

Mastering Autodesk Maya 2012

Maya is big. It is really, really huge. This book and all the exercises within represent a mere sliver of what can be created in Maya. It takes years of study and practice to master a software program like Maya, but hopefully with the help of this book you can get a good start toward that. This book is meant to be a guide to help you not only understand Maya but also understand how to learn about Maya, and is not a description of Maya, but instead is an explanation illustrated with practical examples.

Who Should Buy This Book

This book is written for intermediate Maya users and users who are advanced in some aspects of Maya and want to learn more about other aspects. It is intended to be used by artists who are familiar with Maya or who have significant experience using similar 3D packages.

What's Inside:

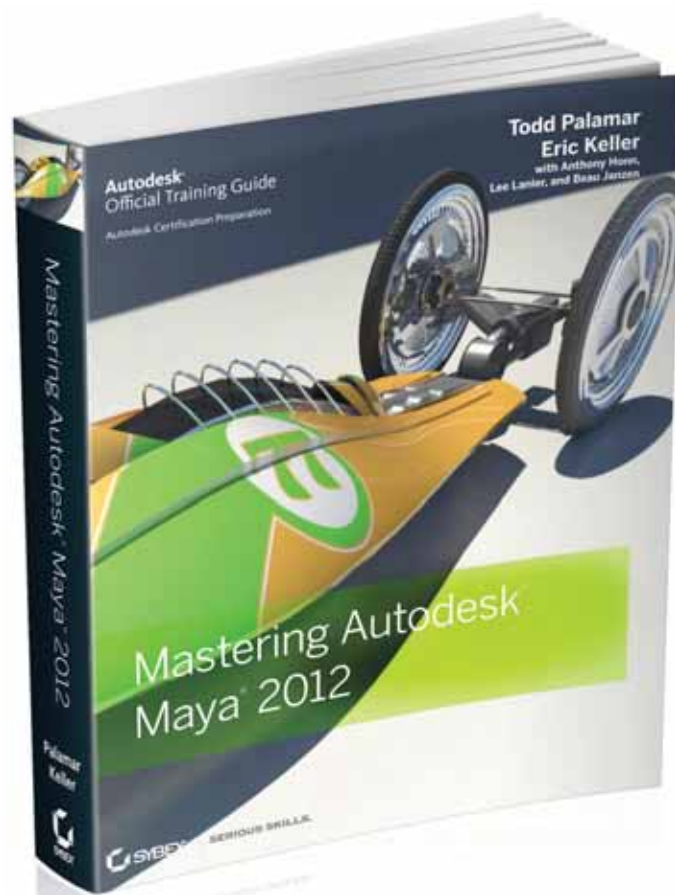
Chapter 1: Working in Maya Learn how to work with the various nodes and the node structure that make up a scene, including using the Hypergraph, Outliner, Hypershade, Attribute Editor, and Connection Editor to build relationships between nodes.

Chapter 2: Virtual Filmmaking with Maya Cameras Provides an in-depth discussion of the Maya virtual camera and its attributes. A number of exercises provide examples of standard and custom camera rigs. Stereo 3D cameras are also introduced.

Chapter 3: Modeling I Introduces the various types of surfaces you can model with. It walks you through numerous approaches for modeling parts of a helmet for a space suit based on a concept drawing created by a professional artist.

Chapter 4: Modeling II Builds on the model started in Chapter 3, using polygon and subdivision surface techniques. Smooth mesh polygons, creasing, and soft selection are demonstrated on various parts of the model.

Chapter 5: Animation Techniques Demonstrates basic rigging with inverse kinematics as well as animating with keyframes, expressions, and constraints. Animation layers are explained.



Chapter 6: Animating with Deformers Discusses the numerous deformation tools available in Maya. Creating a facial animation rig using blend shapes is demonstrated, along with using lattices, nonlinear deformers, and the geometry cache.

Chapter 7: Rigging and Muscle Systems Learn about joints, inverse kinematics, smooth binding, and proper rigging techniques. Maya Muscle is introduced and demonstrated on a character's arm.

Chapter 8: Paint Effects Provides a step-by-step demonstration of how to create a custom Paint Effects brush as well as how to animate and render with Paint Effects.

Chapter 9: Lighting with mental ray This chapter demonstrates a variety of lighting tools and techniques that can be used when rendering scenes with mental ray. Indirect lighting using global illumination, Final Gathering, and the Physical Sun and Sky shader are all demonstrated.

Chapter 10: mental ray Shading Techniques Learn about commonly used mental ray shaders and how to add material qualities to the space helmet created earlier. Tips on how to use the shaders together as well as how to light and render them using mental ray are discussed.

Chapter 11: Texture Mapping Learn to create UV texture coordinates for a giraffe and apply textures painted in other software packages.

Chapter 12: Rendering for Compositing Introduction to render layers and render passes, which can be used to split the various elements of a render into separate files that are then recombined in compositing software.

Chapter 13: Introducing nParticles In this chapter, you'll use fluid behavior, particle meshes, internal force fields, and other techniques to create amazing effects.

Chapter 14: Dynamic Effects Demonstrates a variety of techniques that can be used with nCloth to create effects. Traditional rigid body dynamics are compared with nCloth, and combining nCloth and nParticles is illustrated.

Chapter 15: Fur, Hair, and Clothing Augment your Maya creatures and characters using Maya Fur, Maya Hair, and nCloth.

Chapter 16: Maya Fluids Discover how 2D and 3D fluids can be used to create smoke, cloud, and flame effects, and a demonstration of how to render using the Ocean shader is given. Using nParticles as a Fluid emitter is introduced.

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