ZOO PUBLISHING

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3dcreative

ARE YOU NORMAL?

>>Normal mapping expained! by expert artist Misja Baas of Gorilla in Holland

INTERVIEWS

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Dave Davidson
Axis Animation

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SWORDMASTER

>>continuing complete chracter creation monthly tutorial for 3DSMax, Maya, Lightwave, C4D & XSI

COLOUR

>>Part 2 of 2 this tutorial by Richard Minh Le

TEXTURING MASTERCLASS

>>an Introduction to 'Evil Genius' & 'Metal Balls' by Siku

HYPER REALISTIC CREATURE CREATION

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the making of the best super hero movie to date!

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Welcome

to the 12th (yes! that's a whole year!) of 3D Creative magazine. We have celebrated this in the office this month by purchasing an X-UFO, which can only be described as the best way to spend a working day without alcohol! It flies and dives and spins in the air, powered by 4 propellers, and as we eagerly sit here staring at the battery charge light to go out I cant help but think that the magazine maybe falling behind as a result...But no! Once again we have outdone our selves with content and we really are having trouble seeing why anyone would buy an other magazines...;-) Seriously, we cant thank you enough for supporting 3DCreative and appreciating exactly what we are trying to do. Remember that whilst other magazines are full of adverts and 'press release' articles, we are striving to provide you with original, exclusive content every month. And not just any old content, we are providing you with exactly what you have asked for in all your wonderful emails to us here in the office. We DO read them all I promise, and we also reply to every single one of you to show how much we appreciate you coming back every month to purchase our mag. We will be seeing a slight change in the way things work in a few months as you will no longer have to pay to download the magazines, just pay for an access code which is automatically stored on your computer for even easier purchasing! We are experiencing a slightly overwhelming number of copies of the mag being stored on central drives for all to see for free etc but hopefully with your help we can combat this to secure the future production of our magazines.

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.

This months Contributing Artists

Luciano Iurino

I started back in 1994 with 3DStudio on MS-Dos as modeler/ texture artist. In 2001 I co-founded PM Studios & 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, Self taught all-round 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 & character developing for an animated feature movie. One of my goals is to make my own animated movie

vojo@teol.net http://users.teol.net

Bogdan I. Sumar

3D VFX artist Iasi, Romania. I started back in 1999 with 3D Studio Max but in 2000 trained in Maya. I've been a modeller and texturer for few 3D animated movies & two games. Also a modeller, dynamics & particles, lights & render supervisor for many commercials, musical video clips and industrial presentations.

ionuts@catv.embit.ro

suiobo@yahoo.com

Niki Bartucci

Freelance 3d modeler, Italy. I started working in the field of Computer Graphics in 2000 as an illustrator & web designer. In 2003 I started using 3d software such as C4D & later 3dSMax. That year I worked on ETROM - The Astral Essence, RPG video-game for PC, developed by PMstudios. Currently I'm a freelancer & specialise in commercials. I especially like RPG & RTS video-games.

niki@pikoandniki.com www.pikoandniki.

Giuseppe Guglielmucci

Freelance 3d modeler / Animator. I began to use computers with the epoch of the vic20 & Cinema4d was my 1st 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 hoping to work in the video-games industry and develop my own game.

piko@pikoandniki.com www.pikoandniki.com

Contributing Artists This Months

Ali Ismail

Freelance3D modeler & Animator. 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 & will continue to develop his 3D skills. Examples of his customers include ''Microsoft'', ''Schadler Kramer Group Advertising'' & many more. He also fully designed the first 3D games that were released in Jordan.

ali@aliismail.com

Richard Minh Le

3d artist, Australia. Pencil and oil pastel were my only tools until I started my Architecture degree at RMIT, where I was first introduced to 3dsMax and PS. My first professional work that involved texture painting and animation came to me in mid-2004 at SIAL lab. I am now working full-time as a 3D artist.at RushWright Associates.

www.richardminhle.id.au

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Andrea Bertaccini

3D Artist, Forlì, ITALY I studied architecture at the University of Florence. One day I was given a computer "and love has bloomed ", attracted by the possibility of giving life to everything was in my mind. As a consequence there was the passage to the three-dimensional world.

andrea.bertaccini@tredistudio.com

www.tredstudio.com

Siku

Concept artist / designer/comic book author> Fresh from Art College I worked as an advertising visualiser and designer. I then moved on to comics where my work was published for several years in 2000AD stripes under titles such as Judge Dredd, Slaine and a strip I co-created called Pan-African Judges.

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www.theartofsiku.com

Dave Davidson

freelance designer / 3d visualiser, Derbyshre> UK I have been a fulltime freelancer for 6years, before that i was senior designer for a couple of design companies. I've been using 3D since 3D studio Dos v3. My main application of choice is C4d which I have used since V5.

dd@max3d.org

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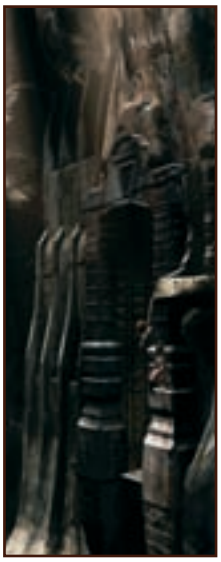

Richard Tilbury

Have had a passion for drawing since being a couple of feet tall. Studied Fine Art and eventually was led into the realm of computers several years ago. My brushes have slowly been dissolving in white spirit since the late nineties and now alas my graphics tablet has become their successor. Still sketch regularly & now balance my time between 2 & 3D although drawing will always be closest to my heart.

ibex80@hotmail.com

The Original Total Texture collection was created in 2001, utilising the best methods and technology of the time. Since then, techniques and technology have both moved forward, and here at 3DTotal we felt that although the original collection is still widely used and highly regarded among artists and studios of all calibers, it was time for an update...

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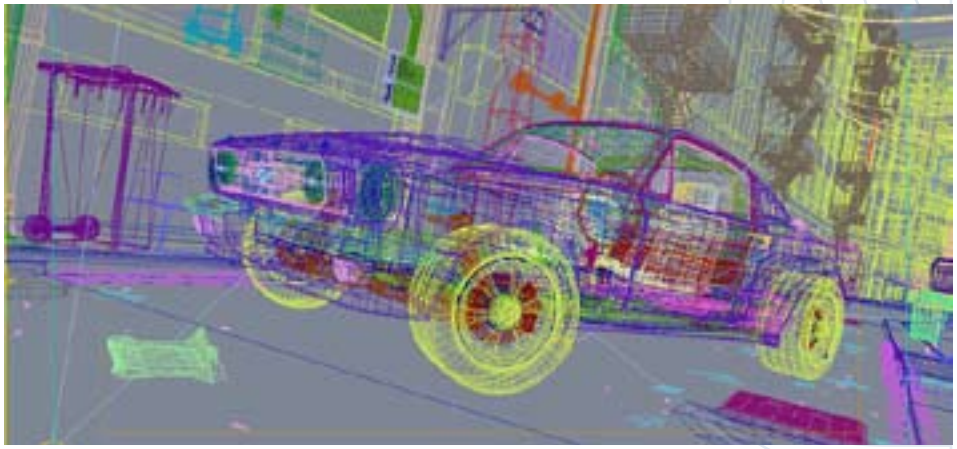
ANDREA BERTACCINI

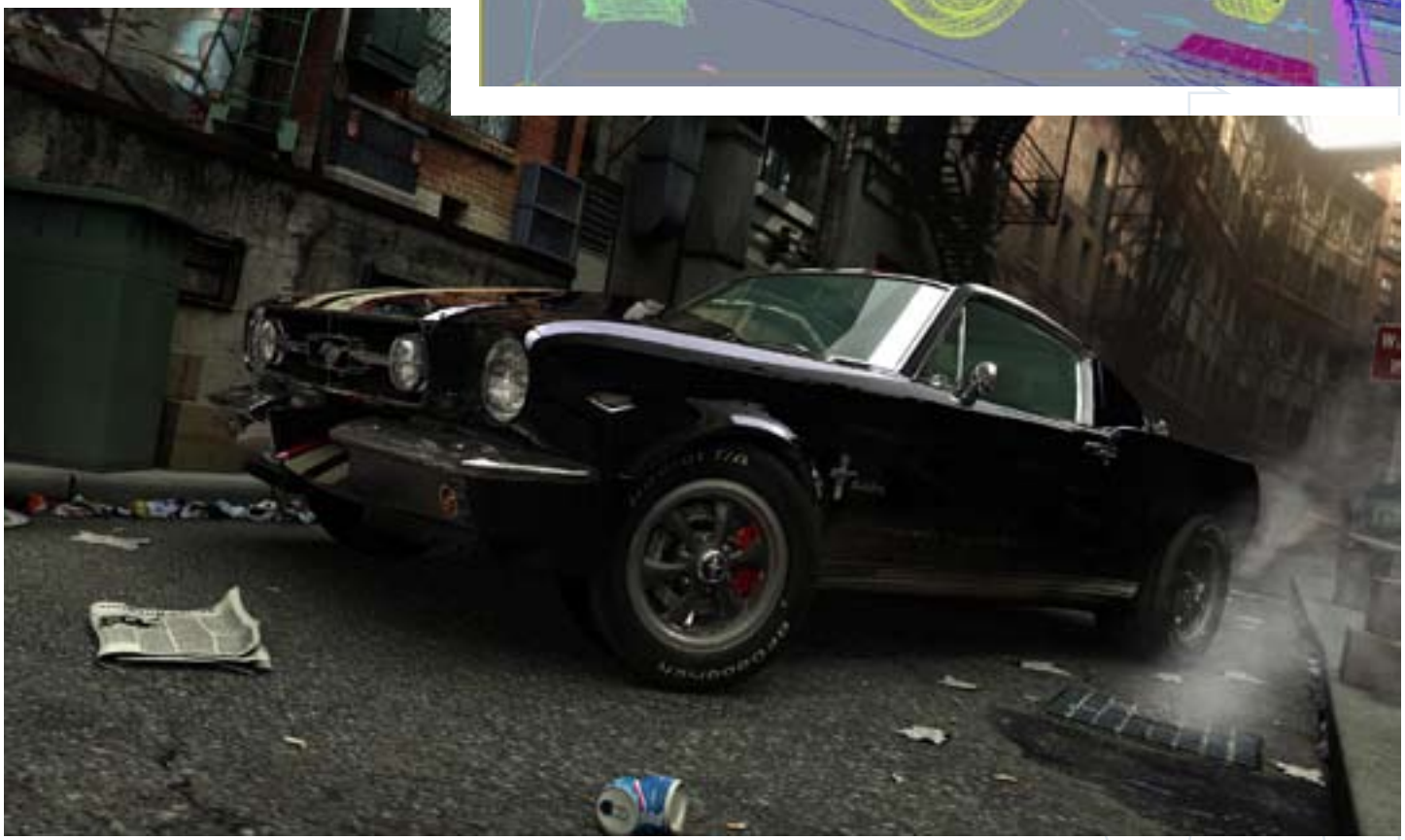
AN INTERVIEW WITH

ANDREA BERTACCINI

Can you tell us a little about how Tredistudio came about and the motivation behind its creation?

The initial motivation was always the wish of creating a high level project (it does not always happen). Then there is the inspiration; for us a good idea is a big part of a project. Another motivation from a purely commercial point of view is the money of course. The inspiration is difficult to describe if you can't explain it yourself. Sometimes I look at an object and I immediately have a spontaneous idea and other times I am concentrating for hours, but I am not able to realize anything. When I have an idea, I try to focus it in my mind, then I sketch it with the pencil, then I develop it adding the details. We try to be very fond of everything we do, even the most simple of things.





What is your role within the company?
I founded the Tredistudio in 2000 with Alessandro Lucchi and Cristiano Biserni I especially work on all the 3D projects; sometimes only at the final phase but many times from the beginning through to the end; I love to follow all the work phases.

> "A GOOD 3D ARTIST MUST BE FIRST OF ALL A GOOD DRAUGHTSMAN"

It sounds as if you are very involved in the actual production of the work your company produces. Is this important to you and does it limit the number of projects you are able to take on?
Yes to me it is important to follow all the parts of the production, probably this means it limits the number of projects but we prefer look at the quality, not at the number of the works.

Where do you think Trestudio has been most successful?
We put the same enthusiasm into all the work

we make, both large and small scale and for us it is the final quality of our work that matters, and respecting the client's wishes.

How many people does the studio employ and are there many dedicated specialists amongst them such as character artists for example?
We are three partners, Andrea Bertaccini, Alessandro Lucchi and Cristiano Biserni and a senior collaborator, Luca Berti. Each one of us has various specializations, starting from architecture to graphics and programming. For some projects we involve external collaborators, who often work with us. Normally I work on the characters, texturing and lighting of a project.

What are the advantages and disadvantages of offering such a broad spectrum of services in both 2 and 3D?
I think that the two worlds are connected; a good 3d artist must be first of all a good draughtsman. The advantage of working in both worlds is that our clients get a large range of products and for us it is the possibility to

expand the knowledge about techniques and software. The disadvantage is obviously the working time; normally we stay in office about 10-12 hours a day.

Why do you think it is important to be good at drawing before getting involved with 3D ?

I don't think it is necessary but it is better if you are a good drawer because it can help you to visualize the final project, the right light of an ambient or character and gives you the ability to better understand , the shape of complex characters or vehicles for example. All the projects are Ideas that have to be developed and made readable for all of us. Times ago we used the paper, today there's the computer, but the capacity to pass from the Idea to the draw has not changed.

"...INSPIRATION IS DIFFICULT TO DESCRIBE IF YOU CAN'T EXPLAIN IT YOURSELF."

What have been the most enjoyable projects to work on and why?

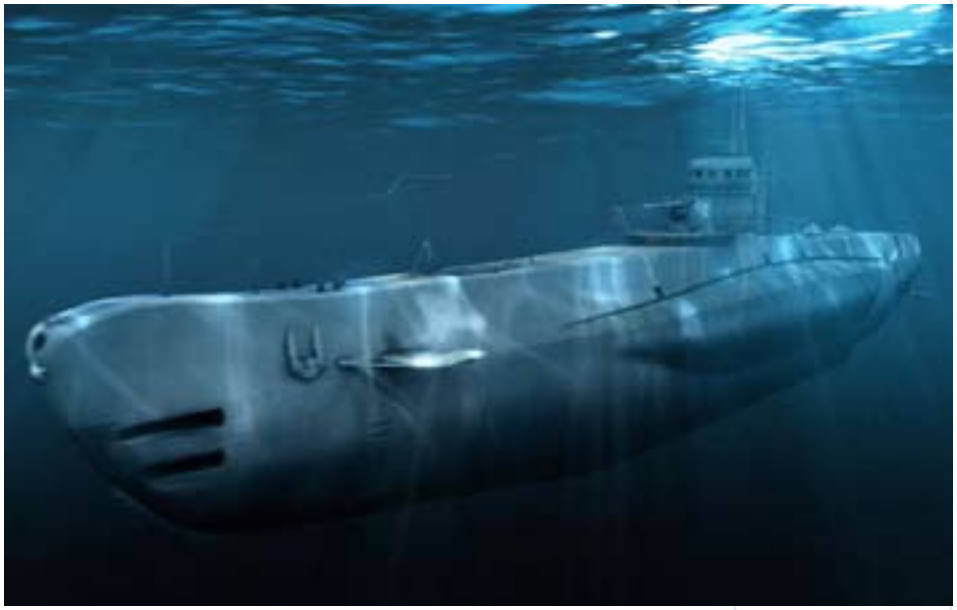
Three Years ago we worked on a historical Cd-rom about some 2nd world war means of transport. It involved some animation of vehicles such as a battleship, tank and submarine. For this particular project we had a lot of liberty about the storyboard and other things like effects, the scene and the postproduction of the animation. It was a project that involved us a lot.

Is animation something that you would like to do more of in the future at all in the form of say short films?

I made a little animation of an underwater great white shark, it is as if the cameraman is in a cage and looks at the shark.(you can find at: http://www.tredistudio.com/Shark.asp) I made that for a presentation of Combustion© and the integration with 3DS MAX©. It is a little animation not really evolved, but in the future I would like to make something big.

Tell us about the shark project?

It's a passion stemming from my childhood. The white shark is for me, something that scares me very much, but at the same time I'm attracted



to it. My first love came from the moment I watched the Spielberg movie. After that I read a lot of books, watched lots of documentaries (my house is full of White Shark videos) and when I started to work in this world I said to myself, “One day I will build something concerning the Carcarodon carcarias”. I love that predator; I think it is one of the most beautiful animals on the earth, both elegant and powerful.

The Idea came to me when I saw a news article on the television. There was a big white shark that took a bite out of a tuna fish on the side of a fisherman’s boat and I remember that the colour of the shark’s skin was dark and shiny.
The skin of white shark in the water reflects the colours of the environment, but when it emerges from the water (the only kind of shark that comes out of water completely), the skin becomes dark and shiny. I modelled everything with Edit Poly; for the water I used the Paint modifier to draw the wave around the shark and I used the BLOBMESH to make the bubbles in the water. The water material is a Brazil glass material with a 1.333 IOR and a green colour. All the underwater effects (Ray, DOF, plancton particle, fog etc.) are made in Combustion using the RPF file format from 3DS MAX. The caustic effect is a Mask on the direct light that simulates the sun. I created the rays with the DOLLY BLUR operator and some GLOW; concerning the Plancton I used the PARTICLE system of COMBUSTION. About the two different situations; (under and above the water) I split the model into two parts using the water plane and then included the lower part in the caustic light and excluded the upper part of the shark. It is simply two parts of the model. The rendering took 2 hours for a 3200 x 2000 pxl.

There are opportunities to go diving with Great Whites of the Californian coast and also in the waters around South Africa. Thought about doing that at all?

Some years ago I was scared by the Height and I did a Bungee Jumping. I think we have to face our fears, but going in a little cage and swimming near one of the biggest predators of the world is a more difficult thing to do; I hope to find courage because it will be a great experience

Thanks for taking the time to talk to us.

Thank you for giving me the opportunity to show me and my company.

Andrea Bertaccini

For more work by this artist please visit
www.tredistudio.com
or contact them at
andrea.bertaccini@tredistudio.com
Interviewed By : Rich Tilbury

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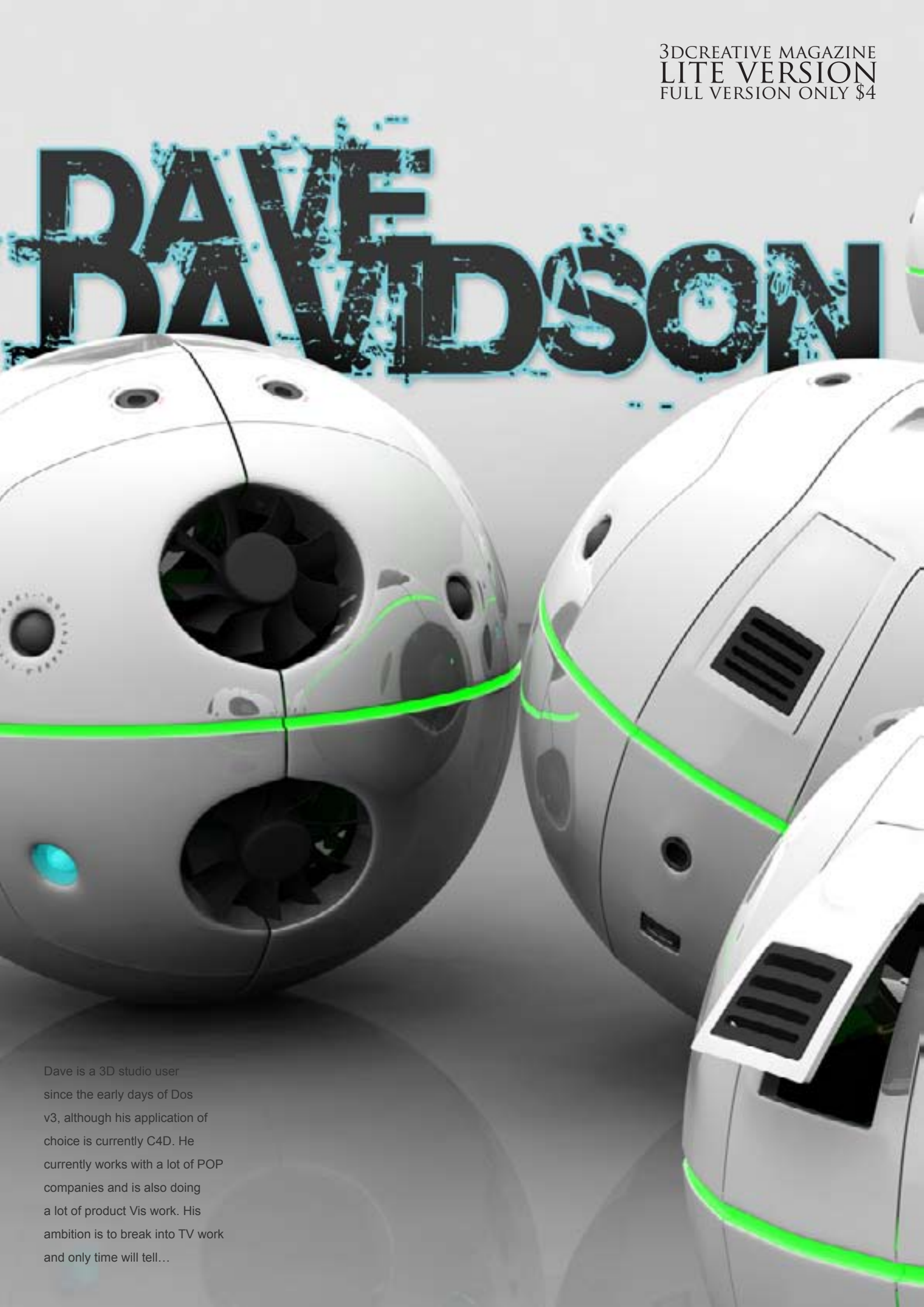
DAVE DAVIDSON



Dave is a 3D studio user since the early days of Dos v3, although his application of choice is currently C4D. He currently works with a lot of POP companies and is also doing a lot of product Vis work. His ambition is to break into TV work and only time will tell…

DAVE DAVIDSON

I HAVE ALWAYS BEEN INTO ART AND DESIGN AND WHILE I WAS WORKING AS A HEAD CHEF I STARTED DOING SOME ART WORK FOR THE COMPANY I WORKED FOR, THEN AFTER 8 YEARS+ I REALISED I DIDN'T LIKE COOKING AND DECIDED TO GO TO UNIVERSITY. THE MAIN REASON I DECIDED TO DO 3D PRODUCT DESIGN IS BECAUSE IT INVOLVES BOTH GRAPHICS/2D AND 3D WORK SO I GET THE BEST OF BOTH WORLDS.

TO READ WHAT ELSE DAVE DAVIDSON HAD TO SAY, BUY THE FULL ISSUE OF 3DCREATIVE MAGAZINE. AVAILABLE NOW!

COLOR REFLECTIONS DEPTH SHADOWS

THE POWER OF LAYERS

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Digit Magazine (July 2006) says, "Strata 3D™ CX feels like an Adobe® application - graphic designers will feel right at home... The traditional look (of Strata 3D CX) makes the program friendly to new users." Version 5.0 of CX... "makes the program even more like Photoshop's® 3D cousin."

Digit named Strata 3D CX the number one 3D app for designers, and awarded it "Best Buy" in its 3D Design Software Shootout.

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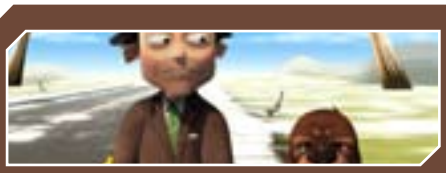
AXIS ANIMATION
Founded in 2000 Axis are one of the UK's leading animation specialists producing stunning work for commercials, video games, broadcast promo's and series. Their work has picked up a number of awards and nominations including Welsh and Scottish BAFTA's, PROMAX Gold and Silver, Roses Silver, a LEAF award and New York Festivals Gold. We talked to jon and Dana about the past, present and future...



axis animation

It is an area that Axis are extremely interested in, we are currently looking at a number of film scripts, ranging in length from short films and 30 minute 'holiday specials' through to full length features. The level of potential input and involvement varies within those particular projects - on some, we will be 'guns for hire' on others, we will be taking a much more involved, active and creative co-production role, being involved in Script Development, Art Directing the look and style, right through to finished article. Whether the company moves towards exclusively specialising in feature films is something that only time will tell.

to read what else axis animation had to say, buy the Full issue of 3DCreative Magazine. Available Now!

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'With a Twist' Studio teams with 'Imaginary Forces' to do the heavy lifting to launch Dreamworks blockbuster 'Transformers' the Movie teaser trailer.

TRANSFORMERS

With A Twist recently collaborated with Imaginary Forces (IF) and DreamWorks Pictures on a teaser trailer for Transformers, the upcoming Michael Bay blockbuster about a race of alien robots that menaces the Earth. The computer animation and visual effects studio performed CG work for a spectacular title reveal featured in the trailer where "Transformers" is rendered as giant, 3D metal characters floating in space. The characters undergo rapid, dynamic transformations, turning first into the film's release date, "7.4.7" and then into the robot's brooding shield. Imaginary Forces designed, modeled and animated the title reveal. With A Twist handled lighting, texturing and rendering.

To read more from this article, buy the Full issue of 3DCreative Magazine. Available Now!

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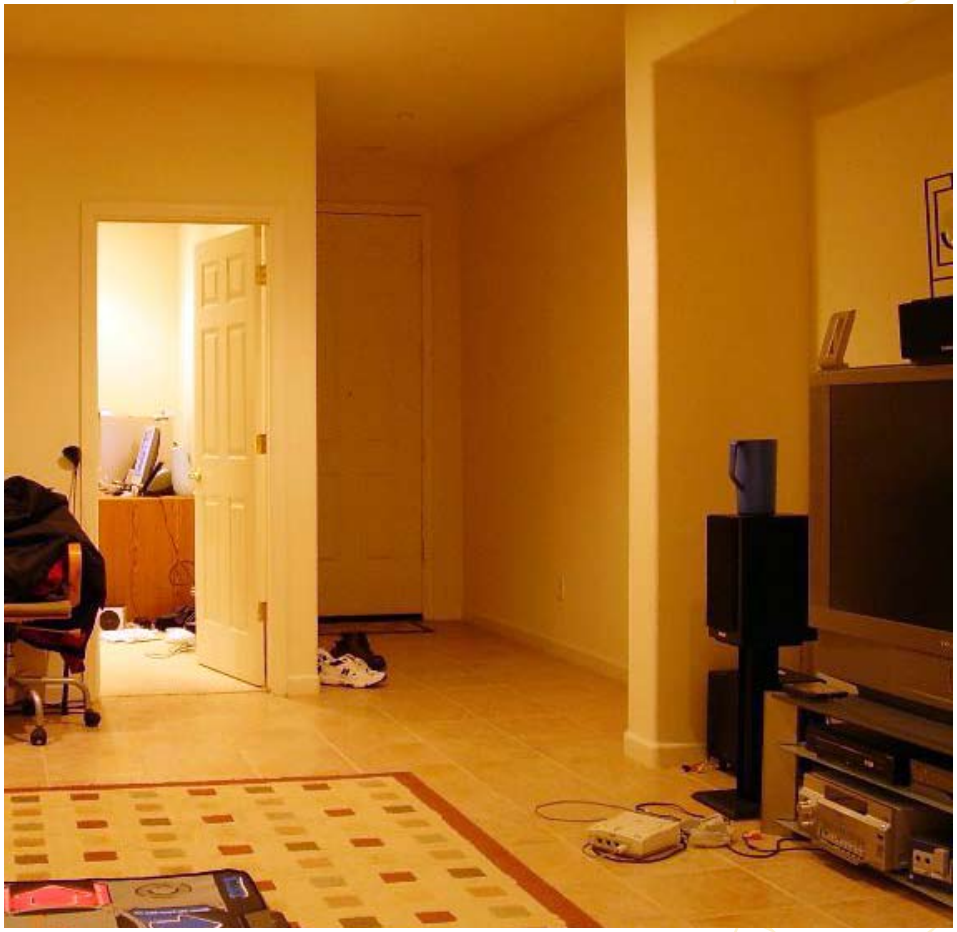
part 2

the science of colour

In the second part of the colour tutorial series, I will continue to take you through some other important concepts in the science of colour. Due to the nature of the subject and the relationship between art and science, I only hope to cover the most essential aspects of you as digital artists. However, a further study is always strongly recommended.

the Science of Colour

To be able to understand colour temperature, we need to look the most important light sources known to us - blackbody radiators - a term which was introduced by Gustav Kerchoff in 1862. Any object that fully absorbs the electromagnetic radiation that falls on it, is called a 'Blackbody'. Blackbodies radiate every possible wavelength of energy & are directly related to their temperature. Anything, including those not in radiative equilibrium such as human bodies, below 426.85 0C or 700K only produces an amount of radiation in the infrared region which is invisible to humans.



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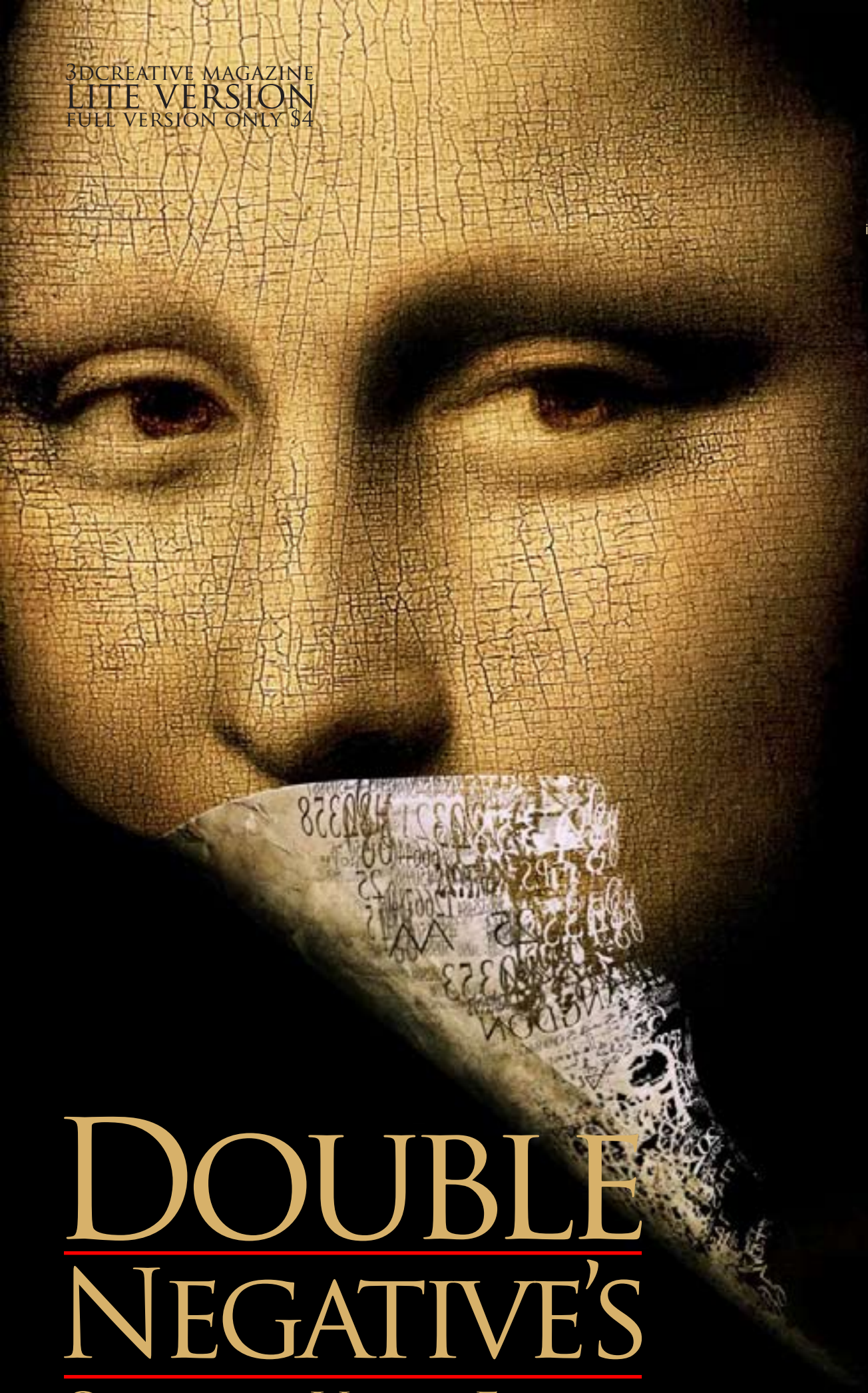


Double Negative's

Quest for Visual Effects

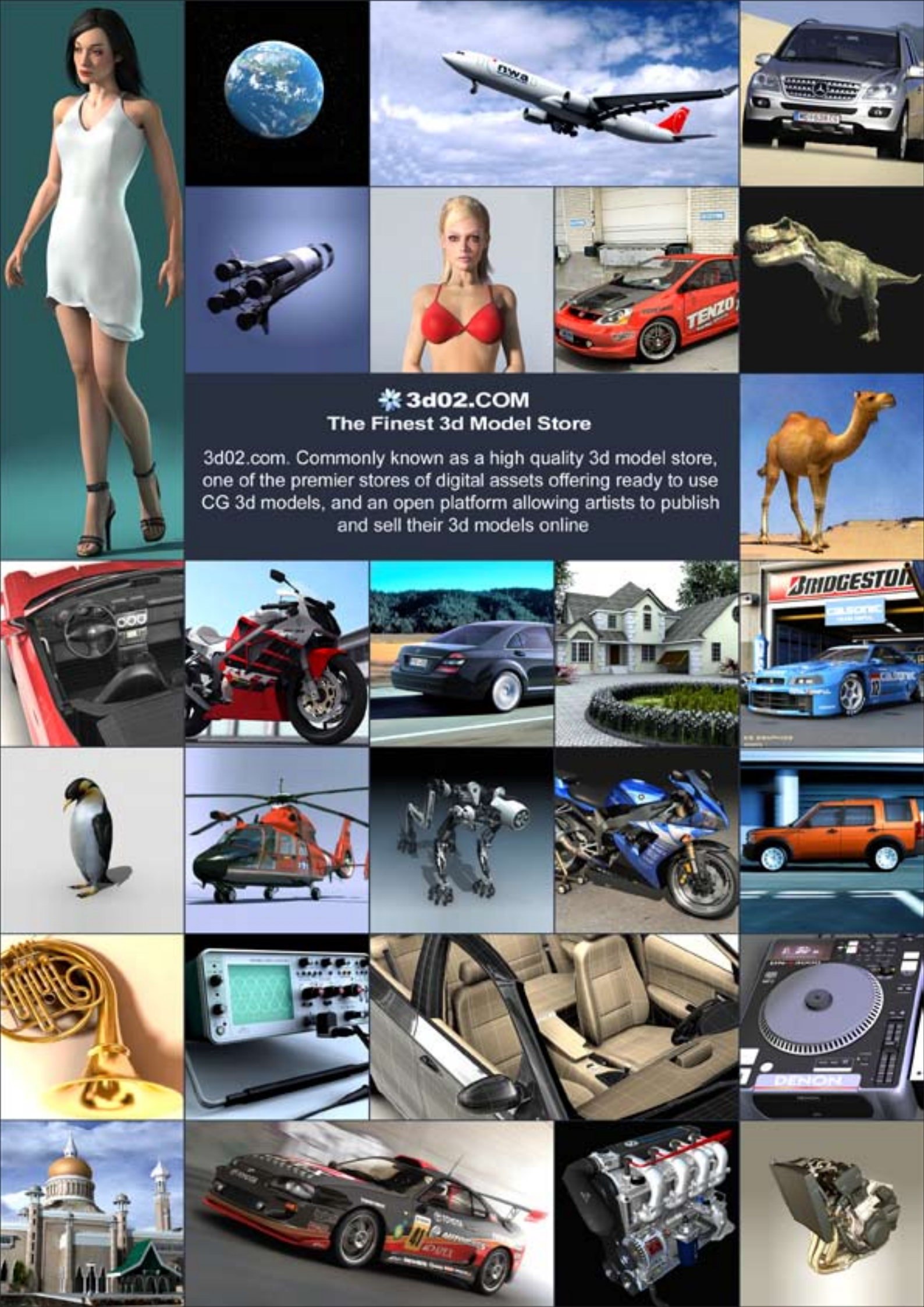
Visual effects studio Double Negative turned to Autodesk technology in order to deliver stunning computer-generated imagery for the thriller The Da Vinci Code. From car crashes to elaborate tombs, Double Negative used Autodesk Maya 3D animation software to realise creative ideas for 80 of the film's shots. We interviewed Steve Garrad, VFX Producer about the studios work...

Double Negative's

Quest for Visual Effects

Steve Garrad, visual effects producer at London-based Double Negative, summarised the company's use of Autodesk Maya: "Double Negative worked on The Da Vinci Code for 10 months with Autodesk Maya software. The Maya software's 3D animation, modelling and rendering capabilities enabled us to pre-visualise and enhance scenes, as well as create entire scenes in the post-production process. Many of the shots we delivered would have been impossible to craft without Maya." Director Ron Howard's film is based on The Da Vinci Code novel by Dan Brown. The story follows the main characters – Robert Langdon (Tom Hanks) and Sophie Neveu (Audrey Tautou) – on their quest to discover a religious mystery.

To read more from this article, buy the Full issue of 3DCreative Magazine. Available Now!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Every month 10 of the best 3D digital images from around the world.

The Gallery

This months gallery boost an array of outstanding images from the funny to the technically realistic. We have images from Fran Ferriz, Jan Kurka, Y.Soner Yurtseven, Igonin Ilya, Jonathan Simard, Neil Maccormack, Hani Troudy, Cesar Alejandro Montero Orozco, Mike Inel and David Munoz Velazquez.

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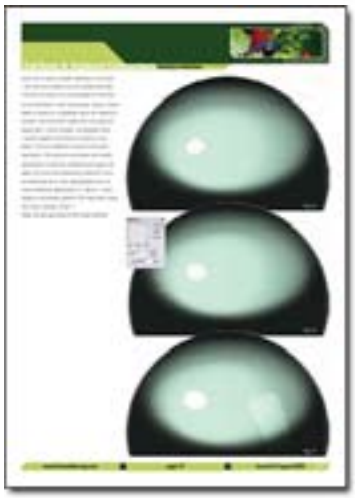
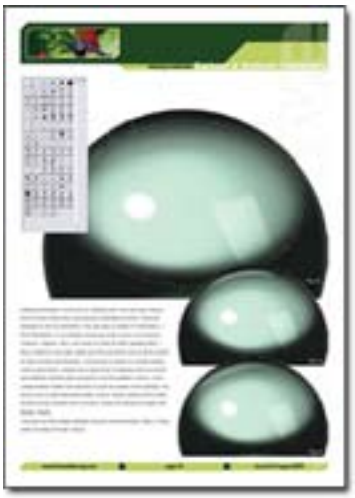
TEXTURING MASTERCLASS
CARTOON & STYLISED CHARACTERS
Freelance Artist 'Siku' takes us through this much sought-after tutorial, and starts this month by looking at some of his commercial work form 'Evil Genius' and some of his won techniques. Next month the texturing begins!

Texturing Masterclass

Cartoon & Stylised characters

Before we go through a tutorial on rules breakage, I think it best to examine a practical application in an actual developed game. Our test case is the PC strategy game, Evil Genius. is a poster from final concepts of some characters from the game. For our test case, we chose the Polynesian native as a subject and textured him both traditionally and stylistically. Chris Dawson from Elixir Studios textured him conventionally while I began a search to find shading techniques compatible with the highly sculptured Art Deco form of the characters.





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Normal Mapping

By Mike Bass

Normal mapping is a great way of showing more detail on a 3D model by simulating the way surface detail responds to light. It is a 2D effect so it will not change the shape of an object, but inside the profile outlines it can simulate a tremendous amount of extra detail.

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By Misja Baas

Normal Mapping

Normal mapping is not new but with the latest graphics cards it's become more and more affordable. It's very similar to bump mapping in that they both achieve the same effect. However, bump mapping simulates vertical offsets relative to the face direction it's projected on, new directions are a result of the height differences between neighboring pixels. Normal mapping on the other hand uses colors to indicate directional offsets, making it far more efficient.

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Vue 5

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Character Modelling

Welcome to our ongoing tutorial which will provide a step by step guide to building a low poly character based upon a model by Seong-Wha Jeong. Over eight months we will be covering how to build, map/unwrap and texture the character.

3DSMax Version
14 Pages

Cinema4D Version
14 Pages

Lightwave Version
14 Pages

Maya Version
14 Pages

Softimage XSi Version
12 Pages

Mercedes S-Class Millau

Ali Ismail

This is not exactly a step by step tutorial about polygon car modeling, its more of an overview of the process I use and some tips that might help anyone having trouble modeling a car.

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Ali Ismail

Mercedes S-Class Millau

This is not exactly a step by step tutorial about polygon car modeling, its more of an overview of the process I use and some tips that might help anyone having trouble modeling a car. Although I work on 3dsmax but the process and techniques can be applied to all 3d apps, will it may not apply for one part about spline modeling which is used only to make the basic polygon mesh but you can just create the polygons, extrude them or do it any way you like.

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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:

'Other Worlds'

by Rudolf Herczog

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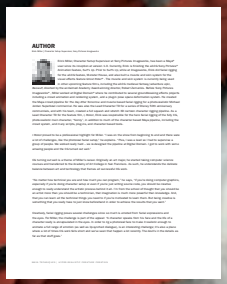
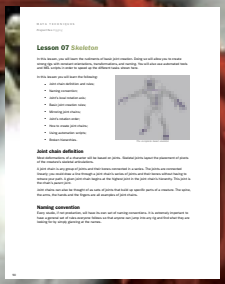
Creatively, facial rigging poses several challenges since so much is emoted from facial expressions and the eyes. For Miller, the challenge is part of the appeal: “A character speaks from his face and the life of a character really is encapsulated in the eyes. In order to rig a photoreal face to make it realistic enough to animate a full range of emotion (as well as lip-synced dialogue), is an interesting challenge; it’s also a place where a lot of times CG work falls short and we’ve seen that happen a lot recently. The devil’s in the details as far as that stuff goes.





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Next Month in 3dcreative

Interviews
Liam Kemp
Erick Miller
Tara Kuzma

Tutorials
Swordmaster Part 5
Modeling the Clothing and Hair

The Science of Colour
part 3 by Richard Minh Le

Texturing Masterclass
Texturing a Cartoon & Stylised character part 2 of 3

Galleries
another 10 of the best Images from around the world.

Plus
Articles, Industry news, Competitions & more!

Image : Erick Miller

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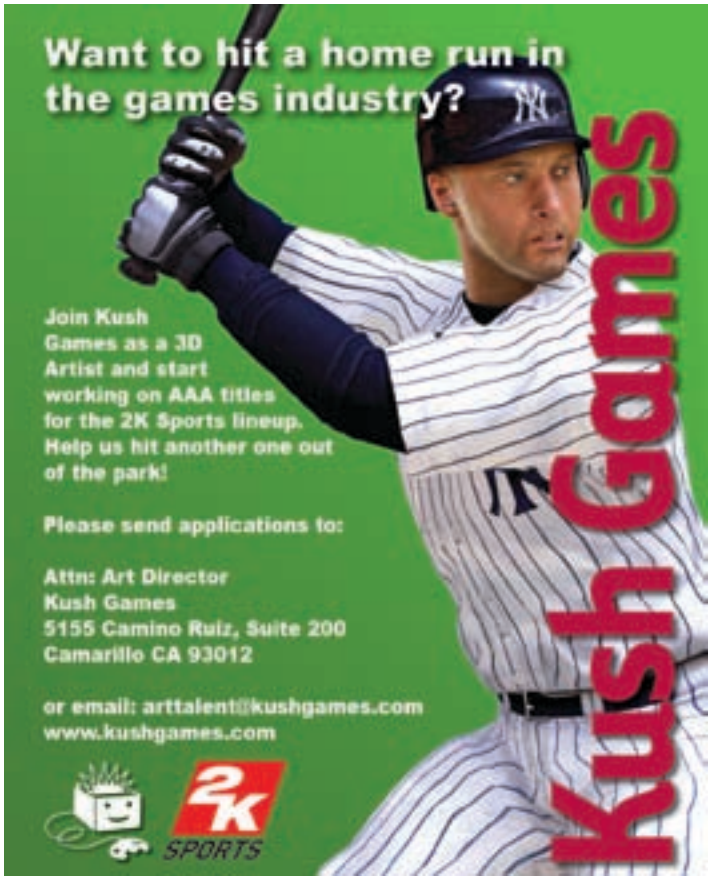
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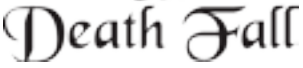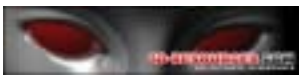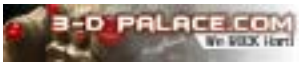
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