

Index

• Numerics •

- 2D drawing. *See* drawing in 2D
- 2D graphics, defined, 337
- 2D painting and drawing tools, 270–271
- 2D versus 3D, 8, 9, 60
- 3D drawing, 69–70
- 3D effects for interface
 - beveling the border, 57–58
 - 3D objects, 54–55
 - 3D text, 55–57
- 3D formats, 74
- 3D graphics, defined, 337
- 3D maps for user interface, 43
- 3D modeler, 282
- 3D modeling, rendering, and animation tools, 12, 268–270
- 3D models for art design, 25
- 3D Paint Tool (Maya), 111–112
- 3D programming tools, 277
- 3D rendering systems, 272
- 3D Studio format (3DS), 74
- 3D versus 2D, 8, 9, 60
- 3DMF (QuickTime 3D format), 74
- 3ds max software (Discreet), 12, 193, 269, 337
- 3DS (3D Studio format), 74
- three-point lighting configuration, 116

• A •

- Academy of Art University, 354
- accessing. *See* opening
- ACM-SIGGRAPH (Association of Computer Machinery, Special Interest Group on Graphics), 301
- Adobe
 - After Effects, 273
 - Audition, 275
 - GoLive, 274
 - Illustrator, 271, 342
 - Photoshop, 271, 346
 - Premiere, 274
 - Web site, 271, 273, 274
- After Effects software (Adobe), 273
- air friction object property, 221
- algorithms for falloff, 124
- Alias. *See also* Maya, Personal Learning Edition
 - Maya commercial edition, 2
 - Maya Complete, 269
 - Maya Unlimited, 269
 - Motion Builder, 193
 - Web site, 12, 269
- aligning. *See also* synchronizing
 - movement with sound, 189–192
 - neck and head, 160
- aligning objects, 70–71
- alpha channel, 337
- Ambient Color, 88
- ambient light, 117, 337
- animation conferences, 300–301
- Animation Controls, 183–184
- animation, defined, 337
- animation editors
 - Dope Sheet (Maya), 188–192
 - Graph Editor (Maya), 187–188, 189–190
- animation festivals, 299
- animation graphs, 187–188, 337
- animation loops. *See* loops
- animation path, 338
- animations. *See also* traditional animation
 - basics; *specific kinds*
 - ease of creating, 173
 - exporting from Maya in DTS format, 332–333
 - loops, 35
 - optimizing for Web presence, 297
 - previews, 256–257

- animations (*continued*)
 - pre-visualization, 26
 - 3D animation tools, 12, 268–270
 - wait animations, 33
 - animators, 283–284
 - Anisotropic shader, 93
 - Anney (International Animated Film Festival), 301
 - anti-aliasing, 259, 338
 - anticipation
 - displaying for intended motion, 31–32
 - pacing and, 34
 - timing and, 33
 - Apple's Final Cut Pro software, 274
 - approval, obtaining
 - for art design documents, 25
 - for Game Design Document, 23
 - area lights, 117, 119
 - arms. *See* limbs
 - Art Design phase
 - art design defined, 338
 - clay sculptures, 25
 - compiling reference materials, 24
 - in development process for games, 17
 - dialogue track, 27–28
 - documents, 19
 - Game Design Document and, 23–24
 - hand-drawn artwork, 25
 - labeling details, 25
 - sketching inspirations, 23–24
 - storyboards, 19, 25–28
 - 3D models, 25
 - Art Institutes, 351
 - artifacts, 338
 - artificial light, 338
 - artist jobs, 281–282
 - artwork. *See also* Art Design phase; images
 - artist jobs, 281–282
 - clay sculptures, 25
 - hand-drawn design art, 25
 - labeling details, 25
 - sketching inspirations, 23–24
 - storyboards, 19, 25–28
 - 3D models, 25
 - aspect ratio, 338
 - Association of Computer Machinery, Special Interest Group on Graphics (ACM-SIGGRAPH), 301
 - atmospheric effects, 260, 338
 - attaching. *See* combining; connecting
 - attenuation, 338
 - Attribute Editor (Maya)
 - applying bump maps, 106–107
 - applying reflection maps, 108–109
 - assigning material properties to object parts, 95–96
 - changing light color, 121, 126
 - changing light intensity, 123
 - changing material properties, 91–93
 - Light Effects section, 125, 126, 127
 - opening, 91, 118
 - positioning textures, 101–103, 104–105
 - selecting colors, 94
 - wrapping texture maps, 99–100
 - attribute keyframes, creating, 181–183
 - audience, focusing the view of, 30–32
 - audio editing tools, 275
 - Audition software (Adobe), 275
 - Auto Keyframing, 184
 - Avid's SoftImage XSI software, 12, 269–270, 349
- **B** •
- backdrop artists, 281
 - backfill light, 116
 - background images
 - backdrop artists, 281
 - creating in GUI Editor (Torque), 310–312
 - defined, 107, 109
 - high-resolution graphics for, 231
 - importing, 110
 - loading reference video as background, 204
 - loading scanned image as, 48–49
 - overview, 9, 109
 - scenery and props versus, 9
 - skybox for, 110–111
 - solid, for seamless textures, 104
 - for user interface, 43

- baking textures, 113, 338
 - bar graphs for user interface, 42
 - barrier constraint, 224
 - beta testing, 303
 - beveling
 - chamfering torso object edges, 137
 - interface border, 57–58
 - lips, 166
 - Bézier curve, 338
 - binding skin to bone structure, 201, 202
 - blend controls for morphing, 211–212
 - blinking eyes, creation method for, 161, 162–163
 - Blinn shader
 - for checkered tube, 234–235
 - defined, 93
 - using, 106, 108
 - blizzard, 249–250
 - blur effect, 338
 - blurring shadows, 122–123
 - body. *See* modeling characters; *specific body parts*
 - bone system, 339
 - bones
 - animating with, 204–207
 - controlling motion with kinematics, 199–200
 - creating and editing, 194–196
 - facial movements and, 209
 - naming, 197–198
 - number needed, 194
 - positioning, 195–196
 - scaling, 195
 - setting constraints, 198
 - setting influence volumes, 202–203
 - structuring, 194, 195–196
 - books, learning from, 300
 - Boolean commands, 160
 - border of interface, beveling, 57–58
 - bounding box, 339
 - bounding box objects, 328–329
 - bounding box shading, 89
 - brainstorming, 20
 - Brazil Rendering System, 272
 - Break Vertices command, 161, 162
 - bridging
 - limbs to torso, 148
 - neck to torso, 159
 - bump maps
 - applying, 106–107
 - defined, 89, 106, 339
 - geometry not changed by, 106
 - matching color textures, 107
 - buying
 - character models, 134
 - motion capture sets, 208
- C ●
- California Institute of the Arts, 352
 - cameras
 - animating for cut scenes, 234–236
 - defined, 339
 - moving, when to use, 234
 - views and, 62–63
 - careers in video gaming. *See also* landing a job
 - animators, 283–284
 - content creation path, 1–2, 279–285
 - experience and success measures for, 279
 - game artists, 281–282
 - Game Designer, 280–281
 - grunts, 285
 - lighting directors, 283
 - producer/director, 280
 - programming path, 1, 279
 - special effects artists, 284
 - testers, 284–285
 - 3D modeler, 282
 - trainers, 285
 - cartoon frame storyboards, 26
 - cartoon rendering, 262–263, 339
 - Cartoon shader, 93
 - CD-ROM drive, requirement for, 15
 - Centipede game, 12
 - chamfering torso object edges, 137
 - character animation
 - default pose, 201
 - facial movements, 209–216
 - hardware solutions, 193

- character animation (*continued*)
 - importance of, 193
 - kinematics for, 199–200
 - making character jump, 204–207
 - motion capture for, 193, 207–208, 275–276
 - rigging characters, 194–200
 - secondary motion and, 204
 - skinning characters, 201–203
 - software solutions, 193
- characters. *See also* modeling characters
 - defined, 339
 - keyframing, 35
 - overview, 10–11
 - posing and in-betweening, 34–35
 - T-pose, 201
- child objects. *See* parent and child objects
- clay sculptures for art design, 25
- clones for morph target creation, 210–211
- cloth object type, 218
- clothes, modeling, 170–171
- clouds, 242
- collision objects (Torque), 314
- colors
 - Ambient Color, 88
 - animating for cut scenes, 237–239
 - attribute keyframes using, 182–183
 - for lights, 120, 121
 - for lips, 166
 - as material properties, 88
 - Object Color, 88
 - selecting for materials, 94, 96
 - vertex colors, 113
- combining. *See also* bridging; connecting;
welding vertices
 - Boolean commands for, 160–161
 - character model parts into skin, 201
 - separate objects into single object, 146
- Combustion software (Discreet), 273
- compositing, defined, 339
- compositing software, 15, 272–273
- conferences, 300–301
- confirmation alerts, 43
- connecting
 - by bridging, 148, 159
 - hands and feet, 154–155
 - limbs to torso, 146–148
 - linking eyes to head, 164
 - linking teeth to face, 167–168
 - neck to torso, 159
 - skin to bone structure, 201, 202
 - tongue to mouth, 168
 - by welding vertices, 146–147, 154–155, 159
- constraints
 - defined, 339
 - disabling, 198
 - for dynamic simulations, 223–225
 - setting for bones, 198
 - types available (Maya), 224
- contests, 298–299
- Control Vertices (CVs), 49, 50, 232–233
- controllers, 339
- coordinate values, using, 64–65
- copying
 - keyframes (copy and paste), 184
 - objects (cloning), 210
- copyright issues, 24
- Corel's Painter software, 271
- cubic falloff algorithm, 124
- curves
 - drawing linear and smooth curves, 49–52
 - drawing splines, 49, 50
 - editing curve points, 52–53, 54
 - EP versus CV, 49, 50
 - extruding shapes, 80
 - lathing, 78–79
 - lofting along a path, 80–82
 - simplified, for polygon reduction, 85
 - Snap to Curves mode, 69
 - snapping curve points, 53
- custom levels (mods), 289, 306
- Cut Faces Tool (Maya), 142
- cut scenes
 - animating cameras for, 234–236
 - animating lights for, 236–237
 - animating textures for, 237–239
 - defined, 230, 340
 - explaining the game, 231
 - flow paths for, 27
 - introductory animations, 230
 - need for, 229
 - NURBS for modeling, 232–233
 - overview, 11

- particle systems for, 241–252
- patch modeling, 232
- pregame show, 230
- rendering, 253–263
- skipping as option for, 230
- storyboarding, 27
- storyline moved by, 230, 231
- cutting holes. *See* holes
- CVs (Control Vertices), 49, 50, 232–233
- cylinder objects
 - creating limbs using, 142–146
 - for head shape, 158
- cylindrical texture wrapping, 98

• D •

- deformations
 - controlling with influence volumes, 201–202
 - creating morph target using, 210
 - for muscle bulges, 203
- demo reel, 293–295, 340
- depth of field effect, 259, 340
- Descent user interface, 8
- design. *See* Art Design phase; Game Design phase; user interfaces
- designers, 280–281
- development process for games
 - Art Design phase, 17, 19, 23–28
 - Game Design phase, 16, 19, 20–23
 - integration, 17
 - testing, 17
- dialogue. *See* speech
- dialogue track, 27–28
- diffuse color, 340
- Digimation models, 73
- DigiPen Institute of Technology, 353
- Digital Fusion software (Eyeon), 273
- Digital Media Arts College, 353
- direct light, 117
- directional emitters
 - configuring, 248
 - creating, 245–246
 - defined, 244
- directors, 280

- DirectX technology (Microsoft), 276
- dirt and grime, textures for, 111–112
- disabling constraints, 198
- Discreet
 - Combustion, 273
 - 3ds max, 12, 193, 269, 337
- Disney (*Snow White*), 29
- displacement maps, 106, 107
- documents
 - Art Design phase, 19, 25–28
 - clay sculptures, 25
 - dialogue track, 27–28
 - flowcharts, 21–23
 - Game Design Document, 19, 21–23
 - hand-drawn artwork, 25
 - importance of, 19
 - logical flow paths, 26–27
 - Motion Layout Diagram, 26
 - pre-visualization animation, 26
 - storyboards, 19, 25–28
 - 3D models, 25
- Dolly Tool (Maya), 63
- domain name, 296
- Donkey Kong sprites, 12
- Doom (Id Software), 10, 31, 306
- Dope Sheet (Maya)
 - aligning movement with sound, 189–192
 - described, 187, 188, 340
 - opening, 189
 - synchronizing animation keys, 188
- downloading
 - Maya, PLE, 12–13
 - models, 73–74
- drawing in 2D
 - editing curve points, 52–53, 54
 - linear and smooth curves, 49–52
 - loading scanned image as background, 48–49
 - orthogonal view for, 46–48
 - snapping curve points, 53
 - splines, 49, 50
 - tools for, 270–271
- drawing in 3D, 69–70
- drawing on paper (sketching), 23–24, 44
- DTS Exporter Utility for Maya, 327–329

- DTS format
 - converting Maya files to, 328–329
 - described, 326
 - exporting animation sequences, 332–333
 - exporting textured objects, 330–332
 - making models available in Mission Editor, 333–334
 - viewing exported objects, 329–330
 - DTS Shapes (Torque), 314
 - dummy objects
 - defined, 171, 340
 - for handling eye movements, 214, 215, 216
 - for weapons and props, 171
 - dump.dmp file, 329
 - duplicating objects, 210
 - dust, 242
 - DV Expo West/East, 301
 - DXF 3D format, 74
 - dynamic simulations
 - defining forces, 221–223
 - defining object properties, 221
 - designating dynamic object types, 219–220
 - dynamics defined, 217, 340
 - making objects immovable, 218, 219, 220
 - particles combined with, 249–250
 - physics of, 216–217
 - positioning objects for, 219
 - problems with, 217
 - rigid body objects, 218
 - soft body objects, 218
 - special object types, 218
 - using constraints, 223–225
 - dynamics, defined, 217, 340
- **E** ●
- E3 (Electronic Entertainment Expo), 301
 - ears, creating, 166
 - ease curve, 340
 - Edit Point curves. *See* EP curves
 - editing
 - animation graphs, 187
 - bones, 194–195
 - curve points, 52–53, 54
 - primitives, 77–78
 - trajectory path, 186
 - video editing tools, 273–274
 - education. *See* training and education
 - effects. *See* special effects
 - Electronic Entertainment Expo (E3), 301
 - emitters for particles
 - creating, 245–246
 - defined, 244, 340
 - objects as, 245–246
 - particle rate, 246–247
 - types of, 244
 - enabling
 - anti-aliasing, 259
 - ghosting, 186–187
 - raytracing, 261–262
 - sound file, 190
 - end effector, 340
 - environmental maps, 107, 108–109
 - EP (Edit Point) curves
 - drawing linear and smooth curves, 49–52
 - drawing splines, 49, 50
 - editing curve points, 52–53, 54
 - Epic’s Unreal Tournament game
 - engine, 306
 - Everquest user interfaces, 41
 - exaggerated motion, 32
 - experience
 - measures for, 279
 - real-world, gaining, 288–290
 - studying games, 290
 - exporting in DTS format (Maya)
 - animation sequences, 332–333
 - bounding box objects, 328–329
 - converting Maya files to DTS format, 328–329
 - textured objects, 330–332
 - viewing exported objects, 329–330
 - Ex’pression College for Digital Arts, 353
 - extents, 340
 - extruding
 - defined, 341
 - ears, 166
 - fingers, 148–149
 - neck, 159
 - shapes, 80

Eyeon's Digital Fusion software, 273
eyes
 animating movements, 214–216
 blinking, 161
 cutting slits for, 161, 162–163
 dummy objects for controlling
 movements, 214, 215, 216
 indenting sockets for, 162–163
 linking to head, 164
 parenting pupils to, 215–216
 pivot points for, 164
 rotating eyeball sphere for movements,
 214
 textures for pupil, iris, and veins, 164

● F ●

face of character. *See* head and face
faces of objects
 cutting, 142
 extruding, 149
 faceted texture wrapping, 98
 making holes, 142, 146
 moving, 149
 selecting for subdivision, 138–139
faceted texture wrapping, 98
facial movement animation
 bones not suitable for, 209
 creating morph blend control, 211–212
 creating morph target from clone, 210–212
 eye movements, 214–216
 phonemes for speech, 213
 syncing with soundtrack, 213–214
fade in and out, 43
falloff, 124, 341
feedback, getting, 20, 298–299
feet
 adding nails, 153
 connecting to legs, 153–155
 creating toes, 153
 making proportional to body, 157–158
 modeling shoes, 151–153
festivals, 299
field of view, 341

files
 formats for rendering, 258
 importing models, 74–75
 opening, 50
 saving, 48
 3D formats, 74
Final Cut Pro software (Apple), 274
fingers
 adding nails, 153
 extruding, 148–149
 shortening, 149
fire, 242–244
First Person Shooter Starter Kit. *See* FPS
 Starter Kit (Torque)
Flash software (Macromedia), 274
flat shading, 89
flow paths for storyboards, 26–27
flowcharts, 21–23
focal length, 341
focusing the audience's view, 30–32
fog
 lighting, 126
 rendering, 260
Foley, Jack (sound effect creator), 28
Foley Sound, 28
follow object, 341
For Dummies Web site, 2
forces
 defining, 221–223
 with particle systems, 249–250
foreground objects, making stand out, 32
forward kinematics, 199, 341
FPS (First Person Shooter) Starter Kit
 (Torque)
 accessing, 309–310
 adding controls and commands to GUI
 page, 312–313
 creating a new GUI page, 310–312
fps (frames per second), 174, 341
frame rates
 changing, 175
 defined, 30, 174, 341
 fps as measure of, 174, 341
 for game animations, 174
 half speed, 174

frame rates (*continued*)
 for motion pictures, 30, 174
 overview, 174
 for television, 174

frames. *See also* keyframe animation
 defined, 30, 341
 loops for reducing number of, 35
 rendering a single frame, 256
 selecting with Time Slider (Maya), 176
 separating motions with extra, 34
 setting total number of, 176

frames per second (fps), 174, 341

freeware, creating, 289

Full Sail animation school, 352

function curve, 341

• G •

GAG (Graphic Artists Guild), 301

game artists, 281–282

Game Design Document
 Art Design phase and, 23–24
 defined, 342
 flowcharts, 21–23
 text document, 21

Game Design phase
 brainstorming, 20
 creating a Game Design Document, 21–23
 in development process for games, 16
 documents, 19
 flowcharts, 21–23
 game design defined, 341
 gathering feedback, 20
 importance of, 16
 obtaining approval, 23
 overview, 20

Game Designer, 280–281

Game Developer's Conference (GDC), 301

game engines. *See also* Torque game engine
 game artist responsibilities using, 305
 licensing structures, 306
 modeling types and, 65
 open source, 307
 popular choices, 307
 reducing polygons for, 59, 65, 83–86
 selecting an engine, 305–307
 textures and, 87
 tools, 308

Gamebryo game engine, 307

gamma settings, 342

gamma value, 342

Garage Games. *See* Torque ShowTool

gathering feedback, 20

Gaussian Brush (Maya), 140

GDC (Game Developer's Conference), 301

ghosting, 186–187, 342

Glacier game engine (IOI Technology), 307

global illumination, 129

glossary, 337–350

glowing lights, 126–128

Gnomon School of Visual Effects for Film,
 Television and Games, 354

goal object in IK, 199, 204, 205, 206

GoLive software (Adobe), 274

Graph Editor (Maya), 187–190

Graphic Artists Guild (GAG), 301

graphical user interfaces. *See* GUI Editor
 (Torque); layout of user interface; user
 interfaces

graphics card requirements, 15, 16

graphics tablet, 16

gravity, 222

grayscale images for the Web, 297

grids
 Snap to Grids mode, 69
 toggling on and off (Maya), 68

grunts, 285

GUI Editor (Torque)
 accessing, 309–310
 adding controls and commands to GUI
 page, 312–313
 creating a new GUI page, 310–312
 described, 308
 HUD creation by, 308–309

• H •

hair, 168, 170

Half Life (Value), 29, 306

half speed animations, 174

hands

- adding a thumb, 150–151
- adding nails, 153
- connecting to arms, 153–155
- extruding fingers, 148–149
- making proportional to body, 157–158
- polygon count and, 148
- separate model for, 153
- shortening fingers, 149

hard disk space required, 15**hardware**

- defined, 342
- minimum requirements for 3D packages, 15
- motion capture, 193, 207–208, 275–276
- recommended system configuration, 15–16

hats, 171**haze, rendering, 260****head and face**

- aligning neck and head, 160
- animating facial movements, 209–216
- creating hair, 170
- creating head shape, 158–159
- creating neck with Booleans, 160–161
- cutting slits for eyes, 161, 162–163
- ears, 166
- extruding a neck, 159
- eyes, 161–164
- facial hair, 168
- indenting eye sockets, 162
- lip synching systems, 276
- mouth, 166–168
- nose, 164–165
- sculpting the head, 168–169

head-dresses, 171**Heads-Up Display (HUD), 308–309****helmets, 171****help sections for user interface, 43****hidden line shading, 89****hiding objects**

- to aid focus, 159
- for polygon reduction, 85

hierarchy, defined, 342**high-resolution images, 11, 231–232****hinge constraint, 224****holes**

- for eyes, 161, 162–163
 - for hands and feet, 154
 - for limbs, 141–142, 146
 - for mouth, problems with, 166
 - for neck and head, 156
- hotspot, 342
HSB color system, 342
HUD (Heads-Up Display), 308–309

• I •**icons**

- for lights in Maya, 119
- in margins of this book, 4
- for user interface, 42

Id Software's Doom, 10, 31, 306**IGDA (International Game Developer's Association), 301****IK (Inverse Kinematics)**

- defined, 343
- jumping animation and, 204, 205, 206
- overview, 199–200

IK solver, 342**Illustrator software (Adobe), 271, 342****images. *See also* artwork**

- high-resolution, 11, 231–232
- layering, 30
- loading scanned image as background, 48–49
- of locations, 24
- optimizing for Web presence, 297
- panning, 35
- as reference materials for art design, 24

importing

- background images, 110
- drawings into 3D programs, 45
- models, 73–75
- sketches into 2D drawing programs, 44

in-betweening, 34–35. *See also* keyframe animation**in-betweens, 342****indenting**

- center of ears, 166
- mouth interior, 166
- sockets for eyes, 162–163

index card storyboards, 26
 index of refraction, 343
 influence volumes for bones, 202–203
 installing
 DTS Exporter Utility for Maya, 326–327
 Maya, PLE, 13
 integration, 17
 intensity of lighting, 120–121
 interface. *See* GUI Editor (Torque); layout
 of user interface; user interfaces
 interiors (Torque), 314, 334–335
 International Animated Film Festival
 (Annecy), 301
 International Game Developer's
 Association (IGDA), 301
 Internet resources
 Adobe Web site, 271, 273, 274
 Alias Web site, 12, 269
 animation schools, 351–354
 Apple Web site, 274
 Brazil Rendering System, 272
 conferences, 301
 Corel Web site, 271
 Digimation site, 73
 Digital Fusion, 273
 DTS Exporter Utility for Maya, 326
 examples for this book, 2
 For Dummies Web site, 2
 game engine Web sites, 307
 Lifemode Interactive Web site, 276
 LipSync software, 276
 Macromedia Web site, 274
 Maya download site, 12
 Mental Ray Rendering System, 272
 Microsoft Web site, 276
 models, 73
 Motion Analysis Web site, 276
 online galleries, 297–298
 OpenGL Web site, 276
 Pixelogic Web site, 271
 QuArK source map-editing tool, 334
 SoftImage XSI software, 270
 Turbo Squid content-sharing site, 73
 Vicon Motion Systems, 276
 internships, 289–290

introductory animations, 230
 Inverse Kinematics. *See* IK
 Inverted Bevel command, 164
 IOI Technology's Glacier game engine, 307

• J •

jewelry, 171
 jobs. *See* careers in video gaming; landing
 a job
 Joint Tool, 195
 JPEG format, 297, 330
 jumping character
 setting IK goals, 204, 205, 206
 setting keyframes for joints, 205, 206–207
 starting pose, 204, 205
 junior animator, 303–304
 Jupiter game engine (Touchdown
 Entertainment), 307

• K •

keyframe animation
 aligning movement with sound, 189–192
 attribute keyframes for, 181–183
 Auto Keyframing for, 184
 copying and pasting keyframes, 184
 creating simple animations, 177–184
 defined, 35
 ease of creating, 35, 173
 in-betweening, 34–35
 jumping character, 204–207
 keyframe defined, 173, 177, 343
 locating keyframes, 183–184
 position keyframes for, 177–179
 rotation keyframes for, 179–181
 scale keyframes for, 179–181
 setting keyframes for character joints,
 205, 206–207
 synchronizing keys, 188–192
 kinematics
 defined, 199, 343
 forward kinematics, 199, 341
 Inverse Kinematics (IK), 199–200, 343
 jumping animation using IK, 204, 205, 206

● **L** ●

labels

- for Art Design details, 25
- for demo reel, 295
- 3D text for interface, 55–57
- for user interface, 42

Lambert shader, 93, 98, 101, 111

LaMothe, André (*Windows Game Programming For Dummies*), 16

landing a job

- attending conferences, 300–301
- being persistent, 304
- creating a demo reel, 293–295
- establishing a Web presence, 295–298
- finding programs and schools, 290–293
- gaining real-world experience, 288–290
- getting feedback and exposure, 298–299
- improving your skills, 299–300
- knowing the right people, 302
- working your way up, 302–304

lathing curves, 78–79

launching. *See* loading; opening

layering images, 30

layout of user interface

- adding primitive object, 54–55
 - beveling the interface border, 57–58
 - building a 2D layout, 45–54
 - drawing linear and smooth curves, 49–52
 - drawing splines, 49, 50
 - editing curve points, 52–53, 54
 - embellishing with 3D text, 55–57
 - enhancing with 3D objects, 54–55
 - importing designs into 3D programs, 45
 - loading scanned image as background, 48–49
 - orthogonal view for designing, 46–48
 - sketching on paper, 44
 - snapping curve points, 53
- learning. *See* training and education
- Learning Movies (Maya), 62
- legs. *See* limbs
- lens flares, 124–125, 343
- level-of-detail technique, 343
- life span of particles, 242, 247

LifeStudio: HEAD software (Lifemode Interactive), 276

light object, 343

lighting

- animating lights for cut scenes, 236–237
- basic three-point configuration, 116
- changing light properties, 120–124
- color, 120, 121
- creating lights, 118–119
- enabling shadows, 122–123
- falloff, 124
- fog, 126
- global illumination, 129
- glowing lights, 126–128
- importance of, 115
- intensity, 120–121
- lens flares, 124–125
- prelighted maps, 130
- questions to ask about, 116
- radiosity, 129
- raytracing, 122, 128–129, 261–262
- realistic, 128–129
- rendering methods for, 128–129
- scanline process, 128
- special effects, 124–128
- too much or too little, avoiding, 116
- uses for, 115

lighting directors, 283

Lightwave software (NewTek), 12, 270, 343

LightWave 3D format (LWO), 74

limbs

- Booleans for attaching, 160
 - bridging, 148
 - connecting hands and feet, 153–155
 - connecting to torso, 146–148
 - cutting holes in torso for, 141–142
 - cylinder objects for, 142
 - length of, 143
 - lofting, 146
 - tapering, 144–145
 - welding vertices, 146–147
- linear falloff algorithm, 124
- linear motion, 31
- linking
- defined, 343
 - eyes to head, 164

- linking (*continued*)
 - teeth to face, 167–168
 - tongue to mouth, 168
 - weapon to character, 171
 - lips
 - closed as default position, 166
 - creating, 166–167
 - lip syncing systems, 276
 - LipSync software, 276
 - live objects, snapping to, 69
 - loading. *See also* opening
 - baking textures to speed up, 113
 - Maya files into Torque game engine, 326–335
 - prelighted maps to speed up, 130
 - reference video as background, 204
 - scanned image as background, 48–49
 - locating keyframes, 183–184
 - locator objects, 215, 216. *See also* dummy objects
 - lofting
 - along a path, 80–82
 - limbs, 146
 - logical flow paths for storyboards, 26–27
 - loops
 - for animated textures, 237
 - defined, 337
 - matching first and last pose, 35
 - number of frames reduced by, 35
 - lo-polygon model, 343. *See also* polygon reduction
 - Luminosity property, 88
 - LWO (LightWave 3D format), 74
- M •
- Macromedia's Flash software, 274
 - main light in three-point configuration, 116
 - manipulators, 68
 - map, defined, 343
 - mapping coordinates, 344
 - mapping textures. *See* textures
 - marketing materials, 231–232
 - master storyboard, 27
 - matching opposite edges of textures, 104
 - materials
 - animating for cut scenes, 237–239
 - assigning properties to object parts, 95–96
 - assigning properties to objects, 89–94
 - changing shading option for, 89–90
 - checking settings in Render View window, 254
 - creating, 93–94
 - defined, 344
 - overview, 87
 - for particles, 242, 247–248
 - preset, using, 90–93
 - properties of, 87–89
 - textures with, 97
 - matte object, 344
 - maximizing views, 63
 - Maya Complete (Alias), 269
 - Maya, defined, 344
 - Maya, Personal Learning Edition (Alias). *See also specific components*
 - default units, 327–328
 - described, 12, 269, 344
 - downloading, 12–13
 - for examples in this book, 2
 - face component mode, 138
 - file format incompatible with commercial edition, 2
 - installing, 13
 - Learning Movies, 62
 - loading files into Torque game engine, 326–335
 - Output Window, 14
 - running, 14
 - software key number for, 13
 - title screen, 14
 - Maya Unlimited (Alias), 269
 - meeting the right people, 300–302
 - Mental Ray Rendering System, 272
 - menus for user interface, 42
 - mesh object, 344
 - Mesh Smooth command, 135
 - Metal shader, 93
 - Microsoft DirectX technology, 276
 - minimizing polygons. *See* polygon reduction

- mirroring character body, 155–156
- Mission Area Editor mode (Torque), 316, 323–324
- Mission Editor (Torque)
 - accessing, 315
 - collision objects, 314
 - defining the scene environment, 323–325
 - described, 308, 313
 - DTS Shapes, 314
 - editing modes, 315–316
 - interiors, 314, 334–335
 - making DTS format models available, 333–334
 - moving objects, 323
 - populating the environment, 321–322
 - terrains, 314, 316–321
 - textures, 314, 319–321
- modelers, 3D, 282
- modeling characters. *See also* rigging
 - characters; *specific body parts*
 - buying models, 134
 - clothes, 170–171
 - considerations for, 134–135
 - hair, 168, 170
 - hands and feet, 148–155
 - head and face, 158–170
 - keeping copy of body separate from
 - head, 155–156
 - limbs, 142–148
 - making the body proportional, 156–158
 - mirroring the body, 155–156
 - props, 170–171
 - skinning characters, 201–203
 - torso, 135–142
 - T-pose as default, 201
- modeling, defined, 344
- modeling for cut scenes, 232–233
- modeling, rendering, and animation
 - packages, 12, 268–270
- modeling scenery and props. *See also* lighting; materials; textures; *specific types of modeling*
 - building surfaces from curves and splines, 78–82
 - diversity of features for, 59
 - editing primitives, 77–78
 - extruding shapes, 80
 - finding pre-created models, 73
 - importing models, 73–75
 - lathing curves, 78–79
 - lofting along a path, 80–82
 - NURBS modeling, 65–66
 - optimizing for game engines, 59
 - patch modeling, 66
 - polygon modeling, 65
 - primitives as building blocks, 75–76
 - reducing number of polygons, 59, 65, 83–86
 - Subdivision Surfaces modeling, 66
 - 3D formats, 74
- mods (custom levels), 289, 306
- morphing
 - creating morph blend control, 211–212
 - creating morph target from clone, 210–211
 - defined, 344
 - uses for, 209
- motion. *See also* dynamic simulations
 - aligning with sound, 189–192
 - background images and, 109
 - complex, avoiding, 31
 - displaying anticipation of, 31–32
 - emphasizing with exaggeration, 32
 - linear, defined, 31
 - primary and secondary, 36–37
 - realistic, animating, 36–37
 - separating motions with extra frames, 34
 - storyboarding for preventing
 - extraneous, 31
- Motion Analysis software, 276
- motion blur, 260–261, 344
- Motion Builder software (Alias), 193
- motion capture
 - buying motion sets, 208
 - defined, 344
 - hardware, 193, 207–208, 275–276
 - unique systems, 208
- Motion Layout Diagram, 26
- motion picture frame rate, 30, 174
- mouse, 15, 16
- mouth
 - adding lips, 166–167
 - cutting hole for, problems with, 166

mouth (*continued*)
 indenting to create interior of, 166
 linking tongue to, 168
 modeling with lips closed, 166
 teeth, 167–168
 tongue, 168

Move Tool (Maya), 67

movies, animated textures using, 237

moving around. *See* navigating

moving objects. *See also* panning;
 positioning; rotating
 faces, 149
 in Mission Editor (Torque), 323
 pivot points, 72
 primitives, 76
 snapping into place, 67–70
 spinning views, 62, 63
 transforming, 66–67
 views, 62–64

muscles, 137–141, 203

• N •

NAB (National Association of Broadcasters), 301

nail constraint, 224

names. *See also* labels
 for blend controls, 212
 for bones, 197–198
 differing among 3D applications, 2
 domain name, 296
 in GUI Editor (Torque), 310–311
 for storyboards, 26

National Association of Broadcasters (NAB), 301

natural light, 344

navigating
 coordinate values for, 64–65
 user interface, ease of, 43
 views, 62–64

neck
 aligning with head, 160
 creating with Booleans, 160–161
 extruding, 159
 network rendering, 258

NewTek's Lightwave software, 12, 270, 343

Ngan, Danny (DTS Exporter Utility creator), 326

noise patterns for seamless textures, 104

normal, defined, 345

nose, 164–165

NURBS (Non-Uniform Rational B-Spline)
 modeling
 for cut scenes, 232–233, 234
 defined, 345
 NURBS defined, 345
 overview, 65–66
 polygon reduction and, 85

• O •

OBJ (Wavefront 3D format), 74

Object Color, 88

objects. *See also* dynamic simulations
 adding primitive object to interface,
 54–55
 aligning, 70–71
 applying constraints, 223–225
 assigning material properties to parts,
 95–96
 assigning material properties to whole,
 89–94
 combining, 146
 defining properties, 221
 dummy objects, 171
 exporting from Maya in DTS format,
 328–329
 foreground, making stand out, 32
 instanced, for custom particles, 251–252
 pivot points, 72–73
 as reference materials for art design, 24
 3D, for user interface, 54–55
 wrapping texture maps about, 98–100

offsetting textures, 100

omni emitters, 244

omni light, 345

onionskin, 345

online galleries, 297–298. *See also* Web presence

opacity, 345

- Opacity property, 88
 - opaque objects, 345
 - open source game engines, 307
 - OpenGL programming interface, 276
 - opening. *See also* loading
 - Attribute Editor (Maya), 91, 118
 - Dope Sheet (Maya), 189
 - files, 50
 - GUI Editor (Torque), 309–310
 - Maya, PLE, 14
 - Mission Editor (Torque), 315
 - Outliner interface (Maya), 197, 235
 - operating system requirements, 15
 - Oregon3D animation school, 354
 - orthogonal views
 - defined, 46, 60
 - Rotate and Spin not possible for, 63
 - selecting, 46–48, 61–62
 - for 2D layout design, 46–48
 - orthographic view, 345
 - Outliner interface (Maya), 197–198, 235
 - out-of-range type, 345
 - over-lighting, avoiding, 116
 - overloading senses, avoiding, 33
- p ●
- padding and timing, 32–34, 256–257
 - paint and texturing software, 15
 - Painter software (Corel), 271
 - painting
 - defacing textures, 111–112
 - ears, 166
 - facial hair, 168
 - hair, 170
 - tools for, 111, 270–271
 - panning
 - images for animation, 35
 - views, 62, 63
 - parent and child objects
 - child object defined, 339
 - eyes as parent to pupils, 215–216
 - head as parent to eyes, 164
 - parent object defined, 345
 - pelvis as torso parent, 164
 - point light and light fixture, 236
 - rigging characters and, 196, 199
 - Parsons School of Design, 353
 - particle systems
 - for blizzard, 249–250
 - for clouds, 242
 - configuring, 246–249
 - creating emitters, 245–246
 - custom particles with instanced objects, 251–252
 - defined, 241, 346
 - dynamics combined with, 249–250
 - emitter types, 244
 - for fire, 242–244
 - life span of particles, 242, 247
 - materials for particles, 242, 247–248
 - objects as emitters, 245–246
 - particle defined, 345
 - selecting particles, 244
 - setting particle rate, 246–247
 - size and shape of particles, 242, 247
 - for smoke and dust, 242
 - spawning new particles, 247
 - for special effects, 241–244
 - transparency of particles, 242, 247–248
 - patch modeling, 66, 232
 - path animation
 - attaching object to path, 185
 - choosing object to animate, 185
 - creating paths, 185
 - defined, 173
 - ghosting objects, 186–187
 - order of selection and, 185
 - overview, 184–185
 - path defined, 338
 - tracking motion with trajectories, 185–186
 - uses for, 185
 - persistence, 304
 - perspective, 346
 - Perspective view, 46, 61–62, 63
 - phonemes, 213, 346
 - Phong shader, 93, 104
 - photographs. *See* images
 - Photoshop software (Adobe), 271, 346
 - pin constraint, 224
 - pivot points, 72, 164, 346

- Pixelogic's Z-Brush software, 271
 - pixels, 346
 - planar texture wrapping, 98
 - planes, snapping to, 69
 - Playback Speed (Maya). *See* frame rates
 - Playblast feature (Maya), 257
 - PNG format, 297, 330
 - point lights
 - animating, 236–237
 - blurring shadows from, 122–123
 - changing light intensity using, 120–121
 - defined, 117
 - lens flares for, 124–125
 - points
 - lofting cross sections and, 146
 - pivot points, 72–73
 - Snap to Points mode, 69
 - polygon modeling. *See also* modeling
 - characters; modeling scenery and props
 - cutting faces, 142
 - defined, 346
 - minimizing number of polygons, 59, 65, 83–86, 134
 - overview, 65
 - particles and, 251
 - subdividing polygons, 138–139
 - polygon reduction
 - automating, 85–86
 - avoiding default primitive settings, 84–85
 - avoiding internal hidden polygons, 84
 - challenges of, 83
 - counting polygons, 83
 - eye holes and, 161
 - hiding detailed objects, 85
 - lofting cross sections and, 146
 - modeling characters and, 134
 - NURBS and, 85
 - realism and, 65
 - as tenet of modeling for games, 59
 - tips, 83–85
 - using simplified curves, 85
 - posing characters for in-betweening, 34–35
 - position keyframes, creating, 177–179
 - positioning
 - bones, 195–196
 - objects for dynamic simulations, 219
 - pivot points, 72
 - seamless textures, 104–105
 - textures, 100–103
 - post processing, 346
 - post production, 346
 - Preferences dialog box (Maya)
 - setting default units, 327–328
 - setting frame rate, 175
 - setting total number of frames, 176
 - Time Slider, 176
 - pregame show, 230
 - prelighted maps, 130
 - Premiere software (Adobe), 274
 - previews, 256–257, 346
 - pre-visualization animation, 26
 - primary motion, 36–37
 - primitives
 - adding to scene, 76
 - adding to user interface, 54–55
 - avoiding default settings, 84–85
 - as building blocks for modeling, 75–76
 - common primitives, 75
 - defined, 347
 - editing, 77–78
 - moving, 76
 - processor requirements, 15
 - producers, 280
 - professional organizations, 301
 - programmers, feedback from, 20
 - programming games, 1, 16
 - programming tools, 277
 - programs. *See* software
 - projected texture wrapping, 98
 - projection map, 347
 - props, 10, 171, 347. *See also* modeling
 - scenery and props
 - Pull operation (Maya), 140
 - purchasing
 - character models, 134
 - motion capture sets, 208
- *Q* •
- QA (quality assurance), 284–285
 - quadratic falloff algorithm, 124
 - Quake Engine, 307
 - QuArK source map-editing tool, 334–335

Quick Layout Buttons (Maya), 47
QuickTime 3D format (3DMF), 74

• R •

radiosity, 129, 347
raindrop model using NURBS, 232–233
RAM requirements, 15
rate. *See also* frame rates
 defined, 174
 for particles, 246–247
raytracing
 defined, 261, 347
 overview, 128–129
 for realism, 261–262
 shadows, 122
 time required for, 261
realism
 in environments, textures for, 107–111
 exaggerated motion and, 32
 lighting for, 128–129
 physical properties and, 36
 polygon reduction and, 65
 primary and secondary motion for, 36–37
 raytracing for, 261–262
recovering from wait animations, 33
reducing number of polygons. *See* polygon reduction
reference materials, 24, 347
reference video, loading as
 background, 204
reflection, 347
reflection maps, 107, 108–109
Reflectivity property, 88
refraction, 347
Refraction property, 88
Remember icon, 4
Render Area feature, 255–256
rendering
 animation previews, 256–257
 animation range, 256
 anti-aliasing, 259
 atmospheric effects, 260
 cartoon rendering, 262–263
 defined, 347
 depth of field effect, 259
 designated area, 255–256
 engines and capabilities for, 253
 format for, 258
 at half or quarter size, 256
 high-resolution graphics, 231–232
 lighting, methods for, 128–129
 lighting, pre-rendering effects, 130
 locator object not rendered, 215
 motion blur, 260–261
 network rendering, 258
 radiosity, 129
 raytracing, 122, 128–129, 261–262
 Render View window for, 254
 resolution for, 258
 setting options for, 257–258
 single frame, 256
 special effects, 258–261
 test renders, 253–257
 3D rendering tools, 12, 268–270, 272
 vector renderer, 263
 views, 256
RenderWare game engine, 307
resolution
 high-resolution images, 11, 231–232
 for rendering, 258
revolving curves, 78–79
RGB color system, 347
rigging characters
 controlling motion with kinematics, 199–200
 creating and editing bones, 194–196
 defined, 194, 348
 naming bones, 197–198
 number of bones needed, 194
 positioning bones, 195–196
 setting constraints, 198
 setting influence volumes for bones, 202–203
 structuring bones, 194, 195–196
 T-pose for, 201
rigid body objects. *See also* dynamic simulations
 defined, 218, 348
 defining properties, 221
 designating, 220
Ringling School of Art and Design, 351
root object, 348
rope object type, 218

RotateTool (Maya), 67, 179–181

rotating

- animation using rotation keyframes, 179–181

- eyeball sphere for eye movements, 214

- lathing curves, 78–79

- textures, 101

- torque force for, 222

- transforming objects, 66, 67

- views, 62

rotation keyframes, creating, 179–181

running. *See* opening

● S ●

Savannah College of Art and Design, 352

scale keyframes, creating, 179–181

Scale Tool (Maya), 67, 179–181

scaling

- animation using scale keyframes, 179–181

- body parts, 156–158

- bones, 195

- for tapering limbs, 145

- textures, 101

- transforming objects, 66, 67

scanline lighting process, 128

scanned images, loading as background, 48–49

scene views. *See* views

scenery, 9, 10, 231. *See also* modeling
scenery and props

sculpting

- head, 168–169

- muscles, 137–141

- nose, 164

- smooth surface needed for, 137

sculptures for art design, 25

seamless textures

- matching opposite edges for, 104

- need for, 103

- noise patterns for, 104

- positioning, 104–105

- solid background for, 104

secondary light, 116

secondary motion, 36–37

senses, avoiding overloading, 33

shaders, 93–94, 348

shading options for view, 89–90

shadow maps, 122, 348

shadows

- animating lights and, 236–237

- blurring, 122–123

- defined, 348

- enabling, 122–123

- raytraced, 122

- shadow maps for, 122

- uses for, 122

shareware, creating, 289

Sheridan College, 352

shoes, modeling, 151–153

Siggraph, 301

skeletons, 194, 195–196, 348. *See also*
bones

Sketch shader, 93

sketching, 23–24, 44

skinning characters

- attaching skin to bone structure, 201, 202

- controlling deformations, 201–202

- defining deformations for muscles, 203

- setting influence volumes for bones, 202–203

- skin defined, 201, 348

skybox for backdrops, 110, 348

sliders for user interface, 42

smiling

- blend control for, 211–212

- morph target for, 210–211

smoke, 242

smooth shading, 89–90

smoothing

- drawing smooth curves, 49–52

- head, 169

- lips, 166

- Mesh Smooth command for, 135

- mouth creation and, 166

- by subdividing polygons, 138–139

- teeth, 167

smoothing groups, 348

snapping

- curve points, 53

- modes for, 69

- objects into place, 67–70

- Snow White* (Disney), 29
- sockets for eyes, indenting, 162–163
- soft body objects. *See also* dynamic simulations
 - defined, 218, 348
 - defining properties, 221
- SoftImage XSI software (Avid), 12, 269–270, 349
- software. *See also* game engines; *specific programs and tools*
 - artists' multiple skills with, 267–268
 - audio editing tools, 275
 - character animation features, 193
 - compositing packages, 15, 272–273
 - defined, 349
 - developing skills using, 288–289
 - evolution of game-creation tools, 11–12
 - lip synching systems, 276
 - minimum requirements for running, 15
 - modeling, rendering, and animation packages, 12, 268–270
 - motion capture systems, 275–276
 - open source, 307
 - paint and texturing tools, 15
 - recommended system configuration for, 15–16
 - 3D programming tools, 277
 - 3D rendering systems, 272
 - 2D painting and drawing tools, 270–271
 - video editing tools, 273–274
 - Web creation tools, 274
- software key number for Maya, PLE, 13
- solid background for seamless textures, 104
- sound. *See also* speech
 - aligning movement with, 189–192
 - sound effects, 28, 44, 275
 - syncing facial movements with soundtrack, 213–214
- special effects
 - anti-aliasing, 259
 - atmospheric effects, 260
 - blizzard, 249–250
 - clouds, 242
 - depth of field effect, 259
 - fire, 242–244
 - fog, 126, 260
 - glowing lights, 126–128
 - haze, 260
 - lens flares, 124–125
 - lighting for, 124–128
 - motion blur, 260–261
 - particle systems for, 241–244
 - render effects, 258–261
 - smoke and dust, 242
- special effects artists, 284
- specular highlights, 349
- Specularity property, 88
- speech
 - audio editing tools, 275
 - dialogue track, 27–28
 - lip synching systems, 276
 - phonemes for, 213
 - syncing facial movements with soundtrack, 213–214
- speed. *See also* frame rates
 - baking textures to speed up loading, 113
 - motion blur for showing, 260
 - prelighted maps to speed up loading, 130
- spheres
 - aligning movement with sound, 189–192
 - for eyes, 162–163
 - fire effect for, 242–244
 - for head shape, 158
 - NURBS sphere for cut scene, 232–233
- spherical texture wrapping, 98
- spinning views, 62, 63
- splines, 49, 50, 349
- spot lights
 - creating, 118–119
 - defined, 117
 - for lighting fog, 126
- spring constraint, 224
- springiness object property, 221
- sprites, 12
- stance, default, 134
- starting. *See* loading; opening
- storyboards
 - for cut scenes, 27
 - defined, 19, 349
 - dialogue track, 27–28
 - extraneous motions prevented by, 31

- storyboards (*continued*)
 - logical flow paths, 26–27
 - master storyboard, 27
 - purpose of, 25–26
 - sound effects and, 28
 - title and/or number for, 26
 - types of, 26
 - storyline
 - cut scenes for, 230, 231
 - as hook for players, 229
 - structuring bones, 194, 195–196
 - studying. *See* training and education
 - style, developing yours, 37
 - subdividing polygons, 138–139, 166
 - Subdivision Surfaces modeling, 66
 - surface friction object property, 221
 - symmetry
 - mirroring character body, 155–156
 - in modeling characters, 134
 - synchronizing
 - animation keys, 188–192
 - facial movements with soundtrack, 213–214
 - lip synching systems, 276
 - movement with sound, 189–192
- T •**
- tapering limbs, 144–145
 - Technical Stuff icon, 4
 - teeth, creating, 167–168
 - television frame rate, 174
 - terminator, 349
 - Terrain Editor mode (Torque), 316, 317
 - Terrain Terraform Editor mode (Torque), 316, 318–319
 - Terrain Texture Editor mode (Torque), 316, 320
 - Terrain Texture Painter mode (Torque), 316, 320–321
 - terrains (Torque)
 - adjusting the terraform, 318–319
 - creating, 316–317
 - defined, 314
 - texturing, 319–321
 - testers, 284–285
 - testing
 - in development process for games, 17
 - getting on a beta test team, 303
 - spot checking rendering, 253–257
 - text
 - Game Design Document, 21
 - 3D, for user interface, 55–57
 - textured shading option, 89
 - textures
 - animating for cut scenes, 237–239
 - background images, 107, 109–111
 - baking, 113
 - bump maps for, 89, 106–107
 - defacing, 111
 - defined, 97, 349
 - displacement maps for, 107
 - exporting from Maya in DTS format, 330–332
 - for eye details, 164
 - for fingernails, 153
 - game engine improvements for, 87
 - in Mission Editor (Torque), 314, 319–321
 - for mouth interior, 166
 - movies for, 237
 - noise patterns for tiles, 104
 - offsetting, 100
 - overview, 97
 - painting, 111–112
 - positioning with UV coordinates, 100–103
 - raised, creating, 106–107
 - for realistic environments, 107–111
 - reflection maps, 107, 108–109
 - rotating, 101
 - scaling, 101
 - seamless, creating, 103–105
 - for shoelaces, 151
 - skybox for backdrops, 110
 - texture artists, 281
 - tiling, 101
 - vertex colors, 113
 - wrapping methods, 98
 - wrapping texture maps about objects, 98–100
 - 3D drawing, 69–70

- 3D effects for interface
 - beveling the border, 57–58
 - 3D objects, 54–55
 - 3D text, 55–57
- 3D formats, 74
- 3D graphics, defined, 337
- 3D maps for user interface, 43
- 3D modeler, 282
- 3D modeling, rendering, and animation tools, 12, 268–270
- 3D models for art design, 25
- 3D Paint Tool (Maya), 111–112
- 3D programming tools, 277
- 3D rendering systems, 272
- 3D Studio format (3DS), 74
- 3D versus 2D, 8, 9, 60
- 3DMF (QuickTime 3D format), 74
- 3ds max software (Discreet), 12, 193, 269, 337
- 3DS (3D Studio format), 74
- three-point lighting configuration, 116
- thumb, creating, 150–151
- thumbnail images for the Web, 297
- tiling textures, 101, 103–105, 349
- time lines for user interface, 43
- timing and pacing, 32–34, 256–257
- Tip icon, 4
- title screen
 - high-resolution graphics for, 231
 - for Maya, PLE, 14
- toes, 153
- tooggling on and off. *See also* enabling
 - ghosting, 186
 - grids in Maya, 68
- tongue, creating, 168
- tools. *See* software
- torque force, 222
- Torque game engine. *See also specific editors*
 - described, 307
 - FPS Starter Kit, 309–310
 - GUI Editor, 308–313
 - loading Maya files into, 326–335
 - Mission Editor, 308, 313–325
 - Racing Starter Kit, 309
 - viewing exported DTS objects, 329–330
 - Web site, 307
- Torque ShowTool (Garage Games)
 - described, 329
 - viewing animation sequences, 333
 - viewing exported objects, 330
 - viewing textured objects, 331–332
- torso
 - chamfering edges of torso object, 137
 - connecting hands and feet, 153–155
 - connecting limbs by Booleans, 160
 - connecting limbs by bridging, 148
 - connecting limbs by welding vertices, 146–147
 - creating torso object, 135–136
 - cutting limb holes, 141–142
 - cutting neck hole, 156
 - defined, 135
 - pelvis as parent object, 135
 - sculpting muscles, 137–141
 - as starting place for character modeling, 135
- Touchdown Entertainment’s Jupiter game engine, 307
- T-pose, 201
- Track Tool (Maya), 63
- traditional animation basics
 - controlling timing and pacing, 32–34
 - efficient animation techniques, 34–35
 - focusing the audience’s view, 30–32
 - layering images, 30
 - loops, 35
 - panning images, 35
 - posing and in-betweening, 34–35
 - realistic motions, 36–37
 - style, 37
 - usefulness of, 29
- trainers, 285
- training and education
 - animation schools, 351–354
 - from books, 299
 - finding programs and schools, 290–291
 - internships, 289–290
 - knowing which courses to take, 292–293
 - knowing which degree to earn, 291–292

training and education (*continued*)

 studying games, 290

 user groups, 300

 by video, 300

 Web tutorials, 300

 workshops, 300

trajectory path, 185, 186, 349

transforming objects

 defined, 349

 overview, 66–67

 for rotation and scale keyframes, 179–181

 using manipulators, 68

translating objects. *See* moving objects

translucency, 349

transparency

 attribute keyframes using, 182–183

 defined, 88, 349

 for particles, 242, 247–248

transparent objects, 349

Tumble Tool (Maya), 63

Turbo Squid content-sharing site, 73

turning on and off. *See* enabling; toggling
 on and off

tutorials

 cut scenes for, 231

 for user interface, 43

 Web tutorials, 300

2D drawing. *See* drawing in 2D

2D graphics, defined, 337

2D painting and drawing tools, 270–271

2D versus 3D, 8, 9, 60

• U •

UI. *See* GUI Editor (Torque); layout of user
 interface; user interfaces

under-lighting, avoiding, 116

Unreal Engine, 307

Unreal Tournament game engine
 (Epic), 306

user groups, 300

user interfaces. *See also* GUI Editor
 (Torque); layout of user interface
 adding 3D effects, 54–58
 backgrounds, defining, 43

 building a 2D layout, 45–54

 defined, 350

 design basics, 41–44

 effective, examples of, 8–9

 encroaching on game area, avoiding, 44

 fade in and fade out for, 43

 identifying information to include, 42–43

 importing designs into 3D programs, 45

 key questions for, 41–42

 layout, 44–54

 navigating, ease of, 43

 purpose of, 41

 sketching on paper, 44

 sound effects, 44

 3D graphics in, 8–9

UV coordinates, 100–103

UV Mapping, 350

• V •

Value's Half Life, 29, 306

Vancouver Film School, 352

Vancouver Institute of Media Arts, 353

vector renderer, 263

vertex colors, 113, 350

vertices

 CVs (Control Vertices), 49, 50, 232–233

 dragging to create lips, 167

 dragging to create nose, 164–165

 selecting for tapering limbs, 145

 splitting to create eye holes, 161, 162–163

 welding between hands and arms,
 154–155

 welding between limbs and torso,
 146–147

 welding between neck and torso, 159

Vicon Motion Systems software, 276

video card requirements, 15, 16

video editing tools, 273–274

videos

 demo reel, 293–295

 loading as reference background, 204

 optimizing for Web presence, 297

 training by video, 300

- viewing
 - animation graphs, 187–188
 - animations using Time Slider (Maya), 178
 - exported DTS objects, 329–330
 - exported textures, 331–332
 - previews, 256–257, 346
 - trajectory path, 186
 - views
 - cameras and, 62–63
 - coordinate values for, 64–65
 - maximizing, 63
 - navigating, 62–64
 - orthogonal views, 46–48, 60, 61–63
 - Perspective view, 46, 61–62, 63
 - for rendering, 256
 - selecting, 46–48, 61–62
 - shading options, 89–90
 - visual appeal of 3D elements, 8, 9
 - volume emitters, 244
 - volume light, 350
 - volume object property, 221
 - vortex force field, 249–250
- **W** •
- wait animations, recovering from, 33
 - Warning! icon, 4
 - Wavefront 3D format (OBJ), 74
 - weapons, 153, 171
 - Web animation contests, 298–299
 - Web creation tools, 274
 - Web presence
 - adding work to an online gallery, 297–298
 - building a Web site, 296–297
 - getting a domain name, 296
 - gotcha for, 296
 - importance of, for landing a job, 295
 - Web tutorials, 300
 - Web-based games, creating, 289
 - weight object property, 221
 - welding vertices
 - to attach hands and feet, 154–155
 - to attach limbs to torso, 146–147
 - to attach neck to torso, 159
 - wind force, 222
 - Windows Game Programming For Dummies* (LaMothe, André), 16
 - wireframe rendering, 350
 - wireframe shading, 89
 - workshops, 300
 - World Editor Creator mode (Torque), 316, 321–322, 334
 - World Editor Inspector mode (Torque), 315, 321, 325
 - World Editor mode (Torque), 315, 321, 323, 324
 - world object, 350
 - Wyand, David (Torque ShowTool creator), 329
- **X** •
- X-axis, 64
- **Y** •
- Y-axis, 64
- **Z** •
- Z-axis, 64
 - Z-Brush software (Pixelogic), 271
 - zooming views, 62, 63

