

3d creative exclusive

MONSTER HOUSE

Interview with VFX Supervisor Jay Redd & Animation Supervisor Troy Saliba



SIGGRAPH2006

>>All the news from the years biggest CG event in Boston

SWORDMASTER

>>Continuing complete monthly tutorial for 3DS Max, Maya, Lightwave, C4D & XSI

TEXTURING MASTERCLASS

>>Cartoon and Stylised Characters part 2 by Siku

INTERVIEWS

>>With Justin Lassen, Sebastien Schoellhammer & BUCK Studio LA

MAKING OF'S

'Rusty' by Cesar Alejandro Montero Orozco, 'Flower' by Xu Fei & 'Upside-down' by Mathias Koehler



MONSTER HOUSE



3dcreative

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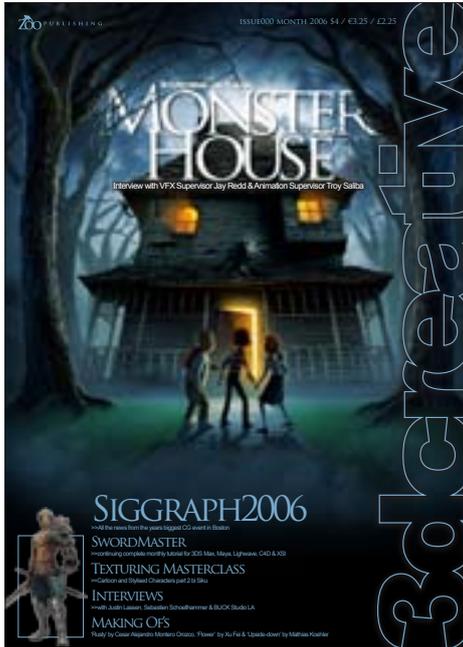
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Editorial Welcome



WELCOME

to the first issue of 3DCreative Magazine

A digital publication for CG creatives around the globe.

3DCreative Magazine will focus on techniques, tutorials, interviews, articles, project overviews and galleries. We will 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

We have packed the first issue out, the big selling point for many will be Michel Roger's famous 'Joan of Arc' tutorial now in Maya, Lightwave, C4D & XSI. 3DSMaxer's are treated to the start of Richard Tilbury's 'Corridor Series' (Which is not a dull as it sounds!) and 'The Warrior' by Jukka Tahtinen.

INSPIRATION

The cover feature of Weiweihua's artwork is simply breathtaking, read the interview and stare in awe at the Fantasy World this guy is creating. Our second interview with Krishnamurti M. Costa gives another insight to the working processes of this top digital artist. The inspiration continues with our galleries showing a selection of 'Ten of the Best' recent digital works and you can read on with the first of our Career's Guide series "A route through education" and our monthly Industry artist interview with Blur Studio's Paul Taylor talking about two of their recent shorts "In the Rough"

and "Aunt Lisa".

INDUSTRY

Well I know I have said we are focusing on more timeless, resource based content but we just couldn't help squeezing in a few more pages of industry happenings and reviews. Julien Sarmiento reports on the year's main event - Siggraph 2006 and Andy Kay reviews Maxon's latest Cinema 4D 9.5.

So! Read on, be inspired, be enlightened and enjoy 3DCreative Magazine's first issue!

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



CINEMA 4D

MAXON wishes a very Happy Birthday to all at 3D Creative Magazine!

In the past year 3D Creative has quickly become more than just a valuable resource for 3D Artists all around the world.

3D Creative has supplied the 3D community with fascinating articles, great features, in depth workshops and much more.

That's why we would like to present this very special, unusual and fruity birthdaycake to all at Zoo Publishing.

The magazine helps every reader improve his or her skills and find news ideas. New ideas that could be turned into a new project, a new assignment, a new vision.

And what else could you need for turning visions into reality than a 3D Software that has received dozens of awards, in the past 2 years alone, from leading magazines worldwide.

The international press has given CINEMA 4D a „good“ or „very good“ rating 36 times since August 2004. So why don't you give it a try, too?

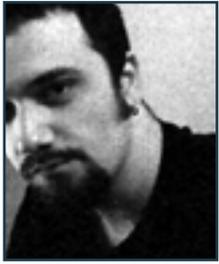
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*MAXON Software is available for Windows 32-bit und 64-bit and for Macintosh. Macintosh versions also available as Universal Binary for PowerPC and Intel processors.

MAXON



Contributing Artists This Months



Luciano Iurino

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

work for it as Lead 3D Artist. Recently we have developed the videogame "ETROM – The Astral Essence". I also work as freelancer for different magazines, web-portals, GFX and videogame companies. Recently I left the 3dsmax environment to move on XSI.

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 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>



Bogdan I. Sumar

3D VFX artist Iasi, Romania. I started back in 1999 with 3D Studio Max but in 2000 trained in Maya.

I've been a modeller and texturer for few 3D animated movies & two games. Also a modeller, dynamics & particles, lights & render supervisor for many commercials, musical video clips and industrial presentations.

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suiobo@yahoo.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.com



Giuseppe Guglielmucci

Freelance 3d modeler / Animator.

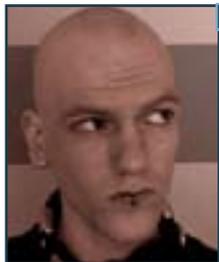
I began to use computers with the epoch of the vic20 & Cinema4d was my

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

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www.pikoandniki.com



Mathias Koehler

3D artist, Freelancer, Germany. I have been 'doing 3D for about 3 and a half years now. My focus is modelling, lighting & texturing.

Through CG I became interested in art in general & I also started drawing. Currently I'm a student of Industrial Design at Braunschweig School of Art. I'm addicted to coffee, books & electronic music.

epost@optisch-edel.de



Richard Tilbury

Have had a passion for drawing since being a couple of feet tall. Studied Fine Art and eventually was led into the realm of computers several years ago. My brushes have slowly been dissolving in white spirit since the late nineties and now my graphics tablet has become their successor. Still sketch regularly & now balance my time between 2 & 3D although drawing will always be closest to my heart.

ibex80@hotmail.com



Justin Lassen

Composer & Symphonist, USA.

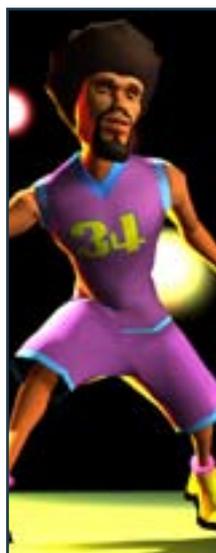
Justin has over 9 years experience in the music, film, & game industries. He

has produced remixes for Madonna, Garbage, Blue Man Group, Lenny Kravitz, Robert Miles, Nine Inch Nails, Linkin Park, Evanescence, & many others. He has worked on various projects

for game & technology companies

jl@justinlassen.com

<http://www.justinlassen.com/>



Siku

Concept artist / designer/comic book author> Fresh from Art College I worked as an advertising visualiser and

designer. I then moved on to comics where my work was published for several years in 2000AD stripes under titles such as Judge Dredd, Slaine and a strip I co-created called Pan-African Judges.

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www.theartofsiku.com



Cesar/Alejandro Montero Orozco

3D Artist & Computer Engineer, Mexico.

I believe in balance in life, & all of its aspects. I appreciate my health above

anything else. I exercise after work & go running. I like up-beat music, to dance, & love clubbing at places where good music is fundamental. I read fantasy books to relax. My favourite drinks are martinis, & chocolate milk!

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www.arceidos.com



Sebastian Schoellhammer

3D Artist/TD, Germany (currently japan)

Because I wanted to create computer games, I taught myself programming but later switched to art.

After working in games & films for 7 years I became a hybrid of the two - some sort of all round scupter-model-td guy. I've been travelling for half a year but starting to miss my wacom!!!

sschoellhammer@gmail.com

www.sebster.org



totalTextures

v4: r2

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...

This enormously improved version of the original texture collection now contains 272 individual Materials, comprising of over 938 individual, hand crafted texture maps. Every Texture now has its own unique colour map, bump map. There is also over 50 new alpha and 100 new specular maps.

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12 Human Misc (Body)
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15 Collections of amazing Textures

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Composer and CG Art fanatic Justin, talks to 3Dcreative about his latest symphonic suite 'Synaesthesia'. Amongst other things, Justin Composes music, drawing inspiration from well known CG 3D and 2D works of art from all over the world. 3Dcreative magazine has been given the opportunity of exclusively showcasing 8 new pieces in the 'Synaesthesia' suite. Click on the images in the interview to hear the music inspired by them (internet connection required).

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Justin Lassen an interview with



JUSTIN LASSEN

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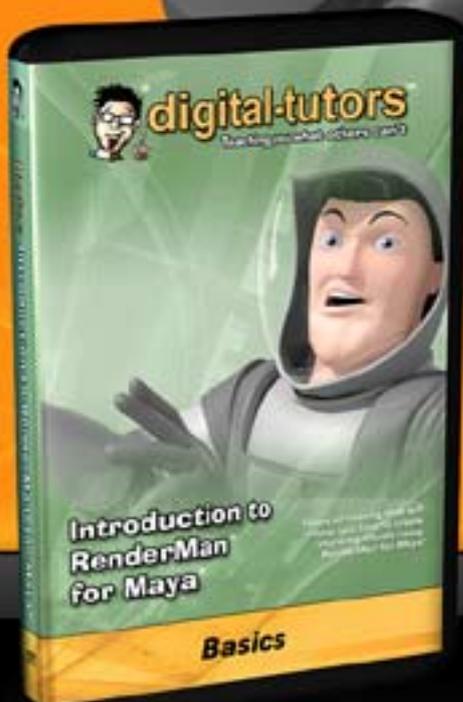




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- Chris Ford
Business Director, Pixar RenderMan



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Sebastien always had an interest in art, envying all the real artists. The one thing he knew once he got a computer was that he wanted to create video games and 3D models, now after so much modeling even his drawing has improved somewhat!



Sebastien
Schoellhammer



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an interview with **Sebastien Schoellhammer**

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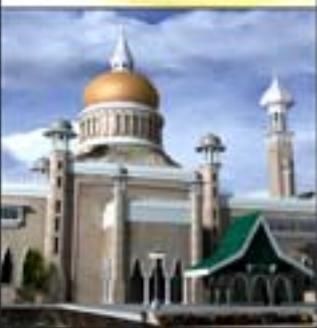
SEBASTIEN SCHOELLHAMMER





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**INTERVIEW WITH
BUCK
STUDIOS**

Buck was founded in the Spring of 2003 in Los Angeles by Ryan Honey, Jeff Ellermeyer and Orion Tait. Now they are a 30 plus person design driven creative company with offices in New York and LA.

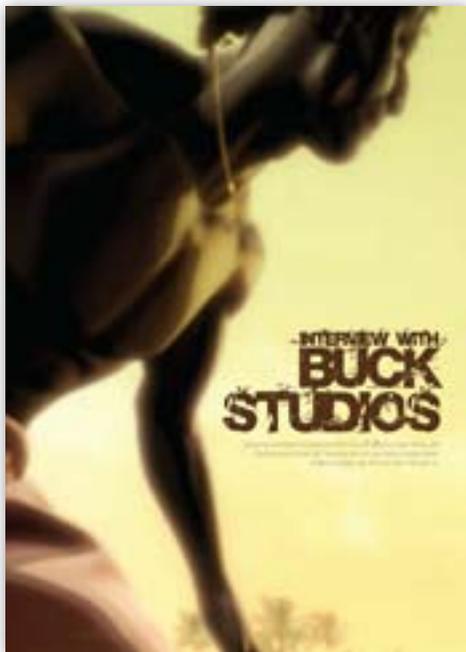
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Buck Studios an interview with

BUCK STUDIOS

5 pages



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MONSTER HOUSE

>>When three kids ,DJ, Chowder and Jenny

discover that the house across the street from DJ's is

alive, the story of the Monster House brings alive one of the

best entirely CG full length feature films to date. Using Performance

Capture, MONSTER HOUSE makes use of CG to tell a story which would

have been (excuse the pun) a nightmare for traditional film makers and utilises

some of the most up to date technology available. In celebration of this milestone in

digital film making, 3DCreative magazine talks exclusively to VFX supervisor Jay Redd, and

animation supervisor Troy Saliba...>>



JAY REDD VFX Supervisor
& **TROY SALIBA** Animation Supervisor

Hi. Thanks to you for talking to us.

Jay Redd (JR) Troy Saliba (TS)

Absolutely! We are very proud of Monster House and love to share with others our experiences in making this film.

Monster house has been described as a “Goofy, slapstick “horror” for children” Fair comment?

JR : It's a very tough balance to combine comic and frightening themes. It takes a steady hand in storytelling, performance, and imagery to keep the scales balanced overall, and but let them tip to one side to get the most dynamic drama for the film. I think Monster House is successful in this area because of everyone's experience and background in film making, and what we each could bring to the table. It's a huge collaboration.

As far as I know, it's the first CG Haunted House movie for children, was it a conscious decision to make a horror / comedy?

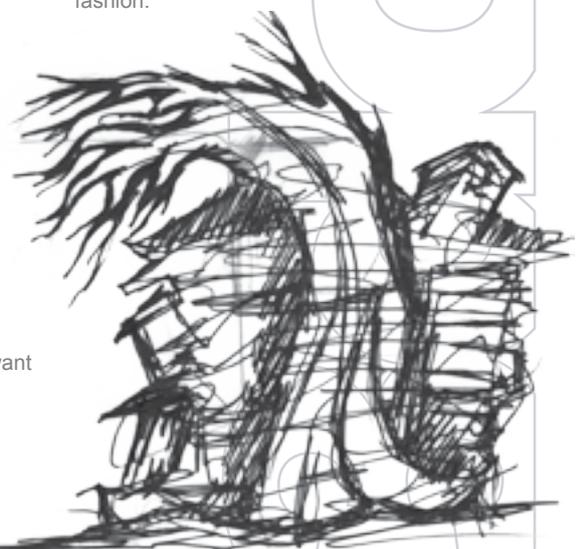
JR : It was a conscious decision from the first word of the script, yes. We grew up watching films like 'The Goonies', 'Raiders of the Lost Ark', 'Clash of the Titans', 'Poltergeist', etc. All



of these films have a varying mix of comedy and horror, and we were certainly influenced by those and many, many other films from various time periods. I watched a lot of Vincent Price, Hitchcock - read a lot of Edgar Allen Poe as a kid and fell in love with the 'scary ambience' created in these stories. It's an interesting thing to be able to create an anxiety filled environment or setting, and then to let your characters try to hide their fear through humour - this is a classic human trait, and we all do it to some degree. In the context of cinema and specifically Monster House, because our environment and characters are ultimately completely controllable, we get to sculpt whatever we want to tell the most effective story.

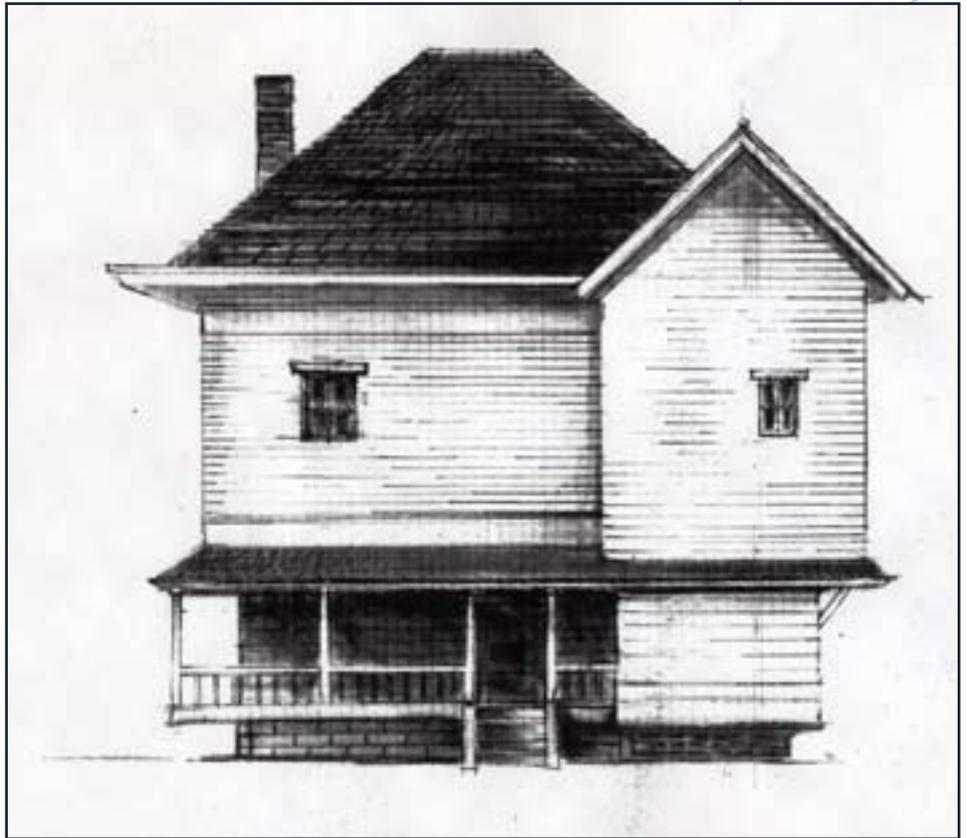
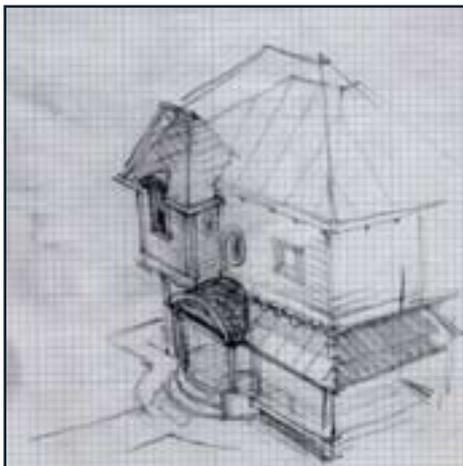
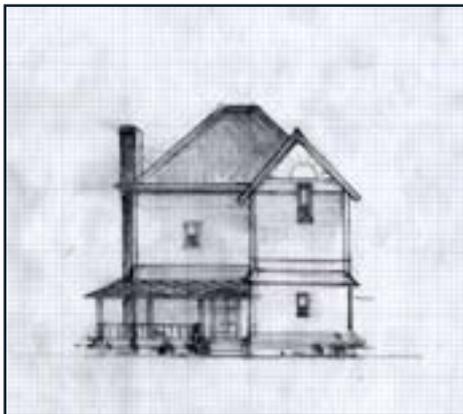
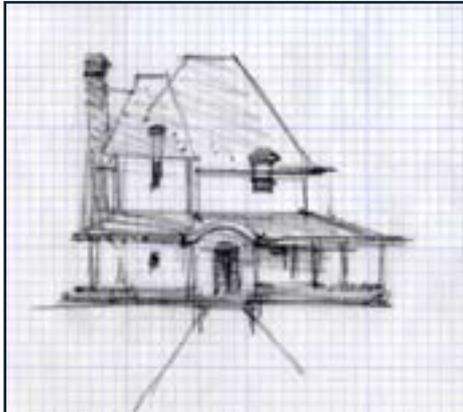
Favourite scary story?

JR : This is a tough one. Poltergeist was a big influence on me, certainly. The setting of a sleepy suburban housing development gone awry was a powerful image to me as a kid. Edgar Allen Poe's 'The Telltale Heart' was a gruesome but really effective story. The anxiety he created in this story is genius because we as the reader, or the audience, know all the secrets already - we get to know exactly what happened. The magic comes from us watching and observing how the main character handles the situation - THAT is where the drama comes from. This is the art of mystery - dealing out information or slight-of-hand, in a very controlled fashion.





Monster House with Jay Redd & Troy Saliba



The film has a very 'Roald Dahl-esque feel to both the writing and the direction, was this to appeal to children and also the generation who grew up reading these sorts of stories?

JR : We all love Roald Dahl. He wrote wonderful, twisted stories, with whimsical characters that were also dark and scary. Funny, even though as a kid I was scared of various things, I still WANTED to be surprised and scared. Why do we go to amusement parks, haunted houses, magic shows, or even movies? We WANT to be surprised, tricked, misled, shocked, and made to feel smart, in the end. We love illusion and mystery and human beings. Roald Dahl knew this well, and he wrote so much of HE would want to read. He is another big influence to me and the rest of the team.



Not to mention the action... It was great to see the kind of evil-grinned-mayhem that adorned my childhood films such as Gremlins and the goonies etc...

JR : I think the mix of whimsy and dark imagery is a potent combination to viewers of all ages. There is something almost primal in wanting to see characters in danger - it's as if WE get to live through them, without US getting hurt. I think it's a way for us to be completely voyeuristic without the consequences of getting caught, so to speak.

I loved the way the characters interacted with each other. Not many CG films have paid this much attention to the details which make the movie believable...

JR : Monster House is ultimately a story about humans, and the human spirit - literally and figuratively. If we didn't have characters that we could identify with, the story is dead. Gil, Troy and myself talked about this extensively before any animation or performance capture was done. Our characters were stylized yes, but they HAD to have the quips and quirks that real people had - these subtleties of body language and expression are what makes humans human.

There has been a lot of fuss surrounding the use of MoCap in the movie. There are many critics of MoCap both inside and outside of the industry, what were the reasons in favour of using it?

TS : Monster House was my first experience with motion capture. Coming from feature animation I am well aware of controversy surrounding this process. The mocap added a layer of subtlety and texture to the final performance. You mentioned earlier that the characters interacted well with each other. A great deal of that comes from the way Michel, Sam and Spencer, the kids who played DJ, Chowder, and Jenny, related to each other. There was a great dynamic that existed between





them on stage. This came through with the mocap process, because the actors were not just reading in front of a microphone, but acting together on a set. I think one of the other reasons it seemed more successful on our film is that it is more graphic. Once the mocap was applied to our characters, the animator was able to take that performance and stylize it and push things a bit.

JR : It's yet another tool to add to the mix. It simply allowed us to work performances in a real-time and natural way - the actors loved it, and we got lots of great unplanned, un-scripted 'surprises' on set!

Do you think some traditionalists are fearful of the consequences of using MoCap? Such as the loss of traditional animation skills etc?

TS : Yes for sure. I had the same reservations myself going into this project. In the end mocap is a tool. You could compare it to live action stats that were used in traditional animation. You could rotoscope them to try and copy the movement exactly, or you could use them as a foundation for a rich performance. Many very stylized animated characters in the past had video reference. I don't think the only purpose for this technology is to perfectly replicate movement. The big thing to realize is that this is not a magic button solution. It takes a great deal of interpretation by skilled artists and technicians.

JR : Again, we look at this technology as another tool. It's always important to ask the question: "What's the best tool for the job?" This is the same as a painter would decide beforehand - oils or watercolour or pastel or chalk or charcoal or pencil or ink?



What have been the advances in MoCap since 'Polar Express'?

TS : There were a few changes to the process between Polar and Monster House. We had 200 infrared cameras capturing the facial markers, as compared with around 90 facial markers on Polar. This allowed for more actors and video reference cameras to be on stage at one time. Another big difference between the two films is the method of applying the facial data to our characters. On Polar the data was used to move the geometry of the face directly. Whereas on Monster House the solve from the data was used to access a library of hand keyed poses,





I personally think the Film worked really well with the MoCap, how pleased are you guys with the outcome?

JR : We're very pleased. The characters had a lot of depth, and were very believable. We made many decisions for every character in every scene. Sometimes we would stick with the performance capture, or sometimes we would go purely key-frame, or we would mix the two. It's important to note that all hands, eyes, and props were always key-framed. The eyes are very important, and we chose to go with a more graphically staccato movement to the eyeballs.





Monster House with Jay Redd & Troy Saliba



I Had never considered it possible to animate a house! What kind of challenges did this present?

TS : The house was an enormous challenge. Since the movie is called Monster House, this character was something started working on, on day one. In order to bring the task down to size we had to break the house ring into many smaller rigs; some 22 in all. First there was the base rig. This controlled the gross movements of the house. Such as translating, rotating,





twisting, squashing and stretching. If it was a shot where the house was walking, you had to bring the tree legs in as separate rigs. We would get buy off on the performance from the director at this stage. Once the rough animation was approved we would load in more detailed rigs, the porch, windows, siding, shingles, that sort of thing. The house was very complex with more than 40,000 individual controls. We are all very grateful to Umberto Lazzari for his fantastic house rig. The lead animator for the house was Michael Kimmel. He was instrumental in providing a workable method of managing



this monster; both technically and creatively. It was fun establishing the house as a character. Coming up with a style of movement that would give her scale and personality; she had to be scary and expressive. One minute she is trying to eat someone, next minute she is crying.

JR : Then on top of the animated rig, there was the texturing and lighting. It's a subtle thing, but important none-the-less. Over the course of the film, the House continues to 'break-down'. This is akin to someone looking more and more stressed and tired over time. Once the House





moved, it would never quite recover to the same state. Paint would break off, wood would crack, windows would warp, etc. We designed literally dozens of layers of paint, shaders, and controls to give this house 45 years of age and breakdown. Also, the level of detail was important as we would see the house from far away, and as close-up as the doorbell. Enormous resolution textures and complex shader controls were required to give the house it's extra humanity. The Monster House is certainly one of the most complex characters we have built at Imageworks.

I Agree. Keep up the good work and we look forward to the next one!

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Interview by
BEN BARNES



with duber training, you will learn how to:

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with perfect topology! ”

“ map complex models
fast and effectively! ”

“ paint photorealistic
textures with ease! ”

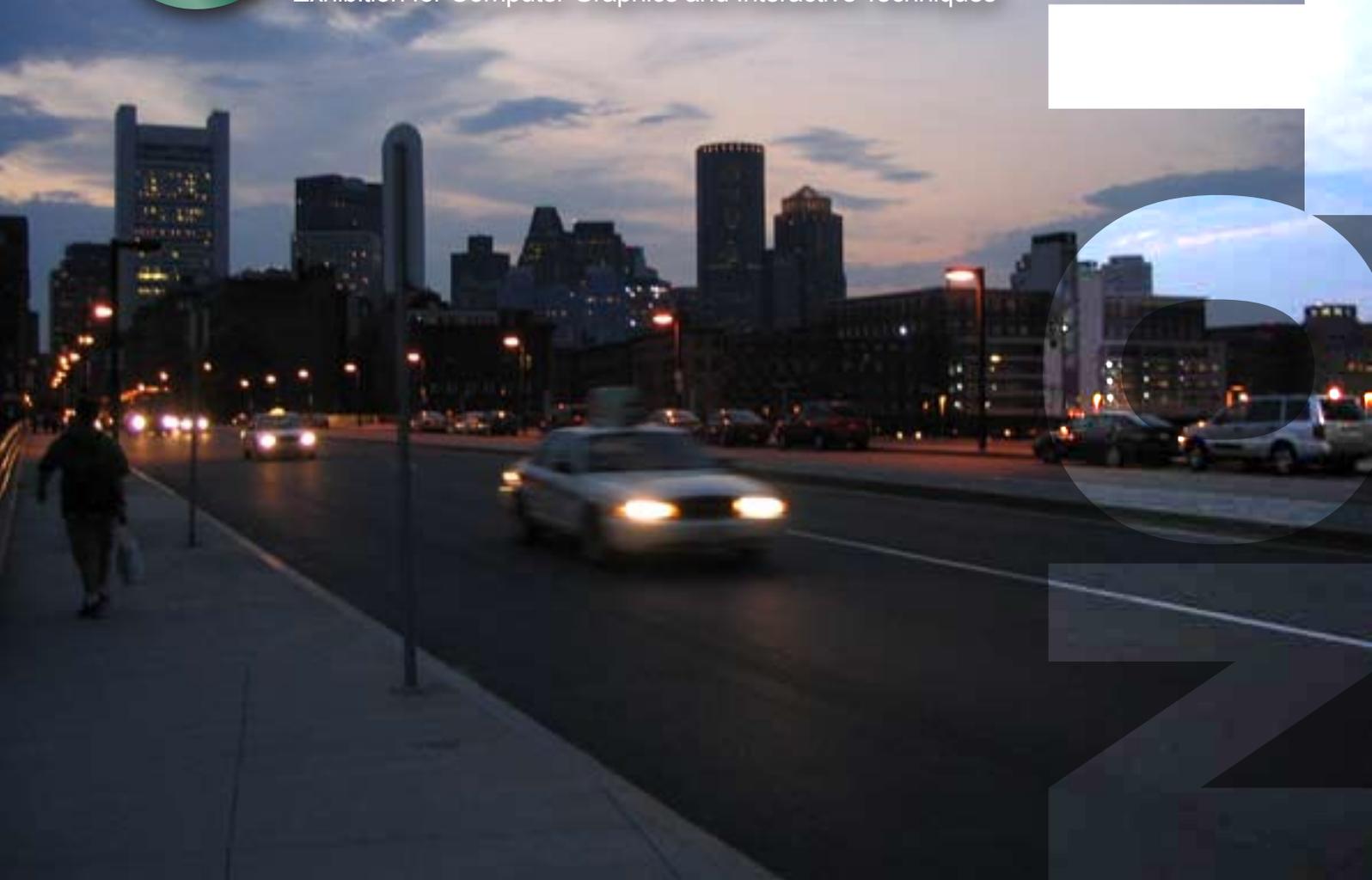
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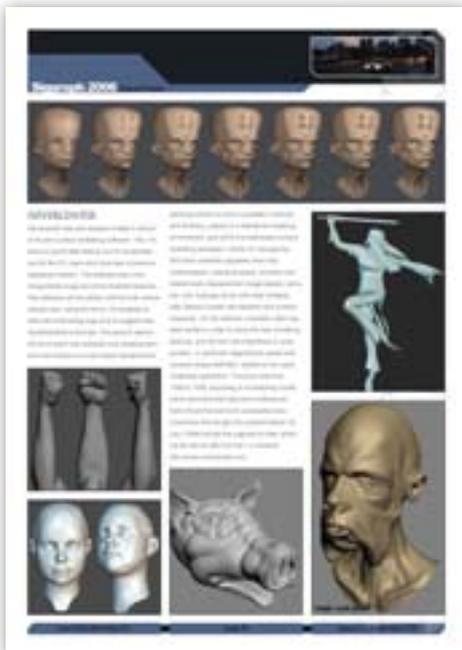
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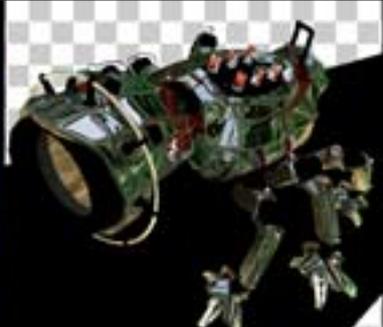
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COLOR



REFLECTIONS



DEPTH



SHADOWS



THE POWER OF LAYERS

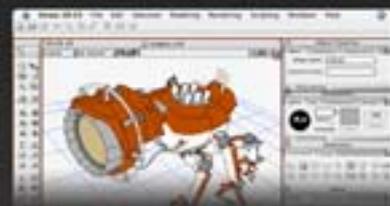


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Digit Magazine (July 2006) says, "Strata 3D™ CX feels like an Adobe® application - graphic designers will feel right at home... The traditional look (of Strata 3D CX) makes the program friendly to new users." Version 5.0 of CX... "makes the program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

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

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GALLERY

10 of the Best images from around
the world. This month Including:

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Damien Canderle

Sebastien Sonet

Gustavo Capote

Kevin beckers

Xu Fei

Mathias Koehler



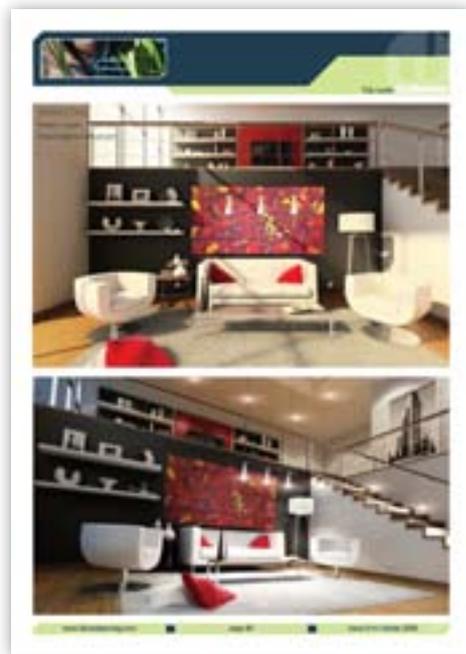
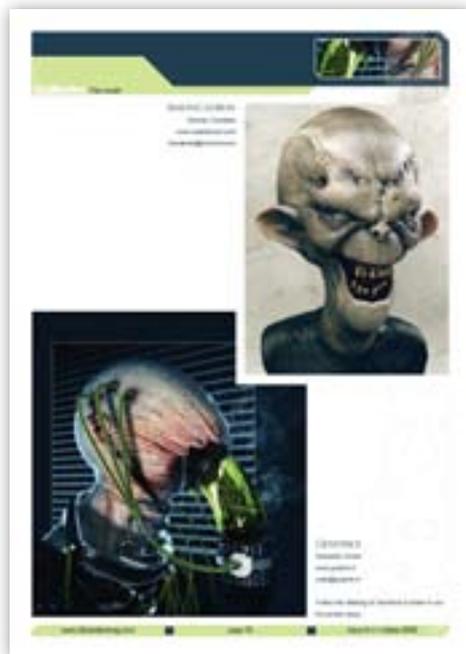


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This month **Galleries**

8 **pages**

GALLERY



Pixologic
makers of ZBRUSH



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



This month and last, artist Siku takes us through the process of texturing a stylised cartoon character. In this example, a Basketball Player created for a Game scenario.

TEXTURING MASTERCLASS

CARTOON & STYLISED CHARACTERS

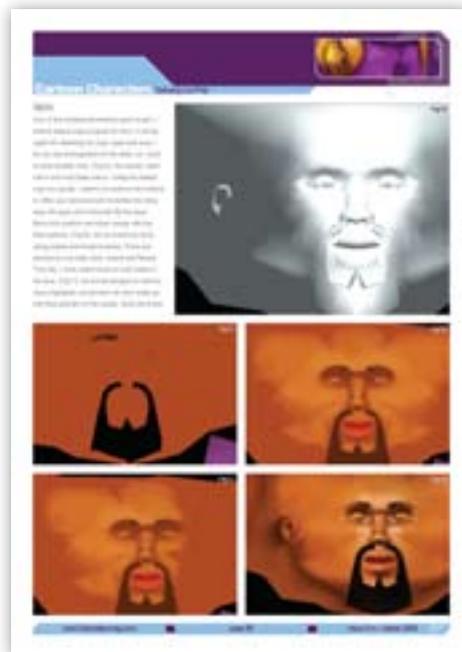
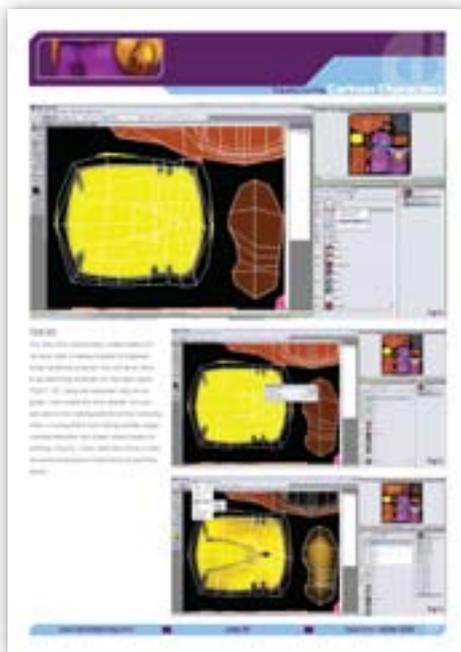
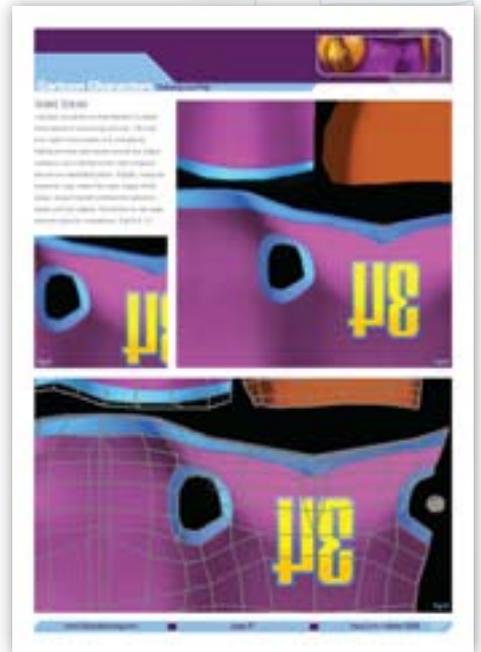
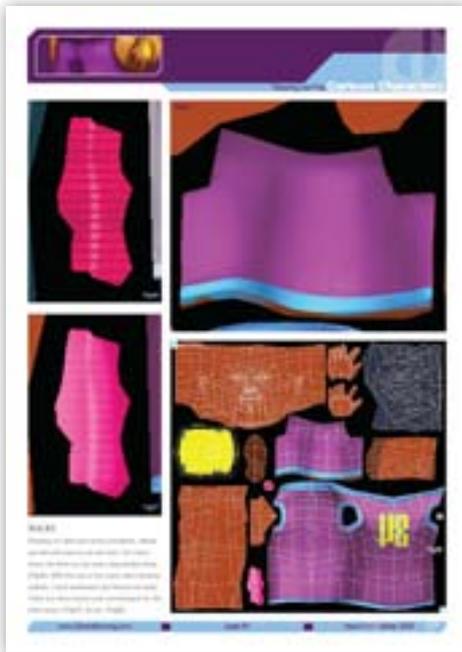
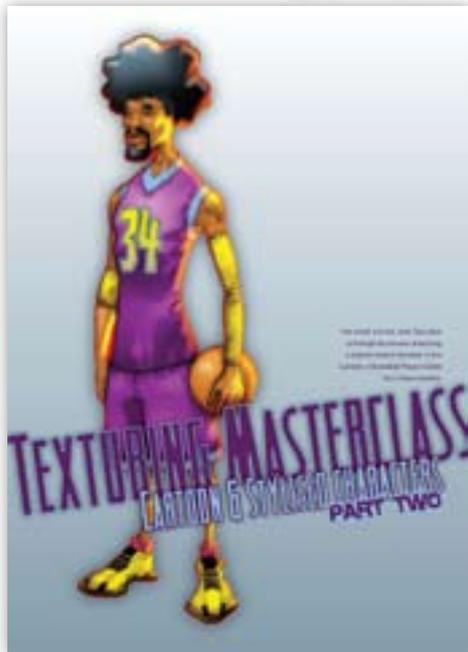
PART TWO



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CARTOON & STYLISED CHARACTERS
PART TWO

100 pages



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



3DSMax Version
Page 000



Cinema4D Version
Page 000



Lightwave Version
Page 000



Maya Version
Page 000



Softimage XSi Version
Page 000



3D
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The sky is not a limit.



Vue 6
A New Dawn



I find the creative process for character design very satisfying, and I always do extensive research on most projects before starting any 3D activity. However, I applied a slightly different approach for this piece of work. I followed an alternative method in order to trigger my imagination, rather than aim for perfection or accuracy of the references. I find this process quite valuable, especially when I want to condense character emotion and essence into simple forms.

BY CESAR ALEJANDRO MONTERO OROZCO

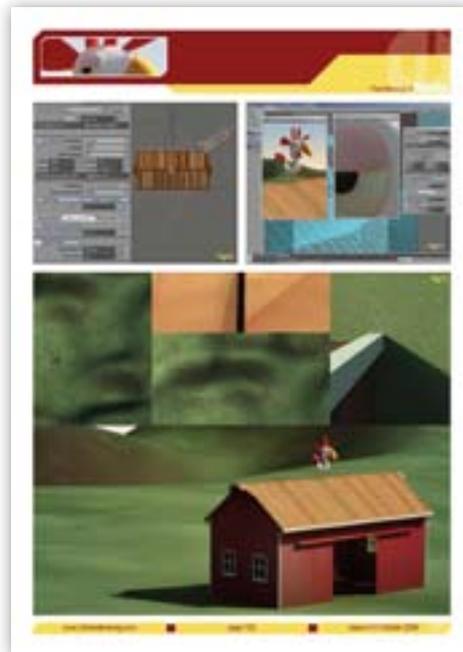
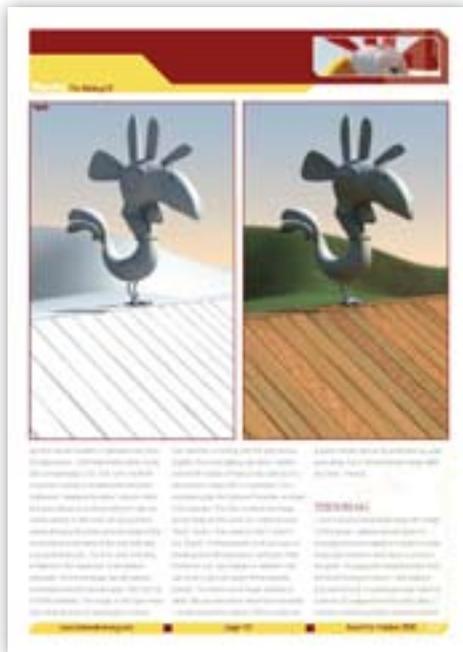
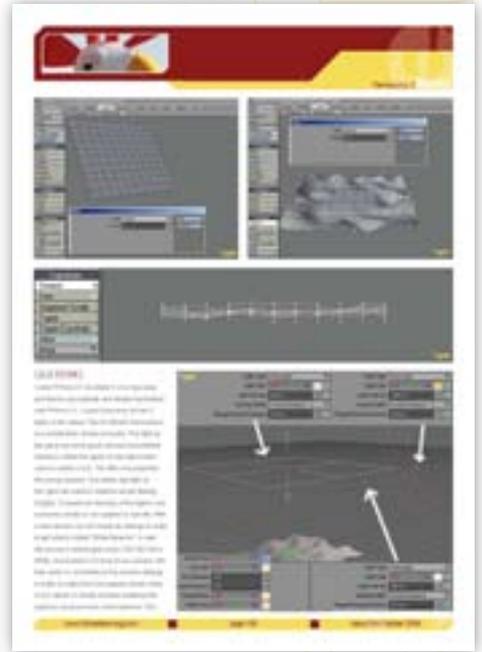
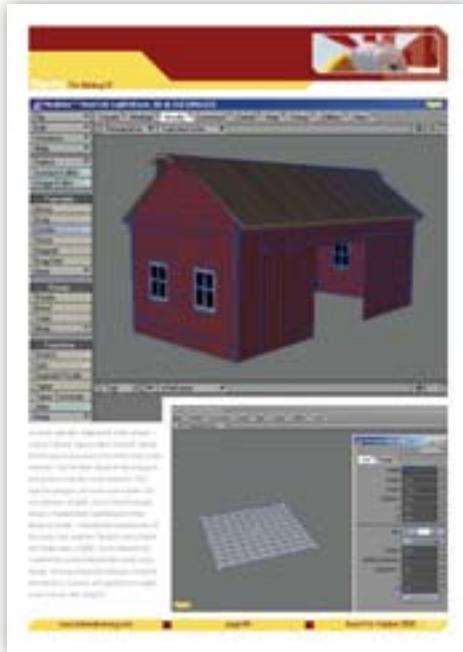


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The Making Of **Rusty**

RUSTY

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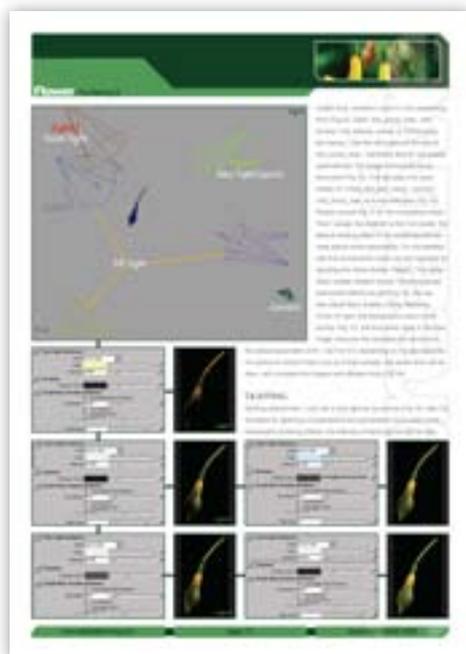
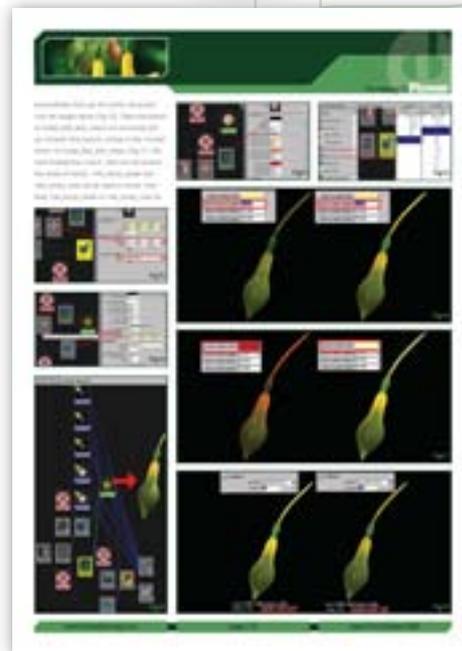
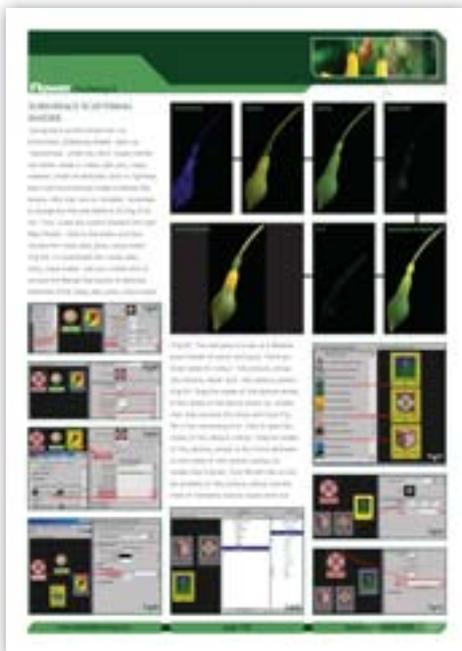
>> My name is XuFei, and I'm a 3D Model and Texture artist based in China. Last year I successfully featured a "making of Zhou Zhang" on 3DTotal.com. Since then I have received emails asking if I have any new pieces. Fortunately, I have just finished my latest work "Flower" and I am pleased to show you a step by step 'making of'. In this 'making of' I am going to explain the methods I used to create this image. I hope you will find it useful and if you have any questions or suggestion don't hesitate to contact me >>

Flower



Flower

6 pages



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scription offers and to purchase back issues.



CONCEPT ART



MATHIAS HOEHLER

This making-of is intended for intermediate users. Beginners are welcome to read this as well of course, but don't expect detailed descriptions of how I've modelled this special head part or that leg or something. There are about 50 pictures showing the process. I'm focusing mainly on the creation of the fly, which is supposed to be the centre of interest in the image.

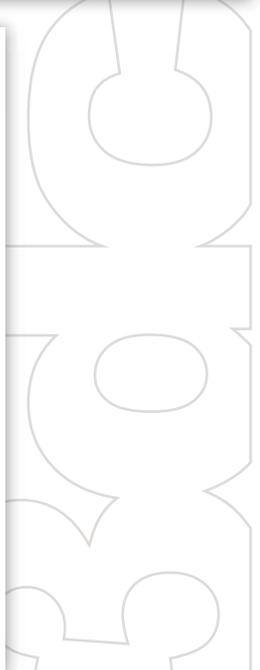
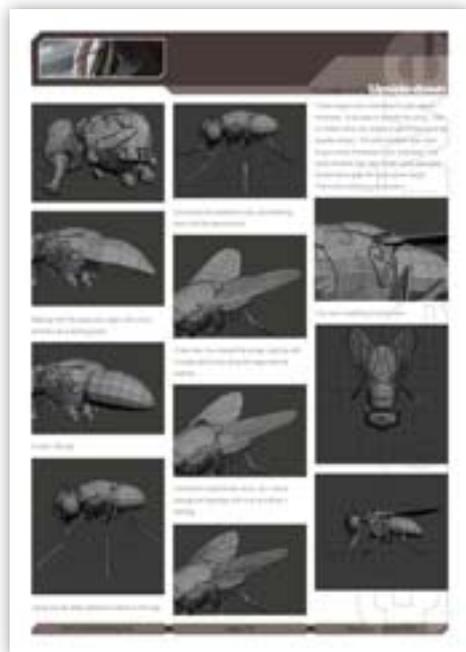
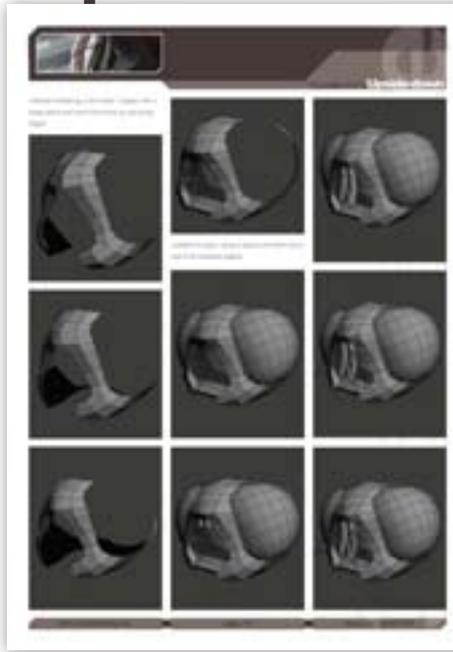


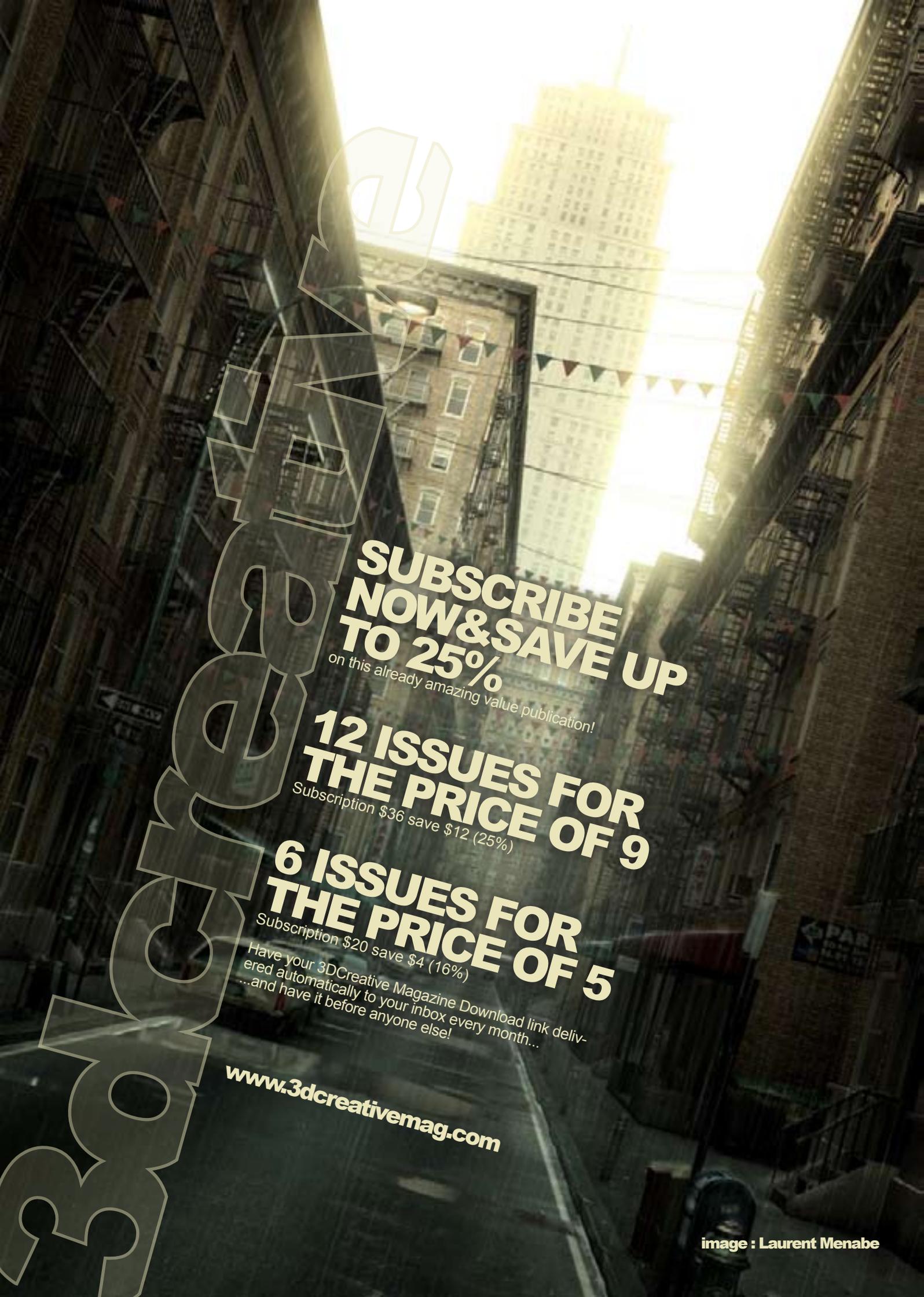
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The creation of a Fly **Upside-down**

Upside-down

10 pages





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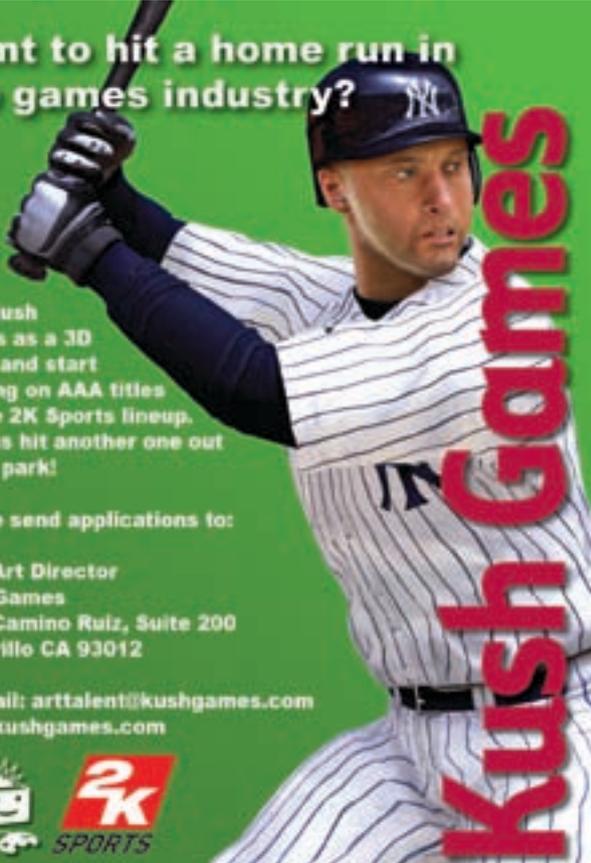


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