A Message...

Margaret Neal, Managing Editor

Venetian Romance shows an ocean ray traced with Inakage's own software. The gray stone texture is mapped on using “intensity mapping,” a two-dimensional bump mapping. Other parts were painted with the JCGL paint system.

POPOP has spheres ray traced using Inakage’s particle algorithm. A reflectance map was added to the surface.

You can look at this month’s cover picture any way you want, but first it is interesting to know what the artist had in mind. Masa Inakage says, “We on earth are in danger of creating our own end with nuclear power and various pollutants. Possibly someone from outer space might look at us and warn us with a cryptic message such as this.”

Of course you might also look at these as Easter eggs. Inakage admits he was also influenced by Easter eggs because of his years spent in the United States.

Varied background

Masa Inakage is a fascinating young man with a most unusual background. Today he is a professional free-lance artist who does both computer graphic art and art with other mediums. He does book and magazine covers, ads, and even computer graphic film strips. He started his work in the United States at Oberlin College, where he majored in economics, doing synthesized music as both performer and composer. Soon he was doing music for college theatrical productions. When he graduated, he went on to the California College of Arts and Crafts, where he worked with Jo Ann Gillerman (see the cover of CG&A for December 1986). There he completed his MFA. During this time he got into analog image processing, much like what is used in a number of electronic theater productions today. While there, he was using such equipment as an Apple II+ and the Z-Grass system by Tom DeFanti. He learned to color and modify his work by hand. From there, Inakage moved on to

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Evolution is made of spheres ray traced using the particles.

Kaleidoscope is pipes rendered with a JCGL 3D renderer. The 2D kaleidoscope effect was added.

In Beyond Aurora the planet landscape, clouds, and the textures of the plane illumination were mapped with Inakage's own “Frequency Modulation Synthesis.”

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