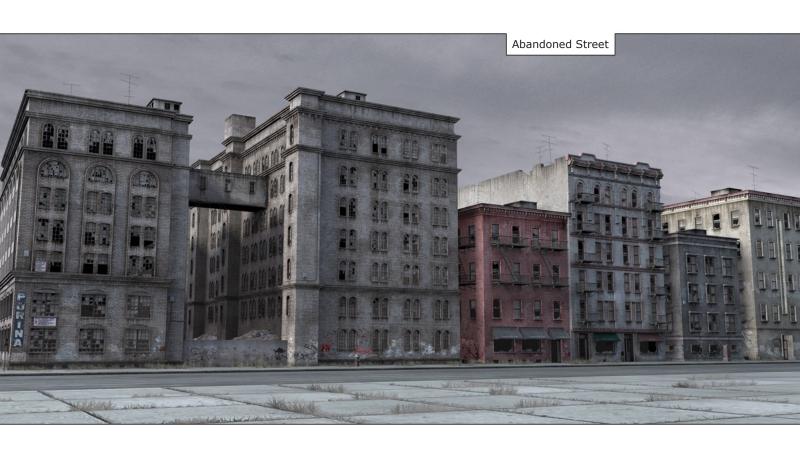


,		
•		
Andrzej Sykut	3	
Meny Hilsenrad		
Artoonic ARTICLE		
Sunncho		
Goro Fujita	13-14	
Anders Finér	15-16	
Marcus Büttner		
Welcome to Mururoa INTERVIEW		
Roland Caron		
Henry's Garden		
Rafael Pérez		
The Final Race		
ARTIST OF THE ISSUE#2: Balazs Kiss		
Andreas Goralczyk		
Raphael Lacoste Jorge Enrique Baldeón		
Jorge Enrique Baldeón MAKING OF	30-37	
Patrick Beaulieu		-
Tito A. Belgrave INTERVIEW		
Ma Jian Xiang		
Chris Shaftoe		E 4
Richard Rosenmann		
Roland Wolf		
Roberto Campus	58-59	
Last Page	60	
3 Dashingtion		













Scene 1. ARCTIC- DAYTIME EXT.

The camera tracks from the heights through banks of clouds. The visibility becomes always more clear, until one can see the Arctic landscape beneath. One starts noticing the ocean and the frozen coast.

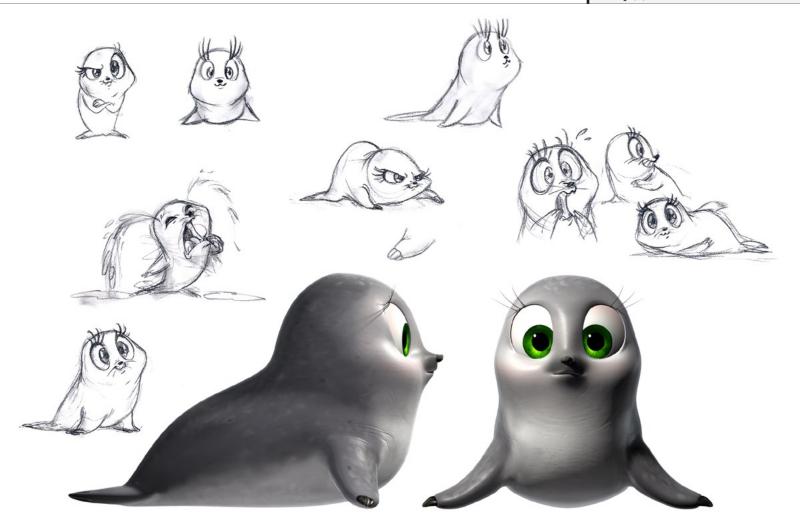
This is the first paragraph of the pilot script for Artoonic, a tv series completely realized in 3D by a group of Italians (and selected to participate at the CARTOON FORUM 2003, one of the most important European fairs for animation products.) These lines promise a cold, arctic experience, situated in endless ice and frost. It's true, ARTOONIC, both the name of the series and the environment it takes place in, is a desolated landscape among the glaciers, but it is populated by some of the most charming creatures to be involved in a CG production.

Artoonic consists of 13 episodes, of which each lasts 5 minutes. It is directed and written by Daniele Bigi, a well-known pro in CG. Among his works is the short film NMA, presented at the Future Film Festival of Bologna in 2003, and the short film ROBOTA (author: Oscar winner Doug Chiang.) He has worked as a technical lighter director in the production of the animation film "L'ape regina e la bianca signora", produced by Digitrace tek studioin Rome. Furthermore, he has realized a number of 3d animations for several important firms like Leo Burnet, Ras, Interbanca, Credito Italiano, Banca Imi.

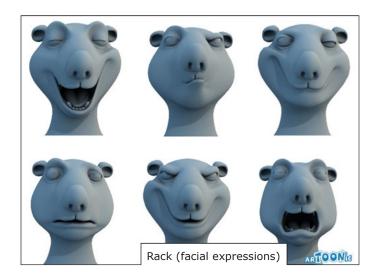
He has also worked for Disney Channel and collaborated with Maga Film studio.

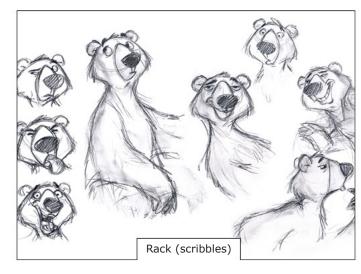
Generally saying, Daniel Bigi works on the artistic direction of the entire project, and he does a pretty good job. Starting of with breathtaking environmental and creature design, leading to marvellous character animation and scene composition and rounding everything off with (truly) funny dialogues and scenes, Daniel Bigi and his team do a great job in pushing Artoonic to a much higher level than the "ordinary" cg animated tv series. The scenery is more detailed, the characters are better worked out, and the animation is more than excellent

But what is it all about? Artoonic tells the story of an odd friendship between a baby seal, Flake, and the polar bear Pack. Pack isn't quite a polar bear as you would expect one to be. He cannot hunt good, he is clumsy, he is not even fully white. One of his paws is brown, a fact that everybody can see for miles in the endless ice of Artoonic. Hence, hunting is almost impossible for him, making him an outsider among the other polar bears AND leaving him hungry all the time. His favourite meal is fish, but no matter how hard he tries, he just cannot get his paws on it. Nonetheless, his endless hunger nurtures his creative mind, inventing new hunting "mechanisms" with the junk he keeps in his cave. Flake, the baby seal, is the counterpart to Pack. She is intelligent, happy and well-fed. >>>



Flake the baby seal





Flake is guarded by her overprotective but clumsy mother, Mama, which does not hesitate to use brute force if her daughter is in trouble. Although Flake is of peaceful nature, she tends to play jokes on Pack.

The first episode starts off with Pack, trying to fish some food. Once again, he does not manage to catch a single fish, but he observes a small seal, catching one fish after another; it's Flake. From this point on, Pack is obsessed with the idea of catching Flake, next to his obsession of catching fish. Pack is not the kind of bear who gives up all too quickly, so he spends his days inventing new tricks for his everlasting hunt for food and Flake.

Inspite the continuous chasings between Flake and Pack, no real hatred arises. Pack would never dare to harm the little seal, nonetheless, he does not get tired of chasing her. It is more like an odd game between friends, their way of communication.

What about the art behind Artoonic? In one word: Awesome! The characters are extremely well drawn: The protagonists are great from head to toe: the second you see them the first time, you know their character. The environment can hold the high standard: An endless ice-desert, made up of mountains, glaciers and caves, creating a unique atmosphere. Everything seems so alive, and it is, paired with the fantastic characters, simply breathtaking.

The animation meets the same high standards. All of the characters seem to be alive; they run, crawl, jump and act very believabble. Due to the fact that Artoonic does not contain a spoken word, all the feelings and content have to be transmitted via bodylanguage. The animators do a great job here, with detailed facial expressions and incredible body movement, making the whole series comprehensible for youngsters as well.

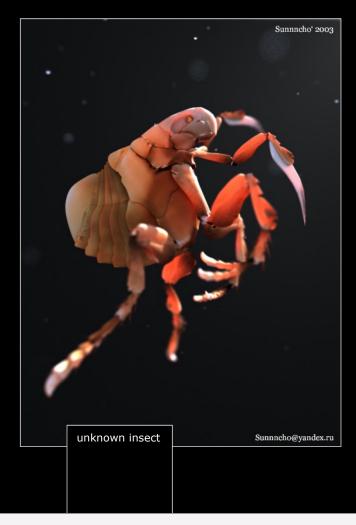
Artoonic combines charming and believ-

able characters with beautiful environmental design and a funny, intelligent and simple story to form a CG series that highers the standard of CG television productions.

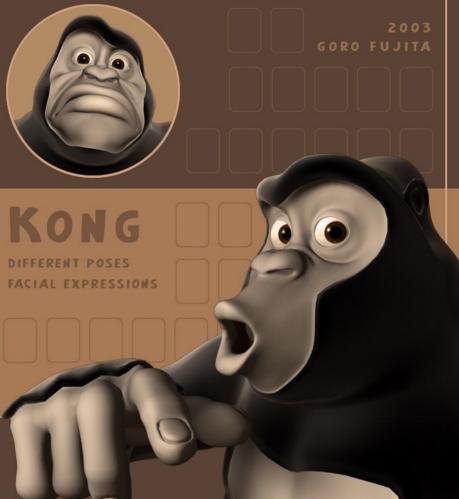
The Artoonic team succeeded in creating something unique and special suitable for a wide range of audience, making it a mustwatch for both CG maniacs and everyone else.

NOTE: On the official website of Artoonic (http://www.artoonic.com) a trailer as well as the pilot episode is available for download.

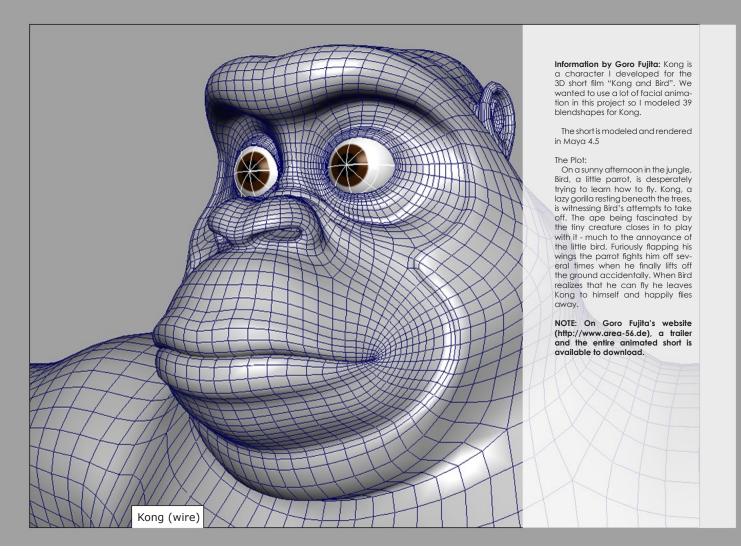










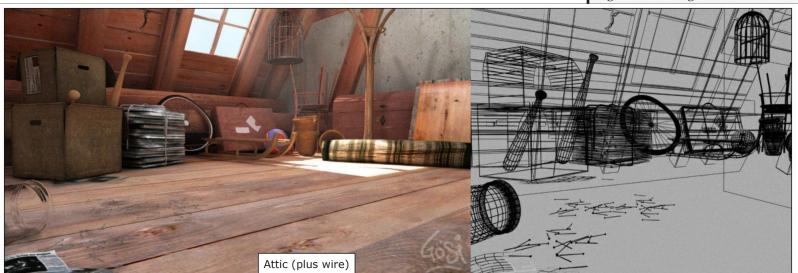


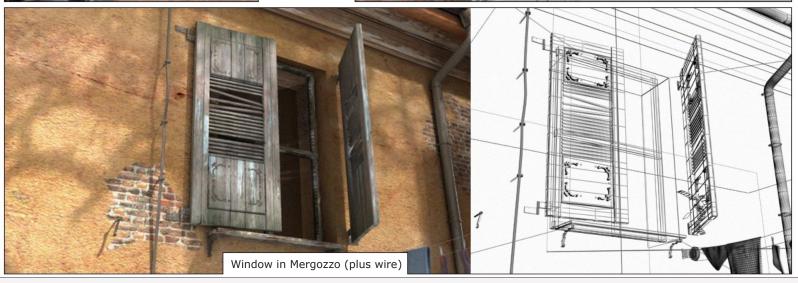


http://www.andersfiner.com

Anders Finér











"Welcome to Mururoa", a rather unorthodox, yet promising title for a CG movie. We were curious and wanted to find out what this is all about, so we had an extensive and highly interesting interview with the one of the masterminds behind the project, Philippe Nouhra of La Vache! Productions.

First of all, please tell us a little bit about the people involved in the project.

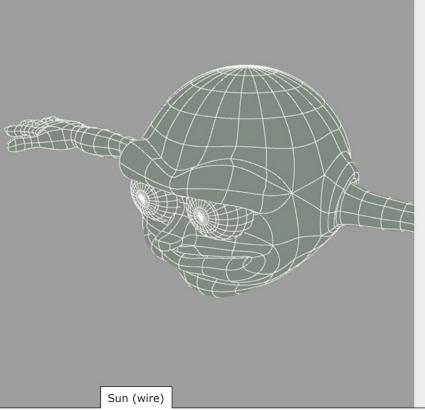
Actually, there are just three people working on it. My brother, Xavier Nouhra is a professional architect and he's drawing ever since (actually I can't remember seeing him not drawing comic strips). He has a great sense of humour and a true talent in telling stories. He's probably one of the funniest guys I know so far. The original idea of the story comes from one of the comic strip he had done several years ago just for fun. I still remember the first time I've seen it, I found it so funny that I knew that we had to do something more than just a comic strip from this. It took all these years to find the time to adapt it, and know that's (almost) it.:)

The second person working on it is a friend of mine named Laurent Fischer (aka Fido) who is incredibly skilled in CG art (as in script coding and tools creation). He's a professional (freelance) Art and Technical Director and has more than ten years of experience. I believe him to be capable of achieving everything he wants in CG art creation.

We met each other 8 years ago in a French video game company (Cryo interactive) where we both worked as graphic artists on several projects. When I decided to move to other companies it was just obvious that I had to ask him to come. At this time he was in charge of pre-rendered CG game cinematics and in-game CG artists' teams and he made an incredible job working with some great names like Squaresoft.

I'm the third guy of the team. My name is Philippe Nouhra (aka. Philours) and I am a freelance CG artist and multimedia author (I also write scenarios and game-designs). I've worked on several game projects as CG artist, art director, game-designer/scenarist and project manager. I've learned a lot during all these years working with incredibly talented people and, while I'm still working in this industry, I have the desire to explore new professional fields like CG cartoons. I have the will to put my experience in terms of CG art and scenarios writing working on new projects, this CG short is some kind of a real fun starting point,

In a near future we should start to work with another friend of us, Eric Los, working on the music and sound effects. This guy is just a crazy musician and composer who had worked with us on several game projects during the past years.



Who in your team is responsible for what?

Actually, the roles are:

Me: in charge of directing. In terms of graphic production i do all the "bio" stuff (characters, humans, etc.).

Laurent: works on the realization of non-organic elements, i also know that i can rely on him if we need in-house custom tools to be developed.

Both of us will work on the post-process which we would keep as light as possible to simplify the production (we intend to have all the desired effects at rendering time to minimize the post process work).

- Xavier: he had already (and perfectly) done his work.;) For now, he helps us directing the graphic design adjustments (which he originally created).

We don't want the things to be too formal between us as we are a very small team. We just know where we are better and where the others are and so we share the work this way.

What lies behind the promising title "Welcome to Mururoa"? Could you give us a little summary of the plot?

Basically, the story takes place in Mururoa, a French Polynesian atall in the South Pacific well know for the nuclear experiments that took place there. It's a kind of advertisement for a holiday club (that's why the title is "Welcome to Mururoa"). Each sequence is presenting one of the aspects of the place from the mutant animals and plants to the "nuclear shows" or the exotic sports you may practice here. The treatment is 100% comic with absolutely nothing serious. There won't be Godzilla but some more interesting and fun creatures.:)

When did you start working on the project?

As I said before, the story is rather old now. We started the work on the animated short movie project just for a bit more than three months now. The first steps were to prepare a production pipeline and defining all the constraints. We then started the "real" work on the graphic elements but as we are all professionals who are making this animated short "on side" of our work it doesn't progress as fast as we would like.

What software are used in the creation process of the movie?

We defined that the less is the best.:) Laurent and I are used to 3dsmax, but when I established myself as a freelance artist I was looking for an efficient yet affordable package. I compared some of them and finally opted for Lightwave. I found that the modelling tools are just incredible as the renderer is (even if it's a bit too slow in my opinion).



On top of this the community is extremely active and helpful and most of the (best) tools are just free scripts and plugins. At this time Lightwave was (and I think still is) the only complete package to offer fur tools, soft body (and hard body with a few tweaks) dynamics, post-process effects and top-notch rendering quality in a standard low-price package. I then decided to use Lightwave as our main production tool, a decision that Laurent agreed with. The only actual weakness of the soft resides in his animation capabilities. We are actually considering using Kaydara's Motion Builder for the motion work, but we are not sure of this at this time as the animation work isn't the real point, we may handle everything concerning 3D in Lightwave, and hopefully, the 8th version to come by the end of the year will fix some of the actual lacks of the software. Most of the 2D work, especially the texturing work is done using procedural mapping and we mainly use Adobe's Photoshop for the hand painted textures.

What lighting techniques are you using?

It depends on each sequence. As most of the action takes place outside we will probably use raytrace lightning. Sharp shadows and bright lights are just fine for sunny environments. The first rendering tests using soft shadows reveal to be too slow at this time to be effective in production (regarding the hardware, we don't own any renderfarm yet;)). We may use dome lightning (actually arrays of point lights) which won't cast any shadows (just to have the appropriate scene lightning) and one to three or four lights to place the shadows accurately. Forget the Global Illumination for two reasons: it's too slow (a real pain), and it doesn't fit the cartoon rendering style we are looking for (which is just semi-realistic so far).

What about modelling, what is your favourite technique (NURBS, polygons, splines,...)?

We are using polygonal box modelling. Lightwave's subpatches allow us to work on polygonal models while keeping rounded shapes at render time. Real NURBS are not supported by Lightwave (but subpatches perfectly fit our needs) and splines are not needed. All the polygonal modelling tools that Lightwave's modeller is offering to us are efficient for the result we are looking for.

For the non organic modelling, polygons are simply the best way too.

How do you go about the animation (motion capture, pose to pose,...)?

Again, simple is beautiful.;) We will animate everything by hand using standard pose to pose techniques (remember the 12 rules ?;)). IK and FK blending will be used but everything will be done by our small child hands.;)

What are your inspirations?

A lot! Concerning the story we are influenced by talented French and Belgian comic artists like Gotlib, Larcenet or Goosens. Xavier and I also ever loved black humour, some movies like "Brain dead" are real inspirations for us. I personally think that black humour, when it's well used, is one of the most efficient one.:)

My personal graphic inspirations are people like Rodney Matthews (an incredible English illustrator), Masamune Shirow ("Ghost in the Shell", "Appleseed", etc.), the Dean Brothers, Moebius, Sid Mead, Frazetta, Walt Disney, etc.

I think that the best of all sources of inspiration is the real world in itself. Just paying attention to details, specific lightning at specific places, all the common things surrounding us may reveal themselves as true sources of inspiration.

Laurent's inspirations are people like Enki Bilal, Masamune Shirow (again and again), Manara, Edika, etc. >>>

Generally speaking, and for this project in particular we are interested in all the cartoonlike influences we can aather all over the web. :)

I particularly love the work of other CG artists like John Gorden (aka. Kretin) who is an incredible cartoon-like characters artist.

Have you settled a release date yet?

This is a tough question, :) Actually we don't really know as we are working on it on side of our professional works (which are, as freelancers, a bit erratic).

We hope to finish it in about 10 months but there is actually no guaranty on the release date.

Maybe if we find a producer to buy the project we would release it on time.;)

What do you want to achieve with the movie? What are your aims?

The main thing is just to have a lot of fun doing it and seeing it finished. If this movie could open some doors for us we would be really pleased to explore new works and experience new fields but we have the feet on the ground and we don't expect too much out of this. We may be wrong [which i definitively hope so] but only the future will tell us.

Anyway, we have to finish it (which is still a far goal) and we hope to be able to do it on time.

In my opinion, the most important thing when you are doing something "public" is to have fun working on it and most of all that people seeing it would enjoy your work as much as you've loved making it.

Last but not least, a general question: how did you get into cg at first and since when are you doing cg?

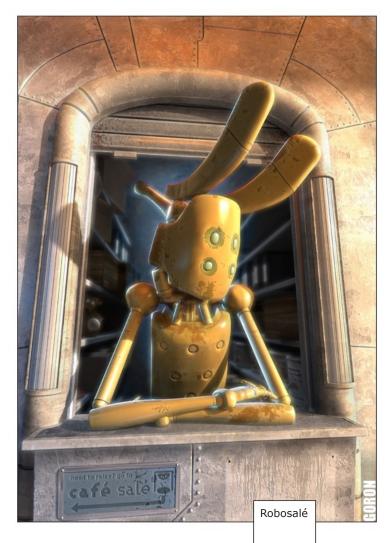
Philippe: Laurent and me are into CG for approximately ten years. I've always wanted to do a graphic job, As a kid i wanted to be a cardoon designer (and that's the reason why i followed my brother's steps who is actually older than me). I've made communication studies and by the end of my studies one of my professors told me that a new video game company was looking for artists. I came there with my small portfolio of hand drawings but as they were looking for 3D artists, they decided to train me. That was the first time i put my hands on a 3D package and i was thinking at this time that it would be impossible for me to handle it. After some weeks it became a true passion and i started to work professionally...

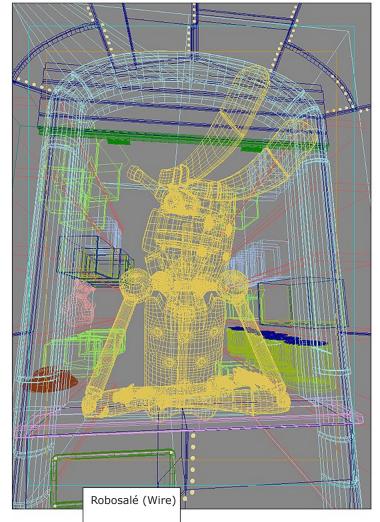
Laurent: At first, i was trying to achieve some RC models wing profiles with a computer. My first ZX81 in the early 80's was not powerful enough (1Ko RAM !), nor than the Amstrad cpc or the Commodore 64. I had to wait for the Amiga 500 (1987) and Real 3D. That was a true revelation. I could do almost anything I dreamed of. I used to spend days and night on it. I never stopped. I think I have to thank Robbie ("man from the woods" - I think he should recognize himself), without him I would never have made a job from my passion. My first job was 3D artist for a pre-rendered game in CRYO (an "Aliens" license) and then I met Philippe... and that's a long story...

Thank's a lot for the interview and good luck with your movie. Thank you.

NOTE: The official website of LaVachel Productions (http://www.lavacheprod.com) is not yet online, if you want to obtain more information, please contact Phillipe Nouhra (philours@philours.com).

Cat (wire)













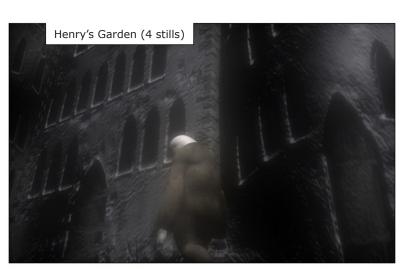
"Henry's Garden" is an award-winning computer animated short film about a monster who loves flowers. It was done by Moon Seun & Kevin Geiger, whose work on the the project began 4 1/2 years ago, namely in January 2000. The animated short was modeled and rendered in Maya, the 2D work (texturing) was accomplished with Adobe Photoshop, Fractal Design Painter software and Deep Paint 3D. Compositing was done with fusion, editing with Adobe Premiere.

As already stated above, it tells the story of a monster who loves flowers and is confronted with the world changing around him. The story is filled with deep feelings and heart and incredible artwork. The whole movie has a kind of fairy-tale touch, showing beautiful flowers and plants next to dominant and frightening buildings, making this a movie that touches you deep inside.

NOTE: Find out more about Henry's Garden (detailed "making of", festival screenings...) on the official website (http://www.simplisticpictures.com) or visit http://www.animwatch.com.













The

The Race is an animated short by the 22-year old John Lee. The actor and animator started his "CG life" 3 years ago with LightWave and realized this short within 10 months.

The movie is a fast paced race between 2 competitors: one green "monster", clumsy and heavy, and a over-reflective robot, agile and fast.

The animation is awesome; keeping in mind that John Lee is only 22, it all seems incredible. It is fast-paced, well-timed and perfectly executed.



Final

No wonder he got the opportunity to spend some time working at Passion Pictures (http://www.passion-pictures.com/) along with some of the best animators around, and is now employed as an animator at one of the world finest PC game development studio. John Lee certainly is a name to remember. Good luck John:

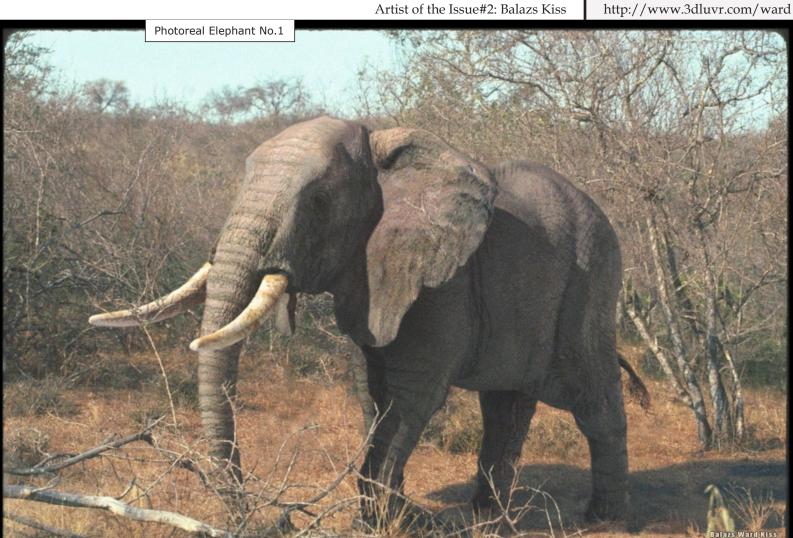
NOTE: Find out more about John Lee, his work, watch his animations and download "The Race" at John's official website (www.characteranimation.co.uk).



Race

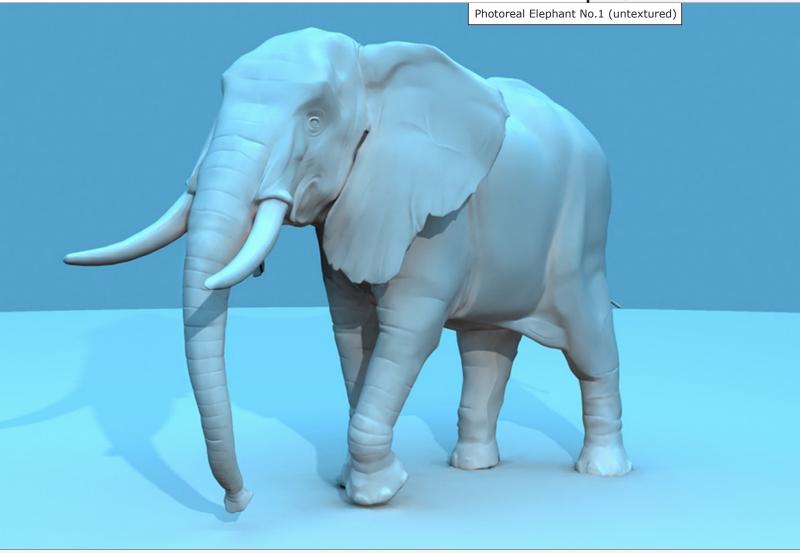


Artist of the Issue#2: Balazs Kiss



3Dnspiration issue#2 30

Maya 4.5, Mental Ray, Shake



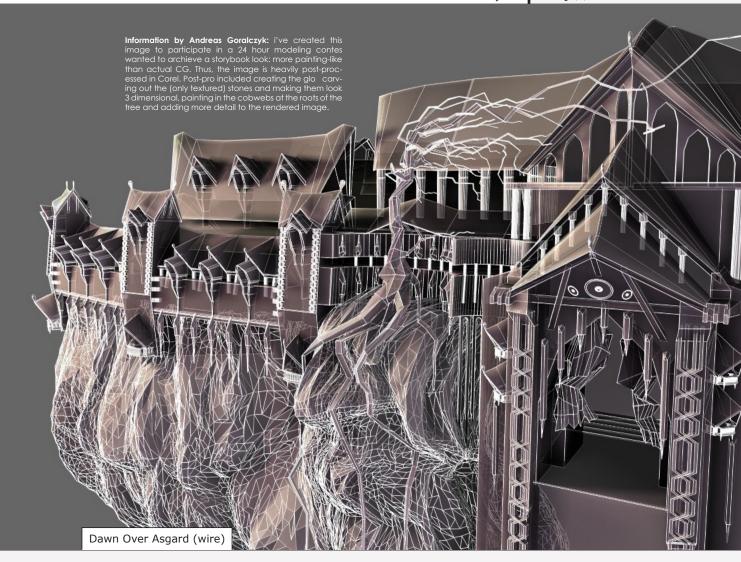


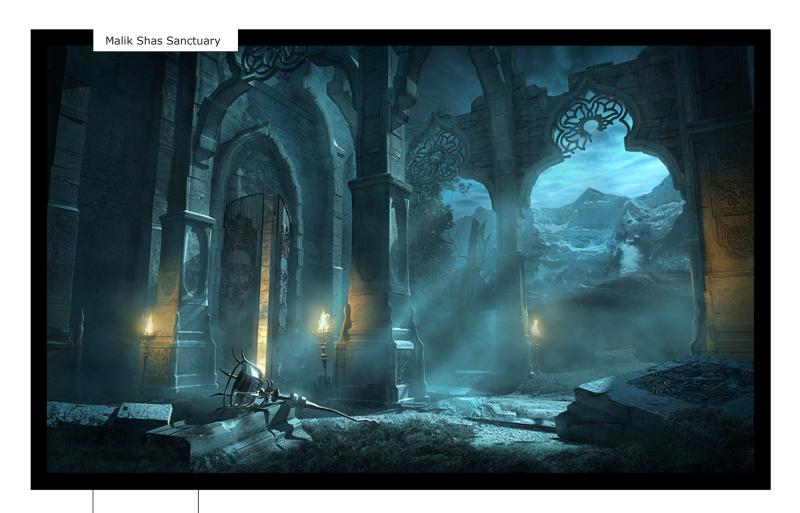


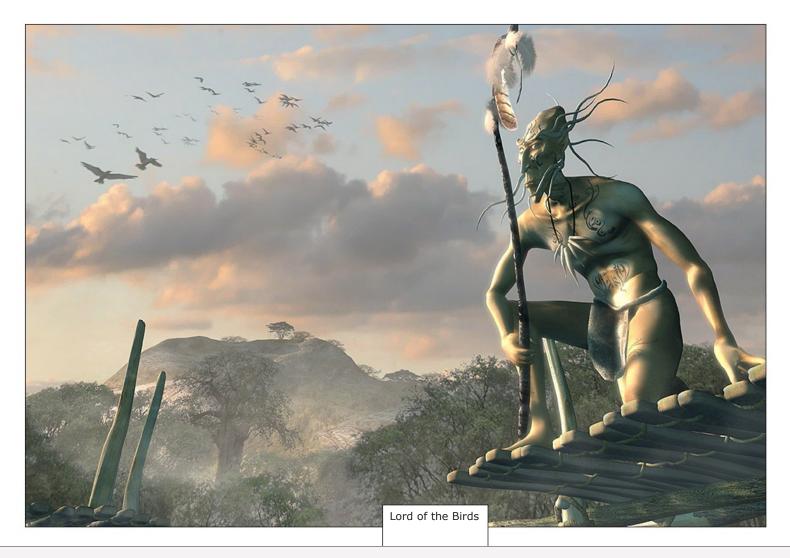


Dawn Over Asgard



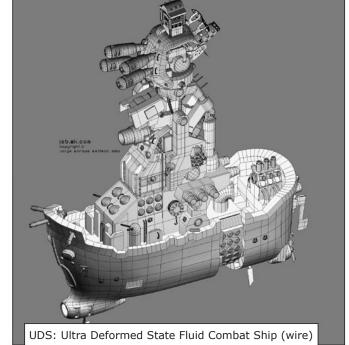






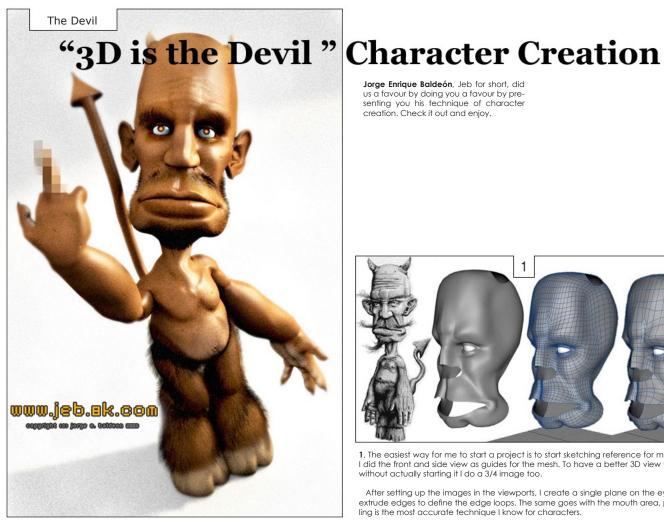


Information by Jorge Enrique Baldeón: UDS: ULTRA DEFORMED STATE fluid combat ship. a little inspired by metal slug, modeled in 3dsmax, mapped with uvmapper (http://www.uvmapper.com), textures in photoshop and with the help of 3dtotal texture cd. this model has 81 hi-resolution (no less than 2000*2000px) textures. rendered with final render stage 0.

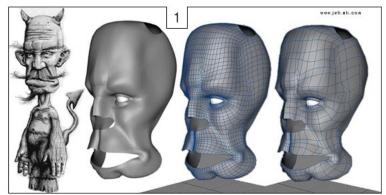






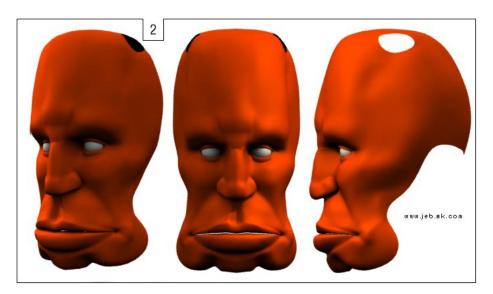


Jorge Enrique Baldeón, Jeb for short, did us a favour by doing you a favour by presenting you his technique of character creation. Check it out and enjoy.

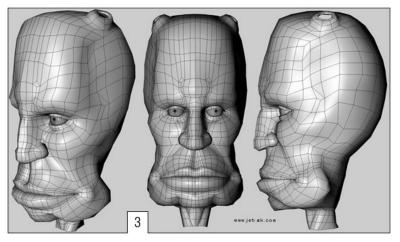


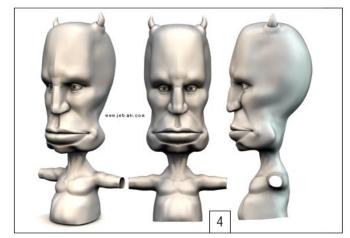
1. The easiest way for me to start a project is to start sketching reference for modeling. In this case I did the front and side view as guides for the mesh. To have a better 3D view for complex models without actually starting it I do a 3/4 image too.

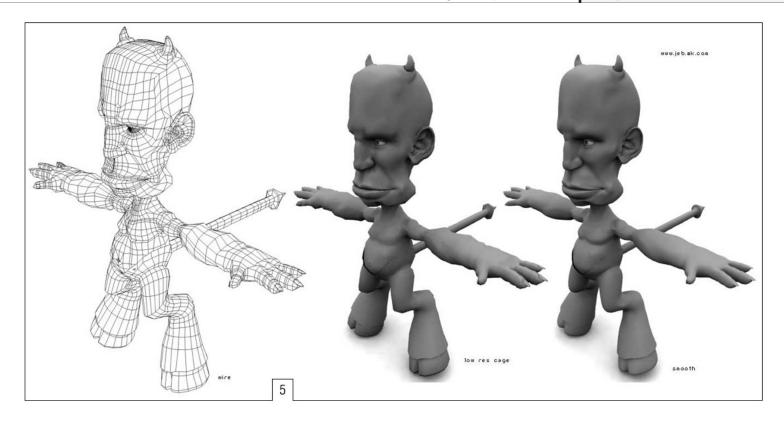
After setting up the images in the viewports, I create a single plane on the eye area and start to extrude edges to define the edge loops. The same goes with the mouth area, poly by poly modelling is the most accurate technique I know for characters.



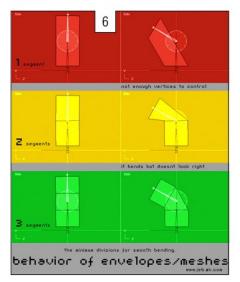
2.,3.,4. When the base mesh has the desired shape, the fine details and specific characteristic features of the character are made by cutting and tweaking vertices a lot. I like to try different color schemes as I model too.





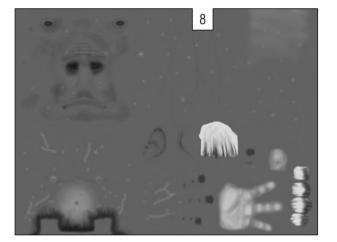


5. At all time I try to get a natural flow on my models. I mean I don't like to make the parts separated and then weld them, it's imposible to fully avoid it but I try it as much as I can. The neck is extruded from the base of the head and the torso comes right out of the neck, only trying to add the necesary polys for best topology surface. Different shaders help to see any errors in the mesh.



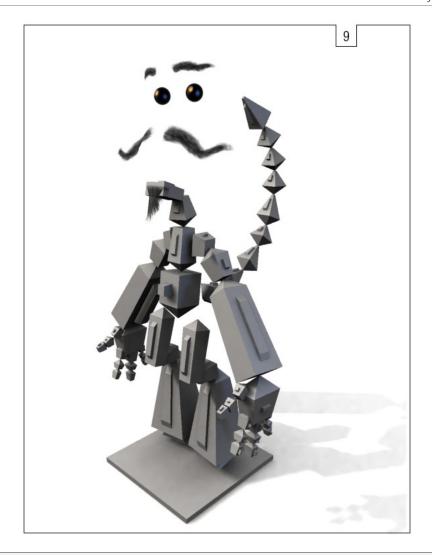


6. The limb loops are a very important part of the rigging process, bone deformation will behave strangely if this is not concidered. Example in image above.



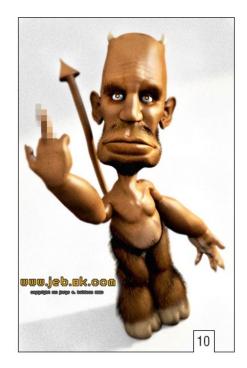
7.,8. But before the rig process comes all the texturing work. My favorite unwrap method is cylindrical, because it fits on most of the biped parts, but the other unwrap methods are also used when needed. Like morphing the model to make it fit in the cylinder unwrap form so there is no stretching, the model morphed mesh keeps the texture coordinates after it is turned back into its original size.

All textures are hand painted in Photoshop with airbrush and custom brushes. For this model I used shag hair so I needed to paint the hair maps also. I made several maps that contain the hair color, length, and randoms on the lower area and facial hair. (examples: color map and bump map)



- **9.** Rigging is the hardest part as always, trying not to get to tech on it, just IK chains for legs and arms, a couple of constraints like eyes and spine rotation.
- 10. For the final shot on this project I used GI and a couple of point lights. Depth of field and film grain were faked in photoshop to have shorter render times.

OK, this is how it ends, tried as much as possible to have a versatile character ready to use in any other project.

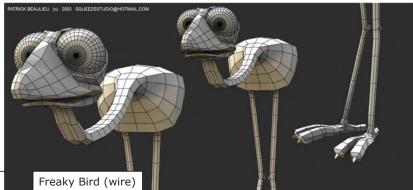






Information by Patrick Beaulieu: My inspiration for this character is a mixture between Scrat (ice Age) and For the Birds (Pixar). I created this character for a cartoon animation. I am currently working on a demo reel including "freaky bird"... coming soon!

NOTE: Patrick Beaulieu's demo reel is ready and available for download. check out his website for further info (http://www.ftattoo.com/squeeze/)



Interview with Tito A. Belgrave

Tito A. Belgrave, and his many professions: cgnetworks.com, eye candy studios, DKP Effects. He sure is a man of many talents, and that is why we decided to flip the sides. Now it is not him to ask the questions but us. So go ahead and get a glance in Tito Belgrave's live. Get to know a man who seems to be working 24/7 and appears to enjoy it.

Hi Tito, on your website, you start your biography in the year 1999. Tell us a little bit about what you did before that time, your beginnings in cg and the cg industry. (You can cut this short if you need to)

My name is Tito A. Belgrave but most know me as lildragon. I was born 1976 in the little island off the coast known as Barbados, I came to Ontario. Canada in 1988 and have been here ever since.

I got into 3D around '98. I came across a package called TrueSpace 1.0 and quickly became hooked. At that time the software was very simple and I eventually outgrew it. I didn't leave TrueSpace until version 4.1, when I picked up my first copy of Animation Master from Hash. I was able for the first time to model and animate my true passion, characters. I used A:M for roughly 1 1/2 yrs, but I knew I wanted more than the program can give me, so I started my search again and came across 3DSMax 2.5. I started using 3ds max R2 not long after, and used that for about 2 years. 3ds Max was great for sometime but it just didn't have the character animation ease I was accustomed to in A:M and the opengl viewport speed just didn't do it for me, so these days I've been using Maya and C4D for just about everything and haven't looked back since.

This might come to a shock for most, but I never attended any art schools or specifically 3D courses taught at local colleges. Not that I didn't want to, but at the time I figured out Computer Engineering, (my major in college) wasn't for me, I later dropped the course and set out to release my artistic freedom. I found a school which taught 3D as well as traditional animation, but to my disappointment the course had a 5 yr waiting list. So not letting this prohibit my learning I sought out other means of educating myself, and in fact that is exactly what I did. Everything I know up to date has been self-taught. Though I wish I had the pleasure of attending a respectable school to learn the craft, I grew to appreciate this way more. But this is speaking from personal experience of course.

Is it true that the psx game: "The legacy of Kain" started to lead you towards cg?

Yes that's correct! I used to be a RPG fanatic, and still am to these days, but my schedule isn't as free as it used to be back then;). So yes game cinematics were my major drive to get into 3D.

You are highly involved in the CGNetworks network being:: cgnetworks.com itself, 3D Festival, CG Talk and The International CG Challenge. Cgtalk.com is, in many opinions, THE cg forum. there is no other forum with such a high density of brilliant cg artwork, both in 3D and 2D, what is the reason for this? why do people seem to prefer catalk.com?

Thanks much, but I won't really say "prefer" as many artists do visit other graphic forums during the 24 hour period, but from the feedback I've been getting, it's mainly because some people enjoy having a moderated forum that tries to keep that professional level to a certain extent, others simply love the talent that passes through the sites and others love the mountain of information you can find on cgtalk on a day-to-day basis, if there's something you wish to find out about CG, chances are you can find the answer or solution on cgtalk/cgnetworks.com in minutes. But trust me when I say this, it wasn't easy getting to this point.

Cgnetworks.com network is not your only point of interest, you are a also a freelance animator/modeler, webdesigner at your own studio (eye candy studios), and work at Calibre Digital as a modeller since a few months. Isn't that too much for one person?

You would think won't you? Try adding getting ready to move into my brand new home this November with my fiancée, planning a wedding at the same time and still have time to create my short film Kar;)





So yeah it might be a lot for one person, but if you manage your time wisely and prioritize, you WILL find the time.

Also as a side note, I'm no longer at Calibre Digital, my contract ended earlier this month, I'll be starting at DKP Effects in Toronto, Ontario as a senior modeler and later Character Animator, DKP looks to be an awesome studio with great projects waiting to be worked on, I can't wait to get started!

Cgnetworks.com, eye candy studio, DKP Effects. where do you put the emphasis on?

Wherever it's needed at the time, obviously now that I'll be employed fulltime at DKP my main focus will be concentrated there during the days, and my freelancing will die down. As for CGNetworks I'll be contributing on a part time basis during the week and longer on the weekends, as Leonard and the others will be there to fill any gaps I may not be able to get to. This time will be cut short at times because I do need to spend time with my fiancée and friends.

Talking of work, is there any part of your job you don't like?

Not having enough time to get it all done, the days are just too short:)

Tell us something about the "Tale of Kar", what it is about, the creation process, your inspiration and goals.

Well as most know, Kar is a Post Apocalyptic character that was actually modeled for a fun challenge at the CGTalk Forums. What started out as a fun project for the challenge, quickly turned into something incredibly inspiring, and this is why I decided to continue work on him, and the other three main characters that will join him in the story.

The story of Kar will take place in a Post Apocalyptic era where survival of the fittest plays a strong role. If you're interested in the full story and the making of, you can visit http://kar.evecandvstudios.net

You once stated in an interview that you work with 3dsmax for many years now, starting with 3dsmax version 2.5. why did you stick with 3dmax and what are, from your point ov view, the packages advantages and disadvantages.

Well as I mentioned before I've since moved on to Maya primarily and C4D in my freetime, but as for Max's advantages and disadvantages, I would have have to say it's an extremely versatile application, it has it's strong and weak points as do most applications do.

For example the renderer and poly tools are superb, but what turned me away from Max, is it's slow openal speed when dealing with hipoly characters, and the not too friendly character animation tools which also suffer from the slow speed, painting envelopes wasn't always fun.

These were cured with Maya along with other small nuances I had with Max but Max is a great tool, just those two aspects are important to me as an artist and I had to seek other means. Now if Discreet were to cure these things within Max, I think I would take a 2nd look as I was a Max diehard for quite sometime;).

Is there any other bundle that interests you?

Actually yes XSI looks like an excellent application, and from what I've been seeing at 3DFestival & Siggraph this past year, I must say I'm really impressed, I did try the demo at one point for a few weeks but that tailed off because work started to get in the way, I may eventually start trying it out again, but it won't go any further than that... well maybe if it becomes more affordable. I'm really impressed with Softimage, they seem to really have their act together.

Another application is Side Fx's Houdini, is just mind numbing, I can't begin to tell you how amazed I was when Kim Davidson and his crew demonstrated it for Leonard and myself this past Siggraph.



Which elements of cg work do you enjoy the most, (modeling, texturing, lighting, animating, editing), and which of the three do you consider most important?

I love to model characters and bring them to life through animation, everything else comes 2nd to that. I would consider myself a generalist but my main focus is on character development and character animation.

What are your favourite 3D and fine art artists and why?

Well that's one numerous list, but I really enjoy the 2D works of (in no particular order)

Feng Zhu

Linda Bergkvist

Craig Mullins

Yanick Dusseault [Dusso]

Seung Ho Henrik Holmberg

Just to name a few, as for 3D the talent always amazes me, but I do love the work of (again in no particular order)

Vadim Pietrzynski and Matthias Knappe [SpellCraft Studios]

Martin Krol (Ambient Whisper)

Caroline Delen

David K. Komorowski

Arild Wiro Anfinnsen

But pretty much anyone you see in the CGNetworks galleryhttp://www.cgnetworks.com/gallery/ does something different for me.;)

Is there any questions you would always have like to be asked but was forgotten until now?

Well not really, I believe at some point in time all the good questions have been asked before, I'm just a guy that loves what he does, being with my fiancée and exploring new ways to use 3D are my passions in life.

Your future wishes?

To someday work on a major animated or live action feature film, it's been a goal of mine to have my name up there on the big screen. After that with the experience I gather from the years to come within the industry, I would like to persue my life long ambition to make Eye Candy Studios more than a freelance business.

Now, for an end, tell us whatever you'd like to tell us.

Oh you're done already?:)

Thank you very much for the interview, it's great to be on the other end every now and again, quite a change. We at CGNetworks/CGTalk really hope you continue to enjoy the sites and thank you all for the support throughout the years. Hope there's many more to come.

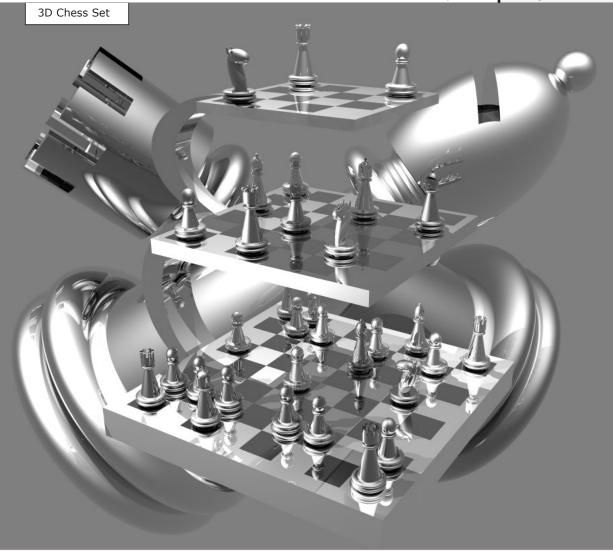


cgtalk.com comments:

- very nice work keep it up
- yay .. cool and nice shading
- Thats the best batman render I've ever seen! Execllent that looks so cool.... qi
- I smell front page! great stuff dude
- Great work dude.
- I love how you've given him huge ears and long spikes on his gauntlets. The exaggeration makes it for me.
- I hate seein' Batman with puney ears or Spiderman with small eyes. Well done!
- great work mjx!! looks very authentic to me
- Yeah, good job, nice character modeling and rendering is clean
- cool!!!
- nice work, I LIKE THE CARTOON LOOK! KEEP IT UP
- For me there's something special on this model, the flow of lines and how the geometry its laid suggests to me like it was done without struggling, dont know if this is clear, but its like its done soo good that looks easy... Lots of Oriental users here lately, and really damn talented. keep it up!
- GREAT WORK
- coooooooooooooooo!!!!
- Amazing cool model!
- I like it very much!
- I would like to see more carton render
- Excellent modelling work, this model is impressive
- can you say FRONT PAGE!?
- it's awesome!!!!!!!!!! and I think the ears make him different from other's batman.
- Awesome job man Batman is also my fave, and you did a great job of putting him together.
- When I saw the small pic on the front page I thought this was a painting. I was really impressed when I opened the thread and saw that it was a 3d model. I love the style you chose, I've always thought the long ears and pointy gauntlet fins looked cool. I'd love to



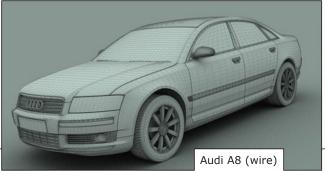
Tatty Little House















Roland Wolf

roland-wolf@gmx.at









Welcome to the Last Page! It is time to distribute some thank yous. First of all, thank's to all the artists that participated. ALL of them are among the nicest lads you could meet, eager to spread their work and help others in doing so. It is all giving and taking here, and that's what makes our work so rewarding.

Secondly, thank's to my girlfriend Heike who tried to understand why I had to work some nights through to get things finished, but I think it was worth it. And last but not least, we would like to thank all the CGer's out there who keep the thing alive. The CG Community rules.

best regards, see you at ISSUE#3, keep submitting,

Johannes Sambs and the 3Dnspiration team

Last Page & Thank You