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3DCreative

THE END OF SUMMER

In an abandoned city, before a tropical storm, we take a look at the animated short, 'Fin d'ete'.

KING KONG

The past, present and future of the technology that made one of last years biggest blockbusters possible...

ADEL ADILI

Managing Director of Taharan, and about to start Leda Animation Studios, Adel finds the time to talk to us

ERICK MILLER

>>on his career and new book

SWORDMASTER

Follow our new 'step by step' tutorial to create 'SwordMaster' from head to armour, 8 months in a row! This month Part 2 Modeling the Torso

MAKING OF'S

1954 Mercedes-Benz 300SL Gullwing by Hrvoje Rafael & Roof Garden by Lukasz Szeflinski

ARTICLE

Texturing Masterclass - Low poly character texturing part 1 Richard Tilbury, Alpine A443 - Part 2 of 3 by d'Ettorre Olivier-Thomas & Rigging for Moosah & Chub by Adam Scott

GALLERIES

10 of the best images from around the world featuring Soa Lee, André Holzmeister Greg Petchkovsky, chokata, Laurent Ménabé, Sebastien SONET , Ali Ismail, Julian, Johnson-Mortimer & Johnny Pham.

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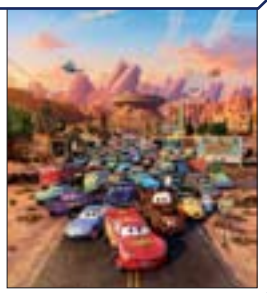

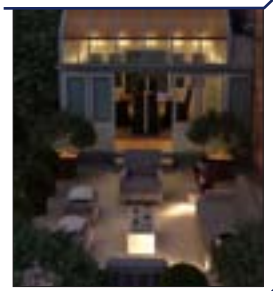

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Welcome

Once again to 3DCreative magazine. We have broken all records this month with the biggest issue ever! As well as the usual interviews, we have the amazing King Kong article.

Techniques and Tutorials

As usual, the Swordmaster tutorial is this months 'biggie' with part 2 - modeling the torso. We are into part one of the Texturing a Low poly character tutorial, part of the 'Texturing Masterclass' series by our resident artist Richard Tilbury. D'Ettorre Olivier-Thomas flies into part 2 of his car modeling tutorial and we take a look at some top-class rigging from Adam Scott.

Inspiration

Fin d'ete hold the cover this month and rightly so! Go to page 13 to read all about this spectacular short movie.

Industry

Pierfilippo Siena has written a huge article on the past, present and future of the technology that went into making on of last years biggest blockbusters - King Kong. See what to expect from the new Disney Pixar movie 'Cars' on page 22, and take a brief look at Stardust's work on the latest Nike basketball commercial.

Stick with us and we promise its just gets better every month! Also, look out for the new 3dcreativemag.com website as of next month.

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.

this issues contributing artists

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 & videogame companies. Recently I left the 3dsmax environment to move on XSI.

iuri@pmstudios.it

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 & 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

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 for tradition art, & 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.

taylor.kingston@sympatico.ca

puckducker.deviantart.com

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.

niki@pikoandniki.com www.pikoandniki.

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 & develop my own game.

piko@pikoandniki.com www.pikoandniki.com

Hrvoje Rafael

3d modeler > Zagreb, Croatia > Student of aeronautics. Started out with CAD software, primarily with Solidworks on PC 486 DX4. Still occasionally use Solidworks but trying to learn Catia also. Currently I am using 3D Studio Max 5 which is just a hobby for now. I am self thaught at it and still in a process of learning. It would be nice if I could, one day, combine my 3D and engineering skills.

136dof@gmail.com

Adel Adili

I started 3D using Autodesk 3dstudio in about 1993. At the moment I am a freelancer and I am more into 3D arts (mostly interested in modeling,FX effects,lighting,environment,texturing) but I am really just as intertested in 2D whenever I can afford the time I work on it. Sometimes I feel like working as a concept artist too.

adel@adel3d.com

www.adel3d.com

Would you like to contribute to 3DCreative Magazine? We are always looking out for new interesting artwork, artists, tutorials and more.
Contact warin@zoopublishing.com for details.

an interview with Adel Adili

"Being a child I always wanted to create something; I thought maybe a robot, but when I became disappointed with the idea, I used my imagination to fulfill my dreams. Then I thought maybe art would be the answer. "

interview

adel adili Leda

Hi Adel, how are you. Could you tell our readers about yourself, and what first lead you down the 3d path?

Hi there! And thank you for doing this interview, because it's a good opportunity to share my ideas with other artists especially with your readers. My name is Adel Adili (nick name:Leda) and I was born in Iran. Being a child I always wanted to create something; I thought maybe a robot, but when I became disappointed with the idea, I used my imagination to fulfil my dreams. Then I thought maybe art would be the answer. So as a teenager I attended an art school and I tried to strengthen my knowledge of anatomy, perspective and art history, because I thought they were all necessary in the creation of artwork. So I continued my studies until I got my BA in Art.

I was into painting, graphics and handicrafts but then I realized that they could not satisfy my desires and after watching such movies like Abyss, I was astounded by this new horizon ahead of me and I found that this is what I was looking for. Afterwards, I found out that they had used the 3d software program, Softimage to create those artwork. Unfortunately we couldn't access the software until the first version of 3dsmax in Dos was released and by working with that I entered the 3d world.

So with starting off in traditional art, how did you find the transition from this to producing stuff on the computer in 3d?

I wouldn't call it a transition but I think traditional art is the preliminary step which is necessary for creating digital art images. For me, this has been the continuation of traditional art.

You're a very accomplished 2d and 3d artist, do you think excelling in both areas helps when creating new pieces of artwork whether 2d or 3d?

Absolutely, to become a professional in different fields of 3d you'd

better be an expert in 2d first. Interesting is that, after awhile working on 3d you'll see the positive effect it has on your 2D too.

"I WAS INTO PAINTING, GRAPHICS AND HANDICRAFTS BUT THEN I REALIZED THAT THEY COULD NOT SATISFY MY DESIRES..."

With using both 3dsmax and Maya, would you like to learn any other programs, like for instance Zbrush as this seems to be widely used nowadays?

I always like to try new software, provided that it can satisfy my needs. What I learnt from Zbrush is that it lets you freehand model which is good, but I personally think modelling isn't like making something out of the clay and I would expect

something more out of a 3d modelling tool. They should provide me with the opportunity to make use of the best of the model topography which I call 'Power of the edges'. As a model should be animated, work easily in Dynamic simulation and light bouncing calculation fast and easily. Thus; creating the edges on the model manually results in what is intended. This needs a lot of discussion which needs more time and I don't think it's appropriate now.

Do you think there are any advantages in knowing more than one program?

If the programs are alike and give you the same result I don't think it is necessary to learn different programs. But, if you can afford the time, why not learning more!

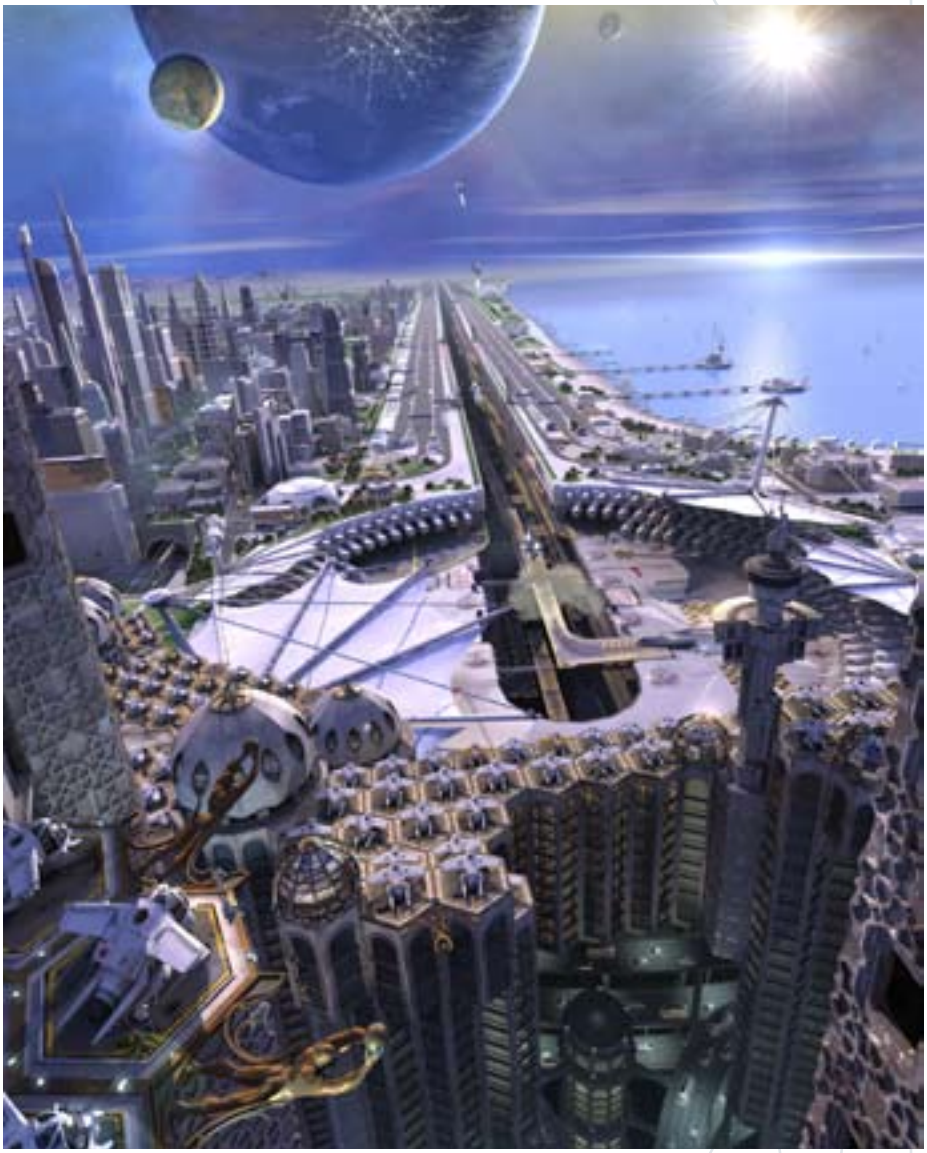
So out of the two programs, Maya and Max, which one do you feel more relaxed/comfortable using and why?

Definitely I prefer Max. But for example, because of some obligations like clients needs, if I have to do something in Maya, I'll do it. I wouldn't say Max has any priority over Maya but I am more comfortable with it. I think these are just tools and the artist can use both when necessary.

"What I learnt from ZBrush is that it lets you freehand model which is good, but I personally think modelling is not like making something out of the clay..."

Which part of the whole process of creating your images do you enjoy the most?

Every part, like lighting, modelling, FX, rigging are all joyful, but the whole energy and joy should be in the concept. If you feel like your concept is what you really want, you'll enjoy it and it would affect the outcome in a good way.



So do you spend a lot of time in the concept stages of your creations?

The idea of a concept may pop out of your mind in a second but sometimes it takes days to reach what you want and in this case it becomes kinda disappointing. But if you get the result soon it will be motivating and you'll really enjoy starting the work.

How do you relax on your days off from being the Managing Director for your company, Tarahan?

Nowadays I am trying to focus on my freelancing more and I don't want to involve myself in managing the company, because it mostly deals with graphics. Also I am in the process of starting an animation studio (Leda Studio). To tell you the truth everyday is both a holiday and a working day for me, cause I enjoy my work. I am either working on my contracts or whenever I am done with them, I go to my own projects. I also enjoy being with my family more nowadays.

It sounds like you have a good working environment, how big is your company?

With the new technology and easy correspondence, today's companies can be as big as the whole world. Now I'm working with a few artists around me and also I'm in touch with some artists from other countries.

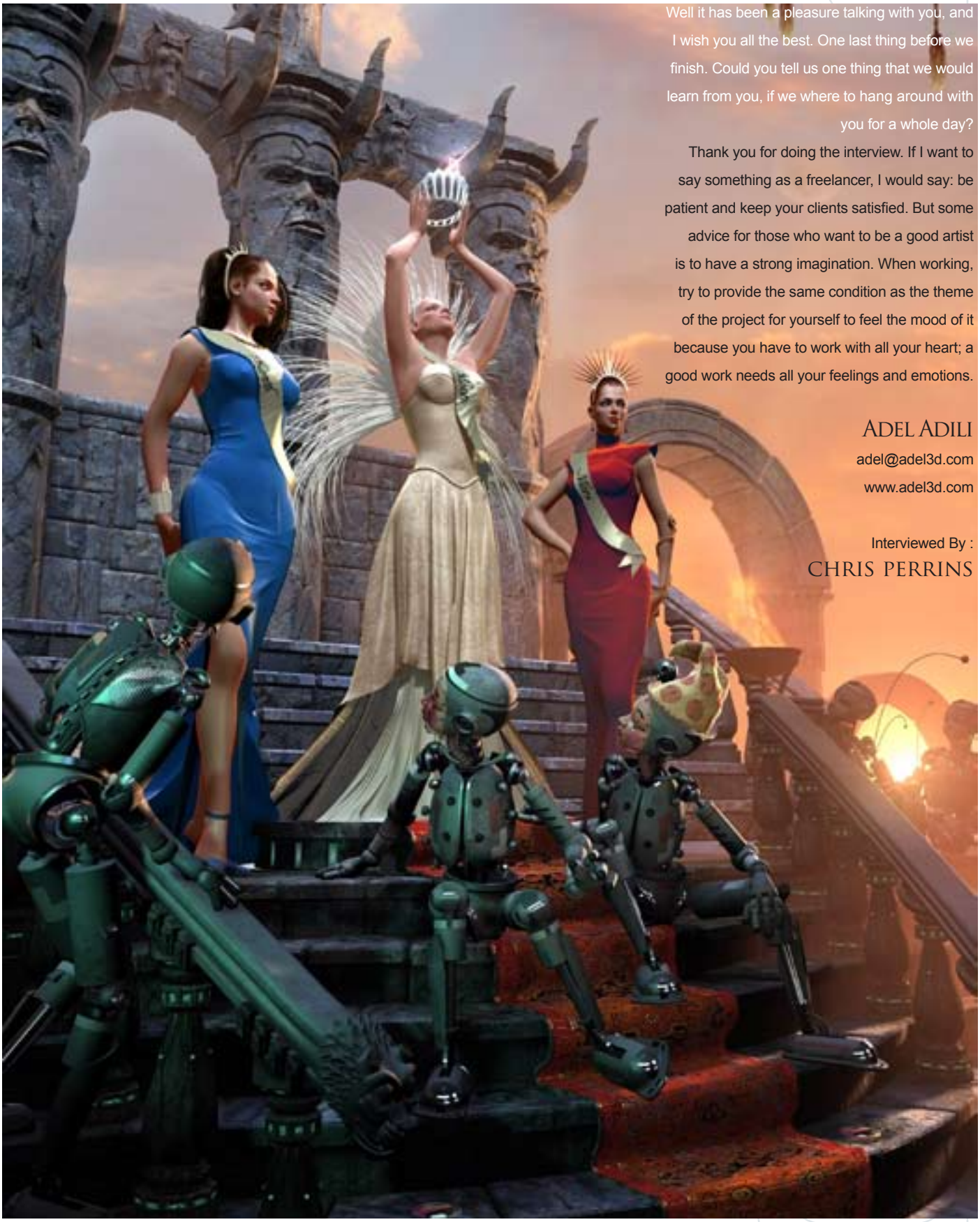
"Good forums are a suitable place for sharing our ideas and if somebody is in trouble..."

So do you have anything planned like a short movie for example, when you finally get Leda Studio off the ground?

Yes, a good demo reel can be a portfolio for the studio. I have plans on working on the Rostam (a hero in ancient Persia), or a story based on Star Olympics .

How do you feel about the importance of forums are to any aspiring artist out there?

Good forums are a suitable place for sharing our ideas and if somebody is in trouble, they can get hints from other artists' comments.



Well it has been a pleasure talking with you, and I wish you all the best. One last thing before we finish. Could you tell us one thing that we would learn from you, if we where to hang around with you for a whole day?

Thank you for doing the interview. If I want to say something as a freelancer, I would say: be patient and keep your clients satisfied. But some advice for those who want to be a good artist is to have a strong imagination. When working, try to provide the same condition as the theme of the project for yourself to feel the mood of it because you have to work with all your heart; a good work needs all your feelings and emotions.

ADEL ADILI
adel@adel3d.com
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Interviewed By :
CHRIS PERRINS

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...with the same setting and the same mood, we were going to make a film about a lone fisherman attacked by a sea monster. Little by little, the sea monster became a storm and the fisherman a lone woman, mostly because it allowed us to have a less story driven and action-oriented film. I think the three of us are also quite fond of Asian cinema and animation, especially of those contemplative sequences, where the time seems frozen and you just feel like walking into the scenery.

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fin d'été

in an abandoned city before a tropical storm, a woman decides to stay.

"We wanted to create a contemplative movie, based upon moods and colours that we had in mind. Somehow, we also felt like going against the cliché of most of the 3D short films with a lot of action and Hollywood effects. We wanted to do something different, a movie that could eventually touch the spectator".

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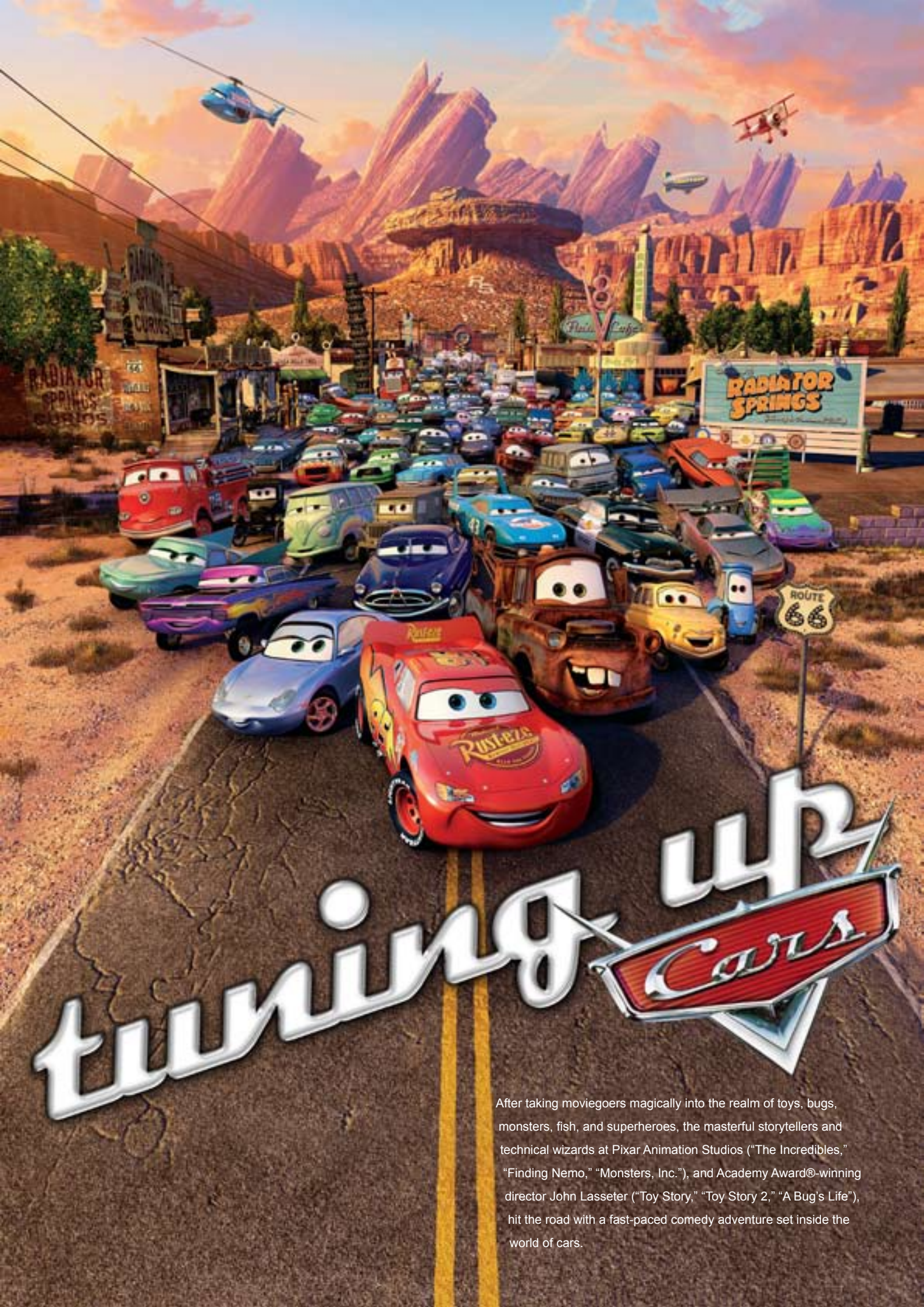

tuning up Cars

After taking moviegoers magically into the realm of toys, bugs, monsters, fish, and superheroes, the masterful storytellers and technical wizards at Pixar Animation Studios ("The Incredibles," "Finding Nemo," "Monsters, Inc."), and Academy Award®-winning director John Lasseter ("Toy Story," "Toy Story 2," "A Bug's Life"), hit the road with a fast-paced comedy adventure set inside the world of cars.

industry

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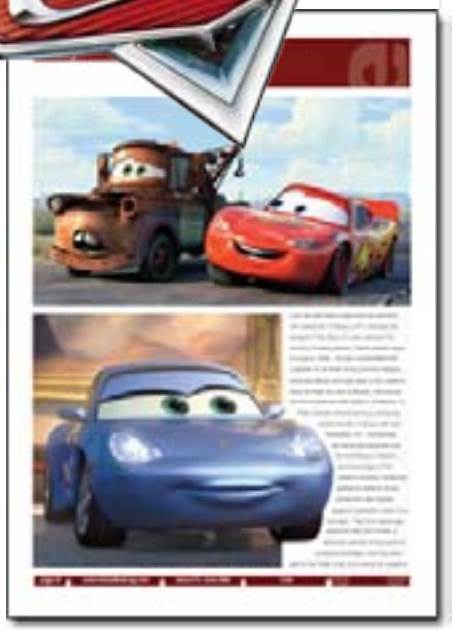
tuning up

"...THE MASTERFUL STORYTELLERS AND TECHNICAL WIZARDS AT PIXAR ANIMATION STUDIOS, AND ACADEMY AWARD®-WINNING DIRECTOR JOHN LASSETER, HIT THE ROAD WITH A FAST-PACED COMEDY ADVENTURE SET INSIDE THE WORLD OF CARS".



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KING KONG

A SHORT HISTORY OF A GIANT MOVIE STAR

By Pierfilippo Siena

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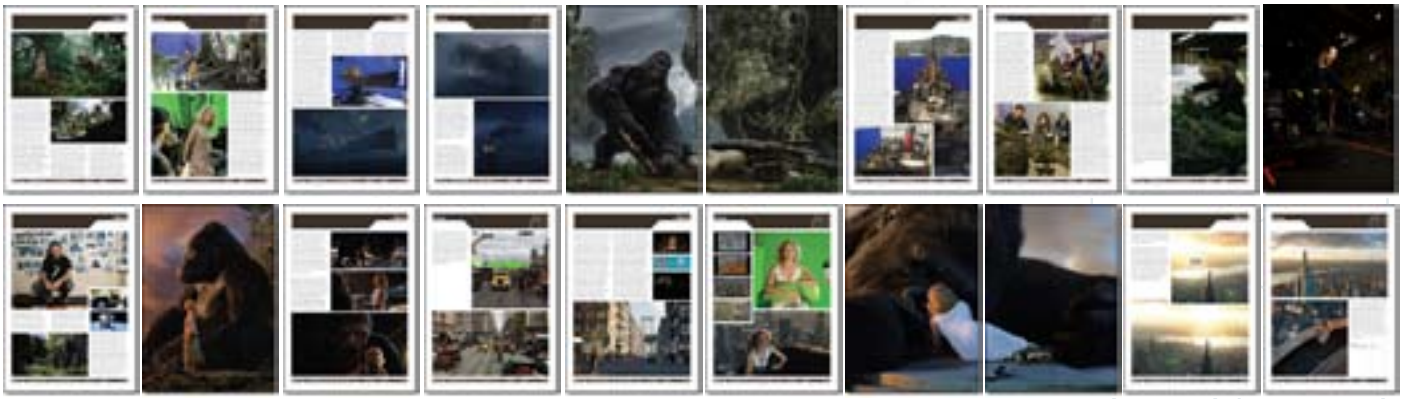
KING KONG

A SHORT HISTORY OF A GIANT MOVIE STAR

"WITH NO MOTION-BLUR ACHIEVABLE BOTH THE KONG AND THE SKULL ISLAND CREATURES MODELS SEEMED TO 'STROBE' THEIR MOVEMENTS.."



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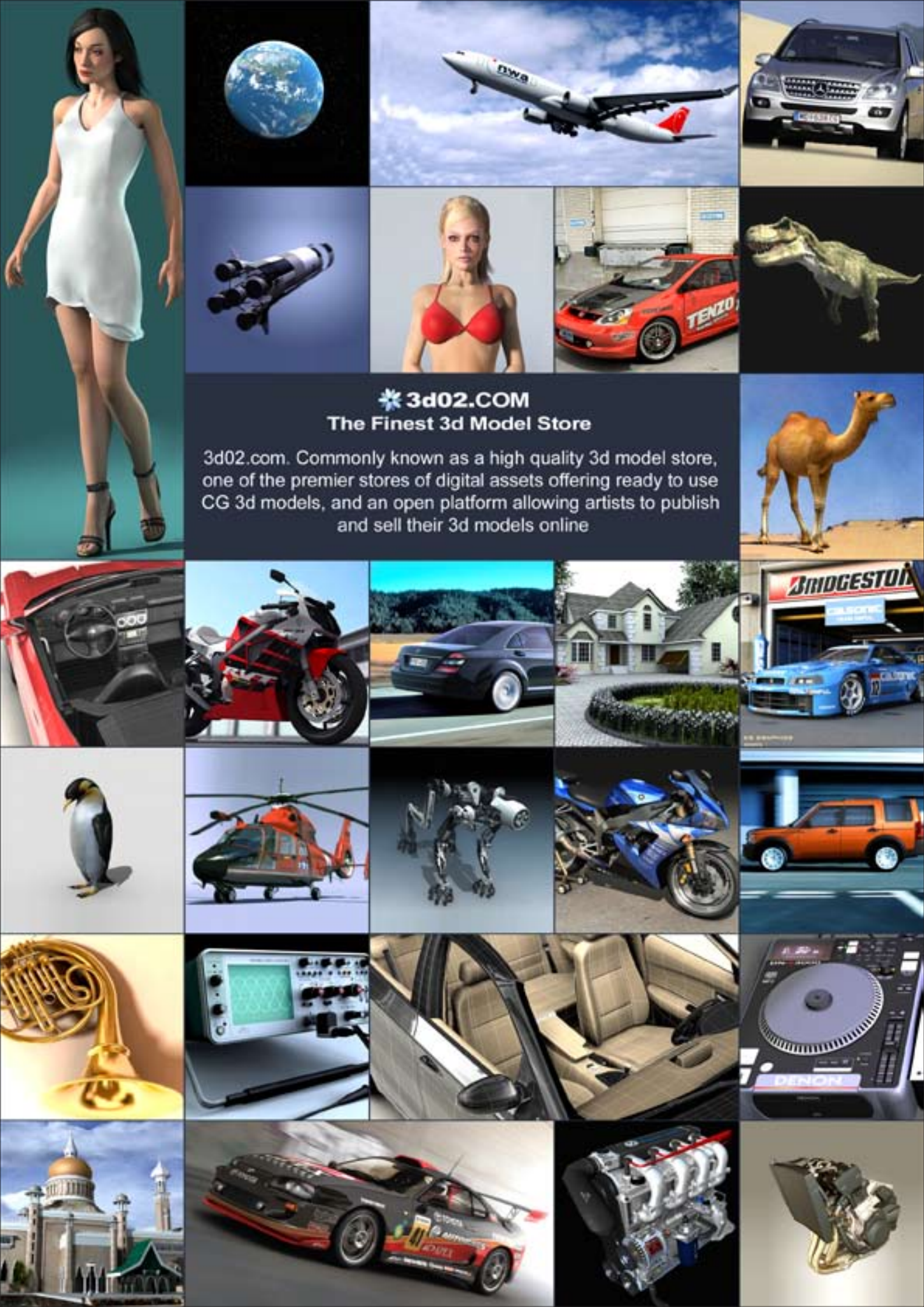
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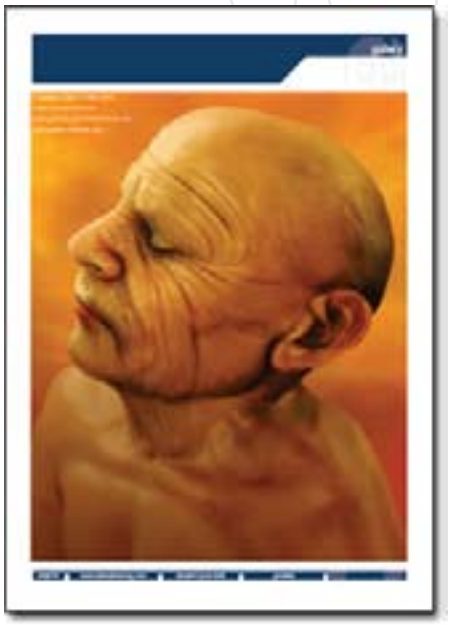

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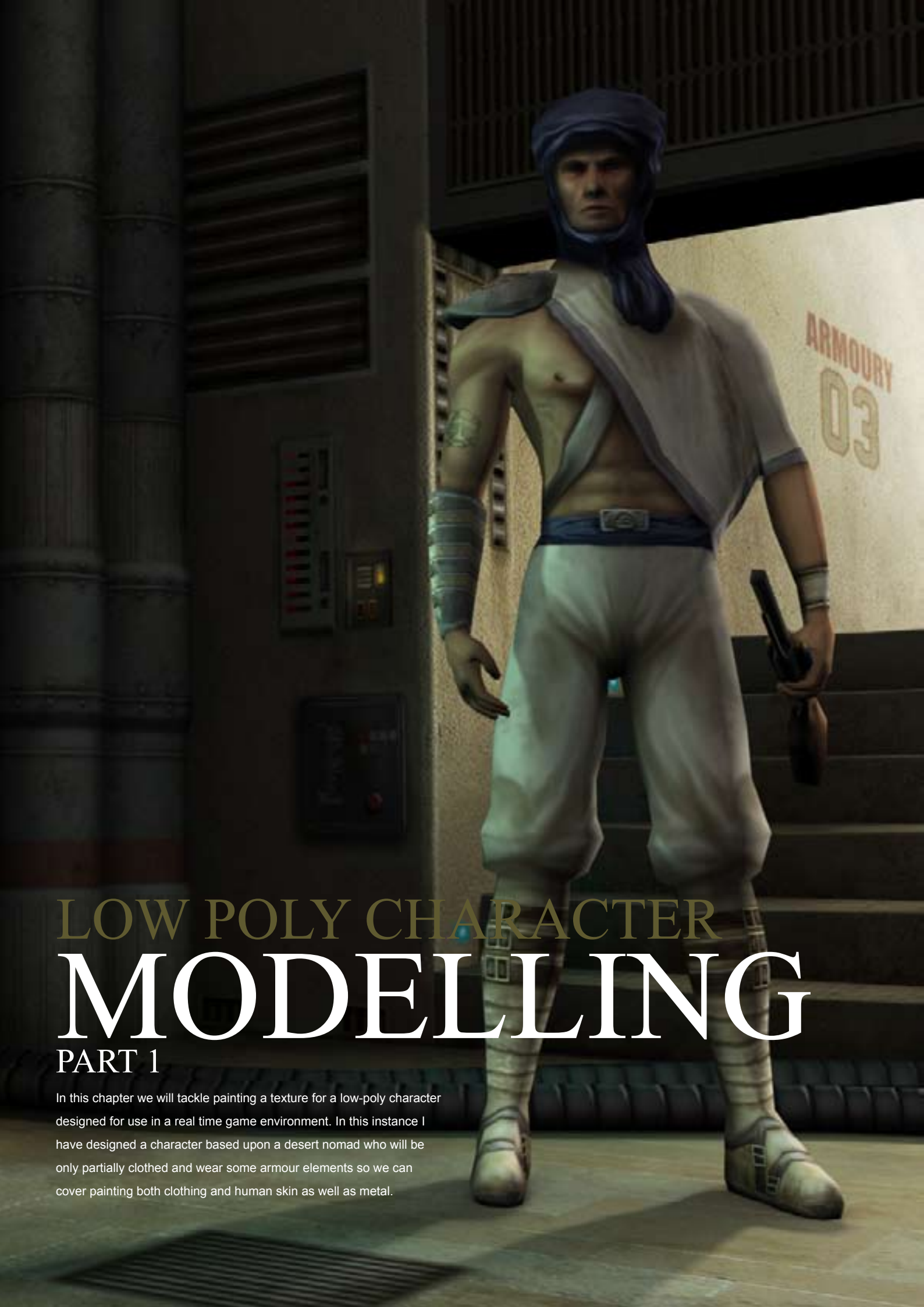

LOW POLY CHARACTER MODELLING

PART 1

In this chapter 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.

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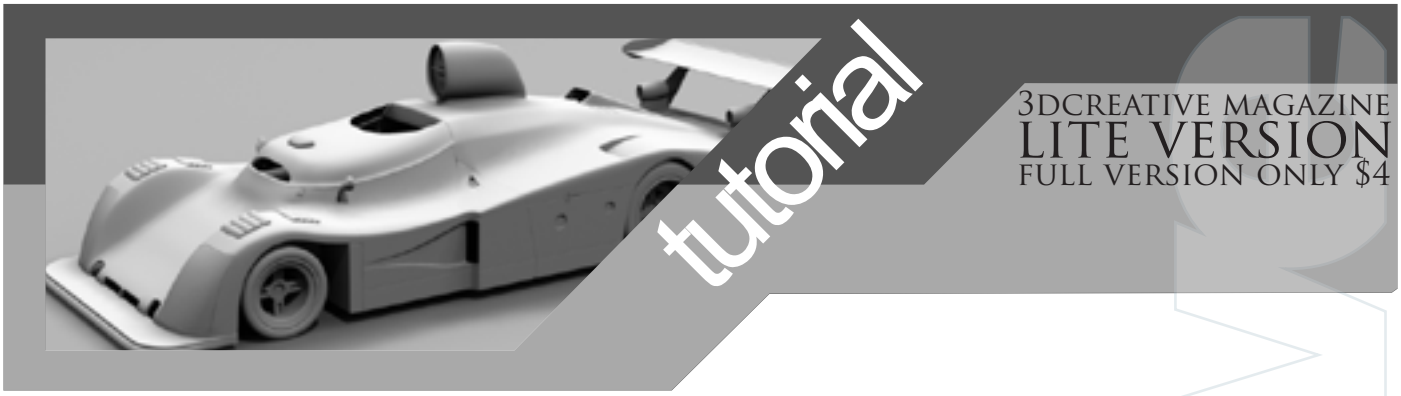
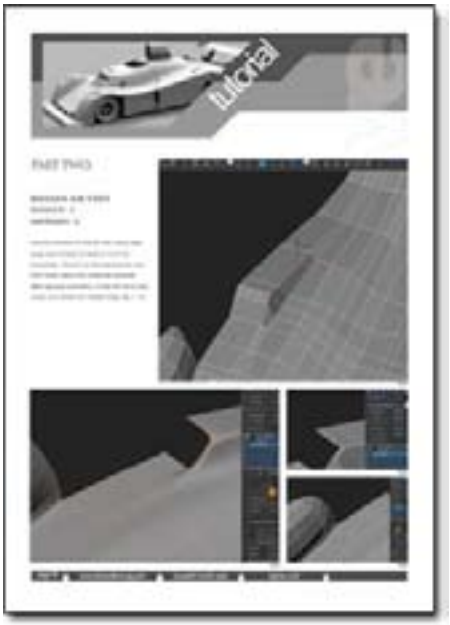
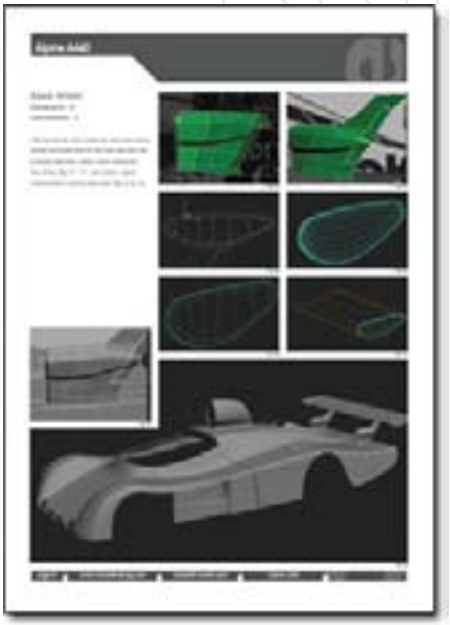
modelling an
Alpine A443
by d'Ettorre Olivier-Thomas
part two

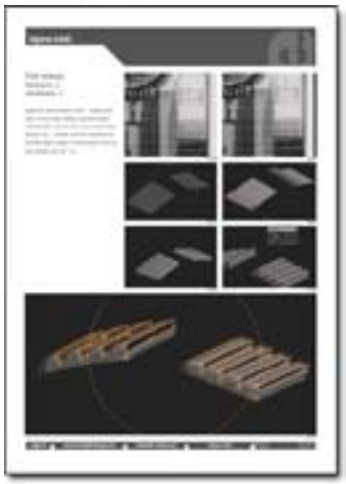


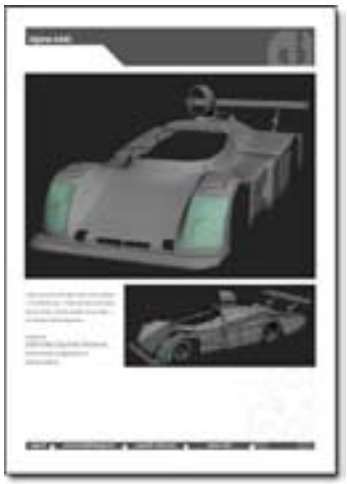
modelling an Alpine A443

by d'Ettorre Olivier-Thomas









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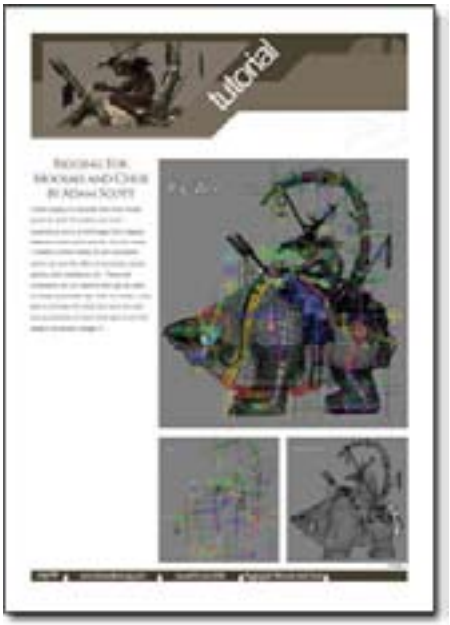
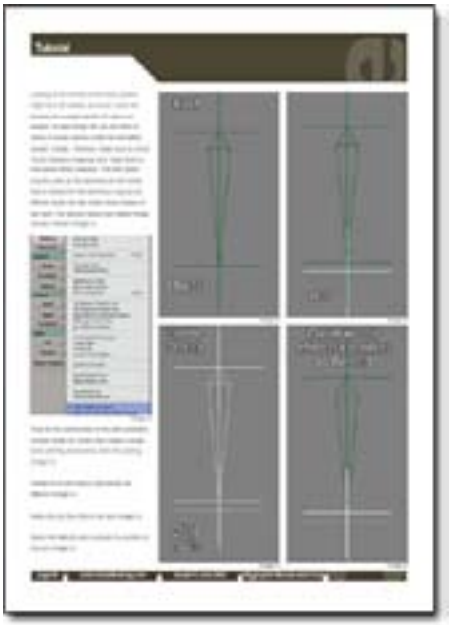
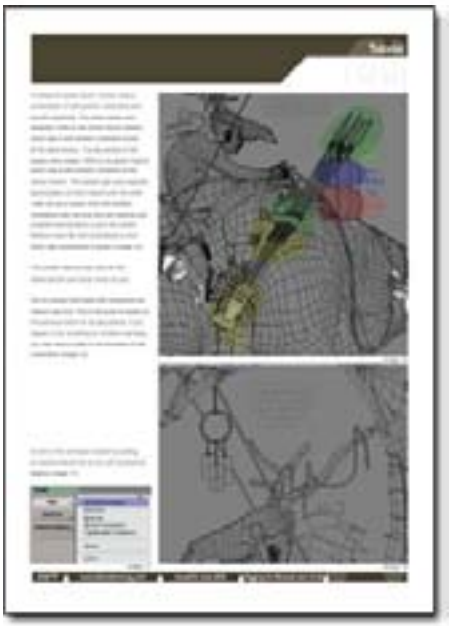
Rigging for Moosah and Chub

For this model I created a whole series of soft constraints, which can give the effect of secondary action, gravity, wind resistance, etc. These soft constraints will run realtime and can be used to create automated rigs.

Rigging for Moosah and Chub



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Character Creation

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.

Part 2: Modelling the Torso

3DSMax Version
10 Pages

Cinema 4D Version
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10 Pages

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ZOO PUBLISHING

...This article will show you what kind of work methods, that I've used to create the image '1954 Mercedes-Benz 300SL Gullwing' (not a very imaginative title, I know). The whole project started as a means to improve my modeling skills and at the time, I had already a few years experience with CAD software and some with 3dsmax. So I decided to model the car with 3ds max 5, with the final renderings done with Brazil 1.0...

MAKING OF 954 MERCEDES-BENZ 300SL gullwing

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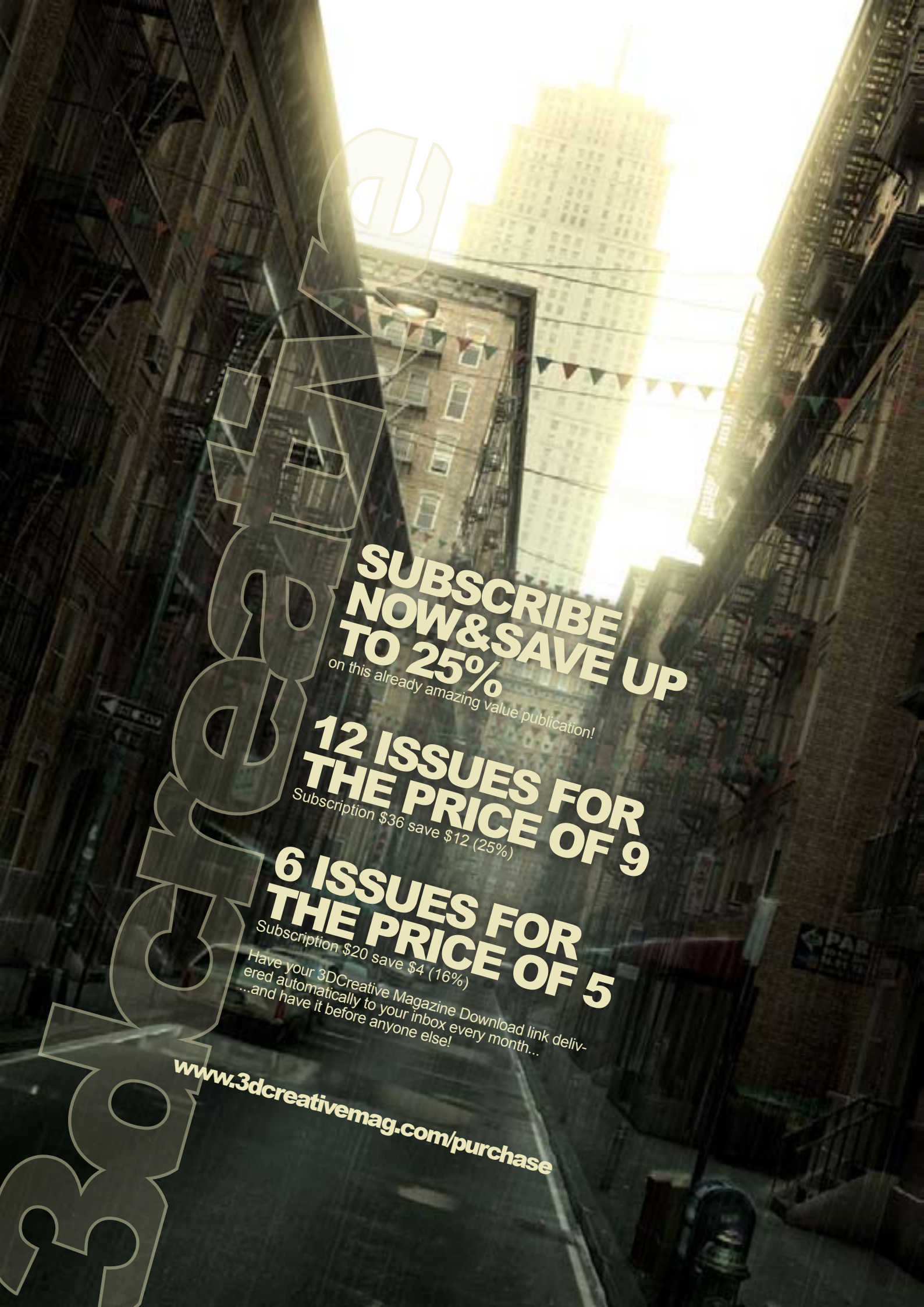
...This is the scene I created using 3DTotal.com's Total Texture CD for texturing. The software used includes: 3dsmax 8, Vray Advanced, Greenworks Xfrog and Adobe Photoshop CS2. I will try to concentrate on the main aspects of creating the scene so I hope you are quite familiar with the above software....

MAKING OF ROOF GARDEN

BY LUKASZ SZEFLINSKI

MAKING OF ROOF GARDEN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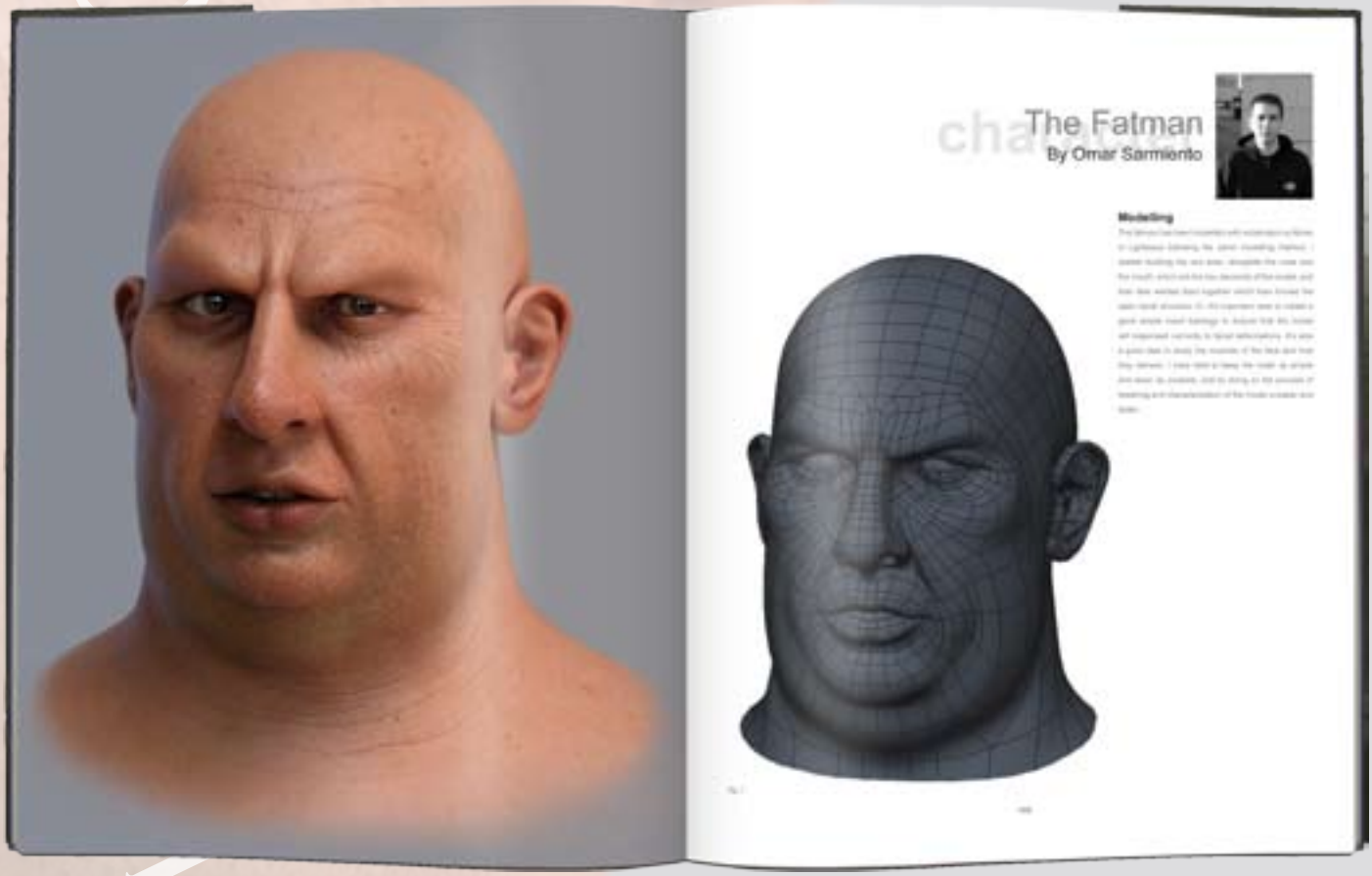
DIGITAL ART MASTERS

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:

'The Fatman'

by Omar Sarmiento



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

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Next Month

Ice Age 2
An In depth look at the Blue Sky masterpiece, plus an interview with Director Carlos Saldanha!

Interviews
Rich Diamant &
Richard Minh Le

Tutorials
Swordmaster Part 3 - Modeling the Arms & Legs. The complete real-time character creation tutorial for 3DSMax, Maya, Lightwave, Cinema 4D & Softimage XSI!

Texturing Masterclass - Low Poly character Texturing part 2 by Richard Tilbury

Alpine A443 - Part 3 of 3 car modeling tutorial by d'Ettorre Olivier-Thomas

Making Of's
'Comatules' by Jean-Marc Labal
'Captain' by Stepan (o)ne Grakov
'Europa' by Sao Lee

Digital Art Masters
Arabian Warrior Horse
by Khalid Al-Muharraqi

Galleries
another 10 of the best Images from around the world.

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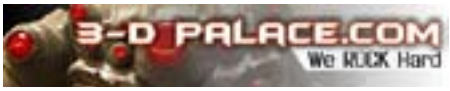

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