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creative

DarKastle
>>The spectacular 'next generation' theme park ride

Olga Antonenko
>>we interview the matte painter & compositing artist.

Rebeca Puebla
>>we interview the 3D Artist for Zinkia Entertainment

Compositing
>>Hasraf Dulull on mixing pyro footage, photography and CGI to create a fully animated VFX shot.

Masterclass
>>Part 2 of the in-depth Texturing a Human Head Tutorial

Nissan Murano
>>Stardust's talents soar in a new campaign

Making Of's Section
The Oddfather by Peter Sussi, Hanuman by Udom Ruangpaisitporn & Chameleon by Anna Celarek

Asylum 3D
>>we talk to Matt Westrup of Asylum 3D on their work

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editorial

Welcome

to the March 06 issue, let's start with last month's Survey Results :
A very big thanks to all the readers who gave us the feedback & well done to Earl Ricks Jr & 'XPress' whose names came out of the hat for the Shorts Drawer double set prizes!

The survey has proved to be very interesting reading and I will try to summarise the main points as these will contribute to shaping the magazine's future. Starting with your favourite sections; tutorials seem to romp it home with 'in-depth tutorials' coming in first, closely followed by 'tutorial overviews' (image making of's). The ''galleries'' are very popular and so are the interviews, so we seem to be on the right track and we will aim for even more in-depth tutorials in future issues. A very important question asked was, "would you like to see a printed version of the magazine for around $8?" Surprisingly only 45% of readers would like this, with everyone else preferring the $4 download.

People told us the current downloadable version does have many advantages; it is instant to get wherever your location; it saves trees; you can zoom in on images using your reader; there are no import costs like with other printed magazines; and some people said it's easier to catalogue and search back issues. We are still making serious enquiries about a printed version and we are aware of the huge advantages of this format too, but if we do go down this route it's now clear that the downloadable pdf format will always be an available option. Everyone seems to like our method of trying to include more timeless content, avoiding news and reviews, Many comments say that they prefer to read news and reviews on the many daily updated websites, many of which are free, such as our sponsor sites (see back page of mag for many of these amazing CG news sites). To round off here are just a few additional comments selected which go some way to summing up the hundreds we received :

" It's very good, it covers almost all the necessary required topics for a 3d artist, except it must be available all over world, Asia too for example" - In the purchase page at www.3dcreativemag.com, there is now a link to a regular shop, this is especially for non Paypal countries.

" I really don't think it's lacking..I'd like to see some more advanced and detailed tutorials. Also, the new making of sections are great "

" I love the magazine. I think all the main areas are covered exceptionally well. Perhaps one thing I would like to see a little of are rigging and skinning and maybe animation tutorials. Overall the mag is great and I look forward to every issue.LONG LIVE 3DCREATIVE MAGAZINE!"

" Overall it's the best 3d magazine in print or Pdf I've seen. I happily drop the bucks for the subscription as well as for the 2D Artist one. The work is phenomenal and its truly inspiring. I love the in depth tutorials. Keep them coming! My only complaint is the editing of the content. I found myself having to re-read sections because words are missed or misplaced or misspelled. Other than that, I'm drooling..."
- Firstly, thanks for the praise! Secondly, early issues were not proofed very well due to time constraints, all current and future issues are now proofed and checked very thoroughly!

" I think the magazine is great and not only because I won last month' s competition:) But seriously, it really inspires me to do things I have never tried before, As someone who is relatively new to the 3d scene, it is a great way to learn new things and to read about how more experienced people see and do things." - Well done on winning and thanks for the comments! Ok! Enough statistics and 3DCreative staff head swelling! Let's get on with this issue's summary :

Techniques and Tutorials

Richard Tilbury's Texturing Masterclass continues with painting the skin texture for the human head that we unwrapped last month. 3 fantastic "making of's" for some of the 3DCreative team's all time favourite images from previous galleries, being; 'The Chameleon' by Anna Celarek, 'The Oddfather' by Peter Sussi and 'Hanuman' by Udom Ruangpaisitport. The mega Joan of Arc series reaches it's penultimate part and Florian Wild gives us part 2 of "Physical Light, Mental Ray"

Interviews and Inspiration

The talents of Rebeca Puebla, Olga Antonenko and Matt Westrup are exposed in these 3 interviews; 15 pages of images, insight and inspiration!

Industry Articles

We have really gone to town this month, 3 insightful articles, Top of the list is Hasraf Dulull's compositing feature, Many thanks to Hasraf for writing this exclusive article which is definitely one of this issues highlights.

Extras

Competition to win copies of the BAFTA award winning 'Fallen art from Platige Image. 10 of the best artworks in the galleries section and our recruitment section.

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

Every month, many artists from around the world contribute to 3DCreative Magazine. This month, we would like to thank the following for their time, experiences and inspiration.

INTERVIEW - PAGE 013

Rebeca Puebla

3DModeller/Texturer - Freelancer - Madrid, Spain

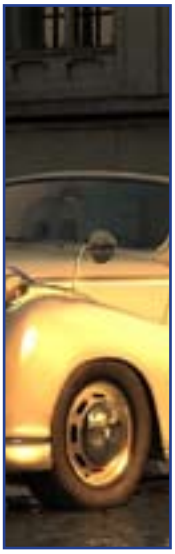
I started in the CG World in 2002 with 3D Studio Max, later I began to work in the company Zinkia Entertainment for the animated serie"Pocoyó". I specialise in the modeling and texturing of characters in 3D and at the moment I am freelancer for companies like Blur Studio.

rebecapuebla@hotmail.com
http://rebecapuebla.blogspot.com/

COMPOSITING - PAGE 028

Hasraf Dulull

Started as a level artist on motocross games & interactive media before moving into CGI & visual effects where he worked as animation & post production director for several high profile clients, a feature film, music videos & a short animation film called Spring Heeled Jack. He is currently an experienced marketing artist at Codemasters. Also working on personal projects pushing his visual effects & compositing to new heights by collaborating with animators, artists, producers & directors worldwide. www.haz-creative.com



INTERVIEW - PAGE 008

Olga Antonenko

Concept artist/mattepainter/ compositing artist/3D artist. Moscow, Russia. Started as a concept/background artist for animated films in 2000. Now working in cinema production. This year worked as a mattepainter and compositing artist on feature film "Wolfhound". Currently working at Kinopostproduction department Channel One Russia on cinema and commercials production.

info@cgpolis.com
www.cgpolis.com

this issues contributing artists

Luciano Iurino

I started back in 1994 with 3D Studio on MS-Dos as modeler/texture artist. In 2001 I co-founded PM Studios (an Italian videogame developer) with some friends and 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.

iuri@pmstudios.it

SOFTIMAGE XSI

Vojislav Milanovic

3D modeler & animator, vfx compositor, Anigraph studio, Banja Luka, Bosnia
Self though allround 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 and character developing for an animated feature movie. One of my carrer goals is to work in a large studio and make my own animated movie.

vojo@teol.net http://users.teol.net/~vojo

lightwave

CINEMA 4D

Niki Bartucci

3d modeler > Freelancer Bari, Italy > I started working in the field of Computer Graphics in 2000 as an illustrator & web designer. In 2003 I started using 3d graphic software such as Cinema4D & later 3d Studio Max. That year I worked on ETROM - The Astral Essence, RPG video-game for PC, developed by PMstudios. Currently I'm a freelancer & I specialise in commercials. I Like 3d graphics and video-games, especially RPG & RTS video-games.

niki@pikoandniki.com www.pikoandniki.com

Taylor Kingston

3D artist > Digital Illusions (DICE) > London Ontario, Canada > Started out with 3D on Studio Max 1. Self taught through high school, going to Sheridan College for tradition art, and Seneca College for Computer Animation where I switched over to Maya. Hoping to one day break into film, perhaps even getting into the directing side one day. Currently working at Digital Illusions as an object artist.

taylor.kingston@sympatico.ca
puckducker.deviantart.com

Maya

CINEMA 4D

Giuseppe Guglielmucci

3d modeler / 3d animator > Freelancer > Bari, Italy > I have began to use computers with the epoch of the vic20 and Cinema4d was my first 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 a freelancer specialising in commercials, hoping to work in the video-games industry and develop my own game.

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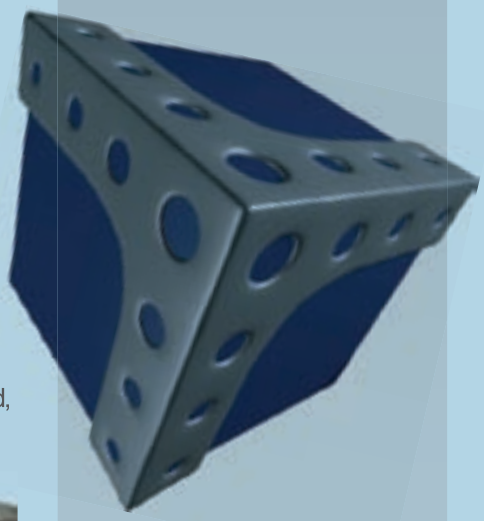

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v8
Vehicle Textures
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v11
Alien Organic
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v12
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v13
Around the World Vol 2
Mostly architectural textures, derived from original photography, taken all over the world.

v14
Fantasy Textures
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v15
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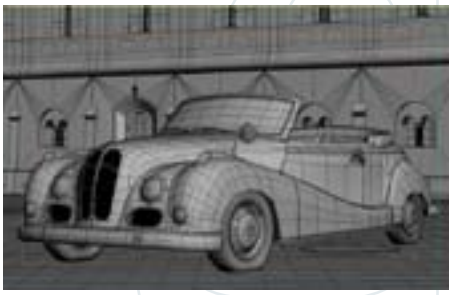
interview

Olga Antonenko



Hi! Olga, can you tell us about yourself please?

Sure no problem. Nowadays I live in Moscow, working as a mattepainter/compositing artist in cinema and in the production of commercials. I also work sometimes as a concept artist in animated films and game projects for different studios. In spite of my busyness I try to spend as much time as I can with my husband and daughter.

So how did you start out in this field, did you go to college or are your self taught?

I began drawing when I was a small child and I always seemed to like it so much. Though there were no artists in my family (my mother is an engineer and my father a serving soldier), they always helped me in my aspiration to art. My education started when I was five, when my mother took me to an art studio. When I was 10, I read in a newspaper “Pionerskaya Pravda” about qualifications for the best art school in Moscow and in the whole of Russia. I pursuaded my mother to let me go there and she was happy when I passed the exams. I

had to spend 2 hours every day travelling on the way to school, but that wasn't the hardest part. We had all the ordinary subjects like in all schools and many specific ones (art, drawing, composition, history of art etc). I had to study for more then 6-7 hours a day and from this I learned to spend my time effectively and to leave some time for rest. After finishing school, I entered Moscow State Art Institute named by V. Surikov. I'm really grateful to all of my teachers, as they made so much out of me, and gave me a real classical art education.

During the training course we spent a lot of time painting from life, and I think that is a very important part – a real artist should capture lines, forms and shades which most people

usually cannot see. I have spent five years on careful paintings, quick drawings, so I can now paint with my eyes closed.

Do you think having a classical art education, like yourself beneficial to any up an coming digital artist?

Sure, you can know all the buttons in any software perfectly, but there are some things that are very hard to learn and feel without education: composition, colour, anatomy etc.

You seem to be a very good all round artist which not a lot of artist seem to be nowadays. You tend to find they focus just on one area. So what's your secret?

I began working with CG, painting concept art for cartoons when I was studying in the institute. I liked this sort of work because I had freedom with colours, composition and choice of details. I don't like to paint over ready sketches, I prefer to represent my own feelings and vision of the subject. Then I worked as an artist on a TV program. It was a crazy rhythm of work, sometimes at night; sometimes I had to do some compositing work. My colleagues noticed that my scenes looked more realistic, atmospheric and alive. Then I worked as an artist and compositor making small videos for different games, where I worked closely with 3d. These days I've done practically everything: sketches, concepts of backgrounds, modelling, texturing and compositing. In modern technologies everything is so tight, you have to know everything in the entire process, and it is even better when you can do most things. It allows me to find the easiest way to solve different problems. For example sometimes it is better to use layer renders and compose it later, that allows you to save a lot of rendering time because you can change the picture without rendering the entire image once more.

So out of all these areas which one do you prefer to work in?

I prefer to work on feature films, it is harder and more interesting, because you have to do absolutely everything photorealisticly. I can use my art skills, and I think that matte painting is very close to painting from life. I compose my own backgrounds into final scenes often, it is easier when you can compose painted parts and source material yourself without communicating with other compositors. I like painting backgrounds and concept art for animated films also, because this work is very creative, I have a lot of free space for imagination. Sometimes I do 3d work too.

How important do you think it is to be familiar with a 3d package in relation to matte painting?

I do not think that it is critical to use 3d programs when your a mattepainter, but you should know some basics because you will work with other departments of the studio closely and any misunderstanding between mattepainter, compositor and 3d artist can result in alteration of your wonderful image.

Sometimes I use 3d to make a rough scene before painting. The benefits are – perfect perspective, quick change of composition and lighting of the scene. I don't use this

technique too often, only on complex scenes with architecture. Anyway there is never any necessary knowledge: the more techniques you can use, the better and faster work you can do.

What do you do to relax?

As I work with computers every day I prefer to spend my free time as far away from it as I can. At winter I ride my snowboard, summer time I prefer climbing mountains and swimming in the sea. Also I spend a lot of time with my little daughter.

Sounds great, snowboarding huh? So what tricks can you do?

I prefer the hard disciplines of snowboarding: slalom, giant slalom, freecarving; I like boardcross also. I never tried halfpipe, maybe because we do not have one here in Moscow. So I do not do any tricks, I concentrate on making perfect arcs on the slope at max speed.

What would you like to be doing in 10 years time?

I hope I could earn enough money to buy a little house near the mountains at the coast, where I could give birth to 3-4 more children, bring them up, and maybe sometimes paint something for myself.

What has been your main source of inspiration to this date?

I have many sources of inspiration: good mood, beautiful sky, nice people, my daughter when her behavior is fine, my husband also when his behavior is fine.

Its been a pleasure talking with you, many thanks

Interviewed By :

CHRIS PERRINS
olga@cgpolis.com

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AN INTERVIEW WITH

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COMPOSITING

MIXING PYRO FOOTAGE, PHOTOGRAPHY AND CGI TO CREATE A FULLY ANIMATED VFX SHOT IN AUTODESK COMBUSTION

BY HASRAF DULULL

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THE GALLERIES

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ZOO PUBLISHING

OUT 03/06

tutorial

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Texturing a Human Head

PART 2

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.

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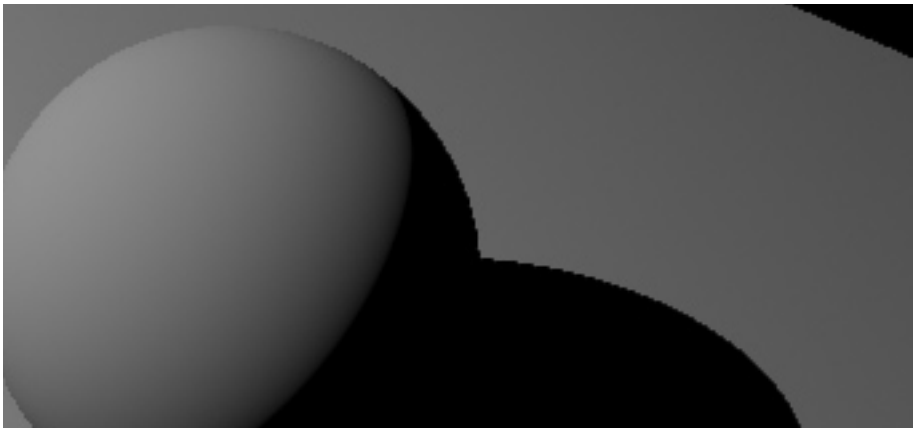
PHYSICAL LIGHT



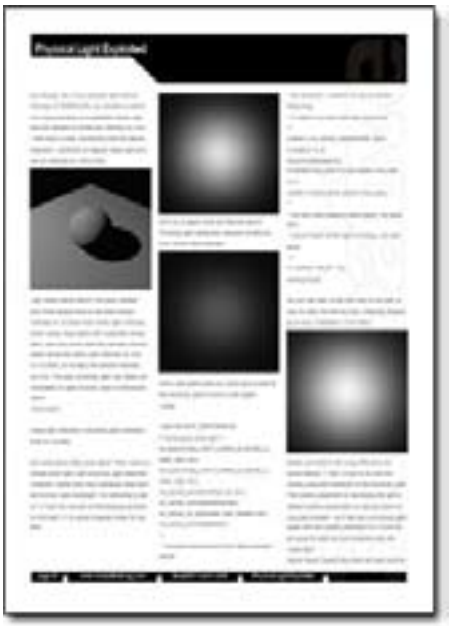
BY FLORIAN WILD

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

FEBRUARY:
DGS Exploited

THIS ISSUE:
Physical Light Exploited

APRIL:
MentalRay Bump Exploited



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Joan of Arc

We bring you 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.

STAGE 7
Modelling the Bust Armour Hair and Gloves

12 PAGE TUTORIAL

24 PAGE TUTORIAL

13 PAGE TUTORIAL

20 PAGE TUTORIAL

Image ©Fredi Voß www.fredivoss.de

CINEMA 4D

HAIR

HAIR is the first fully integrated CINEMA 4D module for the creation of hair, fur and feathers. Breathtakingly fast, this module also distinguishes itself with its intuitive interface.

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Visit us at www.maxon.net to download a demo or to discover more exciting details about HAIR and CINEMA 4D.

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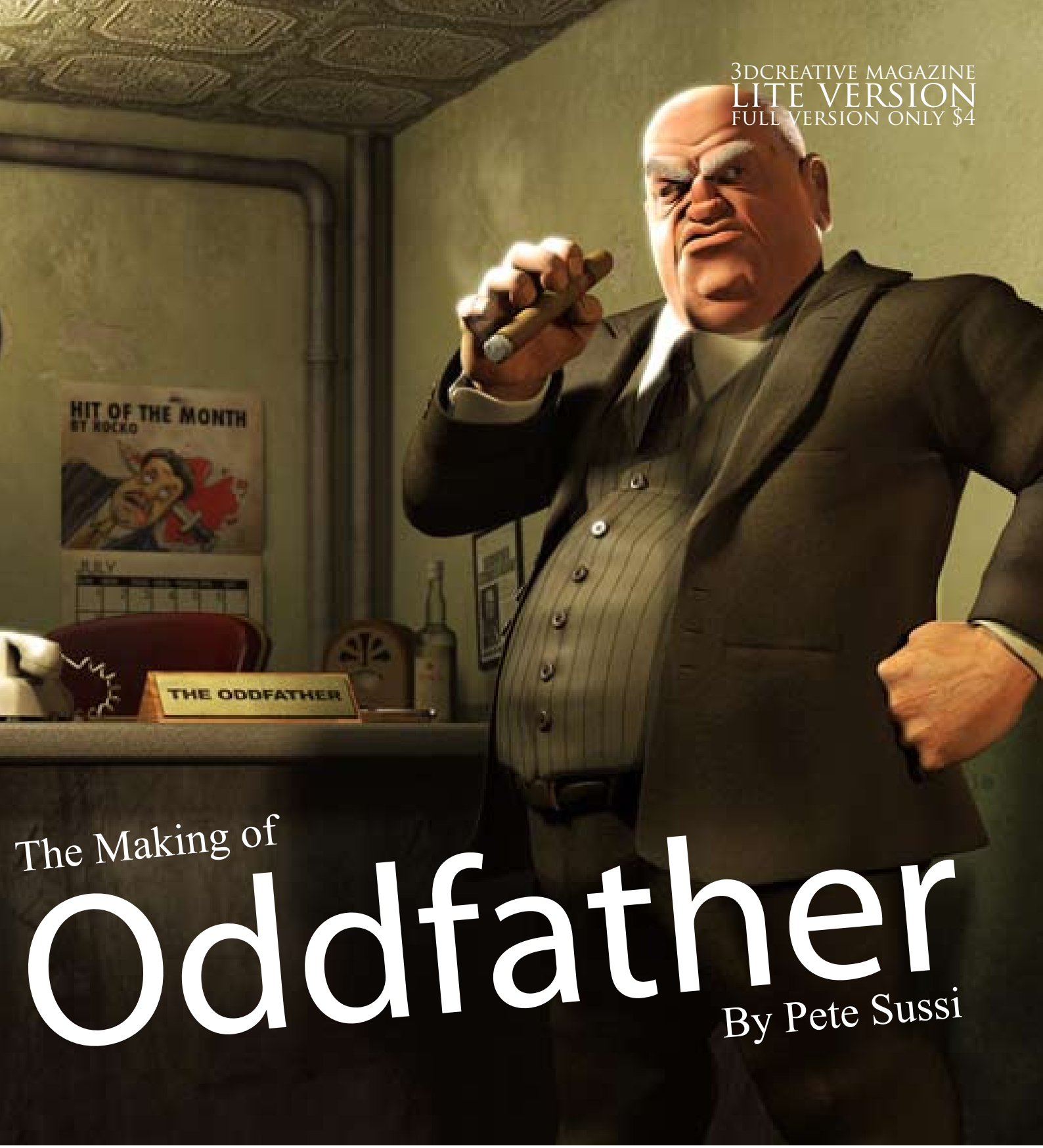

The Making of Oddfather

By Pete Sussi

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THE MAKING OF HANUMAN

making of

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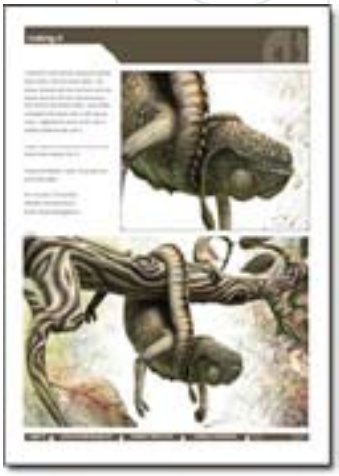
MAKING OF CHAMELEON

BY ANNA CELAREK



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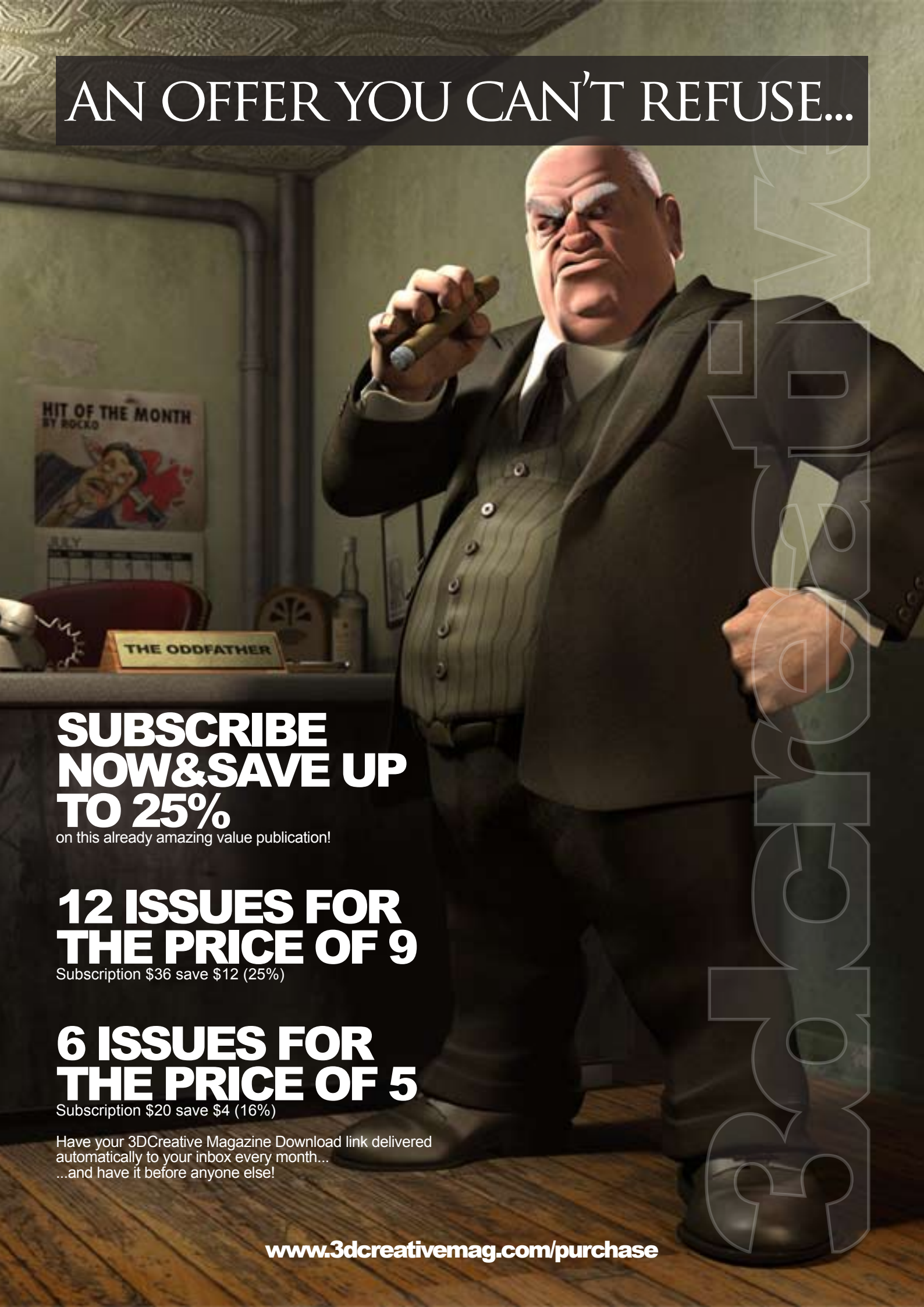
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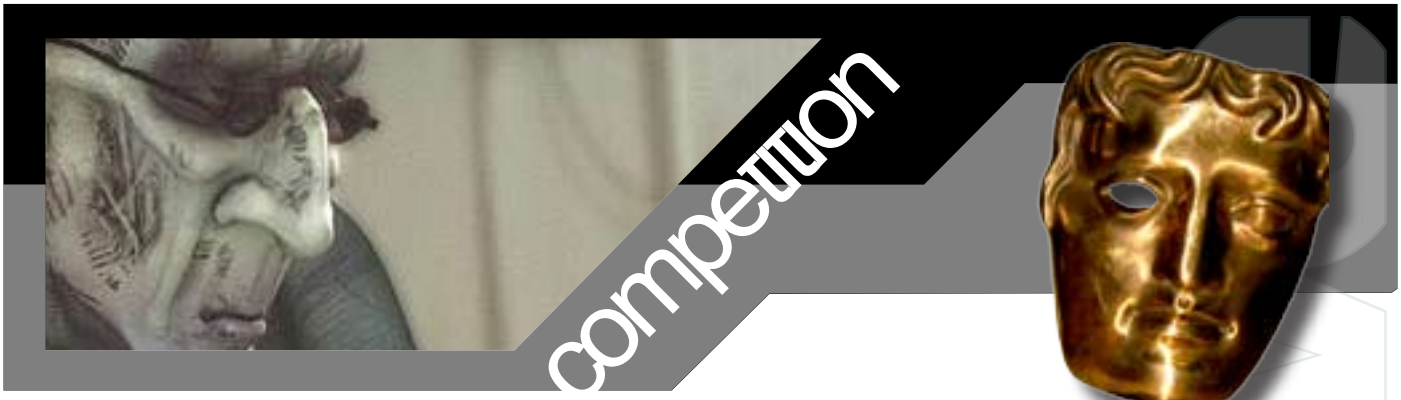

On an old, forgotten military base in the Pacific, soldiers who have lost their minds due to the hardships of war have been gathered to complete one final mission. “Fallen Art” received “Jury Honors” Award at Siggraph Festival 2005 and has just won a BAFTA award for ‘Best Short Animated Film’. Platige Image is a multi award-winning computer animation studio with the technical, creative and production capabilities to provide post-production visual effects services to the entertainment industry.

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3 DVD Copies of the “BAFTA Award Winning FALLEN ART”

All you have to do to be in with a chance of winning is answer the following question:

Who Directed Fallen Art?

Email your entry to competitions@zoopublishing.com including the words ‘fallen art’ competition in the subject line. All entries received by 1st November will be entered into a prize draw. The two winners will be notified by e-mail.

Competition Sponsor www.platige.com

We received over 170 entries to last months competition Here are the winners:
Michael Kohler, Jose, Ken Ruiz & Gaal Gergely. The winners have been notified by email.

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 3rd parties.

Next Month

Interviews
Cafe FX's Grzegorz Jonkajtys Grzegorz Jonkajtys
Marco Carminati of Domino Digital Studio
CCP-Eve Online's Kari Gunnarsson

Tutorials
Texturing Masterclass
Texturing a Scene Part 1 by Richard Tilbury
Mental Ray (Maya) part 3 by Florian Wild

New Section: Gallery image 'making ofs'
Industrial Product 'Nokia M90' by Ali Ismail
Deep Fish by Olga Antonenko
Kameswaran Iyer by Prashant Sadaphule

Galleries
another 10 of the best Images from around the world

Review
Game Art Book by Riccard Linde, reviewed by our very own Richard Tilbury

PLUS
Articles, Industry news, Competitions & more.

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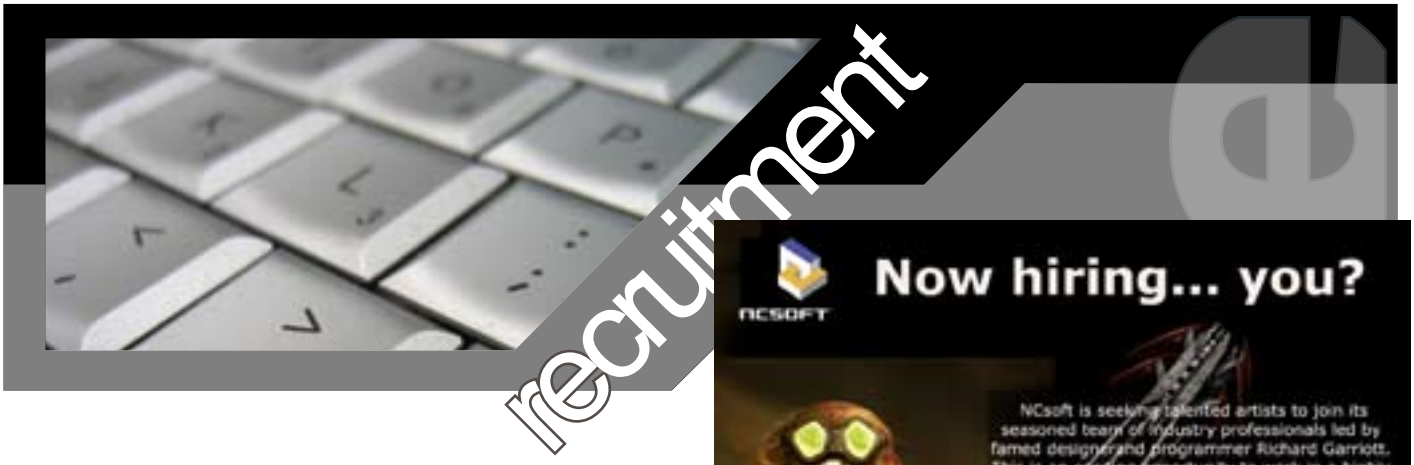

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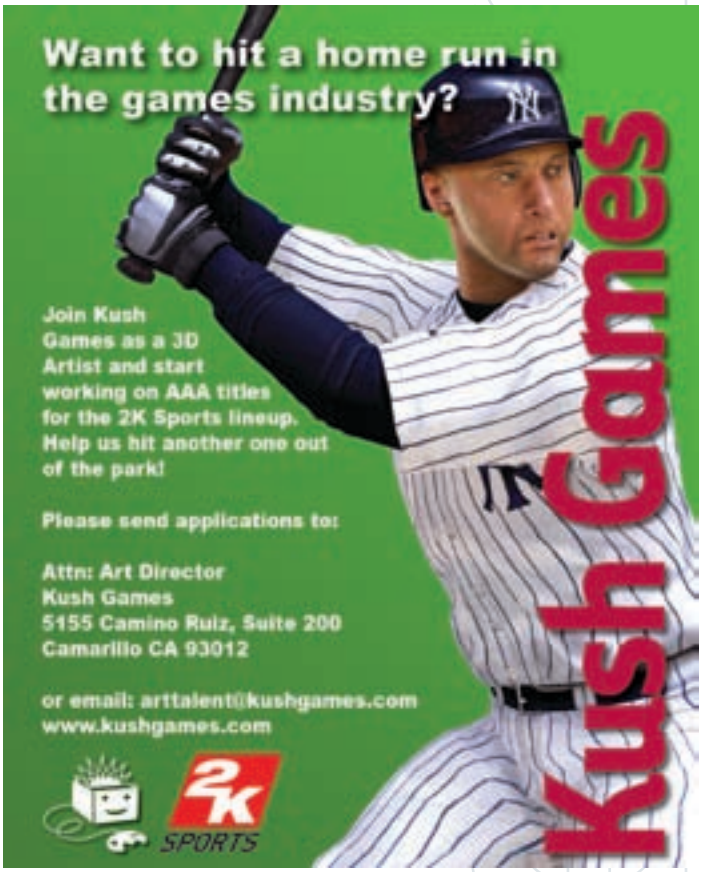

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