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# 3dcreative

# HUGUES GIBOIRE

Interview with Ninja Theory Studio's Art Director

## JOAN OF ARC

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

## RIO GRANDE

>>the Making of Rio Grande by Andrey Yamkovoy

## VACANT PLANET

>>an interview with Chris Neuhahn

## WIN 3D PALACE TRAINING DVD'S

>>we have 5 sets to give away

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www.3dcreativemag.com

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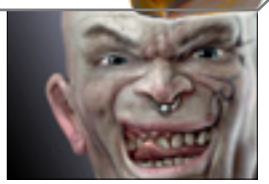

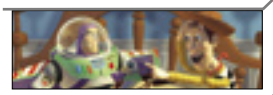

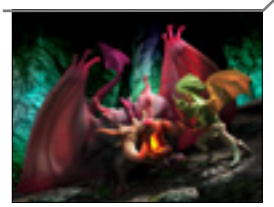

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# editorial

## Welcome

to the 3rd issue of 3DCreative Magazine A digital publication for CG creatives around the globe.

3DCreative Magazine focuses on techniques, tutorials, interviews, articles, project over views and galleries. We have news and reviews too but we find that these topics are best covered by the online news and CG sites that thrive on daily updates. Our magazine will focus on becoming more of a timeless resource for artists to turn to again and again whether you view it from your screen or choose to print it off.

## Techniques and Tutorials

This issue, in a continuing trend for 3DCreative is even bigger than last months issue, 84 pages, not including the Massive Joan of Arc Tutorials by Michel Roger, which is a big selling point for many. In it's 3rd month re-written for Maya, Lightwave, Cinema 4D & XSI, the Joan of Arc Tutorials are available to 3DCreative magazine customers free, as an extra download. Please follow the instructions on page 54 to get it now! Plus, if you are new to 3DCreative then don't forget that you can get the previous 2 parts of the tutorial by purchasing the last 2 issues. 3DS Maxer's are treated to the 3rd and final part of Richard Tilbury's 'Corridor Series' (Which is not a dull as it sounds!), The making of 'Rio Grande' by Andrey Yamkovoy and the 2nd part of the modeling for Karabo Legwaila's 'Porsche 356'.

## Inspiration

Hugues Giboire is Creative Director of Ninja Theory Studios, and has kindly taken time from his schedule to offer advice to all in this interview, which completes the 'Careers in 3D Computer Graphics' series of articles.

Interviews with James Ku, Jorge Baldeon and Chris Neuhahn of Vacant Planet fame, complete an amazing month of interviews. The inspiration continues with our galleries showing a selection of 'Ten of the Best' recent digital works.

## Industry

10 years on and the CG Movie Industry is thriving after the release of Pixar's Toy Story, we celebrate by taking a look at the imminent release of the 10th Anniversary Special Edition Toy Story 1 & 2 DVD set.

## 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. To obtain information on how you can become a 3dcreative reseller, or to view the list of 3DCreative Mag supporting sites, take a look at the 'About' section on page 87, and we look forward to lasting and successful partnership with these CG community sites.

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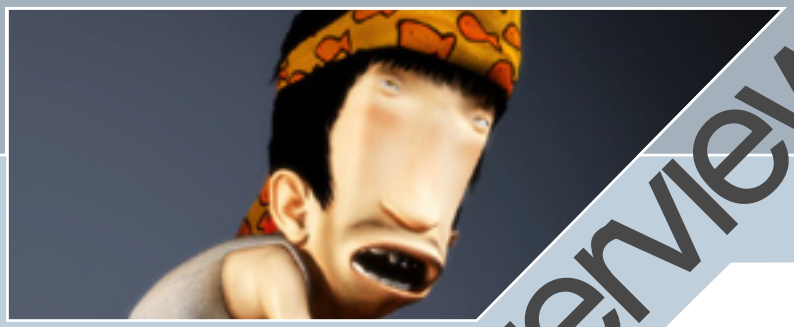

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Interview

AN INTERVIEW WITH

# CHRIS NEUHAHN

Name : Chris Neuhahn

Age : 33

Job Title : Galactic Overlord

Studio Size (employees etc) : Just me.

How was the studio Formed and when?

I have been doing freelance art work since 1990. But the 3d work really began in 1997 when I got my first freelance gig making a trade show animation for Chaos Lures. Chaos Lures made fishing lures for marlin and other large sport fish. It paid me a whooping $400 US.

What was your experience (industry or otherwise) before forming / joining the Studio?

The first full-time job I had in 3d was for Legal Arts Multimedia. This started about four months after the Chaos Lures gig. I wasted 3 years here making boxes and balls float around to show juries how things like ink jet cartridges worked. After that I spent some time at Presto Studio in San Diego working on MYST III: Exile. When MYST ended I was let go and I've been freelance ever since.

**What Projects have you worked on?**

I just finished writing a book called “Profesional Short Films in 3ds Max” which comes out this month. Vacant Planet: A Curious Bit of Scrap, MYST III: Exile, Pitfall Harry the Lost Expedition, Shrek 2 (Video Game), Shark Tale (Video Game), Tripping the Rift, Various other productions for things like Discovery Channel, ride films and etc.

**What are you currently working on?**

Chapter 2 of Vacant Planet.

**What Projects are being prepared for the future?**

Several ride films and the rest of Vacant Planet

**What has been your favorite project so far?**

A Curious Bit of Scrap. When I finished this I realized that all other work only existed to fund my own projects.

**What kind of Studio atmosphere do you have?**

When I run projects I give people a lot of freedom with there day. I don’t care if every time I walk into the room a person in talking or surfing the net as long as their work is done and good at the end of the day.

**What did you really want to be when you grew up?**

An animator. I have had Preston Blair’s Cartoon Animation book since I was in 2nd grade. I lost sight of that goal several times in my life but it’s going pretty good now. Now my goal is to tell a compelling story whether in animation or otherwise.

**What makes you get up every morning and go to work?**

Money. Not in the usual sense but the money from work allows me to take time off for personal endevours. Sometimes its for for films other times for fun. I like to travel and right now I’m learning to fly an airplane.

What is your favourite piece of animation?

The Incredibles. Luxo Jr. really got me interested in 3d animation so its still up there on the list. I saw it on a TV special back in 1988 and the idea of taking objects and making them come to life like that really appealed to me.

If we spent a day following you around, what would we learn?

That I'm a slob, I drive fast, I spend a large part of the day cracking jokes; I only really spend about 4-5 hours of the day actually doing work. I'm sort of like a crocodile in that sense, I work hard for brief bursts . . . and then I lurk in the water the rest of the time.

Whats the Audio track for the studio whilst working?

Sheesh! I have a 3000+ song list that I frequently leave playing on random. I like a lot of Scandinavian Metal bands like Soilwork and Opeth, but I also listen to Lounge music a lot. My tastes are pretty much all over the place. While animating I never listen to music, I just can't do it. While rigging, modeling, texturing, lighting and compositing . . . turn it up.

What would you change about the studio and why?

The big change I'd make is to win the lottery so I can work on Vacant Planet all the time.

Carpet or wooden flooring?

The floor in my apartment is wood.

Where did you get inspiration for your last movie from?

I don't know exactly where my ideas come from. Sometimes my imagination can run with the most inane little seed of an idea. Other times there's just nothing. There are style influences in the form of books I've read and movies I've seen. The Incredibles inspires me to stick to my story which is also not just kids' stuff.

Whilst being interviewed by us, what should you really be doing?

Eating: I'm frickin' starving.

Do you think there are too many questions in this interview?

No.

What was in your portfolio when you applied for this job?

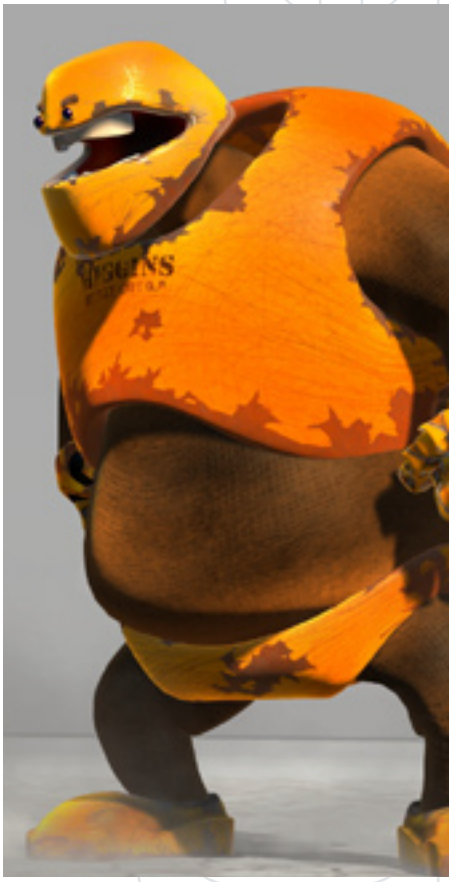
A Curious Bit of Scrap is my only reel piece at the moment.

Ultimate goal?

Vacant Planet has a feature film's worth of story to tell and I'd like to tell it. I've had interest from a couple of studios but I want to show a couple more minutes before I talk to them anymore. People need to see what the world is going to be like.

Thank you for answering these questions for us.

## Interview : Ben Barnes



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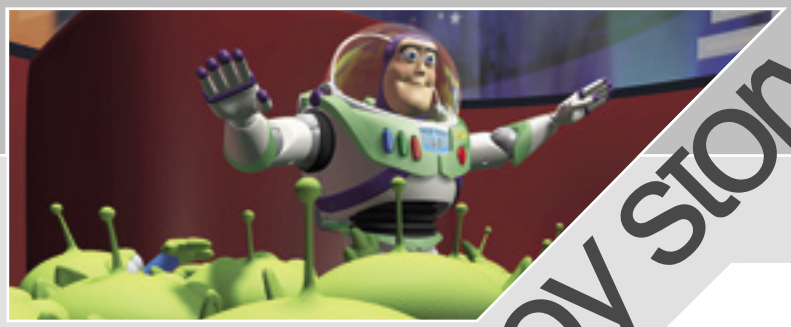

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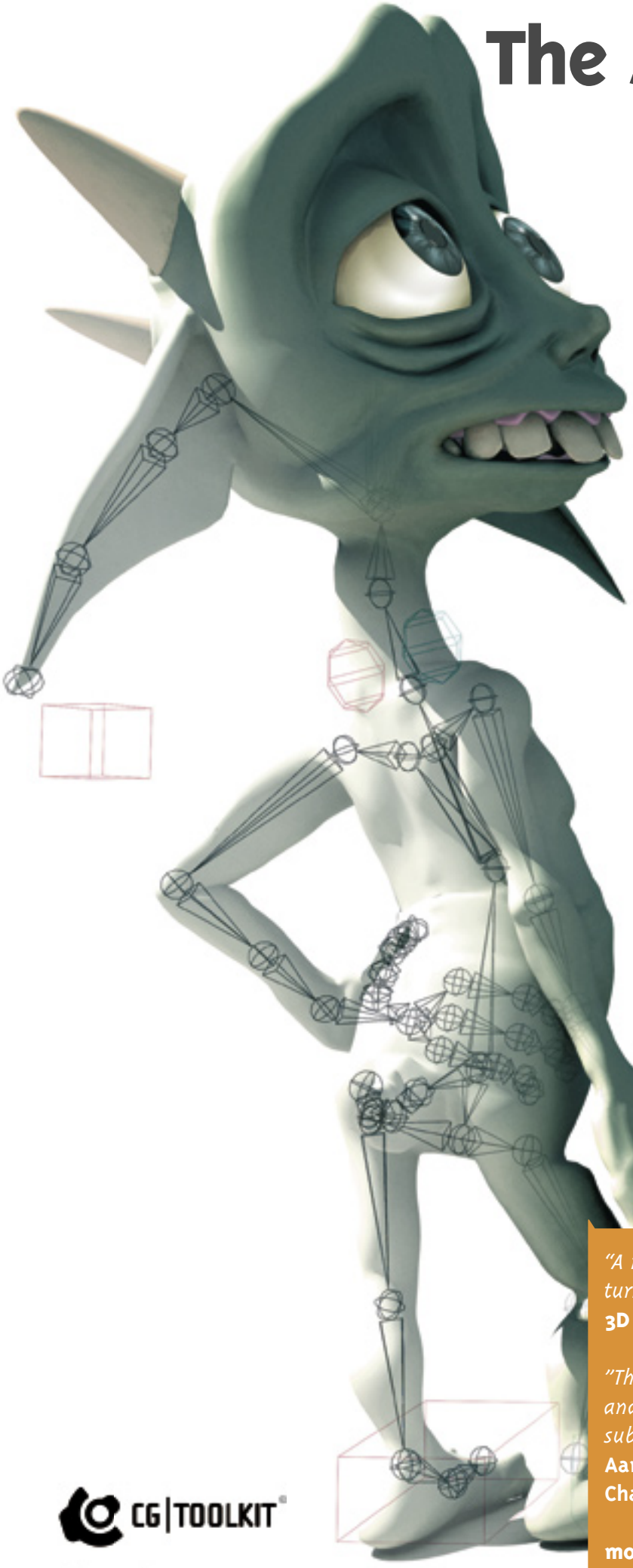

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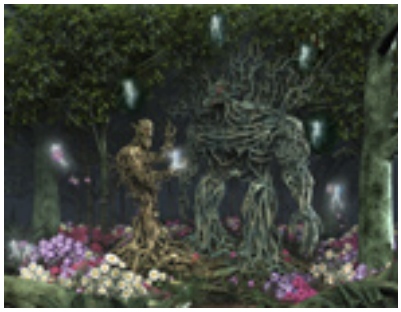

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1 - Gladiator - Jonas Thornqvist
2 - Nintendo 8-bit - Michael Knap
3 - Frank and Heinz' monster - Dave Butler
4 - Elementals - Marcelo Eder
5 - Level 85 - Rudolf Herczog
6 - Pirates vs Ninjas - Jorge Baldeon
7 - Dragons vs. Gargoyles - Dorian Bushi
8 - Hidden Industry - Benjamin Brosdau
9 - Saprophyten - Axel Ritter
10 - Galant - Bonar Siregar

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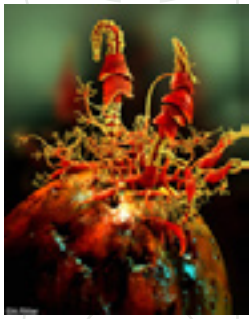

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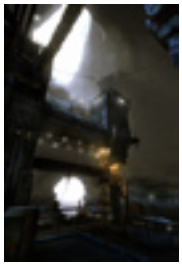

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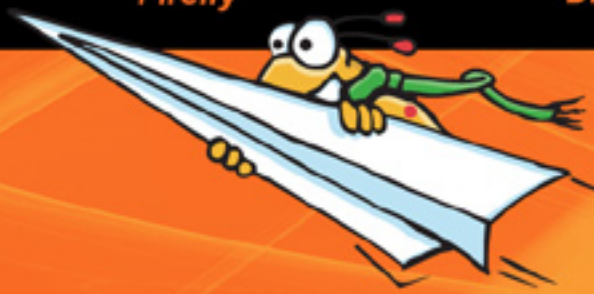

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BY RICHARD TILBURY

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tutorial

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## INSPIRING

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## STAGE 3
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25 PAGE TUTORIAL — Maya

17 PAGE TUTORIAL — lightwave

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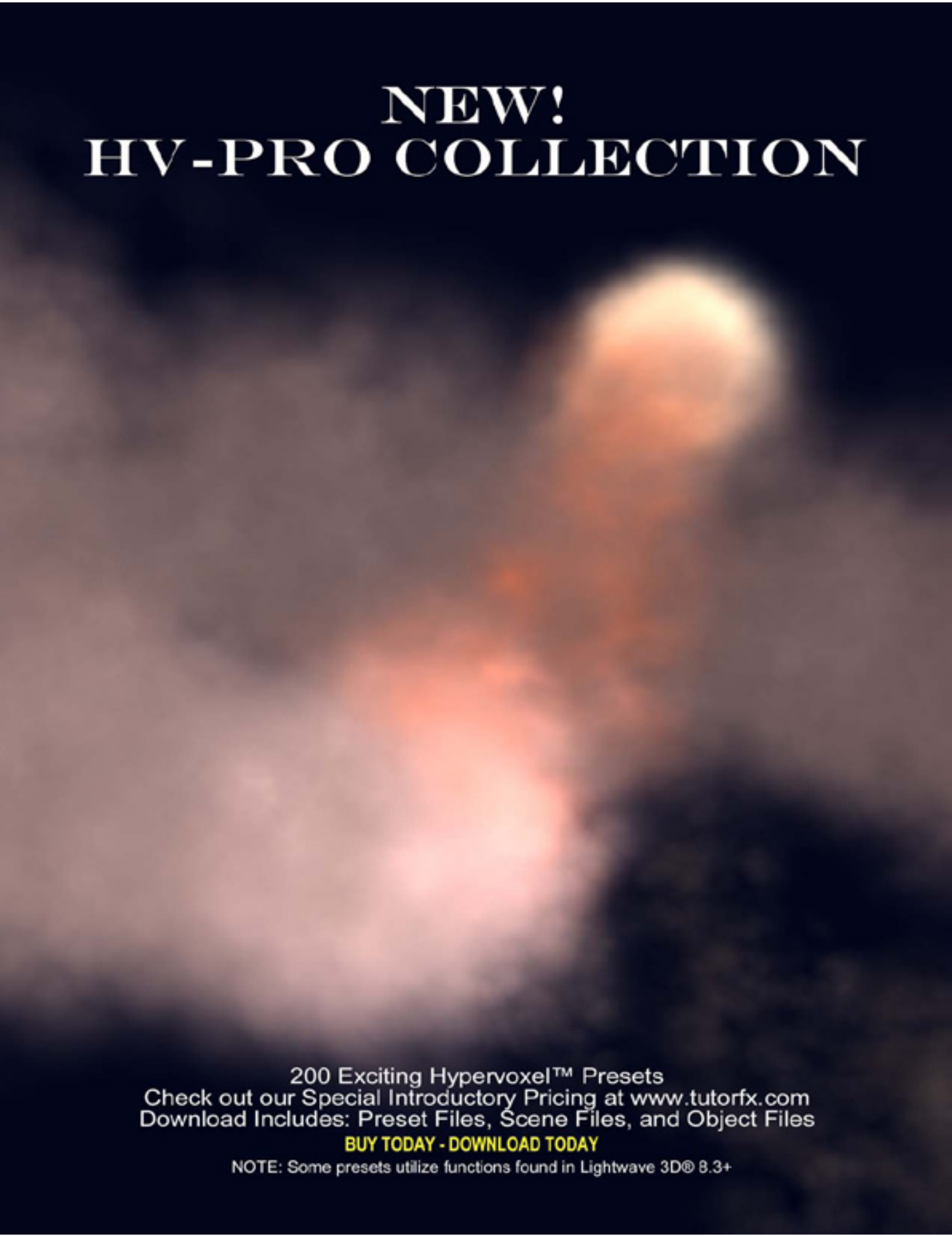
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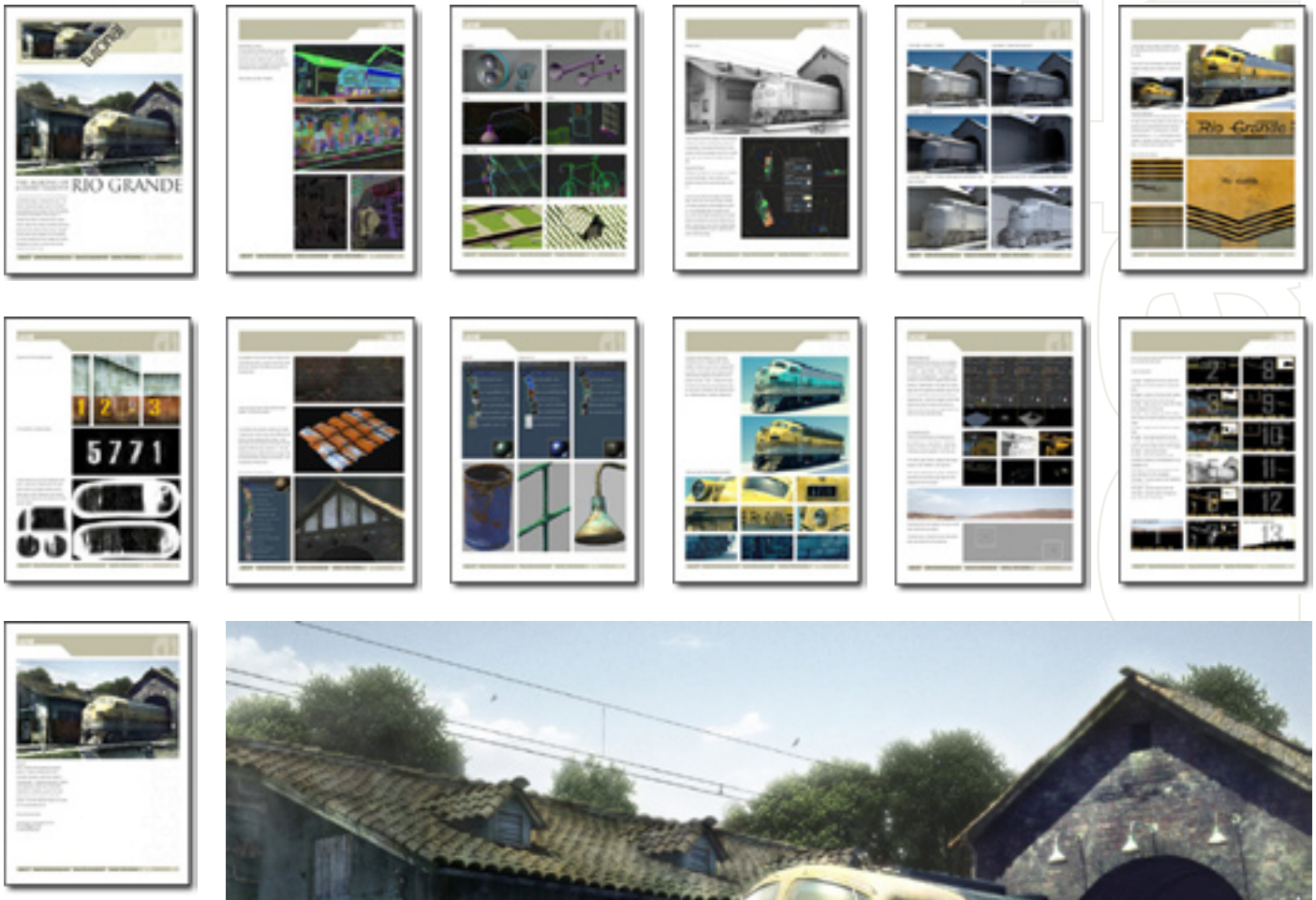

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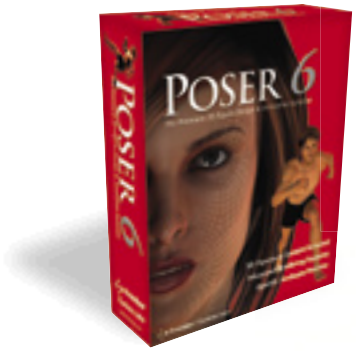


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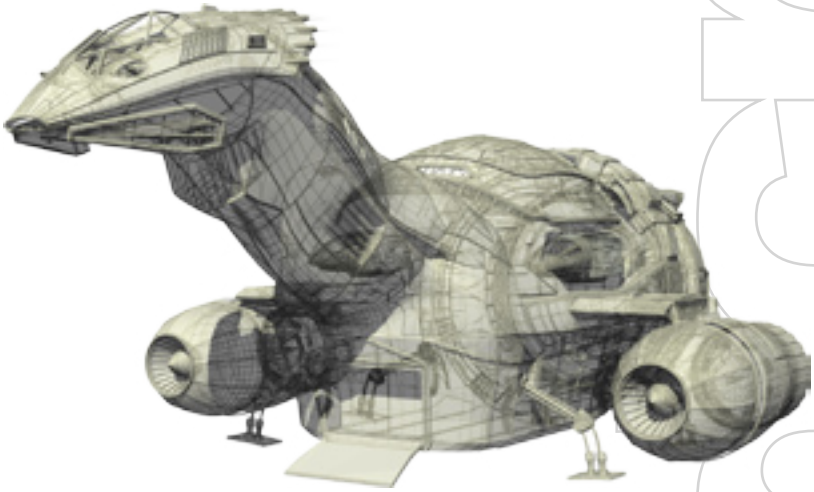

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Last months competition to win a Boxx 'iPod Mini' was won by:
Rudi Benade and Roger Eberhart

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.

# IMAGE® PRO3D

From Special things® have revolutionised traditional in-store merchandising by producing a system that not only attracts the consumer towards you product but allows him to interact with it.

## IMAGEPRO3D®'s applications and advantatges:

### Mass Retail

**IMAGEPRO3D®** is an ideal medium for in-store retail merchandising.

Will transform the way traditional merchandising is done by elevating the customer's experience with a state of the art interactive display that generates awareness, evokes excitement and compels the customer to call for action that can generate incremental sales.

The system also affords retailers added security protection by allowing high ticket goods (watches, rings, cameras) to be showcased and examined in detail without letting the customer physically handle the actual product.

### Training

The unprecedented clarity and retail of images in 3D makes **IMAGEPRO3D®** the ideal system for training:

a) Retailers can train and convey product information to their sales staff during store closure and then demonstrate products in detail on the showroom floor during retail hours.

b) Educators can view details of objects in 3D in an educational forum to enhance the learning experinence.

### Informational kiosks

**IMAGEPRO3D®** can be used as an information system display in such high traffic venues as shopping malls, office buildings, hotel lobbies, banking ATM's etc. The ability to scroll text enables one to promote key features, services and consumer benefits. The ability to link to a centralized network gives the user the ability to instantaneously change messages keeping the media fresh and exciting.

### Museums

**IMAGEPRO3D®** enables audiences to view objects in a completely new dimension. It gives the curator tha ability to exhibit priceless objects in a secured environment while allowing patrons to interact more closely, hence heightening the educational experience. Objects can be rotated, in any fashion to demonstrate more closely the object.

### Trade shows

Exhibitors confronted with the fact that they have limited time with prospective customers are always looking for better ways to reach their audience. **IMAGEPRO3D®** will reinforce the attraction of its potential clients towards its commercial staff.

### Advertising network

**IMAGEPRO3D®** is an excellent medium to convey advertising messages in both a closed-circuit format dedicated to a specific retail chain or by utilizing a network of units within a larger advertising system. Retailers within a specific chain can utilize **IMAGEPRO3D®** as an additional revenue source by selling media time to their vendors. Additionally, they can use **IMAGEPRO3D®** to train their sales staff on product usage and merchandise products during retail hours. **IMAGEPRO3D®** may also be strategically placed in high traffic thoroughfares, such as malls or mass transit centres to stream cooperative advertising messages

# The interactive system of advertising and communication takes you to a world where you can participate

**IMAGEPRO3D®** is a revolutionary new interactive communication system that enables the viewer to see 3-Dimensional images "floating in space" without using glasses.

**IMAGEPRO3D®** is a specially interesting tool for products with attributes related to the innovation, modernity and quality.

## Result of the study made within an establishment:

**Influence**
**30%** were influenced by the display to purchase product

**Encourage**
**90%** stopped to examine

**Attraction**
**500%** in comparison with static displays

**Reminder of mark**
**57%** against 24% TV

**Sales**
**46%** increase of sales

## Models

| IP3D17 T | |
|---|---|
| Field of Vision* | 49 degrees |
| Image Size** | Up to 30,48 cm. |
| Viewing Distance*** | 30 cm. |
| Focal Lenghtl**** | Up to 61 cm. |
| Screen size (diagonal) | 43,18 cm. |
| Width, height, depth | 43,18 x 66,04 x 33,02 cm. |
| Weight | 25 kg |

| IP3D29 T | |
|---|---|
| Field of Vision* | 60 degrees |
| Image Size** | Up to 30,48 cm. |
| Viewing Distance*** | From 30 cm. to 1,25 m. |
| Focal Lenghtl**** | Up to 61 cm. |
| Screen size (diagonal) | 73,66 cm. |
| Width, height, depth | 71,12 x 70,48 x 49 cm. |
| Weight | 37 kg |

| IP3D40 T | |
|---|---|
| Field of Vision* | 60 degrees |
| Image Size** | Up to 45,72 cm. |
| Viewing Distance*** | From 30 cm. to 1,25 m. |
| Focal Lenghtl**** | Up to 91,44 cm. |
| Screen size (diagonal) | 1 m. |
| Width, height, depth | 92,71 x 114,30 x 60,96 cm. |
| Weight | 68 kg |

| IP3D17 | |
|---|---|
| Field of Vision* | 49 degrees |
| Image Size** | Up to 30,48 cm. |
| Viewing Distance*** | 30 cm. |
| Focal Lenghtl**** | Up to 61 cm. |
| Screen size (diagonal) | 33 cm. |
| Width, height, depth | 43,18 x 66,04 x 33,02 cm. |
| Weight | 25 kg |

| IP3D29 | |
|---|---|
| Field of Vision* | 60 degrees |
| Image Size** | Up to 30,48 cm. |
| Viewing Distance*** | From 30 cm. to 1,25 m. |
| Focal Lenghtl**** | Up to 61 cm. |
| Screen size (diagonal) | 45,72 cm. |
| Width, height, depth | 71,12 x 70,48 x 49 cm. |
| Weight | 38,55 kg |

| IP3D40 | |
|---|---|
| Field of Vision* | 60 degrees |
| Image Size** | Up to 45,72 cm. |
| Viewing Distance*** | From 30 cm. to 1,25 m. |
| Focal Lenghtl**** | Up to 91,44 cm. |
| Screen size (diagonal) | 73,66 cm. |
| Width, height, depth | 92,71 x114,30 x 60,96 cm. |
| Weight | 72,57 kg |

All products come as a standard black chassis. Optional customized covers and facades are available.
Specifications are subject to change without notice.

* Field of Vision: the area in which the projected 3D image is clearly visible.
** Image size: the viewable size of the 3D image.
*** The distance from **IMAGEPRO3D®** that is most advantageous for viewing the projected 3D image.
**** Focal Length: the distance the 3D image appears to float in front of **IMAGEPRO3D®**.

For more information, please contact us or **visit our stand 9C311 in International Audio-Visual Technology Trade Show**


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IMAGE® PRO3D

# Next Month

## Aligatoon Strikes Back

Exclusive look at Aligatoons new project

### Joan of Arc

Monthly tutorial for Maya, Lighwave, C4D & XSI
Modeling of the Accessories - Armour Bust, Hair & Glove

### Tutorials

The Corridor - Applying Dirt Maps for all Scenes
Creature Modeling by Akbar Gharabigli
Porche 356 Car Modeling by Karabo Legwaila (Part 3)

### Richard Thompson

Careers Series final interview with Disney's Look development.

### Galleries

Another 10 of the best Images from around the world.

### Interviews

Julien J mortimer , Raul Reznek

### Plus

Competitons, Articles, Industry news and more.

VISIT WWW.3DCREATIVEMAG.COM FOR FULL INFORMATION AND TO PURCHASE CURRENT AND PREVIOUS ISSUES FOR ONLY $4 US EACH!

Coming Next month :

## New! - industry jobs section

If you are interested in placing a job advertisement in this section please contact kelly@zoopublishing.com

ZOO PUBLISHING

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