

Worlds

That Never Existed

IMAGINARY STRUCTURES AND ENVIRONMENTS FOR YOUR ENJOYMENT
All Digitally Created with Bryce, PhotoShop, Painter, KnotPlot, ArtMatic, and my own surfPPC
Images and Stuff by James J Lemon

Articles

- **Worlds That Never Existed 04** We investigate *Bryce*
- **Image Harvest 19** We visit the *San Francisco Ferry Plaza Market*, where we find beautiful flowers, and vegetables. These we make into oil paintings and woodcuts, engravings and aquatints.
- **Surfn PPC! 35** We explore abstract textures, and we do mean *explore!*

These were the most important tools

Curious Labs **Poser** 4 *Make a model of an Human from scratch. Put it in any pose. Save as a .3DS file.*

Corel **Bryce** 5 *Construct and render a Bryce model into a PICT file.*

Corel **Painter** 8 *Create various "clones" of an image with specific style such as aquatint, watercolor, scratchboard, etc.*

Nikon **Coolpix** 990 *Capture an image at 2048x1536 pixels.*

UISoftware **ArtMatic** Pro 2.5 *Create an image from abstract filters alone.*

jjlG **surfPPC** 278 *Read and convert or render Windows .BMP bitmaps and USGS Digital Elevation Maps.*

Adobe **PhotoShop** CS *Almost any 2D image manipulation such as scale, rotate, crop, levels, hue, saturation, etc.*

Adobe **InDesign** CS *Layout a publication for web or print with sections, page numbers, imposition, etc.*

by James J Lemon

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UNDERGROUND

Once I visited Bavaria's Schloss Linderhof. There King Ludwig had built for himself, an artificial underground grotto, with an underground lake.

In the lake he floated in a swan-shaped gondola while being serenaded with the latest Wagner opera. Crazy, over the top, but makes a fun render!

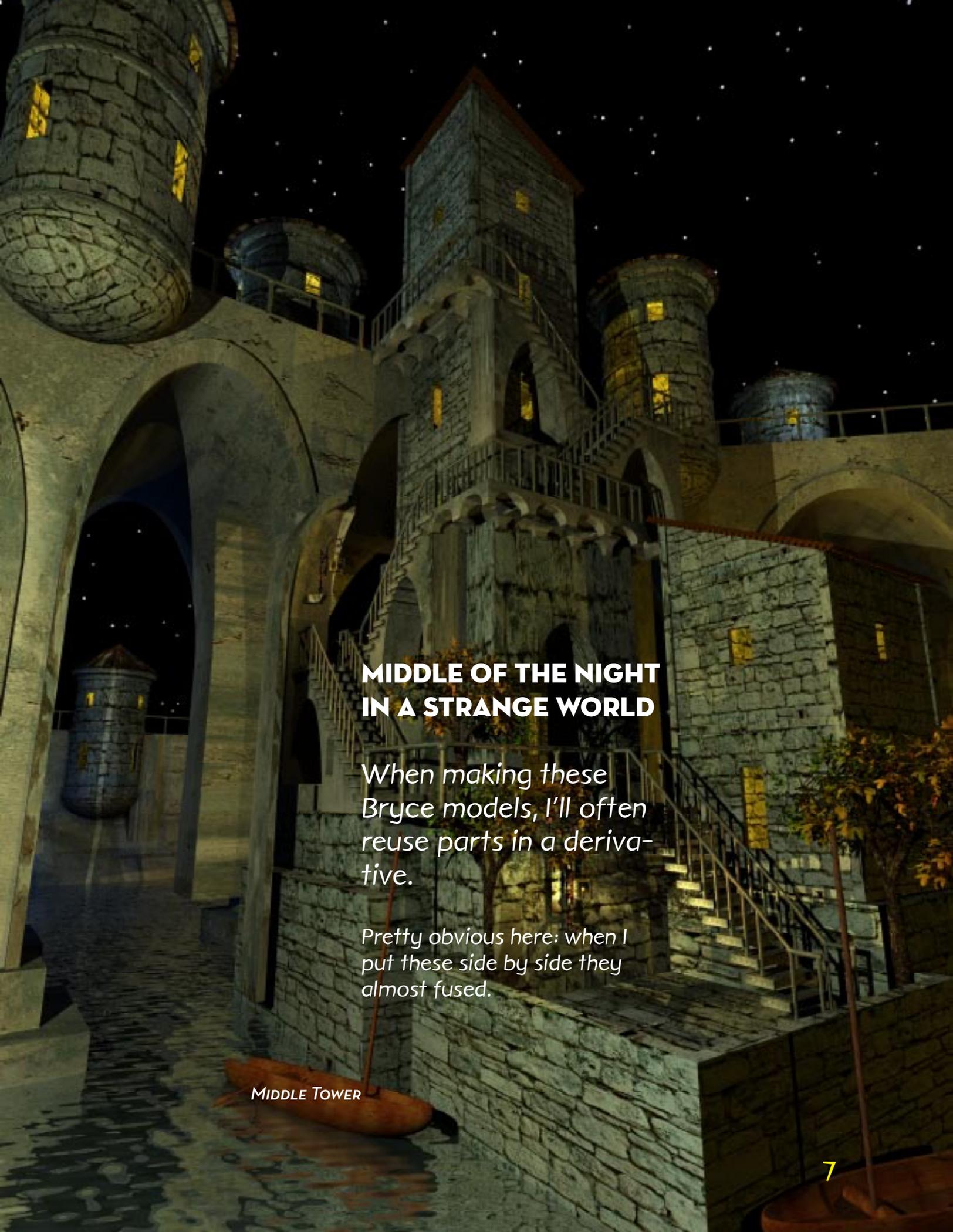
Since cost is no object, I can toss in some trees, impossible as they are.

CAVE





DEEP GORGE



**MIDDLE OF THE NIGHT
IN A STRANGE WORLD**

When making these Bryce models, I'll often reuse parts in a derivative.

Pretty obvious here: when I put these side by side they almost fused.

MIDDLE TOWER

TRUSS WELDED



*I'm always fascinated
with large industrial
structures and civil
works.*

*Give me a dam! A giant shov-
el! A powerplant! A reactor
vessel !*

*Better yet, a lake steamer
or battleship!*





Sometimes inspiration
comes in a small size.

Once I had a travel guide which
contained a very small (2x3cm)
thumbnail photograph. The rest
was filled in from my imagination.

ANYONE FOR AN HAND OF BRIDGE?

Three or four main steps were used to make a set of brick hands connected with bridges.

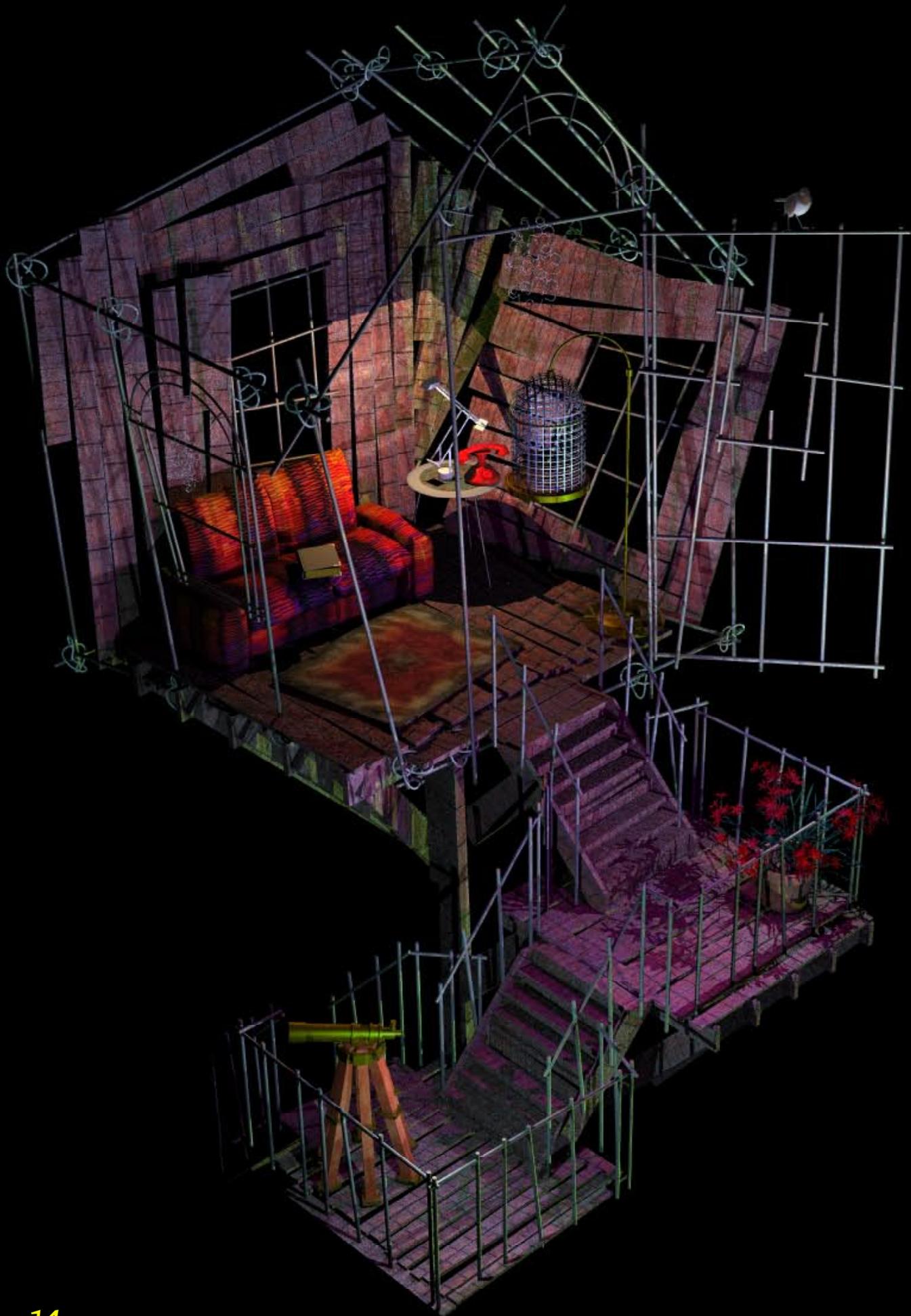
*In Poser, I posed the hand and saved the entire figure mesh in one of two formats, 3DStudio Max *.3ds or WaveFront *.obj.*

Bryce is not a good tool for the next step, so I used my trusty old copy of Carrara 1.0. There, I deleted everything except the arm and hand part, and saved another smaller mesh. This I could import into Bryce, just the arm and hand.

But, they look like gray clay until I use the brick texture (with a small bumpmap, and a little specular-ity). The texture was horribly stretched and distorted until I set the texture mapping function to Object Cubic.

Copying an object is a pretty simple matter, then just arrange the camera and lights.





Just as he was leaving, he said, "Don't wait, I'll be staying in the redoubt tonight." She

knew there was no point in protesting, but answered with a quiet smile.

She didn't like spending the time alone but she enjoyed the fruits which always emerged the next morning after one of his excursions.

RE

DOO

UBT

The door slammed shut.

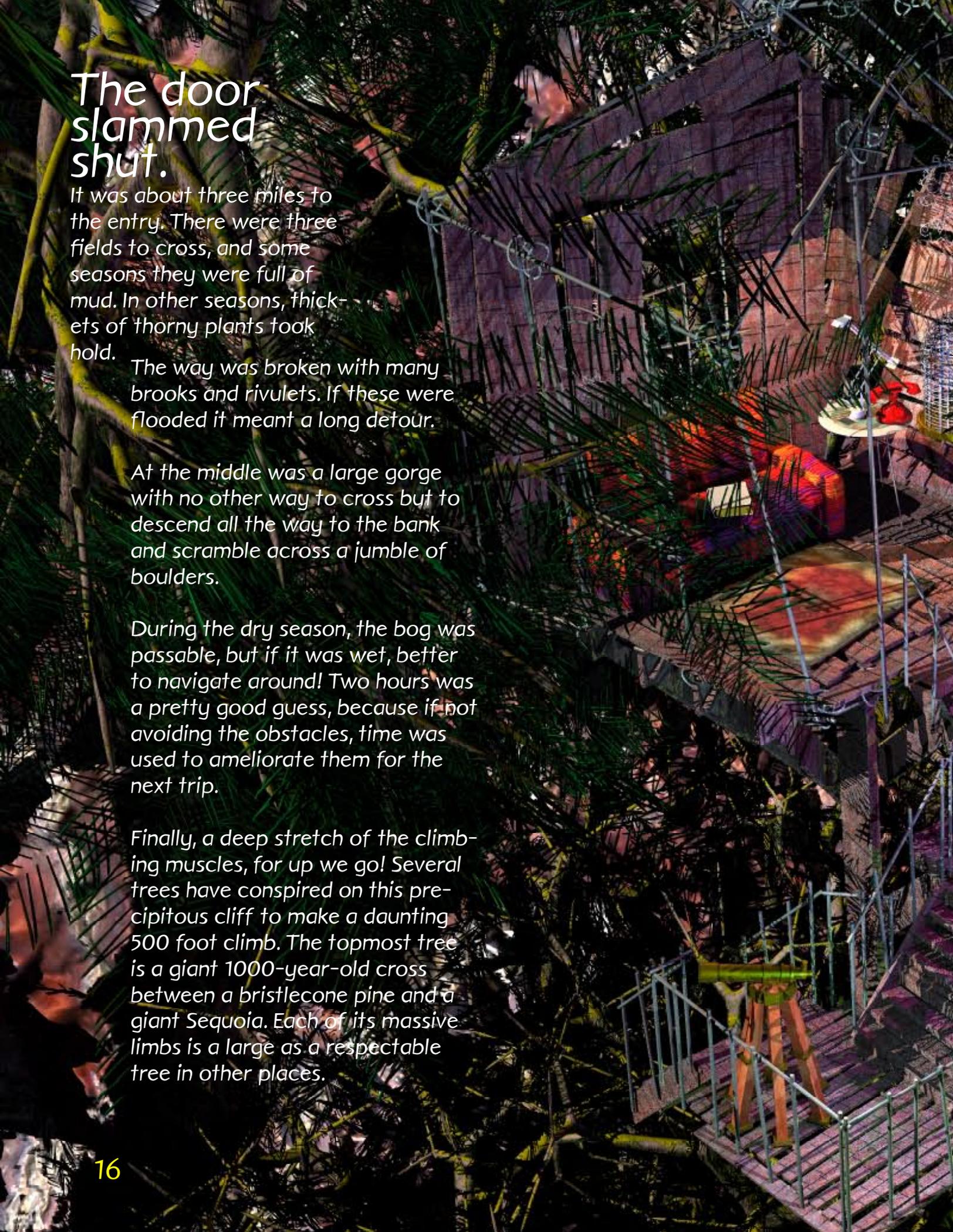
It was about three miles to the entry. There were three fields to cross, and some seasons they were full of mud. In other seasons, thickets of thorny plants took hold.

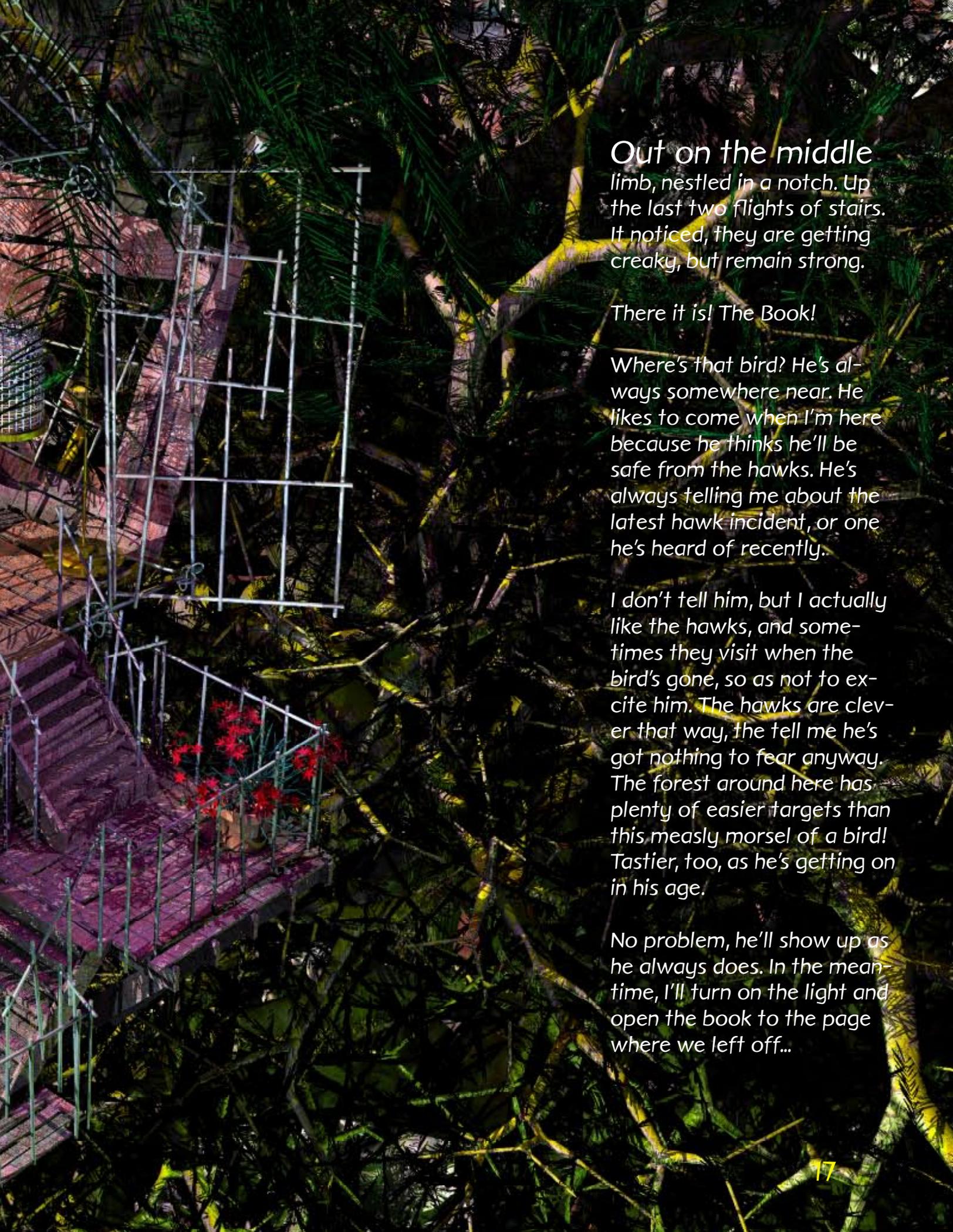
The way was broken with many brooks and rivulets. If these were flooded it meant a long detour.

At the middle was a large gorge with no other way to cross but to descend all the way to the bank and scramble across a jumble of boulders.

During the dry season, the bog was passable, but if it was wet, better to navigate around! Two hours was a pretty good guess, because if not avoiding the obstacles, time was used to ameliorate them for the next trip.

Finally, a deep stretch of the climbing muscles, for up we go! Several trees have conspired on this precipitous cliff to make a daunting 500 foot climb. The topmost tree is a giant 1000-year-old cross between a bristlecone pine and a giant Sequoia. Each of its massive limbs is as large as a respectable tree in other places.





Out on the middle limb, nestled in a notch. Up the last two flights of stairs. It noticed, they are getting creaky, but remain strong.

There it is! The Book!

Where's that bird? He's always somewhere near. He likes to come when I'm here because he thinks he'll be safe from the hawks. He's always telling me about the latest hawk incident, or one he's heard of recently.

I don't tell him, but I actually like the hawks, and sometimes they visit when the bird's gone, so as not to excite him. The hawks are clever that way, they tell me he's got nothing to fear anyway. The forest around here has plenty of easier targets than this measly morsel of a bird! Tastier, too, as he's getting on in his age.

No problem, he'll show up as he always does. In the meantime, I'll turn on the light and open the book to the page where we left off...

CLOAKED ROOM





Image Harvest

Thanks for taking the time to look at my art.

I've been making these paintings of flowers for about two years. It starts with a digital photograph, from a Nikon Coolpix 990. In the San Francisco area, we're blessed with a climate that grows everything. A busy restaurant scene makes good use of the abundance, fueling a busy Ferry Plaza Farmers' Market. This attracts customers, like me, and providers, whose art forms the basis of this article.

Then the fun begins!

It's really exciting to experiment with various techniques of Painter, to feel its response to the brushes. Photoshop, and other applications can be used before or after to achieve a particular effect.

My favorites include the *Loaded Palette Knife* and the *Smeary Bristle Cloner*, right off the top. With these tools I can transform a lowly photo into a treasured pseudo masterpiece!

Still, there's no free lunch.



Sunflowers at the peak of summer are always a good subject. Here we try the *Woodcut Surface Effect*, because it emphasizes edges, and with a highly bright subject we can really slam the black colors.



FLOWER GEOMETRY

Flowers are by nature, fractal. They just grow that way. They can be infinitely dissected to find the same, self-similar repeating patterns.

Beyond that, they suffer from the need to follow their own **tropisms**, or growth movements, making each one unique.

FLOWER BEAUTY

Flowers are by nature, beautiful. They have the full range as far as luminosity, color, hue and saturation. That part is given, never compromised...

Ok, sometimes it's deliberate!

For a variation, we subdue the flowers and emphasize the edges with some hand-drawn ones, only the **brightest**.



It seems best to have high contrast, at a low frequency, and then as the frequency increases, to have plenty for the eye at each level of detail, always maintaining some tangential reference to the low frequency components. The last part is added by hand and transforms the low-frequency image into the higher. The sky's the limit!



Part of the
challenge is to
make a suitable photograph.

Then, to apply a set of transformations which change it into something more enjoyable. The goal is to satisfy the needs of the eye in a different way.





Sargent Beets

This is an example of the *Sargent Brush*. It has a bold effect with a rough edge.



Oil Brush on White Paper

This is the *Oil Brush Cloner*.
Starting with a white canvas,
leaving the rough border.



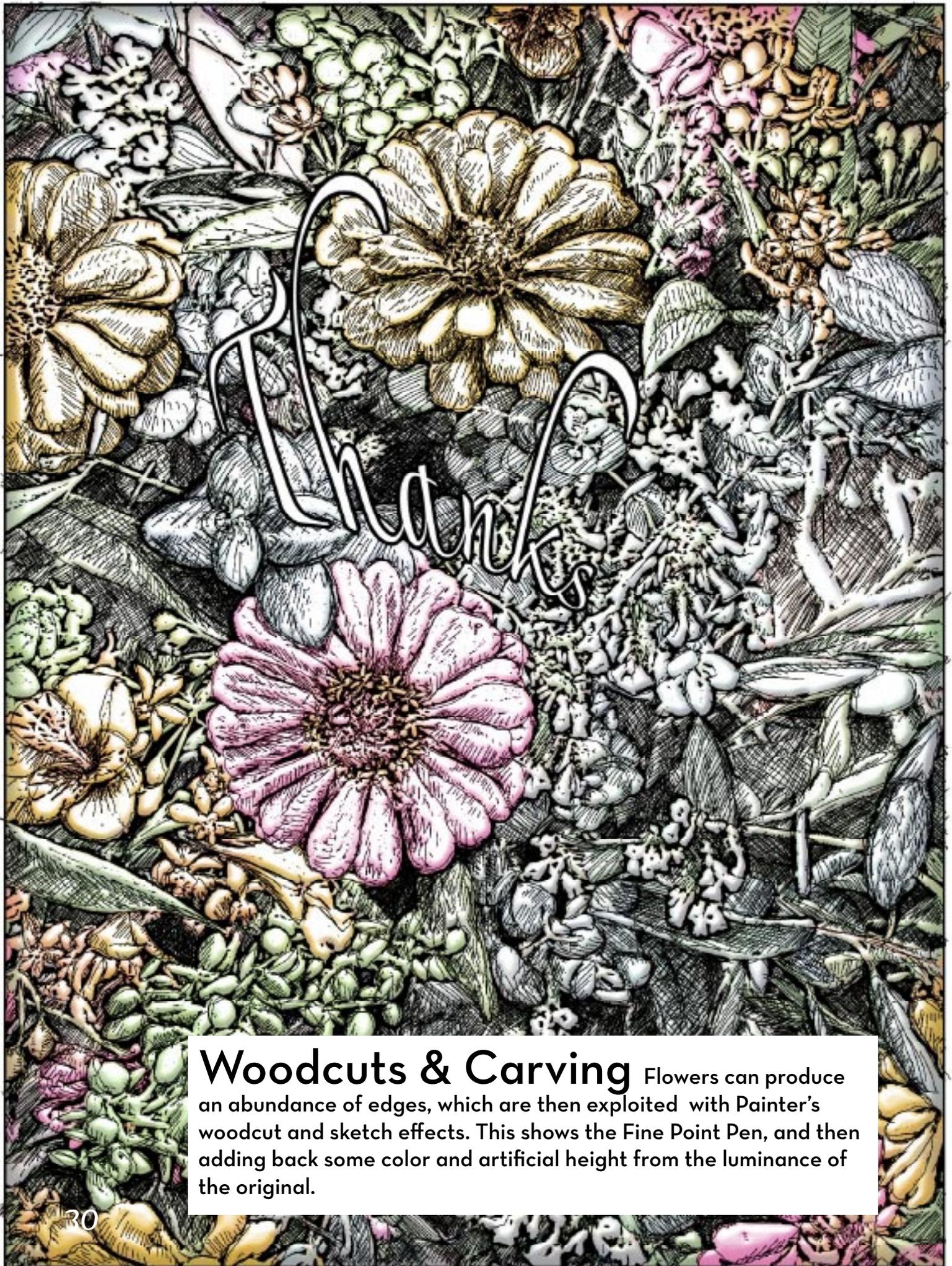
Oil Brush Impasto

This example shows how the *Oil Brush* produces a thick Impasto effect.





Loaded Palette Knife & Smearly Oil This example shows how the *Loaded Palette Knife* and *Smearly Oil Brush* can work together to separate the foreground and background.



Woodcuts & Carving Flowers can produce an abundance of edges, which are then exploited with Painter's woodcut and sketch effects. This shows the Fine Point Pen, and then adding back some color and artificial height from the luminance of the original.



Soft Focus Even a lousy photograph can give pleasing results as an oil painting. Throw away 90% of the details, and replace with made-up strokes! Just keep something of the original, just enough to make it clear, or to completely obscure it.



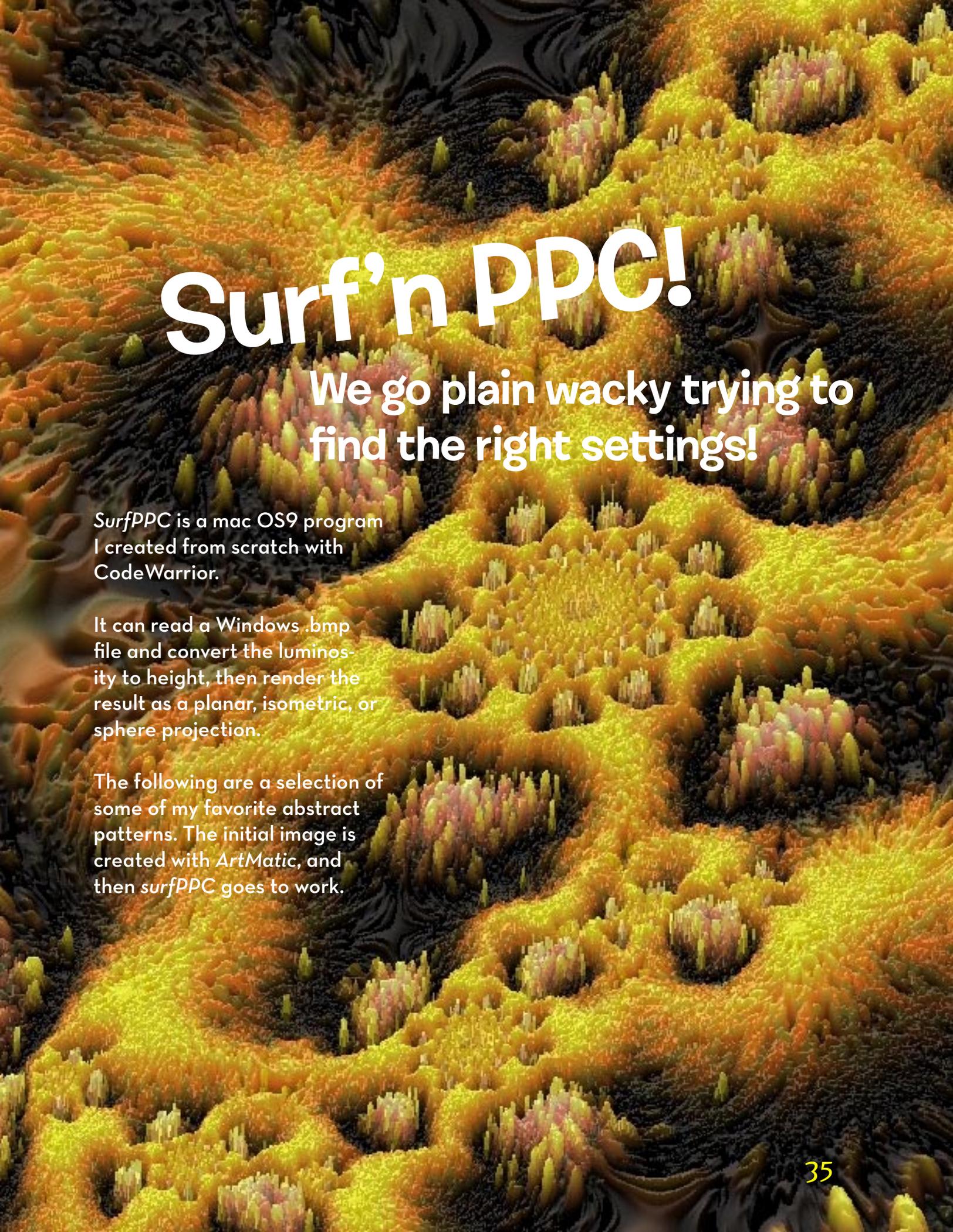


Pulling Out All the Stops

It is very much like playing an organ, in that there is very precise control over many variables. When they all line up, like ducks in a row, it's easy to exceed a casual expectation, and it becomes instead, **a grenade**. When you show it to a colleague, they **explode** and pass it on to the next.



Thanks for looking in.
See you next spring!



Surf'n PPC!

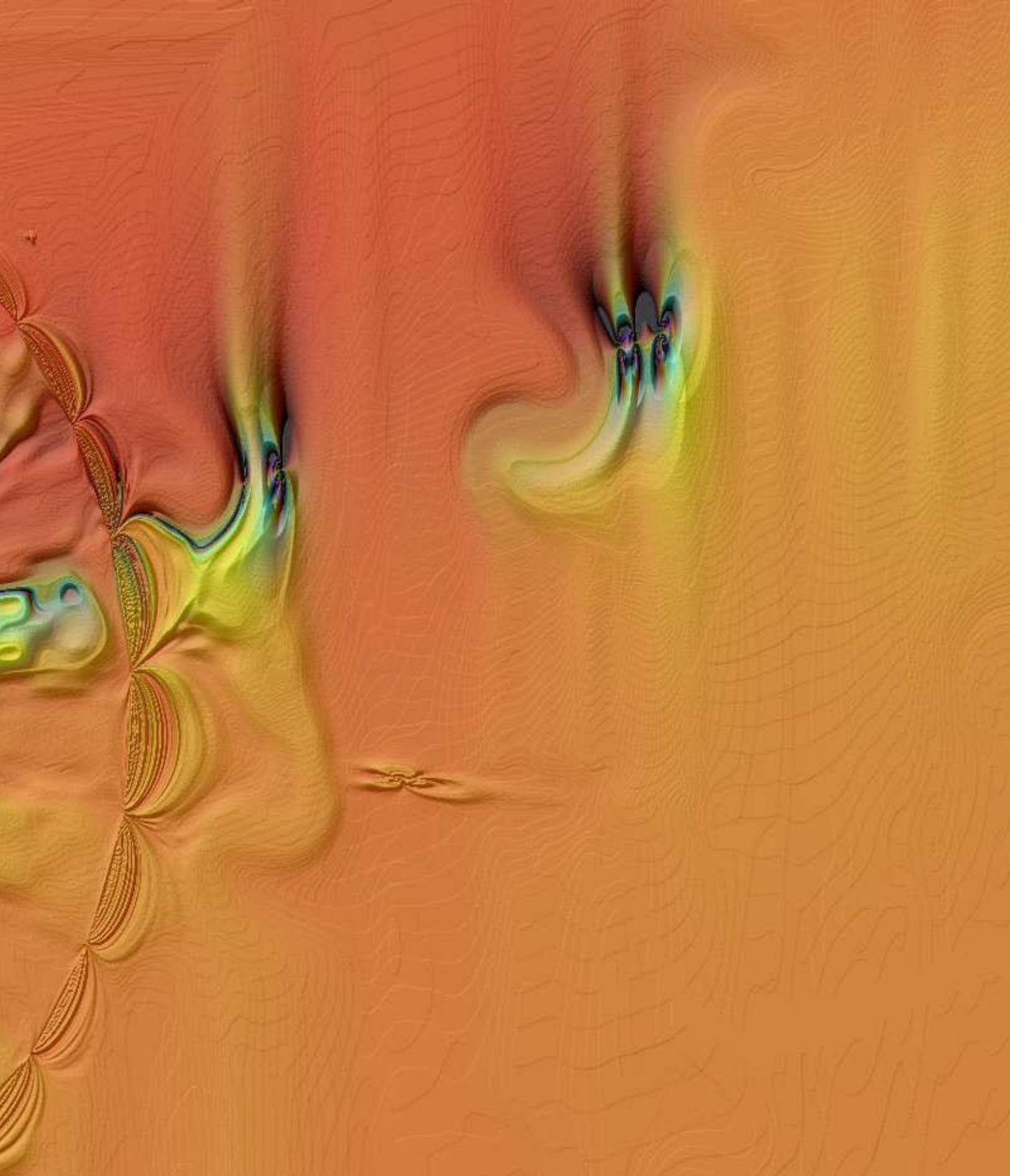
We go plain wacky trying to find the right settings!

SurfPPC is a mac OS9 program I created from scratch with CodeWarrior.

It can read a Windows .bmp file and convert the luminosity to height, then render the result as a planar, isometric, or sphere projection.

The following are a selection of some of my favorite abstract patterns. The initial image is created with *ArtMatic*, and then *surfPPC* goes to work.

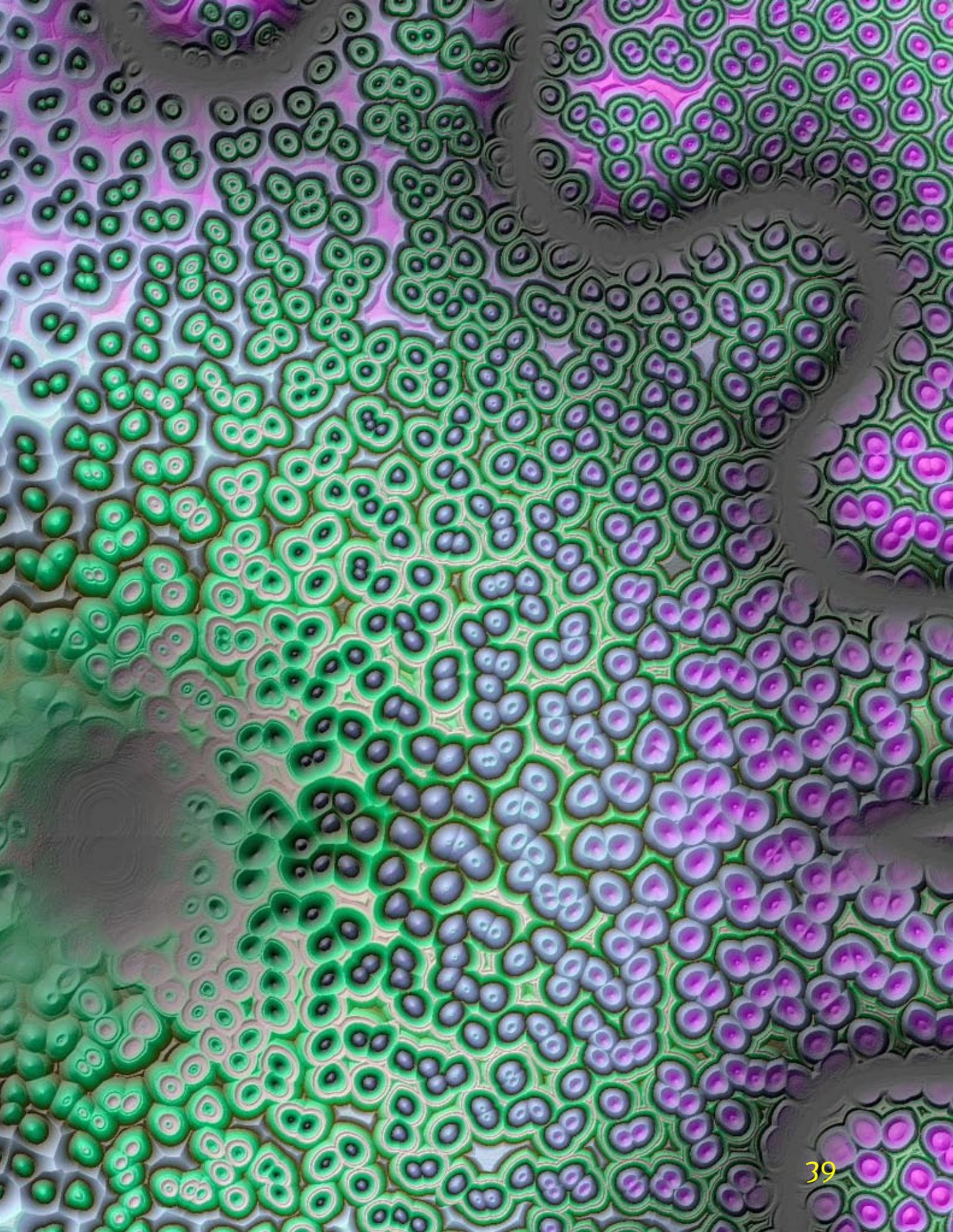




This one has a Southwestern flair.

You might see this in a Biology textbook, under *Slime Molds*



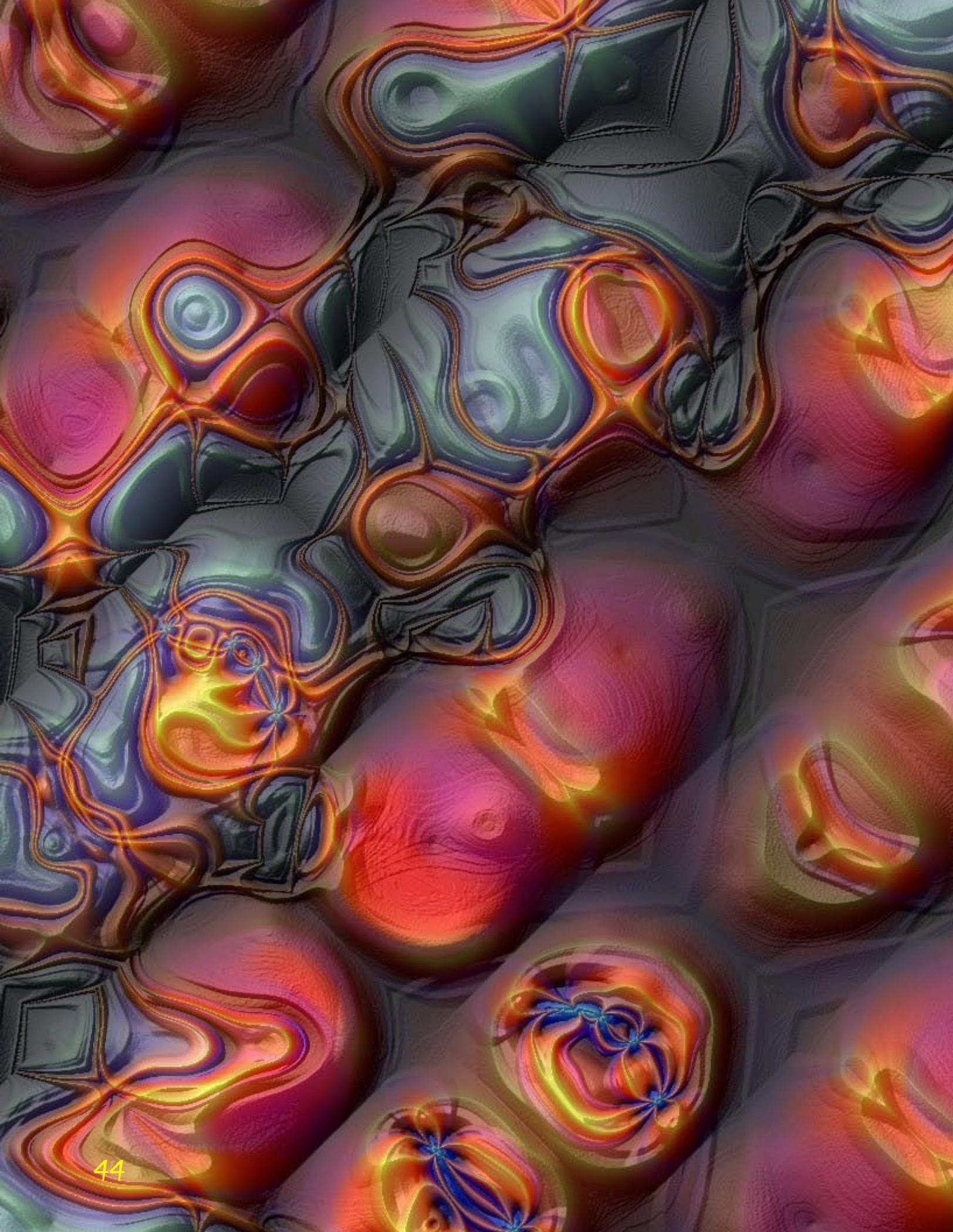


This exhibits “small multiples”,
where there is a slight variation
from one copy to the next.



Hello-o-o-o-o-o, Mr. Fish!







Swirls are a very interesting addition to the mix.







For a change, try hexagons instead of squares.

APPEARING ON THE WEB

Although we plan a series of these small publications, you don't have to wait! These websites have many more examples of still images, movies and sounds.

James J Lemon Graphics • <http://www.jjlg.com>

Renderosity • <http://www.renderosity.com/gallery.ez?ByArtist=Yes&Artist=lemonjim>

Bryce Forum Gallery • <http://watchfuleye.com/brycelobby.html>

Feri's ProFiles • <http://artworks.avalonweb.net/profiles/jlemon.htm>

fonts

HOUSE INDUSTRIES NEUTRA DISPLAY TITLING

House Industries Neutra Text Demi Alt
NoBodoni Claudium NB

P22 *Sparrow*

P22 **I722**

P22 *Elven*

P22 *Rosanky Script*

by James J Lemon

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SPECIAL THANKS

Selected metal, rust and brick textures by from my friends at www.Renderosity.com. Far beyond your gracious comments and helpful tips, you have been my audience, and for that I am eternally grateful. *Thanks, 'Rosity!* Selected stone textures by www.animax.it. *Thanks, Animax!* Selected plant and fish models by www.toucan.co.jp *Thanks, Toucan!*