

21

Artist

Issue 027 March 2008 \$4.50 / €3.25 / £2.25

ARTICLES

The Sketchbook of James Wolf Strehle



INTERVIEWS

Tim Warnock, Eric Wilkerson and Daniel Ljunggren



GALLERIES

Andreas Rocha, Diane Özdamar, Chuck Wadey, plus more!



MAKING OF'S

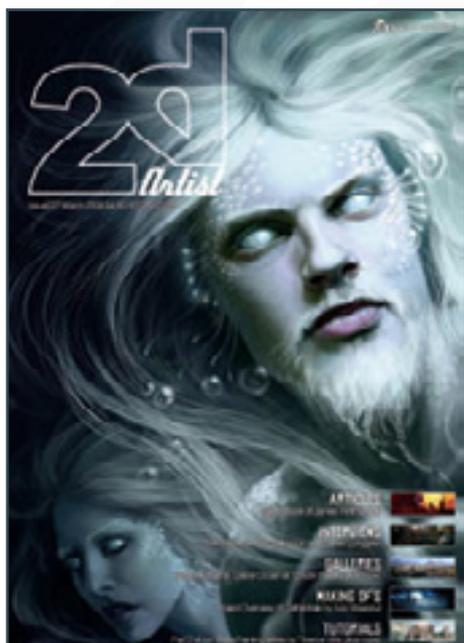
Project Overview of Cathédrale by Aziz Maaqoul



TUTORIALS

Part 2 of our Matte Painting series by Tiberius Viris, plus more!





EDITORIAL

Welcome to **ISSUE 027!** Well, Spring is just around the corner now, as is Easter and a time for chocolate-filled bellies and over-indulgence. So, in order to tempt us away from the chocolatey-egg "goodness" that seems to be *everywhere* right now, let's get into some serious CG-ing

and feed our cravings for beautiful imagery, instead! And as Spring is a time for new-born creatures – both great and small – we thought, what better time to introduce Mike Corriero's fantastic new in-depth tutorial on Creature Concept Design?! Well, there isn't a better time than now really, so flick to **PAGE 105** for the first instalment of this six-part series, where Mike gives us a foundation lesson upon which to build our understanding of Creature Design for the coming months! Stay-tuned also for next month's issue as Mike will take us further and deeper into the world of creature concept design, and hopefully a new talent for creature creation will be born in us all! To give you a little taster for Mike's work, check out this month's Speed Painting on **PAGE 87** where Mike tackles the brief, along with our in-house artist, Richard Tilbury, "The beast was poised ready to strike!" (Gulp!!) As usual, our artists have interpreted the brief very differently this month and the contrast between the two is fantastic (we love it when that happens!). This month's interview line-up welcomes back Matte Painter and Concept Artist, Tim Warnock, who you may remember from the very first issue of 2DArtist magazine! See **PAGE 031** for a catch-up interview with the talented Tim, and don't miss our strikingly contrasted interviews this month with the "tradigital" Painter and Illustrator Eric Wilkerson, and Concept and 3d Artist Daniel Ljunggren, keeping the variety right up there for you! If you're a budding Matte Painter and are following our Matte Painting tutorial series, then don't miss Part Two on **PAGE 097** this month where Tiberius teaches us how to apply a touch of Jack Frost to a summery scene... This is, errr, not quite so Spring-like (uh-hum), but fun and challenging all the same, so get yourself stuck in and don't forget to send us examples of your work as we'd love to see what you're all up to! **AND DON'T FORGET TO ENJOY YOURSELVES! Ed.**

CONTENTS

What's in this month?

ERIC WILKERSON

Award-Winning Painter & Illustrator

DANIEL LJUNGGREN

Concept Artist & 3D Artist at Avalanche Studios

TIM WARNOCK

Matte Painter/Concept Artist for Animal Logic

SKETCHBOOK

The Sketchbook Of James Wolf Strehle

GALLERIES

10 of the Best 2D Artworks

STYLISED ANIMALS

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

CUSTOM BRUSH

by Ignacio Bazán Lazcano

SPEED PAINTING

"The beast was poised ready to strike!"

MATTE PAINTING

Part Two: Giving Our Scene a Winter Look

CREATURE DESIGN

Part One of Mike Corriero's New Tutorial Series

CATHÉDRALE

Project Overview by Aziz Maaqoul

ABOUT US

Zoo Publishing Information & Contacts



EDITOR	LAYOUT	CONTENT	PROOFING
Lynette Clee	Bobby Brown	Lynette Clee	Lynette Clee
	Imogen Williams	Tom Greenway	Jo Hargreaves
LEAD DESIGNER		Richard Tilbury	
Chris Perrins	MARKETING	Chris Perrins	
	Lynette Clee		

FREE STUFF!

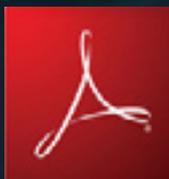
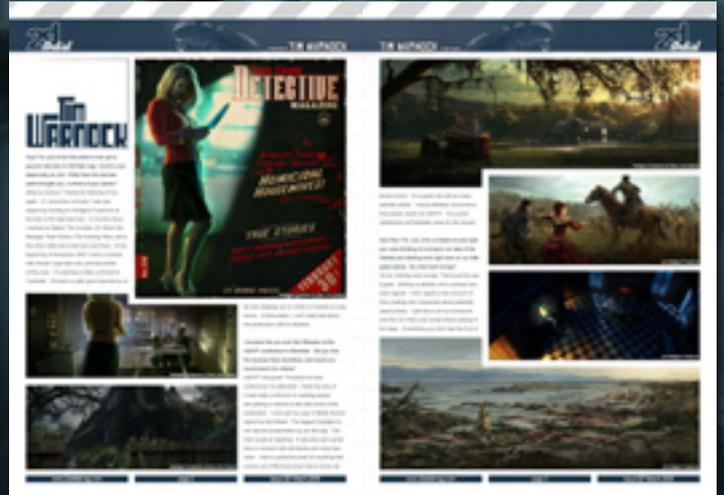
Wherever you see this symbol, click it to download resources, extras and even movies!





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



Richard Tilbury

has had a passion for drawing since being a couple of feet tall. He studied Fine Art & was eventually led into the realm of computers several years ago. His brushes have slowly been dissolving in white spirit since the late nineties & now, alas, his graphics tablet has become their successor. He still sketches regularly & now balances his time between 2d & 3d, although drawing will always be closest to his heart!

<http://www.richardtilburyart.com>
ibex80@hotmail.com



Tim Warnock

is currently working as a Senior Matte Painter/Concept Artist for Animal Logic in Sydney, Australia. Prior to moving to Sydney, Tim spent 2 years at Intelligent Creatures in Toronto, where he worked on a number of feature films, which include The Hunting Party, The Number 23, Bable and Silent Hill.

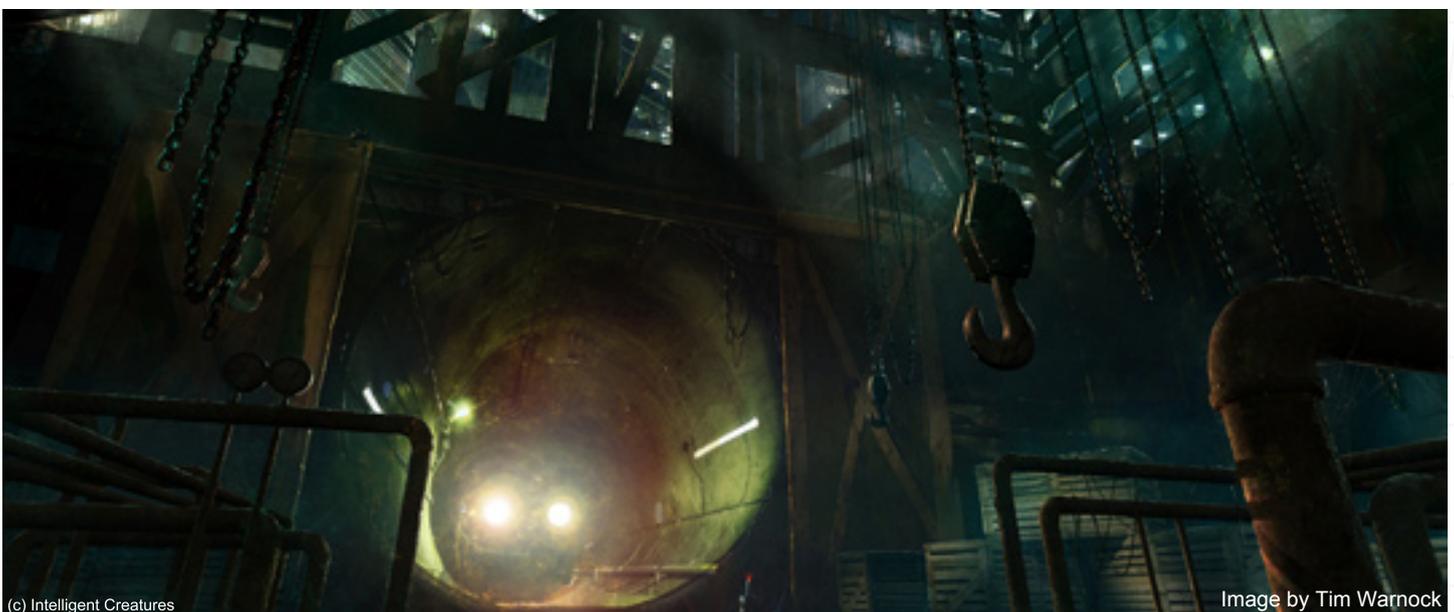
<http://www.thenextside.com>



Daniel Ljunggren

works as a Concept Artist and 3d Artist at Avalanche Studios, in Sweden. He has been working in the games industry for about seven years and enjoys it now more than ever. Daniel prefers creating paintings that are fictional and that will trigger the viewers' imaginations.

<http://darylart.com>
daniel@darylart.com

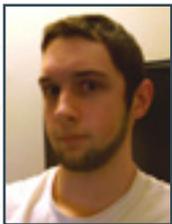


(c) Intelligent Creatures

Image by Tim Warnock



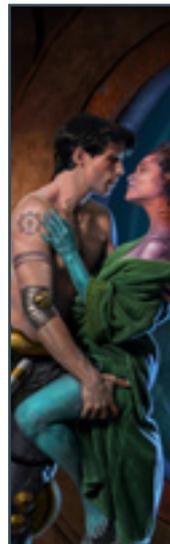
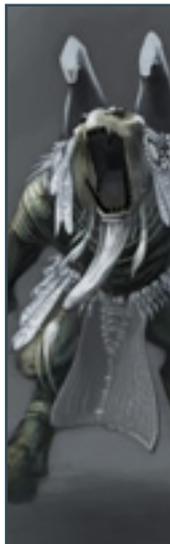
Image by Daniel Ljunggren



James Wolf Strehle

is a passionate and dedicated freelance Illustrator fresh out of the Art institute of Boston. Although he is young, he has already began making his mark in the art world. He hopes to one day work as a concept artist in a high profile studio, but for the time being he is quite comfortable working freelance, ready to take on anything and everything that comes his way!

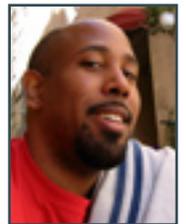
<http://www.jamiestrehle.com/>
jameswolfstrehle@yahoo.com



Eric Wilkerson

is an award-winning Painter & Illustrator, living in the New York, Hudson Valley. He has worked in publishing, logo/concept design for feature films, and various television commercial projects. His work has been included in Spectrum: the Best in Contemporary Fantastic Art Vol. 9 and 12, Expose 1, and most recently Digital Art Masters Vol. 1 from 3DTotal. He also has an unhealthy addiction to Star Trek.

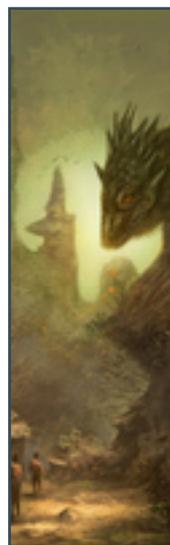
<http://www.starleagueart.com>
captainofds9@yahoo.com



Tiberius Viris

is currently working as a Freelance Matte Painter/CG Artist for both the feature film and games industries, and also as an Environment Illustrator for various projects and clients. His work has also been featured in several prestigious books, such as Expose 5 and D'Artiste Matte Painting 2.

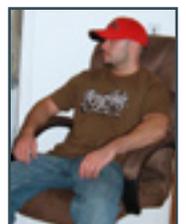
<http://www.suirebit.net>
suirebit@gmail.com



Mike Corriero

currently produces assets as a freelance Artist for various companies including everything from creatures, environments, structures, illustrations and icons. His work has been featured in a number of promotional outlets, including ImagineFX, Ballistic Publishing's Expose 4 and 5 and Painter Books, Corel Painter X and Design 360 (China). His client list includes Radical Entertainment, ImagineFX and Liquid Development.

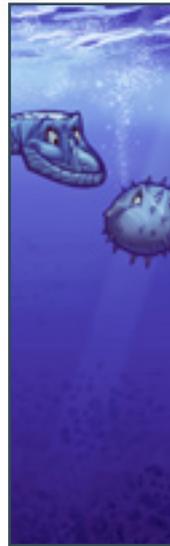
<http://www.mikecorriero.com>
mikecorriero@gmail.com





Aziz Maaqoul

After a course in Fine Art, Aziz studied at the Casablanca School of Arts. His career began at Casapremiere, followed by a year at KNRG Saatchi & Saatchi as a Graphic Designer/Story-Boarder. He spent 2 years as a cartoonist at Leo Burnett, moved to Ubisoft as a story-boarder, and then worked freelance in graphic illustration and matte painting for a while. He currently works at Sigma Technologies as a Matte Painter. <http://www.maaqoul.com>
azizmaaqoul@yahoo.fr



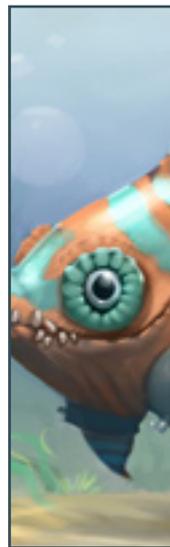
Patri Balanovsky

is a Production/Concept Artist at PitchiPoy Animation Studios, Tel-Aviv, in Israel. He's been drawing & painting since he can remember; creating characters, creatures & 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 & versatile, he explores all sorts of genres, styles & attitudes. <http://chuckmate.blogspot.com>
Pat2005b@hotmail.com



Zhu 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 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. <http://chengshuwan.deviantart.com>
chengshuwan@gmail.com



George Blelisis

is a freelance Concept Artist and Illustrator in the South of England. He's been working as a freelance artist for the past year, and previous projects include the feature film, Dangerous Parking, and the BBC documentary, Fight for Life. He has a love for the creative process and for the magical feeling of creating something out of nothing. He always tries to push himself, exploring new techniques and styles and incorporating them into his work. <http://monstertree.blogspot.com>
george@monstertree.com



WOULD YOU LIKE TO CONTRIBUTE TO 3DCREATIVE OR 2DARTIST MAGAZINES?

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



Ignacio Bazán Lazcano

is a Concept Artist/Digital Illustrator in Buenos Aires, Argentina. He worked as a Game Artist and Illustrator for 4 years, and now works as a Concept Artist. He's worked for NGD Studios, Globalfun, Gameloft and now works with Timegate Studios and Sabarasa Entertainment. In the future he hopes to study in another country and work with the very best concept artists! <http://www.neisbeis.deviantart.com>
i.bazanlazcano@gmail.com



AVAILABLE NOW! DIGITAL ART MASTERS : VOLUME 2



288 PAGE PREVIEW ONLINE!

AVAILABLE NOW ONLY!
UK - £32 USD - \$64 EUR - €49

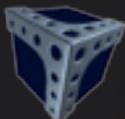
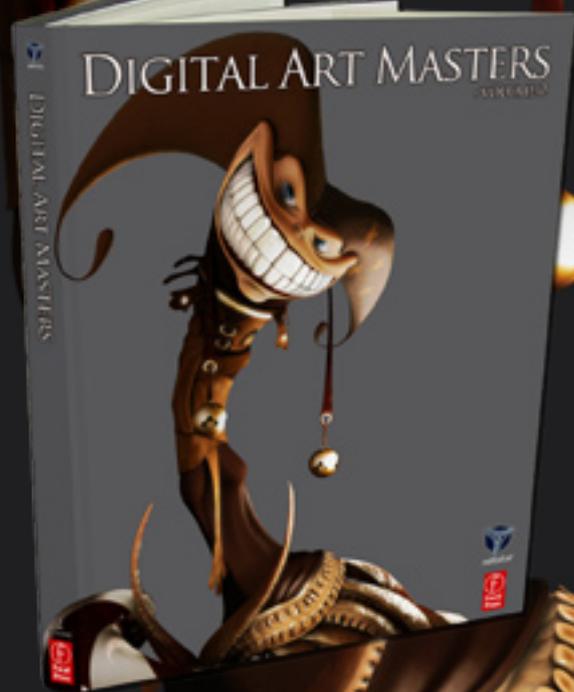


FEATURES 58 OF THE FINEST DIGITAL
2D AND 3D ARTISTS WORKING IN
THE INDUSTRY TODAY, FROM THE
LIKES OF:

PHILIP STRAUB
JONNY DUDDLE
ALESSANDRO BALDASSERONI
BENITA WINCKLER
FRED BASTIDE
JAMES BUSBY
MAREK DENCO
PATRICK BEAULIEU
JONATHAN SIMARD

BUY THE BOOK TO SEE JUST
HOW THEY CREATE THEIR
INCREDIBLE IMAGERY!

HARDBACK 21.6CM X 27.9CM IN SIZE
288 FULL COLOUR PREMIUM PAPER PAGES



3dtotal.com

for more products in our range visit <http://www.3dtotal.com/shop>

HELP!!!!

our future is under Threat

Keep 2DArtist's head above water!!!!

HELP!!!!

2DArtist is in danger of becoming obsolete... but you can save us! Yes, you!! You can help us by making sure that you buy our magazines rather than downloading them for free from dodgy sites, and by not distributing them to friends, co-workers and family! Let 'em buy their own – they're only \$4.50 after all, which is what, the price of a beer? And let's face it: this mag is much tastier, mmmm mmmm mmmm!!!!

Seriously: don't be tempted by the pirates!! We've already lost one metaphorical eye - don't let us lose both or we won't be able to create these content-packed mags for you anymore. And who wants that? Not us, that's for sure!

Every £, \$ or € that we make from 2DArtist sales go straight back into investing quality content for the mag – yep, all of it! We're a small company and these mags are not made for profit. Who are we making these mags for? You!! So help us by spreading the word and we'll continue to bring you 2D goodness for years to come. Don't help? And, well... pirates are mean, huh?



30 DAY TRIAL VERSION

ZBRUSH IS THE WORLD'S MOST
ADVANCED DIGITAL SCULPTING
PACKAGE. TRY ZBRUSH TODAY
AND START CREATING.

When you download the full-feature trial
version of ZBrush 3, you download pure
creativity. ZBrush 3 is the latest release
in our pursuit of innovative and powerful
software tools for artists. Step into the
future of digital art with ZBrush 3 now!

DOWNLOAD TODAY AT
www.pixologic.com/zbrush/trial/

Pixologic is dedicated to helping you grow as
an artist. In our ZClassroom you will find an
ever growing library of video tutorials
designed to get you started with ZBrush.

VISIT ZCLASSROOM AT
www.pixologic.com/zclassroom/

 **ZBRUSH 3.1**
THE NEXT STEP

"I WOULD TELL ANYBODY CONSIDERING
A CAREER AS A FREELANCE
ILLUSTRATOR TO FOLLOW THEIR
HEART AND CREATE THE TYPE OF
WORK THEY ENJOY CREATING..."



Eric Wilkerson is a painter and illustrator who has worked in areas as diverse as publishing, advertising and concept design for film. He has also been recognised in Spectrum, widely believed by many to be at the "vanguard" of Fantasy Art...

ERIC WILKERSON

10 TOTAL PAGES

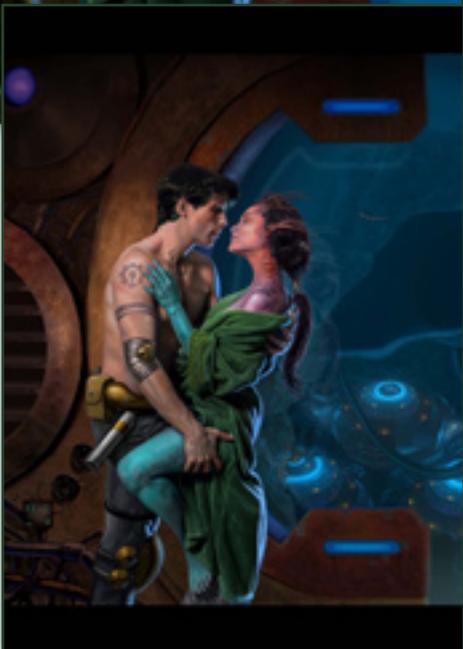
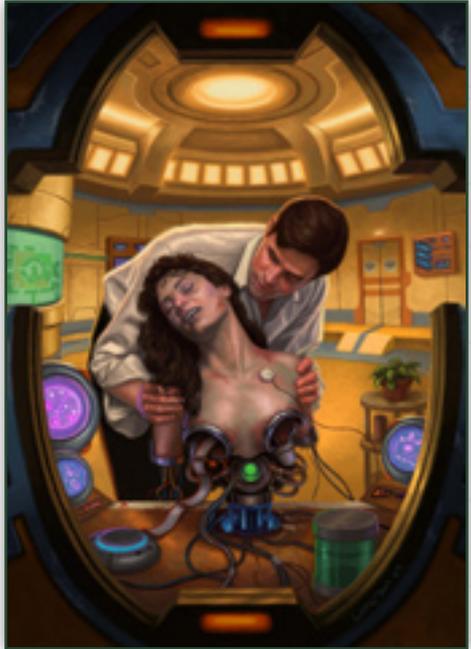


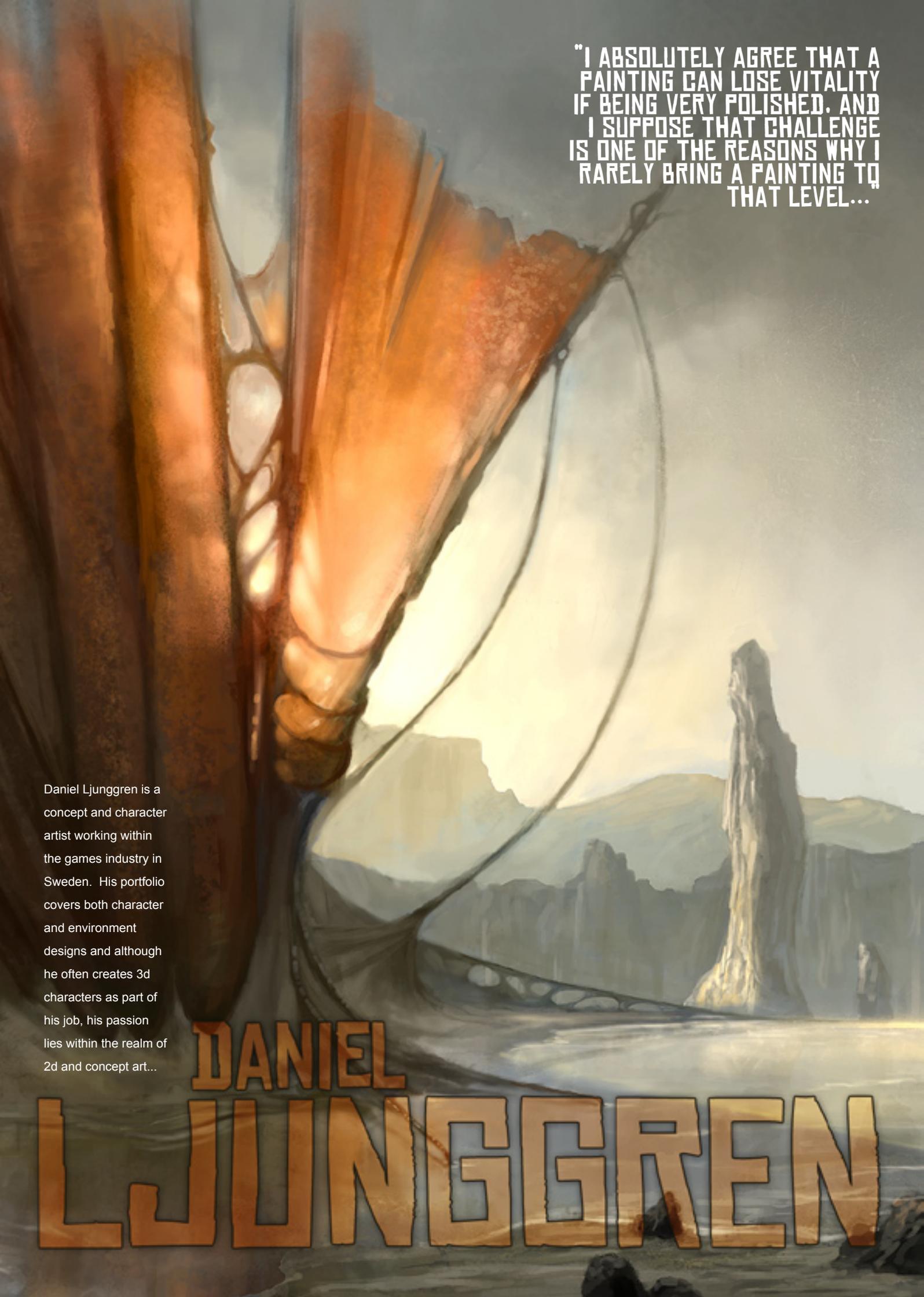
"I WOULD TELL ANYBODY CONSIDERING A CAREER AS A FREELANCE ILLUSTRATOR TO FOLLOW THEIR HEART AND CREATE THE TYPE OF WORK THEY ENJOY CREATING..."

ERIC WILKERSON

ERIC WILKERSON

[Text columns and a small portrait of the artist are visible in the thumbnail.]



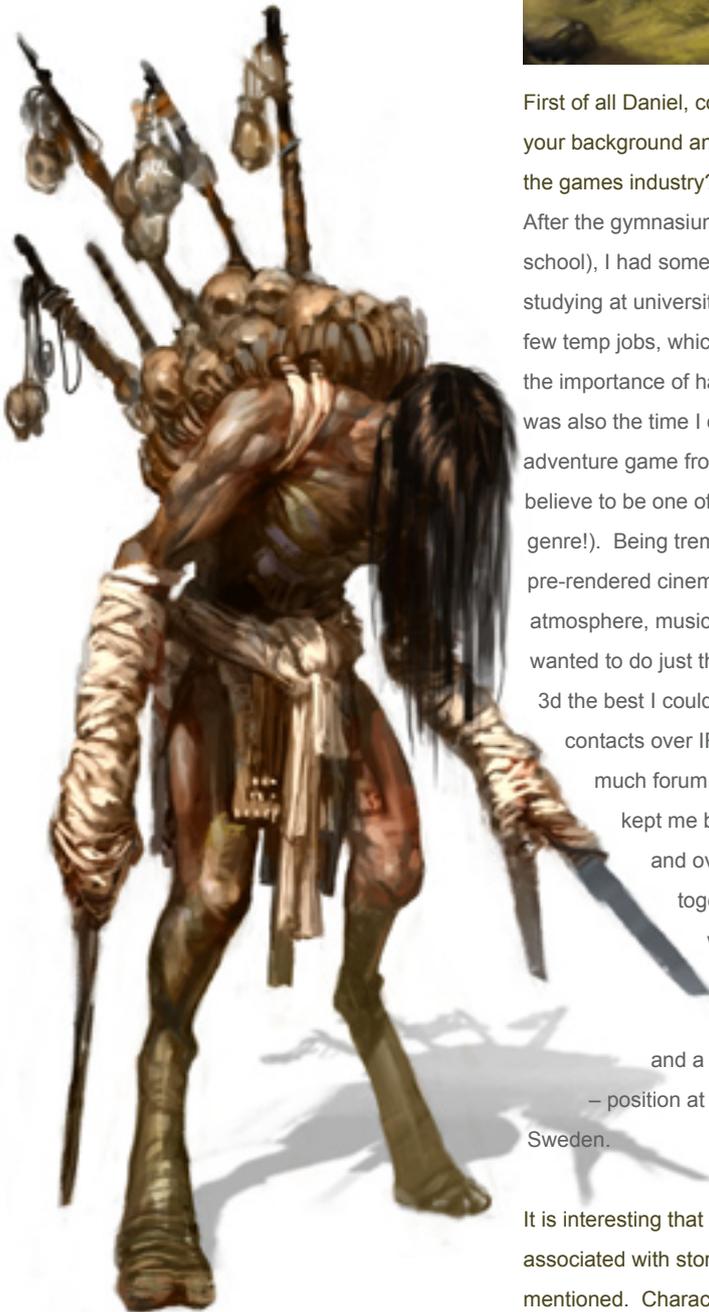


"I ABSOLUTELY AGREE THAT A PAINTING CAN LOSE VITALITY IF BEING VERY POLISHED. AND I SUPPOSE THAT CHALLENGE IS ONE OF THE REASONS WHY I RARELY BRING A PAINTING TO THAT LEVEL..."

Daniel Ljunggren is a concept and character artist working within the games industry in Sweden. His portfolio covers both character and environment designs and although he often creates 3d characters as part of his job, his passion lies within the realm of 2d and concept art...

DANIEL LJUNGGREN

DANIEL LJUNGGREN



First of all Daniel, could you tell us a little about your background and how you came to work in the games industry?

After the gymnasium (university-preparatory school), I had some time off before I started studying at university. During this time I had a few temp jobs, which I think helped me realise the importance of having a job you enjoy. This was also the time I discovered *The Dig*, an adventure game from LucasArts (which I still believe to be one of the best games in the genre!). Being tremendously inspired by the pre-rendered cinematics (together with the atmosphere, music and story), I knew that I wanted to do just that, so I started to learn 3d the best I could using mailing groups and contacts over IRC (I don't think there was much forum activity back then!). This kept me busy for a couple of years, and over time I managed to put together a portfolio on my website. This gave way to a few freelance opportunities with companies abroad, and a short term – later full-time – position at a games company here in Sweden.

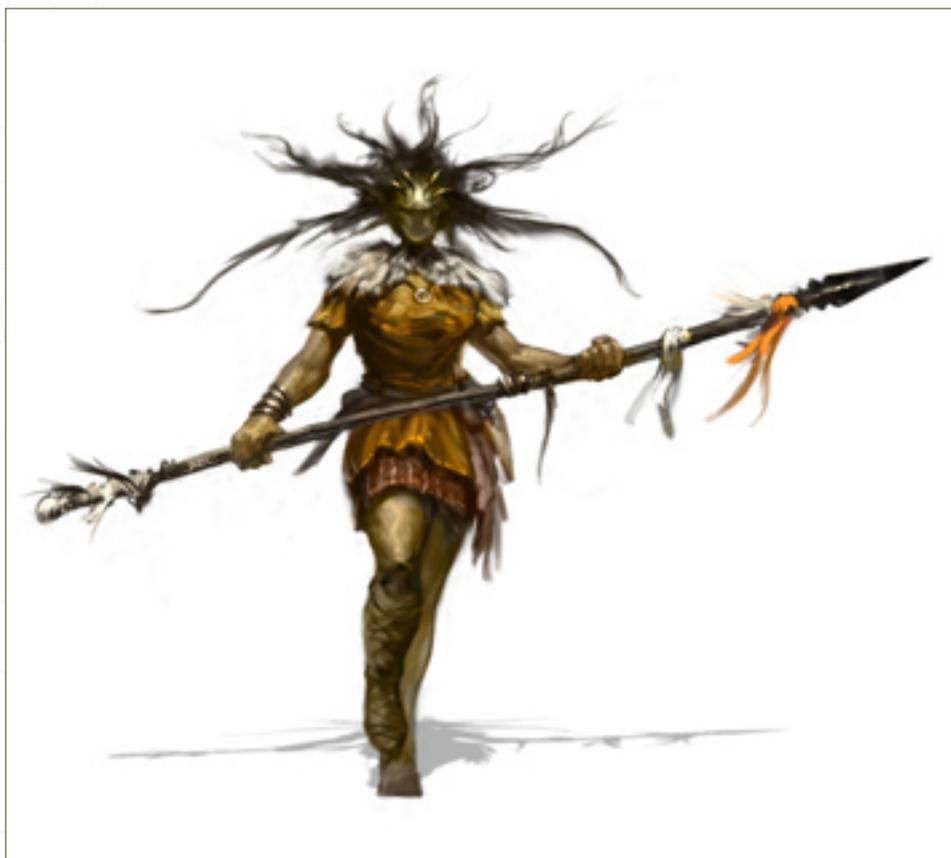
It is interesting that games are so often now associated with story lines, as you have mentioned. Character development and plot

also feature heavily nowadays, which, during the early days, almost seemed irrelevant. What kind of bearing do you think these attributes add to the artists job nowadays, if any?

I think it was the technical limitations that kept developers from being able to create games with such attributes back then, but I still remember being moved by some of them. Today there is definitely more capacity for doing this, though.

With ambitious storytelling and character development the artist would need to focus more on believability than "shallower" games where it might be less important. For instance, a wide range of emotions in a character would help support an engaging story, and for an artist that would mean more focus on the model being able to move and deform in a believable manner. Cut scenes are used a lot for pushing a story forwards, and that means more "acting" of virtual characters than before.

Your website comprises of purely 2d work, even though you are also a 3d artist. Do you have any plans to create an album for your 3d work? I used to have a portfolio of 3d work during the years when it was the only thing I did, but nowadays I prefer painting in my free time. I do admit that 3d graphics is a lot more interesting now that ZBrush and Mudbox have surfaced



– being able to feel more creative than ever with modelling – but painting is still my biggest passion.

What type of 3d work do you do and where do you feel your main skills lie?

I've covered a few different areas of 3d from my years in the games industry, but if I do 3d nowadays it's usually character work, which is also what I find most fun and rewarding. I think modelling is the part of the process that I enjoy most, with the sculpting applications now available, as mentioned earlier, and also the part which comes easiest to me.

Do you work on characters as well as concepting at your current company, and how do you feel the games industry in Sweden compares with the rest of Europe?

Yes, there has been a little bit of both, though mostly concept art, for which I'm happy and grateful. Further into the project, when the



DARYL





concept phase is over, I will most likely continue doing 3d characters. As far as I know the games industry in Sweden doesn't differ much from other countries, but I'm really impressed by the games developed here over the last few years. I'm happy to see that the Swedish studios are doing well and that they have exciting and promising titles under development.

Much of your work displays an economical use of brushwork that seems to give the images a vitality that often disappears with more polished pieces. Are your pictures re-worked heavily with much over-painting, or are they completed quite swiftly to create this quality?

I absolutely agree that a painting can lose vitality if being very polished, and I suppose that challenge is one of the reasons why I rarely bring a painting to that level. Other reasons are that I don't have much patience, and that I prefer a painterly, more impulsive look. When I see paintings with confident brushstrokes, traces from the artist and his/her brush, I feel that I can appreciate the work a lot more. As for the brushwork in my own paintings, I don't re-work to get that effect, but if I have a drawing or value sketch underneath so that I know what I'm painting (instead of searching for a motive meanwhile), it makes it easier to focus more on the brushwork than the "drawing" since it's already there.

You mention "searching for a motive". Are you implying that sometimes you begin a painting with very little or no idea of what will emerge and, if so, is this a useful device in keeping a sense of vitality?

When I'm painting at home and for my own sake then that is definitely so.





I might have a hunch of the mood or “feeling”, but not an actual idea of what I will be painting. This makes it a little more fun and less within boundaries, and I suppose painting what I want adds some vitality to it in comparison to something I find less interesting. It’s also an exciting process: painting brushstrokes much on random, then all of a sudden you’re starting to see something you can relate to – something that was very abstract just a second earlier.

I notice that a number of your pictures have a deliberately limited, almost monochromatic, palette with a small passage of colour used to highlight a focal point. Tell us a little about your reasoning behind this technique?

I think that it’s just a simple way of making sure what the viewer sees first, since contrast both in colour and value is attracting the eye. It can be seen a lot in Rembrandt’s beautiful paintings, for example.

Which painters or artists have had the most affect upon your development?

I remember H.R Giger, as well as Brom, being big sources of inspiration in contemporary art when I first started (back then all I wanted to paint was dark and moody stuff!). Rembrandt



DARYL



and Anders Zorn were also artists whose paintings I studied. Aside from trying to figure out things while looking at other artists' work, I think it was the people on the Sijun forum that were a big help and motivation for me to keep trying (and still is!).

How important do you feel these forums are to people starting out, and indeed artists in general?

I think that depends on what your basic conditions are. I believe that if you have the opportunity to learn within a creative environment, in company of experienced as well as aspiring artists, that would definitely be the best and fastest way to learn things. If not then forums are the second best way, where you can get some directions to learning material as well as getting help and tips from other artists.

As for artists in general, I think forums are a great way to get inspired and motivated, and it's a huge source for learning.

Which among your pieces rank as your favourites and why?

"Favourite" is too strong a word for me to use with my own paintings; it's something I feel I only apply to other artists work! If I'm satisfied with an image it's usually when it's fairly new, but I suppose that has to do with my having grown tired with older ones, or that I (hopefully) have learned things from earlier paintings.

DANIEL LJUNGGREN

For more work by this artist please visit:

<http://darylart.com/>

Or contact him at:

daniel@darylart.com

Interviewed by: Rich Tilbury

AVAILABLE NOW!
ORDER ONLINE

HIGH-RESOLUTION 3D VEHICLE ILLUSTRATION

3D RENDERING & COMPOSITING WITH BRENDAN MCCAFFREY



DVD
2 HOURS
OF LECTURE

The Gnomon Workshop is the leader in professional training for artists in the entertainment and design industries.

"Brendan McCaffrey has been at the forefront of automotive, architectural and product visualization. His ability to create photorealistic objects and environments has led him to work for high profile companies including Sony, Peugeot, Sega, Namco, Capcom and others. He has won numerous awards for his work and now he brings his knowledge and expertise to the Gnomon audience in his latest automotive rendering and lighting DVD."

Stephen McClure, Producer Gnomon Workshop/Teacher Gnomon School

OVER 180 TRAINING DVD TITLES - ORDER ONLINE!

WWW.THEGNOMONWORKSHOP.COM

"...EVERY PAINTING BRINGS NEW CHALLENGES AND GROWTH AS AN ARTIST. I JUST START EVERY JOB AND SAY "DON'T SCREW THIS UP, TIM!" IF IT'S A GOOD DAY I LISTEN TO

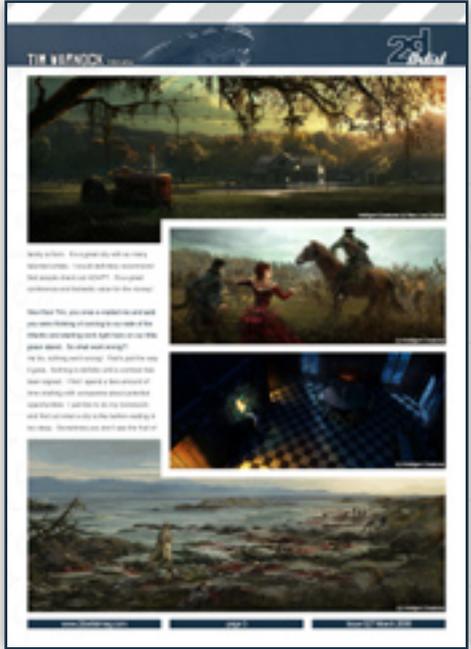
Tim WARNOCK

We last interviewed Tim over two years ago in our very first issue. His images were damn good then, but would you believe he's only gone and levelled up and the work we have this time is simply stunning! It's a result of pure talent and a great passion for his art, but as you will read he has a dedication to keeping up with the technical side of things, too..

Tim Warnock

11

TOTAL PAGES



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.

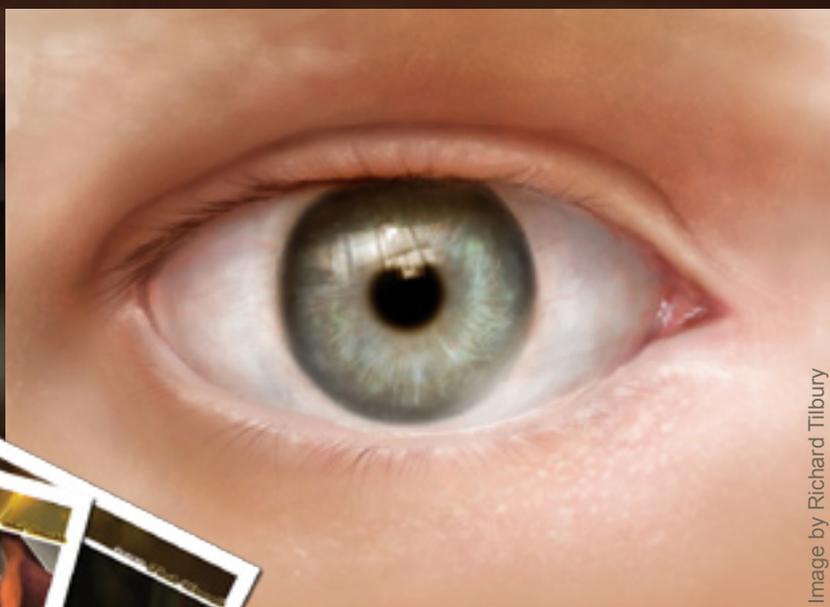


Image by Richard Tibbury



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



3dtotal.com

for more products in our range visit <http://www.3dtotal.com/shop>

"AFTER LOOKING THROUGH MY SKETCHES I'VE NOTICED THAT I REALLY DON'T HAVE A SET STYLE. THAT'S BECAUSE IT REALLY DEPENDS ON HOW THE IDEA FORMS IN MY HEAD..."

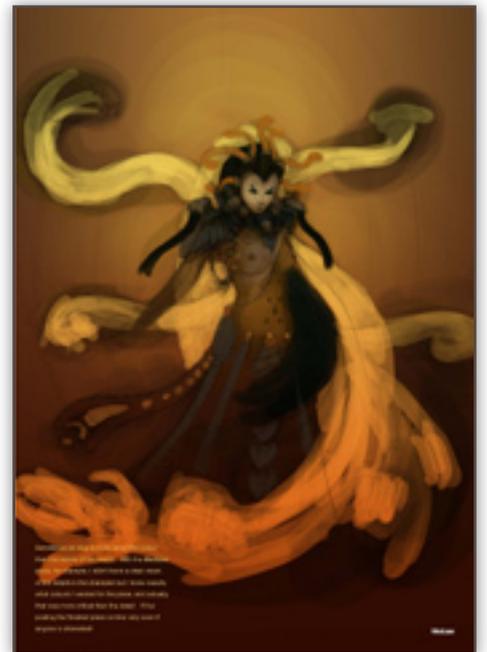
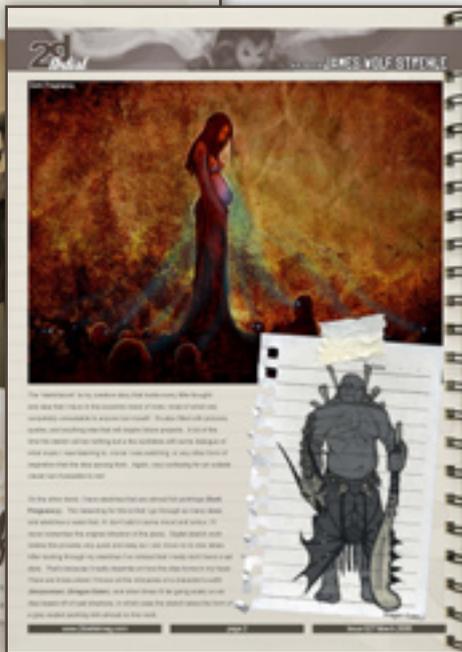


the Sketchbook of James Wolf Strehle

In this article James Wolf Strehle tells us how he likes to work in his sketchbooks, and about some of the thought process behind the artwork he has created...

the Sketchbook of James Wolf Strehle

9 TOTAL PAGES



**DISCOVER THE WONDERS OF 2D AND
EXPLORE YOUR IMAGINATION
WITH THE 3DBOXX 4600!**

Excellent performance for limited budgets
Extreme graphics power for unrestrained creativity
Reliably runs your favorite 2D applications

ORDER A 3DBOXX 4600 TODAY!
1.877.877.BOXX
OUTSIDE THE US 1.512.835.0400

TEN YEARS
BOXX

IT'S ABOUT YOUR CREATIVE BUSINESS



CALIFORNIA

This month we feature:

Robin Olausson

Yu Cheng Hong

Andreas Rocha

Nick Harris

Diane Özdamar

Jon McCoy

Chuck Wadey

Louis-Philippe Lebel

Arnaud Valette

Dean Oyebo



LEBEL
2007

GALLERIES

10 TOTAL PAGES



SynthEyes 2007 ^{1/2}

3-D Camera Tracking Software

Now with

IMAGE STABILIZATION

Maybe you are shooting hand-held, and need a more professional look. Maybe you are using other stabilization software, but are tired of limited functionality, poor tracking, or strange geometric distortions in the results. We've got the cure!

SynthEyes now includes an awesome image stabilizing system, based on SynthEyes's famously fast and accurate tracking. Integrating auto-tracking and stabilization makes for a terrifically fast workflow, and means we can do all the sophisticated things to produce the highest-quality images possible. We added the flexibility to nail shots in place, but also to stabilize traveling shots. Then, piled on a full set of controls so you can **direct** the stabilization: to change shot framing, add life, or minimize the impact of big bumps in the footage. Since you've got other things to do, we multi-threaded it for outstanding performance on modern multi-core processors.

We didn't forget about pure camera tracking either. SynthEyes 2007^{1/2} 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.

One thing we didn't change—our incredible price:

"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*

\$399

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*

See the website for more details on SynthEyes's amazing feature list.

25+ Exporters included standard.

PC/PC 64-Bit/Intel Mac/PowerPC Mac

ANDERSSON TECHNOLOGIES LLC

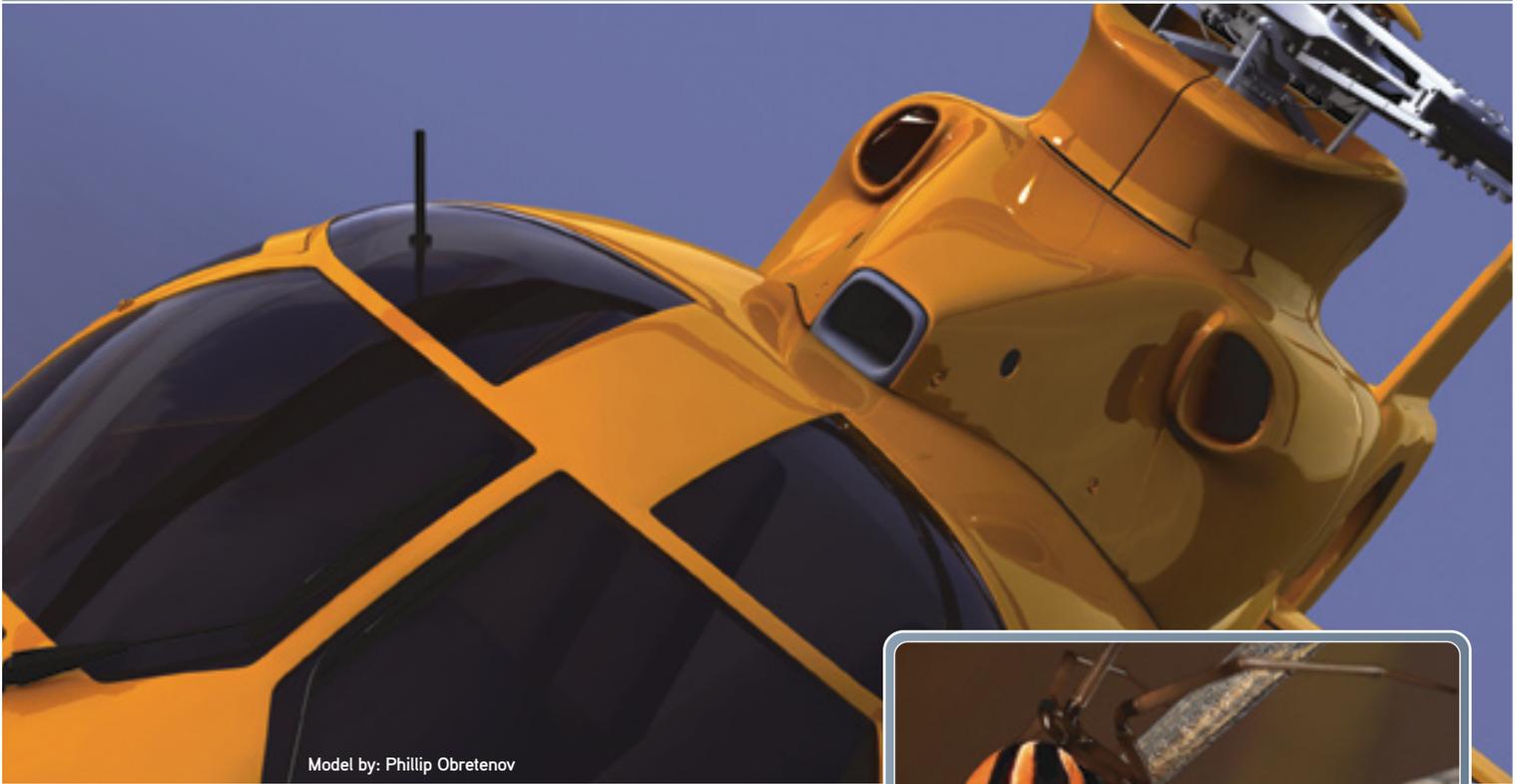
For more information and free demo:

<http://www.ssontech.com>

Fourth year in the market,
serving VFX artists in over 40 countries



modo 301



Model by: Phillip Obretenov



Image By: Zoltan Korcsok

Artist-friendly tools that
elevate modeling into
something much more.

modo 301 offers:

- » Polygon/SubD modeling
- » Fluid 3D painting
- » Sculpting
- » Rendering
- » Animation

modo has a modern, intuitive user interface and a supportive, worldwide community of artists and designers.

For your Mac and PC



Luxology®

Check it out now at:
www.luxology.com

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 the www.3dtotal.com shop, and to also be featured in this very magazine! The 2d Challenge runs in the ConceptArt.org forums and the 3d challenge runs in the Threeddy.com forums. Here we will display the winners from the previous month's challenge and the Making Of's from the month before that...

Dragon

Stylised Animal challenge

Stylised Animal Challenge

Dragon

15

TOTAL PAGES





Animation Imagination

The Programs

All Animation & Visual Effects programs at Vancouver Film School focus on telling a great story through movement. Choose your discipline: **3D Animation & Visual Effects**, **Classical Animation**, **Digital Character Animation**, and **Houdini™ Certification**.

The Leader

The Animation & Visual Effects programs at VFS are led by industry veteran **Larry Bafia**, who was Animation Supervisor at PDI/Dreamworks and worked on hits like *Antz* and *Mission Impossible II*.

The Process

Under the guidance of industry pioneers, you will work and learn in a studio setting, and create a demo reel or film of your own. When you graduate, you're ready to work in a production team.

The Results

VFS animation is all around you. Every year our graduates start careers at the world's best production studios. You've seen their work in *Transformers*, *The Golden Compass*, *Harry Potter: Order of the Phoenix*, *Happy Feet*, *Ice Age: The Meltdown*, *Lost*, *Family Guy* and *Battlestar Galactica*.

The Next Step

Visit vfs.com/animationvfx to learn more about our programs, or vfs.com to speak to an advisor now.

**VFS™ ANIMATION
& VISUAL EFFECTS**

Custom Brushes

"MY IDEA WAS TO MAKE A TEXTURE THAT WOULD HELP ME TO ACHIEVE A 'DREAMY' SKY FOR MY DRAWING..."

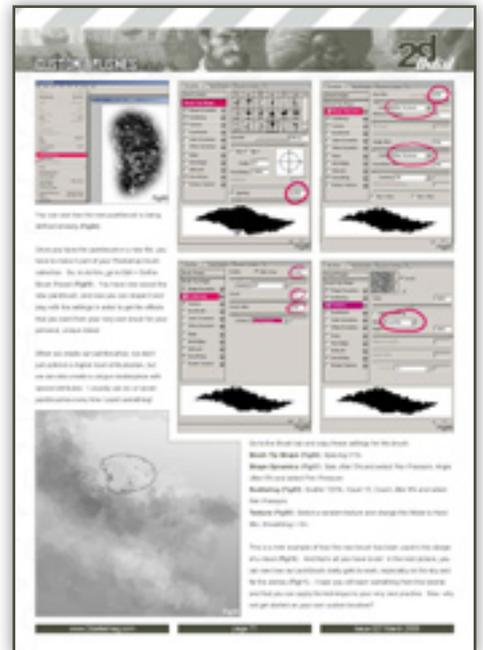
This month, Ignacio Bazán Lazcano takes an interesting-looking texture to create a custom brush for this month's tutorial...



4

TOTAL PAGES

Custom Brushes





Pictures by Eran Oran, Diego Jarama, Jeroen Toes, Ken Welton

3D, the Natural Way!



Vue 6 Infinite
(SRP \$735)

Vue 6 xStream
(SRP \$935)

Works with



Are you using the right tool for your 3D environments?

Vue is used by leading production facilities around the world (ILM, Sony Pictures Imageworks, Weta Digital, Dreamworks, Electronic Arts, Ubisoft... to name but a few).

Vue 6 xStream – the integrated solution. Create and edit extremely rich and realistic natural environments directly within 3DS Max, Maya, XSI, Lightwave & Cinema 4D, and seamlessly blend them with native scenes and animations.

Vue 6 Infinite – the stand-alone solution – offers a high-end 3D scenery solution for all CG professionals. It is strongly focused on advanced animation and integration tools, productivity, flexibility and inter-operability with existing toolkits.



Start using Vue today with the
FREE Personal Learning Edition:

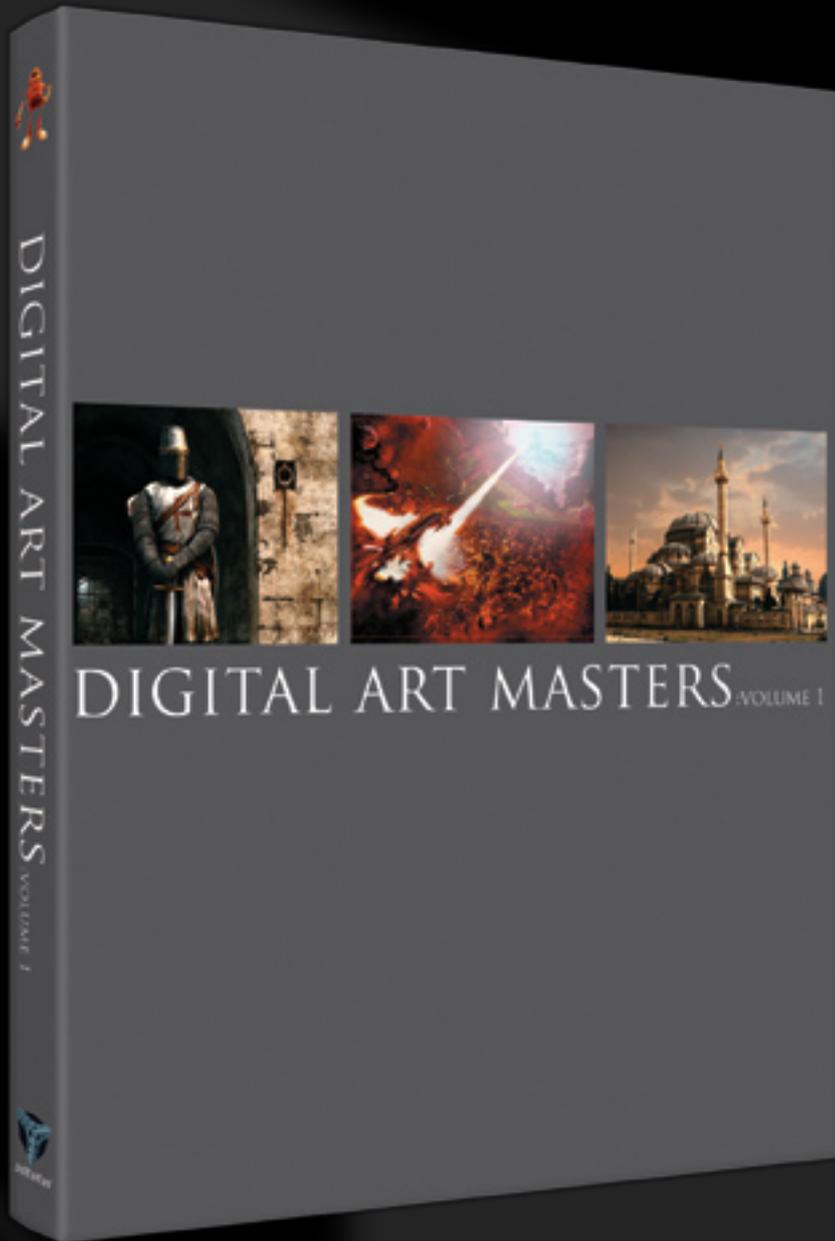
www.vue6.com/ple

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.



THE FIRST BOOK IN THE "DIGITAL ART MASTERS" SERIES, CONTAINS WORK BY THE FOLLOWING ARTISTS:

ANDRÉ HOLZMEISTER, ANDREY YAMKOVVOY, BALAZS KISS, CETIN TUKER, DANIELE MONTELLA, D'ETTORRE OLIVIER-THOMAS, DONALD PHAN, DRAZENKA KIMPEL, EGIL PAULSEN, ERIC WILKERSON, FABRICIO MICHELI, FRANCISCO FERRIZ, FRED BASTIDE, FREDRIK ALFREDSSON, HAURE SEBASTIEN, JESSE SANDIFER, JORGE ADORNI, JUAN J. GONZÁLEZ, JULIANO CASTRO, KHALID ABDULLA AL-MUHARRAQI, LANDIS FIELDS, LAURENT GAUMER, LAURENT MÉNABÉ, LI SULI, LINDA TSO, MARCEL BAUMANN, MARCO SIEGEL, MARISKA VOS, MENY, HILSENRAD, NATASCHA ROEOESLI, NICOLAS RICHELET, NIELS SINKE, NORBERT FUCHS, OLLI SORJONEN, OMAR SARMIENTO, PATRICK BEAULIEU, PHILIP STRAUB, PISONG, RICHARD TILBURY, ROB ADAMS, ROBERT CHANG, ROMAIN CÔTE, RONNIE OLSTHOORN, RUDOLF HERCZOG, RYAN LIM, SIKU AND THIERRY CANON



3dtotal.com

for more products in our range visit <http://www.3dtotal.com/shop>



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, Mike Corriero and Richard Tilbury, tackle the topic:

**THE BEAST
WAS POISED READY TO
STRIKE!**

9
TOTAL PAGES

SPEED PAINTING



2d Artist SPEED PAINTING

MIKE CORRIERO

INTRODUCTION

The main concept for this scene is a sense of mystery and depth. The lighting is a mix of warm and cool tones, creating a moody atmosphere. The composition is balanced, with the central figure of the dragon being the focal point.

QUICK SKETCH

A quick sketch of the scene was created to establish the basic composition and lighting. This sketch was then used as a reference for the final painting.

DEFINITION OF PLANES AND ELEMENTS

Once the sketch was complete, the next step was to define the planes and elements of the scene. This involved creating a color palette and using it to define the different elements of the scene.

2d Artist SPEED PAINTING

TEXTURING WITH CUSTOM BRUSHES

Using custom brushes is a key technique for creating a sense of depth and texture in a scene. In this scene, custom brushes were used to create the texture of the dragon's scales and the surrounding environment.

FOCAL POINTS

The focal points of the scene are the dragon and the central figure. These elements are highlighted with a warm, golden light, drawing the viewer's eye to them.

PASSAGE AND CHARACTERS

The passage and characters in the scene are defined by their lighting and color. The dragon is a dark, imposing figure, while the central figure is a smaller, more delicate character.

ADJUSTING THE VALUES

Adjusting the values of the scene is a crucial step in creating a sense of depth and atmosphere. This involves using a variety of techniques, including layering and blending, to create the final look of the scene.

2d Artist SPEED PAINTING

MAKING THE MOST OF YOUR LEVELS

Using levels is a powerful technique for creating a sense of depth and atmosphere in a scene. In this scene, levels were used to create a sense of a vast, open world.

TIGHTENING THE KEY ELEMENTS

Tightening the key elements of the scene is a crucial step in creating a sense of focus and clarity. This involves using a variety of techniques, including layering and blending, to create the final look of the scene.

LET THERE BE LIGHT!

Light is a key element in creating a sense of atmosphere and depth in a scene. In this scene, light was used to create a sense of a warm, golden glow.

2d Artist SPEED PAINTING

COLLAGE AND FINISHING

Collage and finishing are the final steps in creating a scene. In this scene, collage was used to bring together the different elements of the scene, and finishing was used to create the final look of the scene.

COLLAGE AND FINISHING

Collage and finishing are the final steps in creating a scene. In this scene, collage was used to bring together the different elements of the scene, and finishing was used to create the final look of the scene.



INSPIRING
PERFECTION

SINGAPORE EXPO

17-20 JUNE 2008

Asia's Unparalleled Computer Graphics Event

- Computer Graphics Showcase by leading CG Vendors
- Conference and Masterclasses by internationally renowned celebrity CG artists
- Industry and Education Forums
- Recruitment Overdrive
- Display of shortlisted works at CG Excellence Digital Art Gallery & Short Films Screening
- CG Guilds Gathering

Organised by:

VCO Visual
Communication
Order

Strategic partner:

 Singapore Exhibition
Services Pte Ltd
47 Scotts Road, 11th Floor Goldbell Towers, Singapore 228233
Tel: +65 6736 6776 Fax: +65 6732 6776
Email: events@sesallworld.com Website: www.sesallworld.com

Supported by:

 mda
Media Development Authority
Singapore

 Singapore Media Network
Ministry of Information, Communications and the Arts

Held in conjunction with:

Broadcast Asia 2008

"THE PROBLEM WITH THIS PHOTO IS THAT IT'S FULL OF GREEN TREES THAT WILL LOSE THEIR LEAVES IN WINTER; HOWEVER, WE HAVE NO INFORMATION OF WHAT'S BEHIND THEM AND WE CAN'T RECREATE THAT INFORMATION FROM OTHER PARTS OF THE IMAGE..."



5
P
A
R
T
2

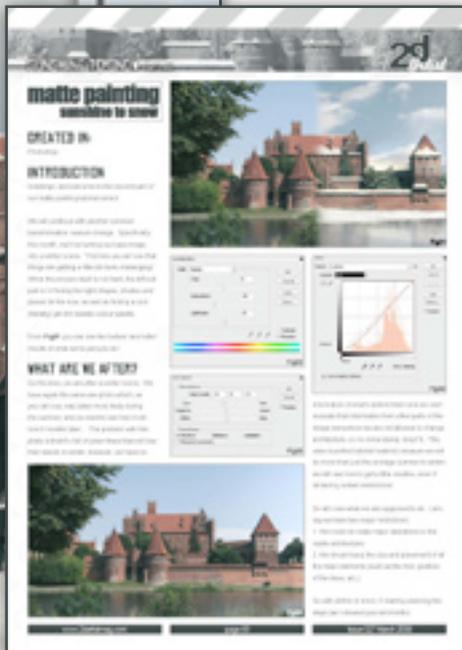
part 2: Sunshine to Snow

Tiberius Viris brings to us the second part of this 5-part Matte Painting Tutorial Series. He will cover basic tasks for all of us that would like to get into doing some matte painting, as well as covering some more advanced aspects...

In this part, Tiberius shows us how to convert a sunny image into a snow scene! Enjoy...

matte painting sunshine to snow

7 TOTAL PAGES



Zoo Publishing presents the new issue of **3dcreative**
magazine: a downloadable monthly magazine for
concept art, digital & matte painting for only **\$4.50us**

Issue 031 March 2008 \$4.50 / €3.25 / £2.25



ALL ABOARD

Read our latest interview with talented 3D artist Marek Denko and find out why he believes in finding good reference images is the key to creating stunning looking images

- ARTICLES**
Scream! plus more!
- INTERVIEWS**
Marek Denko, Neil Macdonald and Shio
- GALLERIES**
Simon Reeves, Pedro Conti and Chris Wilson plus more!
- MAKING OF'S**
'Voice' by Chris Carter plus more!
- TUTORIALS**
NEW! Bugatti Veyron Car Modelling Tutorial Series, plus more!

visit **www.3dcreativemag.com**
to download the free 'lite' issue, the full issue, subscription
offers and to purchase back issues.



3dcreative

"DINOSAURS WERE ONCE
JUST AS DISTINCT FROM
SPECIES TO SPECIES AS
REPTILES AND BIRDS
REMAIN TODAY..."



DESIGN 101

CREATURE

PART 1: MARCH ISSUE 027

Starting Base for Your Designs: Reference Library

PART 2: APRIL ISSUE 028

The Next Step Into Imaginary Creature Anatomy

PART 3: MAY ISSUE 029

Design Process, Bone Structure & Skin Texture

PART 4: JUNE ISSUE 030

Head Design, Eyes and Construction of the Mouth

PART 5: JULY ISSUE 031

Body Structure, Body Variations, Hands & Feet

PART 6: AUGUST ISSUE 032

Colours, Patterns and Final Renderings



CREATURE

DESIGN 101 PART 1 - REFERENCE LIBRARY

9

TOTAL PAGES



"DINOSAURS WERE ONCE JUST AS DISTINCT FROM SPECIES TO SPECIES AS REPTILES AND BIRDS REMAIN TODAY..."



CREATI

PART 1 MARCH ISSUE 027
Starting Base for Your Creature Reference Library

PART 2 APRIL ISSUE 028
The Head (Step Into Imaginative Creature Anatomy)

PART 3 MAY ISSUE 029
Design Process, Bone Structure & Skin Texture

PART 4 JUNE ISSUE 030
Head Design, Eyes and Construction of the Mouth

PART 5 JULY ISSUE 031
Body Structure, Body Variations, Horns & Feet

PART 6 AUGUST ISSUE 032
Colour, Patterns and Final Renderings

CREATURE DESIGN 101

PART 1 - REFERENCE LIBRARY

THE SERIES

The series is a comprehensive reference library for creature designers. It covers a wide range of animals, from dinosaurs to birds, and provides detailed anatomical and design information. The series is designed to be a valuable resource for artists looking to create realistic and believable creatures.

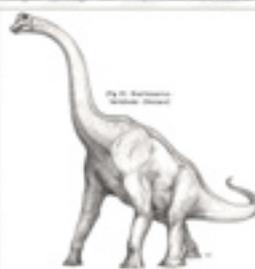


Fig 01 - Sauropod (Dinosaur)

The sauropod was a large, long-necked dinosaur. It had a long, thick neck and a small head. It was a herbivore and lived in groups. The sauropod was one of the largest land animals that ever lived.

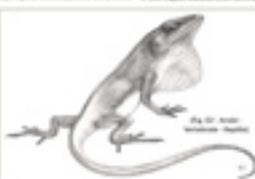


Fig 02 - Lizard (Reptile)

The lizard is a cold-blooded animal. It has a scaly skin and four legs. It is a carnivore and can eat a variety of insects and small animals. The lizard is a common animal and is found in many different habitats.

CREATURE DESIGN 101

PART 1 - REFERENCE LIBRARY

A RELATION TO REAL WORLD LIFE FORMS

This section discusses the relationship between creature design and real-world animals. It explains how designers can use real-world animals as a source of inspiration and how they can adapt these animals to create new and unique creatures.

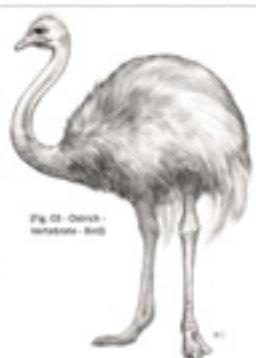


Fig 03 - Ostrich (Bird)

The ostrich is a large, flightless bird. It has long legs and a long neck. It is a herbivore and lives in groups. The ostrich is one of the largest birds in the world.

CREATURE DESIGN 101

PART 1 - REFERENCE LIBRARY

Fig 04 - Crab (Arachnid)



The crab is a hard-shelled aquatic arthropod. It has a flat, rectangular body and four pairs of legs. It is a carnivore and lives in the ocean. The crab is a common animal and is found in many different habitats.

Fig 05 - Fish (Vertebrate)

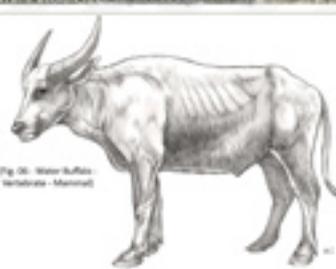


The fish is a cold-blooded vertebrate. It has a scaly skin and gills. It is a carnivore and lives in the water. The fish is a common animal and is found in many different habitats.

CREATURE DESIGN 101

PART 1 - REFERENCE LIBRARY

Fig 06 - Water Buffalo (Mammal)



The water buffalo is a large, herbivorous mammal. It has a thick, wrinkled skin and large horns. It lives in the water and is used for many different purposes. The water buffalo is a common animal and is found in many different habitats.

2d Artist

**SUBSCRIBE
NOW & SAVE
UP TO 25%**

on this already amazing value publication!

**12 ISSUES
FOR THE
PRICE OF 9**

Subscription \$36 save \$12 (25%)

**6 ISSUES
FOR THE
PRICE OF 5**

Subscription \$20 save \$4 (16%)

Have your 2DArtist Magazine Download
link delivered automatically to your inbox
every month...
...and have it before anyone else!

www.2dartistmag.com

image : Chuck Wadey

MAKING OF

CATHÉDRALE

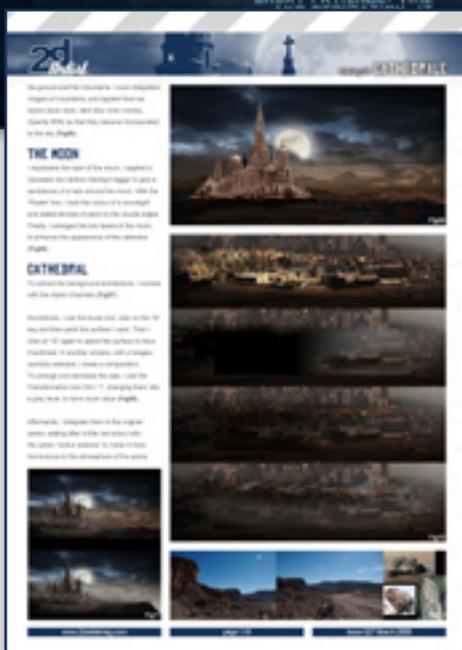


Aziz Maaqoul talks
us through the
creation of his image
'Cathédrale'.

"THE MATTE PAINTING IS
A WORK THAT DEMANDS
GREAT PATIENCE, TIME
AND DEDICATION. IT
ALLOWS US TO CREATE
IMAGES THAT DON'T
EXIST AND WHICH CAN BE
QUITE INSPIRATIONAL!"

MAKING OF CATHÉDRALE

7 TOTAL PAGES



2d

artist

next month

INTERVIEWS

Shawn Sharp

Jaime Jones

Kev Crossley

Nick Percival

ARTICLES

Sketchbook of Serg S

TUTORIALS

Painting Tutorials:

How to Paint Curls

Speed Painting:

Man-eating plants!

GALLERIES

10 of the Best images featuring

PLUS LOADS MORE!

ALL FOR ONLY \$4.50!

go to www.2dartistmag.com for full details and to purchase current, back issues and 6 & 12 month subscriptions



Image by Jaime Jones

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 its magazines, or you have a question for our staff, please use the links below.

CONTACT INFORMATION

www.zoopublishing.com

www.3dcreativemag.com

www.2dartistmag.com

Editor > Lynette Clee

lynette@zoopublishing.com

Lead Designer > Chris Perrins

chris@zoopublishing.com

Content Manager > Lynette Clee

lynette@zoopublishing.com

Marketing > Lynette Clee

lynette@zoopublishing.com

PARTNERS

If you have a CG Community website and would be interested in reselling 3DCreative or 2DArtist magazine, please contact Lynette Clee on the email address above.

