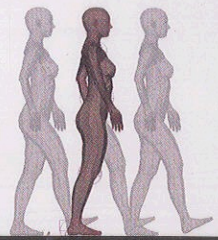
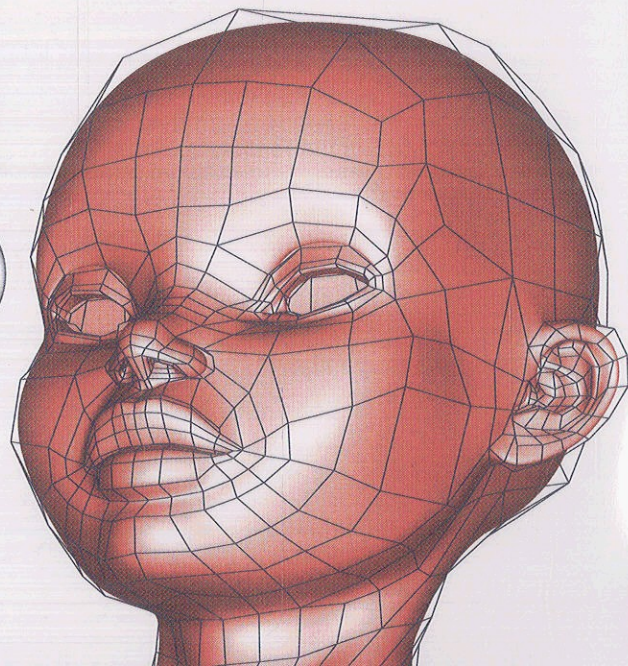


PETER RATNER



3-D HUMAN MODELING AND ANIMATION

THIRD EDITION



CONTENTS

Preface	viii
About the DVD	xi
CHAPTER 1: BEGINNING MODELING TECHNIQUES	1
CREATIVITY AND ANIMATION	1
MODELING SIMPLE OBJECTS WITH POLYGONS	2
THE BASIC MODELING TOOL SET	2
MODELING A HAMMER	4
MODELING AN EASY CHAIR	9
MODELING A SOFA	12
MODELING A BOOKSHELF	15
MODELING A CABINET ON WHEELS	17
MODELING SIMPLE OBJECTS WITH SPLINES OR NURBS	22
MODELING A NURBS FLOOR LAMP	23
MODELING A NURBS END TABLE	24
MODELING A NURBS OFFICE CHAIR	26
CHAPTER 2: INTERMEDIATE MODELING TECHNIQUES	31
CREATIVITY AND ANIMATION	31
NURBS PATCH MODELING: A SIMPLE EXERCISE	32
INTERMEDIATE NURBS MODELING: CREATING A CARTOON CHICKEN	34
INTERMEDIATE POLYGON MODELING: CREATING A CARTOON CHICKEN	40
CREATING A CARTOON COW WITH POLYGONS	45
INTERMEDIATE LEVEL POLYGON MODELING 2: CREATING A CARTOON PERSON	56
CHAPTER 3: ANATOMY OF THE HUMAN FIGURE	79
SOME ANATOMICAL CONSIDERATIONS	79
PROPORTION	79
THE SKELETON	81
THE SKULL	83

THE SKELETON OF THE TORSO	85
THE BONES OF THE ARM	88
THE BONES OF THE LEG	89
THE MUSCLES	92
THE MUSCLES OF THE HEAD	92
THE MUSCLES OF THE NECK	92
THE MUSCLES OF THE TORSO	94
THE MUSCLES OF THE ARM	97
THE MUSCLES OF THE LEG	99
CHAPTER 4: ADVANCED MODELING TECHNIQUES, PART 1	101
THE CREATIVE PROCESS OF 3-D MODELING AND ANIMATION	101
MODELING THE HEAD WITH POLYGONS	102
TOPOLOGY CONSIDERATIONS	103
PREPARATION FOR MODELING	104
GETTING STARTED	104
ADDING A FEW EDGES TO THE MALE HEAD	138
SUMMARY	138
CHAPTER 5: ADVANCED MODELING TECHNIQUES, PART 2: THE TORSO	139
MODELING THE FEMALE TORSO	140
MODELING THE MALE TORSO	160
CHAPTER 6: ADVANCED MODELING TECHNIQUES, PART 3: THE ARM AND HAND	175
MODELING THE FEMALE ARM	175
MODELING THE MALE ARM	178
MODELING THE HAND	183
CHAPTER 7: ADVANCED MODELING TECHNIQUES, PART 4: THE LEG AND FOOT	201
ANIMATION AND CONFIDENCE	201
MODELING THE FEMALE LEG	203
MODELING THE MALE LEG	207

MODELING THE FEMALE AND MALE FOOT	212
CONCLUSION	224

CHAPTER 8: ADVANCED MODELING TECHNIQUES, PART 5: FINAL PARTS

DIRECTED IMAGINATION	231
THE FINAL PARTS OF THE 3-D HUMAN	231
MODELING AND TEXTURING THE EYEBALL	232
MODELING EYELASHES	234
MODELING TEETH, GUMS, AND A TONGUE	238
POLYGON HAIR VS. HAIR GENERATOR SYSTEM	240
MODELING AND TEXTURING POLYGON HAIR	241
USING A DYNAMIC HAIR SYSTEM	245
LOFTING THE CURVES	247
CREATING THE REMAINING HAIR CURVES	249
MIRRORING HAIR	251
CREATING STRAY HAIRS	251
MAKING A PONYTAIL SECTION	251
RANDOMIZING POINTS ON THE WIG	253
CONVERTING NURBS CURVES TO HAIR SYSTEMS	253
TURNING OFF HAIR DYNAMICS	254
SETTING THE HAIR ATTRIBUTES	255
CLUMP AND HAIR SHAPE	255
DYNAMICS	256
CONCLUSION	260

CHAPTER 9: SURFACING AND LIGHTING DETAILS

UV-MAPPING A HUMAN HEAD	261
IMPORTANT SHADED UV VIEW ALTERNATIVE TO THE WIREFRAME UV SNAPSHOT	266
CREATING THE TEXTURES IN AN IMAGE EDITING PROGRAM	267
APPLYING THE TEXTURES IN MAYA	268
USING THE MENTAL RAY FAST SKIN SHADER	269
ADJUSTING THE IMAGE MAPS	270
UV-MAPPING AN ENTIRE BODY	270
VERTEX PAINTING: AN ALTERNATIVE TO UV MAPPING	272
ADDING THE MISSS_FAST_SKIN_MAYA SUBSURFACE SCATTERING MENTAL RAY NODE	274

LIGHTING CHARACTERS AND SCENES	275
LIGHT TYPES	275
LIGHTING ARRANGEMENTS	276
MOOD LIGHTING	279

CHAPTER 10: SETTING UP THE HUMAN MODEL FOR ANIMATION	281
THE WORKFLOW	281
MAKING BLEND SHAPES FOR FACIAL EXPRESSIONS	282
CREATING THE BLEND SHAPES FOR THE BROWS, EYELIDS, NOSE, AND CHEEKS	287
PART 1: WORKING WITH AN FBIK RIG	289
PART 2: SETTING UP YOUR OWN FBIK RIG	291
PARENTING THE TEETH, TONGUE, AND EYEBALLS TO THE HEAD JOINT	295
CONTROLLING THE MOVEMENT OF THE EYES	296
CREATING AND EDITING EYELASH CLUSTER WEIGHTS	297
USING BLEND SHAPES TO DRIVE THE ROTATION OF THE TEETH AND TONGUE	297
BINDING THE MODEL TO THE RIG	301
SMOOTH BINDING A HUMAN MODEL TO THE RIG	302
SMOOTH BINDING THE MESH	302
USING THE PAINT SKIN WEIGHTS TOOL	302
USING THE COMPONENT EDITOR TO FIX WEIGHTS	305
ADDING WEIGHTS AND SUBTRACTING WEIGHTS IN THE COMPONENT EDITOR	306
CONCLUSION	307
USING BLEND SHAPES TO FIX DEFORMATIONS	307
CREATING IN-BETWEEN BLEND SHAPES	312
MAKING MUSCLE DEFORMATIONS WITH SET DRIVEN KEYS DRIVING CLUSTER DEFORMERS	313
ADJUSTING THE CONTROLLER	314
RIGID BINDING A HUMAN MODEL TO THE RIG	314
ADDING FLEXORS	314
HIP AND SHOULDER PROBLEMS	315
PAINT SET MEMBERSHIP	315
CONCLUSION	316

CHAPTER 11: FUNDAMENTALS OF HUMAN ANIMATION	317
SOME ANIMATION POINTERS	317
ANIMATING IN STAGES	319
USING THE GRAPH EDITOR TO ALTER A CLIP	320
ANIMATING A BALL THROUGH THE GRAPH EDITOR	320
USING THE GRAPH EDITOR TO ALTER A DIGITAL HUMAN'S MOTION	322
ANIMATING THE ARM	322
ALTERING THE HAND WAVE IN THE GRAPH EDITOR	324
CREATING A WALK CYCLE USING CHARACTER SETS	325
CREATING A WALK ANIMATION	329
USING THE TRAX EDITOR TO REPEAT THE WALK CYCLE	334
REDIRECTING A WALK ANIMATION	337
MAKING A CLIP OF THE HANDWAVE ANIMATION	338
ADDING THE HAND WAVE AND HEAD TURN CLIPS TO THE WALK CYCLE ANIMATION	339
ENTERING THE GRAPH EDITOR FROM TRAX TO ALTER A CLIP	341
CONCLUSION	341
 CHAPTER 12: HUMAN ANIMATION PRINCIPLES	 345
DIALOGUE	345
DIALOGUE ESSENTIALS	345
WAYS OF MAKING THEM TALK	346
USING AN EXPOSURE SHEET	346
WORKING WITH DIALOGUE AND SOUND CLIPS IN THE TRAX EDITOR	347
STORYBOARDING	355
ROTOSCOPING	356
THE 12 PRINCIPLES OF ANIMATION	358
1. SQUASH AND STRETCH (WEIGHT AND RECOIL)	358
2. ANTICIPATION	359
3. STAGING	359
4. STRAIGHT-AHEAD VERSUS POSE-TO-POSE ACTION	360
5. FOLLOW-THROUGH AND OVERLAPPING ACTION	361
6. SLOW IN AND SLOW OUT	361
7. ARCS	362
8. SECONDARY ACTIONS	362
9. TIMING	363

10. EXAGGERATION	364
11. SOLID DRAWING	364
12. APPEAL	365
THE ELEMENTS OF ANIMATION	365
1. PACING AND IMPACT	365
2. ACTION REACTION	366
3. RHYTHM AND LINES OF ACTION	366
4. PATHS OF ACTION	366
5. SPATIAL RELATIONSHIPS	367
6. ACCENTS	367
7. CYCLES	367
8. POSTURES	367
9. THE TAKE	368
10. EMOTIONS	368
11. BALANCE/IMBALANCE	368
12. WEIGHT, MASS, AND GRAVITY	368
USING CLOTH DYNAMICS FOR FOLLOW-THROUGH AND OVERLAPPING	
ACTION	369
MODELING THE CLOTHES	369
CONVERTING THE DRESS INTO AN nCLOTH OBJECT	373
CREATING A COLLISION OR PASSIVE OBJECT	374
CONSTRAINING CLOTHES TO MOVE ALONG WITH A CHARACTER	375
RENDERING	376
TERMINAL WINDOW RENDERING	376
MAC OS X INSTRUCTIONS	378
WINDOWS INSTRUCTIONS	378
CONCLUSION	378
Bibliography	379
Index	381