

20
Artist

The Best Digital Artists

In the World, Every Month! This Month: Evan Shipard, Carl Critchlow & Dan Scott...



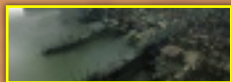
Articles

The Sketchbook of Khan Muftic A.K.A "Chupacabra" & Manga Animation Books



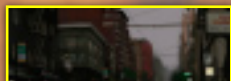
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Evan Shipard, Carl Critchlow & Dan Scott



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Making Of's

"Rejuvenator of the Human Flame", "Hecate" & "Another Rainy Day"



Tutorials

Custom Brushes, Speed Painting, Colouring Line Drawings & Sub-Surface Scattering



Editorial

2D digital art is currently growing at an amazing rate. Obviously, this has a lot to do with the growth of the digital market itself, but as the technology becomes less expensive, allowing the "home hobbyist" users to be able to afford tablets, faster and better computers, and more intuitive software, we see a

huge number of artists taking up the digital lifestyle. We even see some hardened 3D'ers trying their hand. And why not, after all, some of the work we see daily is stunning. Will we look back in 100 years at the artists featured in this magazine and see them as the 'pioneers', or the original 'masters'?... Only time will tell. The three artist interviews this month have all got an opinion when it comes to the digital revolution. Some see it as purely another tool, some as a time saving device. There are those who see it as the gateway for a lot of artists to fulfil dreams, such as comic book artist wannabes who can now produce full-colour comic strips with the most basic of digital tools and software at home! Whatever your opinion is, I think we all have to agree that the current state of the 2D CG industry is looking good. Directors have a current preference for digital matte paintings over 3D CG backgrounds; a trend which was so different only a few years ago, and if you need any more convincing, just look at the fantastic work in this month's issue... Enjoy! Ed.

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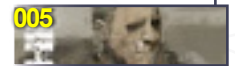
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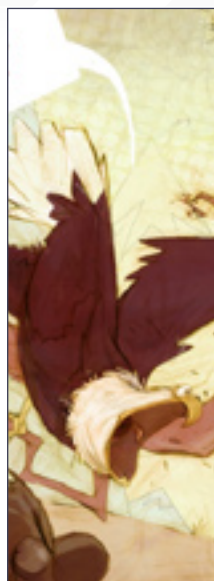
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Contributing Artists

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: ben@zoopublishing.com



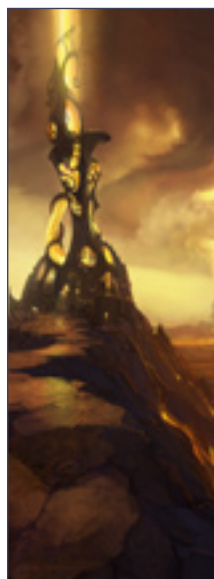
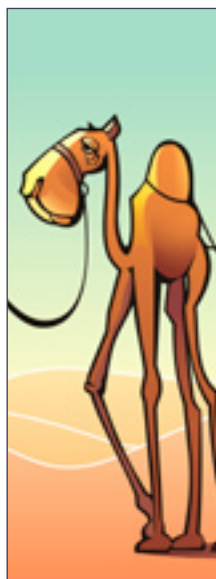
Francis Vallejo

Freelance Illustrator & Maya Artist, USA. Currently waiting to begin my senior year at Ringling College. I'm majoring in Computer Animation but will be pursuing freelance illustration work upon my 2008 graduation. I have graciously been featured in Spectrum and Creative Quarterly and am looking to build up my clientele and portfolio. fvallejo@ringling.edu
<http://francisvallejo.blogspot.com>



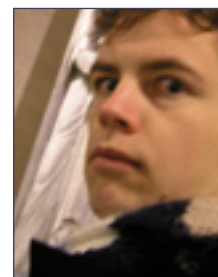
János Kiss

Designs identities, brochures, flyers and so on, and sometimes illustrations at a small company in Budapest, Hungary. Apart from graphic design, he works to improve his digital painting, which is a pleasure for him. He usually works with Painter and ArtRage, but nowadays his main goal is to develop his portfolio, trying out several styles and techniques. janos.kiss@28thwing.com
www.28thwing.com



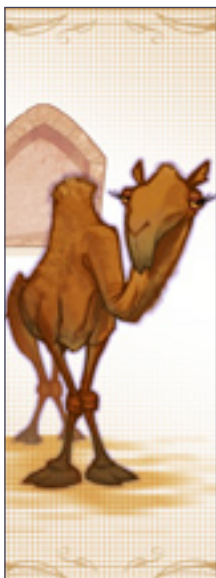
Kim Taylor

Is a Matte Painter, Texture and a Concept Artist, in England. In 2003, straight out of university, he started work at MPC, London, as a Matte Painter. He's since worked on many amazing projects including Xmen 3, and a TV adaptation of Terry Pratchetts 'Hogfather', doing texturing, matte painting & concepts. He loves to paint and to create. sketchling@yahoo.com | www.sketchling.com



Patri Balanovsky

Is a Production/ Concept Artist, at PitchiPoy Studio, in Israel. He has drawn and painted since he can remember; creating characters, creatures and fantastic scenes have always been a passion. Telling a story through a single image can be a challenge, but he's always up for it! Keeping his work fresh and versatile, he explores all genres and styles. Pat2005b@hotmail.com
<http://chuckmate.blogspot.com>



Richard Tilbury

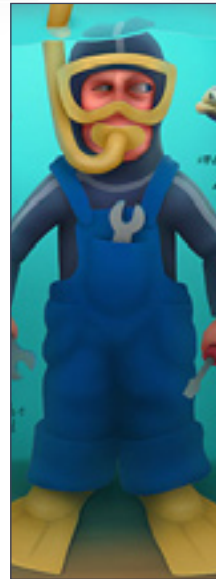
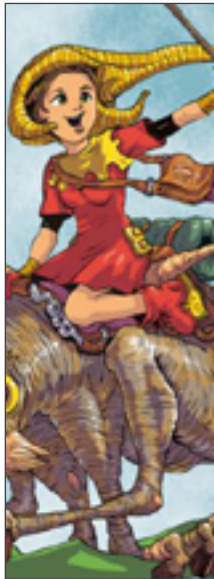
Has had a passion for drawing since being a couple of feet tall. He studied Fine Art and was eventually led into the realm of computers several years ago. His brushes have slowly dissolved in white spirit since the late '90s and now, alas, his graphics tablet has become their successor. He sketches regularly and shares time between both 2D & 3D, although drawing will always be closest to his heart... ibex80@hotmail.com





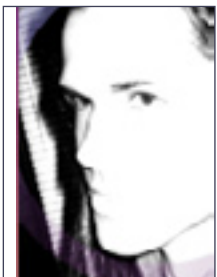
David Revoy

A.K.A Deevad, is a Freelance 2D Illustrator & Concept Artist, in Toulouse, France. He started working in the field of CG in 2001 after a career in traditional painting and illustration. Now working as a Concept Artist for anime studios, and as an Illustrator for book covers, he wishes to evolve his career to video games, especially as Concept Artist & Art Director for an RPG. info@davidrevoy.com
www.davidrevoy.com



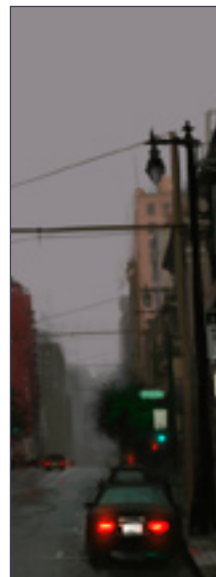
Kosta Atanasov

Is a freelance all-rounder, in Bulgaria. He's worked on game development projects, covering every aspect of art asset creation, from concept art, modelling, texturing, rigging, & animation, to renaming images back in the 2D games era. He currently works as a freelance artist as he needs money for food, clothes, an HDV camera, and another motorcycle. kosta@kostaatanasov.com
www.kostaatanasov.com



Ivan Mijatov

Is a 2D & 3D Game Artist, for Midway Games, in Chicago. He became interested in art & drawing in his senior year at high school. His education took him through 2 years at the American Academy of Art, and 2 years at the Illinois Institute of Art, where he majored in Game Art & Design. He is currently employed by Midway Games, fulfilling the roll of a 3D Character Artist. ivanMijatov@gmail.com
<http://ivanushka.deviantart.com>



Daarken

Is a 2D Illustrator/ Concept Artist, in the USA. He began working in the gaming industry after graduating from the Academy of Art University, San Francisco, in 2004. He has worked for Wizards of the Coast, Fantasy Flight Games, Widescreen Games, Digital Extremes, & BreakAway Games. www.daarken.com
daarkenart@daarken.com



Zhan Maflic

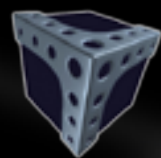
Grew up in Sarajewo, Bosnia, attending the School of Fine Arts. The war came & he left. Moving to Switzerland, he started doing graphic design & animation, and now works as a freelance Concept Artist, Illustrator & Matte Painter. He directs shorts and music videos, works in post production as Animator & Composer, and composes soundtracks for ads, games & movies. info@streamatica.ch | www.streamatica.ch



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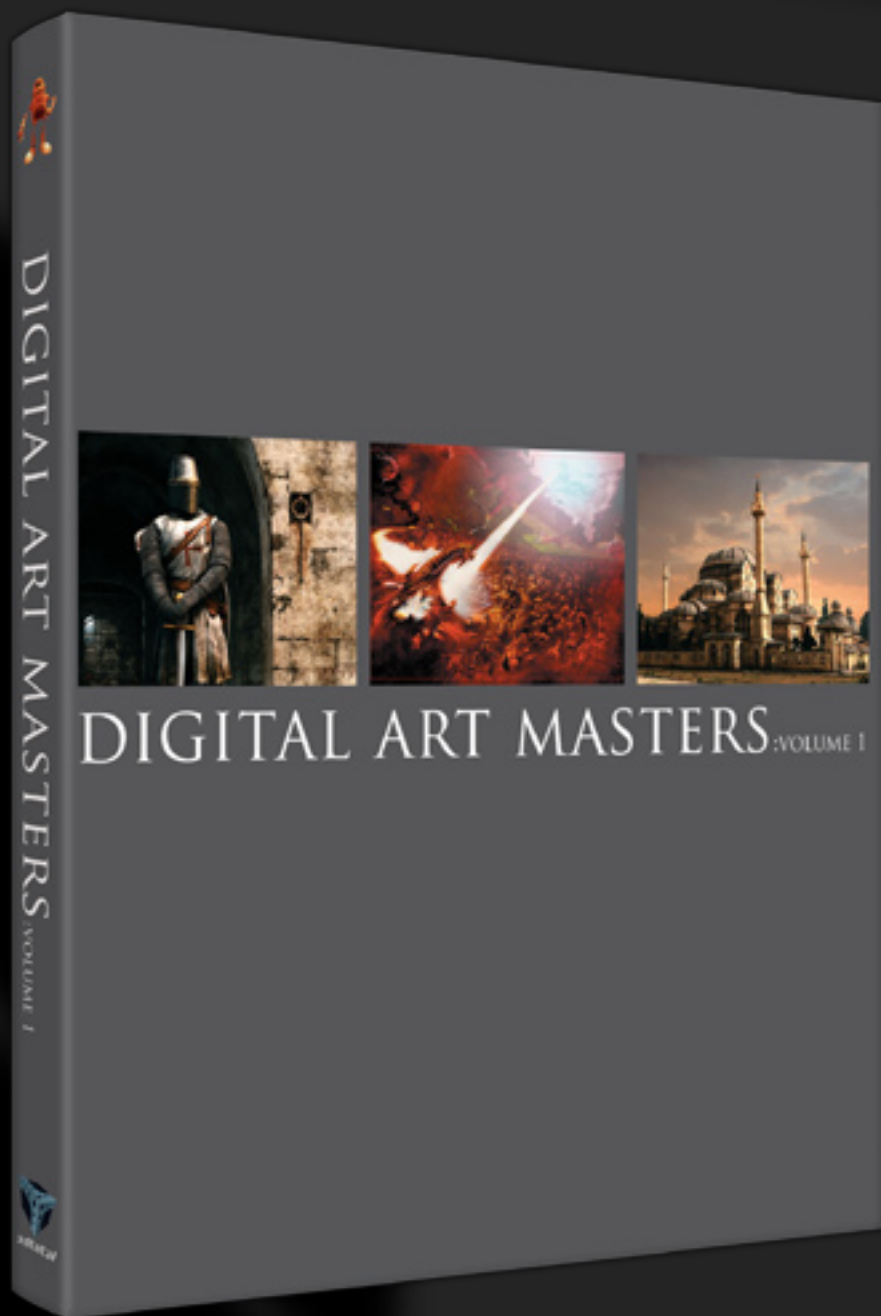
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EVAN SHIPARD

Working on such films as
"Stealth" and "House of Flying
Daggers", digital matte painter
Evan Shipard talks to us about
his interest in WW2 and his
art...

*"Exploring design and art
in all its different forms
is more essential than
learning one particular
software package."*



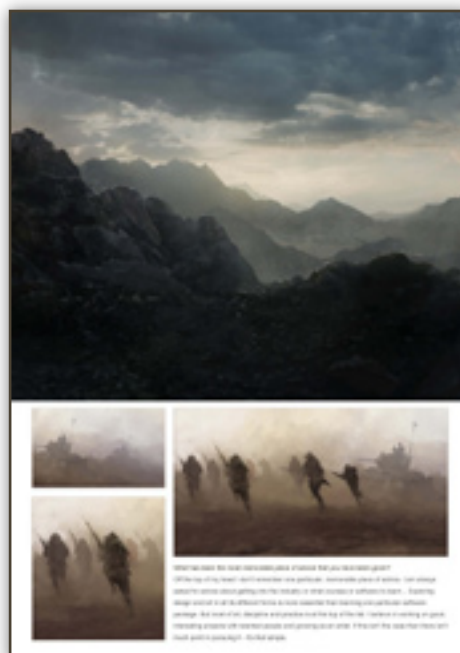
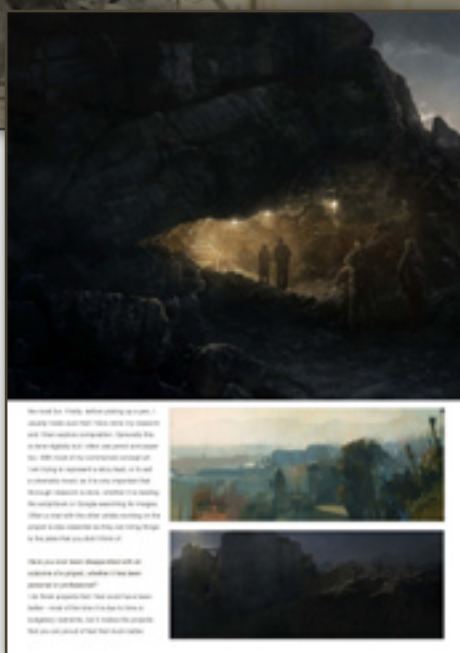
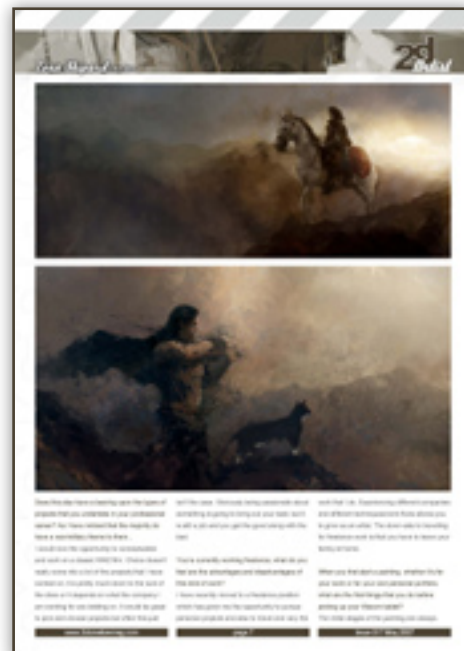
EVAN SHIPARD

06

TOTAL PAGES



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CARL CRITCHLOW

Carl Critchlow, creator of the iconic "Thrud the Barbarian" and veteran within the world of fantasy and comic art, talks to 2DArtist about surviving in the competitive world of illustration and his contribution to 2000AD and the Dredd history...

"Forget it, I being a comic book artist I get a proper job and a social life. You'll thank me in the long run!"

LARI CRITCHLOW

07
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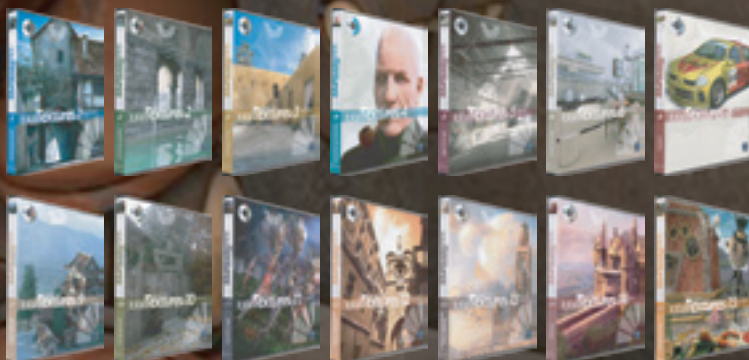
v7:r2
Sci-Fi

This enormously improved version of the original texture collection now contains 642 individual Materials, (576 on v7:r1) comprising of over 2573 individual, hand crafted texture maps. Every Texture now has its own unique colour map, bump map and in some cases specular, normal maps and alpha maps.

There is too much bonus material to mention, but alpha maps come into play, planet surfaces and hi-res star fields can also be found not to mention the wealth of content in the tutorial sections.....

Here is the CD's full contents:-

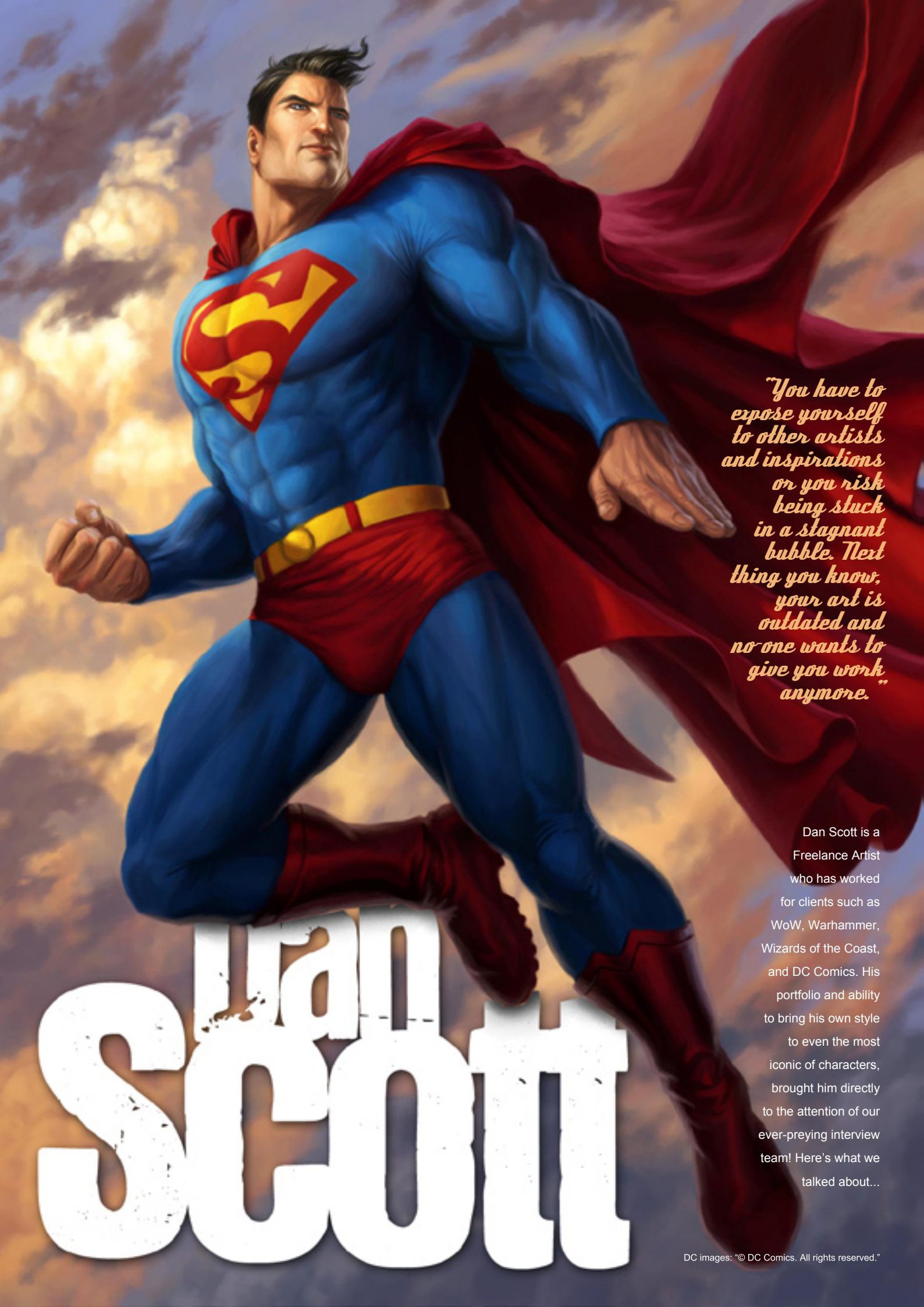
- * 14 Alien Sign
- * 17 Control Panel
 - * 8 Logo
- * 56 Number
- * 20 SS 'set'
- * 30 TPOD 'set'
- * 44 UNS 'set'
- * 49 Symbol
- * 27 Ceiling
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- * 32 Door
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- * 27 Girder
- * 11 Gun Flare
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"You have to expose yourself to other artists and inspirations or you risk being stuck in a stagnant bubble. Next thing you know, your art is outdated and no one wants to give you work anymore."

Dan Scott is a Freelance Artist who has worked for clients such as WoW, Warhammer, Wizards of the Coast, and DC Comics. His portfolio and ability to bring his own style to even the most iconic of characters, brought him directly to the attention of our ever-preying interview team! Here's what we talked about...

Dan Scott



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Dan Scott

Hi Dan, how are you? It's great to have this opportunity to chat with you, so can we start off simply by learning a little bit about you? For example, what's your current location and occupation, and are you working on any exciting projects right now?

Hi Lynette! Good to chat with you too. I'm currently located in a suburb just outside Kansas City, Missouri, in the United States, working as a Freelance Illustrator. As for current work, I

have several pieces I'm working on for Magic: The Gathering and World of Warcraft trading card games. I was excited to get to do some packaging art for WoW recently, and I just turned in a batch of concepts this morning for the Warhammer Online MMORPG. Last week I got the opportunity to do some sketches for the DC licensing department. I enjoy mixing in concept art and comic art to go with the fully painted pieces I do for the trading card games. I think it helps keep everything fresh and interesting.

Wow, so you're keeping busy then?! OK, so I feel like there will be many artists out there now who will want to kick me if I don't ask you how you originally got into this industry? How did you get your first job creating artwork for trading card games? Also, where do you think you will

go on from here? What paths have opened up for you whilst you've been working for the likes of WoW, Warhammer, Wizards of the Coast and DC Comics?

Well my first commissioned work was for a little Internet collectible card game called "Chron X". Of course, it paid horribly, but at least it paid and it gave me experience dealing with deadlines and an Art Director. It also helped me build my portfolio which I used to get, what I felt like at the time was my big break, the Warhammer 40K CCG. Getting to work on a big name like Warhammer was really cool and I think my work grew tremendously during that time. My Warhammer work got me into Magic, and so on. Over the last few years it has been nice to have Art Directors contact me, rather than vice versa. It has given me the opportunity to pick and choose jobs a little and work on things I really

enjoy. I'm really happy with what I'm doing now but I definitely still have plenty of goals for the future. Comics were my first love, and the thing that got me into art, so it would be really great to get the chance to paint more of my favourite characters, and possibly even painted sequentials. Although, I'm not sure how I'd ever keep up with a monthly deadline. I'd also like to explore doing more book covers or video game packaging at some point.



I am always very curious about how digital artists originally found their way into the CG world. What events and decisions, etc., have so far informed the path that you have taken to where you find yourself today? Doing fantasy/sci-fi/comic art was always my dream, but as a kid I never expected I would be doing it on the computer. I think it was around 1992 or '93 when my family got our first computer. It was a Macintosh with Photoshop installed. I was amazed at the possibilities and would spend hours trying to paint cool pictures using the clunky, single-button mouse. In the years to follow, I got to use Macs quite a bit in college but still didn't think it would ever take the place of my trusty brush. After I graduated college in '96 I got a job in the real world as a Production Artist where I used Photoshop on a daily basis. This really helped me hone my technical skills in the program.





I learned how to really take advantage of short-cuts and actions. I also learned a lot about the colour manipulation capabilities in the program. On the side, I started doing art for the Chron X game I mentioned earlier. In the beginning all my pieces were painted with acrylics. Eventually, I started dabbling with scanning my paintings in and doing minor tweaks on the computer. It wasn't until 2000 when I started doing work for the Warhammer 40K CCG that I attempted to do an entire piece digitally. Originally, I worked exclusively in Photoshop but eventually I overcame my fear of Painter and started working in that too. For quite some time I would still do my pencil sketches on paper and scan them in to render them on the computer, but over time even that fell by the wayside. Today everything I do is 100% digital.

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But, do you still sketch for fun with traditional media, or is everything that you do now purely digital? Do you ever feel a little guilty having left your roots behind? Or do you feel that there is really no difference between sketching/painting whether traditionally or digitally? Would you say that either way uses the same skill and has the same feeling of satisfaction as the other?

Sadly, I very rarely pick up an actual pencil to sketch anymore. I really need to do it more, not only because I enjoy it but because it really helps build your drawing skills. I don't feel guilty

for going digital because to me the computer is just another tool for creating art. I don't feel like any less of an artist for using it, and if I wasn't using it I probably wouldn't be able to do work quickly or accurately enough to pay the bills.

Looking at your fantastic portfolio, I was overwhelmed by the sheer quantity of high quality images that you have created. Your work is of a specific genre - fantasy, game and comic art - so what is it about this type of artwork that really gets you going?

Thanks! There is a lot of stuff on there isn't there? I probably should narrow it down to a more focused portfolio but it's difficult to exclude anything because so often the pieces that I think are weak are enjoyed the most by others. In any event, I try to always maintain a minimum level of professional quality even if I'm not necessarily excited to work on a certain piece. To answer your question, I couldn't imagine doing any other type of art as I don't think it could maintain my interest. There's something so cool to me about bringing to life the amazing characters,

creatures, and settings you see in the genres I work in. Painting a still-life, portrait, or landscape can be an interesting exercise, but it doesn't really get my blood pumping. I grew up immersed in comics and video games so I guess it's pretty much been a lifelong passion for me. It's kind of ironic that I'm so busy doing art for them that I rarely get the chance to read comics or play video games anymore!





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So if you don't get chance the play the games or read the comics these days, where does your inspiration come from for all these fantastic artworks? You have listed some great artists as sources of inspiration on your website; however, I wonder where else you seek inspiration from... Is it simply a case of keeping your eyes open to the world around you, or do you spend a lot of time researching to inform your personal concepts?

I wouldn't say I never get the chance to play video games or read comics - it has just been greatly reduced from my 'teen' days. You have to expose yourself to other artists and inspirations or you risk being stuck in a stagnant bubble. Next thing you know, your art is outdated and no-one wants to give you work anymore. I use the Internet almost daily to find inspirational art which I refer to sometimes while working. A couple of times a year I'll take a two

or three day break from working and do nothing but research and organise my art collection. It can be a real inspiration and can jump-start your creative engine.

Some people regard Superman as the most iconic superhero of all time, who has been immortalised by many well-known artists. How difficult was it to give justice, and apply your own personal stamp, to such a huge icon?

It was very difficult. He's probably the most iconic character I've ever got to work on. It definitely adds a different level of complexity to the work because you have a checklist of things you must include when depicting him. Spit curl? Check. Huge dimpled chin? Check. Can we see his symbol? Check. It does take a little away from your personal vision but is still well worth it. I'd jump at the chance to do it again. I'll tell you one thing, I came out of the project with a new-found respect for Alex Ross!





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How do you go about starting something as huge as an artwork of Superman? Can you give us a brief insight into your general working process, from beginning to end?

With a painting that shows an iconic character like him, I felt I needed to first research how he had been depicted in the past. Quite often there's a little bit of research time that needs to

be put in before you even put pencil to paper (or maybe I should say stylus to tablet), whether it be to see what kind of plants are found in the jungle scene you're going to paint, or to make sure you know the proper musculature on that horse you're getting ready to depict. In this case I dug out several trade paperbacks I had to see how other artists had shown him. I made mental

notes of what I liked and disliked about them and regurgitated it all into my own personal take on the character. As for the actual working process, in Photoshop I'll generally block-in very rough shapes with a large brush to get a feel for the composition I want. When I get something I like I'll make a hue/saturation layer with settings Hue: 210, Sat: 85, Lightness: 85. What this does



is allows my initial sketch to show through very lightly, as if done with a non-repro blue pencil. This is a trick I got from a buddy of mine, Freddie Williams, who draws Robin for DC Comics. Now I make a new layer and do a tight sketch on it. Once the sketch is approved I'll create a new layer below it and do the entire painting in values of grey. At this point the meat of the painting is done. From here it's just adding colour and "noodling" the details as much as you want. For colour I create a new layer which will be applied to the grayscale painting by a combination of different methods. I don't have a set method for applying colour to my grayscale. It's usually a combination of multiple copies of my colour layer at different opacities with different effects applied. It seems like each painting takes a different recipe to get a result I'm happy with, but usually a few of the layers are set to Colour mode, Overlay mode, or Multiply mode. As I work I constantly try to flatten layers as much as possible to try to keep the file size from getting out of hand. To help in this I create lots of channels with selections on them, since channels take up less memory.

From the FAQs on your website, I can see that you switch between Painter and Photoshop when creating your artwork. What advantages does Painter have over Photoshop, for you?

Both programs have their advantages, but I really love the feel of the brushes in Painter. The way they blend and lay down colour feels so much more natural than Photoshop, although I have been playing around a lot lately with custom brushes in Photoshop and have been really happy with the results so far. Painter also has the ability to rotate the canvas which can be so handy. It really helps it feel almost like your working on a physical board on your art table. Photoshop is the King though when it comes to selection tools and colour manipulation. During the course of a painting, it's not uncommon for me to switch back and forth between Painter and Photoshop a dozen times or more.

That's really interesting, because you mentioned earlier that you were frightened by Painter in the beginning?! What was it that frightened you so much, and how did you get yourself started in Painter and able to overcome your fear? Do you have any tips for artists out there who have a similar fear of the program and are waiting for that nudge to get them experimenting?

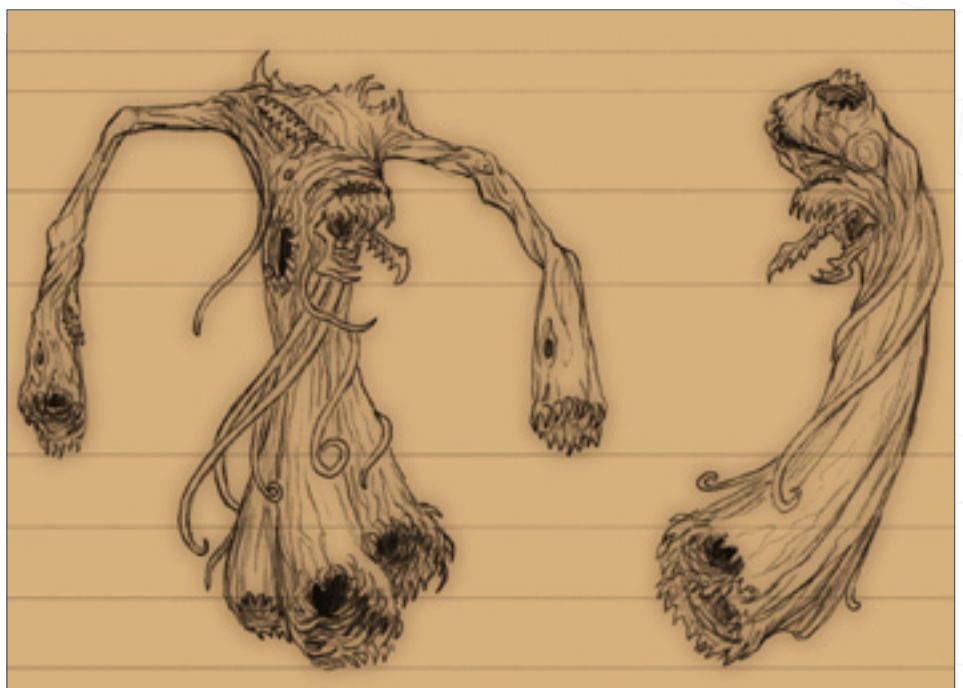
Definitely the interface. Coming from the Photoshop world, all the little drawers and options were a little foreign and intimidating. Nothing seemed to work the way I wanted it to at first. It took two things for me to finally get over the hump. First, I watched a DVD tutorial where another artist was working in Painter. Next I found one brush that I was comfortable with and worked exclusively in the brush without worrying about any of the other features. Eventually I added a second and third brush and started tweaking some of the settings on the brushes. I still feel like I have a lot to learn about Painter but feel a lot more comfortable with it now.

If time were not of such essence these days, do you think you would ditch your tablet for a good, old-fashioned paintbrush?

My first thought was yes, but actually, I'm not so



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sure. There are pros and cons to each. I definitely miss working traditionally and there's a real tactile satisfaction to slapping paint on board and having a physical piece to look at. I've learned so much on the digital side though that I'm not sure how I'd survive without access to layers, quick mask, undos, colour adjustments, and so on. I've tried to do a few traditional paintings since converting to a digital workflow but I've never been satisfied with the results and it seemed agonizingly slow. The computer has spoiled me!

So you've been completely won over by computers - that's totally understandable! You mentioned earlier that you grew up using Macs. Do you still use these over PCs? This is a debate we often have here in the studio; Mac or PC? What are your thoughts on this for all those out there who aren't sure of the pros and cons of each type or are maybe thinking about investing in a Mac?

There's really very little difference once you get into the program. The biggest pain is the

location of the Control-Option-Alt-whatever keys. I'd like to strangle whoever made the decision to make the keyboards different! I think Macs are more stable computers but they also cost a lot more. It used to be that it was a lot harder to find programs for the Mac because so many more people used PCs, but that doesn't seem to be as much of an issue anymore.

When working digitally, we talk about not having a hard copy artwork to look at, so what steps do you take to back-up your work and make sure that your artwork is safe for the future, being that you can't "hold" it and lock it away?

I've been pretty lucky and I've only ever lost one piece that I can remember. Usually when I finish a piece I copy it to a second computer I use. Once several pieces have built up I'll burn them to a DVD backup. I also usually burn a secondary copy which I'll keep at my parents house in case a fire were to destroy everything at my house.

That sounds very sensible! Finally, we have a pretty much compulsory question these days: what one, single piece of advice would you give any aspiring artists looking to get into the industry today?

Be dedicated. Don't waste your time if it's not something you really love. It sounds like a fun job but there is a lot of work involved. If you really want to do this for a living then be ready to put in 50-60 hours a week doing it. Don't cut corners on your work because it will show. Be honest with yourself. If you look at a piece and see something's wrong with the anatomy: fix it. It may take a lot of time and be a pain but in the end you'll have something you're proud to show. Oh yes... and have fun! You're painting superheroes, goblins, and elves for crying out loud!

Dan Scott

For more work by this artist please visit:
www.danscottart.com Or contact him at:
danscottart@hotmail.com

Interviewed by: Lynette Clee



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"Quote From Article"



of the *Sketchbook* of *Khan Muftic*

Intro Text

Sketchbook of Khan Muftic

06
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Animation with Pencils, Paint and Pixels

*"The basic production
methods for animation
have not changed much
over the past century,
but many of the tools
involved have evolved
considerably."*

Making Anime

06
TOTAL PAGES



Making Anime

Essential Animation Skills: History
Anime • Creative Modeling Manager-Style
Illustration with Photoshop, Paint and Photo
*The basic production
methods for animation
have not changed much
over the past century,
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2DArtist Magazine introduces the new '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 shop and to also get featured in this very magazine! The 2D Challenge runs in the conceptart.org forums and the 3D challenge, runs in the threedy.com. Here we will display the winners from the previous months challenges and the 'Making Of's from the month before that.



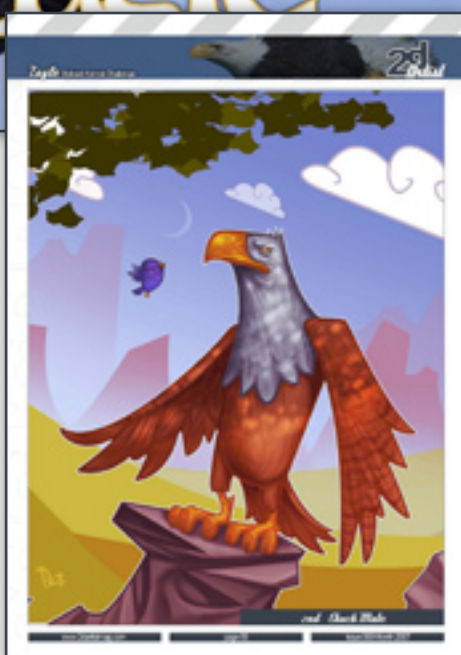
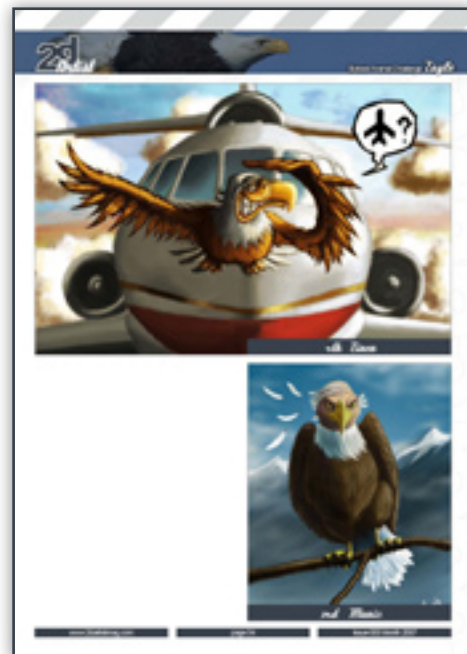
Eagle

Stylised Animal challenge

Stylised Animal Challenge

Eagle

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- v1 General
- v2 Aged & Stressed
- v3 Bases & Layers
- v4 Humans & Creatures
- v5 Dirt & Graffiti
- v6 Clean Textures
- v7 Sci-Fi
- v8 Vehicles
- v9 Tribes & Civilizations
- v10 Trees & Plants
- v11 Alien Organics
- v12 Around the World part 1
- v13 Around the World part 2
- v14 Fantasy
- v15 Toon Textures

theshortsdrawer DVD

A collection of the finest independent animated movies and commercial trailers. The Shorts Drawer DVD Collection has successfully included work from Students, Independent Animators and Commercial Studios. The aim being to enable you to view this wealth of elite animation in one convenient high-res package. The Shorts Drawer also serves to generate much needed exposure for these talented Artists and Studios.



2004 edition

boasts an amazing collection of animated shorts such as 'Bath Time', 'Cosmix', 'Day of the Dead', 'Freaky Bird', 'Human Nature' and the 'Annoying Thing' to name a few. The 2004 Edition contains 26 Shorts and 6 Trailers.



2005 edition

has 27 Shorts and 3 Trailers, and both Full res, professionally replicated DVD's have loads of bonus materials including director commentaries, images and bonus movies! Featuring 'In the Rough' by Blur Studios, 'The Plumber' by Redrover Studios and 'Little Dog Turpie'.

3dtotal DVD training

'Eva Wild' Complete Female Character Creation for 3DSMax

The aim of our training DVDs is to provide the artist with the most comprehensive set of lessons available. This is achieved by presenting the training material in the form of full screen step by step movies and audio instructions. The DVDs include on screen visual and audio instructions, ongoing forum support from the author, explanatory images and full screen resolution flash movies. All aspects of creating the finished projects are taught in a way artists can learn at their own pace.



Part 1 - Modeling covers the complete step by step modeling of the Eva Wild character. 14 hours of comprehensive training



Part 2 - Texturing, Mapping & Clothing Covers the complete step by step texturing, mapping using Photoshop and the creation of clothing. 4 hours and 47mins.



Part 3 - Rigging & Animation covers the complete step by step of setting up an animatable rig as well as taking you through creating a walk cycle. 7 hours and 43 mins

3DS Max Series v1



Modelling, Mapping & Texture Painting a Creature Head

3DS Max Series v2



Creating a Fighter Ship. Modelling, Mapping & Texturing

Maya Series v1

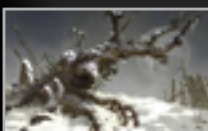
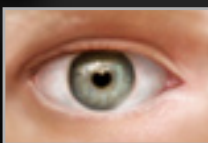


Modelling, Mapping & Texture Painting a Creature Head

Other Training

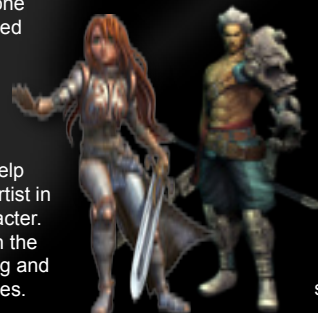
ELEMENTS - EBOOK

The 'Elements' volumes 1 and 2 are 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 Ebook we have choosen 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.



JOAN OF ARC - EBOOK

Michel Roger's famous 'Joan of Arc' tutorial re-written for Maya, Cinema 4D, Lightwave & Softimage. If there's been one single tutorial that has educated and inspired 3d artists than anything else, this complete step by step project must be it. These Downloadable PDF's are designed for ease of use to help beginners and intermediate artist in the creation of a female character. The tutorial takes you through the process of modelling, texturing and mapping to finally adding bones.



SWORDMASTER - EBOOK

The original character of the Swordmaster was created by Seong-wha Jeong and we had 3DTotal's in-house 3d artist Richard Tilbury, re-create the character in 3dsmax as well as create the textures in Photoshop, in our new 100 page, step-by-step tutorial for a highly polished, low polygon game character with a detailed texturing. This tutorials has also been converted into Cinema 4D, Maya, Lightwave and Softimage platforms. Even if you're not a user of one of them, the principles should be easily followed in nearly all other 3D applications.

AVAILABLE FROM WWW.3DTOTAL.COM/SHOP

GALLERIES



This Month we Feature:
B. Börkur Eiríksson
John Wallin Liberto
David Smit
Lauren K. Cannon
Roy Stein
Thomas Pringle
Andy Park
Ryohei Hase
Joe Slucher
Danny Antivalidis

GALLERIES

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**2d
Artist**



"Custom Brushes make the trip a lot more enjoyable and help you make your images unique"

Kim Taylor, X-Men 3 artist, shares the importance of custom brushes and how they can help to make amazing and unique pieces of work...

Custom Brushes



Custom Brushes

04
TOTAL PAGES



Custom Brushes make the trip a lot more enjoyable and help you make your images unique

Now Taylor, a 3d artist, shares the importance of custom brushes and how they can help to make amazing and unique pieces of art.



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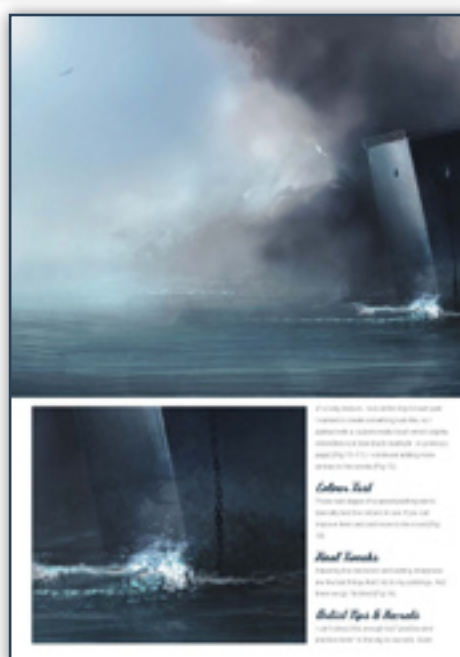
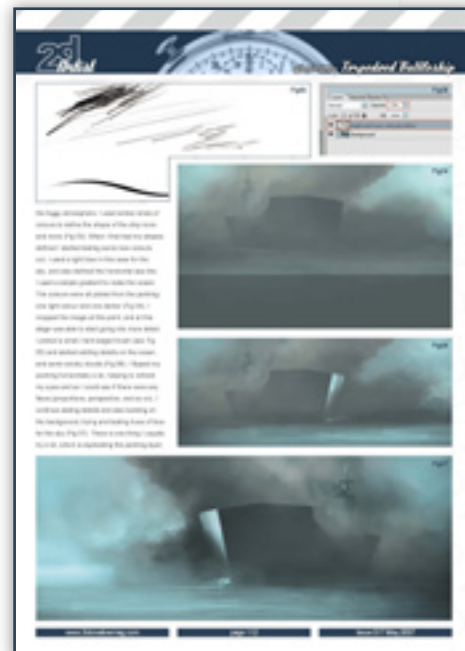
SPEED PAINTING

Welcome to the Speed Painting section of the magazine. We asked two artists to produce a speed painting based on a simple, one-line brief. Here we will feature the final paintings and the overview of the creation processes. This month, Richard Tilbury and Levente Peterffy tackle:

SHIP HIT BY TORPEDO

LEVENTE PETERFFY

11
TOTAL PAGES



"The blue pen allows you to draw a sketch on the paper without it looking as if it has already been scanned. This is a godsend when you realise that a grey pencil seems to "dirty" the paper and often needs erasing."

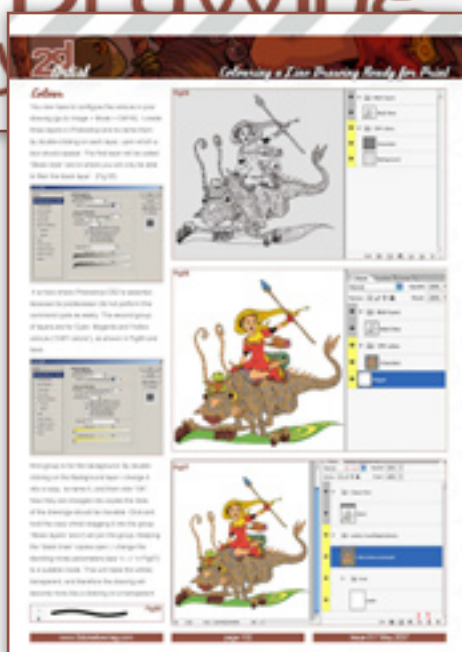


This tutorial has been written for the young generation of artists/graphic artists who wish to build up their knowledge of professional and classical colouring in a cartoon style, for work intended to be published and printed...

Colouring a Line Drawing Ready for Print

Colouring a Line Drawing Ready for Print

05
TOTAL PAGES



"If you're really, really curious about whether Kings have blue blood, you don't have to kill one to find out, you just have to make one sit still and light him properly. Another myth busted!"

In this tutorial, Kosta Atanasov tells us all about the techniques he uses when creating his artwork...

The Slightly Philosophical Approach to Sub-Surface Scattering

↗
object
about to be
scattered

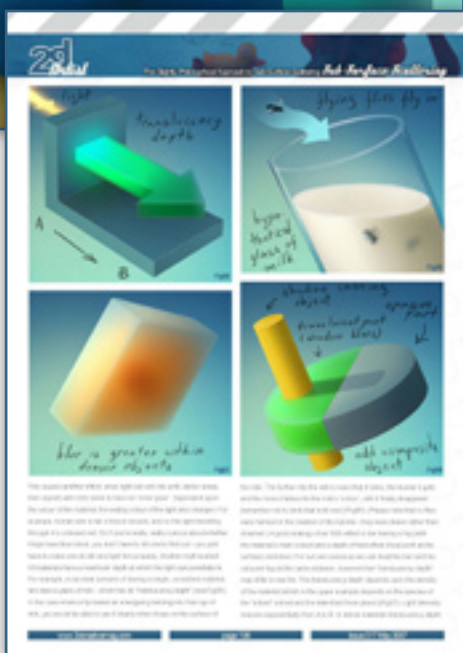
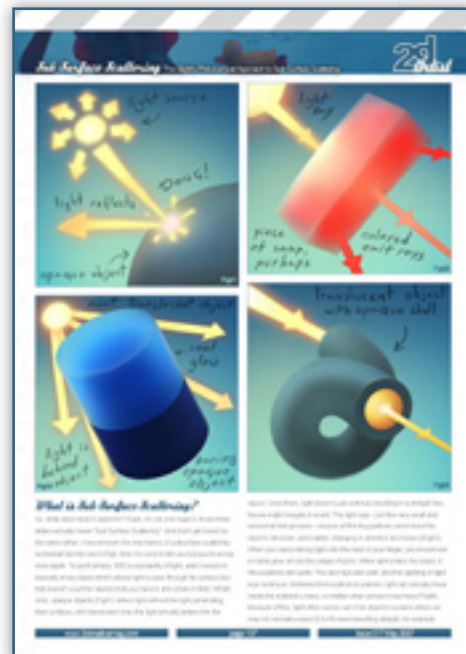
mechanic
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↖
same
here



07
TOTAL PAGES

The Slightly Philosophical Approach to Sub-Surface Scattering





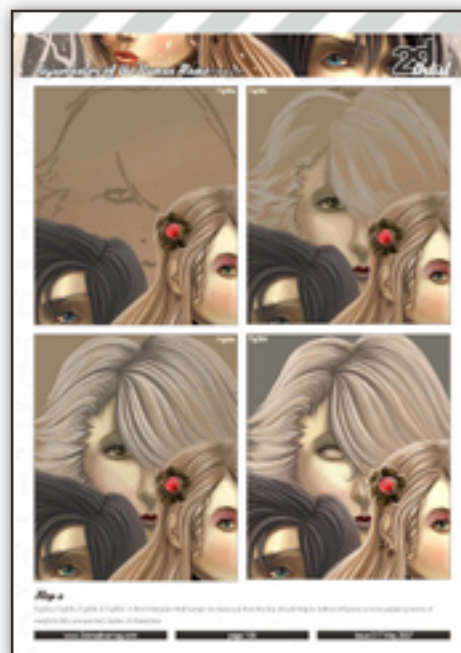
*"Upon the completion of
this piece, I have regained
my passionate flame to do
more art as I was having
a rather malfunctioning
art block so to speak..."*

I tried to ease the explanation of this
tutorial by capturing most "happenings"
visually, so I am left with little to
explain. Meaning, the images
provided should be the main
guide of progression.

REJUVENATOR OF THE HUMAN FLAME

REJUVENATOR OF THE HUMAN FLAME

06 TOTAL PAGES



"Hecate is said to haunt a three-way crossroad, each of her heads facing in a different direction. She is said to appear when the ebony moon shines. But I would like to create something a bit different to the real myth"

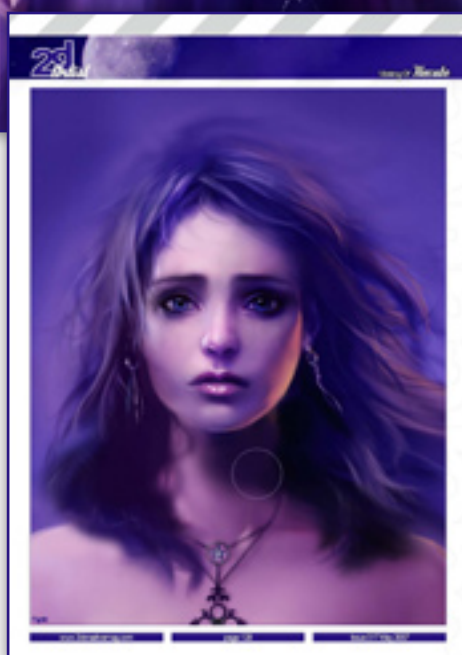
Xiao Bing Takes
you through the
"Making Of" one of his
creations, "Hectae".
Xiao has taken the
Greek Goddess,
Hecate, and produced
his own version.



Hecate

Hecate

07
TOTAL PAGES



Another Rainy Day

For this tutorial I wanted to take people through the process I go through when painting buildings. In this tutorial I will be showing you how to paint "A Rainy Day" in four east to follow steps.

"When you are taking your reference, be sure not to use the flash. Using the flash will destroy any kind of lighting scheme you wanted and will also wash out the subject."



Another Rainy Day

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TOTAL PAGES



next month

artist

Interviews

Laurent Beauvallet
Cole Eastburn
Brenton Cottman
John Wallin Liberto

Articles

Artist Advice
Sketchbook
Pre-production design process -
Concept art for Darksector

Tutorials

Custom Brushes
Speed Painting

Making of's **Summon Infinity**

by Lauren K. Cannon

Finding Unknown Kadath

by Sergey Musin

Galleries

10 of the Best images featuring
David Smit, Lauren K. Cannon, Marek,
Okon, Dominus Elf, Philip Straub,
Thomas Pringle , Cole Eastburn
Icon, Piero Macgowan
& Anne Pogoda (Azurelle)

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