

1 3 Duspiration

issue#3

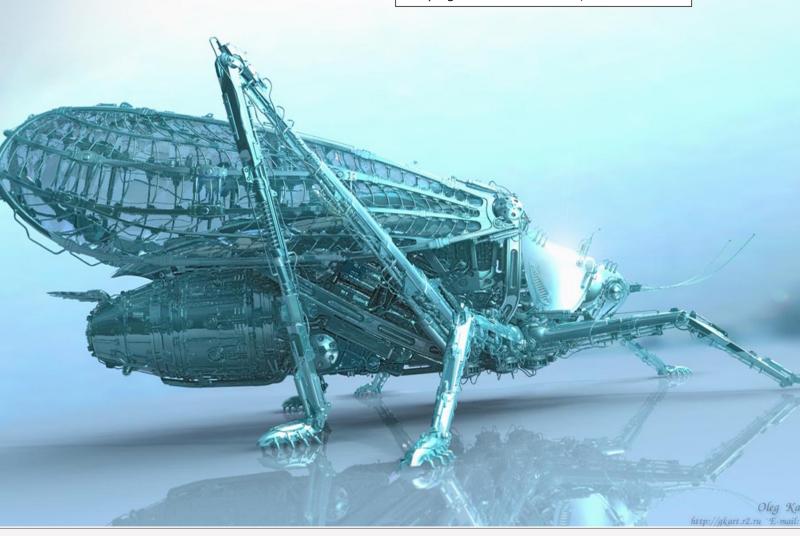
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Flying Machine: 3DSMax, FinalRender





Interview with Artist of the Issue#2



Elephant: Maya + MentalRay + AE

- First of all, tell us something about yourself.

My name is Balazs Kiss, I was born in Hungary in 1975. I have a beautiful wife, Anette and we have been living in England for almost 2 years now. I am currently working for The Moving Picture Company on the next Harry Potter movie, The Prisoners of Azkaban. I have worked on several multimedia - game projects, lots of different commercials in the past as modeller, texture artist, sometimes animator or compositor. Now I enjoy the work with incredible talented people at the MPC where I can learn a lot. (And last but not least this is a really great fun too)

- How did you come into CG? What were your 3D beginnings?

In the early days of 1998 I was working on a flipper game called Cyberball as 2D artist. (The game was published by Midas Interactive in 1998.) I had to design, paint and animate the flipper tables. Some of the parts of these tables looked much easier to build up in 3D and render than paint them in Photoshop. Those tiny little tubes and tracks mainly, and because I also wanted to make some explosions, there was no other choice then use a new application: I tried the 3D Studio Max v2.0 and fell in love immediately into the 3D graphics. I have managed to find a 3Ds Max course where I could improve my knowledge, (there were not too many courses in those days in Hungary) and I could finish the game much faster than I expected.

- There is some stunning 2D work on your web site. What is your 2D background?

I am very lucky because my father is a traditional-art teacher, artist, and sculptor. His works, paintings, egg-sculpts were my first inspirations and influences. He could teach me, and helped me whenever I needed critics about my paintings, or 3D renderings. It was really-really helpful (Thanks Dad:)) I have also attended to art and cartoon drawing courses during my higher education (which was actually more IT than art.)

- What is your favourite artwork of your own 3D stuff?

It is a tough question. I usually like only my latest images because as I learn more and more, I recognise mistakes, or problems on my previous images what I would solve different way now. But If I have to choose I would say probably the elephant series. It was a great fun to do, and these images helped





me a lot to have my present job.

- Are you planning to do some animations?

No, not really. I have made some animations in the past when I was working for different post production companies. I was working on mainly cartoon commercials, where sometimes I had to animate the characters also. It was OK, but I realised the animation is not really my cup of tea. This field of the 3D needs a "full" people. There are some very good animations on the net from various animators, as from my friend John Lee who was mentioned in this issue, and I have seen really wonderful animations at the MPC also, I love watching them, but I feel I much prefer doing texturing or lighting or even compositing than animating.

- What is the favourite part of CG creation for you?

I would say the texturing and the lighting (and the little bit of compositing as well). I really enjoy concentrating onto the little details on my images. I like to spend hours to paint scratches, wrinkles, imperfections into texture maps. As the lighting is probably the most complex part of the cg, it is very challenging as well and I am very proud to have the possibility to learn it from the very talented industry veterans now.

- What of the following three do you think is most important: modelling, lighting, texturing?

I am afraid I would say the lighting again. Yes, I know, this is my job, so

you think that is why I mention this again, but I think the lighting gives the mood of the images, animations. Of course the modelling and texturing is also very important to create something wonderful, but the lighting can give the final touch to the images, the lighter is able to manipulate with the lights to express himself, and a good lighter could express his feelings with only a perfectly lit standard primitives as well. There is a passage in the Advanced Renderman book from Anthony A. Apodaca and Larry Gritzwhat what can describe probably much better what I am thinking about: "When asked to explain how lighting contributes to filmmaking. I often show a completely black slide to emphasize that without light, it doesn't matter how great the composition and acting are - nothing can be seen. This is an oversimplification, but it illustrates how much control the lighting designer has in revealing or hiding what we see, and it is influence on the composition of the final result."

- What other things, apart from cg, do you carry out? What other interests do you have?

I have tried to know different things in the past, when I used to have spare time. So my main hobbies were photography and modelling. I love the old tall ships, clippers (for example the Cutty Sark in London), so when I was child I spent hours modelling these ships from wood, lead, tin. I remember I have made casting mould to prepare the tiny cannons too.

Besides these activities I was a great martial arts fun, I used to do different combat sports, karate, and kung fu.

Nowadays I do not really have time to continue my previous hobbies. If I have time I go to cinema and watch the latest movies or buy them on DVD.

- Where do you acquire your inspiration? Where do you "charge" your batteries?

I can acquire inspiration from almost everywhere. Sometimes I am just watching different artist's work on the internet, or just walking on the streets of an old English town, or visiting art galleries or just simple watching a movie in a cinema. ...or last but not least, I just open the new issue of the 3Dnspiration magazine...;)

- One, or the most known work of yours is the photo real elephants? Could you tell us something about the picture and your inspiration...? This project started as an experiment. I was working on games at the beginning of this year and I wanted to do something different in my spare time. My main goal was to make something photo real and composite it somehow into photo environment. I have spent nearly two weeks with modelling the elephants in Maya 5.0 from polygons. Another couple of weeks was the texturing in DeepPaint and in Photoshop. I wanted to make as big texture as I thought would be good for a TV or film resolution, so I have made all the textures in 4k. But after the first week what I had spent in the film industry as texture artist I have seen the 4k resolution would be not enough neither for the elephants head nor the full body.

I used the Maya's new integrated MentalRay renderer to render out the different passes and finally composited them into the background in Shake.

There are some making of images on my web site on the following link: www.3dluvr.com/ward/eleph1.html

- Who are your favourite artists, be it music, cg, traditional art...? Oh, this could be long list. But some of the names then:

Music: Howard Shore (Lord of the Rings), Klaus Badelt (Pirates of the Caribbean), Metallica, Iron Maiden,

CG: Craig Mullins, Steven Stahlberg, John Wallin, Yanick Dusseault, Paschal Blanche,

Traditional art: Keith Parkinson, Brom, Michelangelo Bounarotti (and other Italian renaissance painters as well), Constable, Karoly Marko,

(Of course it is not particular order)

- Anything you like to add? It is your chance now to state your opinion about anything.

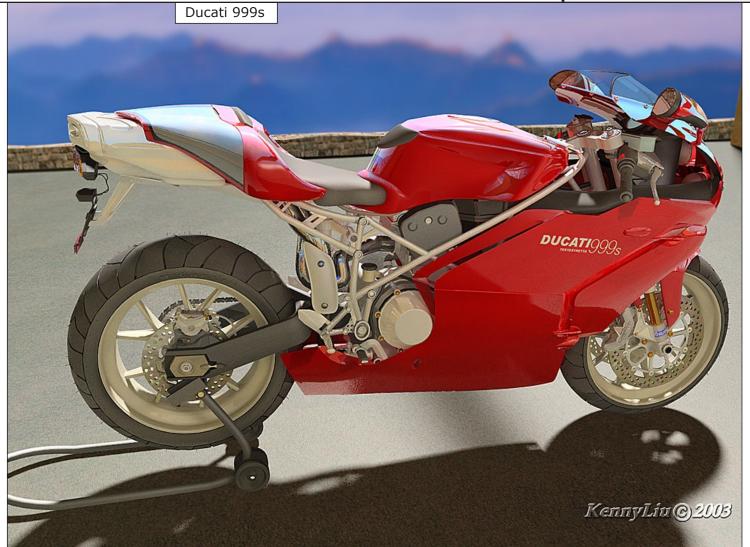
First of all I would like to thank you for the 3Dnspiration magazine. It is really a brilliant initiation, and I wish you lot of nice pictures what you could show us in the following issues. Finally I would really say thanks for the interview and the honour to be the artist of the month. Many thanks.

- Thank you.

Kenny Liu

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Senzaazione - An Animated Short In Progress

The beginning of February was somewhat special for many CGers browsing the big portals and forums. Not only that the first episode of Animatrix was ready for download, but a forum member called "Antropus" presented another character from his animated short in progress: The Plumber. After "The Old Lady" and "The Animator Guy", the third protagonist of the animated short in progress, "Senzaazione", hit the stage. The reactions were tremendous and the renders were plugged on almost every CG site. Furthermore, hundreds of replies and thousands of views in the forums were counted. These character renders had a unique impact on the CG community, and people cannot wait to see more it.

But who is the creator of the spooky old lady and the weird but sympathetic animator guy? Answer: Krishnamurti M. Costa, a Brazilian 3D artist and freelancer, who was as motivated to supply us with details about his work as he is when creating real 3D art. Krishnamurti, you have the word:

About me

My name is Krishnamurti Martins Costa, known as Antropus to the CG community. I'm 31 years old and work in the field of CG for about nine years when I bought my first computer, an AMIGA500. On the PC, I already used several software until finding Maya, Photoshop and After Effects, my main work tools. I was born in Rio de Janeiro - Brazil and now work as an illustrator, animator and designer. I live in Brasília-DF – Brazil and I am a student of Fine Arts at the University of Brasília and I am in my last year (fifth year degree).

I married my wife Celinha nine months ago and we still don't have children (in spite of the fact that we want a lot). My hobbies are movies, CG, music, audio and video DVDs and video games.

I was responsible for the animation and direction of art of the film "O Lobisomem e o Coronel" (The Werewolf and the Colonel), winner of the four main prizes of AnimaMundi festival 2002. This movie also won several other prizes in Brazilian festivals (the theme of the film is totally Brazilian). At this time, I am producing an entire short film on my own, namely "Senzaazione", about which I will speak from now on. I hope you enjoy.







Senzaazione

"Senza Azione" (italian) = No action (sounds a bit like "Sensation"...). I began working on the short film Senzaazione in the middle of 2002. I took about 3 to 4 months to develop the screenplay. At the same time I did the visual research.

The production of the short film began in August 2002 and is not finished until now. I estimate that it will take about one and a half year to two years for me to finish the movie due to the complexity of the project.

Initially I intended to use 3DSMax for the whole project and a lot of things were modeled and textured already, but I opted for the software Maya for the characters' animation and I migrated the whole project to Maya. This was another factor that contributed to the delay in the production. Now I think it was a correct decision and the positive results can already be seen in the facial rig that I developed for the character "plumber". Besides, I obtained good results through Maya's scanline render and its nice shader network.

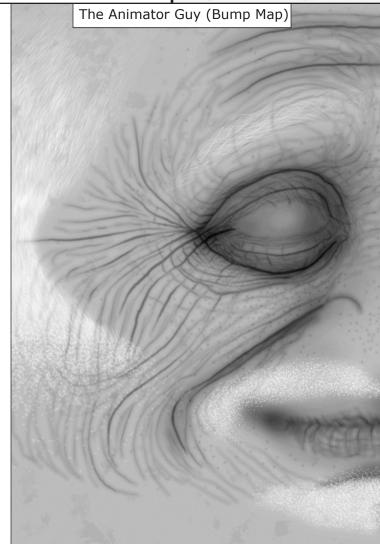
For this production, I am using the Maya for modeling and rendering, Photoshop for texture painting and AfterEffects for post-production. I use the scripts CPS and MJPolyTools to model in Maya. As modeling techniques, I use box modeling (used in the construction of the bodies), poly-by-poly (for the construction of the heads) and a big bunch of known techniques for the modeling of the scene objects.

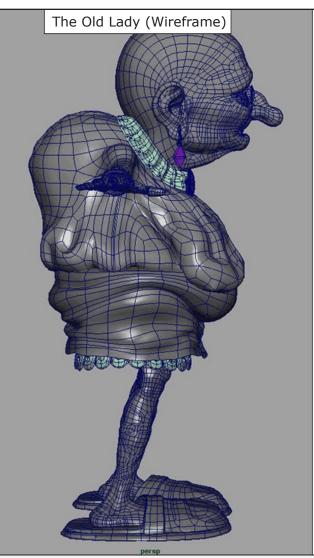
My textures are fully painted. I neither use ready images nor pictures as base of the textures, just as references. I don't condemn anybody to use these resources, but I feel the need to do something just totally authentic and original. For my textures, I use 30 layers of images on average, allowing larger control over the look. I also created several custom brushes in Photoshop that help me to get the wanted results.

In the beginning of the project, I drew and I sketched the characters. However, in the production process, I decided to let the characters "be born" directly in the 3D software. Alike a three-dimensional study that has to be modified until it has the wanted aspects. For animation, I will use the straight ahead action technique, because of the natural look.

I began this project in August 2002 and I'm working hard on it, using almost all of my free time (yes, I'm doing the entire project in my spare







time only). All textures are painted by hand, all models, lights, textures, screenplay, storyboards etc., were made by myself alone. My intention is to make a good "movie-reel" (the best I can) to try to get a job in the industry (yep, just a dream for now...).

Some Details

Duration: about 5 minutes and 30 seconds to 6 minutes. Soundtrack: combined Tarantelas with Brazilian rhythms.

- Ambient: sceneries and characters totally three-dimensional.
- Internal atmosphere of the house with shady aspect, only lit up by internal lamps;
- Closed curtains, providing a hot climate, through the illumination shades chosen.
- General house aspect: old, careless, with walls, tiles and floors very dirty;
- Style mix between realism (illumination, textures, pieces of furniture and objects of the scenery) with the stylization of the characters, very caricatured (modeling and animation styles);

Synopsis

It is a story, in suspense style, in which the mother (Old Lady) and her son (Vicenzo) are visited by a plumber, a strange element in the peculiar world of that "atypical family".

The story is spun around an enigmatic old lady that, in spite of the fact that she is not moving (is seating in front of a TV, completely immobile), possesses one frightening aspect. The plot culminates in the desperate escape of the plumber who leaves the house running and screaming, because of "hallucinations" he has regarding this "strange old lady".

It all ends with an unusual revelation...

Main Idea

The title of the film, "Without Action" (Senza Azione, in Italian), refers so much to the "non-moving" of the old lady. The title reminds one of "Sensation" (Sensazione in Italian), what sends us directly to the unconscious sensations of the plumber in relation to the old lady, as well as to our senses in relation to the movie and to the awakening for a bigger sense in the end.

The idea-nucleus of the story is the hierarchical relationship between the element

"manipulator" and the "manipulated". That relationship type is perceptible in several levels:

- among the family (the old lady and her son, Vicenzo);
- among the virtual illustration of the animator and the characters that he manipulates;
- among the animator in the story and an occult force that manipulates the animator guy;
- between the author of the story and his creation, the movie:
- among a "superior force" and the facts manipulated for it: virtual animator and the author's movie in the real world.

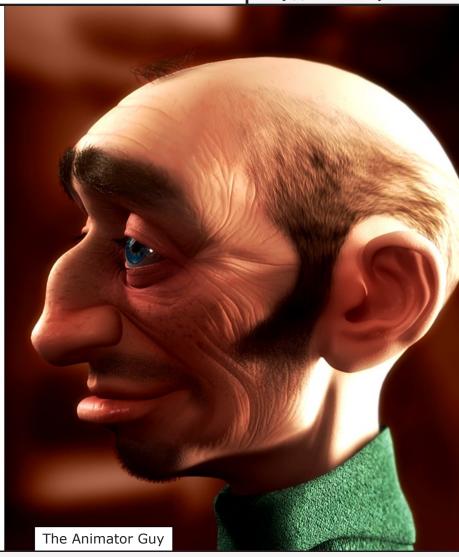
My intention when doing this movie is to explore the impressions and sensations that the story can provoke in the spectator. In other words, to open the gates of perceiving "new levels of reality".

From daily life, proceeding with unusual situations until the "final insight": who am I and what is my mission in the world?

Many thanks for this opportunity.

Krishnamurti M. Costa 3D Artist

NOTE: At Krishnamurti Costa's website (www.antropus.com), you find a site dedicated to Senzaazione only, as well as his "normal" web portfolio. Furthermore, he is offering various excellent tutorials, both in portuguese and english. Check it out, it's a MUST.





Smart









EPHERE Schematic Material Editor (Proof of Concept) 1 - Default Material Library Active Material 1.000 Bezier 2 17 - Default 🔳 🖪 🔀 💹 22 - Default _ 🗆 🗙 Map #8 + SME (screenshot)

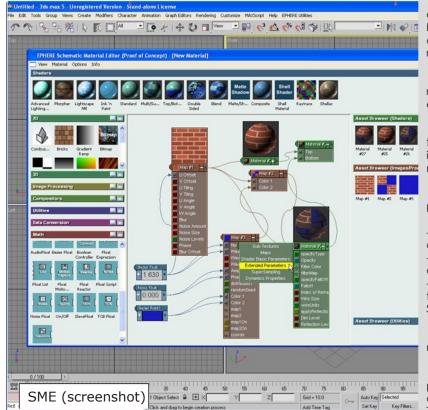
Schematic Material Editor

Marsel Khadiyev and Chris Thomas are working on a plug-in that many 3DMax users are dreaming of. Something that every 3DSMax owner should certainly wish for. Something truly great and outstanding. Curious? Marsel Khadiyev himself will give you the answer:

The concept for SME (Schematic Material Editor) came from the wish list sections on Max forums. The idea is to combine the best features of such programs as Maya, DarkTree, and XSI into one very versatile and dynamic system for abstractly managing complex materials inside a scene. One of the aims is to target SME for both casual and power users by maintaining an intuitive interface and yet having complex options such as a dynamic controller wiring through the concept of controller utilities. SME is also very customizable (almost to the bone), as it will allow access to its core GUI and organizational components through MaxScript as well as an SDK. We are constantly looking for helpful suggestions from people in order to bring in only the best parts and avoid many pitfalls that other software contains.

Currently I and Chris Thomas are working on the project, me being the programmer and Chris the designer and concept developer. We have been working on SME for around 2 months now and it has gone far from the original GUI that I hacked together at first for a proof of concept.

"...brilliant, uber-cool, sweeeet, fantastic, wicked,..." are some of the adjectives used by forum posters to describe the idea of creating a Schematic Material Editor for 3DSMax. The



ordinary Material Editor of 3DMax was and is under constant critique by its users, and Marsel and Chris are on their way to revolutionise its appearance and functionality with a home-grown plug-in that should replace 3DMax's editor altogether.

They don't rely only on themselves, but also on the input of forum readers and posters, who can contribute their 2 cents to this extraordinary project.

SME allows for a fast, easy, and intuitive way of dealing with shader trees. By combining best features of existing shader tree editors and implementing new ones it allows for both-casual and power users to make the most of their materials.

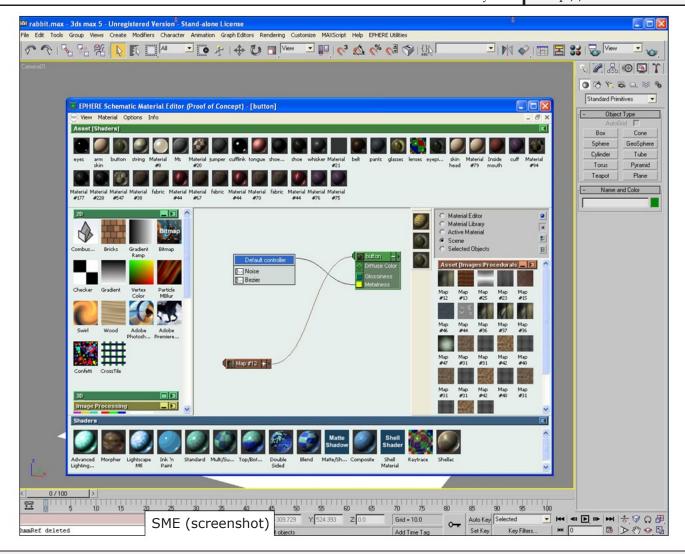
Among the many features that are either already built-in or are planned to be included in the final product are:

- Dynamically create, wire, and manipulate materials, textures, and controllers dynamically right inside schematic view.
- Materials and utilities are dragged from their "palettes" into the view and instanced through wires.
- Colours, palettes, structure, design are all completely customizable through MaxScript in .def files which get executed before SME runs. SME then can be changed through MS listener/scripts.

The aim of SME is to provide the user with a more flexible and intuitive material editor, which allows a faster and more precise workflow.

Another remarkable fact is that Marsel Khadiyev and Chris Thomas project is totally home-grown. They work without the support of any company. Here, this could be the key to a high-quality plug-in. They solely rely on their ideas and on the ideas of CGers who are experienced and know what they are talking about. This plug-in is written for no other reason than for increasing usability and efficiency, without any company regulations, (too) early deadlines or financial issues. This could open the gate to a revolutionary product, done by CGers for CGers.

NOTE: For further info on SME, check out http://www.ibmr.net or www.cgtalk.com/showthread.php?s=&threadid=92980&highlight=sme.



Home Sweet Home: 3DSMax + Vray



Jieanu Dragos -MAX4EVER-



Dragos Jieanu
www.dragos.org

Bright Livingroom



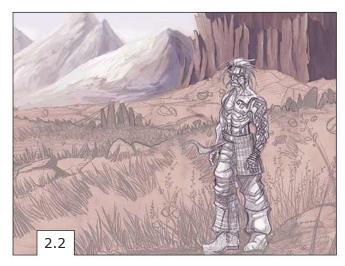


Part1 : Ok, first of all most significant for me: the research task. I impregnate myself for the picture which I want to create by seeking for the images, the sounds, the ideas. Everywhere, in the cinema, the web, in books and music.

Once I have a preciser idea of what I want to make, I go on to the rough. It is from there that all starts really, that gives me the lines which I will follow until the finished image.



Part2 : Once the rough is finished, I pass to the setting color under Photohop 7.01. I always start with the background of my images, and I go forwards. Thus here, I start with the sky, which I work out with the brush with aero option on. Then the mountains to the left, which I make with the pure brush (without the aero option). In he last I go on with the cliffs on the right. To return a little to details: For creating the cliffs, I started by filling the whole with a colour with the pot, then I posed big strokes of brushes for the shades to work out the relief, and in the last step, I place my highlights.





Part3: Once the backgound is finished, I go on with the plains and the rocks. I put large blows of brush everywhere to find the forms and the relief which seems appropriate to me. A very significant thing that I forgot to specify earlier is that you should know the direction from wich the light comes from. Here, the sun comes from the left of the mountains. But as you will see later I added other light sources coming from the right-hand side to give more contrast to my scene and to balance my composition.



After having finished the plains, I realized that the image was not enough saturated and contrasted. Hence, I changed my working method and I took a grass photograph which I worked over. I duplicated some of it, I applied several filters slightly and I improved some parts with the brush.



Part4: After having the plains done, I pass to the dolmens, which I worked out with the same principle as the cliffs. I slightly add a texture and incrustationa. I realise here that my image is not enough saturated, so I saturate my colors a little more (ctrl+u) and add a layer which I put in color mode on which I paint the zones that I want to saturate.



Part5: At this point, nothing more remains than to create the character. I initially work out the shades with the brush. Here, I always pass from the shade towards the highlights. I use my rough which is placed on a seperate layer in product mode to keep my lines organized. I know that there will be an intense light behind my character, hence I contrast the shades but I try that the black parts are not too overused.



Part6: The character is finished, I pass to the finalization. I change a few tones, I place petals and flowers to balance and give life and a dynamic feeling to the image. I add some glow with a brush to give some magic touch to the nature. I place my text, not only to support the image but also to tell my story, just like the Japanese prints.

I finally finished this work in progress. I hope that it was clear enough, and that you'll forgive my very poor english. I could have done a more detailed tutorial, but I think it was not necessary, as each person has to adapt his/her work according to what he wants to do. The most difficult part is the beginning, the rest will come by itself (hmmm..;)). I wish you all a lot of courage; god knows that we need some...

Daniel Moreno http://www.3dluvr.com/dam COPYRIGHT 2001 - DANIEL MORENO End Of War: Maya + Photoshop



I think, the main inspiration for this picture came from the Lord Of The Rings movie artwork, even though I was not really aware of that fact while I was still in the drawing/ painting process. I like the way Tolkien provided the forests of Middle-Earth with both a friendly and a dangerous trait. Thus, in my mind formed the idea of a majestic pose with mighty treetrunks, while I never intended the forest and the character to be obviously evil or good.

Again there are two more things that do also seem to never stop providing inspiration to me: Perspective and light.

Since my abilities are still quite limited I was very bold as I went for three things I've never done this way before: A detailed, lush environment combined with high emphasis on light and shadows and a perspective view that had one vanishing point up in the sky. Compared to the vast majority of cg artists on the web I am still very much of a beginner and I had absolutely no clue if I would be able to do this picture.



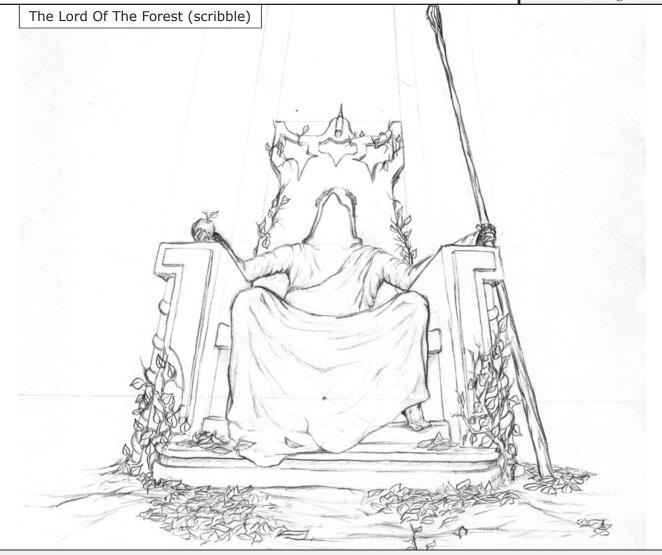
The painting process took me about 15-25h off and on. Actually, this is only a really vague estimation and people who know me know my estimations to be quite poor. After all, time does not really matter to me when it comes to painting. I am still at school, so there is often no time at all for painting while during vacation there is plenty!

I learned a lot about shadows and their ability to make or break a picture. Shadows often provide that little knock closer towards realism. In the midst of the painting process I thought about the light anew and totally revamped the lighting to what it is now.

By the way: A good book about lighting is "[Digital] Lighting & Rendering" by Jeremy Birns. Although it actually deals with 3d graphics, a 2d artist can really get much out of it, too.

I hope you like the picture and enjoyed reading my thoughts a little.

Respect to all the great cg artists and the 3Dnspiration staff. You guys do beautiful work.



As a second artwork I'd like to share 4 little piclets - I don't know if it is a common term, but I favor it instead of saying small picture all the time - made for a small computer game, my brother and me are working on. It's just a clone of the classic "Astroids", but we try to upgrade it with neat graphics and features. The pictures will be used in small intermissions (in the form of a graphic novel) telling some kind of story featuring Capt. van Hyperbjoost the famous and notorious asteroids hunter. There is no particular order to the images, since they are all kept in a way that allows us to use them quite universally. As you may have already noticed the protagonist and environment were thought of pretty much with tongue in cheek.

Greetings to my friends and family!









I don't think I need to talk much about the technical aspect of painting the pictures. They were all done really quick, as they are intended for use in a relatively small resolution. I just thought to submit something to 3Dnspiration you cannot see on my webpage.

Feel free to check out AstroHunters on the web: www.AstroHunters.de.vu

Although we've already got an almost playable build ready, we have decided not to put up screenshots, yet. You can follow the development process through the link at the bottom of the page. We will upload a promotional page with more information sometime in the future.

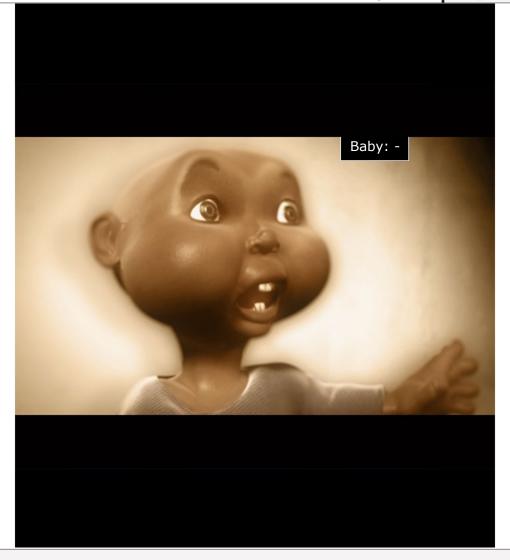
And did I mention, that AstroHunters will remain free?!

AstroHunters

http://www.heg.it



http://www.heg.it



http://www.heg.it



http://www.heg.it



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An Irresponsible use of Frogs

"An Irresponsible Use of Frogs": a rather weird, yet promising title for an animated short. It already gives us a hint that this is not the average, run of the mill CG animation, but rather a unique and exceptional animated short, which is not only filled with eye candy, but also an intelligent and well-thought-over plot. The music and sound effects, an often underrated aspect of filmmaking, are brilliant and professionally recorded which elevates this jewel even higher into the realm of quality animated shorts.

Philip Child created a short that revolves around a not-so-wicked witch, Greta, who gets a job as a traffic warden to try and uphold her old fashioned evil values. These days it seems that turning milk sour is just not enough for a witch to make a living. Her frog, Fredastaire, is her permanent companion and friend and is addicted to sweets (a fact that should not be neglected). But let's let the filmmaker himself do the talking, in our interview with **Artist of the Issue#3**, Philp Child (who is still in the running for the Ridley Scott Award):

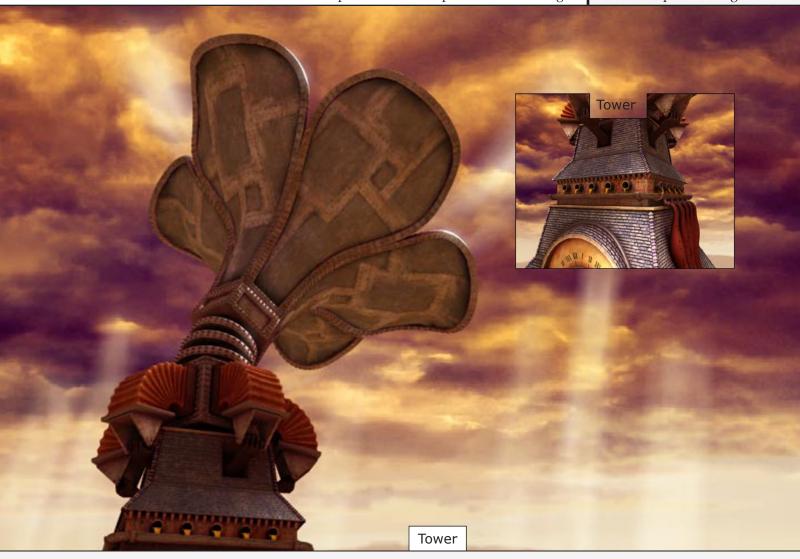
- Hi, first of all, business as usual: tell us something about yourself. Anything that could be of interest.

I live in Manchester UK and have just graduated with a first class Art degree from Manchester Metropolitan University. I won the Lowry-Cosgrove hall animation award (people's and judges choice) with my first short and I have just finished "An Irresponsible Use of Frogs", my 4th short whilst at university

- How would you describe yourself? Happy and a bit dim sometimes.
- How did you get into CG at first?

I first became interested about 10 years ago when I was at school. I had always loved maths and art and it was a







way of merging the two. I started on an old Amiga and began programming my own basic 3d software. I had no idea what I was doing so I just made it up as I went along. I have always loved films and animation, and not having a film crew of my own I saw animation as a way of creating my own stories.

I tend to approach my animation ideas by jumping straight in, solving any problems as I find them.

- How important is the concept phase for you personally?

The concept is more important than anything to me. I spent a huge amount of time developing the story by creating characters and allowing their motivations sculpt the narrative. I also did a lot of research which involved everything from reading books about frogs to stalking traffic wardens! Sadly many of the ideas I had for "An Irresponsible Use of Frogs" didn't make it into the final film. I just did not have the time at university to make it 20 minutes, which the original concept was, so much of the story has been trimmed to get it down to ten minutes.

- Your short has a very distinctive, surprising style, so: by what were you inspired (story wise)?

Good question. It's a very difficult one to answer. I am inspired by so much. I really like illustrated children's stories by people like Colin Thomson and I have a wonderful book by George Saunders and Lane Smith called "The Very Persistent Gappers of Frip" which is inspirational. I find these books are written with a lot of affection. I also like the film maker Jean-Pierre Jeunet. His films have such wonderful ideas and are charmingly surreal. He seems to have the imagination of a playful child.

by what were you inspired (artistic wise)?

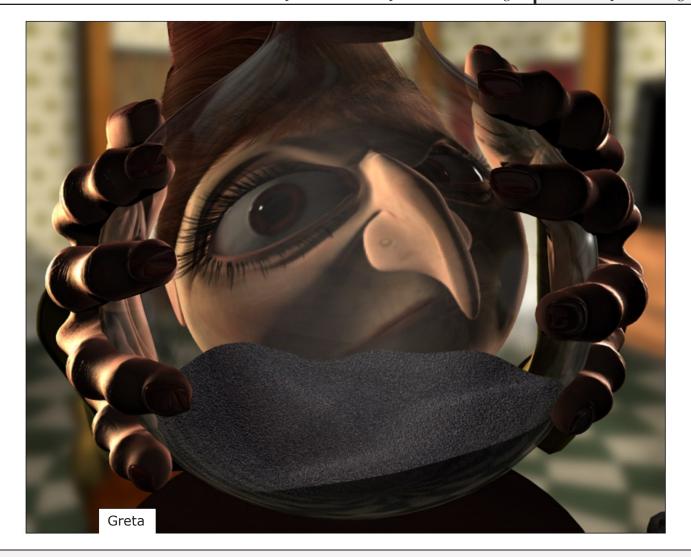
All though it's not really obvious in my work I really love Arthur Rackham. He draws wonderful trees and he clearly has a fondness for them. Furthermore, the writer/illustrator Kathleen Hale famed for her Orlando (the marmalade cat) stories from the forties and fifties.

- What software did you use for your short?

Mainly Maya. I started on Imagine and proceeded with Lightwave. We had Maya at University, so I started teaching it myself by creating short stories.

- How did you go about in creating your animated short? What techniques did you use concerning modelling, lighting and rendering?

I looked at the lighting and rendering like painting and just imagined painting light where I wanted it, rather than lighting realistically. This was a departure for me as I had previously





been in a very physics mindset when thinking of lighting. I also created special shaders for the witch's jacket which responded to the light just as I wanted it to. For example: Instead of the specular being white-to-green say, it went white-yellow-green with a touch of red. This gets clear in the shots in front of the mirror. Paintings have so many colours, grass is never green. CG by default is very sterile so I wanted to bring some of that quality from paintings to my images. Although I only really used this technique in places as an experiment I intend to develop it a lot more in the future and trying the same thing with shadows.

- I realized that the sound effects and voices are excellently recorded and fit in perfectly. How did you achieve that?

I was extremely lucky with that. I approached Cosgrove-Hall's sound studio Hullabaloo in Manchester and they were kind enough to let me use their sound studio to record the sound track professionally. I am very grateful to them for this. I then cut up all my sound takes to use individual words from each take to make the best sounding sentence.

- When will the movie be released?

I have just output the first DVD and I am just trying out different compression methods for the web so it will be within a day or so.

- What do you think is most important when working creatively in CG: modelling, lighting, texturing,...?

Story, ideas and originality. Nice modelling and lighting are always good, but I like nice stories more.

- If you could change/add/remove anything from your 3D program of choice, what would you change?

Maya is really good and so open that you can pretty much script anything you want it to do. But I would love a modelling

tool which truly works like clay, allowing you to edit regardless of topology. The only thing like this, as far as I know, is the software which comes with sculpting arms.

- What are your ambitions concerning CG art? What do you want to achieve with it? Well, I have created a few shorts whilst at university and I enjoy that immensely, but it is a struggle doing everything yourself, as every aspect of production ends up suffering a little, so I would love to continue to create stories and direct...but with people to help. I just want to keep learning and developing creatively really.
- What other things do you do, apart from your CG career?

I love music, films and travelling, I am growing very fond of Italy, it is a beautiful place.

- Who are your overall favourite artists? Be it 3D, 2D, traditional art.

That's tricky. I love so many different artists for different reasons; there are more and more really wonderful 3d artists lately as software becomes more intuitive it becomes less necessary to be technically minded to create CG, which is a good thing. I do find Michael Sormann's work inspirational. I really love the little touches and the design of his Theme Planet animation.

- What one piece of advice would you give to someone starting out in 3d? I am by no means an expert having only just graduated myself, but I would say; have fun with your ideas don't get bogged down in learning a piece of software.
- Anything else you would like to add? This is your chance to say whatever you would like to tell us.

Thanks for choosing me as your featured artist; I must say I feel honoured. Keep up the good work with 3dnspiration and I hope you enjoy the film.

- Thank's a lot. Thank you.

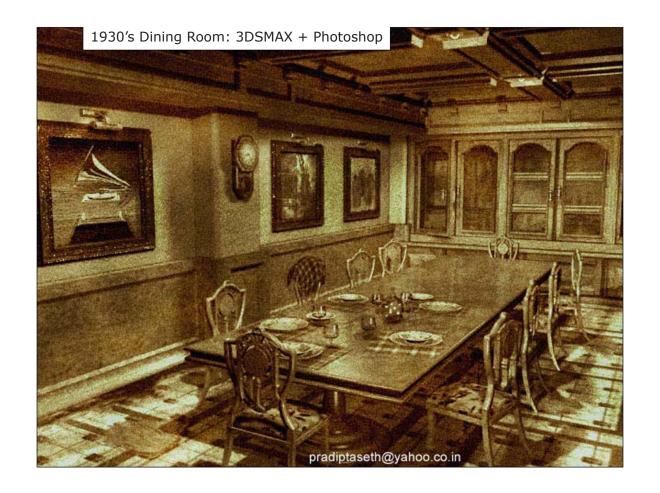
NOTE: At the movie's homepage (http://www.irresponsiblefroguse.co.uk), you find a "making of", gallery, cast as well as a trailer and the full movie for download. The site could be temporarily down. As an alternative, you can download the movie at www.zyk0tik.com/frogdivx.avit also.



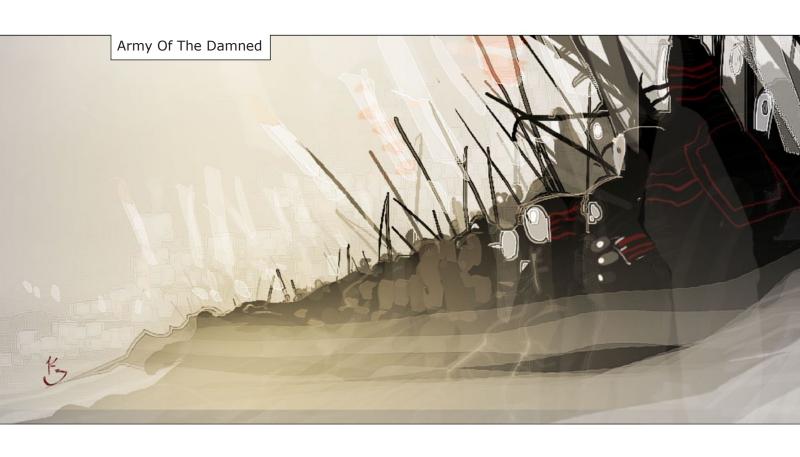


The Knight & The Blue Dog: Ink + Photoshop for Coloring

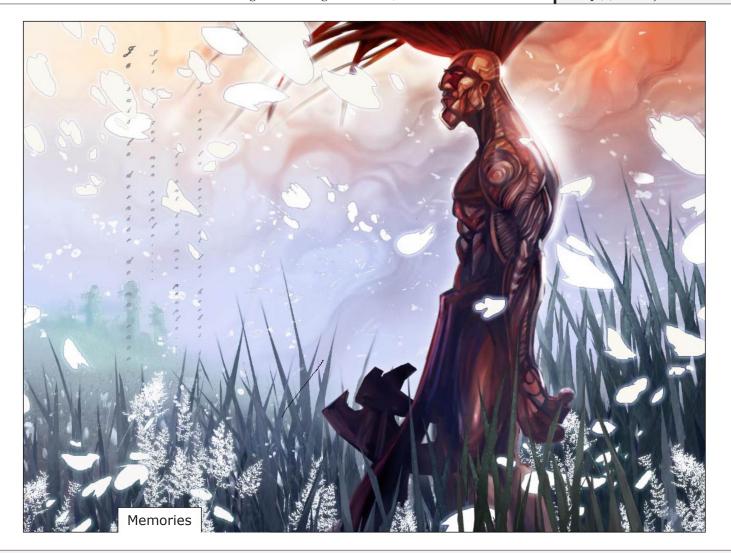














So you've reached the end,

first of all, I want to apologize for the delay in release of issue#3, but Murphy himself seemed to be on my harddisks. Nonetheless, we hope you enjoyed issue#3, drop us a line or comment if you would like to.

Furthermore, I want to thank all the participating artists, it was fabulous to work with you, thank's!!!

Well, now it is time to get going for issue#4 and there will be several improvements, so be excited about what is still to come. Don't forget to submit your artwork!

enjoy issue#3, be creative, see you at issue#4, best regards,

Johannes Sambs

