

# zoo Artist

Concept Art, Digital & Matte Painting Monthly Downloadable Magazine

# Inspiring Advice

Top Industry Artist reveal Top Advice for Aspiring Artists inside...



## Articles

Creatively Self - Employed - Good Business, Inspiring Advice for Artists



## Interviews

Mike Coriero, Coro, Abrar Ajmal & Hoang Nguyen



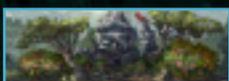
## Galleries

Björn Wirtz, Simon Legrand, Tuna Ferit Hidayetoglu, Vitaly Samarin Alexius & More!



## Making Of's

Emmett, Pardon Me! & Alien Priest



## Tutorials

Creating a brush from scratch in Photoshop, Painting Armour Part 2 'Roman Soldier'



## Editorial

Hello once again to 2D Artist Magazine. After over a year in business we have decided to push the bar a little further... We have an enormous list of great interviews, articles, making of's and tutorials ready for you this year, and we guarantee that every magazine will be as good as, if not

better than this month's issue! We hope you all had a good New Year, plus any other celebrations over the December period. Early January for us is usually a case of "back to work blues", but im rather (sadly) excited about getting back to the desk and putting together the new issues of both 3DCreative and 2D Artist mags, checking out all of the new gallery submissions and reading through all those interview answers, learning a thing or two from one of the many great tutorials we have on offer, and also (ashamedly) looking forward to ploughing through my 500+ email inbox from the festive period, to see what you guys have said about the mags and what suggestions you have all made. Hopefully I'll have the inbox cleared by late February, but keep the mails coming in anyway as we do reply to every single one of you! A big thanks to all of you for keeping us going, and also to all of our contributors, some of whom give up their time (usually around very busy schedules) to bring quality content to the masses! All the best for the New Year, Ed & the 2D Artist Team.

## Editor

Ben Barnes

## Assistant Editor

Warin Pismoke

## Layout

Ben Barnes  
Alex Price  
Bobby Brown

## Marketing

Lynette lee

## Additional Content

Tom Greenway  
Lynette Cleo  
Warin Pismoke  
Richard Tilbury  
Chris Perrins

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What's in this month:

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Freelance Artist

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Art Director, Massiv Black Studios

### Abrar Ajmal

RPG Cover & Interior Illustrator

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### Painting Armour

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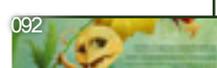
Project Overview by Y.Soner Yurtseven

### Alien Priest

Project Overview by Emrah Elmasli

### About us

Zoo Publishing Information & Contacts



## Free Stuff!

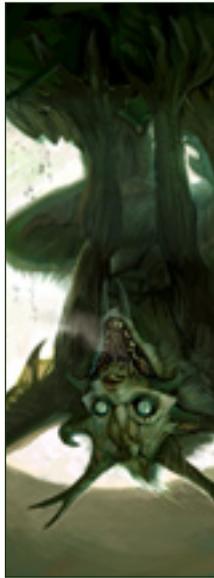
Keep an eye out for similar symbols to this throughout the mag. Wherever you see this symbol, click it to download resources,





**Mike Corriero**

Concept artist/  
Illustrator > Freelancer  
> NJ, USA. Most  
of the work I do  
involves the creation  
of environments &  
creatures for video games. Some of the work  
I've done lately have included pre-visual concept  
sketches for Radical Entertainment, Card Game  
Illustrations for Breakaway Games & assets  
provided to Liquid Development.  
<http://www.mikecorriero.com>  
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**Contributing Artists**

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



**Hoang Nguyen**

I'm currently working  
for EA and spend  
most of my free time  
painting. I've been in  
the game industry for  
over a decade and  
before that I was drawing comics for Marvel,  
Dark Horse and DC comic. I want to integrate  
my 2D artworks with the latest 3D technologies.  
There is so much to learn and so little time....  
[www.liquidbrush.com](http://www.liquidbrush.com)  
[hoang@liquidbrush.com](mailto:hoang@liquidbrush.com)



**Daarken**

2D Illustrator/Concept  
Artist. USA. I began  
working in the  
gaming industry  
after graduating  
from the Academy of  
Art University, San  
Francisco, 2004. I have worked for Wizards of  
the Coast, Fantasy Flight Games, Widescreen  
Games, Digital Extremes, & BreakAway Games.  
  
<http://www.daarken.com>  
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**Yasar Foner Yurtseven**

Freelance 3d modeler  
& concept artist.  
Graduated from the  
fine arts faculty in  
Istanbul in 2004.  
Worked as a concept  
designer in the arthitecture industry for 1 year.  
Won 3rd place at The CGSociety challenge 'The  
Journey Begins'. Now working as a freelance 3d  
modeler and concept artist.  
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**Emrah Elmastli**

Concept artist / Digital  
Illustrator /Freelancer.  
I'm creating digital  
illustrations & concept  
designs since then.  
I've worked with  
Crystal Dynamics, Irrational Games Australia,  
Fantasy Flight Games, Cgtoolkit & vs. remotely.  
I would like to work as a Concept Artist in a  
video game company someday.  
[www.partycule.com](http://www.partycule.com)  
[emrah@partycule.com](mailto:emrah@partycule.com)



# totalTextures

v4: r2

## Humans & Creatures

The Original Total Texture collection was created in 2001, utilising the best methods and technology of the time. Since then, techniques and technology have both moved forward, and here at 3DTotal we felt that although the original collection is still widely used and highly regarded among artists and studios of all calibers, it was time for an update...

This enormously improved version of the original texture collection now contains 272 individual Materials, comprising of over 938 individual, hand crafted texture maps. Every Texture now has its own unique colour map, bump map. There is also over 50 new alpha and 100 new specular maps.

What's new?  
This new collection consists of 272 materials, comprising of 938 individual maps!! (Colour, Bump, Specular and Alpha maps). We have also included 36 psd files for some of the textures, allowing you to customize some new textures of your own.

DVD Contents:  
31 Creature Eyes  
11 Creature Furs  
2 Creature Miscellaneous  
6 Creature Scales  
14 Creature Skin (Body)  
27 Creature Skin (Facial)  
16 www.3d.sk images  
16 Human Eyes  
2 Human Hair  
12 Human Misc (Body)  
24 Human Misc (Facial)  
47 Human Skin (Abnormal)  
2 Human Skin (Old)  
13 Human Skin (Tattoo)  
34 Human Skin (Young)  
15 Human Skin (Reference)



15 Collections of amazing Textures

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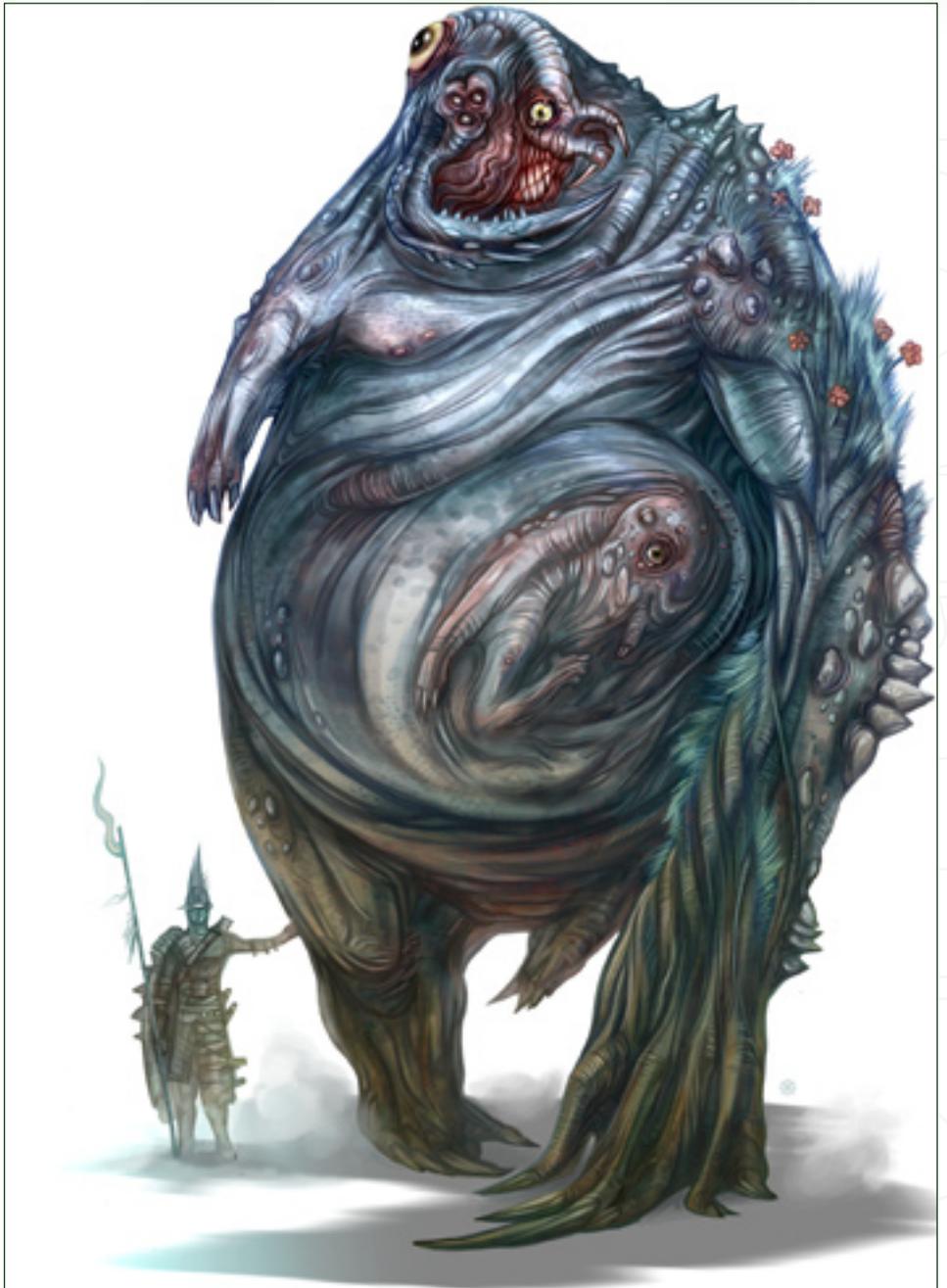
AN INTERVIEW WITH  
**MIKE**  
**CORRIERO**

Mike has been pursuing his art career since he left college. Knowing that working 9 till 5 on minimum wage wasn't what he wanted, he decided to go freelance, and has been enjoying it ever since...

# MIKE CORRIERO

Could you describe your path into the realm of the freelance artist and tell us a little about what really established your position in this field?

Well, after college my first instinct was to look for a full-time job with a major entertainment studio, whether it was in the film industry or video game industry. I was finishing my senior year and wasn't quite sure where to start. So after college I figured I would have to either get a part-time job working at some local food store, or try to freelance with my own art. I'm not one to work a 9 till 5 job, or work for minimum wage, so I pushed as hard as I could to get some kind of freelance gig and to continue improving my personal work on the side. It was hard not having a website at the time, spending a lot of time on forums trying to get the word out there, promoting my work, getting my name known and meeting other artists. I think what helped get me known mostly was finding a couple of outsourcing companies that took me on as an artist that they regularly sent work to. This helped keep a steady work flow coming in and the opportunity to work on some larger projects. I was already getting a good handle on dealing with contracts, negotiations and establishing relationships with clients. A freelance artist really needs to spend just as much time promoting their work as they do actually working on art. You need to continue to post on forums, update your website, continue to learn and improve, spend time on personal art and paid work, contact open freelance positions and get to know other artists who work for companies that outsource work. The promotion end of a freelance artist and dealing with contracts and negotiations is a job unto itself.





What do you feel are the advantages and disadvantages of being freelance? Freelancing definitely has its advantages. On the plus side, you are your own boss so you set your own rates, you agree to the type of contract terms you want to agree to, you set your own schedule and don't need to ask for time off. You can accept or decline whatever kind of work interests you and you get to work with a large range of clients. On the negative side, you have to pay more in taxes and do your own tax and paper work, contracts, and negotiations. You need to spend a lot of time promoting your work, making sure you keep a steady work flow and managing a fruitful schedule so that you don't kill yourself trying to meet 5 jobs with the same deadline. The other down side is that there are times when work is scarce and your constantly competing with hundreds of other artists who are all interested in the same job and want to offer lower rates than you. So I would say that it's an equal balance between advantages and disadvantages. I personally like the freedom that a freelance position allows, which is why it appeals to me for the mean time.

You appear to have a large number of creatures in your portfolio. Are they a particular favourite among the subject matter you choose to illustrate? Creatures are definitely a favourite subject matter of mine. As a kid, my first love of art was always about the concept of creature design, with the main attraction coming from movies such as 'Labyrinth', 'Jurassic Park', 'Legend', 'Willow' and 'Star Wars', plus a handful of other sci-fi and fantasy films. I felt like, if I could grow-up and get paid to create creatures for a living, then that was what I would do.

What are some of your favourite creature designs that you have come across, whether in film or book form ?

I have a large list but I'll try and keep it to the top few designs which really spark my interest. Some of the creature designs date back to my childhood, as well as the new cutting-edge digital effects being done today. I would have to say 'Predator' is one, especially the scene where you first get a chance to see his face, when all the weapons are dropped and it's a one-on-one battle in the jungle. 'Star Wars' definitely has a few of my favourites, like the 'Rancor' which was an awesome sight as a child. The 'Tauntaun' was also a childhood favourite, which is the two-legged mountable snow beast used by the rebel force on the planet Hoth. I'm just going to list a bunch of others, starting with the creature from the movie 'The Relic', the Balrog from 'Lord of the Rings', the little creature called "Fuzzball" in 'Captain Eo', 'Aliens' face huggers and the adult 'Alien' designs, the Fell Beast in 'Lord of the Rings', the Scorpio-Pede in Peter Jackson's 'King Kong', and the Gryphons from 'The Lion the Witch and the Wardrobe'.



Your resume details a variety of different jobs, from games companies to CD cover art. Which have been your favourite commissions and why?

Some of my favourite types of jobs I've worked on recently are those that involve environment and creature design for isometric style strategy games for the computer. The reason is that, because strategy games are much more involved and probably sell more than most other types of games, I was able to watch the designs go from concept to model to animation, and provide a little advice on the CG designs and animated movements. I have been getting more interested in illustration work as well, trying to push towards some magazine and book covers because it pays better, and getting work printed that will be seen on shelves is always very rewarding.



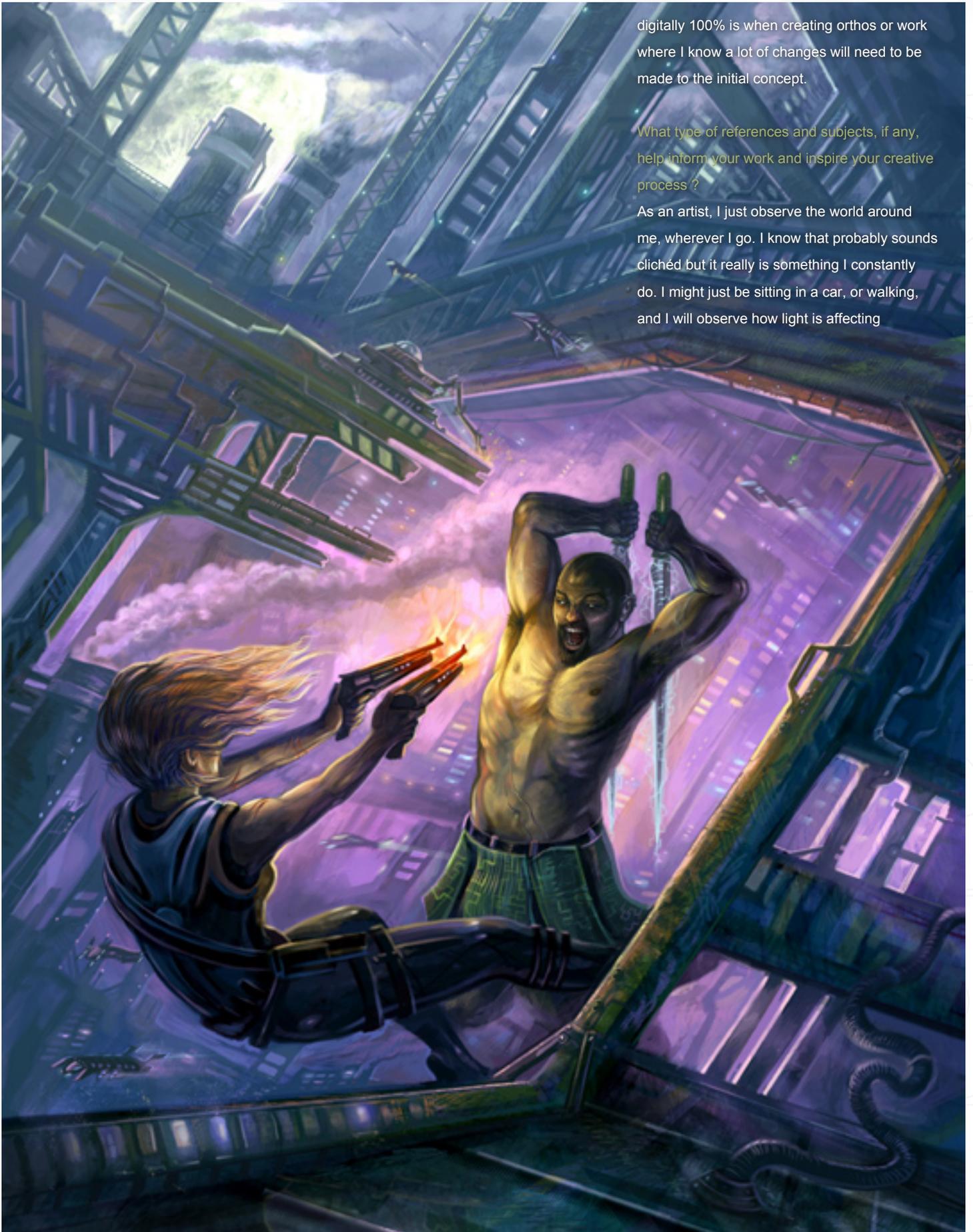
Do you play any computer games at all and, if so, which are the ones you like above all else?

I don't get chance to play too many games but I try to find the time considering it's kind of imperative to concept design. To know what modellers are capable of you need to play up-to-date games. Most recently I've been playing 'The Battle for Middle Earth' which I think has great environment and camp designs, and creature animations like the Oliphaunts, Trolls, Fell Beast and Balrog work is great. I still enjoy classics too, such as 'Starcraft', 'Warcraft' and 'Diablo'. Strategy games involving fantasy themes appeal to me the most when it comes to PC gaming. I try not to get too caught up in that though because those sort of games can really eat away at your time and that's not good for a freelance artist when time is money.

Do you usually start your digital works on paper and sketch out the designs first?

I will almost always sketch my designs out in pencil first and scan that in before I begin painting digitally. I feel it's nice to have a hard copy of the sketch and, even though I'm comfortable working digitally in the sketch phase, I just prefer using pencil. The only time I'll work





digitally 100% is when creating orthos or work where I know a lot of changes will need to be made to the initial concept.

What type of references and subjects, if any, help inform your work and inspire your creative process?

As an artist, I just observe the world around me, wherever I go. I know that probably sounds clichéd but it really is something I constantly do. I might just be sitting in a car, or walking, and I will observe how light is affecting

structures, or how smoke is billowing out of factory stacks and the way the sky's colour changes throughout the day. I do keep on hand a book of animals because, being especially fond of creature design, I like to go with a more naturalistic approach with my concepts. Studying animal and human anatomy is a must for any artist. When I work in the initial sketch phase I do not use any references in order to try and maintain as much of my own style and design style as possible, before resorting to photo references. If I really feel like I lack the knowledge or information to understand a subject, such as industrial design, I will find a bunch of online photos or images in magazines to help, but I try not to let that take control of the concept nor make me a slave to the reference.

You mention the importance of studying human anatomy. Do you practice much life drawing at all, or do you rely mainly on your knowledge and references when you are drawing characters?

I don't have access to life drawing classes, which are very important, so I try to shoot as references of friends and family, and myself when no one else is available. If that doesn't work, I'll find the best reference possible



online and use a combination of custom photo reference and the online photos. Other than using reference for a particular design, I study anatomy with the use of books and online websites.

Which artists do you admire and why?

I admire artists that are capable of change. When I say that, I mean an artist who can, at the flick of their wrist, change their style to meet the demands of any job or subject matter. There are a few artists out there who can imitate styles with ease, create creature and character designs, matte paintings, CG models, storyboards, cover illustrations, texture work, and fine art. Those are the kind of artists I admire. A couple of artists who really inspire me as far as style and career are concerned, are Ryan Church and Erik Tiemens, Jon

Foster, Aleks Briclot, Keith Parkinson, Michael Whelan, Tony Diterizzi, Jeff Easley, Brom, and Craig Mullins. A lot of those traditional painters influenced my work as a kid, and some of them have influenced me more recently in my career concerning digital painting.

On the topic of traditional art, how did you find the switch from traditional painting/drawing techniques to working digitally, and what do you see as the main pitfalls of the digital medium by comparison?

My first experiences with digital painting were back when I didn't have a Wacom tablet, so it wasn't quite as smooth as it is now, but I got by OK. Of course now, with the pressure sensitivity and brush control options that Photoshop CS offers, and Painter, it's a whole new story. It's much easier to control colours digitally, than it





is using traditional mediums, because of the amount of freedom and multiple layer abilities. Some down-falls of the digital medium come into play when working at larger scales, since you can't look at the entire image at it's full scale without zooming out. It's also not as easy to produce a natural paint effect using digital programs unless you put a lot of effort into using

custom brushes, textures and/or space consuming programs, like Painter. Painter works great for producing a traditional effect, but it really eats away at my computer when working at the 300 resolution scale.

Are there any specific types of projects you would like to contribute towards in the future ?  
My main goal when I was younger, which is still my main goal now, was to work for a major film studio. I want to work for companies that have a great interest in creating the unimaginable, the strange, the eerie, the adventurous and unique stories and worlds. I would love the opportunity to work closely on film projects designing creatures and environments and watching them come to life on the big screen. I enjoy game design but, ever since I was a kid, film design has been my main aim.

### *Mike Corriero*

For more work by this artist please visit:

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

Or contact them:

[mikecorriero@gmail.com](mailto:mikecorriero@gmail.com)

Interviewed By:

Rich Tilbury

Mike also takes us through the process of creating custom brushes in the Tutorial section of this magazine...

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Justin Kaufman, aka Coro started out dodging around the streets of El Paso with a can of spray-paint in one hand, we caught up with the now art director of Massive Black in San Francisco to find out about his journey, projects and inspirations.

*Grffiti saved my life. If it hadn't been for spray-paint, chances are I would not be making art for a living today.*

# Coro



## Example Pages:



**06**  
TOTAL PAGES





# digital-tutors™



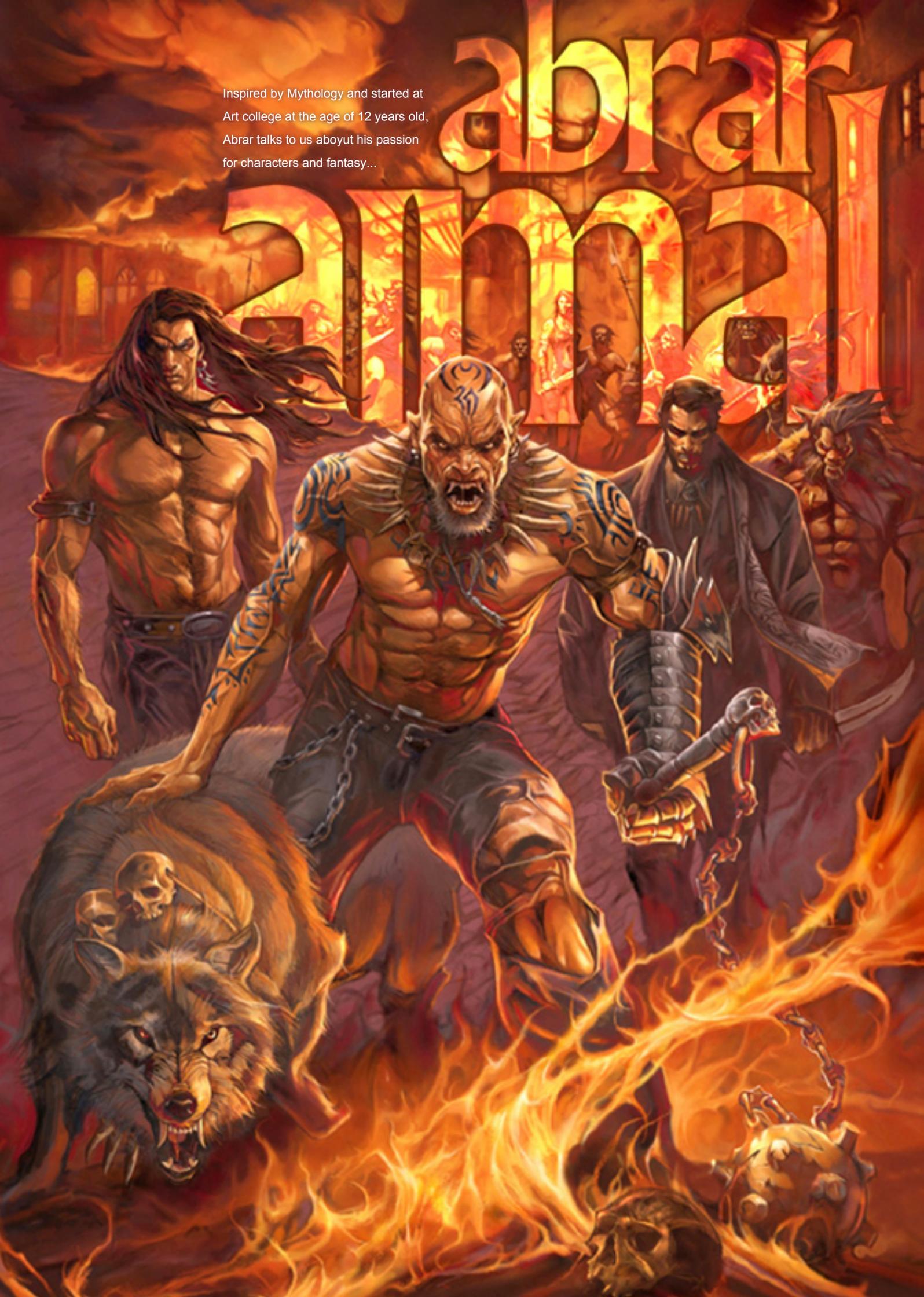
## Facial Animation & Lip Sync in Maya

An in-depth guide to learning facial animation and lip sync techniques.

order today at [www.digital-tutors.com](http://www.digital-tutors.com)

Inspired by Mythology and started at Art college at the age of 12 years old, Abrar talks to us about his passion for characters and fantasy...

# Abrar Ramos



*The Fantasy genre allows me to do anything and go anywhere as an artist. There are no artistic boundaries.*

# abrar ajmal



### Example Pages:



**05**  
TOTAL PAGES

**The sky is not a limit.**



**Vue 6**  
*A New Dawn*

a Gun and Barrel Publication

September

**\$10**  
BUCKS

**Hard Boiled to the MAX**

# HOANG NGUYEN

*"Everything can be new again, even the mundane stuff. . . the world is waiting to be discovered!"*



HOANG NGUYEN '05

**MY BABY GONE BAD**  
*a Thrilling Love Triangle*  
by **Juno Black**

Hoang currently works at Electronic Arts, working on next generation projects. A true veteran of the industry Hoang has worked on Past projects including; Tiger Woods Golf, James Bond: "From Russia with Love", & The GodFather.

**THE BIG BLACK HUSH**

*A Bizarre Crime novel*

by **Kai Devin**

**ONE BILLION BULLETS**

*Amazing Mystery Novel*

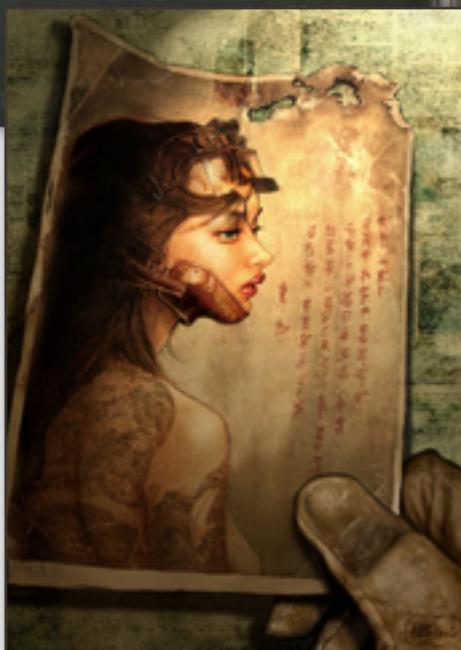
by **Thai Dagan**

*...it was just too boring for me, all I wanted was to paint sci-fi and fantasy art, but they kept making me paint still-lives and draw all these naked people - EWWW!*

# Hoang Nguyen



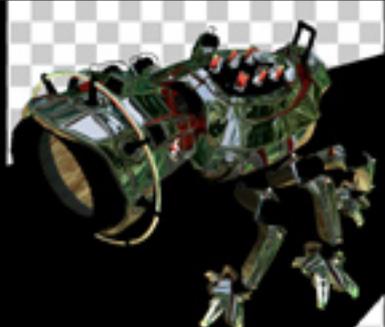
## Example Pages:



**07**  
TOTAL PAGES



COLOR



REFLECTIONS



DEPTH



SHADOWS



# THE POWER OF LAYERS

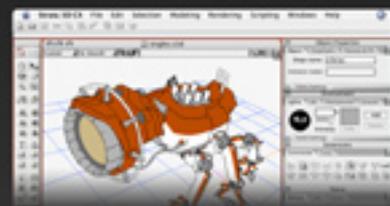


**STRATA 3D CX 5.0**  
DESIGN AT A HIGHER POWER

Digit Magazine (July 2006) says, "Strata 3D™ CX feels like an Adobe® application - graphic designers will feel right at home... The traditional look (of Strata 3D CX) makes the program friendly to new users." Version 5.0 of CX... "makes the program even more like Photoshop's® 3D cousin."

Digit named Strata 3D CX the number one 3D app for designers, and awarded it "Best Buy" in its 3D Design Software Shootout.

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**STRATA™**  
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Ever wanted to go freelance? Ever wondered where to start? Ever thought about how you would cope once you had taken that first step? Kristen Fischer isn't out to change the world, she just wants people to follow their creative dreams, and to know that it's OK to experience a few ups and downs along the way. That's what prompted Kristen, 28, to write her debut book "Creatively Self-Employed: How Writers and Artists Deal with Career Ups and Downs". The collection of anecdotes, from more than 65 creatives, covers everything from dealing with rejection and loneliness to marketing the "right-brained" way. For 3 months, Kristen has shared her, and others', experiences from the world of Creative Self-employment. This month: Good Business: How Creatives Can Live Off Their Talents

# Creatively

Self-Employed

*...many think they can get by on their creative talents alone. Not if they want to run a business. Many creatives panic when they hear that.*

# Creatively self-employed



*Example Pages:*



**04**  
TOTAL PAGES



# Pixologic

makers of ZBRUSH

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Image by ZBrush Artist  
- Steven Chen

[ZBrush.com](http://ZBrush.com)  
[ZBrushCentral.com](http://ZBrushCentral.com)



ZBRUSH



Over the last Year, 3DCreative has been asking industry professionals one important question:

*“What one piece of advice would you give to an Aspiring Artist?”*

With a new year and a fresh start, here are the answers...

# ADVICE FOR ASPIRING ARTISTS

*Advice? Go and get your clients!!! You can't sit around waiting for them to come to you, at least when you are first starting out.*

# Advice for Aspiring Artists

## Example Pages:



Over the last year, 3DCreative has been surveying industry professionals with important questions.

*What are pieces of advice you give to an Aspiring Artist?*

**Advice for Aspiring Artists**

**Robbie H. Brown**  
Lead 3D Artist at Epic Games

**Stephen Kelly**  
3D Artist at Epic

**Blair Bennett**  
3D Artist at Epic

**Tim Brown**  
3D Artist at Epic

**2d Artist**

**John Paboni**  
3D Artist at Epic

**Blair Bennett**  
3D Artist at Epic

**2d Artist**

**Blair Bennett**  
3D Artist at Epic

**John Paboni**  
3D Artist at Epic

**Patrick Jansen**  
3D Artist at Epic

**2d Artist**

**Blair Bennett**  
3D Artist at Epic

**John Paboni**  
3D Artist at Epic

**Patrick Jansen**  
3D Artist at Epic

**08**  
TOTAL PAGES

# DOSCH DESIGN



Dosch 3D:  
Building Interiors



Dosch 3D:  
World Globes



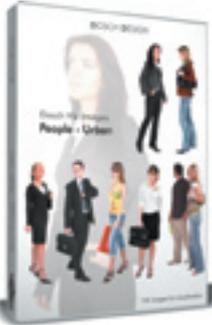
Dosch HDRI: **Chrome  
& Studio Effects V2**



Dosch Textures:  
Construction Materials V2



Dosch HDRI:  
Radiant Skies



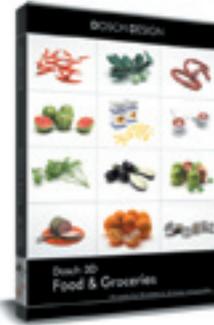
Dosch Viz-Images:  
People - Urban



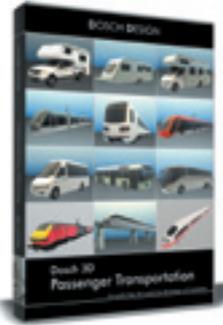
Dosch 3D:  
Job Poses



Dosch 3D:  
Cranes



Dosch 3D:  
Food & Groceries



Dosch 3D: **Passenger  
Transportation**



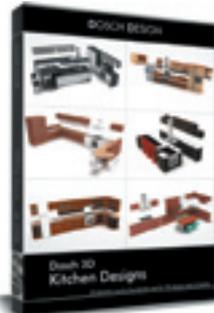
Dosch 3D:  
Modern Furniture



Dosch 3D:  
Humans V2



Dosch 3D:  
Surrounding Skies V2



Dosch 3D:  
Kitchen Designs



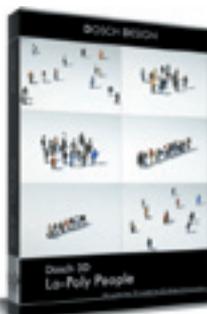
Dosch 3D:  
Antique Furniture



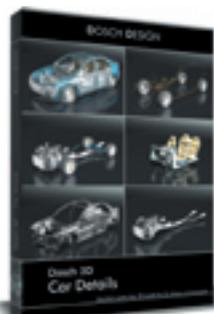
Dosch 3D:  
Cars 2006



Dosch Viz-Images:  
People - Casual



Dosch 3D:  
Lo-Poly People



Dosch 3D:  
Car Details



Dosch 3D:  
Buildings V2

Completely textured 3D-models and scenes of the >**Dosch 3D** and >**Dosch CAD** productlines are supplemented by the seamlessly tileable surface materials of >**Dosch Textures**.

High Dynamic Range Images >**Dosch HDRI** allow you to incorporate the complex lighting of a real scene in your 3D-scenes. Perfect shadow casting and reflections will create a new dimension of realism in your renderings.

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The royalty-free images of >**Dosch Layer FX** unlock a new realm of creative freedom - and therefore substantial time and cost savings. Illustrations, cover pictures, advertising, annual reports, event artwork: the **DOSCH DESIGN** products offer a comprehensive collection of design templates.

10 Images from Around the World.

This month Featuring :

Björn Wirtz

Simon Legrand

Tuna Ferit Hidayetoglu

Vitaly Samarin Alexius

Peter Chan

Olga Antonenko

Choi, Tae Young

David Revoy

John Wu

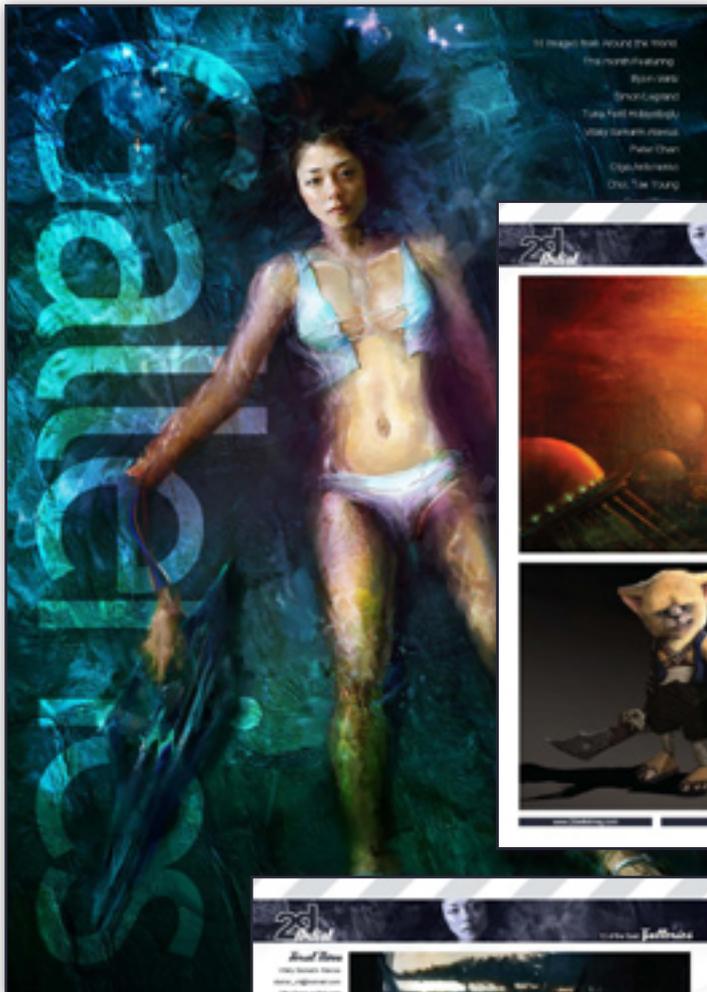
christophe vacher



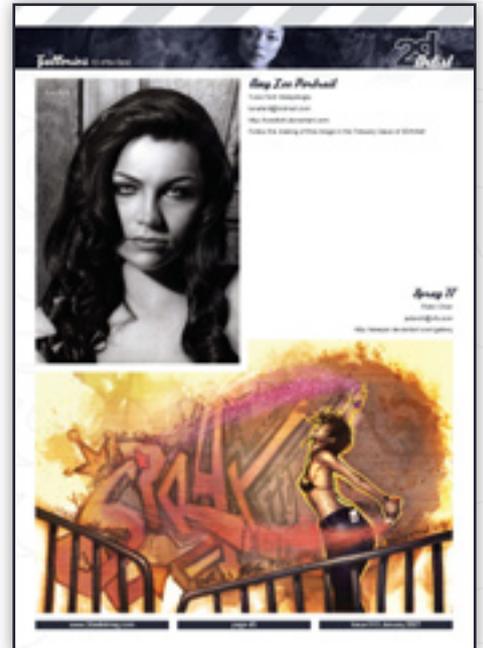
**Featuring:**

Björn Wirtz, Simon Legrand,  
Tuna Ferit Hidayetoglu, Vitaly Samarin Alexius,  
Peter Chan, Olga Antonenko, Choi Tae Young,  
David Revoy, Gracjana Zielinska (a.k.a .  
vinegar) and John Wu.

# Galleries



**Example Pages:**



**08**  
TOTAL PAGES

# Quantum Dreams

THE ART OF STEPHAN MARTINIÈRE



**3DCreative have teamed up with 3dtotal.com and design studio press to give you a preview of some fantastic books on offer.**

**This Month; Quantum Dreams.**

**“There’s something almost uncanny in seeing things you’ve imagined, and only described in words, depicted. It’s even more unsettling to see them depicted more clearly and vividly and accurately than you imagined them. Stephan Martinière’s covers for my books have that effect on me. They look as if he has taken a camera and a sketchbook to these very worlds, and has seen more of them than I did. We should all be grateful for Martinière’s mind’s eye.”**

**– Ken MacLeod , author, The Cassini Division and the trilogy, The Engines of Light**

**“Stephan isn’t just a stunning illustrator, he is truly a designer, with a great sense of harmony and style. He can create extremely organic objects or creatures as well as the most stylistic architecture of today and tomorrow.”**

**– Patrick Tatopoulos production designer, I, Robot, Dark City, Independence Day**

**“I find the uniqueness of his vision and confidence of his presentation endlessly fascinating and inspiring. We are fortunate that Stephan’s skills allow us to experience his fantastic imagination and all of his worlds.”**

**– Ryan Church, concept design supervisor, Star Wars III**

**QUANTUM DREAMS: The Art of Stephan Martinière, is a collection of his sci-fi book cover paintings, video game designs and personal art. Stephan takes others’ descriptions of faraway, imaginary realms...and makes them real. Stephan’s career has taken him from France to Japan to California, where he has worked in the fields of animation, concept art, theme park motion ride design, video games and book cover art. He helped design the worlds of I, Robot and Star Wars Episodes II and III , and with his book covers makes fantasy worlds come to life with a single image. QUANTUM DREAMS contains 130 illustrations, including supporting sketches and early versions of finished pieces, with descriptions that give you an inside look into Stephan’s creativity and process.**

**Product Details**

**Paperback: 80 pages**

**Dimensions: 9 x 12 inches**

**Illustrated: 130 illustrations**

**Publisher: Design Studio Press**

**ISBN: 0-9726676-7-9**



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**designstudio|PRESS**



## HOSTILE TAKEOVER

book cover | written by Sandra Schwartz

The request from the art director was simple and straightforward; "babe in space with a big gun." I had done the Polyhedron Magazine cover a year before, depicting a pilot babe with mecha robots, so I wanted to do something different. I chose orange as an overall color simply because I hadn't done a lot of paintings in that color palette. It also happened that Jupiter was the location of the story. It was a perfect choice. The painting of the character uses a lot of a technique I refer to as "scratching," juxtaposing different colored layers and using the eraser to scratch/uncover the layers underneath. I find the technique very direct and gestural.



# Custom Brushes

This is the first in a series of 3 variations on how to go about creating custom brushes in Photoshop CS2.

This first process is done using photoshops default brushes and the brush options which can give you any effect your looking for if you know how the settings work.

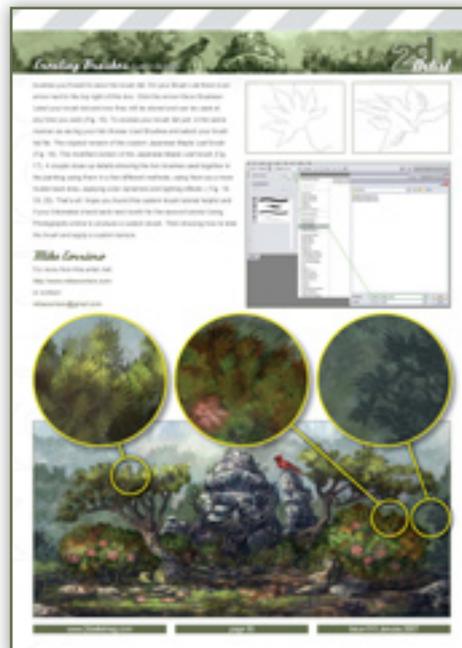
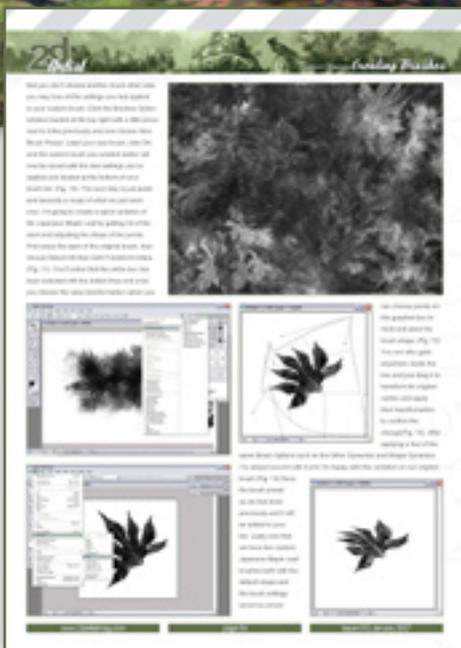
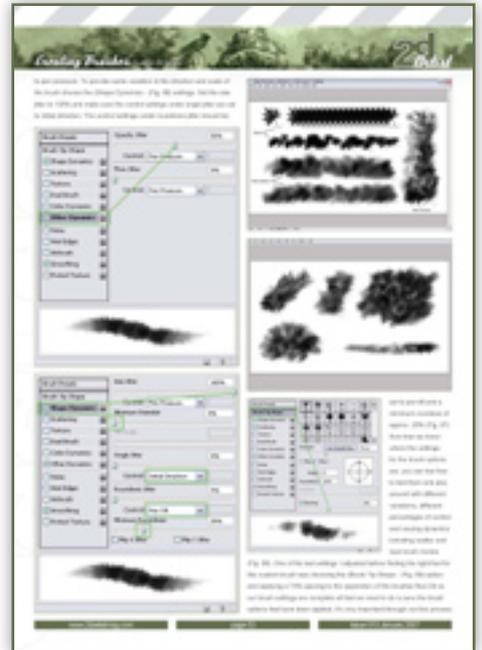


Using Photoshop CS2 learn how to create the perfect set of custom brushes for your needs.

# Custom Brushes



## Example Pages:



**05**  
TOTAL PAGES

Zoo Publishing presents the new issue of **3dcreative**  
magazine: a downloadable monthly magazine for  
concept art, digital & matte painting for only **\$4us**

ZOO PUBLISHING

Issue017 January 2007 \$4 / €3.25 / £2.25

# 017 HEAVEN

New year, new look and a new line up of the best interviews,  
articles, tutorials and making of's!



#### ARTICLES

Making 'Those chairs', Flushed Away & Top Advice for Aspiring Artists!



#### INTERVIEWS

Bingo Studio & Michael van den Bosch



#### GALLERIES

Anna Celarek, Tiziano Fioriti, Piotrek Gruszka, Anaud Servouze & More!



#### MAKING OF'S

Revolution by ZhangYang & Ford Mustang by Zdenek Urbánek



#### TUTORIALS

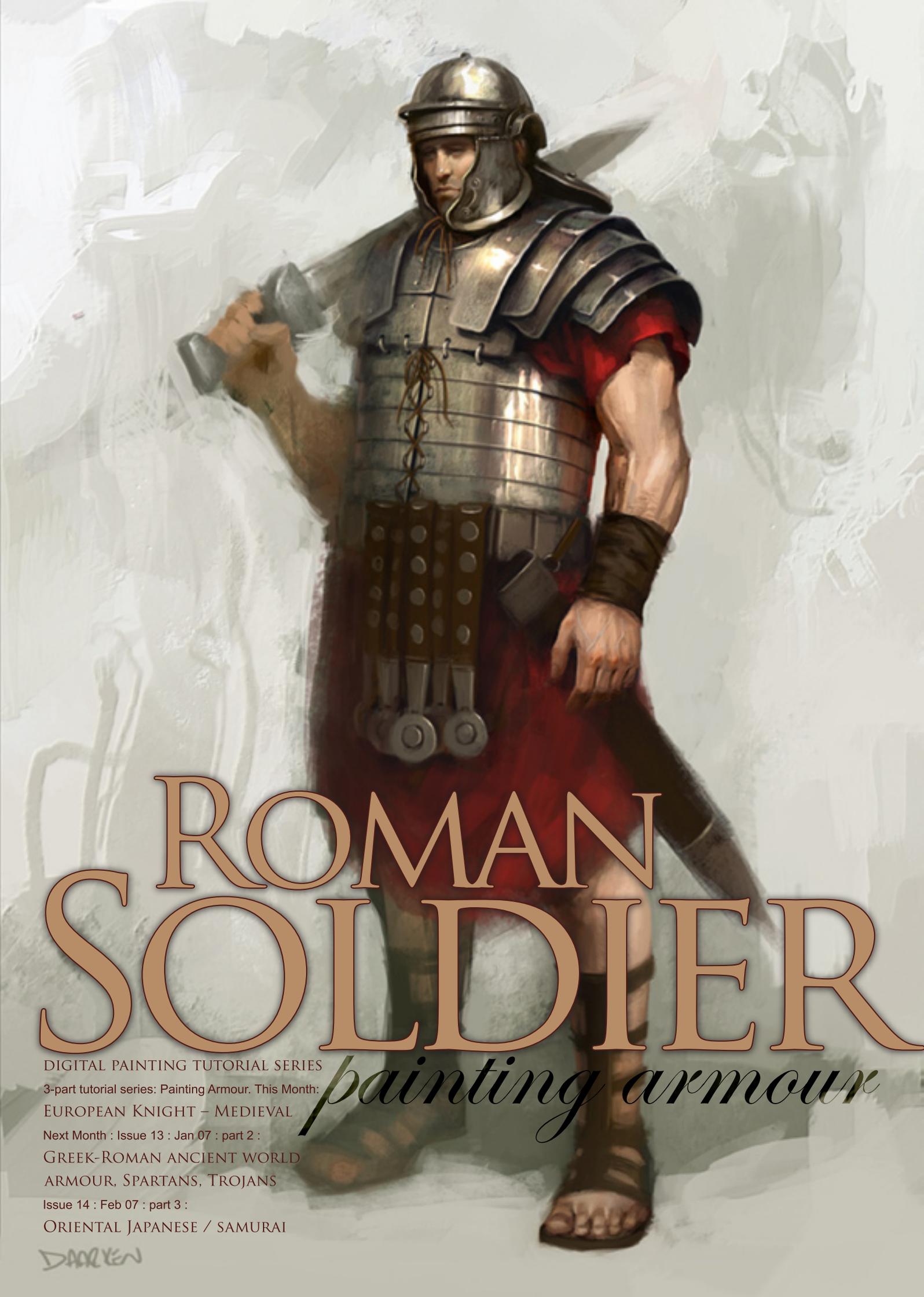
New 6 part Series for 5 packages : Tuc Tuc & Posing & Rigging with a 3D Max Biped

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ZOO  
PUBLISHING





# ROMAN SOLDIER

DIGITAL PAINTING TUTORIAL SERIES

3-part tutorial series: Painting Armour. This Month:

EUROPEAN KNIGHT – MEDIEVAL

Next Month : Issue 13 : Jan 07 : part 2 :

GREEK-ROMAN ANCIENT WORLD

ARMOUR, SPARTANS, TROJANS

Issue 14 : Feb 07 : part 3 :

ORIENTAL JAPANESE / SAMURAI

*painting armour*

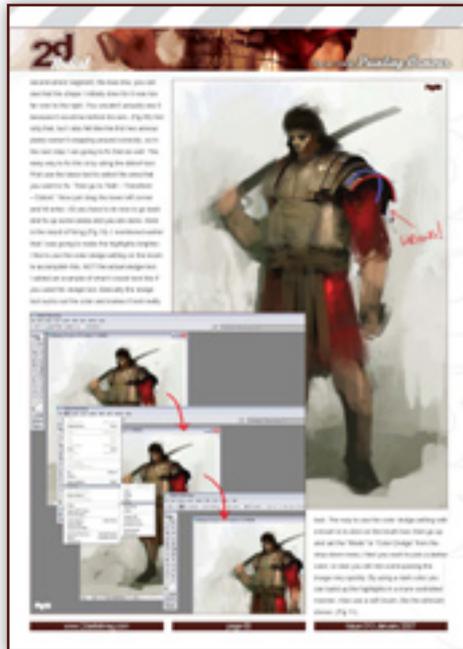
DARREN

*Part of the Digital Painting series, this one cover painting realistic armour for a roman soldier*

# ROMAN SOLDIER



## Example Pages:



**11**  
TOTAL PAGES

DIGITAL PAINTING TUTORIAL SERIES  
 PARTIAL WATER PAINTING SERIES THIS MONTH  
 EUROPEAN KNIGHT - MEDIEVAL  
 Next Month: Issue 13: April 2007  
 GREEK ROMAN ANCIENT WORLD  
 ARMADIL SPARKS, THOSANS  
 Issue 14: Feb 07 / 2007  
 ORIENTAL JAPANESE / SAMURAI

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Concept Art, Digital & Matte Painting Magazine  
Issue008 August 2006 \$4 / €3.25 / £2.25

**2A**  
Artist

image : Emrah Elmasli

# Emmett

This is a digital painting of my son, Emmett, which I did mainly as a study by referencing an original photo image. This I felt would lead to a greater understanding of form, colour selection, colour blending, texturing and overall how to generally go about painting a person and cloth materials, since I am relatively new to figure painting.



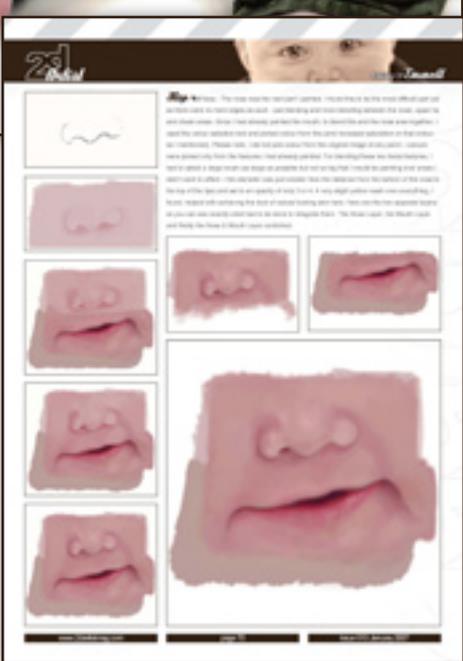
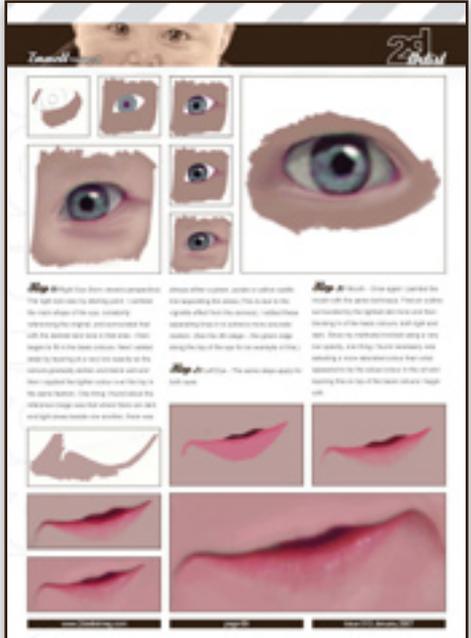
*I will take you through all of the steps I took to end up with the final image. As this was a learning process for me, some of my methods and techniques may not be what you seasoned 2D artists are used to*

# Emmett



This is a digital painting of my son, Emmett, which I did mainly as a study by referencing an original photo image. This I felt would lead to a greater understanding of form, colour selection, colour blending, texture and overall tone to generally go about painting a person and their materials, since I am relatively new to figure painting.

## Example Pages:



**14**  
TOTAL PAGES



This 'Pardon me' image is a part of a series which includes bugs, creatures, micro robots etc. and also illustrations of short stories included. I found that starting from sketching to painting was enjoyable myself and would like to share the working progress steps with you all.

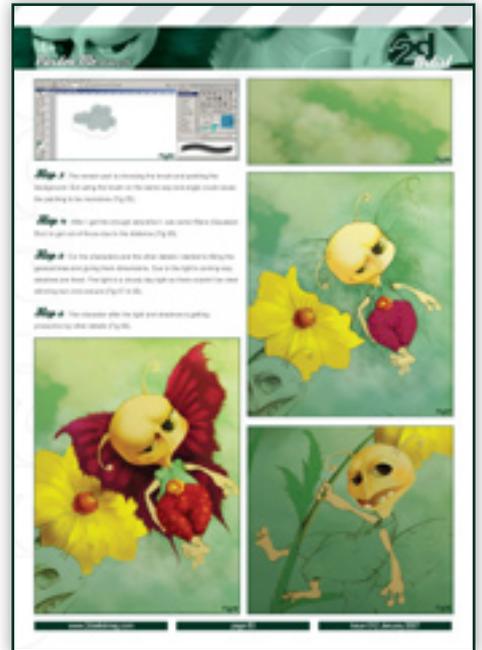
I hope you will enjoy this making of!

# *Pardon Me*

*I found that working from a sketch to painting was really enjoyable and I would like to share the working progress steps with you all.*

# Pardon Me

## Example Pages:



**06**  
TOTAL PAGES



# MAKING OF ALIEN PRIEST

In this month's Making Of, you can see how Emrah created his 'Alien Priest' and learn of the importance lights can play in an image.

*If you want to create  
eyecatching images, you  
need to pay attention to the  
harmony of light and shadow  
and understanding color  
theory is key to your painting.*

# ALIEN PRIEST

## Example Pages:



**08**  
TOTAL PAGES

# next month

## artist

### *Interviews*

Melanie Delon

JF Bruckner

Stephan Martinier

Michael van den Bosch

### *Articles*

#### **Sketchbook**

"comic book-ish" painting style by

John "Roc" Upchurch

### *Tutorials*

#### **Custom Brushes**

Using Photographs online to produce a custom brush by Mike Corriero

#### **Speed Painting**

#### **Painting Armour**

Part3 Samurai by Daarken

#### **Creating the Illusion of 3D**

in Photoshop by Cristian Gonzalez

### *Making of's*

#### **'Amy Lee Portrait'**

by Tuna Ferit Hidayetoglu

#### **'Beautiful'**

by Nasrul Hakim

### *Galleries*

10 of the Best images

### *All for only \$4*

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Image by JF Bruckner

# ZOO PUBLISHING

Is a Company publishing downloadable online magazines. It is based in the West Midlands in the UK. Zoo currently produces two online downloadable magazines, 3dcreative and 2dartist. Zoo's intention is to make each issue as full of great articles, images, interviews, images and tutorials as possible. If you would like more information on Zoo Publishing or It's magazines, or you have a question for our staff, please use the links below.

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