

21 Artist

Issue 027 March 2008 \$4.50 / €3.25 / £2.25

ARTICLES

The Sketchbook of James Wolf Strehle



INTERVIEWS

Tim Warnock, Eric Wilkerson and Daniel Ljunggren



GALLERIES

Andreas Rocha, Diane Özdamar, Chuck Wadey, plus more!



MAKING OF'S

Project Overview of Cathédrale by Aziz Maaqoul



TUTORIALS

Part 2 of our Matte Painting series by Tiberius Viris, plus more!





EDITORIAL

Welcome to **ISSUE 027!** Well, Spring is just around the corner now, as is Easter and a time for chocolate-filled bellies and over-indulgence. So, in order to tempt us away from the chocolatey-egg "goodness" that seems to be *everywhere* right now, let's get into some serious CG-ing

and feed our cravings for beautiful imagery, instead! And as Spring is a time for new-born creatures – both great and small – we thought, what better time to introduce Mike Corriero's fantastic new in-depth tutorial on Creature Concept Design?! Well, there isn't a better time than now really, so flick to **PAGE 105** for the first instalment of this six-part series, where Mike gives us a foundation lesson upon which to build our understanding of Creature Design for the coming months! Stay-tuned also for next month's issue as Mike will take us further and deeper into the world of creature concept design, and hopefully a new talent for creature creation will be born in us all! To give you a little taster for Mike's work, check out this month's Speed Painting on **PAGE 87** where Mike tackles the brief, along with our in-house artist, Richard Tilbury, "The beast was poised ready to strike!" (Gulp!!) As usual, our artists have interpreted the brief very differently this month and the contrast between the two is fantastic (we love it when that happens!). This month's interview line-up welcomes back Matte Painter and Concept Artist, Tim Warnock, who you may remember from the very first issue of 2DArtist magazine! See **PAGE 031** for a catch-up interview with the talented Tim, and don't miss our strikingly contrasted interviews this month with the "tradigital" Painter and Illustrator Eric Wilkerson, and Concept and 3d Artist Daniel Ljunggren, keeping the variety right up there for you! If you're a budding Matte Painter and are following our Matte Painting tutorial series, then don't miss Part Two on **PAGE 097** this month where Tiberius teaches us how to apply a touch of Jack Frost to a summery scene... This is, errr, not quite so Spring-like (uh-hum), but fun and challenging all the same, so get yourself stuck in and don't forget to send us examples of your work as we'd love to see what you're all up to! **AND DON'T FORGET TO ENJOY YOURSELVES! Ed.**

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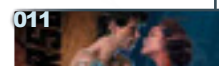
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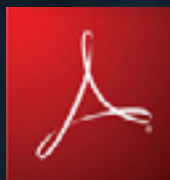


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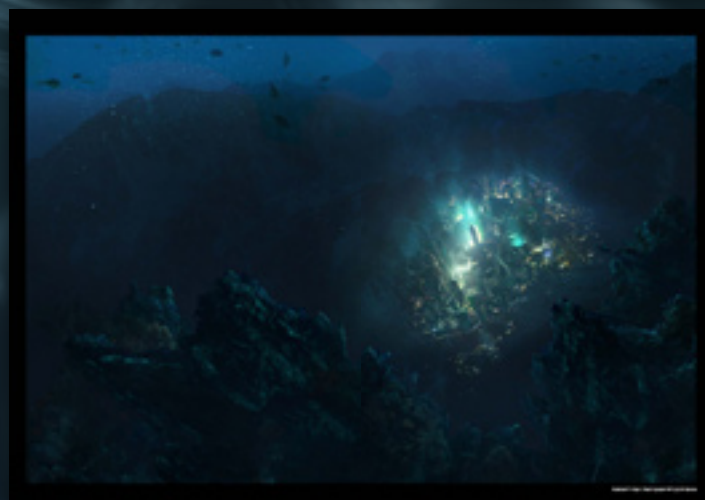
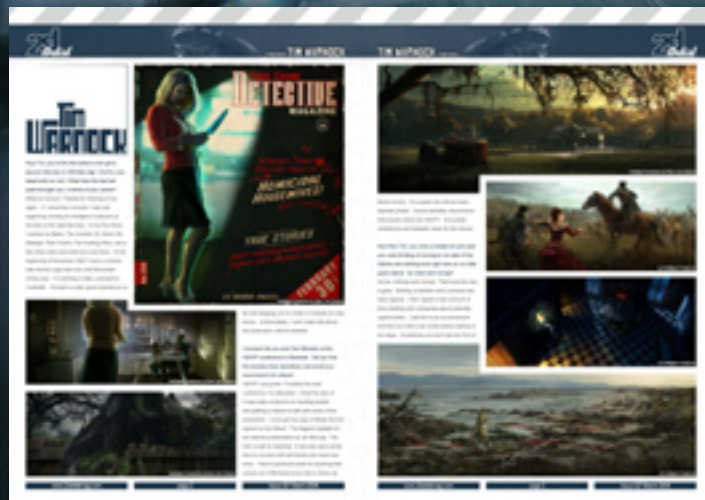
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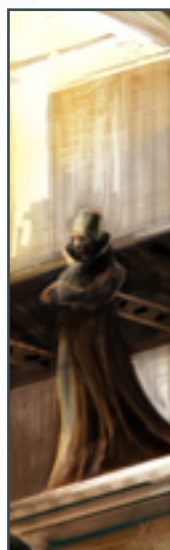
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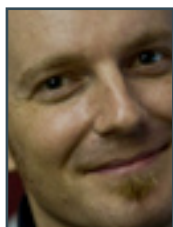
CONTRIBUTING ARTISTS

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



Richard Tilbury

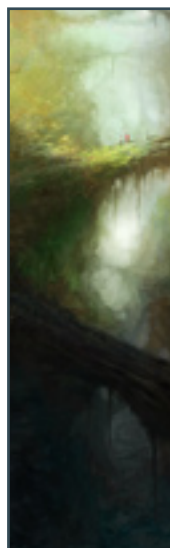
has had a passion for drawing since being a couple of feet tall. He studied Fine Art & was eventually led into the realm of computers several years ago. His brushes have slowly been dissolving in white spirit since the late nineties & now, alas, his graphics tablet has become their successor. He still sketches regularly & now balances his time between 2d & 3d, although drawing will always be closest to his heart!
<http://www.richardtilburyart.com>
ibex80@hotmail.com



Tim Warnock

is currently working as a Senior Matte Painter/Concept Artist for Animal Logic in Sydney, Australia. Prior to moving to Sydney, Tim spent 2 years at Intelligent Creatures in Toronto, where he worked on a number of feature films, which include The Hunting Party, The Number 23, Bable and Silent Hill.

<http://www.thenextside.com>



Daniel Ljunggren

works as a Concept Artist and 3d Artist at Avalanche Studios, in Sweden. He has been working in the games industry for about seven years and enjoys it now more than ever. Daniel prefers creating paintings that are fictional and that will trigger the viewers' imaginations.

<http://darylart.com>
daniel@darylart.com

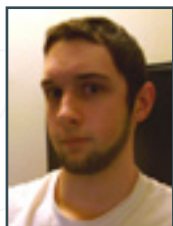


(c) Intelligent Creatures

Image by Tim Warnock



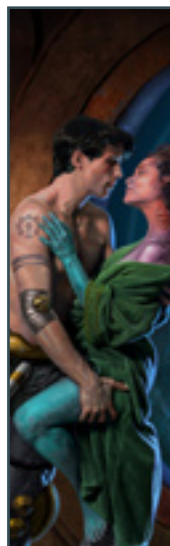
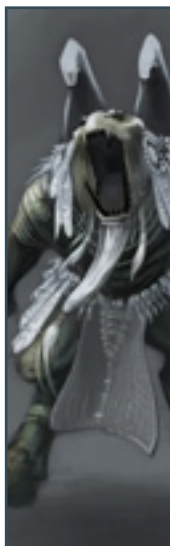
Image by Daniel Ljunggren



James Wolf Strehle

is a passionate and dedicated freelance Illustrator fresh out of the Art Institute of Boston. Although he is young, he has already begun making his mark in the art world. He hopes to one day work as a concept artist in a high profile studio, but for the time being he is quite comfortable working freelance, ready to take on anything and everything that comes his way!

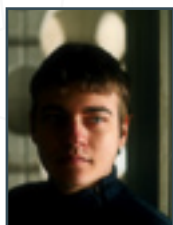
<http://www.jamiestrehle.com/>
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Eric Wilkerson

is an award-winning Painter & Illustrator, living in the New York, Hudson Valley. He has worked in publishing, logo/concept design for feature films, and various television commercial projects. His work has been included in Spectrum: the Best in Contemporary Fantastic Art Vol. 9 and 12, Expose 1, and most recently Digital Art Masters Vol. 1 from 3DTotal. He also has an unhealthy addiction to Star Trek.

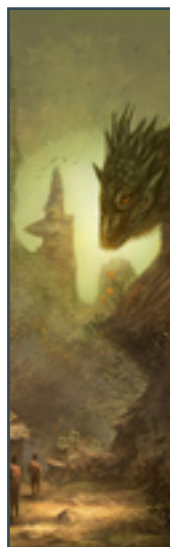
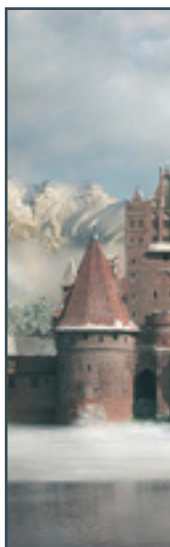
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Tiberius Viris

is currently working as a Freelance Matte Painter/CG Artist for both the feature film and games industries, and also as an Environment Illustrator for various projects and clients. His work has also been featured in several prestigious books, such as Expose 5 and D'Artiste Matte Painting 2.

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Mike Corriero

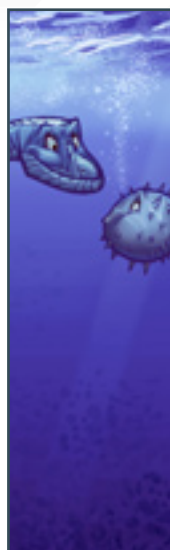
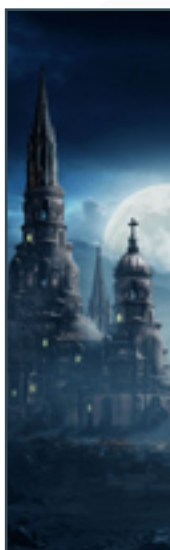
currently produces assets as a freelance Artist for various companies including everything from creatures, environments, structures, illustrations and icons. His work has been featured in a number of promotional outlets, including ImagineFX, Ballistic Publishing's Expose 4 and 5 and Painter Books, Corel Painter X and Design 360 (China). His client list includes Radical Entertainment, ImagineFX and Liquid Development.





Aziz Maaqoul

After a course in Fine Art, Aziz studied at the Casablanca School of Arts. His career began at Casapremiere, followed by a year at KNRG Saatchi & Saatchi as a Graphic Designer/Story-Boarder. He spent 2 years as a cartoonist at Leo Burnett, moved to Ubisoft as a story-boarder, and then worked freelance in graphic illustration and matte painting for a while. He currently works at Sigma Technologies as a Matte Painter. <http://www.maaqoul.com>
azizmaaqoul@yahoo.fr



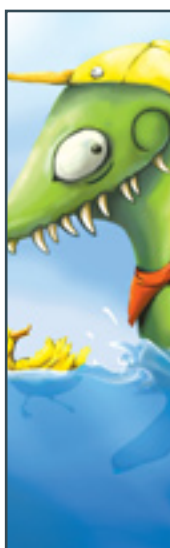
Patric Balanovsky

is a Production/Concept Artist at PitchiPoy Animation Studios, Tel-Aviv, in Israel. He's been drawing & painting since he can remember; creating characters, creatures & 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 & versatile, he explores all sorts of genres, styles & attitudes. <http://chuckmate.blogspot.com>
Pat2005b@hotmail.com



Shu Wan, Cheng

lives in Singapore and graduated from Nanyang Polytechnic, Digital Media Design, where he specialised in Game Design. He's currently working on the course he graduated from, as Development Technologist, guiding students in their game projects. He enjoys every stage of game development, from game design, concept art to 2d painting and 3d modelling. In his spare time, he also creates flash games. <http://chengshuwan.deviantart.com>
chengshuwan@gmail.com



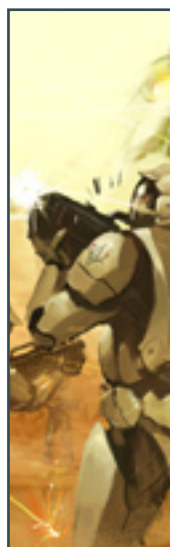
George Blelisis

is a freelance Concept Artist and Illustrator in the South of England. He's been working as a freelance artist for the past year, and previous projects include the feature film, Dangerous Parking, and the BBC documentary, Fight for Life. He has a love for the creative process and for the magical feeling of creating something out of nothing. He always tries to push himself, exploring new techniques and styles and incorporating them into his work. <http://monstertree.blogspot.com>
george@monstertree.com



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Ignacio Bazán Lazcano

is a Concept Artist/Digital Illustrator in Buenos Aires, Argentina. He worked as a Game Artist and Illustrator for 4 years, and now works as a Concept Artist. He's worked for NGD Studios, Globalfun, Gameloft and now works with Timegate Studios and Sabarasa Entertainment. In the future he hopes to study in another country and work with the very best concept artists! <http://www.neisbeis.deviantart.com>
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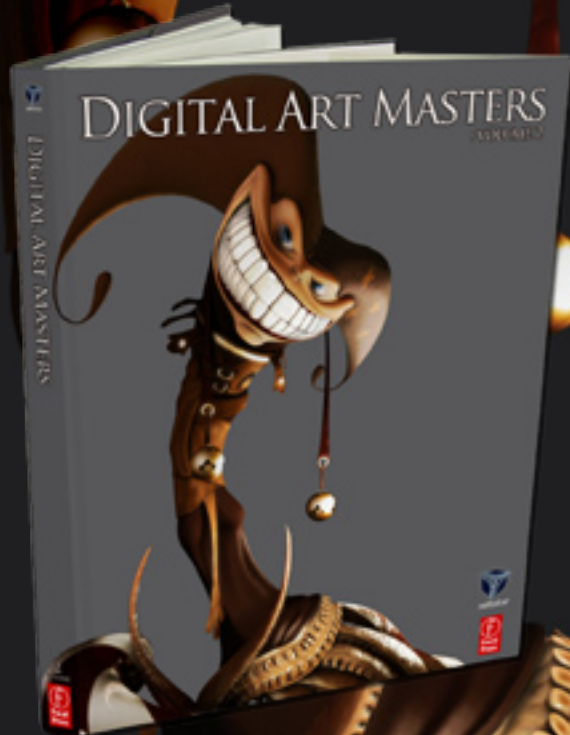
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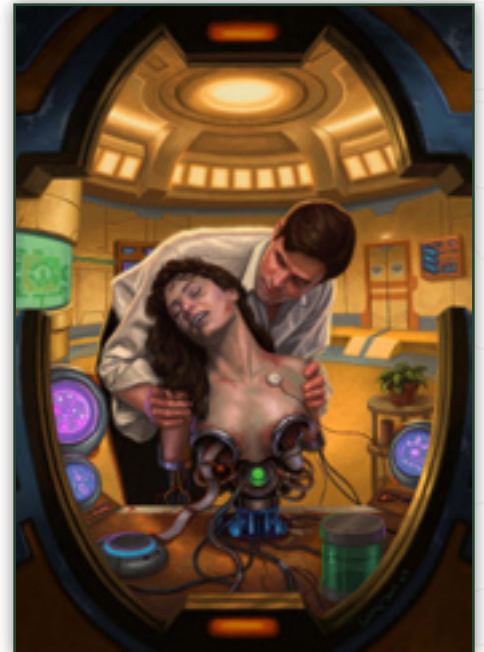


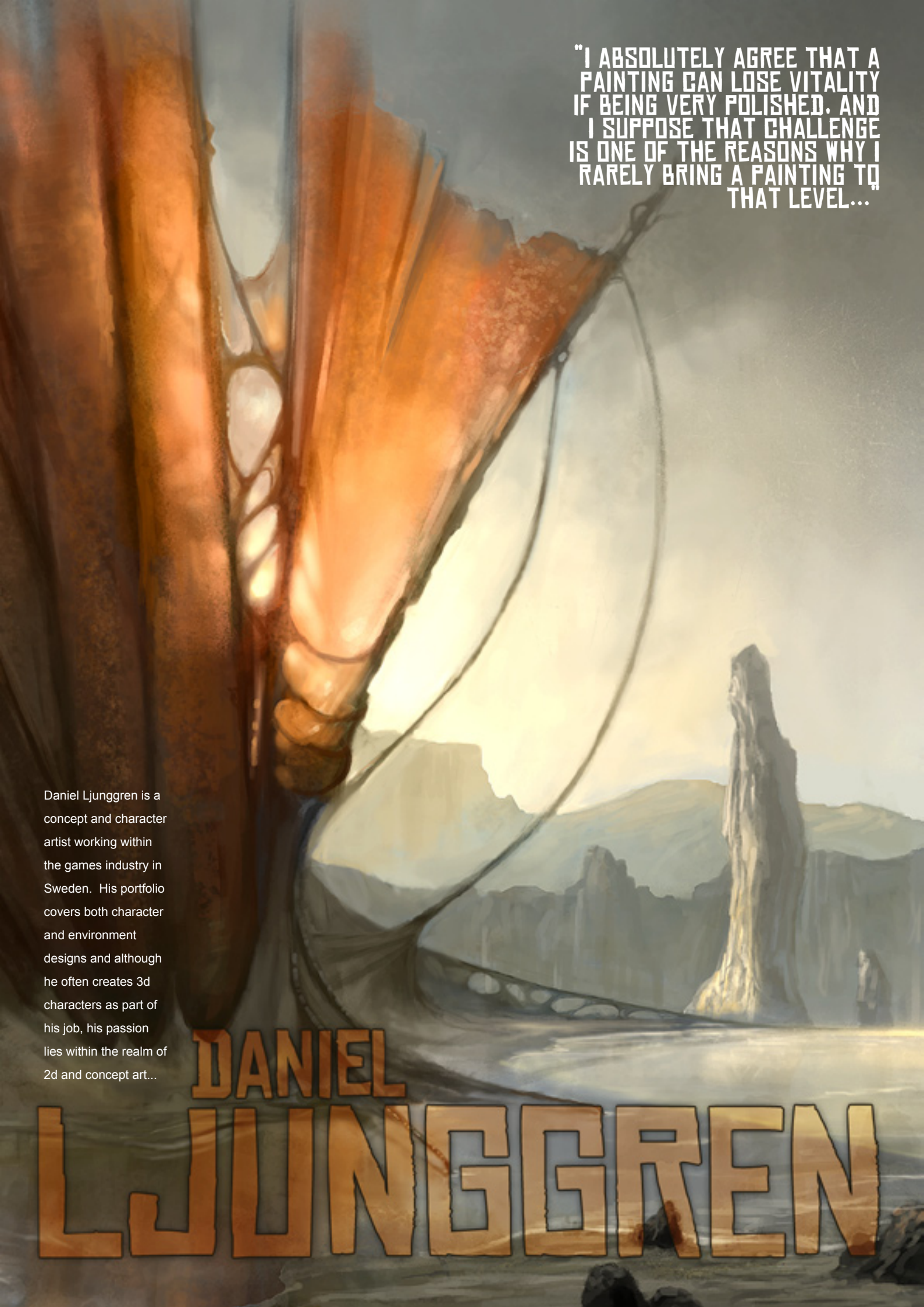
Eric Wilkerson is a painter and illustrator who has worked in areas as diverse as publishing, advertising and concept design for film. He has also been recognised in Spectrum, widely believed by many to be at the "vanguard" of Fantasy Art...

ERIC WILKERSON

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TOTAL PAGES





"I ABSOLUTELY AGREE THAT A
PAINTING CAN LOSE VITALITY
IF BEING VERY POLISHED. AND
I SUPPOSE THAT CHALLENGE
IS ONE OF THE REASONS WHY I
RARELY BRING A PAINTING TO
THAT LEVEL..."

Daniel Ljunggren is a
concept and character
artist working within
the games industry in
Sweden. His portfolio
covers both character
and environment
designs and although
he often creates 3d
characters as part of
his job, his passion
lies within the realm of
2d and concept art...

**DANIEL
LJUNGGREN**

**DANIEL
LJUNGGREN**

First of all Daniel, could you tell us a little about your background and how you came to work in the games industry?

After the gymnasium (university-preparatory school), I had some time off before I started studying at university. During this time I had a few temp jobs, which I think helped me realise the importance of having a job you enjoy. This was also the time I discovered The Dig, an adventure game from LucasArts (which I still believe to be one of the best games in the genre!). Being tremendously inspired by the pre-rendered cinematics (together with the atmosphere, music and story), I knew that I wanted to do just that, so I started to learn 3d the best I could using mailing groups and contacts over IRC (I don't think there was much forum activity back then!). This kept me busy for a couple of years, and over time I managed to put together a portfolio on my website. This gave way to a few freelance opportunities with companies abroad, and a short term – later full-time – position at a games company here in Sweden.

It is interesting that games are so often now associated with story lines, as you have mentioned. Character development and plot

also feature heavily nowadays, which, during the early days, almost seemed irrelevant. What kind of bearing do you think these attributes add to the artists job nowadays, if any?

I think it was the technical limitations that kept developers from being able to create games with such attributes back then, but I still remember being moved by some of them. Today there is definitely more capacity for doing this, though.

With ambitious storytelling and character development the artist would need to focus more on believability than "shallower" games where it might be less important. For instance, a wide range of emotions in a character would help support an engaging story, and for an artist that would mean more focus on the model being able to move and deform in a believable manner. Cut scenes are used a lot for pushing a story forwards, and that means more "acting" of virtual characters than before.

Your website comprises of purely 2d work, even though you are also a 3d artist. Do you have any plans to create an album for your 3d work? I used to have a portfolio of 3d work during the years when it was the only thing I did, but nowadays I prefer painting in my free time. I do admit that 3d graphics is a lot more interesting now that ZBrush and Mudbox have surfaced



– being able to feel more creative than ever with modelling – but painting is still my biggest passion.

What type of 3d work do you do and where do you feel your main skills lie?

I've covered a few different areas of 3d from my years in the games industry, but if I do 3d nowadays it's usually character work, which is also what I find most fun and rewarding. I think modelling is the part of the process that I enjoy most, with the sculpting applications now available, as mentioned earlier, and also the part which comes easiest to me.

Do you work on characters as well as concepting at your current company, and how do you feel the games industry in Sweden compares with the rest of Europe?

Yes, there has been a little bit of both, though mostly concept art, for which I'm happy and grateful. Further into the project, when the



DARYL





concept phase is over, I will most likely continue doing 3d characters. As far as I know the games industry in Sweden doesn't differ much from other countries, but I'm really impressed by the games developed here over the last few years. I'm happy to see that the Swedish studios are doing well and that they have exciting and promising titles under development.

Much of your work displays an economical use of brushwork that seems to give the images a vitality that often disappears with more polished pieces. Are your pictures re-worked heavily with much over-painting, or are they completed quite swiftly to create this quality?

I absolutely agree that a painting can lose vitality if being very polished, and I suppose that challenge is one of the reasons why I rarely bring a painting to that level. Other reasons are that I don't have much patience, and that I prefer a painterly, more impulsive look. When I see paintings with confident brushstrokes, traces from the artist and his/her brush, I feel that I can appreciate the work a lot more. As for the brushwork in my own paintings, I don't re-work to get that effect, but if I have a drawing or value sketch underneath so that I know what I'm painting (instead of searching for a motive meanwhile), it makes it easier to focus more on the brushwork than the "drawing" since it's already there.

You mention "searching for a motive". Are you implying that sometimes you begin a painting with very little or no idea of what will emerge and, if so, is this a useful device in keeping a sense of vitality?

When I'm painting at home and for my own sake then that is definitely so.





I might have a hunch of the mood or “feeling”, but not an actual idea of what I will be painting. This makes it a little more fun and less within boundaries, and I suppose painting what I want adds some vitality to it in comparison to something I find less interesting. It’s also an exciting process: painting brushstrokes much on random, then all of a sudden you’re starting to see something you can relate to – something that was very abstract just a second earlier.

I notice that a number of your pictures have a deliberately limited, almost monochromatic, palette with a small passage of colour used to highlight a focal point. Tell us a little about your reasoning behind this technique?

I think that it’s just a simple way of making sure what the viewer sees first, since contrast both in colour and value is attracting the eye. It can be seen a lot in Rembrandt’s beautiful paintings, for example.

Which painters or artists have had the most affect upon your development?

I remember H.R Giger, as well as Brom, being big sources of inspiration in contemporary art when I first started (back then all I wanted to paint was dark and moody stuff!). Rembrandt



DARYL



and Anders Zorn were also artists whose paintings I studied. Aside from trying to figure out things while looking at other artists' work, I think it was the people on the Sijun forum that were a big help and motivation for me to keep trying (and still is!).

How important do you feel these forums are to people starting out, and indeed artists in general?

I think that depends on what your basic conditions are. I believe that if you have the opportunity to learn within a creative environment, in company of experienced as well as aspiring artists, that would definitely be the best and fastest way to learn things. If not then forums are the second best way, where you can get some directions to learning material as well as getting help and tips from other artists.

As for artists in general, I think forums are a great way to get inspired and motivated, and it's a huge source for learning.

Which among your pieces rank as your favourites and why?

"Favourite" is too strong a word for me to use with my own paintings; it's something I feel I only apply to other artists work! If I'm satisfied with an image it's usually when it's fairly new, but I suppose that has to do with my having grown tired with older ones, or that I (hopefully) have learned things from earlier paintings.

DANIEL LJUNGGREN

For more work by this artist please visit:

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Interviewed by: Rich Tilbury

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GROWTH AS AN
ARTIST. I JUST
START EVERY JOB
AND SAY "DON'T
SCREW THIS UP,
TIM!" IF IT'S A GOOD
DAY I LISTEN TO

Tim WARNOCK

We last interviewed Tim over two years ago in our very first issue. His images were damn good then, but would you believe he's only gone and levelled up and the work we have this time is simply stunning! It's a result of pure talent and a great passion for his art, but as you will read he has a dedication to keeping up with the technical side of things, too..

Tim Warnock

11

TOTAL PAGES



ELEMENTS

DIGITAL PAINTING DOWNLOADABLE TUTORIAL SERIES

INTRODUCTION:

The 'elements' series is a 70 page guide to 2D Digital painting and can be followed in most software packages supporting paintbrushes and layers. With in this downloadable PDF E-Book we have chosen some of the most used aspects of digital painting and asked 2 or 3 professional artists to cover a specific theme or 'element', resulting in 2 or 3 different styles and techniques which can be viewed side by side.

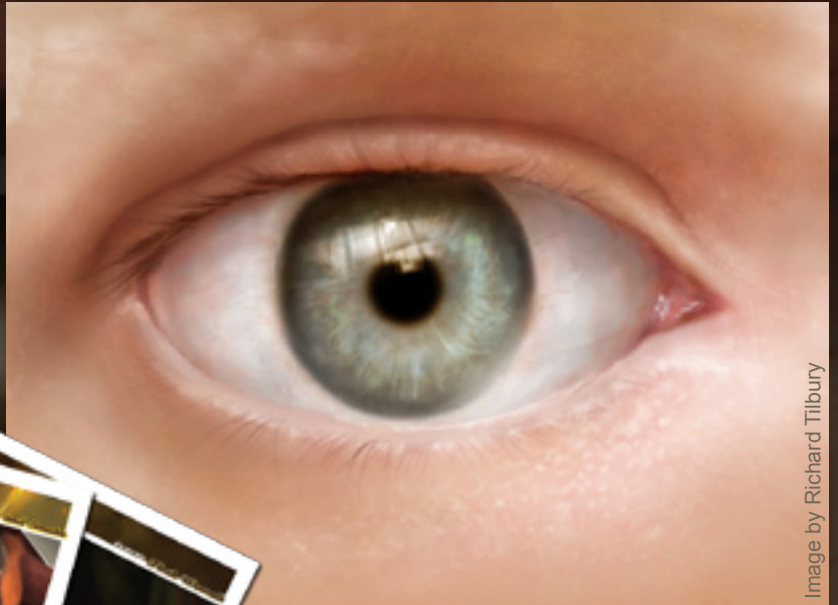


Image by Richard Tibbony



VOLUME 1:

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I'VE NOTICED THAT I
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SET STYLE. THAT'S
BECAUSE IT REALLY
DEPENDS ON HOW THE
IDEA FORMS IN MY
HEAD..."

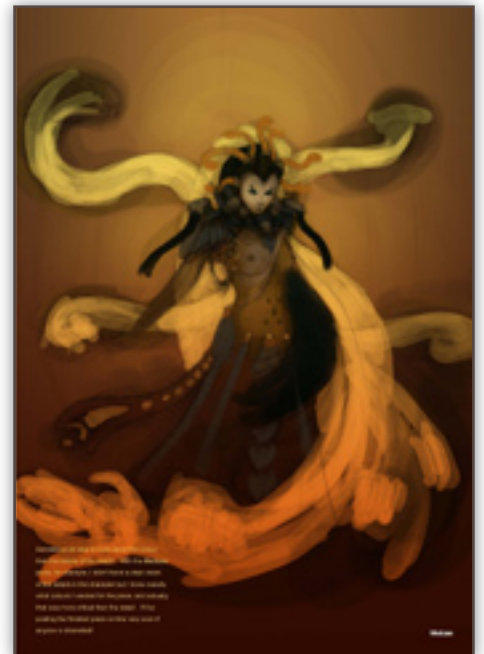


the Sketchbook of James Wolf Strehle

In this article James Wolf Strehle tells us how
he likes to work in his sketchbooks, and about
some of the thought process behind the artwork
he has created...

the Sketchbook of James Wolf Strehle

9 TOTAL PAGES



A child with long blonde hair, wearing a pink shirt and striped pants, stands in a dark, mossy forest. The forest is filled with large, gnarled tree stumps, some of which have glowing yellow lights inside them. The background is a misty, purple-hued landscape with more trees and a small waterfall.

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GALAXY



This month we feature:

Robin Olausson

Yu Cheng Hong

Andreas Rocha

Nick Harris

Diane Özdamar

Jon McCoy

Chuck Wadey

Louis-Philippe Lebel

Arnaud Valette

Dean Oyebo

LEBEL
2007

GALLERIES

10

TOTAL PAGES



SynthEyes 2007 ^{1/2}

3-D Camera Tracking Software

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SynthEyes now includes an awesome image stabilizing system, based on SynthEyes's famously fast and accurate tracking. Integrating auto-tracking and stabilization makes for a terrifically fast workflow, and means we can do all the sophisticated things to produce the highest-quality images possible. We added the flexibility to nail shots in place, but also to stabilize traveling shots. Then, piled on a full set of controls so you can **direct** the stabilization: to change shot framing, add life, or minimize the impact of big bumps in the footage. Since you've got other things to do, we multi-threaded it for outstanding performance on modern multi-core processors.

We didn't forget about pure camera tracking either. SynthEyes 2007^{1/2} adds single-frame alignment for nodal tripod and lock-off shots; a way to add many accurate trackers after an initial solve, for mesh building; a way to coalesce co-located trackers, perfect for green-screen tracking; and about 50 other things.

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"I used SynthEyes exclusively while working on **Pan's Labyrinth**, and the CG Supervisor was continually amazed at how I was blowing their deadlines clean out of the water. I used the zero-weight points to model many surfaces which needed to be very accurate, so that a 3-D stick bug could walk across them." — *Scott Krehbiel*

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— *Sam Cole, FUEL*

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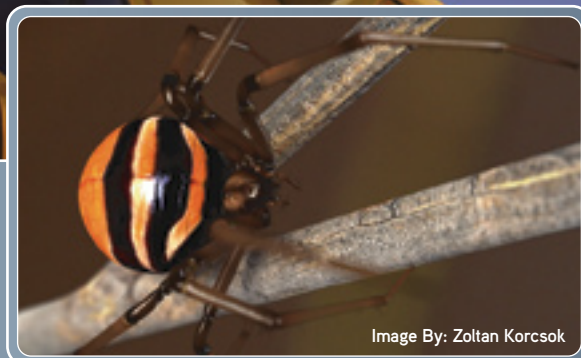


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the 2DA Challenge

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 be 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...

Dragon

Stylised Animal challenge

Stylised Animal Challenge

Dragon

15

TOTAL PAGES





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VFS Student work by Zheng Tang

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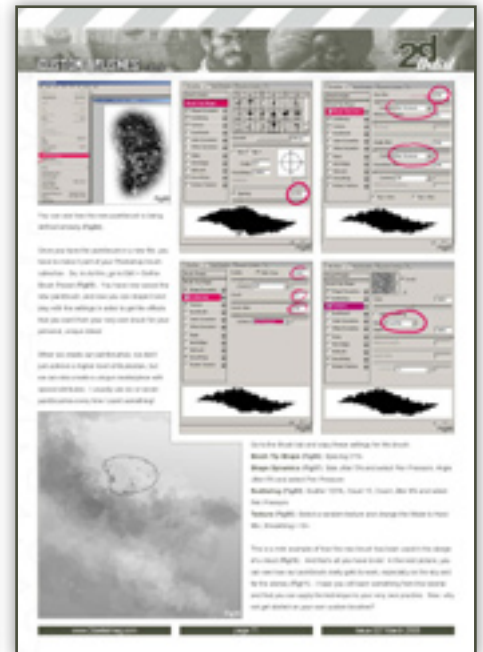
"MY IDEA WAS TO MAKE
A TEXTURE THAT WOULD
HELP ME TO ACHIEVE A
'DREAMY' SKY FOR MY
DRAWING..."

This month, Ignacio Bazán Lazcano takes an interesting-looking texture to create a custom brush for this month's tutorial...



Custom Brushes

4
TOTAL PAGES





Pictures by Eran Oran, Diego Jarama, Jürgen Holz, Ken Wollings

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: VOLUME 1

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Welcome to the Speed Painting section of the magazine. We've asked two artists this month to produce a speed painting based on a simple, one-line brief. Here we feature the final paintings and the overview of the creation processes.

This month our talented artists, [Mike Corriero](#) and [Richard Tilbury](#), tackle the topic:

**THE BEAST
WAS POISED READY TO
STRIKE!**

SPEED PAINTING

9
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part 2: Sunshine to Snow

Tiberius Viris brings to us the second part of this 5-part Matte Painting Tutorial Series. He will cover basic tasks for all of us that would like to get into doing some matte painting, as well as covering some more advanced aspects...

In this part, Tiberius shows us how to convert a sunny image into a snow scene! Enjoy...

part 2

matte painting sunshine to snow

7
TOTAL PAGES



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Starting Base for Your Designs: Reference Library

PART 2: APRIL ISSUE 028

The Next Step Into Imaginary Creature Anatomy

PART 3: MAY ISSUE 029

Design Process, Bone Structure & Skin Texture

PART 4: JUNE ISSUE 030

Head Design, Eyes and Construction of the Mouth

PART 5: JULY ISSUE 031

Body Structure, Body Variations, Hands & Feet

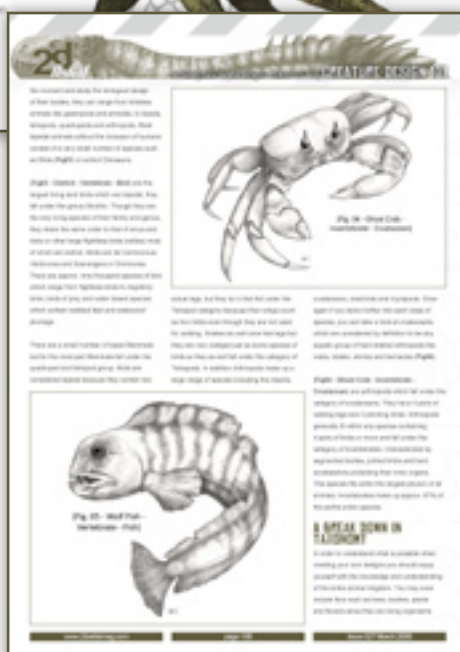
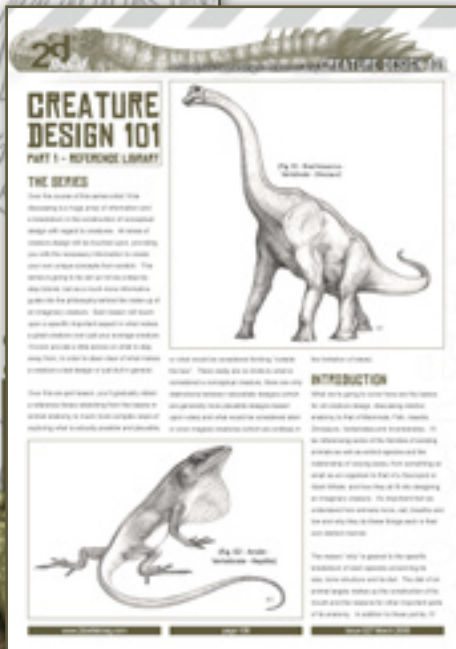
PART 6: AUGUST ISSUE 032

Colours, Patterns and Final Renderings

CREATURE

DESIGN 101 PART 1 - REFERENCE LIBRARY

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image : Chuck Wadey

MAKING OF

CATHÉDRALE



Aziz Maaqoul talks
us through the
creation of his image
'Cathédrale'.

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A WORK THAT DEMANDS
GREAT PATIENCE, TIME
AND DEDICATION. IT
ALLOWS US TO CREATE
IMAGES THAT DON'T
EXIST AND WHICH CAN BE
QUITE INSPIRATIONAL!"

MAKING OF CATHÉDRALE

7
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2d

artist

next month

INTERVIEWS

Shawn Sharp

Jaime Jones

Kev Crossley

Nick Percival

ARTICLES

Sketchbook of Serg S

TUTORIALS

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Image by Jaime Jones

