

Autodesk 3ds Max

Agenda at a Glance – July 31st to August 3rd

The Westin Boston Waterfront – Grand/Commonwealth Ballrooms, 1st Floor Concourse Level – 425 Summer Street, Boston

Purchase a bundle of tickets, choose which classes (Maya or 3ds Max – it doesn't matter), pick-up your tickets at the registration desk and off you go - one ticket per class!

<p>Monday, July 31 4:00pm to 7:00pm</p>	<p>Registration Opens 8am – Outside of Commonwealth/Grand Ballrooms Autodesk User Group Meeting</p>
<p>Tuesday, August 1 9:00am to 10:30am 11:00am to 12:30pm 1:30pm to 3:00pm 3:30pm to 5:00pm 5:30pm to 8:00pm</p>	<p>Registration Desk Opens at 8am – Outside of Commonwealth/Grand Ballrooms – <i>register only once</i> Character Rigging: Think Outside the Box by Laurent M. Abecassis, Di-O-Matic Rapid Tools Development by Borislav "Bobo" Petrov, Frantic Films The Day in the Life of a Technical Director by Borislav "Bobo" Petrov, Frantic Films Design Visualization using Combustion & 3ds Max by Gary Davis, visualZ Platinum/Subscription Members Only MasterClass – By invitation only.</p>
<p>Wednesday, August 2 9:00am to 10:30am 11:00am to 12:30pm 1:30pm to 3:00pm 3:30pm to 5:00pm 5:30pm to 7:00pm 8:00pm to 12:00am</p>	<p>Registration Desk Opens at 8am – Outside of Commonwealth/Grand Ballrooms – <i>register only once</i> Scripted Particle Flow based LightNing System by Chris Thomas, CG Academy Mechanical/Vehicle Rigging Intermediate Level - Part 1 by Paul Neale, PEN Productions Mechanical/Vehicle Rigging Advanced level – Part 2 by Paul Neale, PEN Productions Scripted Animation and Custom Character Tools by Andy Murdock, Lots of Robots Special Free Class - mental ray Features in 3ds max - Open Discussion with mental ray shader experts. This class is first come, first serve. Autodesk MasterClass Event - off-site – By invitation only</p>
<p>Thursday, August 3 9:00am to 10:30am 11:00am to 12:30pm 1:30pm to 3:00pm 3:30pm to 5:00pm 5:30pm to 7:00pm</p>	<p>Registration Desk Opens at 8am – Outside of Commonwealth/Grand Ballrooms – <i>register only once</i> Hair Methods in 3DSMax by Joe Alter, Alterinc Re-thinking the visual pipeline for Next-Gen games by Alex Amancio, Ubisoft Lighting and Rendering for 'Real World' Visualization" by Robert Stava & Anthony Cortez, ARUP Combustion by Lane Jolly, Zoic Studios BONUS CLASS – FBX - Maya, MotionBuilder & 3ds Max Interoperability by Kevin O'Neal, Autodesk</p>

MasterClasses

Westin Bonaventure Waterfront Hotel – Grand/Commonwealth Ballrooms, 1st Floor Concourse Level – 425 Summer Street, Boston

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Tuesday, August 1st

Autodesk 3ds Max

Character Rigging: Think Outside the Box

This class would cover various character rigs creations method.

How to convert a biped to a standard rig.

Hybrid bones and biped rig.

Advanced character rig for high-end character animation purposes.

How to create interactive tools to simplify the manipulation of rigs.

This class is aimed at animators who want to learn how to rig.



Laurent M. Abecassis has been working with 3ds Max since 3D Studio R3 under DOS on various character projects, including Video Games, TV Series, Movie Visual Effects, Motion Capture Performances, etc. He has been working with many major production studios such as Microids, Fly Studio, Production Pascal Blais (the Oscar-2000 winning company) and Digital Dimension. In 2000 Laurent founded Di-O-Matic, a company that develops character animation plug-ins and custom plug-ins for 3ds Max as well as interactive training CDs for Autodesk Media and Entertainment animation product line. Since 2003, Laurent has been working on many high-end visual effects projects like Racing Stripes, Exorcist : The Beginning, and TV series like Alias and Lost. His work on the acclaimed TV series Lost recently won a prestigious Emmy Award for Outstanding Visual Effects.

Rapid Tools Development (one ticket)

This class will focus on best practices for User Interface creation and the optimal workflows for designing artistic tools in the shortest time possible.

Bobo is presenting two classes. One ticket per class required.



Borislav "Bobo" Petrov was born in 1968 in Sofia, Bulgaria. He lived, studied and worked in Vienna, Austria from 1991 to 2003 and became citizen of Austria in 2005. He is currently employed as Technical Director of Visual Effects at Frantic Films in Winnipeg, Canada. He started using MAXScript with its introduction in 3ds Max R2 back in 1997. His webpage "Virtual Republic Boboland" (<http://www.scriptspot.com/bobo>) has become a resource repository for scripting knowledge, providing hundreds of free scripts to the user community. While at Frantic Films, Borislav worked on several movies including "Scooby Doo 2", "Sky Captain And The World Of Tomorrow", "Stay", "Cursed". As part of his Technical Director job, he is also involved in the software development at Frantic Films including the Deadline network manager and the Amaretto plug-in connecting 3ds Max to NVIDIA's Gelato renderer.

Design Visualization

This session will focus on Autodesk 3ds Max as a tool for presenting client visions such as architectural and product designs. The primary focus will be on materials and lighting within 3ds Max. A few features showing the integration with Autodesk Combustion will also be explored including RPF, the Discreet Color Corrector and Render Elements.



Gary Davis - After earning a BFA in computer animation over fourteen years ago, Gary toured extensively for three years with various electronic recording artists performing animation and visual effects. During the next six years, Davis was heavily involved with the motion simulator and ride film industry. In 1999, Gary formed visualZ and became primarily involved with broadcast clients including ABC, MTV, FOX, USA and The Sci-Fi Channel. Davis has also created numerous animations for Lockheed, Intel, Compaq, Disney and Universal Studios. In addition consulting and contract production, Gary is currently the only certified training specialist for 3dsMax, Combustion and Toxik. He regularly acts as instructor at the Oregon3D and Planet Digital training centers as well as independently across the globe. Gary has written for several publications including the official Autodesk Courseware, Post Magazine, The Mensa Bulletin and Create Magazine. Davis also recently completed the second printing of his book, The Focal Easy Guide to Combustion 4. He can best be reached through his website: <http://www.visualZ.com>.

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Wednesday, August 2nd

Autodesk 3ds Max

Scripted Particle Flow based Lightning System

This system will use an L-System approach to building realistic electrical bolts (Think Tesla Coils). The system will be built from standard PFlow elements, but will use a custom scripted set of Operators to create the bolts.

<http://members.iinet.net.au/~pterrren/Tesla18inch2nd5ft.JPG>

Dataflow, an introduction

An introduction to the Dataflow system, what it is, what it can do, and why it is superior to scripting particles. I will show a variety of simple examples to show what it can do and give an intro to its workflow.

Dataflow based Tornado system

This system will use 3 or more custom Dataflow Operators created by me to build a solid working Tornado system. If I have time I may be able to add some scripted additions to it to add extra subtleties such as shingles being pulled from a building etc.

Mechanical/Vehicle Rigging Intermediate Level - Part 1 (one ticket)

This class would cover vehicle and mechanical setups using 3DS Max and would cover initial setup of a Packard

The class will include:

- Auto tire rolling.
- Rotational mathematics.
- Auto steering.
- Using direction vectors to track motion paths.
- Motion capture controlled animation.
- Auto ground detection.
- Ray casting for surface detection.
- Scripted controllers.
- Re-purposing control-systems to different vehicles.

Mechanical/Vehicle Rigging Advanced Level – Part 2 (one ticket)

In the advanced class we would continue the rigging of the Packard and add more features to it.

The class would include:

- Automatic shocks and springs.
- Real time dynamics.
- Spring controllers.
- Flex modifier.
- Body lean and roll.
- Interface for managing settings for fine tuning setup.
- Custom attributes used for managing mathematical functions and equations.
- Scripted interfaces.
- Scripted controllers.

Scripted Animation and Custom Character Tools

This class will teach you how to create a spider rig, and then using MaxScript, walk that spider up a tree and around its limbs. Then take the spider script and turn it into a tool that anyone can use. These tasks will help you create a great deal of animation in minutes, as well as help you to organize your MaxScripts and character tools. I will also show off some of the advanced character tools I have developed for the next installment of my animated feature project "LOR".



Chris Thomas is a visual effects technical director located in London UK. His most recent projects have included working as a technical director on Working Titles *Thunderbirds* motion picture and the as yet to be released BBC / Discovery co production *Walking with Spacemen*. Both were produced whilst at Framestore-CFC, a leading UK based Film and FX studio.

Chris has also worked on a number of other high profile projects, including the hit children's TV series *Tiny Planets*, and the BBC documentary *Pyramids*, for which he received an Emmy award nomination in 2003.

Chris's main specialty is in lighting and rendering, and he has been a Brazil R/S beta team member from its inception. He has also worked as a modeling team leader on various projects and from time to time works in character animation and particle FX roles.



Paul Neale has been in the 3D animation business for 11 years working on everything from TV commercials to feature films. Paul spent one and a half years working for Walt Disney animation on direct to video and a feature film called *Return to Neverland*. From Disney Paul moved to Red Rover Studios in Toronto as director and art director of the 3D animation department. Red Rover has created many award winning TV commercials for both the North and South American markets. At the moment Paul is CEO of PEN Productions Inc. creating TV series, feature film effects and video game cinematics. At PEN Productions he specializes in character rigging and modeling as well as technical direction, writing plug-ins and scripted tools for the systems, software and production needs as well as directing animation and productions. Clients include Toybox, Elliott Animation, Big, Red Rover, Microsoft games, Enigma Studios, Rockstar games, Wit Animation, Pipeworks software and many more.



Andy Murdock graduated from the San Francisco Art Institute with a BFA in Painting and Filmmaking. He has been a working artist, animator composer and sound designer for 20 years. He has worked at PDI, Mondo Media, and Xaos as a 3d animator and before that as a sound designer and recording engineer at Earwax Productions and Hyde Street Studios. He currently runs his own animation studio called Lots of Robots where he creates animations and sound designs for commercial, film and video game projects. Andy is currently working on a solo feature 3d animation project called "LOR" which was an official selection at the Sundance Film Festival and has also won best animation at the 2005 San Fernando Valley International Film Festival, Action Cut Film Festival and the WebCuts Film Festival in Berlin.

Andy's first short animation "Rocket Pants" was also an official selection at the 2001 Sundance Online Film Festival.

<http://www.lotsofrobots.com>

Hair Methods in 3DSMax

This class will consist of some step by step discussion of various practical Hair and Fur projects in 3Dsmx9. Topics covered will include basic concepts of mesh vs spline growths, frizz animation, dynamics, and styling with new embedded tools.

www.joealter.com



Joe Alter is the senior developer at Joseph Alter, Inc. Established in 1998. JAI is known principally for their product "Shave and a Haircut" which has become an emergent industry standard. "Shave and a Haircut" has seen use in a wide variety of film CG work such as "King Kong", "X-Men2", and "Underworld II" - as well as quite

alot of TV and commercial work. JAI is also behind the Hair and Fur technology in 3DSMax and Softimage's XSI where it has an installed base that covers close to 1/4 of the desktops and render nodes in the CG industry. Prior to "Shave and a Haircut", Alter wrote a popular facial animation package called "LipService" and used it to create an original character short in 1999 for Film Roman called " Jersey" that won him honors at Imagina and was part of Siggraph's Electronic theater in 2000. Alter's CG work goes back to 1982 (Atarisoft/Icom Simulations) with work as a TD/generalist for Abel Image, ILM, Boss Film, Dreamworks and others doing 3d effects on numerous films and participated in sci-tech winning software developments. Alter was a co-inventor of the "Dinosaur Input Device" used to animate " Jurassic Park", an original participant in ILM's hair software development, and holds a US patent on his hair technology.

Re-thinking the visual pipeline for Next-Gen games

This class focuses on using the flexibility that Autodesk® 3ds Max® provides, to create emerging development techniques for Next-Gen videogames, bringing about a dramatic improvement in both visual quality and variety of the game world and its characters.



Alex Amancio works 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 flight simulators where he worked for clients such as the USAF and NATO. He then migrated to the videogame industry where he lead the art teams on projects such as "Tennis Masters Series 2002", "Knight's Apprentice: Memorick's Adventures" and the unreleased "Dracula: Crimson Genesis" (PC Game & DVD Animation film). He is currently working on an unannounced next-gen game title.

1. Rapidly creating a high resolution model to be used as a normal map
Modeling the In-game model
Unwrapping and converting UV data into a Planar 3D Model based on the UV coordinates
Modeling the high resolution model (Adding complex detail is much simpler on a 2D surface)
Adding more additional detail and extracting the normal map in "z-brush"
Applying the complex normal map to the original in-game model
2. Achieving Realistic visuals... not the "photo plastered on poly" look
A breakdown of the basic principals on how the human eye perceives the world
Extrapolation of these principle into simple rules to follow when creating a material
Implementation of these principles into the actual creation of the textures and materials
3. Next-Gen Character shaders that remain sharp at any distance (without the use of high resolution textures)
A breakdown of the principles & techniques used
Demonstration of the actual results of this technique
4. Creating variety through custom shaders
The integration of in-game shaders into 3dsmax
The use of shaders to dynamically age, destroy, etc. in-game assets
The use of shaders to allow each instance of an object spawned in-game to be different in terms of color, dirt, scratches, etc.

Thursday, August 3rd continued

Lighting and Rendering for "Real World" Visualization

This class will cover how we develop, not just "idealized" visualizations but "informed" renderings that reflect how the projects we work on should look in real life. Leveraging the expertise of Arup's lighting experts, Robert Stava and Anthony Cortez will discuss the use of photometric lighting, pseudo color imaging, tone mapping, and compositing to generate photorealistic renderings. From a general overview we will take the class step by step through a specific Arup project – The Central Illinois Regional Museum – for a hands-on experience of how we tackle accurate lighting in production using 3ds Max and Combustion. We will also touch current hardware and software limitations and how this will likely improve in the near future.

About Arup

Arup is a leader in the design, project management and engineering behind some of the world's most challenging building and infrastructure projects. With 73 offices in 32 countries around the globe, Arup has been instrumental in the realization of projects ranging from the Museo Picasso in Spain to the Salt Lake City Public Library in Utah to the M5 Motorway in Hungary.

ARUP has also been responsible for many prestigious projects throughout the world; such as the Sydney Opera House, The Øresund Bridge spanning Sweden and Denmark, The Allianz Football Stadium in Munich, Germany, Beijing Terminal 3 Airport (for Olympics 2008 opening), as well as New Songdo City in Seoul and are currently working as a strategic partner with Shanghai Industrial Investment Corporation (SIIC) on the integrated masterplanning for Dongtan City, the world's first sustainable city. Visit www.arup.com for more details on ARUP

www.3d-mg.com

Combustion

Using examples from *Battlestar Galactica* the TV series, this class will be more of a methodology presentation regarding the creation and integration of visual effects elements using Combustion. Workflow, working with computer generated passes, tips and tricks for compositing effects elements such as fire and smoke and integrating these elements into the scene to achieve the final look. The class will also cover rotoscoping and paint work by using the paint tool quickly and efficiently.



Robert Stava is the Creative Director for Arup's 3D Media Group based in New York. Stava is an accomplished 3D artist, and has been using Autodesk 3ds Max software professionally for almost a decade. After studying fine arts at Buffalo State College in New York, Stava spent several years working in the art department of prominent advertising agency Young and Rubicam and later as an Art Director with J. Walter Thompson designing campaigns and multimedia presentations for a long list of Fortune 500 clients.



Anthony Cortez joined the Arup 3d Media Group team in 2003 and currently holds the position of Lead Artist. A graduate of the Art Institute of Pittsburgh, Cortez has been working as an animator/compositor for the design visualization industry for the last eight years. He has worked for numerous architectural projects, both commercial and residential, including Disney's Epcot Center's Ultimate Home Theater Experience, the Tappan Zee Bridge, the Second Avenue Subway, Nationwide Insurance and Private Home Theaters by Theo Kalomirakis. Some of his broadcasted and published works have been featured on the Discovery Channel, CNNfn, MTV Cribs, the New York Times, and Robb Report magazine.

When Lane Jolly appeared in Los Angeles just a few years ago, he had blanketed the town so thoroughly with demo reels that recruiters at Rhythm and Hues met him with a hearty, "SO YOU'RE LANE JOLLY????". Freshly graduated from San Francisco's Academy of Art College, Lane's can do attitude and persistence along with his impressive collection of super hero costumes won him a freelance assignment for Zoic, one of LA's premier visual effects studios.

Lane climbed the ranks quickly. His determination to grow as a compositor and his unwillingness to ever go home exposed Lane to a wide range of projects. Scratch and dust removals gave way to smaller compositing tasks on high profile commercials and television shows.

Zoic's compositing lead Chris Jones mentored Lane on campaigns for Nissan, Home Depot and Budweiser. He moved into episodic work on "Invasion" and "CSI" and finalized his first feature shots on Joss Whedon's "Serenity". When Zoic was looking for a new staff compositor and a lead for its hit SCI FI series *Battlestar Galactica*, Lane was the obvious choice. In three short years, Lane Jolly went from novice to seasoned pro. His work on "Battlestar" is Emmy nominated and last year Lane was nominated for a prestigious VES Award.

Lane Jolly lives in Los Angeles with his X-Box, Game Cube and three very thirsty house plants.

Autodesk Maya

Day One - Monday, July 31, 2006

SuperToon Series is back!

Same great presenters, same great techniques, but taking it one step further. For those of you that attended the Supertoons series last SIGGRAPH, this will be like a part 2 for you. Anyone who is new to SuperToon is welcome to attend. Learn the great tricks from modeling to rendering to animation your cartoon characters. Each session requires a ticket for entry. 5 Session Bundle packs are perfect, you get 5 tickets.

SuperToon Series | Body & Face Rigging

Topics may include:

1. The sculptable Rig: Scaling, bends, and limb adjustment
2. The fix: Efficient methods for managing extreme deformation
3. Prop rigging.
4. Skin systems
5. Advanced Toony Eye setup
6. Fast Facial propagation.
7. Advanced volume control.
8. Facial Optimization



Joe Harkins is a Senior Character TD at Sony Pictures Imageworks in Los Angeles, CA, currently working on the animated feature film, *Beowulf*. He most recently wrapped up work on the feature film *'GhostRider'*. Joe has worked on nine feature films including *'Constantine'*, *'Hellboy'* and *'The Matrix: Revolutions'* and several commercial campaigns during his career as an Animator, FX Artist, and Character TD. He recently co-authored the book *'Inspired 3D Advanced Rigging and Deformations'*, has published articles in *3D World* and *Computer Graphics World*, and has taught Maya MasterClasses at SIGGRAPH. Joe has also been a guest lecturer at schools throughout the United States. "

SuperToon Series | Pipeline & Automation

Topics may include:

1. Weight templates: Speeding up the setup process.
2. UI: fast UI generation.
3. Rigging templates
4. Topology propagation
5. Resolution management



Jeff Bernstein is currently a Character TD at Disney Feature Animation." In the past, he's worked at companies such as ILM, the Orphanage, and Electronic Arts focusing on character setup. In addition to production work, Jeff has taught classes at the Art Institute of San Francisco, the Academy of Art, CCA, and Expressions Center for New Media. Jeff holds a B.A in Art History from the University of Pennsylvania, and an M.F.A in painting from the San Francisco Art Institute.

SuperToon Series | Animation: Dialogue & Character Interaction

1. New Rig features
2. Blocking
3. Dialogue
4. Working with multiple characters
5. Optimizing workflow



Randy Haycock has worked in the animation industry for 16 years and at Disney Feature Animation for the last 14. He worked on *Aladdin*, *The Lion King*, *Pocahontas*, and *Treasure Planet* as an animator and supervised the characters Baby and Young Hercules (*Hercules*), Clayton (*Tarzan*), and Princess Kida (*Atlantis*). He turned to CG animation for *Chicken Little* and is currently a supervising animator on several characters for the upcoming feature *Meet the Robinsons*. He has lectured on animation at California Institute of the Arts and Brigham Young University and has been a Mentor/Lecturer for the online animation school Animation Mentor.com.



Chris Cordingley graduated from Ringling School of Art and Design and since then has done character animation for Rhythm and Hues Studios and Disney Feature Animation. His short film, "After You," was accepted at SIGGRAPH's Electronic Theater in 2003. Currently, Chris is working at Disney on "Meet the Robinsons."

SuperToon Series | Shading & Rendering

Toon visualization overview. Available solutions.
Maya Toon techniques. Available methods.
Colorid, brightness, facing ratio, curvature, line quality.
Line quality discussion. Rough and smooth shapes.
Occlusion problem
Line coloring, texturing and shading.
Paint Effects vs. Polygons
Performance hints
Render quality tricks
Tone and Shadows
Lighting and color models.
Toon instancing. Toon particle replacement.
Pencil and traditional media artifacts
Effects
Maya and Painter integration



Paolo Berto is a former employee of Alias|Wavefront. He began his career as a member of the support team in the Belgium office and then moved to the Toronto headquarters as a mental ray product specialist in product Development group. Since 1993, he's been a rendering consultant rendering various productions all over Europe, US and Japan. In 2003 he joined mental images' special project as a software engineer, working in Venice and Berlin. He is also the author of two Alias Learning Tools DVDs and has taught many MasterClasses.



Sergey Tsyptsyn is a Maya instructor from Moscow, Russia. He has been working with Maya since the initial release and has spent most of his time as Maya Instructor, teaching students various Maya techniques. He also freelances as a consultant and technical director for various projects and studios in Russia. Sergey also contributes his expertise to scientific research at the Moscow University, specifically complex 3d-data visualization and OpenGL programming. He is currently working on an apocrypha book about Maya.

Autodesk Maya
Day Two - August 1, 2006**Animator Friendly Rigging – Part 1, Part 2, Part 3, Part 4**

*Creating animation rigs which solve problems, are fun to use, and don't cause nervous breakdowns. **This all day session is split into 4 classes –one ticket required for each session.*

If you were to ask ten animators what they would want in an animation rig, you would most likely receive a varied list of feature requests: forward kinematics, stretchy limbs, splineIK back, fk/ik switching, no counter-animation, etc. Each of these feature requests is important for one reason: they solve a problem the animator is dealing with. So what do animators actually want? They want a rig that works, is easy to understand, and allows them to spend their time doing what they do best: animating. Created for every level rigger, this course will teach you how to analyze a situation and come up with a solution that will solve the problem for the animator. You will learn to balance functionality, speed, and technique. In short, this will provide you with a solid workflow and rules to follow to ensure a proper animation rig for almost any situation.



Jason Schleifer is a character animator at the Redwood Shores campus of Dreamworks Animation, currently animating on "Shrek 3". Most recently, he animated on "Over the Hedge", "Penguins Christmas Caper", and "Madagascar". Previously, Jason was Animation Lead at Weta Digital on "The Lord of the Rings, Return of the King." While at Weta Digital, he also animated on "The Lord of the Rings, The Two Towers" and "The Lord of the Rings, Fellowship of the Ring." As well as animating on the three films, he also wrote the animation pipeline that was used throughout the trilogy. In addition to animating for features films, Jason has taught two Maya Master Classes on Rigging for Animation, co-taught a 2002 Siggraph course on character rigging, and is currently a Mentor/Lecturer for the online animation school AnimationMentor.com. Read more of his rambling at: <http://jonhandhisdog.com/shh-life-er> and check up on the progress of his short film "Jonh and His Dog" at <http://jonhandhisdog.com/>

Part I - Introduction to Animation Rigging

- What is animation rigging?
- What makes a good rigger?
- How do you determine what a good rig is?
- "Solution-based" rigging as opposed to "feature-based" rigging.
 - Analyze the problem
 - Create a test
 - Analyze the solution
 - Re-create the solution cleanly
- Use simple rig to demonstrate concepts
 - Look at reference
 - Determine animators needs
 - Determine animation rig requirements
 - Specify general control requirements
 - Specify general rig requirements
 - For every "animator need"
 - analyze the need, test solutions
 - analyze solutions, check against control requirements
 - After all the needs are filled, apply general rig requirements
- Common Problems
 - Jump, run, turn, stumble
 - dialogue - shot hands free
 - dialogue - hands on hips or knee
 - dialogue - combo of above
 - dialogue - elbow on table, gesturing
 - props - 1 hand holding, props - 2 hands holding
 - props - using as "leverage".. i.e. cane, swinging and releasing
 - 2 characters interacting (holding onto each other & affecting each other)
 - fast moves with smears
- Dissect common problems - what type of control is needed in these problems
- Discuss basic problems
 - stretching options, control ideas
 - why controls should work certain ways - animator issues
 - counter-animation, best solution for the problem, parenting, pivot, rotation order

Part II & III - Biped Rig

- Acquiring reference
- Analyzing reference
- Breaking apart the rig into appropriate segments
- Process for analyzing every control:
 - Isolate section of body and analyze it's motion
 - Determine motion requirements
 - Analyze possible control solutions
 - Explore ideas
 - Analyze animator interaction
 - Weigh control vs. speed
 - Automation vs. control
- Torso
- Head/Neck
- Eyes
- Legs
- Arms
- Fingers/Hands

Part IV - Advanced Concepts

- Snapping controls fk/ik/etc
- Dynamic Parenting
- Scripted Rig Creation
- User Interaction/Delivery

Autodesk Maya

Day Three - August 2, 2006

Don't Miss the MegaGame Series – new this year!

Brought to you by Sheen Hara from Electronic Arts, these sessions will provide you with techniques for modeling, texturing and rigging for high-res games. While targeted to those in the games industry, the techniques explored are also applicable to other high-resolution 3D projects.



Shinichiro Hara (Sheen) is a Technical Art Director at EA games. During his time there, he has worked on the characters for Medal of Honor and Golden Eye. Before, he worked on rigging the characters for Gladius at Lucas Arts. Some of Sheen's duties include creating animation controls, designing character/animation pipelines, doing realistic deformations and making cloth simulations. Sheen is part of Central Technology and is working to create the next generation character and animation pipeline for studio wide products. Also he is passionate about character creation. He is very successful at bridging the gap between art and technology and is equally at ease in both areas. He presented a Maya MasterClass in 2005, and has taught advanced character facial setup for next generation game characters. Being Japanese, it is not surprising that Sheen is an avid gamer and a fan of the animations of Hayao Miyazaki.

Sheen will be offering 4 classes in total, one ticket per class.

MegaGame Series | Modeling for High-Res Games Creating

Creating quality models that look hi-res but are optimized and can run real-time. This MasterClass will discuss how to achieve convincing, next-gen geometry.

1. Base geo creation
 - Lo-res poly model
 - Armor, hand and prop
2. UV layout
 - Utilizing UV's
 - Efficient layout
3. Hi-res geometry creation
 - Proxy modeling
 - SubD surfaces
4. Normal mapping
 - Creating Normal Maps
5. Shaders
 - Techniques for creating different material looks

MegaGame Series | Creating Face for High-Res Games

The workflow of modeling and texturing in-game characters has changed significantly for the next generation content creation. This MasterClass will demonstrate the process of building a high-resolution game character face. The focus will be on generating a realistic look for the human face in-game. This class will cover modeling high resolution model, unwrapping UVs, generating normal maps, building skin shader and deformation support.

1. Detailing a model using a normal map
 - Modeling high resolution face
 - Building game resolution model from the high resolution model
 - Defining form of facial geometry through a normal map
2. Unwrapping UV for organic surfaces
 - UV unwrapping workflow based on a projection map and unfolding UV
 - Stretch check for the organic surfaces
 - Bring it all together
3. In-game skin shader
 - Skin concept
 - Shading network
 - Ambient occlusion map
4. Projection Painting in Maya
 - Create projection
 - Applying projection

MegaGame series | Character Rigging for High-Res Games

Creating quality deformations in-game is a challenge due to the tool limitations and the limitations in processing power. This MasterClass will discuss how to achieve convincing deformations based on the standard tool sets for game productions. The focus will be on bone based deformation systems, secondary motions, and map based deformations.

- Bone base system
 - Concept of bones
 - Gimmicks for deformation supports.
- Secondary animation
 - Automatic animation for props
 - Adding secondary motions to deforming objects
- Streamlined skinning process
 - Tool | Copy skin weights
- Tool | Assign to selected
 - Weighting workflow
- Complex cloth and skin deformation
 - Map blending setup
 - Generating normal maps for deformations
- Facial rigging
 - Local controllers
 - Smart deformations to support animation workflow

MegaGame series | Character Animation for High-Res Games

Animating for games is a challenging task artistically and technically as the animation needs to be interactive in games. This MasterClass will discuss how to streamline animation workflow for games. The class will cover game animation rig, loop animation, animation pipeline and motion capture integration.

- Game animation rig
 - Animation rig features
 - Building controls to reduce counter animations
 - Record and Snap tool
- Loop animation
 - Animation loop system
 - Record and Snap pose tool
- Animation pipeline
 - Referencing integration
 - Mapping animation rig to the skinned character
 - Sharing animation assets
- Motion capture integration
 - Adding motion capture node to the animation rig
 - Converting motion capture data to the animation rig
 - Motion capture editing workflow

Autodesk Maya

Day Four - August 3, 2006

We have heard your cries. "That class needed to be longer!"

The two classes on this day are in two parts each - packed with content. Entry to each session requires one ticket.

Hyper Real Creature Anatomy: Foundation

This class is the 6th installment of the Hyper Real series started in 2004.

Working with reference material:

- Tools & tricks for working with reference photos taken by digital cameras.

Modeling for Anatomical Transformations:

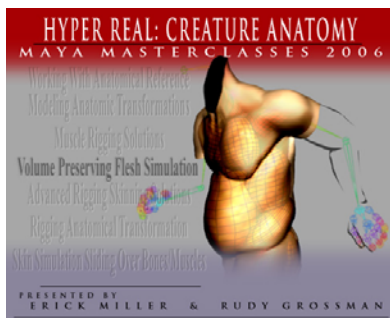
- Modeling a realistic Human version of Jeff's HyperReal Beast, matching human reference material from a professional quality photo shoot.
- Preserving topology and respecting the edge flow anatomy for optimal human to beast transformation.

Skeletal Anatomy:

- Tools & tricks for accurately fitting a joint structure into a creature model.

Rigging for Anatomical Transformations:

- Rigging a puppet for transforming a human into a beast.



Erick Miller is currently Character TD Supervisor at Sony Pictures Imageworks, but previously held the position Lead Technical Director of at Digital Domain, the Academy Award-winning visual effects company responsible for digital effects in recent blockbusters such as I, Robot, The Day After Tomorrow, Lord of the Rings, and X-Men. When Erick was at D.D., he contributed to many projects; a plug-in Pose Based Deformation system, a proprietary Muscle/Skin Deformation plug-in system, and a Crowd Animation and Rendering system, just to name a few. After wrapping up on the Maya based Facial Rigging for a photo-realistic CG Michael Jordan used in Gatorade's 2002 Super Bowl commercial, Erick created a Maya based crowd pipeline for Roland Emmerich's apocalyptic end-of-the-world feature film "The Day After Tomorrow". Erick is a former MasterClass presenter, has contributed to the authoring of two books on Maya ("Inside Maya" and "Maya Killer Tips"), is Alias certified in Character Setup, has a Bachelor of Fine Arts degree in Computer Graphics from the Academy of Art College, and has been a Maya user since its inception at version 1.0.



Rudy Grossman is currently a Lead Animation Technical Director at Weta Digital. Some of Rudy's current responsibilities include developing MEL, Perl, and Maya Plug-In tools for animation, & developing a workflow and toolset for editing/animating facial motion capture. Rudy recently completed work on King Kong as a Lead Creature TD & as a Lighting TD. Rudy joined Weta after having headed the Creature Development Department at The Orphanage, Inc. Rudy's primary responsibility as a Creature Supervisor was to develop, from the ground up, a pipeline for character-setup, character modeling, & cloth simulation. Rudy has also worked for ILM as a Creature TD and as a Creature Modeler. Rudy's career has included such films as X-Men 3, King Kong, Hellboy, Day After Tomorrow, The Forgotten, The Hulk, Charlie's Angels 2: Full Throttle, Star Wars: Episode II, and the Star Wars: Episode I DVD Pod Race Expansion. Rudy formerly presented at the 2005 MasterClasses and the Maya 6.0 Release Party in Los Angeles.

Erick and Rudy are presenting two classes – one ticket per class required

Hyper Real Creature Anatomy: Evolved

Comparative Seletal Anatomy

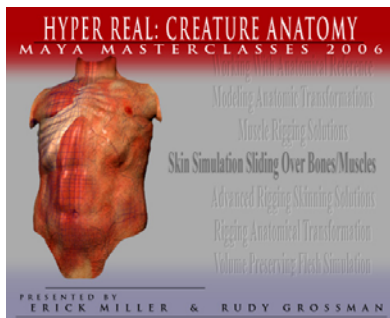
- Understanding comparative vertebrae anatomy for creature design & rigging.

Advanced Rigging Solutions

- tips and tricks for overcoming challenging rigging problems

Skin/Flesh Simulation:

- Differences between cloth, skin, and flesh simulation.
- Simulating the skin of a human torso during a monstrous transformation.
- Adding volume preserving fatty flesh simulation into a creature workflow.



Day Four - Continued**Bi-Directional Constraining: Breaking the Cyclic Dependency - Part 1**

This class will present a method to free up the animator from the unidirectionality of Maya relationships. A new constraint will be introduced that can change source and destination objects interactively as well as during animation playback. Then we will present practical examples on how to use this new paradigm for character rigging, character to character interaction and character to prop interaction.

We will also show how we developed the constraint by analyzing the problems with traditional methods of constraining. To do this we build a foundation of knowledge on Maya's Dependency Graph evaluations, an under the hood look at what a transform is and how they are built in hierarchies, coordinate space basics and finally the structure of our constraint node.

- I Classic Animation Workflow & Limitations Of Character Interactions
 - Traditional Constraining Paradigms With Props
 - Traditional Character Rigging Constraints
 - Example of Multi-Way Rigging Approaches
- II Maya Node Evaluation Basics
 - Dependency Graph Evaluation Rules
 - DAG Coordinate Space Structures
- III The Unidirectional Nature Of Constraints And A Solution
 - Going Around DG Evaluation Problem With A Switch
 - Going Around The DAG Structure Using A Reference Coordinate System
- IV Coordinate Space Basics
 - Transformations - Under The Hood
 - Understanding Transformation Concatenation
 - Manipulating Coordinate Spaces With Vectors & Matrices
 - Examples of Manipulating Nodes In Maya With Vectors & Matrices



Andrea Maiolo started his career doing industrial presentations and commercial in Europe. From there he moved to Fathom Studios where he participated in building the foundation of the feature film "Delgo: a hero's journey". In 1999 he went to Square USA where he worked for more than two years on "Final Fantasy:

The spirit within" and collaborated on the Animatrix "The final Flight of Osiris". In 2001, he joined Industrial Light & Magic as a Character Technical Director. He has a scientific degree and he studied Engineering and Computer Science. His duties include character rigging, enveloping, cloth, muscles and skin simulation, tools development, animators support and when he can, he likes to write shaders and lighting tools. He is currently working on [Michael Bay](#) adaptation of "Transformes". His credits include: "[The Chronicles of Namia: The Lion, the Witch and the Wardrobe](#)", "Van Helsing", "Star Wars: Revenge of the Sith", "The Hulk", "Man in Black II", "Star Wars: Attack of the clones", "Final Fantasy: the spirit within".



Tim Naylor is currently a Lead Creature TD at Industrial Light & Magic. He just finished work on the mutant sea life crew of Pirates of the Caribbean2. Previously he was a Sequence Supervisor & Development Lead on Star Wars Episode III - Revenge of the Sith. Tim's main responsibilities include character setup, creating toolsets for creature artists and animators, pipeline development and rigid body dynamics. Before coming to ILM in 2001 Tim was a Course Director at Full Sail, teaching Maya in their Computer Animation Program, specializing in character design, modeling and setup. He has also done modeling and animation work on virtual reality simulators for the military. At ILM Tim's credits include Star Wars Episode II: Attack of the Clones, The HULK, Pirates of the Caribbean and The Day After Tomorrow.

Andrea and Tim are presenting two classes – one ticket per class required

Bi-Directional Constraining: Breaking the Cyclic Dependency - Part 2

- I The Solution To The Evaluation & Workflow Problem: A Multi-Way Constraint Plug-in

Basic Implementation

- Animation Activated Switch Node
- Reference Coordinate System
 - Dealing With Translations
 - Dealing With Rotation Interpolation Issues
 - Rotation Order
 - Euler vs. Quaternions
- II Working With The Multi-Way Constraint
 - Setting Up The System
 - Connecting Nodes With MEL
 - Animation With The Multi-Way Constraint
- III Limitations Of The Multi-Way Constraint
 - Breaking Out Of The System
 - Indirect Manipulation
- IV The Fantastic World Of Plug-ins
 - How To Compile Your Own Plug-in
 - What Files Do You Need & Why?
 - Templates, Make Files & Integrated Development Environments
 - Setting Up Your Integrated Development Environment - Windows (Visual Studio) & Mac (Xcode)
 - Make Files for Linux
 - Debugging
 - Useful Reference

Autodesk Maya

Day Five - August 4, 2006



Christopher Moore has been with Rhinofx since June 2004. He is currently Lighting/Shading Technical Director responsible for Pipeline Workflow Management, Shader and Tool Development (Mental Ray and Renderman). He received his Bachelor of Fine Arts Degree from Rochester Institute of Technology. His background includes; Freelance Digital Artist for Super-Fi (1 year), Printing, Graphic Design and Technical Coordinator for HM Creations (2 years), and IT and Systems Coordinator for BNM International (3 years)



Vadim Turchin is currently a Lighter/Technical Director for RhinoFX in New York. His expertise lie with scene lighting, script development, as well as, to solve various lighting, shading and dynamics issues. He began his career as a medical animator at company in Boston, called Animation Technologies.

Afterward, Vadim developed his skills through freelance work and full-time positions at PSYOP, Mill NY, Massive Industries. Vadim had enjoyed working on a great number of commercial projects for such clients as NIKE, GMC, Toyota, Xerox, Air Canada. This profession offers Vadim the perfect blend of mathematics and artistry, which he enjoys.

Production Techniques with mental ray.

The mental ray render has a large number of parameters, shaders, and features. Knowing which bells and whistles are useful to production and how to get the most out of your setups can often be challenging. This course focuses on a range of intermediate production techniques using mental ray, covering when to use them, how to set them up, and how to get the most out of them.

Outline

MR Subdivision Approximations vs Maya smooth - Why use the MR tools?, Best settings for efficient renders

Area Lights - Realism vs. Speed, Custom shadows, Objects as area lights

Baking shaders and FG to maps - Why bake textures?, baking shaders to maps, Adding in baked passes

Final Gathering as a lighting tool - Prebuilding fg maps - baking fg vs. prebuilt maps, Combining FG and Area Lights, Ambient Occlusion vs FG

Shading Networks - Custom shading networks for AO, Using color-mix nodes to add alphas to custom shaders

User buffers, and custom pass shaders - Multiple passes at once, What makes for good passes,

Shader Writing - Material Shaders, Output Shaders, Configuring Maya to Work with your shaders

Modeling with Math

In this session, basic concepts of geometry, trigonometry and linear algebra will be clearly explained through examples, which will then be put into practice by creating simple tools in Maya. These tools will be demonstrated with real-world cases to show how the knowledge presented in this session can cut down on production time and, as a result, increase overall product quality.

Attendees will complete this session with an understanding of simple mathematical concepts. These concepts will allow them to create MEL Scripts that perform a variety of useful tasks, which will automate repetitive processes and save time.

Intermediate Maya users who are familiar with MEL Script, or any other C-syntax programming language (C or Java). Aspiring Technical Directors or artists who are interested in creating their own tools will benefit greatly from this session. No previous advanced mathematics knowledge is required.



David Lightbown has been working professionally in computer graphics for almost 10 years, the last five in the video games industry. He has been involved in the creation of several multi-SKU video games across all major hardware platforms, with the main responsibility of implementing and supporting the artistic pipeline (using Maya, 3ds Max, Softimage|XSI, Softimage|3D and Lightwave as well as proprietary tools). He is a member of

the 2006 Montreal Game Summit Advisory Board, was a presenter at GDC 2005 and 2006, an industry speaker for the P_4_Play tour (as well as in Vancouver, Seattle and Chicago), the Technical Art segment speaker at the 2004 Montreal Game Summit, has been actively involved in beta testing Maya and 3dsMax for the last 3 years and has also written several freelance reviews for CG Channel. Having previously worked his way up to Lead Technical Artist at DC Studios, he currently holds the title of Artistic Technical Director at Artificial Mind and Movement in Montreal, Canada.

Independent Lighting: VFX, Feature Film, Gaming, Broadcast

As industries converge, more and more tools have applications across the various CG industries. TJ will walk through case examples and share techniques for creating tools and lighting pipelines in settings like VFX, different gaming platforms, commercials, and television series.



TJ Galda is a CG Supervisor with Electronic Arts. He is currently overseeing 9 games in production including Medal of Honour, Madden, and Tiger Woods for the PSP. His roles include finding solutions and efficiencies for EA Fusion's art production, moderating EA's Maya community site as well as teaching at their "University" (EAU). He is also teaching at the Vancouver Film School and has been an instructor in the digital animation field for over 5 years. TJ has also worked in numerous fields: animated feature films (Shark Tale, Over The Hedge, Kung Fu Panda), VFX

(The Fantastic Four), broadcast (Modeling Supervisor, Nelvana), commercials, games, industrial design (Senior Consultant, Procter&Gamble), education (Centennial College, VFS, EAU) and consulting (Alias/Autodesk). TJ's recognized for helping with the creation of DreamWorks' newest animated logo, and his extensive volunteer work. His efforts on award winning feature films and shows has helped earn a total of 1 Academy Award nomination and 5 Emmies.

Games:

- vertex lighting and colouring
- o What is it?
- o Why is it done?
- tools how to do it and methodology
- o how to do it
- o how to create tools to help
- o examples

VFX:

- intro to Fantastic Four and different lighting passes
- o useable in all areas, including next gen games
- tool to create lighting setups
- o what is important
- o what are the benefits
- o how to make

Broadcast/TV Series:

- baking down textures
- o What is it?
- o Why do so? Benefits?
- o Useable in all areas, not just TV Series
- tools how to do so

Q&A Period/Overflow

Special Classes

Autodesk Maya Autodesk 3ds Max

mental ray features in 3ds max

This talk will walk the audience through features and benefits followed by an open discussion. As a participant, you can ask these experts questions.

**This is a FREE Class on Wednesday, August 2nd at 5:30pm
Open to all 3ds max Users
First Come First Serve Basis
Commonwealth/Grand Ballrooms Westin Waterfront Hotel**

Presented by



Daniel Lévesque is software developer for the 3ds Max team, working mostly in the area of rendering. He has been in charge of the mental ray integration for the past four years and was involved in the development of Radiosity.



Pierre-Felix Breton is a software designer specialized in the fields of architectural visualization and physically based lighting simulation. His professional background includes electrical engineering, computer programming and theatrical lighting. Currently employed by Autodesk Media and Entertainment he participates into the creation of products such as 3ds Max, Autodesk VIZ, Mental Ray and (formerly) Lightscape.



Håkan 'Zap' Andersson is responsible for advanced shader development at mental images, and is the "father" of such popular shaders as the fast mental ray SSS skin shader, the mental ray car paint shader, the Arch&Design material, and many others. Zap (who holds two computer related US patents) has worked with computer graphics since before PC's existed and built his first graphics card by hand somewhere on the lush Swedish countryside where he was born."

Maya, MotionBuilder & 3ds Max Interoperability

This is the BONUS Class for 5+ Bundle holders for either Max or Maya users.

This class will take place on Thursday, August 3rd at 5:30pm
Commonwealth/Grand Ballrooms at Westin Waterfront Hotel

Kevin O'Neal is a MotionBuilder Product Specialist at Autodesk, formerly Alias. His responsibilities include providing front line support world wide, content development and delivery for in-class and online training of Motion Builder. He has two years experience teaching prior to joining Autodesk. His background is working with graphics for live performances; incorporating 3D and motion capture into modern dance.

Autodesk at SIGGRAPH 2006 Website

<http://www.autodesk.com/mini-sites/siggraph2006/index.html>

About the booklet

booklet has been prepared to answer some questions you may have before making a purchase. If your question is not answered here, then please contact me.training.events@autodesk.com. This booklet is best viewed with bookmarks. Click on "Window" on the top tool bar and then select "Bookmarks".

Are there any changes to the MasterClasses?

The MasterClasses remain unchanged regarding format, content and pricing. The only difference is that, as one company, we can now offer over 30 classes on Maya, 3ds Max and Combustion through the same ticketing process.

Very Important - Please Note the following:

- **NO CASH will be accepted for ticket or Learning Tool or MasterClass sales – credit card and checks only, please.**
- **MasterClass Conference DVD with the presenter notes is being produced post-event and will be mailed.**
- **If you chose the "mail" option for your tickets and did not receive the full amount of tickets, please swing by registration (outside the Commonwealth/Grand ballrooms) and pick up the rest of your tickets. Thank you and sorry for this inconvenience.**
- **Please note time change on Maya's Program on Thursday, August 3rd**

Does attending SIGGRAPH give access to MasterClasses?

Attending SIGGRAPH does not automatically include the Maya MasterClass sessions. Tickets to the MasterClasses would have to be purchased separately and take place at the Westin Waterfront Hotel. Passes to attend SIGGRAPH are separate and must be purchased through www.siggraph.org

Venue & Location

Where are the MasterClasses being held?

The MasterClasses will be held at the Westin Waterfront Hotel, accessible from the Boston Convention Centre, at 425 Summer Street in Boston, MA 02210. The phone number is 617-532-4600. The MasterClasses will run simultaneously in 2 separate ballrooms beside each other. Both rooms can be found on the 1st floor, Concourse Level. http://comingsoon.starwoodhotels.com/Westin_Boston_Waterfront/

Where do I park?

Please note that The Westin Waterfront Hotel is accessible from the Boston Convention center without transportation. Parking information: self-park garage rates are \$4.00 per ½ hour up to \$24.00 for 2½ to 3 hours.

Ordering & Payment

How do I purchase tickets?

Individuals & companies in the US, Canada, Europe or Asia may purchase tickets online with a valid **credit card** through our online ticketing service, called Ticketweb. If you have any troubles on Ticketweb, then please contact their customer service at 1.866.777.8932. **OR contact me.training.events@autodesk.com.**

Can I purchase at the door?

You may purchase at the registration desk, **with credit card or check only**. Single tickets are sold at the door only and not in advance.

How about if someone else orders the tickets, but I am the attendee?

If the attendee is **NOT** the person who ordered the tickets online, then you will **NOT** appear on the attendee list, but the name of the purchaser will unless the attendee name is provided. The purchaser will be prompted to provide the attendee name in the registration process. This is the name used for ticket pick-up at the registration desk. If there is more than one attendee, you just need to list the one person that is picking up the tickets for the group.

Where do I pick up my tickets and/or my MasterClass kit?

All tickets and MasterClass kits will be available for pick-up starting Monday, July 31st at 8am at the registration desk located outside the Grand & Commonwealth Ballrooms. Please present a copy of the Ticketweb receipt or copy of purchase order when picking up your tickets. Have photo ID prepared.

Program & Classes

What are Autodesk MasterClasses?

Autodesk MasterClasses are 90-minute seminars aimed at the intermediate to advanced user of Autodesk software. The MasterClass sessions are presented by a wide variety of industry experts and are based on their tried and tested production techniques for Maya, 3ds Max and. MasterClass presenters hail from some of the top production facilities from around the globe and have worked on some of the hottest films, video games and broadcast animations ever created. Don't miss your chance to learn directly from the experts with Autodesk MasterClasses.

Are there prerequisites, age restrictions? Who can attend?

Autodesk MasterClasses are aimed at the intermediate to advanced user of our software, whether student or professional. If you've been using our products for at least six months and are very familiar with the software UI and major tools and functionality, then you should benefit greatly from the sessions. If you are just getting started with Autodesk software, these classes may prove somewhat overwhelming. There is no age restriction but these classes are not aimed at the beginner, but the intermediate/advanced level and pertain to one aspect of the application.

Do I get a certificate for completing the program?

Autodesk MasterClasses are lecture-style sessions on a wide variety of topics. This training is presented by industry experts, based on the production techniques they've learned through their years in the industry. No certification is granted for single class attendance to the Autodesk MasterClasses, unless you are attending all the classes by purchasing a Conference Pass, then you will receive a certificate.

When should I show up?

In order to attend, you simply need to show up at the class approximately 15 minutes before the start of the session you want to attend. There is opportunity to mingle so that you could meet others in the business. You do not have to bring your computer to the class.

How does the BONUS Class work?

The bonus class will appeal to all users, Maya, MotionBuilder & 3ds Max Interoperability and will take place on Thursday, August 3rd at 5:30pm.

Pricing & Promotions

How much are the classes?

A MasterClass costs \$125 US each at regular price. Autodesk has created Early Bird pricing bundles to help you save money so you can attend more than one class. All pricing is in US dollars.

Can I purchase a single ticket?

Single tickets are available at the door only for \$125.00 per session. Please note that only credit card and checks will be accepted as forms of payment. No cash.

Tickets & Bundles

How do the tickets work?

Each 1.5-hour class requires one ticket for entry. The ticket is collected at the entrance before entry.

How does the ticket bundling work?

Let's say you want to attend three Maya classes and two 3ds Max classes, then you are the perfect candidate for the 5 Class Bundle. You get 5 single generic tickets that can be used (one ticket per class) for entry to those five classes. **OR** You and your 4 friends would like to attend one MasterClass that you would all benefit from. Then one of you would purchase a 5-ticket bundle, each one of you can attend that class.

What is the company pass?

A Company Pass is available for companies who are sending multiple employees - this package includes the 40 tickets that can be split among employees and used at any session. Bonus session access for any member of your staff is included.

What is a Conference Pass?

A Conference Pass includes access to any session presented over the week and is non-transferable and can only be used by one individual.

Do I have to tell Autodesk which classes I'm attending?

You don't have to! Just arrive no later than 15 minutes prior to the start of the session you wish to attend, present your ticket at the door, and choose your seat.

Where do I sit?

You can sit in any available seat when you arrive. If you are attending subsequent classes, you must leave the room for the ½ hr break, then you can re-enter the next class by submitting another ticket.

What if the course is two sessions long?

This year we may have classes that are double, in length and content. This means that you will need two tickets. The class will be split into two 1.5hour sessions with a half hour break in between. So to re-enter the second half, you will need to use another ticket.

MasterClass Kits & Contents – you will receive your kits when you pick up your tickets at the registration booth

How does the draw for prizes work?

For every class you attend, your ticket will be split in two. You retain your ticket stub and the remainder will be put in the draw. If your number is called, you win. Every class you attend, you have a chance to win a prize.

How does the BONUS Class ticket work?

If your bundle includes the BONUS ticket, it will be clearly marked and to be used for the BONUS class only. This ticket will allow entry to our mutual BONUS class, Maya & 3ds Max Interoperability

What sizes are the T-Shirts?

If the bundle you purchase includes a T-Shirt. There will be female and male version in sizes small, medium, large and extra large. We sell them as well at the show on their own for \$25 US.

When I will receive the invitation to MC Event?

If the bundle you purchased includes an invitation to the MasterClass event, you will receive the details via email by mid-July. This event is by invitation only.

NEW - How will I receive the notes from the classes?

In the past, the conference notes & files were handed out to attendees at registration. This year we will be providing the full notes and files from all the classes, post-event. You will be notified at registration time how you will be receiving them. We have decided that this way would ensure the highest quality of information would be provided.

Other Events & Features

When is the Autodesk User Meeting?

Monday, July 31, 2006

The Westin Boston Waterfront
425 Summer Street Boston, MA
Grand Ballroom A-E, Concourse Level

Registration	2:30 pm - 4:00 pm
Event	4:00 pm - 7:00 pm
Party	7:00 pm - 9:00 pm

What is the Platinum/Subscription Members Only Free Class?

This class is by invitation only. If you have current platinum membership or subscription then you will receive an email with all the details.

Where is Autodesk Trade Show Booth?

Boston Convention and Exhibition Center - Booth #1706 - 415 Summer Street - Boston, MA 02210. Trade Show hours are 9:30am to 6pm Tuesday, August 1st and 2nd. From 9:30am to 3:30pm on Thursday, August 3rd.

Can I purchase Autodesk Learning Tools at the classes?

You will be able to purchase all the latest Learning Tools at special promotional prices at the MasterClasses registration booth and at the trade show booth. (Credit Cards and Checks only – NO cash.

New to Maya or MotionBuilder or 3ds Max? Check out the Beginner's Crash Courses

NEW this year! The Beginner's Crash Courses is your solution for getting up to speed quickly and effectively. This one-day, intensive, hands-on training course will provide you with the information you need to kick-start your learning process. Visit www.autodesk.com/masterclasses and click on the side promo box labeled Crash Courses.