



2x Artist

Interviews

Benita Winckler
Daniela Uhlig

Articles

Alien vs Predator
Inferno

Tutorials

Painting Female Face
Elements Digital
Painting Series
This month Skin

Making Of's

'Beast' by Yu Cheng Hong
'Mining Machine' by Tomáš Müller

Galleries

10 of the best 2D digital artworks

Concept Art, Digital & Matte Painting Magazine
Issue009 September 2006 \$4 / €3.25 / £2.25

The Concept of Fear

from two influential
figures in science
fiction movie history.
From conception to
creation : Alien vs. Predator

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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 - 18 Wall Textures
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 - 31 Dirt Masks
 - 7 Shadow Maps
 - 15 Skies

15 Collections of amazing Textures

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Daniela Uhlig

TUTORIALS
Richard Tilbury
Adonihs
Emrah Elmasli
Yu Cheng Hong
Tomáš Müller
Tiberius Viris

GALLERIES
Raluca Iosifescu
Kuang Hong
Waheed Nasir
Tomáš Müller
Svetlin Velinov
Pavel Mikhailenko
Seung Ho Henrik
Holmberg
Paul Wright
John Kearney



Editorial

welcome **Editorial**

Welcome

To Issue 9! We're still going strong and have a lot of new stuff planned for you in the next few months. We are going back to basics soon with some amazing tutorials & articles on traditional art skills. So, if you read 2DArtist every month, staring in awe at the amazing artwork then stare no longer! Now you too can learn how to create stunning 2D images from scratch!

Artist Interviews

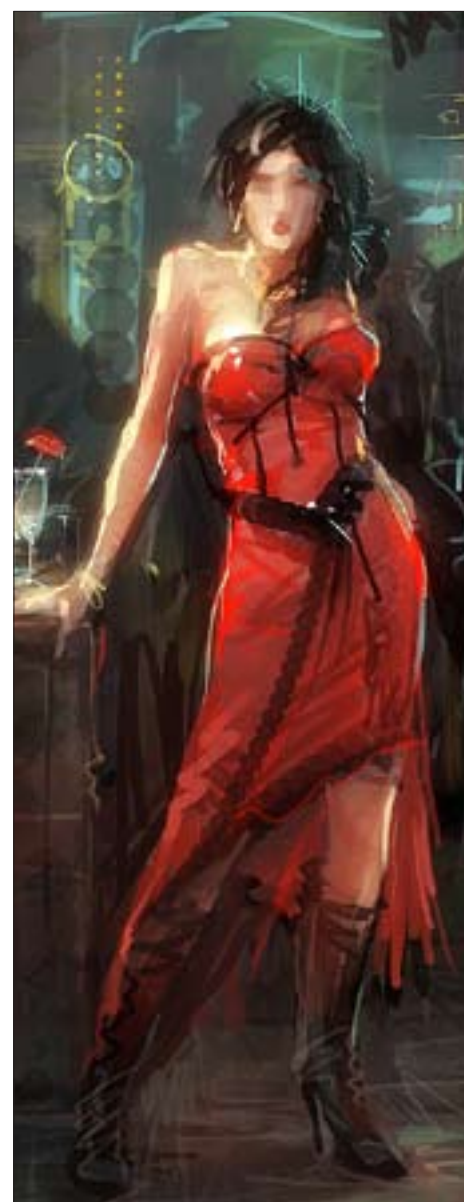
We talk to 2 Berlin based Female freelance artists this month. No coincidence intended... Benita Winckler, and Daniela Uhlig.

Tutorials

Focusing on Tutorials this month, Elements Digital Painting series gets onto the technicalities of painting Skin, Adonihs shows us how to paint a female face, and Yu Cheng Hong and Tomáš Müller show us the processes of creating their images 'Beast' and 'Mining Machine' respectively.

About us

Zoo Publishing is a new company comprising of a small team here in the Midlands UK. 2DArtist is our second magazine project following the successful 3DCreative (www.3dcreativemag.com). We are very grateful for the support of the following CG sites which have help promote and spread the word about our publications. As well as ourselves, all digital artists owe a lot to these communities for the incredible amount of work they do for the CG Industry. 3DKingdom, 3DLinks, 3DTotal, 2DValley, 3DM3, CGUnderground, ChildPlayStudios, DAZ 3D, 3DExcellence, Epilogue.net, GFXArtist, the3DStudio, CGDirectory, MattePainting.org, Max-Realms and Mediaworks, we look forward to lasting and successful partnership with these CG community sites





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.



Benita Winckler

Student / Freelance Illustrator
Berlin, Germany.

I'm usually a 2D person (very much in love with my wacom tablet and my sketchbooks) but I also enjoy sculpting and working with real materials. Designing fantasy characters and costumes is what I find most fascinating. Currently I'm doing more and more jobs for the entertainment industry. In my freetime I'm working on my graphic novel.

www.dunkelgold.de

benita@dunkelgold.de



Daniela Uhlig

Berlin, Germany.

I "suffered" at school for 13 years until I finally graduated, then I was educated for a job (that I won't mention now) for 3 years

which was even worse than school. However, I have been working as a graphic designer & illustrator for 2 years now and I might eventually study art sooner or later. So - to keep it short - I have loved painting since I could hold a pen in my hand and it is my passion.

<http://www.du-artwork.de>

libita@hotmail.de



Tomáš Müller

Concept artist / illustrator /
Graphic designer / Freelancer >

Prague, Czech Republic. I have 6 years of experience in the creative domain, especially in Graphic design, illustration, concept art and matte painting. I have studied a high school of art. Now I work as Freelancer.

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temujin@temujin.cz



Yu Cheng Hong

Concept artist / 3D animator
Freelancer, Taipei, Taiwan.

I studied "Graphic Design & 3D Animation" when I was in

Shih Chien University in Taipei,

Taiwan. After graduating, I have been to Australia to study "Digital Cinematics" in the Geelong, Gordon Institute of TAFE, and also went to Auckland University of Technology to study "Animation and Visual Effects" in New Zealand.

<http://web.my8d.net/digiflyart/>

beziermix@yahoo.com



Enrah Elmasli

Concept artist / Digital Illustrator
/Freelancer. As a Graphic Design

graduate, i've started to work digitally in the year 2002. I have been creating digital illustrations and concept designs since then. I've worked with Crystal Dynamics, Irrational Games, Australia, Fantasy Flight Games, Cgtoolkit and vs. remotely. I would like to work as a Concept Artist in a video game company someday.

www.partycule.com

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benita winckler

Benita is a Freelance
artist and Student
from Berlin, Germany.
After recently
swapping computer
science for the fine
art section, she takes
time out to talk to
3DCreative Magazine.





An interview with **Benita Winckler**

benita winckler

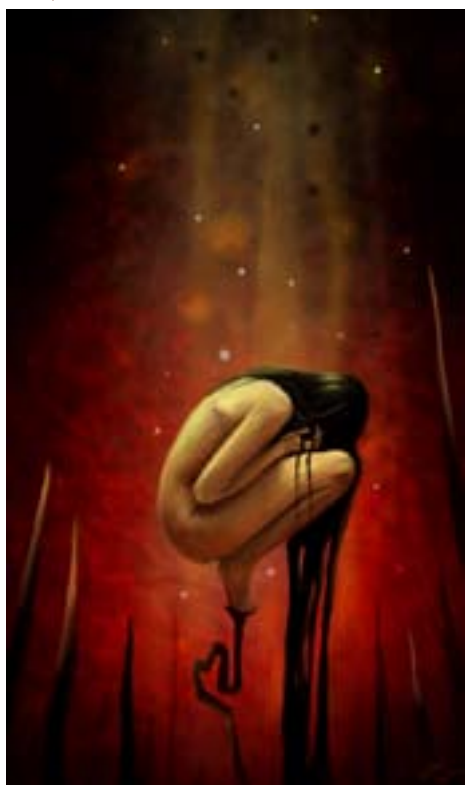
Hi Benita, can you give the readers a brief introduction / biography about yourself?

Hi. Ok, where to start? I'm a student / freelance illustrator from Berlin with a soft spot for elves, cats and fantasy things. I suppose it all started with my love for costumes. I had my own sewing-machine and used to design the dresses I would wear on party weekends. Lots of black velvet, fake fur and torn up tights (just to give you an impression) I always thought I would study art or costume design, but the odds were against it. So I was studying "Media Computer Science" till a few months ago. It was intellectually interesting but on the other hand also a little dull and too demanding to allow yourself the pleasure to paint during the classes or even after them. So I finally brought that to a good end, got my life back and now I'm planning to switch over to the fine-art section here in Berlin. For what I have heard they loathe everything non-abstract or even "fantasy", so I guess I will have a funny time getting along with them. But I'm really looking forward to it.

Sounds like an interesting path you have followed so far, when I was talking with Tim Warnock in an earlier issue he was saying that there can still be some bad feeling towards digital art in fine art Universities that want to stay strictly with traditional mediums, have you come across this? And do you think it's a good idea to teach students traditionally (no computers) for the first few years?*

Umm I don't know.. Personally I don't really care if it's digital or traditional as long as the stuff is well done. The basics will always stay the same, no matter what medium you use. And yes, sure it will be much easier for a teacher (and the students) to deal with one subject after the other. First the basics of drawing,





perspective etc - then the software. It's the same with keyboards and pianos. Sitting in front of the electric version of the thing won't make you a better player if you haven't practised your scales.

Looking at your portfolio we can see you specialize in fantasy characters, can you tell us why that is?

I'm really not thinking too much while I'm painting. But I love everything with a sparkle of 'otherworldliness' to it. When the borders around this world become shine through and you begin to see little creatures lurking in the shadows. Think about the movie "Labyrinth", when the Goblin King is dancing with Sarah. All these beautiful costumes!

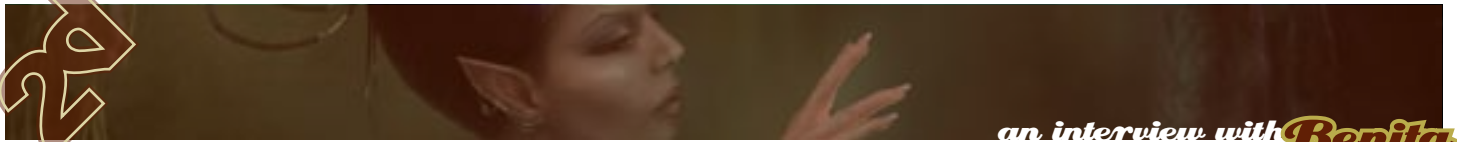
I personally find your backgrounds as interesting as the characters, they seem beautiful yet creepy at the same time! Any reasons or inspirations for these?

Thank you. I always try to not see "background" and "figure" as something parted from each other. They belong together and should be treated equally. At first I made a few mistakes with that, I put the elements on different layers





for too long, so in the end everything was 2 elements: background and figure and that way the 'connectedness' inside the image suffered a little. Now I try to merge the layers as soon as possible to make sure to always work on the whole image. Overall it's as much fun to paint the details of the environment as it's fun to paint the character. You can nearly play god, while you explore the setting. Will it be cold or warm or humid and misty? How will the grass feel to the touch of her feet? Every thought about the characters "life" outside the frame of your screen will add to the believability of the image.



an interview with **Benita**



The fact that the characters really belong to their backgrounds really shows though with your work, do these environments evolve and change as you paint them or do you have most of the ideas ready in your head when You start out?*

It's difficult to say. Most of the time it's just a feeling that I want to convey. So while I'm painting I'm always open for those happy Accidents when some brush strokes suddenly begin to look like steps etc.. And of course it can happen that a whole forest has to be cut Down in the painting process. If it's for the sake of the image, one has to be rigid.

Are the images in your online portfolio created purely for pleasure or do you receive commissions?

I'm receiving commissions too and they can be lots of fun to work on but normally I just love my freedom. When there are no restrictions at all and I'm just doing what I want and when. The images in my portfolio are all pleasure-pieces although Lucrezia Navarre was a commission. I usually take commissions in which I'm interested in personally, so that the work will not only be "work" but also something special.

Yes having total freedom is great, I guess the challenge of the restrictions commercial pieces offer can appeal to some too. Talking about the business side again, do you have any ideas or dreams about what you would like to do when you finish your studies?*

Right now I am doing some concept work for a small movie project, which I enjoy a lot. It's great having the chance to work with interesting people. More of that in the future would be great. And talking about dreams: it would be nice to see my graphic novel published someday.



An interview with **Benita Winckler**

Looking at your website, you divide your works into your main gallery and sketches, what is the average time period for these works that defines which category they fall into? And is it the case that a main gallery piece is basically just a polished detailed follow on from a sketch, or do they follow a very different process right from the start?

Oh, my website needs a relaunch! Never mind these division. It was an idea I had, so that I could post my quick doodles in another section Than the big and polished projects. But in the end I have figured out, that I like to use my daily sketch box for the doodles and so my real "sketches" section is getting a little old and dusty.. Ah! Chaos! :D But you can say, the sketches are usually fast works, studies or ideas, finished in a few hours, some in a few days... The gallery images are big projects with more time involved. The smallest ones in there took 2 months.





Can you tell us about the software and hardware you use? Are you a 100% digital artist these days?

Normally my tools are Photoshop, Painter and my old Wacom Intuous 1. But the moment I'm leaving the house, it's back to traditional Sketchbooks and all sorts of pens.

Does your local area have some nice spots to sketch and be inspired?*

Berlin is a very interesting place to live. Lots of ruins and lost buildings if you know where to look. There is even the ruin of an old amusement park with a huge Ferris wheel and trains that haven't been used for years, all rusty and covered with weeds, surrounded by woods. And not to forget the East-Berlin TV Tower, which is actually one of the secret gateways to Aion. But this is another story...

What are the inspirations for your characters?

When I was younger I collected the "Elfquest" graphic novels of Wendi Pini. These 20 books had a big influence on me. I even had dreams where the story somehow continued with different characters and different stories and I was thinking: Hey! There are more than these 20 books out there and I didn't know about them! And I felt like finding the holy Grail or something. I get a lot of inspiration from my dreams. I grew up in a village near a huge forest and so my friends and I had the chance to spend a lot of time in an "elven-friendly" environment. At night these images somehow mix up with scenes from my favourite movies or ideas from books and form new symbols.

When you're not brushing what do you like to do?

I started Kendo last year and enjoyed it very much. But at the moment my life is too unpredictable to commit myself to this art form. It's one of these things which you can't do just like that. It needs 100% attention. But as soon as things are back to regular again, I'm sure I'll continue with it. Whenever I find some time I'm writing on the story for my graphic novel. Computer Games are great for relaxation and



so is spending time with my friends. I love art supply stores, books and our local coffee bar.. But normally I'm more of a workaholic.. I get nervous if I sit around too long doing "nothing".

Well whatever you are doing Benita we wish you all the best, as long as keep painting your fantastic art that wows us all that is. Many Thanks for your time, it's been great speaking with you.

Benita Winckler

You can see more of this artists work at:

www.dunkelgold.de

and contact them via:

benita@dunkelgold.de

Interview by : Tom Greenway



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Daniela Uhlig

is a 24 year old Graphic designer and artist living in Berlin, Germany. At the moment she is working for a big firm with around 500 employees, where she is busy designing and creating wallpapers and screensavers. We spoke to her about the unusual, and sometimes quirky, digital art that she creates...

>>





an interview with **Daniela Uhlig**

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DANIELA UHLIG



At the moment I'm working for a big firm with around 500 employees, where I'm busying myself in the graphical field; designing and creating wallpapers and screensavers...

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in 1978 HR Giger created a world in which belonged one of the most feared monsters in Cinematic History. Nearly 30 years later the Alien 'Xenomorph' returned to face the ultimate battle with Stan Winston's 'Predator' in AVP, the long awaited movie translation of the cult Comic Book. We take a look at how 2 'middle aged' concepts still amaze and inspire artists and audiences worldwide...

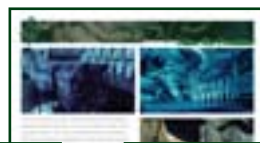
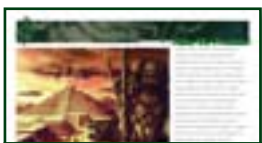
AVP BY PIERFILIPPO SIONNI

COMING OF AGE



THE CONCEPT OF FEAR

BY PIERFILIPPO SIANI



Pixologic
makers of ZBRUSH



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



TIBERIUS VIRIS INFERNO

THE GATE TO HELL

Matte painting is a digital art style which combines a variety of techniques to create scenes that are hard to find in the real world. This style was originally created for the movies, but it's now used widely for any kind of application that requires unreal environments.



a walkthrough to **Inferno**

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TIBERIUS VIRIS INFERNO

THE GATE TO HELL



Matte painting is a digital art style which combines digital painting, photo manipulation and 3D in order to create scenes that are otherwise hard, if not impossible, to find in the real world. This style was developed initially for the movies, but it's now used widely for any kind of application that requires fantasy or sci-fi environments. Of course, movies are still the ones who use it the most.



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Featuring;
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Kuang Hong
Waheed Nasir
Tomáš Müller
Svetlin Velinov
Pavel Mikhailenko
Seung Ho Henrik Holmberg
Paul Wright
& John Kearney

THE GALLERY

10 of the best images from around the World.

John Kearney



THE GALLERY

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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 paint brushes 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:

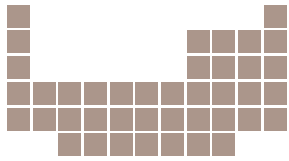
Issue 06 : June 06 : part 6 : FIRE & SMOKE

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

Issue 08 : August 06 : part 8 : EYES

Issue 04 : September 09 : part 9 : SKIN

Issue 10 : November 06 : part 10 : FLESH WOUNDS

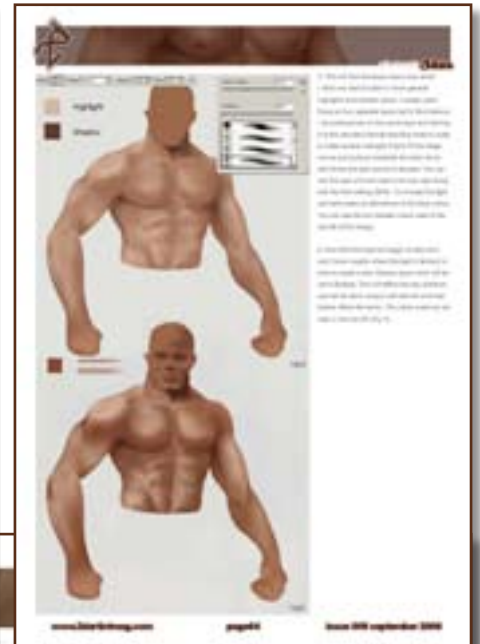


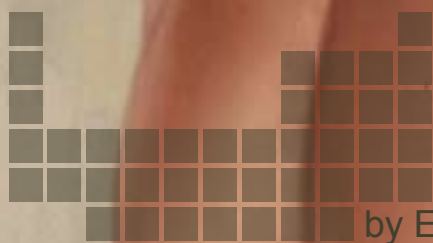
ELEMENTS

elements **Skin**

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This month's tutorial will deal with the topic of painting skin. As with any subject, it is important to gather as many references as possible before starting. Skin is yet another element that varies greatly, hence the importance of research. No one person looks the same and so it is important to decide on a rough colour scheme early on. I decided as a starting point, to begin with a rough drawing I had already done on paper in one of my sketchbooks.





by Emrah Elmasli

ELEMENTS

DIGITAL PAINTING TUTORIAL SERIES

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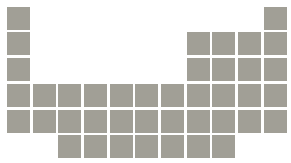
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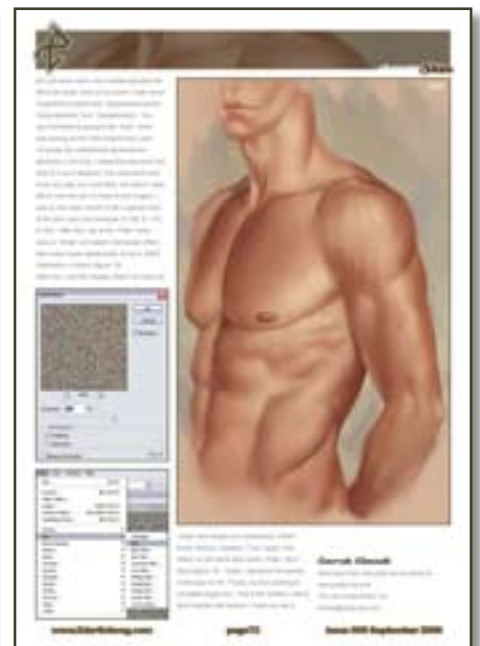
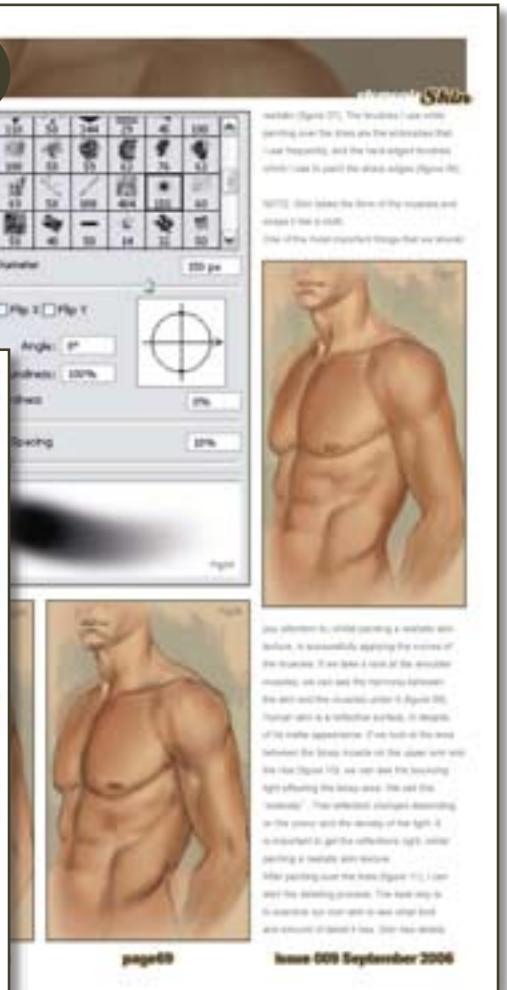
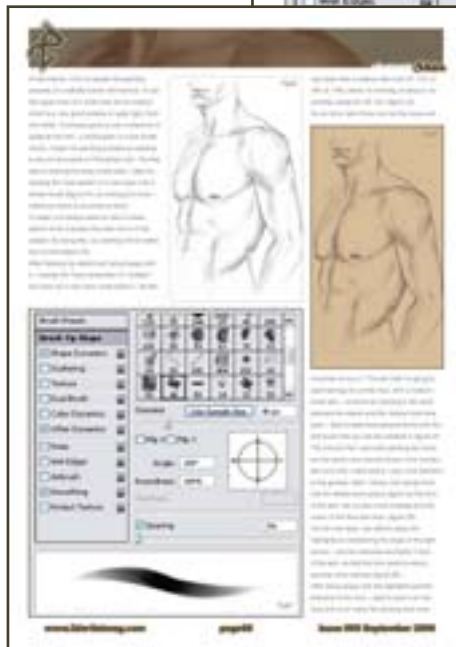


ELEMENTS

elements **Skin**

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In this tutorial, I'll try to explain the painting process of a realistic human skin texture. I'll use the upper torso of a male body as my subject, which is a very good surface to apply light, form and detail. It's always good to use a reference in subjects like this - a photograph or a live model will do.



Painting A Female Face

by Adonihs

in this tutorial, I will take you through the stages of painting a female face. I'll teach you my method for some quick, but stylish, hair strokes, eyes, skin complexion, lips, and a quick outfit to fit the female. For this tutorial, I used Photoshop...





Painting A Female Face

As we now know, this is how I prefer to start, as I think it is the easiest way to begin. By simply laying down a basic sketch, as you can see, I have my female figure outlined.

At first, I thought I would give her a 'Cruella Deville' ('101 Dalmatians') look, but as I progressed, I took out the cigarette and gave her a more "smug" look.



BEAST

YU CHENG HONG

This the Making Of 'Beast' - a simple way to show
how I painted this concept in Photoshop using
simple layer and lighting techniques...



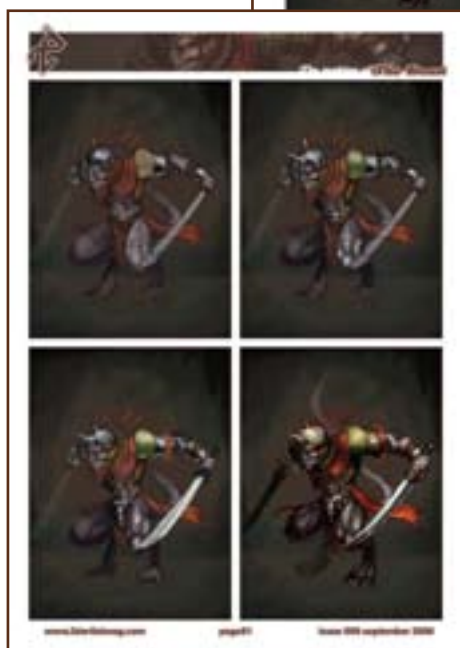


BEAST

The making of *The Beast*

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In this
“making of”, I will
share with you how
I painted my “Beast”
concept. There are
many ways to achieve
this, however, I will
be showing you my
favourite method...



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ISSUE 013 SEPTEMBER 2006 \$4 / €3.25 / £2.25

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>>3DCreative is one year old, and we like cake!

GRZESIEK JONKAJTYŚ

>>On Directing his new Film 'The Ark' by BAFTA award winning studio Platige Image

SWORDMASTER

>>Continuing complete character creation monthly tutorial for 3DSMax, Maya, Lightwave, C4D & XSI

BATMAN BEGINS

>>Behind the scenes of the Return of the dark Knight

ERICK MILLER

>>Author of Hyper Realistic Character Creation and industry Veteran

COLOUR TUTORIAL SERIES - PART 3

>>Richard Minh Le rounds off his colour theory tutorial.

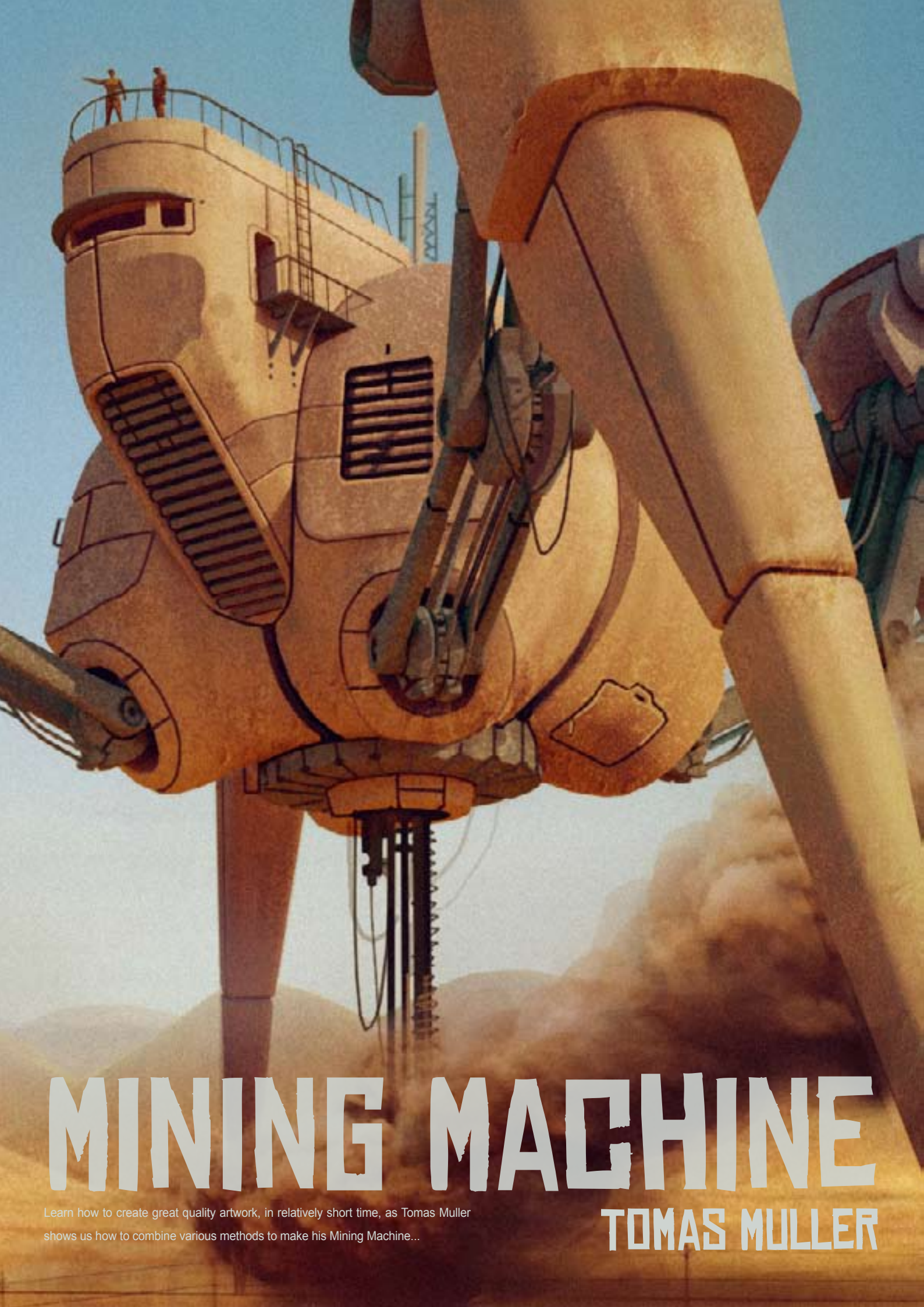
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MINING MACHINE

Learn how to create great quality artwork, in relatively short time, as Tomas Muller shows us how to combine various methods to make his Mining Machine...

TOMAS MULLER



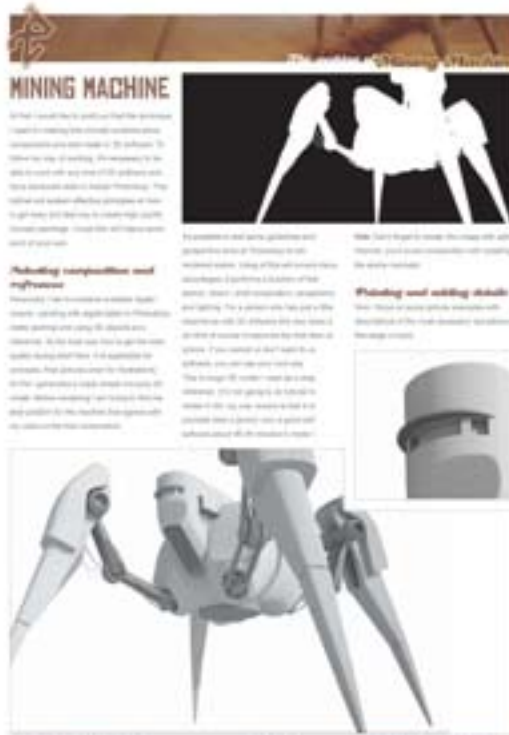
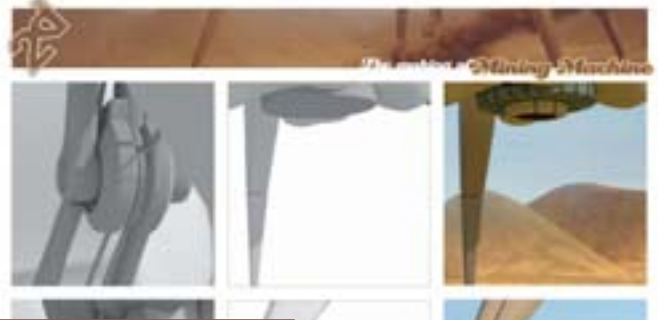
MINING MACHINE

Firstly, I would like to point out that the techniques used to create this concept contain some components and aids made in 3D software. To follow my way of working, it's important to be able to work with any kind of 3D software, and have advanced skills in Adobe Photoshop. This tutorial will explain effective principles on how to get easy and quick ways to create high quality concept paintings. I hope this will inspire some work of your own...

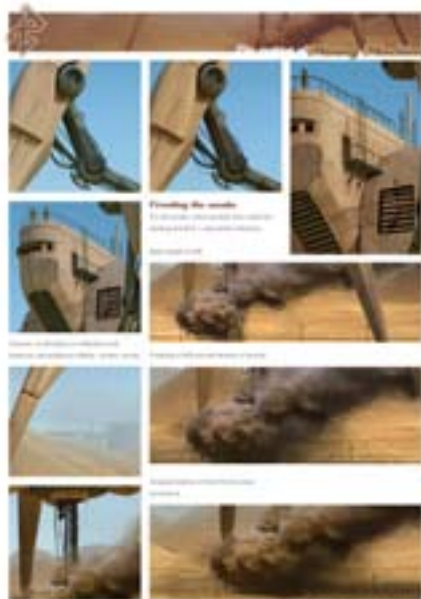


After finishing all of these operations, I moved to the texture.

Colour correction. As seen in the previous page, I used a lot of everything, but here is the final result. I used the colour correction tool.



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artist

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Image by Mikko Kinnunen



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