



华人动画师的法兰西印象

——创作绿谷

韦炜华

编著

飞思数码产品研发中心

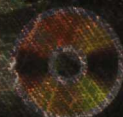
监制



电子工业出版社

PUBLISHING HOUSE OF ELECTRONICS INDUSTRY

<http://www.phei.com.cn>





华人动画师的法兰西印象

——创作绿谷

韦炜华

飞思数码产品研发中心

编著

监制

电子工业出版社

Publishing House of Electronics Industry

北京·BEIJING



内容简介

本书详细讲解了使用 3ds max 来制作大型场景的方法,包括 3ds max 的应用领域、各种建模方法的概念及使用方法、材质与贴图的概念及应用、灯光和灯光特效的概念与应用、高级照明渲染及 V-Ray 渲染器的概念与实际应用,多功能建模软件 Z-Brush 的概念与实际应用。

本书最大的特点就是详细介绍 3ds max 软件的各个功能在场景制作时的应用,以实例讲解为引导,将应用到的每个模块的基本知识点与实际应用相结合,可以使读者获得立竿见影、举一反三的学习效果。

在书中主要选择了紫叶山谷的阳光、树栖族的部落、星空下的伊卡鲁斯港、机械城市的制作、洞中之城摩利亚的制作、休斯湖上的车站这 6 个大型场景来具体介绍它们的制作过程。写此书的目的只是想让读者在这些制作过程中得到一些启发,而不是全盘照做。

本书适合那些具有一定 3ds max 基础的读者学习,同时也可以作为动画设计、建筑设计人员的参考资料。

未经许可,不得以任何方式复制或抄袭本书之部分或全部内容。

版权所有,侵权必究。

图书在版编目(CIP)数据

华人动画师的法兰西印象:创作绿谷/韦炜华编著. - 北京:电子工业出版社,2007.9

(3D 传奇)

ISBN 978-7-121-04913-2

I. 华… II. 韦… III. 三维-动画-设计 IV. TP391.41

中国版本图书馆 CIP 数据核字(2007)第 131489 号

责任编辑:王树伟 魏莹

印刷:北京天宇星印刷厂

装订:涿州市桃园装订有限公司

出版发行:电子工业出版社

北京海淀区万寿路 173 信箱 邮编:100036

经销:各地新华书店

开本:850 × 1168 1/16 印张:18 字数:576 千字 彩插:2

印次:2007 年 9 月第 1 次印刷

印数:5 000 册 定价:59.80 元(含光盘 1 张)

凡所购买电子工业出版社图书有缺损问题,请向购买书店调换。若书店售缺,请与本社发行部联系,联系及邮购电话:(010)88254888。

质量投诉请发邮件至 zlts@phei.com.cn。

服务热线:(010)88258888。

作者简介



韦烨华，男，壮族

1976年生于广西

1996年9月毕业于广西艺术学院美术系

1998年10月进入广西建筑科学研究设计院工作，担任环境艺术设计

2001年留学法国，在巴黎凡尔赛美术学院学习媒体影像专业

2003年进入巴黎PATRIARCHE STUDIO工作，担任场景制作和艺术总监

2005年5月进入巴黎EXPLORE STUDIO工作，担任CG动画制作、概念设计和艺术监制

2005年11月入股巴黎AOKI多媒体制作公司，担任CG动画制作和艺术总监

个人主页：

<http://www.wei-hua.spaces.live.com>



定价：36.00元
ISBN 978-7-121-04246-1



定价：78.90元
ISBN 7-121-02080-7



定价：59.80元
ISBN 7-121-03042-4



定价：75.00元
ISBN 7-121-02413-0



定价：79.00元
ISBN 7-121-02334-2

CGSociety Features & News

We are the leading online provider of information on everything to do with computer graphics, 3D animation and digital visual effects. Updating news on a daily basis, our global editorial team is committed to keeping you informed about every aspect of our rapidly changing digital world.

ANNUAL
SOCIETY MEMBERSHIP
\$29.95
[JOIN NOW](#)

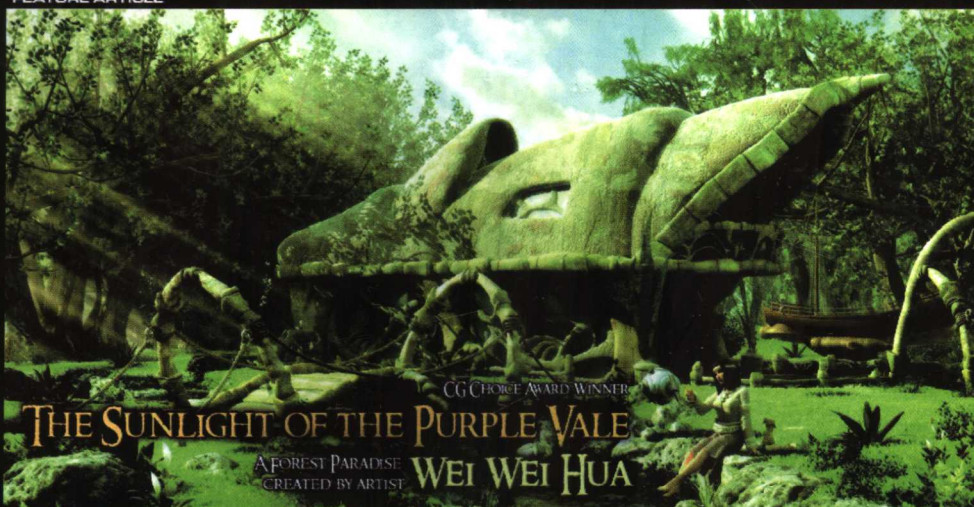
click.

View Projection Tool
Peeler Tool
Unwrap Tool

EXPOSE 3


 Digital Art Annual

FEATURE ARTICLE



CG CHOICE AWARD WINNER

THE SUNLIGHT OF THE PURPLE VALE

A FOREST PARADISE
CREATED BY ARTIST

WEI WEI HUA

CGNetworks Reader Project : Wei Wei Hua

The Sunlight of the Purple Vale

Wei Wei Hua, 10 November 2004

Edited by Lisa Thurston

[download](#)
[large image](#)
 1800 x 865


*I would like to live in this forest.
I like the sunlight as it crosses through the trees.
I hope I can live here forever!*

So says Wei Wei Hua, the creator of *The Sunlight of the Purple Vale*, the idyllic green setting he envisions for a story on which he is currently working. The image is one of a collection of fine, romantic-style digital compositions he has made for the story.

What do you get when a Chinese artist imagines his own deep forest people and surrounds? Middle earth with an Asian flavor – delicate foliage and bridges made of bamboo instead of stout oak!

Wei Wei Hua describes how he modeled and composed this sun-dappled vision of the paradisiacal purple vale.

About Wei Wei Hua

Wei Wei Hua is 28 years old, Chinese, and now working in Paris. He is interested in art and fantasy and loves to design everything from buildings, props, spaceships, and cars, to creatures, costumes and characters for film.



The Original Idea

The idea for this image comes from my story which happens in a place called the Purple Valley on a faraway planet. I planned and created the planet with its own reality and imagined the native people on this star – their kind of culture, their religion and their manner of construction.

This planet also has a different time and completely different flight vehicles and so on. The house in the picture is the residence of my story's leading lady. The lady is from the Su Yi race, an ancient people who prize simplicity.

Their medical knowledge and expertise is outstanding and they use a kind of special crystal to make object airborne.

So, before I started, I knew my design must conform to this environment and character construction.

Concept and Sketching

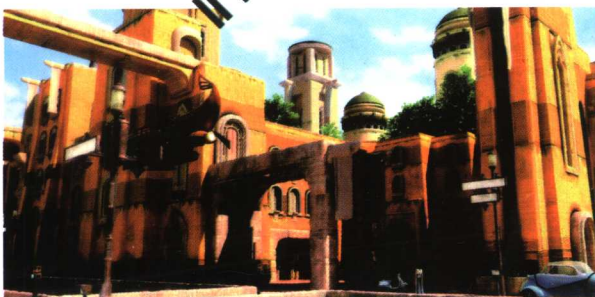
First I draw the schematic diagram on paper to make my mental image of the concept clearer. Then I add more plants, element to the house and bridge composition such as large bamboo poles for the bridge, windows on the house, and a mushroom-shaped roof.

These details help convey the ancient forest life of the Su Yi people. Nearby the house is a [creek](#), to evoke an atmosphere of tranquility with the sound of running water.





interview



AN INTERVIEW WITH WEI WEI HUA

Hi, could you tell us a bit about yourself?

Hi my name is Wei Wei Hua, 28 years old, Chinese, and now working in Paris for a CG studio. I'm interested in fantasy art and cinema environment. I love to design everything from buildings and scenes to spaceships and characters.

What first got you started in 3D?

The first time I started to work in 3D, it was for an architectural design company in China in 1996, using PC's and 3dsmax. Max 4 with DOs and so that's why now I'm a 3dsmax user.

Could you tell us the story behind your fantasy world Green Valley?

It is a long story based in the future. Green Valley is a planet far away from earth, a fantasy world that has its own community culture and history. In the future, a new world is created, whereby human kind live hand

in hand with the communities on the Green Valley planet. However, inevitably, war erupts between the future of mankind and Green Valley. From a personal point of view, I hope to relate the story to the youths of present.



page 5 www.3dcreativemag.com issue01 September 2005 interview : Wei Wei Hua



interview



day. In total there are three parts to the Green Valley story. I have finished one of three parts but there is still a lot of design work needed to complete the story, such as the culture, the different buildings, the creatures of the Green Valley and the design of these characters. Only my spare time is dedicated to the project so progress is very slow. But I really enjoy it.

All the scenes that you have done have a tremendous amount of detail, do you work on this in the concept stages of production or do you add it in as you model?

Usually I like to add in all the details when modelling, but if there are too many polygons in one scene, I have to render these elements that I wish to add separately and compose them into the final image in Photoshop.

Have you ever thought of creating an animated feature on your work?

Yes, I would like to make some kind of short animated feature to introduce my story. It would be great making it into a movie. However, it is a long story and I don't think I can finish it on my own. Only now am I in the working process of scenarios, designs and scenes. In the future, I hope I can eventually work with a company that takes interest in my story.

Where do you get all the inspiration from to produce such visually stunning scenes?

I get a lot of the inspiration from the work of other top designers and movies, especially science-fiction movies. I also get inspiration from music. I would imagine a scene when listening to my favourite tunes. I also take photos on my travels. A lot of scenes are from real life. The designs as well as the working scenes, are all based on elements of real life. I believe that the soul of excellent work is dependent on both one's ideas and skills.

page 6 www.3dcreativemag.com issue01 September 2005 interview : Wei Wei Hua

interview



How long does it take to produce one scene from concept through to final rendering?

I normally take about one month to produce one scene in my spare time, including final rendering.

Which part do you enjoy the most?

I think I love it all. First I draw the schematic diagram on paper to make my mental image of the concept clearer then make the concepts to model, then texture, then lighting, then

animate, you see I love all the details about it.

What would be your ideal job?

I like movies and animated features. My ideal job would be related to this, especially in 3D animation and the games design.

Where do you see yourself in 10 years time?

In 10 years time, I think I would work between Europe and China. I will keep making my stories and CG designs. I hope.



page 7 www.3dcreativemag.com issue01 September 2005 interview : Wei Wei Hua



interview

I can eventually work with a company that is interested in my stories and make them into a movie.

Who inspires you artistically?

I think films inspire me artistically. When I was young I liked to watch movies, especially science-fiction ones. I still remember the impressionable feeling I had when watching Star Wars.

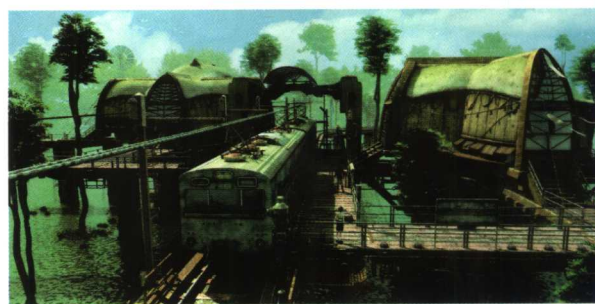
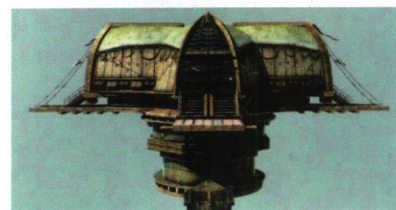
What has been your greatest accomplishment?

As of yet, I don't have any greatest accomplishment. But I think the Green Valley will be my greatest accomplishment.

One piece of advice to any aspiring artist?

It is very important that you love your job. It can make you happy and you can produce satisfying work. You also have to treat your designs seriously. If you want to make people feel touched by your work, you have to feel passionate about it first.

INTERVIEW - CHRIS FERRIS



page 8 www.3dcreativemag.com issue01 September 2005 interview : Wei Wei Hua



3DTOTAL ARTIST INTERVIEWS

AN INTERVIEW WITH
WEI WEI HUA

website

3DTotal: Hi, could you tell us a bit about yourself?

Wei Wei Hua: Hi my name is Wei Wei Hua I'm 23 years old, Chinese, and now working in Paris for a CG studio. I'm interested in fantasy art and cinema environment. I love to design everything from buildings and scenes to spaceships and characters.

3DTotal: What first got you started in 3D?

Wei Wei Hua: The first time I started to work in 3D it was for a architectural design company in China in 1996, using PC's and 3ds studio Max 4 with DOS and so that's why now I'm a 3dsmax user.

3DTotal: Could you tell us the story behind your fantasy world Green Valley?

Wei Wei Hua: It is a long story based in the future. Green Valley is a planet far away from earth, a fantasy world that has its own community, culture and history. In the future, a new world is created, whereby human kind live hand in hand with the communities on the Green Valley planet. However, inevitably, war erupts between the future of mankind and Green Valley. From a personal point of view, I hope to relate the story to the youths of present day. In total there are three parts to the Green Valley story. I have finished one of three parts but there is still a lot of design work needed to complete the story, such as the culture, the different buildings, the creatures of the Green Valley and the design of these characters. Only my spare time is dedicated to the project so progress is very slow. But I really enjoy it.

3DTotal: All the scenes that you have done have a tremendous amount of detail, do you work on this in the concept stages of production or do you add it in as you model?



CLICK TO ENLARGE IMAGE

Wei Wei Hua: Usually I like to add in all the details when I'm modelling, but if there are too many polygons in one scene, I have to render these elements that I wish to add separately and compose them into the final image in Photoshop.

3DTotal: Have you ever thought of creating an animated feature on your world?

Wei Wei Hua: Yes, I would love to make some kind of short animated feature to introduce my story. It would be great making it into a film. However, it's a long story and I don't think I can finish it on my own. Now I'm only in the working process of scenarios, designs and scenes. In the future, I hope I can eventually work with a company that takes interest in my story.

3DTotal: Where do you get all the inspiration from to produce such visually stunning scenes?

Wei Wei Hua: I get a lot of the inspiration from the work of other top designers and films, especially science-fiction films. I also get inspiration from music. I would imagine a scene when listening to my favourite tunes. I also take photos on my travels. A lot of scenes are from real life. The designs as well as the working scenes, are all based on elements of real life. I believe that the soul of excellent work is dependent on both ones ideas and skills.

3DTotal: How long does it take to produce one scene. From concept through to final rendering?

Wei Wei Hua: I normally take about one month to produce one scene in my spare time, including final rendering.

Page 1

Page 2



CLICK TO ENLARGE IMAGE



3DTOTAL ARTIST INTERVIEWS

AN INTERVIEW WITH
WEI WEI HUA

3DTotal: Which part do you enjoy the most?

Wei Wei Hua: I think I love it all. First I draw the schematic diagram on paper to make my mental image of the concept clearer then make the concepts to model, then texture, then lighting, then animate, you see I love all the details about it.

3DTotal: What would be your ideal job?

Wei Wei Hua: I like films and animated features. My ideal job would be related to this, especially in 3D animation and the games design.

3DTotal: Where do you see yourself in a 10 years time?

Wei Wei Hua: In 10 years time, I think I would work between Europe and China. I will keep making my stories and CG designs. I hope I can eventually work with a company that is interested in my stories and make them into a film.

3DTotal: Who inspires you artistically?

Wei Wei Hua: I think films inspire me artistically. When I was young I liked to watch films, especially science fiction ones. I still remember the impassioned feeling I had when watching Star Wars.

3DTotal: What has been your greatest accomplishment?

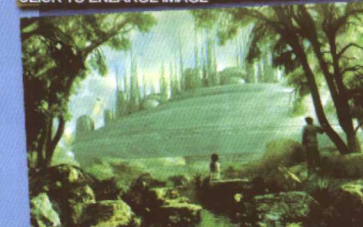
Wei Wei Hua: As of yet, I don't have any greatest accomplishment. But I think the Green Valley will be my greatest accomplishment.



CLICK TO ENLARGE IMAGE



CLICK TO ENLARGE IMAGE



CLICK TO ENLARGE IMAGE

3DTotal: One piece of advice to any aspiring artist?

Wei Wei Hua: It is very important that you love your job. It can make you happy and you can produce satisfying work. You also have to treat your designs seriously. If you want to make people feel touched by your work, you have to feel passionate about it first.

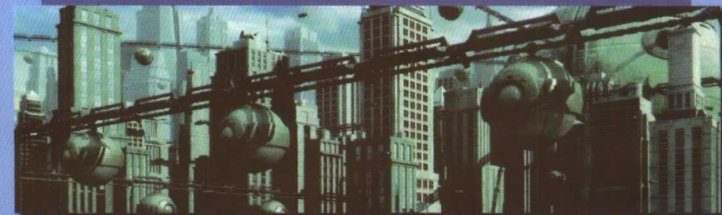


CLICK TO ENLARGE IMAGE

For more of Wei Wei Hua work please visit his [website here](http://www.weiwei-hua.com)

Page 1

Page 2



前言

场景设计与表现一直都是电影、动画、游戏以及建筑设计领域中的重要内容及组成部分。本书是国内首部为读者全面讲解如何进行高品质场景概念设计与如何达到国际一流CG表现效果水准的经典权威著作。

本书的最大特点就是作者突破式地采用了自己多年创作的大型CG作品《绿谷》为实例,该作品也是国际CG界的知名作品,在业内享有极高的知名度,并多次获得国际CG作品大赛的重要奖项,国内外多家知名媒体都对作者及本作品作过重点报道。在阅读本书的过程中,读者可以从一开始就进入到作者那用无限想象力所编织的魔幻故事场景当中,从而避免了其他CG技术类图书给读者学习所造成的枯燥感。本书在写作的过程中作者始终坚持艺术修养与想象力并重,技术为想象服务的原则。所以本书在讲解3ds max软件技术方面更注重软件的实用性以及思路的扩展,这样可以整体上全面提高读者的3ds max软件技能与综合素养。

全书共分为6章。第1章重点为读者介绍了场景设计的概念、流程及相关技巧和注意事项。这样可以使读者从整体上对场景设计制作有一个全面正确的认识。本书的第2章至第5章,作者分别选择了《绿谷》故事中的紫叶山谷的阳光、树栖族的部落、星空下的伊卡鲁斯港、机械城市、洞中之城摩利亚的制作、休斯湖上的车站这6个在国际CG艺术大赛中获奖的作品来为读者具体介绍这些大型CG场景的制作全过程,这样可以使读者从整体上系统、全面地掌握一个大型的CG场景从最初的概念草图绘制到建模、材质、灯光、特效、渲染等方面的全部知识。第6章为读者讲解了场景设计制作中的自然元素的制作,掌握这些知识可以使读者增强对场景制作的整体气氛与效果的把握能力。此外,在本书的绪言和附录中,还特别为读者提供了作者精心收录的法国最新CG教育及相关法国CG行业的动态及信息。这些内容可以帮助读者在学习本书重点内容的同时,开阔眼界,及时了解最新国际CG动态。

通过学习本书,可以使读者全面系统地了解3ds max的应用领域、各种建模方法的建模思路与实用技法、材质与贴图的概念及应用、灯光和灯光特效的概念与应用、高级照明渲染和VRay渲染器的概念与实际应用、多功能建模软件ZBrush的概念与实际应用。同时,在本书中还可以看到作者多年的CG艺术的创作经验与心得,这些内容都可以很好地帮助读者早日进入到CG艺术的创作殿堂,少走弯路。

本书的配套光盘收录了作者所在的法国CG公司制作的商业CG作品视频文件、《绿谷》的动画测试视频文件、作者个人的工作作品文件,其中包括手绘概念草图、精美渲染壁纸效果图、赠送给读者的max小场景等。

本书的作者为长期在法国工作的著名华人CG艺术家韦炜华先生。作者先后在法国巴黎的PATRIARCHE STUDIO、EXPLORE STUDIO公司担任场景制作、概念设计、艺术总监等职务。现为巴黎AOKI多媒体制作公司艺术总监。本书正是作者结合多年在法国CG行业积累的实际商业项目与业余时间亲身的CG艺术创作总结的经验,没有任何技术保留并历时整整一年精心编著而成。其中的很多技术知识点与实用经验及制作技巧更为在国内首次解密。对于国内的读者来说实为一次十分难得的学习机会。从本书中读者们可以深刻地体会到作者那种始终坚持梦想并坚持不懈的执著态度。



本书最适合那些具有一定的 3ds max 基础的读者学习，没有任何 3ds max 基础的读者建议先选择学习一些 3ds max 基础入门图书，然后再学习本书的内容。本书对于那些 3ds max 的中、高级用户可以很好地全面提高和开拓在 CG 动画制作、CG 影视制作、游戏制作及建筑景观制作领域的制作表现能力。在写这本书时经历了很多的事情，在这要特别感谢一直支持我的父母和家人，还有我的好朋友何苗、乐有训，同时也要感谢曾对本书给予帮助和支持的人：李化、李若岩、罗挽澜、徐继峰、贺运、王国强、夏晗、刘伟、周文婷、蔡建、鲁莽、倪攀、吕继刚、聂伟勇、马春光。最后还要特别感谢清风书坊对于本书的精心策划与电子工业出版社易飞思公司全体编辑和工作人员的辛勤工作。

编 著 者

联系方式

咨询电话：(010) 68134545 88254160

电子邮件：support@fecit.com.cn

服务网址：<http://www.fecit.com.cn> <http://www.fecit.net>

通用网址：计算机图书、飞思、飞思教育、飞思科技、FECIT

反侵权盗版声明

电子工业出版社依法对本作品享有专有出版权。任何未经权利人书面许可，复制、销售或通过信息网络传播本作品的行为；歪曲、篡改、剽窃本作品的行为，均违反《中华人民共和国著作权法》，其行为人应承担相应的民事责任和行政责任，构成犯罪的，将被依法追究刑事责任。

为了维护市场秩序，保护权利人的合法权益，我社将依法查处和打击侵权盗版的单位和个人。欢迎社会各界人士积极举报侵权盗版行为，本社将奖励举报有功人员，并保证举报人的信息不被泄露。

举报电话：(010) 88254396；(010) 88258888

传 真：(010) 88254397

E-mail: dbqq@phei.com.cn

通信地址：北京市万寿路173信箱

电子工业出版社总编办公室

邮 编：100036



绪言	1
----------	---



第1章 场景制作的概念	11
1.1 关于场景设计制作的概述	12
1.1.1 绿谷的场景设计制作介绍	13
1.1.2 场景制作中的材质	14
1.1.3 场景制作中的灯光	15
1.1.4 场景制作中的特效	16
1.1.5 如何提高场景制作的水平	16
1.2 如何把握环境的气氛概述	17
1.2.1 雾效的使用	17
1.2.2 阴影制作的重要性	18
1.2.3 颜色和明暗的调整	18



第2章 紫叶山谷的阳光	21
2.1 关于场景的故事背景以及概念草图的设定	22
2.2 桥和小屋的建模	23
2.2.1 桥的制作	23
2.2.2 小屋的制作	31
2.3 石头的建模和材质	46
2.4 地形和草的制作	62
2.5 树和植物的制作	68
2.6 体积光的制作	77
2.7 大气效果的设置	79
2.8 V-Ray的渲染设置和渲染特效	80



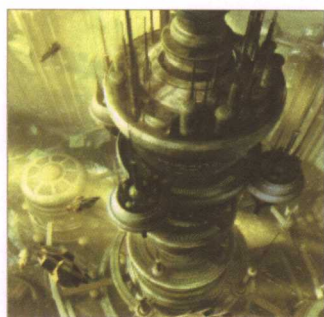
第3章 树栖族的部落	85
3.1 关于场景的故事背景以及概念草图的设定	86
3.2 树屋的建模和贴图	87
3.2.1 树屋的建模	87
3.2.2 树屋的贴图	93
3.3 夜景灯光的创建	102
3.4 树屋窗框的制作	105
3.5 其他树屋模型的制作	106
3.6 树的制作	111
3.6.1 使用3ds max内置Foliage制作树叶和贴图	111
3.6.2 树干的制作和贴图	113
3.7 灯光的制作	117
3.8 大气和环境的设置	120
3.9 V-Ray的渲染设置与特效表现	122



目 录



第4章 星空下的伊卡鲁斯港	127
4.1 关于场景的故事背景以及概念草图的设定	128
4.2 港口建筑的建模和贴图	129
4.2.1 港口建筑的建模	129
4.2.2 建筑的贴图	131
4.2.3 使用 ZBrush 软件编辑修改贴图	152
4.3 山体的建模和贴图	160
4.3.1 山体的建模	160
4.3.2 山体的贴图	163
4.4 灯光和HDRI的使用	166
4.4.1 建筑内的灯光	166
4.4.2 HDRI的使用	166
4.4.3 创建山体上的灯光	168
4.5 其他山体的制作和大气环境的设置	169
4.5.1 对岸山体的制作	169
4.5.2 大气环境的设置	170
4.6 渲染特效的设置	172



第5章 简单介绍其他场景的制作	175
5.1 机械城市的制作	176
5.2 洞中之城摩利亚的制作	184
5.3 休斯湖上的车站	210
第6章 场景制作中的一些自然元素的制作	229
6.1 烟雾的制作	230
6.2 山地的制作	245
附录A	267
附录B	275

1. 关于笔者与绿谷的创作

笔者于2001年开始在法国巴黎留学，现居巴黎并且就职于AOKI Studio公司，担任场景制作和艺术总监。笔者从小就热爱美术和电影艺术，并将此作为自己一生的追求。在国内学习的专业就是美术，毕业后为了进一步实现自己的理想，笔者选择到巴黎继续深造，笔者很喜欢巴黎的艺术氛围。在这里，笔者可以接触到更多的新知识，从而更加激起了自身无穷的创作欲望。

谈到绿谷的故事构思是在国内读大学的时候产生的，然而真正着手制作是从2003年在巴黎凡尔赛美院读书的时候开始的。凡尔赛美院是一所以纯艺术为主的高等学府，其中媒体影像专业在凡尔赛美院是一门附修专业，因此笔者还要选修摄影专业，后来证明这个专业对笔者的创作起到了很大的帮助，因为要在作品中表现出具有魅力的镜头感觉，主要就取决对摄影知识的了解。在课程的学习之外，学院还会组织学生到巴黎的各大美术馆去参观，并且在现场受课。这样的教学方式就使学生对古典、现代等各种艺术表现形式都有很好的理解，从而激发出了笔者的创作欲望和灵感。绿谷这一故事的创作雏形就是在那段时间产生的。

绿谷名称的来由是在本人写作的长篇科幻故事中一颗遥远行星的名字，这是一个充满幻想的世界，也是适合人类居住的天堂，是一个从来没有被污染过的伊甸园。这里有着各种千奇百类的动植物，也有跟人类一样的智能生物，这颗行星有自己的原住民，有自己的文化和历史。

公元2176，地球由于过度的开采和战争与工业发展的破坏，使得当时的生态环境严重恶化，不适合人类的居住，于是地球联邦实施了为期15年的移民外星计划。当地球人移民到绿谷之后遇到了附近的绿谷星人——苏依族人。在与苏依族人的接触中，地球人了解了绿谷的详细情况。在绿谷约有大小国家和种族300多个，都处在类似封建帝王时期，其中数查古莱王国最大。查古莱与他的邻国德卡伊联合发动战争，战领和统治了很多的小国和部族，这些被战领的国家 and 部族并不甘心受压迫和统治，于是他们联合起来抵抗暴政。当他们看到地球人的科技力量的时候，都以为是来拯救他们的神灵，纷纷要求解救他们。最后在当地人的强烈要求下地球人用武力解救了他们，之后地球的文明与当地的文明相互融合，产生了一个和平的新世界。但不幸的是30年后还是暴发了一场战争，一场涉及到人类和绿谷命运的战争。

笔者想讲述的是在这个时代背景下一群年轻人之间的故事，一共有3个部分。因为笔者很喜欢史诗类型的作品，很想把绿谷写成这样一部展现人类未来命运波澜壮阔的故事，现在已完成了第一部分的剧本创作。因为笔者平时有很多的工作要作，所以只能利用业余时间来进行绿谷的制作。虽然进度很慢，但是笔者却觉得很快乐，因为笔者感觉是在创造一个新的世界，在这个世界里可以充分发挥自己的想象去创作任何的事物，设想故事剧情的发展，人物的性格，各个种族的文化等。

在具体的故事制作中，笔者制作了一些较短的动画短片。为了更详细的介绍绿谷的故事，最终笔者要制作出一部动画长片，但这些工作光靠一个人是无法完成的，因为这是一个长篇故事，涉及到的内容十分广泛。笔者现在要做的是完成剧本和大部分的概念设计、故事版、和一些故事中的概念场景，之后希望能找到对笔者故事感兴趣的公司来合作完成整体的电影长片。如图0-1、0-2所示为绿谷动画故事中的分镜头效果。



绪 言



图0-1

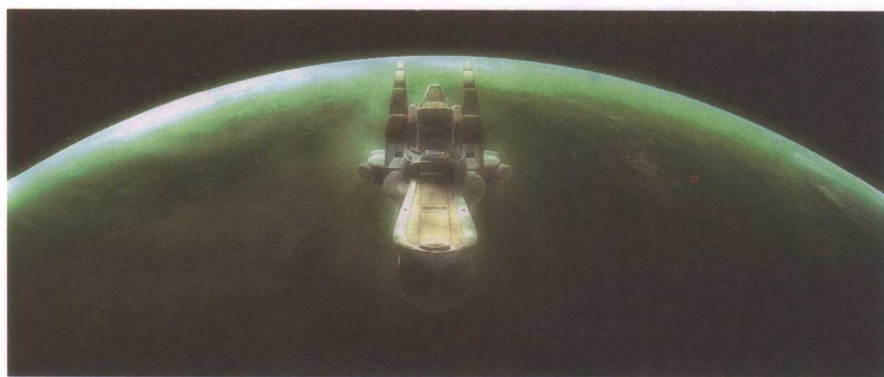


图0-2

至于制作的时间通常都是一个半月制作一个场景，其中包括渲染和后期合成。这些都是利用业余时间来完成的。有时工作忙就不得不先将制作计划搁置。笔者特别喜欢在深夜里创作，因为很喜欢深夜那种宁静的感觉，平时有空就是去各大美术馆参观，去旅行，去看电影，因为从电影中能得到很多的灵感。

绿谷的制作主要使用的是3ds max软件进行建模，渲染和制作动画。因为从笔者一开始接触CG时就是使用3ds max软件，所以选择比较熟悉的3ds max进行创作。此外，还要使用Photoshop软件绘制贴图 and 进行后期调色。后期的视频剪辑、合成分别使用Premiere与After Effects。大多数的场景渲染都使用了3ds max的渲染插件VRay，因为它的全局照明效果很不错，速度也不慢。如图0-3、0-4所示为绿谷后期的合成效果。



图0-3



图0-4

2. 关于笔者在法国的工作经历

在AOKI Studio工作之前,笔者在PATRIARCHE STUDIO和Explore-Studio公司工作过。进入PATRIARCHE STUDIO也是很巧的事,也是笔者在法国的第一份正式工作,因为之前笔者在法国CG杂志PIXEL发表过作品,被公司看到后就写信来邀请笔者去工作, PATRIARCHE STUDIO公司是PATRIARCHE & CO international 的分公司,总公司是法国一家著名的建筑事务所,在法国以及欧洲都设计过很多成功的项目,笔者在分公司主要是完成总公司设计项目的CG部分,其中包括影像、动画和项目包装,此外还承接总公司以外的一切与CG有关的工作项目:比如广告、网页设计、插画等。但笔者真正的兴趣还是在影视动画方面,所以工作一年后就转到了Explore-Studio公司工作,虽然离开了PATRIARCHE STUDIO公司,但是到现在笔者还是很感激在PATRIARCHE STUDIO工作的那段时间,因为得到了公司的支持,可以在业余时间使用公司的设备来制作自己的个人作品。Explore-Studio是一个专业的媒体制作公司,主要的业务是电视广告和CG动画的制作。此外,还为一些大型的表演秀和歌剧做CG场景,笔者在Explore-Studio公司主要参与了为纪念Jules Verne(儒勒·凡尔纳)逝世100周年法国政府和Stade de France(法兰西体育场)联合制作的一次大型表演秀。笔者们主要负责它的广告宣传,表演秀的影像动画和效果策划。这个表演秀融合多种艺术表现形式:有影像、音乐、舞蹈、装置等。整场表演秀以Jules Verne的小说Voyage au centre de la terre《地心游记》为蓝本的基础上,又进行了再创作。在Stade de France上下两层观众席还有地面覆盖的大型环状幕布,中层为观众席,然后用数十台pigi(一种很大的投影机)通过环形阵列的方式把影像和动画投射到幕布上,将Stade de France变成一个地壳以下的世界。伴随着音乐、灯光、装置,众多艺术家在其中进行表演,来演绎地心游记的故事。如图0-5所示为地心游记表演秀的官方海报。



图0-5