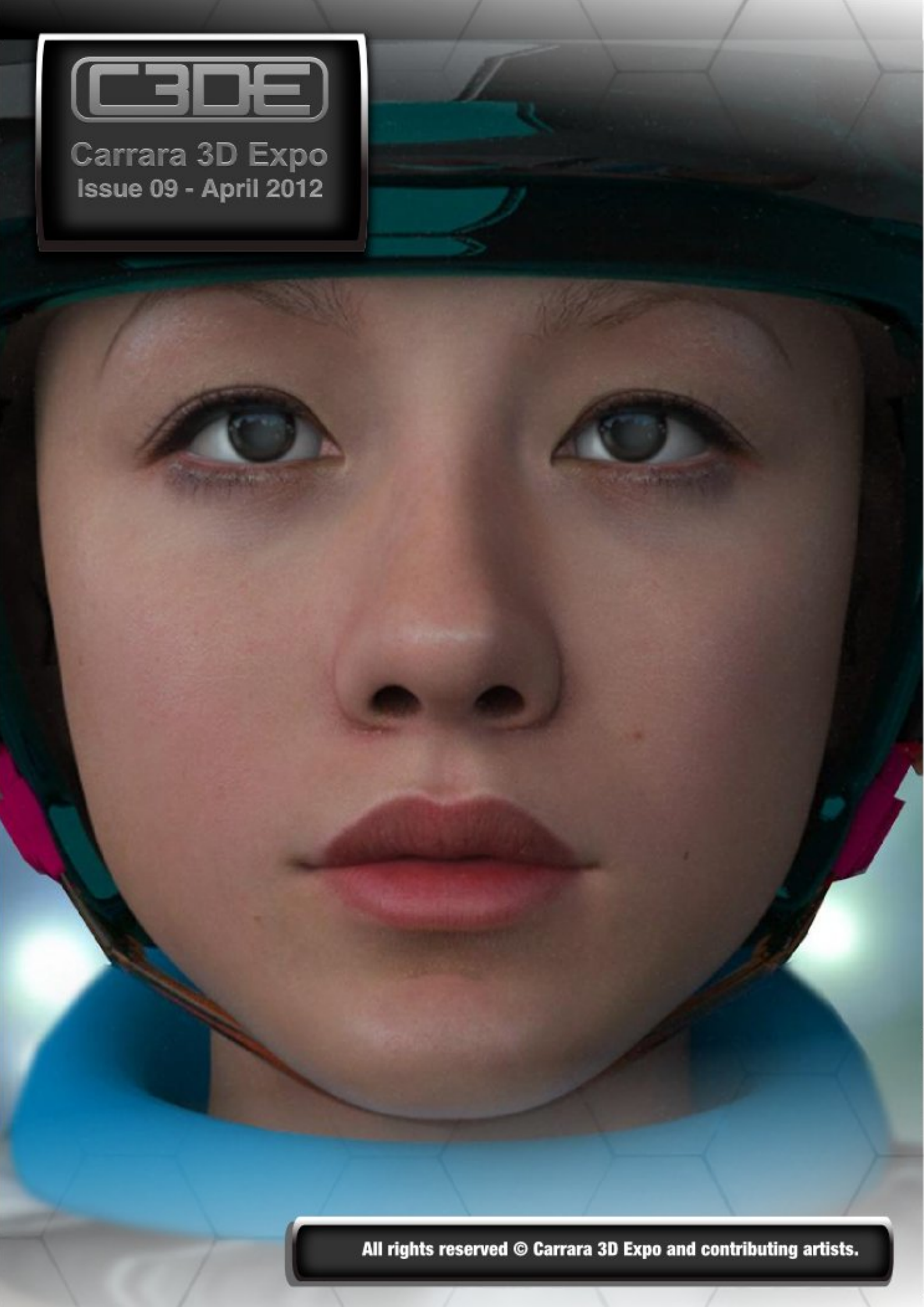

Carrara 3D Expo

Issue 09 - April 2012

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Welcome to the best of Carrara!

Carrara 3D Expo is the creativity of Carrara users gone wild! It is an inspiration that never ends. Carrara is a wonderful tool that enables the creative ideas fly. And we at C3DE are here to show you that Carrara is no joke - it is a tool designed to be loved by 3D artists!

We love Carrara!

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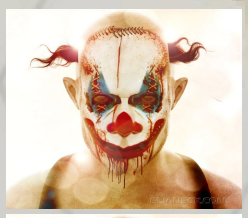
Carrara 3D Expo

Elia

neck

Elianeck is a name you should know. Her style is instantly recognizable, and her subject matter covers everything from cyber fetishism to ancient Japan to flower bedecked angels. You can't go anywhere in the Carrara world without coming across an image created by Elianeck, and I guarantee you that, no matter what the subject of the image is, you will stop, look and admire.



C3DE: Elianeck, thank you for taking time out to speak with us. Would you introduce yourself to our readers?

My real name is Eliane Camargo, Elianeck is only a nickname. I´m Brazilian. I live in Ilha Comprida, Sao Paulo State, Brazil.
When I was a little girl, I always liked to draw. I spent hours and hours holding a pencil and drawing on pieces paper. I never settled on any one subject. I always did what I liked and felt comfortable with.

C3DE: Your images are well lit, beautifully composed and professionally presented. Did you have any formal training in art before you discovered Carrara?

As I said before, my training was basic observation and imagination. My hand drawings were important training. Perspective, shadows, light, color and observation were very important.

C3DE: I've read that you began your 3D art career with Poser. Could you tell us how you discovered Carrara, and what made you choose Carrara over Poser?

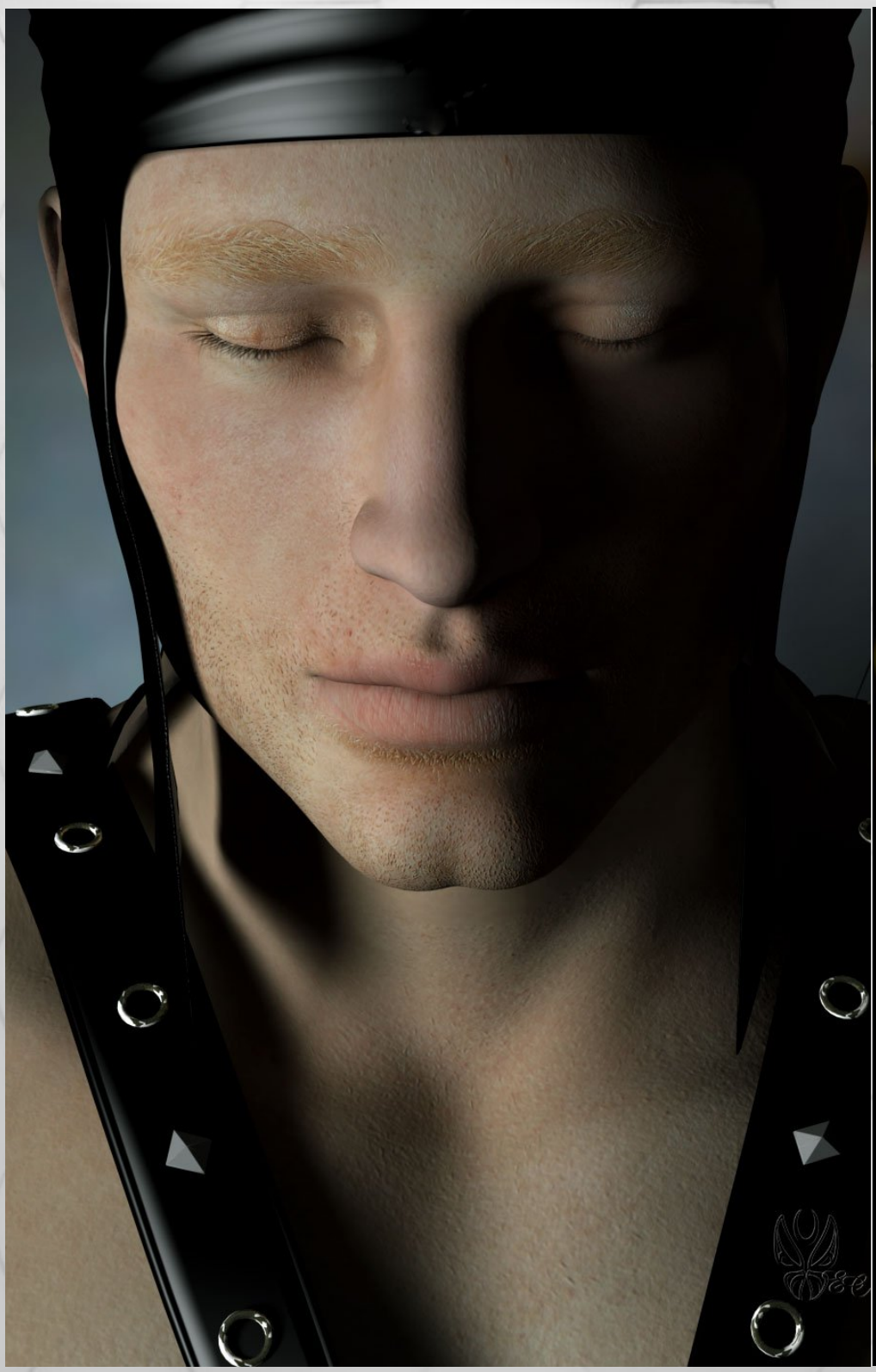
I started working with Poser out of curiosity, then I discovered DAZ Studio. I won Carrara in a 3D contest

about 3 or 4 years ago.
I like Poser. It's a very good program for those who want to get into 3D, but it has its limitations. Carrara gives more freedom to use lights, and other tools.

C3DE: Someone looking at your portfolio for the first time would be struck by the number of fetish images you produce. After studying your portfolio, I can tell you that I see a great deal more than eye-popping fetish fantasy. Your images capture deep emotions and offer intriguing glimpses into the human condition. What inspires you to create such beautiful and emotional images?

The key is imagination but imagination is not all. A program where you have the correct tools available to transform ideas into images is extremely important. One is connected to the other. It's not enough to have an image in your head. If you don't have the right tools and the ability to use those tools, you have nothing.

Many times I've started a job with an idea, and that idea has been modified by the use of good tools. Often, the result far exceeds the initial idea.



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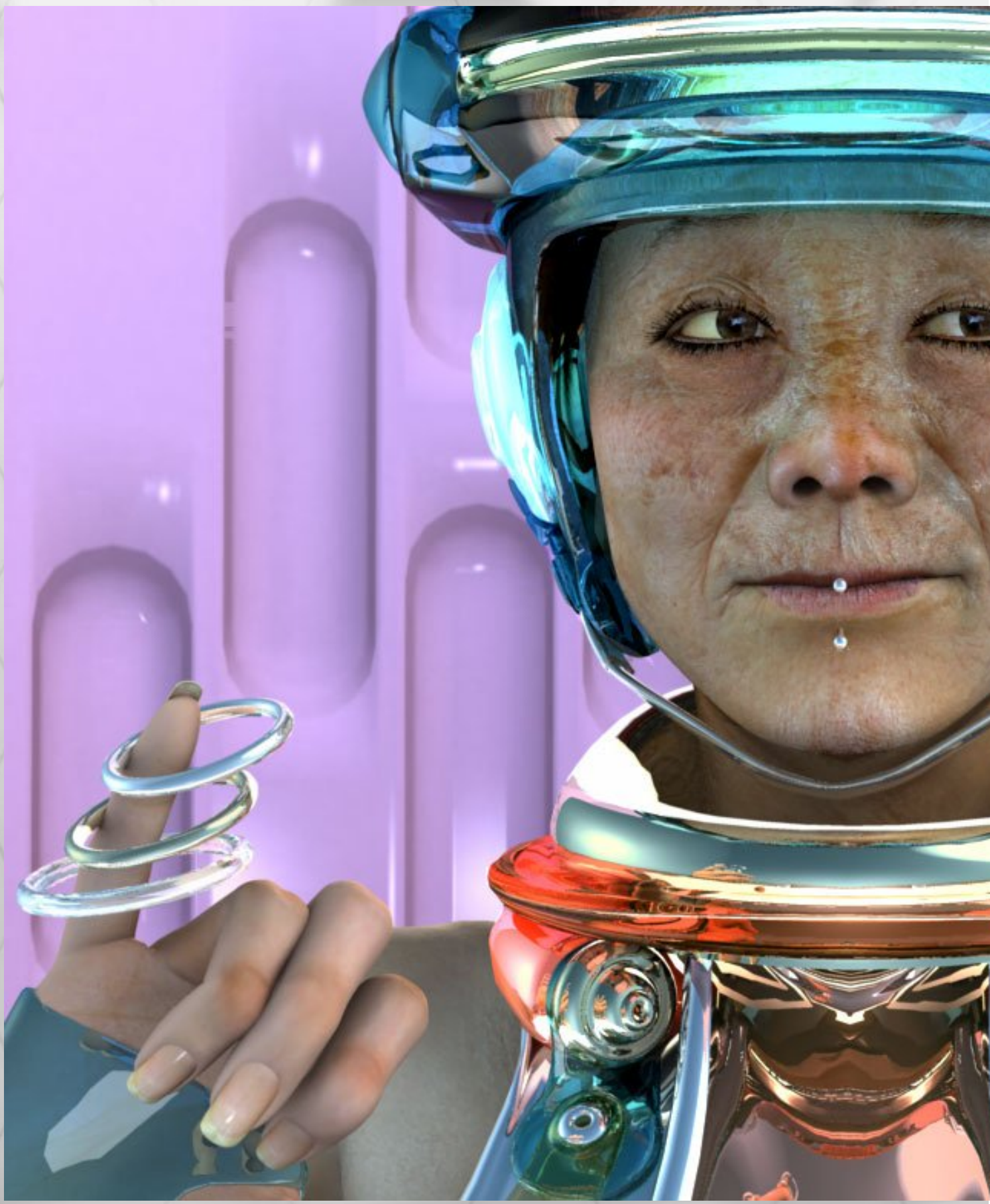
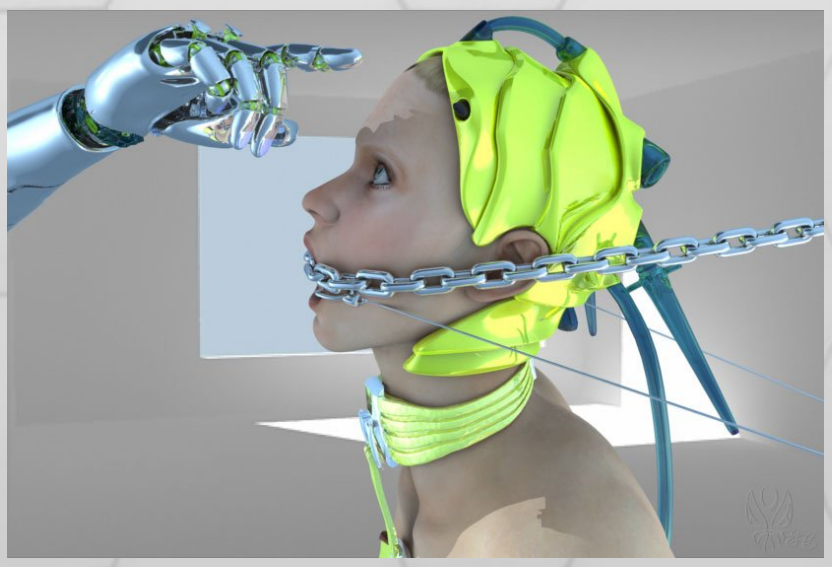
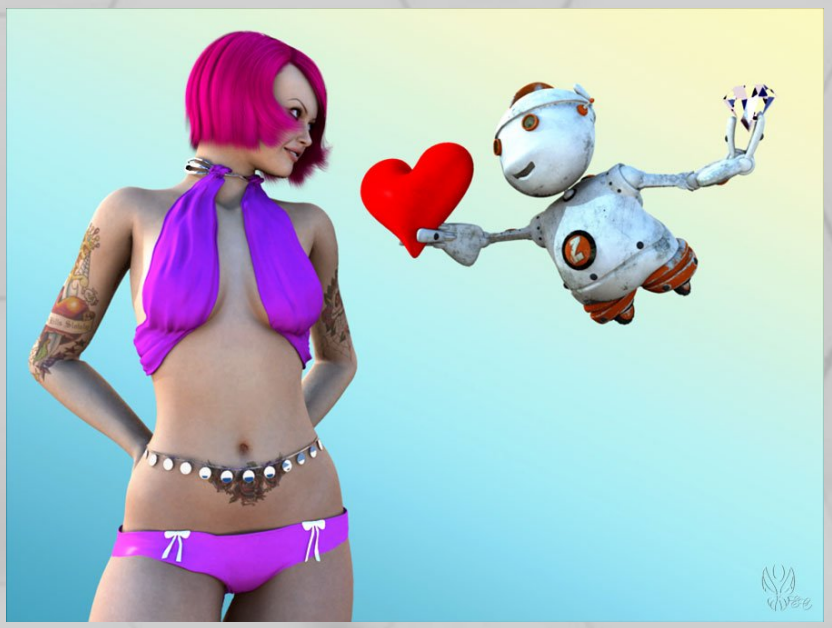






C3DE: The subtle lighting and realistic textures/shaders of your images make them instantly recognizable as Elianeck images. Could you tell us how you achieve such amazing lighting and texturing in your scenes?

I am a perfectionist. In my work, I do not want to just show a beautiful picture with fantastic lights and good textures. I want to send a message to those who see my work and give them something to think about, to see what the image does not show. I try not just to show an image, but a feeling.

C3DE: In your image, 'From Yesterday' you said you used a free head model along with some Michael 3 and Michael 4 clothing to create the character. Do you often use bits and pieces of DAZ or other 3D content to build up your images?

Carrara allows me to use different models in the same program without problem. In the case of the image FROM YESTERDAY, I was inspired by the music video "30 Seconds To Mars - From Yesterday", and the free head in particular was the distinctive touch that made the design a success. Any other head would not have given the same result. Basically, the head was free, the clothes were from Michael 3 and the head from Michael 4, the background was also free and the lights created by myself.

C3DE: The metallic body parts and clothing for your cyborg characters are unique and creative. Do you model these accessories and, if so, do you use Carrara?

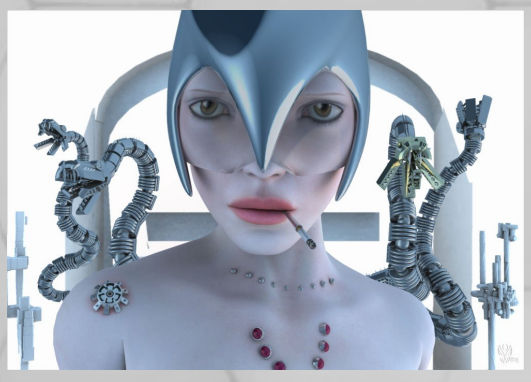
All the textures/shaders I use are free from the internet. The difference is that I modify the textures to suit my goal.
Many people that create lights, characters and clothes have asked me for help in improving their work. I help anyone who asks. It is an honor to help.

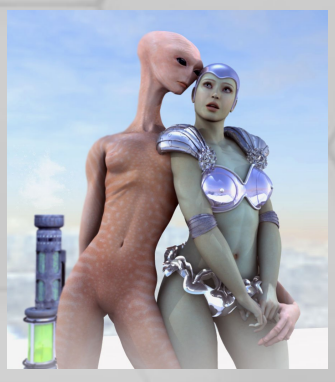
C3DE: What other software do you use in your workflow besides Carrara?

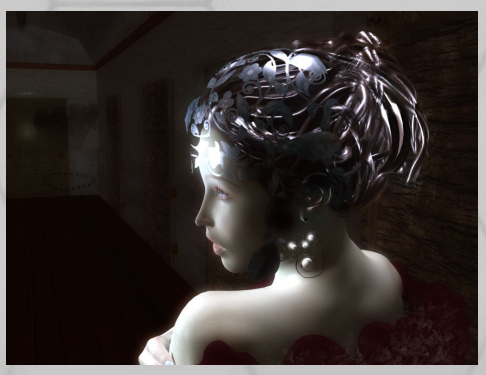
Many times I create backgrounds in 3DMax

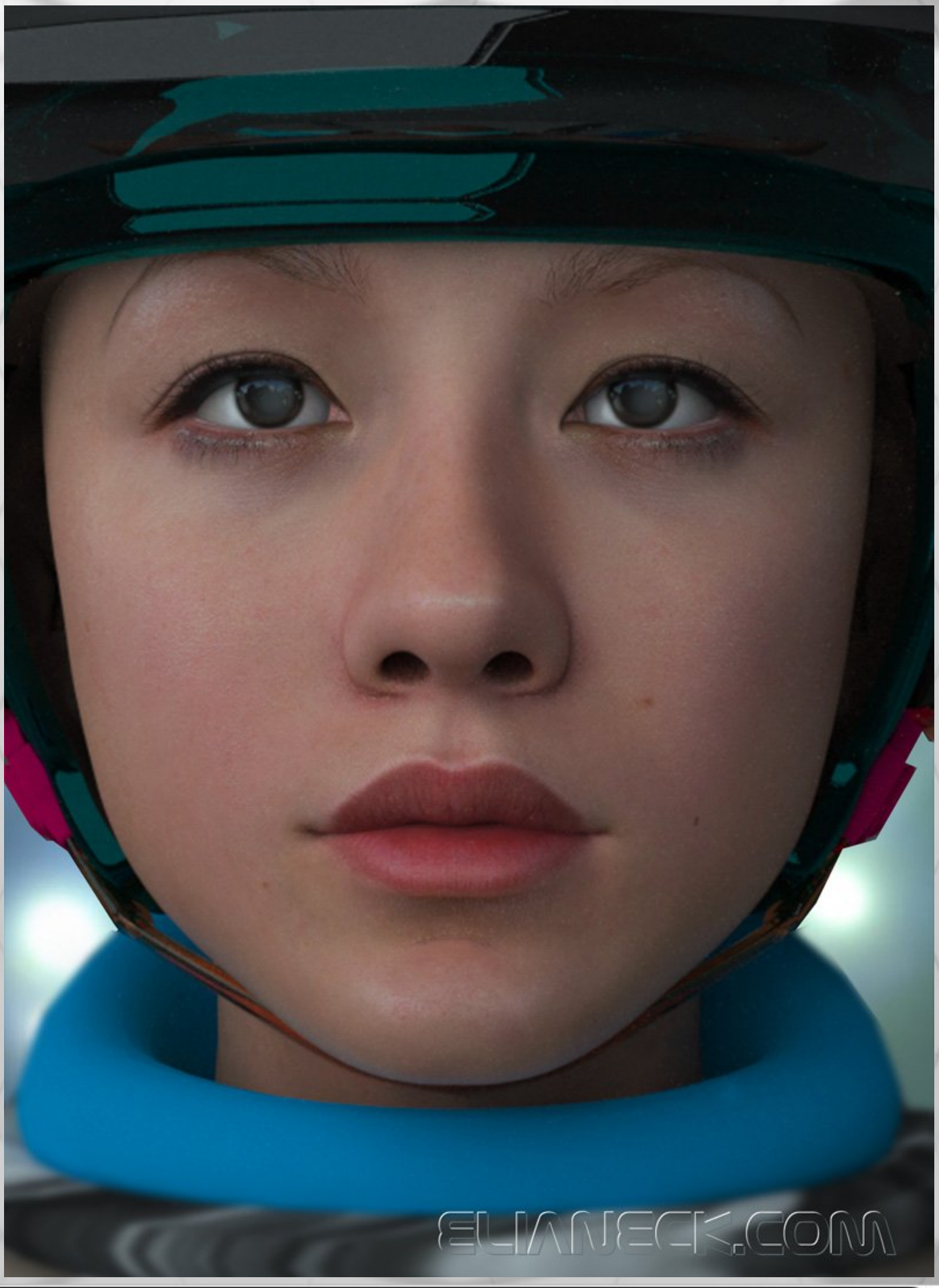
C3DE: What are your favorite tools in Carrara?

Lights!!!!





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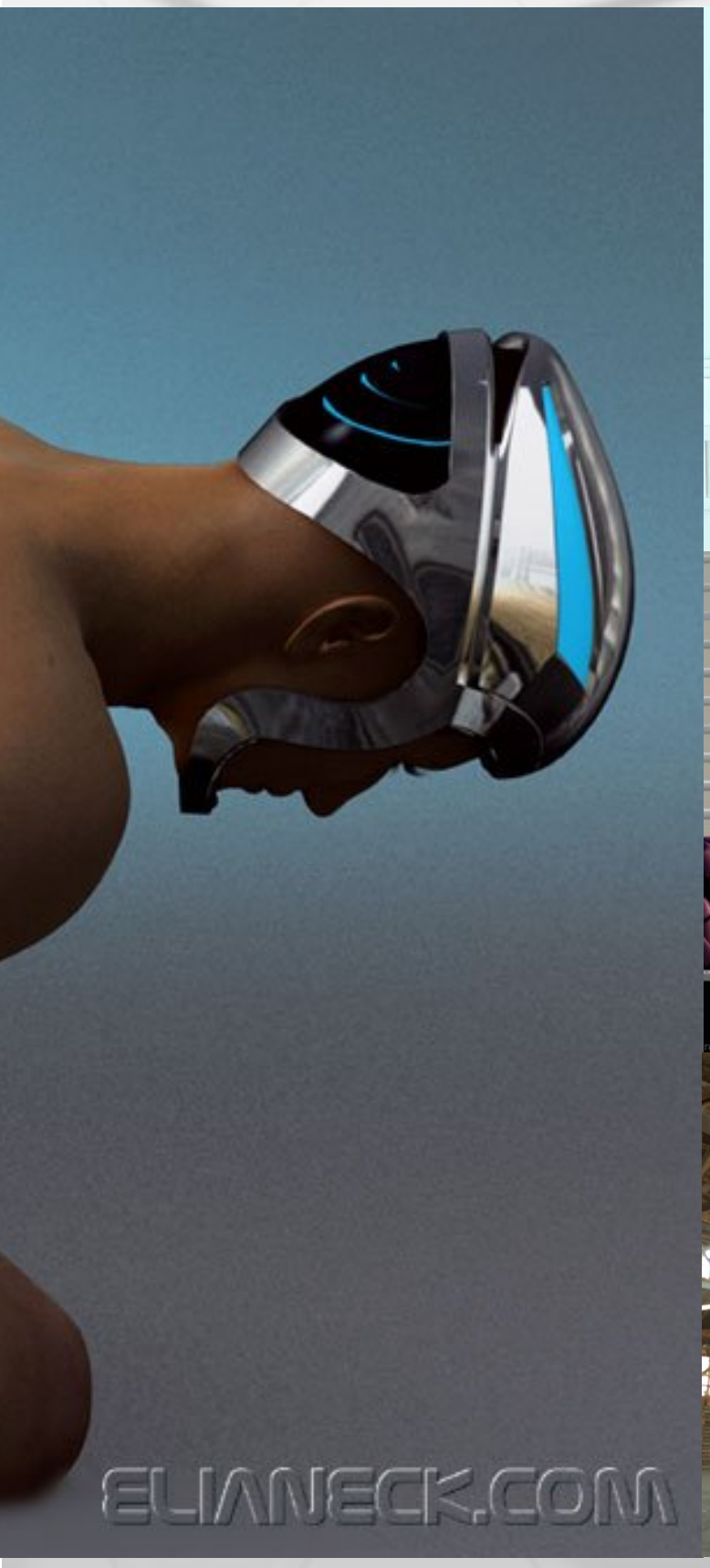
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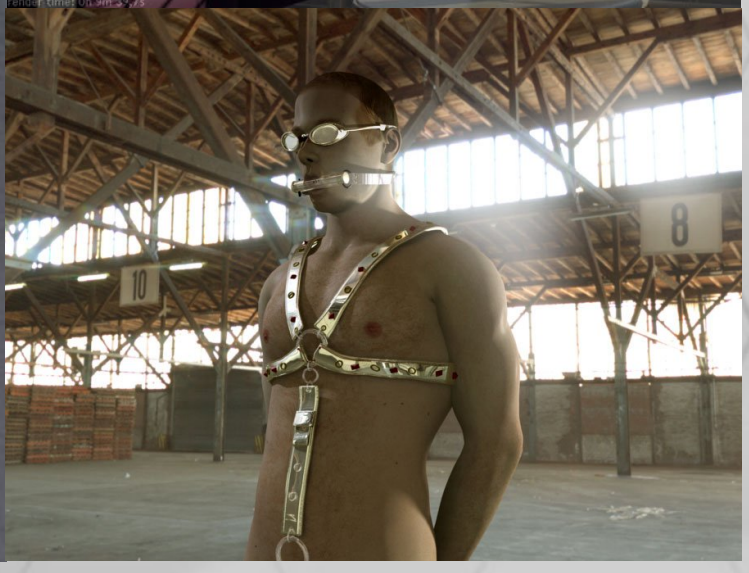
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WARNING

CAUTION

C3DE: You have created many amazing images with Carrara. What do you think could be improved in Carrara to make your creation process more enjoyable than it is now?

I do have serious problems with renders. I would be happy if Carrara would have more options for rendering. Beside that, all is perfect.

C3DE: Carrara can be a daunting tool for a new 3D artist. What advice would you give to someone just discovering Carrara?

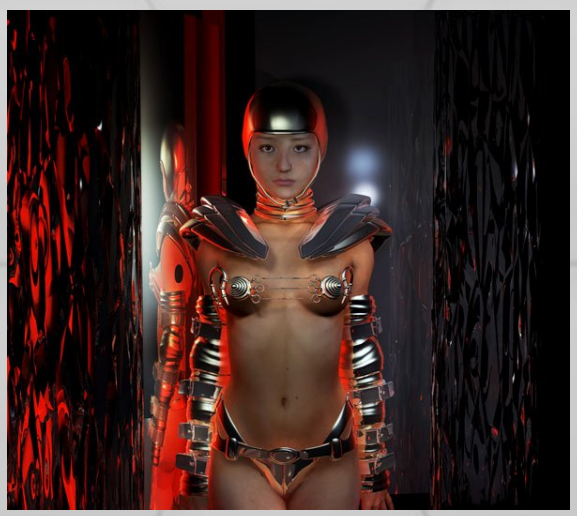
Read all the tutorials that you can get, and never, ever give up. The beginning is hard, but if you persist the results are amazing.

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

Use your imagination. Remember Carrara is only a tool that can give you a chance to help you to show what you have inside. Many people help me when I am trying to learn a new tool, light or shader, and I would like to help anyone who needs help. My email is eliane.ck@hotmail.com.

Thank you, Elianeck, for being with us for this issue of Carrara 3D Expo.

I would invite the readers of this magazine to visit Elianeck's portfolio site at www.elianeck.com to view the varied and wonderful works of this outstanding Carrara artist.



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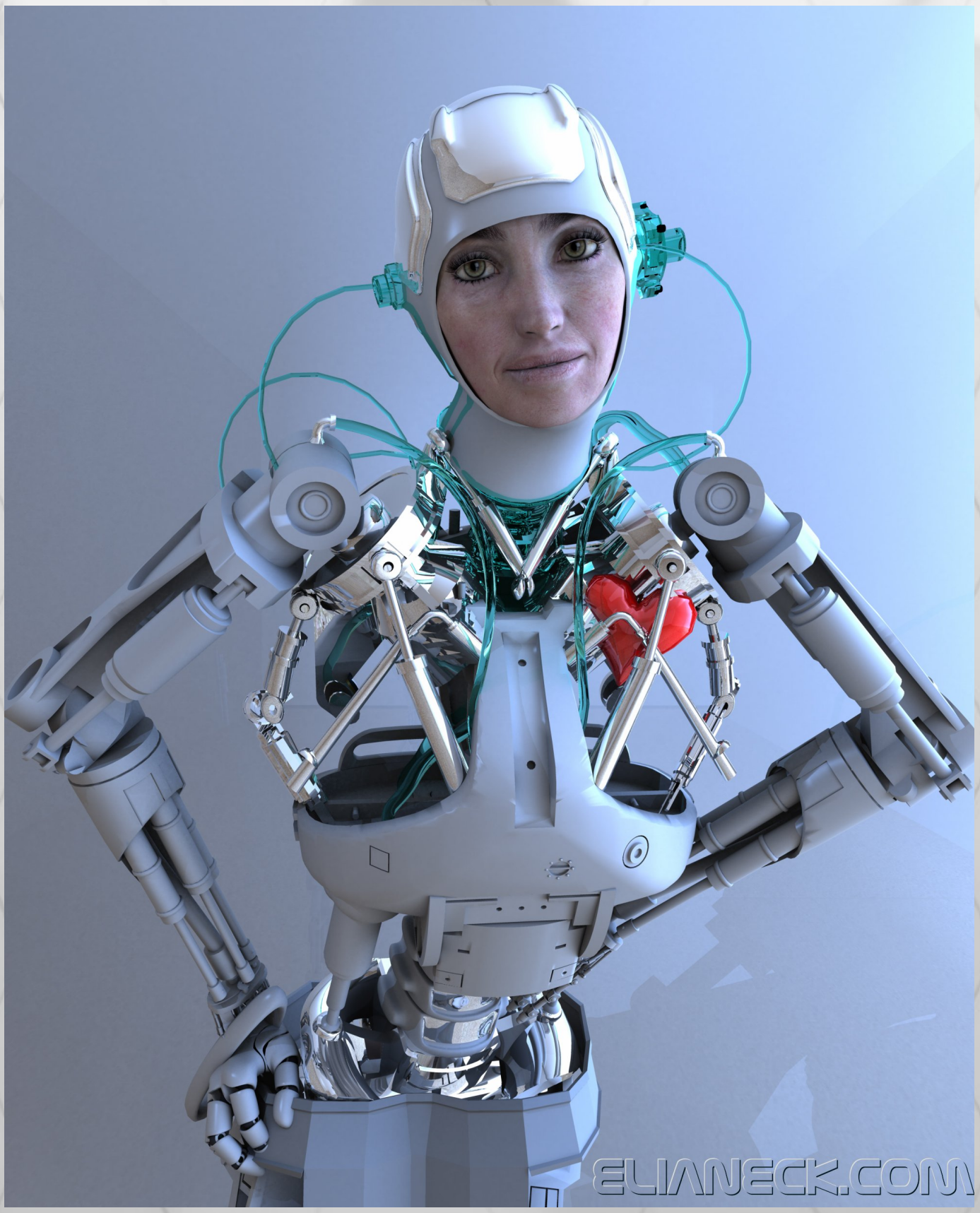
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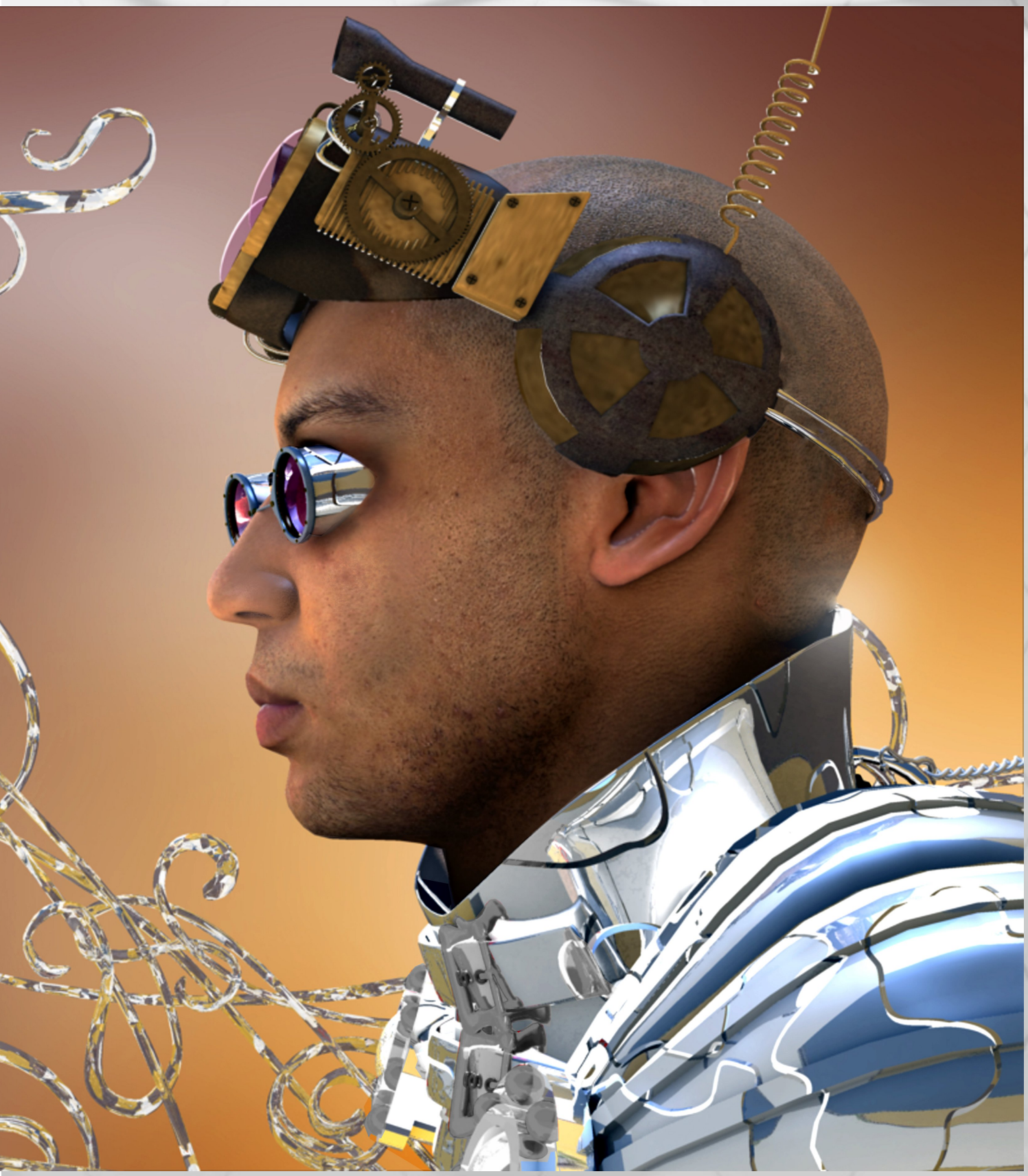
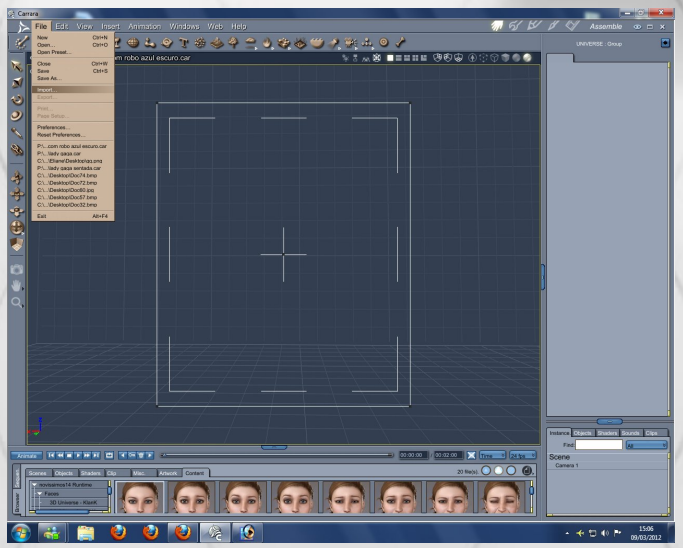
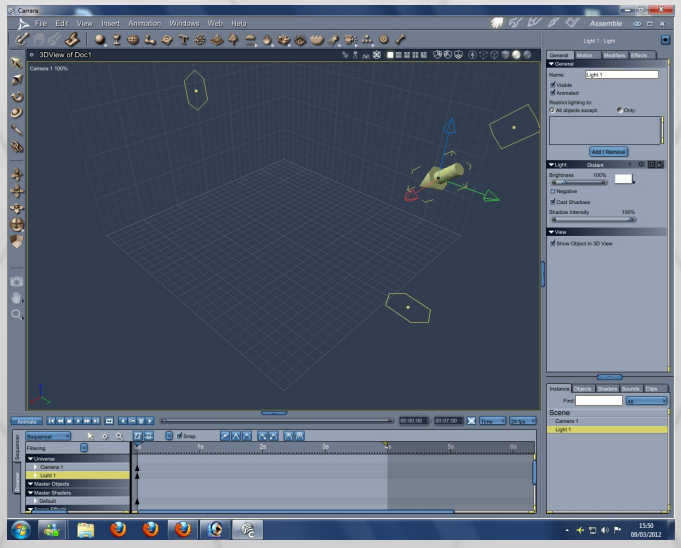


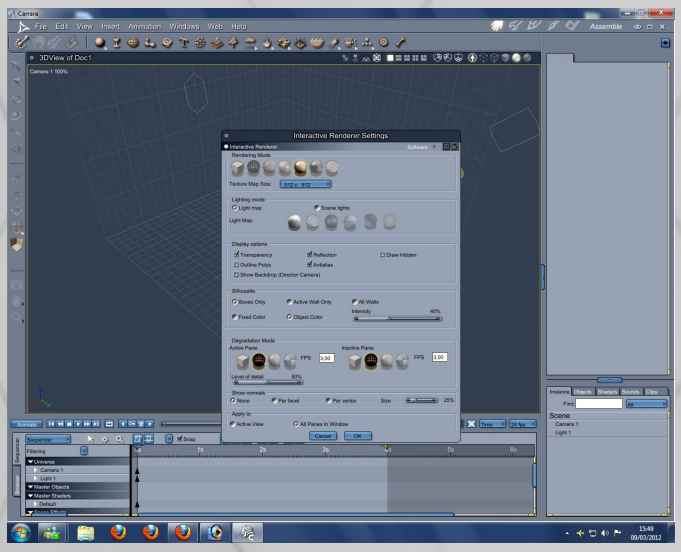
Tutorial
By Elianeck



For this tutorial, I will be using a figure I set up in Poser because the texture I'm using has to be set up in the Poser Material Room. I save my textured figure in Poser format and import into Carrara.

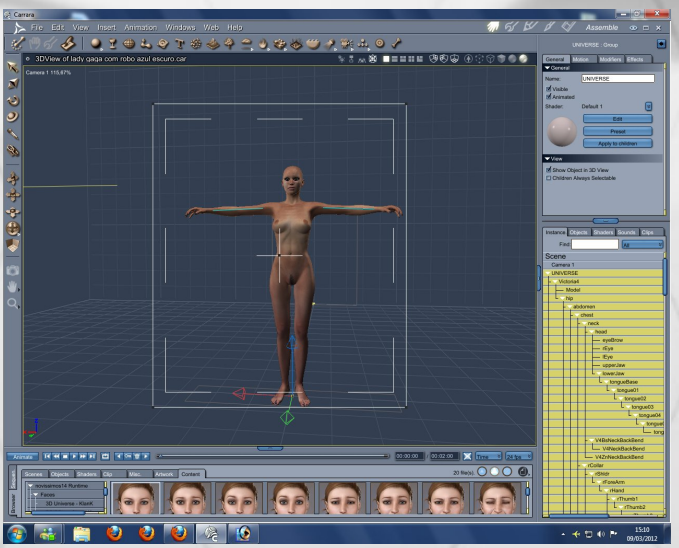


I create a new scene in Carrara. I always delete the light that comes in by default in the Carrara scene.

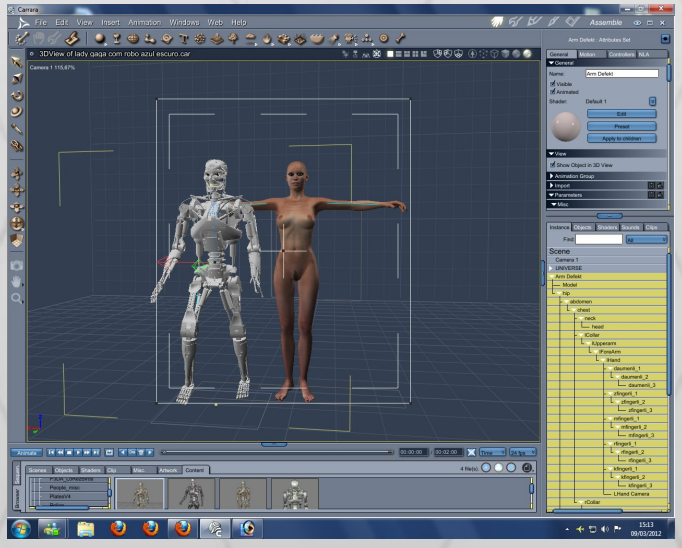


Make sure that 'transparency' and 'antialias' are selected in the Interactive Renderer settings.

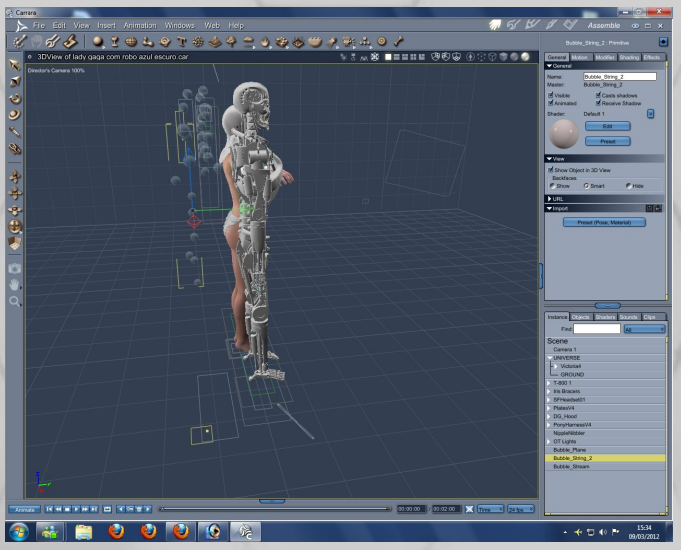
My imported V4 character comes into the scene already textured. In the Instances tab you will see that my V4 character comes in with 'Universe' as the top of the list. This is because I imported the character from Poser. To add clothes, make sure to select 'Victoria 4' and not 'Universe'.

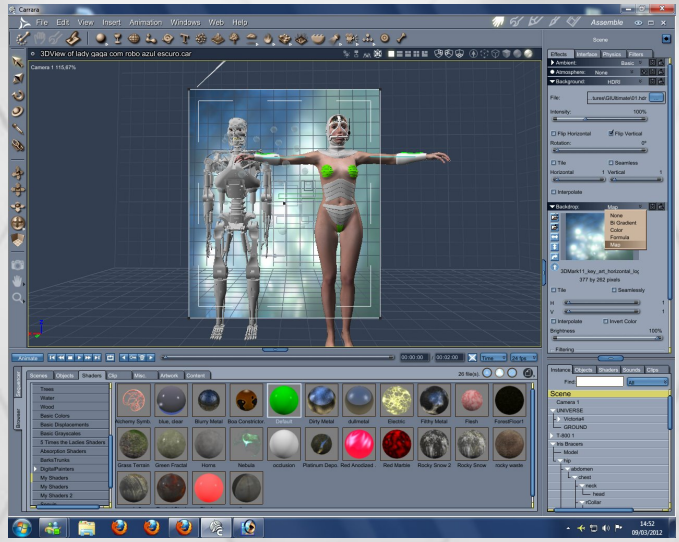


Now I begin to create my scene. My runtime is already imported into Carrara. I add the robot from my runtime within Carrara.

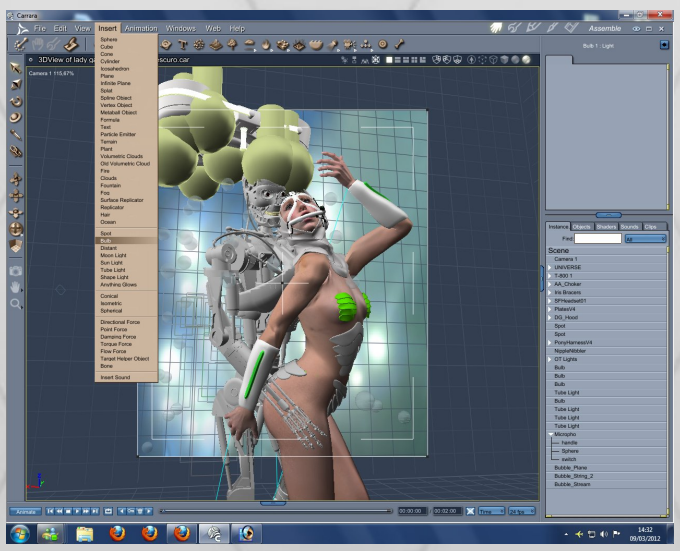


I add some balls to my scene for effect and to make the scene more interesting.

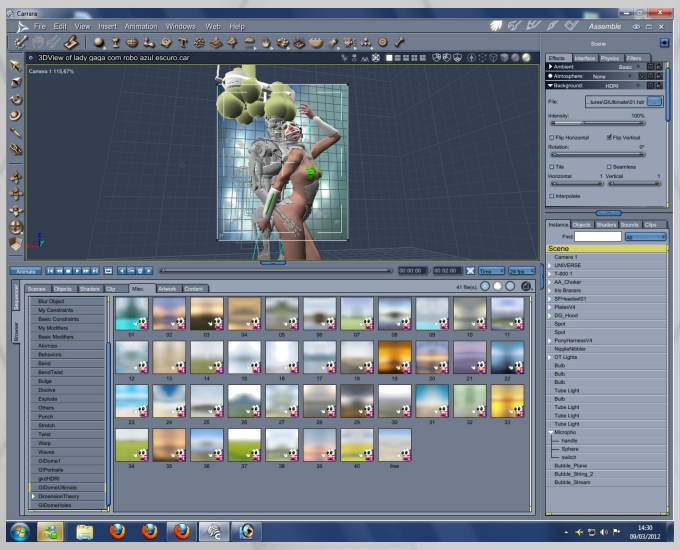




After I put clothes on V4 and pose the robot, I add a JPG background. In the scene effects I select Backdrop and then Map.

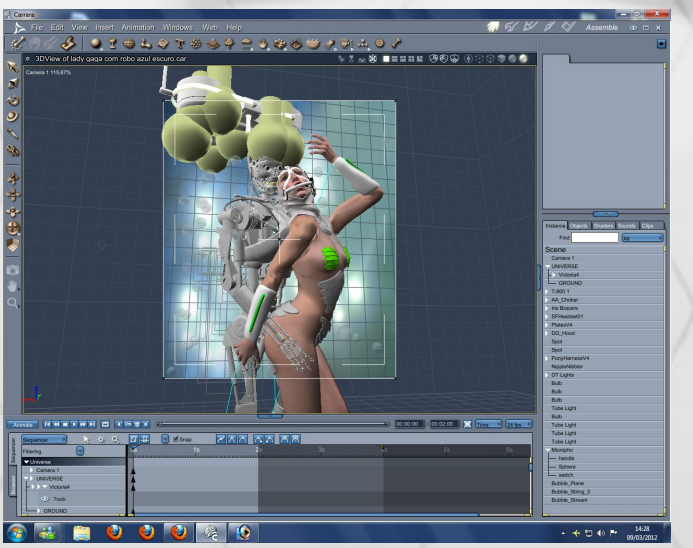


I add a spotlight model I found free online. I add tube lights to the spotlight model and I arrange them to have the light coming from the model.

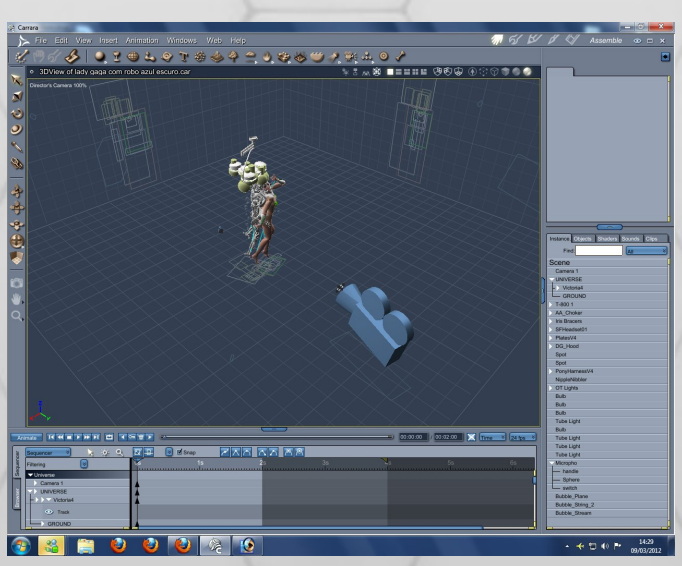


This scene also uses a HDRI to give more light to the scene. The HDRI comes from a product created by GKDantas. His products can be found in the DAZ marketplace.

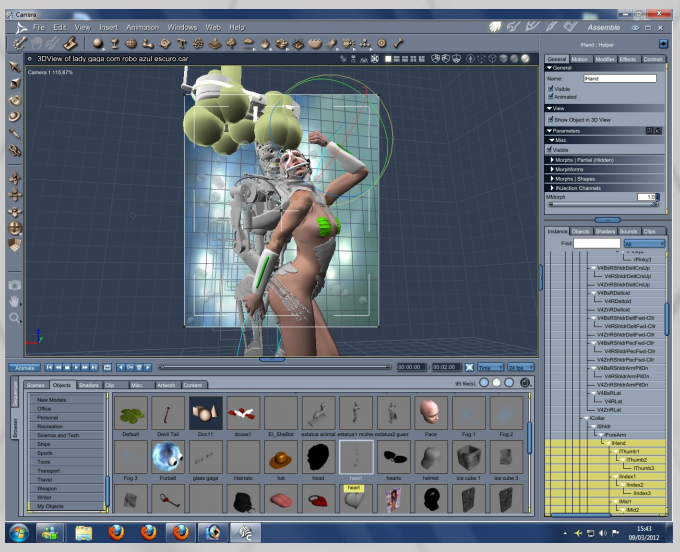
I turn on the production frame and arrange the scene like this. Do not worry about the rest of the body. It will not show in the final render.

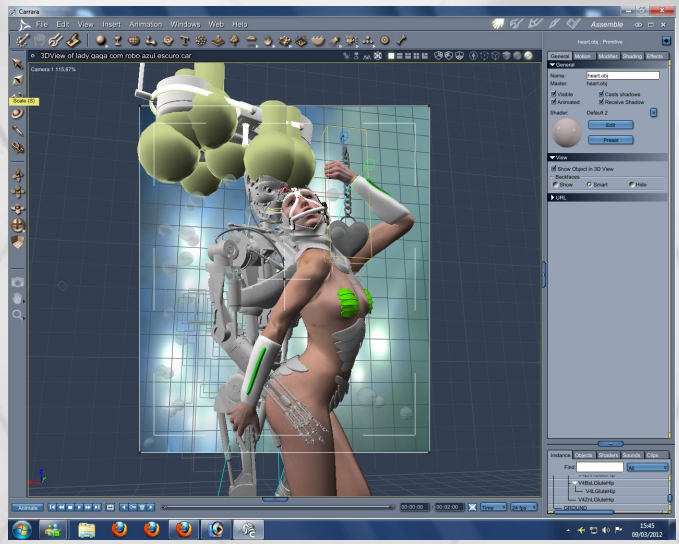


Switch to the Director's camera to see if all is OK.

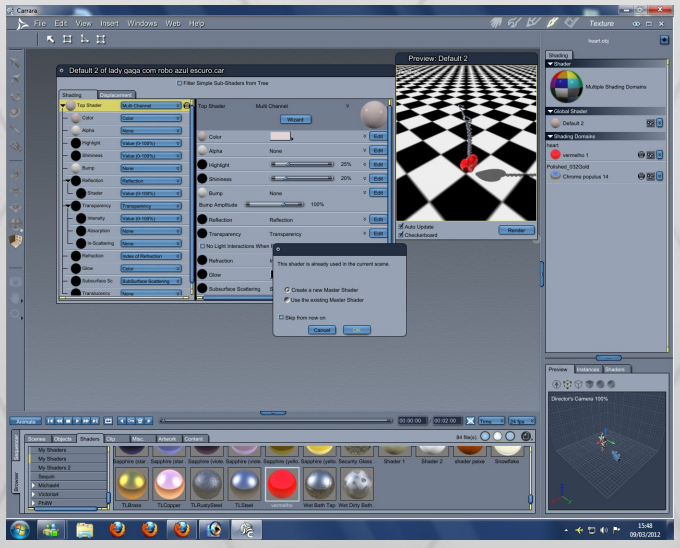


I add another object, a heart with a chain, to the image to give it a more romantic feel. I select my object folder and click the mouse and drag the heart with a chain object into the scene.

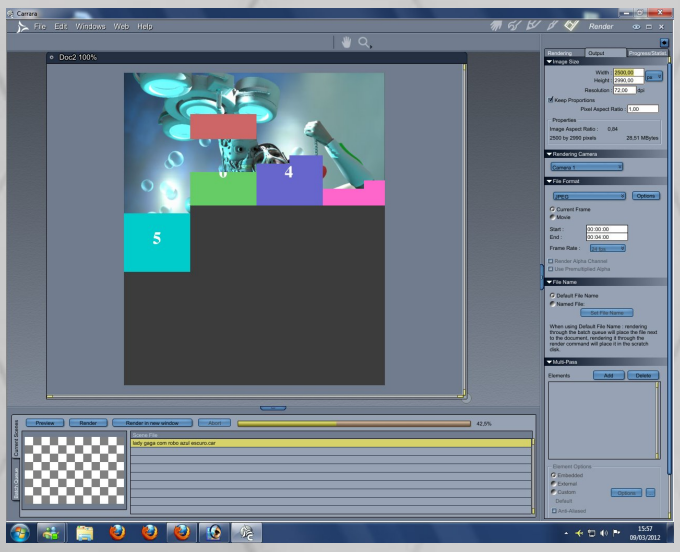




The heart and chain are now in my scene, but it is the wrong size. I select the object and click on the Motions tab at the right and scale the object until it fits in V4's hand.

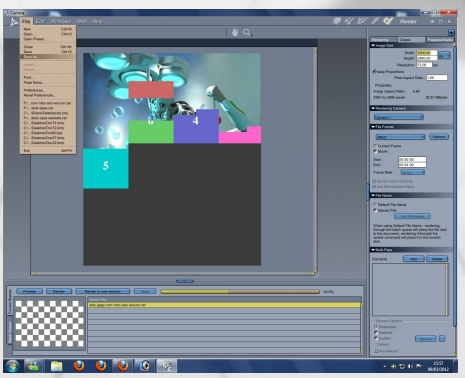


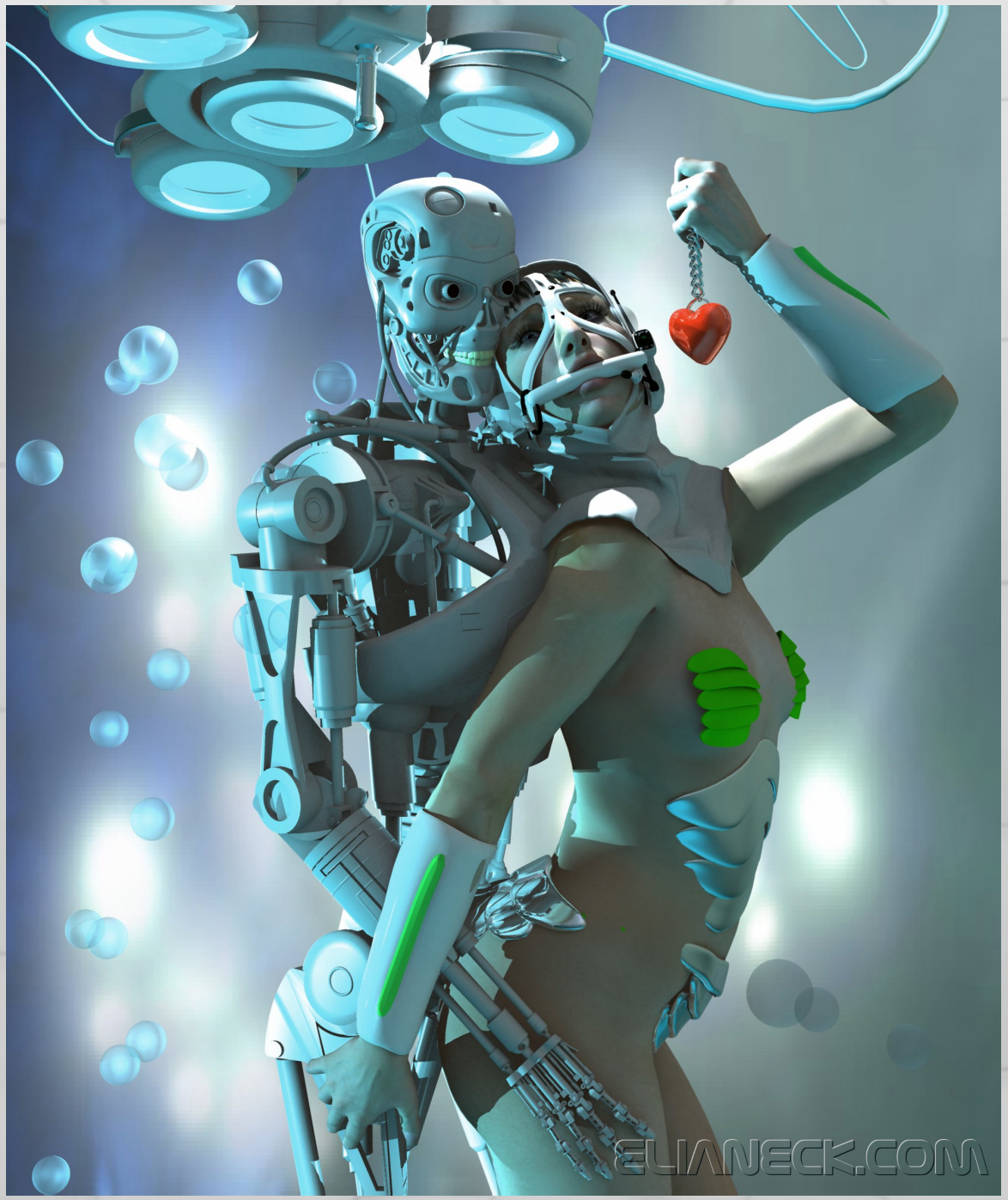
The heart and chain need to be textured. With the heart and chain selected, I go to the Shader room and drag the selected shaders onto the heart and chain object.



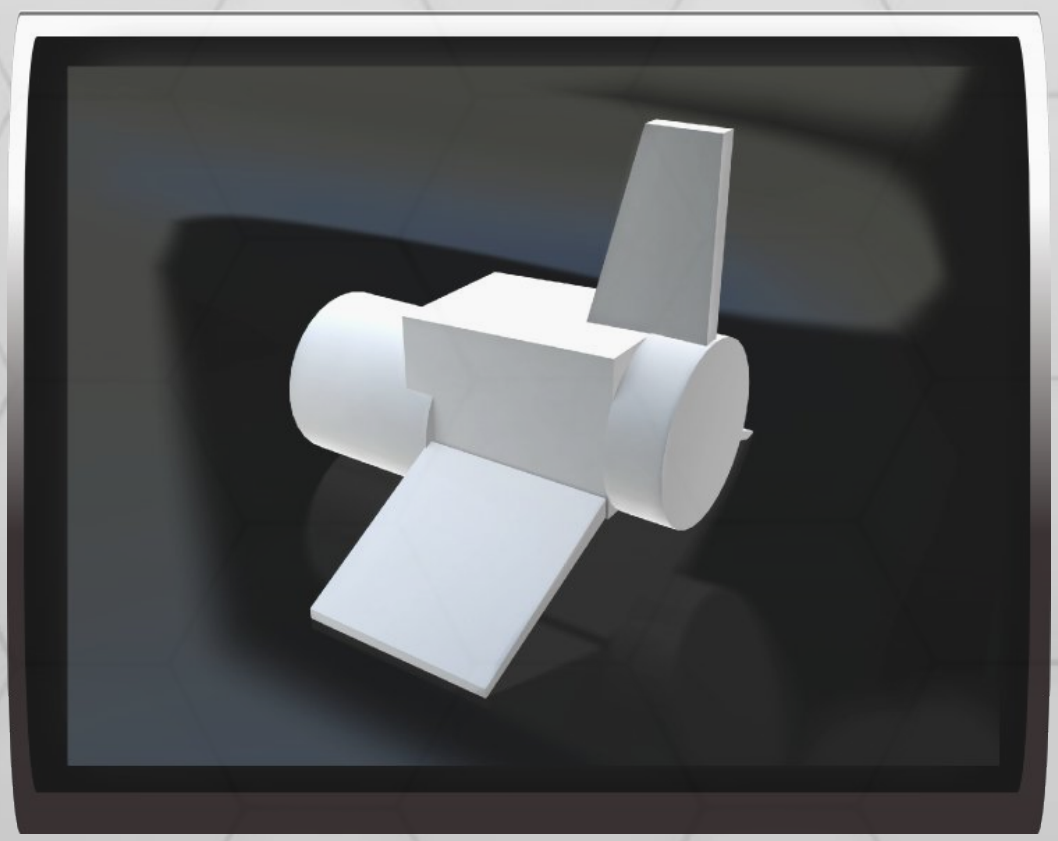
I now adjust the render settings for a final render. I have antialias set to 'good' and object accuracy and shadow accuracy set to 0.5. I set light quality to 'good' and accuracy to 4 pixels.

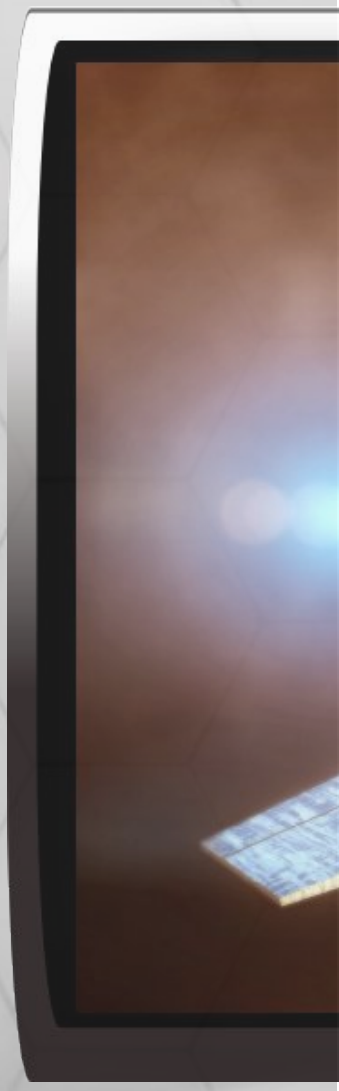
When the render is finished, I click SAVE AS and save the image.





Tutorial
Model a Jet



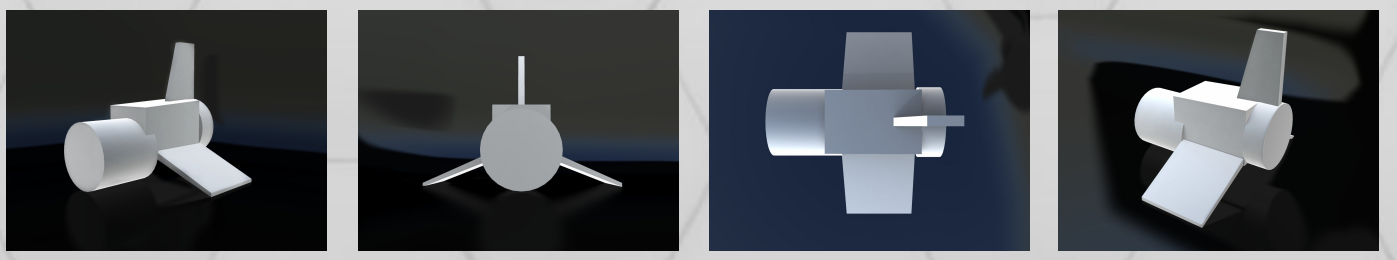


Space Ship

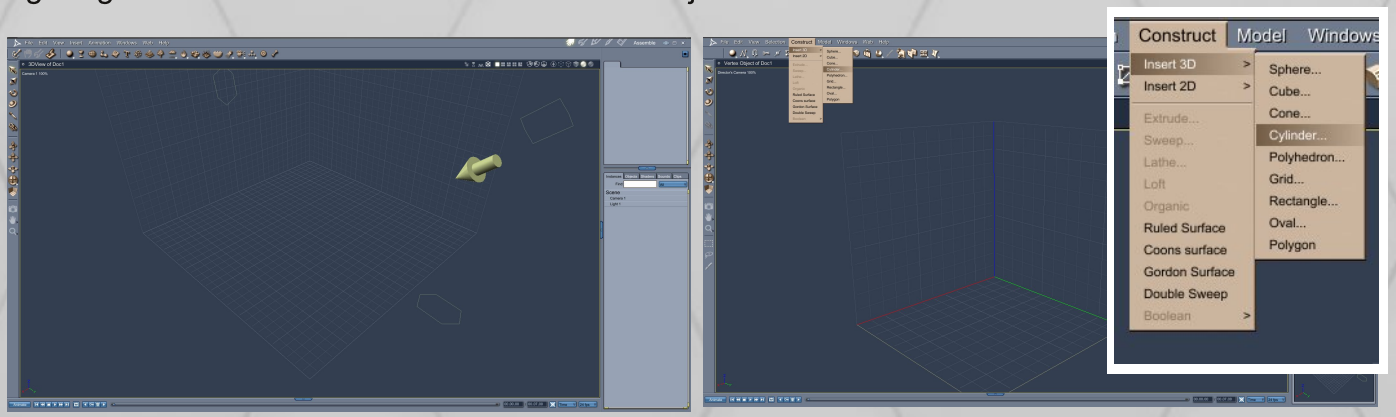
by Danas_Anis A.K.A Jetbird_D2

In this tutorial, I will be showing you how to model the spaceship shown in the example image. I am assuming you have a basic knowledge of modeling vertex objects.

Before I even turn on Carrara, I sketch my design on paper. Beginning a project without a clear idea in mind can waste valuable time and cause a lot of frustration.
A well thought out plan will help keep you focused as your project progresses.



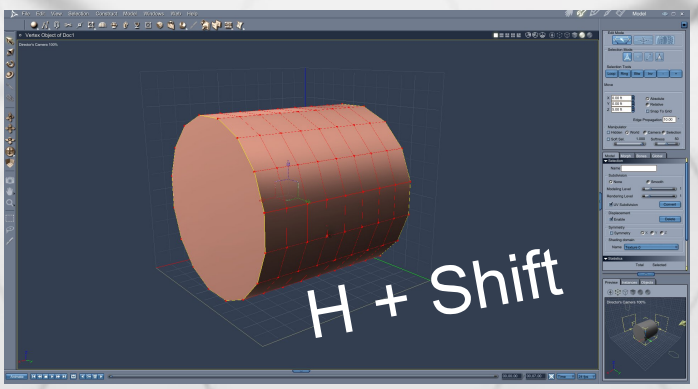
I use primitives in Carrara to create a rough mock up of my model. This really helps a lot when figuring out the three dimensional form of the object.

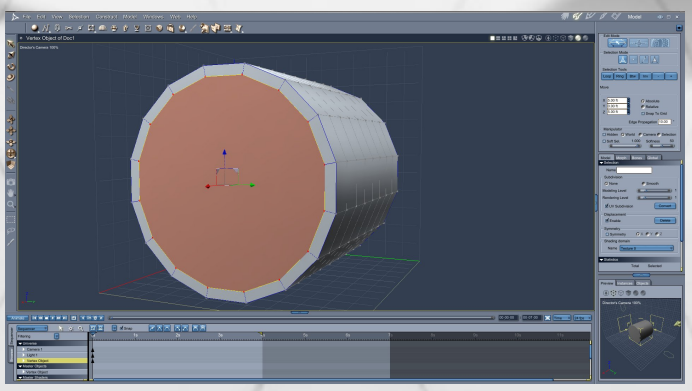


Once I have a better idea of how the object will look in simple primitive forms, I can go ahead and create a new project and insert a new vertex object into the scene. I drag the vertex object icon to the instances panel, this way the vertex object will be created in the center of the scene.

Carrara will automatically open the Vertex Model room when a vertex object is inserted. I want to create a cylinder shape. I go to Construct> Insert 3D>cylinder.

The default settings will do for my purposes. I click OK.

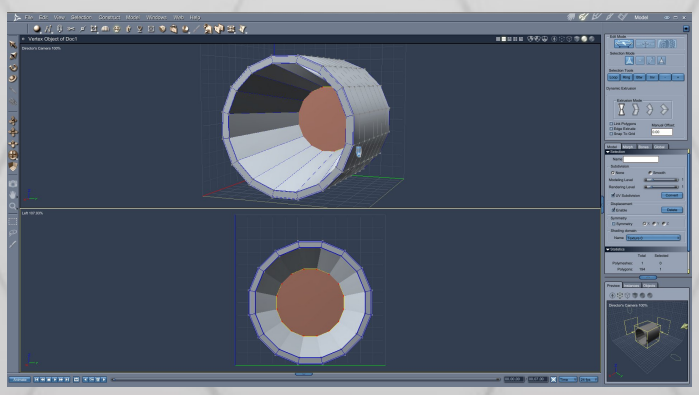


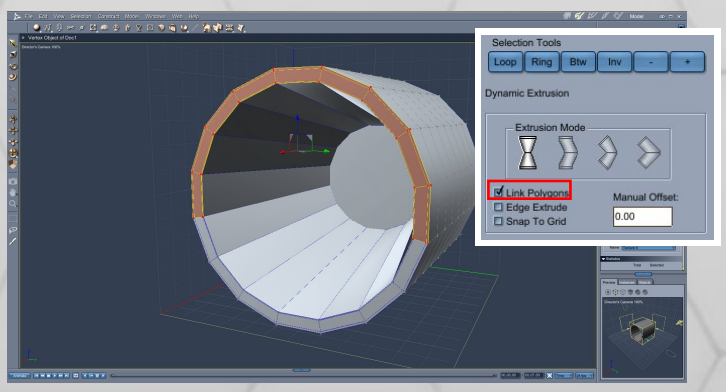


Once I have the cylinder vertex object. I can begin to model the engine part of the space ship.

I will begin by extruding the hole in the hull of the engine. For this I use Dynamic Extrusion together with the shift key. By using the shift key, I make sure that the extrusion will work in flat mode creating new polygons along the surface instead of popping out or in. It is in some ways similar to the Fillet tool in Carrara.

I am creating some extra edges before I create the hole. Later on, I will explain why by showing some example images. For now, extrude the new edge really close to the border of the cylinder. Then, I do a second extrusion on the same surface bringing its edge very close to the first., using the same dynamic extrusion method mentioned above.



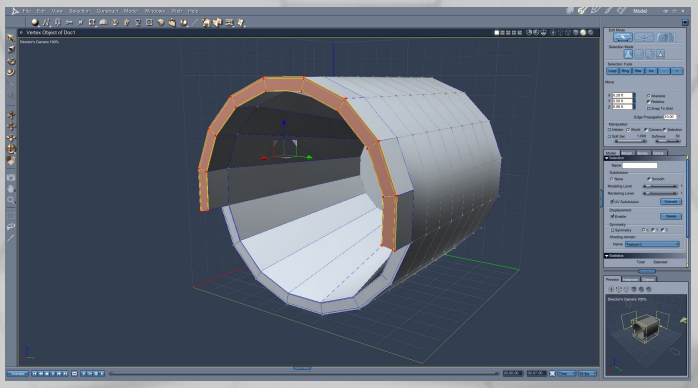


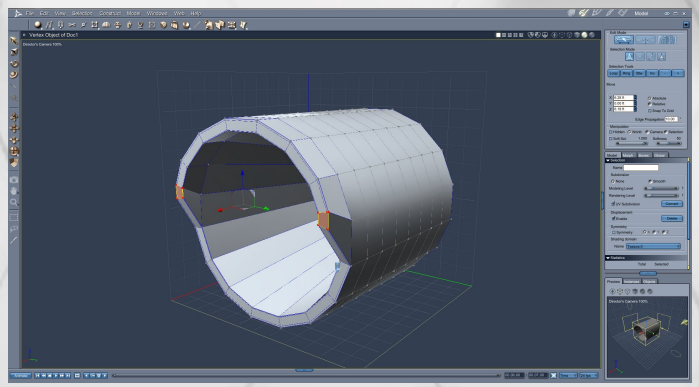
Once this is done I extrude the surface into the inner part of the cylinder, creating a deep hole.

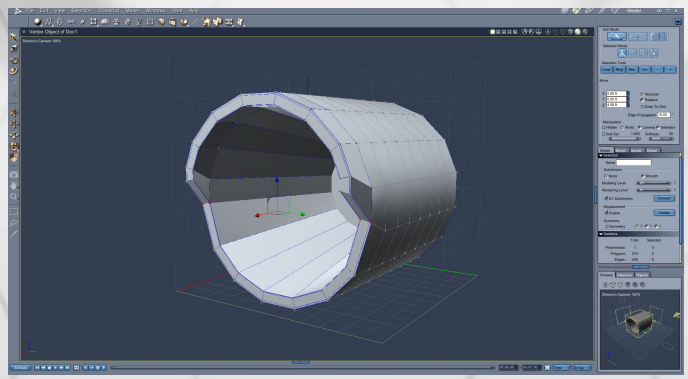
Now, I select approximately half of the cylinder's edge and, using the dynamic extrusion tool, I extrude the selection outwards a bit. Make sure you are extruding with Linked Polygons activated.

I used Dynamic extrusion together with CTRL button so Carrara would extrude the selection strictly forward with no scaling or rotation.

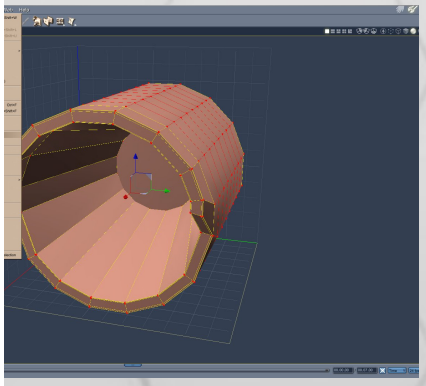
At this state do not worry about the hard edges, we will fix that later.





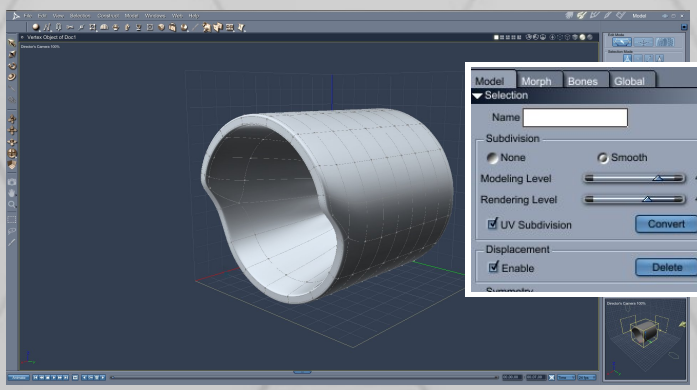


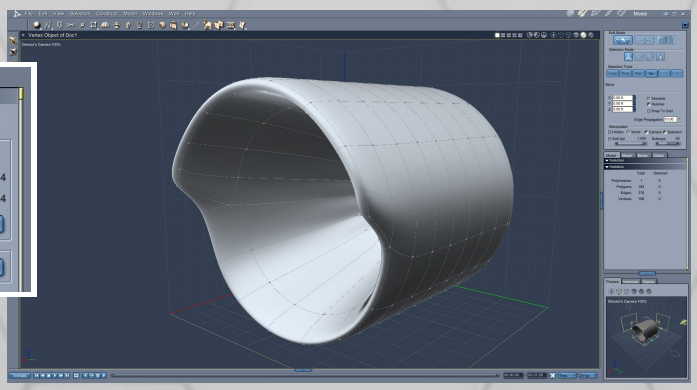
Once I have the extruded the extra detail for the hull of the engine, I refine its shape by shrinking the lower part of the extrusion and lifting it up a bit using selection, scaling and translate tools.



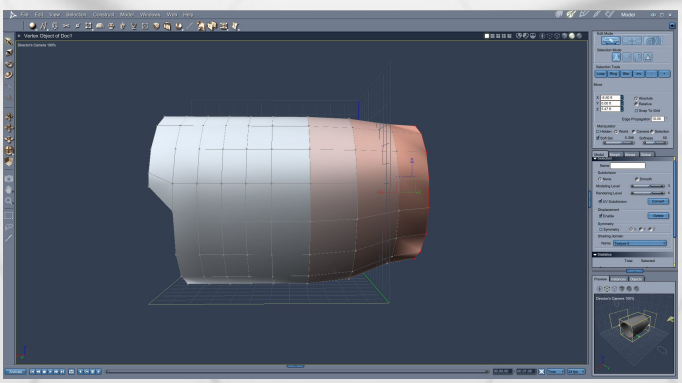
When I am happy with the shape of the extra detail on the edge, I can smooth it so I can get a good idea of how it will look.

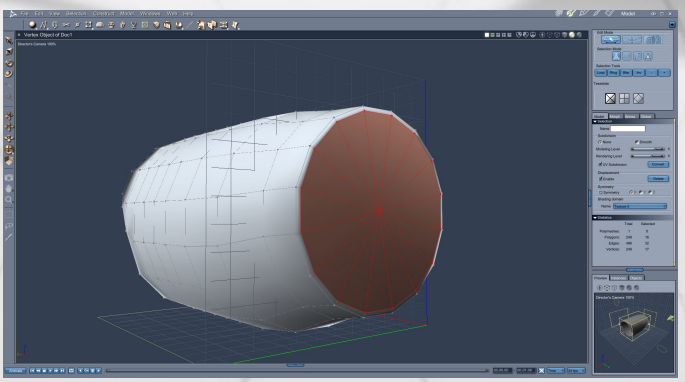
To do this, I select the entire model by using the CTRL+A key combination, then I go to Model>Smooth Edges. The default values in the dialog box should do.



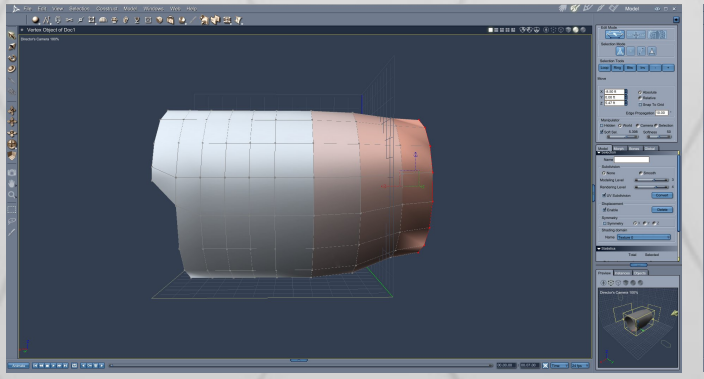


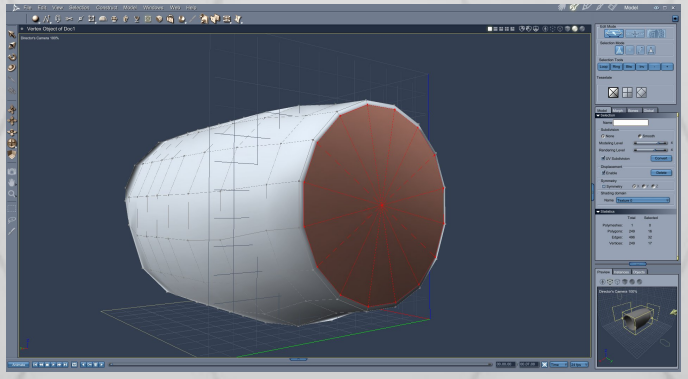
Once I have smoothed the mesh, I can activate the Sub-D smoothing to really give the mesh a smooth and sleek look. I like to use a subdivision smoothing of 4 to really see the true fluency of the shape. Here is where the extra edges I left during the extrusion process really make a difference. The extra edge loops give the model a smooth, fluid look without losing the hint of a corner. If I hadn't created the extra edges the look would have been much less attractive.





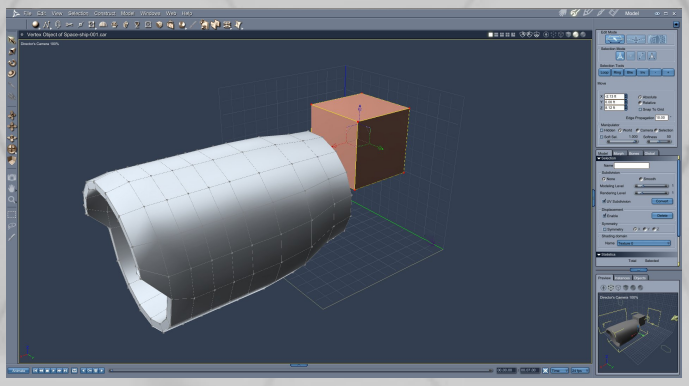
After I've looked at how the edges look and refined it if needed, I can turn off the Sub-D and move on to the next steps. It isn't the best practice to model with Sub-D turned on because eventually the mesh will end up in a really big mess.
Now, I begin refinements to the other end of the cylinder, making it looks a jet engine. To do so select the back of the cylinder. Now turn on the soft selection tool. Adjust the soft selection to your needs and scale down the selection. Depending on your shape of the engine you can lift up or down the selection. I lifted it up a bit.

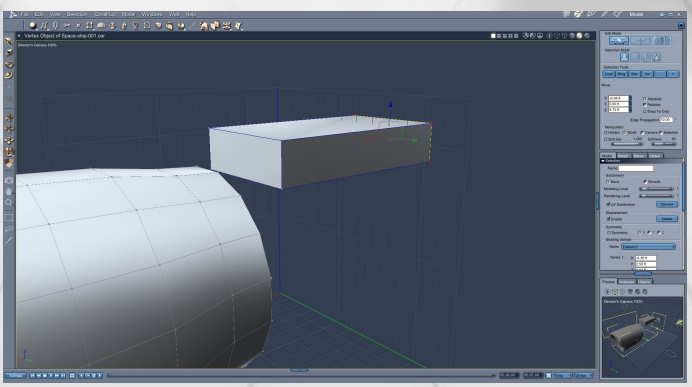




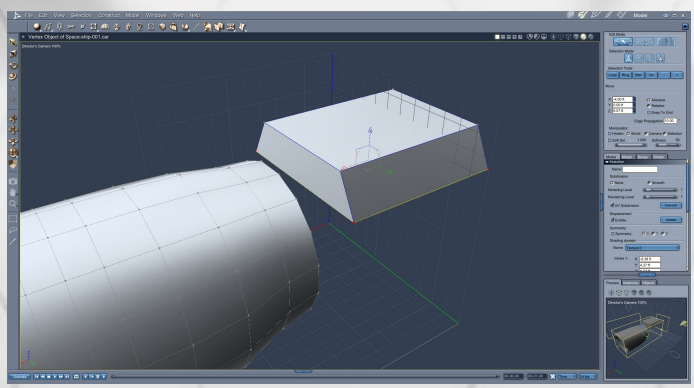
Once I have finished with shaping the back, it is time to fix the n-gon that is there. Since I am going to use Sub-D for the final look, I recommend creating an extra edge loop to create a nicer edge with Sub-D. To eliminate the n-gon, I will use the Tesselate tool. Tesselate to the center works quite well. If I don't eliminate the n-gon, it will cause trouble when shadows fall on the model especially with Sub-D. The tesselation also eliminates the star shape when in Sub-D which also causes shadow artifacts in the mesh.

After finishing the engine hull, I move on to create the cabin. The easiest way to create the cabin, in my opinion, is to start with a box. Using the Construct menu, create a cube with single polygon on each side.

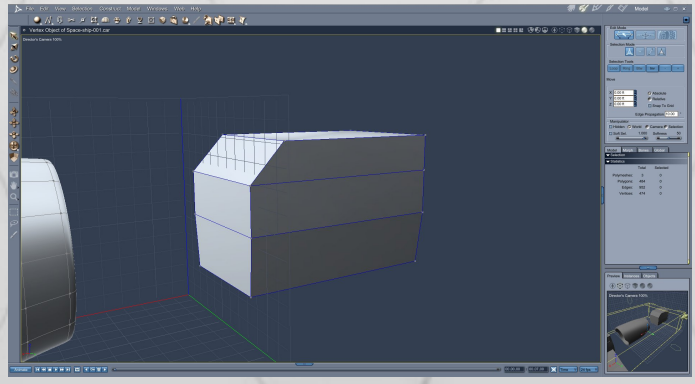




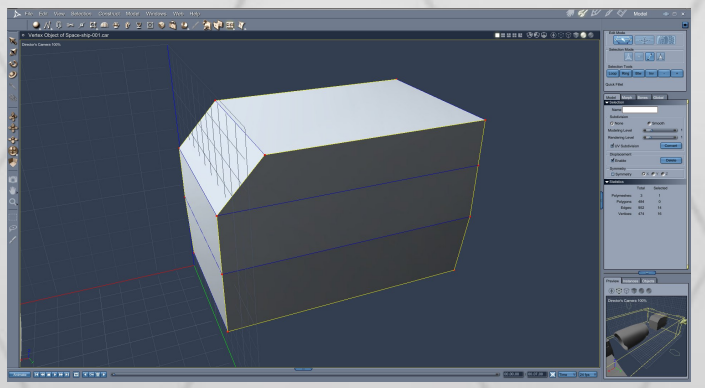
Select the cube and use the scale tool to flatten the cube a bit.



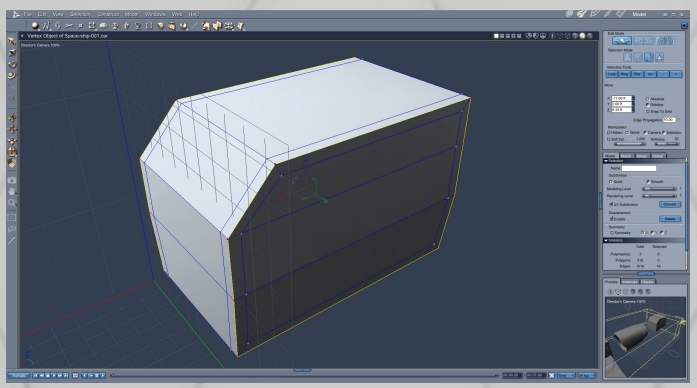
Select the front bottom edge and move it forward a bit. This will be the roof part of the cabin.



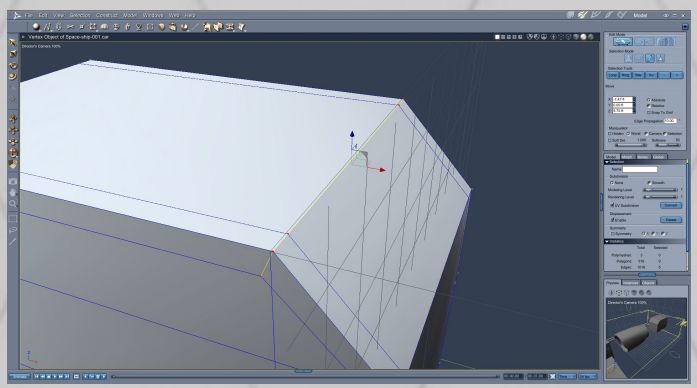
I use the extrude tool to create the rest of the cabin. Select dynamic extrusion and, with the CTRL key pressed, extrude the surface twice to create the shape you see in the image. For convenience, I move the shape away from the engine hull, so it won't get in the way while modeling.



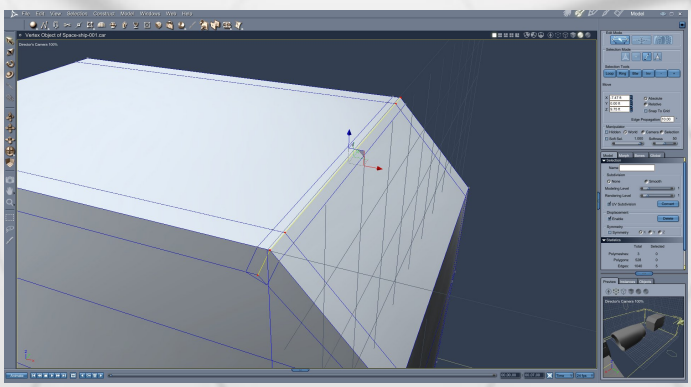
Once I have done the extrusion and have a basic shape of the cabin, I can select silhouette edges of the cabin. I use Line selection mode and select the edges on both sides.

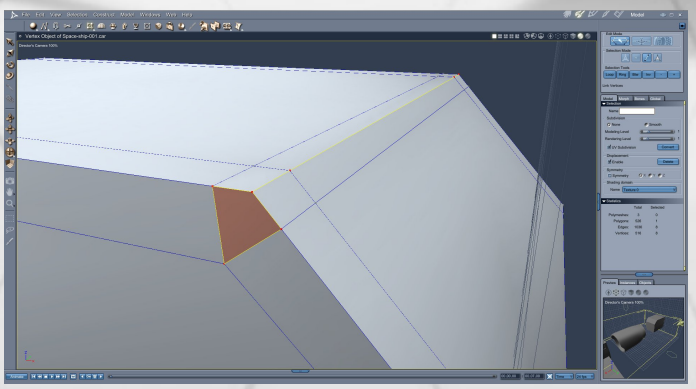


Using the Extract Around tool, I create a new edge loop around the selection. The new edges will create a shell for the cabin.

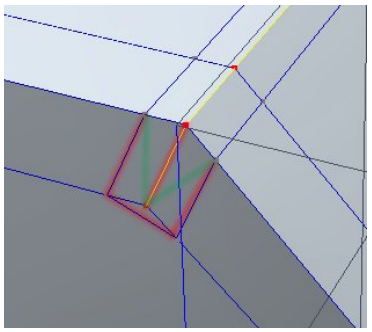


Now, selecting the edge shown in the illustration, I again use the Extract Around tool to create a new edge loop around the selected edge.



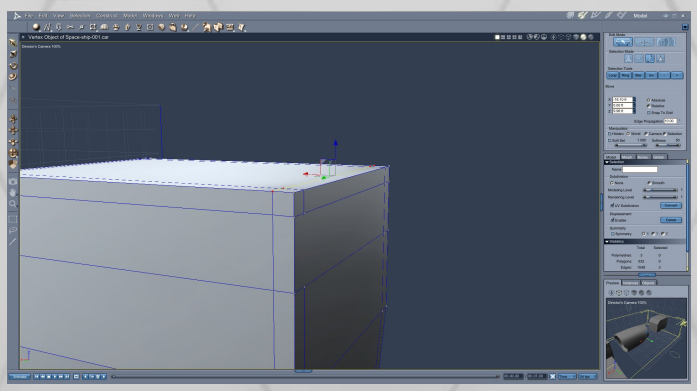


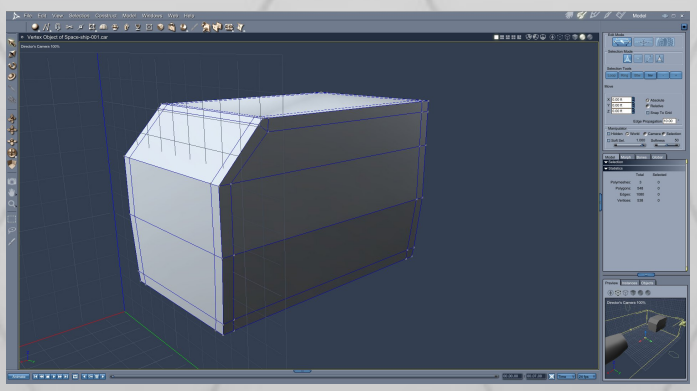
What I am doing now is creating a frame area for the front window of the cabin.



I need to fix the triangles and n-gons caused by the last step. This is an easy fix. When modeling any kind of figure, it is advisable to keep it all in quads as much as possible. And this is what we are going to do.

Using the Delete and Link tools, I will fix the mess and restore the quads again.
Now, I delete the red highlighted edges and vertexes and then, using link tool, create new edges (green lines as a guide) that will form a quad polygon as in the image near shown.

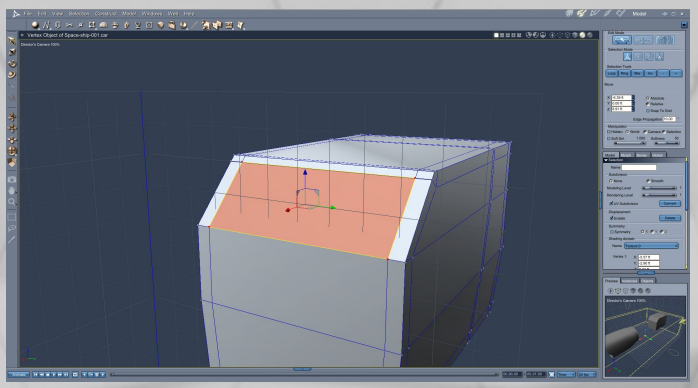


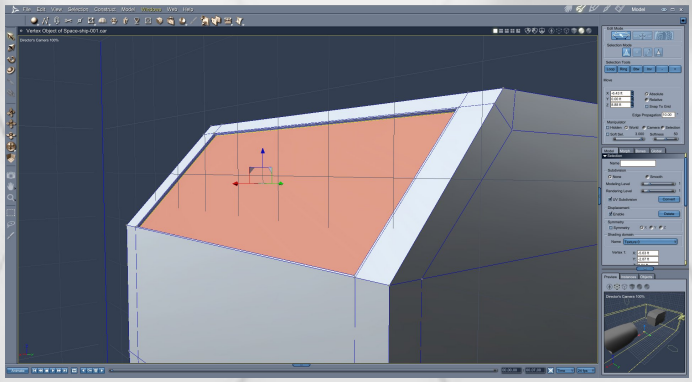


Same goes for the other corners of the cabin. Using pretty much the same principle we create a frame for the whole cabin.

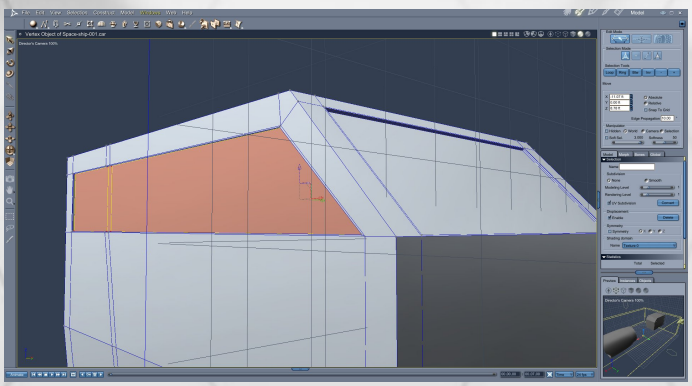
Once I have finished with framing the cabin I can move on to create the windows.

First, select the area where the window is supposed to be. I start with the front window.

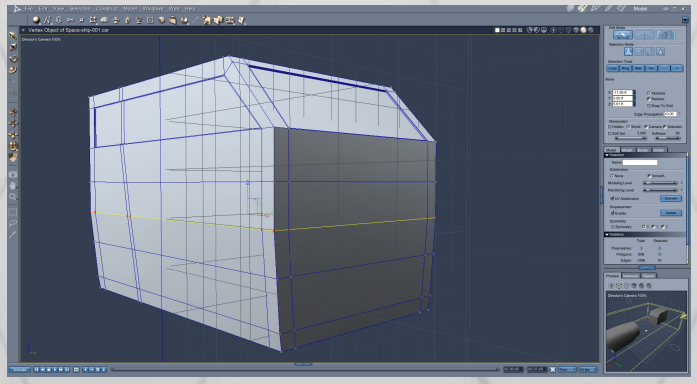


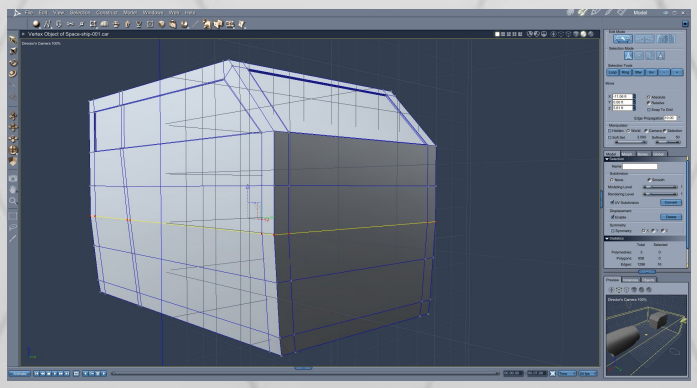


Now, simply extrude the selection inwards. According to your wishes you can optionally do the extra extrusion I did for the edge of the engine hull.

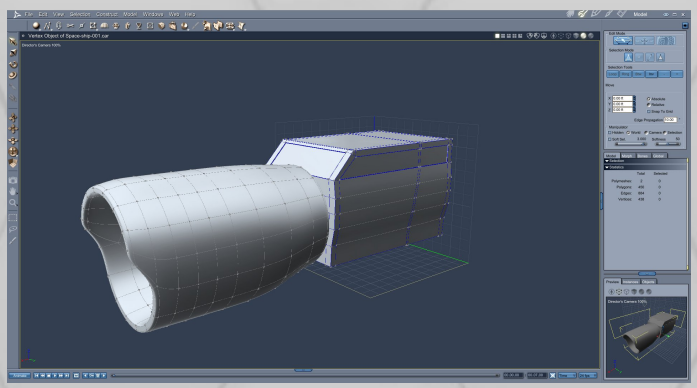


Repeat the process for each of the other windows.

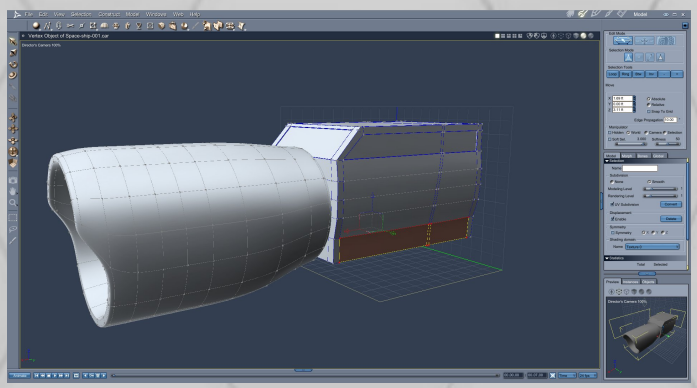




You can add more edge loops to make the figure of the cabin look better and smoother.

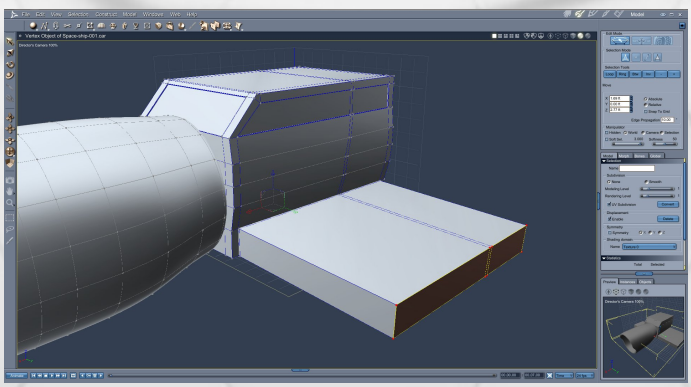


Once I am satisfied with the shape of the cabin, I move it closer to the engines hull and assemble it to see how it looks.

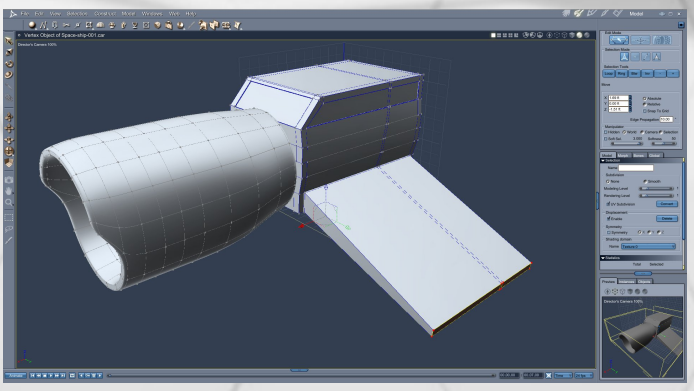


Now, I am going to create the wings.

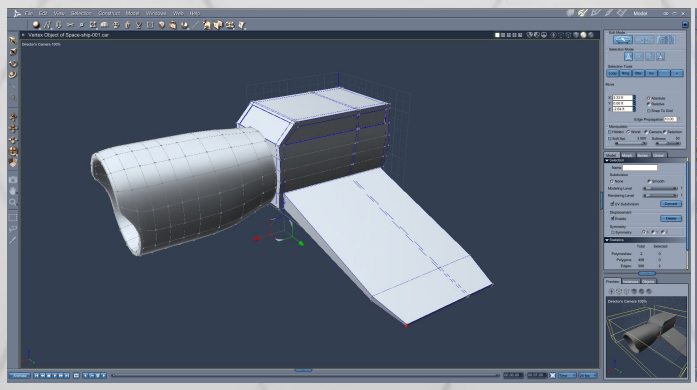
Select bottom polygons from both sides.



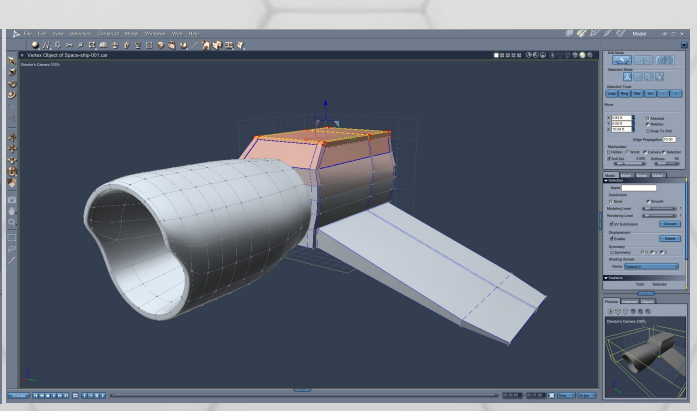
Using dynamic Extrusion, extrude the selection outwards using right click on the mouse plus the CTRL key. Make sure you have Link Polygons activated in the extrusion settings.



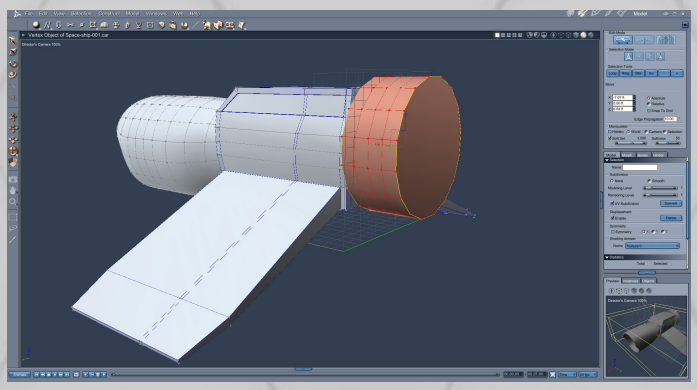
Using scale and move tools, modify the wings to meet the desired look.



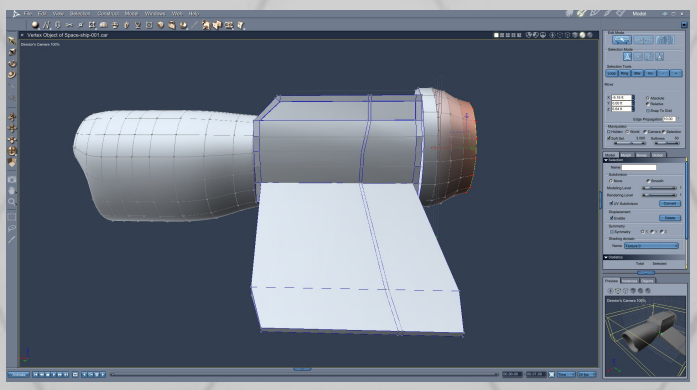
You can add some extra shape refinement using extrusion, scale and move tools.



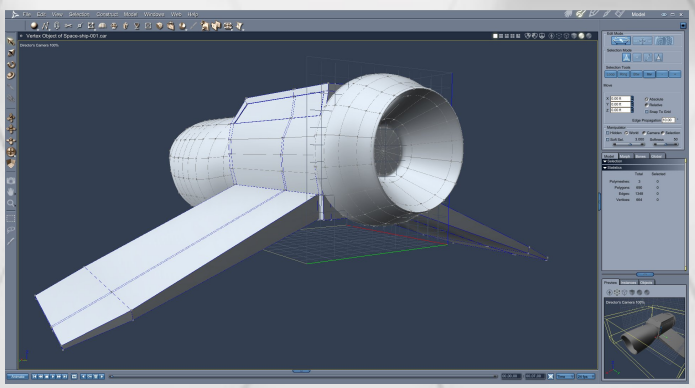
Using the Soft selection tool I refine the shape of the cabin in general and create smooth shapes. I also activate the Sub-D to better see the shape.



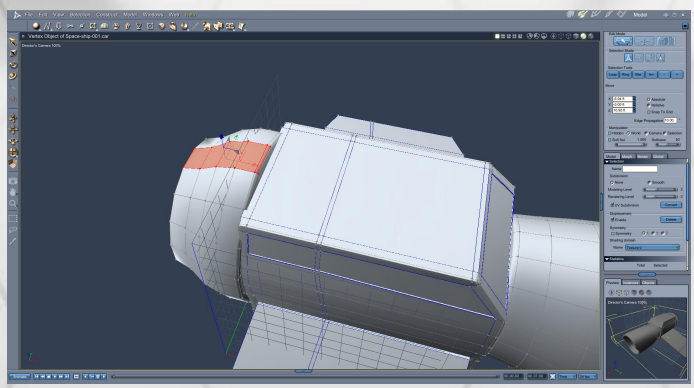
Once I am happy with shapes, I create the back engine. For this I use a cylinder. I will use 4 sections for the Cylinder. I always use the Construct drop down menu to create a desired object. This way I can modify the mesh before it is created.



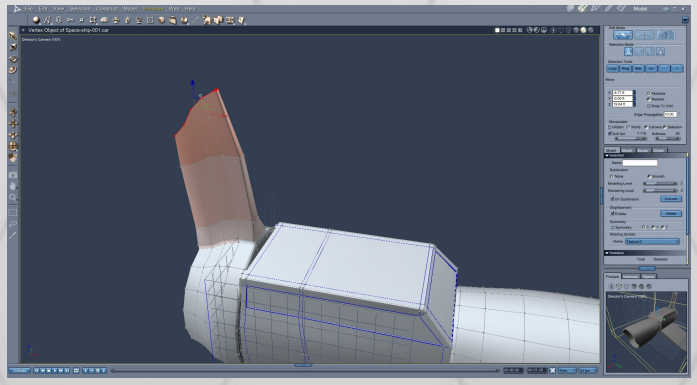
Using soft selection, I shrink down the back of the cylinder and create a quite organic shape for the cylinder.



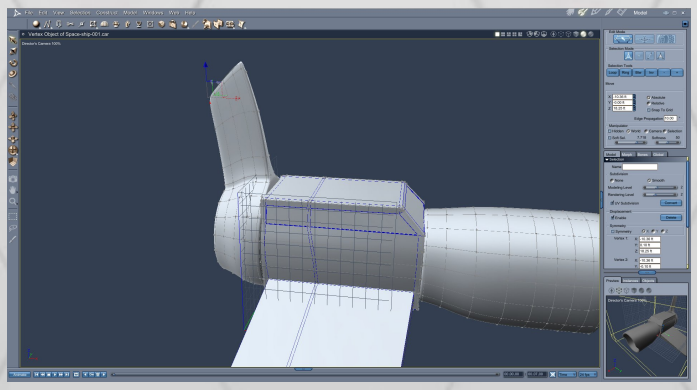
Extrude the back of the engine inwards as shown in the image.



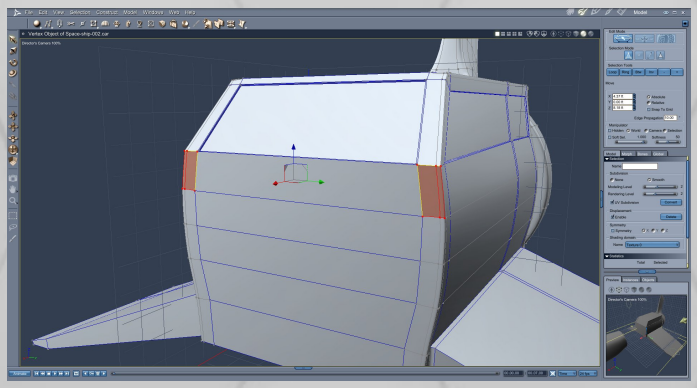
Once I am satisfied with the back I move on to creating a third wing. To do so, I select the polygons in the center of the engine on the top.

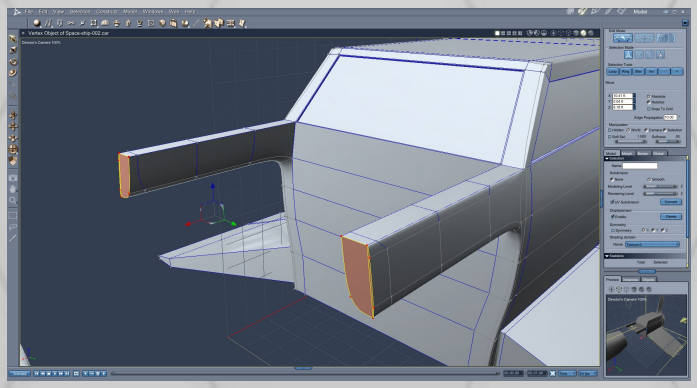


I then perform a dynamic extrusion a few times. Make sure you have Linked Polygons activated in the extrusion settings.

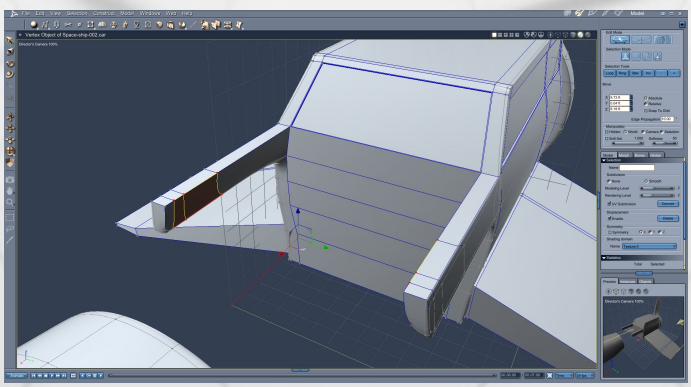


Now, I beautify the created wing by moving its vertexes to form a smoother look.

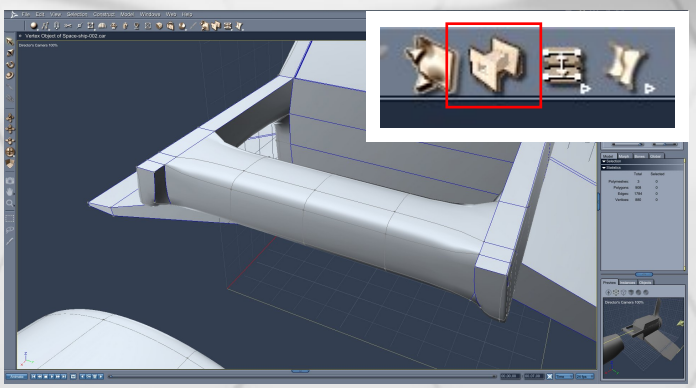




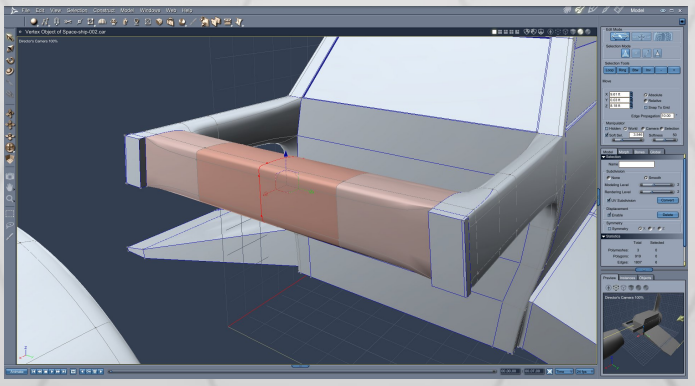
Once I was happy with the space jet-ship's wings forms, I looked at the whole figure and decided that the engine looked quite lonely and different, so I came up with an idea to create a better connection between the cabin and the Jet hull. What I think would make the jet and the cabin be more fluently put together is a link between the two. Something that would look like the Jet and the Cabin were actually connected. So I modeled a docking element for the Jet. Select two polygons as in the image and extrude them several times.

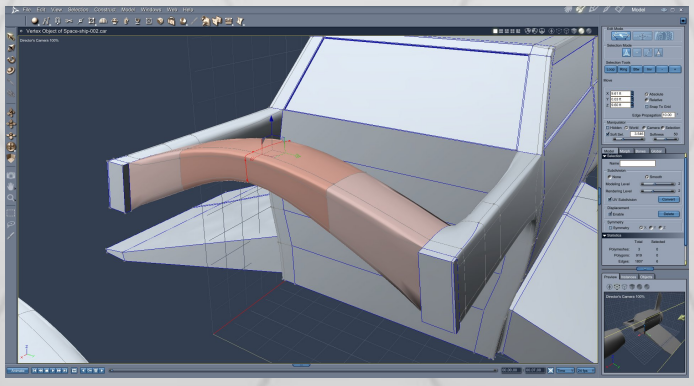


Now select polygons in the inner side of the extruded stripes.

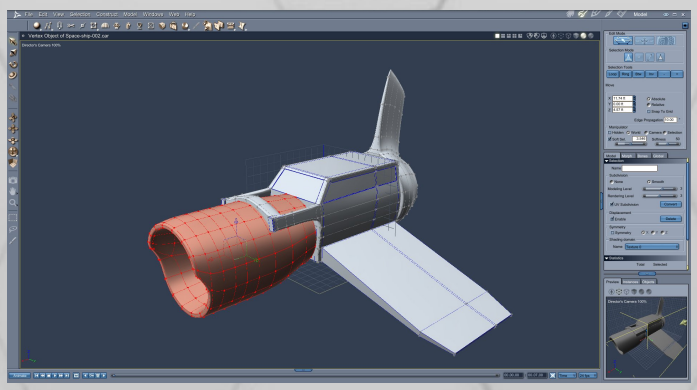


Using the bridge tool, connect the selection and form a bridge between them using 3 segments. You can use more if you wish.

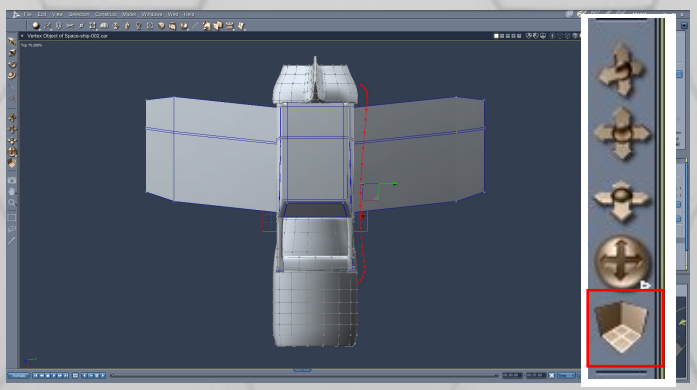




Now, using the soft selection select the middle edge loop... and tilt it up to form an arc.

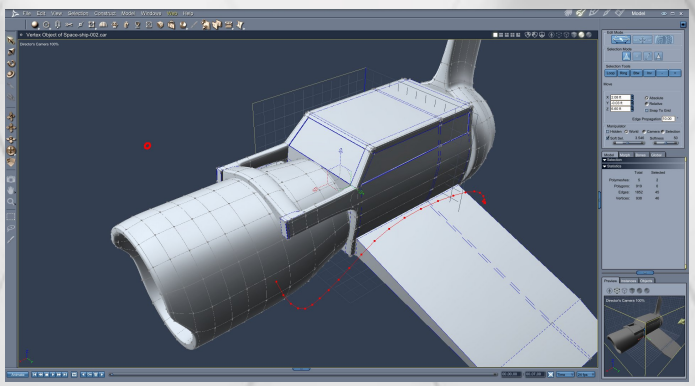


Now, I can assemble the engine and the cabin together for further adjusting of the arc in the bridge. It looks a lot better with this extra detail.

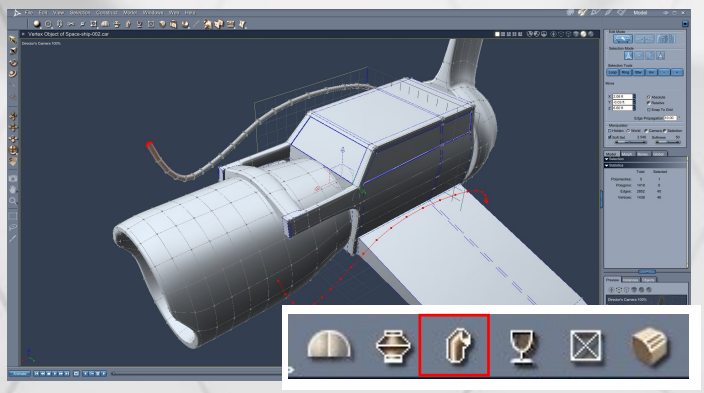


To decorate it more and create a more fluent look I add some pipes.

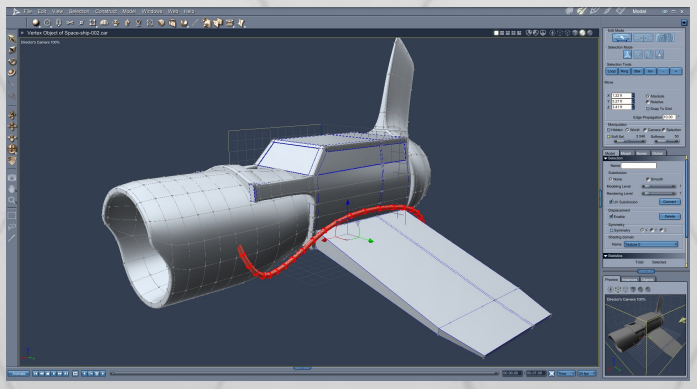
To do so, select the top camera. Assuming you have XY grid activated, draw an interpolated line to create a desired shape for your pipe's length.



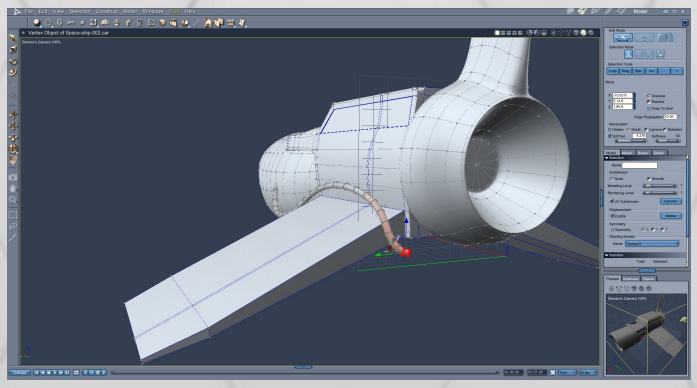
Now draw a circle on the XZ grid.



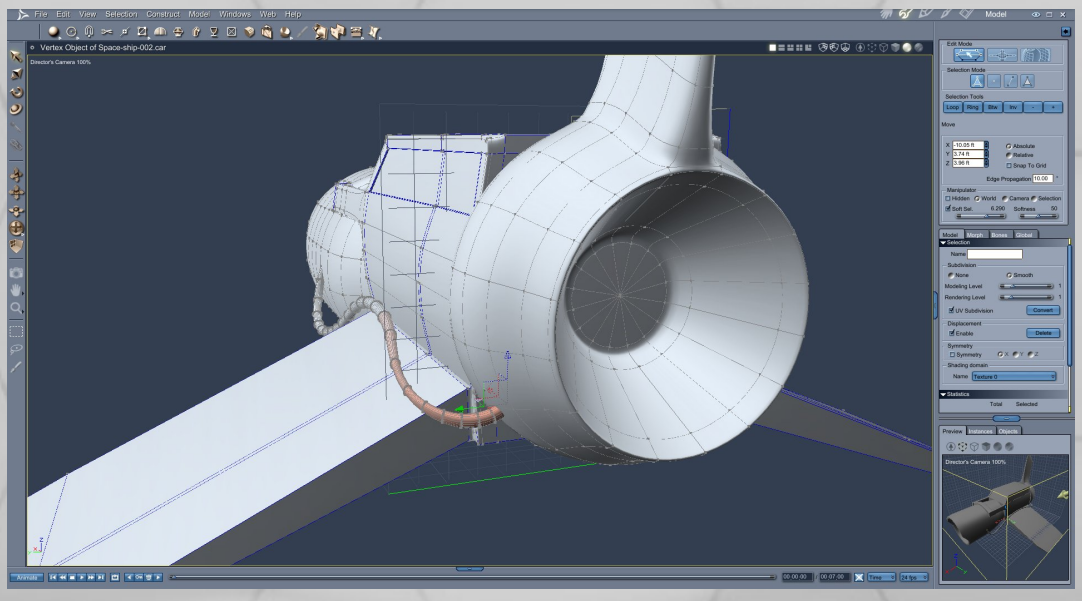
I use the Path Sweep tool to instantly create a pipe from the Interpolated line and the circle I just have created.

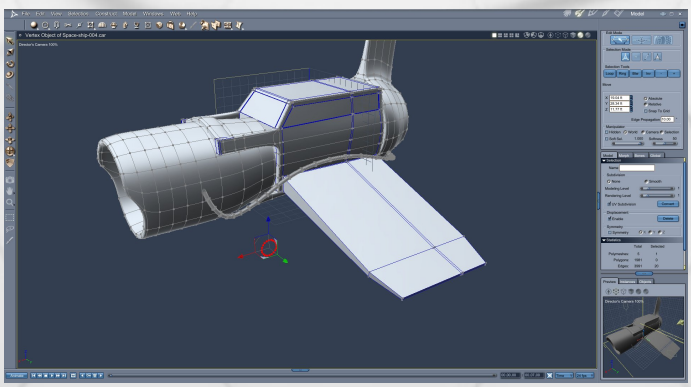


Locate the pipe to the desired position.

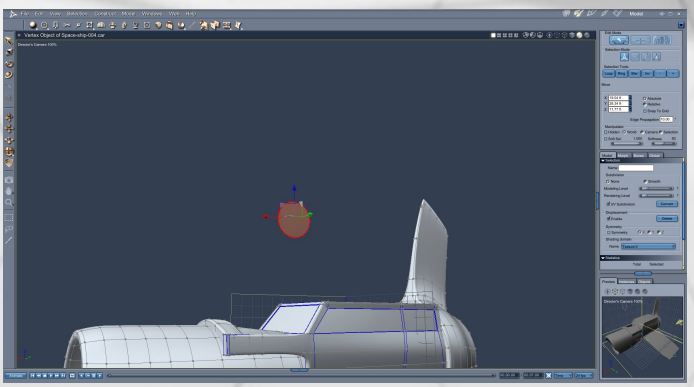


Using soft selection, I can modify the pipe to better meet my needs and connect it to the space ship hull.

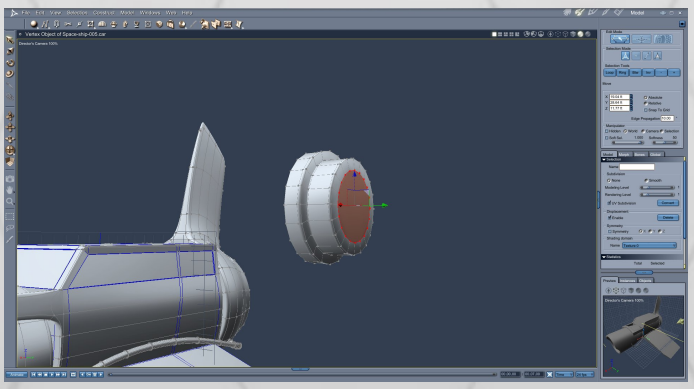




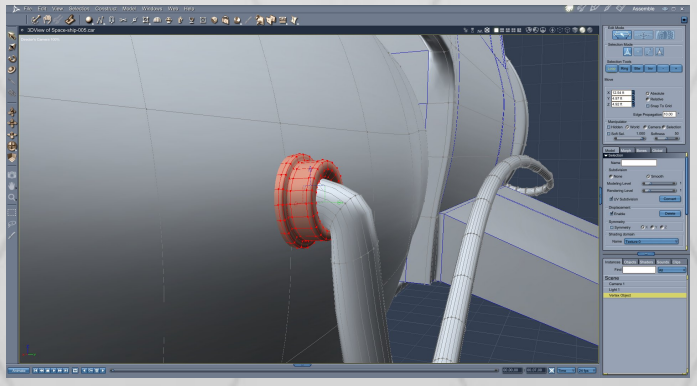
In order to make the pipe look more connected to the hull, I create the connection joints. To do so, create the circle object on XZ Grid...



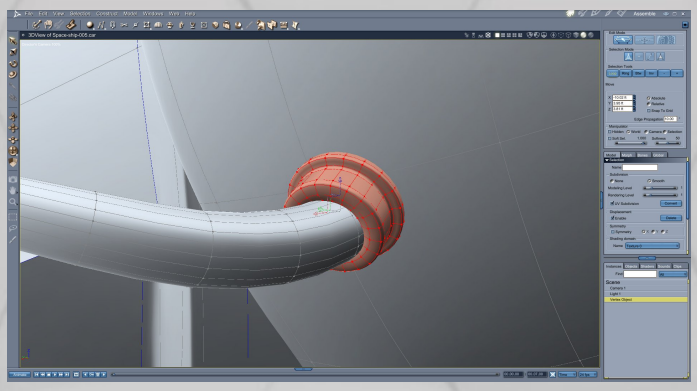
and fill it by clicking CTRL + F keys.



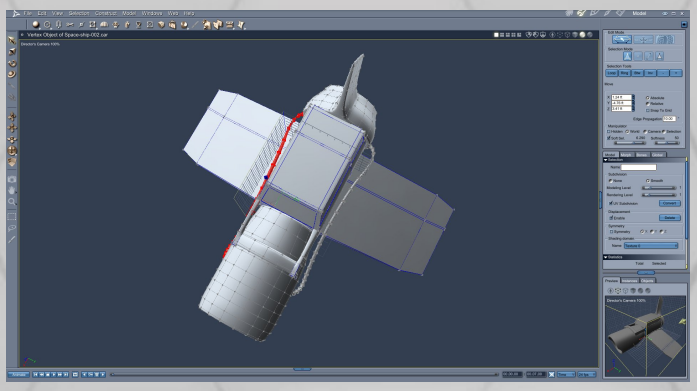
Now, using dynamic extrusion, extrude it several times and shape it to meet your desired form using scale tools. I have used the CTRL + H and SHIFT + H keys to perform dynamic extrusion. This way I was instantly extruding and shaping the figure.



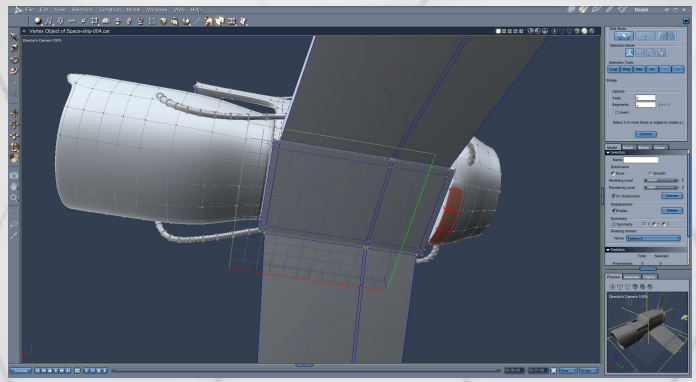
Now, locate it to the place where pipe and hull joins.



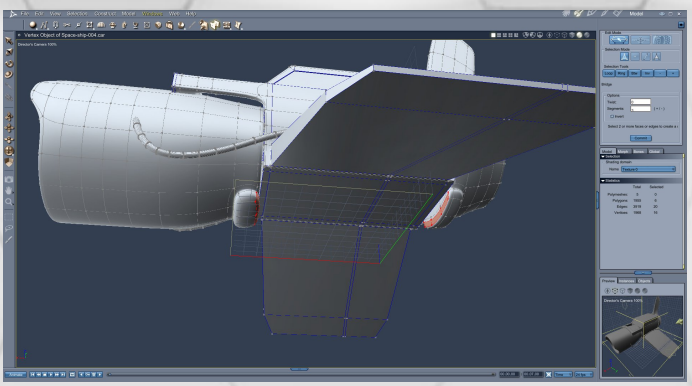
Duplicate the joint and locate it to the needed position at the end of the pipe.



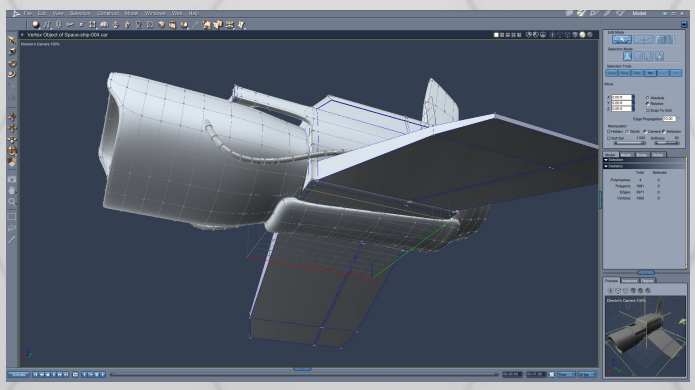
Select the pipe and the two joints and, using Duplicate with symmetry, create a duplicate pipe. Make sure to have the proper grid activated for the symmetry. In my case it was XZ Grid.



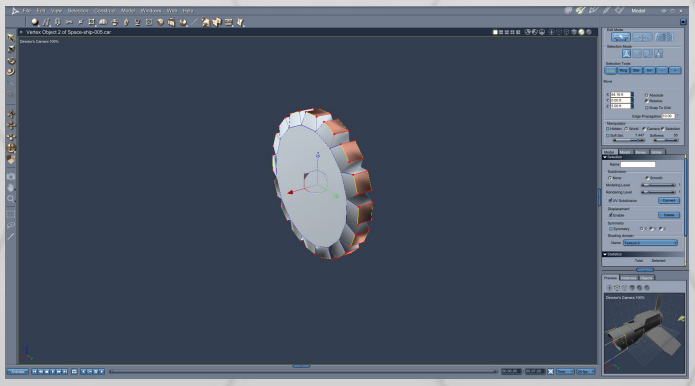
To create even more fluent connectivity between the parts of the space jet-ship I will add one more detail. On the bottom of the front and back jet hulls I select some polygons, 3 on each hull, then extrude them outwards a couple of times.



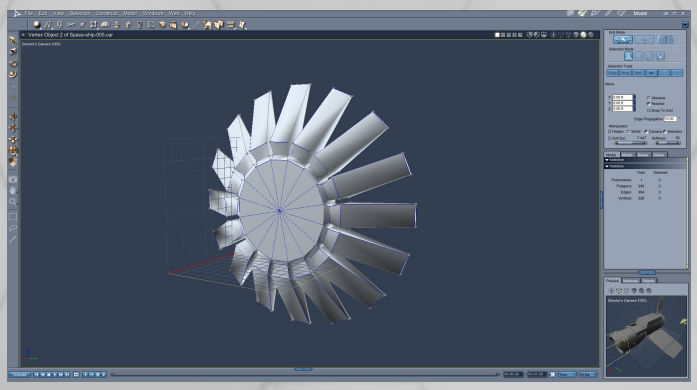
Select the polygons on each of the extruded element,



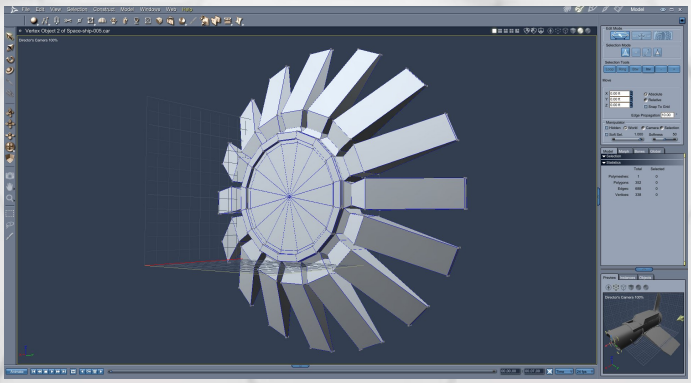
And, using the bridge tool, I link them together. Now the cabin and the jets look more like one spacecraft.

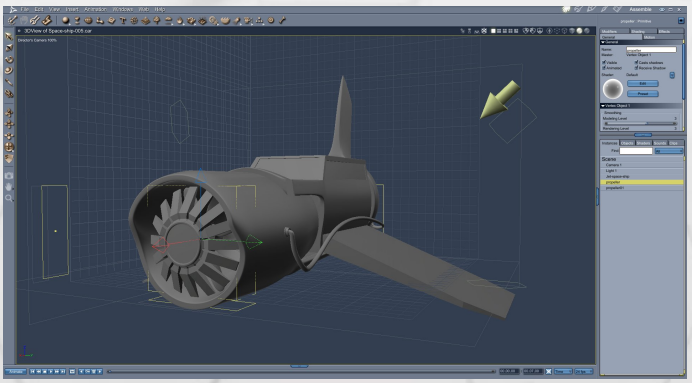


And finally our last touch to modeling. The engine needs to have a propeller kind of thing to create a cool look for the engine. To do so, create a new vertex object in the scene and construct a cylinder. One section will do. Select the edge and extrude it outwards a couple of times as in the images near by. This time I do not use Link Polygons. I need the selected polygons to be extruded individually to create the blades.



Select the tips of the blades and move them backwards a bit.

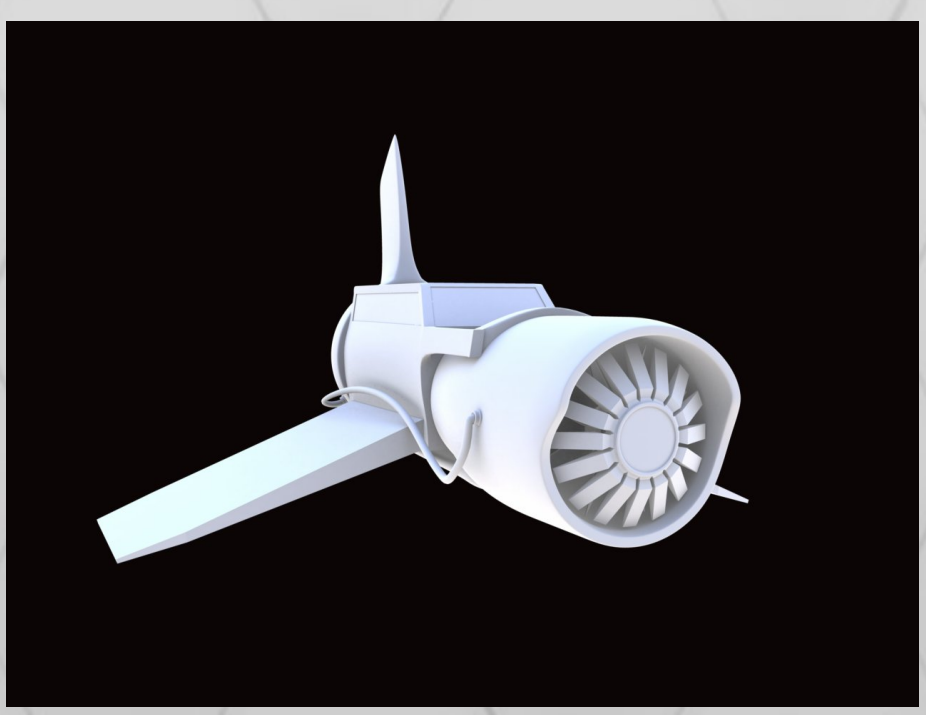


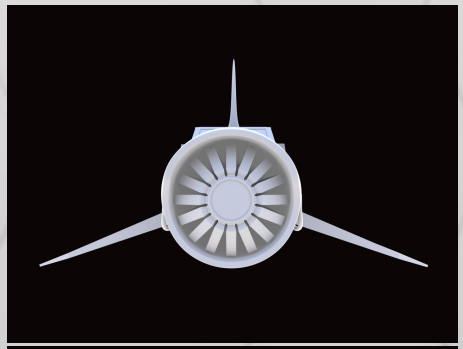


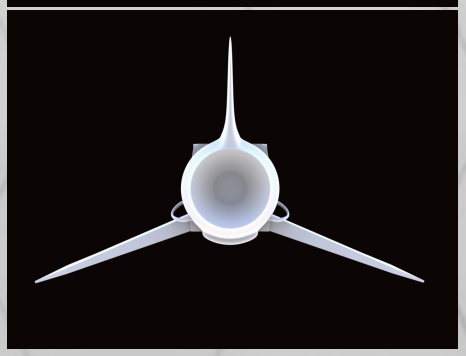
You can add some extra detail to the propeller by extruding some rings on the front. Don't forget to remove the n-gon using the Tesselate Vertex to Center tool.
I created it as a separate vertex object in case you would decide to animate it spinning.

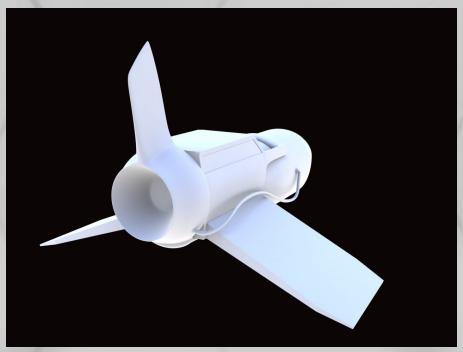
Locate the propeller to the engine and here it is, our brand new jet space ship. I hope you enjoyed this tutorial!

Kind regards!









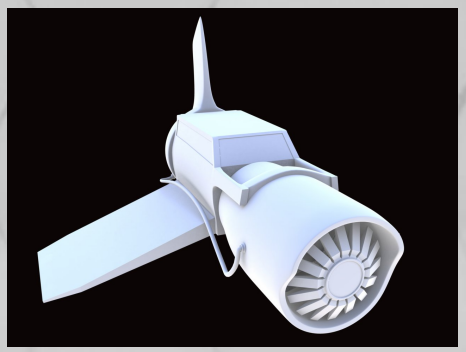


Image by Danas_Anis

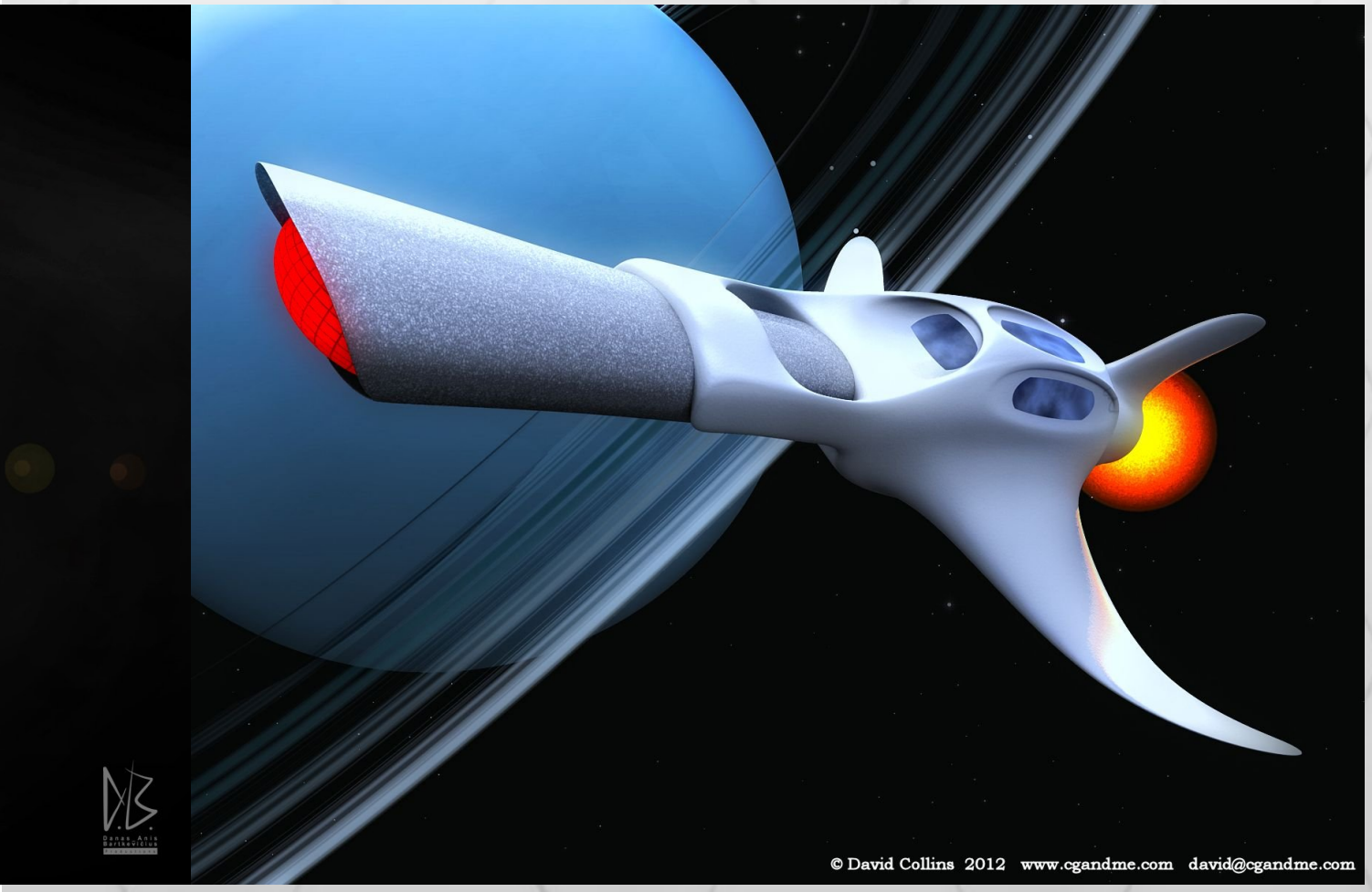


Image by David Collins

Carrara
Gal

3D Expo
lery

A3DLover

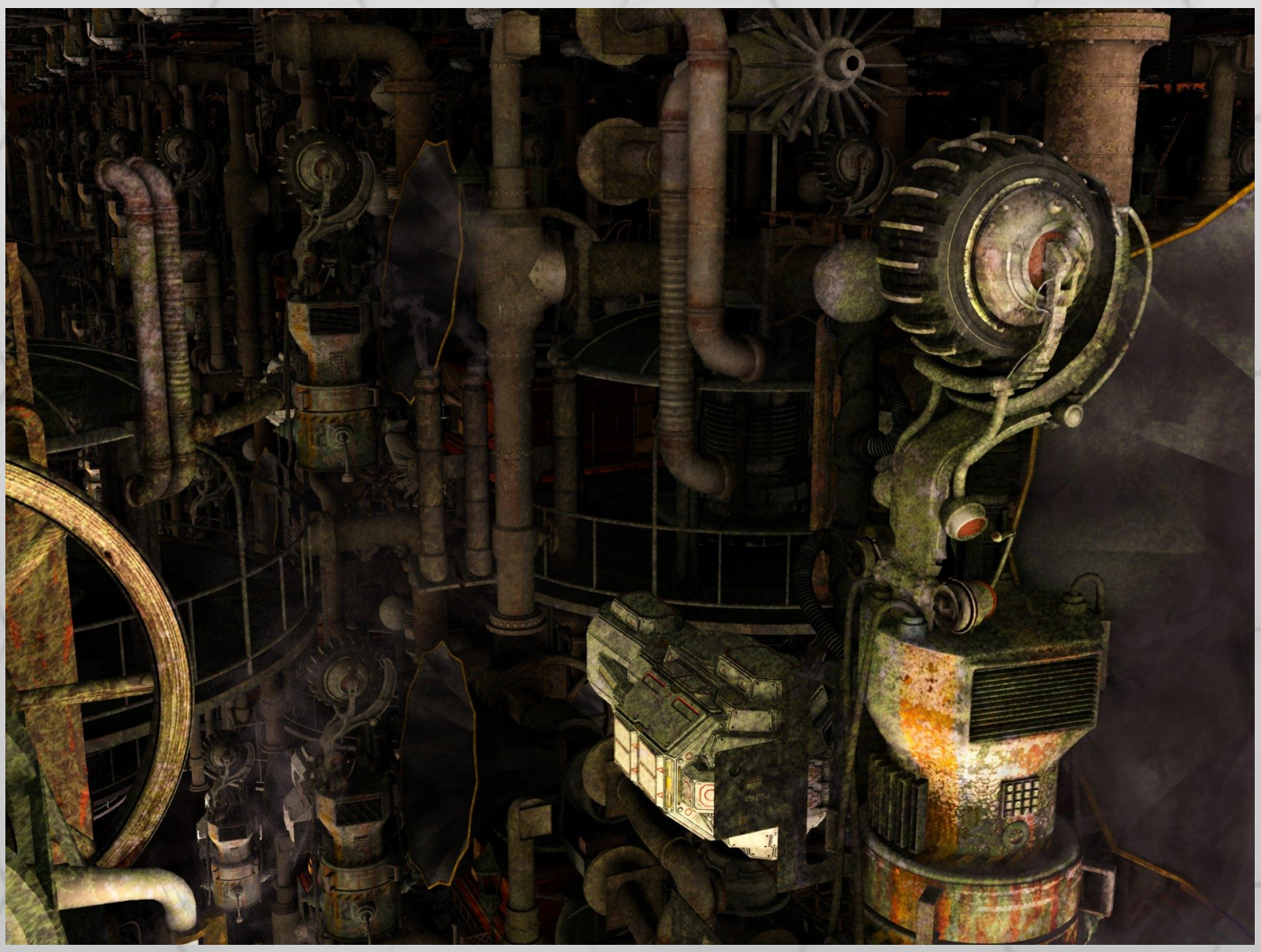
Spaceship

Display

Restif

prominance POST2

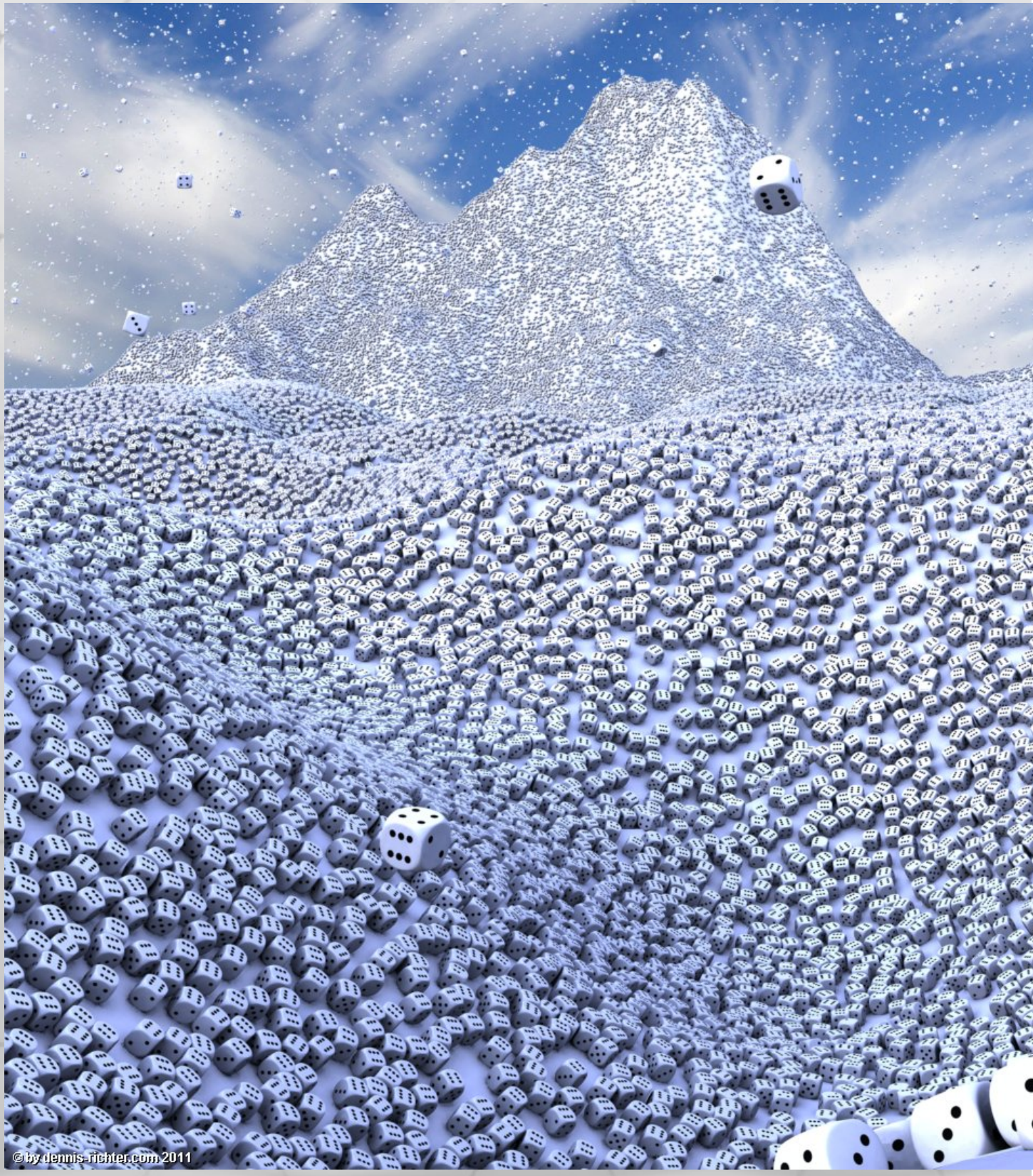
Thomas MacCallum



Infernal Workings

MultiX

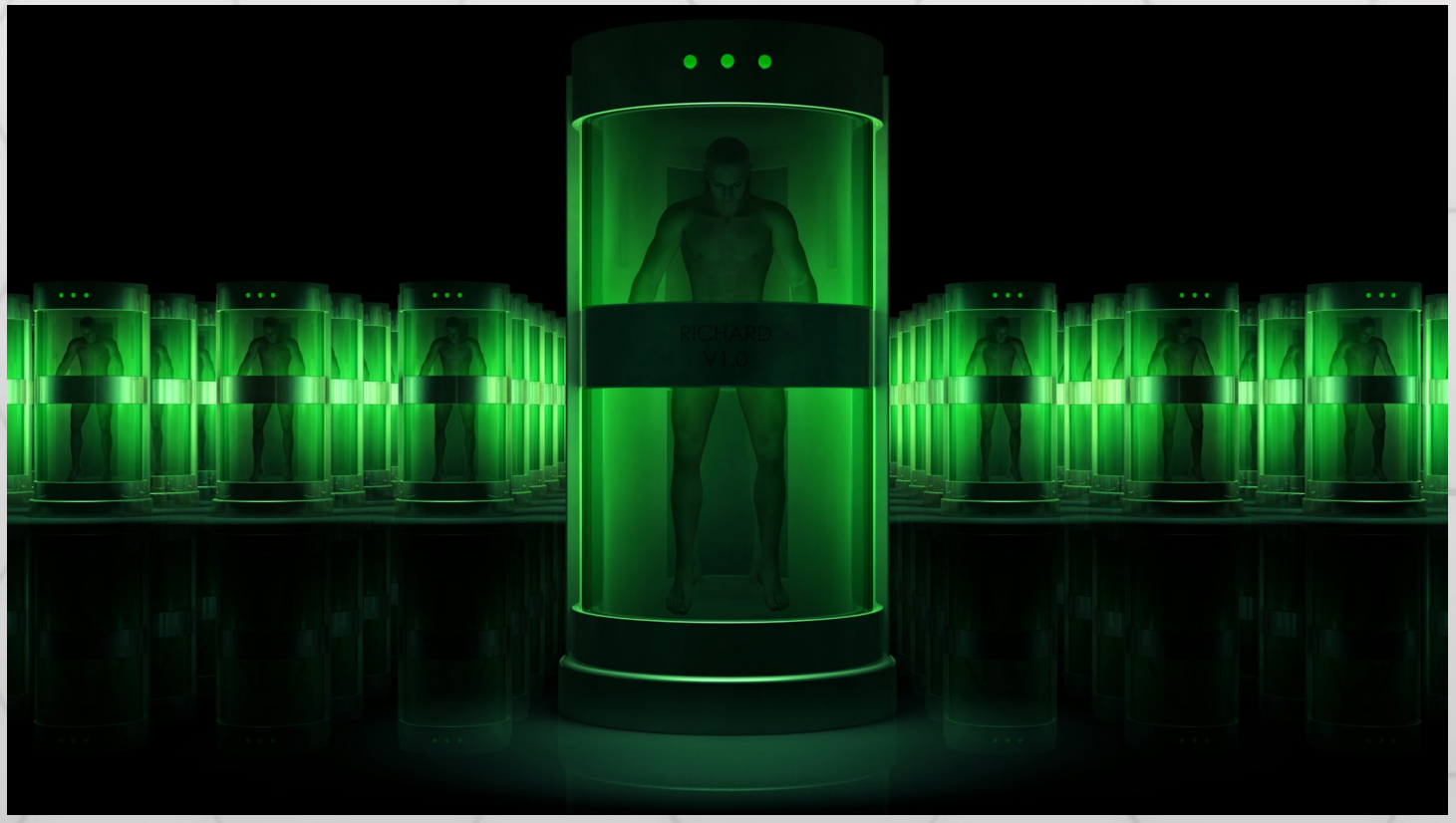
Dennis Richter



Lucky 2012

Lucky 2012 night

ELELE



cryo img

Lucy Swimsuit

GKDantas

Ops

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RedWood

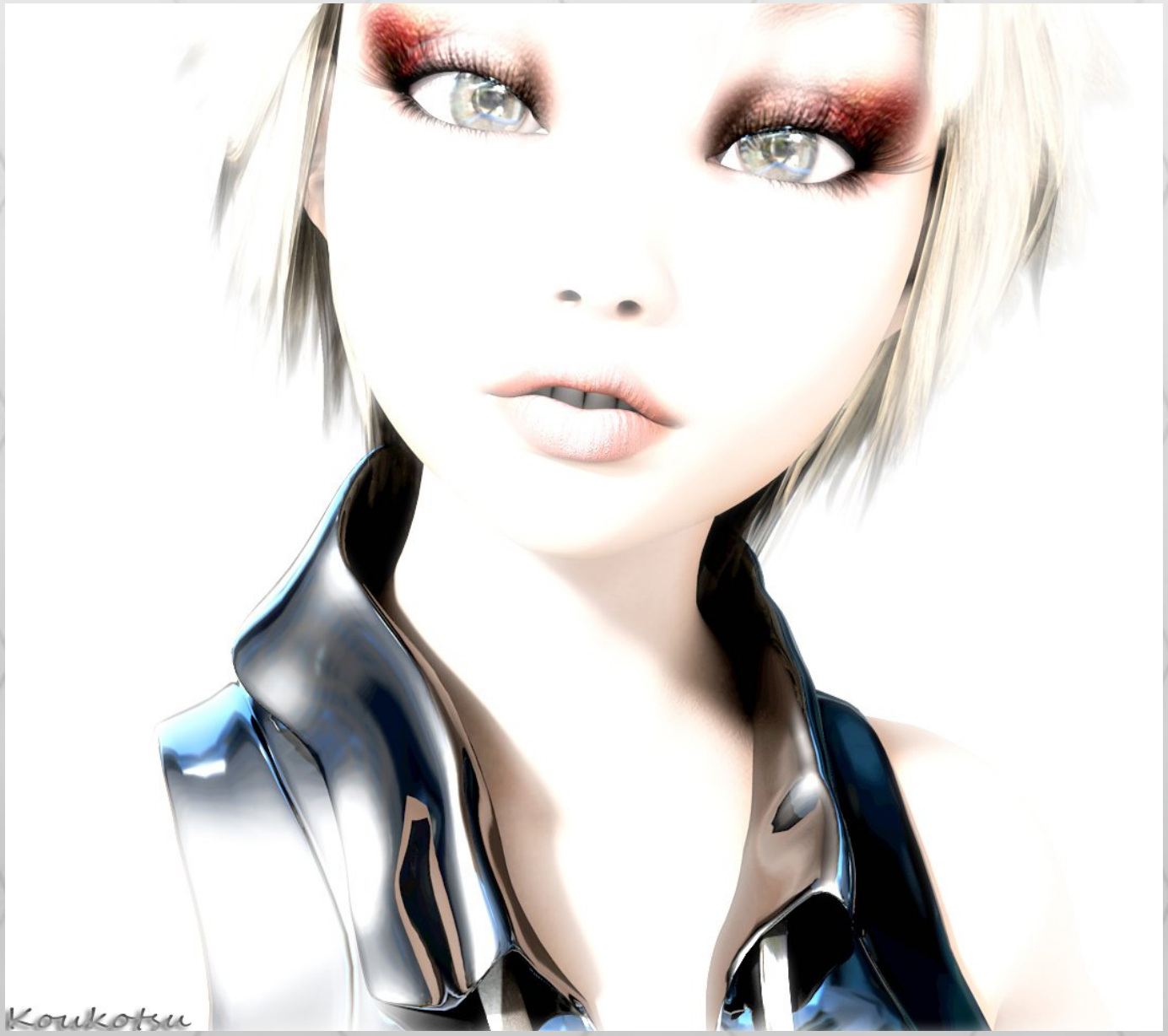
Tron

J. Yoes

Kevin Wyeth

Enterprise and Bird of prey

Koukotsu



AO3

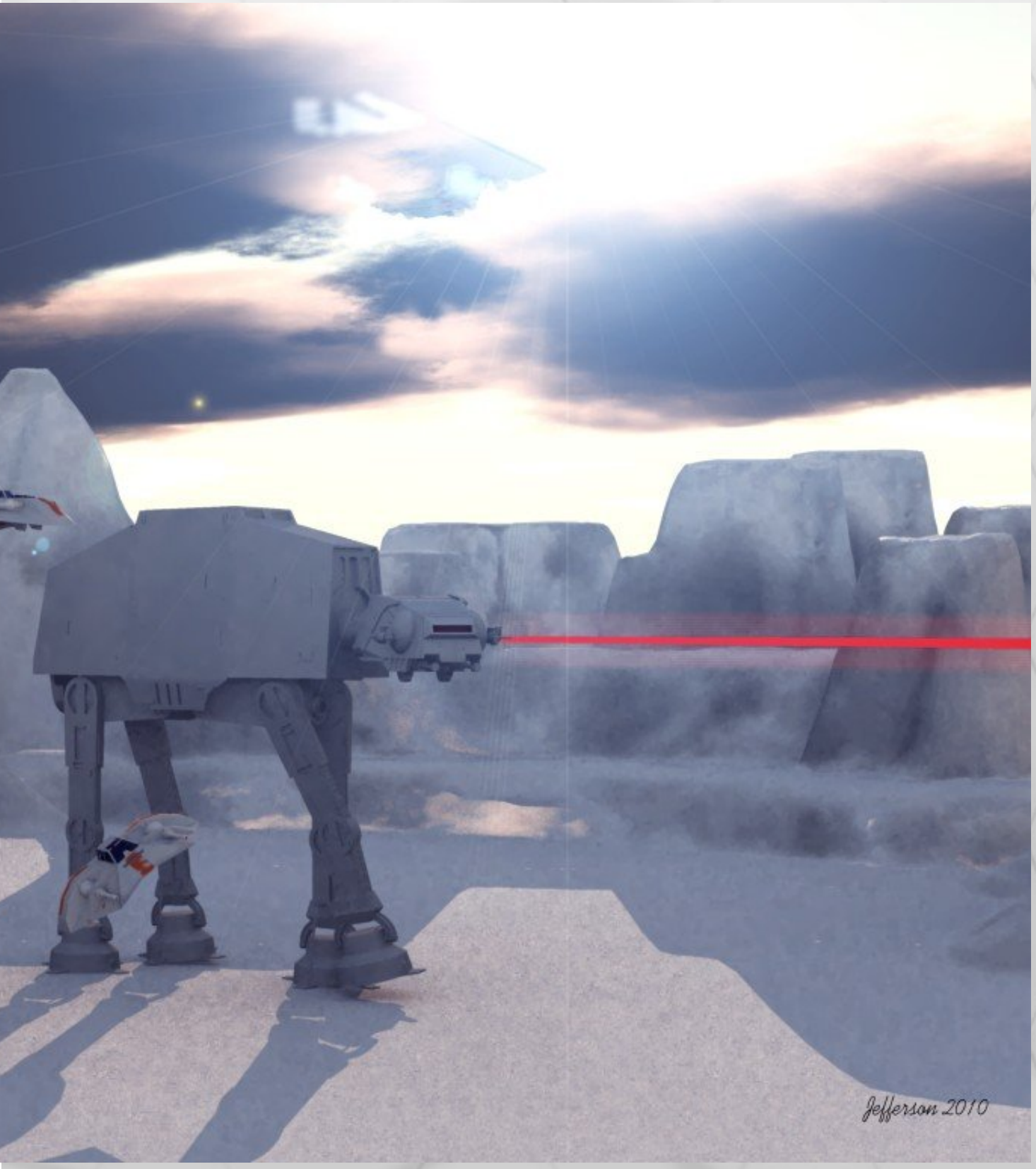
Aiko on a roof with a sword

Fully Clothed Aiko With a Sword

Mulberry

Mulberry

Jefferson



Star Wars

Survivor

David Collins

Odd Girl

Odd Girl

Odd Girl

Odd Girl

Jeffrey Linn

Vimana landing

Vimana landing

Vimana landing

Forbidden Desert weasel

Forbidden Desert weasel

siriuslabs beo

M4 scanned alive

Carrara 3D Expo

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