EXPOSÉ 1

Finest digital art in the known universe



/BALLISTIC/

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finest digital art in the known universe

Created and Edited by

Mark Snoswell & Leonard Teo



One Last Time by ***Steven Stahlberg***

EXPOSÉ 1

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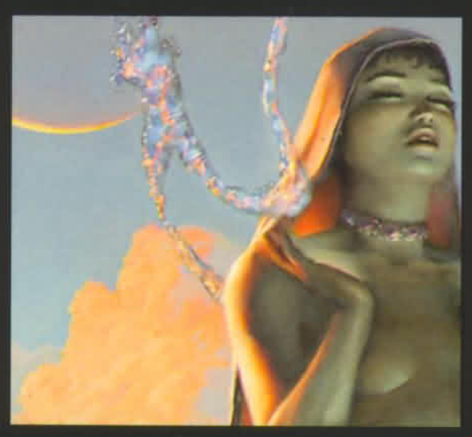
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/ BALLISTIC /

ADVISORY BOARD AND JURY

Each year we appoint an advisory board to assist in nominating and judging images for the EXPOSÉ awards. All of these people are either leading artists in their own right or are experienced and respected editors and reviewers of digital content and artists. These people are also active in the digital community and are moderators or regular participants in the digital community at www.CGTalk.com.





Steven Stahlberg is an award-winning digital artist working with Optidigit in Kuala Lumpur, Malaysia. Steven's realistic and seductive 3D models of the female form are legendary in the digital arts community.





Pascal Blanché is an accomplished 3D artist currently working at Ubisoft in Montreal, Canada. He is a moderator on CGTalk.com and is world famous for his astounding human and fantasy 3D characters. **www.3dluvr.com/pascalb**





Alex Alvarez is a founder and director of The Gnomon Workshop and Gnomon - School of Visual Effects in Hollywood. Alex is a moderator on CGTalk.com and has had work published in many industry magazines, websites and books. **www.gnomon3D.com**



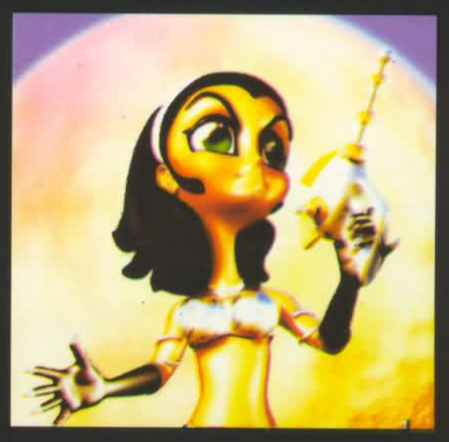


Robert "Lunatique" Chang has worked in comic books and video games. He is currently working on his own animated CG short film. Originally from Northern California, Robert currently lives in Fuzhou, China for the duration of his CG short film production. **www.enchanted.prohosting.com**





Kirt Stanke is best known for his satirical illustrations. He is a moderator on CGTalk.com and is currently producing and directing a short 3D Sci-Fi comedy film. He lives in California's scenic Central Valley. **www.kirtstanke.com**





William "Proton" Vaughan is the LightWave 3D Evangelist at NewTek. The recipient of several New Media Addy awards, William has produced much 3D work for print, web, multimedia, games and broadcast. **www.spinquad.com**





Tito "Lildragon" Belgrave is the Director of Community Development at CGNetworks with direct responsibility over the CGTalk.com community for digital visual effects professionals. Tito also runs his own studio Eye Candy Studios in Canada. **www.eyecandystudios.net**





Jeff Mottle is the President and Founder of CGarchitect.com and is the Creative Director – North America for Smoothe, an award winning design communication firm based in London, Manchester and Calgary. **www.cgarchitect.com**

EDITORIAL



Mark Snoswell

Mark Snoswell

Leonard Teo

Leonard Teo

As we write this editorial, EXPOSÉ has already become a phenomenal global success. It has been sold in over 43 countries worldwide and received critical acclaim from all quarters around the world -- all before a single copy has shipped! In every way EXPOSÉ is a pivotal event in the history of publication of art and many of you reading this are a part of that history in the making. From concept to content to design to publication and even distribution EXPOSÉ is a product of the digital age.

We were told that you should "learn to walk before you run". Not only did we skip the walking phase, we went ballistic from day one! The traditional concept of "getting up and running" is archaic in the face of digital technology. You can forget walking, running or any mode of ground transport as a metaphor. Running is for apes, we've gone ballistic and we're going into orbit! EXPOSÉ is a publication of new millennium art created by a new generation of technically savvy artists.

As you view these pages you see an eclectic collection of work from around the world. The images range from architectural visualizations created by the world's leading design firms to a wealth of images from established professionals and many, many unknown and very young artists. In an attempt to salvage some order from a rampant explosion of digital talent, we have loosely imposed categories that group work into 2D and 3D in genres that reflect current digital art industries.

Reflecting the blank canvas of a dead screen, EXPOSÉ starts with a black page. Like the artists who poured their creative talents in to images that fill these pages, we have drawn upon every digital tool and clever piece of software to create something that is new and is the best. We've also leveraged the digital world to collect, design, create, publish, market and distribute EXPOSÉ at the speed of light. We're going to frighten a lot of traditional publishers because we appear to have come out of the blue and done something great in a blink of their eye. Many of the artists celebrated on these pages have done no less. More than anything else it's a blast to feature so many unknown artists from around the world in a premium global publication. For all of us together -- the future looks very bright indeed.

Going digital is not about the tools, the style or abandoning everything you've known before. It's about freedom. Freedom from the confining rules of physical media. Freedom to try anything, to do things a new way. Freedom to work at the speed of light. But perhaps, most of all, it's about the freedom that allows anyone from anywhere in the world to learn and develop their talents and to participate in a global community of like minded people. Nowhere is this more obvious than in 3D. Here artists can imagine and create their own 3D worlds and creatures. It's our greatest regret that all we can do is show you still snapshots of 3D work. However we have tried to select those images that are not just technically merited but more importantly reveal artistic talent. The digital storm of 3D creation has not blown out the artistic spirit, rather is has fanned the fires of creation and revealed the soul of both artists and their creations alike.

It's almost July 2003 now. It was less than 3 months ago in April we decided to form our own publishing business. As a start, we wanted to draw on, and to promote, the artistic talents of the 250,000+ unique artists that visit our forums on www.CGTalk.com every month. It took just one week to establish Ballistic Publishing and to get a call for entries going. Entries poured in. In the first two weeks we selected 18 entries and printed 8,000 Call For Entry cards that were distributed at the 3D Festival in Copenhagen in May. We started on the book design just 23 days ago on June 1st. The advisory board helped us sort through 1,400 entries and select winners in 10 categories plus a Grand Master. Today the book went to press and it will ship to everywhere around the world in just 4 weeks. We have a string of new books lined up to release before EXPOSÉ 2 next year, which already looks like it will be huge! We called ourselves Ballistic Publishing for a reason. Please enjoy our first publication and look out for us in orbit very soon with more!



ARCHITECTURE

The Cedar Trace Residence. 3ds max
John Pruden, USA

Computer Aided Design (CAD) is one of the earliest 3D graphical applications. However at the outset it was designed to output blueprints and to estimate materials, neither involved creating images of any appeal. That has all changed at an astounding pace over the past few years. Architectural Visualization is now the single fastest growing segment of the 3D industry. Almost 25% of all entries submitted for judging in the EXPOSÉ Awards were architectural renders. Beyond the normal assistance of the advisory board the help of Jeff Mottle from CGarchitect (www.cgarchitect.com) was invaluable.

The architectural renders we received were of a consistently high technical quality. While many entrants struggled with rendering at print resolution, the architects clearly had no trouble. In fact, some of the architectural renders were positively massive with resolutions exceeding 10,000 pixels horizontally and vertically!

It was a pleasant suprise to see individual professionals and even students holding their own amongst the strong showing of images from many of the world's leading architectural and design companies.

This section more than most exhibits a great deal of raw technical excellence. However, you can see that a a lot of effort also goes into making these visualizations appealing. Great care goes into dressing the 3D sets with people, foliage, and general landscaping. This area also demands attention to camera optics and advanced lighting techniques to deliver both an appealing image and an accurate reflection of the real world -- photographically and photometrically accurate in some cases!



CHARACTER in REPOSE

KiloByte. 3ds max
Marcin Skrzypczak, Poland

Our goal with the Character in Repose category was to showcase organic or mechanical characters that demonstrate the ability of the artist to bring that character to life. This encompassed technical skill, believability, composition and emotion.

In terms of entry numbers, this category was dominated by digital illustrations of an overall high quality. The mixture of styles was truly refreshing, showing the artists' ability to use the digital medium as a means of creative expression. The advent of the "natural media" paint software Painter and highly responsive digitising tablets and pens from Wacom have had a massive impact in this area. WIth Painter the artist can not only accurately emulate any natural media, they can go beyond what they could ever dream of doing within the confines of the physical world.

The quality of 3D entries in this category varied tremendously from very poor to fantastic, with few at the fantastic end of the scale. We believe the main reason for this is the complexity of 3D software compared to 2D illustration software. 3D software and the range of skills required is phenomenally complex and difficult to master. It's not until after you master modelling, mapping, texturing, lighting, camera and several other skills that your innate artistic talent can emerge unscathed from a technical failing in any one of these areas. 3D is easy to get into but extremely difficult to master! In too many cases, we also received obvious technical tests of characters in neutral poses showing no artistic merit or attempt at creative expression.

Technical issues aside, this category showcases some of the most beautiful and inspiring works of digital character art ever.



CHARACTER in ACTION

They're bananas, Reverend. 3ds max
Jimmy Maidens, USA

Submissions of characters leaned very much towards the still pose. It was relatively rare to see artists capturing a character in action. In this category we were looking for the rare talent that succeeded in capturing an expressive motion frozen in a moment in time, evoking the sheer power, energy or elegance of a character in motion. Regrettably many artists, particularly in the 3D area, fell back to putting their characters in a relatively artifical pose, even when the character was meant to be in the middle of some action. When we did get a real action snapshot it was quite amazing to see just how much more power and emotion it conveyed. It was also disappointing that we did not get more than a very few 3D shots with motion or camera blur or other special effects to convey action. Motion and camera blur are common techniques in the rendering of 3D animations, but it is a rare artist who is brave enough to blur their precious single still render and thus we lost a lot of potential power and emotion from many of the entries we saw.

There is probably another reason for the relative dearth of character in action images. That's because it's simply much more technically difficult to depict motion. This is extremely so for 3D characters. As we noted for Characters in Repose, there are a large number of areas of technical expertise that have to be mastered to even create a still 3D character that is believable and engaging. It's not just twice as hard to make those characters move well -- it's many, many times harder. Although we are deluged by 3D imagery these days the whole industry is still relatively new and certainly technically difficult to master.

Notably, this category attracted a number of entries from games and visual effects studios such as Spellcraft Studios, Framestore CFC and Oddworld Inhabitants. With today's software it often takes a large team of people to truly bring an animated character to life. Games and films can afford to create virtual 3D stars with big teams of artists.



ENVIRONMENT

Coast. Photoshop
Seung Ho Henrik Holmberg, Sweden

The goal for this category is to showcase the best artistic display of sets or locations. This could be indoors, outdoors, underwater, in space – anywhere. At its essence is the artist's ability to evoke a sense of wonder, making viewers want to see more of this world.

There are four loose groups of images that make up this category. The first overlaps with architectural renderings but with more of a focus on a complete outdoor setting than you find in the normal architectural images. The second is matte paintings used as backdrops for film work. The third is 3D renders of sets for games or film. The final group is images that fit none of the first three work-related groups, but rather are simply wonderful evocative images of some setting or place.

The 2D environment is the only category in which there are two Master Awards. In addition to the Master Award won by Justin Cherry we have also honoured Seung Ho Henrik Holmberg for his extraordinary display of matte paintings. The jury was torn between the evocative beauty of Justin's winning image "The Lost Watchtower" and the consistent and prolific grandeur of Seung Ho's work. Both artists submitted images of Master standard and we have chosen to honour them both as Masters in this area.

This is probably a good time to also point out that some of the matte painting works that we do feature in the book are truly massive in both their size and their technical detail. Even with a full spread image you still can't appreciate the vast detail in these images. The other extraordinary thing is how photo-real these matte images look, even though they are painted. This is of course the very intent of a matte painting -- that it serves as a background image for a film, in place of footage of a "real" scene.

Overall, this was a stunning category, chock-full of fantastic, awe-inspiring worlds.



MECHANICAL

Minidisc player. 3ds Max, Rhino
Jonatan Catalán Navarrete &
Victor Ruiz Santacruz, Spain.

In the very new industry of 3D, computer aided mechanical design (CAD) and product visualisation are perhaps the most venerable variants. Unfortunately we only reached a few people in this market segment with our call for entries. With so few entries in this area we combined still life with this category. This brought in a number of the highly technical "3D render test" images. It was gratifying to see that amongst the great wealth of mundane technical render tests we are starting to see some very elegant still life images. These images are even more impressive if you are familiar with the process involved to create them -- they are truly on the cutting edge of 3D rendering technology.

The past few years has seen an explosion of 3D rendering techniques and renderers. A common thread amongst these new renderers is improvements in their ability to accommodate physically accurate lights and photometrically correct environmental lighting. The specific techniques here are Global Illumination (GI) and support for High Dynamic Range Images (HDRI). We believe that HDRI image support is going to have the single greatest impact on the way 3D rendering is done in the next few years -- perhaps in the next decade. The vast majority of computer graphics is currently 24 bit, that is 8 bits (256 levels) for red, green and blue. HDRI images use a floating point representation of each of the red, green and blue. This means that there is no practical limit to the exposure range they can encode in a single image. It is now possible to capture an HDRI image of a real world location that has all the light and colour information about that scene -- even if that includes a bright sun through to deep shadow information. That HDRI image can now be used as the complete environment for a 3D rendering. As the HDRI image accurately encodes all of the lighting in a scene there is no need for "computer" lights.



STILL LIFE

d'aroma chair. 3ds max, finalRender
Mario Rothenbühler, Switzerland

This category was included with Mechanical as we had such a small number of suitable entries in these categories. There were several reasons for this: our call for entries didn't reach as many product designers as we would have liked; there are simply not as many still life and mechanical renders done in general; many of the entries for still life were not suitable. This last point is worthy of comment. We did receive quite a number of human head studies. These are 3D renderings of heads in a neutral pose. Many artists aspire to create a realistic human (or at least humanoid) head as their starting point. This is a very exciting thing to do now as we are on the very edge of being able to create totally realistic humans relatively easily. We have seen the first digital human performances in limited short appearances at technical conferences and some public shows. Soon we will see totally realistic computer generated humans in major appearances -- first in film. This is all very exciting, however, in the vast majority of cases the quality (lack of) and artistic merit of these technical head renders do not make them suitable for a publication like this.

Another area that is driving the re-emergence of the 3D still life is the emerging capabilities to do ever more realistic renders of real life -- including HDRI imaging, refraction, atmospheric light scattering and radiosity. People are also realizing that 3D renders should be viewed just like a raw photograph and are doing heavy post-processing of their images. Traditionally this is done in Adobe Photoshop. However the advent of HDRI imaging and rendering has vastly surpassed the capabilities of Photoshop. Photoshop works very well and enjoys a virtual monopoly on the image processing industry, but it has no abilities to cope with HDRI images and renders. For the first time we are seeing a surge in the capability of alternate image processing software with many people choosing to use film compositing software like Combustion and Digital Fusion for image processing of HDRI images and renders.



TRANSPORT

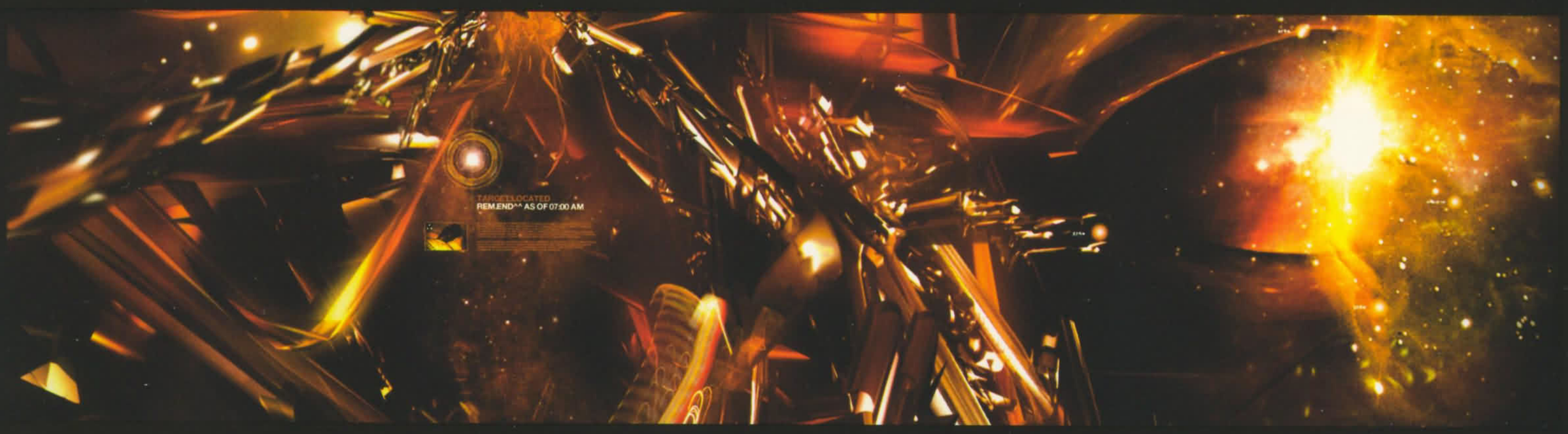
Uniracers. 3ds max
Richard Green, USA

There are many ways of getting from one place to another, if you use your imagination! Although there was an over-abundance of photo-realistic cars entered, the judges were amazed with the more creative modes of transportation, including the "Uniracers" image by Richard Green (above), which took the Master award.

The majority of work submitted for the Transport category was 3D, with many from games and television commercials, perhaps reflecting the high demand for photo-realistic cars in these markets. There were a few space ships and war machines to add to the mix, but the most interesting were the 'alternative' means of transportation such as the "OneHorse OpenSleigh" by Howard Gersh and "Kamikazi Cockroach" by Todd Dewsnup (both on page 174).

Although all areas of 3D are advancing at breakneck pace, we have seen games push the boundaries of realism furthest. Game developers wil always strive to use every ounce of that available computing power. If you are working on a character-based game then there is quite a lot of resources devoted to deforming the soft bodies of characters, rendering their hair and clothing. To make characters even more realistic will also require rendering correct translucent skin. All of these things are difficult and consume vast amounts of programming resources and computer power. In comparison, the rigid surfaces of cars and their glossy duco paint finishes are much easier and less demanding to do. As a consequence it is possible to really push the degree of realism of the cars and other rigid body vehicles in games.

The same holds true for rendering cars for broadcast commercials and for film. Unless you are part of the 3D and effects industry, you are probably not even aware that in movies like 'Driven', many of the racing cars are not "real". Photoreal computer generated cars are used heavily to create shots that would be physically impossible, prohibitively expensive or too dangerous.



VISUAL EFFECT

Dreamweaver. 3ds max, Photoshop
Jens Karlsson, Sweden

OK. We made a mistake when we thought we would get a lot of entries for this category. We got very few, and certainly not the types of images we were expecting. When we drew up the requirements for this category we were thinking of the 3D effects industry. Here you have visual effects like fire, smoke, water, particles, image distortion and a host of others. You don't tend to notice these as they are often not the center of attention but there are very many great effects in recent films that come to mind.

If you have seen any of the great effects movies then you have watched and enjoyed seeing a vast parade of visual effects in the form of explosions, waterfalls and raging rivers, dust, foliage, light scattering, tornadoes ... the list goes on and on.

FIlms, broadcast and other high profile games work all generate a host of special effects. What we didn't take into account, though, was that these high profile projects also have legal and marketing departments that make it very hard to get clearance to use images in most cases. So while we know the artists who have done the actual work on many of the recent high profile projects, that doesn't mean a thing when it comes to getting clearance for them to submit their images. This was compounded by the extremely short time we had to get this book out to meet our deadline of late July -- in time for the SIGGRAPH conference in San Diego.

The result of all these factors is that this category is small and contains an extremely diverse range of 3D and 2D images that can only very loosely be grouped as visual effects.

Sunday Fluff XX. 3ds max. ***Jimmy Maidens***, USA

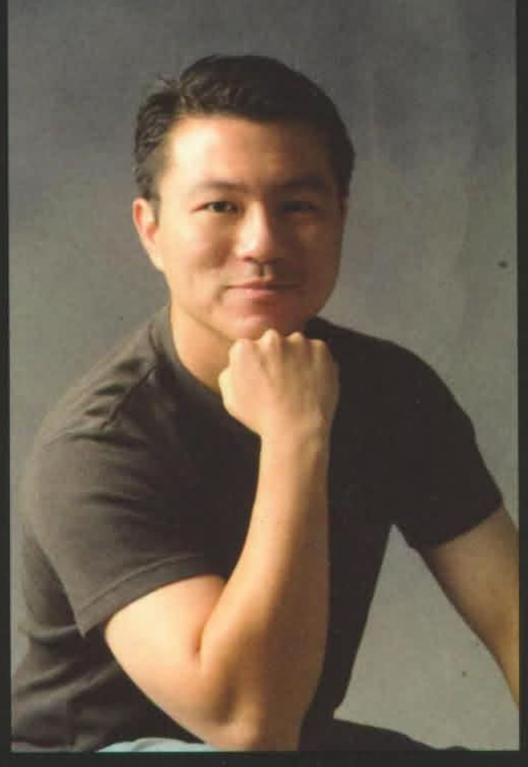
The entries varied tremendously, from something like the one above to the one below -- from one person's fantasy to someones else's you could say. However there are a preponderance of female subjects in the images -- human or not.

We do have some truly phenomenal female artists' work featured -- like the award winning work from Linda Bergkvist who won the Master Award in the Character in Repose 2D category. But although there is a good showing of non-testosterone laden work in the 2D categories, sadly the 3D categories are dominated by boys -- boys who never seem to grow up or tire of creating their own dream women ;) So come on girls: let's see more of you and your work gracing the pages of future editions of EXPOSÉ .

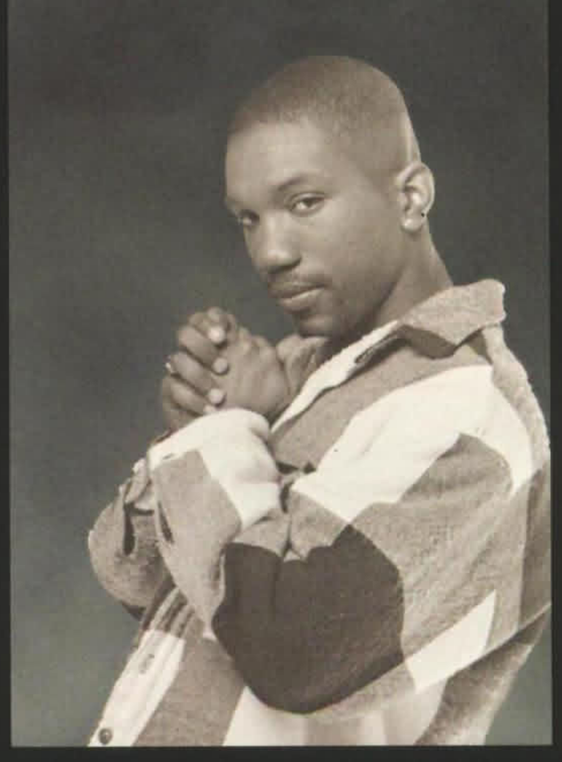
Insatiable Appetites. Photoshop. ***Malachi D. Maloney***, USA

CGTalk

"EXPOSÉ would have been impossible without the wildly successful CGTalk.com web site. A great deal of its success is due to the tireless efforts of Tito and the CGTalk moderators" -- The Editors.



Leonard Teo | Founder and Administrator
CGTalk.com



Tito A. Belgrave | Director of Community Development. CGTalk.com

CGTalk is the international web forum for CGI (computer generated imagery) professionals and aspirants alike. Established in December 2002, CGTalk has rapidly grown into one of the largest online communities dedicated to CGI and digital art. It's become a popular site for digital artists to showcase their work and obtain constructive critique from peers. CGTalk is also home to one of the largest online galleries for peer reviewed, high quality artwork.

As CGTalk grew, we found a disturbing trend in that much of the excellent work posted was lost over time. This could be due to technical reasons or the simple fact that the Web is a dynamic and volatile medium. Nothing is static on the Web and, from what we have experienced, web content comes and goes.

Using CGTalk as the focal point, we wanted to collect and promote the best of the huge volume of truly excellent artwork that is being generated all the time over a whole range of related industries. The idea for a book, EXPOSÉ (pronounced 'ex-pose-ay'), came from two people -- Leonard Teo and his friend and mentor Mark Snoswell. The idea was to create a definitive volume of the best digital artwork collected with the help of the CGTalk community.

CGTalk played a pivotal role in the foundation of EXPOSÉ. The advisory committee consisted of forum moderators and prolific community members, who oversaw the establishment of the EXPOSÉ Awards. CGTalk also served as the main collection point for all of the artwork for EXPOSÉ. Using an online registration system on CGTalk, artists were able to upload their artwork for EXPOSÉ consideration.

CGTalk and EXPOSÉ share a symbiotic relationship. As CGTalk grew in leaps and bounds, we felt the pinch when needing to improve our server capabilities to handle the flood of new members. Having extensive experience in the Web industry, we understood that banner advertising was not going to keep CGTalk running, given the amount of resources needed to maintain it. Ballistic Publishing is going to take on funding the continual running and improvement of CGTalk, using the proceeds from EXPOSÉ and future book sales. This will ensure that CGTalk will continue to improve and provide an open forum for digital artists from all walks of life to come together free from the absolute reliance on advertisers and sponsors.

EXPOSÉ is a milestone for the CG industry and we're thrilled that CGTalk has played such a pivotal role in its founding. As we look to the future, we see the continual proliferation of digital art, and we look forward to playing our part in representing the voice of the international CG community at large.



The Fury. ZBrush, Photoshop, ***Steve Townsend***, UK

GRAND MASTER

Craig Mullins

When we went to select a Grand Master for this premiere edition of EXPOSÉ, we knew we would be making history and needed to find someone astoundingly talented, someone focused on the digital medium, with broad appeal & range of talents, someone approachable who had made a major contribution to digital art, and the whole of art in general. The work of one outstanding individual met and even exceeded all of our criteria.

When we asked for nominations the entire advisory board already knew of Craig's work and instantly nominated him -- we raced off to visit his web site and came back astounded!

While we could fill a book with the wealth of diverse and moving images from this one artist, Craig has selected a few for us to display here. Readers are encouraged to visit Craig's web site at www.goodbrush.com and feast upon the staggering array of work from this one artist.

So it is with great pleasure that we celebrate the talent that is Craig Mullins and the contribution that he has made to the digital art world by honouring him with the inaugural EXPOSÉ Grand Master Award.

-- The Editors.

Craig was born in sunny California in the mid sixties only to be moved to Ohio at the tender age of 3. It took him another 15 years to return to California where, at the age of 18, he attended Pitzer College in Claremont for two years, followed by the Art Center College of Design to study product design. Never one to conform, Craig was better at drawing cars than products. This led to an internship at Ford. Alas, Craig's design sense was a little weird to be of any value to anybody in Detroit, so he returned, once again, to the Art Center to study illustration. Craig had a bout of conservatism and refined his academic skills of drawing and painting, eventually graduating in 1990.



Craig (top right) at home in Hawaii with his daughter Molly (bottom) and his cat Kat (left).

Craig was first introduced to the computer at Ford in '87 in the form of a "Dubner PaintBox.", which did pretty much what Photoshop does. Later, while working for a short time at a big effects house, Craig was introduced to Photoshop by one of its creators, John Knoll. From '94 on Craig has done all his commercial work digitally. He started doing a lot of digital concept painting for architects and theme parks and that slowly led to contacts within the film business. Craig was then doing mostly matte paintings until about '98 when he felt that the growth of 3D made it clear that matte work was going to be largely replaced in the near future. Until then, he had coasted on what he had learned in school. Craig made the choice to go back to the fundamentals of drawing and painting from life in an attempt to diversify what he could offer to clients. Now Craig is the master of many different styles and types of work -- thinking that if any one lessens the others will pick up the slack.

A few years ago Craig realized that his clients were global and the digital era had freed him to work from anywhere in the world - and so he fulfilled a long time dream and now lives in Hawaii with his wife Jennifer, daughter Molly and cat Kat.







Craig's Artwork

Lost in Green (this page) - "I think I did a number of these 'lost in the green' images after moving to the tropics. Self-portraits of me lost in the jungle? I try to invoke a sort of intoxication with my images, with a sensory overload that blots out rational thought. I suppose that is the definition of Romanticism. I try to balance the naturalistic with the fantastic, and they can play off each other if you are doing well."

Pirates (next page) - "The pirate images that I do could be one part vicarious living, one part figure study, one part tongue in cheek. I try not to take illustration too seriously, and these are just me having fun. Also pirates tended to be malnourished, so you can see the bone structure pretty clearly. I love the Brandywine tradition of storytelling, and I believe these fit into that genre. But to keep the viewer interested, I think there has to be some ambiguity involved. When I can load up the image with things that can support a variety of storylines it brings the viewer more into the image. It is also a lot more challenging than spelling out everything."





MASTER



Woodward Hotel
Client: Woodward Hotel
Photoshop
Andy Hickes, Rendering.net, USA

EXCELLENCE



LakeTown Golfcourse
LightWave, Photoshop
Tajino, Clickgrafix, Malaysia

1
Crystal City Retail South
Client: Charles E Smith Realty Companies
AccuRender, Photoshop
Vincent M Hunter,
WDG Habib Architecture, USA

2
Ice Discotheque
Client: PT. Susanto Ciptajaya, Jakarta, Indonesia
AutoCAD, 3ds max
3DesignArchitect, Indonesia/Australia

3
Mixed Use Commercial Building - Indonesia
Client: PT Susanto Ciptajaya, Jakarta, Indonesia
AutoCAD, 3ds max
3DesignArchitect, Indonesia/Australia

4
Look up at the Sky
AutoCAD, Lightscape
Chen Qingfeng, China

1



2



3



EXCELLENCE



1

1
Edificio Cervantes 13
Client: Arboleya
LightWave
Juan Jose Gonzalez Diaz, Spain

2
Edificio Pasarela 1
Client: Goncesco
LightWave
Juan Jose Gonzalez Diaz, Spain

3
30 St Mary Axe (Swiss Re)
Client: Swiss Re Insurance
3ds max, finalRender, Photoshop
James Cheeseman & Flavio Ochoa,
Smoothe, UK

4
NV Buildings
Client: Countryside Properties
3ds max, Photoshop
Ben Davies & Chris Jacks,
Smoothe, UK



2



3



4



1
St Thamas Street
Client: Sellar Properties
3ds max, Photoshop
Hayes Davidson, UK

2
Telenor Fornebu Atrium
Client: Telenor
MicroStation, Lightscape, Photoshop
Dag Jomar Meyer, Kim Baumann Larsen, Lars Ribbum, Nazare Lillebø & Jonathan Ward,
PLACEBO EFFECTS & NBBJ-HUS-PKA Architects, Norway

3
Clubhouse at Hawk's Prairie
Client: Biltform Architectural Group
3ds max, VRay, Photoshop
John Pruden, Digital-X, USA

4
Vertical Village - Bioclimatic tower
3ds max, Photoshop
Igor Knezevic, Flare Group, USA

1



2



3





1
Carlyon Bay - typical apartment interior
Client: Ampersand
3ds max, Lightscape, Photoshop
Jon Hey, Smoothe, UK

2
Space
Lightscape
Chen Qingfeng, China

3
Dragon's Gate Bridge
Client: Parsons Brinckerhoff
3ds max, Photoshop
Glen Loyd & Scott Danielson,
Company 39, USA

4
400 George St - Sydney
Client: Alpha Multimedia
LightWave, Photoshop
David A. Wright & Anthony A. Wright,
Artmaze, USA

1



2



3




DARRELL LEA
DARRELL LEA CHOCOLATE SHOP
Westpac

1
Country Club
3ds max, Photoshop
focus360, USA

2
Nara Spa Lobby
LightWave, Photoshop
Tajino, Clickgrafix, Malaysia

3
Residential Housing 'Het Volk'
Client: G+D Studiegroep Bontinck
3ds max, Photoshop
AniMotionS, Belgium

4
Richemont: Cartier Headquarters Geneva
Client: Richemont Group
AutoCAD, 3ds max, Photoshop
Andrew Hartness,
Ateliers Jean Nouvel, France

5
Pre-show Dining Area
Client: Guthrie Theater
AutoCAD, 3ds max, Photoshop
Andrew Hartness,
Ateliers Jean Nouvel, France

1



2



3



4



5



1
New City Arts Campus Competition for LaSalle-SIA
Client: HASSELL (Singapore) with DCA
AutoCAD, 3ds max
3DesignArchitect, Indonesia/Australia

2
Residential Building at Tempe Town Lake
Client: Biltform Architectural Group
3ds max, VRay, Photoshop
John Pruden, Digital-X, USA

3
Alberti square
Client: ARX , Paolo Di Nardo Architect
form•Z, CINEMA 4D, Photoshop
Fabrizio Pascucci, Simbiosi, Italy

4
Mosque Precint 3
LightWave , Photoshop
Tajino, Clickgrafix, Malaysia

1



2



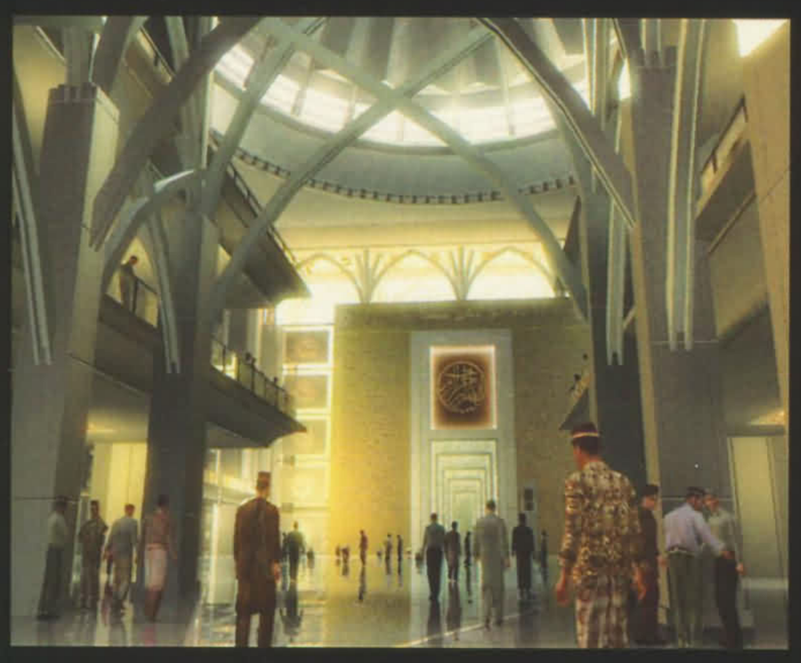
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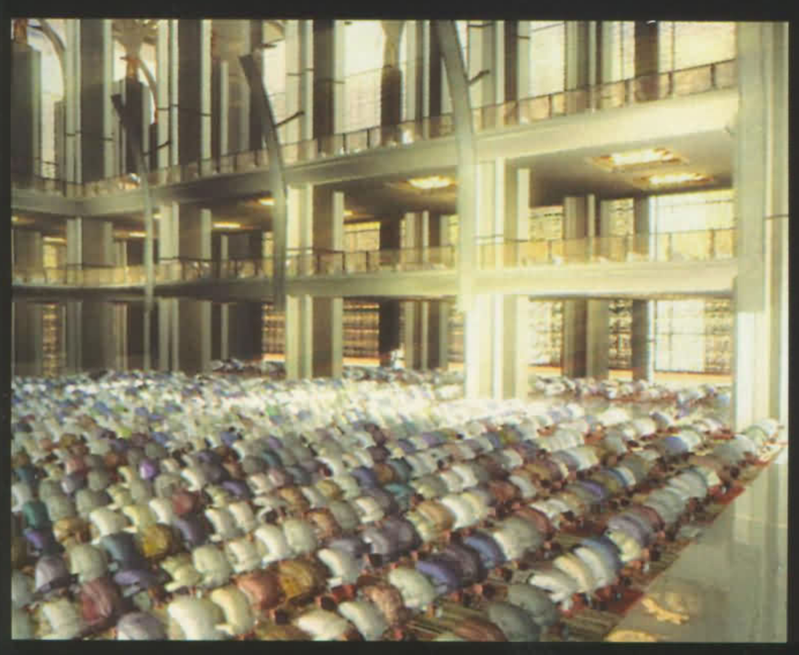
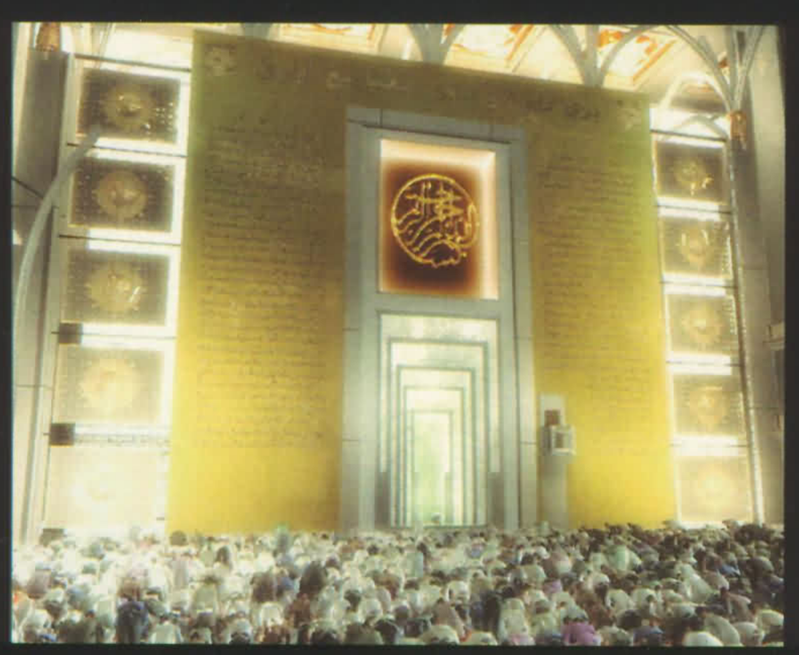











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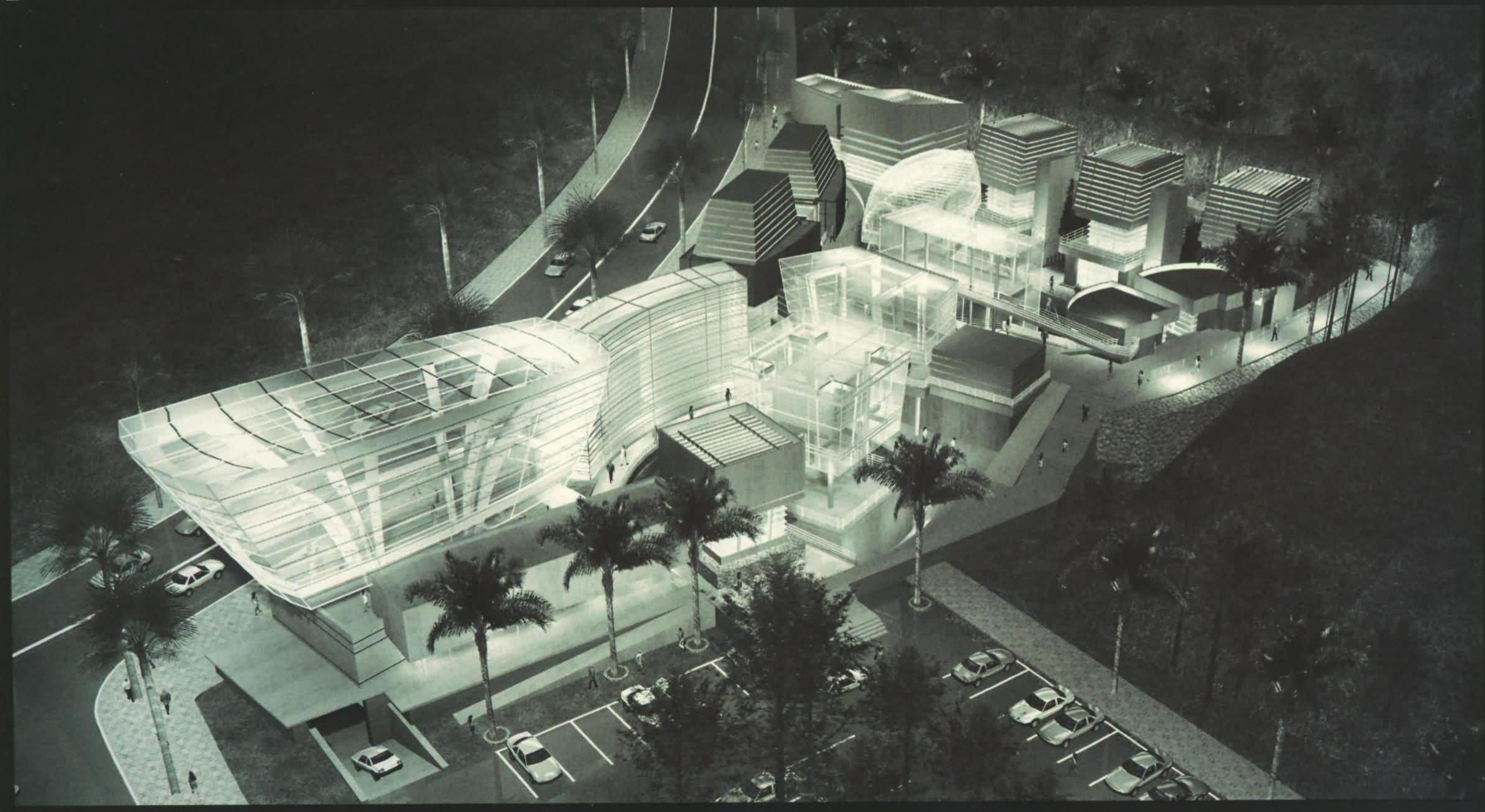


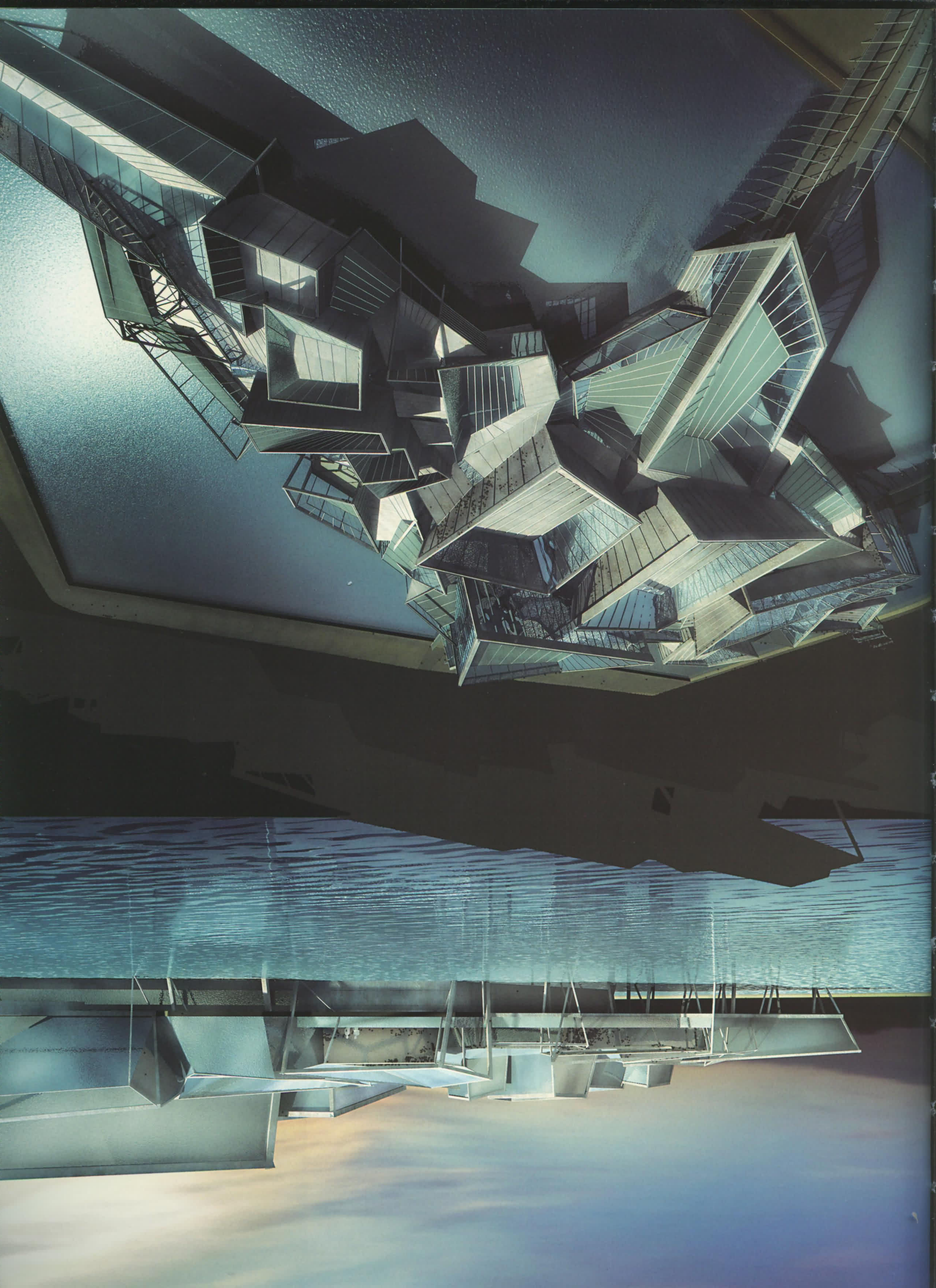
1
Nightdrama
3ds max, Photoshop
Adam Howard, Invisiblecities, UK

2
Art Centre Design Competition
AutoCAD, 3ds max,
3DesignArchitect,
Indonesia/Australia

3
A Space for Civic Rituals / 4D
AutoCAD, 3ds max, finalRender,
Photoshop
Dimitar Karanikolov, Bulgaria

2





1
Sports Center in Kaunas, Lithuania
Client: Architectural bureau
Vilius ir Partneriai
ArchiCAD, Art•lantis
Dalius Regelskis,
UAB Design Solutions, Lithuania

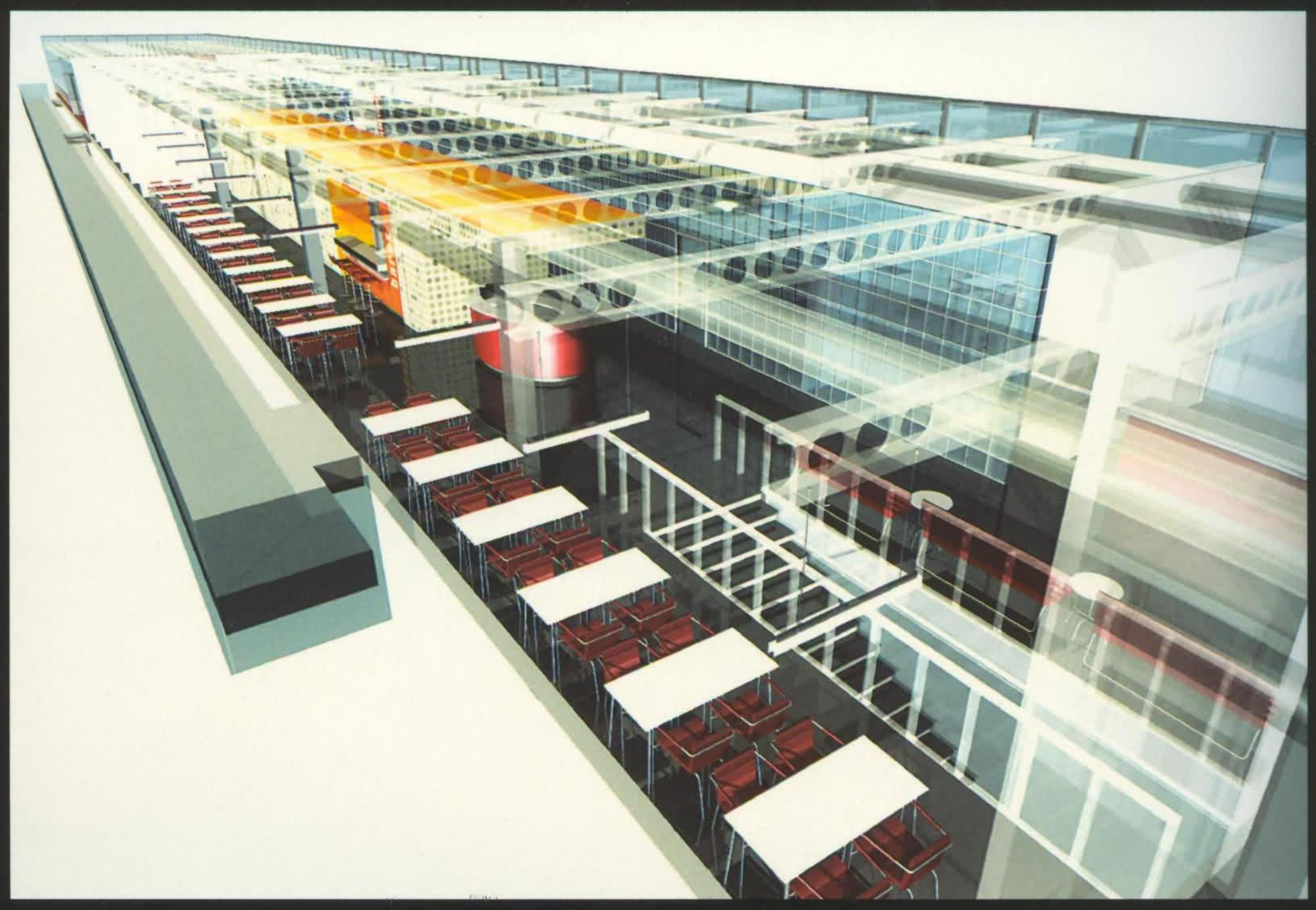
2
Reception area of the proposed NCSU Alumni Center
Client: NCSU Alumni Association
AutoCAD, 3ds max
William J. Blackmon & Gennadiy T'omin,
Command Digital Studios, USA.

3
WASPS (Workshop & Artists' Studio Provision Scotland) Headquarters
Client: WASPS Arts Charity
VIZ, Photoshop
Steve Colmer, Soluis, UK

4
Interior Illumination
3ds max, finalRender, Photoshop
Xiaoyong Lee, Killcat, China

5.
Daylight
Lightscape
Chen Qingfeng, China

1



2





4



5



1
Temple
Client: Park + Associates, Singapore
AutoCAD, 3ds max
3DesignArchitect,
Indonesia/Australia

2
Private Home
Client: Freitas & Assoc
3ds max, Photoshop
Sawyer Fischer,
Sawyer Fischer Rendering, USA

3
The Cedar Trace Residence
Client: AIM Properties
3ds max, VRay, Photoshop
John Pruden, Digital-X, USA

4 & 5
Shah Alam Round-about
LightWave, Photoshop
Tajino, Clickgrafix, Malaysia

1



2



3



4



5



1
Edificio Tenis
Client: Promociones Garcia Belillo
LightWave
Juan Jose Gonzalez Diaz, Spain

2
Townhouse Project
Client: Park + Associates, Singapore
AutoCAD, 3ds max
3DesignArchitect, Indonesia/Australia

3
Valet - Kuta Galleria
Client: PT. Kuta Galeri Gemilang
AutoCAD, 3ds max
3DesignArchitect, Indonesia/Australia

4
Broadway - Kuta Galleria
Client: PT. Kuta Galeri Gemilang, Indonesia
AutoCAD, 3ds max
3DesignArchitect, Indonesia/Australia

1



2



3



4



1
Indoor
Lightscape
Chen Qingfeng, China

2
Unique Place Duplex
Client: Bortoncello Incorporações
VIZ
Márcio Carvalho,
marciocarvalho
arquitetura+design, Brazil

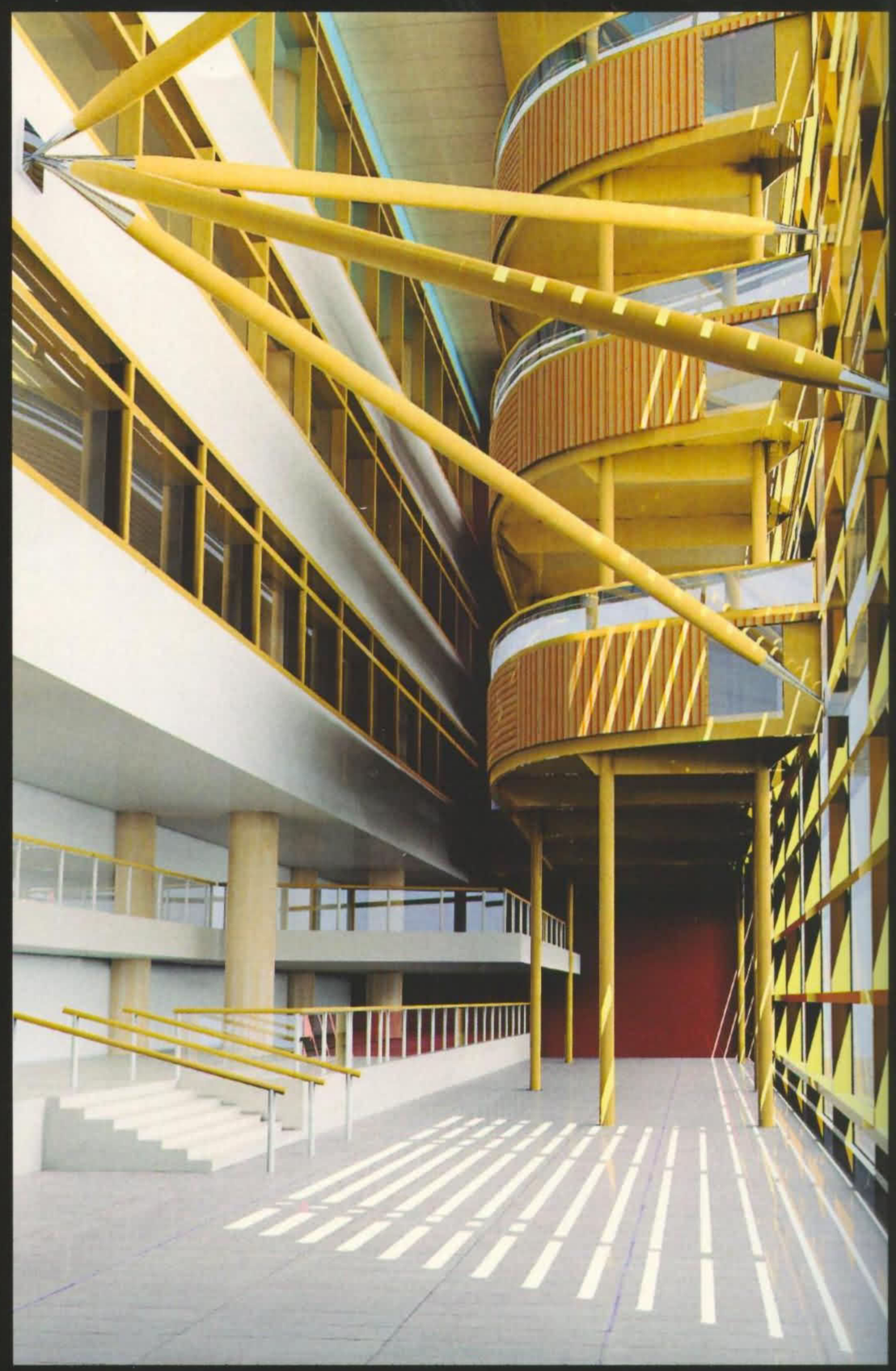
3
A10
Client: Schibsted
MicroStation, Lightscape,
Photoshop
Dag Jomar Meyer, Kim Baumann Larsen & Odd M Degnæs, PLACEBO EFFECTS & DARK, Norway

4
Times Square
Client: Brennan Beer Gorman
3ds max, Photoshop
Andy Hickes,
Rendering.net, USA

5
Trump World Tower Entrance
Client: Trump Organization
XSI, Photoshop
Andy Hickes,
Rendering.net, USA

6
425 Fifth Ave Entrance Park
Client: Michael Graves
Maya, Photoshop
Andy Hickes,

1



2



3



4



5



6



MASTER



Eyreequel.
Client: Mason Marconi
Painter, Photoshop
Linda Bergkvist, Sweden



Fixing Joe
Painter
Benoit de Ravel "Bengal", France

1
Love Devotion - A Painting with love for Valentine
Painter
Kong Foong Ching, The One Academy, Malaysia

2
Sorina Redfeather
Photoshop, Poser
Kevin Moore, USA

3
Angel
Photoshop
Pierre St-Hilaire, My Virtual Model, Canada

1



2



3



EXCELLENCE



Promise Promotional Illustration
Painter, Photoshop
Robert Chang, USA

1



1
A Birth ("Yes. don't worry, papa")
Photoshop
Seung-hee Lee, South Korea

2
Nausicaa - inspired by Hayao Miyazaki anime
Photoshop
Jiaxing Rong, USA

2



3
Silverback
Photoshop
Stephen Otvos,
Otvos Illustration, Canada

3



EXCELLENCE



Dormant Walkers of Velvet Footsteps
Painter, Photoshop
Justin Cherry, USA

1
Scythe Wolf
Painter, Photoshop
Robert Chang, USA

2
Spectre 6
Photoshop
James Hawkins,
Legend Entertainment, USA

3
the Creation
Photoshop
Joel F. Thomas, USA

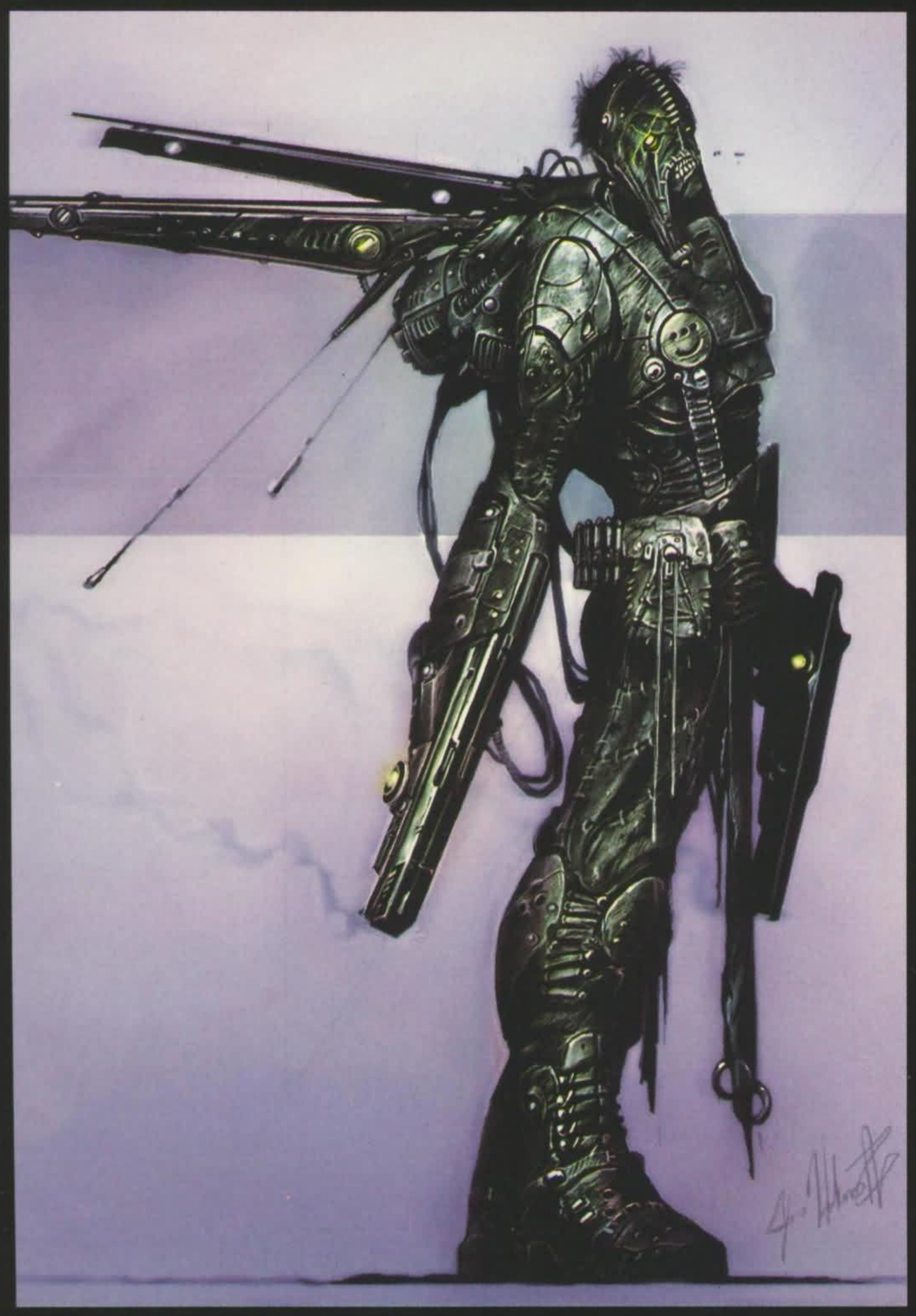
4
Cemetary Dance
Photoshop
Kyri Koniotou, UK

5
Eclipse
Photoshop, Painter
Kym hyun-seung, Korea

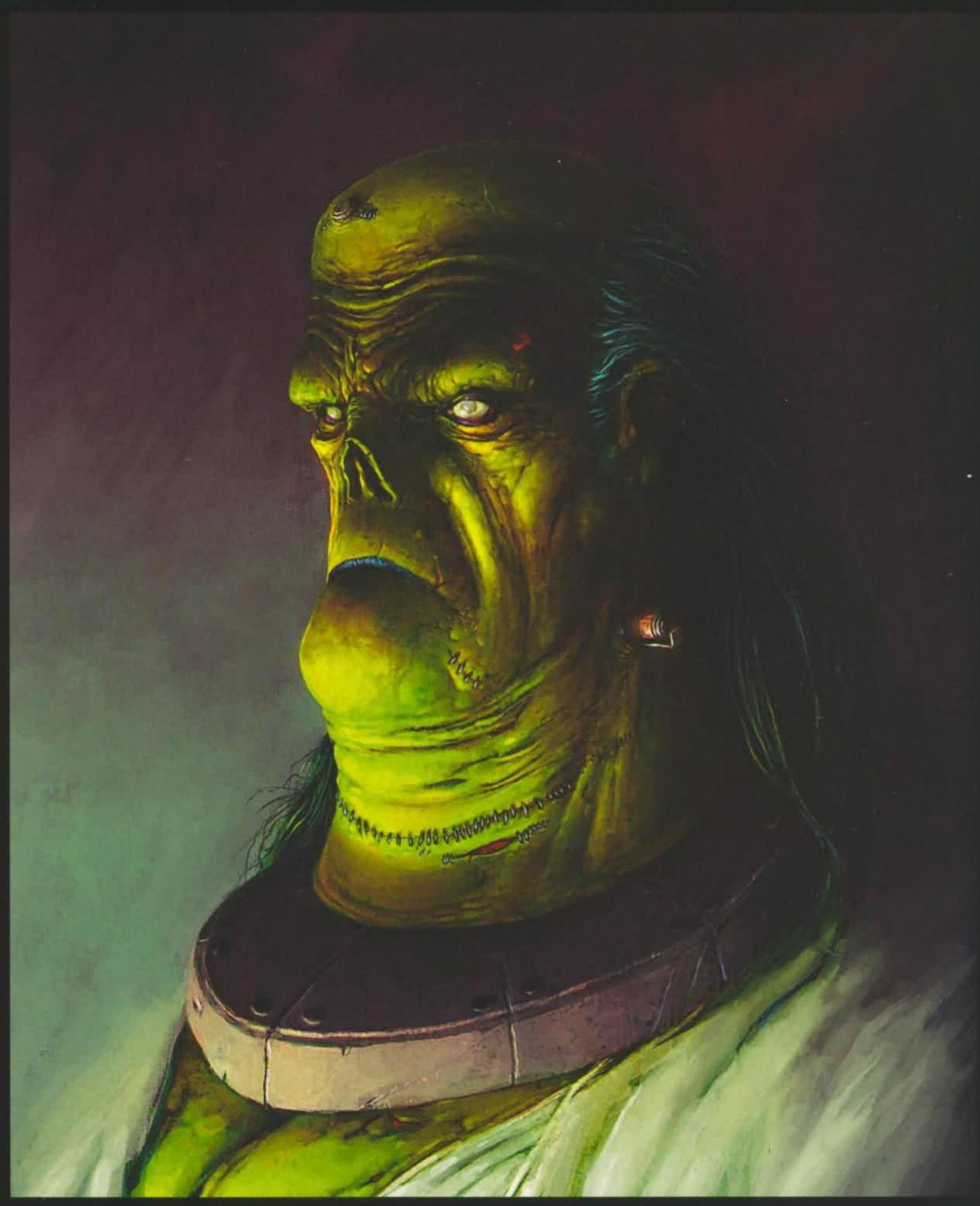
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4



5



CHARACTER IN REPOSE 2D

1



1
Self-Portrait, or On the Gender of Angels and Red Vegetables
Photoshop
Christos Neofotistos, Greece

2
Centurian
Photoshop
Stephen Otvos, Otvos Illustration, Canada

3
Nelicquele
Photoshop, Painter
Linda Bergkvist, Sweden

2





1
Harmony
Photoshop, Painter
Michel Koch, France

2
Faceplate
Photoshop
Philip Straub, USA

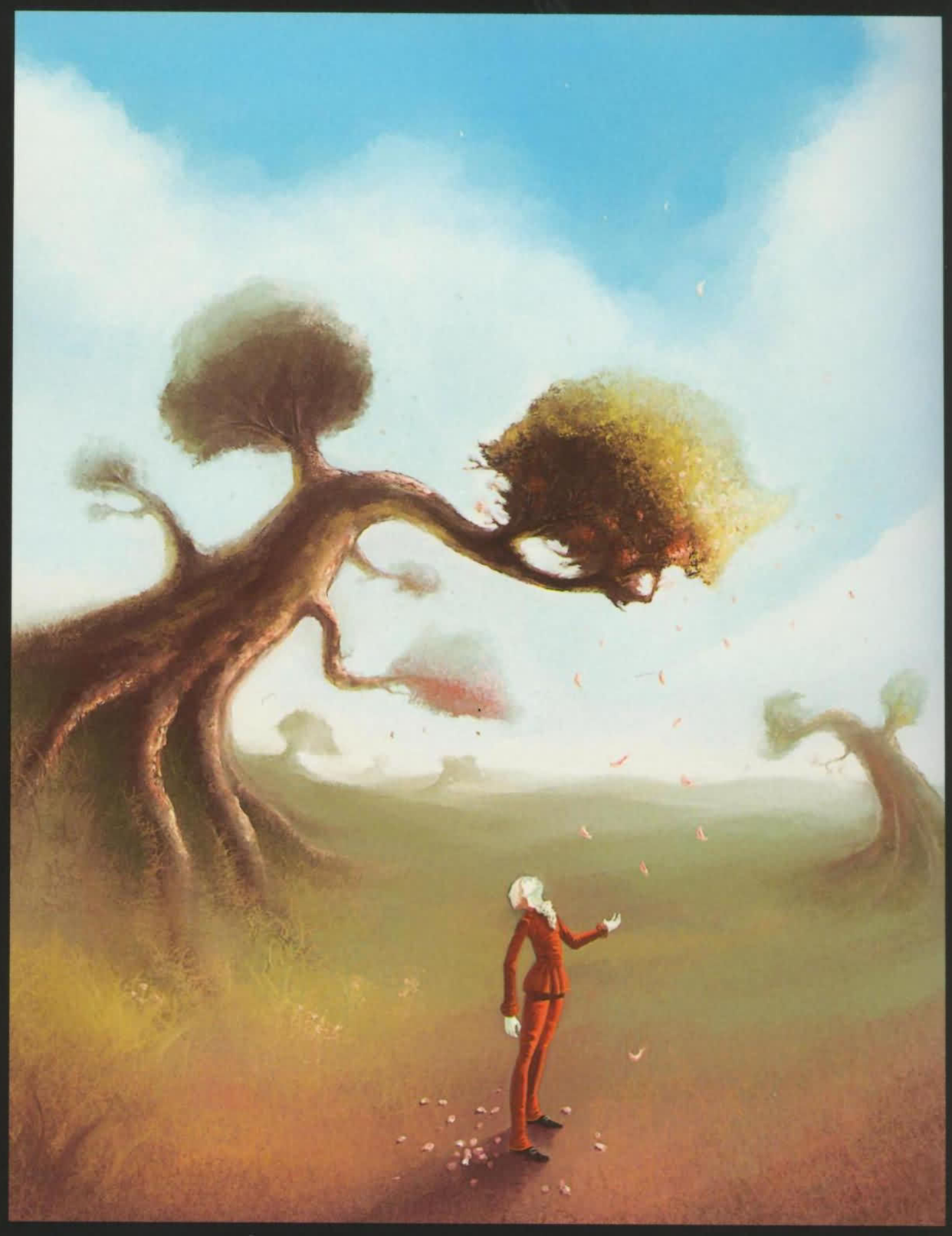
3
Another happy Christmas for a dead boy and his dog
Painter, Photoshop
Matthew Goodsell, USA

4
Ash [naughtyness]
Photoshop
Pardo Carlos, France

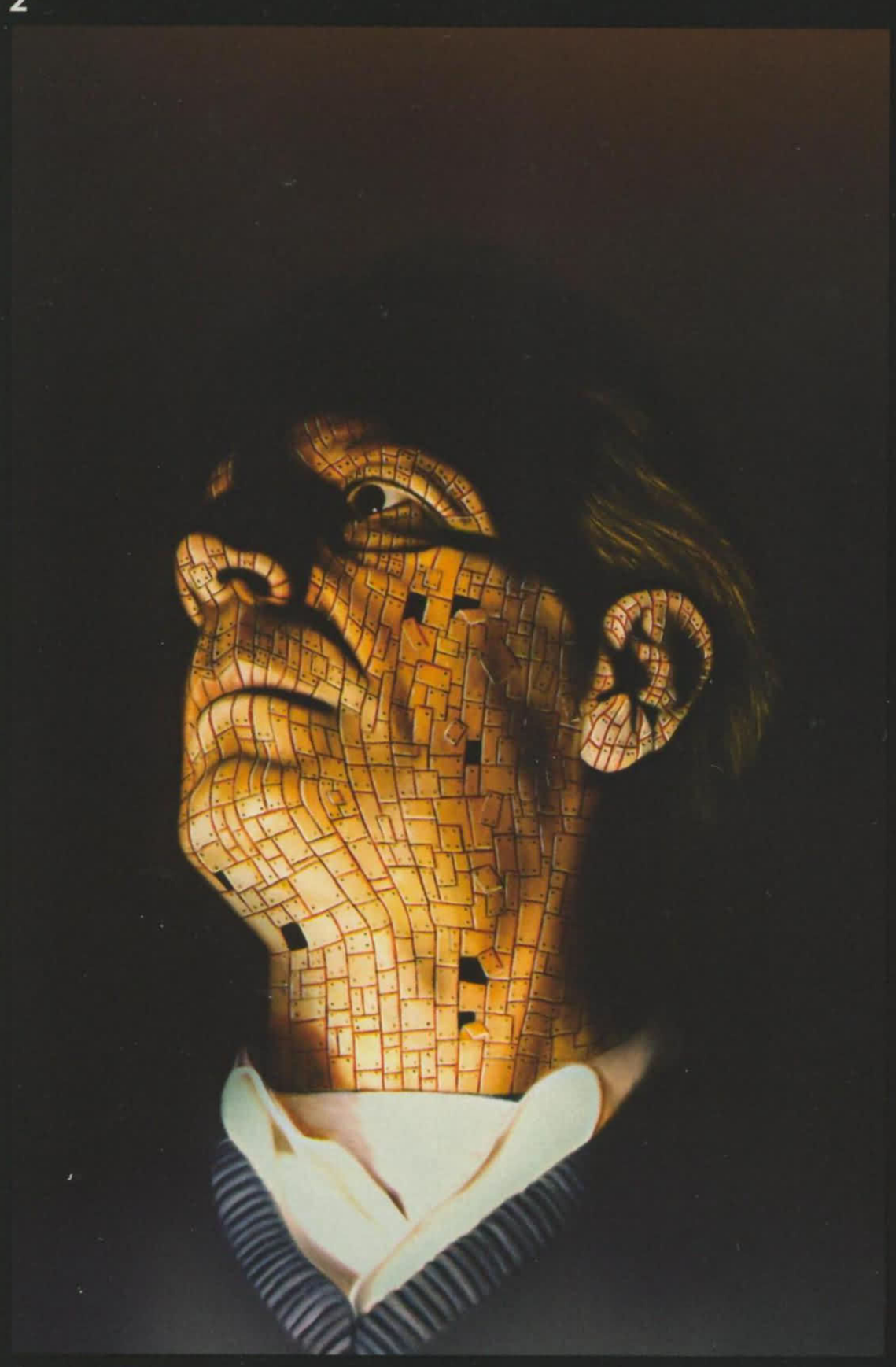
5
Alexis I
Photoshop
Ken Wong, Australia

6
Sisters
Photoshop
Philip H Williams, USA

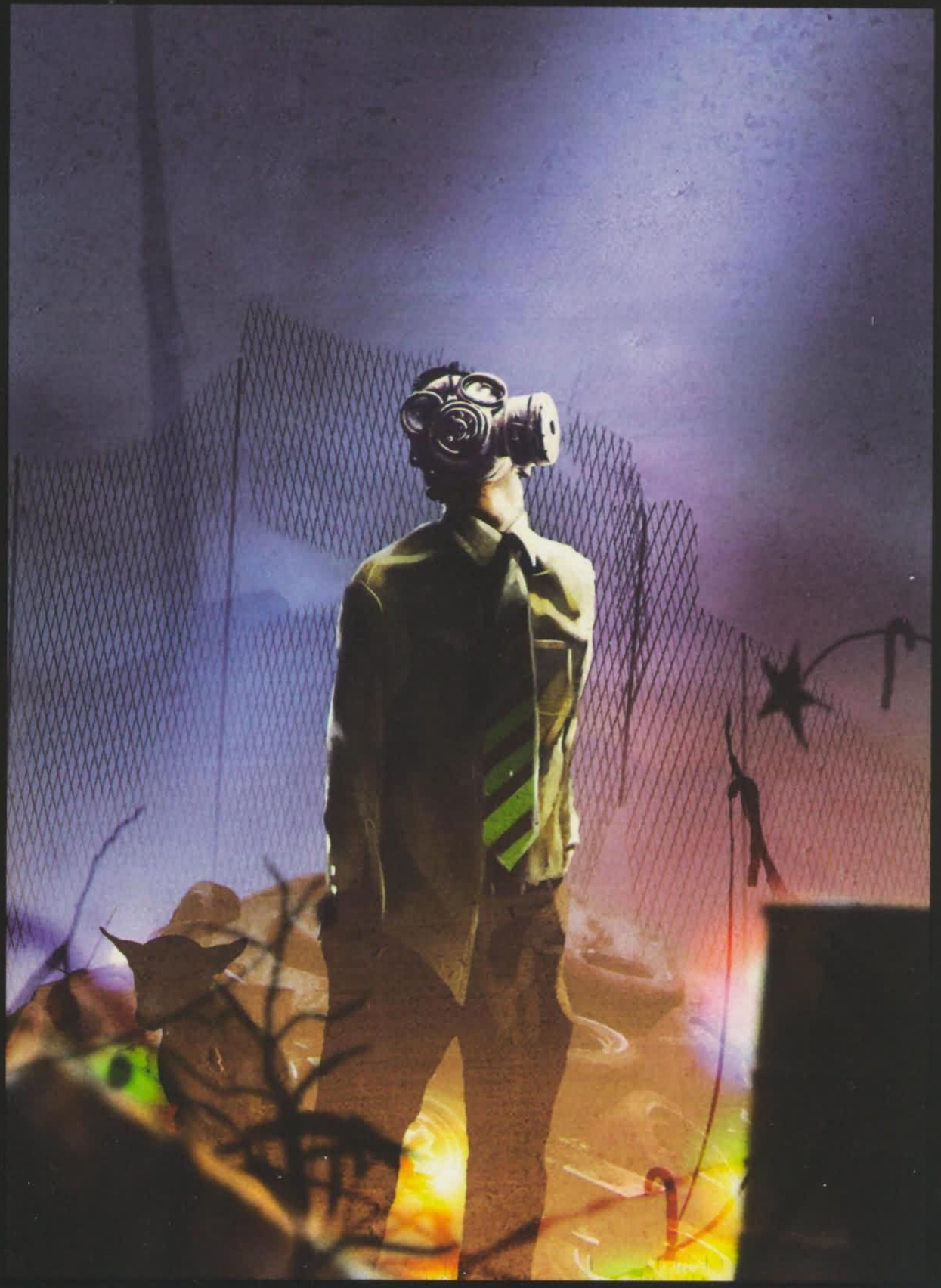
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2



3



4



5



6



1
A Wet Afternoon in Vietnam
Photoshop
Grégory Szucs, France

2
Last Years Model
Photoshop, Painter
Alan Dillingham, USA

3
Ayanna
Photoshop
Rich Diamant, USA

4
Mood 1
Painter
Robert Chang, USA

1



2



3





1
dragongirl
Photoshop
Jeroen Coert, The Netherlands

2
Viljeera
Photoshop, Painter
Anthony Fransella, USA

3
The Princess of The Ocean
Photoshop, Painter
Maria Sokolova, Ukraine

4
Mina
Photoshop
Ken Wong, Australia

5
The Eternal Battle Between Good And Evil
Photoshop
Ken Wong, Australia

6
The Jetty
Photoshop
Steven Stahlberg, Malaysia

1



2



3



4



5



6



1
Elf Keeper
Photoshop, Painter
Wang su Lee, Ctype, Korea

2
Josephine and Latrec
Photoshop
Sedone, USA

3
Where is the key ?
Photoshop
Andrzej Sykut, Poland

4
The Key
Photoshop
Chris van der Linden, White Cluster, The Netherlands

5
Treeman
Photoshop
Cemre Ozkurt, Blur Studios, USA

1



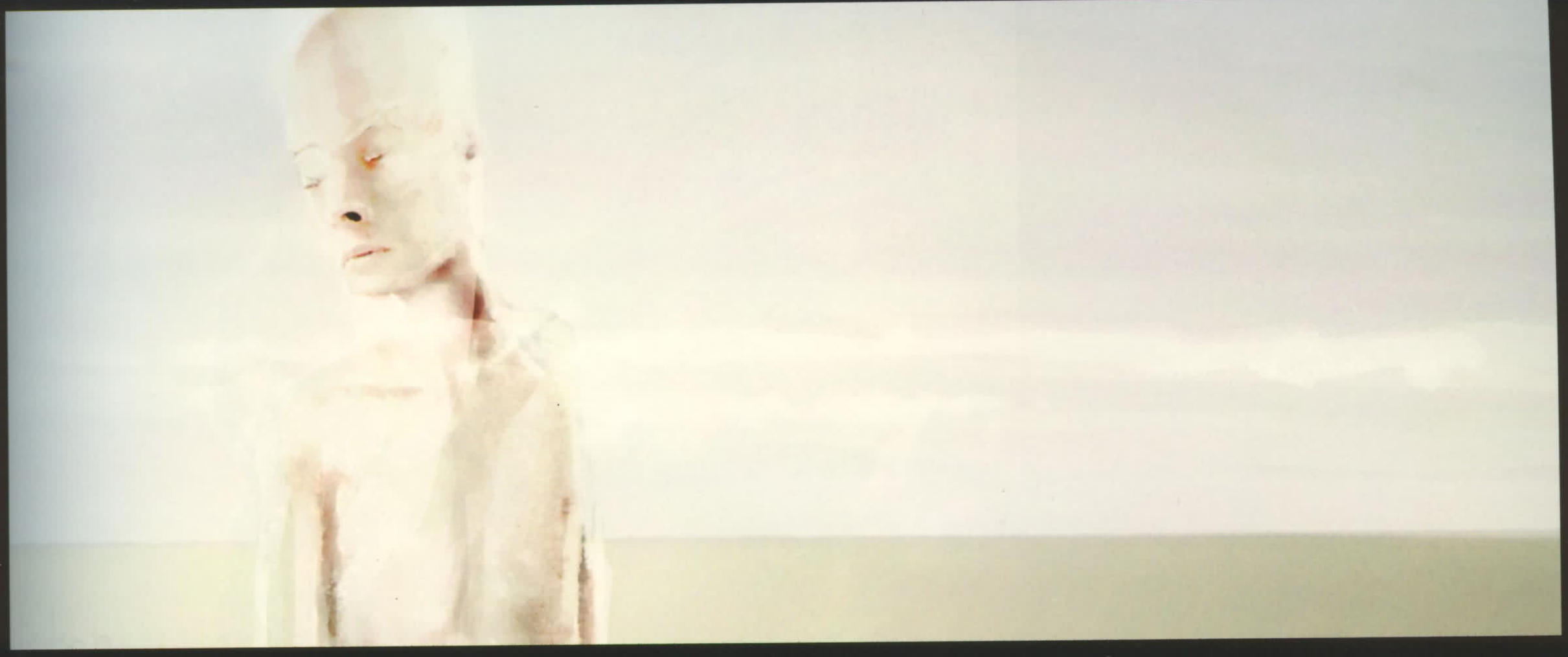
2



3



4



5



1
Lands of Memories
Photoshop, Painter
Jean-Francois Bruckner, France

2
Teddy
Photoshop
Steven Shmuely, South Africa

3
Anime Girl
Photoshop, Illustrator
Fabrício Torres, Brazil

4
Memories
Photoshop, Painter
Jean-Francois Bruckner, France

5
Thief Girl
Painter
Gary Lai, Canada

1



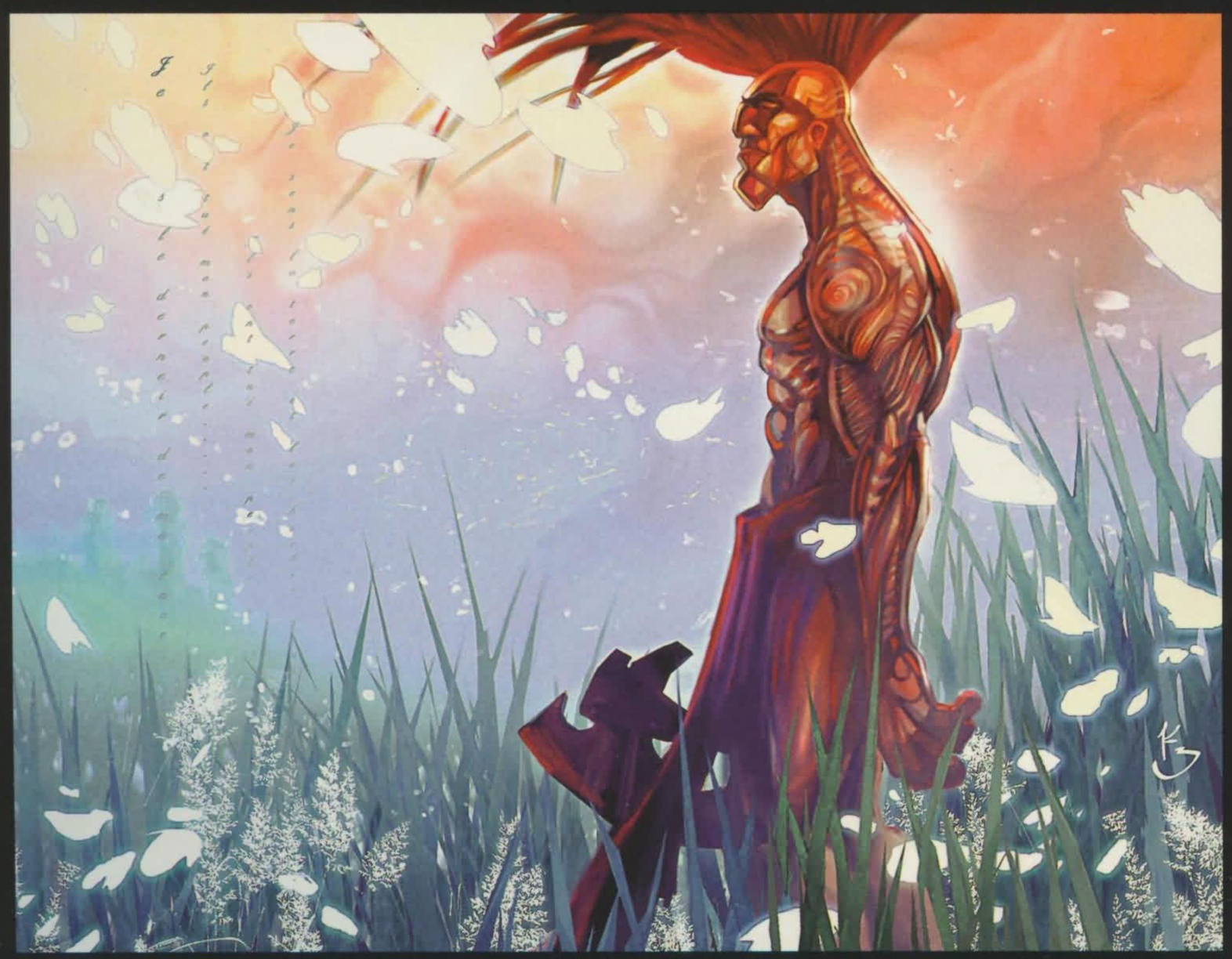
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3



4





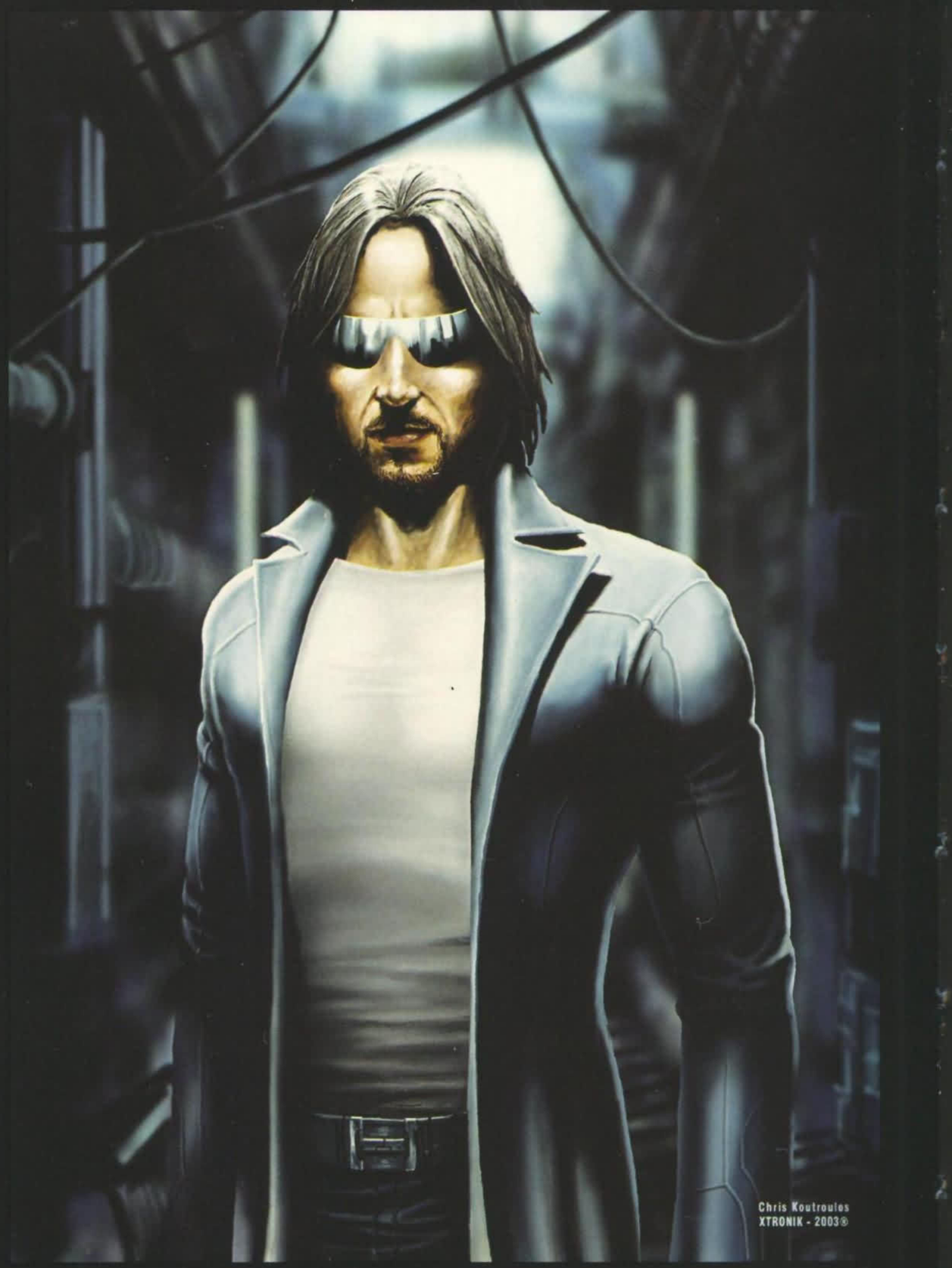
1
Shotgun Messiah
Photoshop
Chris Koutroulos, Greece

2
Electra
Photoshop
Chris Koutroulos, Greece

3
Lara My Love
Client: Eidos Interactive/Core Design
PhotoShop, LightWave
Danny Geurtsen, UK

4
Heavy Hitter
Photoshop
Don Perkins, Don Perkins Illustration, USA

1

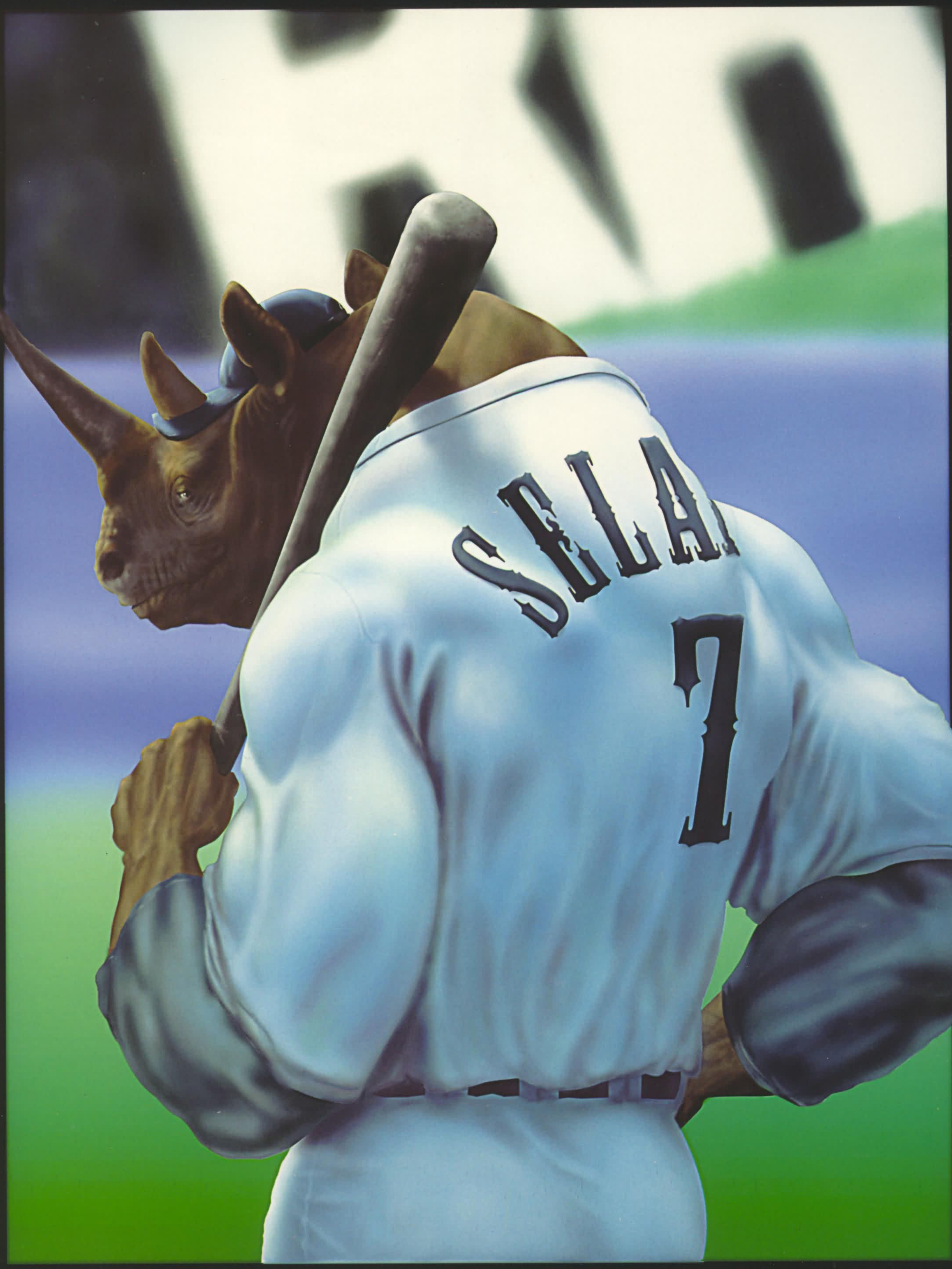


2



3




SELA
7

MASTER



Mermaid
3ds max, Photoshop
Pascal Blanché, Ubisoft, Canada



Lady Bird
CINEMA 4D, BodyPaint, Photoshop
Péter Fendrik, Hungary

1



1
Enchanted
Client: Keyframe Magazine
LightWave
Timothy Albee,
Timothy Albee Fine Art/Animation, USA

2
AlienBob
Maya
Matthew Dartford, UK

3
Hook
ZBrush
Marcel Laverdet, France

2



3





Devil Chrome Bust
Maya, Photoshop
Meats Meier, SketchOvision, USA

1
Miso I
XSI, Photoshop
Bang SangHyun & Kim Youngah,
OMIX Studio, South Korea

2
Goth Cabaret
LightWave
Terry Ford, UK

3
Miso III
XSI, Photoshop
Bang SangHyun & Kim Youngah,
OMIX Studio, South Korea

1



2



3



EXCELLENCE



Kishars
3ds max, Photoshop
Hyun Kyoungup, CCR, South Korea

1



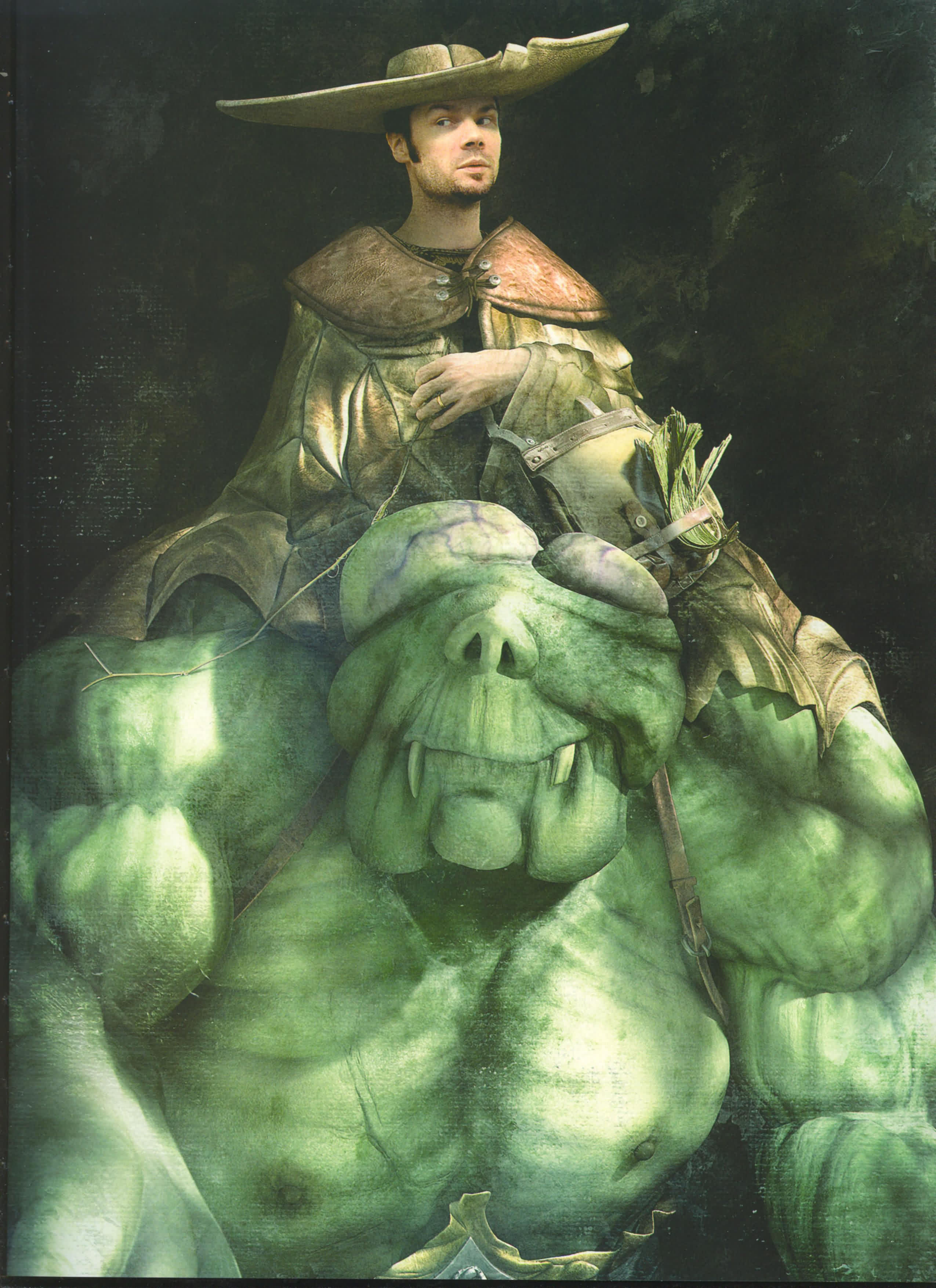
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Living Toon
3ds max, VRay, Photoshop
Ila Soleimani, Iran

2
Oddworld Inhabitants - Bad Ending
Maya, Shake, Photoshop
Oddworld CG & Production Design Departments, USA

3
TRUST
Maya, Photoshop
Dany Bittel, Switzerland

2





1
Mantis
LightWave, Photoshop
Grzegorz Jonkajtys, Poland

2
Acanthoscurria
3ds max, Brazil
Giubelli Marco, MysticMan Productions, Italy

3
Trichius
3ds max, Brazil
Giubelli Marco, MysticMan Productions, Italy

4
the LilB's
LightWave, Photoshop
Anders Ehrenborg, Sweden

5
Within the Tall Grass
Client: Wordware Publishing
LightWave
Timothy Albee, Timothy Albee Fine Art/Animation, USA

1



2



3



4





1



1
Crossroads
Maya, Arnold
Mario Tarradas & Edu Martín,
Pixel in Motion, Spain

2
The Secret Joys of Myopia
Maya, 3ds max, finalRender,
After Effects
Keith Lango,
Keith Lango Animation, USA

3
Poor Bogo
Maya, Shake, RenderMan,
Premiere, Photoshop
Thelvin Cabezas, Ringling School
of Art and Design, Costa Rica

4
Forestia
Maya, Deep Paint, Photoshop
Kang Dong-Hyun,
Wizard Soft, Korea

2

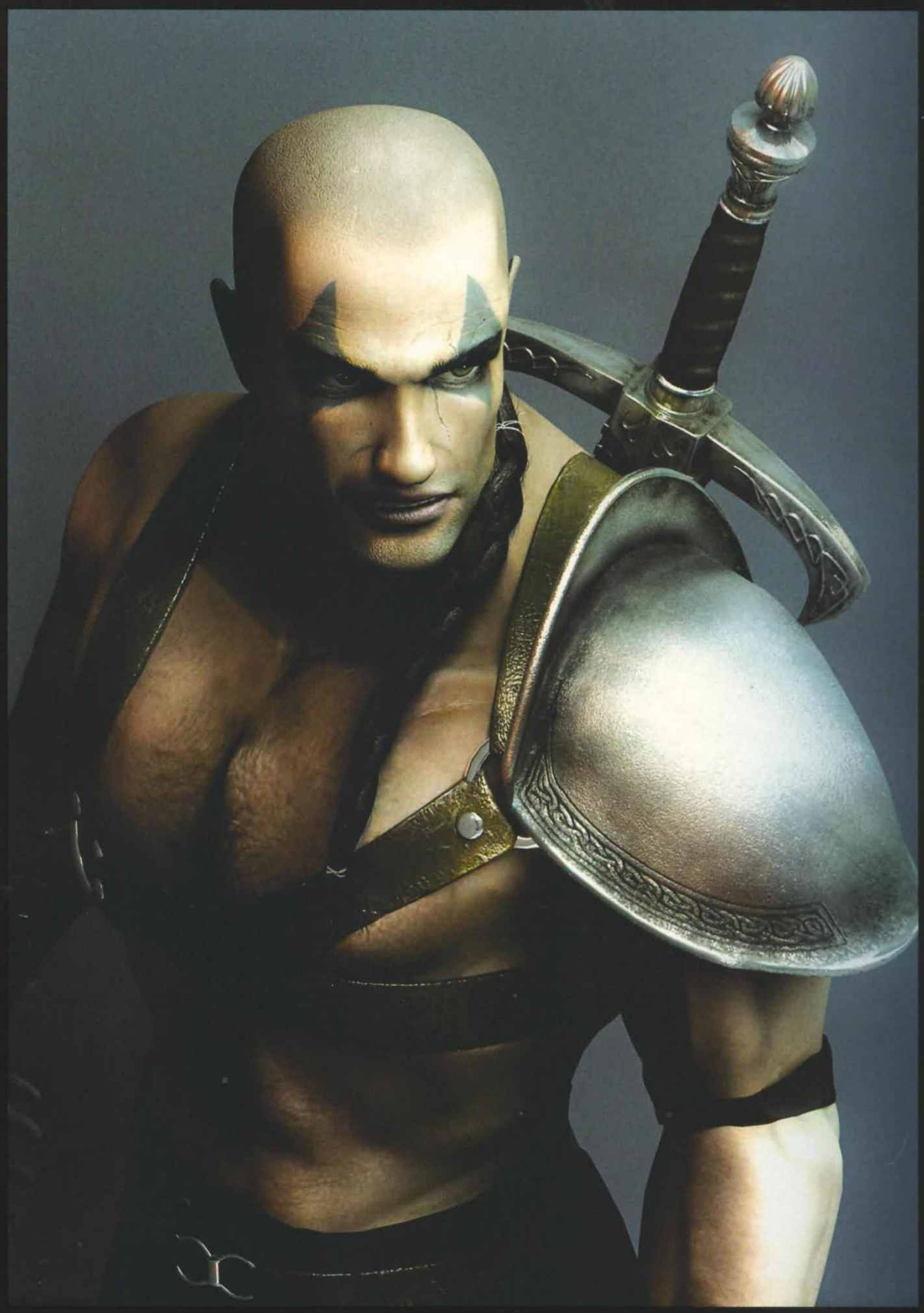


3





1



1
Savage Warrior
3ds max, Brazil, Photoshop
Juan Jose, Spain

2
Magdalenian
ZBrush
Marcel Laverdet, France

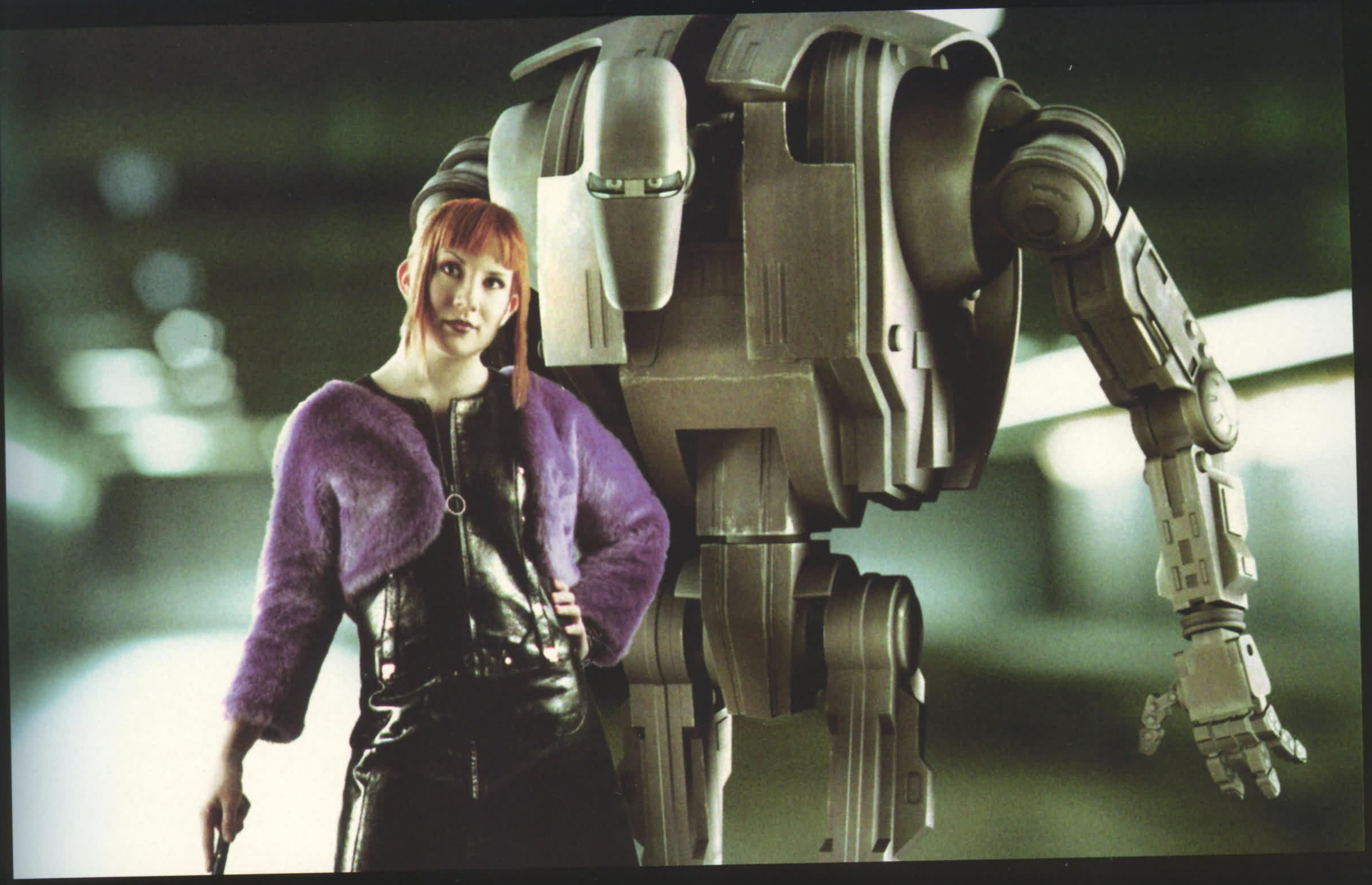
3
Sidekick
3ds max, Photoshop
Sami Salo, Finland

4
Male character
LightWave, Photoshop
Jacques Defontaine, Belgium

2



3



4

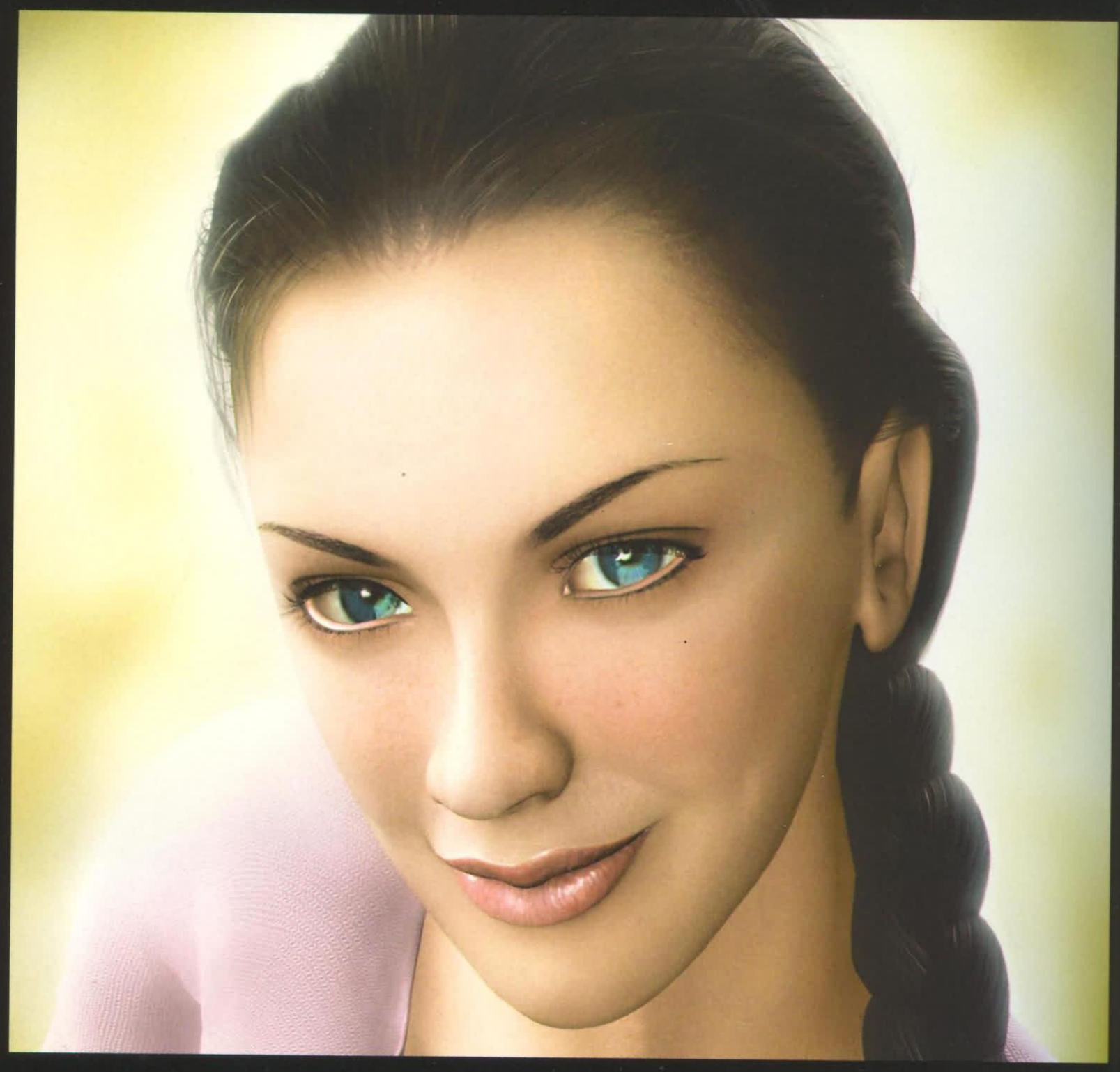


1

1
Cyan
Maya, Photoshop
Jane Wong, Malaysia

2
Code K-1
LightWave, Photoshop, HDR Shop
Christelle Rouchaville, France

3
End of the line
LightWave
Werner Ziemerink, South Africa



2





1

1
ArcanumXIII
3ds max, Photoshop
Pascal Blanché, Ubisoft, Canada

2
Blue
Maya, Photoshop
Christopher Mullins & Aaron Webster, USA

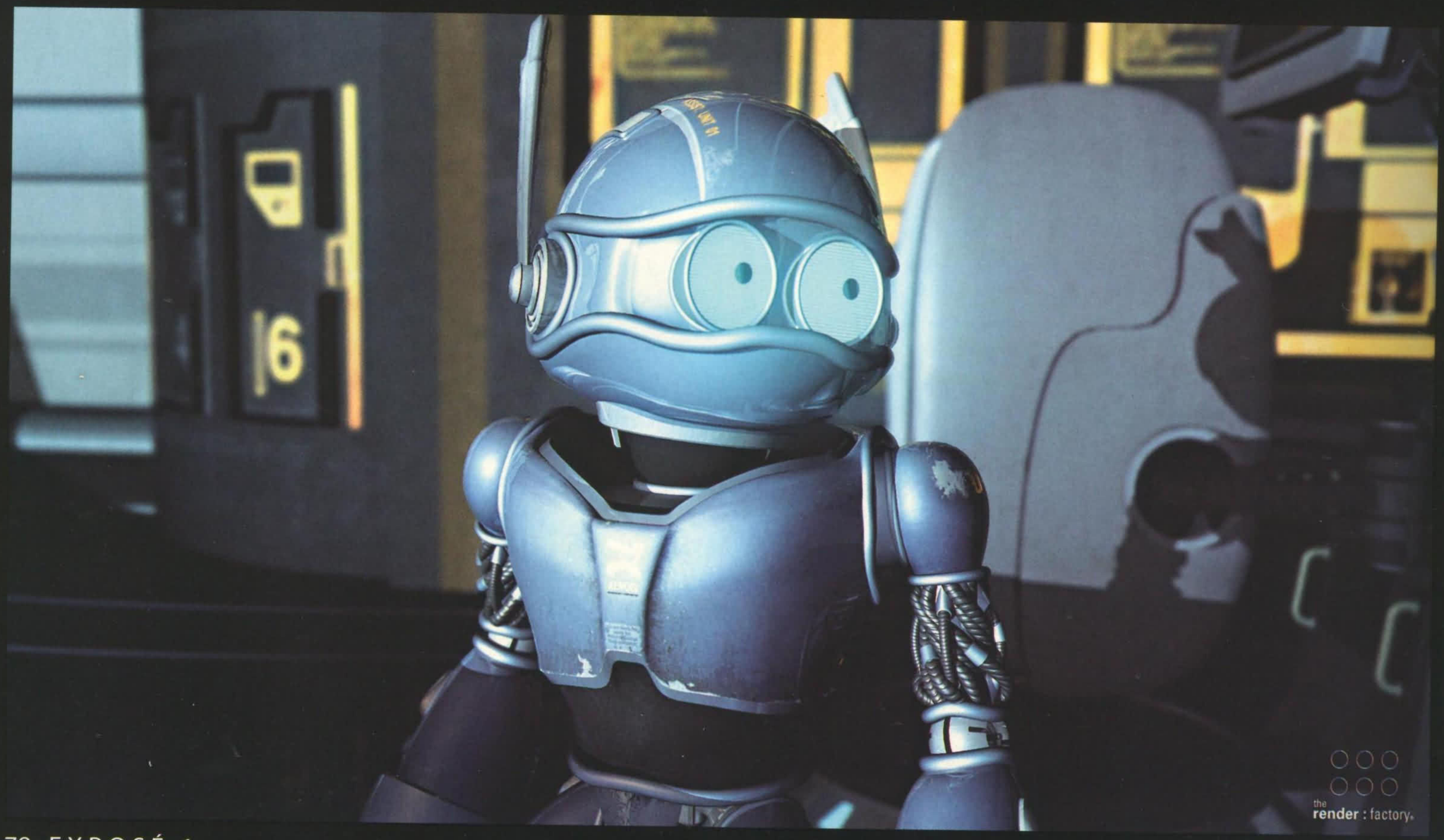
3
Virtuella 1.0
Client: BITZ Magazine, Egmont, Norway
3ds max, Photoshop
Markus Schille, Norway

4
Jade & Brutal
3ds max, combustion
Dean Fowler, USA

5
The Journey
3ds max, Photoshop
Pascal Blanché, Ubisoft, Canada



2



3



4



5



1
Snailmaster
3ds max, Photoshop
Pascal Blanché, Ubisoft, Canada

2
Reaper Bot
LightWave
Gerard O'Dwyer, Ireland

3
Shadow Of A Soul
3ds max, Brazil, Photoshop
Neil Blevins, Soulburn Studios, USA

4
Coda 2002 'revisited'
CINEMA 4D, Photoshop
Dennis Allain, USA

5
Elves
ZBrush
Marcel Laverdet, France

1



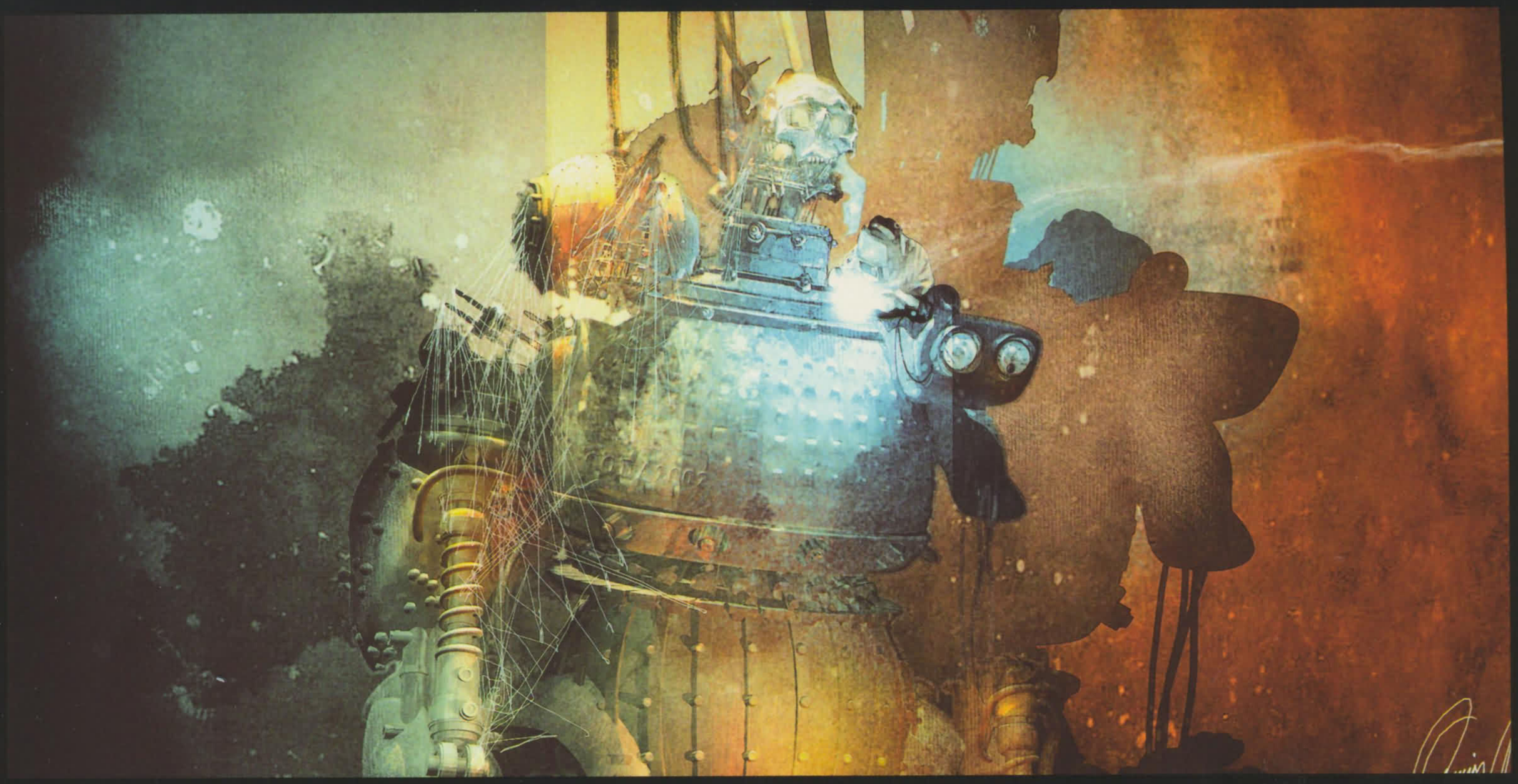
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3



4



5



1
MoonJuju
LightWave, Photoshop
Joe Williamsen, Avalanche Software, USA

2
Stool
Maya
Steven Stahlberg, Malaysia

3
Bathing in the Night
3ds max, Deep Paint
Anatoliy Meymuhin, Russia

4
Phone Girl
Maya
Steven Stahlberg, Malaysia

1



2



3





1

1
Mantis
3ds max, Maya, Photoshop
Xiaobin Fang, China

2
Red eyed tree frog
3ds max, Photoshop
Mariska Vos, The Netherlands

3
Garden snail
CINEMA 4D, BodyPaint, Photoshop
Péter Fendrik, Hungary

4
Mantis
3ds max, Maya, Photoshop
Xiaobin Fang, China



2



3



4



1
Sunday Fluff XX
3ds max, VRay, Photoshop
Jimmy Maidens, USA

2
Two Penguins
Extreme 3D, trueSpace, Xara, Photoshop
Gary David Bouton, USA

3
RobotSalé
3ds max, finalRender, Photoshop
Caron Roland, France

4
Tusky the Unwakeable Walrus
Maya, Photoshop
Bryan Ballinger, USA

5
Love of Mermaid
Maya, Photoshop
Seong Gyu Jeon, GFX, Korea

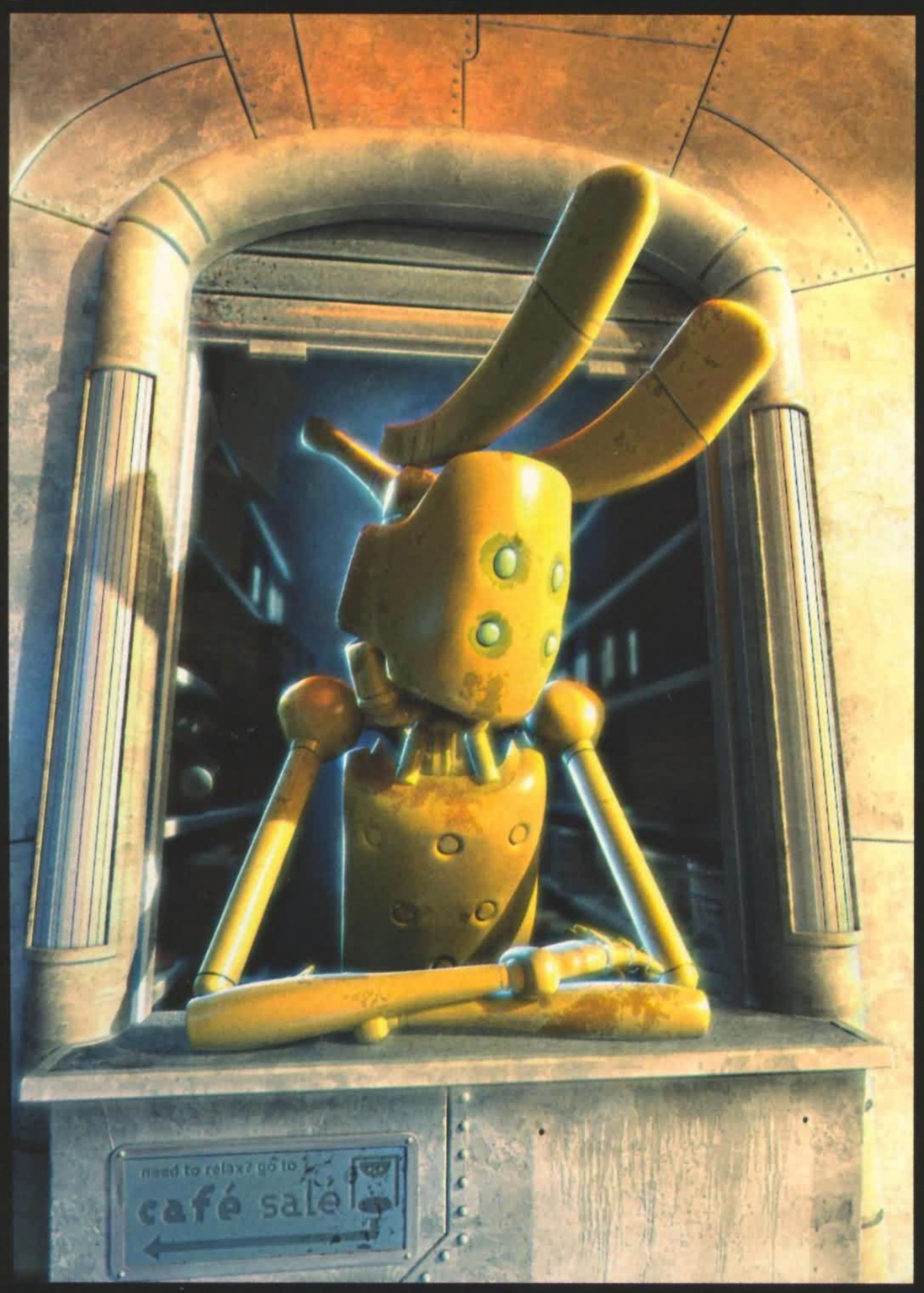
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2



3



4



1
The Priest
Maya, Photoshop
David Smith, UK

2
Head
VIZ, finalRender, Photoshop
Marco Lazzarini, 3Dlink di Marco Lazzarini, Italy

3
Aristocrat
ZBrush
Marcel Laverdet, France

4
Pithecantrop
ZBrush
Marcel Laverdet, France

1



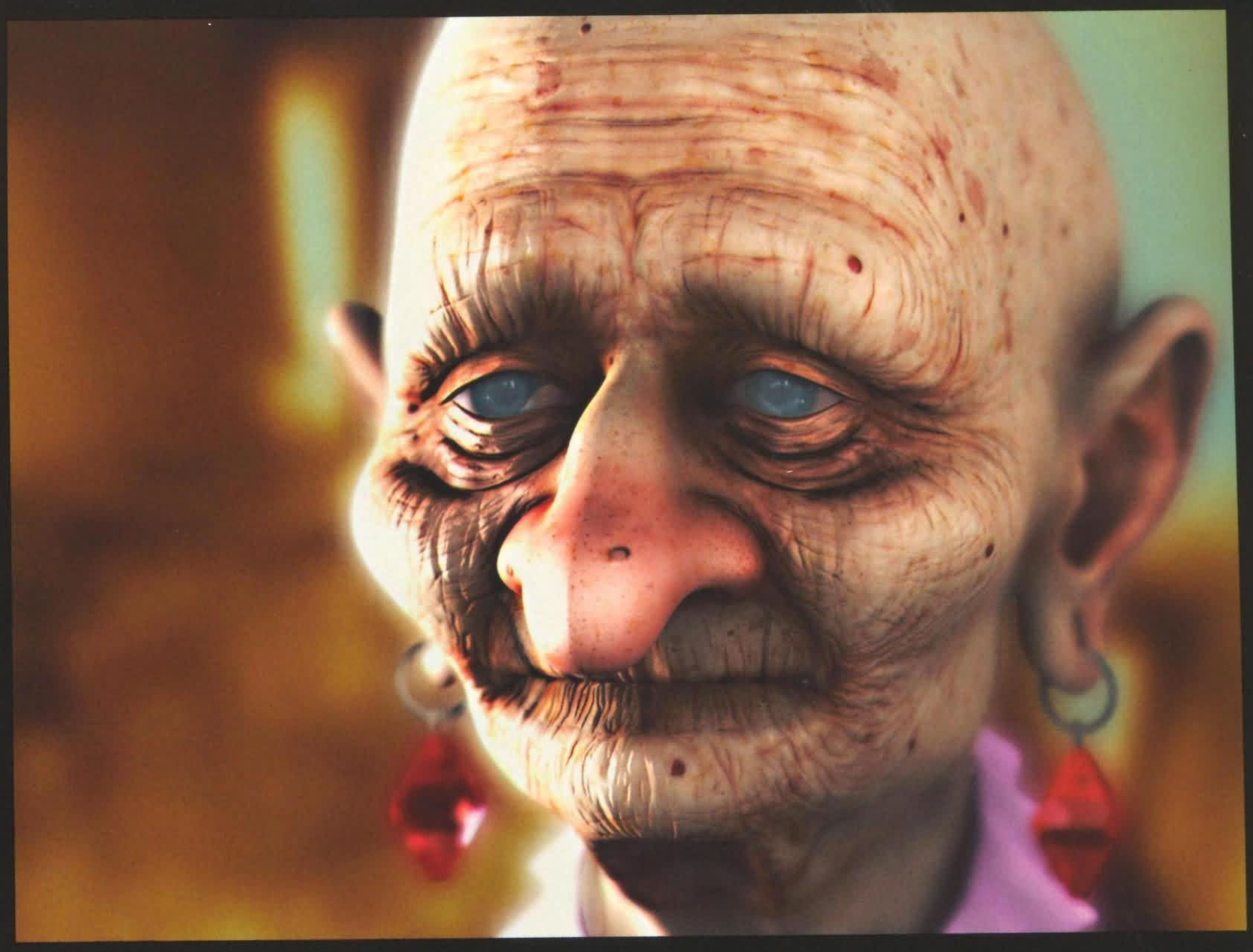
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1



1
Old Lady
3ds max, Photoshop
Krishnamurti M. Costa, Brazil

2



2
Cane-Toad
Maya, Photoshop, inferno
David Clayton & Andrew Silke,
Cutting Edge VFX, Australia

3
Dragonstone
Maya, Photoshop
Leif Arne Petersen,
Loom Studios, Germany

4
The Freak
Maya, mental ray, Photoshop
Julian Johnson-Mortimer,
Picture-Art, UK

3





1
KiloByte
3ds max, Brazil, PhotoShop
Marcin Skrzypczak, Poland

2
Robo03
3ds max, XSI
Alessandro Briglia, Italy

3
Router
3ds max, Brazil, Photoshop
Ryan Lesser, USA

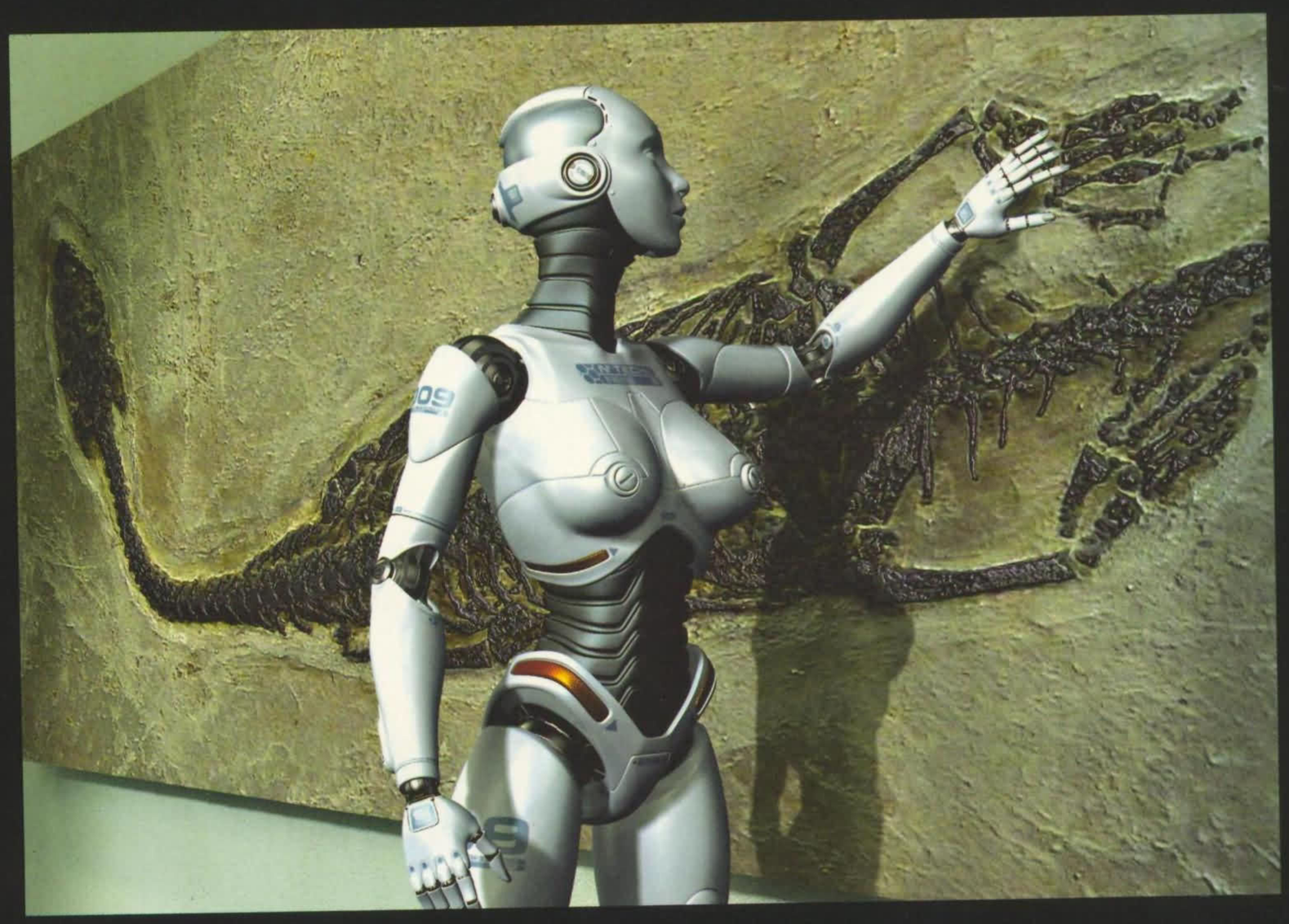
4
Mechanical Girl
Maya, Photoshop
Carlos Lin, Australia

5
Robo01
3ds max, XSI
Alessandro Briglia, Italy

1



2



3



4




009
Nº TECH
009

MASTER



All that I loved is gone
Photoshop, Painter
Linda Bergkvist, Sweden

EXCELLENCE



The Blue Hour
Photoshop
Steven Stahlberg, Malaysia

1
Dogfight
Photoshop
Todd DeMelle, USA

2
Max
Photoshop
Tommie Löfqvist, Sweden

3
Baboon
Photoshop
Tommie Löfqvist, Sweden

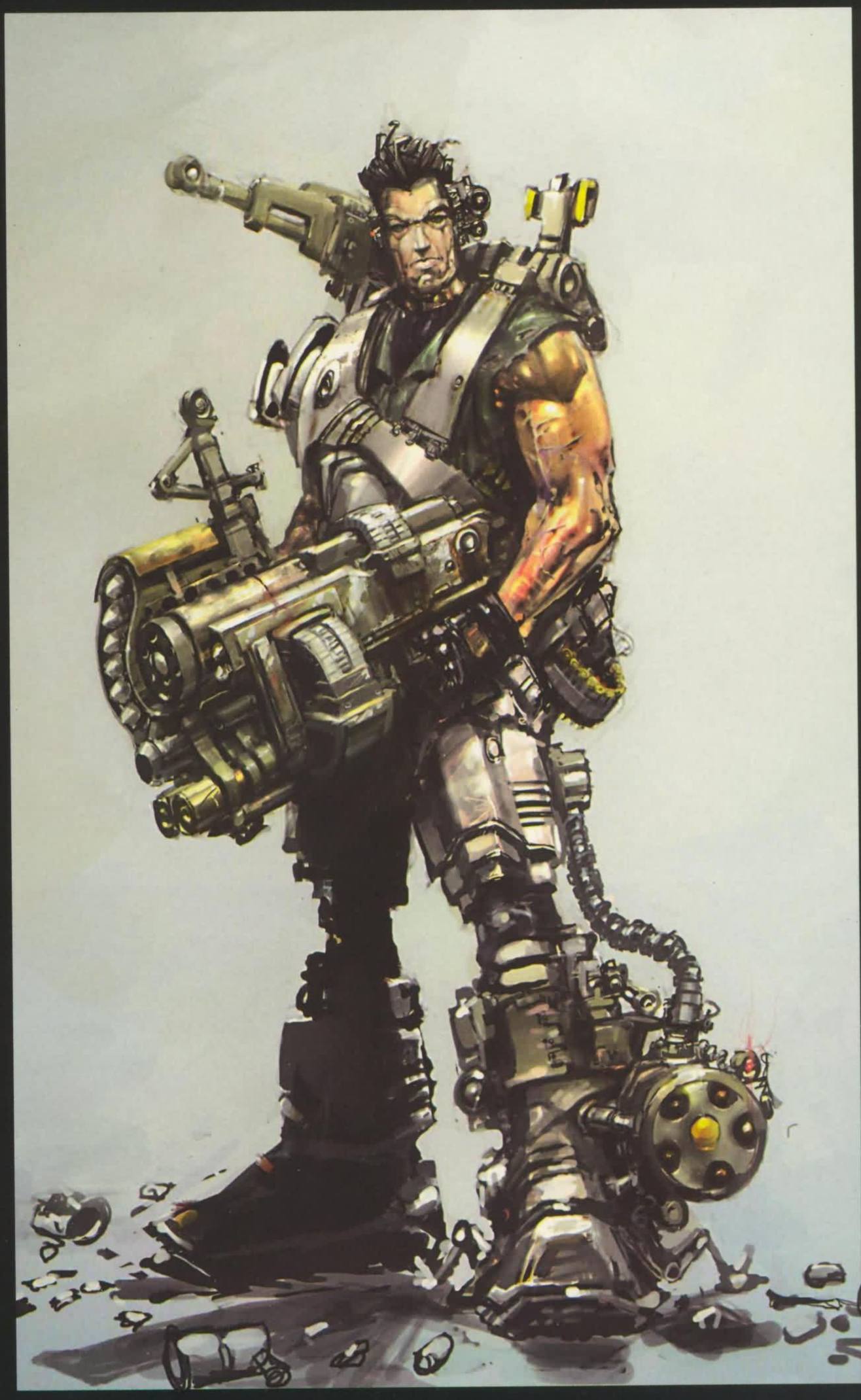
4
Seraphim
Photoshop
Jason Alexander, USA

5
Last Descendant
Photoshop
Shawn Ye, Singapore

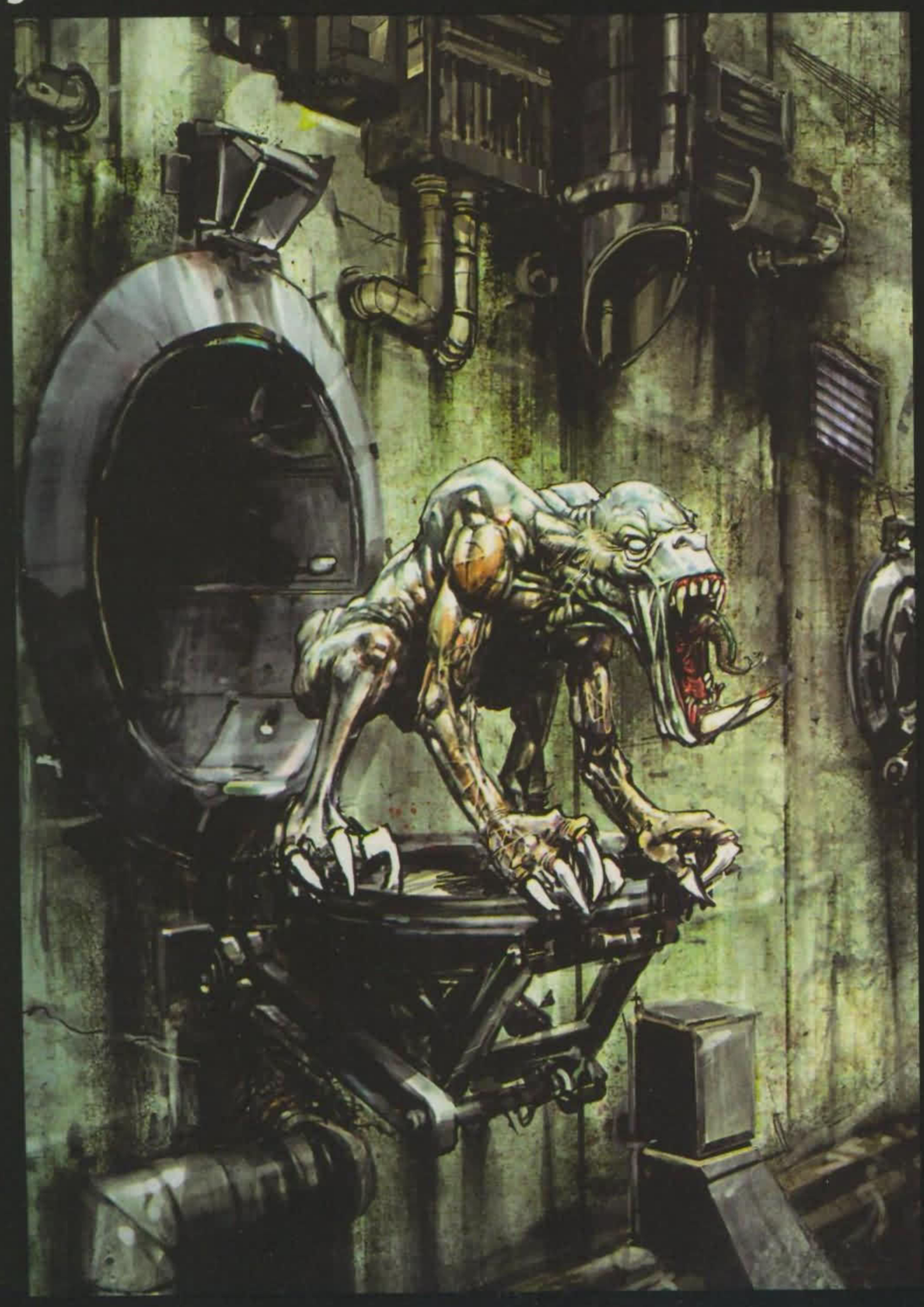
1



2



3



4



5



1
Environm Ent
Photoshop
Fabrício Torres & Dilson Monteiro Moreira,
Brazil

2
A Change Of Heart
Photoshop
Rowan Crawford, Australia

3
Path of Petals
Photoshop, Painter
Linda Bergkvist, Sweden

4
Black Wolf Ronin
Painter, Photoshop
Robert Chang, USA

5
The Revenant
Photoshop
Socar Myles, Sweden

1



2



3



4



5



1
Fly Away
Photoshop, Painter
Agiostratitis Angelos, Greece

2
Whoose Got Yer Nose!!!
Photoshop
Robert Steinman, USA

3
Salvador Dali, autosodomised by His own Inspiration
Photoshop
Christos Neofotistos, Greece

4
The Crib
Client: Giant Studios
Photoshop, Maya, Shake
Rodney Brunet, Candice Alger & Douglas Lawrence, TroubleMaker Studios, USA

1



2



3



4



1
War Angel
Painter
Daryl Mandryk, Canada

2
Balance
Maya, Photoshop, FreeHand, Illustrator
Micah Hancock, Mars Sandoval & James Larese,
Syndrome Studio, USA

3
The Rotter
Painter
Daryl Mandryk, Canada

4
Beautiful like an Airport
Client: Gallimard
Photoshop
Benjamin Carré, France

5
Greedy Gnome
Photoshop
Cesar Romero, Mexico

1



2





3



4





5



1

1
Straw, Sticks, Bricks
Photoshop
Ken Wong, Australia

2
Tax Collectors
Photoshop
Eric Wilkerson, USA

3
Ben the Bunny
Photoshop
Mikael Högström, Sweden

4
Oskar
Client: Lk Avalon
Painter
Maciej Wojtala, Poland

5
The Beast of Burden
Photoshop
Alain Paparone, France

2

3



4



5



1
Saint George vs. The Dragon
Photoshop, Painter
Anthony Fransella, USA

2
The Bowman Hunt
Photoshop
Daniel Molin, Sweden

3
The Battle
Photoshop
Alain Paparone, France

4
The Legend of Mulan
Painter, PhotoShop
Kit Hoang, Canada

5
Jungle Duel
Photoshop
Jonathan Bauer, Australia

1



2



3



4

5

1
A Portrait of Misty
Client: Misty Lee
Photoshop
Katherine Dinger, USA

2
Victory
Photoshop
Stephen Otvos, Otvos Illustration, Canada

3
Ghost Hunter
Photoshop
Robert Steinman, USA

4
Cat - rat - mouse
Photoshop
Philip H Williams, USA

5
Dagon's Odyssey
Photoshop, Painter
Osvaldo Gonzalez, Pixelium, USA

1



2



3



4



5



MASTER



yeah - boss
3ds max, Brazil
Vadim Pietrzynski, Spellcraft Studio, Germany

EXCELLENCE



Praetorians Client: Pyro Studios
Brazil
Javier Abad, Jorge Blanco & Marcos Martinez, Semillitas, Spain

1
KONG
CINEMA 4D, Poser, Photoshop
Thierry Perrain, France

2
Elephants 2
Maya, mental ray, Shake
Balazs Kiss, UK

3
Ganesha
3ds max
Matt Clark, UK

4
Elephant
Maya, mental ray, Shake
Balazs Kiss, UK

5
carnivore
Photoshop, XSI
Daren Horley, Framestore-CFC, UK

1



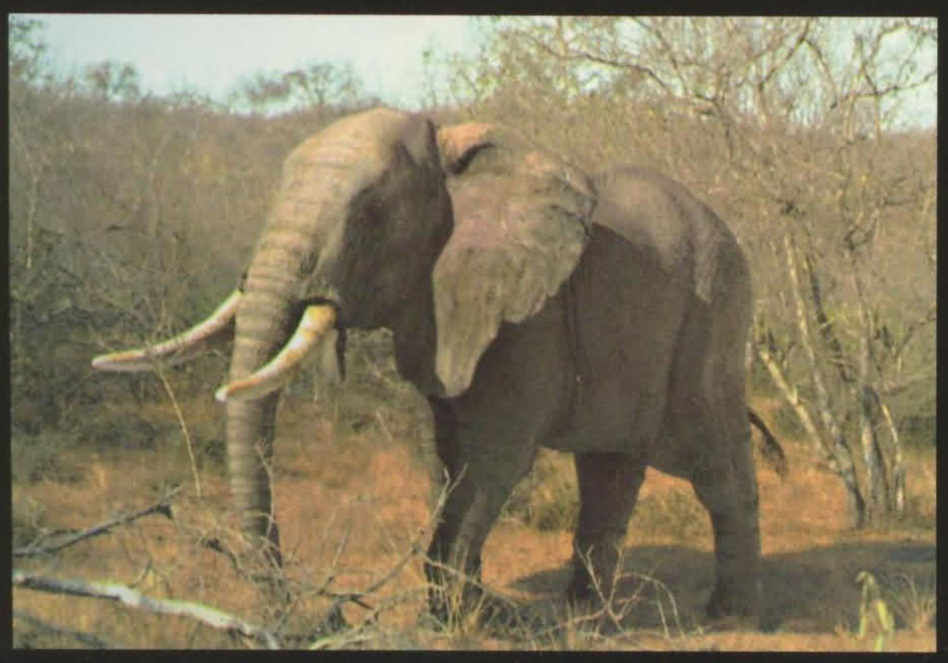
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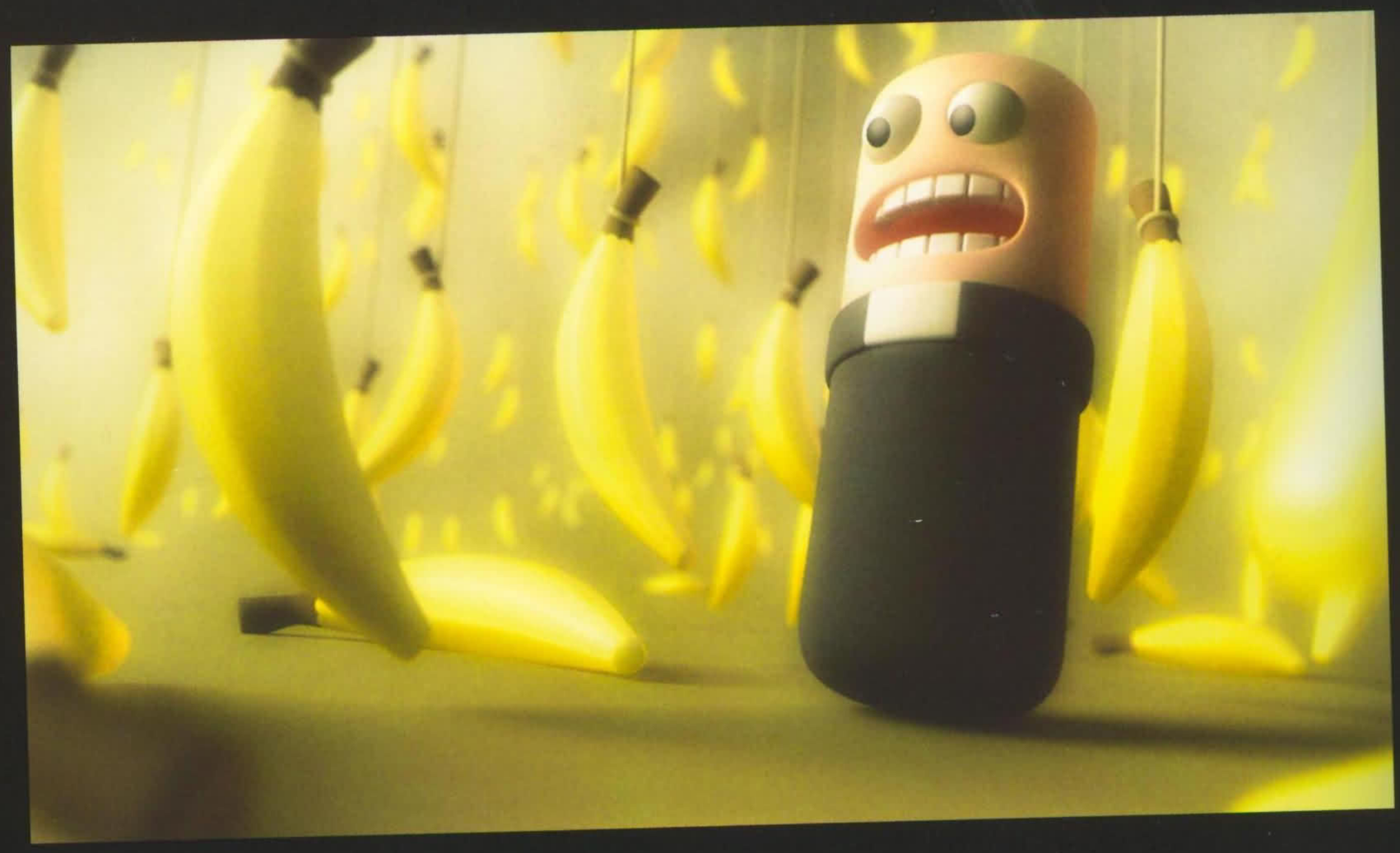
1
They're bananas, Reverend
3ds max, VRay, Photoshop
Jimmy Maidens, USA

2
Snowtrapper
3ds max, finalRender,
Photoshop, Deep Paint
Arild Wiro Anfinnsen, Norway

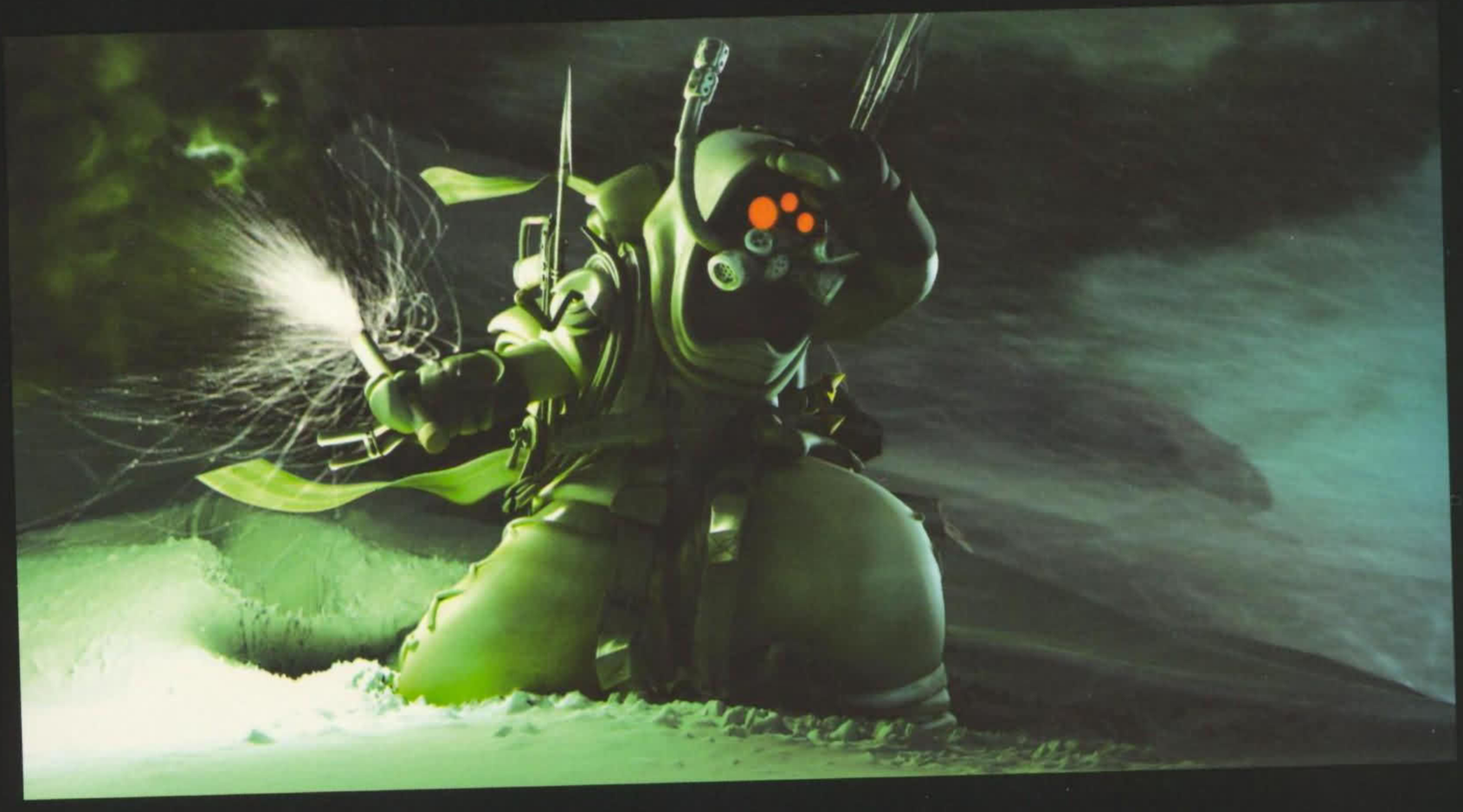
3
Dronez
Maya, Photoshop, After Effects
Alexander Hupperich & Manuel Macha,
LoomStudios, Germany

4
Oddworld Inhabitants - Cooperative
Maya, Photoshop
Oddworld Inhabitants CG Department,
Raymond Swanland, USA

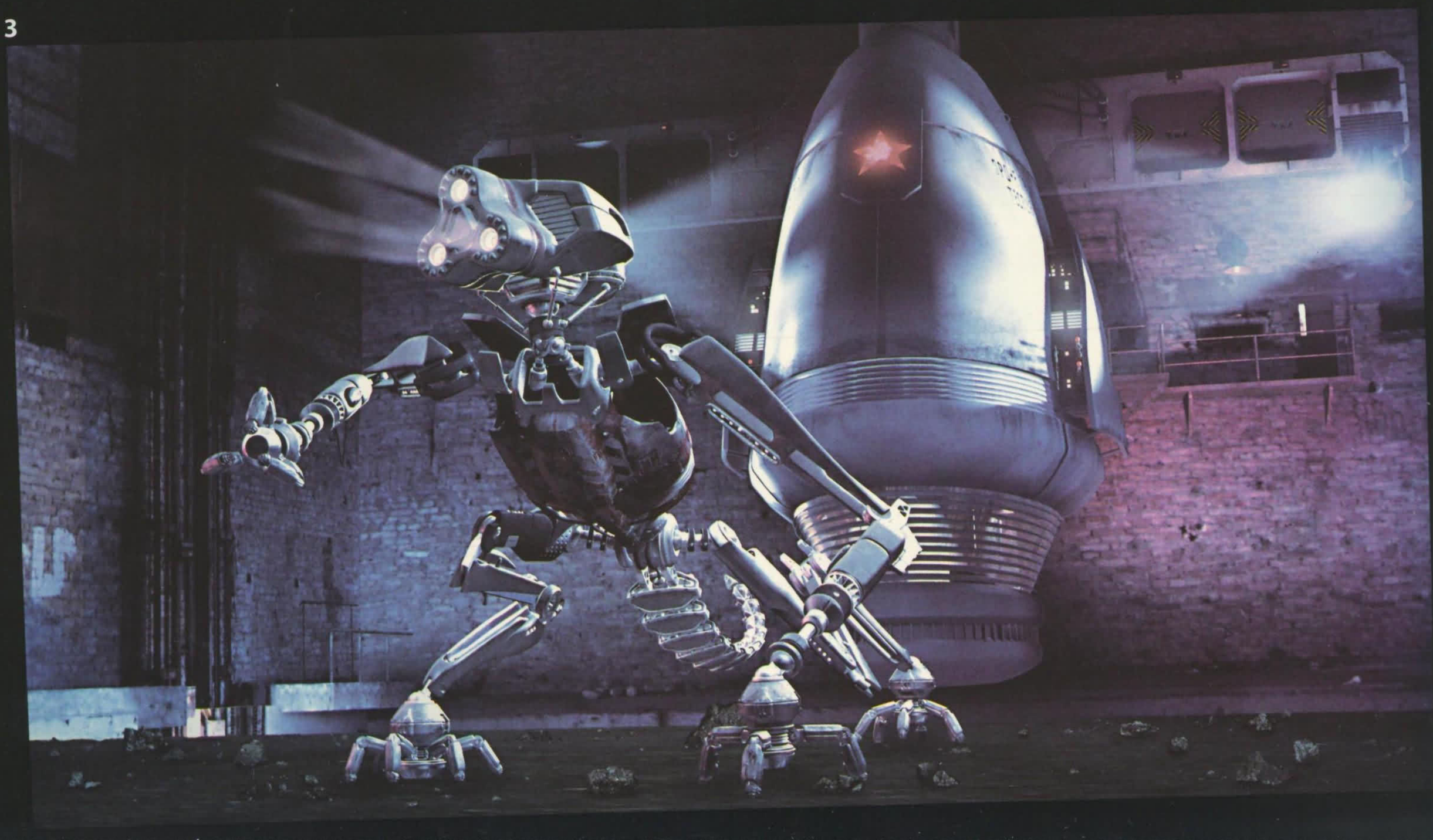
1



2



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1

1
Fallen Angel
Client: Coprofago
3ds max, Photoshop
Neil Blevins, Soulburn Studios, USA

2
The Judge
LightWave, Photoshop
Gerard O'Dwyer, Ireland

3
Mother Nature (Winter)
Maya
Meats Meier, SketchOvision, USA

4
Mother Nature
Maya
Meats Meier, SketchOvision, USA



2



3





1



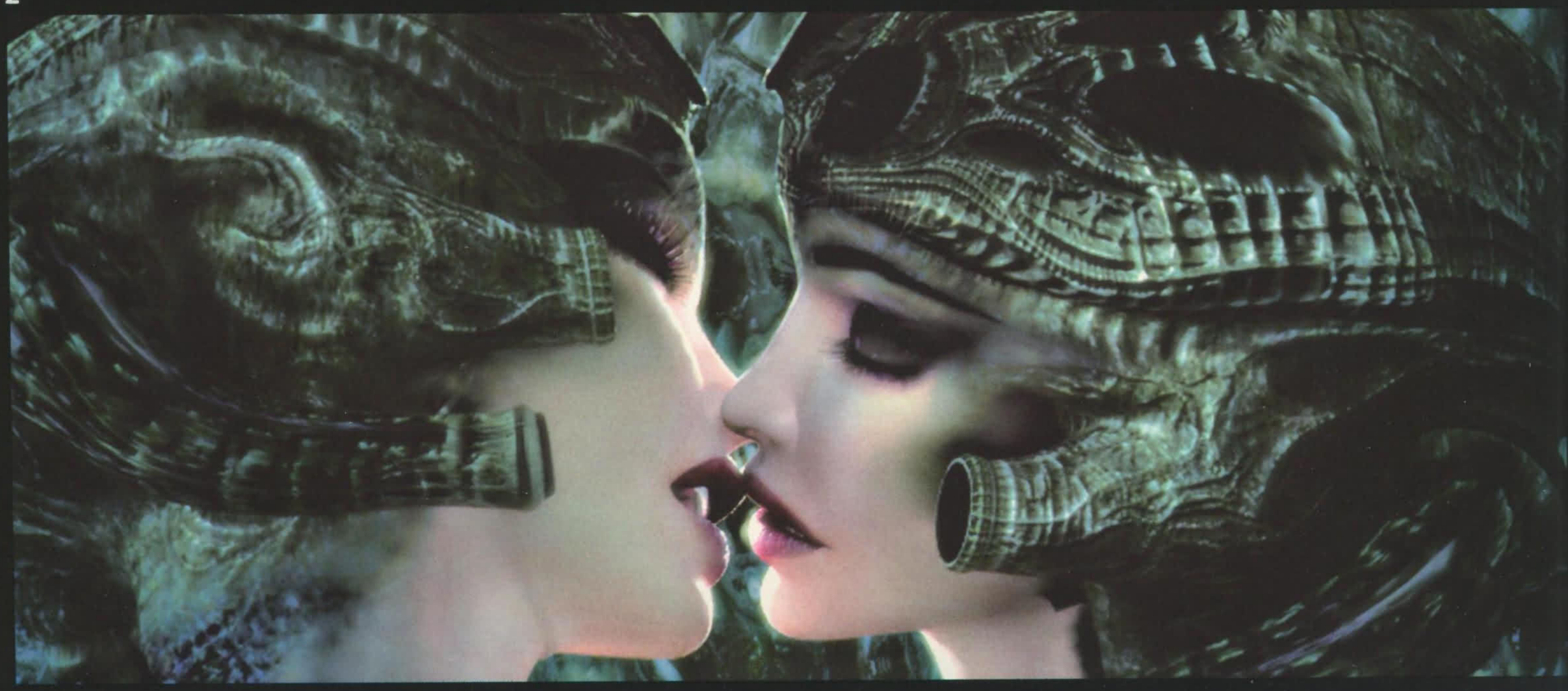
1
Travis in Action (Duality cover)
3ds max, Photoshop
Alberto Gordillo & Duality's graphic team,
Trilobite Graphics, Spain

2
The Kiss
LightWave, Photoshop.
Robin Konieczny, Asylum 3D, UK

3
Fallen Angel
3ds max
Olivier Ponsonnet, France

4
Blue
Maya, Photoshop
Christopher Mullins and Aaron Webster, USA

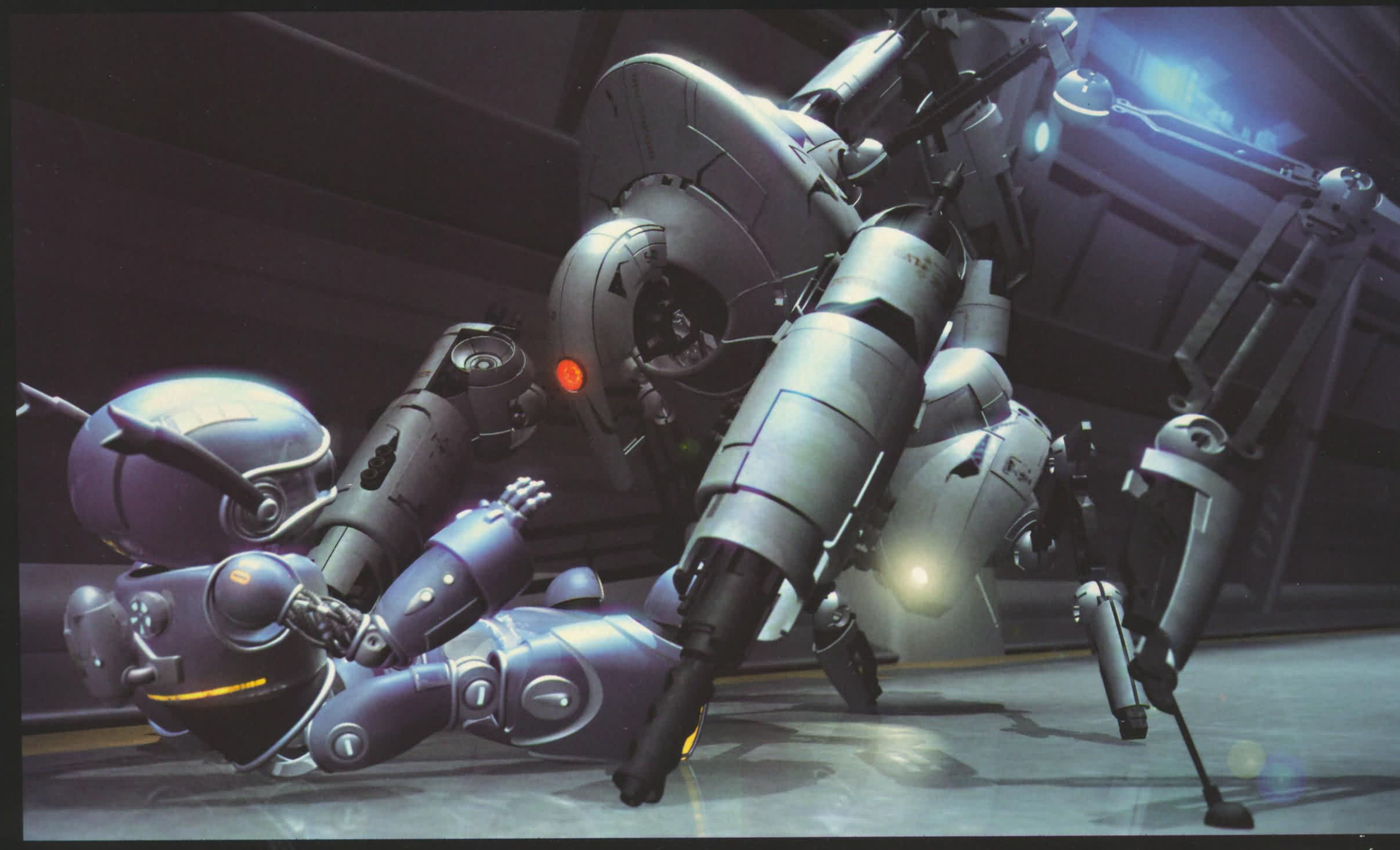
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3



4



1
The wait is over...
3ds max, Photoshop
Jesus Pedrosa & Doug Chiang,
Next Limit, Spain

2
The White Rabbit
3ds max, Brazil, Photoshop
Tero Takalo & Jussi Saarela,
Outo Media, Finland

3
Pirate
3ds max, Photoshop
Matt Clark, UK

4
Circus Maximus Irritans
CINEMA 4D, BodyPaint, Photoshop
Péter Fendrik, Hungary

5
A Stop at the Estrian Plains
3ds max
Panya Souvanna, France

1



2



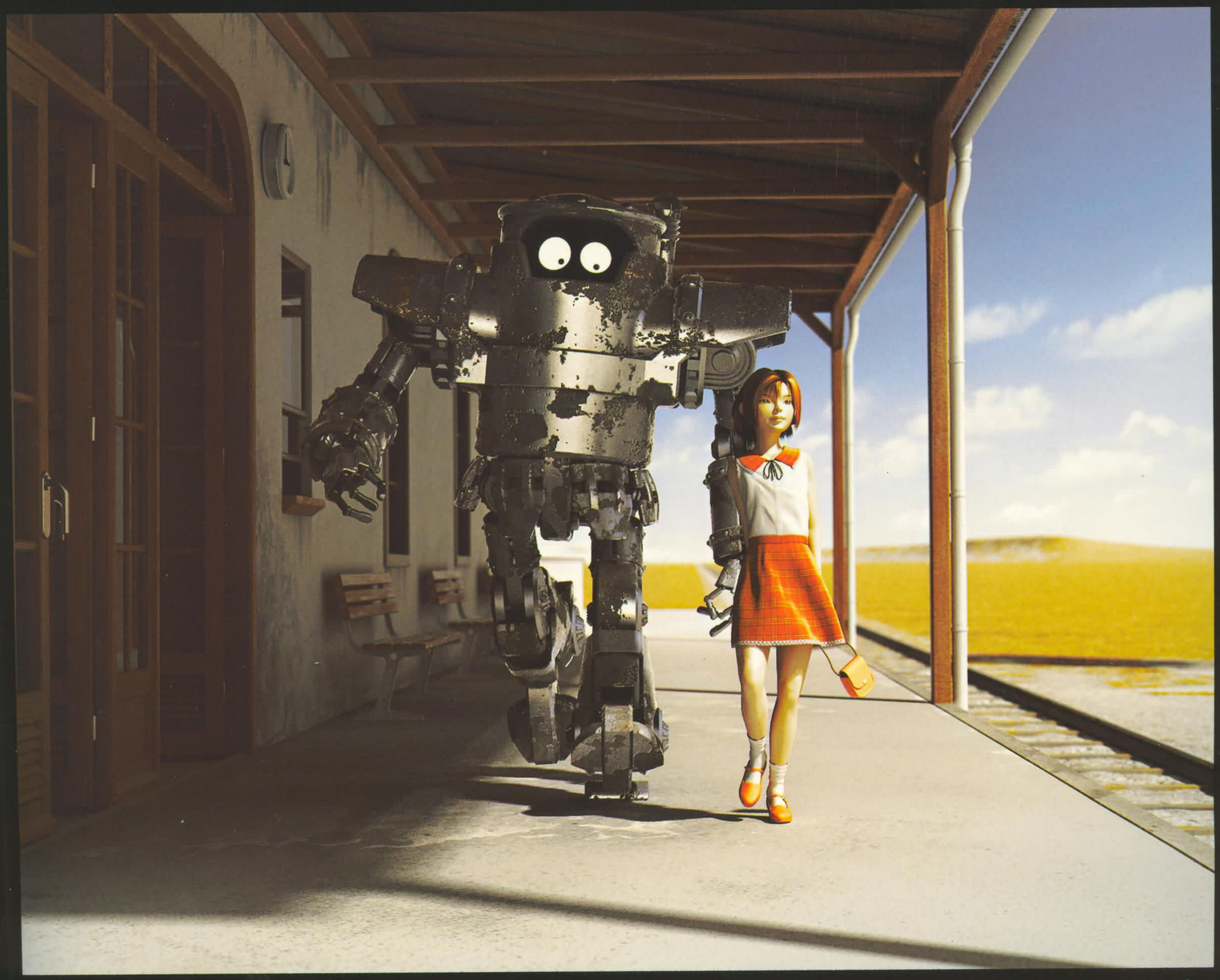
3



4



5



MASTER



The Lost Watchtower
Photoshop
Justin Cherry, USA

EXCELLENCE



Cathedral
Photoshop
John Wallin Liberto, SWEDEN

1



1
Underbrush
Photoshop
Christopher Cherubini, USA

2
Enchanted Forest
Client: Vivendi Universal Games
Photoshop, Painter
Philip Straub, USA

3
Gone Fishin
Client: Vivendi Universal
Photoshop, Painter
Philip Straub, USA

4
Tree of wisdom
Photoshop, Painter
Agiostratitis Angelos, Greece

5
Rainforest
Client: Vivendi Universal
Photoshop, Painter
Philip Straub, USA

2



3



4



5



1
Red Moon
Photoshop, Painter
Kim Hyun-seung, Korea

2
Fall
Photoshop
Dimitris Katsafouros, Greece

3
Rebirth
Photoshop, Painter
Osvaldo Gonzalez,
Pixelium, USA

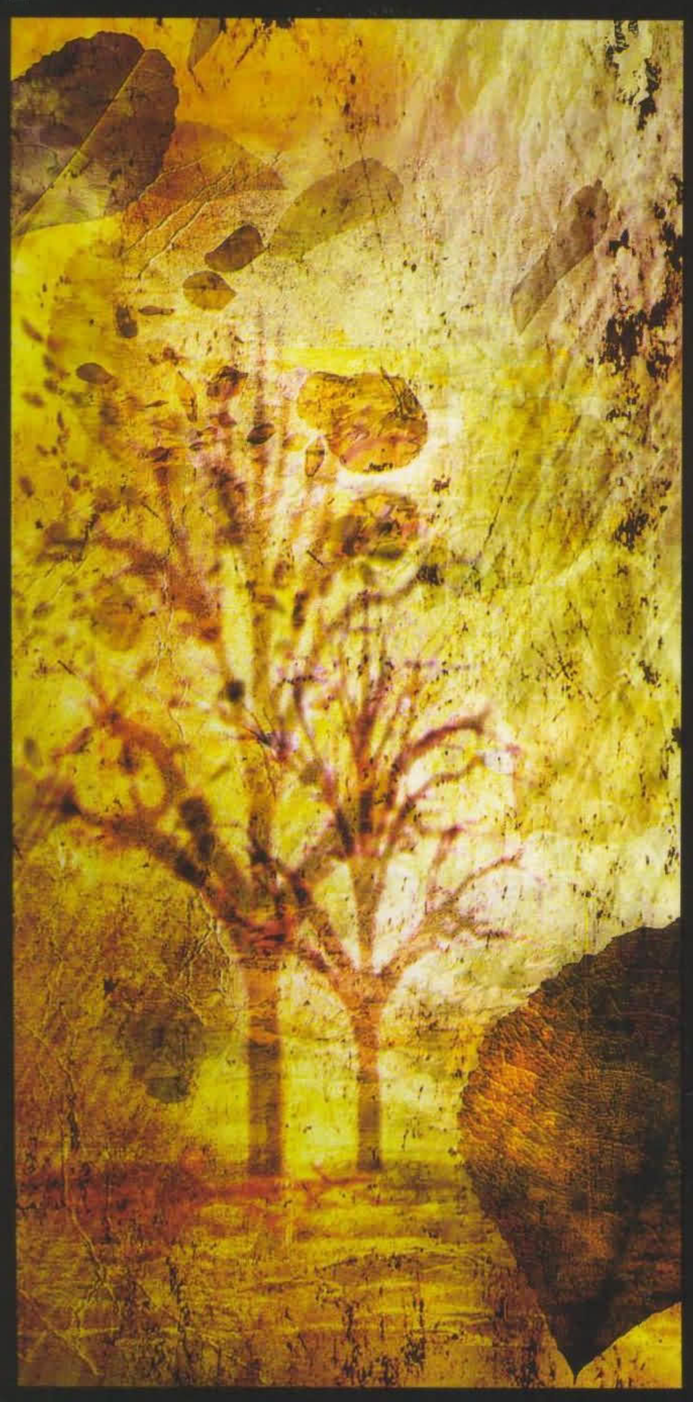
4
Blanche
Client: Carabas
Photoshop
Benjamin Carré, France

5
Floating Fortress
Photoshop
Jo Watanabe,
AlienintheBox, USA

1



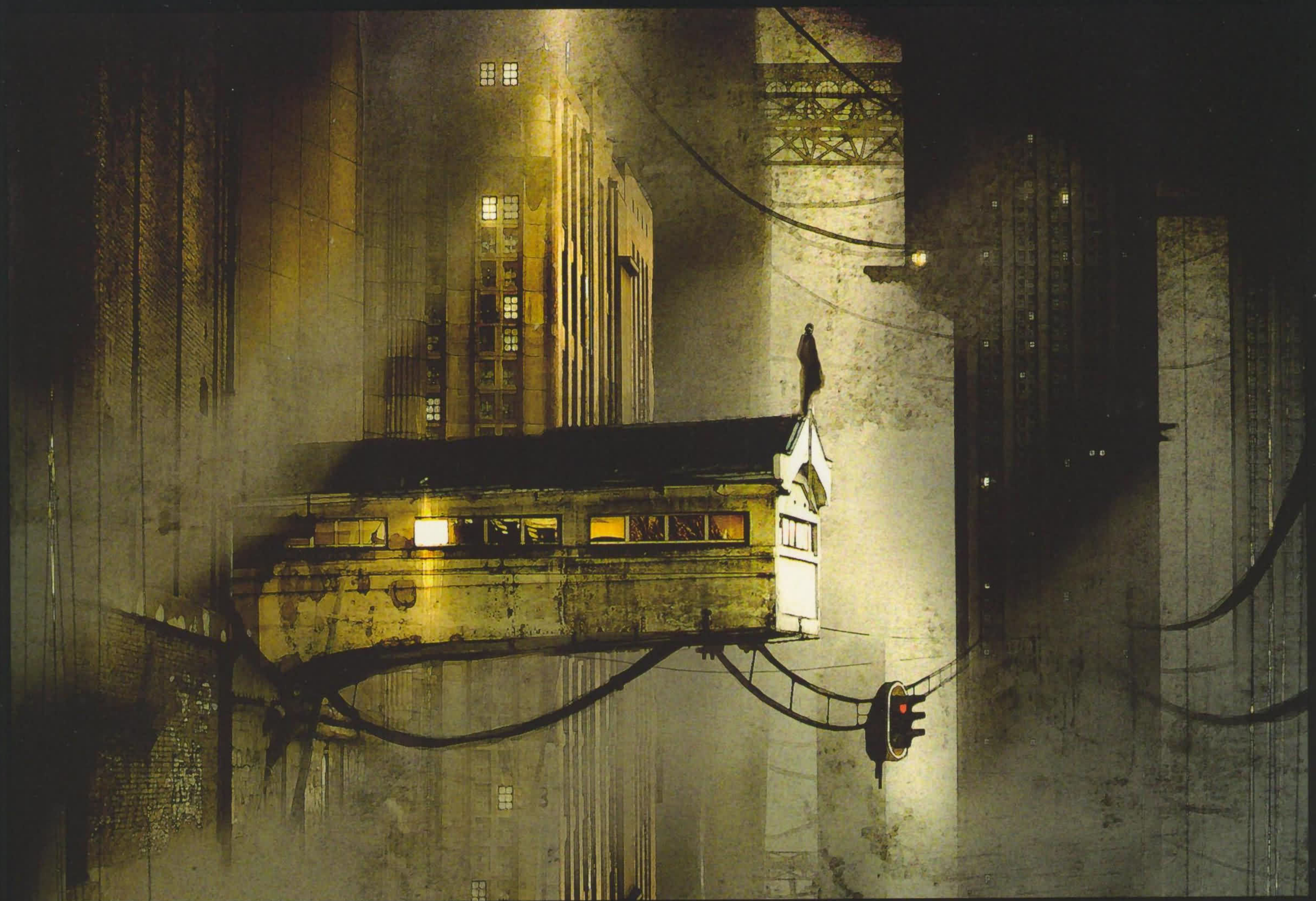
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3



4



5



1

1
Somnio
Photoshop
Seung Ho Henrik Holmberg,
Sweden

2
Road Meeting
Painter
Caitlin Worth, USA

3
Forever Lost
Photoshop, Painter
Daniel Conway, UK

4
Levis Set Design
Photoshop
Seung Ho Henrik Holmberg,
The Moving Picture Company,
Sweden



2



3

4

1
Night Bringer
Photoshop
Robert Steinman, USA

2
Abstract Forest
LighWave, Photoshop
Ray Sena, USA

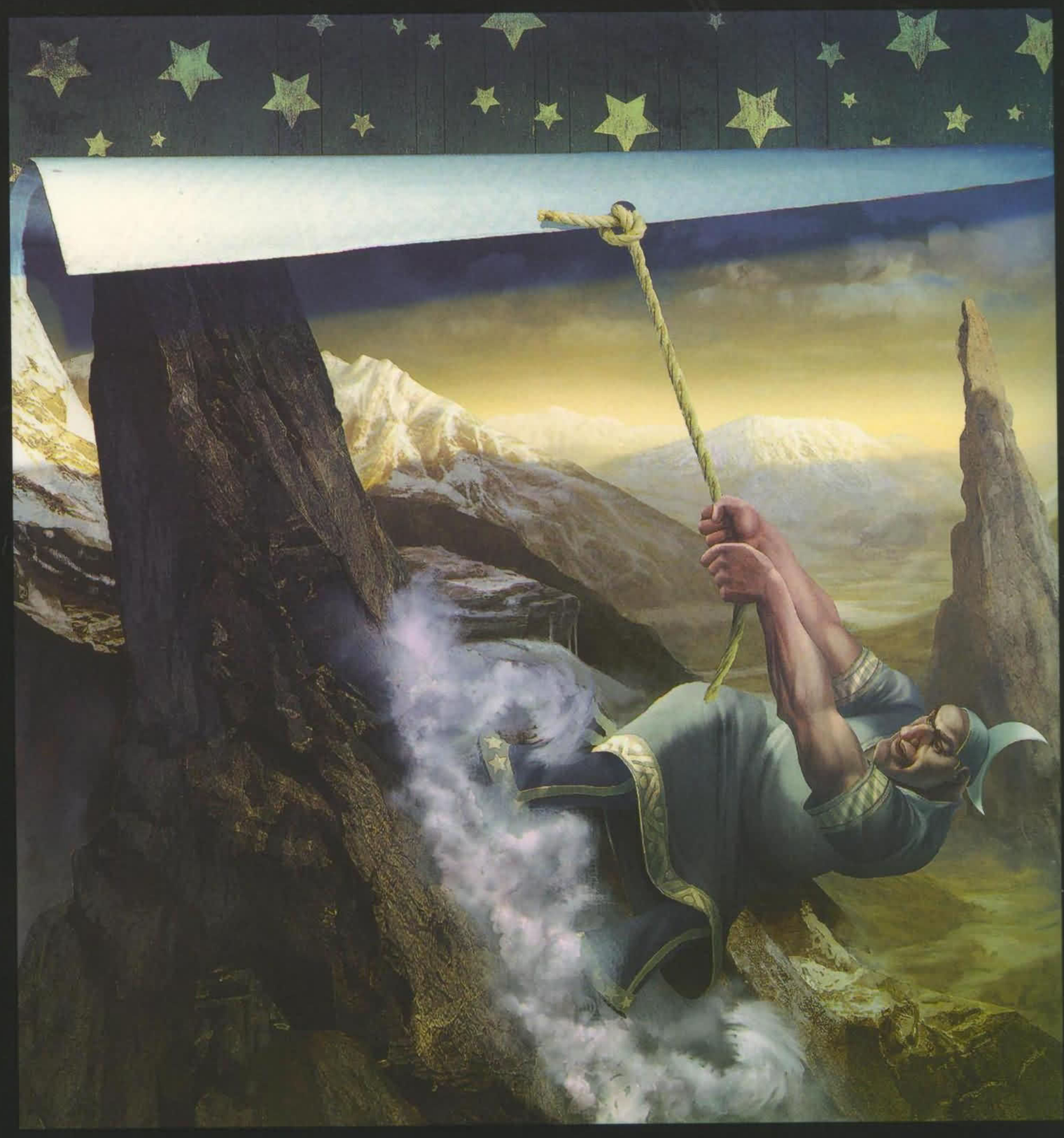
3
Vuelta a casa
Photoshop
Alvaro Iglesias Sánchez, Spain

4
Coast
Photoshop
Seung Ho Henrik Holmberg, Sweden

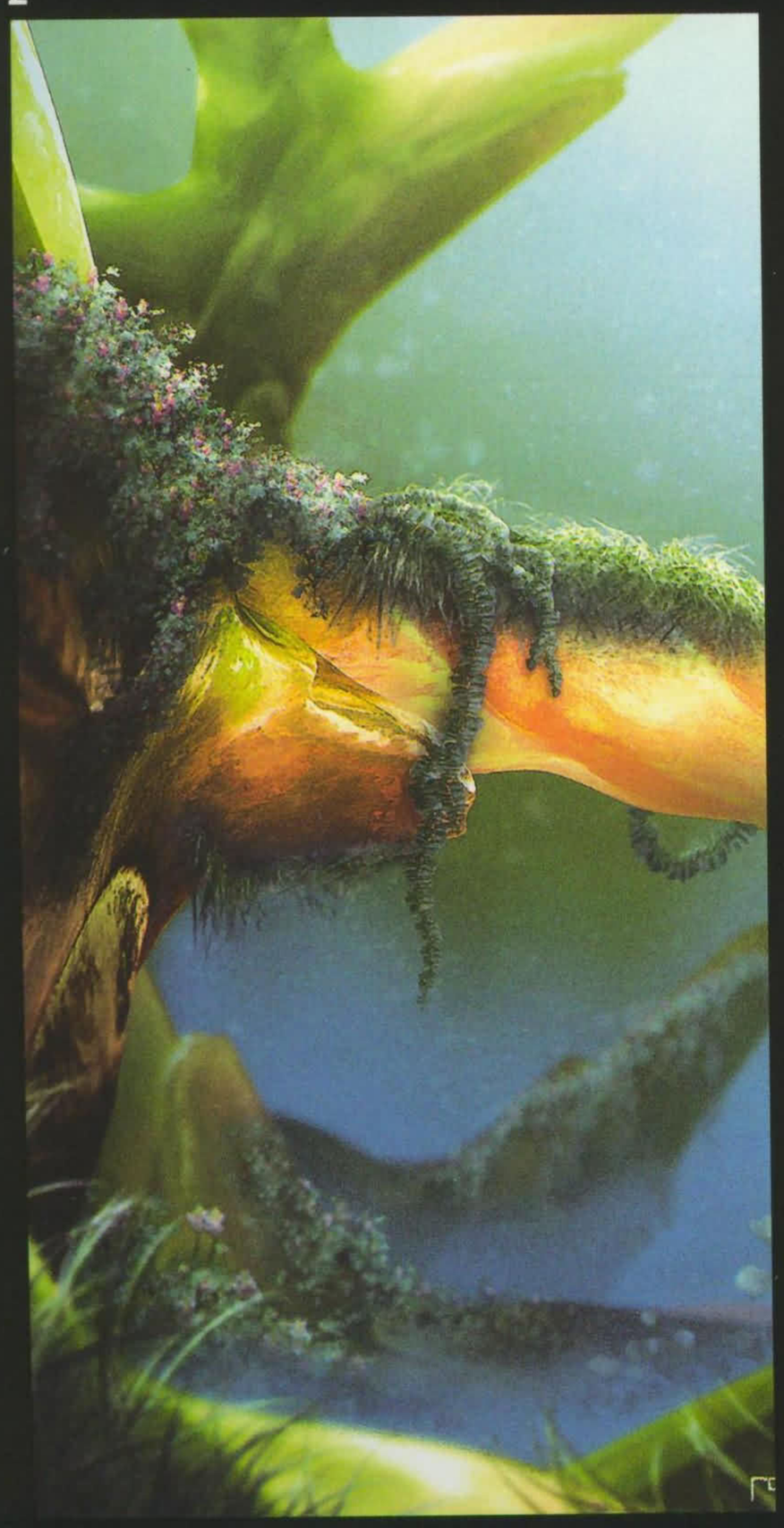
5
Future NYC
Photoshop
Philip H Williams, USA

6
Radiance
PhotoShop
Gary Tonge, Vision Afar, UK

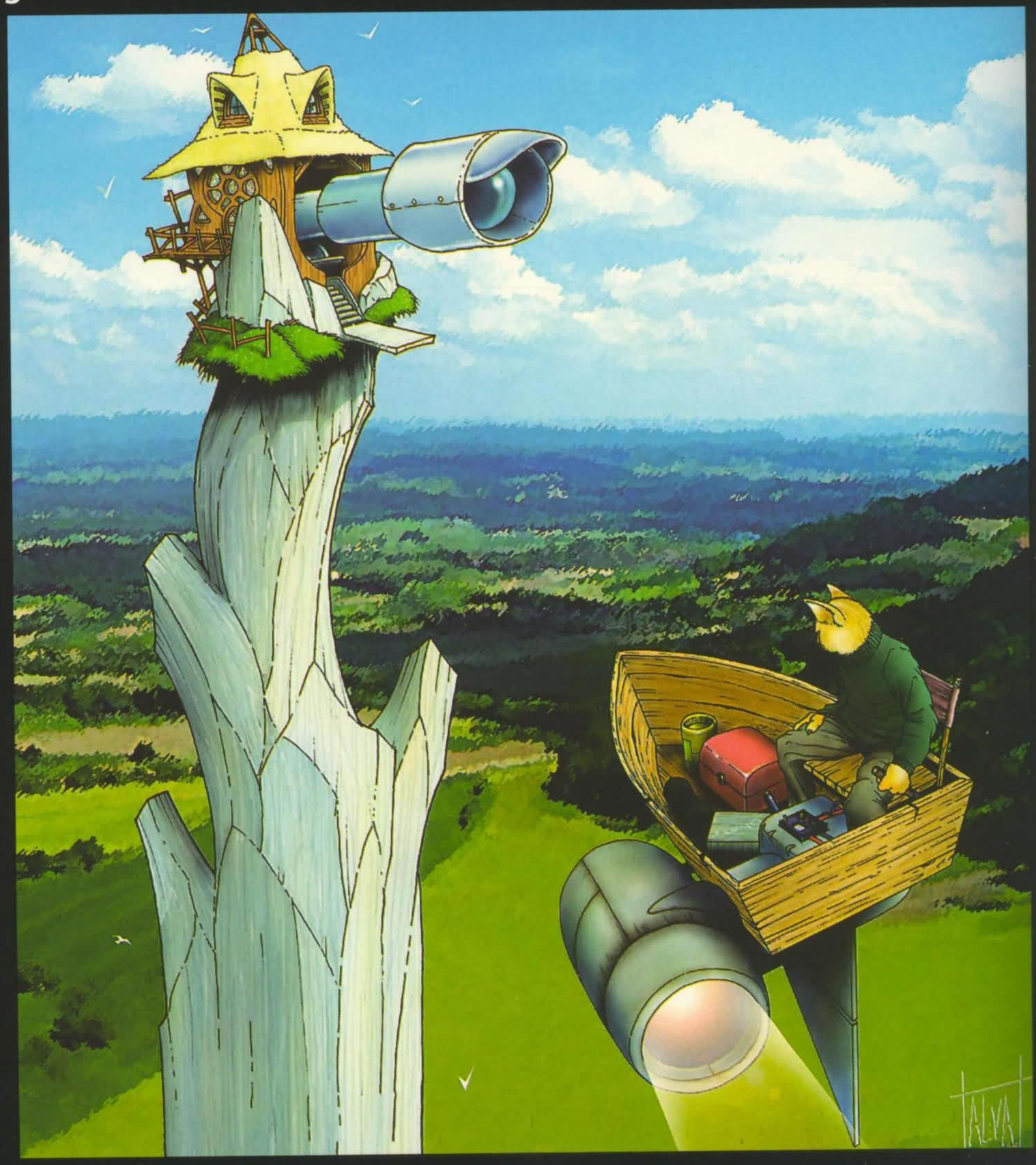
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2



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5



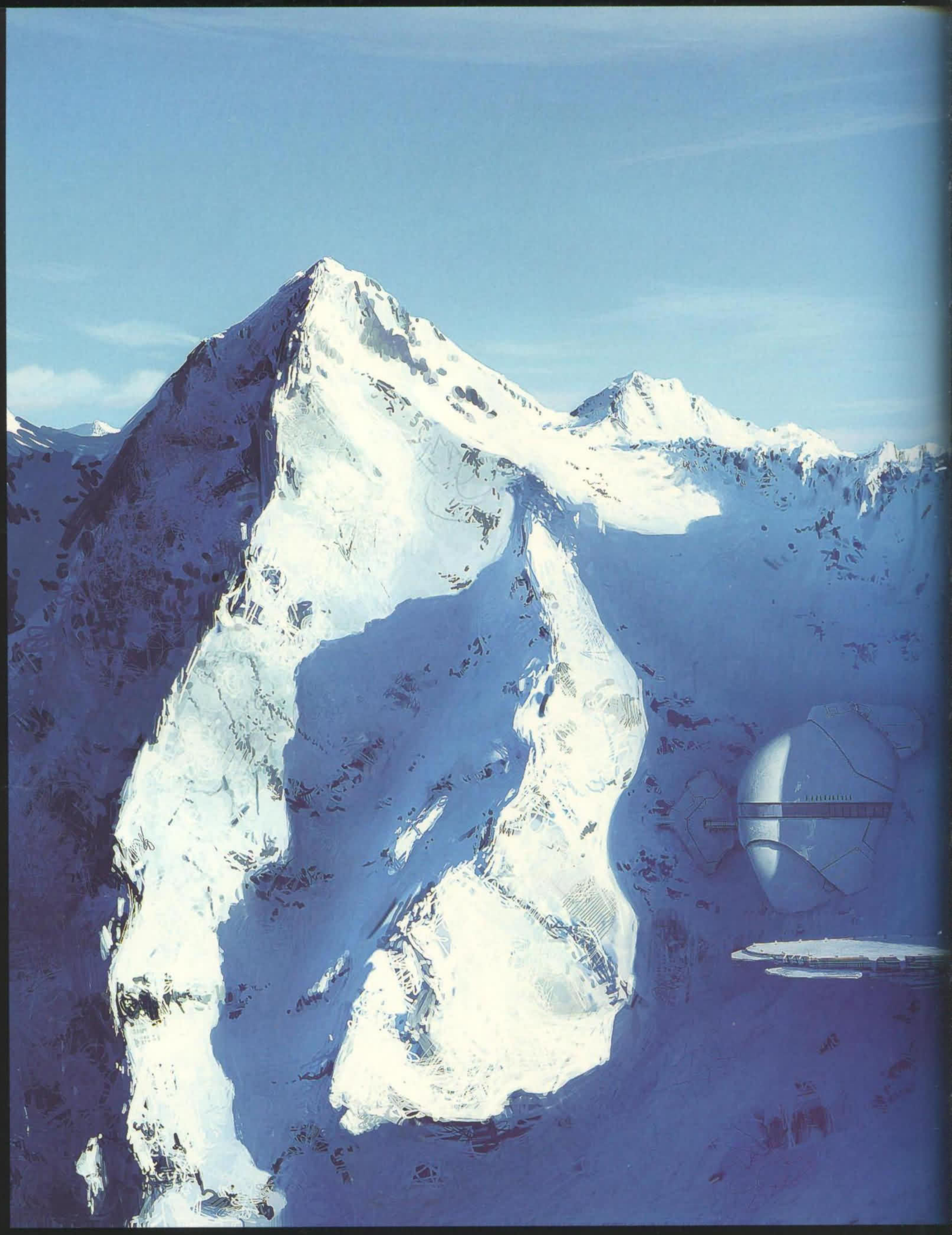
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MASTER

1
Mountain Base
Photoshop
Seung Ho Henrik Holmberg,
Sweden

2
Dig
Photoshop
Seung Ho Henrik Holmberg,
Sweden



1



2





Leaving the Fifties
LightWave, Photoshop
Stephane Belin, France



Old England Morning
3ds max, Brazil, Photoshop, After Effects
Jaime Jasso, metacube studios, Mexico

1
JuJol
3ds max
Raphael Lacoste, Canada

2
Potential
3ds max, Photoshop
Chris Pember, Canada

3
Manhattan Skyline
CINEMA 4D
Thierry Perrain, France

4
Welcome One and All
Client: Gordon Group
CINEMA 4D, Photoshop
Dennis Allain,
Elkus/Manfredi Architects, USA

5
Car parked in a Chicago street
3ds max
Olivier Ponsonnet , France

1



2



3



4


oppertone
D MOTION PICTURES
Dr
epper
PARKPLACE
BOARDWALK
WELCOME ONE AND ALL

5



1



1
Creepy Night
3ds max, Photoshop
Alberto Moreno, Spain

2
Nighttime
LightWave, After Effects
Wes Ball, USA

3
The Storm Coming
3ds max
Glintx, Glintxz2 CG Studio, China

4
Theimagebox
Client: theimagebox.com
LightWave, Photoshop
Florian Guillaumot, France

5
Snowy River
Maya, Photoshop
Terry Stoeger, USA

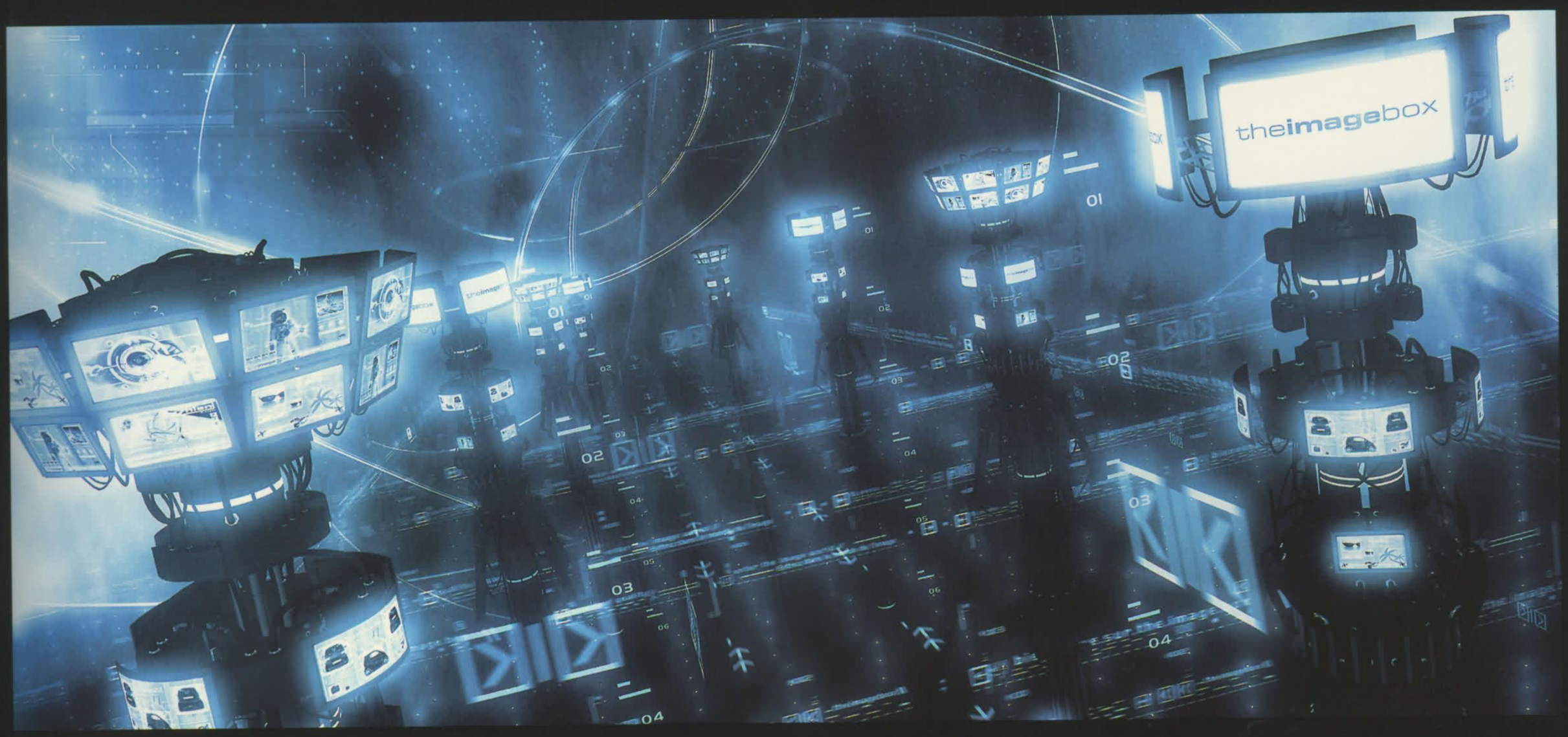
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3



4



5



1

1
Tunnel to Underworld
Client: Inflammatio Entretenimento
Photoshop
Mario Russo, Brazil

2
The Horde
Maya, mental ray, Photoshop
Balazs Kiss, UK

3
Island of the Romantic
XSI
Raphael Lacoste, Canada

4
Disorder
Terragen
Ensar Yanar, Turkey

2

3

4

1


1
Forest
3ds max, Photoshop
Olivier Archer, LBC, Honduras

2
A Malaysian Friday - Kampung house exterior
LightWave, Photoshop
Tajino, Clickgrafix, Malaysia

2


3
Arctic Solstice
LightWave
Timothy Albee,
Timothy Albee Fine Art/Animation, USA

4
Enchanted Forest
3ds max, VRay, Photoshop
Andrzej Sykut, Poland

3


143 EXPOSÉ 1

1
Depósito
3ds max, Photoshop
Juan Siquier, Spain

2
Gathering
3ds max
Alessandro Baldasseroni, Italy

3
Castle
Photoshop, Painter
Kim Hyun-Seung, Korea

4
Fluor
3ds max, Photoshop
Jocelyn Strob, Canada

1



2

3



4



1
Old Shoe Shop
3ds max, Photoshop
Yohann da Geb, Brazil

2
Light
Lightscape, Photoshop
Chen Qingfeng, China

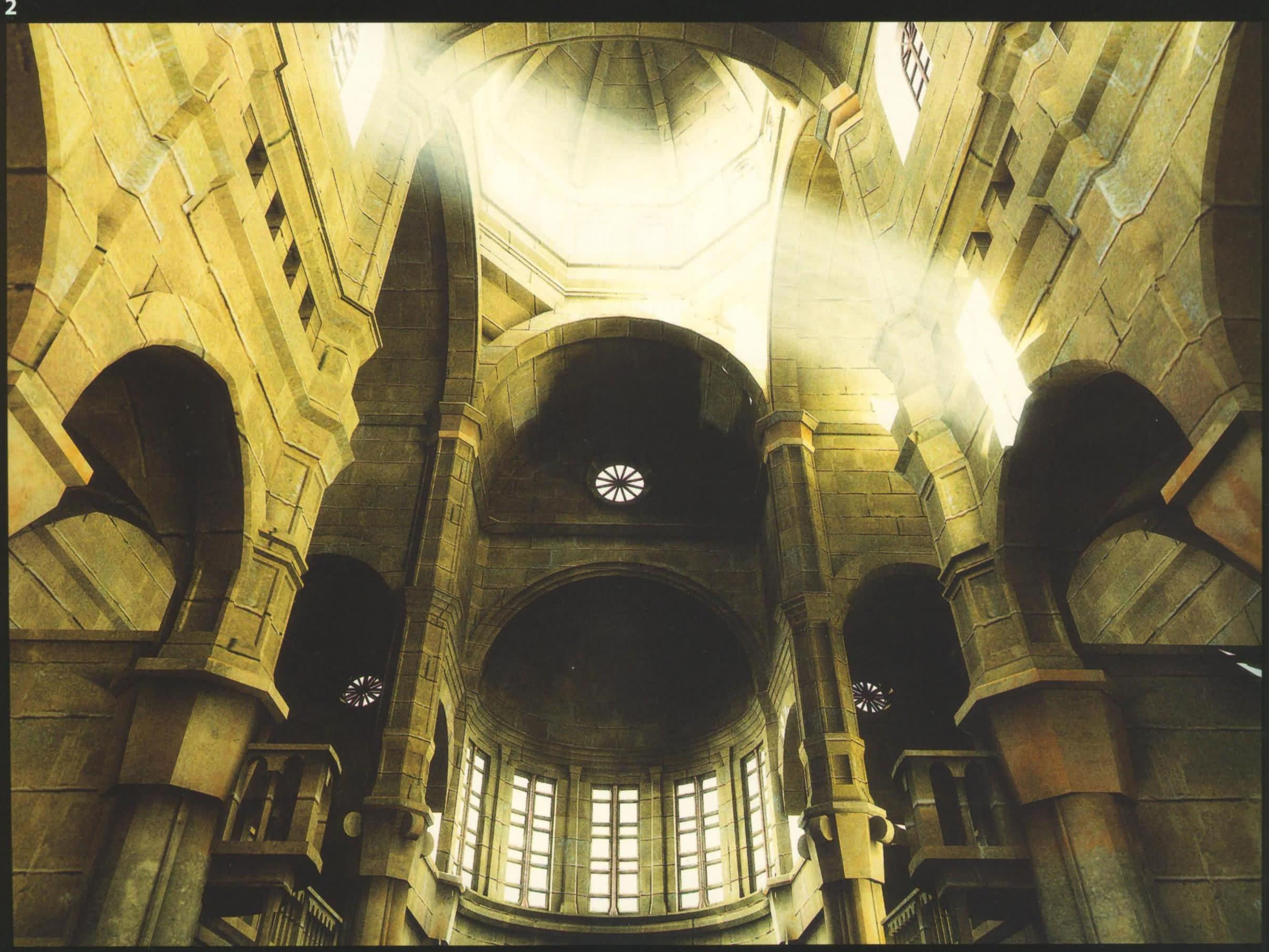
3
Suburbia
form•Z, Photoshop
Brent Holly, USA

4
Panzer out on a stroll.....
3ds max, Brazil, Photoshop
Qareeb Shabazz Al-Haqq, Canada

1



2



3



4



1



1
My Rayz
Terragen
Ensar Yanar, Turkey

2
Militaristic Cityscape
Photoshop
Caitlin Worth, USA

3
Sea Shallows
Client: Academy of Arts
LightWave, Photoshop
Ray Sena, USA

4
Underwater
LightWave, Photo-Paint
Carlos Correia, Portugal

2



3



4



1
Aspens
Maya, Photoshop
Terry Stoeger, USA

2

Orka
3ds max, Photoshop
Sylvain Tardiveau, france

3
Fantasy Landscape I
LightWave, Photoshop
Maciej Frolow, Poland

4
Walddisney
Maya
Rudolf Fischer,
Fischer Computeranimation, Germany

5
North Italy
Terragen, Photoshop
Markus Gann, Germany

1



2



3



4



5



1
Terrace in the Summer
3ds max, finalRender
Steve Weber, Luxembourg

2
One Fine Afternoon
Maya, Photoshop, Shake
Jina Kang, School of Visual Arts, Korea

3
Sun City Palm Desert-Recreation Center III
Client: Del Webb
3ds max, Photoshop
focus360, USA

4
Kampung Air
Client: PT. Tirtagangga Gitamaya, Indonesia
AutoCAD, 3ds max
3DesignArchitect, Indonesia/Australia

5
Patio at the Fleur de Lis Townhomes
Client: Tanamera Townhomes
3ds max, VRay, Photoshop
John Pruden, Digital-X, USA

1



2



3



4



5



MASTER



Canestra di Frutta
Universe
Cristobal Vila, Eterea Animation Studios, Spain

EXCELLENCE



Clown01
3ds max, Brazil, Photoshop
Nicolas Lesaffre, France

1
Still Life With Two Light Sources
Client: New Riders Publishing
Photoshop
Philip H Williams, USA

2
The old magicbook
3ds max
Glintx & Glintzz,
Glintxz2 CG Studio, China

3
Puma and Flower
3ds max, finalRender
Steve Weber, Luxembourg

4
The Violin
3ds max, Photoshop
Oury Atlan, France

5
One Fine Afternoon
Maya, Photoshop, Shake
Jina Kang,
School of Visual Arts, Korea

1



2



3



4

5

1
flameTR
Maya, Photoshop
Terry Stoeger, USA

2
semiAuto
Maya, Photoshop
Terry Stoeger, USA

3
Siemens S56 Cell Phone Standing
Client: Sulic Worldwide
3ds max, finalRender
Andrés Zapata,
Emotion Visual Communications, USA

4
Hatred 4
3ds max, Photoshop, Digital Fusion
Neil Blevins,
Soulburn Studios, USA

5
ZtZS/ 5
CINEMA 4D, Photoshop
Peter Hofmann,
Germany

6
Body Mouse
LightWave, PhotoShop
Chris Lomaka, USA

1



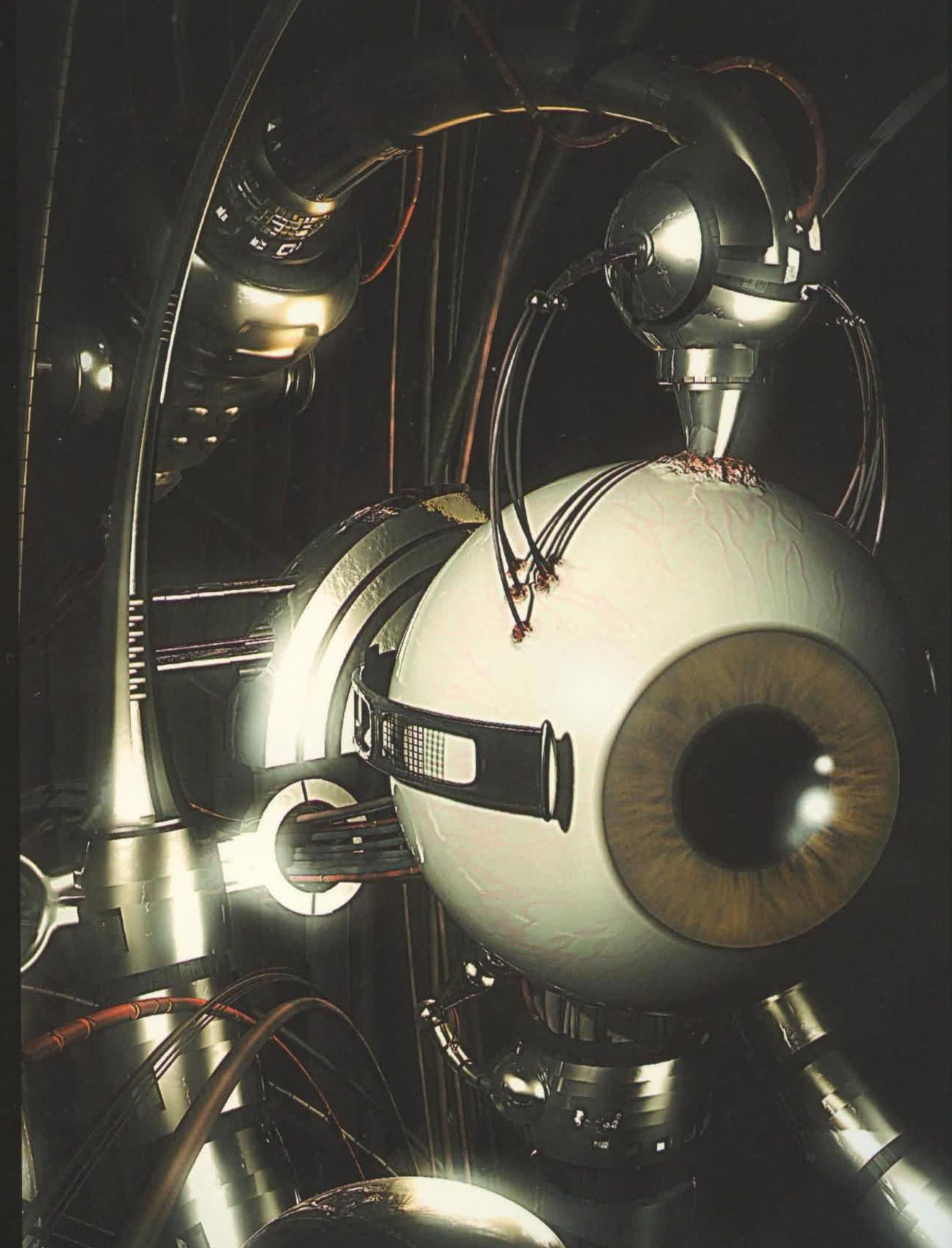
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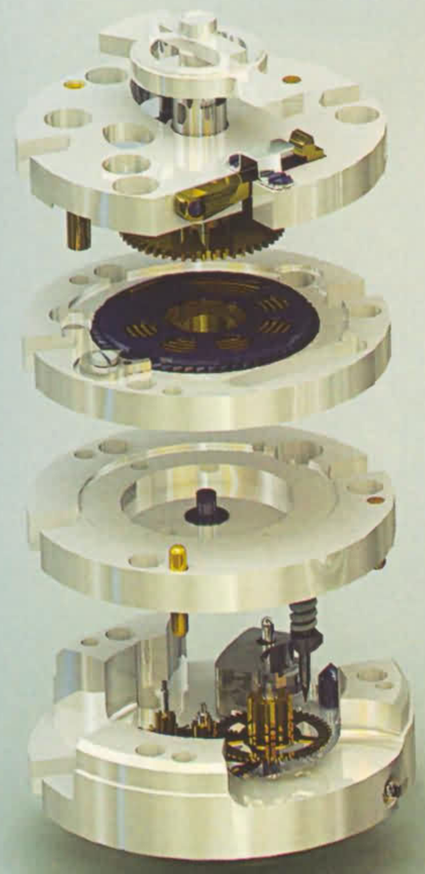
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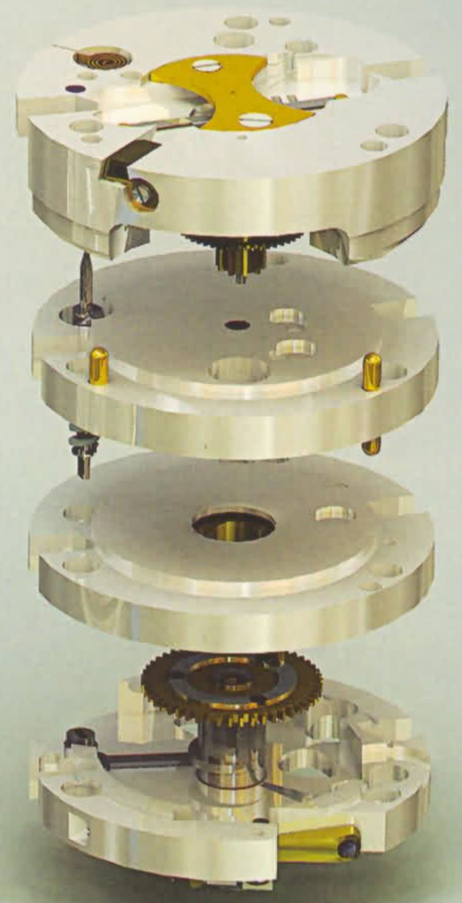
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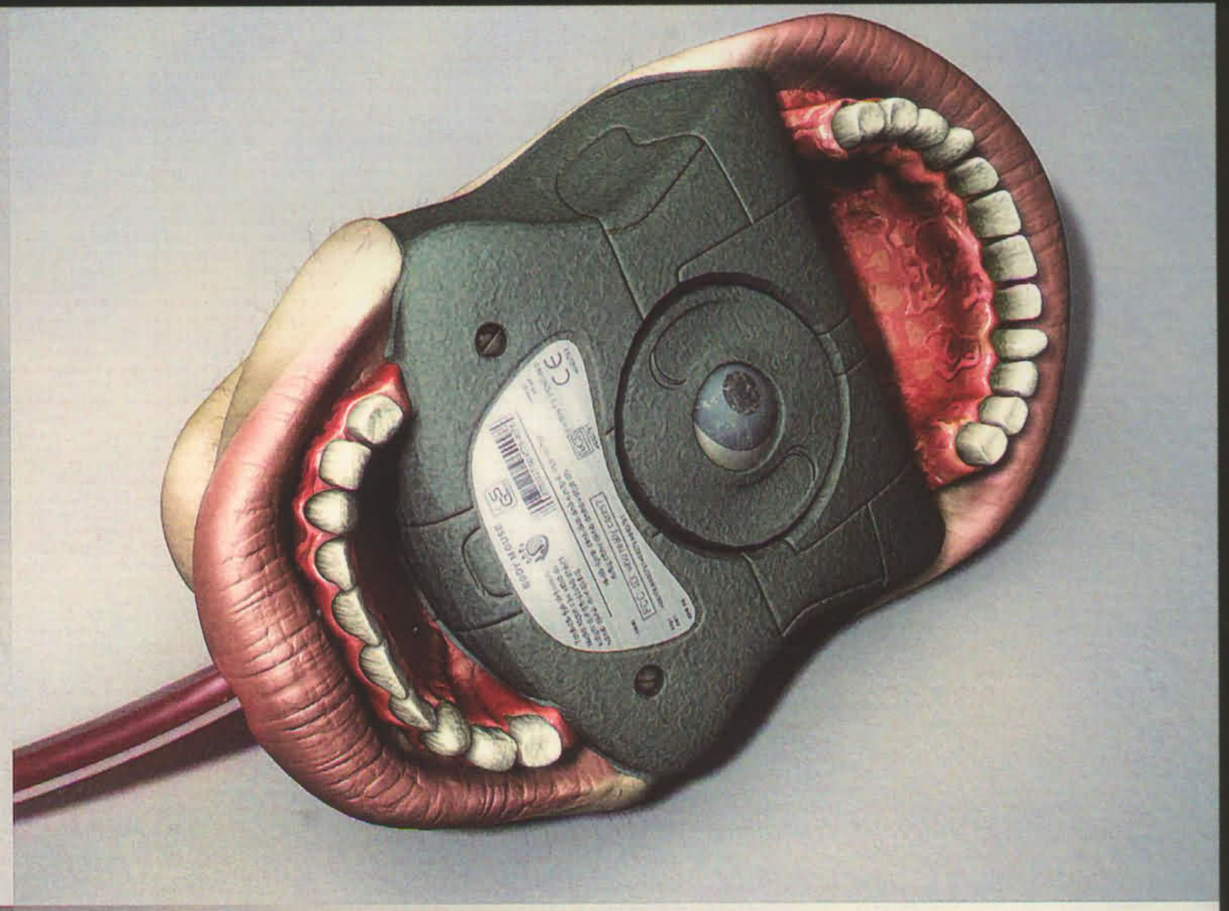




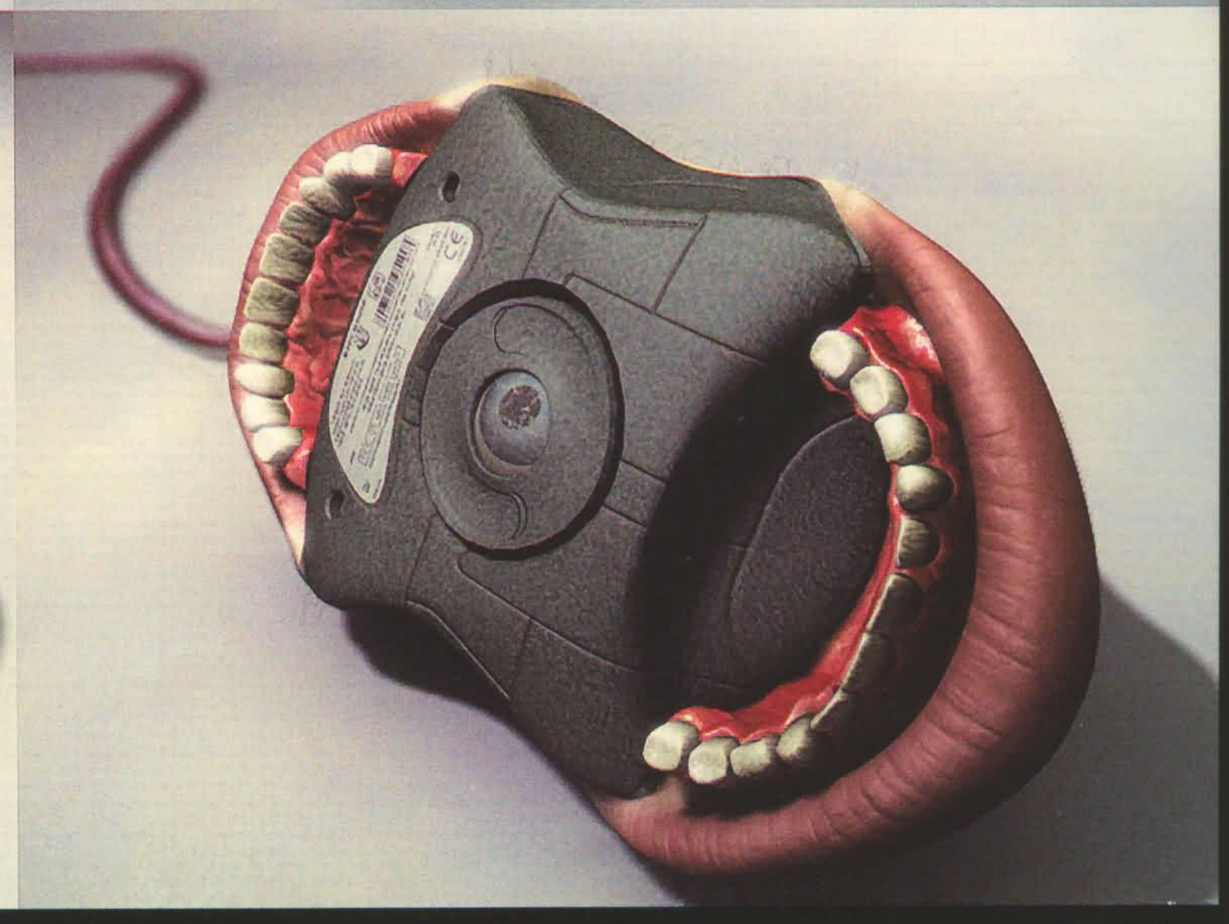
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6









1

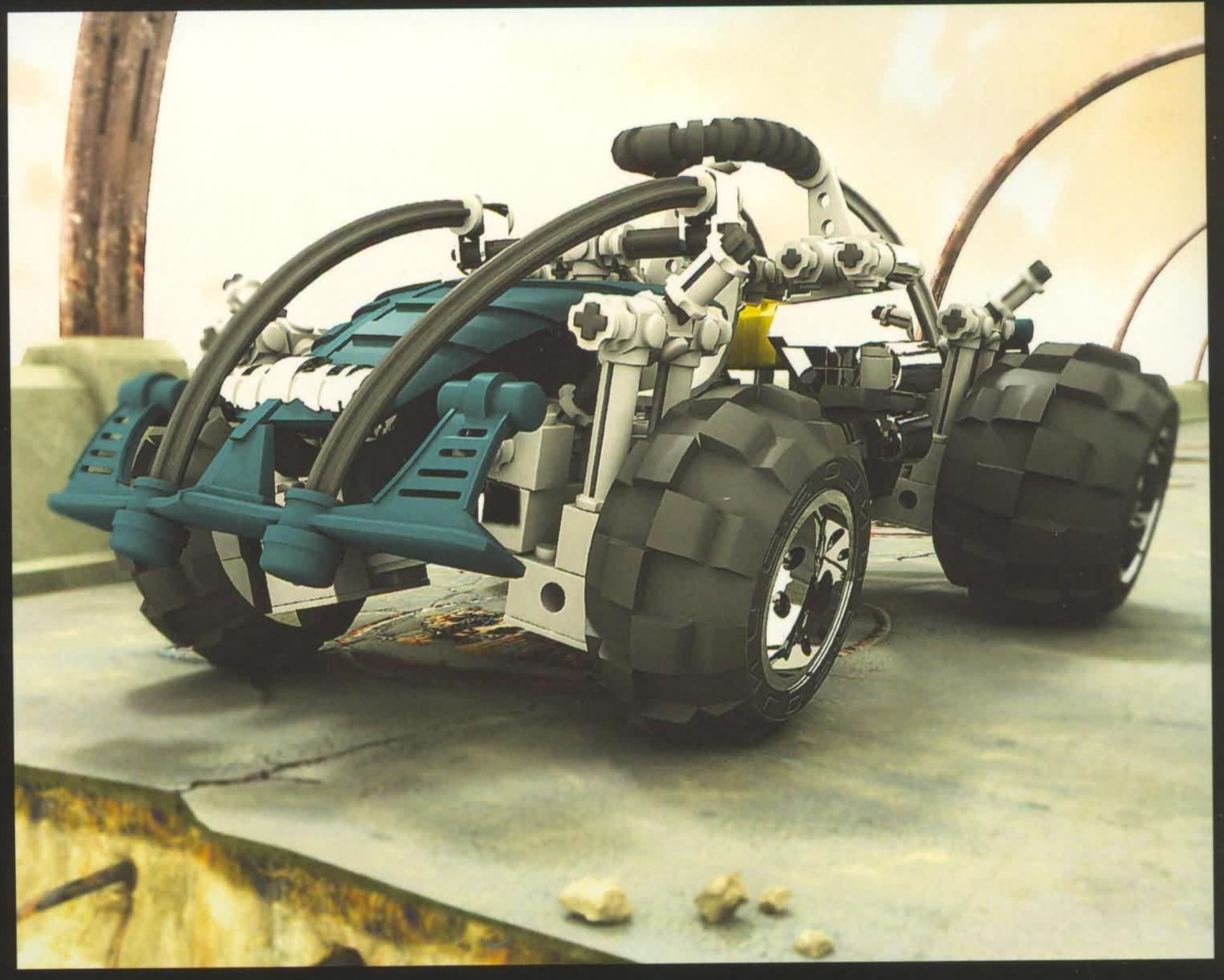
1
Kulbuto
3ds max, Photoshop
Renaud Bellefon, France

2
CRAAB Tank
Photoshop
Jake Parker, USA

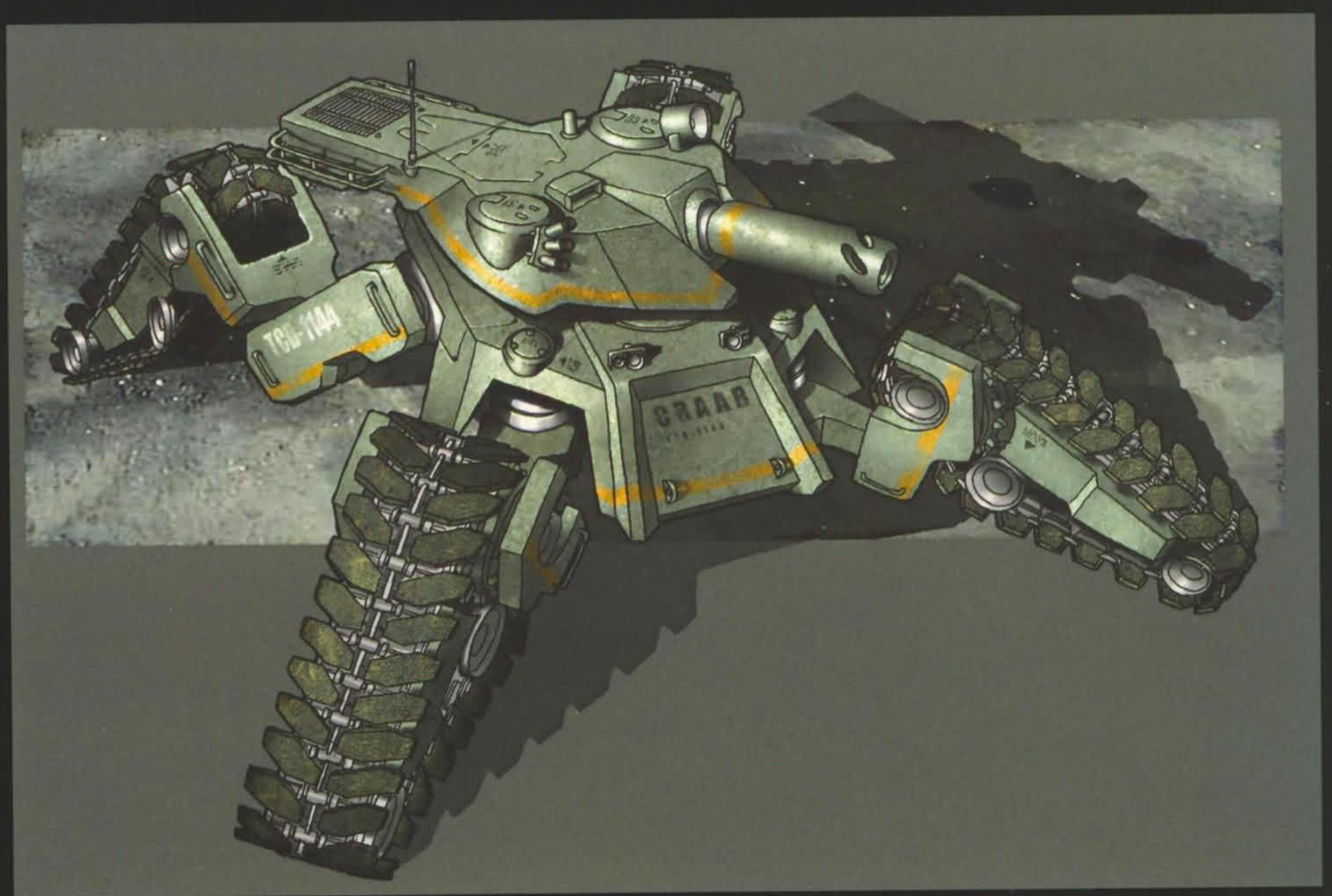
3
Minidisc player
3ds max, Rhino, Brazil, Photoshop
Jonatan Catalán Navarrete &
Victor Ruiz Santacruz, Spain

4
Alto Saxophone
XSI, Photoshop, AfterEffects
Andreas Byström, Sweden

1



2



3





MASTER



Uniracers
3ds max
Richard Green, Artbot, USA

EXCELLENCE



People´s car
3ds max, Brazil, Photoshop
Juan Jose Palomo, Spain

1
193X MG-P Series
LightWave, Photoshop
Nikos Gatos, Sweden

2
Porsche Boxter
3ds max, Photoshop
Aurel-Miron Manea, Romania

3
Power, Speed, and Beauty
3ds max, Brazil, Photoshop
Kevin Pazirandeh, USA

4
Bugatti EB110
Client: Shen Technologies
LightWave, Photoshop
Christelle Rouchaville, France

5
Audi RS6
3ds max, Photoshop
Simon Reeves, UK

6
Porsche GT3
LightWave, Photoshop
Leon Gaiazov, Canada

1



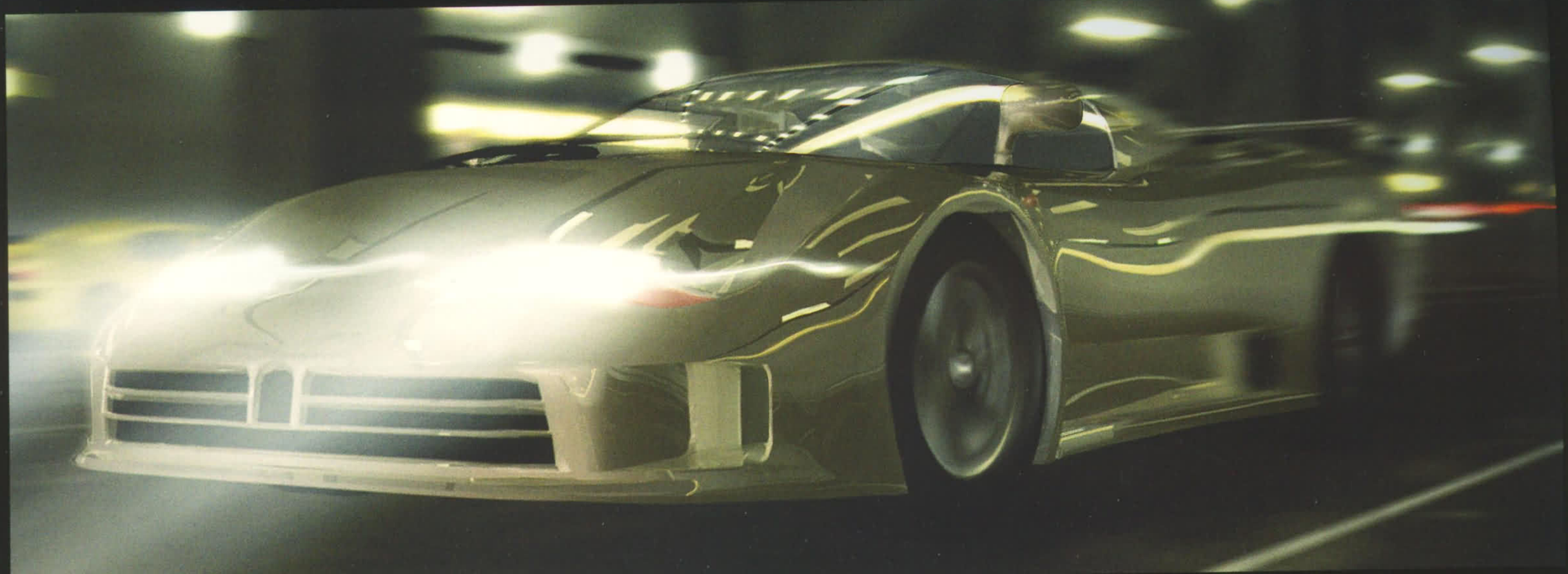
2



3



4



5


TOURING WOMAN
You always say that, the same thing every time: never again, I'm through, too dangerous.
TOURING MAN
I know that's what I always say. I'm always right too, but --
TOURING WOMAN
-- but you forget about it in a day or two --
TOURING MAN
-- yeah, well, the days of me forgettin' are over, and the days of me remembrin' have just begun.
TOURING WOMAN
-- but you forget about it in a day or two --
TOURING MAN
-- yeah, well, the days of me
TOURING WOMAN
What you go on like this -
what you sound like?
RS6

6



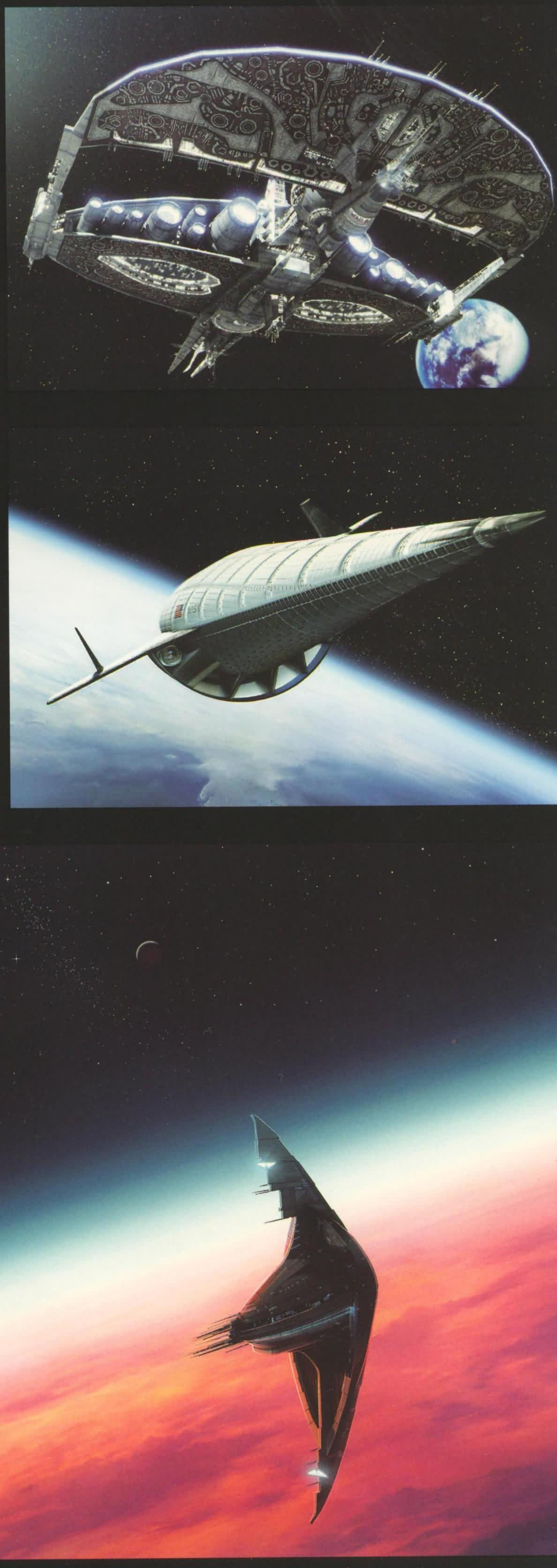
1
WAU2020 Spacecraft
LightWave, Photoshop
Tajino, Clickgrafix, Malaysia

2

Hyperion: Explore Magazine Cover
Client: University of Florida: Explore Magazine
LightWave, Photoshop
Nathan Phail-Liff, AlienintheBox, USA

3
Arrival
Photoshop
Gary Tonge, Vision Afar, UK

4
FIC Intel Packaging Art
Client: First International Computer of America
LightWave, Photoshop
Jo Watanabe & Nathan Phail-Liff,
AlienintheBox, USA





1
Honda S2000
Maya, 3ds max
Matthew Dartford, UK

2
Jaguar XJ220
LightWave
Jamie Clark, SamJam design, USA

3
Audi TT Coupe Quattro
3ds max, finalRender, Photoshop
Stephen Jackson, UK

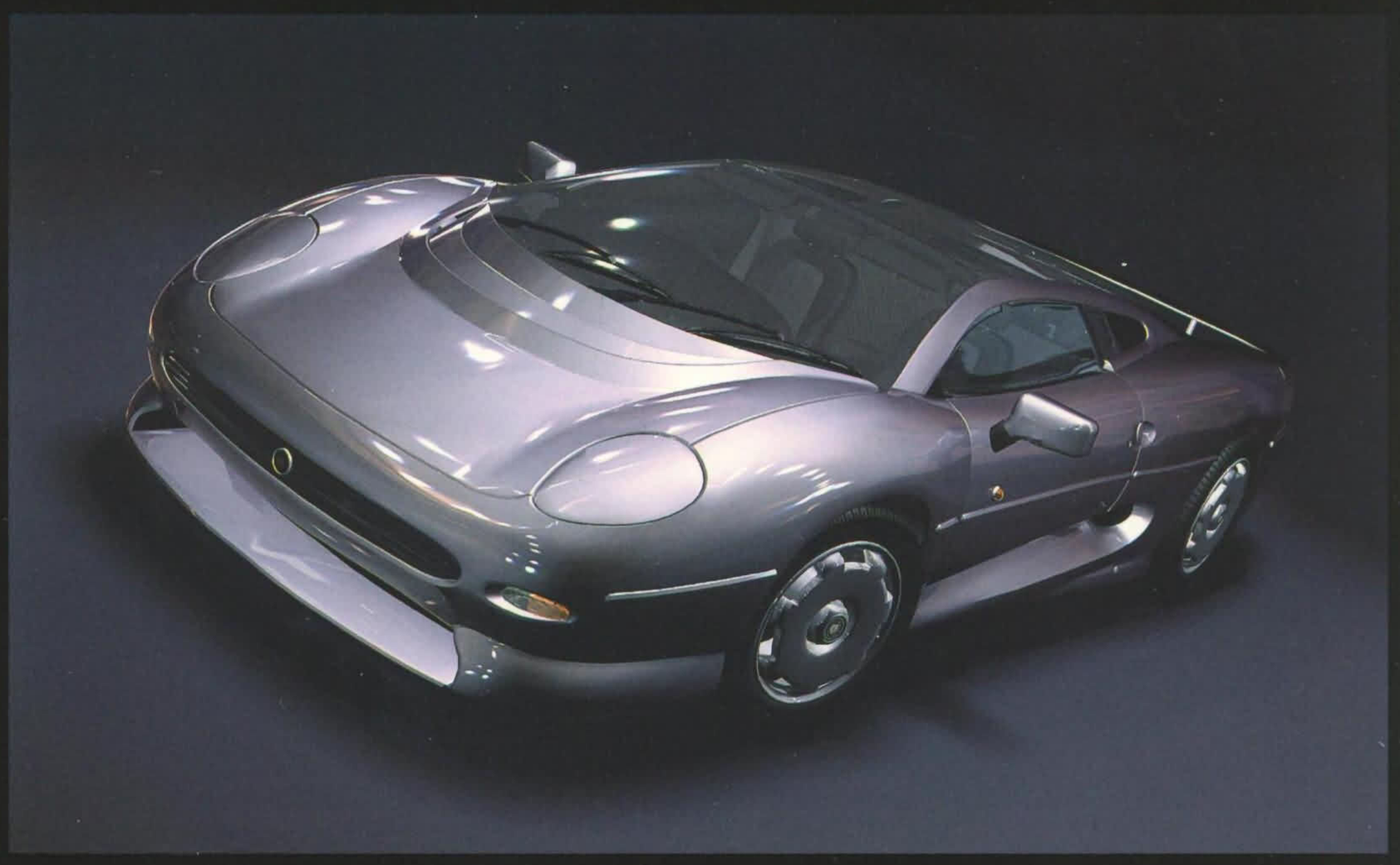
4
Porsche Boxter
3ds max, Photoshop
Aurel-Miron Manea, Romania

5
New Beetle
Rhino, 3ds max, VRay
Thomas Suurland, Denmark

1



2



3



4



5



1
Raybrig Honda NSX
3ds max
Morten Eric Munk Rowley,
Munkmotion, Australia

2
Ford Focus WRC
3ds max, Photoshop
Simon Reeves, UK

3
Peugeot 206 WRC 2000
Maya, 3ds max,
finalRender
Andrew Jackson, UK

4
Pennzoil Nismo
3ds max, VRay
Tom Winberg, WIDE,
Norway

5
J.P. Montoya - Williams BMW - FW 25
Client: Allianz, Williams F1
LightWave
Christof Frank,
digi mice, Germany

1



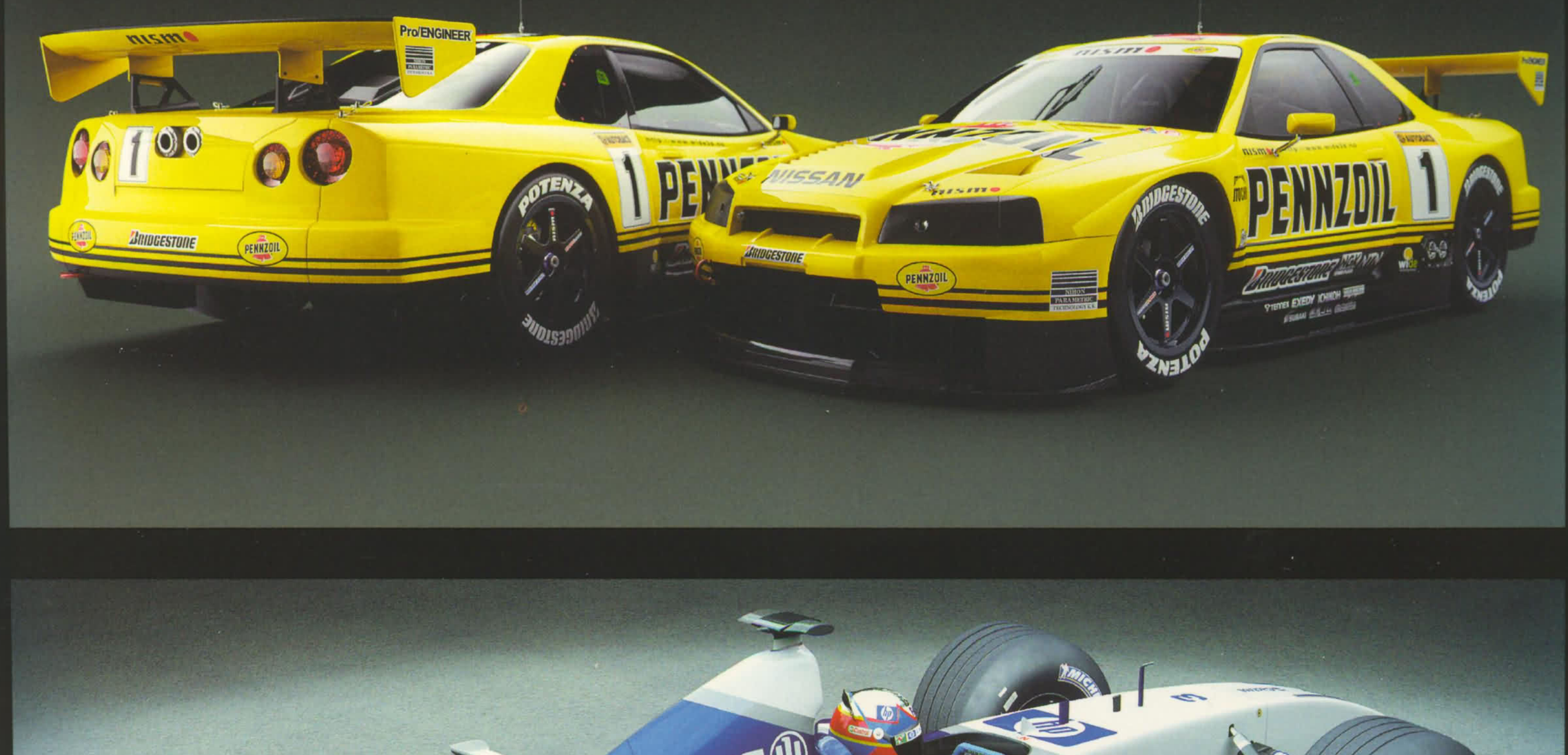
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OZ
sparco
MICHELIN

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BRIDGESTONE
PENNZOIL
NISSAN
PENNZOIL
1
BRIDGESTONE
POTENZA

5

Allianz
BMW Power
NiQuitin CQ
hp
BR
PETROBRAS
MICHELIN

1
Kingfisher
3ds max
Alessandro Baldasseroni, Italy

2
Snow Bike
Maya, Photoshop
Terry Stoeger, USA

3
Gripen
Photoshop
Seung Ho Henrik Holmberg, Sweden

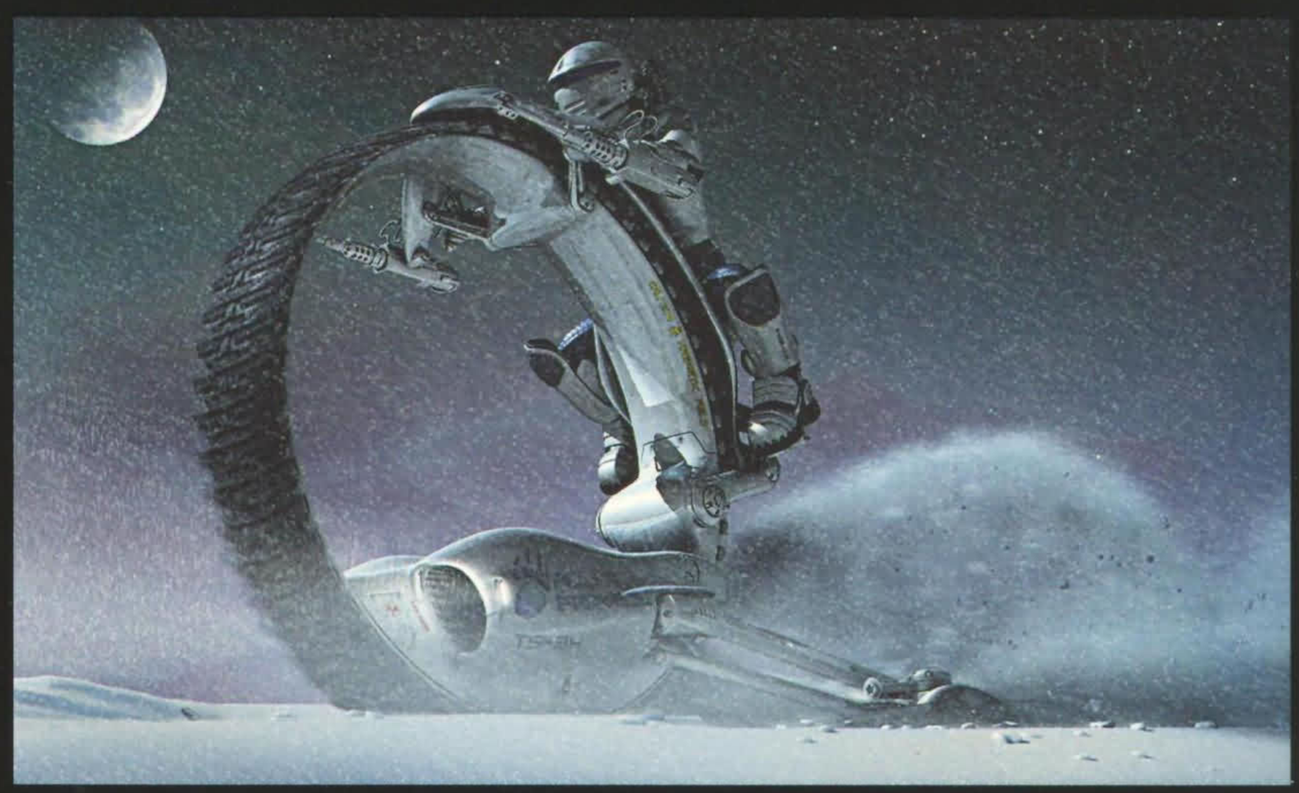
4
One of the Last Swedish Steamtrains
CINEMA 4D, Vue d'Esprit, Photoshop
Stefan Harrysson, Sweden

5
The sleeping beast
3ds max, VRay, Photoshop
Dimitar Tzvetanov, Bulgaria

1



2



3



4



1
Caida libre
Photoshop
Alvaro Iglesias Sánchez, Spain

2
Above and Beyond
3ds max, VRay, Photoshop
Ila Soleimani, Iran

3
Lil' Chickwalker!
3ds max, Brazil
Jesse Sandifer, USA

4
turtle and mech
Photoshop
Aaron Krauss, USA

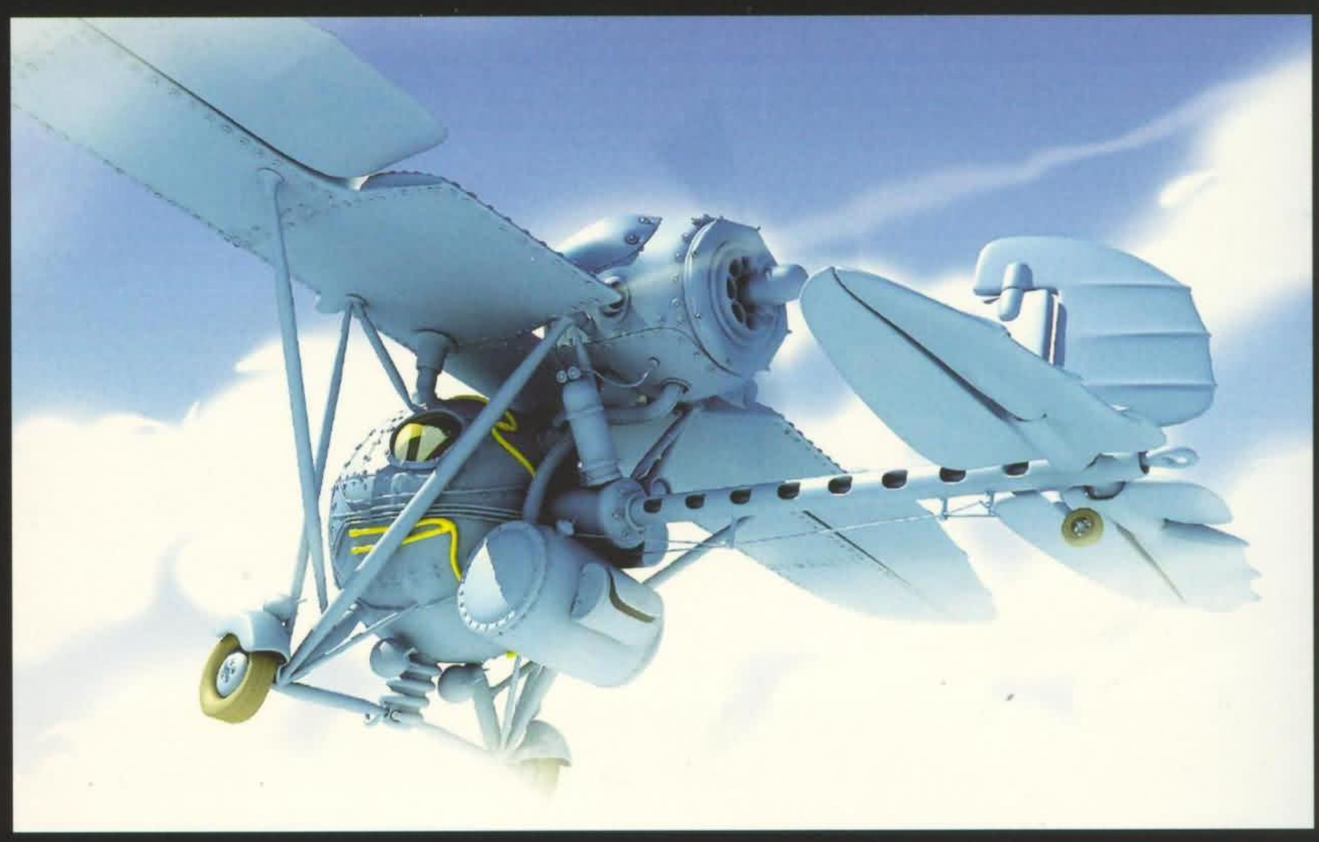
5
Dashing Through The Snow in a OneHorse OpenSleigh
XSI, Renderman, Photoshop
Howard Gersh, USA

6
Kamikazi Cockroach
3ds max, Photoshop
Todd Dewsnup, USA

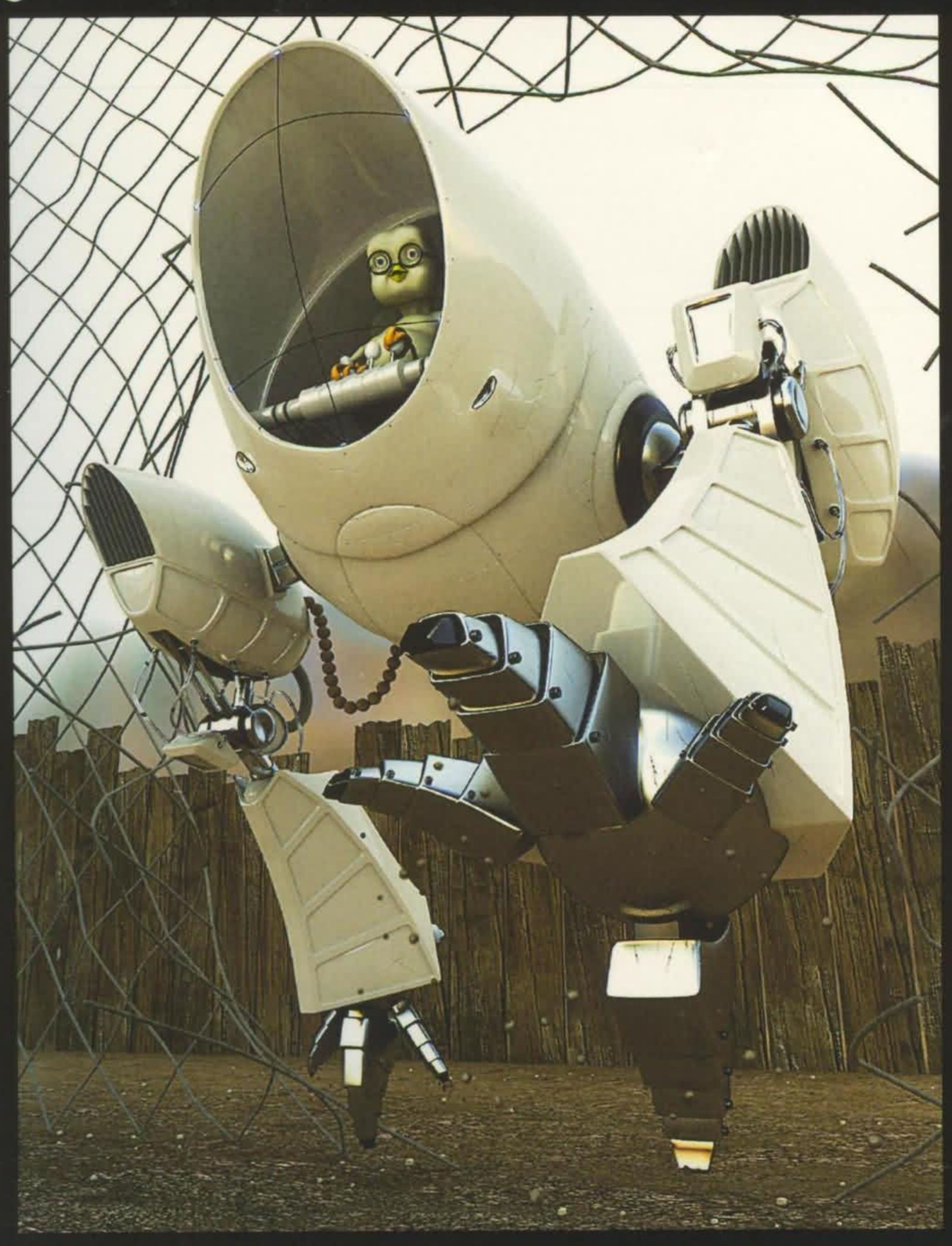
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4



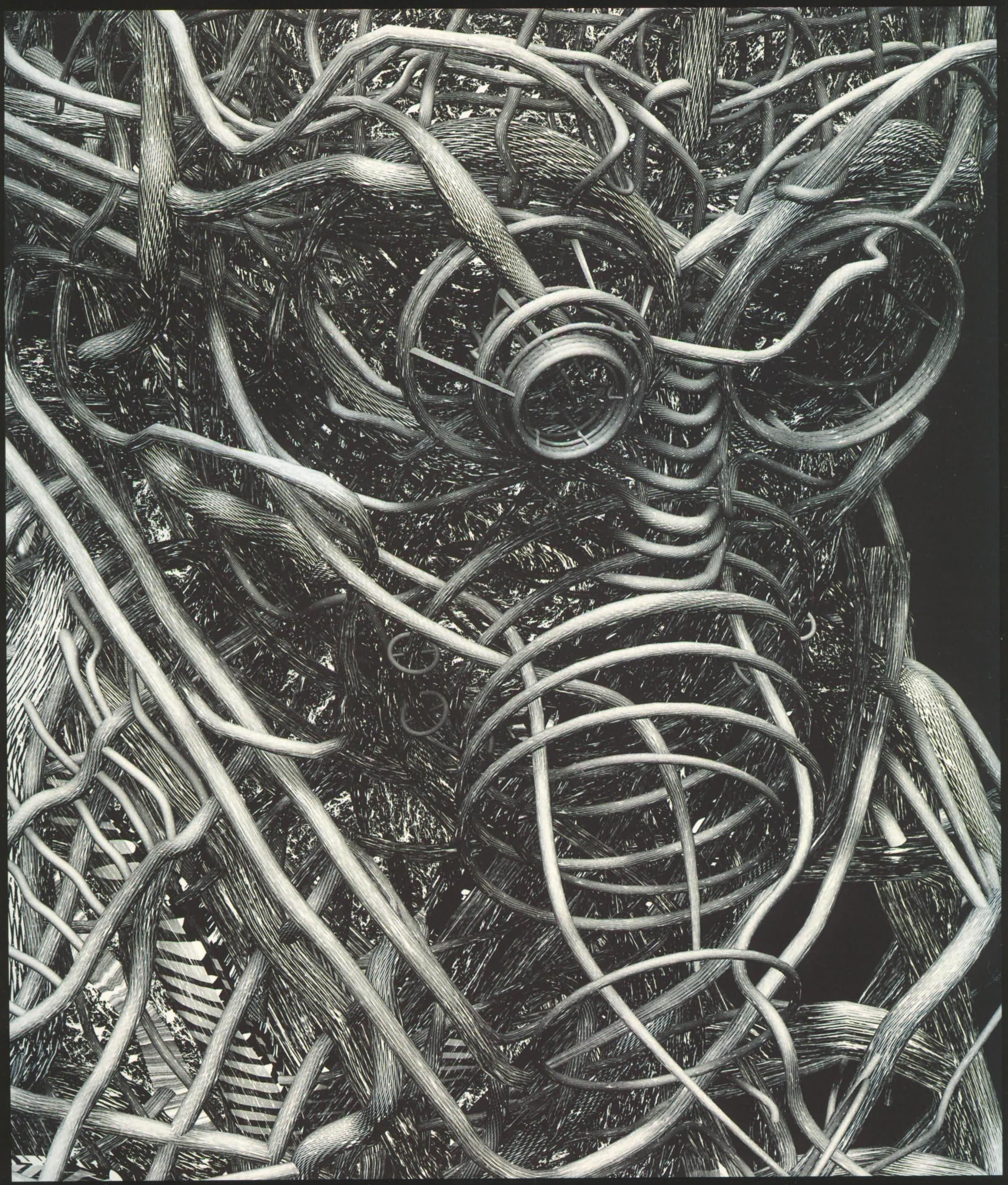
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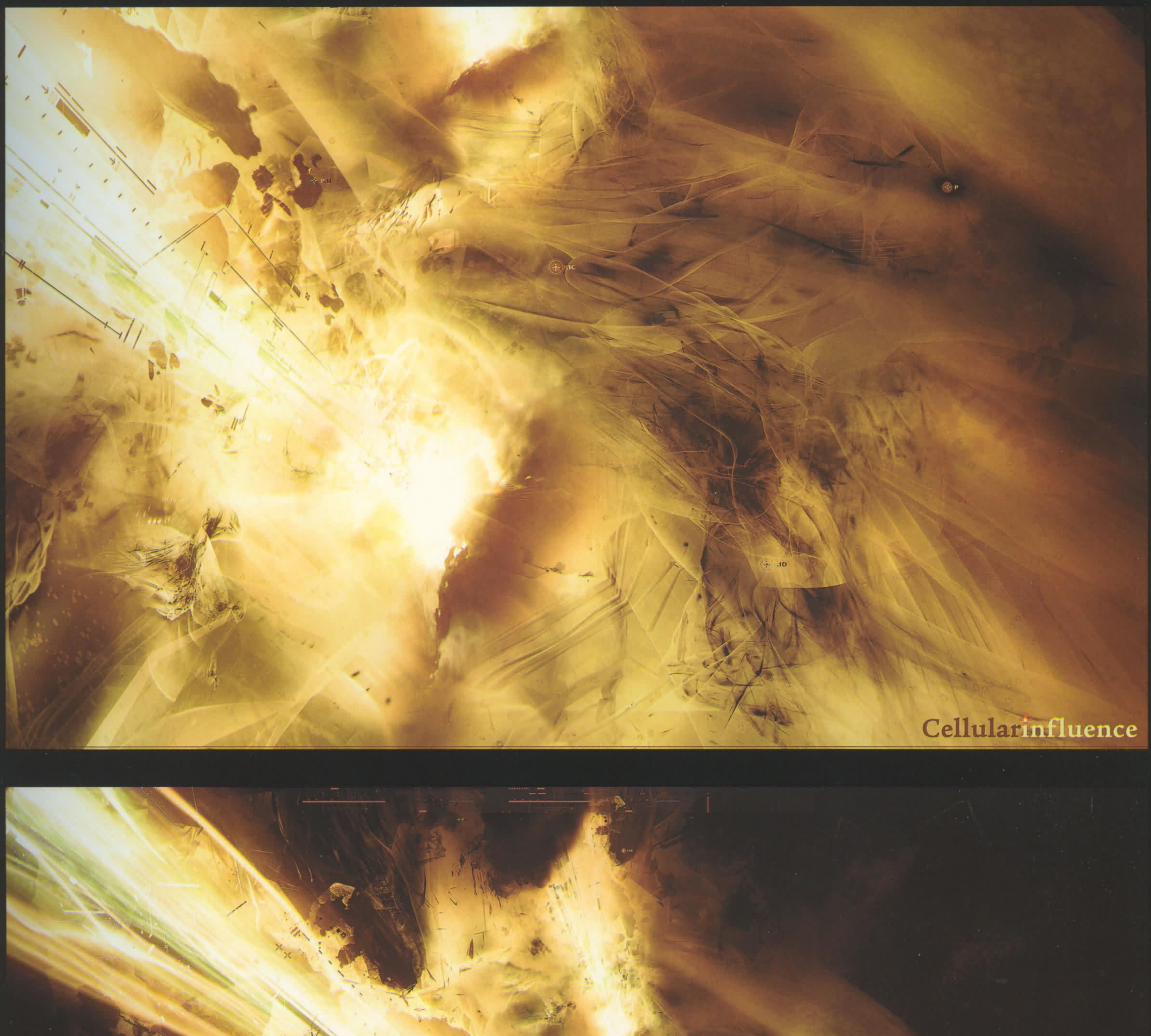


MASTER



Etcher
Maya, Photoshop
Meats Meier, SketchOvision, USA

EXCELLENCE



Cellular Influence
Client: Digital Vision, UK
3ds max, Photoshop, Illustrator
Jens Karlsson, Chapter Three, Sweden

1
Cloud Creation
LightWave, Photoshop
Ray Sena, LumenUmbra, USA

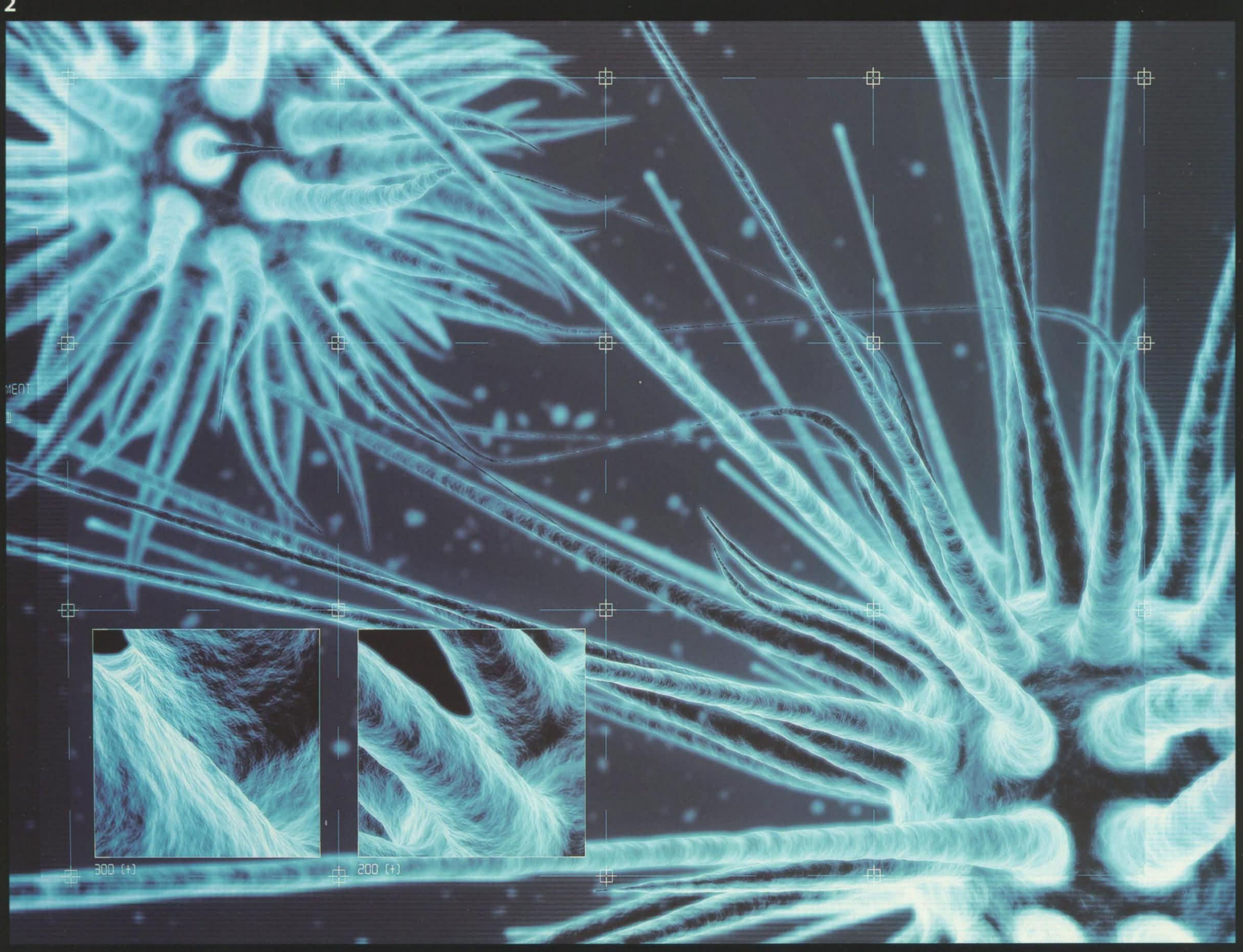
2
Microscope Shader
Realsoft 3D
Tim Borgmann,
BT-GRAFIK, Germany

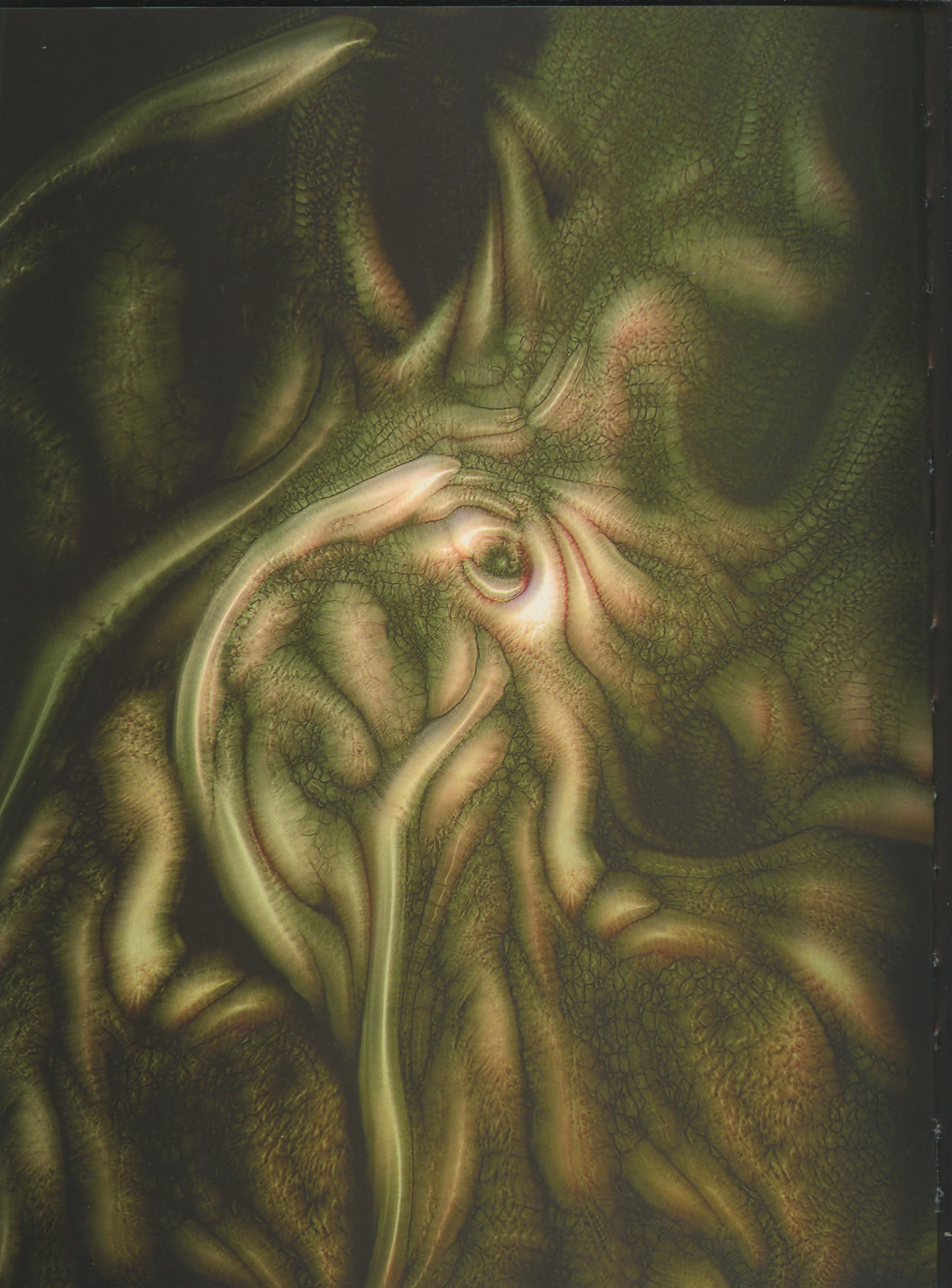
3
Something in the Water
Painter
Mark Snoswell,
Snoswell Design, Australia

1



2





1

1
Pegasus II
3ds max, Photoshop, Illustrator
Jens Karlsson & James Widegren,
Chapter Three and Idiocase, Sweden

2
Spingatee
LightWave, Photoshop
Ray Sena, USA

3
LEVIATHAN
Client: Digital Vision, UK
3ds max, Illustrator, Photoshop
Jens Karlsson,
Chapter Three, Sweden

2





LEVIATHAN

1
Stasis Pod
Maya, Photoshop, Freehand
Micah Hancock, Syndrome Studio, USA

2 & 3
Motherboard
Maya, Photoshop, Freehand
Mars Sandoval, Syndrome Studio, USA



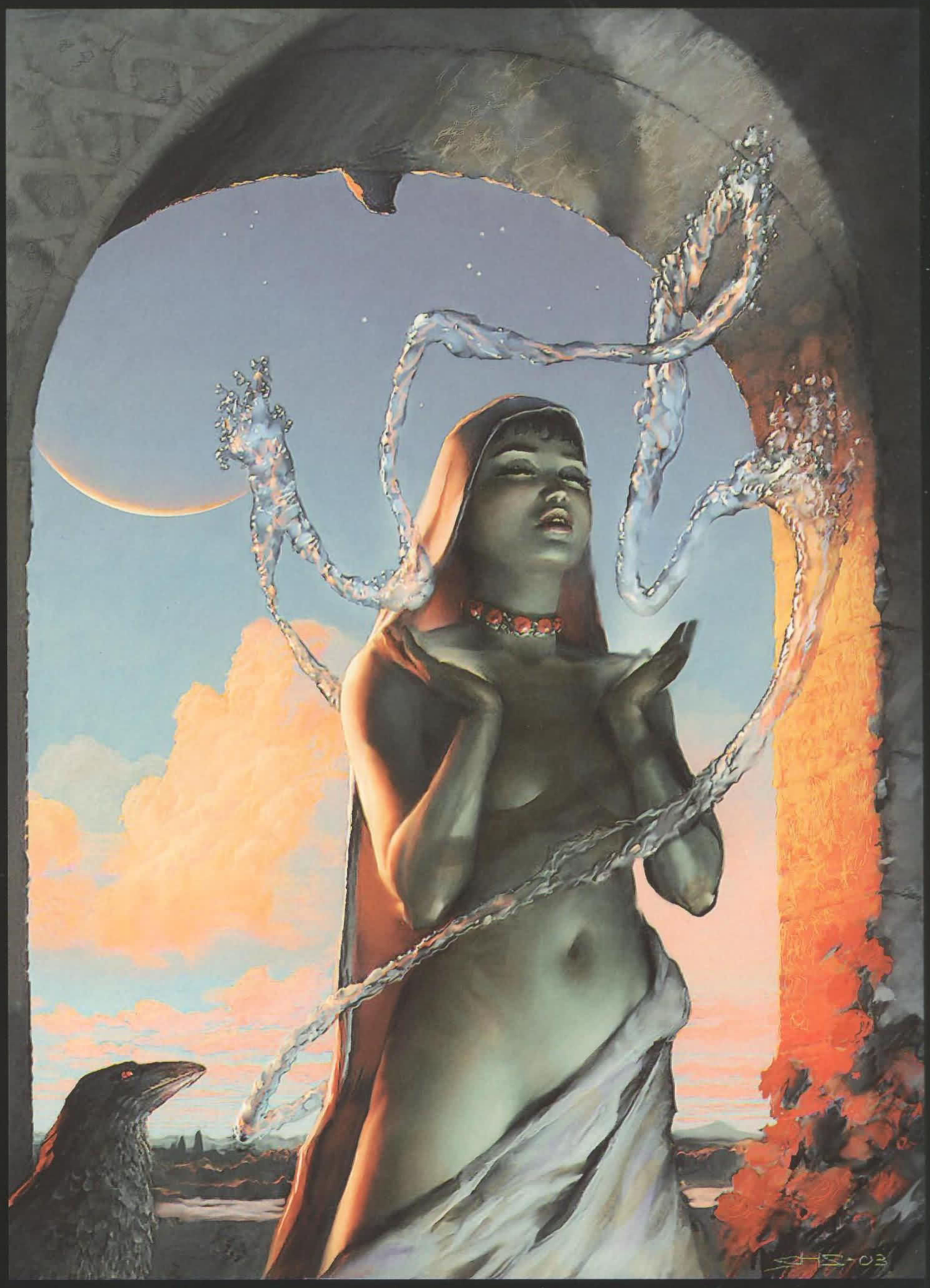


2



3

1



1
The Price of Magic
Photoshop
Steven Stahlberg, Malaysia

2
Ram Skulls
Maya, Photoshop
Meats Meier, SketchOvision, USA

3
Creation Digital Sculpture
Maya, Photoshop
Meats Meier, SketchOvision, USA

2







1



1
Etherlight
Photoshop
Gary Tonge, Vision Afar, UK

2
Self Residual
CINEMA 4D, 3ds max, Photoshop
Hugo O Delevante,
HOD Studio Films, USA

3 & 4
Fractal Flotsam
Painter
Mark Snoswell,
Snoswell Design, Australia

2





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3DesignArchitect
Indonesia/Australia
www.3designarchitect.com
18, 18, 28, 30, 34, 36, 37, 37

A

Javier Abad
Semillitas
Avda/ España 43 bis
Coslada Madrid 28036
Spain
www.semillitas.net
111

Timothy Albee
Timothy Albee Fine Art/ Animation
1793 Ranch Way
Fairbanks AK 99709
USA
Timothy.ArtistNation.com
64, 71, 142

Jason Alexander
76 Luella street
Pittsburgh PA 15212
USA
Empyreanvision.com
97

Candice Alger
Giant Studios
101

Qareeb Shabazz Al-Haqq
12197-71 ave
Surrey British Columbia
Canada
alhanzo@shaw.ca
147

Dennis Allain
50 Fairview Road
Lynnfield MA 01940
USA
allain@elkus-manfredi.com
81, 137

Arild Wiro Anfinnsen
Norway
www.secondreality.ch
114

Agiostratitis Angelos
61 Mylon str
Athens Kolonos
Greece
angel@websight.gr
100, 125

AniMotionS
Tempelhof 50
9000 Gent
Belgium
www.ams.be
26

Olivier Archer
LBC
Col el Roble, Casa # 2001
Aan Pedro Sula Cortes 504
Honduras
www.archerx.tk
142

Oury Atlan
15 rue de Mirbel
Paris 75005
France
oury.3dvf.net
157

B

Alessandro Baldasseroni
Via Giuseppe Sapeto Nr. 7
Milano 20123
Italy
www.eklettica.com
144,172

Wes Ball
10849 Fruitland Dr. - Apt. 305
Studio City CA 91604
USA
www.mindscheme.com
138

Bryan Ballinger
zero south 551 madison St.
Winfield IL 60190
USA
www.bryanballinger.com
86

Jonathan Bauer
311A Riverton Drive
Shelley WA 6148
Australia
www.high5art.com
107

Stephane Belin
55, avenue Joffre
Fontenay-sous-Bois 94120
France
www.stephanebelin.com
134, 134

Renaud Bellefon
7 Residence le Clos
Verrieres le Buisson Ile de
France 91370
France
www.bellefon.fr.st
160

Linda Bergkvist
Kemigränd 28
Umeå Västerbotten 90731
Sweden
www.furiae.com
40, 49, 94, 99

Dany Bittel
Dienerstrasse 45
8004 Zürich
Switzerland
www.danylyon.com
69

William J. Blackmon
Command Digital Studios
P.O. Box 31401
Raleigh NC 27622
USA
www.command-digital.com
32

Pascal Blanché
Ubisoft
4494 rue Garnier appt# 2
Montreal Quebec
Canada
www.3dluvr.com/pascalb
62, 78, 79, 80

Jorge Blanco
Semillitas
Avda/ España 43 bis
Coslada Madrid 28036
Spain
www.semillitas.net
111

Neil Blevins
San Rafael CA
USA
www.neilblevins.com
80, 116, 158

Tim Borgmann
BT-GRAFIK
Oberer Grifflenberg 140
Wuppertal NRW 42119
Germany
www.bt-3d.de
178

Gary David Bouton
Exclamat!ons
4009 Arrowhead Lane
Liverpool NY
USA
www.GaryWorld.com
86

Alessandro Briglia
Via A. Gobetti n°6
Piombino 57025
Italy
www.briglia3d.it
92, 93

Jean-François Bruckner
2 rue pierre de Couberin
Chambly 60230
France
wothan.online.fr/
58, 58

Rodney Brunet
TroubleMaker Studios
4900 Old Manor Road
Austin TX 78723
USA
rbrunet@austin.rr.com
101

Andreas Byström
Sweden
www.renderart.net
161

C

Thelvin Cabezas
Ringling School of Art and Design
ave 13, streets 8 - 10
Cartago
Costa Rica
www.rsad.edu/~tcabezas
72

Pardo Carlos
8, rue Ferdinand Duval
Paris 75004
France
www.m4de.com
51

Benjamin Carré
3 Chemin des Boutareines
94350 Villiers sur Marne
France
www.blancfonce.com
103, 127

Márcio Carvalho
marciocarvalho
arquitetura+design
Porto Alegre RS
Brazil
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Robert Chang
California
USA
www.enchanted.prohosting.com
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James Cheeseman
Smoothe
Cairo Studios
4-6 Nile Street
London N1 7RF
UK
www.smoothe.com
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Justin Cherry
737 Sable
Rancho
Santa Margarita CA 92688
USA
www.nivbed.com
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Christopher Cherubini
65 Maplewood Ave
West Hartford CT 06119
USA
www.renderstyles.com
124

Doug Chiang
P.O. Box 151617
San Rafael CA 94915
USA
doug@dchiang.com
120

Kong Foong Ching
The One Academy
28, Jalan PJS 11/28A, Bandar Sunway,
Petaling Jaya Selangor 46150
Malaysia
kfc.3dpixel.org
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Jamie Clark
SamJam Design
Los Angeles CA 90046
USA
www.samjam.com
168

Matt Clark
UK
www.matt-clark.co.uk
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David Clayton
Cutting Edge VFX
56 Morley St
Toowong QLD 4066
Australia
www.cane-toad.com
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Jeroen Coert
Haarlem North-Holland
The Netherlands
www.geocities.com/superjeroentje
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Steve Colmer
Soluis
31a King Street
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Daniel Conway
47 Hemsley Rd
South Shields Tyne & Wear
NE34 6HN
UK
www.arcipello.com
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Carlos Correia
Rua da Liberdade n.4 , 1.esq.
Amora Setúbal
Portugal
s_calimero@hotmail.com
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Scott Danielson
Parsons Brinckerhoff
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San Francisco CA 94107-1317
USA
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Matthew Dartford
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Bournemouth Dorset
UK
www.mushroomgod.com
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Hayes Davidson
Studio A, 21 Conduit Place
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Ben Davies
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2nd Floor, Bass Warehouse
Castle Street
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Hugo O Delevante
HOD Studio Films
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Todd DeMelle
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USA
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Todd Dewsnup
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USA
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Rich Diamant
Amaze Entertainment
2801 Western Ave Apt 425
Seattle WA 98121
USA
www.rd3d.com
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Juan Jose Gonzalez Diaz
Foncalada 10, 2ºA
Oviedo Asturias 33002
Spain
www.genesisvisual.com
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Alan Dillingham
2614 M St.
Eureka CA 95501
USA
aln@mochamail.com
52

Katherine Dinger
2103 HWY 80 E #205
Mesquite TX 75150
USA
www.pocketmole.com
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Kang Dong-Hyun
Wizard Soft
62-1 Chungdam-dong,
Kangnam-gu
Seoul 135-101
Korea
kasion@thrunet.com
73

E

Anders Ehrenborg
Gothenburg
Sweden
www.fellah.net
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F

Xiaobin Fang
Beijing
China
fxb_jwy@etang.com
84, 85

Péter Fendrik
Angyal utca 4.
Budapest 1094
Hungary
fendrik@akcio.co.hu
63, 85, 121

Rudolf Fischer
Fischer Computeranimation
Bruchfeldstrasse 76
Frankfurt am main hessen
60528
Germany
www.specialvfx.com
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USA
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Germany
www.digimice.com
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Anthony Fransella
463 Apple Tree Branch
Robbinsville North Carolina
28771
USA
www.antsin3d.com
54, 106

Maciej Frolow
Zaolzianska XI/6
Wroclaw Dolny Slask
Poland
www.nomad.4me.pl
151

G

Leon Gaiazov
410 boul St Joseph west
Montreal
Quebec H2V 2P2
Canada
gaiazov@hotmail.com
165

Markus Gann
Vordere Halde 40
Sindelfingen Baden
Württemberg 71063
Germany
www.begann.de
151

Nikos Gatos
Björnsonsgatan 52, IV
168 43 Bromma
Stockholm
Sweden
www.nikosgatos.com
164

Yohann da Geb
Avenida Doutor Timóteo
Penteado, 703Vila Progresso
Guarulhos SP
Brazil
www.yohann.com.br
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Howard Gersh
Industrial Light + Magic
P.O. Box 2459
San Rafael CA 94912
USA
hgersh@ilm.com
175

Danny Geurtsen
139a Revelstoke Road
London Wimbledon Park
UK
danny@solarcoaster.eclipse
.co.uk
60

Marco Giubelli
MysticMan Productions
Via Pasquaro, 26
Varallo 13019
Italy
mysticman@libero.it
70, 70

Glintx
Glintxz2 CG studio
Room 701,No.14,1277 Lane,
Changning Road
Shanghai 200051
China
buby_wumy.nease.net
139, 156

Glintzz
Glintxz2 CG studio
Room 701,No.14,1277 Lane,
Changning Road
Shanghai 200051
China
buby_wumy.nease.net
156

Osvaldo Gonzalez
Pixelium
USA
www.pixelium-art.com
109, 126

Matthew Goodsell
341 Locust St.
Reno NV 89506
USA
www.goodsellart.com
50

Alberto Gordillo
Black & White studios
18 Chevremont, Jenner Road
Guildford Surrey
UK
gordillo.gfxartist.com
118

Richard Green
Artbot
7215 Plank Ave
El Cerrito CA 94530
USA
www.artbot.com
8, 162

Florian Guillaumot
17 Rue Emile Duployé
Bordeaux Gironde 33000
France
www.acidspeed.com
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H

Micah Hancock
Syndrome Studio
Los Angeles CA
USA
www.syndromestudio.com
102, 182

Todd Harris
Avalanche Software
102 West 500 South, Suite 502
Salt Lake City UT 84109
USA
82

Stefan Harrysson
Hunnemarav. 18
37434 Karlshamn
Sweden
transfer.to/3d
172

Andrew Hartness
Ateliers Jean Nouvel
10, cité d'angoulême
Paris France 75011
France
www.jeannouvel.com
27, 27

James Hawkins
Legend Entertainment
Chantilly VA
USA
www.hawkprey.com
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Jon Hey
Smoothe
Cairo Studios
4-6 Nile Street
London N1 7RF
UK
www.smoothe.com
24

Andy Hickes
Rendering.net
303 west 29th Street #B
New York NY 10001
USA
www.rendering.net
16, 39, 39, 39

Kit Hoang
Canada
kw@finestcard.com
107

Peter Hofmann
Heimgartenstraße 8
Weilheim 82362
Germany
www.3dluvr.com/pexel
159

Mikael Högström
Ersåsbacken 52
Gothenburgh - 42159
Sweden
www.duffe.nu/royal
105

Brent Holly
37849 Lakeshore Dr.
Harrison Twp MI 48045
USA
brenthollyusa@netscape.net
147

Seung Ho Henrik Holmberg
Sweden
henrik.cgcommunity.com
6, 128, 129, 131, 132, 132, 172

Daren Horley
Framestore-CFC
19-21 Wells Street
London
UK
www.framestore-cfc.com
113

Adam Howard
Invisiblecities
Ostlers Cottage, Stableblock,
Locksash Lane
West Marden West Sussex
UK
www.invisiblecities.co.uk
30

Vincent M. Hunter
WDG.Habib Architecture
750 North Saint PaulSuite 400
Dallas Texas 75201
USA
vhunter@weihe.com
18

Alexander Hupperich
LoomStudios
Kantstrasse 94
Berlin 10627
Germany
www.huppi.de
114

Kim Hyun-seung
103-1003 Dong-A apartment,
Kwan Ak Dream Town, Bong
Chun 5 Dong
Seoul Kwan Ak-Gu
Korea
www.khsbest.co.kr
47, 126, 145

J ->

Chris Jacks
Smoothe
2nd Floor, Bass Warehouse
Castle Street
Manchester M3 4LZ
UK
www.smoothe.com
21

Andrew Jackson
286 Scraptoft Lane
Leicester Leicestershire
UK
andyj.pdz@btopenworld.com
171

Stephen Jackson
286 Scraptoft Lane
Leicester
UK
Stevej@codemasters.com
168

Jaime Jasso
Metacube Studios
privada del niño 25b colonia
camino real
Zapopan Jalisco 45040
Mexico
www.metacube.com.mx
135, 135

<- J

Seong Gyu Jeon
GFX
Booyoung Green Town
2nd B1908-28, Mok Dong,
Yangchun-Gu Seoul
Korea
kuya77@empal.com
87

Julian Johnson-Mortimer
Picture-Art
12 High Street
St Lawrence
Ramsgate, Kent
UK
www.cg-art.i12.com
91

Grzegorz Jonkajtys
Poland
www.3dluvr.com/jonkajtys/
70

K

Jina Kang
School of Visual Arts
89 Teaneck Rd #C-2
Ridgefield Pk NJ 07660
USA
www2.sva.edu/~jinakang
152, 157

Dimitar Karanikolov
Bulgaria
www.meshroom.com
31

Jens Karlsson
Chapter Three Digital Creations
Storgatan 7
38731 Borgholm
Sweden
www.chapter3.net
8, 177, 180, 181

Dimitris Katsafouros
16 Vosporou St
Athens 10444
Greece
dkatsafouros@mac.com
126

Balazs Kiss
London
UK
www.3dluvr.com/ward
112, 112, 140

Igor Knezevic
Flare Group
612 Montana Av. Apt B
Santa Monica CA 90403
USA
www.flaregroup.com
23

Michel Koch
4 Rue du Feu
Strasbourg Alsace 67000
France
www.mimezu.com
50

Robin Konieczny
Asylum 3D
40 Clare Road
Whitstable Kent
UK
www.asylum3d.co.uk
118

Kyri Koniotou
London
UK
k_koniotou@hotmail.com
47

Chris Koutroulos
28A L Katsoni str Marousi
Athens 15122
Greece
www.xtronik.com
60, 60

Aaron Krauss
Chicago IL
USA
akrauss77@hotmail.com
174

Hyun Kyoung Up
CCR
14F, Wonbang Bldg, 143-42
Samsung-dong, Kangnam-Gu
Seoul 135-090
South Korea
www.xcomicx.com
67

L

Raphael Lacoste
Ubisoft
Canada
www.3dluvr.com/elrafo
136, 141

Gary Lai
Electronic Arts Canada
4330 Sanderson Way
Burnaby BC V5G 4X1
Canada
kamui.6o4.ca/index.htm
59

Keith Lango
keith lango animation
www.keithlango.com
72

James Larese
Syndrome Studio
Los Angeles CA
USA
www.syndromestudio.com
102

Kim Baumann Larsen
PLACEBO EFFECTS
Drammensveien 130
Oslo
Norway
www.placebo-fx.com
22, 38

Marcel Laverdet
28 Creuse Voie
Bievres 91570
France
m.laverdet@wanadoo.fr
64, 74, 81, 89, 89

Douglas Lawrence
TroubleMaker Studios
4900 Old Manor Road
Austin TX 78723
USA
101

Marco Lazzarini
3Dlink di Marco Lazzarini
Via Delfica n°5
Siracusa Sicily 96100
Italy
www.3dlink.it
88

Seung-hee Lee
Hi-WIN
WoongSan B/D 2F
Bangi-dong 108
Songpa-gu, Seoul
South Korea
ucsuro@freechal.com
44

Wang su Lee
Ctype
608 reposetel 30-25 bongchun
6-dong kwanak-gu
Seoul
Korea
c-type.com
56

Xiaoyong Lee
Killcat
1702, A block, Gaoke Building,
906 Tianhe Bei Road
Guangzhou Guangdong
510635
China
wqwj33.myetang.com
33

Nicolas Lesaffre
281 Domaine de la Vigne
Lille Nord 59910
France
nicolaslesaffre.free.fr
155

Ryan Lesser
675 Massachusetts Ave
Cambridge MA 2906
USA
www.ryanlesser.com
92

John Wallin Liberto
Lilla Gatan 1
Solna
Sweden
www.johnwallin.net
123

Nazare Lillebø
NBBJ-HUS-PKA Architects
22

Carlos Lin
Australia
www.ceql.com
92

Chris van der Linden
White Cluster
Marktstraat 1T
Bladel Noord Brabant
The Netherlands
www.whitecluster.com
57

Tommie Löfqvist
Krukmakargatan 64
Stockholm 11741
Sweden
www.pigbelly.com
96, 96

Chris Lomaka
2917 95th Dr. E.
Parrish FL 34219
USA
www.angelfire.com/art/
chrislomaka
159

Glen Loyd
Company 39
Suite 2400, 1660 Lincoln Street
Denver CO 80264
USA
www.company39.com
24

M

Manuel Macha
LoomStudios
Kantstrasse 94
Berlin 10627
Germany
www.manuelmacha.de
114

Jimmy Maidens
5010 Frye Rd
Upperco MD 21155
USA
www.boring3d.com
6, 9, 86, 114

Malachi D. Maloney
liquidwerx
3737 N. Country Club Rd.
#115-s
Tucson AZ 85716
USA
www.liquidwerx.com
9

Daryl Mandryk
Vancouver BC
Canada
blackarts@shaw.ca
102, 103

Aurel-Miron Manea
Str. Barbu Lautaru nr8, Bl.23,
Sc A, Ap50, Sector1
Bucharest 7000
Romania
www.aurelm.host.sk
164, 169

Edu Martín
Pixel in Motion
Diputacion 239, 4-7b
Barcelona 8007
Spain
www.pixelinmotion.com
72

Marcos Martinez
Semillitas
Avda/ España 43 bis
Coslada Madrid 28036
Spain
www.semillitas.net
111

Dilson Monteiro Moreira
Twister
Semi Alzuguir, 33
Condominio San Diego
Barra da Tijuca
Rio de Janeiro RJ 22793-280
Brazil
www.dilsonm2.com
98

Meats Meier
SketchOvision
328 east 1700 south
Salt Lake City UT 84115
USA
www.3dartspace.com
65, 116, 117, 176, 184, 185

Dag Jomar Meyer
PLACEBO EFFECTS
Drammensveien 130
Oslo
Norway
www.placebo-fx.com
22, 38

Anatoliy Meymuhin
Rostov-on-Don 344010
Russia
anatoliy.epilogue.net
82

Daniel Molin
Inagog 31A
41876 Gothenburg
Sweden
www.danielmolin.com
106

Kevin Moore
96 Quail Rd
Griffin GA 30223
USA
www.fantasy-anime.org
42

Alberto Moreno
C/ Alava 7 2ºB
San Sebastian de los Reyes
Madrid 28700
Spain
www.grihan.com
138

Christopher Mullins
2321 1st Avenue North #301
Birmingham AL 35203
USA
www.blueshortfilm.com
78, 119

Socar Myles
Sweden
www.gorblimey.com
99

N

Jonatan Catalán Navarrete
Plaza Juan de Villarrasa 15-1
Valencia 46001
Spain
www.sytrondesign.com
7, 160

Christos Neofotistos
208 Irodotou St
Iraklion, Crete
Greece
www.neofotistos.da.ru
48, 101

O

Flavio Ochoa
Smoothe
Cairo Studios
4-6 Nile Street
London N1 7RF
UK
www.smoothe.com
21

Oddworld Inhabitants CG
Department
Raymond Swanland
869 Monterey Street
San Luis Obispo CA 93401
USA
www.oddworld.com
115

Oddworld Inhabitants
CG and Production Design
Departments
869 Monterey Street
San Luis Obispo CA 93401
USA
www.oddworld.com
68

Gerard O'Dwyer
'elm tree'
Tipperary Co.
Ireland
homepage.eircom.net/~glsphere/
80, 116

Stephen Otvos
Otvos Illustration
Toronto Ontario
Canada
otvos_illustration@techie.com
44, 48, 108

Cemre Ozkurt
Blur Studios
711 Wilcox #201
Los Angeles CA 90038
USA
www.deluxepaint.net
57

P

Juan Jose Palomo
Paula De La Vega Nº18 Bajo E
Madrid 28036
Spain
www.3dblasphemy.com
74, 163

Alain Paparone
568, Boulevard Grignan
Toulon 83000
France
mapage.noos.fr/apaparone
105, 106

Jake Parker
2211 North Lamar Suite 100
Dallas TX 75202
USA
www.agent44.com
160

Fabrizio Pascucci
Simbiosi
via xxv aprile 42/a
Fiesole Fi 50014
Italy
www.simbiosi.com
28

Kevin Pazirandeh
566 Muskingum Ave
Pacific Palisades CA 90272
USA
kevin@kzone3d.com
164

Jesus Pedrosa
Next Limit
Claudio Coello 81, 3º A exterior
Madrid 28001
Spain
www.geocities.com/SoHo/Gallery/1015/
120

Chris Pember
Winnpeg, Manitoba
Canada
www.3dluvr.com/gunnah
136

Don Perkins
don perkins illustration
437 Morning Glory Court
Wilmington NC 28405
USA
www.donperkins.com
61

Thierry Perrain
France
perso.wanadoo.fr/perrain3dportfolio/
112, 137

Leif Arne Petersen
Loom Studios
Lietzensee Ufer 6
Berlin 14057
Germany
www.cgeye.de
90

Nathan Phail-Liff
AlienintheBox
USA
www.alieninthebox.com
166, 167

Paul Pham
80 Kane St. Apt. A3
West Hartford CT 06119
USA
www.paul-pham.com
124, 125

Vadim Pietrzynski
Spellcraft Studio
Senefelder Str. 23
Berlin 10437
Germany
www.yeahthemovie.de
110

Olivier Ponsonnet
53 rue Hoche 33200 Bordeaux
Bordeaux 33200
France
reiv.fr.st
119, 137

John Pruden
Digital-X
10201 S. 51st Street Suite 245
Phoenix AZ 85044
USA
www.digitalx3d.com
5, 22, 28, 34, 153

Q

Chen Qingfeng
Room 201,
No.990-1,Xiahe Road,
Xiamen Fujian 361004
China
www.highend3d.com/artists/artist.3d?au=chenqingfeng&iid=159
19, 24, 33, 38, 146

R

Benoit de Ravel "Bengal"
19 Rue des Bons Raisins
92500 Rueil Malmaison
France
www.cafesale.net/bengal
41

Simon Reeves
15 Savernake Avenue
Melksham Wiltshire
UK
www.simonreeves.co.uk
165, 170

Dalius Regelskis
UAB Design Solutions
Kalvariju St 1
Vilnius
Lithuania
www.cad-services.biz
32

Lars Ribbum
NBBJ-HUS-PKA Architects
22

Caron Roland
25 rue de macon
Alfortville France 94140
France
r.caron.free.fr
86

Cesar Romero
Carlos Lopez #370Col. Lomas de Santa Maria
Morelia Michoacan 58090
Mexico
www.3dluvr.com/cero
103

Jiaxing Rong
1713 Benson Ave
Brooklyn NY 11214
USA
www.jrtistic.com
44

Mario Rothenbühler
i Design
Poststrasse 10
Biberist Solothurn 4562
Switzerland
www.i-design.ch
7

Christelle Rouchaville
254 Bld Voltaire
Paris 75011
France
christeller@noos.fr
76, 165

Morten Eric Munk Rowley
Munkmotion
10/70-72 Jenner St
Baulkham Hills NSW 2153
Australia
www.munkmotion.com
170

Mario Russo
R: Gago Coutinho, 1087
Londrina Paraná
Brazil
mrussoart@yahoo.com
140

S->

Jussi Saarela
Outo Media
Kajaaninkatu 25 A 8
Oulu - 90100
Finland
saarela@archeus.fi
120

Sami Salo
Itäinen rantakatu 60 a A 17
20810 Turku
Finland
sami.salo@auriamail.net
75

Alvaro Iglesias Sánchez
Travesía del Grillo, Nº 2, 5ºA
Torrelavega (Cantabria) 39300
Spain
artealvaro.tripod.com
130, 174

Jesse Sandifer
Dallas TX
USA
jessesandifer@juno.com
174

Mars Sandoval
Syndrome Studio
Los Angeles CA
USA
www.syndromestudio.com
102, 183, 183

Bang SangHyun
OMIX studio
HwangHwa B/D 1301,
Yoeksam-dong 832-7,
KangNam-ku,Seoul
South Korea
www.omixstudio.com
66, 66

Victor Ruiz Santacruz
www.twistedesign.com
7, 160

Markus Schille
Aasvegen 4
Moss Ostfold
Norway
home.no/markuss
79

Sedone
USA
www.sedone.com
56

Ray Sena
3704 Anza Way
San Leandro CA 94578
USA
raysena.clan-510.org
130, 149, 178, 180

Steven Shmuely
15 Strathton Manor,
Helen Close, Strathavon
Johannesburg Gauteng 2031
South Africa
lucid@icon.co.za
58

Andrew Silke
Cutting Edge VFX
56 Morley St
Toowong QLD 4066
Australia
www.cane-toad.com
90

Juan Siquier
C/Muelle 9, 4ºIzq.
Albacete 2001
Spain
www.juansiquier.com
144

Marcin Skrzypczak
Kosnego13/8
Opole
Poland
viollus@poczta.fm
5, 92

David Smith
20 Grenaby Avenue,
Croydon, Surrey
UK
dave@thepolysmith.com
88

Mark Snoswell
Snoswell Design
Australia
www.cgCharacter.com
179, 187, 187

Maria Sokolova
Klovsky Spysk street,#12,flat #5
Kiev 1021
Ukraine
kisa2705@yahoo.com
54

Ila Soleimani
apt.13, Saba building, 15th st., Velenjak
Tehran
Iran
www.ilasolomon.com
68, 174

Panya Souvanna
Orléans 45000
France
spady@free.fr
121

Steven Stahlberg
7-6-2 Menara Hartamas
Sri Hartamas
50480 Kuala Lumpur
Malaysia
www.optidigit.com/stevens
1, 55, 82, 83, 95, 184

Robert Steinman
227 Rachel Court
Franklin Park NJ 08823
USA
www.taminglight.com
100, 108, 130

Pierre St-Hilaire
My Virtual Model
6745 de Lorimier
Montréal Québec
Canada
sthash@sympatico.ca
42

Terry Stoeger
620 Niagara Lane N
Plymouth MN 55447
USA
home.attbi.com/~tstoeger/
139, 150, 158, 158

Philip Straub
1355 Blvd. Apt. 4
West Hartford CT 06119
USA
www.philipstraub.com
50, 124, 124, 125

Jocelyn Strob
255 rue Prince-Edouard
Quebec Qc
Canada
www.strob.net
145

Thomas Suurland
Denmark
www.suurland.com
169

Andrzej Sykut
Poland
www.azazel.f2o.org
56, 143

<-S

Grégory Szucs
chez Aurelie Neyret, 72
boulevard Vivier Merle
Lyon Rhones Alpes 69003
France
www.gribouillis.com
52

T

Tajino
Clickgrafix
123 & 123b Jalan Aminuddin
Baki
TTDI Kuala Lumpur 60000
Malaysia
www.tajino.net
17, 17, 26, 29, 35, 35, 142, 166

Tero Takalo
Outo Media
Kajaaninkatu 25 A 8
Oulu 90100
Finland
tero_takalo@hotmail.com
120

Sylvain Tardiveau
189 rue du FBG Poissonniere
Paris Ile de france 75009
France
www.slycoart.com
150

Mario Tarradas
Pixel in Motion
Diputacion 239, 4-7b
Barcelona 8007
Spain
www.pixelinmotion.com
72

Joel F. Thomas
6727 Luciernaga Place
Carlsbad CA 92009
USA
www.stalecracker.com
46

Gennadiy T'omin
Command Digital Studios
P.O. Box 31401
Raleigh NC 27622
USA
www.command-digital.com
32

Gary Tonge
Vision Afar
34 Wendover Rise, Allesley
Park
Coventry West Midlands
UK
www.Visionafar.com
131, 166, 186

Fabrício Torres
Estr. Santa Efigênia 211,
casa 12
Rio de Janeiro 22775780
Brazil
www.torreismo.kit.net
58, 98

Steve Townsend
25 Eastway
Whitby North Yorkshire
UK
sfx-creative.com
11

Dimitar Tzvetanov
Krasno selo, 35A , V , 48
Sofia 1680
Bulgaria
www.chromstudio.com
173

V

Cristobal Vila
Eterea Animation Studios
Camino de Fillas, 18, 7, A
Zaragoza 50013
Spain
www.etereaestudios.com
154

Mariska Vos
Amsterdam
The Netherlands
www.mariska3d.com
84

W

Jonathan Ward
NBBJ-HUS-PKA Architects
22

Jo Watanabe
AlienintheBox
USA
www.alieninthebox.com
127, 167

Steve Weber
11 rue Wechen
Mertzig
Luxembourg
www.steve-weber.com
152, 156

Aaron Webster
Toronto
Canada
www.blueshortfilm.com
78, 119

James Widegren
Idiocase
Kaptensvagen 19b
38334 Monsteras
Sweden
www.idiocase.com
180

Eric Wilkerson
61 Schenck Avenue
Beacon NY 12508
USA
www.starleagueart.com
104

Philip H. Williams
Narberth PA 19072
USA
www.eyewoo.com
51, 109, 131, 156

Joe Williamsen
Avalanche Software
102 West 500 South, Suite 502
Salt Lake City UT 84109
USA
jwilliamsen@avalanchesoftware.com
82

Tom Winberg
Winberg Design
Torvet 5
4836 Arendal
Norway
www.wide3d.no
171

Maciej Wojtala
ul.Hawajska 21 / 7
Warsaw
Poland
acn.waw.pl/ananke
105

Jane Wong
Persistance of Vision
1304, Jalan Jiran, Happy
Garden
58200 Kuala Lumpur
Malaysia
janewmp@yahoo.com
76

Ken Wong
5 Ash Grove
Magill SA 5072
Australia
kenspace.cjb.net
51, 55, 55, 104

Caitlin Worth
USA
www.spherenoire.com
128, 148

Anthony A. Wright
Artmaze
1 / 25 Marshall St.
Manly NSW 2095
Australia
www.artmaze.com
25

David A. Wright
Artmaze
212 Blackstone Drive
San Rafael CA 94903
USA
www.artmaze.com
25

Y

Ensar Yanar
Kartaltepe mah. Mevlana sok.
No: 1
Bayrampasa Istanbul 34170
Turkey
www.turx.com
141, 148

Shawn Ye
Blk 585 #06-3039 Ang Mo
Kio Ave3
Singapore 560585
Singapore
www.shawnye.com
97

Kim Youngah
OMIX studio
HwangHwa B/D 1301,
Yoeksam-dong 832-7,
KangNam-ku,
Seoul
South Korea
www.omixstudio.com
66, 66

Z

Andrés Zapata
Emotion Visual
Communications
649 E. Naples St.
Chula Vista CA 91911
USA
www.emotiondigitalstudio.com
158

Werner Ziemerink
Johannesburg
South Africa
www.3dluvr.com/ziemdesign
77

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MAXON	CINEMA 4D	www.cinema4d.com
mental images	mental ray	www.mentalimages.com
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Pixar	RenderMan	renderman.pixar.com
Pixologic	ZBrush	pixologic.com
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Robert McNeel & Associates	AccuRender	www.accurender.com
Robert McNeel & Associates	Rhino	www.rhino3d.com
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Softimage	SOFTIMAGE|XSI	www.softimage.com
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Chaos Group	VRay	www.vrayrender.com
Xara Group	Xara 3D	www.xara.com