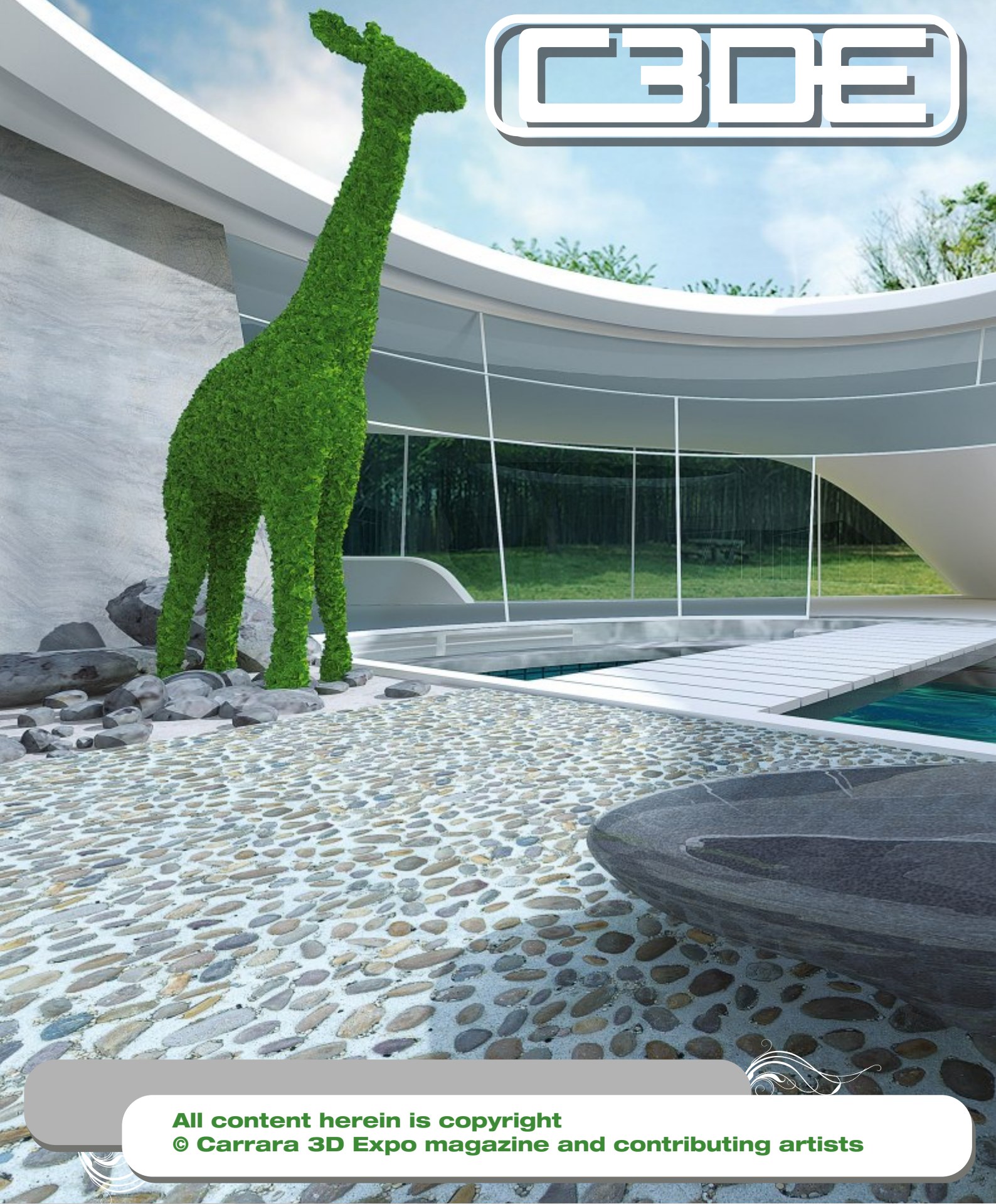


CARRARA 3D EXPO MAGAZINE

ISSUE 05 - September 2010



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Welcome of Car



to the best rara!

As Carrara artists we know how

versatile this software is

Make time irrelevant

to optimize shaders to speed up
render times and render without
lights

to make any semblance of free time I might
have evaporate like a snowflake in the desert.

to keep my cats AWAY from
the keyboard while working!

important it is to have an
engaging community of
fellow Carrara users for
support, insight, inspiration
and encouragement.

not to call anything I do in
Carrara art but expressive
outputs of transitional anxieties

to get paid for having fun
in the program

Don't be selfish. Share the
wealth of your knowledge!

to feed my passion for 3D

to make the weird stuff I see in my head seem real

To leverage one of the most
comprehensive graphics packages

THE CARRARA 3D COMMUNITY

STUDIO Ponté.



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Credits

C3DE Team:

Project manager:.....Danas Bartkevicius (Jetbird_D2)

Lead designer:.....Danas Bartkevicius (Jetbird_D2)

Digital distribution:.....Jeff Linn (3D-Lust)

Other team members:

Micheal Mathews; Robbie MacGillivray; David Brandy; Behzad jamshidi; Thomas Mac Callum; Marcelo Teixeira.

Contributors:

Wellcome letter.....Carrara 3D Cpmunity

Enhance C by DCG review.....Thomas Mac Callum

The Ninja Fighter.....-Noviski-

Tips and Tricks Tracker.....David Brandy

Other contribtutions.....David Collins

Robbie Mac Gillvray

Eva Vomhoff

Special Thanks to:

KarmaComposer, Carrara Lounge (www.carraralounge.com), The fne folks at DAZ, everyone who supported the e-zine and everyone else who helps to keep Carrara alive! Oh... and JoJo the Dog Faced Boy!

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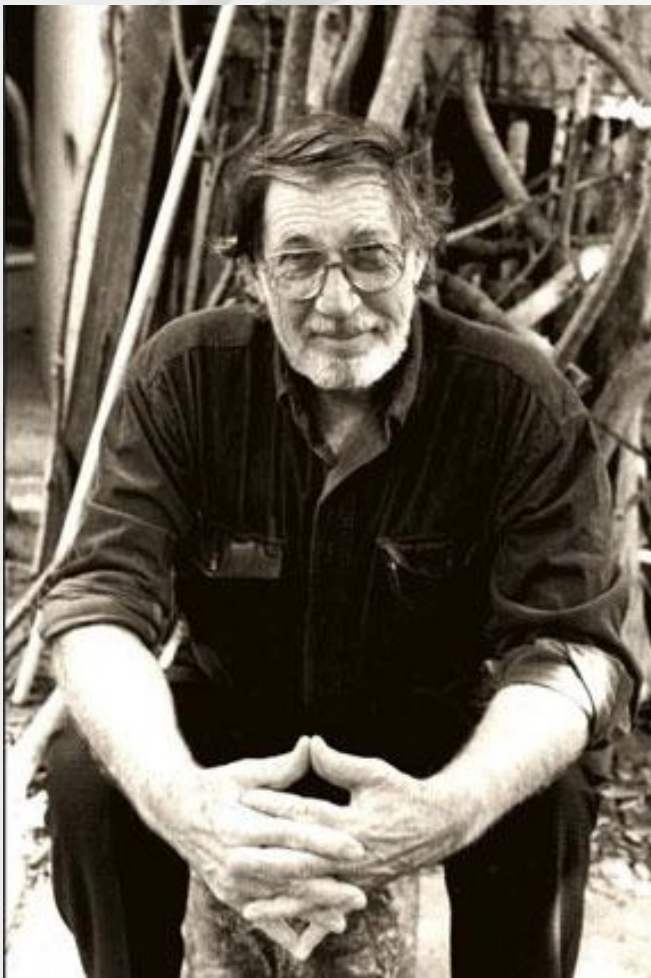
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In memory of

Brian William Thomas Rohde

2/10/1932 - 3/7/2010



**A Great artist and
giant soul of
Carrara 3D
community.**





BRIAN ROHDE
PHOTOGRAPHER

PHOTOJOURNALIST
CREATIVE COLOUR
BLACK & WHITE

Rehearsals for Jesus Christ Super Star 1972

See more at page 102





JB Pontecorvo

The Author Of Villa Teo interviewed!

**A Professional
Designer**

Reveals

The Secrets

Of the Successful

Book Villa Teo



C3DE - Hello, JB Pontecorvo and welcome to Carrara 3D Expo! Please tell us a little bit about yourself.

JBP - I started in 1982 as a graphic artist in Paris. I became interested in interior design and architecture. I drew all my designs by hand because computer software at that time was not very good at this. In 1990, upon entering the ESDI (School of Industrial Design in Paris) I saw how far computers and design software had come. I began to use this software in my work. For fifteen years, I worked freelance for architects and communications agencies carrying out design concepts and 3D illustrations for advertising.

C3DE - You are a 3D artist and designer. When did you discover digital/3D art, and how did it influence your design and artwork?



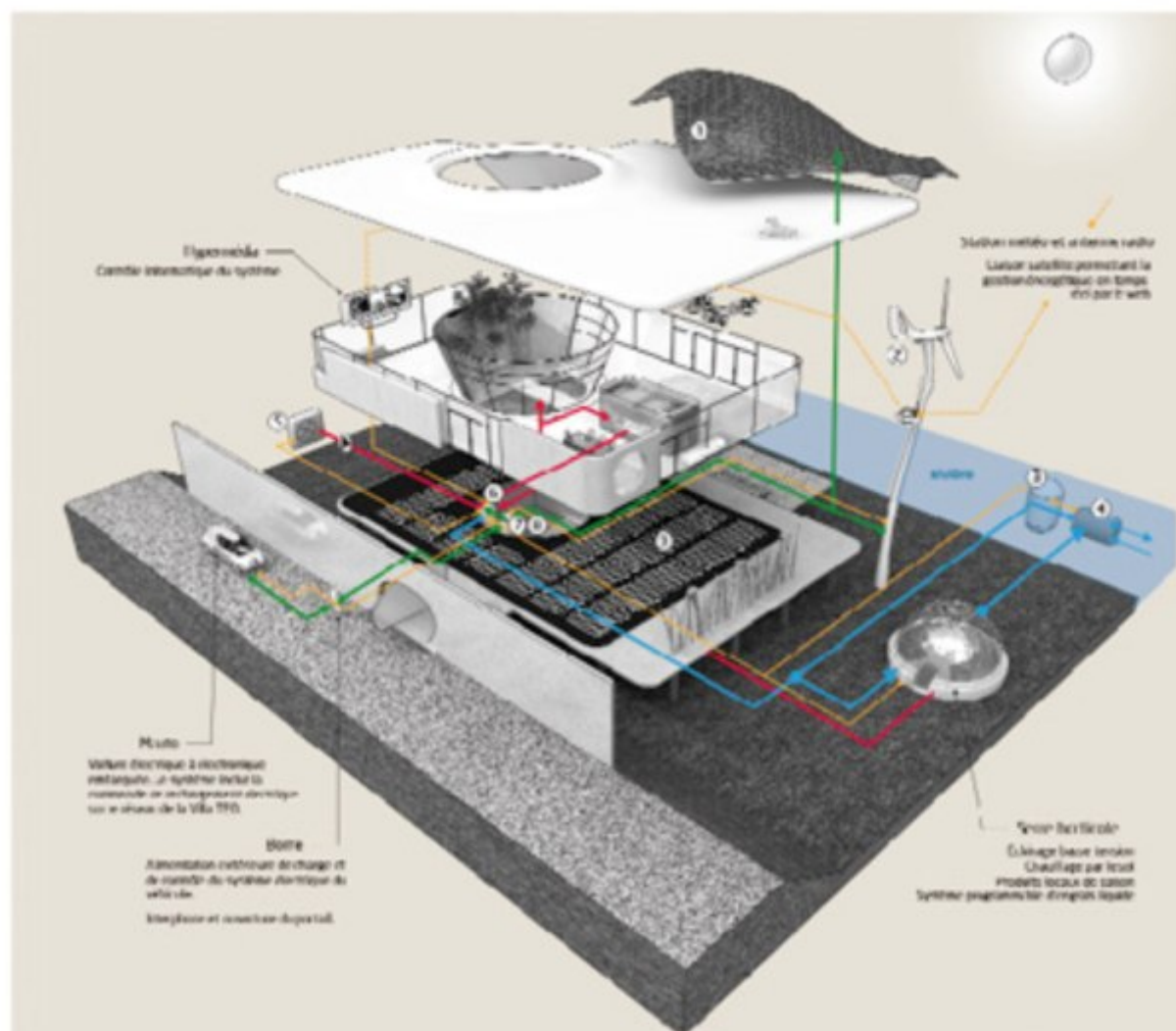
JBP - I must admit that initially the big 3D software seemed too complex and difficult to use. With the discovery of Carrara, all that changed for me. This software has changed my vision of creation. I no longer have to create large, cumbersome physical models. All my ideas take shape in a fun and convertible virtual world.

C3DE - **When did Carrara become part of your digital work flow?**

JBP - Being a graphic designer, I began to integrate typography, 3D textures and small objects into my commercial projects. Since 3D was little known at the time this fascinated the customers. Today, 3D is everywhere. It is very economical in both time and money. Everything has to be photo realistic and just so. If the customer wants changes, Carrara is there, fast and reliable.







Le carré de vie Le cœur de la maison

Le "carré" regroupe un espace cuisine, des sanitaires, un dressing, une salle d'eau ainsi que la chambre en mezzanine.

DIMENSIONS

Emprise du carré de vie au sol : 30 m²
Chambre en mezzanine : 25 m²
Hauteur totale : 3,40 m
Hauteur sous plafond : 2,30 m

Pontecon No.

La Villa TEO

L'habitat autonome

SCHEMA DE PRODUCTION DES ENERGIES PROPRES

- 1/ Taud photovoltaïque de 500 m²
- 2/ Éolienne
- 3/ Double citerne d'eau épurée et usée
- 4/ Station d'épuration de l'eau de la rivière
- 5/ Pompe à chaleur par échangeur air-eau
- 6/ Stockage de la chaleur/Échangeur de chaleur en titane
- 7/ Stockage de l'énergie électrique collectée
- 8/ Ballon d'eau chaude
- 9/ Chauffage par le sol par serpentín d'eau chaude

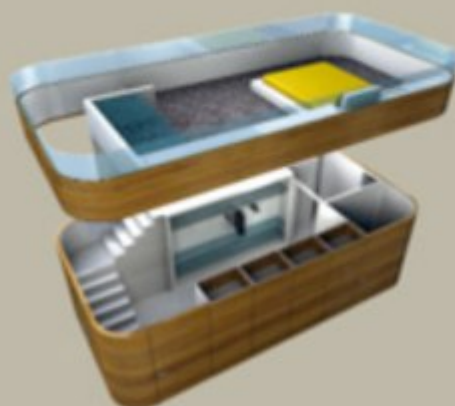
- Circuit électrique éolien/photovoltaïque
- Circuit eau chaude
- Circuit eau épurée/usée
- Circuit électronique

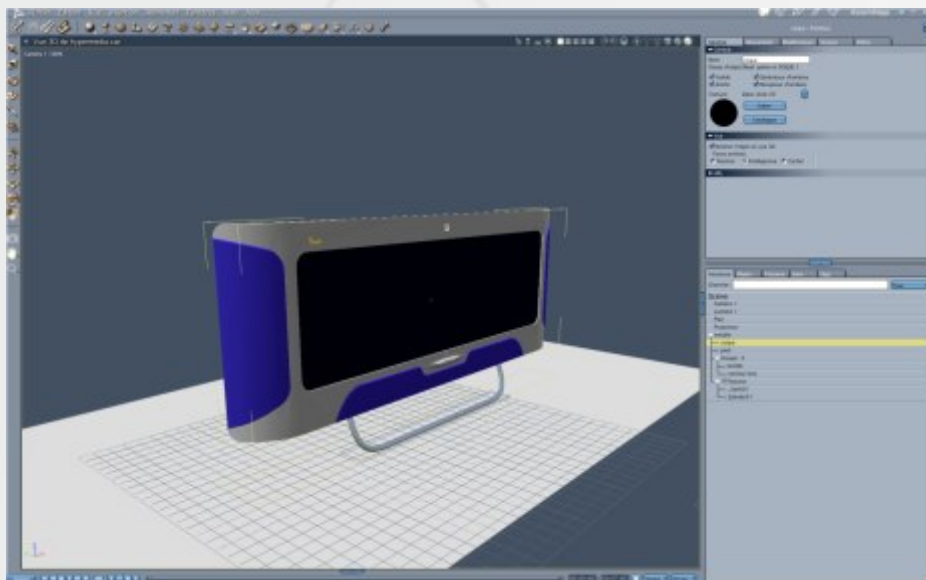
PRINCIPALES DIMENSIONS DE LA VILLA

Surface totale habitable : 760 m²
Hauteur sous plafond : 4,60 m

Surface du patio : 110 m²
Piscine de balnéothérapie : 60 m² - profondeur : 1,80 m
Jardin du patio : 50 m²

Surface totale de la dalle béton sur pilotis : 1 090 m²
Surface de la terrasse : 110 m²
Hauteur de l'éolienne : 30 m





C3DE - Your book, Villa TEO, is amazing! It is filled with outstanding landscapes and adventurous architecture. There are a few images where you've managed to blur the line between nature and architecture to beautiful effect. Could you give us some insight into the creative process that went into producing this lovely work of art?

JBP - All goes well, the book is a success and even Maxon has asked for an interview! I am surprised but happy because this book took me eight months to create working full time.

With 3D, it is like being a little god, you can create anything. So, my challenge was to visually represent the creation of a believable fantasy world starting on the surface of an atom. Villa TEO is a sort of home of the future in a brighter world. I started by making a story board, then I wrote the story. The difficult part was creating images to match the fantasy I'd created.





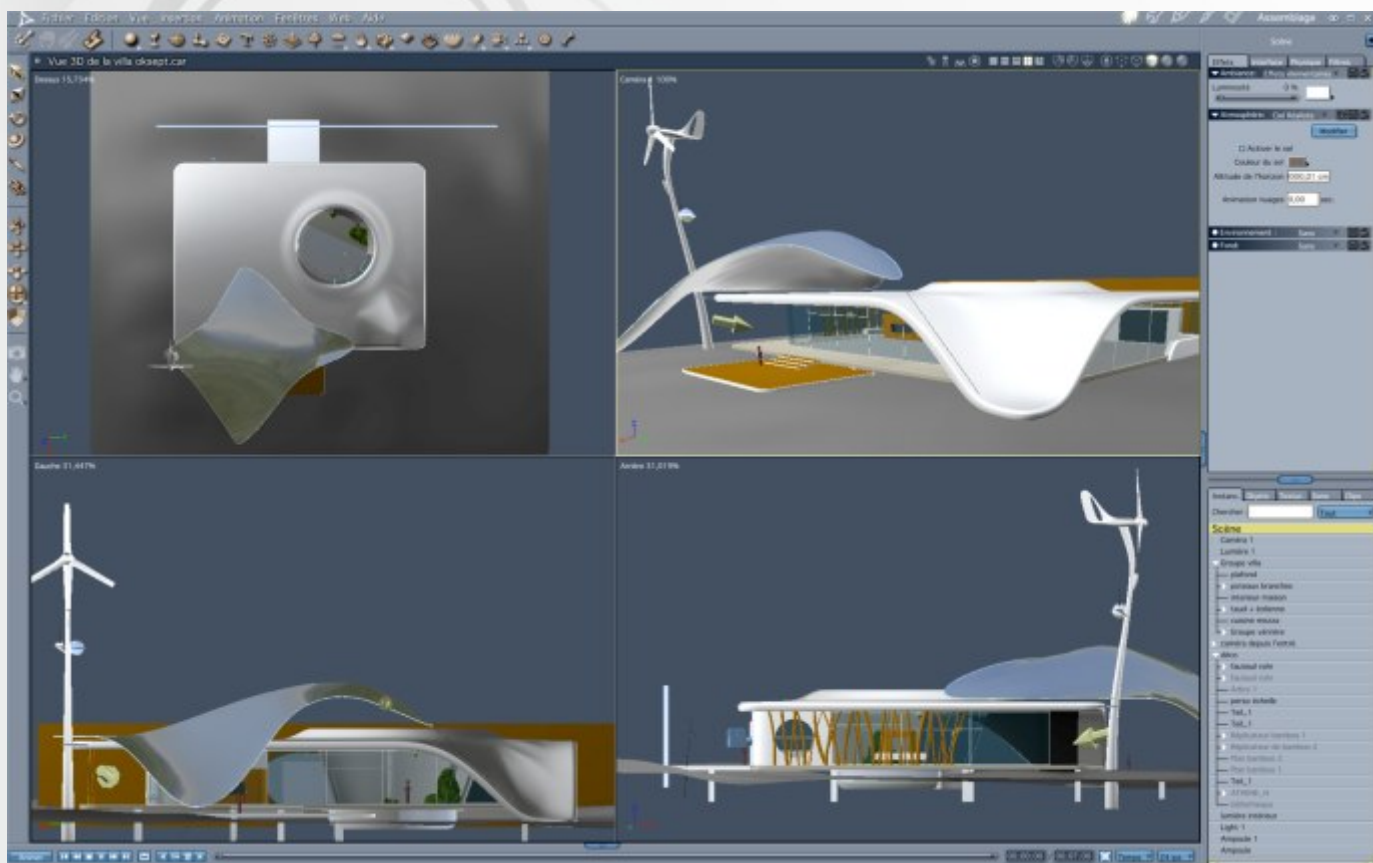
C3DE - How did Carrara help you in the creation of Villa TEO?

JBP - First, Carrara is by far the the easiest 3D software to use. All scenes in the book were modeled with Carrara 7.5 Pro. The scenes outside the villa used Carrara's rendering engine. At this point, I want to thank Howie Farkes for some of his scenes which I used as a basis, he is quoted in my book among the contributors. For the interior scenes of Villa TEO, I import my items made in Carrara into Cinema4D. With complex interior scenes, Carrara's lights are not efficient enough for my taste.

C3DE - What tools/functions would you like to see added to Carrara to help you in your design work?

JBP - My dream would be that Carrara would integrate CUDA GPU functionality into it's software.

I would like to see improved Boolean operations. I would also like to see improvements in the rendering engine. For example, certain images at 300 dpi format 80 x 60 cm it takes up to 29 hours to perform the render calculations!, It is difficult to explain to a client why it takes so much time to complete their image.





C3DE - I believe you used both Carrara and Cinema 4D in the creation of your book. Judging by the images in Villa TEO we see that Carrara can be a productive tool for a professional artist/designer. What strengths/weaknesses did find when using Carrara? How well did it perform along side Cinema 4D?

JBP - I mainly used Cinema4D for its rendering engine. The plugins Wireframe Pro and Veloute have been very useful in Carrara.

C3DE - Is there anything else you'd like to share with our readers?

If there's one thing I can tell readers is that I'm really attached to Carrara. For beginners who are a little scared to try 3D, Carrara is a good place to start. Carrara is good for beginners as well as professionals. I use it everyday.

Please check out my website
<http://www.lavillateo.com/>

Thank you very much for your interview.

The C3DE team hopes to see more of your amazing work and we wish you all the best of luck.





STUDIO Ponté.

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Official sponsor of C3DE animation contest



HowieFarkes





A traditional painter who for the last several years has worked mainly with digital mediums and illustrates book using Carrara!

C3DE - Hello, Andrew Finnie, first of all could you introduce your self to C3DE readers?

A.F. - Hi C3DE, thanks for having me here. I'm in my early fifties. I live in Newcastle on the east coast of Australia

Professionally, I am an optometrist. I do that three days a week. The rest of the time I spend painting, illustrating and surfing. My aim is to make 'illustrator' my primary vocation. By illustrator I mean 'illuminator' – a person who 'illuminates' the meaning of a story or text with an image.

C3DE - You are a traditional painter. How long have you been in the 'arts', and when did you find an interest in digital arts? What is your opinion about digital art in comparison to traditional art.

A.F. - I studied oil painting at technical college in the mid eighties, then after a ten year hiatus, went back and did the same thing again, this time in acrylics. Presently, I rent a full time painting studio which makes life a lot easier. Plus my wife is a wonderful artist. That really helps for in house critique.

About three years ago, I stumbled on a beautiful little program called anim8or. I printed out the manual and lugged that with me wherever I went and decided to make an animated surf movie. The 'movie' took me six weeks,

had some bright spots but went for an atrocious twenty minutes. You would have needed the patience of Job to watch it.

Comparing digital art to traditional art is very interesting. On the one hand digital art is innately clean edged, symmetrical and procedural (step by step). It's all about technique and not so much about the 'happy accident'.

But on the other hand, it's a magical blessing to the modern artist. It's like the discovery of photography must have been to turn of the century painters. Photography opened up painters' eyes to a whole new way of seeing the world, and in the same way, digital art is revolutionising all of art itself.

For me digital work opens up 'new worlds' because it is so easy to experiment with. I can 'edit/undo' to my heart's content, try glazes, distressing, changes in colour and tonal composition, make variations in tonal range or overlay textures all at the flick of a mouse key.

On the downside, arguably digital art is missing a subtle 'life force' which I (and quite a few artists) find disturbing. Unless you print out your work you never get to hold it in your hands. Yet when you do print it out, you have introduced an alien element (the printer) which dissociates you from the work.



C3DE - What is your favourite art style and artists?

In traditional work, I highly respect the Fauves (particularly early Andre Derain and early Matisse). Then there's the German Expressionists, Emile Nolde, The Nabis, early Paul Gauguin and Gustave Klimt for his wonderful textures. Stylistically I prefer colour harmony and suggestion and expression, rather than photo realism.

In illustration there's Maxfield Parrish, Howard Pyle (and his Brandywine School), and of course Arthur Rackham. I like the romantic viewpoint, the suggestion that myths are true, and that pirates are not all murdering scumbags, but really have hearts of gold.



There is no particular digital style I like more than the other – but I prefer asymmetry and to see that an artist has 'bashed' the CG work around a bit to add his own finger print. I like artists who try to emulate old fashioned media with a bit of a twist. I guess I'm conservative that way, but, for me, the mark of man on a piece of art is worth more than a thousand computer generated fractals.

C3DE - Were you first interested in digital painting or was it the 3D world first? Please describe your artistic path.

A.F. - Firstly, I was interested in 3d work mainly for animation. With animation in mind, I spent about two and half years learning to make all my own meshes, usually in anim8or, because it has a powerful but simple tool set and a smart set of keyboard shortcuts for views.

Since C7, we've been able to do the same thing with views in the modelling room, and that has made life much simpler. Plus Carrara has soft select and displacement painting which are powerful tools for getting the symmetry out of



your meshes and fine tuning morphs. And the big thing with C7 was being able to model in the assembly room. The only thing I miss in Carrara is a simple knife tool. Give me one in Carrara 8 and I will be very happy.

The forums I frequented when I first started 3d insisted that you had to make your own meshes for everything. To use pre-made content was 'cheating'. It's an odd elitist attitude, but it's been very handy for me because it means I can model literally anything that I want given the time. But really, there are only so many hands and

eyeballs and faces you want to model in your life. So, in the end, whether you make your own meshes depends on where you think you are heading with your art. For example, do you want to be a modeller or an illustrator? Or both?

Then there was the discovery of BVH files. What a blessing they were. No more key-framing from frame to frame, no more foot sliding in simple walk routines. And finding BVH files gradually led me down the dark path of using 'content.'



So I've only been using Carrara for about seven/eight months now. At first I felt guilty and used to bring my own meshes into Carrara and do things like use Michael's bones. I'd hide his mesh and hook up my own mesh to his bones. That way I could use pre-made poses as a starting point for a human like pose. After all, I told myself, who wants to make yet another rig and set up all those constraints and IK when Michael has an Ik skeleton to steal?

And post processing is a boon. It's amazing what a few sparkles and highlights and tweaks of contrast will do to a render. In post processing an artist can really place his fingerprint on a work. Of course you can do most of everything in Carrara, but gradually I have learnt that each tool has a place

C3DE - How did you find about Carrara?

A.F. - I was one of the lucky one's who acquired C5 free through a magazine. The gentlemen at animanon.com put me onto the magazine.

C3DE - Why did you choose Carrara as your tool for 3D graphics?

A.F. - Carrara is charmingly user friendly. It has a shallow learning curve. It has a well designed interface. It has minimal bugs. Even the manual isn't too bad



As far as the render engine, it's quick, clean and keeps me pretty happy. (Just have a go at rendering in Poser 8 if you'd like a contrast). Of course the ability to import Poser files and Daz content has come in very handy. I also appreciate the lighting effects. After all, light is what it's all about.

Not to mention the 3d paint tool. It's perfect for touching up textures in situ. Of course Carrara does it all with it's uv texturing, and powerful shader room. And I guess I should mention alpha rendering into native photoshop files. What a great thing that is for post processing.

Carrara also has a very active community on the Daz forums. You can ask a question about something and usually have it answered politely within a few hours. (Thanks forum 'people' I appreciate that immensely!)

C3DE - You have a very unique taste and style, what did influence you for this kind of expression?

A.F. - I think it's all about laziness really. Most painters using traditional media start with a light

coloured canvas. They place their brush-strokes on top of the canvas so they make an opaque image suspended, as it were, 'above' the canvas. For myself in my paintings I use a dark glazed canvas and extract the image out of the darkness with as few brush strokes as possible.

And so this method has spilled into my digital illustration work. When I 'illustrate' I start off with darkness and try to discover what is already there. For my digital work I also look at a lot of old masters such as Carravaggio and try to reverse engineer their techniques; it's good to think about their restricted pigments and the way they lit their work (candles, windows) and try to reproduce that digitally.

I also try to suggest the depth of light. The illusion of depth, in a non-abstract work, I think is important for the human brain. A simple example of 'depth of light' in practice is Carrara's light cones and their inverted shadows. These light cones and resulting shafts of light really go a long way to suggesting depth into the illustration.

Of course you can do a lot in post processing with all the wonderful brushes that are available.



The ability to render alpha channels in C7 opens up layering and compositing in Photoshop. It not only reduces the render time, but allows you to fine tune your composition.

C3DE - You used Carrara to make more than 300 illustrations for a book, is this correct? How well did you find Carrara for this task?

A.F. - I first started the book in 2007. At the time my renders were all of hand made meshes using anim8or and a vintage computer. Of course, like everything in life, making an illustrated book was a learning process. One of the hardest yet simplest lessons was, that when you are working for print, you need to do everything at 300 DPI, so after several months of basically figuring out how to use my tools I realised that my vintage machine was not going to be able to do what I wanted.

Then in July last year, I bought a new computer with 12gig of ram and a super duper chip and a GPU that could run a small Television station, and suddenly I could get back on the job. It took me six months to do the 300 illustrations and they average out, with layers, at about 145 MB each. With the new machine I can render in Carrara while texturing in UV Mapper or searching for reference images on the net and nothing slows

down. Amazing! And that's just 32 bit Carrara.

C3DE - Could you tell us more about the book you were making illustrations for?

A.F. - I spent about ten years writing bad novels in the eighties and spent a few years studying English literature at uni by correspondence, so I have a reasonable grounding in the theory of literature – the hero's journey, Jungian archetypes and how you can use myths to analyse most successful literature and even movies like Star Wars.

My book is simply an extrapolation of these myths; it's about a young boy running away to the circus to follow his dreams. On the way he meets a lot of characters who he helps and befriends, so when it comes to the punch, when he is in the deepest darkest depths of despair, he can call on their particular skills to help him.

And of course, once he has achieved his goal, he finds that perhaps it is not all that he really wanted. It's not a book that preaches a message. It just describes one boy's journey and what he learns on the way and on the way back.





C3DE - What other tools do you use with Carrara to accomplish your projects?

A.F. - Well, like most men I like to collect tools on the off chance that one day I might use them.

For meshes sometimes I'll still go back to anim8or. Quite often I'll make the basic mesh in anim8or, bring it into Carrara, tweak it, then export back into anim8or and add a few knife cuts, then drag it back into Carrara.

For texturing I use UV Mapper Pro which is an excellent program. I also like to use StitchWitch which is a fine tight program with a simple interface and a precise job description – plus a well structured manual. If you have a clean UV mesh it makes texturing clothes very simple – you can make a set of clothes your own in about ten minutes.

On the other end of the spectrum, I have great fun with Blacksmith 3d paint.

Blacksmith 3d Paint, has the enormous advantage of uv mapping a complicated mesh in seconds.

The same goes with Blacksmith 3d morph. The big plus with this one is that you can create a morph channel on content that has limited morph channels.

Then there's Poser for the face room and for its content search faculty.

My main post processing tool is Photoshop Elements 7. It's simple and easy to use and does everything I want - except let me use filters on 'smart objects'.

For most of my digital painting I still use a mouse in my non dominant hand – this gives a lack of control which I find refreshing. For fine tuning I have a Wacom tablet and this has also been a boon.



C3DE - Is there anything else you'd like to share?

A.F. - Well, I feel honoured to be part of your magazine, thank you! For me, making illustrations gives me a great deal of enjoyment. Sometimes it's too much fun. I get up in the morning, make a cuppa, fire up the computer and start to think about what I can illustrate today – and forget about the real world, forget about the overgrown lawn and the dripping taps.

For subject matter there's an endless supply of folktales, nursery rhymes, poems, myths, historical events to draw on, not to mention our own stories.

Of course we're all 'illuminators' in our own way. It's just being able to find the time to make the art. But in the end.... I always like to think that the art that we make in our lifetime is the most important thing we leave behind for future generations.

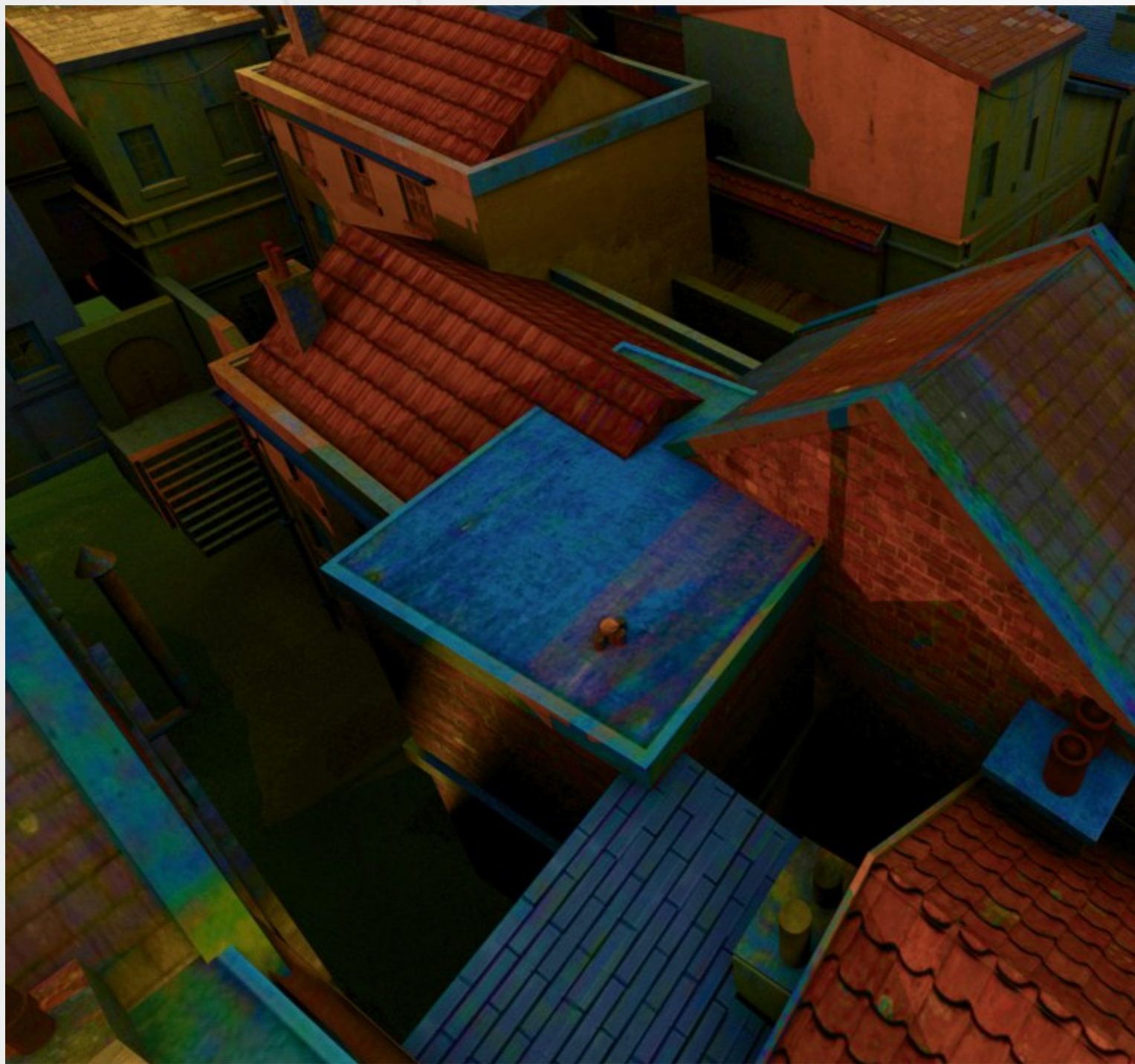


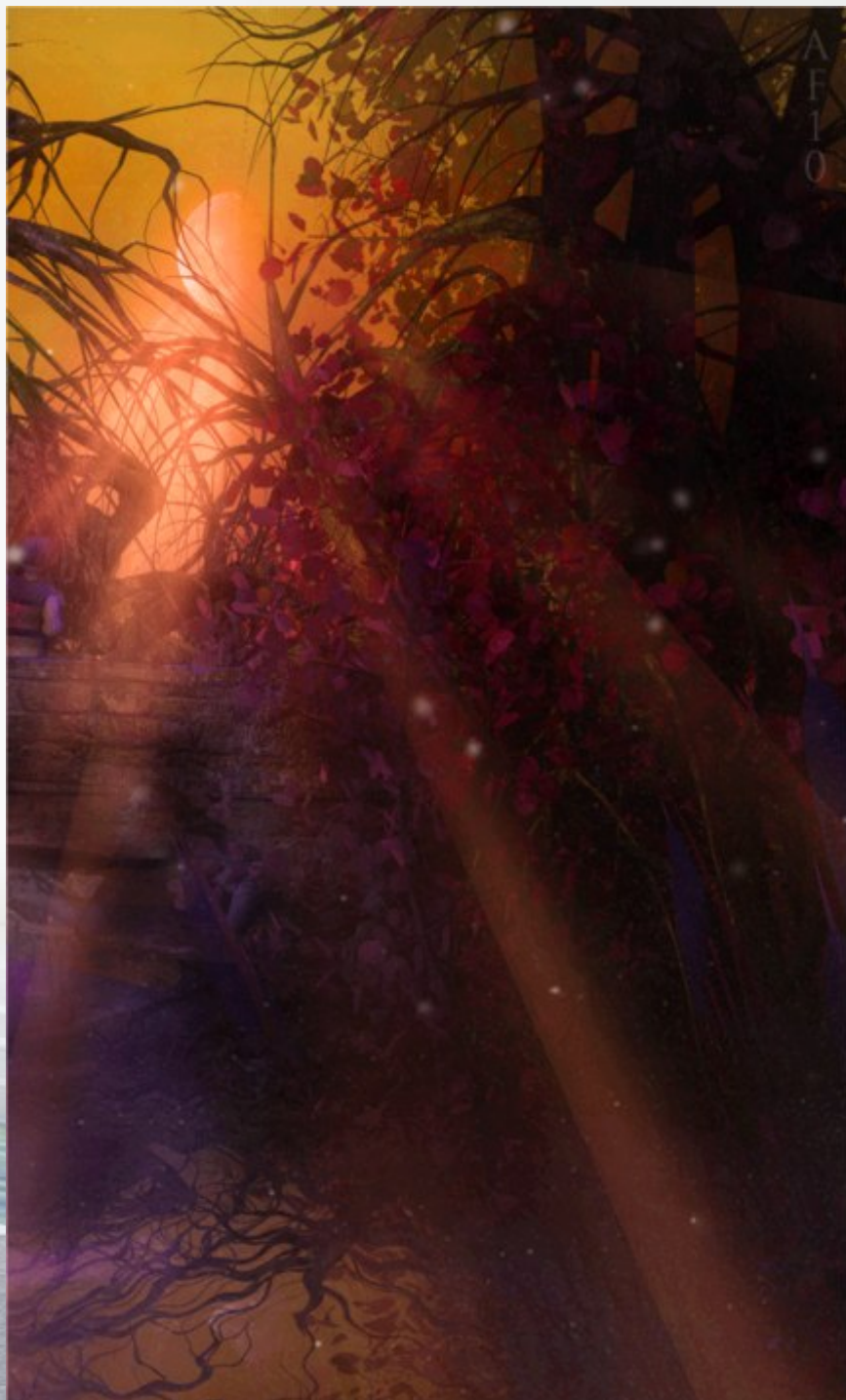
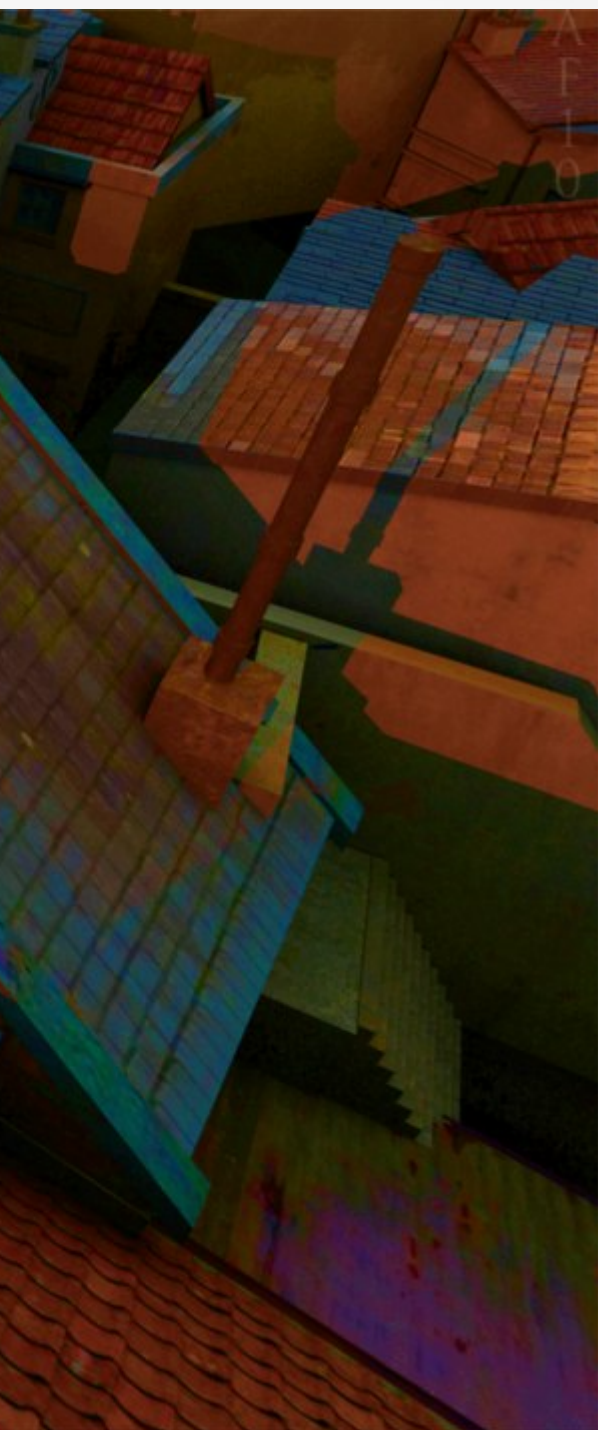


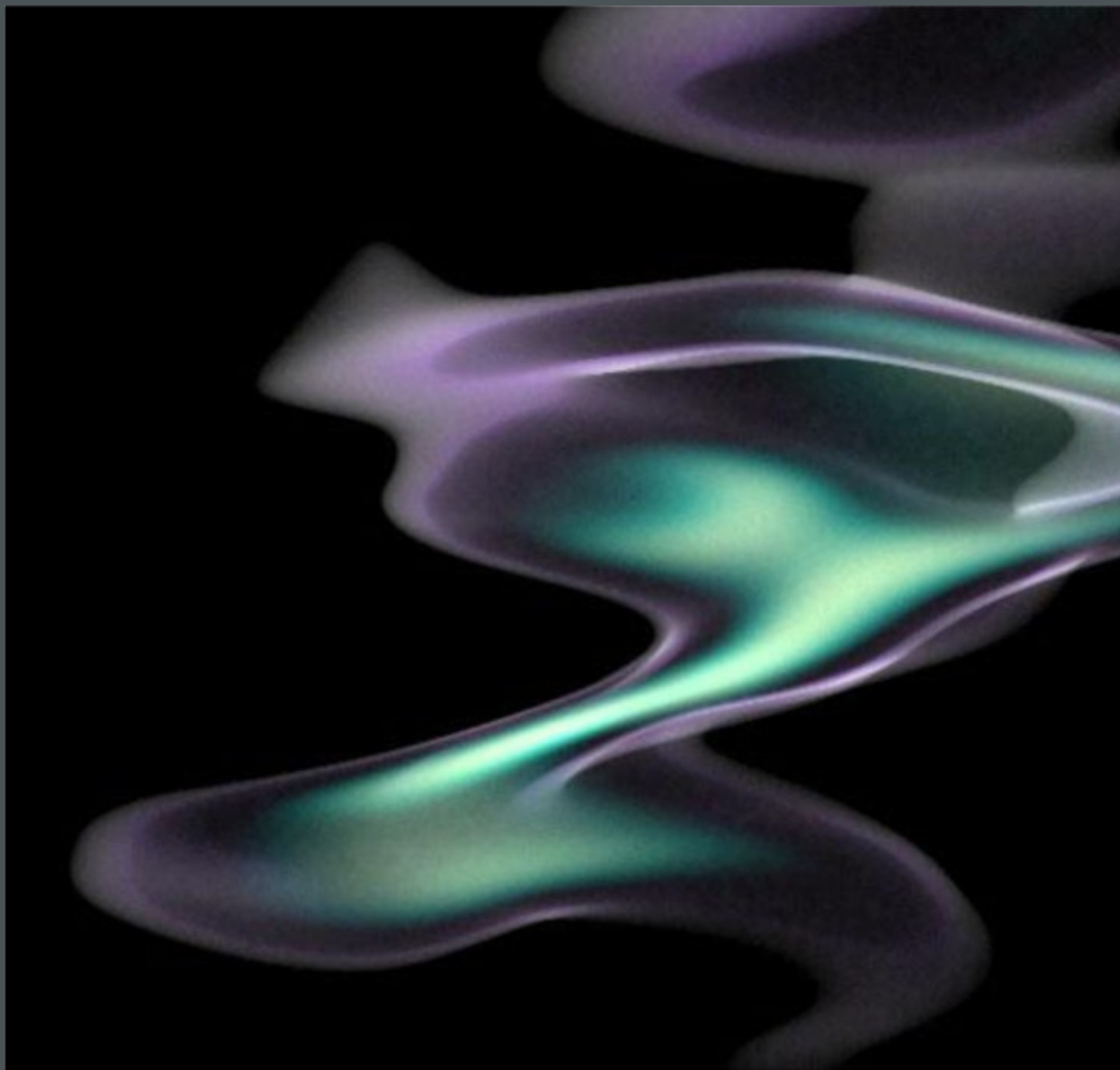
If you like you can see more on my blog at

<http://andrewfinnie.blogspot.com/>

C3DE - Thank you very much for your time and amazing art!
Best wishes from the C3DE team :)







ima

Primivol

By Inagoni

An amazing

plug-in

to extend

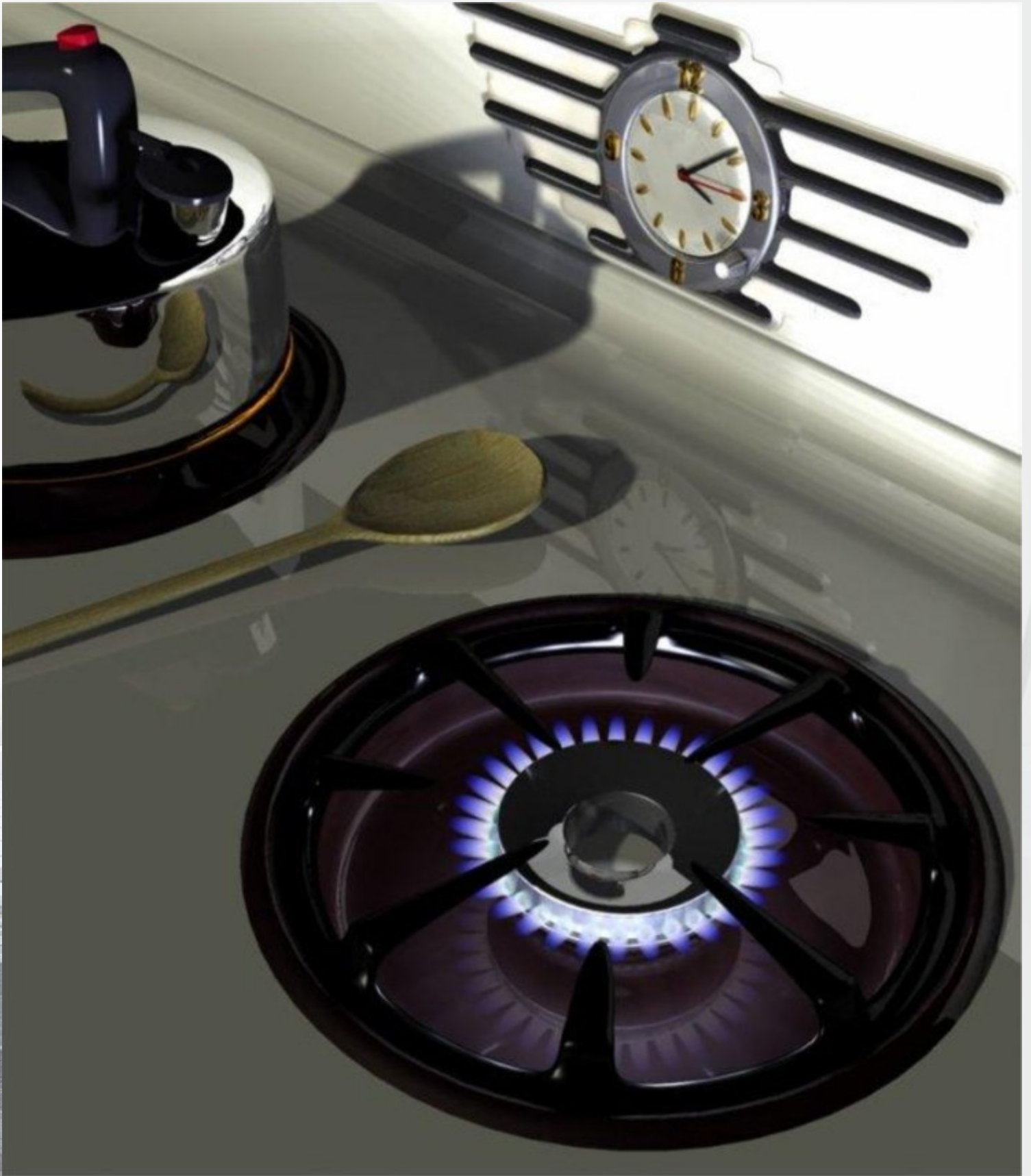
Carrara's

volumetric features

Primivol by Inagoni is one of many amazing extensions for Carrara. Primivol extends Carrara's volumetric features to a whole new dimension allowing you to use modifiers on a volume or turn any 3D shape into a volume.

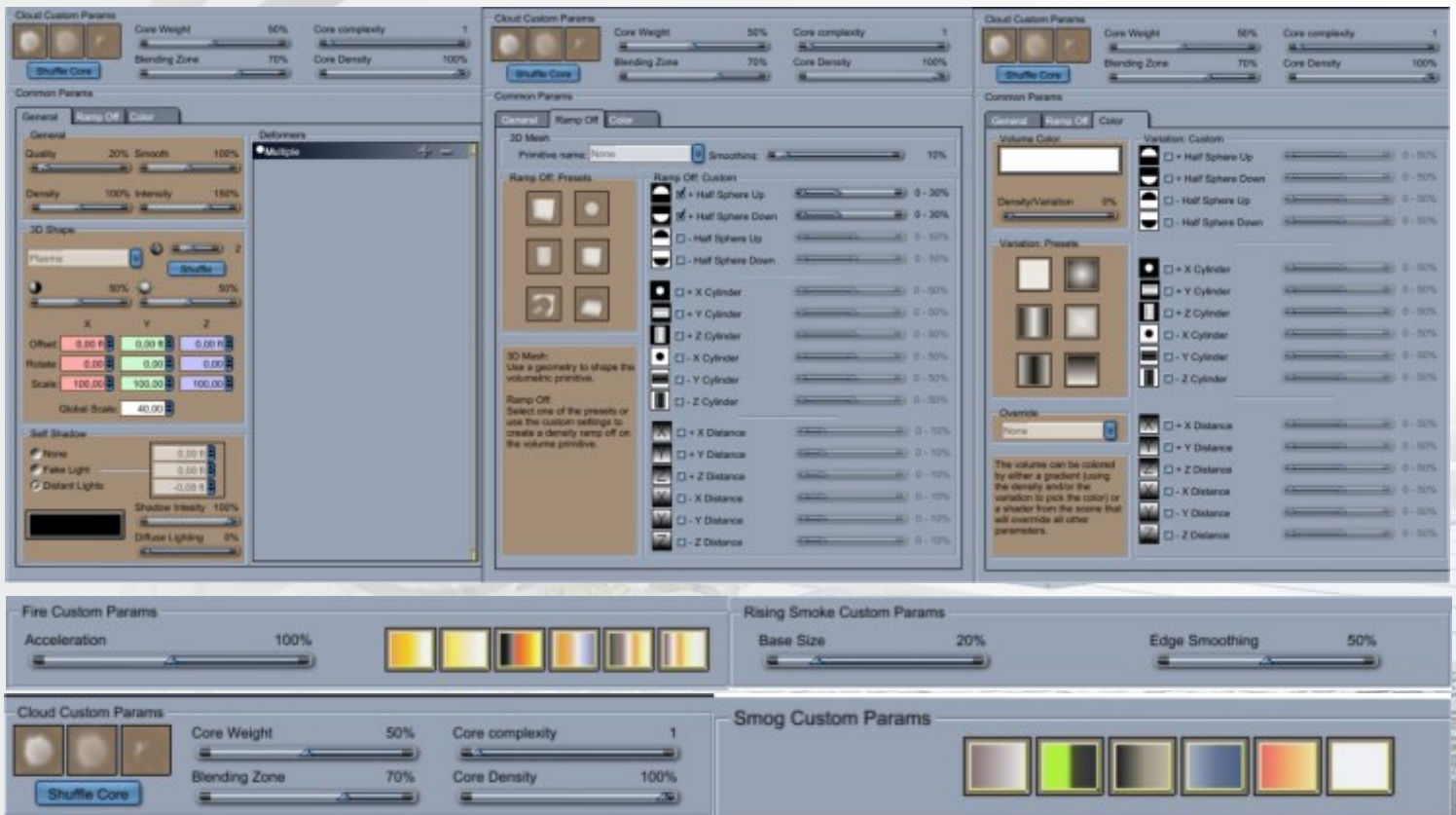
First of all, we should understand what is this Primivol plug-in for Carrara? Primivol is a set of four volumetric primitives for Carrara. It contains Fire, Cloud, Fog and Rising Smoke primitives. They are, in fact, built in presets of a far more generalist volumetric renderer. I personally consider them as four doors to four different ways of creating volumetric objects. One of the most amazing features of Primivol is that you can turn any 3D shape into a volumetric object! This is extremely useful for creating fantasy objects like heart shaped clouds, for example. In addition, Primivol can render any 3D shader as a volume! Now, this is pretty deluxe because you can actually create a huge amount of terrific effects, and they can all be animated.







So how does it work? Once you have the Primivol plug-in installed, you will find a new primitive drop down menu in the Primitives Tools row. You will find all of the Primivol primitives in the Insert drop down menu as well. Simply drag and drop any Primivol primitive to a scene. Once you have dropped the Primivol primitive to the scene, you are brought to the Edit settings UI instantly. All primitives of Primivol share a common UI for their settings, so it isn't complicated to understand how the controls work. The user interface consists of three common panels: the General panel, Ramp-off Panel, Color Panel and one custom panel which has different settings for different Primivol primitive types. Although the UI isn't very big, it provides many options that create a lot of possibilities. In fact, Primivol is so advanced that it could have its own handbook. Therefore, in this review we will only scratch the surface of Primivol.



The most interesting feature of Primivol for me is that you can actually use the scaling of the primitive itself as a feature. Primivol is quite sensitive to how the primitive is scaled, therefore, size means a lot to how your final volumetric object will look. What is more interesting is that you can also apply built in modifiers like noise, stretch, taper, etc. to influence your volumetric form. In addition to this, you can apply built in scaling and offset settings meaning a huge number of possible setting combinations resulting in various amazing results.





You can also control the quality of some volumetric values, and this adds even more possible effects with more or less detail. With the ramp off settings, you can literally change the way your volumetric shapes appear. For me personally, ramp off settings are like a container which holds the gas. You can use pretty much the same settings in the Ramp-off Panel to control the color of your volume. So not only can you have color gradients or even whole complicated 3D shaders as volumes, but you can also control how they appear according to the object's shape. Actually, it is amazing how much control you have for one volumetric object. You can literally create an endless amount of volumetric objects.

Primivol works a bit like a projector. It's like Primivol projects the 3D model inside of its emitter box. Any object you create for use with Primivol must have a shape, it must have volume. Objects like planes or objects shaped from a grid object will not work very well until you add thickness to the object. Combine the 3D shape with the built in Primivol features, and you have endless possibilities.





Primivol is really amazing, but it doesn't mean there are no limits. Primivol primitives don't interact well with each other. When two or more Primivol primitives intersect, you get empty space artifacts that some might consider unattractive. To get around this limitation of Primivol you need to be creative. The important thing to remember is that you are working in 3D space. In the image with the rockets you see clouds made using Primivol Cloud primitives, fire in the rockets with smoke made using Primivol Fire and Rising smoke primitives. They all seem to interact with each other, but actually they aren't. With careful cloud placement and a precise camera angle, I have created the illusion that the primitives are touching. It is similar to making layers in image editors. Smoke is placed behind the fire, clouds behind the smoke and in front of fire. Primivol volumetric objects blend well with the surrounding background. Due to this, different objects behind the Primivol primitive can create a different kind of illusion. So creative placement of Primivol objects can achieve pretty amazing effects. Just remember to think in layers.



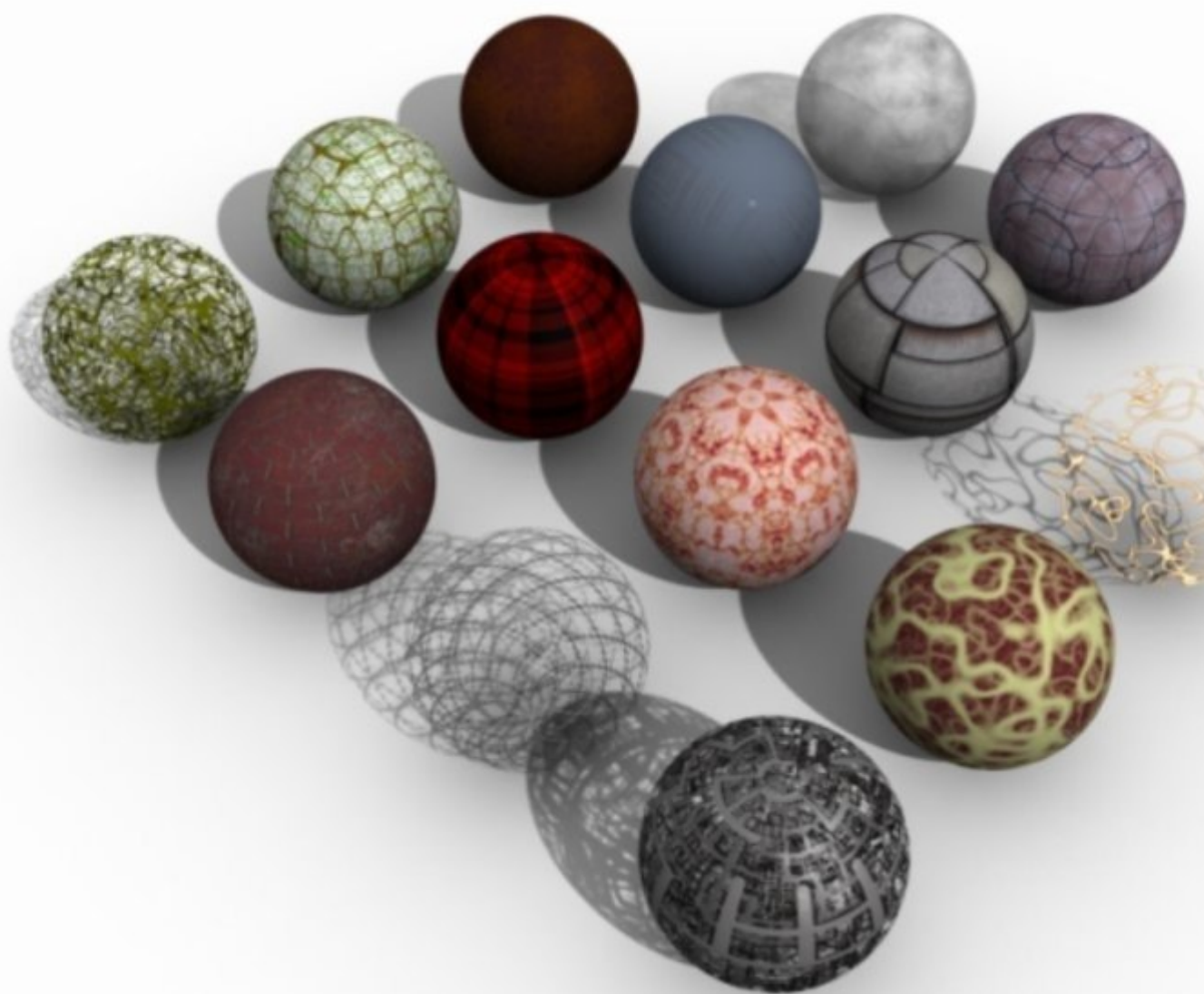
In conclusion, I can tell you that Primivol is an amazing plug-in. It definitely expands the volumetric capabilities of Carrara. Primivol opens up a world of fantastic, dynamic rendering possibilities and leaves you craving more. This is a very extreme, must have extension for Carrara. I am telling you, it is extreme!

Best regards,

Danas_Anis A.K.A Jetbird_D2

Images from www.inagoni.com

Inagoni - official sponsor of C3DE animation contest

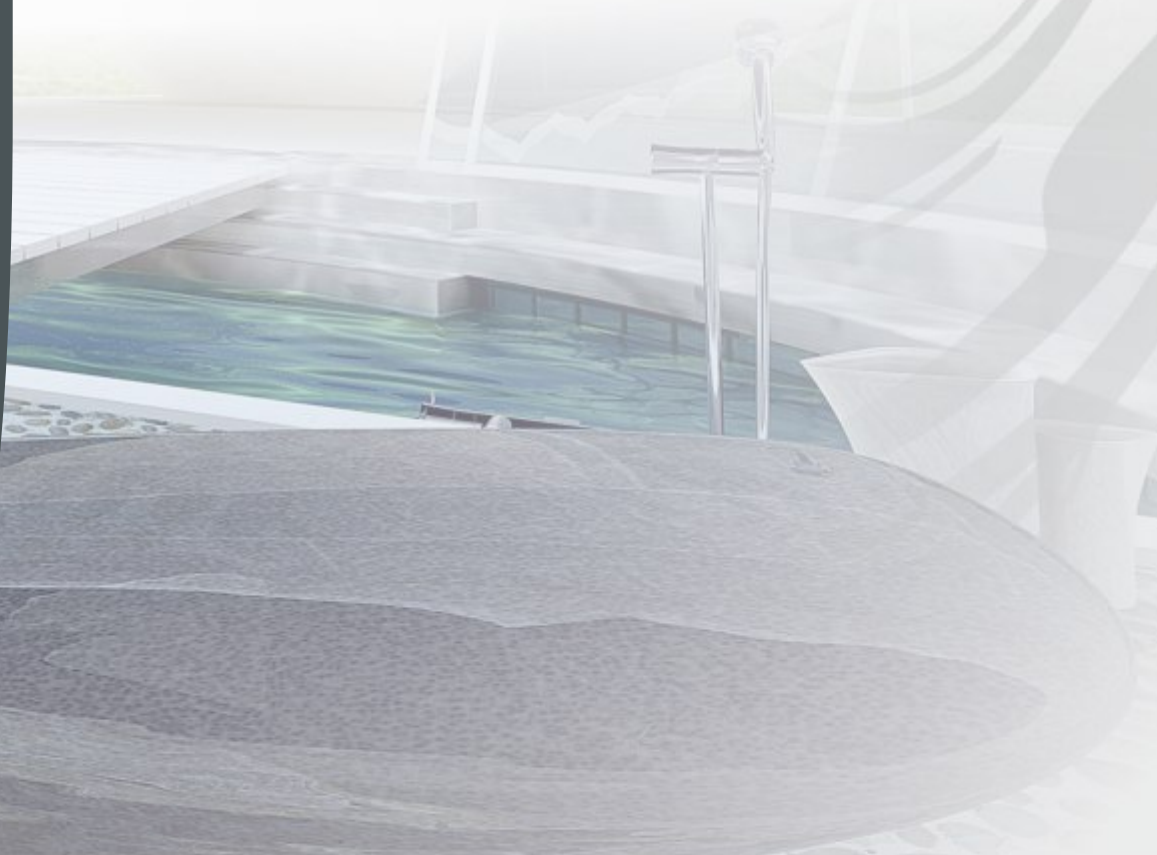


Carvers **G**uild

Enhance **C**

Endless possibilities in

Carrara shader room



I have been fortunate enough to have tried several of the Digital Carvers Guild plug-ins for Carrara. They are all very useful, but some get used more than others. Anything Goos is one of my faves, for sure, but, for now, I will talk about my favourite of them all: Enhance C.

Enhance C adds functionality to the Carrara procedural shaders, but, to be honest, that's a serious understatement. Enhance C adds over 200 different procedural image functions, adding endless possibilities for shader creation in Carrara.

So why procedural shaders?

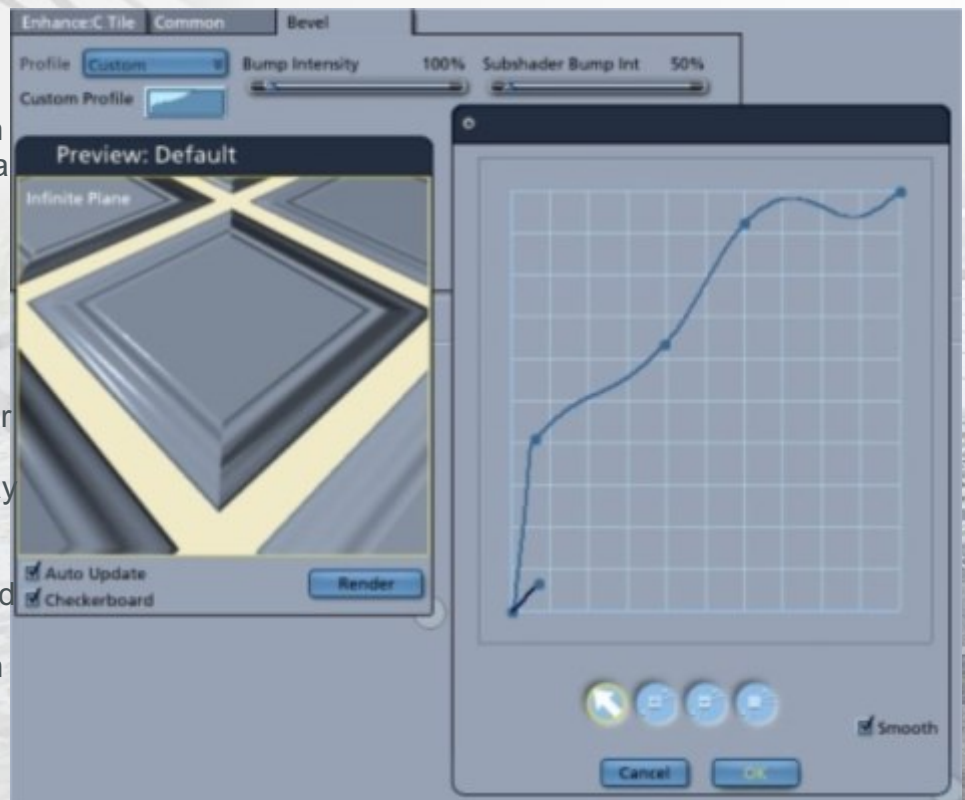
The big difference is that there is no limit to the level of detail that can be achieved. Using a bitmap or pixel based image in your shaders has its limits, if you get too close then the surface will look either blocky or blurry depending on how you have asked Carrara to deal with such limitations. Mathematically calculated images have no such limitations. The letters you are reading at the moment are mathematical images defined by a series of point locations and arcs, because of this these letters can be viewed on paper or screen as large or as small as needed with no loss of quality.

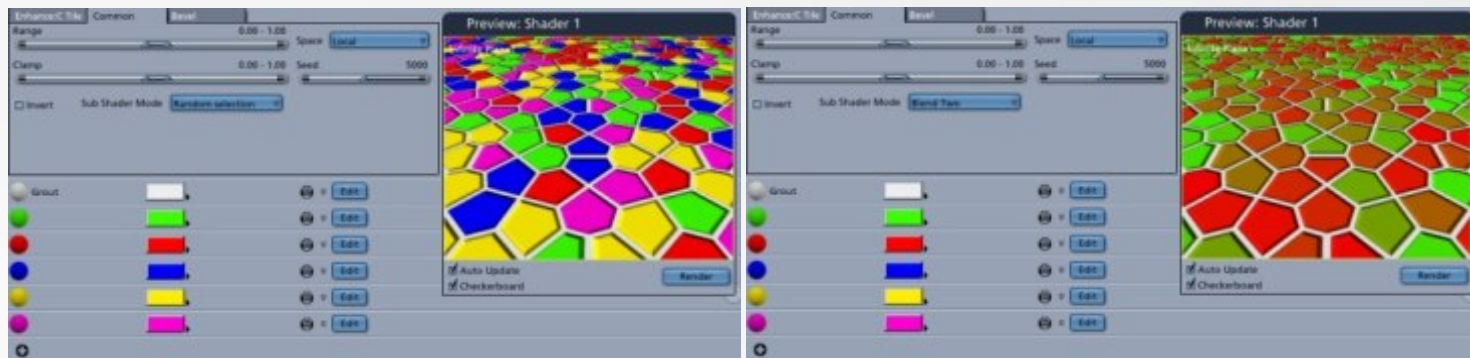
Enhance C shader functions use similar principles, some of them very clever indeed. Remember, these functions can be used in any channel with many layers and many can be animated. You can create fractal shaders that can transform over time much like a

dedicated fractal program, or programmable digital counters. I have been using enhance C for a while, and I keep finding new hidden gems.

But there is more....

DGC's Eric Winemiller added extra functionality in the way of bump that can be described with a custom bezier line and random mixing operators for use with a multi surface tessellating pattern.





There is also a way of randomly blending two subshaders together. This can be used to create some quite naturalistic and organic results. Like I said , there is a vast amount of tools to explore, I can't recommend it highly enough.

Thomas MacCallum





Bonus!

provided

by

-Novisky-

The Ninja

Fighter!

visit www.carrara3dexpo.com for details



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DAZ 3D

Illustration by: Eva Vornhoff



Shoestring shaders

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Shoestring shaders

Shoestring shaders

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Shoestring shaders

Image by Joe Ashear



www.thebest3d.com

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Announcing PD Pro 5

and Doggybag #5

TheBest3D.com has announced that Project Dogwaffle Professional 5 is under development and available for pre-ordering. See details here:
www.thebest3d.com/dogwaffle/whatsnew/5

Also, a free "doggybag" #5 is available for users of PD Pro 4 or earlier. It makes available a few new plugins and Lua scripts. See
www.thebest3d.com/dogwaffle/whatsnew/doggybag5

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Tips and tricks tracker

by David Brandy

Glass shader

<http://forum.daz3d.com/viewtopic.php?t=95596>

by Tim Payne

Reflection: Value of 75% and a fresnel term of 90%.
Transparency: Intensity of 90% and a fresnel value of 95%.
Bump: Mixer Function with a 50% Value for mixing.



Glass shaders are highly dependent on the geometry of the object they're applied to, the scene surrounding the object, the scene's lighting, and the render settings. Test renders have to be done at near-final render quality, and this really slows down the testing process.

That being said, here are the settings I used for my jar shader. Maybe they'll be useful to someone, at least as a starting point.

Top Shader: Multichannel
Colour: Value (2%)
Alpha: None
Highlight: Value (77%)
Shininess: Value (9%)
Bump Amplitude: 2%
Refraction: Other (1.52)
Glow: None
Sub Surface Scattering: None
Translucency: None





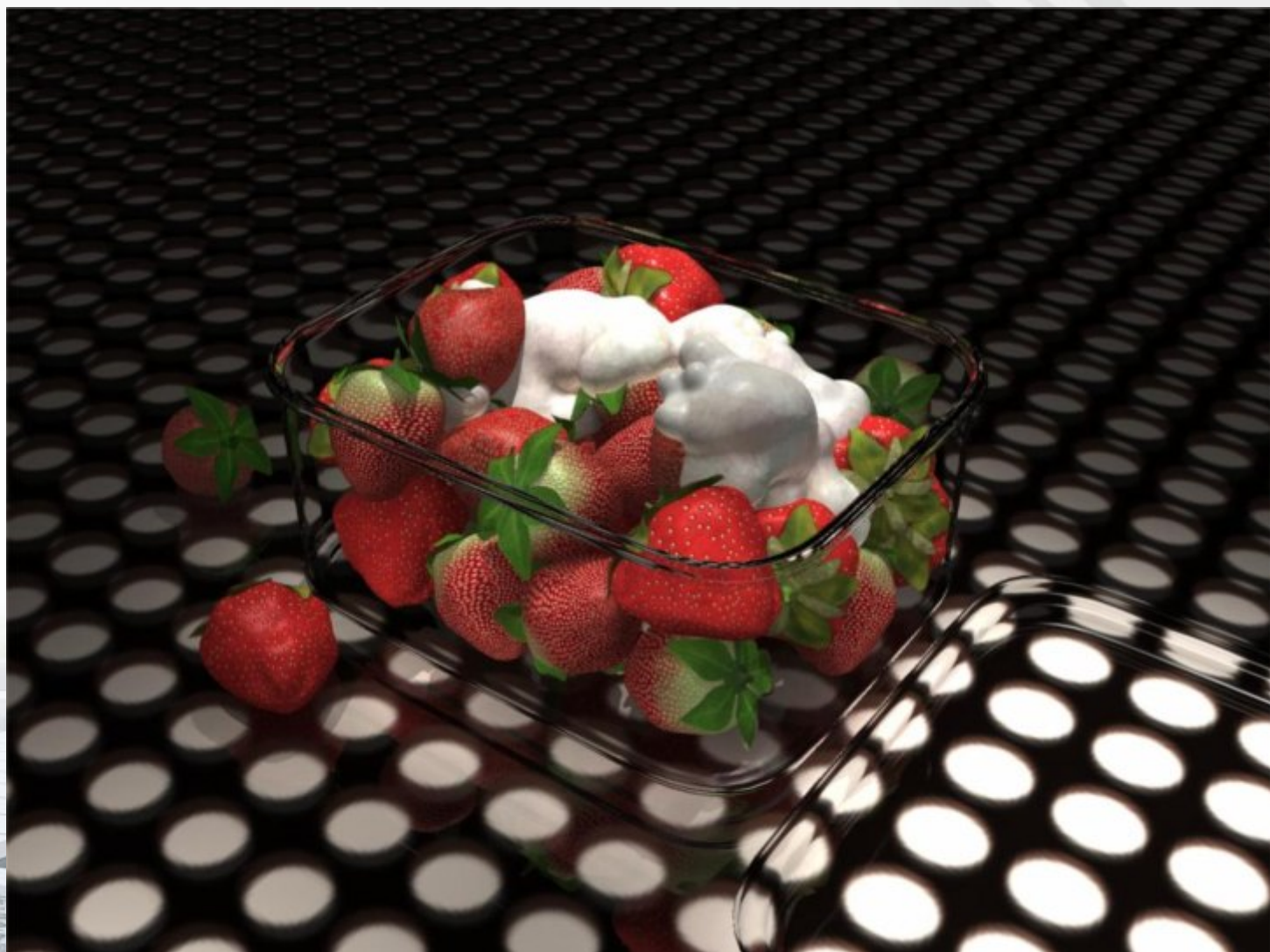
The beautiful images

Carrara 3D art gallery



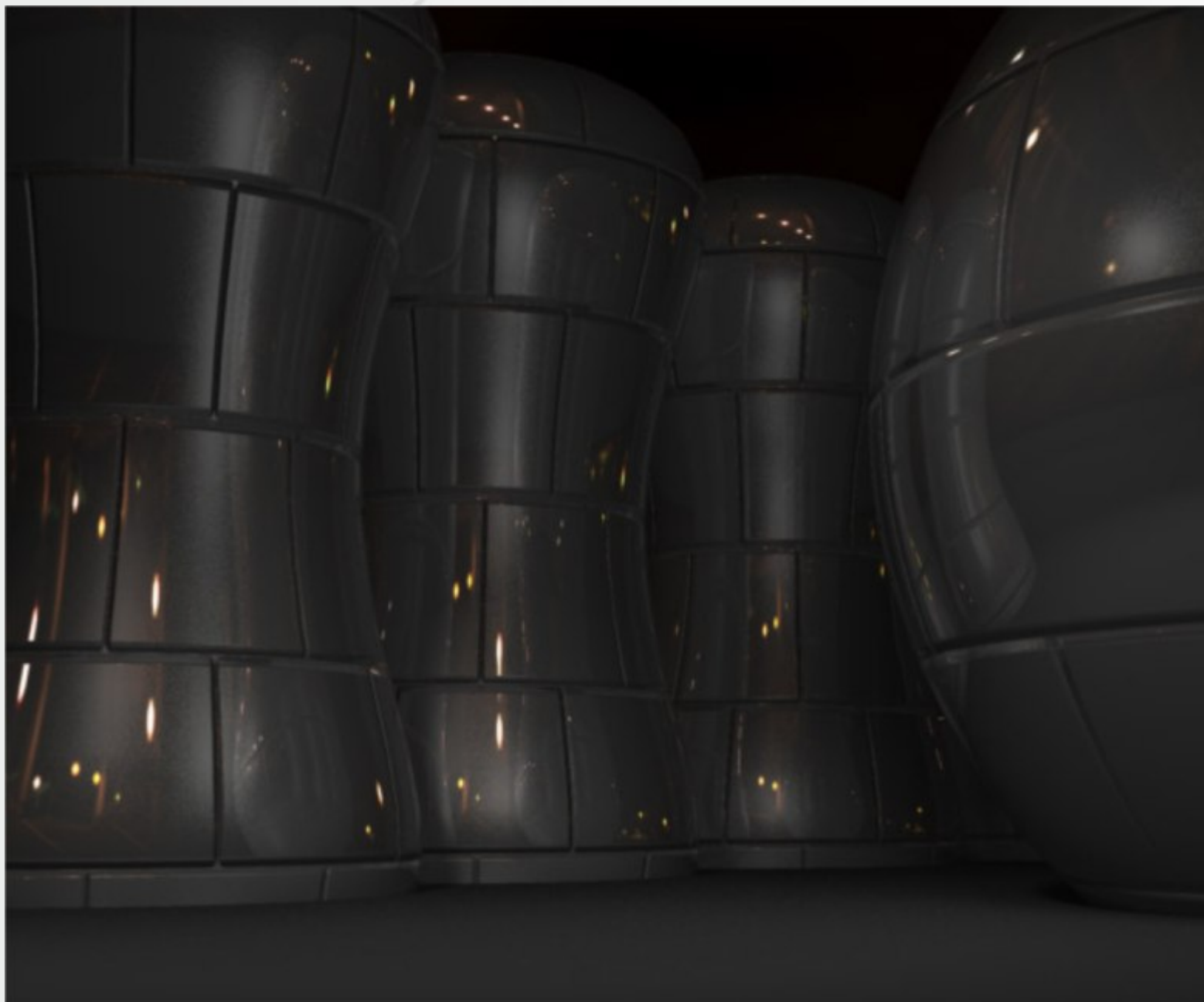








3D-LUST





STAGE 2



V4 BUTTERFLY GUN



DIMENSION THEORY



Couch



Dragon



Vase

C3DE





Vroomy



Onward



Ruins

ERIK MOGENSEN



Misty River Morning



Misty River Morning 2

E3DE

EVGEN



DJ

SIM PERN CHONG



Bello-neo1



Copyright © Sim Pern Chong

Space-cruiser

POPLOWICKI



Macon betw1



Macon



SUB7TH Studios





Modelled by Dan Wade
Lighting and rendering by Micheal Filer

Fruit Bowl





Modeled by: Dan Konieczka and Juan Carlos Silva
Textures & Lighting: Micheal Filer

Kings Treasure





WFP - example



TUUBA





No more root beers 2





No more root beers

FABA

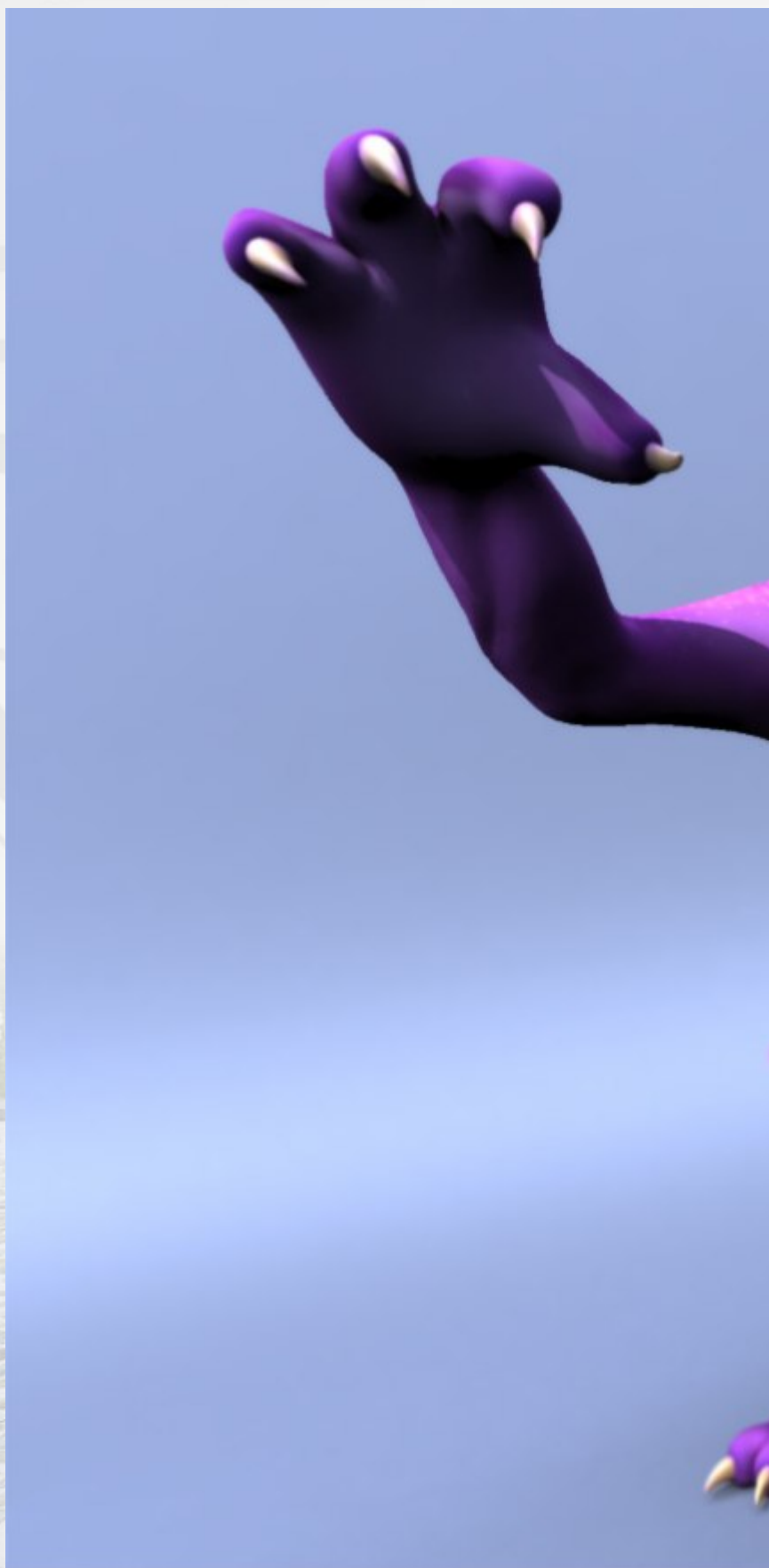


Rogue



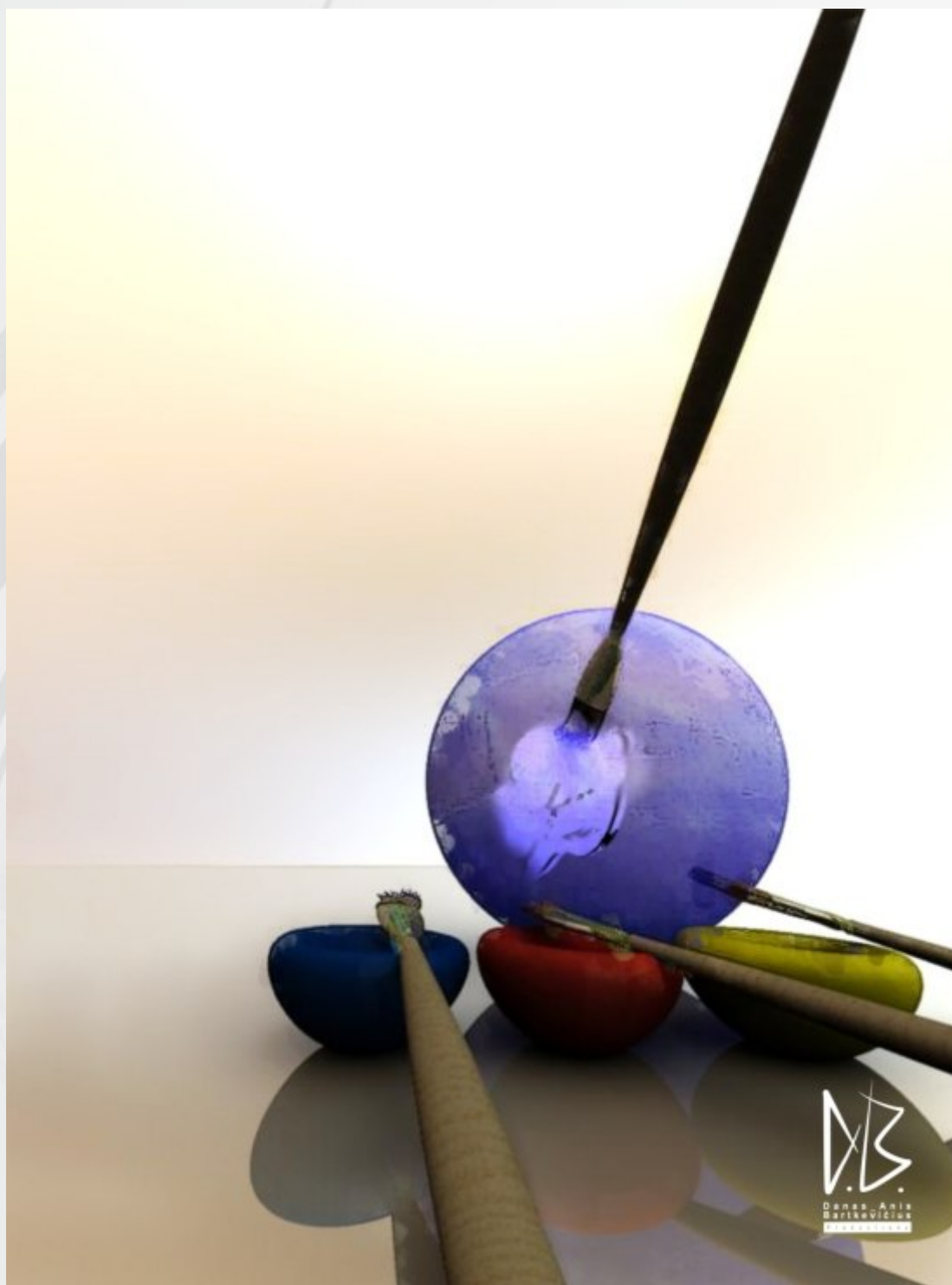
Partners

Monster





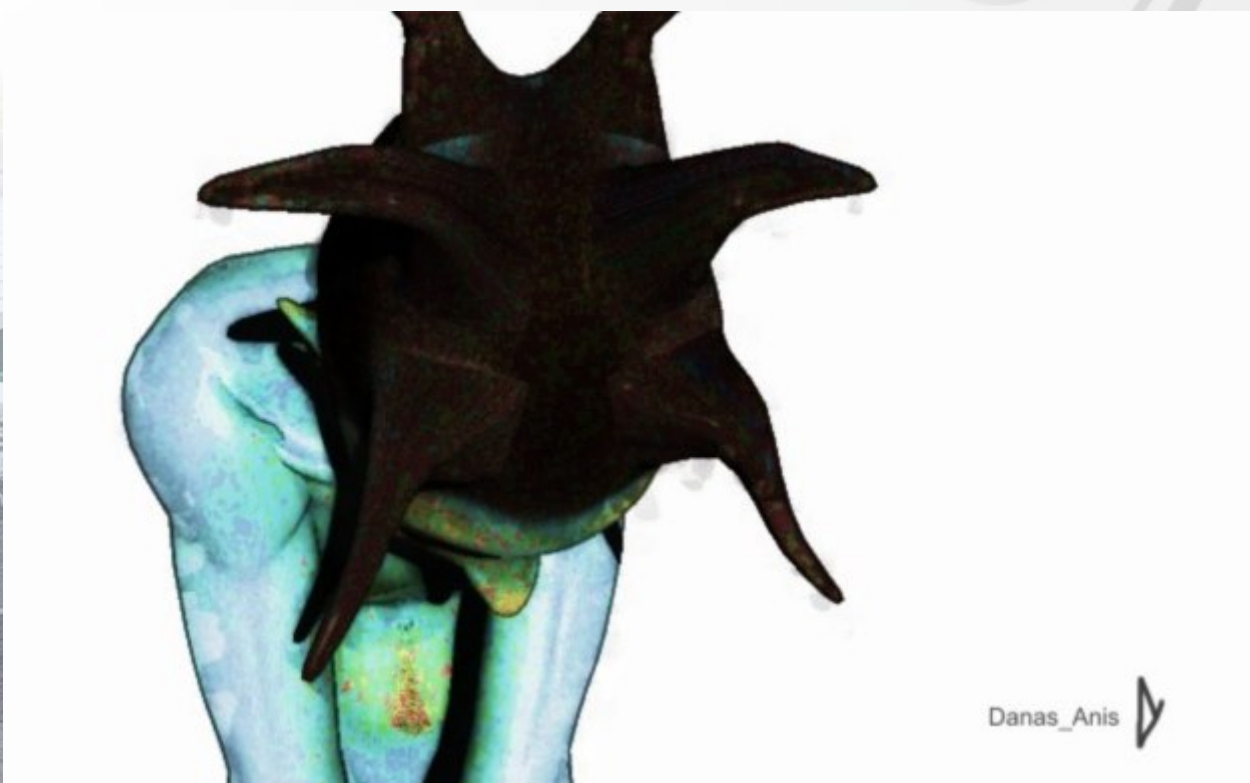
JETBIRD-D2 A.K.A DANAS_ANIS



3D Paint

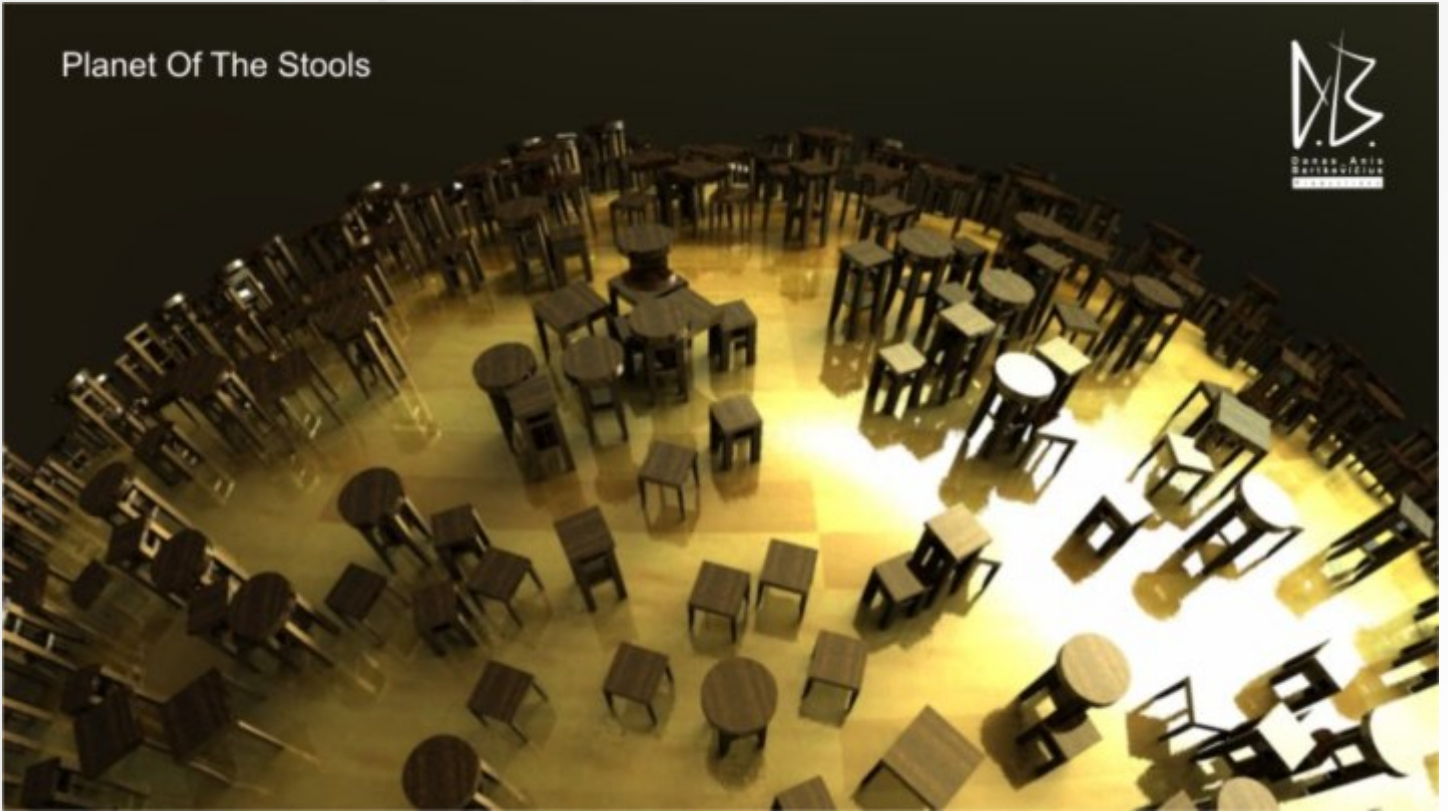


Ohota profile

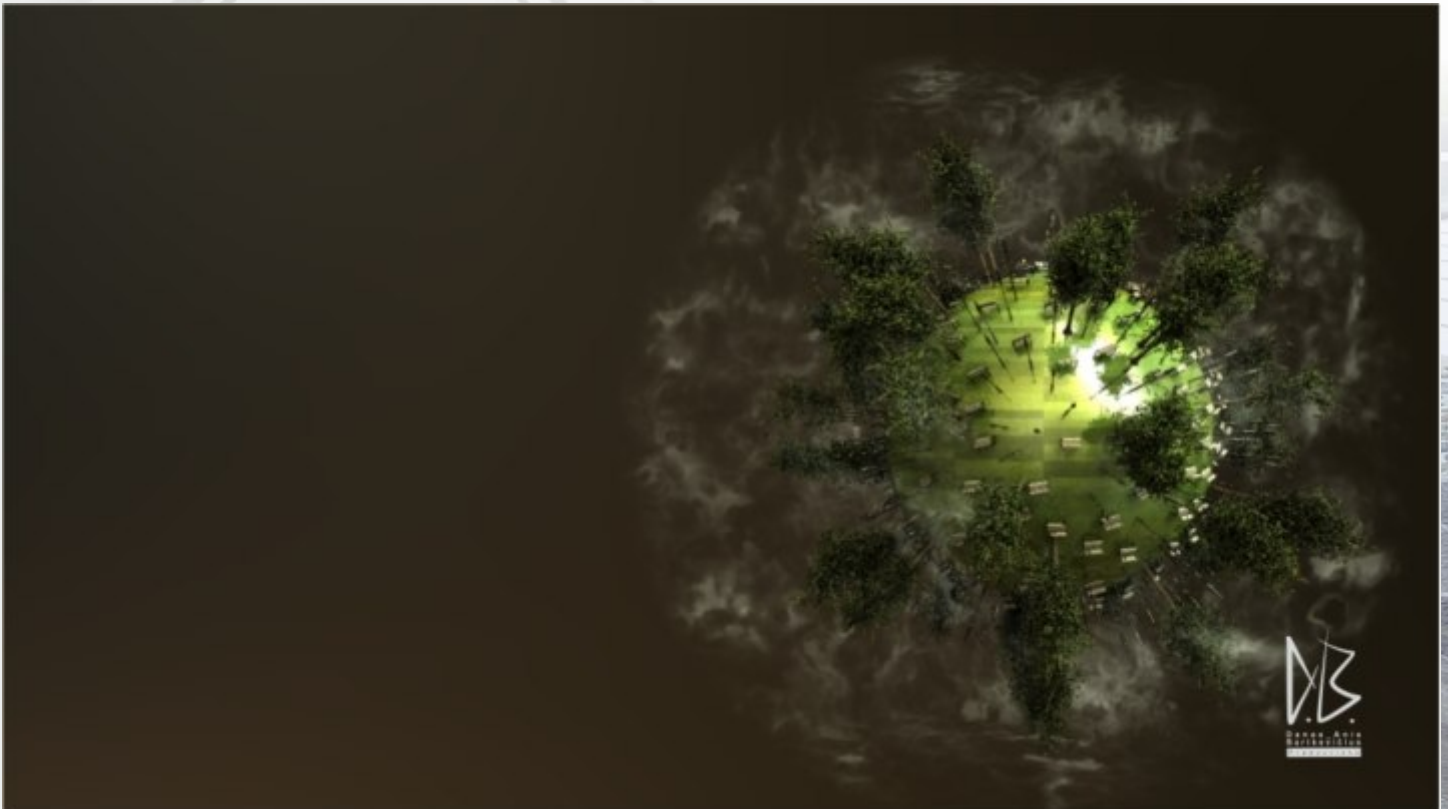


Mirian concept

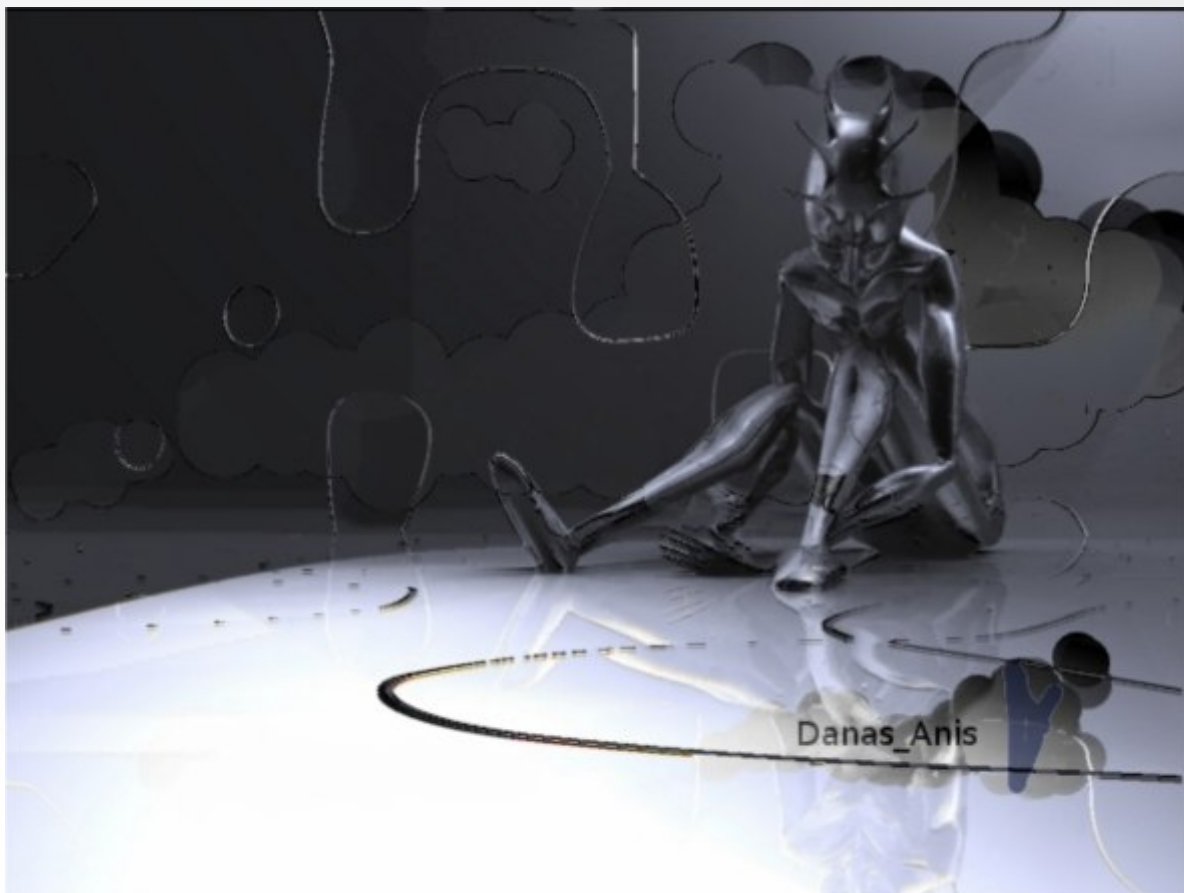
Planet Of The Stools



Planet Of Stools



Planet Park



Characteri



Katis cats



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DAZ3D : search for 'Sirius Labs'



Brian William Thomas Rohde 2/10/1932 - 3/7/2010

My dad Brian, aka BWTR, would be taken aback by the wonderful things everyone is saying about him on the 3d animation forum pages, it is truly amazing how my father, in his late 70s made such an impact to so many who he never actually met, except online! I am taken aback myself.

I never really took much notice or showed a lot of interest, except for briefly looking at his latest work and then going and making him a cuppa before chatting with mum. This I think comes from a lifetime spent being shown his work on a regular basis, and in his photography years always having to pose for hours on end while he took numerous shots, testing exposures, new film, new lens etc. I was just happy that he had something that he enjoyed doing and kept him active (in mind) while his body wasn't able to be as active.

3D art





I was considering posting something to the forum pages in thanks to all of you when the family was approached by a couple of people to provide some words from us and about dad's artistic life. I will quote dad in his own words at times here, words from dad's "Life of Brian", left to us in his hand written ramblings over a period of time up to 2001 – with an addendum dated 2004 which he titles "from Fitter and Turner to computer 3d animation guru!"

Since dad was a teenager, he had a love for photography. He taught himself everything he knew from books and from experience.

"More than 55 years of photography behind me and I still can't get enough photographic books to read and learn from. I still feel an amateur – especially in black and white printing. (Perhaps I am!) Yes my enthusiasm for the medium continues to grow onwards from that first time I clicked the shutter on my mother's Box Brownie back in the 1930s."

Dad and his best mate, John Guster, who was later his best man were both into photography. They were both posers too! Still are!!

Dad loved slides... "Oh boy! Was I into slides. What a terrible drug photography can become" ... We were one of those families subjected to slides nights and mum and dad's friends were subjected to them also. He was so passionate about photography, as much as he was about sailing. Not sure which one he would have favoured if he had the choice. We have thousands of his slides and photographs, all filed and catalogued, filling up the house. When he could no longer do either he was lost. Thank goodness for my eldest brother John, giving him a computer with Adobe Photoshop and brother Peter for the 3D graphics software products so he could

work with photography, and then some creative 3d animation.

At first I think he still really missed wandering around the city of Adelaide, and other locations taking shots of interesting things and people, and chatting to them as well. Little did we really know how many people he talked to each day on these forum sites.

Dad got to work as a photojournalist, with his first paid work for the Australian Tourist Bureau for 35 of his photos and then getting more work from them, including being the photographer for the 1972 Adelaide Arts Festival.

Dad's photographic work included taking photos of Spike Milligan, experiencing one of Spike's downward 'spike' moments, and Neil Armstrong, the first man on the moon, touring Hardy's winery, one of South Australia's biggest wineries, who sat and chatted with dad over a couple of glasses of red. Not surprisingly dad writes proudly, "I have sat at the bar drinking with and had my hand shaken – BY THE FIRST MAN ON THE MOON!"

Photography wasn't his only creative adventure. Dad made some wonderful things from Australian wood, woodcarving, wood turning and wooden boxes. I am lucky to have a beautiful wooden box and small bowls and honey utensil and spoon.

Dad loved mum very much and was very proud of her, a Home Economics teacher, going to art school after she retired in the 1980s and now a full time artist. Work for dad wasn't constant at this time so he also joined the same art school as mum enrolling in painting classes for a year. He really enjoyed this and always told us that we will become rich after his death from his painting

Paintings



"In the pursuit of Martie in her artistic endeavours the 12 months as an 'old age' art student were the most eye opening, mind blowing, of my life. I can hear the "oh Yeahs!, but, with the right agent, I suggest my art works may be the most valuable monetary inheritance I leave. DON'T BE JUDGEMENTAL. (The last few years of pleasure in photography was rekindled from that Art School/Painting learning...)"

These art works have been kept down in the back shed since they were done, mostly abstract works, some very similar to the work he created on the computer. He spent the next 15 or so years mainly painting and continuing with his photography, inspired by mum who was doing very well with her art. He also returned to exhibit some of his black and white photographs adding to some of his Camera Club trophies.

When his health deteriorated and he found it too difficult to get out to take photos (and too expensive), he was lost for what to do to keep busy. I suspect this is when most of the "Life of Brian" was written, until he learnt to use a computer and was introduced to graphics software.

It is worthwhile noting here that dad's health problems derived from heavy smoking most of his life and would have been compounded by working with asbestos (he said it used to snow asbestos in the factories where he was a manager) and also from the chemicals he

used when processing his black and white photos in home darkrooms with bad or no ventilation. Thankfully things have changed and people are more aware of the health risks. All considered, he never had any regrets and he enjoyed the life he had and obviously made the most of it too!

Mum, my brothers and I thank you to all for your kind and heartfelt messages posted in memory of dad. It comforts us to know the friends he made and how you all contributed to filling the last few years of his life. If not for you all, and dad's desire to keep his mind active by teaching himself to use a computer and the various software products, they wouldn't have been so pleasant for him. We have my brother John to thank for supplying everything dad needed as Dad wasn't well enough to get around as much as he would have liked but his mind needed to be active, and creative.

In 2000, dad wrote to us, "My depth of feeling and appreciation to you can never be fully expressed in writing.You have all helped me to live a most extraordinary and exciting life". Mum, my brothers John, Mark, Peter and Michael, and I would like to express the same to everyone on the Renderosity, Carrara Daz3D, MOI and 3D-Coat sites (perhaps others we aren't aware of) as you have all added to dad's, as he would say, fortunate life.

Annette Rohde



Brian's published article



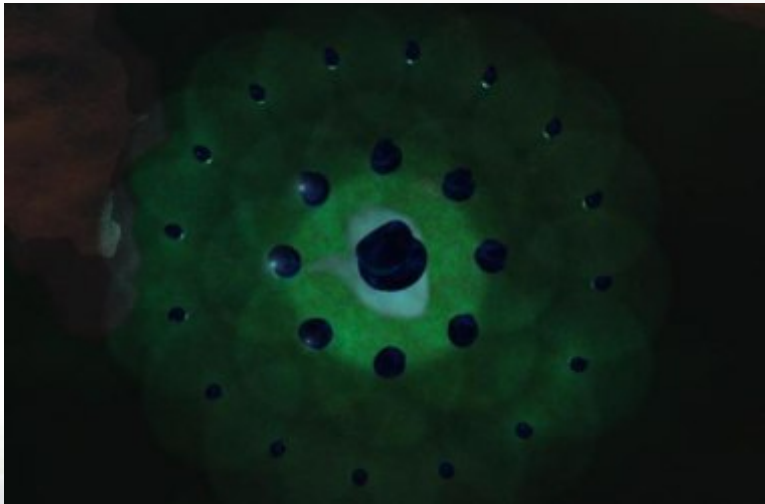
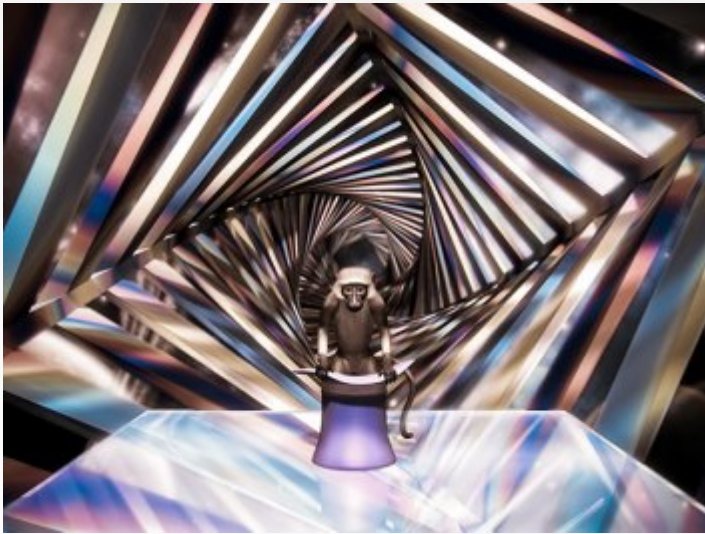
Brian's family



BWTR's Blue Top Hat artwork

dedicated to BWTR by Carrara 3D
community - we will miss you Brian





more at <http://forum.daz3d.com/viewtopic.php?t=143523>

Images by: -Noviski-; varsel; Jetbird_D2; Dimension Theory; PhilW; Megacal; romancefantasy; Steve athome; Humantex



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