



RICHARD ROSENMAN

>> Head of 3D at Redrover Animation Studios, Canada, & Director of the short film "Plumber"

JOAN OF ARC

>> This month we complete the mammoth tutorial series

DIGITAL COMPOSITING

>> More from our compositing Guru, Hasraf Dulull.



MASTERCLASS

>> Texturing a scene part 1

PROJECT OVERVIEWS

>> 3 more making of's from our past gallery images

ANDRÉ KUTSCHERAUER

>> 3D Visualisation Artist interview.

EDEN LAB

>> Turin based 3D Studio & Car render wizards interview

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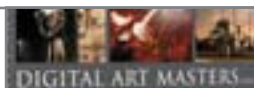
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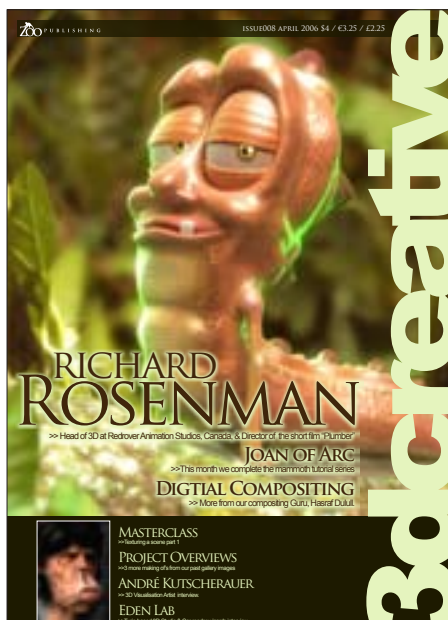
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WELCOME

Welcome to all, from dedicated followers to first time readers. April's here and the magazine seems to be getting bigger! Which is a result from you guys, as a new publishing company things are tough at first, but as we now are getting more and more subscribers we are starting to get the budget we need to boost the content, let me tell you some of what we have this month :-

We are featuring heavily on the more geometric side of 3D this month, we interview product visualization artist André Kutscherauer, vehicle visualization masters 'Eden Lab' and the making of the Nokia N90 by Ali Ismail. For all you organic lovers, Richard Rosenman shows us what he does best and two more 'making of s' being 'Deep Fish' by Olga Antonenko and 'Kameswaran Iyer' by Prashant Sadaphule show us how they went about their natural creations.

Must not forget the Joan of Arc mega tutorial series which comes to close this month, well done to all who have followed it all the way through. Next month we start a new super tutorial series with versions for all the big 5 software packages, just check out the model we are making on the next month preview page! More tutorials from our in house texturer Richard Tilbury, and continued compositing excellence from Hasraf Dulull to mention a couple of many you will find on this month's 94 pages....as you can see, there's plenty to be reading, so get going!

ABOUT US

Zoo Publishing is a new company comprising of a small team here in the Midlands, UK.

This magazine is our first project which we are hoping, with the support of the community, will build into a great resource and a highly anticipated monthly release. The 'support of the community' is an interesting point, where a 'magazine for 3d artists' is not an original idea, the marketing and distribution of this magazine, as far as we know, is a first. It follows the principle of traditional magazines that are sold on news stands and in many outlets, but being a digital downloadable mag the many established web communities on the net are our outlets and newsstands. 3DCreative is supported by 3dexcellence, 3dkingdom, 3dlinks, 3dm, 3dmonkeys, 3dnuts, 3dpalace, 3dresources, 3dtotal, 3dvalley, 123d, ambiguous arts, cgchannel, cgdirectory, cgfocus, cgunderground, childplaystudios, daz3d, deathfall, digitaltutors, kurv studio, max-realms, mediaworks, rendezvous3D, spinquad, subdivision, the3dstudio, thebest3d, vocanson & vanishingpoint. We look forward to lasting and successful partnerships with these CG community sites.



Every month, many artists from around the world contribute to 3DCreative Magazine. This month, we would like to thank the following for their time, experiences and inspiration.



Ali Ismail

3D modeler & Animator >
Freelancer > Amman, Jordan

Ali is currently working on multiple freelance projects until he finishes university. He will then have the opportunity to work as a full-time 3D artist and will continue to develop his 3D skills. His customers include "Microsoft", "Schadler Kramer Group Advertising" and many more. He also fully designed the first 3D games that were released in Jordan.

ali@aliismail.com

www.aliismail.com



André Kutscherauer

3D artist > Munich/ Germany >

Started with a program called "Raytrace Pro 2" for DOS.

Then I learned Cinema 4D for animation and 3D Studio Max for Visualisation. I'm working with 3dsMax for more than six years now. I'm currently employed as 3D Operator in a Photo studio. After work I try to use the photo knowledge to realize some ideas and illustrations.

info@ak3d.de

www.ak3d.de



Prashant Sadaphule

3D Artist. I started as a

Visualize for prepress. For the last 6 years I have been working as a 3d Artist. I always loved to do 3D art, and in my spare time I really like to create high poly characters. I always loved to sculpt, and today I simply expanded this interest to 3D.

p_sadaphule@hotmail.com

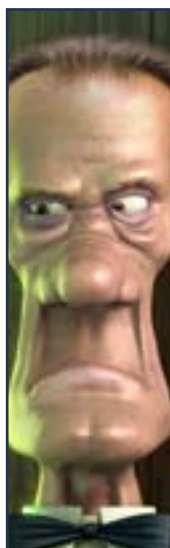
www.sadaphule.com



Richard Rosenman

Has over 10 years in the Animation industry Producing over 50 commercials for film & broadcast, most of which he has directed. With extensive experience in all aspects of animation from short & long form, series, gaming, effects, web & film, In 2003, he co-directed "Plumber", a 5 min fully CG short film which won various festivals, was nominated for a 2004 BAFTA and was eligible for a 2005 American Academy award.

richard@richardrosenman.com
<http://www.richardrosenman.com>



Olga Antonenko

Concept artist/mattepainter/ compositing artist/3D artist. Moscow, Russia. Started as a concept/background artist for animated films in 2000.

Now working in cinema production. This year worked as a mattepainter and compositing artist on feature film "Wolfhound". Currently working at Kinopostproduction department Channel One Russia on cinema and commercials production.

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www.cgpolis.com

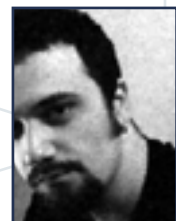




Luciano Iurino

I started back in 1994 with 3D Studio on MS-Dos as modeler/texture artist. In 2001 I co-founded PM Studios (an Italian videogame developer) with some friends and I still work for it as Lead 3D Artist. Recently we have developed the videogame "ETROM - The Astral Essence". I also work as freelancer for different magazines, web-portals, gfx and videogame companies. Recently I left the 3dsmax environment to move on XSI.

iuri@pmstudios.it



Vojislav Milanovic

3D modeler & animator, vfx compositor, Anigraph studio, Banja Luka, Bosnia
Self though allround 3D guy, started to doodle around in

3D about 8 years ago. In the last 5 years I have done a lot of various things from print and TV ads to gaming & movie graphics. Currently involved in multimedia study and character developing for an animated feature movie. One of my carrer goals is to work in a large studio and make my own animated movie.

vojo@teol.net <http://users.teol.net/~vojo>



Niki Bartucci

3d modeler > Freelancer
Bari, Italy > I started working in the field of Computer Graphics in 2000 as an illustrator & web designer. In 2003 I started using 3d graphic software such as Cinema4D & later 3d Studio Max. That year I worked on ETROM - The Astral Essence, RPG video-game for PC, developed by PMstudios. Currently I'm a freelancer & I specialise in commercials. I Like 3d graphics and video-games, especially RPG & RTS video-games.

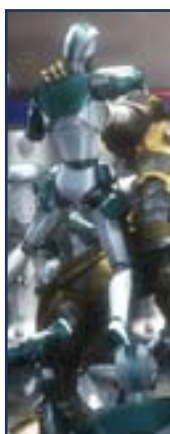
niki@pikoandniki.com www.pikoandniki.com



Taylor Kingston

3D artist > Digital Illusions (DICE) > London Ontario, Canada > Started out with 3D on Studio Max 1. Self taught through high school, going to Sheridan College for tradition art, and Seneca College for Computer Animation where I switched over to Maya. Hoping to one day break into film, perhaps even getting into the directing side one day. Currently working at Digital Illusions as an object artist.

taylor.kingston@sympatico.ca
puckducker.deviantart.com

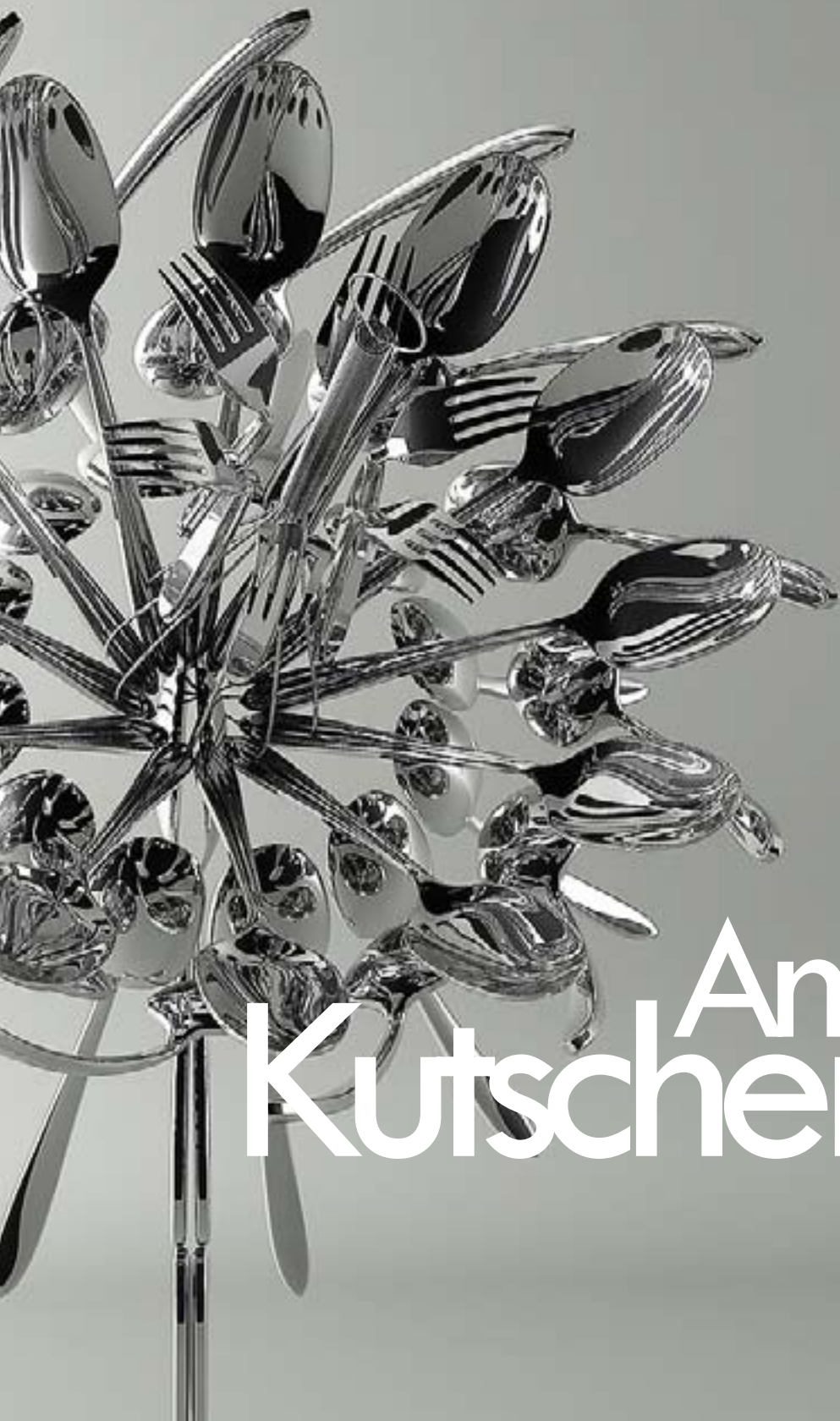


Giuseppe Guglielmucci

3d modeler / 3d animator > Freelancer > Bari, Italy > I have began to use computers with the epoch of the vic20 and Cinema4d was my first 3d software. I started working in the field of CG in 1999 in commercial design. In 2003 I worked on ETROM - The Astral Essence, RPG video-game for PC, developed by PMstudios. Currently I'm a freelancer specialising in commercials, hoping to work in the video-games industry and develop my own game.

piko@pikoandniki.com www.pikoandniki.com





André Kutscherauer

>> Currently employed in a photo studio in Munich, Germany, Andre works creating 3D Visualisations of product design pieces. He is convinced that photographers make the best critiques to 3D artists >>

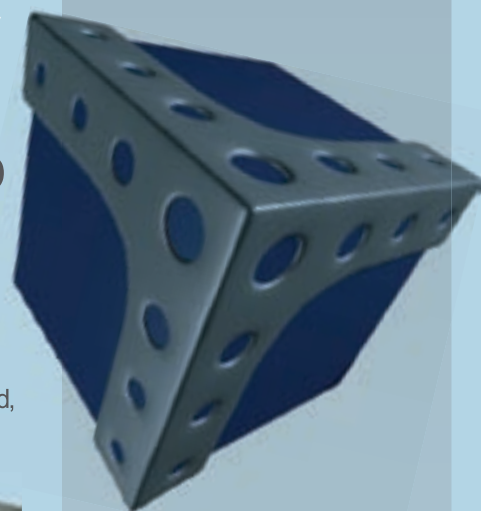


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15 Amazing Hi-res Texture Collections for all 2D and 3D Applications and software.

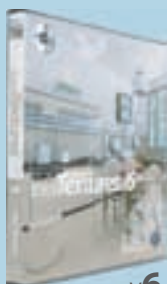
Covering a wide range of topics and compatible with both PC and Mac. Dont be fooled by the price, these are NOT lesser collections, just take a look at the large companies who use total textures:

Electronic Arts, Rockstar North, Namco co.ltd, Team 17, ESPN Star Sports, Acclaim Studios, Rare Ltd, Sony Pictures Imageworks, Nike plus hundreds more.



v1

General Textures
A Collection of hi-res seamless textures covering a wide variety of subjects including many bonus features.



v6

Clean Textures
Textures which are 'clean' textures that have little or no 'aged/stressed' elements.



v11

Alien Organic
From the wierd and slimey, to more subtle toned skins, these textures are like nothing you have ever seen before.



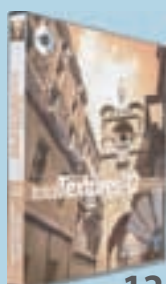
v2

Aged & Stressed
Meets the demand for stressed, aged, damaged and dirty textures. Again covering many subjects, being hi-res, seamless and having many bonus features.



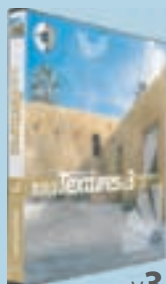
v7

Sci-fi Textures
The textures range from Exterior Spaceship textures to decals and Damage maps



v12

Around the World Vol 1
Mostly architectural textures, derived from original photography, taken all over the world.



v3

Bases & Layers
Base textures that are suitable for building up layers or applying straight to surfaces such as stone, plaster, concrete etc. This CD has many bonus features.



v8

Vehicle Textures
The textures range from Tyre bump maps to cool flame decals. Included are .dxf meshes of some of the more 'common' car objects. These include Alloy Wheels, brake calipers, dials etc.



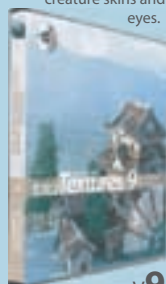
v13

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



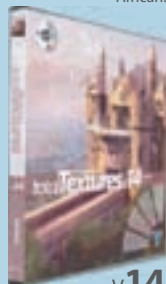
v4

Humans & Creatures
Suitable for texturing human and creatures. The textures range from natural, realistic eye, skin and hair textures to bizarre creature skins and eyes.



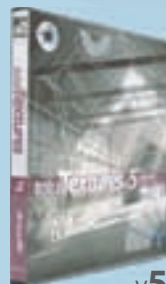
v9

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



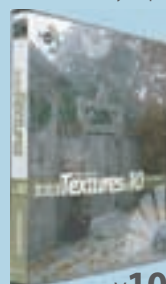
v14

Fantasy Textures
Mostly fantasy textures some created from 100% original photography and others hand painted by our own texture artists.



v5

Dirt & Graffiti
Dirt masks/ maps and graffiti. These have many uses, the main ones being as a mask to mix two textures together or being placed as a layer over an existing texture to add in detail and 'dirty it up'.



v10

Trees & Plants
This DVD has trees based on the four seasons, and a variety of plants and grasses and leaves with each one with the very own alpha map which makes them ready to pop into any scene.



v15

Toon Textures
Toon and stylised textures. The textures fall into 'sets' hand crafted by our artists, each set has a continuous style throughout and contain colour and bump maps which range from leaves to tiles and from wood to windows.

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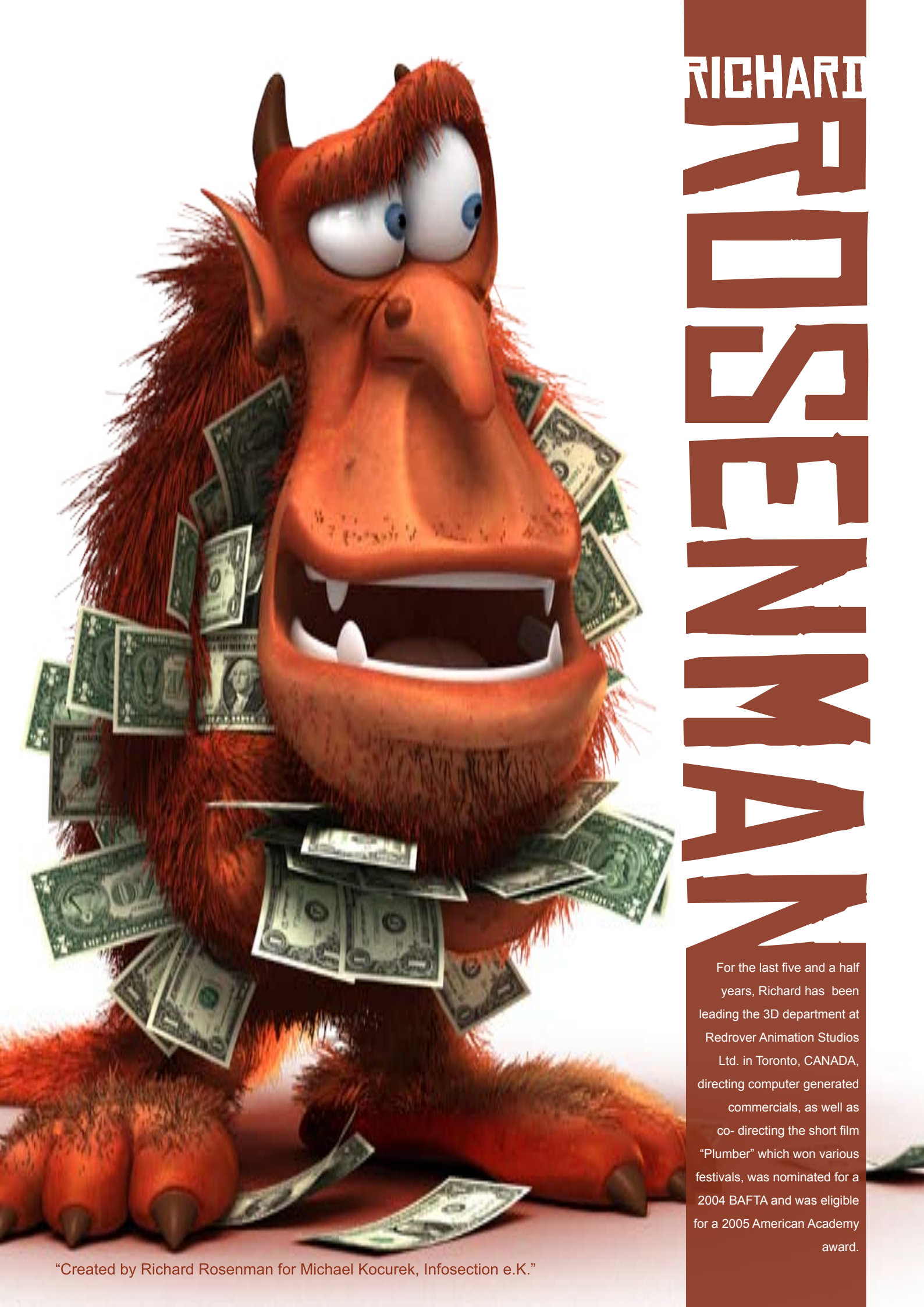
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RICHARD ROSENMAN

For the last five and a half years, Richard has been leading the 3D department at Redrover Animation Studios Ltd. in Toronto, CANADA, directing computer generated commercials, as well as co-directing the short film "Plumber" which won various festivals, was nominated for a 2004 BAFTA and was eligible for a 2005 American Academy award.

"Created by Richard Rosenman for Michael Kocurek, Infosection e.K."



interview

RICHARD ROSENMAN

Hi Richard. Thanks for talking to us. How did you begin your 3D Journey?

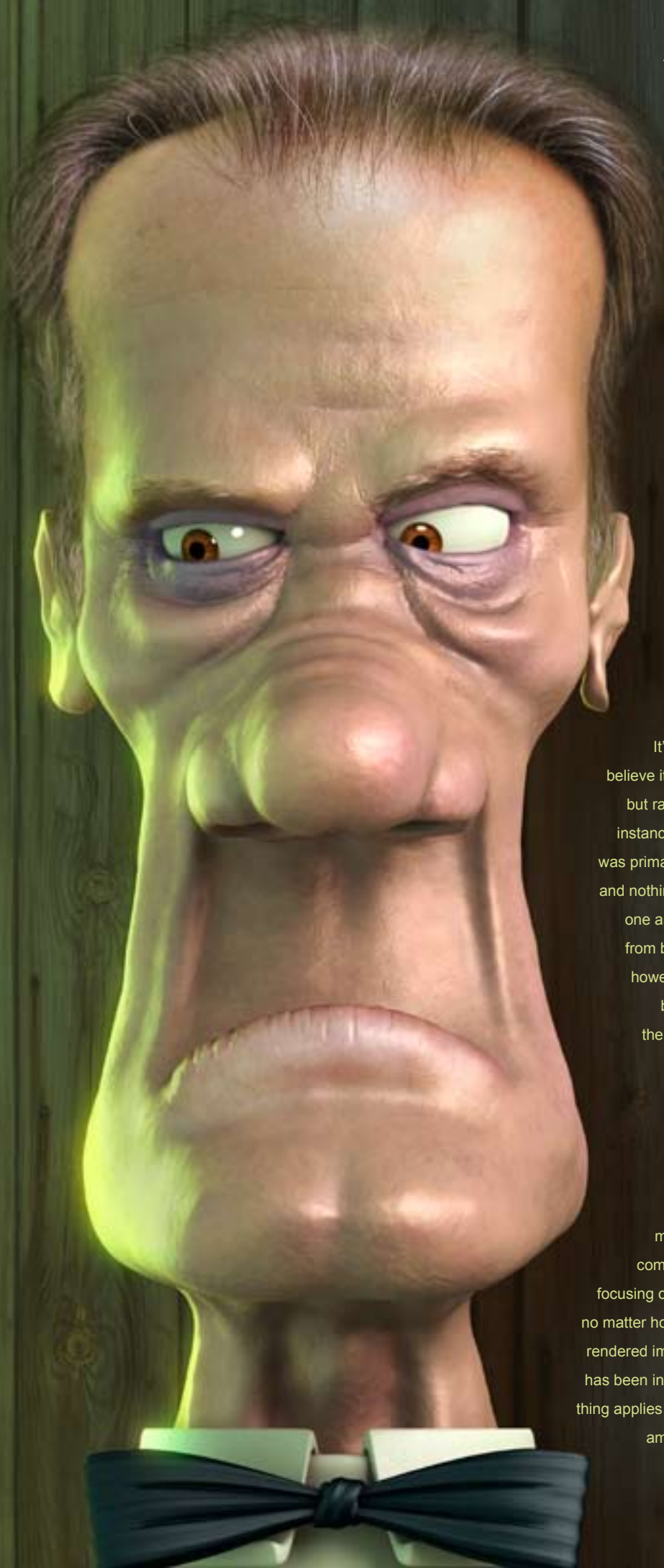
When I saw my very first computer generated visual effect in 1985 in "Young Sherlock Holmes" I was instantly fascinated by this new artistic medium. I immersed myself in the creative and technical aspects of computer graphics in the early nineties during my teenage years, and this is when I got my first taste of 2D graphics software, primitive 3D software and even computer graphics programming (which I still do on my spare time). During this time, I also came into contact with one of the first consumer-based 3D software packages, 3D Studio for DOS v1.0. I spent the next few years learning this software, as well as trying out various other 3D applications and, by my mid high school years, I was certain I wanted to follow a career in the (still budding) computer animation industry. By the time I graduated, I had experimented with most consumer-based 2D and 3D applications, I had written a primitive 3D sphere rendering program, and I had created a two player action game also heavily focused on graphics. I studied classical animation for three years at Sheridan College in order to take the post graduate 1 year computer animation course.

After graduating the 3 year program however, I had enjoyed classical animation to such an extent that I decided to work in the field for an indefinite period of time. During the next few years, I worked in various cities such as Toronto, Vancouver, San Francisco, etc, in the classical animation industry producing series animation, game animation, etc, but as time passed, I eventually became more and more involved in the computer animation business through projects that would inevitably come my way. As a result, it wasn't long before I ended up working back in Toronto at a large computer animation and design studio using

Softimage. I began animating on commercials and eventually ended up directing. From that point forth, I have worked primarily as an animation director locally and internationally, in the commercial and short film computer animation industry. For the last five and a half years, I have been leading the 3D department at Redrover Animation Studios Ltd. in Toronto, CANADA, directing computer generated commercials, as well as Co-directing our short film "Plumber". At this current time, we have started our second short film which is in early production stages.



"Created by Richard Rosenman for Michael Kocurek, Infocreation e.K."



What was your first project?
Although my first "official" production was a commercial for "Mopar Vehicle Accessories", I was producing CGI animation long before that. It was mainly for educational purposes, but it still paved the way to where I am today. My second commercial project was for "Bluewater Seafood" and it required making a live-action shark smile. This was produced without CG software and rather through the use of digital warping. Although both of these projects were extremely simple in many ways, they introduced me to studio workflow and how a production can be efficiently divided among a set of individuals.

Looking back, how far have you come since then?

It's certainly been an interesting ride. I believe it's not really about how far I've come but rather in what way I've developed. For instance, when I began working at TOPIX, I was primarily interested in the art of animation and nothing else. I would focus heavily on this one aspect studying various fundamentals from books, films and tutorials. Eventually, however, I began to deviate from this and became more and more interested in the art direction involved in commercial or short film production. I started to play with lighting more, and this led me to research photography and cinematography in an effort to learn the tricks of the trade. It soon became apparent that I was now more interested in producing beautiful computer generated imagery rather than focusing on the art of animation. I realized that no matter how good your animation is, if the final rendered image is lacking, the whole production has been in vain. And of course, the exact same thing applies the other way around. At this point, I am still heavily involved in art direction, lighting and rendering. .

However, as a director, I also have to ensure that all aspects of a production are up to my standards, including storytelling, modeling, rigging, animation, lighting, rendering and compositing

Tell me, what is the history behind the formation of RedRover?

Redrover Animation Studios Ltd. is owned by Andy Knight. It is a small / medium sized service studio specializing in commercial 2D and 3D animation for national and international clients. Redrover has both a 2D, 3D and series department. The 3D division is handled and directed by myself, with a core team of approximately 6 other artists.



Your animated short 'The Plumber' has been greatly received around the world, how did it come about?

Plumber was our first fully computer generated short film produced over a six month period at Redrover Animation Studios Ltd. in association with Bravo!Fact. It was directed by myself and Andy Knight and produced by

Randi Yaffa. The concept initially began as a pitch for a grant from Bravo!Fact and, after a storyboard and animatic was created and submitted by Andy Knight, we were chosen as one of approximately 12 final contestants. With the grant officially awarded to us, we began production only one week after that in late August, 2002. The purpose of producing



fair and compromising director. As a result, we were both able to put our own visions together into this film. The co-direction was also divided into two sections – the pre-production, and the production. Andy Knight was more involved in the pre-production and developed the storyboards, character designs, and various other conceptual pieces. I then took over and executed it in 3D, along with my own ideas which resulted in an interesting fusion of 2D and 3D concepts. During the production, both Andy Knight and myself would review the film on a weekly basis and agree on what needed revising and what needed improving. The animatic was never fully locked. We continually made changes all the way to the very end which would improve the film in one way or another.

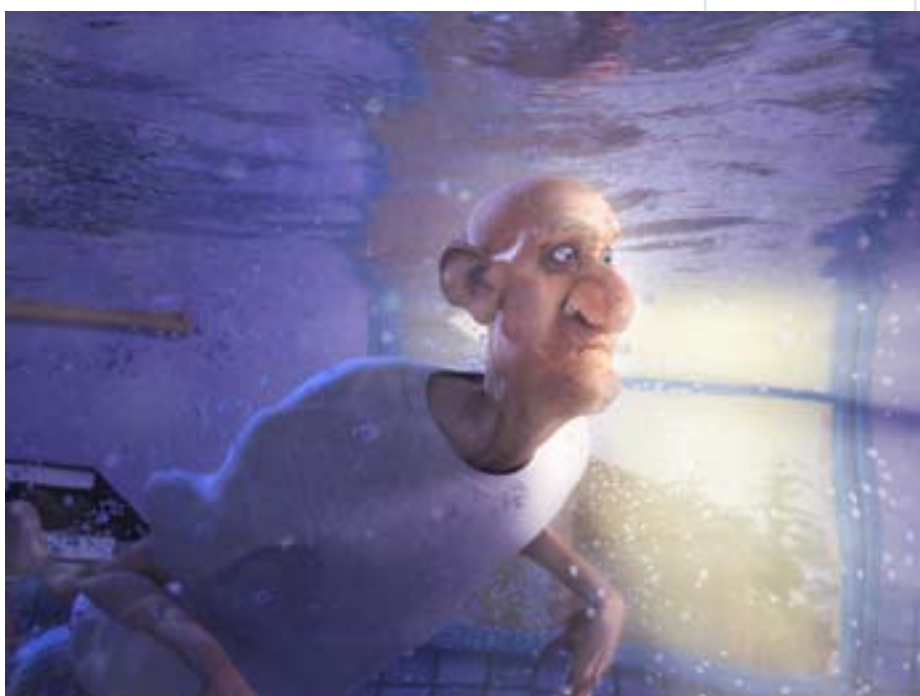
How important do you think it was for Red Rover to make a short like that?

The production of "Plumber" gave us insight into the enormous task of working on a medium length format project and how to tackle all the technical issues we were never faced with during commercial production. At

the film was to introduce Redrover into the short film production industry as well as to push the studios' creative and technological experience to the limit. The film was completed in February 2003, making it a six-month project from start to finish.

As a director, what particular input did you make to the final short?

The task of a director is to ensure the film gets developed in the way you imagined it. This, however, can become very tricky when you co-direct, as I did for the short film. In these cases, you have to learn to compromise and strive to reach an agreement you are both content with. I was fortunate to co-direct this film with Andy Knight, who happens to be a



first it was more of an experiment and none of us were really sure of how far it would go but as the project continued to develop, we began seeing some of our hard work pay off in finished scenes. For a first film, we certainly set our limits high. 66% of the film involved computational fluid dynamics, all the clothing on the main character was dynamically simulated and all the rendering was produced using traditional lighting techniques combined with global illumination technology and image-based lighting features. Once completed, the film did surprisingly well in the festival circuit and to this day, I still receive emails from enthusiasts all over the world complementing our work on it. In 2004 it was nominated for "Best Animation" at the British Academy Awards, which we attended.

Which areas of your work do you enjoy the most?

Aside from directing, I am most interested in the art direction, lighting and rendering of computer graphics. I find it extremely challenging and creatively demanding to produce a beautifully lit and rendered image that can convey a particular mood or emotion. With today's modern state-of-the-art raytracers, features such as global illumination, sub-surface light scattering, spectral rendering and many more, allow the artist to produce even more visually stunning images that were never before possible, at a much higher level of realism.

I agree totally, some guys new to 3d may be taken aback by the level of technology and I know that some are scared off early. How would you go about explaining the importance of using the technology as a pure tool for conveying stories and emotions??

One common issue I see regularly, especially from 2D artists taking the plunge into 3D, is that they are often intimidated by the computer. I've worked with people who have



never touched a computer before, except for email, and they are simply overwhelmed when you first show them how the software operates. It is at this point that the artist either succeeds or fails. Those that succeed accept the computer as nothing more than a tool and choose not to be intimidated by it. Those that fail often do so because they cannot understand that they are the ones in control of this creative tool. I always encourage new artists that work with us to ask questions, no matter how silly they may seem. Some



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questions which may seem trivial can be crucial from studio to studio as everyone has their own established pipeline and workflow. And of course, the team I work with are engaging people who are always ready to lend a hand when needed.

three spots were directed by myself but they could have never turned out as well as they did without the exceptional talent of my 3D team. Your work is only as good as the people you work with.

Favourite Project to date?

I would have to say the Robin Hood campaigns are probably the commercials I am most proud of. They turned out just right – a perfect blend of personable characters, fantastic animation, gorgeous lighting and a wonderful story. The

The 3 spots are wonderful, great character and style. Is this a style you enjoy working with?

My absolute favourite use of computer graphics is to create fascinating characters – specifically cartoony characters, so it is no surprise I really enjoyed this project. There is something magical about producing a



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photo-realistically lit and textured character, with cartoon proportions. It's visually intriguing to watch and it questions the mind as to why these characters look and behave so real but don't actually exist. It's no wonder that many of my personal projects involve characters, all of which have quirky expressions that provoke the viewer into developing an imaginary past, present and future for them.

Another great part of the commercials is the essence of childish fun. Is this something we would discover if we came to the studio?

I firmly believe a creative mind requires a creative environment. At work, we have a pool table, a foosball table and "Bondi", one of our modeller's dog, who causes trouble at the studio on a daily basis. We occasionally have video game matches and of course, the frequent poker nights and wrap-up parties. This may sound like a lot of fun yet no one takes advantage of this creative freedom. When a job needs to get done, everyone works as hard as they can to get it done well and to a level we are all pleased with. Rarely do we ever complete a job the night before it's due and go home. In most instances, we will complete the job the night before, and then stay the rest of the night adding our finishing touches until we are 100% happy with it. It's not simply about pleasing the client and agency, it's also about pleasing yourself and producing the best possible work you can create. When stressful periods come, you work together to get through it and make sure you can rely on each other.

And if we spent a whole day with you, what else would we learn?

I suppose that really depends on the day. If it's near a deadline, you would not hear me say much as I would be concentrating on getting the job done properly and to my liking. It's interesting to see how efficiently



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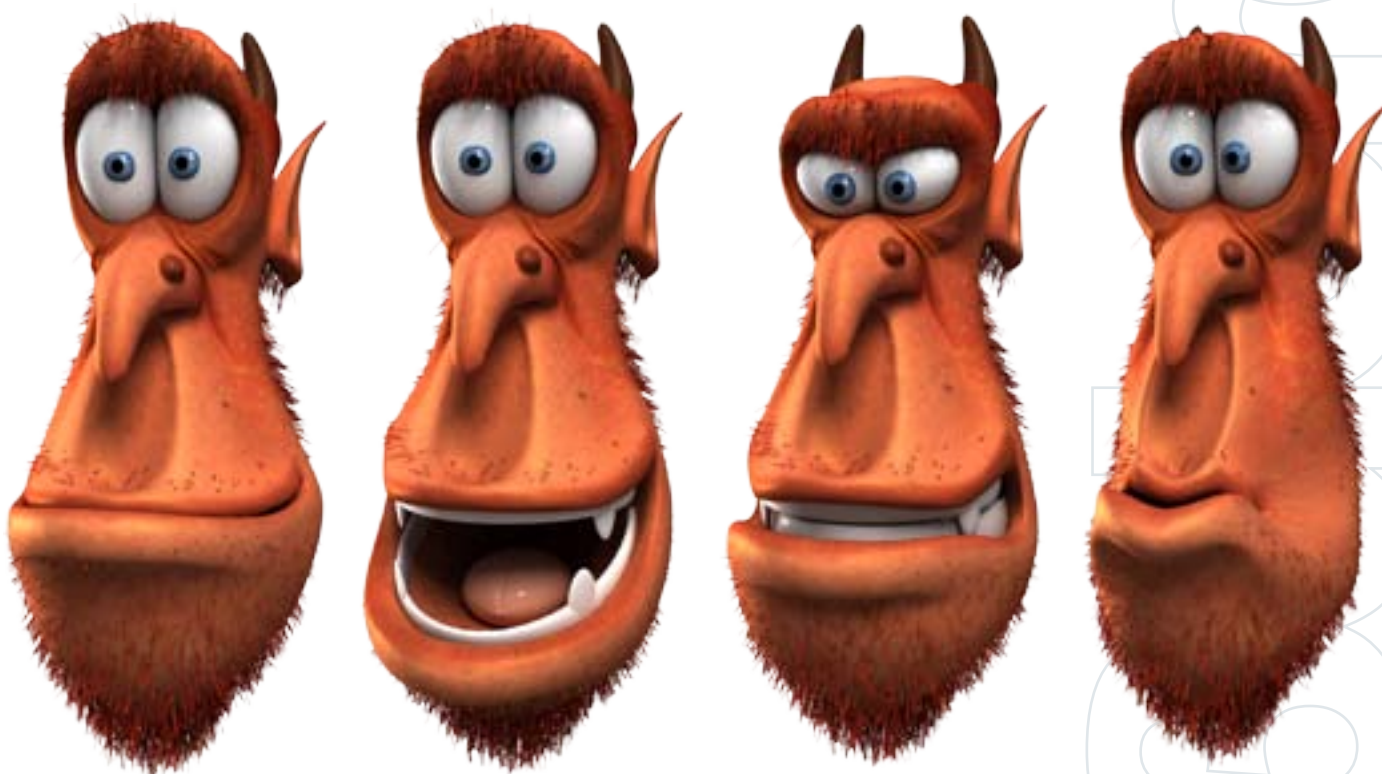
one can work while under pressure. On a less intensive day, I would most likely be in pre-production stages of a commercial which would involve a broader range of subjects such as storyboarding, texture creation, animatic development, and many other aspects of production.

Your personal projects, how much time do you get for them at the moment?

Unfortunately, not much time. I manage to start various projects but not long into them, I'm caught in another deadline at work that puts any personal project on hold for an indefinite period of time. Of course, once the deadline is over I can continue, but as most artists will agree, it is particularly difficult to pick up and continue a piece of work once it's been put on hold as you lose some of the initial enthusiasm. Having said that, I still put in a good three or four hours in the evening working on my own projects, site maintenance, and additional freelance work. On top of that,



"Created by Richard Rosenman for Michael Kocurek, Infosection e.K."



I exercise regularly at the gym which I believe is extremely important for anyone in our field, since we end up sitting in front of a computer screen for 8-12 hours a day.

Do you have a good piece of advice for anyone wanting to start their own studio?

Make sure you have a strong trust in the people you work with as you will have to rely on them and they will have to rely on you. Know how to resolve conflicts and issues in a mature manner as these will always inevitably come up, especially in a creative environment. Plan ahead so that you're prepared and

capable of taking on the workload that may potentially come your way. And of course, the most important advice of all I could give to anyone in this line of work is that hardware and software are completely irrelevant in this field, unless you are a programmer. It doesn't matter how well you know these tools or how many of them you know. What matters is how much creativity you possess and what you do with it. The computer is simply another artistic medium, but a fundamental knowledge of art concepts such as colour theory, design, composition, and anatomy are crucial in developing a successful career as a digital artist.

Thanks again Richard. It's been good talking to you.

It's my pleasure, and thanks for the opportunity to share my insight with 3DCreative Magazine.

RICHARD ROSENMAN

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GAME ART:

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<< This book is a publication essentially aimed at artists who aspire to break into the games industry. It is a comprehensive overview of the many aspects relating to game development from commonly required skill sets through to working practices as well as providing an insight into the technology driving the industry. The book delves into the numerous jobs available to artists nowadays and even goes

as far as advice about interviews and contracts together with tips on creating the right type of portfolio. It is composed in a logical and sensible format, starting with a brief account of how the industry evolved and follows on to an explanation on how development studios are structured, dealing with criteria necessary to carve out a career in this field >>



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TEXTURING A SCENE

PART 1

In this tutorial we shall texture an environment that has already been modelled and mapped (Fig 1) ready for a low poly character which we shall go on and texture and eventually place in the scene later on. In this case it will be an underground armoury set in the desert where our nomad character will equip himself ready for battle.



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MENTAL RAY BUMP

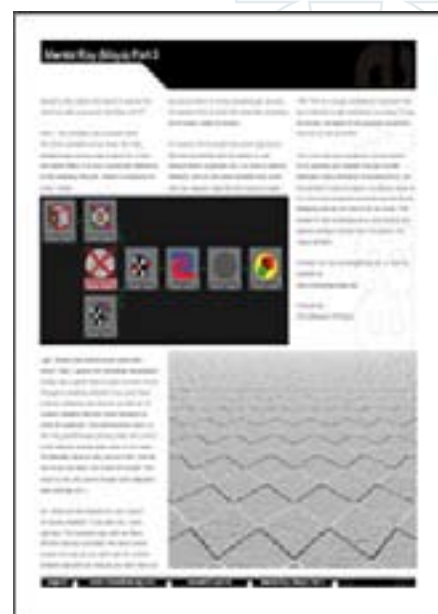
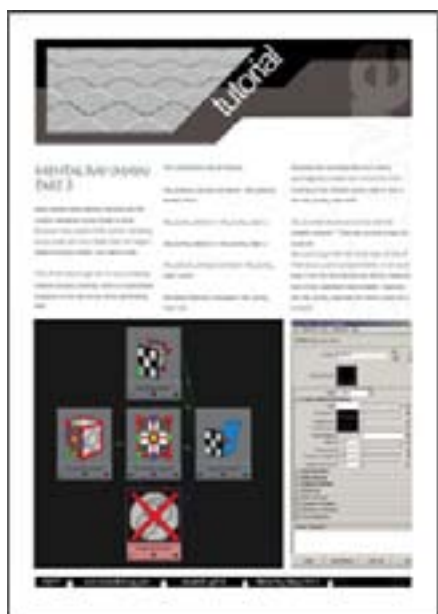
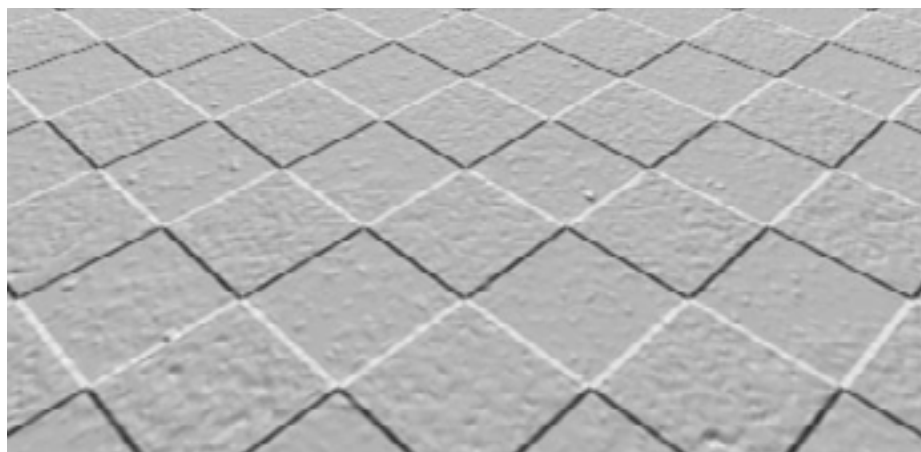
BY FLORIAN WILD

Welcome to the first section of this Maya
MentalRay Exploited sessions by Florian Wild

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JOAN OF ARC

We bring you Michel Roger's famous 'Joan of Arc' tutorial in Maya, Lightwave, C4D & XSI, if you are a Max user and this is new to you the original is free and can be found in French as Michel's site <http://mr2k.3dvf.net/> and in English at www.3dtotal.com.

INSPIRING

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STAGE 8

BONES & SKINNING - BASES, HIERARCHY & SKINNING

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TUTORIAL



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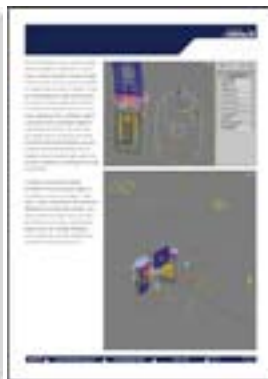


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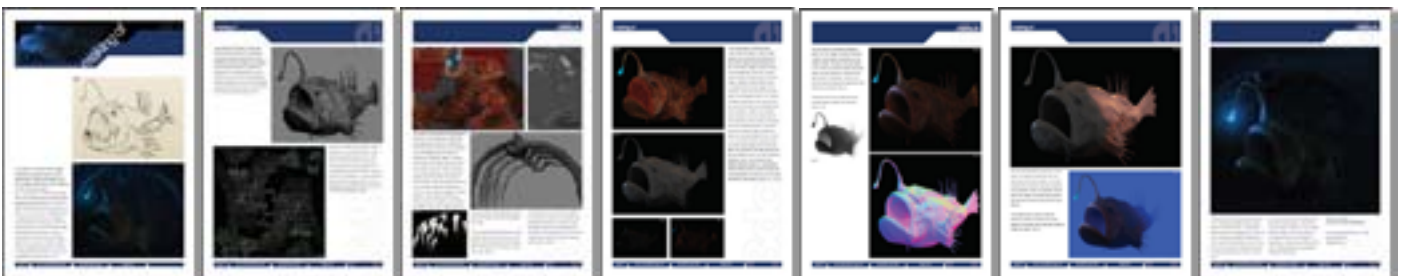
BY ALI ISMAIL



In this article I'll try to show
how the image "the deep"
was created, and why I
never make the effort to get
the final render out of the
3d program, and prefer to
use compositing.

DEEP FISH

by olga antonenko



Garudha
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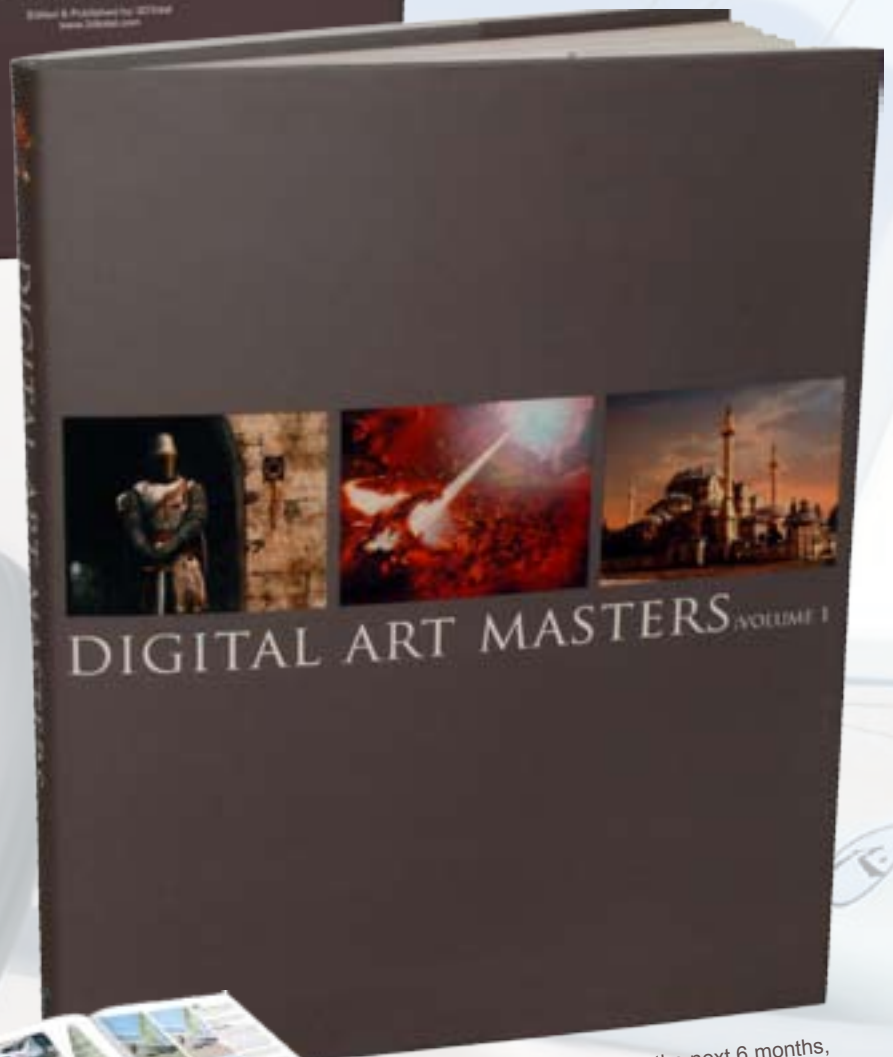
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DIGITAL ART MASTERS



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DIGITAL ART MASTERS VOLUME 1



Starting this month and for the next 6 months, we have exclusive chapters from 3DTOTAL.com's new book 'Digital Art Masters'. The book is more than just an artwork book as not only does it feature full colour, full page images, each artist has described the creation process in their own words, and exclusively for this book. This month we feature:

'Hot and Dusty'
by Niels Sinke



Hot and Dusty

By Niels Sinke



Concept

This scene is called 'Hot and Dusty' as it shows a sailboat on a sandy beach. The sailboat is tilted on its side, and the sail is green with 'N 227' and 'SIN' written on it. The boat is white with a black wheel. The background is a clear blue sky and a sandy beach.

Modeling

The modeling process was very simple, as I used a lot of standard shapes. The sailboat was modeled in a simple way, and the sail was made of a single piece. The boat was modeled in a simple way, and the wheel was made of a single piece. The background was modeled in a simple way, and the sky was made of a single piece.



These Shots of the book pages are full resolution and can be read by zooming in.

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Texturing

The texturing of the sailboat was very simple, as I used a lot of standard textures. The sail was textured with a green color, and the boat was textured with a white color. The wheel was textured with a black color. The background was textured with a sandy color.

The sailboat was modeled in a simple way, and the sail was made of a single piece. The boat was modeled in a simple way, and the wheel was made of a single piece. The background was modeled in a simple way, and the sky was made of a single piece.

Compositing

The compositing process was very simple, as I used a lot of standard compositing techniques. The sailboat was composited into the scene, and the sail was composited into the scene. The boat was composited into the scene, and the wheel was composited into the scene. The background was composited into the scene, and the sky was composited into the scene.

The sailboat was modeled in a simple way, and the sail was made of a single piece. The boat was modeled in a simple way, and the wheel was made of a single piece. The background was modeled in a simple way, and the sky was made of a single piece.

The sailboat was modeled in a simple way, and the sail was made of a single piece. The boat was modeled in a simple way, and the wheel was made of a single piece. The background was modeled in a simple way, and the sky was made of a single piece.



Lighting

The lighting of the scene was very simple, as I used a lot of standard lighting techniques. The sailboat was lit with a bright light, and the sail was lit with a bright light. The boat was lit with a bright light, and the wheel was lit with a bright light. The background was lit with a bright light, and the sky was lit with a bright light.

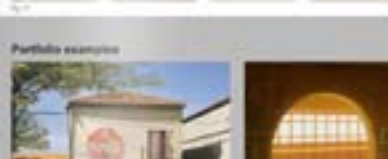
The sailboat was modeled in a simple way, and the sail was made of a single piece. The boat was modeled in a simple way, and the wheel was made of a single piece. The background was modeled in a simple way, and the sky was made of a single piece.

Post production

The post production process was very simple, as I used a lot of standard post production techniques. The sailboat was post-produced with a bright color, and the sail was post-produced with a bright color. The boat was post-produced with a bright color, and the wheel was post-produced with a bright color. The background was post-produced with a bright color, and the sky was post-produced with a bright color.

The sailboat was modeled in a simple way, and the sail was made of a single piece. The boat was modeled in a simple way, and the wheel was made of a single piece. The background was modeled in a simple way, and the sky was made of a single piece.

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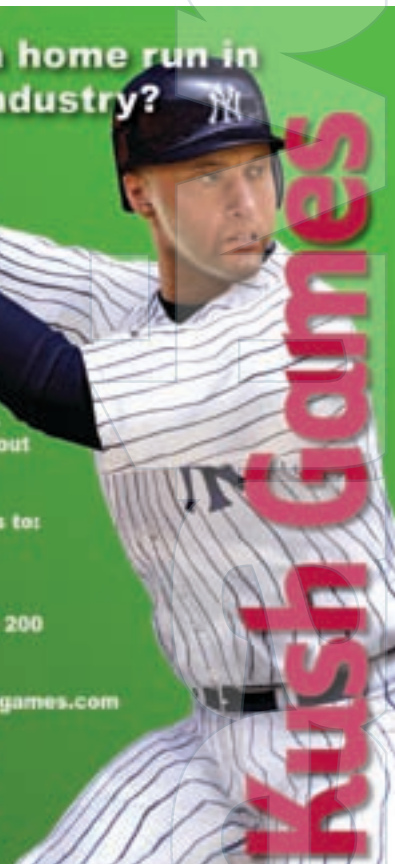
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