

STAR WARS

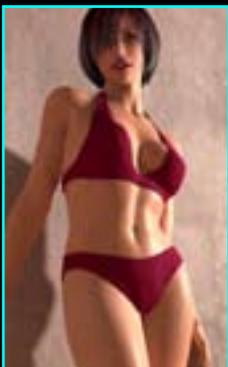
>>We take an in-depth look at the special effects history of the world's biggest movie franchise >>

HARRY POTTER

>>A sneak preview of some of the CG for the 5th instalment, the Order of the Phoenix >>

STUDIO PORTRAIT LIGHTING

>>We take a look at the relevance of traditional lighting techniques to today's 3D CG renders >>



INTERVIEWS

>>Liam Kemp, Rodrigue Pralier & Loose Moose Studios.

TUTORIALS

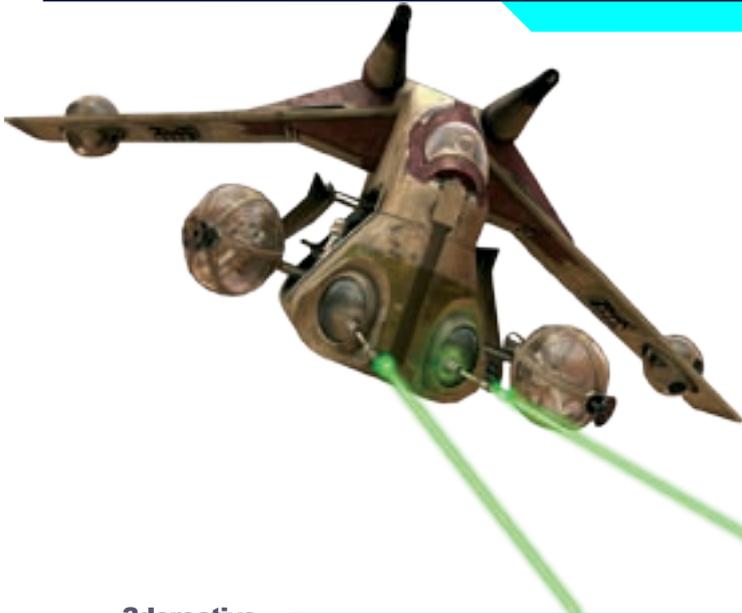
>>Jungle Mecha by Jeremiah Strong & Smoking Creature by Marco Menco.

GALLERIES

>>Including Sven Rabe, Marek Denko, Marcin Solarz, Tamás Tóthfalussy, Marco Menco & More...

MAKING OF'S

>>Surfer Dude by Eric Provan, Genitrice by Sebastien Sonet & Bad kitty by Tamás Tóthfalussy.



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MAKING OF
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GALLERIES
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Marcin Solarz
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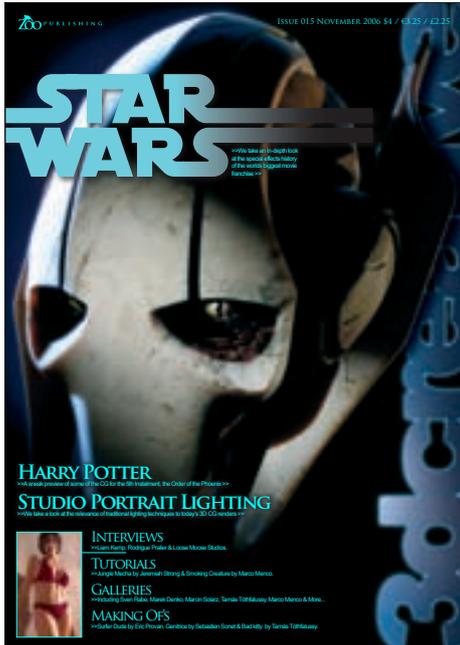
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Editorial Welcome



WELCOME

Issue 15 here we are! This months cover shows our absolutely huge article; A history of special effects in the Star Wars series. An exclusive article by Pierfilippo Sienna, and tons of amazing images spanning the entire star wars series and from on set photographs, to concept art and special effects shots this is not to be missed! We also have a sneak preview of the latest effects from the 5th Harry Potter movie; Harry Potter and the Order of the Phoenix.

INTERVIEWS

This month we have 3 great interviews. Liam Kemp 'Cyberbabe' creator shows us his passion for the subject, Rodrigue Pralier, now working for EA in Montreal tells us how he is getting on and we talk to traditional animation studio 'Loose Moose' about their ever growing capacity for traditional skills as well as 3D.

TUTORIALS

We have decided to go back to base roots and we will be featuring a few tutorials on the advantages of having traditional skills for Digital work. This month we focus on Studio portrait lighting. An invaluable skill when it comes to lighting and rendering in 3D packages. Don't say we never do anything for you! We have a Realistic Skin creation Tutorial using ZBrush, 3DSMax and Mental Ray by Sebastien Sonet, some Top Secret z-Brush secrets from Wayne A. Robson, Part 7 of the Swordmaster; Texturing the Hair and Skin, and 3 great 'Making of' project overviews from recent gallery images. So! Read on, be inspired, be enlightened and enjoy 3DCreative Magazine.

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.



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This months **Contributing Artists**



Luciano Iurino

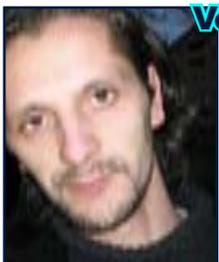
I started back in 1994 with 3D Studio on MS-Dos as modeler/texture artist. In 2001 I co-founded PM Studios & I still

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



SuperMaster



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

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, 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.

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

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Giuseppe Guglielmucci

Freelance 3d modeler / Animator.

I began to use computers with the epoch of the vic20 & Cinema4d was my

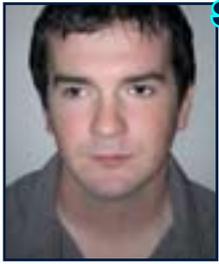
1st 3d software. I started working in the field of CG in 1999 in commercial design. In 2003 I worked on ETROM - The Astral Essence, RPG video-game for PC, developed by PMStudios. Currently I'm hoping to work in the video-games industry and develop my own game.

piko@pikoandniki.com





Contributing Artists This Months



Spencer Murphy

I studied Photography at Falmouth College of Arts in Cornwall I Moved to London. I have since contributed to many magazines,

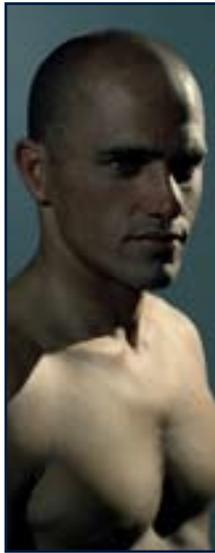
including The Independent On Sunday Review.

Exhibited in London, Germany & the USA,

& will be included in the National Portrait Gallery Photographic Portrait Prize 2006. I was

awarded The Association Of Photographers Bursary 2006 for my project "Wastelands".

www.spencermurphy.co.uk



Eric Provan

Modeler / Texture Artist. I began in CG a little over 2 years ago when I started attending Full Sail. I then took a job as a

game artist at Kush Games/2ksports. My goal is to eventually get into film, but I'm happily taking in as much wisdom as I can from the talented people at Kush. I'm extremely passionate about 3D Modeling and look forward to spending the rest of my days creating things.

eric_provan@yahoo.com www.ericprovan.com



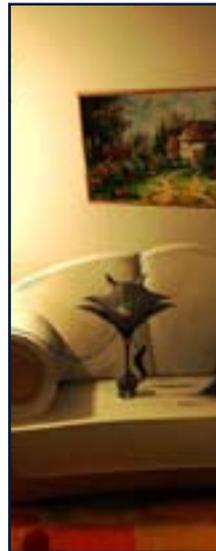
Sébastien Sonet

I'm a Freelance web & print graphic designer.

I started playing with 3D in 2003, just like a hobby, no commercial purpose. I am

hyperactive, and I create images with frenzy, while trying to capture little the human nature

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<http://www.publink.fr>



Tamás Tóthfalusi

I was born in 1985 Budapest, Hungary.

Right now I'm a student of the Technical University of Budapest. I spend

my free time with cg since 2002. I learned everything by myself with tutorials and the User's Reference. I usually do this just as a hobby, but sometime's I've got occasional jobs.

tottarie@freemail.hu



Liam Kemp

3D artist, Derby, England. I taught myself 3D in 1999 and began my career working for video

game companies Team17 and Core-Design. After the success of my animated short 'This Wonderful Life', in 2004 I decided to leave my job to work full-time on my current self-funded project 'The Normals'.

liam@this-wonderful-life.com
<http://www.this-wonderful-life.com>



Rodrigue Pralier

Montreal Quebec.

Working as an artist for EA Montreal since 2004. I'm currently working as concept

artist and senior character modeler on the game Army of Two.

I worked as concept artist and 3D modeler on various video games such as SSSX PSP, Medal of Honor European Assault, Heroes of might and magic 5, Dead to right 2.

rodriguepralier@hotmail.com
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Humans & Creatures

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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12 Human Misc (Body)
24 Human Misc (Facial)
47 Human Skin (Abnormal)
2 Human Skin (Old)
13 Human Skin (Tattoo)
34 Human Skin (Young)
15 Human Skin (Reference)



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Liam has worked on the immensely impressive 'This Wonderful Life'. He creates stunning models, one being a cyberbabe which was featured in *Maxim*. Currently Liam is working on an equally fantastic animated project called 'The Normals'

Liam Neeson





Liam Kemp



Hi Liam, could you tell us a bit about yourself please?

I am a 33 year old 3D artist presently living in Derby, UK. I have been using 3D software for around 7 years, and up until 2004 I worked for Team17 as an animator and Core Design as a modeller. For the past 2 years I have been working full-time on my next animated project 'The Normals'.

'This Wonderful Life' was a very impressive animation, could you tell us what it was like producing it?

This Wonderful Life is now quite a distant memory, but my recollection of that 2 year experience doesn't bring back too many fond memories, unfortunately. My time on the project was punctuated with problems to solve throughout the production - software crashes, hardware burn-out, pipeline issues, render structuring etc. I was working until 3 - 4 am every night in a tiny room which in summer would reach temperatures of around 37c/98f (thanks to the heat generated by my monitors/PC's). I had 4 noisy PC's running constantly with their side panels removed to stop them overheating as well as a desk fan blowing air into the most troublesome PC. It sounded like being in a generator room, and the day I completed the project I switched all my machines off for the first time in a year - the sudden sound of stillness in that room was actually quite eerie.

The self-imposed pressure to complete the project was something that was a constant weight upon my shoulders, as it was the first time I'd put substantial amounts of money into making a movie. Because I knew that I wasn't able to quit the project, I did feel somewhat imprisoned by the project I had embarked upon.

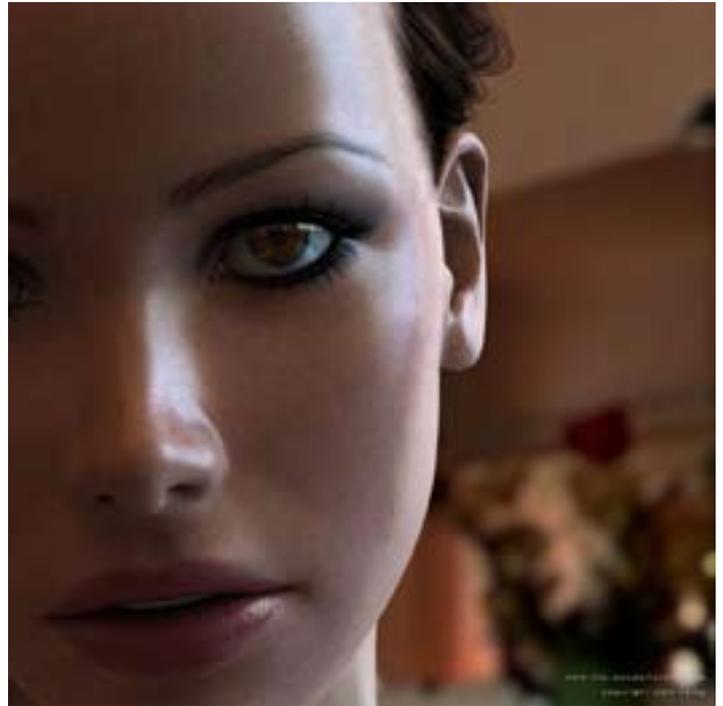
So, what was it that made you do such a momentous task?

The project was never meant to take so much out of my life (I had planned for it to take 6 months - the same with 'The Normals', actually), but I have

www.thiswonderfullife.com
copyright Liam Kemp



Liam Kemp an interview with



a tendency keep pushing at whatever I'm working on until I exceed my own expectations - only then am I sufficiently satisfied enough to let go

Looking at your portfolio you have created a host of very realistic looking women, and I think the one thing that is most noticeable about them is their skin. Is this something that you have worked on to perfect?

With rendered skin, I think people like to see all the little imperfections as it helps to push away that 'computer-generated' look that we all strive to avoid. With the bump map, for example, I created all the wrinkles and pores by hand and paid particular attention to the different patterns of skin creases across the face, taking care to avoid any repetition.

Have you ever considered creating a training DVD to teach people about the importance of creating perfect looking skin or would you rather keep it to yourself?

I admit to being a secretive person when it comes to techniques, as I do get a small sense of loss when I let people know how I created a particular effect. Though after 'The Normals' is finished, it might be time to loosen up a little...



Who did the whole 'Maxim Cyberbabe' thing come about?

The magazine had come up with the idea to find out what the ideal woman would look like, based upon the results of a survey filled in by its readers. They contacted me to ask if I could create a cyberbabe who's appearance would conform to the results that came in. I got sent a list of the preferred physical attributes that I had to adhere to, such as hair being blonde, wavy and long; eyes to be blue and almond-shaped; lips full and wide etc. I then made all the necessary adjustments to my existing Wonderful Life girl in order to create the new Maxim Cyberbabe.



What sort of response did you get back from friends, as well as the readers of Maxim for creating her?

All the responses I've had from the Maxim cyberbabe were positive and kind, though the most interesting comments are always the ones from weblog/forum websites where I find images of mine have been posted by people (they'll post with a link to my website - that's how I know where I've been featured). The responding comments are always truthful (because they are not addressed to me personally, but to the other forum members), and can be quite brutal - which I actually like :) Recently one of my images appeared on a hair-style/cosmetics forum, and some of the responses from the other members were pretty caustic! It was like my creation had been fed to a pack of lions.



Could you give a little bit of information about your current project 'The Normals'?

The Normals is my next animated project that I've been working on for the past 2 years. It will feature lip-sync (my first attempt at this), and will be a comedy - to those who are able to see it that way. I have so far created my own muscle/ facial system which has taken me 8 months to research and build, and am currently in the process of producing a test animation piece to show off the results of this. I have finished 2 characters and have another couple to go before I start the animation proper. The movie is scheduled for completion in spring 2007 where it will do the festival circuit as well as being pitched to TV companies as a pilot for a comedy sketch show.





Who and what have been your major sources of inspiration over the years?

When I used to illustrate with paint and brushes as a student, it was the S.F artist Jim Burns who played a major part in my choice of medium, subject matter and composition. I loved the way that his paintings featured people either in the middle of doing something or simply just staring right back at you. His work had shaped the way I approached image making for many

years. When I gave up illustrating to move into 3D, I felt quite alone as there wasn't quite the history of talent that traditional art had offered, and I had no connection to the outside world of 3D whatsoever. This, I think was advantageous as I was able to produce work that bared no resemblance to other artists styles, and forced me to draw inspiration from the life around me.

How did you relax after creating something as big as 'This Wonderful Life'?

I hadn't slept for 2 and a half days leading up to the completion of This Wonderful Life, and so just a couple of hours after I finally switched off my PC's I fell asleep in a chair with a cup of tea still in my hand. That was the last relaxing moment I had before having to get ready to move house in time to start my new job at Core Design many miles away. It then took a year and



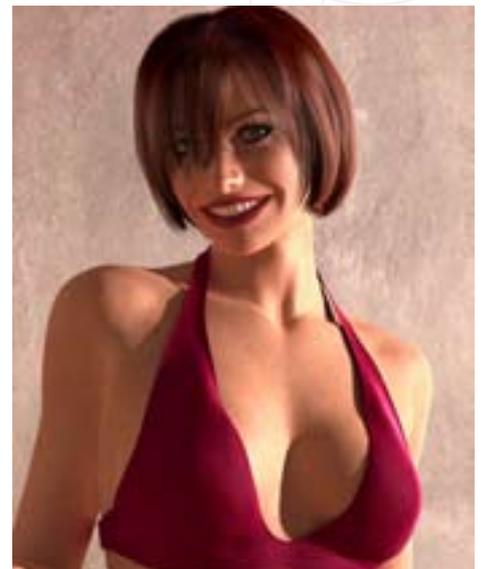
a half for me to replenish myself in order to start work on my next project, The Normals.

What do you think you will be doing 10 years from now?

I have a habit of exhausting my interest in any creative genre after a period of a few years, and if I'm unable to stretch myself any further I tend to move onto something else. I've been working in 3D for several years now, and feel that with The Normals I'll reach a kind of plateau of achievement that I will never surpass. It's the first time I've felt like this about working in 3D, and I know that I'll never make a bigger personal leap than what I've done with The Normals. In 10 years time I've a feeling that I'll discover a new creative interest I've not yet realised, and will be learning the process in much the same way that 7 years ago I was just discovering what 3D graphics were all about.

Well it has been a pleasure talking with you and I hope everything goes well with 'The Normals' and please keep us posted. One last thing before you go, what advice would you give anyone that is thinking of following in your footsteps?

Thank you for the well wishes, and yes, I'll keep you informed of my progress with 'The Normals'. As for advice, I would say that if you really are passionate about making a movie, then you must just do it. There is nothing worse than living with regrets about not taking your chances when you had them, and if you feel you don't have sufficient spare time - if you care about CG art enough you will make the time. Lastly, get it into your mind that once you start a project, there is no going back - you no longer have the option to quit



LIAM KEMP

For more work by this artist please visit

www.this-wonderful-life.com

Or contact them at

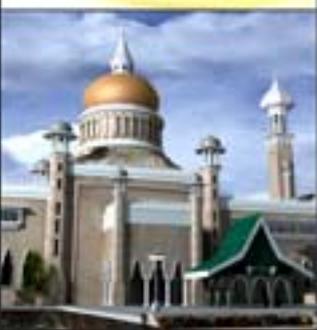
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Interviewed By : Chris



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Rodrigue Prealier

Rodrigue has been creating concepts for video games for many years. He was soon picked up by EA in Montreal who now employ him to work on some of their biggest titles. Rodrigue spoke to us about his art and what the future may hold for him..."



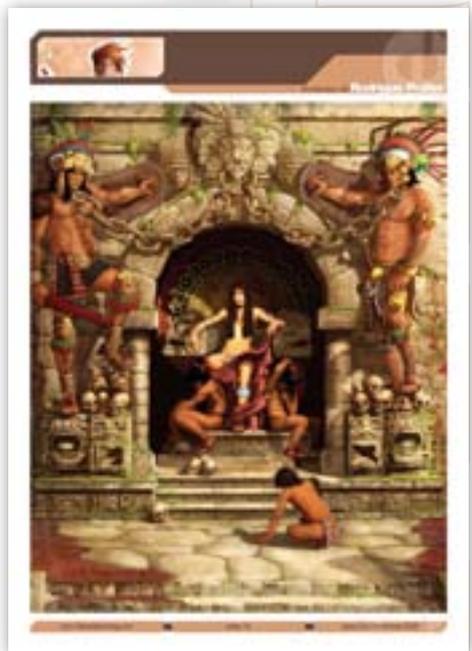
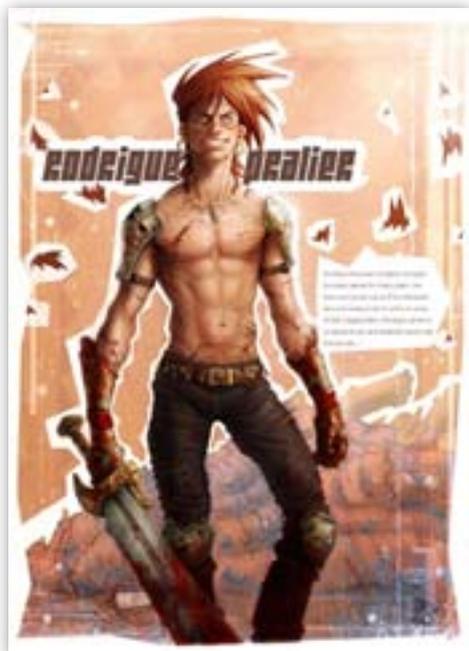
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Rodrigue Pralier an interview with

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RODRIGUE PRALIER



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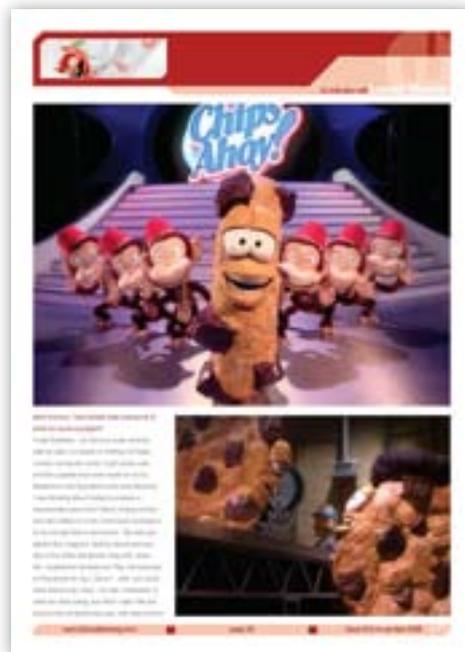
Loose Moose studios are a company that use traditional methods of animating for most of their commercials, even today they still use old methods of animating on their latest projects.

Loose Moose



Loose Moose

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by Pierfilippo Siena

We take an in depth look at the evolution
of the Special Effects from all 6 Star Wars
episodes, from the days of physical models
to the recent CG work. With some incredible
images, we present...

**STAR
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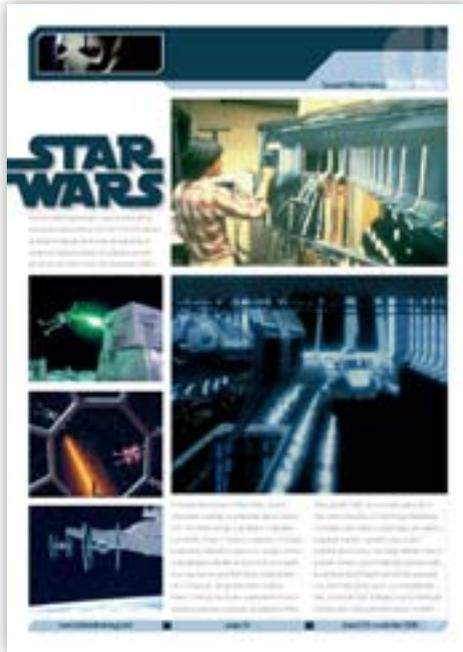


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Special Effects History **Star Wars**

STAR WARS

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HARRY POTTER

"One of the biggest challenges in Goblet of Fire was the underwater sequence...The Framestore CFC team did such an amazing job that you really believe you're swimming with Harry in this mysterious yet beautiful underwater world, even though it only existed in the computer. It's one of my favourite sequences in the movie."

Jim Mitchell, Visual Effects Supervisor,
Harry Potter and the Goblet of Fire



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Framestore work on **Harry Potter**

HARRY POTTER

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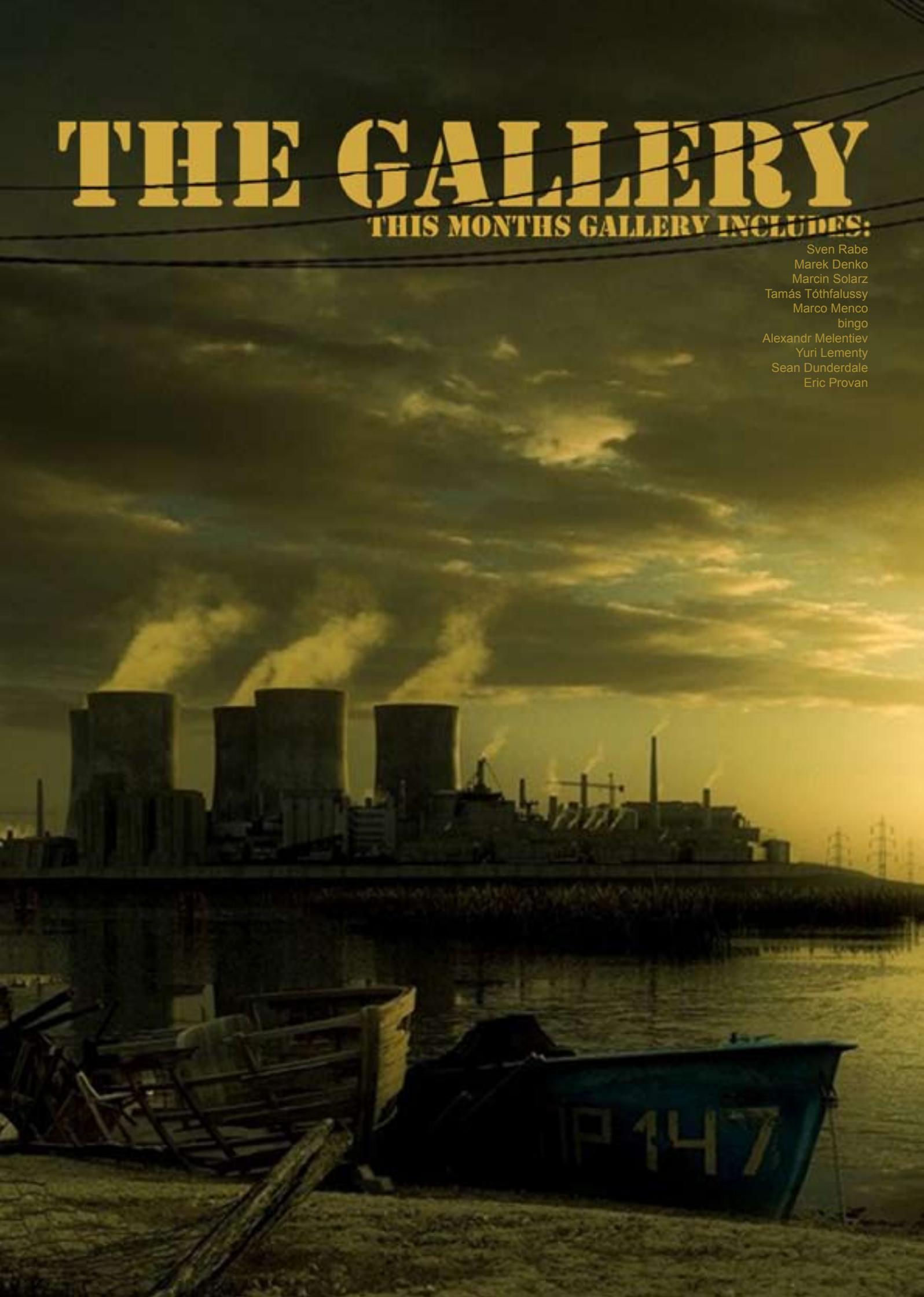
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Sven Rabe
Marek Denko
Marcin Solarz
Tamás Tóthfalussy
Marco Menco
bingo
Alexandr Melentiev
Yuri Lementy
Sean Dunderdale
Eric Provan



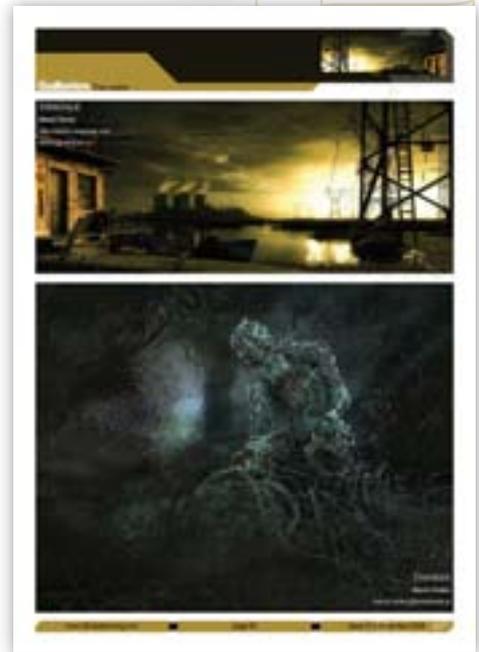
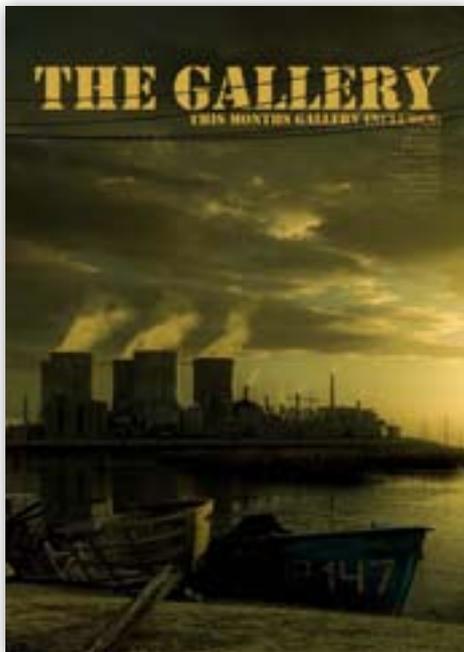


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This month's **Galleries**

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THE GALLERY



DIGITAL ART MASTERS : VOL 2

CALL FOR ENTRIES



© Neil Maccormack

Recent 3DTotal gallery submissions shown on this page....examples of what we are looking for!

Following the success of our first book 'Digital Art Masters: vol 1' we would like to announce the 'Call for Entries' for the second book of the series;

'Digital Art Masters: vol 2'

Vol 1' was 3DTotal's first book project which featured some of the best 3d & 2d artwork from such artists as Natascha Rooesli, Philip Straub, Rob Chang, Jesse Sandifer, PiSONG, Meny Hilsenrad and Ryan Lim. The one thing that set 'Digital Art Masters' apart from other gallery/catalogue books, was the fact that we wanted to show the readers how the images were created, so each artist wrote a breakdown overview to accompany their piece in the book.



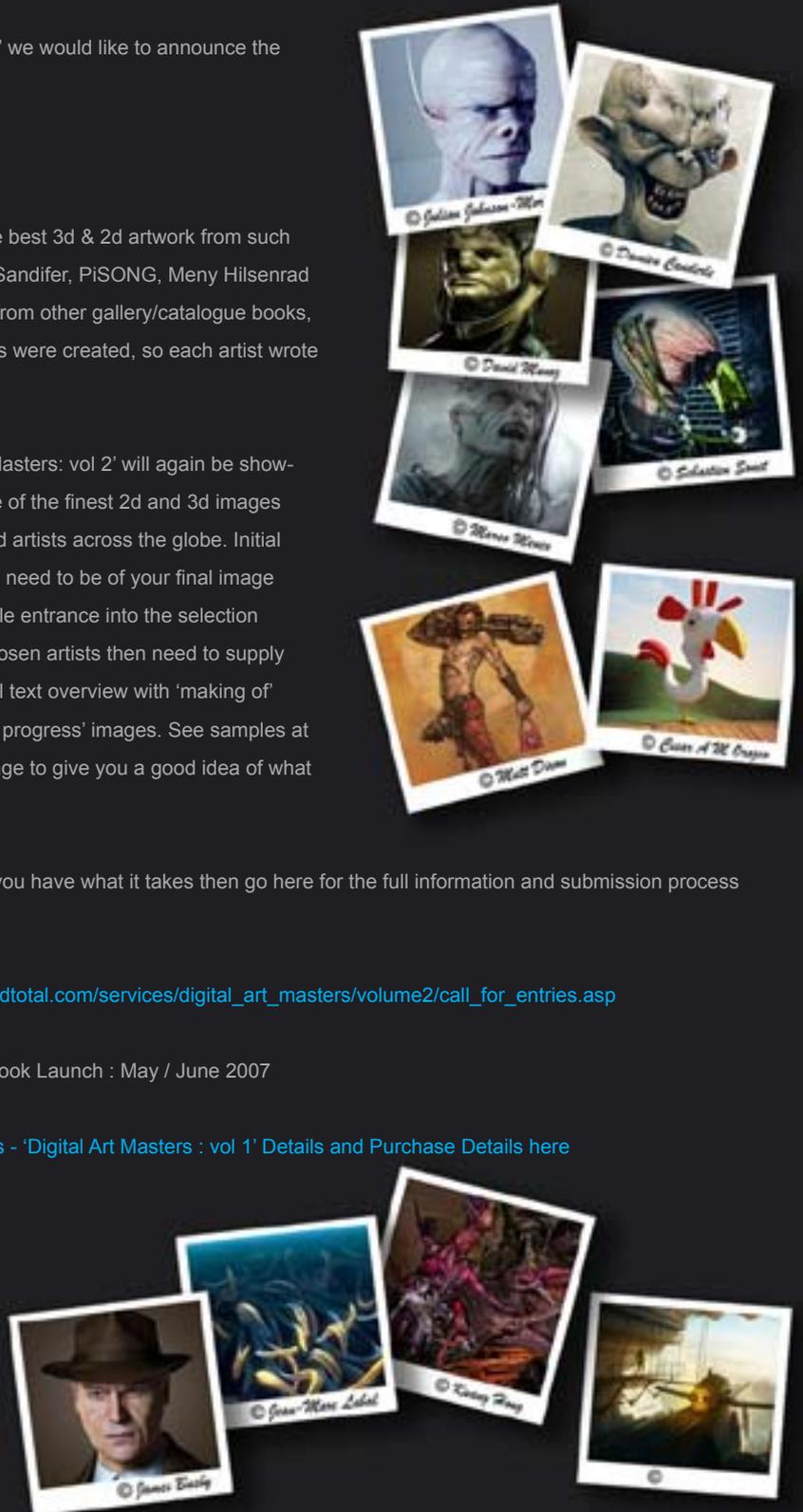
'Digital Art Masters: vol 2' will again be showcasing some of the finest 2d and 3d images from talented artists across the globe. Initial submissions need to be of your final image only to enable entrance into the selection process. Chosen artists then need to supply an additional text overview with 'making of' and 'work in progress' images. See samples at bottom of page to give you a good idea of what is required.

If you think you have what it takes then go here for the full information and submission process details:

http://www.3dtotal.com/services/digital_art_masters/volume2/call_for_entries.asp

Estimated Book Launch : May / June 2007

[Related links - 'Digital Art Masters : vol 1' Details and Purchase Details here](#)





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shows us how to make realistic flesh with Zbrush, 3DS Max and Mental Ray.

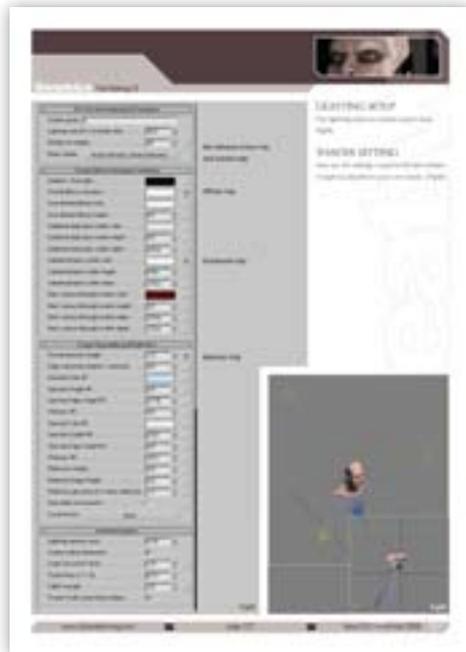
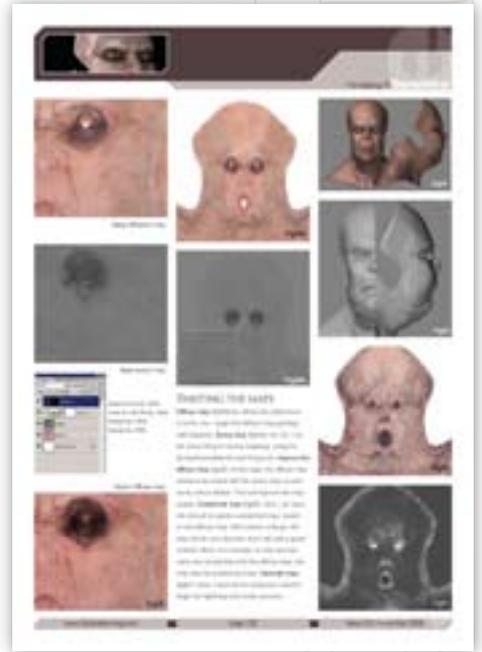


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CREATING REALISTIC FLESH





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MAXON's CINEMA 4D and BodyPaint 3D were called upon by the visual effects and character animation artists at Sony Pictures Imageworks to create the classic cartoon look and feel of "Open Season." MAXON software was used by texture artists, matte painters and look dev artists on everything from characters to rocks in this, the first offering from Sony Pictures Animation.

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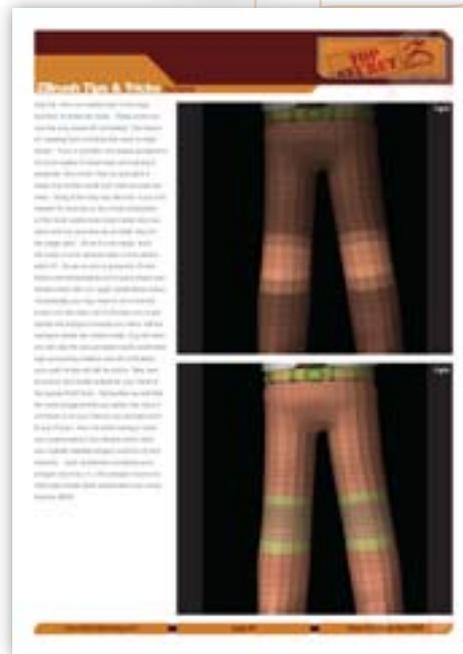
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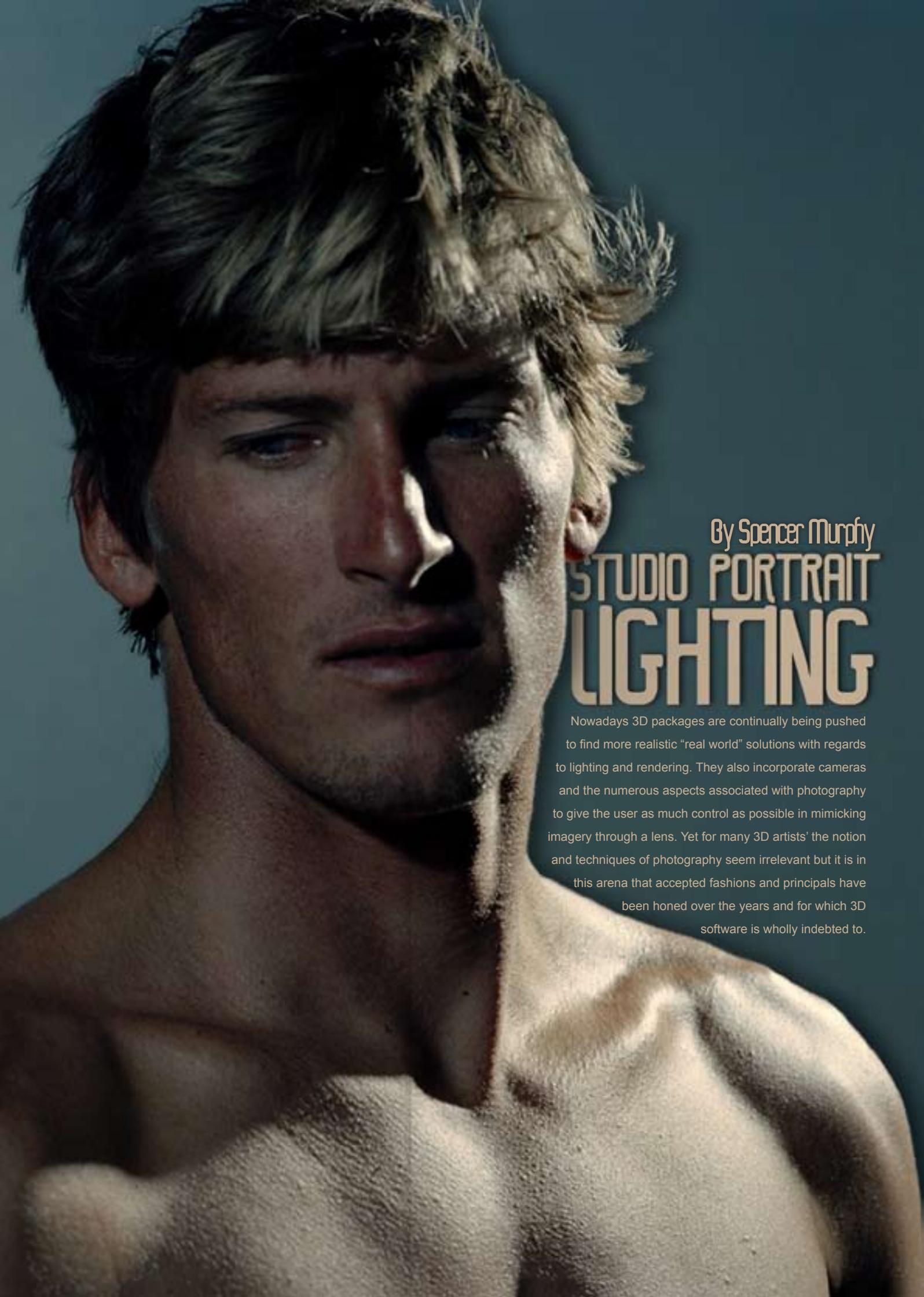


ZBrush.com ZBrushCentral.com

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"ZBrush has initiated a renaissance on sculpture. It's the first and only sculpting software that gives the artist freedom to work creatively without the constraints of conventional modeling packages also eliminates the need to work with physically based maquettes because it is, better than clay, more intuitive to use, and far more productive."
- Geoff Cambell, ILM Senior Model Supervisor



By Spencer Murphy

STUDIO PORTRAIT LIGHTING

Nowadays 3D packages are continually being pushed to find more realistic “real world” solutions with regards to lighting and rendering. They also incorporate cameras and the numerous aspects associated with photography to give the user as much control as possible in mimicking imagery through a lens. Yet for many 3D artists' the notion and techniques of photography seem irrelevant but it is in this arena that accepted fashions and principals have been honed over the years and for which 3D software is wholly indebted to.

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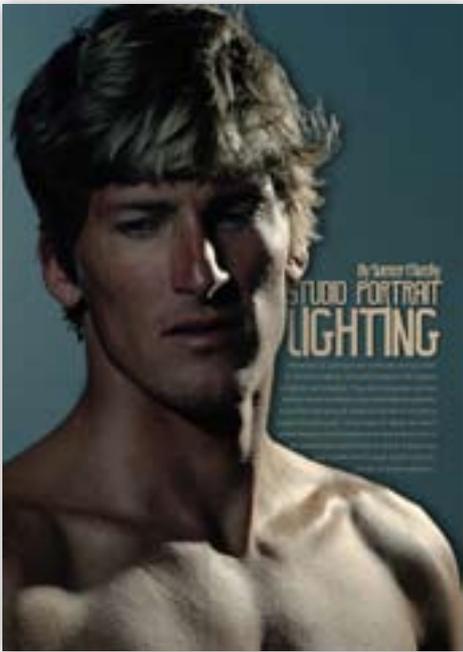


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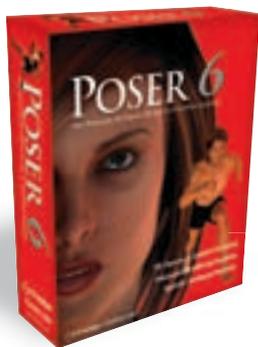
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Welcome to our ongoing tutorial which will provide a step by step guide to building a low poly character based upon a model by Seong-Wha Jeong. Over eight months we will be covering how to build, map/unwrap and texture the character. This month - Part 7 Texturing the Hair & Skin



3DSMax Version
Page 000



Cinema4D Version
Page 000



Lightwave Version
Page 000



Maya Version
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Softimage XSi Version



3D
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Vue 6
A New Dawn



3DCreative have teamed up with 3dtotal.com and design studio press to give you a preview of some fantastic books on offer.

This Month : The Art of Darkwatch

“The artists who have created and visualized this world developed their imaginative creativity with such fertile cultural elements as Star Wars, Blade Runner, Aliens, Tron, and The Terminator to name but a few of individual inspirations. From the bucolic to the terrifying, these artists all share a common sense of exhilaration that is the signature characteristic of genuine creative facility.”

-Syd Mead

Visual Futurist

This book showcases the concept art that went into creating Darkwatch. It will demonstrate the process and development of the concepts, as well as the evolution of the intellectual property itself. Steal a glimpse into the true talent, perseverance, and collaborative spirit of the concept artists that contributed to developing Darkwatch.

The Darkwatch spans the history of the ages. Their ranks and deeds are woven deeply and secretly into the events that shaped the world. Well camouflaged, Darkwatch agents move silently through the masses, keeping vigilant check on the horrors that stalk humanity. The hidden heroes of this secret society routinely sacrifice their lives to protect a civilisation which is blind to their efforts, and fearful of their designs.

Rome did not fall to barbarian hordes, civil war, or treachery. *It was vampires.*

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FOREWORD BY SYD MEAD



OUTPOST

This was one of those environments, that lent itself naturally to great lighting and mood. The high contrast between the snow, wood, rock, and scenes of violence made it ideal for legible, strong graphic reads.

1. DESIGNED BY STEVE JUNG / 2 & 3 DESIGNED BY FARZAD VARAHRAMYAN



OUTPOST

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1. DESIGNED BY STEVE JUNG / 2 & 3 DESIGNED BY FARZAD VARAHRAMYAN



Eric Provan guides you through the different stages of his creation 'Surfer Dude'. Beginning with the initial concept stage moving along to the final outcome.

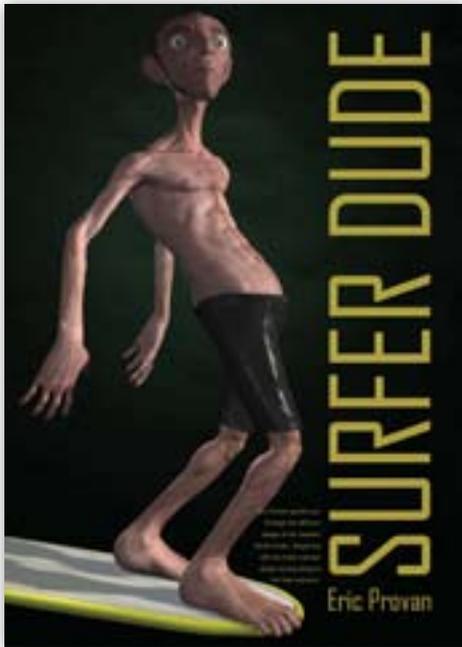
SURFER DUDE

Eric Provan



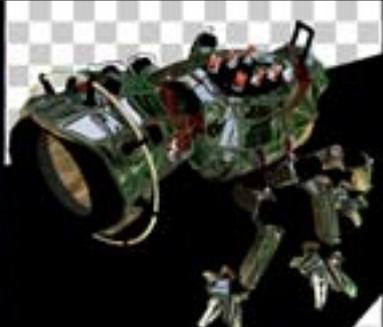
SURFER DUDE

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THE POWER OF LAYERS

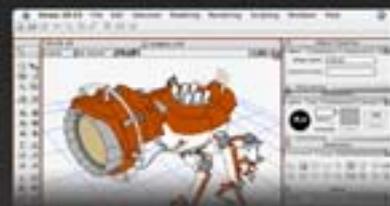


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Digit named Strata 3D CX the number one 3D app for designers, and awarded it "Best Buy" in its 3D Design Software Shootout.

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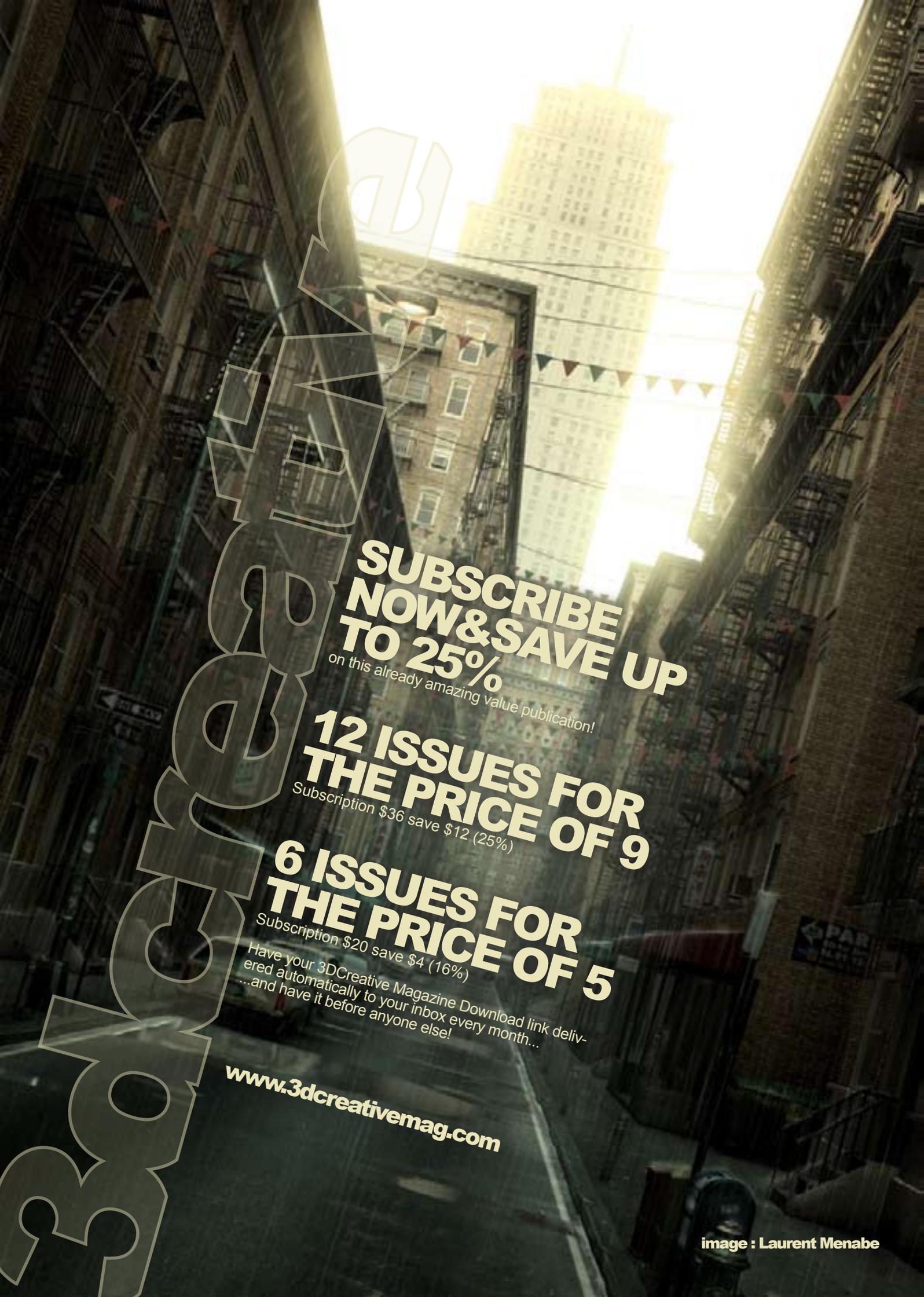


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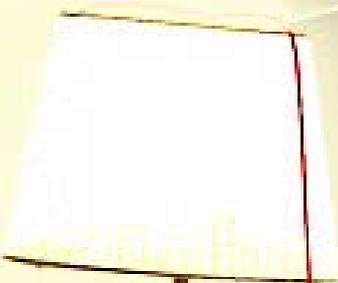
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image : Laurent Menabe



bad kitty

In this article I'm going to show you what kind of methods I used for my latest image "Bad kitty". My own cat gave me the inspiration to create this picture, she likes to turn our flat into a mess when we're not home. I used 3ds max 7, Vray 1.09, MentalRay & Photoshop.





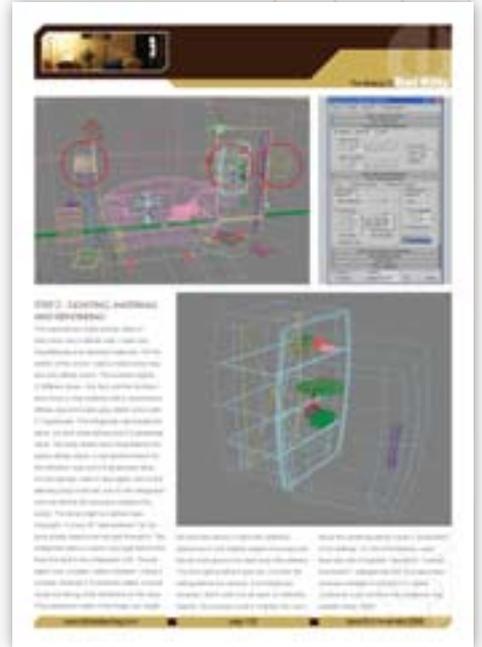
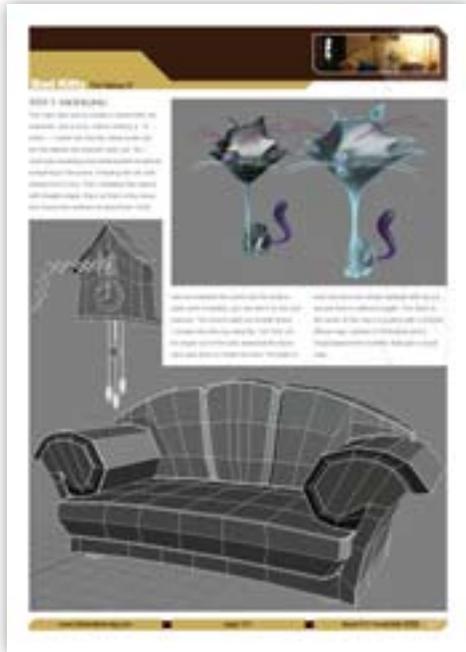
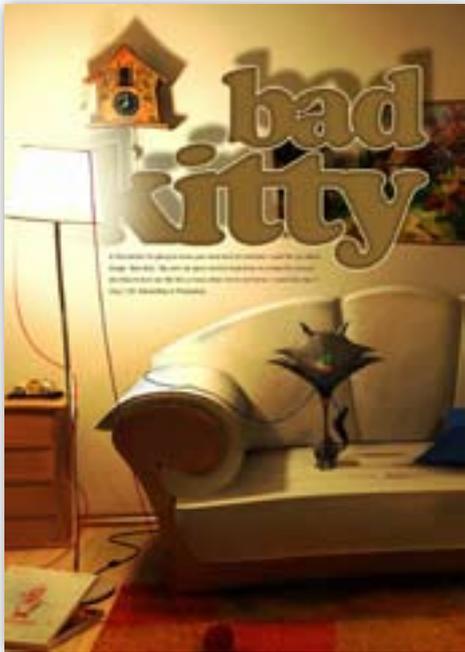
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bad kitty

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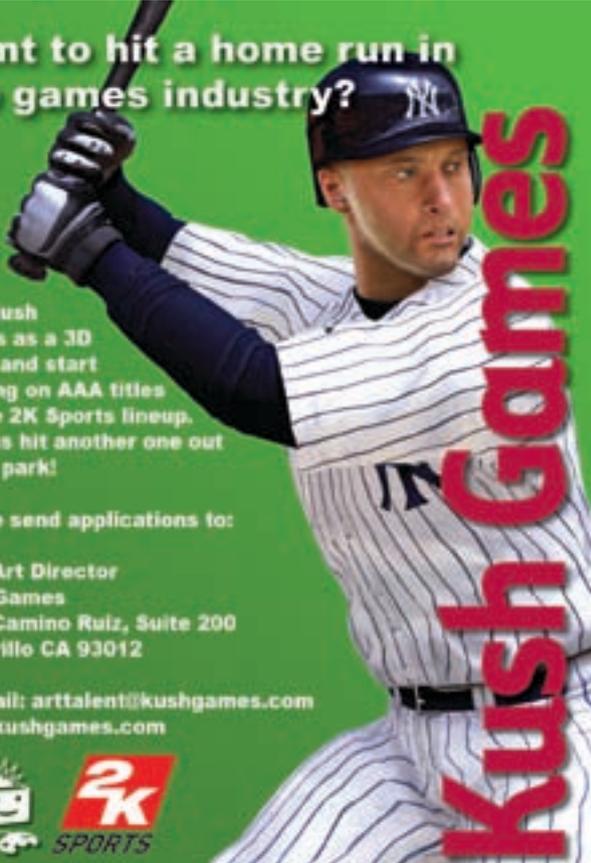
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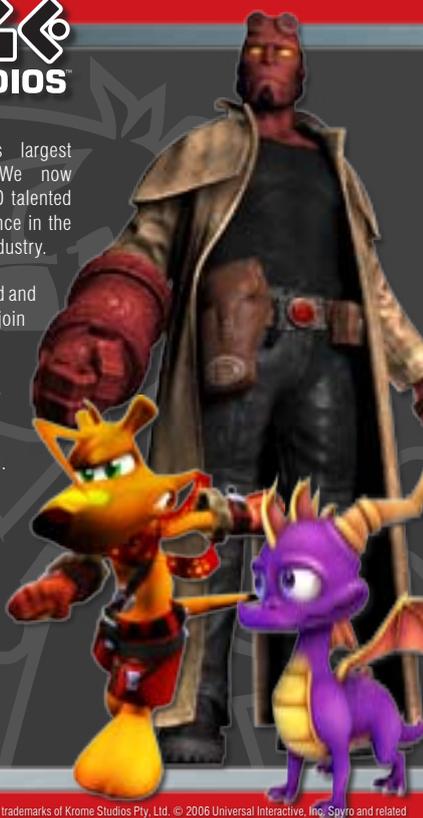
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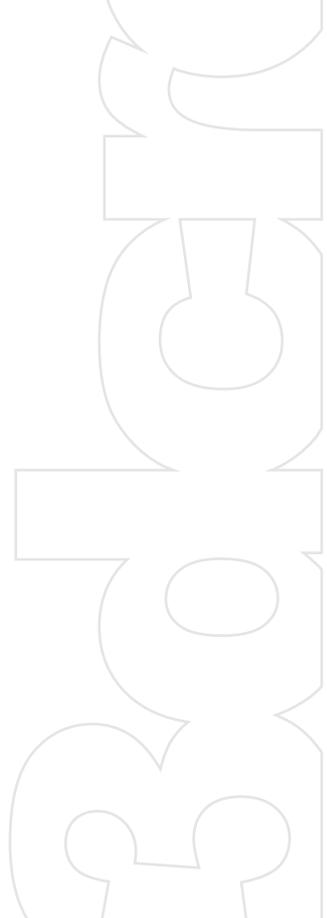
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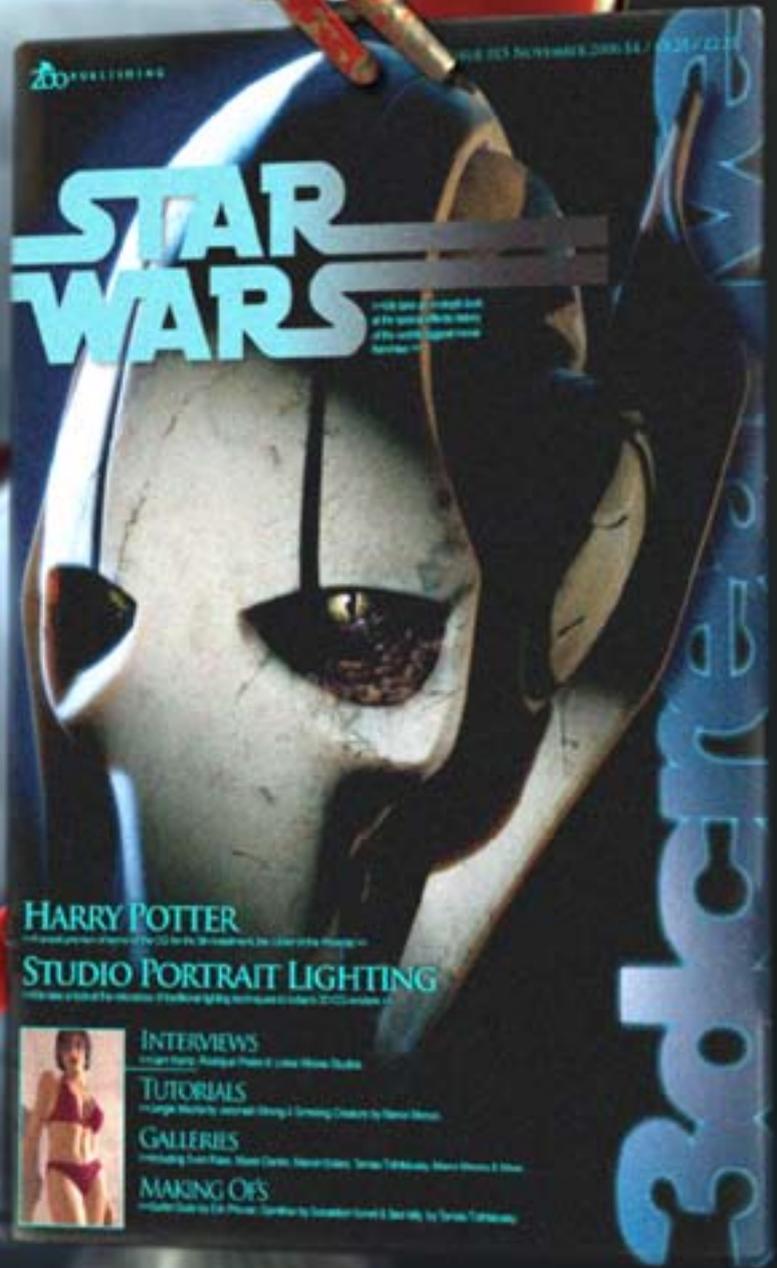
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