



C3DE

CARRARA 3D EXPO MAGAZINE

Issue 1 - June 2009

Welcome to the "Best"



As artists using Carrara as a main tool, we know just how versatile, powerful and easy to use this software is and we would like to share with you just what Carrara can be capable of. Since Daz 3d purchased the application and began to develop it, Carrara has continued to evolve and expand. It is now fully compatible with Daz and Poser pre made content which is a huge advantage. However , Carrara is more than capable of creating all content internally, so the work

t of Carrara”

shown here is artwork created by Carrara alone. There are no pre-built or content supplied models in this issue. Everything you see is the effort of the artists themselves. We hope to show you a diverse range of applications for the program from illustration, animation, graphics and fine art.

Enjoy the wonderful world of Carrara.

Sincerely,
Carrara 3D Expo Team

Table of contents:

Credits	5
Interview with Howie Farkes	6
Mini Tutorial by Orbitstuff	18
C3DE Art Gallery	20
Artists in order:	
Allen Taylor	22
Shalimar	23
Melvin Gatchell	24
Guy Bell	25
Restif	26
Keith Jones	28
Luc Choquette	35
Roger Davie	36
Phil Wilkes	39
Thomas MacCallum	46
Holyforest	51
Tuuba	55
Poplowicki	59

Credits

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Mini Tutorial Orbitstuff

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Howie Farkes

Interview by Carrara Lounge

Martin Hedenstroem granted this interview by e-mail. He is known for his incredible landscape images that are now popular content scenes being sold at DAZ 3D. Marcelo Teixeira of Carrara Lounge takes some time to ask this artist for tips, tricks, and how it is he does what he does. For more great art, tutorials and interviews please visit; www.carraralounge.com



Stoney Creek

CL - Hi Howie, first talk a little about yourself to the readers.

Martin - My name is Martin Hedenstroem, I'm 36 years old. I live with my wife and 2 pets, a Burmese cat called Mushi and a Welsh corgi named Kulfi who is the inspiration for my Daz avatar. I live in Canberra, Australia and work for the federal government as a web programmer/developer.

CL - What are your skills?

Martin - I graduated from a Bachelor of Graphic Design in the early 90's and attended many art and design classes while at high school. However, as my training was before computers were prevalent in the design industry, most of what I know in regard to

cg art was either self taught or on the job training.

CL - Do you think that a degree is a good way to start in 3D or that there are new ways like special schools for 3D?

Martin - That's not something I'm really qualified to comment on as I've never done any formal computer graphics training and I'm not actually employed as a 3d artist. My observation of the graphic design industry though is that qualification won't land you a job - but it is very hard to get one with without them.

CL - Your work is more about landscapes like we can see, what is your inspiration?

Martin - Pretty much all the landscapes I have



Dawn Fjord



Secret Lake

done are nothing like where I live. I usually just get an idea for the sort of landscape I'd like to either see or visit and then create from there. I do a lot of trolling of the internet for references and will collect images that may show me how certain things should look (like light shining through trees or reflections off water).

CL - Now about Carrara. When did you start using it and why? Is it your primary tool?

Martin - It must have been about 2003 that I first started using Carrara (at version 3.5). I got it at a good upgrade price from my old copy of Infini-D, one of the applications Carrara is descended from. I'd just bought a new iMac and my copy of Infini-D didn't run natively in Mac OS X so I started looking for alternatives and Carrara looked

pretty amazing to me - with subdivision modeling, GI, caustics etc that I'd never used until then.

CL - What is your hardware? It was assembled thinking in your Carrara work?

Martin - I use a Mac Pro workstation as my main machine. I bought it just over 2 years ago but it still is a pretty fast piece of kit. I have used Macintosh computers for over 20 years now and just feel very comfortable with them. When the Mac Pro lineup was released I certainly was very interested by the fact that they were 64bit quad core machines so despite being fairly pricey, longevity is likely to be very good. Plus it's very quiet which is very important to me. And it can run Windows too for any utilities that don't have Mac versions.

CL - What do you think about Carrara in Daz3D hands now? Do you think this was a bad thing and that the first development team was the only that can do Carrara grow?

Martin - Ultimately I think it's a good thing that Daz owns Carrara. While there was certainly a degree of excitement and possibly more features added to each upgrade when Eovia controlled Carrara I guess that was an unsustainable business model so the fact that Carrara found a home with a strong company hopefully means it can ride out the current economic difficulties unscathed. For nostalgic reasons it may be nice if Carrara had the original development team, but nobody wants to be tied to one project for their entire career and new people bring new ideas and enthusiasm to the process.

CL - What your impressions about the version 7 of Carrara?

Martin - To be honest I haven't used it very much yet. For the past few months I've been busy creating some new products and have been doing all that work in C6. Mainly I've been rendering in C7 and have just started getting my head around the new UV mapping tools which are a great improvement. The multi-pass rendering I can certainly see I will use extensively.

CL - What other tools you use to your work with Carrara?

Martin - I use Modo for modeling some of the time, Photoshop CS3 for texture creation and



Rolling Grounds



Old Country Lane

postworking my renders. I'll sometimes use Adobe Illustrator for creating logos and such, either for importing to the spline modeler or as the first point creating new textures and maps. But really my toolkit is pretty small - Carrara is a very versatile application.

CL - How was your entry to the Daz3D market place?

Martin - I actually became a published artist at the request of Daz. They'd used some of my images to promote Carrara 6 and asked if I could turn some of the scenes into products - in particular my "Last one in..." image. Eventually I decided it was just too difficult to turn them into products so I had to re-think how I'd go about making sellable Carrara scenes. After a bit of experimentation, some might

remember my Postcards from Harpwood County thread at Daz, I finally came up with Country Lane as my first product. Interestingly, an image I created while making the postcards series of pictures was picked up by Daz and by adding Victoria 4 has been used on the c7 splash screen and as the promo image. There are some extremely talented 3d artists amongst the Daz published artists and beside Stonemason there seems to be very little recognition outside the Poser/Daz community of that talent. Also, for what people pay, Daz customers get a lot of bang for their buck.

CL - For people that is beginning with Carrara now, what is your advice?

Martin - Don't get carried away wishing Carrara could model as well as Silo, render as fast as Modo

(cont. page 16)





Autumn Hedgerow





The Jetty

or as pretty as MentalRay, animate as well as XSI or integrate as well as Maya. Too often people complain that Carrara doesn't do something as well as some other application but the fact is no software can do everything as well as the best of breed. That fact that Carrara can do all these things and at such a cheap price is pretty special.

CL - What do you want to the next version of Carrara? A feature that really will be welcome to you.

Martin - Oh I have a very long list of things I'd like added or improved. But the the main things that I'd really like to see are:

- Improved render engine with speed improvements and much faster GI
- Updated replicators so we can use maps to drive

replicant density and size and also randomize trees - Updated trees that have multiple leaf types so that fruit, flowers and pine cones can be added to trees and more options for driving branch bend and more realistic boughs

CL - Any of your images that you have more pride? And why?

Martin - I guess a couple of my favourite images are "Autumn Lane" because I'd tried out a lot of new things in that scene like the hedges and road surface and felt that I'd convincingly pulled it off. Same with "Stoney Creek" I had to figure out a way to model fast moving but shallow water and eventually came up with the idea of using the displacement painting feature of the vertex modeler. "Forest Stream" and "Nordic Village" are 2 images



Rolling Winter



In Bloom

from a few years ago that I can still look back upon and feel that I did some good work there.

CL - Any other consideration that you want to add to this interview?

Martin - Observation of the world is probably the most important skill you can develop. I spend a lot of time just looking at how light plays against trees and grass and such and then think about how to replicate that in 3D later. To re-create something in 3D requires that you know already what it really looks like, and that only comes from extensive observation.

CL - Thanks Howie

You can see more of his work at:

Renderosity Gallery:

http://www.renderosity.com/mod/gallery/browse.php?user_id=237321

CGSociety Portfolio:

<http://howiefarkes.cgsociety.org/gallery/>

Daz3D Store:

http://www.daz3d.com/i.x/shop/artistlist/-/?artist=469415&_m=d

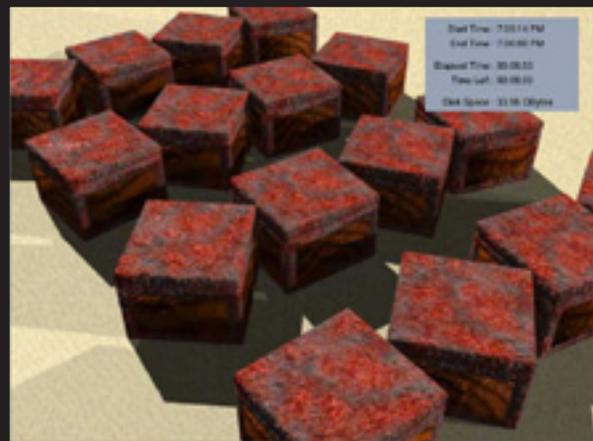
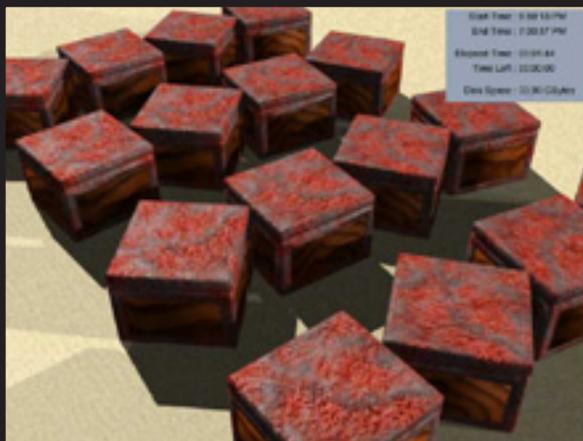
Baking Shaders

Mini Tutorial by Orbitstuff

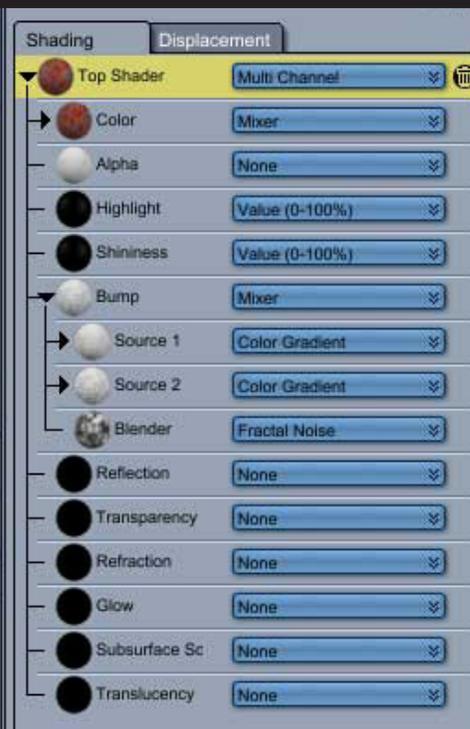
Here is a mini-tutorial on shaving precious seconds off render time by baking shaders.

This relies on a plugin called Baker but you can achieve similar results using Carrara's 'Export' to object, and selecting the option to 'Convert procedural shaders to textures' You must also have a UV-mapped object. The concept behind this is that whilst procedural shaders are very clever, eliminate the need to UV map, do all sorts of diffuse-colouring, adding bumps, mixers, reflections, all that fancy stuff, they do add significant time to each render as Carrara has to do all that shader-maths each & every render tile.

My example shows a simple scene with procedural shader render time at 1.44sec for 1 frame, and the optimised version render time reduced to 53secs.



In a nutshell, this technique really does turn that shader into ‘just’ an image. Carrara should always be quicker at image-mapping than procedural shading.

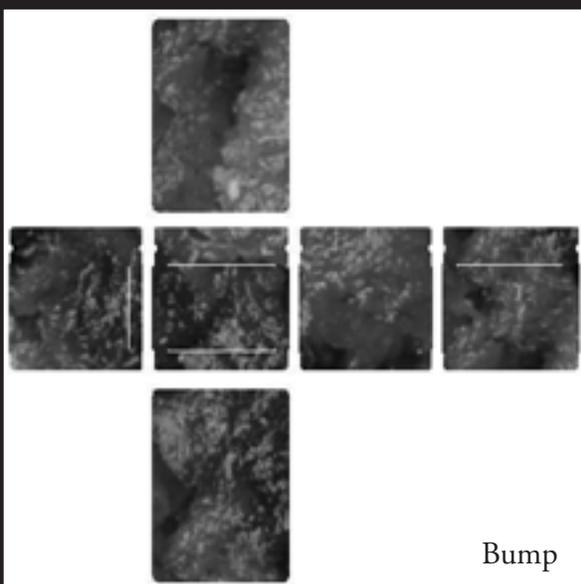


1) The shader-tree to the left demonstrates that; behind those handy shaders there must be quite some time spent calculating that bump mapping.

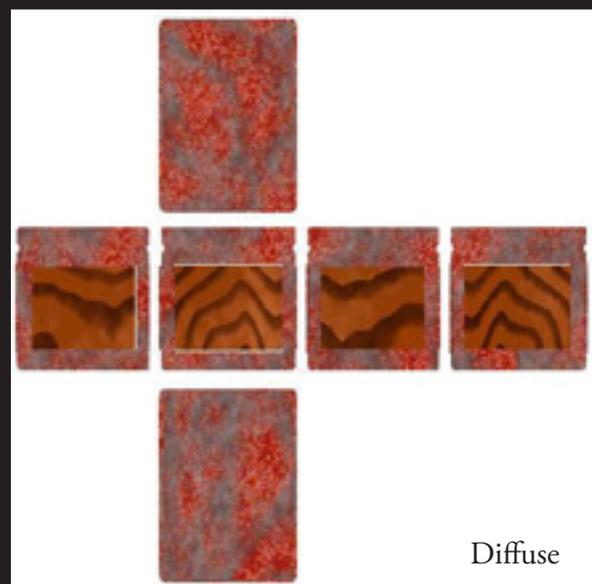
2) Below are the exported Baker ‘texture image map’ versions of what the procedural shader looks like if “Carrara spat it out”.

We then make a new shader and in it’s colour we apply the settings; texture map = Bakers exported diffuse map, and bump map = Bakers exported bump map.

So we almost saved a minute in render time from a single frame. For the animators out there that should be as exciting as Easter-eggs!

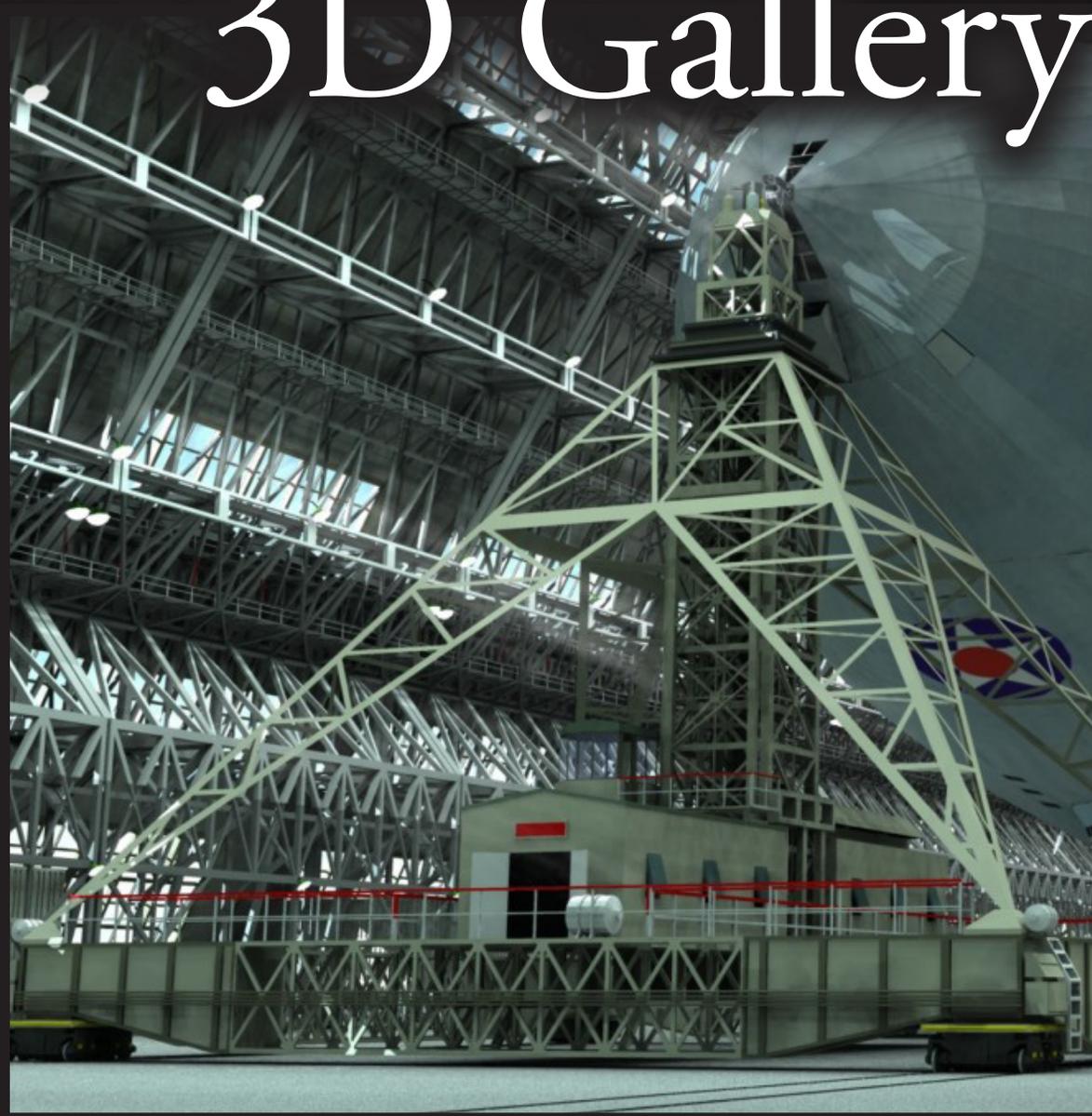


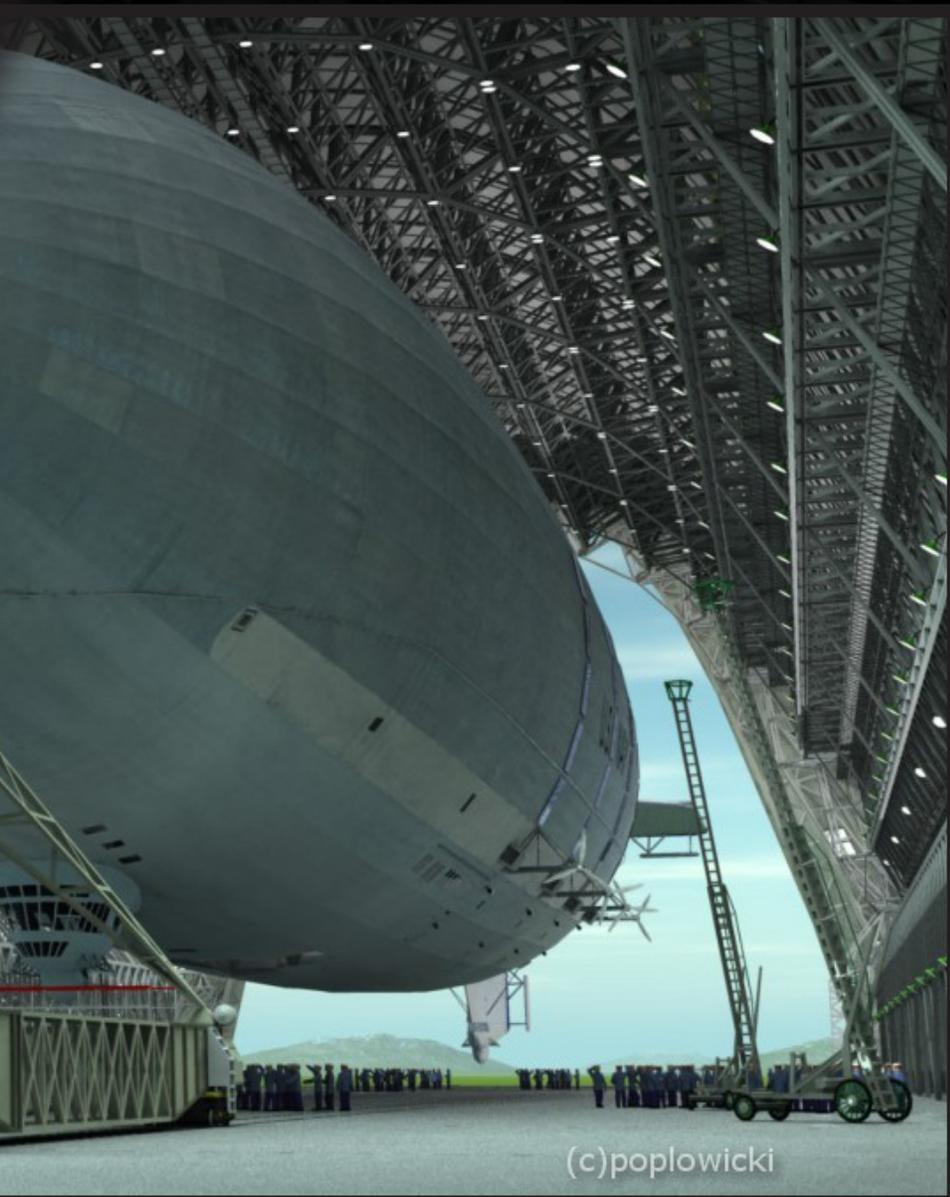
Bump



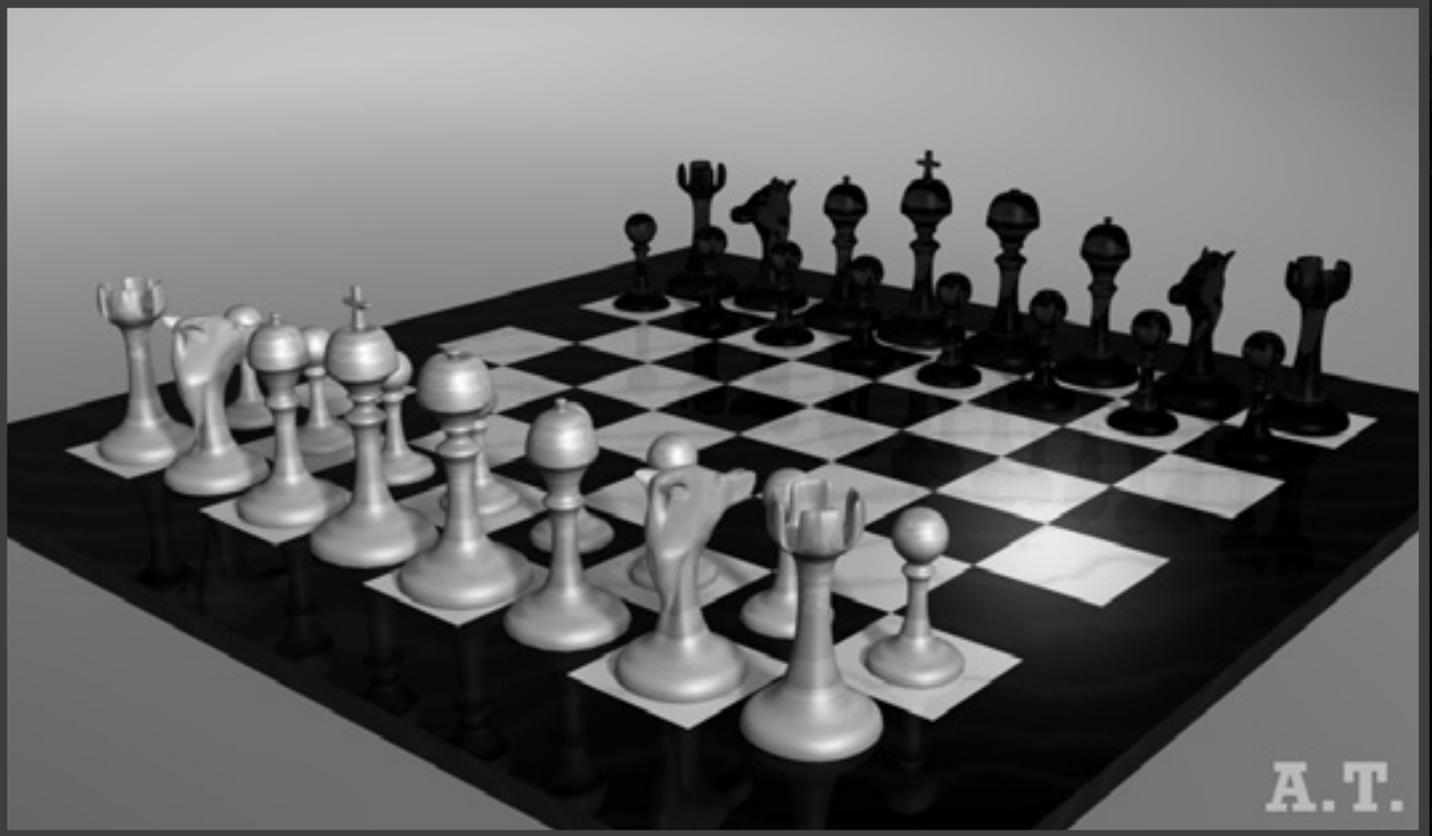
Diffuse

Carrara 3D Gallery





(c)poplowicki



Chess

Allen Taylor

I am still relatively new to Carrara and 3D in general. Thi image was done entirely in Carrara 6 Pro.

Shalimar

Hello, Here comes my first and till now only picture which I created in Carrara, it is called "Wild Land". I am still a beginner in the second week with my Carrara 7 Express Version. SO I am still learning and doing Step by Step forward. Greetings from Germany!



Shalimar © 2009

Wildland

Melvin Gatchell

Normally I use some poser content but this one doesn't. I did it as a self imposed shader and texture exercise in order to improve my skills. Modeled in Hexagon, textures were created with Corel Photopaint and rendered in Carrara.

Some additional Grain postwork was included to give it more film look.



8 Ball

Guy Bell

I've used Carrara since version 5. All modeling from scratch is made in Hexagon and rendered in Carrara 7 Pro.



Up All Night



Bad Clown

Restif

Hi, My hobby and obsession is 3D. I've been working with Carrara for close to 4 years and still have much to learn but not found such a flexible 3D package. I also use Poser and ZBrush for character creation. My current focus is on a graphic novel, Keepers of Wratch, and as such have opportunity to push my boundaries with world building and character design. For this Carrara and poser have been my prime tools.
Restif.



Abberith Valley



Dawns Shroud



Towards the Sister World



Horizon



Wetlands

Keith Jones

In 2007 I bought a magazine with Bryce on the cover.
That led to DAZ3D and Carrara. Now I enjoy learning it ;)



Snow



Inspection



Future Cam



Ring 2



Slow Transit



Audi TT



Raptor



Urinal



Tell them you are not a number say **NO** to ID



No2ID



Lander



Winter Garden

Luc Choquette

Hello, I am Luc. I used Carrara 5 to model and render the gun and Moulunette.



Gun



Gun

Roger Davie (morpheusunderworld)

I am really a complete novice when it comes to modelling and rendering my own work. I began my journey into 3D artistry years ago with Blender, but at that time I had started on something too difficult - the human body. I got very frustrated by it; I had jumped the starting gun. After a few weeks I basically gave up on the idea as I had gone nowhere with it. Since that time I have played with Daz Studio and Poser, but I still really wanted to make my own objects and models.



A lot of mushrooms



Mushrooms

More recently I had been seeing Carrara in the Daz mailings and the renders really caught my eye. They had Carrara Express on special offer so after a very little thought, I jumped right in.

This time I decided to start with something simple, easy to model and texture and something that would teach me the basics of using Carrara. I started with mushrooms and baked bean cans. I went back to Blender for the modelling as Carrara Express had limited modelling functions but I soon found the two programs work very well together.

In no time my enthusiasm came back and the frustration had gone - I was finally making models, rendering and enjoying myself. Carrara is great to work with, nice and intuitive and easy to figure out. It's officially one of the best things I have bought in along time, I look forward to spending a lot of time with it.

My plans now are to work on natural objects like plants and maybe some more mushrooms. I have been inspired by the work of established Carrara artists and the work I have seen on the forums. My big idea is to make a wild flower meadow with objects that can be used in a variety of situations. I can see I am up against a lot of very excellent competition, but for me at the moment it's all about the enjoyment. If I have learned one thing it must be; not to be too ambitious at first.



Mushrooms



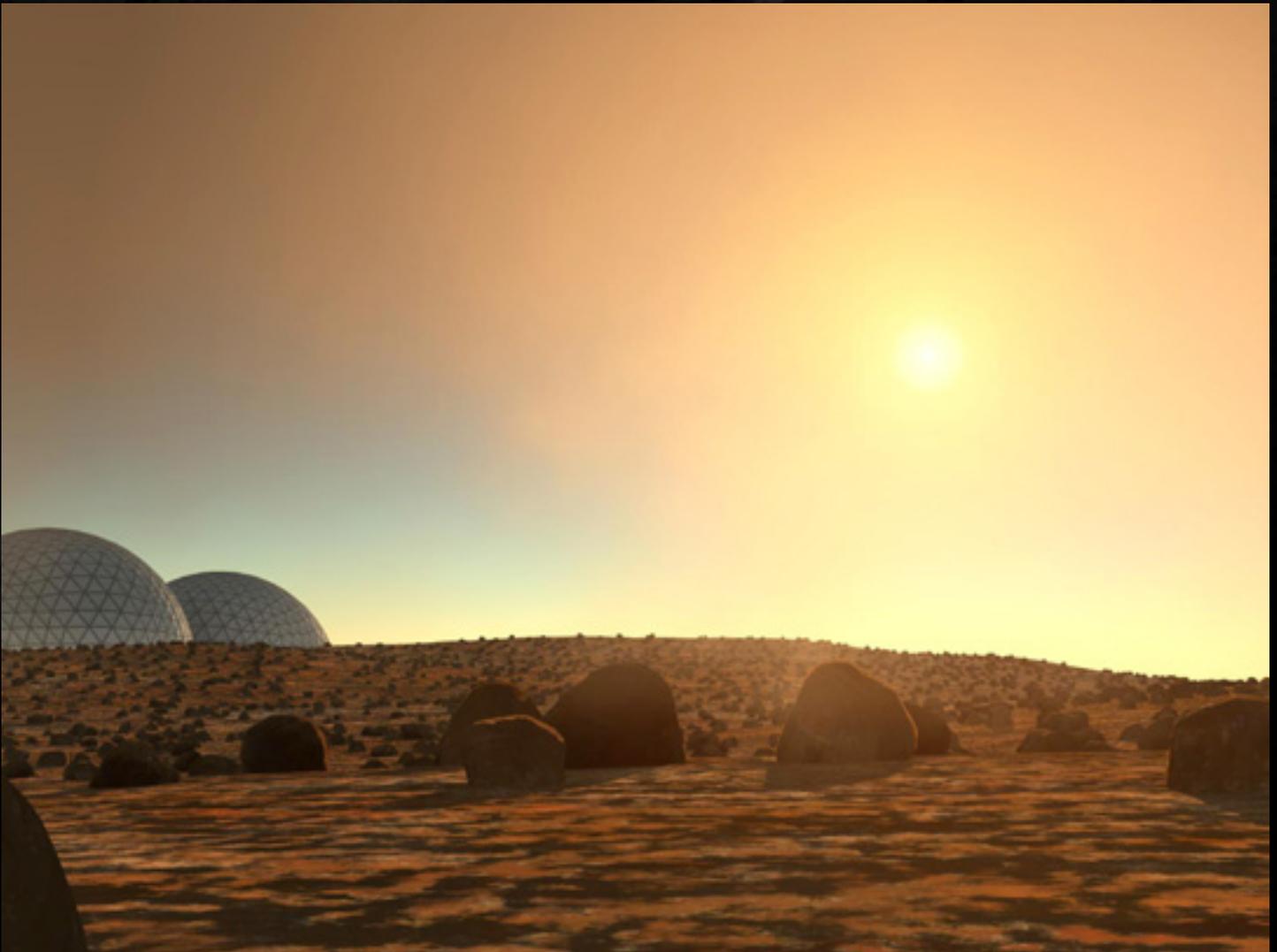
Mushrooms



Cans

Phil Wilkes

This is a collection of scenes done in Carrara and highlights some of the many features of this great 3D program. These notes highlight some of the features used.



ArtemisBackground - The sky was done with Carrara's "Realistic Sky" scene setting and volumetric clouds. The ground uses a Surface Replicator (similar in some ways to Vue's ecosystems) with rocks as the object to be replicated. The background dome was modelled from scratch in Carrara.



ChinaSeasFinal - This started with a replicator with volumetric clouds and I then tried to do a typical Vue scene - but wholly in Carrara. A couple of terrains with replicated trees and I was well on my way...

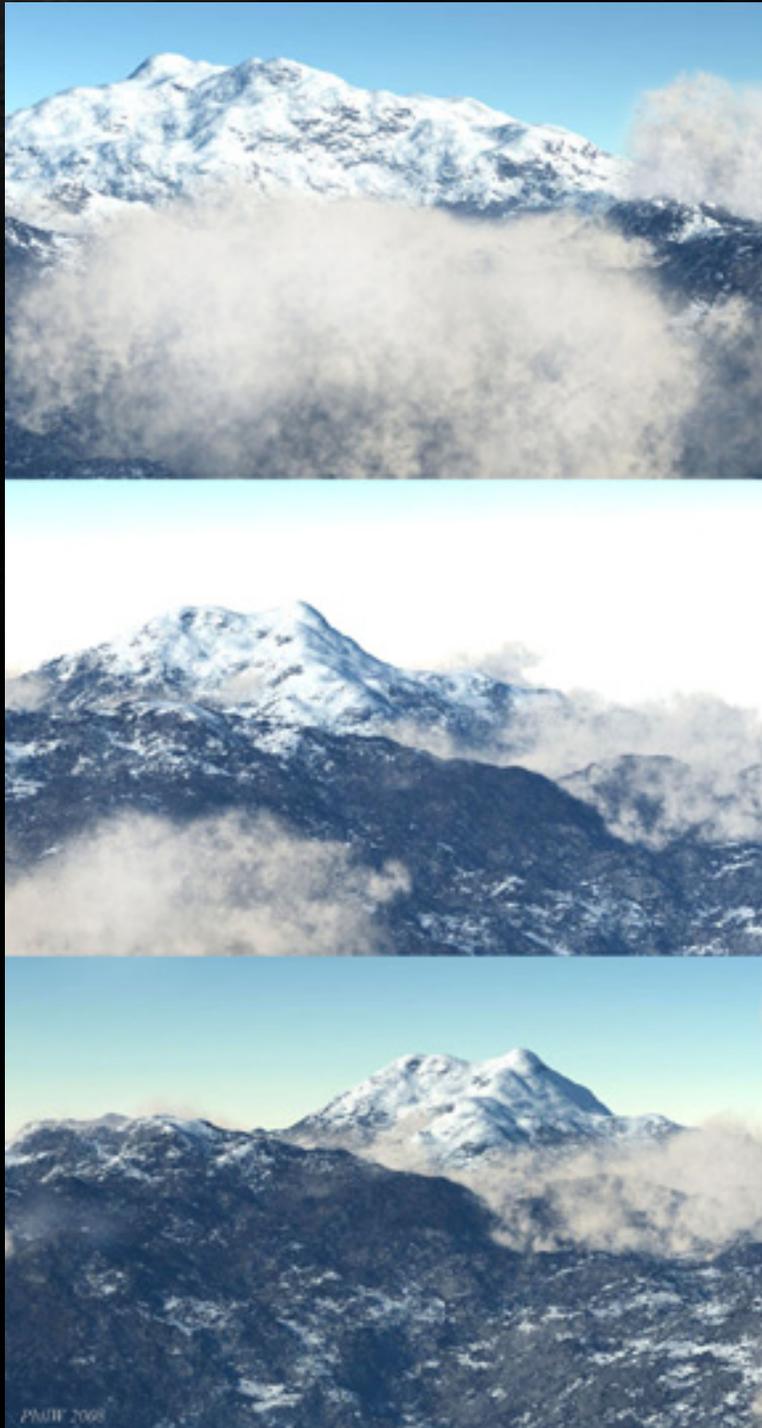


DisplacedSurfaceFinal - this suprisingly doesn't use Carrara's built-in terrains but just a simple flat plane that then used Carrara 7's new 3D painting to sculpt the terrain in real time with displacement, and then adding textures and finally using the 3D paint again to add distribution maps for the replicated vegetation - one for the trees and one for the foreground buttercups.



PhilW 2008

LoneTreeFinal - In addition to Carrara's built-in trees, a small patch grass was modelled in Carrara and then replicated - this also features Carrara's great indirect lighting for realism.



MountainCloudsFinal - Three views of the same model - imagine you are flying around it in a plane - simply using a terrain and some volumetric clouds. Again the textures and lighting make it look pretty real.



PhilW 2008

TreeFinal - I wanted to show in this how good the tree/vegetation system in Carrara is! The foreground is replicated grass and flowers.



VillageFinal - This is an ongoing project to make a complete virtual village. It uses extensive replicators and so is quite memory efficient and renders quite quickly as a result. Each replicator is controlled by a separate distribution map to control where everything goes - eg. to create a line of trees, and a field of sheep!

Thomas MacCallum

I initially trained at art college where I created forged steel sculpture and abstracts using ink and pastels, I have always loved exploring my own creativity but when I discovered Bryce I became hooked on computer 3d tools for artistic explorations. I was a die hard Bryce fan for a good while but when I needed to expand my explorations beyond the limits of Bryce I turned to Carrara as it has such a full tool set and because it is so very easy to use.

I currently teach Adobe Photoshop at Bristol college as well as holding down my day job in IT for Fujitsu and home educating my children. My digital art brings occasional commissions and exhibitions but I do it simply because I love it and will continue to grow and develop my skills with this medium. When it comes to subject matter, I will follow my nose, my work is usually a little dark and gritty but I have no fixed style or genre although I am something of a sci-fi nut.

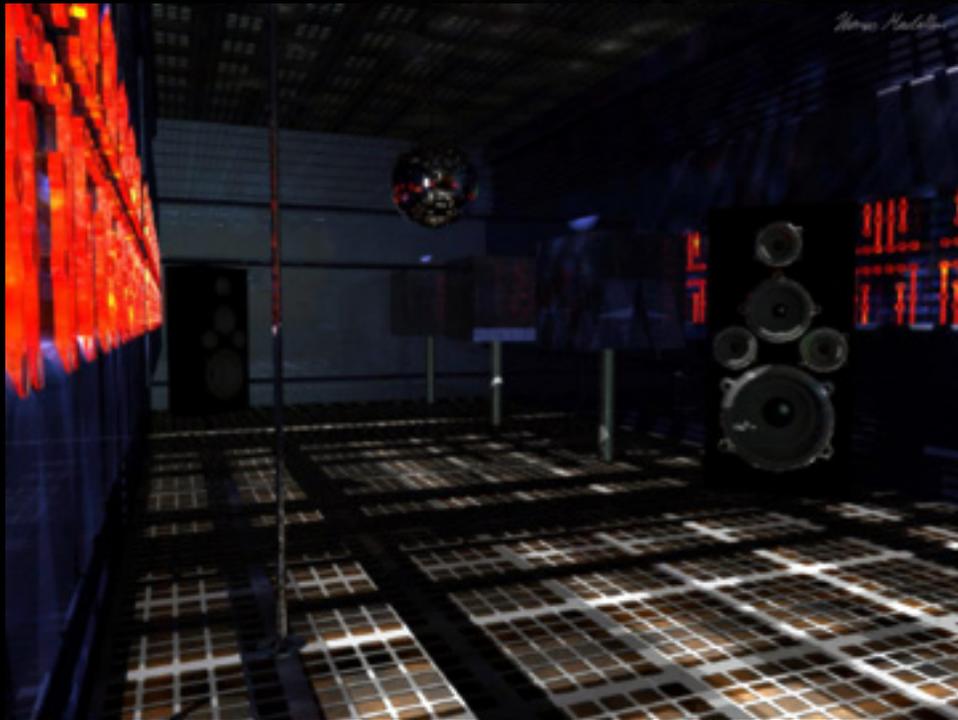


Thomas MacCallum

Way Down Below



The Mount



The Hold Club





The Last Stop



The Cloud Machine

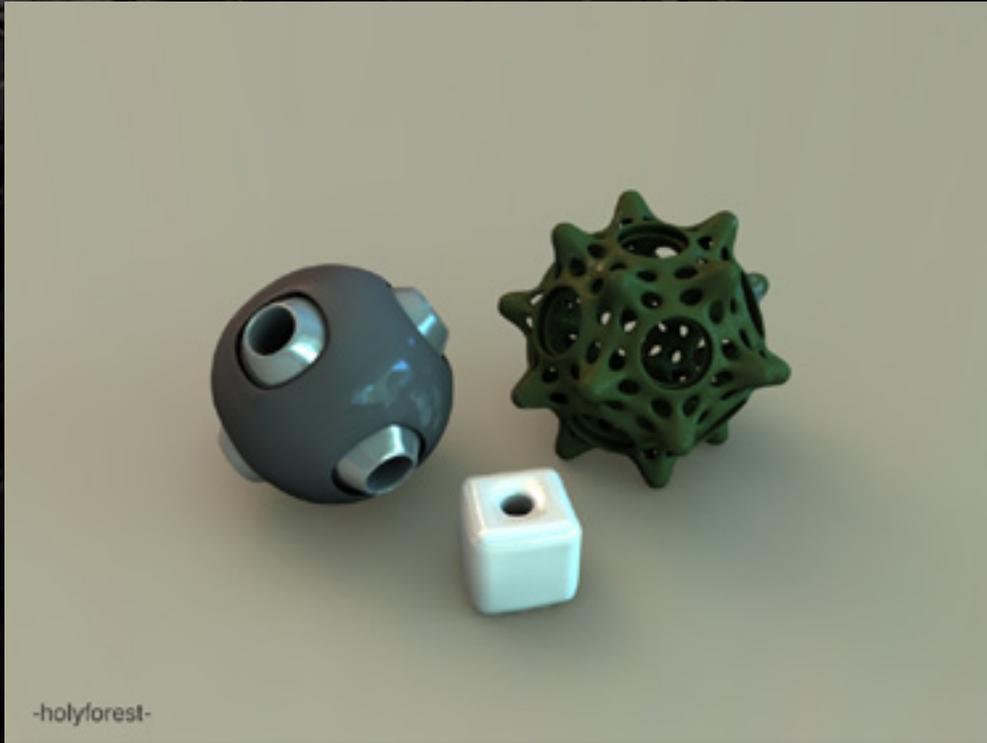
Holyforest

For all these pictures, I wanted a lighting That places objects in interactive harmonies. I made an extensive use of both procedural shaders and radiosity . Each shader allows objects to develop mutually in the scene without having unwanted high contrast.

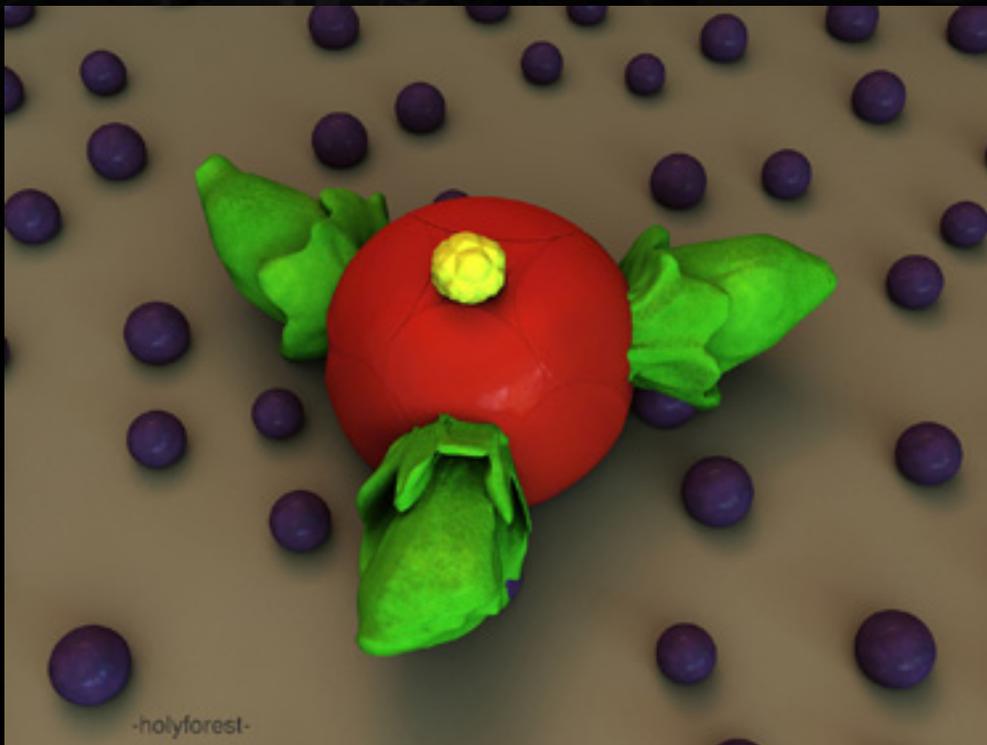


-holyforest-

Reality of Shades



CG Sculpture

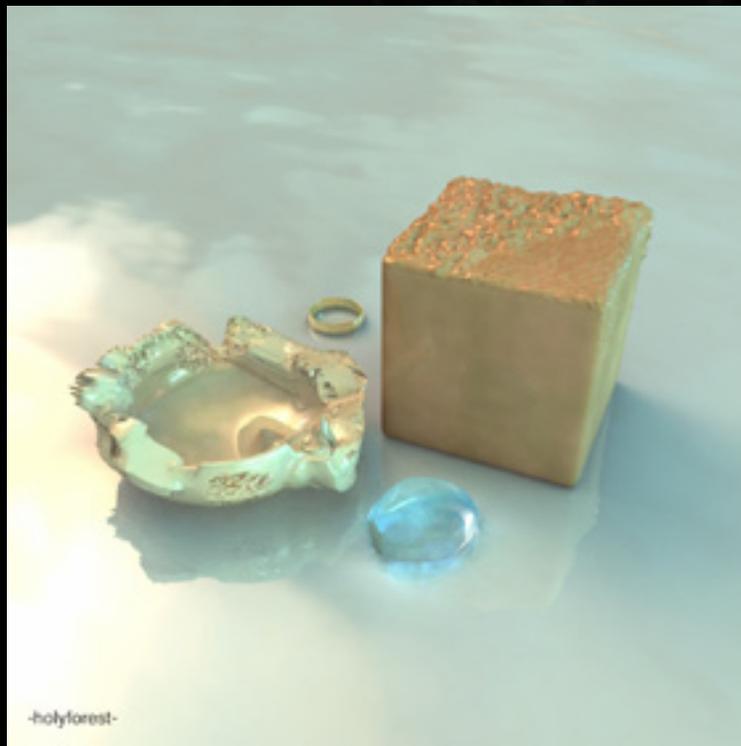


Vegetal Sculpture



-holylforest-

Machete



-holylforest-

Strange Things



-holyforest-

Breakfast

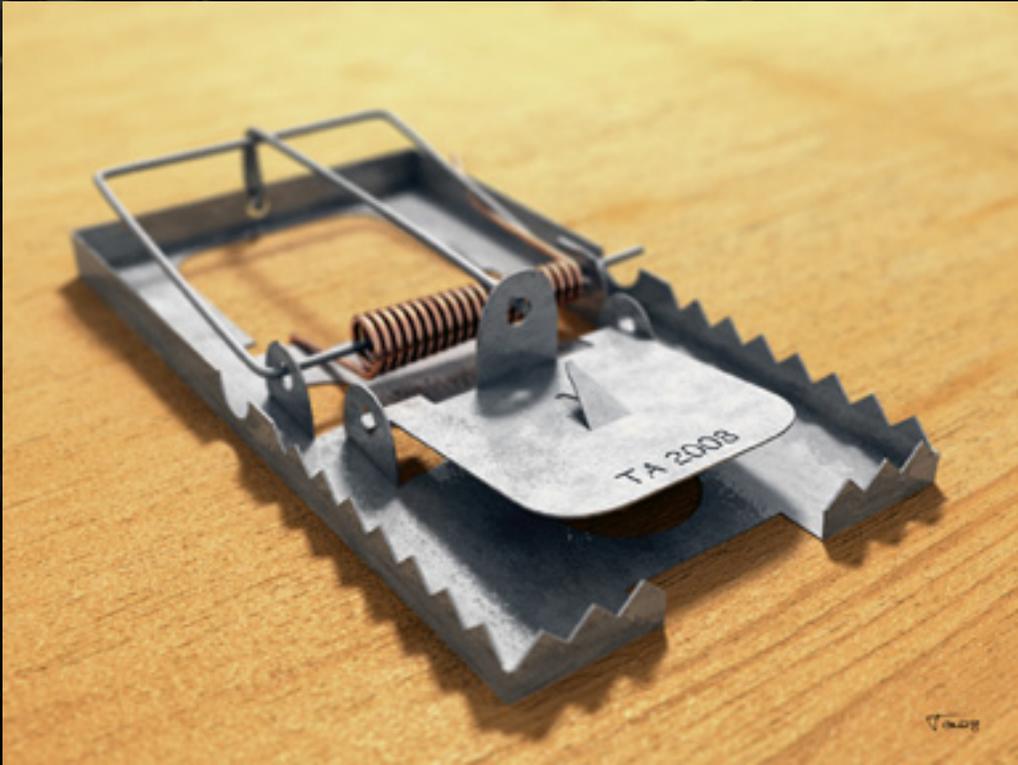
Tuuba

Hi, I'm a media producer and I'm doing short movies, animations, puppet shows etc. as a freelancer. I've taken photos over 16 years as semiprofessional and at the same time I've edited those photos with PC. I have been interested during years about 3D modeling, but only one and a half years ago I found the DAZ Studio. I used it a few weeks and I was surprised! It was amazing program until I wanted more. Then I found the Carrara 6 standard.

Nowadays I'm using the Carrara 7 Pro daily. I'm also using Terragen, Hexagon, Blender and Zbrush in my 3D projects, but finally I always return to Carrara. Like one Carrara user said: "Carrara is smiling to me". All the images here and their contents are made by me with Carrara only and then I've given a little "extra" to them in post.



Café



A Mouse Trap



A Lantern



Holy Supper



Modern Sauna



Old Sauna

Poplowicki

Objects are modeled with Hexagon and Wings. Sea is made with help from Bryce.
2D prework/postwork made with GIMP.



MaconGS2



MaconCDE



(c)poplowicki



Convoy 2



C3DE

CARRARA 3D EXPO MAGAZINE