

Artist

Udon Entertainment

A collaboration of world-wide talent funnelled into projects for some of the biggest industry names, such as Marvel and Capcom. We talk to Artist and Project Manager, Jim Zubkavich, to find out how things came about, and all about things to come...



Articles

Min Yum's Sketch book & "What tells you when a piece of work is complete?"



Interviews

Anthony Courmoyer, Stuart Jennett, Udon Entertainment (Studio) & Steve Argyle



Galleries

Featuring Cyril Van Der Haegen, Stuart Jennett, Thomas Pringle & More!



Making Of's

'Finding Unknown Kadath' by Sergey Musin & 'Renaissance' by Marco Bauriedel



Tutorials

Custom Brushes, Speed Painting, Using 3D & How to Paint Hair

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Editorial

Welcome once again to 2D Artist magazine. Some really great stuff this month to tide you along until we get back from Siggraph, in San Diego. If any of you are coming along then please feel free to come see us at the 3DTotal Booth (#1847). This month, Udon Entertainment, another fantastic collection of artists

from around the world, have kindly taken the time to answer some of our questions and also provide some amazing artwork, including this month's cover image from the Street Fighter series. Those of you who were furiously tapping SNES control pads back in '91 might recognise Vega with his Wolverine-like claws. Plus we have the usual Speed Paintings (this month is a little spooky), Custom Brush tutorial, Painting Tutorials, interviews and articles, and we have managed to provide you with a 130+ page edition of one of the best 2D magazines out there! Just a quick hint: some of the layouts include double-page spreads which we realise some of you may not be viewing in full. If this is the case, please go to the View menu in Acrobat and change Page Display to Two up continuous. This will allow you to view the magazine in a landscape format, showing both pages as if in a real printed mag. This way, you'll see 2D Artist and the amazing artwork in its full glory! Thanks again for purchasing the mag and supporting what we do. Enjoy. Ed.

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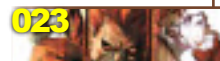
Project Overview by Sergey Musin

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About us

Zoo Publishing Information & Contacts



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Richard Tilbury

Chris Perrins

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Contributing Artists

Every month, many creatives & 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.



Anthony Courmoyer

Is on a quest to be known before he dies. He's programmed to do 2 things: drawing & watching illegally downloaded TV-series. He works 100% digitally, from sketching to colours. He fears the technological singularity which may produce drawing robots that will steal our jobs. He now owns a small business: Shaman's Stockart.
shaman.stockart@gmail.com
http://www.emptyroomstudios.com/a_courmoyer.php

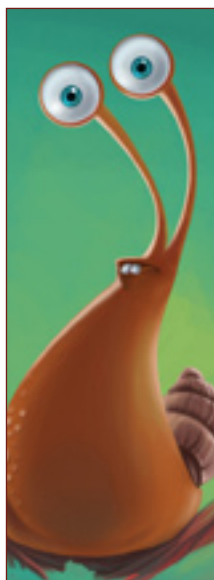


Stuart Jennett

Is a Freelance Concept designer, in the UK. He started out in comics before giving into his real passion: conceptual design & storyboarding.

He made the move into the games industry and a few years later landed a Lead Concept/In-game Artist job at Warthog, working on the titles Starlancer & Bounty Hunter. He now freelances and has recently worked for Vivendi/Swordfish.

stuartjennett@hotmail.com
www.stuartjennett.com



Marie-Eve Tébrault

Is a 3D Artist in Montreal, Canada. She studied traditional & 3D animation at Cegep du Vieux Montreal & graduated this year. She currently works mostly as a 3D animator, but still draws as much as she can when she has the free time.

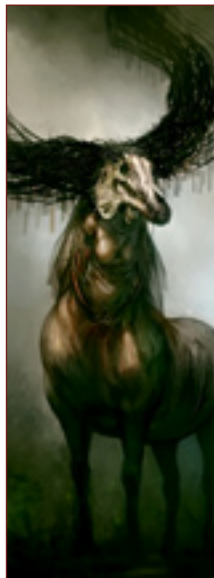
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www.marieevetetrault.blogspot.com



David Neale

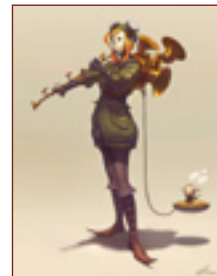
After graduating from an Illustration degree in Hull, UK, in 2005, and teaching himself Photoshop, he has worked as a

Freelance Consultant for EA games, has sold prints in galleries, & completed various freelance illustration projects. He's now represented by the Advocate Illustration Agency, and hopes to get more work on children's books. He'd also like to move into concept design for animation. vejneale@hotmail.com



Min Yum

(Aka Bumskee) is a Concept Artist/Illustrator in Sydney, Australia. He's a self-taught artist currently working as a freelancer on concept art & illustrations. He discovered concept art in 2005 & started his career in the games industry with IR Gurus as a Concept Artist. He devotes much of my free time to his studies & planning his own graphic novel.
www.minart.net
minyum@gmail.com



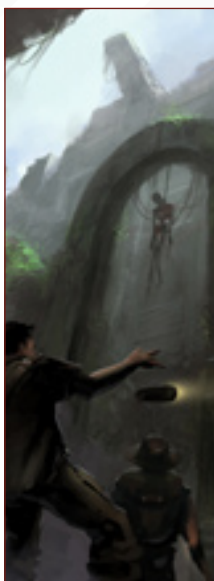


Paul Davies

Is a freelance 2D Artist in the UK. He first started digital painting in 2004. He'd been drawing & painting with traditional media

for years during college & university, & was excited by the new possibilities on offer from software. He's been freelancing since university & has had commissions from a variety of UK clients. He hopes to move into the computer games industry as a Concept Artist.

Paul@pdportraits.co.uk www.pdportraits.co.uk



Olne Pogoda

(Aka Azurelle)

is a 2D Concept Artist/ Illustrator, a student at the Art Akademy & a freelancer in Berlin, Germany. She made her first attempts in digital art in 2003. For the last 3 years she has been working on 2D illustrations & concept art with a Wacom Graphire in Photoshop & Painter. She will be learning ZBrush 3 & Maya & would like to do some game/film related work later on...

www.darktownart.de

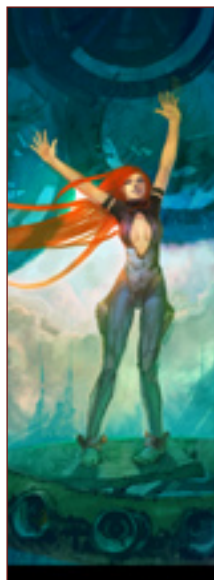
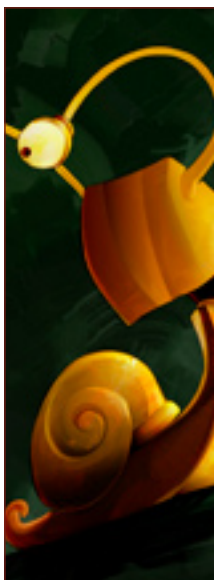


Janos Kiss

Designs identities, brochures, flyers and so on, & sometimes illustrates for 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 & ArtRage. Nowadays, his main goal is to develop his portfolio, demonstrating several styles & techniques.

janos.kiss@28thwing.com

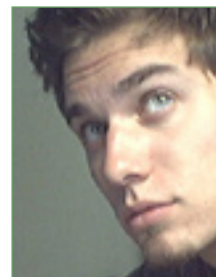


Marc Brunet

Is a regular 3D student in Montreal. He's been drawing ever since he could handle a pencil & it has now become more of a profession, working on various projects as an illustrator whilst he finishes his studies.

finalxii@msn.com

http://bluefley.cgsociety.org



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warin@zoopublishing.com



Richard Tilbury

Has had a passion for drawing since he was a couple of feet tall. He studied Fine Art & was eventually led into the realm

of computers several years ago. His brushes have slowly dissolved 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...

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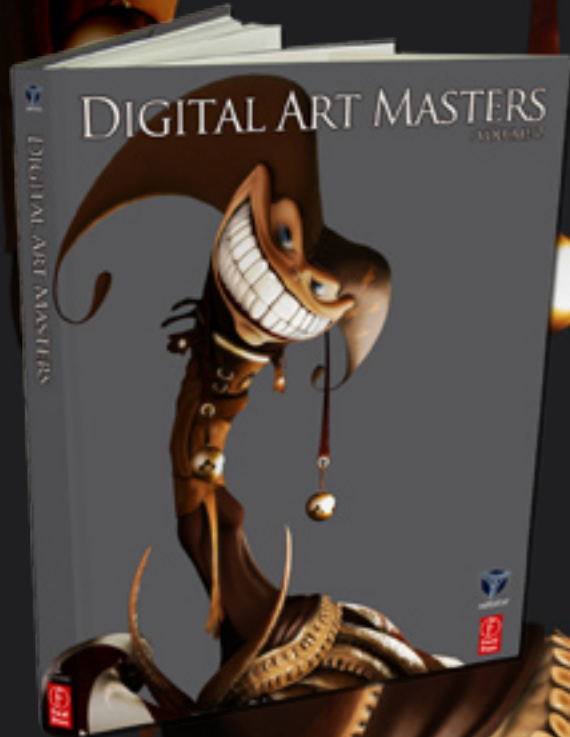
FEATURES 58 OF THE FINEST DIGITAL
2D AND 3D ARTISTS WORKING IN
THE INDUSTRY TODAY, FROM THE
LIKES OF:

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JONNY DUDDLE
ALESSANDRO BALDASSERONI
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In this interview, we see how Anthony has been getting on as an established illustrator and how he uses manga influences in his work...

ANTHONY COURNOYER



"All I wanted to do was to make a lot of money by being some hot shot business guy, or whatever. However, my artistic needs became too intense to hold off."

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ANTHONY COURNOYER

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"There are brighter days ahead though, with the likes of Shaun of the Dead and Dr Who proudly waving the flag, shows we still have a lot of talent and imagination here to export, just too few projects to pump it into."

STUART JENNETT

With a background in comic book illustration, involving Marvel UK and 2000 AD, Stuart Jennet then broadened his horizons and branched into the games sector spanning companies such as Sony / Psygnosis and Warthog. With eleven years of production experience, he is now offering his skills as a freelance artist from his base in England...

STUART JENNET

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TOTAL PAGES



There are brighter days ahead though, with the likes of Bismarck of the Dead and The Who proudly wearing the flag, shows we still have a lot of talent and imagination here to report, just too few projects to pump it into.

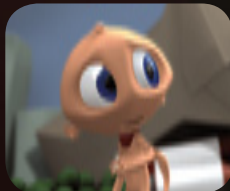
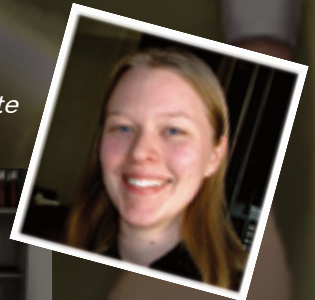


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- Mike Stern
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"Marvel made us an offer to create artwork for the X-Men Evolution comic based on the Saturday Morning cartoon. That was the project that kick-started the company."

A collaboration of world-wide talent funnelled into projects for some of the biggest industry names, such as Marvel and Capcom. We talk to Artist and Project Manager, Jim Zubkavich, to find out how things came about, and all about things to come...



Udon

entertainment studio

Udon

Entertainment Studio

Hi Jim, can you tell us a little bit of background about your company, UDON Entertainment? When were you founded and what made you 'go for it'?

UDON was founded in 2000 as a group of artists with similar goals. We were a creative services studio doing licensing artwork for Marvel comics. Over the past 7 years we've expanded to publishing our own books as well as creating magazine artwork, toy designs, RPG art, and design art for video games. We've always loved comics and video games. Getting the chance to work with the companies we grew up loving is a total thrill for us. Marvel made us an offer to create artwork for the X-Men Evolution comic based on the Saturday Morning cartoon. That was the project that kick-started the company.

How many artists are working for you now?

Many nationalities? Different locations?

It swells or shrinks depending on the number of projects we have on the go at any one time. We have well over 20 artists regularly working with us digitally from all over the world. Although the majority of our crew is based around Toronto, Canada, we have 8-9 people in the U.S., a couple of artists in Korea, one in Australia and one in Norway. With the time differences and late hours I'm sure there's UDON work being done at all hours of the day or night.



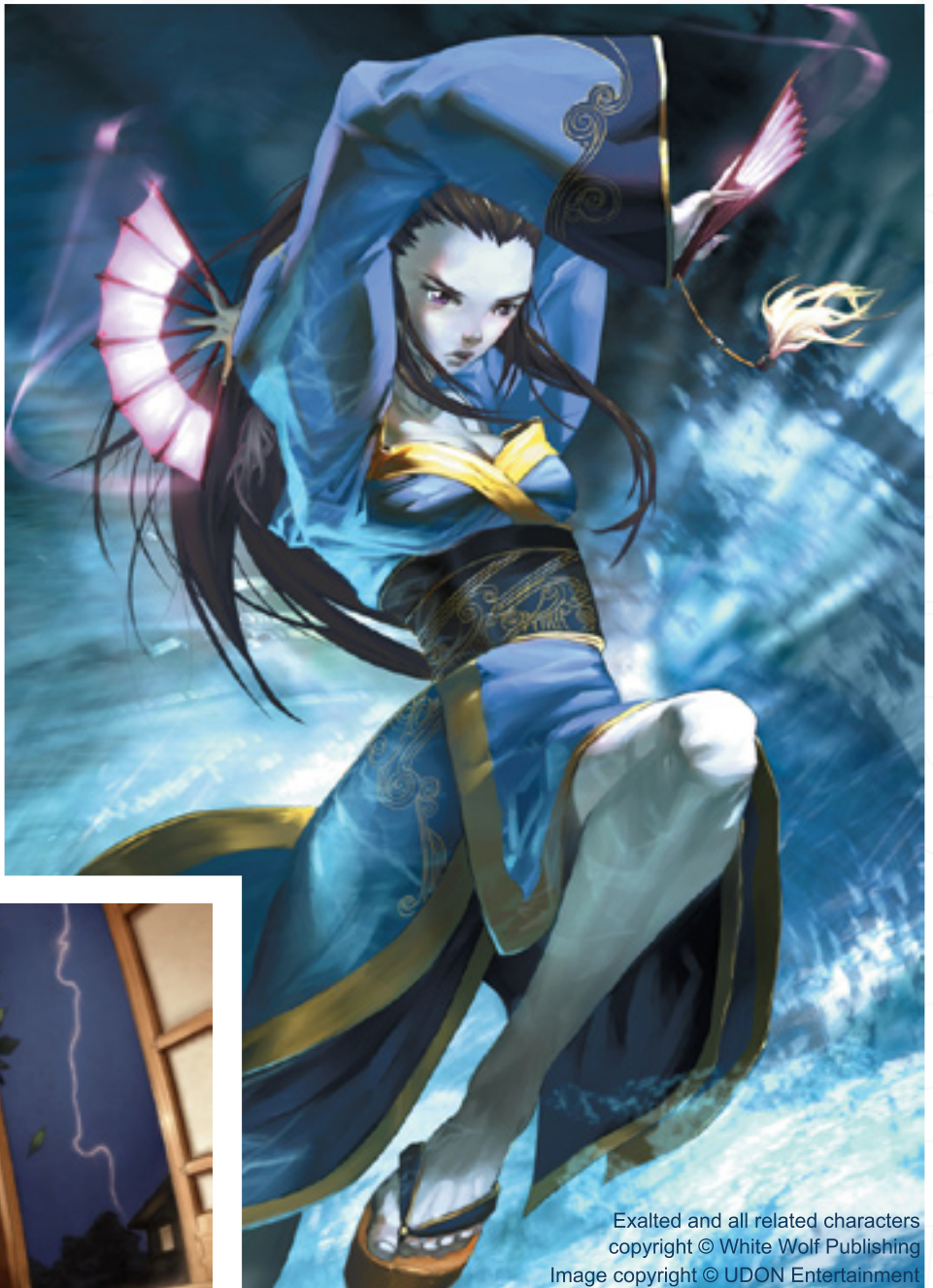
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Looking at UDON's impressive portfolio, <http://www.udonentertainment.com>, it looks like you tackle a lot of different projects for many kinds of media. Do you have one favourite type of project to work on that works best, either for your team's skills or what is best financially? Video game artwork is probably the most satisfying for us, right now. The industry has become completely mainstream, so our work gets out to the widest possible audience. Our style suits the new generation of games, without ignoring the designs and tradition that hooked us when we were young.

Is this the concept stage for games or the actual in-game artwork?

Both actually, depending on the company. We just finished up an extensive project conceptualizing and designing characters for an as-yet-unannounced Konami video game. Now that the core design is done, we're moving on to in-game and advertising artwork for the game. With a project like Capcom's high definition re-



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release of Super Street Fighter II Turbo, we're doing the main designs for the sprites as well as character select, intro and ending artwork.

Do you have a big enough client base now to continually keep enough work coming through the door, or do you have to search and pitch to new clients all the time?

After the first few years of UDON, we finally hit a point where we didn't really have to look for new clients anymore. Our Capcom artwork in particular has helped secure our reputation and opened up a lot of opportunities. There's always a series of new projects developing and clients getting in touch with us about being involved. Some projects kick-off immediately, and others can take many months to come to fruition, but with so many always on the go we're able to stay extremely busy.



Do you find you have to put a lot of work into pitching for projects which can sometimes result in a waste of time?

Well, we're in a spot now where we're not expending a tonne of resources on pitches. Our client list and portfolio samples are usually more than enough to secure a project at this stage. Companies approach us based on what they've seen from us before, so we usually don't have to prove that we can do the work properly. Most of the pitches at this point are negotiating rates, schedules and which artists are available to work on certain projects. We try not to do artwork on spec any more as it devalues what we're doing and makes the studio look desperate for the work, which we're not.



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What has been your most satisfying project to date? What would be a dream project you could wish for in the future?

Creating in-game artwork for Capcom's Fighting Evolution has probably been our biggest project so far. Working directly with Capcom Japan and contributing to one of their fighting games was something we never imagined being involved with. As far as dream projects go, we're actually working on one of them right now but we can't discuss details. Otherwise, we'd love to develop our own original stories/characters and see

As you work with a lot of comic and superhero imagery, I will think up a funny, final appropriate question for you: if your super power was the ability to replace your colleague's skin and hair with 2 other substances, what would you do to them to amuse yourself?

Umm, bubblegum and caramel? Fire and ice? I really don't know...



Erik Ko

For more work by these artists please visit:

<http://www.udonentertainment.com>

Or contact them at:

erikko@gmail.com

Interviewed by: Tom Greenway







Ice Plane image supplied by Saddington & Baynes CGI. Photography by Darran Rees.


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"Get out of art before you've wasted any more time on it. You obviously don't get it, and you never will. I was told this my first year in college."

STEVE ARGYLE

Geisha, Sake and Samurai are just a few of the topics that fascinate Steve Argyle, whose work comprises of a mixture of both eastern and western themes. He works in both 2D and 3D and talks to 2DArtist about how the two disciplines inform one another and help him with his projects...

STEVE ARGYLE

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"I had no idea what to do with this topic; spent some time flicking through medieval images to get an idea for the armour... Then I started sketching ideas..."



Sketchbook of Min Yum

Min Yum is a concept artist & freelance illustrator. In this article, he reveals the techniques and processes he uses when creating his work...

Sketchbook of Min Yum

06
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*"The deadline. That's
why they are there. . .
Otherwise we would
mess with the stuff
forever!"*

Over the last year, 2DArtist
has been asking industry professionals
the questions you need the answers to!

This month, we asked:

*"What tells you
when a piece of
work is complete?"*

Here are the serious, and the not so serious,
answers that we received this month...

Advice for Aspiring Artists

06
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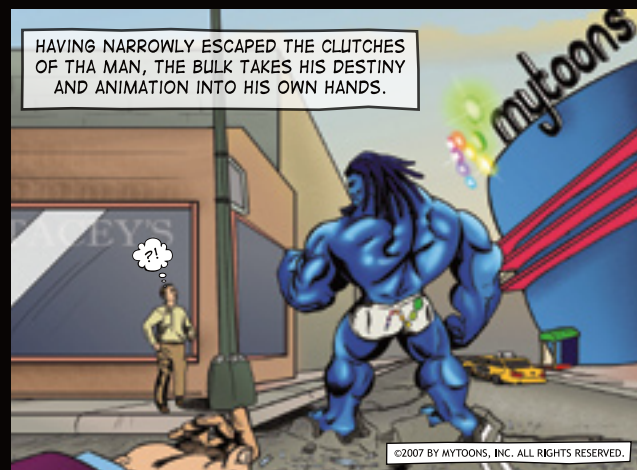
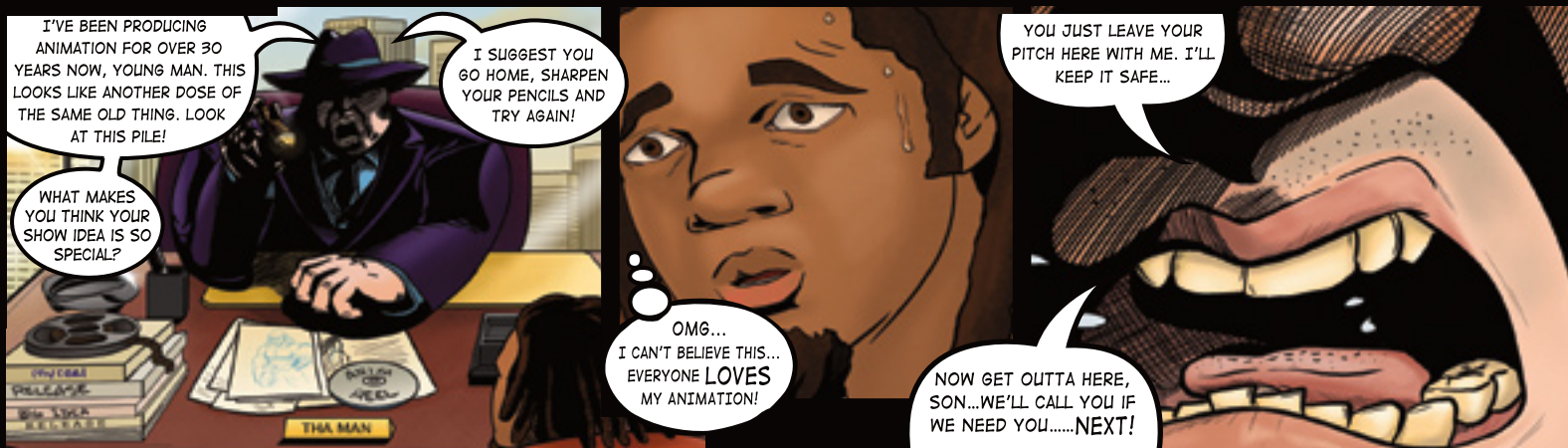
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2D Challenge

2DArtist Magazine introduces the Challenge section of the magazine. 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...

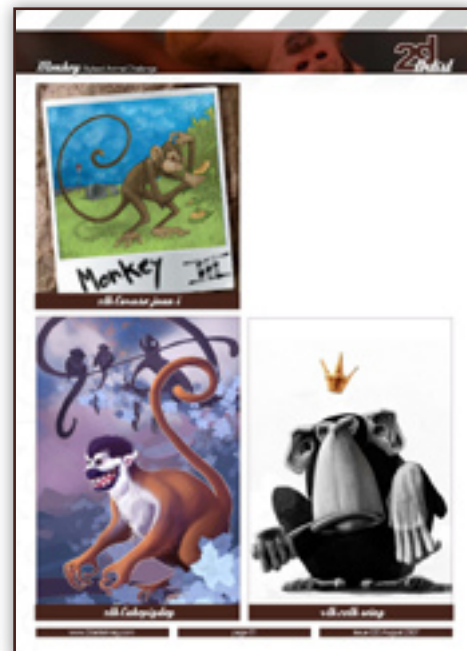
Monkey

Stylised Animal challenge

Stylised Animal Challenge

Monkey

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**2d
Artist**



This Month we Feature:

Cyril Van Der Haegen

Stuart Jennett

Thomas Pringle

Steve Argyle

Waheed Nasir

Marco Bauriedel

Dan Dos Santos

Ric Stultz

Daniel Rizea

Jim Murray

& Kerem Beyit

Galleries

Galleries

08
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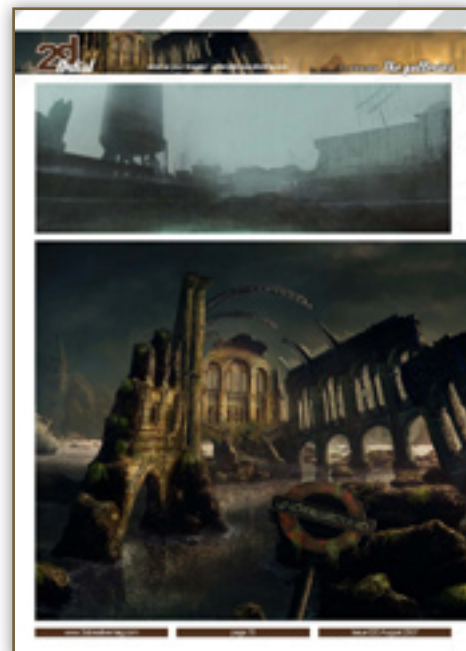


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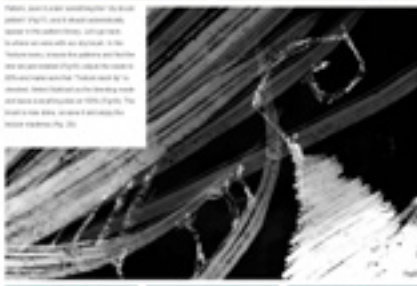
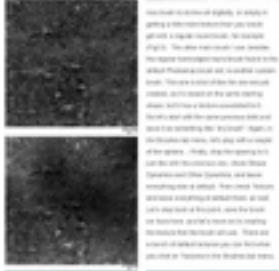
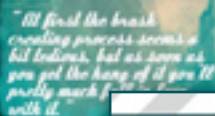
ZBRUSHCENTRAL.COM - COMMUNITY

ZBRUSH.INFO - WIKI



*"At first the brush
creating process seems a
bit tedious, but as soon as
you get the hang of it you'll
pretty much fall in love
with it."*

10
TOTAL PAGES



JOAN of ARC

complete character creation

Downloadable Tutorial EBook



These 120 plus page, Downloadable PDF's are designed for ease of use to help beginners and intermediate level of artist alike in the creation of a female character. The tutorial takes you through the process of modelling, texturing and mapping to finally adding bones.

Chapter 1: Modeling of the Body

- Body

Chapter 2: Modeling of the Head

- Head, Ear & Assembly

Chapter 3: Modeling of the Accessories

- The Sword & Armour Legs

Chapter 4: Modeling of the Accessories

- Armour Bust, Hair & Glove

Chapter 5: Modeling of the Accessories

- Accessories & UVW Mapping

Chapter 6: UVW Mapping

- Sword, Clothing, Armour & Body

Chapter 7: Texturing & Hair

- Eyes, Skin & Hair

Chapter 8: Bones & Skinning

- Bases, Hierarchy & Skinning

Introduction:

Michel Roger's famous 'Joan of Arc' tutorial re-written for Maya by Taylor Kingston, Cinema 4D by Giuseppe Guglielmucci & Nikki Bartucci, Lightwave by Vojislav Milanovich and Softimage by Luciano Iurino and 3DCreative Magazine.com.

If there has been one single tutorial that has educated and inspired more budding 3d artists than anything else, this complete step by step project by Michel's must be it. The community is in debt to him.



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Welcome to the Speed Painting section of the magazine. We've 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, Paul Davies and Rich Tilbury tackle:

**THE ROOM MADE THE
EXPLORERS
FEEL SICK
WITH THE
THOUGHTS AS TO
WHAT HAD HAPPENED
THERE IN
YEARS
GONE BY**

SPEED PAINTING

11
TOTAL PAGES



the shorts drawer

Introduction:

A Collection of the finest independent animated movies and commercial trailers. The DVD includes work from a whole number of different sources, such as students, independents animators and commercial studios. We want people to be able to view this wealth of elite animation in one convenient high resolution package whilst generating much exposure for these talented artists at the same time.



the shorts drawer 2004

- Running Time: 3hrs 8 mins
- 27 Shorts movies
- 6 Clips & Trailers
- Region Free, NTSC & PAL versions
- Shorts & trailers from artist and studio like:
 - Blur Studios
 - Brian Taylor
 - Marco Spitoni
 - Patrick Beaulieu
 - & Alex Mateo



the shorts drawer 2005

- Running Time: 3hrs 8 mins
- 27 Shorts movies
- 3 Trailers
- Region Free, NTSC & PAL versions
- Shorts & trailers from studios such as:
 - Blur Studios
 - Keytoon Animations Studios
 - Redrover Studios
 - & Platige Image
- Loads of extra including images and storyboards



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Using 3D

as a starting point for a Digital Painting

Over the course of the next three months, I shall be discussing some methods and techniques used to create a digital painting of an Interior. More specifically, I will aim to show how 3D software can be used as a useful application in the process...

Part 1:

We will cover the reasons why 3D renders can prove invaluable tools in quickly and efficiently calculating perspective problems and supplying masks. We will take the idea from a concept sketch through to a simple 3D scene and finally to a digital painting where we will deal with establishing the tonal ranges.

Part 2:

We will continue by refining the painting in more detail and referring back to the 3D scene to further polish the details and eventually begin the colouring phase.

Part 3:

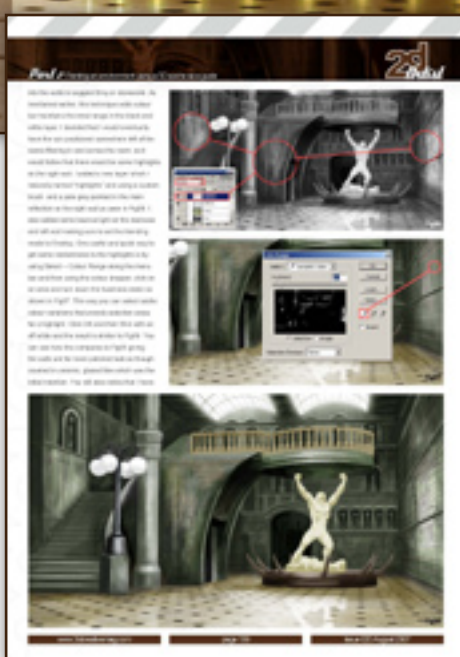
We will cover finishing the painting with additional lighting and adjustment layers to complete the overall mood.



Using 3D

as a starting point for a Digital Painting

06
TOTAL PAGES




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



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

ZOO
PUBLISHING





*"When you want to paint blonde hair
the result you want to come up with
does have to appear anything but
dark or black. So you have to work
with more colors at once."*

advanced tutorial

In the following tutorial,
Anne Pogoda will share her
knowledge and thoughts on
3D Illustrations and how to
tweak them with Photoshop...

● how to paint hair

and apply this knowledge to your 3D models


how to paint hair

and apply this knowledge to your 3D models

07

TOTAL PAGES





*"The Dream-Quest of
Unknown Kadath", a story
about Randolph Carter, a
mystic who has the ability
to enter a fabulous world
through his dreams..."*

FINDING UNKNOWN

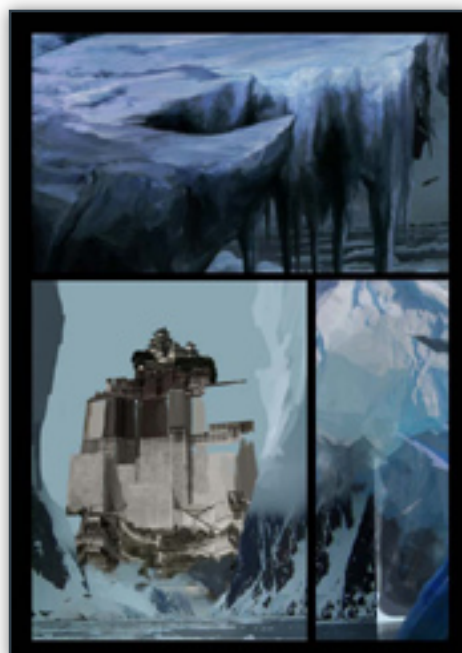
When I first starting thinking of painting of this
Image, my Initial Idea was Influenced by the
novel H.P. Lovecraft "The Dream-Quest of
Unknown Kadath" which is one of my favorites.

KADATH

FINDING UNKNOWN KADATH

08

TOTAL PAGES



Making of Renaissance

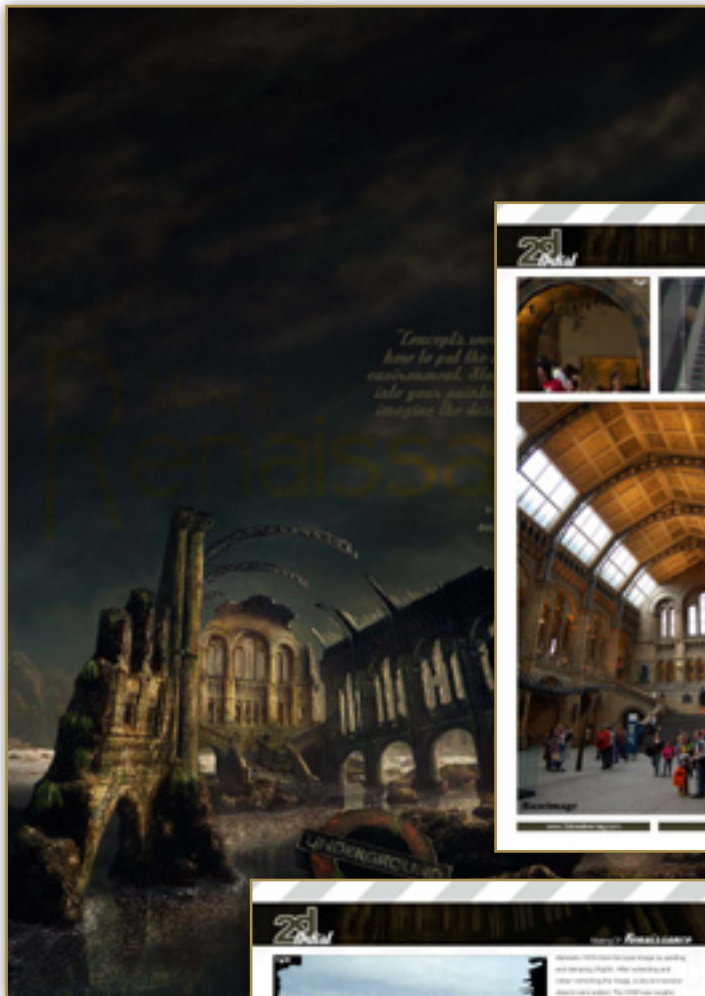
"Concepts were made to get an idea how to put the museum into a natural environment. Slapping some photography into your painted concepts might help to imagine the desired look very quickly."

In this Making Of Marco Bauriedel is going to describe to us the process that lead to the final piece "Renaissance" for the Unofficial CGTalk Natural History Museum Matte Painting Challenge.



Renaissance

06
TOTAL PAGES



2d

next month

artist

Interviews

Kev Chu

Thomas Pringle

Cyril Van Der Haegen

Daryl Mandryk

Articles

Concept art for Darksector

Tutorials

Custom Brushes

Speed Painting

Elements Weather Series

Part 1 : Sandstorm

Galleries

10 of the Best images featuring

Daniel Rizea

Adrian Baluta

David Revoy

David Smit

Erich Schreiner

Joe Slucher

Kerem Beyit

Kieran Yanner

Lorin Wood

& Tom Arthur Opasinski

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Image by Thomas Pringle

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