

Interviews

Mikko Kinnunen
Stephan Stolting
Ryohei Hase

Tutorials

How to paint a Landscape,
how to paint Clouds & how
to paint Ice

Making Of's

Baby Sitter by Roy Stein,
Jealous Bodyguard by
Andrew Berends &
Set out for Lover by
T.G.Jay

Galleries

Seung Ho Henrik Holmberg
Sasha Podgorny
Andrew Berends
T.G.Jay
Roy Stein
JF Bruckner
Vijoi Daniel Iulian
Asaf Damti
Hoang Nguyen
Tomáš Müller

Ryohei Hase

The Weird and Wonderful Artwork from the dreams of Ryohei Hase...

20 *Artist*

Concept Art, Digital & Matte Painting Magazine
Issue 010 October 2006 \$4 / €3.25 / £2.25



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Image : Stephan

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Tomás Müller



Editorial

Welcome

To Issue 10! Still going strong...We are actively searching out new and experienced 2D artists to contribute towards the magazine! If you think you could contribute gallery images, tutorials or just answer a few questions then please get in touch with us! Contact details are on the About Page at the end of the magazine. Also, feel free to let us know what you think of the magazine and give us any helpful feedback or suggestions towards future content. We do listen to what you have to say and we also reply to every email we get so don't delay...do it today!

Artist Interviews

Lined up 3 Artists this month. Cover artist Ryohei Hase from Japan, who has some really different Character designs from influences such as his dreams and his dog! We talked to self taught digital artist Mikko Kinnunen about his great style of painting. German Film School graduate Stephan Stolting makes it 3. Stephan has both 3D and 2D skills but feels you can only be truly creative when painting.

Tutorials

Kind of Top-Heavy on the tutorials this month. We have digital painting tutorials for Landscapes and Ice by Adonihs, Clouds by Marek Hlavaty & Elements 'Flesh Wounds' by Richard Tilbury and Benita Winckler.

Making of's

Baby Sitter by Roy Stein, Jealous Bodyguard by Andrew Berends and Set out for Lover by T.G.Jay, gives us 3 different insights into the digital artist creative processes.

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.

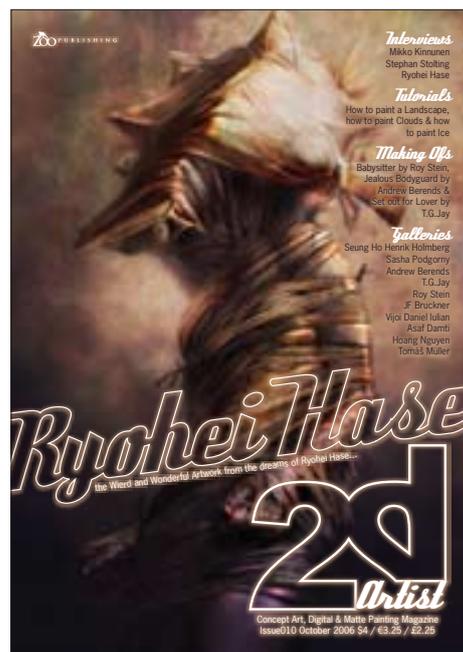


Image : Tomáš Müller



Contributors

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



Roy Stein

Illustrator/3d and compositing artist/graphic designer. Tel Aviv, Israel. I have studied illustration at the Maryland institute college of art in Baltimore, Maryland,

and I am graduate of the visual communication department at the Bezalel academy of arts and design, Jerusalem. Since my graduation working as a 3d artist and compositor for an advertising related animation company, and doing freelance 3d and illustration.

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www.roystein.com



Daniel LuVisi

A.K.A 'Adonihs'. Conceptual Artist, California, USA. I got into art around the age of 3, my dad told me that I couldn't draw this crocodile villian from Teenage

Mutant Ninja Turtles. He came home that night & was proved wrong, from that day on I always drew, everyday. I would create my own characters, stories, creatures, vehicles, etc. As you can see, I'm into art: mostly conceptual art. I want to major in Production Art, & work on films once I graduate from school.

dmxdmlz@aol.com
www.adonihs.deviantart.com/gallery/



Ryohei Hase

2D artist, Freelancer, Yokohama, Japan

I have been working as freelancer since my time as a university student. I have recently been working as a character designer for videogames and have also illustrated a book cover.

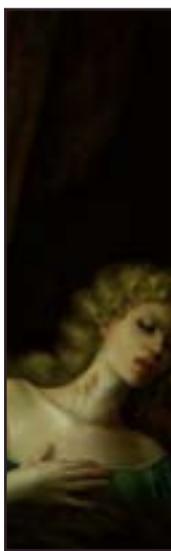
ryohei_hase@f6.dion.ne.jp
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Mikko Kinnunen

Artist > Team17 Software > United Kingdom. I'm 24 years old and I started out as an illustrator and 2d artist for mobile games. I've also worked as a freelance concept artist for companies such as KingsIsle Entertainment and Sucker Punch Productions. I'm currently working at Team 17 Software as a 2d/3d artist.

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www.artbymikko.com



Benita Winckler

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

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Marek Hlavaty

Freelance Illustrator / Concept artist . Bratislava, Slovak Republic. I have several years of experience in game industry as modeler and texturer, but last year I have changed my orientation to illustration and concept art, which is closer to my nature. I'm working as a freelance for more than year.

prasssa@gmail.com
http://artillery.sk/prasa/



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Humans & Creatures

The Original Total Texture collection was created in 2001, utilising the best methods and technology of the time. Since then, techniques and technology have both moved forward, and here at 3DTotal we felt that although the original collection is still widely used and highly regarded among artists and studios of all calibers, it was time for an update...

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12 Human Misc (Body)
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47 Human Skin (Abnormal)
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After disastrous results for art at school, and now taking inspiration from his dog, Ryohei tells us why he likes to create weird and wonderful characters from his dreams...

RYOHEI
HASEE



RYOHEI HASE

Could you tell us a little about your art background and how you came to be an illustrator?

I was a very bad at art during high school and achieved only embarrassing grades in the subject. However, in my third grade I became engrossed in drawing, but unsure of what influenced me at the time. Now it is perhaps the face of Kotaro, my small Japanese dog. Whilst studying art at university I eventually developed some technical ability which was important in order to work professionally, and also help my overall enthusiasm. I now work for a graphic design company in Tokyo, but I try to create as much of my own work as I can.

Your work is obviously very character driven, but how did you come to develop the interest in cross pollinating humans and animals?

Hmm. I am not sure if I look for the human in the animal - again, Kotaro my dog would be an influence here, or perhaps I cannot avoid





the animal in the human. Really, though, my interest is in fantasy populations where the human-animal is physically, as well as psychologically, mixed up.

Do you ever see your characters as being part of a story that relates them to one another and if not would you like to somehow tie them together in a graphic novel for example?

At this point nothing relates to each other as I am still in the middle of a phase looking for ways to express things with my art. However, I really would like to create a story tying my characters together some day.

What do the animals in your work represent ?

Either people I love, people I am scared of or gremlins and fantasies from the dark corners of my mind.

When you mention the dark corners of your mind it is somewhat suggestive of dreams and nightmares. Do your sleeping hours ever have a bearing on your work at all?

Yes. Sometimes dreams and nightmares inspire my work. I really enjoy looking back at dreams especially when I had really fantastic ones as they could come from feelings deep in my mind. As you know, remembering dreams is not very easy after waking up, but it is very interesting as it is like a finding treasure filled with ideas.





In what way do your friends and colleagues influence you?

Yes. I get influenced by people I know personally more than old masters. For example, works of old great artists' are really wonderful, but I get a feeling of nothing more than just wonder. On the other hand, works by living people of the same generation and same environment as me do give me a lot of inspiration and prompt questions such as "How do they come up with this idea", and "How could I improve on this work if I were him." Just like thinking about how to arrange colour, shape, and composition in my work. Also, especially when somebody of my age group creates something really wonderful, it fuels the spark of my imagination.

Many of your pieces are made up of muted and limited palettes and are almost monochromatic. What is the reasoning behind this?

Perhaps I am trying to capture the emotion of ruins, where part of what exists now is a hardly visible memory of what existed before. A limited palette seems best to capture this air of memory that is not physically there but still lives on without ever completely disappearing: it creates a beautiful space that I strive to represent.

There seems to be a strong theme in much of your work concerning the relationship between humans and nature. Do you see this as being something close to the Japanese heart?

As my heart is Japanese, it is difficult for me to know how much of my work is influenced by this. Surely it must be a factor, but then again I promise that not all Japanese hearts are full of these images!

Your work appears to share some characteristics with that of the 15th century Dutch painter Hieronymus Bosch. Is that a fair comment?

I love Bosch, but I am not sure that he is a direct influence. H.R.Giger is somebody who I feel has been a stronger influence, but even more so I think my student friends and colleagues have and continue to influence me.





Have you ever worked on any computer games and if not would you like the opportunity to do so – say as a concept artist. I'm thinking of something like Silent Hill?

No and yes. By the way, the Art director of the Silent hill games went to the same Tama Bijyutu University and studied the same design subject as me - although a different generation.

If you had the chance to work on a computer game what would it be and what type of role would you ideally like ?
I would like to work as a concept artist creating monsters' or on package illustrations.

Thank you for taking the time to talk to us

Ryohei Hase

You can see more of this artists work at:

www.h4.dion.ne.jp/~ryohei-h/test/table/main.html

And contact them via:

ryohei_hase@f6.dion.ne.jp

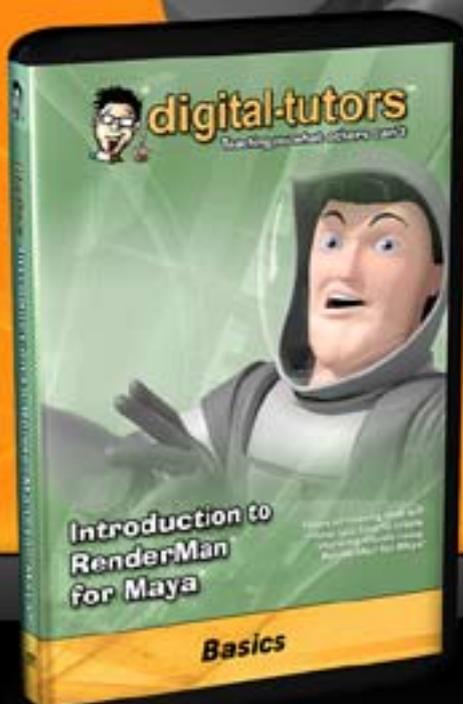
Interview by : Richard Tilbury



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- Chris Ford
Business Director, Pixar RenderMan



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Mikko been playing around with computers since he was a kid, and It was only a few years back when he realized that you could actually paint with a computer. Nobody ever taught him much about painting, despite the fact that he spent a while in an art school.

AN INTERVIEW

With:

MIKKO
KIHONEN



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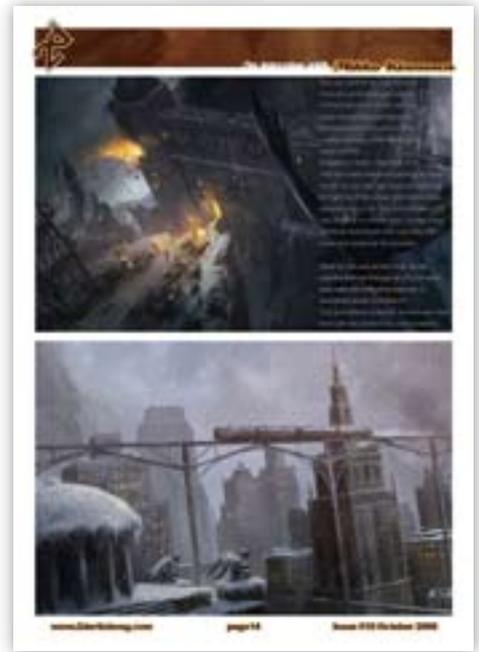
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An interview with **Mikko Kinnunen**

5 pages

MIKKO_KINNUNEN



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stephan

Uninspired by the Advertising Industry, Stephan began his education at the German Film School, deciding to invest time doing what he felt was his passion...



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An interview with *Stephan Stolting*

STEPHAN STOLTING

9 pages



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Rosee model imported and rendered in Vue 5



Sub Max car rendered in a Vue environment with Vue 5 xStream



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Suzanne Robinson, Digital Asset Supervisor at EA



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around the World Including

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VITAL



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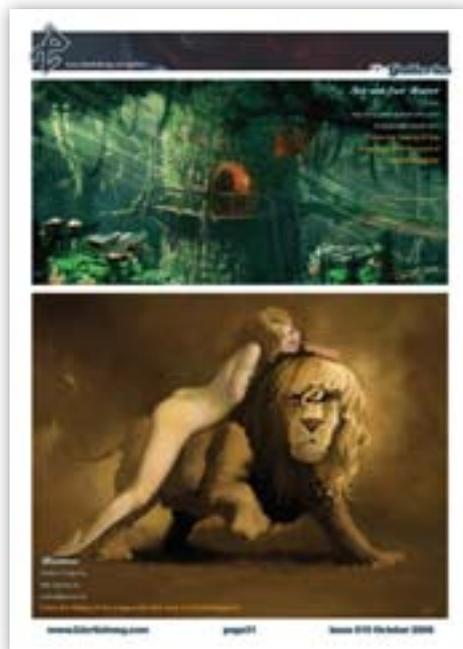
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The Galleries

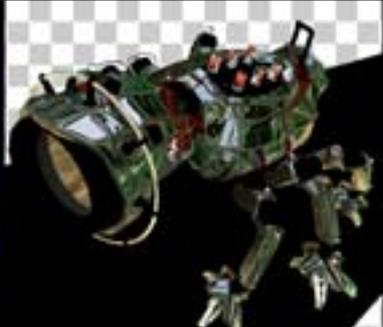
GALLERIES

7 pages





COLOR



REFLECTIONS



DEPTH



SHADOWS



THE POWER OF LAYERS

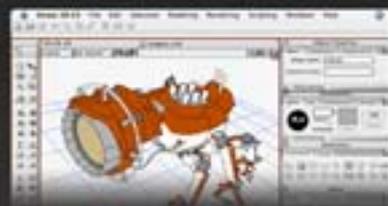


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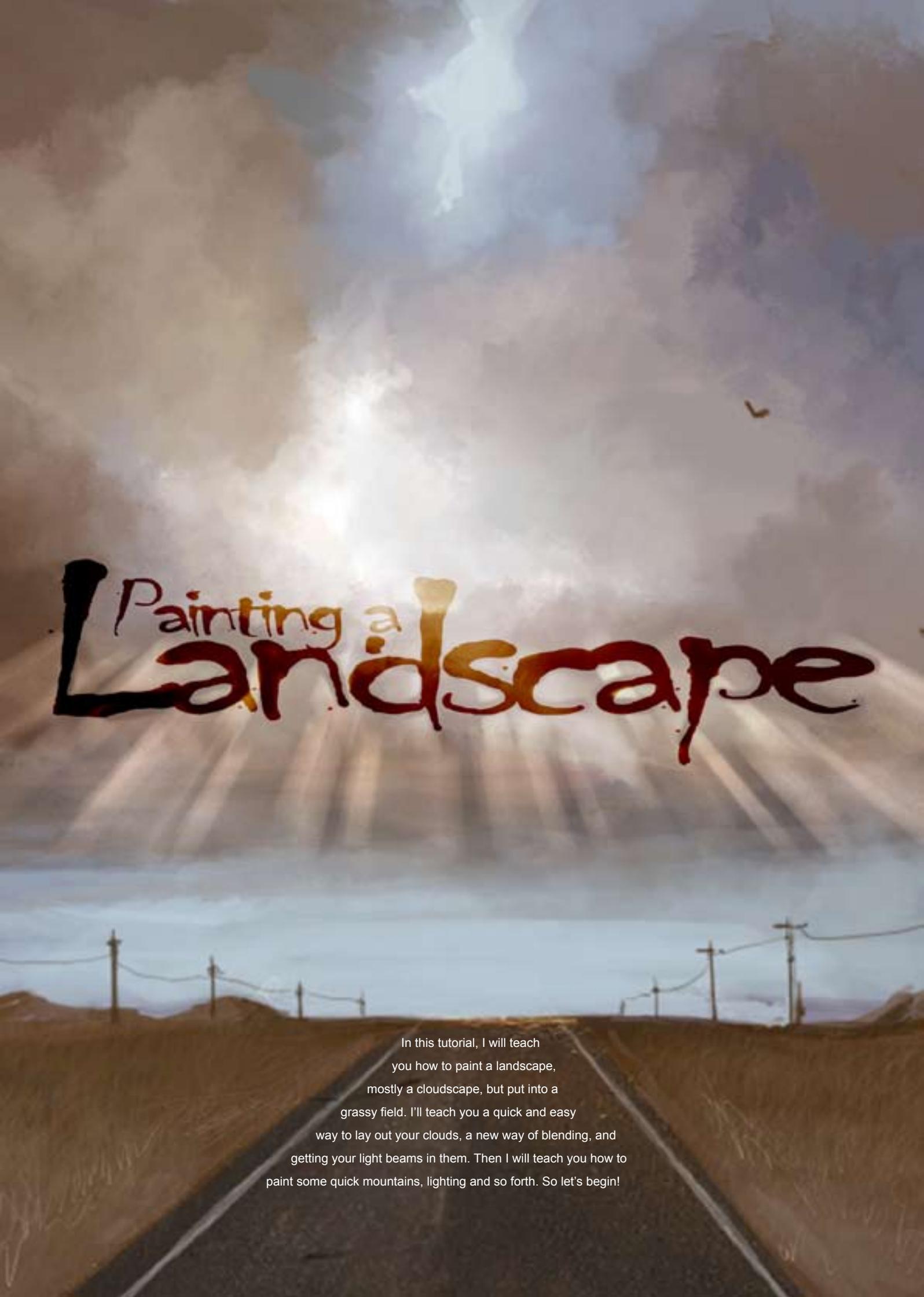


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Painting a Landscape

In this tutorial, I will teach you how to paint a landscape, mostly a cloudscape, but put into a grassy field. I'll teach you a quick and easy way to lay out your clouds, a new way of blending, and getting your light beams in them. Then I will teach you how to paint some quick mountains, lighting and so forth. So let's begin!



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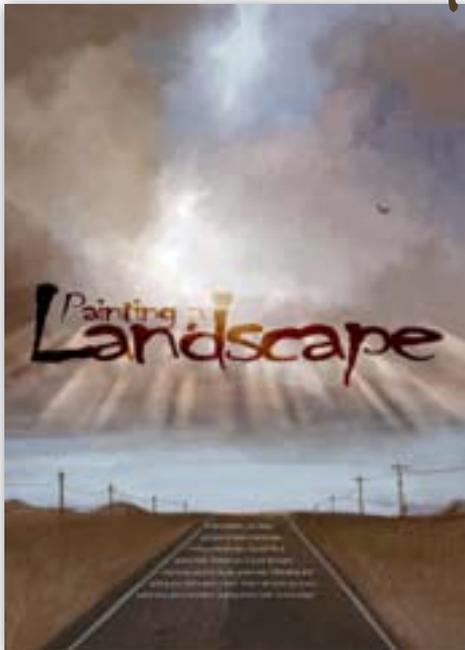
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Tutorial: *Painting A Landscape*

Painting a Landscape

6 pages



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ZBrush.com ZBrushCentral.com

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"ZBrush has initiated a renaissance on sculpture. It's the first and only sculpting software that gives the artist freedom to work creatively without the constraints of conventional modeling packages also eliminates the need to work with physically based maquettes because it is, better than clay, more intuitive to use, and far more productive."
- Geoff Cambell, ILM Senior Model Supervisor

Painting clouds is not as hard as it looks,
Let Marek Hlavaty show the you the way to paint
amazing clouds in a easy, simple and efficient way...

CLOUDS *from* ABOVE





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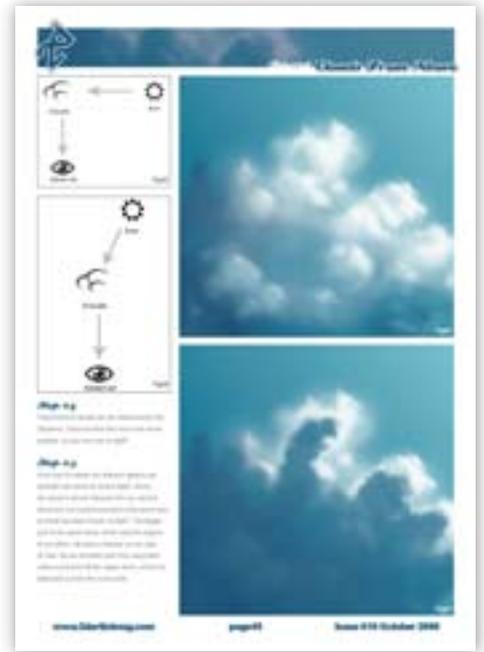
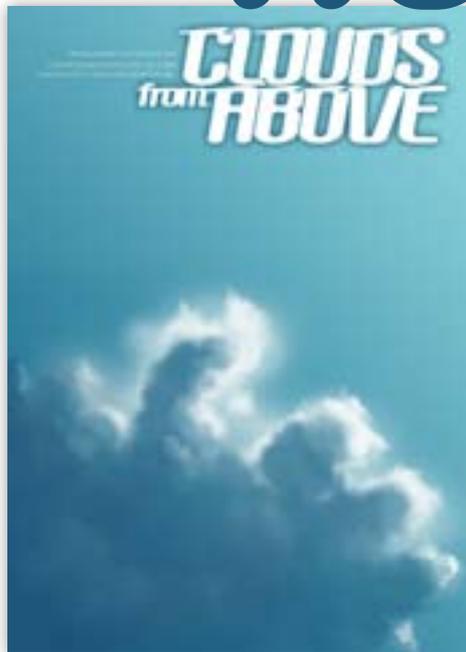
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Tutorial: Clouds From Above

Clouds from ABOVE

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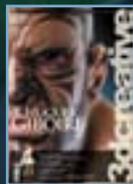
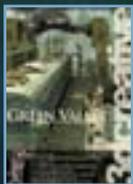
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'Rusty' by Cesar Alejandro Montero Orozco, 'Flower' by Xu Fei & 'Upside-down' by Mathias Koehler



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ICE

BY ADONIS



Hello and welcome to the tutorial on how to create Ice on Photoshop. In this short, but useful tutorial, I will teach you how to go from a simple line art sketch, to a nice glossy piece of ice. Let's begin!



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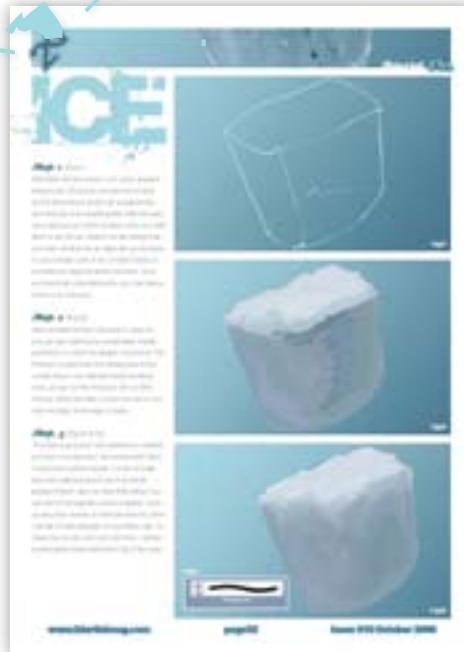
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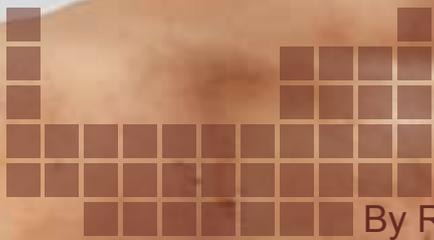
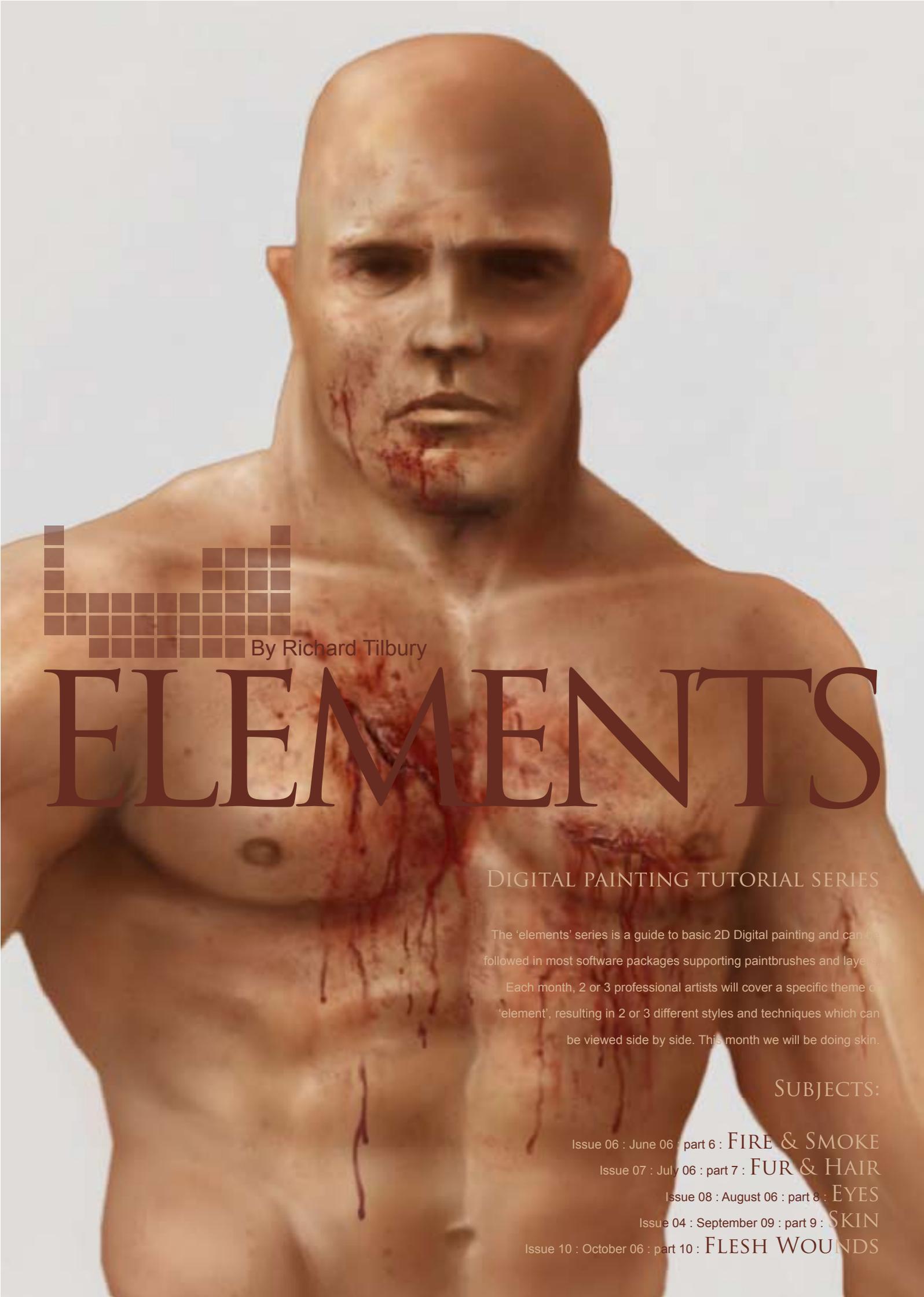
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Tutorial Ice

ICE

5 pages





By Richard Tilbury

ELEMENTS

DIGITAL PAINTING TUTORIAL SERIES

The 'elements' series is a guide to basic 2D Digital painting and can be followed in most software packages supporting paintbrushes and layers.

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

SUBJECTS:

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

Issue 07 : July 06 : part 7 : FUR & HAIR

Issue 08 : August 06 : part 8 : EYES

Issue 04 : September 09 : part 9 : SKIN

Issue 10 : October 06 : part 10 : FLESH WOUNDS



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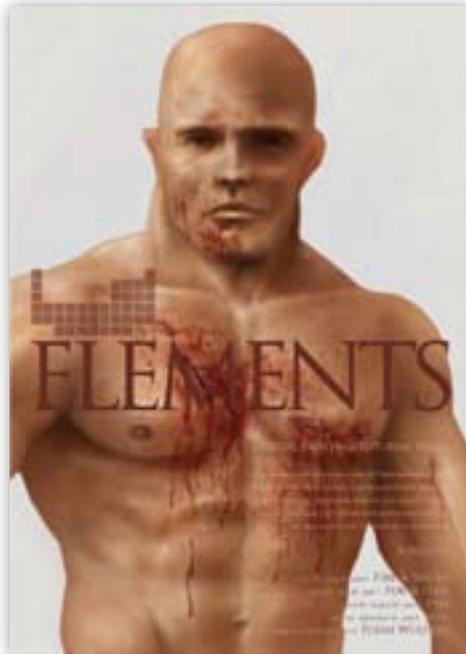
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Elements *Flesh Wounds*

ELEMENTS

4 pages





By Benita Winckler

ELEMENTS

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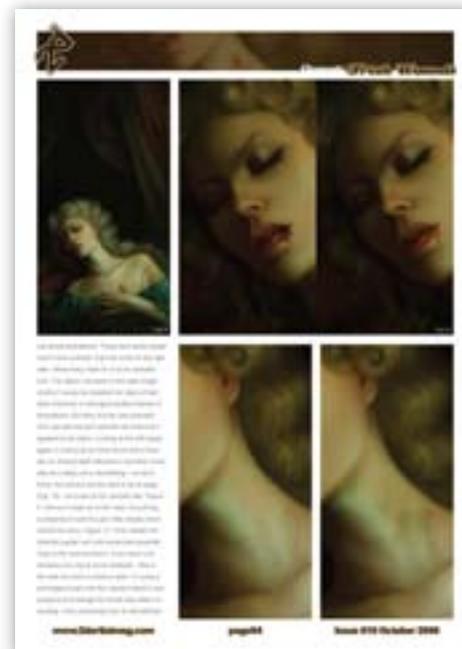
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Elements *Fresh Wounds*

ELEMENTS

7 pages



THE BABYSITTER

Throughout this tutorial, Roy will show you how to use Texture manipulation.

In order to help achieve that realistic, messy look, Simple and effective it gives you the ability for shorter deadlines and great results.

BY ROY STEIN





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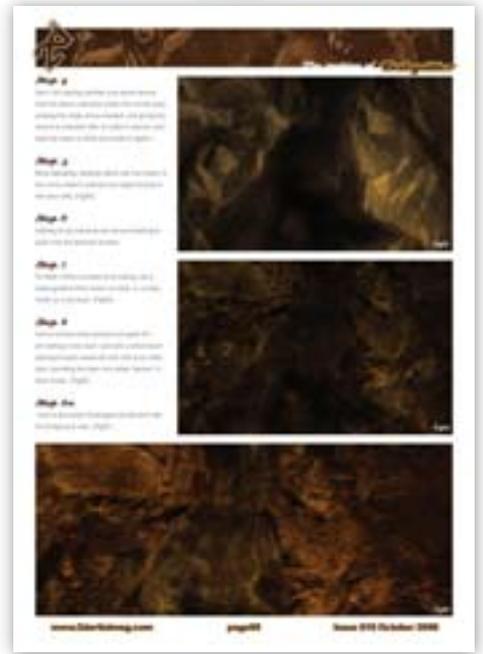
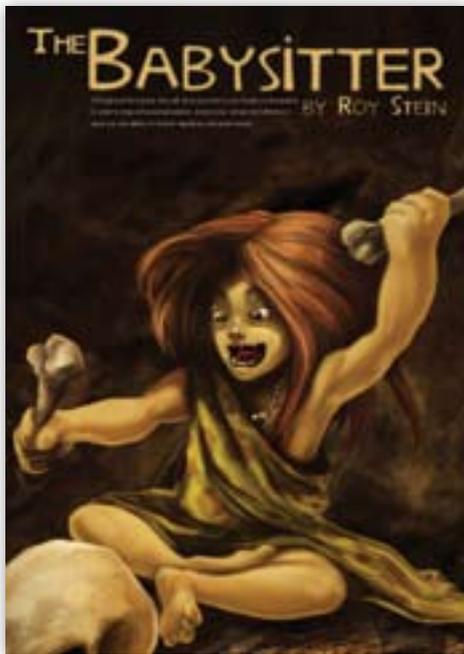
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The making of *Babysitter*

THE BABYSITTER

BY ROY STEIN

6 pages





In this tutorial you will find out how Andrew Berends made his Jealous Bodyguard, surprisingly using only 1 brush...

JEALOUS BODYGUARD



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The making of *Jealous Bodyguard*

6 pages

JEALOUS BODYGUARD





This is a story about love, expectation and courage. When light comes through the darkness, they will meet again.



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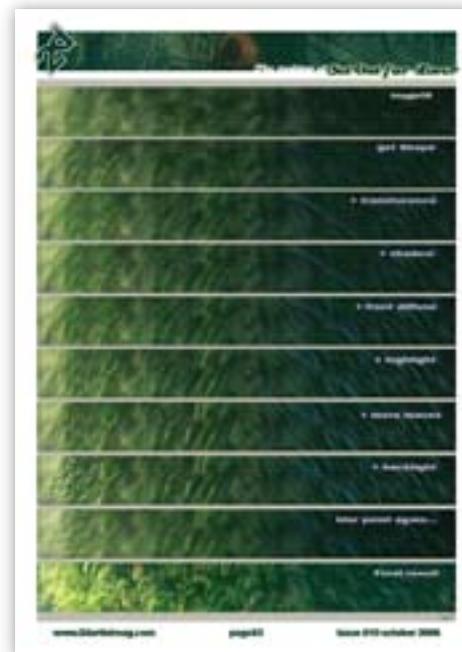
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The making of Set Out for Lover

Set Out for Lover

7 pages



2d *next month*

artist

Interviews

Tomáš Müller

Seung Ho Henrik Holmberg

Articles

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