ZOO PUBLISHING

ISSUE001 SEP 2005 $4 / €3.25 / £2.25

3D Creative

GREEN VALLEY

>>the amazing art of weiweihua's' fantasy world

JOAN OF ARC

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

SIGGRAPH '05

>>Sony Pictures ImageWork's Julian Sarmiento reports from LA

KRISHNAMURTI M. COSTA

>>an interview with CafeFx's award winning new character artist

BLUR STUDIO'S PAUL TAYLOR

>>director of the oscar shortlisted "In the Rough' and 'Aunt Luisa'

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the amazing fantasy world of weiweihua

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3dcreative

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Interviews
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Weiweihua
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Tutorials
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Vojislav Milanovich
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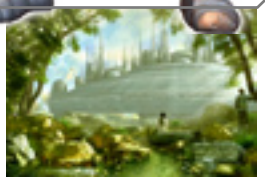

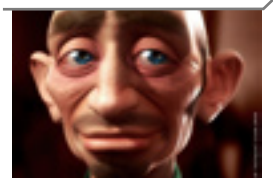

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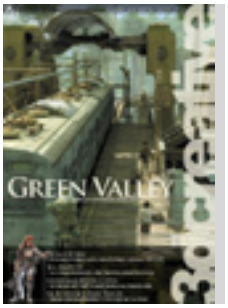

Welcome

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 2005 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 outlets but being a digital downloadable mag the many established web communities on the net are our outlets and newsstands. This first issue is supported by 3DKingdom.org, 3DLinks.com, 3DTotal.com, 3DValley.com, CGChannel.com CGFocus.com, CGUnderground.com, Daz3D.com, Deathfall.com, the3DStudio.com and Vocanson.fr and we look forward to lasting and successful partnership with these CG community sites.

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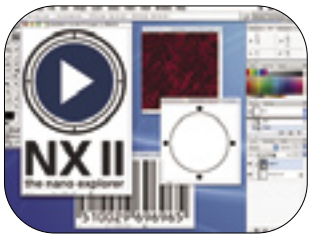

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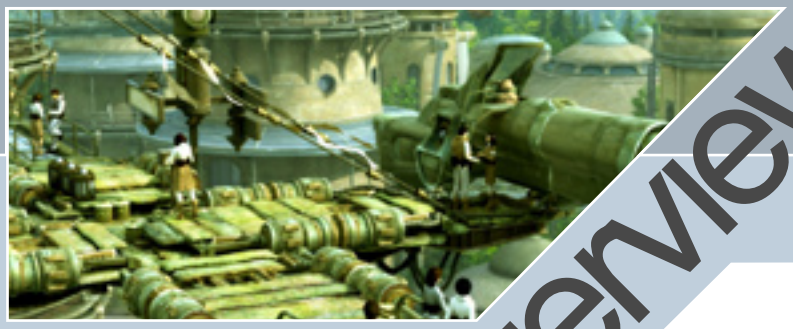

interview

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AN INTERVIEW WITH WEIWEIHUA

siggraph

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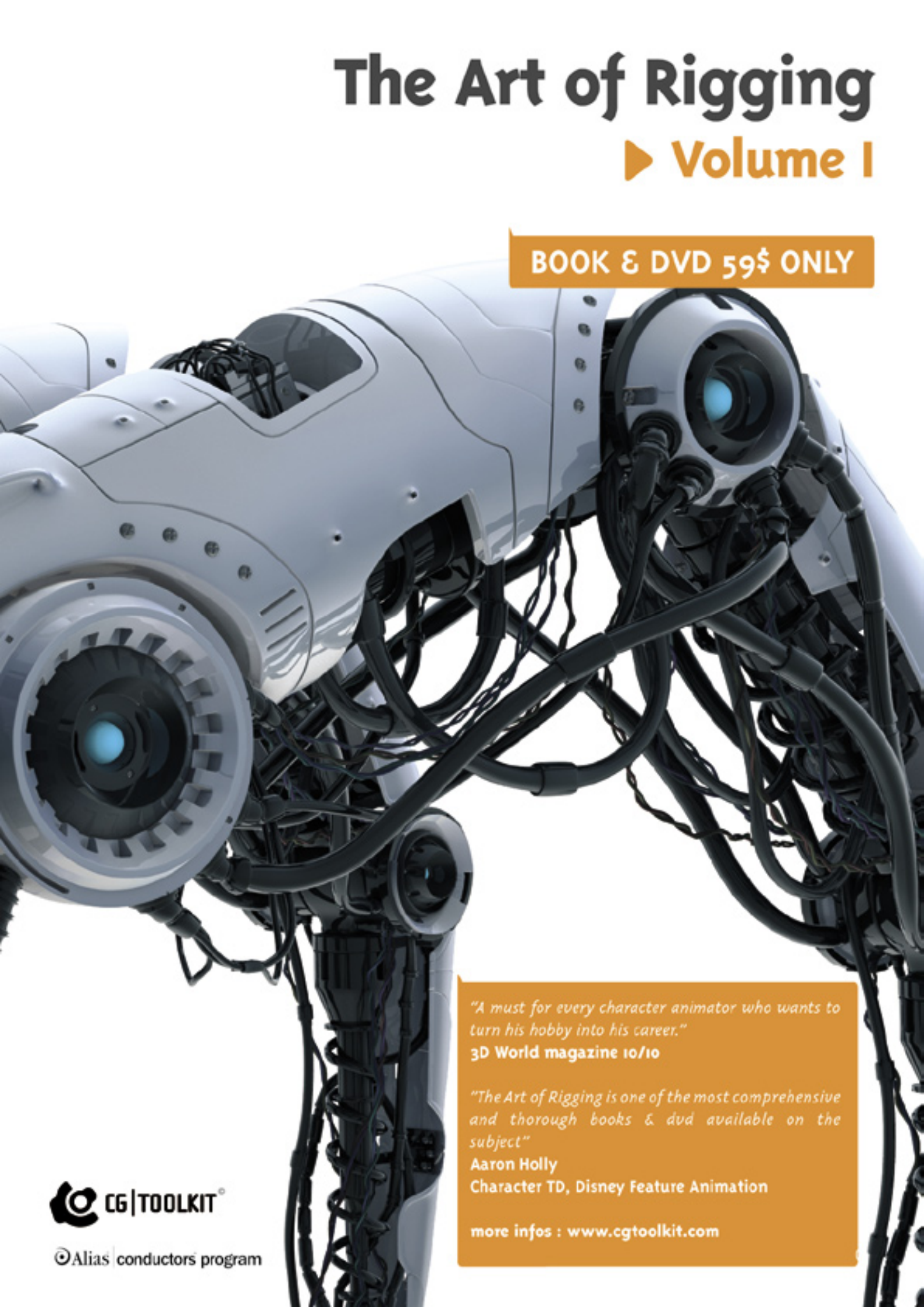

"A must for every character animator who wants to turn his hobby into his career."
3D World magazine 10/10

"The Art of Rigging is one of the most comprehensive and thorough books & dvd available on the subject"
Aaron Holly
Character TD, Disney Feature Animation

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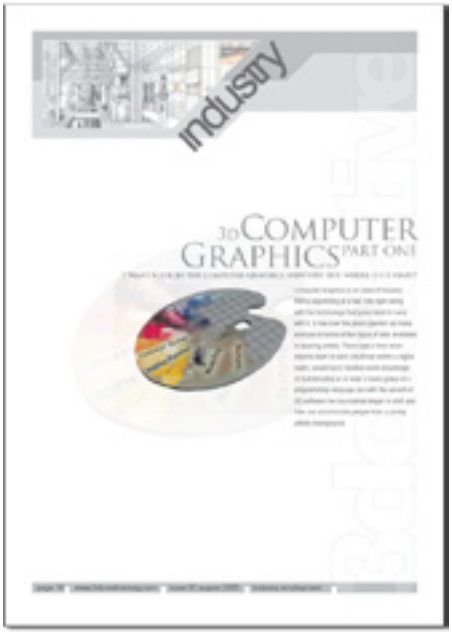

A Career in 3D Computer Graphics part one

DIGITAL ART MASTERS

- The largest project from www.3DTotal.com/book features some of the finest 3D and 2D artwork you can see today

- Discover how certain parts were created and maybe find out some new tips and tricks

- These are not simple step by step tutorials but more the thought process behind the artwork

- Hardback 192 full colour pages.

- More than just a gallery book of artist work, each piece has a breakdown and overview of how it was made written by the artist.

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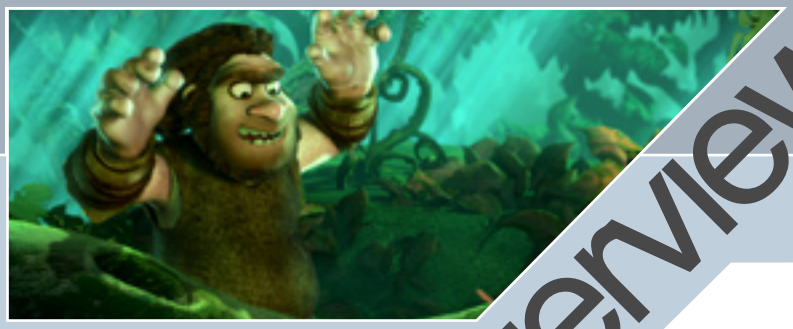


interview

PAUL TAYLOR

CG Supervisor/Writer/Director
Blur Studio
USA Studio Size : 75 employees (approx)

How was the studio Formed and when?
10 years ago by Tim Miller and David Stinnett. Both ex-Sony employees. Check out www.blur.com/about us to get the official info.

What was your experience (industry or otherwise) before forming / joining the Studio?
I'm a graduate of the Academy of Art College in San Francisco. I began my career as a 3D animator and art director with game developer Amazing Media. I later worked as a contract animator for Time Warner, Microsoft, 3DO and other companies. In 1996, I co-founded BigWig Productions, a multi-media game company whose clients included Harper Collins Interactive and two years later, I co-founded Spankhole Productions, which specialized in game cinematics.

What Projects have you worked on?
Since joining the company in 2000, I've worked on and supervised a wide variety of projects, from music videos, game cinematics, commercials, ride films to short and feature films. My credits include the games "Return to Castle Wolfenstein" and "Blood Rayne", "Warhammer 40k: Dawn of War, the ride film "SpongeBob SquarePants-3D" and the broadcast network image campaign for Kid's WB. I also served as layout and editorial supervisor for a series

What are you currently working on?

A top secret test for a potential feature film and a game cinematic for Aeon Flux. I'm also developing a feature idea from a short that I wrote about zombies!

What Projects are being prepared for the future?

We may get to do George Romero's Land of the Dead game cinematics and I'd love the chance to do another Warhammer 40k cinematic.

of animated shorts that Blur produced for the best-selling Disney DVD release "Mickey's Twice Upon a Christmas."

With Blur Studio founder Tim Miller, I co-directed "Aunt Luisa," the studio's first animated short, which was short-listed for an Academy Award nomination in 2002. I also wrote and directed the animated short "In the Rough," which made it to the Oscar short list in 2004.

What has been your favorite project so far?

In the Rough – the short film I wrote and directed. Close behind that would be the Warhammer 40k Dawn of War game cinematic.

What kind of Studio atmosphere do you have?

It's a casual vibe. We don't have any cubicles – it's basically a big open space with long desks people share. So it's nice if you have a question about how to do something you can just walk over and talk to a neighbor.

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

You know, I can't remember ever wanting to be anything in particular. I was always drawing so I guess I assumed I would wind up being an artists of some kind. I also dabbled in really crude comics when I was a kid so maybe that is where the storytelling side comes from.

If you could re-tell a story on a movie screen, or remake a film using animation, what would it be?

Heavy Metal. The first one! Tim Miller, our Creative Director and the Executive Producer on the short films, came up with the idea. It would be all new stories and music. I think it would ROCK!!!

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

I could say it's the opportunity to work on REALLY cool projects with some of the most amazingly talented people working in the CG. But in truth, what really gets me up (and able to do those things) is my dog Coco jumping around impatiently waiting for her morning walk.

Whats the Audio track for the studio whilst working?

You know, we used to have music playing non-stop. But now it's just the humming of the computers we listen to.

What is your favourite piece of animation?

I like all different styles of animation so I really couldn't pick just one. I loved Ninja Scroll but somehow anime never delivers on the promise in the animation department for me. Maybe I'd pick something like Michel Gagne's short Prelude to Eden had some amazing animation in the anime style.

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

You'd learn that I drink a lot of bottled water and use the restroom very often. You'd also learn the secret ways of the ninja if you really paid close attention.

What would you change about the studio and why?

I'd fill in some of the holes in the cool industrial concrete floor near my desk because the wheels on my chair keep getting stuck in them.

Carpet or wooden flooring?

See above

Where did you get inspiration for your last movie from?

We haven't done a feature yet. YET! But for the short "In the Rough" I've been told it's an allegory of my life while courting my wife. But I don't believe a word of it!!!

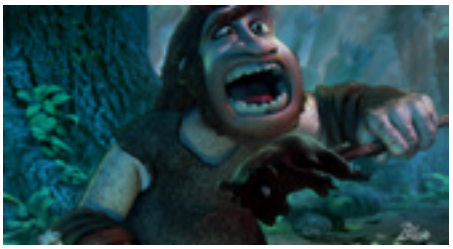
Whilst being interviewed by us, what should you really be doing?

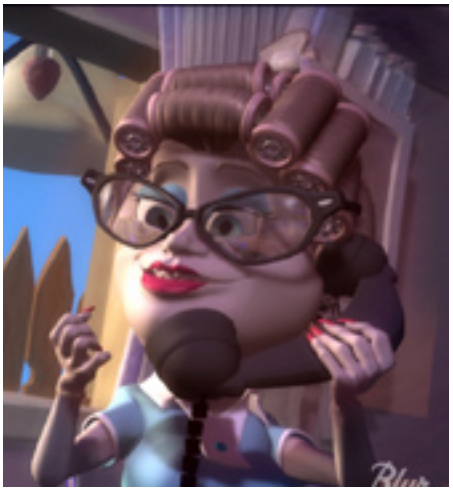
I'm Directing a test we are doing for a potential feature film project.

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

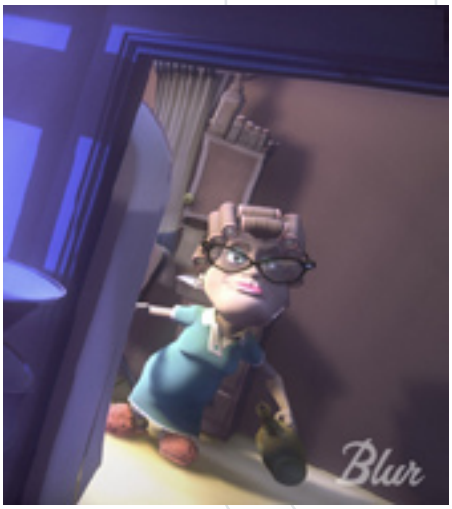
Yes!!! But they are kind of funny so that's O.K.

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





3 cinematics for the same game which never saw the light of day... the cinematics were pretty cool, IMHO – considering it was just two guys in a spare bedroom with 3 computers. One was about a guy blasting his way through a zombie infested sewer tunnel. Another was a sci-fi bar-room brawl. The last one was a sci-fi ambush cut to a NIN song. There were these cool aliens that had duel chain guns mounted on their backs. It was good 'ole violent fun.



Ultimate goal?

Blur's ultimate goal is to make all CG feature films for kids and adults. Final Fantasy put the kabash on adult genre movies done in CG but I think Blur is the company that will be making some sci-fi, fantasy, and even horror/action movies real soon! Oh, and my ultimate goal is to be one of the writer/directors for these films! I'm keepin' my fingers (and my eyes crossed).

Thank you for answering these questions for us.

You are very welcome. Thanks for having me.

INTERVIEW : BEN BARNES

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interview

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AN INTERVIEW WITH KRISHNAMURTI M. COSTA

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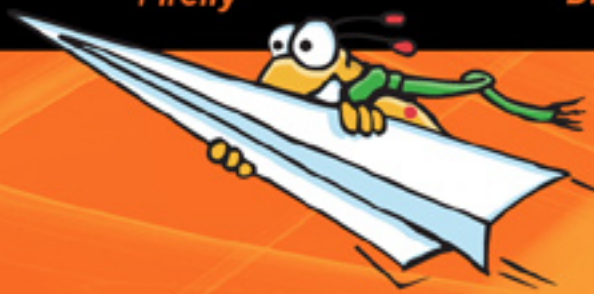

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tutorial

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Joan of Arc

We bring you Michel Roger's famous 'Joan of Arc' tutorial in Maya, Lightwave, C4D & XSI, if you are a Max user and this is new to you the original is free and can be found in French as Michel's site http://mr2k.3dvf.net/ and in English at www.3dtotal.com.

INSPIRING

If there has been one single tutorial that has educated and inspired more budding 3d artists than anything else, this complete step by step project by Michel's must be it. The community is in debt to him and next month we will be interviewing the man himself!

STAGE 1
Modelling the body

12 PAGE TUTORIAL

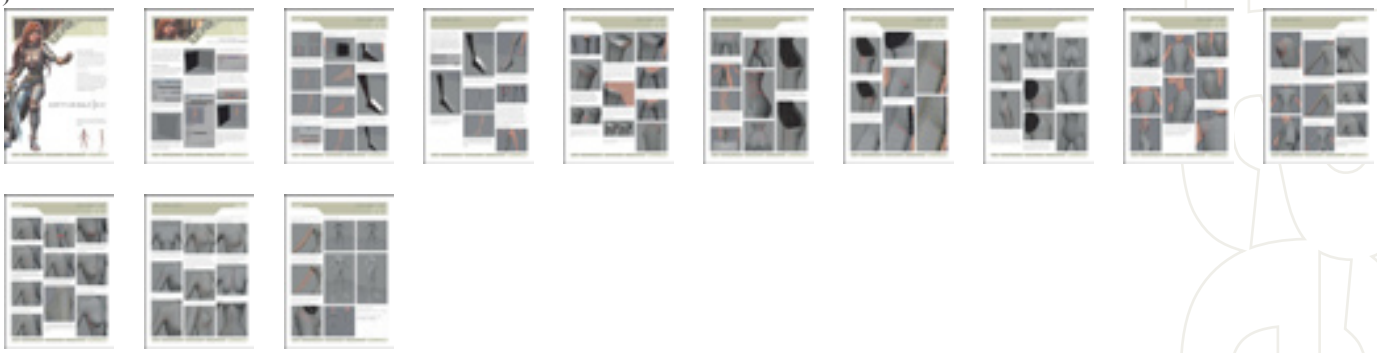
12 PAGE TUTORIAL

9 PAGE TUTORIAL

12 PAGE TUTORIAL

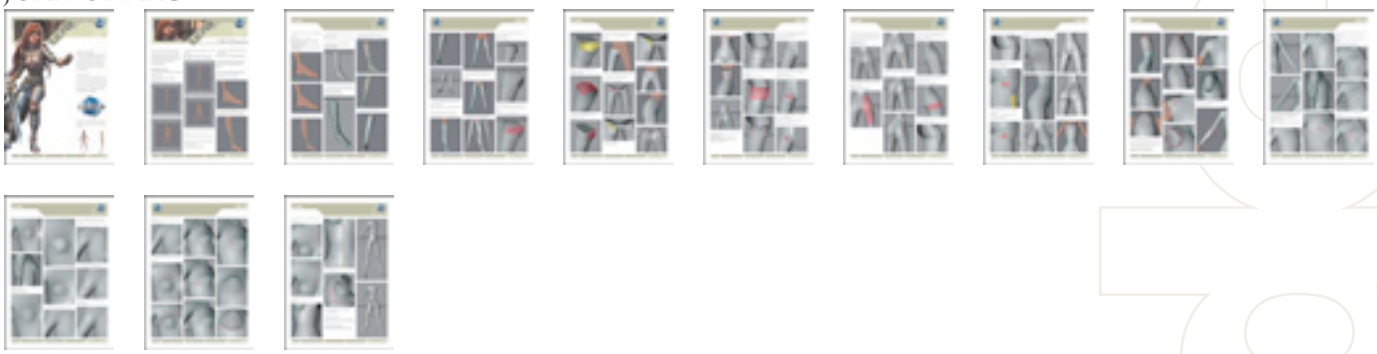
Joan of Arc: remade for maya by Taylor Kingston

Joan of Arc: remade for softimage xsi by Luciano Iurino



Joan of Arc: remade for lightwave by Vojislav Milanovich

Joan of Arc: remade for cinema4d by Giuseppe Guglielmucci



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Render Management System

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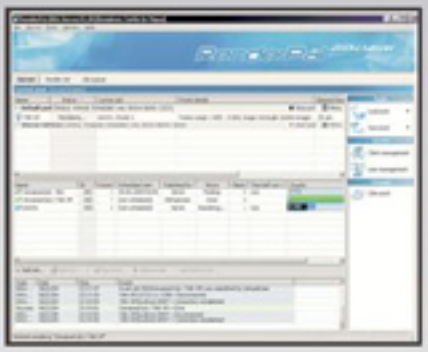

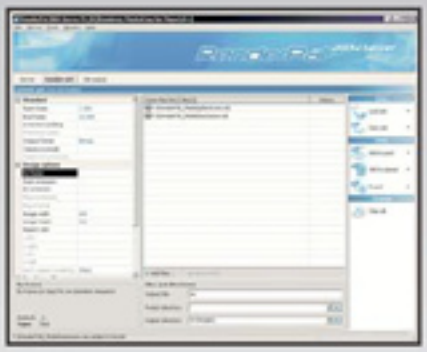

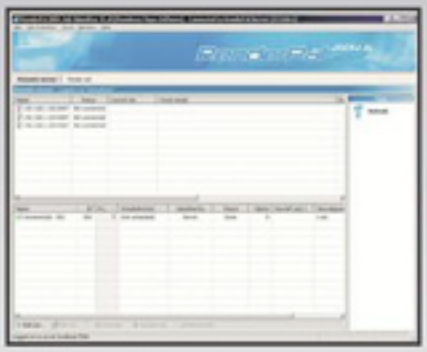

RenderPal 2004 Server is a remarkably feature-rich, easy-to-use and rock-stable solution for distributed rendering for various renderers, including Maya, Mental Ray, XSI, Lightwave, 3dsMax, Shake, After Effects and more. With its intuitive and modern concepts, it allows anyone, from the non-technical user to the professional computer expert to administer entire low to large scale render farms with ease. Offering full control over all aspects of the rendering process, it is an invaluable application for every production.

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tutorial

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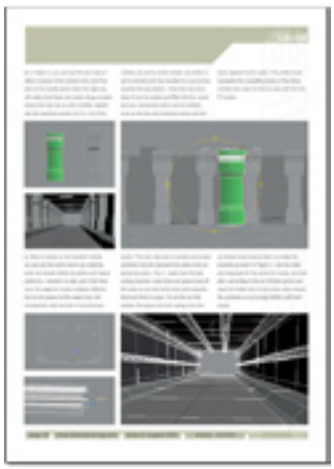
THE CORRIDOR

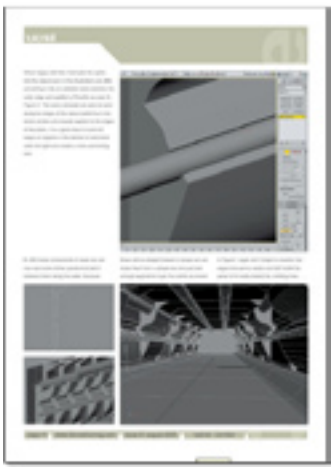
BY RICHARD TILBURY

This particular scene was designed to be simple in terms of the geometry involved and therefore putting a little more emphasis on the texturing aspects.

THE IDEA

The idea behind the project was to model a single, straight corridor that ended with a doorway and one that would be textured using contrasting sets from the 3D Total Textures collection to convey scenes from different time periods. To keep and interest and utilise some of the different images included on the CD's I decided to include some geometry specific to each scene that would help demonstrate these qualities without radically altering the scene itself. For example the ancient stone corridor includes stone pillars that run along both walls where as the Sci-Fi orientated environment substitutes these details with wall mounted pipework and panels.





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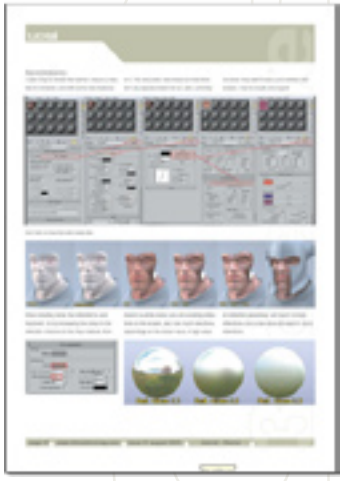

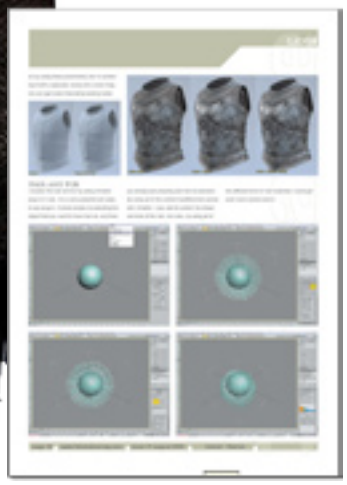

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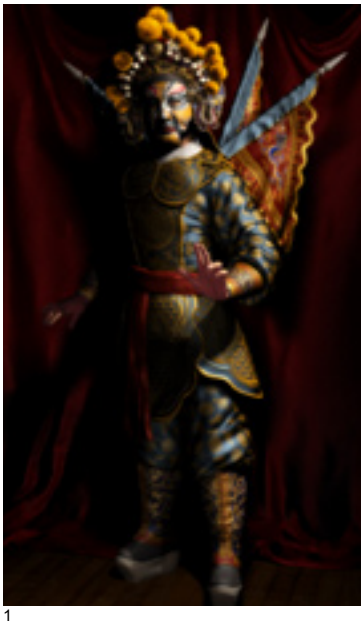
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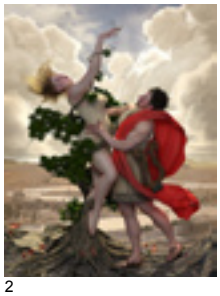
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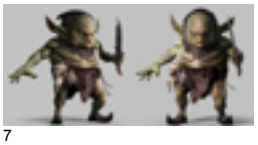
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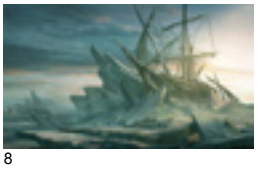
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1 - Opera - James Ku
2 - Sophie - Frank Sennholz
3 - Daphne & Apollo - Adel Adili
4 - Mercedes - Peter Sanitra
5 - Architecture of Color and Coded Identity- Richard Minh Le
6 - Allroad - Neil Maccormack
7 - Forest Goblin - Caroline Delen
8 - Wreck of Esperance - Raphael Lacoste
9 - Snow Mistress - Mario Ucci
10 - Trainstation - Anton Persson & Nicholas Cort

9

10

competition

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