S18-Animation   Online Syllabus HERE

From stenner:teaching

Spring 2018 - Digital Art and Animation

Course Description

Credits: 3; pre-req: junior level digital media concentration and ART2932C (Time Based Media)

[from the university course listing]

An intermediate class that explores principles and concepts of animation using traditional methods, digital imaging, and contemporary 2D and 3D software applications. Lectures, demonstrations, screenings and readings provide students with the opportunity to integrate concept, form and technology to explore the possibilities of animation.

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Dr. Jack Stenner
Associate Professor, Art + Technology
Office: FAC 304
Office Hours: TBD
352.273.3074
stenner@ufl.edu (mailto:stenner@ufl.edu)

ART3616C Undergraduate
ART6675C Graduate
Class: FAC 306
Time: T/Th 11:45 - 2:45
Website: http://art-tech.arts.ufl.edu/~jack/wiki/S18-Animation
Listserv: SPRING-1757-L@lists.ufl.edu (mailto:SPRING-1757-L@lists.ufl.edu)
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Introduction

This course is designed to introduce students to an "animation workflow" prevalent in the realm of art production and computer graphics. The emphasis is on the development of an **experimental** art practice that combines form, method, and content.

Multiple projects emphasizing different aspects of what is considered the "animation pipeline", from 3D modeling, texturing, lighting, motion, and post-production compositing techniques, will be used to develop ones skills in the overall, artistic use of these technologies. You will learn to integrate CG elements with live background imagery in the form of still or short motion composites. Lectures on animation principles and methods, introduction to the history of animation, and screenings of past and contemporary uses of computer graphics in art practice are planned. Reading and writing assignments will lead to class discussions investigating the nature of digital art and animation.

Objectives

1. articulate cinematography digitally
2. compose motion graphics and imagery
3. develop editing methodologies
4. extend a critical approach to media
5. synthesize a long term production pipeline
6. create conceptual proposals to generate work
7. utilize historical and contemporary animation and theory in work

Grading

Grades will be based 90% on class assignments and 10% on class participation. You are expected to constructively criticize your peers. Constructive criticism is considered a part of your class participation.

Minus Grades were instituted on campus during Summer A 2009. For more information: [1] (http://www.isis.ufl.edu/minusgrades.html)

Specific info on grades and grading can be found at:
https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx

Notwithstanding the description of grades above, generally, grades are conceived in this way:

A(Excellent) Student's work is of exceptional quality and the solutions to problems show a depth of understanding of the program requirements. Project is fully developed and presented well both orally and graphically. Student has developed a strong and appropriate concept that clearly enhances the overall solution. The full potential of the problem has been realized and demonstrated.

B(Good) Student's work shows above average understanding and clear potential. All program requirements are fulfilled and clearly and concisely presented.

C(Fair) Student's work meets minimum objectives of course and solves major problem requirements. Work shows normal understanding and effort. Quality of project as well as the development of knowledge and skills is average.

D(Poor) Student's work shows limited understanding and/or effort. Minimum problem requirements have not been met. Quality of project or performance as well as development of knowledge and skills is below average.

F(Failure) Student's work is unresolved, incomplete and/or unclear. Minimum course objectives or project requirements are not met, and student's work shows lack of understanding and/or effort. Quality of project or performance is not acceptable.

Instructor's evaluation of student's interest, motivation, attendance, proficiency and overall development or improvement during the semester will be taken into consideration in determining the final course grade. This syllabus is subject to refinement and development throughout the semester based on feedback and class interaction. Policies and grading criteria are absolute and will not change. Any substantial changes will be discussed with the class prior to implementation.

Grading breakdown:

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Strange Loop  = 10%
Simple Form = 10%
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   Form and Meaning  = 10%
   What is Real? Proposal = 10%
   What is Real?  = 20%
   What is Real? Documentation = 10%
   Essays:    Total = 15%
   Class Participation  = 15%
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Attendance

Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policies that can be found at: https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx.

Evaluations

Students are expected to provide feedback on the quality of instruction in this course by completing online evaluations at https://evaluations.ufl.edu. Evaluations are typically open during the last two or three weeks of the semester, but students will be given specific times when they are open. Summary results of these assessments are available to students at https://evaluations.ufl.edu/results/.

Reading

Readings will consist of .pdfs and URLs available on the class website as well as this textbook: TBD

Materials and Fees

Required materials will depend on the proposed projects submitted by students. Students will design projects and set budgets based on the goals of the work. See the Schedule of Courses for any attendant fees related to this course.

Additional Policies and Disclaimers

Be sure to read the University Policies (http://art-tech.arts.ufl.edu/~jack/wiki/UF_Policies) and other disclaimers linked at the bottom of each and every page ----- see below

Retrieved from "http://art-tech.arts.ufl.edu/~jack/home/index.php?title=S16-Animation&oldid=37421"

- This page was last modified on 3 January 2017, at 08:31.
- This page has been accessed 215 times.

S18-Animation/projects

From stenner:teaching

Projects

- For all projects requiring a movie deliverable, use these instructions to format and present your work: HERE (http://art-tech.arts.ufl.edu/~jack/wiki/Video_Format_Instructions)

Essays

For every reading assignment you will write an essay that addresses the fundamental components of the article and demonstrates a basic knowledge of the key points. Include critical analysis of the content where appropriate. The essay should be posted on the class wiki prior to the beginning of class on the day the reading is due. You may refer to this written text during class discussion.

Strange Loop

Referencing Douglas Hofstader's book of the same name, and in tribute to DMA grad Patrick LeMieux, we will continue the tradition of starting out this class with a "strange loop" exercise.

Strange Loop Project (https://digitalmedia.arts.ufl.edu/webdav/papers/projects/animation/Strange_Loop_Project1.pdf) - login with your wiki username/pwd.

Simple Form (is that possible?)

Select a single "real world" object and using polygonal modeling techniques, replicate it. Photograph the object and create reference image planes to use as the basis for your model. Export your model and convert it to an stl file to be printed using the Art + Architecture Fabrication Lab. Create a continuously looping turntable animation and export it to a 1080p HD mp4 file. Create 1 "beauty" animation and 1 "playblast" animation with the wireframe topology of your model visible. Post the movie files to your wiki page along with a reference photo of the replicated object.

Form and Meaning

Select two to three "real world" objects whose juxtaposition creates meaning greater than each might individually. Using polygonal modeling techniques, replicate these forms and compose them in a way that supports your interpretation of their relationship or suggests a poetic reading. Create a continuously looping

turntable animation and export it to a 1080p HD mp4 file. Create 1 "beauty" animation and 1 "playblast" animation with the wireframe topology of your model visible. Post the movie files to your wiki page along with a reference photo of the replicated/referenced objects.

What is Real? PROPOSAL

You will be evaluated based on your ability to clearly articulate your ideas for the What is Real? project.

What is Real? FINAL PROJECT

Model (poly), texture, light, and composite a 3d form into a "real world" motion background to create a meaningful experience. Your goal is to blur our ability to separate "real" from "virtual" while self-reflexively creating an environment that addresses this concept. Submit a 1080p HD version to the wiki and link it to the "Projects" page as instructed therein. For final crit, render a 4K (4096x2160) ProRes 422HQ video file and put a copy in the Classes->S15 Digital Art->Finals directory. We will critique this file in the Black Box.

Produce a finished motion video (modeled, textured, lit, animated) of no more than 15 seconds (or the duration of the camera move). Distill all you have learned in the previous exercises with respect to form, content and method. In addition to the final composite described above, create a continuously looping turntable animation of your model and export it to a 1080p HD mp4 file. Create 1 "beauty" animation and 1 "playblast" animation with the wireframe topology of your model visible. Post the movie files to your wiki page. Post your in-process research documentation to your student wiki page.

- Shoot 10-15 second motion segment using RED camera
- Shoot and process spherical HDR image of physical scene
- Color correct image sequence using Red Cine-X Pro
- Stabilize motion video
- Match move video using Match Mover or SynthEyes
- Integrate CG object with motion video sequence
- Use image-based lighting techniques to light scene
- Use render passes to separate parts of composite for Nuke (use OpenEXR)
- Texture and light, UV map, using Mari and UVLayout
- Render using VRay
- Composite, color correct and tune image in Nuke
- Present your work using the requirements above.

What is Real? DOCUMENTATION

You will be evaluated based on your documentation of the What is Real? project.

Retrieved from "http://art-tech.arts.ufl.edu/~jack/home/index.php?title=S17-Animation/projects&oldid=37430"

S18-Animation/outline

From stenner:teaching

Course Outline

- **Unless otherwise specified, all readings are due on Tuesdays following their assignment.**

Wk 1 : Jan 5, 7 Introduction

1. Intro - Syllabus
2. History
3. Lecture: Art * Film * Animation - various works
    1. Picasso, Duchamp, Bunuel/Dali,Eisenstein, Cage, Svankmajer, Quay, Brakhage, Arcangel
4. Assignment: (Due next week.)
    1. READ-Strange Loop, Douglas Hofstadter (https://digitalmedia.arts.ufl.edu/webdav/papers/theory/hofstadter/hofstadter-strange_loops.pdf)
    2. READ-The Function of the Studio (when the studio is a laptop), by Caitlin Jones (https://digitalmedia.arts.ufl.edu/webdav/papers/practice/jones_caitlin_studio.pdf)
    3. REVIEW-Oliver Laric (http://oliverlaric.com/)
    4. REVIEW-Spirit Surfers (http://www.spiritsurfers.net/)
    5. REVIEW-double happiness (http://doublehappiness.ilikenicethings.com/)
    6. REVIEW-LSHOADAKA (http://www.loshadka.org/)
    7. REVIEW-nasty nets (http://nastynets.com/)
    8. REVIEW-Petra Cortright (http://www.petracortright.com/)
    9. **BEGIN** - Strange Loop Project (https://digitalmedia.arts.ufl.edu/webdav/papers/projects/animation/Strange_Loop_Project1.pdf) - login with your wiki username/pwd

Wk 2 : Jan 12, 14 Survey of Forms

1. Discuss readings and websites.
2. Screening: Norman McLaren: Creative Process
3. Develop/Discuss projects
4. Demo: After Effects
5. Assignment: (Due next week.)
    1. **FINALIZE** Project 1 [Strange Loop]

Wk 3 : Jan 19, 21 Poly Modeling I

1. **CRITIQUE** Project 1 [Strange Loop]
2. FabLab orientation/registration (Thursday, 11:45 AM @ FabLab)

3. Demo: Maya Polygonal Modeling
4. Assignment: (Due next week.)
    1. **BEGIN** - Project 2 [Simple Form (is that possible?)]
    2. Reading:

Week 4 : Jan 26, 28 Poly Modeling II

1. Practice/Exercise: More Maya Polygonal Modeling
2. Assignment: (Due next week.)
    1. WORK

Week 5 : Feb 2, 4 Texturing I

1. Work on Project 2
2. Introduction to Texturing.
3. Assignment: (Due next week.)
    1. **FINALIZE** Project 2 [Simple Form (is that possible?)]

Week 6 : Feb 9, 11 Texturing II

1. **REVIEW** Project 2 [Simple Form (is that possible?) - Tuesday the 9th]
2. Maya Materials and Basic Rendering
    1. Create scene that exhibits:
        1. A bitmap texture
        2. A Metallic car paint (Mental Ray)
        3. Transparency
        4. Reflectivity
        5. Bump Map
        6. Displacement Map
3. Assignment: (Due next week.)
    1. **BEGIN** - Project 3 [Form and Meaning]

Week 7 : Feb 16, 18 Polygonal Modelling I

1. WORK WORK WORK

Week 8 : Feb 23, 25 Lighting I

1. **REVIEW** Project 3 - due 25th [Form and Meaning]
2. Discuss readings.
3. Screening:
4. Demo:
5. Assignment: (Due next week.)
    1. None

Week 9 : Mar 2, 4 SPRING PRODUCTIVITY

Spring PRODUCTIVITY - NO CLASS!

Week 10 : Mar 9, 11 Lighting II

1. Demo: Rendering, shadows, layers, passes
2. Assignment: (Due next week.)
     1. **BEGIN** - FINAL PROJECT [What is Real?]
     2. Reading: View Lynda.com render layer and render pass tutorials.

Week 11 : Mar 16, 18 Rendering Layers

1. We'll work on render passes in Mental Ray
2. Assignment: (Due next week.)
     1. WORK!
          1. Research and document (ie, post to wiki) your final project ideas.
          2. Photo your proposed shooting location and mock up your shot.
          3. Prepare to present your project proposal on Tuesday.
          4. Locate all potential shot locations on the google Shot Map I sent via email
          5. Study Red Epic INFORMATION (http://art-tech.arts.ufl.edu/bb/viewtopic.php?f=3&t=14) on the A+T Tutorial Forum

Week 12 : Mar 23, 25 Rendering Passes/Image-based Lighting

1. **REVIEW** PROPOSAL [What is Real? Proposal]

     Present your concept and production plan for the final project (Tuesday)

1. Assignment: WORK

Week 13 : Mar 30, Apr 1 Concept and Design Development

1. Begin production of CG elements/scene for your shoot
2. Begin Shooting site footage with Red Epic (Thursday)
3. We will also collect spherical panoramas for HDRI lighting at the sites.
4. Assignment: WORK

     Prep for shooting background footage with Red.
     You must pre-plan EVERY element of your shoot, in advance
     You must have any/all props or assets in place at the site of your shoot
     Remove any extraneous proposed shot locations from the Shot Map
     Continue CG development

Week 14 : Apr 6, 8 Shooting with the Red Digital Cinema Camera

1. Continue shooting site footage using RED Epic!
     1. See Google Shot Map
2. Continue CG work

3. Assignment: WORK

Week 15 : Apr 13, 15 PRODUCTION

1. Continue CG work
2. Assignment: WORK

Week 16 : Apr 20 LAST DAY OF CLASS

1. Continue CG work
2. Assignment: WORK

Week 17 - TBD - FINAL

1. **REVIEW** Project 5 [What is Real?]

DROP DEAD DATE: TBD

COMPLETE WIKI UPDATES AND ALL DOCUMENTATION
I will grade based on what I see on the wiki at this day and time!
If it's not there, you didn't do it!
I will LOCK the wiki at this point (ie, no more edits allowed)!

Retrieved from "http://art-tech.arts.ufl.edu/~jack/home/index.php?title=S17-Animation/outline&oldid=37429"

S18-Animation/resources

Resources

Pluralsight/Digital Tutors Playlist

- A+T Art and Animation playlist (http://app.pluralsight.com/playlist/e1ddf04d-f387-4a7d-916d-874851a2f420)

Lynda.com Class Playlist

- Digital Art & Animation Playlist (http://www.lynda.com/SharedPlaylist/e7ef683817c24b44bc1231c79d57a42a?org=ufl.edu)

Films/Documentaries

- This is where you will find films I'll assign in class.
- My PLEX server with library of art films (http://plex.tv/web) - I'll provide you with a login and password.

Just cool

- Azealiea Banks Music Video (http://www.youtube.com/watch?v=xGox2wVCLuw)

Why

Mark Leckey: Cinema In The Round

Making a Scene

Making a Scene with Janusz Kaminski (http://nyti.ms/192RWAr)

Composition

From Focal Elements to Fibonacci: A 30-Minute In-Depth Study of Composition (http://nofilmschool.com/2014/11/focal-elements-fibonacci-30-minute-depth-study-composition)

A+T Workflow Overview

A+T Maya + VRay + Nuke Workflow (http://art-tech.arts.ufl.edu/bb/viewtopic.php?f=3&t=30)

NUKE

- Maya Vray NUKE render passes **START HERE** (http://youtu.be/QXq4RAaHbLc?list=PLv-Ub3vEkYs5zky1-I7x4Z5DqI21KjcW5)
- My Nuke YouTube Playlist (http://www.youtube.com/playlist?list=PLv-Ub3vEkYs5zky1-I7x4Z5DqI21KjcW5)
- Learn Nuke (http://www.thefoundry.co.uk/products/nuke/learn1/)
- Digital Tutors (http://www.digitaltutors.com/software/NUKE-tutorials)
- Nuke Station (http://nukestation.com/)
- Creative COW Nuke Tutorials (http://library.creativecow.net/tutorials/nuke)
- Lynda.com Nuke Tutorials (http://www.lynda.com/Nuke-training-tutorials/261-0.html)
- Color Grading Tips and Tricks - see 8min mark for **Film Grain** (http://vimeo.com/87174031)
- Fringing Edges? Read This! (http://opticalenquiry.com/nuke/index.php?title=Premultiplication)
- Premult/Unmult Alpha Basics (http://www.youtube.com/watch?v=TK0I5e5cXZo)

Mari

- A Freelancer's Guide to Mari **START HERE** (http://www.youtube.com/watch?v=amdM173mg7U)
- Intro to Mari (http://vimeo.com/90696313)
- Mari with Maya intro (http://vimeo.com/108743947)
- Beginner's Guide to Mari (http://www.youtube.com/watch?v=deAFs_AJQpM)
- Maya to Mari Workflow (http://www.itsartmag.com/features/maya-to-mari-workflow/)
- My Mari Playlist (http://www.youtube.com/playlist?list=PLv-Ub3vEkYs71laXVYMeyZ6242ze3N2c3)

V-Ray

- VRay Universal Settings (good, base starting point for quality renders) (http://docs.chaosgroup.com/display/VRAY3/Universal+V-Ray+Settings#)
- VRay Optimzation (better (faster) than Universal Settings) (http://www.cggallery.com/tutorials/vray_optimization/)
- Vimeo tutorial related to above (http://vimeo.com/groups/270081/videos/91627496)
- Tips on Optimization (speed) (http://www.workshop.mintviz.com/tutorials/vray-speed-tips-for-3d-visualisation/)
- Nice Simple Explanation of Reflection in VRay (http://blog.turbosquid.com/2014/04/14/turbotips-v-ray-material-part-2-reflection/)
- Advanced Rendering using HDRs and Mesh Lights (http://www.youtube.com/watch?v=ddgEzaxMCvM)
- BRIAN FREISINGER Tutorials (http://www.disopolis.com/)
- ChaosGroupTV V-Ray Maya Tutorials (http://www.youtube.com/playlist?list=PL11E91582A45B7CD0)
- Linear Workflow (http://vimeo.com/62815041)
- V-Ray for Maya (Renderschool) (http://renderschool.com/products/training/vray-for-maya-basics/)
- Maya VRay NUKE render passes pt1 (http://www.youtube.com/watch?v=QXq4RAaHbLc)
- Nice Getting Started with VRay Materials Tutorial (chrome, bump, etc.) (http://vimeo.com/51597717)
- HDR lighting for interiors (http://www.peterguthrie.net/blog/2014/7/hdr-sky-lighting-for-interiors)
- Linear Workflow for VRay and Maya (http://www.youtube.com/watch?v=8lnVtIjsOhw)
- VRay Object Properties and Maya Render Layers (https://vimeo.com/53083479)

Stuck Together

Stuck Together by Martina Menegon (http://vimeo.com/113403756)

VR Film

Behind The Scenes: Google ATAP 'HELP' (http://vimeo.com/129240342)

Sweet CG (or not) Stuff

Hyde Park (see videos) (http://www.hyde-park.nl/)

Holly Herndon, Chorus

Holly Herndon, Chorus, by Akihiko Taniguchi (http://vimeo.com/84420787)

Ryan Trecartin

Animation Companion (http://dismagazine.com/dystopia/61220/ryan-trecartin-animation-companion/)

20 Hz by Semiconductor

Ambient Occlusion

- http://www.samwirch.com/blog/simple-ambient-occlusion-render-maya-2012

Use Background Shader replacement

- http://brandonfayette.blogspot.com/2009/01/annoyed-wth-use-background-shader-in.html

Using Turtle to render and bake

- Turtle Info (http://usa.autodesk.com/adsk/servlet/item?siteID=123112&id=17208914)

HDR Images for Image-based Lighting

- AutoDesk HDRI Tutorial (http://usa.autodesk.com/adsk/servlet/item?siteID=123112&id=8447418)
- HDRI Tutorial (http://www.3dtutorialzone.com/tutorial?id=70)
- Paul Debevec website (http://www.pauldebevec.com/)
- HDR Mill (http://www.hdrmill.com/Freebies.htm)
- Sky Probes (http://gl.ict.usc.edu/skyprobes/)
- Free HRDI (http://www.aversis.be/hdri/hdri-free.htm)
- Food4Rhino (http://www.food4rhino.com/backgrounds-and-textures)
- Creating Spherical HDRI Image - Tutorial (http://www.youtube.com/watch?v=ouOEM4cKKGc&feature=share&list=PL15B8C737F69319BE)

EXR Format and After Effects

Use this to write files with render passes included in a single file

- ProEXR plugin (free) (http://fnordware.blogspot.com/2012/04/proexr-ez-is-free.html)
- Vimeo Tutorial on Using OpenEXR with Maya and After Effects (https://vimeo.com/15537018)
- The Basics Of EXR's For After Effects (http://ae.tutsplus.com/tutorials/workflow/the-basics-of-exrs-for-after-effects/)
- My Notes on Using EXR with Maya (http://art-tech.arts.ufl.edu/bb/viewtopic.php?f=3&t=21)

RED

- All you want to know on the A+T Forum (http://art-tech.arts.ufl.edu/bb/viewtopic.php?f=3&t=14)
- Shot on RED, 2013 (https://vimeo.com/63060016)

Motion Tracking / Image Stabilization

Motion tracking and image stabilization often get confused with match-moving or camera tracking (see next section). Motion tracking and image stabilization are concerned with following components of an image for various compositing operations, but are not so focused on camera position reconstruction (necessarily). With image stabilization, the idea is to smooth bumps or irregularities in a hand-held video shot. The most common techniques are pixel (color/luminance) tracking and planar tracking. You can do basic motion tracking and image stabilization within AE or using the bundled Mocha application. The bundled Mocha cannot do stabilization, but is an excellent planar tracker. We also have Syntheyes, which is one of the most-used and complete applications for all sorts of tracking/stabilization AND match-moving.

Syntheyes

- Quick Pass through SynthEyes 2011 (https://www.youtube.com/watch?v=qIdRn1xnmMs)
- SynthEyes Image Stabilization Tutorial (http://www.ssontech.com/content/stabile.htm)
- Filter-Mode Stabilization (http://www.ssontech.com/content/filstab.htm)

    This one is for when there is no single spot you are tracking.

- List of Syntheyes Tutorials (http://www.ssontech.com/learning.htm)
- Syntheyes YouTube Channel (https://www.youtube.com/user/SynthEyesHQ)
- UBER SynthEyes Tutorial (https://www.youtube.com/watch?v=dipTbUkAXZk)

After Effects

- Adobe's Reference page (http://helpx.adobe.com/after-effects/using/tracking-stabilizing-motion-cs5.html)
- Kind of Annoying Tutorial via AE (http://library.creativecow.net/articles/swanson_grant/Final2_mixdown2.php)

Mocha

- Fundamentals of Mocha - Stabilization in After Effects (https://www.youtube.com/watch?v=anXXWRd53H8)
- Tutorial: Mocha image stabilization (https://www.youtube.com/watch?v=dq59Ua8THws)
- See Mocha and Mocha Shape (http://www.lynda.com/After-Effects-CS5-tutorials/new-creative-techniques/61991-2.html?lpk2=61991)

Camera Tracking / Match Moving

Match moving and camera tracking involve the digital reconstruction of camera position used to film a scene. The computer looks at features in the motion image, triangulates various positions, and estimates the location of the camera. These tracking points and the location of the camera can be exported to various applications, such as Maya, to locate a CG camera, or to lock CG models to positions in a 3D space corresponding to the motion imagery. We have both Syntheyes and Match Mover to facilitate this.

Syntheyes

- Basic Match Moving (https://www.youtube.com/watch?v=R6MdtP2Pf38)
- Getting started with SynthEyes (https://www.youtube.com/watch?v=q7nm_dJ-pek)

    First half of this is good for orientation. Second half is focused on C4D and AE.

- List of Syntheyes Tutorials (http://www.ssontech.com/learning.htm)
- Syntheyes YouTube Channel (https://www.youtube.com/user/SynthEyesHQ)
- UBER SynthEyes Tutorial (https://www.youtube.com/watch?v=dipTbUkAXZk)

Match Mover

- Match Mover for Maya - Getting Started (https://www.youtube.com/watch?v=0OAU7Fs3glA)
- Match Mover for Maya - Automatic Tracking (https://www.youtube.com/watch?v=DebF_T0LMzY)
- Match Mover for Maya - Manual Tracking (https://www.youtube.com/watch?v=fY_yF19zcvQ)
- See Lynda.com Tutorials

A Giant List of Everything You Need To Know about 3d Modeling

Everything Below Comes from this page!!

- http://freetexthost.com/nzjanyanw0

Tutorials:

- Image Planes as reference - setup (http://www.youtube.com/watch?v=naG7YUl5ZUQ)
- http://www.free3dtutorials.com
- http://www.3dbuzz.com/vbforum/sv_home.php
- http://www.3dk.org/tutorials/date/15/1.html
- http://www.3dtotal.com
- http://cg.tutsplus.com/
- http://www.creativecow.net/
- http://www.videocopilot.net/
- http://poopinmymouth.com/
- http://www.tutorialized.com/
- http://www.creativecrash.com/
- http://www.thegnomonworkshop.com/
- http://www.digitaltutors.com/09/index.php
- http://www.evermotion.org/tutorials
- http://www.google.com/

Specific Starter Tutorials:

Modeling

- http://www.3dtotal.com/ffa/tutorials/max/joanofarc/joanmenu.php : 3DS Max Character Modeling tutorial - Best you'll find
- http://www.poopinmymouth.com/tutorial/tutorial.htm : Great introduction to basic game character modeling
- http://newtek.com/lightwave/training.php : Free Lightwave 3D training videos

UVMapping and Texturing

- http://www.3drender.com/light/compositing/index.html 3D Compositing
- http://racer445.com/ : Intro to texture concepts and normal mapping
- http://cgtextures.com/ : Best free texture resource
- http://features.cgsociety.org/story_custom.php?story_id=4678 : Introduction to texture concepts
- http://www.grungetextures.com/gallery/
- http://www.absolutecross.com/graphics/textures/
- http://www.psbrushes.net/ : Brushes can be used to create textures
- http://www.photoshopbrushes.com/
- http://www.smashingapps.com/2009/01/26/31-most-colorful-collection-of-high-quality-texture-packs.htm
- http://www.creativecrash.com/3dsmax/downloads/shaders/c/
- http://www.creativecrash.com/maya/downloads/shaders/c/
- http://www.creativecrash.com/downloads/3d-textures/c/
- http://cg.tutsplus.com/tutorials/texturing-a-human-face-day-1-the-uvw-unwrap/ : UV Unwrapping in Max
- http://download.autodesk.com/media/3dsmax/peltmap_max8_380k.mov : Demo of pelt unwrap feature in Max

Dynamics

- http://www.allanmckay.com/site/
- http://www.joegunn3d.com/Tutorials.html

Game Character Creation

- http://www.noesisinteractive.com/xnabot/
- http://www.fpsbanana.com/tuts/8485

Game creation resources

- http://www.blender.org/
- http://unity3d.com/
- http://www.udk.com/download.html
- http://www.gamasutra.com/
- http://www.gameartisans.org/

Zbrush

- http://www.3dartspace.com/index.php?option=com_content&task=view&id=304 Meats Meier Intro to Zbrush, free, informative, highly recommend.
- http://cg.tutsplus.com/articles/web-roundups/tutorial-roundup-82-earth-shattering-zbrush-tutorials/

Free Downloads:

Blender 3D:

- http://www.blender.org/

Wings3D:

- http://www.wings3d.com/

Softimage Mod Tool:

- http://usa.autodesk.com/adsk/servlet/pc/item?id=13571257&siteID=123112

Houdini Apprentice:

- http://www.sidefx.com/index.php?option=com_download&Itemid=208&task=apprentice

Underage b&s and College Students who can get discount software:

- http://www.studica.com/index.cfm
- http://www.journeyed.com/

Compositing:

- http://www.thefoundry.co.uk/pkg_examples.aspx?ui=CBC2593A-2C9F-4EF9-84BE-C198B0171453
- http://www.youtube.com/eyeonsoftware
- http://www.youtube.com/user/TheFoundryChannel
- http://www.videocopilot.net/
- http://www.digilab.uni-hannover.de/docs/manual.html
- http://www.tutorialsphere.com/tutorials/eyeon-fusion/compositing
- http://library.creativecow.net/articles/holt_karl/syntheyes.php : Introduction to Matchmove with Syntheyes.
- http://ae.tutsplus.com/articles/roundup/26-tracking-and-3d-matchmoving-plus-after-effects-tutorials/ : 26 great Camera tracking and Matchmove tutorials

Animation:Free Rigs

http://www.11secondclub.com/resources/

http://animationbuffet.blogspot.com/
http://www.xsibase.com/tools/skeletons.php

MoCap libraries (free and none free)

http://mocap.cs.cmu.edu/search.php
http://www.mocapclub.com/Pages/Library.htm
http://accad.osu.edu/research/mocap/mocap_data.htm

3D Communities:

http://www.cgsociety.org/
http://www.cgchannel.com/
http://www.cgfocus.com/
http://area.autodesk.com/
http://spinquad.com/
http://www.cgsphere.com/

Job Hunting:

http://www.highendcareers.com/
http://jobs.cgsociety.org/

Vocabulary:

ftp://ftp.futurenet.co.uk/pub/arts/Glossary.pdf

Remediation

Bolter, J. David, and Richard A. Grusin. Remediation: Understanding New Media. Cambridge, Mass: MIT Press, 1999.
http://mitpress.mit.edu/books/chapters/0262522799chap1.pdf

Texturing Tutorials

http://caad.arch.ethz.ch/info/maya/manual/UserGuide/ModelingPoly/PolyRender.fm.html
http://www.creativecrash.com/maya/tutorials/texturing/c/texturing-polygons

Just Cool

Just Cool

Modeling Humans

Modeling Humans

Fez

Fez

Achron

Achron

Echochrome

Echochrome

Braid

Braid

Portal

Portal

levelHead

levelHead

Self Co-op Games

Self Co-op Games

TAS

http://tasvideos.org/
http://tasvideos.org/380M.html
http://tasvideos.org/871M.html

TAS Video

Team Fortress 2 Mass A.I.

Team Fortress Videos

Trackmania Mass A.I.

Track Mania Videos

Architectural Projection

Architectural Projection Videos

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1 Button Mouse

If you are on Maya using a 1 button mouse make sure to set this in the Window/Setting and Preferences/Preferences

The 1-button commands are:

```
Command = MM
Control = RM
```

So when dragging, hold down:

```
Opt = tumble
Opt-command = track
Opt-Control = zoom
```

Use Home key for Insert (not present on a Mac)

Mark Hansen

Hansen, Mark B. N. *New Philosophy for New Media*. Cambridge, Mass: MIT Press, 2004.
download hansen-digital_asw.pdf (http://digitalmedia.arts.ufl.edu/~lemieux/docs/hansen-digital_asw.pdf)

The Brothers Quay

http://en.wikipedia.org/wiki/Brothers_Quay

Brothers Quay Videos

Giuseppe Arcimboldo

http://en.wikipedia.org/wiki/Giuseppe_Arcimboldo
Arcimboldo Images (http://images.google.com/images?hl=en&client=firefox-a&rls=org.mozilla:en-US:official&hs=m55&resnum=0&q=giuseppe+arcimboldo&um=1&ie=UTF-8&ei=Z9zPSqv9N4io8Abh5qHzAw&sa=X&oi=image_result_group&ct=title&resnum=1&ved=0CBgQsAQwAA)

Hans Holbien

http://en.wikipedia.org/wiki/Hans_Holbein_the_Younger
http://en.wikipedia.org/wiki/The_Ambassadors_(Holbein)

DVD Authoring

http://www.methodshop.com/gadgets/tutorials/dvd-loop/

Cursor*10

http://www.nekogames.jp/mt/2008/01/cursor10.html
http://www.thegamehomepage.com/play/cursor-x-10/

David Linklater

Waking Life
Scanner Darkly
Shorts

Stop Motion Tests

Objects.zip (http://digitalmedia.arts.ufl.edu/~lemieux/docs/Objects.zip) - Found objects manipulated by the class.
Walk.zip (http://digitalmedia.arts.ufl.edu/~lemieux/docs/Walk.zip) - Sequential images from my walk to work.
Plate.zip (http://digitalmedia.arts.ufl.edu/~lemieux/docs/Plate.zip) - Dinner getting eaten.

Vanevar Bush

http://en.wikipedia.org/wiki/Vanevar_Bush
Vanevar Bush Video

Douglas Engelbart

http://en.wikipedia.org/wiki/Douglas_Engelbart
Douglas Engelbart Mother of All Demos

Ted Nelson

http://en.wikipedia.org/wiki/Ted_Nelson

Gilles Deleuze

Deleuze, Gilles. *Cinema 2: The Time Image*. Minneapolis: University of Minnesota Press, 1983.
download deleuze-crystal_image.pdf (http://digitalmedia.arts.ufl.edu/~lemieux/docs/deleuze-crystal_image.pdf)

David Lynch

http://www.davidlynch.com/
http://en.wikipedia.org/wiki/David_Lynch

David Lynch Videos

World of World of Warcraft

World of Warcraft Videos

Animator vs. Animation

Animator versus Animation Videos

Stewart Smith

http://stewdio.org/jed/
Stewart Smith Video

J. Stuart Blackton

http://en.wikipedia.org/wiki/J._Stuart_Blackton
J. Stuart Blackton Videos

Emile Cole

Emile Cole Video

Winsor McCay

http://en.wikipedia.org/wiki/Winsor_McCay
Winsor McCay Video

Douglas Hofstadter

Hofstadter, Douglas R. *Gödel, Escher, Bach: An Eternal Golden Braid*. New York: Vintage Books, 1980.
download hofstadter-little_harmonic_labyrinth.pdf (http://digitalmedia.arts.ufl.edu/~lemieux/docs/hofstadter-little_harmonic_labyrinth.pdf)

Zbigniew Rybczynski

Zbigniew Rybczynski Video

Paul Robertson

http://probertson.livejournal.com/
Paul Robertson Videos

Julian Oliver

http://julianoliver.com/
http://www.vimeo.com/julianoliver
http://www.selectparks.net/

Jan Švankmajer

http://en.wikipedia.org/wiki/Jan_Švankmajer
http://www.imdb.com/name/nm0840905/
Jan Švankmajer Videos

YTMND

http://ytmnd.com
http://en.wikipedia.org/wiki/YTMND

http://onthesidewalk.ytmnd.com/
http://hesgotsuperhearing.ytmnd.com/
http://eeuauaughhhuauaahh.ytmnd.com/

The Shepard Risset Scale

http://en.wikipedia.org/wiki/Shepard_tone
http://www.crowncity.net/ratcave/Audio/Audio.html
http://www.netalive.org/tinkering/shepard-effect/
http://swiki.hfbk-hamburg.de:8888/MusicTechnology/826

Braid

http://braid-game.com/
Braid Videos

Download Mac OSX

- http://www.playgreenhouse.com/game/NNONE-000001-01/

Download Windows PC

http://store.steampowered.com/app/26800/
http://www.playgreenhouse.com/game/NNONE-000001-01/
http://www.impulsedriven.com/braid
http://www.gamersgate.com/DD-BRAID/braid

Download Xbox Live Arcade

http://www.xbox.com/en-US/games/b/braidxboxlivearcade/

Extra information

http://braid-game.com/news/

http://en.wikipedia.org/wiki/Braid_%28video_game%29
http://www.davidhellman.net/blog/the-art-of-braid-index/
http://kotaku.com/5035133/the-art-of-braid-a-deconstruction

Michel Gondry

Michael Gondry Videos

Chris Cunningham

Chris Cunningham Videos

Jame Lowne

James Lowne Website (http://www.jameslowne.com)
Interview with James Lowne (http://www.furtherfield.org/features/interviews/interview-james-lowne)

Rendering

Mental Ray Nodes (http://www.joelstutz.com/VC/Mental%20ray%20nodes.html)

Mapping Character UVs (http://cg.tutsplus.com/tutorials/autodesk-maya/how-to-uv-a-character-model-in-maya-2009)

Kris Kuksi

Industrial Rococo Assemblage Artist
Sculpture Gallery (http://kuksi.com/artworks/sculpture/)

Factory Fifteen

Architectural Visualizations
Factory Fifteen (http://factoryfifteen.com/7936/home)
Creator's Project: Architectural Filmakers (http://thecreatorsproject.vice.com/blog/meet-factory-fifteen-fusing-architecture-animation-and-design)

The Illusion of Life

Video demonstration (https://vimeo.com/93206523)
Illusion of Life tumblr (http://the12principles.tumblr.com/)

UF Policies

University/College/School/Class Policies

Academic Honesty

(See UF Rule 6C1-4.017 (PDF) (http://regulations.ufl.edu/chapter4/4017.pdf) Students are required to be honest in all of their university class work. Faculty members have a duty to promote ethical behavior and avoid practices and environments that foster cheating. Faculty should encourage students to bring incidents of dishonesty to their attention. A faculty member, in certain circumstances, can resolve an academic dishonesty matter without a student disciplinary hearing. The procedures and guidelines are available from the Director of Student Judicial Affairs. In the fall of 1995, the UF student body enacted a new honor code and voluntarily committed itself to the highest standards of honesty and integrity. (See UF Rule 6C1-4.0172 (PDF) (http://regulations.ufl.edu/chapter4/40172.pdf)

The Honor Code

UF students are bound by The Honor Pledge which states, "We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: "On my honor, I have neither given nor received unauthorized aid in doing this assignment." The Honor Code (http://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/) specifies a number of behaviors that are in violation of this code and the possible sanctions. Furthermore, you are obligated to report any condition that facilitates academic misconduct to appropriate personnel. If you have any questions or concerns, please consult with the instructor or TAs in this class. More on these policies can be found in the UF STUDENT GUIDE (http://www.dso.ufl.edu/studentguide/) .

Accommodations for Students with Disabilities

Support services for students with disabilities are coordinated by the DISABILITY RESOURCE CENTER (http://www.dso.ufl.edu/drc/) in the Dean of Students Office. All support services provided for University of Florida students are individualized to meet the needs of students with disabilities. To obtain individual support services, each student must meet with one of the support coordinators in the Disability Resources Program and collaboratively develop appropriate support strategies. Appropriate documentation regarding the student's disability is necessary to obtain any reasonable accommodation or support service.

Wellness

Contact information for the Counseling and Wellness Center: http://www.counseling.ufl.edu/cwc/Default.aspx, 392-1575; and the University Police Department: 392-1111 or 9-1-1 for emergencies.

Computer Use and Acceptable Use Policy

All faculty staff, and students of the University of Florida are required and expected to obey the laws and legal agreements governing software use. Failure to do so can lead to monetary damages and/or criminal penalties for the individual violator. Because such violations are also against University policies and rules, disciplinary action will be taken as appropriate. HTTP://WWW.CIRCA.UFL.EDU/COMPUTERS (http://www.circa.ufl.edu/computers) and HTTP://WWW.CIO.UFL.EDU/AUPOLICY.HTM (http://www.cio.ufl.edu/policies/aupolicy.html)

Disruptive Behavior

Be advised that you can and will be dismissed from class for disruptive behavior. More detailed information on this can be found in the UF RULES AND POLICIES (http://regulations.ufl.edu/chapter1/1008.pdf) .

HEALTH AND SAFETY

Please familiarize yourself with the UF SA+AH Health and Safety Handbook, available online at: http://arts.ufl.edu/art/healthandsafety

- In particular download and familiarize yourself with the Art + Technology area specific guidelines linked here. (http://saahhealthandsafety.weebly.com/uploads/3/5/4/4/3544731/digital_media_area_rules.docx)

Email and Communications

All email correspondence will be through your UFL gatorlink email address. You are responsible to check your email on a daily basis. No excuses for not having read email will be accepted. It is recommended that you DO NOT forward your UFL email to other services. Often, other services will mark UFL email as junk/spam and you will not receive it. THIS IS NOT A VALID EXCUSE. I commit to responding to your email within 24 hours during the week, and within 48 hours on the weekend. In return, I expect you to respond to my emails with same provisions.

Late Work Policy

I do not accept late work without penalty unless you provide a doctors letter or some other approved excuse explaining why your work is late. Any assignment that has a deadline, in particular project critiques, must be submitted on time for full credit. You **may** submit the work late, and I **may** give partial credit, at my discretion. Missing a crit is like skipping a meeting with your bosses favorite client; it will get you fired!

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