REALMS™

THE ROLEPLAYING GAME ART OF

TONY DITERLIZZI

INTRODUCTION BY CHRISTOPHER PAOLINI

FROM THE VISIONARY ILLUSTRATOR BEHIND THE #1 *NEW YORK TIMES* BESTSELLING

THE SPIDERWICK CHRONICLES AND THE WONDLA TRILOGY!

ARGUABLY ONE OF THE MOST RECOGNIZABLE and respected names in roleplaying games—**Tony DiTerlizzi** helped reshape and redefine the worlds of ***Advanced Dungeons & Dragons***, ***Planescape***, and ***Magic: The Gathering*** in the imaginations of legions of devoted gamers during the 1990s.

Known for his distinctive artistic style depicting fantastical creatures, horrific monsters, and courageous heroes, DiTerlizzi left gaming in the early 2000s to follow his dream of creating books for younger readers, but the influence that roleplaying games have had on him is clearly evident in the illustrations for his bestselling series, **The Spiderwick Chronicles** and **The WondLa Trilogy**.

Accompanied by short appreciations of DiTerlizzi's work written by esteemed colleagues, including **Holly Black**, **Brom**, **Guillermo del Toro**, **Neil Gaiman**, **Donato Giancola**, **Phil Tippett**, and **Jane Yolen**, this comprehensive collection features unpublished sketches, drawings, and paintings alongside some of his most iconic roleplaying imagery. In addition, DiTerlizzi returned to his gaming roots to create over 30 new pieces for this book. Introduction by *New York Times* bestselling author **Christopher Paolini** (*Eragon*, Inheritance Cycle). Fans of DiTerlizzi's art and this now-classic era in tabletop gaming history will not be disappointed!

ART / FANTASY / ROLEPLAYING

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KITCHEN SINK BOOKS
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MILWAUKIE, OREGON ■ AMHERST, MASSACHUSETTS

TONY DiTERLIZZI'S WORK has a distinct flair, a love for monsters if you will. This devotion to the strange and unusual is quite precious in our day and age, and it comes from a place of wonder, a place in Tony's heart that is common to all "monster children." His creatures have the flair and charm of Henson or Rackham, but they carry with them hints of their own ecosystem.

Even in his early sketches and follies, Tony evidences his own personality and point of view. I would like to think of him as one of those children that get abducted by the children of the earth (fairies, dwarves, goblins, etc.) in the stories of old. These children come back eventually, but they remain somewhat out of step with their time and place of origin; they walk around with a perpetual smile and an absent look in their eyes—as if they are able to see beyond.

We have much to learn from those who believe in fairies, those who allow themselves to bring their dreams forth. Our lives regain a certain magic when we have them around, as they, we hope, may feel compelled to tell us about the sights they've seen and the things they've learned so we can dream together of a time that never was.

Tony stands alone as a world creator and a weaver of tales. May you treasure these art pieces as much as I do.

GUILLERMO DEL TORO
FILMMAKER

FEATURING APPRECIATIONS BY

PETER ADKISON
WOLFGANG BAUR
TIM BEACH
ARI BERK
HOLLY BLACK
BROM
ZEB COOK
OLIVIA De BERARDINIS
GUILLERMO del TORO
JEFF EASLEY
ARNIE FENNER
SCOTT FISCHER
NEIL GAIMAN
DONATO GIANCOLA
CORY GODBEY
DIESEL LaFORCE
TODD LOCKWOOD
IAIN McCAIG
COLIN McCOMB
DAWN MURIN
DAVID PETERSEN
ADAM REX
RICH THOMAS
PHIL TIPPETT
CHARLES VESS
AND JANE YOLEN

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EDITED AND DESIGNED BY JOHN LIND
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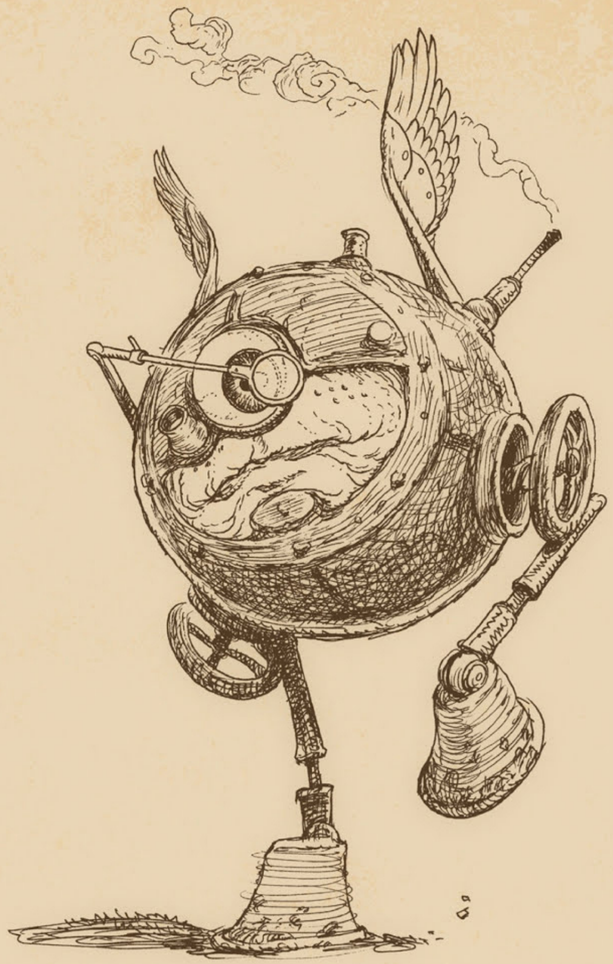

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—Introduction—

LOST IN IMAGINARY WORLDS

I FIRST BECAME AWARE of Tony's work while browsing through *Spectrum III: The Best in Contemporary Fantastic Art*. There I came across a painting of a scraggly old fairy who was standing on a forest path and looking back at the viewer with an expression that seemed equal parts glee, menace, and mischievousness. Intrigued, I looked to see who the artist was and thought, "Huh. Cool name." DiTerlizzi. It seemed sharp, different, and a bit whimsical, just like the painting itself.

I found several more of Tony's paintings in the Spectrum series and soon realized that I was already familiar with his work. I just hadn't realized it until then. I'd seen his art in all sorts of places: books, magazines, gaming materials, and of course, the Internet. And I'd always wondered who had created it, because it was good.

There's a sense of fun to Tony's art—a lightness of line and expression—that manifests itself regardless of subject material. Oh, he can do dark and creepy as well as anyone, but no matter how unsettling the image, I always feel as if he was grinning when he made it.

Plus, Tony draws and paints some of the best dragons around, which is a lot harder than you might think. His dragons have personality; you can easily imagine getting into a conversation with them (and I'm sure they'd have a lot to say).

Stylewise, one can see the influence of Arthur Rackham on Tony's work, as well as hints of Michael Hague, Moebius, Beatrix Potter, Norman Rockwell, and Jim Henson, among others. Yet Tony's work has a unique flavor that's all his own. Many of his illustrations are line and color—like Rackham's or Potter's—which conjures up the feeling of an old storybook (something that Tony captured perfectly in *Arthur Spiderwick's Field Guide to the Fantastical World Around You*). At the same time, he's equally comfortable with other mediums and techniques, ranging from cartoons to realistic and highly detailed paintings.

He's also skilled at the various elements of world building. It's one thing to paint something that already exists. It's something else entirely to design a machine or a creature from scratch, especially if you want it to seem halfway realistic. As an artist myself, I'm always in awe of people like Tony who are able to not only depict an imaginary world, but also to construct it—bolts, buttons, and all. In many ways, it's the visual equivalent of what sci-fi and fantasy writers do with words.

This really isn't a surprise, as Tony has written or cowritten a number of bestselling books, most notably The Spiderwick Chronicles series and the WondLa trilogy. He's a talented guy, let me tell ya! If you haven't read the books, do; I'm sure you'll enjoy them.

One of the reasons I believe Tony's work has so much life and energy is because I think he remembers what it was like to be a kid. He remembers what it was like to fall in love with reading and to spend whole summers lost in imaginary worlds, flying high and delving deep. Too often people lose that spark as they age, but Tony hasn't. He still dreams, and he still has a sense of enthusiasm about those dreams. Dragons and elves and other fantastical creatures may not be real, but that doesn't mean they're not important, no matter what your age.

I've met Tony a few times, and I've always been impressed by how nice he is, as well as his passion for inspiring a love of art, writing, and storytelling in children throughout the world. Perhaps none of that matters when you look at his paintings. Perhaps none of it should. A piece of art ought be judged on its own merits, not on the circumstances surrounding its creation. However, I've always liked knowing that the person responsible wasn't up to something untoward, like pickling the hearts of unicorns, and Tony seems like the last sort of person who'd go about doing that. (Although there's nothing wrong with pickling the hearts of trolls and ogres.)

Right then, enough words; on to the art! I hope you enjoy it as much as I have, and I hope that it inspires a few dreams of your own.

CHRISTOPHER PAOLINI
PARADISE VALLEY, MONTANA

ENDLESS JOURNEY from the *The Familiar* #9 cover | 1995
This painting was later collected in *Spectrum III: The Best in Contemporary Fantastic Art*, edited by Cathy & Arnie Fenner. **[T.D.]**

—Preface—

A CRITICAL HIT

IT'S NEVER EASY. If it were it wouldn't be special. Momentous.

In the spring of 1992, after graduating from The Art Institute of Fort Lauderdale, I found myself with a diploma, some half-used art supplies, and aspirations of working as a professional illustrator. With a portfolio full of sample artwork, I could submit to magazines, ad agencies, or even a book publisher. My dream was to write and illustrate my own children's books, but none of my submissions to publishing houses received a response. No response meant that dream was a dead end. It also meant no monetary advance on a book deal, so I moved back home with my parents and found a day job.

I began working for a company that owned major real estate in south Florida. There I created maps and pamphlets for land parcels that would eventually be developed into shopping malls and beachfront condominiums. Not exactly the dream job for an aspiring illustrator, but at least I could save money to get a place of my own before my school loans came due.

Returning home meant I could meet up with old friends, which I did at a favorite pub, Irish Times. Over drinks, we reconnected and reminisced. Each of us told tales of epic late-night *Dungeons & Dragons* adventures from a time when life's pleasures consisted of reading comic books, consuming two-liter bottles of Mountain Dew, and watching hours of MTV. We unanimously agreed to start a game the following evening and raised our glasses to the promise of adventure.

The next day I rummaged through a battered cardboard box in the back of my bedroom closet. I retrieved a faded purple Crown Royal bag full of green dice (including my old lucky 20-sider) and a collection of poorly painted lead miniatures. From the bottom of the box I unearthed my dog-eared copies of the *Advanced Dungeons & Dragons* rulebooks. As I flipped through the yellowing pages, I realized I was missing one of the books. And it was my most coveted. *My precious*. It was the *Advanced Dungeons & Dragons Monster Manual* published by TSR.

"I'll grab a new copy before the game tonight," I thought as I drove to a nearby bookstore in my sun-bleached 1983 Honda.

DISPLACER BEAST | 1982

This image, along with the two on the following page, was meticulously copied (using an opaque projector) from David Trampier's illustrations in the *Advanced Dungeons & Dragons Monster Manual*. My early development of artistic skill is partially due to my constant copying of favorite images. This sharpened my eye–hand coordination. **[T.D.]**

The store clerk led me to the gaming section. As he handed me the book, I quickly realized something had changed in the years since I had played *AD&D* in the '80s: the slim, easy-to-sneak-to-school *Monster Manual* had been replaced by a bulky three-ring *Monstrous Compendium* that looked like an annual report filled with starched statistics. And, from the look of the ink-blob art inside, the years had not been kind to my beloved *D&D* monsters.

Gone were the heavy-lined tattoo graphics of David Trampier and the inky crosshatched sketches of David C. Sutherland III. Sure, the one-sheet pages in the *AD&D 2nd Edition Monstrous Compendium* may have been easy to use, but the images of the monsters lacked their spark—*their vis vitae*—that got my imagination spinning like a 20-sided die when I first laid eyes on them.

At the game session that night, I shared the new book with my friends.

"I bet you could do art for these guys," Mike R. said in his laid-back drawl as he paged through what I had dubbed the "Monstrous Annual Report." I was told that, in high school, Mike R. was known as The-Most-Powerful-Dungeon-Master-in-Palm-Beach-County. He wore his hair long, his fingernails were painted black, and his jewelry was gothic as befitted his status as the lead singer of a rock band. And he was my good friend.

"Yeah boyee! They gonna love your stuff!" added his old schoolmate, Mike D., in rapper speak that he used to crack us up. Mike D., who was ex-military, kept a tight buzz cut. He always played a paladin. *Always*. During the week he was in training to become a police officer.

"I'll help you," my brother, Adam, said. He was a skinny tween version of me—complete with artistic ambitions, an oversized head, and thick glasses. Adam loved comic book artists of the day like Todd McFarlane, Arthur Adams, and Jim Lee. For kids his age, *D&D* was nothing more than a crappy cartoon with an old guy, some bratty kids, and a baby unicorn.

Back home, after recovering from our 6 p.m.-to-6 a.m. game session, Adam and I sketched our favorite *D&D* monsters at our kitchen table.

I'd gone to art school for five years. There I experimented in oils to emulate Frank Frazetta's bold paintings. I dabbled in acrylic paints to understand how the majestic Michael Whelan worked, and I brushed watercolors over pencil sketches to imitate the organic forms of Brian Froud. During that time, I discovered that I was somewhat adept in all of these mediums. And yet, I used a drugstore-bought Uni-Ball pen and bond paper to render my beholders and bulettes.

I'm not sure why I disregarded all of the mediums I had studied in school in favor of a ballpoint pen. Perhaps it was simply because it was comfortable. With a pen and paper there was no pressure to create a masterpiece—just a wander back into familiar territory. *Familiar* because I had drawn these subjects many times. They were as *familiar* to me as that purple box adorned with the image of a lime-green dragon facing off with Day-Glo-attired adventurers that my parents had given me years ago.

I was 12 when I received my copy of the *D&D Basic Set*. I would spend hours copying ink drawings of monsters by the likes of Jeff Dee and Erol Otus. Now I was reinterpreting those creatures in my own style. Could I actually be hired to illustrate for the company that had inspired me as a young geek? It would be an amazing job. *A dream job.* But TSR wasn't looking to hire new artists. I was just going to send them samples of my art—unannounced—and expect them to publish my work in their gaming books. Who did I think I was?

Throughout the week I sketched every chance I got—during work, after work, late at night. By the time Friday's gaming night rolled around, I had a small collection of drawings to share. My friends encouraged me to seriously consider an art submission to TSR. In between dice rolling, miniature painting, and paying the Domino's Pizza delivery boy, we brainstormed about what I should draw next. Mike R. pointed out what special attacks certain monsters possessed while my brother wanted to see drawings of different weapons. Mike D. just wanted me to draw his paladin character standing on the severed head of a dragon.

I felt like my life held the same possibilities as the adventure our characters were embarking on. I'd held on to my boyish imagination that I expressed through my art. I also had an excellent party of friends to support my venture. Now all I needed was the luck of the dice.

I sketched throughout the summer. By September, I had put together a portfolio of my best samples. I xeroxed pages from one of the adventure modules we'd played and pasted my artwork inside so that the art director at TSR could see what my work would look like in their gaming books. When the prints slid out from the copy machine, a surreal feeling came over me.

The samples looked like authentic published material. But they came from an alternate reality in which I was an illustrator for this

[TOP]
LIZARD MAN | 1982

[BOTTOM]
FIRE GIANT | 1982

DISPLACER BEAST from the *Advanced Dungeons & Dragons 2nd Edition Monstrous Manual* | 1993

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[TOP]
TONY DiTERLIZZI | 1993
Photograph by Kim Pilla.

[BOTTOM]
DiTERLIZZI'S FIRST STUDIO IN JUPITER, FLORIDA | 1994

game that I had adored since middle school. I was proud that I had stuck to this project and created The Best Submission Ever, but in the back of my mind loomed the fear of rejection. I tried to stifle the fear of having to face my friends and tell them their hopes in me were misplaced. I shook off that notion, packed up the samples, and sent them off to TSR's offices in Lake Geneva, Wisconsin. Then the waiting began.

A month rolled by with no word from TSR. On game night, I tried to forget that I'd even sent the samples. All of my friends' questions were met with a sheepish shrug. I feigned a cool demeanor and hid my worry behind my player-character sheet.

Finally, in mid-October, I received a letter from Peggy Cooper, the art director for TSR. She wrote that I had "a unique and interesting drawing style but it wasn't enough to hire me as a freelance illustrator." The letter closed with encouragement to submit more samples in the future for their files.

It was a rejection. I wasn't good enough.

I envisioned a very real future of me living with my parents and designing maps of south Florida real estate for the rest of my life. My friends saw it another way.

"Keep at it," Mike R. said from behind his cardboard Dungeon Master's screen. "You've got your foot in the door. Don't blow it."

"Dat's right boy!" Mike D. squeaked. "If you get this gig, it will be the coolest job ever!" With dice in hand, he was rolling up the stats for a new paladin since his previous one had been burned to a crisp by a juvenile dragon. His new character would be the brother of the slain victim, so he knew every detail about the adventure and was able to rush in and join our party. Convenient.

"I'll keep helping you," my brother said. "This *D&D* thing is pretty cool."

But I didn't know what was wrong with my samples. I didn't know what to fix or what would make my submission more successful.

The following Monday I nervously dialed the main number for TSR. I hung up before anyone could answer. I had several false starts on the phone throughout the day. By four o'clock, I psyched myself up, called, and stayed on the line. A jovial voice with a Midwest accent answered, "Art Department, Peggy speaking."

"Um, hi, Peggy. This is Tony . . . Tony DiTerlizzi, and—"

"Hi Tony! So nice to hear from you. Your art samples were really well done. A few of us here in the office took a liking to them," she said.

"You . . . you did?" I gulped down my anxiety. "But your letter said I . . . said it wasn't enough."

"Well all you sent us were a bunch of drawings of monsters," she replied with a chuckle. "We need characters. People. And we need to see them adventuring. Derring-do. Finding treasure—that sort of stuff. Think you can do that?"

"Sure. Yes!"

"Great. Get me some samples by the end of the month. Okay? I've gotta go to a scheduling meeting. Nice chatting with you. Bye!"

"She liked it! She liked it!" My mind reeled with excitement, but as it washed away, I realized, "Oh my deities and demigods! Now what?"

I shared the news with my gaming group that weekend. "I'm not sure how I can do all this. The end of the month is in two weeks."

"You can do it, homie!" Mike D. slapped my back. "It's gonna be so sweet when you're working for them." He got up and started dancing around the table. "We are all getting freebies, baby!"

I saw my reflection in the shiny plastic of a two-liter bottle of Cherry Coke. I looked like a halfling cornered by a hill giant.

"Dude, relax," Mike R. said. "It's easy: all you have to do is draw the player characters as cool as the monsters. Really that's what *D&D* is all about—the players. The people. This." He gestured dramatically at the group sitting around the gaming table. "Am I right or am I right?" Everyone nodded in agreement. "Good." He stood up. "Okay, I gotta take a whiz before we start."

Make the characters as cool as the monsters themselves.

My furrowed face relaxed. Mike R. was right. He really was The-Most-Powerful-Dungeon-Master-in-Palm-Beach-County.

I sketched out the best player characters I could dream up. I conjured them from the spirit of Arthur Rackham, Rankin/Bass's animated version of *The Hobbit*, and the *Dragon's Lair* video game.

I sent in my next batch of drawings at the end of the month, just as Peggy had asked. And do you know what? Rejected. Again.

Peggy said the characters were designed well, but they were not active enough. By the end of our conversation, I had a clearer picture of the role an illustration plays in a *D&D* adventure book. Excitement soon overcame dejection. Within a couple of weeks I had additional samples sent up to her. This time I created scenarios that were both narrative and entertaining. Instead of just drawing neat monsters and cool characters, I tried to illustrate elements and rules of the game. This was an aspect that I thought new gamers would like, and it would remind older players of why they enjoyed *D&D* in the first place.

It had been three months since my first submission. My persistence finally paid off. That November, Peggy offered me my first professional freelance job. I was illustrating a boxed set adventure for TSR titled *Advanced Dungeons & Dragons 2nd Edition Dragon Mountain*.

Though I would continue to draw for *D&D* for nearly a decade, I never forgot about the support my friends gave me when I started out. In fact, when I illustrated the entire *Advanced Dungeons & Dragons 2nd Edition Planescape Monstrous Compendium Appendix* in 1994, I acknowledged them in the front of the book—a first for a freelance artist and for TSR.

Like I said, it's never easy. Sometimes all you need is a little faith. Surround yourself with your adventuring party: the friends and family who encourage and believe in you. More importantly, have faith in yourself. Believe in the powerful magic inside you. Take a chance and roll your dice—whether they are 20 sided or metaphorical. You never know what luck they may bring you.

GNOLL LOOKOUT, art submission to TSR | 1992
This is one of several images I sent to TSR in hopes of procuring freelance work. I got the opportunity to render the gnoll for the *Advanced Dungeons & Dragons 2nd Edition Monstrous Manual* the following spring. **[T.D.]**

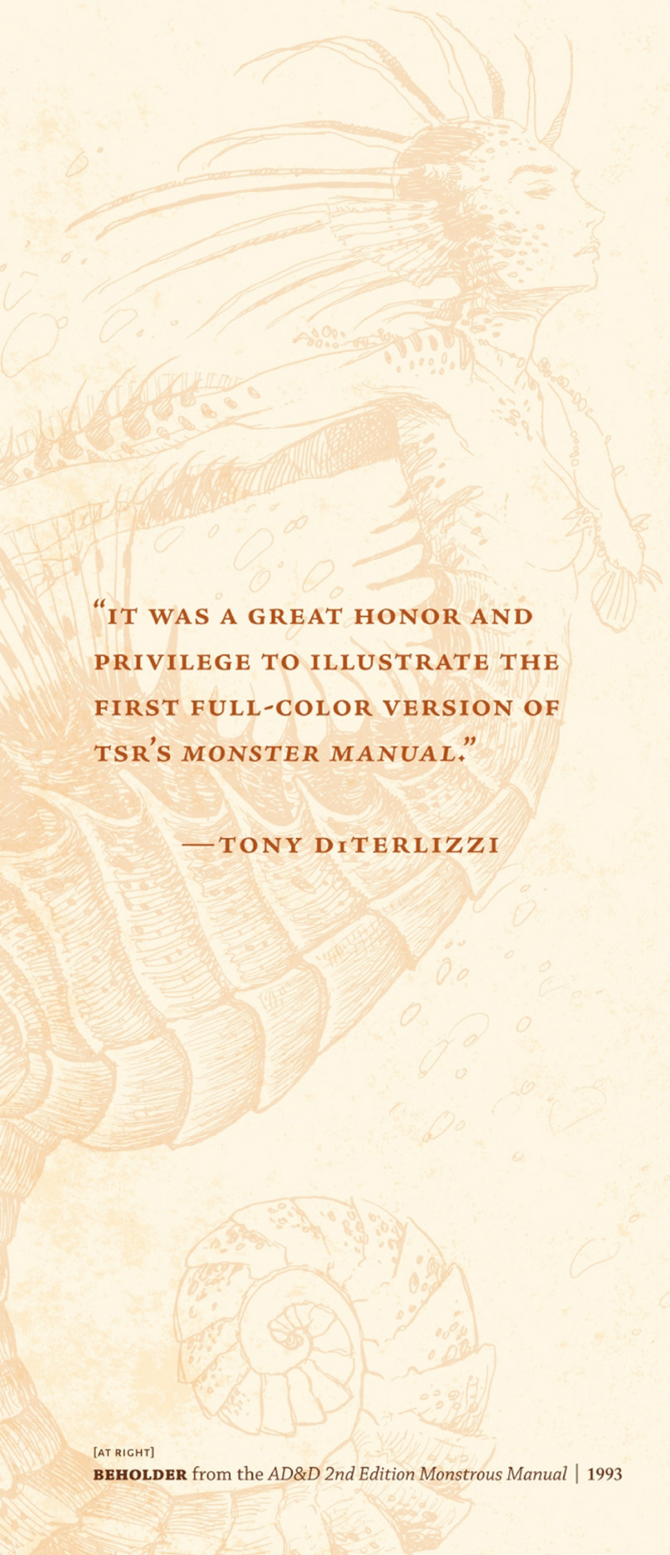
TONY DiTERLIZZI
AMHERST, MASSACHUSETTS

TONY DiTERLIZZI'S SKETCHBOOK | 1992
I kept the developmental sketches I did over the summer and fall of 1992 in preparation for my submission to TSR in this sketchbook. **[T.D.]**

A NOTE ON THE ARTWORK

THE MAJORITY OF ARTWORK in this collection was scanned from the originals in Tony DiTerlizzi's archives in the fall of 2014, following many days of emptying flat files, thumbing through sketchbooks, and rummaging through old boxes. During the scanning and cleanup phase, Tony took the opportunity to digitally adjust bits and pieces in some of the art, allowing for this book to be a "remastered edition." The essays and most of the captions were written by the artist (indicated by a "T.D."). Enjoy your journey into Tony DiTerlizzi's REALMS . . .

JOHN LIND
EDITOR & DESIGNER
KITCHEN SINK BOOKS



"IT WAS A GREAT HONOR AND PRIVILEGE TO ILLUSTRATE THE FIRST FULL-COLOR VERSION OF TSR'S *MONSTER MANUAL*."

—TONY DiTERLIZZI

—Section One—
ENTERING THE DUNGEON

THE QUOTE TO the left was written in the back of my sketchbook in March 1993. I had distressed the outside of the sketchbook with brown paint and wrapped it in leather straps so that it looked less like an academic sketchbook and more like a long-lost spell book. Between its faux-weathered covers were loose sketches that I'd drawn throughout the previous year. There were scribbles on torn scraps of paper, on diner napkins, even on the letterhead for the office where I worked. Every page of this shabby scrapbook was plastered in drawings of dragons, trolls, goblins, and giants.

Although I hadn't yet managed to move out of my parents' house, I'd made part of my plan come together: I was now a working freelance artist for TSR.

My first job for them was an *AD&D 2nd Edition* boxed set, *Dragon Mountain*. For this, I was tasked with rendering approximately 100 pen-and-ink illustrations for the books and game pieces in the set. I was thrilled about the opportunity, but terrified of the workload. Because of my lack of confidence, most of the art was overworked. However, I was told there was promise in my monster designs—in particular, my tough-but-scrawny rendition of a kobold (see page 23). If I did get more freelance work, I made a promise to myself to spend more time on each illustration and really make the art closer to the images that cavorted about in my imagination.

My kobold caught the eye of game designer Tim Beach, who was compiling a new edition of the *Advanced Dungeons & Dragons 2nd Edition Monstrous Manual*. Shortly after I completed *Dragon Mountain*, Tim asked if I would be interested in contributing art for his book. If so, he'd need sketches right away. I rubbed my lucky 20-sided die, put my sketchbook in a FedEx box, and sent it to him.

The phone rang a couple of days later. Tim was impressed. He asked me to illustrate the entire book! It was this geeky artist's dream come true. Though I desperately wanted to illustrate every monster, I remembered the promise I made to myself. These monsters—from the lowly kobold to the most powerful mind flayer—deserved the best, so I opted to take fewer in quantity so I could maintain a higher quality.

Through February and March of 1993, I illustrated about one-third of the *AD&D 2nd Edition Monstrous Manual* using tools that felt comfortable to me: pens, pencils, markers, and pastels. I rendered a few pieces per day and redid art that didn't meet my new personal standard of quality. With the completion of each illustration, my confidence grew. By the end, I was proud of the collection of work I'd created.

To this day, my warmest memory of that book is sitting at my mom's kitchen table drawing my favorite *D&D* monsters, as I had done a decade earlier . . . but now I was doing it as a paid professional illustrator. **[T.D.]**

[AT RIGHT]
BEHOLDER from the *AD&D 2nd Edition Monstrous Manual* | 1993

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MEDUSA, sketch for the *AD&D 2nd Edition Monstrous Manual* | 1993
This drawing was in my first submission to TSR. Instead of grotesque facial features, I returned the gorgon to the attractiveness she possessed before she was cursed, but kept the snakes and glowing eyes. Chris Achilleos's excellent rendering of Medusa inspired my approach. **[T.D.]**

I WAS COORDINATING efforts on the *AD&D 2nd Edition Monstrous Manual* and getting ready to create an art order when TSR's art director, Peggy Cooper, showed me a portfolio she had received from Tony DiTerlizzi. He had taken a published adventure (one I had written, coincidentally) and replaced the artwork with his own pieces, to show how they would look in a finished book. I noticed and appreciated Tony's unusual style, but one piece in particular caught my eye: Medusa with her snakes pulled back into a ponytail—an original take on an image with literally thousands of years of history. We added Tony to the artist list, and I assigned him several monsters that I felt would benefit from his style.

Tony sent in groups of pictures as he finished them, and many demonstrated his originality, like a bulette with insect-style armor. Tony also included fun surprises, like a picture of the invisible stalker: a belt and scabbard floating in the air with a sword and cigarette above. He did fantastic work, made us laugh, and became a great friend.

TIM BEACH
GAME DESIGNER

KOBOLD, developmental sketch for *Advanced Dungeons & Dragons 2nd Edition Dragon Mountain* | 1993
This bat-faced rendition was quite different from what TSR had previously shown as reference for this low-level stock monster. It was this reinvention that helped cement my involvement in the *AD&D 2nd Edition Monstrous Manual*. **[T.D.]**

ETTIN, unpublished | 1993
This piece, in print here for the first time, was meant for the *AD&D 2nd Edition Monstrous Manual* but was cut before printing along with several others. In an effort to keep certain creature classes visually consistent, project coordinator Tim Beach assigned artists groups of similar monsters. Artist Jeff Butler rendered all images of the giantfolk, so this art would have appeared inconsistent with the other giants. **[T.D.]**

[CLOCKWISE, FROM RIGHT]
BULLYWUG, MONGRELMAN, AND KENKU, unpublished | 1993
Although they were intended for the *AD&D 2nd Edition Monstrous Manual*, these images were cut before they were colored. **[T.D.]**

LOWER LEFT & RIGHT: © WIZARDS OF THE COAST LLC.

[AT LEFT]
ORC from the *AD&D 2nd Edition Monstrous Manual* | 1993
The challenge with illustrating all the classic *AD&D* humanoid races was how to depict not just physical traits, but character traits as well. Here the orc holds a rusted, nicked blade while the **HOBGOBLIN** (on the following page) carries two polished, expertly handled weapons. **[T.D.]**

OGRE from the *AD&D 2nd Edition Monstrous Manual* | 1993

HOBGOBLIN from the *AD&D 2nd Edition Monstrous Manual* | 1993

GNOLL from the *AD&D 2nd Edition Monstrous Manual* | 1993

BOTH IMAGES © WIZARDS OF THE COAST LLC

GOBLIN from the *AD&D 2nd Edition Monstrous Manual* | 1993
Tim Beach opted to replace this illustration with a previous piece of mine—a kobold, used as a game piece in *Dragon Mountain*—for the goblin entry. My intended image ran in the back of the *Monstrous Manual* under the index. **[T.D.]**

BOTH IMAGES © WIZARDS OF THE COAST LLC.

TROGLODYTE from the *AD&D 2nd Edition Monstrous Manual* | 1993
This was the first completed image for the book, and it clearly represents my personal goal of creating high-quality artwork for games. **[T.D.]**

[ABOVE AND AT FAR RIGHT]

MIND FLAYER (ILLITHID) from the *AD&D 2nd Edition Monstrous Manual* | 1993

I took a chance with one of my cherished monsters from childhood by changing the established depiction of the illithid's attire from the flared collar of a 1970s warlock to tattered robes inspired by ancient priests and rabbis (note the cantor-style hat). For some of the *Monstrous Manual* illustrations, I wanted the flexibility to play with various color schemes. I inked the drawing and then copied it onto a lightweight paper so that palettes could be explored. The thin paper allowed for easy blending of the alcohol-based markers I used. **[T.D.]**

MONSTROUS MANUAL MINIATURES, based on art from the *AD&D 2nd Edition Monstrous Manual* | 1993

Ral Partha Enterprises produced the official *AD&D* miniatures during the years that I worked with TSR. Being a longtime collector of minis, I was thrilled to see my art become the inspiration for an army of intricately detailed figurines.

From top to bottom: **SHAMBLING MOUND,** sculpted by David Summers; and **MIND FLAYER** and **MEDUSA**, sculpted by Geoff Valley. **[T.D.]**

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[AT RIGHT]
SHAMBLING MOUND from the *AD&D 2nd Edition Monstrous Manual* | 1993

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[AT FAR RIGHT]
LIZARDS AND SNAKES, unpublished | 1993

"ANOTHER KEY TO THIS LOOK IS THE ART, UNUSUAL DRAWINGS THAT REMIND ME A LITTLE OF DR. SEUSS (IF HE DID HIGHLY DETAILED DARK FANTASY) . . . TONY DiTERLIZZI HAS DONE AN OUTSTANDING JOB, AND I HOPE HE CONTINUES TO ILLUSTRATE FUTURE *PLANESCAPE* RELEASES."

—*PYRAMID* MAGAZINE
JULY 1994

[AT RIGHT]
BLEAK CABAL from the *Advanced Dungeons & Dragons Planescape Campaign Setting* | 1993

—Section Two—
A PORTAL OPENS TO PLANESCAPE

DESPITE THE BUZZ surrounding my art on the *AD&D 2nd Edition Monstrous Manual*, the remainder of 1993 was slow for freelance work. I contributed to a couple of *Advanced Dungeons & Dragons 2nd Edition Dark Sun* adventures and worked on polished, painterly samples to submit to *Dragon* magazine and *Dungeon Adventures* (on the previous page). This lack of work caused anxiety, because I'd been laid off from my full-time day job and used my earnings from TSR to move into a two-bedroom apartment. I held out hope that luck would once again come my way.

At the urging of the *Monstrous Manual*'s project coordinator, Tim Beach, I visited the offices of TSR and met most of the staff—including Peggy Cooper, the art director who had given me my break. From there, I journeyed with Tim to Milwaukee for the Gen Con gaming convention. In those crowded halls I realized that *D&D* had expanded beyond a fad of the 1980s and evolved into something far more wide reaching.

I returned to TSR that fall to meet with longtime game designer David "Zeb" Cook. He had been developing a new game that expanded on 1987's *Advanced Dungeons & Dragons Manual of the Planes*. This new setting would weave together the many mythologies—both borrowed and original—that formed the foundations of *D&D*. Zeb shared with me the plans for a floating donut-shaped city named Sigil that formed the hub of his creation. He spoke to me in the medieval slang used by Sigil's citizens. Finally he explained the mechanics of how the players were able to jump from one plane to another. It became clear to me that world building wasn't just about the characters and the monsters they fought. The kingdom and the realm should be one you—and your character—want to visit and explore over and over again.

Zeb also understood the importance of illustration—especially in conveying scenes from a fantastical world. He had been gathering inspirational art in an eclectic collection that ranged from eighteenth-century etchings by Italian artist Giovanni Piranesi to pieces by contemporary character designer Yoshitaka Amano. Throughout the game's development, Zeb had worked closely with TSR staff artist Dana Knutson to sketch out and define the architecture, artifacts, and attire for *Planescape*.

I met with the *Planescape* team and discussed the look of the game. I was tasked with taking Zeb's inspirations and creating a unified artistic style in the illustrations for all game books within the entire line. Aside from Robh Ruppel, who was the cover artist, I would be the sole illustrator for *Planescape*—a visual approach TSR had tried only once, with staff artist Gerald Brom, who'd illustrated the *Dark Sun* setting. My life was about to change. **[T.D.]**

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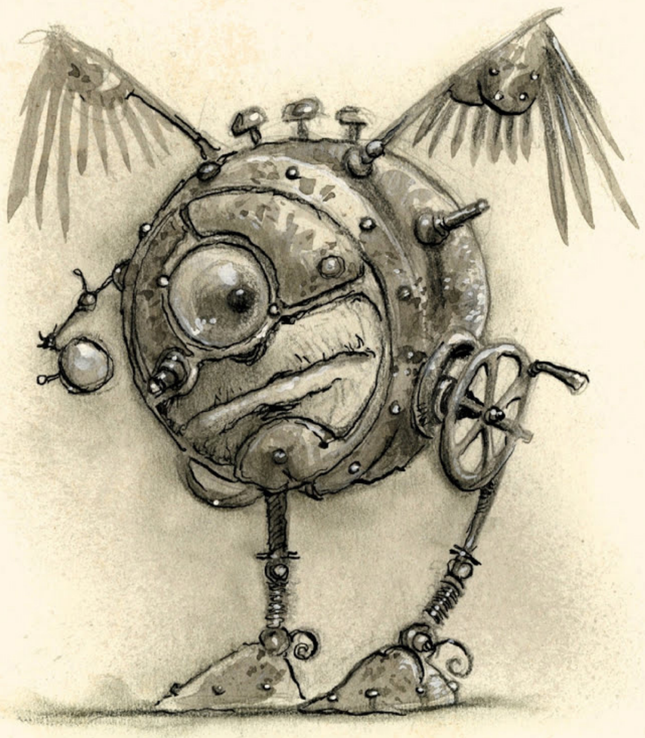

MONODRONE from the *AD&D Planescape Campaign Setting* | 1993
As I began to explore *Planescape* with my pens and pencils, Zeb Cook surprised me one morning with a challenge. He'd been considering using the modrons from 1983's *Advanced Dungeons & Dragons Monster Manual II*, but he confessed he wasn't a fan of their depiction. Zeb faxed over the old entry for me to look at, and asked me to try to create a new design for them.

I'd never encountered the modrons back in my teenage gaming days, so everything about them was new to me. As I read the lengthy entry, I became fascinated with Primus, Secundus, and the entire modron society. I realized Zeb had unearthed a hidden gem in TSR's publication history. These strange beings just needed a visual interpretation that matched the ingenuity of their design.

There was something vaguely familiar about modrons. They reminded me of the curious inhabitants you might discover in *Alice's Adventures in Wonderland* or one of L. Frank Baum's Oz books. Immediately, my mind jumped to the clockwork man, Tik-Tok, from Baum's 1907 book, *Ozma of Oz*. Using Tik-Tok as my inspiration, I redesigned the modrons for a new generation of gamers. **[T.D.]**

[AT RIGHT]
MINION OF SET from the *AD&D Planescape Campaign Setting* | 1993
This is the first finished illustration I created for *Planescape*. The influence of Yoshitaka Amano is present in the armor and silhouette. **[T.D.]**

SOTM IMAGES © WIZARDS OF THE COAST LLC

THE MERCYKILLERS from the *AD&D Planescape Campaign Setting* | 1994

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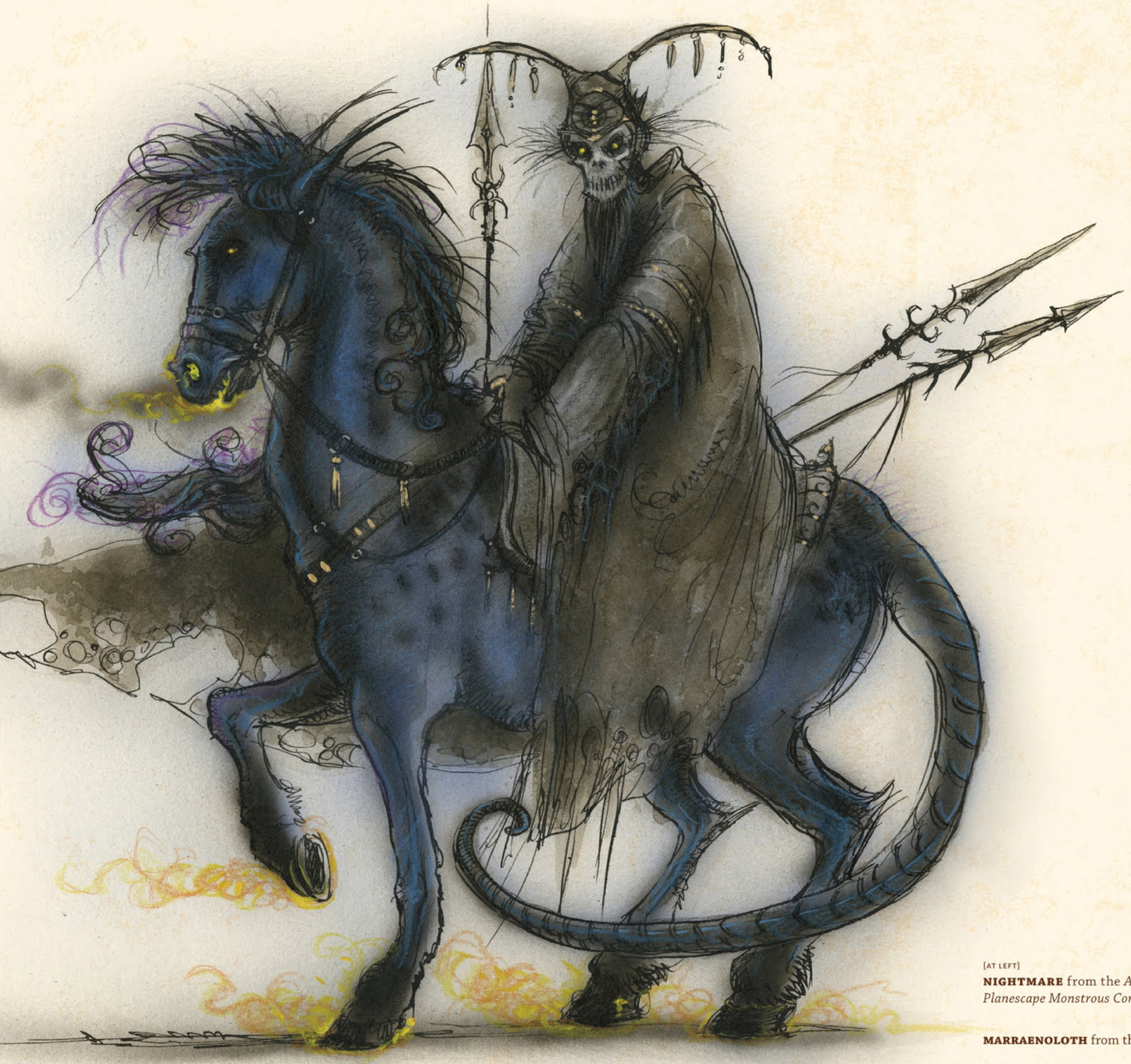
THE LADY OF PAIN from the *AD&D Planescape Campaign Setting* | 1994

Both of these illustrations were based on costume concepts and iconography created by TSR staff artist Dana Knutson. The faction symbol for the Mercykillers is etched in the plackart, while the lady's face is taken directly from the packaging logo for *Planescape*. **[T.D.]**

FACTOL RHYS OF THE TRANSCENDENT ORDER from the *AD&D Planescape Campaign Setting* | 1994

A BARIAUR FROM THE FREE LEAGUE from the *AD&D Planescape Campaign Setting* | 1994



[AT LEFT]
NIGHTMARE from the *Advanced Dungeons & Dragons 2nd Edition Planescape Monstrous Compendium Appendix* | **1994**

MARRAENOLOTH from the *AD&D Planescape Campaign Setting* | **1994**

BOTH IMAGES: © WIZARDS OF THE COAST LLC.

CAT LORD from the *AD&D 2nd Edition Planescape Monstrous Compendium Appendix* | 1994

After my success reimagining the modrons for the *AD&D Planescape Campaign Setting*, I was given free rein to interpret many of the lesser-known monsters that appeared in *Planescape's* first *Monstrous Compendium*.

Like the modrons, the cat lord originated in 1983's *AD&D Monster Manual II*. The accompanying illustration of a brooding man in dark attire wasn't that intriguing. Right away I thought it would be interesting to swap the gender, as the angles of a female face are better suited to feline features.

Despite the intensity of my tight *Planescape* deadlines, I would use photographs of reference models whenever I had the chance. These photos of Marta (taken by my friend Kim Pilla), with her captivating gaze and the unusual light source, were perfect for my take on the cat lord.

I rendered this piece in an afternoon during a flurry of painting and drawing. In fact, the blue ink used to airbrush her shadow is the same ink tinting the body of the **NIGHTMARE** (on the previous spread), which was completed before this piece. I applied my final detail with a fluorescent highlighter, which I used around her pupils. **[T.D.]**

LIZARD LORD from the *AD&D 2nd Edition Planescape Monstrous Compendium Appendix* | 1994

As I had done with the reference photos of Marta for the **CAT LORD** (on the previous page), I distorted my facial features into a narrower shape, reminiscent of Arthur Rackham's self-portraits. **[T.D.]**

[AT RIGHT]

THE OUTSIDERS from the *AD&D Planescape Campaign Setting* | 1994

My then girlfriend (now wife), Angela, has always been selflessly supportive of my career and its many permutations. She not only offered creative input from the onset, but she often posed for various characters, even monsters. The girl I met, who was just 20 years old when I started *Planescape*, has been my muse on this fantastic journey. I cannot imagine traveling this far without her. **[T.D.]**

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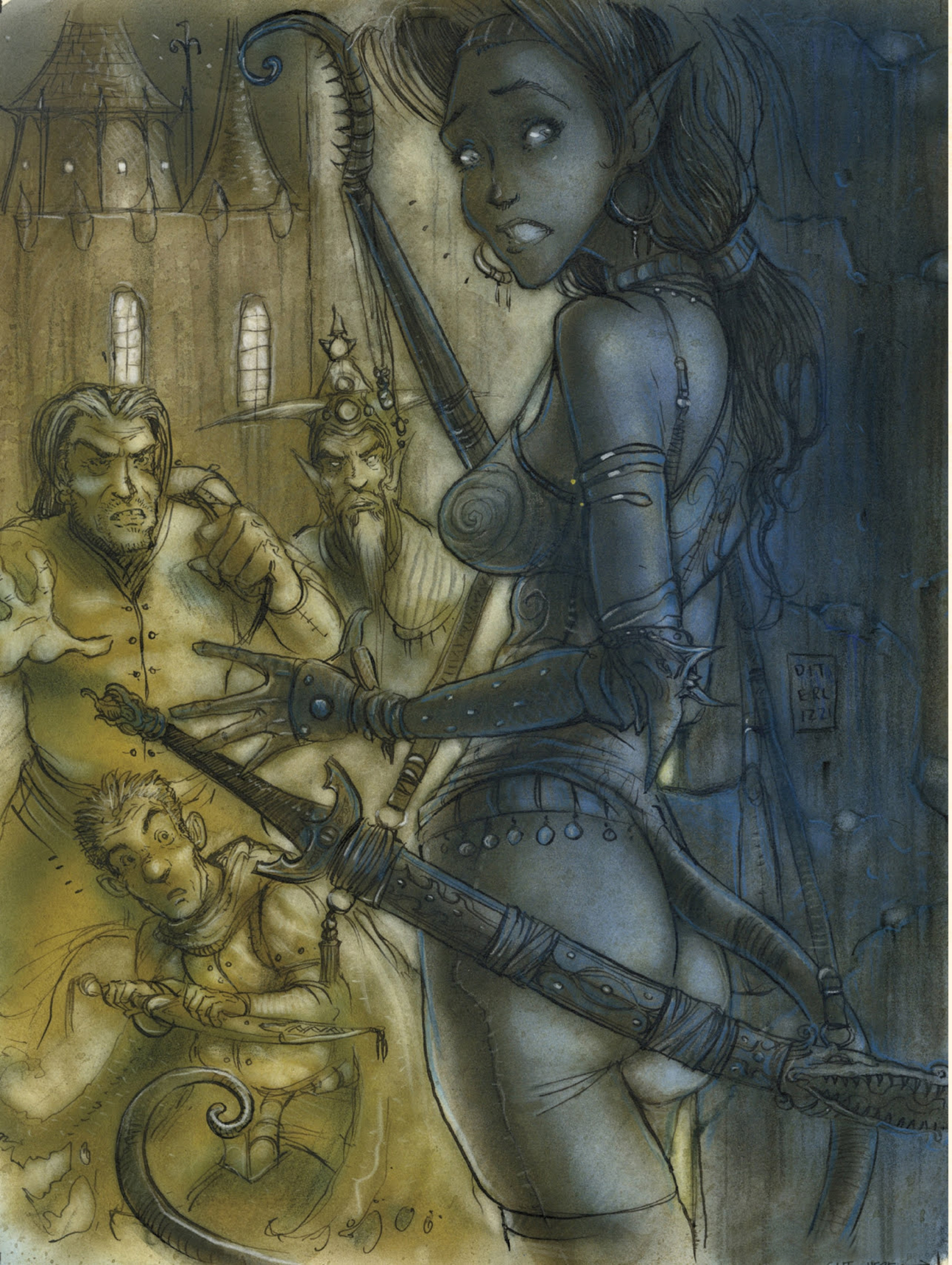
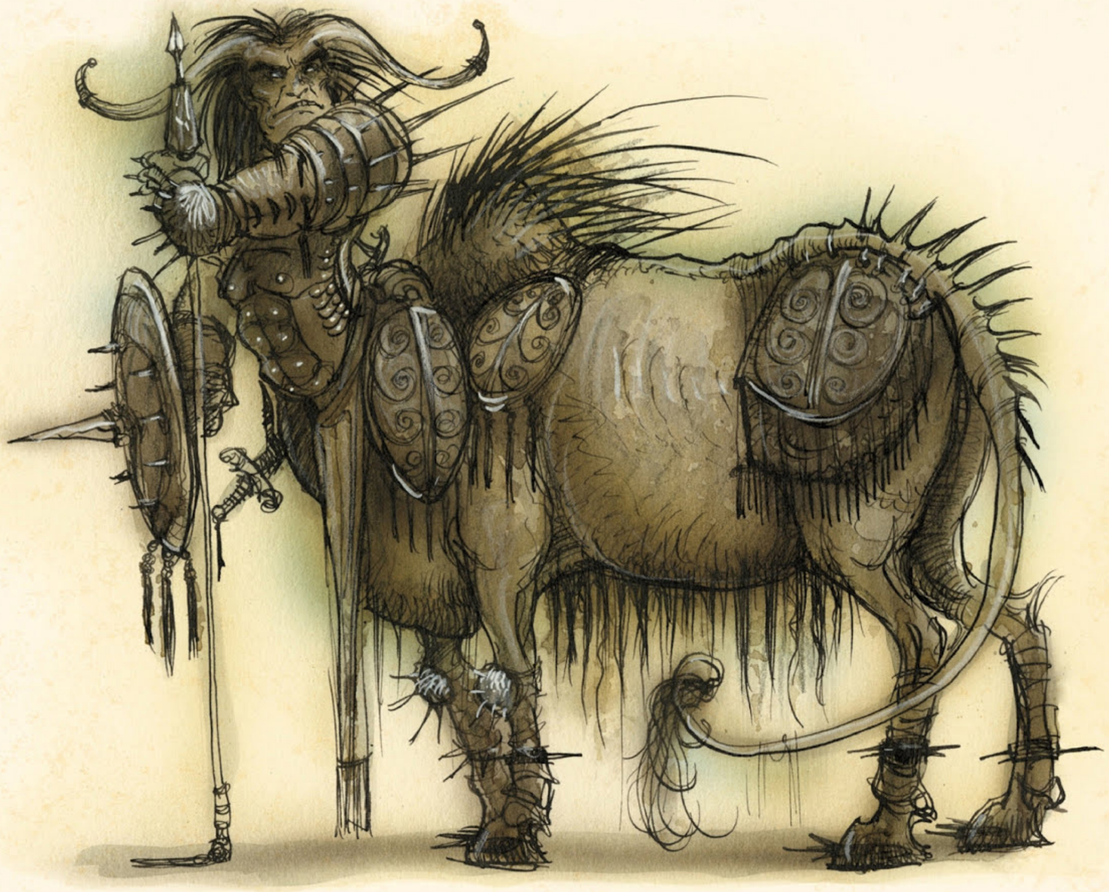


[AT LEFT]
INFORMATION MERCHANT from *Advanced Dungeons & Dragons 2nd Edition Planescape: Planes of Chaos* | 1994

LUCAS, THE WANDERER, unpublished | 1994

LEFT: © WIZARDS OF THE COAST LLC.



ARMANITE (LESSER TANAR'RI) from *AD&D 2nd Edition Planescape: Planes of Chaos* | 1994

[AT RIGHT]

HRUNGARR, THE EVIL MAGE & HIS APPRENTICE TYRDE from *Wizards I Have Known* | 1994

In 1994, I released a limited-edition sketchbook that was sold primarily through mail order and at the Gen Con gaming convention. This image appeared in my second sketchbook, *Wizards I Have Known*. **[T.D.]**

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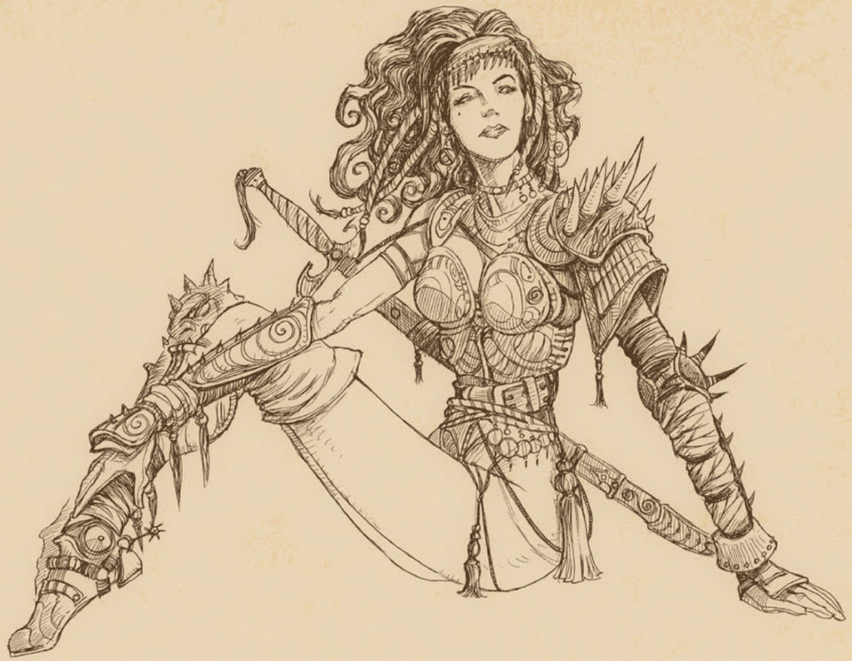

WHEN I STARTED WORKING for TSR in 1996, Tony DiTerlizzi was already a legend. His unique style—part Rackham, part Froud, a dash of Royo, with hints of Trampier and Seuss—had made the *AD&D Planescape Campaign Setting* something singular in the *D&D* pantheon. I borrowed one of his designs for the cover of a product called *TSR Jam*, in which each campaign world was characterized by a single character. I found his tiefling irresistible, and chose her to represent *Planescape*. I wish I could have put as much personality into her with my labor as Tony did with his simple linework and watercolor. But that has always been the draw to his work—it's deft and sparing where it needs to be, always full of life and character. The joy of creation rings through.

TODD LOCKWOOD

ILLUSTRATOR

[AT RIGHT]
TIEFLING from the *AD&D 2nd Edition Planescape Monstrous Compendium Appendix* | 1994
As Zeb Cook had explained it, tieflings were a planar race with fiend blood in their lineage (i.e., succubi and incubi ancestry). Therefore I infused them with an outward confidence and sexuality. This race of characters became a favorite among gamers from the beginning, and tieflings have remained present in every edition of *D&D* since their debut in *Planescape*. **[T.D.]**

Материал защищен авторским правом

A BASHER AND A CUTTER from *DiTerlizzi Sketchbook* | 1994
This is an unpublished *Planescape* piece, which was printed in my first limited-edition sketchbook. **[T.D.]**

[AT RIGHT]
TIEFLING IN SIGIL from *Dragon* #203 | 1994
I did this piece for the article "The Plane Truth Part I: Codifying Sigil" by David "Zeb" Cook. As I mentioned in an April 1995 interview for *SCRYE* magazine, "I work fast and furious. It gives the work a life. It animates it and makes it edgy—a look I really like. A look that helped me get the job as the main illustrator for *Planescape*." **[T.D.]**

PLANESCAPE MINIATURES, based on art from the *AD&D Planescape* books | 1994

As they had for *Dragon Mountain* and the *AD&D Monstrous Manual*, Ral Partha continued producing miniatures based on my illustrations from a variety of the *Planescape* books.

From top to bottom: **BLEAK CABAL**, sculpted by David Summers; **ERINYES**, sculpted by Chris "Fitz" FitzPatrick; and **THE MERCYKILLERS**, also sculpted by David Summers. **[T.D.]**

[AT FAR RIGHT]

ERINYES from the *AD&D 2nd Edition Planescape Monstrous Compendium Appendix* | 1994

Angela posed for this piece. However, I also looked at lingerie models in catalogs for inspiration, as I did for many of the alluring fiends of *Planescape*. **[T.D.]**

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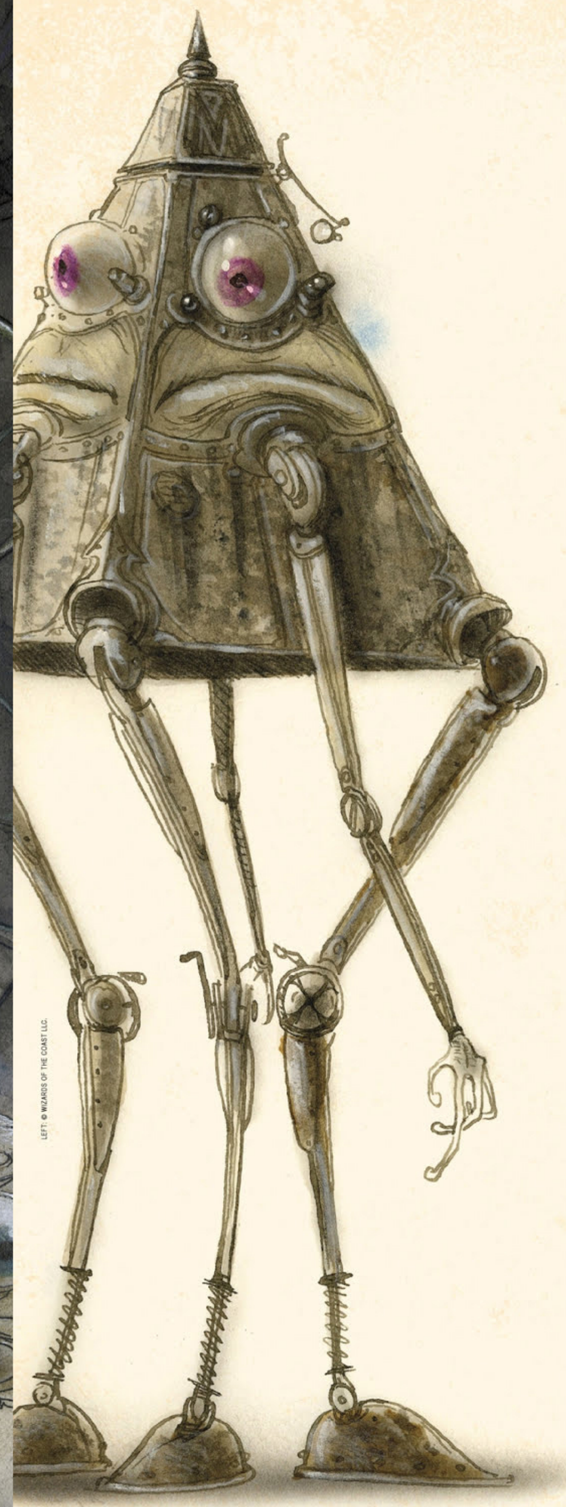
[AT FAR LEFT]
CORNUGON (GREATER BAATEZU) from the *AD&D 2nd Edition Planescape Monstrous Compendium Appendix* | 1994

LEFT: © WIZARDS OF THE COAST LLC.



IT'S HARD FOR me to think about *Planescape* without seeing Tony's evocative characters and style.

When TSR's art director brought him into the project, he wasn't an unknown quantity; he'd been doing illustrations for other TSR products. He could put personality into the curious and grotesque, with a tweak of humor and an eye for detail that could make our most bizarre creations come alive.

In truth, Tony was the ultimate "accidental collaborator," one of those people you don't realize is missing until they appear. I'd write up art orders—descriptions of people and monsters or a scene for the rulebooks, and Tony would take the words and turn them into pictures. They were not what I imagined, in part or sometimes at all. They were different—and yet often just what I wanted.

But to me there was no doubt it was a collaboration. The more Tony did, the more I wrote and created to his style. He could draw the impossible, the quirky, and surreal so they felt like they were part of one world. He could weave humor and whimsy into the oddest and most menacing surroundings.

Serendipity doesn't happen often; sometimes it never happens on a project. The fact that Tony was able to see what *Planescape* was and translate and expand it into pictures was amazing.

Besides, who else but Tony could make modrons look interesting and fun?

ZEB COOK

GAME DESIGNER

LEFT: © WIZARDS OF THE COAST LLC.

[AT FAR LEFT]
MODRONS OF MECHANUS from the *AD&D Planescape Campaign Setting* | 1994

TRIDRONE from *Dragon* #354 | 1994
Although I painted this in 1994 for use in the *AD&D Planescape Campaign Setting*, this piece was cut due to space limitations. It was finally printed in my 2007 article "Modron Memories." **[T.D.]**

[AT FAR RIGHT]

GUARDINAL from the *Advanced Dungeons & Dragons 2nd Edition Planescape Monstrous Compendium Appendix II* | 1995

In an attempt to capture the beauty of a natural environment different from the scrubby brush of south Florida, I referenced the setting for this piece from photos I took while hiking in Connecticut. **[T.D.]**

RIGHT: © WIZARDS OF THE COAST LLC.

[AT FAR RIGHT]

PLEASE KNOCK IF ANSWER IS REQUIRED from *Wizards I Have Known* | 1995

In this image, I was attempting a rubout technique, similar to the style of Arthur Rackham's art, in which I would dab up (or scrub out) applied pigment with a wet brush. Because I used colored inks (instead of watercolors, as Rackham had done), getting to the final result was far more laborious. However, notably absent is the use of airbrush. My confidence in painting with traditional mediums was growing, and within a couple of years I would stop using the airbrush altogether.

The title, which is printed on the sign by the door, is directly lifted from one of Ernest Shepard's marvelous illustrations in A. A. Milne's *Winnie-the-Pooh*. **[T.D.]**

"THE READERS ARE UPPERMOST IN [DiTERLIZZI'S] MIND AS HE CREATES. TO HIM, THEY ARE IMPORTANT . . . THEY ARE THE MINDS WAITING FOR MORE 'IMAGINATIVE FILLING.' HE IS THE ONE WILLING TO TRY TO FILL IT VISUALLY."

—*SCRYE* MAGAZINE
APRIL 1995

[AT RIGHT]
LEIGH, OF THE SIDHE from the *Changeling: The Dreaming* core rule book | 1995

—Section Three—
THE CHANGELINGS BRING A GIFT

MY VISITS TO GEN CON had an incredible ripple effect on my career as a gaming artist. The experience taught me a valuable lesson in the world of freelance work: no amount of correspondence beats meeting someone in person. This not only applied to connecting with my growing fan base but also with potential game designers and art directors.

One of those people I met was Rich Thomas, creative director for White Wolf Game Studio. Rich paged through my 1992 sketchbook (the same one I'd sent to Tim Beach) and talked of the possibility of working together. Shortly thereafter, I was offered a serialized comic titled "Legacy Rite" for *White Wolf Magazine*. The comic would be collected in 1994's *Werewolf: The Apocalypse Second Edition* rule book.

Though it started strong, my artwork for "Legacy Rite" soon suffered from the intense deadlines I'd been under for the concurrent launch of *Planescape*. I was disappointed. I had broken the promise I made to myself at the conclusion of *Dragon Mountain* that I would uphold and maintain the highest quality possible in my artwork. Fortunately, Rich gave me another chance. In the fall of 1994 he offered me the opportunity to be a part of a new game that White Wolf had been developing.

I flew up to Stone Mountain, Georgia, to meet with the designers for this game. Mark Rein-Hagen, creator of White Wolf's successful *World of Darkness* universe, presented me with *Changeling: The Dreaming*. Mark's latest creation was his reimagining of the fairy realm. Characters would play various types of fae living in secret among humans in the real world. Just as Zeb Cook had done with Dana Knutson for the development of *Planescape*, Mark was working closely with concept artist Joshua Timbrook to design a cohesive look for *Changeling*. I would reinterpret Josh's designs for a set of portraits showcasing the types of changelings from which the players could choose to play.

Though I would use the same tools (pens, ink, and watercolors) that I relied on for *Planescape*, for *Changeling* I shifted to a warmer palette and integrated symbolic imagery to set the art apart. I referenced Leonardo da Vinci's ink drawings and emulated his compositions and note taking. As I look at the *Changeling* pieces now, I can see the roots of *Arthur Spiderwick's Field Guide to the Fantastical World Around You* sprouting in my imagination.

Changeling—along with the other White Wolf games I contributed to over the next five years—offered a cherished diversion from the constant demands of *Planescape*. White Wolf's art requests were less specific than TSR's rigid art orders. Consequently, the work is playful and free. Rich gave me an open invitation to contribute to White Wolf's many projects, which I took advantage of whenever I got the chance. **[T.D.]**

SIDHE NOBLE from the *Changeling: The Dreaming* core rule book | 1995

The quote, from a 1979 song by American folksinger Meg Davis, was provided as inspiration by the game designers. This image was reprinted on the cover of *Nobles: The Shining Host*. **[T.D.]**

[AT RIGHT]

TROLL from the *Changeling: The Dreaming* core rule book | 1995

The design on the troll's cape was taken from the Bayeux Tapestry. This image was reprinted on the cover of *Kithbook: Trolls*. **[T.D.]**

BOTH IMAGES © CCP hf.

VAMPIRES from *Vampire: The Dark Ages* | 1995
All of my illustrations in *The Dark Ages* were inked in a combination of dip pens and fine-tipped brushes. **[T.D.]**

LEFT, BOTH RIGHT © COPYM.

OBSERVER from the *AD&D 2nd Edition Planescape Monstrous Compendium Appendix II* | **1995**

[AT RIGHT]

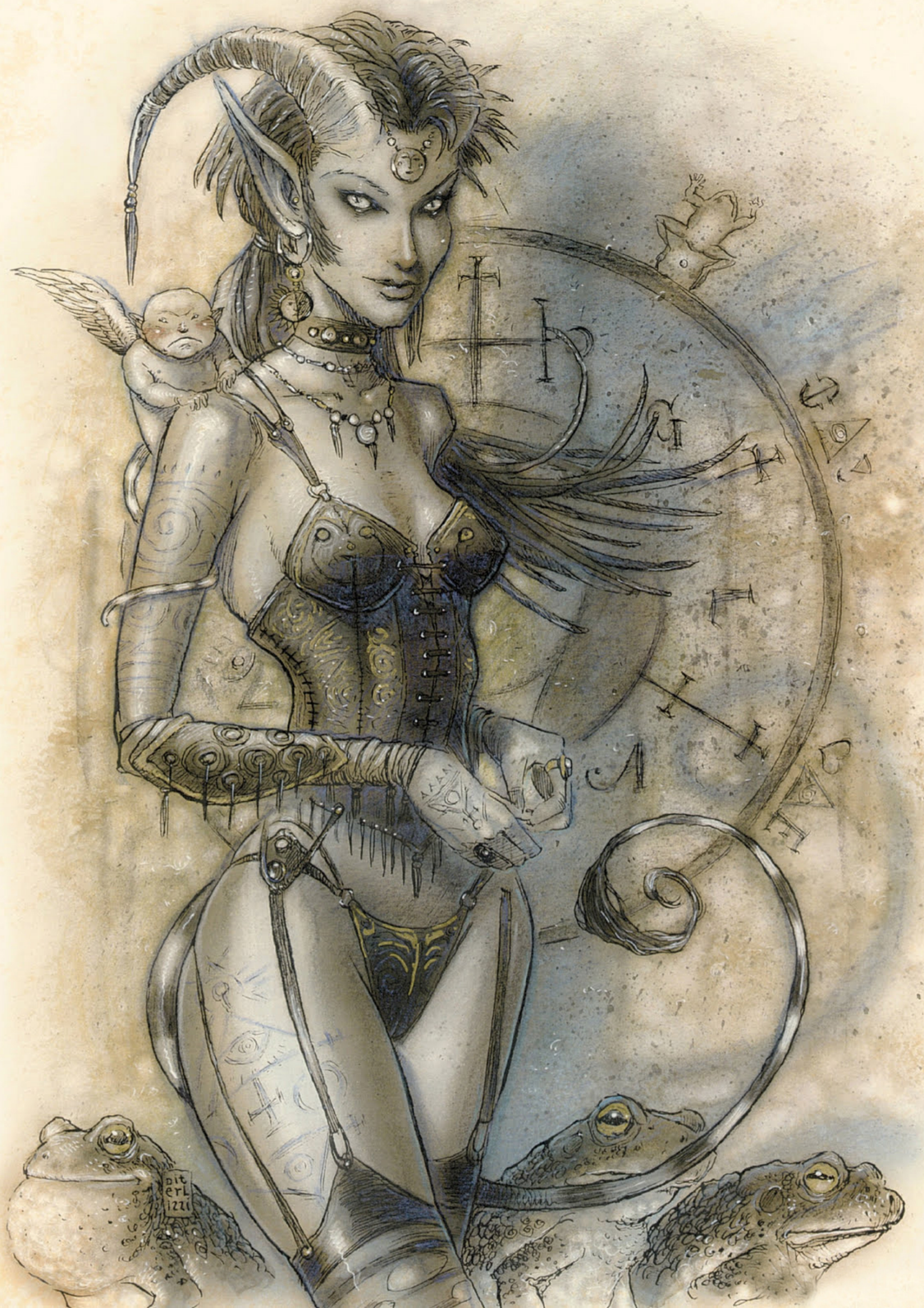
SPELLHAUNT from the *AD&D 2nd Edition Planescape Monstrous Compendium Appendix II* | **1995**

By my second year of illustrating *Planescape*, my art was becoming synonymous with the game. Part of the unique look of my work was my choice of mediums, in particular my reliance on the airbrush. I often used this tool to soften the edges of an image to create a vignette that could be placed almost anywhere in the page spread of the book. When I finished painting, I flushed a household cleaner, Fantastik, through the airbrush to clean out the ink. In spraying out the excess, I noticed it bleached the ink already applied to the bristol board on which I worked. Recognizing this as a "happy accident," I'd carefully spray the Fantastik through the airbrush on top of ink washes to create interesting effects. In retrospect, this is not a technique I would endorse trying at home! **[T.D.]**

BOTH IMAGES © WIZARDS OF THE COAST LLC.

GITHYANKI WITH SPECTRAL HOUNDS from *Advanced Dungeons & Dragons Planescape: A Guide to the Astral Plane* | 1996

[AT LEFT]
MOIRA THE WITCH AND HER LEGION OF CAT-SIZED TOADS
from *Wizards I Have Known* | 1995



ABOVE © WIZARDS OF THE COAST LLC.

THE FIRST TIME I met Tony, we sat at the White Wolf booth so that I could look over his "portfolio"—which was really a raggedy old sketchbook filled with drawings and notes. I was staggered as each page revealed another beautiful, intricate drawing. What was so impressive was that while the material was diverse, every piece came together as the explorations of a unique talent who was just developing a recognizable, engaging style. This was clearly an artist on the brink of making an impact.

As Tony worked on his most iconic pieces for White Wolf—the full-page chapter opening illustrations for *Changeling: The Dreaming*—I recall him talking about how much he wanted to illustrate books for children. I think that goal came across in those paintings. They were elegant and beautiful but managed to have a kind of wistful feeling that perfectly captured the spirit of a game about having to fight for the joys of imagination against the rising tide of the mundane. The fae he depicted were distinctive, compelling, and presented as if sketched by an outside observer with small notes and inset drawings. I wasn't surprised when I called Tony one day with an assignment and he told me it was his last, that he had to put all his effort toward his dream of becoming a children's book illustrator. What could I say—you have to follow your dreams—and it has been absolutely fantastic to see his talent and perseverance pay off.

RICH THOMAS
CREATIVE DIRECTOR
WHITE WOLF PUBLISHING

SIDHE WARRIOR from *Arcadia: The Wyld Hunt* | 1996
This image was used on a poster, a brochure, and other promotional materials to launch a card game based on the world of *Changeling*. The character's design was inspired by Brian Froud's concept art for Jim Henson's 1986 film, *Labyrinth*. **[T.D.]**

© CCP hf.

IF ARTHUR RACKHAM and Norman Rockwell had a baby, it would be Tony DiTerlizzi.

Tony's emergence into the fantasy illustration scene couldn't have been better timed. His whimsical expressions were just the right shot in the arm for the gaming industry as a whole.

DAWN MURIN
ART DIRECTOR
WIZARDS OF THE COAST

CHANGELINGS from the *Changeling: The Dreaming Players Guide* | **1996**
White Wolf Games's easygoing art direction gave me the freedom to experiment with style and medium. I used techniques that were unusual for me in these illustrations: dabbed washes of thinned oil paint, a varied palette, and collaged elements. The sidhe warrior is the same character from *Arcadia* (on the previous spread). **[T.D.]**

IMAGES AT LEFT: © CCP hf.

TONY'S BRILLIANCE IS in his ability to combine the real and unreal. Like Bauer and Froud before him, he can be both humorous and deadly serious at the same time. His line is impeccable, his imagination is seemingly boundless, and he is really a master even though it is still early(ish) in his career. I am always eager to see what he will try next, and he always surprises me. And trust me—that's hard to do!

JANE YOLEN
AUTHOR

CHANGELINGS from *Changeling: The Dreaming* | 1996

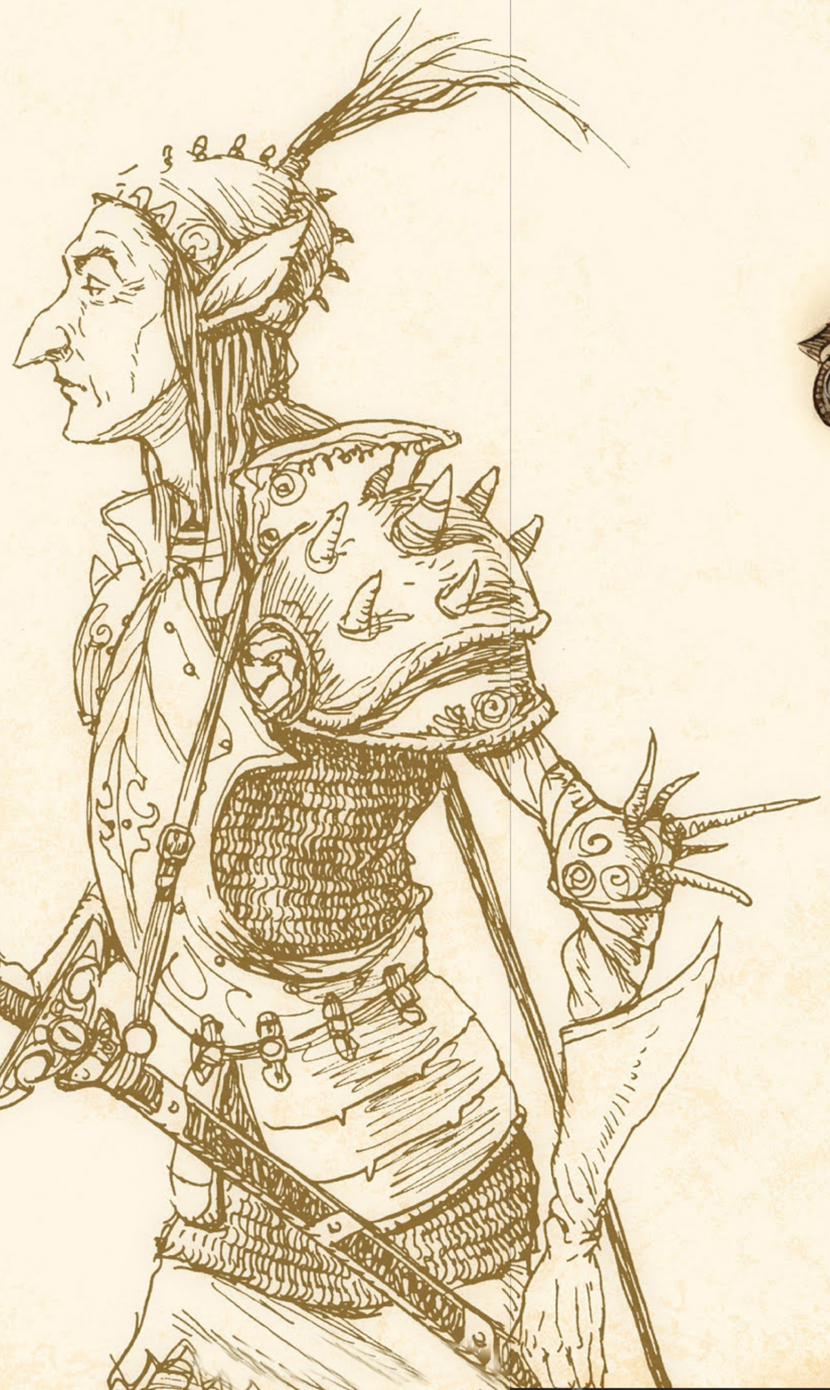
This image, published by Feder & Schwert as a promotional poster in Germany, was later reprinted in *Spectrum 5: The Best in Contemporary Fantastic Art*. It differs stylistically from the tinted line drawings I did for the *Changeling: The Dreaming* core rule book. As 1996 came to a close, I began to seek projects that would incorporate a more forgiving schedule so that I could further hone my painterly skills.

For this piece, I had time to photograph a model and design additional characters. The model, Candace, posed for me on several occasions (see **MEDUSA** on page 179). The changeling peeking out from behind her made a second appearance as a house brownie in 2005's *Arthur Spiderwick's Field Guide to the Fantastical World Around You* (see page 153). **[T.D.]**

FAR LEFT: © CGP hfl.

AASIMAR from *Advanced Dungeons & Dragons Planescape: The Planewalker's Handbook* | **1996**

These later renditions of planar adventurers rely less on another artist's influence and more on historical reference of arms and armor. In just over two years I had grown in both my technical skills and in my reliance on other fantasy artists for inspiration. I felt I had finally merged all the visual ingredients Zeb Cook had given me at the start of *Planescape* to create a style that was uniquely my own. This was the peak of my *Planescape* artwork. **[T.D.]**



TARSHEEVA LONGREACH from *AD&D Planescape: The Planewalker's Handbook* | **1996**

ABOVE & FAR RIGHT: © WIZARDS OF THE COAST LLC.

TITANIA'S PROCESSION | 1996
This piece was used primarily for prints that were sold at conventions and as a promotional sample to procure more painterly work. Although the central goblin (with the inkpot on its head) shows the clear-cut influence of Brian Froud, I used our pug, Goblin, as the model. Angela, of course, posed as the queen of the fairies. This image was also collected in *Spectrum 4: The Best in Contemporary Fantastic Art*. **[T.D.]**

PLANEWALKER PRIEST from *AD&D Planescape: The Planewalker's Handbook* | 1996

[AT RIGHT]

THE RENDEZVOUS from *AD&D Planescape: The Planewalker's Handbook* | 1996

The Planewalker's Handbook, the last book I fully illustrated for the *Planescape* line, was a milestone for me. I had graduated from rendering single figures in earlier projects to creating entire scenes. Note the imp pickpocket. **[T.D.]**

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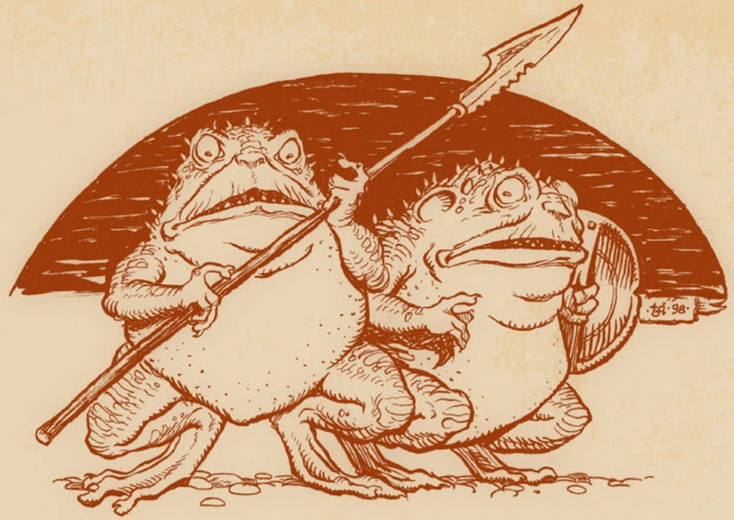

ROLEPLAYING GAME ART is an odd thing. The images are reflections of a plundered realm—Tolkien and ancient myths heaped next to bejeweled bits of Verne and Lovecraft and you-name-it masters of speculative fiction, their iconic creations stripped of storylines and conscripted into the service of a new Gameworld. Lacking literary legitimacy, these ghostly icons turn to illustrators for form and substance.

The kind of artists who thrive best in the roleplaying world are the ones who like to play, to push boundaries, to crack visual jokes, to make worthy. Soul makers for man-made icons. Closet actors. Visual storytellers.

Tony DiTerlizzi is all of these and more. His art reaches back to turn-of-the-century masters and comic book creators, and sideways to cinematic science fiction and fantasy. His images are whimsical, lyrical, and wacky, backboned with rock-solid craft and garnished with a sprig of storytelling genius.

For those who have lived and loved roleplaying games, this book will come as a nostalgic treat. For those who have not, *REALMS* will serve as a fascinating, time-traveling peek at the seeds of Spiderwick, and a trip to the fantastical birthplace of WondLa.

IAIN McCAIG

CONCEPT ARTIST

[AT LEFT]

NEGOTIATING WITH A PIT FIEND from *AD&D Planescape: The Planewalker's Handbook* | 1996

I envisioned epic scenes from Dante Alighieri's *The Divine Comedy* while I worked on this image. One can almost hear Leopold Stokowski's rendition of "Night on Bald Mountain" playing beyond the plumes of burning brimstone. **[T.D.]**

LEFT: © WIZARDS OF THE COAST LLC.

GITHYANKI from *AD&D Planescape: A Guide to the Astral Plane* | 1996

[AT RIGHT]
THE GATE-TOWN OF HOPELESS from *Advanced Dungeons & Dragons Planescape: Hellbound: The Blood War* | 1996

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BOTH IMAGES © WIZARDS OF THE COAST LLC

KESTO BRIGHTEYES & HIS ASSISTANT, SIR CLEVE from *Advanced Dungeons & Dragons Planescape: Uncaged: Faces of Sigil* | **1996**

[AT LEFT]
"SLY" NYE from *AD&D Planescape: Uncaged: Faces of Sigil* | **1996**

"DiTERLIZZI STRIVES FOR AN EVERGREEN, TIMELESS LOOK TO HIS INSPIRED ARTWORK."

—*DRAGON* MAGAZINE
SEPTEMBER 1998

[AT RIGHT]
ELVISH RANGER from *Magic: The Gathering: Portal* | 1997
In my first years of contributing to *Magic*, I explored different painting techniques. Yearning for change and growth as an artist, I abandoned the pen, ink, and watercolor I had relied on for *Planescape* and *Changeling*. I moved into a more opaque style, which I achieved through painting with Acryla gouache. This piece, which exhibits a strong influence from Arthur Rackham's artwork, is representative of the handful of *Magic: The Gathering* cards that I did in my earlier style. **[T.D.]**

—Section Four—
THE TURN OF A MAGIC CARD

BY THE MID-1990s my confidence had grown, and it was evident in my artwork. With renewed vigor, I returned to my aspirations of becoming a children's book author and illustrator by submitting updated portfolios to publishers. In 1996, my wife-to-be, Angela, and I moved to New York City in hopes of further realizing our dreams. Once we settled in Brooklyn, I continued illustrating gaming books in between meetings with art directors at publishing houses. In four years' time, my freelance work in gaming had become my "day job" while breaking into children's books became my renewed goal.

Part of my yearning to leave gaming was the state of things at TSR. Though I was one of the lucky artists who received steady work, the deadlines remained tight despite my complaints. Usually I had just a month to illustrate an entire book. My frustration was growing because I didn't have the time to gather model references—let alone attempt the intricate architecture that was often required in the art orders.

On top of that, rumors swirled of TSR collapsing under bankruptcy. Staff began to look for work elsewhere. Even Peggy Cooper had moved on. Her position was filled by a succession of new art directors, each with a new artistic direction for *Planescape*. By year-end, I was no longer the game's sole illustrator. My deadlines were now less stressful, but I still needed to work.

Unlike Florida, Brooklyn was home to many fellow illustrators, including artist Rebecca Guay. Like me, Rebecca shared a love for the golden age of illustration and strove for that quality in her art. She thought my style would be perfect for a collectible card game to which she'd been contributing, and put me in touch with her art director. This game, of course, was *Magic: The Gathering*.

I had been introduced to *Magic* at the first Gen Con I had attended in 1993. There, Wizards of the Coast handed out their new game in hopes of capturing the interest of con goers. It seemed that overnight *Magic* had become a worldwide phenomenon. Its success and popularity gave Wizards of the Coast the budget to hire some of the best talents in fantasy art. I soon became one of them.

In June of 1996, I painted my first card for the expansion deck, *Visions*. Wizards' longer deadlines allowed me ample time to use models for reference. That, along with the generous pay rate, meant I could finally take time to realize my paintings to a satisfying level of finish that I was not capable of under the intense schedule of *Planescape*.

Over the next six years—even after I'd successfully broken into children's publishing—I would paint nearly 100 images for *Magic*. My final cards were completed in 2002, just a year before I began The Spiderwick Chronicles. **[T.D.]**

RIGHT: © WIZARDS OF THE COAST LLC

MISCHIEVOUS POLTERGEIST from *Magic: The Gathering: Weatherlight* | 1997

© WIZARDS OF THE COAST LLC

I'D PLAYED MY FAIR SHARE of roleplaying games and daydreamed about fantasy locations, beasts, and characters before I ever saw Tony's gaming illustrations. Then, in the pages of *Dungeons & Dragons* manuals and on *Magic* cards, Tony took me visually, like a fairy tale, to the fantasy world I'd been wishing to see—but better than that, beyond my imagination. He's a modern-day golden-age illustrator rolling together the line, skill, and whimsy of Rackham, Dulac, Parrish, and Pyle—and he just happened to be bringing to life the displacer beasts, goblins, and owlbears from my imaginary adventures.

DAVID PETERSEN

ILLUSTRATOR

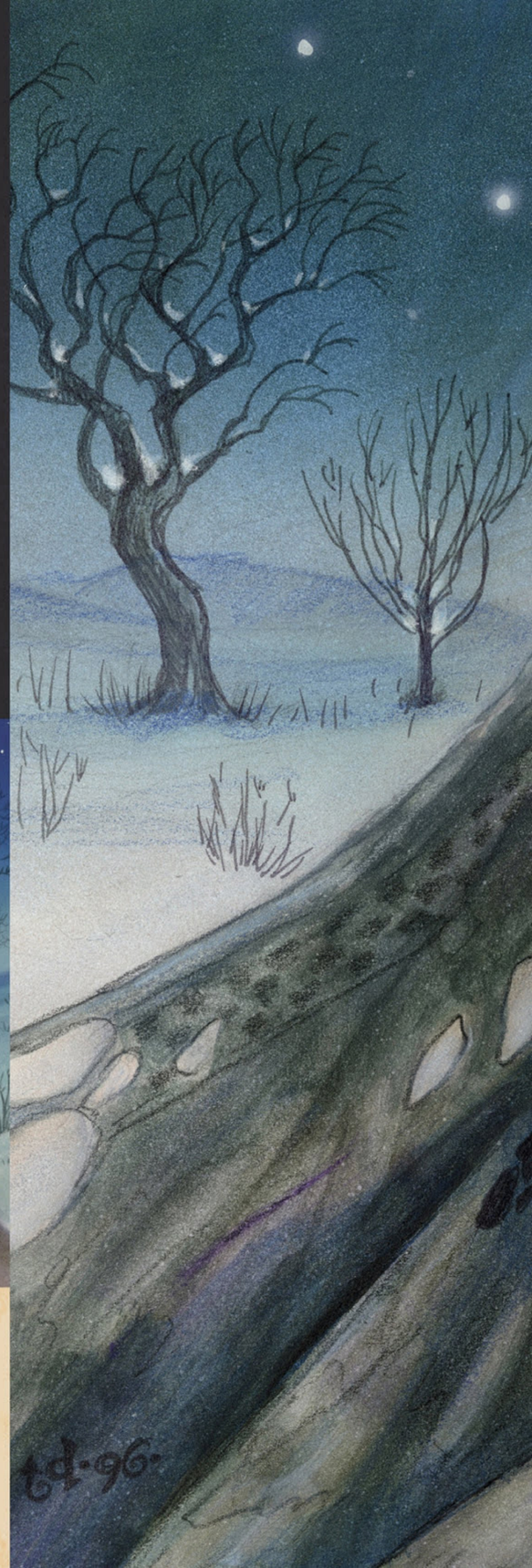
[AT LEFT]
GIANT GROWTH from *Magic: The Gathering: Fifth Edition* | 1997
As I mentioned in an April 1997 interview for *SCRYE* magazine, "I was growing weary of doing 'dark-and-dirty-pen-and-ink stuff.' I wanted to expand, and this style reflects that. The [*Magic*] pieces are a little more painterly, a little less bizarre. I felt that it would set my work apart from the projects I had done previously." **[T.D.]**

[LEFT] © WIZARDS OF THE COAST LLC

FROZEN SHADE from *Magic: The Gathering: Fifth Edition* | 1997

I did two versions of this painting. The first version (above) was too ethereal and not spooky enough for the game designers. For the second version, Angela wore a wet robe (with wet hair) while posing in dramatic light. Also, the trees are more crooked in the latter version to give the piece an eerie setting. **[T.D.]**

RIGHT © WIZARDS OF THE COAST LLC



IT TOOK ME AWHILE as an illustrator to realize that the true voice of an artist often lies in the drawing of a piece. Painting—be it oil, acrylic, or watercolor—will certainly evolve and enhance that voice, but the drawing is the very bones. And Tony's bones may as well be titanium, for his voice is that strong in anything he does. Tony's voice can be a symphony of hatching and line. Playful. Emotional. Masterfully and thoughtfully conceptualized. And even if he were to cover up every inch of drawing with opaque paint, he could never hide it—the line is still there beneath the surface. To my mind that is the mark of a true master.

SCOTT FISCHER

ILLUSTRATOR

[AT RIGHT]

MERFOLK OF THE PEARL TRIDENT from *Magic: The Gathering: Portal* | 1997

My younger brother, Adam, posed for this piece using only a broom as his prop. The stripy patterns and fins were drawn from images of the poisonous lionfish of the Indo-Pacific. I would return to this design for the merfolk in *Arthur Spiderwick's Field Guide to the Fantastical World Around You*. **[T.D.]**

RIGHT: © WIZARDS OF THE COAST LLC.

HORNED TURTLE from *Magic: The Gathering: Tempest* | 1997

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© WIZARDS OF THE COAST LLC

THERE IS A PARTICULAR DELIGHT in seeing the certain promise of better things to come when you first come across the work of a young artist. Whether it is an interesting composition, a well-drawn line, or an evocative wash of color, each speaks to the promise that this artist will succeed where many others before them have failed: in opening that door that allows access to your own unique world of imagination. It is a difficult door to pry open, with the weight of all those who have come before you leaning against it, holding it shut. But the effort is well worth it, for after the hard scramble through that portal, you will be welcomed with open arms into a bright land with absolutely no aesthetic borders. We only have to look briefly at Tony's current output to be certain that he is there now, and very welcome he is indeed.

CHARLES VESS

ILLUSTRATOR

[AT LEFT]
VERDANT FORCE from *Magic: The Gathering: Tempest* | 1997

LEFT: © WIZARDS OF THE COAST LLC

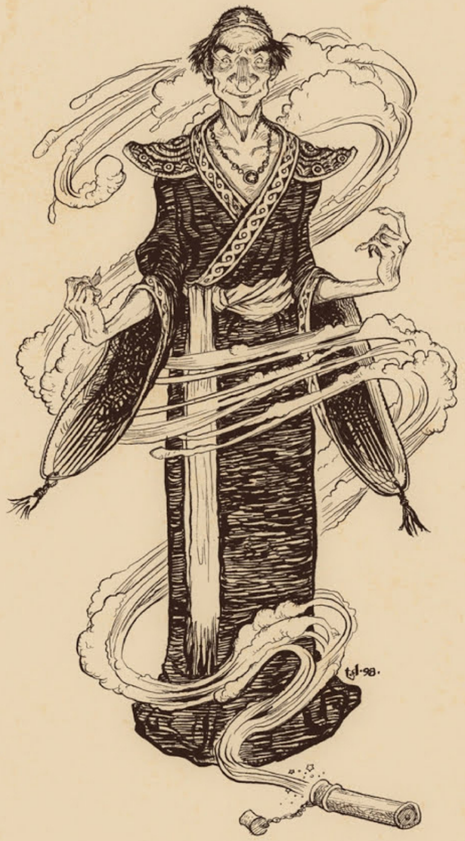
DUNGEON

I FIRST ENCOUNTERED Tony's art back when we were almost children: a drawing he'd done of Tori Amos that stood out from the usual fan art for the delicacy of the line and the power of the approach. Fascinated, I kept watching, and was thrilled to see him mature and become a powerhouse of creativity, while remaining a lovely person. I admire his heart, his storytelling, and his art.

NEIL GAIMAN
AUTHOR

[AT LEFT]
ANGELIC BLESSING from *Magic: The Gathering: Portal* | 1997

LEFT: © WIZARDS OF THE COAST LLC



TONY HAS THAT QUALITY you would find in artists like Arthur Rackham or Brian Froud. His style is perfect for a modern-day fairy tale. His art appeals to the child in me, but with a dark edge.

DIESEL LAFORCE

ILLUSTRATOR

[AT RIGHT]

WORKHORSE from *Magic: The Gathering: Exodus* | 1998

I was evoking the Minoton (from the 1977 film *Sinbad and the Eye of the Tiger*) when I painted the workhorse. The wizard's design—especially his hat—is a precursor to my illustrations of the house brownie, Thimbletack, from The Spiderwick Chronicles series (see page 153). **[T.D.]**

RIGHT: © WIZARDS OF THE COAST LLC.

TONY AND I MET when he'd flown up from Florida to attend his first Gen Con. What I remember most about that day is his pure creative potential. From our very first conversation, I knew two things: we'd be fast friends, and whatever he chose to do, he'd be a huge success because he had the determination to succeed, the discipline to create, and the talent to back it. The first project we worked on together, *Dragon Mountain*, proved that he could work quickly, to direction, and had a unique artistic style that set him truly apart. His work got better and better over the years, and by the time *Planescape* was ready to launch, there was no question that he'd already made an indelible mark on the gaming industry. There was also no question that gaming could not contain him—in one of our many calls, he told me that what he really wanted to do was children's books. And man, did he do children's books. My kids might not be impressed by my work (yet?), but they're impressed that I'm friends with Tony DiTerlizzi!

COLIN McCOMB
GAME DESIGNER

[AT RIGHT]
LE SORCIER from *Casus Belli* #112 cover | 1998
Casus Belli is a French gaming magazine. I wanted to design a nontypical (non-Gandalf-inspired) wizard, so I inverted all the usual characteristics: rotund physique, no beard, and no pointy hat or drab attire. **[T.D.]**

WIZARDS from *Earthquake* | 1998

Earthquake was a card game released by Wizards of the Coast separate from *Magic: The Gathering*, but it featured original artwork from a handful of regular contributors to *Magic*. These pieces were ink drawings printed on craft brown bristol board and painted in Acryla gouache. **[T.D.]**

BOTH IMAGES © WIZARDS OF THE COAST LLC.

THERE'S A WEALTH OF talented individuals at play in the world of art. Yet only a few have that mysterious spark that elevates their work into a place all its own. It is an indefinable thing, almost magic. Since I first laid eyes on Tony's art, it's been there, that spark. Tony's work is truly magical.

BROM
ILLUSTRATOR

[AT RIGHT]
EYE SPY from *Magic: The Gathering: Portal Second Age* | 1998
Clearly I was recalling the monodrone (from *Planescape*) when I designed the wizard's recording device. This image was also used in an advertisement for Wizards of the Coast's collectible card game magazine, *The Duelist*. **[T.D.]**

RIGHT: © WIZARDS OF THE COAST LLC.

ARGOTHIAN ELDER from *Magic: The Gathering: Urza's Saga* | 1998
Like the *Earthquake* pieces, this image was also painted on craft brown bristol board. Also shown is the original ink drawing. **[T.D.]**

GOBLIN WARBUGGY from *Magic: The Gathering: Urza's Saga* | 1998

© WIZARDS OF THE COAST LLC

IT'S A RARE INDIVIDUAL who can touch pencil to paper and (literally) draw life from that action. Tony does so with the ease of someone who just can't help it. It was inevitable that his most enthusiastic audience would come to be the most "alive" among us . . . our children. They know what they like, and they have spoken. The good news for the "slightly less alive" is that you hold in your hands the means to rejuvenate that flagging sense of wonder.

JEFF EASLEY
ILLUSTRATOR

THE DRAGON SUMMONER from *Dragon* #251 cover | 1998
Unlike the playful vista I created for issue #242 (see **A GOLDEN AFTERNOON** on page 115), the scene I strove for in my follow-up cover for *Dragon* magazine was epic. I planned the composition carefully by fleshing out the foreground, middle, and background elements. As I prepared the color study, I used primary colors for the sorceress (red hair, blue skirt, and yellow sash) to help her form stand out against the complex shapes of the dragon. I returned to this color scheme the following year when I set out to illustrate the main character of my debut picture book, *Jimmy Zangwow's Out-of-This-World Moon-Pie Adventure*. **[T.D.]**

PATH OF A THOUSAND WHISPERS from *Vampire: The Masquerade: Kindred of the East* | 1998

[AT LEFT]

DEEP TROUBLE from *Dungeon Adventures* #72 cover | 1999

This is an illustration of a marid for the *Advanced Dungeons & Dragons* adventure "Deep Trouble in Telthin" by John A. Hartshorne. This image was also collected in *Spectrum 6: The Best in Contemporary Fantastic Art*. **[T.D.]**

MIND FLAYER from *Dungeon Adventures* #262 | 1999

This illustration was for the article "From Dungeons to Drivespace" by James Wyatt. Having moved on to collectible card games and picture books, I hadn't illustrated anything from *Dungeons & Dragons* for a few years. I took this assignment with renewed vigor and (with a nod to Wayne Barlowe) updated my take on this classic monster [compare with MIND FLAYER (ILLITHID) on page 33]. That's my fried skull in the lower left corner of the trophy shelf. **[T.D.]**

THE HOBGOBLIN WINS INITIATIVE, unpublished | 1999

[AT RIGHT]
DUNGEON CRAWL, unpublished | 1999

BRAINSTORM from *Magic: The Gathering: Mercadian Masques* | 1999
To my delight, this card has become one of the more popular from *Magic: The Gathering*. It was reprinted on playmats, card sleeves, and deck boxes for the Grand Prix in 2014. Since it's a favorite of mine as well, I parodied Angela's pose in an illustration from *A Giant Problem*, the second book in the Beyond the Spiderwick Chronicles trilogy (shown above). **[T.D.]**

[AT RIGHT]

TWILIGHT TRAVELLER from *Dungeon Adventures* #262 cover | 1999

This amazing fallen tree was referenced from a photo I took while exploring the woods surrounding a castle in Koblenz, Germany. The influence of the 1977 Rankin/Bass animated feature, *The Hobbit*, is apparent in my halfling. Note that the fairies won't fly into the lantern light. **[T.D.]**

VENOMOUS BREATH from *Magic: The Gathering: Mercadian Masques* | **1999**

Originally titled *Basilisk's Gaze*, this image of a dryad with an enchanted mask was altered by Wizards of the Coast due to a change in the card's name and function. The original painting is shown here for the first time alongside the reference photos of Rachel, who also posed as the dryad for **LURE** (on the previous page) and **VINE TRELLIS** (on the following page). **[T.D.]**

LEFT: © WIZARDS OF THE COAST LLC.

VINE TRELLIS from *Magic: The Gathering: Mercadian Masques* | 1999
The game designers felt that the final image did not illustrate the impassability of the vines, so they digitally added more vines before the card went to press. The original painting is shown here for the first time. **[T.D.]**

RIGHT © WIZARDS OF THE COAST LLC.

JMONDAR, THE FROST GIANT from *Dungeon Adventures* #78 | 1999
Illustration from the *Advanced Dungeons & Dragons* adventure "The Winter Tapestry" by Stephen C. Klauk.

HOUSE BROWNIE, sketches | 1999

It was inevitable that myth, folklore, and fantasy, fueled by my obsession with *D&D*, would find their way into the children's books I created. I started The Spiderwick Chronicles as a homemade field guide to the fantastical in a lined notebook when I was just 13 years old. I returned to this concept over the years as characters from the Spiderwick world began to appear alongside sketches for my assignments in gaming. In 1999, I entered an inspired, creative streak and sketched a slew of unique designs for the goblins, trolls, and fairies that would inhabit the Spiderwick world. Among those designs was a simple, yet animated, house brownie that ultimately became Thimbletack—the central fae character of the series. **[T.D.]**

[AT RIGHT]

COMMON HOUSE BROWNIE (TAM TURTLEDOVE) from *Arthur Spiderwick's Field Guide to the Fantastical World Around You* | 2005

The design for Tam came to me while I was sketching a gathering of fae for a poster promoting the release of White Wolf Games's *Changeling: The Dreaming* (see page 86). **[T.D.]**

TONY HAS GIVEN US two immeasurable gifts: the chance to see the world through his eyes and imagination, and the dream that new realms are attainable—that creating whole worlds is possible. For those of us who grew up with his work, Tony has led us on a fantastic journey. I think there are few times an artist can really say, "this work changed my life," but it's no exaggeration to say that *Arthur Spiderwick's Field Guide to the Fantastical World Around You* set me on the illustrative trajectory on which I still find myself today. From his draftsmanship and imagination to the story and charm, there is absolute magic in Tony's work.

CORY GODBEY
ILLUSTRATOR

[AT RIGHT]
PLANETOUCHED (AASIMAR) from the *Dungeons & Dragons Monster Manual: Core Rulebook III* | 2000

PLANETOUCHED (TIEFLING) from the *D&D Monster Manual: Core Rulebook III* | **2000**

RIGHT © WIZARDS OF THE COAST LLC.

Материал, защищенный авторским правом

FORGOTTEN HARVEST from *Magic: The Gathering: Prophecy* | 2000
Our dear friend, Joe—with his slim, elven features—was the appropriate model for this card. I would use Joe some years later as the reference for the merrow in *Arthur Spiderwick's Field Guide to the Fantastical World Around You.* **[T.D.]**

© WIZARDS OF THE COAST LLC.

WHEN I FIRST MET TONY, it was to interview him for a tiny gaming magazine in the mid-1990s. What I remember most about being inside his apartment was how magical it felt. There were handmade puppets and cloth-bound editions of old books; there were brocade couches and fringed pillows and cinnamon candles. And from drawers beside his drafting table, Tony produced sketch after marvelous sketch. Not just the stuff that I knew about, not just the stuff he was working on right then, but ideas for characters he wanted to explore one day. Characters in stories he had yet to tell.

Over the nearly two decades I have known him, I have never known him not to be both inspired and immensely inspiring. His work—the beauty of it and the aliveness of it—comes out of the passion he brings to everything he does. He's the kind of perfectionist that actually makes it seem fun to do extra work and do it better.

Working on The Spiderwick Chronicles with Tony came out of our shared love of fairy tales, *D&D*, faeries, fantasy, and story. We'd grown up loving a lot of the same stuff, giving us a shared language to tell the story of the Grace kids and their great uncle, Arthur Spiderwick.

This book filled with art and sketches reminds me of being back in his old apartment in Brooklyn—and in the various studios he had in several houses in New England. It feels like hanging out and drinking coffee with an immensely talented friend who is about to tell you about his new project—and maybe drag you into it.

HOLLY BLACK
AUTHOR

PSEUDODRAGON from *Dragon* #286 | 2000
This illustration was for the article "The Ecology of the Pseudodragon" by Johnathan M. Richards. This rendition harks back to David Trampier's beautiful artwork in 1977's *AD&D Monster Manual*. **[T.D.]**

THERE IS A SLY QUALITY to Tony's art that engages viewers without them quite being aware why. His soft, earthen use of color somehow soothes and makes his work feel familiar, "safe" in a way. Yet his characters and creatures are contemporary and fresh, easy for his audience to identify with and thus accept and believe in.

Tony's art fulfills its function, but pushes beyond to become something more. His art can surprise, thrill, and ultimately affect the viewer. It stealthily becomes a part of memory.

That's no small feat these days. An audience's suspension of disbelief is a difficult goal all creators strive for, but few successfully achieve this with any regularity; Tony's art routinely attains that objective with both ease and aplomb.

ARNIE FENNER
COFOUNDER
SPECTRUM FANTASTIC ART

[AT RIGHT]
THE ILSE WITCH from *Dragon* #286 | 2001
Illustration for an excerpt from the novel *Antrax* from The Voyage of the Jerle Shannara trilogy by Terry Brooks.

CHARGING BULETTE from *Dungeon Adventures* #85 | 2001
Illustration from the *Dungeons & Dragons* adventure "Natural Selection" by Matthew G. Adkins.

HARPY ATTACK from *Dungeon Adventures* #89 cover | 2001
Illustration from the *Dungeons & Dragons* adventure "Wedding Bells" by Jonathan Tweet.

ABOVE: © WIZARDS OF THE COAST LLC.

I'VE BEEN WALKING 20 paces behind Tony for my entire career.

I got hired to mop up the *Dungeons & Dragons* art that he didn't have time to do anymore. He actually started doing *Magic: The Gathering* cards after me, and he quickly became a fan favorite, whereas I remained the artist whose name the players didn't recognize when I was a guest at tournaments. We both wanted to write and illustrate children's books, and he managed to get his first book published years before mine. He's been a *New York Times* bestselling author many times over, and I was . . . technically a *New York Times* bestselling author for two nonconsecutive weeks in 2006. His first novel was adapted into a movie back in 2008; mine will be a movie in 2015. He won a Caldecott Honor in 2003, and . . .

ADAM REX

ILLUSTRATOR

[AT LEFT]
BALSHAN COLLABORATOR from *Magic: The Gathering: Torment* | 2002

LEFT: © WIZARDS OF THE COAST LLC

"[DiTERLIZZI'S] WORKS ARE FREQUENTLY FULL OF PLAYFULNESS OR SUSPENSE, WHICH HAS MADE HIM ONE OF THE GENRE'S MOST SOUGHT-AFTER ARTISTS."

—*MILWAUKEE JOURNAL SENTINEL*
AUGUST 1999

—Section Five—
BEYOND THE REALMS AND BACK AGAIN

WITH THE PUBLICATION of my debut picture book in 2000, my career as an author and illustrator was on its way. By the release of my third picture book, I was a *New York Times* bestseller and Caldecott Honor recipient. The series I created, The Spiderwick Chronicles, written with Holly Black, has sold millions of copies and has been published all over the world. I owe much of crafting those successful books to my years working in the gaming industry.

My experience with companies like TSR, White Wolf, and Wizards of the Coast was my internship. My technical skills increased through sheer repetition, but—more importantly—I learned how to create a window into fantasy. To accomplish this, I became immersed in each realm I illustrated. This immersion became my mandatory first step in creating all of my children's books. I must spend time exploring my imagined worlds if I am to successfully share them with words and pictures.

In 2001, I was asked to return to *Dungeons & Dragons* for the launch of the third edition of the core rulebook. As art director (and my longtime friend) Dawn Murin said, "We're updating the *Monster Manual*, and only you can draw the tiefling from *Planescape*."

But in the time that had passed since I last drew for *Planescape*, much had changed—both at TSR (now owned by Wizards of the Coast) and with me. My artistic aesthetic had shifted to entertain preschoolers and kindergarteners.

As I sketched a female tiefling for the *Dungeons & Dragons Monster Manual: Core Rulebook III*, I was conflicted with what I assumed Dawn was expecting and what I truly longed to draw. I couldn't conjure up the loosely drawn vamp that lurked about in the *Planescape* books. I toyed with the idea of drawing her in the same exact position as I had back in 1994, but I ultimately ended on a fairly straightforward pose. Though Dawn invited me back for *Monster Manual II* and *Deities and Demigods*, it was the end of my adventures in gaming.

Yet my passion was not extinguished. From fond memories in middle school of copying David Trampier's art to getting my own start with TSR in 1992, I realized *D&D* was an intrinsic part of who I am as an artist.

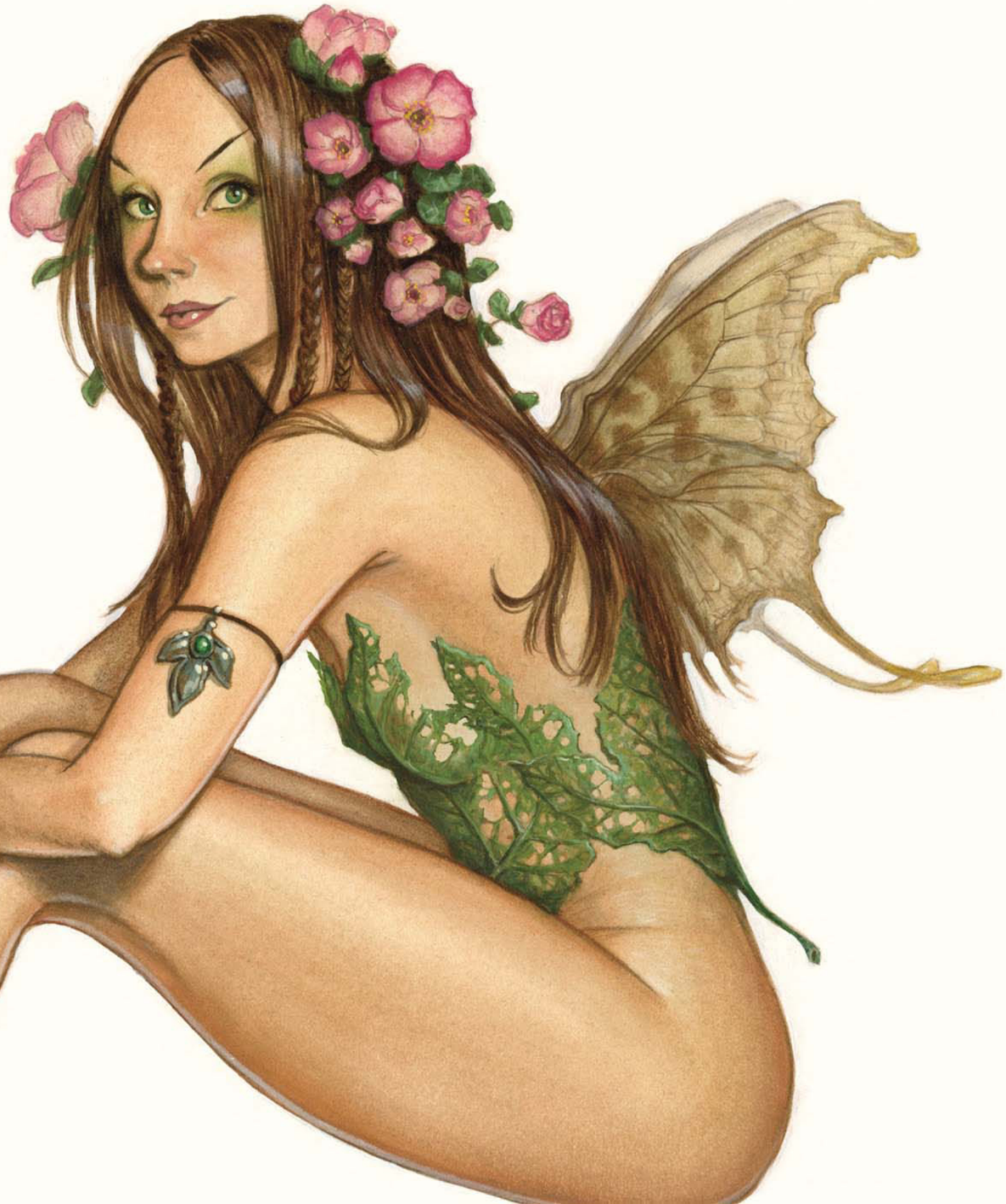
Secretly I began to draw scenes inspired by the roleplaying game. Not for any game company, but for the 13-year-old Tony who still loved the characters, spells, monsters, and unexplored catacombs. The fantasy world became my imaginary hideaway, and I would revisit it whenever I could.

Over a decade later, I'd filled an entire flat file drawer with my personal drawings. Some I have shared, but many I kept tucked away—just for myself—until now . . . **[T.D.]**

[AT RIGHT]
MEDUSA from *DiTerlizzi Gals Pinup Portfolio* | 2002
For the 2002 Gen Con gaming convention, I created a pinup portfolio of four fantastic beauties. To celebrate the female form in its many wondrous shapes, I used models with diverse body types. To my delight, the portfolio was a success, especially with women. This image was also collected in *Spectrum 10: The Best in Contemporary Fantastic Art*. **[T.D.]**

FAIRY from *DiTerlizzi Gals Pinup Portfolio* | 2002

[AT RIGHT]
SUCCUBUS from *DiTerlizzi Gals Pinup Portfolio* | 2002
For this piece, Holly posed as a zaftig succubus. This image was also collected in *Spectrum 10: The Best in Contemporary Fantastic Art.* **[T.D.]**



MERMAID from *DiTerlizzi Gals Pinup Portfolio* | 2002
All four *DiTerlizzi Gals* were licensed for an edition of "artist series" deck cases, used for storing trading card games. Each image appeared on one of four collectible cases, and aligning them revealed a fifth image that spanned the length of all four cases. **[T.D.]**

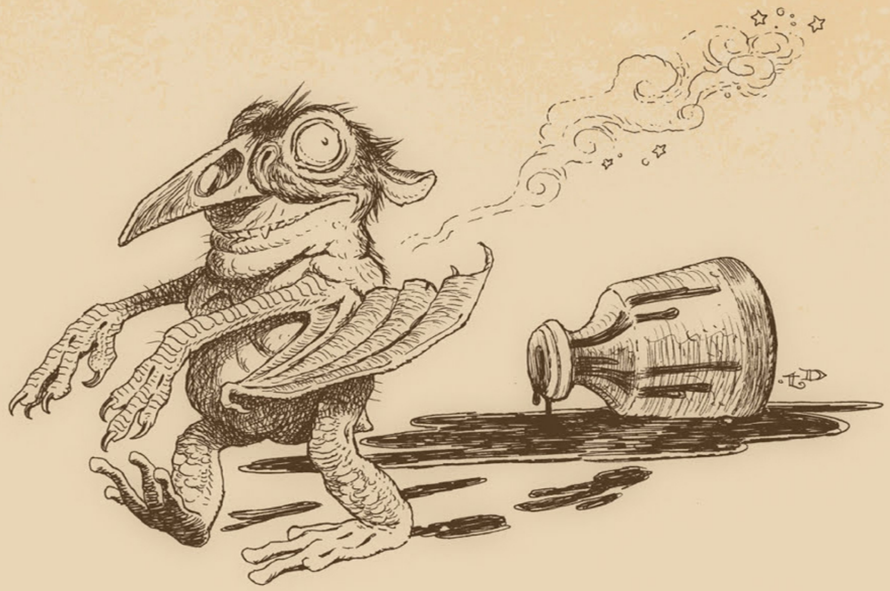
I'VE ALWAYS THOUGHT there is a thin veil between adult and children's fantasy. Here is Tony, proving that point. I love Tony's pinups. They are strong, imperfectly perfect beautiful women, with the all-important "wink and a nod" factors.

OLIVIA DE BERARDINIS
PINUP ARTIST

DRAIN TRAP, unpublished | 2006

For many years I was a linear inker and shied away from filling in large areas with black. I grew more comfortable in time and learned how to apply it satisfactorily to add depth and mood to an image. **[T.D.]**

KOBOLDS, unpublished | 2012
I returned to my 1993 *Monstrous Manual* description for this revisit of the kobold. **[T.D.]**



TONY LOVES TO DRAW. You can see this passion in every figure, object, and environment he composes. Not only is he a master draftsman, he is an expert storyteller. His images inspire thought, contemplation, and seduction. You get lost in Tony's work because it is so tangible, so lush; people have character, objects have a history. Tony's brilliance in his art comes from the merging of his amazing imagination with his scholarly observation of nature.

I recall many nights with Tony life drawing at the Spring Studio in Manhattan, followed by dinner to talk art. Tony gave his time and criticisms, and it was always a pleasure to hear his thoughts on art he was inspired by, for his knowledge was bountiful. Tony was not a casual grazer of content, bouncing from one favorite to another. He was focused. Tony drank deeply from the well of inspiration. Watching him observe the models and carefully, intently, dexterously describe their forms on paper, you could see the artisan planning how this could inform his next creation.

A passion for direct observation of nature informs all of Tony's work—from his gaming art, to the characters in his children's books, to the mythic creatures in *Arthur Spiderwick's Field Guide to the Fantastical World Around You*, to the futuristic world he created for his WondLa trilogy. He reflects our own world back at us in a magical, beautiful way, opening our eyes to the wonders in nature. Tony is one of those rare and gifted artists who inspires us to pause and truly see what we are looking at. His work is genius.

DONATO GIANCOLA
ILLUSTRATOR

KOBOLD from *Deep Magic: 13th Age Compatible Edition* | 2012
This is another kobold from my look back at the *Monstrous Manual*. My former *Dungeon Adventures* editor, Wolfgang Baur, loved my kobold so much that he asked for permission to print him in his 2014 spell book, *Deep Magic*. **[T.D.]**

I FIRST BECAME AWARE of Tony's work when I was engaged to create the "real world manifestations" of his field drawings of elves, fairies, and monsters for *The Spiderwick Chronicles* film. My job as translator of Tony's art into the cinematic medium was a fun challenge.

The great thing about Tony's art is that every one of his creations, be they delightful or horrible, have a history embedded within the image—a history that allows the viewer's imagination to take off and soar.

PHIL TIPPETT
VISUAL EFFECTS SUPERVISOR

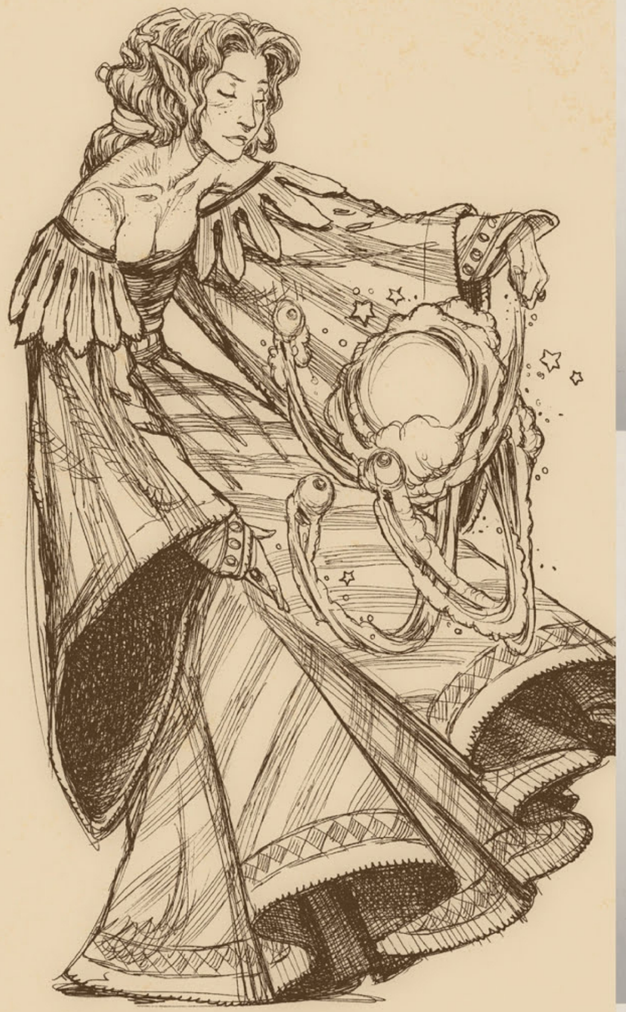
HOBGOBLIN OF THE SUTHERLANDS for the *DiTerlizzi Masterworks* miniature line | 2014
I named some of my characters after artistic heroes of my youth. Here I acknowledge the late David C. Sutherland III, the artist who illustrated the hobgoblin in the *AD&D Monster Manual*. **[T.D.]**

GNOME ILLUSIONIST, unpublished | 2013
This is a revisit to the illustration I did for the *AD&D 2nd Edition Monstrous Manual*. **[T.D.]**

[AT LEFT]
RAVEN SWITCHSWORD for the *DiTerlizzi Masterworks* miniature line | 2014
The titillating Raven was inspired by Lara Croft from the *Tomb Raider* franchise. I don't think she realizes there's an otyugh in the cave pool. Time to roll initiative . . . **[T.D.]**

SIR JOHN, THE VALIANT, unpublished | 2014

[AT LEFT]
STIRGE ATTACK, unpublished | 2014



DiTERLIZZI MINIATURES for the *DiTerlizzi Masterworks* miniature line | 2014

In the spring of 2014, Jim Ludwig, the owner of Dark Sword Miniatures, invited me to create a signature collection of gaming miniatures.

I began painting and playing with lead miniatures when I was first introduced to *D&D*. It was an integral part of the fun. During my years working with TSR, I was continually astounded at the quality the sculptors could attain in the miniatures produced by Ral Partha. Needless to say, I was excited to be involved with this aspect of gaming once more.

Jim appreciated and enjoyed my aesthetic in the personal images I've created in the years since I stopped working on *D&D*. He liked the animated feel of the exaggerated forms and the touches of humor in much of my work. The sculptors working for Dark Sword captured that fun, and 12-year-old Tony was thrilled!

From top to bottom: **HANS THE LONER**, **GROLSCH**, and **FRIBBO LIGHTFINGER**, all sculpted by Tom Meier. **[T.D.]**

SAHUAGIN OF THE GYGAX TRIBE for the *DiTerlizzi Masterworks* miniature line | 2014

[AT LEFT]

FANTASTIC FUNGI, unpublished | 2014

While on vacation in Florida in the summer of 2014, I inked a drawing a day over a period of two-plus weeks. This is the fifth drawing; the halfling is about to learn what a shrieker does. **[T.D.]**

BLACK PUDDING, unpublished | 2014

[AT RIGHT]

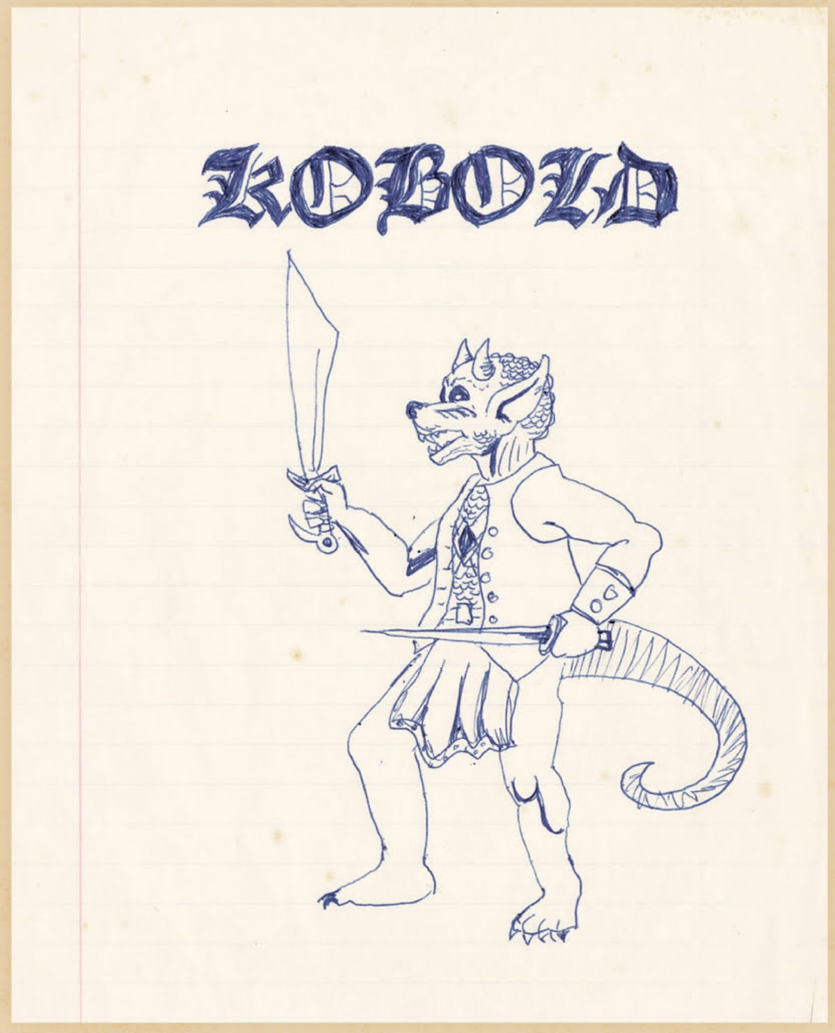
DEXTERITY BONUS, unpublished | 2014

This is another piece from my "Vacation Drawings" series. Just before I drew these, I had completed the national book tour for the finale of The WondLa Trilogy. There are traces of WondLa's heroine, Eva Nine, in the elf fighter. Note the belts of slain victims wrapped around the hill giant's bracers. **[T.D.]**

SHADOW FIEND, unpublished | 2014
This is the fourth sketch from my "Vacation Drawings" series and one of my favorites. **[T.D.]**

[AT LEFT]
THE GOBLIN ROLLS A 20, unpublished | 2014

XORN, unpublished | 2014



[AT RIGHT]

BORDERLANDS KOBOLD | 2014

I wanted to commemorate this collection of my work by painting new images of some of my favorite characters and monsters.

My favorite monster from childhood was the kobold, which can be seen in the above sketch I did in middle school. With scaly, yet canine, features, the original *AD&D Monster Manual* illustration differed considerably from traditional Germanic renditions, and it was the doglike aspects of this creature that made me long for one as a loyal sidekick for my own player character. Alas, kobolds are evil in alignment, so my dream was dashed by our DM.

According to *D&D* rules, kobolds are weak humanoids that rely on tricks, traps, and sheer numbers to make a successful attack. For this reason, they are stock monsters for low-level adventures, such as *Dungeon Module B2: The Keep on the Borderlands*. Regardless of their disposable nature in the game, my fondness for kobolds has not faded, and I wanted to create a heroic new image that harked back to the original *AD&D* design. Close inspection will reveal a vintage 20-sided die strung on his necklace, as well as the telltale purple of a Crown Royal bag, in which he keeps the rest of his dice collection. **[T.D.]**

[AT RIGHT AND FOLLOWING SPREAD]

NORTH AMERICAN OWLBEAR | 2014

If the kobold is my favorite humanoid from the classic *D&D* line, then the owlbear is my favorite monster.

The advent of this magnificent monstrosity came from game designer Tim Kask, who had received a bag of cheap plastic monsters that Gary Gygax had purchased at a local variety store. Tasked with assigning gaming stats to these oddball toys, Tim created three iconic monsters for *D&D*: the owlbear, the bulette, and the rust monster.

An owlbear (wonderfully rendered by the late Jim Roslof) was featured along with the kobold in *Dungeon Module B2: The Keep on the Borderlands*. I had the opportunity to draw my favorite monster on several occasions, first in the *AD&D 2nd Edition Monstrous Manual* (sketch shown above) and later in *Dungeon Adventures* #63 (for the *Advanced Dungeons & Dragons* adventure "Hunt for a Hierophant" by Chris Doyle). This time I wanted to capture the glory of naturalist artists like John James Audubon by showing this creature in a fantastic landscape. Perhaps he's even guarding the entrance to a secret underground lair . . . **[T.D.]**

[AT RIGHT]

PORTRAIT OF A YOUNG TIEFLING | 2015

It has been 20 years since I first rendered a tiefling for the *Planescape* game. Back then I could capture the vampy nature of this race, but I often missed out on their edginess and allure. Inspired by Renaissance-era portraits by the likes of Sandro Botticelli and Raphael, I wanted this take of the tiefling to capture all of those elements while keeping a classical tone. **[T.D.]**

—Afterword—

A NOTE ABOUT THE ARTISTIC PROCESS

AS A YOUNG ARTIST, I was obsessed with learning what mediums my idols used to create their masterpieces. I thought that if I had those same tools, I too could render artwork at their level. Today, I understand that it is less about the tools and more about the hands and mind that control them.

I learned through copying other artists' work. It is important to note that it was a multitude of artists—not just one or two. I love the work of Arthur Rackham, but I also studied other pen-and-ink masters of his day like Heinrich Kley, A. B. Frost, and Ernest Shepard.

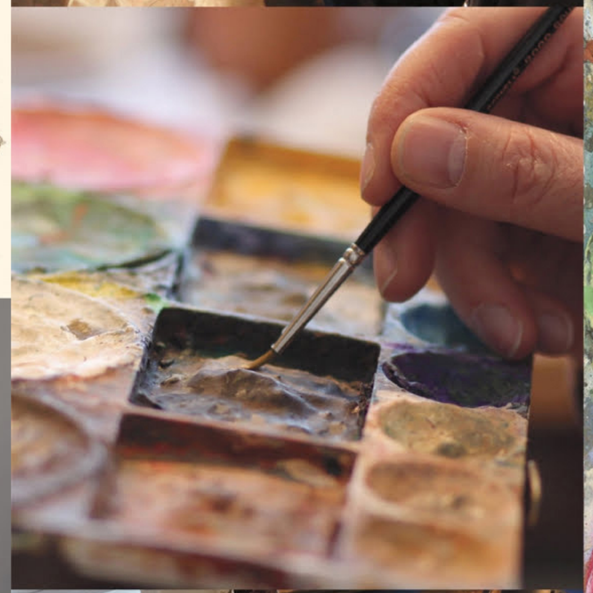
As I reflect on the development of my artistic style, the emulation of a variety of artists was a key ingredient. Throughout this book, I have tried to list a myriad of influences that inspired me. To this day, I am still captivated by the artwork of others—whether it's a Renaissance master or a graduate fresh out of art school. But it is the shapes found in life and nature that excite me the most—the muscles of the human body, the veins of a dragonfly's wings, or the texture of bark on an oak tree.

I begin by sketching from my imagination. This is the spark, the pure vision of creativity, and I will spend the rest of my life perfecting the skill of capturing on paper what I see in my mind. After the sketch is complete, I gather reference by either drawing it from life or taking and finding photographs. I then refine the sketch to create a final drawing with a better understanding of how I should portray aspects of the piece to successfully convey my vision.

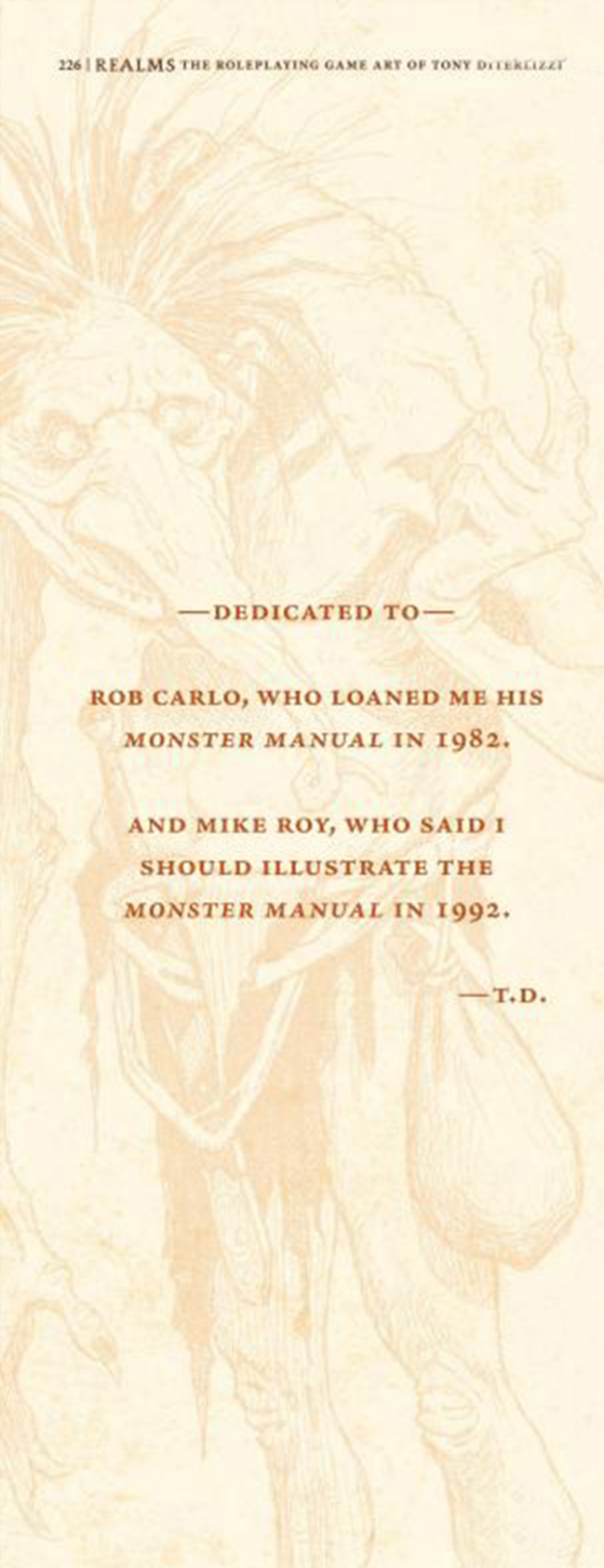
I scan my final drawing into the computer and fix any errors. I scale the drawing to the size I am planning for the finished piece and print it out; then I trace it onto heavy bristol board.

I consider myself more a "drawer" than a painter. For the final illustration, I tint the drawing (which has been transferred in sepia ink or brown pencil), creating a tonal underpainting in brown and applying shadows and local color on top. The brown underpainting gives the overall piece an earthy antiqued look, an aesthetic that pleases me.

Along the way, there is sketching and resketching, painting and repainting. It is never a perfect process, and no two illustrations are created alike; each has its own unique challenges. This aspect keeps the creation of art exciting and surprising—I never fully envision how the final image will appear. But taking a wisp of an idea and expressing it as a physical object—whether it is a painting, a drawing, a sculpture, or an installation—is nothing short of pure magic. And this old wizard will continue to keep drawing and keep dreaming . . . **[T.D.]**



[ABOVE]
TONY DiTERLIZZI'S PALETTE | 2015
For painting, my tools haven't changed much since I started illustrating *Magic* cards in 1996. After I have traced my sketch onto Strathmore 4-ply plate bristol board, I do a detailed drawing in dark-brown Berol Prismacolor pencil. Occasionally I will create an underpainting in acrylics (as I did with PORTRAIT OF A YOUNG TIEFLING); otherwise I do all my painting with Holbein Acryla gouache. **[T.D.]**



—DEDICATED TO—

ROB CARLO, WHO LOANED ME HIS *MONSTER MANUAL* IN 1982.

AND MIKE ROY, WHO SAID I SHOULD ILLUSTRATE THE *MONSTER MANUAL* IN 1992.

—T.D.

THIS BOOK STARTED WITH my friend John Lind. His decision to collect my *D&D* art and his subsequent efforts in pulling it ALL together with me under his Kitchen Sink Books imprint have turned an idea we'd toyed with for years into a reality. Thank you to John and his business partner, Denis Kitchen.

Thanks also go to Mike Richardson and his publishing team at Dark Horse Books, and to my agents, Ellen Goldsmith-Vein and Julie Kane-Ritsch, at The Gotham Group.

On the production side, Ellen Lind needs a huge thanks for lending us her copyediting and fact-checking skills, and thanks to Heidi Stemple for keeping my words clear, concise, and cohesive. Also, thanks to my assistant Ashley Valentine and my publicist Maggie Begley.

I am so grateful to Christopher for his wonderful introduction, and to Peter, Wolf, Tim, Ari, Holly, Brom, Zeb, Olivia, Guillermo, Jeff, Arnie, Scott, Neil, Donato, Cory, Diesel, Todd, Iain, Colin, Dawn, David, Adam, Rich, Phil, Charles, and Jane for taking the time from their busy schedules to write such kind words about my work.

On the permissions side, thanks to Jim Ludwig and the crew at Dark Sword for loaning their sculpts for this collection; WOTC (specifically Sam E. Simpson Jr.) for allowing use of the work I created for *D&D*, *Planescape*, and *Magic*; and Rich Thomas for allowing use of the illustrations I created for White Wolf.

My original gaming group from 1992 consisted of Rob Carlo; Mike Roy; Mike Dunn; Joe LaCroix; Dave and Tina Wright; Dave Wright (yes, two Dave Wrights!); and my brother, Adam. You guys were there from the beginning and I cannot thank you enough.

The staff at TSR accepted me as one of their own. I am indebted to Peggy Cooper and thankful for the friendships with Dawn Murin, Jon Schindehette, Wolfgang Baur, and Colin McComb.

To Rich Thomas and the team at White Wolf: I am thankful for the invite to play in your world of darkness. I enjoyed it greatly.

I am also grateful to Sue Ann Harkey, the first art director at Wizards of the Coast to hire me. I am fortunate that many others (like Jesper Myrfors, Matt Wilson, and Dana Knutson) kept me busy during a critical time in my career as I made the switch from gaming to children's publishing.

Before I knew what the Internet was, Jim Gaynor built a website to showcase my RPG artwork. It may seem mundane today, but in 1994, it was forward thinking. I owe you, JG.

There are many artists I admire who have supported my art for years. I feel lucky to have friends in my life who continually challenge me, like Scott Fischer and Donato Giancola.

To those who've modeled for me—Joe, Candace, Rachel, Marta, and Maddison—thanks for being such good sports. Thank you, Kim Pilla, for loaning me your terrific photos way back when.

Thanks to all the collectors of my work, such as Greg Bartholomew, Matthew Haley, Theresa Kannard, Dave and Carolyn Forman, Rob Carlo, and Bob Argent, for supporting my endeavors and loaning a few of their pieces for this collection.

Lastly, I give a kiss to my daughter, Sophia, and a hug to my wife. Ang, from *D&D* and *Planescape* to *Changeling* and *Magic*, you've been supportive from the beginning. I rolled a 20 when I met you. **[T.D.]**

REALMS

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t. diterlizzi
BIOGRAPHY

DRAGONS, SPACE MONSTERS, GOBLINS, and insects—the characters that inhabit storyteller Tony DiTerlizzi's world haven't changed since he was a kid growing up in south Florida.

In 1981, after watching Jim Henson's *The Dark Crystal* and playing *Dungeons & Dragons*, 12-year-old Tony spent the summer writing and illustrating an entire field guide on fantastical creatures. He would return to this premise many years later as the genesis for The Spiderwick Chronicles.

After graduating from The Art Institute of Fort Lauderdale, 23-year-old Tony began working freelance for TSR, the publisher of *D&D*. He illustrated many fantastical images of warriors, wizards, and monsters over the next six years. His style and name soon became synonymous with the *Planescape* roleplaying game. Later he illustrated nearly 100 cards for the collectible card game *Magic: The Gathering*.

During a magazine interview as an artist for *D&D*, Tony met up-and-coming writer Holly Black, a fellow fantasy and folklore lover. The two became fast friends, and began working together to create The Spiderwick Chronicles. The chapter book series has been published in more than 30 countries, selling over 12 million copies to date, and was made into a feature film in 2008.

From his fanciful picture books like *Jimmy Zangwow's Out-of-This-World Moon-Pie Adventure*, *Ted*, and *The Spider & the Fly* (a Caldecott Honor book) to chapter books like *Kenny & the Dragon* and The WondLa Trilogy, Tony always imbues his stories with a rich imagination.

In 2014, Tony realized a childhood dream by teaming up with Lucasfilm to create a picture book retelling the Star Wars film trilogy. The book features the original concept art by Academy Award–winning artist Ralph McQuarrie, and Tony spun the tale of good versus evil in "a galaxy far, far away" for a new generation of readers.

Tony works with his wife, Angela, in Amherst, Massachusetts, where they live with their daughter.

Visit www.diterlizzi.com to explore more of Tony's artwork.