

Agenda at a Glance – August 6th - August 8th 3ds Max[®] and MotionBuilder[®] Sessions

Room: San Diego Ballroom A

Monday, August 6th

Registration Desk Opens at 8am – register only once

- 9:00am to 10:30am **Advanced Animation Effects Using Simple but Effective Rigs** by Grayson Chalmers, Midway Studios Austin
- 11:00am to 12:30pm **High Dynamic Range Imaging (HDRI) in an Autodesk 3ds Max Pipeline** by Gary M. Davis, visualZ, LLC
- 1:30pm to 3:00pm **Achieve believable lip synchronization in 3ds Max** by Laurent M. Abecassis
- 3:30pm to 5:00pm **Python Scripting for MotionBuilder Artists** by Jason Parks, Sony Computer Entertainment America
- 5:30pm to 7:00pm **Film Visual Effects 3dsmax** by Allan McKay, Catastrophic FX
- 7:00pm – 9:00pm **Autodesk User Group Meeting**

Tuesday, August 7th

Registration Desk Opens at 8am – register only once

- 9:00am to 10:30am **3dsmax Hair/Fur in Commercial Production** by Joe Gunn
- 11:00am to 12:30pm **The Quest for the Make Art Button** by Borislav "Bobo" Petrov, Frantic Films
- 1:30pm to 3:00pm **Creating High-End Customizable In-Game Assets** by Alexandre Amancio, Ubisoft
- 3:30pm to 5:00pm **The Character Animator Toolkit for Motion Builder** by Brad Clark, Animation Farm and Chad Moore, Sony Computer Entertainment America
- 5:30pm to 7:00pm **Commercial Production Ins and Outs** by Robert Nederhorst, Speedshape

Wednesday, August 8th

Registration Desk Opens at 8am – register only once

- 9:00am to 10:30am **"Satisficing": 3ds max 9 for single-person and very small businesses** by John Shulters, Ascension Studios
- 11:00am to 12:30pm **The Emergence of the "Architectural Film", Using 3ds Max in Architectural Animation** by Nils Norgren, Neoscape
- 1:30pm to 3:00pm **Max Automotive Advertising Visualization** by Damian M. Fulmer, Armstrong White
- 3:30pm to 5:00pm **Architectural and Industrial visualization with mental ray and 3dsmax** by Jeff Paton
- 5:30pm to 7:00pm **TBA**
- 7:00pm – 9:00pm **Autodesk MasterClass Event - By Invitation only**

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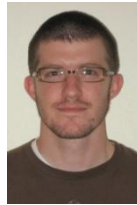
Monday, August 6th, 2007

Advanced Animation Effects Using Simple but Effective Rigs

Outline

This class covers three animation techniques that yield impressive results, yet are easy to set up and keep the high performance of your scene.

Instructor Grayson Chalmers covers topics ranging from methods of automating secondary animation to a technique of getting objects to float on top of a dynamic water plane.



Grayson Chalmers started his career in 3D seven years ago working for WBCM, an architectural firm in Baltimore, Maryland. He was a key member of a small three-person internal rendering group responsible for pre- and post-contract rendering for advertising and bid purposes. He attended the Savannah College of Art and Design, where he majored in computer art. Chalmers worked as a 3D artist at Warthog Texas, an independent game developer contracted by Vivendi Universal. After a year of cutting his teeth with Warthog, Chalmers joined Midway Austin in 2004 as a character animator and helped them ship the first-person shooter *Area 51*. He now heads the character department on an unannounced next-generation console title at Midway.

High Dynamic Range Imaging (HDRI) in an Autodesk 3ds Max Pipeline

Outline

This session focuses on the use of HDR images in a production pipeline, including color theory, bit depths, and file formats. Learn how to create HDR images from real-world photographs and discover the advantages to rendering to HDR formats from within 3D applications such as Autodesk 3ds Max software. The class covers the Material editor, the mental ray® rendering engine, exterior lighting, and the EXR/RPF file formats.



Gary M. Davis specializes in the integration of 3D and compositing applications, training and consulting for 16 years with his company, visualZ, LLC, [<http://www.visualZ.com>] in Orlando, Florida. Davis received a BFA in computer animation and has been heavily involved in computer animation and simulation for the fields of visual effects, design visualization, and real-time content creation. His production client list includes ABC, MTV, Twentieth Century Fox, SCI FI Channel, Disney, Universal, and Lockheed. Davis is a worldwide certified training specialist for three key Autodesk applications: Autodesk 3ds Max, Autodesk® Combustion®, and Autodesk® Toxik™ software. He regularly acts as instructor at www.FXPHD.com and at Orlando's Planet Digital training center; he also teaches independently. He has written for industry publications such as *Create Magazine* and is the author of *The Easy Guide to Combustion*.

Achieve believable lip synchronization in 3ds Max

Outline

This class focuses on various approaches to lip sync animation in Autodesk® 3ds Max® software. Starting with 2D theory, explore how lip synchronization has been accomplished for more than 75 years in traditional animation, and then look at an in-depth example of how to use modeling to make animation work.

Several 3ds Max animation methods are covered, as well as modeling and rigging techniques for lip sync. The instructor plans to reveal production tricks and showcase how to automate the lip sync process.



Laurent M. Abecassis is an Emmy® Award-winning visual effects supervisor and CG character specialist. He is known for his recent work as a VFX sequence supervisor on the acclaimed TV series *Lost*, contributing to its breathtaking plane crash sequences. Having worked in the computer graphic field for more than 12 years, Abecassis has tackled many aspects of CG production and software development. He led CG character research efforts at Di-O-Matic, supervised visual effects, and designed production pipelines. For more than a decade, Abecassis has pushed 3ds Max software to the extreme in countless productions in a wide range of media—games, television, visual effects, CG feature films, commercials, and innovative interactive kiosks. For the past eight years, Abecassis has shared his expertise by providing customized training to companies such as Kodak and Ubisoft as well as the University of Baltimore and Red River College in Winnipeg.

Abecassis has been designing and actively developing CG character animations plug-ins for 3ds Max since 2000. His technologies are in use today at leading 3ds Max production houses such as Activision, Blur Studio, Digital Dimension, Sega, and Rockstar. Well-known CG characters Mickey Mouse, Sonic the Hedgehog, Spider-man, Batman, Superman, Crash Bandicoot, and Spongebob Squarepants rely on 3ds Max and technologies designed by Abecassis to entertain audiences worldwide.

Monday, August 6th, 2007

Python Scripting for MotionBuilder Artists

Outline

This class is intended for intermediate scripters. Python® scripting in Autodesk® MotionBuilder™ software enables users to automate almost any task.

Python itself, as a generic scripting language, is very powerful and easy to use. MotionBuilder gives the Python user access hundreds of new classes specifically coded to control MotionBuilder elements.

The included documentation and sample scripts for Python in MotionBuilder are sparse, and many users cannot overcome the initial challenges of putting a script together. This course aims to illuminate the pitfalls and provide examples and sample code to enable users to write their own scripts tailored to their own workflow. This class shows you how to:

- Create objects
- Rename objects
- Transform objects
- Plot animation
- Do rigging
- Clean up

Before enrolling in this class, you should spend some time learning Maya MEL scripting or MAXScript.

Film Visual Effects 3dsmax

Outline

This class will be broken up into two sections, the first part of this class will overview the process for creating digital pyrotechnics through particles and fluid simulations. Explosions, fire, smoke and various other effects as well as various creature effects.

Throughout the second half we will touch base on a lot of recent projects Allan has completed, ranging from Hollywood films, through to big title game cinematics, covering a lot of the process involved, techniques and issues that arose throughout the productions.

Jason Parks has worked at Sony Computer Entertainment America (SCEA) since 1997 in motion capture, cinematics, and tools groups as a character technical director and a technical artist. He has worked with dozens of game teams on more than 60 projects focusing on the technical aspects of characters: skeletons, animation, rigging, and deformations. His experiences with a wide variety of workflows and techniques led him to specialize in scripting tools, automating processes, and developing efficient animation pipelines. He now researches the latest character-related technology and facilitates implementation for the SCEA product development teams.



Allan McKay is a VFX Supervisor and Technical Director and owner of VFX Studio - Catastrophic FX, which focuses on the production of film FX, game cinematics and outsourcing support for other FX studios.

Prior to setting up Catastrophic, Allan worked the last year and a half on Superman Returns both on set in Australia as well as in post production during the R&D phase and then later contributing to a lot of the larger key FX sequences of the film in Los Angeles. Prior to that

Allan worked with Blur Studio on a lot of their bigger productions such as *Bioshock*, *Warhammer*, *In the rough* and *Gopher Broke*. Other big productions include *Blade Trinity*, *Paycheck*, and *Scooby Doo 2*. Allan just recently returned from Ubisoft in Montreal where he did a short workshop training all of their senior staff in visual effects and pipeline development.

Room: San Diego Ballroom A, 3ds Max® and MotionBuilder® Sessions

Tuesday, August 7th, 2007

3dsmax Hair/Fur in Commercial Production

Outline

Creating hair and fur for commercial production can be rigorous. Rendering hair and fur can be very time-consuming, and tight deadlines can challenge your creative abilities. This course demonstrates tips and techniques for developing hair and fur in difficult situations. This class is intended for advanced users with some previous experience with hair and fur and is not recommended as an introduction to using Autodesk® 3ds Max® software to create hair and fur. Learn to work efficiently with pipeline tools for hair setups such as cloth-driven hair. The course is based on commercial production where hair can be utilized in unique ways such as cattails, cloth-driven hair, and horse and human setups.



Joe Gunn is a senior 3D freelance artist based in New York. He currently freelances at EyeballNYC as lead character technical director for the upcoming *BioShock* commercial. Gunn has worked on several commercial productions involving hair and fur such as CMT Films, *Bella Sara*, *Hartford*, *The Source*, and *BioShock*. Gunn worked at Autodesk as a 3ds Max application specialist for the U.S. East Coast before moving on to freelancing in New York. His work has been featured in articles and highly acclaimed books such as *Elemental* from Ballistic Publishing. A self-described “tech-head,” Gunn has a contagious enthusiasm when it comes to learning how to squeeze the maximum productivity from the latest technology. His adage: “If you don’t know, you better ask somebody!” See his work at www.joegunn3d.com [link: <http://www.joegunn3d.com>].

The Quest for the Make Art Button

Outline

This MasterClass, suitable for both artists and technical people, reveals ways to quickly achieve impressive creative results at the click of a button using existing features of Autodesk 3ds Max and the application's built-in MAXScript programming language.



Borislav "Bobo" Petrov has worked as a technical director of the creative team at Frantic Films since 2004. Petrov started programming in 1984, began using 3D Studio in 1993, and embraced the MAXScript language of 3ds Max 10 years ago. He has worked as a 3D artist and technical professional in the areas of architectural visualization, multimedia productions, game development, and visual effects for movies.

He is currently editing the *MAXScript Reference* as a consultant to Autodesk. His website Virtual Republic Boboland [link <http://www.scriptspot.com/bobo/>] features hundreds of free scripted tools and tutorials developed over the past decade.

At Frantic Films, he worked on movies such as *Scooby-Doo 2*, *Sky Captain and the World of Tomorrow*, *Stay*, *Cursed*, and *Superman Returns*. He is also involved in developing commercial software at Frantic Films, including *Amaretto*, *Deadline*, and *Krakatoa*.

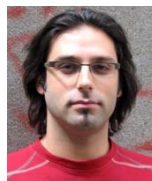
At SIGGRAPH 2006, Petrov was presented with an Autodesk 3ds Max Master award. Born in Bulgaria, he is a citizen of Austria living and working in Canada.

Creating High-End Customizable In-Game Assets

Outline

Imagine having a practically limitless cast of characters available for your game, or having every vehicle that you step into in the game world look like a different car rather than the same instanced model.

This course focuses on techniques that enable you to create high-quality in-game assets that yield a veritable endless possibility of variations at a reasonable memory cost.



Alexandre (Alex) Amancio has worked at Ubisoft's Montreal studio as an art director since early 2005. He began his career 10 years ago in the world of professional military aircraft simulators, working for clients such as the United States Air Force and NATO. He then migrated to the video game industry, where he led art teams on projects such as *Tennis Masters Series 2002*, *Knight's Apprentice: Memorick's Adventures*, and the unreleased *Dracula: Crimson Genesis* PC game and DVD animation film. He is currently working on a major unannounced next-gen game title.

Tuesday, August 7th, 2007

The Character Animator Toolkit for Motion Builder

Outline

This MasterClass demonstrates practical tools and ideas for creating custom character rigs and animation using Autodesk® MotionBuilder™ software. It is designed for beginning-to-intermediate MotionBuilder users as well as riggers and animators who are new to MotionBuilder. Topics include rigging and keyframe animation of characters and special animation procedures often needed in production.

Attendees should be able to evaluate the use of MotionBuilder in lieu of another keyframe animation package in a production pipeline. Industry-standard techniques and workflows regarding rigging and keyframing characters are explained using MotionBuilder tools. The course also demonstrates unique MotionBuilder tools and workflows.



An award-winning artist and animator, **Brad Clark** has worked on a wide range of projects over the past 12 years, from modeling and rigging for television and video games to editing motion capture for Gollum in *The Lord of the Rings: The Two Towers*. His career has taken him around the globe, from Florida to the Philippines and from Texas to New Zealand. Clark taught animation, character design, and setup classes at Full Sail, trained 2D animators on SOFTIMAGE in Manila, and headed internal training on motion capture, character rigging, and scripting for artists while with Acclaim Studios in Austin. A previous Autodesk MasterClass instructor, Clark has also presented for ConceptArt.org and local Autodesk user groups and was lead author of *Inspired 3D Advanced Rigging and Deformations*. Most recently, he provided custom training and consulting for Amaze Entertainment Austin, Spacetime Studios, and Reel FX on MotionBuilder, Maya, and 3ds Max. Clark is currently a motion editor, character technical director, and consultant for the Animation Farm in Austin, Texas.



Chad Moore is the Manager of Animation at SCEA's Visual Art Services Department in San Diego, California. Moore is responsible for managing a team of 15 people including character riggers, animators, motion editors, trackers, and studio technicians. He provides consultation to game development teams concerning motion capture, character rigging, and animation, as well as developing animation pipelines and training the department. He has been with SCEA for more than five years and has worked on *God of War I and II*, *Star Wars Galaxies*, *Rise to Honor*, multiple sports titles, several undisclosed PlayStation® 3 projects, and the *SOCOM* series of titles for PSP and PlayStation consoles. Before joining SCEA, Moore worked as a character animator/rigger and an animation instructor at several animation studios and Full Sail Real World Education in Florida.

Commercial Production Ins and Outs

Outline

This MasterClass is appropriate for anyone interested in learning how a commercial production is started, developed, and completed.

Attendees have a chance to:

- See storyboards from a commercial production
- Look at previs to see how those storyboards turned into final camera work for live action and CGI production
- Learn about how the Viper-Digital film system is used on set and how to deal with digital film in post
- Learn aspects of the lighting environments used for this commercial production
- Learn about compositing with HD footage using keying techniques
- Learn how the digital intermediate stage can provide a creative playground for finishing work

Robert Nederhorst is a visual effects supervisor at Speedshape in Los Angeles. Rob has worked on such films as *Stealth*, *The Day After Tomorrow*, *Daredevil*, *Star Trek: Nemesis*, *Vanilla Sky*, *Spy Kids*, *How the Grinch Stole Christmas*, *We Were Soldiers*, *Supernova*, and *X-Men*. He has been instrumental in the development of various visual effects tools such as NUKEM, V-Ray, FrameCycler, SpeedGrade DI, Scratch, and Terragen. He has been published in *3D Design*, *Millimeter*, and *American Cinematographer*.

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Wednesday, August 8th, 2007

“Satisficing”: 3ds max 9 for single-person and very small businesses

Outline

Approaches to 3d visualization vary widely from firm to firm, but there are certain particular considerations that apply specifically to sole-proprietors and very small companies. Individuals need to have a broader and deeper understanding of several different tools simultaneously to successfully complete projects on time and within budget. This course will cover each aspect of a project; from a brief discussion on marketing & contracts specific to 3d modeling and animation, procedures for importing, modeling, texturing, animating, and rendering entire projects with a single user on a single computer or small network, and finishing the raw frames in compositing applications and outputting to the web or DVD. Nearly every stage will focus on speed and efficiency, showcasing how one can leverage the power (and several lesser known aspects) of 3ds max 9, as well as how to wisely and effectively cut some corners, with the ultimate goal of “satisficing”...delivering sufficient quality to satisfy a client's expectations.

TOPICS INCLUDE: Which aspects of the 3d visualization business should be revealed to clients when marketing, writing contracts, reviews, and billing? What types of information and data should be obtained from a client to get the most productive start with the fewest changes down the road? How can one person handle modeling, texturing, animating, and rendering and still get the deliverable to the client on time? How can a small company leverage other Autodesk tools like DWF and the AREA to better market themselves, get feedback from the community, and eventually give a little something back (while still meeting those deadlines!). What is the essence of “satisficing”, and which corners are the right ones to cut?

LEVEL: Beginner-Advanced

AUDIENCE: This session is primarily intended for sole-proprietors and very small businesses in the design visualization industry who want to learn more effective ways to deal with larger and larger projects on shorter and shorter deadlines.

PREREQUISITE: A general understanding of the 3ds max environment is recommended.



John Shulters is currently president and sole proprietor of Ascension Studios, a multi-faceted creative production group providing 2d & 3d computer graphics, web design, video & audio editing, DVD mastering, music & film production, and game design. John specializes in architectural visualization & animation, with over 13 years of experience. He has utilized nearly every release of 3ds max starting with 3D Studio DOS v1 through the current release, and has served as a beta tester for several Autodesk products. His work history includes projects with countless architecture firms across the U.S., from small one-person operations to some of the largest architecture & engineering firms in the world. With experience in residential, commercial, institutional, retail, hospitality, and non-profit, Ascension Studios has had the opportunity to always stay ahead of the technological and innovative curve to provide clients with unexpected fidelity and clarity of content. By providing solutions in cutting-edge areas such as real-time visualization, virtual & augmented realities, and rapid prototyping, Ascension Studios is intent on bringing new meaning and value to the field of 3d visualization.



The Emergence of the "Architectural Film", Using 3ds Max in Architectural Animation

Outline

Architectural animation and visualization is a young form of communication. Many new techniques are being used and creative storytelling methods are emerging in the field.

Using the language of filmmaking, visual effects, motion design, and architectural illustration, this class dissects some of these methods. Using Autodesk® 3ds Max® software as our core tool, attendees explore elements of pre-production such as pre-visualization and animatics. Our discussion of production focuses on animation with a heavy emphasis on camera moves. We end with post-production techniques including rendering, creating and using matte passes, and utilizing render passes.

The class uses a "movie-breakdown" and "shot-breakdown" approach to illustrate the various methods. There is also some discussion of optimizing workflow with MAXScript, as well as scene and file organization.



Nils Norgren is a co-founder of Neoscape, an industry entrepreneur, and a true CG pioneer. In 1994, he was a member of the small team that first used QuickTime VR for a non-entertainment project, *The Miller Highway*. Seeing CG's potential, Norgren and two partners founded Neoscape in 1995. Norgren and his partners have shaped Neoscape into an award-winning studio that is at the forefront of industry innovation. He combines the heart of a filmmaker with the head of a true CG leader, driving Neoscape and the industry at large toward a more cinematic vision. Norgren's work was chosen for New York City's bid for the 2012 Olympics, and he was nominated for an Emmy for his role as director of photography on a film chronicling Boston's Big Dig efforts. Norgren was a featured speaker at the first Annual Vismasters Conference in 2006. He divides his creative time among technical projects, scripting, and building tools, constantly improving Neoscape's processes. Under his leadership, Neoscape has been awarded 4 ASAI Awards of Excellence, a World Media Award, a Telly Award, three Caddies awarded by *Cadalyst* magazine, CG Architect's Best Still, CG Architect's Best Animation, and the Global Award.

Automotive Vis, Tips and Tricks

Outline

This seminar deals with the problems of using CAD geometry to create photorealistic images for print and animation.

It covers everything from color and lighting to shaders and render settings. Learn about tools inside Autodesk® 3ds Max® software that make it all possible.



Damian M. Fulmer has worked in automotive visualization for the last five years. He has worked with a variety of tools and working with just about every kind CAD data there is and using it for everything from web animations to car catalogue covers. As one of the Lead lighting and Rendering artist for Armstrong-White he continues to work under tight deadlines and has developed tips and techniques to deal with all the problems of automotive visualization.

Architectural and Industrial visualization with mental ray and 3dsmax

Outline

This class will explore techniques used in preparing architectural and industrial visualizations. Class topics will include; using photometric lights for interiors, studio lighting, IES profiles, GI/FG settings, and creating realistic materials using the A&D material.

Example industrial and architectural visualization renders:



Jeff Paton has worked as a self-taught freelance artist for the past six years. He predominantly creates 3D mechanical illustrations to be used in a wide range of software applications. His more recent projects include working with clients such as Autodesk and publishing training material for mental ray® rendering in 3ds Max® software.

Paton is also an active member on various CG forums, assisting users with their mental ray questions.