



EXHIBITION



JAN BRUKNER *Return of the Light*
Cinema 4D, BodyPaint 3D, ZBrush, Photoshop

"Over the last two and a half years I've worked on animations, music videos and on title sequences for Czech TV. I've also worked on various commercial TV spots and film projects. At the moment, I specialise in pre-concept art, 3D matte painting and making 3D environments for films.

"For texturing and UV unwrapping I used *BodyPaint 3D*. Generally unwrapping is a horrible job to do, but this software made the process much easier. I liked painting the textures directly onto 3D objects using the application too. I also enjoyed sculpting and modelling the scene.

[e] johnbruk@seznam.cz
[w] www.johnbruk.com

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SCOTT PARA Art Studio Final Cold
SketchUp, V-Ray for SketchUp

"I have been working in 3D now for about six years and much of my time has been spent using *AutoCAD* and *SketchUp*.

"This image of the art studio was produced for a client to show the dramatic effect simple lighting can have on artwork as well as the space. It was modelled in *SketchUp Pro 6.0* and rendered in *V-Ray for SketchUp*. I also used models from Form Fonts 3D (www.formfonts.com).

"The largest hurdle was becoming familiar with *V-Ray* and getting the lighting just right. I am extremely happy about the overall feeling the image conveys; one of a cold space showcasing the artwork."

[e] 4dvisual@gmail.com



CHRIS CARTER Voice
3ds Max, ZBrush, mental ray, Photoshop

"I started working in 3D just under two years ago as a modeller/ animator for the 367th Training Support Squadron, US Air Force.

"The biggest challenge was mapping the scroll. I had to make use of proceduralism and find a way to help ease the UVW Unwrapping in *Max*. The unwrap involved unfolding a copy of the object in the scene, then I put the Unwrap modifier onto the copy. This prevented the need to stitch many small polys within the UV Editor. Then I copied that back to the original model.

"I really loved the research that went into creating this image. When I came across a technique I thought would help, I tried to learn it and incorporate it, adapting my workflow as I went along."

[e] cg.carter@comcast.net

PERRY EDWARDS Creative Clutter
Cinema 4D, Photoshop

"I am an instructor at the School of Advertising Art in Dayton, Ohio and create all my 3D illustrations and animations in the program that I also teach: *Cinema 4D*."

"Many of my scenes are inspired by my desire to build a certain object (in this case, the fountain pen) and eventually a whole scene evolves around it.

"I enjoyed watching my clutter grow as I added more objects. The wood textures were created from digital photos that I took and my biggest challenge was making them seamless in *Photoshop*. I constantly added and altered my lights during the creation period. The scene features some old family photos; I'm the one with the droopy head being held by my brother."

[e] perry6@woh.rr.com

[w] <http://home.woh.rr.com/perry3d/>

