

2d artist

concept art, digital & matte painting

issue 002 february 2006 \$4 / €3.25 / £2.25

Tim Warnock

Toronto Based 'Intelligent Creatures' own matte painter and feature film concept artist

TUTORIALS

The Corridor Concept part 2
Elements digital Painting Series part 2 'Trees'
Photoshop Curves Tutorial
The Making of: 'My World' by Noah,
Samurai by Abuze,
Equilibrium by Henning Ludvigsen
& Fresh Meat by Andreas Rocha'

INTERVIEWS

Tim Warnock
Laith Bahrani (JCB Song)
Martin Abel

ARTICLE

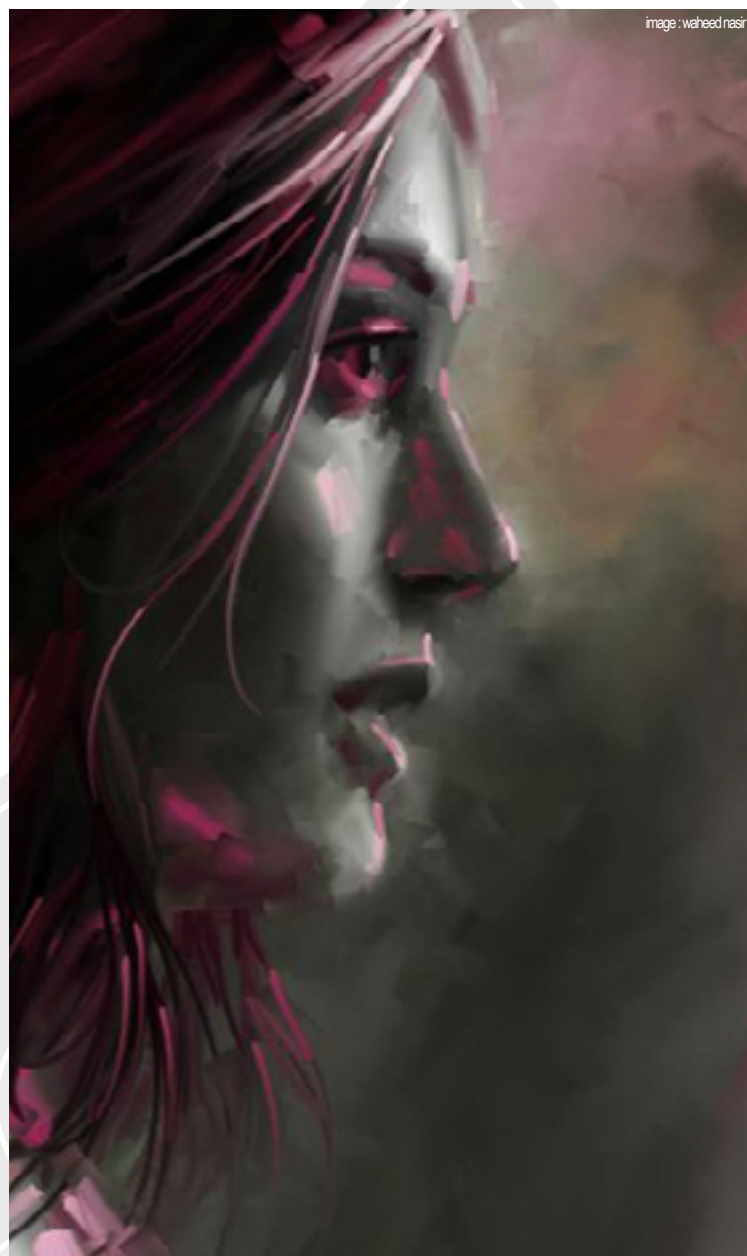
Dimitri Delacovias on 2D Digital Matte Painting

REVIEWS

Christian Scheurers unique 'Entropia' book
plus win a signed copy in this months competition

GALLERIES

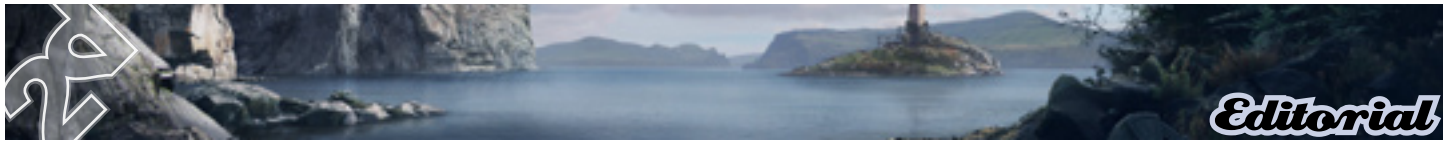
Some of the best 2d digital
artworks around today



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www.2dartistmag.com
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INTERVIEWS
Tim Warnock
Laith Bahrani
Martin Abel
Dmitri Delacovias

TUTORIALS
Richard Tilbury
Abuze
Kuang Hong
Henning Ludvigsen
Andreas Rocha
GALLERIES
Dragos Jieanu
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Melanie Delon
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Olga Antonenkod
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Daarken
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INTERVIEW	5	Matte painter and Concept Artist Tim Warnock
INTERVIEW	14	'Low Morale', 'Creep' and the 'JCB song' video Laith Bahrani
INTERVIEW	24	Freelance Artist Martin Abel
ARTICLE	32	Double Negative Artist Dimitri Delacovias on 2D Digital Matte Painting
ARTICLE	30	We take a look at the new Photoshop Plug-in Fluid Mask
REVIEW	39	Christian Scheurer's Unique book Entropia
GALLERIES	41	The latest and best 2D from around the world Galleries
TUTORIAL	49	Part 2 of the concept art series by Rich Tilbury Corridor
TUTORIAL	54	Photoshop Tutorial by 'Abuze' Using Curves
TUTORIAL	60	Richard Tilbury on digitally painting Elements - 'Trees'
TUTORIAL	64	Chris Thunig on digitally painting Elements - 'Trees'
PROJECT OVERVIEW	69	IBy Kuang Hong a.k.a. 'Noah' Making Of 'My World'
PROJECT OVERVIEW	76	By 'Abuze' Making Of 'Samurai'
PROJECT OVERVIEW	81	By Henning Ludvigsen Making Of 'Equilibrium'
PROJECT OVERVIEW	87	By Andreas Rocha Making Of 'Fresh Meat'
COMPETITION	92	win signed Copies of Christian Scheurer's 'Entropia'



Welcome

The coming of our second issue brings some great news, the magazine launch was very successful bringing in steady flow of interest throughout January, forums around the net picked up this new magazine with some fantastic comments and feedback boosting the Zoo Publishing team ever forward. Here are a small collection of some comments :-

"I've been buying the full version of the 3D artist magazine (even though I'm 2D). I bought the full version of the 2D magazine the other day, and it is well worth the money you pay. The content is stunning. Anyway, just thought I should let you know" - gfxartist User

"4 bucks is pretty darn cheap!! Talk about bang for the buck. Lots of cool stuff in there. pretty good tutorials as well." - CGTalk User

"This is a great magazine and its a bargain at only \$4USD. Its full of the sort of articles I spend a great deal of time searching the internet for. I'm definitely going to buy this on a monthly basis because its exactly what I need" - gfxartist User

"I gave the 2DArtist "lite" a glancing over, and it definitely looks very well put together. I hope I can sit down and give it a more thorough reading over. I'll hold off on buying a copy until

the magazine goes to print. My eyes can only take some much screentime." - gfxartist User
Reply from Editor - See our survey on page 4, seriously considering going into print as an option as well as pdf download

Yep, same old story , can't buy because Paypal don't accept pays from Romania.... hate that. - CGTalk User

Reply from Editor -This is annoying we know, there are many countries Paypal doesn't support, if you reside in one and want to buy a copy please email into support@zoopublishing.com and we will give you a regular shop/credit card solution.

This month

we have crammed so much quality content in for you, it wasn't quite so much of a mad rush here at Zoo's studio as last month, so we have had more time produce (what we regard as) an amazing issue, with lots features, tutorials and interviews from well known industry talent, upcoming students, dedicated freelancers and inspired hobbyists.

Artist Interviews

Cover featured Tim Warnock, details his work as a matte/concept artist in one of Montréal's leading studios 'Intelligent Creatures'. Laith Bahrani, gives us a hilarious overview of his life and works including the music video for No.1 hit 'JCB Song' and Martin Abel tells us about his freelancing ways whilst showing off some of his pin up girls! All in all, not a bad selection!

Articles

We are very pleased to have Double Negative Studio artist Dimitri Delacovias detailing how 2D Digital Mattes are progressing and being used in the projects taken on by this leading London studio. We also take a look at new masking Photoshop plug-in 'Fluid Mask'.

Tutorials and Making Of's

Where to begin!? 9 tutorials this month, a whopping 42 pages created by very talented digital artists who want to share their secrets with the community, from project overviews to in-depth 'step by steps' there is more than enough here to keep you going until our next March Issue!

Reviews

We review Christian Scheurer's 'Entropia' A Collection of Unusually Rare Stamps is a uniquely crafted storybook for all ages. "Readers are taken on an unforgettable journey to the fantastic world of, with it's unique history, locations and inhabitants."

Extras!!

Competitions and galleries :- Win signed 'Entropia' books with personalized dedications and illustrations from Christian Scheurer and view this month's dedicated gallery pages, with works from many artists. If you would like to submit to the gallery for future issues please see here www.2dartistmag.com/gallery

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, DAZ3D, 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.

Your Views!

Enter the Survey

CLICK HERE

*for your chance to win both
short drawer dvd's*



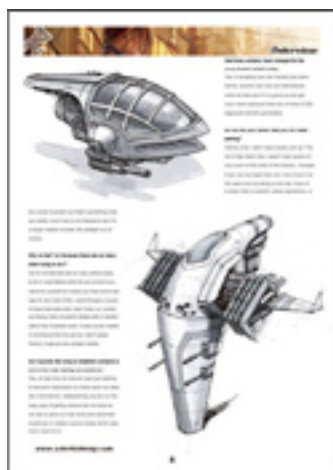
3DCreative Magazine is steadily growing each month and gaining support from more and more online communities. We are working on improving layouts and content every month, so please stay with us and we will endeavour to make your reading and viewing experience more interesting and inspirational with every issue!

To help us improve the magazine we need your feedback! To continue improving and giving you the content you want we need you to help us by answering a few questions, please give this a couple of minutes of your time, it's quick and easy to fill in and we are even dangling a couple of 'out of the hat' prizes in front of your noses to tempt even the busiest artists!



To fill out the survey please use this link :
<http://www.surveymonkey.com/s.asp?u=802941752896>

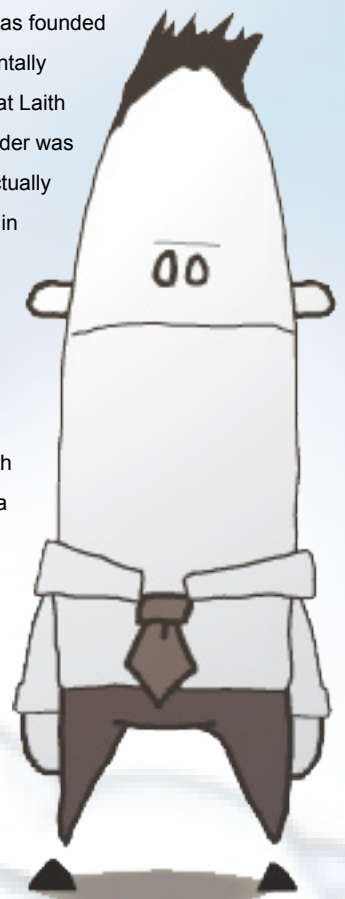
interview with
Tim Warnock



Laith Bahrani

>> Monkeehub was founded in 1979, coincidentally the same year that Laith Bahrani, the founder was found. He was actually found...curled up in a pencil case, sucking on a rubber...
...Many years of drawing and therapy later, Laith has emerged as a Hercules-esque freelancer; ready to battle with the most ferocious creative projects through the Monkeehub brand...>>

Laith Bahrani





Laith Bahrani

I'm 26 years old and I am an alcoholic.

I'm also an animator. As well as animation I draw pretty pictures and create websites that take ages to load, then don't load at all because the server starts sulking. I work under the self-created brand of Monkeehub; a brand which started as the name for my portfolio site and is now essentially my company/wife. This and more I do all on my own from my flat in Reading, England...totally on my own.....so.....very...alone.

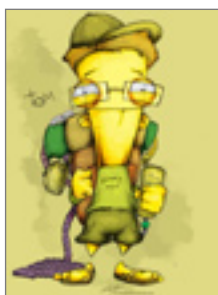
A bit about your history, when did it all start for you and did you go to art college or are you self taught?

It all started from the beginning when I began to draw before I could walk. Drawing occupied most of my childhood and I developed a real passion for cartoons, characters and anything to do with animation. I was weaned on old Warner Brothers and Disney cartoons and would watch them enthralled for hours then scamper up to my room and disappear into a frenzy of doodling and thumb-sucking. It was also during my childhood that I made the progression from scribbling on wallpaper with crayons to scribbling on computers with a mouse. Back in 1805 the Commodore

Amiga personal computer came out, and I was fortunate enough to be given one by Santa. The Amiga came packaged with a paint program called 'Deluxe Paint' that allowed drawing and the creation of rudimentary animation. I was immediately hooked and began trying to recreate on the screen what I could do on paper. Despite being left-handed with a pencil I strangely learnt to draw on the

computer with my right-hand. This makes me digitally-ambidextrous which I believe qualifies as a super-power. I'm actually getting a cape made. Despite my passion for animation and superhero abilities I never undertook any education in the field and thus have never had any form of training or teaching. I did attempt to gain a place on an animation course for my degree, but it required a



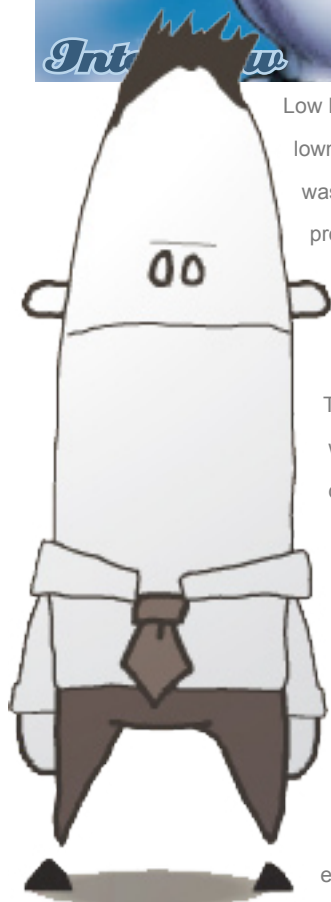


B-grade in A-level maths and I failed. A lot. In fact I got a U (ungraded). The irony was that I finished the paper in half an hour and spent the remaining 2 hours of the exam working out my mark, concluding that I would pass by a few points. As a result of this numerical inadequacy I ended up on a multimedia degree course at Plymouth University. During the course however I became introduced to a lot of the software I use in my work now such as: Photoshop, Flash, After Effects and Notepad. Despite the fact the multimedia degree wasn't expressly concerned with animation I found myself constantly trying to steer the software and assignments towards this area. I also found myself constantly waking up with a road sign and/or traffic cone and a vague recollection of police sirens. After graduating and then missing my graduation I got my first job as a web monk creating site designs, flash menus and site graphics. I was hired on the strength of my portfolio (the first version

of Monkeehub.com) and through exposure gained by some viral flash animations I had created. The best thing about this job was that I worked from home and never actually met my bosses. They ran the company from up Nottingham whilst I sat in Surrey, in my pants, chain-smoking and working out of a cupboard. I finally got to meet my employers one year later when I went to see them and quit. It was a great first job and a really helpful, albeit unconventional, learning ground to start in the world of work. From there I moved to a larger multimedia agency and over the course of 3 years worked my way from junior

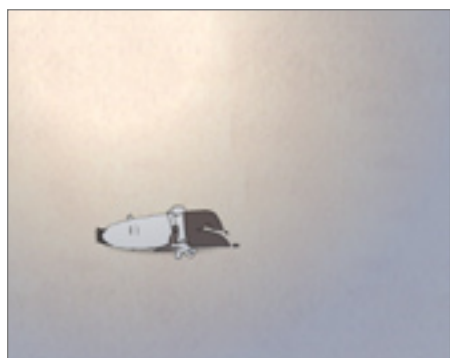
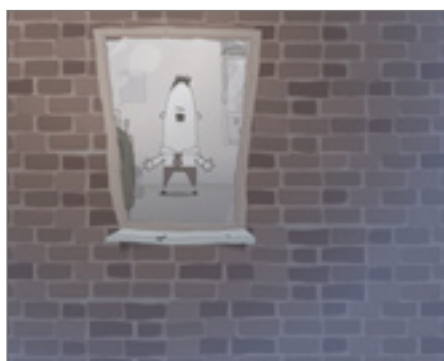
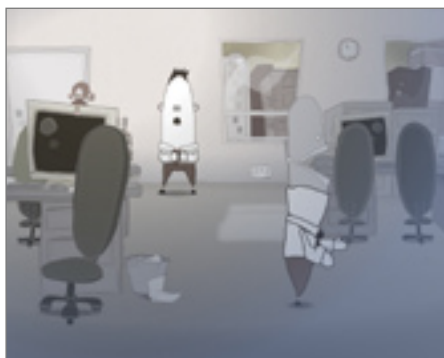
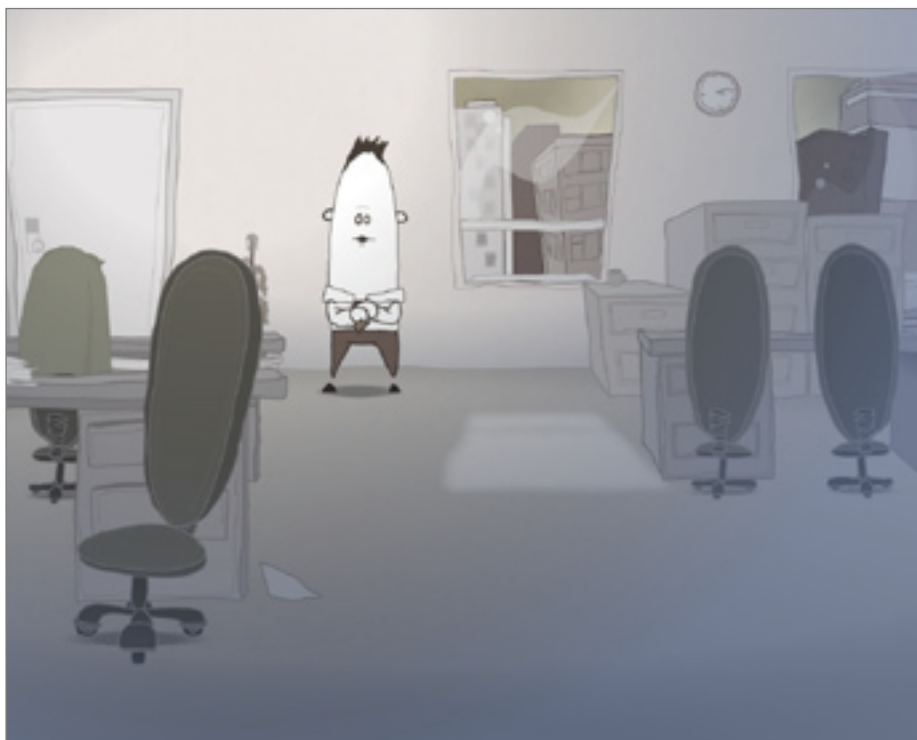
designer to creative director. I also worked my way from wide-eyed naivety to bitter cynicism about much of the industry and the projects I was involved with. The work was heavily presentation orientated and invariably for sales forces and marketing managers. The websites we created were subject to the scrutiny of some of the dumbest people on this planet (read: clients) and a lot of creativity, innovation and joy was sucked out of projects long before they ever saw the light of internet explorer. Eventually my morale sunk so low that I began to create personal projects outside my job to release the creative frustration I felt.





Low Morale (www.lowmorale.co.uk) was one such project, and the beginning of the end...of the beginning. This web-series was borne directly from the torment and anguish suffered at the hands of clueless clients, soul-sapping sales people and an environment of banality and blue-chips.

Low Morale led to 'Creep' (www.lowmorale.co.uk/creep), an un-commissioned music video to Radiohead's 'Creep'. The piece was created over a period of 3 months, working every night and weekend after work. The reaction the piece received once it was complete was so positive and overwhelming that it gave me the confidence to leap from the well-trodden, well-paid lanes of the rat-race to the hedonistic and poverty-stricken road of freelance. I quit my full-time job in January 2005 and became self-employed.

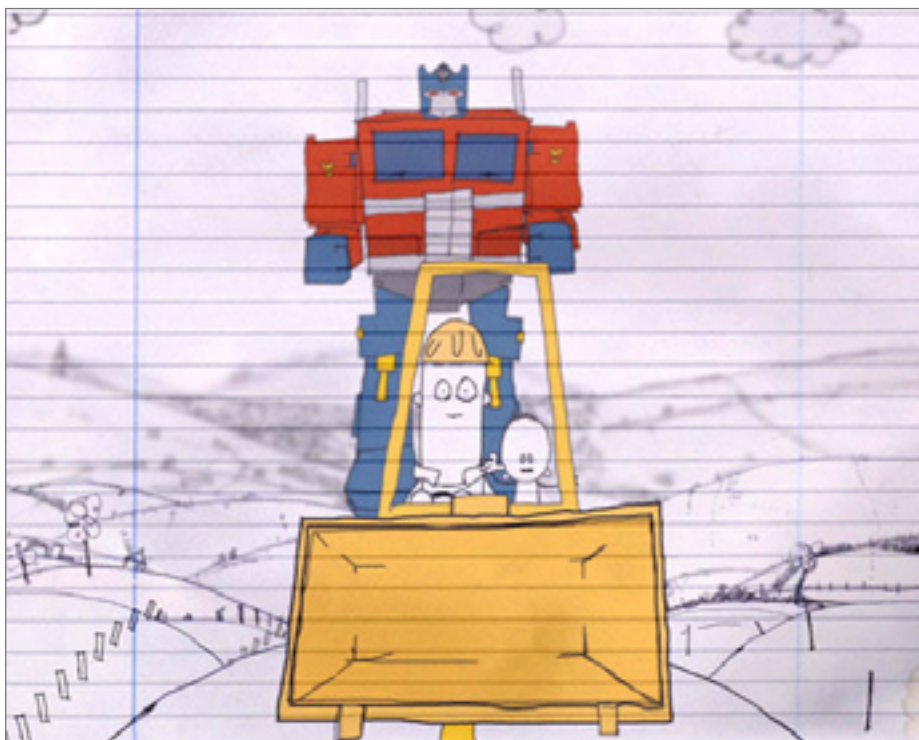


So, I heard on some backwater radio station about some UK band called Nizlopi and they have a funny little music video for their new release - JCB Song, do you know anything about this?

Niz-who??

So seriously how long did this video take you to make, how did you make it and how did you get this gig in the first place?

The JCB video was actually the first official project I embarked on as a freelancer. The band got in touch in Jan 05 after seeing the Creep animation. They loved the piece and asked if I'd be interested in creating an animated video for their first single release 'JCB'. I'd obviously never heard of the band or the song but I agreed to check it out and go from there. After being sent the track and listening to it 7 billion times (I counted), I enthusiastically agreed to create the video for JCB. Amongst other things, I felt the song was fresh, quirky and child-like, yet emotional, deep and engaging...much like me. What followed was 5 months of the most intense, challenging, yet enjoyable and fulfilling work



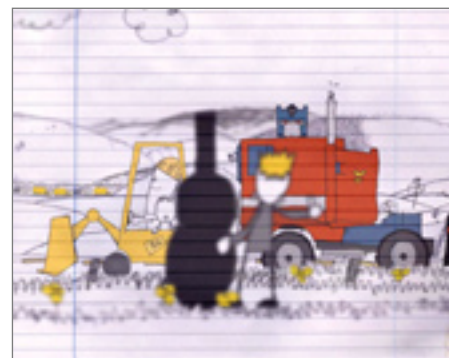
I have ever experienced. The first main task was to establish a foundation of concepts and themes on which to build the video. These were derived from repeated sonic scrutiny of the song and deep reflection on the lyrics. I connected the child-like perspective and nostalgic over-tones of the song to memories of childhood (especially mine) and the unhindered imagination capacity we have as kids. This led to the idea of doodling as an expression of this imagination and this in turn dictated the style of the video, with doodled characters on lined exercise book style paper. Having established a main direction and outline storyboard for the video I began to create the actual animation. This was achieved using a combination of Flash, After Effects, Photoshop and good ol' fashioned left-handed drawing. The scenery was drawn in black biro on paper, scanned in and then cut-out in Photoshop. These elements were assembled and layered in After Effects, then animated and scrolled to create the sense of travelling. All the characters were drawn and animated in Flash using the mouse – I've never used any graphic tablets. The characters were then exported

from Flash as .PNG image sequences and integrated into the After Effects scene to form the final movie composition. The entire process of creating the JCB video was quite organic and this was something I relished. New ideas were incorporated constantly as the video took shape and things were tweaked and re-tweaked to achieve what I wanted. Although I favour a certain organic/spontaneous quality in my work I feel it's a luxury I may not (understandably) always have to the same degree as JCB. But for me sometimes the best ideas are those that arise when I'm sat staring at the scene on the screen.

How have things changed for you after this song and video went it at No.1 in the UK charts?

Things have got pretty crazy since the JCB campaign and sometimes life can feel a bit surreal. I try not to devote a lot of thought to the final outcome and reception of my work; I immerse myself in the creative process and try to produce the best I can within the project constraints. So the success of JCB; the 1 million plus hits to the website,

the No.1 spot and all the acclaim from the public is something of a wonderful shock. The campaign has brought me and Monkeehub to the greedy attention of lots of new and wonderful people. I have been truly overwhelmed by the interest from businesses, film festivals, production houses, floozies, distant relatives from the Macheke district of Zimbabwe wanting to transport 54 Billion dollars into the country who just need my bank details, and the Inland Revenue alike. It's actually a lot for one person to deal with at times, therefore I'm looking at ways to start working closer with other artists and talented friends in the future to help spread the load and broaden the ambitions and exposure of Monkeehub.

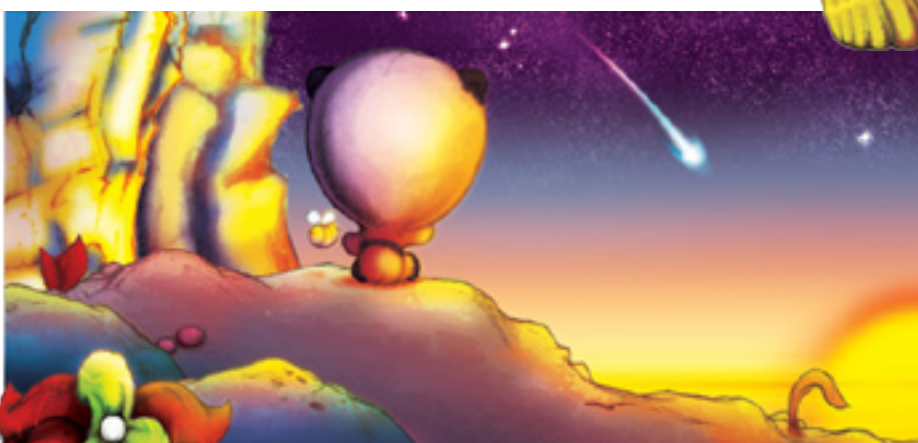
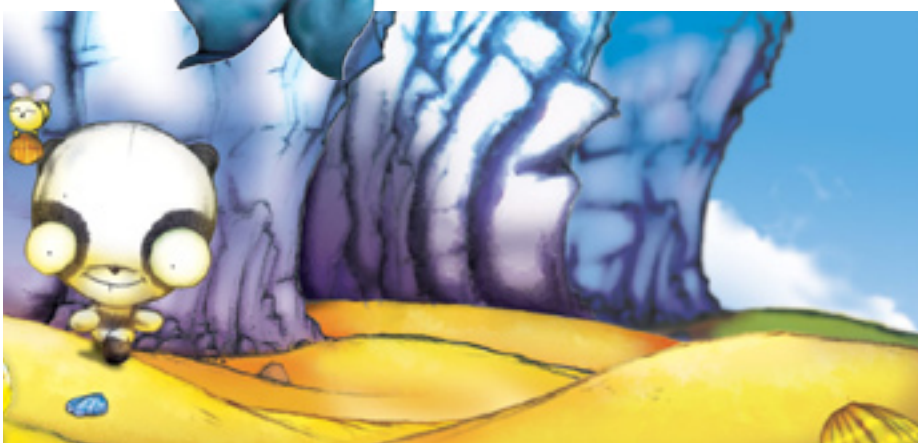




Looking at your site www.monkeehub.com we can see your main project 'Panda Island', Can you tell us some more about this? How did this one start? Plans for this etc.

Panda Island is a set of digital illustrations created shortly after completing the JCB video. The pictures feature a Panda and Bee who visit a magic island and frolic around. The characters and concept were originally inspired by a relationship with a girl (*giggle*) but also represented a welcome relief from animating and gave me the opportunity to exercise my equal passion for illustration. The idea to package the illustrations in a calendar was fairly random and spontaneous, but having now created a proto-type of half a calendar I'm determined to create a full version for 2007. Hopefully this will be available for purchase on Monkeehub towards the end of 2006.

A much more ambitious long-term plan for Panda Island is to bring it to life as an animation, possibly in a music video vein. I'm currently discussing this project with a very talented friend who helped with the JCB website and it's almost certain that some of the animation would be done in 3D. It would be a massive task though and would need a lot of preparation and time to develop but it's something I'm really eager to do.





For the Panda Island images can you tell us a bit about the process in creating them, software, techniques etc.

All the elements in the Panda Island illustrations are hand-drawn on paper first and each object/character is drawn separately. The sketches are then scanned into Photoshop and cut-out, then assembled together to form a main composition. Although I'll have a general idea for the layout of each illustration I do play around a bit with all the various objects to achieve a final composition.

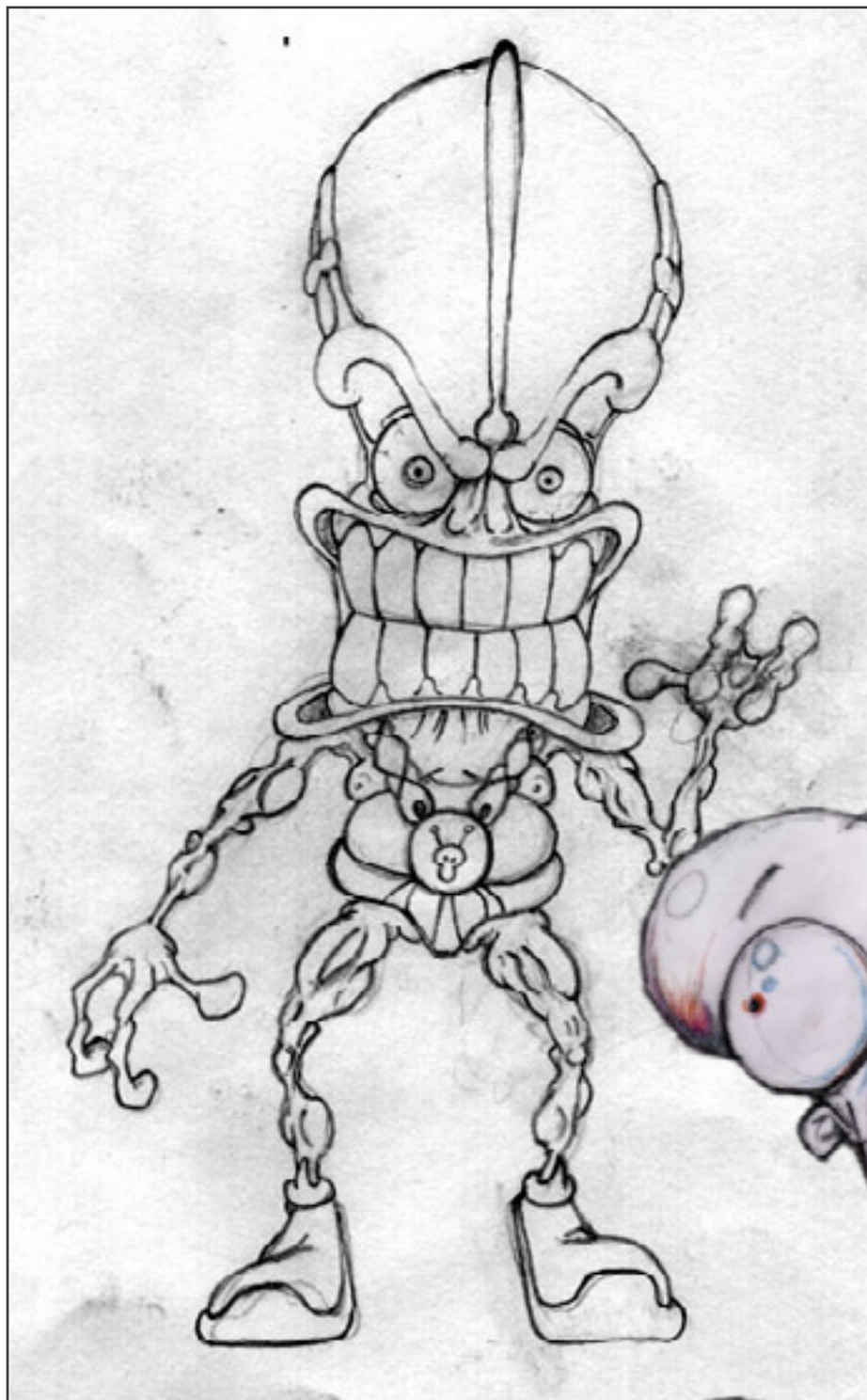
Once the foundation is done the colouring process gets underway. This involves using a wide variety of different brushes that Photoshop offers to give texture and "material" to the scenery and characters. Colours are also toned and graduated to add depth and form to objects, and Layer ink effects such as 'multiply' and 'overlay' are employed in abusive capacity to enhance and strengthen different parts. It's a very laborious process, especially working at 300 DPI, but I feel the details help keep the images interesting and rich. The final stage for each picture involves adding shadows and shading using the lasso tool with feathering to create areas of darkness. Lighting and luminance is also introduced using feathered areas of white or bright tones that are set to 'overlay'. These finishing

touches help pull the image together and aim to create a slightly magical tone to the scene. Each illustration takes between 3-4 days to create.

Do you have a dream project that you would like to work on? How about some more music videos?

There are so many dream projects for me that I'd need a coma to do them all. At the rate I'm going a coma is a distinct possibility. Music videos are definitely an area I want to work more in. For many years, long before I went freelance in fact, I've had the ambition to do an official Radiohead music video. They are still top of my list in terms of bands I'd like to work





with. The Strokes and Aphex Twin are also high on the list. Cartoon TV shows is another area I'd absolutely love to explore. I've got a few ideas and have some contacts so may pursue this more in 2006. Finally I think I'd really enjoy illustrating a children's book. The creative process I think I have most fun with is the concept and visualisation stage. The fundamental brief of illustrating a story would

www.2dartistmag.com

be to visualise words and narrative and that's an ideal creative field for my brain to run around in.

How many hours a week would you guess you spend in front of the screen?

I'm currently working with the

Einstein Institute of Clocks in an effort to construct a new measure of time to account for the length I spend in front of these infernal monitors. In current earth-time though it's about 4 years a week. However I do take chunky breaks when I can, but in order for me to truly relax I need to actually leave the country and more importantly my computer. So I get out to an apartment I have in Portugal and hide in the sea with the jelly-fish.

Do you have piece of advice for our keen student readers?

If you want to succeed/get a good job it's easy. All you have to do is work harder and longer than you ever thought possible. Until you cry in fact. Then some more. This is basically the only route to improving you skills and nurturing a talent. Then as your skill starts to grow so

will your work and if you're passionate about

what you're doing it will show and

people will notice you. Design/

animation/multimedia is a

visual industry...so show

people what you can do.

Begin a portfolio/website

as early as you can, and

update it and work on

personal projects

to increase it. Even

if you personally

don't think

some of

your

work

is at

the level

you desire, if you've

put in effort

and are

issue002 february 2006

Laith Bahrani



passionate about improving this will show.

Finally...for the love of pearl stop sending me emails asking if I can send you the flash file for Creep or JCB. Forgive my lack of philanthropy but IM NOT JUST GONNA SEND YOU A 500 MB FLASH FILE I SPENT 30000 HOURS ON!!?!?

How about another piece of advice for our freelancer readers?

Stay off my turf?

Away from the monitor what else do you like to do?

If I'm away from my monitors it means I'm in Portugal which means I like to do absolutely nothing.

If you didn't do your current career what would you like to be doing instead?

This is going to sound pretty twisted, but sometimes I fantasise about being a shelf-stacker. I actually envy the fact they can leave their jobs and various cans of tinned vegetables at a specific time and just forget about work and switch off. My work is with me every second of the day, festering away in my mind...I never get to put my mini-carrots down.

Do you play games? Either video, traditional card or board games or sport?

I used to play a lot of video games when I was younger and then at University but it's something that's just slipped out my life almost completely now. Along with sleep, nutrition, mental stability and innocence. I did however buy a board game a couple of years ago. It was called 'Ghettopoly' and was a 'gangsta/ghetto' version of the popular property game Monopoly. Me and 3 friends eagerly bust open the lid and found....a game that looked like it'd be constructed and printed in someone's bedroom by 2 stoned frat boys. After 5 minutes

of play, I quietly put my plastic 'crack pipe' counter-piece down on the board, looked at the others and said "I'm gonna put this game away now....and let's never speak of this to anyone ever again". I appear to have just broken that pact.

What is a typical Saturday night for you?

I'm usually answering interview questions and emails or alternatively on the phone to the Samaritans.

Is there a question you would have really liked to have been asked? If so what is it? And what's the answer? (great interview technique this don't you think Laith!?)

Q: Why is the world in such a gosh darn mess?

A: Because money is worshipped with a ubiquity and aggression that no god could ever hope to achieve, no matter how many bottles of Shiraz he miracles up. And because we devote entirely too much time and attention to the vacuous spasms of jumped-up desperate Zero-list "celebrities" who prance across the sets of reality TV shows leaving

behind nothing but wasted headlines and media black-holes that suck the real talent from the world.

Many thanks Laith

Interview by :

Tom Greenway



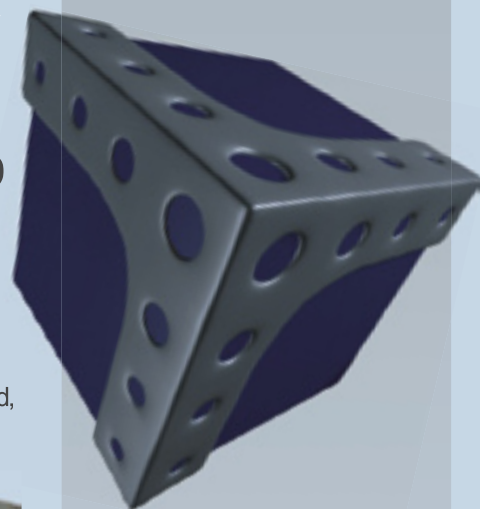
3dtotal.com

totalTextures

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

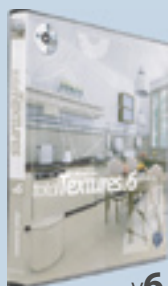
Covering a wide range of topics and compatible with both PC and Mac. Don't be fooled by the price, these are NOT lesser collections, just take a look at the large companies who use total textures:

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 slimy, to more subtle toned skins, these textures are like nothing you have ever seen before.



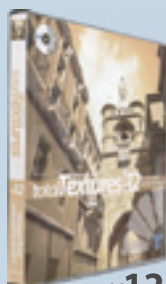
v2

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.



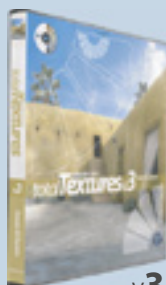
v7

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.



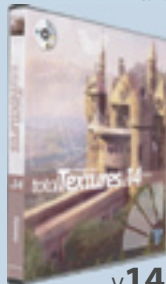
v4

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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fluid mask

Cut out plug-in for Adobe Photoshop

XChange International announce release of Fluid Mask cut out plug-in for Adobe Photoshop

2d digital MATTE PAINTING

by Dimitri Delacovias



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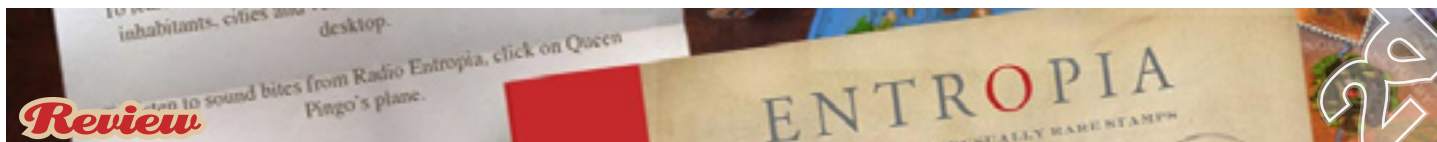
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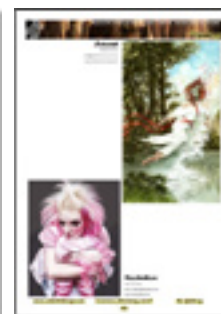


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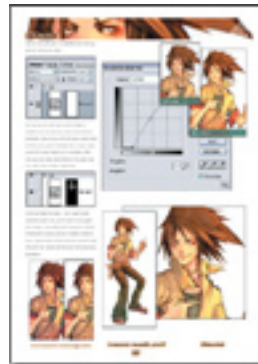
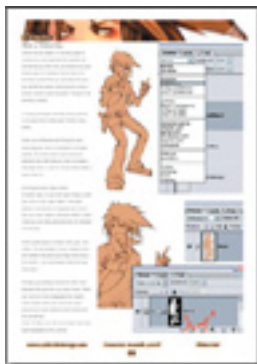
by Richard Tilbury



Colouring

With Layers, Masks & Curves.

by Abuze



by Richard Tilbury

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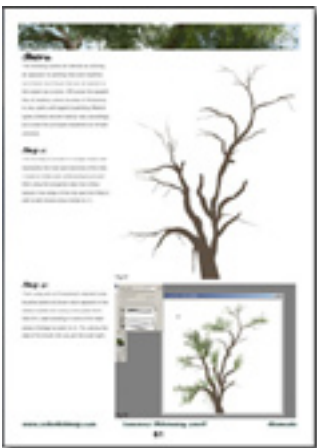
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Next Month : Issue 03 : Mar 06 : part 3 : **FABRICS**

Issue 04 : Apr 06 : part 4 : **ROCK & STONE**

Issue 05 : May 06 : part 5 : **WATER**

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





by Chris Thunig

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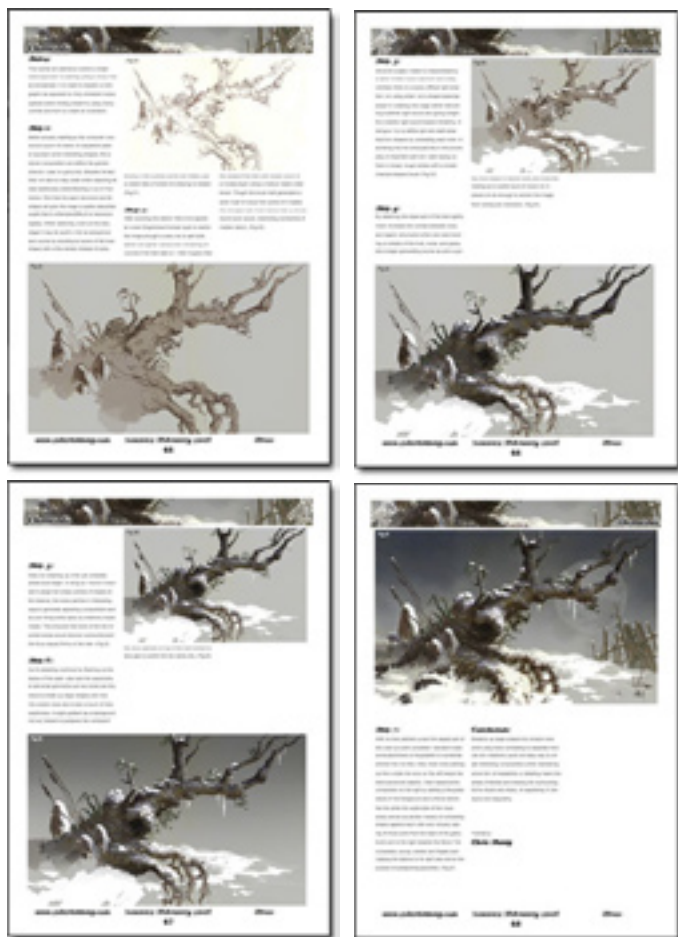
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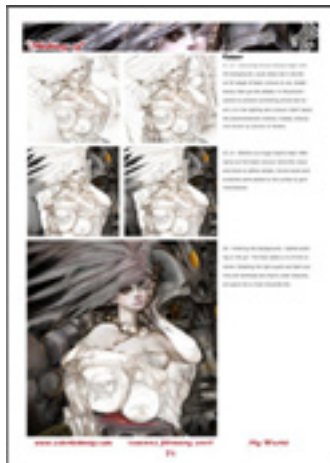
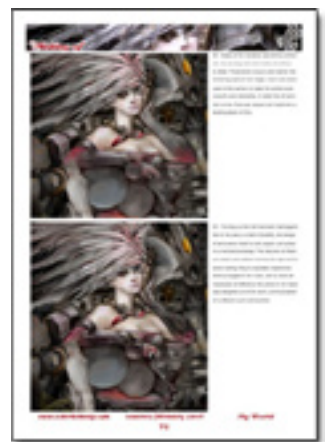
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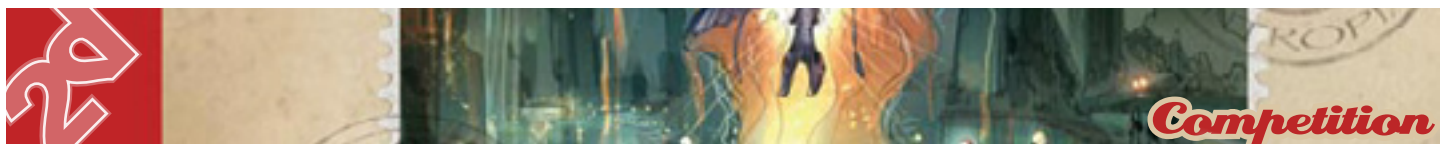




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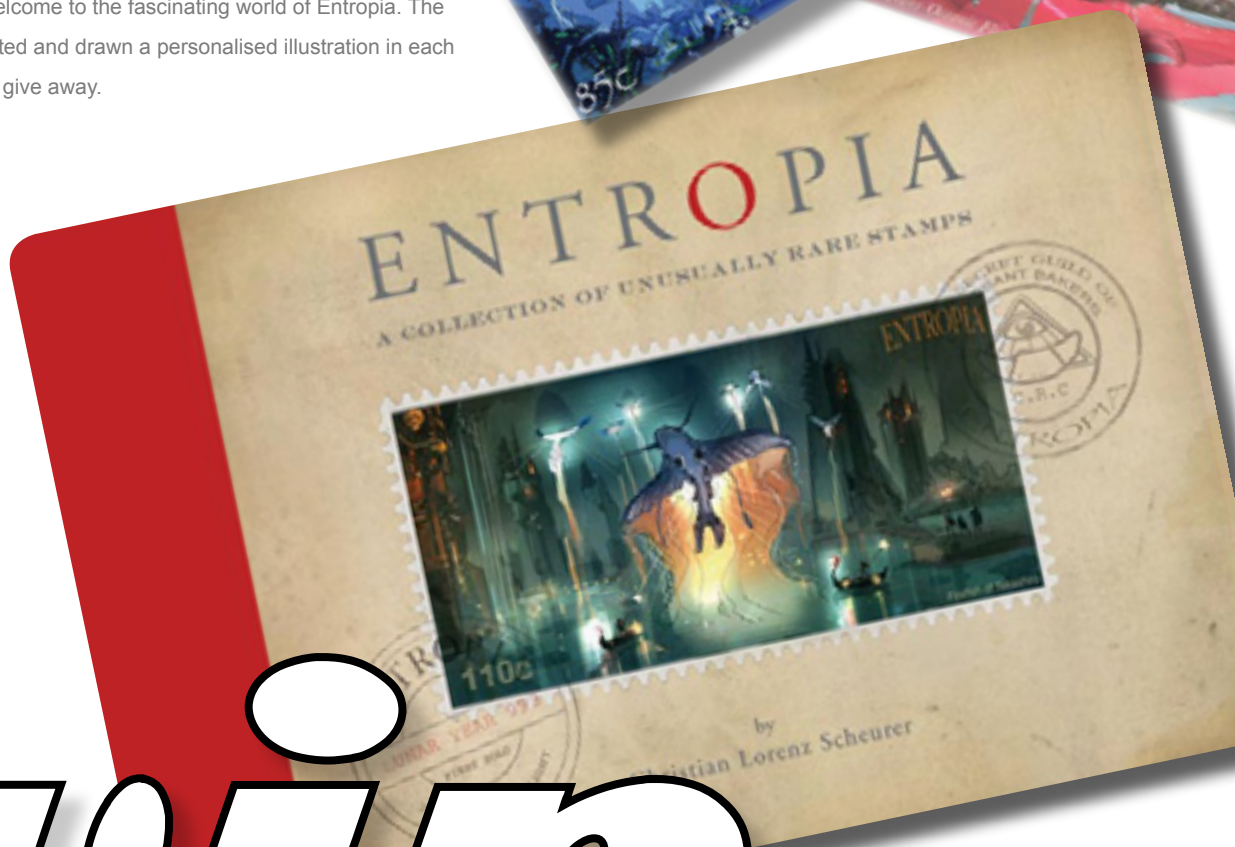
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in **2d** *next month* artist

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Soft Colouring by Dejichan

Fox Fire Tutorial by Jenny Roanchuk

Elements Digital Painting Series Part 3 : Fabrics

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