

C3DE

CARRARA 3D EXPO MAGAZINE

Issue 2 - September 2009



Includes
Animated
Shader Pack
by NOVISKI

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Welcome to the “Best of Carrara”



As Carrara artists we know just how versatile, powerful and easy it is to use this software, and we want to share with you what Carrara is 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 shown here is artwork created by Carrara alone or in cooperation with other tools, showing the opportunities brought by Carrara. Everything you see is the effort of the artists resulting in amazing art. 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

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Welcome Letter.....Thomas Mac Callum
 Thomas Mac Callum Interview.....Carrara Lounge
 Carrara Tips and Tricks Tracker.....David Brandy
 Workshop.....Nik Valencia

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Thomas Mac Callum

Interview by Carrara Lounge

Thomas Mac Callum is 39 year family man who teaches Photoshop in a local college and works for Fujitsu in IT support. Thomas is well recognized professional Carrara user who manage to create beautiful harmony combining content with his own made scenes and objects. His art can be seen in many DAZ3D Carrara presentations and he knows how to make most of Carrara with no fear of any challenges.

**CL - Hi Thomas Mac Callum!
First of all could you tell me a little
about you?**

Thomas - Hello, I am a 39 year old in the UK, very much a family man, married with 3 children aged 4 to 14. I used to be something of a travelling man but I am much more settled now.

Cl - What are your skills? I heard you are teaching digital arts, is that right?

Thomas - I teach Photoshop at my local college in the evening and have done for a few years, I work by day for Fujitsu in IT support.

CL - Did you graduate a formal school of art or computer graphics?

Thomas - When I was a young lad, I loved computers, I had a Sinclair zx81 and I taught myself how to program in basic with it but I always loved the visual arts. Back then it was not possible to mix art and computers so I chose art and crafts, I spent four years studying art and design and became a sculptor using the medium of forged steel, an artist blacksmith. It was a good few years later when I stopped moving long enough to discover a PC running Windows 95 that I realised that computers had become a real tool for art and design.



© Thomas MacCallum 2007

Sheep



Escher

CL -Do you think people should go to special schools or is it enough to make it on your own with the help of the on line resources?

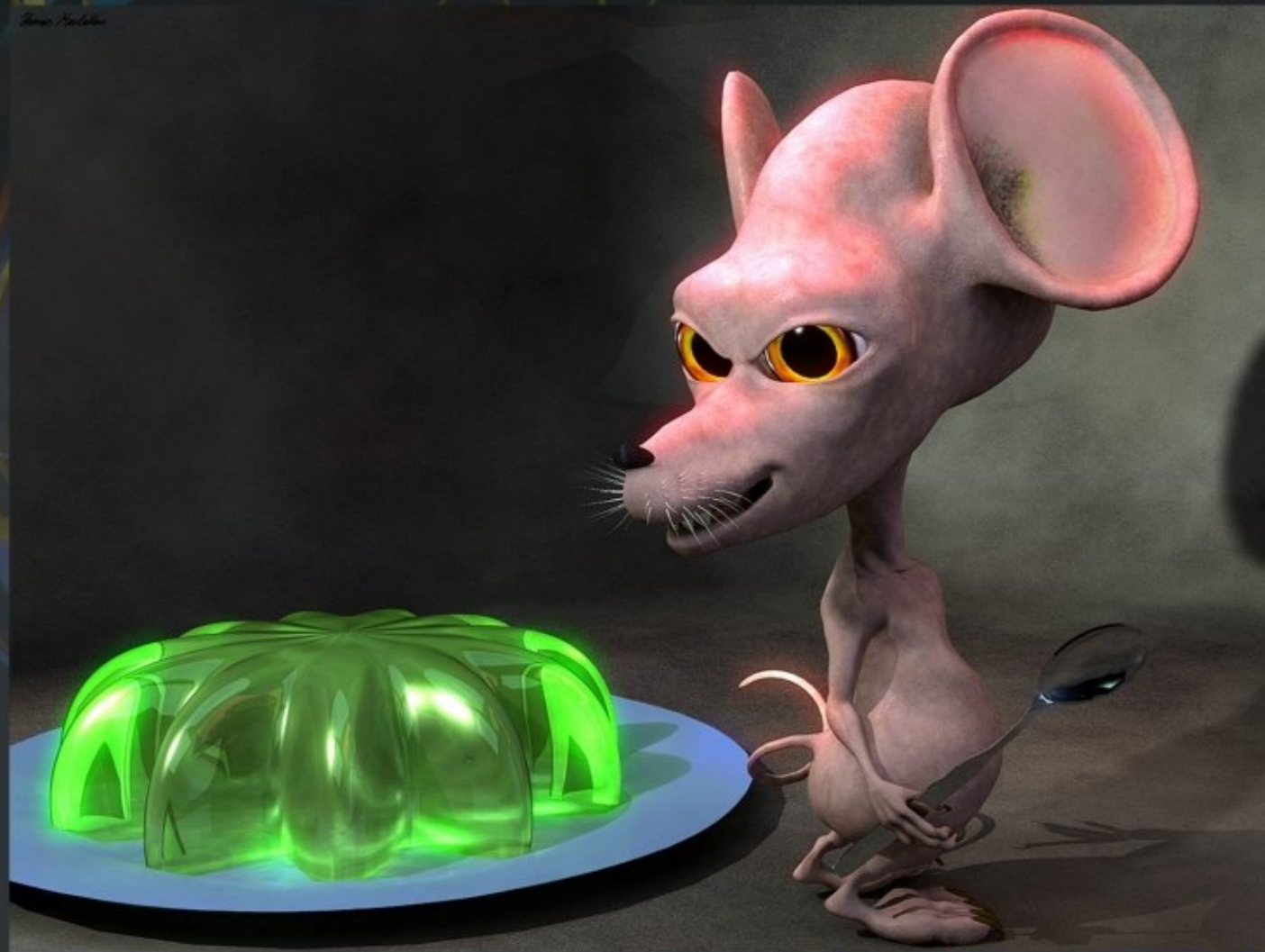
Thomas - For those pursuing a career in digital arts , I would recommend going to college to learn all you can in your specific area of interest, the market is mature and very competitive. If what is important to you is your own creative expression and not commerce then for many (like myself) taking time to explore and experiment can be as much part of the fun as any other. I started with Bryce and taught myself in isolation before joining the online communities, I was not confident to show my work to anybody until I had been experimenting with the programme for a couple of years. I now know what a wealth of support and information there is online and I would recommend the online communities to anyone.



Pollen Delight ~ For Anita



The Stark Industries Picnic



Gelatine

CL - Your art is very stunning, how do you make it? Where do you get your inspiration from?

Thomas -Thank you Danas, you are very kind. More and more I find that I need a concept in mind before I start a piece, often sketching out what I wish to achieve before I start. This technique I find far more constructive and satisfying than sitting down with Carrara and seeking inspiration from the pre made "content" of others. An idea may start as a joke or a metaphor and sometimes even a political or social comment. I would never wish to restrict myself to

any particular style or approach.

CL - What makes you go forward and push the limits to make more and more amazing solutions using Carrara for your art?

Thomas - We all have busy, demanding lives but I keep going back to Carrara and trying to evolve as an artist for fun and for personal satisfaction but also I feel that if I was to stop I would be letting myself down. To stop would be to denying my creative self and wasting the skills I have learnt so far. My self as an artist is an important part of my self image.

CL - > Do you have your favourite images that make you feel proud of them?

Thomas - My most complete gallery is the one at Renderosity, of the images there I would say:

Of my older Bryce work:

Invaded - I have spent a long time working on building sites in the past, in this piece I successfully portrayed how destructive we can be in the name of progress.

The Travellers - Early modelling and early terrain work but I love the humour here.

Robo Majestic - More sophisticated terrain and shader work - I always thought this

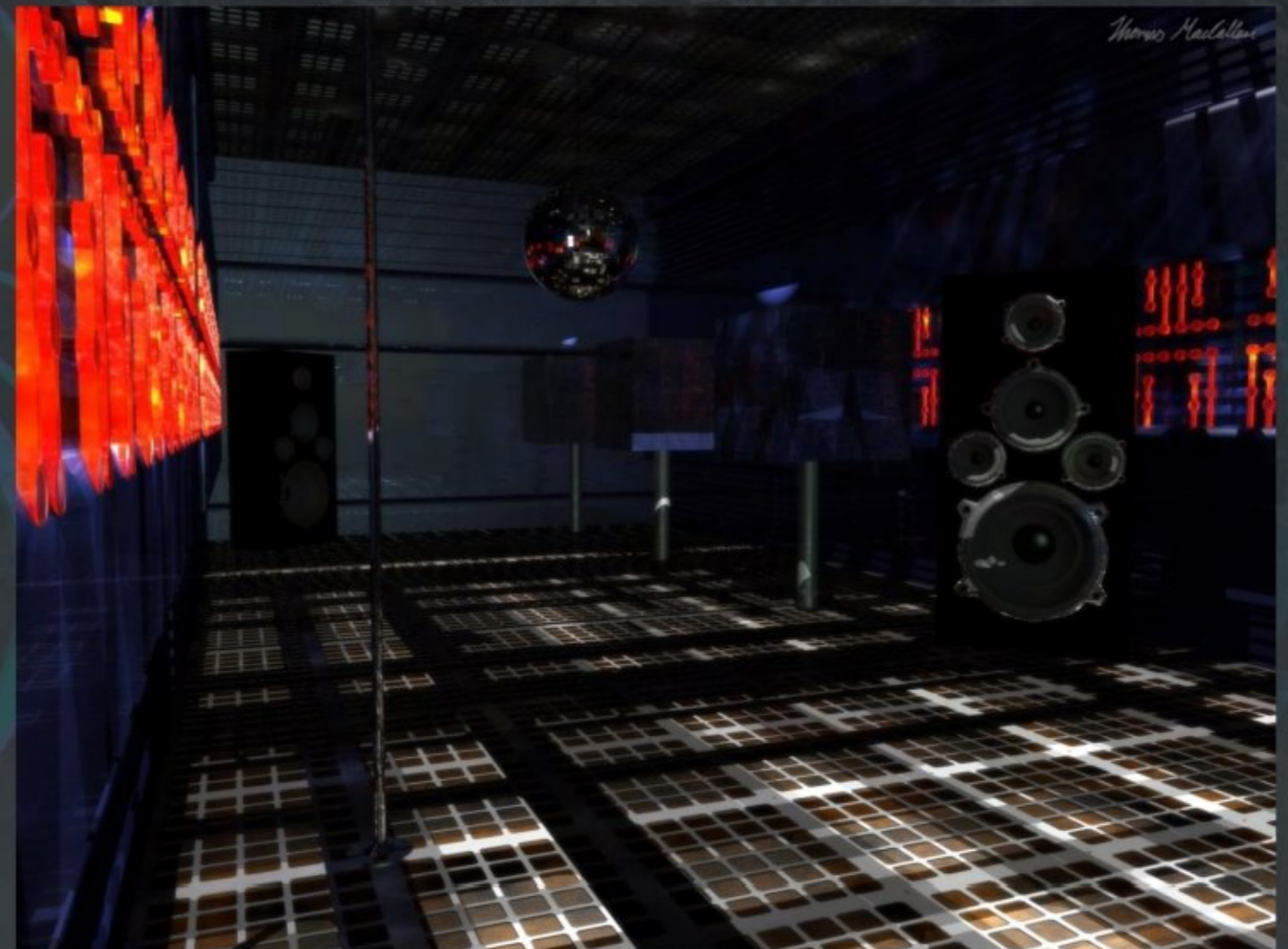
one was very slick.

Franks Picnic - This I like for 2 reasons, It showcased my first significant modelling project and the other was more personal - reflecting on my misspent youth.

The Techomancers great Hall - I really like this because of its mood, the mood was given by lighting, shader work and camera angles.

Of my more recent Carrara work:

The Industrial border - Dark and brooding - this really shows just how powerful the Carrara replicator tool is. Wired back - Its Simple cyberpunk and sexy!



Te Hold Club



She Came From Down Up

Escher – also known as “WTF?” This was one of my most ambitious modelling projects to date, It was a labour of love and I am very pleased it all came together so well.

She Came from down up - This is a good example of an image that was carefully designed before executed - I had a very clear idea of what I wanted to achieve and I learnt quite a few new techniques to realise this one.

The Watcher - In my Bryce Days I tried a good few time to make a convincing City, when I tried to do the same with Carrara – the scale was huge, instead of hundreds of buildings I could now render thousands and thousands - that’s very cool.

CL - What is your credo that helps you to make amazing images using DAZ3D content that results in harmony with your own modelled objects?

Thomas -I understand my own strengths and weaknesses, whilst I am happy creating inanimate objects especially architectural ones but I am not confident creating figures and I delight in populating my scenes with rigged characters seeing them come to life. It can also be an interesting challenge getting the most from them, bringing them beyond “Poser content”.

CL - How do you feel about seeing your images representing Carrara in many advertises from DAZ3D in regards to Carrara?

Thomas - To be honest I have mixed feelings, on one hand it’s a joy to see

your work validated and publicised in such away, it’s a thrill. On the other, its payback time for Daz3D, when you submit an image to the Daz galleries and it is accepted, it’s a thrill and of course you get discount vouchers to spend in the store. Having the image accepted give Daz the right to use the image as they wish so if they then sue it in their marketing, you do not receive any extra payment or even notification that the image is to be used - so in effect you become a professional illustrator paid in coupons!

CL - What makes you go forward and keeps you interested in Carrara?

Thomas - As I mentioned before I used to be a die hard Bryce fan, I still think it is a great program but as I developed as an artist I found that I was using other applications more and more, also I could never really master Bryce’s DTE – the “Deep Texture Editor” it is very powerful but not intuitive, more like the lab of a mad scientist than a simple UI for surface control. Looking for an all in one application I found Carrara, I found that it was so logical and straight forward in the way its laid out but at the same time having everything you need, a full modelling and rigging tool kit, one of the very best shader set-ups and two powerful and very different render engines. In my opinion the combination of ease of use and power is without rival. It could be said that Vue is Carrara’s closest rival but Vue has not got the modelling, the Ocean, the hair or the rigging.



Thomas MacLellan

Taste



Thomas MacLellan

Wired



Rachel



The Cloud Machine



The Last Stop

CL - When did you start using Carrara? Is it your primary tool or you use it in harmony with other graphic related software and why?

Thomas - Carrara is my primary tool but I will also use Photoshop for texture work and post render editing. Occasionally I use other applications with Carrara: Google Sketchup is free and has a free plugin for exporting the models to obj, for architectural type modelling - Sketchup is very fast and fun. TopMod - another free modelling program - this application is quite unique and is a great for playing with math based modelling, it's a little unstable but I would recommend it to anybody. GeoControl - Geocontrols creator Cajomi was the one who created most of Carrara's Terrain presets, he has gone on the write Geocontrol, now in V2 it is a very powerful height map generator that also has tools for rivers and roads.

CL - Was your hardware specially setup to take advantage of what Carrara can offer?

Thomas - No, I am a man of modest income, my PC cost under £300. PC's evolve so fast that by the time you upgrade your PC, even entry level PC's are a huge leap forward. My PC has windows Vista64, 4Gb of ram and a quad core processor. I also own a Wacom "Bamboo" tablet. I consider my PC to be of good spec but of course technology keeps racing forward.

CL - Which version of Carrara is the best in your eyes?

Thomas -I did not use Carrara before V5, that was a stable and satisfying program but Daz3D have added some superb new tools, the hair tools, multipass rendering and painting tools to name a few. The wait for the bugs of 7.1 was very frustrating but the worst ones have been fixed now the new additions to the Carrara toolkit are a great step forward. Carrara 7.2 Pro is the best Carrara has ever been in my opinion.

CL - What do you think about Carrara in the hands of DAZ3D?

Thomas - I lack first hand experience of the earlier development of Carrara, all I know is that it was a long time before Carrara changed from Evoia's 5.5 to Daz3D's Carrara 6, nobody wants their favourite program to be ignored by the developers and the attention given to the program by Daz is very welcome. I know many who have been using Carrara longer are very sceptical about the fact that Daz have made Carrara so content friendly, but these additions are welcomed by myself and Carrara has become more popular than ever before. Carrara for the time being at least has a secure future and that is the most important thing.

CL - What is your impression about the 7th version of Carrara? Is it a very special release?

Thomas - The fact that the new tools to the program, 3d paint, multi pass rendering and Collada are all tools welcomed by the pro user as much as the hobbyist is excellent news, for me, I

am still exited about the hair tools, as somebody who uses Carrara for stills rather than animation, the hair tool is nothing short of revolutionary.

CL - What is your opinion, can Carrara become recognized as high end tool for 3D graphics and what should be done to make it to be recognized in the same category as Cinema 4D or Light wave for example?

Thomas - To make Carrara more enticing for pro work I think it would benefit from being more open, updated import and export tools, seamless plugins for other render engines such as V-Ray, and Maxwell Render, 64 bit operating and Nurbs modelling for product design/ Cad.

CL - What other software do you use in conjunction with Carrara to produce your work?

Thomas - Carrara is my No. one tool, but to compliment it I would recommend an image editor that can handle layers and blending modes to get the most out of the multi-pass rendering and texture map creation. I use Photoshop but many others work very well including the free-ware application "The Gimp". A vector drawing application that can output eps or ai files is recommended to get the best from the spline modeller, I use Illustrator but again there are several worthy competitors out there. Animators will benefit from a video compositor such as Adobe Premier and serious modellers would benefit from a dedicated modelling application such as Amapi or Hexagon. I

also still use Bryce for certain types of height map - its excellent for sea and baked mud amongst others.

CL - Do you have any advices for the beginners with Carrara?

Thomas - My advice would be to relax, have fun and do not rush yourself, enjoy the whole process rather than just the end result. Playing is the best tool for learning.

CL - What was the most strange thing about Carrara when you began to use it and what made you attached to it? Does Carrara have something special that makes it unique from all other 3D software's?

Thomas - I guess the strangest thing is not being able to bring several things together in the model room, V7 has introduced vertex modelling in the assemble room but I think that could be expanded on, I would like to weld one model to another for example, my favourite thing about Carrara is the shader room, so much power so rationally laid out is brilliant - it knock the socks off the others I have seen.

CL - Do you have any other consideration that you want to add to this interview?

You know, your set of questions has been very comprehensive but I would like to add my thanks to the rest of the Carrara, Bryce Poser and Daz Studio community, there is so much talent and creativity its a true inspiration.

Also special thanks to Zikeo for his support and showing me what is possible with Carrara. Carrara kicks ass!



Thomas Carrara
The Watcher

Carrara Tips and Tricks Tracker provided by David Brandy

Making of Complex Shaders by Tim Payne

Did you think tips and trick shared in forums are forgotten after some time? Think again! David Brandy collected valuable resources shared in many forums dedicated for Carrara users. Tips and Tricks Tracker provides you with knowledge by experienced Carrara users that is really usefull.

Tim Payne is a master of Carrara who is a real Guru when the talk is about Carrara Shader Room. Tim never stops to surprise with his amazing shaders showing just how powerful and feature rich Carrara Shader Room is.

Making of Complex Shaders

by Tim Payne

shader is complete. Black and white values are what are important here. A full range of values from absolute black to bright white are really important if you want to get the most out of the "color

gradient" function. For the "blender" of a mixer function, this isn't as important -- in fact, more muted values are sometimes better.

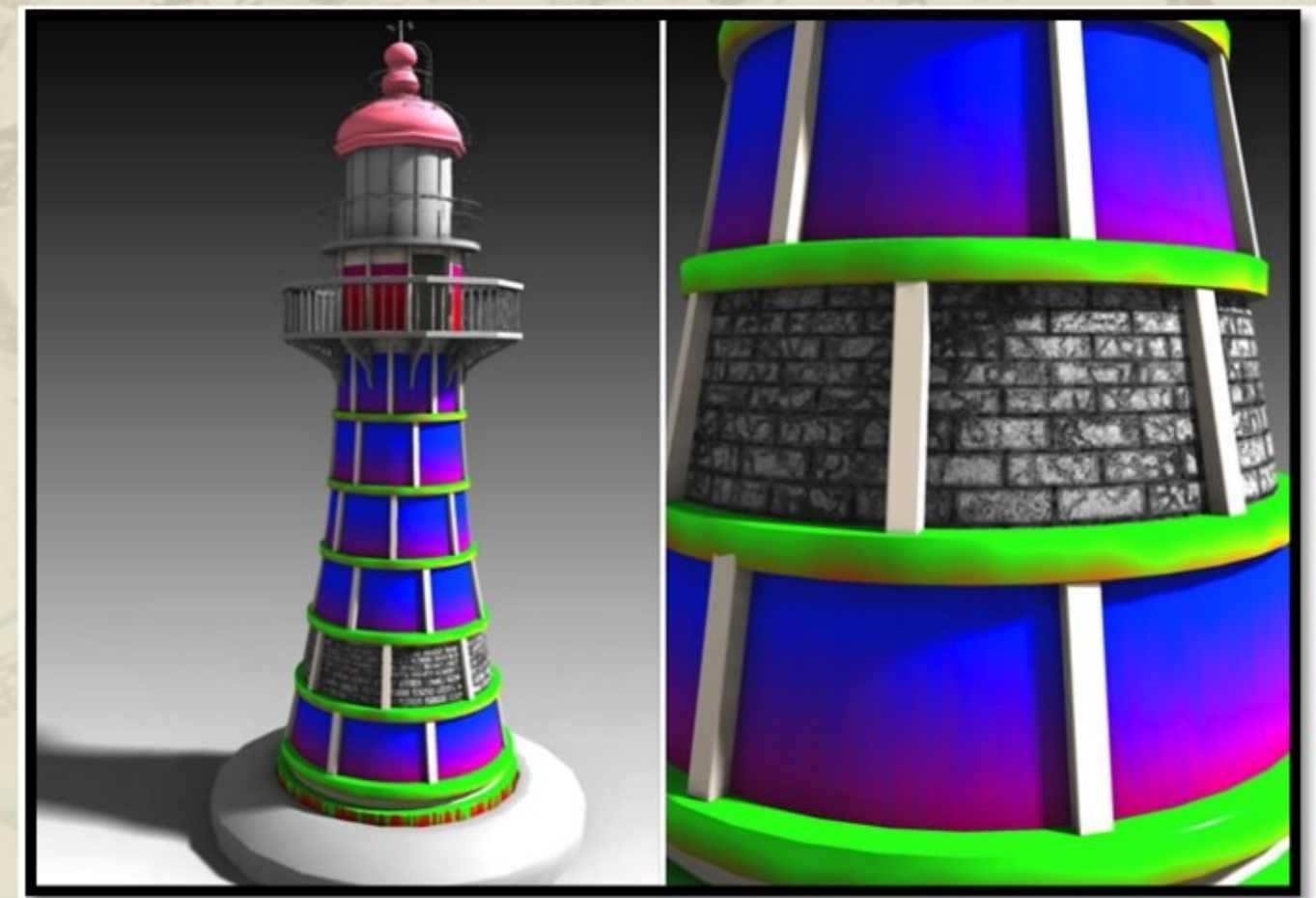
Most of the shaders on my



Tim Payne (DAZ forums) -

The shaders I used for my lighthouse took a lot of time, but weren't difficult to make. Unfortunately, their complexity makes it very difficult to describe exactly how I made them. If any of the following is unclear, don't hesitate to ask for clarification.

When I'm creating a complex procedural shader I always start by making a grayscale shader (I call it a "distribution shader") in the color channel that I'll use to drive a mixer or color gradient later in the creation process. To maintain my sanity, I don't add any color until the "distribution



lighthouse use the "elevation" shader function, and that's usually the first thing I set. It takes some patience to find the right settings, but it works great for paint drips, waterlines,

and weathering. In these garishly-colored early WIPs, you can see how I've set up elevation functions for many of the shader domains. Also notice the "distribution" shader for the brick.

Tim Payne (DAZ forums) -

For the rusty dome shader, I used a "slope" function instead of "elevation." The splotches were created with "cellular" functions. Notice how in the distribution shader I've made the top surfaces lighter than the bottom surfaces -- this lets me separately control the final color of these regions via the "color gradient" function.

Once the grayscale distribution shader is complete I save it to my browser. I use the same distribution shader to drive the final shader's bump, highlight, and reflection channels (if it has them). If I make a mistake or mess up a channel, I can simply drag the original from the browser and start over.

Whenever I'm working with a complex shader, I like to see the actual color values used by the bump, highlight, and other channels. I do this by creating a temporary shader, applying it to the object (so I can see my adjustments in the shader room), and then using the shader's color channel to set up my bump (or highlight, etc.). When it's done, I simply copy that channel into the appropriate slot of my main shader. Click for full size:

Well, that sums up a lot of the shader creation process for



my lighthouse. Hope it helps. The initial "distribution" shader is really the most important part.

As for my brick shader, it uses basic color "mixer" functions

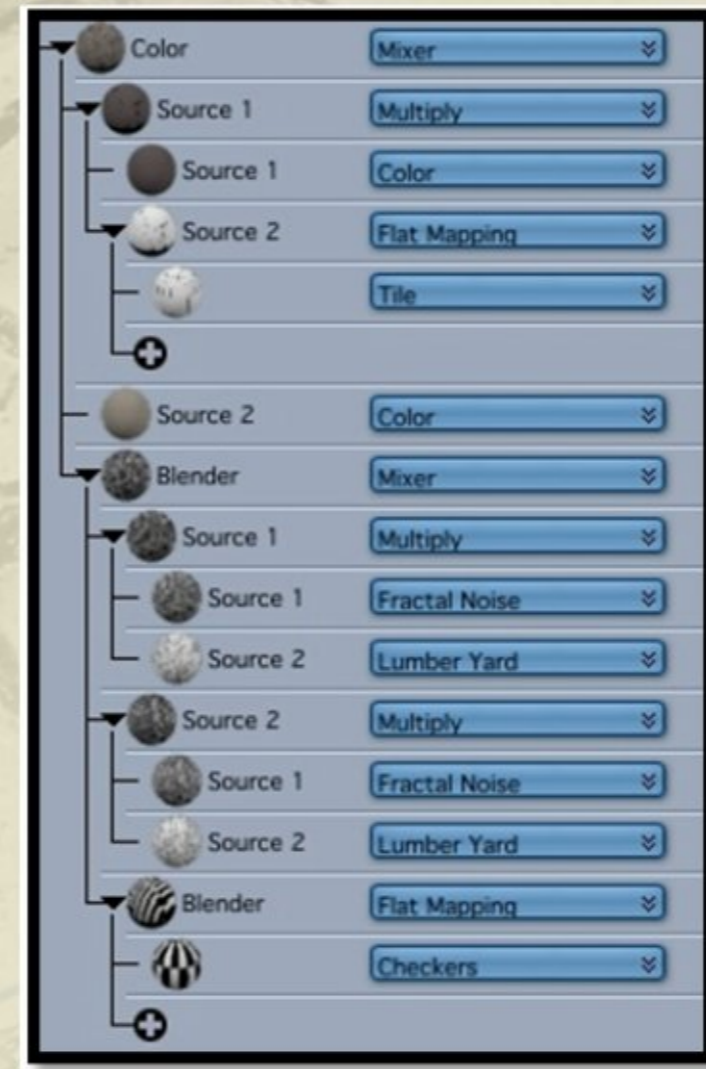
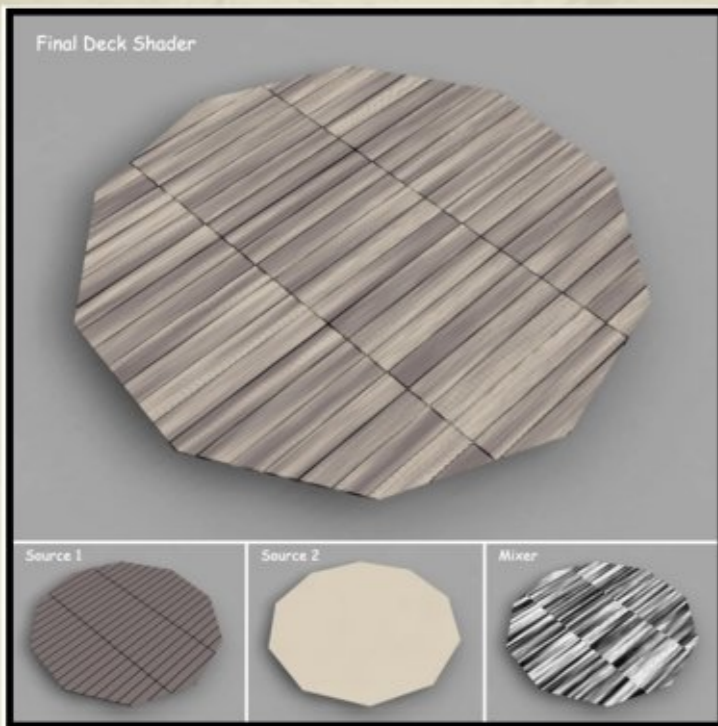
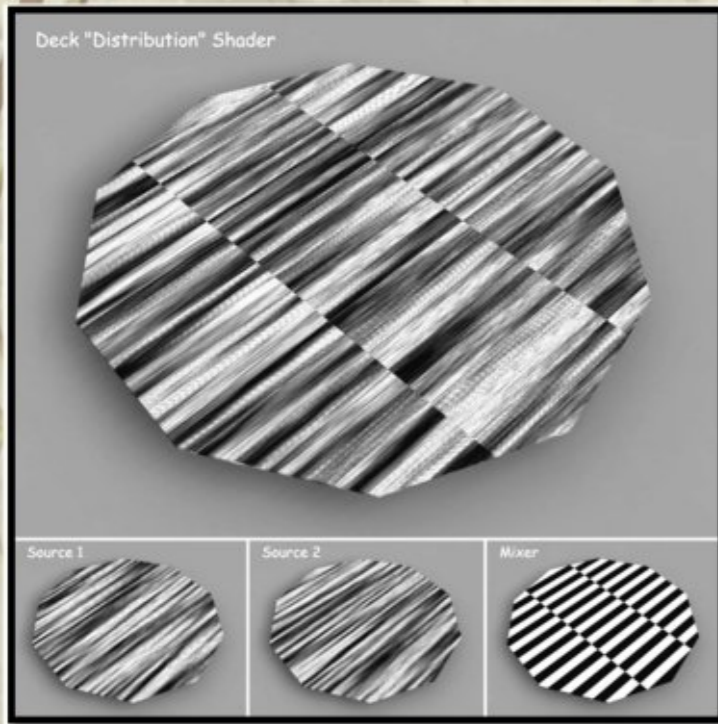
instead of a color gradient, but the process is similar. It's also a MUCH more complex shader. If I can break down its settings into something intelligible

Tim Payne (DAZ forums) -

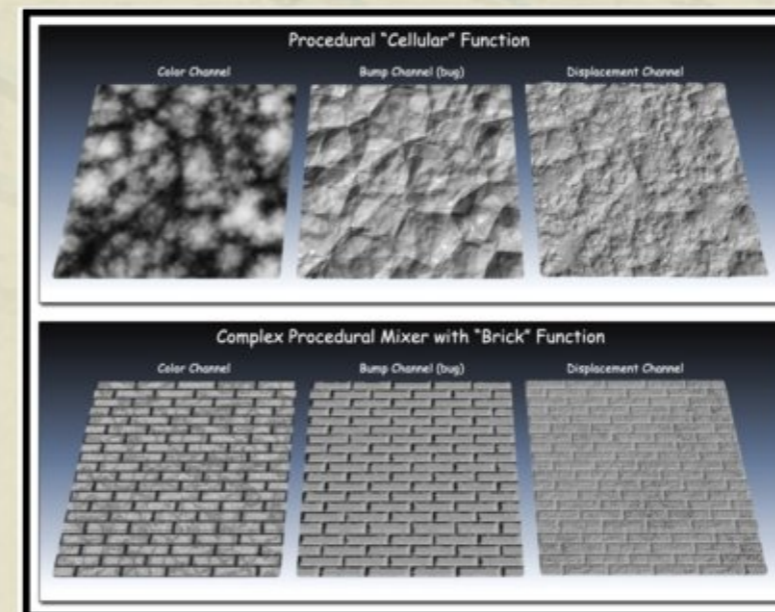
Here's some information on how I did the wood shaders:

I have a lot of trouble getting the "lumber yard" and "wood" functions to look realistic. I did use "lumber yard" on the balcony deck and the horizontal balcony rails, but only as a subtle mixer. most of the streaking you see is actually a "noise factory" or "fractal noise" function with the noise scaled very small and a high x, y or z "transformation" value to create the illusion of weathering. In real life, grain doesn't show up very well on weathered wood, so this method works nicely.

To create the planks on the balcony deck I created a streaky "distribution" shader, duplicated it, shuffled the "fractal noise" and "lumber yard" values, and mixed the two using the checkers functions.

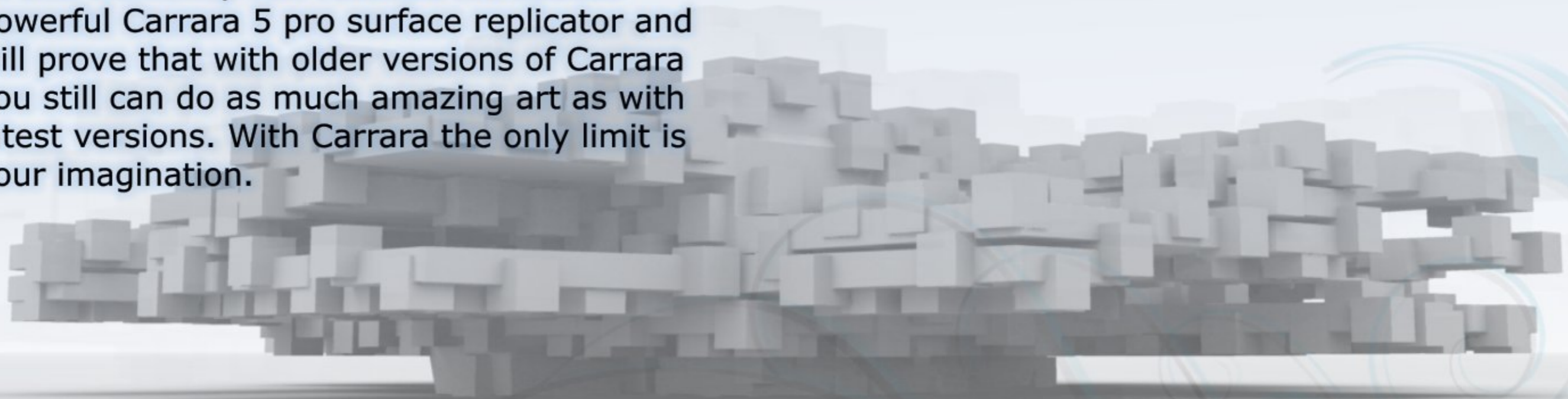


Some of the shaders I've been working on have been missing detail in the bump channel. I tracked the problem to the Cellular and Brick functions. They work fine in other shader channels, but when placed in the bump channel their effect doesn't match their actual grayscale values.

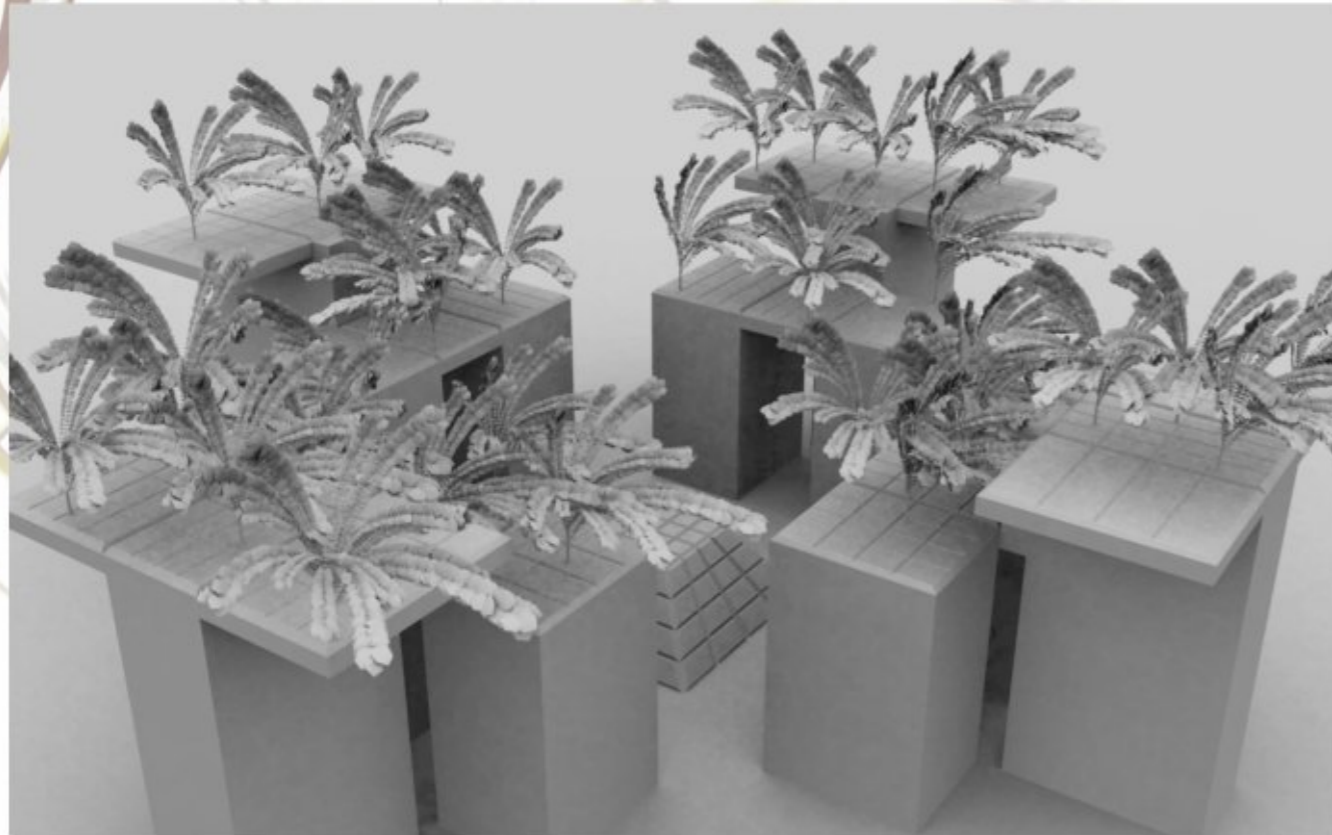


Workshop by Nik Valencia

In this workshop Nik Valencia introduces powerful Carrara 5 pro surface replicator and will prove that with older versions of Carrara you still can do as much amazing art as with latest versions. With Carrara the only limit is your imagination.



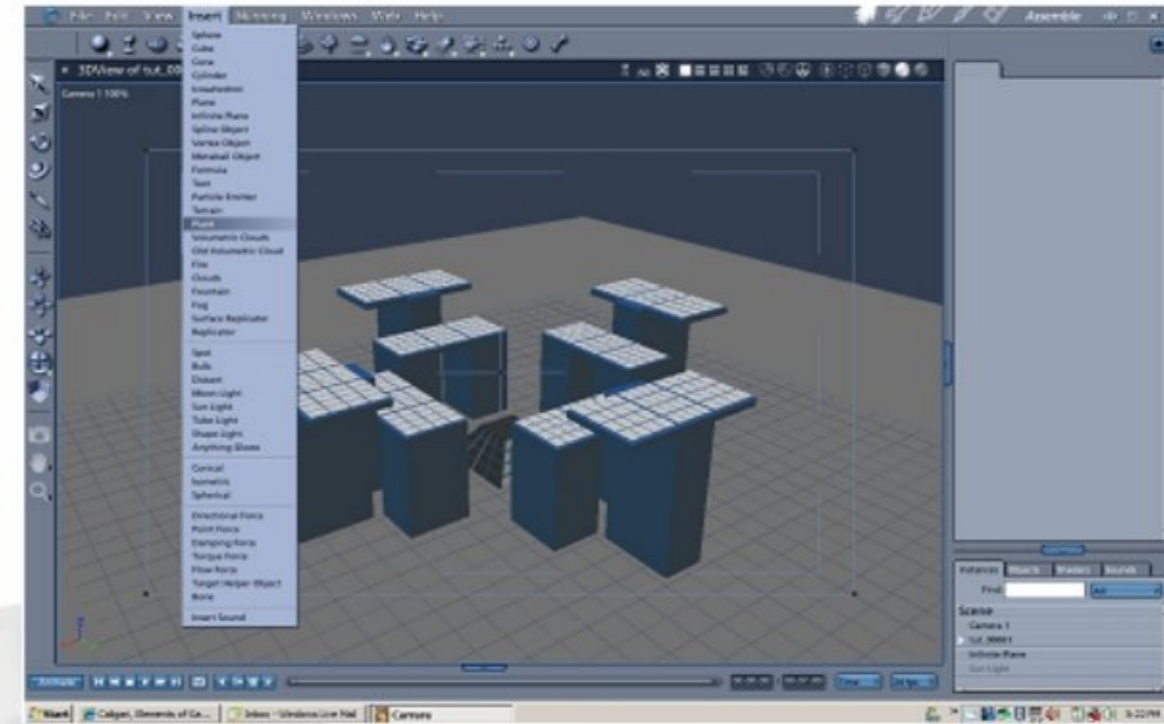

surface replicator Carrara 5 Pro



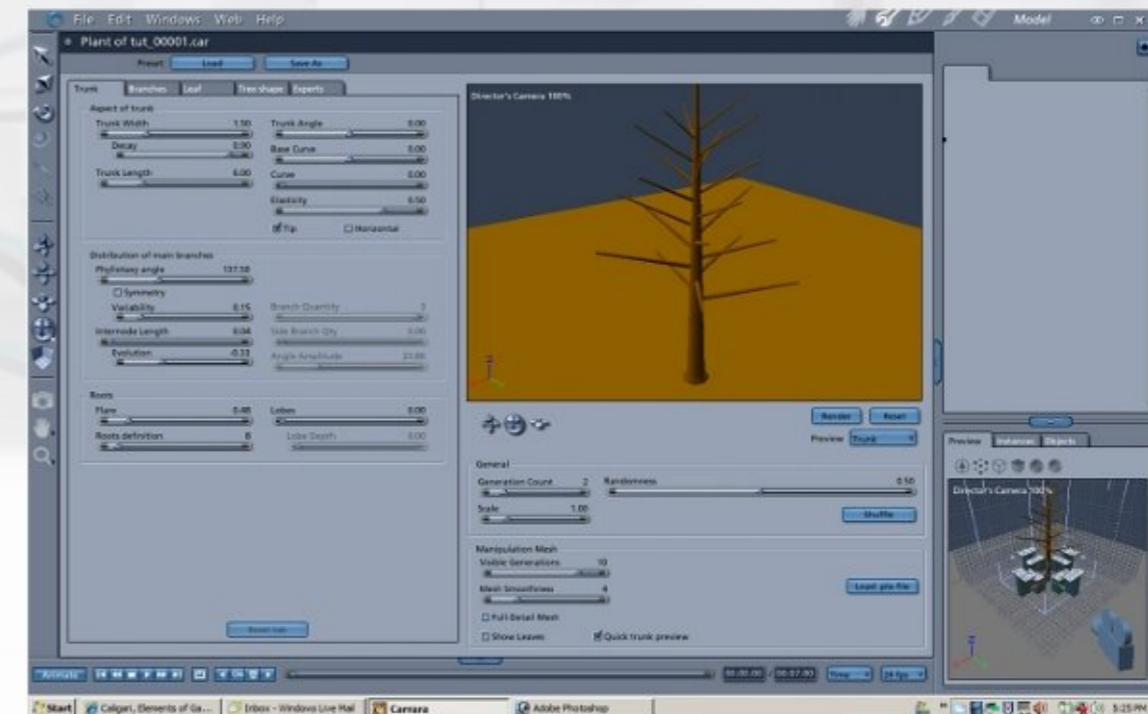
In this workshop I like to get you acquainted to Carrara's Surface Replicator. What I demonstrate is by far not everything the Surface Replicator can do, but in later workshops I will go in more details.

In short, today, after this workshop you will be able to apply a Surface Replicator to the object in your Carrara Scene on which you like to replicate another chosen object on the main object (for example: trees on a terrain)
In the example above the Surface Replicator's distribution method of the replicated objects uses an existing shading domain. The shading domain was applied to the small quadrats on the source object and therefore the plants will only be replicated on these small quadrats and nowhere else.

Note: Shading Domains is a different workshop, however, it is essential for this workshop to know how to apply a shading domain to an object in order to complete this workshop



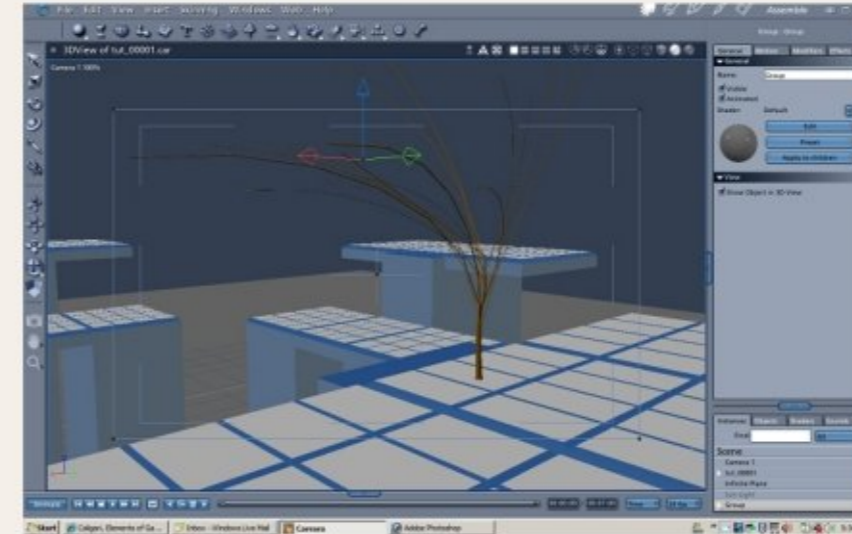
- >because there is no object yet to replicate you create one now
- >go to insert menu and click Plant
- >you will use this Plant as replicated object



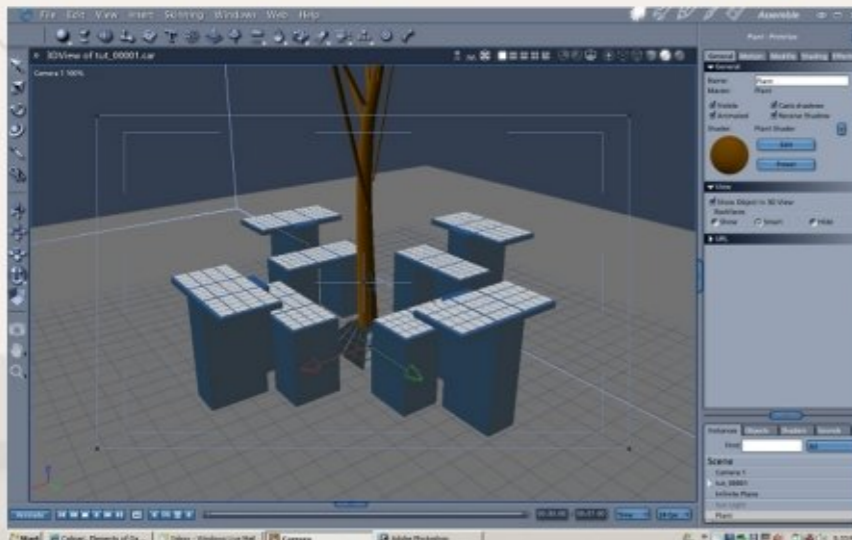
you can accept for this workshop the default configuration if you like or modify the settings



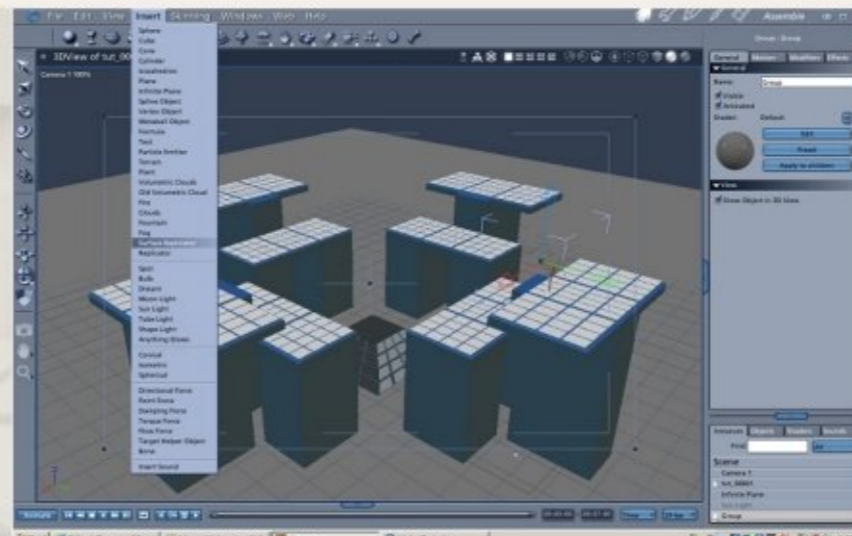
In this picture you can see I changed the Plant
I will make another workshop dedicated to creating Plants and texturing these Plants



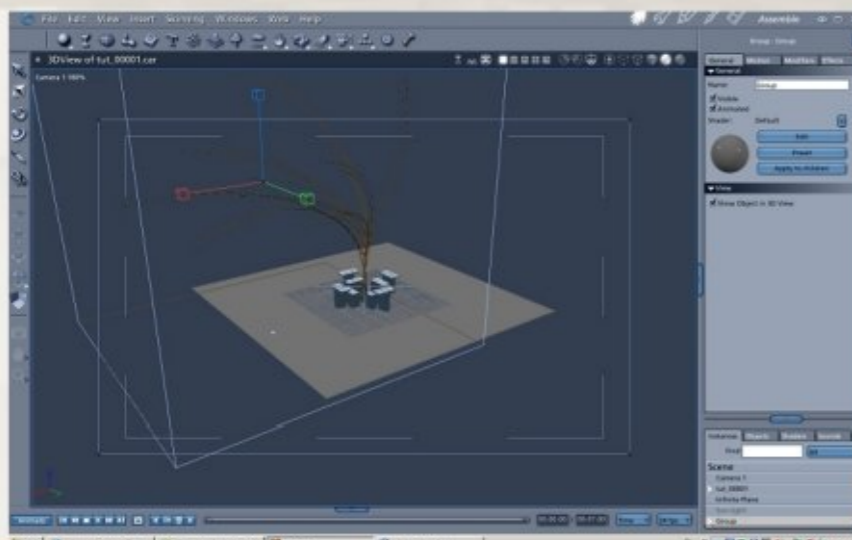
place the Plant on any of the quadrats with collision detection turned on so that the Plant is exactly touching the surface



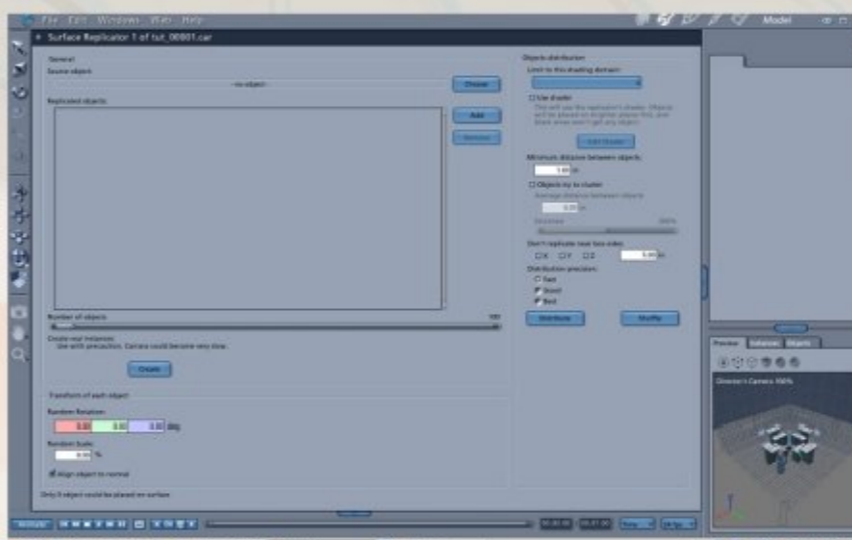
The Plant is very large scaled, so I suggest you resize the Plant



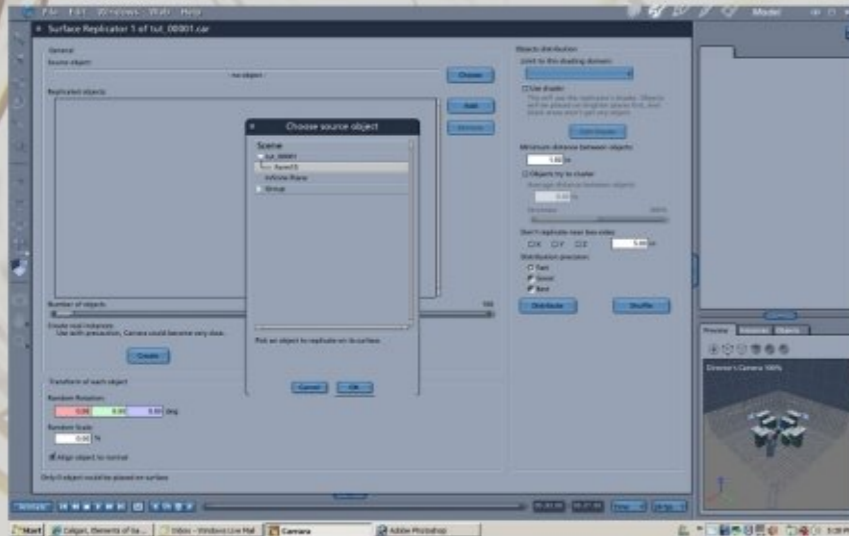
now that there are in the scene a source object and the object to be replicated you can now go to insert menu again and click Surface Replicator
In your scene tree panel you will notice the surface replicator with its default name being Surface Replicator
double click in the scene tree the Surface replicator



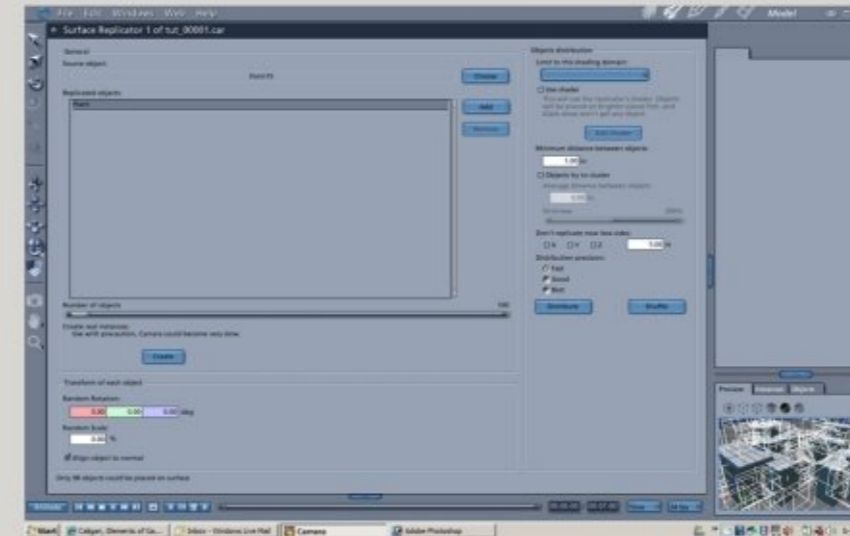
you might notice in the picture that I have collision detection turned off
once you have resized the Plant turn the collision detection on



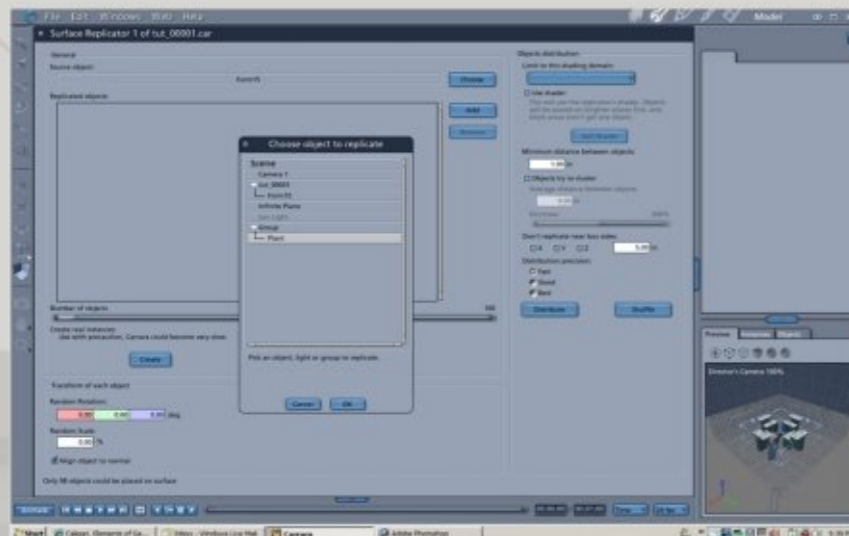
choose the source object in this case it is Form15



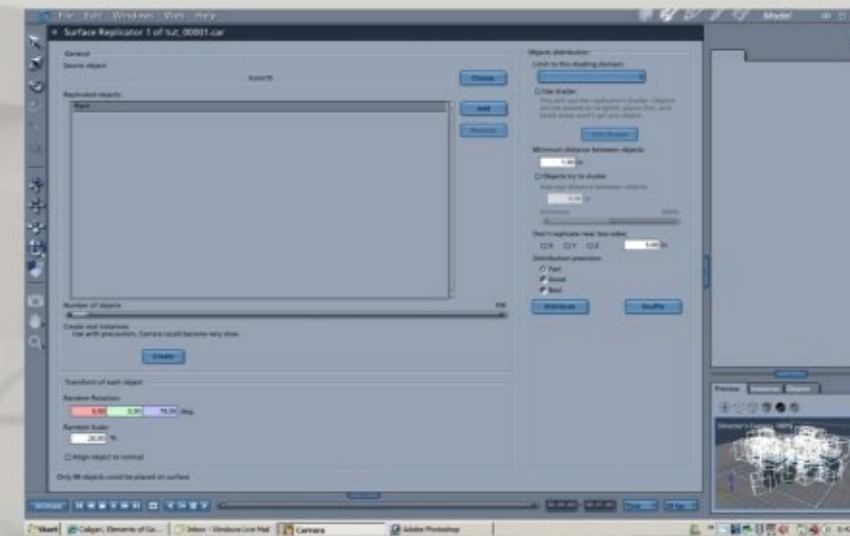
when you choose the source object this dialog window will pop open select Form15 and OK it



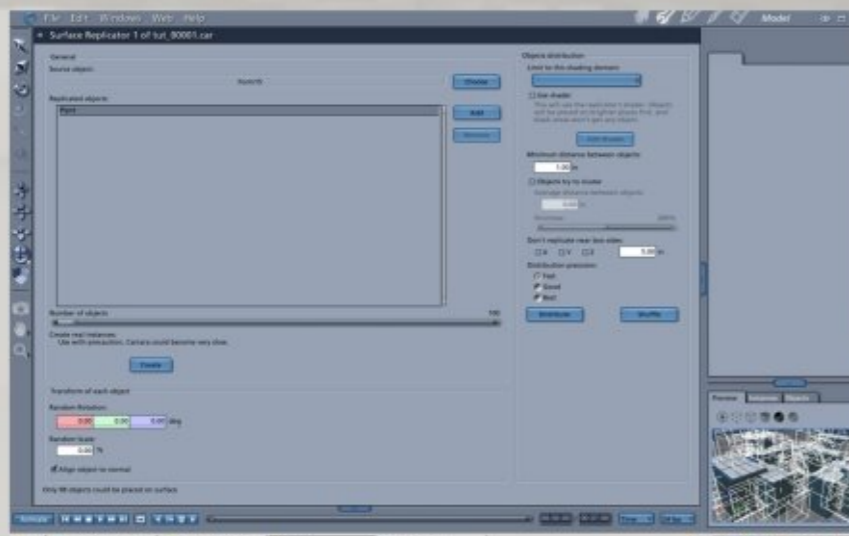
you can apply randomisation to an replicated object such as random scale and rotation etc.



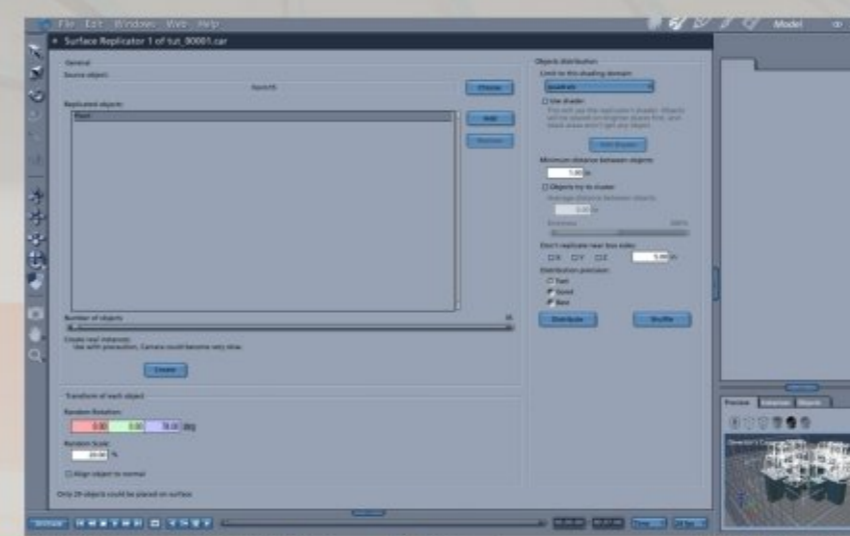
and as replicated objects choose Plant and OK it



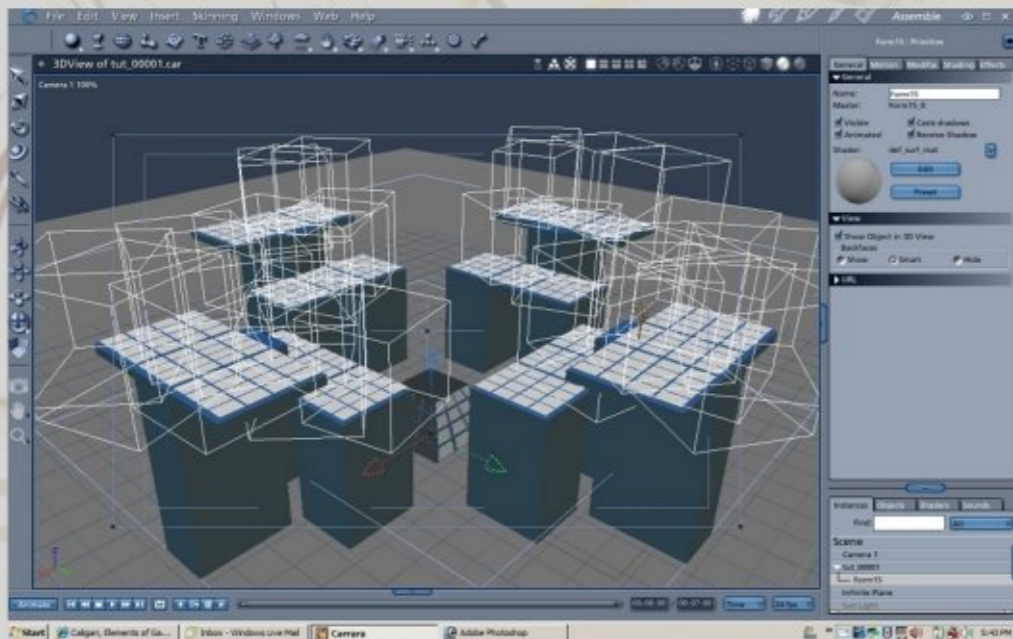
if you like you can apply the same values I did for this workshop but I really would like you also as I did to deselect Align object to normal



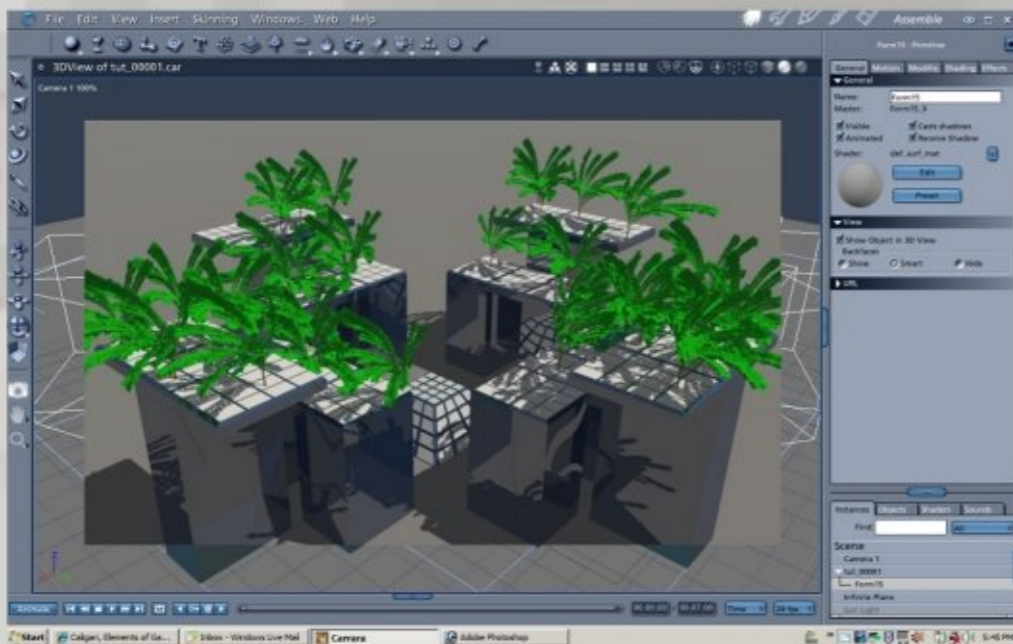
in the scene preview window you can notice how the Plant object has been replicated but the Plant is replicated all over the source object and it looks very strange and chaotic for now



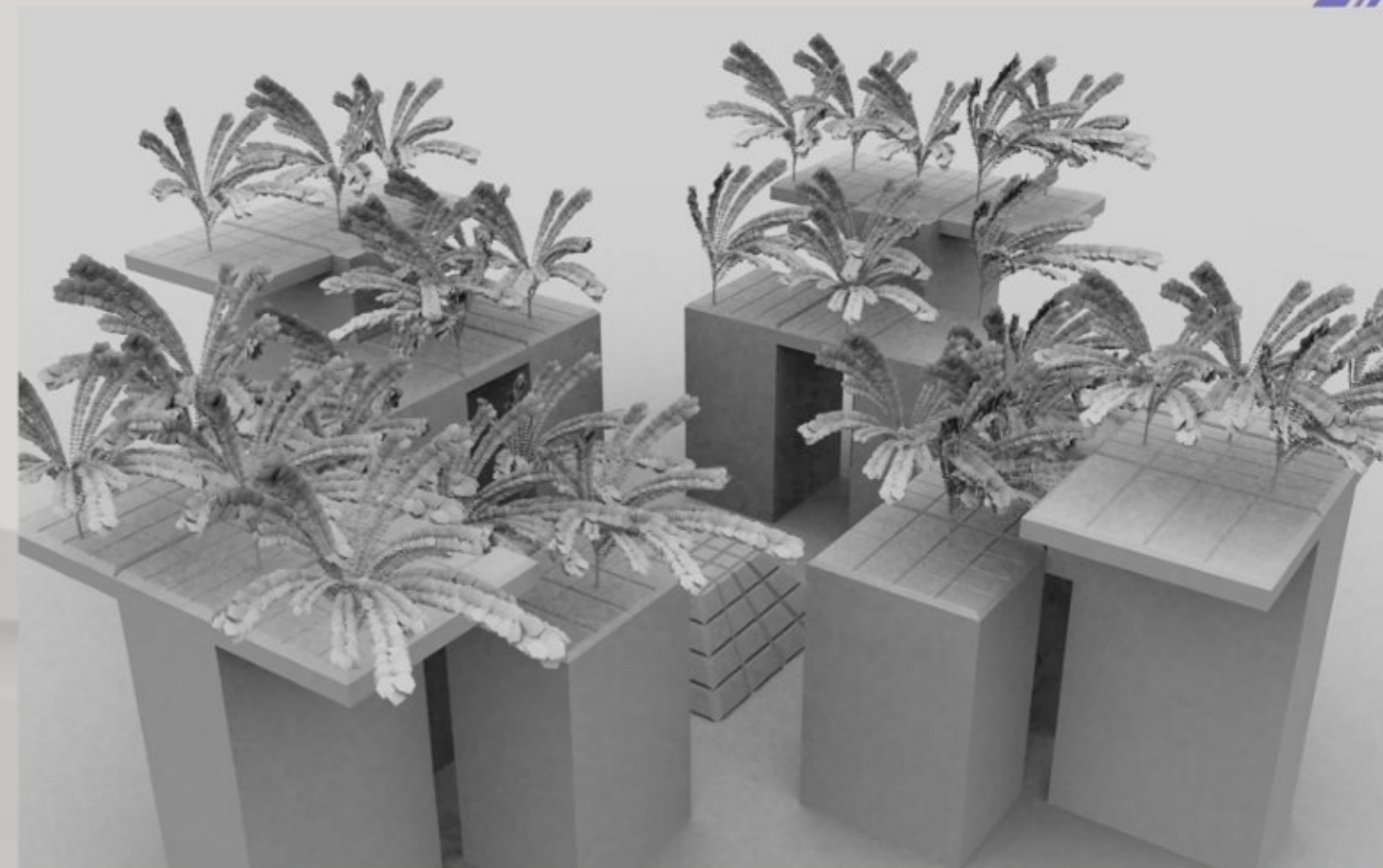
now if you are happy with the alterations you will now apply a replication distribution method on the right where it says Objects distribution >>>>> Limit to this Shading Domain click the combo box and select quadrats, because this is the Shading Domain where the Plants will appear on the source object



when you have completed this step go back in the Assemble Room



do a quick test render.
if you are happy with the result make your final render
In this workshop I changed the Plant colors to plain white



and this is the final render
I guess by now you enjoyed this workshop and hope to see you soon again
My plans for the next workshop are Plants creation and texturing
So look out for it until soon
fins ara
Nik

Carrara Lounges, The 7th, Contest Winner Interview





Eva Vomhoff "The 7th"

C3DE - Hello Eva! How do you feel winning "the 7th" contest?

Eva - Astonished, the other entries were so good that I wasn't really expecting to win.

C3DE - Your image is amazingly artistic and expressive, where did you get the inspiration from?

Eva - At first I had the usual fairy tales in mind, like Snowwhite and the seven dwarfs, the seven swabians, the valiant little tailor and so on. But then an image of a certain old lady, like in "Arsenic and old lace" came into my mind :)

I wanted to catch the mood and create a story-telling image.

I wanted the image appear to change while looking deeper into it.

C3DE - Could you tell more about how did you make it and what challenges did you face?

Eva - At first I tried to create a lighting and composition sketch of the scene I

had in mind.

Lighting is one of the most important parts for me because it expresses the mood of an image best.

The composition can also help to tell a story and emphasize certain parts of the image.

Then I created the figures, the poses and facial expressions. Poses

Eva Vomhoff
"The 7th"

and expressions can also be very powerful for describing what's going on inside the characters and tell something about their motivation.

Last but not least I added more details to the characters and the background to support the main theme of the image.

C3DE - If its not a secret, could you reveal your workflow and where or when Carrara steps in?

The characters were created in Hexagon from scratch and rigged in Poser. Textures were done with 3D Coat.

I personally prefer Poser as rigging tool in most cases, because it has some options Carrara doesn't have yet, like Cloth simulation, ERC, symmetric rigging and some more features.

The room, furniture and other details were all modeled from scratch in Carrara.

Composition and rendering was done in Carrara too.

Photoshop was used to finalize the image.

C3DE - Did you find Carrara to be the right tool for you in regards to your beautiful image result?

Absolutely, Carrara is my weapon of choice.

C3DE - Do you have plans for taking part in more contests?

If I am able to pick up a content's theme I possibly will take part in it. But in general I am not the competitive type. I prefer to work for fun.

C3DE - Would you happen to have plans for some big projects that include

Carrara as a tool to implement it?

I'm still dreaming of creating a longer 3D animation.

Actually I'm doing some frames of it now and then.

C3DE - What is your specialty, do you work with designs or something and 3D is familiar to you very well and it is your strong side?

Eva - I am just a hobbyist. I'm not too sure about my "strong sides".

I've started 3D some years ago with Poser and was looking for an all-in-one solution which is also affordable for a non-professional which I found to a great degree in Carrara.

C3DE - Where could we see more of your art?

A few images are uploaded to my Artzone gallery, but I haven't published much yet.

Usually I am creating things just for myself.

C3DE - Would you like to tell something more for C3DE viewers and readers?

There is no spoon! Carrara is just a tool like chisel and hammer. The only limit is your imagination.

C3DE - Thank you very much Eva, C3DE wishes you to make more of your wonderful art and win all the time :).

Next Step of
Carrara
Lounge
Carrara World
www.carraraworld.com

Giving
Animated
Shader Pack
by NOVISKI
for C3DE readers

Carrara 3D Gallery



Image by Carlos Ortega

Andrew Finnie



Afinnie 09

doc13send

The idea of this image is to take a few different Icons from popular TV/Movie entertainment and put them in one place - and ask the question 'what if?'

R2d2, B9 (from lost in space) and the Tardis from Dr Who. They are part of an animation that I am working on, illustrating the idea "SciFi".

I've been doing Compter Graphics for two years, started in anim8or and have merged over to Carrara in the last 12 months.

I make all my meshes in anim8or, texture them in UV mapper pro, then adjust their textures with the new three dee paint tool in Carrara, and of course, render them in Carrara.

Donato



Donato

ship with flare



Donato

fant6



Donato

ring



Donato

Vase



Donato

meta ball girl



Donato

Vase



Donato

Vase



Donato

arch111



Donato

living room1



Donato

3 hdri dining rooms

Kyraneth



serenity

Hello!

My name is kyraneth, and i'm an environmental artist. Carrara 7 pro is my tool of choice, and has proven to be a worthy companion. I am currently working on several game projects, and carrara is amazing when it comes to delivering good results quickly!



Green hope



Earth



World Tree



To the other side

Marcel Laverdet



Door

Marcel Laverdet



Canyon

Michael McGuire



© Michael McGuire - McGuire Studios

Hydra Space-Port

Hello,

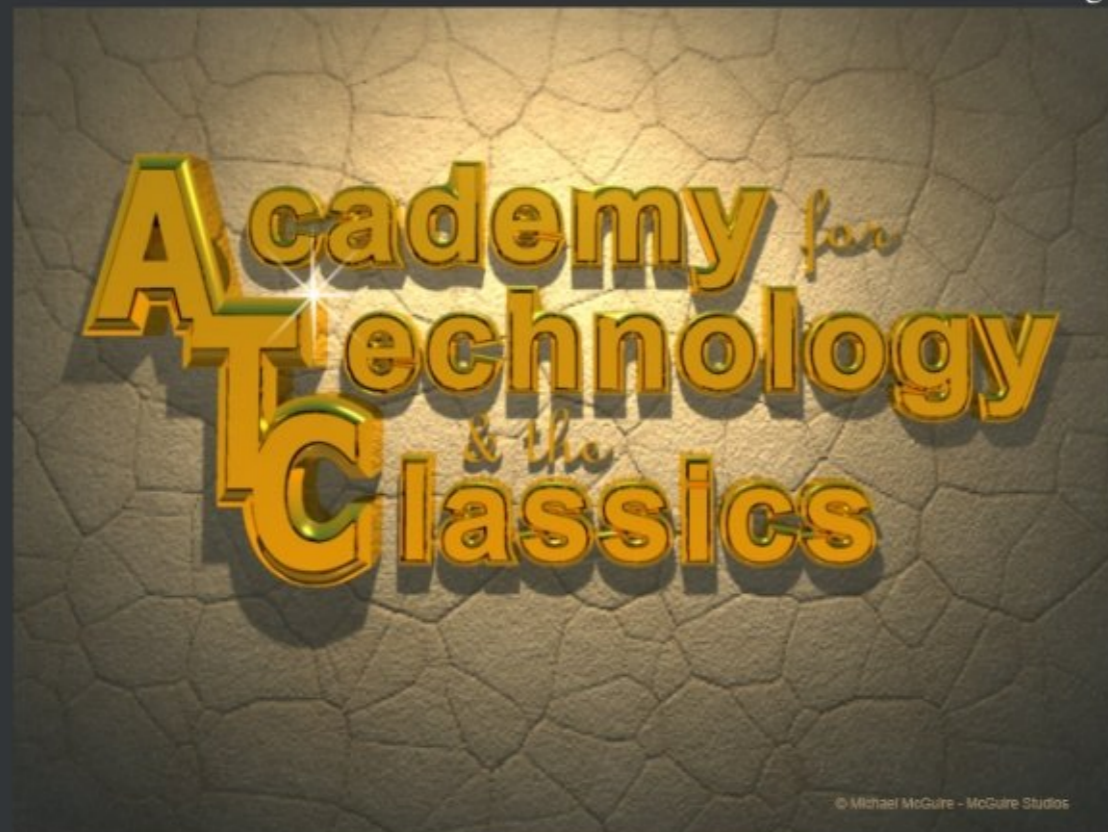
I created all the models in Carrara 5 and did my compositing in Adobe Photoshop CS2.

I've worked with Carrara Studio since version 2 when it belonged to Eovia. I've taught it for several years at a local college and a charter high school. I continue to use it professionally in my graphic design & illustration business.

Michael McGuire



Cruisers Logo



ATC Logo

Tina Fuglsang



Rainy-Day



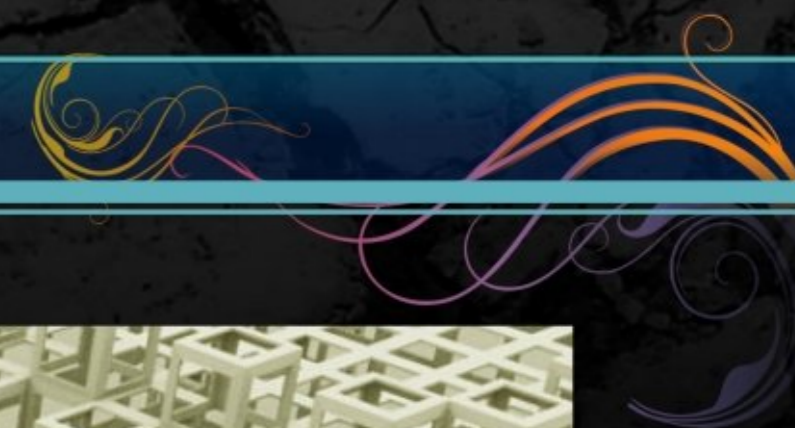
Egypt



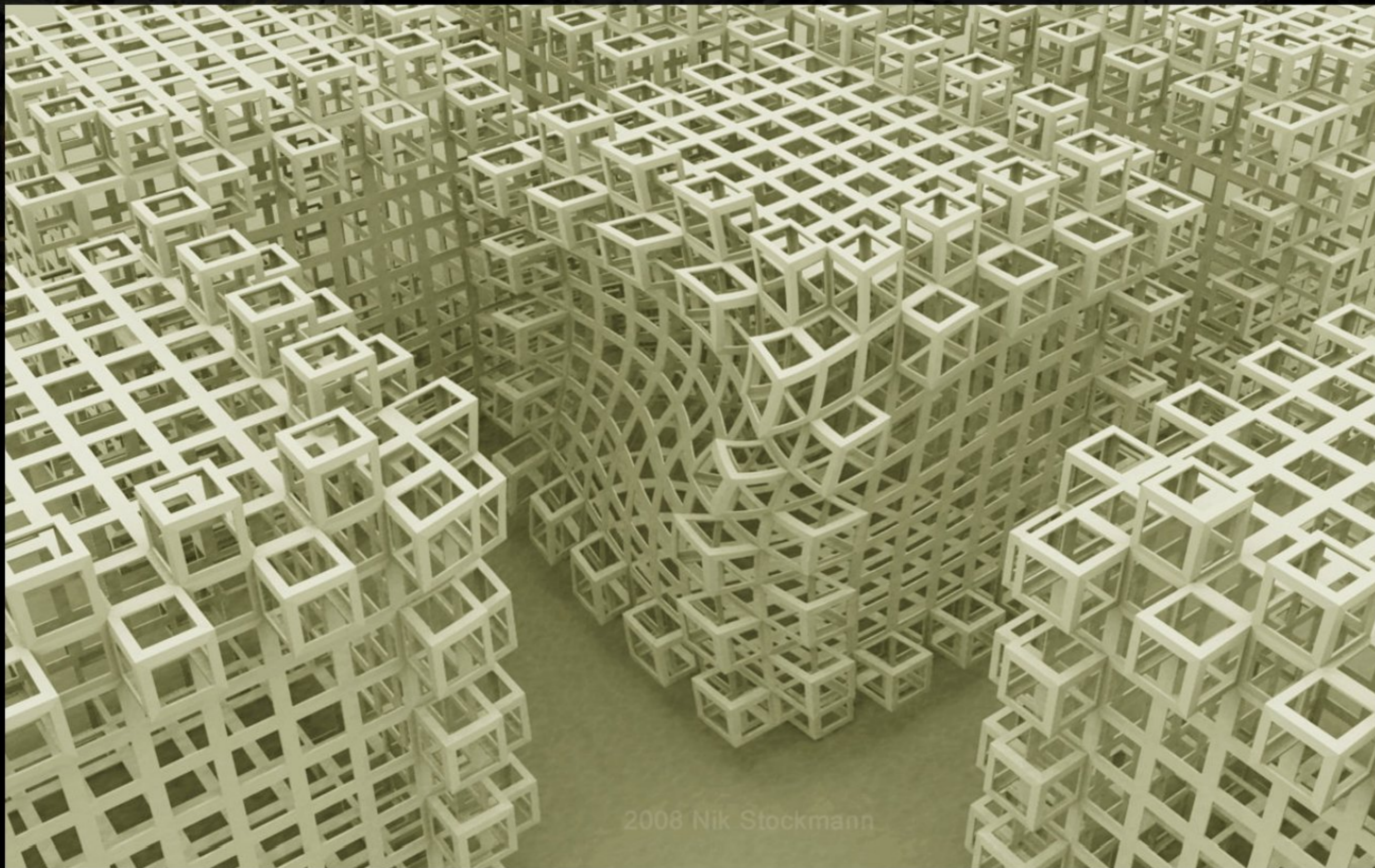
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Spiralspheres

Hola,
3D is my big hobby and I'm addicted to 3D Here are images I created in Carrara 5 pro. You will also see image I did for architecture visual of Plataforma Salvem El Cabanyal and it is all modeled in Carrara 5 pro as well. The house is La casa De La Estrella un miramar de El Cabanyal



Nik Valencia



2008 Nik Stockmann

cubells

Nik Valencia



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silenci

Nik Valencia

Twilight



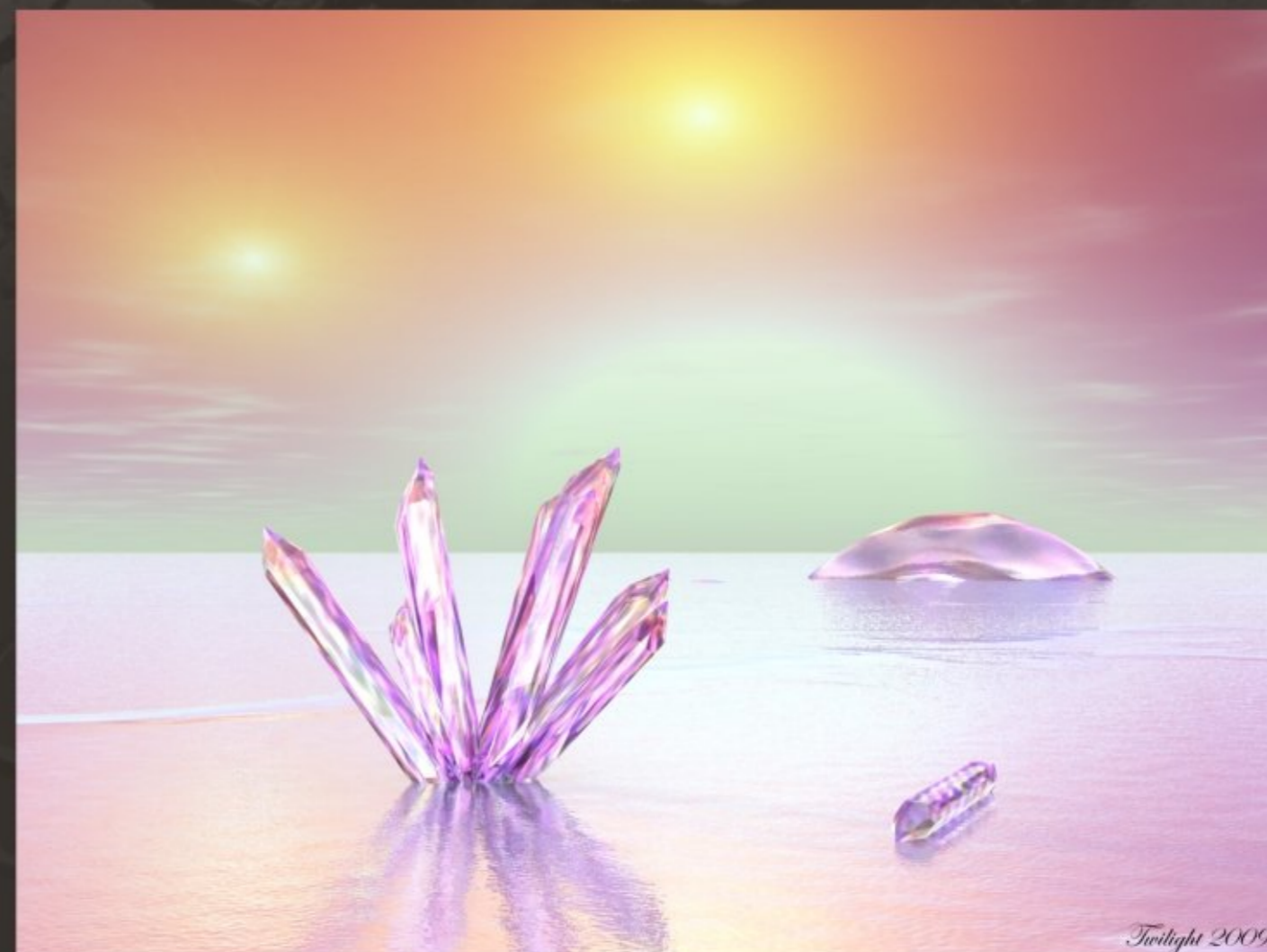
La Casa De La Estrella (1909 - 2009) - Valencia Cabanyal - by Nik Stockmann

estrella



2008 Nik Stockmann

xball



Twilight 2009
crystalarray1

I wanted to create a number of scenes that comprise of more than one sun, and this is the result. Everything has been modelled and textured using Carrara 7 pro.

Twilight (indigotwilight)

Zikeo



Bund Bug Rear.

After owning a real one of these in the late eighties. And now not being able to afford one. The primary goal when I first started playing with 3D in 2005 was to build one. On looking at the original mesh last year, I noticed some bad areas and proceeded to correct them. I am now a lot happier with the outcome.



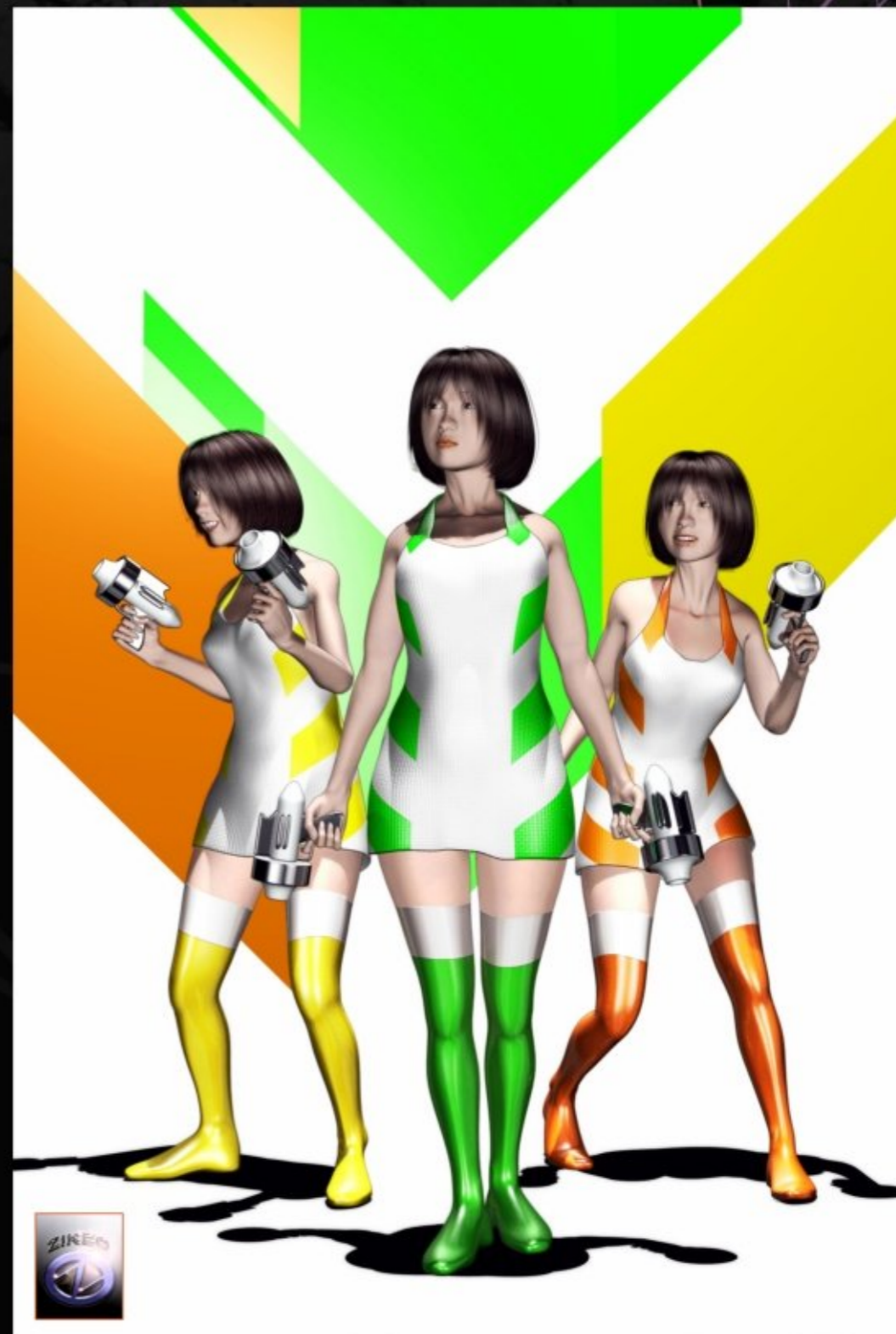
Jump

Featuring a conversion of my Haze Type 2 female figure into the PL345UR3 Machine Girl.



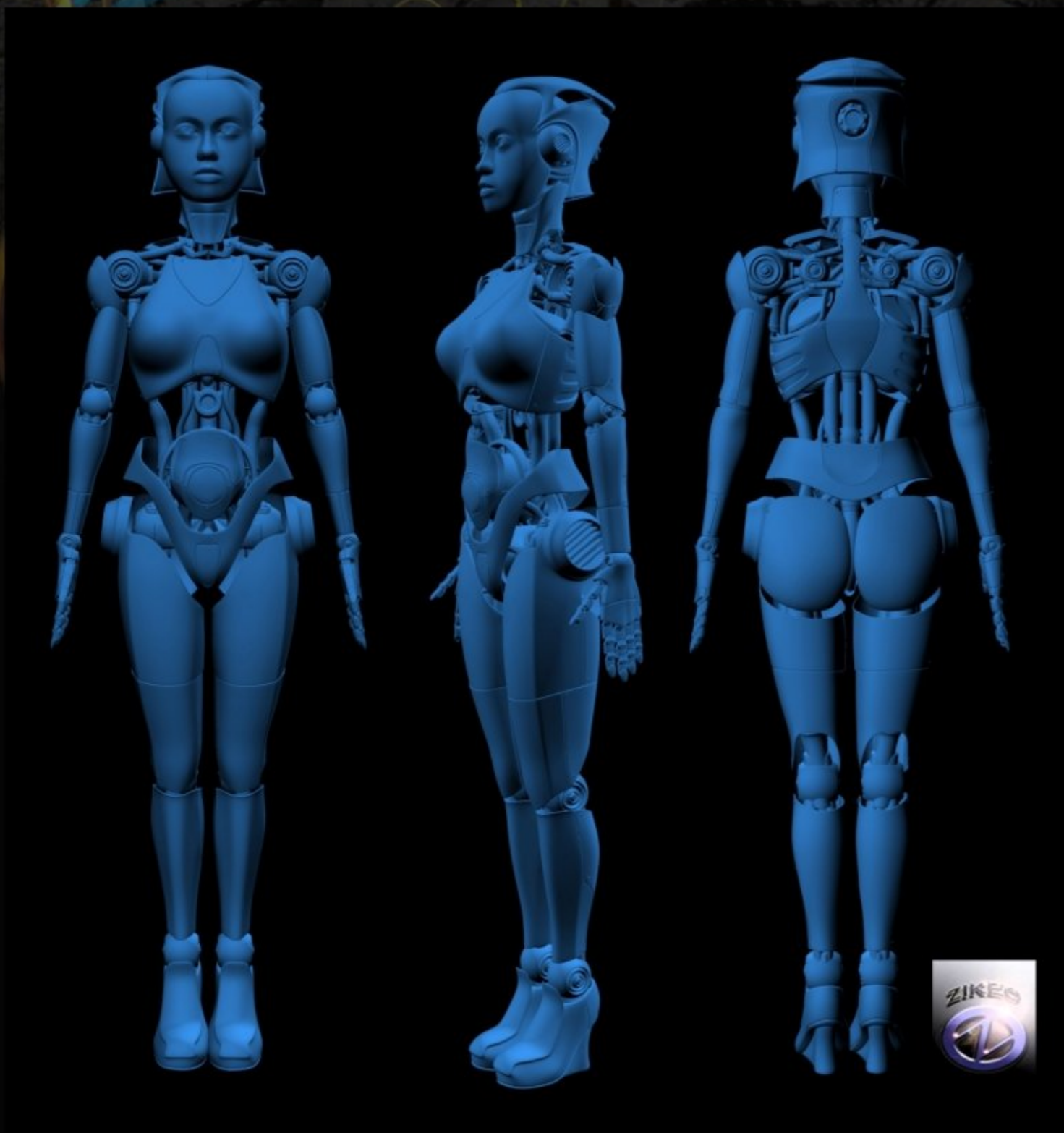
Part Man

What can I say. It's RoboCop. If you like robots, You've gotta love RoboCop. No UV maps, Just Shaders.



CIA.

The Citrus Icing Agency. Featuring my latest Female figure Mea Kasaki. This figure took about 5 weeks of evenings to complete as she stands in this image..



M34 Blue Clay Render

After completing the conversion of Mea Kasaki into the M34 Machine. The conversion process took about 4 Weeks of evenings. Here we see her in a blue clay render before I started UV mapping.



M34 Portrait

After UV mapping all the parts on the M34 Machine. I did some opacity textures for the face..



Stu Sutcliffe



© STU SUTCLIFFE 2009

Dog Two

ShutDown

After displaying the PL345UR3 Machine Girl on the CG society forum. Some of the guys helped push me further along and she ended up with some Ironman inspired armour panelling.



©•STU•SUTCLIFFE•2008

Clown



©•STU•SUTCLIFFE•2009

Dog One



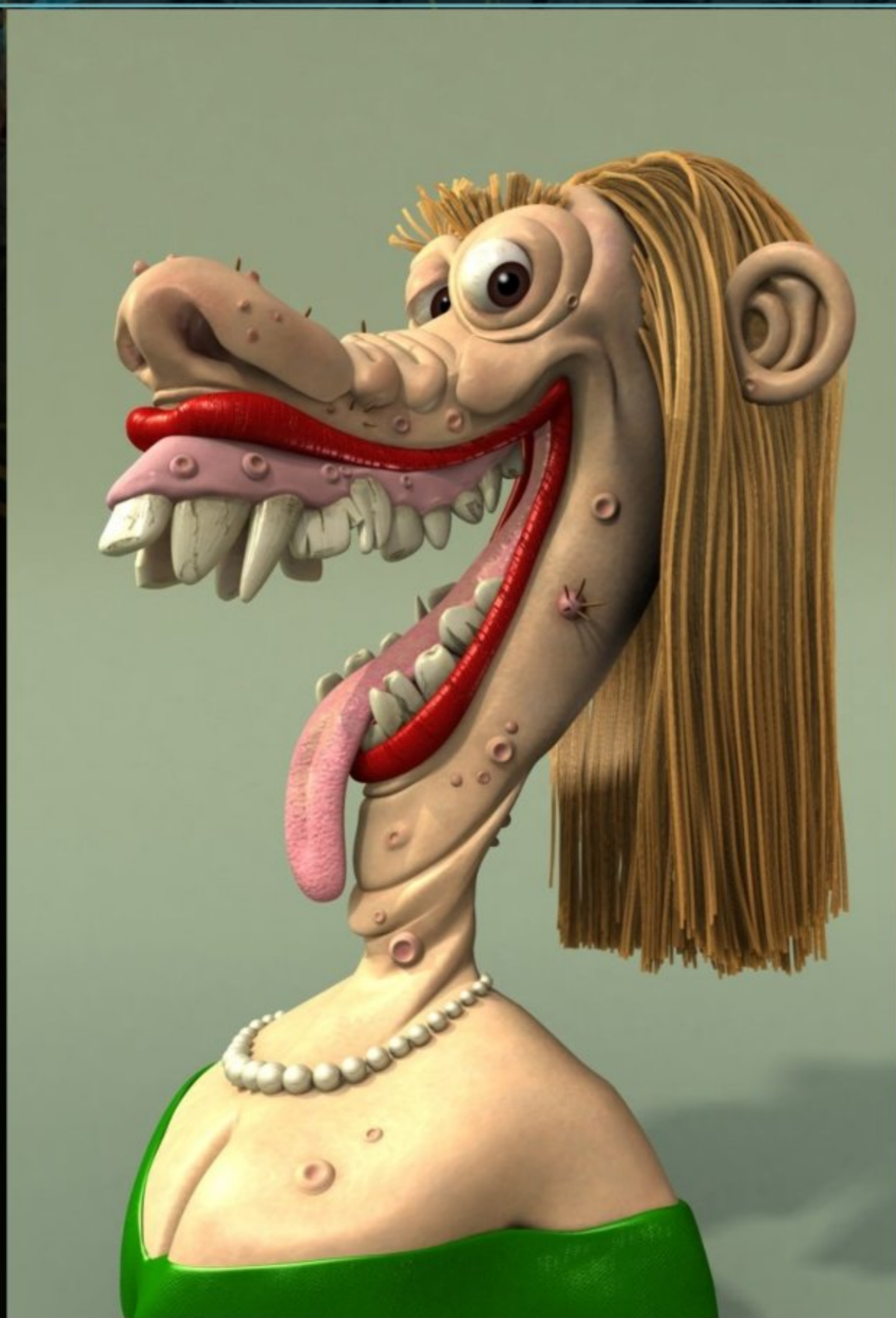
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Super Hero



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Robot



Beautiful Girl Signed

Carlos Ortega



Capsulin



Erasmo the plesiosaur



Carlos Ortega - 2008



Carlos Ortega - 2007

Who_is_John_Doe



Pandora



Carlos Ortega - 2007

Lost Pal



The_Monster_that_was_born



Carlos Ortega - 2007

Garbage

Tuuba



4209

Island



Golgata



Bedroomt

CNT

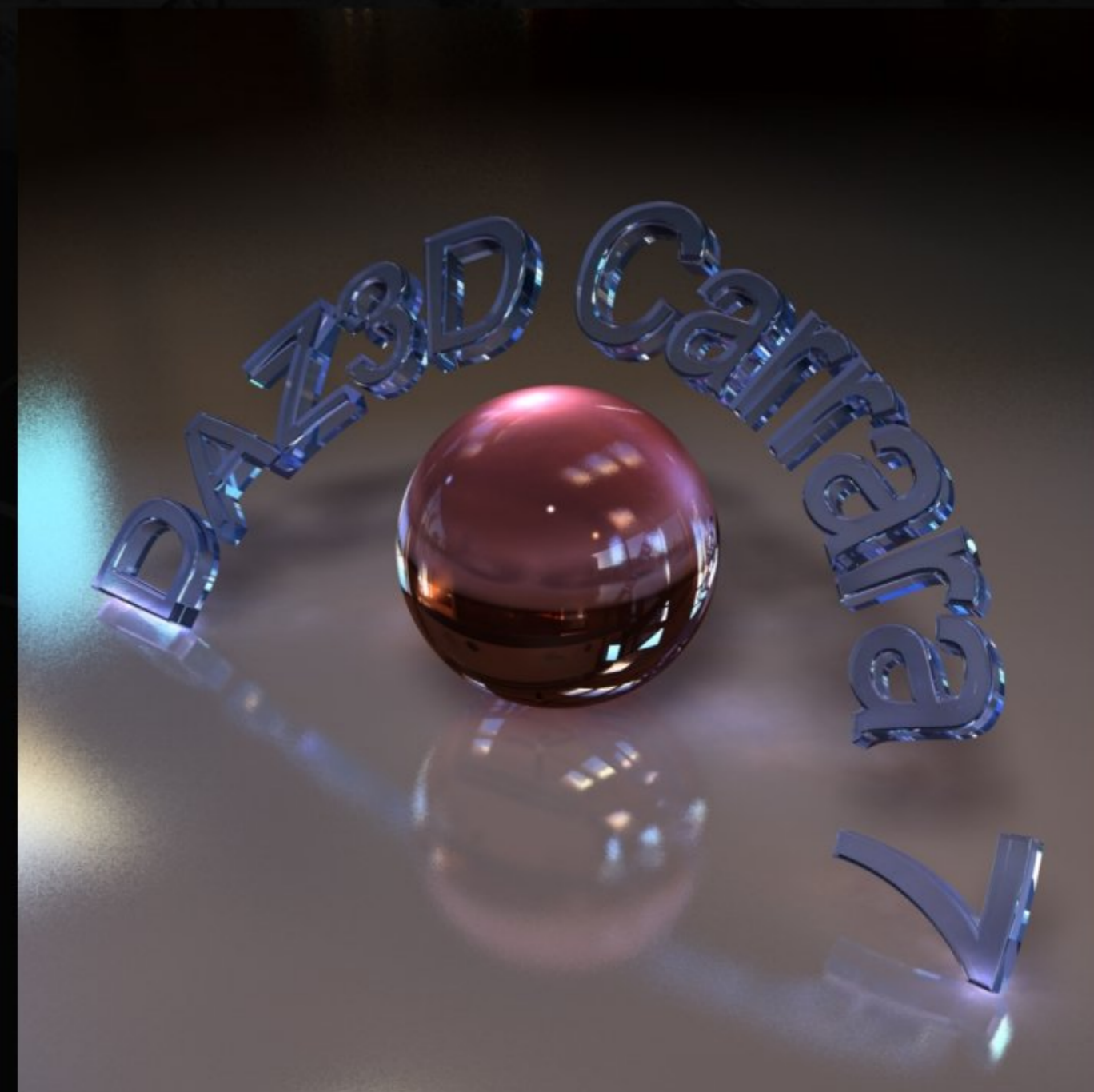
Ringo Monfort

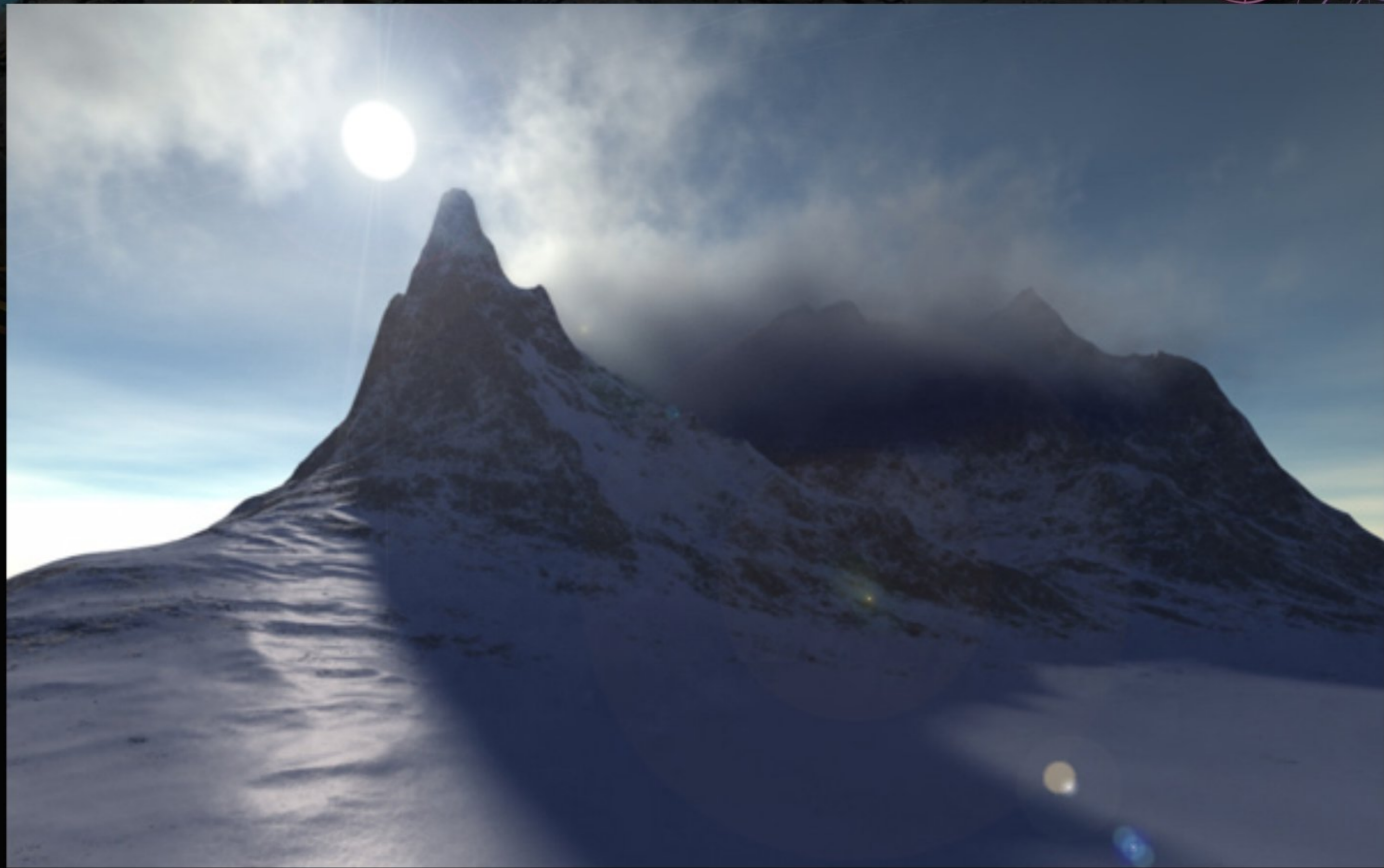
DAZ3D



Summernight

CNT

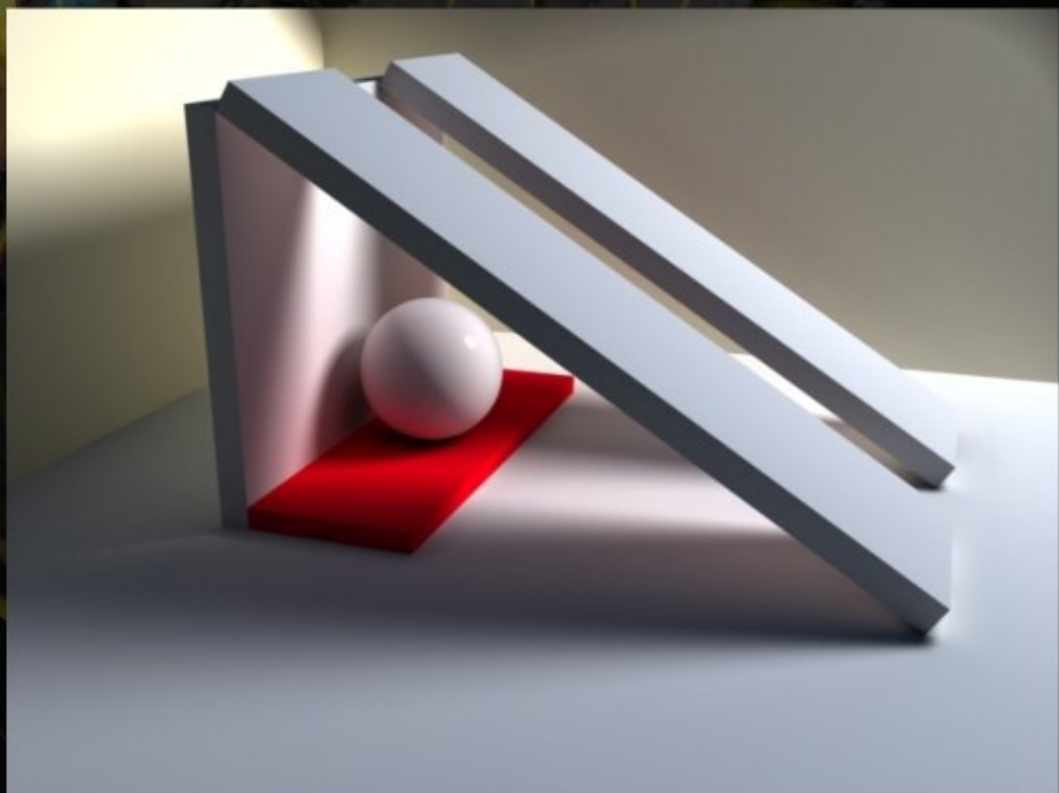




Winter



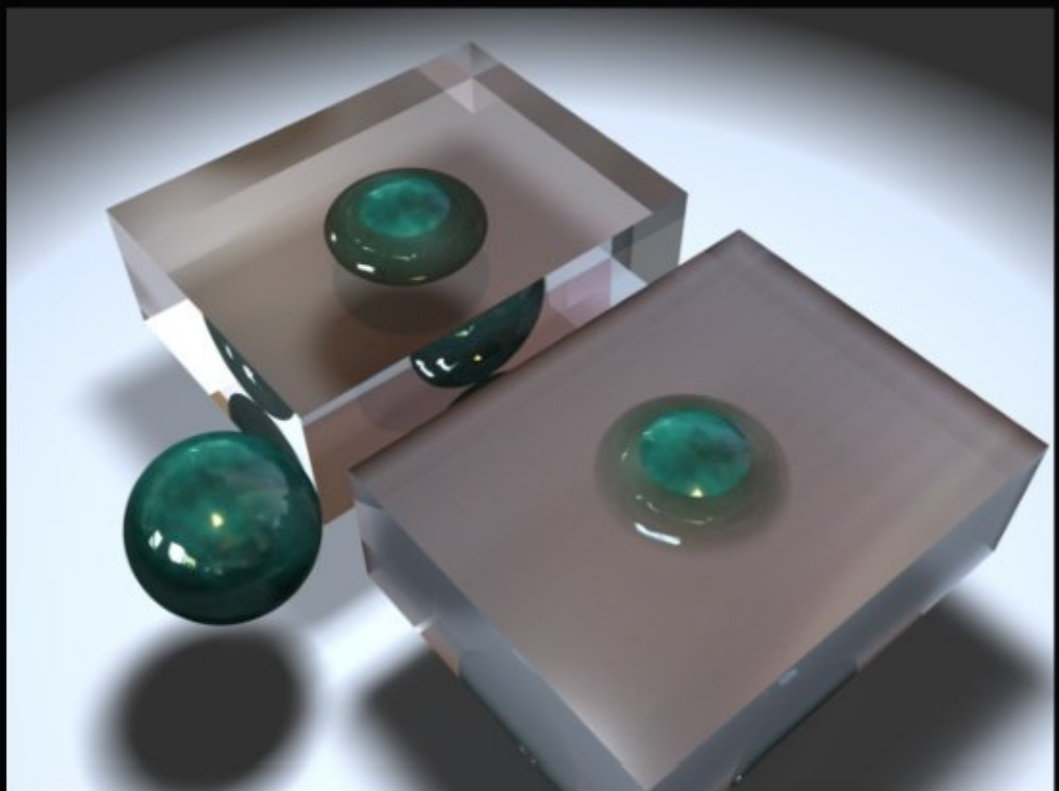
GC2C6



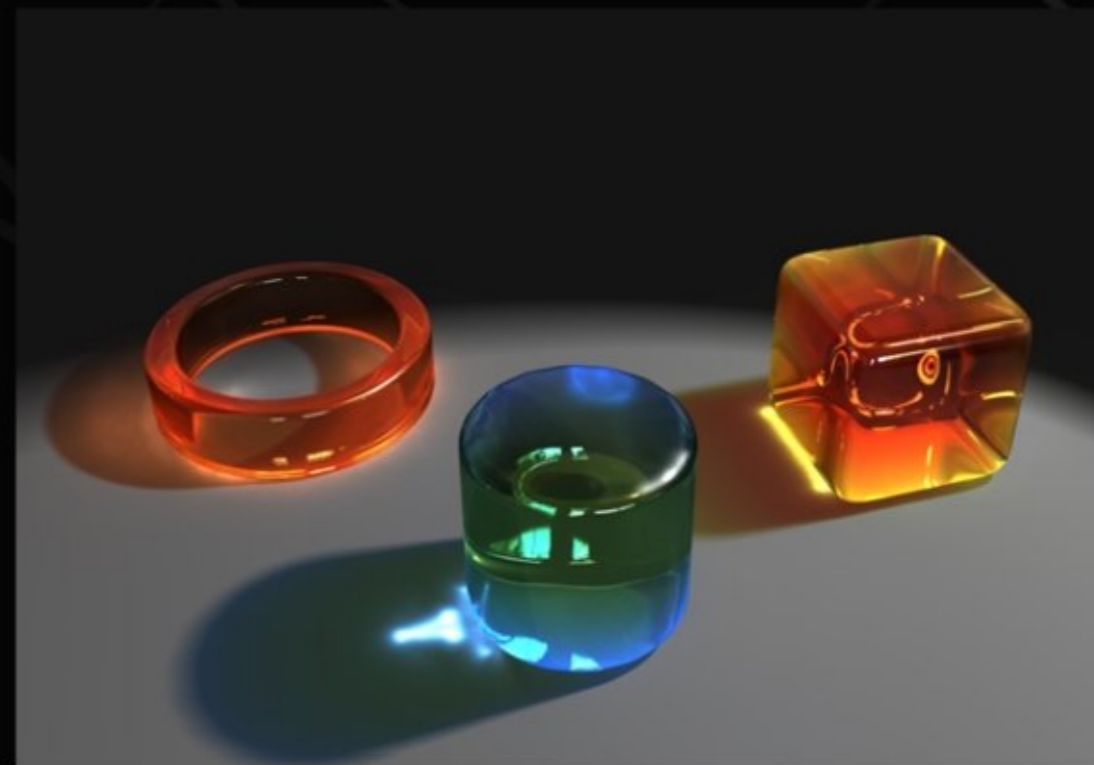
GISkydome



Calmwater2



absorption in-scattering



absorption

PhilW



PhilW 2004

ForestFinal



PhilW 2008

LandscapeFinal



GrassyKnoll



LakeEdge41



Vases



PeopleBall

CNT



Canyon

CNT



EmanuelleDazCrop

CNT

Daz's V4 is included here as an example of Carrara's dynamic hair - the more I use this, the versatile it is! You can also see Carrara's great lighting here.

PhilW - See full gallery at http://www.renderosity.com/mod/gallery/browse.php?user_id=380840

To contact use Renderosity site mail to PhilW or email to phil.wilkes2@googlemail.com

Thanks for your interest!

David Collins (booksbydavid)

I've been using Carrara off and on since version 5. I made the leap from Standard to Pro with version 6, and I haven't regretted it. Although I use content to help create my images I find that the many functions of Carrara greatly enhance everything I do. The images I've created here are experiments with Carrara's replicator, lights, displacement and hair. Although I'm still learning these functions in Carrara I am very satisfied with the results.



DAVID COLLINS 2009

A TANGLED WEB

A Tangled Web

CNT



DAVID COLLINS 2009

TOUCH THE FUTURE

Touch the Future

CNT

Popgriffon



(c)Poplowicki

ThirdOne

CNT

Kevin Wyeth



(c)poplowicki

LOcean

CNT

I used DAZ HMS Victory (poser content) to make them. Apart of Carrara also Vue and Bryce were used.



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The Rescue

CNT

My inspiration for this image goes back to my childhood where I was inspired by old movies like Forbidden Planet, and old Ray Harryhausen films. I like the idea in Forbidden Planet, that there was a race of technologically superior ancients that had become extinct. I decided to marry that idea with the idea of a decayed ruin, similar to many of Harryhausen's set pieces in the Sinbad movies.

I live in North Central Wisconsin on twenty acres with my wife, four cats and a Black Lab. I have had an interest in just about every visual medium from drawing and painting, to animation and video, and now 3D. If I can get focused I'd like to animate a CG short film.

Jeriffe



Isla



Isla334



MissDi's car 7 ok

CNT



Hope

CNT

Jerife is my pseudonym and also one of my characters, the only one I use almost 'out of the box' as she is and represents the Girl next door which is precisely what I want her to be. All my characters are made from real persons features and form part of a story which will develop in comics and animation clips as what I like most of this medium is to be able to tell tales.

I am 51 and have spent most of my life working in not art related things. I saw a world opened with Poser4 to replace my unskilful

hand at drawing, abandoned it the day D|S made its first beta which was in turn abandoned the day C5 went into the market. I use C7pro now. Gimp has been my postwork tool but now I am re-learning Photoshop and learning AfterEffects from scratch.

I am not an artist but a wannabe so I study and practice as much as I can. More precisely my aim is to become an erotic artist. I love drawings and comics as a form of expression and among my idols you can find Hugo Pratt, Guido Crepax, Milo Manara, Moebius, Leone Frollo, Robert Crumb, Stanton and John Willie.

Carrara 3D Animation Gallery

Danas Bartkevičius



Šachteau(x) 2009 event visualizations

Hello,
My name is Danas, I am more known as Danas_Anis A.K.A Jetbird D2. Recently I acquired a degree of professional designer in Multimedia and Interactive Design, branch - digital animation.

This is a short version of Sachteau(x) 2009 visual I made. They were showed during live performances in a concert.

Animation made using Carrara 7 Pro, this is my tool of choice for my every 3D project. I find it to be the best tool to suite my workflow.

Video compiled using Ulead Media Studio.
Music by Jan Morgenstern.
Best regards,
Danas

To see this video please visit:

www.carrara3dexpo.com video section
or
www.youtube.com/watch?v=RM45FxsotfM



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