

# EXPOSÉ 2

Finest digital art in the known universe



/ BALLISTIC /

# EXPOSÉ 2

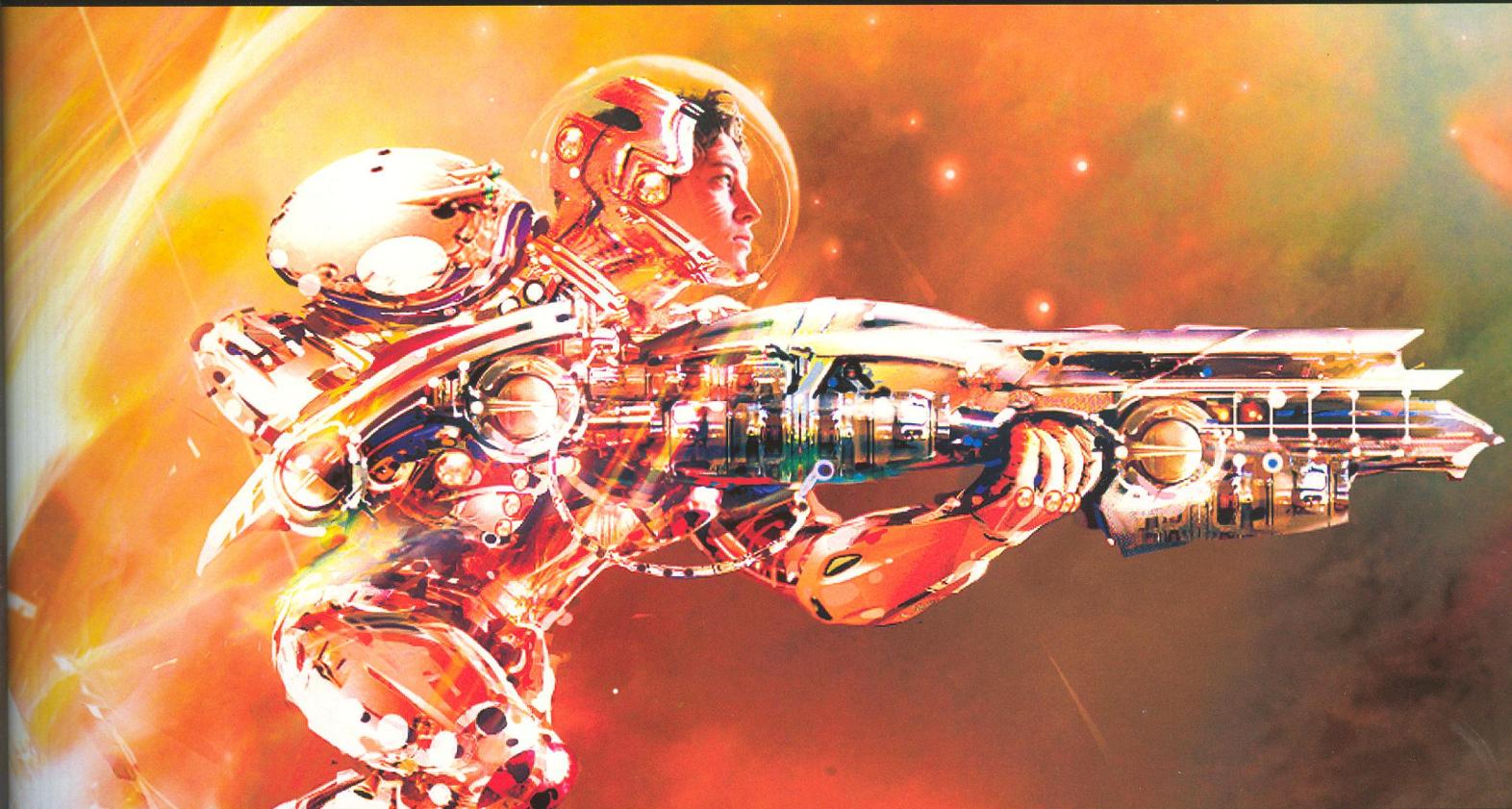
Finest digital art in the known universe

Series created by

**Mark Snoswell & Leonard Teo**

Edited by

**Daniel Wade & Mark Snoswell**



# EXPOSÉ 2

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**Earl Bird**

CINEMA 4D, BodyPaint, Photoshop

**Peter Fendrik**, Hungary

[Front cover: EXPOSÉ 2 Softcover & Hardcover Second editions]

**Assassin**

Maya, Photoshop, Painter

**Loïc "e338" Zimmermann**, France

[Back cover: EXPOSÉ 2 Softcover & Hardcover editions]



**Hostile takeover**

Photoshop

Client: Tor Books

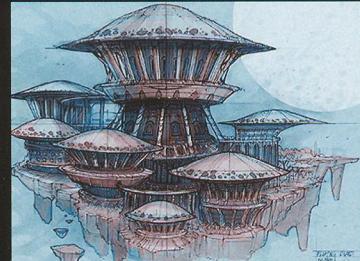
**Stephan Martiniere**, USA

[Cover: EXPOSÉ 2 Limited Edition]

/ B A L L I S T I C /

# 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.



**Syd Mead** (Futurist and Designer) is one of the most celebrated concept designers of our time, having been responsible for many memorable designs from feature films to interiors and even toys. His most well-known works include production designs for *Blade Runner*, *TRON*, *Aliens* and *2010*, the pivotal science fiction movies that got many budding visual effects artists inspired to enter professional careers in this field.

**Feng Zhu** studied industrial design at the Art Center College of Design. He has worked on diverse projects including video games, TV commercials, film design, and amusement park rides. Clients include Lucasfilm, Disney, Electronic Arts, Blur Studio, GT Interactive, Origin Systems, Microsoft, Universal, and Warner Brothers. For Lucasfilm, Zhu focused on new environments, and hard-surface designs including vehicles, droids and props for *Star Wars: Episode III*.



**Christopher Sloan** is the Art Director for the National Geographic Magazine, commissioning non-photographic art, illustrations and diagrams for the magazine. Sloan is also the magazine's specialist in paleontology and paleoanthropology, writing articles for National Geographic including 'Feathers for T. rex' as well as several award-winning children's books.

**Alex Morris** is the Director of 3D at Hayes Davidson, UK's largest digital communications company specializing in 3D and new media for the architecture and commercial property world. Notable London projects include The London Eye, The Millennium Dome, The Millennium Bridge, The Tate Gallery of Modern Art, the headquarters for the new London Mayor and Condon City, which is the first integrated and flexible interactive 3D computer system of London.



**Lorne Lanning** is President/Creative Director and Co-Founder of the award-winning video game development company Oddworld Inhabitants. He serves as a member of the Visual Effects Society, the Wired Brain Trust, as well as the Executive Vice Chairman of the Academy of Interactive Arts and Sciences (AIAS). An alumnus of California Institute of the Arts, with an Honorary Doctorate Degree from SFAAC, Lorne has lectured all over the world on digital media.

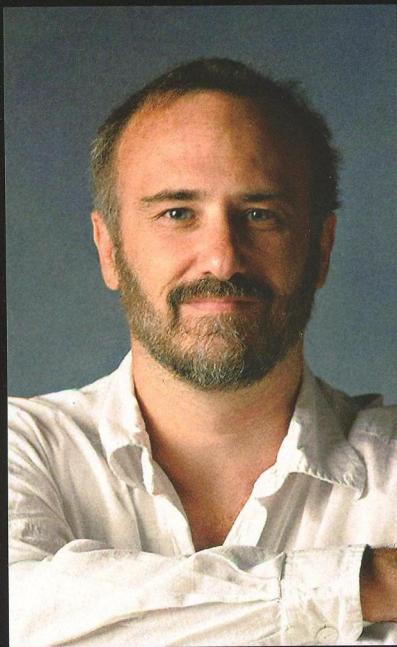
**Andrew Hartness** has been working as architect and 3D coordinator at Ateliers Jean Nouvel in Paris for the past two years, specializing in reactive modelling techniques, final image production and architectural design. Following studio art coursework in the US, he came to Paris in 1997 where he began studying architecture. His style and methods are currently beginning to interest 3D-based software developers the world over.



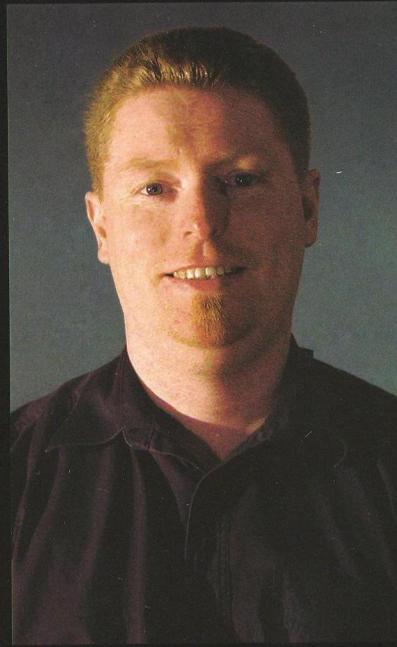
**Diana Walczak** is the Artistic Director and Co-Founder of leading animation company Kleiser-Walczak. Diana is a classically trained sculptor, now creating believable digital 3D characters for Kleiser-Walczak. Diana helped coin the concept of a Synthespian, a lifelike and convincing digital actor.

**Bay Raitt** is renowned as the 3D modeler and Creature Facial Lead for the *Lord of the Rings* trilogy at Weta Digital, responsible for modelling and building Gollum's facial system. In 2003, Bay was a co-recipient of the Visual Effects Society Award for 'Best character animation in a live action motion picture'.

# EDITORIAL



**Mark Snoswell**



**Daniel Wade**

Wow! If you are reading this then you're part of a global revolution that's growing at a phenomenal pace. It's May 2004 now, just over a year since we started Ballistic Media and things are still going at an unbelievable pace. EXPOSÉ 1 has been a huge global success and EXPOSÉ 2 is looking as though it will eclipse the first issue. Looking at last year's editorial shows just how well things have gone: monthly visitors on our forums at CGTalk.com have skyrocketed into seven figures; our CGNetworks.com weekly mailing list is pushing 6 figures; our production pipeline is just starting to put out a book every 6 weeks; and we are about to race off to Europe's biggest 3D conference, the 3D Festival in Copenhagen—an event that we organized while doing everything else. And all this has been done by a team of just 8 people!

Amongst all the excitement and activity, there is one thing that stands out above everything else. The outstanding success of EXPOSÉ 1 and the phenomenal exposure it has given the featured artists. Our goal is to enhance the digital arts community on a global basis and EXPOSÉ is our flagship in this effort. EXPOSÉ, the featured artists, and ourselves have received critical praise from every quarter over the past year. But, we really knew we had done the right thing when Chris Sloan, the Senior Art Director from National Geographic contacted us stating: "I have used EXPOSÉ as a resource to find

artists ... EXPOSÉ is the only collection of good quality digital art available". More than that, Chris wanted to be a part of what we were doing and joined a highly distinguished Advisory Board to assist us in choosing the content for this book.

It's only been 6 months since EXPOSÉ 1 shipped. In that time it has become the de facto standard and reference for high-end digital art. We have been staggered at how far EXPOSÉ has reached. The majority of initial 10,000 books printed has sold out. They have gone directly to people from every walk of life in 70 countries. EXPOSÉ 2 attracted over 4,000 entries from all over the world. At just three seconds each, it takes almost 4 hours to look at that many images! To handle the load we developed an automated entry collection and judging system that not only worked for the mass of EXPOSÉ entries but is also collecting content for a whole stream of books now in production.

But, at the end of the day you have to examine every image with a trained and fair eye. We are passionate about what we do, this industry, quality, the art and the artists. It has been gratifying to share this passion with a staff and Advisory Board of unparalleled qualification, integrity and enthusiasm. With their help, we sorted through over 4,000 entries to select just 273 images from 230 artists for printing

in EXPOSÉ 2. The artists came from 33 different countries. Roughly two thirds of the entries were 3D and one-third 2D (digital paintings). We allocated images to one of 10 categories, as 3D and 2D entries. Then the really hard work began. We shortlisted 30 images in all categories—600 images in total. Then the entire Advisory Board and Editors voted for the top 10 images in each category. The top images were awarded Master Awards and depending on merits 1-3 images received Excellence Awards in each category. After all the award winners went in, editorial and layout selected the remaining images from the short list that went into print... Then we plunged straight into the next book.

By far the hardest part of the whole process was agonizing over all the fantastic images entered that we just did not have room to print. The quality of the entries was phenomenal this year, and only one in fifteen images made it in, compared to one in four last time. To promote all those talented artists who did not get in we will shortly launch an on-line portfolio web site with all the entered images. Finally, we have managed to keep the entry process completely free and we are offering all the featured artists free hardcover copies of the book. So please, rave about the book, show it to all your friends and then go on-line and see all the work and join in yourself and tell us what you think!



## FANTASY

Based on the number of entries in EXPOSÉ 1 that had a fantasy theme, we decided to create a Fantasy category for EXPOSÉ 2. Overall, one in ten entries included a mythic or fairy-tale focus. The success of entries depended on the artist's ability to evoke an emotional response or attachment to their art. Excellence in all technical aspects was a must so that there were no distractions from the evocation of mood and atmosphere. With over four hundred entries for the new category, the judging was challenging.

There was no shortage of dragons, winged angels or warriors and the award winners in this category combined atmospheric scenes with great technical execution.

The tools used in the entries covered the gamut of 2D and 3D apps. The 2D category was dominated by Photoshop and Painter. Just over half of the four hundred entries used some form of 3D software with 3ds max just edging out Poser, Maya and LightWave 3D for total successful entries.

Songs under the apple tree. Photoshop, Painter.  
**Linda Bergkvist, Sweden**

There was no real surprise that Linda Bergkvist was awarded the Master Award for Fantasy 2D combining Photoshop and Painter. Linda's work is consistently outstanding, and she was the Master award winner for the Character in Repose 2D category in EXPOSÉ 1. Julian Johnson-Mortimer took out the Master award for Fantasy 3D with 'Kreacher', a study based on a character from Harry Potter and the Order of Phoenix book using Maya, Deep Paint and Photoshop.



## ARCHITECTURAL

Entries for the Architectural category for EXPOSÉ 1 accounted for a whopping one quarter of total entries. The proportion of entries for EXPOSÉ 2 wasn't nearly as high, but as a total, there were roughly the same amount of entries.

There was a greater balance of interior and exterior visualizations for EXPOSÉ 2 which was also reflected in the successful entries. As with EXPOSÉ 1, most of the exterior visualizations were of commercial buildings

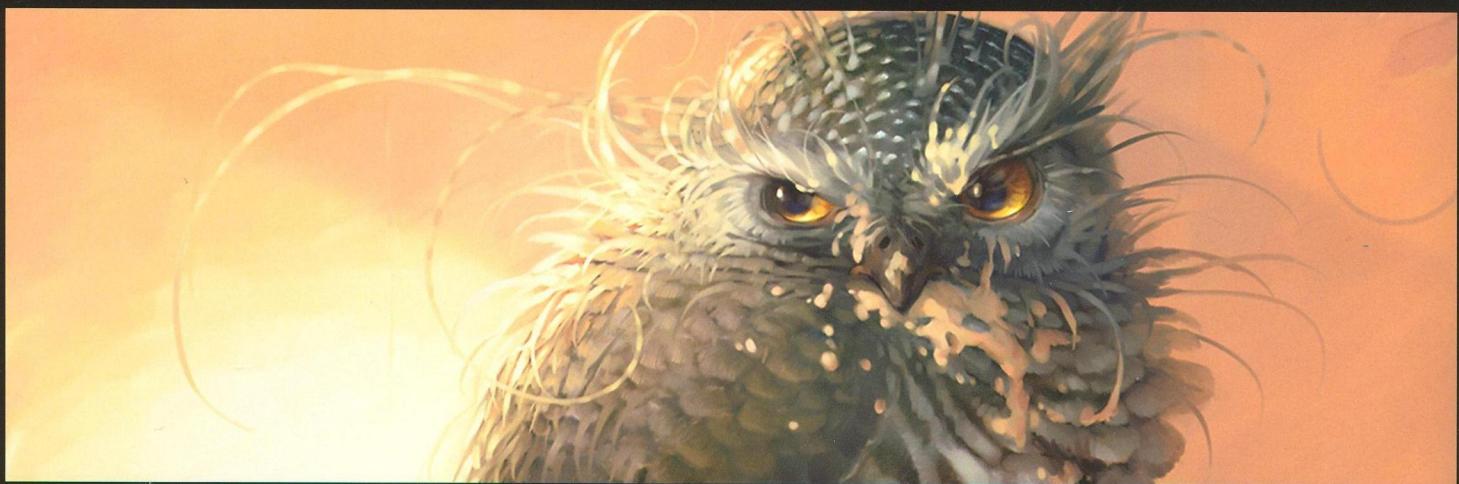
under construction or those on the drawing boards. The judging criteria for award winners was the best architectural visualization, independent of style or setting. The main requirement was the artist's ability to create an image that was not just believable but inspirational, and specifically, evoked a desire to visit the location/building/space.

All entries for the Architectural category used 3D software in their construction, so there was no Architectural 2D sub-category.

Granada, 3ds max,  
**Alex "proebius" Martin, Spain**

Despite the lack of 2D entries, the most-used application across all entries was Photoshop (a 2D application). 3ds max was the most-used 3D tool followed by AutoCAD, VRay, Lightscape, VIZ, LightWave 3D, Maya, and finalRender.

Other than a handful of entries, virtually all the successful entries in this category used 3ds max. Alex Martin took out the Master award for the Architectural category with his 'Granada' visualization using 3ds max.



## CHARACTER IN REPOSE

The criteria for this category was for artists to create organic or mechanical characters encompassing technical skill, believability, composition and, most of all, emotion. The overall challenge was to test the artist's ability to bring their characters to life.

Character in Repose accounted for over one quarter of the total entries for EXPOSÉ 2. The quality of entries made selection of images particularly challenging with only one in thirty-five images making it to print.

Roughly two thirds of the entries for this category were created with 3D software. Like every category in EXPOSÉ 2, Photoshop was the most-used application for both 2D and 3D entries. Painter was the second most-used app ahead of Maya, 3ds max, Poser, LightWave 3D, and CINEMA 4D.

Both the 2D and 3D categories produced many potential award winners. Most of the successful 2D entries used only Photoshop with fewer using only Painter.

Sir Kurush, Painter,  
**Anry Nemo**, Russia Federation

The Character in Repose 2D Master award went to James Brian Jones for 'Mobsta' created using Photoshop.

The Character in Repose 3D Master award went to Peter Fendrick for 'Earl Bird' created using CINEMA 4D, BodyPaint, and Photoshop. This follows Peter's 'Lady Bird' entry in EXPOSÉ 1 which won an Excellence award in the same category.



## CHARACTER IN ACTION

As the category name would suggest, the purpose of Character in Action is to honor artists that best capture the sheer power, energy and elegance of a character in motion. It is a rare talent to capture expressive motion, freezing a moment in time, so entries were measured against these criteria with impressive results.

As with EXPOSÉ 1, a number of 3D entries featured relatively artificial poses, giving little sense of action, power or motion.

With 3D characters, a great deal of technical skill is required to produce a believable result, so the addition of movement further complicates the task. It also takes courage to blur painstakingly-created details in pursuit of an expressive moment in time. Many of the entries in this category were from game titles.

A little under 10% of the EXPOSÉ 2 entries fell under the Character in Action category. Roughly two thirds of the overall entries were created using at least one 3D app.

Fall of the Svartalf King, Photoshop,  
**Christer Sveen**, Funcom A/S, Norway

The successful Character in Action 2D entries used Photoshop and Painter. Photoshop, Maya and 3ds max were the most popular choice for 3D entries, then Poser, LightWave 3D, and SOFTIMAGEXSI.

The Character in Action 2D Master award went to Bill Hall for 'Girl's soccer' created using Painter. The Master award for Character in Action 3D went to INDY21 for 'Emperor of Dragons: Ho san san #2', from a 3D online game, created using Maya and Photoshop.



## MECHANICAL

The Mechanical category was originally combined with Still Life in EXPOSÉ 1, but got its own category for EXPOSÉ 2. Entries featuring a device or part of a device fell into the Mechanical category.

Success was highly dependent on the artist's ability to demonstrate an excellence in technical design and execution. This included the intricacy of subject designs and the technical excellence of modeling/texturing/lighting/illustration.

All entries in the category used 3D tools; so there was no Mechanical 2D sub-category. Photoshop was the most-used application in this category, followed by Maya, 3ds max, LightWave 3D, CINEMA 4D, and SOFTIMAGE|XSI.

As in EXPOSÉ 1, most entries for this category were product visualizations. The trend of using Global Illumination (GI) and High Dynamic Range Images (HDRI) continued with entries for EXPOSÉ 2.

**Spaceballs\_2004**, CINEMA 4D, FreeHand, **Dave Davidson**, United Kingdom

The explosion of high quality visualizations has accelerated now all the 3D applications have GI and HDRI capabilities built in. The new Mechanical category will grow as more product visualization artists join the EXPOSÉ community.

The Master award winner for the Mechanical category was Laurent Pratlong for 'GAB-01' using 3ds max, HDR Shop, and VRay.



## TRANSPORT

The Transport category honors the best device for moving about in. Whether chrome space ship, or classical Venetian gondola, machine of war, exotic vehicle, the category seeks out the best images of transportation. The defining criteria for selection was the artist's ability to capture and evoke the desire to travel to a place, or by a mode of transport or to travel in a particular way. Just under 5% of entries fell into the Transportation category with a shift in subject matter.

Entries featuring cars were fewer than for EXPOSÉ 1, though their quality was high. Other popular subject matter included aircraft, spacecraft, motorcycles and ocean-going vessels. The majority of entries in this category were created using 3D applications with 3ds max clearly leading the way over LightWave 3D, Maya, SOFTIMAGE|XSI and CINEMA 4D.

The 2D entries were created with Photoshop, Painter or Photo-Paint. The Transport 2D Master award went to Stephan Martiniere

**Courier**, 3ds max, Deep Paint, Photoshop, **Wayne Smith**, United Kingdom

for 'Light', the cover of a book of the same title for Fleuve Noir/ Pocket, created using Photoshop. The Master award winner for Transport 3D was Istvan Pely for 'HT-27' using 3ds max and Photoshop.

Another notable for this category is Yanick Dusseault's 'Dream Flight' created with SOFTIMAGE|XSI and Photoshop which was selected as the front cover image for the soft cover and hardcover editions of EXPOSÉ 2.



## STILL LIFE

The Still Life category grew from the Mechanical category for EXPOSÉ 2 to honor the best rendition of a still life scene. The category stretched artists' technical and artistic talents. The main selection criteria was an artist's ability to select the subject, set design, light, texture and artfully render the scene.

Around 5% of the EXPOSÉ 2 entries fell under the Still Life category with the majority of those entries created with 3D tools.

The subject matter for the Still Life category varied greatly with most of the entries opting for interior scenes or object studies. Unlike EXPOSÉ 1, there were few character studies indicating a better understanding of the category requirement.

Musical instruments, glassware, toys and statuettes were all popular subject matter. Like the Mechanical category, the lighting of still entries has evolved with renderers offering HDRI lighting for more realistic lighting.

Old robot toys, 3ds max, finalRender, Photoshop, **Clément Choblet**, France

Photoshop led the category as the most-used application despite most entries using 3D tools. The next most popular tools used were 3ds max, Maya, LightWave 3D, CINEMA 4D, SOFTIMAGEXSI, VRay, Brazil r/s, finalRender and mental ray.

The Master award for Still Life went to Clément Choblet for 'Old robot toys' created using 3ds max, finalRender and Photoshop.



## ENVIRONMENT

The goal of the Environment category was to showcase the best artistic display of a set or location. This could be indoors, outdoors, underwater, or in space—no limitations. The selection criteria was the artist's ability to evoke a sense of wonder and a wish to see more. The category demanded a combination of artistic interpretation, detail, and lighting to create a believable and enticing (or evocative) environment. The Environment category received a healthy number of entries at around 15% of the total for EXPOSÉ 2.

Most of entries for the category used at least one 3D application in their creation. Photoshop was used in more than three times the entries as the nearest 3D tool, 3ds max. Maya, Bryce, LightWave 3D and CINEMA 4D were the next popular choices before Vue d'Esprit, MojoWorld and Terragen.

This category was one of two categories in which Stephan Martiniere won a Master award. 'Angel city' created using Photoshop took out the Master Environment 2D award.

Chinese village, Photoshop, 3ds max  
**Tore Blystad**, Norway

This talented artist featured prominently in three categories and was rewarded with two Master awards, and an Excellence award in addition to being featured on the EXPOSÉ 2 Limited Edition cover. If the Grand Master award was awarded to more than one artist, Stephan would have potentially taken four awards in EXPOSÉ 2.

The Master award for Environment 3D went to Tore Blystad for 'Chinese village' created with Photoshop and 3ds max.



## HUMOROUS

The Humorous category is another addition for EXPOSÉ 2. With EXPOSÉ 1, we noticed a particular group of entries with a tongue-in-cheek quality that crossed several entry categories. The new category recognizes the most amusing image, whether 2D or 3D, cartoon, humorous, satirical or just plain ridiculous. The judging criteria was about producing a smile or laughing out loud.

Though fun was the major criteria, we also extended the meaning to include satirical

works. The thinking here is that the works are relying on humour to achieve their aim of communicating a message.

Almost 10% of EXPOSÉ 2 entries fell into the Humorous category with a reasonably balanced split between 3D and 2D entries. The Humorous 2D entries featured a surprisingly high quality group of award winners. The 2D award winners were evenly split between Photoshop and Painter. Of the 3D entries, 3ds max, Maya, LightWave 3D,

Teapots taking a relax, 3ds max, VRay, Photoshop, **Jonatan Catalán-Navarrete**, Spain

VRay, SOFTIMAGE/IXSI and ZBrush were the most commonly used apps. It was nice to see some cerebral humour with work like 'Teapots taking a relax' above. Great 3D humour, with wonderful execution.

The Humorous 2D Master award winner was Brian Despain with 'The longest ride' created using Painter. The Master award for Humorous 3D went to Jan Ternald for 'A new bait' created using Maya.



## ABSTRACT & DESIGN

Another new category for EXPOSÉ 2, the Abstract & Design category became a home for entries that required some real thinking to put it into one category. Abstract & Design recognizes the most outstanding image that is predominantly abstract. The artist's design and artistic expression are paramount in creating an image that defies categorization and excels in its pure design and visual appeal. Two thirds of the entries in this category used 3D tools though there was a strong quality showing for the 2D entries.

A number of the Abstract & Design 3D caused some squeamish reactions, and also became award winners in the process. The major point of interest for the Abstract & Design category was the diversity of styles used in both 2D and 3D entries, providing a good cross-section of EXPOSÉ entries.

Photoshop was easily the most-used application in this category with three times as many entries using it as the next most-used application, 3ds max.

Samurai, Photoshop, **Joe Eisner**, eisnerdigital.com, USA

The Abstract & Design 2D entries were mostly created using Photoshop and Painter. The 3D entries relied on 3ds max, Maya, Poser, LightWave 3D and SOFTIMAGE/IXSI.

The Master award winner for Abstract & Design 2D was Daniel Conway for 'In sight of apocalypse', created using Photoshop. The Abstract & Design 3D Master award went to Tim Borgmann of BT-3D for 'Shape44b04.no2' created using Realsoft 3D and Photoshop.

# CGNETWORKS & CGTALK



Leonard Teo | Editor & Founder  
CGNetworks, CGTalk & EXPOSÉ



Leigh van der Byl  
CGTalk Manager

## Welcome to the Digital Renaissance

It is a time of phenomenal growth for the CG (Computer Graphics) arts community. With software packages constantly improving and the overall cost of tools becoming more affordable, we're no longer bound by technical inefficiencies in our quest to produce great artwork. Gone are the days where computer-generated imagery was frowned upon by the traditional world as garbage produced by nerds. Ever improving digital tools are empowering artists by speeding up the creation process and allowing more flexible ways to create awe-inspiring imagery.

The European Renaissance from the 14th through 16th centuries was a time where artisans flourished. As one walks through the cities of old, we cannot help but be staggered by the massive sculptures and works produced by these patriarchs who, with the right tools and a desire, have left their mark on the world for ages to come. The word 'renaissance' means 'rebirth' or 'revival'; in essence, we are experiencing a revival of artistic expression. Though similar in that we are creating images and sculptures (3D models), we are empowered by digital tools and are delivering these works in new mediums such as animation, games and the Web. The Digital Renaissance of today allows anybody with a computer, the right tools and an Internet connection to create and share their work with the rest of the world.

Although the Internet has given us the ability

to deliver and share work globally, it is sadly a temporal medium. Entire websites and pages are lost due to server crashes, or artists moving on and not sustaining their websites. For this very reason, we created the EXPOSÉ series, as a lasting record of the stunning artwork emerging from the digital arts community worldwide. A celebration of digital art, EXPOSÉ 1 was landmark in that it was the first publication to represent computer-generated imagery as 'fine art', and capture it in a timeless medium. "Now my mother understands what I do for a living," an artist told us upon receiving his book. In years to come, entire websites and web pages may disappear, but EXPOSÉ will continue to be enjoyed by people worldwide, and inspire whole new generations of artisans.

The Digital Renaissance is also rapidly changing the landscape for doing business in this industry. In the past, digital content creation was an exclusive area where only esoteric professionals could access the hardware and customized software to create these images. Not anymore. The new generation of tech-savvy artists are using consumer hardware and off-the-shelf software to generate stunning works of art—whether it be in the form of still imagery or animation. Because of this, ready access to the tools and use of the Internet as a delivery medium, competition

is now fiercer than ever before. Not only between artists vying for the same jobs, but with many upstart studios now pitching against each other for a chunk of the same pie. The Internet has allowed studios and freelancers to be situated anywhere in the world, thus opening many opportunities, but also allowing competition to occur on a global scale. We also should not ignore the problems associated with piracy and intellectual property rights management, as many works, whether software, games, movies, photography or animation are being distributed worldwide without consent.

As we experience the increasing acceptance of computer-generated imagery as an art form, we also see a double-edged sword in the way digital tools and the Internet are being used. However, we cannot allow this to stumble us.

What you are holding in your hands is the roar of the digital arts community worldwide. This is the Digital Renaissance. We are the new generation. We embrace change and empower ourselves with the latest technology and techniques. We welcome competition as a means to enhance and progress upwards. We cannot and will not be stopped.

Render on.



Surprising moment  
SOFTIMAGE/SSI, Photoshop  
Gunther Heinrich, Germany

Master  
Evocative



Ryan Church

# Grand Master

Ryan Church



More of Ryan's amazing art can be found at his personal web site at: [www.ryanchurch.com](http://www.ryanchurch.com)

#### Balloon Battle

"This painting brings a couple of designs together into a single illustration. It's kind of a typical layered 1-point perspective composition where there are a lot of elements that lead your eye from right to

left 'into' the painting and then back around. I try to develop compositions that are directional and dramatic, but then the hard part is to keep from just leading the viewer's eyes right off the page."

# GRAND MASTER



## Ryan Church

Like many talented artists, Ryan Church started his art career at a very young age (4-5 years old). With direction from his father, an industrial designer, Church developed his drawing and painting skills by copying images from dinosaur and spaceship books, and illustrating scenes from movies. "It really helped that my father was, and still is, an Industrial Designer", explains Church. "His enthusiasm and ability to show me illustrating techniques allowed me to grow as a designer early on."

Church honed his abilities at Art Center College of Design where he learned as much from fellow classmates as he did from the instructors. He graduated in winter 1997 and immediately started at Walt Disney Imagineering, working on blue-sky concepts for theme parks and freelancing at Universal Studios. Five months later he started as a concept designer on a digital feature in production at ILM. Moving from Southern to Northern California, he worked in the Digital Features department, commuting to teach Entertainment Design at Art Center College of Design.

## Lucasfilm/ILM

After two years working on various Digital Feature projects, Church moved into the position of Concept Design Supervisor that he holds to this day. "I started working on Episode II in December 2001", he explains, "providing backgrounds and rough matte paintings for the detailed animatics that were created for that film". From there, Church's roles expanded and he contributed designs for vehicles, droids, architecture, and environments presented as sketches, sketch paintings and finished production illustrations. "In addition to my 'wrist' work", adds Church, "I would also go down to ILM and art direct the CG models, matte paintings, miniatures, and final shots that they were generating for the film. My biggest contribution was to the

**The EXPOSÉ Advisory Board and editors bestow the title of Grand Master on the artist who has contributed to the advancement of digital art in any area or style, or an artist who has shown outstanding skill. Despite strong competition from Stephan Martiniere, the award for EXPOSÉ 2 Grand Master went to Ryan Church. Working as Concept**

**Design Supervisor on Star Wars Episode II and Episode III, and as a Senior Art Director at Industrial Light & Magic (ILM), Ryan is at the forefront of film visualization. In Episode III, the emphasis on animatics meant that he helped visualize the entire movie, from concept illustration to shot design.**

overall look and designs featured in the last third of the film. It was a real pleasure to see shots featuring my designs for large-wheeled droids and armored walking tanks as they fought each other onscreen."

## Visual style

Church describes his visual style as coming from a desire to rapidly but accurately portray his design: "I love paintings that convey a lot of action and motion and depth; paintings that pull the viewer in and allow them to participate. Composition is key, leading the viewer's eyes across and into a painting while implying drama. I like illustrations where detail is indicated rather than completely resolved, giving a very accurate but still fresh and painterly result."

Church's style is also driven by the demands of his work environment: "Most of my work is now done fairly loose and very quickly, which is dictated by my tastes and by the requirements of my daily job. I definitely like to differentiate the design of the 'object' (3D) from the design of the 'illustration' or 'shot' (2D). You can have a great design portrayed in a boring or sterile way and you can do a beautiful painting of the most mundane subject. The absolute best case comes when you have a great painting of a great design, that's what I constantly strive for."

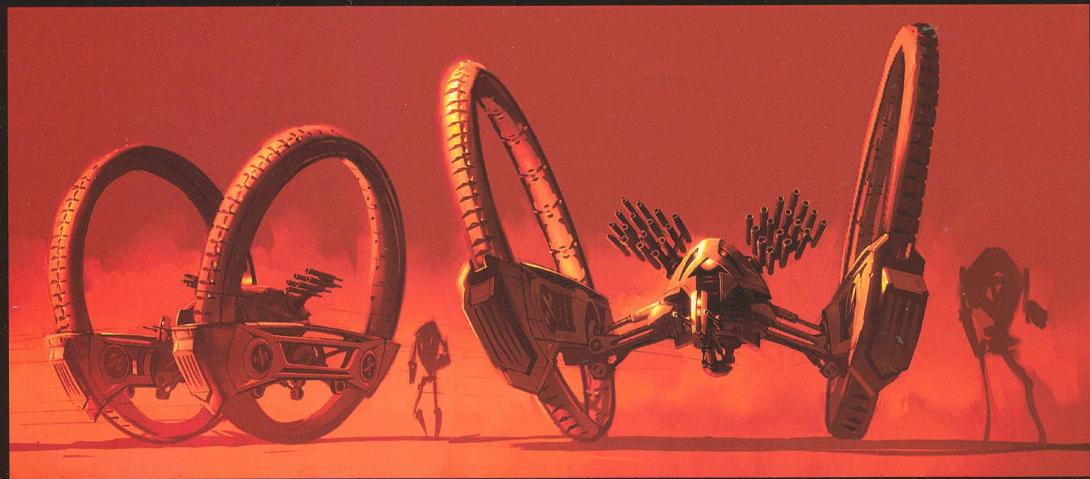
## Inspiration

"My favorite subject matter continues to be portraying aircraft. Other than that, I'm not really too picky; industrial design, architecture, and the natural environment are all things I love to design and render. Dramatic and exciting 'filmic' moments are a lot of fun to come up with; you have to be pretty creative to illustrate movement, drama and mood in a still 2D image. Of course, the most fun comes from the most freedom. My favorite part of any job is coming up with something new and fresh; a variation or concept that nobody has ever seen or thought of before."

Church's interest in aircraft, industrial and automotive design, and natural forms help his designs 'make sense' and exist in some sort of reality. "Vehicles are my primary interest as a designer", he explains, "but film production design mainly deals with environments and architecture which are great subject matter for any illustration. My earliest, most powerful inspirations were the designs of Syd Mead, Joe Johnson and Ralph McQuarrie. I got to know their work early and it just kind of seeped in. This industry wouldn't be what it is today without them."

## The digital medium

Though he honed his skills in traditional media, Church currently does almost all of his artwork digitally: "I do keep a sketch book though and I'd love to get back into traditional media for personal projects (when there's more time!). For me digital artwork is faster and much more flexible and allows you to be far more experimental with illustrations. You almost never have to fight the media like you do with traditional paintings. Sitting at a fast computer with a large monitor and a large tablet running a good program is as close as I've ever gotten to the seamless transmission of my mind's idea to the page. I doubt the computer will ever have the ability or finesse to truly capture some of the specific joys of traditional painting: the feel of brush on canvas, stuff like that. Printing and display technology can't quite generate a permanent and substantial finished product yet, compared to a nicely framed large oil painting. But, a different kind of joy comes from the ability to so quickly and limitlessly create on the computer."



#### Fedsphere

A typical Episode II production painting meant to summarize an entire sequence rather than depict a specific shot.  
[top]

#### Droid Factory

"A shot design for Episode II. This is an example of a piece that establishes the lighting scheme and industrial design of the environment as a concept for a final shot."  
[center]

#### Wheel Droid

"For many film designs I try and go for an iconic and instantly recognizable shape that 'says what it is'. The silhouette is 'aggressive' or 'friendly' or 'fast'. Only then do I engineer in the required functionality."  
[above]



#### Cloudsplanes

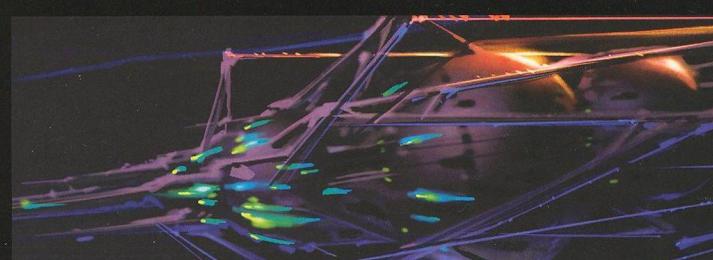
"Part of a running theme of mine are these hybrid blimp-aircraft. It's an attempt at something futuristic and huge in scale but more rooted in our reality—giant craft like these could travel faster than airships but still hover and land on water."

[above, detail: left]

#### Blimpcity

"This personal piece is an example of a typical 'establishing shot' painting to show off a designed environment. Putting a vehicle in there adds context and serves as a center of interest. I started with the idea of 'upside-down architecture' and ran with it which results in a fresh, if not very realistic idea. It's suitable for a movie reality and it's an environment with plenty of built-in dramatic potential."

[right]



#### Cloudships

"This one tries for a different look for a 'spaceship' that's random and alien but not organic. The cloud environment and weird exhaust design help complete the concept."

[above, detail: left]



TRPANCHURCH



# Master

Fantasy 2D

**Songs under the appletree**  
Photoshop, Painter  
**Linda Bergkvist**, Sweden



**Birdhouse 2: life**  
Photoshop  
**Dennis Sibeijn**, The Netherlands

**Excellence**  
Fantasy 2D



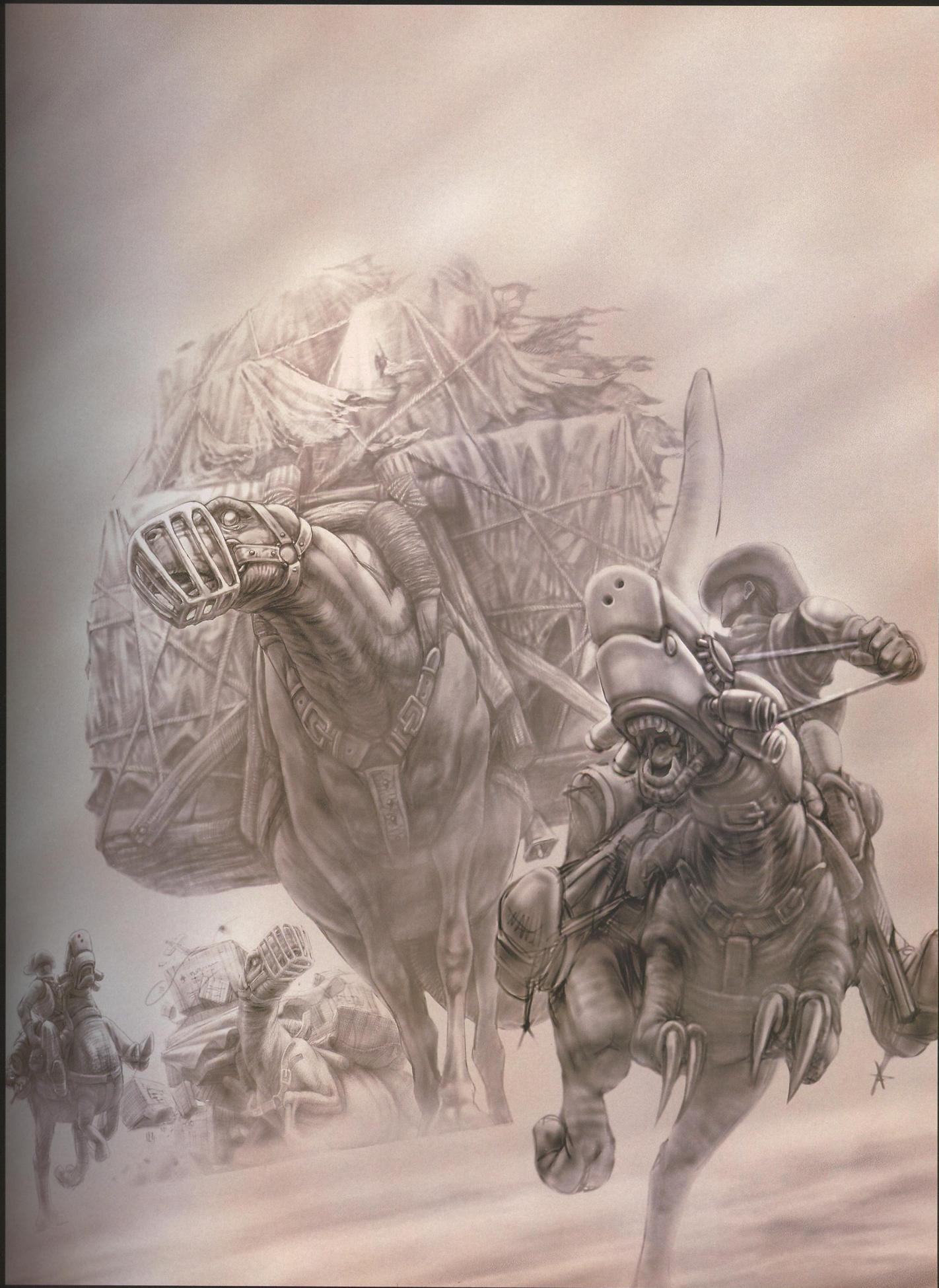
*Excellence*

Fantasy 2D

.angel.of.despair.:zemotion.

Painter

**Hong Kuang**, Singapore



Go with the wind  
Photoshop, Painter  
Client: Chinese Fantasy Magazine  
Man Qin, China

Excellence  
Fantasy 2D



**One who talks and  
one who listens**  
Photoshop  
**Dennis Sibeijn**, The Netherlands  
[top]

**The king of dwarves**  
Painter  
**Roman Gunavy**, Germany



**Zudevon Animora**  
Photoshop  
**Christopher J. Anderson**,  
ADV Films, USA

**Death**  
Painter  
**Peter Sakievich**, USA  
[right]





**Black widow**

Photoshop

**Egil Paulsen**, Norway

[above]

**Raven**

Photoshop, Painter

**Matthew Armstrong**, USA

[left]

**Crow in winter**

Photoshop

**Peter Mohrbacher**, USA

[right]







**Beasts of burden**

Painter

**Eric Deschamps**, USA

[above]



**Initiation ceremony**

Painter, Photoshop

**Levente Szabó**, Hungary

[left]

**The professional**

Painter

Client: Dragon Magazine

**Howard Lyon**, USA

[right]

**The scout**

Painter

Client: Dragon Magazine

**Howard Lyon**, USA

[far right]



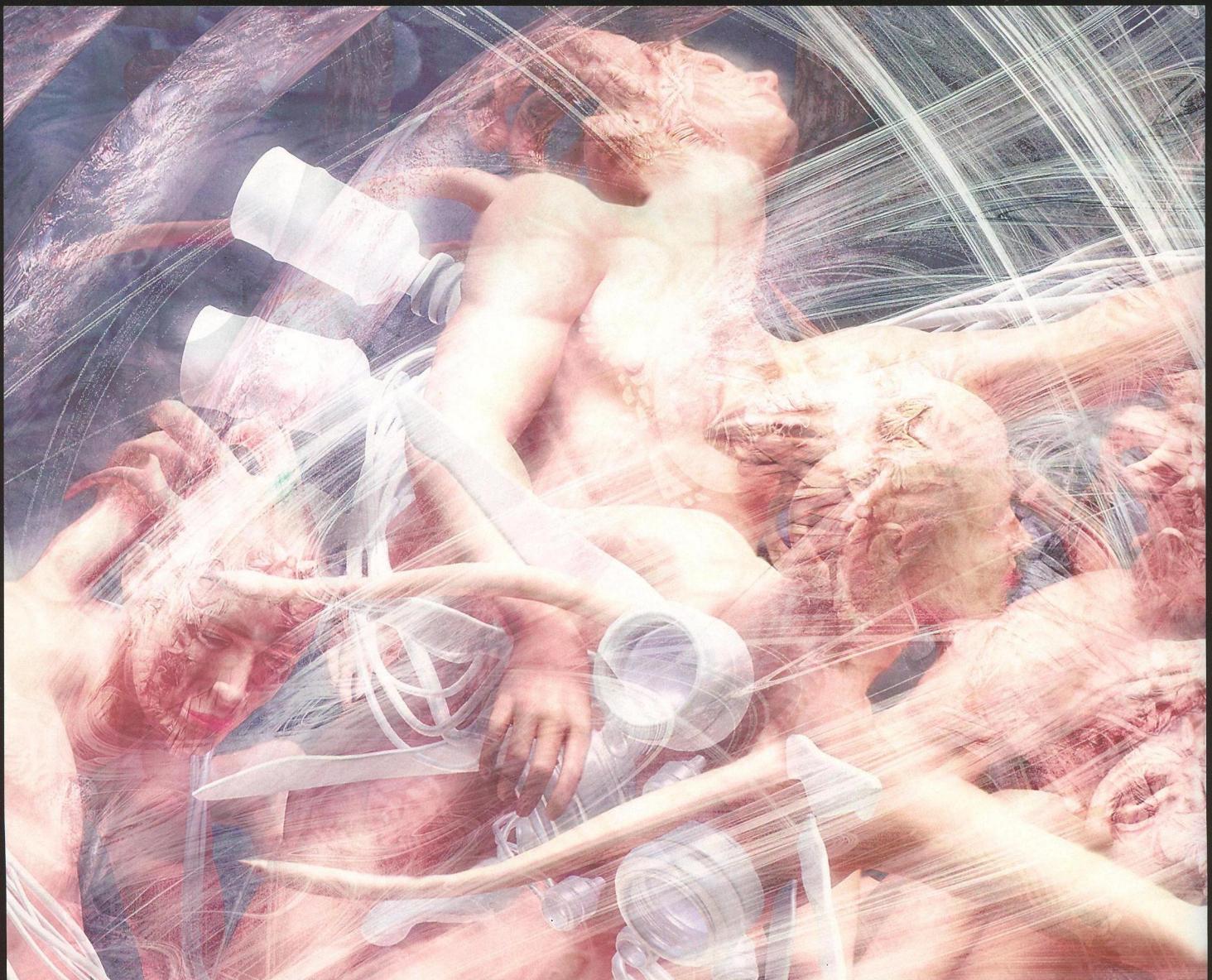
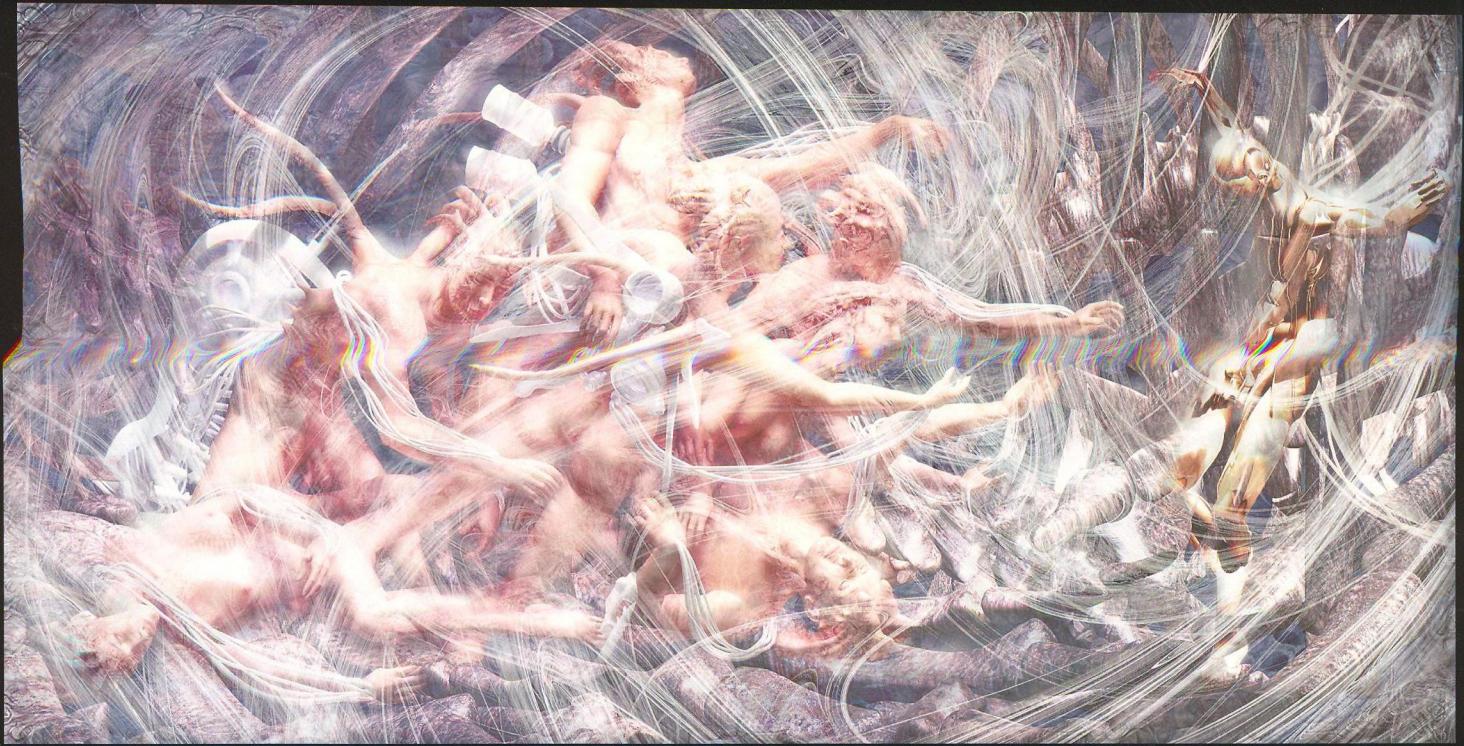
Julian Johnson-Mortimer, Picture-Art, United Kingdom  
Maya, Deep Paint, Photoshop  
Order of Phoenix (Book 5)  
Kreacher, based on a character from Harry Potter and the





**His Majesty Vega**  
3ds max, Photoshop  
Alessandro Baldasseroni, Italy

*Excellence*  
*Fantasy 3D*



**Excellence**  
Fantasy 3D

**Hymne**  
Photoshop, SOFTIMAGE|XSI  
**Takashi Maeda**, Tohoku University  
of Art & Design, Japan

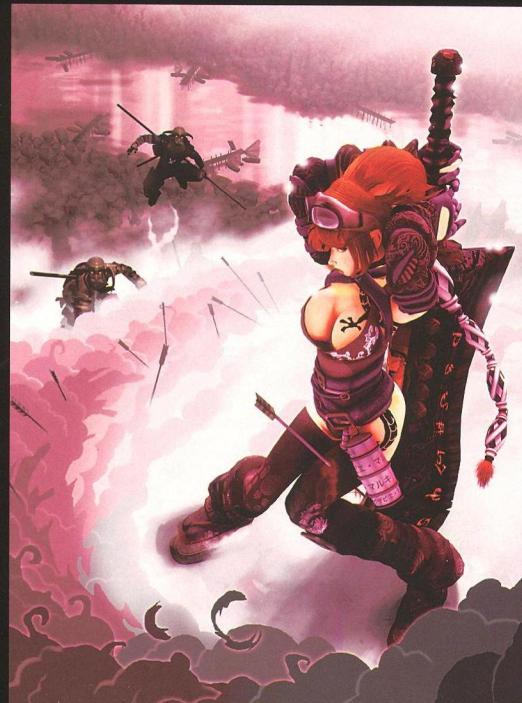
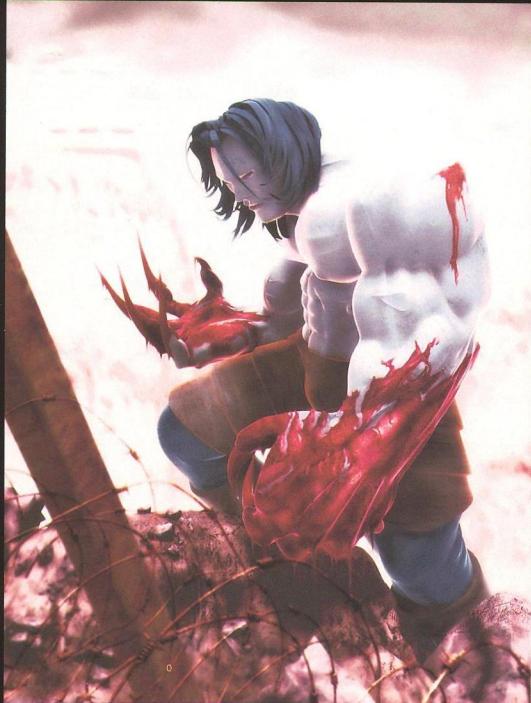


Night

Photoshop, Maya, 3ds max

Tong Wu, China

*Excellence*  
*Fantasy 3D*



**Opus premier**  
Maya, RenderMan, BodyPaint  
**Stuzzi (Haure Sébastien)**,  
3D Artizanal Studio, France  
[above]

**Vigo**  
3ds max, Photoshop  
**Renaud Bellefon**, France  
[far left]

**The last dragon**  
Maya, Photoshop, mental ray  
**Xavier Marquis**, The Netherlands  
[left]

**Day**  
Photoshop, Maya, 3ds max  
**Tong Wu**, China  
[right]





**Gabriel**  
Maya, Painter, Photoshop  
**Mark Phillip Corotan,**  
SUNDANG Entertainment, USA  
[top]

**Wood dragon of the Ak'amol forest**  
LightWave 3D, Photoshop  
**Chris Lomaka, USA**



**Soccer**  
Photoshop, Painter  
**Capcomkai Chang,**  
IGS, Taiwan

**Pushelle**  
3ds max, Photoshop  
**Kyuong Up Hyun,**  
South Korea  
[right]





**Bassau warrior**

ZBrush

**Glen Southern,**  
**sgfx, United Kingdom**  
[above]

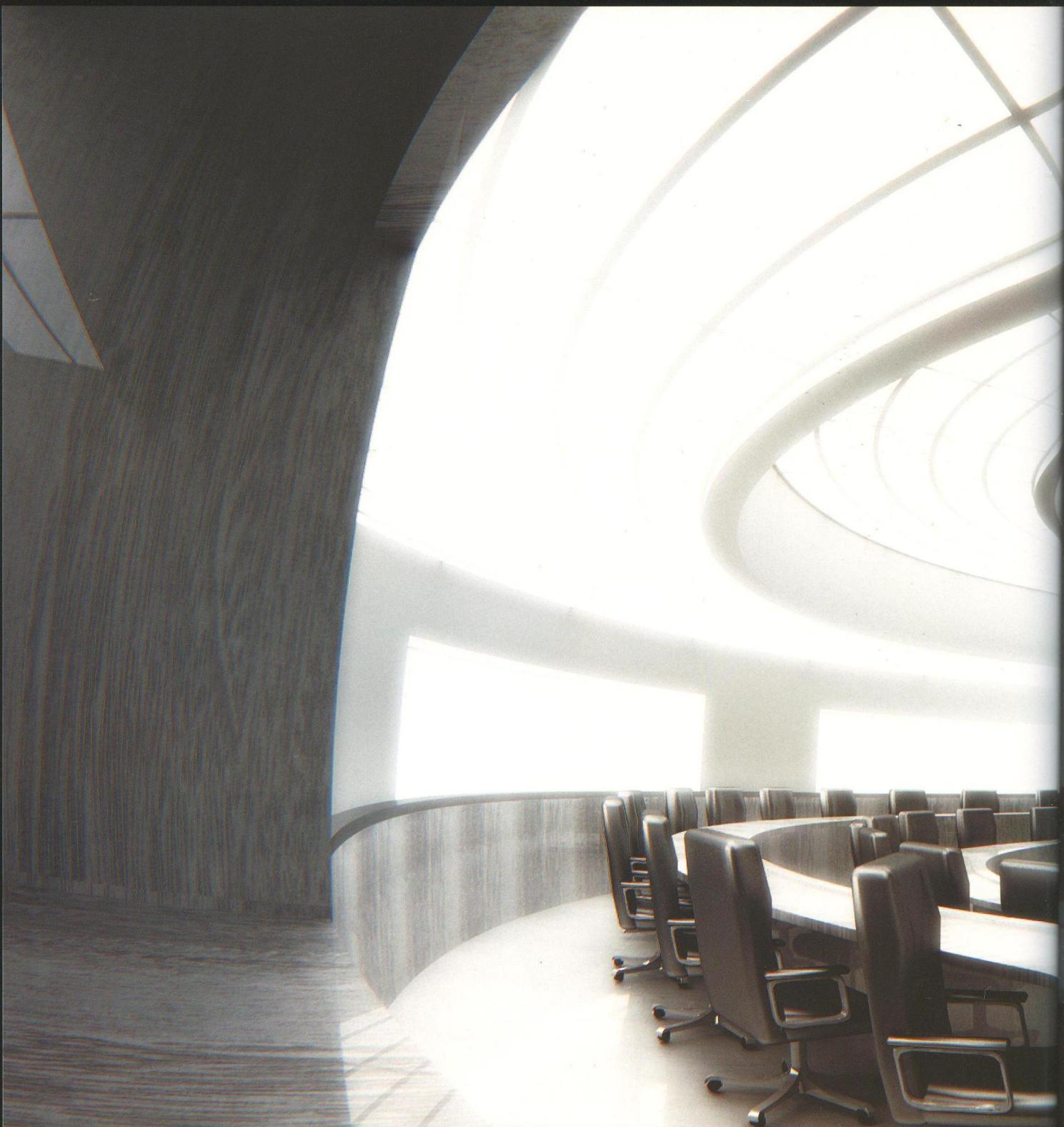
**La Mer de la Naissance**  
Poser, Bryce, Photoshop, Painter

**Will Kramer, USA**  
[left]

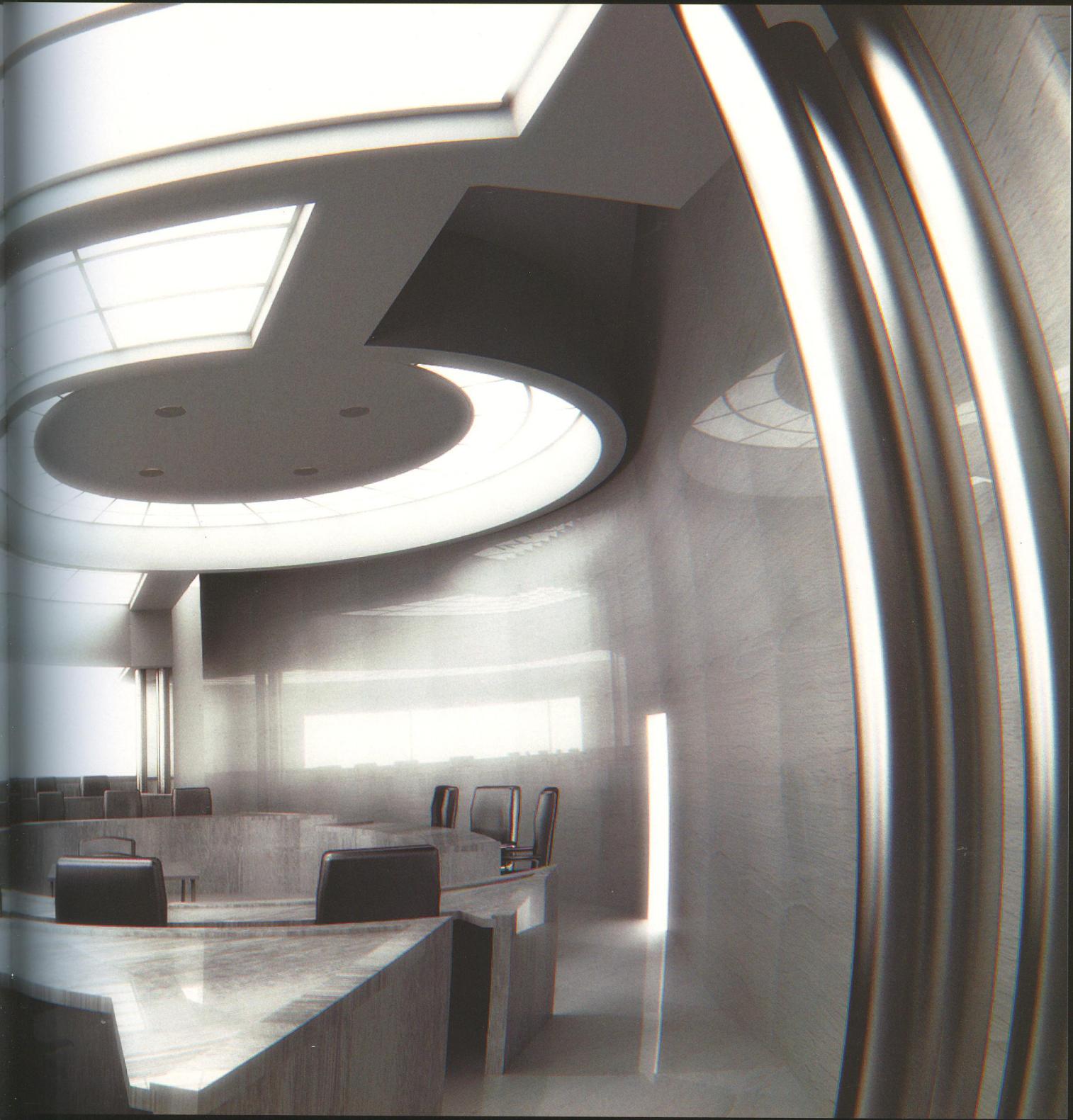
**BloodRayne2:  
Girls of Gaming cover**  
3ds max, Photoshop  
Client: Majesco Games/  
Terminal Reality, Inc.  
**Todd Sheridan, GlyphX Inc., USA**  
[right]







*Master*  
Architectural



**Granada**

3ds max

**Alex "Proebius" Martin,**  
Spain



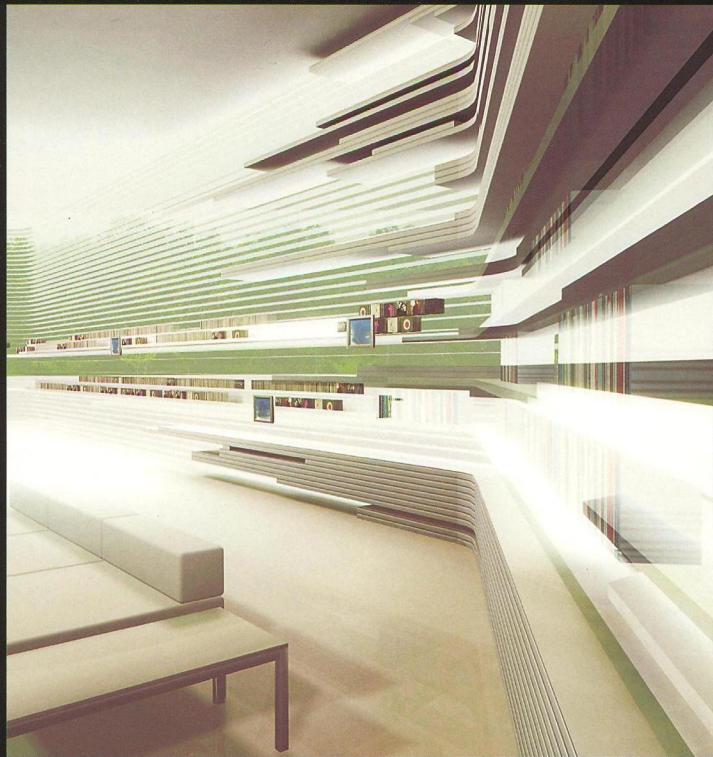
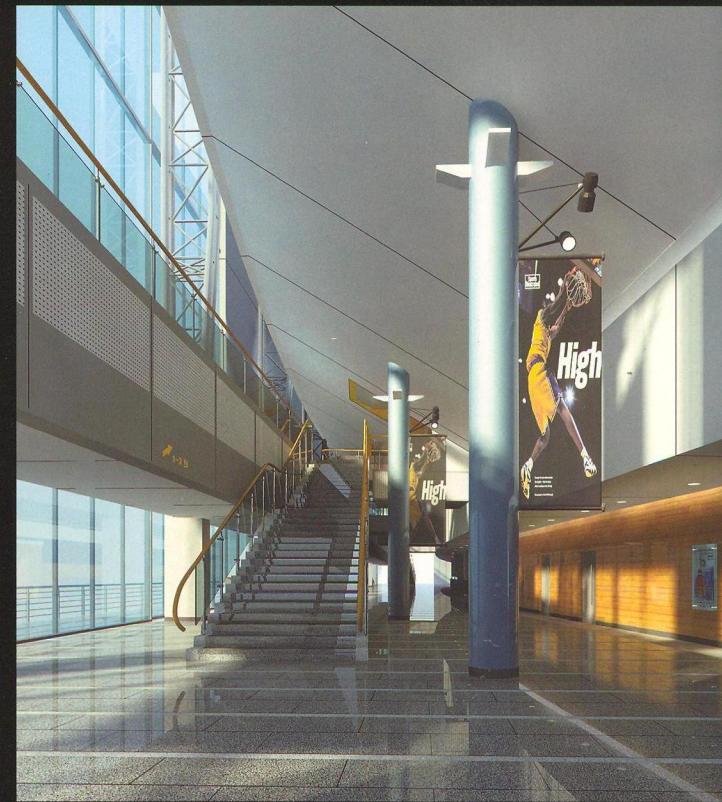
**Excellence**  
Architectural

**Aqua Bar**  
3ds max  
Montree Termrattanasirikul,  
**ECO-ID DESIGN**, Singapore



**DBT Café**  
3ds max, Photoshop, VRay  
Juan Siquier, Spain

**Excellence**  
Architectural

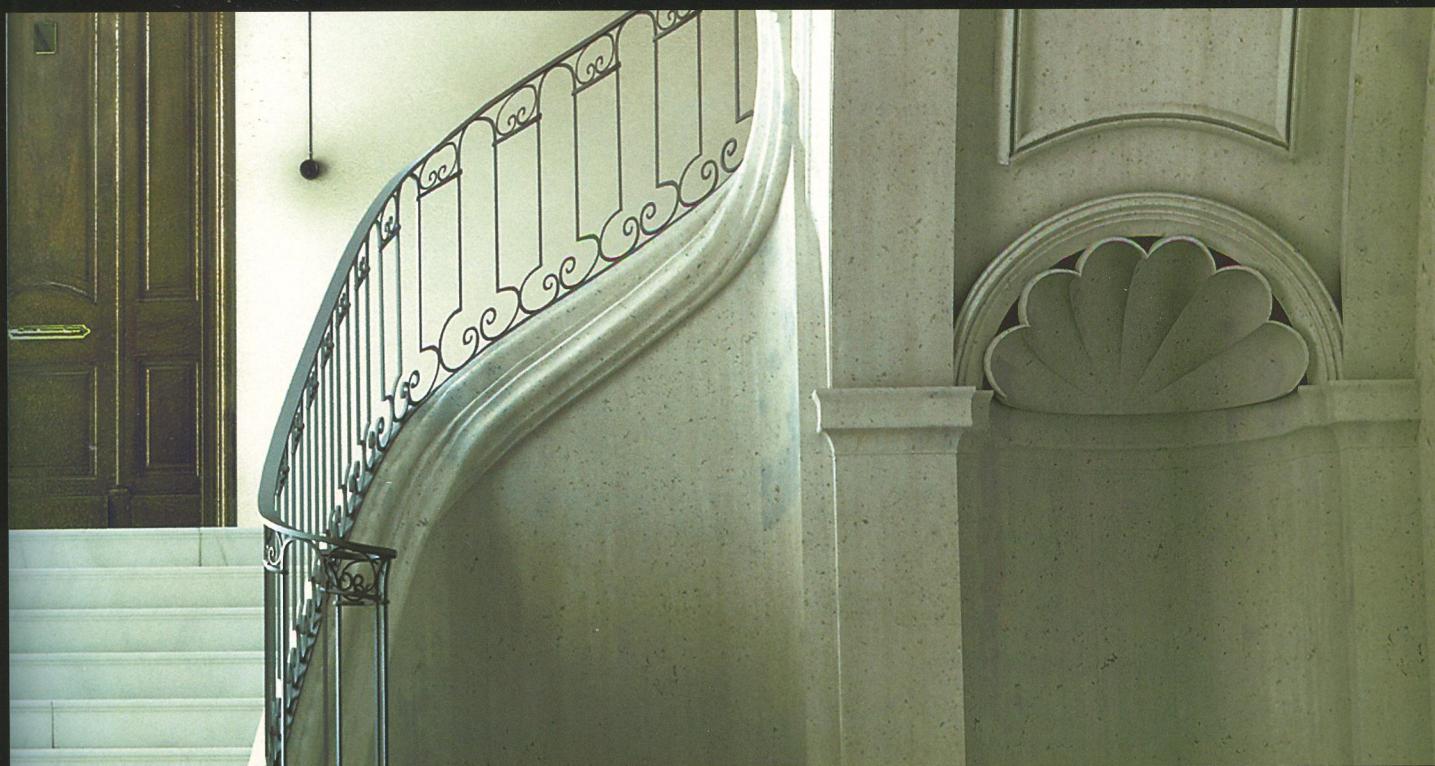


**Residential interior**  
3ds max, finalRender  
**Diego Rosales,**  
United Kingdom  
[top]

**Mediatheque**  
3ds max, finalRender  
**Diego Rosales,**  
United Kingdom

**interspace 1**  
3ds max, VRay  
**Xu Zhelong,**  
magic stone inc., China  
[top]

**The stair**  
3ds max, VRay  
**Xu Zhelong,**  
magic stone inc., China

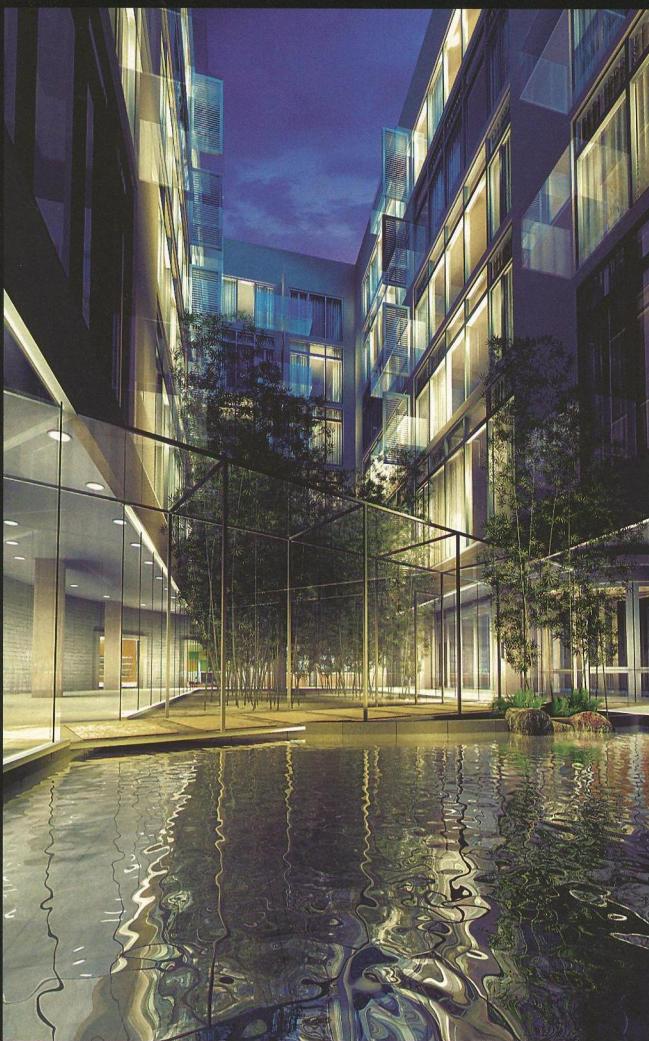


**Chiaroscuro**

3ds max, Photo-Paint

Sergio Miruri & Jorge Seva, Spain

**Excellence**  
Architectural



**Can't rain all the time**

3ds max

**Torbjorn Olsson**, Sweden  
[top]

**Hotel lobby**

3ds max, AutoCAD

Client: Leo A Daly Pacific Ltd  
**3DesignArchitect**, Australia



**Jenison 2053**

3ds max, VRay, Photoshop

**John Pruden & Phil Van Haitsma**,  
Digital-X, USA

**Edificio Junta General**

**Principado Asturias**

LightWave 3D

**Juan Jose Gonzalez Diaz**, Spain  
[right]



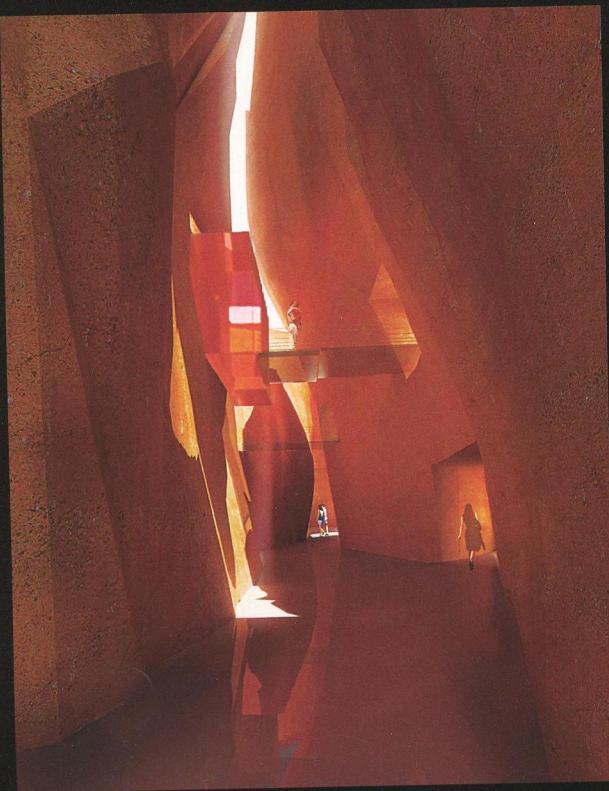
JUNTA GENERAL DEL PRINCIPADO DE ASTURIAS

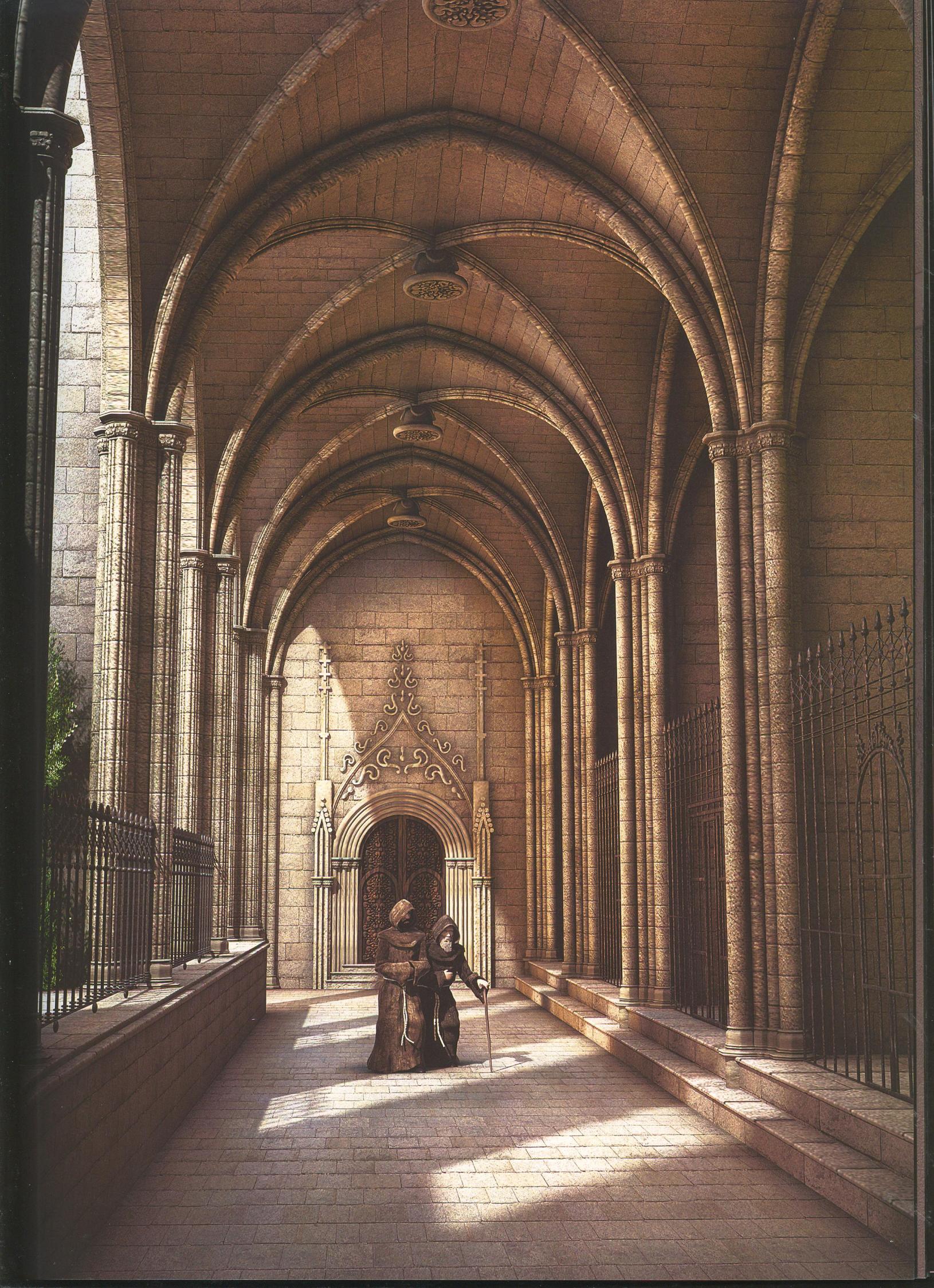


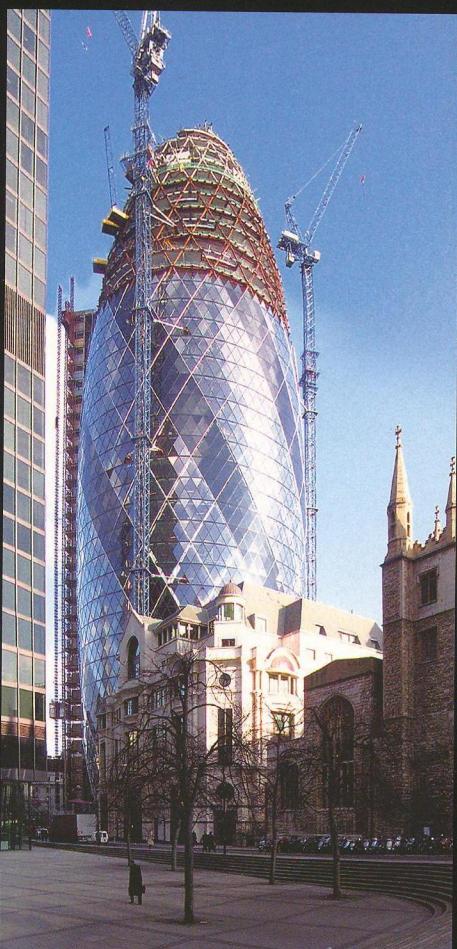
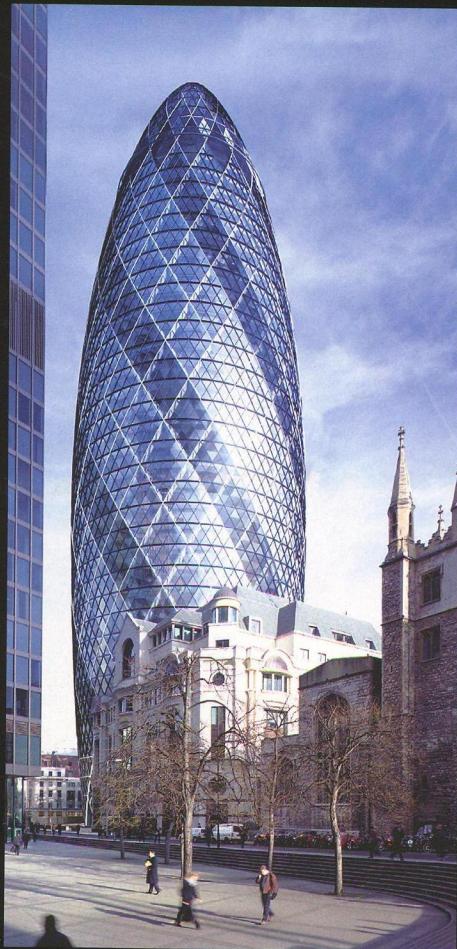
**Casa de Campo**  
3ds max, VRay, Photoshop  
**Neosmedia**, Spain

**Cloister**  
CINEMA 4D, Photoshop,  
FreeHand  
**Carles Piles**, Spain  
[right]

**Fault, Chyprus**  
3ds max, Rhino, Photoshop  
**Jean-F Angelini**, France







**30 St Mary's Axe (visualization)**

3ds max, Lightscape, Photoshop, finalRender

**James Cheeseman & Flavio Ochoa**, Smoothe London, United Kingdom  
[far left]

**30 St Mary's Axe (photo of construction)**

Photograph

**James Cheeseman**, Smoothe London, United Kingdom  
[left]

**City office**

3ds max, Photoshop, VRay, AutoCAD

**Richard Birket**, Blink Image Limited, United Kingdom  
[right]



**Miami office**

Photoshop, LightWave 3D

**Anthony Fransella**, NetOnUp.com, USA



**Centre Culturel (Paris)**

3ds max, VRay, Photoshop

Client: Franic & Garcin Architectes  
**Vincent Clemençon**, France

**Stratford Gate (night)**

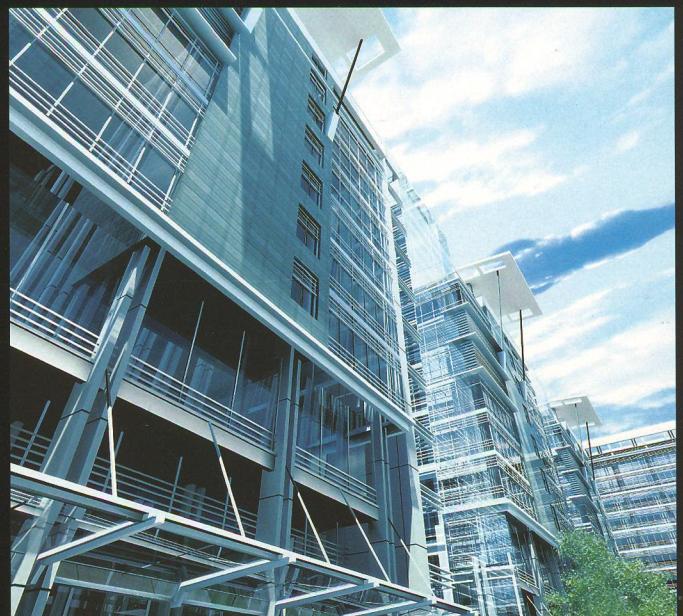
3ds max, VRay, Photoshop

Client: Barratt East London  
**Jonathan Wells & Anna Astrom**, Smoothe London, United Kingdom  
[right]

**Blue sky**

Lightscape, AutoCAD

**Chen Qingfeng**, Freelance CQFCQF, China  
[far right]



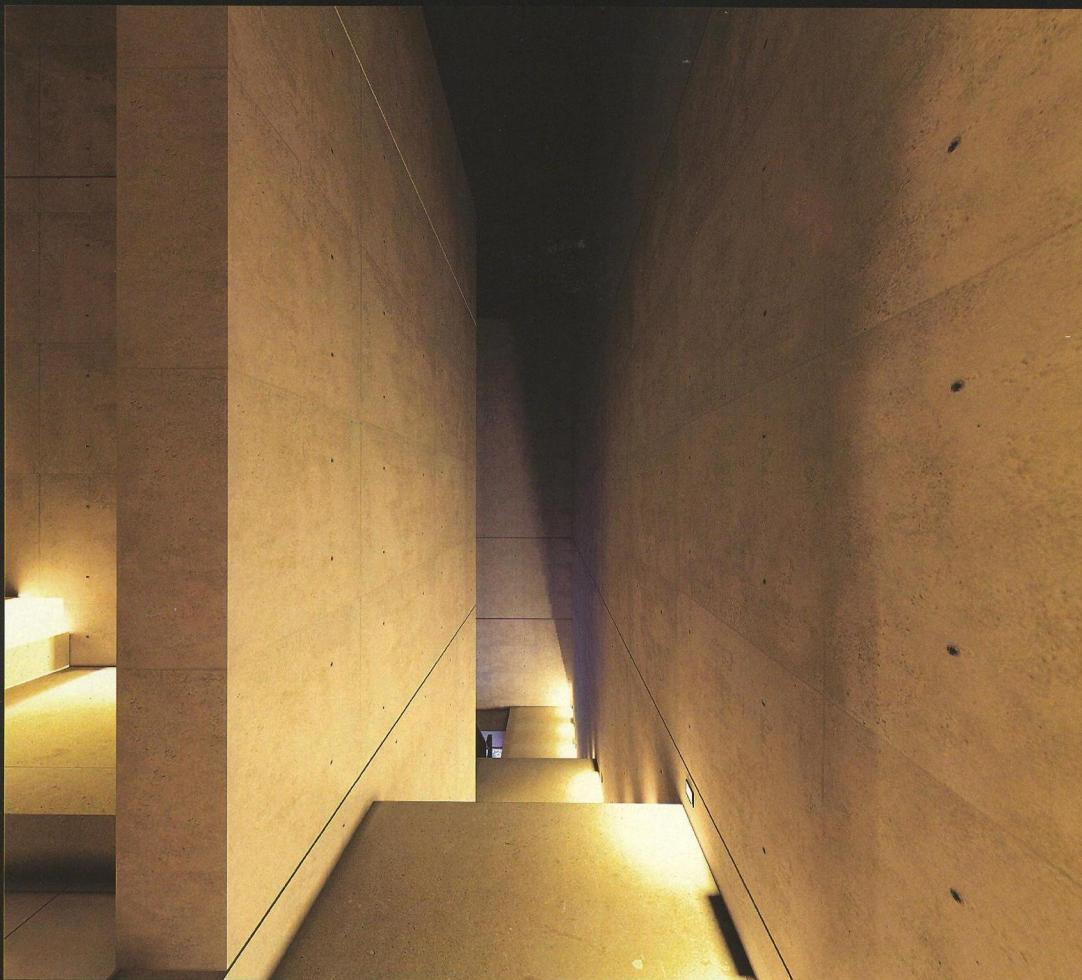


**Bondi apartment**  
3ds max, VRay, Photoshop  
**Twitch Studios**, Australia  
[top]

**Patio**  
3ds max, VRay, Photoshop  
**Jose Luis Villar**, Spain

**Interior 2**  
3ds max, Photoshop  
**Jose Luis Villar**, Spain  
[right]





**Inlight**

Lightscape

**Chen Qingfeng**,

Freelance CQFCQF, China

**Mattersville**

3ds max, Photoshop, VRay

**Juan Jose Palomo**, Spain

[right]



**Jumeirah beach residence, Dubai**

3ds max, Lightscape, Photoshop

Client: The Executive Design  
Bureau of Dubai

**Jon Humphreys & Anthony  
Hartley-Denton**,

Smoothie Manchester, United Kingdom





**Master**  
*Character in Repose 2D*

**Mobsta**  
Photoshop  
Jame Brian Jones, USA



**Cybermary (save us from flesh)**

Photoshop

**Daniele Cascone**, Italy

**Excellence**

*Character in Repose 2D*



# Excellence

*Character in Repose 2D*

**Janusfaced man**  
Photoshop  
**Beatrix Papp, Hungary**



**Preacher**  
Photoshop  
**Francis Tsai, USA**

**Excellence**  
*Character in Repose 2D*



**Ice maiden**

Photoshop

Client: Canadian Fashion Week

**Dan Couto**, Dan Couto Photography,  
Canada

**Dark angel**

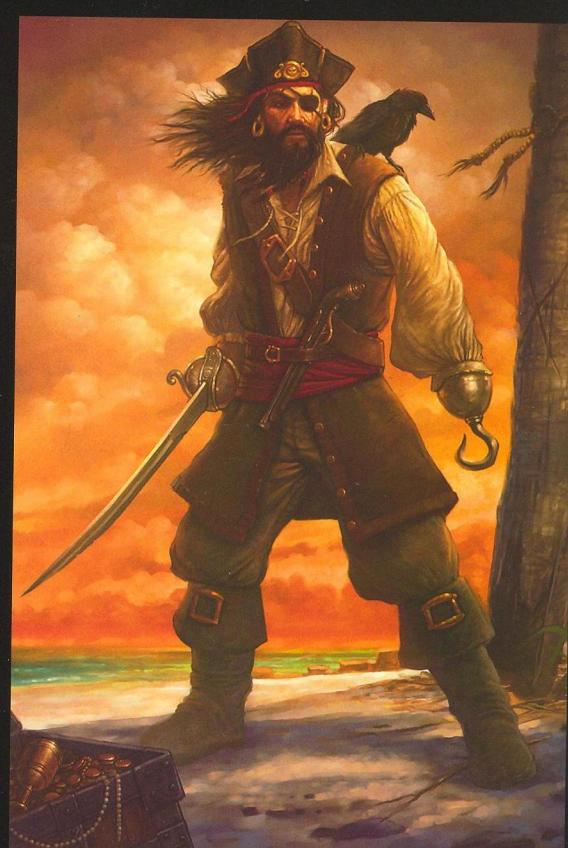
Photoshop

**Jason Engle**, USA  
[right]





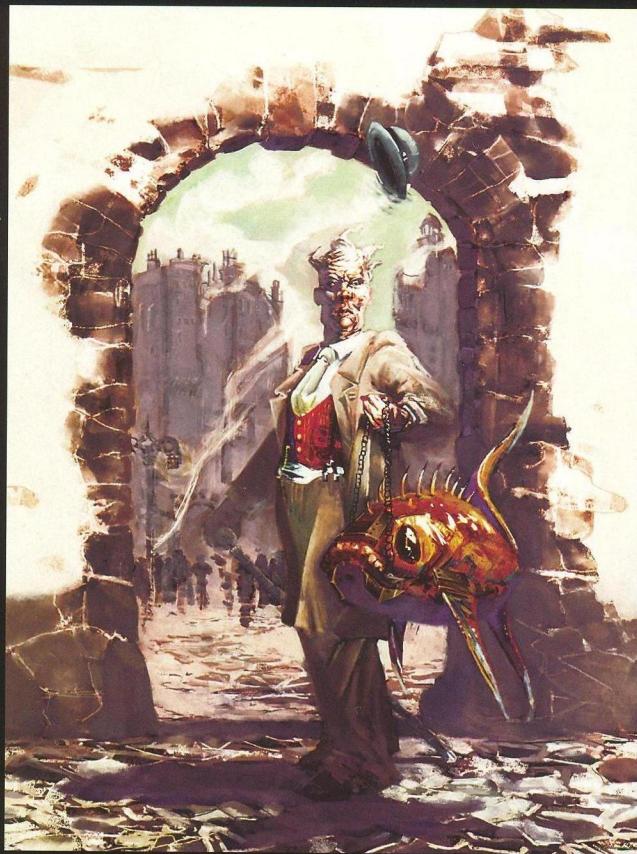
**My red tie**  
Photoshop  
**Daniel Conway**,  
United Kingdom  
[top]



**An unexpected face**  
Photoshop  
**Jaime Jones**, USA  
[top]

**Damsel no.9**  
Photoshop  
**Viktor Koen**, USA  
[top]

**The Pirate**  
Painter  
**Howard Lyon**, USA



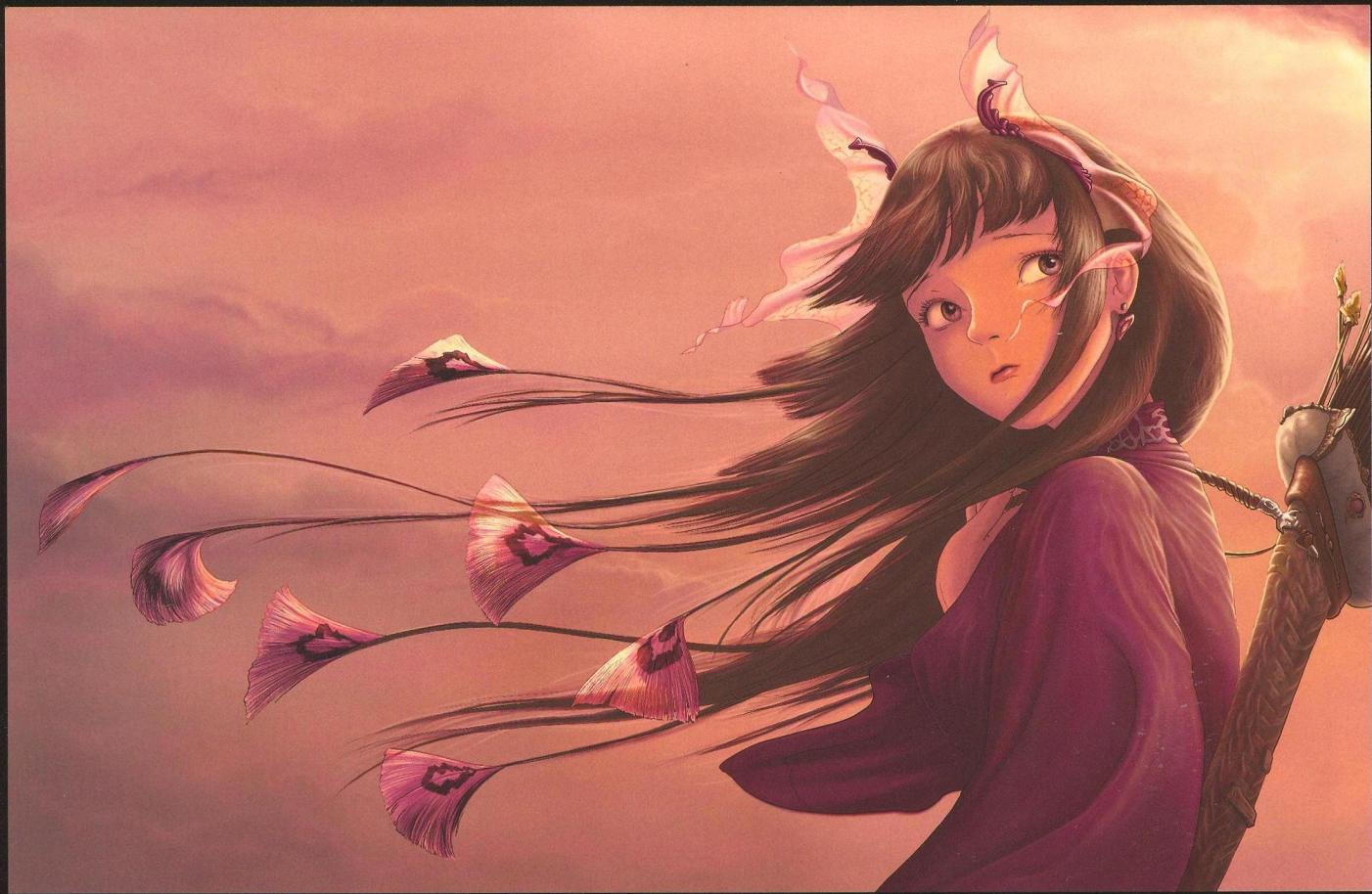
**The fisherman**  
Painter  
**Roberto Marchesi**, Denmark  
[top]

**Lord Fiddlebottom**  
Photoshop  
Client: Fantasy Flight Games  
**Camill Kuo**, Taiwan



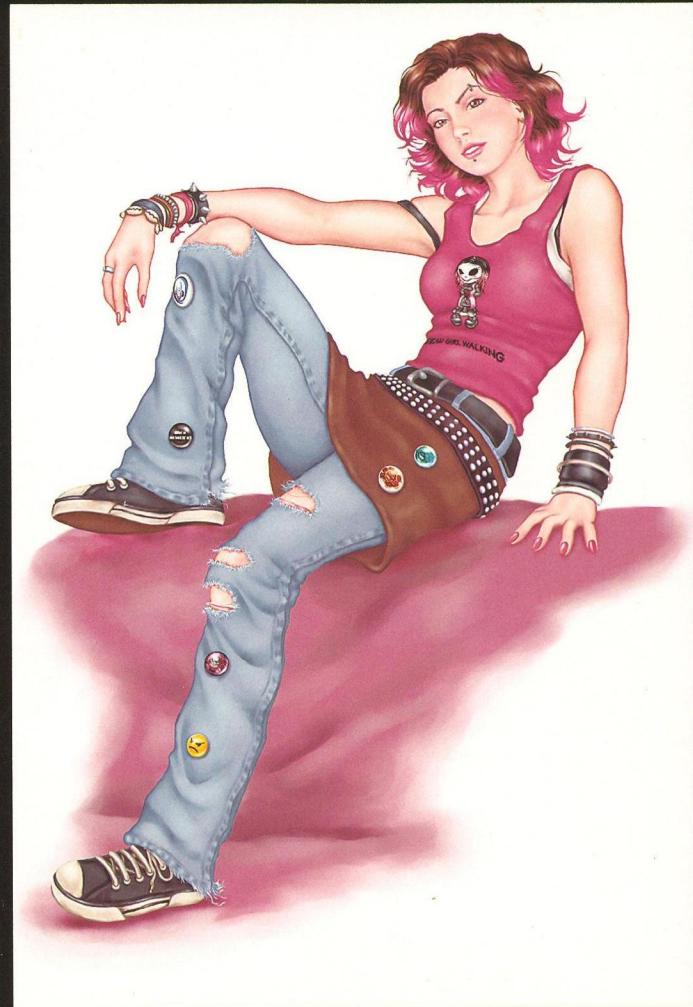
**Sir Kurush**  
Painter  
**Anry Nemo**,  
Russia Federation

## Character in Repose 2D



**Shojō mercenary**  
Photoshop, Painter  
**Roger Nguyen**, France [top]

**Your smile**  
Photoshop  
**Vovo Tzeng**, Taiwan



**Modern pin-up girl**  
Painter, Photoshop  
**Hector Moran**, USA



**Earl Bird**

CINEMA 4D, BodyPaint, Photoshop

**Peter Fendrik**, Hungary

**Master**  
*Character in Repose 3D*



# Excellence

Character in Repose 3D

**Messenger**  
Maya  
**Ray Caesar**, Naughty  
Scoundrel Fine Art, Canada



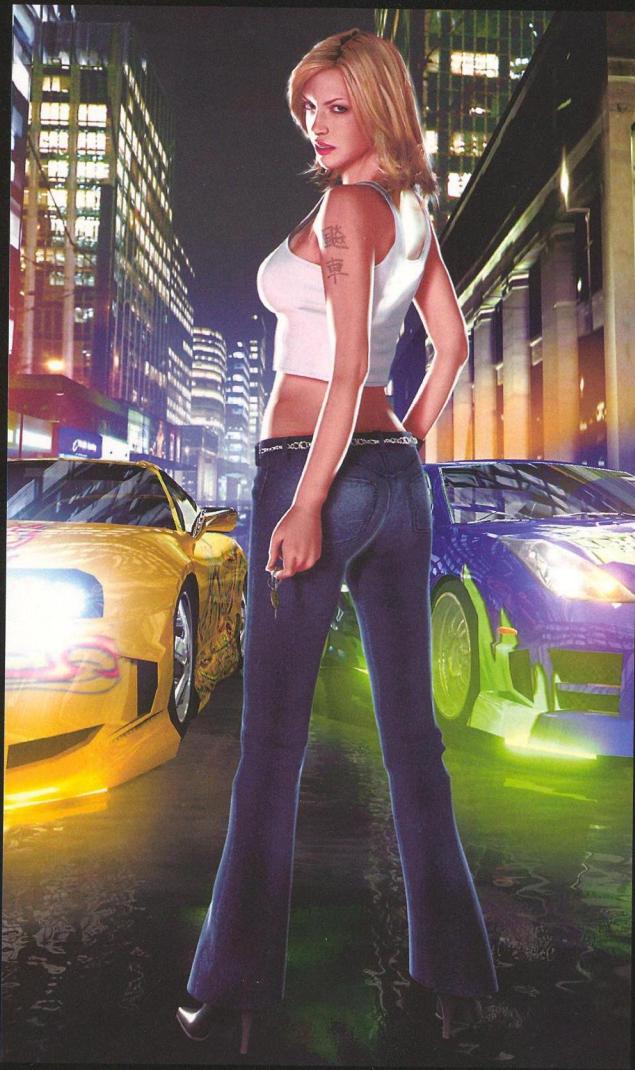
**Micheline Calmy Rey**

3ds max, Photoshop

**Fred Bastide**, Switzerland

**Excellence**

*Character in Repose 3D*



**Sirus and Argent**  
3ds max, Digital Fusion  
Brazil r/s  
**Blur Studio, Inc., USA**  
[top]

**NFSUgirl**  
Maya  
Characters: Steven Stahlberg,  
Car model: PLF  
Car render: Habib Zargarpour  
Client: Electronic Arts, Need For  
Speed Underground  
**Steven Stahlberg**, Malaysia

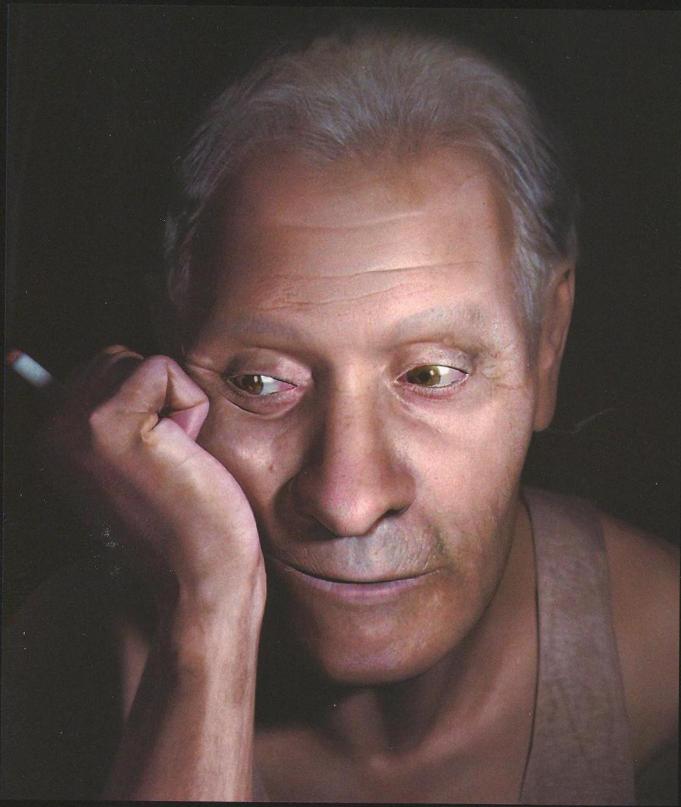


**Princess**  
3ds max  
**Olivier Ponsonnet**, France



**Mechanical ladybird**  
3ds max, VRay, Photoshop  
Zoltán Pogonyi, Hungary

**Excellence**  
*Character in Repose 3D*



**Kaya**

Maya, Photoshop

**Alceu M. Baptista Junior**,

Vetor Zero, Brazil

[top]

**My father**

3ds max, mental ray, Photoshop

**Marco Lazzarini**, 3Dlink di Marco

Lazzarini, Italy

**Old man painting**

Zbrush, Photoshop

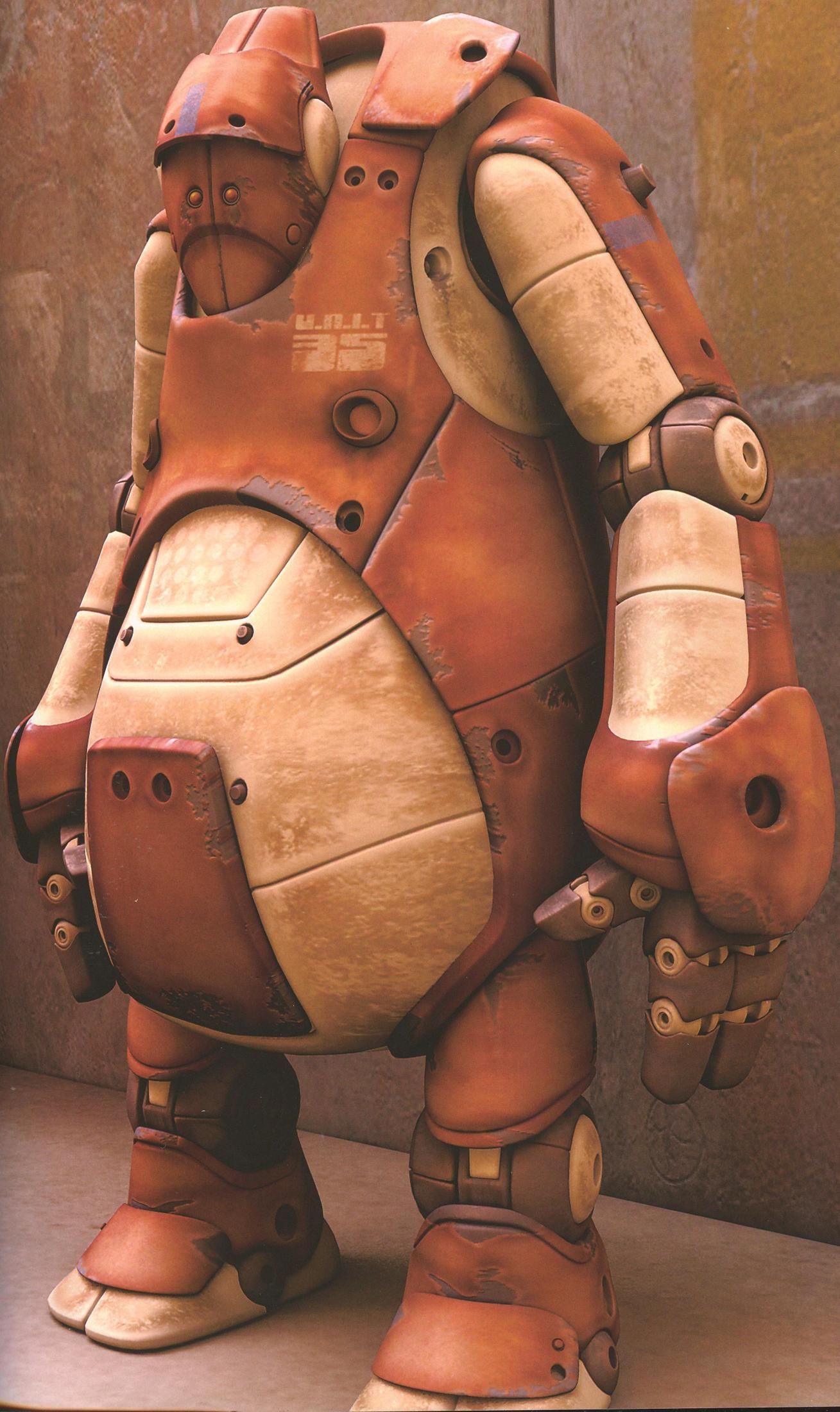
**Krishnamurti M. Costa**, Brazil

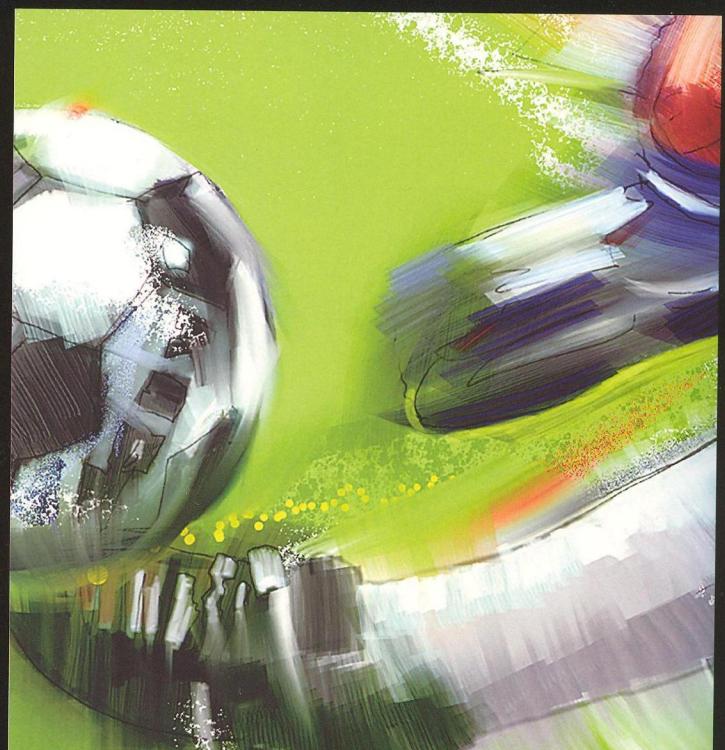
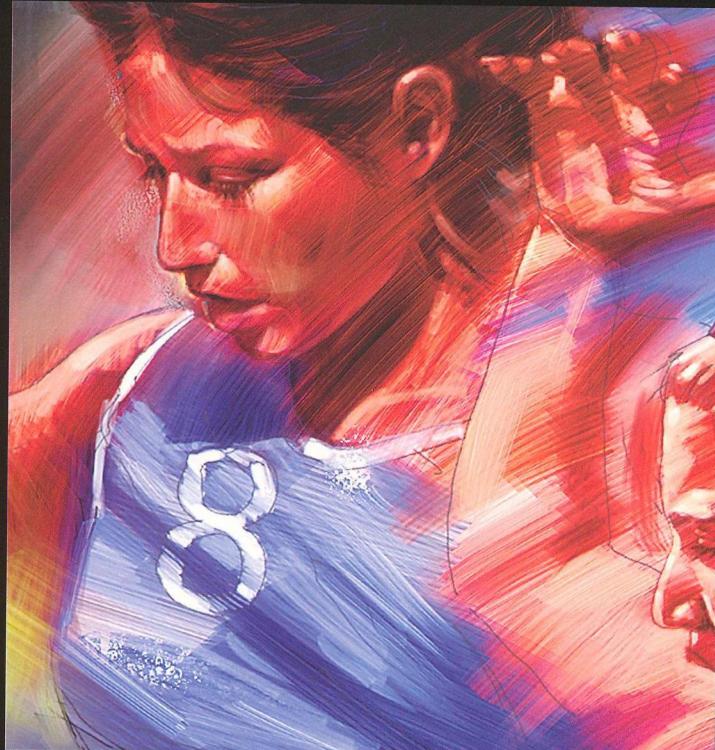
**U.N.I.T 35, the door keeper**

SOFTIMAGE|XSI, Photoshop

**Stephane "STIPEN" Israel**, France

[right]





**Master**  
Character in Action 2D

Girl's soccer  
Painter  
**Bill Hall**,  
Creative Force, USA



**Hostile takeover**

Photoshop

Client: Tor Books

**Stephan Martiniere, USA**

**Excellence**  
*Character in Action 2D*

## Character in Action 2D



**Awe strike**  
Photoshop, Painter  
**Yan Zhao [Echo-CS]**, Chinese  
Fantasy Magazine, China [top]

**Lunulata**  
Photoshop  
**Thierry Doizon**,  
BARoNTIERi, France

**Assassin**  
Painter, Photoshop  
**Ynorka Chiu**, Taiwan  
[top]

**So bright**  
Photoshop  
**Mikko Kautto**,  
Finland



Dreamfall  
Photoshop  
Jason Engle, USA

**Excellence**  
*Character in Action 2D*

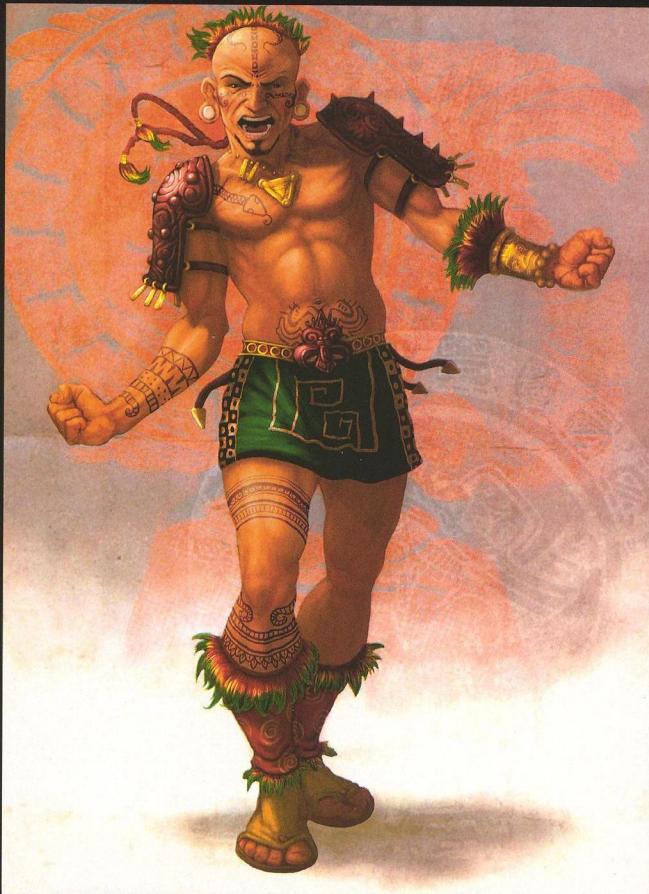
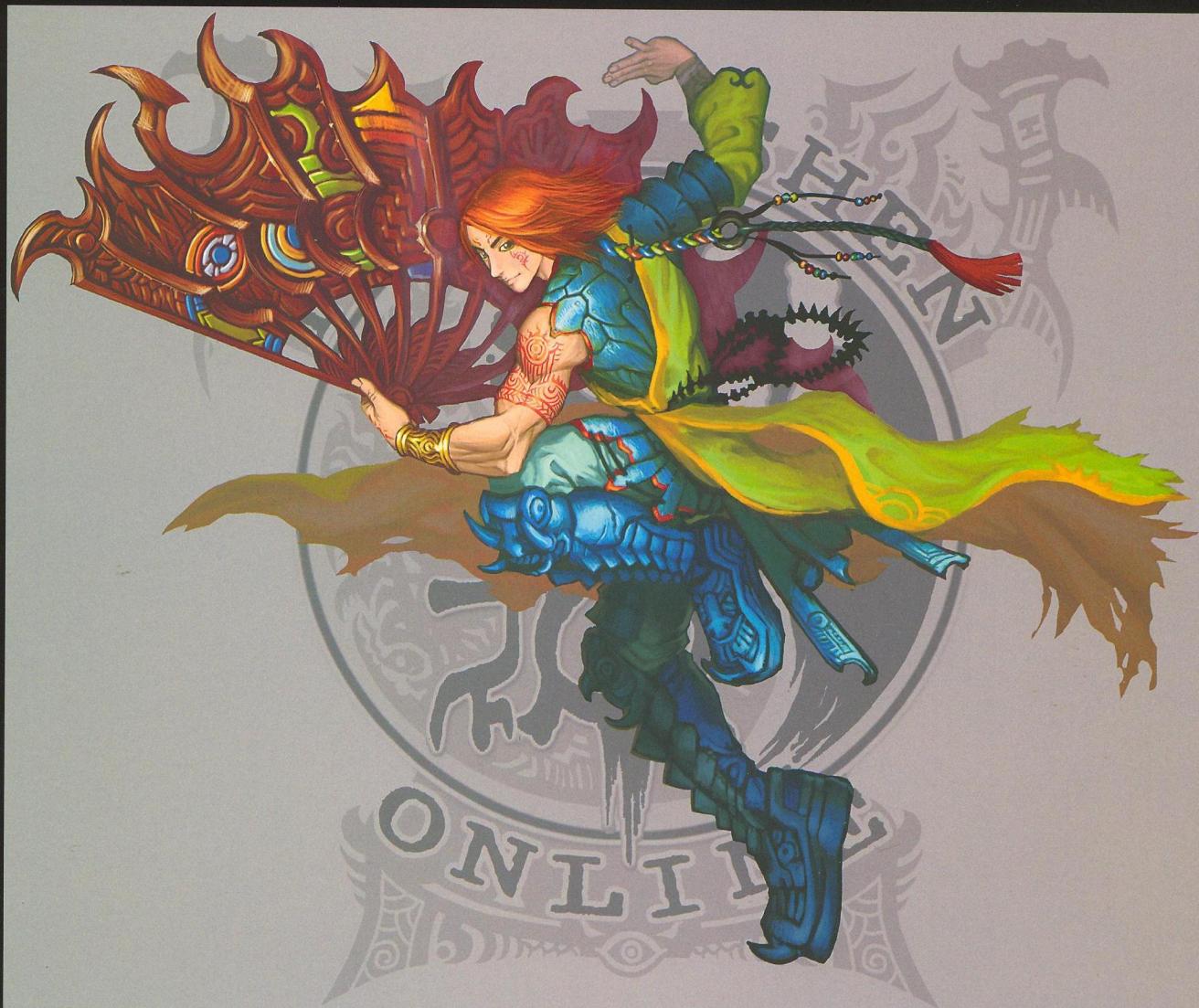


*Excellence*

*Character in Action 2D*



**Fall of the Svartalf King**  
Photoshop  
**Christer Sveen**, Funcom A/S,  
Norway



**God from chinese story**

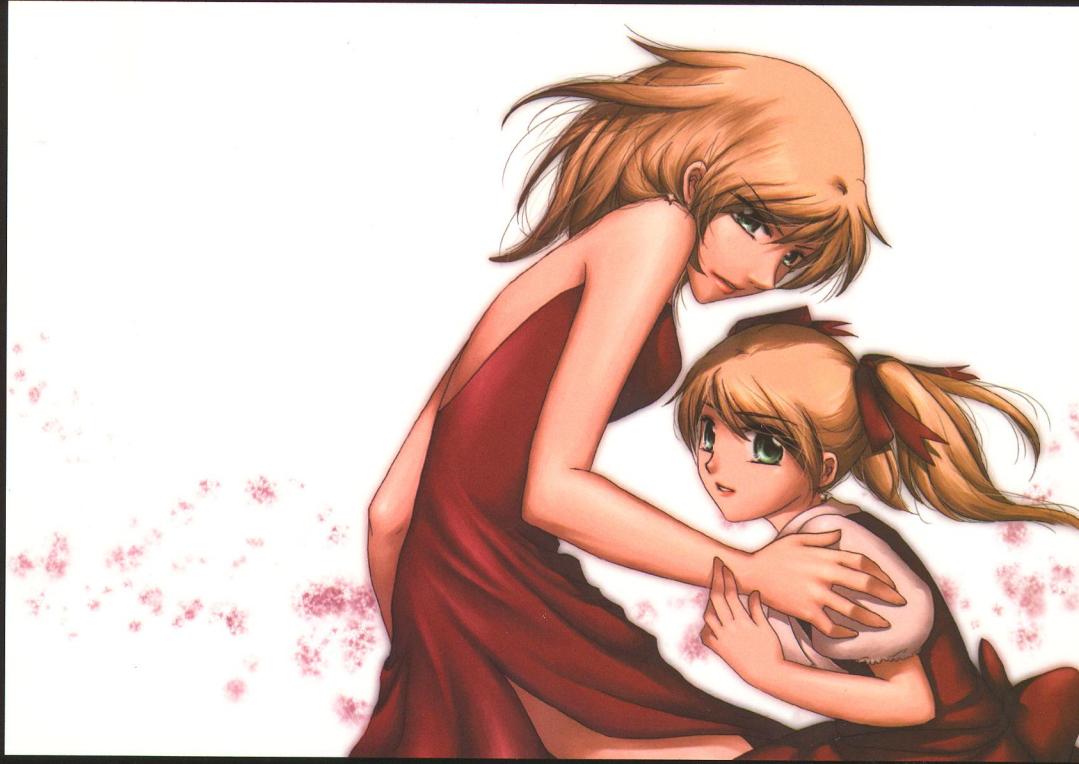
Photoshop, Painter

**Capcomkai Chang**, IGS, Taiwan

[left]

**Change**

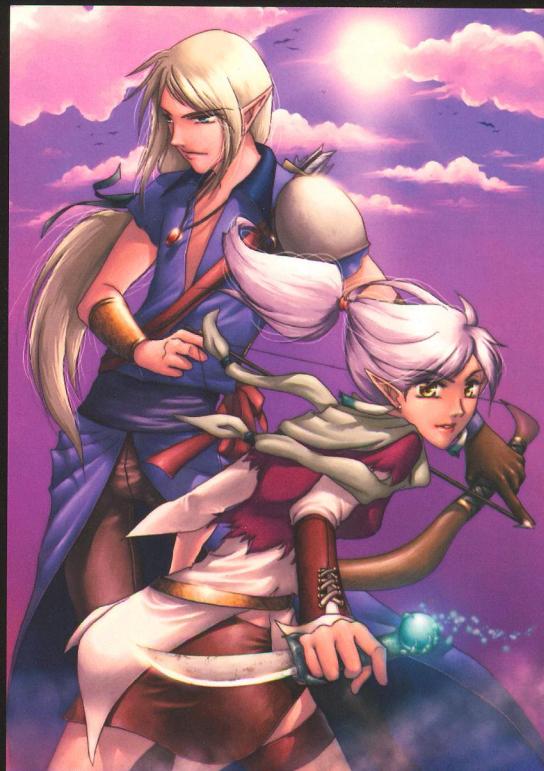
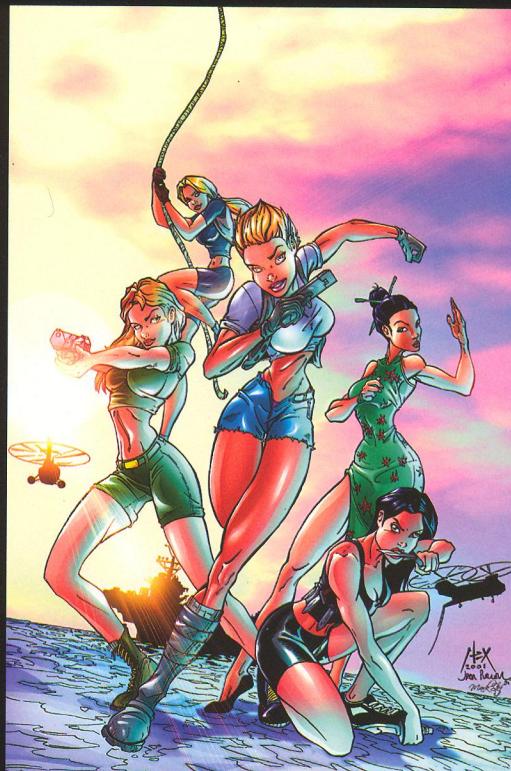
Painter, Photoshop

**Pamela Ramali**, Australia**Waterdogs: Issue One**

Photoshop

**Mark Stefanowicz, Hugo****Morales & Jack Purcell**, USA

[right]

**Battlefield**

Painter, Photoshop

**Pamela Ramali**,

Australia

[far right]

**Aztek Warrior**

Photoshop

**Rodrigue Pralier**, France

[far left]

**Chinesespawn Series 3**

Photoshop

**Wang Zhang**, Tianjin University,

China

[left]

**Frontmission2**

Photoshop

**Lee Kohse**, USA

[right]

**Samurai**

Photoshop

**Pierre Hanna**, Sweden

[far right]



**Ironknight**  
Photoshop  
**Daniel Lieske**, Germany

**Khador Berserker**  
Photoshop  
Client: Privateer Press  
Character design: Matt Wilson  
**Chippy Dugan**, United Kingdom  
[right]



**Reload**  
Painter  
**Joel 'feerik' Dos Reis**  
Viegas, France





*Master*  
Character in Action 3D

**Emperor of Dragons Ho san san #2**

Maya, Photoshop

Modeling/Texturing: Moon Hyoun-Soo, Lighting/Rendering: Park Jung-Won

2D Retouching: Cho Hyoun-Chul, **INDY21**, Korea



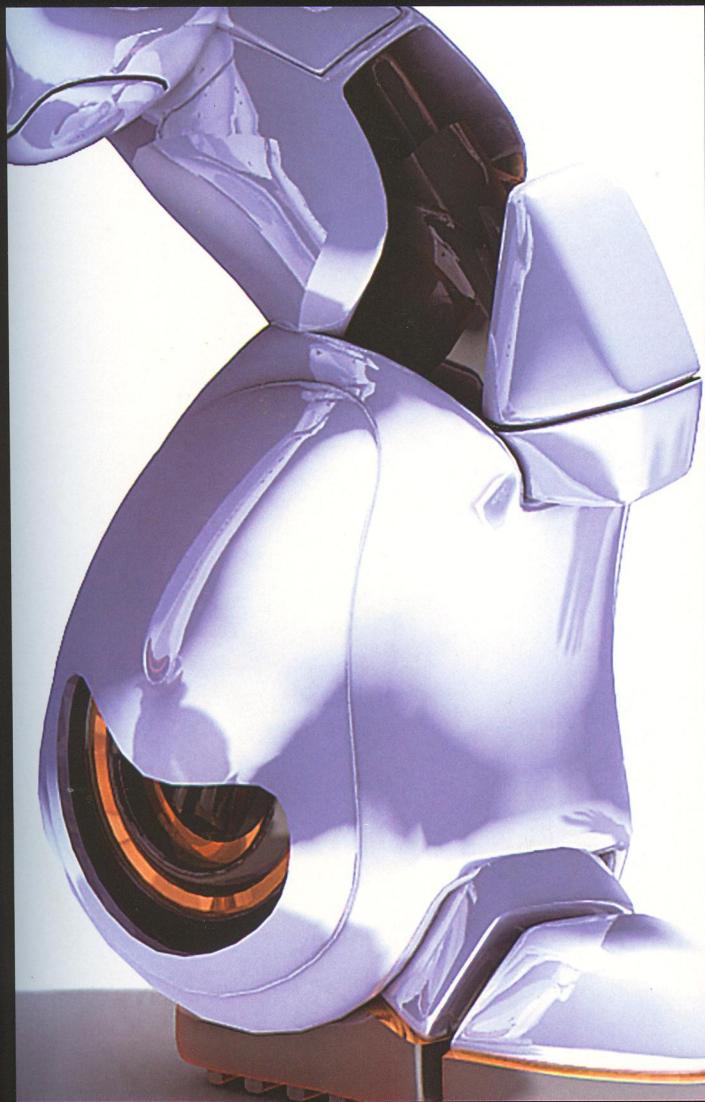
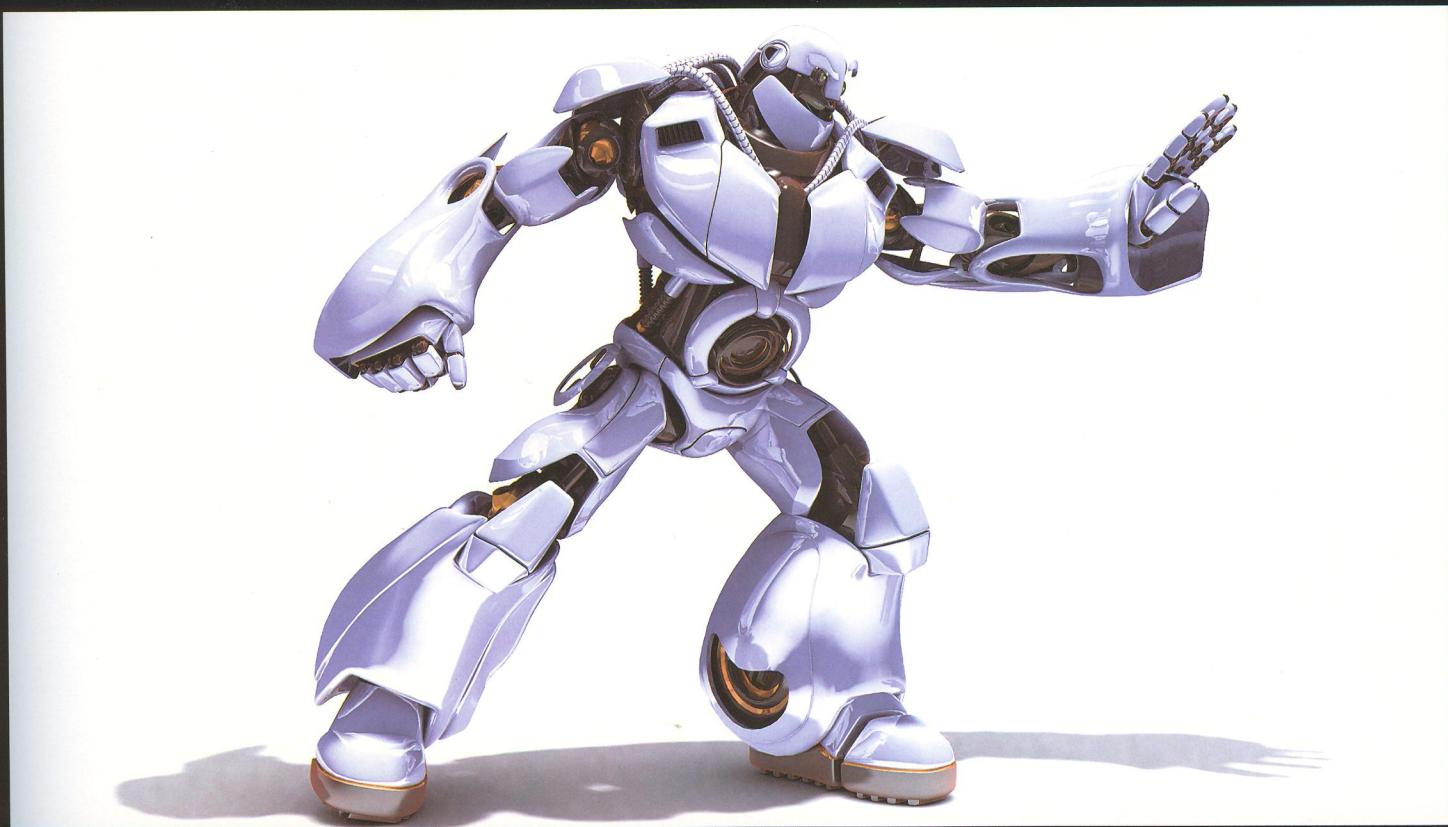
**Oddworld Stranger CG Intro**  
Maya, Photoshop  
**Oddworld Inhabitants PDD & CG**  
**Department**, USA

**Excellence**  
*Character in Action 3D*



**Excellence**  
Character in Action 3D

**Gladiator**  
3ds max, Photoshop  
**Pascal Blanché**, UBISOFT,  
Canada



**Exaggerator, the mean machine**

3ds max

Michael Visser, The Netherlands

**Excellence**  
*Character in Action 3D*

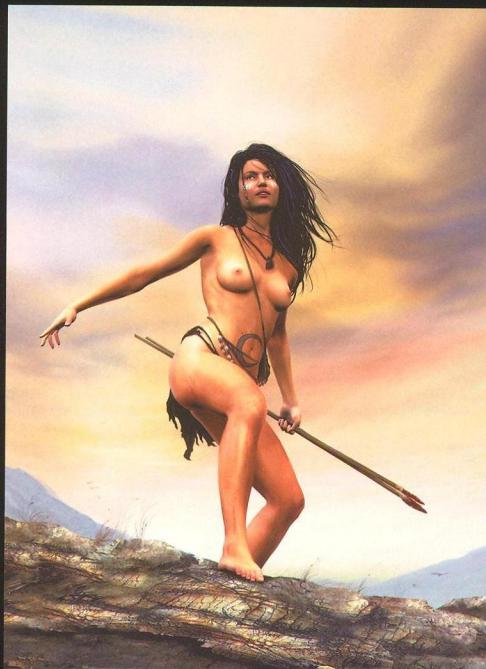


**Solid Snake from Metal Gear Solid® 3: Snake Eater™**

3ds max, Photoshop  
Client: Konami Digital Entertainment America  
**Big Sesh Studios**, USA

**Landing Force**

3ds max, Photoshop  
**Xavier Marquis**, The Netherlands  
[right]



**Hanna: the ridge**

Poser, Bryce, Photoshop, Painter  
**Will Kramer**, USA  
[far left]



**Conflict: Desert Storm 2**

3ds max, Photoshop  
Client: SCI  
**Studio Liddell**, United Kingdom  
[left]





**Emperor of Dragons Chul Gyoen**

Maya, Photoshop  
Modeling/Texturing: Moon Hyoun-Soo  
Lighting/Rendering: Park Jung-Won  
**INDY21**, Korea

**Assassin**

Maya, Photoshop, Painter  
**Loïc "e338" Zimmermann**,  
prdt4the.masses, France  
[right]



**Mummy**

Maya  
**Mikaël Verraest, Eric Colin & Claudio Gallego**,  
.A.T.H.O.M., France



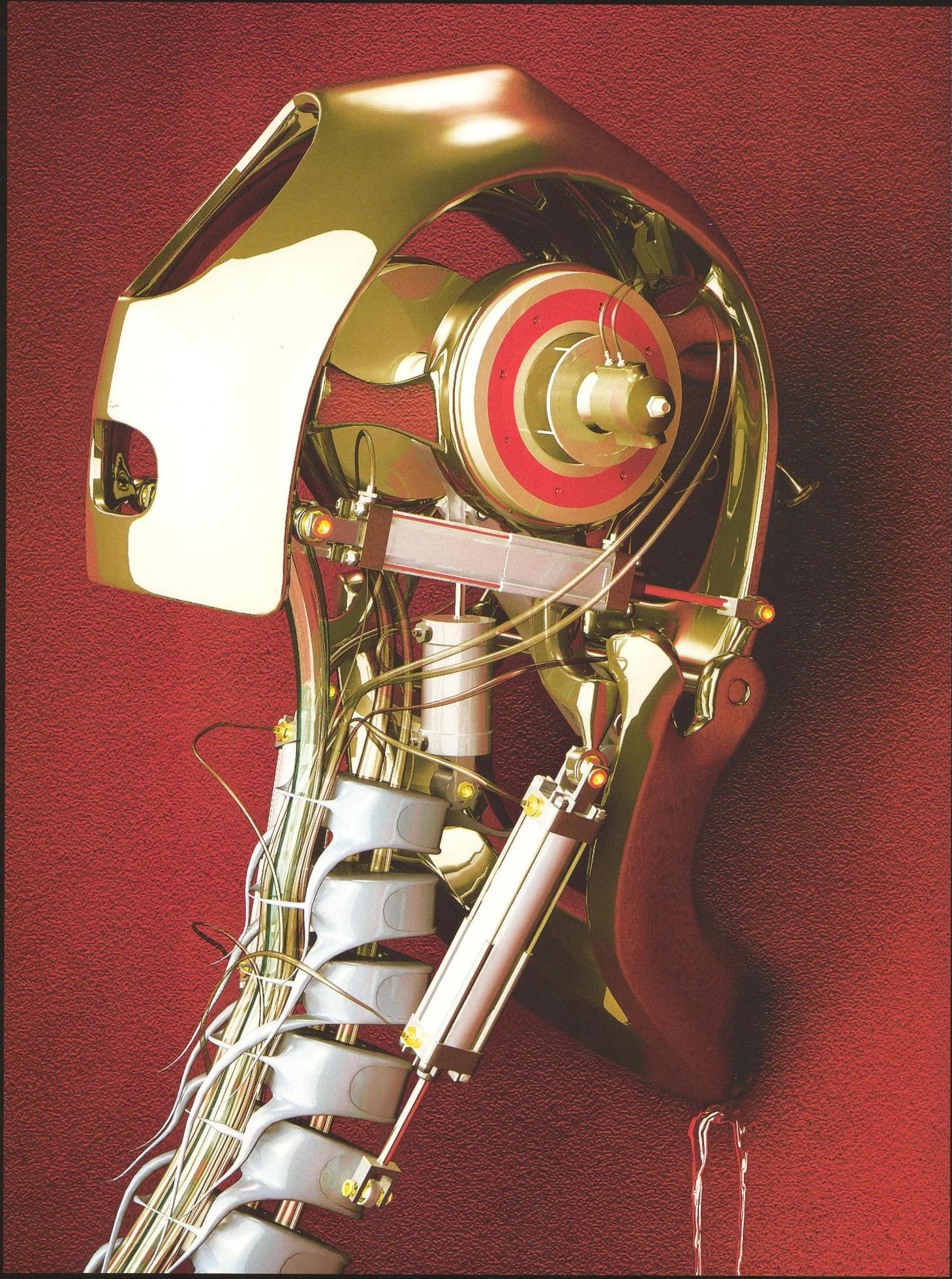


**Master**  
Mechanical



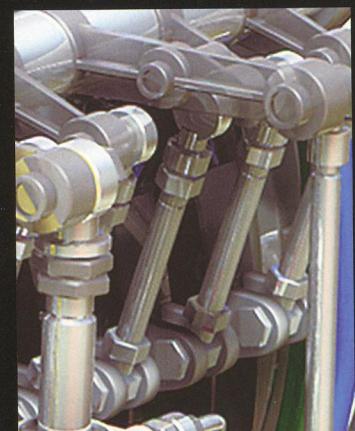
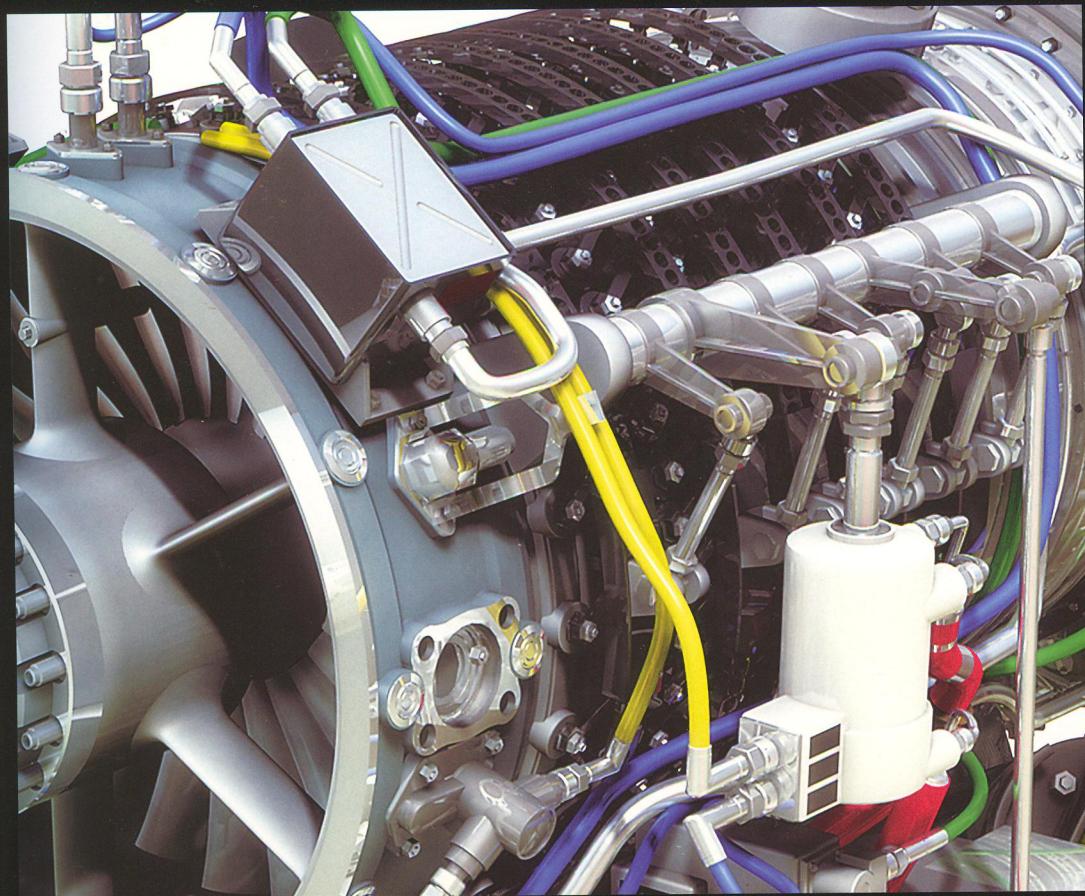
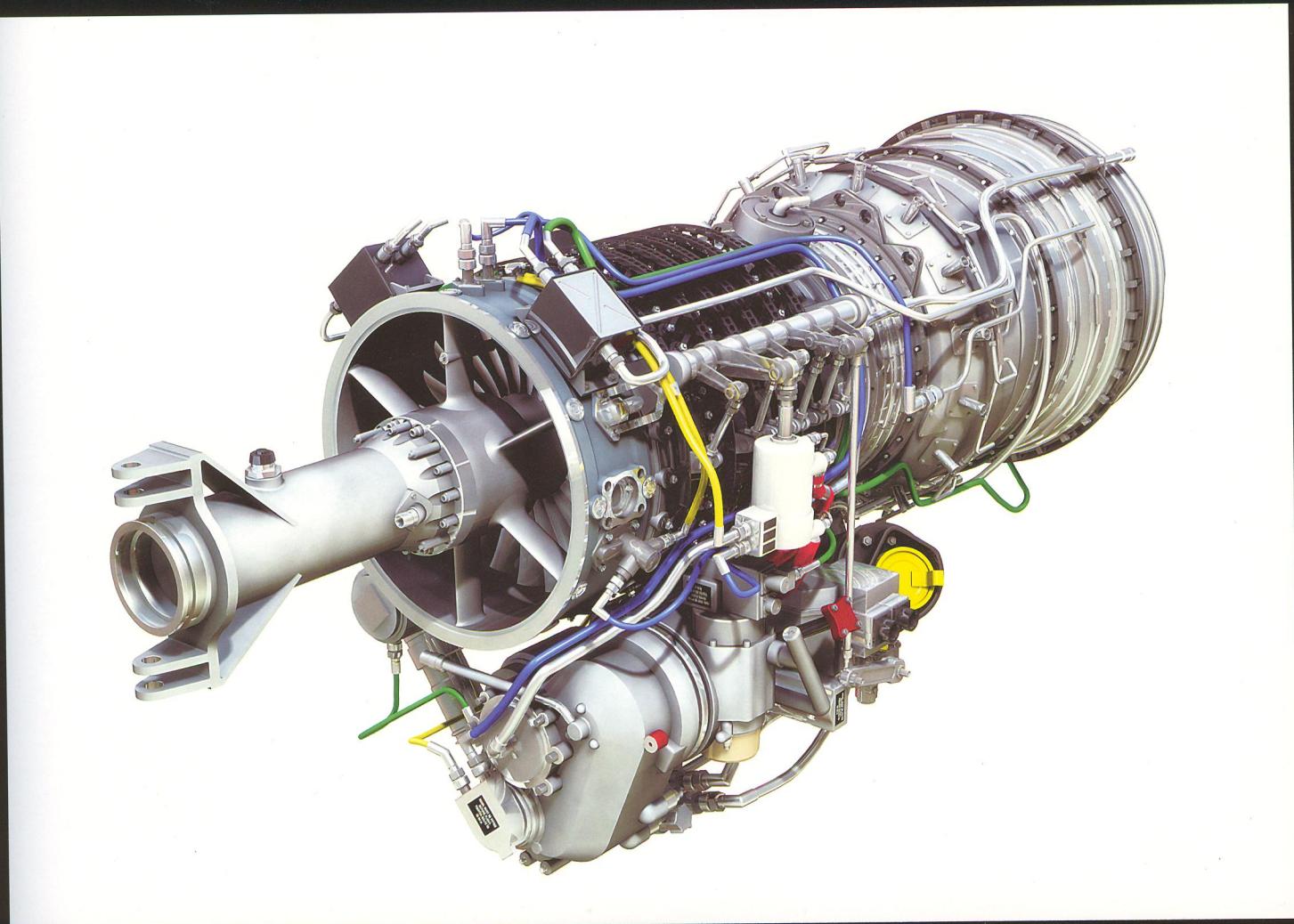
**GAB-01**

3ds max, HDR Shop, V-Ray  
**Laurent Pratlong**, France



**Excellence**  
Mechanical

**Afterlife**  
Maya, Photoshop, mental ray  
Roberto Clochiatti, Italy

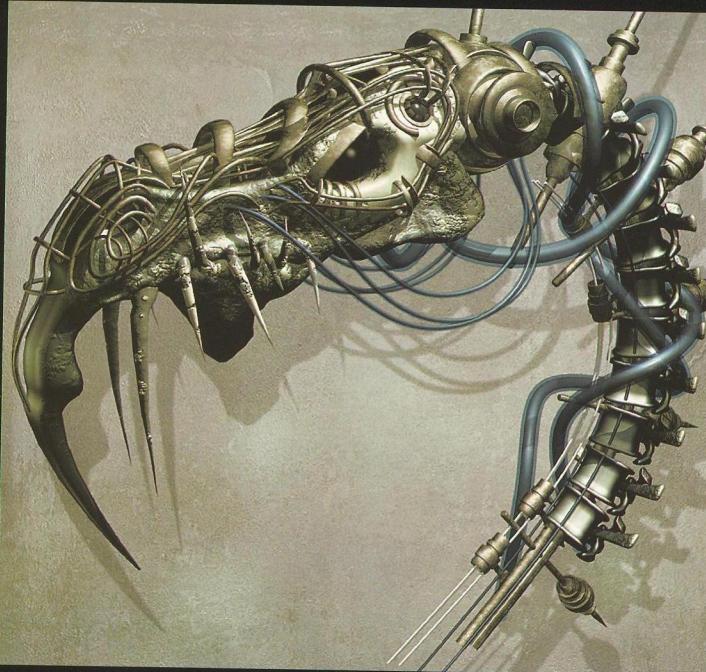


#### Engine

Photoshop, 3ds max

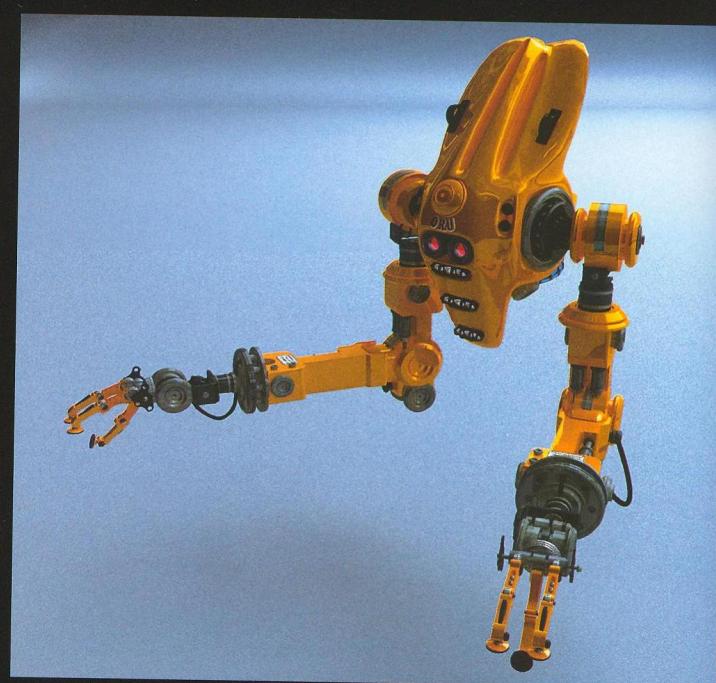
**Helen O'Brien**, RealtimeUK,  
United Kingdom

**Excellence**  
Mechanical

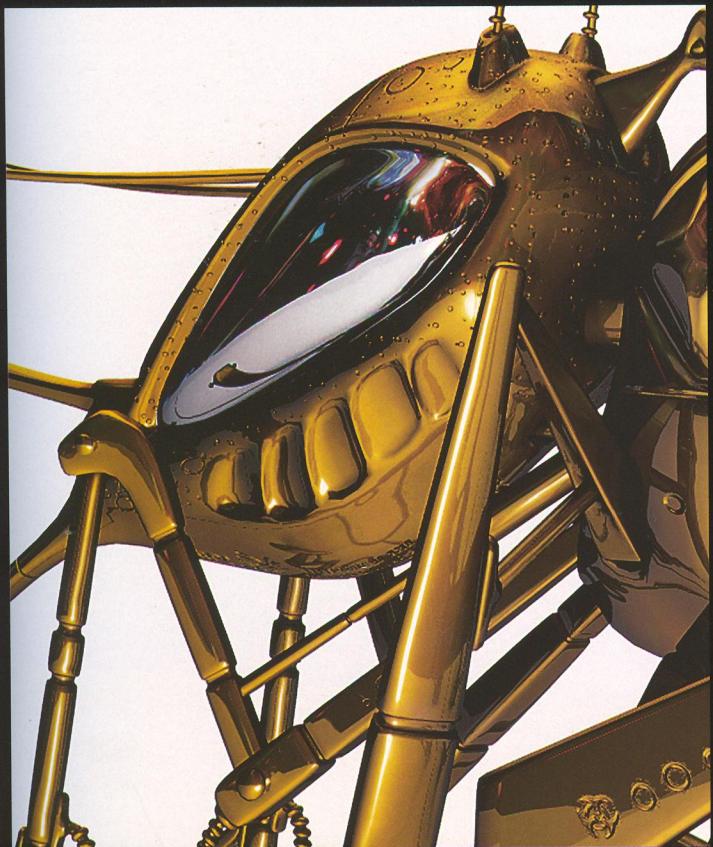
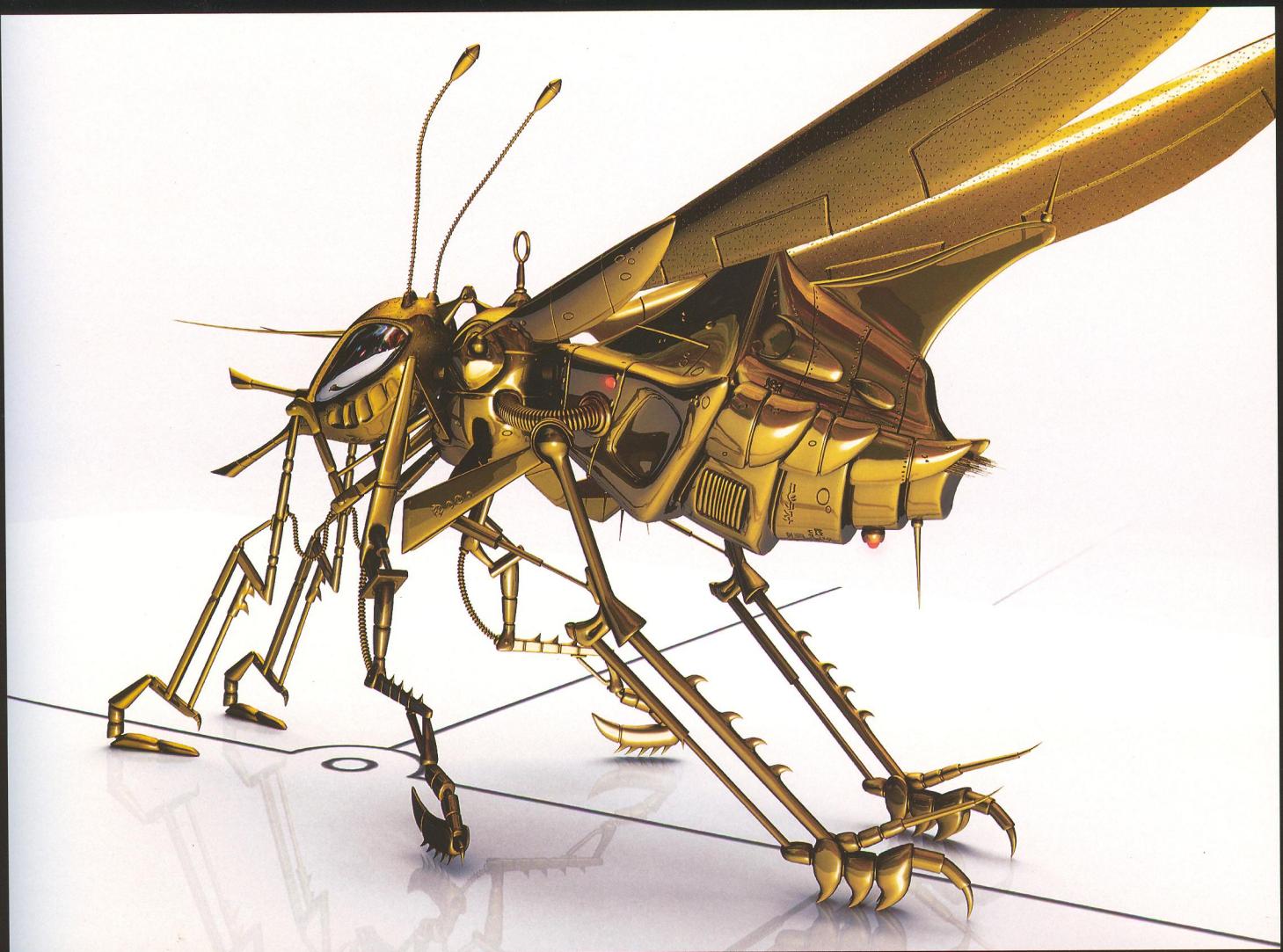


**Charlotte**  
Maya, Arnold  
**NewKat Studios, USA**  
[top]

**The Berzerker**  
SOFTIMAGE|XSI  
**Ivan Kenny-Sumiga,**  
Australia



**O.R.U. Ocean Research Unit**  
Strata 3D Pro  
**Ruy Lopez**, Ruy Lopez Studio,  
Mexico



**Dark side of the sun**  
LightWave 3D, Photoshop  
Hagar Edri, Israel

**Excellence**  
Mechanical



**Z200**  
Maya, Photoshop  
**Brendan McCaffrey**, Spain

**Dreamworld**  
Maya, Photoshop  
**Brendan McCaffrey**, Spain  
[far left]

**Siemens M56**  
3ds max, finalRender, Photoshop  
Client: Sulic Worldwide,  
**Andrés Zapata**, Stellarum, USA  
[left]

**HBH30**

Maya, Photoshop

Brendan McCaffrey, Spain



**R600**

Maya, Photoshop

Brendan McCaffrey, Spain



**BOZO**

Maya, Photoshop

Brendan McCaffrey, Spain



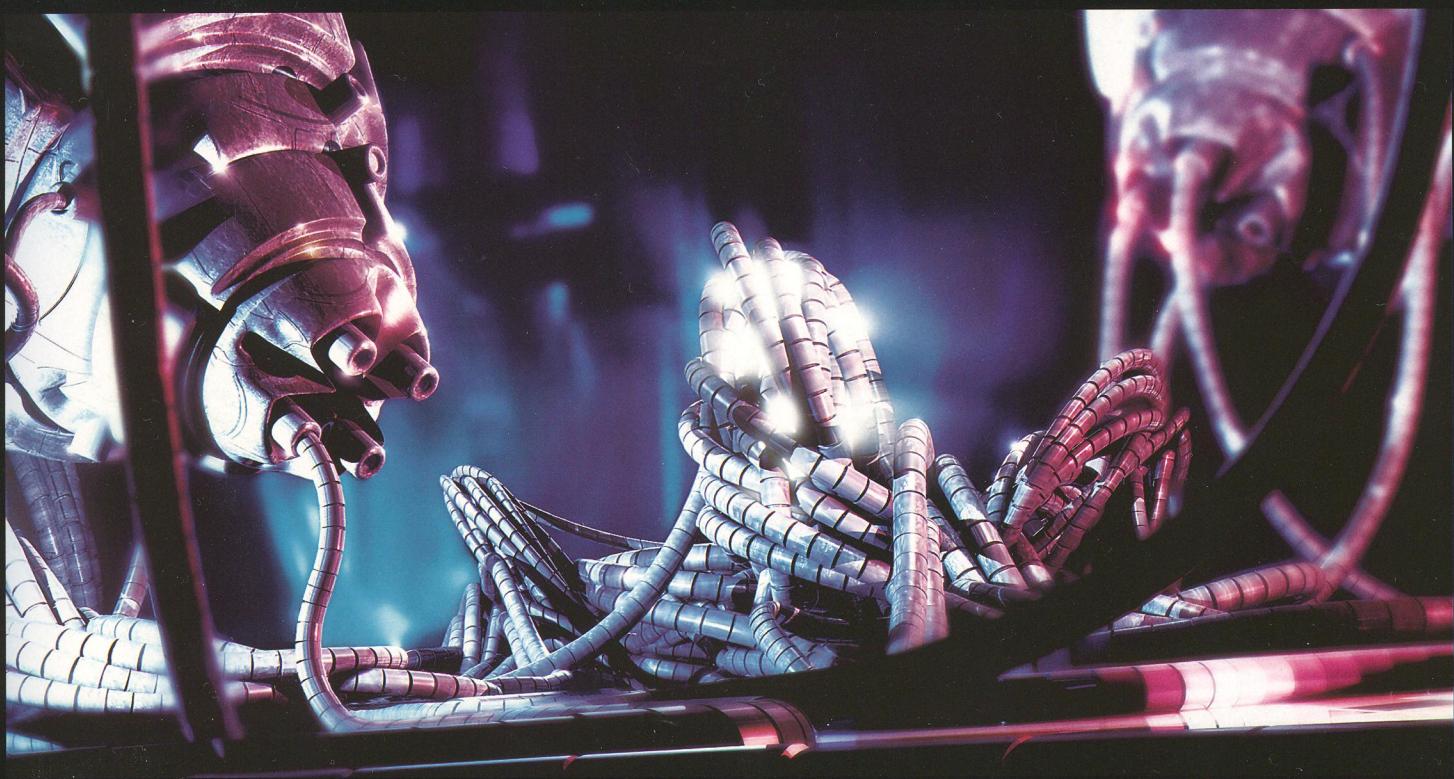


**Heli cam MKII**  
CINEMA 4D, FreeHand  
**Dave Davidson**, United Kingdom  
[top]

**Aquatic digital camera**  
LightWave 3D, Photoshop  
**Ruy Lopez**, Ruy Lopez Studio, Mexico



**Mars Meteor Burst Lander**  
LightWave 3D, Photoshop  
**Nathan Phail-Liff**, AlienintheBox, USA



**Wired**

Bryce, CINEMA 4D, Photoshop

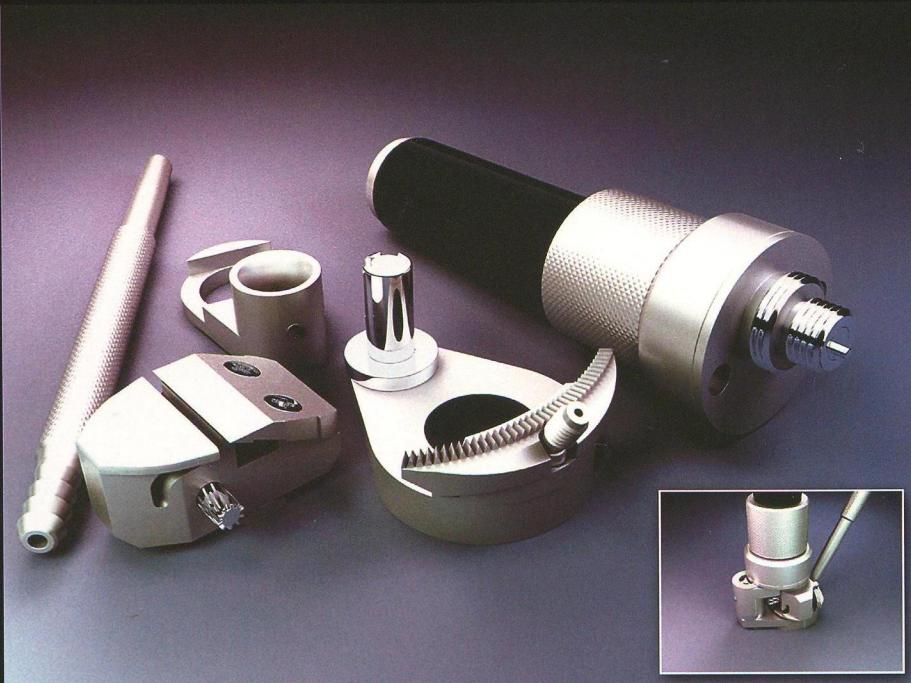
**Rudolf Herczog**, Sweden

[top]

**Spaceballs** 2004

CINEMA 4D, FreeHand

**Dave Davidson**, United Kingdom



**Microkeratome**

Maya, Renderdrive

**Mikaël Verraest, Eric Colin &**

**Claudio Gallego**, A.T.H.O.M., France

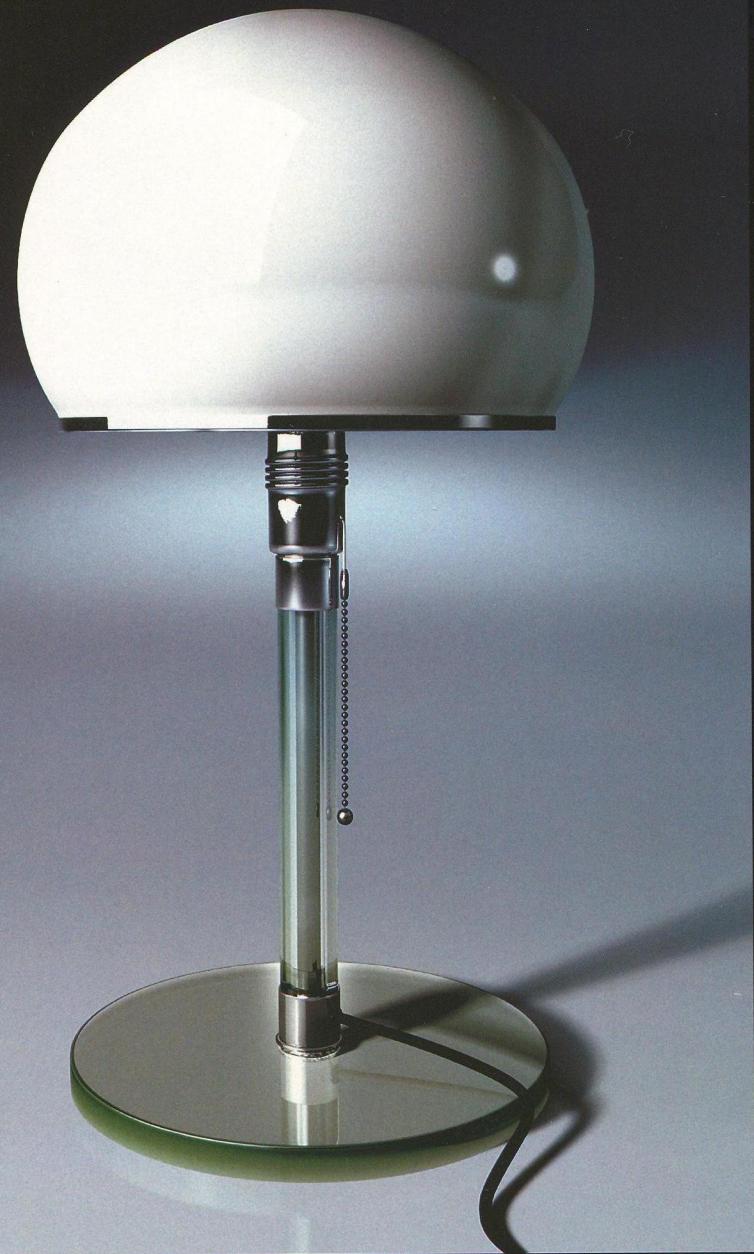
**Vacuum cleaner**

Maya, PURE

**Lee Griggs**, ARTVPS,

United Kingdom

[right]



**Bauhaus Wagenfeld lamp**

LightWave 3D

**Robinson Steinke**, Germany

**Swiss pocket knives**

CINEMA 4D

**Oliver Burkert**, Switzerland

[right]





# Master

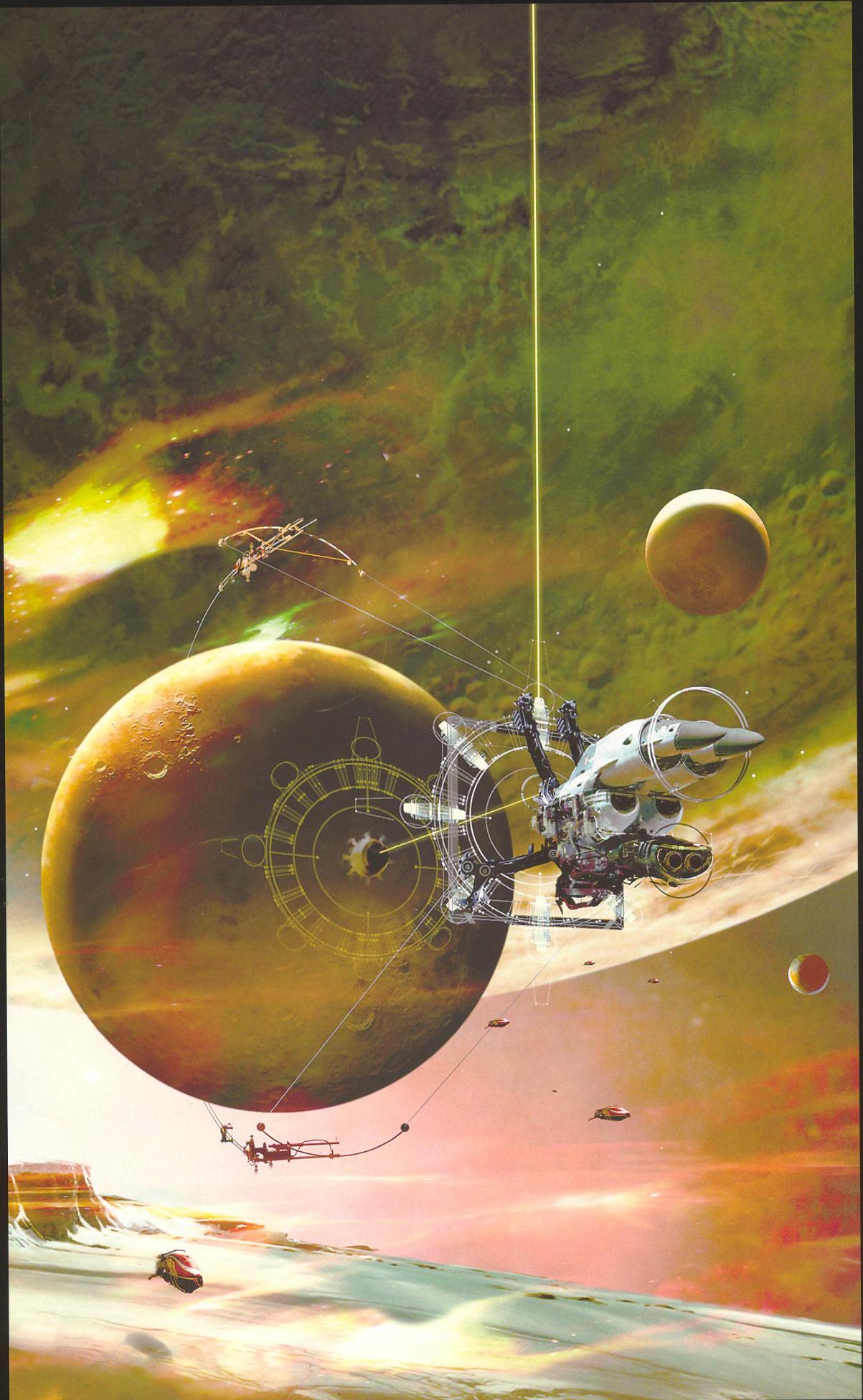
Transport 2D

## Light

Photoshop

Client: Fleuve Noir/ Pocket

**Stephan Martiniere, USA**



**Probability Moon**  
Photoshop  
Client: Fleuve Noir/ Pocket  
**Stephan Martiniere, USA**

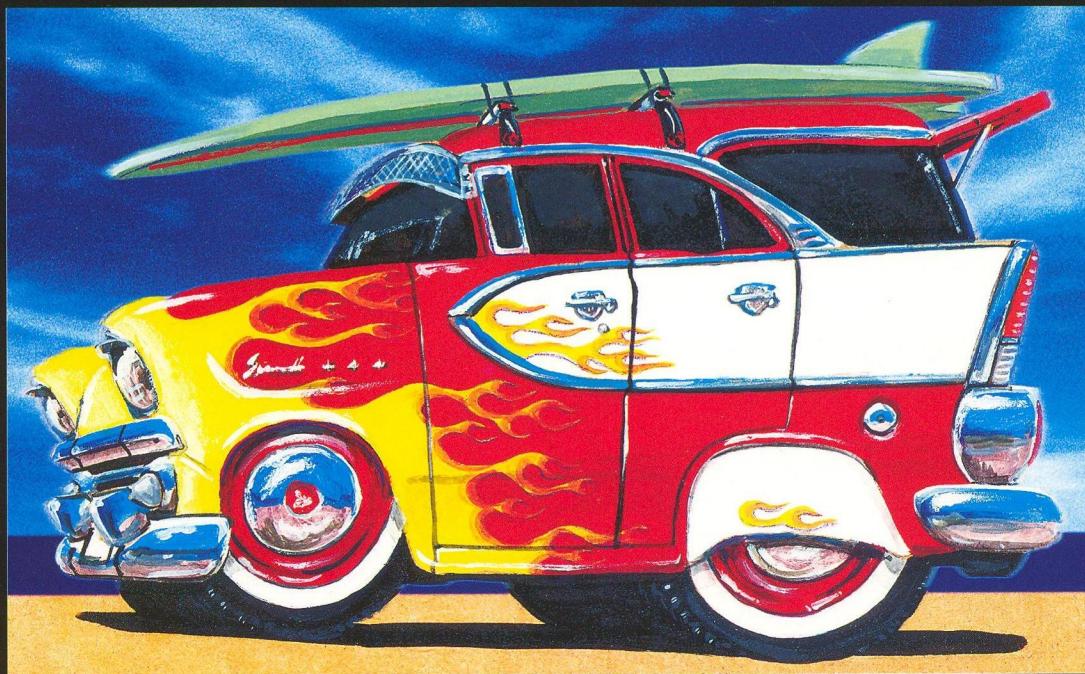


**Motorway mayhem**

Photo-Paint

Client: Classic Motor Magazine, Sweden

**Michael Philip**, Sweden



**1962 FB Holden toon**

Photoshop

**Mark Alford**, Australia



**Martin Mars**  
Photoshop  
**Chris Arlidge**, Canada

**Excellence**  
Transport 2D



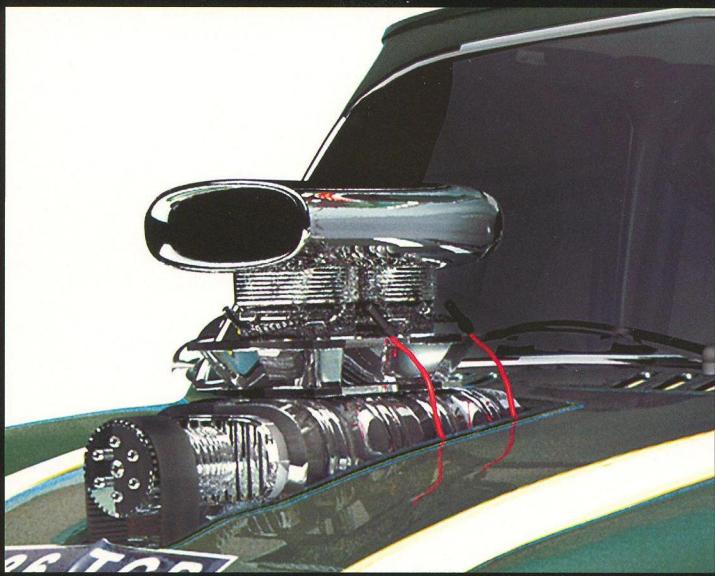
**Master**  
Transport 3D

**HT-27**  
3ds max, Photoshop  
**Istvan Pely, USA**



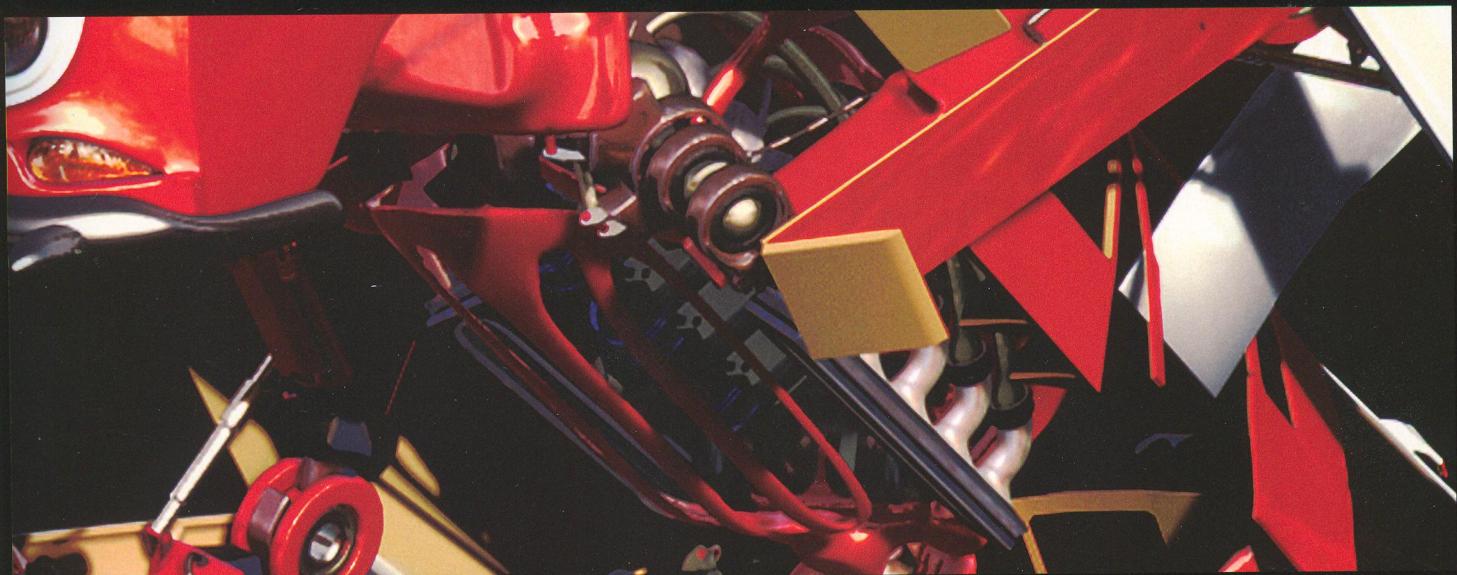
**Dream Flight**  
SOFTIMAGE|XSI, Photoshop  
Yanick Dusseault, USA

**Excellence**  
*Transport 3D*



**Excellence**  
Transport 3D

**Too much power**  
Maya, Photoshop  
Ignacio Ayestaran, USA



**Mobilhome run**  
3ds max, Photoshop  
**Kadeg "M@lonet" Boucher,**  
artefacto, France

*Excellence*  
*Transport 3D*



**BMW concept**

LightWave 3D, Photoshop

**Tim Cameron**, Tim Cameron Design,  
Australia  
[top]

**Big twin: big dream**

CINEMA 4D

**Alexander "Sandr" Kazakov**, Russian Federation



**Maserati**

LightWave 3D, Photoshop

**Marco Vinicio Morales Aburto,**

Kult Nation, Mexico

*[top]*

**Mercedes SL55**

3ds max, PURE

**Lee Griggs, ARTVPS,**

United Kingdom



**Sea King**

3ds max

**Andrei Cristea**, Romania





**Fenix**

SOFTIMAGE|XSI

**Nicolas Hernandez**, France  
[above]



**Mercedes sunset**

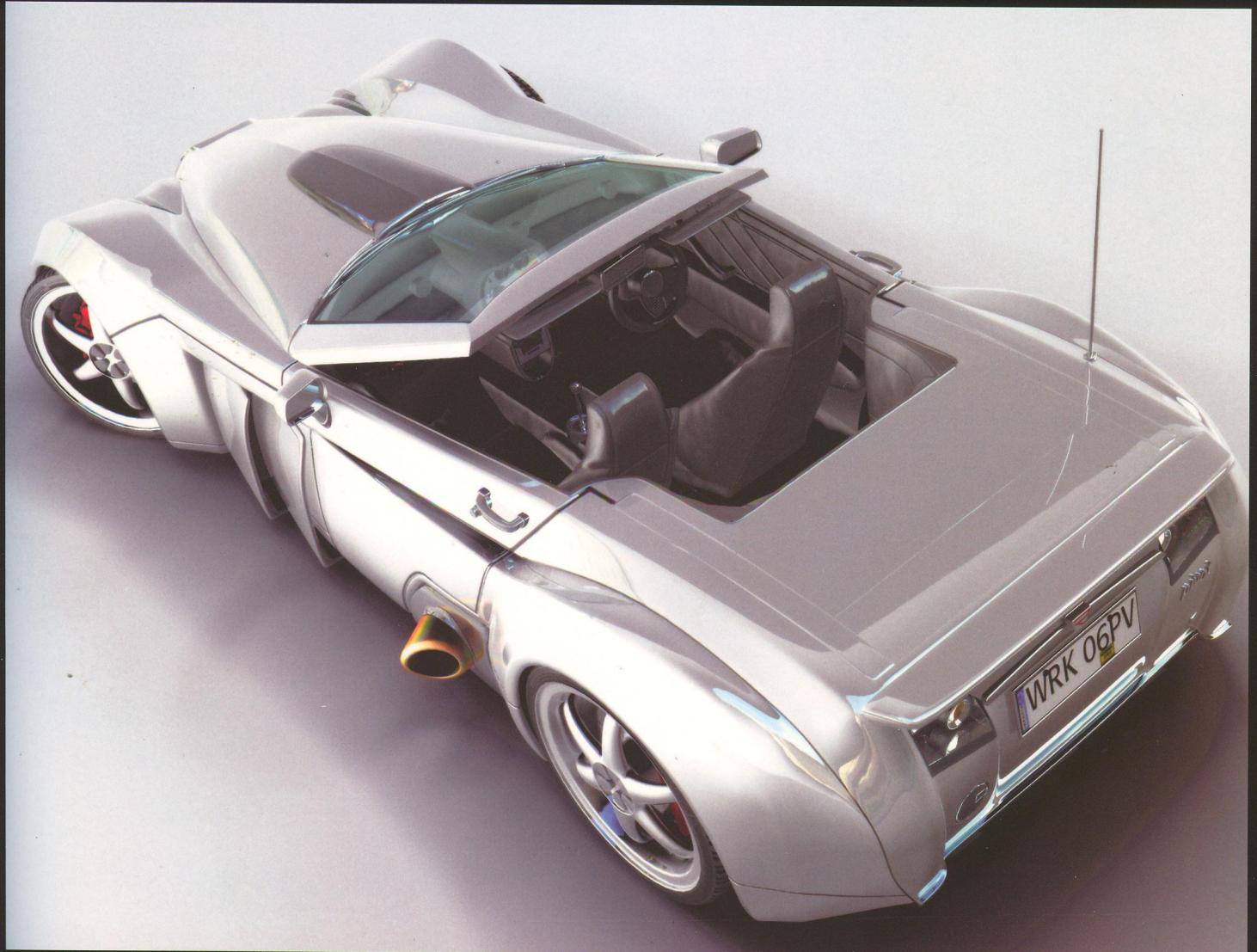
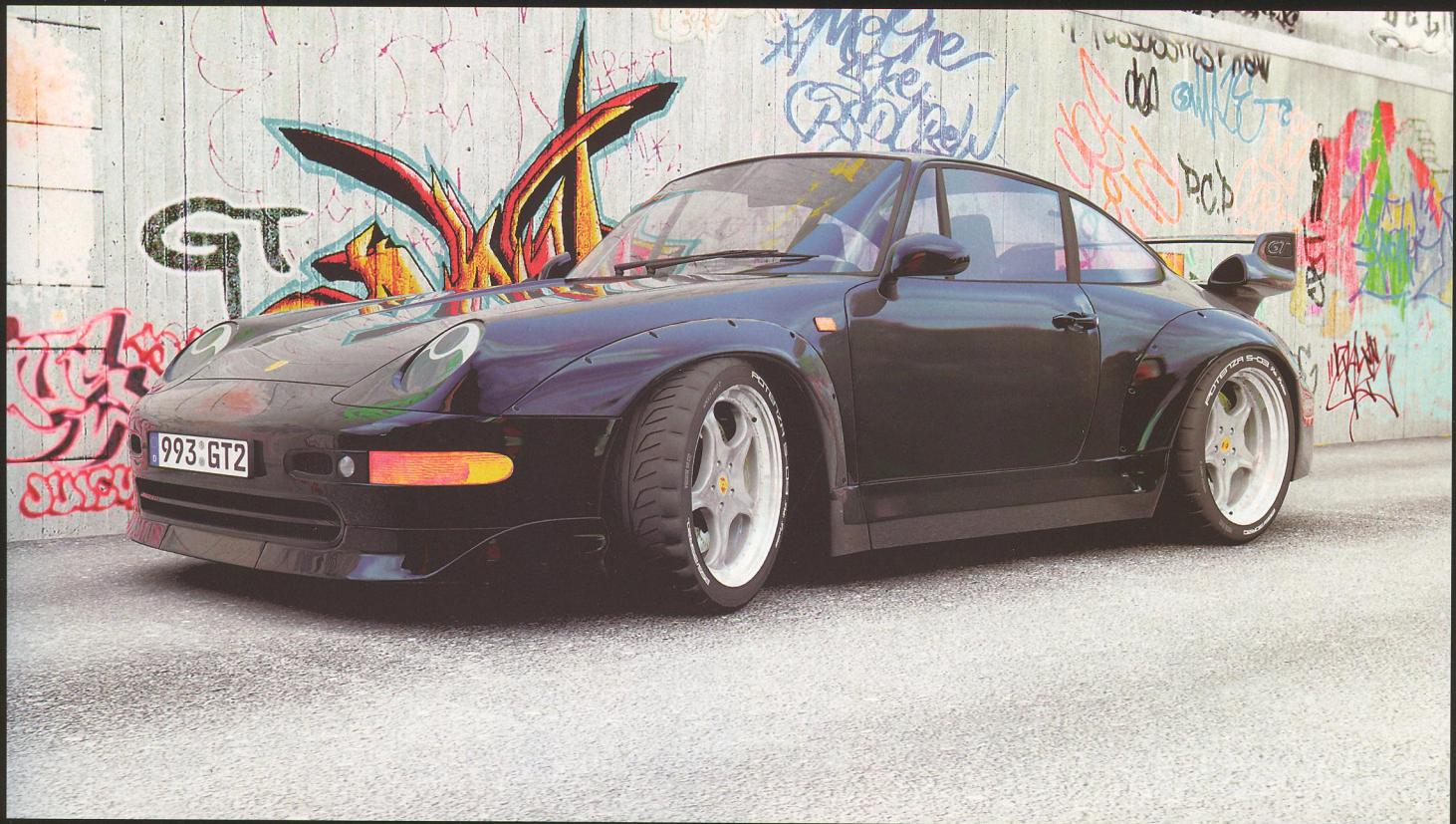
3ds max, PURE

**Lee Griggs**, ARTVPS,  
United Kingdom  
[left]

**Pivot**

LightWave 3D

**Riza Endartama**,  
Indonesia  
[right]





**A palpable hit**

LightWave 3D, After Effects,

Photoshop

**Jamie Clark**, USA

**Bombing run over the alps**

LightWave 3D, After Effects

**Jamie Clark**, USA

**Sokodora**

3ds max, Photoshop

**Istvan Pely**, USA

*[right]*







**Against**  
Maya, Photoshop  
**Taefoon Oh,**  
Infinity Ward, USA  
[left]

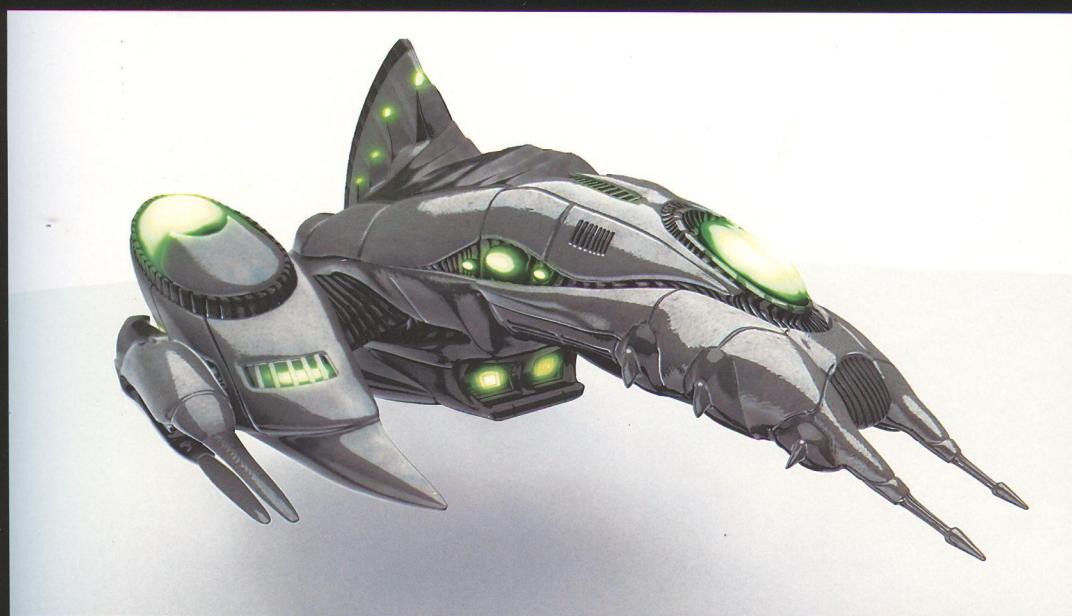
**Alien fighter**  
LightWave 3D, Photoshop  
**Nathan Phail-Liff,**  
AlienintheBox, USA  
[right]

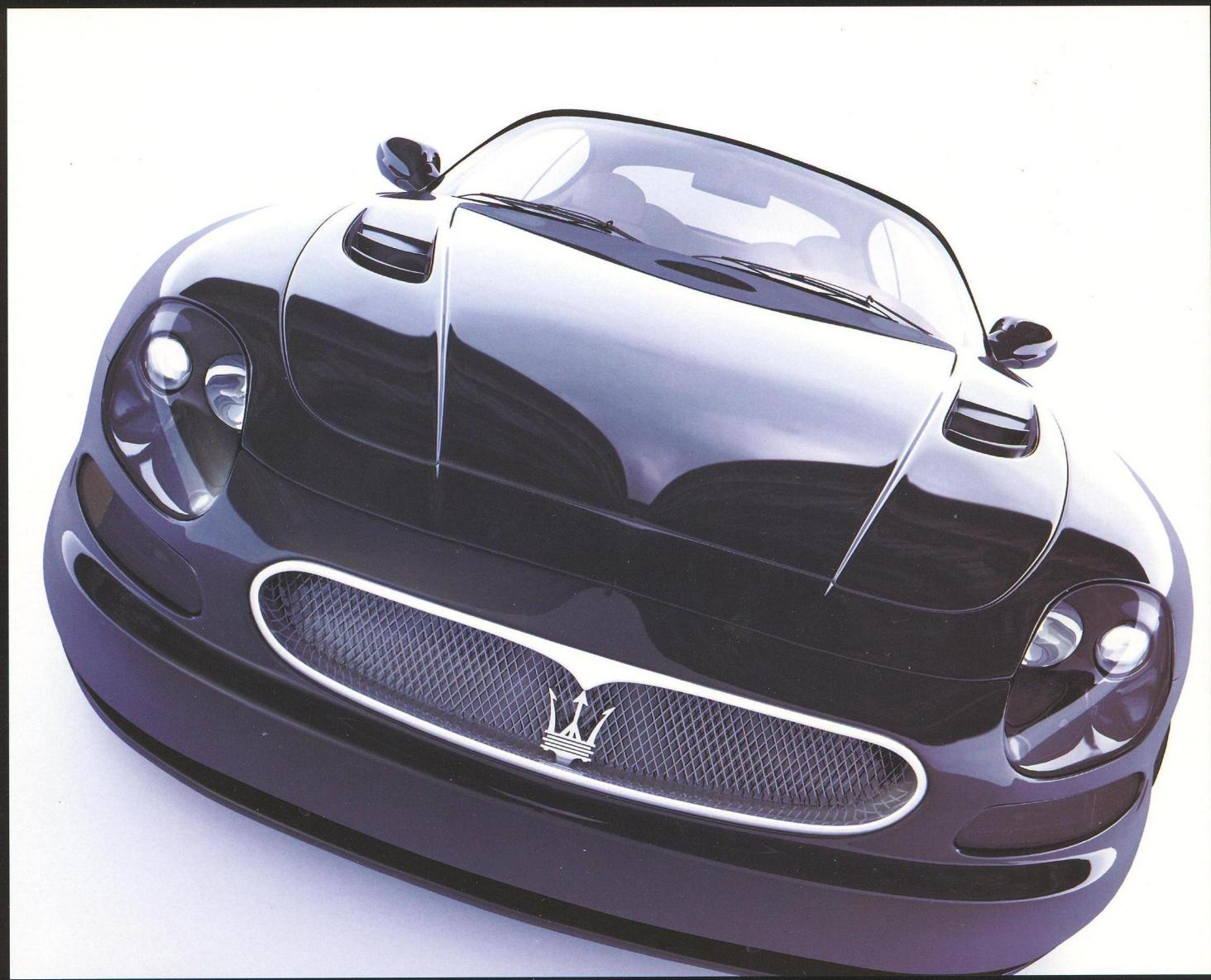


**Courier**

3ds max, Deep Paint, Photoshop

**Wayne Smith**, United Kingdom





**McLaren**

Maya, PURE

**Lee Griggs**, ARTVPS,

Modeled by: Denny Lau

United Kingdom

[top left]

**Nissan 350z**

Rhino, 3ds max

**Hann Ong**, Australia

[top]

**Nissan Skyline**

Rhino, 3ds max

**Hann Ong**, Australia

[right]

**Maserati 3200GT**

LightWave 3D

**Elvis "Lewis" Blazencic**, Croatia

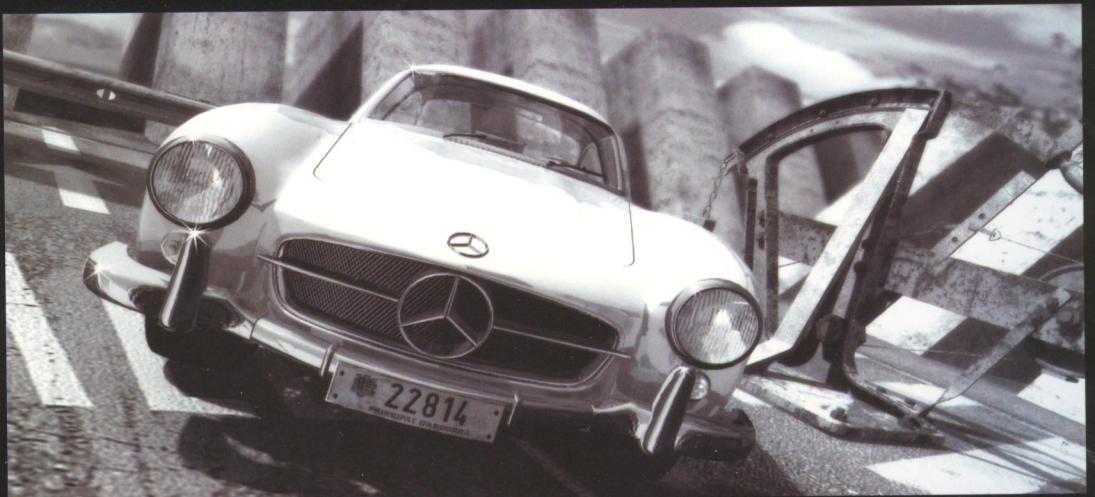
[left]

**Mercedes SL**

3ds max, Brazil r/s

**Marc Smith**, Germany

[right]



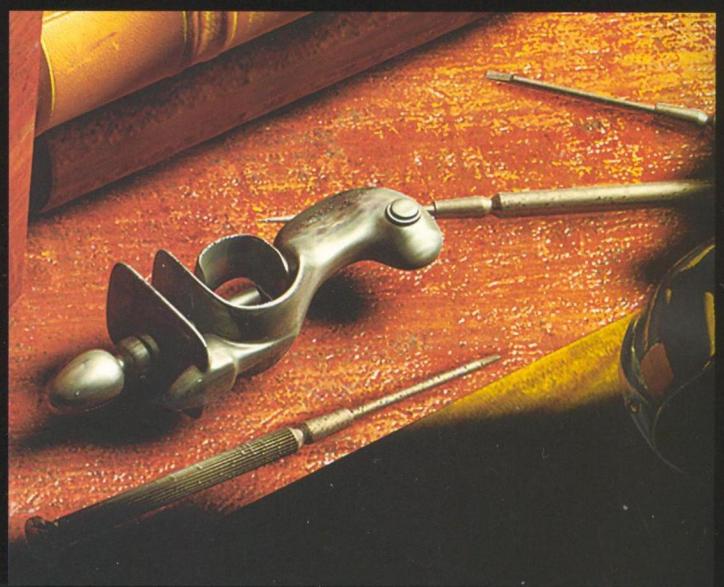
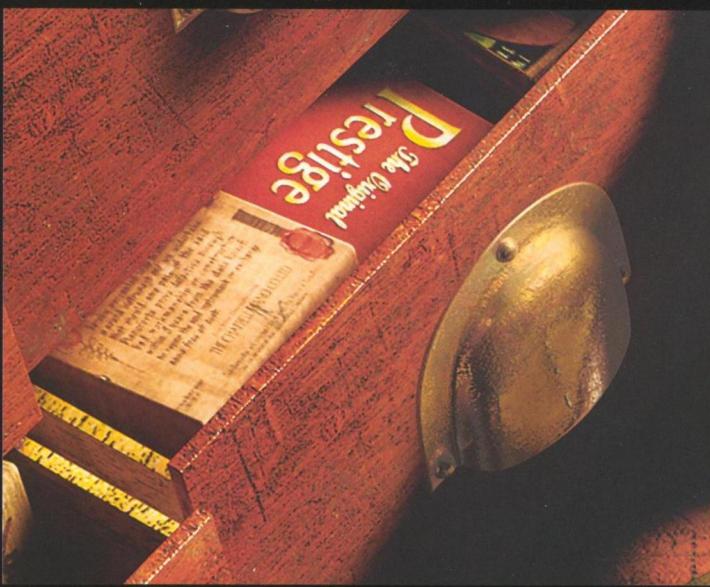
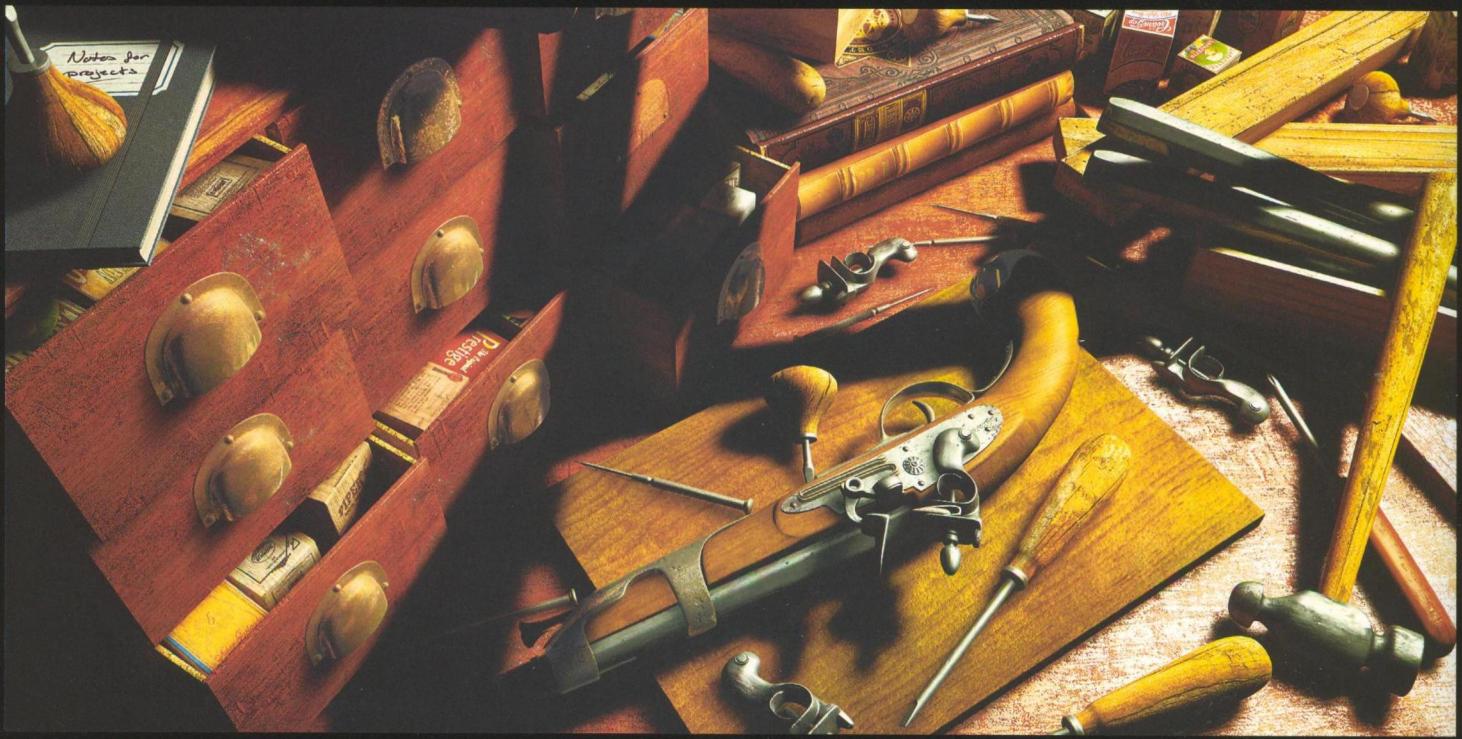


Master

*Still Life*



**Old robot toys**  
3ds max, finalRender, Photoshop  
**Clément Choblet**, France



**Excellence**

Still Life

**Flintlock gun**  
CINEMA 4D, Photoshop  
Anders Kjellberg, Sweden



**Smirnoff Silver**

SOFTIMAGE|XSI, Photoshop  
**Stewart Shephard**, Sony,  
United Kingdom

**Excellence**  
Still Life



**Measure of light**  
Maya, mental ray  
**Scott Kilpatrick**, USA  
[top]



**Dream illusion**  
3ds max, Photoshop  
**Shervin Shahidi**,  
Canada

**Campofiorin**  
SOFTIMAGE|XSI  
**Jonas Wikström**,  
Sweden



Years

Maya, Photoshop  
Wei Guo, China

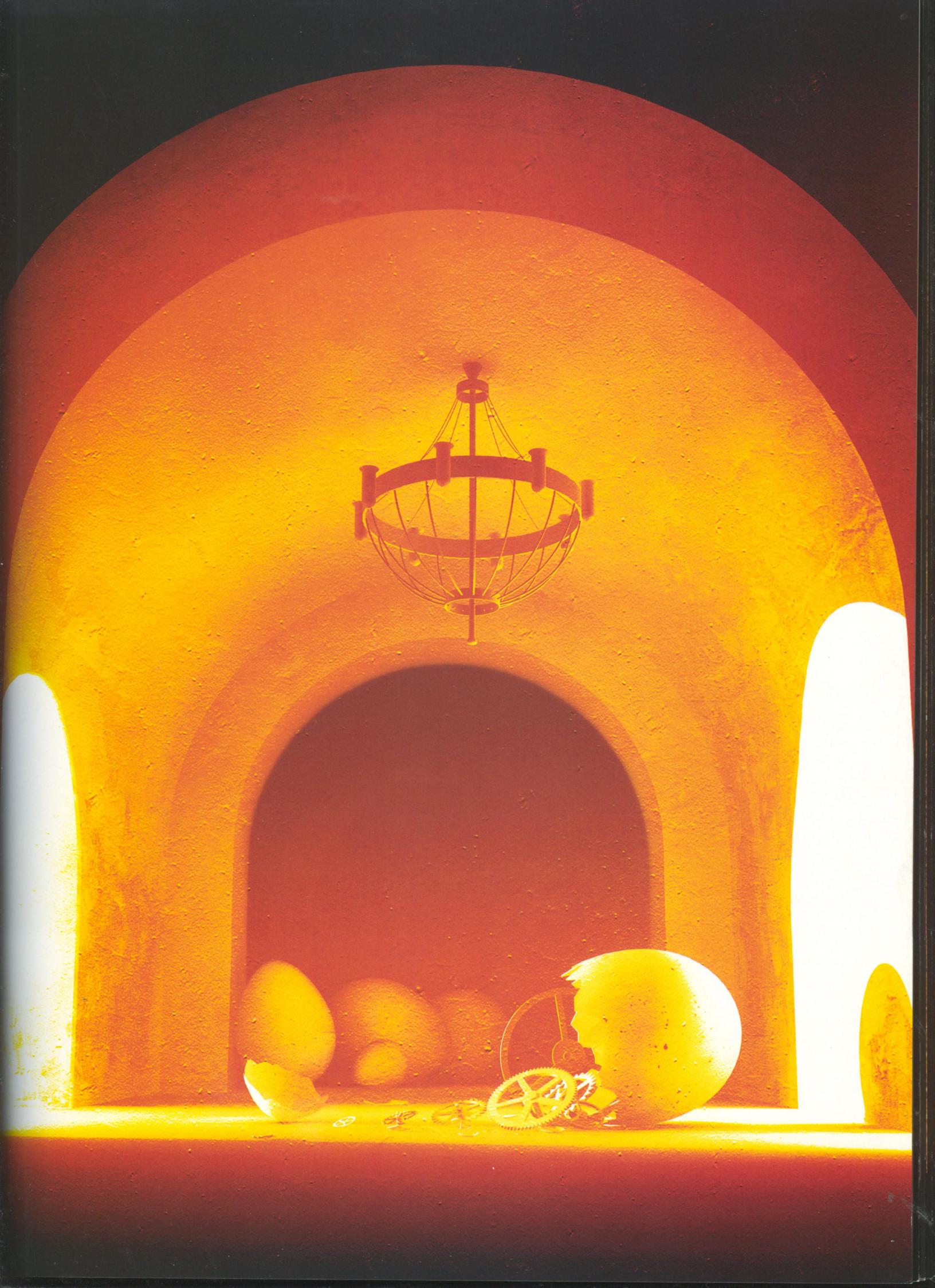
Excellence  
*Still Life*

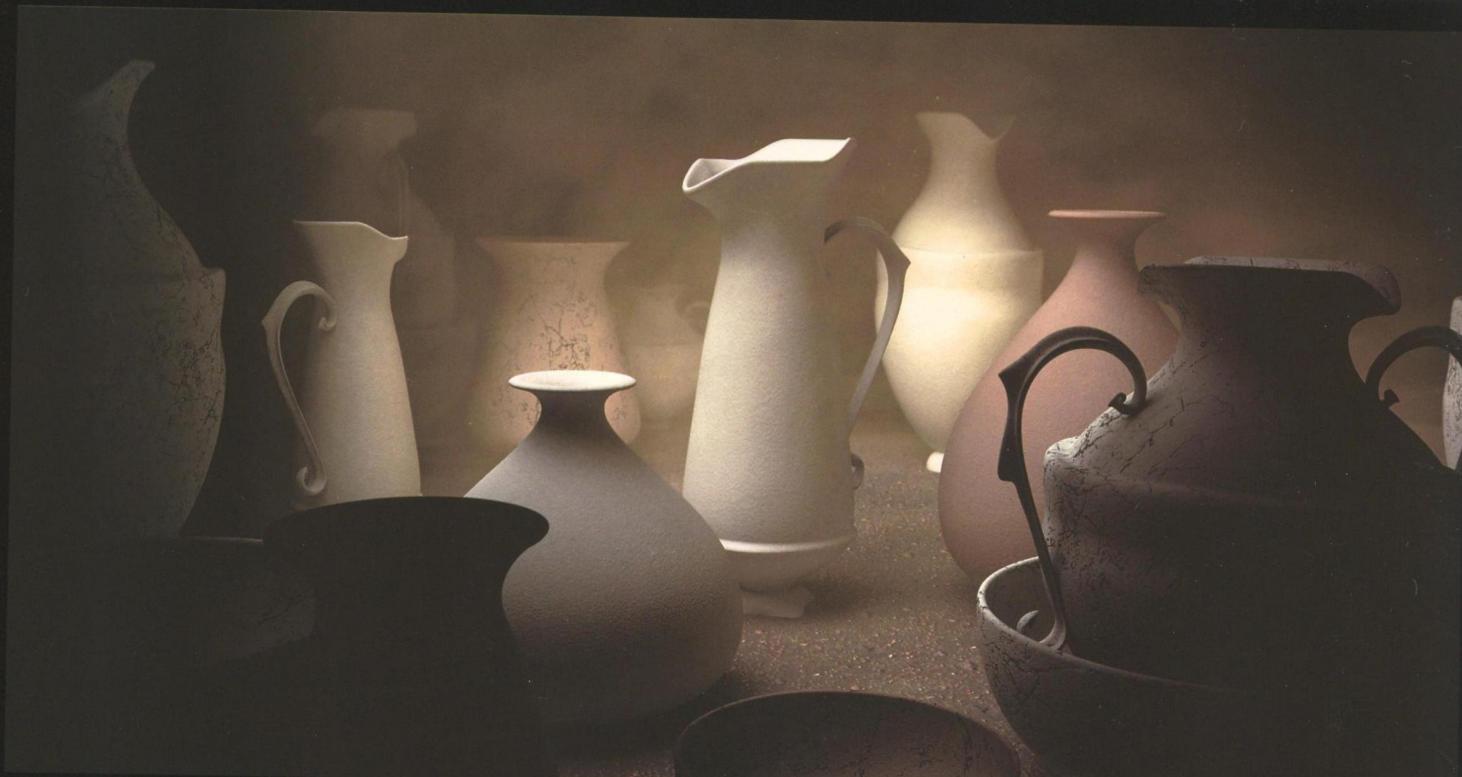
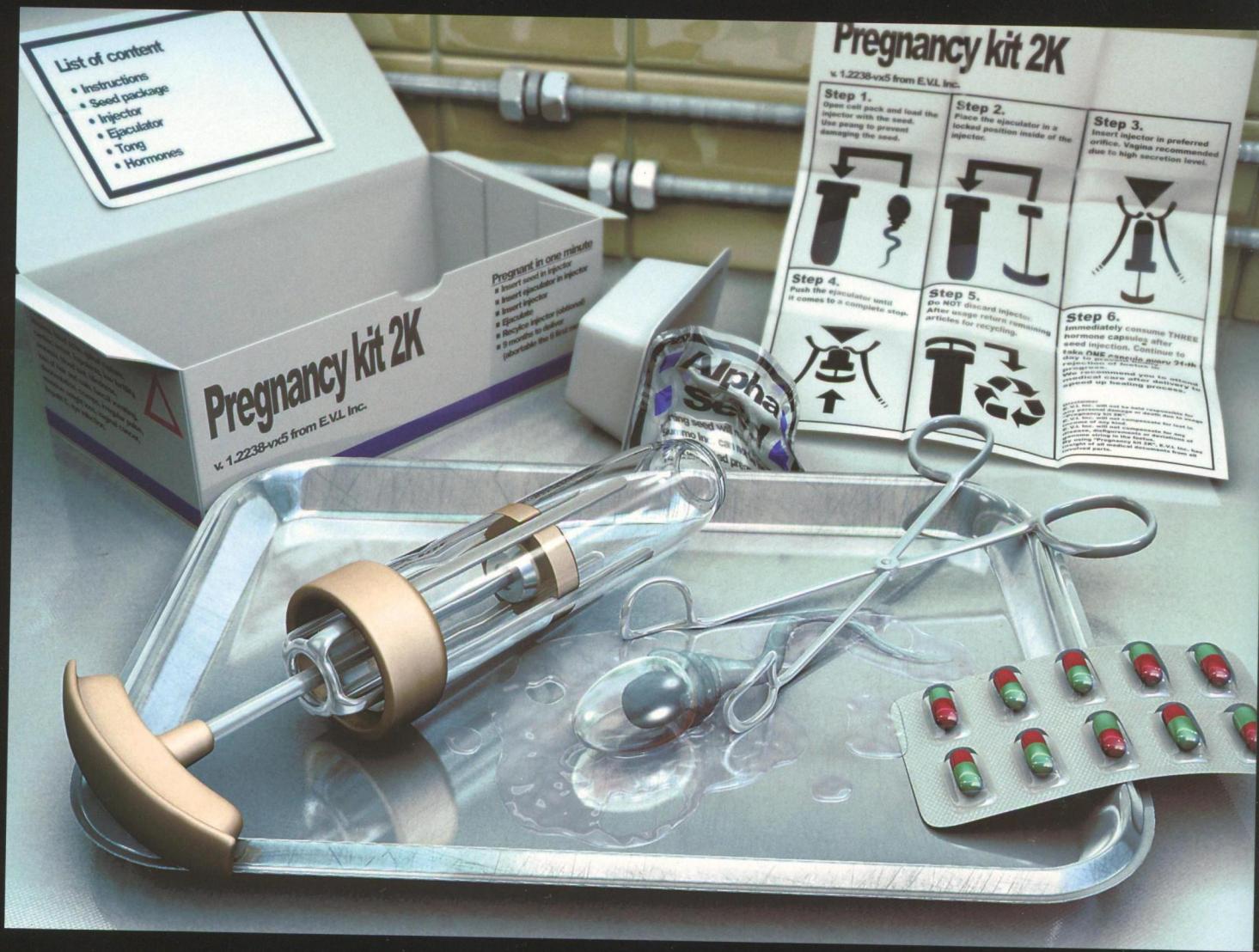


**Yesterday: the lost time**  
3ds max, Brazil r/s  
**Xu Zhelong**, magic stone inc., China  
[top]

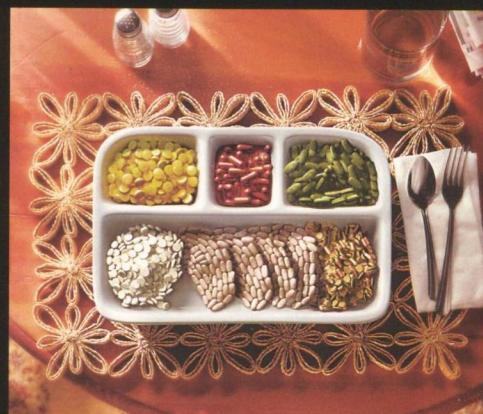
**Laboratory**  
3ds max, Photoshop  
**Daniel Alejo**, Spain

**There is time for everything**  
3ds max, Photoshop  
**Denis Vorobiov**, Ukraine  
[right]









**Christmas sweets**

VRay, 3ds max, Photoshop  
**Max Lim**, Sixtrees Visual Communications, Singapore  
[far left]

**Pill plate: hard decisions**

LightWave 3D, Photoshop  
**David Michael McClain**, StudioMiguel, USA  
[left]

**Stratocaster**

Blender 3D, LightWave 3D, Photoshop  
**Philip Meyer**, liquid.arts, Germany  
[right]

**Pinóchio**

3ds max, finalRender, Photoshop  
**Rick Ramos**, CGBrazil, Brazil



**Violin**

LightWave 3D  
**Octavian Mitrea**, Canada  
[right]

**Sword**

Maya  
**Farhad Hossein Pouri**, Canada







**The Virgin Mary diagnoses a case of beta thalassemia**

Photoshop

**Jade Christina Green**, Greece

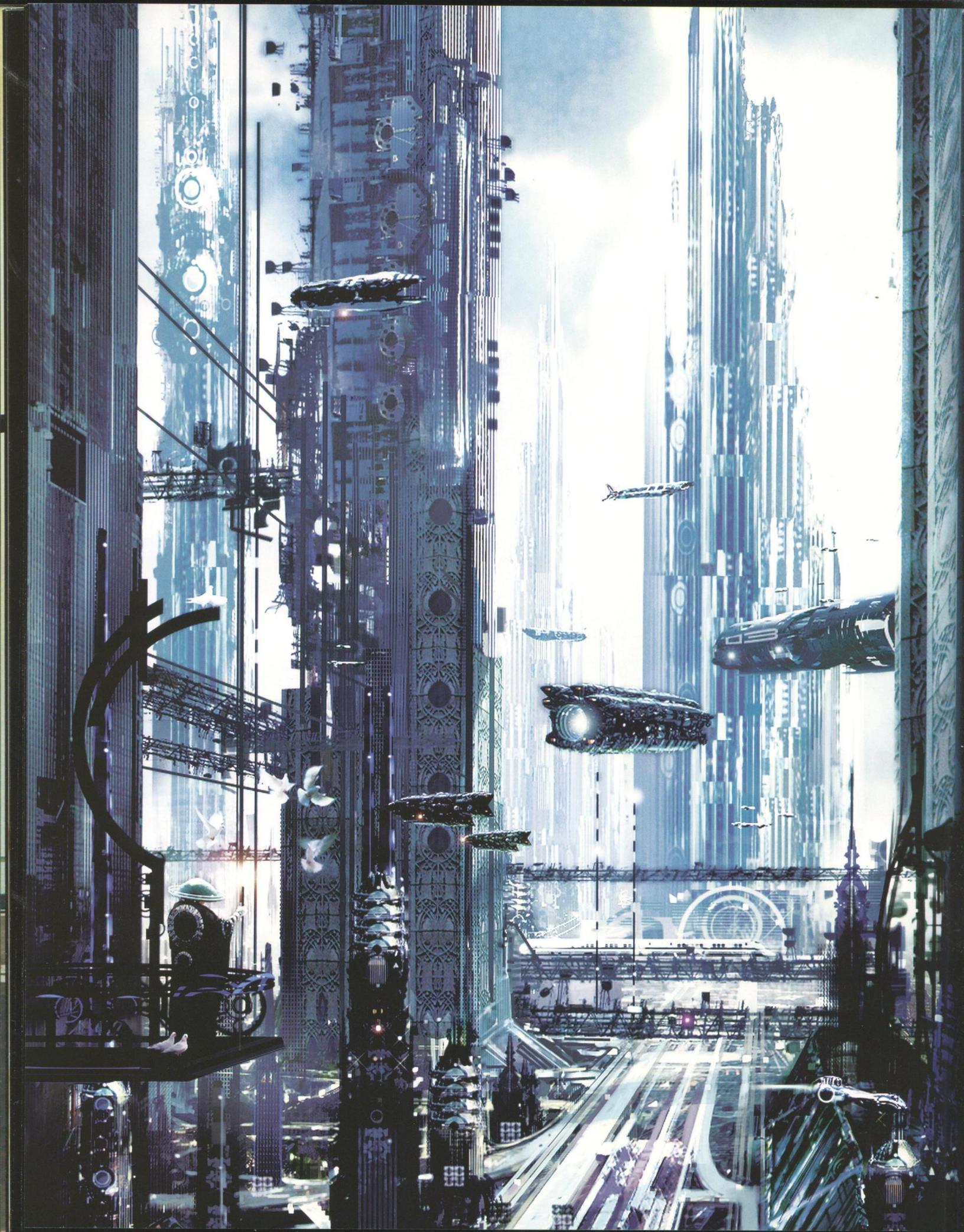
**Fungi**

RenderMan, Maya

**Dylan Sisson**, USA

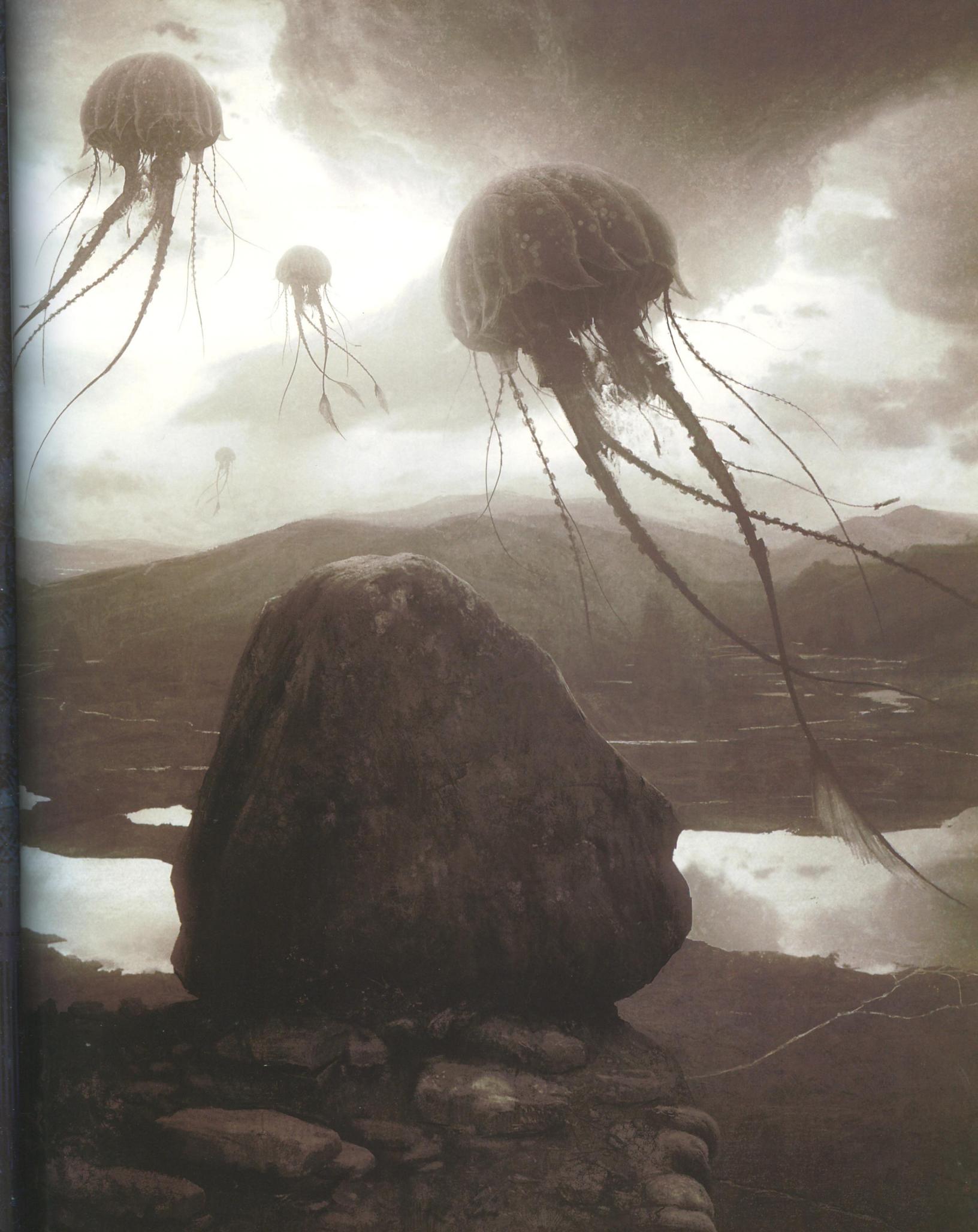
[right]





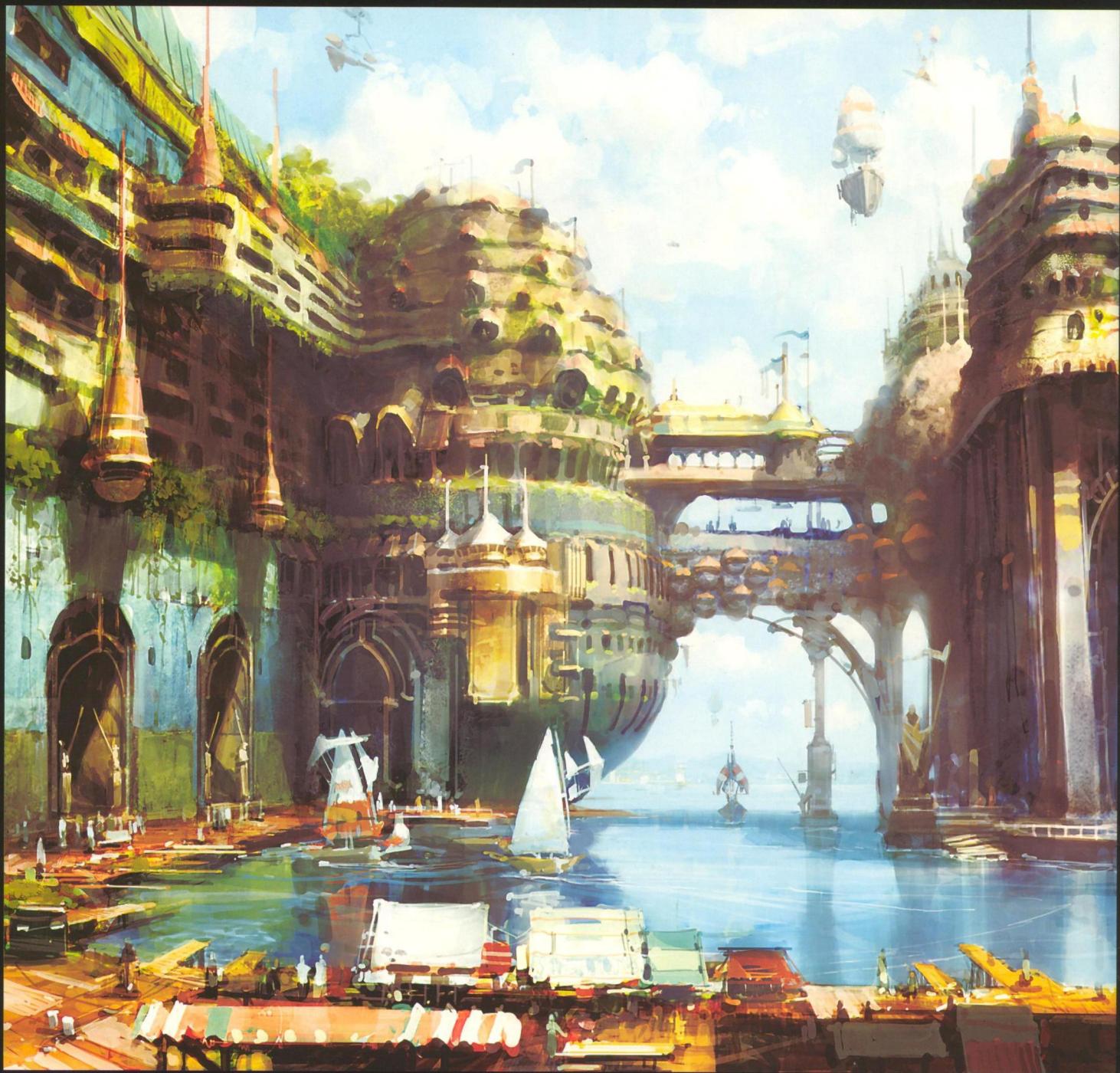
**Master**  
Environment 2D

Angel city  
Photoshop  
Stephan Martiniere,  
USA



**Somnio 004**  
Photoshop  
**Seung Ho Holmberg**,  
Sweden

**Excellence**  
Environment 2D



**Excellence**  
Environment 2D

Water gate  
Photoshop  
Khang Le, USA



**Nimbus**  
Photoshop  
**Gary Tonge**, Vision Afar,  
United Kingdom

**Excellence**  
Environment 2D



**The American zone**

Photoshop

Client: Tor Books

**Stephan Martiniere**, USA

**Eventide**

Photoshop

**Gary Tonge**, Vision Afar,

United Kingdom

**Terraforming the Earth**

Photoshop

Client: Tor Books

**Stephan Martiniere**, USA

[right]







**Tree temple**

Photoshop

**Jo Watanabe,**

AlienintheBox, USA

[top]

**Cader Idris, North Wales, UK**

Painter

**Andrew Jones**, Studio Liddell,

United Kingdom

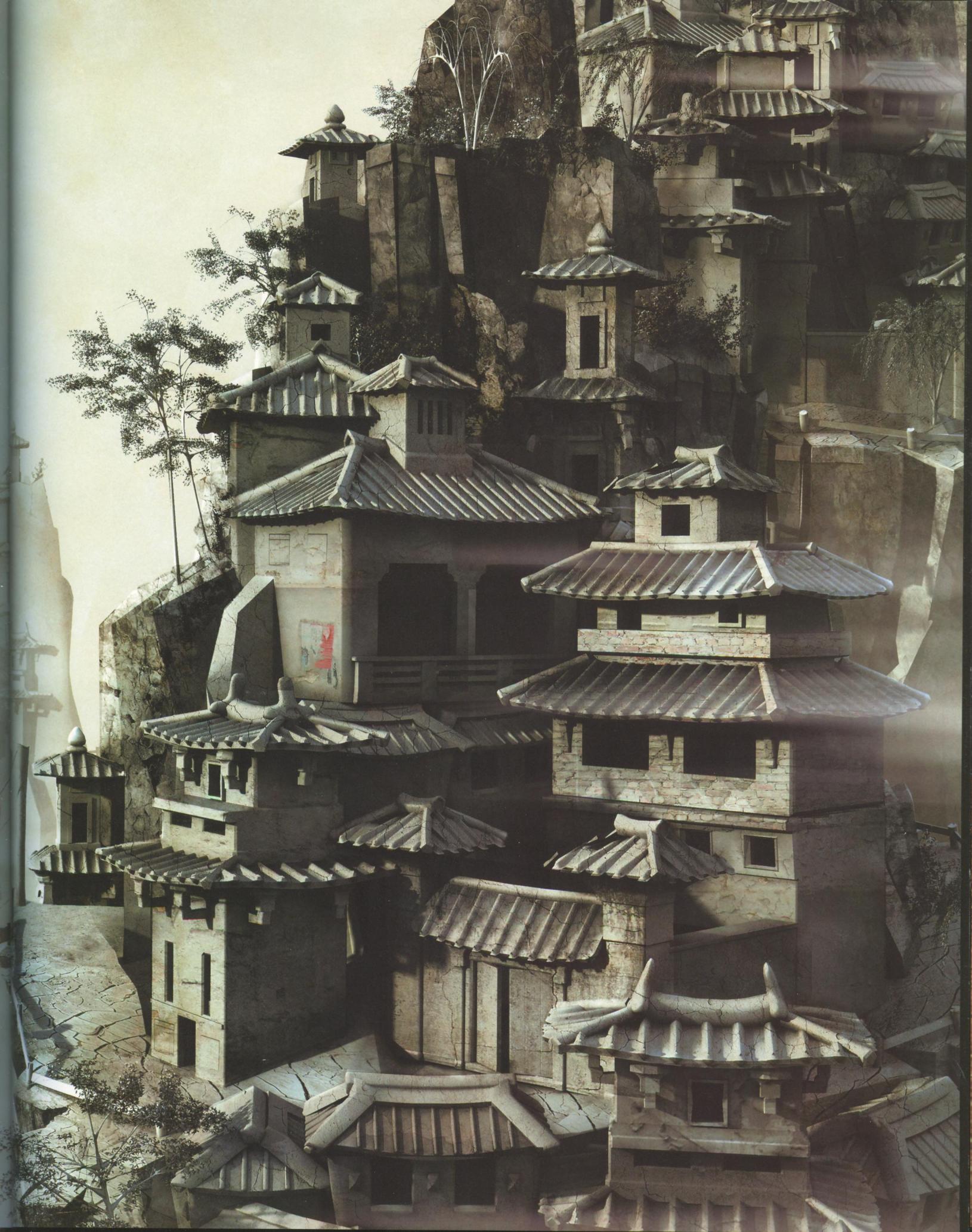


**Café Paradiset**  
Photoshop  
**Seung Ho Holmberg**, Sweden  
[top]

**Fly away**  
Photoshop, Painter  
**Leonid Koziенко**,  
Russian Federation



**Master**  
Environment 3D



**Chinese village**  
Photoshop, 3ds max  
**Tore Blystad**, Norway



**Excellence**  
Environment 3D

**Pirate's Cove**  
CINEMA 4D, Photoshop  
**Carles Piles**, Spain



**Mission**  
Photoshop, Maya  
**Stephane Belin**, France

*Excellence*  
Environment 3D



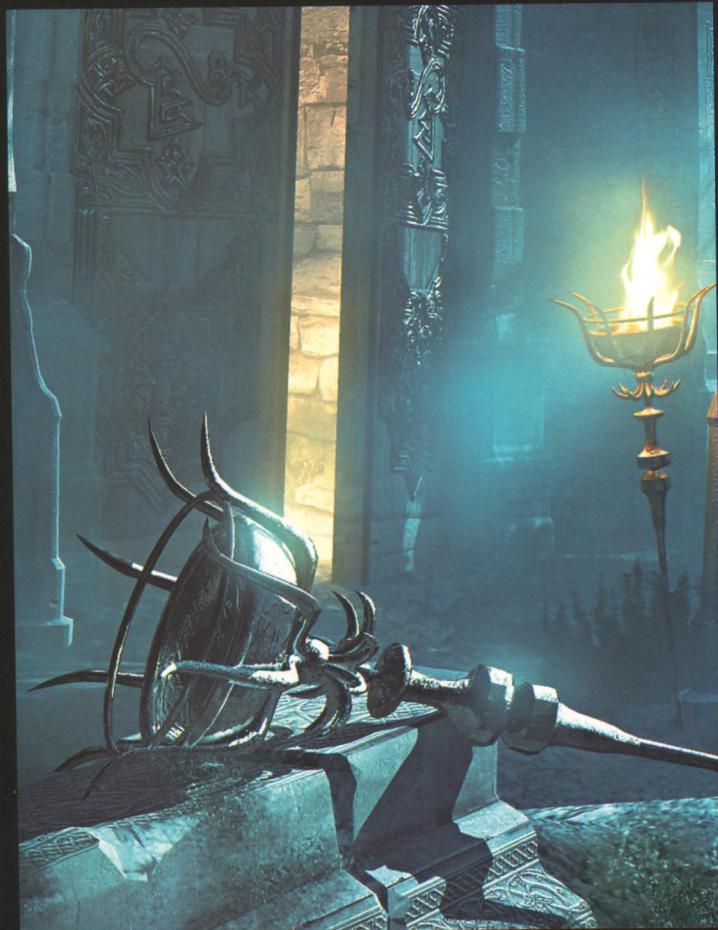
**Old cart**

CINEMA 4D, BodyPaint, Photoshop  
**Carles Piles**, Spain



**Sunny afternoon**

3ds max, VRay, Photoshop  
**Niels Sinke**,  
The Netherlands



**Malik Sha's sanctuary**  
3ds max, Photoshop  
**Raphael "El Rafo" Lacoste,**  
Canada

**Excellence**  
Environment 3D



**Perdido Street station**

3ds max, Photoshop

**Alberto Gordillo**, Black & White

Studios, United Kingdom

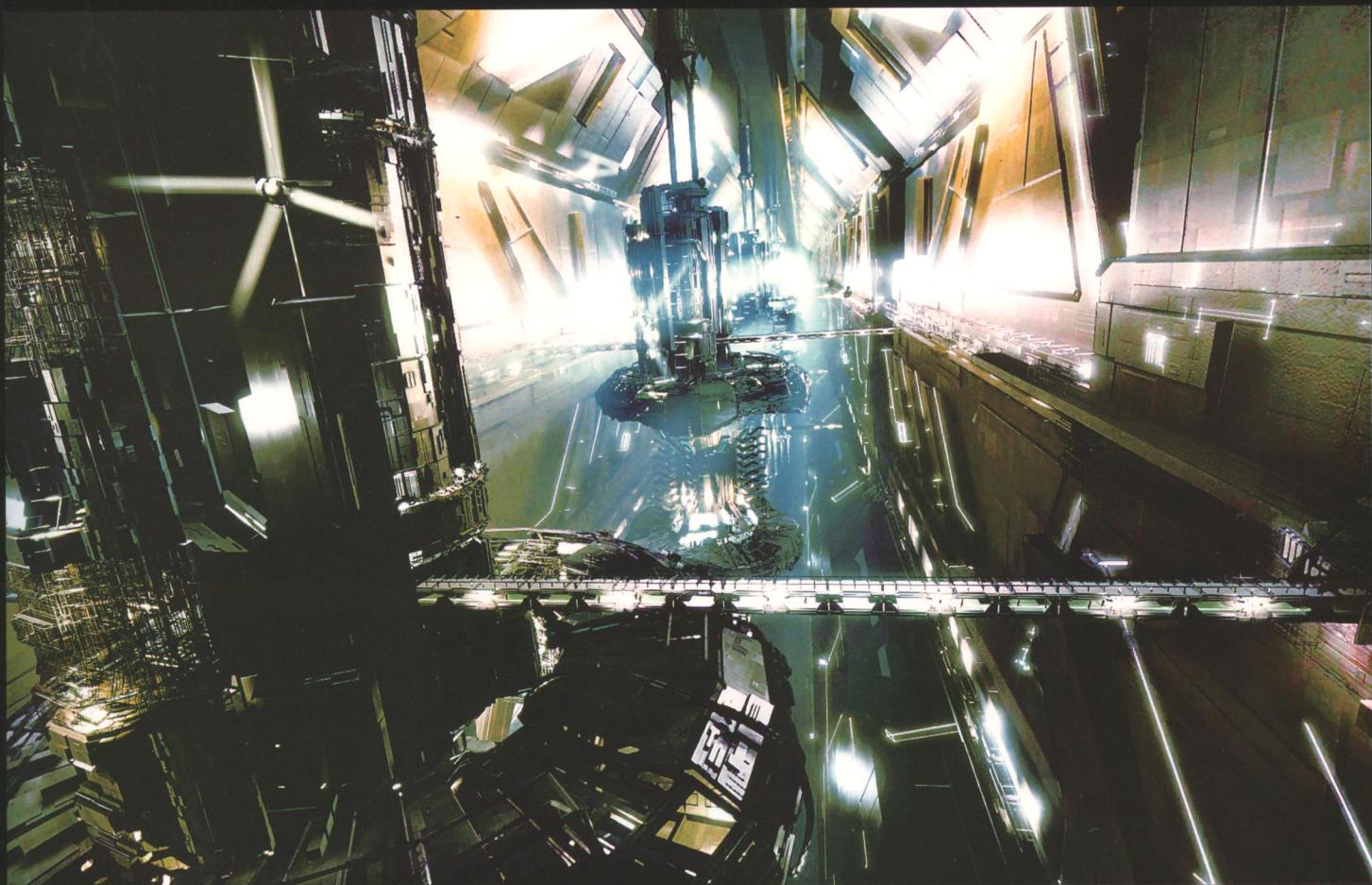
[top]

**Oddworld Stranger CG Intro**

Maya, Photoshop

**Oddworld Inhabitants PDD &**

**CG Department**, USA



**sp6**  
3ds max, After Effects  
**Thierry Canon**,  
Specimen, France  
[top]

**Babel**  
3ds max, Photoshop  
**Sergey Skachkov**,  
Russian Federation  
[above]

**Super conductor**  
3ds max, Photoshop  
**Ivan Kenny-Sumiga**,  
Australia  
[above right]

**Cloud lake city**  
3ds max, Photoshop  
**Jaime Jasso**,  
Metacube, Mexico  
[right]



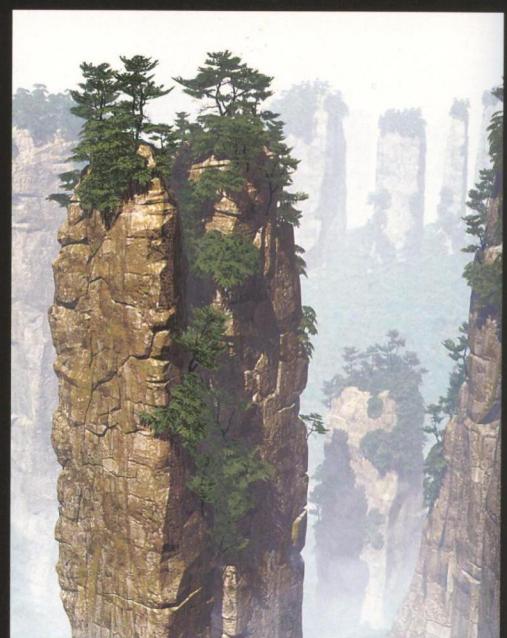
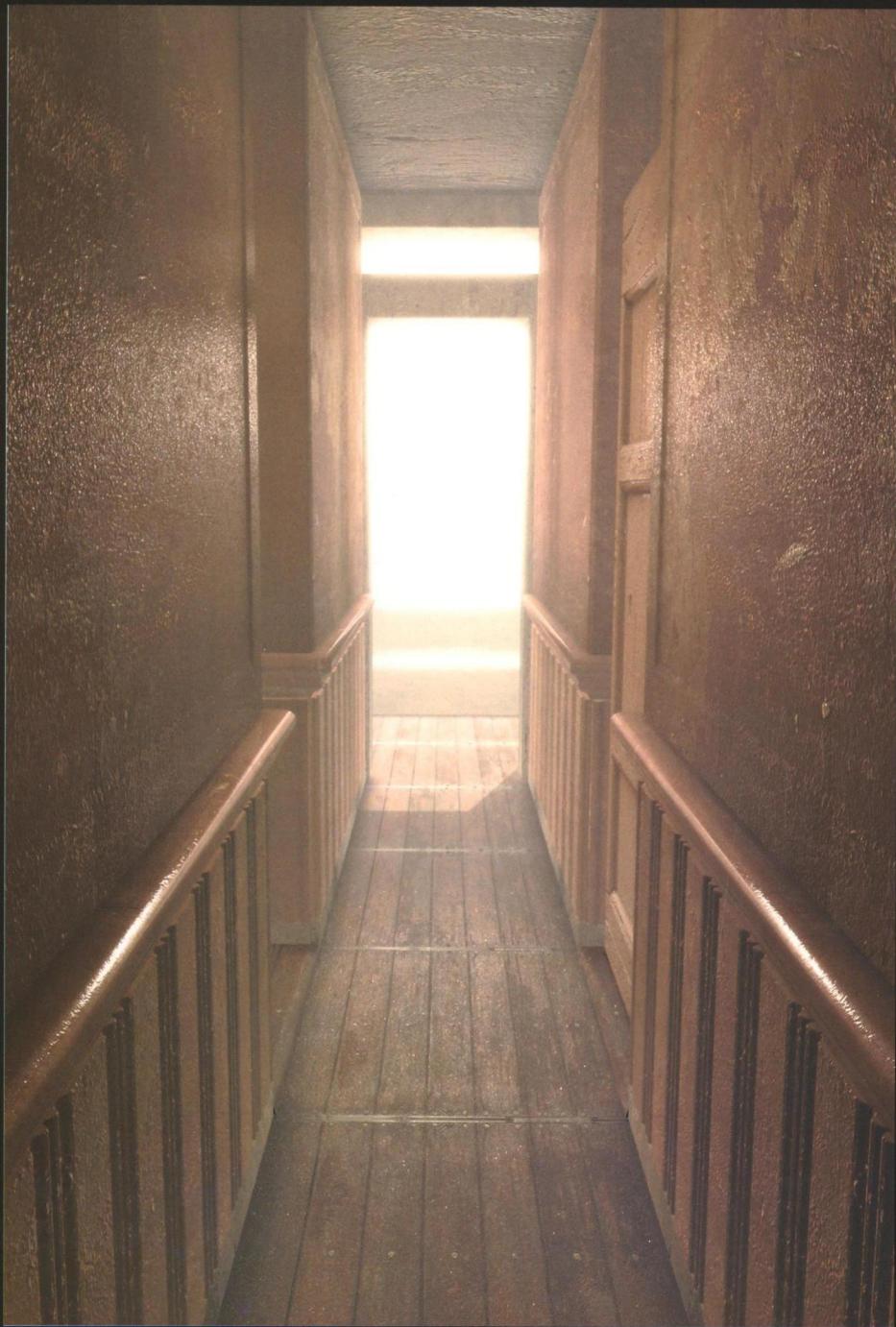


**Dawn**  
Bryce, Photoshop  
**Rudolf Herczog**, Sweden  
[top]

**Ice cave**  
Photoshop, 3ds max  
**Nikolas Despiniadis**, Greece

**The Sentinels**  
3ds max, Photoshop  
**Miguel Fonseca**, Portugal  
[right]





**H.P. Lovecraft's "Mountains of Madness": Corona Mundi**

3ds max, Brazil r/s, Photoshop

**Aksel Karcher**, Germany

[top]

**Midday in Rock Valley**

3ds max

**Pavel "Golden Grifon" Fedorchuk**,

Russian Federation

[above]

**Look ahead**

LightWave 3D

**Jacobo Barreiro**, Spain

[left]



**Still waiting**  
3ds max, Brazil r/s, Photoshop  
**Chris Pember**, Canada  
[top]

**Distant journey**  
Lightscape  
**Chen Qingfeng**, Freelance  
CQFCQF, China



**Master**

Humorous 2D

**The longest ride**

Painter

**Brian Despain, USA**



**The myth of influence**

Painter

Client: Tabletalk, Ligonier Ministries

**David Merrell, USA**

**Excellence**  
Humorous 2D



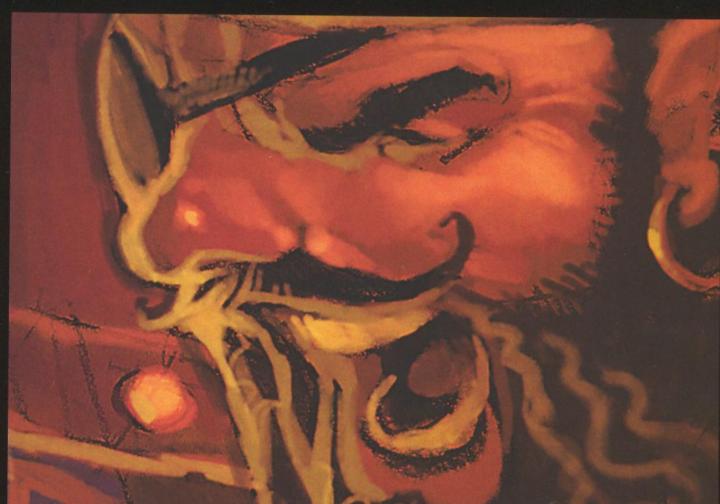
**Excellence**

Humorous 2D

**Gortron's Christmas wish**

Photoshop

**Matt Dixon**, United Kingdom



**Web piracy**

Photoshop

**Justin Gerard**

Portland Studios, USA

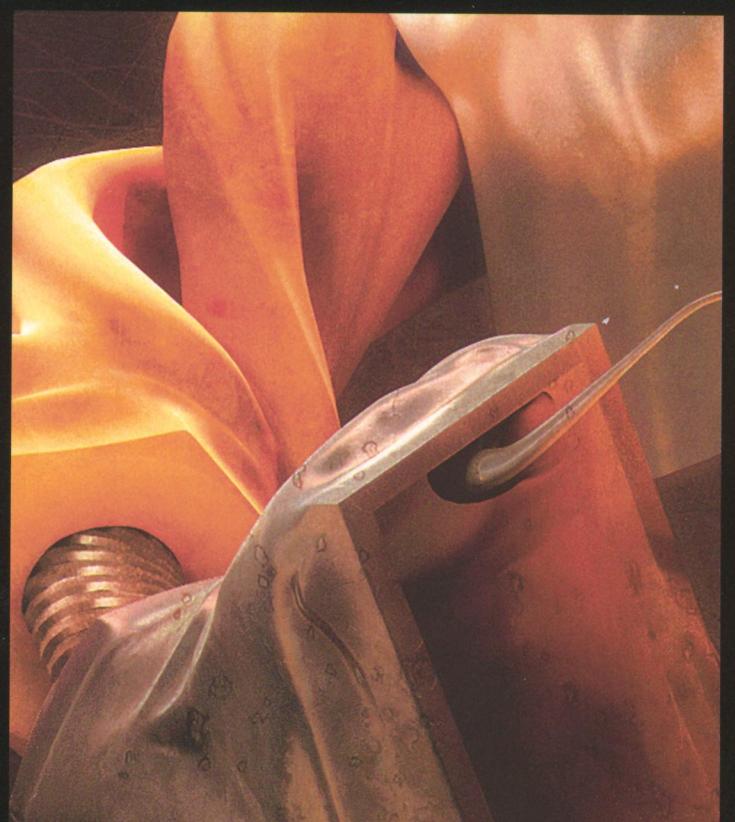
**Excellence**

*Humorous 2D*



**Master**  
Humorous 3D

A new bait  
Maya  
**Jan Ternald**  
Sweden



**Ring of imagination**

3ds max, Photoshop, Brazil r/s

**Carl-Mikael Lagnecrantz**

Sweden

**Excellence**  
Humorous 3D



*Excellence*

Humorous 3D

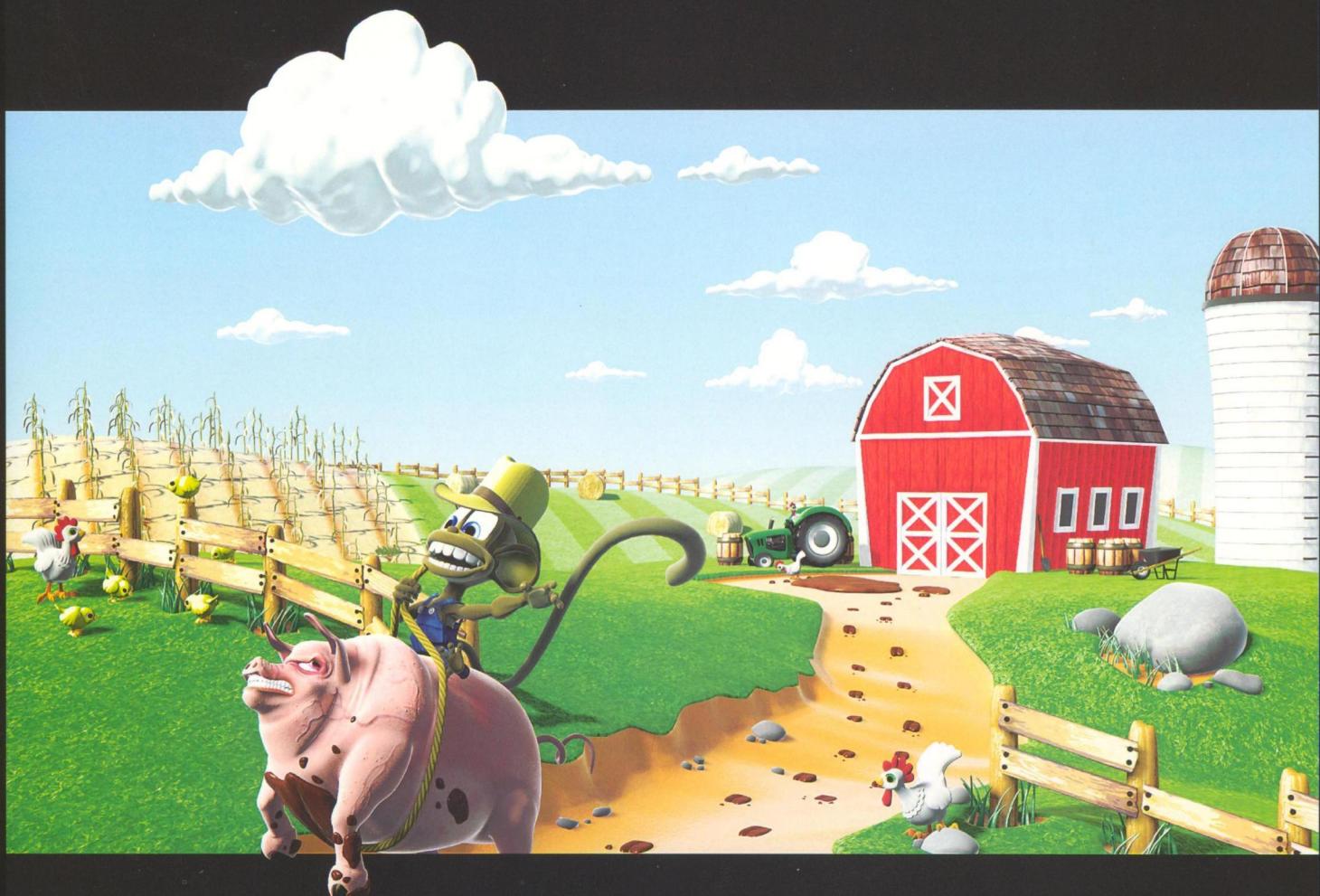


**Mandible**  
Maya, Photoshop  
**Laurent Pierlot,**  
Blur Studio, France



**Excellence**  
Humorous 3D

**Teapots taking a relax**  
3ds max, VRay, Photoshop  
**Jonatan Catalán Navarrete**,  
Spain



**Monkey's day on the farm**

3ds max

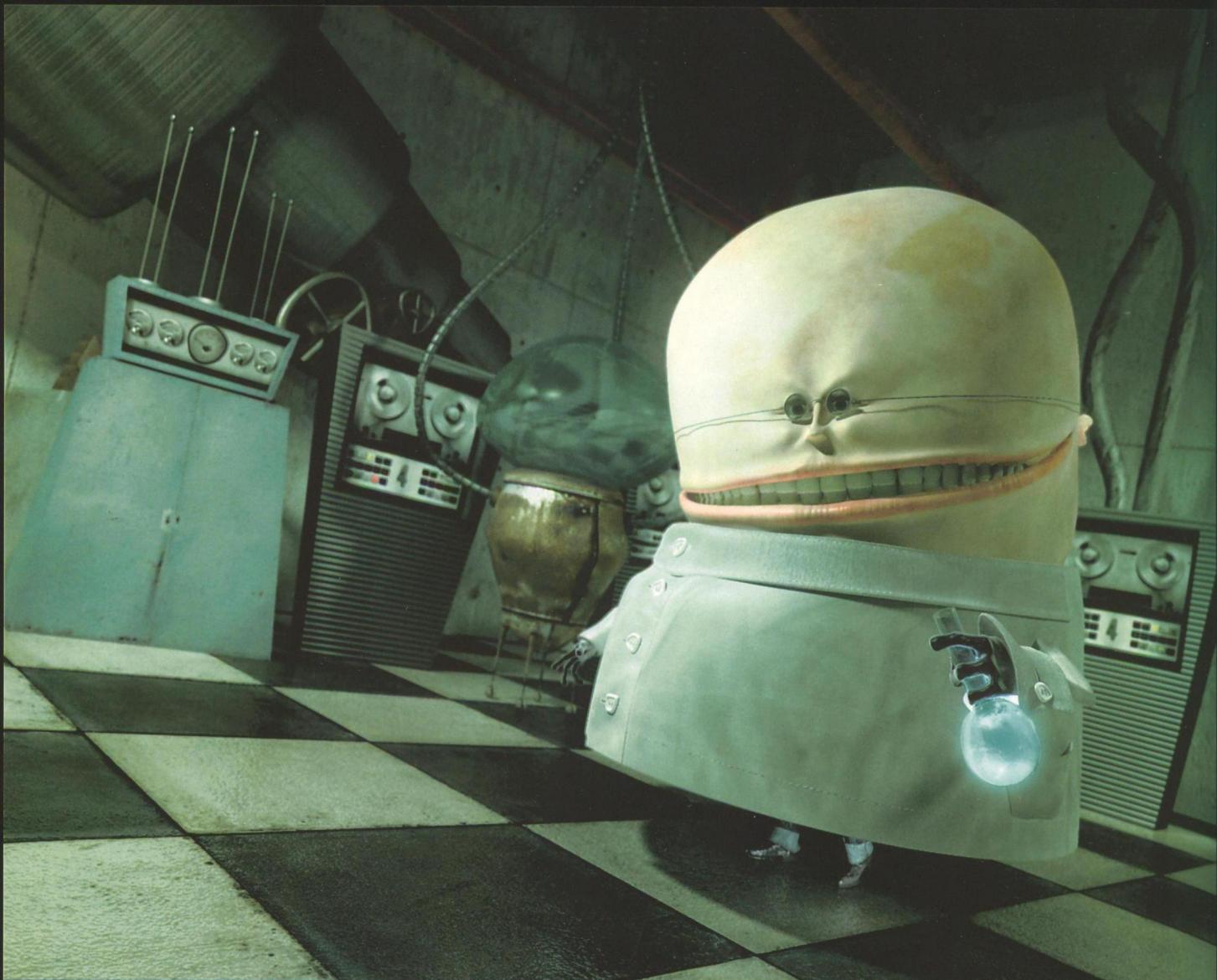
**Mark Van Haitsma, USA**

[top]

**Waukasha Fairgrounds**

CINEMA 4D, Photoshop, BodyPaint

**Dennis Allain, USA**



**Dr Moupe**

Maya, Shake, Photoshop

**Gastón Emery & Walter**

**Alabarcez**, Spain

*[top]*



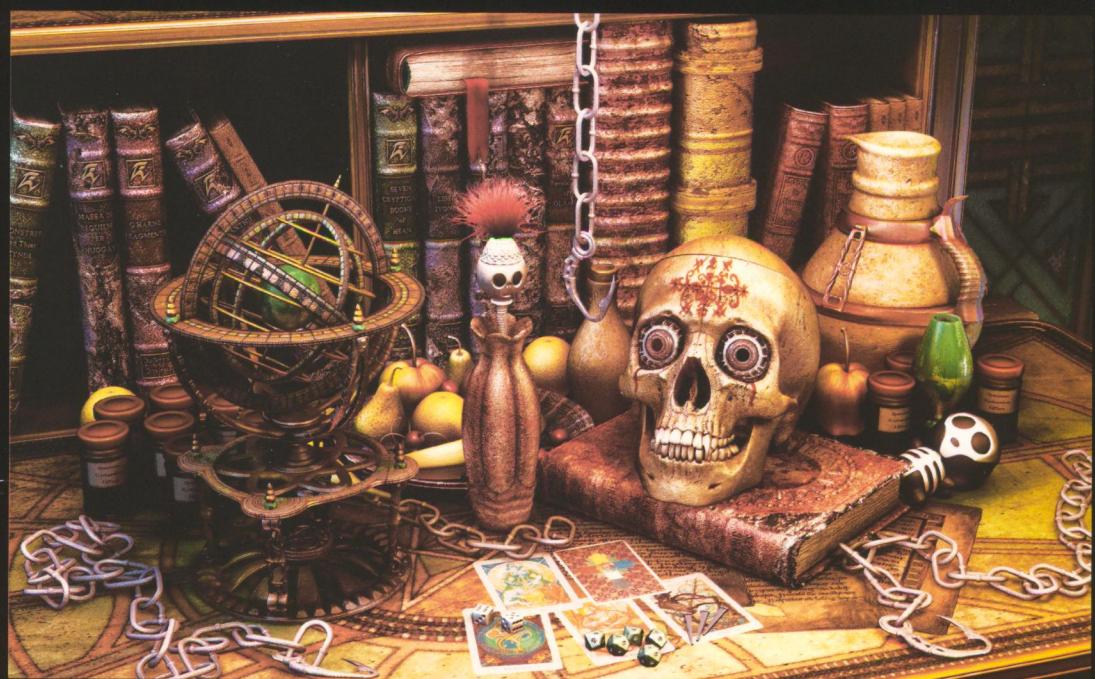
**The scream**

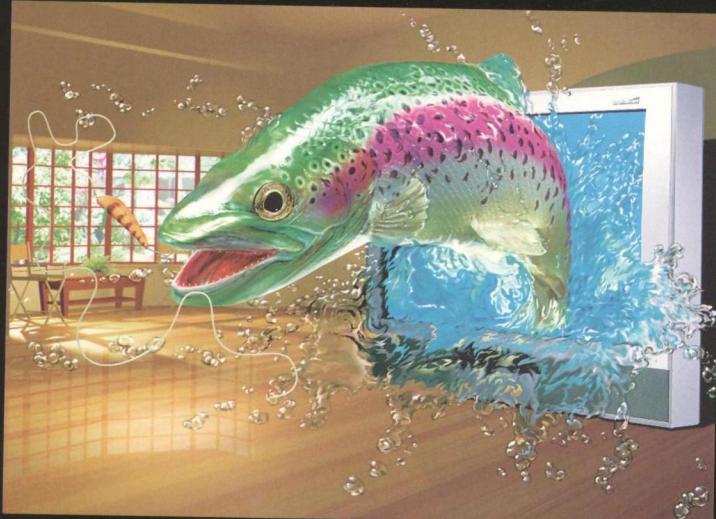
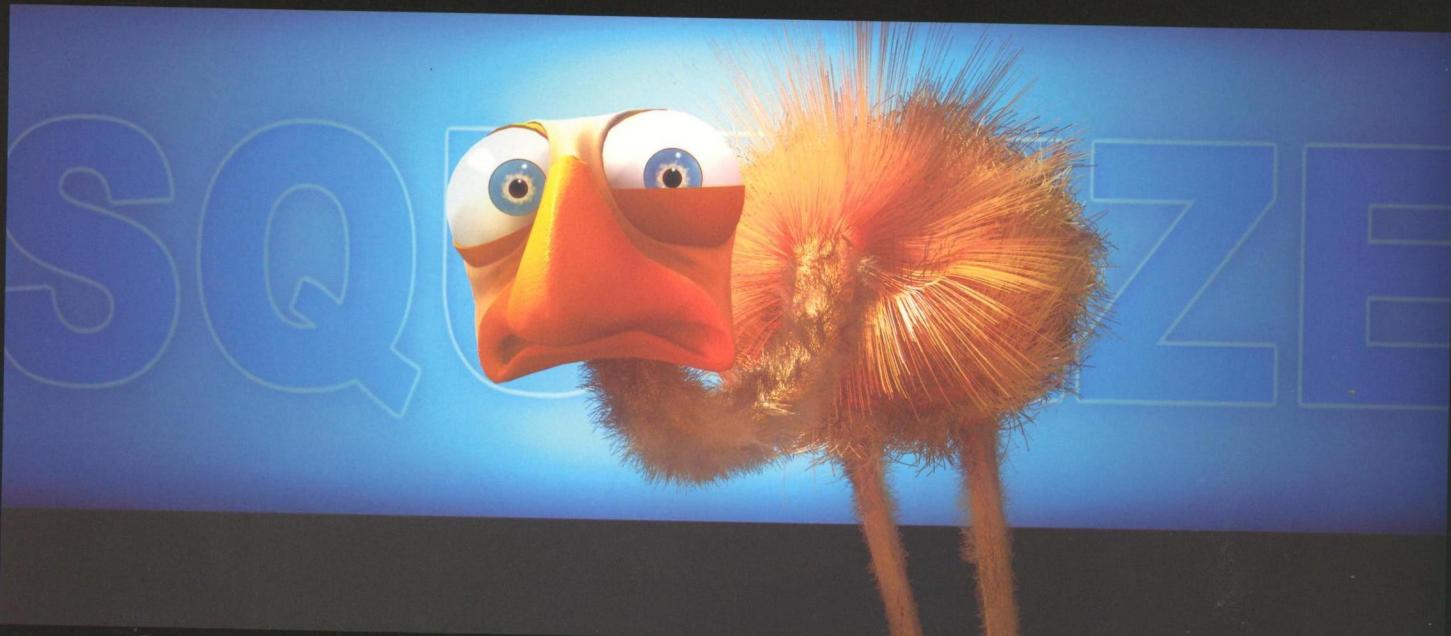
SÓFTIMAGE|XSI, Photoshop

**Tom Chang**, Taiwan

**KalleStein**

Maya, Photoshop

**Marc Smith & Florian Fernandez,**  
Germany  
[top]**Stilled life**Maya, Photoshop, After Effects,  
RenderMan**Ritchie Roberts, USA**



**Freaky bird**

3ds max

**Patrick Beaulieu**, Canada  
[top]

**It's where they gather**

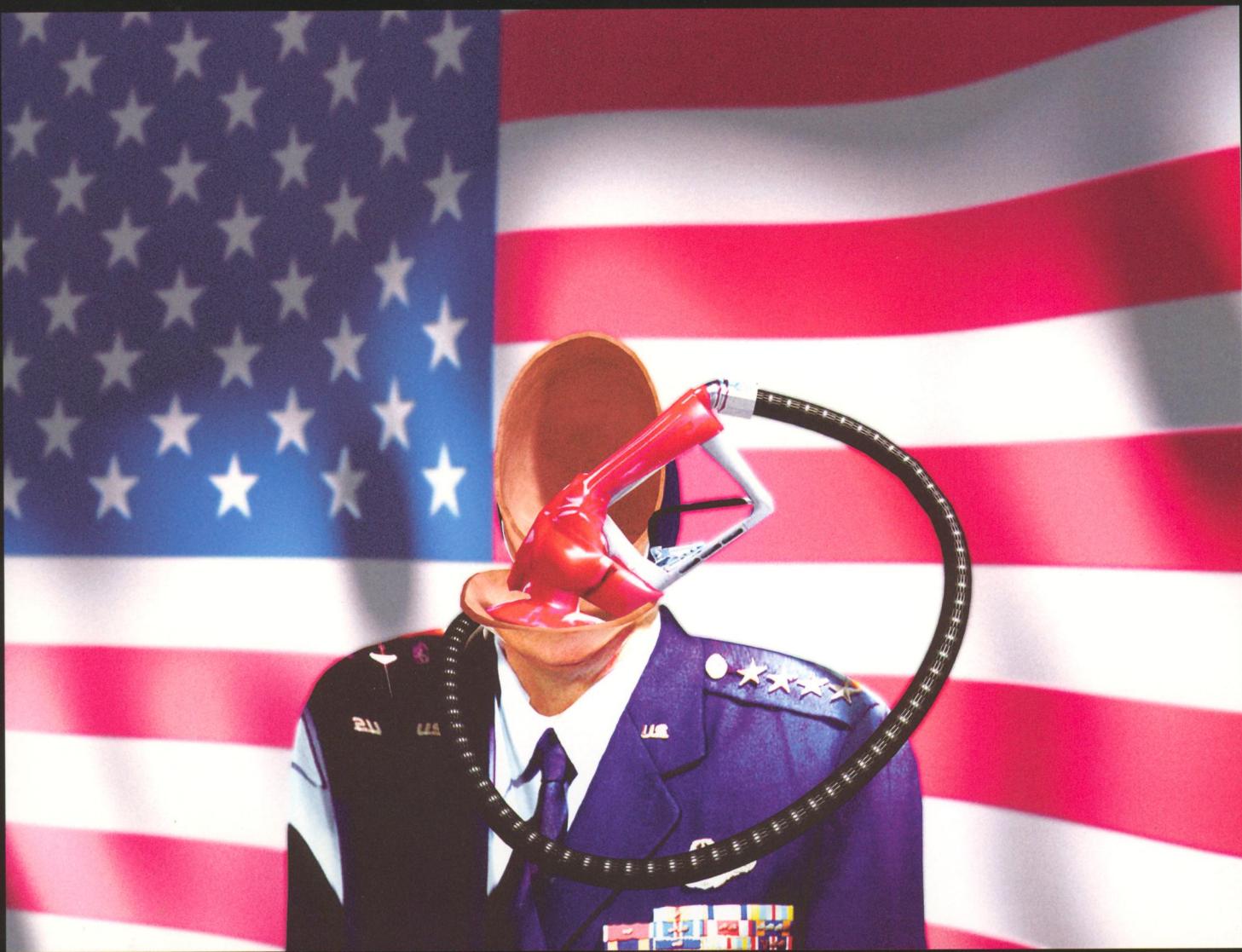
3ds max, VRay

**Cameron James**, Australia  
[above]

**Fish**

LightWave 3D, Photoshop

**Lee Ch**, standesign, Malaysia  
[left]

**Petrol head**

Maya, Photoshop

**Chris Barker**, Australia  
[top]**Somewhere there is a sober superhero without a cape**

3ds max

**Mark Van Haitsma**, USA



**Admiral cockatoo**

LightWave 3D, Maya, Deep Paint,  
Photoshop

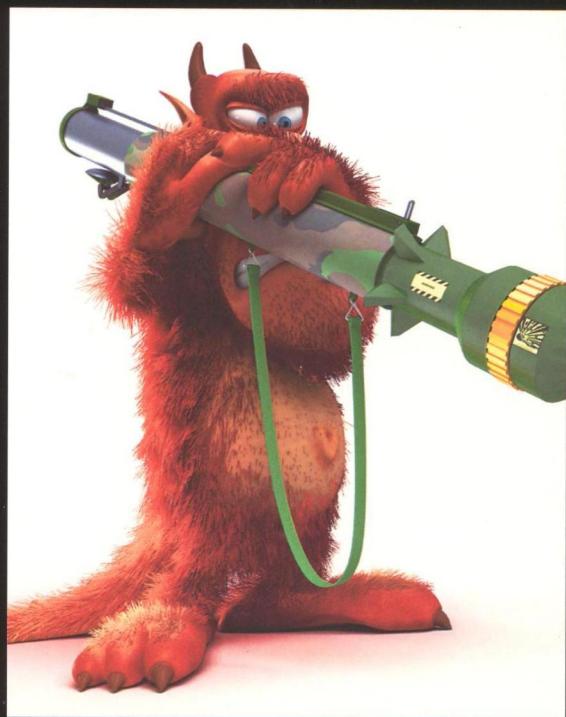
**Jeff Ranasinghe**, JR7.co.uk,  
United Kingdom

**Infosection "Money"**

3ds max, VRay, Photoshop

**Richard Rosenman**,

Richard Rosenman Advertising &  
Design, Canada  
[right]



**Gronglon fairy**

SOFTIMAGE|XSI, Photoshop

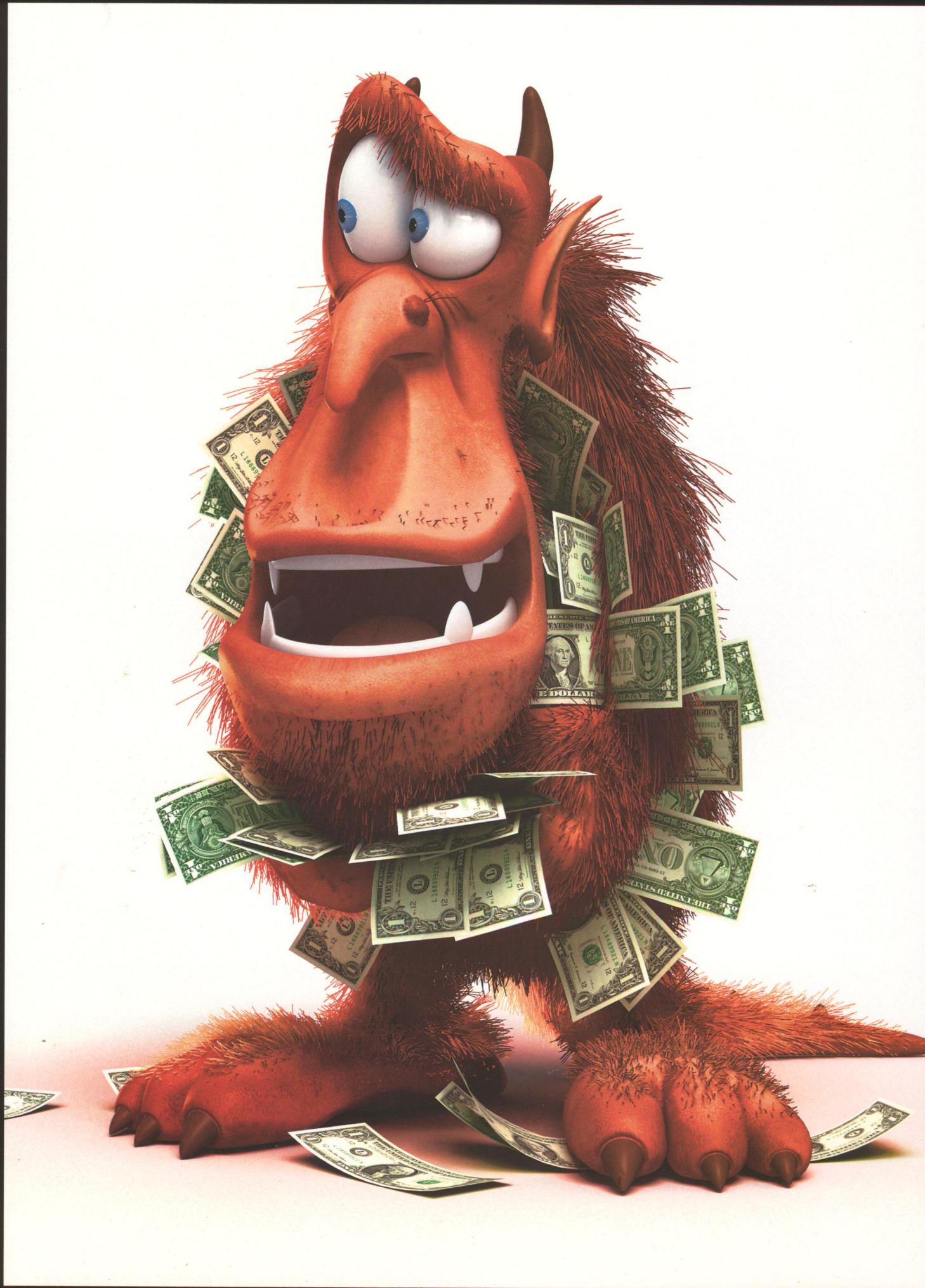
**Nicolas Témèse**, Canada  
[far left]

**Infosection "Angry"**

3ds max, VRay, Photoshop

**Richard Rosenman**,

Richard Rosenman Advertising &  
Design, Canada  
[left]





**Master**  
Abstract & Design 2D

**In sight of apocalypse**  
Photoshop  
**Daniel Conway**, United Kingdom



**The folly of formal dress code**

Photoshop

Jade Christina Green, Greece

**Excellence**  
Abstract & Design 2D



**Jazz club**  
Photoshop  
**Daniel Cheng, USA**  
[top]

**What Pandora left behind**  
Painter, Photoshop  
**Ileana Frómeta-Grillo, USA**

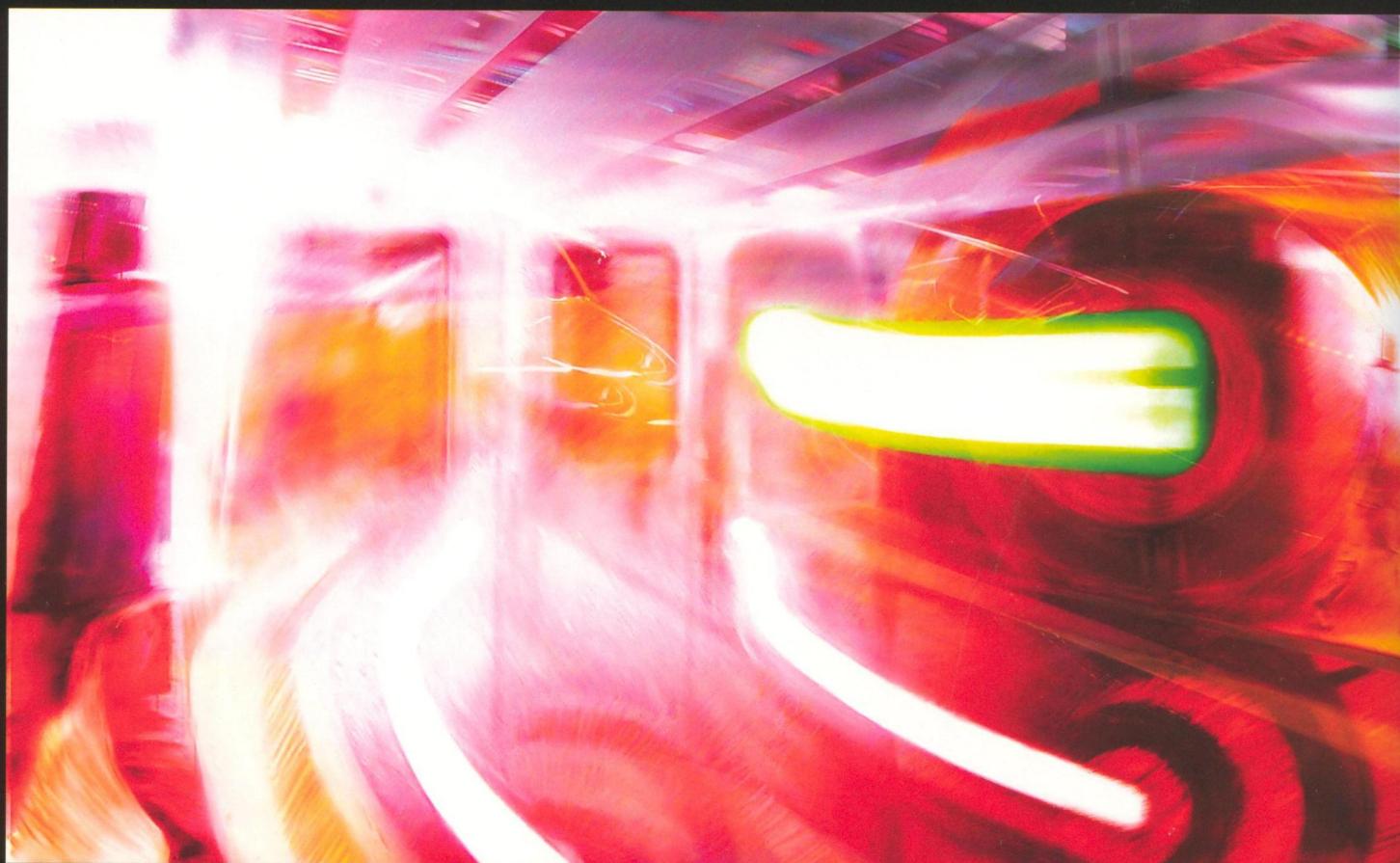


**Madagascar**  
Illustrator  
**Jennifer M. Wood, USA**



**Samurai**  
Photoshop  
**Joe Eisner**,  
eisnerdigital.com, USA

**Excellence**  
Abstract & Design 2D



**Multiple state of mind portrait #2A**

Photoshop

**Philip H. Williams**, EYEWO.COM, USA

[top]

**G Train**

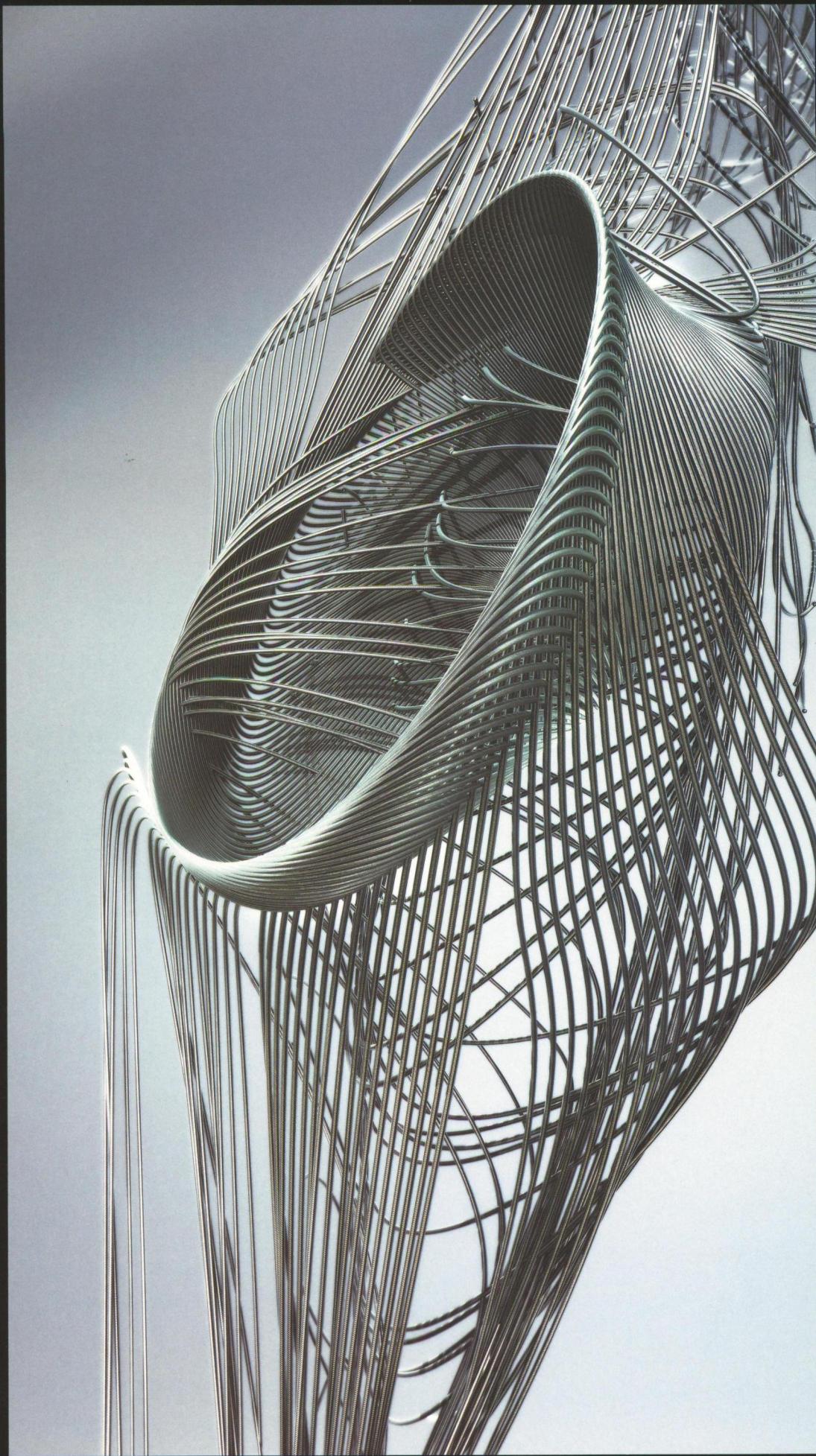
Photoshop, Painter

**David Brungard**, USA



**The attic**  
Photoshop  
**Dennis Sibeijn**, The Netherlands

**Excellence**  
Abstract & Design 2D





**Synthetic rose**  
Photoshop, Strata 3D Pro  
**Zachary Cain, USA**

**Excellence**  
Abstract & Design 3D



**Excellence**  
Abstract & Design 3D

**Foetal incubation**  
3ds max, Shake  
**Thierry Canon**,  
France

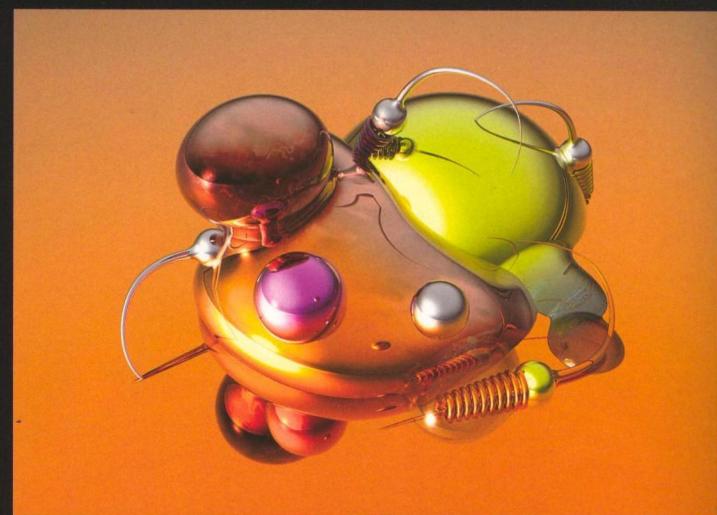
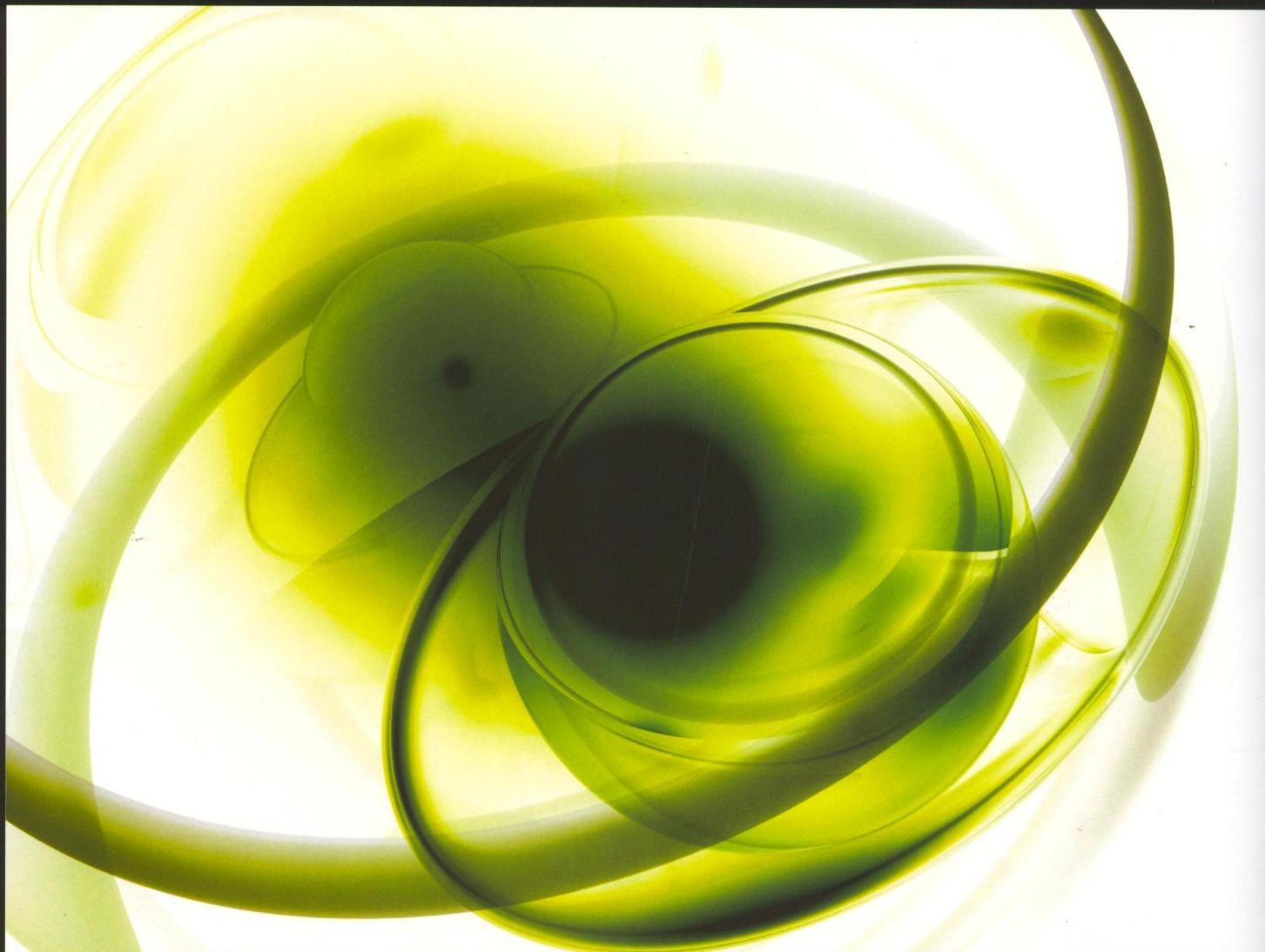


**Alternative birth**

3ds max, Brazil r/s, Photoshop

**Neil Blevins**, USA

**Excellence**  
Abstract & Design 3D

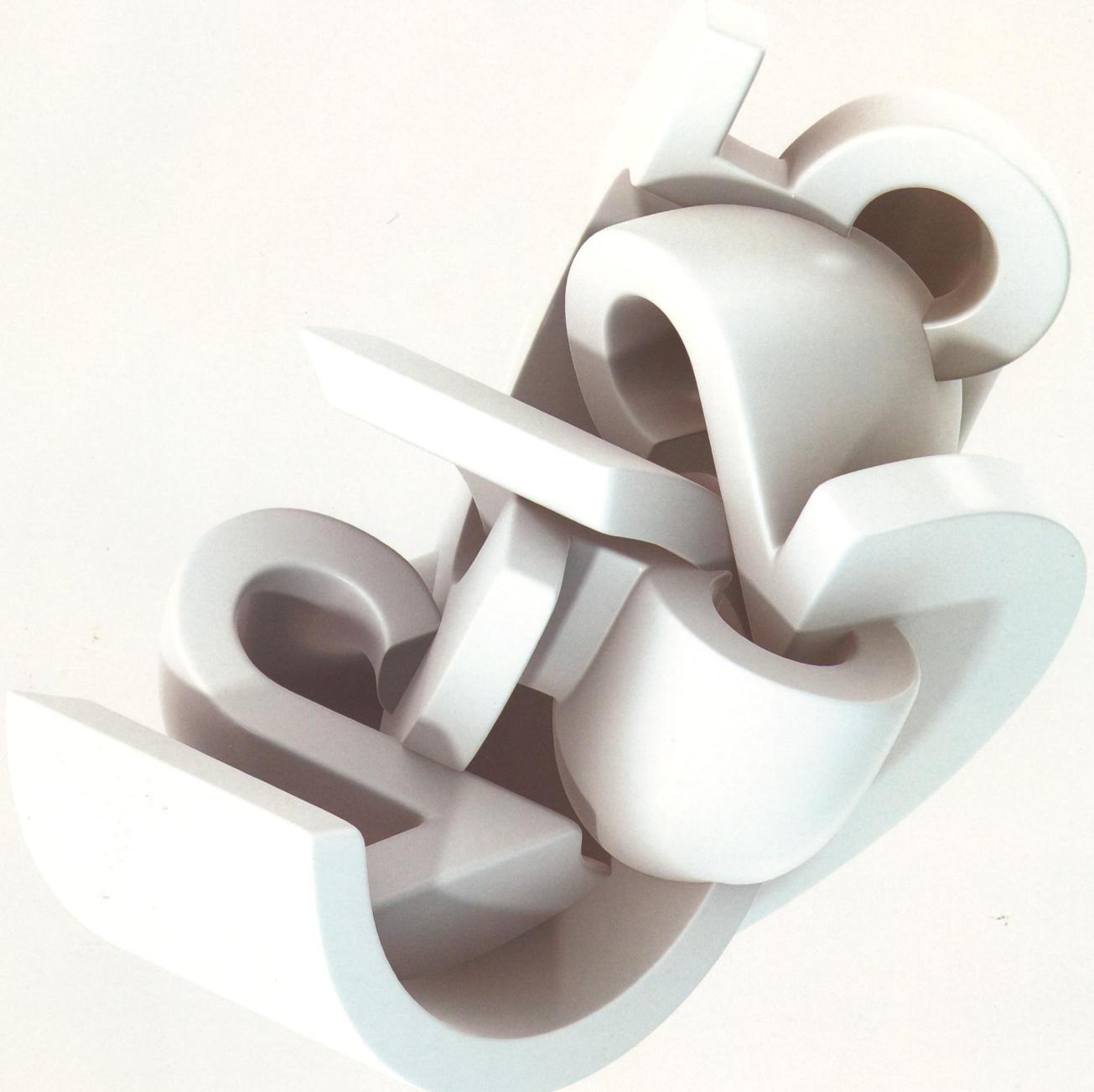


**UO #211**  
Bryce  
**Stefan Verreijt**,  
The Netherlands  
[top]

**Dreamscape**  
CINEMA 4D  
**Tom Wonder**, Germany

**Ornement**  
Bryce, Rhino  
**Renaud Louis**, France

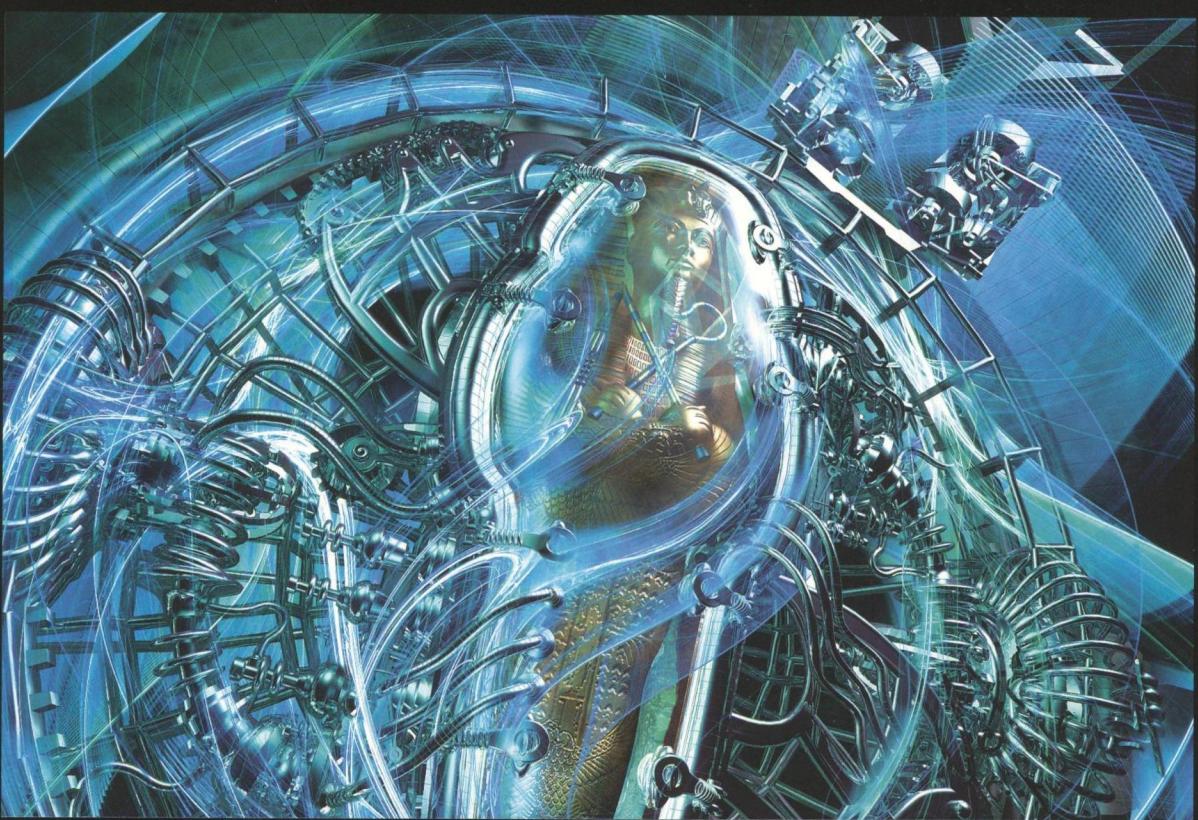
**125**  
LightWave 3D, Photoshop  
Client: 125 Magazine  
**Murdoch**, Work,  
United Kingdom [right]





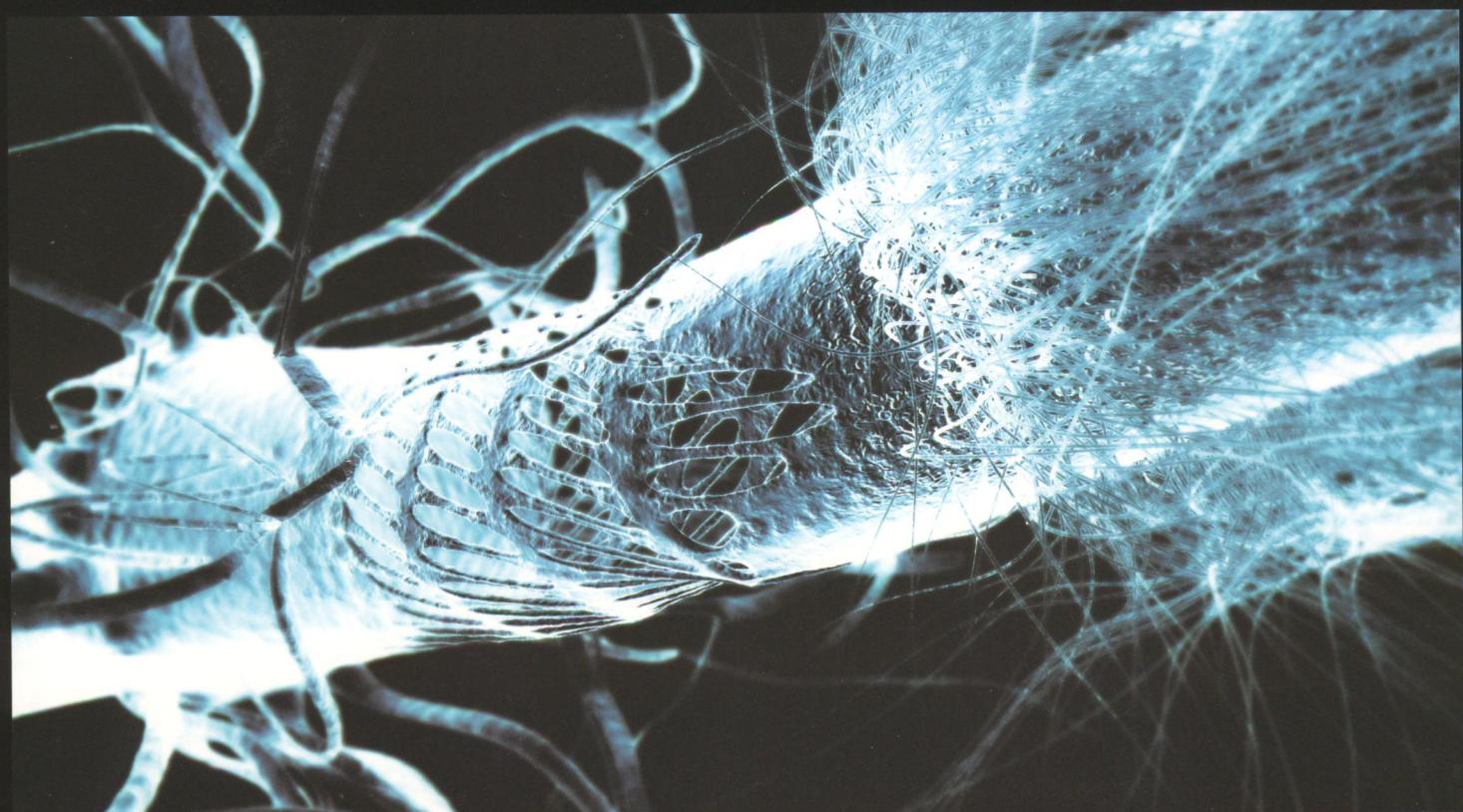
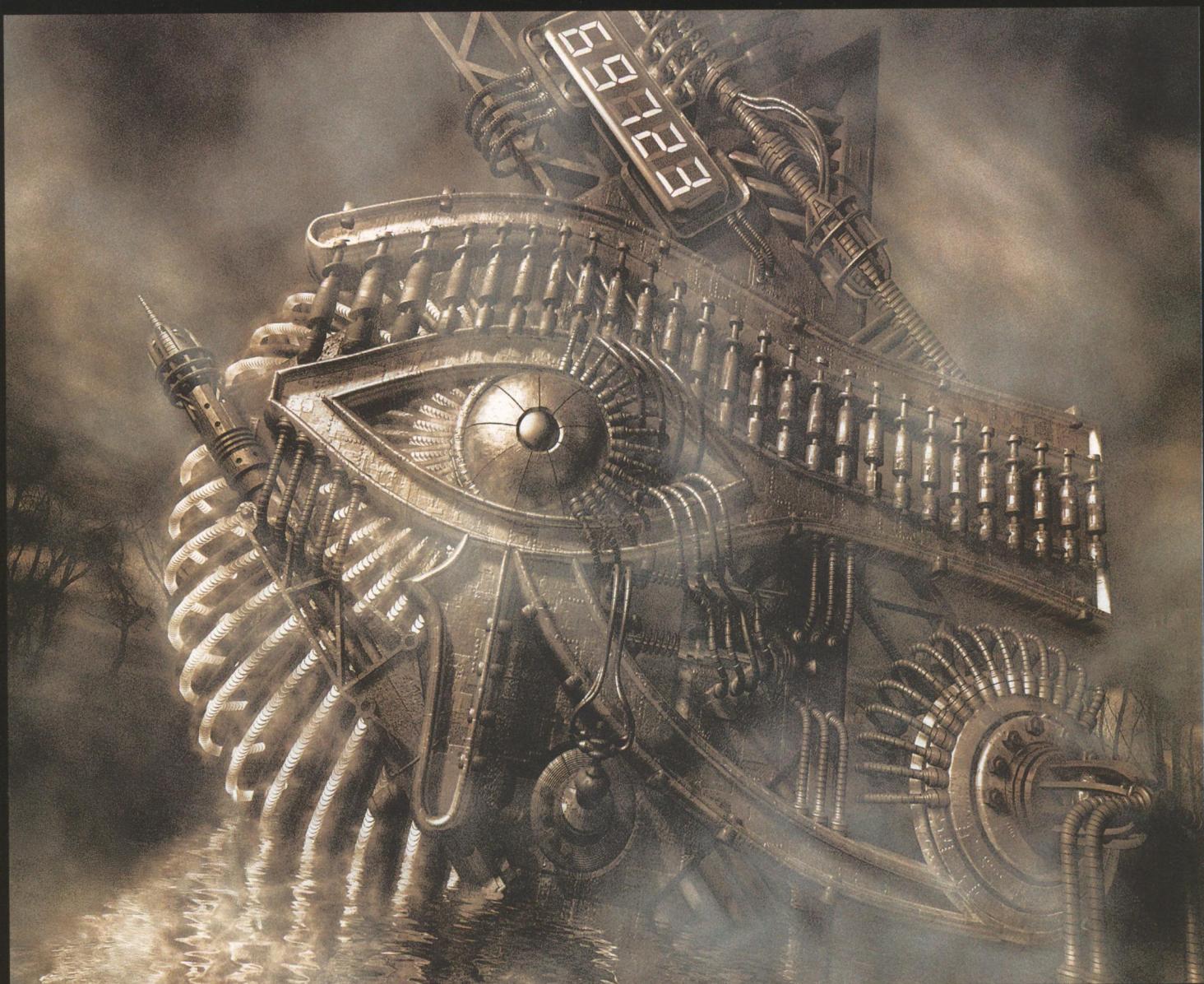
**Heratica**  
Photoshop, Amapi, Carrara,  
Bryce, Poser  
**Pascale Nubret**, France

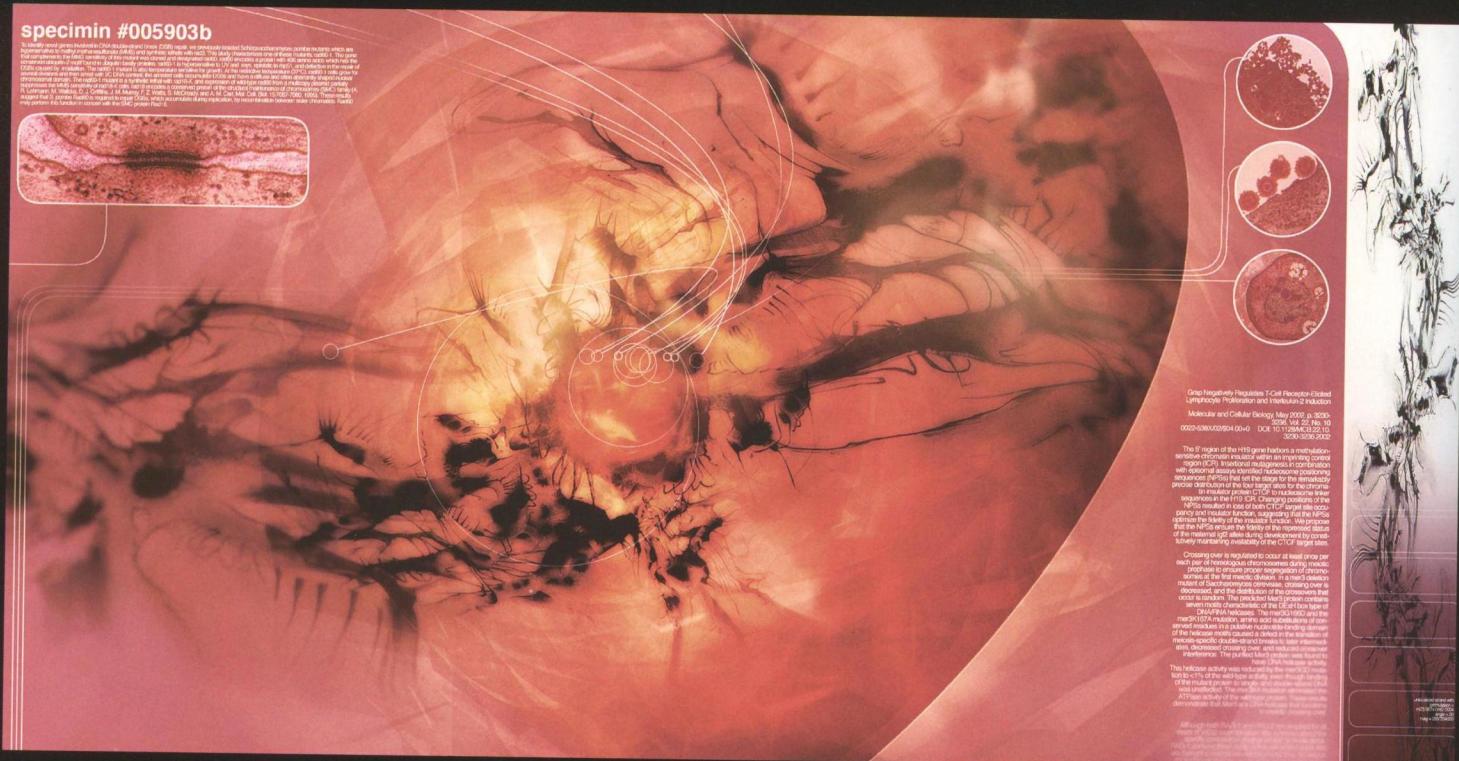
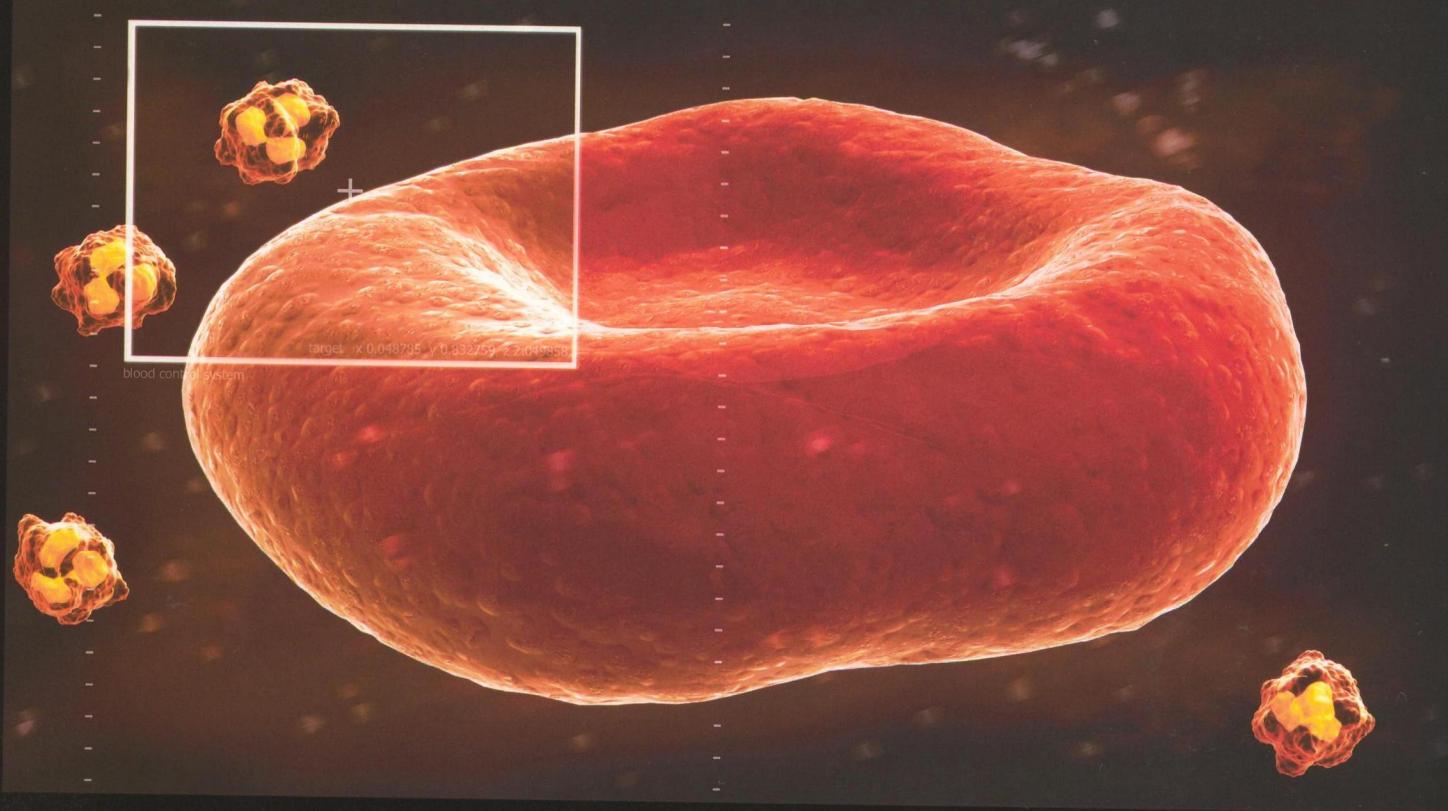
**Fugitive times**  
3ds max, Photoshop  
**Ayman Kamel**, Egypt  
[right]



**Final encounter**  
3ds max, Photoshop  
**Ayman Kamel**, Egypt

**Shape07a**  
Realsoft 3D, Photoshop  
**Tim Borgmann**,  
BT-3D, Germany  
[right]





## Blood control

3ds max, Photoshop

**Rick Ramos**, CGBrazil, Brazil  
[top]

## Myth of science II

Myth of Science II  
Photoshop, Strata 3D Pro  
**Zachary Cain, USA**



**Box of Pandora**

Photoshop, Poser

**Oliver Wetter**,

Fantasio Fine Arts, Germany

[top]

**Beams end**

SOFTIMAGE|XSI, Photoshop

**Christoph "giZMo" Muetze**,

Farbrausch, Germany



**Walletch**  
Photoshop, Maya  
**Jonathan Fritz**, USA

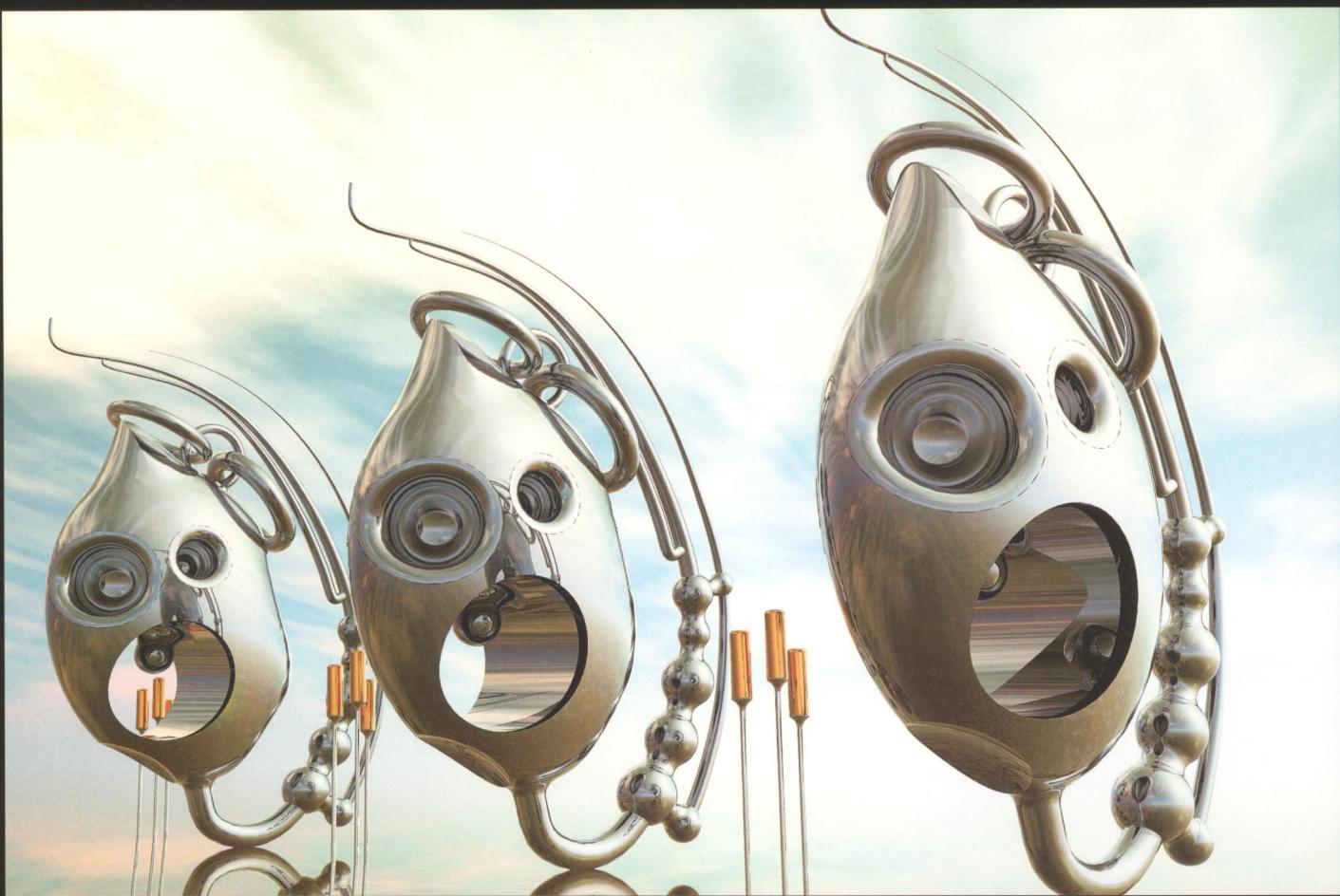
**Imperator mercenarius**  
Bryce, Rhino  
**Renaud Louis**, France  
[right]



**Church**  
CINEMA 4D, GIMP  
**Marc Brink**, Germany  
[right]

**Archonica**  
3ds max, Photoshop, Poser  
Client: Scientific American Magazine  
Art Director: Ed Bell  
**Kenn Brown & Chris Wren**,  
Mondolithic Studios, Canada  
[far left]

**Dying world**  
CINEMA 4D, Photoshop  
**George-Dimitris Katsafousos**,  
United Kingdom  
[left]



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