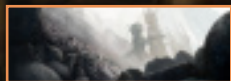


2d *Artist*

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Articles

Sketchbook of Jeff Jenney, The Concept art for Darksector & Dream Projects



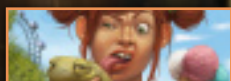
Interviews

Kev Chu, Cyril Van Der Haegen & Daryl Mandryk



Galleries

David Revoy, David Smit, Erich Schreiner, Joe Slucher & More!



Making Of's

Funfair by Daniela Uhlig



Tutorials

Custom Brushes, Speed Painting, & NEW Elements : Weather - Sandstorms

Image : Cyril Van Der Haegen



what it will do next. In honour of our miserable climate (and somewhat non-existent summer) we have created a 5 part series covering the more extreme weather conditions, Sandstorms, Twisters, Rainstorms, Snowstorms & Heat Waves, giving you all you need to paint in that atmospheric ambience your paintings have been aching for! If you missed our previous Elements series, you can still purchase the back issues from www.2dartistmag.com. Also included is all the usual fantastic interviews, making of's galleries, challenges, articles & tutorials. Check out Thomas Pringle's concept art for dark sector, as well as the heaps of amazing images in this months 3 featured interviews with Kev Chu, Cyril Van Der Haegen & Daryl Mandryk. And, don't forget that if you would like to be a part of 2D Artist magazine with tutorials, interviews or anything else then please get in touch with us. Contact details at the back of the mag. Once again, enjoy! Ed.

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Ben Barnes

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Editorial

This month sees the return of our exclusive 'Elements' series. After volume 1 & 2 of the series covered everything from eyes to fabrics, we have now turned our attention to the Weather. The weather is something we are quite used to keeping an eye on in Britain as we are never quite sure

Contents

What's in this month:

Kev Chu

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working methods from sketch to complete

Darksector Concept Art

Thomas Pringles incredible work

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If you could choose a 'dream' project

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with Karla 'Icon' Ortiz

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Elements : Weather

Our digital painting series returns with Sandstorms

Funfair

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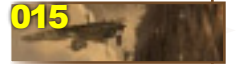
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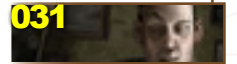
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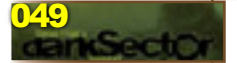
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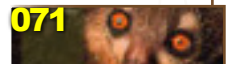
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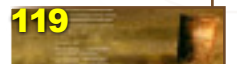
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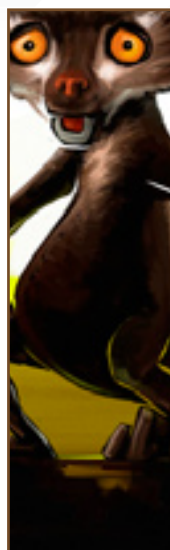


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Contributing Artists

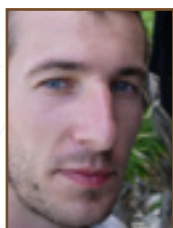
Every month, many creatives and artists around the world contribute to 3DCreative & 2DArtist Magazine. Here you can read all about them. If you would like to be a part of 3DCreative or 2DArtist Magazines, please contact ben@zoopublishing



János Kiss

Designs identities, brochures, flyers and so on, and sometimes also illustrations, for a small company in Budapest, Hungary. Apart from graphic design, he works to improve his digital painting - it is a pleasure for him. He usually works with Painter and ArtRage. Nowadays, his main goal is to develop his portfolio - demonstrating several styles and techniques.

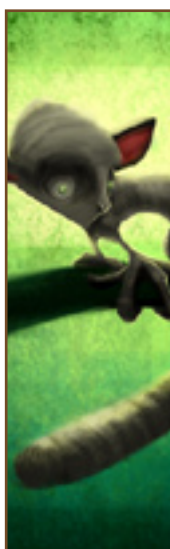
janos.kiss@28thwing.com



David Neale

Started using Photoshop whilst doing his Illustration degree in Hull, UK, and has taught himself from there onwards. After graduating in 2005, he has worked as a freelance consultant for EA games, sold prints in galleries, and has completed various freelance projects in the illustration field. Now represented by Advocate Illustration Agency, he hopes to get more work on children's books and would also like to move into concept design for animation at some point in future.

davejneale@hotmail.com



Daryl Mandryk

Is a 2D artist for Propaganda Games, Vancouver, in Canada. He's been working in CG for 8 years now; first as a Modeller and Texture Artist, and now as a full-time Concept Artist. He's currently heading up the Concept Art team at Propaganda Games, where they've just finished work on Turok for the XBOX 360 and PS3.

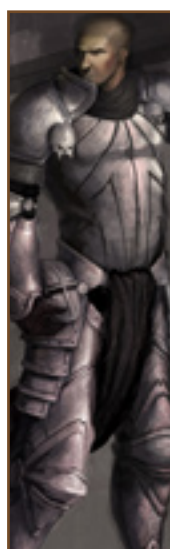
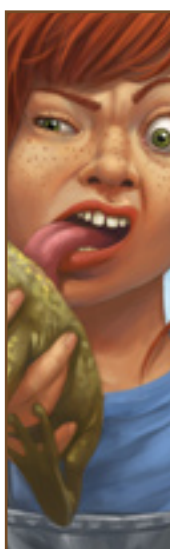
blackarts@shaw.ca
www.mandrykart.com



Daniela Uhlig

Lives in Berlin, Germany. She "suffered" school for 13 years until she finally graduated, and has now been working as a Graphic Designer & Illustrator for 2 years. She might eventually study art sooner or later, and she has loved painting ever since she could hold a paintbrush - so it can be described as her 'passion'.

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libita@hotmail.de



Jeff Jenney

Freelance Concept Artist, Southern California. After graduating from The Art Center College of Design, he began freelancing doing concept artwork mainly for the video game industry. He continues freelance work but he is always looking for new opportunities that may lead him in exciting new directions.

jeff@jeffjenney.com
www.jeffjenney.com

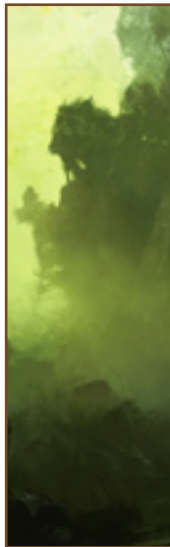




Thomas Pringle

Studied an MA at the School of Design, Kolding, in Denmark.

He has illustrated book covers and done work for movies, music videos and video games, and has spent the last year doing most of the environment concept art for the AAA video game, Dark Sector by Digital Extremes, in Canada. He's just returned to Copenhagen where he's currently doing freelance work for various projects.
thomas@pringleart.com
www.pringleart.com



Richard Tilbury

Has had a passion for drawing since being a couple of feet tall. He studied Fine Art and was eventually led into the realm of computers several years ago. His brushes have slowly been dissolving in white spirit since the late nineties and now, alas, his graphics tablet has become their successor. He still sketches regularly and now balances his time between 2D and 3D, although drawing will always be closest to his heart.

ibex80@hotmail.com

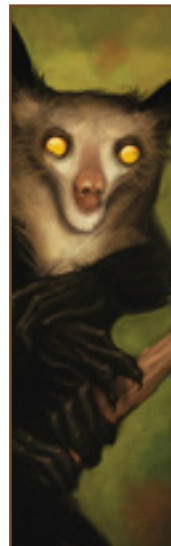
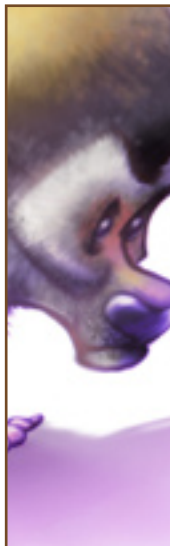


Paulo Italo Arrhenius

Is a 3D Artist for Hoplon Infotainment, Florianópolis, in Brazil. He started studying CG when he was inspired by

Jurassic Park, and the opening of the 'Soul Edge' game. He began working on traditionally animated short films, and later on publicity using both 3D and 2D animation. Since 2006, he has been working in the field of games. In his spare time he tries to develop short films and freelance illustration work.

www.pauloitalo.blogspot.com
superpauloitalo@gmail.com



Patri Balanovsky

Is a Production/Concept Artist at PitchiPoy Animation Studios, Tel-Aviv, in Israel. He's been drawing and painting since he can remember; creating characters, creatures and fantastic scenes has always been a passion of his. Telling a whole story through a single image can be quite a challenge, but he's always up for it! Keeping his work fresh and versatile, he explores all sorts of genres, styles and attitudes.

Pat2005b@hotmail.com
http://chuckmate.blogspot.com

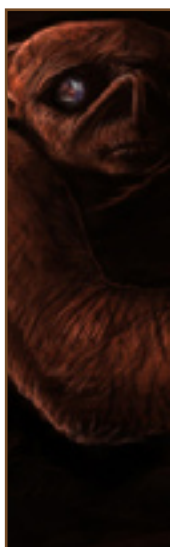


Mark Muniz

Is a Freelance Illustrator & Sculptor, in the USA. He's been working professionally as an Illustrator since 2003. Most of

his work had been hand-drawn and vector based, up until about a year ago. He's just recently started using Photoshop as his primary painting tool and is addicted to its versatility and convenience. Digital illustration has helped speed up his entire process!

kramzinum@yahoo.com



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Kev Chu has been an industry artist for 6 years. In this interview, he shares some of his knowledge with us, gives you tips, and tells us all about some of the techniques and styles that he uses...

"It may be from my affinity to the graphic elements of comic books, or from my love of films, but I have always loved a moody, dark, brooding feel to things - adds a bit of mystery and boldness..."

KEY CHU

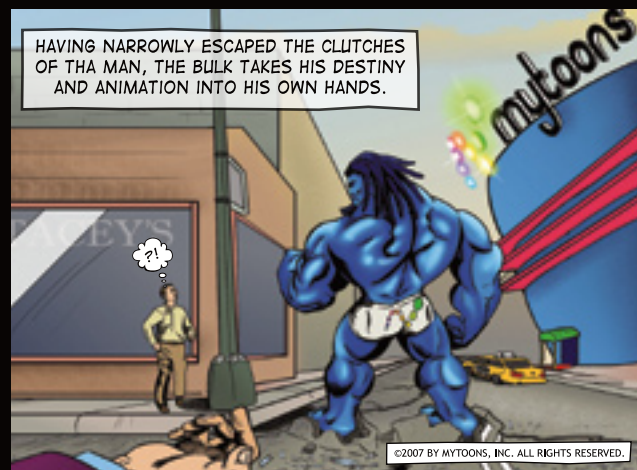
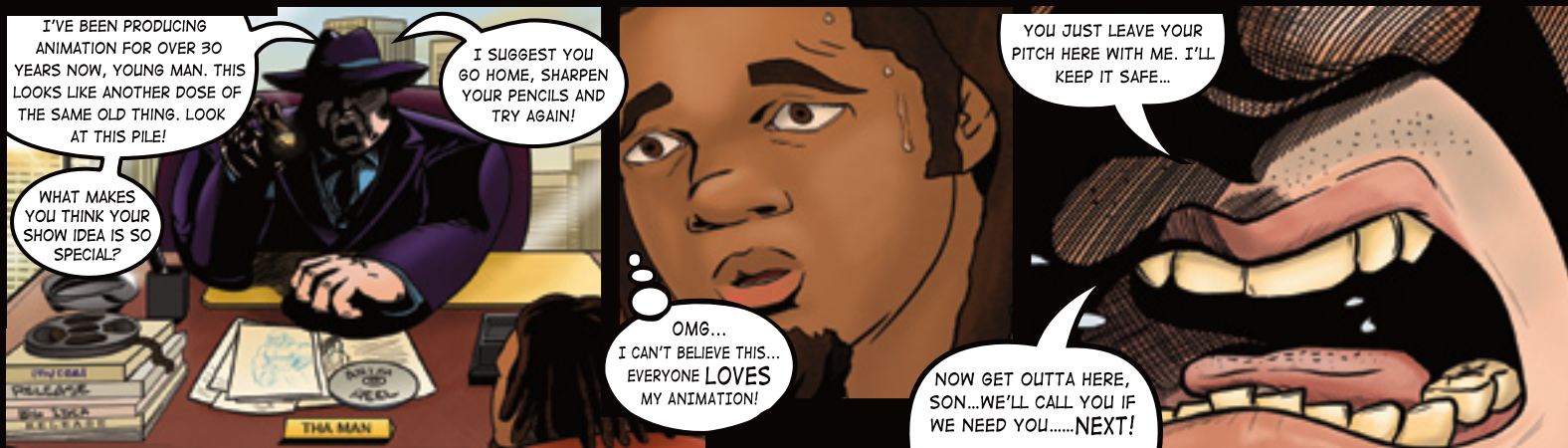
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Cyril openly talks to 2DArtist about his
experiences at Comic-Con, past and present
and takes us through some of the traps and
hindrances that he has been through in the
journey to aspire to his dreams...

CYRIL VAN DER HAEGEN

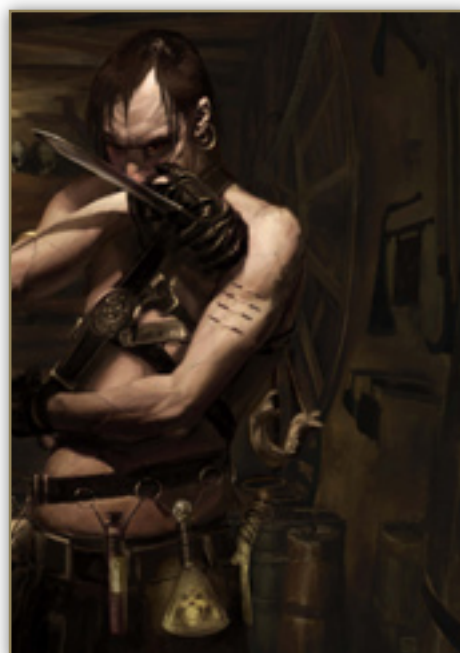
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GYRIL VAN DER HAEGEN

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Chapter 5: Modeling of the Accessories

- Accessories & UVW Mapping

Chapter 6: UVW Mapping

- Sword, Clothing, Armour & Body

Chapter 7: Texturing & Hair

- Eyes, Skin & Hair

Chapter 8: Bones & Skinning

- Bases, Hierarchy & Skinning

Introduction:


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

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



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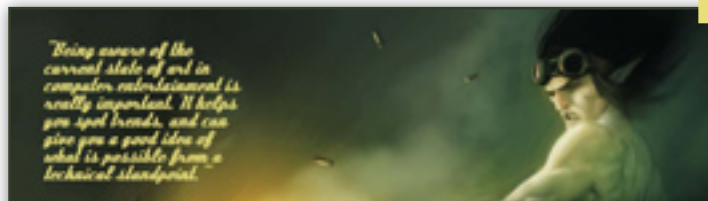
"Being aware of the current state of art in computer entertainment is really important. It helps you spot trends, and can give you a good idea of what is possible from a technical standpoint."

Daryl Mandryk

Daryl Mandryk has previously worked under the banner of EA on some of their most prominent titles, such as Need for Speed and SSX, but is currently employed as a Concept Artist at Propaganda, contributing to the upcoming, next-gen chapter in the Turok series...

Darul Mandryk

10 TOTAL PAGES



Darul Mandryk has previously worked on the feature with us some of their most prominent titles, such as *Dead Space* and *God of War*. He is currently employed as a Concept Artist at Propaganda, contributing to the upcoming next-gen chapter of the *Tomb Raider* series.





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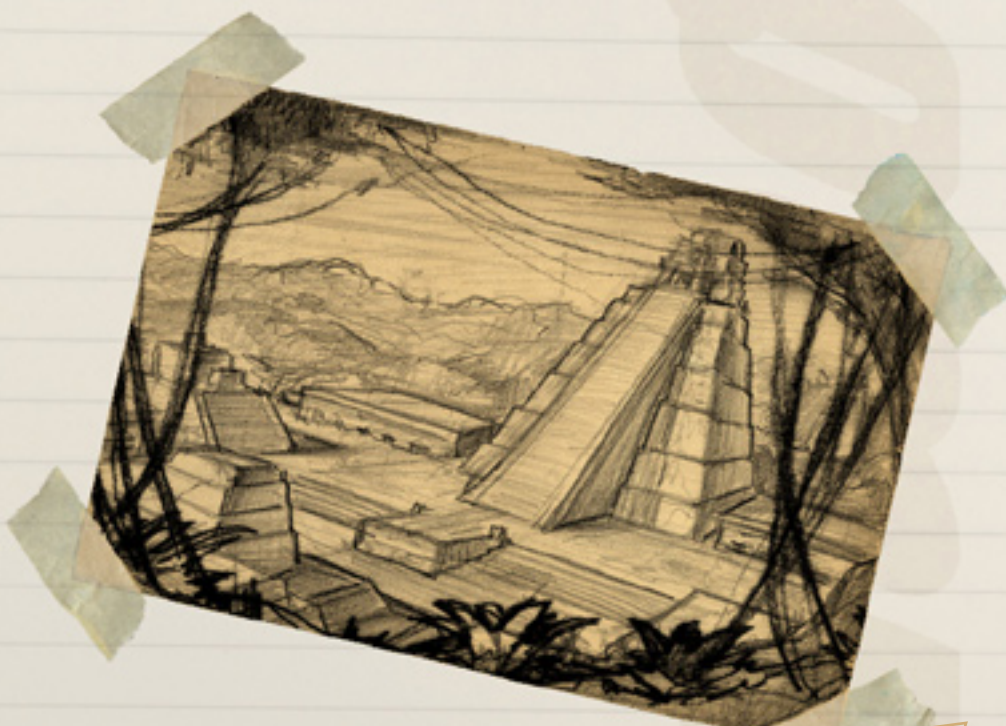
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"I always have the navigator window open in a small size off to the side. This always keeps a thumbnail within view that I can frequently look at; if a painting reads well when small, then it will look even better full-size..."



the Sketchbook of Jeff Jenney


My concepts all begin with some thumbnail sketches to get multiple ideas down very quickly. I then pick the best thumbnail and develop that further. Once I have the idea nailed down, I do a drawing for the purpose of a painting. The paintings in this article cover that next step...

Sketchbook of Jeff Jenney

06
TOTAL PAGES

I always have the navigator window open in a small size off to the side. This always keeps a thumbnail within view that I can frequently look at, if a painting needs well when small, then it will look even better full size...





"By adding characters it's also easier to get the spectators attention and get them to speculate on a story..."

Thomas Pringle's **darkSector** Concept Art

Thomas Pringle is a freelance Concept Artist from Denmark who has recently contributed to Dark Sector, a high profile next-gen game from Digital Extremes. He conceptualized many of the environments, has a passion for the industrial landscape, and has created some beautifully evocative imagery that evokes a grand sense of scale...

Thomas Pringle's darkSector Concept Art

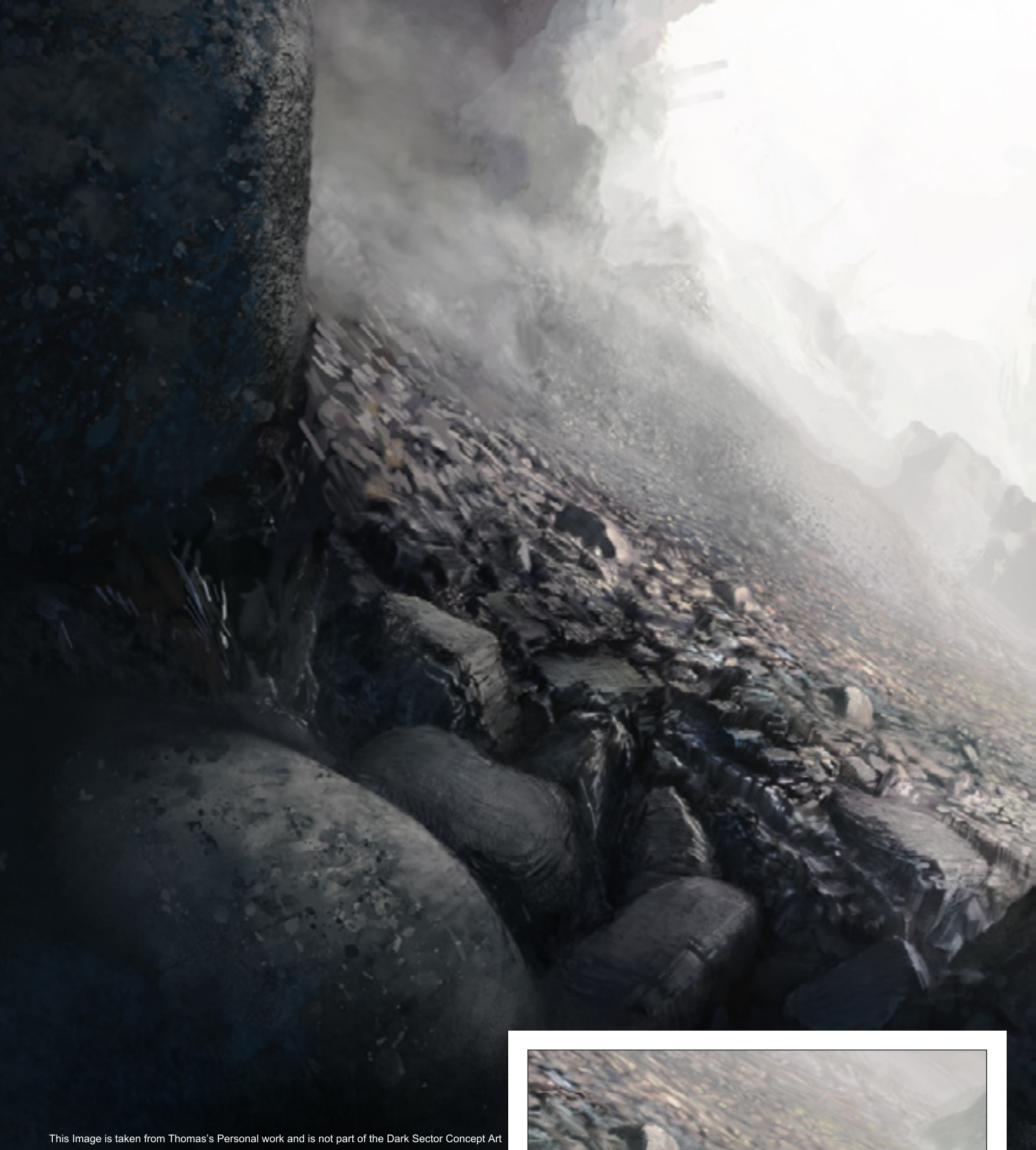
You mention in your profile that you have recently returned from a stint at the Central Academy of Fine Arts in Beijing. How has the experience affected the way you approach your work?

Yes, I spent a semester at the Central Academy of Fine Arts in Beijing in 2005. The school was full of incredibly talented people and I was amazed at the technical level many of the students reached. It's always good to broaden one's horizon and I'm glad I went there. What I learned the most from my stay was definitely wandering the streets of Beijing. It really

This Image is taken from Thomas's Personal work and is not part of the Dark Sector Concept Art



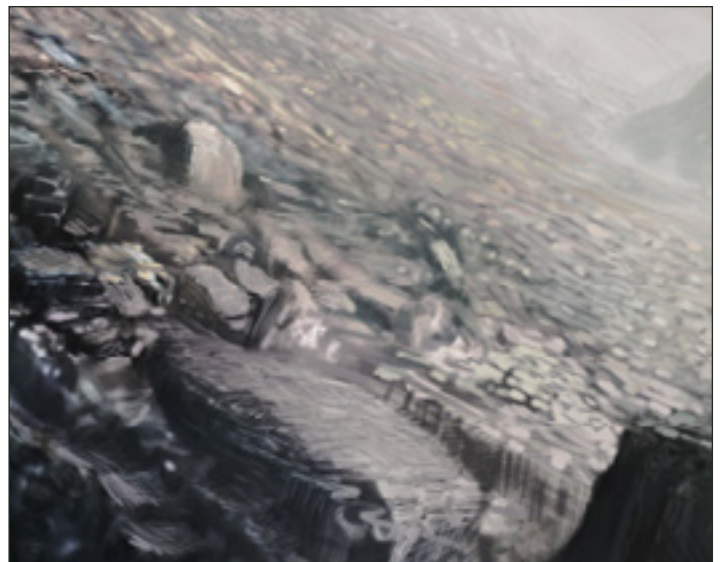
made me aware of the differences in architecture and design between western and eastern cultures. I don't know if it has affected my approach to my work much, though. Maybe it has made me more aware of it. I try to be as free in the initial process as possible. This is something I'm a bit phobic about. I believe the secret to keeping work interesting is to change the process as often as possible. If I keep to old tricks I quickly run out of energy and then it's no fun, which shows right away in the end result.

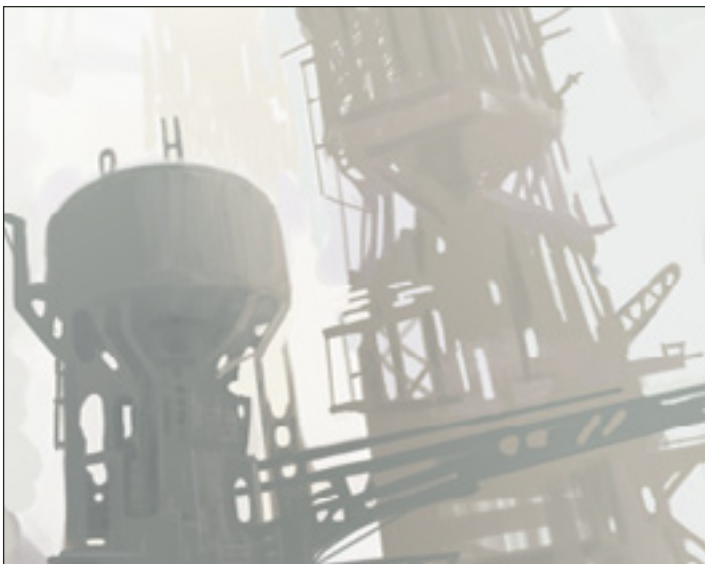
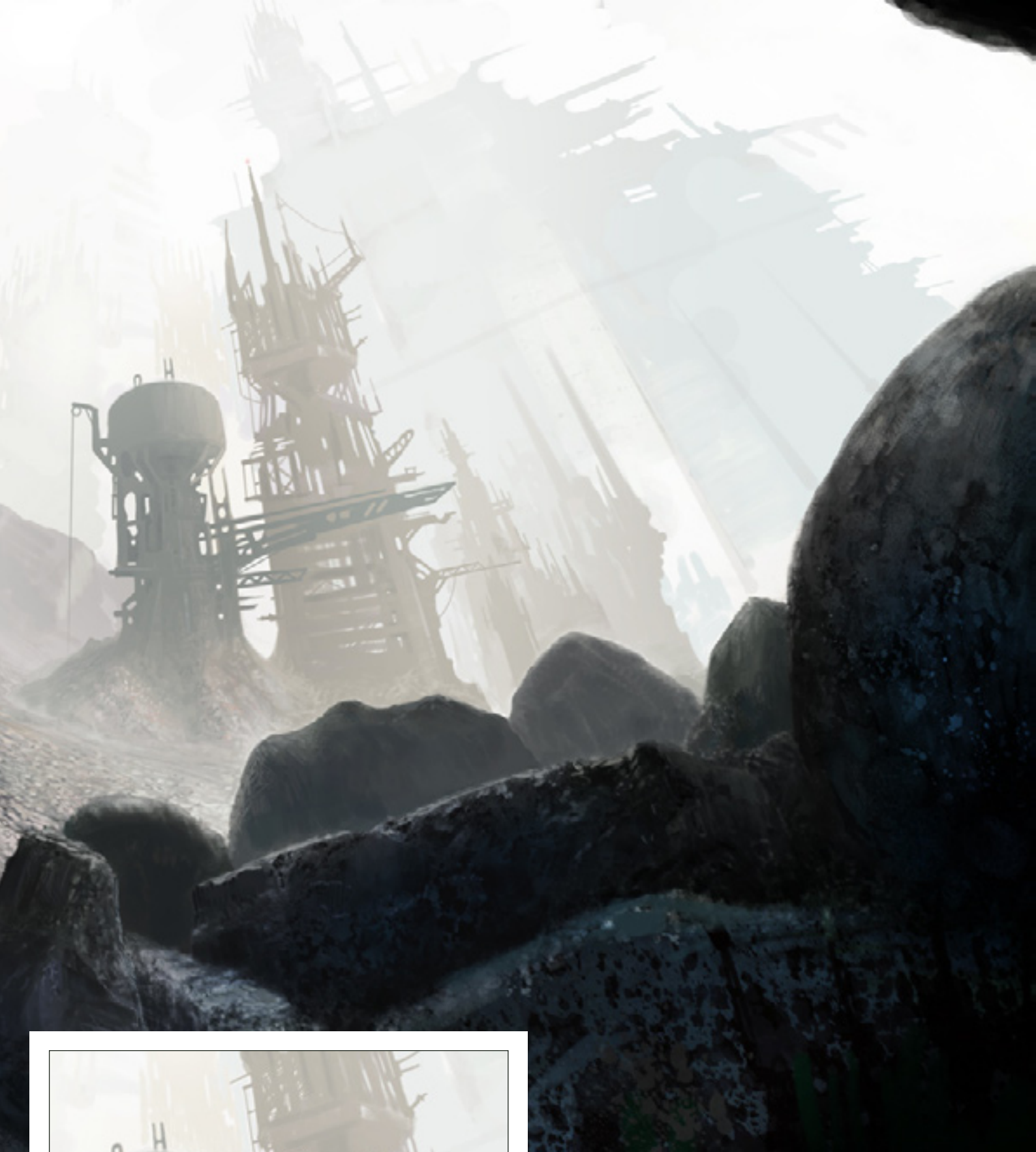


This Image is taken from Thomas's Personal work and is not part of the Dark Sector Concept Art

Can you give us an account of how you have altered your “process” with reference to some examples from your portfolio?

Well, for example in the picture called “Blue Castle” on my website, my approach was quite different from the one underneath it: “Dark Alley”. If I recall correctly, Blue Castle was created without any use of texture overlays or tweaks of any kind. I was obviously going for a more painterly look. When aiming for that it helps greatly to start with the largest possible shapes and from there start defining specific areas. In Dark Alley, I started out with a tight under drawing from where I began to define the dark areas and apply textures to get the gritty feel down.





Many of the characters seem dwarfed by their environments throughout your portfolio. Is there an existential reason behind this or is it simply a device to convey a sense of scale?

I've always liked big structures and shapes. The best way to show those is by comparison to something we all can relate to. By adding characters it's also easier to get the spectators attention and get them to speculate on a story. I like it when there is a sense of story or mood to a picture. In a way I strive for this in all my images, even if the primary focus is on the conceptual design. If there is an existential reason I'll let that be up to the viewer's interpretation.



There is a distinct industrial feel to many of your pieces. Can you describe your interest in this type of environment?

I like the cold, melancholic and impersonal setting of the industrial landscape. A lot of industrial machinery and structures have very interesting and distinct silhouettes. I think that's what appeals to me the most. In my personal work I like to walk the line between the concrete and abstract. Industrial structures seem the perfect subject matter for this.





As well as your industrial scenes, you have a couple of battle paintings. What appealed to you about this topic and what challenges did they present compared to the images containing buildings?

I believe I did those after watching one of The Lord Of The Rings movies. I wanted to capture the chaotic setting of a battle and describe a big crowd without painting in too much detail. Compared to painting regular landscapes or environments there are different challenges involved. Layout and arrangement of shapes is, in my opinion, the biggest challenge when it comes to composing characters in a given scene.



There is a very textural and painterly quality to your digital work. Do you ever scan in hand-painted textures or use photos at all, and how important are customising brushes to you?

I made a bunch of brushes a couple of years back which are basically the ones I'm using now. For me it's always a balance to try and use custom brushes in a way that makes sense to me. On one hand they are great to make a general impression of things and give a sense of texture, but on the other hand they can easily become a pitfall or crutch if they are relied on to cover up or hide parts of an image that is

weakly drawn. Sometimes I'll use part of a photo but almost always for textural purposes. For my private work I prefer more of a painterly feel and therefore tend to use my scanned paintings in the cases where I want a textural quality.

From the point of view of a painter/illustrator, custom brushes are a vital aspect to programs such as Photoshop, but what do you feel are their main weaknesses when first moving into a "digital practice"?

Painting digitally with a tablet is great. It saves a lot of time and gives you so much freedom.

There are a couple of drawbacks, though.

The biggest, in my opinion, being the lack of feel for the material. With the tablet it's all plastic against plastic and it can be a bit hard to achieve the same control as with regular paint. Another pitfall which seems like a bit of a paradox are all the possibilities the artist is given in the digital realm. When I started out in Photoshop I had to spend a long time getting used to that. Playing around in the option menus quickly removes focus from the actual design process.



This Image is taken from Thomas's Personal work and is not part of the Dark Sector Concept Art





Which artists are amongst your favourites and why?

There are a lot, but to pick one: I really like the landscapes of Andrew Wyeth, especially his watercolours. The desaturated colours, strong compositions and eerie feeling makes for some very powerful images with a strong graphical language. Even though he is obviously a master of his craft, techniques seem not to be the main priority compared to the emotional nerve his images possess. This is very appealing to me. In the field of illustration and concept art;





obviously Syd Mead, as every modern concept artist is standing on his shoulders. Craig Mullins as well for his mastery of colour, surfaces and layout. Recently I've worked closely together with Mike Sebalj and Craig Sellars at Digital Extremes in Canada. I admire these guys' work, and I've learned a lot from seeing their

approach to concept art. They both came from a background in industrial design, whereas I graduated from illustration. I tend to think more in aesthetics where they naturally are more focused on the functionality. This has led to a lot of interesting discussions from which I've learned a lot.

Can you tell us a little about your job at Digital Extremes and what it involved?

I worked for Digital Extremes for a year where I was hired to create environment concepts for their new AAA title, Dark Sector. Most of the time I would get briefed by Art Director, Michael Brennan and the Project Lead, Steve Sinclair

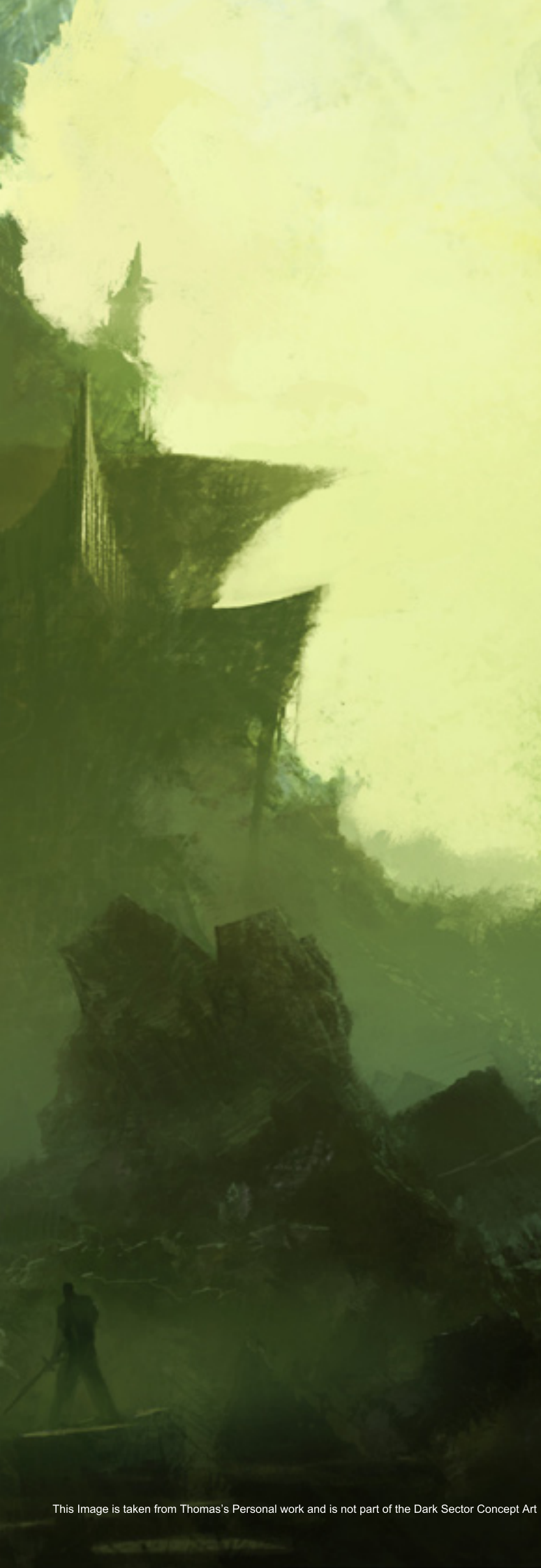


about what they had in mind for a specific area. Thereafter I would talk to the Level Designer and, if possible, take a look through the roughly blocked-out level to see what the layout was and what challenges it might pose. Typically, I will do a lot of rough sketches until I approach a general look for the specific area. From there

it's all about refining and tightening the concept. I find that, if things get too complex visually, the initial idea can easily get lost. When I've narrowed down the look I often draw an aerial view of the environment, which makes it easier for me to explore new ideas - and sometimes it can also aid the Level Designer a bit in their

work. When I eventually ran out of stuff to concept for Dark Sector, I joined forces with Mike Sebalj and Craig Sellars on the other DE team, with whom I worked on a couple of other projects. Unfortunately I can't talk about those at this point.





This Image is taken from Thomas's Personal work and is not part of the Dark Sector Concept Art



And finally, what type of things do you like doing when you're not working?

I like to read, watch movies, play video games, swim and go out!

Thanks for taking the time to talk to 2DArtist.

No problem, the pleasure was mine.

Thomas Pringle

For more work by this artist please visit: www.pringleart.com

Or contact them at: Thomas@pringleart.com

Interviewed By : Richard Tilbury

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*"The definition of
'Dream Project'
is different for
everyone, and also
depends on the
kind of field you
are in."*

Dream Project?

This month, we've asked 2D artists from a variety of
backgrounds and locations around the world:

*If you could choose a
'dream project' to work on,
what would it be, and why?*

Here's what they said...

Dream Project?

05
TOTAL PAGES



MEATS MEIER

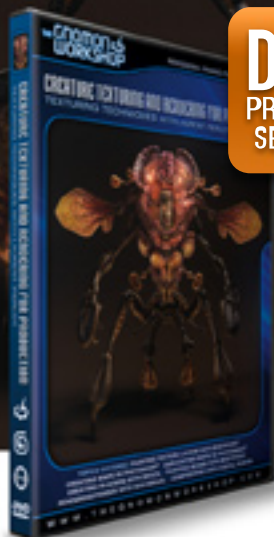


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LAURENT PIERLOT



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CREATURE TEXTURING AND RENDERING FOR PRODUCTION

Laurent reveals his production techniques for creating the textures and shaders for the final stage of the creature modeling and texturing pipeline.

IAN JOYNER



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CHARACTER TEXTURING FOR PRODUCTION

Ian lectures and completes the game cinematic character he modeled previously in Character Modeling for Production.

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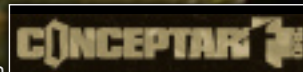
2DA challenge

2DArtist Magazine introduces the 'Challenge' Section of the mag. Every month we will run the challenges, available for anyone to enter, for prizes and goodies from the www.3dtotal.com shop and to also get featured in this very magazine! The 2D Challenge runs in the ConceptArt.org forums, and the 3D challenge runs in the Threedy.com forums. Here we will display the winners from the previous month's challenge, and the Making Of's from the month before that...

Aye Aye

Stylised Animal challenge

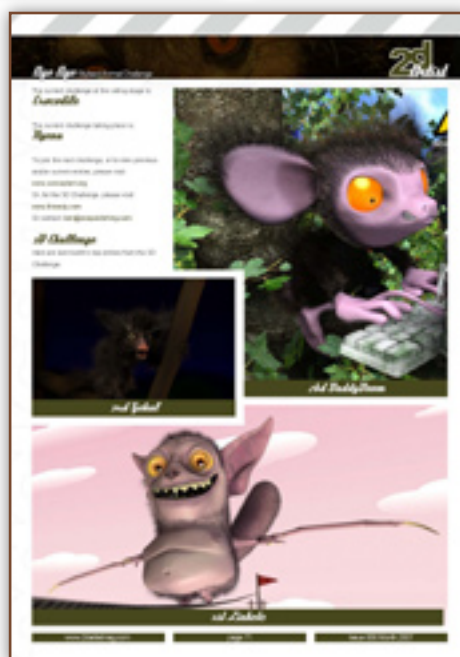
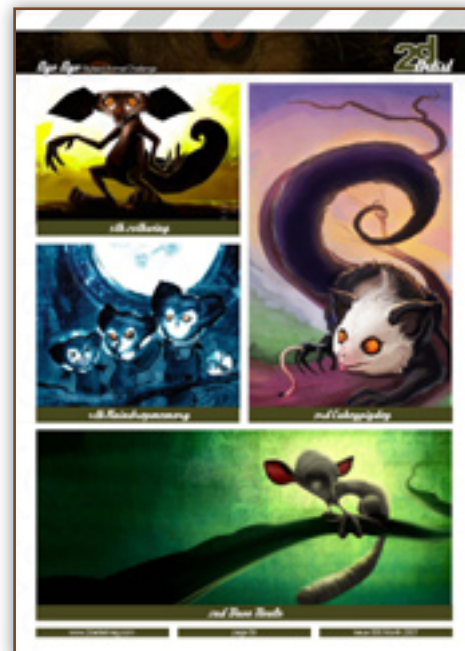
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Aye Aye

Stylised Animal challenge

11
TOTAL PAGES



Announcing...



modo 301



Model by: Phillip Obretenov

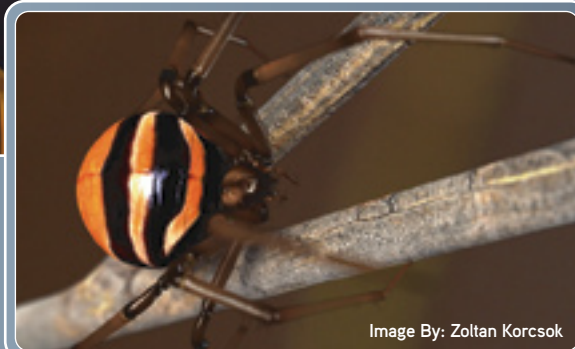


Image By: Zoltan Korcsok

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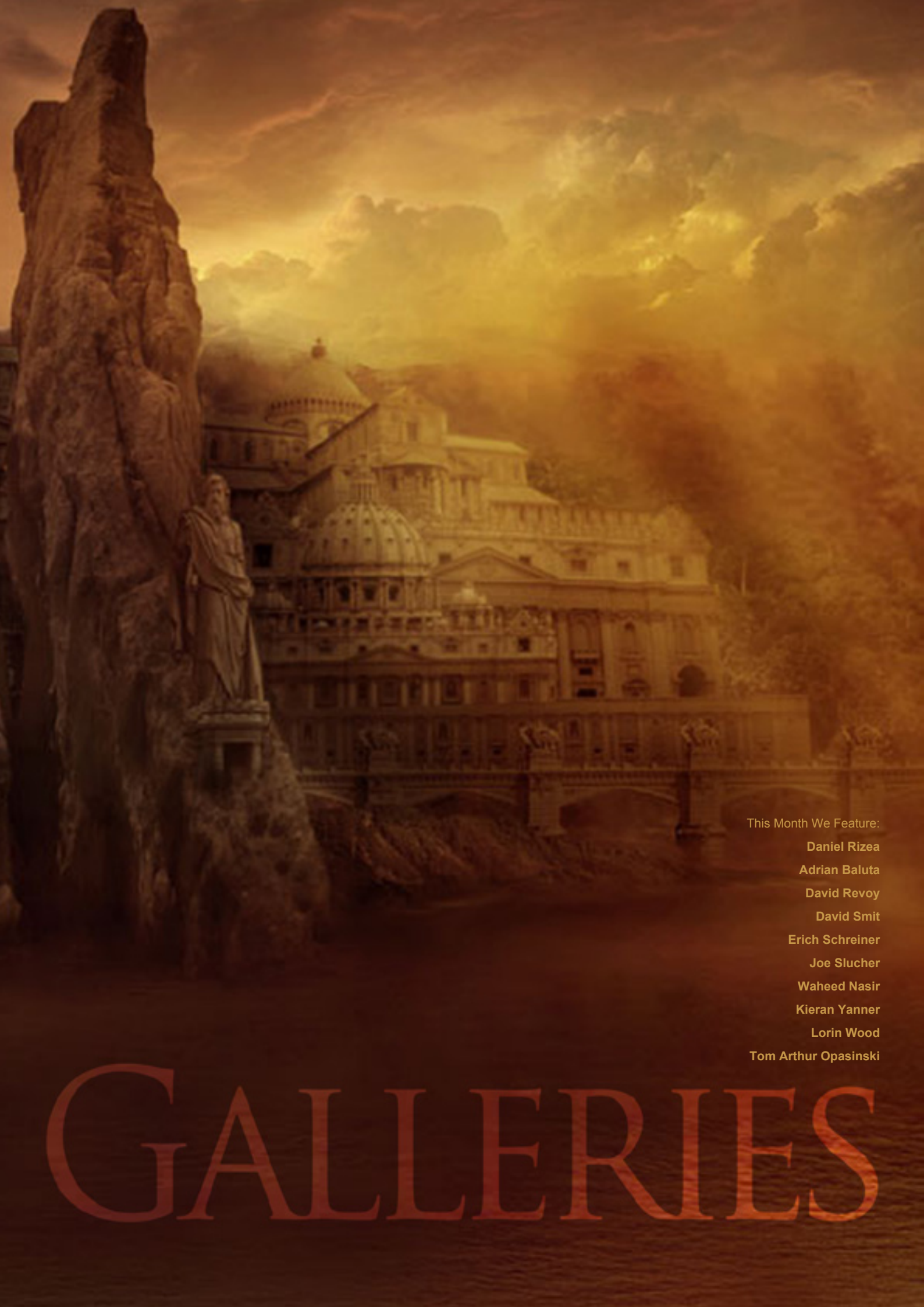
modo has a modern, intuitive user interface and a supportive, worldwide community of artists and designers.

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This Month We Feature:

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Adrian Baluta

David Revoy

David Smit

Erich Schreiner

Joe Slucher

Waheed Nasir

Kieran Yanner

Lorin Wood

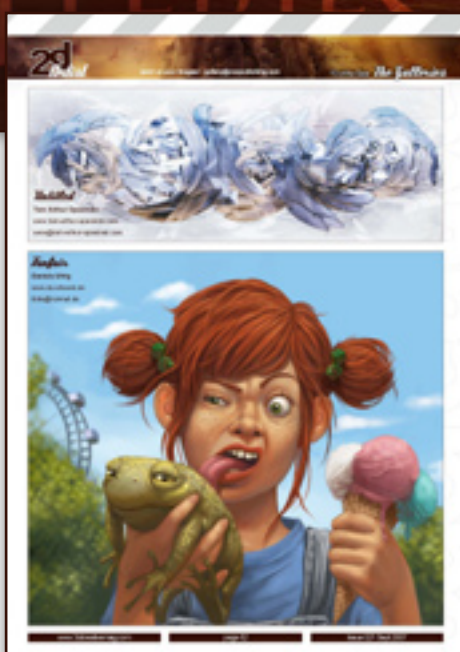
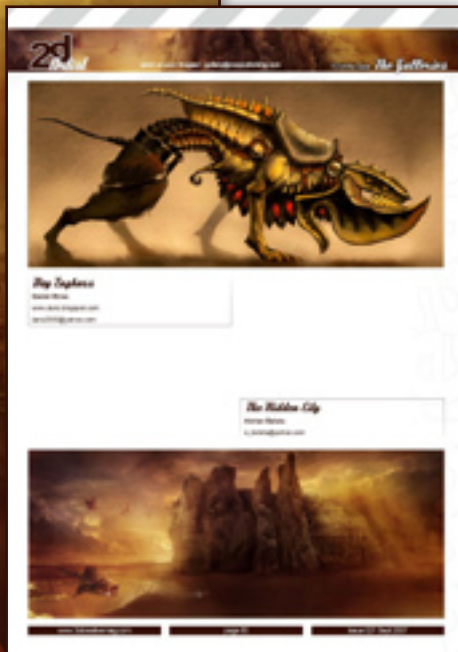
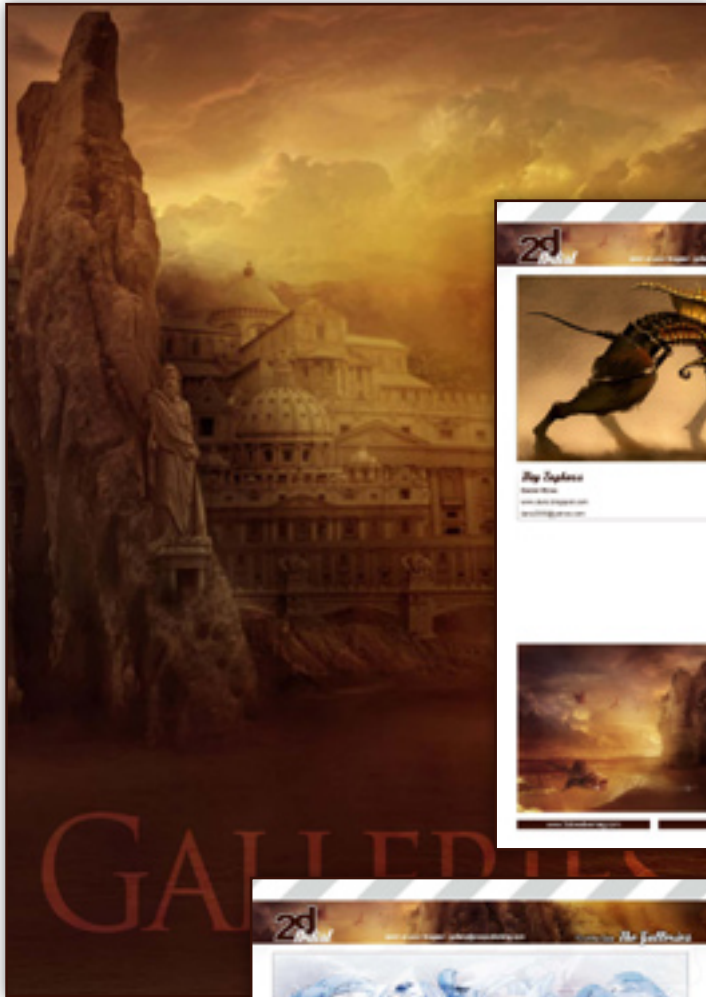
Tom Arthur Opasinski

GALLERIES

GALLERIES

11

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A painterly illustration in warm, golden-brown tones. It depicts a person's hands playing an acoustic guitar. A white dove is perched on the fretboard, its head turned towards the viewer. The background is a soft, textured wash of light and dark brown, suggesting a close-up of the person's face and hair. The overall style is soft and artistic, with visible brushstrokes and a gentle lighting.

Custom Brushes

"Every artist knows that one of the most important aspects of your painting process is your knowledge of your brushes..."

In this tutorial you will see how Icon's brushes can help you to create your own masterpieces...

Custom Brushes

04
TOTAL PAGES



Young artist knows that one of the most important aspects of your process is your brush. In this feature you will learn how to create your own custom brushes.



with a soft, dry brush on oil." If all else fails you can always use the Reset button in the top left of the property bar. If you don't like your brush appearance then simply click it and you'll go back to the brush's default settings. (I'm now going to demonstrate how I applied these brushes in my painting, Melody in Peace (Fig. 10), and where each brush has been used (Fig. 11). I hope this short tutorial will encourage you to try out all of the different brushes that Painter has to offer, and will help you approach your digital artwork in a new and exciting way. For those readers who aren't familiar with Custom Brushes, here's a quick step-by-step

on how to install the brushes in Corel Painter (versions 7 and above):
Win: Applications > Corel Painter 8 > Brushes > Painter Brushes.
Windows: Programs > Corel > Corel Painter 8 > Brushes > Painter Brushes. Place the user brush folder and the lion's touch.jpg in the Painter Brushes folder (make sure that you don't have the lion's touch.jpg in the Painter Brushes folder - they need to be under the Painter Brushes folder for this to work). The next time you open up Painter you'll be able to use and enjoy my set of brushes!
Note: on some versions your default panel

may not have a brush folder (instead of a brush set). This is easy to fix: go to your browser (either the PC's or the Mac's) and go to the general tab and change the default from center bar to brush. You can also download the custom brushes created for this issue for free by clicking the free downloadable resource at the Custom Brushes Download.

2d Artist
For more from this artist visit:
www.photomart.com
Or contact:
comphub@comphub.com

www.2dartistmag.com

page 45

Issue 021 September 2007

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



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Welcome to the Speed Painting section of the magazine. We've asked two artists to produce a speed painting based on a simple, one-line brief. Here we will feature the final paintings and the overview of the creation processes. This month, **Mark Muniz and Rich Tilbury** tackle:

EVOLUTION
HAD PLAYED ITS PART ON THESE
CREATURES
AS THEIR WORLD
HEATED UP
BUT THE THOUSANDS
OF YEARS
OF FORCED HARD
LABOUR HAD MORE
IMPACT

SPEED PAINTING

11 TOTAL PAGES





Using 3D

as a starting point for a Digital Painting

Over three months (first part featured in July issue, second part featured in August Issue and this the final part), I shall be discussing some methods and techniques used to create a digital painting of an interior. More specifically, I will aim to show how 3D software can be used as a useful application in the process...

Part 1:

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

Part 2:

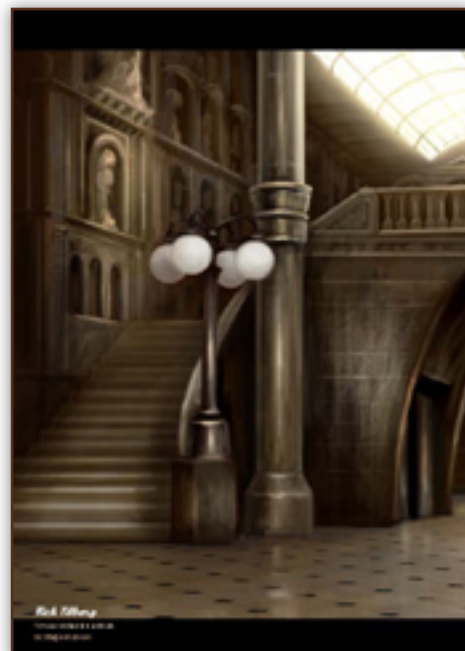
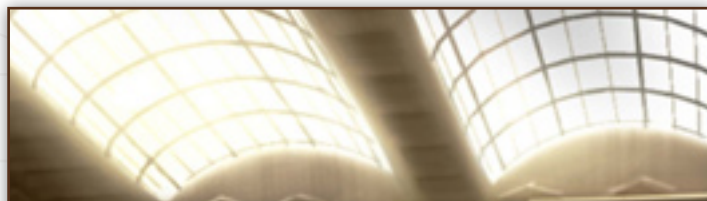
We will continue by refining the painting in more detail and referring back to the 3D scene to further polish the details and eventually begin the colouring phase.

Part 3:

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

Using 3D 06

as a starting point for a Digital Painting TOTAL PAGES



the shorts drawer

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 - Brian Taylor
 - Marco Spitoni
 - Patrick Beaulieu
 - & Alex Mateo




the shorts drawer 2005

- Running Time: 3hrs 8 mins
- 27 Shorts movies
- 3 Trailers
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ELEMENTS

DIGITAL PAINTING TUTORIAL SERIES : WEATHER

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 21, September - SANDSTORM

Issue 22, October - TWISTER

Issue 23, November - RAINSTORM

Issue 24, December - SNOWSTORM

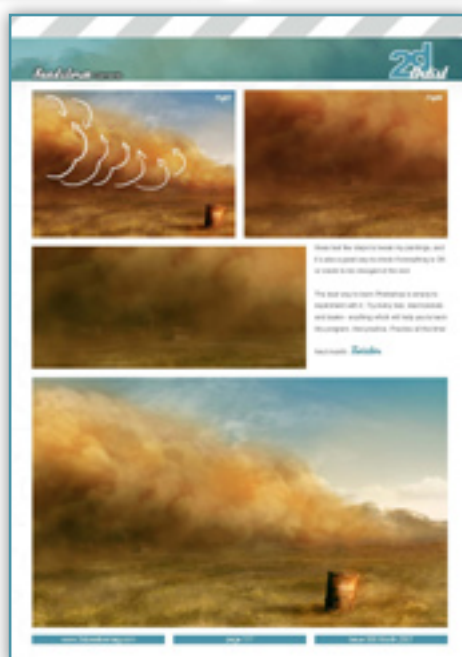
Issue 25, January - HEAT WAVES

ELEMENTS

DIGITAL PAINTING TUTORIAL SERIES : WEATHER

07

TOTAL PAGES



A stylized illustration of a girl with bright orange hair in pigtails, green eyes with purple eyeliner, and a green jumpsuit with orange braids. She is holding a coiled cable. In the background, there are large, pink, layered rock formations and a green, textured object with yellow spots.

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**2d
Artist**



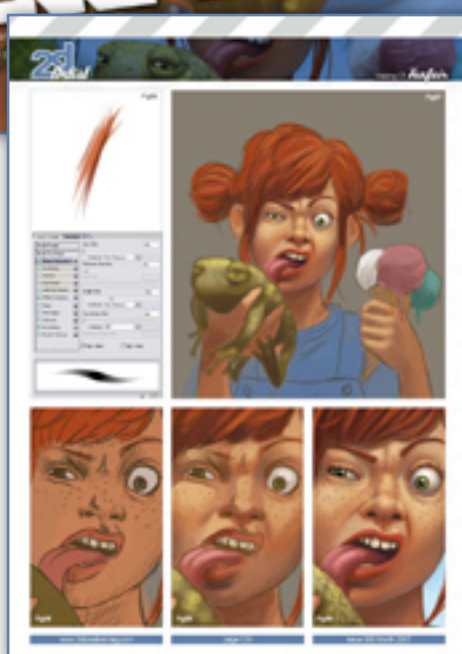
"A friend and I were eating ice-cream when a small insect landed on hers... Her face instantly turned into a funny grimace and I just had to hold on to that facial expression by drawing it."

FUNFAIR

The truly amazing artist with a beautiful imagination, Daniela Uhlig describes the processes behind the creation of her comical piece: 'Funfair' ...

FUNFAIR

09
TOTAL PAGES



DIGITAL ART MASTERS VOLUME 2

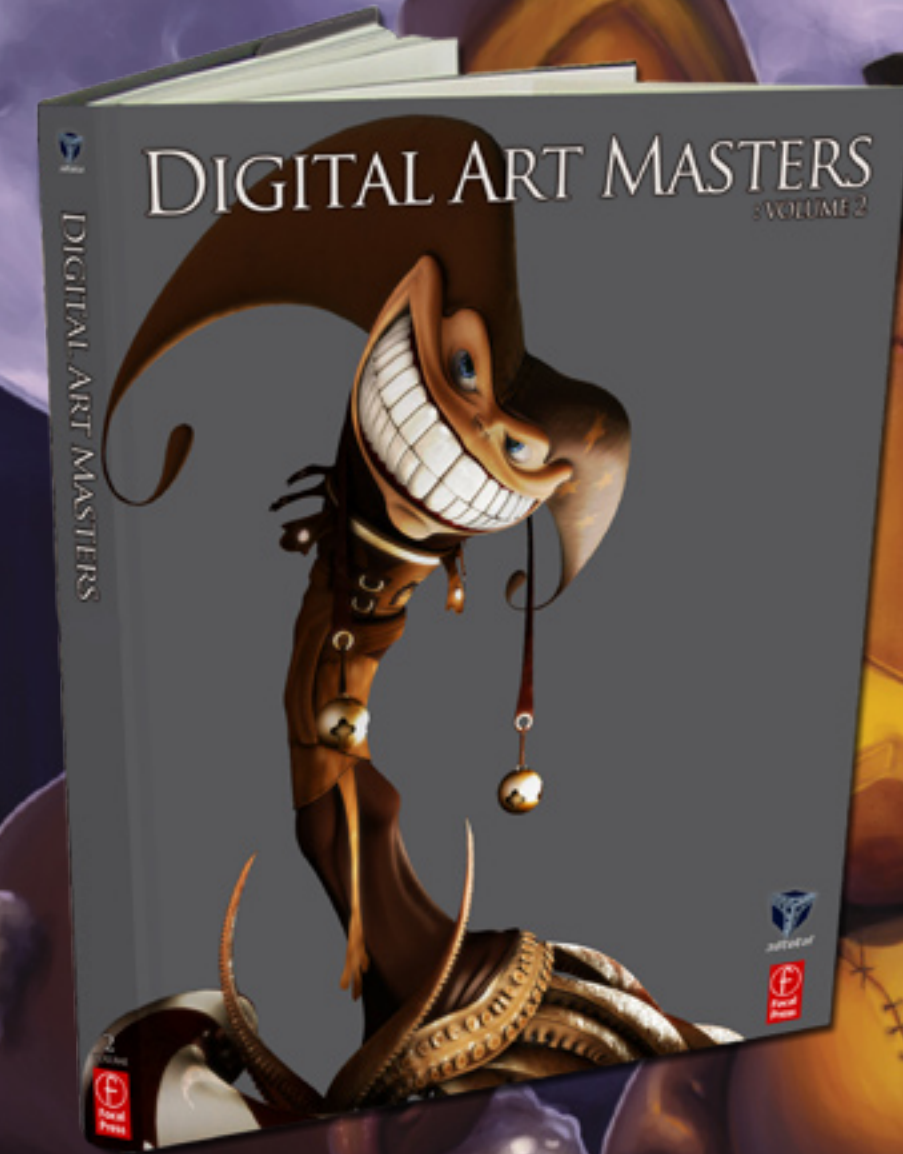
With the release of 3DTotal's new book, 'Digital Art Masters: Volume 2', we have some exclusive chapters for you...

The book is more than just an artwork book as, not only does it feature full-colour, full-page images, but each artist has described in detail the creation process behind each published artwork, in their own words, especially for this book.

This month we feature:

'I Just Needed a New Body'

by Daniela Uhlig



The following shots of 'I Just Needed A New Body' book pages are featured here in full-resolution and can be read by zooming in...



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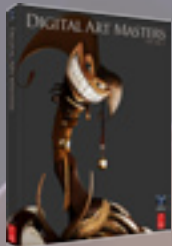
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2c *next month*

artist

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John Wallin Liberto

Kieran Yanner

Bruno Werneck

Jim Murray

Articles

What inspired you to
become an artist?

Tutorials

Custom Brushes

Speed Painting

Elements Weather Series

Part 2 : Twister!

Galleries

10 of the Best images featuring

Kerem Beyit

Kieran Yanner

Lorin Wood

Shilin Huang

Tom Arthur Opasinski

Olga Antonenko

Tiberius Viris

Andreas Rocha

Christophe Tritz

Teng lin

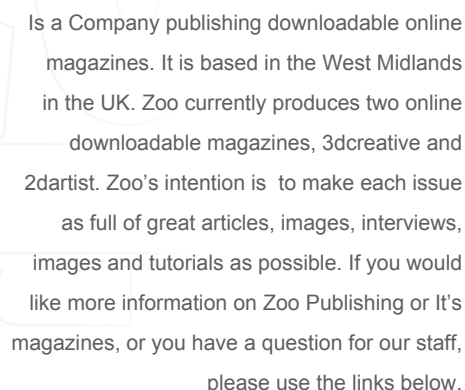
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Image by Kieran Yanner



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