

# C3DE



# HERE WE GO AGAIN

Well there may not have been as many issues as we'd liked and it's looked bleak at times but like a kung-master with his hands tied, we just keep kickin!

In this issue we have some great interviews, some tips and tricks to help you out, some helpful files for you greedy little render monkeys to download and of course, some stellar art from the Carrara community!

So set your Point-At modifiers to Issue 4 and don't be too hard on me for that cheesy modifier reference.

*Sub*

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# GDE

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# ANIMATE MUCH?



**C3DE**

**Will put you all to the test!**

**Get Ready...**

interview with:

# DAZ 3D

**Q:** First of all let me say thanks on behalf of the C3DE team for agreeing to answer some questions for our readers. We not only appreciate the time you're taking with us, but the continued development of one of our favorite applications.

**A:** We are very happy to help, The development effort underway is very exciting to us and we hope our users will be thrilled with the results.

**Q:** Let's get right to it then. The Metacreations applications have had a pretty rocky road to travel. On a couple of occasions we thought we'd seen the last of Raydream/Carrara. What influenced DAZ's decision to pick up Carrara and run with it?

**A:** Carrara made a lot of sense to us as a company when the opportunity presented itself. There were many loyal Carrara users; spanning from professionals to hobbyists.



The application had a diverse feature set and a strong history. We felt that there was a great opportunity to take the loyal customer base and build it up even more by combining the excellent tools with our wonderful content-centric community. Carrara users are constantly pushing us to move forward and we like that.

**Q:** Do you feel like the teams comfort level with Carrara has changed since its inception and has this influenced the significant fixes and additional features were seeing in each new release?

**A:** When we acquired Carrara, we also brought along the main development team to continue its development for us. While we don't have all the same developers on the Carrara team now, we still have several of the original team members, and they've done a great job at sharing the knowledge of Carrara's code with other developers who have been added to the project over the years.

But, probably the single biggest factor contributing to the direction the Carrara development has been taking is due to the involvement with our community. We've really tried to focus on this during development of version 7 and 8, and we feel the results speak for themselves. The code base is becoming more stable, and the feature set is what users have been asking for and helping to beta-test.



# CODE

**Q:** We would like to know more about the development team, could we get a small introduction of the team members?

**A:** **Jarom:** Located in the DAZ 3D Corporate office, is the lead architect, and helps us keep the projects real. **Pierre:** One of our remote programmers, works from his office in France, he is the long timer on Carrara. His skills help us dive deep into the hard problems and solve them. **Ronen:** Recently moved to Australia, and has been a great asset in rendering, 64bit Mac development. Plus, two other contract developers who've helped tremendously on this versions development.

**Q:** Recently, you opened a poll to ask users what they would prefer to see in the upcoming Carrara 8 and physics/dynamics had a pretty overwhelming response. However, reading the polls it was clear that most people wanted everything listed. We all know it's tough to have your cake and eat it too but what are the chances that we might get more than one of the future options proposed?

**A:** Yes, this is a very difficult issue. We asked the question and had to change development direction mid-stream as a result. This was a difficult decision, but we made the call to dive into a new project. The good news is that we were able to use the Bullet physics engine, an open source toolkit which allowed us to integrate the engine into Carrara with relative ease. This will be initially released as a "beta" feature for the launch of Carrara 8.0, and will be updated to a full feature as part of a free update in the weeks following. However, we have still been working on several other features from the list in the poll. Certainly we won't be able to do them all. Each of our Carrara 8 Open Development Beta builds will have new features leading up to the launch.



**Q:** Any chance you might leak some exciting plans for future versions of Carrara?

**A:** We really try to be open with our community. The biggest leak that we can discuss now is that we will be announcing new price points as part of the Carrara 8 release.



**Q:** So the word about Bullet is out and users are pretty excited, can you elaborate on this physics engine?

**A:** Bullet is an open source toolkit that anyone has access to develop around. Developers can contribute back to the tool, which simply adds to the power of the tools. We are very excited about its integration into Carrara. Many other high-end 3D software tools are also using Bullet to enhance or add physics to their applications. By using Bullet, we save months, and possibly years from we might otherwise have spent in developing similar features from scratch just for use in Carrara. As Bullet is available in both MAC and WIN versions, plus 32 and 64-bit varieties, we plan to leverage this engine in our other applications as well, thus improving the ability to share scene assets across DAZ 3D applications. As shown in the Open Development forum, we are making progress on this implementation for Carrara 8. See the link here: <http://forum.daz3d.com/viewtopic.php?t=132216> The second post shows this working in Carrara. As you can imagine, this is very early in development.

**Q:** Carrara users seem to be made up of a pretty diverse crowd and there seems to be a lot of expectations as to what Carrara can and should do as a 3D application. Where does DAZ see Carrara fitting into the 3D market?

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**A:** You're right, the user base has a lot of depth to it. And they all like Carrara for different reasons since it does so many things very well. We have tried to keep the UI straight-forward, and the product as affordable as possible. Our price point makes it much easier for users to have an application with high level tools to model, animate and render. We've heard from users who have access to very high end applications that they still prefer to use Carrara, due to its relatively short learning curve and its ability to accomplish the work they put in front of it.

**Q:** One of the things that makes Carrara so significant is its ability to use DAZ content natively in a full featured animation and modeling application. However the conversion of DAZ Studio ready items on import still leaves something to be desired. Are there any plans to address this issue or to create Carrara ready versions of some of the existing DAZ content items?

**A:** We have an on-going initiative within DAZ 3D to make our content more accessible between all our applications. Many of the development projects done as part of version 8 will help with this, particularly using COLLADA files. We are not there yet, but it's the goal with our next round of development. We will also continue to work on providing more DAZ 3D products available as Carrara native assets where feasible.

**Q:** With so many options for animation and so many users beginning to create short films, music videos, special FX and experimental animations in Carrara will we ever see an animation gallery in the forums to show off what Carrara can really do?

**A:** Galleries are tricky beasts, as their perceived success depends heavily on the amount of submissions we receive on a monthly basis. And while Carrara is often used for animations, the number of users who submit animated work has always been dramatically less than what we receive for still-rendered art, and

as a result, any animation galleries that we have tried are always seen as lacking in comparison. We have worked closely with a 3rd party development company called GoFigure. They have released a version of aniMate which can be used with Carrara to help make animation much easier and more intuitive. We hope that with more plugins and tools such as aniMate, that help make animation more accessible to a wider audience, that there will in turn be much more animated artwork created within the community to support such a gallery.

**Q:** Anything you'd like to add for the Carrara fans out there?

**A:** Tell us what you want in Carrara. Please provide input as we offer the Open Development Beta of Carrara 8 to all customers who have purchased Carrara 7. We do listen to our customers and appreciate your input. We would not have moved on the physics project without the input we received from the community of users.

**Q:** I'm a good animator, you guys wanna hire me?

**A:** Thanks, but we're not hiring animators currently. :)

**S7:** Doh.  
(Shuffles off quietly)

The logo for DAZ 3D features the word "DAZ" in a bold, white, serif font, followed by a stylized green leaf-like graphic, and then the number "3D" in a white, serif font. The entire logo is set against a dark background with faint green circular patterns.

Is an official sponsor of the C3DE Animation Contest



## Sparrowhawk3D

### CARRARA'S INDIE PLUG-IN ROCK STAR

**Q:** Hello Jeremy, could you introduce yourself for the readers?

**A:** I was born and live in Australia. I'm 38 years old and a bachelor. I've had an interest in computers, programming and video games since I was a teenager. I have no formal qualifications but I did almost 2 years of an Electronics and Communications degree. I got some good books and taught myself C, C++, Assembly Language for IBM's PCs and wrote a few desktop applications in the 90's. Now with my much more experienced and semi-retired father, Michael, we work together as a small family business team. You can see what we do at [www.LokiConsultants.com](http://www.LokiConsultants.com). I'm a something of a hack of all trades. I'm not an artist but 'creative'.

**Q:** How did you find out about Carrara?

**A:** It all began when a friend gave me a disc with a free copy of Poser 3. I won't forget staying up all night amazed at what could be done and the potential I saw. I then sought out a full copy of Poser 4 and as many of the companion software applications as I could from MetaCreations, including Ray Dream Studio 5.5 which at that time wasn't easy to get hold of and I think I found one of the last copies available online. MetaCreations Carrara had really bad reviews so my first upgrade was



**What instan  
the original  
of products  
media feel &**

Eovia Carrara 2. What instantly attracted me to the original MetaCreations line of products was their natural media feel and philosophy.

**Q:** How long have you been using Carrara?

**A:** I first started using Ray Dream Studio and then Carrara as a hobby, mainly for making costumes and props to use in Poser. Not all that time was wasted. By the time Carrara 4 arrived and with the Transposer it became my most important application. I still use Carrara 4 for a few specific techniques. Carrara is the perfect tool for what we do to render and create quality images of engineering products, for visualization and animation. I also get to use Carrara a bit in my spare time when I'm not writing plug-ins.

**Q:** When and why did you begin to develop plug-ins for Carrara?

**A:** The mip-mapper was the first plug-in I wrote for Carrara 4. I wanted this because I didn't like the patterns I was getting in renders of buildings and street scenes and I knew that video games used this simple technique to improve their visuals. It took almost a year to come together and there were huge initial hurdles to get over though. I couldn't even successfully compile one of the samples provided - but I kept coming back to it and tried to find my way around the SDK and figure out what I was missing and doing wrong. Once I got going it became much easier. I've developed most of the plug-ins because I needed them or wanted to learn more for the future - and some simply because I could ! I don't like

What instantly attracted me to the MetaCreations line of products was their natural media feel and philosophy.

# CODE

mindless repetitive work and entering lots of key frames so wherever I can see a way to automate something or make it easier by using a plug-in I'll write one.

## Q: What is your inspiration source for plug-in solutions?

A: Video games are a big inspiration - especially the Dead or Alive games and the Final Fantasy series and films. When I see something cool and clever in a game I know that it typically requires a smart but simple solution and I try to figure out how they might do it and then use the idea. For example I'd been playing, and getting beaten up, in Dead or Alive Ultimate for quite a long time before I noticed the small detail that the moving and knocked down characters were leaving an impression in the snow or sand. The simple solution to that is to push any vertex of a mesh down when something stands or lands on it. I wrote a plug-in for my own use to do this ('Footprints') which is one I hope to improve and release. I've used it to make vehicles leave a track in the mud and it has a shader to go with it. Ideas for some of the plug-ins came from the forums and suggestions and requests by users, but mostly I've made them out of necessity.

## Q: Could you tell us more about your plug-in's?

A: 'Wheels' was the second plug-in I wrote. After trying to animate a few cars it seemed obvious that a simple modifier plug-in to measure the distance travelled versus the wheel circumference would save a lot of time and effort and then I extended it to include steering. It was while I was working on the instruction manual and putting a figure on a bicycle I thought it would be so much better if I could animate the chain and that is how 'Tracks and Chains' was born. To wrap a chain around two equal sized wheels was easy but for a number of complicated arranged wheels, needed for a tank, it proved to be more complicated than I expected, but it all really comes down to simple trigonometry. I tried but never quite got it working for a bike chain complete with fully automated gears and pulley but I hope to get around to finishing it off someday. The 'Belt Drive' followed on from 'Tracks and Chains' using much of the same algorithms only it builds the mesh instead. The 'Spring Primitive' was something I did between them as a useful and practical exercise to learn how to build geometry in almost full 3D. I have a few other simple and unfinished plug-ins that I am putting up in a laboratory section on my website.

**Q:** The popular plugs seem to be jiggle and cloth, were they difficult, what inspired you?

**A:** The 'Jiggle Deformer' is clearly my most popular plug-in. It all started with a forum post asking how to use the magnet deformer in Carrara that I responded to. I had been wanting a magnet like the one in Poser for a long time and was about ready to make my own when that feature was added. Since I like things automated and I'd also seen the fake soft body effect used in games I thought it would be a good idea to apply a bit of simple physics to achieve the desired result. Not a great deal of actual research was required but it was a lot of light-hearted fun to develop.

The Cloth simulator is more a case of me stumbling around trying to add a feature I've wanted to have in Carrara for a long time. I was working on some concepts and costume designs and conforming clothing just didn't cut it. It was initially easy enough to get some simple cloth like behavior but very difficult to understand the real mathematics and science behind it. Writing code is easy once I know what it is required to do. Normally I plan everything out carefully on paper first but with this project I have been jumping right in and having fun entering in the code and trying out ideas then seeing the results. It is very rewarding to type in some lines in C++ then hit the button and watch beautiful shapes and folds appear but disappointing when it doesn't work. Then I have to try and figure out why it doesn't work on paper or try to get ideas and clues from incomprehensible published articles and papers. I guess I've achieved much more than I thought I ever would working on that plug-in and learned so much. The project really snowballed and I got caught up in it ! Interest from the Carrara community helped to keep me going and I wanted to share the results I was getting for better or worse.

**Visit Jeremy's site and  
download his plug-ins at:  
[www.sparrowhawke3d.com](http://www.sparrowhawke3d.com)**

C3DE



[www.howiefarkes.com](http://www.howiefarkes.com)

**HOWIE FARKES**

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# CARRARA

# BLENDER 3D WORKING TOGETHER

interview with Sim Pern Chong



**Q:** Sim pern Chong, first of all let me say thanks on behalf of the C3DE team for agreeing to answer some questions for us. Could you introduce your self to C3DE readers?

**A:** Hi Danas, thank you so much for your interview. About myself, I am a 3D Designer based in Singapore. I have been in the Design-related field since the mid 1990s. Traditionally I was trained in the field of Industrial Design. However, through the years, the design-related works that had been undertaken included other disciplines that are connected via a common thread of 3D Creation. Besides design, my other lifelong interest is in the area of metaphysics.

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**Q:** You designed a very beautiful book where you present a very interesting story and amazing artwork done using 3D software, but before we talk about the book, when did you begin your journey as digital artist and when did you develop an interest in 3D graphics?

**A:** My first interest in 3D art was not really computer-based. It was really through the art of airbrushing. Back in the early 1990s, I was very inspired by the artworks created using airbrush. Because of that, I picked up airbrushing as a way to express 3D realism in art. When I first came into contact with 3D software, it was through a book call '3D Modelling Lab' which I bought in 1995. Since then, I was hooked onto digital 3D and transferred my passion from the traditional airbrush format onto the digital 3D medium.

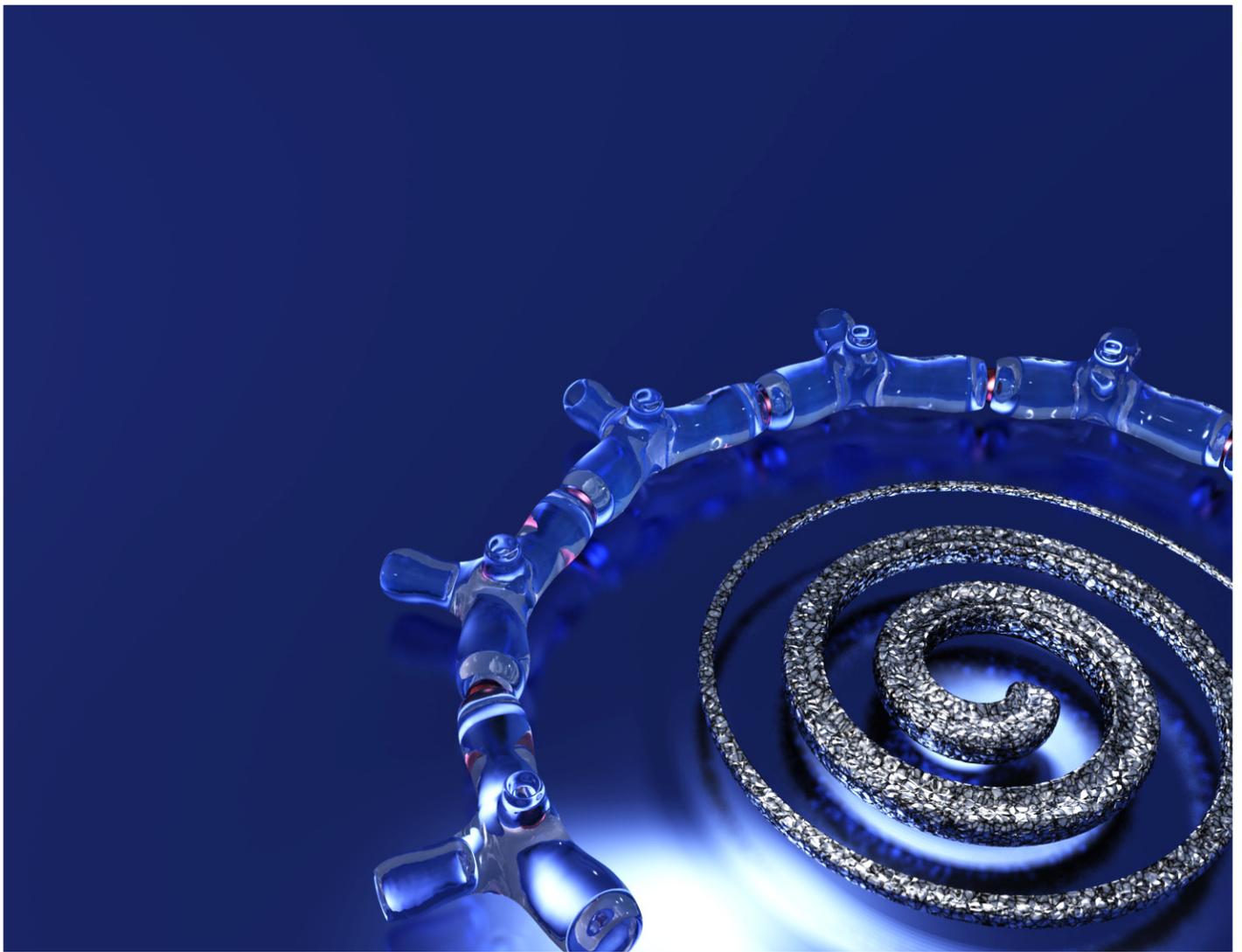
**Q:** One of the tools used to create the illustrations in your book was Carrara, how did you find about Carrara? What made you choose Carrara as one of the instruments in your workflow?

**A:** I first found out about Carrara through a copy of DAZ Studio made available on a 3D Magazine. It made me check out the DAZ3D website. I chose Carrara because of its ease of use and excellent rendering results.

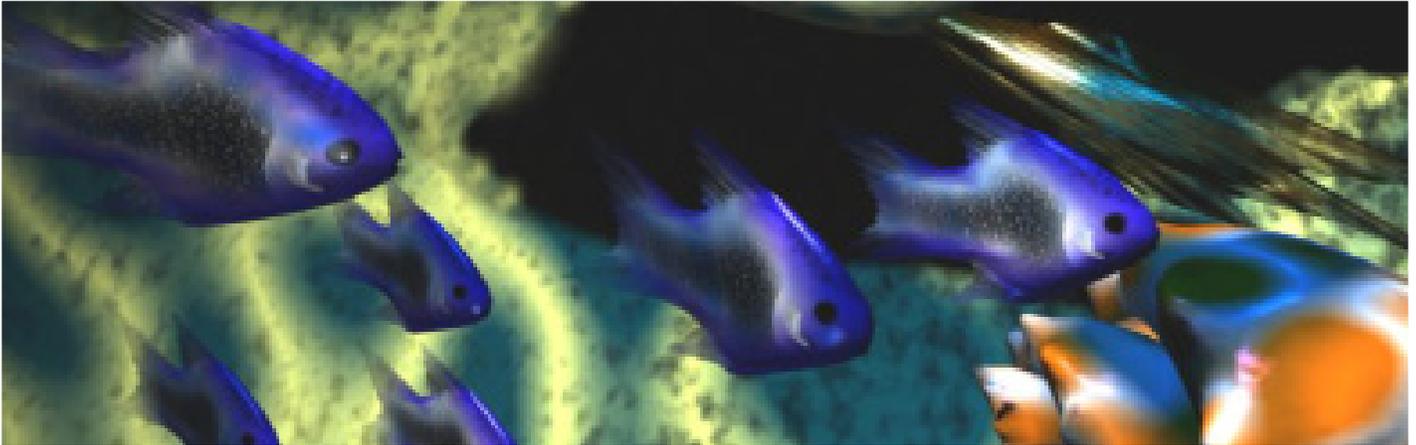
**Q:** Carrara's landscaping tools were used in the illustrations of the book. Had you considered using tools like Terragen? What was it about Carrara that caused you to choose it over other tools?

**A:** I have not really played much with Terragen. As for Carrara, I was very impressed with its ease of use and the huge amount of features available on it for the creation of natural landscapes and environments. Additionally, the manual that comes with it is also easy to understand. Basically, Carrara was chosen mainly because of its ease-of-usage and intuitiveness.

**Q:** You used the popular Blender 3D along with Carrara. How well does Carrara play with Blender? Is this combination of tools good for illustration art and how well did it meet your needs?



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**A:** I find that Blender and Carrara compliment each other very well. They sort of cover and made up for each others' weakness. As I am more familiar with Blender's modelling features, I sometimes import stuffs created into Carrara for rendering. On the other hand, Carrara is strong in the landscape and vegetation creation aspects. This allows me to create natural scenery with greater ease.

**Q:** Can you describe any advantages Carrara had versus Blender that prompted you to create a bridge between these two applications for your projects?

**A:** Off-the-shelf, Carrara has many excellent features that are not inherently available on Blender. It is especially strong in the rendering and natural scenery creation aspects. These features include Global Illumination capabilities, in-built realistic-sky system, the ability to easily create natural landscapes and atmospheric effects such as clouds. I especially like its ability to custom create vegetations and mass distribute them accurately over a terrain.

**Q:** How well did Carrara work for your project?

**A:** Carrara worked very well for the project. I especially like the fast rendering speed and excellent material presets.

**Q:** You have a very engaging style of art and your images are very interesting, what influenced you for this kind of expression?

**A:** I am very interested in projecting future possibilities based on observation of existing phenomena. For the project, I tried to imagine what things could be like if they had followed a certain direction of evolution, culture or thought-form. Some of the artworks were also inspired by dream imageries, especially those of landscapes. I tried my best to translate some of these imaginary imageries into a realistic and tangible form.

**Q:** Could you reveal your workflow? What would you advise for other Carrara and Blender users? Would you recommend Carrara to fellow users of Blender 3D?

**A:** As Carrara has a good terrain generator, I sometimes create the terrains in it and export them into Blender. Sometimes, I do the opposite, that is, create some hard-shaped models in Blender and import them into Carrara as part of the landscape composition. As both software have different strengths, I highly recommend that Carrara be used alongside Blender.

**Q:** I believe you are questioned a lot about how you made your images, are people amazed to know you didn't use 3DS Max or Maya to make these renders?



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The Cloud Splitter is my personal craft for travelling within an environment with atmosphere.

**A:** Yes, some people are amazed that I used ‘budget-conscious’ software for the work. Most people in my region have the impression that serious 3D work can only be created using expensive and industry-standard software.

**Q:** Could you tell us more about the book these illustrations were made for? What inspired you to create this story?

**A:** The book serves as a platform for me to express my passion in 3D art. Additionally, it also have an underlying message about what I thought could be possible future scenarios for life on our own planet or how it may turn out to be if we had adopted a more nature-friendly and symbiotic culture.

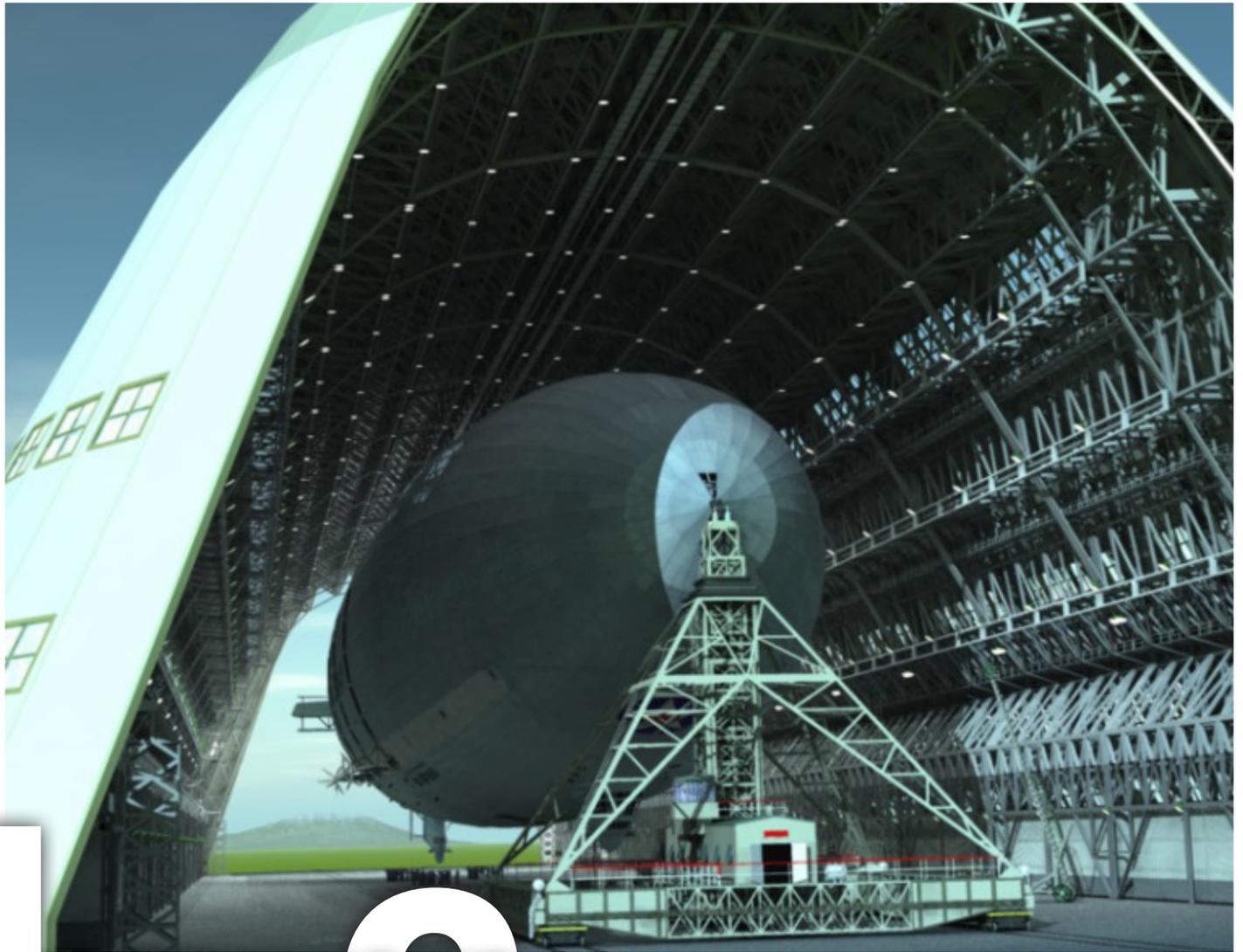
**Q:** You used GIMP and Rhinoceros 3D, could you tell us more about why you chose these over other similar tools in the industry?

**A:** I guess, using the 2 software is primarily a matter of their familiarity and availability for my usage. Nevertheless, at times, I do have to work with clients who are not designers and/or who are working in a Linux-based environment. Under such circumstances, GIMP is the best way for me to communicate the design concepts to them. As for Rhinoceros 3D, it is also one of main tool that I used regularly in product and industrial-design related works. In my opinion, the area of NURBS modelling, Rhino is one of the best.

**Q:** Any other considerations you would like to share?

**A:** Once again I would like to thank you for presenting this opportunity for me. One last thing that I would like to add is that I just wish that more people gain awareness of wonderful software such as Carrara and Blender, and see the possibility of creating compelling artworks without the reliance on expensive tools.

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**LOOKING FOR COLLABORATORS on my project**

I'm working on animated short about US Navy carrier airship USS Macon of 1930's.



Movie is to be about 10 minutes long featuring mostly air-to-air shots. I've already made the models, but I need scene assemblers/animators and sound specialist to bring them to life.

Carrara is going to be used as main, but not the only tool, other software could be used.

Project is non-commercial - I cannot offer money.



Apart from the models and experience with this type of teamwork, I can offer credits at the end of the movie.

Final result - the movie can be demo reel for all involved artists.

Interested persons can contact me via PM at DAZ forum - user name: Popgriffon; or via email to: [poplowicki@op.pl](mailto:poplowicki@op.pl)

Thx,  
Popgriffon

**CODE**

**i**nterview with:



**NV**  
**ASSOS**  
**AKALIS**



# CODE

number of projects, most of the time as an aid to visualize interiors or other complex objects. I also use the renders from Carrara as a guide for hand drawn work I needed to do in the various productions. I have also used it for animation and visualization ( visual development of sequences ) of different animated and live action productions or for presentations.

**Q:** Carrara was used to help create a view from a child's perspective in one of Paramount Pictures animated movies. What made you choose Carrara?

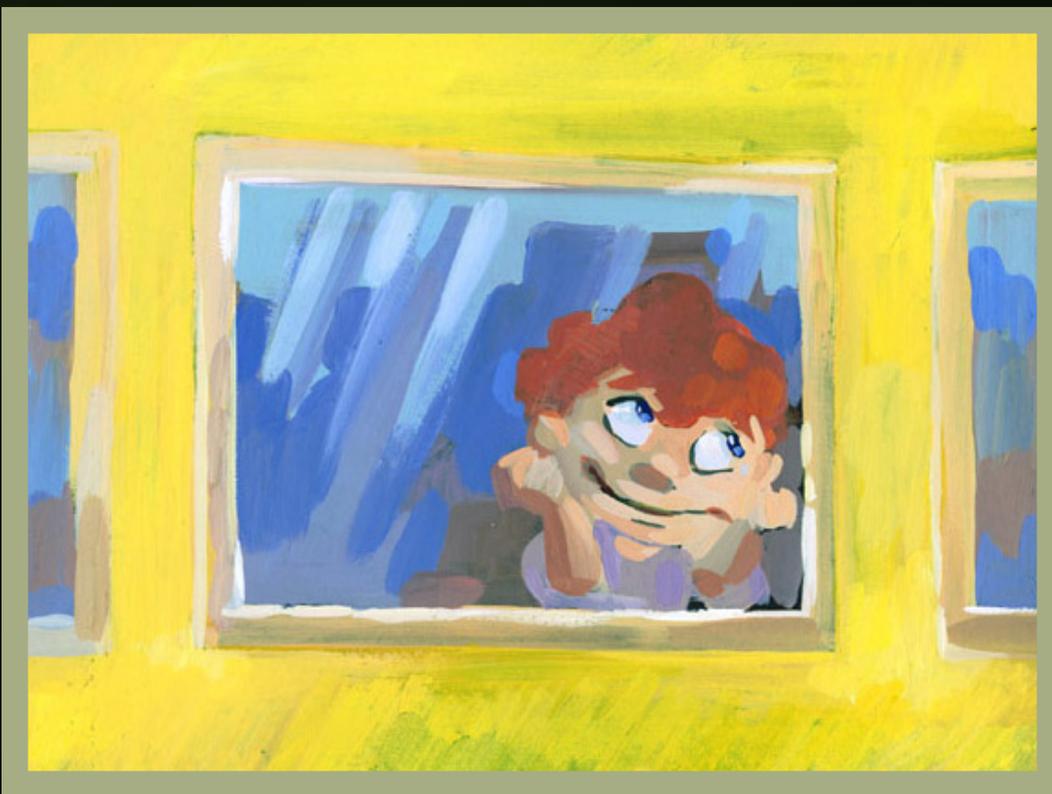
**A:** Yes, at the time the Greek studio was pretty young and some of the layout artists had problems drawing the strange perspective we see in the Rugrats movies. In one case we had to do several sequences inside a submarine for "Rugrats go Wild". The space inside the submarine was small and often crowded with characters and the artists needed something to guide them in drawing the interior consistently with each other and with the same details and forced perspective. At the time I had to choose between Carrara and a very high end package. I chose Carrara because it was very easy to build the interior of the submarine quickly and use the modifiers and wide angle camera to give it the strange perspective. When I was happy with a camera angle I would then print the interior using a special grid shader, like the wire shader, and the artist would trace over the print giving the final look to the drawing. Since then I have been using Carrara in similar situations. Most recently when I needed to do some complex storyboards for the a well known movie about bees where I constructed a model of the hive, and some other stuff and used them to visualize scenes as the bees were walking or flying inside. I would do the modeling and layouts at home and then, at work, I would add the bee characters. Since a lot of the work I do now days is early storyboard work, before they start doing the modeling inside their own proprietary packages, I have found that it helps me tremendously to construct



sets in Carrara and then translate them into layouts and storyboards. Another example is the time-lapse shot of the central park you see at the end of the movie about bee's as the park becomes green again. I first created that in Carrara using the atmosphere sun and clouds in a fast time lapse mode. The director loved it and it was the guide for the final shot you see in the film.

**Q:** I heard you are making an animated short movie exclusively in Carrara. Would you reveal some details about it?

**A:** I thought of making a 3d movie on my own, I mean a short, very short film. I wanted to see if this can be done in Carrara and how far I can push the software. Part of my problem is that I don't know how to rig well, so I have to find existing content. Then I thought it might be interesting to see what someone can do by just using existing content to make a movie. I bought models from DAZ, Renderosity and RuntimeDNA and I also built some of my own and started this movie. Right now I have done my first pass in all the animation and I'm focusing on working in the extra requirements of each scene, like extra models, textures, particles, etc. before I go back and refine the animation. My biggest problem is were to render this thing since my imac is hardly capable of handling it.



**Q:** I have seen a lot of amazing projects with your name in the credits. From a professional animators point of view, what is your opinion about Carrara as well as its advantages and strengths for animation projects. What would you like to see in Carrara and what potential do you think it has for the professional animation industry?

**A:** Carrara is a lovely all around animation program, it has certainly come a

# CODE

long way over the years and now has many high end features and more are coming. I have access to a lot of other software since I own different packages for my own company, but I always tend to return to Carrara because it is friendlier than anything I have seen out there. Carrara has many limitations but these are things DAZ can easily fix if they want to. They should follow up with the tools they create and in each release they should advance them a bit. There is need for new stuff like dynamics and cloth but some of the already implemented solutions need to be more up to date. For example if you can randomly change the size of the replicated objects then why not drive the size with the use of a gray value shader ( as you do with placement ) and have more control? Or why there is not a hemisphere replication array option? These are small things that will make all our lives easier working with this wonderful program.

**Q:** Any other considerations?

**A:** I'm exited about the new Carrara 8 release coming soon and I hope there is going to be much excitement around the community and artists to motivate DAZ and developers for additional features and functions. Thank you for the opportunity to say my story and my experience with Carrara.

**Nassos Vakalis**

[www.nassosvakalis.com](http://www.nassosvakalis.com)



# DD PARTICLES

WWW.THEBEST3D.COM

**REVIEW BY:**  
**Thomas MacCallum**



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## I am no stranger to 2D applications,

I am a Lecturer in advanced Photoshop at the City of Bristol College and have also spent a lot of time with the Gimp and Paint Shop Pro. So, when asked to review PD particles and visited the website I was not sure how it would compare. I must admit I was a little dubious.

The reason for being dubious you see is that Project Dogwaffle (of which PD particles is a part of) is not a big budget big teamed development and publishing operation in the hands of some big marketing company, on the contrary, on visiting the website at <http://www.thebest3d.com> you get the impression that PD particles is the brain child of an individual – this is true, the Dogwaffle project is the creation of an individual – Dan Ritchie, an accomplished artist and programmer however, thebest3D.com is the work of another individual Philip Staiger and the site is a hub of useful links and is a reseller for several other pieces of software and hardware. All well and good but it does have a kind of low budget feel about it.

So how does it compare to the more famous drawing programs? The answer is that it doesn't –



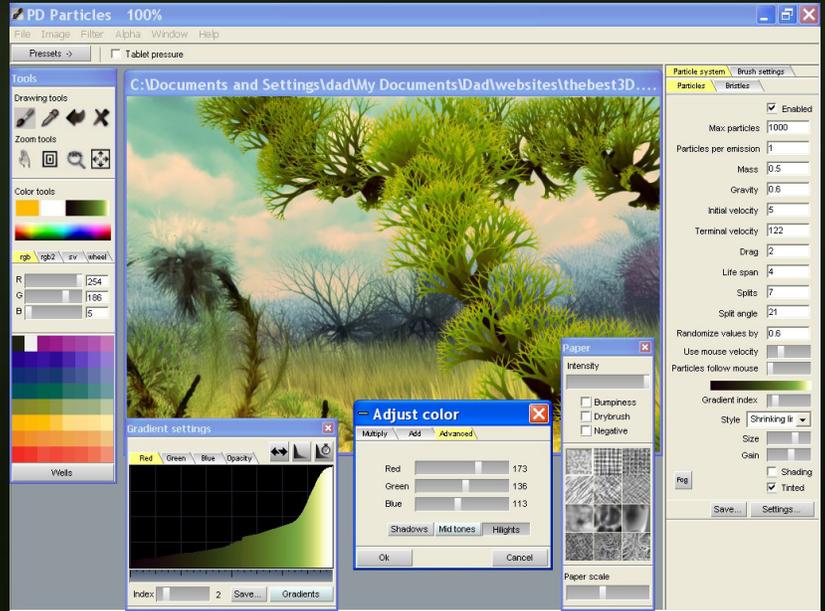
## Its something quite different.

Yes is a 2D image program but not like you would have seen before. You can import your own images or start with a blank canvas, from there on your work is going to be brush based - with or without a tablet – a bit like Corel Painter.

The similarity and there however, PD particles has a lot of brushes that will do a good job in simulating natural media but the BIG trick is the particle brush. The particle brush can draw quickly and easily in a way you will not have seen anywhere else, brush presets seem to grow trees and bushes, grass or coral, there is a wide variety of presets for the brush and the particle bases system really does feel like the result grow from your brush, its hard to describe in a way that really does it justice.

## So is this a one trick pony?

Well if all PD particles had was the particle brush then I would say yes it is a little limited but don't forget there are several other brushes and effects so it is a fully fledged brush based app and at it's price it really is impressive. I have found no other program that can let you build up natural looking environments so quickly and so enjoyably.



Regards,  
Thomas MacCallum

**CODE**

# SHOESTRING SHADERS

desaturate

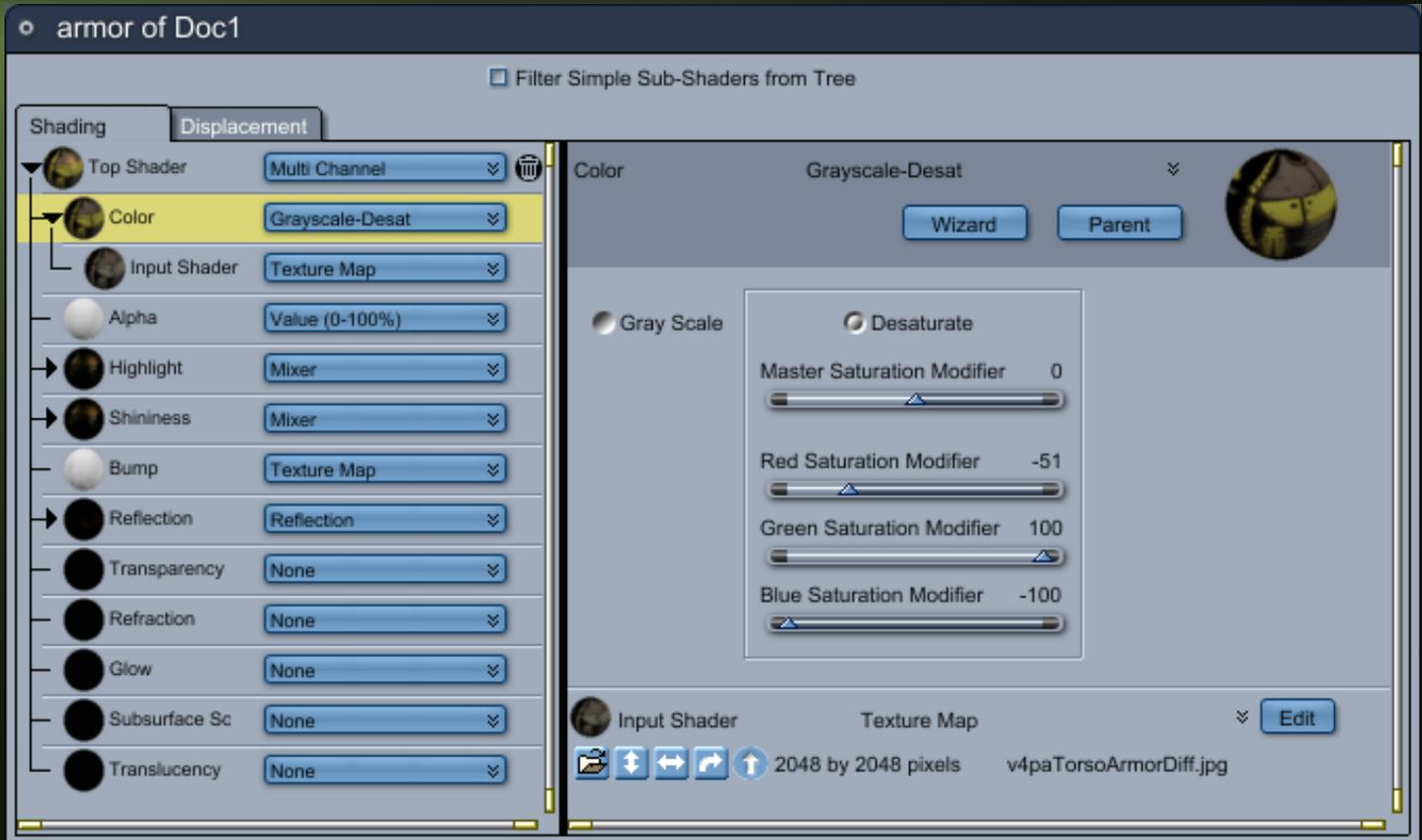




**REVIEW BY:  
Tim Payne**

**G**rayscale-Desaturate is just one of the many powerful shader functions in Shoestring Shaders, a Carrara plugin created by Mark DesMarais. It's one of the simpler functions in the package, but over time I've found it to be surprisingly useful.

# C3DE



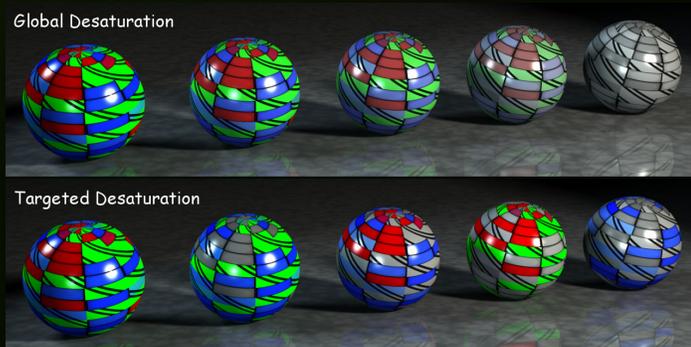
Desaturate is what I like to call a “modifier” function, much like Carrara’s existing Color Gradient or Curve Filter functions. It doesn’t do anything by itself. Instead, you place one or more simple functions inside the modifier and use its controls to transform their appearance. Modifier functions are the most powerful shader functions in Carrara and the secret to creating spectacular procedural and texture-based shaders. Perhaps a better term would be “magic” function—they really are that amazing.

Desaturate gives you control over the saturation of the red, green, and blue values of any functions placed inside it, and you can increase as well as decrease these values. In just seconds you can tone down shaders that are too vibrant, or brighten shaders that are too dull. By increasing the saturation of some colors, and decreasing others, you can create a completely new color scheme for your shader.



The Desaturate function is a great way to adjust shaders to match the overall color palette of your scene, especially if you're working with premade content. Instead of having to use Photoshop to adjust texture maps, you can do it in Carrara. This saves time as well as disk space.

Desaturate is also helpful when working with complex procedural shaders. Their color values are often a combination of many different functions and tweaking them all individually can be very tedious.



As with most Carrara plugins, there is a free evaluation version of Shoestring Shaders. Check it out at [www.des-web.net/shoestring\\_graphics.html](http://www.des-web.net/shoestring_graphics.html). In addition to Grayscale-Desaturate, Shoestring Shaders includes an impressive assortment of other shader functions for special effects and multipass rendering.

CODE

# RENDE



# RENDERWERX

says what!?



## RENDERWERX

says free ipod model! - *Clickety Click!*

CODE

HOL



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**clickety click!**



# TUUBA TUT

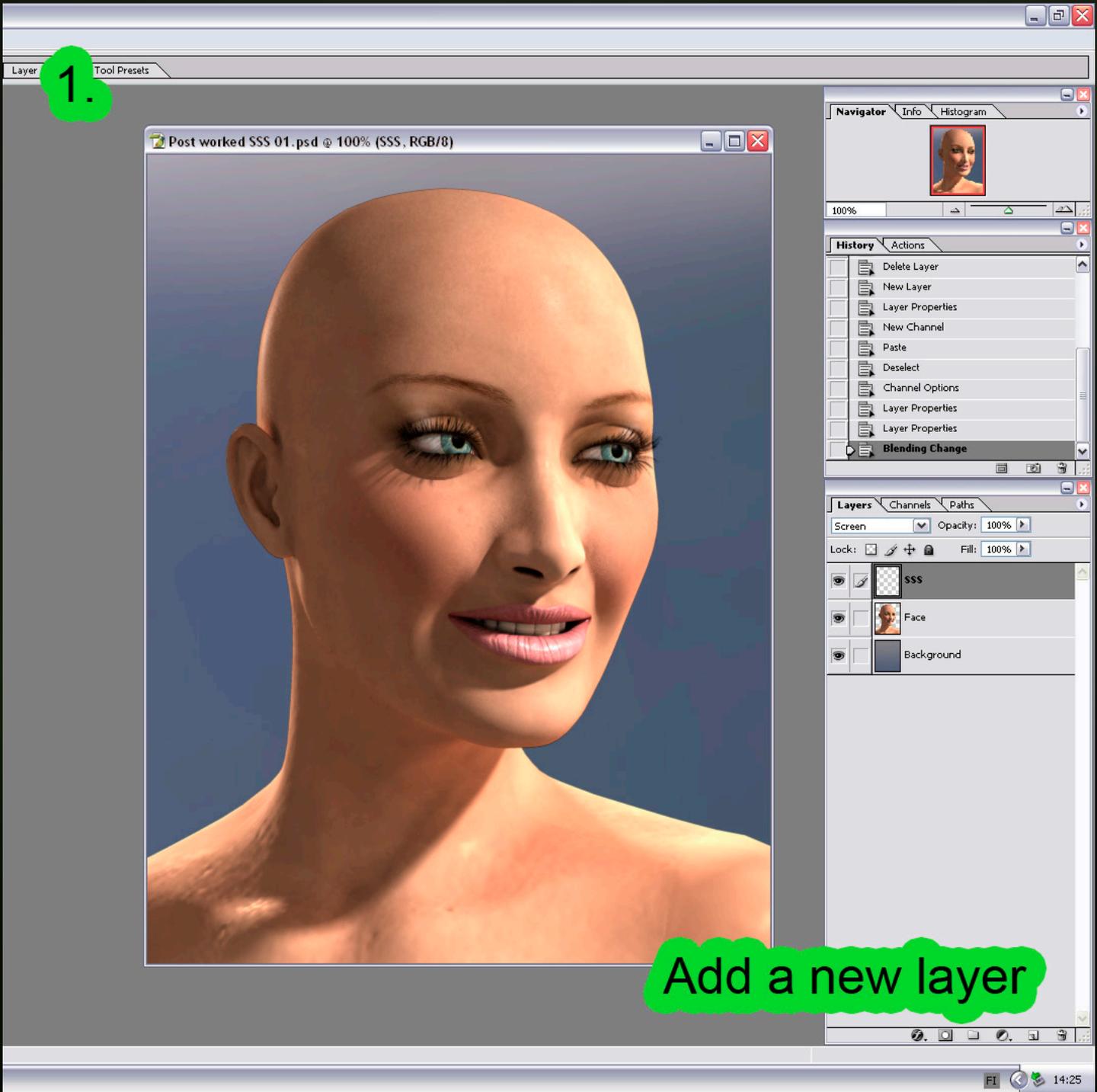
**S**uper sub-surface scattering secrets so simple you'll s.... eh, i should probably stop there.

## POST WORKED SSS by TUUBA

Subsurface scattering often makes a skin look better in rendered images. The bad thing is, in Carrara (and in most of render softwares) it is very slow to render, especially with global illumination. This is why I wanted to invent some technique to make SSS in post work. I found that Carrara SSS render pass is set to “screen” in Photoshop’s Blending mode. After that everything was easy.

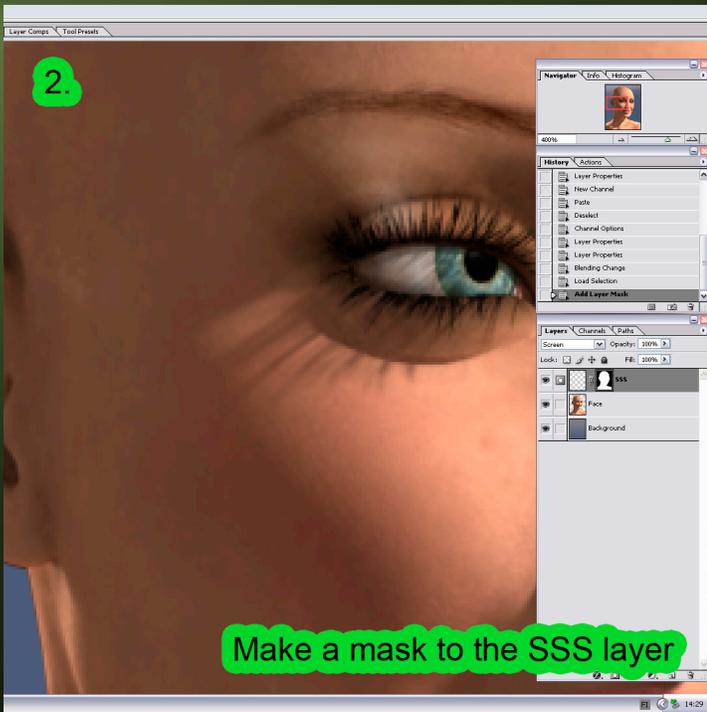
Please notice I’m using a pen tablet in this tutorial and I highly recommend the use of it. It’s a lot easier to paint SSS over the image with the pen tablet.

**Image 1:** Import the rendered image into Photoshop. Make a new layer and name it SSS. Change the layer’s Blending mode to Screen.

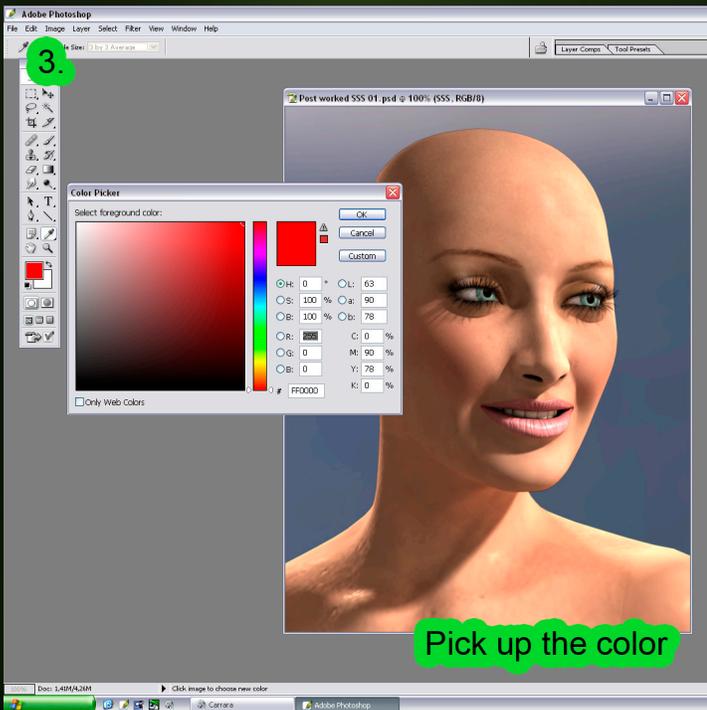


Add a new layer

# CODE

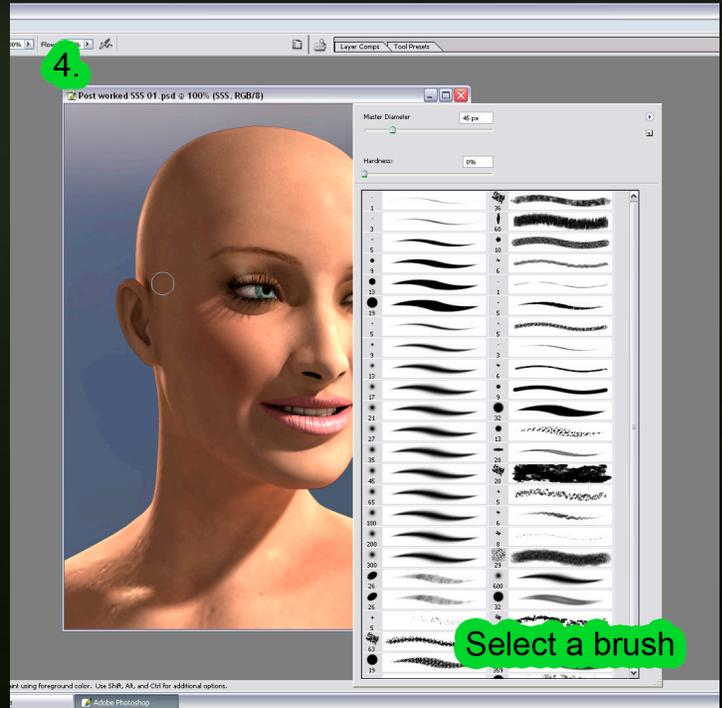


**Image 2:** In this tutorial I have three layers. The first is a background layer, second is the face layer and above it is the SSS layer. I created a mask for the SSS layer from the face layer. This keeps things a little bit cleaner and save us from cleaning layer after painting.



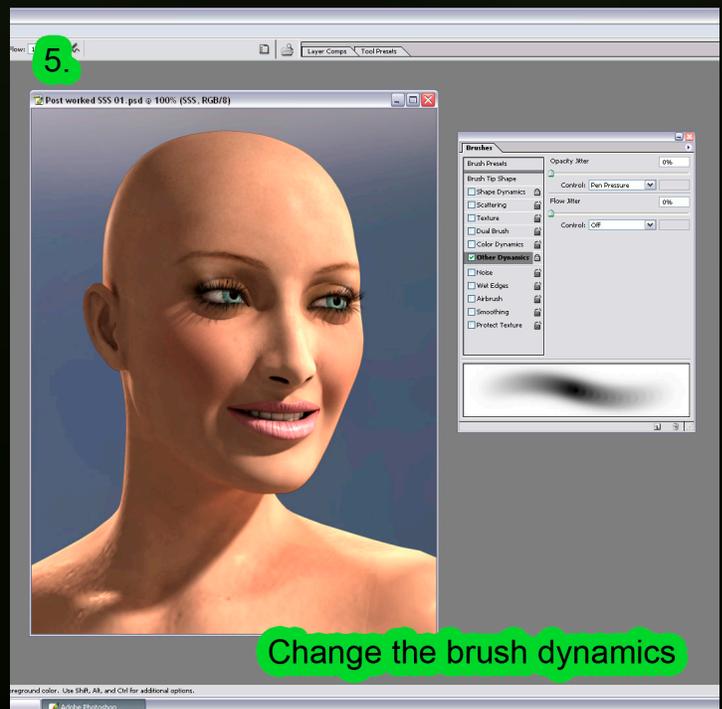
**Image 3:** Select the color, which you want to use in your SSS layer. I used the bright red color, which seems to work quite well. And remember, you can always adjust the color after painting for example with Adjustment layers.

**Image 4:** To the next, select a propriate size soft brush. You'll find the right size with trying.

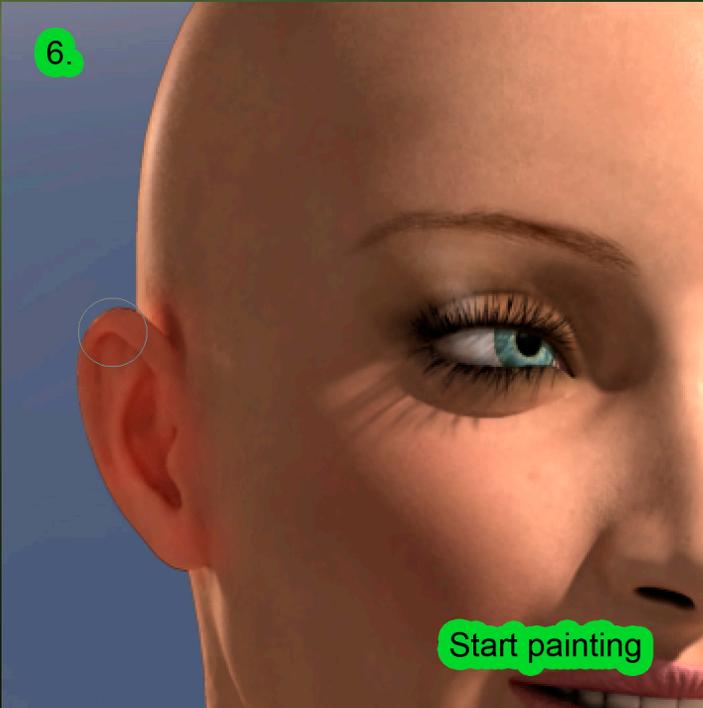


**Image 5:** (For pen tablet users) Press F5 key in Photoshop and you'll get the Brushes tab. Unselect everything, but turn on the Other Dynamics selection. Be sure that Opacity Jitter is 0% and its control is Pen pressure. Then lock the Shape Dynamics and Other Dynamics to press a little lock symbols in the right hand of the row.

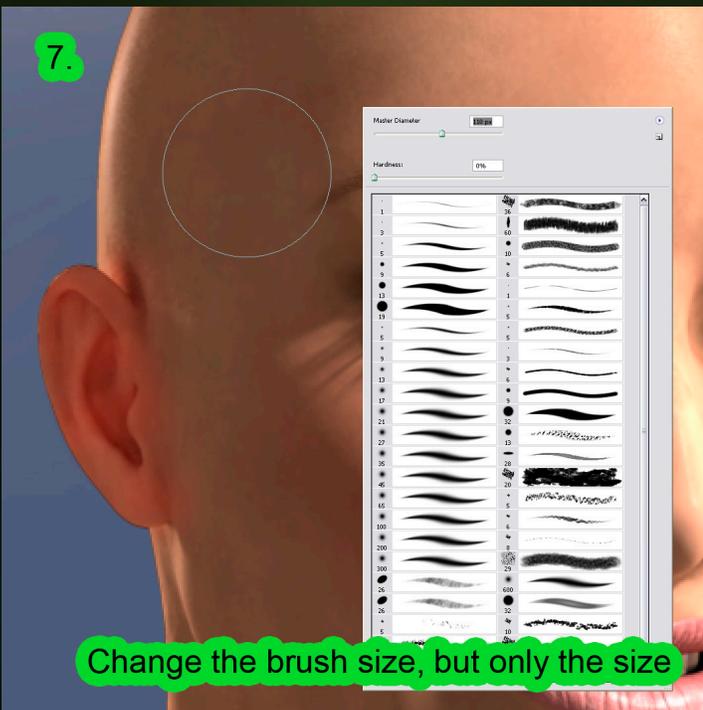
If you're not a pen tablet user, then forget about this Dynamics section and change only the Opacity of your brush with the Opacity slider in the top of the screen. Keep it down (5-15%) to get a precise result.



# CODE

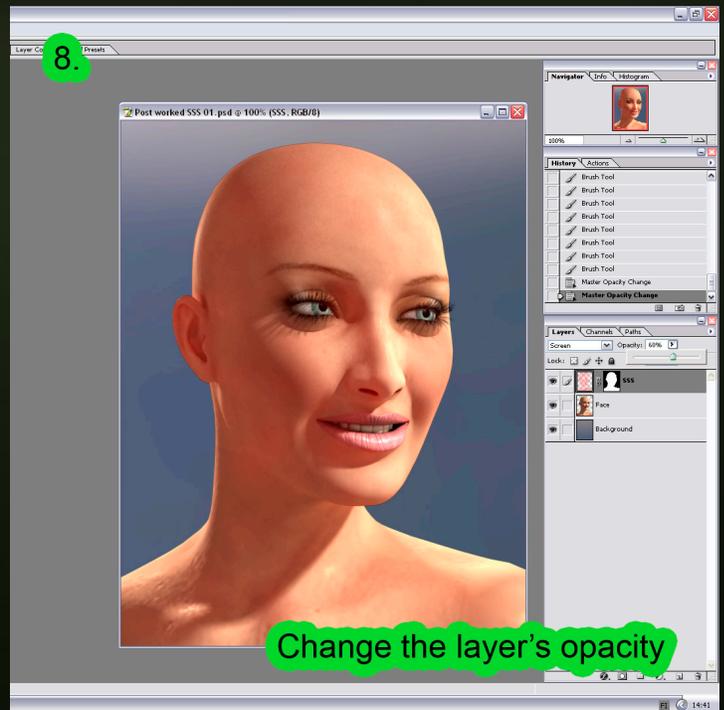


**Image 6:** Start painting. Add color especially on the shadows. Don't push too hard. Imagine those areas of the face, which would allow the light come trough in the real life and put the color on them. Be sure you're painting on the SSS layer, but not on the mask of it (if you even have a mask).

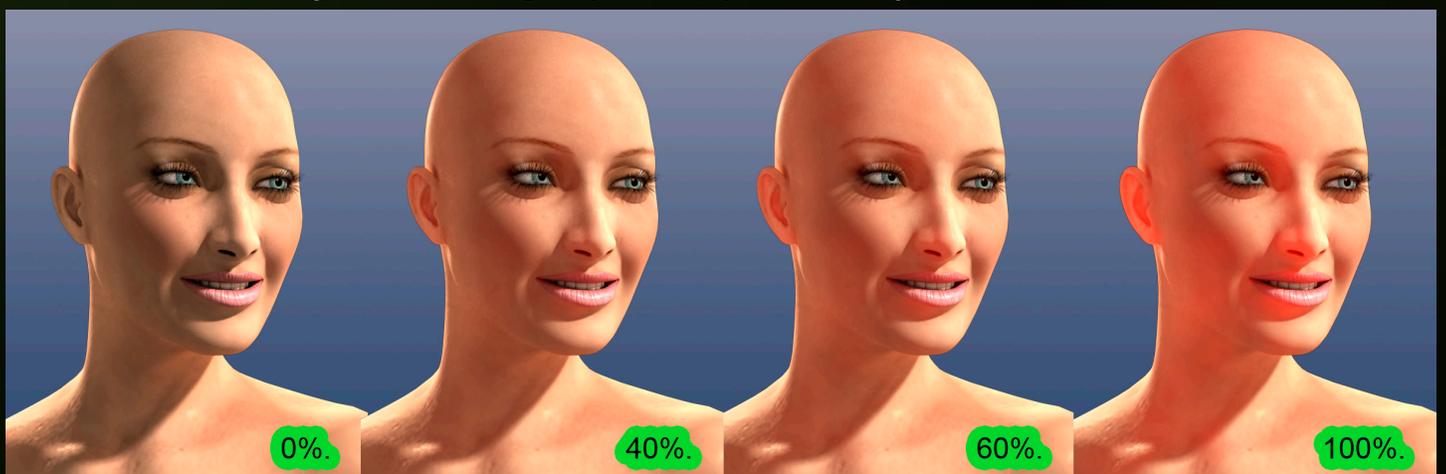


**Image 7:** When you need to paint larger or smaller areas, you can change your brush size or shape any-time. It doesn't matter, which brush you're selecting, your dynamics keep going on, because we locked them in image 5. If you didn't lock them and you're using pen tablet, then you have to be careful that you change only the size of the brush.

**Image 8:** Finally, when you're happy with your work, try different opacities of SSS layer. And to put the Hue/Saturation Adjustment layer on the SSS layer, you can easily change the color of your SSS with "Colorize" option on.



**Image 9:** The Finished image with different opacities. The left one is an original render without any post worked SSS. The right one is my painted SSS layer on the rendered image without any fading. The best composition between these edges is to set the opacity of SSS layer something like to 40-60%.



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# PyCarrara Project

Latest news:

The PyCarrara Python scripting plugin for Carrara is alive!

The first alpha release can be downloaded from the PyCarrara website:

<http://pycarrara.sourceforge.net>



## New exciting features are currently under development:

**Keyframes management by script**

**New Midi interpreter for music driven animation**

**Script driven shader**

**Walk cycle designer**

PyCarrara is a collaborative project. The current team is very small and we are looking for volunteers.

You can help on documentation, testing, Python development or C++ coding!

If you want to join the team, please, check the project website.

art. interviews. tutorials. community.



# 3D hobbyMAGAZINE

April 2010

tour **3d Coat**

with **FUGAZI**

**CURVY 3D** creator

**Simon de Rivaz**

shows us the ins and outs of his revolutionary software

vendor **HONGYU** shares his modeling methods

APRIL ROTH of **The3DZone** shares tips and tricks on content creation

**carrara**

**WORKFLOW:**

*Troy Cowan walks us through a scene from start to finish*

the metamorphosis of artist

# UWE JARLING

an in depth interview

Interview with digital landscape artist **DREA HORVATH**



**CODE**

**ALL THE  
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# Y TURES

twisted | reality

twisted | reality

# CARRARA

# CODE





**PHILW**



CODE

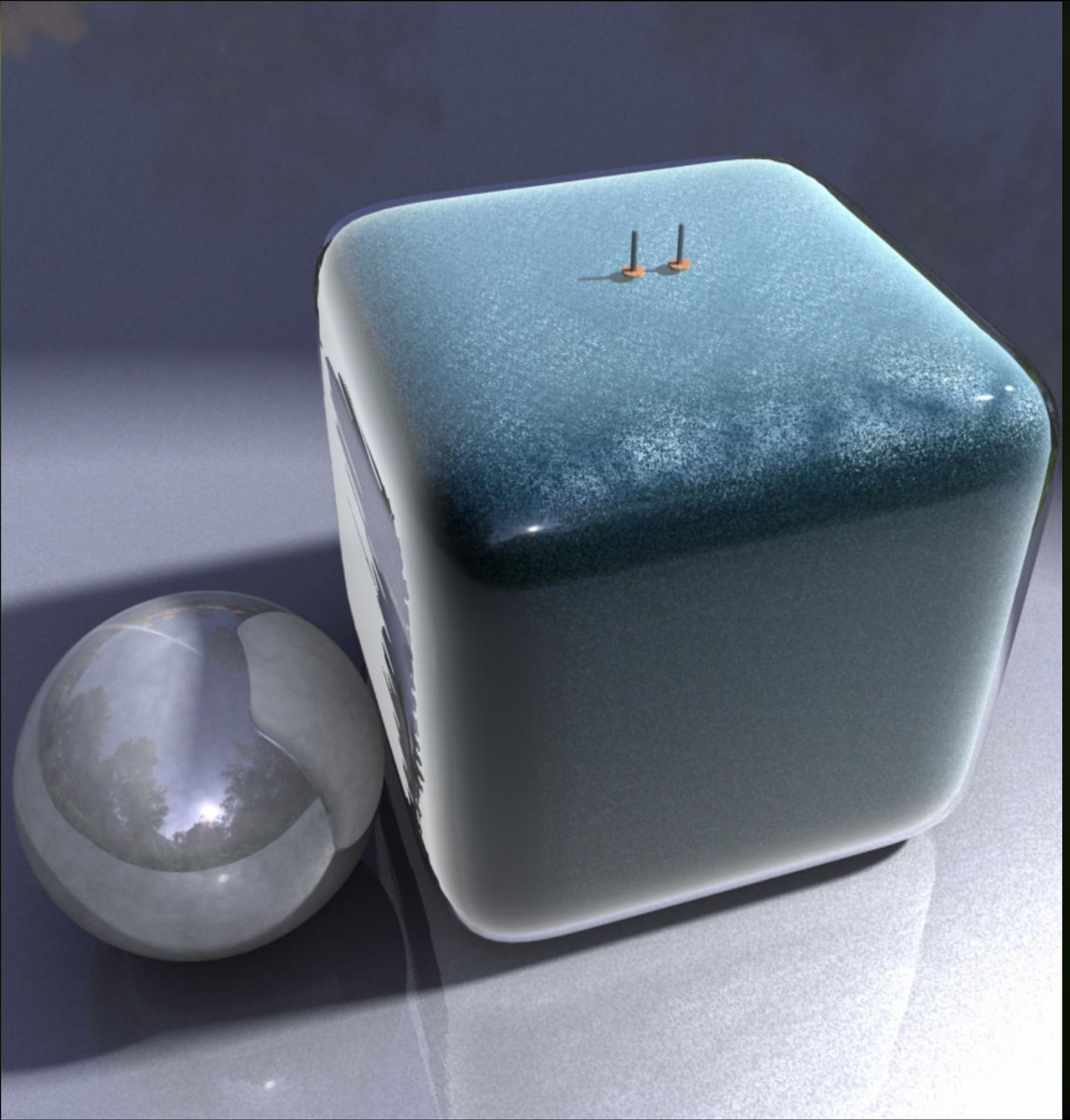


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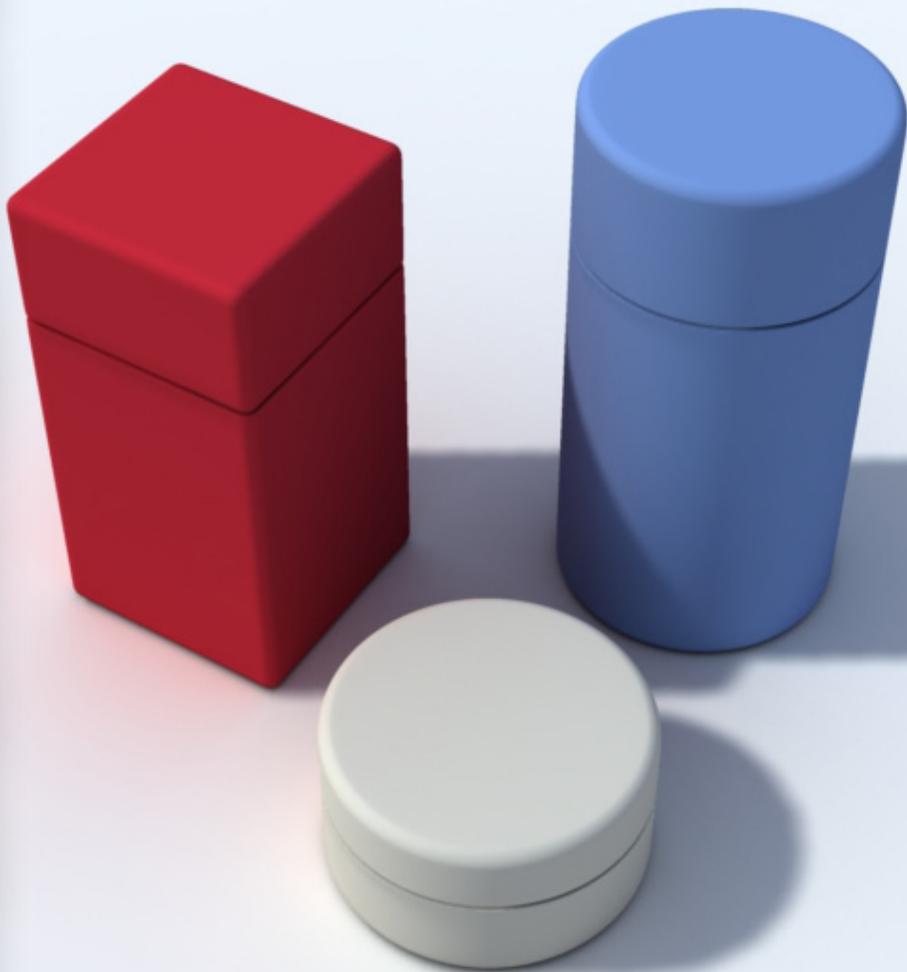


W W

# CODE



# HOLYFOREST



# CODE



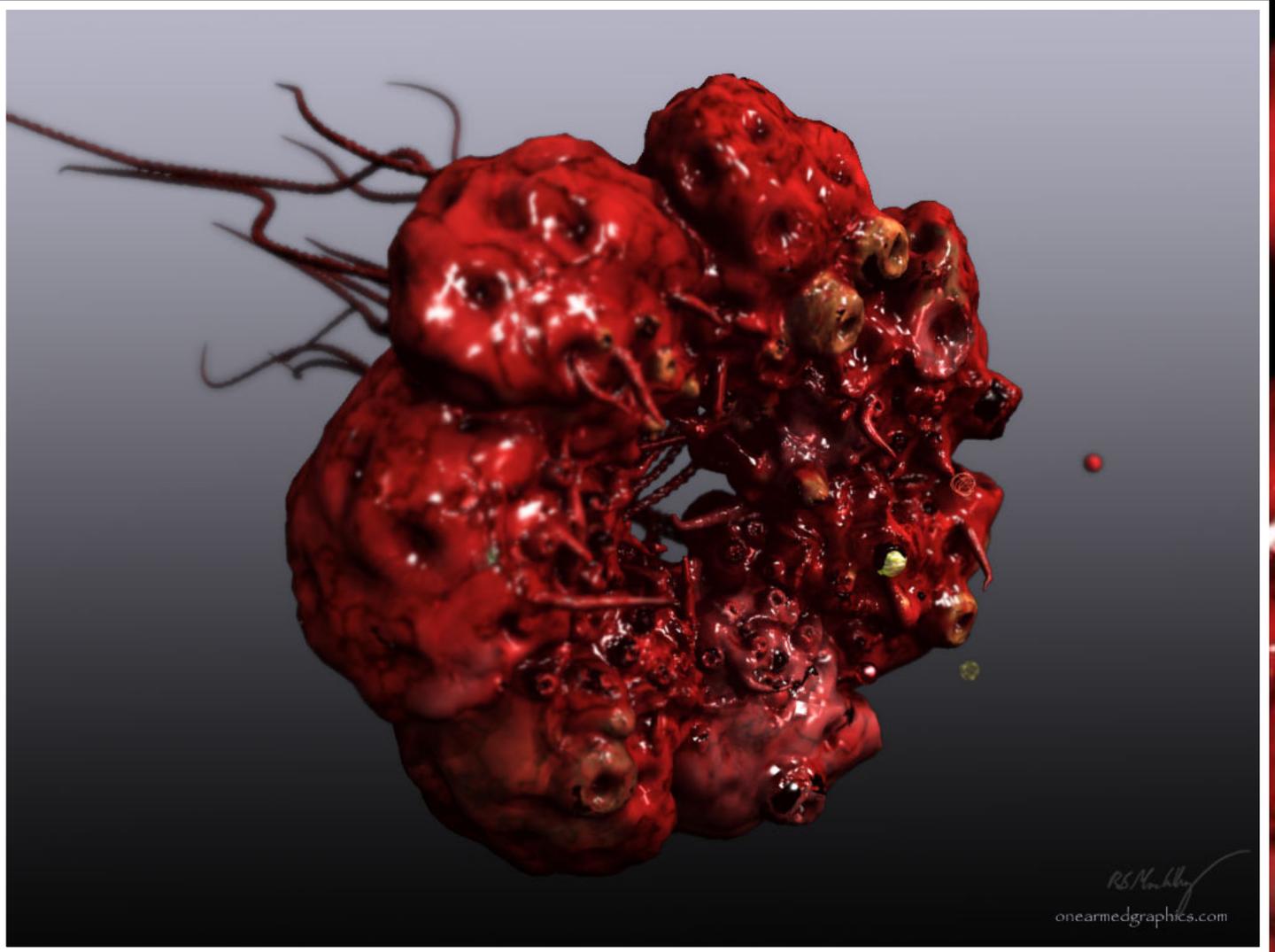
(c) Poplowicki



# POPLOWICKI



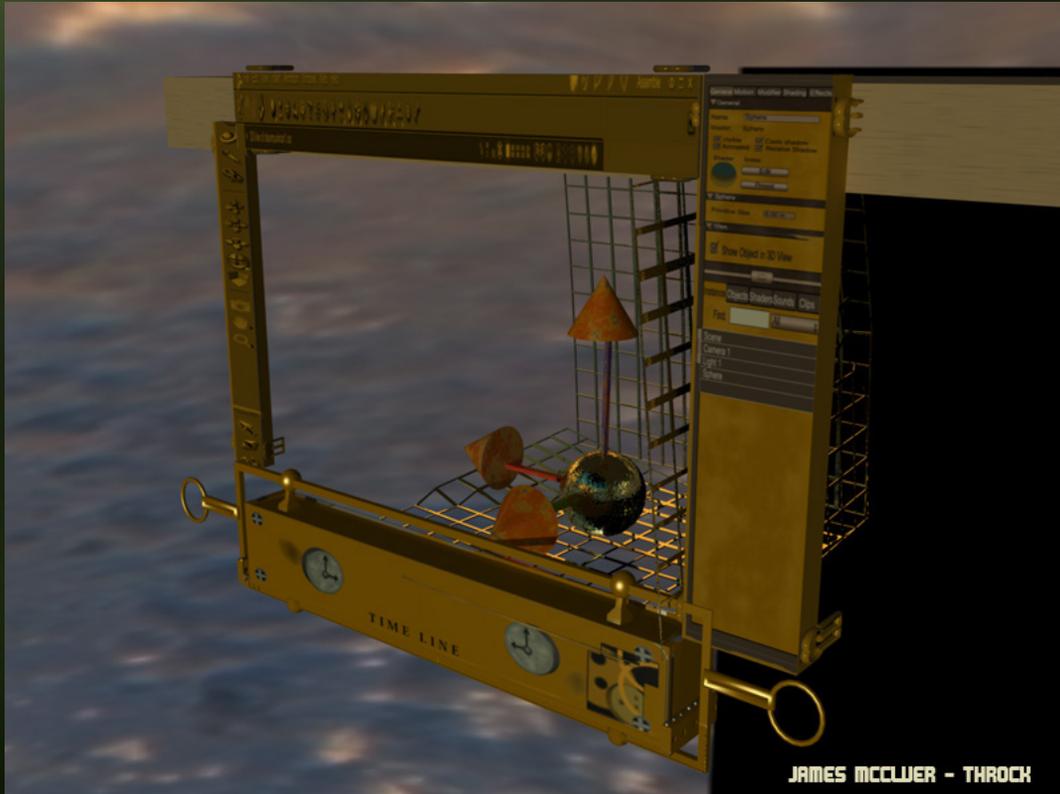
CODE



# ORBITSTUFF



# CODE



# James McCluer

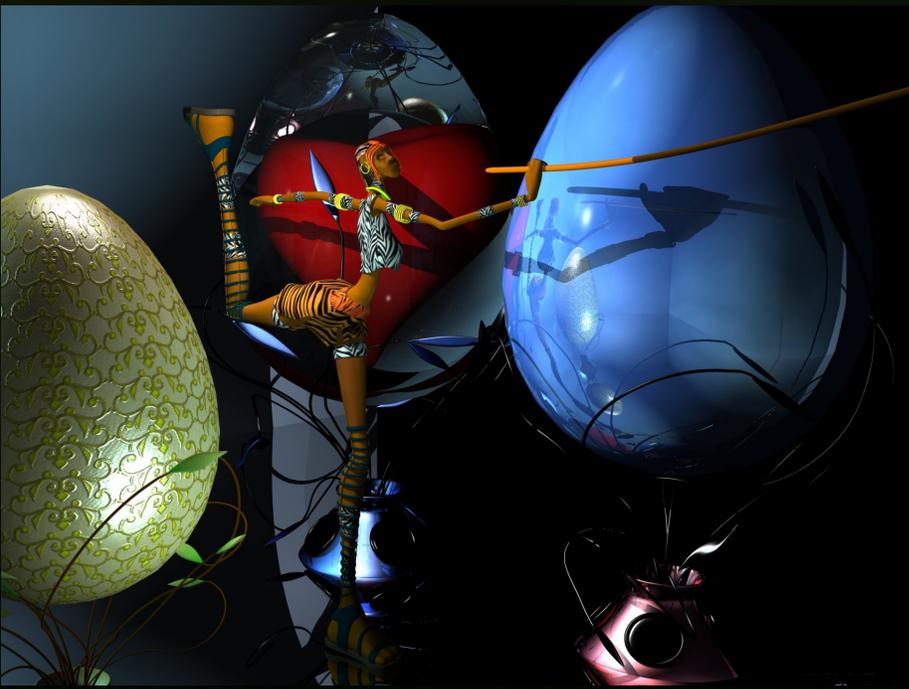
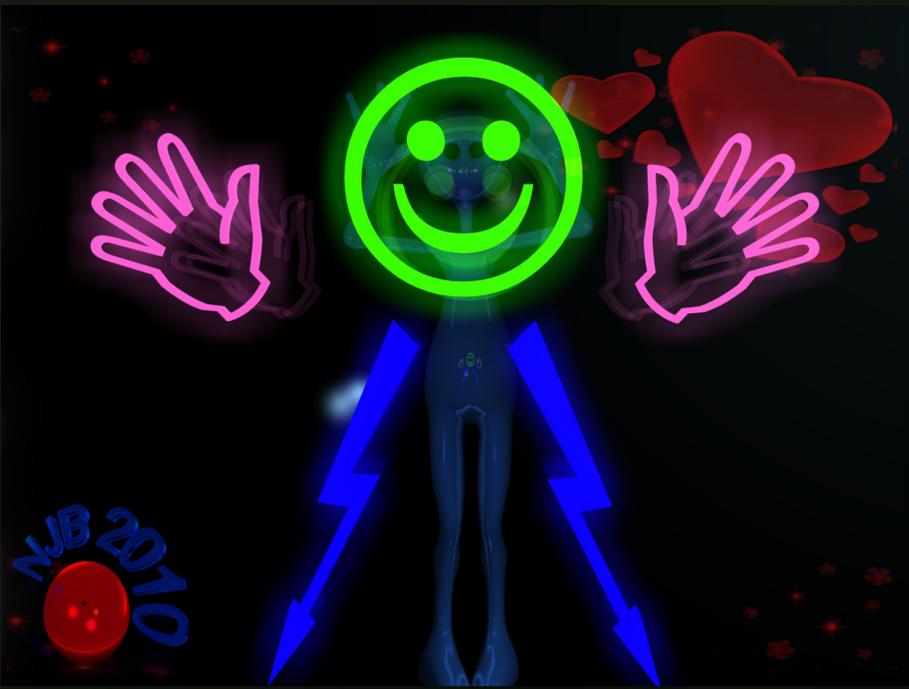


**Marcelo Teixeira**

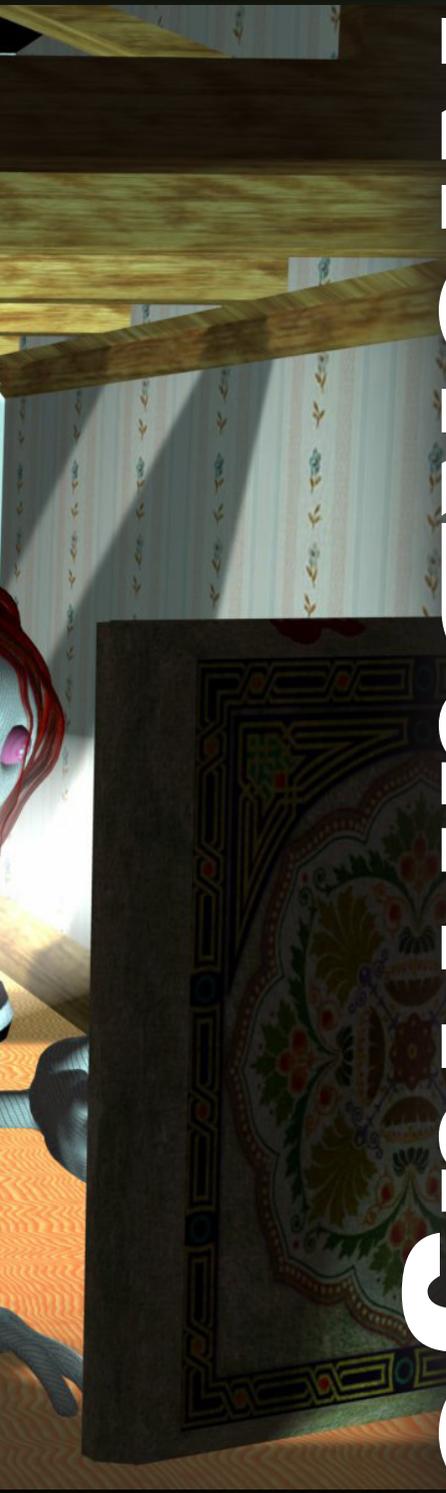
CODE

NJB 2010



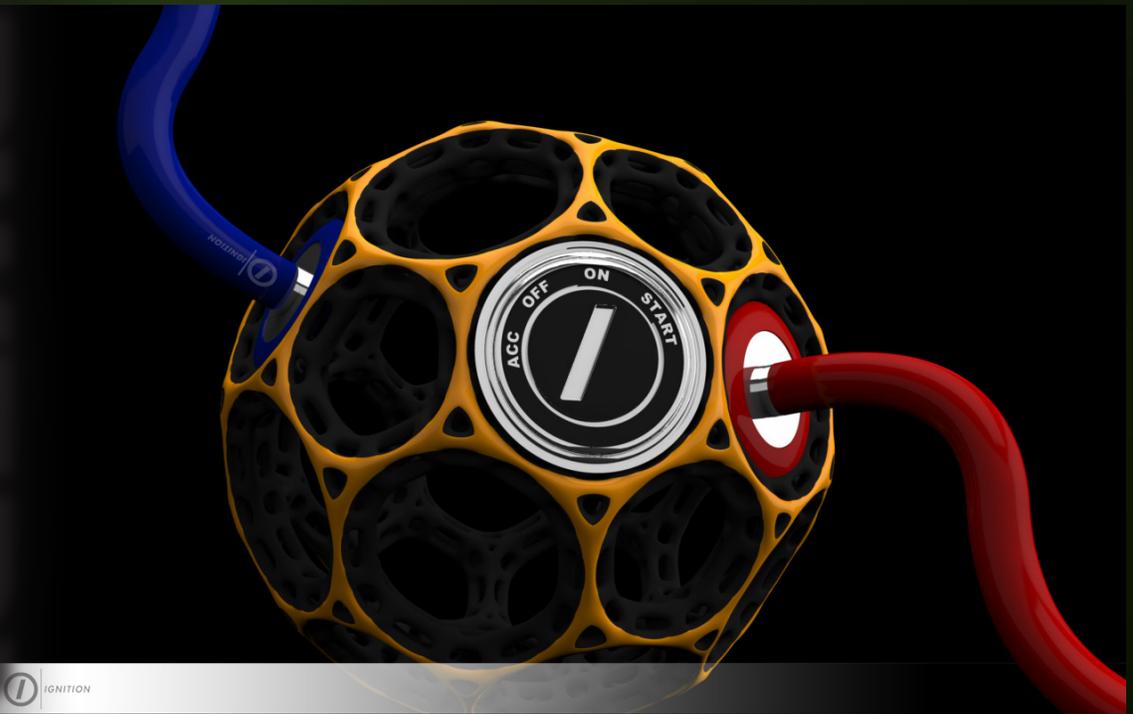
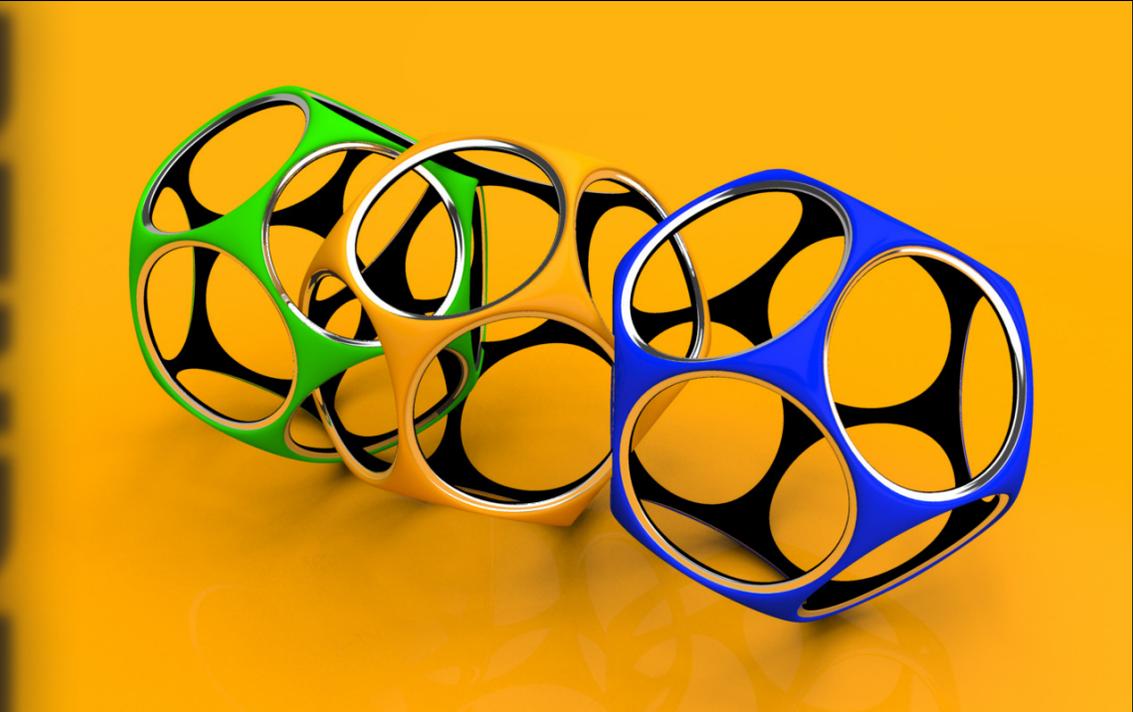


# NickBurridge



CODE

RENDERERWEX

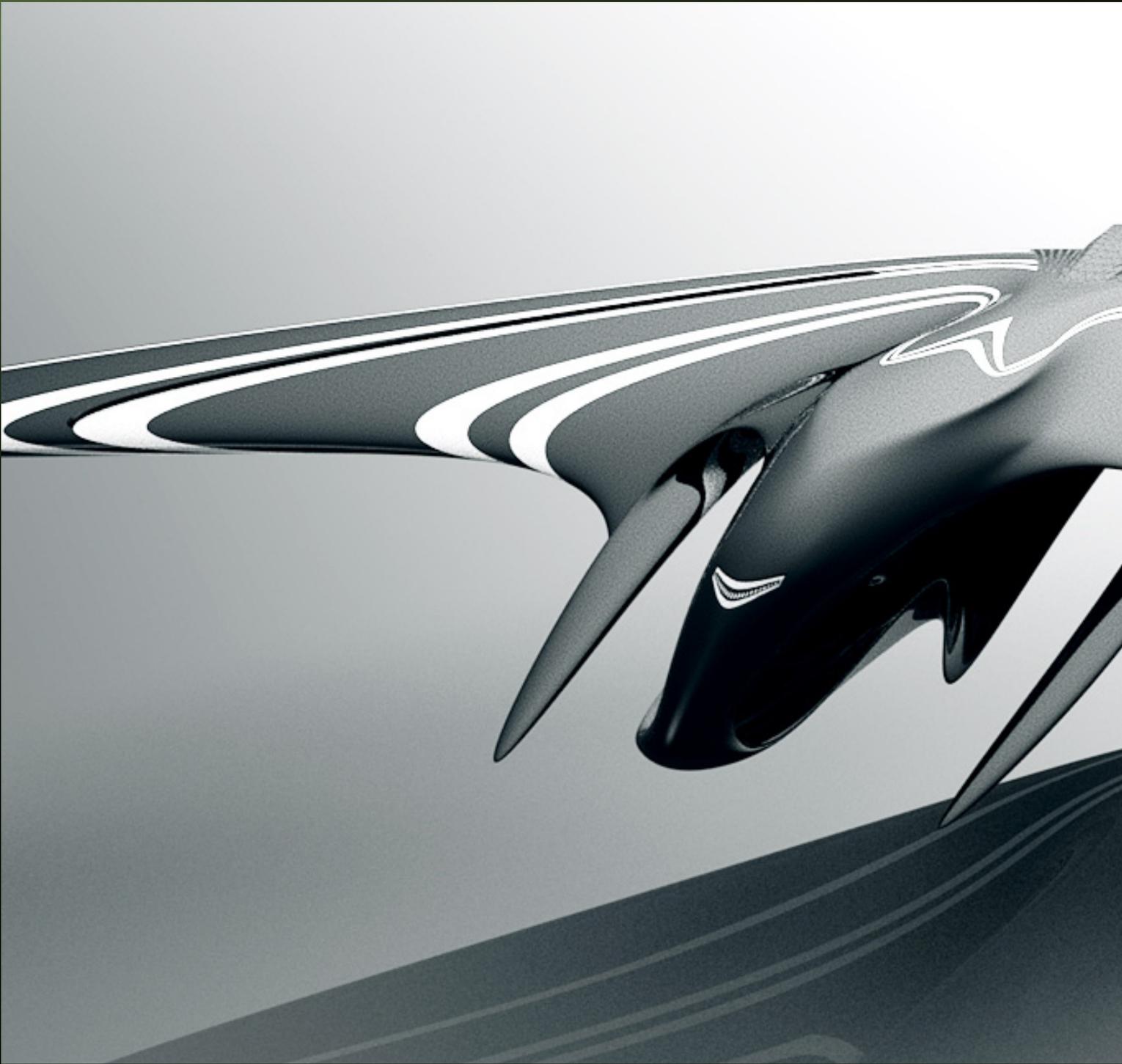


IGNITION



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CODE





renderwerx  
renderwerx



CGOE



# Robert



# Robert Junior



ROBERT JUNIOR ©

# CODE

# Russ



# Sell Chapman



Sadot Carmona



# SAADOT

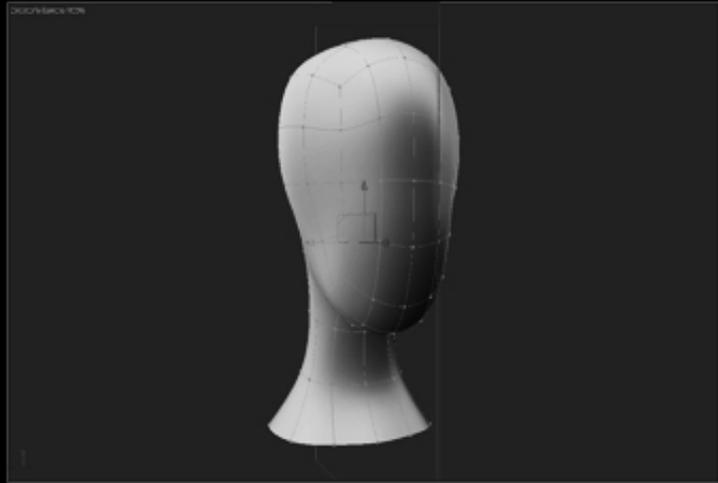


**Carrara 8**

- Model
- Paint
- Render

Sadot Carmona



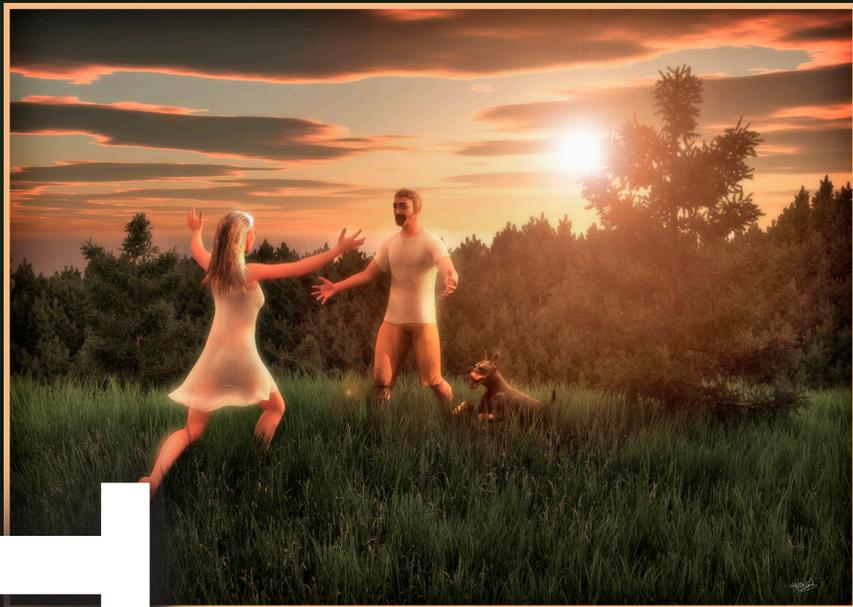


## Carrara 8

- Model
- Paint
- Render

# CODE





# TUUBA

**CODE**



# NigeCopeland



# Thomas MacCallum



# **i n a g**

**amazing Carrara plug-ins**



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