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3dcreative

>>Featuring an Interview with Director Carlos Saldanha and an in depth article on the creation of this Blue Sky Studios 3rd Animated Feature

RICH DIAMANT
>>Lead Character Artist at Naughty Dog Stuios

MIHAI ANGHELESCU
>>3D Modeler for Electronic arts Blackbox

RICHARD MINH LE
>>3d artist at RushWright Associates, a landscape architecture office in Australia

THE SCIENCE OF COLOUR
>>Exclusive Tutorial written by featured artist Richard Minh Le

TEXTURING MASTERCLASS
>>Final part of Low Poly character texturing

SWORDMASTER
>>Part 3 of our complete low poly character creation tutorial - Modeling the Arms and Legs

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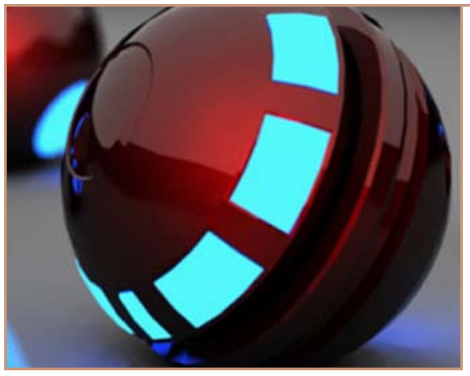

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Welcome

to Issue 11. One more and we will have been going for a full year (who'd a thought it!) Its all thanks to the support we get from you guys. On a similar note we would like to ask that copies of 3DCreative are not put on central servers or shared around as this is beginning to seriously harm the future production of the magazines and we are trying our best to make the mag better every month!

Techniques and Tutorials

2 Tutorials finish this month, both the Alpine car modeling and the Texturing Masterclass. These will be replaced with new ones next month. If you are following these tutorials please let us know if they are helping! Swordmaster part 3 of 8 and an exclusive 'Science of Colour' tutorial should keep you busy.

Inspiration

We haven't gone totally Ice Age crazy but the new article and interview with director Carlos Saldanha is a must view!

Industry

Some interesting news covering some of the latest CG industry goings on...

About us

Zoo Publishing is a new company comprising of a small team here in the Midlands, UK. This magazine is our first project which we are hoping, with the support of the community, will build into a great resource and a highly anticipated monthly release. The 'support of the community' is an interesting point, where a 'magazine for 3d artists' is not an original idea, the marketing and distribution of this magazine, as far as we know, is a first. It follows the principle of traditional magazines that are sold on news stands and in many outlets, but being a digital downloadable mag the many established web communities on the net are our outlets and newsstands. 3DCreative is supported by

3dexcellence, 3dkingdom, 3dlinks, 3dm, 3dmonkeys, 3dnuts, 3dpalace, 3dresources, 3dtotal, 3dvalley,123d, ambiguous arts, cgchannel, cgdirectory, cgfocus, cgunderground, childplaystudios, daz3d, deathfall, digitaltutors, kurv studio, max-realms, mediaworks, rendezvous3D, spinquad, subdivision, the3dstudio, thebest3d, vocanson & vanishingpoint. We look forward to lasting and successful partnerships with these CG community sites.

Vojislav Milanovic

3D modeler, animator, & vfx compositor, Anigraph studio, Self taught all-round 3D guy, started to doodle around in 3D about 8 years ago. In the last 5 years I have done a lot of various things from print and TV ads to gaming & movie graphics.Currently involved in multimedia study & character developing for an animated feature movie. One of my goals is to make my own animated movie

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Luciano Iurino

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

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Niki Bartucci

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

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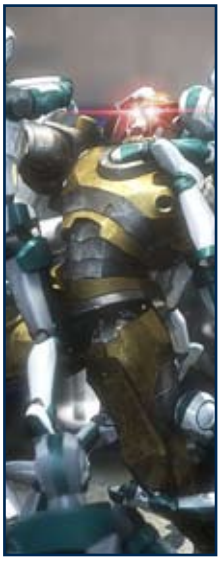

Giuseppe Guglielmucci

Freelance 3d modeler / Animator. I began to use computers with the epoch of the vic20 & Cinema4d was my 1st 3d software. I started working in the field of CG in 1999 in commercial design. In 2003 I worked on ETROM - The Astral Essence, RPG video-game for PC, developed by PMstudios. Currently I’m hoping to work in the video-games industry and develop my own game.

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Contributing Artists This Months

Soa Lee

3D artist> Freelancer> Korea,South> I have been in CG since 1998. At early years I did modeling for animation and was interested in illustration gradually learning 3D. Now I'm working on several fields using 3DSmax as free lance illustrator.

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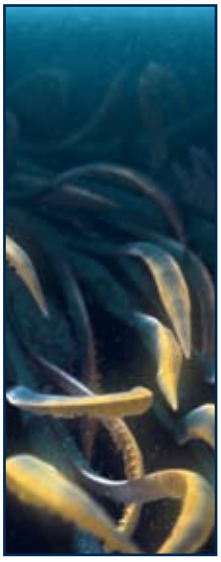

Jean-Marc Labal

3D modeler/3D animator > Interface Multimedia > Maryland, USA
I started with the first version of 3d Studio Max and Lightwave back. In 1995. Currently I specialize in Lightwave. I mostly work on a lot of architectural projects at work, and do random projects at home for fun.

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Stepan (o)ne Grakov

2D/3D-Artist, Web Designer, Russia
I started to work with graphics & design when 3D Max (Dos version) was popular. Some time later I got involved in website creations & 2D-design. For last 5 years I'm working in MiMEX as design specialist. Also I'm running russian-language website about ZBRUSH. My free time I try spend with my wife and daughter.

one@z-brush.ru http://one.z-brush.ru/

Richad Minh Le

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

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tradigital_le@yahoo.com.au

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 rich diamant

rich diamant

You recently moved to 'Naughty Dog' of Crash Bandicoot and Jak & Daxter Fame. How did that happen?

At the time I was working at NCSOFT in Santa Monica. When I got hired I was supposed to work on the cinematic team. Unfortunately that team only lasted a couple of months. The studio was formed initially as a concept house to handle all of the concepts for studios worldwide. They decided to get a hold of the giant talent pool in LA and see if they could also produce a functioning cinematic studio.

to see what else we ask rich, buy the Full issue of 3DCreative Magazine. Available Now!

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Mihai ANGHELESCU

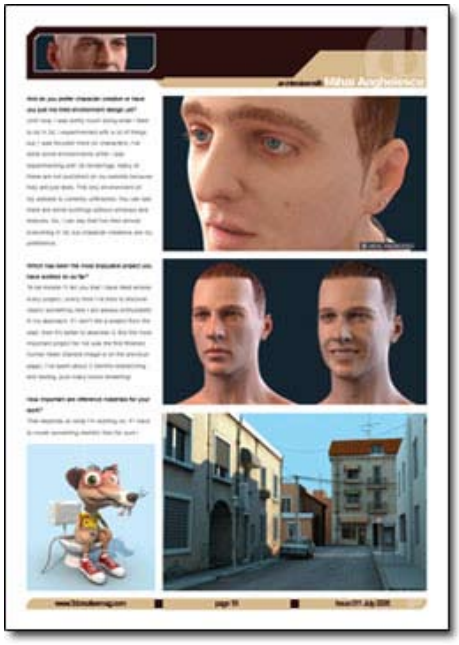
an interview with

This month we talk with Mihai, a professional 3D Artist who makes amazing photorealistic characters...

Mihai ANGHELESCU

How important are reference materials for your work?

That depends on what I'm working on. If I have to model something realistic then for sure I will need many (and good) references for any details I want to study. If I'm doing something based on my imagination, then references are already in my mind and more important is a clear idea of what I'm doing. But usually references are very important for me when I'm doing studies like; lighting, proportions, expressions, skin properties, animation etc.



To see what else we ask Mihai, buy the Full issue of 3DCreative Magazine. Available Now!

This month we talk to Vietamese digital artist,
Richard Minh Le...

an interview with:

Richard Minh Le

What was it that drew you to studying architecture as a degree?

Well, the main reason why I chose to pursue a degree in architecture comes from my childhood. My parents are architects back in Vietnam; so tracing paper, colour pencils and cardboard models were my playing toys. For a long time, I was conscious about structures and buildings as well as the originality of ideas. With the help of my parents, I slowly, but surely, realised that architecture and other art fields have so many connections. Although I was not sure about having a life-time commitment to architecture, I still decided to do a degree in architecture because I thought it would be great to take it as a base to further explore other art forms. Also, I have no regrets about choosing the architecture program at RMIT University. The way the course is structured is really what I expected: students are engaged to go beyond architecture and think as designers rather than just as architects.

You mention on your website that you have always enjoyed comics and cartoons. Did you ever think of pursuing this interest as opposed to focusing on architecture?

Sometimes, it is kind of strange when what you enjoy watching is not what you end up doing or making. I did actually think of pursuing a career in comics and cartoons, especially after watching The Lion King movie and behind the scenes footage. However, I reckon I lacked the courage and also faced the financial issue of pursuing it. On the other hand, architecture interested me for a long time and I felt much more confident to step in.

How do you think 3D packages, such as Max, have changed the way architects work and visualize their projects?

I can say that I am one of those people who witnessed a revolutionary change that 3D packages have made in the way architects and designers see their projects. Architects, traditionally, worked with physical models. While they are handy and convenient because one can touch and play with them, they present great disadvantages when it comes to time, budget and technical difficulty to realise the designer's particular vision. However, 3D packages like Max allow faster feedback and greater creativeness. This is even more

true when Global Illumination is getting more accessable and less expensive. Architects and their clients nowadays don't have to imagine, but enjoy seeing the reality of the designs even before they get built. At RushWright Associates, a landscape architecture office where I am working as a full-time 3D artist, we are going beyond the traditional method (plan, section and physical model) of presenting our design and looking into GI-based 3D rendering and animation to help our design process and its communication. I believe it is a great breakthrough for us.

"I believe that you can have a great, detailed, well model, textured, but if you fail to light and/or animate it, you fail to breathe life into it."

What aspects of 3D interest you the most and where would you say you are strongest in relation to your 3D skills ?

I am best at lighting and animation. They interest me so much because they are the most powerful areas in 3D that truly create the illusion of life. I believe that you can have a great, detailed, well model, textured, but if you fail to light and/or animate it, you fail to breathe life into it. I think, in relation to my 3D skills, I am strongest at co-operating the strength of each process to achieve the highest level of quality and productivity.

I notice from your portfolio that you have experimented with Vray, Brazil and Mental Ray. Which of the three do you prefer and why?

Well, I was first introduced to Global Illumination when Max6 and its built-in Mental Ray was released. Then, I touched upon Vray because I was so curious about its popularity in the area of archi-viz. I only used Brazil once when I helped a friend of mine who was doing his final-year project. Out of the three, I prefer Vray the most because it is easy to learn and not too hard to master. Vray has many different GI methods that allows flexibility to create desired images in a given timeframe. Irradian map is amazing as you can send out thousands of frames to render without re-calculating it over and over again. Vray, however, is not as strong in photon-mapping as Mental Ray and it would be lovely to see a hybrid in this area. For me, Mental Ray is still hard to use and troubleshoot given that it is the industry standard and capable of creating stunning images. I think I will have to look into it a lot more before feeling comfortable about lighting in the visual effect industry.

You also mention on your website that you have aspirations to work in VFX as well as animation. What type of job would you ideally like to do?

Obviously, I would be interested in lighting and animation which I have the biggest passion for. Beside those, I'd love to get my hands on effects and further develop my matte painting skills.

Which films would you say have been the most successful in implemeting CG and which would you say fail and why?

I would say 'King Kong' and 'Narnia', which have been released since last year, are the most successful in implementing CG. The visual effects for both go beyond the task of creating and enhancing the look of the film, and effectively breathe life into the characters in a unique way. CGI amazingly brings us the world of Narnia and the fantasy characters living within, in particular the work on Aslan and the armies on both sides. The digital actor, King Kong, who doesn't talk, greatly captures the sense of emotion and magnificently helps delivering a story about love to the audience. Perhaps, the Academy Award should have a category of best digital actor? I will be waiting to see that.

I think as long as CG stays as a supporting element and reaches the necessary technical level, it should not fail the movie. For those films I have watched, it is hard to pin-point which fail to implement CG. People talked about 'A Sound of Thunder' - and how bad both story & visual effects are. I, myself, haven't had chance to watch it. Maybe I should...

> "I think as long as CG stays as a supporting element and reaches the necessary technical level, it should not fail the movie."

Does Australia offer many opportunities for anyone wishing to pursue a field in computer graphics, in particular film?

I think computer graphics, especially VFX for film in Australia, is growing dramatically. However, it has a small market and relies heavily on the international one. Therefore, opportunities for anyone wishing to make a break in the industry are rare, as most major studios like Rising Sun Pictures or Animal Logic, only hire senior-level and highly-experienced artists. I think pursuing computer graphics academically is easier in Australia, particularly in Melbourne. The Academy-Award nominated short 'Birthday Boy' created by a graduate from Victorian Center of Art (VCA), and many other local and international awards, were given to RMIT's graduates. For anyone interested in CGI, it would be worthwhile pursuing a degree in either of these two schools. A degree can be a good base to get into the industry.

Apart from architecture what subjects particularly interest you from an artistic point of view?

I do enjoy photography, cinematography, painting, graphic design, animation (obviously!) and visual effects. They all help me to see art in a different way and balance my artistic vision. Also, because film-making and visual effects are highly-collaborative fields, I think having a good understanding of other principles will greatly help me to accomplish my own ambitions.

You have examples of both 2 and 3D work, traditional and digital. What do you feel are the merits of each discipline and do you see relationships between them?

Obviously, there are relationships between them. At the simplest level they both start with nothing and end up together with stunning images at a given timeframe. I feel the merits of each discipline are that each opens up artists to different ways of looking at a shot and how to create it. The techniques of both are cross-transferable and greatly improve the productivity in a project. 3D is taking an important role in the pre-viz process while 2D concept and matte painting remain the key to realising the design and take the final shot to another level.

You have also touched upon Matte painting it seems. What do you think are the most problematic challenges faced by a newcomer when coming from either a 3d background or a purely 2D painting approach?

In my experience a 3D artist faces fewer technical problems than his 2D counterpart because of the tools. However, I think the main problematic aspect of working in this field - no matter what background an artist is from - is how an artist can use his own skill to achieve the highest level of quality and productivity for the final shots. It can take years of intensive practice. In addition, a newcomer will have a problem if he doesn't develop his own artistic vision and truly understand the concept of realism - how a real photo can look so fake. Tools are important but problematic when they overshadow one's artistic ability.

"...NO MATTER WHAT BACKGROUND AN ARTIST IS FROM...[HE] CAN USE HIS OWN SKILL TO ACHIEVE THE HIGHEST LEVEL OF QUALITY AND PRODUCTIVITY..."

Which have been the most enjoyable projects to work on and which have proved the most challenging to date?

The most enjoyable and challenging projects to me were the two architectural ones I did at school in my second and third years. The first was more science-fictional than the second but they both implemented animation, digital deformation, particle simulation and sound editing as a way of looking at circulation within an urban-scale space and the relationship between different programmatic volumes created by mathematics-driven structures.

Finally what would you like to be doing in five years time?

In five years time, I would love to direct my own short and have more time to write as many tutorials as possible as a way of sharing my knowledge, and help others the way I was helped by artists who wrote great tutorials to get me started.

Thanks for taking the time to talk to us.

You are welcome.

Richard Minh Le

For more work by this artist please visit

www.rushwright.com

www.richardminhle.id.au

or contact them at

tradigital_le@yahoo.com.au

Interviewed By :Richard Tilbury

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CARLOS SALDANHA

Brazilian born Carlios Saldanha talks to us about directing Blue Sky Studios last animated feature Ice Age 2 The Meltdown...

CARLOS SALDANHA

Hi Carlos, Thanks for joining us today. Tell me, how did Blue Sky Begin?

Blue Sky was established 20 years ago with 7 founding members. 4 were programmers who created an extremely powerful rendering software. Since then, we have not stopped trying to perfect it and we continue to develop proper tools to solve our creative challenges such as the hair and fur.

To see what else we ask Carlos, buy the Full issue of 3DCreative Magazine. Available Now!

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CODEHUNTERS

Axis go hunting in Asia

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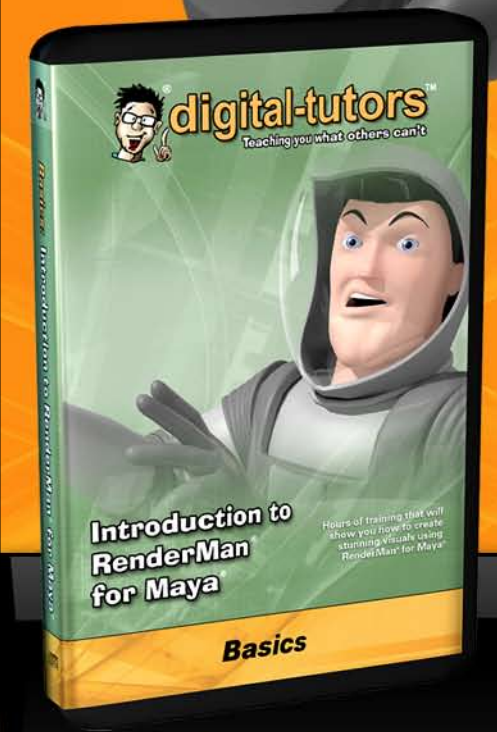
- Chris Ford
Business Director, Pixar RenderMan



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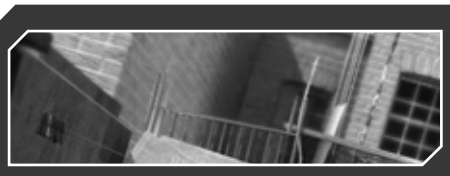
part 1
the science of colour
by Richard Minh Le

Richard presents an enjoyful, project-basedarticles over three parts, which takes us back to basics;

“It’s difficult for readers to understande why certain moves are made without first discussing the origin of them...”

Read on as Richard talks us through the Science of Colour, helping us to understand the nature of light and the importance of colour in our work...

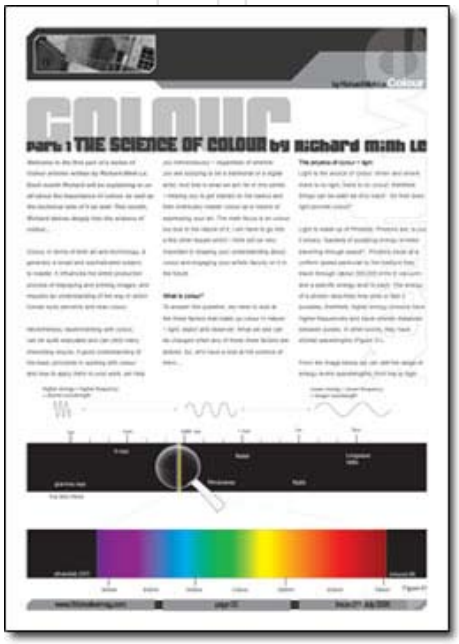


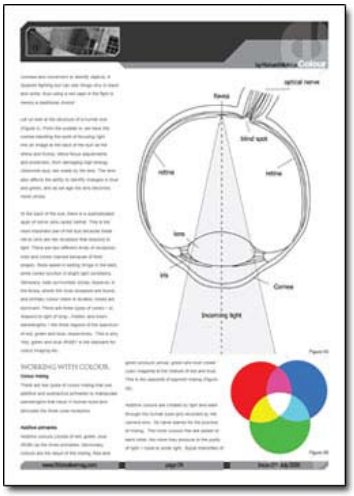
COLOUR

part 1 THE SCIENCE OF COLOUR

by Richard Minh Le

Welcome to the first part of a series of Colour articles written by Richard Minh Le. Each month Richard will be explaining to us all about the importance of colour, as well as the technical side of it as well. This month, Richard delves deeply into the science of colour...





THE POWER OF LAYERS

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

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

The new Render to Layers dialog in Strata 3D CX 5.0

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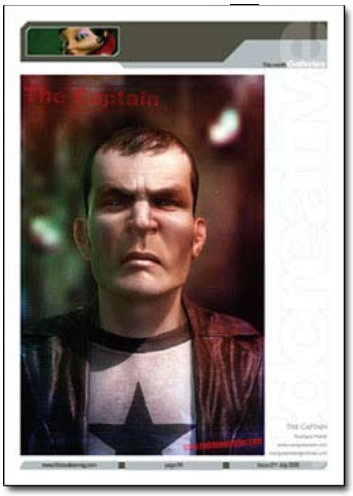
THE GALLERY



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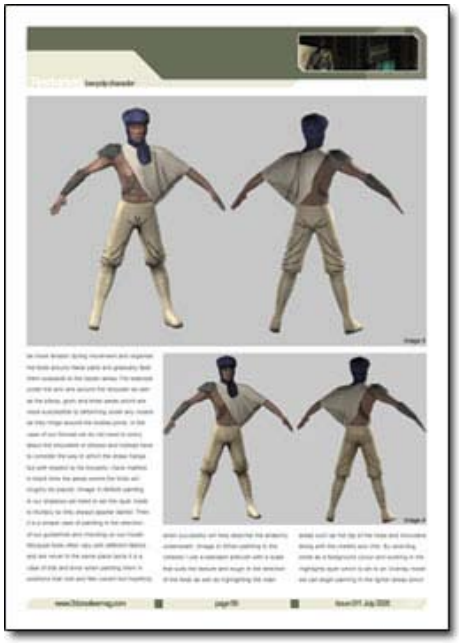
LOW POLY CHARACTER TEXTURING PART 2

BY RICHARD TILBURY

In this tutorial we will tackle painting a texture for a low-poly character designed for use in a real time game environment. In this instance I have designed a character based upon a desert nomad who will be only partially clothed and wear some armour elements so we can cover painting both clothing and human skin as well as metal.

LOW POLY CHARACTER TEXTURING PART 2



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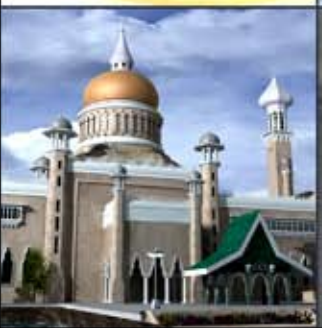

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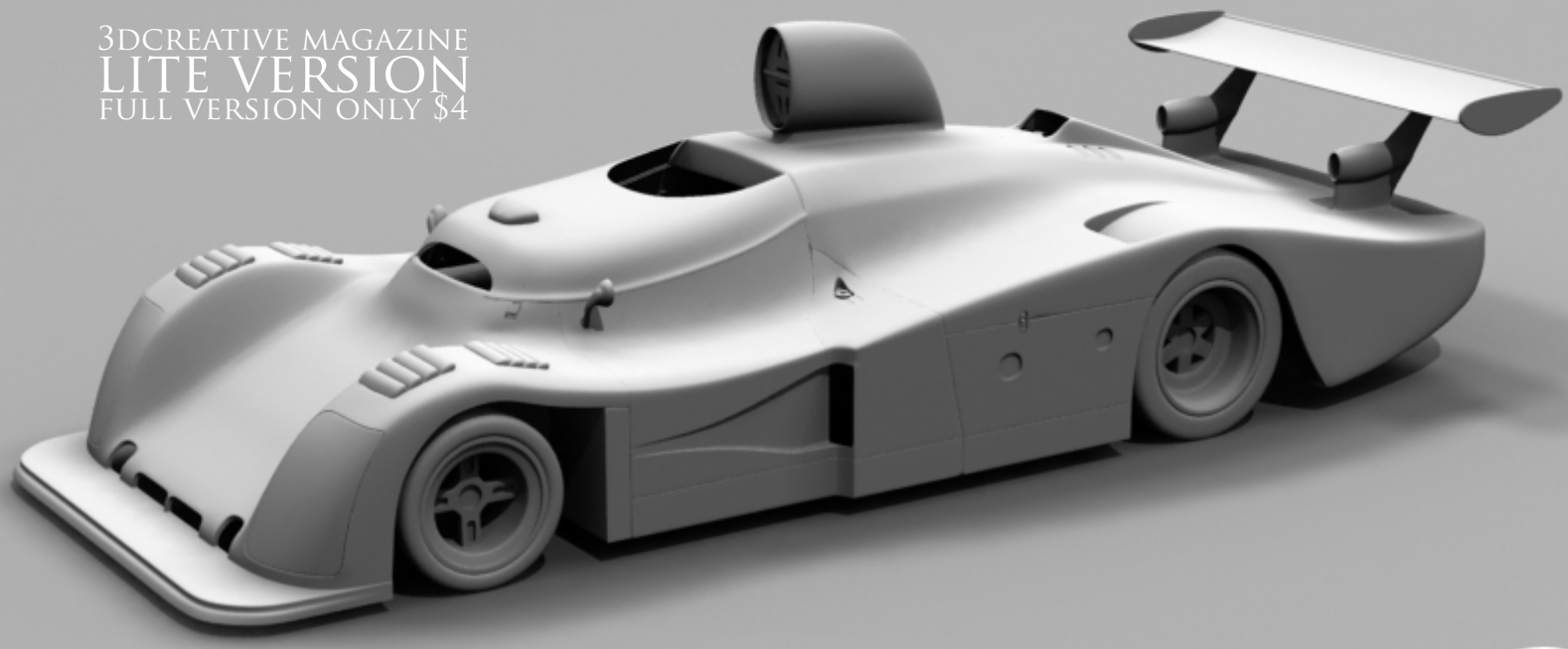
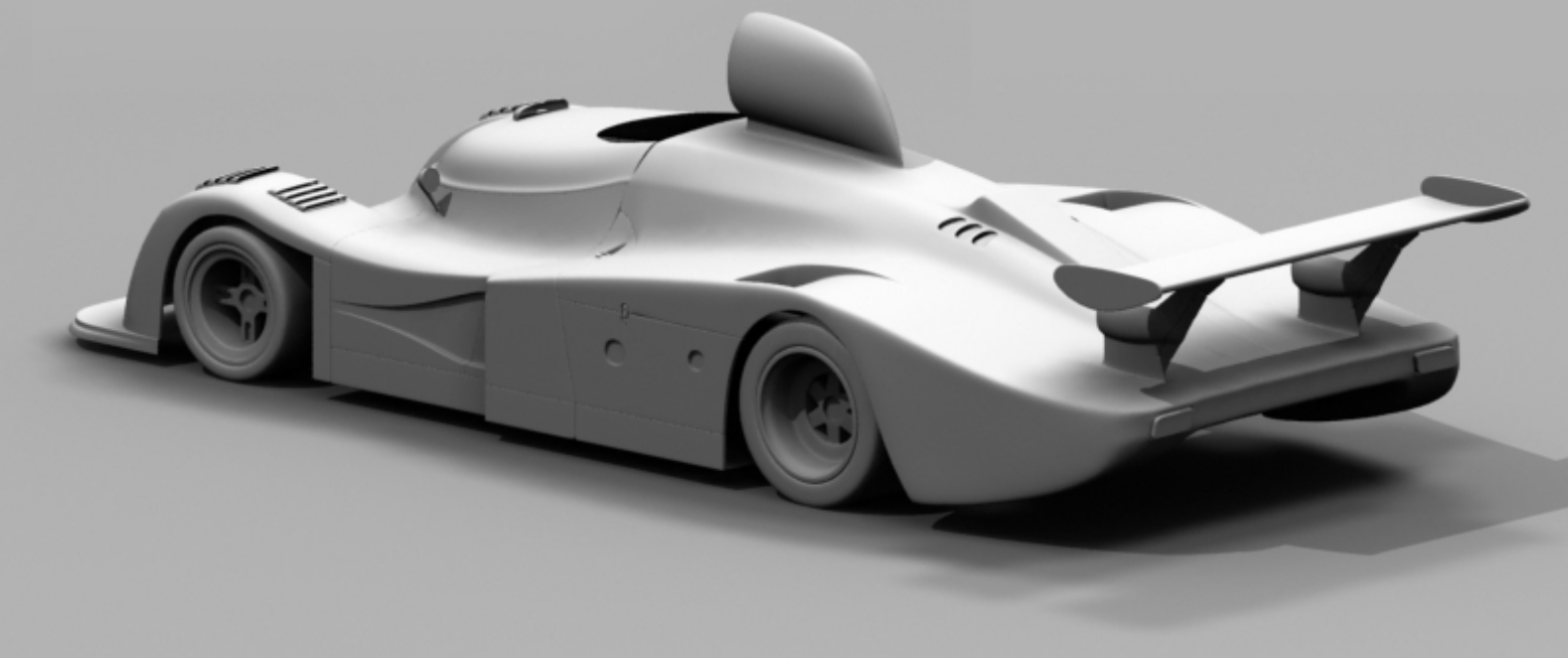


modelling an Alpine A443

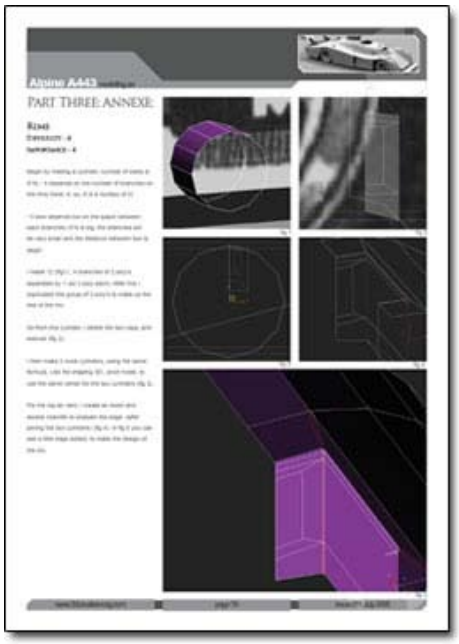
by d'Ettorre Olivier-Thomas

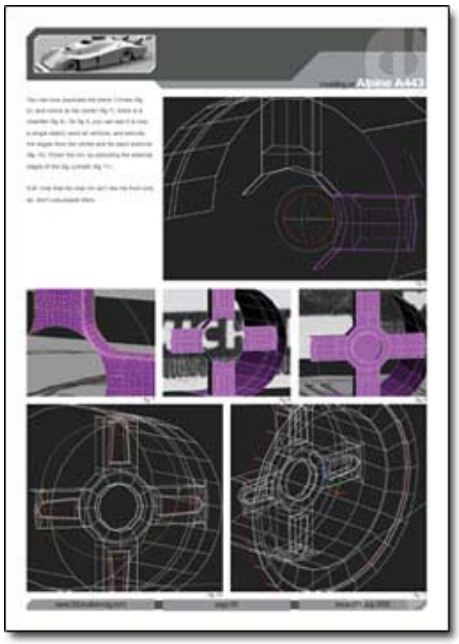
part three

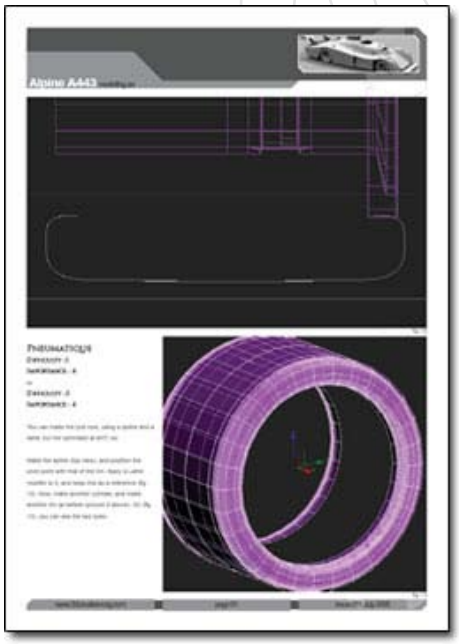


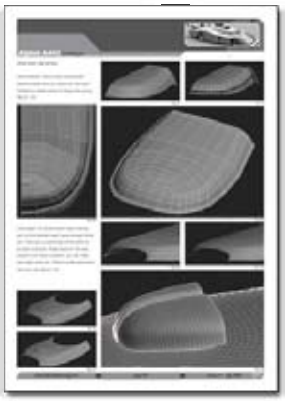
modelling an Alpine A443

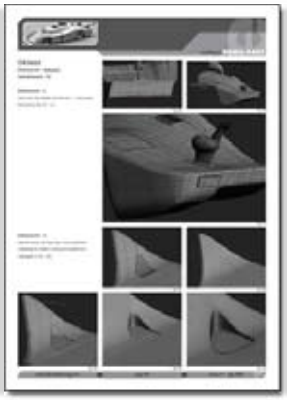
by d'Ettorre Olivier-Thomas

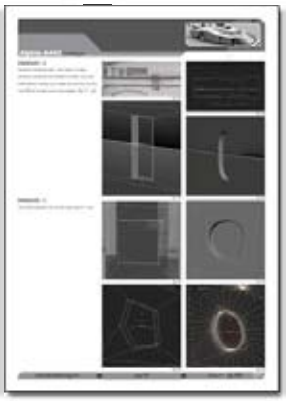












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Tutorial

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. Over the next eight months we will be covering how to build, map/unwrap and texture the character.

3DSMax Version
Pages - 14

Cinema4D Version
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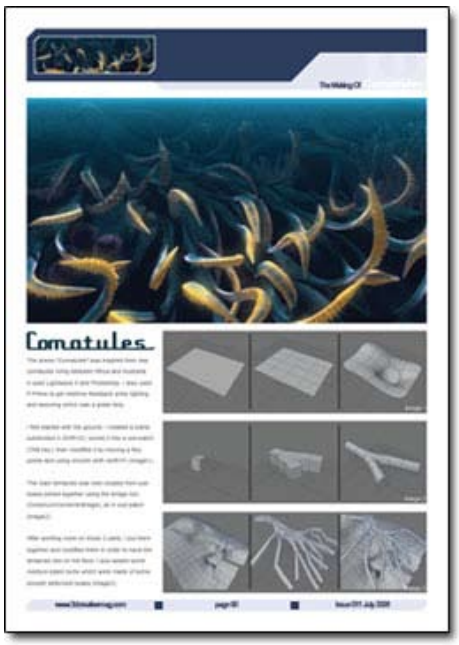
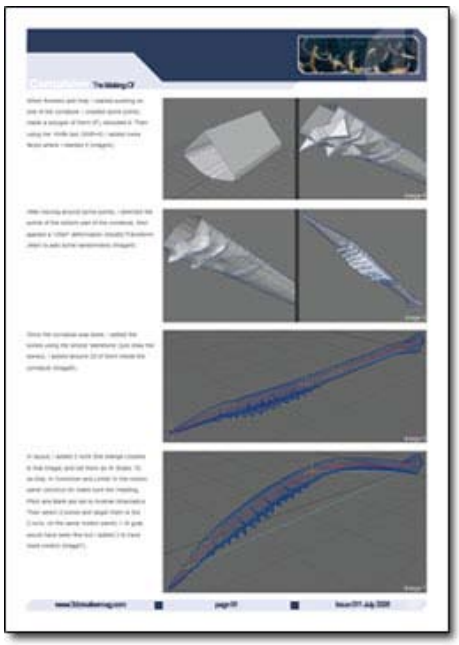
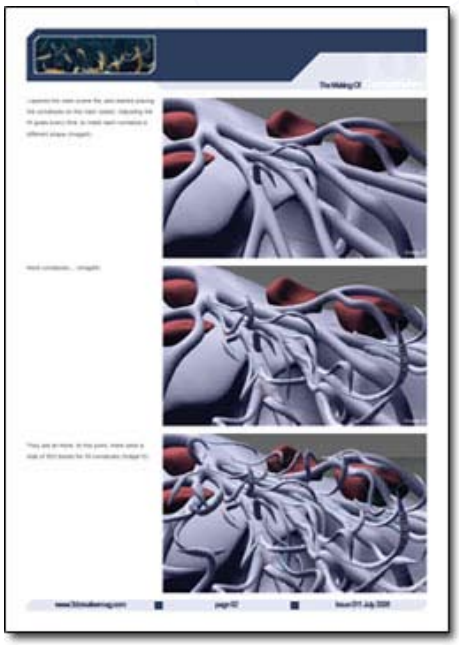
Making of Comatules

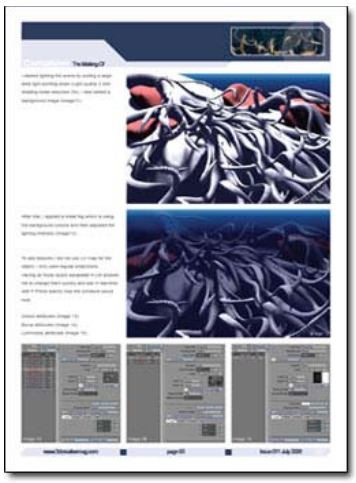
By Jean-Marc Labal

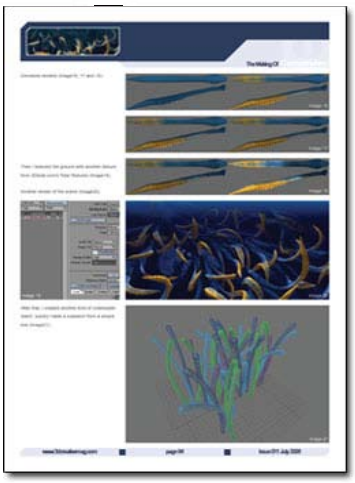
Comatules

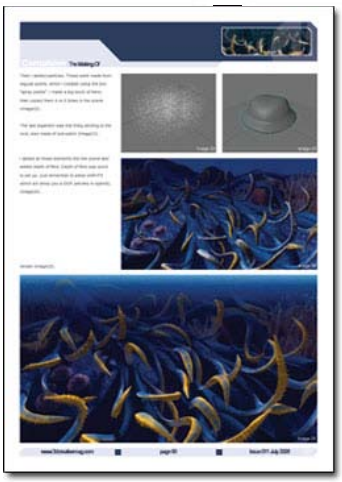


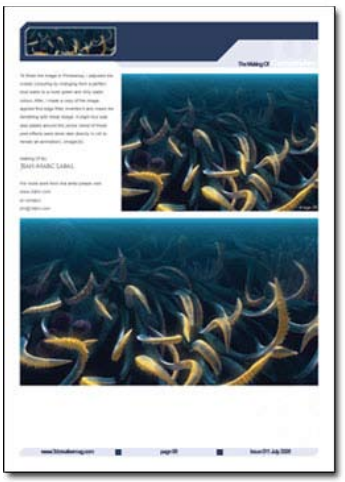












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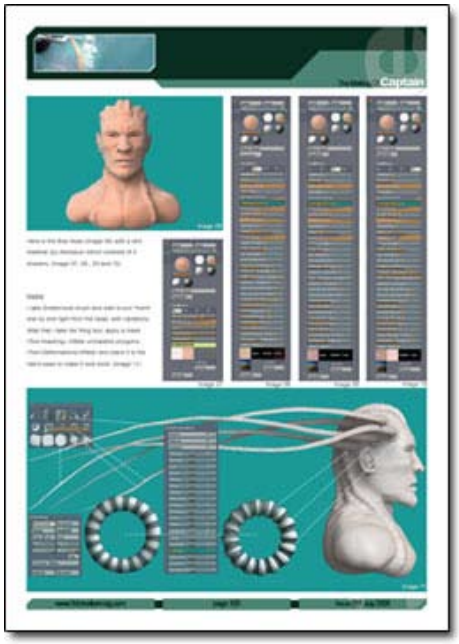
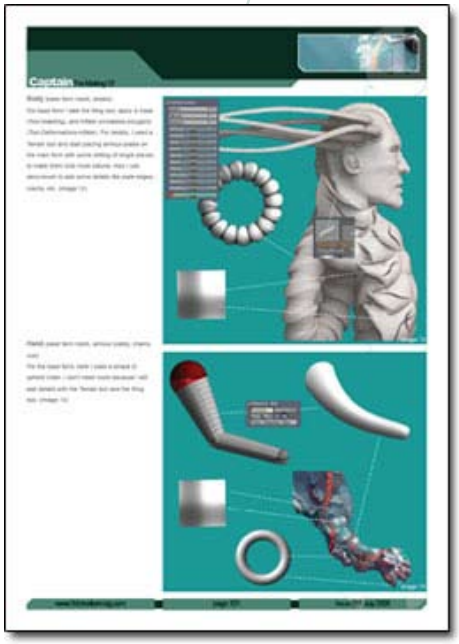
MAKING OF THE CAPTAIN

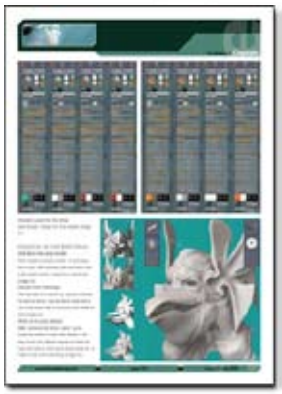
BY STEPAN COSMO GRAIKOV

THE CAPTAIN

Captain
THE CAPTAIN
LIGHTS
SHIP WRECKS
CAPTAIN
SHIP WRECKS
OCEAN BOTTOM


Captain


Captain



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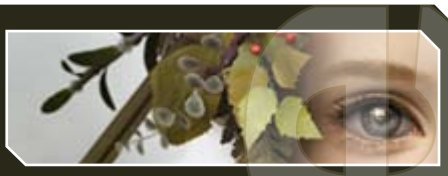
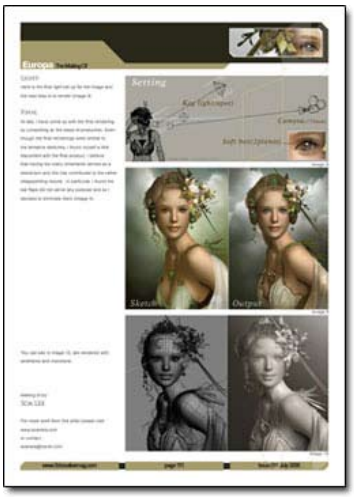
MAKING OF EUROPA

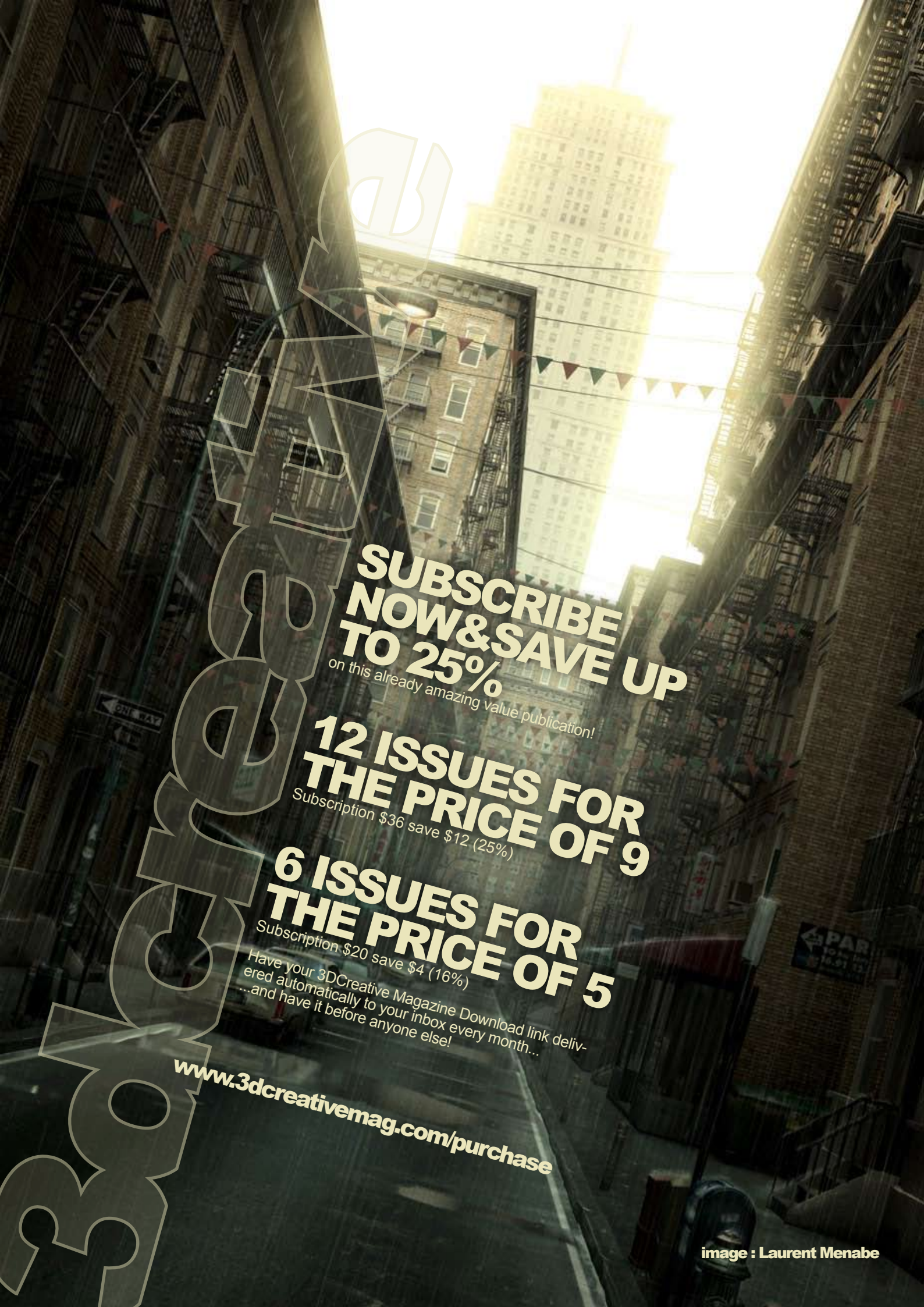
BY SOA LEE

A new face; talented Korean artist, Soa Lee, shows us how to create this fantastic Making of, using the 3DTotal Textures range...



EUROPA

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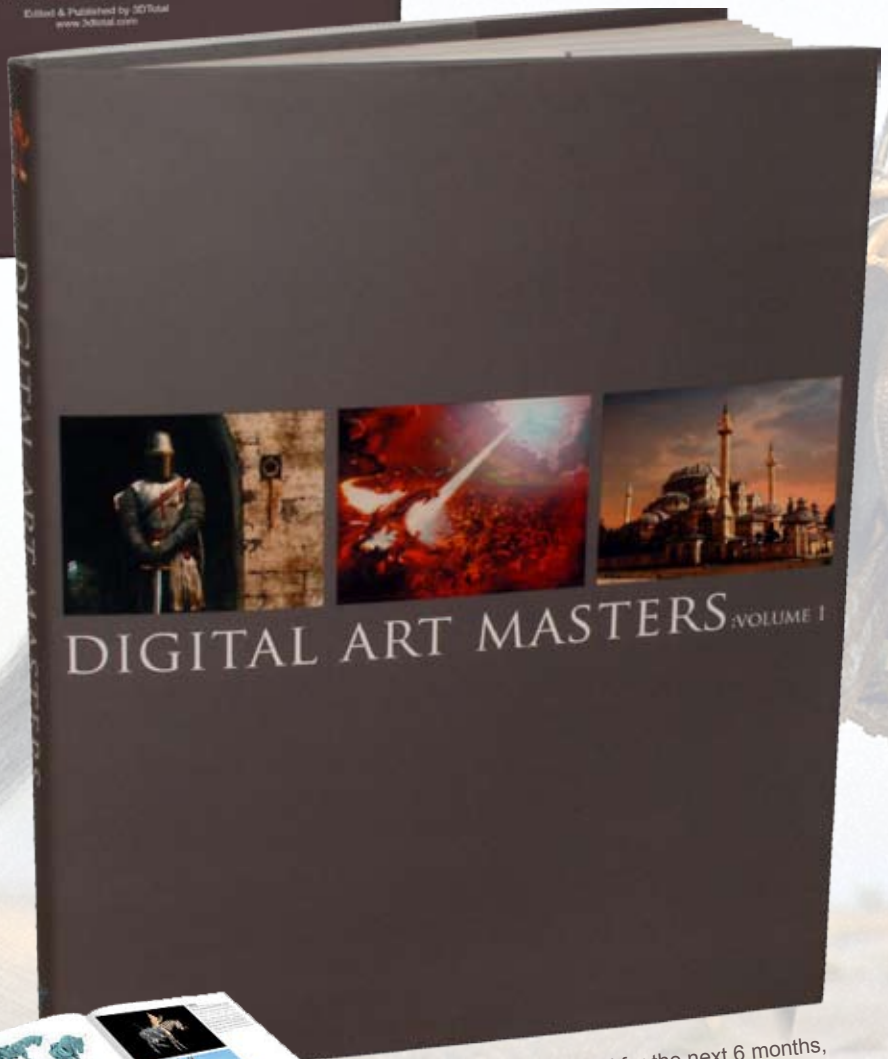
DIGITAL ART MASTERS



Starting this month and for the next 6 months, we have exclusive chapters from 3DTotal.com's new book 'Digital Art Masters'. The book is more than just an artwork book as not only does it feature full colour, full page images, each artist has described the creation process in their own words, and exclusively for this book. This month we feature:

'Arabian Warrior Horse' by Khalid Al-Muharraqi

Arabian Warrior Horse

by Khalid Abdulla Al-Muharraqi

Concept

Modelling

Texturing

These Shots of the book pages are full resolution and can be read by zooming in.

3DCreative readers can purchase DIGITAL ART MASTERS with a special **15% Discount.**

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Lighting

Portfolio examples

Rustboy Vinyl Toy limited edition

Brian Taylor's "Rustboy" is the lead-character in a 3D animation project done on a low-budget in-home basis. Thanks to the innovative Android8, Rustboy is now a lovabe yet quirky vinyl toy, with 7 points of articulation, including eyes! Standing at 7" tall and limited to 850, 3DCreative have 2 of these toys to give away.

WIN!

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For a chance to win one of the two Limited Edition Rustboy Vinyl Toys (colours my vary) up for grabs, all you have to do is answer correctly the question below.

RUSTBOY IS THE CREATION OF BRIAN TAYLOR, BUT CAN YOU TELL US WHAT 3D PACKAGE DID HE USE TO CREATE RUSTBOY ?

Email your entry to competitions@zoopublishing.com with the words "RustBoy Toy" in the subject line. To help us issue prizes quickly, please include your name, email address and postal address clearly in your email. All entries received by 1st August will be entered into a prize draw. The two winners will be notified by e-mail.

After a huge response to last months competition, here are the winners, congratulations to all!

KRISTOFFER HÄGELSTAM AND
MIGUEL ANGEL BUÑUALES BERGASA

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 third parties. Please note that in the event of becoming a winner of this competition, your details may need to be passed on to our competition sponsor for your prize to be sent out direct, however they must not use your contact information for any other purpose than to issue your prize.

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Modeling the Clothing and Hair

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part 2 by Richard Minh Le

Texturing Masterclass
Introduction 'Evil Genius' & 'Metal Balls by 'Siku'

Normal Mapping
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Digital Art Masters
'Other Worlds' by Rudolf Herczog

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Image : Andrea Bertaccini

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