This is a sample from the forthcoming book, *Art of Blender*. This content is subject to change, and is meant to give you a preview of what you can expect within the publication. For pre-sale and additional book information, please visit [www.artofblender.com](http://www.artofblender.com).
CG Cookie’s first short film, Piero was born out of a desire to teach the Blender community how to add feathers to their creatures. The idea grew to include the creation of a custom bird character and this basic concept continued to evolve until we had an entire short animation planned, including a basic back story, plot, and a character with personality.

Kent Trammell, CG Cookie

This basic concept continued to evolve until we had an entire short animation planned, including a basic back story, plot, and a character with personality. It opened the door for us to expand our curriculum to encompass the entire production pipeline from initial concept art to final rendered animation. Three months later, Piero emerged as a vibrant and stylized reality.
Once we had decided to produce a short animation with the intention of explaining a production pipeline, the first steps were storyboarding and concept art. This outlined the scope of the project and served as a guide for the entire production: what needs to be modeled, where should detail be added, how flexible does the rig need to be, what’s the range of facial expression, etc. It didn’t take long at all before Tim had realized Piero with an illustration that we all loved.

After the storyboard was settled, Kent moved on to modeling and texturing while Tim worked on Piero’s facial expressions. We knew that his face would be covered in feathers, so it was important that the expressions be bold enough to show through. Modeling and texturing were fairly straightforward tasks aside from the feather grooming. Blender’s particle hair system made it possible to use instanced feather geometry to populate the body and to style the fur coat with brushes.

Rigging proved to be a big hurdle in the production since no one on the team was apt to that particular skill set, but thanks to a combined knowledge gleaned from Lee Salvemini and Nathan Vegdahl, we were able to develop a flexible rig with a wide range of features.

Piero’s animation, by far, required the most amount of time and effort to accomplish. Originally, the short was planned to be thirty seconds, but halfway through we realized that we needed more time to tell our short story. The final animation clocked in at forty-three seconds (1037 frames to be exact). The scene rendered at about ten minutes per frame, which meant one and a half days of rendering once the sequence was divided amongst five machines.

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After a little bit of compositing, the short was complete and ready to be released—with over 18 hours of training video covering each step of production.
Racing Car
James Barrie

As a way of learning 3D, and specifically Blender, this has been a long, ongoing project which has been changed and refined many times. For example, the bodywork has been redone five times since it was first started.

The model began in Blender 2.49, and has been migrated through the versions of Blender. Current shots were all rendered using the Blender Cycles render engine.
Austrian Imperial Crown
Martin Lubich

Chameleon
Paulo Ricardo

El Principito
Alberto Velázquez
Original piece designed as part of a master’s program; replicated in Blender a few years later.
Working from photographic reference, a luxurious pool setting was created for this architectural render. The scene was lit in the early evening (known by architectural photographers as “the blue hour”), so that the interior could be lit by warm lights and the pool could remain a cool ice-blue color. To keep compositional interest, foliage was added to the foreground and background.
Waiting For the Last Train
Davide Prato

Instead of a typical robot, this character was designed to evoke a feeling from the viewer.