



3D
creators

GALLERIES

>>More of the latest 3D inspiring art such as this cover image by Sebastian Schoellhammer

NEW SECTION : IMAGE MAKING OF'S

>>Deconstructing the Gallery images, and written by the artists.

UNDERWORLD : EVOLUTION

>>Luma, Sci-Fi spectacular Studio Reveals it's mastery of Creatures and 3D Environments



TEXTURING MASTERCLASS

>>continuing Texturing series, this month texturing a humna head part 1 of 2

HEBER ALVARADO

>>VFS Graduate and now Creature Modeling on Next Gen games for Propaganda...

RICK RAMOS

>>Brazilian freelancer with ambitions...

PLUS COMPETITION & RECRUITMENT

>>win a copy of Shade 8.0 and find the perfect CG industry Job!



3dcreative

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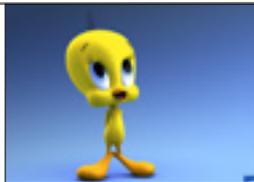
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Rick Ramos

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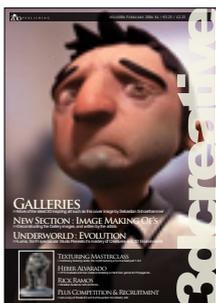
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THANKS

to all our readers and contributors - we

are very pleased to be releasing our 6th issue! Downloadable magazines are still quite a new concept and in the year before the release of 3DCreative we saw other pdf magazines come and go. The good news is we are growing steadily each month and gaining support from more and more online communities. We are working on improving layouts and content every month, so please stay with us and we will endeavour to make your reading and viewing experience more interesting and inspirational with every issue!

SURVEY : on the next page...

We need your opinions! To continue improving and giving you the content you want we need you to help us by answering a few questions. Please give this a couple of minutes of your time, it's quick and easy to fill in and we are even dangling a couple of 'out of the hat' prizes in front on your noses to tempt even the busiest artists!

TECHNIQUES AND TUTORIALS

Richard Tilbury's texturing masterclass follows on from last month's unwrapping to this month's painting of the skin texture, showing the uses of layers and brushes amongst other techniques. For the followers of the Joan or Arc series, part 6 is now awaiting you in the additional download. An excellent technical tutorial covering the uses of Mental Ray in Maya also begins this month, Florian Wild gives us the first of three parts of 'DGS Exploited' (diffuse, glossy, specular). As promised last month a new section has arrived : 'Making Of's' dissects images with the artist giving an overview of how they went about creating their image. This month 'This little Pinky' (Sylvester and Tweety) and 'Evolutionary' by Hodong La from last month's gallery are put under the scalpel!

INTERVIEWS AND INSPIRATION

Two stunning portfolios are presented in the form of interviews with character artist Herber Alvarado and self taught freelancer Rick Ramos. Read how they found their paths in this industry whilst taking in their fantastic

imagery. Our regular gallery feature '10 of the Best' is here showcasing the very best of what's landed in our inboxes over the past month, remember some of these images will appear next month in the 'Making of' section.

INDUSTRY

Cover Story : Blockbuster 'Underworld Evolution' required a mind blowing amount of CG and effects. The Luma team tell us more! Psyop Studio chases down a demon in their Dodge commercial, read the article on page 26

EXTRAS

This month's competition sponsored by www.e-frontier.com 4 copies of shade are up for grabs!

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, 3dtotal, 3dvalley, 123d, cgchannel, cgdirectory, cgfocus, cgunderground, childplaystudios, daz3d, deathfall, digitaltutors, kurv, max-realms, mediaworks, Rendez-vous3D , spinquad, subdivision, the3dstudio, thebest3d and vocanson. We look forward to lasting and successful partnership with these CG community sites.



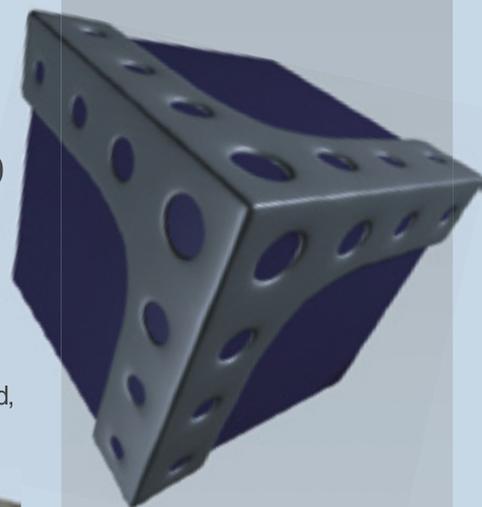
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totalTextures

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

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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.



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.



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.



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.



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'.



v6
Clean Textures
Textures which are 'clean' textures that have little or no 'aged/stressed' elements.



v7
Sci-fi Textures
The textures range from Exterior Spaceship textures to decals and Damage maps



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.



v9
Ancient Tribes & Civilisations
The textures range from Aztec, Japanese, Medieval, Greek & Roman, Celtic & Viking, Egyptian, Neanderthal, Indian & Islamic, and African.



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.



v11
Alien Organic
From the wierd and slimy, to more subtle toned skins, these textures are like nothing you have ever seen before.



v12
Around the World Vol 1
Mostly architectural textures, derived from original photography, taken all over the world.



v13
Around the World Vol 2
Mostly architectural textures, derived from original photography, taken all over the world.



v14
Fantasy Textures
Mostly fantasy textures some created from 100% original photography and others hand painted by our own texture artists.



v15
Toon Textures
Toon and stylised textures. The textures fall into 'sets' hand crafted by our artists, each set has a continious style throughout and contain colour and bump maps which range from leaves to tiles and from wood to windows.

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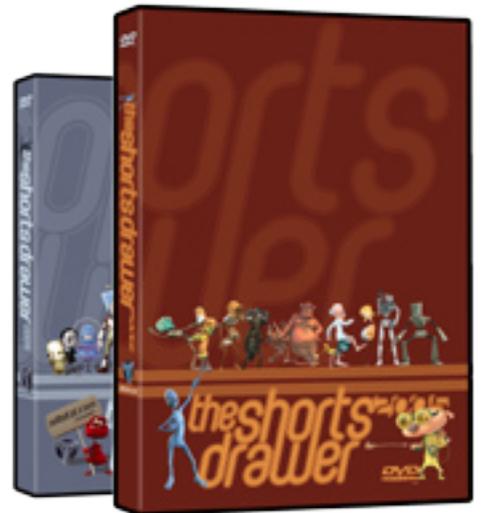
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To help us improve the magazine we need your feedback! To continue improving and giving you the content you want we need you to help us by answering a few questions, please give this a couple of minutes of your time, it's quick and easy to fill in and we are even dangling a couple of 'out of the hat' prizes in front of your noses to tempt even the busiest artists!



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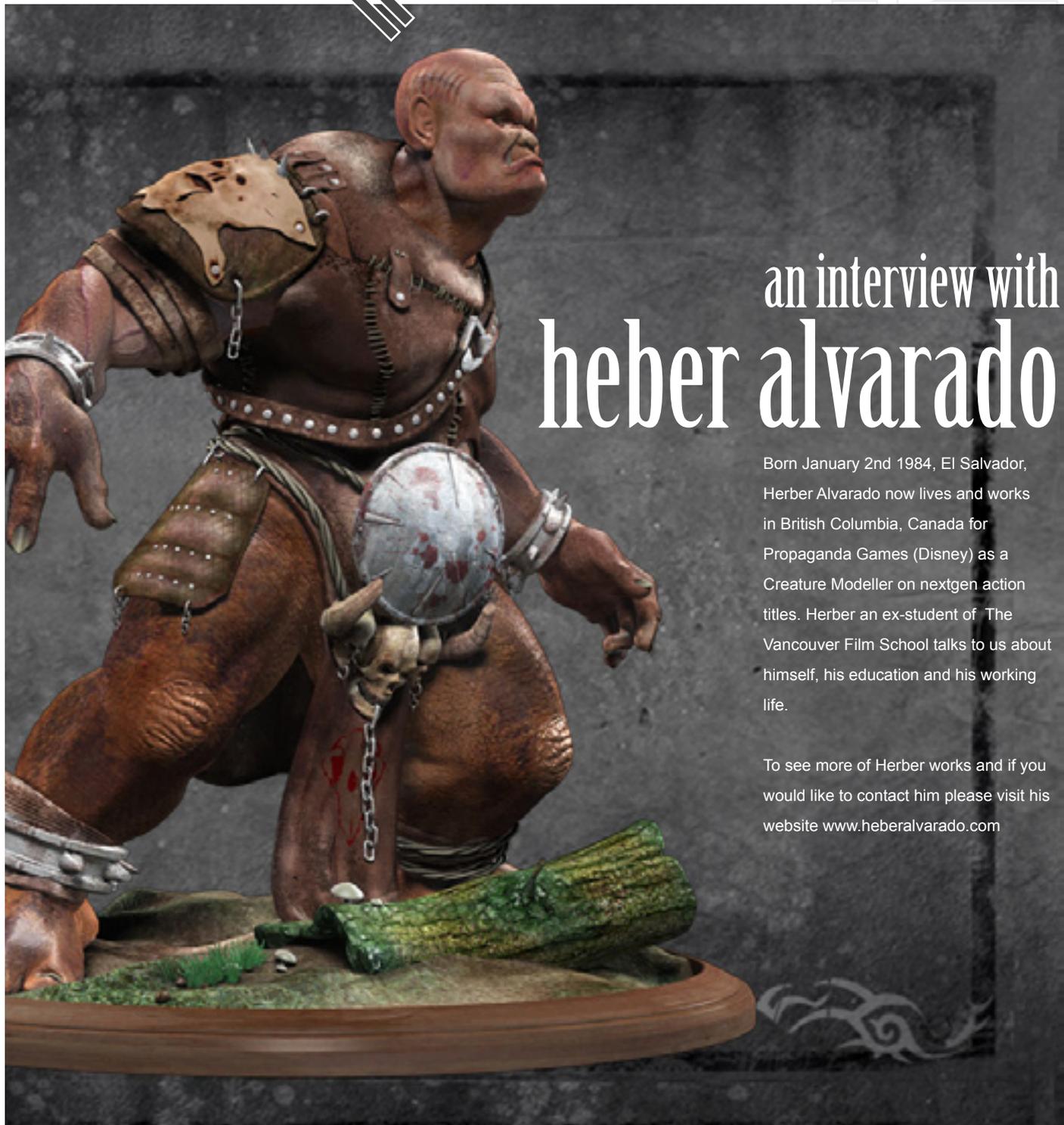


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Interview



an interview with heber alvarado

Born January 2nd 1984, El Salvador, Herber Alvarado now lives and works in British Columbia, Canada for Propaganda Games (Disney) as a Creature Modeller on nextgen action titles. Herber an ex-student of The Vancouver Film School talks to us about himself, his education and his working life.

To see more of Herber works and if you would like to contact him please visit his website www.heberalvarado.com

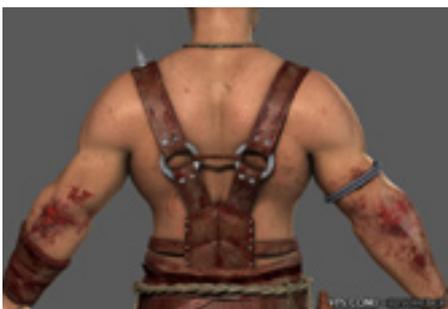


Hi Heber, can our readers have a little introduction from yourself please, age, location, current employment etc..?

Hi I'm 21 years old living in beautiful British Columbia (Vancouver). I am currently employed at Propaganda Games which is a new studio here in Vancouver that was founded by Disney.

Can you tell us a bit about what a typical day at Propaganda Games is like for you?.

Well I come in grab my coffee and head to dailies (art meetings everyday) where we discuss where the art assets for the game and bring up any issues whether they are design / technical / aesthetic that's 1 hour everyday then I head to my desk and pick up where I left of the previous day.



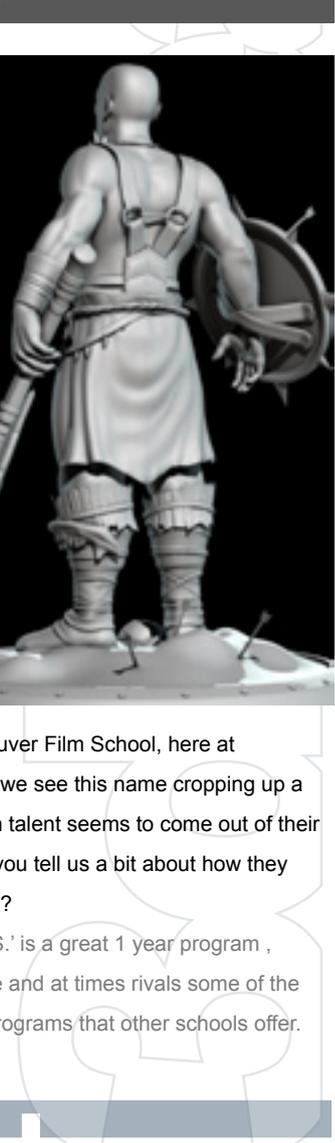
A bit about your history, when did it all start for you and did you go to art college or are you self taught?

While in high school I became very interested in graphics and web design I absolutely loved the artistic and technical aspect that went into creating an image. Eventually I found myself wanting to incorporate more 3d into my graphics, once I discovered Maya I was

hooked. I found myself completely absorbed in this new world I had discovered so I began reading tutorials from many websites such as 3DTotal (Joan of Arc) the more I learned the more I wanted to focus strictly on 3d so after telling my parents I was not going to study computer science I enrolled into Vancouver Film School and the rest is now history.

Aha! Vancouver Film School, here at 3DCreative we see this name cropping up a lot, so much talent seems to come out of their doors, can you tell us a bit about how they achieve this?

I think 'V.F.S.' is a great 1 year program , very intense and at times rivals some of the 4 year 3d programs that other schools offer.





What makes 'V.F.S.' great is the students by far, they seem to attract a good crowd from all over the world, also the structure for the courses is very organised in that you have constant presentations you have to make to your mentors (in a theatre, you standing at a podium). The constant feedback is what keeps a lot of the students working at a good pace and progressing.

You describe yourself as a character artist, what exactly does this involve? What stages etc.

In my opinion a character artist is someone who can not only model, texture, render and everything in between but also has a good eye for aesthetics and design. Such artist has to be able to understand and breakdown a 2D concept image so that he / she may be able to successfully recreate it in 3d. We always hear how something that works in 2d may not necessarily work in 3d, that tends to be very true in production so you must be able to come up with solutions very quickly and efficiently.

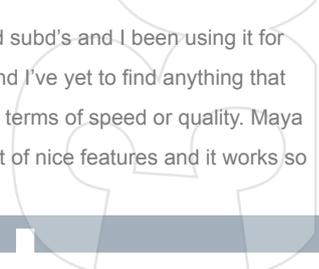
What software do you use, are you happy with



your workflow and why?

My main tools are Maya, Xsi, Zbrush and Photoshop . At work I use Maya and at home I use Xsi. In my opinion Xsi has the fastest

workflow and sub's and I been using it for years now and I've yet to find anything that matches it in terms of speed or quality. Maya also has a lot of nice features and it works so





well in production since its open architecture allows us to completely rebuild any part of it to suit our needs or pipeline.

You mention zbrush, I notice this software is getting more and more popular, do you recommend other 3ders who are yet to try it, give it ago? What do you find best about it?
 Zbrush has gained a lot of popularity due to the fact of how organic it is, traditional artists are able to make that transition to 3d a lot less painful due to zbrush and that's why we keep seeing a lot of great work. Having said that I highly recommend all to learn zbrush (another notch on your belt!) But don't get caught up in all the detail that you can put on a model and forget the base foundation of your sculpt. I often see people completely blanket their model in useless detail while not paying attention to the underlying form or anatomy. What I find best about it is how loosely I can work out forms and shapes without having to commit to them. Being able to make changes at the base level of subdivisions and have them propagate up to the highest level is a very powerful feature and imo is what makes it shine.

What projects are you currently working on and can you tell us a little a bit about them?
 I am currently working on a fps Turok game for next generation consoles using the Unreal 3 engine.
 I am a creature modeller (1 of 3) on this game, my job is to execute the 3d models against the concept images we are provided with. This also includes uv's, texturing, normal maps, l.o.d creation, weighting, preparing the model for the skeleton and also making sure the model works in the game engine. I cant say too much about the game itself as the information about it is being kept secret but expect something for E3.
 On top of that I also freelance on various

projects from time to time, I was recently creating some characters for a line of resin sculptures (rapid prototyping) that will hopefully be in stores sometime in the coming year

Well it sounds like your company is making a great game. in the UK I often hear game studio employees complaining of long hours (we here a lot of good things too! But this topic does come up often) how do they treat you over the side of the Atlantic?

I cant vouch for much of the industry in Vancouver in terms of work hours, but the people who founded this company set forth a lot of ideas about how they wanted to run this studio. One of them was work life balance which is very important and is something other studios need to start thinking about, and they have lived up to it to this day. After all a happy employee is a productive one.

Do you have a dream project that you would like to work on?

My dream project would be my own, to

start my own visual fx house or game studio and produce quality content. I suppose it will be a while before I get to do that as I am still very young in this industry, still so much to learn.

Oh really, how young are you Heber?

I recently turned 22, but sometimes I feel I should still be in school causing trouble like most of my friends, but being a starving artist (student) gets old fast.

Away from the monitor what else do you like to do?

When I'm not burning my retinas pushing points around I like to Snowboard and hang out with friends, watch movies, play games , listen to rock music and some travelling when I get the rare opportunity.

Well I am jealous of your location! We settle for Longboard skating here in damp England because there isn't any snow .. actually there isn't really any mountains either .. it's kinda flat and wet but we like it.

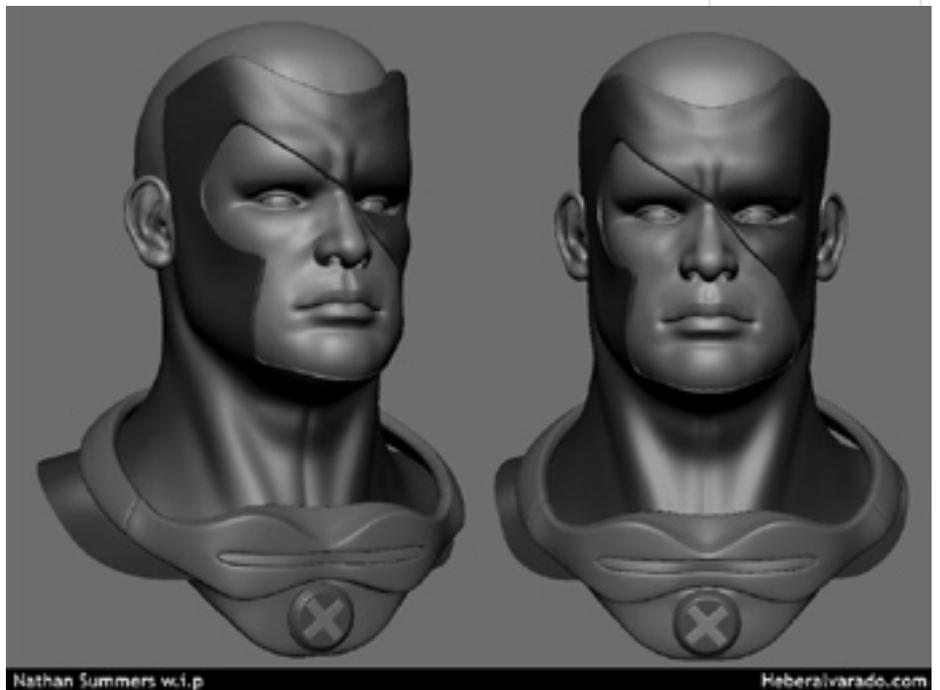




Thanks for your time Herber, it's been great chatting with you...do you have any one piece of advice for our upcoming student readers?

Was my pleasure, yes I do! Don't compare the level of your work to your classmates, compare yourself to the industry and strive to achieve or surpass that, because that's what you will be judge upon.

INTERVIEW BY TOM GREENWAY



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



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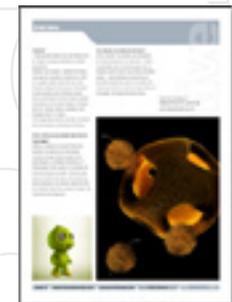
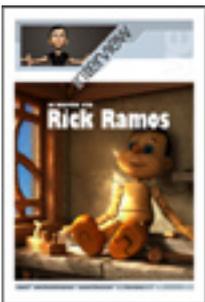
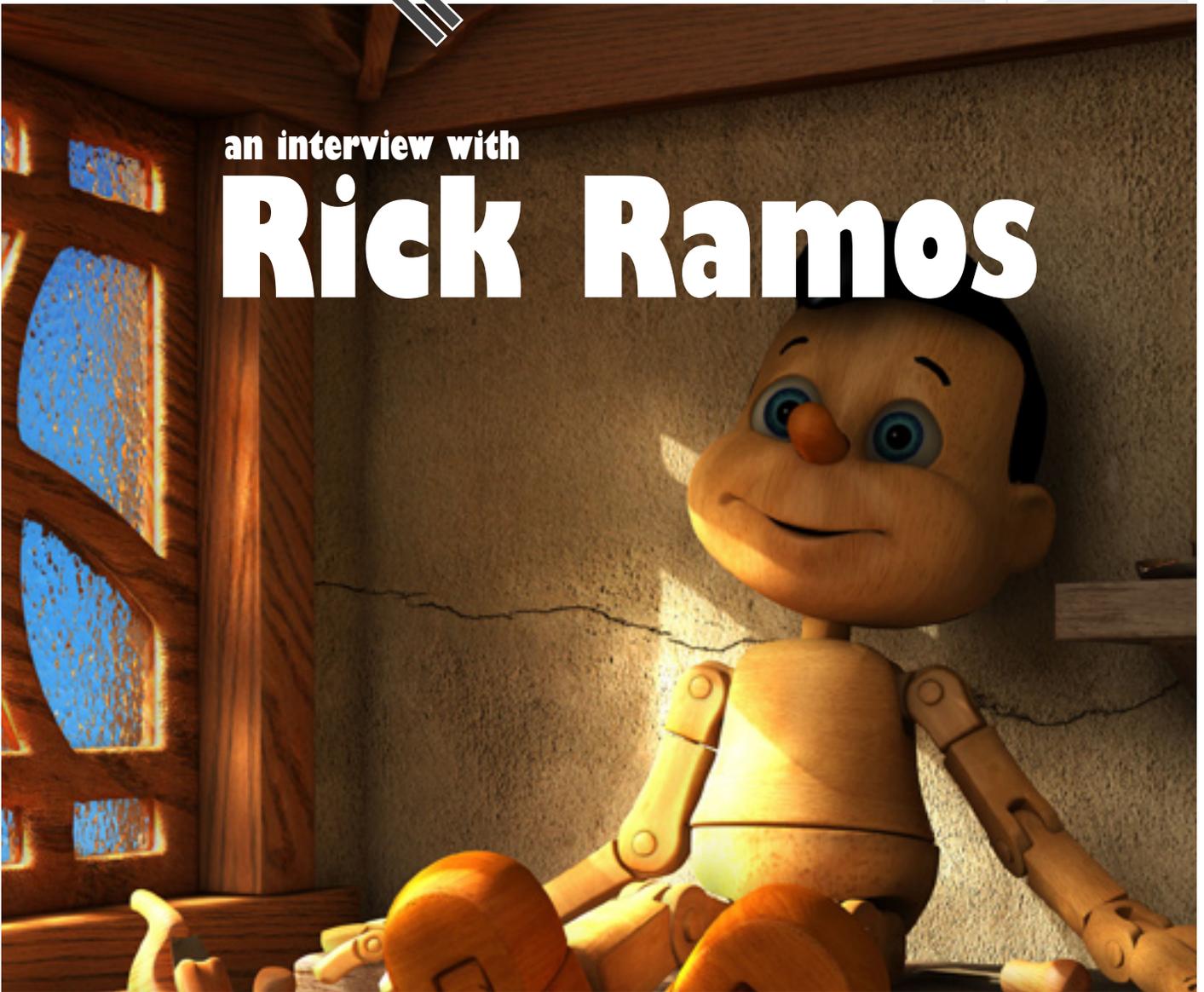


Interview

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an interview with

Rick Ramos



DOSCH DESIGN



Dosch 3D:
Flowers



Dosch 3D:
Interior Scenes



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



Dosch Textures:
Construction Materials V2



Dosch HDR:
Radiant Skies



Dosch 3D:
Animals



Dosch 3D:
Job Poses



Dosch Viz-Images:
Trees



Dosch 3D:
Airplanes



Dosch 3D:
Cars 2005

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



Dosch 3D:
Furniture V2.2



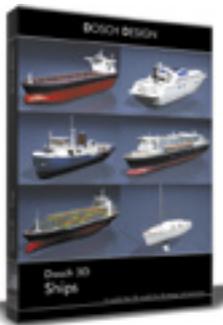
Dosch 3D:
Humans V2



Dosch 3D:
Surrounding Skies V2



Dosch 3D:
Utility Vehicles



Dosch 3D:
Ships

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UNDERWORLD: EVOLUTION

>> Luma Pictures Hits New Heights with
"UNDERWORLD: EVOLUTION" A Lead
House on Sci-Fi Spectacular Studio
Reveals Its Mastery of Creatures & 3D
Environments >>





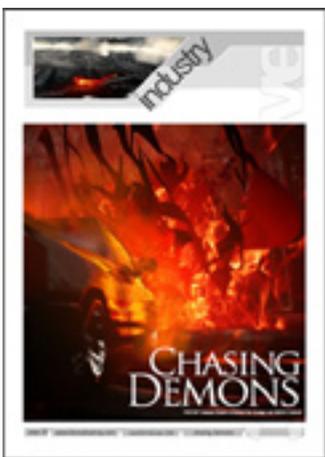
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CHASING DEMONS

PSYOP Chases Down a Demon for Dodge and BBDO Detroit





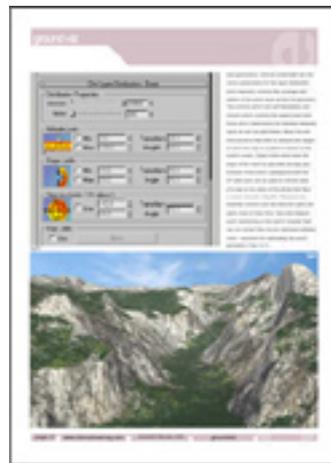
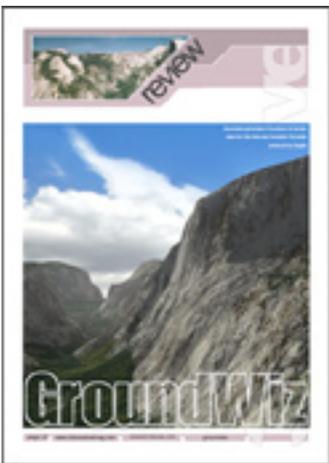
review

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Groundwiz generates Procedural 3d terrain maps for 3ds Max and Autodesk Viz and is produced by Gugla



Groundwiz





Joan of arc

JOAN OF ARC PART 6

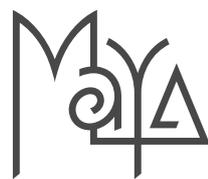
We bring you Part 6 of Michel Roger's famous 'Joan of Arc' tutorial in Maya, Lightwave, C4D & XSI, if you are a Max user and this is new to you the original is free and can be found in French as Michel's site <http://mr2k.3dvf.net/> and in English at www.3dtotal.com.

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. The community is in debt to him and in our october issue we interviewed the man himself! The tutorials are free to download for 3dcreative customers. For security purposes you will need to email

joanofarc6@zoopublishing.com

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masterclass

Over the course of the next few months we will be dealing in depth with various texturing techniques that will relate to numerous topics ranging from a low poly character template and scene to a high resolution skin texture aimed at replicating the human head. The tutorials are intended to show how texturing principals can be modified and adapted to a variety of different approaches and software packages and will detail specific methods particular to each.



01 MAPPING & UNWRAPPING A HEAD January 06

Covering the principals involved in preparing a mesh for texturing. Here we will deal with how to go about mapping the complex geometry of a human head using a guide template and the ways in which we can check the integrity of the mapping co-ordinates. After this we will go on to tackle the Unwrapping stage in which the fully mapped mesh is then flattened into a wireframe template and exported into Photoshop ready for the painting phase.



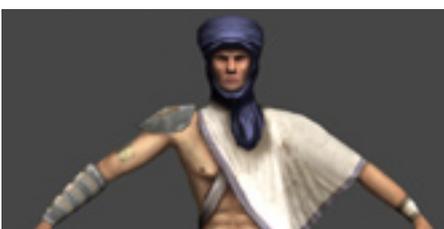
02 TEXTURING A HUMAN HEAD February06 Part 1 & March06 Part 2

Beginning with the wireframe guide exported from the mapping section. Here we will cover the numerous stages concerned with painting human skin and the levels of detail required to texture a face. The entire map will be hand painted from scratch showing you all the techniques you need to know in order to go on and make your own version.



03 TEXTURING A SCENE April06 part 1 & May06 part 2

We will be using some of the techniques outlined in previous editions to texture a scene to house our character. We shall keep the geometry simple so as to ensure its compatability with the character and real time rendering and focus on adding the illusion of detail where none exists as well as integrating lighting effects into the texture to add atmosphere to the scene.



04 LOW POLY CHARACTER TEXTURING June06 part1 & July06 part 2

Describing the ways in which a character suitable for real time rendering can be textured using a single template. During the course of the tutorial we will outline approaches to painting skin, cloth and armour as well as details such as tattoos. We will also show how this form of texturing can be used to describe a level of detail that is not apparent on the mesh and suggest geometry where there is none which is certainly a valuable factor when rendering in a game environment.



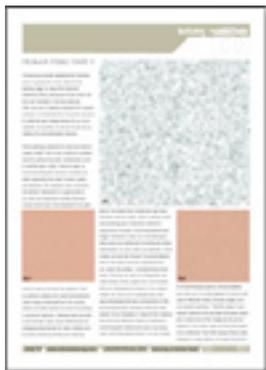
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TEXTURING A HUMAN HEAD

PART 1

This chapter is aimed at showing one way to go about painting a texture intended to be mapped onto a 3D model of a human head.



tutorial

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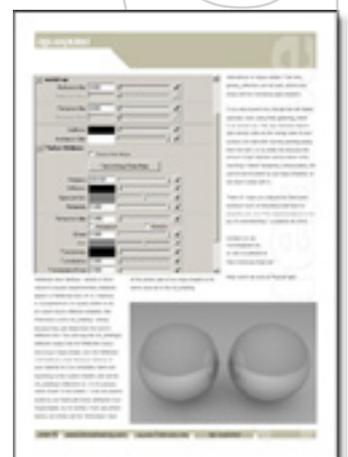
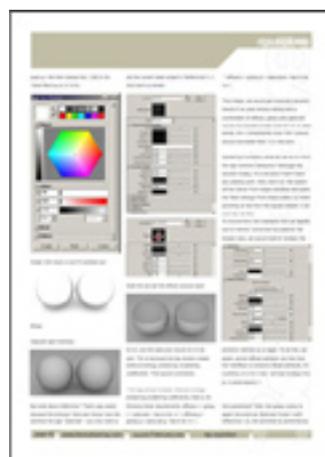
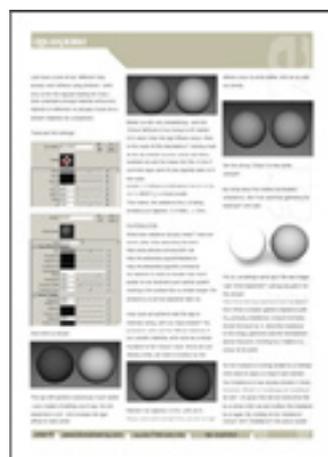
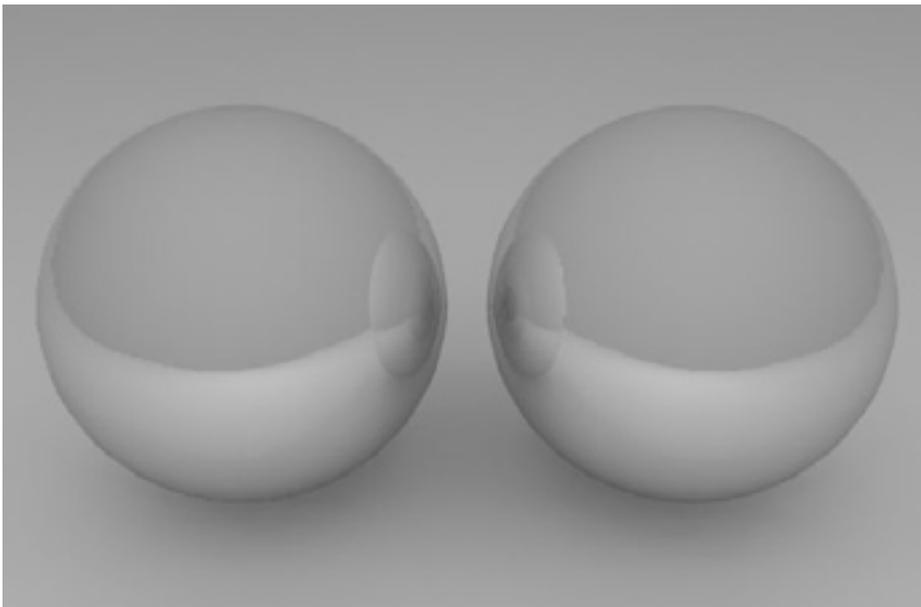
BY FLORIAN WILD

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

THIS ISSUE:
DGS Exploited

MARCH:
Physical Light Exploited

APRIL:
MentalRay Bump Exploited





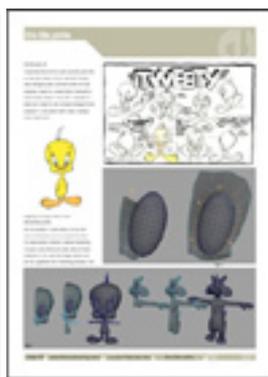
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This Little Pinkie

by scott morgan



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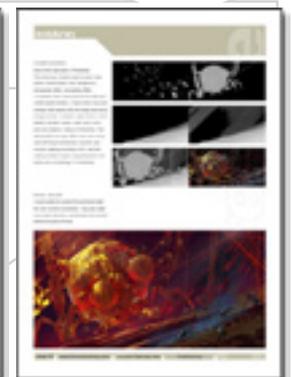
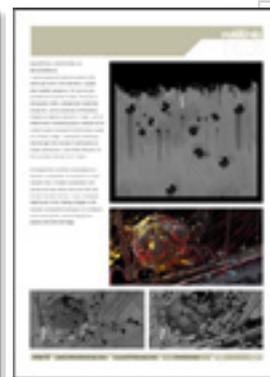
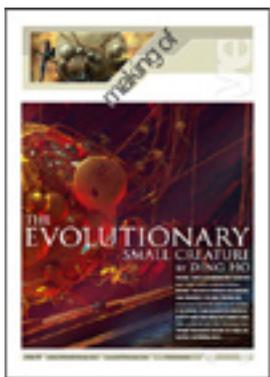
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SMALL CREATURE
BY HODONG LA

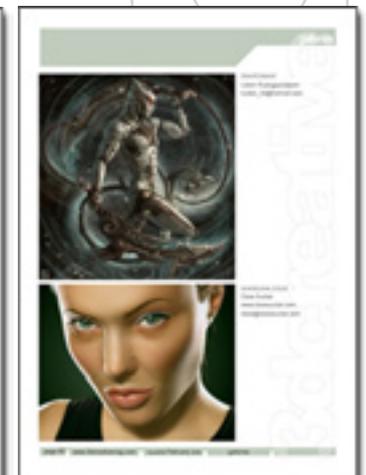




galleries

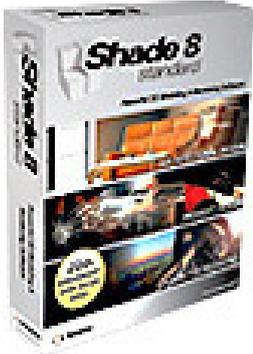
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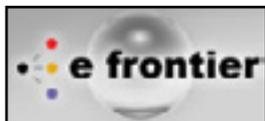
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Anthony Lopez
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Joost Swarts



Room by hisashi

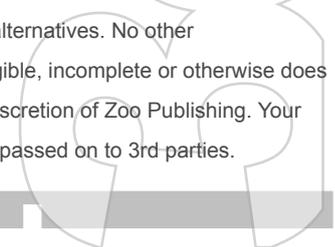


Cobra by BlueMoonStudio



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NEXT MONTH

INTERVIEWS

Soulpix
the CG Studio's work and
upcoming feature film project

TUTORIALS

Texturing Masterclass
continues with 'Texturing a
Human Head' part 2 by Richard
Tilbury.

Joan of Arc - Continuing
complete monthly tutorial for
Maya, Lighwave, C4D & XSI.
This month part 7 : Texturing &
Hair - Eyes & Skin & Hair

Physical Light Exploited, Mental
Ray Tutorial for Maya by Florian
Wild

NEW SECTION: GALLERY IMAGE 'MAKING OF'S

See how the images from this
month's galleries were created.

GALLERIES

another 10 of the best Images from
around the world.

REVIEW

'Game Art' by Riccard Linde, art
Director for the Battlefield Series.

PLUS

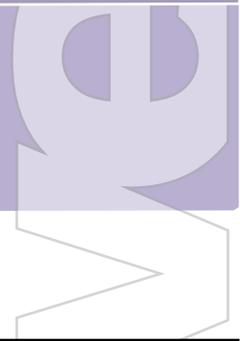
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