



3D Art Direct

Session 1 Transcript

Welcome to the 3D Art Direct podcast. Where it's all about fresh inspiration for 3D digital artists, and promoting your portfolio through multiple media. Sign up and discover our free monthly online magazine at www.3dartdirect.com with in depth interviews and vibrant galleries. Now, your host, the editor of 3D Art magazine, Paul Bussey.

Paul: Hi, and welcome to our podcast from 3dartdirect.com. I'm Paul Bussey, the editor of 3D Art Direct magazine. That's all about interviewing 3D digital artists in depth and promoting their portfolios. Part of our mission is to connect with artists using digital art tool across the spectrum. These can be low or high end tool. So, Vue, 3DS Max, Poser, Bass Studio, Mojo World, Terragen, Cinema 4D, Pirahna, Bryce, Lightwave, Hexagon, Wing 3D, and Miya. It's about promoting artists using 3D digital art software in the science fiction and fantasy genres, in particular. Now, why these genres? I think they push the boundaries of our imagination and what's possible in our illustration. There's a great deal of scope in what can be created and explored. There's a whole universe of art to be explored in these genres. So, how do we promote the art? It's chiefly through our monthly magazine. We just published Issue 16, and we've interviewed over 50

artists. The magazine is now free. You can sign up at 3dartdirect.com and get the online addition delivered to your inbox as a link every month, for free. Art is also promoted through our video portfolios, published through YouTube. Thirdly, through this podcast, we'll be showcasing and discussing the artists discussed in the magazine.

Now, a little about me. My first 3D art was experimenting with wireframe graphics on the old BBCB microcomputer in the 80's. I had a passing interest in digital art from then on, but it wasn't until experience Pandromeda MojoWorld program in 2005, that I became hook on creating 3D scenes. I've moved on to Eon's Vue application, and I have a small, but growing, gallery of my own over at renderosity.com. My name there is Tosk, spelled T-O-S-K. Feel free to leave any feedback on any images that capture your imagination.

Now, onto our featured content. We have four people we'd like to promote who were featured in the magazine this month. We have four interviews, one with Tarik Keskin, one with DeeDee Davis, Neil Thacker, and also Les Garner from Sixus1 Media. Tarik Keskin is an architect, conceptual artist, and musician from Istanbul in Turkey. He's currently studying architecture. He's worked with some of the best architects in Turkey. He's done numerous architectural visualizations as a free lancer. Tarik is also in the music industry. He's the drummer in a band called Manto. His concepts of futuristic architectural designs are unique and stunning, using 3DS Max. They're towards hat I would say photorealistic. What makes his work attractive is the limited color ranges in his images, and the excellent, strong usage of light in his scenes. My favorite of his portfolio is Space

Dock 106. The scene looks realistic, I think. I believe he's using native alter desk materials, which helps give that realism. The single figure adds good interest and a sense of style to the corridor that he's portraying. Tarik has done a great job on the data displays and panels set on the corridor wall. You can get a comprehensive interview with Tarik in Issue 16 of the 3D Art Direct magazine, at the 3D Art Direct website, which includes the best of his portfolio. At deviantart.com, Tarik is known as Siamon89, which is spelled S-I-A-M-O-N 8-9. Please give him your support and leave a comment there on his 3D art page.

DeeDee Davis is a longtime fan of fantasy and dark art. She first started creating 3D art in 2004 when accidentally stumbling across the Poser platform. DeeDee was fascinated with game artwork and animation, and Poser allowed her to try her hand in both. After a few years in the field, she settled into Carrara Pro for modeling, Vue Studio for landscapes and rendering, and Poser Pro for figure posing and animation. Her influences include vampire, cheesy 80's horror and fantasy films, heavy metal, and the works of Poe, Lovecraft, and their contemporaries. Davis adds story lines into her images to make them more interesting. A number of our artists that we've interviewed in the past have done this, adding story lines to the images. She currently works on book covers with her Prolific Horror publishing company, and at least 15 of her book covers are now out in print. One image from her portfolio that I'd like to talk about is The Heartbeat of Stone. It's a great illustration in terms of the composition and story it tells. She started on this image, forgot about it, and then returned to it months later. She wanted to tell a story that showed a downside of immortality. It's one of her few works that fell together

really quickly, once she revisited the artwork. So, I'd like to ask you, do you have a piece of artwork that you started, didn't think much of it, then went back and turned it into a nice piece to add to your portfolio? Let us know by commenting the Session 1 podcast post on the 3D Art Direct blog.

So, back to The Heartbeat of Stone. DeeDee made the girl figure first, giving her a fairly modern, goth look, and then built a more historic looking companion for her, imported him into Vue, and changed all his textures to stone. It's great fun taking a figure and altering the textures to stone, or something similar, turning the figure into a statue and placing it within a scene. Let us know if you've done this. I'd like to hear about it. DeeDee has her blog over at 3dfantasyart.co.uk, which is a great domain to have. She has news about her work, showcases, images, and projects in a gallery, and some free wallpapers to download of her artwork. Drop her a line through her contact page.

Now, we come to Neil Thacker, also known as Grafikeer at Renderosity. He's a self-taught artist working both in the 2D realm of traditional painting. So that's watercolors, acrylics, and ink, and in the 3D realm of digital painting and CGI, and that's mainly through Bryce and Photoshop. His preferred genres are sci-fi, fantasy, and landscape. Additionally, he spends time doing logo design and conceptual art. Neil was raised in Rushton, Northamptonshire, in England. And was a huge fan of TV programs such as The Thunderbirds, Scarlet, Dr. Who, etc. Then, he emigrated to Alberta, Canada, and was immediately taken by the beauty of the Rockies, and the diversity of wildlife. He spent many years studying animals and painting realistic wildlife scenes in watercolor. He's returned to sci-fi

roots, and using the knowledge of creature anatomy and habits, color sense, and compositional skills. He's begun to develop a diverse gallery of 3D art. Neil is also a shop manager and master framer, working with artists on a daily basis.

I mentioned part of the interview we had with Neil. There's an interesting section about how he got into framing, and how that's influenced his artwork. Neil wanted to understand what was being done with artwork, once it was in the frame shop. Was it being properly preserved through the matting and framing process, was it being framed properly? What was involved in the framing process, anyway? These questions eventually led him to apply to a job at a local gallery. He soon discovered that framing is an art form in its own right. He's been framing for 30 almost years, and with the artwork he's framed, it's given him a wide range of styles and ideas to draw upon in his own works.

His foundation is in traditional art using watercolors, acrylics, and ink.

But what about his transition from these mediums to the computer world and the shift from 2D to 3D? He said in the interview that it was a very slow process. Making the computer art required an understanding of how it all worked, and he had to use the analytic side of his brain, which wasn't an easy thing since he was used to creating everything by hand. Once he got the grasp of the digital tools, he found the knowledge of composition, color theory, and story telling, which he already had skills with, served him well when creating his 3D worlds. Neil started using Bryce, but now uses Vue. We asked him what the biggest challenge was for him, as he made the move from 2D to 3D. He mentioned that understanding that he should save

his work as he went along, which was very important. With Bryce, the version he started with, it crashed quite often. He also had to learn how to tweak the various elements within Bryce to get close to what was in his mind's eye. He felt that Bryce was a very intuitive, user-friendly program for artists, and he felt it helped with his transition from 2D to 3D. We asked if he found the learning curve for 3D software to be troublesome for artists trying to break in? And he replied that it somewhat does, and it depends on the individual artist. He mentioned that he was very impatient when it came to creating an image digitally. On paper, he could start roughing out an idea, and get it created quite fast. With a computer program, you first have to learn the program itself, and its capabilities, and he felt that could slow down the process, and lead to some frustrations, which certainly has happened with some artists trying to cross over to the digital side. That may stop them completely, and they'll carry on in their traditional mediums.

Now, onto Les Garner from Sixus1 Media. Les Garner and his wife run Sixus1 Media. They've been involved in 3D digital art since 1994. His passionate approaches to model production is related to previously being a comic book illustrator and airbrush artist. In the interview, in issue 16 of 3D Art Direct, we discover some of the history behind Sixus1, and find out some sources of his inspirations. Sixus1 Media provides the services of 3D modeling, texturing, rigging and animation, illustration, air brushing, traditional painting, and even music composition. You can see Neil's work at Renderosity. His name there is Grafikeer, that's spelled G-RA-F-I-K-E-E-R. You can see his gallery there and contact him through his Renderosity page. Many of Les' poser models deal with the macabre. Things like gruesome

insane asylums and H.P. Lovecraft stories. We asked Les if he was a big fan of the genre in the interview. He said he's always loved that stuff and will someday return to it. But, at the moment, he's deeply focused on fantasy. When he drew comics in the early 90's, the majority of his work was horror. He's always been into horror novels, comics, and movies, with Lovecraft really being the originator of so many concepts in what he loves the most.

He says that Lovecraft, even before Tolkien, was such a visionary writer, with a ridiculously complete, well thought out mythology to his work. He actually knows people who believes that aspects of his work are true, which sounds quite bizarre. Beyond the scope of Lovecraft's work, there's a fixation on the fragility of the reality that people cling to. Which Les finds to be a very intriguing idea. He goes on to say that it's something that rings really true, because his art allows and requires him to spend lots of time inside his own imagination. He also mentions that with horror, the greater the threat, the greater the hero it takes to overcome. So, quite a large amount of the fiction in the genre deals with the survivors, moral dilemmas, and people finding the strength and ingenuity to overcome. In that sense, horror is one of the most hope filled genres around. In the magazine, I made reference to Ralph McQuarrie, who was hired early on in the preproduction of the Star Wars movies to help solidify the concepts of George Lucas' story. Unfortunately, he died last month, in March of 2012. So in tribute of his life and work, the last segment of this podcast will give some of the stories about his involvement as a science fiction illustrator, in working with George Lucas. He was hired in November 1974, at the same time as model maker Colin Kentwell, to being working on the

Star Wars project. His first concept sketches were for the characters R2D2 and C3PO. With C3PO first looking more human-like than the final design. In these first sketches, R2D2 looks very much like he does now, a three legged, stubby robot. After some concept sketches, five key images were made between January and March of 1975 that included R2D2 and C3PO on a desert like planet, a light saber duel with Darth Vader, the Imperial City of Alderon, which is a city in the clouds. The next illustration is the battle for the Death Star, and finally, a scene at the space Cantina, involving the Han Solo character. Ralph McQuarrie recalls, "George wanted the illustrated to look nice, finish, and the way they looked on screen. He wanted the ideal look. In other words, not worrying about how things would get done, or how difficult it might be to produce them. Just paint them how he wants them to be." Of that collaboration, McQuarrie maintains, "As much as I designed this, George really designed it, too." So, it was very much a collaboration between the two men.

To find out more about the Sixus1 Media you can go to sixus1media.com and find links to the Sixus1 stores at Runtime DNA, DAZ 3D, Content Paradise, and Renderosity. Les Garner is also on Facebook at facebook.com/Sixus1media. So drop into their page, and click on their Like button.

When George Lucas was trying to sell his Star Wars story script around Hollywood, his first reception from two studios wasn't good at all. It was rejected, his script, and that was by United Artist and Universal. Next, he decided, instead of trying to get the studios to use their own imaginations, he took Ralph McQuarrie's illustrations to Allan Ladd at 20th Century Fox. Of course, he got a much different reaction, and the story was

accepted and he had a "Go Picture". It shows how powerful concept art can be to get something on the table, and have something progress, such as a movie. You can look at how the first production paintings for Star Wars looked by going to ralphmcquarrie.com and going to Gallery #1 Star Wars. Ralph did these mostly gouache, opaque, or semi-opaque watercolor, or sometimes, in a combination of gouache and acrylic. Ralph would spend about two days on each painting. He was a perfect choice for Lucas's Star Wars project. Ralph Mcquarrie already had an extensive career as a technical illustrator. He worked as a technical illustrator for Boeing, as well designing film posters and animating CBS's news coverage of the Apollo space program. He also worked on the original Battlestar Galactica TV series, as well as Spielberg's E.T. And Cocoon. George Lucas mentioned that when words could not convey his ideas to the production staff, he could always point to one of Ralph's illustrations and say, "Do it like this." Feel free to leave your own thoughts on the podcast Session 1 post, on the 3D Art Direct website about Ralph's work. And whether he inspired you to start creating your own digital artwork.

I hope you've enjoyed Session 1. Remember that we're primarily here to help you, the digital artist in two ways. Number one, through inspiring with the content we provide for artwork, ideas and concepts. And two, to help you get published. If you have a good portfolio of sci-fi or fantasy art that you'd like to see promoted and be interviewed about your work, please contact us via the "About" page at 3dartdirect.com. I can't promise to publish everything we receive, but we will definitely respond at least give some tips to help you get promoted. Remember, you can also catch us at facebook.com/3dartdirect. If you like what we do, please like us on the

Facebook page, or leave a comment on the podcast blog. That's it for this session. Please join us for the next session. Take care. Bye, for now.

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