

# 2d *Artist*

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Painting Magazine

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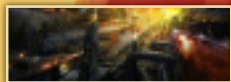
## *Articles*

The Sketchbook of DPI Studios' Embrio and Jaysin



## *Interviews*

Beet, Cole Eastburn & Andy Park



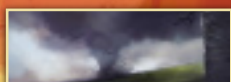
## *Galleries*

Dominus Elf, Philip Straub, Thomas Pringle & More!!



## *Making Of's*

'Taishu', Summon Infinity' & 'Lava Swimmer'



## *Tutorials*

Custom Brushes & Speed Painting - 'Tomado moving towards a Farm'



### *A Plea for your Help...*

Welcome to Issue 18. Firstly, we would like to ask something small from each of you... We know that most of you enjoy our magazines, and that you think the cover price is fair. However, we also know that a minority of our readers have not paid for this magazine, but have downloaded it from either a website, or a

company server, and so on. Although we appreciate that this is the way things seem to work today, we cannot stress enough that this isn't just a case of "a few lost dollars" for us, but is actually affecting Zoo Publishing so much so that we may no longer be able to function in the near future, if this continues. We are only a small company, who makes enough to keep going, and we are far from the global corporation that some may think we are... Each month we see the number of readers of 3DCreative and 2DArtist magazine rise, but sales seem to go further and further down. We believe that getting a 150+ page magazine each month (with minimal advertising - less than 10% in fact), for a small cost of \$4, is more than good value. Understandably we can't charge much more as it is only a digital publication, but this is also the reason why we may never go to print... If we can't make the digital version commercially viable then we have little chance of surviving in the print world. As I say, this is nothing to do with the quality of the magazine (at least that's what we believe), and I simply want to ask you all nicely: **please do not copy and re-distribute this magazine.** Thank you for taking the time to read this message. Enjoy the magazine! Ed.

### *Contents*

What's in this month:

#### *Beet*

Freelance Artist

#### *Cole Eastburn*

Self-Taught Concept Artist

#### *Andy Park*

Concept Artist for Sony Computer Entertainment

#### *The Sketchbook of*

DPI Studios - a.k.a. Embrio and Jaysin

#### *Galleries*

10 of the Best 2D Artworks

#### *Stylised Characters*

Anteater Winners & Eagle Making Of's

#### *Custom Brushes*

Creating your own set from Images

#### *Speed Painting*

'Tornado moving towards farm'

#### *Taishu*

Project Overview by Joe Slucher

#### *Summon Infinity*

Project Overview by Lauren K. Cannon

#### *Lava Swimmer*

Project Overview by Andrew Hou

#### *About us*

Zoo Publishing Information & Contacts

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#### *Free Stuff!*

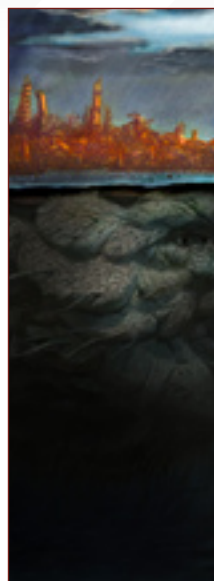
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## Contributing Artists

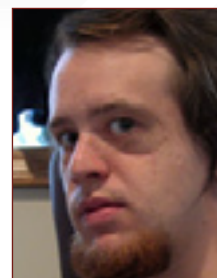
Every month, many creatives and artists around the world contribute to 3DCreative & 2DArtist Magazine. Here you can read all about them. If you would like to be a part of 3DCreative or 2DArtist Magazines, please contact [ben@zoopublishing](mailto:ben@zoopublishing)



### Joe Slucher

Freelance Illustrator, USA. I attended the Art Academy of Cincinnati where I was taught conceptual fine art just as much as illustration. I've primarily been freelancing in the role-playing game industry but would love to branch out into film and video games.

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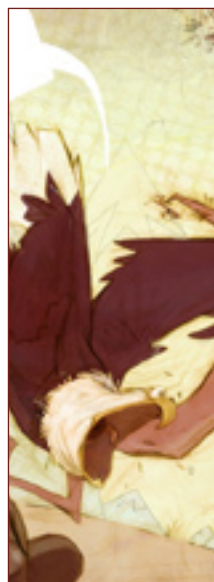
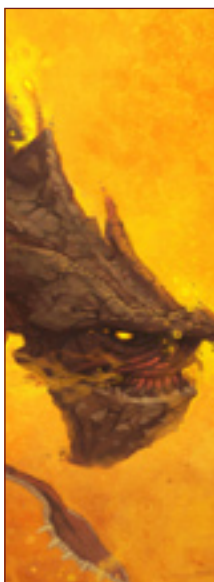
### Andrew Hou

Freelance Artist I

grew up doodling & drawing like most kids, & eventually studied computer programming, it was then I realised my

real passion was in art & switched to Sheridan College of Art. My first step into the art career started in the comic & freelance industry. Currently I'm a freelancer as well as working as a game concept artist for Webzen Korea.

[n-joo@hotmail.com](mailto:n-joo@hotmail.com)  
<http://www.andrewhou.com>



### Francis Vallejo

Freelance Illustrator & Maya Artist, USA.

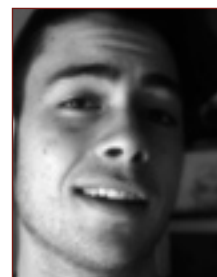
Currently waiting to begin senior year at Ringling College.

Majoring in Computer

Animation but will be pursuing freelance illustration work upon my 2008 graduation.

I have been featured in Spectrum, Creative Quarterly, Perry Stone Ministry Publications, and other publications.

[fvallejo@ringling.edu](mailto:fvallejo@ringling.edu)  
<http://francisvallejo.blogspot.com>



### Mark Muniz

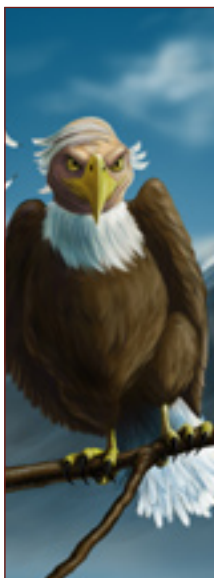
Freelance illustrator & Sculptor, USA.

I've been working professionally as an Illustrator since 2003.

Most of my work has been hand drawn &

vector based up until about a year ago. I've just recently started using Photoshop as my primary painting tool. I'm addicted to it's versatility and convenience. Digital illustration has helped speed up my entire process.

[kramzinum@yahoo.com](mailto:kramzinum@yahoo.com)



## Would you like to Contribute to 3DCreative or 2DArtist Magazine?

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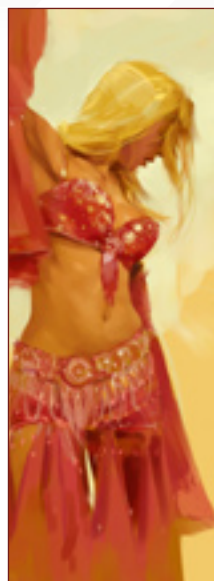
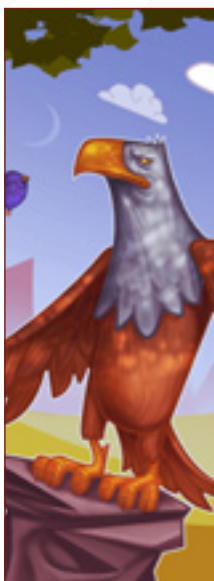


### *Patzi Balanovsky*

Production / Concept  
artist, PitchiPoy  
Studio, Israel. I have  
drawn & painted since  
I can remember,  
creating characters,  
creatures & fantastic scenes has always been a  
passion of mine. Telling a whole story through  
a single image can be quite a challenge - &  
I'm always up for it. Keeping my work fresh &  
versatile, I explore all genres, styles & attitudes.

Pat2005b@hotmail.com

<http://chuckmate.blogspot.com>



### *Laurent 'Beet' Beauvallet*

Freelance Artist,  
France. 'Beet' has  
been creating images  
for the entertainment  
industry for years.  
He's now regularly  
creating book covers for many publishing  
companies as Les editions Hachette & Le Seuil.  
He likes to travel, bike, trek & climb. These  
activities often lead to studies & personal works.

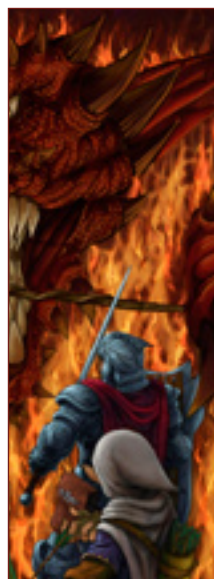
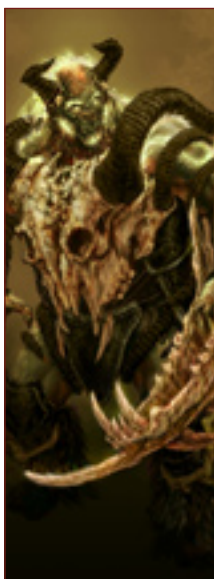
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[www.laurentbeauvallet.com/blog/parvo.html](http://www.laurentbeauvallet.com/blog/parvo.html)



### *Andy Park* 2D concept

artist / illustrator,  
Sony Computer  
Entertainment USA.  
Started in comic books  
at Image Comics.  
Then attended Art  
Center College of Design. Illustrated for comic  
books & magazines such as Tomb Raider,  
Uncanny X-Men, Maxim magazine, FHM, &  
PSM magazine. in 2003 I moved toward concept  
art. I've contributed to Dungeons & Dragons:  
Dragonshard & God of War 2.  
[andyparkart@aol.com](mailto:andyparkart@aol.com)    [www.andyparkart.com](http://www.andyparkart.com)

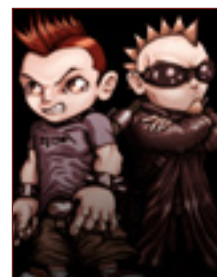


### *DP Studios*

aka. Embrio & Jaysin,  
Canada. Having  
grown up on a healthy  
diet of comics &  
video games Embrio  
& Jaysin longed  
to create their own. Embrio pencils the art  
whilst Jaysin digitally paints over each. Having  
collaborated for over 15 years they are firm  
believers that two heads are better than one.

[www.dpstudios.net](http://www.dpstudios.net)

[mailus@dpstudios.net](mailto:mailus@dpstudios.net)




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For more information, send a link to your work  
here: [warin@zoopublishing.com](mailto:warin@zoopublishing.com)





*"I tend to do things that please me, if I don't contractually have to please someone else!"*

# BEET

In this interview we catch up on the works of Laurent Beauvallet, aka "Beet" who has been working in both 2D and 3D fields, and has now gone freelance...

# BEET

08  
TOTAL PAGES





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references  
for my  
paintings.  
I try my  
hardest  
to do  
everything  
I can out of  
my head."*

# COLE EASTBURN

Cole Eastburn: self-taught, blinding portfolio, paints awesome characters without references, and is dying to get into concept art for games. It's not going to be long before this chap gets snapped up! We catch up with him to find out what makes him tick...



# COLE EASTBURN

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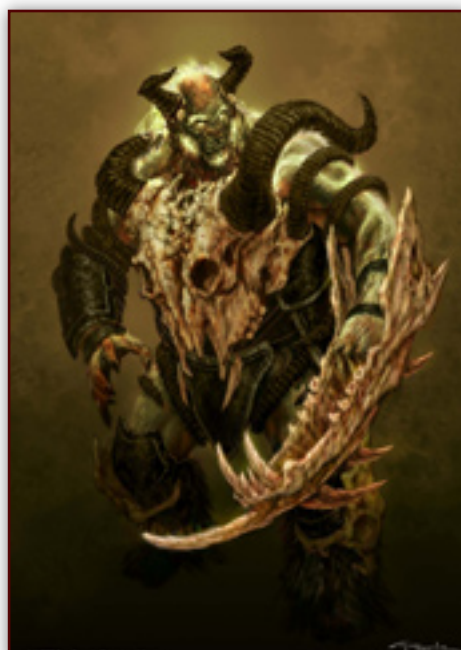
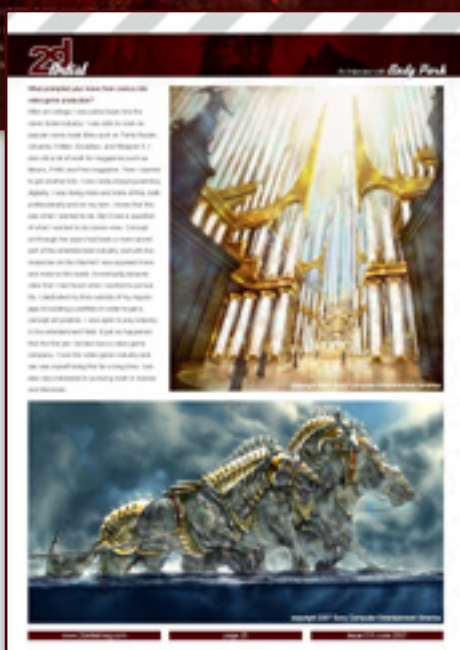
*"Concept art through the years  
had been a more secret part of the  
entertainment industry, but with  
the resources on the Internet I  
was exposed more and more to this  
world."*

# ANDY PARK

Andy Park is an artist working for Sony Computer Entertainment America, in California, and has recently finished work on God of War 2. His career began in the world of comics, but he decided to put it all on hold and go back to school in order to further his development as an artist. He later discovered the world of digital painting and subsequently found a new calling in life – that of the concept artist...



09  
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*"I can jump around from character to character or go background to foreground. I guess that's one advantage to digital compared to the planning one has to do with watercolors or oils."*



# *of the* **Sketchbook** **of DPI Studios**

An enthusiastic and creative duo from DPI Studios reveals their secrets throughout the sketch stages their proud of! DPI Studios is currently comprised of Jaysin and Embrio. Embrio does all of the pencil work and Jaysin paints using Photoshop & Painter. All of the images in this sketchbook were done for their own portfolio.



## Invisible Bowstring

This first piece however came about in a slightly different fashion. After showing our portfolio to an editor, Brian Glass, at White Wolf Publishing during Dragon-Con he asked us if we had any black and white samples. Unfortunately we didn't, so we started working on a black and white sample piece. (Fig 01 & Fig 02).

Embrio: After the convention I started sketching our elven archer on my tablet PC in the airport on the way home. I used to work traditionally on paper, but after Jaysin introduced me to Alias Sketchbook Pro on a tablet pc I do almost all of my work digitally now. The archer was drawn on two separate layers (not including the rough sketch layer) one for the character and one for the magic surrounding her. Since I knew that Jaysin would want to do some special effects on the magic lines it would be easier on him with them separate from the character. (Fig 03).

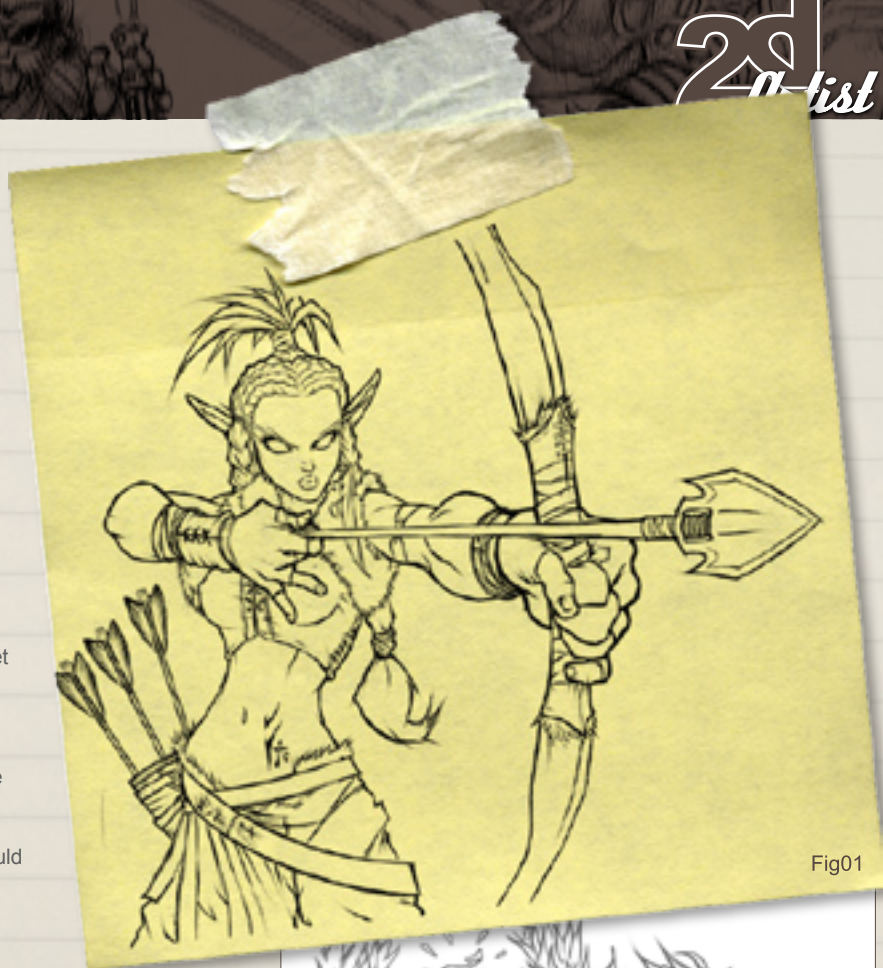


Fig01



Fig02

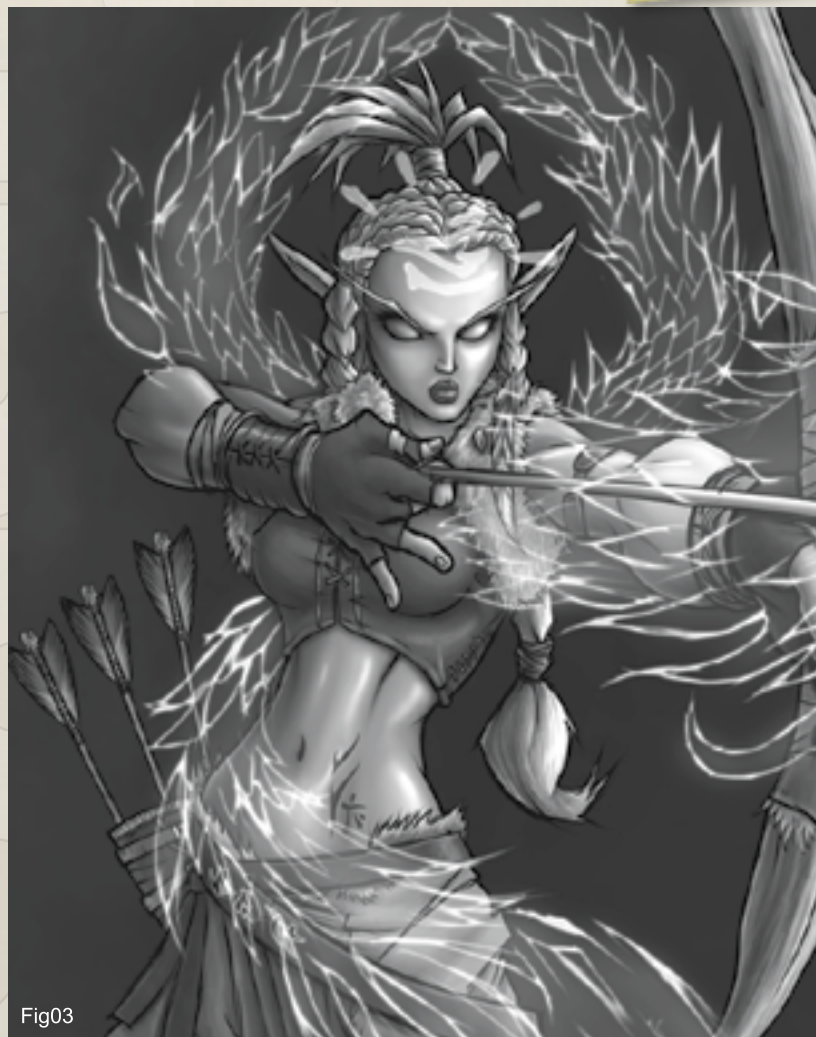


Fig03

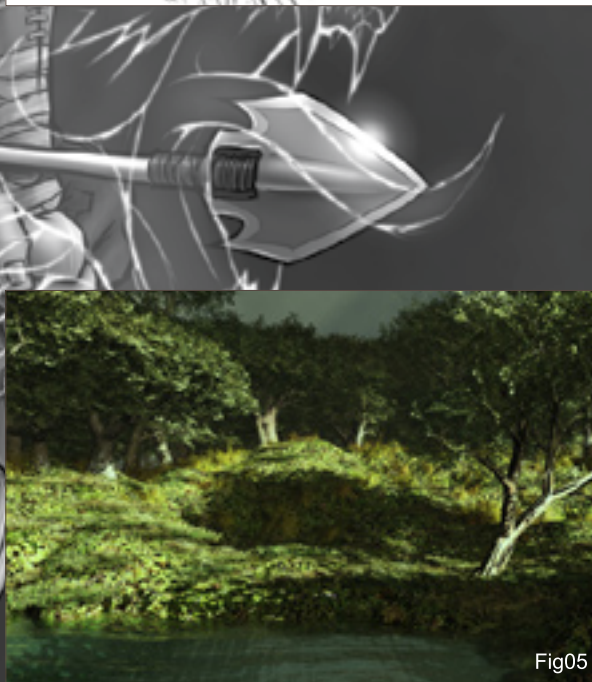


Fig05



Jaysin: It was a nice change of pace to work in grayscale mode and not have to worry about color choices. The finished grayscale piece was done completely in Photoshop. After seeing our black and white sample picture we were given some freelance work with White Wolf! A few months later I had seen a tutorial where the painter had started by doing a grayscale value painting and then tinting that with color to create a finished color painting. I thought it was an interesting technique and wanted to give it a try myself. So, I dug up our elven archer and thought it would be the perfect piece to try this new technique on. Basically at this stage it is just a new layer overtop of the old grayscale picture. (Fig 04). The new layer is set to color mode and I painted in the colors to tint the layer underneath. I have been playing a lot with Vue and love how easily

Fig04



you can create a landscape, so I created a forest for our elf (Fig 05). I had planned to make the picture more of a wider landscape so I created the background with that in mind and just cropped the elf to fit. This (Fig 06) is the finished Invisible Bowstring painting. I took the render from Vue and brought it into Painter. Then I used Painter's photo cloning techniques to make a photo look like a painting and applied them to our Vue background render. Then I combined everything in Photoshop adding the magic dragon and some special effects on layers set to screen mode.

Fig06





## D&D Classic

Embrio: Visually this is my favorite picture, I always like drawing near symmetrical pictures (Fig 01), I had an idea of this in my head that was originally just a wizard VS a dragon, but I thought the wizard would need back-up so... the result is the "quintessential D&D picture"

Jaysin: This (Fig 02) is one of my earliest attempts at using Painter for a large portion of a picture. All of the characters and the dragon were primarily painted in Painter. A lot of people assume that the flames in this picture are just a Photoshop filter. However, they are all painted by hand. I had just finished watching a DVD tutorial on airbrushing "True Flame" jobs on cars and I wanted to see how I could apply this technique digitally. The main premise of the technique is layering your flames from dark to light and the type of motion to try and give to the fire. I'll admit that I did let the computer help me take a shortcut. Instead of painstakingly masking the flames for hard edges I duplicated my loose airbrushed flame layer and applied a find edge filter on it to get those hard edged flame licks. At this stage there are five layers of flames over the background. A red base flame layer, a orange flame layer set to screen, the orange layer duplicated with find edges and set to overlay, a yellow flame layer set to screen, and finally the yellow layer duplicated find edges and set to overlay. This is the finished D&D Classic (Fig 03 ) with extra flame glows and the magic shield special effect created in Photoshop. The flame glows, the cracks on the shield and the shine from wizards staff are on a layer set to screen. The shield effect is a layer of turquoise blue set to hue and another layer of blue set to linear dodge with a low opacity.



Fig01



Fig02



Fig03



## Necromancer

Embrio: This is, by far, the most detailed, time consuming, picture we have done together. I have invested 25+ hours in the penciling stage. I really enjoyed taking my time with all the small details, and the line work is a lot tighter as well, I used an "H" lead in a tech-pencil on 14 by 17 bristol paper, I wish I had this kind of time to spend on every picture. (Fig 01)

Jaysin: Ha, this step (Fig 02 ) looks pretty bad. This is my setup stage. I have just loosely shaded the characters in the background and



Fig01



Fig02



Fig03



Fig04

I'm setting up the main character. I fill in all the areas of the character with flat shades of different colors. From the different colors I can save them as individual selections in channels for easily selecting areas of the character during painting later. This is a process called flatting that I learned from coloring comics. Next I flatten everything down and add a wash of green. Then I start the initial lighting guide with the glow from the staff and the blue rim light on their own layers. (Fig 03). I don't feel that there is a standard way I approach paintings. I can jump around from character to character or go background to foreground. I guess that's one advantage to digital compared to the planning one has to do with watercolors or oils. I think I did what little background there



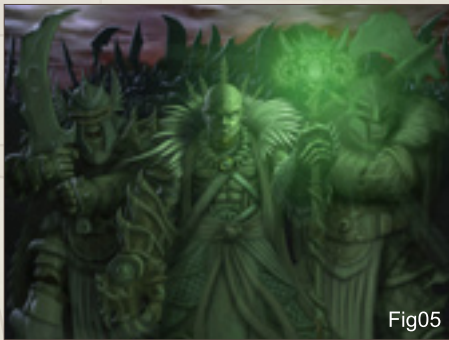


Fig05

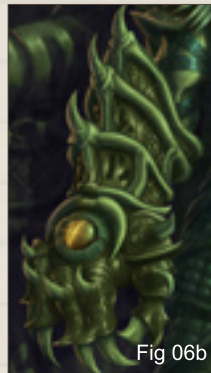


Fig 06b



Fig06



Fig07

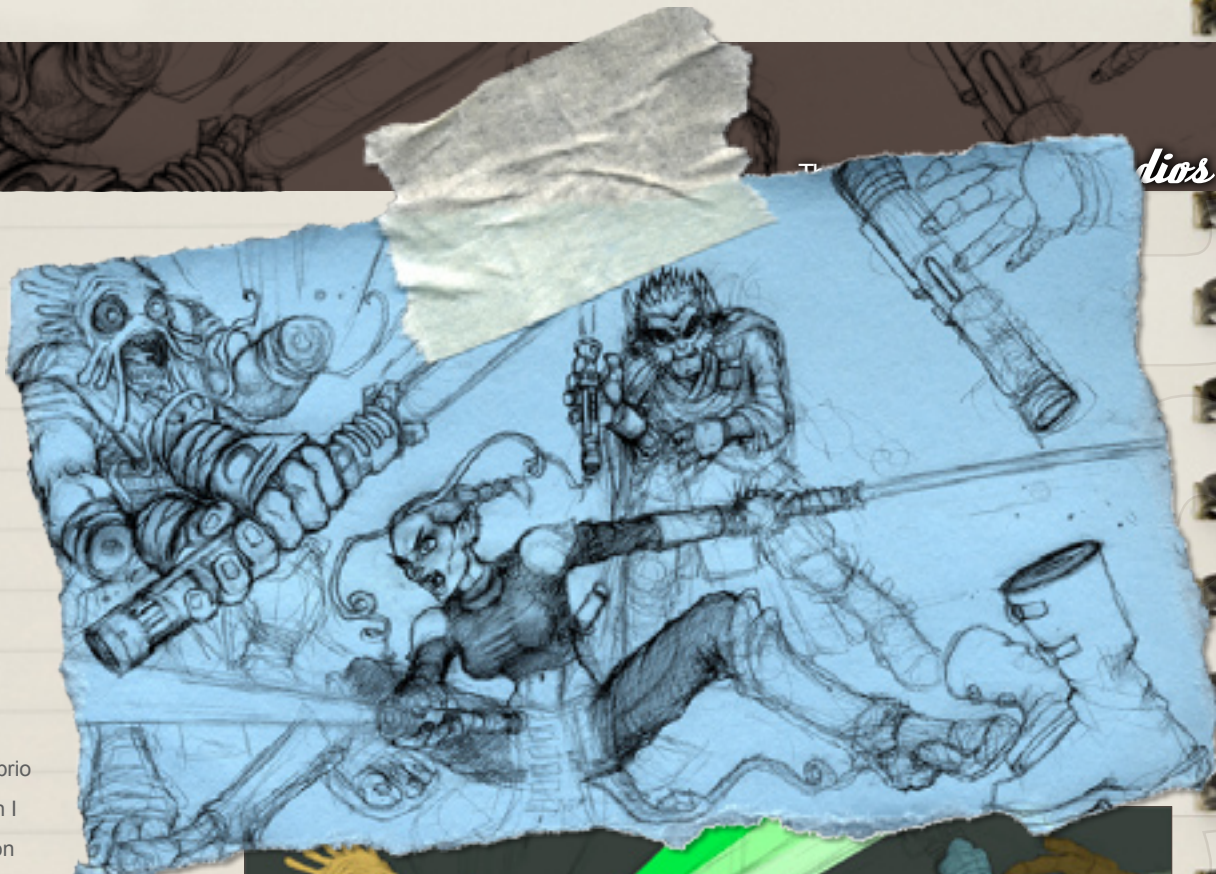
is on this piece to get it out of the way first. (Fig 04). I refined the blue rim lighting as it's the only detail on the background characters. I always keep rim lighting on a separate layer in case there are adjustments to be made to the color or intensity. Then I started to work on the central character. (Fig 05). This is by far the most time consuming and detailed piece we have done so far. (Fig 06). Of course most of that time was spent detailing the main character. At the time I was working on this painting I had a long bus ride to my day job so I would work on my tablet PC back and forth from work. Since the resolution was quite high and the tablet was not the fastest system I would crop out sections of the painting and work on small areas at a time. (Fig 06b). The magic effect of the staff was created by duplicating the horizontal glowing line and applying the ripple filter. Then I did the polar coordinates filter to get it in the shape of a circle. Then duplicate it again for the second ring. (Fig 07). Next came time to finish painting the two zombie warriors. I didn't go into as much detail with them since that would only steal attention away from the main character, and I was running out of time. At the last minute I changed the color of the rim light to a dull red to give more contrast to the primarily cool painting.



## Fuemelucas

Embrio: OK, This sketch (Fig 01) was never meant for finished work, it was just an "action shot", part of a concept I was developing. Jaysin really pulled off some nice stuff with this one, considering its shabby beginnings.

Jaysin: Even though Embrio never finished this sketch I saw a nice dynamic action scene in it. Since a lot of our portfolio was rather static shots I wanted to add a different element with this piece. Here is another look at the setup "Flats" stage that helps me break down the individual elements into selections. (Fig 02). I quickly roughed in a background. I was thinking about the fight taking place in an ancient temple. I started applying base shadows on the characters using the entrance way as the main light source. (Fig 03).





I've pretty much finished off the background with some more details and texture. I've also gone farther with the shadows thinking that a lot of the character's details will be illuminated by their sabers. (Fig 04). All of the highlights are painted on their own layers in case they need tweaking later. It would be a simple hue adjustment to the highlight layer to change the color of one of the sabers. The glowing cauterized flesh on the arms and a legs was a particularly successful effect that helped bring attention to these important areas. (Fig 05). To finish the picture off I finished the saber effects following a tutorial online to get as an authentic look as possible. (Fig 06). Also since this picture was coming down to the wire I had a friend help me by quickly 3D modeling the saber hilts to get a cleaner finished look to them. I painted over the renders to integrate them into the picture better. There is also some color tinting to various areas for mood and separation. I tinted the character on the left more red to light him more with the red saber, but also to help contrast him with the cool colored hands making them come forward more.

### **DP1 Studios a.k.a. Jaysin & Embrio**

Check out our online portfolio

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and contact us at

[mailus@dp1studios.net](mailto:mailus@dp1studios.net)





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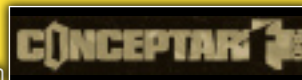
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# the 2DA challenge

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](http://www.3dtotal.com) shop and to also get featured in this very magazine! The 2D Challenge runs in the [conceptart.org](http://conceptart.org) forums and the 3D challenge, runs in the [threedy.com](http://threedy.com) Here we will display the winners from the previous months challenges and the 'Making Of's from the month before that.

In Association with

A detailed illustration of an anteater's head and neck, rendered in a realistic style with fine fur detail. The anteater is shown in profile, facing right, with its long snout and dark eye clearly visible. The background is a warm, orange-to-yellow gradient.

# Anteater

**Stylised Animal challenge**

## Stylised Animal challenge

**17**  
**TOTAL PAGES**

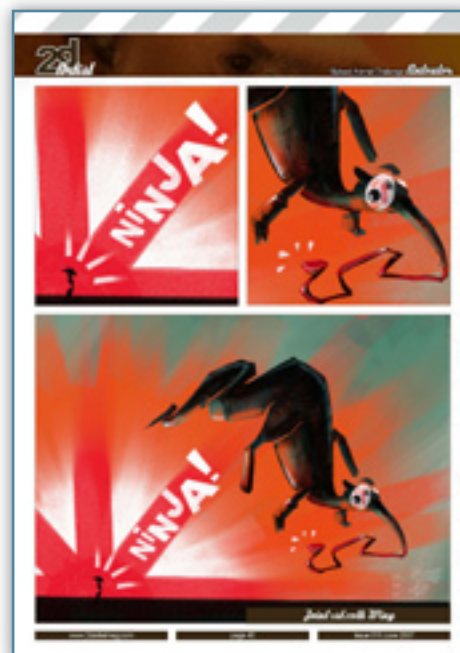
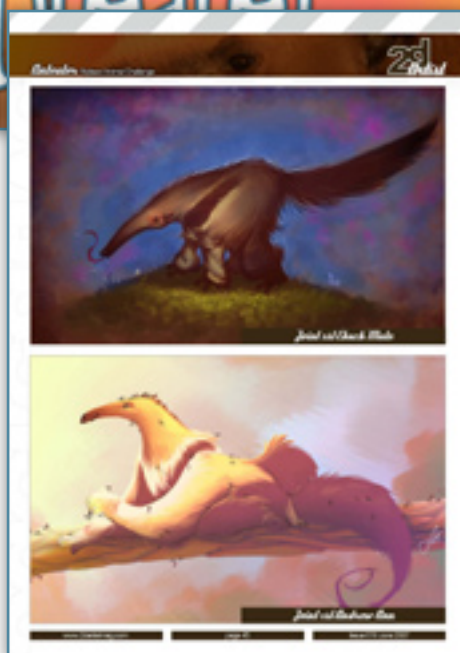
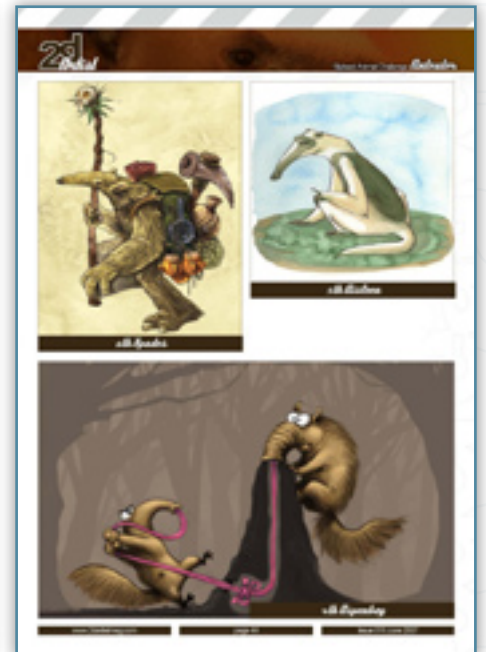




IMAGE BY ARTIST ALEXEY KUZNETSOV

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# THE GALLERIES

This month we feature:

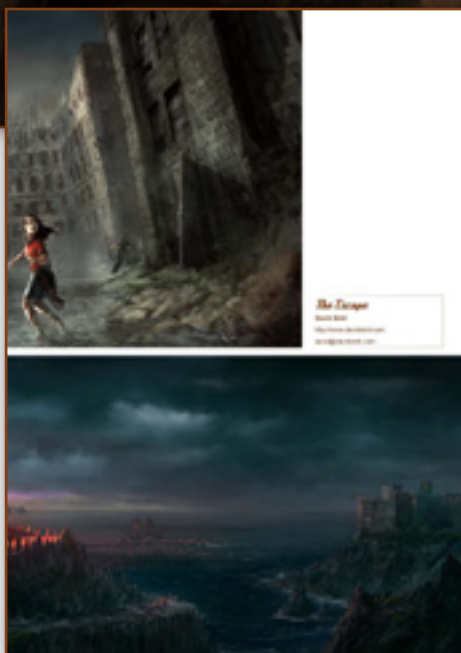
David Smit  
Lauren K. Cannon  
Marek Okon  
Dominus Elf  
Philip Straub  
Thomas Pringle  
Cole Eastburn  
"Icon"  
Piero Macgowan  
Anne Pogoda (Azurelle)



# THE GALLERIES

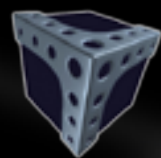
# 10

TOTAL PAGES



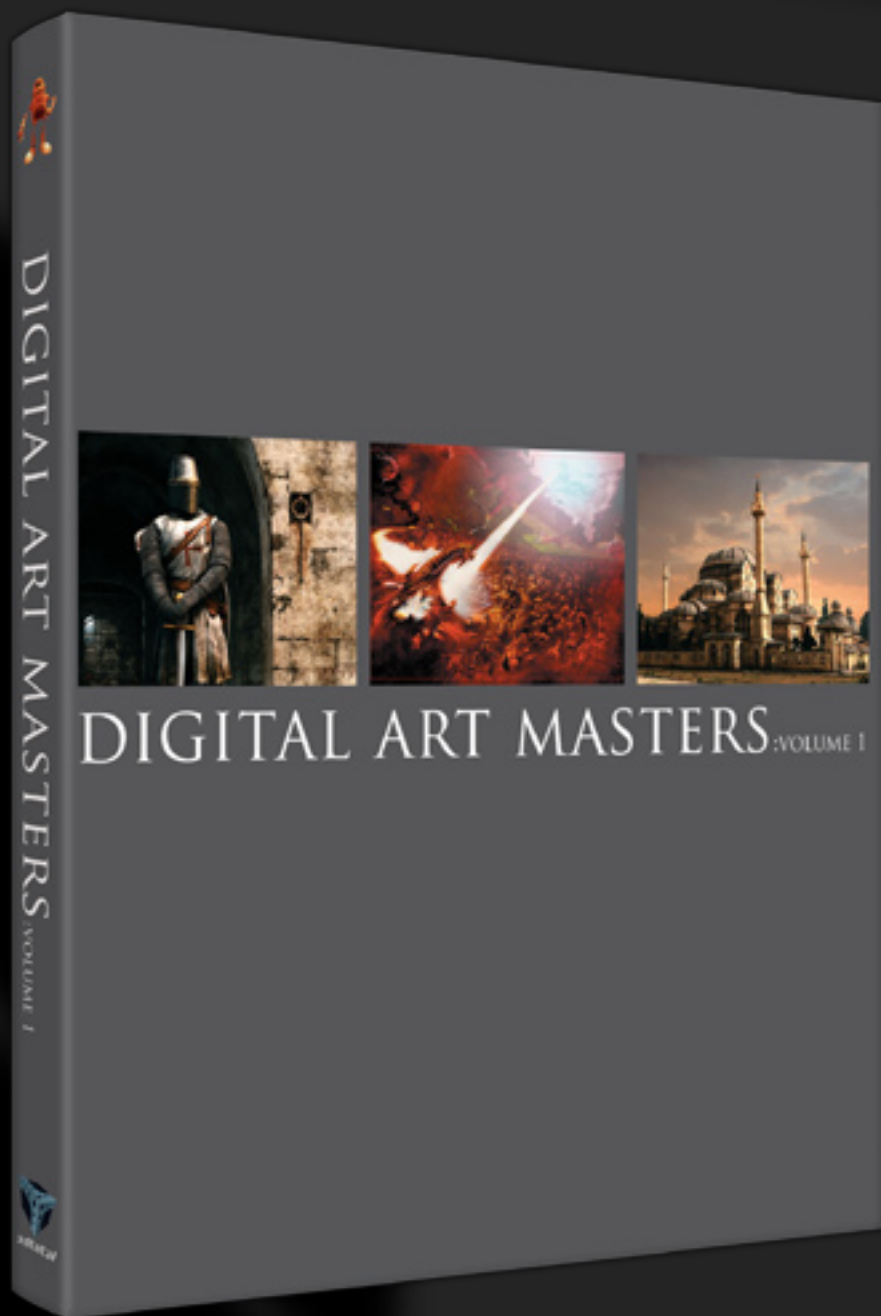


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# Custom Brushes



*"First thing we need are a couple of pictures to create the texture we will be using in our brush. In this opportunity I have chosen one picture of my dog, and one of my cat"*

Carlos Cabrera shows us how to create your own unique brushes from pictures of animals

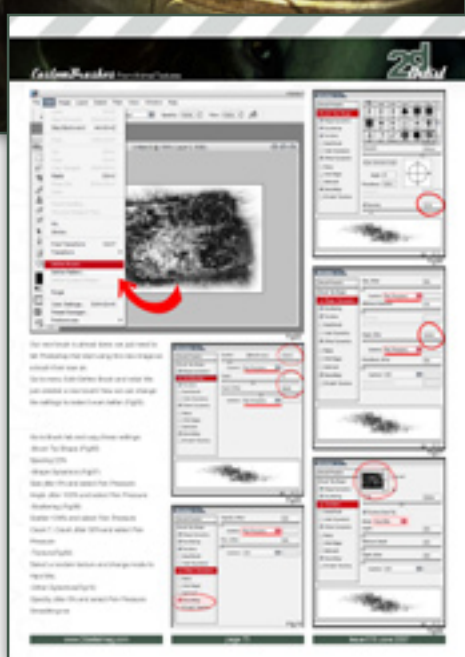
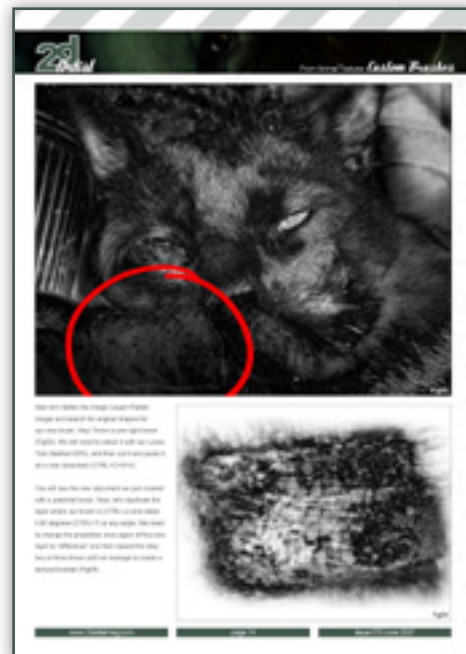
CABRERA 07



# Custom Brushes

# 05

TOTAL PAGES



# Eva Wild

## Female Characters Creation

### Introduction:

The 'Eva Wild Series' – Our aim in this series is to provide comprehensive lessons to produce a complete fully rigged, textured and anatomically correct female character. This series fits well into 3 DVDs with 3 separate professional 3ds Max instructors taking you through each if their specialties in very detailed step by step processes making this training suitable for artists of all levels.



### Part 1 - Modelling:

- Complete step by step modelling of the Eva Wild character.
- Teaches the importance of studying human anatomy.
- Provides clear diagrams showing muscle flow and bone structure.
- 14 hours of comprehensive training.
- Suitable for artist of all levels.



### Part 2 - Texturing, Mapping & Clothing:

- Complete step by step texturing process of the Eva Wild character.
- Modelling and Texturing of Eva Wild garments.
- Lighting the character.
- 4 hours and 47 mins of comprehensive training.
- Suitable for artist of all levels.



### Part 3 - Rigging & Animation

- Complete step by step of setting up a fully animatable rig for the Eva Wild character.
- Creating a walk Cycle.
- Creating a simple face morph.
- 7 hours and 43 mins of comprehensive training.
- Suitable for artist of all levels.



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# low poly game character

Downloadable Tutorial EBook

## Introduction:

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 precise, step-by-step tutorial for highly polished, low polygon game character with detailed texturing for real-time rendering. We have also converted the tutorials into Cinema 4D, Maya, Lightwave and Softimage platforms. Even if you are not a user of one of them, the principles should be easily followed in nearly all other 3D applications.

The Swordmaster tutorials is spread over 8 Chapters which outline, in detail, the process for creating the Swordmaster below are the details.



- Chapter 1: Modelling the Head
- Chapter 2: Modelling the Torso
- Chapter 3: Modelling the Arms & Legs
- Chapter 4: Modelling the Clothing & Hair
- Chapter 5: Modelling the Armour
- Chapter 6: Mapping & Unwrapping
- Chapter 7: Texturing the Skin & Body
- Chapter 8: Texturing the Armour & Clothing



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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, Name and Name tackle:

# TORNADO



# TORNADO

# 13

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Concept Art, Digital & Matte Painting Magazine  
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**2d  
Artist**



*"There's a saying, 'The  
narrower the stream,  
the faster the current,'  
and it certainly applies  
to my process."*

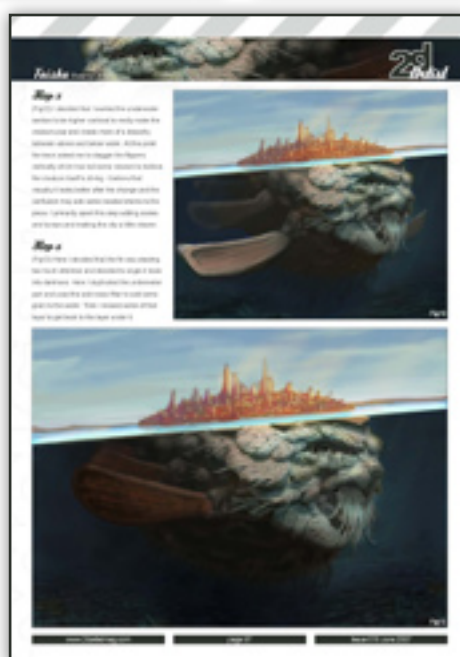
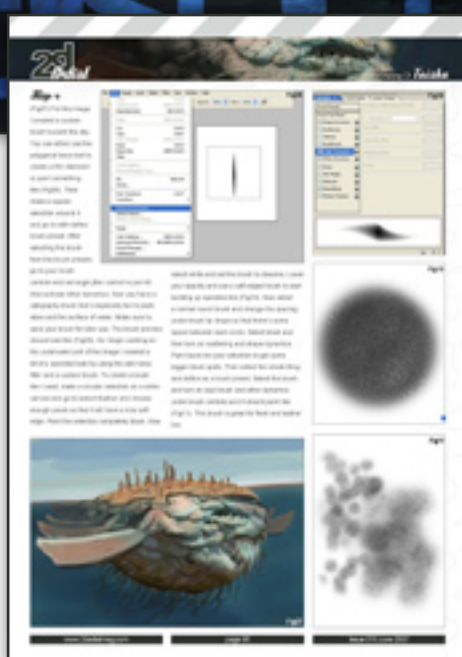
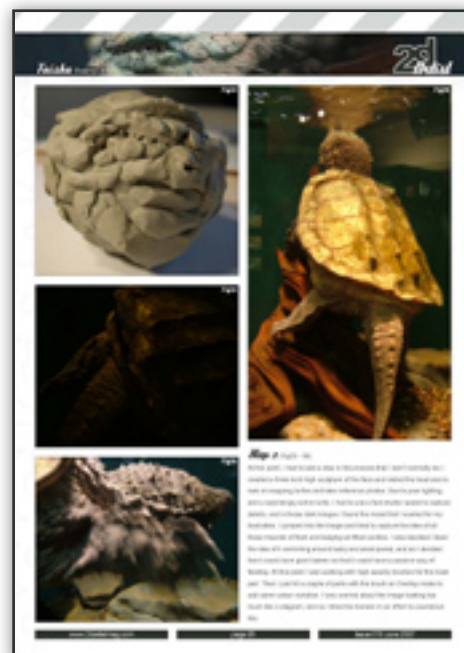


Joe Slucher covers the development of his image,  
"Taishu". He talks us through the techniques and  
processes used when creating this artwork...

# Taishu

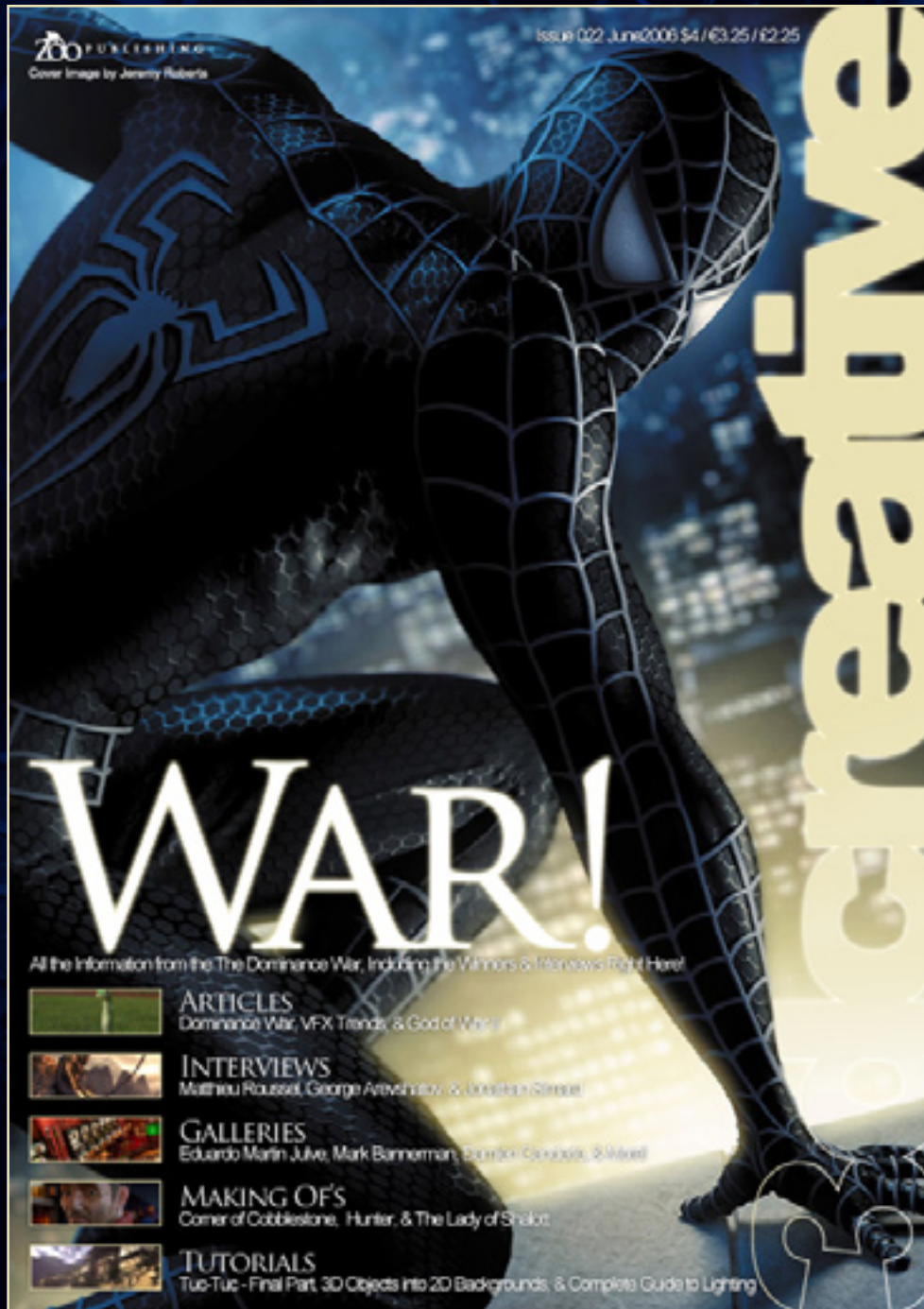
# Taishu 07

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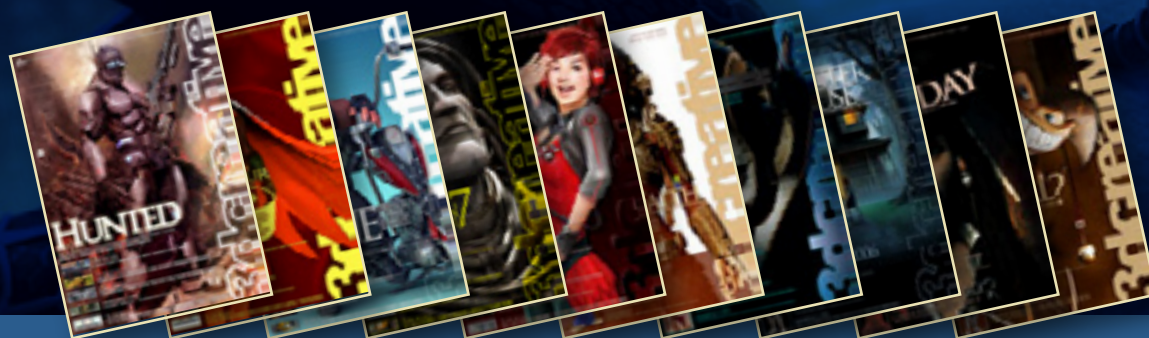




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# Summer Infinity

*"I am not  
a talented  
draftsman; my  
initial sketches  
are always  
completely,  
embarrassing."*

This painting was inspired by a photograph of a vocalist in one of my favourite bands. I'd had it on my desktop for nearly a month and I kept thinking how I wanted to make a full painting based on it. When I finally got a good idea of how to do that, I started sketching...

*Lucy*



# Summon Infinity

# 05

TOTAL PAGES





# next month

## artist

### *Interviews*

Jeremy Mohler

Mathieu Leyssenne aka Ani

Derick Tsai

Brenton Cottman

### *Articles*

Artist Advice

Sketchbook

### *Tutorials*

**Custom Brushes**

**Speed Painting**

**Using 3D as a starting  
point for a Digital Painting**

### *Making of's*

**Cold sky**

by Vlad Kuprienko aKa Duke

**Finding Unknown Kadath**

by Sergey Musin

**Self version**

by Dominus

### *Galleries*

10 of the Best images featuring

Colin Gilmour, Vlad Kuprienko aKa

Duke, David Munoz Velazquez ,

Andrew Hou, Cyril Van Der Haegen,

Mathieu Leyssenne , Stuart Jennett,

Paul Davies, David Palumbo

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Image by Cole Easturn



*"I sit there trying to think of more details to throw in, I really want to push the character and make it better somehow."*



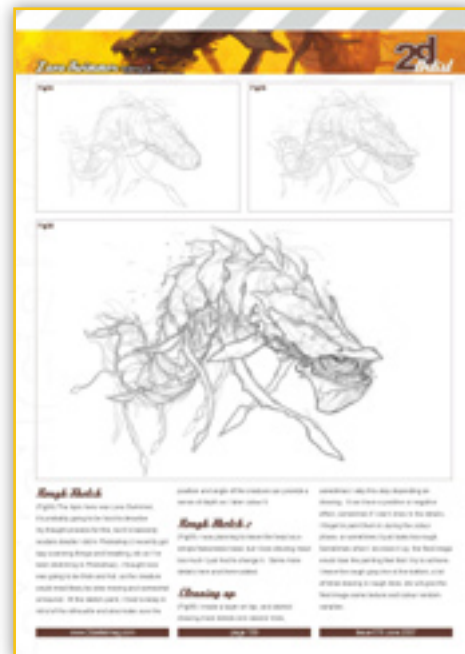
Andrew Hou takes you, step-by-step through this "Making Of". He lets you in on the processes and techniques he went through when creating this piece of artwork, "Lava Swimmer".

# LAVA SWIMMER



# LAVA SWIMMER

## 09 TOTAL PAGES





# ZOO PUBLISHING

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