Fly a dragon, ride a Tyrannosaurus Rex, or sail a Pirate ship as you explore the reaches of Ushka Bau.
- Assemble a team of 6 different magic users from around the globe.
- 8 Meg power with INSTA-SAVE™ feature.

1 player
16 bit
cartridge

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702401



"I felt a certain degree of satisfaction being published by Electronic Arts."

This is the wizard I painted for the back of the **Rings of Power** box. That is me in the upper right posing for the wizard and looking ridiculous in 1992. I used to rent costumes from a local costume store and find anything around the apartment I could use as props. The back of the box is shown to the left. Electronic Arts at the time was one of the worlds most prolific and prominent game publishers.

"In the 80's and 90's it was all about being in print."



"In 1992 posing as the hero of The Rings Power cover art."

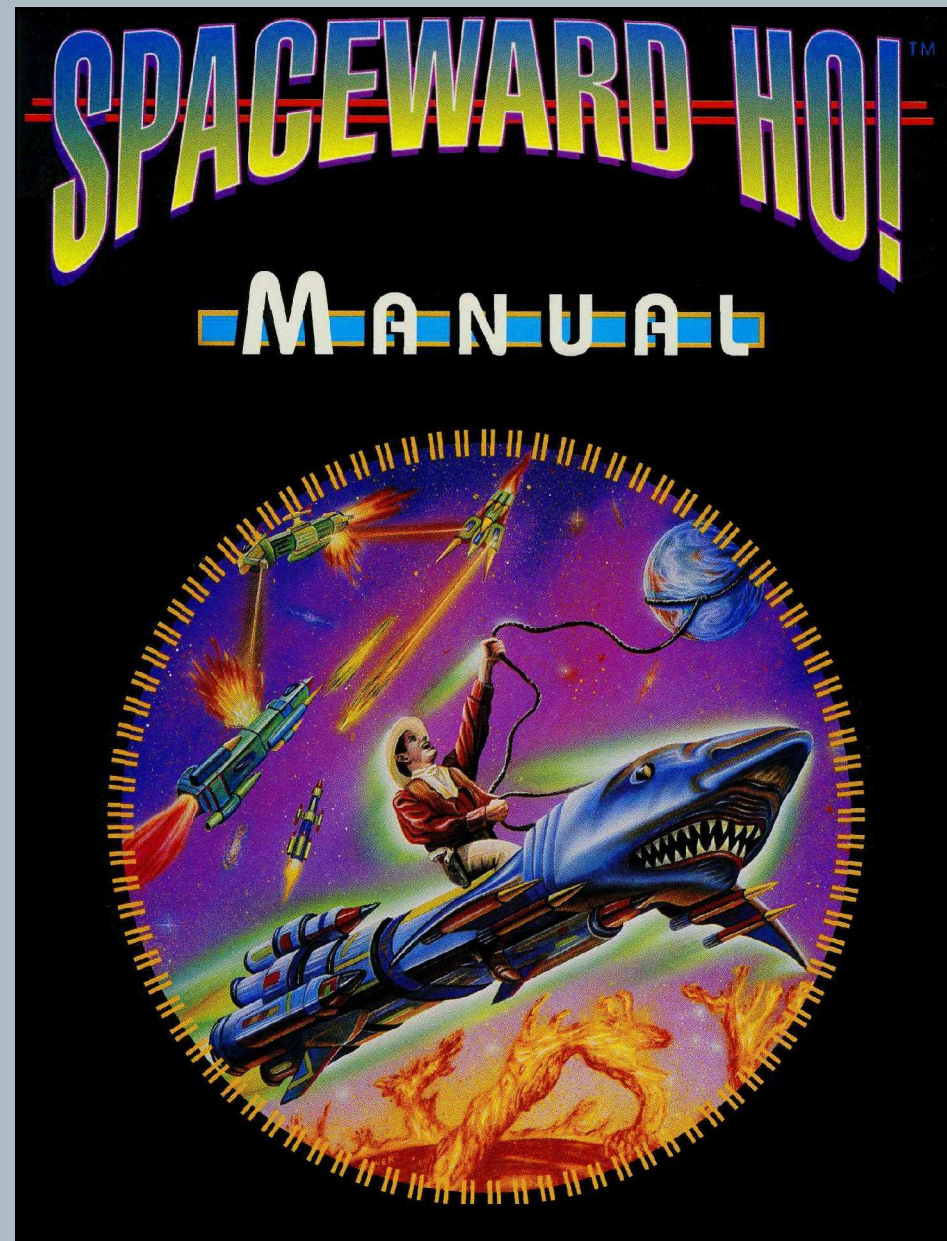
To get the right angle I am sitting on the garage roof of my friends house and pretending to be riding a dragon.



"Electronic Arts thought my dragon was too friendly and did not publish the piece." Needless to say I was disappointed, but they did pay me the full commission. On a positive note this was a paid commission by Electronic Arts and very collectible. I sold the original to a collector and was happy someone thought enough of it to buy it.

Classic Game Covers, Confessions of An Art Junkie

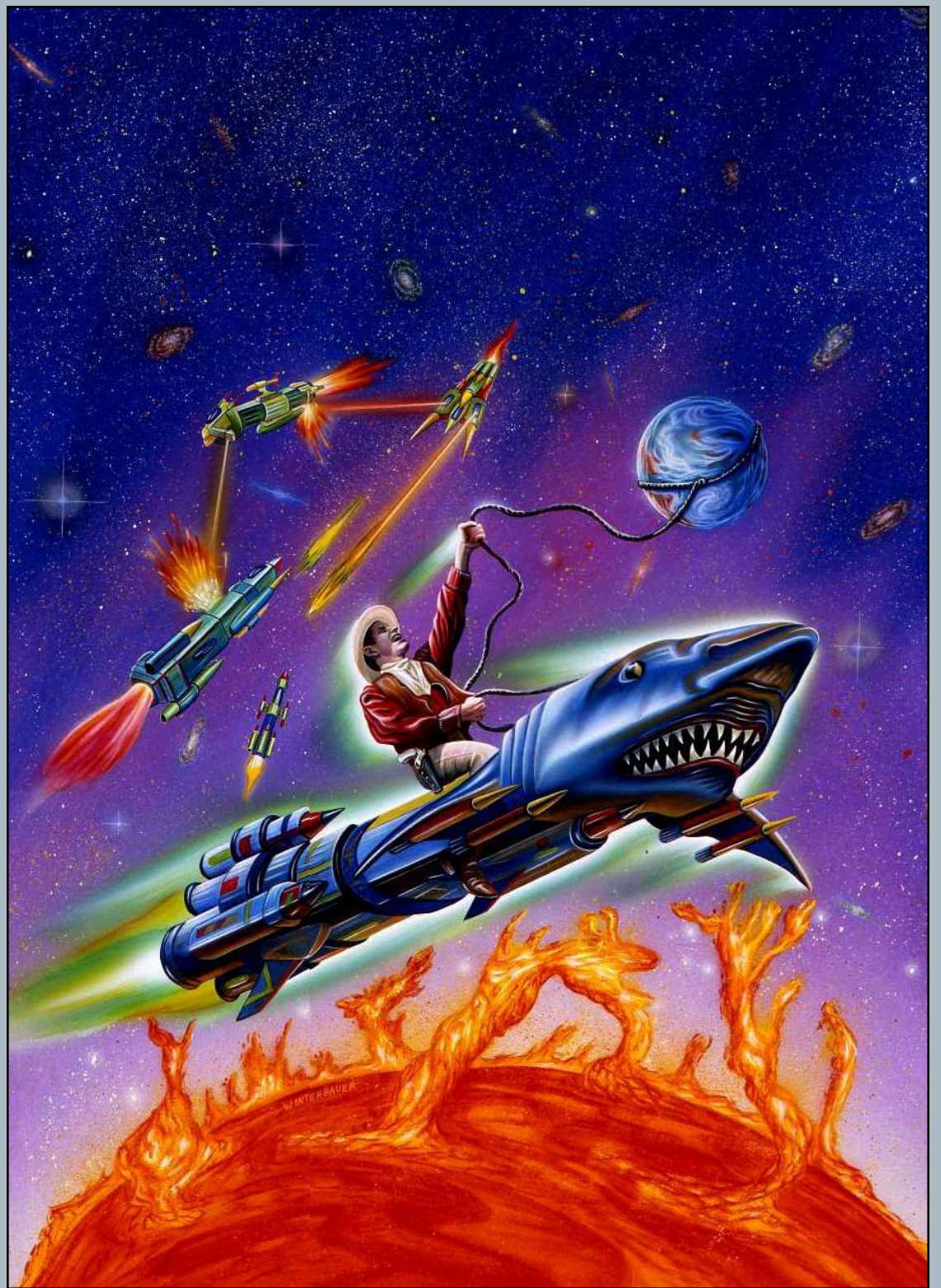
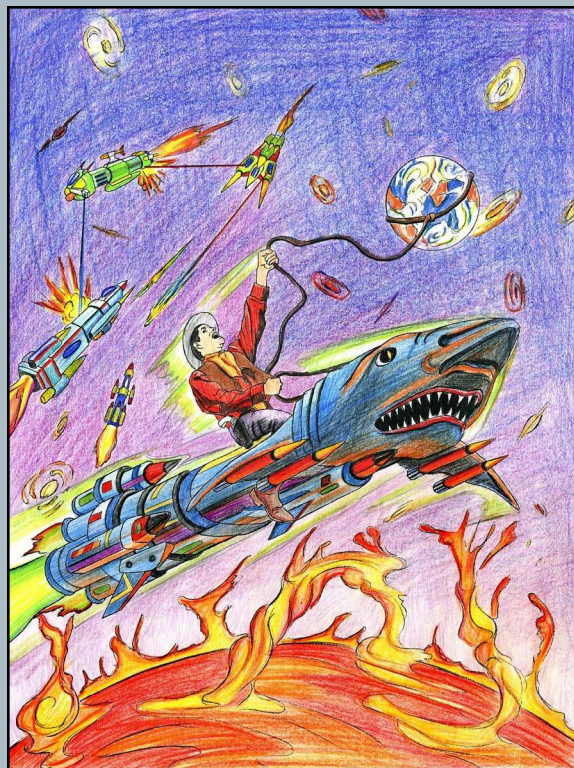
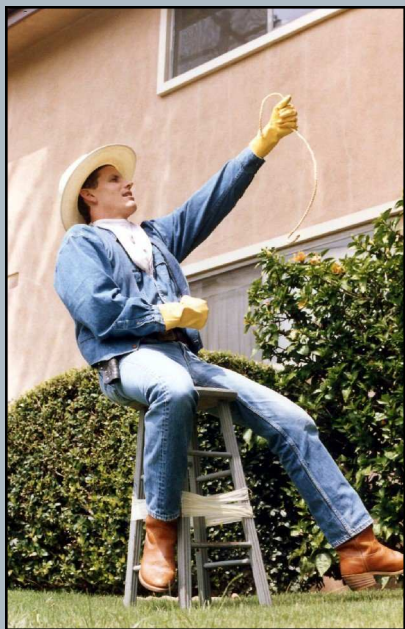
"I believe there is power in creativity; if you believe in your abilities and pursue your art, good things will come from it."



"My friend posed for this on the lawn outside my apartment in 1992. I painted the shark from a photograph I took of a toy shark." This is the SpaceWard Ho cover art from 1992 shown above. This game got a lot of press and I always thought this was a very clever and fun painting. The title on the left was also designed and created by me, done by hand using airbrush and acrylics on a separate illustration board. It was always a challenge to custom design an appropriate title for your art.

"A large part of my illustration business was to come up with a great concept for the cover art."

It is absolutely critical to the success of any painting to have a great concept. If people love the concept they will love the painting. The technical excellence of the painting will also help reinforce the concept and make a great illustration that viewers will enjoy. Doing illustration projects taught me how to think quick and solve conceptual problems on the fly. Shown right is the SpaceWard Ho acrylic painting, 1992. The original painting is 30 inches by 40 inches. The approved color comp is shown bottom center and the photograph I took of my friend for reference.



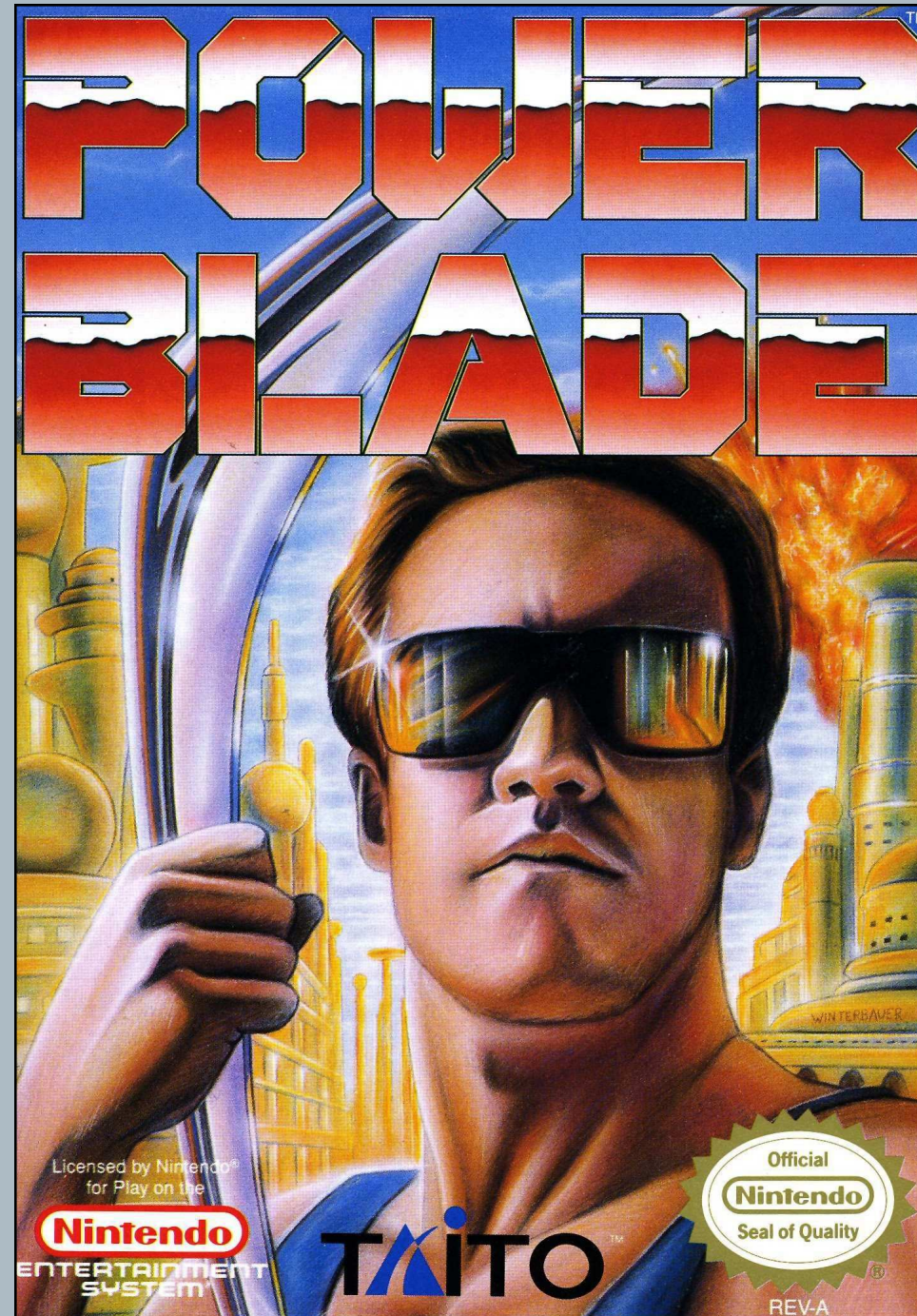
Spaceward Ho original art 1992. Acrylic on extra heavy weight board 30 inches by 40 inches.

Classic Game Covers, Confessions of An Art Junkie

"A certain movie star's lawyers sent me a very unpleasant letter regarding what reference I used to paint this cover!" Actually, I was amazed at how fast I was being contacted when this cover was published, I thought this guy must have an army working for him! This is a great example of where it's beneficial to take your own photos for reference. I obviously did and then sent a copy to the lawyers. My argument was that you can't copyright an attitude and that was the end of it. I was flattered that they thought I looked like a certain movie star!



That's me in the picture above full of attitude, posing for the cover of Power Blade. I am holding a T Square and sitting below my studio fluorescent lights to get the powerful overhead lighting effect. It is not every day you get your portrait on a computer game box cover.



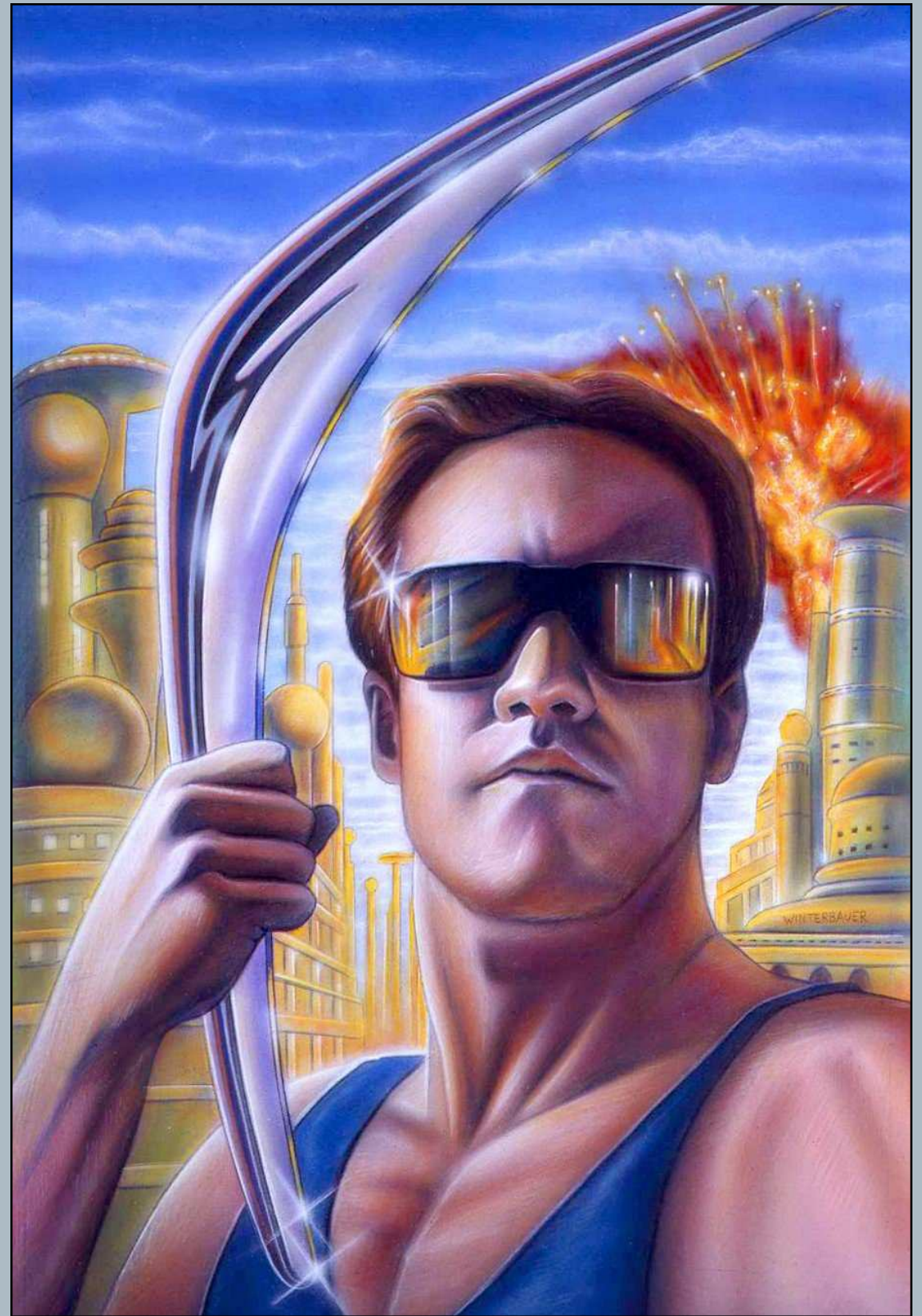
Power Blade classic Nintendo game cover 1992.

"The truth of the matter is I made huge sacrifices to be an artist"

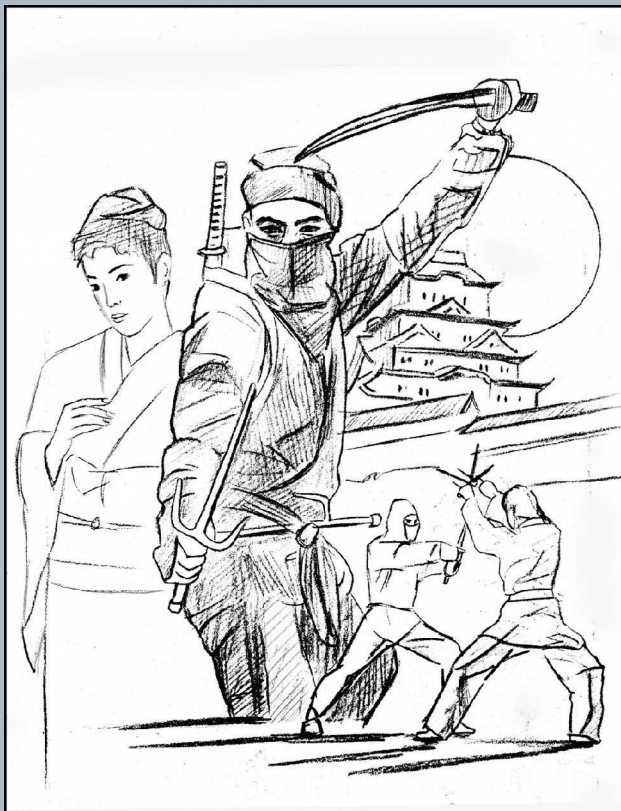
Many other young people my age were starting jobs, getting married and having children, I was a gratefully independent artist finding jobs and creating a lifetime's worth of art. I was an art junkie. I never felt compelled enough to get married right out of Art Center and waited a long time before committing to marriage. Once married I knew having children would force me away from art as I had seen with other people. Aside from the time and commitment to raise children, I felt I did not have the financial means to support them and my wife properly.

In order for me to make ends meet as an artist I never owned a home until I had a steady pay check from studio work. The key to being a self-employed artist is having no overhead and always having enough cash in the bank to pay the bills during a dry spell. This was my life style for a decade as I was driven to find great commissions and paint them for prosperity. I eventually was making a good living by 1992 and established myself as an illustrator. It was a far cry from working in corporate America and receiving a regular pay check with benefits and a 401k. Security was not a word in my vocabulary and there were some stressful times when all I had was fifty dollars and the promise of the check is in the mail.

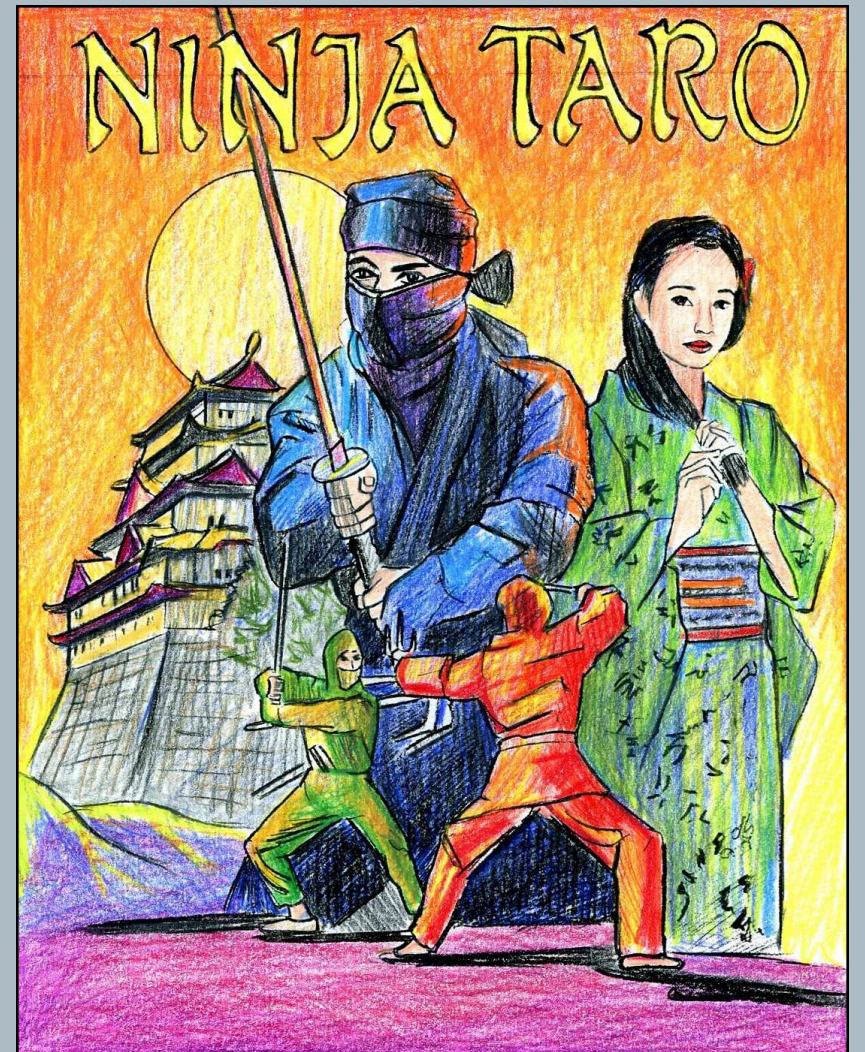
On the flip side, I was master of my own destiny doing something I absolutely loved to do. I was creating art that would be remembered and not swept away as many things are. I was my own boss and came and went as I pleased, I meet a lot of interesting people and saw many interesting things. I wanted to be different, and not get stuck doing something I would not enjoy. I figured now is the time to give this my all. My whole life I just wanted to be creative, enjoy what I do and get paid for it.



Original art for Power Blade 1992. Acrylic painting 16 inches by 20 inches on board.



"My dear friend Louis posed as one of the ninja for the Ninja Taro cover." Louis is wonderfully dramatic and could have been an actor if he had not chosen to be an artist. He did some great poses in a full ninja costume. We used to take crazy pictures of each other for our illustration projects and became life long friends. I did two photo sessions for this piece. One was on the large open concrete area in front of Pasadena City Hall the other was in a studio with controlled lighting. These are the concept sketches and final approved color compositions completed in 1992.
Ninja Taro concept sketches and color comp 1992.

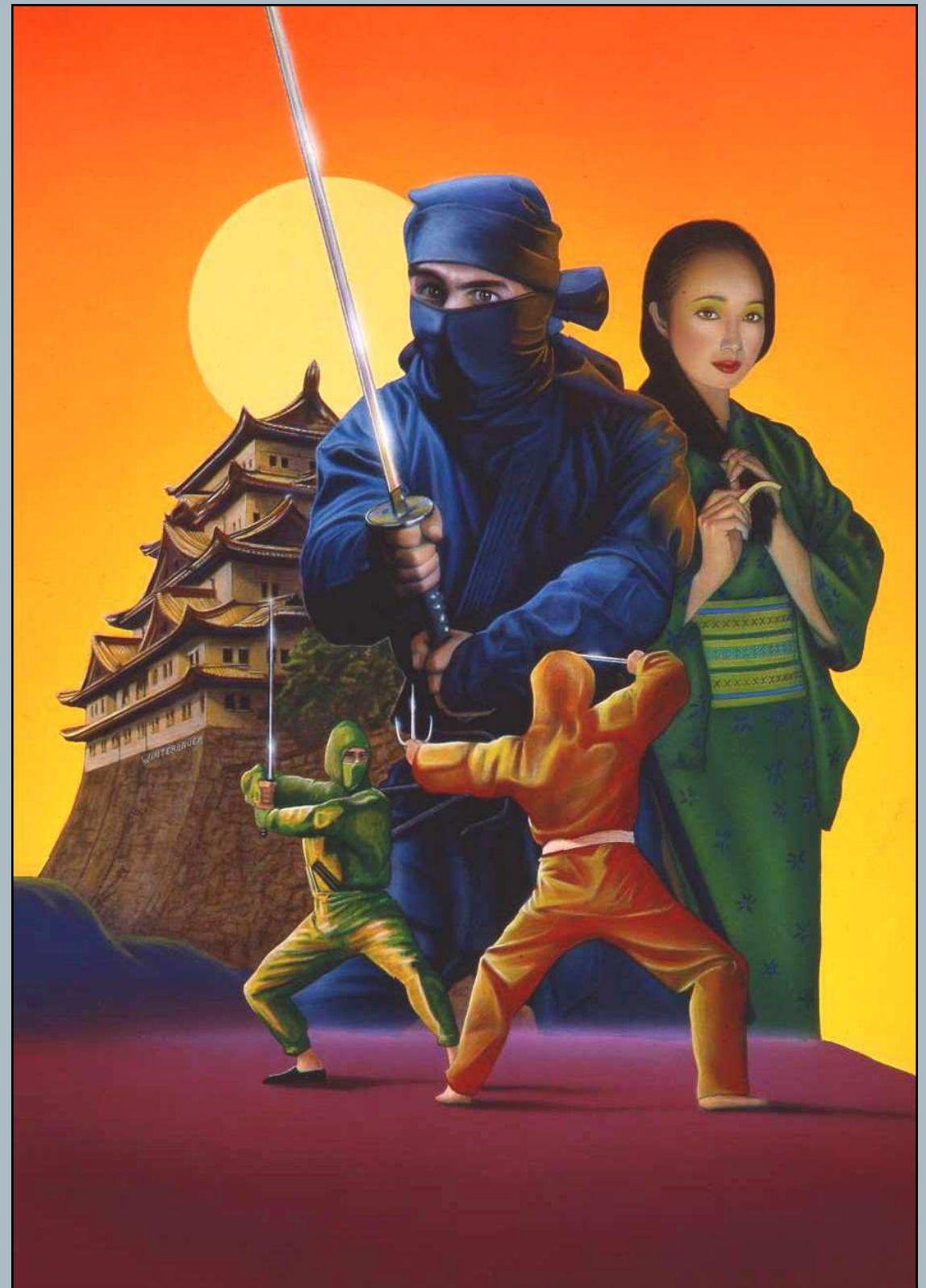




"This game is considered a rare Gameboy collectible and can be seen on various collectible websites."

When I painted this picture in 1992 I had no idea that the game would become a collectible one day. I hoped one day my paintings would become valuable and was happy when I saw the game and cover advertised for sale as rare on the internet in 2013.

I remember as a teenager looking at the art on the classic record covers and thinking that it would be fun to do something like that and have it become collectible in the years to come. I sold the original to a collector in 2012 after having the painting on my wall for twenty years. The original is large at 28 inches by 38 inches, acrylic paint on extra heavy weight illustration board.

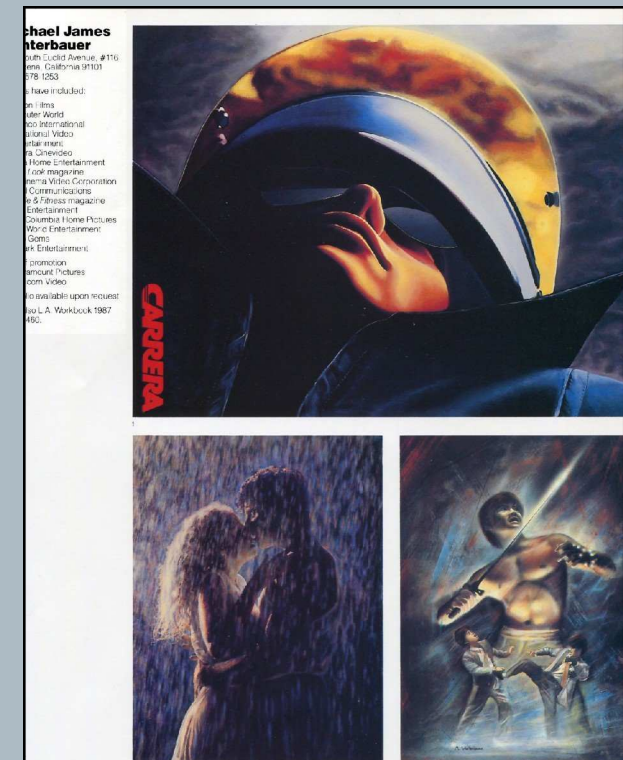


Original Ninja Taro acrylic painting 1992.

"In my college apartment I said to my friend can you please put on the helmet, glasses and leather jacket so I can photograph you for my final painting project?"

Needless to say, she was a good sport and I got a fantastic picture of her looking up just outside the door to my apartment in 1985. The photograph had a great angle and a unisex look so it could well be a man. The DoubleStrike game has become a rare NES Original Nintendo Game collectible and is sought after on many selling and buying gaming websites.

Double Strike cover 1989. Promo page and reference photo.



"This painting was actually a 1985 Art Center project that I painted for a class."

This painting was done for my Advanced Rendering Class in 1985. I used this piece in a 1988 American Showcase Illustration ad that is shown on the previous page, top left photograph. In 1989, American Video Entertainment saw the ad and asked if I could put a jet fighter in the sun glasses. I promptly added the two fighter jets and sunset reflection to the sunglasses and sold the painting to my delight. They bought it and used it for the cover of their new game called DoubleStrike. This was one of several Art Center paintings that were published commercially.

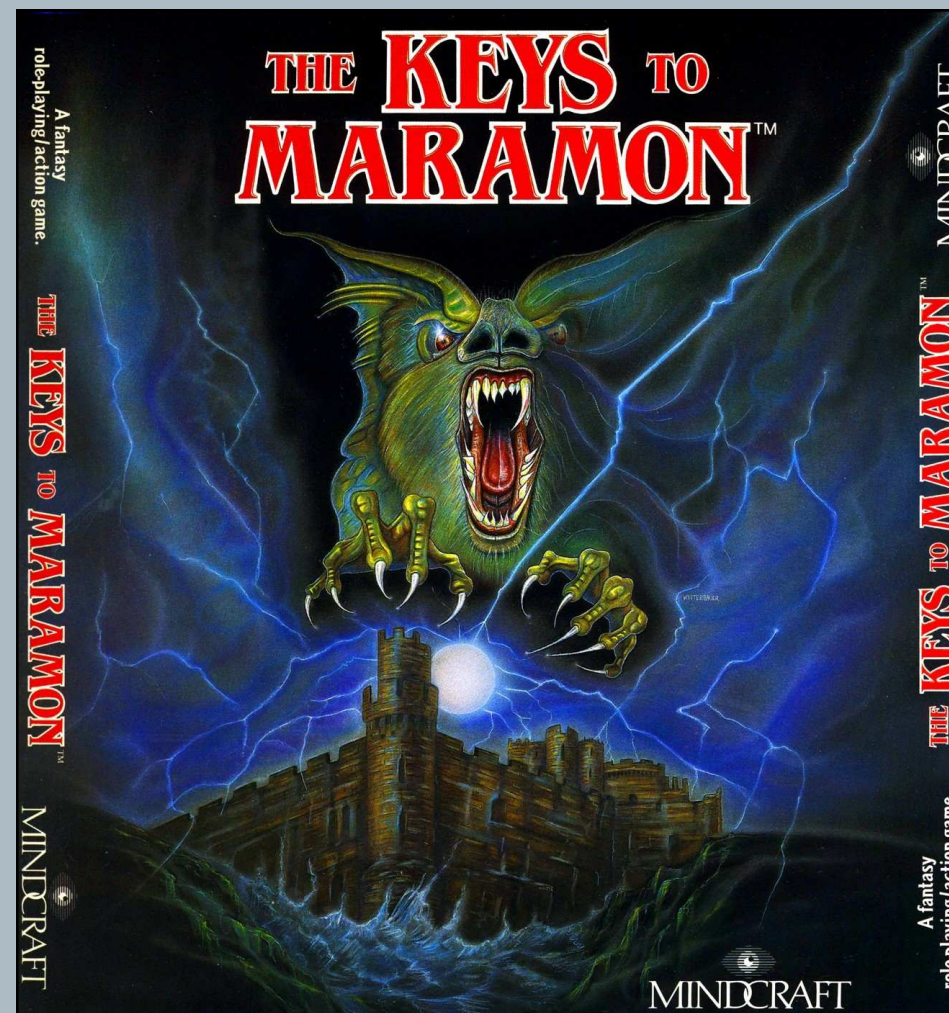


Double Strike original artwork 1985. Oil on board 16 inches by 20 inches.

Classic Game Covers, Confessions of An Art Junkie

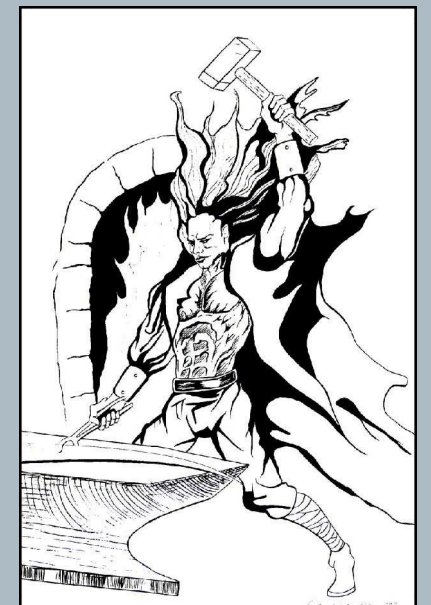
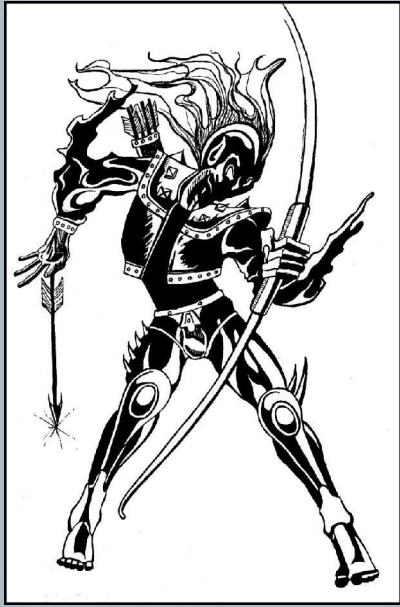
"It was 1983 and I was in my apartment working on a head painting assignment in oil paint and getting so discouraged I destroyed the canvas."

There were some dark days in the learning process of illustration. I remember working very hard to master the painting medium and being driven to the point of tears more than once because I felt my work wasn't good enough to sell. After I did some soul searching and taking a deep breath, I decided to relax and started enjoying the learning process. I realized you can't be stressed when you are working, you have to be relaxed and natural or your work will suffer and not look right. A lot of beginning artists overwork their pieces because of self doubt. You have to know when you are done. Often times less is best.



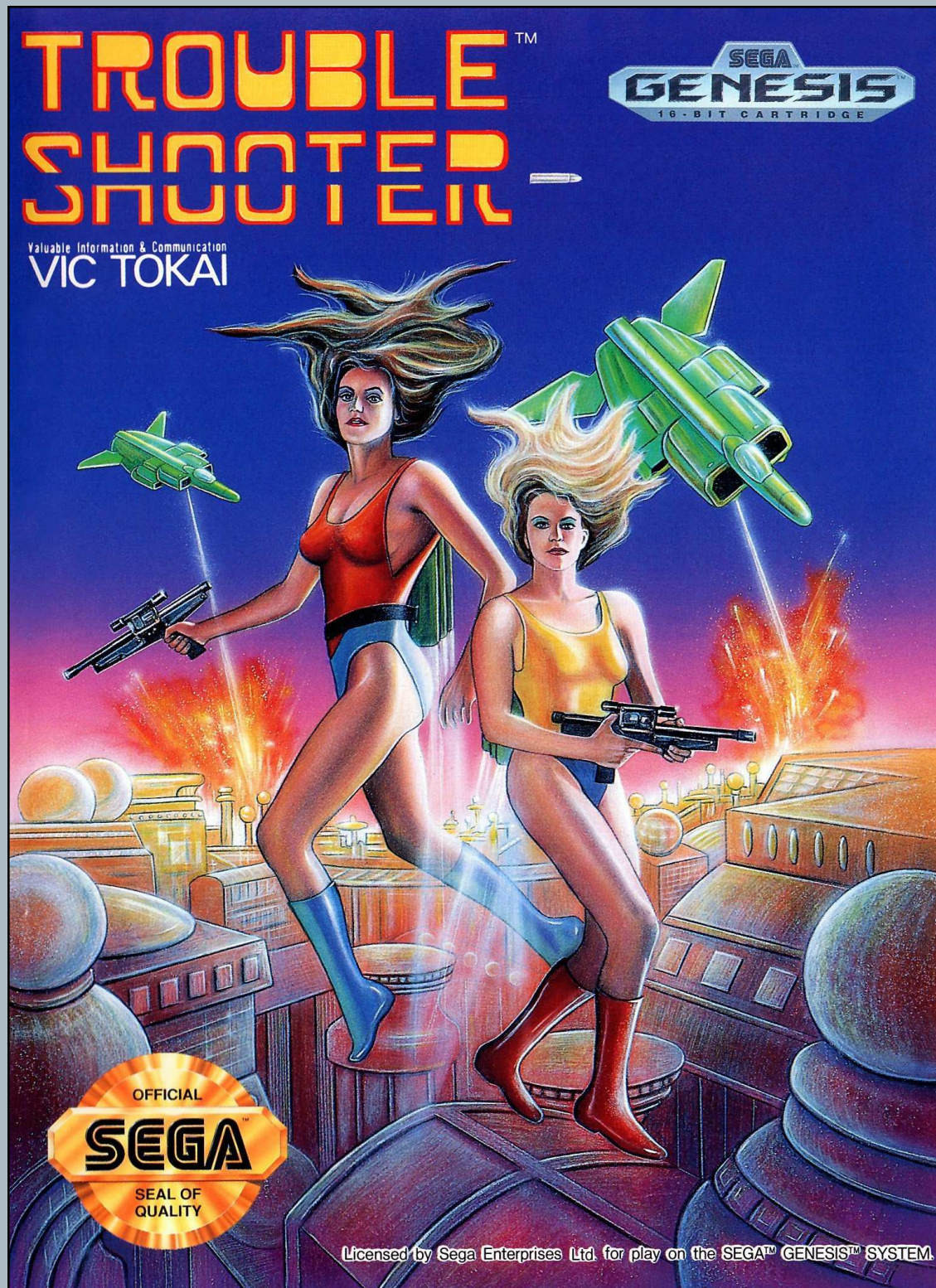
"I was extremely demanding of myself. If I did not have the skills to be an illustrator, I would not be a successful artist."

During down time when I was not working on a commission I was painting very finished promotional pieces that I could learn from artistically and leverage to get more work. It was common practice for artists to create new and better self promotional pieces. **Above is the Keys to Maramon Game box and full page ad 1991.** I also designed and created the title which was done on a separate board. This is a fun painting and I was very happy with the end result.



"Most of the self promotional, unpublished paintings I did in the 1980's and 90's I have sold to private collectors." Paintings that I thought were of no value and had been sitting in my closet for twenty years suddenly were worth money and sold to collectors. I am a very prolific painter and believe in being constantly productive. It is through the creative process that you learn and become a better painter and artist. The more you do, the easier it becomes to produce creative work. Even in my most difficult times I forced myself to paint and I found it very therapeutic. If you have a project that you are excited about, it is a great distraction from other things. **Above is The Keys To Maramon Original painting and some of the drawings for the game manual 1990**, the painting is very large at 30 inches by 40 inches. I also designed and painted the title on a separate board.

Classic Game Covers, Confessions of An Art Junkie



"Two women from the swim team I was on, modeled for this painting."

The central characters in this game are two very fit women named Madison and Crystal. They are assigned to rescue a prince. I created a cover that showed Madison and Crystal with their jet packs on in an action scene above a futuristic city. At this time I was swimming on a Masters swim team. I asked two ladies on the team if they would like to model for a game cover. They were very excited to be painted on a game box and we had a lot of fun taking pictures for painting reference. I have to confess, this cover is pretty funny and I wanted it to be light and fun in concept but engaging. I really struggled with the ladies hair and it turned out actually to work quite well. I also created the title and painted it on a separate board.



Trouble Shooter Sega game cover 1991.



"This painting became a classic video game collectible that I sold to a collector in 2012."

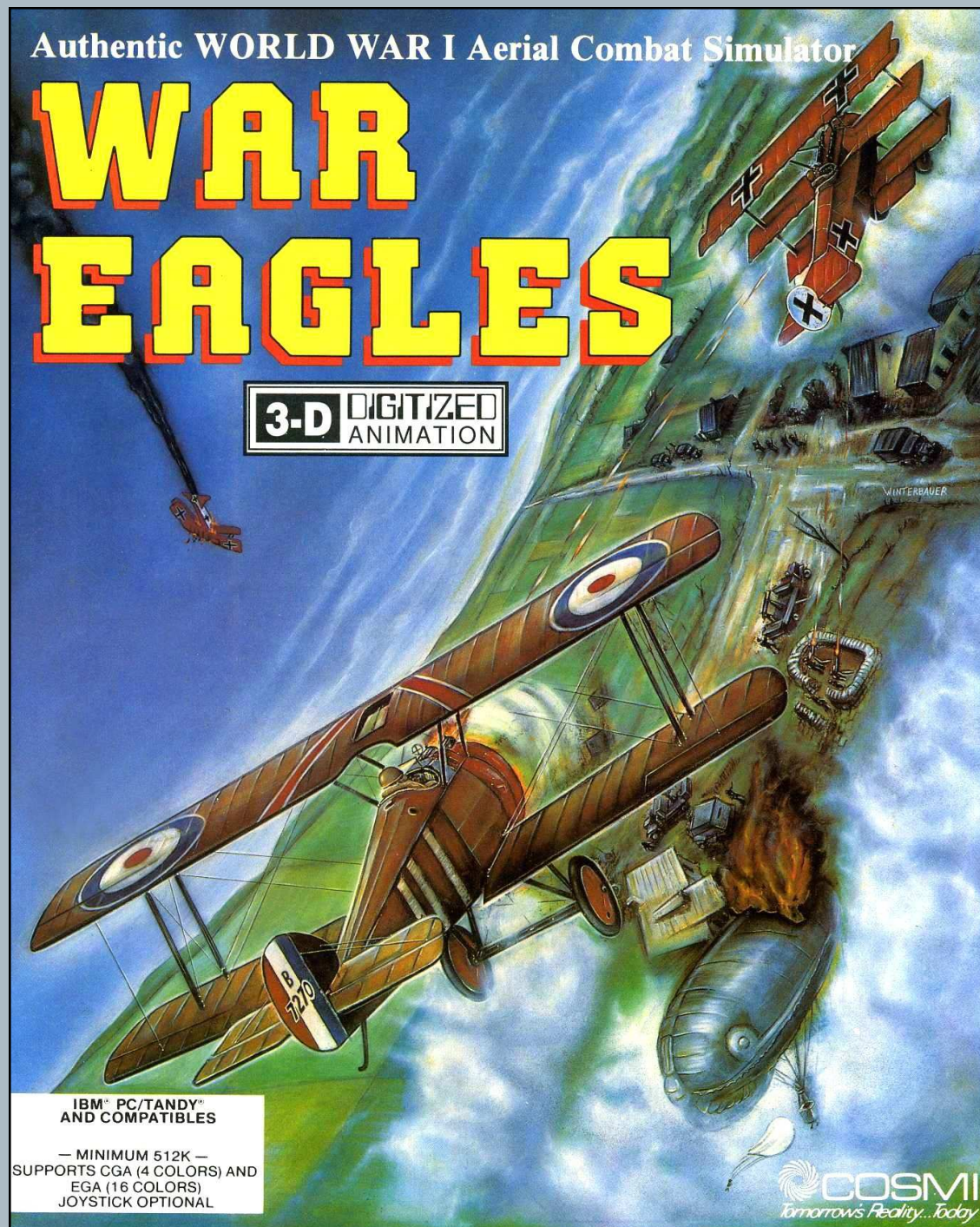
The point is hang on to your art if you are serious about what you do. Even though this game was not a classic hit the original painting was pretty cool. The color in the piece is well done and the concept is fun. I held on to the piece for twenty years and was very happy when I sold it to a collector.

Trouble Shooter original art 1991.

Acrylic painting on extra heavy weight board, 20 inches by 30 inches.



Classic Game Covers, Confessions of An Art Junkie



War Eagles box cover, Cosmi Entertainment, 1989. This was one of the early flight simulator games and I was fortunate to be able to paint the cover.

"Being an artist was never about the money, there was no money. It was about leaving something that would be remembered."

For me, I really wanted to create pictures that would be remembered forever. I remember looking at record album covers and thinking that these things have staying power. They are interesting to look at, they play music and someone will always be looking at them.

I realized computer games were in the same domain and they will always be around if it's a good game. The game will become collectible and your art on the cover will become valuable as well.

The same is true with movie packaging, and movie posters. These jobs were a great way to get your work seen and create a historical record of it forever as movies and games are heavily documented and sought after.

I devoted all my time and energy to acquiring these highly visible and sought after illustration jobs. In the end I achieved popularity and staying power with this strategy.

"There is a lot of great art that's created all the time but gets swept into obscurity because it lacks the audience or the product to showcase it."

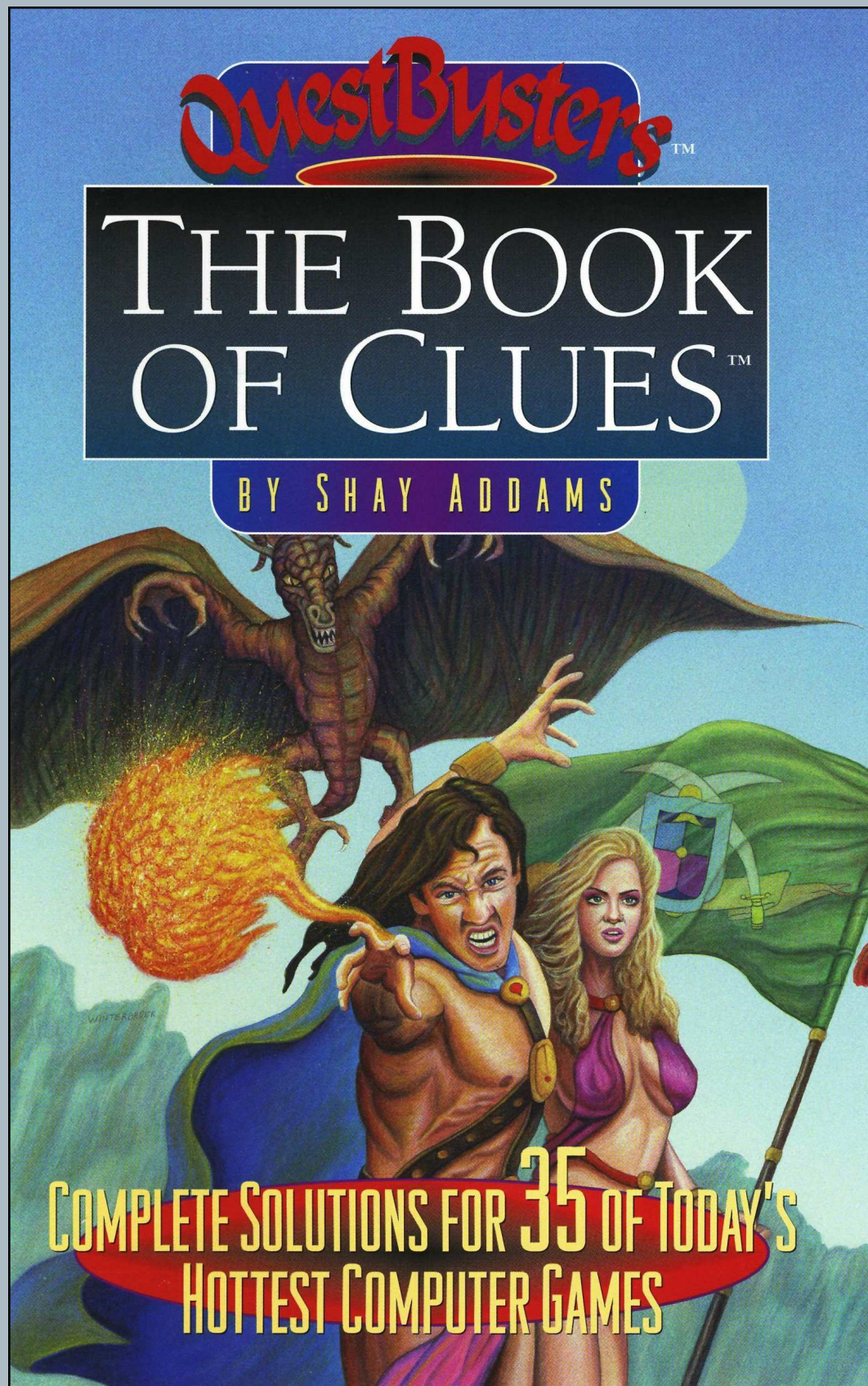


War Eagles original painting 1989. Oil and acrylic painting on board 24 inches by 36 inches.

"I retained most all of my original art and kept over a hundred published pieces in storage for over twenty years"

Owning your original art has its distinct advantages, not only can you use it to promote yourself, it may become valuable one day. When I did these paintings I used to tell clients they are buying advertising rights not original art. If you want the advertising rights and the original art the price is much more. Many artists ended up getting taken advantage of because they were willing to let their original artwork slip from them in hopes of just getting the job.

"In the last several years I have sold over seventy pieces of art that I had retained over the years."



"That's me posing for the cover of QuestBusters 1993."

My friend took this picture on the roof of his garage to get the most dramatic camera angle possible. I remember him saying, "Be dramatic, more drama, yell like you mean it." I used this photo for reference to paint the cover for Shay Addam's QuestBusters Book of Clues 1993. The woman I painted from numerous sources and made her as sexy as possible. In hindsight, I wish the fireball had more volume which I could have done by adding a shadow to it. This was a fun piece that I enjoyed painting which had a relaxed deadline. I had this painting in my closet for over twenty years and in 2012 I sold it to a collector.

Quest Busters original acrylic painting is 30 inches by 40 inches on illustration board.

"You are an artist, you don't need money."

Part of my job when securing work was to negotiate the fee. Believe me when I say I heard some pretty outrageous comments from clients and potential clients.

"You should be happy that you are working at all."

"We don't pay artists very much."

"Artists are always the last to get paid on the list."

"We sent your check two weeks ago."

"I have your check right here, I just need to get a signature."

"You are serious, you want to be paid now?"

What a nightmare getting paid could be. Getting the work was difficult enough and not getting paid was not an option for me. I realized that it was important to choose reputable clients that you could trust and rely on to get paid and get paid on time.



Classic Game Covers, Confessions of An Art Junkie

"Vay, an anime Sega game was my first anime style painting I ever did."

This was a very challenging painting for me at the time. I had not done any anime art. The client had seen some of my covers and liked my work and asked if I could do an anime style cover that would fit the game.

I researched what anime art was, as it was fairly new at the time and came up with this design.

This was a difficult project because there were so many characters and I was a novice to the style. I put a significant amount of time into the piece. The drawing took me just as long as the painting as I tried to capture the characters in the anime style.

In the end it was a nice painting and has become a classic video game art piece that was used on the game CD.

Vay was published in 1993 for Sega by Working Designs.



Vay 1993, original acrylic painting is 30 inches by 40 inches.

"Origamo was challenging in the drawing of the perspective."

I painted this piece in 1994 for QQP which stands for Quantum Quality Productions. This game is still available as a classic oldie download on the Internet. This painting was tricky because of the complexity of the maze and details on the puzzle pieces.

I also created the Origamo logo on a separate board. By 1994, it was becoming harder to get consistently great commissions as I noticed more digital and computer graphics work being published in games and movie packaging. This was disappointing to me as I had finally succeeded in establishing myself as a competent and published old school illustrator.

"In 1994 I hired a tutor from Art Center to teach me the fundamentals of Photoshop and 3D Modelling."

I realized to stay competitive and support myself with my art I would have to learn new computer skills. I quickly decided to work to become part of the new digital age that was invading the print world. Many artists were transferring their traditional skills to the computer and getting regular, well paying jobs in studios. At this time, the technology was brand new and studios were looking for artists who knew the software and were able to transfer their artistic abilities into the digital world.



ORIGAMO

Enjoy this enticing visual puzzle game from QQP. Explore the graphically rich maze with a unique puzzle in every room. Forge through the maze by successfully completing each puzzle. As the conveyor belt moves along, with a myriad of blocks and shapes, you must place the blocks on the puzzle, or your blocks will stack up and time will run out! Continuing through the maze you will discover beautiful and sensational, graphics and animation throughout this exciting multi-leveled puzzle game.

- The Puzzle Game With Great Replay-ability
- Vivid Player History
- Infinite Puzzle Combinations
- Myriad of Strategies
- Three Unique Ways of Playing
- State of The Art Super VGA Graphics
- Indulge Yourself in This Addicting Puzzle Game

“Origamo” computer game is for IBM PC. It can be obtained through your favorite retailer or call:

1-908-788-2799

or by writing to:
QQP—495 Highway 202
Flemington, NJ 08822

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Circle Reader Service #104

Quantum Quality Productions, Inc.

Origamo full page game ad 1994. This game is still played.

Classic Game Covers, Confessions of An Art Junkie

WHERE WILL **THE JOKER**TM STRIKE NEXT?

- Mindblowing 3D morphs!
- Stunning hi-res graphics!
- Electrifying soundtrack!
- 11 meg of compressed data!
- Not yet available in stores!
- Completely non-detrimental!
- Save \$10.00 by ordering now!
- Not meant to be used as a virus!

Error: Major meltdown! Gone fishing...

Mouse droppings detected on motherboard!

Fatal R/W error on Drive C: Out of memory! Error 408: Disk full!

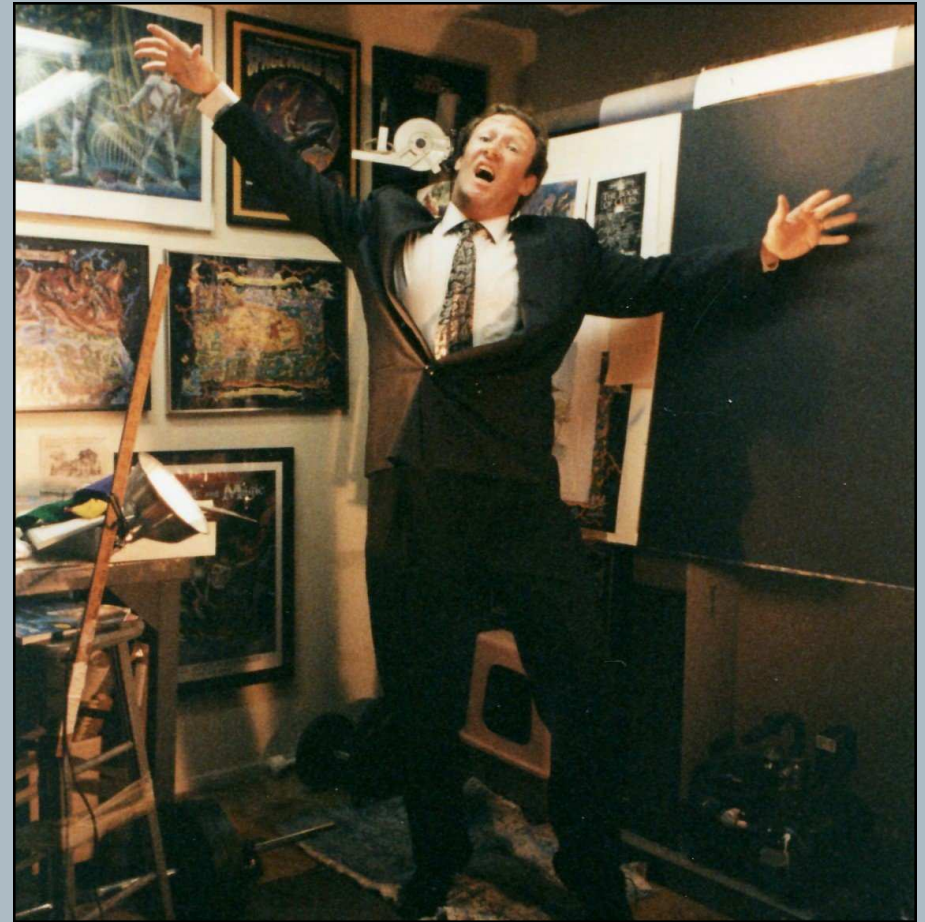
Power surge damage! Because you smell, I refuse to compute!

Self-destruct sequence activated!

The JOKER is that powerful tool you diehard pranksters have yearned for! Choose from 60 different virus-like pranks that

Illustration and ad design by M. Winterbauer

Artwork for The Joker software, full page ad 1993. This is not a game but a software that does humorous things to the user's operating system. I did the art and design for the advertising of the product.



"That's my good friend John, squeezing the life out of me for the painting of, The Joker 1993."

This was a great time setting up the photoshoot for The Joker. John and I couldn't stop laughing when we were taking these pictures. He was such a great sport to work with. I had this ridiculous Joker costume and make up for him to put on. This is actually not a game but a practical joke software that you could install on your friends computers.

John nailed the demonic hysterically evil character of the Joker so painting him was easy. That is me being squeezed in my studio with a suit on. The picture gives you an idea of my workspace and the framed published pieces on all the walls that I was very proud of. The opposite page is the actual magazine ad that ran in many computer game magazines.

"Here I am, taking on an army of robots in a virtual world."

I painted this piece in 1994 for Nintendo Power magazine. I had to turn this painting around in a few days and it was a lot of work for not much money. Magazines typically did not pay that well but were highly visible.

I had my artist friend Louis take numerous photos of me, as there were a multitude of angry characters in this painting. By this time Louis and I had mastered the art of taking great reference photos of each other very quickly.

This series of photos is in his garage driveway which was where many of our photos were taken.

"I absolutely lived and breathed my work and immersed myself into all the characters by posing for many of them."





MetalJack 1992, acrylic 14 inches by 22 inches.

"MetalJack logo I created for the Super Nintendo game, 1992."

There is a true art form in doing great logos. This is an airbrush piece that has been painted back into by hand to get all the subtle details. I did quite a few logos for games and enjoyed the satisfaction of finishing a very tight piece like this.

A lot of design goes into a piece like this. For example, you have to come up with a drawing that will feel metallic and be exciting to look at. They are very technical in nature and have to be done flawlessly in order to have a machine made quality to them. The classic reflected horizon line in the letters is where the illusion of being reflective is created. This is long before you could create something like this in photoshop in an hour or two. This logo was sold as a classic collectible on in 2012.



MetalJack full page ad 1992.



"I designed and painted many of the logos for the game boxes."



"I learned that a great logo can really stand on its own and help to immortalize a product or game. There is a definite art form to creating a great logo and I had worked hard to learn it."

Pictured on these pages are some of my better logos. TFG is the company medallion logo I did for Task Force Games and also the full logo at the bottom. WolfChild logo is for the classic Sega game and also the Wing Commander logo for the classic Super Nintendo game. Prime Directive was another logo I did for Task Force Games in 1992. King of Kings was for a religious VHS movie, not a game. The two Hyper logos were pieces for Bandai America 1990.



PRIME DIRECTIVE

KING of KINGS

SUPER HYPER BIKE

ULTRA HYPER RACER



"This was an absolute dream job I did for Task Force Games, 1991."

Poster cover art and logo for Star Fleet Battles Role Playing Game 1991. This poster was in game stores all over the world and I used to see it on the walls of gaming stores for many years to come. These games are classic collectibles. The original acrylic painting is 30 inches by 40 inches.



"I am a huge fan of the original Star Trek series and I was in heaven painting this."
Original painting for Star Fleet Battles Role Playing Game 1991. I had a black and white TV that was at the foot of my bed when I was at Art Center and Star Trek repeats would come on every night at 11:00 pm. I watched every episode probably three or four times.

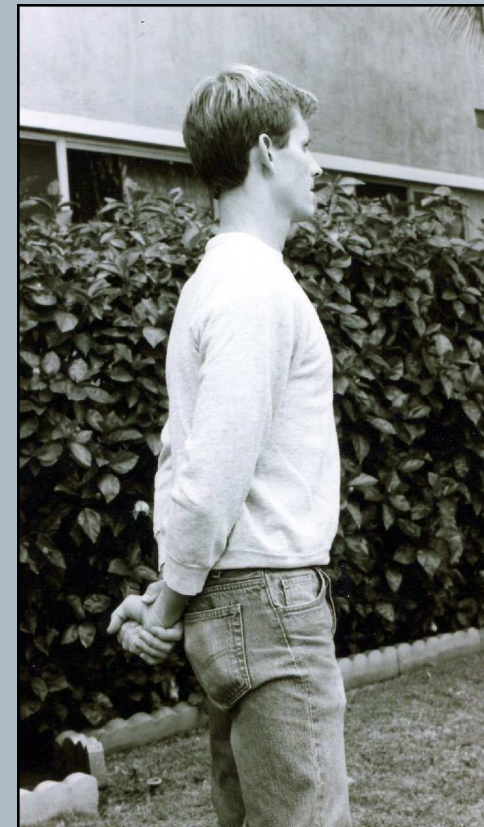
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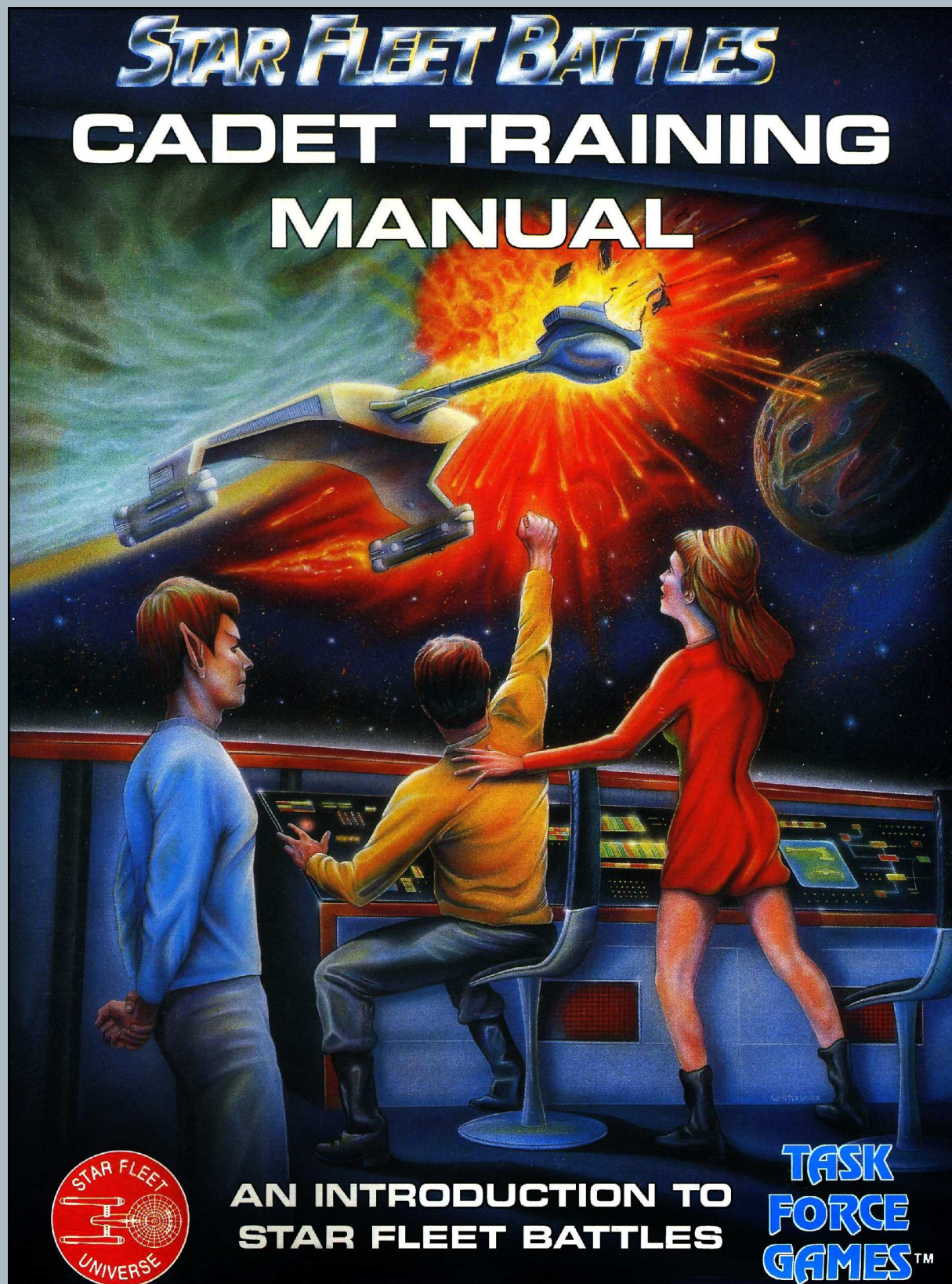


Cadet Training Manual Painting 1992. Acrylic 30 inches by 40 inches on extra heavy weight board.

"That's me in the middle, my friend John playing Spock posing for this painting."

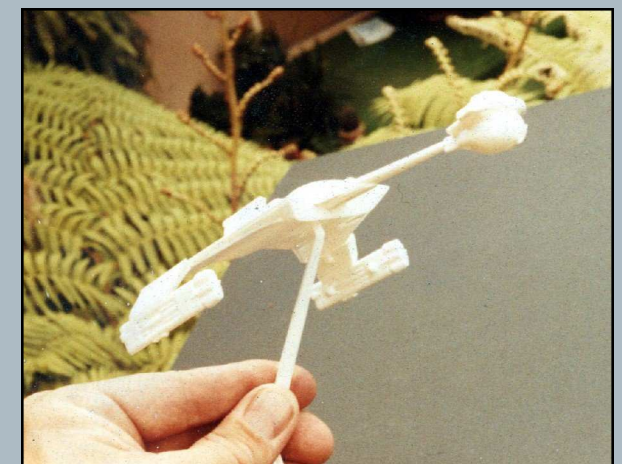
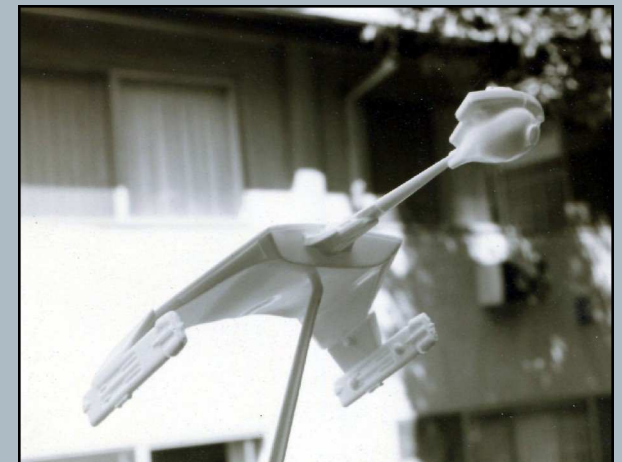
This was another very big job I did for Task Force Games in 1992. I took many pictures of myself and friends for this piece. I wanted to get the positioning of the characters perfect before I started painting.





"For the Starships I took pictures of models for painting reference."

I went to the local hobby shop and bought a Star Trek model kit so that I could have original reference for this painting. This gave me the creative freedom to create a scene that was totally original and from my imagination but still was true to the Starship.



Cadet Training Manual Painting: An Introduction to Star Fleet Battles 1992.



"Cactus Garden Adventure is a self promotional science fiction painting unpublished, 1991."

This was a fun painting and I still smile when I look at it. I was doing more science fiction pieces and wanted to do something difficult with multiple characters and a very complex, textured environment. This painting has a very retro feeling and is comical but I learned a lot from the hundred plus hours I poured into this piece.

Classic Game Covers, Confessions of An Art Junkie

"My friends and myself having fun posing for The Cactus Garden Adventure painting in front of my apartment 1991."

I think my friends Steve and John thought I was a little eccentric always taking strange pictures for my paintings, but we all had a great time. In these photos we are posing with toy guns and trying to look very serious as if we were exploring another world. To people passing by we probably did look like we were from another world. I had this idea I could create an interesting alien environment by scaling a picture of cactuses very large and overlaying the three figures.

I learned how to use scale as a creative tool in my drawings and how to modify ordinary environmental elements to create extraordinary alien environments.



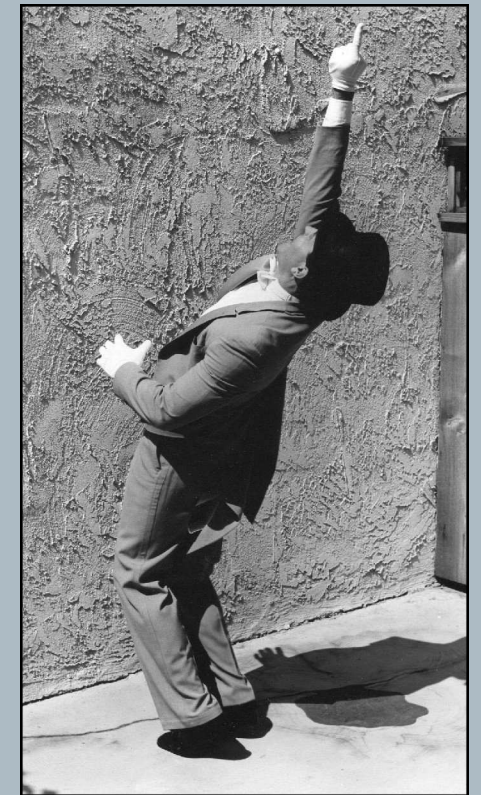
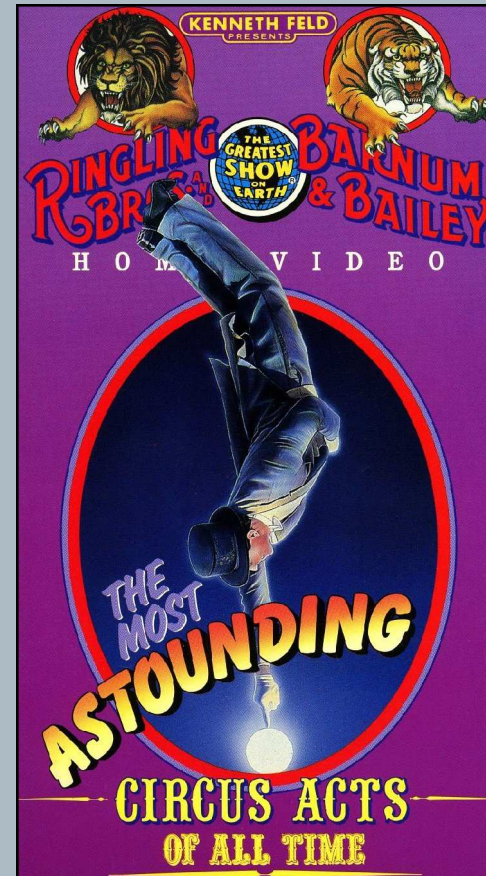
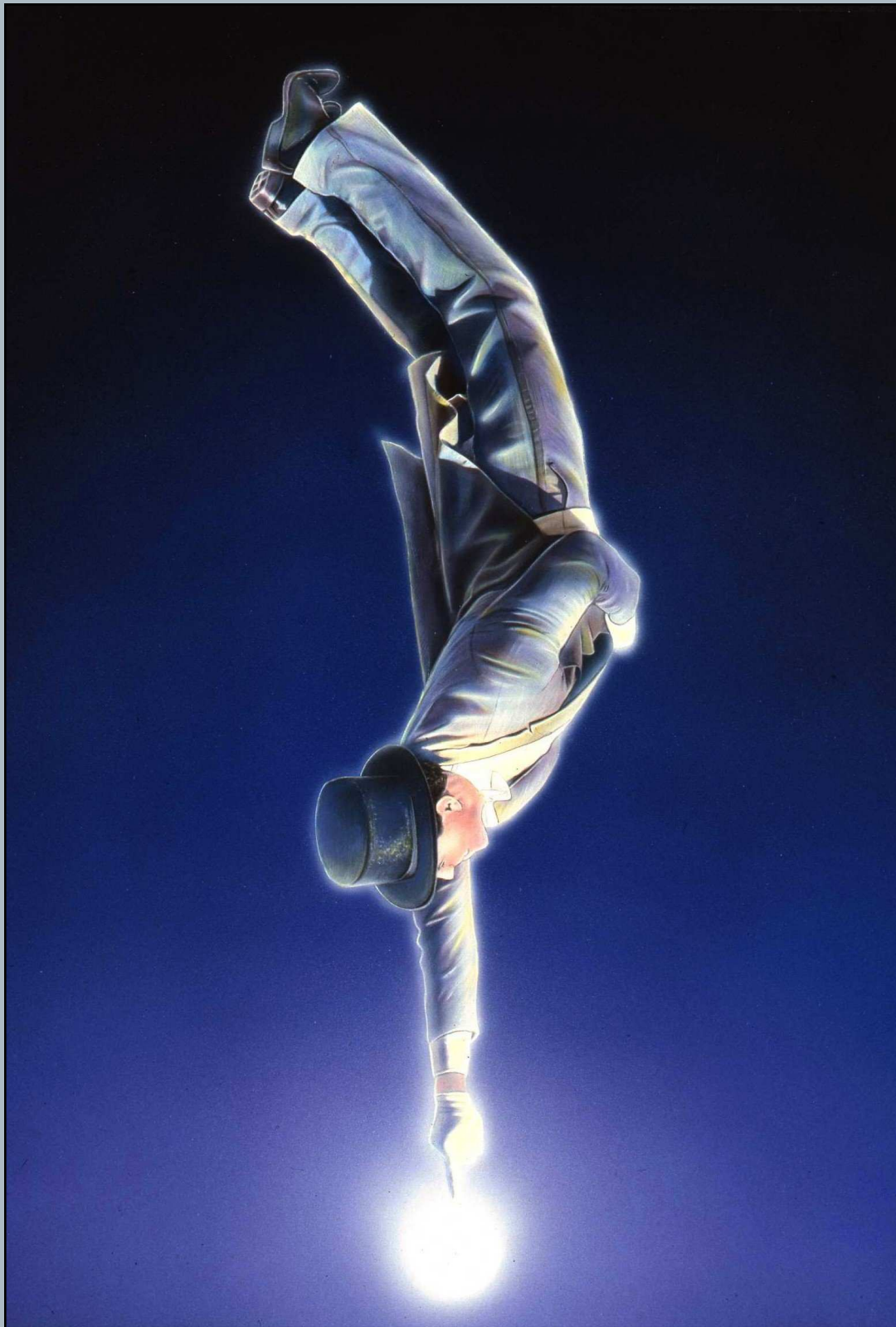
Classic Game Covers, Confessions of An Art Junkie

"This is my faithful Mazda GLC that I drove to Art Center and hundreds of portfolio interviews all over Los Angeles, you can see the Art Center parking decal."

This little car was my pride and joy, it was so functional and practical for my art business. The hatch back was ideal for keeping an art bin full of artist materials so I could touchup my paintings on the spot for clients. I had many memorable interviews one of which took place on hot a summer day in Hollywood.

I was sitting across from the art director who was looking at my transparencies and I looked out the window and I saw a young man with a crow bar trying to open my trunk. I politely excused myself for a minute and walked over to the open window and yelled "Hey please get the @\$% away from my car". The young man ran away and I sat back down and continued the interview as if nothing happened. Parts of Los Angeles are very undesirable and I always made a point to get in and get out and never stop until I am back on familiar ground.





"That's my roommate in 1989 posing outside our apartment for **The Most Astounding Circus Acts of All Time.**"

I remember the art director asking me if I could paint this amazing circus actor who could balance on his finger on a ball upside down. I realized I would need a model in a tuxedo who was athletic and lean to pose for this. My roommate did a fantastic job and I told him I will flip the photo to paint the picture so it looks like you are upside down. I remember him getting a little aggravated with me as I kept yelling "reach higher and stretch, that's it, now do it again!" In the end I got a fabulous reference photo to work from and the painting was well received.



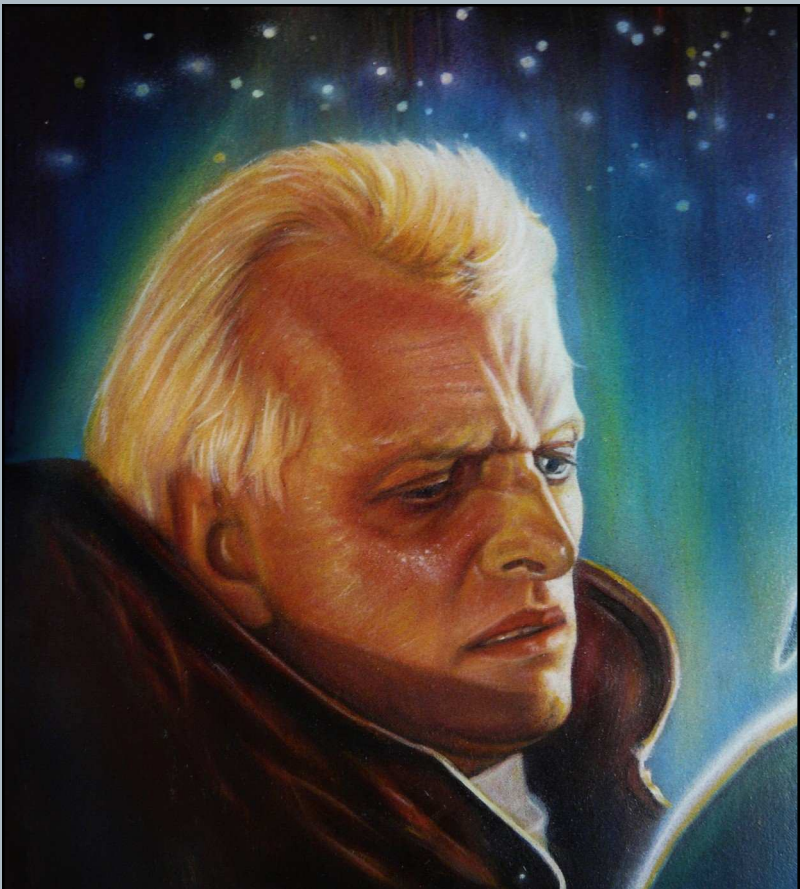
"The Lioness is a self promotional painting I did in 1991 and sold to a collector in 2012."

This is an example of taking ordinary elements and combining them in an extraordinary way to make an interesting picture. In this painting I portrayed a sexy female heroine with her two lions and a fast approaching rider who could be good or bad. The foreground of the painting is done with a sponge and the lighting is dramatic. The painting is acrylic 20 inches by 30 inches on extra heavy weight board.



"The Search Robot is a self promotional painting I did in 1991."

This is a science fiction robot painting which I found eye opening into how difficult it is to draw and paint convincing robots. The robot is portrayed searching for something in the crater of an alien world. I wanted the composition to be interesting and dramatic, which took many hours to draw. The painting is acrylic 20 inches by 30 inches.



"All those moments will be lost in time, like tears in rain." Roy Batty from Blade Runner 1982.

Absolutely one of the most beautiful and moving soliloquies ever delivered in film by Rutger Hauer. His "Tears in the Rain" monologue left a lasting impression on me and I felt compelled to do a Blade Runner painting. I wanted the painting to capture the pathos of the characters. I painted this piece for myself and had it on my wall for over over twenty years until I sold it to a collector.

"I think Blade Runner is one of the greatest science fiction movies ever made"

This is my Blade Runner painting I did in 1991. There were so many deeply poetic scenes and dialogue in the movie, I remember thinking this would make a great painting. I tried to capture the essence and sadness of each of the characters as they were so tragically entwined. I love the way the smoke swirled around the enigmatic and beautiful Rachael. I remember using my airbrush ever so delicately making the smoke swirls and sweating profusely as I did. I took about a month to paint this and when I was done I realized I had created a really beautiful piece. I thought of this painting as three head portraits all on one board. Each portrait has to hold its own or the painting will fail.

I gave the painting a soft quality by overspraying the piece with large spray particles from my airbrush. The whole process was a little nerve wracking but in the end I learned a lot and was very happy with the result. This painting is an oil and acrylic painting. I used oil paint to get the soft skin colors and acrylic airbrush for the atmosphere.

Blade Runner original painting 1991.
Oil and acrylic on board, 24 by 36 inches.



MICHAEL WINTERBRIER '91



"In 1991 my Iwata HPC airbrush was my most valuable possession."

By 1991 I mastered using my Iwata airbrush and was using it a lot in my commercial work. At that time I did not have any valuable personal possessions but I did have my top of the line Iwata HPC airbrush. I remember always hiding it when I left my apartment in case I was robbed. At the time it was a very valuable asset to me. Currently I have three Iwata airbrushes so I have come a long way.

Fighter Pilot 1991 is a more technical use of the airbrush as I tried to paint more complex things like clothing, reflections and the checker board pattern on the pilots helmet. This was a very challenging painting and made me aware of the scope and complexity the airbrush. I discovered that if you took the time to paint back into the airbrush painting you can achieve a high level of detail. **The airbrush enabled me to create surfaces that looked high tech and man made.**

"For me, it has always been about the pictures I made and will make."

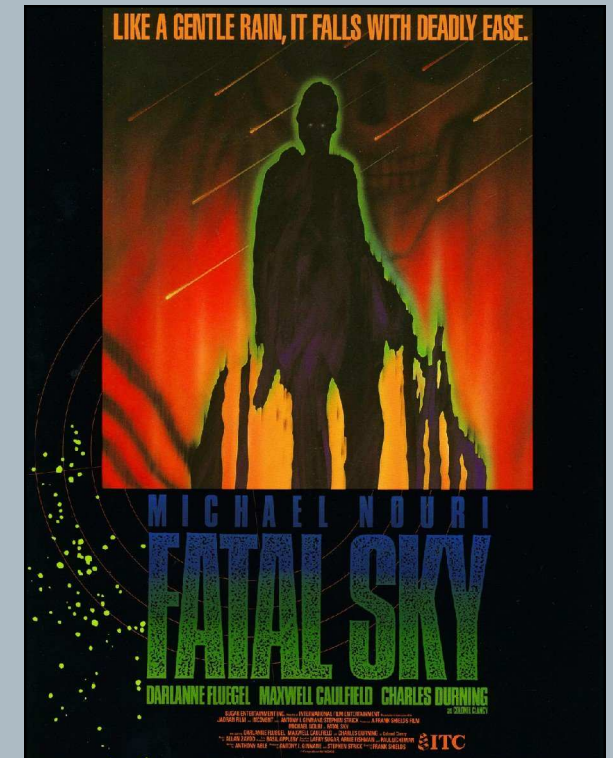
Fighter Pilot 1991, original acrylic painting 30 inches by 40 inches.

"I painted the FATAL SKY movie poster in 1990, the poster is called a one sheet and was seen all over the world. It is a rare, collectible poster now."

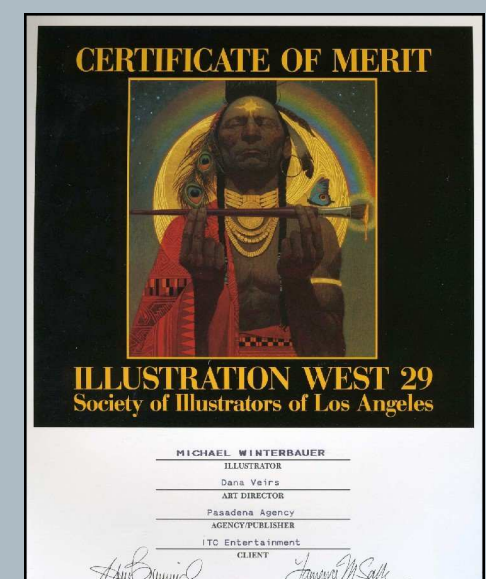
I remember walking into Block Buster video and seeing my poster, that was definitely a rush. This painting got seen internationally, as a lot of these types of films were marketed in Europe and many other countries. My Iwata HPC airbrush came in handy on this piece and I loosely painted in the blue streaks on the alien character. Overall a very creepy but cool painting. I had this painting for over twenty years and sold it to a collector in 2012.



Fatal Sky original painting 1990, acrylic on extra heavy weight illustration board 28 inches by 32 inches.



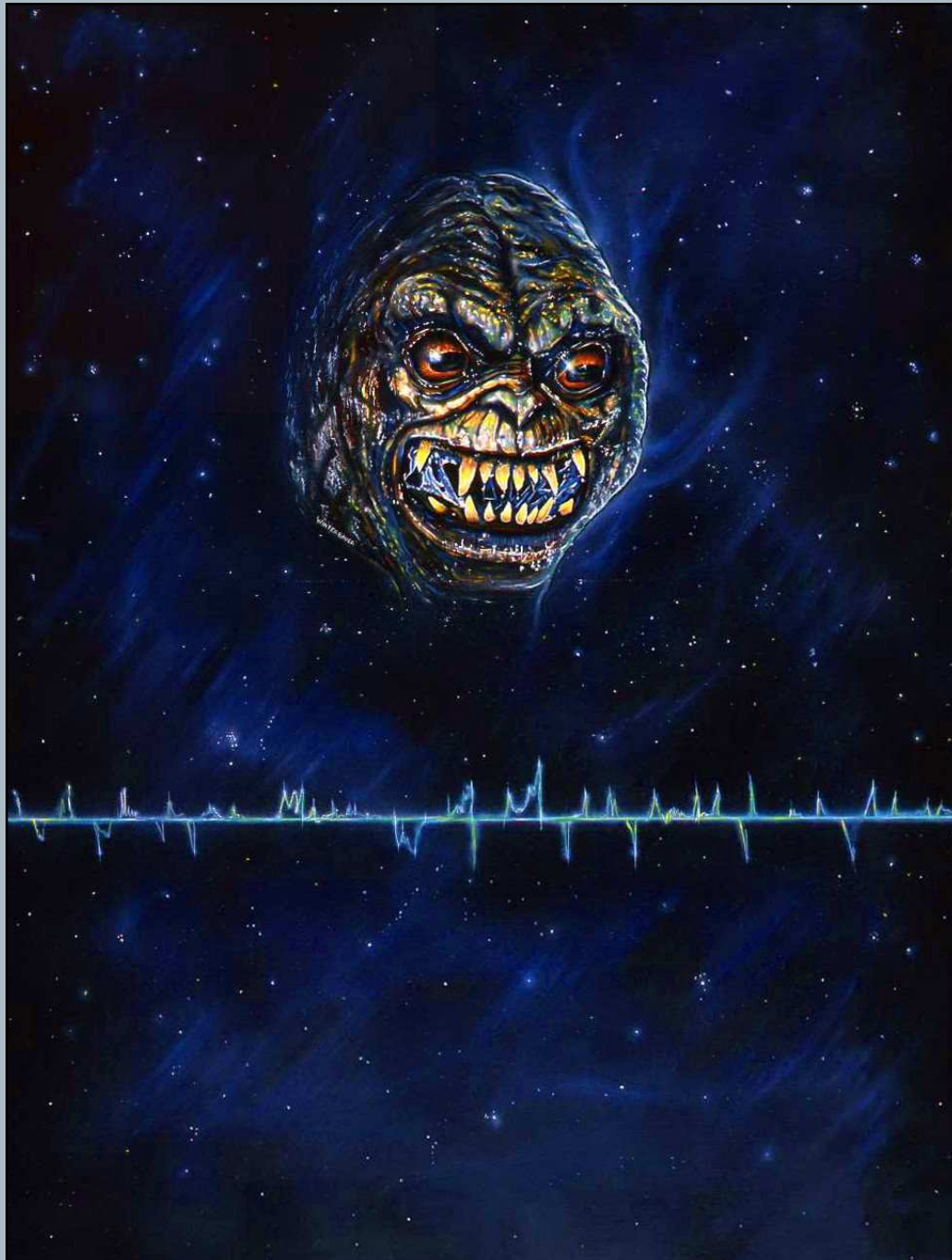
Fatal Sky movie poster 1990.



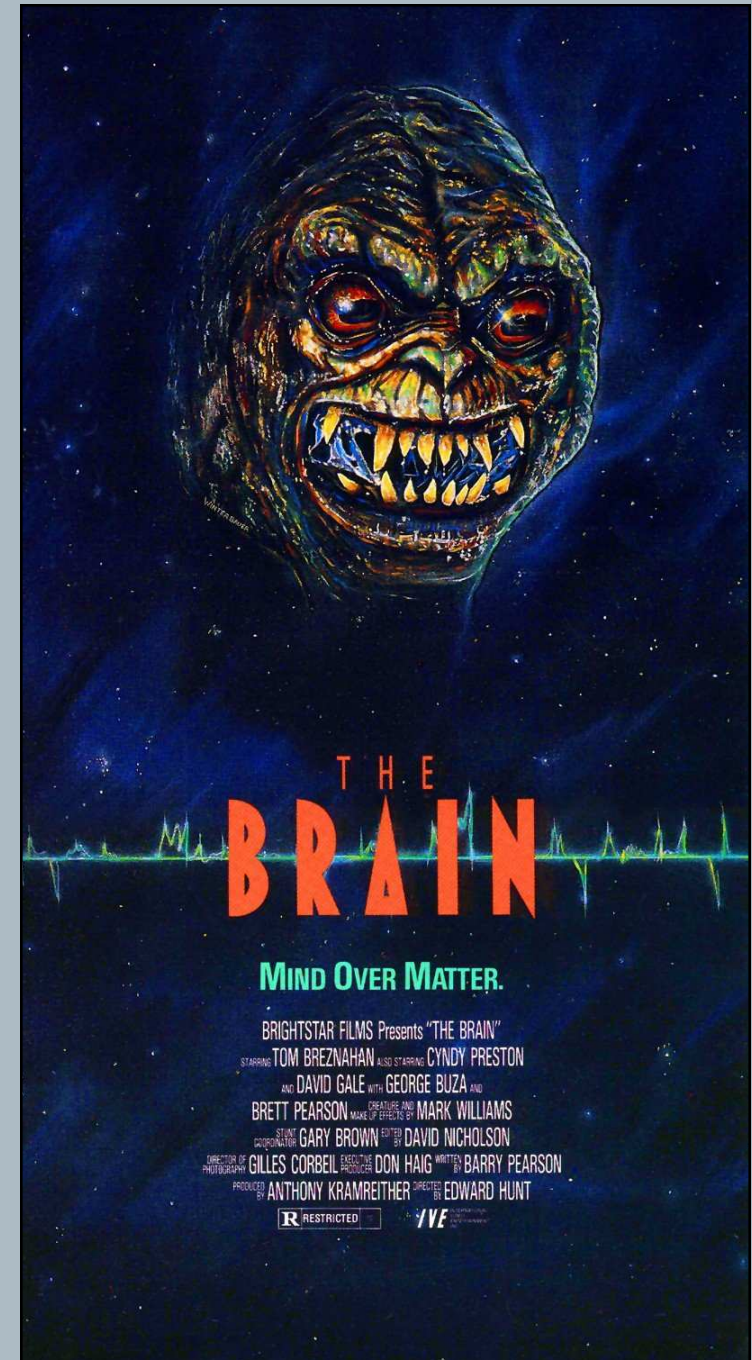
Fatal Sky received a certificate of merit and was displayed in the Illustration West 29 show.

"I painted the cult classic cover art for THE BRAIN in 1988. I still get emails from fans saying how much they liked the poster and the movie."

This movie is a 1980's classic, cheesy horror movie. The movie has been said to be so bad that it is pure genius. The plot is this huge brain runs around and eats people and gets larger after eating the people. It is one of those late night B movies that are still fun to watch. When I painted this picture I had no idea how popular the film would become. Critics still write reviews about this terrible, funny and unforgettable movie. I had a lot of fun painting it and sold the original to a collector in 2012.



The Brain original painting 1988. Painting is in oils and acrylics 20 inches by 30 inches on board.

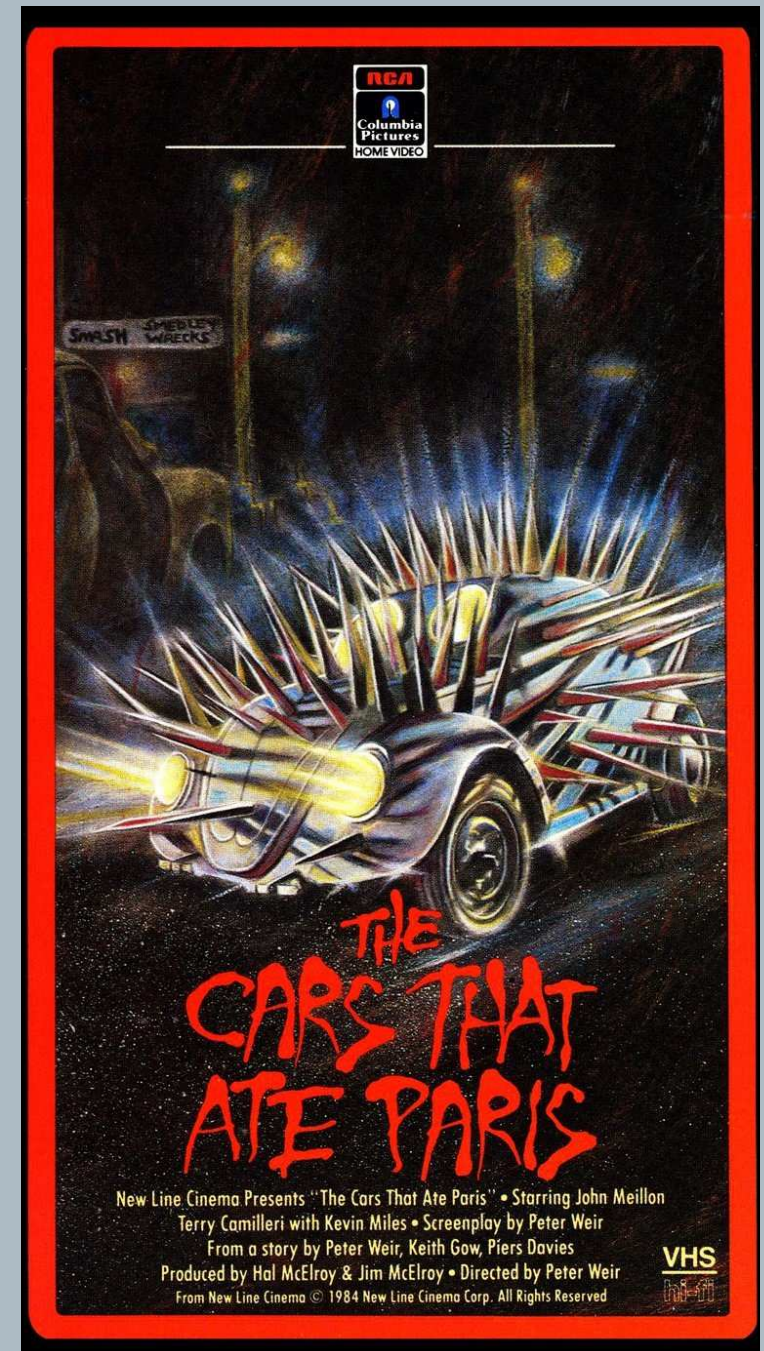


The Brain movie poster 1988. This poster has been seen all over the world.

"This is the cult classic cover I painted for the movie **THE CARS THAT ATE PARIS 1988.**" This is a gritty, tough painting that I really scratched and clawed the surface with my large bristle brushes to give it a scary slasher look and feel. I loaded my brush up with paint and slashed across the surface to get the red streaks. The film is a cult classic by Peter Weir and I pushed the dark humor of this piece with the color and the way I applied the paint. The painting was made to feel like the spikey car was a dark force. This VHS cover was in BlockBuster.



The Cars That Ate Paris 1988. Painting is in oils and acrylics 20 inches by 30 inches on board.



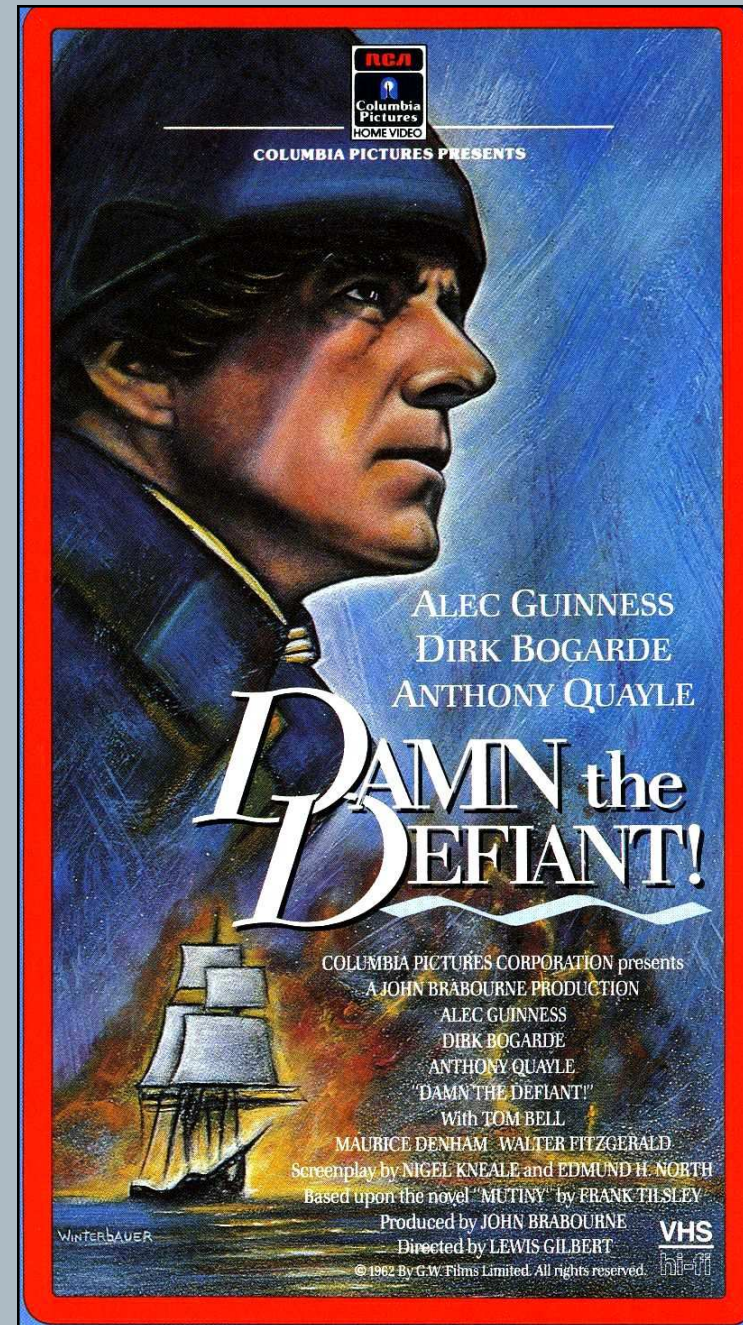
The Cars That Ate Paris VHS 1988.

"This is one of the paintings I retouched in the back of my Mazda GLC for an art director in 1988."

I did two covers for RCA Columbia Home Pictures in 1988. The first one was The Cars That Ate Paris and the second cover was this piece for Damn the Defiant. When I delivered this painting the art director suggested some minor touchups and I said "I can retouch it now in the back of my car, it's all set up!" The art director smiled and said "sure, sounds good". So I did the touchups and the painting was accepted and the art director said that's definitely a first.



Damn The Defiant painting 1988. Painting is in oils and acrylics, 18 inches by 25 inches on board.



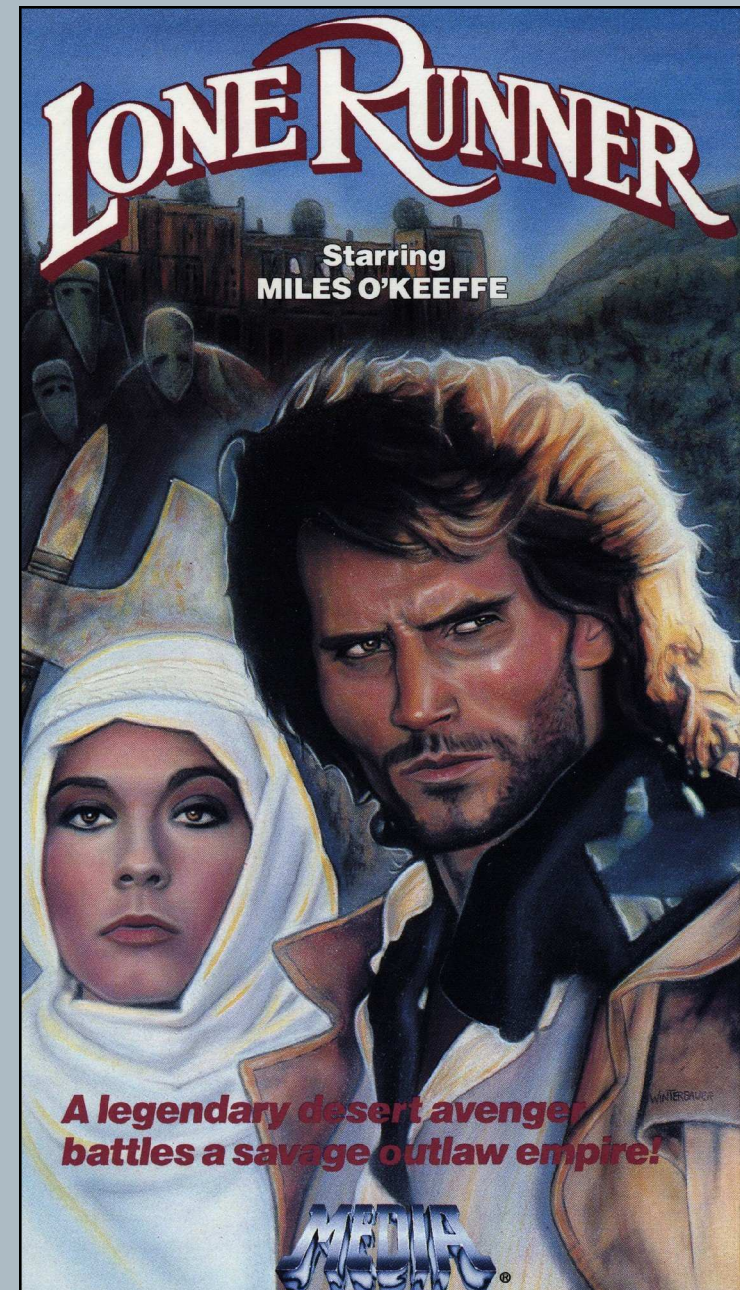
Damn The Defiant VHS cover 1988.

"I painted the cover art for LONE RUNNER in 1988. This painting got a lot of press and was also a movie poster seen all over the world."

I thought it was very cool that I was painting Miles O'keefe who had recently starred in Tarzan with Bo Derek. I painted most of this in oil paint to get the nice skin tones and wanted the painting to be realistic and very heroic. The woman played by Savina Gersak had to be soft and beautiful in contrast to the rugged hero. Overall this piece turned out great and received a lot of publication. You can still buy the VHS and poster on Ebay.



LoneRunner painting 1988. Painting is in oils and acrylics, 18 inches by 25 inches on board.

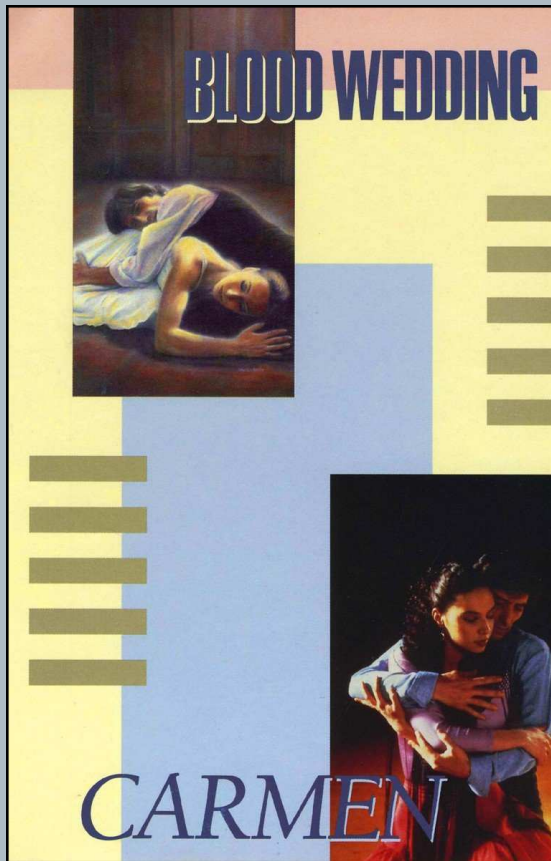


LoneRunner VHS cover 1988.



"This painting was for Prism Entertainments 1985 film catalogue, I did this while I was still at Art Center. The painting is called *Soulmates*."

This is one of the most beautiful paintings I ever did. I took a black and white infrared picture of the couple laying on my apartment carpet by the sliding door. When taking pictures like this, I look for beautiful streaming light that creates tone and shadows. I had the couple lay on clear plastic to reflect light and wrapped them in a ribbon as a symbol of their love and intimacy. The ribbon flows around each of their necks and softly over their arms. I gave this painting to my parents who still have it on their wall to this day.

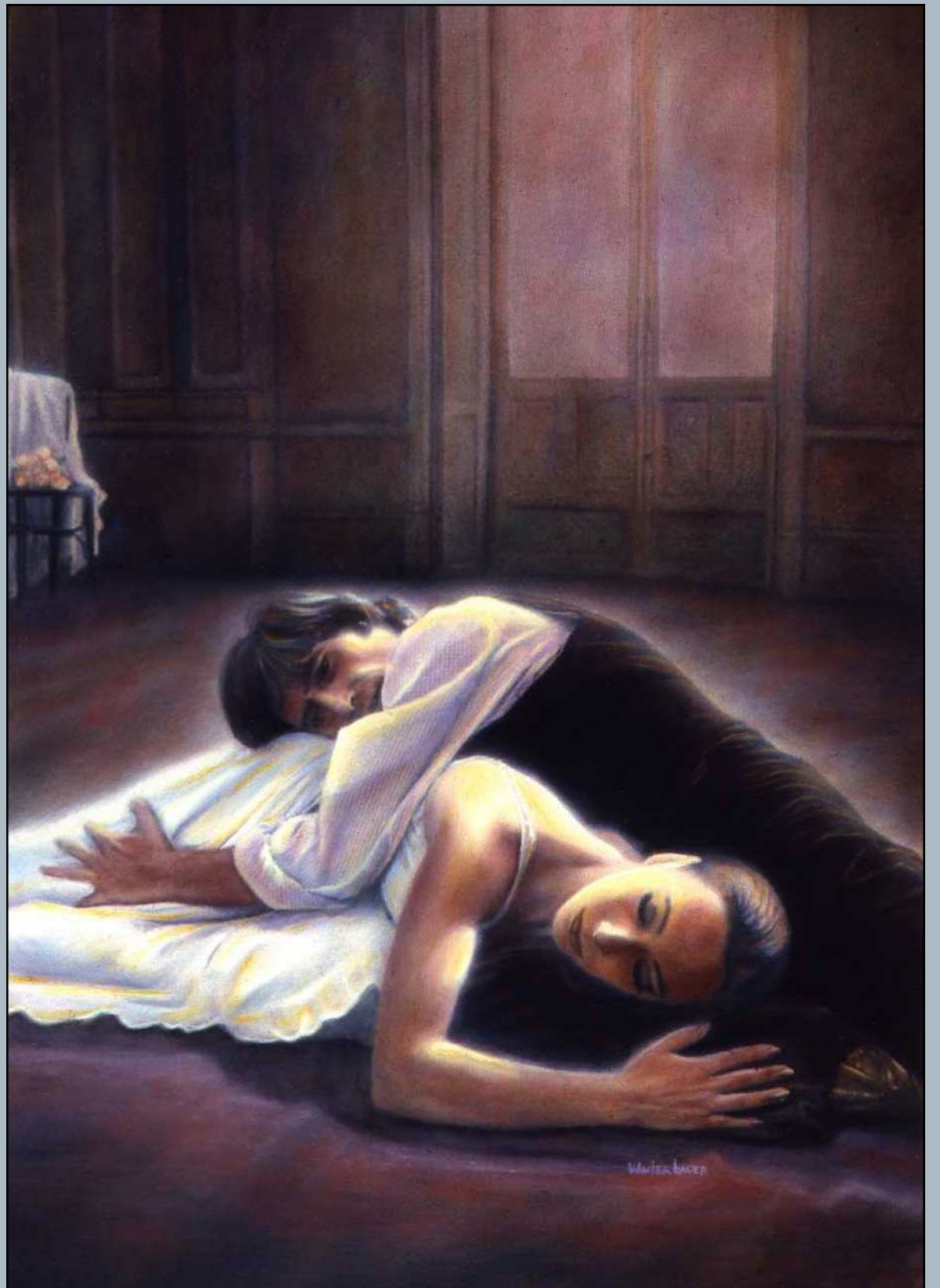


"I did several very beautiful romantic commercial pieces."

The art directors at Media Home Entertainment liked the painting Soulmates shown on the previous page and commissioned me to paint Blood Wedding. Shown here is the oil painting I did for Blood Wedding 1992 VHS.

I had the fortunate opportunity to paint all kinds of subject matter and quickly realized that to be successful in illustration you need to be able to understand and capture the essence of many different kinds of subject matter. A lot of artists can't do that and they limit themselves to certain subject matter when they should be expanding their horizons. When someone said are you comfortable painting this type of thing I always said, "no problem".

This painting is an oil and acrylic painting, 18 inches by 24 inches. The promotional printed postcard is shown above.





"Dracula 1993, I like the dark romantic aspect of the painting and his power to live forever."

I was never into the blood sucking aspect of Dracula, I liked Dracula because he was eternally damned to loneliness and really was seeking a companion. Dracula also had power over his environment and wolves were his friends and protectors. This painting I did conveys not the dark side of Dracula but the romantic, powerful side. I designed this self promotional painting as a wrap around book cover. I used this promotional piece to get book publishing work, I never got to do a pocket book but a lot of my other paintings got on covers for games and manuals. This painting was one of my favorites and I had it on my walls for many years until 2013 I sold it to a collector. The painting is large at 24 inches by 36 inches on board and is done in oil and acrylic paint.

Classic Game Covers, Confessions of An Art Junkie



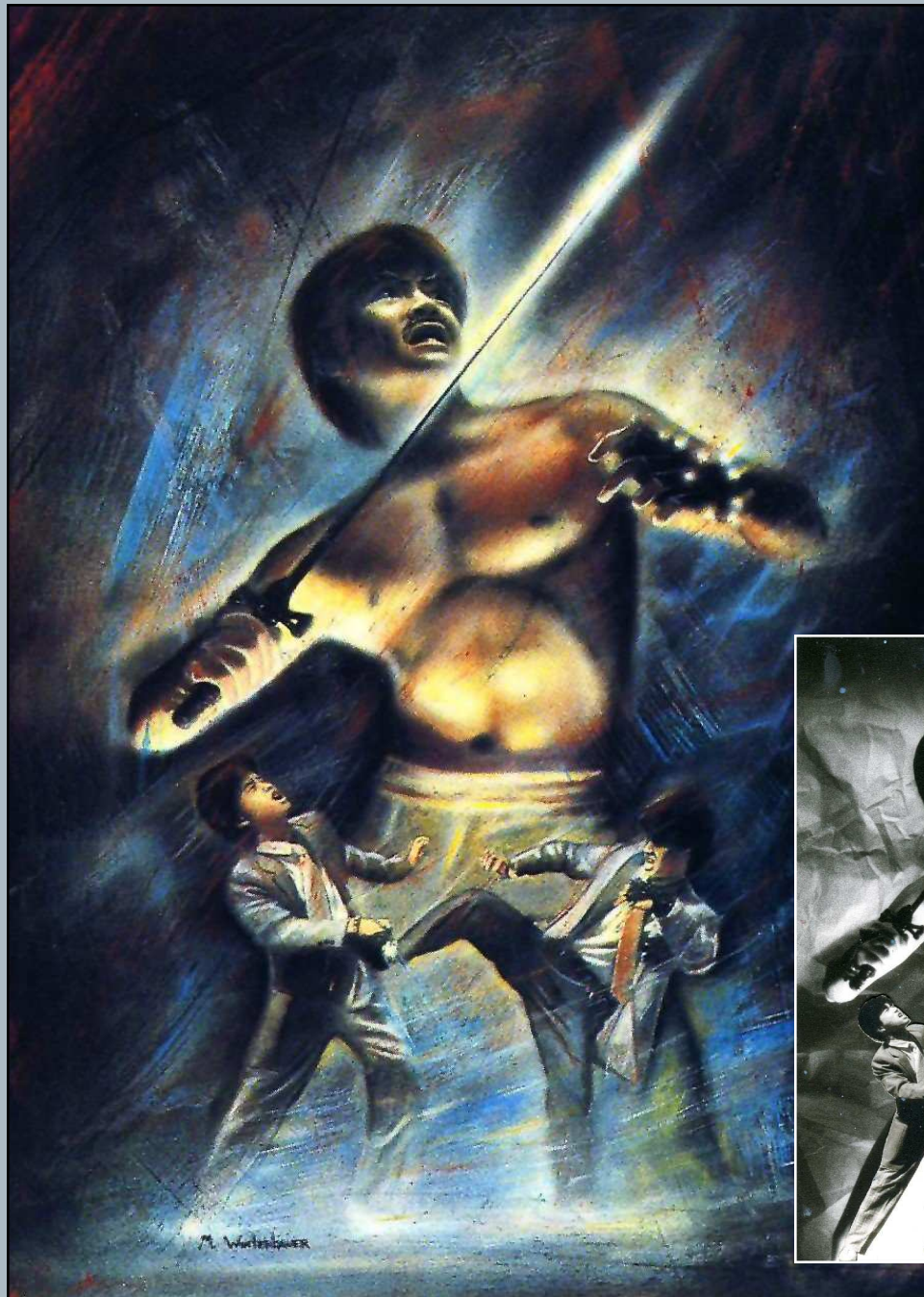
"This painting is a movie comp I did for Paramount pictures in 1986 called **Fire With Fire.**" I was super excited when I got to do this piece for a major film studio. The studio used something else for the final poster but I was pleased they thought enough of my work to hire me for a shot at the film poster. This piece is an oil painting on a black and white photo the studio provided me. This kind of photo illustration became very popular in the 1980's and was entirely eliminated by the late 1990's with the advent of photoshop which does exactly the same thing.

"I only wanted to see you laughing in the purple rain"

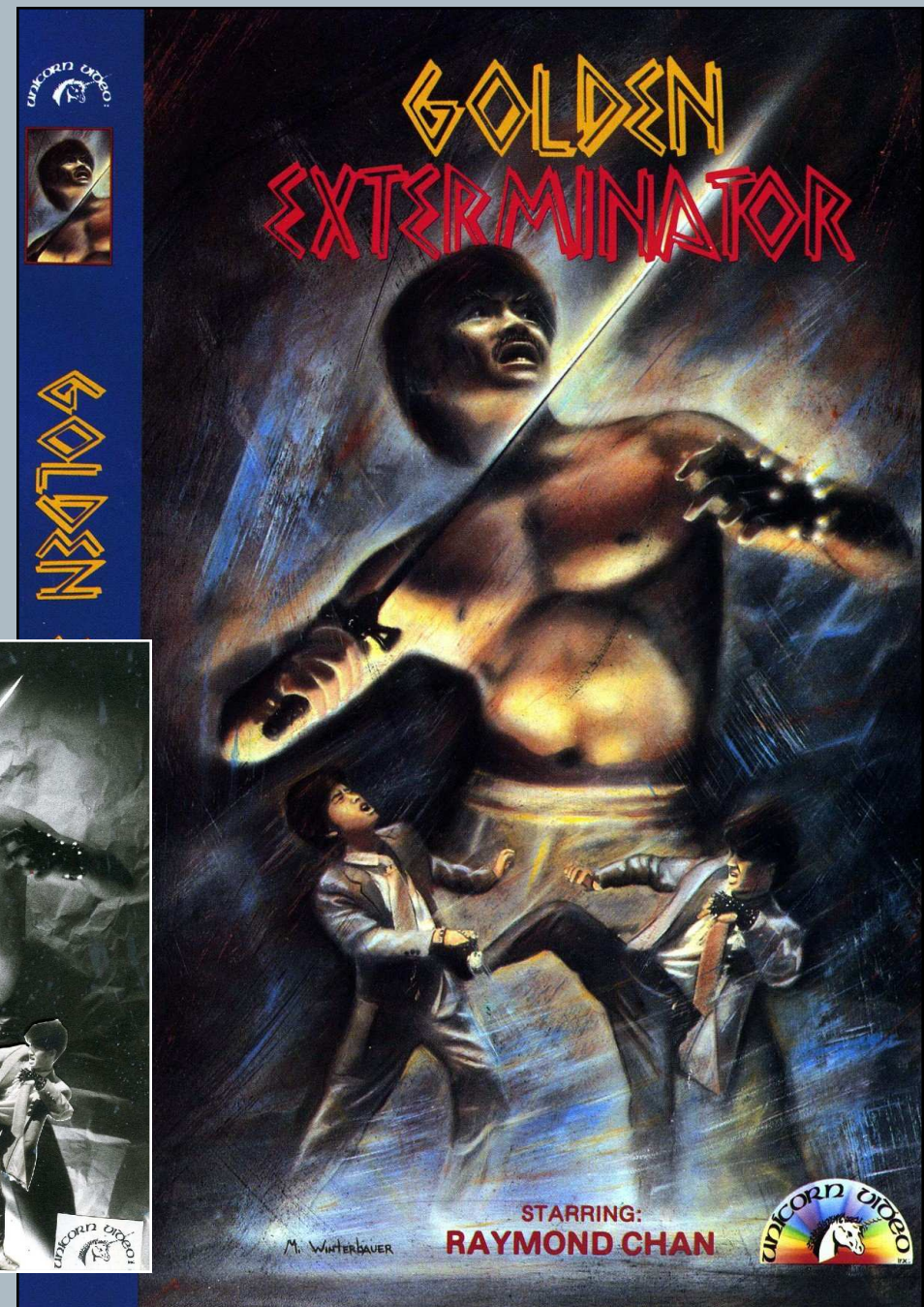
Purple Rain by Prince

I am a Prince fan, and I kept thinking about his song Purple Rain when I painted this. That song is so heart felt and romantic, I just love the way he lets it go and sings his soul out. His song was an inspiration to me and I tried to capture that heart felt emotion in this painting.

"I used to go to the local Pasadena YMCA to work out, it cost a dollar, so I could definitely afford it in 1986." The YMCA was right across from city hall and I lived down the street so I was able to meet many interesting characters in the gym. Bill was a very athletic weight lifter I met there and he was also good at martial arts. He did some great poses for me under my studio light and wrinkled paper backdrop. The two guys in suits fighting were actually exchange students and they were super thrilled to pose for the video cover. I had a great time with all of them and they were really fun to work with. I cut their photos out so I could size them for the video cover. Acrylic and oil paint on board, 16 inches by 20 inches, 1986.

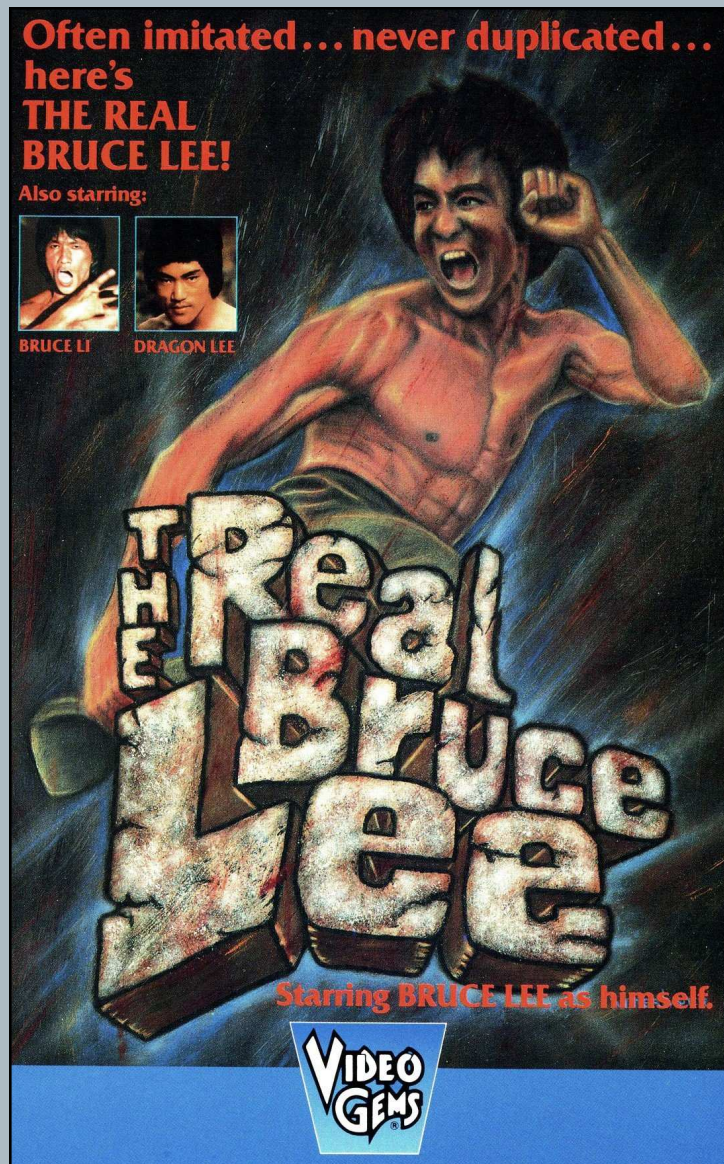


Golden Exterminator painting 1986.

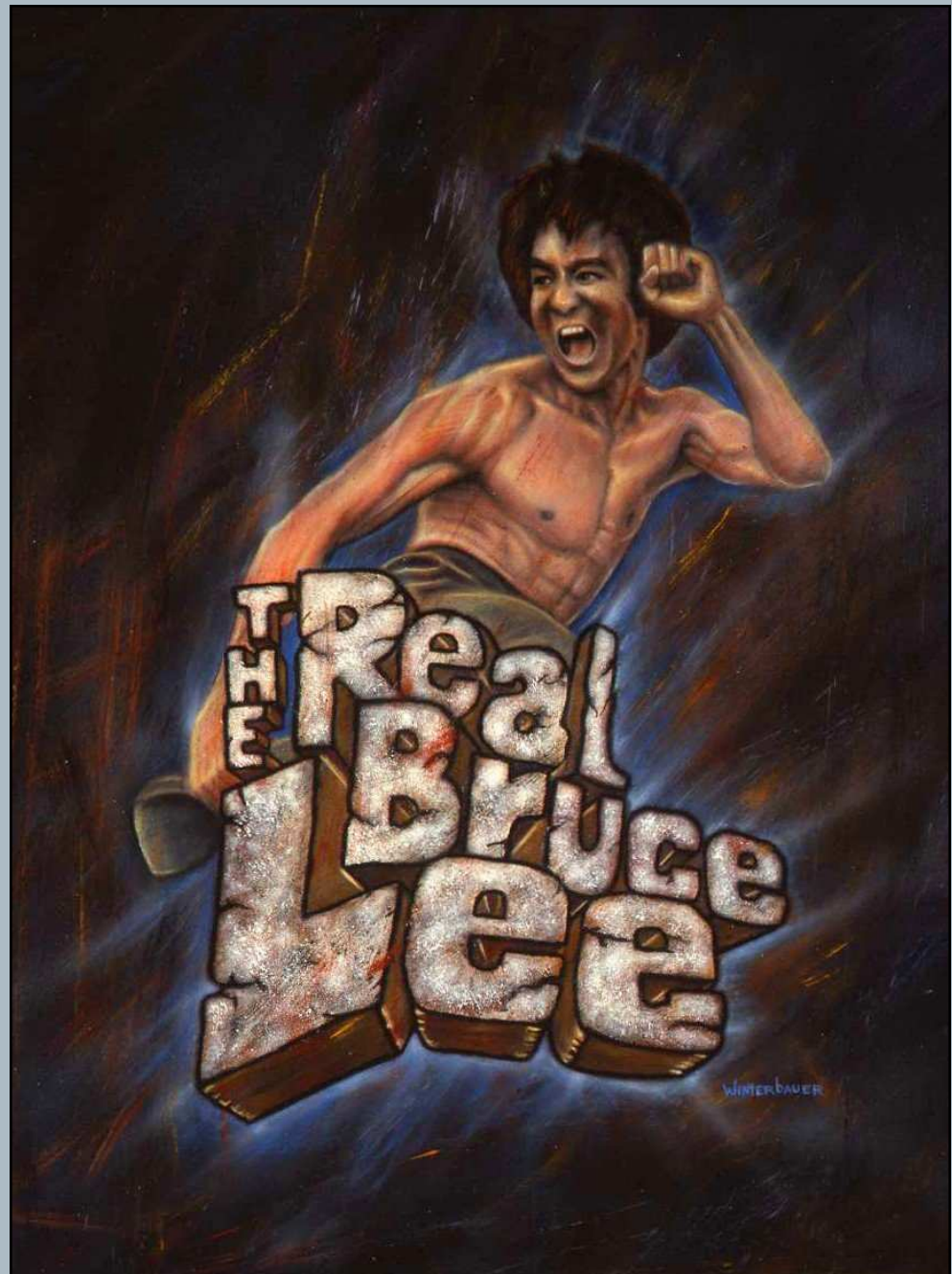


Golden Exterminator VHS 1986.

"I said I will be coming over to pick up my check today please." I remember getting nervous about getting paid for a job that was about 3 months over due on payment and the piece had been published. I gave the accountant a call and said I really need to get paid as I am tight this month. Truth be told I was tight every month. The accountant said no problem you can pick it up. I went over to the company and the accountant briskly came into the waiting room and dropped the check into my lap and left. I held the check up and noticed there was no signature on the check, I am thinking this is getting weird. I politely asked to speak to the accountant again and said the check will work better with a signature. Aggravated he agreed and eventually I got a signed check which I promptly took to their bank and cashed. Getting paid could be tough and sometimes you had to go the extra mile to get paid, this was a very stressful way to live. Acrylic and oil paint on board, 20 inches by 24 inches, 1988.



The Real Bruce Lee VHS cover 1988.



The Real Bruce Lee, Oil and acrylic 20 by 24 inches.

"I did this double page spread for Hustler magazine in the late 1980's"

This was a very challenging assignment as I had about two weeks to complete the piece for the magazine, concept to completion. I came up with the idea of drawing a cocoa vine that entangles the terrible events connected with the drug lord. The painting has a lot of splattered and sprayed paint on it. **Crazy Charlie**, oil and acrylic on board 30 by 40 inches.

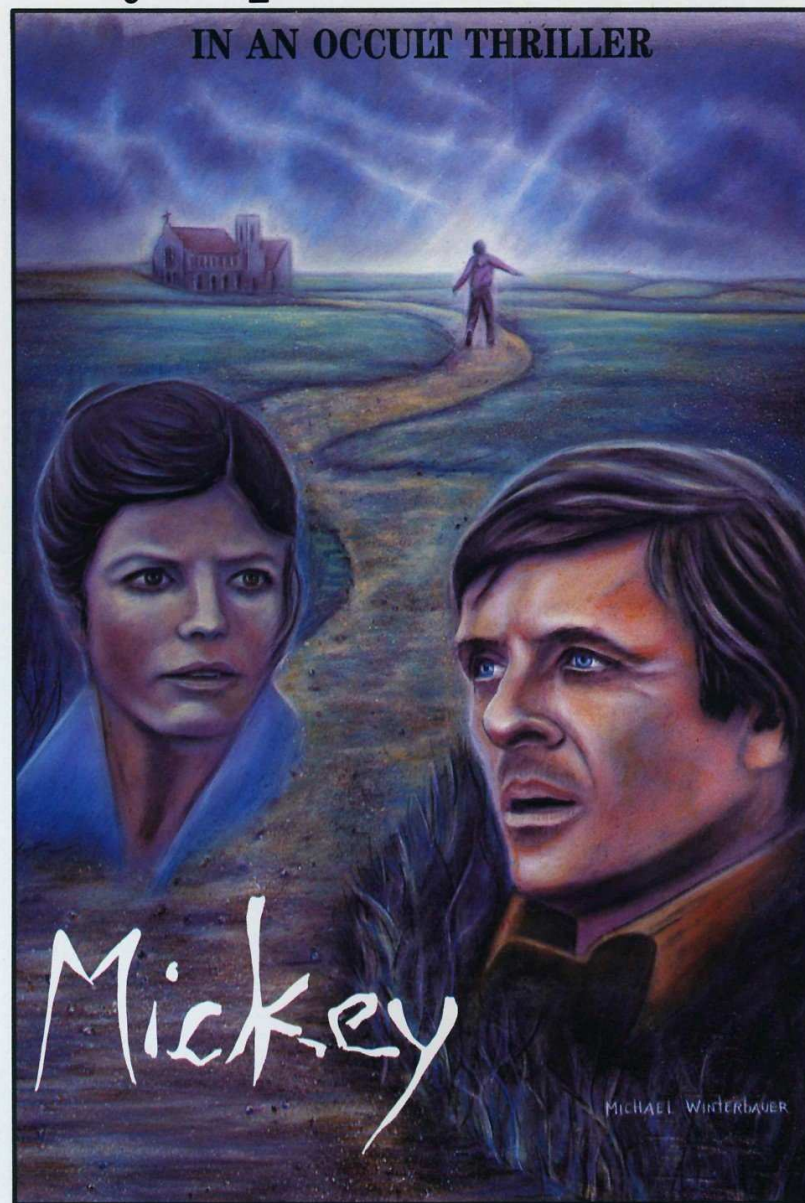


"I said I will do the painting on the condition it is something I could still show my mom."

That was my comment to the art directors at Hustler and they said no problem. The magazine paid very well and I had a nice check in a few days after dropping the piece off. I later turned down work from the magazine as I thought the subject matter was too raunchy, but this was a great commission.

Classic Game Covers, Confessions of An Art Junkie

Anthony Hopkins and Katharine Ross



Written and Directed by **Pavla Ustinov**

Produced by **Renato Romano**

special appearance by

SIR JOHN GIELGUD



EURAMCO INTERNATIONAL, INC.

P.O. BOX 5434, BEVERLY HILLS, CA 90210
TELEX: 704514 ROMANO GP UD
(213) 273-5977

"This painting appeared on a poster and magazine cover in the 1987 Cannes Film Festival. I did this painting for Renato Romano."

I remember meeting Renato and trying to convince him I could do a great job on this painting for his upcoming movie. He looked at me and said "how old are you?".

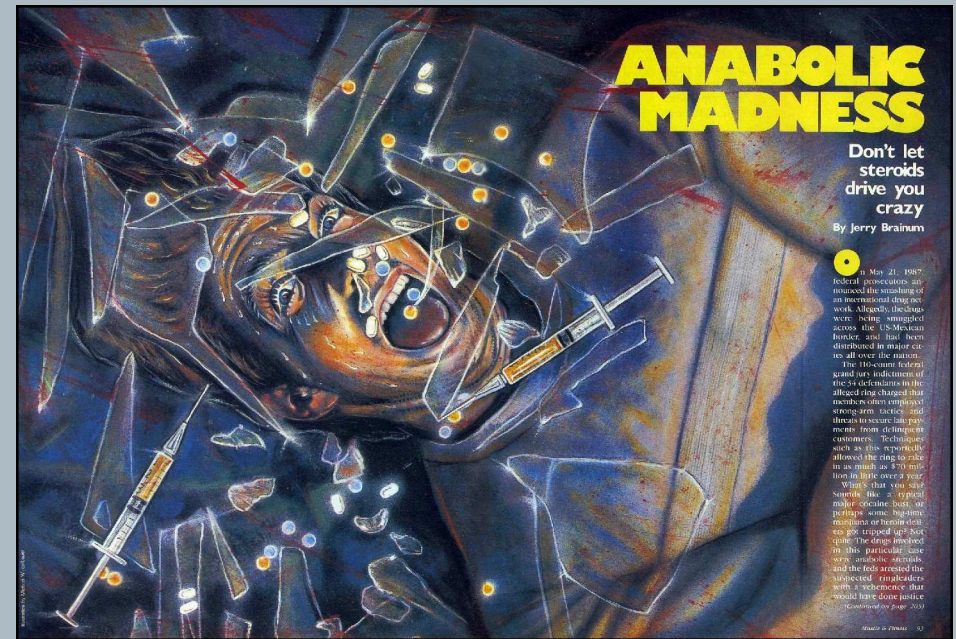
I replied that I am twenty six and he said "you act twenty six". I got the job and the painting was published but the movie never got made. I use to call all the movie production companies on a regular basis to see if they needed any artwork done to promote their projects and that is how I got this job from Renato.

Mickey 1987, oil and acrylic on board 20 by 30 inches.

This is a great example of how making a single phone call can change your destiny and you can end up painting a film poster.

"I did three double page spreads for Muscle and Fitness magazine in the late 1980's."

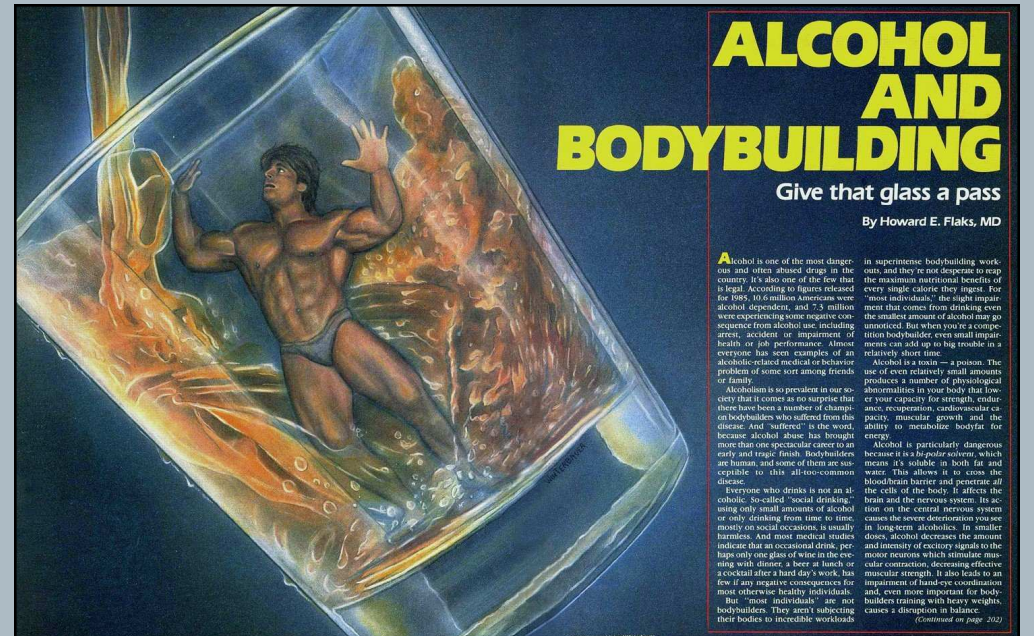
I was working in a very gritty editorial style for some of my work during this time. I liked doing these kind of pieces because you could really be creative in your work. It was like doing a weird fine art painting and getting it published. I remember turning this piece in to the art director and she said I need to show it to Joe. Two minutes later Joe Weider came out, looked at the piece and said that's good and left. I thought it was cool that he liked the piece as I was a fan of his magazine.



"My friend Mike modelled for this, I took a picture of him in a straight jacket under a sheet of plexiglass with broken glass on the top." Mike nailed the agony of the scream in the photo and I had great reference to paint from. I confess I had Edvard Munch's *The Scream* in my head when I painted this. I sold this to a collector in 2012. **Anabolic Madness 1987**, Acrylic and oil on board, 16 inches by 20 inches.



Alcohol and BodyBuilding 1988, Acrylic and oil on board
16 by 20 inches, 1988



ALCOHOL AND BODYBUILDING
Give that glass a pass
By Howard E. Flaks, MD

Alcohol is one of the most dangerous and often abused drugs in the country. It's also one of the few that is legal. According to figures released for 1985, 10.6 million Americans were alcohol dependent, and 7.3 million were experiencing some negative consequence from alcohol use, including arrests, accidents or impairment of health or job performance. Almost everyone has seen examples of an alcoholic-related medical or behavior problem of some sort among friends or family.

Alcoholism is so prevalent in our society that it comes as no surprise that there have been a number of champion bodybuilders who suffered from the disease. And "suffered" is the word, because alcohol alone has brought more than one spectacular career to an early and tragic finish. Bodybuilders are human, and some of them are susceptible to this all-too-common disease.

Everyone who drinks is not an alcoholic. So-called "social drinking," using only small amounts of alcohol, or only drinking from time to time, mostly on social occasions, is usually harmless. And most medical studies indicate that an occasional drink, perhaps only one glass of wine in the evening with dinner, a beer at lunch or a cocktail after a hard day's work, has few if any negative consequences for most otherwise healthy individuals.

But "most individuals" are not bodybuilders. They aren't subjecting their bodies to incredible workouts in superintense bodybuilding workouts, and they're not desperate to reap the maximum nutritional benefits of every single calorie they ingest. For "most individuals," the slight impairment that comes from drinking even the smallest amount of alcohol may go unnoticed. But when you're a competitive bodybuilder, even small impairments can add up to big trouble in a relatively short time.

Alcohol is a toxin — a poison. The use of even relatively small amounts produces a number of physiological abnormalities in your body that lower your capacity for strength, endurance, recuperation, cardiovascular capacity, muscular growth and the ability to metabolize bodyfat for energy.

Alcohol is particularly dangerous because it is a bipolar solvent, which means it's soluble in both fat and water. This allows it to cross the blood-brain barrier and penetrate all the cells of the body. It affects the brain and the nervous system. Its action on the central nervous system causes the severe deterioration you see in long-term alcoholics. In smaller doses, alcohol decreases the amount and intensity of efferent signals to the motor neurons which stimulate muscular contraction, decreasing effective muscular strength. It also leads to an impairment of hand-eye coordination and even more important for bodybuilders training with heavy weights, causes a disruption in balance.

(Comment on page 202)

"That is my apartment bedroom in 1988 and two models Muscle and Fitness magazine sent over for the photo shoot for Can Smoking Cause Impotence?"

I also did a painting for the smoking and impotence piece but the art directors liked the photos I took better and used this picture shown at the left.

'This is actually a black and white infrared photo I took, developed and printed myself. I took a lot of my art photos in black and white infrared to get the very dramatic lighting effects. I have covered the wall of my apartment with sheets to create a dream like bedroom.'

As the transatlantic jet begins its climb to cruising altitude, the flight attendant announces that the captain has turned off the no-smoking sign. Despite the so-called smoking and nonsmoking sections of the aircraft, the cabin soon reeks of cigarette smoke that will continue, noisily, for the countless hours of the flight. Thus begins the terrible odyssey for the competition-bound bodybuilder attempting to protect his super-tipped muscularity. During his final weeks of training he's had an uphill battle counting calories, controlling his sodium intake, and manipulating his muscle glycogen with critical levels of complex carbohydrates — all the procedures known to give the competitive edge.

Faced with the necessity of breathing, our hapless hero sucks up secondhand cigarette smoke, approximately 12 times a minute, for the better part of 10 hours. So what happens?

It seems that the smoke that comes off a cigarette can be far more toxic than the smoke that goes *through* the cigarette. The unfiltered "sidestream" smoke can contain three times as much tar and 10 times the concentration of cancer-causing agents. In addition, the carbon monoxide in the smoke, like that coming from your auto exhaust, decreases the ability of the red blood cells to carry oxygen to the muscle cells. The nicotine in the smoke steps up the flow of adrenalin to counter the ingested poison, speeding up the heart rate and constricting the blood vessels.

Imagine what that can do to the highly sensitive system of the bodybuilder in peak condition. The diminished blood supply and reduced oxygen from constricted blood vessels make him unable to properly pump his muscles. The "flat" look that overtakes his muscularity onstage may be due to lack of oxygen. The dilemma offers another possible explanation to the mystery of lost muscularity that haunts the competitive bodybuilder.

As smoking, either direct or secondhand, impairs circulation by narrowing blood vessels, the diminished flow of blood to the body's organs can lead to a lot of other problems. One of these is a decline in sexual activity.

We have long been aware that the use of tobacco is a major cause

CAN SMOKING CAUSE IMPOTENCE?

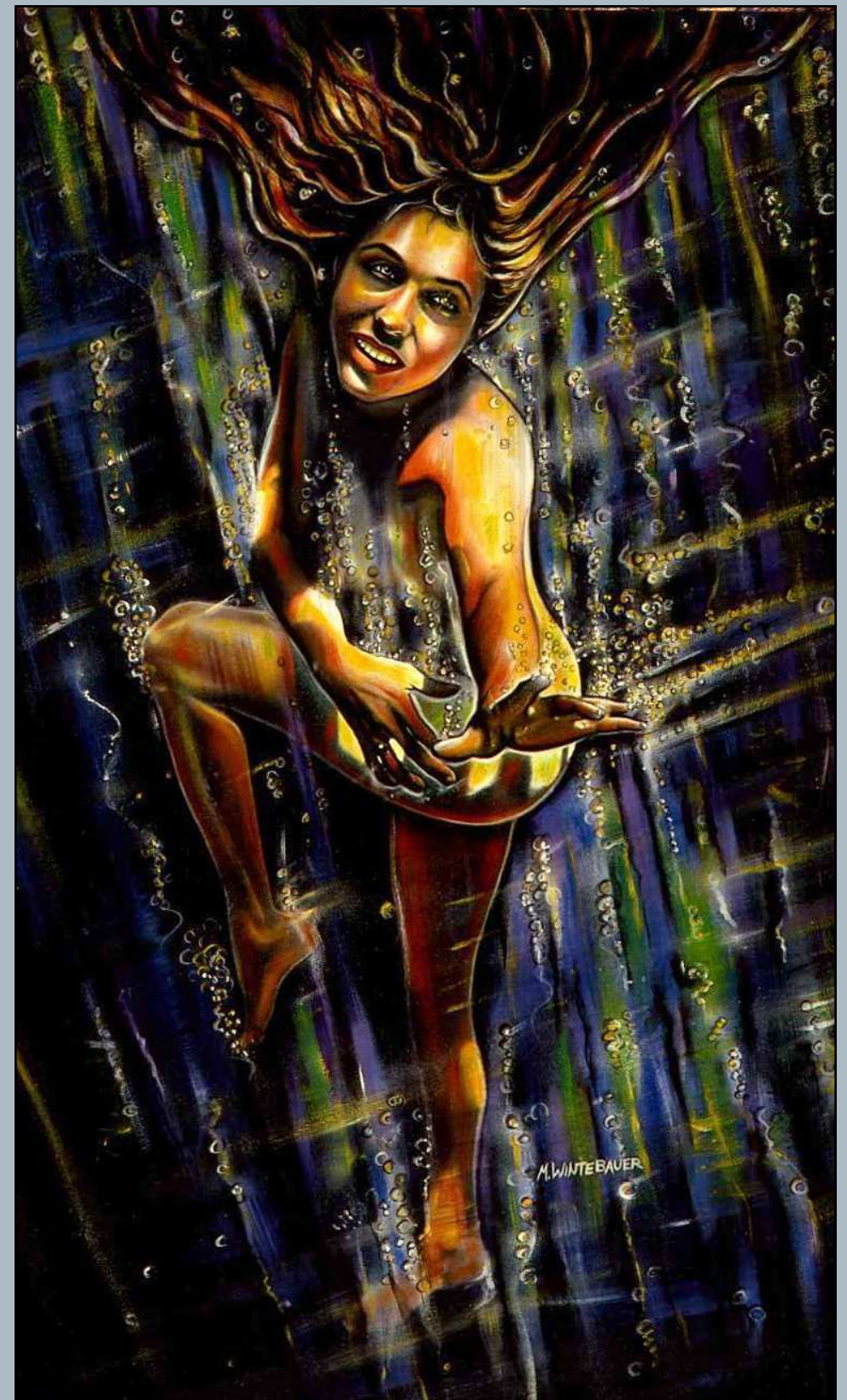
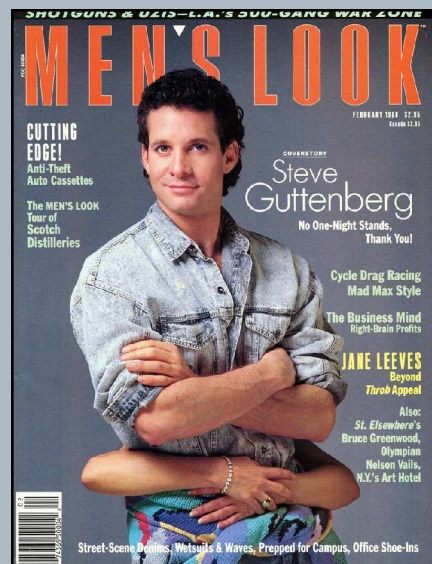
That's just *one* of its pitfalls for bodybuilders in peak condition!

By Armand Tanny

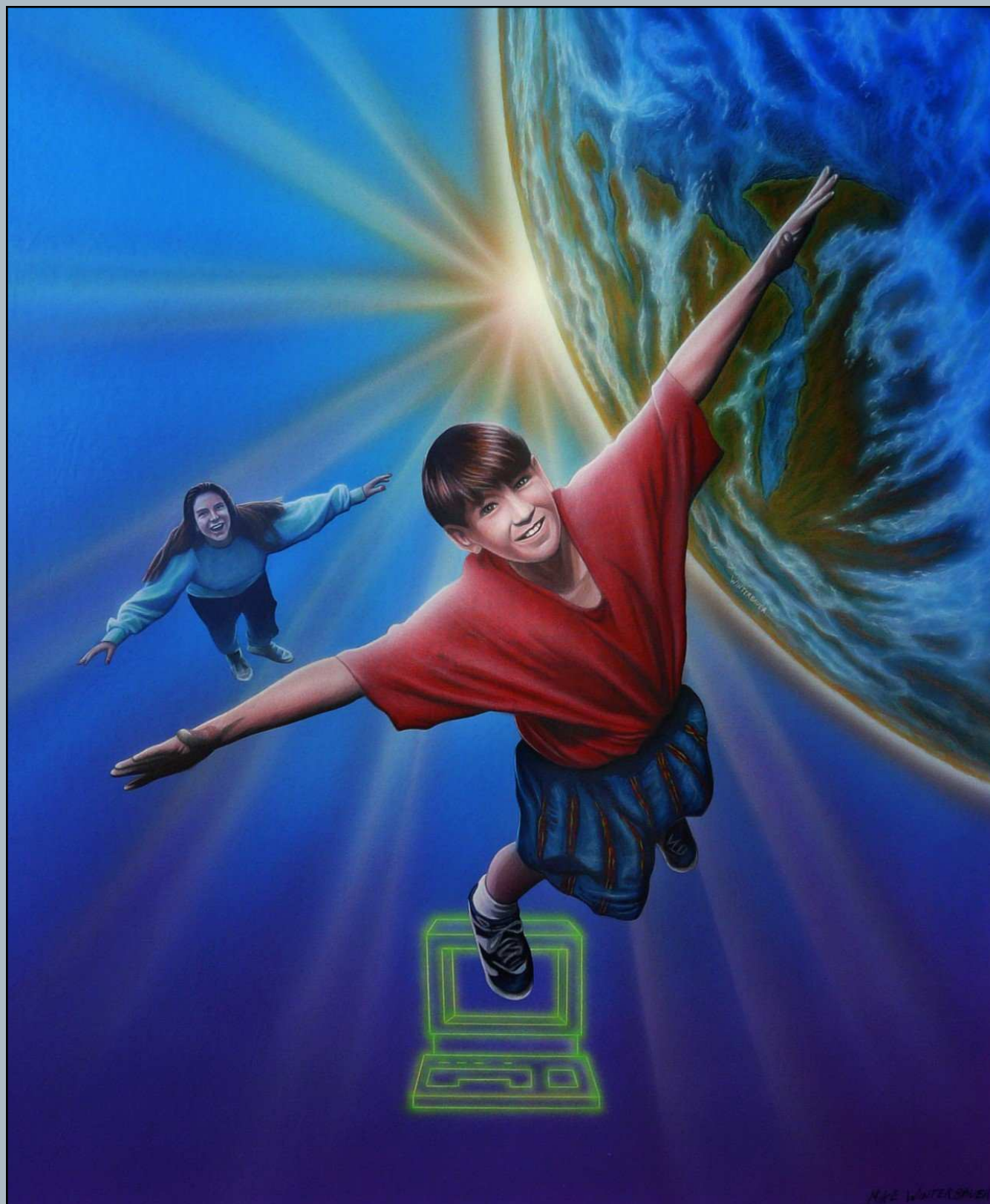
Photo by Michael Winterbauer



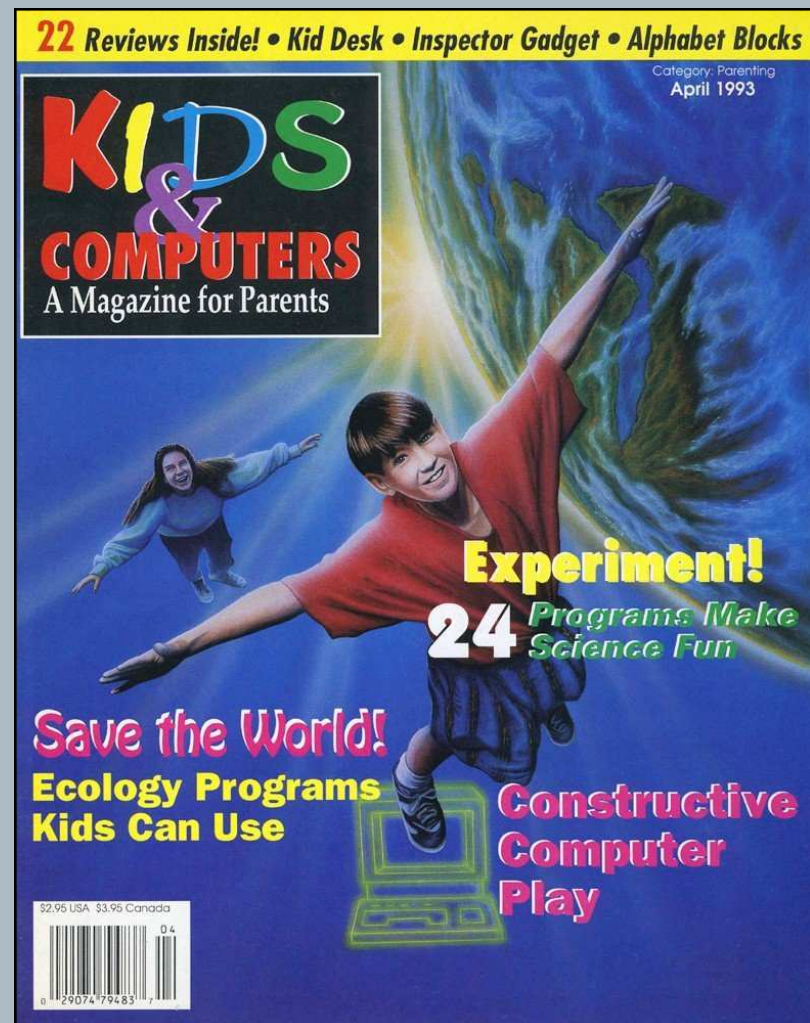
"NightBird 1989, This piece was inspired by a photo I took of this lady when she modelled for the Can Smoking Cause Impotence piece for Muscle and Fitness magazine on the previous page.



"Undine February 1988, This piece was a full page spread in Mens Look magazine and was the painting for the story about Undine who is a female spirit of water." I had the model actually lay on her side on the floor and reach out so I could paint her as if she was under water. Acrylic and oil paint on board, 16 fiches by 20 inches.



Kids and Computers painting 1993. Acrylic painting on board, 28 inches by 34 inches.



"In 1993 I was riding high with this full size cover painting on Kids and Computers magazine."

This is a fun painting that portrays two kids enjoying themselves flying, saving the earth and learning about computers. The painting was well received and made a great cover. I had this piece for years on my wall, I sold it to a collector in 2012.

"By 1993 my paintings had been seen all over the world, movie posters, VHS movie covers, games and magazines. I felt that I had accomplished something."



Swim magazine painting 1994. Acrylic, 16 by 20 inches.



"In 1994 I painted the cover of Swim magazine."

This was a special painting to me since I had been swimming competitively with The Cal Tech Masters swim club and we were all fans of Swim magazine.

Two of my fellow teammates posed for this painting and it was a nice thing for everybody.

"1994 was a turning point as it was getting more difficult to secure big commissions as desktop publishing was on the rise."



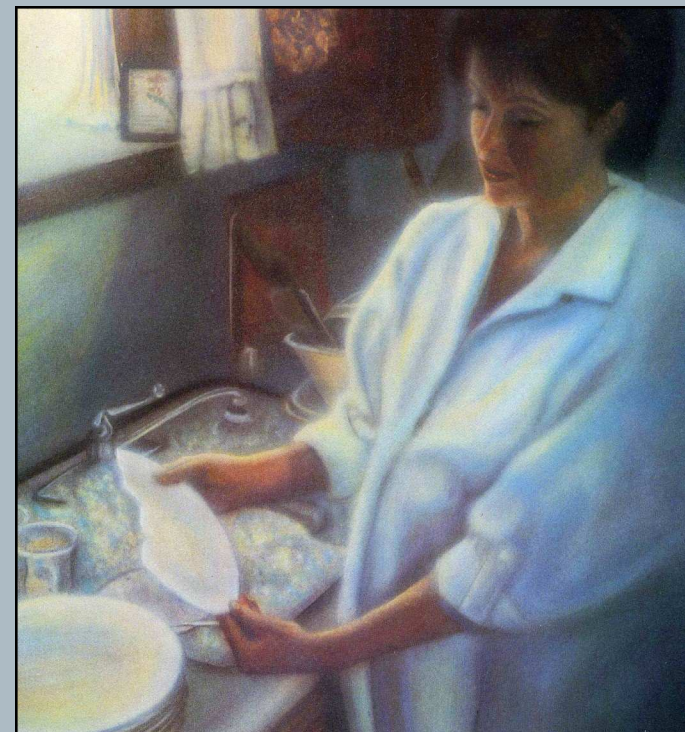
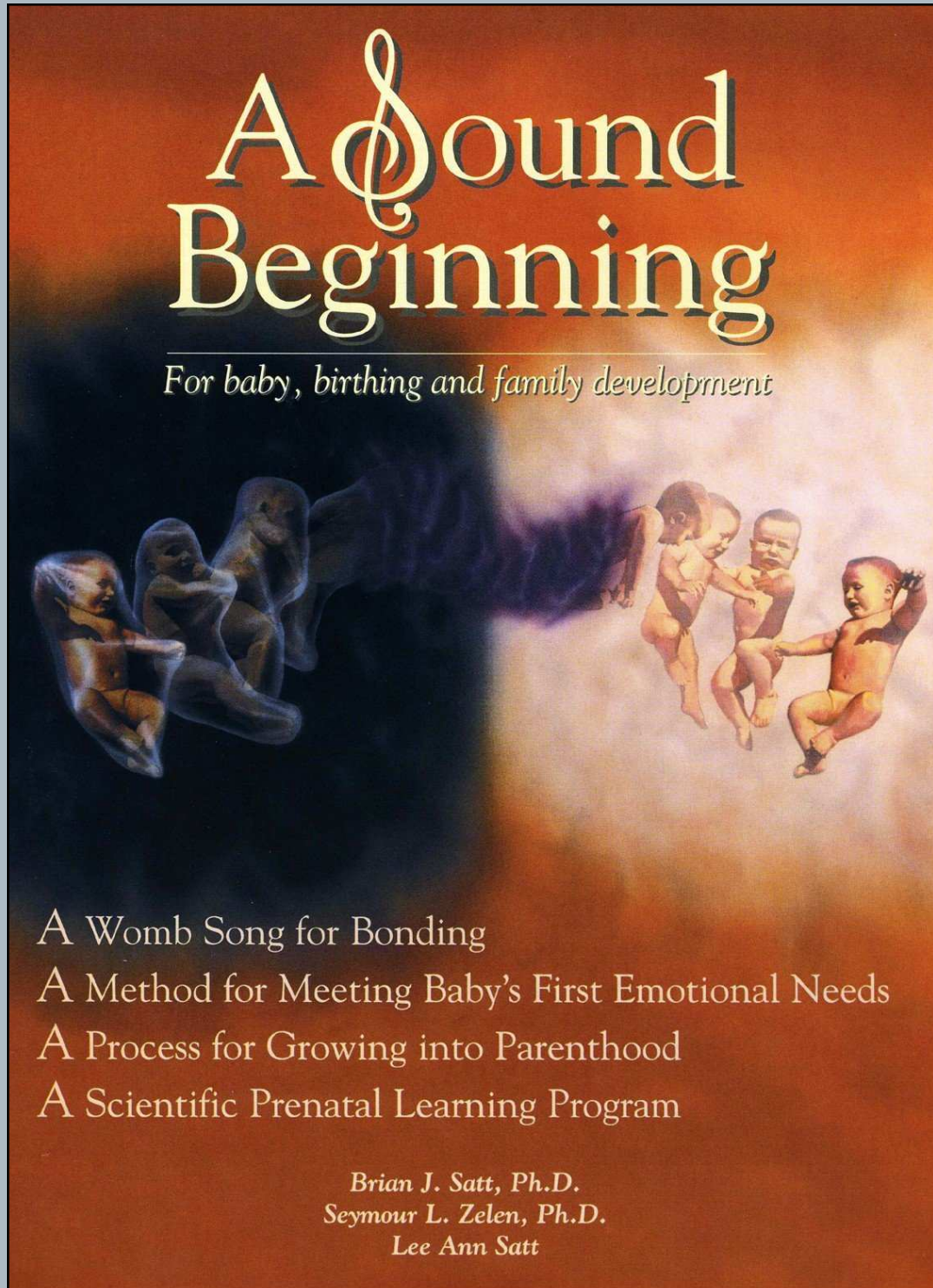
"Tracy Caulkins Olympic swimmer painting that I did as a self promotional 1990."

I was amazed at how fantastic a swimmer Tracy Caulkins was at the Olympics and inspired me to do this painting of her. It was a combination of oil and acrylic and is very photo realistic. At the time some of my paintings were getting away from fantasy and striving for super realism with a surrealistic spin to it. I sold this painting to a collector in 2012.

Oil and acrylic 16 by 20 inches.

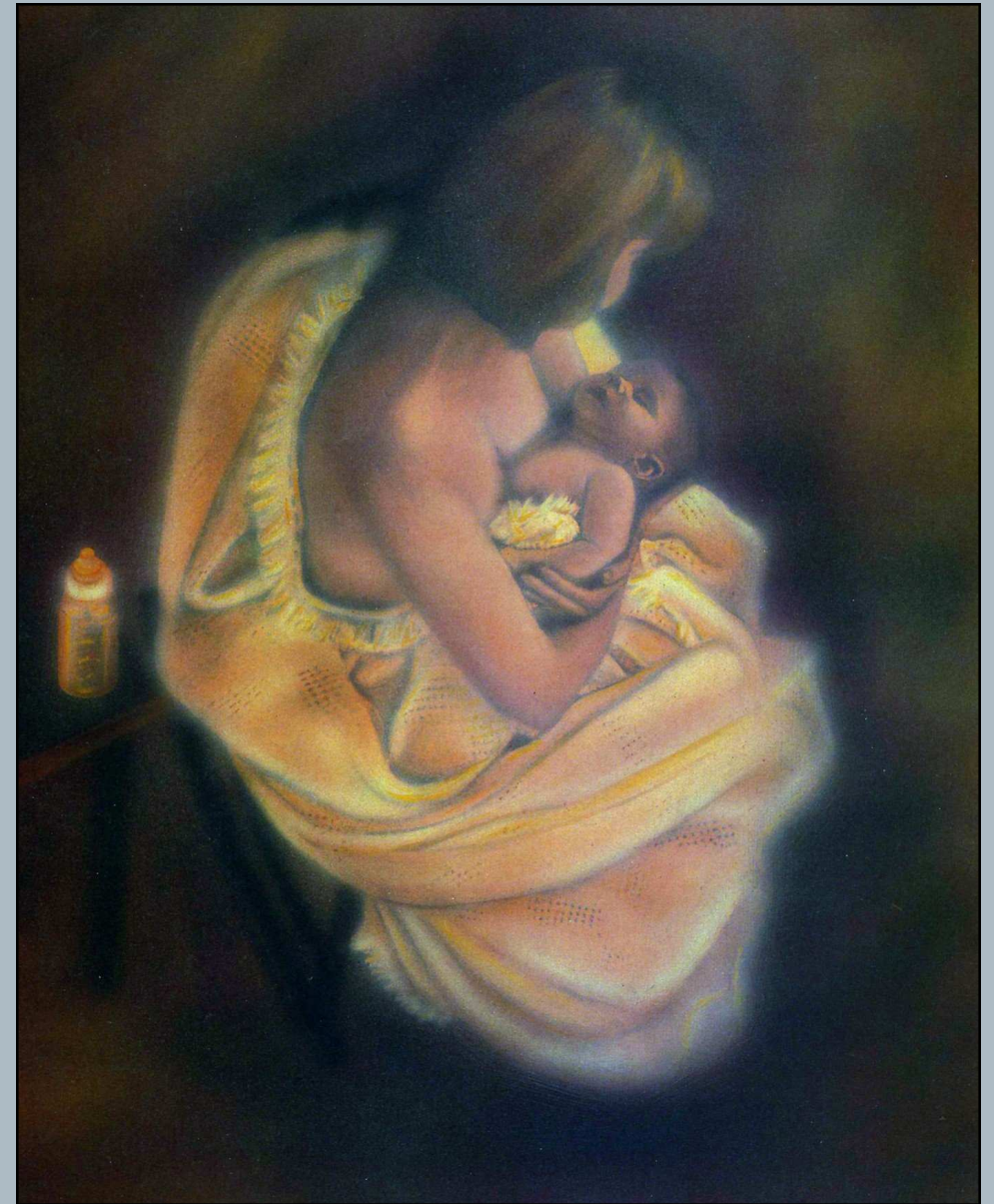
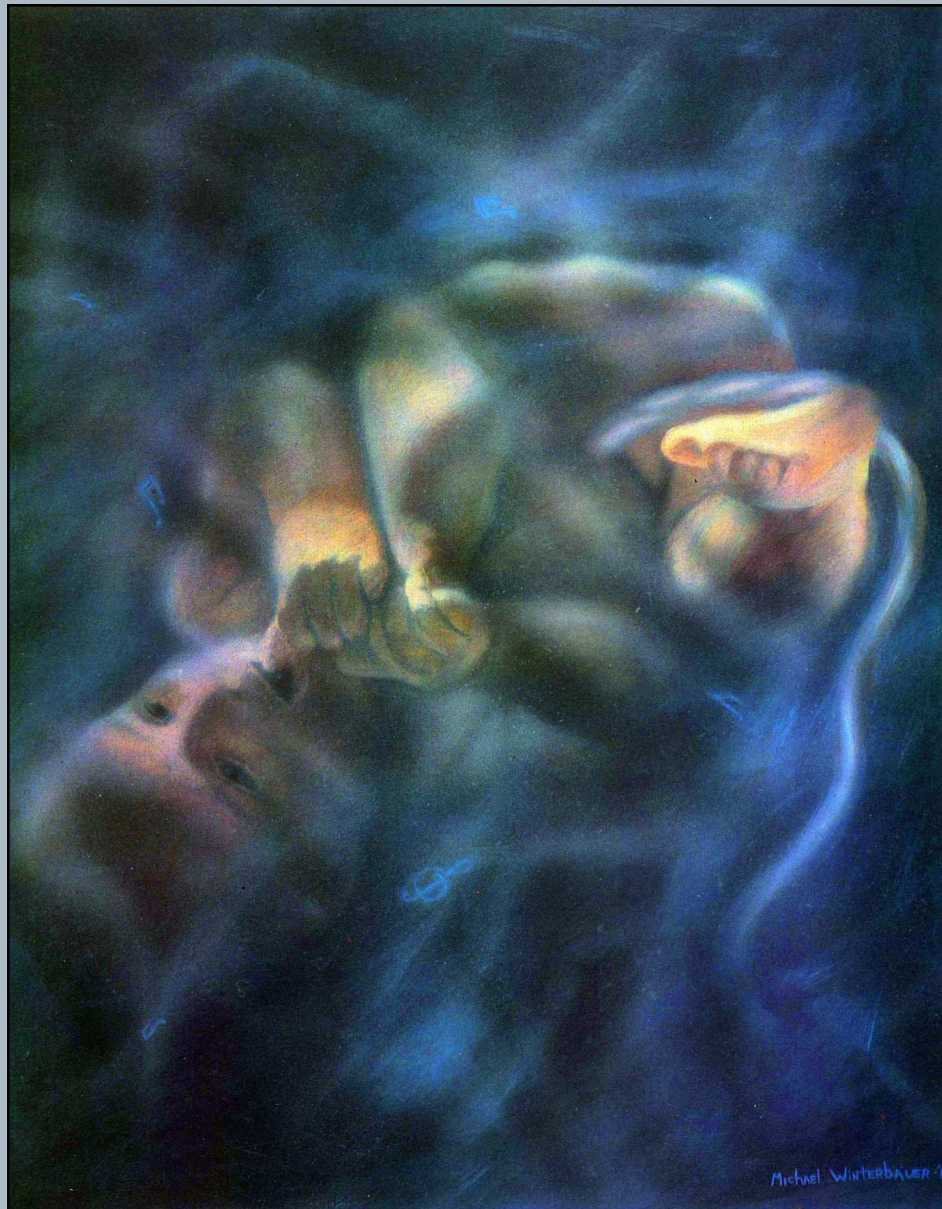
"In 1985 I was commissioned to do 21 large paintings for A Sound Beginning."

This was a wonderful project for me to do as I had just graduated from Art Center and started working with Brian Satt on these pieces. Brian hired me to paint these pictures for his project called "A Sound Beginning". I was very excited to do the paintings as I was a recent Art Center graduate looking for work. The pictures portrayed children and families together in a warm, beautiful dream like way.



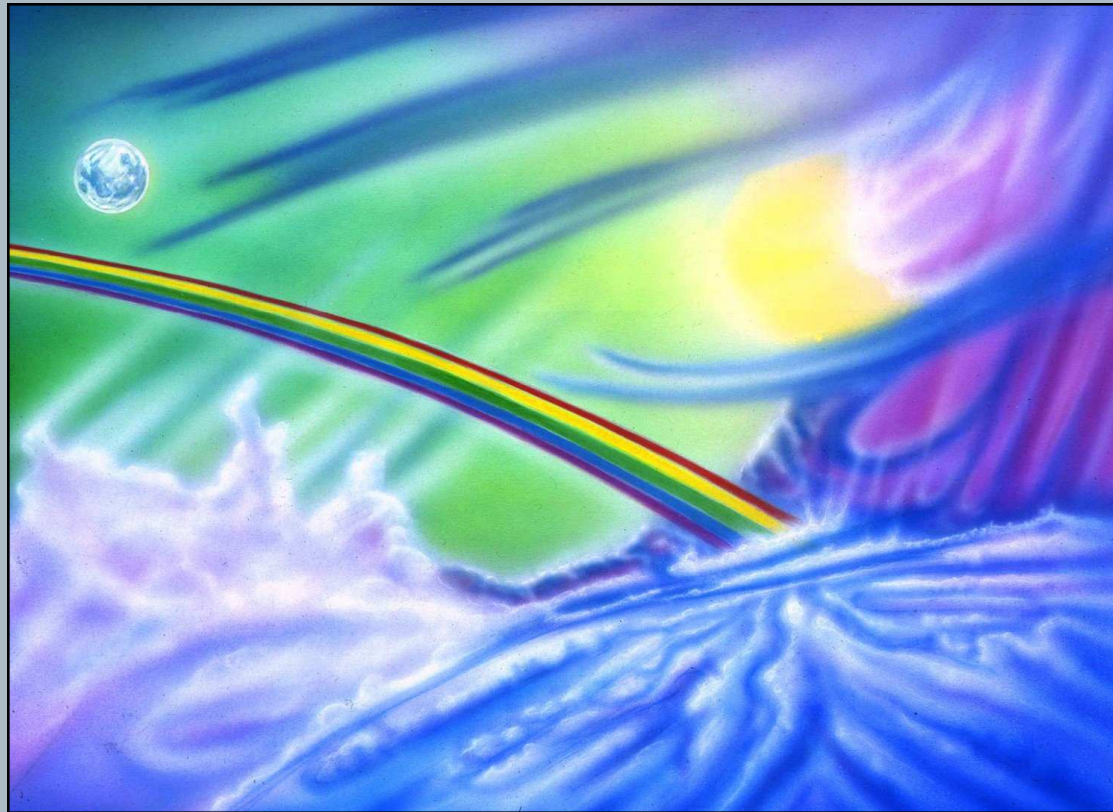
"All these paintings were done from pictures that I took of many different people. The project was large in scope and helped me quickly become a skilled photographer and painter."

Brian was a lot of fun to work with and had many creative ideas, one of which was the soft atmospheric effect seen in the paintings. I really enjoyed painting these pictures and did my best to portray the special bond between the mother and her child.



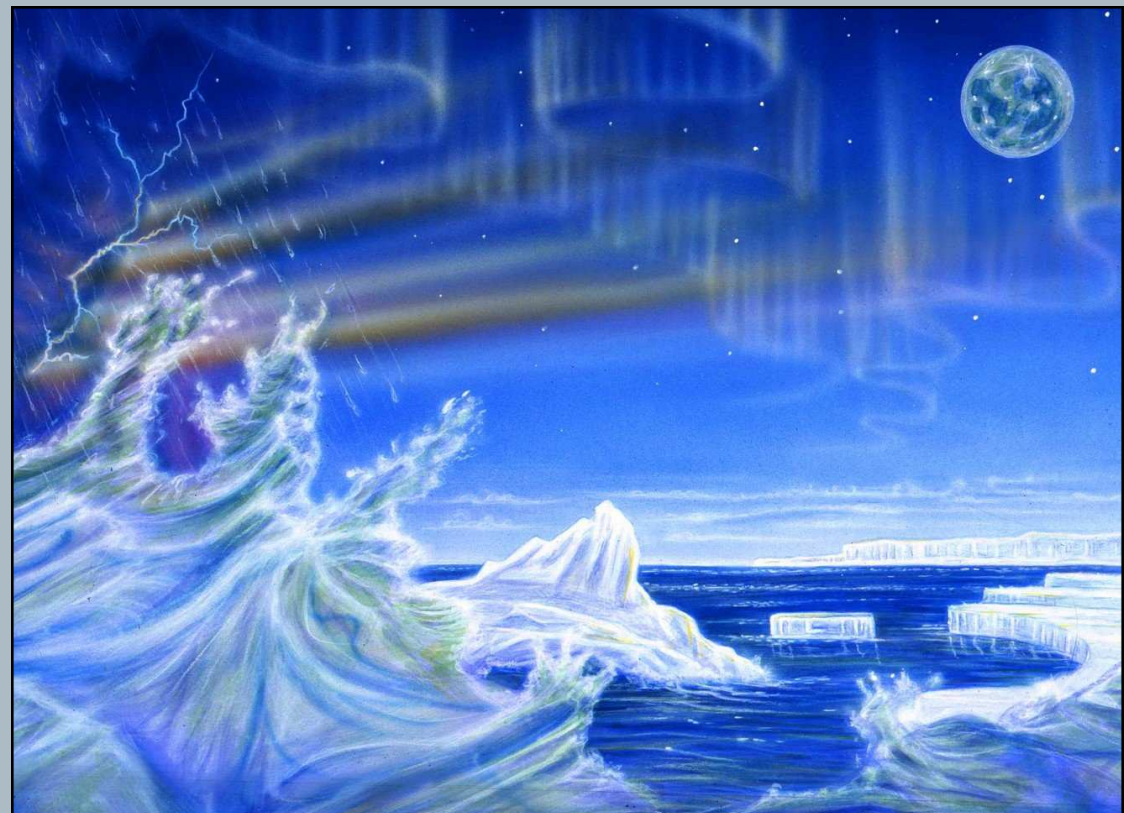
"I was commissioned by DLM publishing to do thirteen paintings for a childrens book called **Out There In Space, 1992.**"

In 1992 I got a call from DLM publishing to do these paintings for an oversize children's picture book called "Out There In Space". I was absolutely thrilled and worked feverishly on these pieces around the clock.



"I completed all thirteen paintings and they were well received. Later, I found out the company was having trouble and did not publish my work. This was a huge disappointment."

On the flip side, I was well paid, the work was very well received and I retained all the originals. I learned quickly that being an illustrator there could be some disappointments, but you need to press on for another day and another great commission.

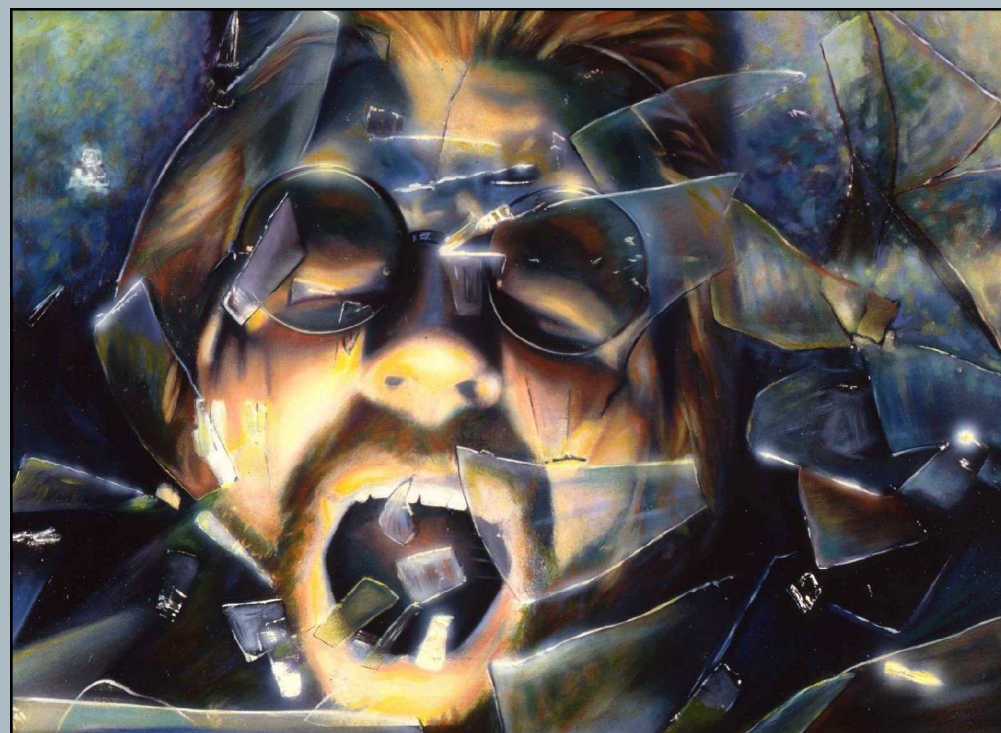


The year I graduated in 1985 I did the Runaway Train movie comp for Cannon Films and The Long Weekend VHS cover art was for Trans World Entertainment 1985."

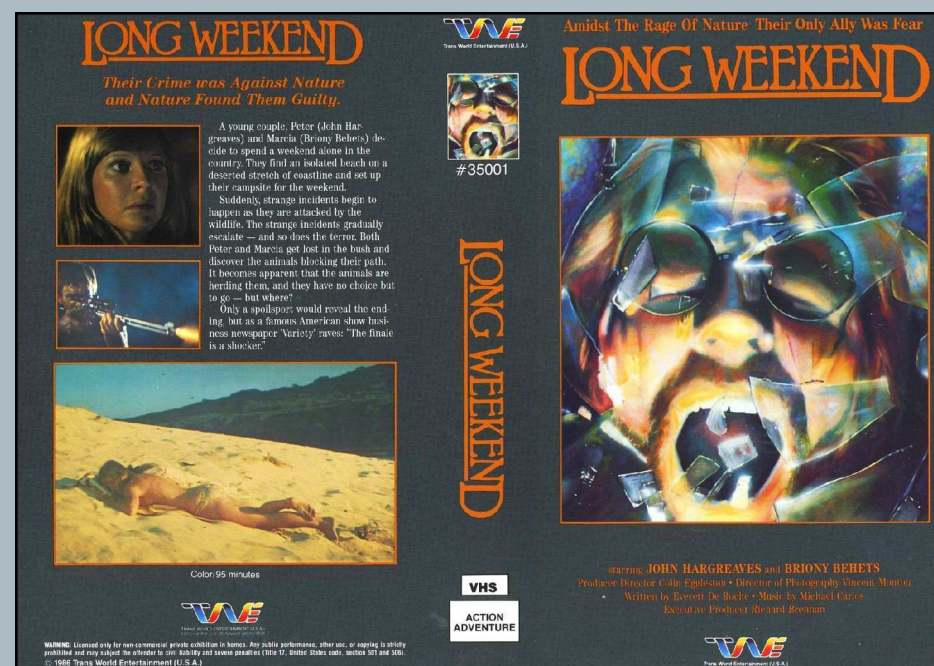
The guy screaming was actually an Art Center final project I had done. I had the opportunity to show my portfolio at Trans World Entertainment on Sunset Blvd. in Hollywood and the art directors liked the painting and paid me to use the painting on the cover of the VHS movie The Long Weekend 1986. I got the idea of putting glass on a plexiglass sheet so the model could get underneath the glass making it look like shattering glass. I also used this shattering glass effect for the Muscle Fitness magazine piece Anabolic Madness 1987.



Runaway Train 1985. Oil and acrylic, 18 inches by 24 inches.

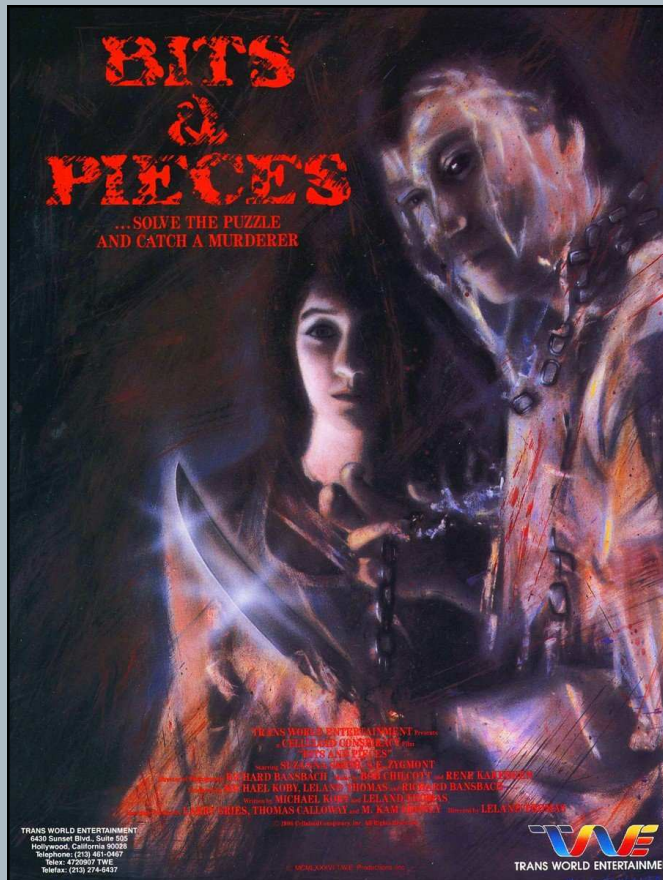


The Long Weekend 1985. Oil and acrylic painting 16 inches by 20 inches.



"When I graduated from Art Center in 1985 I got my start doing covers for B movies and Mexican movies."

Bits and Pieces 1985 has become a cult classic piece of VHS cover art. I asked the couple who lived across the hall from my apartment if they would like to pose for a B movie cover. They were happy to and did a great job looking really scary. The photo was taken in my apartment under my fluorescent work light with infared black and white film. I wrapped him in plastic to get the creepy stretched effect. The B movie paintings I did in the 1980's became very collectible and I sold all of them to collectors.



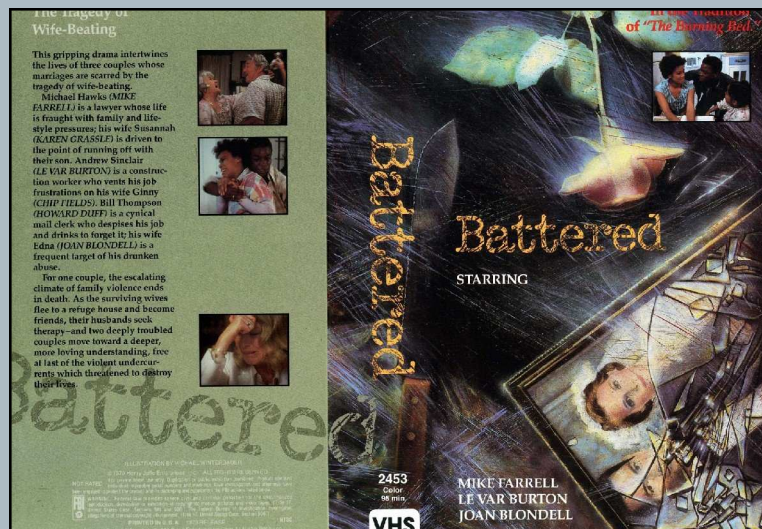
Bit and Pieces 1985. Oil and acrylic, 16 inches by 20 inches.

"I set up a still life as reference for the Battered 1986 cover and photographed it in black and white infrared to get the dramatic lighting effect."

I came up with the concept of a beautiful rose shown next to a broken wedding picture and kitchen knife. I was so caught up making the painting beautiful I didn't think how dark it is conceptually. I always thought it was ironic that I got a lot of horror movie cover jobs when I started because I am not a dark person at all, in fact I would say I am a happy person. This piece also was sold as a VHS art collectible after being in storage for over 25 years.



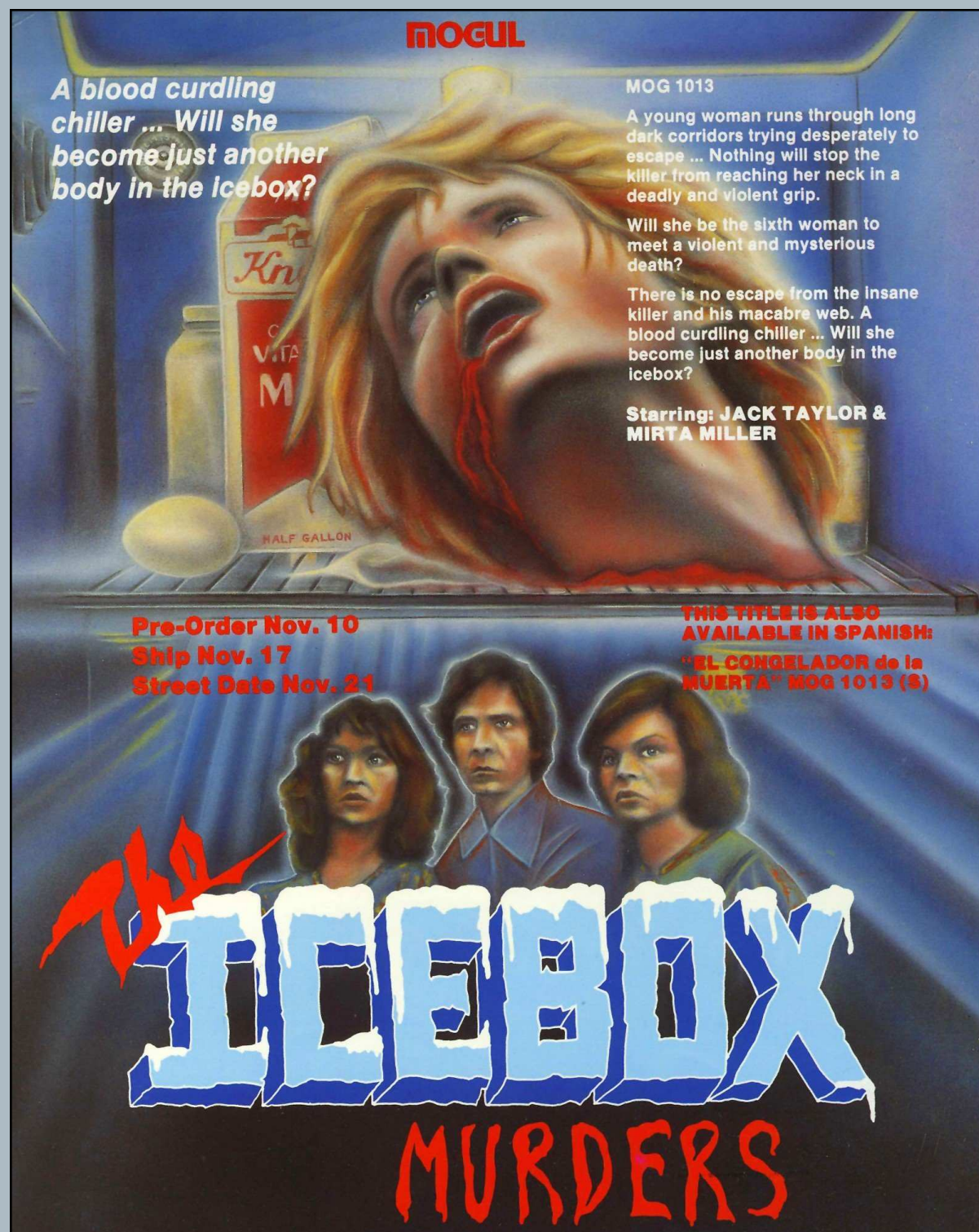
Battered 1986. Oil and acrylic, 16 inches by 20 inches.



"The head in the refrigerator was my girlfriend, who was a very light hearted spirit who helped me out by posing for this job in 1986."

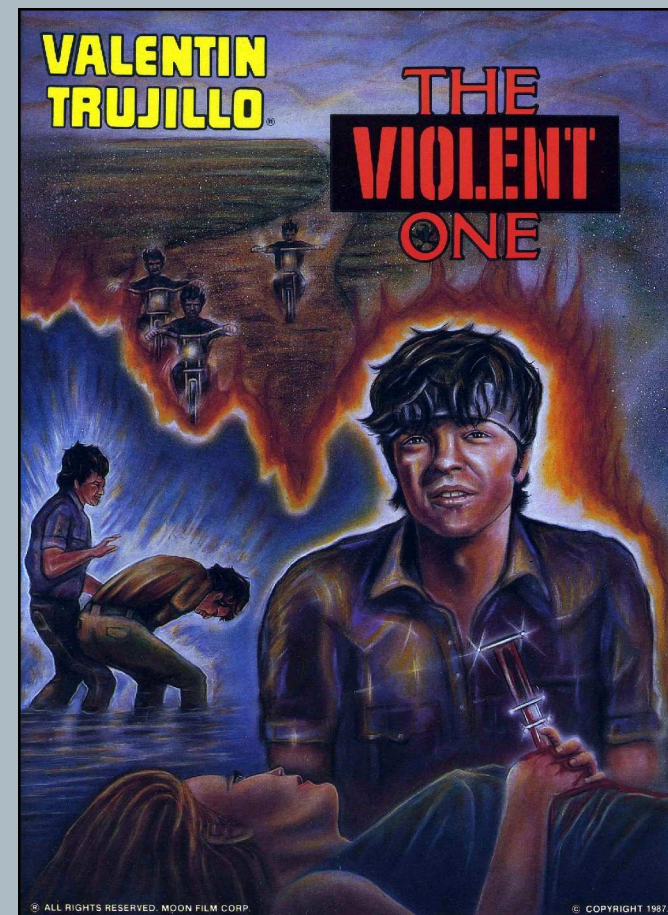
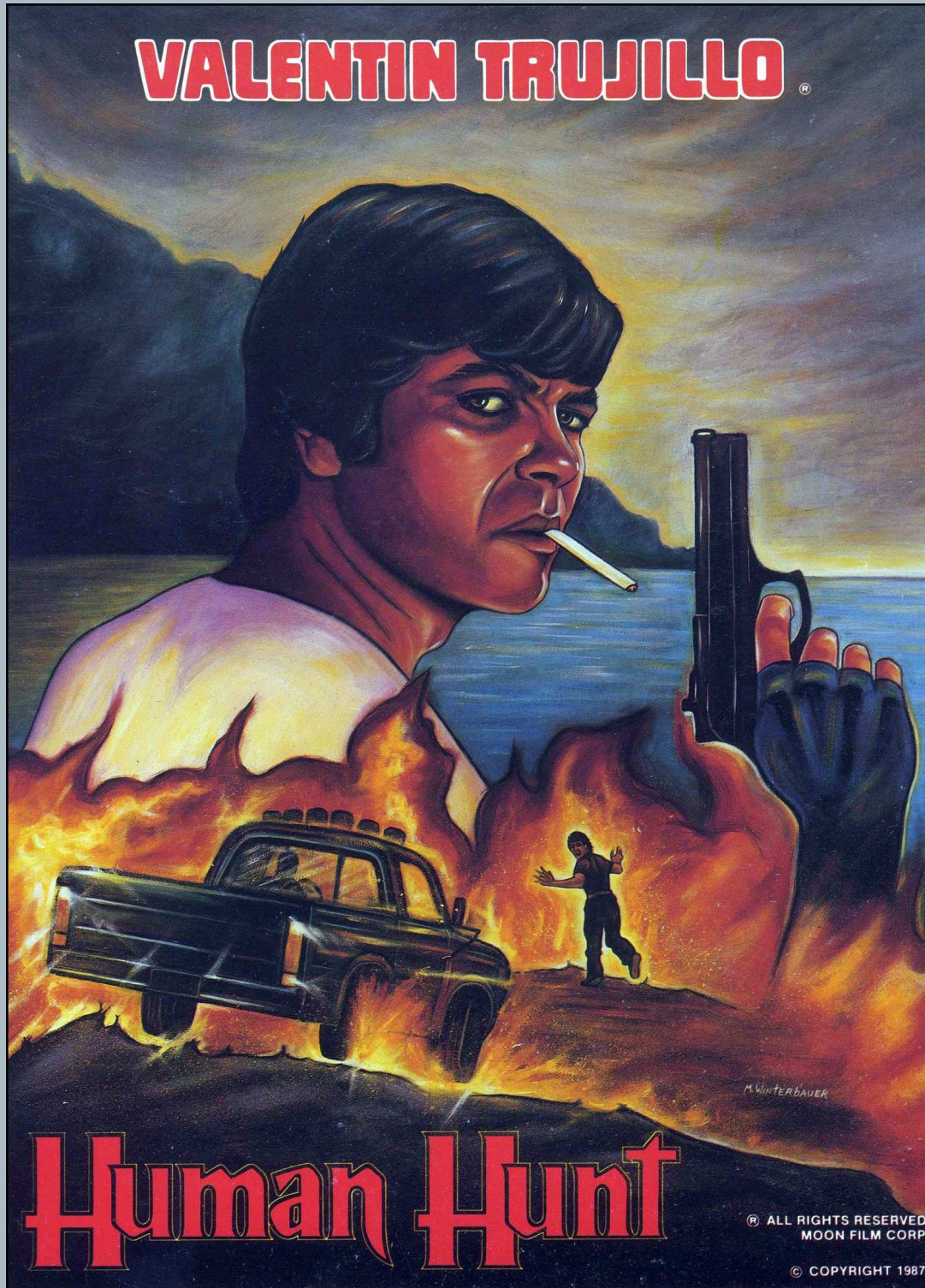
This is a very funny painting because I was struggling to figure out how to paint a head in a refrigerator as the client had requested. I was talking to my girlfriend when the idea struck me that she would be perfect and I had her line up with the refrigerator in back of her so that when I took a photo it looked like her head was in the refrigerator. I put my own humorous touch on the piece by putting her head next to the milk and eggs. Technically a challenging but funny painting.

"This painting is considered a VHS classic cover. The late 1980's were a great time for artists to paint VHS covers for movies and I was fortunate to do many. Typically the cover for these movies was much better than the movie and did not portray the movie accurately. These B films were repackaged with new intriguing cover art for new markets, some of which were overseas. This was a great way to to get your illustration work seen and published."



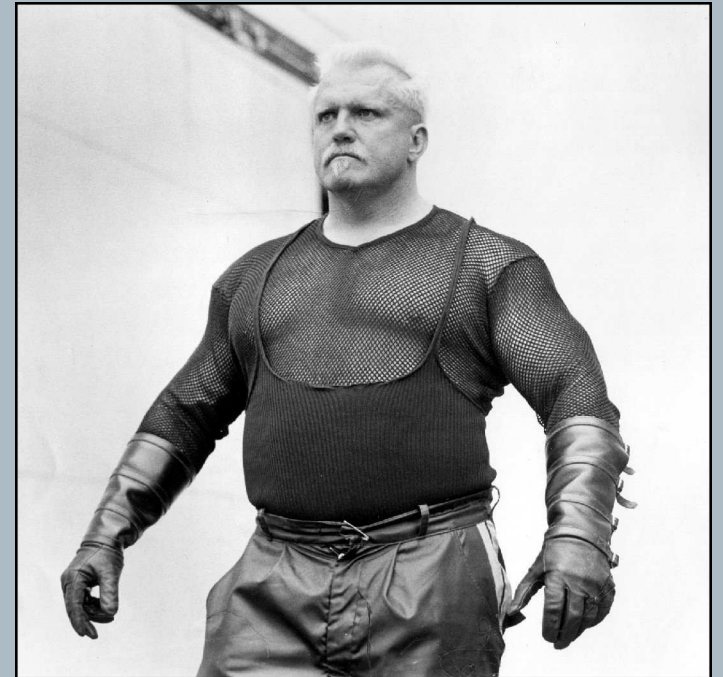
"In 1987 I got to do some posters of Valentin Trujillo the mexican film star and several mexican covers for VHS movies."

I really enjoyed doing these pieces as it gave me a lot of great experience and I could go into video stores and see my posters on the walls which was very inspiring at the time. I did the posters in oil and acrylic and they were approximately 24 inches by 36 inches. Shown here are a few of the printed pieces I did in 1987.



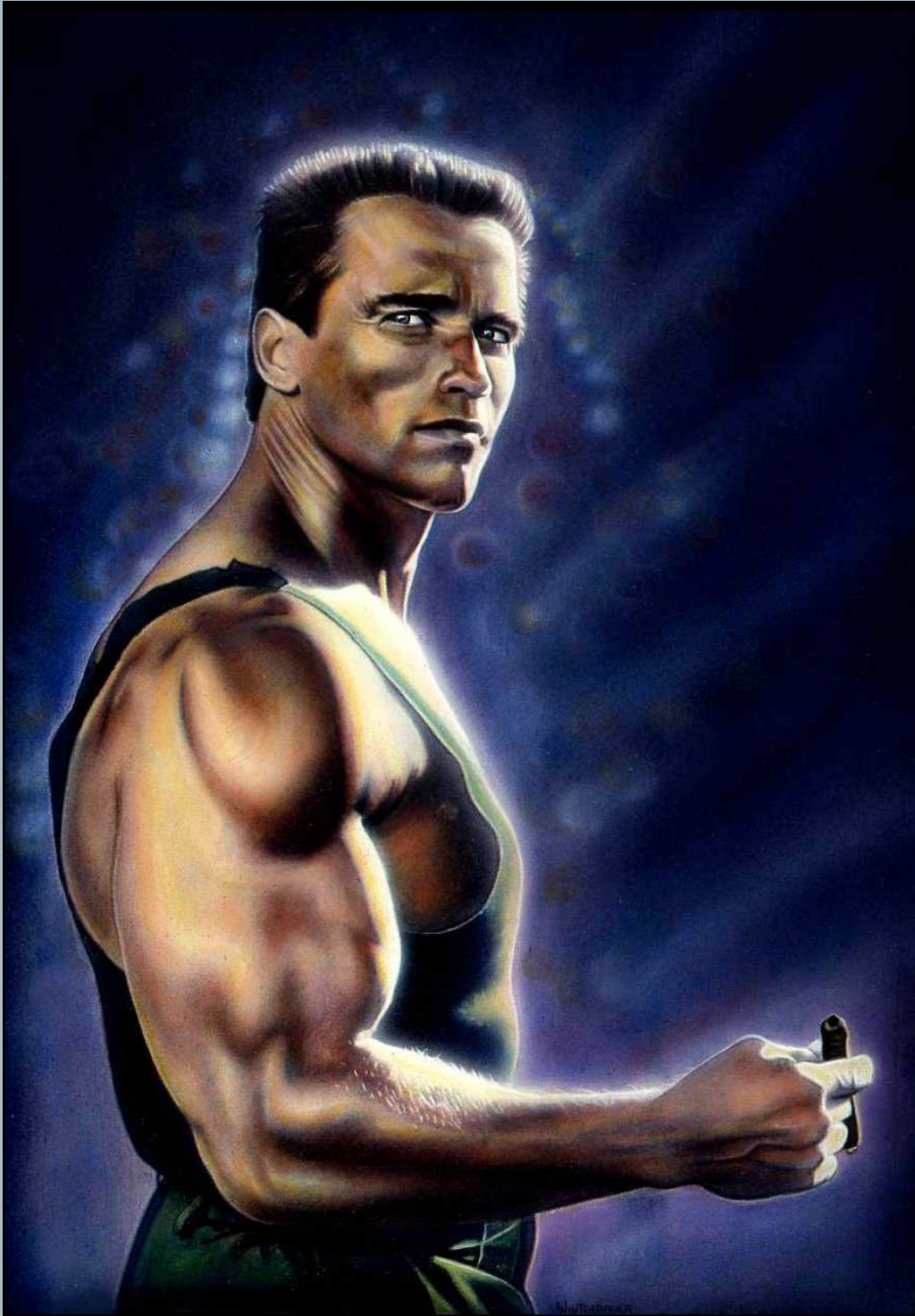
"I was friends with the world's strongest man. I met Gus at the YMCA gym I worked out at while he was training for his role in the film Running Man as BuzzSaw in 1987."

When I met Gus for the first time I could not believe the stature and strength of the man. Gus was larger than life and we became friends. I took photos of him and did the painting of him shown below for his portfolio and mine. Gus surprised me one day by inviting me to the set of Running Man. I was very excited to be there and he said follow me and I followed him into a trailer and before I knew it, Gus was introducing me to Arnold. This whole event was over in about 5 minutes, but it is a special memory to me.



Gus 1987. Oil and acrylic painting 16 inches by 20 inches.

"These are promotional paintings of the action stars of the 1980's I did for my portfolio. There is a lot of nostalgia in these paintings as I was a fan of all these actors and enjoyed painting these pieces."



Commando 1987, Oil and acrylic 16 by 20 inches.

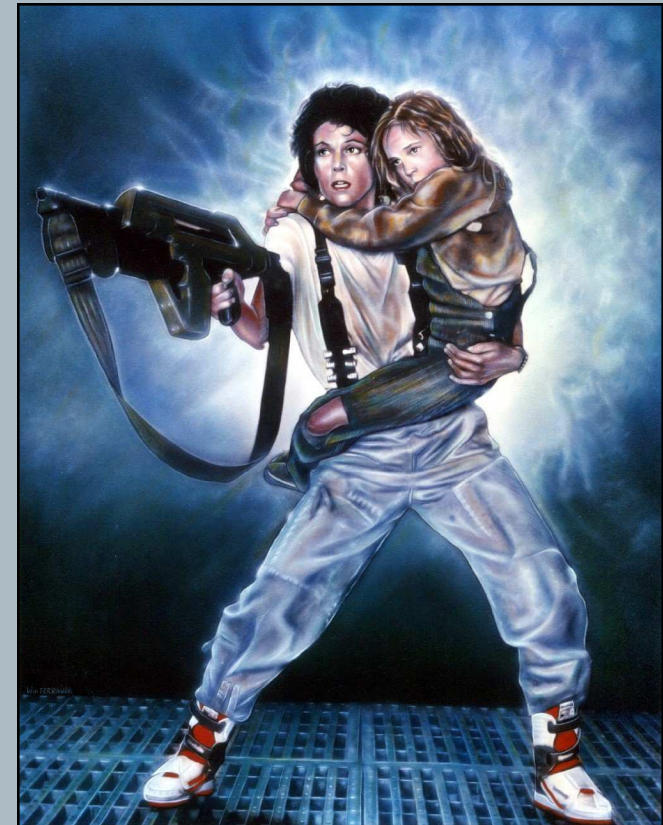


Mad Max 1988, Oil and acrylic 16 by 20 inches.

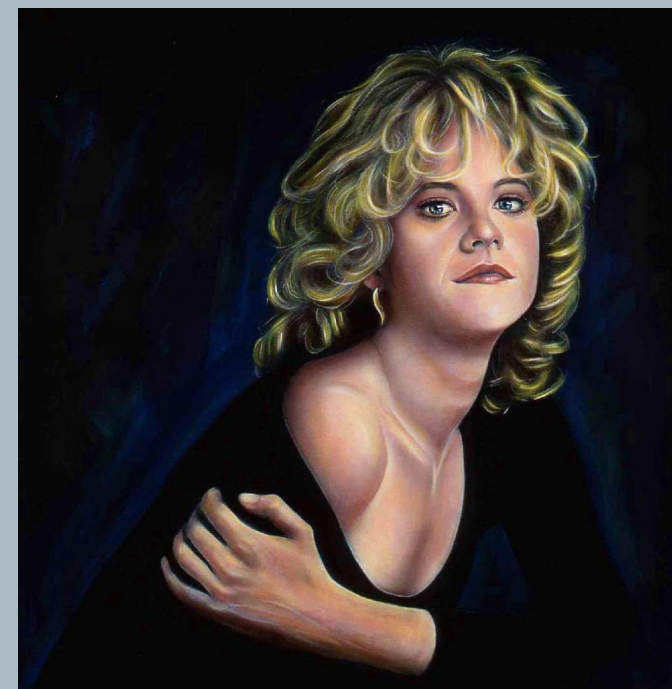
"I continued to challenge myself working all the time on new pieces and became a very skilled painter at this point in 1989."



Rambo 1988, Oil and acrylic 16 by 22 inches.



Aliens 1989, Oil and acrylic 16 by 20 inches.



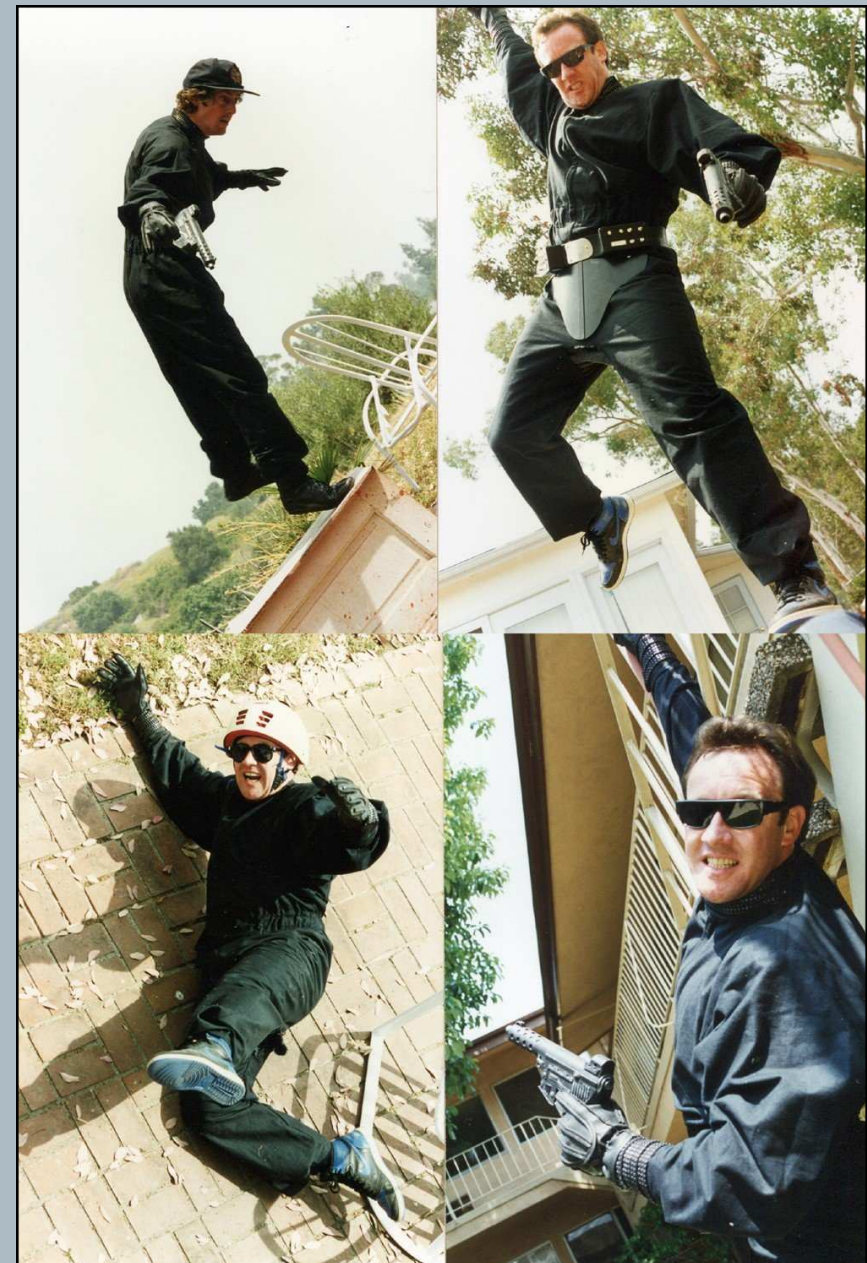
Meg Ryan 1989, Oil and acrylic 16 by 18 inches.

"I joined the digital age creating self promotional Photoshop material in 1994."

It was time to learn new skills and the **BodyCount** promotional piece shown below left was a positive first step for me learning how to use Adobe Photoshop. The photoshoots were a lot of fun and I enjoyed them being uninhibited and dramatic. I did unfortunately crack my rib in this photoshoot and was sorely reminded of it for months to come.



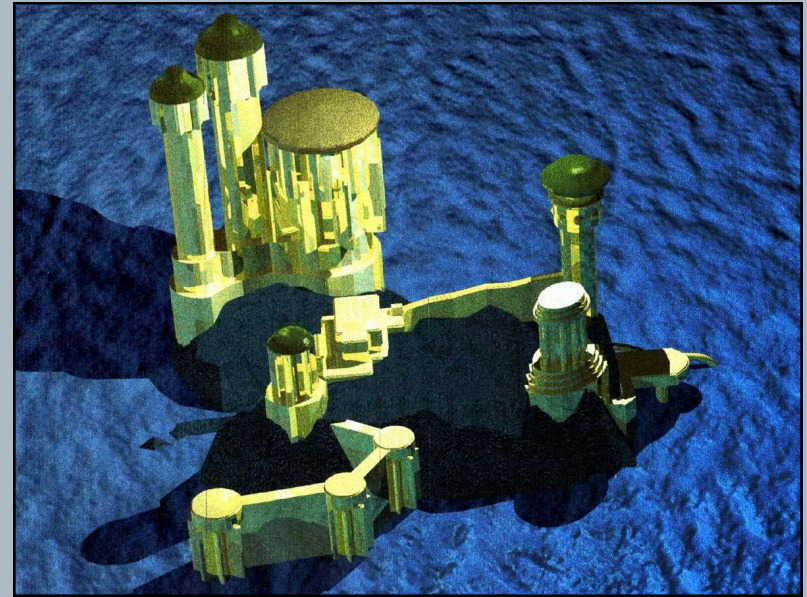
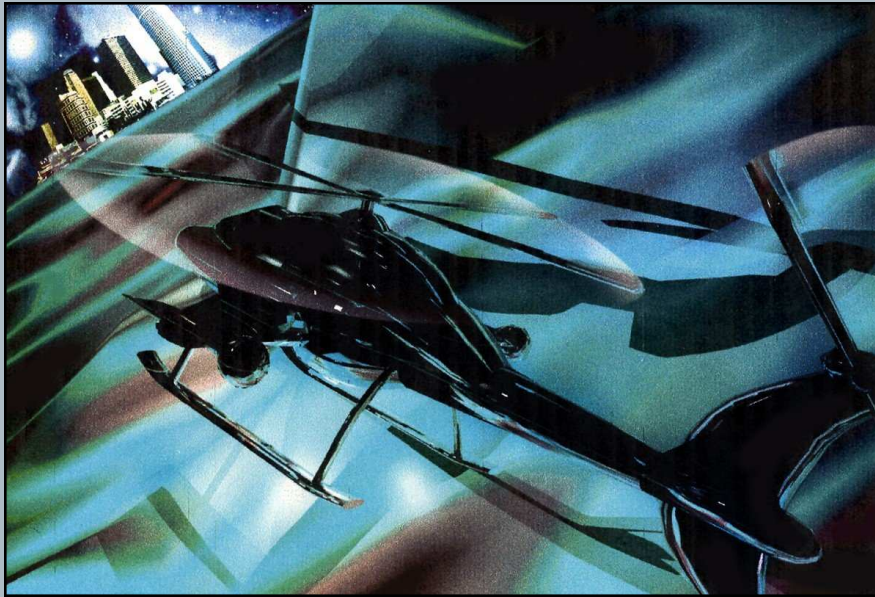
BodyCount 1994, Photoshop



Photographs taken for the **BodyCount** piece.

At this point it was becoming clear that Photoshop and Computer Graphics were here to stay. This was an exciting and very uncertain time as I was trying to adapt to new tools because the traditional freelance work was diminishing and computer game studios were growing and seeking qualified artists with traditional skills. I wanted to continue supporting myself as an artist so learning these new tools was the way to staying employed as an artist.

"In 1994 I purchased the Power Macintosh 6100 Power PC, Form Z, Photoshop and Illustrator and started building a 3D portfolio that's shown below."



The images on these pages are computer graphics I created in 1994 on my new computer and software. I found the combination of 3D modelling and Photoshop absolutely magical and intriguing. I could now build environments that were actually three dimensional and move through them on my computer screen. The images here were self promotional projects I did.



"I became consumed with 3D art and Photoshop. I spent hours upon hours learning the technology so that I could get a studio job and make the actual computer games that everybody was talking about."

These pieces were all done over twenty years ago on a Power Macintosh, **this page is a testimony to how fast technology was changing the realm of the commercial artist in the early 1990's.** Desktop publishing was born and it was here to stay, artists who wanted to keep making a good living would have to learn this new set of skills.

"Learning Photoshop, Illustrator and 3D modelling became my goal and I dove in head first working with a private tutor from Art Center."



"This was one of my first digital promotional sheets in 1994."

I went up to Art Center and hired the best 3D and Photoshop teacher I could find at the time to tutor me.

I used to look forward to his weekly tutoring at my apartment and learned a tremendous amount of skills and knowledge quickly from working with him.

Shown here are some of the pieces that came out of the experience. The fish piece in the left top corner was an idea I got while watching my beautiful fancy goldfish swim around. They looked like wonderful alien floating creatures in space to me. I decided to photograph them and put them in a space environment.

The spaceship pictures are done in the modelling program Form Z which I thought was the the next best thing to a pencil. I enjoyed modelling and started learning all about polygons, how to render polygons and build environments while optimizing the number of polygons used.

The swimmer with the shark is actually my friend who I took a picture of from the high dive platform at the Rose Bowl pool. The shark I cloned from a picture of a toy shark which I used in many paintings including an earlier classic painting called Spaceward Ho.

That's me again in full commando gear jumping out of a helicopter over Los Angeles in a Photoshop image.

Digital promotional One, 1994

"I started taking some of my illustration work and trying to recreate it in Photoshop and Illustrator 1994."



Digital promotional Two, 1994

I was taking pictures of many different types of things to use in my Photoshop work. That is me fighting a rhino that I photographed at the zoo. The wood nymph is an Illustrator piece that I did from an earlier Might and Magic drawing. It was my introduction into drawing vectors with the pen tool in Illustrator, which I found very difficult. LA Swimming is the bottom piece and is a composite of myself and friends swimming in Los Angeles. I took all the photos that went into the composite. The piece is meant to be silly and poking fun at how crazy and chaotic Los Angeles can be.

The SPMA Swimmers logo I did for the Southern Pacific Masters Swimming Association.

It was used heavily for publicity and on the award medals for the swim meets.

The world was changing by 1994 and classic illustration was becoming a dying art. Technology was opening the gates to desk top publishing and driving down illustration prices and demand for traditional work.

Suddenly everybody was an artist because they had a computer and a copy of photoshop. The market was flooded with a multitude of people who lacked classical training and aptitude. There became a demand for traditional artists to learn new skills for games and desktop publishing, this was the window of opportunity I was looking for. I pressed on and became a very skilled 3D digital artist.

"In 1994 I took a studio art job at New World, working for the company I did the *Might and Magic* cover art for. These are computer generated 3D renderings from 1994."

I was one of the first to get an opportunity to learn and use Power Animator which is the precursor to the Maya software. This was an exciting time as I got to learn all aspects of the software to produce full blown computer graphic images based on my drawings. Shown below is **The Tree Forts** and **The General Store** concept renderings for the game *Might and Magic*.



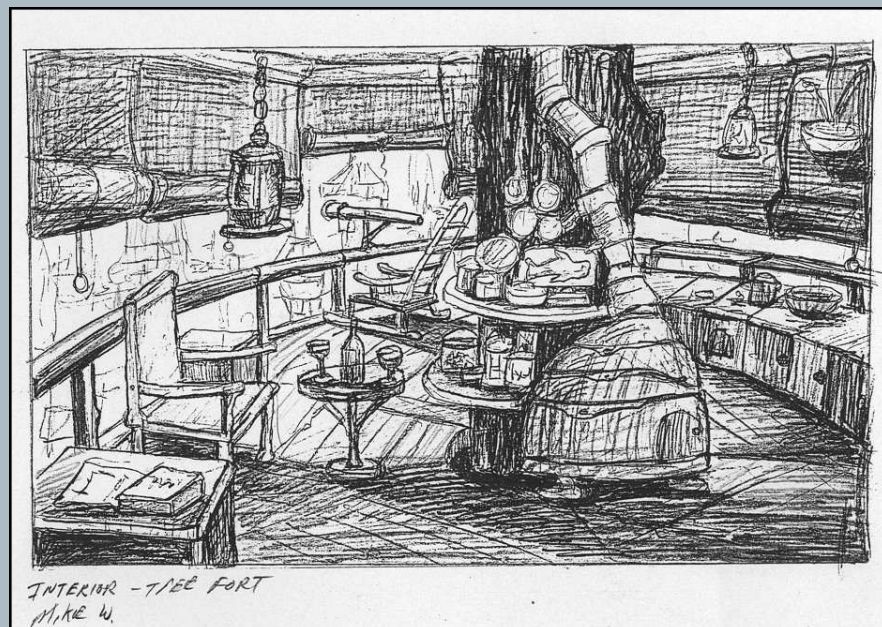
Tree Fort concept drawing, 1994



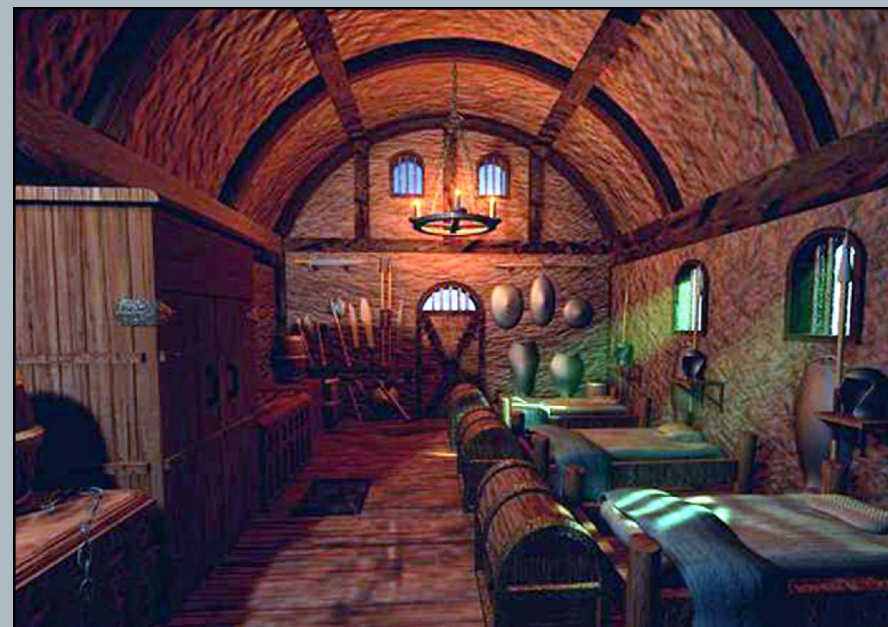
General Store, 1994

"It was like magic to be able to turn your drawings into 3D worlds with Power Animator."

Shown below is inside **The Tree Fort** and **The Guards Quarters** environments I created for the Might and Magic game. These were conceptual 3D renderings and never used. The tree fort is designed to have a stove, balcony, bunk beds, glassware, stove and even a telescope. The designs paid great attention to detail.



Interior concept drawing, 1994



Guards Quarters, 1994

"Kronos Digital Entertainment was a fun place to work and very creative in 1995."

At Kronos I gained tremendous skills into all aspects of 3D digital work including animation which was referred to as cinematics. The owners Stan and Albert fostered a wonderful, creative learning environment which was a fun and productive place to work. I got to work on games that included Fear Effect, Cardinal Syn and Vermin. Below are 3D concept renderings of the Chinatown I created for the game Fear Effect.



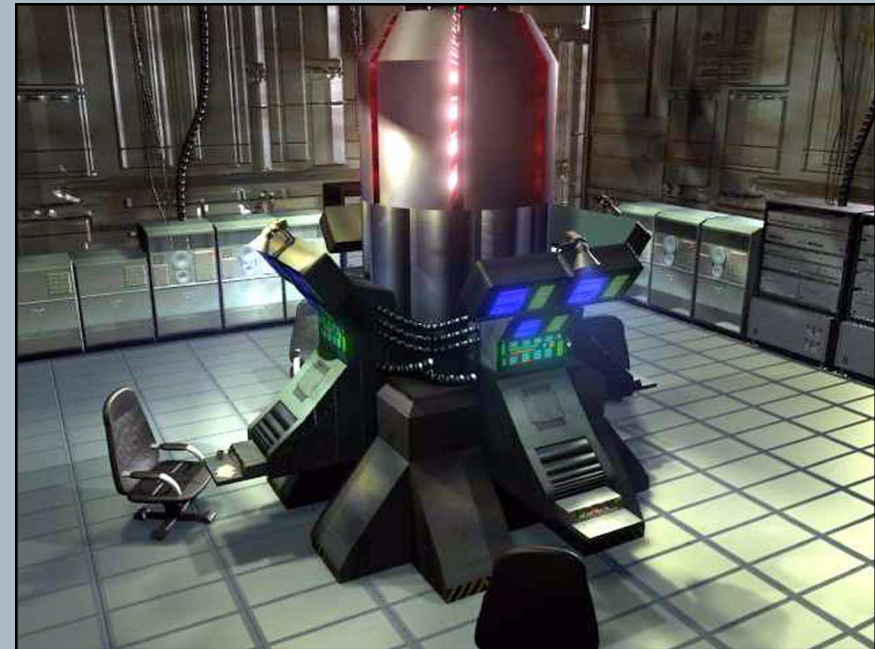
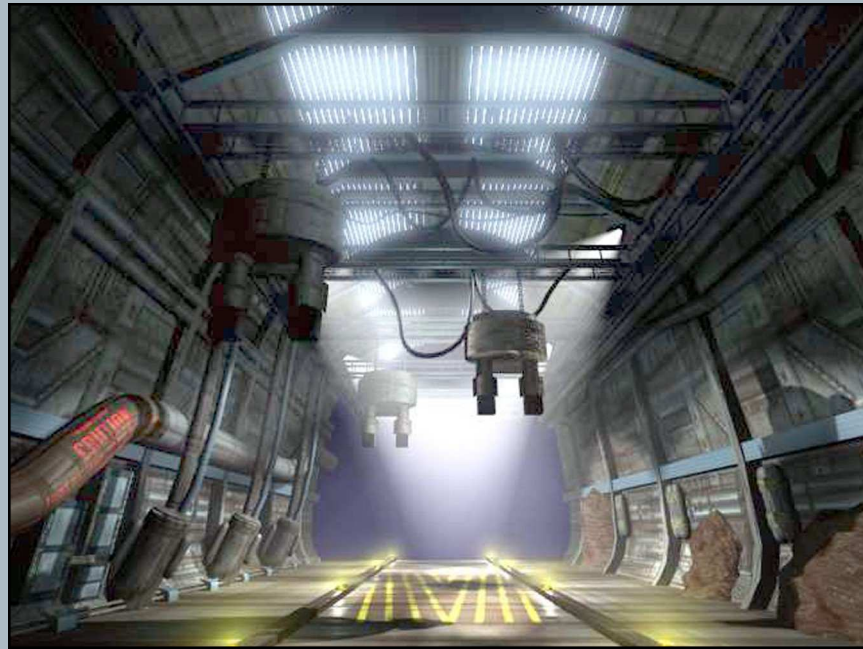
"Building the ChinaTown environments was very labor intensive."

These scenes were incredibly complex to build, map, light and render. At Kronos the artist was responsible for entire scenes and got to use all aspects of the software. You felt like you were really creating something that you could take pride in and learning new skills. Later on game studios used a production line approach which tended to be much more limited and mundane in the actual use of the software.



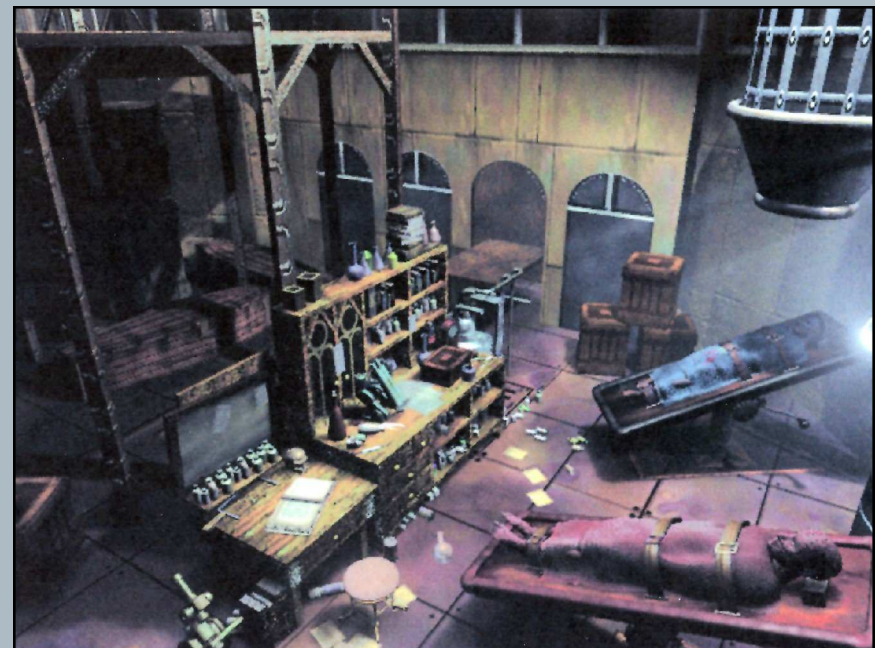
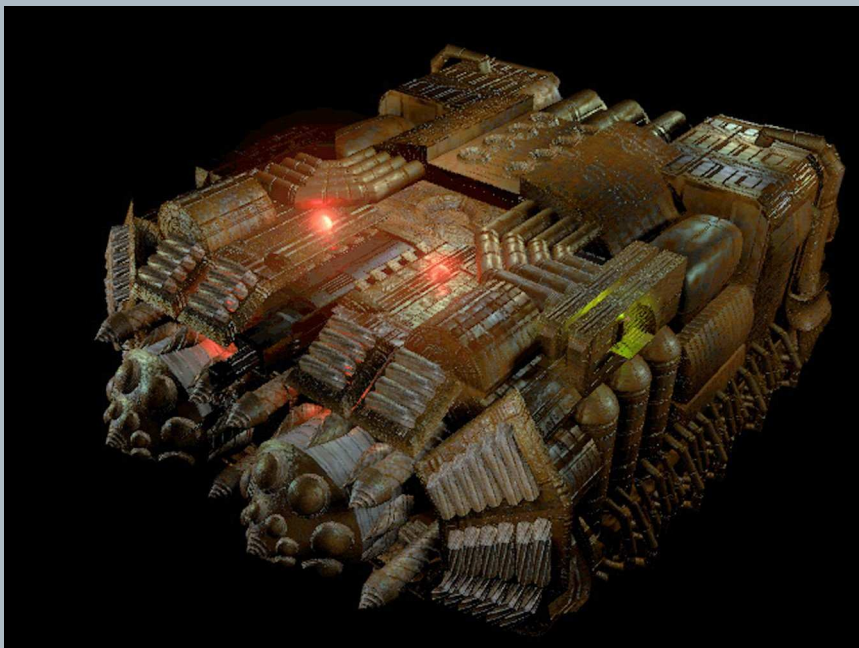
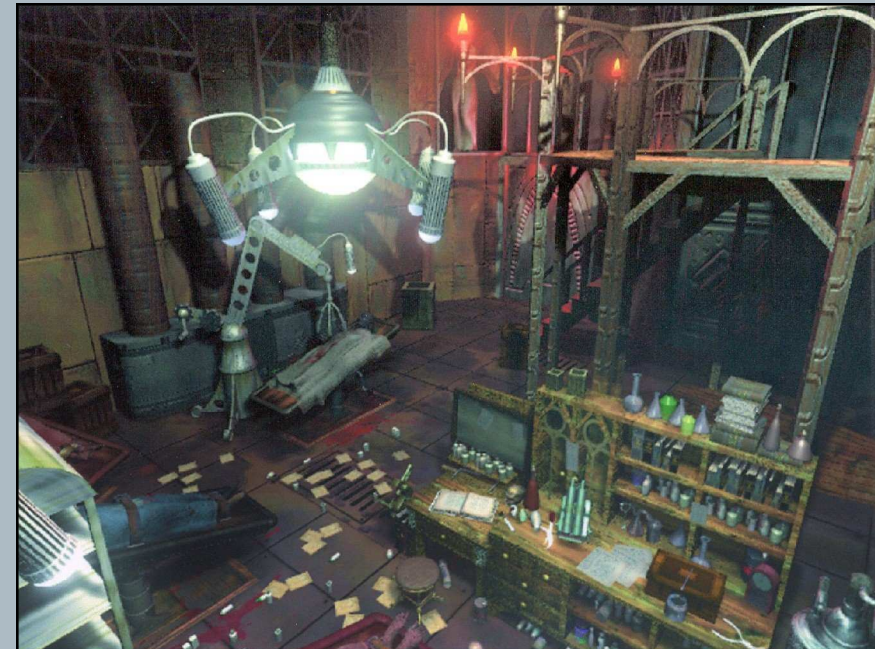
"I quickly realized it was critical to have a solid understanding of lighting to create a believable 3D scene."

Atmospheric perspective is used in painting to give the illusion of depth, it was very exciting to bring that same depth to the virtual world and see it on screen. Lighting a 3D scene can either make it work wonderfully or destroy the illusion entirely. Below are environments I built at Kronos that make use of atmospheric and lighting effects to create a sense of realism.



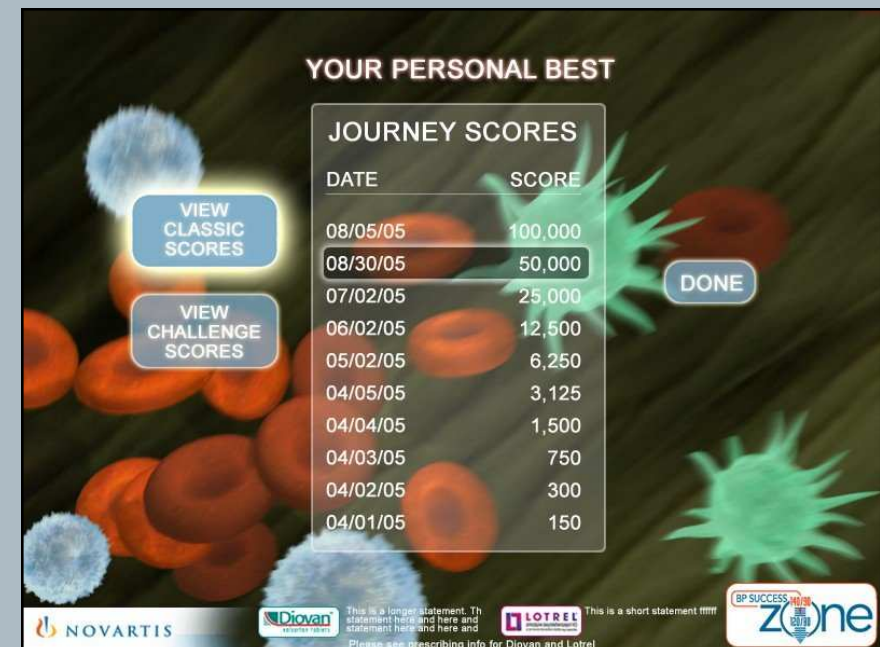
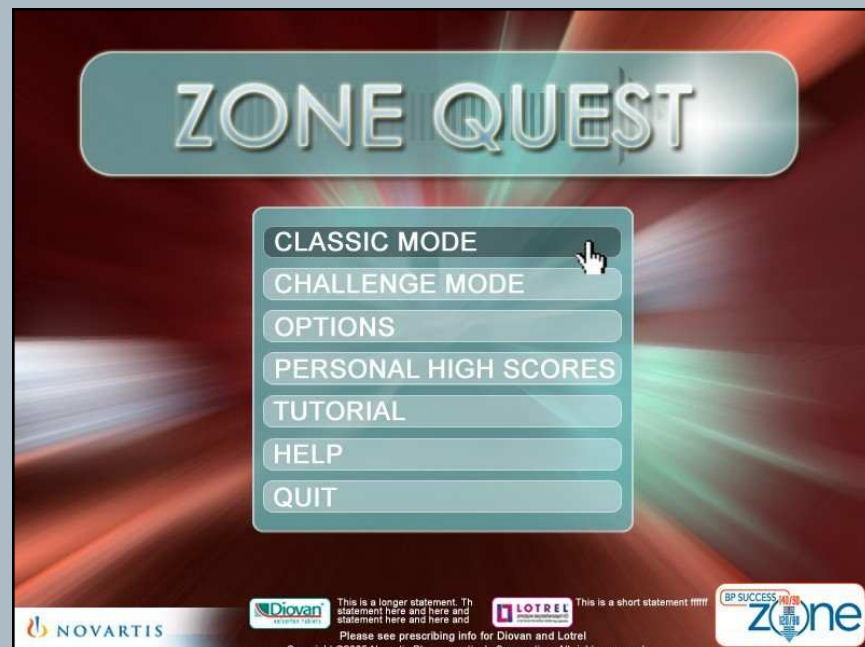
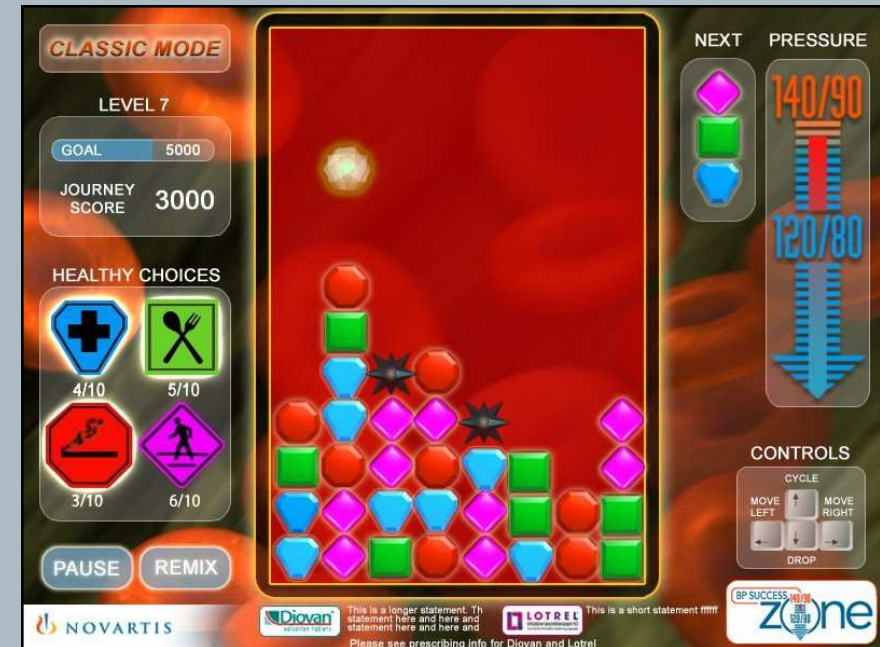
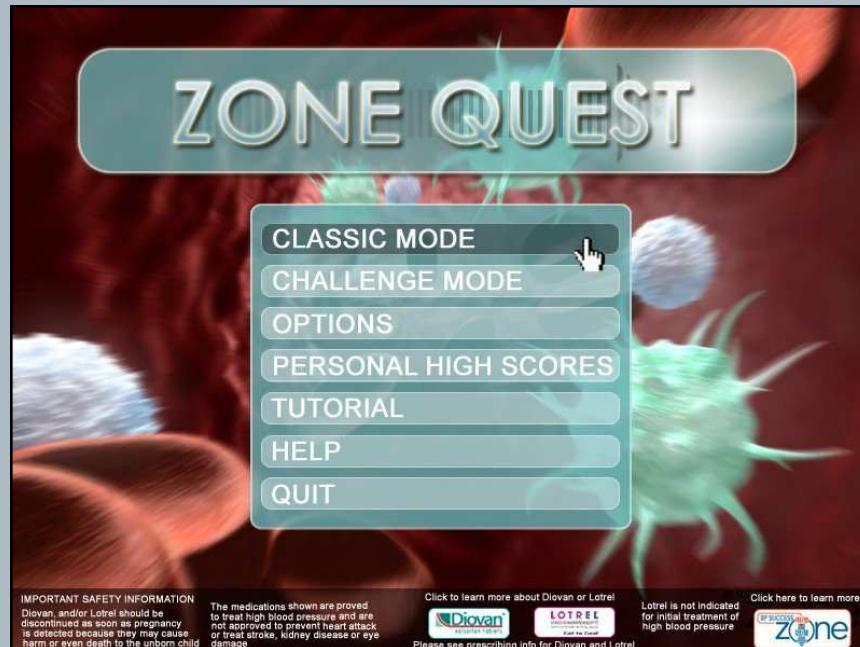
"Special effects like fire were created using particle systems in Power Animator."

Below left, is the model I made called **The Digger** and uses a particle system for the animated flames. This was my introduction into the world of computer generated effects which changed the movie and gaming industry forever. Matte painting that was done in a traditional way was replaced with full blown backgrounds and effects rendered on the computer. Special effects became available to desktop publishers and the demand for it sky rocketed in games and movies. Below right are renderings for the game **Vermin**.



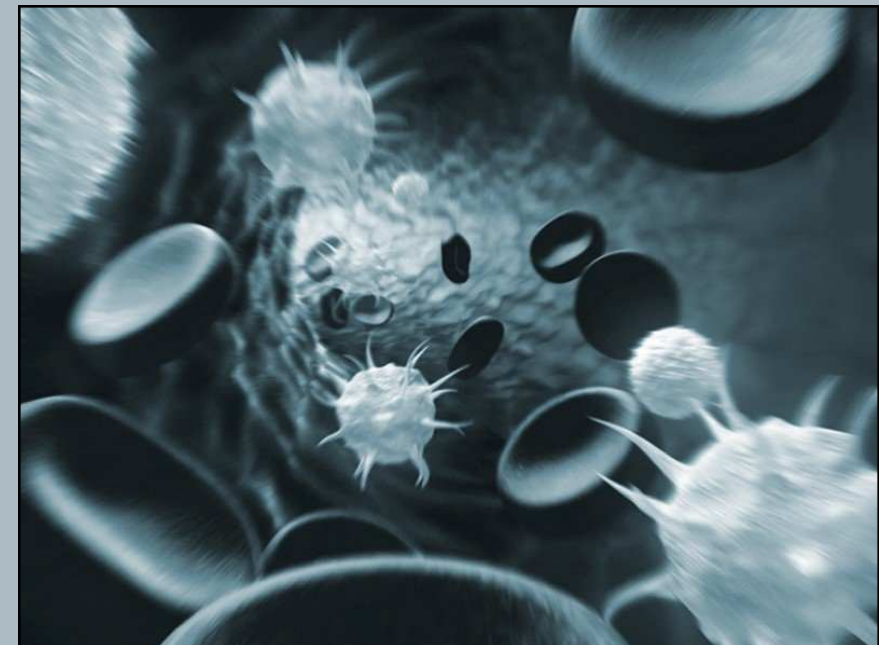
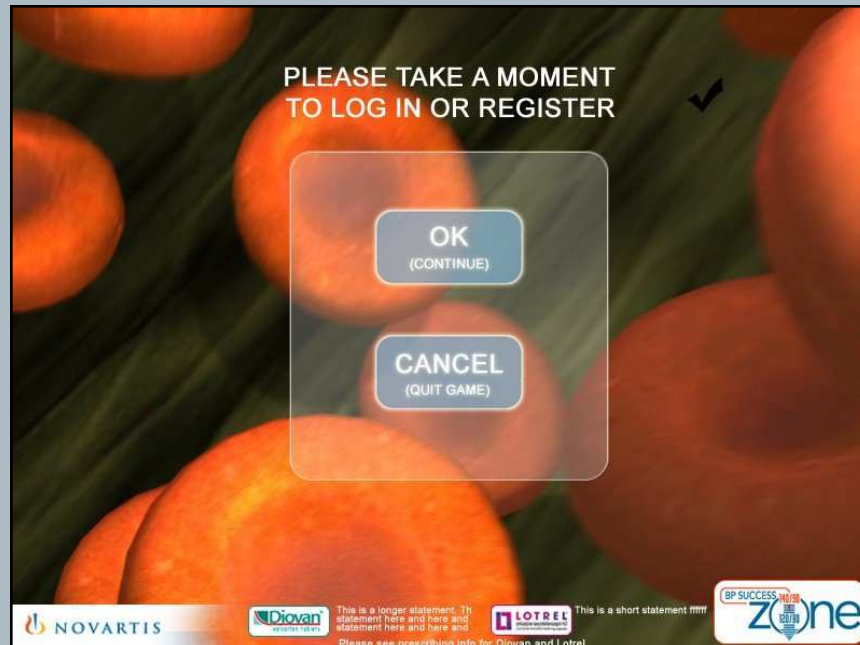
"I created the Zone Quest screens by rendering the backgrounds in 3D Studio and overlaying the user interface that I created in Photoshop." **Zone Quest 2005**

This online game was intended as a fun way to get people to monitor their blood pressure to stay in the healthy zone. **I came up with the idea of having the game inside an artery with all the cells spinning around you.** I actually got the idea from the movie Fantastic Voyage that had Rachel Welch in it.



"I created these screens as if they were 3D abstract paintings representing cells in an artery. "

The user interface that sits on top of the background has a transparent quality so that the viewer feels as if they are really inside an artery. **I wanted the game to be visually beautiful and something special to look at.** The subject matter lent itself beautifully to the creation of these screens which look like abstract paintings.



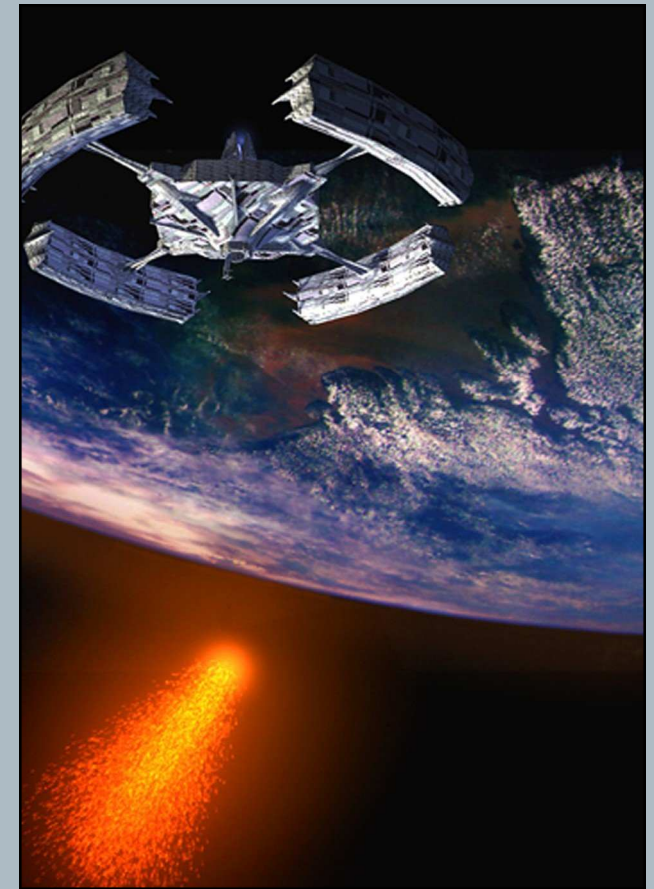
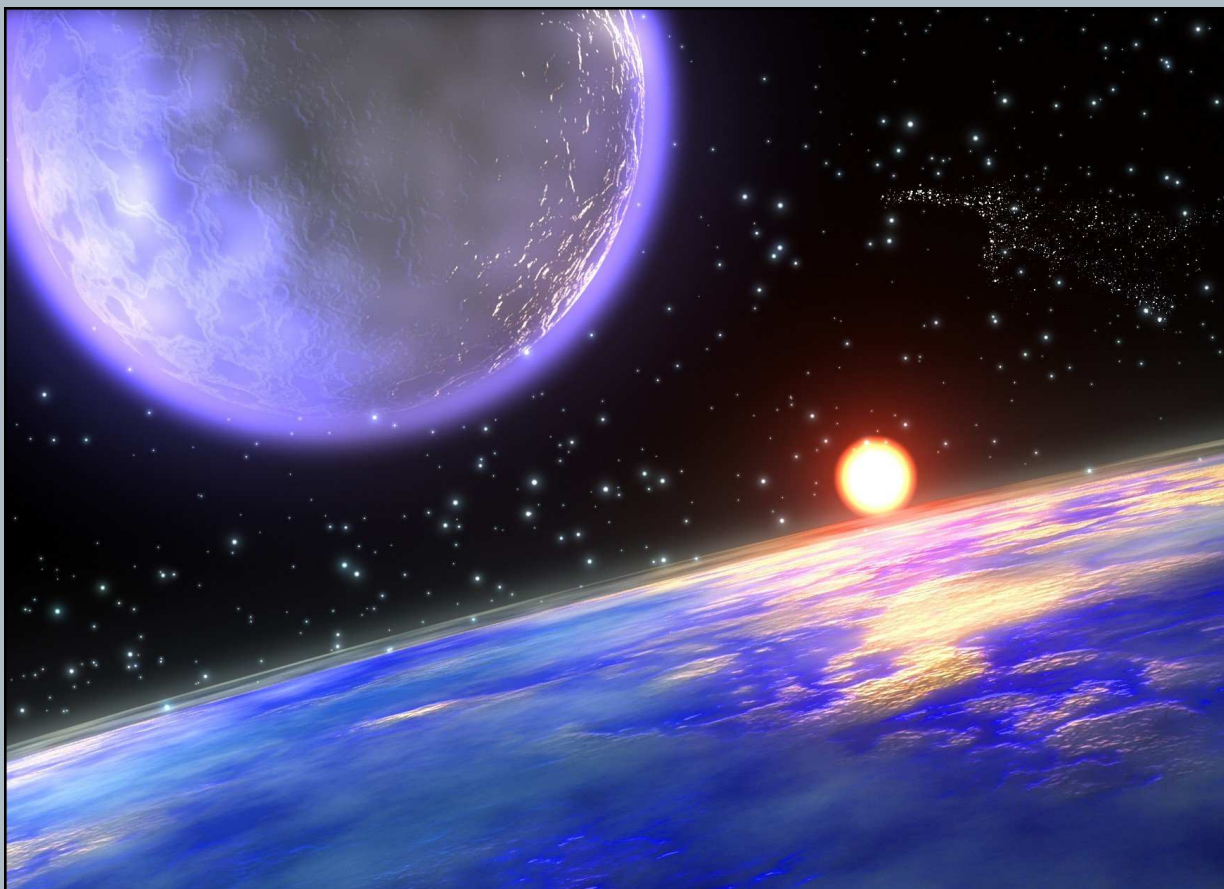
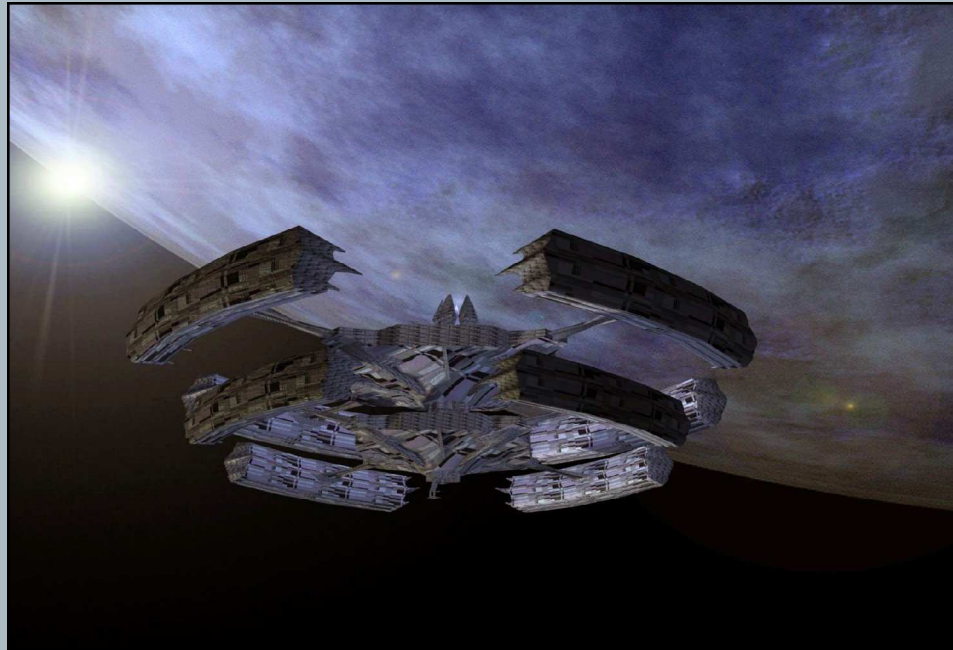
"The RacerX screens below show the sections of track I was responsible for making which included ChinaTown and Little Italy." **RacerX 2002**

This game was a jump forward in game technology and the use of real time rendering engines. The past games work I had done was created with low resolution polygon characters animated on a flat high resolution rendered background. RacerX was drawing the race cars and the environment in real time. The work was intensive in the use of modelling and mapping with polygons. Unfortunately RacerX never got published.



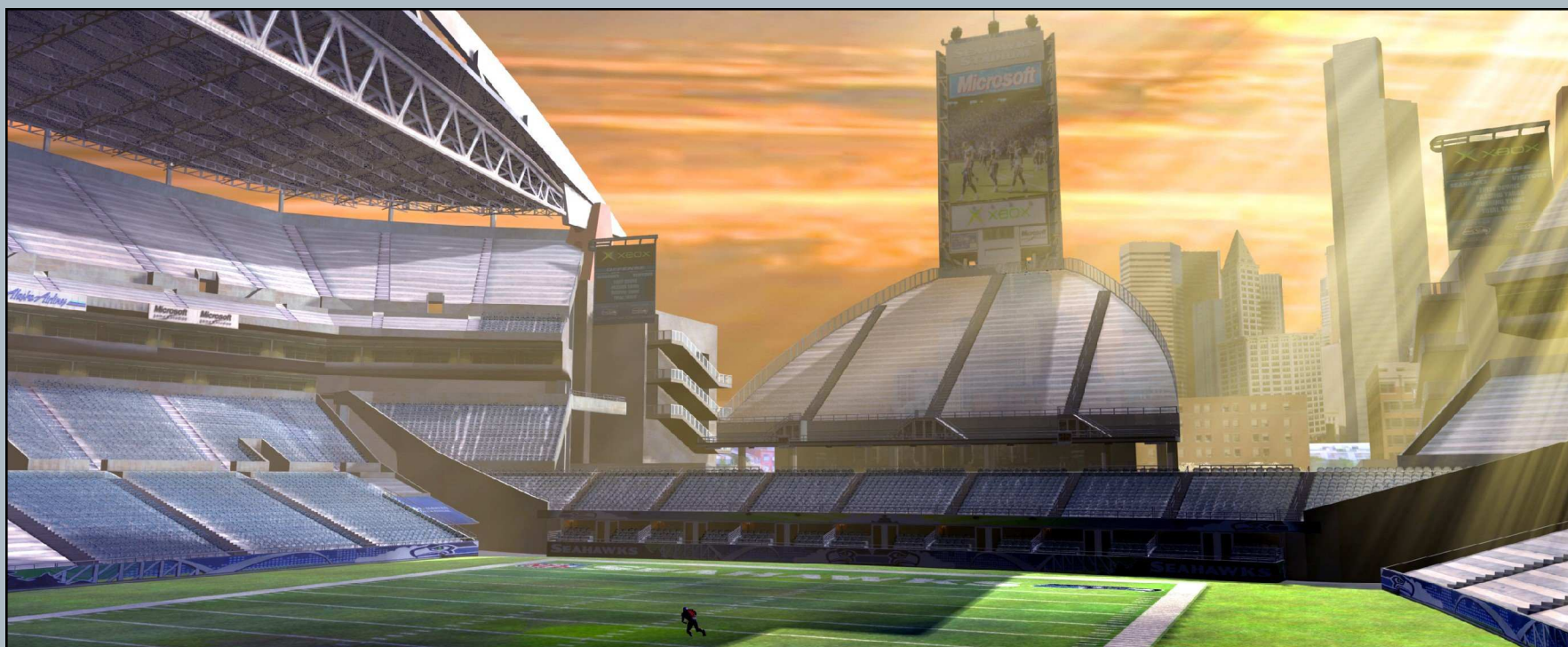
"These are computer images I created for my portfolio using Maya and Photoshop in 2003."

Computer graphics 3D technology lends itself very well to outer space scenes. In the top two pictures I created an animation showing a comet hitting the space station and bursting into flames.

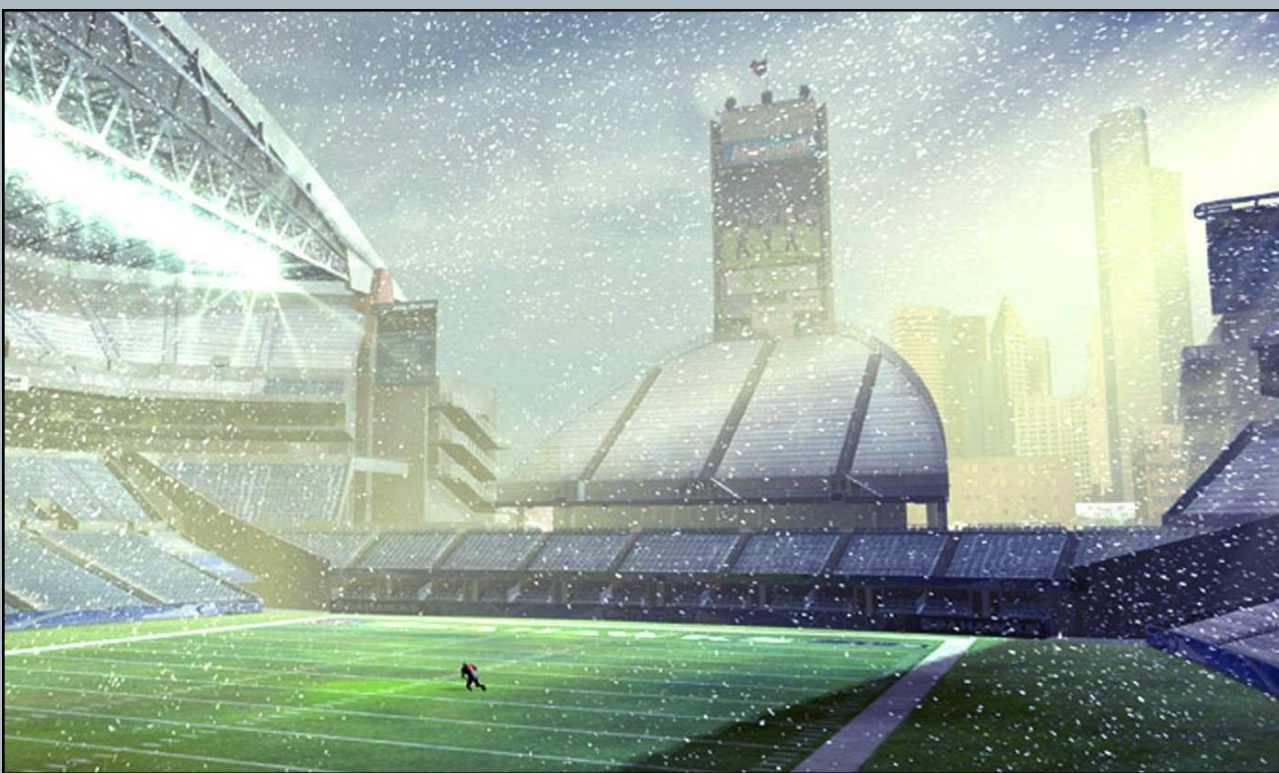
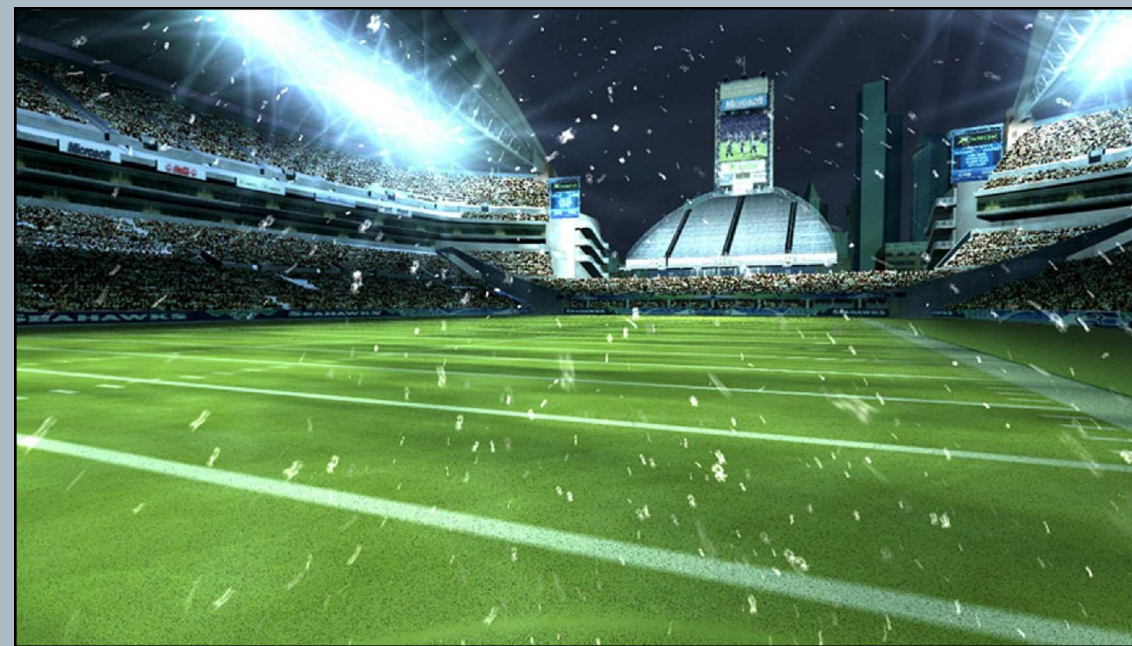


"These are proof of concept environments I created for the Xbox NFL Fever game 2004."

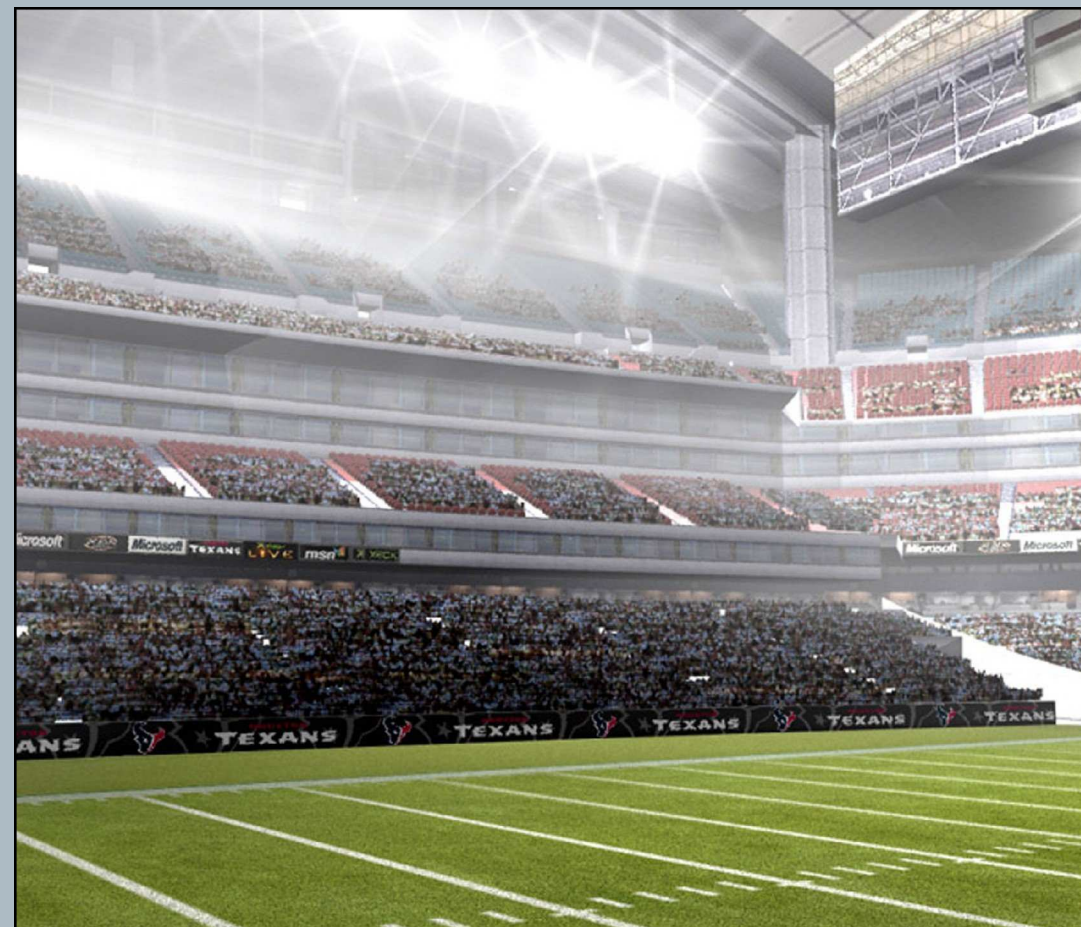
My job was to create the environmental effects for the game and these computer renderings were done as proof of concept showing snow, rain, sunlight and other atmospheric effects that could be used in the game. I was working as a contractor at Microsoft Game Studios at the time and was disappointed when the studio closed down.



"A manager was reviewing my portfolio and said to me "when I look at your work I see a survivor". I was *thinking* that I should have been a doctor or a lawyer, this is for the birds. I said, "Thank you, I have done many different things with my art to keep working as an artist and adapting to new technology."



Xbox stadium renderings, 2004



"I had been a commercial artist for twenty years when I created these 3D portfolio pieces in 2005." My art had come from the traditional to the technical.

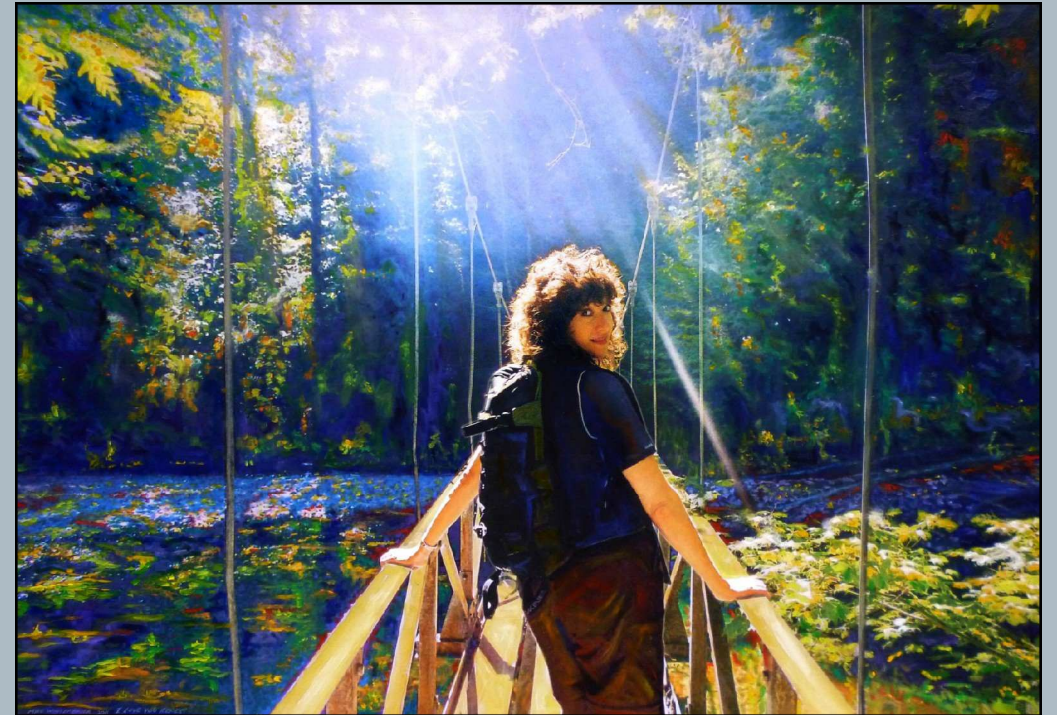


"This page is tribute to my wife Renee' and my parents for their love and support over the years."

These are new paintings done by oil painting on digital prints. I have been exploring combining traditional painting and digital painting. The combination of traditional and digital technique makes the pictures uniquely surreal and beautiful.



My Beautiful Renee' 2011.



Renee' at Grove of the Patriarchs 2011.



Dad at Ship Wreck Beach 2011.



Mom at Allerton Gardens 2011.



