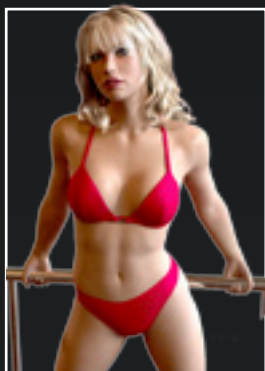


ALLIGATOON STUDIOS

>>Franck Demollière & Laurent Davené
on projects old and new



JOAN OF ARC

>>continuing complete monthly tutorial for Maya, Lighwave, C4D & XSI

RICCARD LINDE

>>Art Director for the Battlefield series and author of a new book 'Game art'.

TELEKI RAUL JOSHUA

>>the 19 year old 2nd year student with a seasoned portfolio

ALLIGATOON STUDIOS

>>about their exciting new animation project



3dcreative

www.3dcreativemag.com

ZOO PUBLISHING
www.zoopublishing.com

EDITOR
Ben Barnes
ben@zoopublishing.com

ASSISTANT EDITOR
Chris Perrins
chris@zoopublishing.com

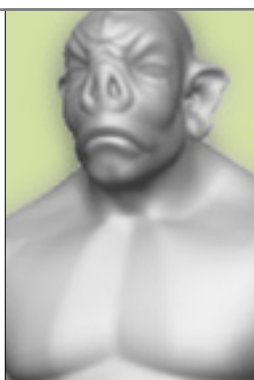
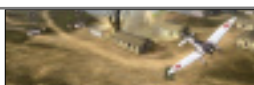
MARKETING
Kelly Payne
kelly@zoopublishing.com

ARTICLES
Ben Barnes
Riccard Linde

INTERVIEWS
Julien J mortimer
Raul RezneK
Franck Demollière
Laurent Davené

TUTORIALS
Richard Tilbury
Taylor Kingston
Vojislav Milanovich
Luciano Iurino
Giuseppe Guglielmucci
Akbar Gharabigli
Karabo Legwaila

GALLERIES
Erik Ferguson
Linus Hofmann
Peter Sanitra
Zoran Cvetkovic
Fredrik Alfredsson
Andrea "panda" Papini
Kameswaran Iyer
Liam Kemp
Jacques Defontaine
Bonar Siregar



cover story

articles
interviews

tutorials

galleries

competition

018

ALLIGATOON

Franck Demollière & Laurent Davené talk to us about projects past, present and future.

011

GAME ART

Riccard Linde talks to us about his new book

005

JJ MORTIMER

A Master in Creature Design and creation

024

RAUL REZNEK

amazing work from this 19 year old student

029

JOAN OF ARC

Continuing Tutorial for Maya, Lw, XSI & C4D

031

THE CORRIDOR

Final part - Adding wear and tear

037

CREATURE

Poly modeling with Akbar Gharabigli

051

PORSCHE 356

Car modeling with Karabo Legwaila

063

10 OF THE BEST

Erik Ferguson, Linus Hofmann,
Peter Sanitra, Zoran, Cvetkovic,
Fredrik Alfredsson, Andrea "panda" Papini,
Kameswaran Iyer, Liam Kemp,
Jacques Defontaine & Bonar Siregar

069

POSER 6

We have 4 copies of Poser 6 to give away courtesy of e-frontier.com



WELCOME

to the fourth issue of 3DCreative Magazine
A digital publication for CG creatives around the globe. 3DCreative Magazine focuses on techniques, tutorials, interviews, articles, project overviews and galleries. We do have news and reviews too but we find that these topics are best covered by the online news and CG sites that thrive on daily updates. Our magazine will focus on becoming more of a timeless resource for artists to turn to again and again whether you view it from your screen or choose to print it off.

THIS MONTH

Things have been very busy in the studio, collecting all the content for this issue and planning future issues of 3DCreative, also planning the imminent release of our brand new

2DArtist Magazine! look out for details coming soon. 20,000 have now read the 3DCreative September Lite and Full versions and we are really grateful to all of you for supporting our efforts to make 3dcreative so successful for resources, CG learning and inspiration.

TUTORIALS

For those of you following the Joan of Arc series, this month we have the Bust Armour, Glove and Hair sections, which means that we are half way through! Our resident artist, Richard Tilbury, finishes his corridor series by instructing on adding wear and tear to the previous scenes. Akbar Gharabigli takes us through his Creature Poly Modeling and the final part of 'Porsche 356' by Karabo Legwaila can be found on page 37.

INTERVIEWS

We talk to Julian J Mortimer, Student Teleki Raul Joshua and the two guys who make up Alligatoon Studios of Atomic Monsters fame, Franck Demollière and Laurent Davené. Also Riccard Linde, the Art Director behind the highly succesfull and genre influencing Battlefield series of computer game titles, talks to us about his work and his new book;- 'Game

Art : Creation, Direction & Careers'.

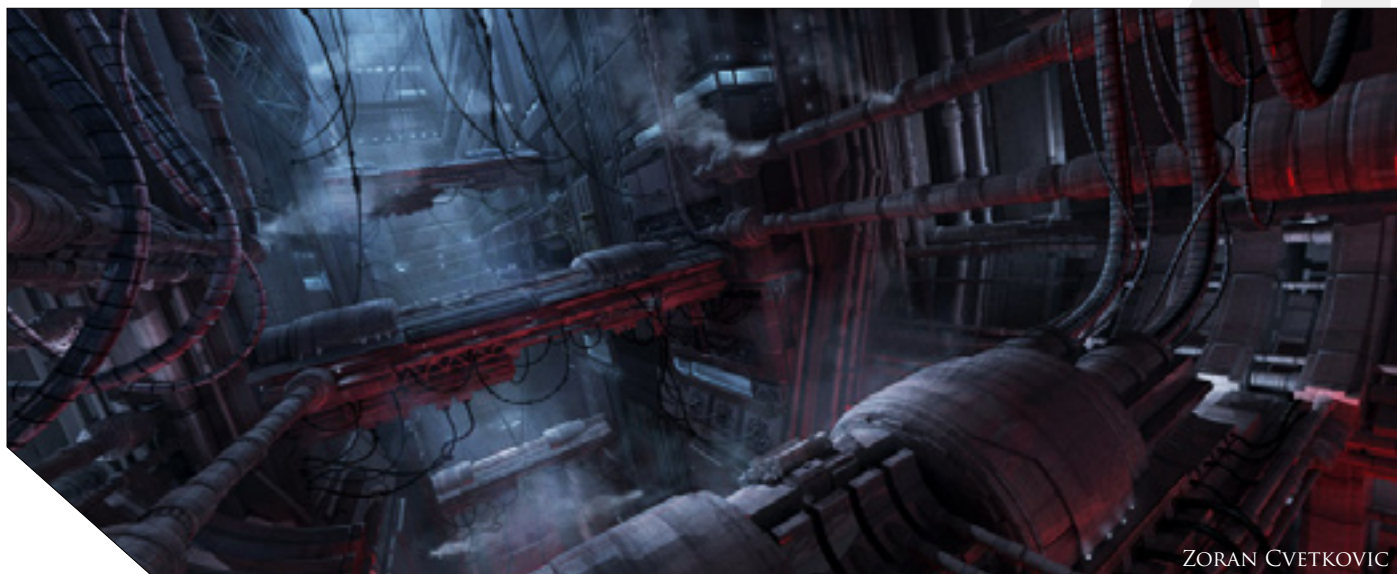
RECRUITMENT

New this month is our recruitment section. After trying our best to think how we can help the community further we decided that surely if we just got everyone their dream job then that would make us the nicest people on the planet ;-). Well, not quite everyone, but check out the vacancies from companies looking for talented artists.

All in all, we are happy with the way 3DCreative is growing, and we will always welcome comments and suggestions from our readers. Please contact ben@zoopublishing.com to give your 'two pennyworth' (an old english phrase for ideas ;-)) to help us continue to give you the magazine you want.

Thanks again to all involved with the creation of 3DCreative and to all of you for your continued support.

Ed.





digital-tutors

Discover the Difference



Check out why over 50,000 artists have made Digital-Tutors their most trusted training resource

"Digital-Tutors training are a great addition to our Studio's Library. They're great tools for our crew to improve upon their multi-tasking and cross platform capabilities."

Gregg Azzopardi
Director, Project
Firefly

"Compared to the other training materials I have experienced, the Digital-Tutors products are better executed, easier to follow, and avoid the vagueness and blind instruction you often run into with many others. Thanks for the awesome training!"

Scott Wilson
Global Creative
Director, Nike

ACADEMIC PRICING

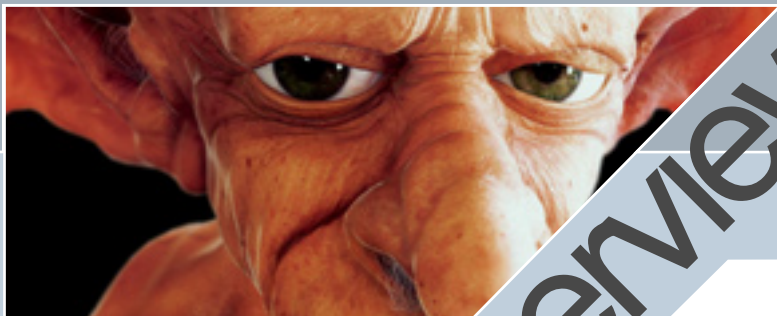
**for students,
instructors
and schools**

visit website for
full details



**Take your skills to a new level with our
Professional trainers and training kits**

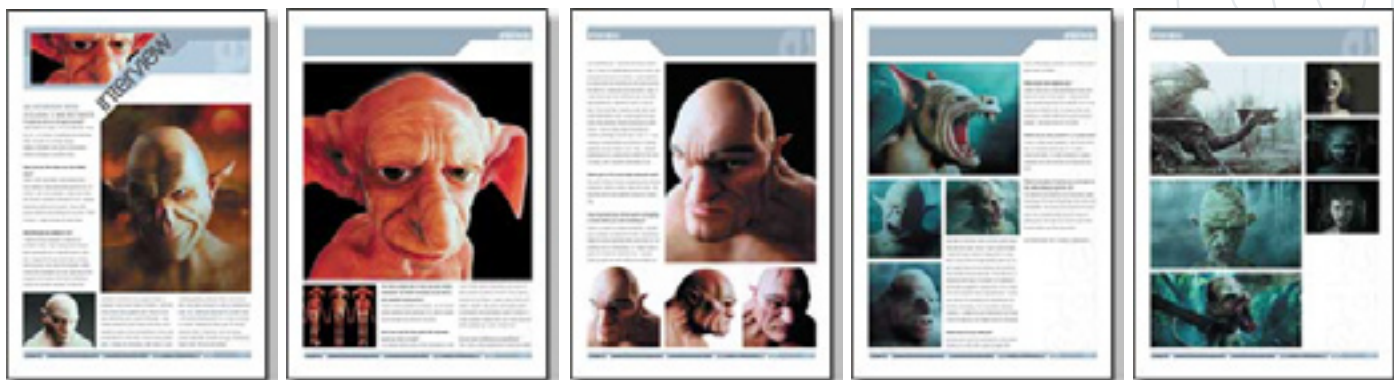
www.digital-tutors.com



Interview

3DCREATIVE MAGAZINE
LITE VERSION
FULL VERSION ONLY \$4

AN INTERVIEW WITH JULIAN J MORTIMER





Reliability.

Re•li•abil•ity.

The ability of a system to perform its required functions under stated conditions for a specified period of time.

With every BOXX workstation is an absolute commitment to product quality, dependability, scalability and upgradeability that other vendors talk about, but just never seem to deliver.

BOXX workstations are propelled by single and dual multi-core AMD Opteron™ processors offering the flexibility to run 32-bit and 64-bit applications simultaneously. Opteron processors provide the assurance that solutions are compatible, reliable and stable, delivering high-performance computing with scalable solutions for the most advanced applications. Now you can easily transition to 64-bit computing and get outstanding investment protection without sacrificing existing hardware and software configurations. Go ahead. Exploit the boundaries of your creative potential.

Add SLI™ ready NVIDIA Quadro by PNY Graphics boards—and own the ultimate 3D 64-bit workstation.

Powerful. Integrated. Reliable. Supported.

BOXX

BOXX® Technologies, Inc.

1.877.877.BOXX

www.bboxtech.com

sales@bboxtech.com



BOXX is a registered trademark of BOXX Technologies, Inc. registered in the U.S. Patent and Trademark Office. AMD, the AMD Arrow logo, and the Opteron, and combinations thereof, are trademarks of Advanced Micro Devices, Inc.



game art

RICCARD LINDE



Senior Art Director of Digital Illusions CE (DICE) and Author of the new book
 "GAME ART: CREATION, DIRECTION,
 AND CAREERS"



RICCARD LINDE

Senior Art Director / Author

Digital Illusions CE (DICE)

Canada Studio Size - 50 employees (approx)

Hi, could you tell us a bit about yourself?

My first experience with CG was in 1991, self-taught and born in Sweden. Wrote my first web based 3D tutorial 1995 and won the 3dluvr.com competition 'enter the dragon' year 2000. My game credits include the full series of PC's Battlefield: BF1942, Road to Rome, Special Weapons, Battlefield Vietnam, Battlefield 2, and the newly released Battlefield 2: Special Forces. I'm the author of the book, Game art: Creation, Direction and Careers published by Charles River Media. The last 2 years I have given lectures at GDC and helped out Alias with a road. Please check out www.riccardlinde.com for further information.

What got you to enter the Gaming industry?

I was nine, dreaming of owning a NES system when our family instead invested in a C=64. My youth was spent with the Amiga Demoscene, games, and digital art. The first real attempt to create a full game was made at 16 years of age. Together with four friends, we wrote a fantasy story and I pixilated art for a 2D 'Zelda' type game with expanded game play for the Amiga500. Sadly the support for the Amiga had started to vanish so the project never finished. "Computers gave me a reason to live, but they stole life from me". One day I realized how much I had missed of life by eyeballing the computer screen so I swapped the geeky computer I lived for extensive



Looking back five years, has the gaming industry changed?

Yes and no! Battlefield 1942 core team was very small. We were only nine artists, which three are still in the game industry from what I know. The difference is in-between large and small projects. Small projects gives each artist their own special responsibility, similar to larger projects, but each artist has to be more flexible and be able to pick up other tasks that needs to be done. Today, working on larger titles the larger projects require more structure and better workflows where the organizations are more streamlined to be able to achieve the very best in the industry. Game development can still be a fun, creative environment with



travels, parties, army duty, and further art and media studies. Returning to reality, I overlooked my future job possibilities and concluded that games still was an expanding industry, part of our future. Went back to the roots and decided that I should dedicate life to what I once fell so deeply in love with, technical digital art.





crazy ideas but as the projects gets larger, so does the risks of failure and untried ideas becomes fewer. The old way of sitting in a basement somewhere, having fun and working a bit when you want to is fading away. I believe the industry is maturing and although it is destroying a bit of its soul, it is becoming a reliable income source. After all, the people who grew up and work with games are no kids anymore; we all are or will become adults with responsibilities.



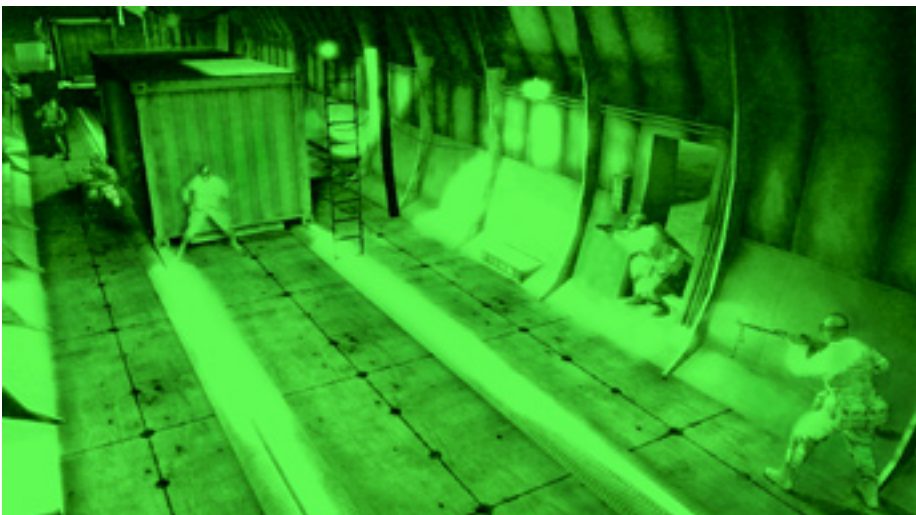
What is your favorite project to date?

Battlefield Vietnam, no doubt! I have always had a great interest in the music and movies from the Vietnam era. The game was all about the Hollywood movie action feeling, where you could hear the music from the huey's while fighting amongst the trees for your beliefs. Artistically we implemented a lot of graphic features new to the gaming industry at the time. Integrating everything together as one product the environment came alive and resulted in something more than a normal collection of art, code, and music put together into a FPS. The project did have some insane crunch times, yet the team spirit was high and I'm sure all people involved on the project will remember the days as good times.



Why game developing, what makes this CG industry so special?

There are still much to add and improve on in the gaming industry, both technically and artistically. That makes each day into an adventure. Let me take a real life example: Our latest creation, BF: Special Forces: Adding night time to the BF series. We've done so in former BF products, but this time we had proper graphic support to integrate it as a complete visual feature, this time it is really dark around you. Artistically and technically the challenge was to get it to work together with the fast pace of Battlefield's Action game style. Game play, performance and cheating had to been taken into consideration. Game play suffered from that it couldn't be too dark as the player would get irritated when trying to play the game and visually it couldn't be too bright as night would appear as day. We also had to be able to protect us from monitor brightness cheaters, as it's a multiplayer online game. Taking all these things into consideration, making a game people can visually interact with makes each day very interesting. Artistically we solved this by implementing aperture adjustment, where the environment adapts your visibility dependant if you are in a dark or light area. Combining Night Vision, dynamic shadows, and the aperture



adjustment onto a large



scale outdoor FPS battle I think we managed to push the boundaries for what had been done before.

Working in the gaming industry, does location matter?

I think so, I know a few very skilled artists that lives in popular game cities in USA that have a hard time finding a job as they do not have any former experience, fresh from school. Starting in a smaller studio in a less competitive location, it is easier to grow and learn and get a portfolio. For example: Canada, On, London is a small town with a completely different competition than San Francisco. Yet the town has two large famous FPS studios, DICE Canada and Digital Extreme. Personally I also noticed a large change by moving from Europe to North America, CG communities, conferences and the way I can stay in contact with the industry people. Everything feels more accessible. As the CG industry is restricted in its job locations, it can greatly benefit the person looking for a job to move and try something at another location or country.

Your book; Game Art: What inspired you to write it?

The book is a gift to the artists of this industry. I've spent my whole life next to computers, art, and games. Struggled at times to learn all there is about game development, read so many overcomplicated instructions or verified stuff by testing myself. I thought, what better way to give something back to the industry than showing everyone what I know. The Book is the information used to take me where I am today. Project wise, writing a book, as the perfectionist I am it became more than I had

accounted for. I planned, structured and executed upon the book myself. Never have I worked so hard and dedicated so much time on a single personal project, at the same time as having a project at work. I remember skimming through the first half part of the book as I continued writing on the second part, saying to myself - this will not do it at all! Resulting in that I sat down and rewrote large parts of it all a second time, rephrasing sentences that were unclear, removing unimportant sections and added more relevant artistic information. Being a perfectionist isn't always for your own good, that's for sure! The book has been received with great reviews and very good feedback which I'm happy for. It makes all the work that I put down more justified and me happy that artists have found use for the book and its content. And only in my wildest dreams can I imagine that someone one day might tell me I helped him reach his dream a bit quicker.

What makes this book unique compared to others out there?

I wrote the book with the intention to support the former generation as well as the next

generation consoles. It covers the most basic things to normal mapping and shaders for artists. The content is partly built from today's PC graphic card technology, graphics that is being adapted into the upcoming consoles we'll develop on for the next five years. But more so, the book was meant to work as an idea starter with technical content. Writing a book that can teach someone how express emotions and feelings like Dali, Picasso, and Pollock would be impossible, but helping the artists too connect one plus one should be possible. The Gaming industry is much more technical dominant and restricting than any other CG industry. There are always limitations to what the artists can do. By providing the artists with a visual bridge to the technical side the content can be understood faster and easier. Resulting in that the information becomes more available for everyone. I hope and believe there are a lot of traditional artists that if they play games could be interested in working in this industry if it wasn't for all the technology 'mumbo jumbo'. Hopefully the book can help them on the way. It is a collection of the knowledge gathered and used to help the people I work and created six AAA titles with. The techniques, workflows, and ideas are proven to work and will give structure to an artist work. Working with very artistic people I've noticed that they find the technical aspects boring or frustrating. The book shows the information from an artistic viewpoint and shows how we can maximize the quality of our game art. Creating art visually for games indeed requires an artistic touch. Making it work together with the game design and maximize the art with the technical limitations in mind is a completely different matter and the more you know of it the more integrated and polished will the final product become.

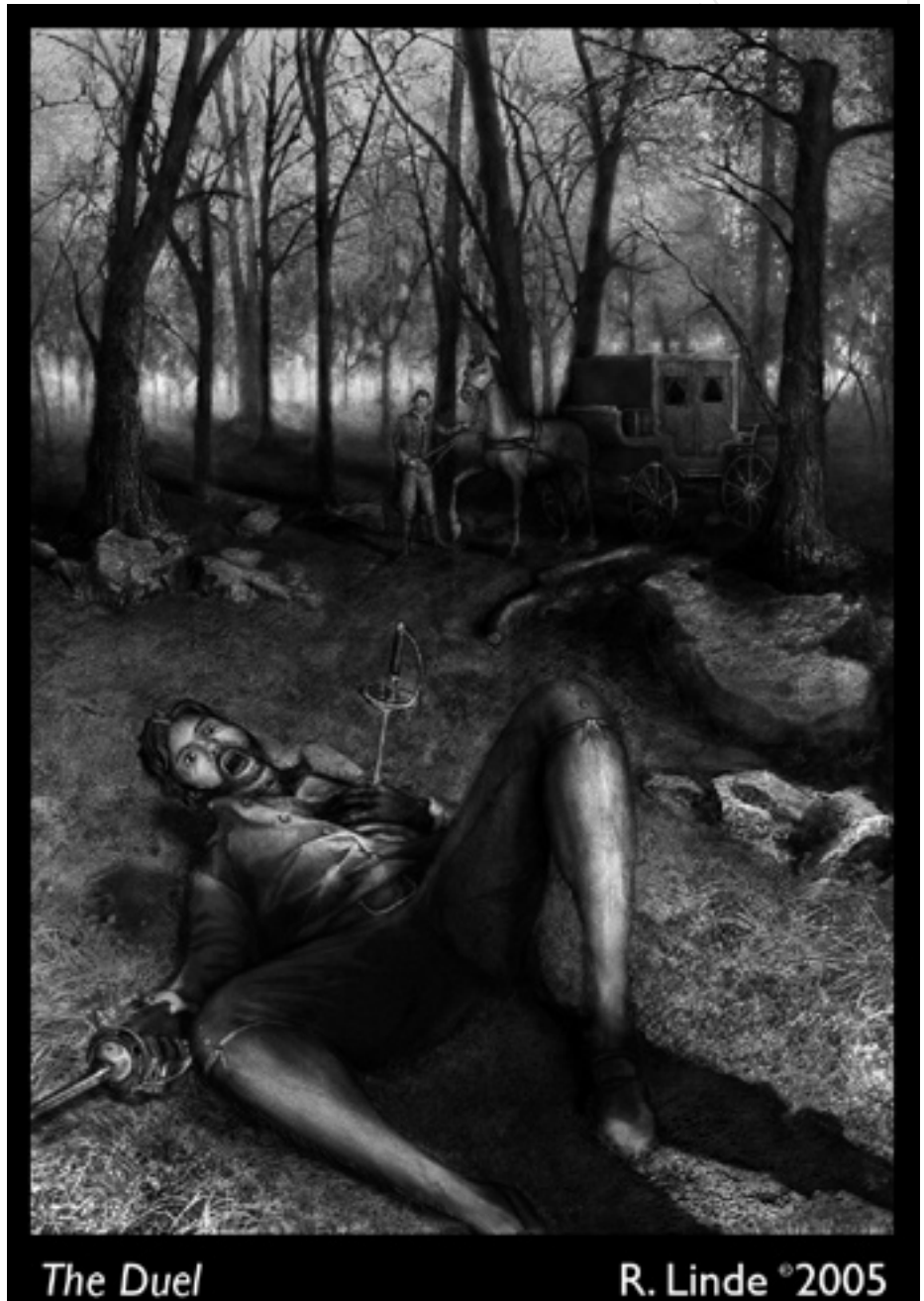


How do you think the next five years will look with xbox360 and PS3?

There is no doubt that we will be able to create some very stunning visual content on the new consoles. It's also about time, yesterdays consoles have become very restricted compared to the PC technology. As much as I'm looking forward to see the amazing particles, hair and smooth character and parallax displacement mapped objects with anti-aliasing in High definition in our living rooms I don't think they will be a much different from the PC industry to start with. Some games were released for the Xbox360, and they look great. I think we'll see very large improvements as we go along and get to know the systems better. Larger scenes, longer view distances, more effects, nicer objects and more details. The machines should close the gap between the consoles and the ongoing



PC developments for a while. Sadly I do not think game play will change much. Sport games will most likely be the same, physics, particle, and more realistic clothes aside, the new consoles will not give us the changes we saw from the SNES to the Playstation. I think the biggest advantage is that we get a great art performance standard on a developer platform, something we can adapt our workflow and maximize our output towards. The PC has



been capable of the new graphic techniques and high definition art for a long time but it's hard to maximize the use on the techniques as the game always have to be backwards compatible with lower spec graphic cards. People owning the latest high-end graphic cards are a very small percentage of the gamers.

Personal work, what do you find stimulating in art and CG?

I've been working a lot the last 5 years and looking back as I've done 3D since 15 years of age, I find it less stimulating to push polygons and move vertices for a few weeks just to get something that exists only when electricity is available. Grown to become more of an expressional artist I find art that doesn't try to communicate anything valid to the viewer of



as long as I can find the right trustworthy, dedicated people to do so with.

Anything else you would like to tell the readers?

I would like to remind everyone to challenge themselves throughout life as it helps us grow as human beings and as you must have heard many times before: It's all a matter of dedication and to put the available information to use. Everything in life is possible if you really want it to be.

/Riccard



Never Look Back

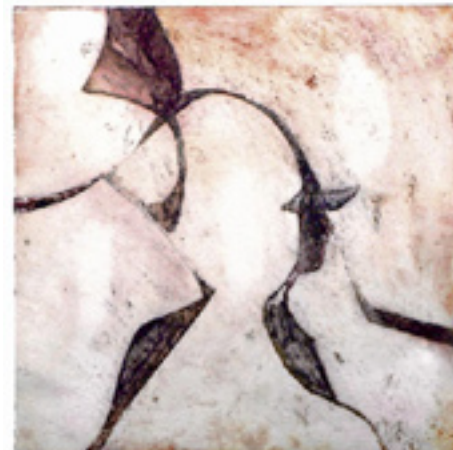
R. Linde '00

less interest. Sadly I find much of today's 3D art being stiff and objective. This is not to say that I have abandoned 3D art, if I had more time I would most likely create own images in 3D again. We cannot deny that workflows in

ZBrush and more recent modeling tools have improved drastically since the beginning of the 3D era. At times, I wonder if 3D doesn't needs to take a more expressional direction if we want to expand on the topic 'art'. Agreed that maybe CG or 3D art never were meant to be used for more than just to replicate the real world, orches, fantasy, and un-proportional Characters or objective shapes? But as our classical painters, Raphael, Goya, and Rembrandt concentrating on objective motives, art became more expressional and less objective with time. I have hope in that CG will expand as a tool like a brush or pencil and be used in other ways, as the media is still young.

Where do you see yourself in a 10 years time?

As I love challenges, I hope that I can go for more adventurous travels and meet more interesting people. I have a motorcycle route planned out, starting through Scandinavia, Russia, East Europe, Middle East, through Africa, and then go up on the west coast of Europe to reach Scandinavia again. If for that matter I live on another continent than Europe at the time a similar trip through South America or Asia for some years would be desired. Other than that, ten year is a long time, starting a company would be interesting and possibility



Escape the Pain

R. Linde '00

ARTICLE BY : BEN BARNES

Screenshots and art from the DICE / EA games with courtesy from Digital Illusions CE (DICE)

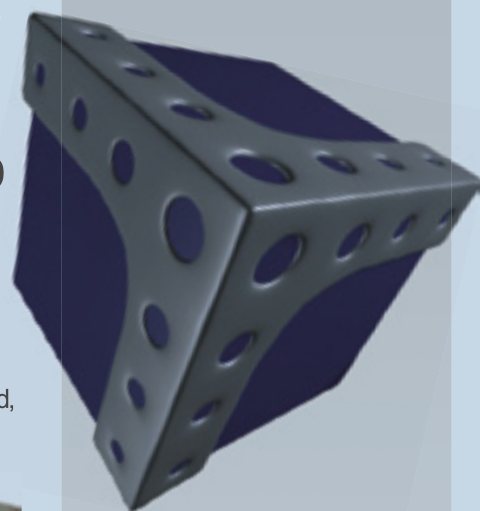
3dtotal.com

totalTextures

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

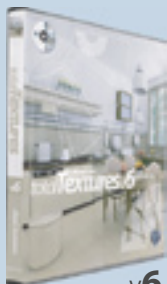
Covering a wide range of topics and compatible with both PC and Mac. Dont be fooled by the price, these are NOT lesser collections, just take a look at the large companies who use total textures:

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.



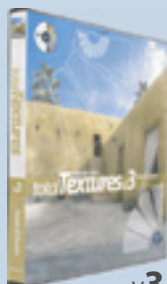
v7

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.



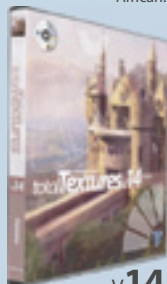
v4

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.

Permanent Deal from 3DTot.com:

Buy all 15 CD's and save 25% on individual prices -

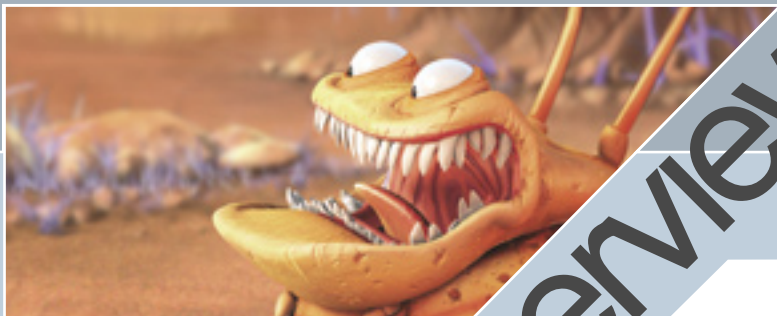
US-\$641 (normally \$855)
EUR-€473 (normally €630)
UK-£326 (normally £435)

Any 1 CD only \$57
(Approx. UK £29.00 / EUROPE €42.00)

Plus Savings on ANY 3DTot shop products

including the Shorts Drawer DVD's, Training DVD's and the Digital Art Masters Book:

Buy 2 items - save 5%
Buy 3 items - save 7%
Buy 4 items - save 9%
Buy 5 items - save 11%
Buy 6 items - save 13%
Buy 7 items - save 15%
Buy 8 items - save 17%
Buy 9 items - save 19%
Buy 10 items - save 20%
Buy 11 items - save 21%
Buy 12 items - save 22%
Buy 13 items - save 23%
Buy 14 items - save 24%
Buy 15 items - save 25%



Interview

3DCREATIVE MAGAZINE
LITE VERSION
FULL VERSION ONLY \$4

AN INTERVIEW WITH ALLIGATOON



I choose ZBrush because...

"ZBrush's **unique** and **intuitive** tools allow me to **create** complex and **detailed** creature designs that couldn't have been achieved any other way, as swiftly or **precisely**."

Caroline Delen



ZBRUSH
2D & 3D Painting, Modeling & Texturing



ZBrushCentral.com

ZBrush.com



Interview

3DCREATIVE MAGAZINE
LITE VERSION
FULL VERSION ONLY \$4

AN INTERVIEW WITH TELEKI RAUL JOSHUA



DOSCH DESIGN



Dosch Textures:
Industrial Design V3



Dosch 3D:
Interior Scenes



Dosch HDRI: **Chrome
& Studio Effects V2**



Dosch Textures:
Construction Materials V2



Dosch HDRI:
Radiant Skies



Dosch HDRI:
Industrial Reflections



Dosch 3D:
Job Poses



Dosch Viz-Images:
Trees

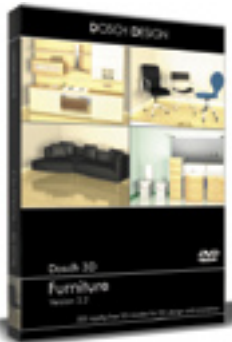


Dosch 3D:
400 Objects for VUE



Dosch 3D:
Cars 2005

Innovative CG products that are time-savers and easy to use



Dosch 3D:
Furniture V2.2



Dosch 3D:
Utility Vehicles



Dosch 3D:
Surrounding Skies V2



Dosch Textures:
Reflection Maps V2



Dosch 3D:
Garden Designer V2

3D-Design, Animation, Visualization

Besides complete 3D-models and scenes ►**Dosch 3D**, Dosch Design products contain surface materials ►**Dosch Textures**, High Dynamic Range Images ►**Dosch HDRI**, as well as 2-dimensional objects for architectural visualizations ►**Dosch Viz-Images**.

Animated movie sequences ►**Dosch Movie-Clips**, plus quality music and sound effects ►**Dosch Audio** complement this product segment.

Graphic Design, Desktop-Publishing, Webdesign

►**Dosch LayerFX** products offer a comprehensive collection of design 'templates' which are provided as Photoshop™ (.psd) layer images.

Now available:

All books from Ballistic Publishing!



DOSCH DESIGN

Gotthard-Schuell-Str. 14 - 97828 Marktheidenfeld - Germany
Phone: +49(0)9391-915853 - Fax +49(0)9391-915854
info@doschdesign.com

www.doschdesign.com



Tutorial

3DCREATIVE MAGAZINE
LITE VERSION
FULL VERSION ONLY \$4

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

If there has been one single tutorial that has educated and inspired more budding 3d artists than anything else, this complete step by step project by Michel's must be it.

STAGE 4 MODELLING THE BUST ARMOUR HAIR AND GLOVES

24 PAGE
TUTORIAL



21 PAGE
TUTORIAL



21 PAGE
TUTORIAL

SOFTIMAGE | XSI

17 PAGE
TUTORIAL





Phelia © by Jacques Pena - www.digi9.com



"More power, more speed, more grace." That was our goal. Here is the result.

New light sources and settings (e.g. Ambient Occlusion and Area Lights) make even more realistic images possible – at speeds of up to four times faster than with CINEMA 4D R9.1. So that you can take full advantage of this new level in image quality, CINEMA 4D can now output images in glorious 32 bits per channel colour depth. And there's an additional multi-pass link to the high-end compositing tool Shake.

CINEMA 4D is now even easier to use and more efficient. The new full screen mode offers you more workspace, and the new Content Browser gives you a complete overview of all your 3D files.

A particular highlight of the Advanced Render module is SKY. With just a few clicks of the mouse, SKY lets you create and animate realistic high-end atmospheric environments, including customizable 3D clouds.

Visit us online for more exciting details and to see what else is new in CINEMA 4D R9.5.

www.maxon.net

MAXON

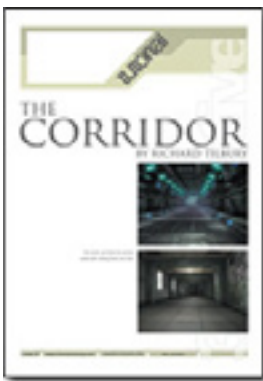


Tutorial

3DCREATIVE MAGAZINE
LITE VERSION
FULL VERSION ONLY \$4

THE CORRIDOR

:CONCLUSION
BY RICHARD TILBURY



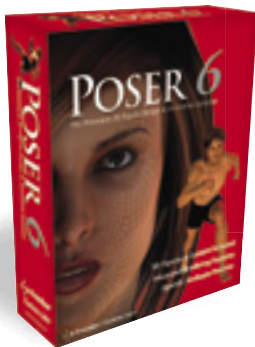
Feed Your Imagination.

Poser gives
you ultimate control over
the human form. Render
your creations as photorealistic
or cartoon images,
illustrations or modern art,
movies or Flash.

**Get Bonus Content
with Purchase!**

OFFER EXPIRES DECEMBER 31, 2005

www.e-frontier.com/go/3Dcreative



What's New?

- Breathtakingly Realistic High Res Figures & Content
- Image Based Lighting and Ambient Occlusion
For real-world lighting and soft shadows
- OpenGL Preview

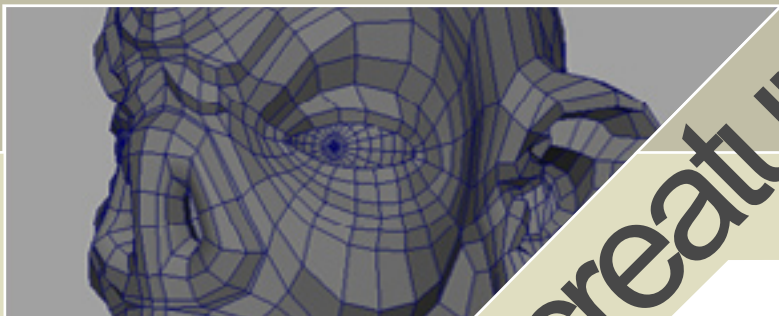
POSER 6

*The Premiere 3D Figure Design
& Animation Solution*

 **e frontier**

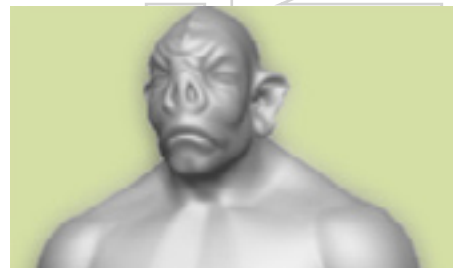
Female Figure Miki

Poser is a trademark of e frontier America, Inc. Miki Figure sold separately. All rights reserved.



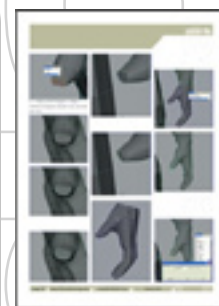
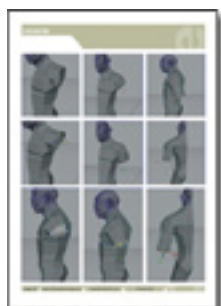
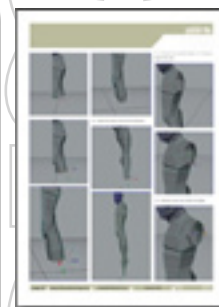
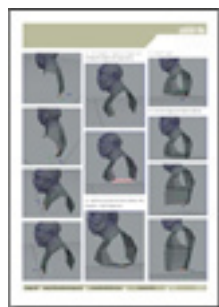
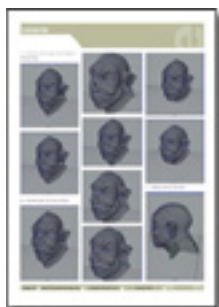
creature

3DCREATIVE MAGAZINE
LITE VERSION
FULL VERSION ONLY \$4



CREATURE

POLY MODELLING BY AKBAR GHARABIGLI

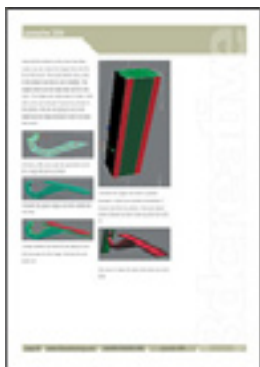
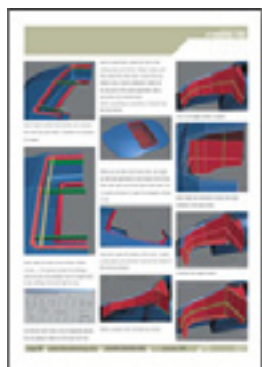
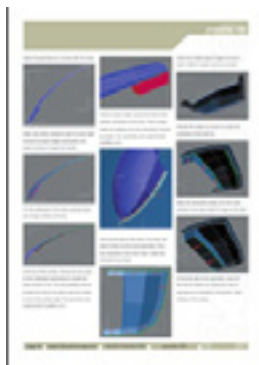
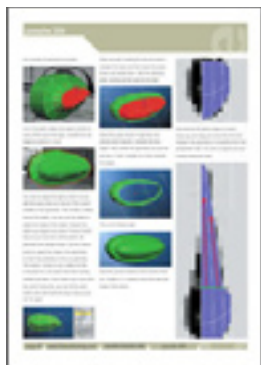
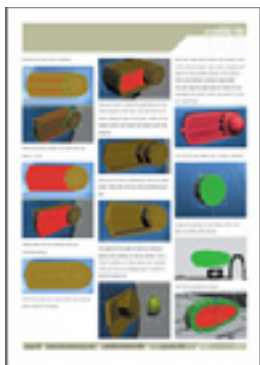
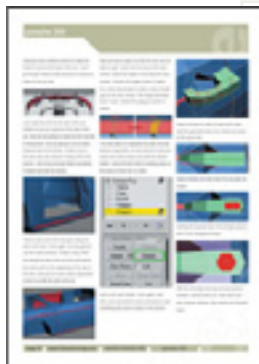
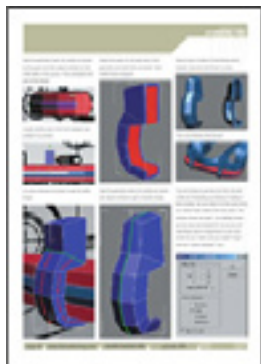




Tutorial



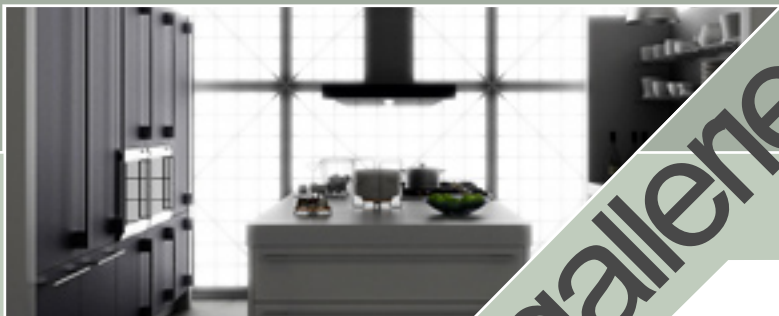
3DCREATIVE MAGAZINE
LITE VERSION
FULL VERSION ONLY \$4



THE PORSCHE 356

BY KARABO LEGWAILA

PART 3

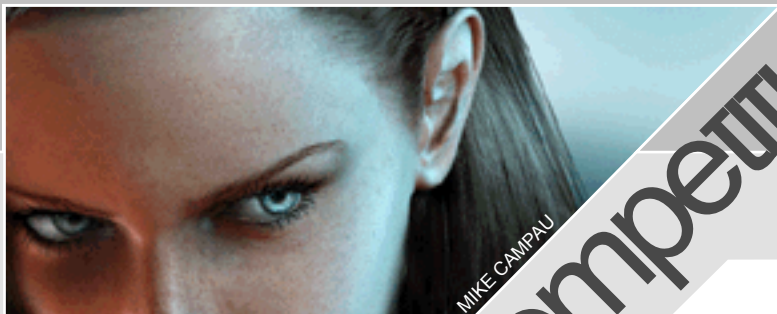


galleries

3DCREATIVE MAGAZINE
LITE VERSION
FULL VERSION ONLY \$4

10 OF THE BEST GALLERIES





competition



WWW.E-FRONTIER.COM

have generously offered 4 Downloadable copies of Poser 6!
Whether you create for print, animation or the web, there's always a need to integrate the human form. Poser 6 delivers the power of interactive 3D figure design, offering infinite opportunities to portray human diversity, form and expression. Design with the human form for art, illustration, animation, comics, web, print, education, medical, games, storyboarding, and more



WIN!

4 COPIES OF POSER 6

All you have to do to be in with a chance of winning your own copy of Poser 6 is answer the following question:

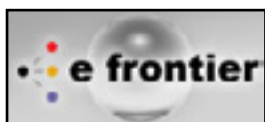
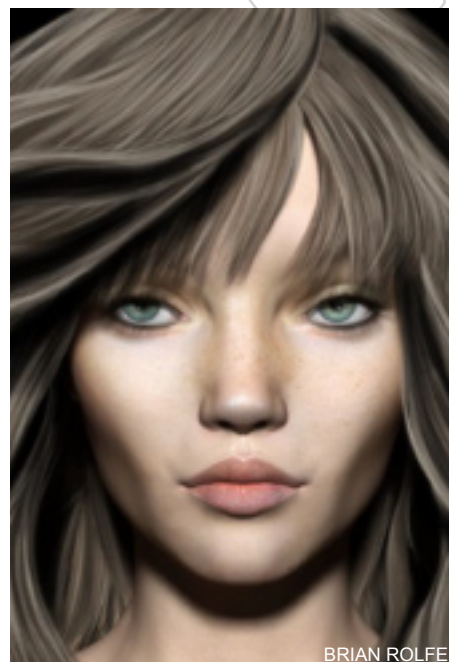
WHICH FAMOUS REMBRANDT PAINTING DEPICTS AN ANATOMY CLASS OF 7 STUDENTS?

Email your entry to competitions@zoopublishing.com including the words 'Poser Download' competition in the subject line. All entries received by 1st January 2006 will be entered into a prize draw. The two winners will be notified by e-mail.

We received over 170 entries to last months competition. congratulations to all!

The winners were

Louis Genovese, Chris lubitz, Mario Kielblock, Rob Deacon & Michael Worcester.



Competition Sponsor www.e-frontier.com

Rules: Zoo Publishing decision is final and there are no cash alternatives. No other correspondence will be entered into. Any entry that is late, illegible, incomplete or otherwise does not comply with the rules may be deemed invalid at the sole discretion of Zoo Publishing. Your details will be held on record by Zoo Publishing but will not be passed on to 3rd parties.



recruitment

3DCreative Magazine launches the new Recruitment Section.

"YOU'VE READ THE ARTICLES, YOU'VE
LEARNT FROM THE TUTORIALS, NOW
GET THE JOB YOU'VE ALWAYS WANTED!"

EMPLOYERS! If you have a position that could be potentially
filled by one of 3DCreative Magazine's 20,000+ talented readers
and would like to advertise here then please contact:
kelly@zoopublishing.com



Now hiring... you?

NCsoft is seeking talented artists to join its seasoned team of industry professionals led by famed designer and programmer Richard Garriott. This is an exciting opportunity to work in a highly creative environment at NCsoft's headquarters in Austin, TX or concept art studio in Santa Monica, CA.

CURRENT OPENINGS

- Senior 3D Character Artist
- Senior 3D Environment Artist
- Senior Concept Artists
- Concept Artists
- Senior Animator

To apply, please send resume and reel/portfolio/link to on-line portfolio to:

Jobs-la@ncsoft.com

www.plaync.com




aardvark swift

NEXT GENERATION RECRUITMENT SOLUTIONS

Established in 1989, Aardvark Swift is the UK's longest established and market leading interactive entertainment recruitment specialist, specialising in the games, mobile and interactive entertainment markets.

We have a huge range of vacancies available throughout the UK and overseas for Artists and Animators with 3D skills (Max, Maya etc.). No matter what your taste there is something for everyone in this exciting industry - whether its RPGs, RTSs, sports or action titles. You'll enjoy a relaxed and friendly working environment with excellent salaries, bonus schemes and benefits available.

Please forward your CV and demo work to colin@aswift.com and quote reference "3D Creative1"

Aardvark Swift Recruitment Ltd, Silicon House, Fairfield Park, Wath-upon-Deane, Rotherham, South Yorkshire, S63 5DS

Check out our current vacancies or register online at:

www.aswift.com






LOOKING FOR A REWARDING CAREER AND RELAXED AUSTRALIAN LIFESTYLE?

Are you motivated, enthusiastic and share our passion for games? We are looking for you!

Based in sunny Brisbane, Australia. Krome Studios, Australia's largest games development company, can offer not only a rewarding and challenging career, but also a great lifestyle in a beautiful city.

We are currently developing titles for next generation consoles as well as Playstation2, Xbox, Nintendo GameCube, Sony PSP, GameBoy Advance, Nintendo DS and PC, and need experienced staff to contribute to the development of AAA titles.

With a solid track record and a bright future ahead, there's never been a better time to join Krome Studios.

We are looking to recruit for the following positions:

- Programmers
- Environment Artists
- Prop Artists
- Animators

Applications including a Cover Letter, CV and examples of work can be sent to humanresources@kromestudios.com or to

KROME STUDIOS

Human Resources
Krome Studios
PO Box 1639
Fortitude Valley 4006
Queensland, Australia

TM the Tasmanian Tiger and the Krome Studios logo are trademarks of Krome Studios Pty. Ltd.

Are you a highly accomplished CG Artist?

Would you like to pass on the skills that you've learned?

ASILEFX IS NOW HIRING 3D ANIMATORS AND GRAPHIC ARTISTS TO HELP US TEACH THE ARTISTS OF THE FUTURE.

Visit us on the web for more information.

asileFX.com

datascope RECRUITMENT

Top Games Jobs

We are managing all of Sony Computer Entertainment Europe's development recruitment. Their UK studios offer unrivalled development facilities and a creative environment. They currently have art roles available in London and Liverpool to work on the next generation of creatively advanced games.

SONY

COMPUTER ENTERTAINMENT

They currently require:

- Lead Artists/Art Managers
- Animation Director
- Technical Artists (MEL Scripting)
- Senior Environment Artists
- Concept Environment Artist
- Visual FX Artist (Maya Particles/Dynamics)
- Video Processor/Editor (Final Cut Pro)

Contact Paul:
3dcreate@datascope.co.uk

develop INNOVATION IN DEVELOPMENT

our expertise: your development
datascope - recruitment specialists for interactive entertainment

London +44 (0) 20 7580 6018 info@datascope.co.uk
Chicago +1 312 587 3020 info@datascopeUSA.com

Winners of the 2005 Develop Award - Best Recruitment Company



Now hiring... you?

NCsoft is seeking talented artists to join its seasoned team of industry professionals led by famed designer and programmer Richard Garriott. This is an exciting opportunity to work in a highly creative environment at NCsoft's headquarters in Austin, TX or concept art studio in Santa Monica, CA.

CURRENT OPENINGS

- Senior 3D Character Artist
- Senior 3D Environment Artist
- Senior Concept Artists
- Concept Artists
- Senior Animator

To apply, please send resume and reel/portfolio/link to on-line portfolio to:

Jobs-la@ncsoft.com

www.plaync.com



Sign up to the next generation of recruitment:

The industry NEEDS YOU!

Be at the front of the next gen revolution!

Enrol Now:
www.opmjobs.com

General Enquiries: OPM Response Ltd, 15 Peartree Business Centre, Stanway, Colchester CO3 0JN Tel: 01206 544044 Fax: 01206 547198
 Artwork copyright of Lothar Zhou

Want to hit a home run in the games industry?

Join Kush Games as a 3D Artist and start working on AAA titles for the 2K Sports lineup. Help us hit another one out of the park!

Please send applications to:

Attn: Art Director
 Kush Games
 751 Daily Drive, Suite 305
 Camarillo CA 91320

or email: arttalent@kushgames.com
www.kushgames.com






ZOO PUBLISHING is a new Company, publishing downloadable online magazines. It is based in the West Midlands in the UK. Zoo currently produces two online downloadable magazines, 3dcreative and 2dartist. Zoo's intention is to make each issue as full of great articles, images, reviews, interviews, images and tutorials as possible. If you would like more information on Zoo Publishing or It's magazines, or you have a question for our staff, please use the links below.
www.zoopublishing.com > www.3dcreativemag.com > www.2dartistmag.com

PARTNERS

If you have a CG Community website, and would be interested in reselling 3dcreative magazine please contact
kelly@zoopublishing.com

Editor > Ben Barnes > ben@zoopublishing.com

Assistant Editor > Chris Perrins > chris@zoopublishing.com

Marketing > Kelly Payne > kelly@zoopublishing.com

3dcreative
is supported by:

