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creative

LEAP OF FAITH

>>Exclusive interview with Team 17, looking over the 'genre-busting' classic Lemmings and the latest PSP remake

LIGHTING & RENDERING CARS

>>Courtesy of mymentalray.com, Neville Dsouza shows us how it's done

INTERVIEWS

>>with Patrick Beaulieu, Manuel Macha & Shilo Design

MAKING OF'S

>>'Mazinger Z', 'Jungle Mecha', 'Smoking Creature' & 'Thinker'.

GALLERIES

>>from Alexandr Melentiev, Petra Stefankova, Fabrice Delage, Denisa Mrackova & more!

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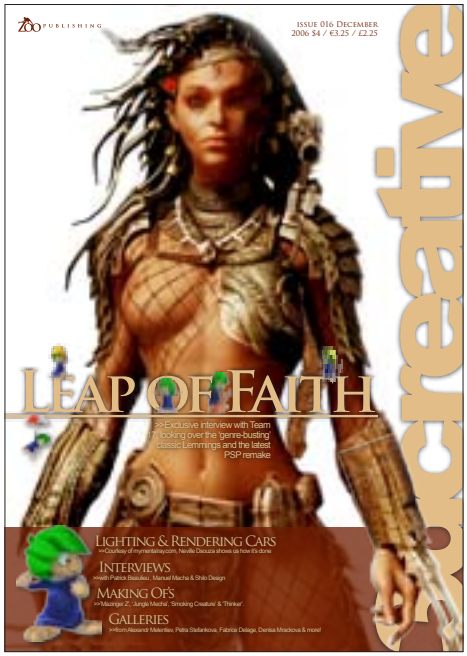
Editorial Welcome



Welcome

Well, it's December again and a lot of the planet is gearing up for the holidays. We will still be working away here to make sure that you have a brand new and improved magazine for the new year. We have a list of quality tutorials, articles and interviews next year which will blow your little Christmas stockings off! Also, as of the 2007 'era', we will have a magazine full of new features behind the scenes. A vastly improved subscription and automation system will replace (the frankly old) existing one. This should make purchasing and downloading easier than ever! The content will also have new features. We will be occasionally adding video into the mag, plus real 3D Objects before your very eyes to be turned and viewed at your discretion! Thanks for continuing to support us and we hope the improvements will only add to what we consider to be a rather good magazine... If we do say so ourselves ;-). Ed.

Techniques and Tutorials

For those of you following any of our five SwordMaster tutorials, you may or may not be happy to know that this is the final part. Well done to those of you who have made it this far! Don't forget that we would love to see your finished textured models, and also listen to any constructive criticism/praise/suggestions that you may have for us. Also this month; lighting and rendering cars using Mental Ray. Every month we receive a whole heap of very good car images, some of which just need a finishing touch, so hopefully this month will help. Also, as an early present, we have 4 Making Of's for you. 'Mazinger Z' by Angel Nieves, 'Jungle Mecha' by Jeremiah Strong, 'Smoking Creature' by Marco Menco and 'Thinker' by Marcin Solarz, all complete the 'learning line-up' for this month.

Inspiration

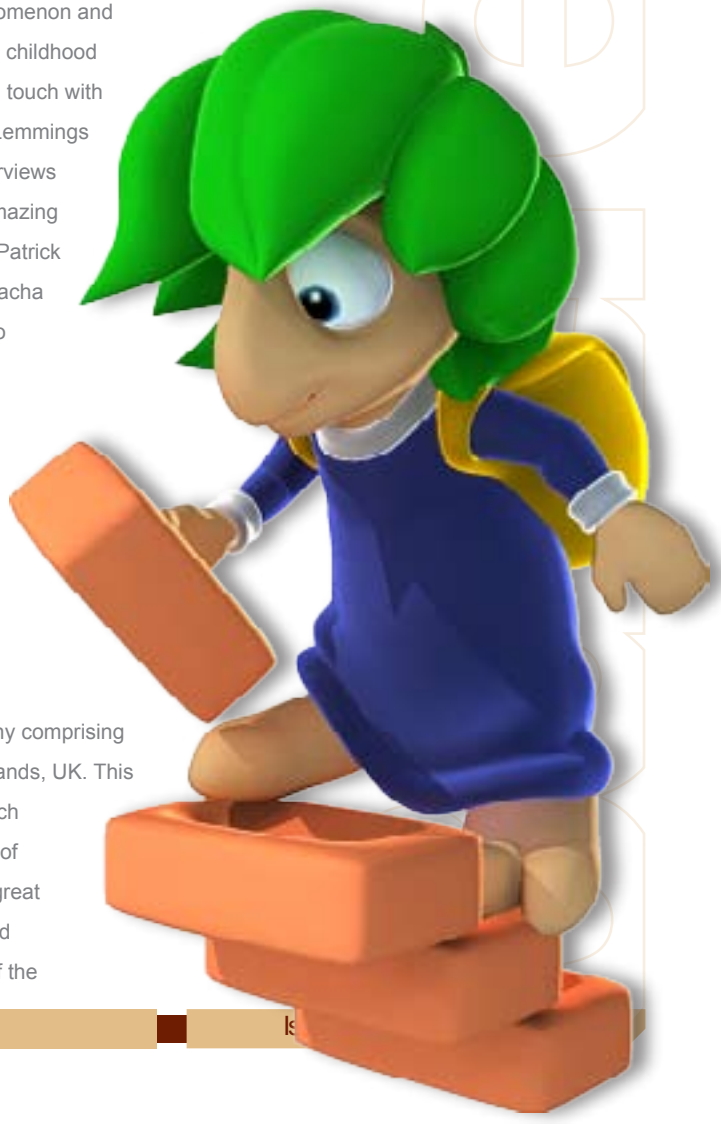
We have been invaded by Lemmings... Remembering that early Christmas morning, many years ago, when I discovered a shiny new Commodore Amiga 500 boxed in my living room, we could not help but discuss the 'genre-busting' Lemmings phenomenon and how it wasted so many precious childhood hours (the good kind). We got in touch with Team17 who have remade the Lemmings for PSP to talk all about it... Interviews this month also feature some amazing artists: cartoon character 'King' Patrick Beaulieu, Lucasfilm's Manuel Macha and Emmy award-winning studio Shilo Design.

Holidays

Whatever you may be up to at this time of year, sit back and enjoy this issue and we hope to see you in the new year...

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, but 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 news-stands. 3DCreative is supported by 1DCafe, 3DKingdom, 3DLinks, 3dm3, 3DPalace, 3DResources, 3DTotal, 3DTutorials.sk, 3DValley, 123d, Ambiguous Arts, CGArena, CGChannel, CGDirectory, CGEmpire, CGFocus, CGUnderground, Childplay Studios, Daz3D, Deathfall, Digital Tutors, Kurv Studios, Max-realms, Mediaworks, Rendezvous3D, Spinquad, Subdivision, The3dstudio, TheBest3D, Treddi, Vocanson & Vanishingpoint. We look forward to lasting and successful partnerships with these CG community sites.



Luciano Iurino

I started back in 1994 with 3DStudio on MS-Dos as Modeller/ Texture Artist. In 2001, I co-founded PM Studios and I still work for it as the Lead 3D Artist. Recently we have developed the videogame “ETROM – The Astral Essence”. I also work as a freelancer for different magazines, web-portals, gfx and videogame companies. Recently I left the 3DS Max environment to move on to XSI.

iuri@pmstudios.it

Vojislav Milanovic

3D Modeller, Animator and 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 and movie graphics and am currently involved in multimedia study and 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

Taylor Kingston

3D Artist > Digital Illusions (DICE). Started out with 3D on Studio Max; self-taught through high school, going to Sheridan College to study traditional 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.

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Niki Bartucci

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

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Giuseppe Guglielmucci

Freelance 3D Modeller/Animator. I began to use computers with the epoch of the vic20 and 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

Angel Nieves

3D Modeller/Texture Artist. Started by incorporating 3D art into my graphic design work. Soon after I started to do 3D full time. Since then I've worked in the broadcast, film and game industries. Recently I completed work on "Lightwave 3D 9 Texturing", published by Wordware. Now working as an Environment Artist at Hi-Rez Studios in Atlanta, GA.

angeln@vertexangel.com

web- www.vertexangel.com

Marco Menco

3D Artist > Student/ Freelancer, Italy. Started in 2003 with XSI at the Academy of Fine Arts. I continued studying and working to improve my skills in computer graphics. Now I also use Z-Brush, Maya, Modo & Mudbox. Preparing my thesis on CG and working as a 3D illustrator and modeler. My goal is to work for the movie and video game industry.

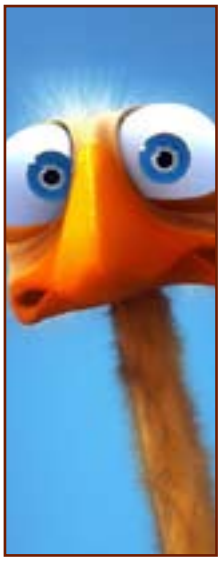
drummermenco@yahoo.it

http://drummer.cgsociety.org/gallery/

Patrick Beaulieu

Born Quebec, Canada, in 1981. I have always been interested in art, so I decided to get a 3D qualification here in Quebec city in 1999, at the Institute Athena. At school, I discovered animation and decided to invest my time in this and cartoon design. I'm currently working at Ubisoft as Lead Animator. In my spare time, I like to create characters and animations. squeezestudio@hotmail.com

www.squeezestudio.com



Neville Dsouza

Neville Dsouza is an active member of mymentalray. com where he gets to share his mental ray knowledge with other high-end colleagues. Committed 3DS Max artist, with over 6 years of experience, working as a graphic artist. Most of his time is spent in the area of concept car design and rendering. "Its one hell of a joyride! I enjoy it immensely!"

www.mymentalray.com

nwiz22@yahoo.com

Marcin Solarz

3D Artist, Kraków, Poland. I began in CG in 2000 as a Commercial 2D Graphic Artist. I later started using 3DS Max and XSI. A group of friends and myself developed our own game called 'Soul Quest' (revoltage.pl) in 2003. I work as a Modeller, Texture Artist, Rigger, Animator & Environment Artist. We are currently looking for a Publisher.

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Nicolas Collings

Character Modeller. Graduated in July 2005, and have since worked on a TV Series for French television, as well as a short film. I'm really passionate about character modelling, especially realistic stuff and I'd like to develop my career orientation by entering the video game industry.

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Humans & Creatures

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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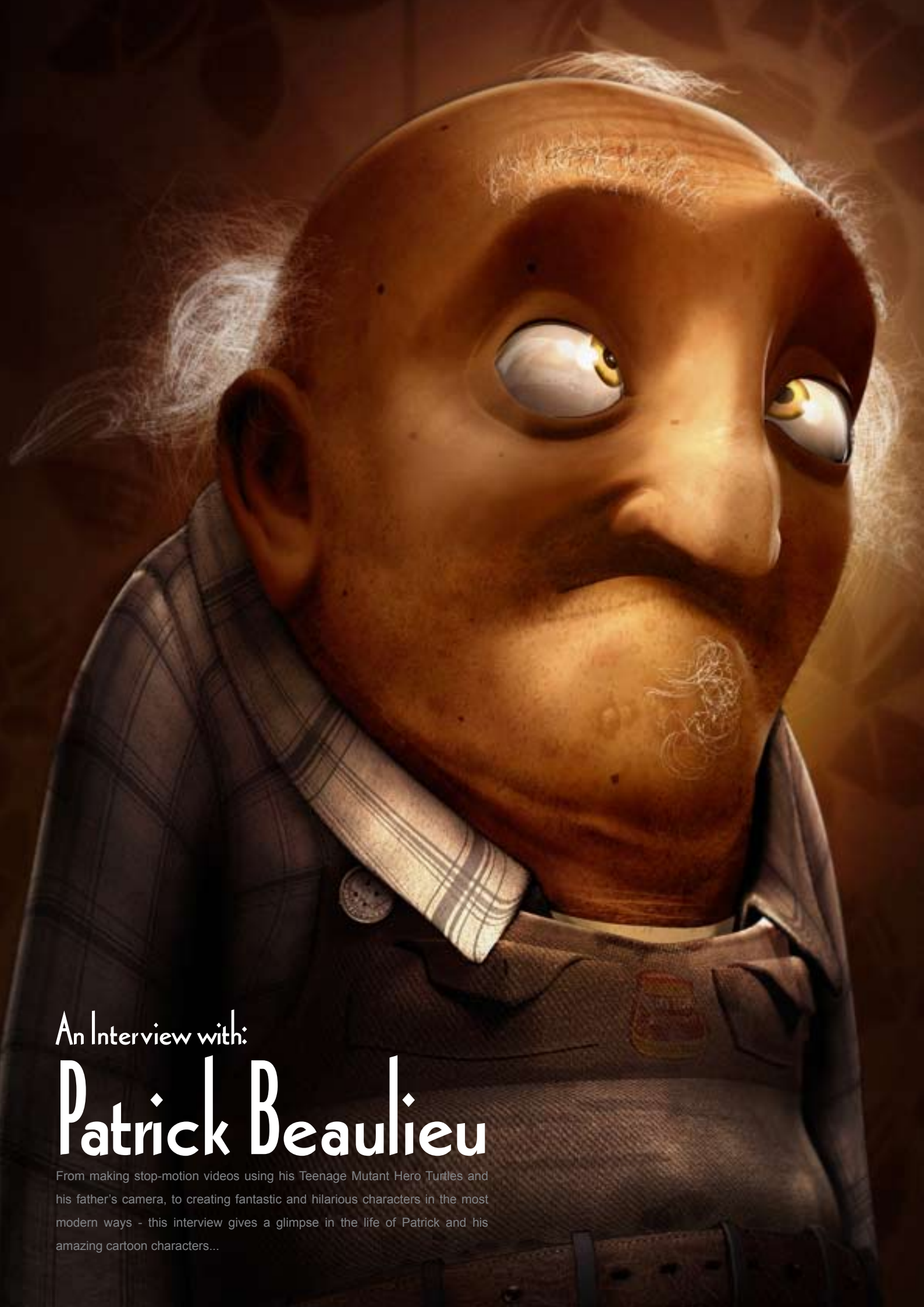


An Interview with:

Patrick Beaulieu

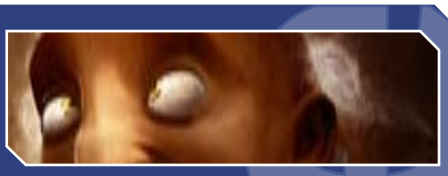
From making stop-motion videos using his Teenage Mutant Hero Turtles and his father's camera, to creating fantastic and hilarious characters in the most modern ways - this interview gives a glimpse in the life of Patrick and his amazing cartoon characters...

Hello Patrick, could you tell us what it was about art that captivated you at such a young age?

I have always loved drawing since I was young; I was drawing Mario Bros for all my friends, and I loved working on 'arty' stuff. When my father bought a VHS camera (when VHS was still trendy) and I realised that I could make stop-motion, I immediately started to get into recording stop-motion with my Teenage Mutant Hero Turtles by making them fight! Man, watching these characters move was so cool! I really loved the whole experience. Later, I didn't know what career path to follow and, after a year wasted in Human Sciences, I decided to get back to my passion: drawing. It was the best decision of my life! What better job can I get? Making characters move is so cool! I never thought I could get a job which would bring me so much in all its aspects. I love my work - it really is a passion.

When you first started out, did you ever expect to be working for one of the leading games companies around today?

Well, my progression in this area was never planned since I learned 3D in 1999-2000 and worked in the video games, television and cinema industries. I never had a goal as such, but the only one I did have was to learn various things by working on interesting projects with a good team. Working at Ubisoft was a real change in my career. I worked two years in Les Laurentides (north of Montréal) in the movie industry. During my second year at Hybride, I



heard about Ubisoft coming to Québec. It was a good opportunity for me to go back there and work for a major company. Now, looking back at it all, I am very glad to have worked in all these areas and I'm happy to work at Ubisoft.

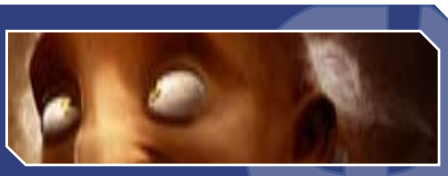
Having worked on a host of films, how would you compare working in the games industry to working on feature films?

It is completely different. In the cinema industry, deadlines are reasonable for you to complete an animation, quality is the most important aspect and critics can be very harsh! It was in that industry that I learned how to use the best of my skills in making animations and to enhance them to the best of my ability. In the games industry, deadlines are much tighter and the quality is less important in video games, however it is interesting to make such animations. It is hard to compare: in video games we usually work on cycles and on-the-spot animations, whereas in films each shot is completely different. At the moment, I am lead animator and I have new challenges - making a project based on our game with great animations

- supervising what is being made, finding new ways, or techniques, of working, deciding on a good production pipeline… and, of course, animate and evolve in animation!

Do you find it easier to animate a character in a game than to animate one in a feature film?

It is definitely easier in video games, as the challenge is quite different to those in the cinema industry, where animations are often more complex and require a lot of research. Films require perfection, whereas in video games delays are so short to animate that quality becomes less interesting. Animations in video games are also often cyclic movements (loops), whereas in cinema everything is possible: there are no limits! It's important to respect the constraints and make more with less, which is not always an easy thing to do but can be very challenging... It's two different worlds.



In working for Ubisoft, being a 3D teacher and being a proud new father, where do you find the time to fit in the creation of all these characters?

I have become a father recently - 6 weeks to be precise - and everything is fine! I love my new life with my little family and this little girl in my life. Working at Ubisoft and teaching animation are more time consuming than my family life. It's a fact that I have a lot less spare time than before, as my two jobs and family life keep me very busy during the week. When it is a bit more relaxed at work and at school, with lectures, I have a fresh mind and time to work on personal projects. Since I used to spend quite some time on my personal projects over previous years, it is hard for me to slow down on producing personal projects now. I still want to work and I have loads of ideas and projects in mind. All I need is the time and it is all a matter of planning and setting my priorities. Anyway, creating a character is not very long - the hardest part is to find the right idea. Once everything is settled and clear, only a few days are needed to complete the project. So, whenever I have time to spend on my projects, I just go for it!

What are your main influences when creating your characters?

I have various influences from everything that surrounds me in everyday life. My latest character, FERN, is based on a man who lives close to Ubisoft. Seeing him every morning, I decided to make my own version! It is a fact that the cartoonish style that I have developed was inspired by films from Pixar or Pdi, as well as others - I can't do without it. I love the style: characters are expressive, and the design is simple yet perfect. Everyone loves these characters, and they are the kind that inspire

PATRICK BEAULIEU
SQUEEZESTUDIO

me, or at least the type of quality I would like to achieve in my own character design work. The Internet is also full of resources for artists, with many forums and galleries, which is beneficial for us all, enforcing us to move forward and to find new styles and subjects to explore.

Do you think there will be any Emy characters being produced to add to your portfolio, as babies have a variety of facial expressions which could lend themselves very well to this genre?

He he he... It's a very good idea! It is of course something I often consider when I am with my daughter. I often want to model her in 3D and make a character based on her, in her honour. I am still undecided on this, plus I have never animated a child in 3D so it should be fun to try, no doubt about it! When I see what has been done with Boo in 'Monsters Inc.', I really want to have a go at modelling my little girl!

With a wealth of characters at your disposal, have you ever played with the idea of creating an animated movie with them?

Doing something with all these characters has always been in my mind. The only problem is that I still have plenty of ideas that I want to explore, and my style is constantly evolving. I haven't reached the level of quality that I would like, so I want to continue working towards this. On the other hand, a melting pot of all my characters and a believable story with a bear, an ostrich, a chicken and an old man, could surely prove difficult to make. I think I'd rather continue what I am doing and create new characters for the time being. There is nothing more rewarding that animating and bringing a character to life - wow! When I make a new character I am on a high for at least 2 weeks! I get up feeling inspired every morning, and I have only this on my mind. It is really inspiring to work when you have an idea that you like and want to develop further.

I believe I have achieved the best out of my characters until now. I have won some contests and have been published in magazines with some of them. That's what keeps me going - creating new things - trying to do better than in the past and to get positive feedback on my new characters. But who knows? In a few years I might want to use all these characters and bring them all to life. We just never know...

Could you tell us how SqueezeStudio came about?

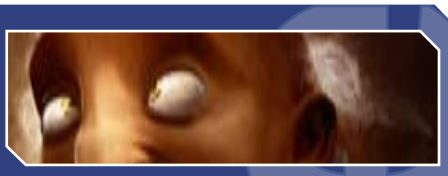
Squeezestudio has been my nickname since school, when I learnt the 'squash & stretch' technique in animation. I loved this concept! It took me a long time to explore the bouncing ball in all its aspects. As I was searching for a nickname, I found that "squeeze" gave a sort of cartoonish feel to my work, so I simply continued using this nickname and it naturally became the name of my small company when I worked as a freelancer. At school, and even now, I loved Pepeland (Daniel Martinez Lara). I respect him a lot and the name "Pepeland" really fits in well with his characters and creations. Pepeland... Wow! It does sound cool, doesn't it? I wanted to find my own name which would give a similar meaning to my own work.

Do you think you will ever create a little signature character that you could use along with your nickname, like Pepeland's little running stick character?

I never thought about it properly but it really is a good idea that I should be more serious about. I believe that the best emblem would definitely be my ostrich (freaky bird). I always wanted to create another character that I would be even more attached to but, until now, I haven't been able to. I hope one day to be as happy and proud of another character as this one.

So what do you think the future has planned for you?

Well, I hope for many new great characters and animations of an extremely high quality. I need to work harder, and more seriously. I hope for a steady job that I like in which I can improve in many areas and continue learning. That's all I ask for: a sweet life, and to enjoy this sweet life with my girlfriend and my little girl, continuing to evolve in 3D, and to work on a major production - fingers crossed! Right now, I am happy in both



my professional and my personal life. I would like it to continue this way, and that should be enough, even if it doesn't get any better!

Well, it has been a pleasure talking with you and I look forward to seeing your next character! One question before we finish: looking back, if there is one thing you would have done differently, what would it have been?

This is quite a personal interview and was a real pleasure, so a big thanks to you and your team, it has been an honour to be a part of this. To answer your last question, I have been involved in different areas in 3D - each one has helped me get to where I am today. I don't regret any choices that I have made or any decisions I have taken. There was always a good reason for these choices. Over the last 6 years in this field, I have met many nice people, have made good friends, and have learnt a great deal. I am happy to see how I have evolved in 3D and I hope to continue improving. I hope to have more good opportunities in this field and I will keep working hard to reach my goals!

Patrick Beaulieu

For more work by this artist please visit:
http://www.squeezestudio.com
or contact them at:
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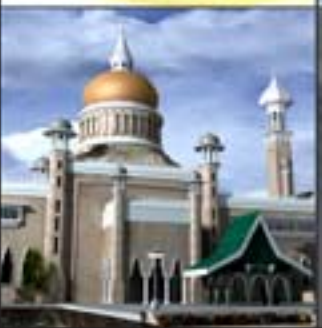

an interview with

manuel macha

Manuel is a German born 3D all-rounder, now working for Lucasfilm Animation Company, Singapore B.V, where he has worked on high profile projects such as the 'Clone Wars' animated TV series. We talk to Manuel to find out what has happened since the incredibly successful student film 'Dronez'...

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manuel macha

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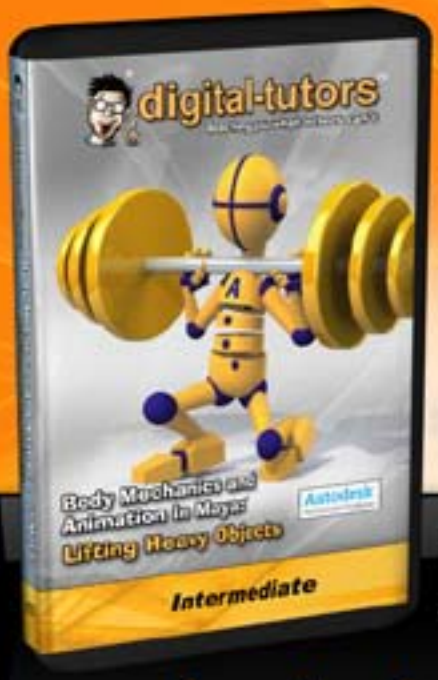

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Robots

by Pierfilippo Siena

Once in a while, 3DCreative takes a walk down the historically brief 'memory lane' of 3D digital film-making. This month we have an in-depth look at Blue Sky Studio's second CG release, 'Robots'...

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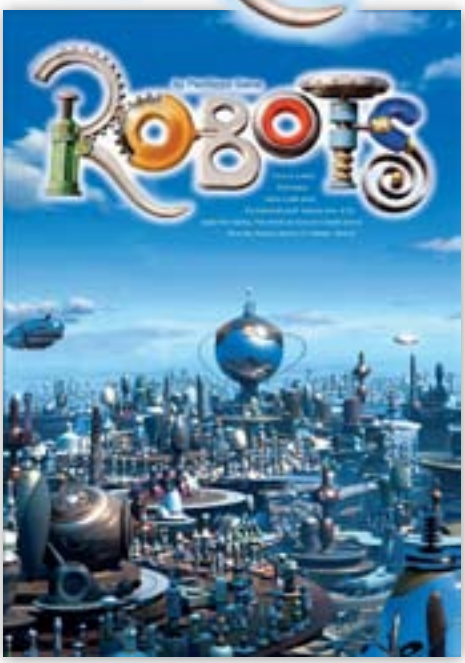

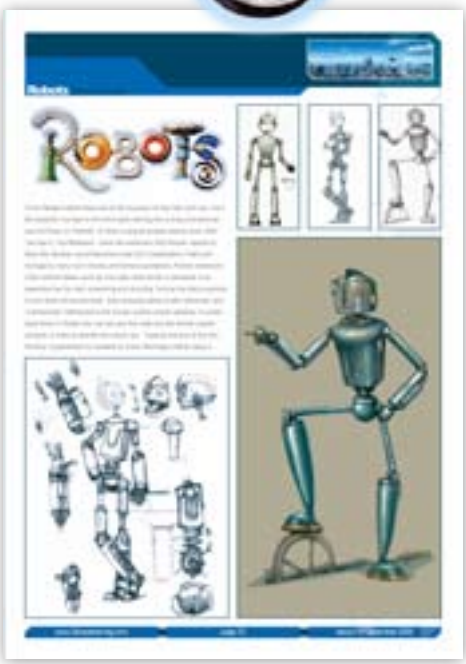

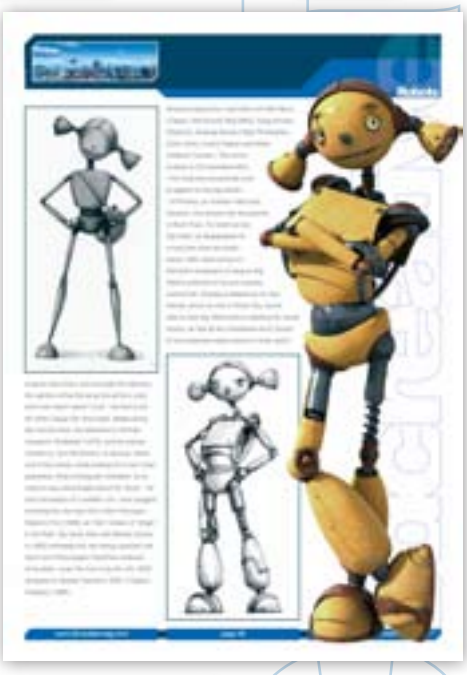

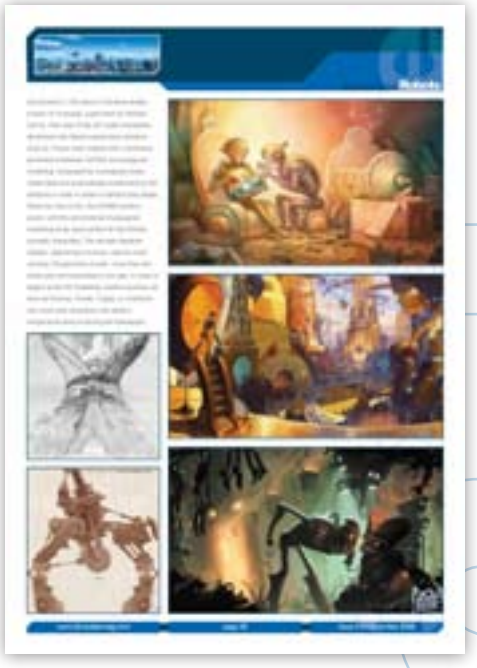

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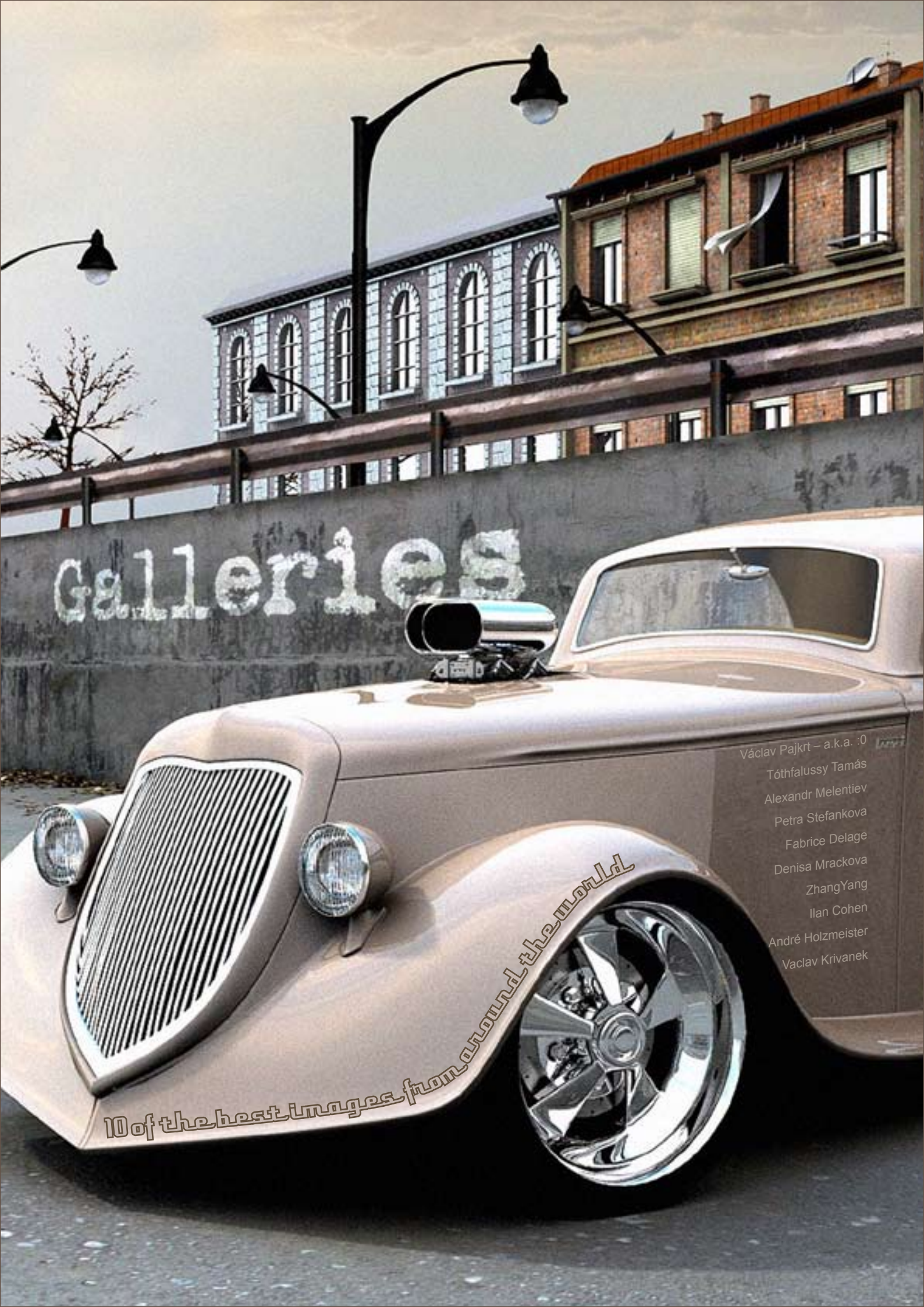
Aten Skinner, lead artist at Team17, gave us an exclusive look behind the scenes for the PSP remake of Lemmings, the Cult Classic game which not only proved a point in character design, but even had to have its own genre named for it!...

6 pages

Lemmings



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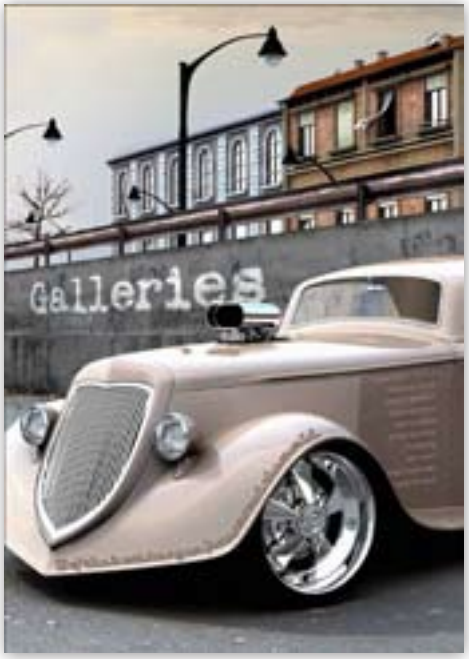
10 of the best images from around the world

Galleries



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MAXON's CINEMA 4D and BodyPaint 3D were called upon by the visual effects and character animation artists at Sony Pictures Imageworks to create the classic cartoon look and feel of "Open Season." MAXON software was used by texture artists, matte painters and look dev artists on everything from characters to rocks in this, the first offering from Sony Pictures Animation.

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Modeling a Character for Animation

Using the latest methods, and a little help from 3DS Max and Z-Brush, see how Nicolas Collings created his highly detailed 'Trarch'...

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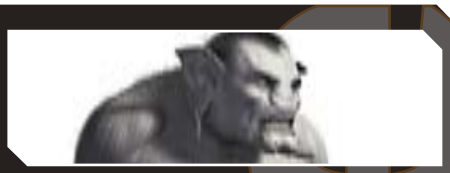
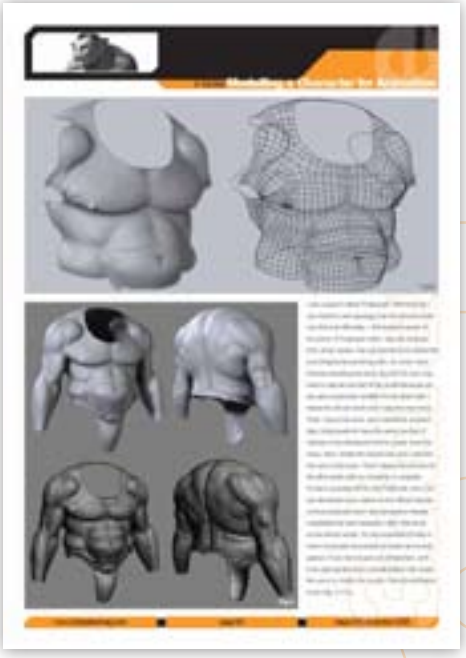


8 pages

MODELING A CHARACTER FOR ANIMATION



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Ford Focus WRC Concept

In this huge tutorial, Neville will show you how he made his funky coloured Ford Focus WRC edition, using 3DS Max and Mental Ray.

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14 pages

FORD FOCUS WRC CONCEPT

3DCreative have teamed up with 3dtotal.com and design studio press to give you a preview of some fantastic books on offer.

This Month; Concept Design 2.

Seventeen guest artists are featured along with the original Seven Los Angeles Entertainment Designers from Concept Design 1 to show us worlds, vehicles, monsters and creations beyond the wildest imagination! Take a journey into the minds of talented and successful concept design professionals who are able to create for the sake of creation keeping the motto, "art for thought's sake" alive and well.

Product Details
Hardcover or Paperback: 192 pages
Dimensions: 9 x 12 inches
Illustrated: More than 470 Illustrations
Publisher: Design Studio Press
ISBN: 1-933492-02-3 paperback; 1-933492-03-1 hardcover

Preview on next page...

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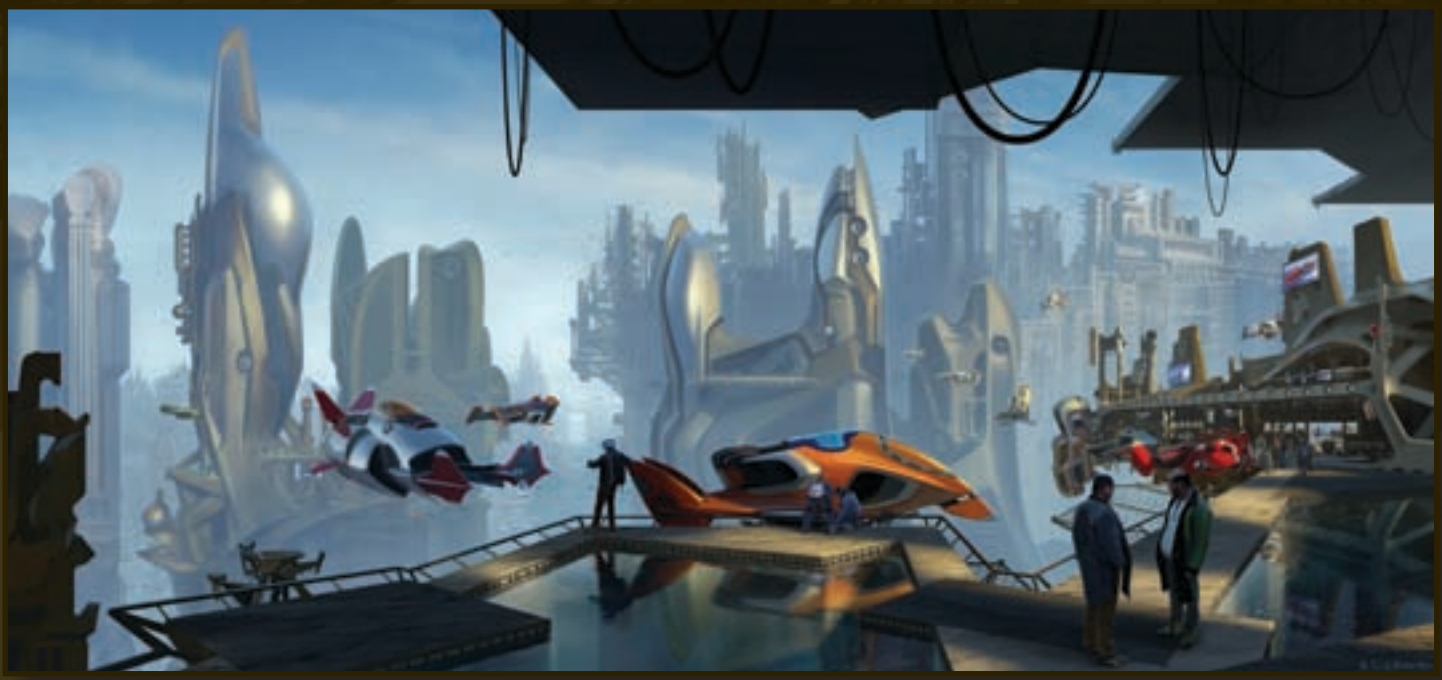
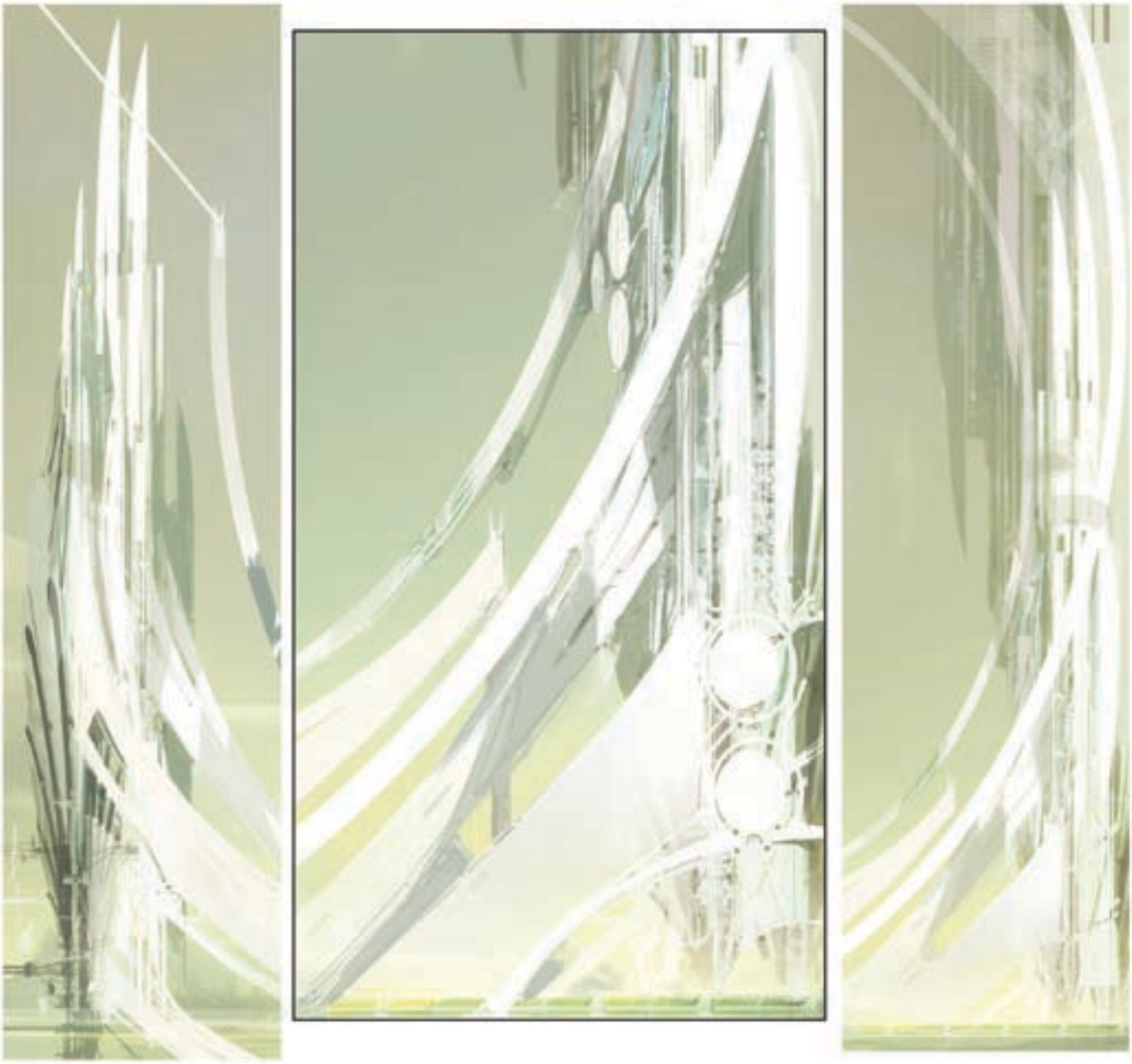




STEPHAN MARTINIERE

NAUTILUS

When I started this painting, I was unsure what the end result would be. The starting point was a book cover I did called *Building Harlequin's Moon* by Larry Niven and Brenda Cooper. The story is about a small human colony terraforming a moon in a distant future, using enormous automated machines. The vehicle I created was half train, half harvester. Although I was pleased with the result, I felt the desire to see something bigger in scale. After experimenting with different ideas for a floating vehicle, some very organic shapes reminiscent of seashells started to emerge. I thought it would be interesting to create an environment reminiscent of an aquatic setting.

How would an underwater species evolve out of its environment and still retain some of its original aquatic design, say a thousand years in the future? I always like to think of connections between all the elements in a painting. The challenging and exciting part is to design from existing forms in the underwater ecosystem, and extrapolate those forms into terrestrial and aerial environments. The organic connection in this painting is not structural but more visual. Biomorphic. I wanted the elements to remind me of specific organisms like the nautilus, the fan-shaped sponge, or the jellyfish. Fins could have evolved into some organic solar sails powering biomechanic ships. I particularly like the structures in the distance. They rise in an intricate assembly of very thin, white blades and curves reminiscent of fish skulls. They have a certain elegance and lightness that seem to defy gravity. I didn't sit for hours at my table like I sometimes do, exploring numerous shape and concept possibilities. Had I spent more time I could have come up with very different and possibly more interesting shapes, but this was not a commissioned assignment. The process for making this painting was more organic, more spontaneous. I was more interested in seeing it happen than I was in doing it. I was letting the colors and shapes dictate the next step, letting the end result be a surprise. The underwater species evolution idea was more of a guideline. I like this spontaneous approach as much as the rigorous process of concepts. They both have their intellectual and visual rewards.

Tutorial

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. This Month is the final part : Texturing Armour and Clothing.

3DSMax Version
Page 128

Cinema4D Version
Page 142

Lightwave Version
Page 156

Maya Version
Page 170

Softimage XSi Version
Page 184

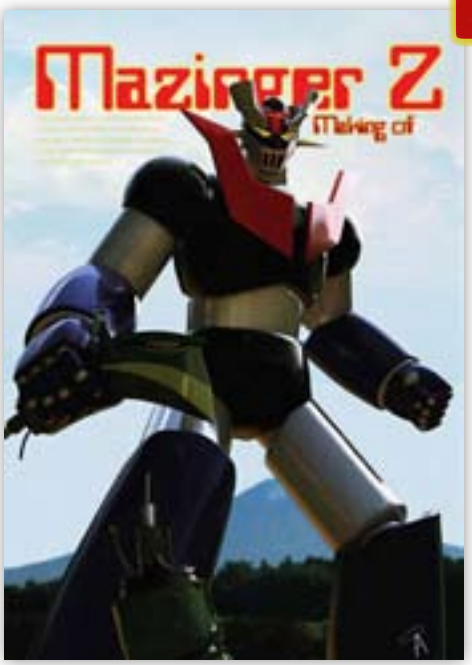
Mazinger Z

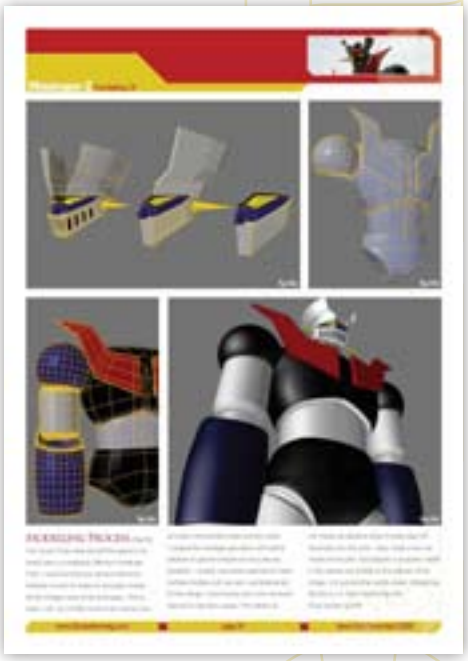
Making of

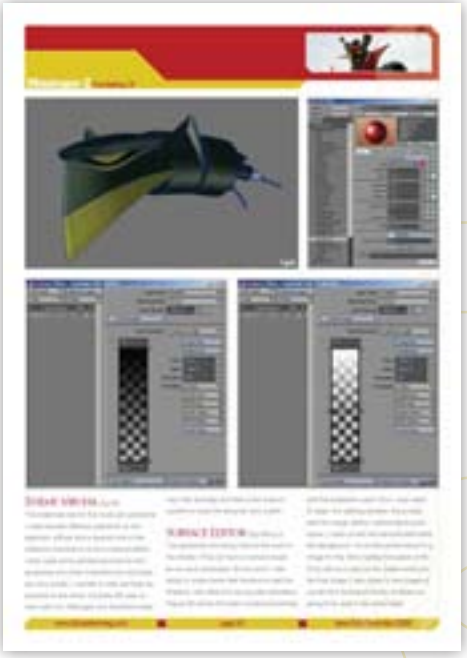
Since Angel started CG, he had always wanted to make a decent model of his childhood hero; Mazinger Z. Watch how Angel went from making models out of plastercine and various objects to perfectly rendered polygons...

7 pages

Mazinger Z







DIGITAL ART MASTERS : VOL 2
CALL FOR ENTRIES

Recent 3DTotal gallery submissions shown on this page....examples of what we are looking for!

Following the success of our first book 'Digital Art Masters: vol 1' we would like to announce the 'Call for Entries' for the second book of the series;

'Digital Art Masters: vol 2'

Vol I' was 3DTotal's first book project which featured some of the best 3d & 2d artwork from such artists as Natascha Roeoesli, Philip Straub, Rob Chang, Jesse Sandifer, PiSONG, Meny Hilsenrad and Ryan Lim. The one thing that set 'Digital Art Masters' apart from other gallery/catalogue books, was the fact that we wanted to show the readers how the images were created, so each artist wrote a breakdown overview to accompany their piece in the book.

'Digital Art Masters: vol 2' will again be showcasing some of the finest 2d and 3d images from talented artists across the globe. Initial submissions need to be of your final image only to enable entrance into the selection process. Chosen artists then need to supply an additional text overview with 'making of' and 'work in progress' images. See samples at bottom of page to give you a good idea of what is required.

If you think you have what it takes then go here for the full information and submission process details:

http://www.3dtotal.com/services/digital_art_masters/volume2/call_for_entries.asp

Estimated Book Launch : May / June 2007

Related links - 'Digital Art Masters : vol 1' Details and Purchase Details here

Follow the process of how Jeremiah Strong makes his fantastic specular maps on this peice of work ‘Jungle Mech’

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Jungle Mech

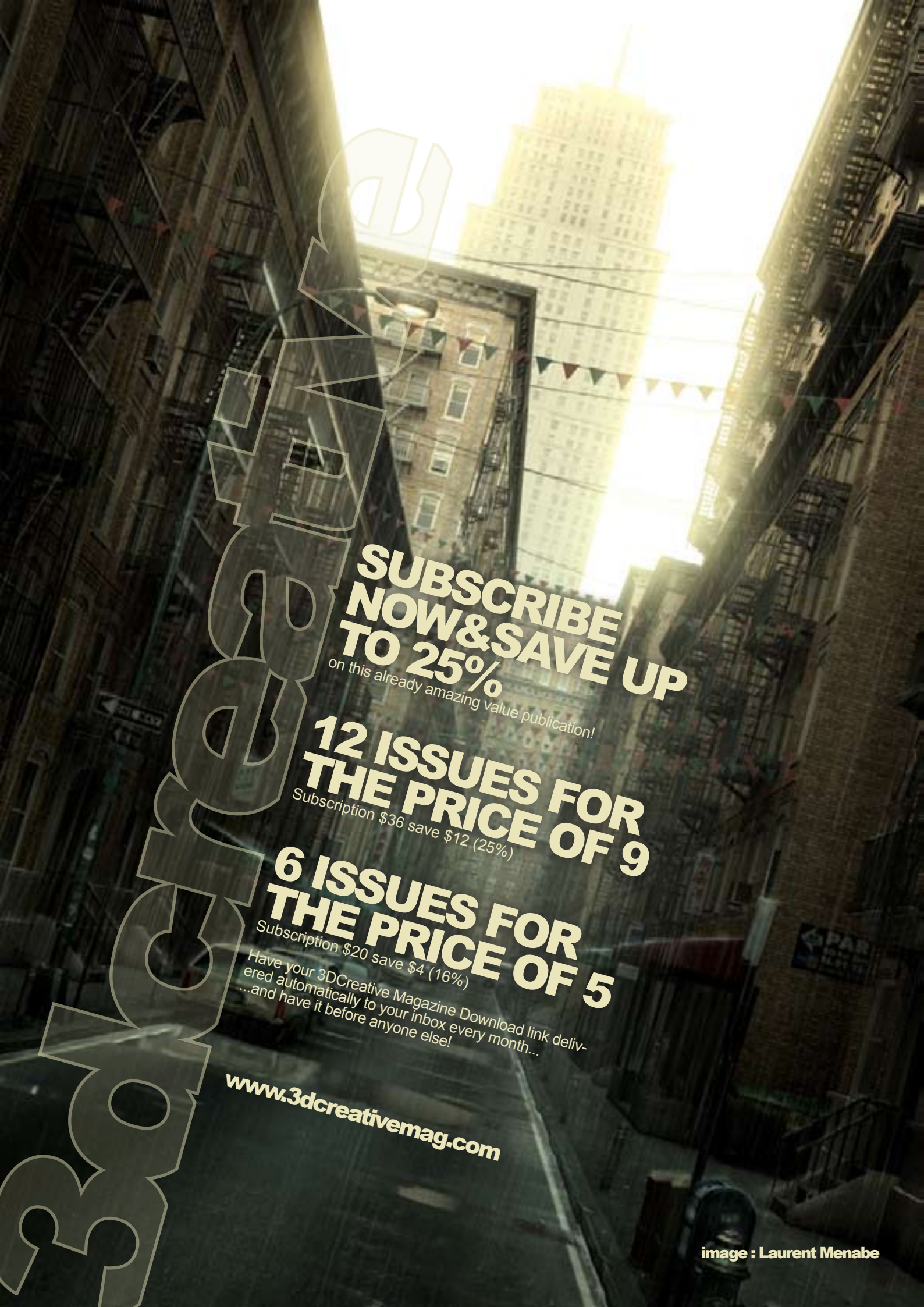

image : Laurent Menabe

SMOKING CREATURE

MAKING OF

In this tutorial I will explain how I created the image “Smoking Creature”, starting from the head of one of my last models,

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9 pages

SMOKING CREATURE

THE POWER OF LAYERS

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Using a combination of 3ds Maz and Z-Brush you can see how Marcin created his 'Thinker' and learn of ways he made it.

making of THINKER

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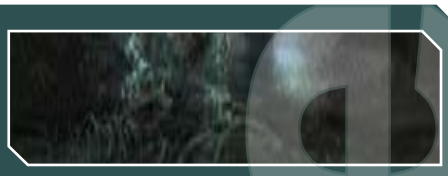

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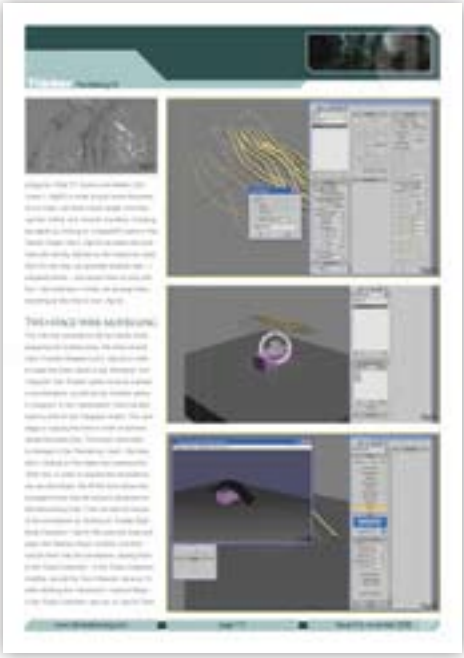
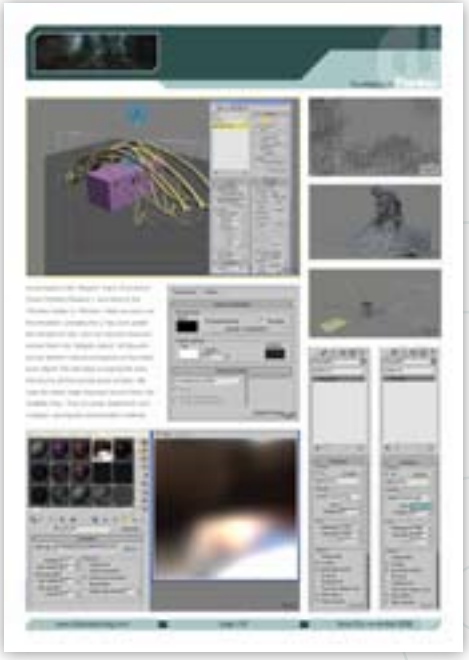
THINKER





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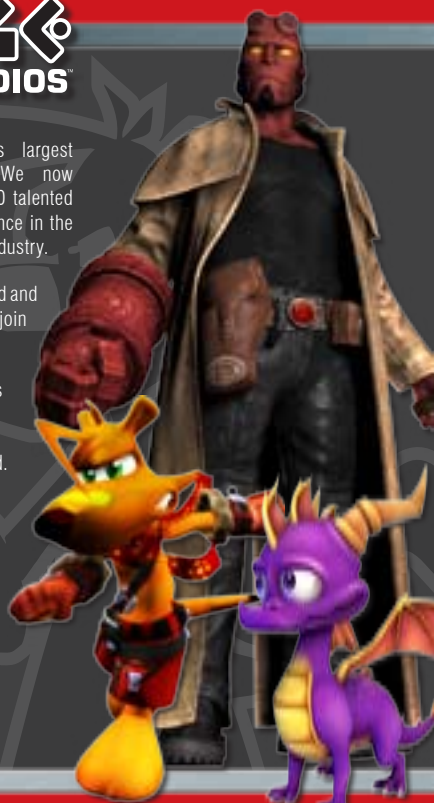

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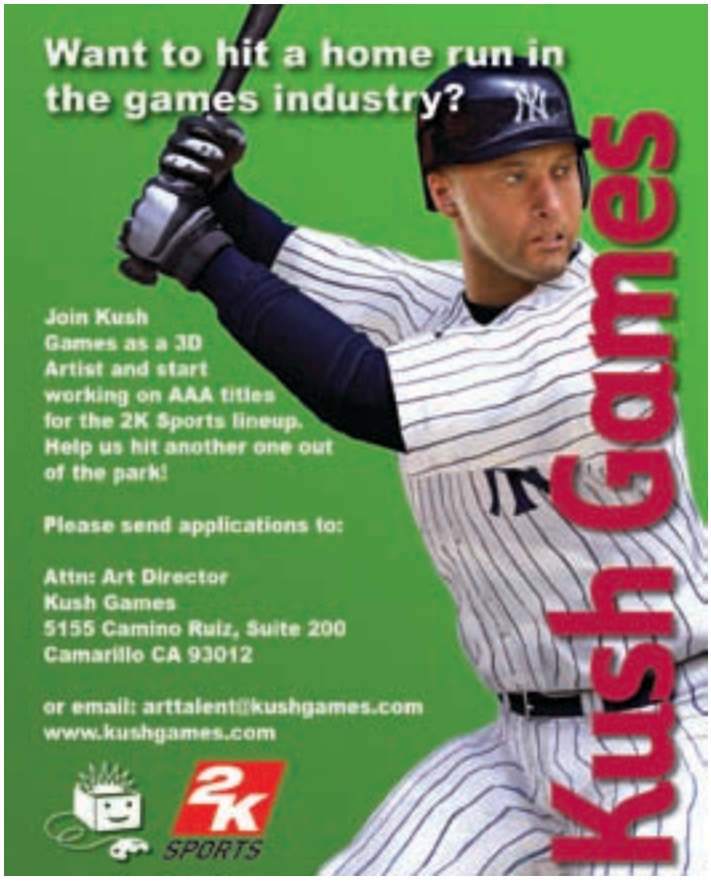

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