

2d **artist**

concept art, digital & matte painting

issue004 april2006 \$4 / €3.25 / £2.25

dylan cole

Matte painter for Lord of the Rings, I,Robot, The Aviator, Chronicles of Riddick & more. Interview and his incredible Artwork inside...

interviews

Aurore > Kerem Beyit > Patrick Jensen

tutorials

Approaches to Colouring Series Part 2 >
Process of Doom > Elements > Rock & Stone
by Richard Tilbury & Vinegar

making of's

Faydrums by Benita Winckler > I might smile tomorrow by Aqua Sixio > Pat and Pirate by Patrick Jensen > The Park by Daarken

galleries

featuring Daarken > Jean-Sebastien Rossbach > Kornél Ravadits > Kim Taylor > Simon Dominic > Graven Tung > Aqua Sixio > Rafael Grassetti Talo > Satoshi Yamamoto > Tuna Ferit Hidayetoglu



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Interviews
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Tutorials
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Vinegar
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Editorial



Welcome

April's here and our 4th issue is the biggest (and if don't say so ourselves 'The Best' yet!) The magazine is gaining popularity but we are sure there are many 2d artists out there who just know we exist, if you can help us by spreading the word then please do. We are putting all revenue back into the magazine, we have just taken on several freelance tutorial writers but we want more! So spread the word, lets get the copies selling and in turn the content will be more original more inspiring and just plain, more of it!

What a great way to open this month's issue with our Dylan Cole interview, these 8 inspiration pages lead into more interviews, tutorials and articles in which we try to cover as much variety in today's concept and digital painting mediums as we can. Tutorials vary from the detailed step by step guides such as Rock and Stone painting in the elements series to image overviews of which we have 4 this month.

Over the next 100+ pages we have tried to vary the content as much as possible for you to enjoy and we are always very happy to receive feedback, please email with any suggestions and comments to info@zoopublishing.com
Read on and enjoy!



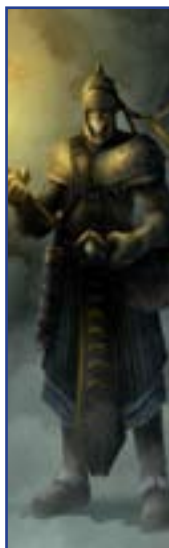
About us

Zoo Publishing is a new company comprising of a small team here in the Midlands UK. 2DArtist is our second magazine project following the successful 3DCreative (www.3dcreativemag.com). We are very grateful for the support of the following CG sites which have help promote and spread the word about our publications. As well as ourselves, all digital artists owe a lot to these communities for the incredible amount of work they do for the CG Industry. 3DKingdom, 3DLinks, 3DTotal, 2DValley, 3DM3, CGUnderground, ChildPlayStudios, DAZ 3D, 3DExcellence, Epilogue.net, GFXArtist, the3DStudio, CGDirectory, MattePainting.org, Max-Realms and Mediaworks, we look forward to lasting and successful partnership with these CG community sites



this issues **contributing** *artists*

Every month, many artists from around the world contribute to 2DArtist Magazine. This month, we would like to thank the following for their time, experiences and inspiration.



Kerem Beyit

I started working in the digital field in 2004 as a cover artist for fantasy novels. I've been in the digital area for two years however, life has been very good to me. I get lots of nice feedback and job offers from different countries. My works have been selected for inclusion for EXPOSE3 & Exotique. I am currently working on Céidot Studios in Turkey as a concept artist and illustrator.

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<http://kerembeyit.gfxartist.com/>



Aurore

I studied Applied Biology but my passion lead me to create my own mangas (dojinshi). worked in the cartoon industry before moving on comic books when I coloured the 7th volume of Altor (Bati-Moebius). At the moment I work on my first series called Pixie, Delcourt publishing. I work with scriptwriter Mathieu Mariolle as an illustrator and colour artist.

auroreblackcat@hotmail.com

<http://www.auroreblackcat.net>



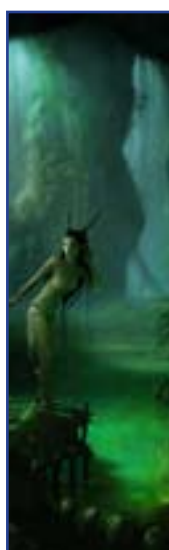
Daarken

After a year of studying computer science at the University of Texas at Austin, I decided to move to San Francisco to study art. In 2004

I graduated Cum Laude with a BFA in traditional illustration from the Academy of Art University. I am currently freelancing for various companies such as Wizards of the Coast, Fantasy Flight Games, Widescreen Games, Triad Toys, and BreakAway Games.

daarkenart@daarken.com

www.daarken.com



Benita Winckler

Student / Freelance Illustrator Berlin, Germany.

I have always been interested visual storytelling, and when first discovered Wendi Pini's work, I knew that I wanted to do my own graphic novel some day. Creating characters is another great love of mine. After I have finished my studies I want to work as a concept artist for computer games..

benita@dunkelgold.de

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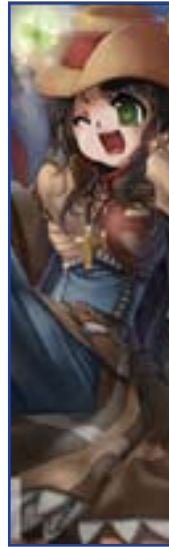


Patrick Jensen

PDI/DreamWorks Matte Painter
Available for Freelance Concept
Art, Digital Illustrations, and
Matte Painting work. Graduate
of Ringling School of Art and

Design, Computer Animation Dept. I recently
finished work for over the Hedge and will be
continuing to work on Shrek 3. I am so fortunate to
love what I do. I hope you enjoy my work as much
as I enjoyed creating it.

patrick.jensen@gmail.com
www.metavisuals.com



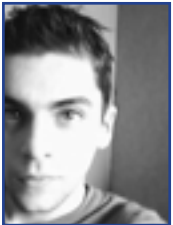
Shilin Huang

Anime CG artist > freelancer >
Toronto, Canada.

I started self-teaching web
building and computer graphics
in 2002, specializing in

Photoshop. Starting in 2005 I am commissioned as
a character designer for Dreamseed, a new game
company for their soon-to-be web Flash RPG.

dmunkeh@gmail.com
<http://ashen-ray.com/>



Cyril Rolando

A.K.A 'Aqua Sixio'. Freelance
2D artist / psychology student
> Marseille, France. I started
to draw two years ago. Little by
little I found my own style that

I can't really define, quite melancholic, fantasy, or
childish. I refused a lot of job and art propositions
because of my studies of psychology. You can't call
me artist because I consider myself as too young
and inexperienced. My main goal is to be helped to
have an artist career and finish my studies.

sixio@free.fr
<http://sixinside.fr>



Vinegar

Freelance Illustrator / Concept
Artist > Warsaw, Poland. My
serious interest in drawing
began around 2003 when
I found vast possibilities in

digital media. Since then I started working hard
on my drawing skills, learning from my own
mistakes. I started working in the field of Computer
Graphics around 2004 when I had my first serious
commission. Over the last two years my work has
featured in many formats, and I'm drawing for books
and games doing Illustrations and Concept Art.

vinegaria@gmail.com
www.vinegaria.com

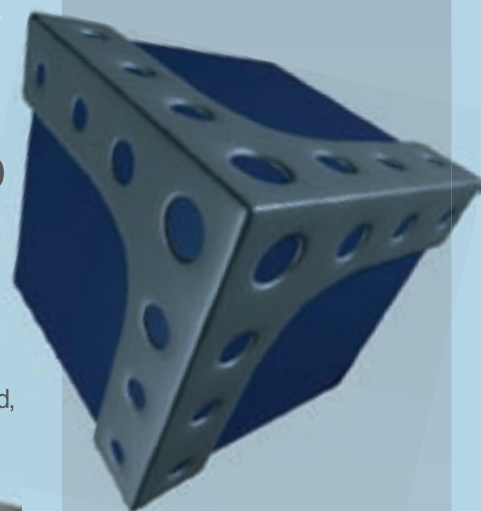


3dtotal.com totalTextures

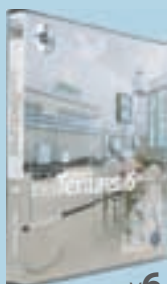
15 Amazing Hi-res Texture Collections for all 2D and 3D Applications and software.

Covering a wide range of topics and compatible with both PC and Mac. Dont be fooled by the price, these are NOT lesser collections, just take a look at the large companies who use total textures:

Electronic Arts, Rockstar North, Namco co.ltd, Team 17, ESPN Star Sports, Acclaim Studios, Rare Ltd, Sony Pictures Imageworks, Nike plus hundreds more.



v1
General Textures
A Collection of hi-res seamless textures covering a wide variety of subjects including many bonus features.



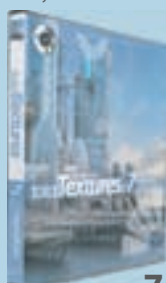
v6
Clean Textures
Textures which are 'clean' textures that have little or no 'aged/stressed' elements.



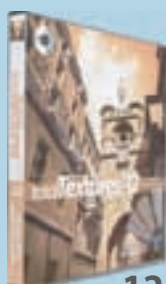
v11
Alien Organic
From the wierd and slimey, to more subtle toned skins, these textures are like nothing you have ever seen before.



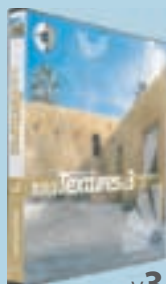
v2
Aged & Stressed
Meets the demand for stressed, aged, damaged and dirty textures. Again covering many subjects, being hi-res, seamless and having many bonus features.



v7
Sci-fi Textures
The textures range from Exterior Spaceship textures to decals and Damage maps



v12
Around the World Vol 1
Mostly architectural textures, derived from original photography, taken all over the world.



v3
Bases & Layers
Base textures that are suitable for building up layers or applying straight to surfaces such as stone, plaster, concrete etc. This CD has many bonus features.



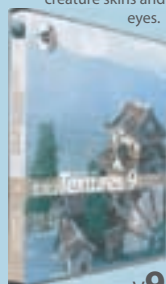
v8
Vehicle Textures
The textures range from Tyre bump maps to cool flame decals. Included are .dxf meshes of some of the more 'common' car objects. These include Alloy Wheels, brake calipers, dials etc.



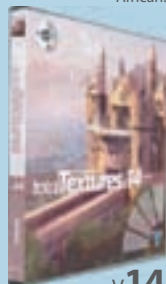
v13
Around the World Vol 2
Mostly architectural textures, derived from original photography, taken all over the world.



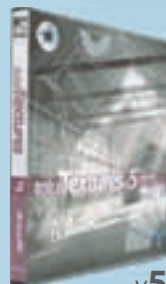
v4
Humans & Creatures
Suitable for texturing human and creatures. The textures range from natural, realistic eye, skin and hair textures to bizarre creature skins and eyes.



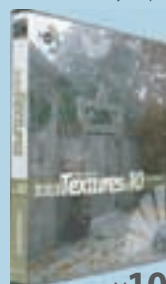
v9
Ancient Tribes & Civilisations
The textures range from Aztec, Japanese, Medieval, Greek & Roman, Celtic & Viking, Egyptian, Neanderthal, Indian & Islamic, and African.



v14
Fantasy Textures
Mostly fantasy textures some created from 100% original photography and others hand painted by our own texture artists.



v5
Dirt & Graffiti
Dirt masks/ maps and graffiti. These have many uses, the main ones being as a mask to mix two textures together or being placed as a layer over an existing texture to add in detail and 'dirty it up'.



v10
Trees & Plants
This DVD has trees based on the four seasons, and a variety of plants and grasses and leaves with each one with the very own alpha map which makes them ready to pop into any scene.



v15
Toon Textures
Toon and stylised textures. The textures fall into 'sets' hand crafted by our artists, each set has a continuous style throughout and contain colour and bump maps which range from leaves to tiles and from wood to windows.

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an interview with DYLAN COLE

We chat to Dylan about matte painting and his career in creating paintings for some of the top films like Lord of the Rings, Riddick and I, Robot.



2D ARTIST MAGAZINE
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an interview with
aurore



Wie geht es dir als Künstlerin?

Ich bin sehr glücklich, dass ich meine Leidenschaft für die Kunst ausleben kann. Ich bin sehr dankbar, dass ich meine Kunst mit anderen teilen kann.

Wie bist du zum Manga gekommen?

Ich bin von klein auf ein großer Fan von Manga und Anime. Ich habe immer gerne gezeichnet und wollte irgendwann einmal Manga zeichnen.




Wie bist du zum Manga gekommen?

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an interview with Kerem beyit

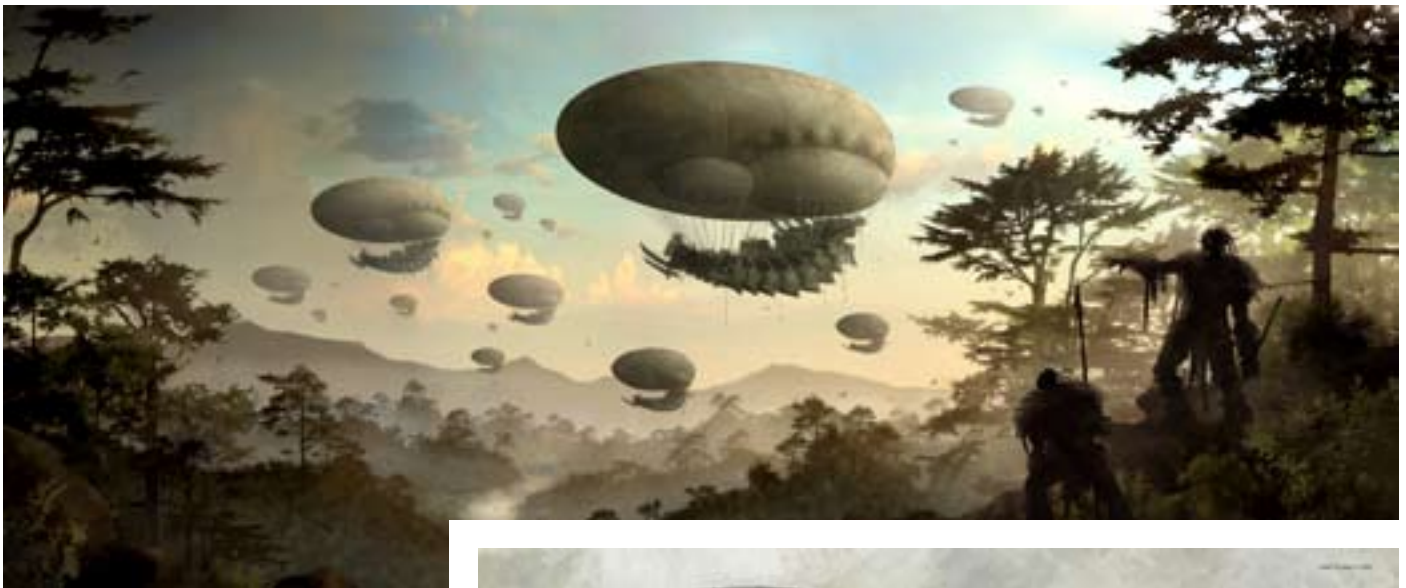
<<I'm really fond of history and watching history movies. My favorite subject is early World history, especially WW1 and WW2, however I'm also quite interested in Roman and Ottoman history. Thus, that kind of interests affects my work. Though I wouldn't want to be in a project which is completely based on history, because that sets limits to your creations.>>

an interview with **Kerem beyit**

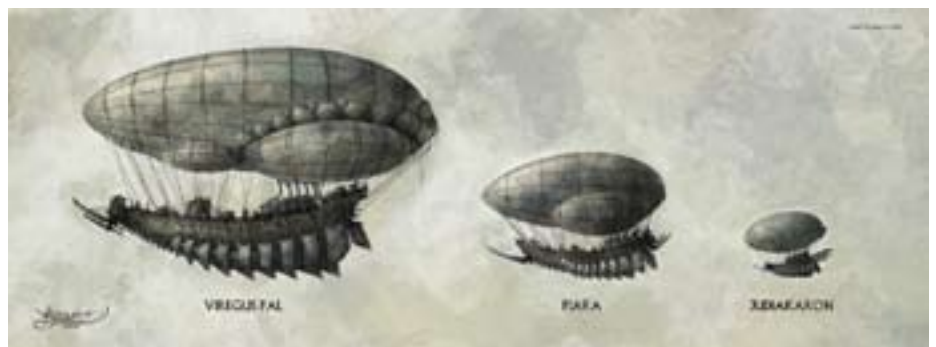
It looks as though there is a mix of fantasy and realism in your work but how important is history in informing your subject matter? I like history. My favorite subject is early world history, especially WW1 and WW2, however I'm quite interested in Roman and Ottoman history too. I'm also really fond of watching historical movies. Therefore, those kind of interests affect my work, yet I wouldn't want to be in a project which is completely based on history because that sets limits on your creativity. You have to be bound by a sense of reality in order for it to be convincing. For example, while creating a fantasy character, I like blending armour forms that I've seen in the movies or history books with my own armour designs. However, if I'm asked to draw a typical Roman or Ottoman soldier, I know doing this won't be fun at all because while doing this, I have to cross check the references all the time. In short, I love history and I love retro and ancient styles only if they have fantasy elements in them. :)

There seems to be a military theme related to your historical interests and some of the paintings you produce. What can you say about this? I like drawing soldiers. Actually I like drawing similar figures in my paintings. For instance, when I draw a big troll with chains and armour, I always draw the second one next to him. When I was a kid, I used to buy a lot of action figures yet I always multiplied





the number when it came to the ones I really loved. I had this Viking guy once whom I liked so much that I went on and bought 5 more to create a clan :) I really don't know why I do this.. I'm into history and I'm pretty interested in wars because they're a part of history. However I'm not the kind of a person who enjoys real violence and real wars. As for the pieces which have war themes and fighting skeleton soldiers in them such as Endless War and Night Drop; they're all commissioned jobs:) but I love Colt Carbines and M60s because of their design values.

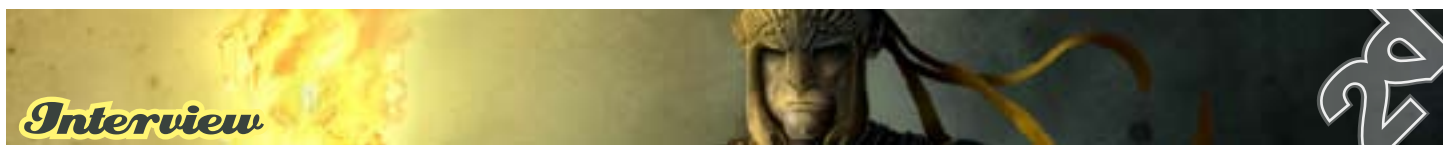


simple and scattered strokes. While doing that, I decide on the light sources and I apply these light colors on my base colors. Then, I apply the cast and base shadows. When I'm happy with it, I simply merge all my layers down and smudge the whole thing to blend

my outlines and colors. After this, I start the texture progress with my texture brushes. To finish I apply the highlights and bounce lights to complete it..When I'm done with the piece, I play with the color balance to get a better color variation.

Could you talk us through the process of producing one of your digital paintings describing it from an initial concept through to a finished piece? If we're talking about a book cover or a complex illustration, first of all, I decide on the composition. If I'm drawing a character concept, first I draw a simple and little sketch to decide on the pose. Then, I start the original sketch on a piece of A3 paper. After a long period of drawing and erasing and drawing and erasing and so on, when I'm finally happy with the sketch, I scan it and begin my coloring in Photoshop. First, I decide on my base colors, then I apply different color variations on the base colors to get rid of the dullness and then I start with the background





Do you produce your imagery with a narrative in mind or are some of them simply autonomous portraits? Sometimes, when working on my pieces, I think about the background of a character and try to find the best expression to define this character. However, when working on a concept design the importance of the background of a unit which means for example 5000 men, decreases dramatically yet when drawing a character, of course you have to form it correctly based on the info given.

In what ways have comic books had a bearing on your work and which would you say have had the most effect on your development if any? Comics have had a great influence on me. They're the very reason that made me start drawing in the first place. Conan is my all time favorite among others. I owe a lot to guys like Roy Thomas, John Buscema, Gary Kwapisz, Ernie Chan, Tony DeZuniga and many more.

What other interests do you have that help influence your work and keep you motivated? The work of other illustrators of course! You've





got it all figured out if you can find out what elements make a great picture so great. The ones who can't do that, simply copy these great pictures. They're just plagiarists who copy not only the elements I'm talking about, but also the whole picture because they can't see. Like I said before, if you can figure out and distinguish these elements, applying them to your own work is only a matter of practice. I'm telling you, if you know how to look, a Frazetta painting can provide you with a million more useful tips than a two month workshop. Nobody has ever taught me anything about my job. Actually there isn't a soul that can teach me this profession in the whole country :) So, I did the only thing I can do : I simply trained myself. As for the influences, I watch a lot of movies. As soon as I see an impressive scene, I immediately start to examine it to see the factors that make it so great.

You say you watch a lot of movies. Which ones have had the most impact on you and why ?

John Millius's, Conan the Barbarian. The designs of helmets, armour and weapons in the movie are still the ones I like the most and of course The Lord of the Rings trilogy. Many scenes in the L.O.T.R. series are truly

inspiring to many artists. I watch the trilogy once every 3 months or so and come up with new ideas every time :) Aside from these, non-job related movies: Big Lebowski, True Romance and Carlito's Way, form my top three. As for more recent movies, I like Wolf Creek, The Descent and Waiting.

What area of the industry would you ideally like to work in and why? About a year ago, my only dream was to be a great cover artist. I really can't say why but I just love visualizing a



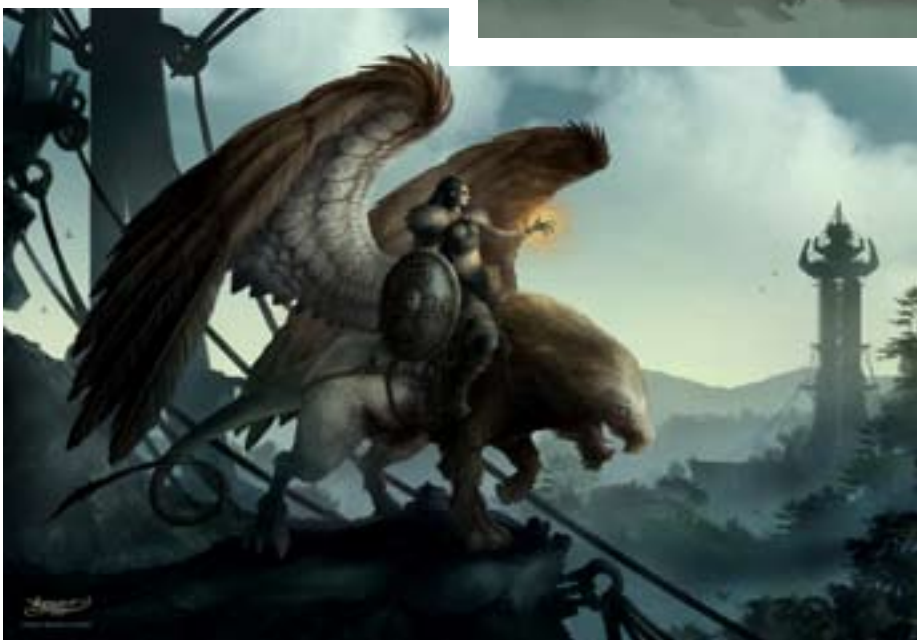
good fantasy novel. It gives me great pleasure to illustrate a character that I read and know about. I still like to do covers but since I started to work in the game industry as a concept artist I realized that I enjoy this area more. Why concept design? - pretty much the same reasons. I like to visualize a character, a unit, a city, an environment or a vehicle that hasn't been illustrated before. So, I want to go with both concept design and novel covers.

What is your favourite aspect of working in a digital medium?

ctrl-z :) There are no undos in traditional methods... If you're working in a digital medium, you can go as far as you wish as there are no limits or boundaries. You can be more experimental and bold and this naturally adds a lot to your artistic development.

Do you think it is important to master the pencil / brush before the graphics tablet or do you think digital artists do not necessarily need to practice drawing?

One must know the basics of drawing. People who want to start doing illustrations usually think that everything will be easy just by buying a tablet which is totally wrong and an



insult to digital artists:) Tools like Photoshop and a graphics tablet are just tools ultimately and they can only work in the hands of a qualified operator. If you don't know the basics of drawing the only thing you should do is practice- not go and buy a tablet. When a guy at a beginners level asks me for advice about Photoshop or a graphics tablet, I always tell them to stay away from Photoshop etc, because to master the basic elements such as drawing, pose, composition, light and shadow you should most certainly practice them on paper. If the composition is not working, even



an amazing coloring won't cover it up. Many digital artists on the advanced level keep up their drawing practice on paper. There are some pros who start directly in the digital medium but frankly I can't feel "in control" using a tablet as much as I do on paper. That's why I always start my works on paper.

Finally what advice can you offer anyone wishing to follow a career as a concept artist? I am not a big shot on this industry but if you want advice from a rookie, I can tell you one thing: Keep your eyes open :) The most important thing that a concept artist needs is a visual library. If you don't add new pieces to this library, you may find yourself repeating the same lines over and over again. However, if you have an extensive library, you can create something new by blending the different objects you see in your everyday surroundings with those in your imagination. For example, when I'm on my way to or from work I always observe the environment and adsorb everything. I observe the formation of the fog or lights and notice the trees or the hair on



the person who's sitting next to me. If you can memorise these kinds of little things, reflecting them on paper is just a matter of practice.

Kerem Beyit

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<http://kerembeyit.deviantart.com/>

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Interview by :

Richard Tilbury

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An interview with: **Patrick Jensen**



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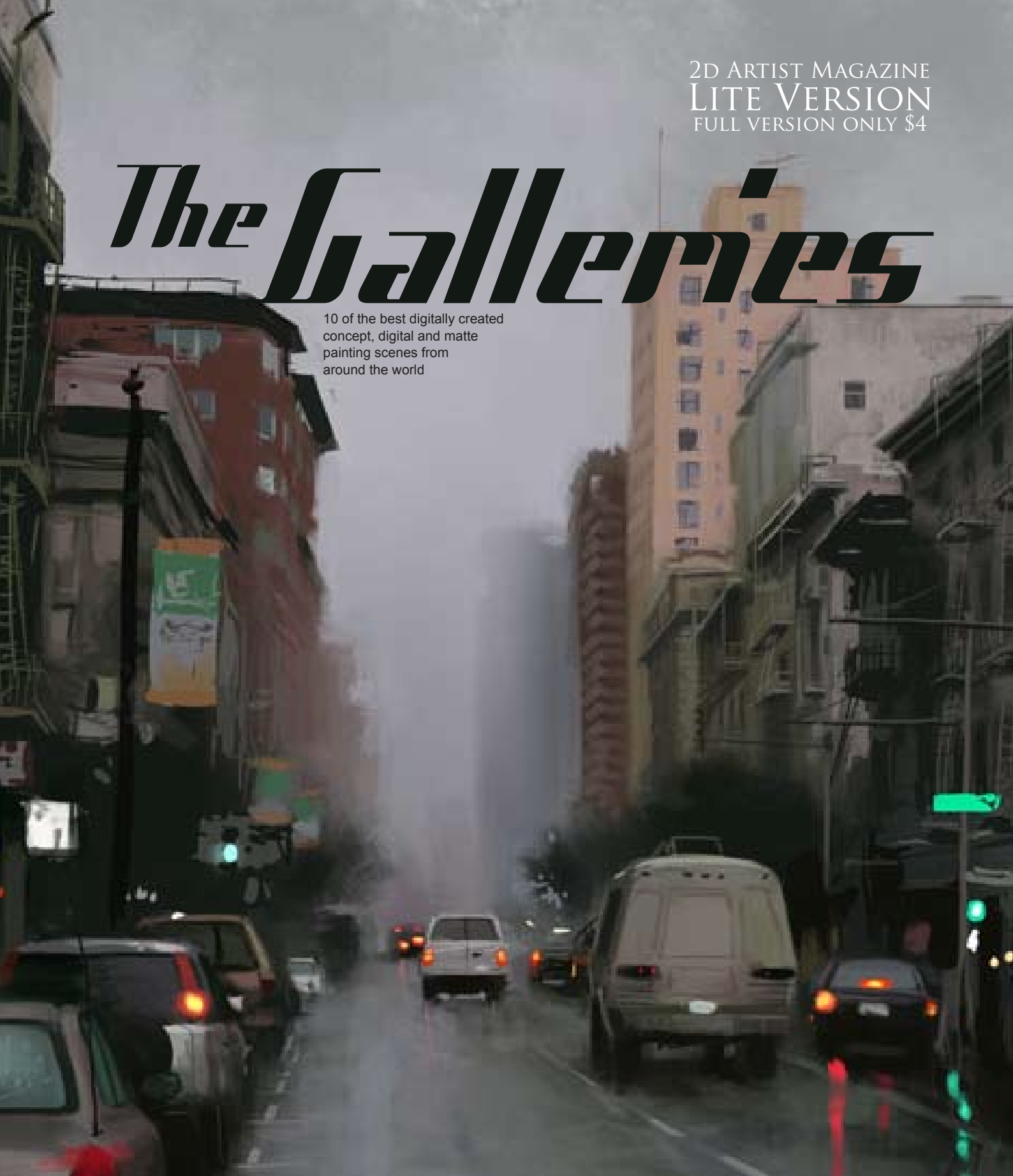
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The Galleries

10 of the best digitally created
concept, digital and matte
painting scenes from
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approaches colouring



Welcome to the second of this three part series covering several aspects of digital colouring. If your a beginner we think that you will learn a basic knowledge of the techniques these artists have used, and maybe you professionalist will pick up a few useful tips. In this 2ndl part, Shilin Huang takes us through his own personal techniques.

This Series:

March Issue 03: Part 1 - Soft Colouring by 'Deji Chan'

This Issue 04: Part 2 - Process of Doom by Shilin Huang

Next Issue 05: Part 3 - General Colouring by Abuze





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Each month 2 or 3 professional artists will cover a specific theme or 'element', resulting in 2 or 3 different styles and techniques which can be viewed side by side. This month we cover Rock and Stone.

SUBJECTS:

Issue 01 : Jan 06 : part 1 : SKIES

Issue 02 : Feb 06 : part 2 : TREES

Issue 03 : Mar 06 : part 3 : FABRICS

This Month : Issue 04 : Apr 06 : part 4 : ROCK & STONE

Next Month : Issue 05 : May 06 : part 5 : WATER

Issue 06 : Jun 06 : part 6 : FIRE & SMOKE



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ISSUE008 APRIL 2006 \$4 / €3.25 / £2.25

RICHARD ROSENMAN

>> Head of 3D at Redrover Animation Studios, Canada, & Director of the short film "Plumber"

JOAN OF ARC

>> This month we complete the mammoth tutorial series

DIGITAL COMPOSITING

>> More from our compositing Guru, Hasraf Dulull.



MASTERCLASS

>> Texturing a scene part 1

PROJECT OVERVIEWS

>> 3 more making of's from our past gallery images

ANDRÉ KUTSCHERAUER

>> 3D Visualisation Artist interview.

EDEN LAB

>> Turin based 3D Studio & Car render wizards interview

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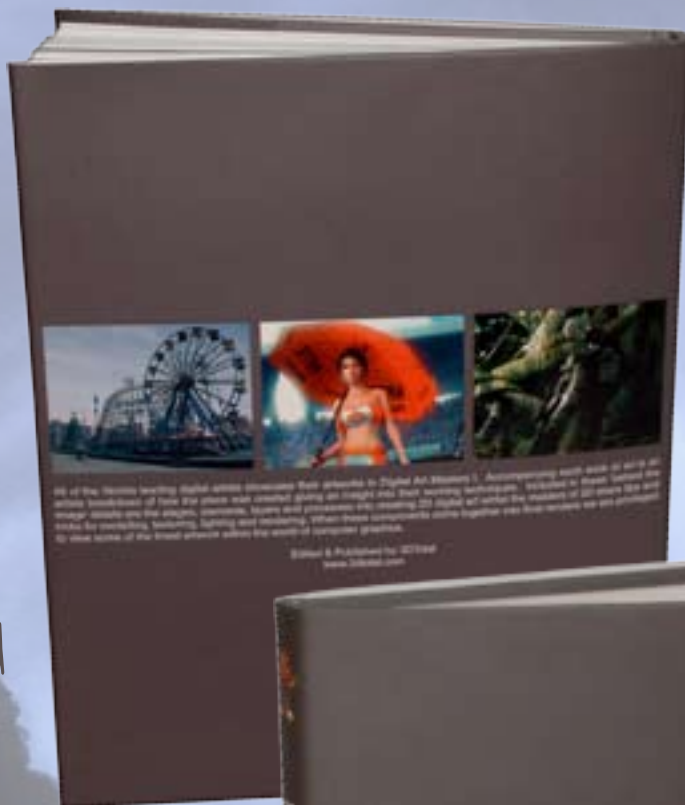
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MAKING OF THE PARK

BY DAARKEN



DIGITAL ART MASTERS



Book Info:

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192 Full colour Premium Paper Pages

Weight 1.4 kg



Starting this month and for the next 6 months, we have exclusive chapters from 3DTotal.com's new book 'Digital Art Masters'. The book is more than just an artwork book as not only does it feature full colour, full page images, each artist has described the creation process in their own words, and exclusively for this book. This month we feature:

the guide
by donald phan



The Guide by Donald Pham



Concept

With this sketch I wanted to represent some old Japanese and photographic themes. The larger and darker side is contrast and shadows in blue. The more subtle, present or involved with the Japanese aesthetic. I started the project by creating a sketch concept drawing.



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Portfolio examples



next month

artist

Interviews

Jean-Sebastien Rossbach

Jessy Veilleux

Tutorials

Approaches to Colouring Series Part 3

General Colouring by 'Abuze'

Elements Digital Painting Series

Water surface & waves

by Richard Tilbury

Waterfall

by Don Seegmiller

Making of's

"Boudicca 3060" by John Kearney

"Seheiah" by Melanie Delon

"Spirit Rising" by Christophe Vacher

PLUS our Exclusive Digital Art Masters

Chapter : 'Scythe Wolf'

by Robert Chang

Gallery Images

Graven Tung

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Image by Jean-Sebastien Rossbach



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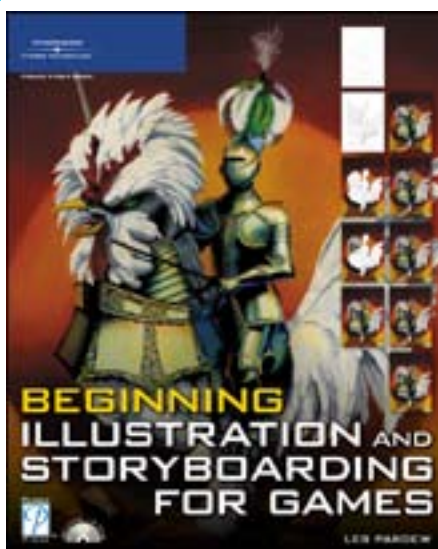


Illustration & Storyboarding for Games

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