

# 2D Artist

Concept Art, Digital & Matte Painting  
Magazine

# daniel dociu

Daniel Dociu has been involved in the games industry for over ten years; now Art Director and Concept Artist for ArenaNet, Daniel Dociu chats to 2DArtist about his work and why he feels the ArenaNet art team is by far the strongest he's had the privilege of being associated with!



## Interviews

Patri Balanovsky, Daniel Dociu, Doug Williams & Ludovic lochem



## Articles

Sketchbook of Bradley Zale



## Galleries

Daniel Ljunggren, Robin Olausson, John 'Roc' Upchurch & more!!!



## Making Of's

'By the Sea' by Adrian Baluta & 'Syndaren Exotique' by Robin Olausson



## Tutorials

Speed Painting by Emrah Elmasli & Daniel Ljunggren, plus more!!!



## Editorial

Happy New Year and welcome to *Issue 025* of 2D Artist Magazine! We've gone interview crazy this month with four fantastic artist interviews – two of which are with Concept Artists for the amazing Guild Wars games, and if you've seen any of their concept art work on ConceptArt.org

recently then you'll not want to miss these interviews, trust me! We also decided to give Patri Balanovsky – one of our Stylised Animal Challenge regulars – a grilling this month, so if you've ever wondered what makes him tick (and win all those challenges!), then check out *page 07*. In a nice contrast, our interview with Matte Painter Ludovic lochem can be found on *page 47*, which is a real inspiration to anyone looking to get into the matte painting biz! My picks of this month's issue have to be the Speed Painting Challenge with Emrah Elmasli and Daniel Ljunggren, and our interview with the immensely talented Daniel Dociu (see *page 27*). Daniel Ljunggren is new to our Speed Painting challenges and the outcome of his tutorial is pure genius, so take a look at *page 97* to see his interpretation of this month's brief: "Steam Powered Mechanical Destroyer". If you've been following Joel Carlo's most recent tutorial, he takes us back to basics this month, in Part 2 of his tutorial, and explains a little about colour theory, so check out *page 119* if you've been struggling to get to grips with your palette, where all will be explained! This month also sees the end of our current Elements tutorial series (sorry guys!), where Carlos Cabrera takes us through the creation of a "Heat Wave" environment (see *page 107*). Remember: if you've missed any of the Elements series then be sure to pick up the back issues to get yourself up to date! To be honest, there's too much in this month's issue for me to talk about here, so check out the contents on the right and get stuck into a bit of what you fancy! I'll leave you now to enjoy this month's issue and we'll catch you again next month! **Ed.**

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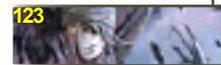
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### About us

Zoo Publishing Information & Contacts



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Wherever you see this symbol, click it to download resources, extras and even movies!

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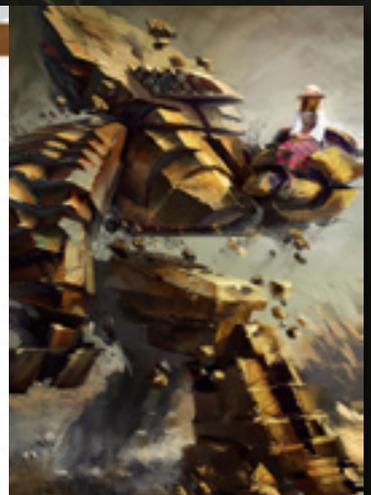
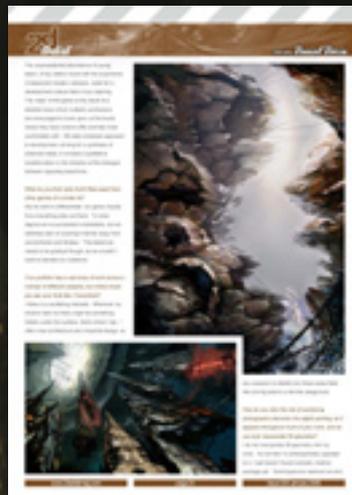
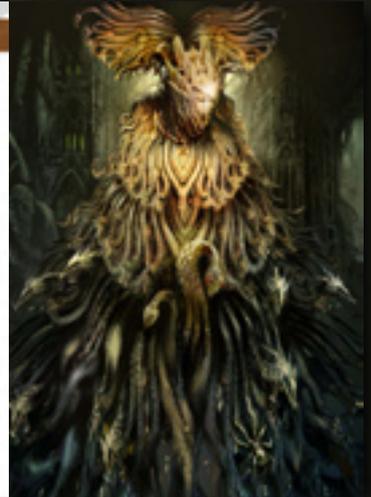
Chris Perrins





# Get the most out of your Magazine!

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



## Setting up your PDF reader

For optimum viewing of the magazine, it is recommended that you have the latest Acrobat Reader installed. You can download it for free, here: [DOWNLOAD!](#)

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

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

## Contributing Artists

Every month, many creatives and artists around the world contribute to 3DCreative & 2DArtist magazines. Here you can read all about them! If you would like to be a part of 3DCreative or 2DArtist magazines, please contact [lynette@zoopublishing.com](mailto:lynette@zoopublishing.com).



### Daniel Dociu

was born and got his formal art education in Cluj, the capital of Transylvania, in Romania. For the last fifteen years he has been working in the interactive entertainment industry as Art Director for Squaresoft, Electronic Arts, Zipper Interactive, Arenanet/NCsoft, as well as a freelance concept artist/consultant for Microsoft, Wizards of the Coast, THQ, Tor Books and so on.

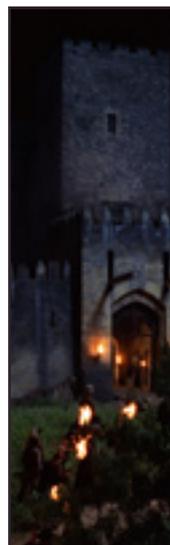


<http://www.tinfoilgames.com/>  
[Daniel@arena.net](mailto:Daniel@arena.net)



### Patri Balanovsky

is a Production/Concept Artist at PitchiPoy Animation Studios, Tel-Aviv, in Israel. He's been drawing and painting since he can remember; creating characters, creatures and fantastic scenes has always been a passion of his. Telling a whole story through a single image can be quite a challenge, but he's always up for it! Keeping his work fresh and versatile, he explores all sorts of genres, styles and attitudes.  
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### Ludovic Iochem

is a Digital Matte Painter, working in the film industry in London. He spent two years working in France before he joined Double Negative. Today, he creates concept designs and matte paintings for films like Stardust, Bourne Ultimatum, Doomsday, and Love in the Time of Cholera. He's a huge fan of films and VFX as there are so many moods and styles to explore!

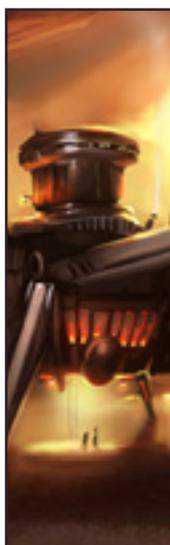


<http://www.swoop-vfx.com>  
[ludovic.iochem@gmail.com](mailto:ludovic.iochem@gmail.com)



### Emrah Elmasli

is a Turkish Concept Artist based in London, UK. He's working at Lionhead Studios as a full-time Senior Concept Artist. Before coming to UK, he was a freelance artist living in Istanbul, Turkey, and was working for various clients like Crystal Dynamics, Irrational Games, CGToolkit and Fantasy Flight Games, as well as ad agencies in Istanbul. He then found himself in the UK. He draws everyday and enjoys the city in his spare time.  
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### Joel Carlo

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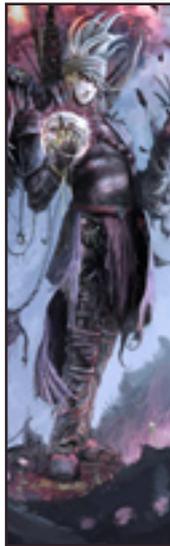




### *Robin Olausson*

is a 22 year old freelance Concept Aartist/Illustrator from the South of Sweden. He's a highly motivated, self-educated person who always love new challenges. In the future he hopes to get work in the games industry, publish his own comics and become one of the top designers and illustrators!

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### *Adrian Baluta*

is 34 years old and studied at the "N.Tonitza" Fine Art College, in Bucharest. He now studies at the Hyperion University, and is a qualified VFX Artist and Animator. He's been working in the animation industry for 15 years, working with 2D, 3D, modelling, texturing, matte painting, animation and visual effects. He hopes in the summer to finish his book, which is a 'making of his last short: 'The Last Gate'.

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## *Would You Like To Contribute To 3DCreative Or 2DArtist Magazine?*

We are always looking for tutorial artists, gallery submissions, potential interviewees, Making Of writers and more. For more information, please send a link to your work here: [lynette@zoopublishing.com](mailto:lynette@zoopublishing.com)



Image by Doug Williams



## Ryan Slater

is currently a Draftsman/Photosimulator in Vancouver, Canada. With a background in classical animation he moonlights as a freelance artist and is also in the midst of developing stories for children's books. Ryan's main goal is to put a smile on peoples' faces with his art, and he hopes to accomplish this through whatever medium he can get his hands on!

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## Shu Wan, Cheng

lives in Singapore and graduated from Nanyang Polytechnic, Digital Media Design, where he specialised in Game Design. He's currently working on the course he graduated from, as a Development Technologist, guiding students in their game projects. He enjoys every stage of game development, from game design, concept art to 2D painting and 3D modelling. In his spare time he also creates flash games.

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## George Patsouras

is a 2D Artist/Concept Artist/Freelance Illustrator in New York, USA. He's been drawing from as early as he can remember. Eventually his focus began to shift towards graphic design, until he was introduced to digital painting. All his work is now done digitally with Photoshop and a Wacom Intuos 3 tablet. He's currently working as a Character Concept Artist for Faramix Enterprises, and is proud of the work he's

completed so far.

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## Carlos César Cabrera

was born 1980 and is an Argentina-based digital artist, a concept artist and an illustrator – all in one! He's been doing conceptual art and character designs for video game companies in Argentina, and around the world, for the last four years. He's been active for about six years in this business, in which time he's launched a successful video tutorial series called "Watch and Learn" for the artist community.

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## Pascal Raimbault

has been working as a 3D Modeller in the visual effects industry for a while now. He's worked on movies such as Kaena the Prophecy, King Kong, X-men 3, Bridge to Terabithia, the Water Horse, Eragon, and others. He loves working on creatures or any organic stuff. For his personal projects he creates designs, models, textures, shading and compositing.

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## Brad Zale

has worked as a graphic designer, packaging designer, and FX artist. Currently he is a full-time 3D artist in Chicago, IL, as well as a freelance artist for clients around the country. He has been drawing for as long as he remembers and continues a diligent practice. His competitive nature and constant quest for inspiration composes his craft and love for art.

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*"They were so impressed they sat me down at a drawing table and gave me a couple of small environment and character designing tests. At the end of the day, they hired me, and I started working the very next day."*



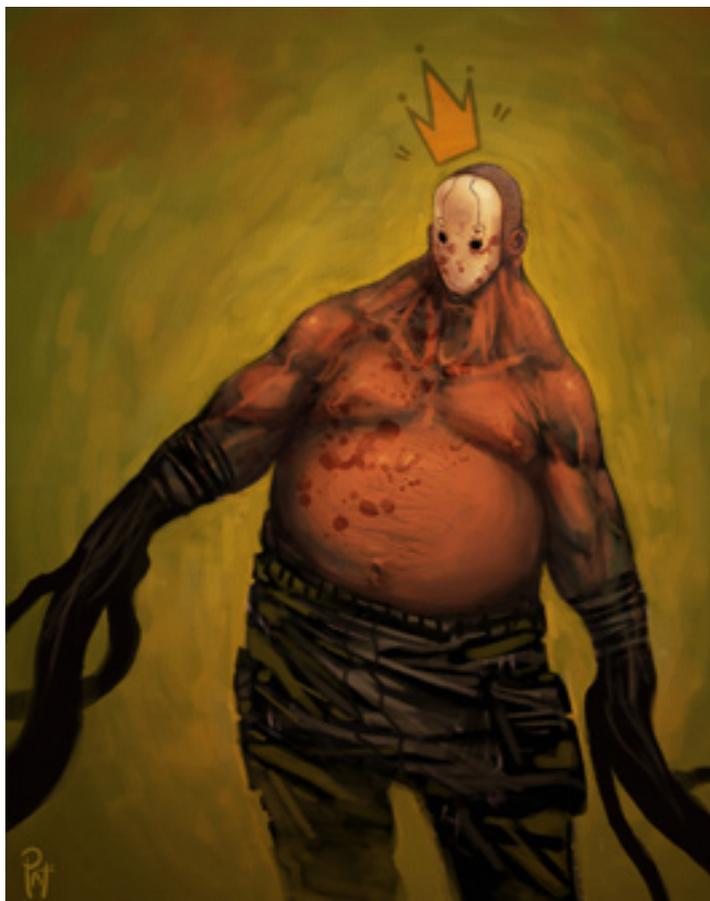
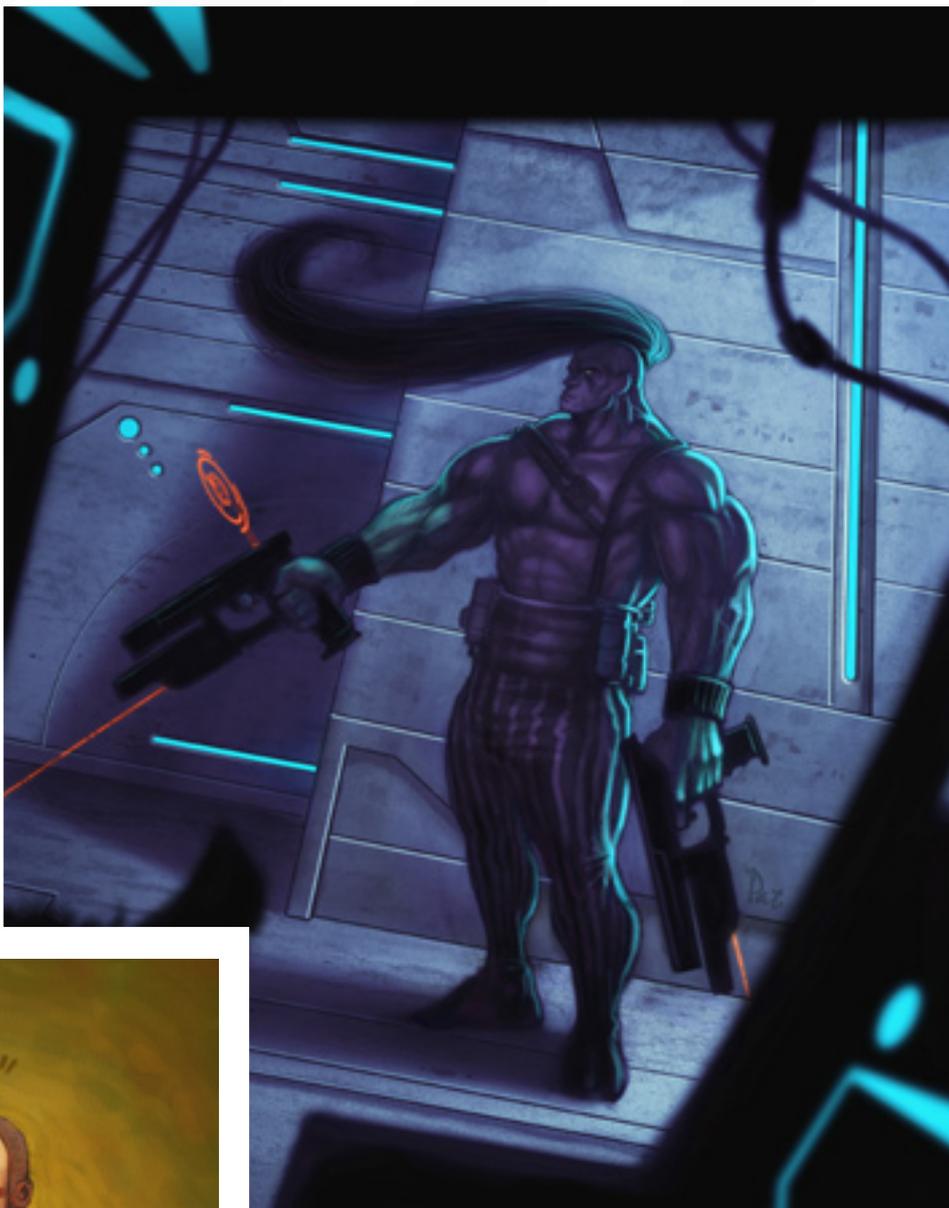
# Patri Balanovsky

Well, we thought it was about time we got to know one of our popular Stylised Animal Challenge entrants, Mr. Patri Balanovsky. After having consumed all of the prizes we can possibly offer from our studio, we decided it was time for a 'grilling'! Here's what the man himself had to say in a recent interview...

# Patri Balanovsky

So Patri, most of our 2DArtist readers will recognise you as Chuck,mate, from our Stylised Animal Challenges. First of all, and I have to ask, why “Chuck,mate”? Was it a childhood nickname, or is it something that people have come to know you as through your work as an artist?

I'm a huge Chuck Palahniuk fan. He's the author of some of the most innovative and original literature of recent times, in my humble opinion. Books such as “Fight Club” “Survivor”, “Choke” and many others just blew me away, one brilliant sentence at a time. When I first



joined the CA.org forums I just named myself Chuck,mate, which sounded – to me – like a cross between chess's winning move, “Checkmate”, and a recommendation of this great writer: “Dude, this Chuck, mate, is awesome...”

I never would have guessed that's why you called yourself Chuck,mate, hehe. It's an interesting way of giving yourself a pseudo name! Any good at chess...?

Na, it's not my kind of game.

Can you tell us a little about how you first got into 2D digital art, and how your experiences – both personal and work-related – have made you the artist you are today?

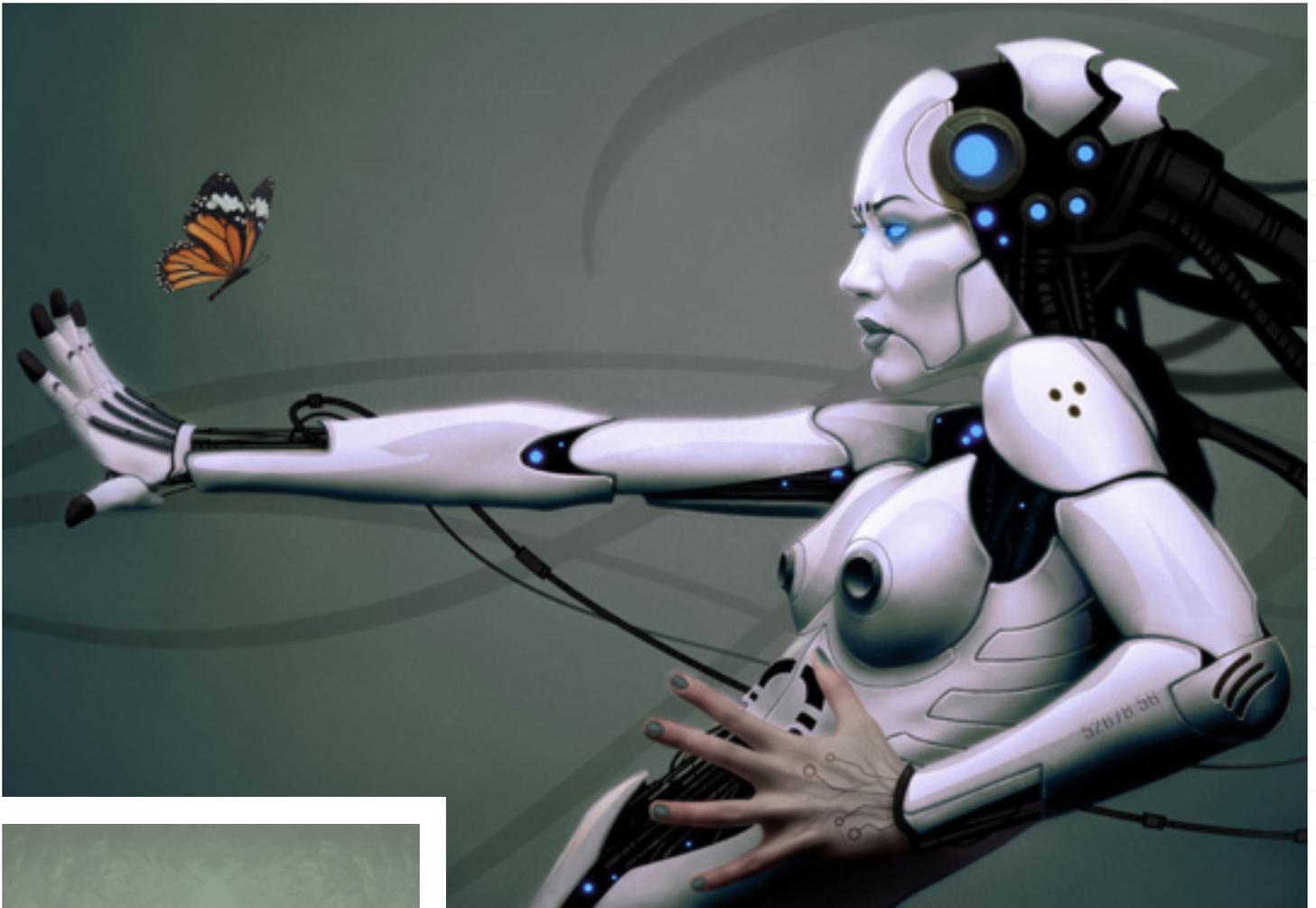
I was always drawn to fantasy artwork, since the early days of TSR's artists such as Larry Elmore, Clyde Caldwell, Brom, Keith Parkinson, the Hildebrandt Brothers and all the others. I used to collect their Art books



way before I had any Internet access. As a child I didn't have a computer, and when I finally managed to get one, about the age of 18, I discovered the crazy and awesome tools such as Photoshop and Painter. Through a process of trial and error I learned how to control and use this software, and it became like a second nature for me. I got to a point where I no longer created in traditional media, and I drew and painted everything digitally. Through the years I landed all sorts of freelance projects which taught me all about time management, schedules, following briefs, team work, and efficiency and economy in illustration and conceptual artwork creating. I worked for a big animation studio in Israel called "DPSI", which was a branch of IDT entertainment, which cranked my skills and work ethics up a few meaningful notches.

On a personal level, working hard and always experimenting made me efficient and fast, without compromising on quality. I'm good at what I do, and I do it quickly.





How did you get your first big break at DPSI?

How did that come about?

I was fresh out of art school (I went to the Bezalel academy for art and design in Jerusalem. I never got to finish it, though. I ran out of money and I got bored to tears whilst there anyway. So I dropped out and I moved to Tel-Aviv in search of work. I was unemployed for a couple of months when a good friend of mine told me about a fairly new and exciting studio named DPSI, residing in Beit-Shemesh. So, I got off my bum and went there for an interview, holding my then somewhat thin portfolio in hand. They were so impressed they sat me down at a drawing table and gave me a couple of small environment and character designing tests. At the end of the day, they hired me, and I started working the very next day. I was there for a year and a half, then they closed down, mainly for financial reasons (as far as I understand it...).

Looking at your ImagineFX portfolio ([http://community.imaginefx.com/fxpose/chuckmates\\_portfolio](http://community.imaginefx.com/fxpose/chuckmates_portfolio)), we can see an obvious progression.

What I like about your work is that you pay attention to both subject and background equally; making sure the viewer can find interest in the whole image. How has your style come about? For example, who have been your main influences?

I like to think my style evolved through my experience with the digital medium. Working straight in software like Photoshop, drawing and painting both at the same time, gives my work a certain look and appeal. I'm amazed by so many digital artists out there, and I'm influenced by their artwork. Matt Dixon, to name one, has always been one of my absolute favourites. His images are all so lively and colourful, and lots of fun to look at and examine. His brush work is always "there" and one can actually see an organic progression within an image of his.



What benefits does working directly in Photoshop have over sketching traditionally? Do you still dabble in traditional media, and if so what decides when you'll switch the Wacom for the bristles?

Pencil sketches and studies are priceless. I keep doing that, daily. Sketching directly in Photoshop gives me a kind of freedom I don't have with traditional tools. I can erase, rotate, enlarge, squeeze and deform anything I want in a matter of seconds. I can change everything's colour and form without even breaking a sweat. I can work on different layers and tweak and play with anything 'til I'm satisfied. I can throw the whole thing away and start over if I feel I'm going nowhere with it. There are no emotional attachments to the sketching in the process, thus there are no compromises with the results. Plus, I can sketch with that software and begin the blocking and paint work simultaneously, creating faster and more efficiently good pieces. Now, what pencil does that? I used to paint in oils and charcoal quite a lot in the past. Nowadays I hardly do that any more. It's too messy and the prep work is a real nuisance. Of course, that's only compared to the digital medium.

Pat

How do you keep yourself focussed on your artwork from conception through to the final results? What methods do you take to keep your work fresh and original?

I like to go into a painting head-on; just let any ideas or notions that I have "spill" straight onto my canvas. I let it all go wild and I never stop myself at the beginning of the painting process. I use wide and heavy brush strokes just to get a "feel" of what it is I'm looking for. I thumbnail and doodle things fast, not getting too attached to anything, until finally I stop and observe it as a whole. If I like it I then get into it deeper, detailing and refining what it is I wanted to achieve in the first place. Little "happy accidents" are always a sweet thing, when they happen. Being original is a hard thing. Staying fresh in a creative business is tough. I keep looking at other brilliant artists' work, and I – mostly subconsciously – gather ideas and inspiration from that. I tend to keep my designs simple, yet effective.



So how do you make sure your concepts stay original and fresh? Do you seek inspiration from other sources, such as books, movies, real life etc.? In life, everything is an inspiration. People around you, stories you hear, the streets of the city, the flies on the wall. Your toe nails! I love movies. And I love reading. I adore great art, done by great artists. I have a huge collection of art books: classic to fantasy to modern-art to contemporary illustration. Roaming the CA.org forums almost daily gives me a boost of inspiration and motivation like you would not believe... there's always somewhere one can find fresh ideas to work from, one just needs to look!

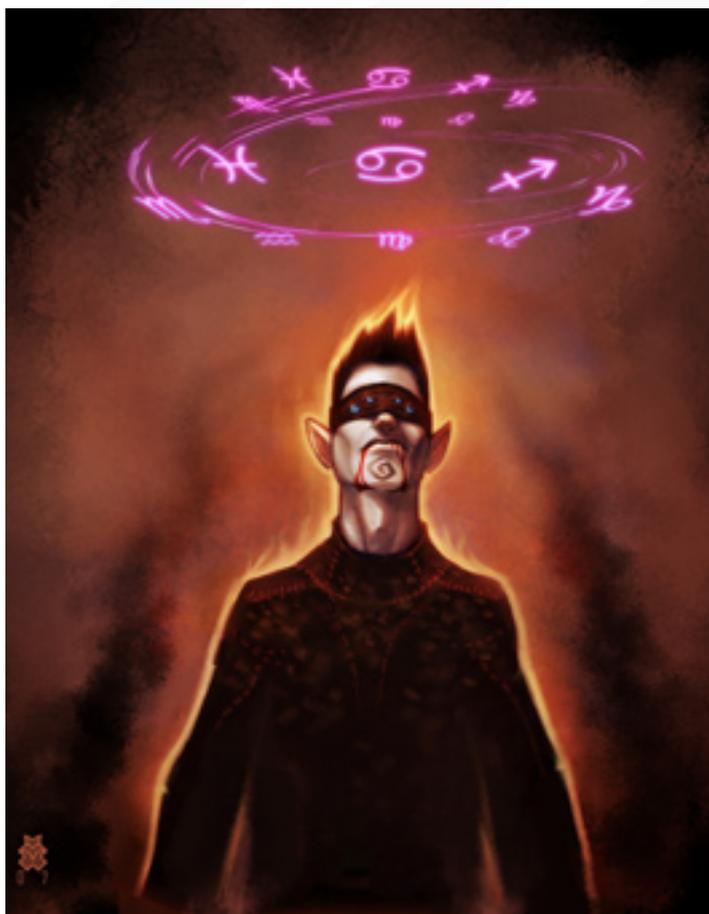
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ALL

SOMEBODY'S HARVEST.

PAINT





I've noticed from your blog that you've also been experimenting with some 3D sculptures using ZBrush. Have you found that you're able to transfer your 2D skills easily to this package, with it being intuitive sculpting software? What advantages does 3D have for your 2D work, if any?

I've never been a 3D kind of guy. I tried once or twice to learn some 3D software, but I couldn't quite get my head around it. A few months back a friend introduced me to ZBrush, and it immediately clicked. I found the interface fairly easy to understand and the tools very entertaining and simple to use. I started out sculpting heads of characters and animals and cartoon-like beasts. I then explored the software some more and went on to sculpting whole figures and creatures. I guess working in an intuitive, organic, interface gave me the ability to transfer my knowledge and experience in 2D creating, rather easily. I guess, as far as an advantage of working with a 3D software goes, it gives you another point of view to how 3D objects handle themselves in a given space; how they react to light etc. It gives you another perspective and tool when you go back to creating 2D images and painting.

It must give you great 'artistic freedom' to now be able to utilise both 2D and 3D software! So how do you feel you're going to push your artwork now and in the future, with this new-found knowledge?

Well, I already found it to be a lot of fun creating images in ZBrush, then exporting them into Photoshop and using them as a basis to a whole



new piece. The 3D software provides the light and shade – I just take it up to the next level – colour, composition and texture work. I still prefer doing it all in 2D form, though. For me, knowing how to incorporate 3D with my 2D is just another tool in the box. I don't think any 3D software could ever replace the appeal and punch of a brush stroke.

Where do you see yourself in ten years' time?

Will you still be an artist and, if so, what type of projects will you be working on and who for?

What do you hope to have achieved by this very day ten years from now?

Heck... I've always drawn and painted. I love it! I can't really see myself doing anything else. Hopefully, ten years from now, I'll be doing some conceptual artwork for the gaming industry, or perhaps the animation feature film



world. Who knows? Currently I'm working for a small animation studio here in Israel, and sadly enough, I don't really get the recognition or respect I deserve in this country. I keep pushing myself to be the best at what I do, and since in Israel I've more or less achieved that, I think it'll be an educative and cool experience to broaden my horizons abroad, working alongside the 'big dogs' out there. I could use a good kick in the butt in that sense.

So how do you feel that working in Israel differs to working in the rest of the world, and where exactly would you like your next job to be? Or are you pretty much open to going wherever in the world the 'right' job is? How much do you think a change of country will help you to "broaden your horizons"?

Israel is a fine country. Really. But, as far





the animation/gaming/film/illustration/concept art work opportunities are concerned, there are no work opportunities. The level of execution and work flow is poor no matter where you go. The clients and employers alike are both clueless to say the least. The pay is a joke. The projects are boring and minuscule for the most part. A guy like me in Israel is like a Microwave salesman trying to sell Microwave ovens to a small third world village community. There are no buyers for anything I have to offer here, sadly. I always hear great things about Canada. How nice it is up there, how lovely are the people, and how much work in my field can be found there. Loads of amazing artists working in loads of amazing studios. But I would go anywhere where artists are respected and appreciated for what they do. Anywhere a conceptual artist and



illustrator might be needed, and can make a good living for himself. Anywhere I would work in a nurturing and friendly environment, learning from the best.

What do you personally feel has been your strongest piece to date, and why?

I can't really say. I know I progress and learn with each and every work that I do. I try and enjoy myself while creating, otherwise there's really no point to any of this. I don't have a personal favourite, or any work that I feel is the strongest one. I like certain little things that I managed to achieve in some of my works, be it technically speaking, design-wise, or in the conceptual content.

Can you give us any examples of those "certain little things" that you feel are the strongest elements of your artwork?

I like it when I manage to convey form and volume in a few brush strokes, in a couple of value "blobs". I enjoy it when a not-so-good design work (be it a weapon, a costume, a character...) in the early stages becomes a cool design as I get closer to the finish, without me even noticing it 'til almost the very end. I love it when a composition (and compositions are

something I like experimenting and toying around with a lot...) is working tightly in a piece of mine, or if it tells a story within the story, simply by doing its "thing" well. I feel satisfied with a piece when all the colour patterns work well together, making the viewer content, and just having plain fun with what he's looking at!

Thanks for this interview Patri, and we all wish you the very best of luck with your future ambitions. Take care and keep up the good work!

## *Patri Balanovsky*

For more work by this artist please visit:

[http://community.imaginefx.com/foxpose/chuckmates\\_portfolio](http://community.imaginefx.com/foxpose/chuckmates_portfolio)

<http://chuckmate.blogspot.com>

Or contact them at:

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Interviewed by: Lynette Clee



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*"I do not have favourite subjects, but inevitably my work and my interests gravitate towards a vibe or sensibility that I'd have a hard time defining in words (which is why I choose imagery as my form of expression)..."*

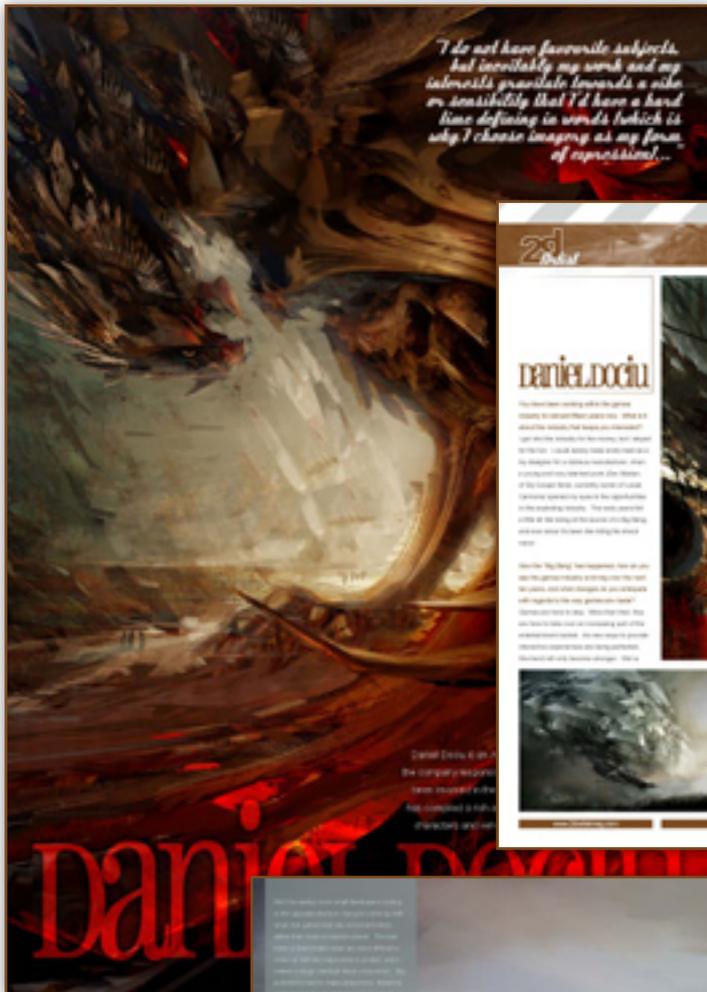
Daniel Dociu is an Art Director and Concept Artist for ArenaNet, the company responsible for the famed Guild Wars games. He has been involved in the games industry for over ten years now and has compiled a rich and varied portfolio covering everything from characters and vehicles to an array of fantastic environments...

# Daniel Dociu

# Daniel Docciu

# 11

TOTAL PAGES



*I do not have favourite subjects, but inevitably my work and my interests gravitate towards a side or something that I'd have a hard time defining in words which is why I choose imagery as my form of expression!*



# LEARN FROM A MASTER OF DIGITAL ILLUSTRATION

## The Techniques of Ryan Church



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## Ryan Church

“ When Ryan Church started giving his unique vision to the *Star Wars* universe... it was clear that he was going to pave the way for future digital artists. He's one of today's strongest digital inspirations. ”

- Sparth  
Concept designer/illustrator

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*"I like to see thought process in a portfolio, and a wide range of subject matter. I'm even more impressed if that range of subject matter has a consistent style that pertains to that person..."*

Doug Williams, Concept Artist for ArenaNet, tells us what it's like as a 2D artist working for a 3D games company whilst juggling family life, 'blogging' and staying focused...



**doug  
williams**

# Doug Williams

# 13

TOTAL PAGES

*I like to see thought process in a portfolio, and a wide range of subject matter. I'm even more impressed if that range of subject matter has a consistent style that persists to that point...*

Doug Williams, Concept Artist for Microsoft, tells us what it's like as a 3D artist working for a 3D game company while juggling family life, 'hobby' and 'day' jobs.



**doug williams**

**2d Artist**

**Doug Williams**

Having the most interesting portfolio I've ever seen. Doug Williams has the skills to take any subject matter and turn it into a great composition. The man who is working for the top game studio in the world. He is also working for the most interesting and most interesting of all. He is also working for the most interesting and most interesting of all. He is also working for the most interesting and most interesting of all.




Concept art for Microsoft game. This was the first 3D art I did for the company. It was a very interesting experience. I was able to work with some of the best artists in the world. I was able to learn a lot from them. I was able to learn a lot from them. I was able to learn a lot from them.

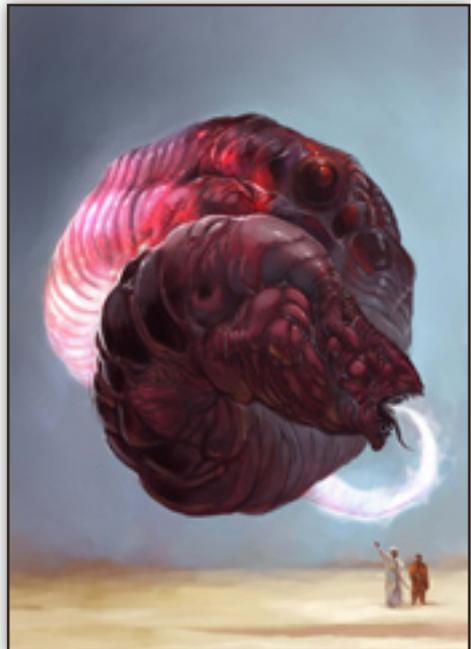


**2d Artist**

How do you deal with the pressure of working for a game company? I deal with it by staying focused on the work. I deal with it by staying focused on the work. I deal with it by staying focused on the work.

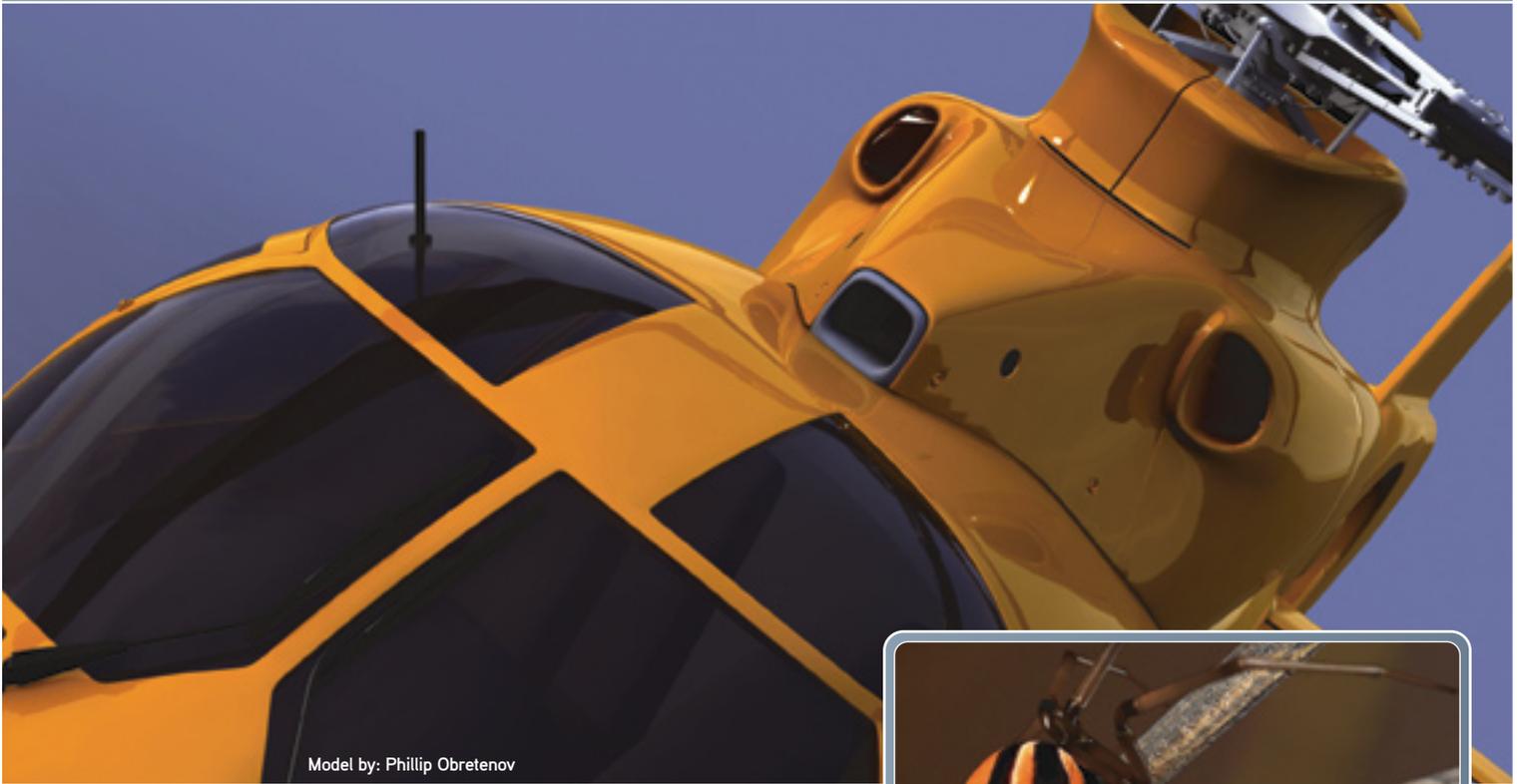
Should I be a game artist, or do I want to be a concept artist? I want to be a concept artist. I want to be a concept artist. I want to be a concept artist.







# modo 301



Model by: Phillip Obretenov



Image By: Zoltan Korcsok

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*"To me, it's like a game: if you can't find where the matte painting is then it's a success. If you say, "Look how nice this matte painting is," then you missed the point..."*

# Ludovic lochem

COVER  
IMAGE

Having worked on such films as Stardust, Doomsday and the Bourne Ultimatum, Matte Painter, Ludovic lochem, takes time out to have a chat with 2DArtist...

# Ludovic lochem

# 7 TOTAL PAGES

*To me, it's like a game if you can't find where the malle painting is, then it's a success. If you say, "Look how nice this malle painting is," then you missed the point...*



IMAGE COURTESY OF MARTA DAHLIG

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*"I wanted to portray a sense of movement, and I relied heavily on line quality and texture"*



# *the Sketchbook* **of Bradley Zale**

My digital paintings and sketches usually consist of three main stages. First I establish a solid pencil drawing using a combination of source material, ranging from personal photography, online research, and past artwork. Next, I take the drawing into the computer and try to gain a sense of lighting and contrast by completing a greyscale rendering. Finally, I complete the art by rendering it in full colour and adding texture...

# the Sketchbook of Bradley Zale

# 5 TOTAL PAGES



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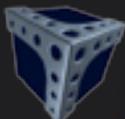
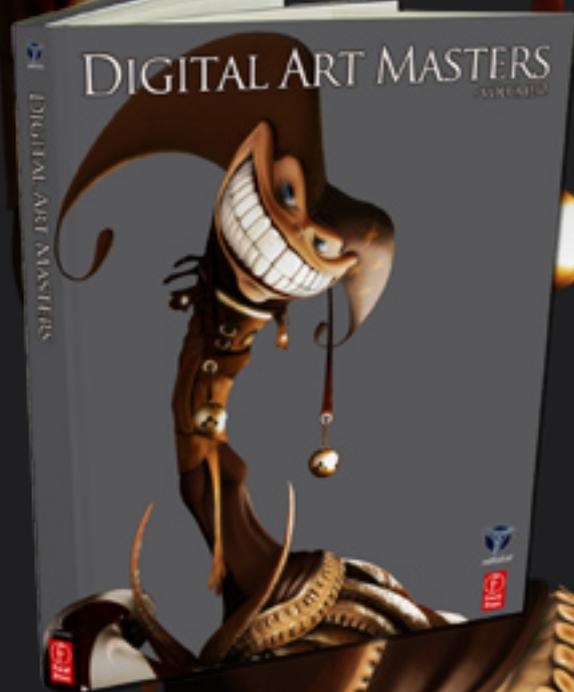


FEATURES 58 OF THE FINEST DIGITAL  
2D AND 3D ARTISTS WORKING IN  
THE INDUSTRY TODAY, FROM THE  
LIKES OF:

PHILIP STRAUB  
JONNY DUDDLE  
ALESSANDRO BALDASSERONI  
BENITA WINCKLER  
FRED BASTIDE  
JAMES BUSBY  
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This Month we Feature:

Daniel Ljunggren

Robin Olausson

John 'Roc' Upchurch

David Smit

Dominus

Eric Wilkerson

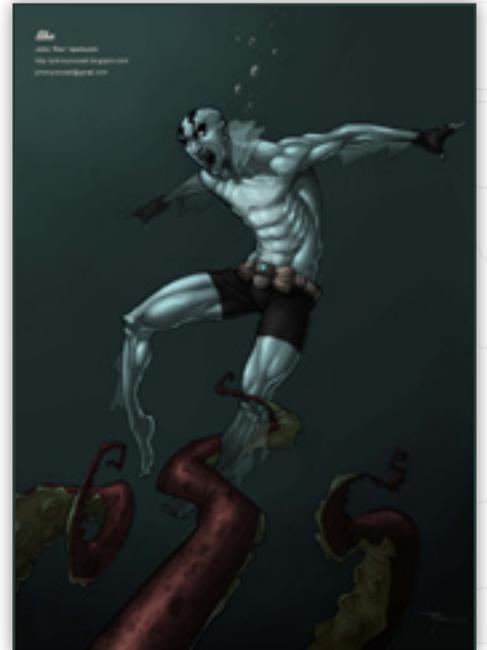
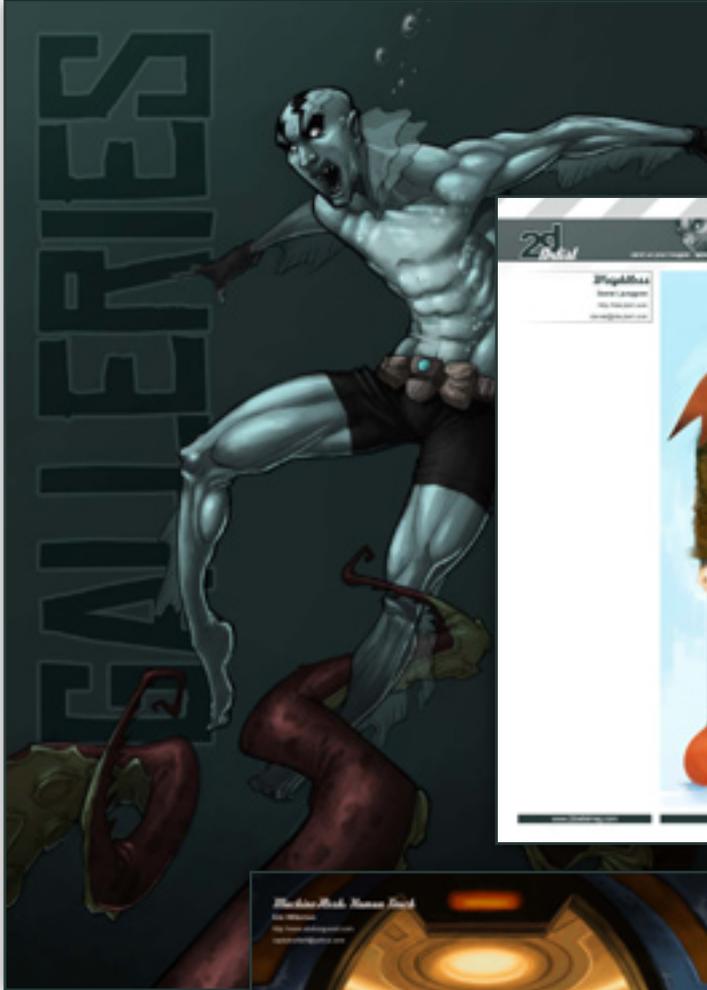
Bente Schlick

Georgi A. Simeonov - Calader

Aziz Maaqoul

# GALLERIES

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# SynthEyes 2007 <sup>1/2</sup>

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We didn't forget about pure camera tracking either. SynthEyes 2007<sup>1/2</sup> adds single-frame alignment for nodal tripod and lock-off shots; a way to add many accurate trackers after an initial solve, for mesh building; a way to coalesce co-located trackers, perfect for green-screen tracking; and about 50 other things.

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"I used SynthEyes exclusively while working on **Pan's Labyrinth**, and the CG Supervisor was continually amazed at how I was blowing their deadlines clean out of the water. I used the zero-weight points to model many surfaces which needed to be very accurate, so that a 3-D stick bug could walk across them." — *Scott Krehbiel*

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**Other recent credits:** Apocalypto, Bridge to Terabithia, Casino Royale, Deja Vu, Next, Pirates of the Caribbean: Dead Man's Chest, Pursuit of Happyness, Spiderman 3, Zodiac

"2D at FUEL used SynthEyes for a few especially gnarly shots during **Charlotte's Web**. For \$399 and a couple of hours invested in the docs, our compositors can solve a camera for almost any shot. SynthEyes is smoking fast, easy to understand and the support is phenomenal." — *Sam Cole, FUEL*

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# the matte painting challenge

The Matte Painting Challenge is a new feature to 2DArtist magazine. It runs in conjunction with the challenge which has been running in the **Threedy Forums**, by 2DArtist magazine regular, **Tiberius Viris**. Here we will show the winners of the last two Matte Painting challenges. All Matte Painting Challenges in the Threedy Forums are available for anyone to enter for prizes and goodies from the [www.3dtotal.com](http://www.3dtotal.com) shop, and for the opportunity of having their images published in this very magazine...



Image Courtesy of sxc.hu

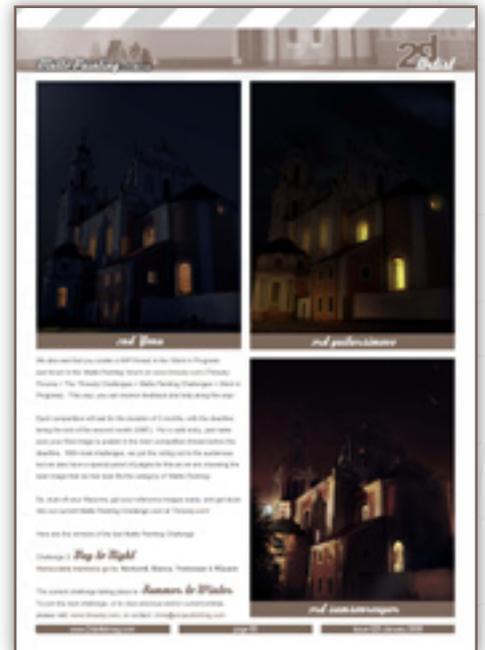
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# the matte painting challenge

# 3

## TOTAL PAGES





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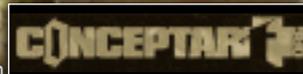
**Broadcast Asia 2008**

the  
**2DA**  
challenge

2DArtist Magazine introduces the 'Challenge' Section of the mag. Every month we will run the Challenges, available for anyone to enter, for prizes and goodies from [www.3dtotal.com](http://www.3dtotal.com) shop and to also get featured in this very magazine! The 2D Challenge runs in the [ConceptArt.org](http://ConceptArt.org) forums and the 3D challenge runs in the [Threedy.com](http://Threedy.com) forum. Here we will display the winners from the previous month's challenges, and the Making Of's from the month before that...

# Carnivore Dinosaur

**Stylised Animal challenge**



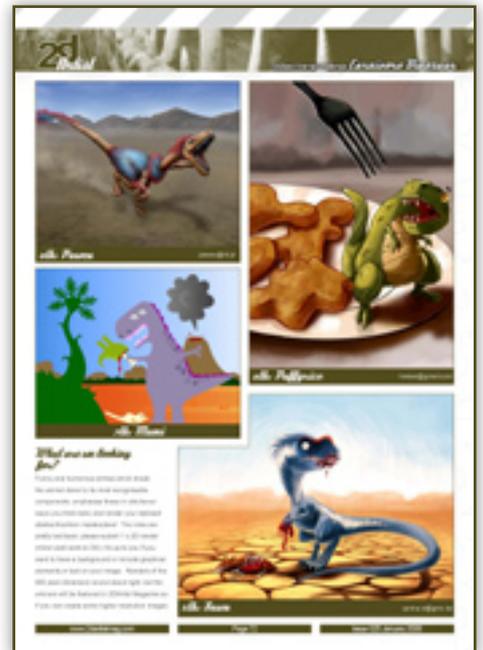
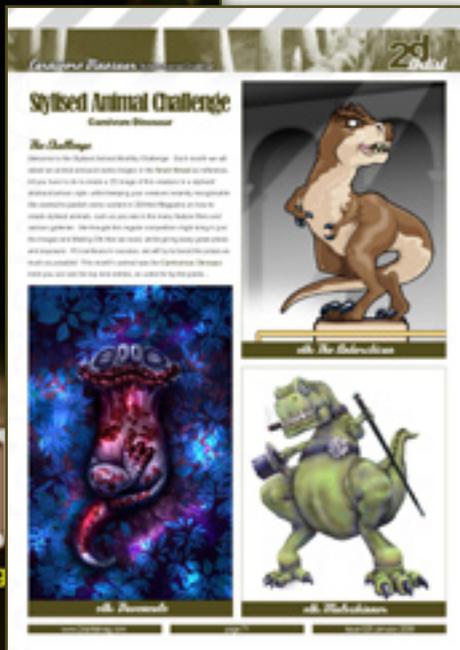
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# Stylised Animal Challenge

## Carnivore Dinosaur

# 13

## TOTAL PAGES





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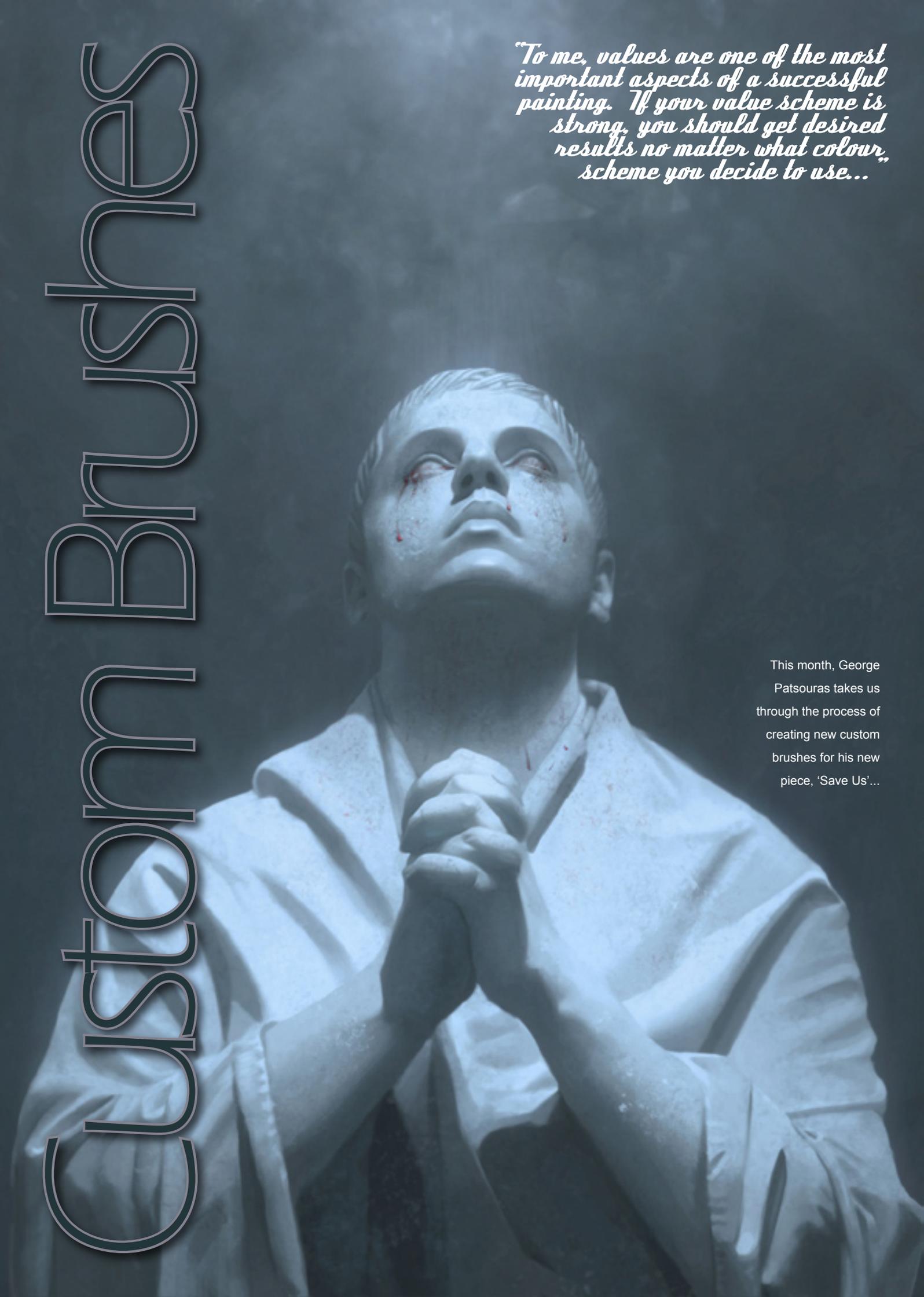
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# Custom Brushes

*"To me, values are one of the most important aspects of a successful painting. If your value scheme is strong, you should get desired results no matter what colour scheme you decide to use..."*

This month, George Patsouras takes us through the process of creating new custom brushes for his new piece, 'Save Us'...



# Custom Brushes

# 5 TOTAL PAGES



*To me, values are one of the most important aspects of a successful painting. If your value scheme is strong, you should get desired results no matter what colour scheme you decide to use...*

**Custom Brushes**  
Created by  
[Author Name]

**Introduction**  
In this tutorial, you will learn how to create custom brushes for Photoshop. The brushes are designed to help you create realistic skin tones and shading for your characters. The brushes are created using a combination of soft and hard brushes, and are designed to be used in a variety of ways. The brushes are designed to be used in a variety of ways, and are designed to be used in a variety of ways.

**References**  
The brushes are designed to be used in a variety of ways, and are designed to be used in a variety of ways.

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# ELEMENTS

## DIGITAL PAINTING DOWNLOADABLE TUTORIAL SERIES

### INTRODUCTION:

The 'elements' series is a 70 page guide to 2D Digital painting and can be followed in most software packages supporting paintbrushes and layers. With in this downloadable PDF E-Book we have chosen some of the most used aspects of digital painting and asked 2 or 3 professional artists to cover a specific theme or 'element', resulting in 2 or 3 different styles and techniques which can be viewed side by side.

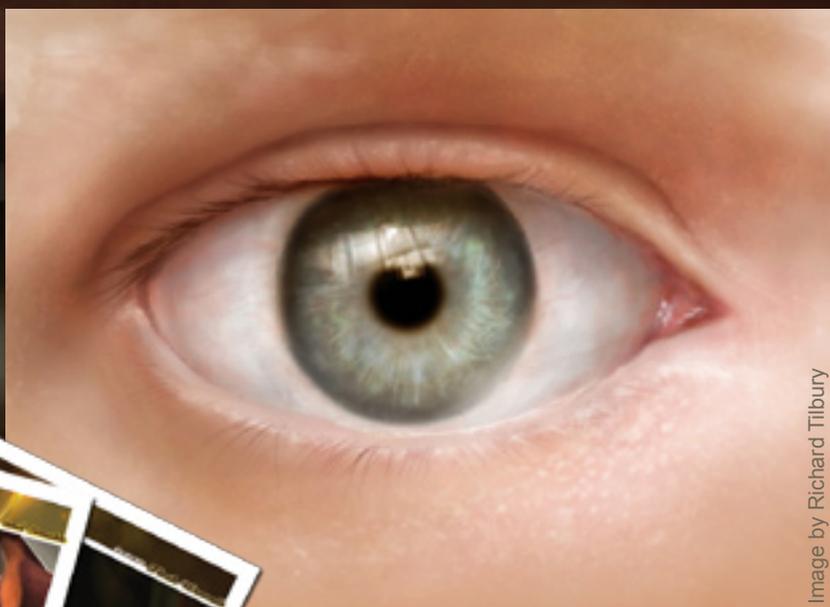


Image by Richard Tibbury



### VOLUME 1:

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

### VOLUME 2:

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



Image by Chris Thuring



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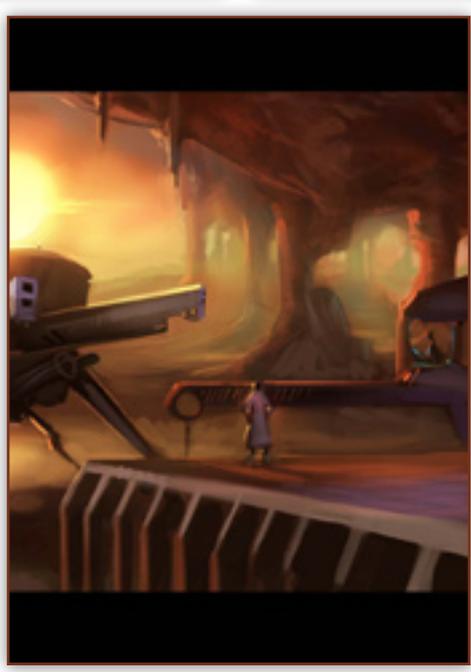
Welcome to the Speed Painting section of the magazine. We've asked two artists this month to produce a speed painting based on a simple, one-line brief. Here we feature the final paintings and the overview of the creation processes.

This month our talented artists, Emrah Elmasli and Daniel Ljunggren, tackle the topic:

## STEAM POWERED MECHANICAL DESTROYER

# STEAM POWERED MECHANICAL DESTROYER

# 9 TOTAL PAGES

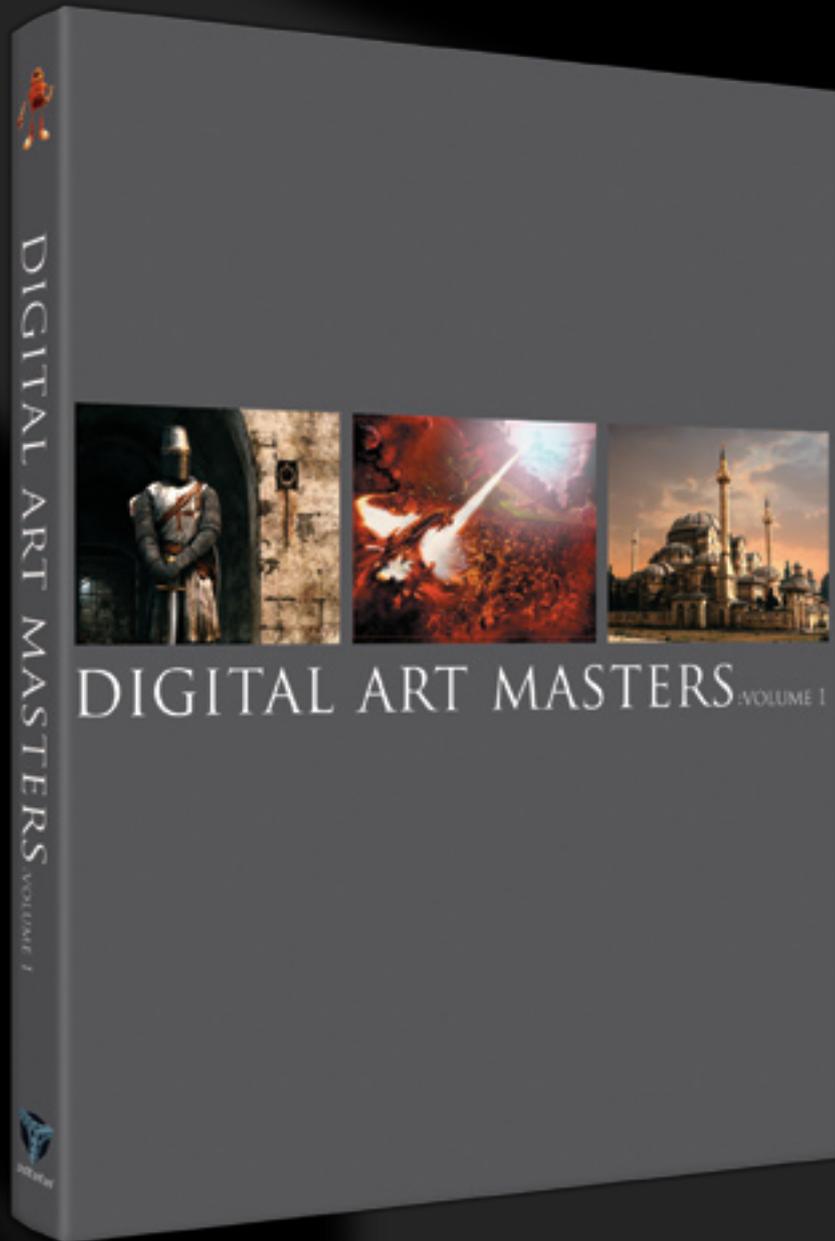


# DIGITAL ART MASTERS

: VOLUME 1

## INTRODUCTION:

THE 'DIGITAL ART MASTERS: VOLUME 1' BOOK, IS A COLLECTION OF WORK FROM ARTISTS WHICH HAVE FEATURED IN THE GALLERY OF 3DTOTAL. SPREAD OVER 192 PAGES, THE BOOK FEATURES SOME OF THE FINEST DIGITAL 2D AND 3D ART-WORK THAT YOU CAN SEE TODAY, FROM ARTIST AS NATASCHA ROEOESLI, PHILIP STRAUB, ROB CHANG, JESSE SANDIFER, PISONG, MENY HILSEN-RAD AND RYAN LIM AND MANY MORE. MORE THAN JUST ANY OTHER GALLERY BOOK, EACH ARTIST HAS WRITTEN A BREAKDOWN OVERVIEW, EACH WITH SUPPORTING IMAGERY OF HOW THEY MADE THERE PIECE OF WORK.



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# ELEMENTS

DIGITAL PAINTING TUTORIAL SERIES : WEATHER

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ISSUE 22, OCTOBER - TWISTER

ISSUE 23, NOVEMBER - RAINSTORM

ISSUE 24, DECEMBER - SNOWSTORM

ISSUE 25, JANUARY - HEAT WAVES



# ELEMENTS HEATWAVE

# 5 TOTAL PAGES



# PTEROCERATOPS

LOW ATMOSPHERE CREATURE DESIGN:  
BY PASCAL RAIMBAULT

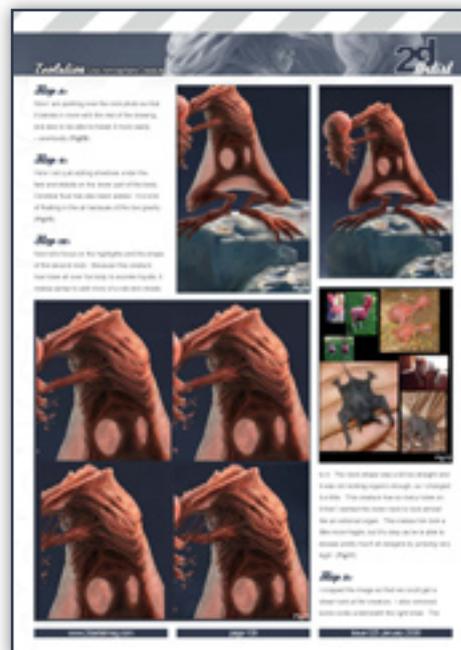
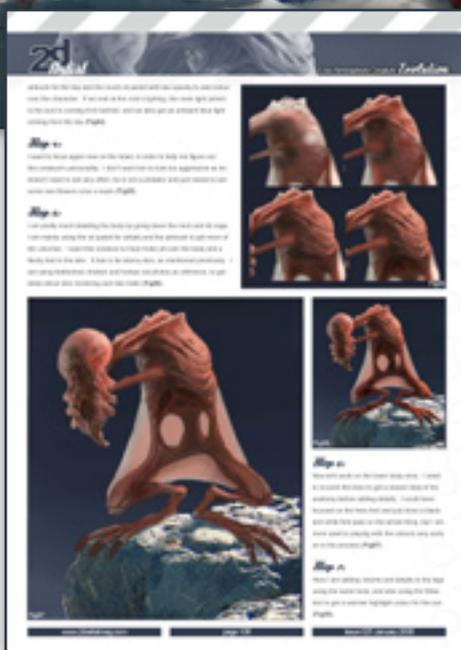
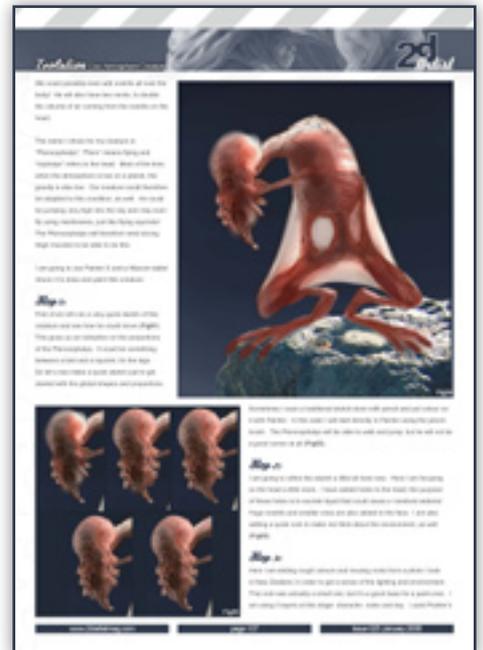
*"We could possibly even add nostrils all over the body! He will also have two necks, to double the volume of air coming from the nostrils on the head...."*



Pascal Raimbault takes us through the creation of an evolutionary creature from a planet with very little atmosphere...

# LOW ATMOSPHERE CREATURE DESIGN

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André Carrière & Herbert Löwen
- GALLERIES**  
Javier Núñez, Tili Nowak plus more!
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# Figurative Drawing

*"Speaking of light, colour is exactly that: light! When you see a colour, you are essentially seeing reflected light..."*

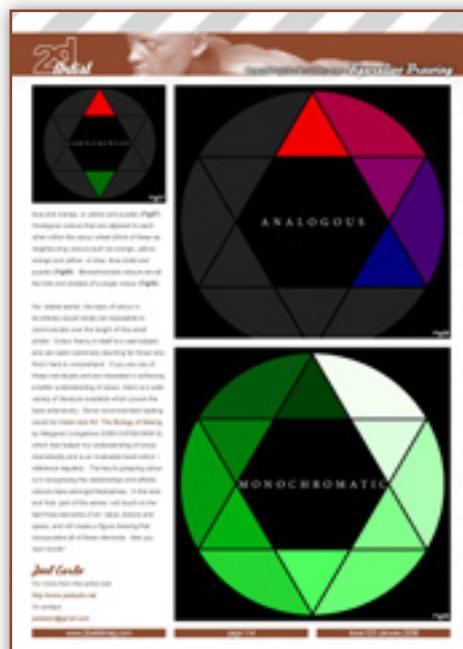
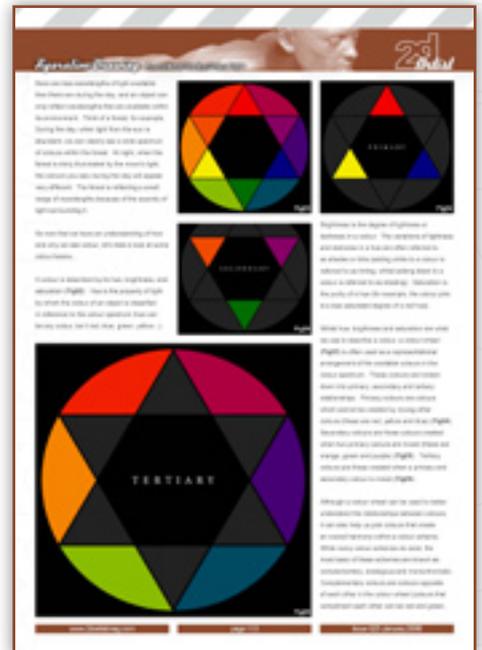
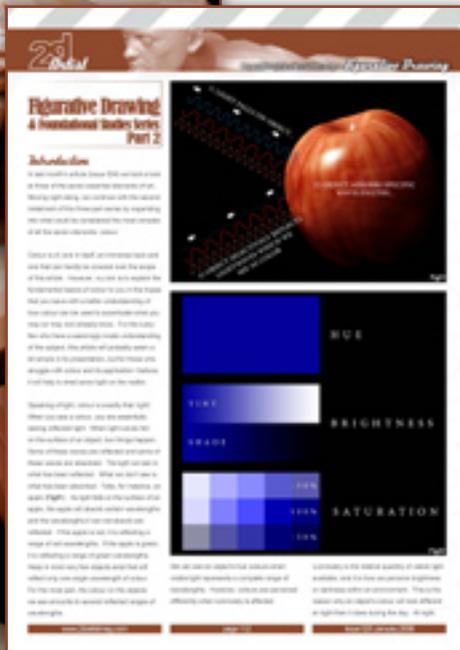


part 2  
& Foundational  
Studies Series

Joel Carlo brings us the second section of a 3-part tutorial series, covering certain elements which are fundamental to drawing the human form (Part One: Issue 024)...

# Figurative Drawing & Foundational Studies Series Part 2

# 4 TOTAL PAGES





*"Always keep in mind  
where the light strikes  
the surfaces so that  
your forms doesn't end  
up too stiff or flat!"*

Discover how  
Robin Olausson  
created 'Syndaren'  
in this great little  
Making Of.  
Enjoy! ...

MAKING OF BY ROBIN OLAUSSON

# SYNDAREN

## EXOTIQUE

# MAKING OF SYNDAREN EXOTIQUE

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# 2D Artist

Concept Art, Digital & Matte Painting Magazine  
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image : Patri Balanovsky

*"I built the spaceship from  
a photographic part of  
train's engine, and other  
industrial things..."*



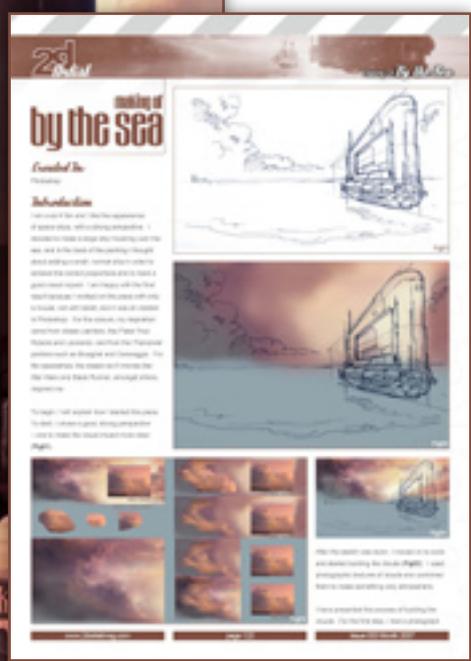
Adrian takes us  
through the making  
of his sci-fi image, 'By  
the Sea'...

making of Adrian Baluta

# by the sea

# making of by the sea

# 4 TOTAL PAGES



# DIGITAL ART MASTERS VOLUME 2



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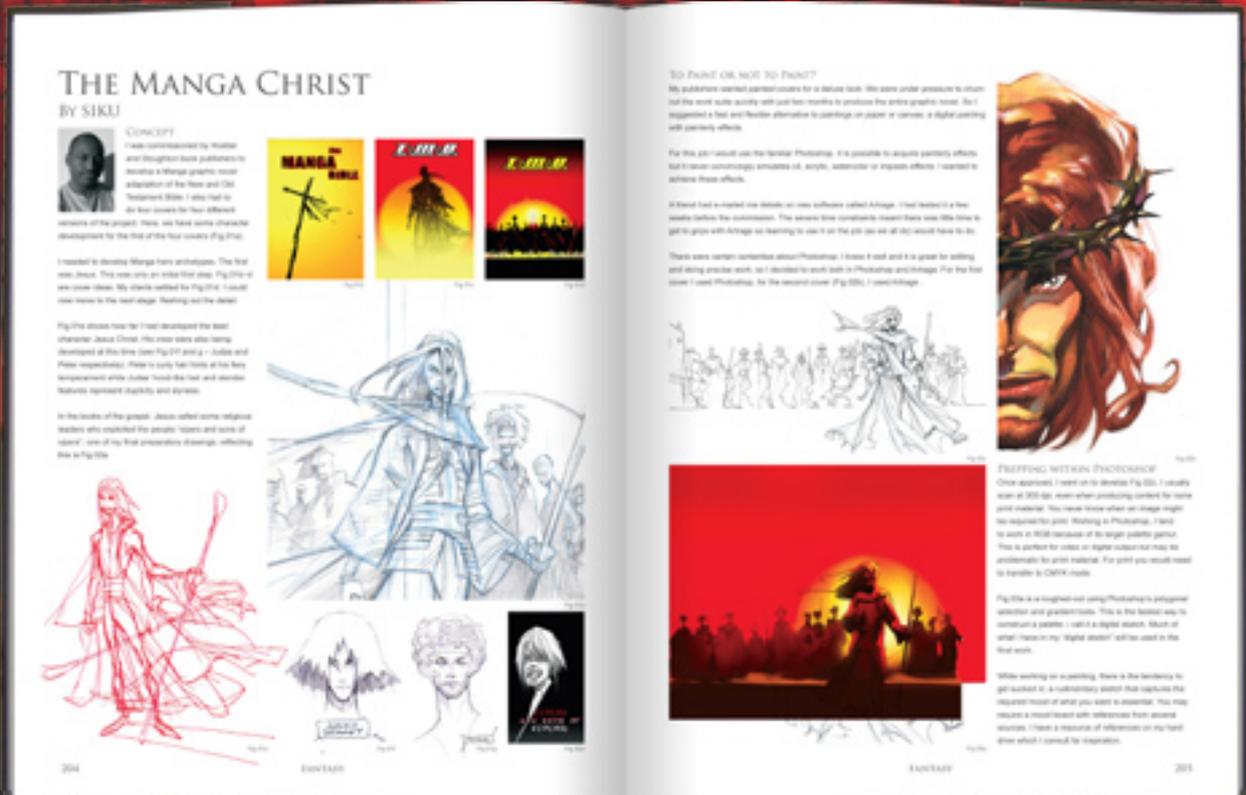
This month we feature:

'The Manga Christ'  
by Siku

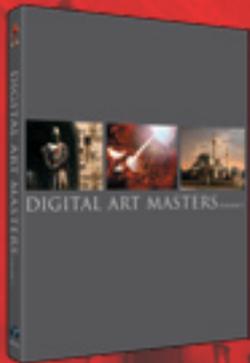




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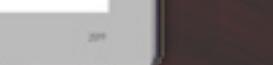
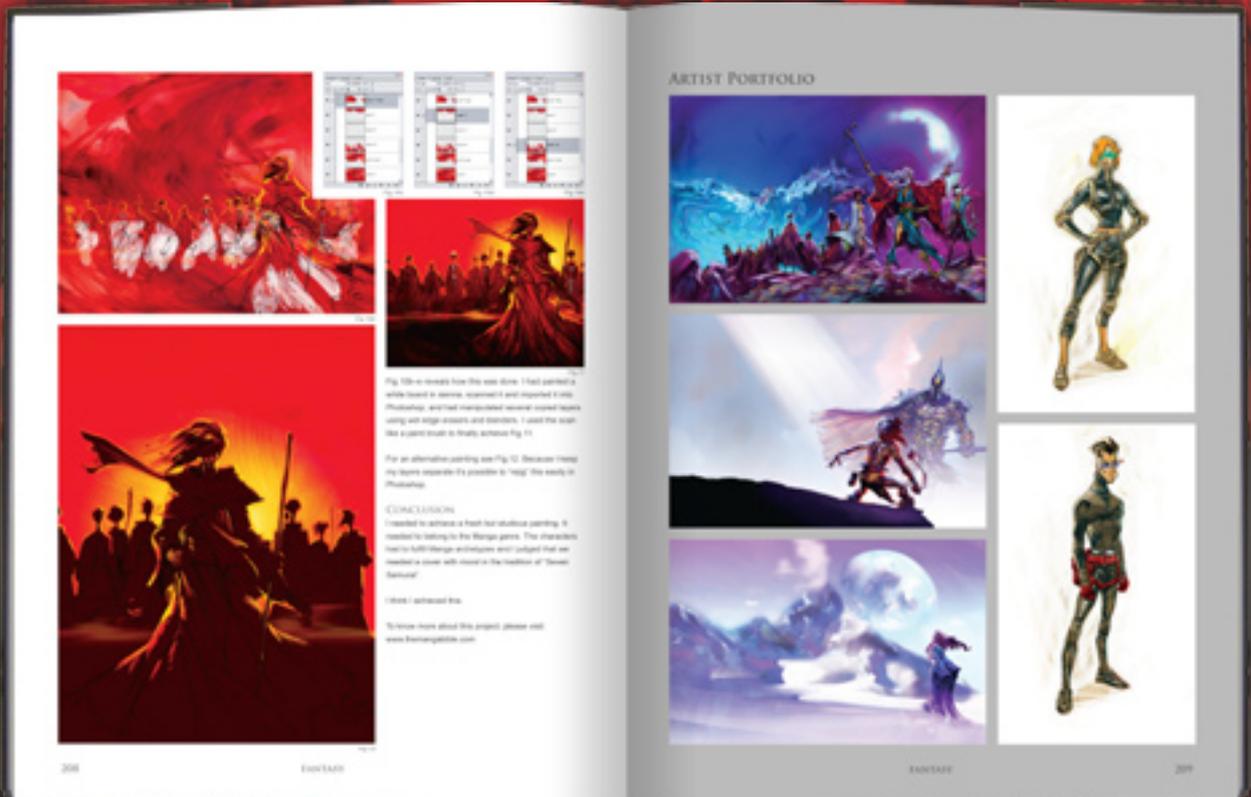
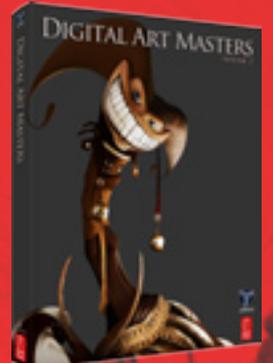
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