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artist

concept art, digital & matte painting

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galleries

More amazing artwork such as this months cover image 'Ghost & Mariner' by Innokentil Shevchenko

interviews

Kuang Hong
Matt Dixon
Eduardo Schaal
Dan Wheaton

tutorials

Jade Fox,
Approaches to Colouring
Series Part 1 - Soft Colouring,
Elements Digital Painting
Series Part 3 - Fabrics
Fox Fire

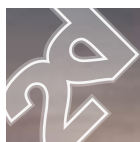
making of's

'Many are calling for help in
the silence' 'V-Rex'

competition

3DTotal's Digital Art Masters





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Kuang Hong
Matt Dixon
Eduardo Schaal
Dan Wheaton

TUTORIALS
Benita Winckler
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Natasha Roeoesli
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GALLERIES
Adonihs
Aqua Sixio
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More than just an Artbook...

COMPETITION 089 **3DTotal's Digital Art Masters**

More than just an Artbook...

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Editorial

Welcome

The third issue of 2DArtist Magazine is here! It has been a fast paced year so far for the team at Zoo Publishing and we have to thank all the contributors to both our magazines who are the main reason that we keep on going and growing! More and more artists discovered us last month and we got some fantastic feedback in the survey we ran, which showed we are on the right track with our content so far. So, on with this issue's summary :-

Artist Interviews

You are in for a treat this month! We have packed out the interview sections with 4 top artists : Kuang Hong from Beijing, talks to us about his characters and techniques; a fascinating read from Matt Dixon based here in the UK tells us about his past, present and future projects and inspirations; Eduardo Schaal reveals his portfolio works to us and tells us about his working practices; and finally, Dan Wheaton from Canada gives us some of the longest interview answers we have ever received! Not that this is in anyway a bad thing, quite the opposite in fact. Read about what it takes to become a top matte artist in today's industry whilst learning about the techniques and pipelines that operate in a large film/game studio.



image : Patrick Jensen

Galleries

10 of the best grace these pages, such as this month's cover image "Ghost & Mariner" by Innokentii Shevchenko. Remember, we want your submissions for future galleries! Details for sending them in are here <http://www.2dartistmag.com/gallery>.

Making of's

Break down those images! The layers, brushes, blending modes, tips and tricks are revealed as previous gallery artists go deeper into the stages of their master pieces.

Adonihs takes us through the Making Of 'V-Rex'. He tells us : "It's kind of a mix between different crocodiles and a t-rex". This reveals the painting of some very interesting skin/armour containing many different tissue elements. "Many are calling for help in the silence" - project overview by AquaSixio. With this image being a personal favourite of ours, we were very happy to receive the details that went into the colours, tones and composition behind this wonderful piece of work.

Tutorials

In the survey you voted 'In Depth, Step by Step guides' as your favourite sections of the magazine, so hopefully we will make you happy with this months generous line-up :-

The elements series continues with the subject of fabrics; two contrasting tutorials here by our regular artist Richard Tilbury and guest artist Natasha Roeoesli. Richard tackles worn leather and Natasha studies delicate folds and forms. Soft Colouring by Deji Chan : the first of this three part series is aimed at beginners to get them started with digital colouring. To round off, two painting guides; 'Jade Fox' by Benita Winckler. She tells us "I had this idea about a fox-human hybrid creature, a kind of ghost or supernatural being, someone you can meet in your dreams" Benita's tutorial proves to be a great character development guide. Secondly, 'Fox Fire' by Jenny Roanchuk is a detailed Photoshop painting guide of 14 stages, starting



right at the beginning with tips on scanning in your line art, following through to some of the finer details of Photoshop's brushes and layer modes.

Thanks!

Whether you are checking out the 'lite' issue or are one of the growing number of annual subscribers (you get 9 issues for the price of 12 you know! hint hint) then the Zoo team hopes you enjoy your read and keep coming back for more! See you next month - Ed

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; 2dvalley, 3dexcellence, 3dkingdom, 3dlinks, 3dm, 3dtotal, ambiguous arts, cgdirectory, cgunderground, childplaystudios, gfxartist, epilogue, max-realms, mediaworks, the3dstudio, thebest3d, tutorialman & vanishingpoint. We look forward to lasting and successful partnership with these CG community sites.



this months Contributing artists

Every month, many artists from around the world contribute to 2DArtist Magazine.

This month, we would like to thank the following for their time, experiences and inspiration.



Kuang Hong

Art Director / Concept Artist / Illustrator > Beijing Pantheon Technology Co. Ltd. > Beijing, China. I Liked arts since young, after graduation went into

games companies and started on CG. in the future i hope to have my own studio, publish my comic, become a unique and individualistic top designer and illustrator.

noah@zemotion.net

www.zemotion.net



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, etcetra. As you can see, im into art: mostly conceptual art. I want to major in Production Art, & work on films once I graduate from school.
dmxamlz@aol.com www.adonihs.deviantart.com/



Jenny Romanchuk

Student freelancer > Ontario, Canada > Hey there to all you beginning, aspiring & talented artists! Art is a big part of my life, always has been, I can't

even remember when I started drawing really. I have been doing alot of landscapes & character designs lately, for myself and other people, it has been really enthralling for me. I love doing traditional work, its my favourite, & I am really digging the digital at the moment. :)

jennyromanchuk@yahoo.ca

<http://www.ashwings.deviantart.com>



Rolando Cyril

Freelance 2d artist / psychology student > Aubagne, France. I started to draw two years ago. Little by little I found my own style that I can't really define... quite melancolic, fantasy... or childish. I refused a lot of jobs & art propositions because of my studies of psychology. I am not really experienced in art because I consider myself as too young & I never did art studies. My artist career goals is to share more about my universe. Actually, my real goal is to be helped to have an artist career :]
sixio@free.fr <http://sixio.free.fr>

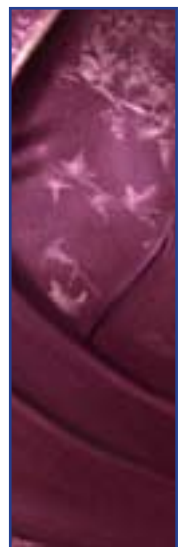


Natascha Roeoesli

2D artist/illustrator > Freelancer > Athens, Greece. I started out & am still using Adobe Photoshop & my trusty Wacom Intuos 2. My self taught skills helped me achieve 2 CGTalk

awards & several features in different artbooks & websites. I am currently working as a freelancer for clients such as Heresy Gaming, Fantasy Flight Games, Lucid Raven Productions & private clients.

I will never stop to try to expand & developpe my skills in 2D. <http://www.tascha.ch>
n@tascha.ch / projects@tascha.ch

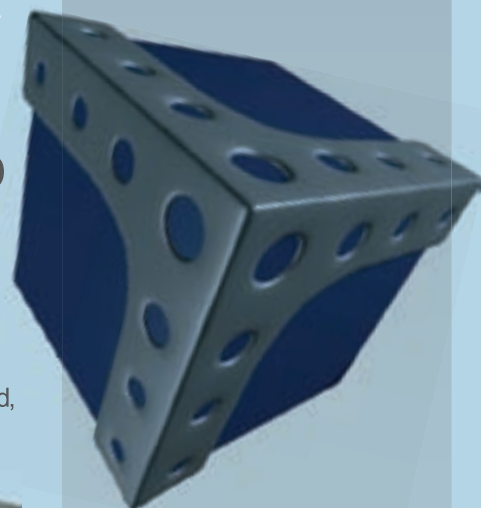


3dtotal.com totalTextures

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

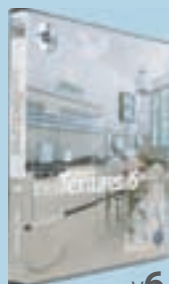
Covering a wide range of topics and compatible with both PC and Mac. Don't be fooled by the price, these are NOT lesser collections, just take a look at the large companies who use total textures:

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.



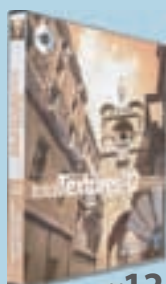
v2

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.



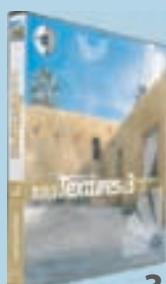
v7

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.



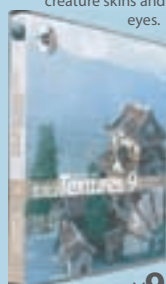
v13

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



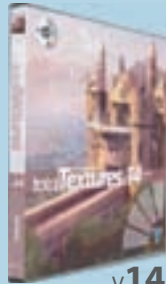
v4

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.



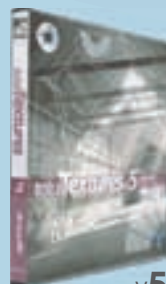
v9

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



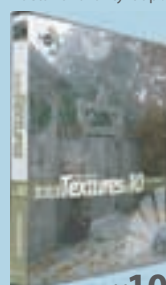
v14

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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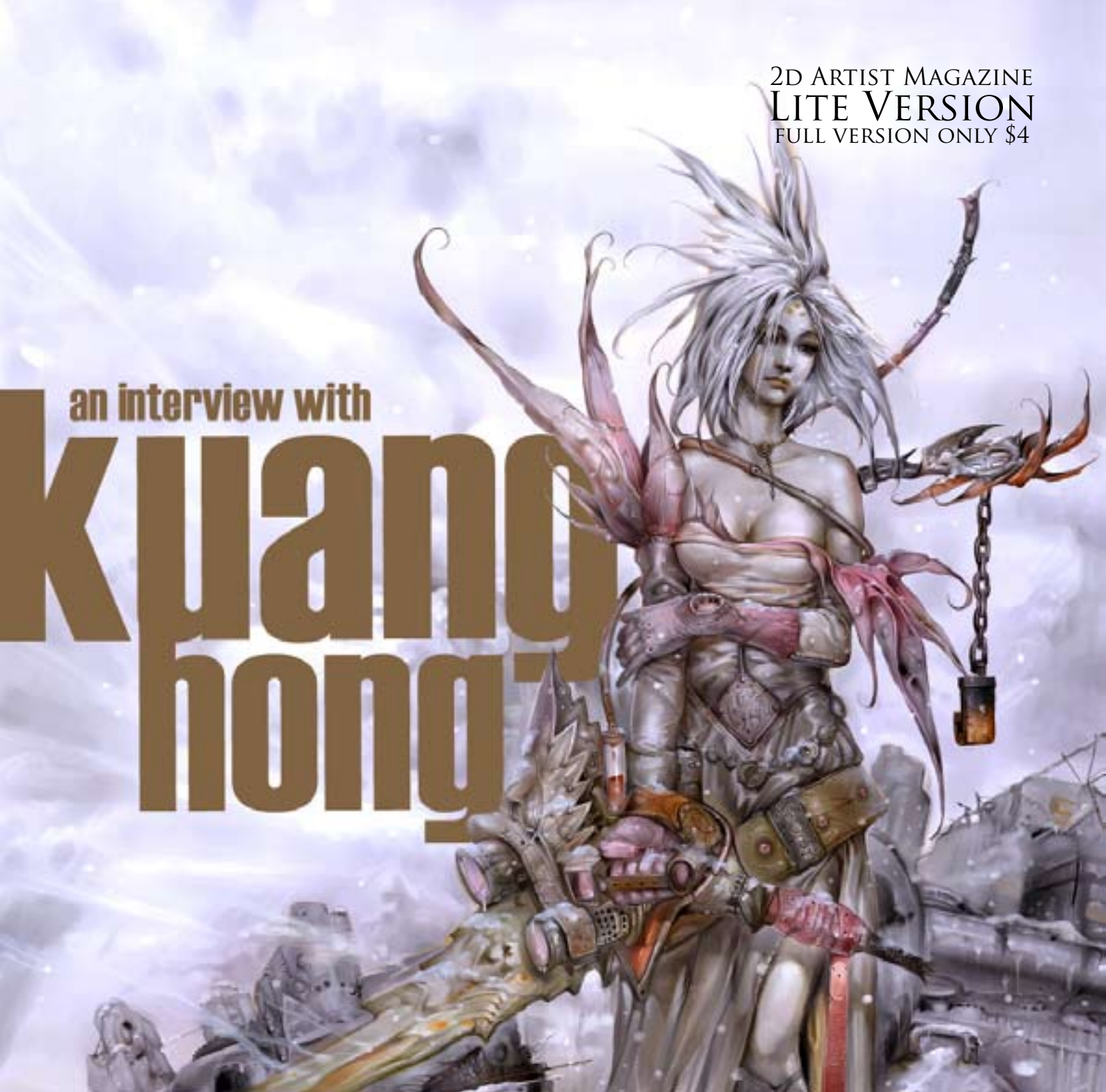
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an interview with

Kuang hong

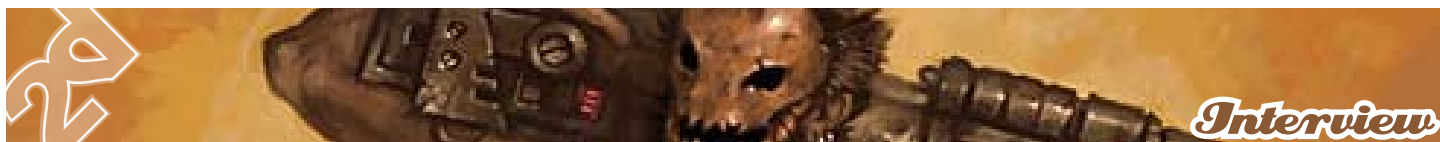


an interview with

Matt Dixon

Born in 1972, Birmingham, England. Matt Dixon has been into producing Art work for the majority of his life, from the good old days of assembling images from ASCII characters on his old VIC-20. To now when he is producing outstanding pieces of art as a Lead Artist at one of the top games companies around. Matt takes the time to talk about work, life and the dream of someday over looking the sea in Cornwall.





matt dixon

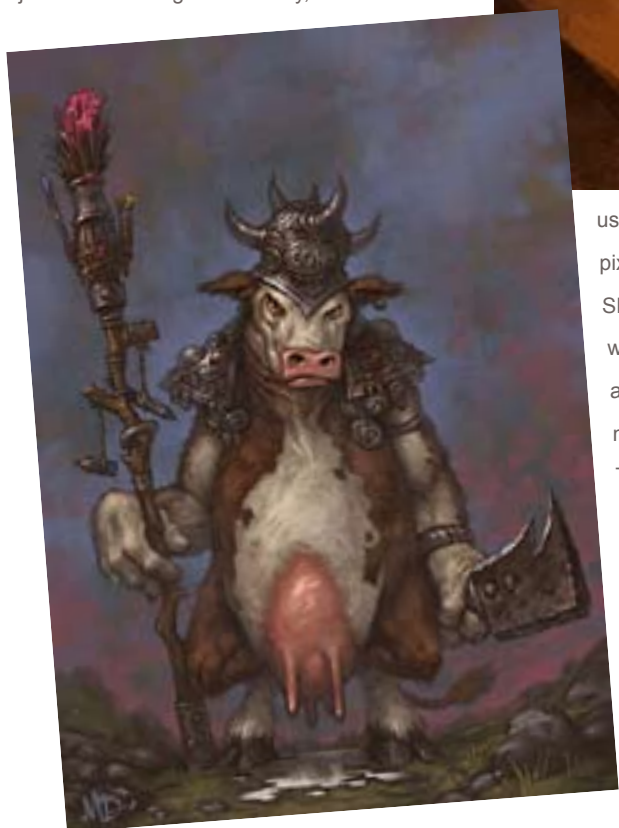
an interview with

Hi could you tell us a bit about yourself?

My name is Matt Dixon. I'm 33 years old and live in the UK with my girlfriend and our two kids. I work as a lead artist for Eurocom Entertainment Software.

What first got you started in 2D?

Being born, I think! I've been drawing or painting in one form or another ever since I can remember. I began using a computer as an art tool in my very early teens when I discovered the paint packages available on home computers like the Commodore 64 and later the Amiga; I had a lot of fun pixelling heavy metal album covers and comic book characters for demo groups for a little while there! When I first joined the video game industry, I was



using the same techniques to create pixel backgrounds and sprites for SNES and Genesis titles, but it wasn't long before the Playstation arrived and I found myself working mostly in 3D for years after that. These days, much of my time is spent creating concept art which is a welcome return to two dimensions - I enjoy 3D work, but 2D is definitely where I feel most comfortable.

Do you ever get a buzz from seeing any of your work whether it is 3D or 2D in any of the games that you have worked on?

Oh, definitely. I don't get much time to play games these days, but I've spent many happy hours admiring the art in game worlds and it's great to think that I might be contributing to giving someone else that same pleasurable experience. I have to say that, for me, the real buzz is in the creation rather than the end result but it's certainly satisfying to see that game box on the shelf and know there's a booklet inside with your name in it somewhere.



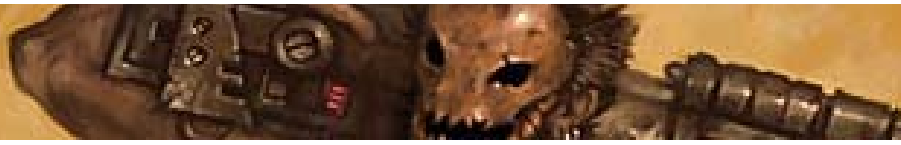
Did you study art at college or are you all self taught?

Except for the usual art tuition at school, I'm entirely self-taught. When the time came for me to consider pursuing further education, my interests lay more with music than with art and I left school to pursue the life of a provincial rock legend. When I finally came to the realisation that the rock 'N' roll dream wasn't all booze and bad language and actually involved a lot of damned hard work, and I then damaged my back carrying amplifiers around, I began to wonder if perhaps a few years lifting paintbrushes instead might have made more sense? I still wonder what I missed out on by not attending art college and how my artwork might be different as a result, but I look back on that part of my life very fondly indeed. No regrets.

You have produced a few really cool pieces based on the Game Workshop Warhammer universe, are you a fan of Warhammer or was it the detail that goes into each character that made you produce these pieces?

As a teenager, I had quite an interest in gaming. Looking back, I think the interest was mostly in the art than in the rulebooks as I spent far longer looking at the pictures than reading the rules or playing the games! I guess the Games Workshop publications probably had the biggest effect on me through White Dwarf magazine, which I'd buy most months simply to admire the artwork. I produced the Warhammer pieces primarily to show some fully painted grey scale pieces in my portfolio,





but it was also interesting to compare those images against the pen and ink drawings or Warhammer Orcs I used to scribble out in my bedroom all those years ago. I won't say which I thought was better..!

As it had such a big effect on you, would you like to produce artwork for White Dwarf magazines or are you happy working as a lead artist in a well known games company?

Yes, painting Orcs and Space Marines all day would be fun, I'm sure! Actually, Games Workshop's HQ is in walking distance from my house,

making it a much shorter commute than I have currently. Hmm...

Seriously; one of the things I really enjoy about my job is the variety of things I have to deal with each day and I'm not sure you'd get that working as a staff artist for a big publisher like Games Workshop. I'm happy where I am.

Where do you get all the inspiration from to produce such visually stunning paintings?

That's a very difficult question to answer. I don't know. Ideas just kind of pop into my head, and inspiration seems to arrive when

I least expect it. Music plays a big part in the creative process for me, so I suppose that's a source of inspiration - I almost always listen to music while I work and I find choosing the right



'soundtrack' can be quite important to keep me focused; some good old cheesy metal if I'm drawing a winged demon, maybe some techno if it's a science fiction scene, jazz or ambient if I'm sketching up an environment, funk or disco (yes, disco) if I need a burst of energy - it all depends on my mood. If I don't have music on while I work I find myself humming or making little sound effects as I paint so it must play a part somewhere!

Yeah I tend to listen to a bit of Miles Davis when I need to get a bit of inspiration. So what's your favourite Disco track?

Haha! Anything with a decent beat and a good dose of cheese will do – I don't know, probably something by the Brother Johnson. Great bass playing. I've not been in the disco mood for a while as it happens – I've been drawing a lot of fantasy stuff, and that means symphonic metal!

How long on average does it take to produce one painting. From concept through to finished piece?

That varies quite a bit, but I always like



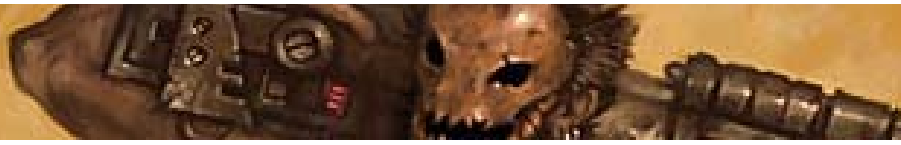


to finish a painting as quickly as possible so the idea stays fresh. If it's being worked on for several days, I find myself losing confidence in the image and it's very difficult to summon the will to finish it off. Most of my work is completed over two or three days in several short sessions - maybe an average of six to eight hours working time in total, though some can be as little as an hour or two, and others might take twelve hours or more. The time taken seems to be as much to do with my own mood and motivation as the complexity of the painting itself

Which part of producing these paintings do you enjoy doing the most?

Take-off and landing, definitely. Just like a plane flight, it's the beginning and end which are most exciting - that's where everything is happening. The first sketches and thumbnails as the picture begins to reveal itself is perhaps the most exciting part because you have this partial vision of how the final image might appear and the anticipation of seeing the finished product is mixed in with the anxiety over how the image might progress if mistakes are made during the painting. The final stages as the details and highlights go in is the bit I look forward to the most, but there's an certain amount of fear too as I really don't know until this part if the picture is going to 'work'. The hours of effort in between are dreadfully dull by





comparison.

What would be your ideal job?

I consider myself very lucky, because in many ways I'm doing it right now - I spend most of my day painting concepts for video games, working alongside some very creative people for a company which has treated me very well in the decade or so I have worked there. I can't think of many ways to improve it without entering the realms of fantasy. Sorry, that's a terribly boring answer.

Where do you see yourself in a 10 years time?

On a Friday afternoon in late summer, with a

cool breeze wafting through the double doors of my studio which are thrown open to reveal a tidy little garden with views over the sea. I can hear my kids laughing somewhere outside while I'm busy finishing up the cover of the sequel to the best-selling 'Art of Matt Dixon' book which has paid for my idyllic new lifestyle. My girl's busy preparing dinner in the kitchen, and if I'm not very much mistaken, that gentle clink of glass on glass tells me she's on her way through with margheritas aperitifs... Ah, dreams! Honestly, if I'm still able to earn a living through my artwork and my family are happy, I'll be pretty contented where ever I am.

I'd like to be living in a world in which humans have stopped blowing each other up, too.

That's a pretty scene that you have just created, kind of makes me jealous. So which sea would you like to be overlooking?

The Atlantic; I think that little dream house is somewhere down near the end of Cornwall

Who inspires you artistically?

I could write a huge list here, but there are a few artists who's work I never tire of returning to. John Singer Sargent, Robert McGinnis and Frank Frazetta would probably be my favourites



www.2dartistmag.com



issue003 march 2006



Matt Dixon

Interview

if I had to choose - three artists with very different styles, but all masters in their field. I think what attracts me to these artists is their ability to create such compelling images with so few strokes. Look at Sargent's portrait of Lady Agnew, Frazetta's Death Dealer, or just about any of McGinnis's 1000+ paperback book covers - and you'll see how they apparently work with incredible efficiency and economy, rendering only what is absolutely necessary and allowing the rest of the image to fall away into ever looser strokes. Such clarity in technique gives their work real power. Looking at images by any of these artists always makes me want to go and paint.

What has been your greatest accomplishment?

Art-wise? Hard to say - I don't really think about it in those terms. I received an email entitled 'fan mail' a little while back from an artist I have admired for several years and for whom I have a huge amount of respect. That made me feel good. I felt as if I'd accomplished something that day.

What is one piece of advice you would give to any aspiring artist?

Turn off the Internet and get to work! Seriously, developing self-discipline is very important, and I know a lot of artists who are easily distracted. Don't let the Internet, TV, video games and all that other fluff get in the way of your artwork - practise is the best way to improve, so if you haven't drawn today, why not? Get to it!

To see more of Matt Dixon's work please visit his website at:

www.mattdixon.co.uk

Or email him:

mail@mattdixon.co.uk

Interview by :

Chris Perrins

www.2dartistmag.com



issue003 march 2006

Matt Dixon

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The Portfolio of Eduardo Schaal



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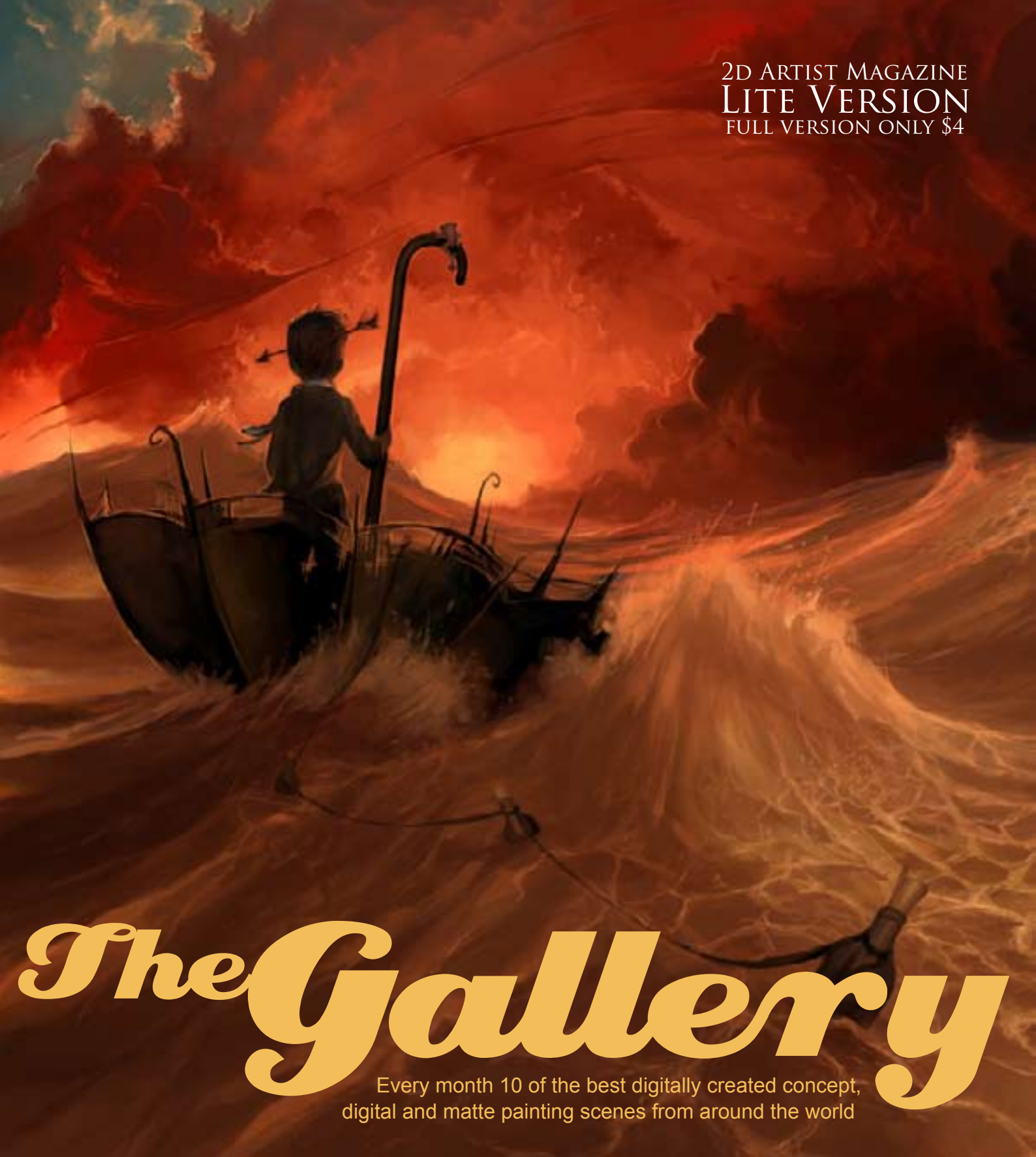
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The Gallery

Every month 10 of the best digitally created concept,
digital and matte painting scenes from around the world



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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 cover Fabric

SUBJECTS:

Issue 01 : Jan 06 : part 1 : SKIES

Issue 02 : Feb 06 : part 2 : TREES

This Month : Issue 03 : Mar 06 : part 3 : FABRICS

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

Issue 05 : May 06 : part 5 : WATER

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

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by Natascha Rooesli

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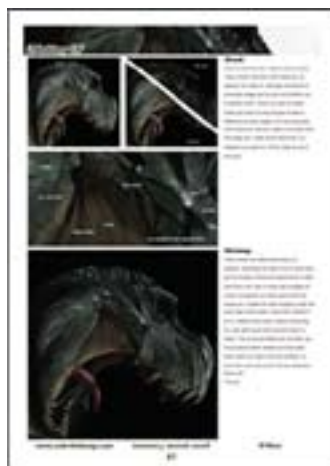
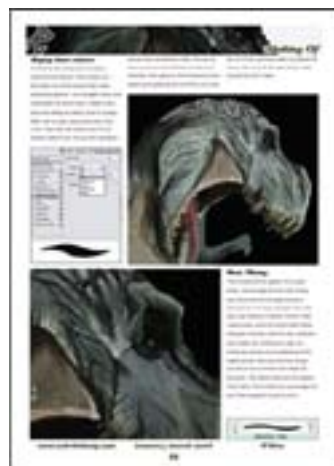
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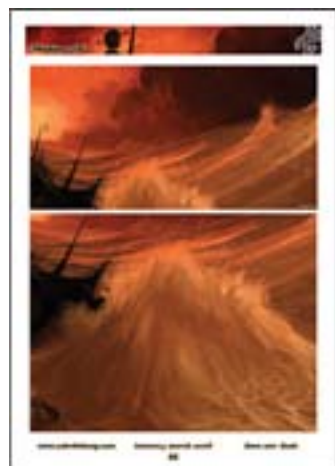
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Jade Fox



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approaches to colouring



Welcome to the first of this three part series covering several aspects of digital colouring. If your a beginner we think that you will learn a basic knowledge of the techniques these artists have used, and maybe you professionalstist will pick up a few useful tips. In this first part 'Deji Chan' introduces the process of 'Soft Colouring'.

Coming up:

Part 1 - Soft Colouring by 'Deji Chan'

Part 2 - Process of Doom by Shilin Huang

Part 3 - General Colouring by Abuze



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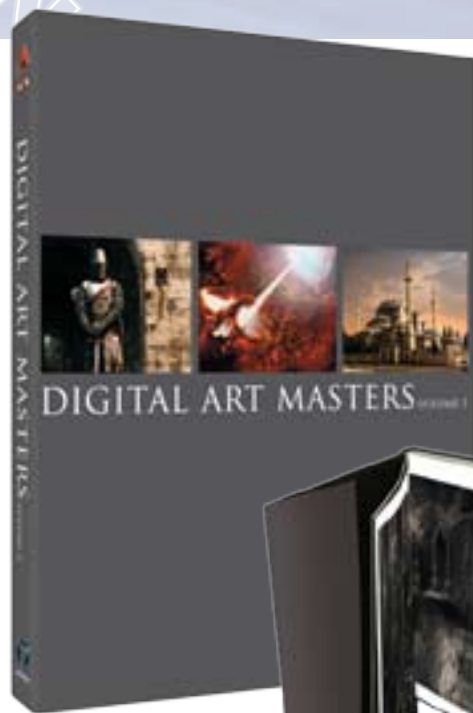
Fox Fire

by jenny roanchuk

Hello! I'm Jenny! I have been working with various digital painting programs and I have to say Photoshop 7.0 is one of my absolute favorites.

This is a tutorial for beginning to advanced Photoshopers.





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