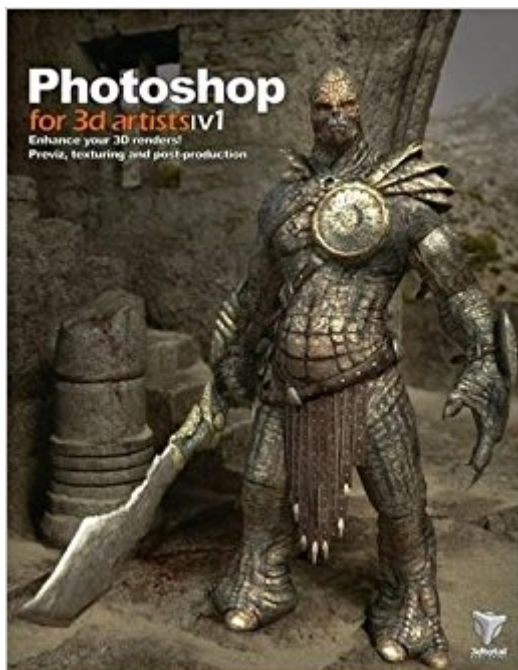


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Photoshop For 3D Artists, Vol. 1



Synopsis

Whatever 3D software artists use, Photoshop remains a key tool throughout the production pipeline. The techniques presented in Photoshop for 3D Artists: Volume 1 are intended to show how 2D techniques can be seamlessly blended into the 3D production pipeline, resulting in a high quality image and a versatile and streamlined workflow. The book offers artists the chance to learn from a variety of top professionals, such as Andrzej Sykut, Fabio M. Ragonha, and Zoltan Korcsok, who willingly share the tips and tricks that they have developed over years of working in the 3D industry. The tutorials in Photoshop for 3D Artists: Volume 1 cover a variety of different subjects, from the initial concept stage through to post-production. Previz and concepts are explored, showing the advantages of using Photoshop to plan and visualize projects. Combining library images in Photoshop to create custom textures is also featured, as well as how Photoshop can be used as an efficient alternative to lengthy render tests by focusing on compositing passes, adding particle effects, and improving light and color adjustments. These post-production techniques are becoming increasingly popular within the industry as Photoshop becomes a more powerful and time-saving tool, enabling almost every 3D artist to enhance their final renders. With the expertise of individual contributors, the clearly written tutorials, and work-in-progress images, Photoshop for 3D Artists: Volume 1 is a timeless resource for veteran and beginner artists alike.

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IntroductionSince my introduction to 3D software sometime in the last century, technology and practices have changed quite a bit. The calibre of CG has evolved dramatically across film, television and video games, moving ever closer towards photo realism. The arrival of new software, upgrades and overhauled interfaces mean that each year we are faced with a continually changing environment in which to meet our artistic endeavours. Having worked across both 2D and 3D, I have

had the experience of using software affiliated with both disciplines, but it is perhaps Photoshop that has remained the stable backbone of much of what I do. Despite the traditional upgrade each year, the interface and toolsets remain much as they did when I first used it. This sense of familiarity is always a welcome break from the elaborate tools and modifier panels typical in 3D packages and although being very sophisticated, Photoshop remains remarkably intuitive and concise. It is perhaps for this reason that it has become so widely used as both a painting package and as a texturing tool. Almost every games company and post-production studio will utilize Photoshop to some degree and as someone who once worked as a texture artist, this was my principal software. When I was asked to write this introduction, I began to consider the extent of its value within a 3D pipeline and how it has always occupied a supporting role. From matte painting through to texturing environments, characters and props, Photoshop has proved an invaluable part of how we view CG in all fields. It has also been adopted by many as a post-production tool and a way of compositing and refining renders. There was a time when many 3D artists would rarely venture into Photoshop to finish or enhance their renders, and special effects were added in video post etc. To do otherwise was almost looked upon as cheating. Nowadays the story is somewhat different, with almost everyone tweaking and compositing passes in Photoshop to some degree. There are instances where some artists will export flat shaded geometry and reserve the entire texturing process for Photoshop, as Aleksandar Jovanovic demonstrates later in this book with his Alchemist's Chamber. In The Breakdown Gallery chapter we also get a glimpse of this in Neil McCormack's contributing image, which has been partially textured this way but also incorporates atmospheric effects, lighting and smoke. Of course these practices are severely restricted where animation is concerned, but in the case of production art, concept art and stills, it has proved an economical and effective way of achieving the desired results. With the ever-growing complexity and scope of CG within the film industry, and the expansion of the games sector, artists are being put under increasing pressure to meet deadlines and complete work. Techniques used to save time and assist in this process are a welcome addition to anyone's repertoire and Photoshop is a tool that comfortably fulfils such a role. Throughout these pages we shall be shown an array of techniques used to aid 3D practices and streamline an artist's workflow. From using custom brushes to develop a tangible design through to post-production, each author will share their experience and knowledge, revealing their industry-proven methods. Richard Tilbury 2D/3D artist, 3DTotal

I wanted a book like this for many years and I am glad that I have bought this one. The book includes a lot of useful techniques to enhance your renders. It includes many different articles by

different 3D/2D professionals about previsualization and post-production. I especially liked the articles by Richard Tilbury which showed how to use different adjustment layers to alter the mood of the image, how to turn a render into an underwater scene, how to add fire, sparks, glows, and how to make a space background. I agree with some other reviewers though that there could have been a little more emphasis on texturing and particularly on using brushes and other painting techniques. There are two chapters on texturing. One of them is about texturing hard surfaces in an alley scene and the other is texturing a fantasy character (the one on the cover of the book). Both of these chapters concentrate on manipulating photos. I would have liked to see some chapters on painting skin textures and other organic surfaces. I also would have liked to see a little more about adjusting the lighting and other aspects with the help of render layers and render passes, but there is only one rather short chapter on that topic. Most of the book deals with how to use photos in your post-production, even to the extent of substituting a lot of things that I would prefer to do in 3D. For example pasting parts of photos into your PSD file (like parts of buildings, textures, smoke, etc) and manipulating them to make them part of your scene. These are interesting techniques for sure and you can learn a lot from them, I just prefer to do some of these in my 3D program. But I'm sure a lot of people would enjoy those chapters, too. Another small gripe I have is that the book does not come with a CD or DVD, so if you want to get some of the files, you have to look up the web address in the book, type it in your browser and download the files one by one. I also agree with the reviewer who mentioned that some of the pictures with text are a little small and hard to read. All in all it's a very useful book and I am sure that it will be a great resource for many years to come.

I was really surprised at the quality of the book in every way, the content is inspiring, and relevant for people wanting to use textures for their 3d models or matte paintings. The book gives tons of techniques for you to start texturing your 3d models or matte paintings in no time. One thing that should be noted regarding the techniques used in the book from what I've noticed so far, is that most of it uses photo sourced content to create the textures and photoshop tricks. There's not much emphasis on painting textures which is a little bit of a shame. Although there are tons of other books on painting already out there, and it's easy to implement into this workflow. This is probably the best book on the subject I've come upon in the past few yrs, awesome job to everyone involved!

No technical learning provided, very cursory summary of bridging between the two realms (Maya/3D and Photoshop/2D). If you're a beginner, you have no clue how to apply this to technical skills, if you're skilled at 3D or Photoshop, the technical info is so superficial, there is little to be gained.

This book is very deceptive and misleading. I am very disappointed at the lack of resources. As an example, not a single digital image of any object on the front cover is included. Plus some instructions are vague and incomplete. The book is mostly a ready only book and since the bulk of the material doesn't include digital files you simply cannot open it in Photoshop and try out some of the methods to see if you're doing it correctly. It was a waste of time and money for me. Generously giving you two stars for effort.

For people like me who know what they're doing some great information in it. Give it to my brothers kids. They are 11 and 12 the 12 year old has started to use the book anyway my brother makes games for a living so we know we're doing . You can look at the game name is ravaged on Steam or [...] and have some fun.

Arrived as promised, would buy from this seller again.

This is one of those must have references that is full of tips and techniques for new and old 3D modellers. It's clear and concise and I'd recommend it to anybody involved in the 3D industry or just doing 3D for interest. The Photoshop information in the book is very informative and is sure to be a big help for everybody.

Great product

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