

Twinings



In spring 2005 Eran Dinur received an offer from Pi Global, a London based branding company which was working on new package designs for Twinings North America. They asked him to create a series of 3D scenery illustrations for the boxes of the Origins collection, which included specialty teas from China, Sri Lanka, India and South Africa.

Pre Production

All of the illustrations had to share some common characteristics: A noticeable feeling of sunrise/sunset with the sunlight coming in at a low angle, a dark, almost silhouetted outline of the mountains and hills, a strong sense of depth and distance, and a misty atmosphere with low clouds and/or fog. In addition, each illustration had to depict the unique geographical area where the tea originates, from Himalayan foothills (Darjeeling) to African Savannah (Rooibos).

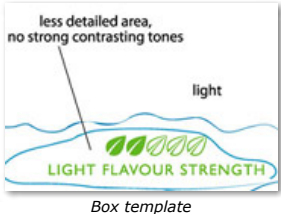


All the illustrations needed to be converted to duotone images, each with its own pair of Pantone colors + black. Pi Global provided me with a layout design, a rough sketch, and the colors for each illustration. They also supplied reference photos to get a better idea of how each region looks like.



Because the box design was already finalized, the renders had to conform to tight limitations. Areas where text would be placed had to be dark and not too detailed, mountain peaks had to reach a predefined height, and the overall composition had to fit the layout. This required careful placement of each terrain, and a lot of re-checking of the render against the design template. In addition, I had

to work with a single image format that will fit both the vertical and horizontal sides of the box, which wasn't easy.



To get the final duotone output I first converted each render to black and white. This meant I couldn't rely much on colors and textures for detail, and had to focus primarily on lighting and outlines.



Although the goal was not to achieve 100% realistic renders, I still had to come up with ways to create the distinctive look of each specific geographical region. For me, it meant isolating the most characteristic terrain features and plant species for that region, and recreating them in the illustration.

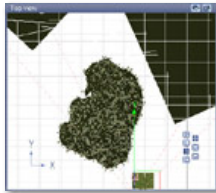


5 O'Clock... it's Vue Time!

This was a great opportunity for me to use Vue as the main (and only) 3D software on a commercial project. I worked with Vue 5 Infinite (version 6 was not yet out at the time), and some of its capabilities were especially helpful on this project:

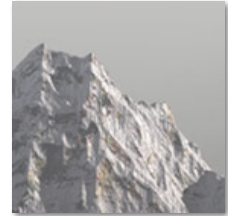
Terrains:

I used either standard or procedural, depending on the style of each particular illustration. For example, in Darjeeling, I used procedural terrains to get that sharp-ridged look on the distant Himalayan peaks. For the characteristic Chinese hills In Lapsang Suchong I used standard terrains with a custom altitude filter.



EcoSystem:

I wish I had, at the time, the great new EcoSystem features of Vue 6, but even without them, EcoSystems came in tremendously handy. Because of the silhouetted look of the illustrations, I needed to add a lot of fine detail to the outlines of the terrains. With EcoSystems, I could do that really fast, and get the work done in a very tight schedule.



Darjeeling closeup

Plant Editor:

In Rooibos I needed to add scatter some Acacia trees in the Savannah. I used the preset ones that come with Vue, but the client thought they look too wispy. I created new Acacias with the plant editor, based on the Cherry tree preset. The result might not be botanically correct, but it was exactly what the client was after.



Atmosphere:

I used both standard and volumetric models. I relied heavily on fog and haze to get a misty feel and a pronounced sense of depth. I also used my own cloud planes to create low-lying fog (that was, of course before the new volumetric clouds of Vue 6).



About Eran Dinur



**Eran Dinur's 3D
Gallery**
Pi Global's Homepage

Eran studied Composition at the Julliard School of Music and wrote music for theater and films for 15 years before he embarked on a career shift in digital arts. As a freelance 3D artist and content creator, Eran worked on a wide variety of projects, from architectural visualizations to advertisement and cover illustrations.

A year ago he joined LucasFilm Animation Singapore, where he is working as a composer and digimatte artist on movies such as The Spiderwick Chronicles, Iron Man and Indiana Jones and the Kingdom of the Crystal Skull.

Eran is a true Vue veteran, and has been using Vue extensively since version 2. His Vue art appeared in magazines such as 3D World, Computer Arts, CG World, CADesigner, C3, Digital Art, It's Art and Internet Now. He has written Vue tutorials for various publications, including 3D world magazine (for which he is a regular contributor), and has created many of the sample scenes for Vue Infinite and Esprit.

He is also an avid photographer (<http://flickr.com/photos/erandinur>).