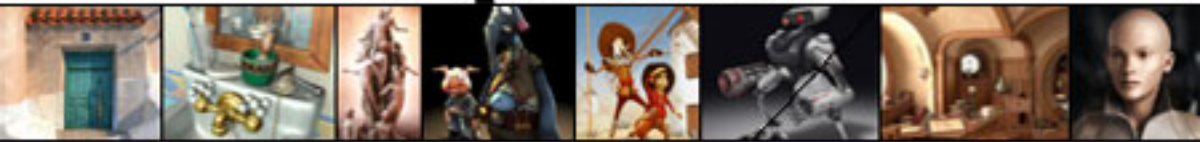


3Dinspiration



issue #1

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Human tower: Modelled and rendered in Lightwave. Textures done in Photoshop.

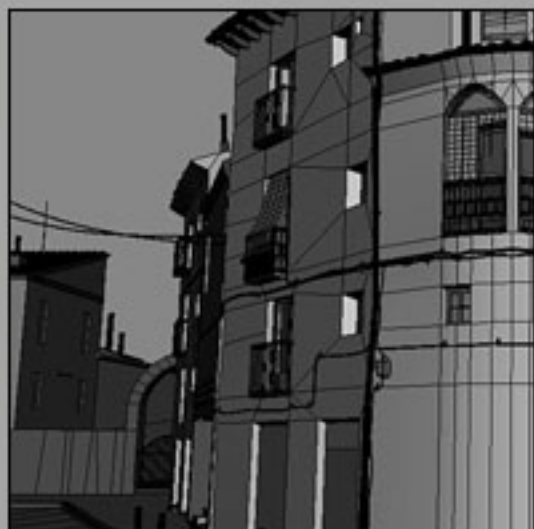
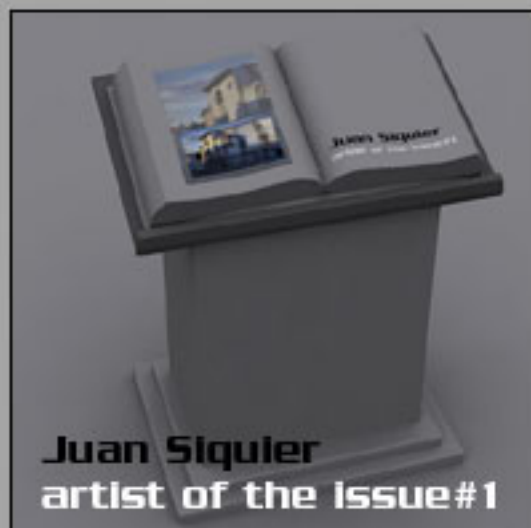


03





■ DBT Café: Modelled in 3DStudio Max, textures done in Photoshop and rendered with V-Ray.

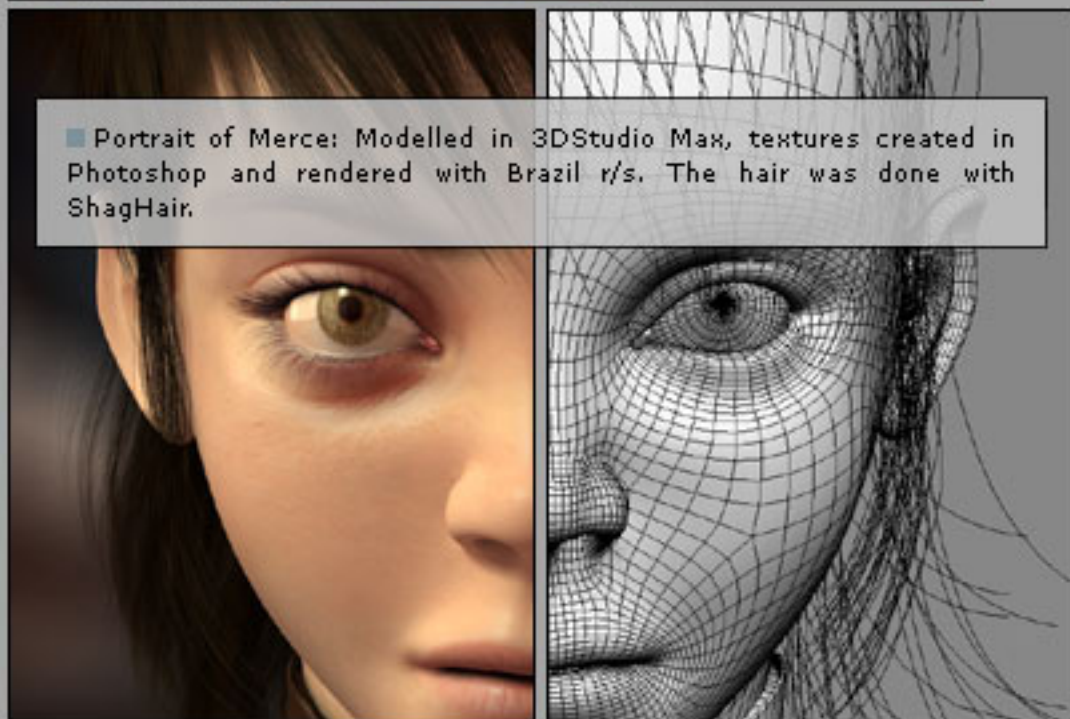


05





■ La cuesta / The slope: Modelled in 3DStudio Max, textures done in Photoshop and rendered with V-Ray (GI). The Slope is a real place in my wife's town, one day going for a walk over there, saw the place, I photographed it and later on, revising pictures, it convinced me for a 3D scene.





Juan Siquier artist of the issue#1



interview with juan siquier: artist of the issue#1

3D Tell us a little bit about yourself, your interests, hobbies,... whatever you like to tell us.

JS My name is Juan Siquier, I was born in Albacete, a small Spanish city. I am married and I have a 7 year old daughter. My interests were always tied to technology and Art in general; I have been a musician playing in several groups, composed music for theatre and have collaborated in recordings of diverse artists. Furthermore, I have been into traditional painting making numerous exhibitions. I also love looking at nature, observing old houses and their marks of time as well as shooting photos when talking a walk.

My paternal grandfather was an artist, producing drawings for a local magazine and my maternal grandfather was a technologist. I believe that all this factors opened the field of technology and Art to me.

3D How long have you been in CG creation, and how did you acquire your knowledge?

JS My first contact with CG was in 1994 with an Atari st, drawing in 2D and with 2 colors (black and white). I knew 3D StudioMAX (MSDOS) and worked much with it during a short period of time, before leaving CG for

some years in benefit of music and returned in the year 2000, when I "entered" the Internet. Since then, I have not stopped working in CG parallel to my musical activity. All I know about CG is self taught, learning from books, forums, tutorials and, of course, working with much dedication.

3D Most of your renders feature places in spanish villages, is this where you get your inspiration from? What other sources of inspiration do you have?

JS Inspiration is a motivation going through beauty. My city has wonderful corners for me, they serve as inspiration because they are near and reasonable, but what really inspires me is much more general: The beauty in anything in its multiple manifestations.

3D Your work is known for the awesome textures. Can you tell us something about the creation process of your surfaces?

JS I use to take photographs from walls, pavements, doors, blinds etc... Sometimes I make a meticulous composition of all those photographs using 4 or 5 textures of walls to create one single texture. Later on, I paint on the texture with brushes and aerographs to add dirt and erosion. I also like to add some graffiti. The complicated process is the mapping because all the cracks and spots are part of the composition and must be in the suitable places.

3D Two of my favourite renders of yours are "Portrait of Merce" and "Luz de juventud / Youth's Light". Are you planning more "organic" renders?

JS I believe that I am not good at organic modelling. I invest loads of time and effort to reach a "fairly" decent result. I believe that my specialty is recreating the work of the human being but not the human being itself.

3D Are you planning to stick with still images, or have you got ambitions concerning animation?

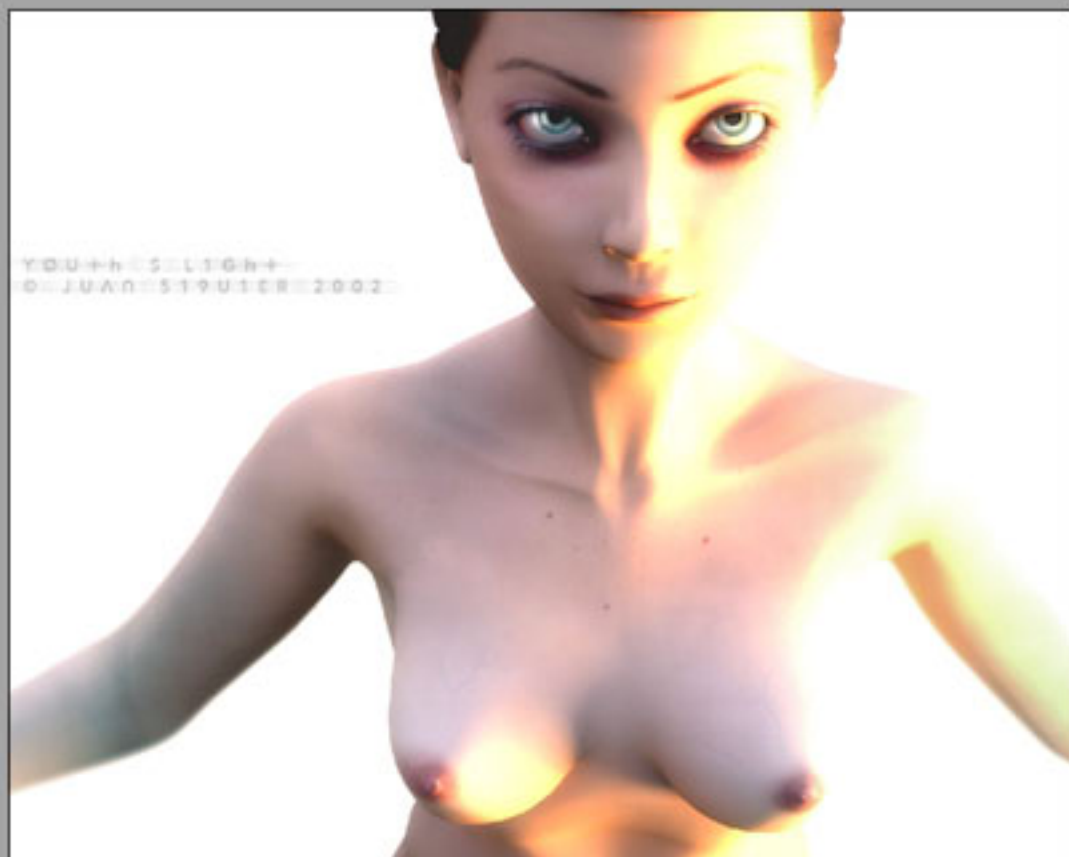
JS I come from the world of traditional painting and am accustomed to express myself with static images. Nonetheless, working on a good project, being part of a team, creating something lasting would be cool. I prefer to specialize in "environments" and other artists should concentrate on animation. My great dream is to be part of a team, contributing the maximum of my capacity. I'm a little tired of working alone.

3D What other forms of art, other than CG, do you carry out?

JS I have composed a lot of music. I create instrumental music adapted to BSO's, highly influenced by my painting and by my CG work; everything is connected. Now I am beginning to work on "Digital Painting", and I plan to exhibit some work online very soon. see: www.juansiquier.com

3D What do you think is most important? Modelling, Texturing, Lighting?

JS The subject, the composition and the color. The intention of graphical work is to create beautiful forms, going along with a good color scheme and an interesting topic. It does not matter how one creates it. On the one hand, a set of spheres in an empty space can be a beautiful work of art, on the other hand, a well-done model combined with good texturing work and GI lighting can result in a piece without any artistic meaning.





3D Have you got any favourite artists (be it 3D, 2D, music,...)? if yes, which?

JS CG: Craig Mullins, Stahlberg, Plecxus, JJ Palomo, Pupii, Savinoff, Posavec, Gilles Tran...

2D: Moebius, Flowed, Of Chirico, The Bosco, Goya, Go Gogh, Joel-Peter Witkin...

Music: Cocteau Twins, XTC, Pat Metheny, Radiohead, Genesis, Beatles...

3D For all people out there who want to get into CG art, what advice would you give them?

JS I would tell them that it is important to start off with an artistic education. Later on, one can choose in what field he wants to specialize. When you know exactly what you want to achieve, it is much easier to find the appropriate tools. In addition, I always say: "Do not forget pencil and paper, the new technologies do not exclude the old ones"

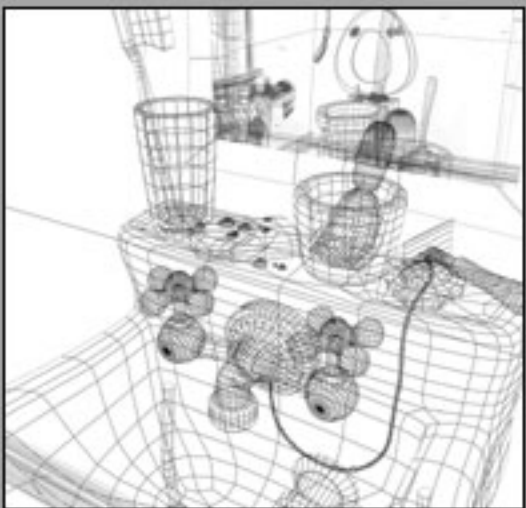
3D Juan, thank you for the interview.

JS Thank you for paying attention to my work and to offer me the opportunity to share my small thoughts. 3Dnspiration is a great magazine, I hope that it serves as a motivation for many new artists who, alike myself, look for beauty in the world in order to charge our creative capacity.

It was an honour for me to have this interview with you.



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■ The Adventures of Henry Doyle: The renders on page 7 are of environments for an animated film under development, "The Adventures of Henry Doyle". www.henrydoyle.com The idea was to maintain the energy and style of my original production sketches while still providing a convincing 3D world for the characters to inhabit. The sloppy and wiggly lines on most objects' silhouettes map pretty well to the original production sketch, while the detail and custom shaders I use promote the believability of this slightly crooked universe. To further enhance believability, I also spend a lot of time on lighting, as you can see in the image on the top of the previous page. However, because I'm not throwing a lot of computer power at my scenes, I avoid lighting plugins that are so popular these days. Anyway, I prefer to work on the lighting as part of an overall artistic approach to the scene rather than in a quest to reproduce 100% accurate physical lighting models.

As the film is being produced on pretty low-end home PCs in my spare time, I'm careful to limit my polygon counts. Perhaps you can see some of my cheats in the wireframe on the lower right on the previous page. Luckily my time spent in the RealTime 3D Computer Game Industry has helped me in developing efficient geometry and simple shaders that get you a lot of bang for the computational buck.





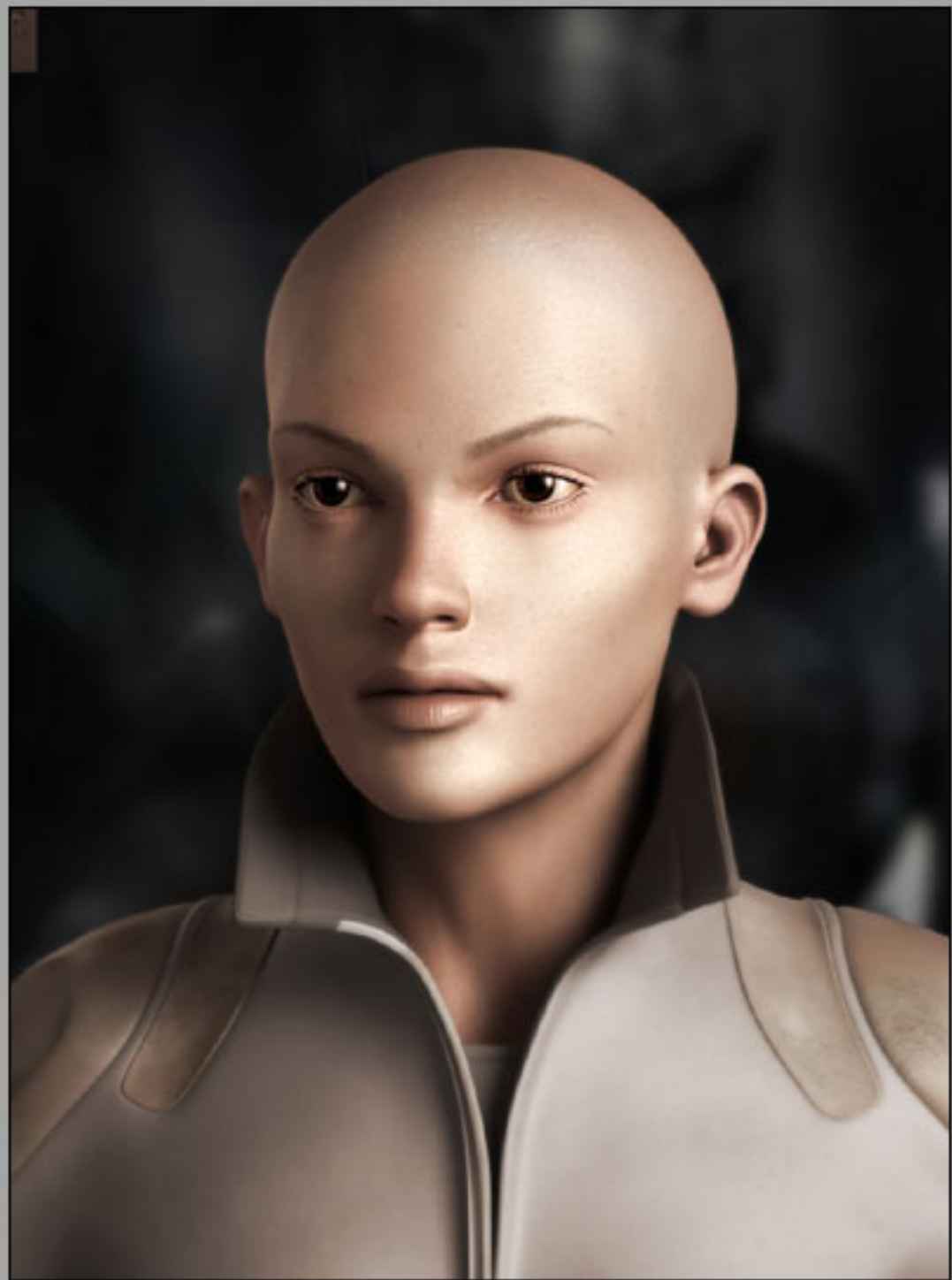
■ **Down in Front:** The theatre render is for "Down in Front", a short animation I'm working on in my spare time. It's about one Bug's trials and tribulations just trying to go to the Cinema. I'm trying to present a believable environment while still maintaining the look and feel of my original production sketches.

For the design of the theatre, I combined a couple of influence. I have always been taken by the thought of the classic old Art Deco movie palaces from the 30s, and 40s. But a large component of this short is about frustration and discomfort, and so I felt that the plastic armrests and cramped nature of the modern movie theatre would be more appropriate.



■ Bag End (Bilbo's House): Modelling, lighting, texturing and rendering (Vray) done by Corey Butler. Frodo painting on wall created by Lorraine Brevig.







(c)2003 Can Tuncer mindwork3d@yahoo.com



■ Theme Planet: In this movie in progress, Pig and Elephant work together as technician workers (class3) on Theme Planet. The movie tells the story of a little Pig and his big fat fellow Elephant working in a giant theme park. This park is covering the whole planet, in fact the Theme Park IS the planet. There is no surface, just one attraction on top of each other forming a giant Theme Planet floating through space.

Get more info about the project at the artists website: www.sormann3d.com.

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■ Sad Robot: This bot is from an image in progress, which will feature "robot sales". This sad guy will be for sale too, as well as some of his robot pals which are being modelled right now. I am using 3DStudio Max's Lighttracer and one skylight for lighting. Nonetheless, the finished scene will not be using any lighting plugins. Textures were made from scratch in Photoshop.

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-short Brydon-

■ short Brydon: The renders on this page are taken from the animated short in progress "short Brydon". It tells the rather dark story of Brydon and his tragic meeting with a bug, which finally affects him in a grotesque, kafkaesque way.

There is only one setting, namely the room seen in the render. The short is held in black and white, only the light coming from the fire, the book in the top left corner and the dice are in color. Concerning the lighting, no GI plugins were used, granting total control over the light sources. The light from the fire alone is realised with 7 different light sources. Textures partly taken from photographs, partly done from scratch in Photoshop.

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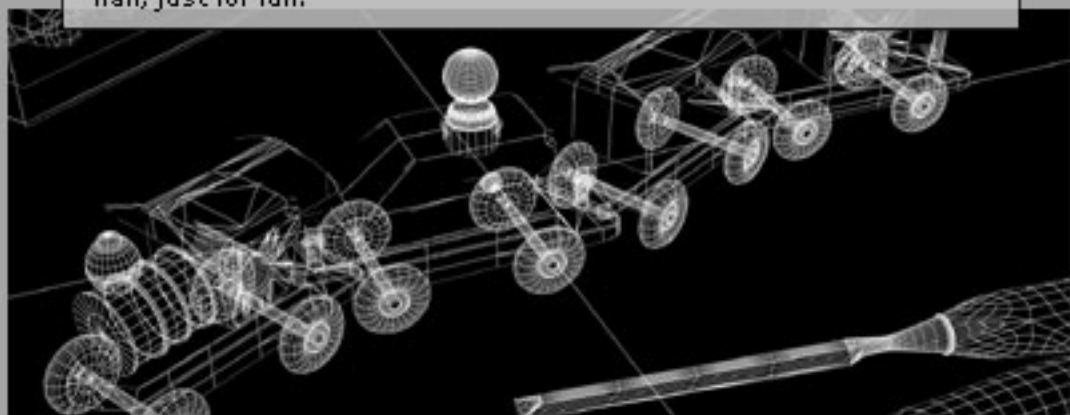




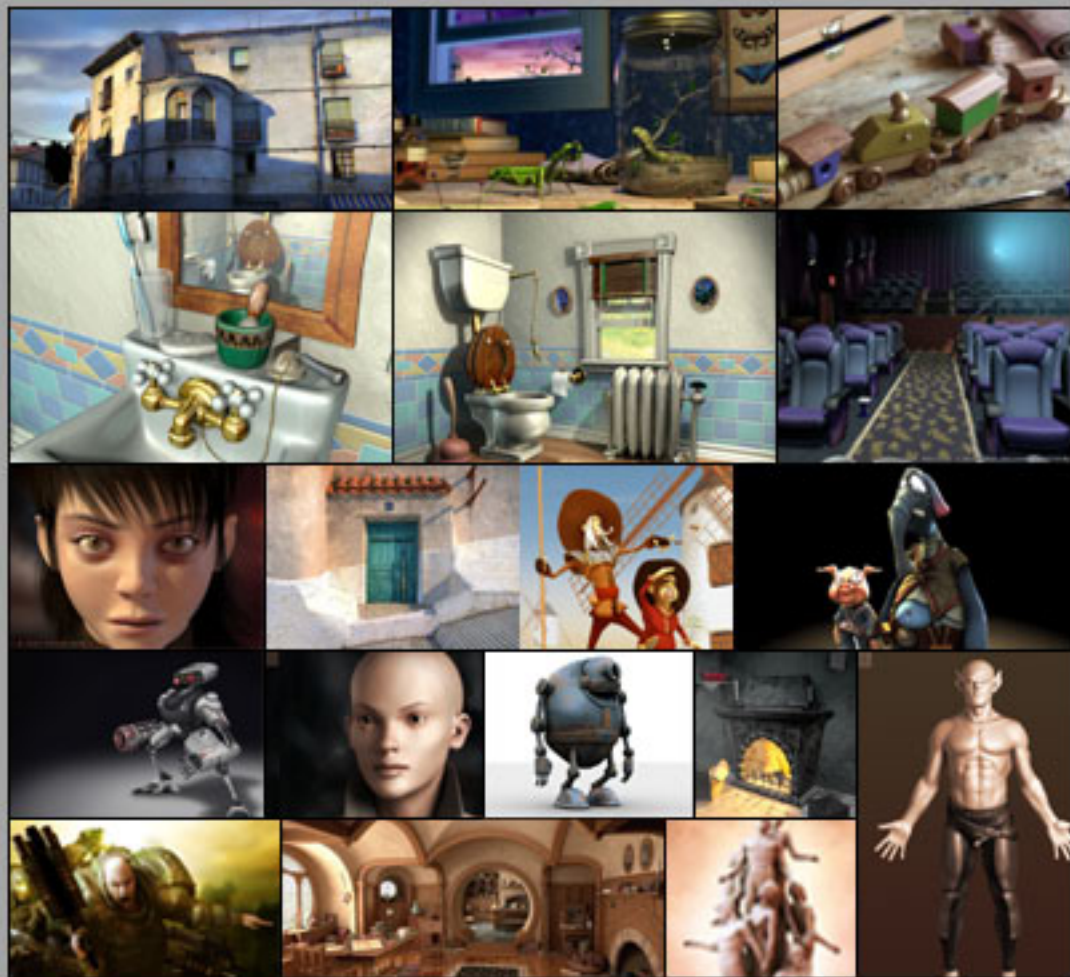
■ The Mantis Parable: Modelled in 3DStudio Max and rendered in Vray. This is a still image from a personal short film project titled "The Mantis Parable". I am going for something a little simpler and a bit less "photo-realistic", more of a stylized realism here. Note that no Global Illumination plugin or whatsoever was used. You can follow along the progress of the film at www.themantisparable.com.



■ Choo Choo: Modelled with 3DStudio Max and rendered with Vray. Josh Staub's daughter My daughter has a wooden train-set like this one. Took about 12 hours to create, spread out over a week and a half, just for fun.







■ The 3Dnspiration team would like to thank all participating artists for submitting their work and their support. Furthermore, we would like to thank our family and friends, (especially Heike) for their help and endless patience when we were working overtime. If you have any questions, suggestions, comments or critique, feel free to visit our official website www.3Dnspiration.com or send an e-mail to info@3Dnspiration.com. don't forget to submit your cg artwork for 3Dnspiration issue#2, which will be published on the 5th of october 2003.

johannes sambis and the 3Dnspiration team