

Five  
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the  
30

# REBECA PUEBLA

>>The Making of 'Sangyeng'



## NEW TEXTURING SERIES!

>> starting with 'preparing a model for mapping and unwrapping'

## JOAN OF ARC

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

## DIGITAL TUTOR

>>Taking a look behind the scenes of the Training Gurus

## RAPHAEL LACOSTE

>>the Art Director for Ubisoft interviewed.



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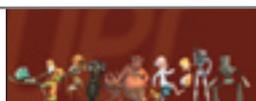
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specimen-dareoner  
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Scott Morgan  
Vitaly Bulgarov.



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## REBECA PUEBLA

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Monsit Jangariyawong, JAKC  
Harshdeep Borah, Gerardo Pascual  
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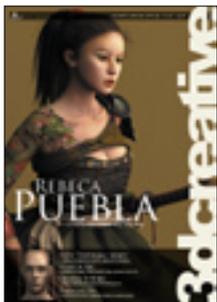
## SHORTS DRAWER

Win one 5 Double DVD Sets

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## RECRUITMENT

More Jobs this month.



## WELCOME

to January's issue of 3DCreative and from the Zoo Publishing team here we would like to wish everyone

a Happy and prosperous 2006!

This fifth issue is packed out as usual with regular articles and tutorials plus some new features as detailed below, read on and enjoy

## TECHNIQUES AND TUTORIALS

Ranging from image over views such as Rebeca Puebla's cover feature to latest instalments of ultra detailed series tutorials (yes Joan Of Arc reaches stage 5 of 8 in another whopping 58 page extra download!) we have a lot covered. The Porsche series by Karabo Legwaila concludes with the Interior and Wheels and we start a new texturing masterclass series by Richard Tilbury, this is non software specific, cover many texturing aspects, such as unwrapping, high & low poly texturing, custom painting and much more.

Written by industry experts such as Richard especially for 3DCreative Magazine.

## INSPIRATION

Two stunning portfolios are presented in the form of interviews with J.Defontaine and Raphael Lacoste. 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. We are hoping to introduce another new feature next month, where the artists from the previous months gallery give an overview of how they made their images.

## INDUSTRY

Digital Tutors give us a run down of how their 'CG Training Company' started, progressed and where they are headed. Find out about their products and how they could enhance your skills. A52 are inspired by the winter and detail how they created post artistic snow effects in Francois Vogel's Lexus "Any Road" Spot.

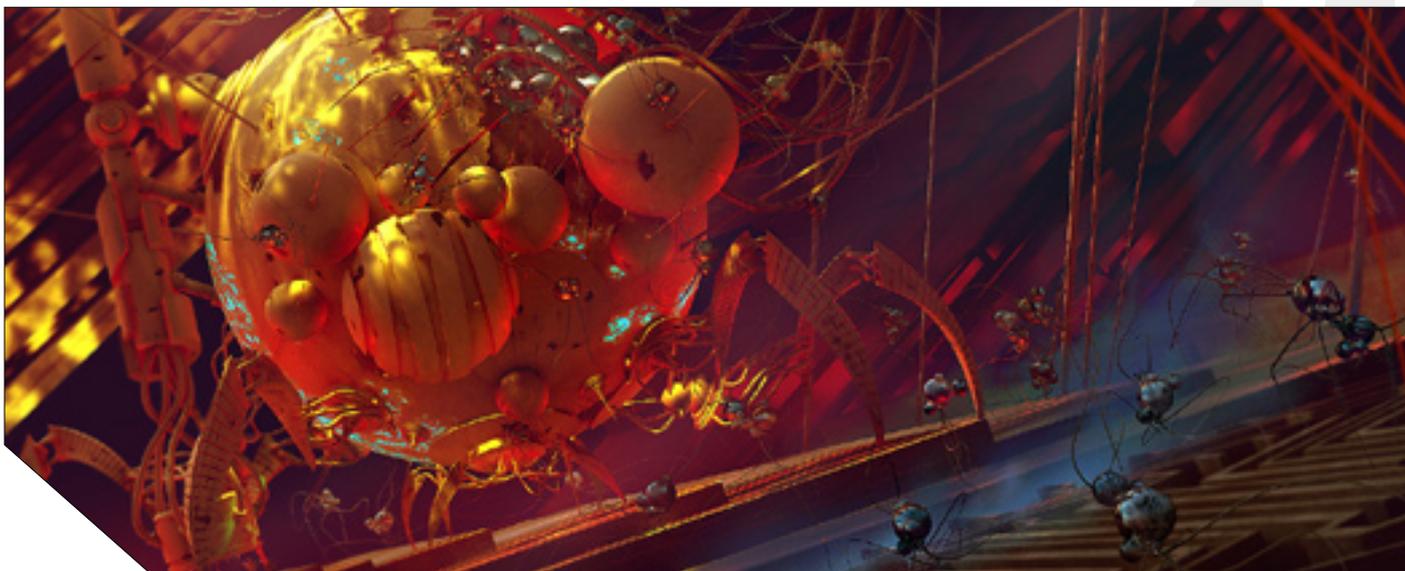
We have our monthly competition to win one of several copies of 3DTotal's new 'Shorts Drawer

DVDs' and a new recruitment section appears near the end of the magazine with a selection of vacancies from top studios!

Phew! After writing this it seems the magazine is growing more and more each month, our aim is to give you excellent value for money and to keep your creative minds engaged with top quality viewing or a few hours (or maybe days!).

## 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. This issue is supported by 3DKingdom, 3DLinks, 3DPalace, 3DTotal, 3DValley, 3DM3, the123D, CGChannel, CGFocus, CGUnderground, ChildPlayStudios, DAZ 3D, Deathfall, Kurv, 3D Monkeys, 3DNuts, 3DExcellence, SpinQuad, the3DStudio, Vocanson, CGDirectory, Digital Tutors, M<ax-Realms and Mediaworks and we look forward to lasting and successful partnership with these CG community sites.



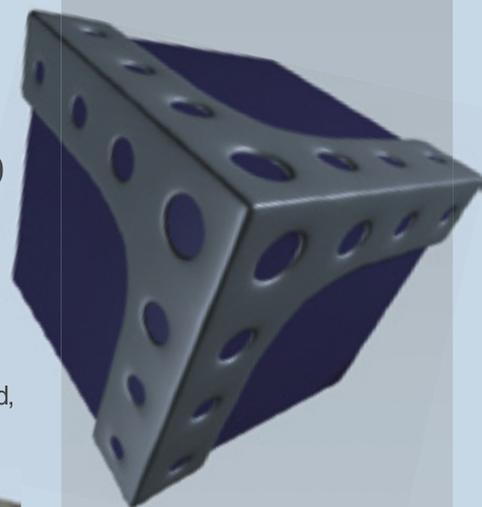
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# totalTextures

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

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.



**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 continuous style throughout and contain colour and bump maps which range from leaves to tiles and from wood to windows.

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Interview

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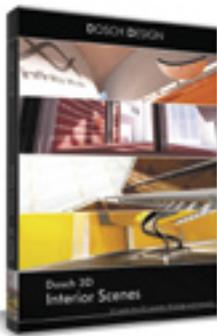
# AN INTERVIEW WITH JACQUES DEFONTAINE



# DOSCH DESIGN



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Industrial Design V3



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Dosch HDRI: Chrome  
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Dosch Textures:  
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Dosch HDRI:  
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Dosch HDRI:  
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Dosch 3D:  
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Dosch Viz-Images:  
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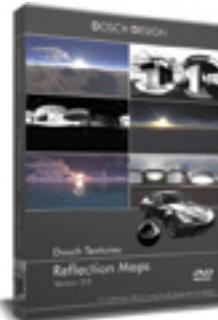
Dosch 3D:  
Furniture V2.2



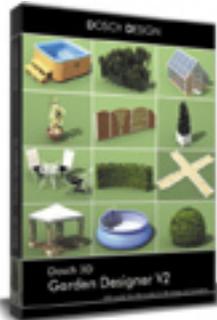
Dosch 3D:  
Utility Vehicles



Dosch 3D:  
Surrounding Skies V2



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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**.

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# Interview

## AN INTERVIEW WITH RAPHAEL LACOSTE

**Hi could you tell us a bit about yourself?**

Raphael Lacoste, I was born in Paris in 1974, I grew up for 2 years and a half in south Algeria, after, Bordeaux, south west of France. Now I live in Canada and work as Art director. I'll soon be the father of a baby boy!

**What first got you started in CG?**

I was always looking outside the windows when I was at school... I was a boy in the moon (I'm still :) I drew a lot during the courses... finally I went to the Fine art school of Bordeaux where I studied photo and video in the "art and Media" option ... Fine arts were very "conceptual - Art" oriented and I didn't find my way in this very closed area, very hermetic and like the new temple for sophism... During my studies I worked for a theatre company, I was photographer and did also a few sound tracks for theirs shows. When they had the opportunity to work on "The little Prince" of St Exupéry, they offered me to do pictures that would be projected on a giant screen behind the stage! I was very excited to work on this project and did my first 3D pictures for this show. I used the Atari TT of my father with a script 3D software called Renderay... This is how I learned to be patient :)

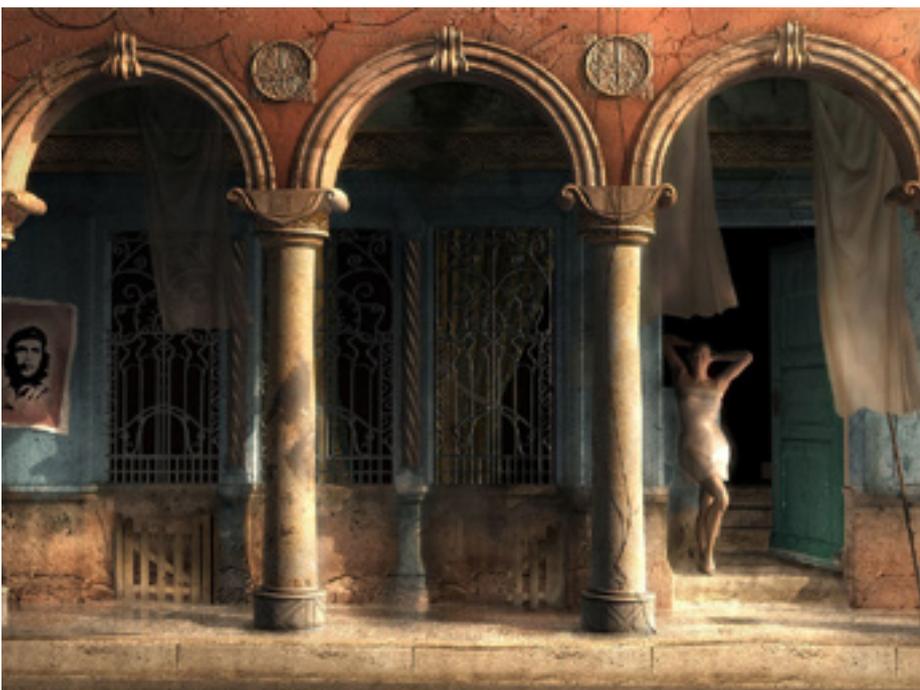
**Could you explain your role as Art Director, what do you do?**

During Preproduction, I have to define the look of the cinematic, I like this period as it is very creative and I have time to focus on concept-



Art. I do color keys for each sequences, find references for modeling, textures, I work with the matte painters to push the backgrounds to the best quality possible in the time we have J. I also work a lot with the directors to find good framings, nice environments to help action.

During production, it is different and more stressful, I spend my day doing approvals for modeling, textures, lighting and compositing and can't sit more than 5 minutes! As we work with all separated elements even for matte painting, we have to work a lot with the leads



to respect as much as possible the original direction.

You work for Ubisoft probably one of the biggest and well known computer games companies around today, what's it like working for them and how does it compare to Kalisto?

It is really different also because it is a French/Canadian company. Here we get the best from Europe and the best from north America, I mean that we have a lot of talents, great concept artists and quite good management compared to my past experiences in Europe, It is more "realistic", we are creating a lot of games that are released and sells a lot. It is not perfect but I feel like I am not working for nothing.



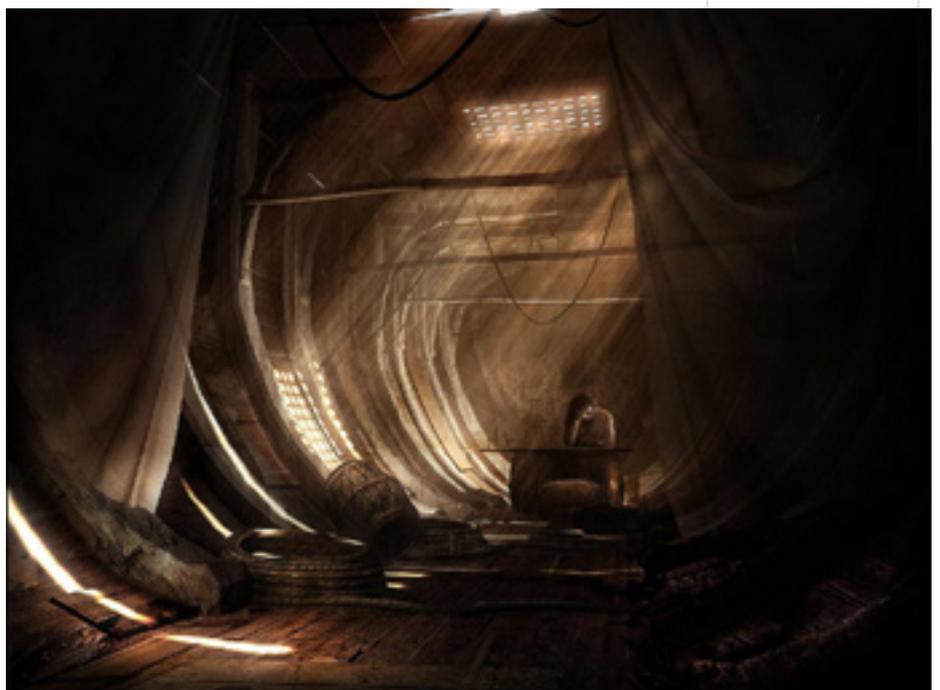
We have also very interesting licenses to work on like Prince of Persia, King Kong, Far Cry ...

And what was it like working on the two Prince of Persia games?

I worked on three in fact! I was Art Director on the Game for the first One, and for the High Rez cinematics on the second and third.

I learned a lot on "Sands of Time", this Game is great and we had a lot of big challenges artistically as we had full interactivity with the environments! Walling, rebound... You have to put details at the right place, keep a readable and plausible, beautiful environment.

The production was difficult, we all learned





from this experience but I keep very good memories. The good thing is that we sold it well and we had an IGDA nomination for best graphics and Art direction!

On the second one It was another challenge, keep the feeling of the Game and push the Art to the Next level in the Cinematics. We didn't work with MattePainting at this time, It was a full 3D environments, the rhythm is very good thanks to Felix-Etienne Rocque (director) and Hugues Martel (storyboard Artist).

I had to find interesting moods and color keys and did most of the environments of the cinematics! Even if I was not doing the Art direction on the Game, I was quite free on the cinematics and enjoyed a lot working on this one.

We won a best Game Trailers award with "Warrior Within" cinematic trailer.

Regarding "The two Thrones", it was I think the best Cinematics Ubisoft has done for now.

I worked with my friend Director Kun Chang who did an amazing direction on the cinematics.

I was Art director for the cinematic studio and was very busy for the 4 months I spent on this project. The good thing was that we were quite free and as we took inspiration from the game, we also influenced them graphically a bit, and this a good point J

We did also a lot of matte paintings, we hired 4 matte painters for this 10 minutes production.

**Which area of CG do enjoy most working in?**  
Light, mood, composition, It is less technical, I love to work on the picture and the feeling that can grow from the image...





**What would be your ideal job?**

Matte Painter Freelance in a hot country!

**Where do you see yourself in a 10 years time?**

Matte painter freelance somewhere in Europe...

**Who inspires you artistically?**

I think that the best way to learn and take inspiration is to learn from history of art, I love the art of Vermeer and Jean-Léon Gérôme

for example, 17th, 19th century Painters, 20th century painter Edward Hopper ...

In Matte painting, I love the work of Michael Pangrazio, Craig Barron and Yanick Dussault.

In photography, Gilbert Fastenaekens and his "nocturnes", Bernard faucon, Lynne Cohen...

**What is one piece of advice you would give to any artist looking to get into 3D?**

First, what is a good 3D artist? In my opinion, 3D is just a tool, it is like a pencil, and if you have good basis in traditional art, you'll be a better 3D artist. It's like a good keyboardist, if he has a strong background in piano, jazz and classic, he will be a better keyboardist, even if he plays dance music...

I think that to have a good sense of composition, lighting, a 3d artist should spend more time taking pictures with his camera, looking around and drawing ...

For more of Raphael Lacoste works please visit his site:

[www.raphael-lacoste.com](http://www.raphael-lacoste.com)

INTERVIEW : CHRIS PERRINS





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# AN INTERVIEW WITH DIGITAL TUTORS



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# ANY ROAD

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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 different 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.



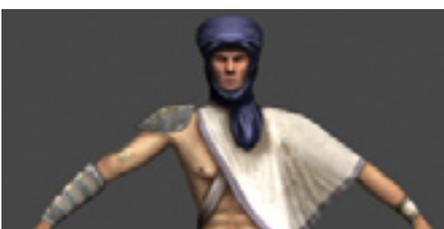
## 02 TEXTURING A HUMAN HEAD February & March 06

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 01 April & May 06

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 June & July 06

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.

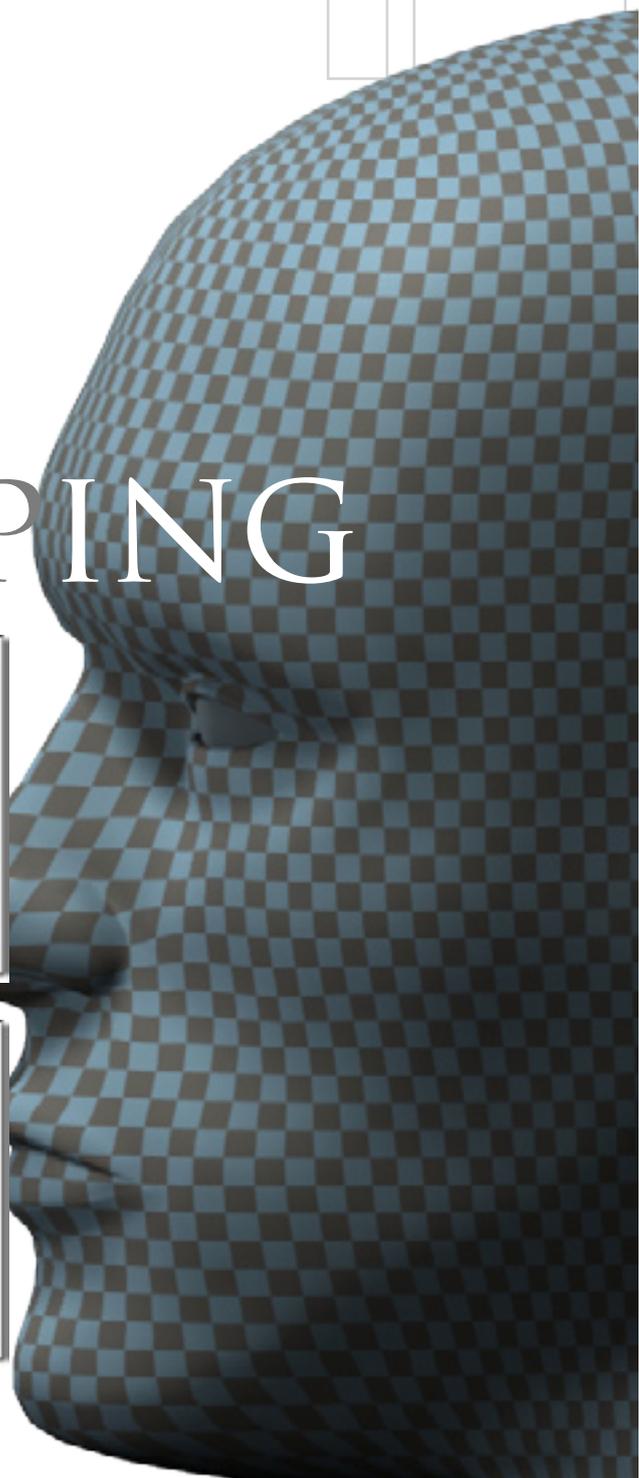


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PREPARING OUR MODEL FOR TEXTURING

# MAPPING & UNWRAPPING





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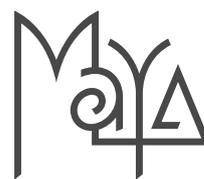
## JOAN OF ARC PART 5

We bring you Part 5 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](http://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.

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Model by SQUIR. Render by Ruzselt Schwanter

Model and Render by Janka





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# SANGYENG

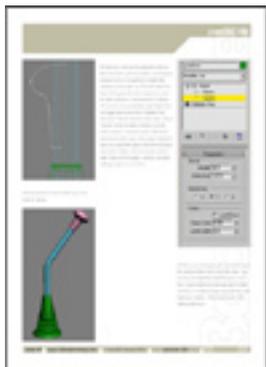
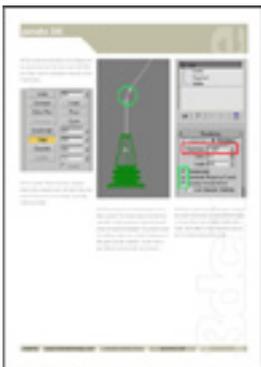
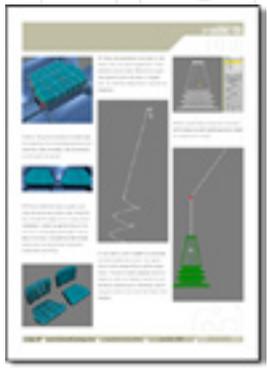
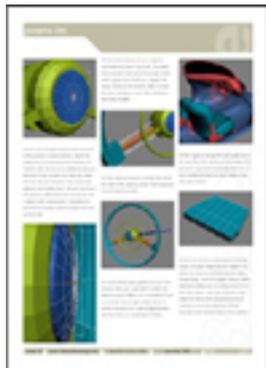
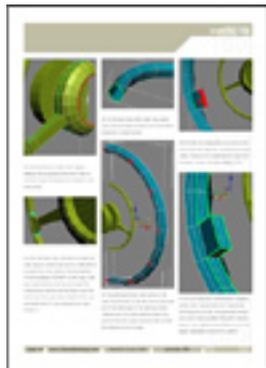
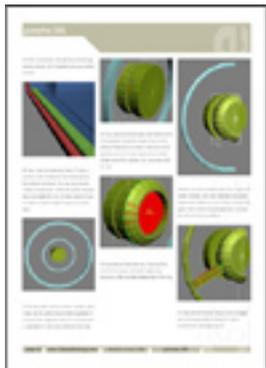
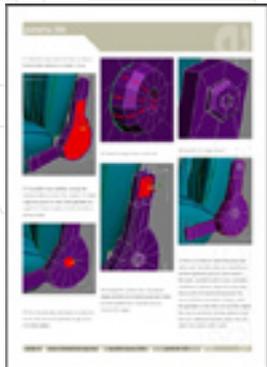
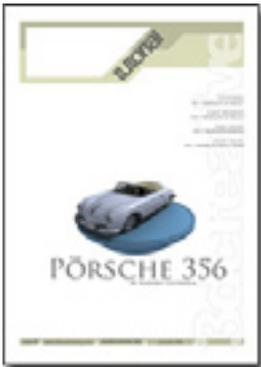
BY REBECA PUEBLA

This is a brief "making of" about my last work "Sangyeng". I will show some samples of modeled, as well as the parameters of render, lights and shaders



Tutorial

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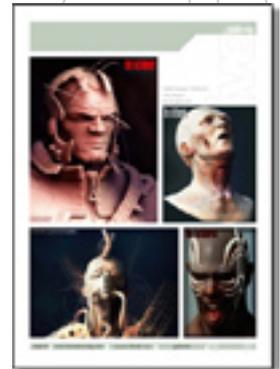
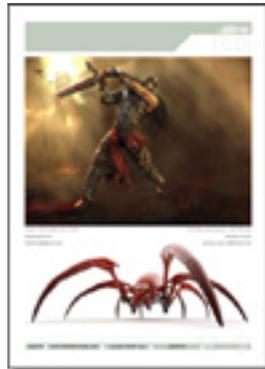
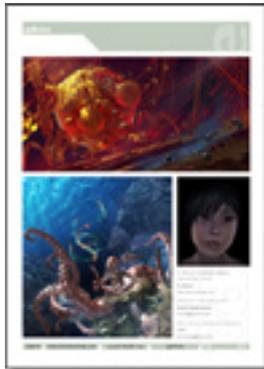
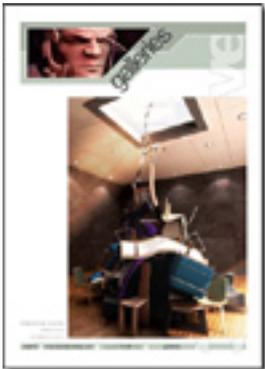
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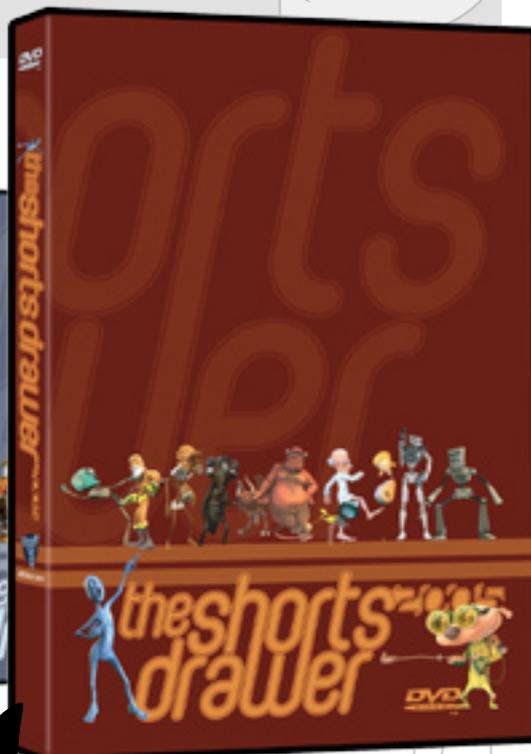
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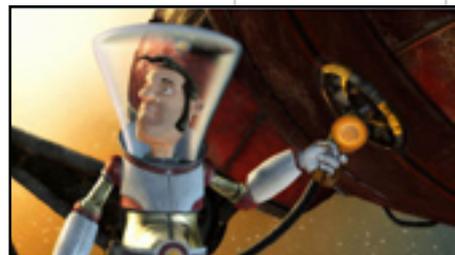
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## INTERVIEWS

Rick Ramos,  
Liam Kemp  
Asylum3D  
Disney's Richard Thompson

## TUTORIALS

Texturing Masterclass Continues with 'Texturing a Human Head' by Richard Tilbury.

Joan of Arc - Continuing complete monthly tutorial for Maya, Lighwave, C4D & XSI. This month part 6 : UVW Mapping - Sword, Clothing, Armour & Body

'Sword Master' by Sung-wha Jung

## NEW SECTION: GALLERY IMAGE 'MAKING OF'S

See how the 'Tweety & Sylvester' and Furniture Cluster' images from this months galleries were created.

## GALLERIES

another 10 of the best Images from around the world.

## REVIEW

New 3DSMax Plug-in 'Ground Wiz'

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Articles, Industry news and more. Also, Competiton: Win 4 downloadable copies of 'shade' from e-frontier.

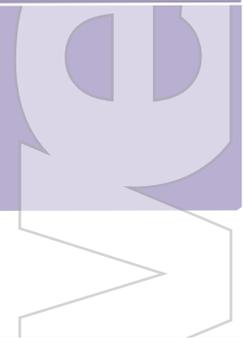
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