Camp Blender

http://cs.oregonstate.edu/~mjb/blender

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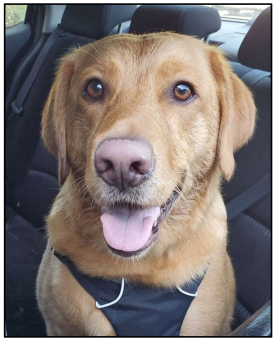
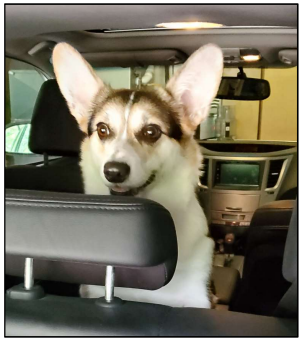
For Those of you on Zoom, I Apologize in Advance for the Barking You Might Hear in the Background ☺





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Blender Shortcuts You Will Use *a Lot*

Shortcut	What it Does
LMB	Select something
Shift-LMB	Add something else to the selection
MMB	Rotate the scene
Shift-MMB	Pan the scene
Scroll Wheel	Zoom in and out
Tab	Toggle between Object Mode and Edit Mode
Control-Tab	Bring up Mode **pie menu**
` (back quote)	Bring up View **pie menu**
a	Select all
Click in empty space	Unselect all
Alt-a	Unselect all
Escape	Get you out of almost anything (including stopping a render or an animation)
b, c	Box or circle select
Shift-d	Duplicate
e	Extrude (in edit mode)
F3	Search
g	Grab (translate) an object

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Blender Shortcuts You Will Use *a Lot*

Shortcut	What it Does
Shift-g	Group
i	Insert a keyframe
Control-j	Join 2 or more objects
m	Send object to a collection (layer)
n	Toggle the Sidebar menu
Shift-n	Recalculate normals
p	Partition (only in edit mode)
Control-p	Establish a parent-child relationship (last object selected will be the parent)
Alt-p	Destroy a parent-child relationship
Control-Alt-q	Toggle quad viewing
r	Rotate an object
s	Scale an object
Shift-s	Pie menu for using the 3D Cursor
Spacebar	Start / Pause an animation
t	Toggle the Object Tools menu
x	Delete whatever is selected
z	Bring up a display mode **pie menu**
Control-z	Undo
Alt-z	Toggle x-ray mode
Control-Shift-z	Redo
F12	Render a scene image
F11	Return to the interactive scene

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What is Blender?

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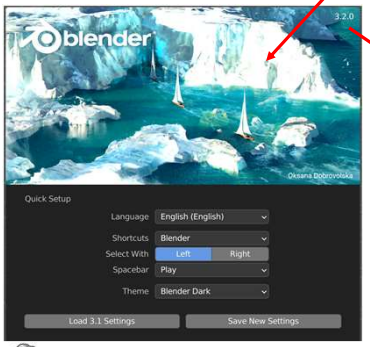
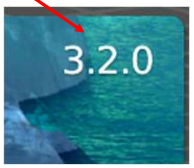
Blender is a *free* program that lets you do professional-looking 3D modeling, rendering, and animation. This, not this. ☺





Note: The version number changes often. These notes have been written against Blender version **3.2**

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You can get Blender for yourself by going to: **http://www.blender.org**

Next Gen – a Blender-Animated Movie

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See the trailer at:
https://www.netflix.com/title/80988892
(Go to the bottom of the screen to see the trailer and teaser.)

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Why Do We Have These Notes?

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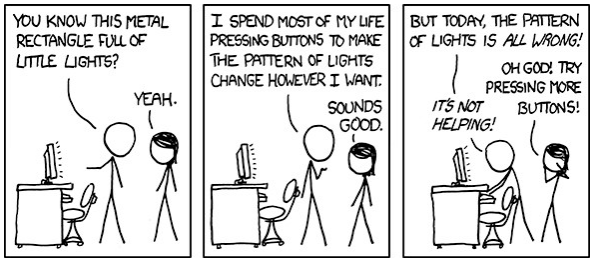

http://xkcd.com

Blender has thousands of buttons you can press. It is difficult to understand them all. These notes are here to show you what certain combinations of buttons do in order to learn them, and to remind you later when you've forgotten.

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In these notes, what do these icons mean?

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cloth.blend


worldtex.bmp


cloth.mp4

They tell you that if you go to our notes web site:

http://cs.oregonstate.edu/~mjb/blender

you will find Blender input files (*.blend), texture map files (*.bmp), and animation movie files (*.mp4).

You can read a .blend file right into Blender (File → Open) so that you can experiment with these examples without having to first create them yourself.

You can play an .mp4 movie file right from your browser so that you can see how these examples look without having to run Blender at all.

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A warning about me and the Notes

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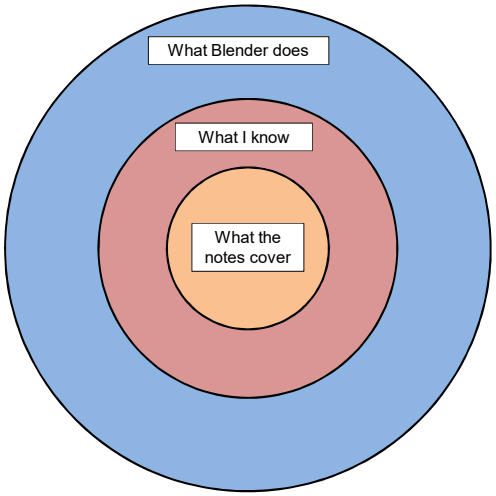

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What We Will Cover in these Notes

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1. Navigating the screen layout
2. Viewing in 3D
3. Moving things around in 3D
4. Modeling, I
5. Appearance, I
6. Modeling, II
7. Rendering
8. Particle Systems
9. Physics Animation
10. Appearance, II
11. Vertex Sculpting
12. Vertex Painting
13. Keyframe Animation
14. 3D Printing
15. Stereographics
16. References

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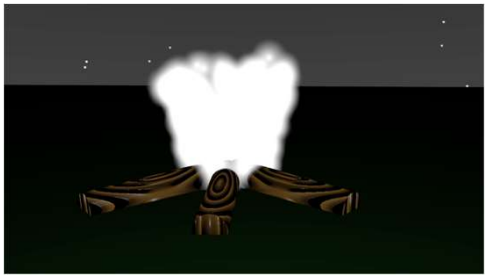
1. Navigating the Screen Layout



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Full Screen Layout

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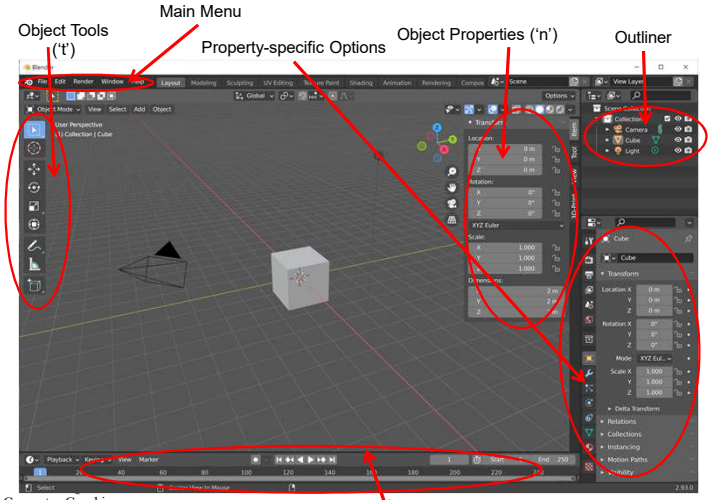

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The Object Tools Menu

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Select

Cursor

Move

Rotate

Scale

Transform

Annotate

Measure

Add Cube

Toggled on and off with the 't' key

The Add Menu

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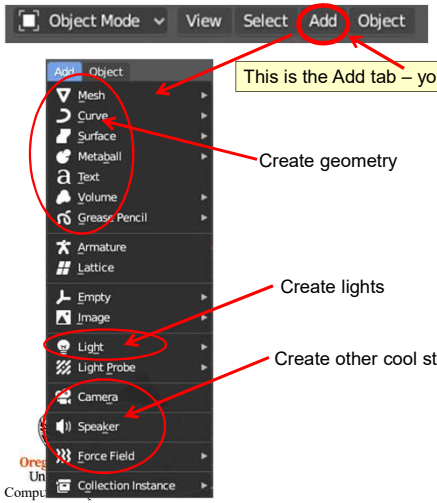

This is the Add tab – you will spend a lot of time here!

Create geometry

Create lights

Create other cool stuff

The Add→Mesh Menu

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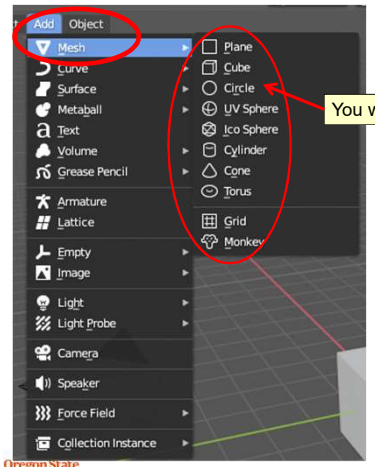

You will *especially* spend a lot of time here!

The Sidebar Panels

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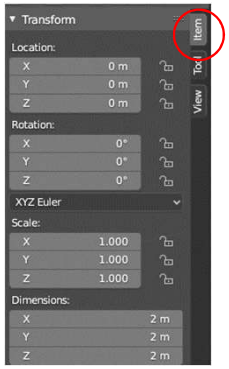

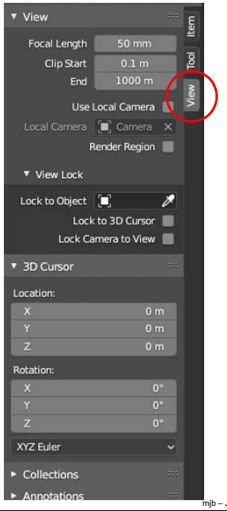

Toggled on and off with the **'n'** key

The Blender Interface Widgets

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If Blender shows you something that looks like this …

… you are expected to click a button to put yourself in a particular mode

The Blender Interface Widgets

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If Blender shows you something that looks like this …

… you are expected to click in the box to bring up something else, like this

The Blender Interface Widgets

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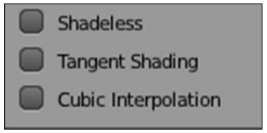
If Blender shows you something that looks like this …



… you are expected to turn features on and off by clicking in **all or none** of the checkboxes

If Blender shows you something that looks like this …

… you are expected to make a choice of **just *one*** of these options

The Blender Interface Widgets

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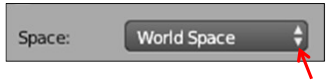
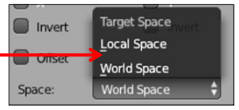
If Blender shows you something that looks like this …

… you are expected to either left-click in the box and (keeping the left button down) drag the mouse left-right like a slider, ***or*** single-click in the box and type in a new value

If Blender shows you something that looks like this …



… you are expected to click in the box and then select from the resulting list



The Blender Interface Widgets

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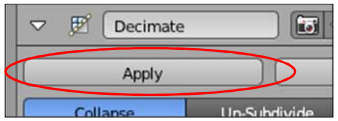
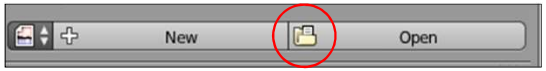
If Blender shows you an “Apply” button …



… it means that you can click this button to get rid of your original model and replace it with a model that has the edits you have just made

If Blender shows you this icon (with or without the word “Open” …



… it means that you can click this button to open a file

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The Blender Interface Widgets

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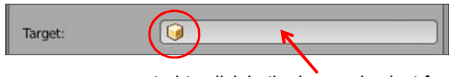
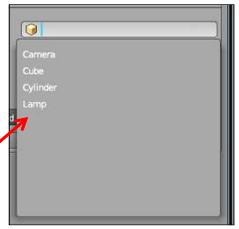
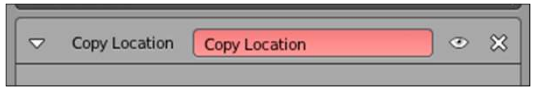
If Blender shows you something that looks like this …



… you are expected to click in the box and select from a list of other **objects** in the scene



If Blender shows you something that looks like this …



… the red color is telling you that you haven’t yet entered enough information in this panel

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The Blender Interface Widgets

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If Blender shows you something that looks like this …

… it allows you to hide and unhide something (the Outliner is where you use this most often). Hiding an object is useful for decluttering your scene.

Hint #1: If you no longer want an object in the scene, hiding it for a while before deleting it is usually a good thing. It is surprising how often you need something not long after you deleted it. ☹

Hint #2: If you hide something, don’t forget that you have hidden it. It is pretty freaky to be certain that you once created something, but now you can’t find it anywhere in the scene. ☺

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The File Menu

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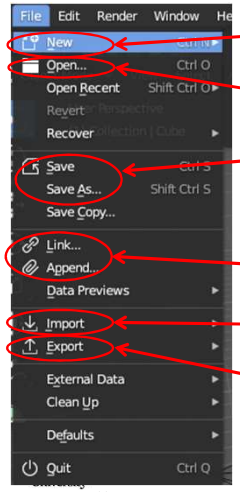

Start a new Blender scene (thus closing the scene you currently have open)

Open a previously-created Blender scene (thus closing the scene you currently have open)

Save the current scene in a file

Bring elements from another Blender file into this scene

Bring an image or object in from somewhere else

Send an image or object to somewhere else

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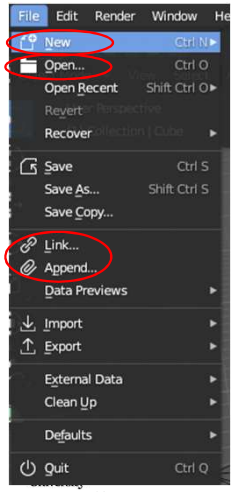
The Difference Between New, Open, Link, and Append



New closes the scene you currently have, then initiates a new Blender scene.

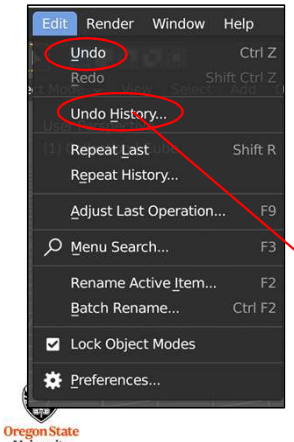
Open closes the scene you currently have, then reads in a previously-stored Blender scene.

Append leaves the scene you currently have open, and adds elements of a previously-created scene into it.

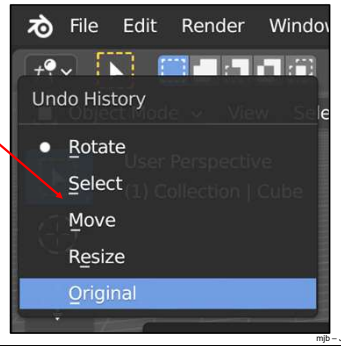
Link is like Append, but every time you open the scene again, it will look at the file you are Linking from to see if changes have been made, and if so, will bring those into the scene instead of the first ones.

The Edit Menu

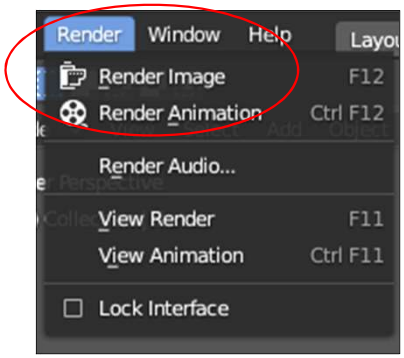
Control-Z or **Edit→Undo** are two of your best friends!



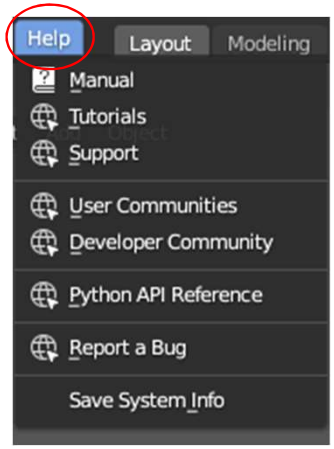
You can also select **Undo History** and go back in time to several commands ago



The Render Menu



The Help Menu



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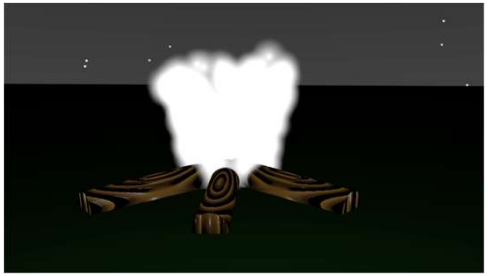
2. Viewing in 3D



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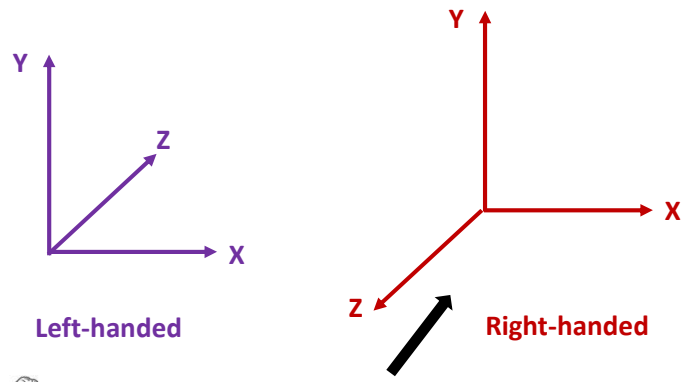
3D Coordinate Systems



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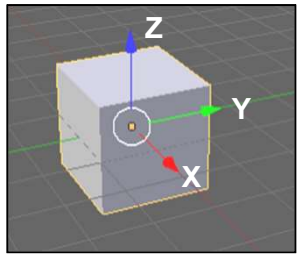
The Coordinate and Viewing System



- Right-handed coordinate system
- **X = Red**
- **Y = Green**
- **Z = Blue**
- Middle mouse button (MMB) – orbit (rotate)
- Shift MMB – pan
- Scroll wheel – zoom
- View → Left, Right, …
- View → Toggle Quad View
- View → View Persp/Ortho

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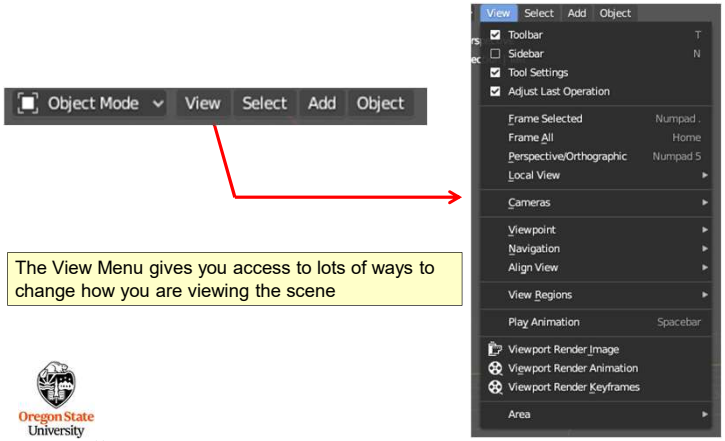
The View Menu



The View Menu gives you access to lots of ways to change how you are viewing the scene

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Toggling Between Perspective and Orthographic Views

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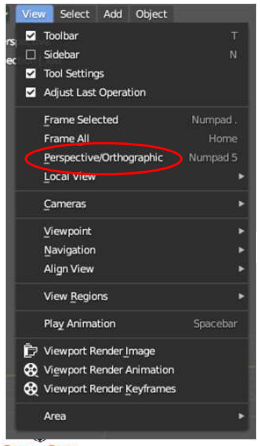
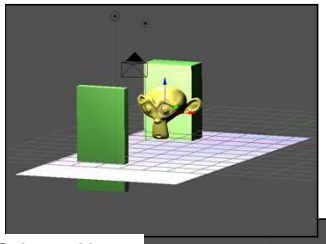
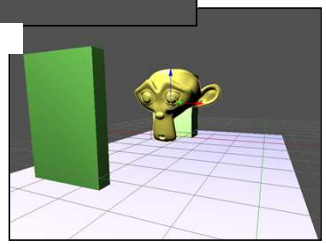




Orthographic



Perspective

Toggling Between Perspective and Orthographic Views

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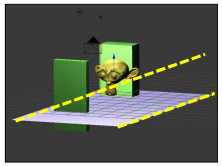
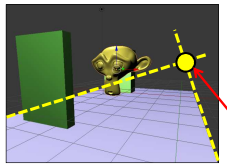
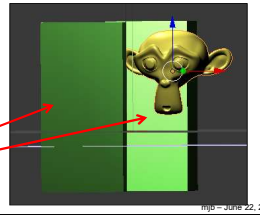


In orthographic, lines that are parallel in 3D remain parallel on the screen. Objects appear to be the same size as they get farther away.



In perspective, lines that are parallel in the 3D depth direction appear to converge on the screen. Objects appear to get smaller as they get farther away.

"Vanishing Point"



Use perspective when you want a more realistic view (which is most of the time).

Use orthographic to see if things separated in depth are the same size.

Toggling Between Perspective and Orthographic Views

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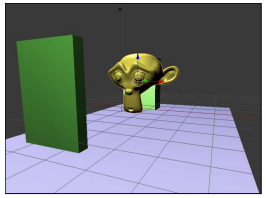
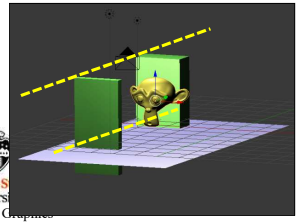
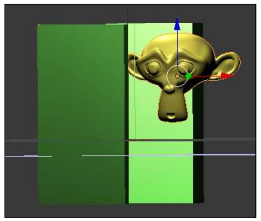
Use perspective when you want a more realistic view (which is most of the time):



scene.blend

Use orthographic to see if things separated in depth are the same size:





Single View vs. Quad View

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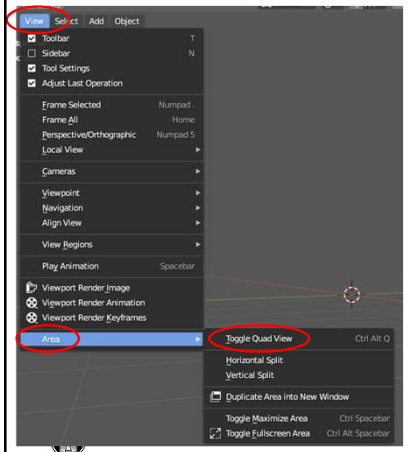

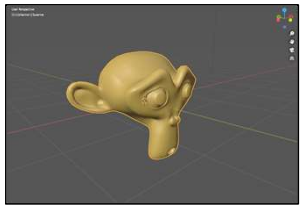

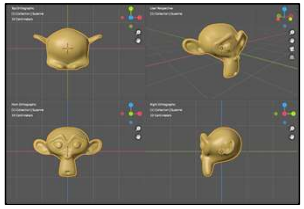

Or hit **Control-Alt-q**

Setting the initial Rendering Mode

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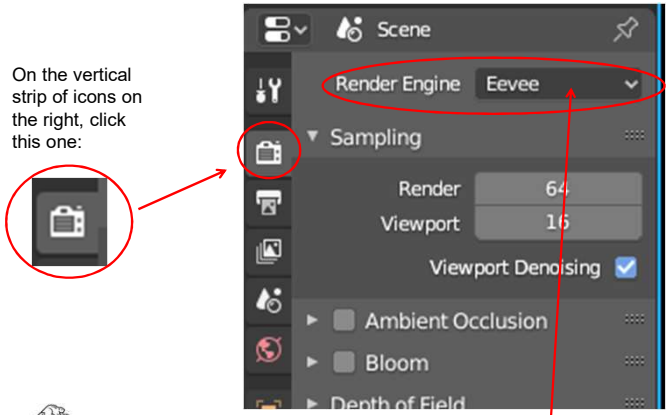
On the vertical strip of icons on the right, click this one:



And then be sure the Render Engine is set to **Eevee**.

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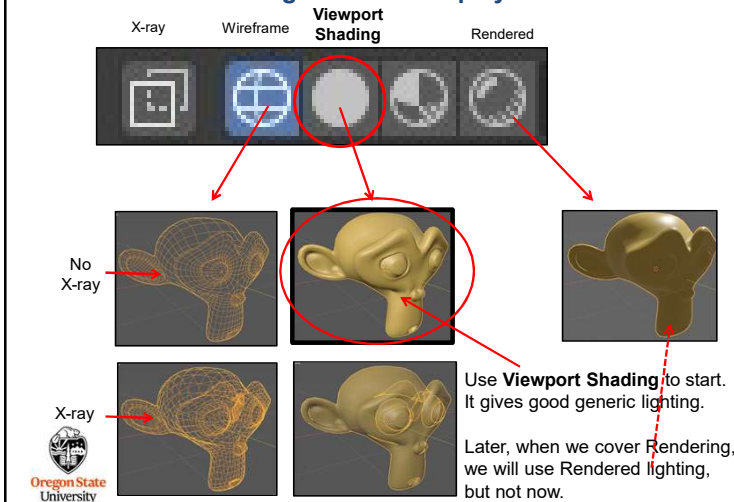
Setting the initial Display Mode

38



Use **Viewport Shading** to start. It gives good generic lighting.

Later, when we cover Rendering, we will use Rendered lighting, but not now.

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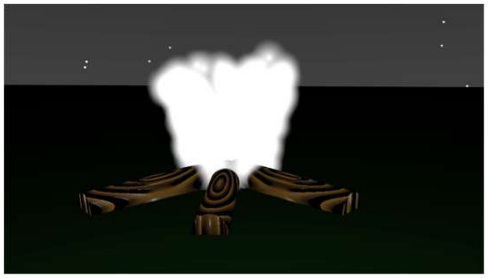
3. Moving Things Around in 3D



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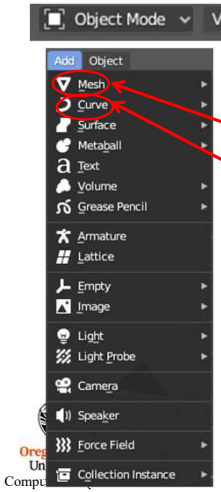
We will get into this in more detail later, but just so that you have something on the screen, here is the Add Menu

40



These are all the different geometry things you can add into the scene. We will cover many of them, but not all.

This group is the **meshes**.

This group is the **curves**.

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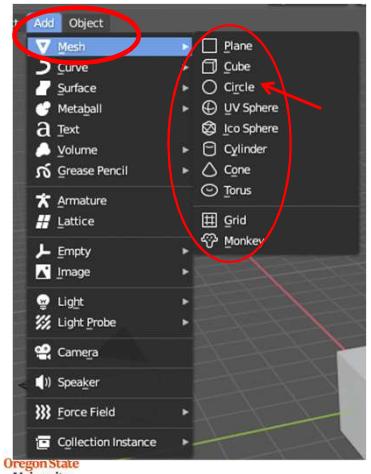
The Add→Mesh Menu

41



The UV Sphere, Torus, and Monkey are my favorites

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Summary of the Mesh Objects

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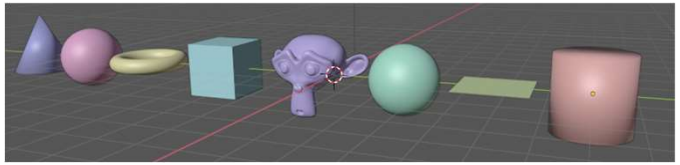

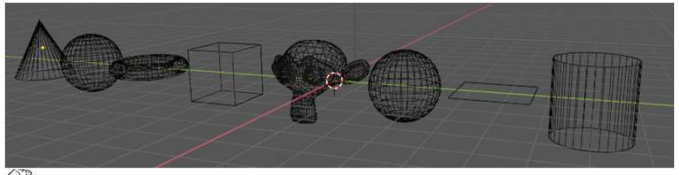

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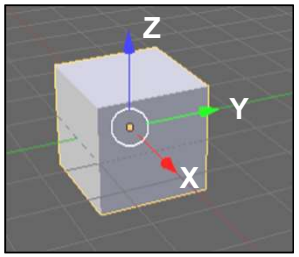
Coordinate System Conventions

43



- Right-handed coordinates
- Right-handed rotation rule
- Angles are in degrees

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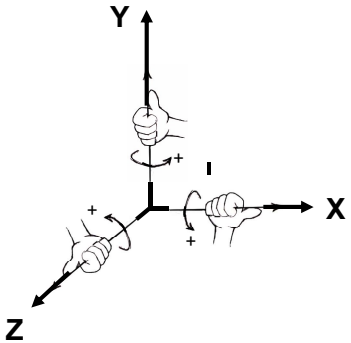
Right-handed Rotation Rule

44



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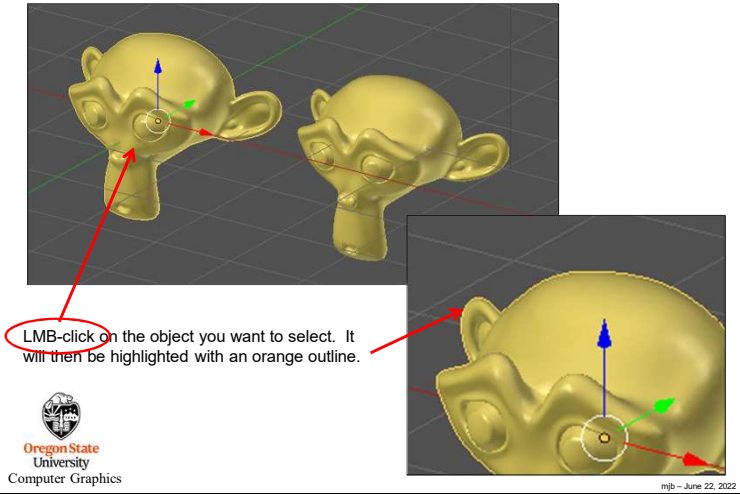
Selecting an Object to Work On

45



LMB-click on the object you want to select. It will then be highlighted with an orange outline.

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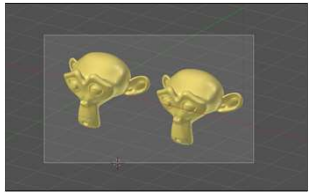
Selecting *Multiple* Objects to Work On: Two Ways to Do This

46

1. Hold down the Shift key while RMB-clicking

2. LMB a rectangular region around objects



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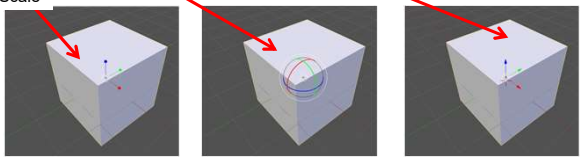
Moving Things By Clicking and Dragging

47

Translate ("grab")

Rotate

Scale



Use Global or Local Coordinate System

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Global and Local Coordinates

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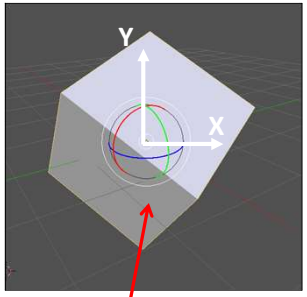
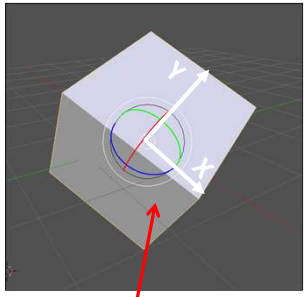
Global



Local



Global Coordinates align with the *screen*

Local Coordinates align with the *object*

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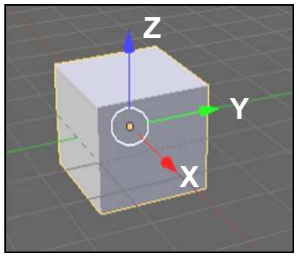
Saying How to Move Things by Using the Keyboard

49



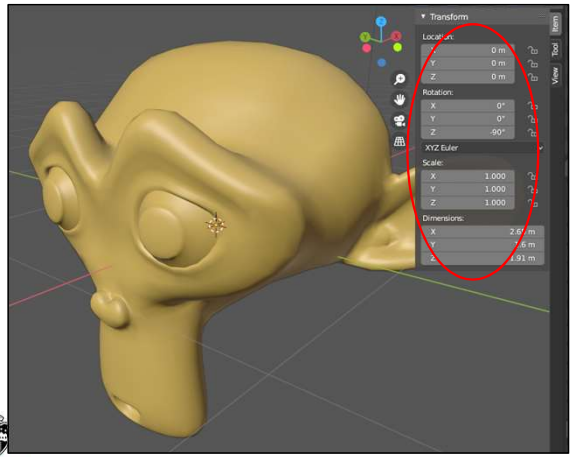
- LMB click to select an object
- Grab: g
- Rotate: r
- Scale: s
- Grab using global axis: g → x, etc.
- Grab using local axis: g → x → x
- Pick all *but* a particular axis: g → X, g → X → X, etc.
- Grab a specific distance: g → x → 12.25 <return>
- Rotate a specific angle: r → x → 45 <return>
- Scale a specific factor: s → 2.0 <return>
- Scale a specific factor: s → x → 2.0 <return>

This is *important* – you will use this a lot!

The arrows (→) mean "and then hit"

You Can Also Use the Sidebar Panel

50



Hit the **'n'** key to toggle this panel

Applying the Transformation

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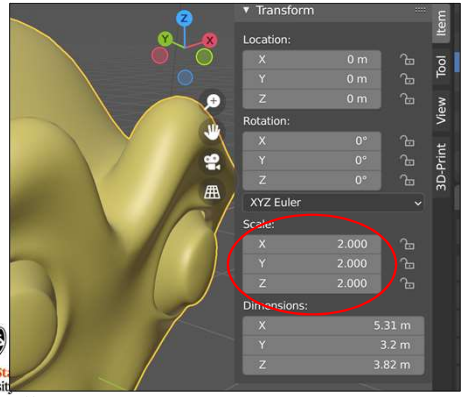
When you transform an object, Blender *doesn't change the object's coordinates*.
It keeps the object's original coordinates plus a record of the transformation.
So, for example, if you scale an object by 2.0, Blender remembers it like this:



Applying the Transformation

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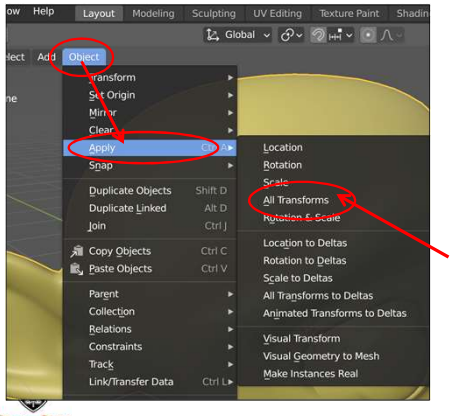
If you want to actually *alter* the object's coordinates, choose **Object** → **Apply**

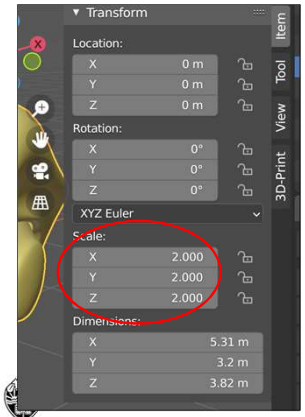


You can pick a specific transformation to apply, but most of the time it is easiest to select **All Transforms**

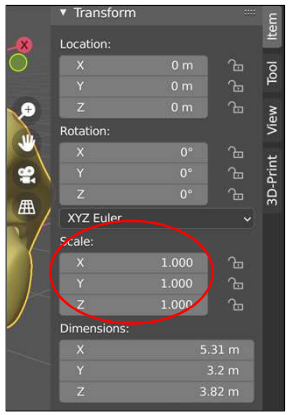
Applying the Transformation

53

Once you apply the transformation, the Object Properties Box looks like this:



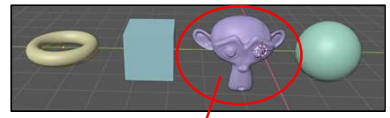
Before

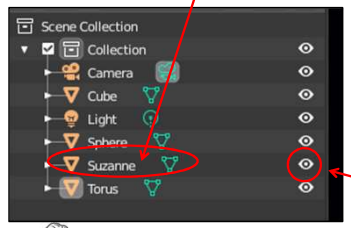


After

The Outliner

54





In the upper-right portion of the screen is the Outliner. Like the name implies, it shows an outline of your scene.

It is sometimes nice to have a summary of the scene so you can remind yourself of what all is in it.

Also, if your scene is cluttered, you can select on object by clicking on its name in the outliner as opposed to selecting it in the scene.

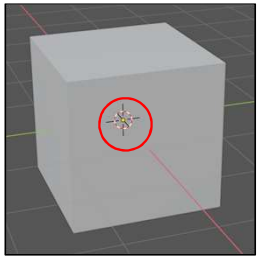
Double-clicking on a name will allow you to rename that object to something more sensible than, say, "sphere"

Also, you can use the outliner to hide certain objects. Just click on the eye icon to hide/unhide.

Hint: If you hide something, don't forget that you have hidden it. It is pretty freaky to be certain that you once created something, but now can't find it anywhere in the scene. ☺

The 3D Cursor

55



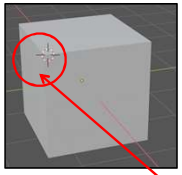
You have probably noticed that when you start up Blender, there is a mysterious cursor positioned at the origin.

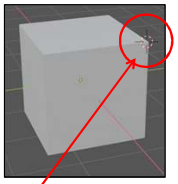
This is Blender's **3D View Editor Cursor**.

With this, you can point *anywhere* in space.

Positioning the 3D Cursor

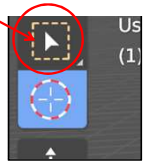
56





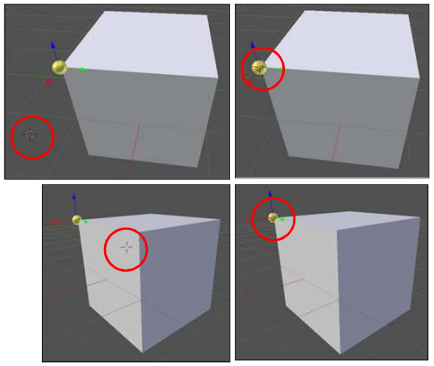
One way to position the 3D View Editor Cursor is to click on the **Cursor icon** and start left-clicking around the scene.

When you are done, be sure to let go of the 3D Cursor by clicking here



Positioning the 3D Cursor

57



But, it is hard to get the 3D Cursor exactly where you want it to be. For example, if you want to position the 3D Cursor at the corner of the cube indicated by the yellow dot, LMB click on it. But, upon rotating, you realize that it is at the wrong depth. So, get a view roughly 90˚ from the last view, and click again. You might have to do this a couple more times.

The 3D Cursor

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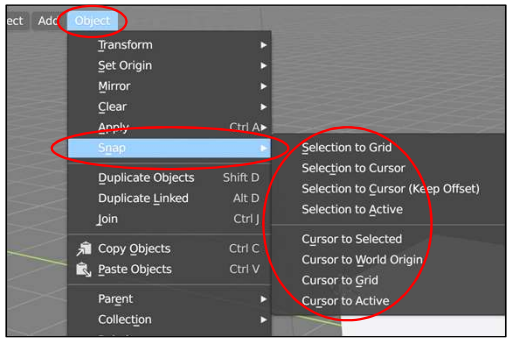
You can also automatically position the 3D Cursor using the **Object → Snap** menu



For example, choosing **Cursor to Selected** will move the 3D Cursor to the median point of the object you have most recently selected. Choosing **Selected to Cursor** will move the selected object's median point to where the 3D Cursor is.

A Use for the 3D Cursor – Arbitrary Pivot Point

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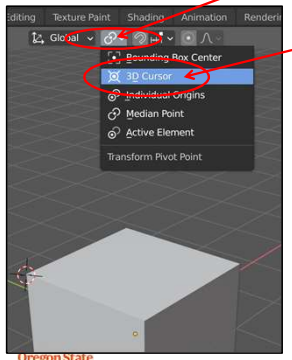
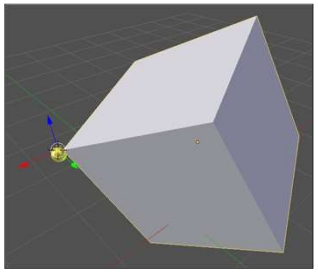


Suppose you then wanted to rotate the cube about the yellow corner point. After positioning the 3D Cursor there, you would then go to the **Pivot Center menu** and select **3D Cursor**. Rotations and Scaling will now take place around the yellow corner.

Later, you probably want to change the pivot point back to **Median Point.**



Another Way to Set the Arbitrary Pivot Point

60

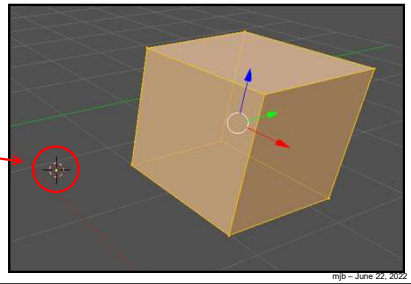
Select the object, tab **to Edit Mode**, select all vertices ('a') and translate them ('g').

In Edit mode, the pivot point stays put while the vertices move.

Tab back to Object mode, and rotate the object to confirm that the pivot point has changed.

In contrast, in Object Mode, the pivot point moves with the vertices.

The little orange dot is the pivot point.



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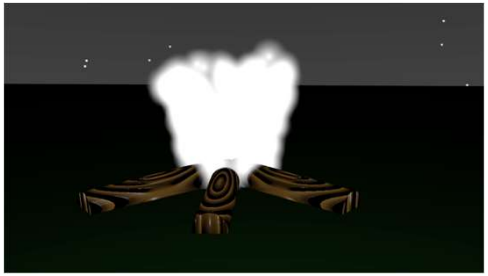
4. Modeling, I



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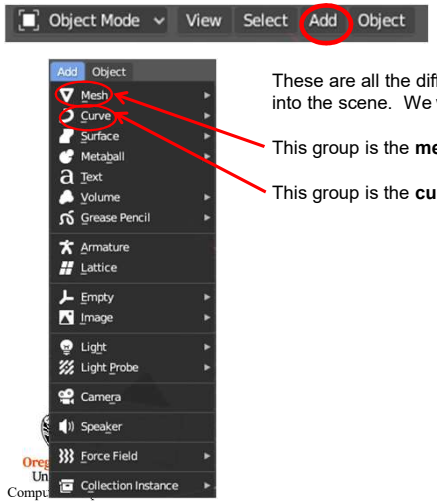
The Add Menu



These are all the different geometry things you can add into the scene. We will cover many of them, but not all.

This group is the **meshes**.

This group is the **curves**.

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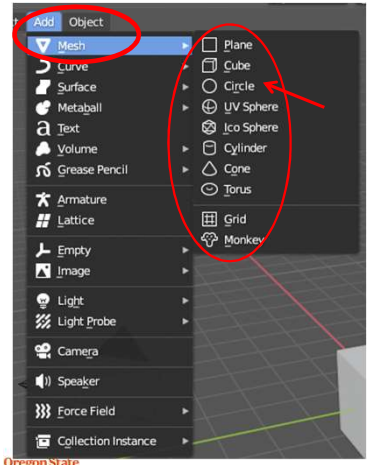
The Add→Mesh Menu



The UV Sphere, Torus, and Monkey are my favorites

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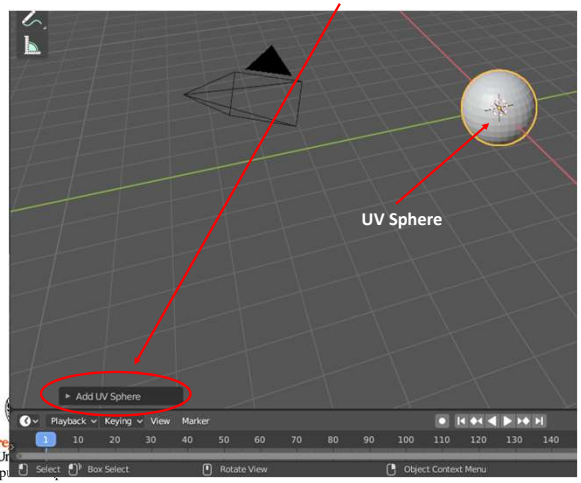
When you Add a Mesh, a Small Menu Appears in the LL Corner



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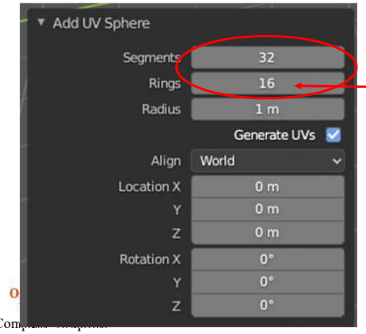
When you Add a Mesh, a Small Menu Appears in the LL Corner

65

Try clicking on it.

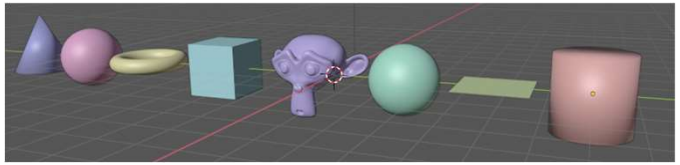
The small menu lets you modify how the last thing you did works. In this case, the most important thing it is doing is letting you change the polygon resolution of the sphere. ***But, this menu only exists until you do something else. After that, the ability to change these values is gone.***

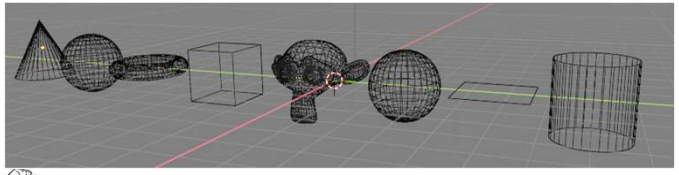


Personally, I like changing these two values to **64** and **32**, respectively.

Summary of the Mesh Objects

66





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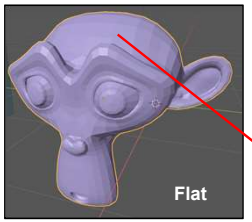
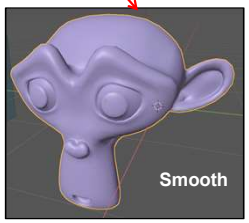
Making the Mesh Objects Look Nicer

67



Blender is able to play a graphics trick to make your curved geometry look better. Select the object (LMB) then click the RMB and select **Shade Smooth**.



This doesn't actually change any geometry – it's just a really good computer graphics display trick. There are other ways to truly create smoother underlying geometry.

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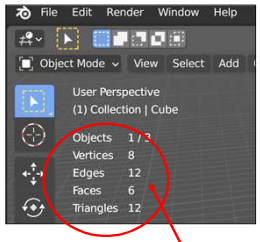
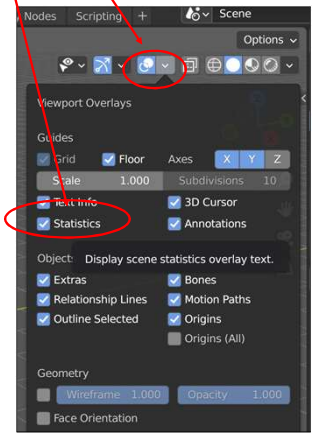
How to Find Out How Detailed a Mesh Object Is

68

In the overlay menu, turn on **Statistics**





The number of Vertices, Edges, Faces, and Triangles show on the left side of the screen

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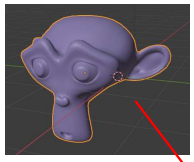
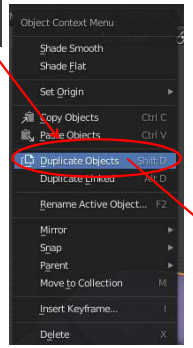
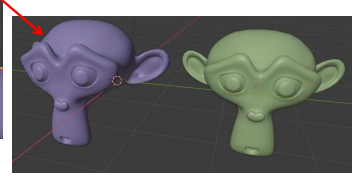
Duplicating an Object from the Tools Menu

69



Select the object (LMB) then click the RMB and select **Duplicate Objects**. This leaves the new object right on top of the old object and leaves you in **Grab mode**. Just move the mouse to separate the two objects.





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Mirroring an Object

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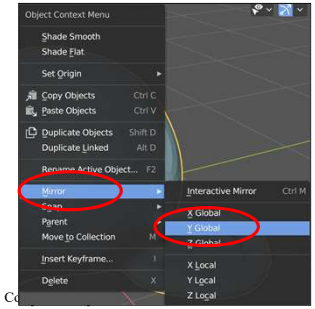
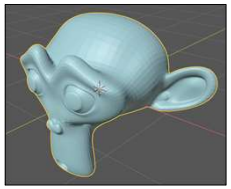
Oftentimes you want to create an object that is identical to itself but is symmetric about an axis. This type of operation is called **mirroring**.

Create an object, in this case, Suzanne the Monkey.

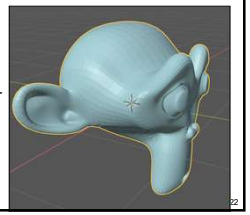
Let's say that we want to mirror this object left-right (y). Select the monkey, right click, then select **Mirror**, and then select **Y Global**.



Before



After



Editing a Vertex, Edge, or Face on a Mesh

71

Click here, or hit the **Tab** key, to get into Edit Mode

Select and edit:

A vertex **An edge** **A face**

Using the Tab key is so common, that "tab" has become a *verb* in the Blender community. As we like to say, "Just tab over into edit mode."

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Editing a Vertex

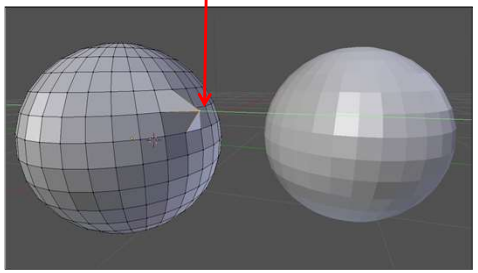
72

Be sure you are in vertex-editing mode

Left click on a vertex

Hit 'g' (grab) and move the mouse

You can also hit 'x', 'y', or 'z' to restrict motion



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Editing a Vertex with Proportional Editing

73

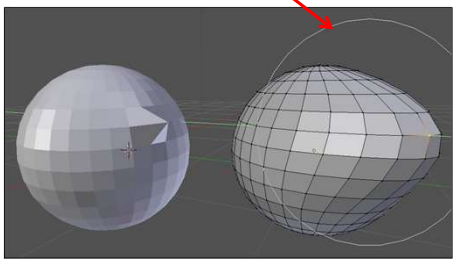
Be sure you have Proportional Editing enabled

LMB click on a vertex

Hit 'g' (grab) and move the mouse

You can also hit 'x', 'y', or 'z' to restrict motion

The mouse Scroll Wheel changes the size of the Circle of Influence



You can also LMB select an edge or a face for editing or proportional editing.

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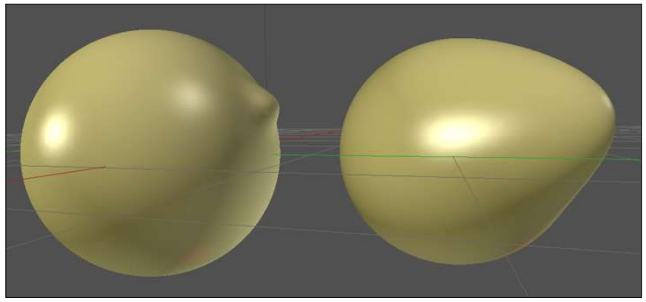
Subdividing and Smoothing Really Show the Difference Between Localized and Proportional Editing

74



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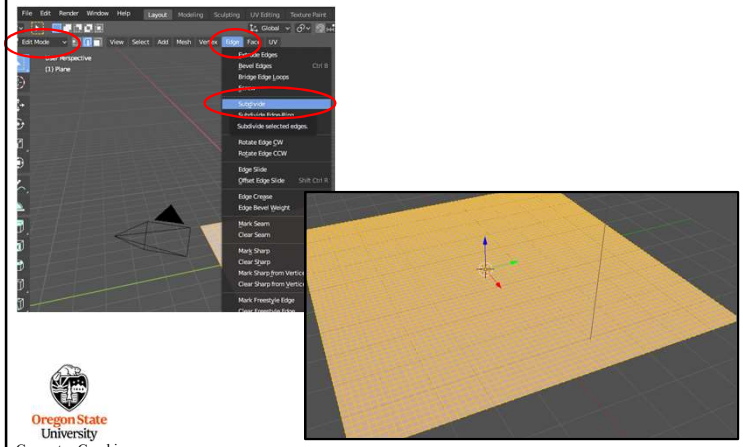
An Unexpected Use for Proportional Editing

75

Create a **Plane**, then go to **Edit Mode,** then box select all the edges, then click on **Edge → Subdivide** and subdivide it several times



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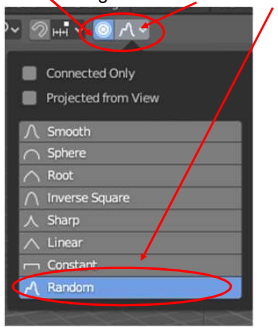
An Unexpected Use for Proportional Editing

76

Enable **Proportional Editing**, then go one widget to the right and change the kind of Proportional Editing from **Smooth** to **Random**



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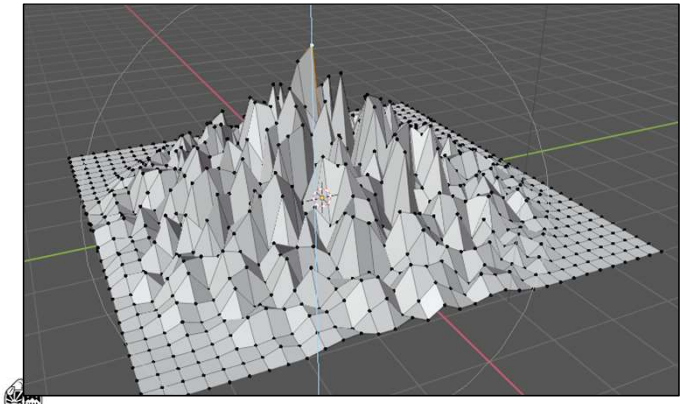
An Unexpected Use for Proportional Editing

77

Go to **Edit Mode**, select a vertex, and lift it along with those around it



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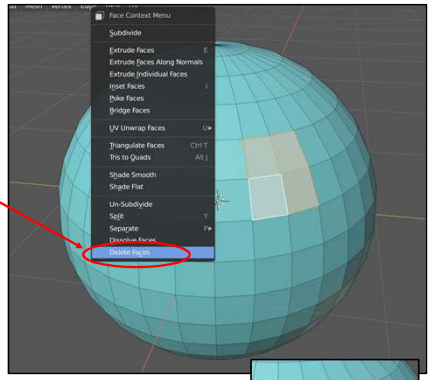
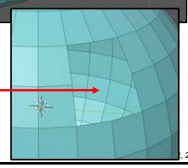
Deleting

78

In **Edit Mode**, you can delete things. For example, here four faces have been selected. **Right-click** and select **Delete Faces** from the pop-up menu



Here's what you get:



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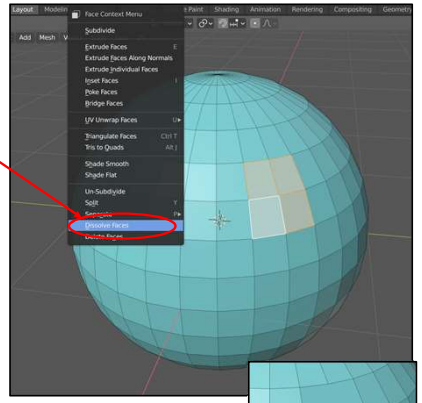
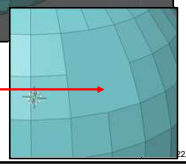
Dissolving

79

You can also **right-click** and select **Dissolve Faces** from the pop-up menu



In which case, you get this:



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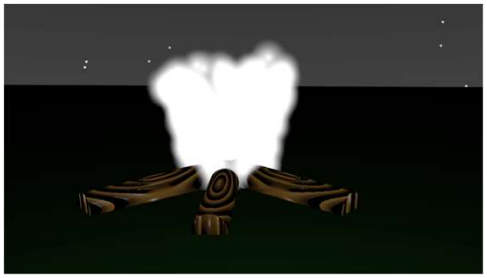
5. Appearance, I

80



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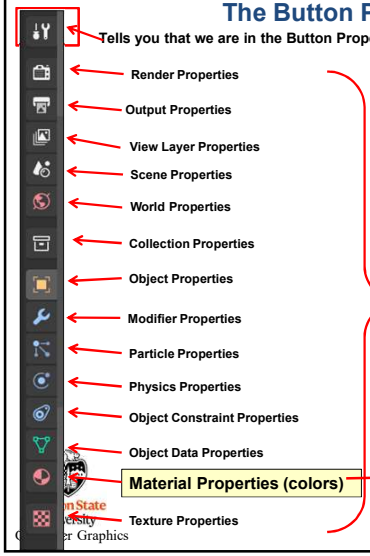
The Button Properties Menus

81



Clicking one of these brings up a much more detailed menu of options

Using the Material Properties Menu

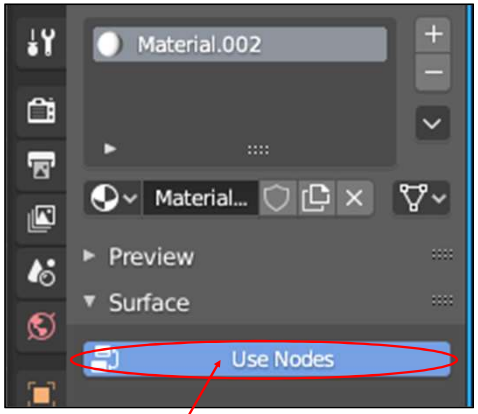
82

Click on this … to get this

Then, click on **New**

Using the Material Properties Menu

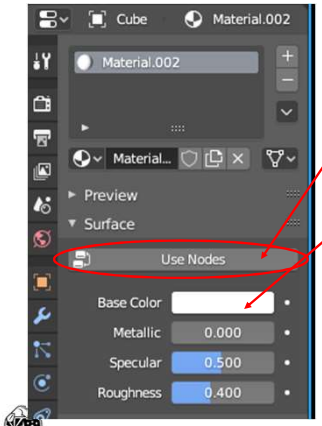
83



To make our lives simpler for now, click here to **turn off Use Nodes mode**

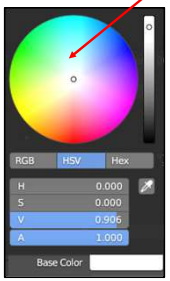
Using the Material Properties Menu

84



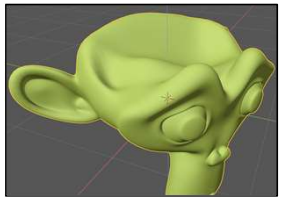
Use Nodes mode has been turned off

Clicking in here brings up a color wheel

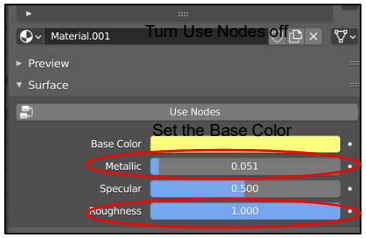


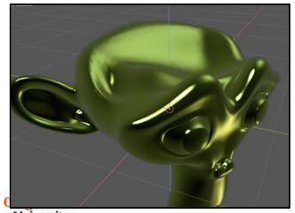
Controlling Shininess

85

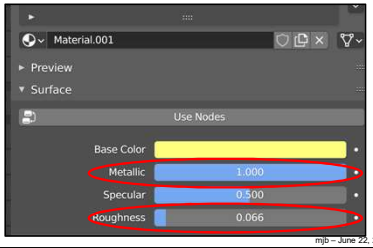


Most matte





Most glossy



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The Color Wheel

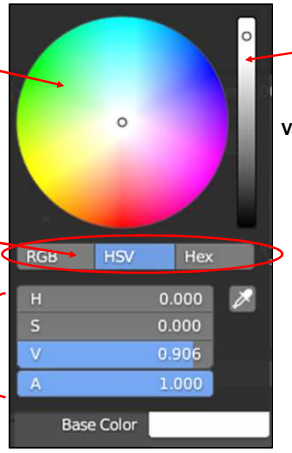
86

Click in here to change the **Hue** and **Saturation**

Hue is angle around the wheel
Saturation is the radius

These are the possible ways the color will be defined

If you know the color definition numbers you want, you can type or slider them here



Click in here to change the **Value**

Value is a color's brightness

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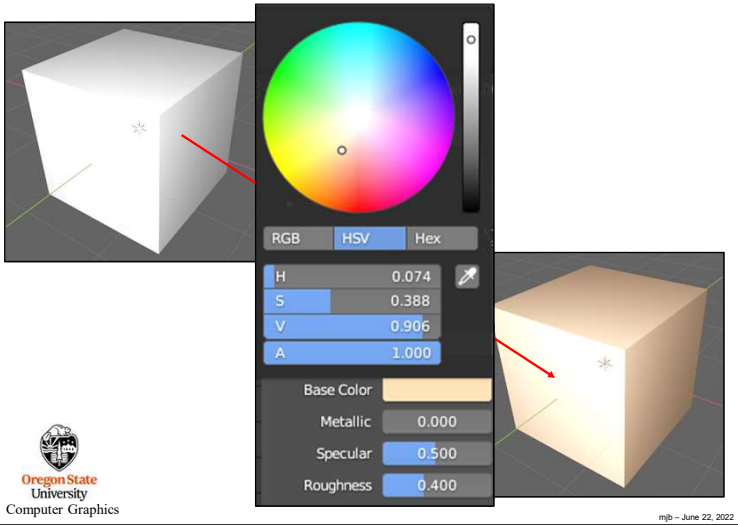
The Color Wheel in Action

87



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Color Scales

88

Red-Green-Blue

Hue-Saturation-Value

Hexadecimal

Eyedropper
(lets you select a color you see somewhere else on the screen)

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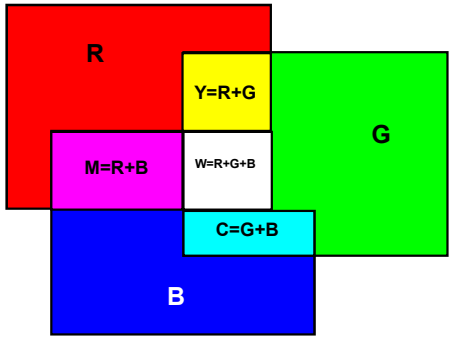
RGB Additive Color Scale

89



R = Red
G = Green
B = Blue
W = White

C = Cyan
M = Magenta
Y = Yellow
K = Black

Blender's RGB scale lets you give the red, green, and blue components in the range 0. – 1.

Blender's hexadecimal scale lets you give the red, green, and blue components in the range 00 00 00 – FF FF FF

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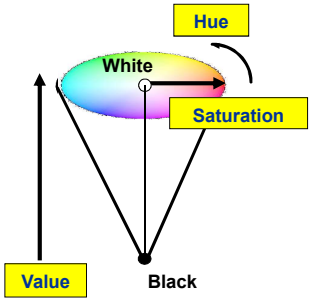
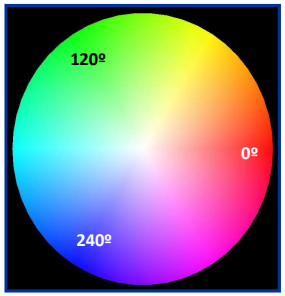
Hue-Saturation-Value (HSV) Color Scale

90





Blender's HSV scale lets you give the hue, saturation, and value components in the range 0. – 1.

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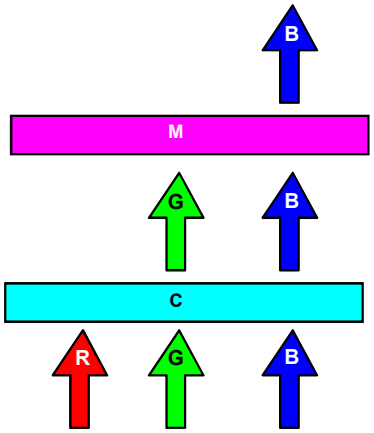
Subtractive Colors (CMYK)

91



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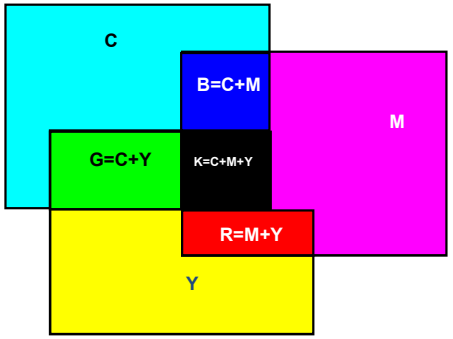
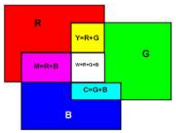
Subtractive Color (CMYK)

92



R = Red
G = Green
B = Blue
W = White

C = Cyan
M = Magenta
Y = Yellow
K = Black



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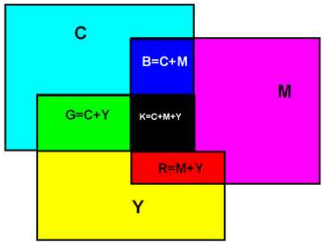
Color Printing

93

- Uses subtractive colors
- Uses 3 (CMY) or 4 (CMYK) passes
- CMYK printers have a better-looking black



R = Red
G = Green
B = Blue
W = White

C = Cyan
M = Magenta
Y = Yellow
K = Black

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You See Lots of Color Printing Tests Like This!

94

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So Far We Have Been Using Viewport Shading

95

We have gotten pretty good views of our objects without having to position light sources, cameras, etc.

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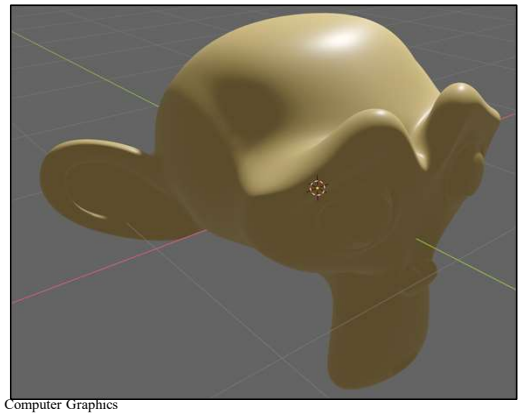
We Could Switch to Rendered Shading

96



But, that *would* require us to position light sources, cameras, etc. We're not ready for that yet.

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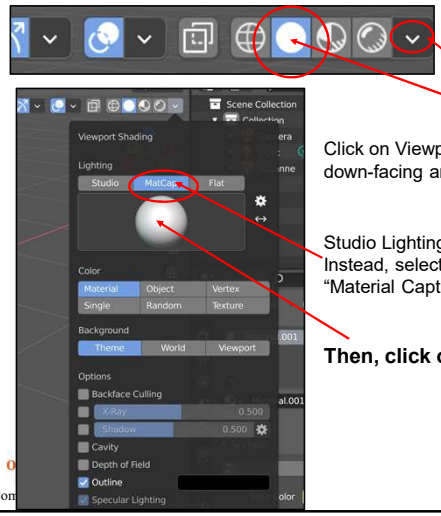
But, here comes *MatCap*, a More Creative Use of Viewport Shading

97



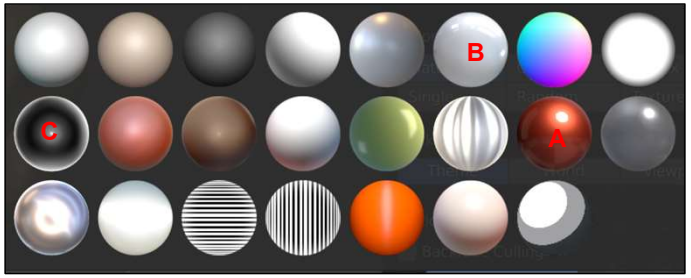
Click on Viewport Shading and then click on the down-facing arrow

Studio Lighting is what you have been using. Instead, select **MatCap,** which stands for "Material Capture".

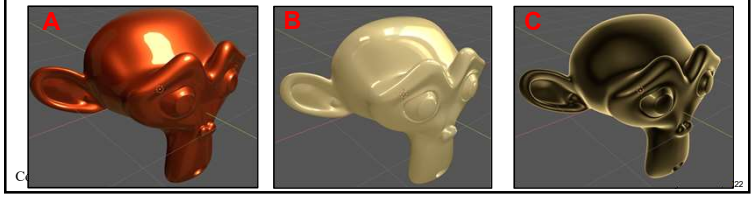
Then, click on the sphere.

Up Pops a Lot of Material Options!

98

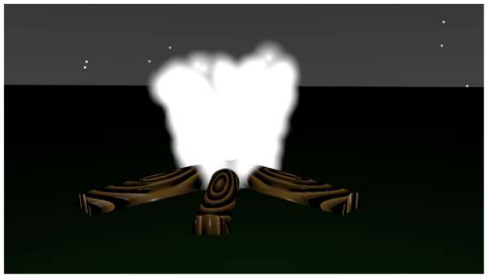


Try them, especially the shiny ones!



99

6. Modeling, II



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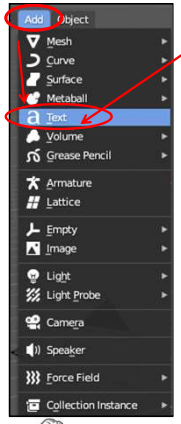
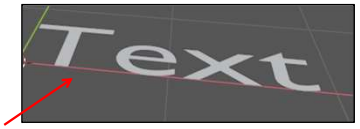
Adding 3D Text

100

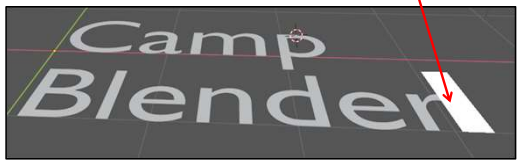


Select **Add → Text**



It ends up giving you the fairly-useless line "Text"

To change the text string, tab into **Edit mode**. The white rectangle acts as a text cursor. Backspace over "Text" and type your new text. The return key will let you enter multiple lines.



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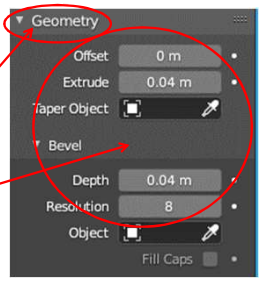
Changing the Style of 3D Text

101

So far, not very 3D, huh?
Tab back to **Object Mode**, click on your text, then click on this **Font button**

Go to the **Geometry** sub-menu

Extrude: give the letters height
Depth: bevel the top and bottom
Resolution: round the bevel



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Changing the Look of 3D Text

102

From here on, your 3D text acts like any other 3D object.
It can be grabbed (translated), rotated, and scaled.

It can be colored, too.

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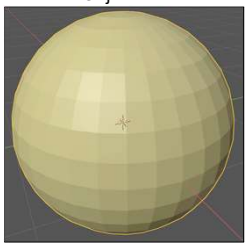
Edit Mode Subdivision

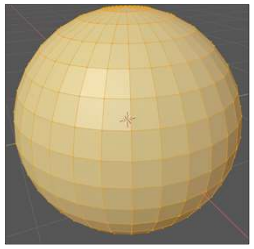
103

The Edit Mode subdivision feature adds more vertices, but doesn't do any sort of smoothing (like the Subdivision Surface Modifier does). So, when you are done, you will have more vertices to sculpt with, but, in Object Mode, your object will look exactly the same as it did before.

1. Object Mode



2. Tab into Edit Mode



3. Get Ready to Edit Faces

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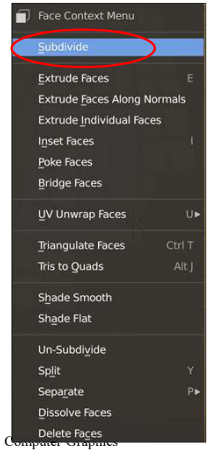
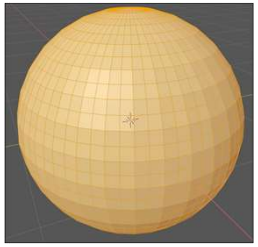
Edit Mode Subdivision

104

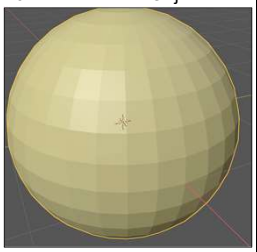
4. Right-click Subdivide



5. You now have more vertices



6. Tab back into Object Mode



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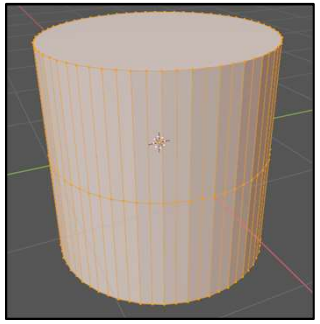
A Multi-Vertex Picking Hint

105

First, make this model:

1. **Object Mode → Add → Mesh → Cylinder**
2. Tab to **Edit Mode → RMB → Subdivide**

Edit a vertex



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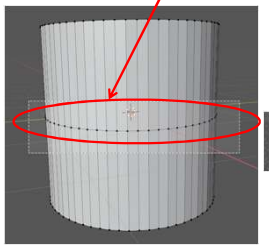
A Multi-Vertex Picking Hint

106

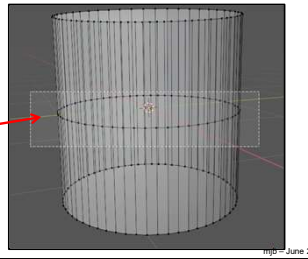
Now, **LMB-sweep** over these vertices. (I call them the "equator" or the "belt".)



But, if you do that, you will only end up selecting the front vertices, that is, *the ones you can see*.

The trick is to go into **X-ray Mode**, by clicking here.

This will now let you select *all* the points in the belt.



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A Multi-Vertex Picking Hint

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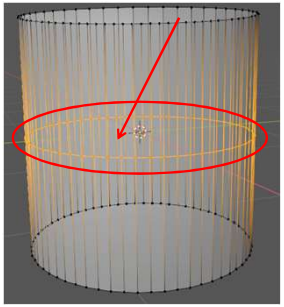
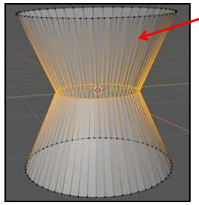
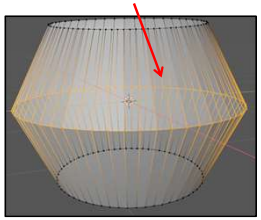
Why do that? Well, if you have those vertices selected and you hit the **s** key (for **s**cale) and move the mouse, then you can get this:





Or, this:



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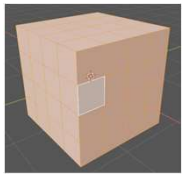
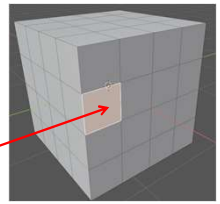
A Multi-Face Picking Hint

108



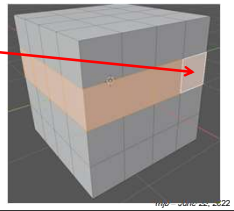
To create this model:

1. **Add → Cube**
2. Tab to **Edit Mode → RMB → Subdivide → Subdivide**



Suppose you want to select an entire row of faces in order to "fatten the belt". You could select all the faces individually (**LMB → Shift-LMB**). But, here's a better trick

1. Click on one face in the row
2. **Alt-LMB** on another face down the row



Face Select Mode

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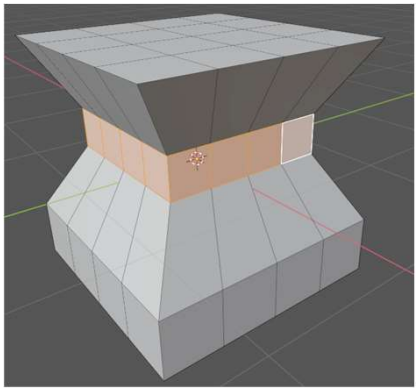
A Multi-Face Picking Hint

109



Scaling ('s')

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A Face Picking Hint

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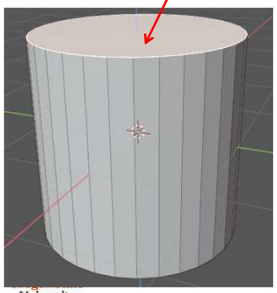
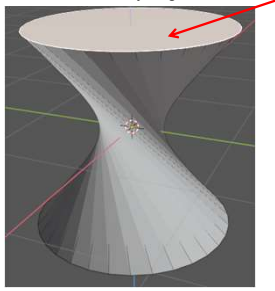
Similarly, if you put yourself into face-picking mode:

And click on the top face of the cylinder (don't need the belt and don't need to be in X-ray Mode for this):



And hit the **r** and **z** keys (for **r**otate about the **z** axis) and move the mouse, then you get this:



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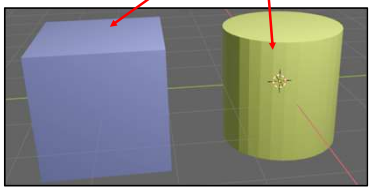
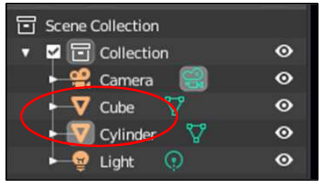
Intentionally Joining Two Objects

111

Let's say that you have two objects and want to join them together so that you can act on them as one object.





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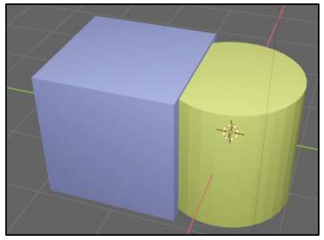
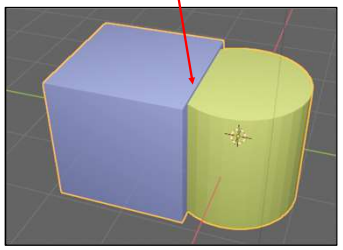
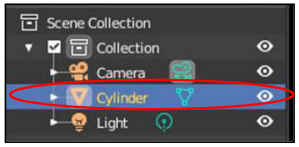
Intentionally Joining Two Objects

112

Easy! **LMB** on one, then **Shift-LMB** on the other, then hit **Control-'j'** ("join") on the keyboard. The orange "selection outline" now goes around both objects and the outliner shows just one object.







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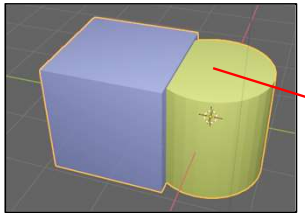
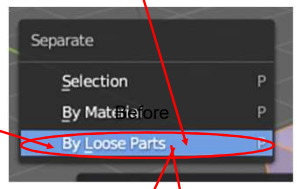
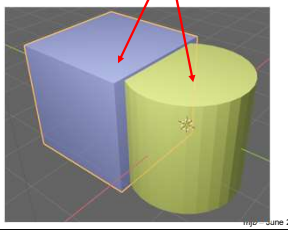
Separating Objects By Loose Parts

113

Select the Joined object. Tab over to **Edit Mode**. Then hit the **'p' key** ("Partition"). You will then have three options on how to partition the joined object. If you select **By Loose Parts**, then the Joined object will be partitioned based on the original primitives that made it up.







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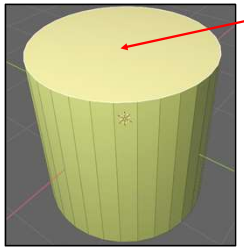
Inset Faces (aka, Offset Curves)

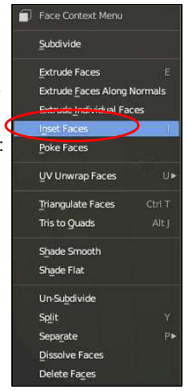
114

Often you want to create a "face-within-a-face". In Blender, this is called an **Inset Face**. (CAD systems often call this sort of thing an **Offset Curve**.)



In **Edit Mode**, select the top face.

Then, either RMB → **Inset Faces**, or click on this icon on the left side:



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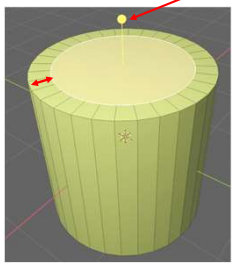
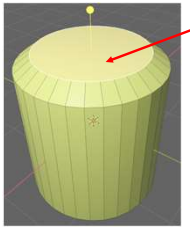
Inset Faces (aka, Offset Curves)

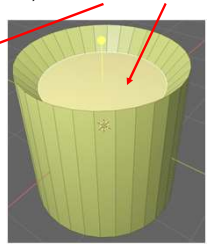
115

With the LMB, push the little handle down until the Inset Face is the size you want.



At this point, you can select the inner face and hit **g** and **z** (**g**rab in the **z** direction) to do this, or this.





Try rotating or scaling the inner face.

You can also create a new inset face inside the inset face you just created.

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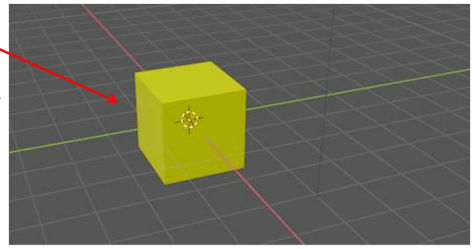
Extrude Tool

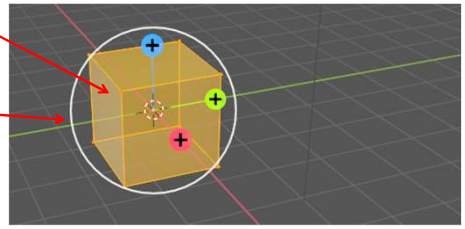
116

Start with a cube

Tab into **Edit Mode**.



Select **X-ray mode** and select **all vertices**



Tab into Edit Mode.
Click on the **Extrude Tool**

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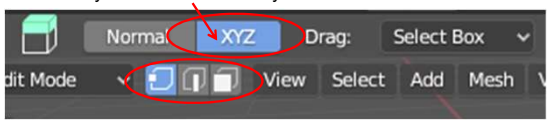
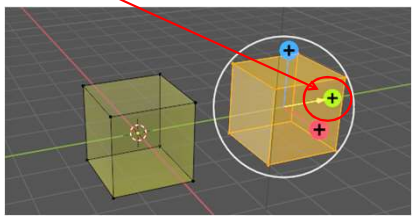
Extrude Tool

117

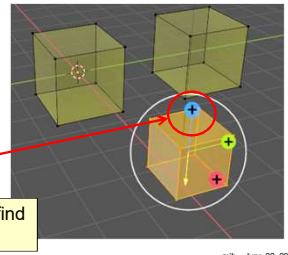
I like **XYZ mode** so that you can extrude in any direction



Grab one of the **+**'s and pull



You can even keep doing it



When you get back to Object Mode, you will find that all of these are part of the same object.

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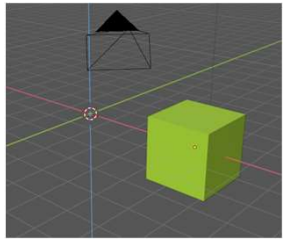
Spin Tool

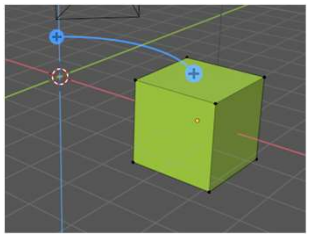
118

Start with a cube translated along the x axis (**gx**)



Tab into Edit Mode.
Click on the **Spin Tool**

Tab into Edit Mode.
Click on the Spin Tool



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Spin Tool

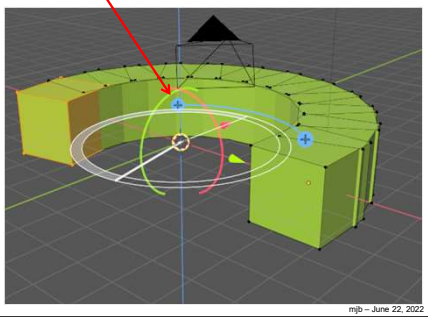
119

Pick the number of duplicates to make

Pick the axis/axes about which to spin

Be sure all of the object's vertices are selected.

Grab one of the blue **+**'s and rotate



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Vertex Groups

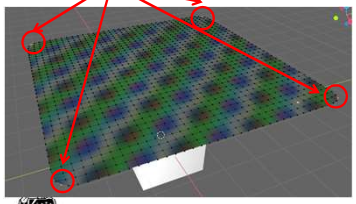
120

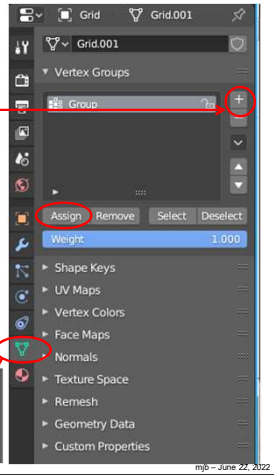
Using a group of vertices together is very useful. It is used for editing (like we are doing here), but also to pin certain vertices for cloth animation, to grow hair for hair simulation, and to rig objects for animation.

For that reason, Blender allows you to select the group and give them a name for later. This is called a **Vertex Group**.

3. Click the **+** to add this as a new Vertex Group

1. Select the vertices in Edit Mode (Shift-LMB)





2. Select the **Object Data Properties** button

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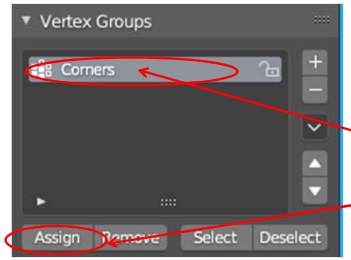
Vertex Groups

121



4. Double-click on whatever the default name is ("Group" in this case) and type in a descriptive name for this Vertex Group

5. Click **Assign**

From now on, this group of vertices can be selected just by selecting the name from the list of Vertex Groups and clicking **Select**.

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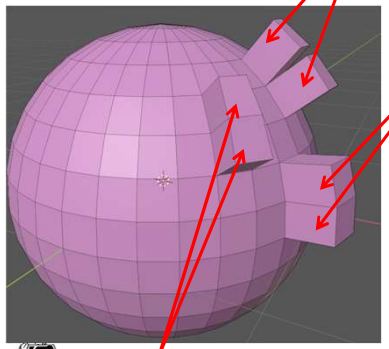
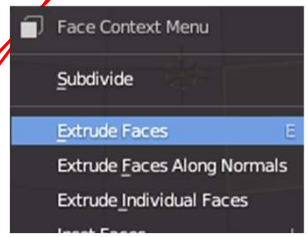
Extruding Faces – three ways

122

Extrude Individual Faces (cracks in between skyscrapers)



Extrude Faces Along Normals (push each face perpendicular to the surface)



Extrude Faces (push each face along the group average perpendicular to the surface)

Face Select Mode

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Shrink/Fatten and Push/Pull

123

Find this edit icon in the column on the left side of the screen. Click it with the LMB and leave the button down for a couple of seconds.

It will then expand into both of these commands, and you can pick the one you want:

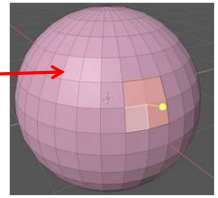
Shrink/Fatten and Push/Pull are very much like extruding faces. Here are the differences:

Extruding lifts the selected faces along their normals. It leaves behind a "cliff" that connects them to the surrounding faces.

Shrink/Fatten lifts the selected faces along their normals, but leaves behind a "ramp" connecting those faces to the surrounding ones.

Push/Pull essentially scales the selected faces around their centroid.

For example, suppose we start with this object and these selected faces



Every one of the edit-icons that has a little arrow in the lower-right corner expands in this same way. Check 'em out!

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Extrude, Shrink/Fatten, and Push/Pull

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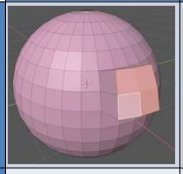
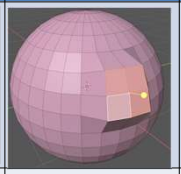
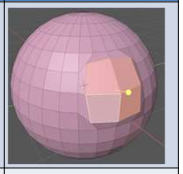
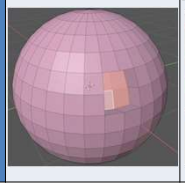
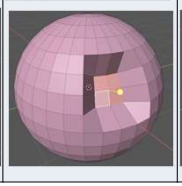
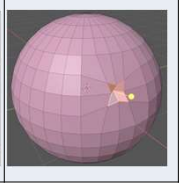
	Extrude	Shrink/Fatten	Push/Pull
Out			
In			

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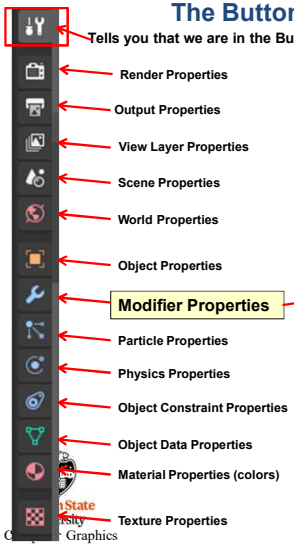
The Button Properties Menus, Again

125



Clicking one of these brings up a much more detailed menu of options

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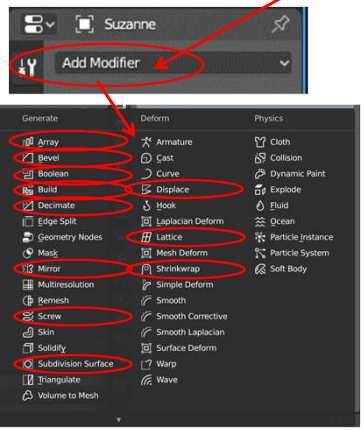
The Modifiers Menu

126

Modifiers don't actually change the object's *permanent geometry* – just the object's *appearance* on the screen. The geometry gets permanently changed only if you click the **Apply** button



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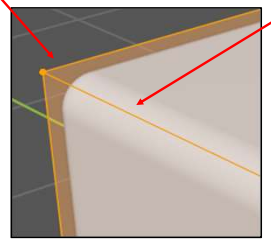
Blender Modifiers

127

Modifiers don't actually change the object's *permanent geometry* – just the object's *appearance* on the screen.

You Create an Original Object → **You Apply a Blender Modifier** → **You *See* a Modified Object on the Screen**



Cube with Bevel Modifier in Edit Mode

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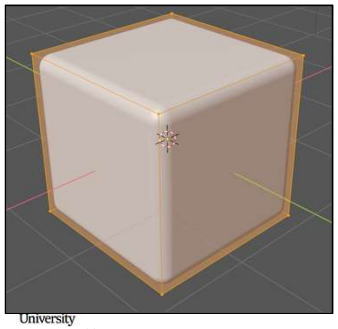
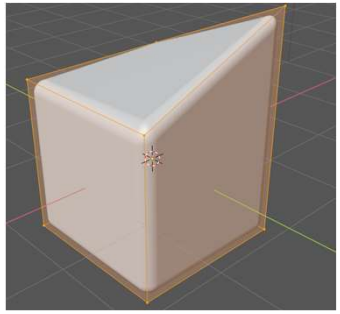
The Modifiers Menu

128

Modifiers don't actually change the object's *permanent geometry* – just the object's *appearance* on the screen.

Example: Here a cube has been beveled (one of the Modifiers). In Edit Mode you can see both the beveled cube and the original cube. You can edit the vertices and the new shape will get beveled as you edit.





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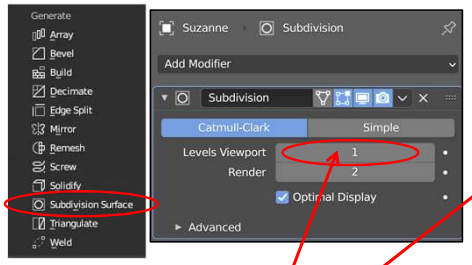
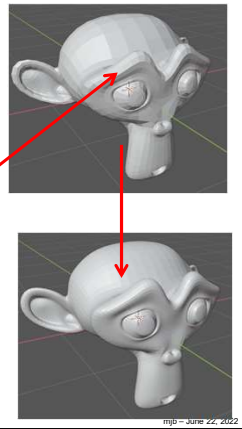
My Favorite Modifier -- Subdivision Surface

129

This modifier increases the number of polygons in your object. At the same time, it smooths your object out. Be careful! It very quickly increases your polygon count.





This controls how much to subdivide.
Here we've changed this value from 1 to 2.

Fun: try it on a cube!

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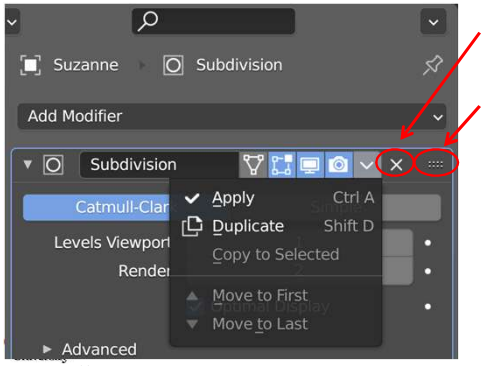
Deleting and Moving Modifiers

130

Oftentimes you have a list of several Modifiers that are used with a single object. The Modifiers take effect in the order that they are in the list. To change this, you can:

- Delete a Modifier
- Move a Modifier elsewhere in the list and thus change how it modifies the object



Delete this Modifier

Move this Modifier elsewhere in the list of Modifiers

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Making Your Modifier Effect Permanent

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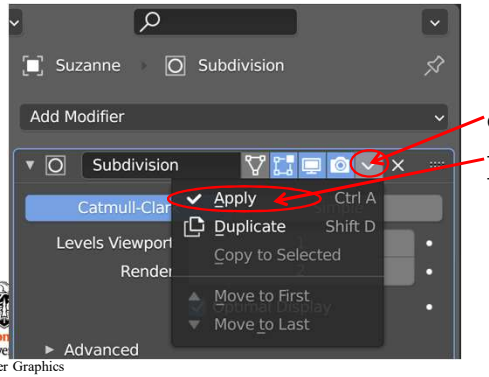
Despite the name, Modifiers do not actually modify the object's underlying coordinates. They create an "alternate representation" that you can see. Most of the time, this is good. It lets you edit the underlying coordinates and have the Modifier then use them. If you want the Modifier to change the object's underlying coordinates permanently, bring up this sub-menu and click on **Apply**.



Click here

To bring up this menu. Then click on **Apply**.

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Bevel Modifier

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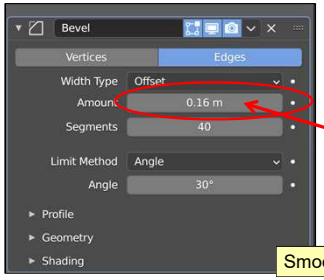
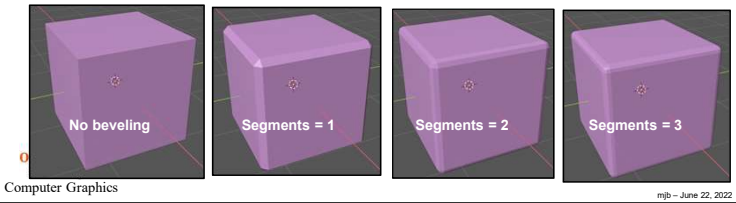


Beveling causes edges to be rounded instead of sharp

How much to bevel

Smooth shading makes bevels look much better!



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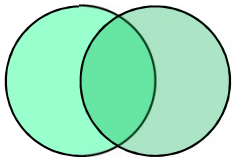
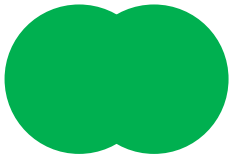
Remember Venn Diagrams (Boolean Operators)?



Two Overlapping Shapes



Union

Intersection

Difference

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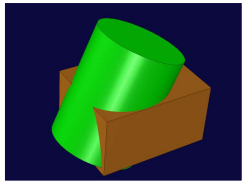
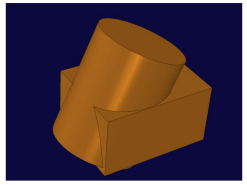
Booleans (also known as Constructive Solid Geometry)

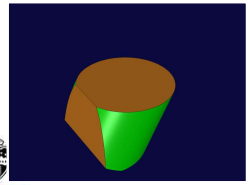
Think of them as Venn diagrams in 3D!



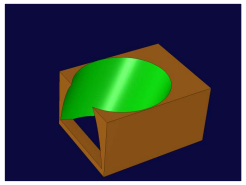
Two Overlapping Solids



Union



Intersection



Difference

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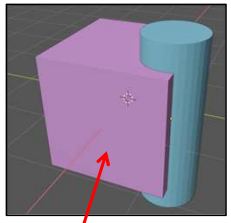
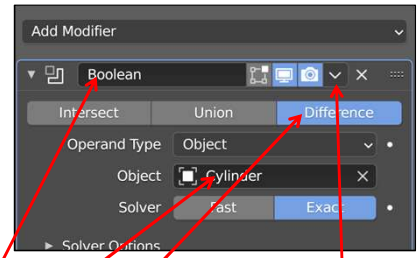
Boolean Modifier

"Block minus Cylinder"





1. Select the cube
2. Click on **Modifiers**
3. Select the Modifier called **Boolean**
4. Specify the **Difference** Operator
5. Specify the **Cylinder** as what to the difference with
6. Click **Apply**

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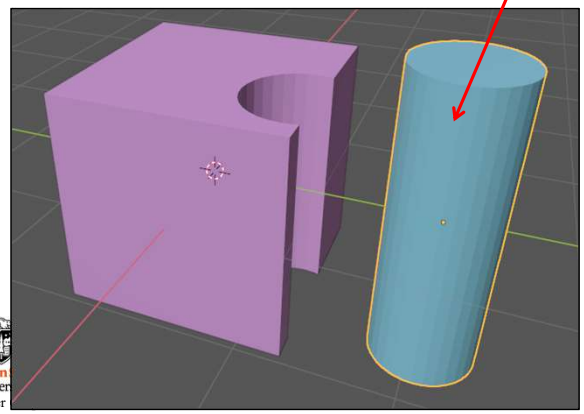
Boolean Modifier

Select the cylinder, hit it **g** (grab) and slide the cylinder away



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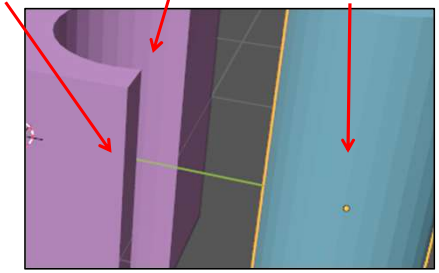
The Resolution of the Second Object Determines the Resolution of the Resulting Surface

137

First object Resulting surface Second object



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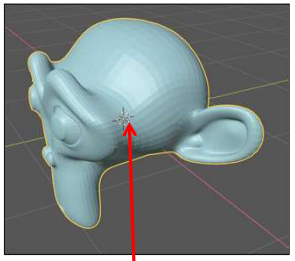
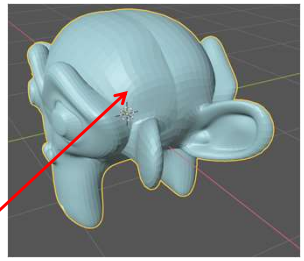
The Mirror Modifier

138

Let's say that you want to create a mirror image of the monkey, but by using a Modifier, the mirror monkey will be linked to the original monkey so that any edits you do to the original will automatically end up in the mirror object.





But, that mirrored object will reflect about the object origin, this little dot right here. Which means that you will end up with something like this, which is probably not what you wanted.

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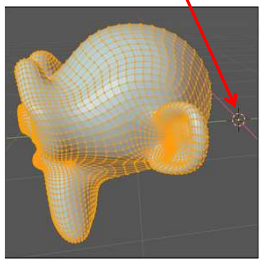
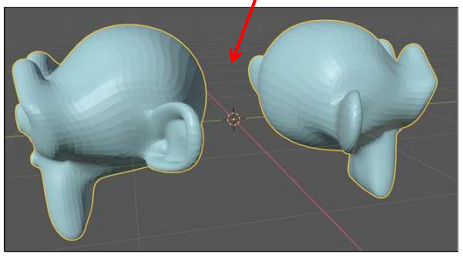
The Mirror Modifier

139

So, the first thing we need to do is to move the object away from the little dot.
You do this by Tabbing into **Edit Mode** and grabbing all the vertices and sliding them (**gy**).
In Edit Mode, the dot doesn't move when you do this:



Now, Tab back to **Object Mode**, add the **Mirror Modifier**, and select **Y**.



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The Mirror Modifier

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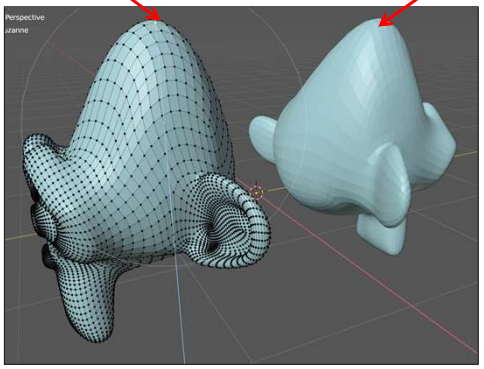
So, now if you sculpt the original object, the mirrored object will get the same edits.



This is often good for creating a full object by only creating one half of it (e.g., a car) and mirroring it.

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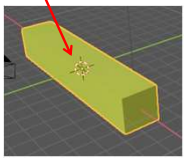
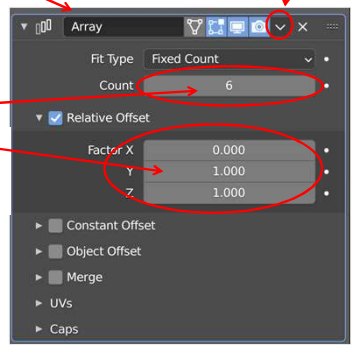
Array Modifier

141

The Array Modifier is used to duplicate an object according to a particular pattern. Suppose we want to turn a block into a staircase. We start with the block and add an Array modifier.

Apply button (if we want to make this permanent)





The duplication count

How much to offset each duplication. It can be Constant, that is, based on a number of units. Or it can be Relative, that is, based on a number of size-of-this-object

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Array Modifier to Make Stairs

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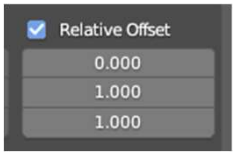
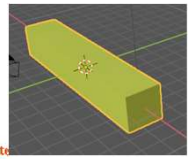
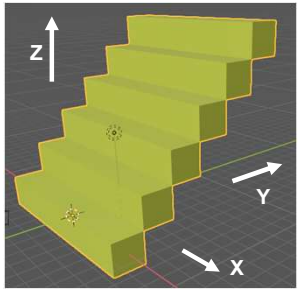
Move each block in Y and Z to make the next stair step



How many total steps to make





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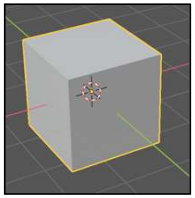
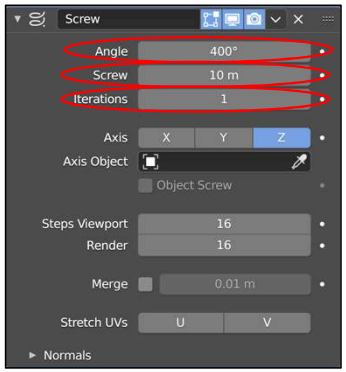
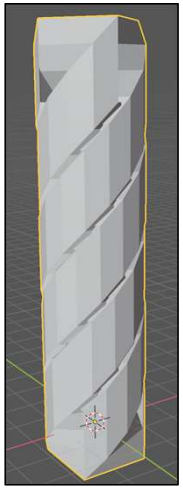
Screw Modifier

143



Before





After

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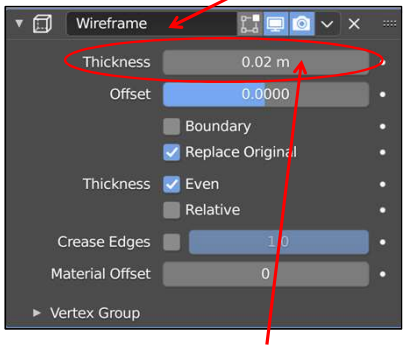
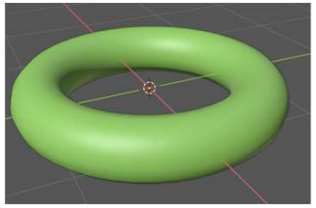
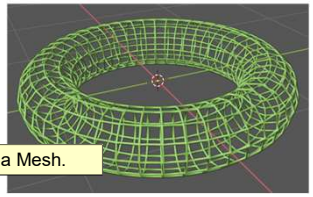
Wireframe Modifier

144

Turns each polygon into thick lines outlining each polygon







How thick to make the thick lines

But, these lines have thickness, keeping this as a Mesh.

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Modifier Order Matters !

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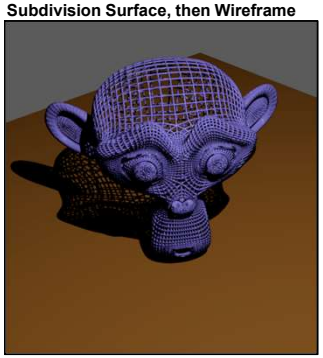
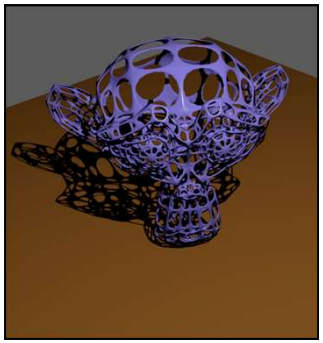
Subdivision Surface, then Wireframe



Wireframe, then Subdivision Surface



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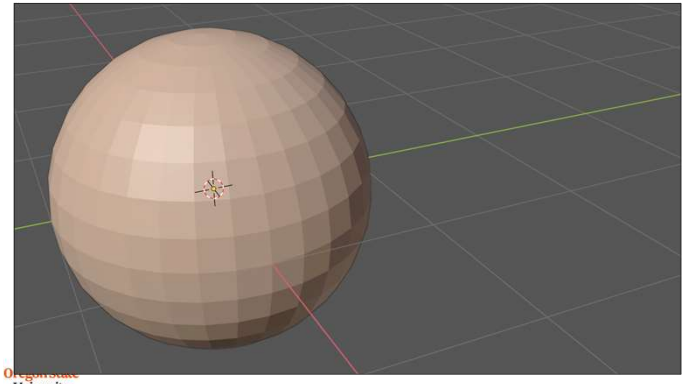
The Lattice Modifier

146

Add a **UV Sphere**



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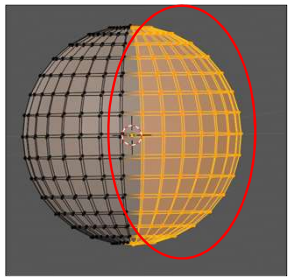
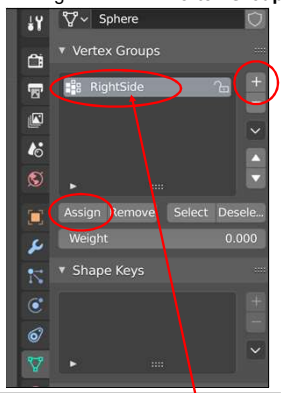
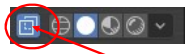
The Lattice Modifier

147

In **Edit Mode**, select a group of sphere vertices and assign them as a **Vertex Group**







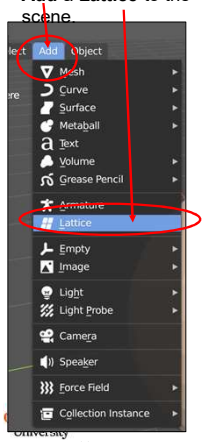
Hints:
1. Select the vertices in **Orthographic** and **X-ray** display modes
2. Double-click on the default name of the Vertex Group to give it a better name

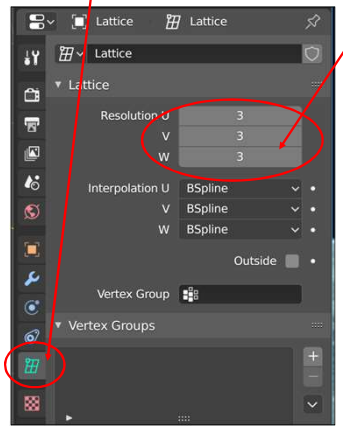
The Lattice Modifier

148

Click the **Lattice button** and (perhaps) add more lattice detail.

Add a **Lattice** to the scene.





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The Lattice Modifier

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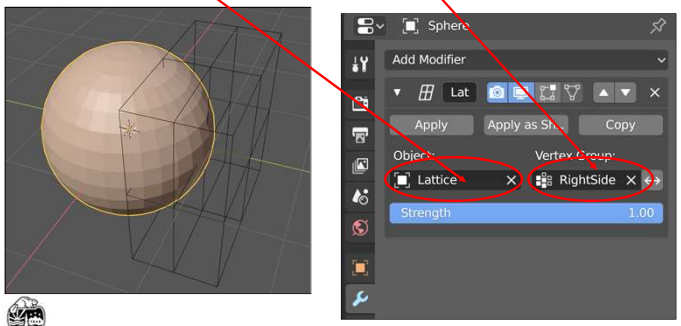
Add a **Lattice Modifier** to the sphere.
Tell it the name of the lattice and the name of the Vertex Group to use



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The Lattice Modifier

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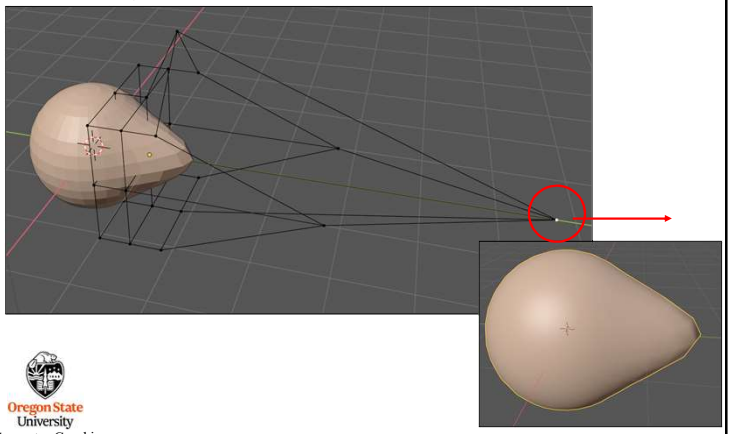
In Edit Mode, grab vertices and slide them:



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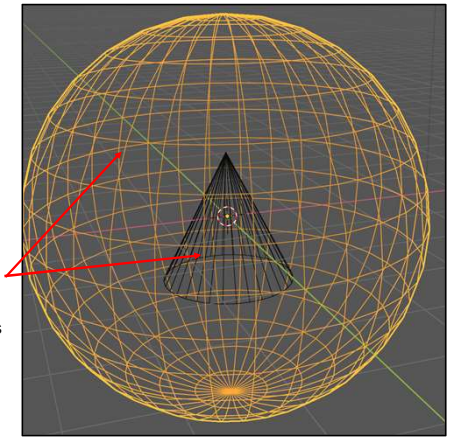
The Shrinkwrap Modifier

151

Turn on both X-ray Mode and Wireframe Mode

Add a UV Sphere and a Cone. Either scale the sphere up or scale the cone down so the cone is inside the sphere.



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The Shrinkwrap Modifier

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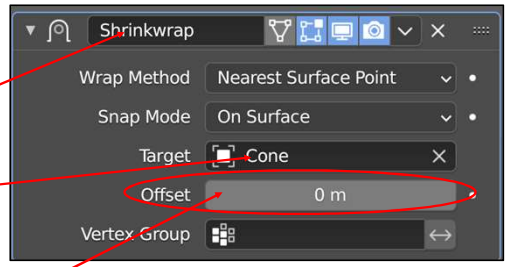
Click on the sphere and select the Shrinkwrap Modifier

Select the cone as the Target



Adjust the Offset value. Positive values make most sense, but negative values are fun too!

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The Shrinkwrap Modifier

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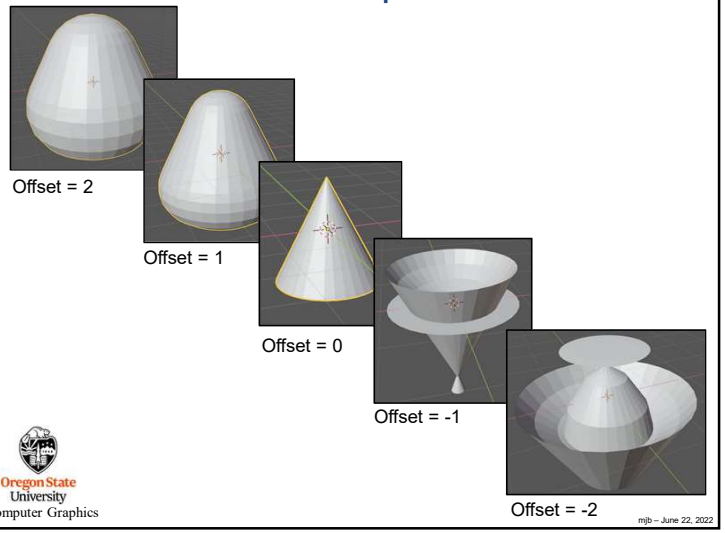

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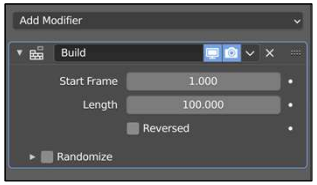
The Build Modifier

154

I suspect this is more applicable to engineering-ish objects, but it fun no matter what. Let's use our old friend Suzanne the monkey.

Go to **Modifers → Select Modifer → Build**
You get the following Modifer box. All the values are good defaults:



At this point, Suzanne has disappeared. What!? To bring her back, grab the blue animation time slider and slowly move it to the right:

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The Build Modifier

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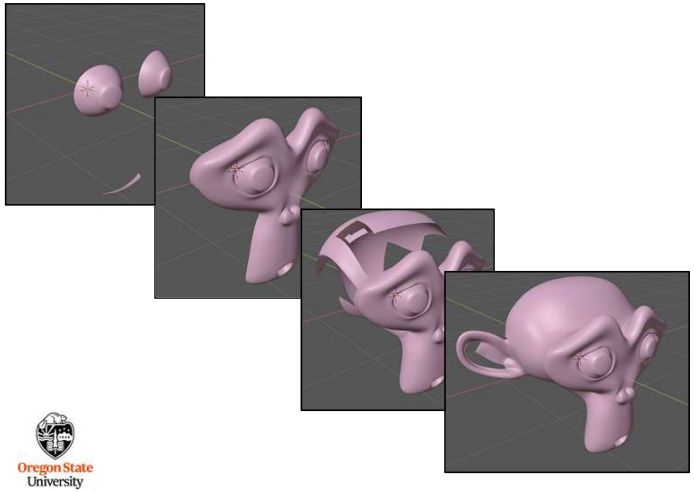

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The Displace Modifier

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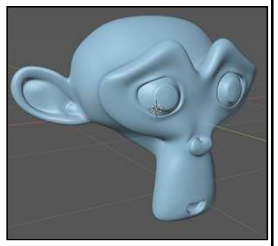
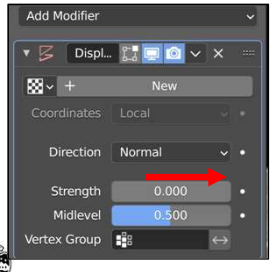
This Modifier pushes vertices out perpendicular to the surface. I would describe it as "puffing out the object".



Go to **Modifers → Select Modifer → Displace**
You get the following Modifer box. If your object suddenly looks weird, don't worry! Set this value to **0**:



Now, slowly increase to Strength to be greater than 0. What happens? Is it possible to set it to a value less than 0? What happens?

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The Displace Modifier

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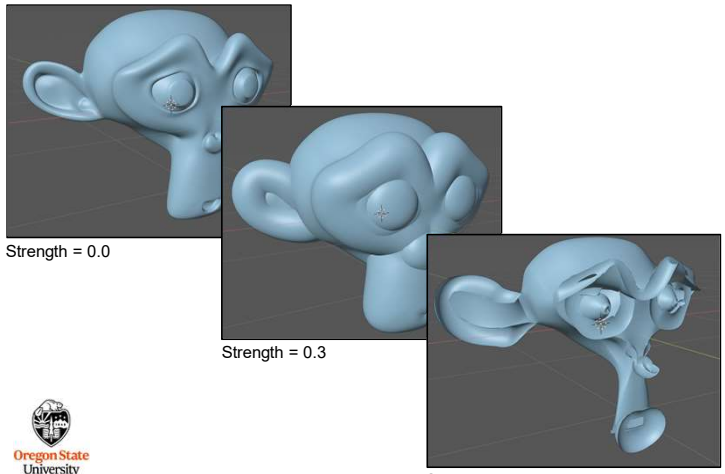

Strength = 0.0

Strength = 0.3

Strength = -0.3

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Texture Pattern Displacements

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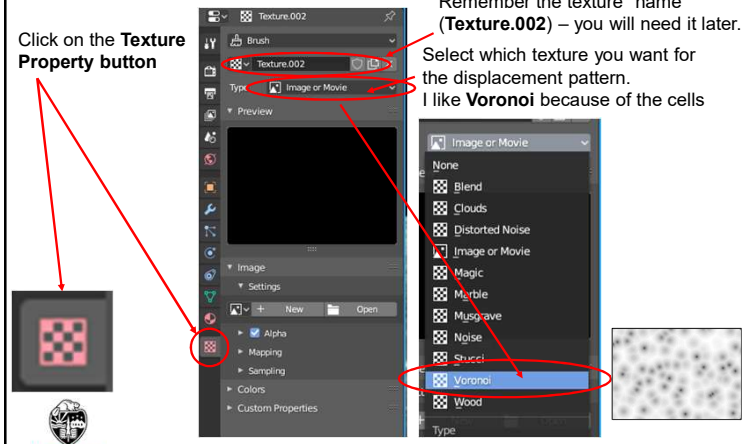
Click on the **Texture Property button**

Remember the texture "name" (**Texture.002**) – you will need it later.

Select which texture you want for the displacement pattern.
I like **Voronoi** because of the cells



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Texture Pattern Displacements

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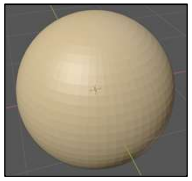
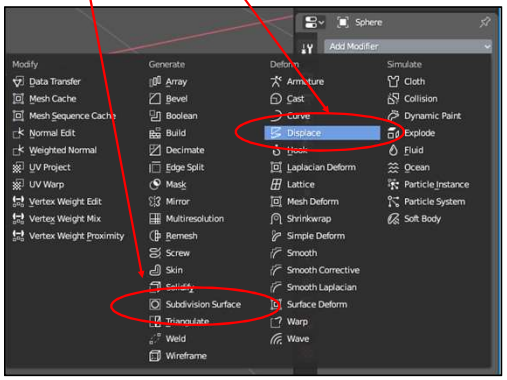


Create an object, add a couple of levels of **Subdivision Surface Modifier**, then add a **Displace Modifier.**



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Texture Pattern Displacements

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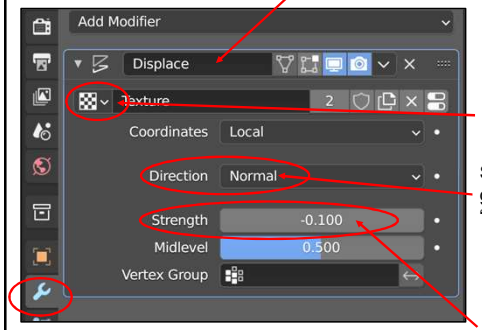
Displace Modifier



Click here and select the texture name from before.

Select **Normal** (in computer graphics, *normal* means "perpendicular to the surface").

Experiment with different values of Strength.

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Texture Pattern Displacements

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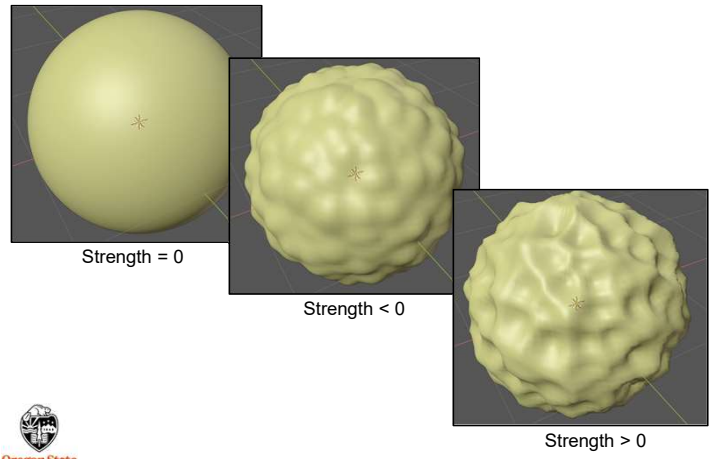
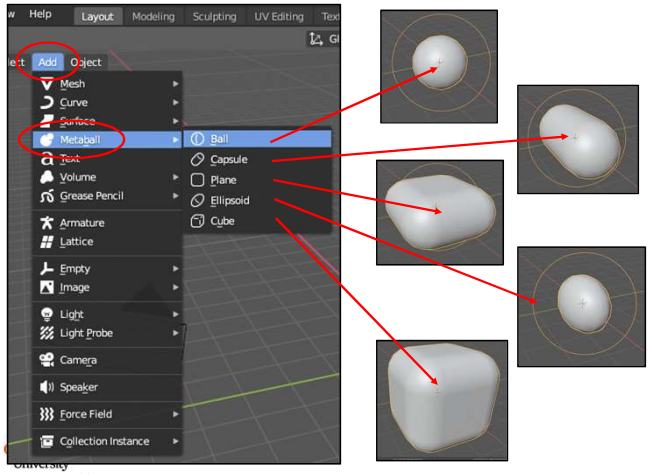


Aren't you glad you didn't have to sculpt this yourself? ☺

Metaball Objects

162

Metaball Objects are another way to 3D model:



Metaball Objects

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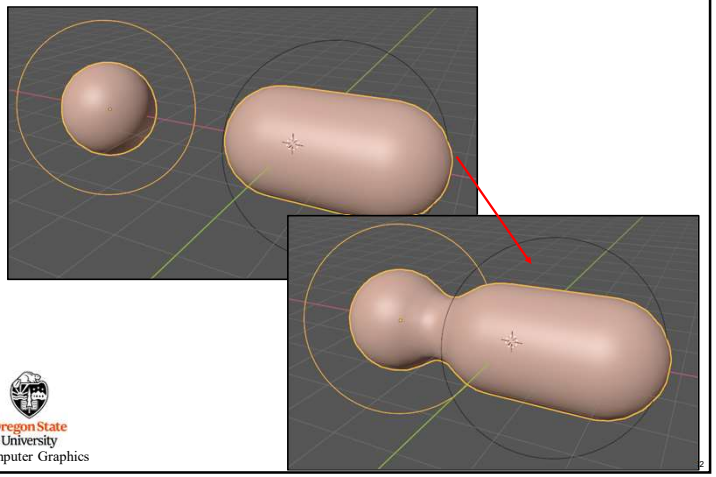
The cool thing is that, if you move (**g**) them close enough, they will "glom" into a single object



Metaball Objects

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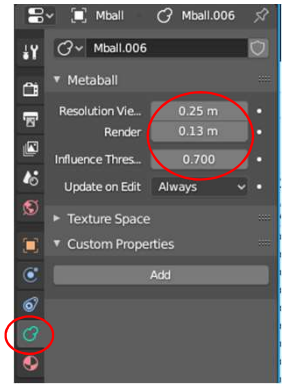
There is a special Metaball properties menu to control their characteristics:



Metaball Objects

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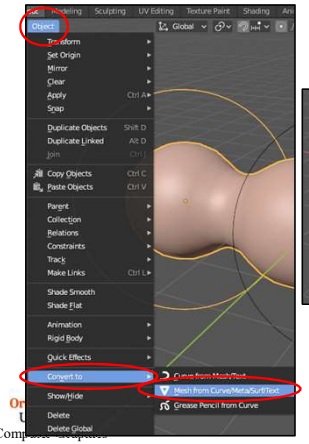
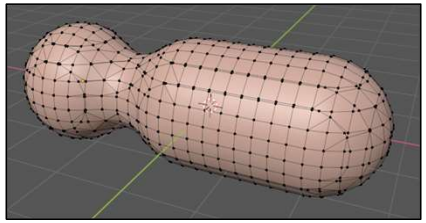
But, Metaball Objects are not meshes, so you cannot do a lot of the cool editing that you can with meshes. But, you can turn such an object into a mesh by selecting **Object → Convert To → Mesh from Curve/Meta/Surf/Text**





After tabbing into Edit Mode

Parent-Child Relationships in Modeling

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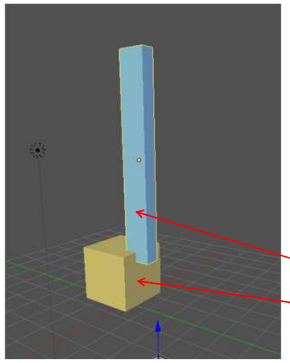

Many times, one object is connected to another object. In modeling, this is called a **Parent-Child relationship**. (It is also sometimes called a Hierarchical Relationship.)

When the Parent moves, the Child moves with them.

When the Child moves, the Parent is unaffected.

This is *really* useful !

Child

Parent

To do this in Blender:

1. Move the Child's pivot-point to where you want it connected to the Parent
2. Select the Child piece
3. Shift-select the Parent piece
4. Hit **Control-'p'** on the keyboard

You can create as many levels of Parent-Child relationships as you want: As the song goes:

"The foot bone's connected to the ankle bone, the ankle bone's connected to the leg bone, the leg bone's connected to the thigh bone, …"

Parent-Child Relationships in Modeling

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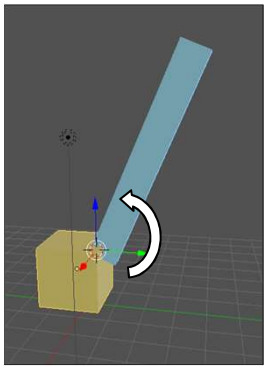

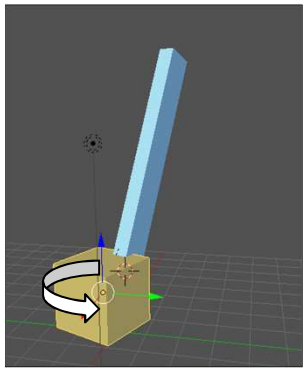

If you rotate the blue (child) piece, then just it will move

If you rotate the yellow (parent) piece, then both it and the child piece will move

Importing Objects from Other Places

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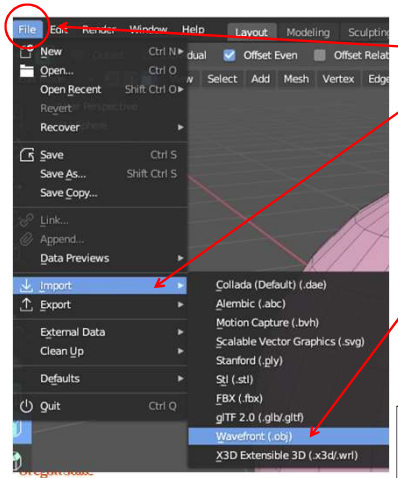

Select **File → Import**

Collada = export format from game modeling systems

Stl = 3D printer format

3ds = format from Autodesk 3D Studio

Obj = Probably world's most common export format There are a *ton* of .obj models for free on the Internet! Google the phrase:
free obj files

.obj files are also pretty straightforward to create. So, if you have a shape in mind and can write a computer program to generate it, you can write your own .obj file and Import it into Blender.

Importing Objects from Other Places

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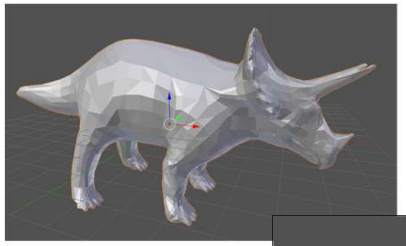
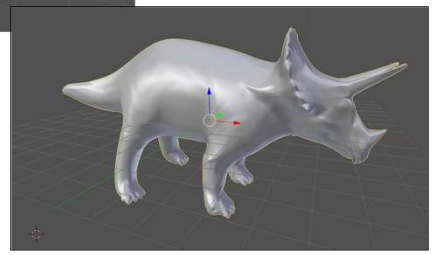


File = **dino.obj**

You can get this file from the web page:
http://cs.oregonstate.edu/~mjb/blender

As-is, flat shaded



Subdivision surfaced
+
Smooth shaded

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Importing Objects from Other Places

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Abusively edited

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Exporting Objects to Other Places

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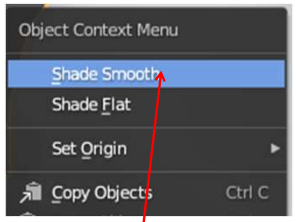

Blender has a number of file formats it knows how to export to. If you are looking for a nice, general one to experiment with, try the **.obj** format.

Just be sure to use the RMB menu to select **Shade Smooth** first

Select **File** → **Export** → **Wavefront (.obj)**

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Exporting to an OBJ File

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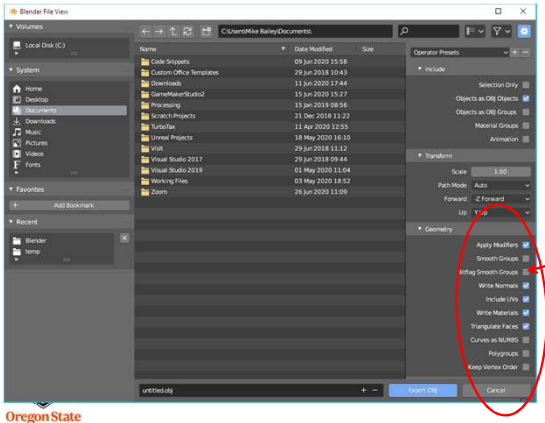
This is the Blender file-output selection dialog box:



Obj-specific settings (see next slide)

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OBJ-Specific File Settings

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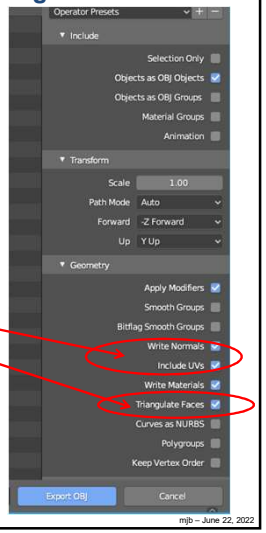
In the export dialog, be sure to click on
- **Write Normals**
- **Include UVs**
- **Triangulate Faces**



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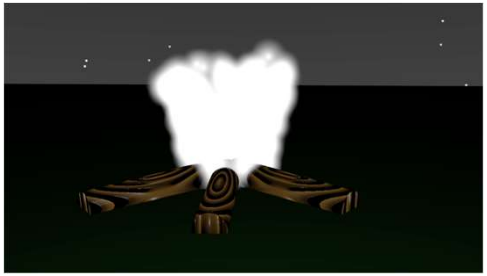
7. Rendering



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On-screen Rendering Mode

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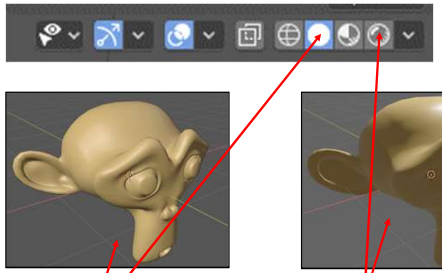

We have been using this one. This one gave you good generic lighting so you could model without worrying about light sources.

Now switch to this one. This one will give you a pretty-good preview of what happens when you actually render the scene. But, we now have to deal with Rendering specifics.

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Rendering

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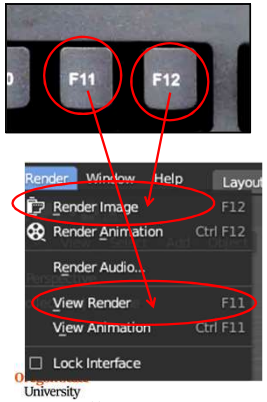
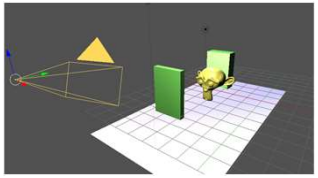
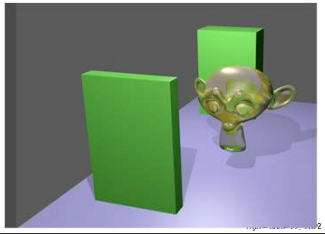
"Rendering" is Blender's process for creating *really* high-quality images. Click on **Render → Render Image** or hit the **F12** key (you might have to hit the **fn** key at the same time). The rendering operation can often take some time, depending on how complex your scene is.



scene.blend





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Rendering Properties

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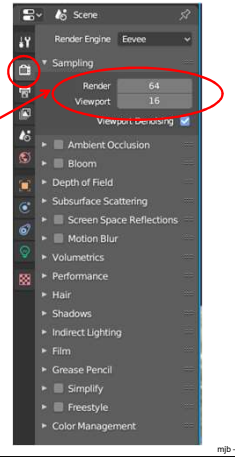
Clicking on the **Rendering Properties** button will allow you to set various rendering parameters. The one you care about the most is Sampling resolution.

You want at least some **Anti-Aliasing,** which is done by making more than one sample per pixel. 64 and 16 are good values.

The rest of these are interesting, but not needed right now.



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Output Properties

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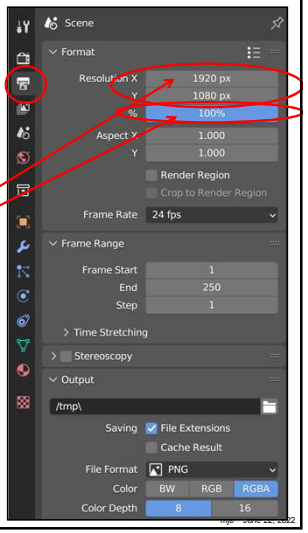
Clicking on the **Output Properties** button will allow you to set various rendering parameters. The one you care about the most is pixel resolution.

These are OK values, but you can improve your rendering speed by making them smaller. Don't make them smaller by changing the 1920x1080, make them smaller by changing the **100%**.

Notice that the image aspect ratio being used here is 16:9 (=1920:1080). This is the most common aspect ratio today for TVs and computer monitors.

The rest of these are interesting, but not needed right now.



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What is Anti-aliasing?

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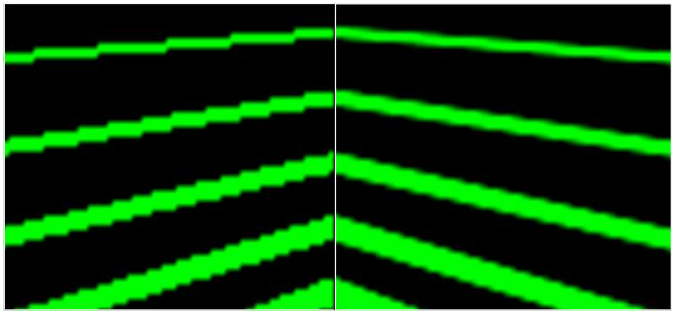
Not Anti-aliased | Anti-aliased



Anti-aliasing is a good-news bad-news joke.
Good news: the scene looks much smoother
Bad news: the scene takes longer to generate
Good news: you probably want to do it anyway

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Anti-aliasing is Implemented by Oversampling within Each Pixel

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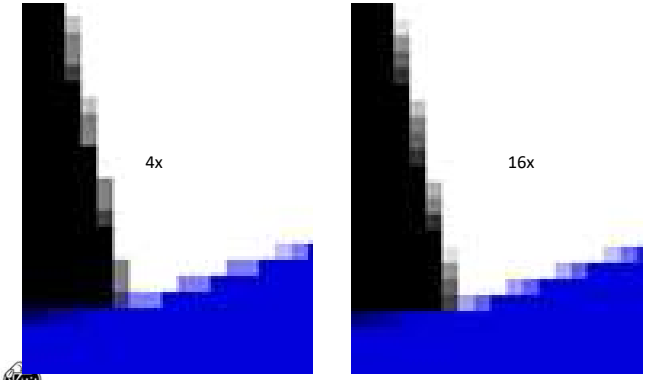

NVIDIA

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Lighting

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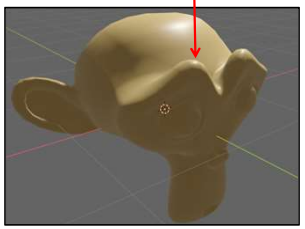
Let's say that you are in **Solid Shading Mode** and your scene situation looks like this

You now change to **Render Mode** and get this:



Blech! Why is the bottom part of my scene so dark?

Lighting

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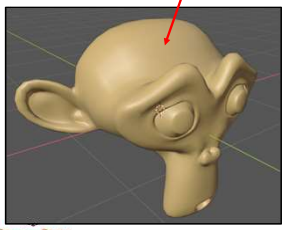
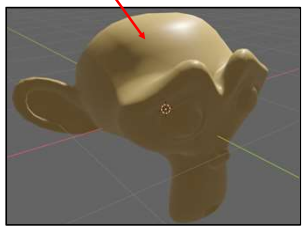
The answer is that **Solid Shading Mode** doesn't require your scene to be lit but **Render Mode** does.





Lighting

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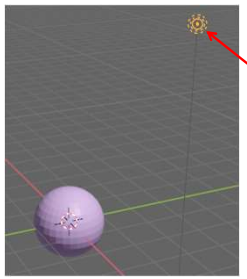
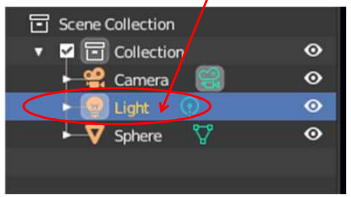


By default, your scene has a single light in it. It looks like this.

If you can't find it, try zooming out.

If you still can't find it, select it in the **Outliner**.



This is like any other object.

Lighting

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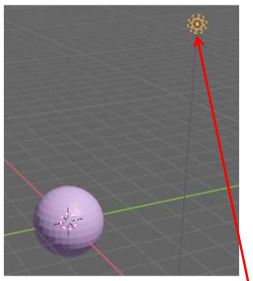

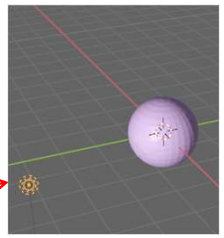

A light is like any other object. It can be LMB clicked on (or selected in the **Outliner**). It can be grabbed (**g**) and moved around. Moving it around will change how the lighting looks.

Lighting

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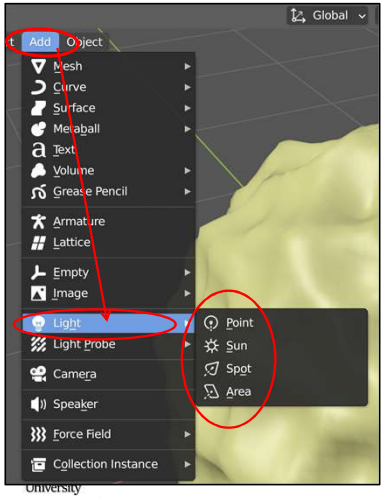

But, to make this work better, you probably want to add more lights.

Lighting

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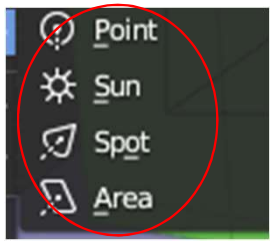

There are four types of **Lights** that you can **Add**

1. A **Point** Lamp shines light in all directions. The light is local to the scene. This is usually the best type of light to start out with.
2. A **Sun** Lamp appears to come from a single direction and its rays are parallel. This acts as if the light is very far away.
3. A **Spot** Lamp is like a Point Lamp, but only shines in one particular direction.
4. An **Area** Lamp is light coming from a finite surface, like most lights really are.

Lighting – try this

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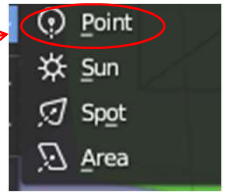
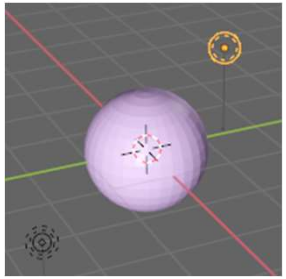
1. Add another Point Light
2. Position the Light ('g').
3. The Point Light has no obvious local coordinate system, so it just uses the global coordinate system.
4. As you move the Light, you will see the lighting of the scene change
5. You will probably have to rotate the scene (MMB) to get the light position where you think it should be. Or, you can also toggle the **Quad View** mode (Control-Alt-q).





Lighting – Quad View

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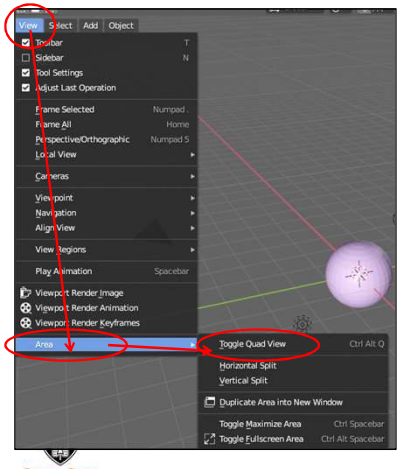
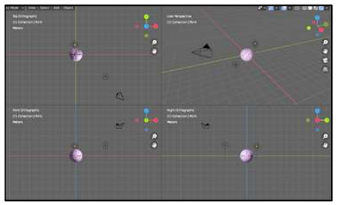
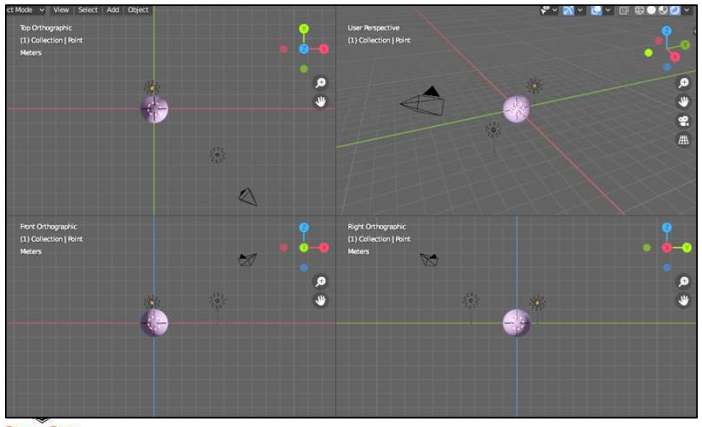




Lighting – Quad View

189



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Lighting – Properties

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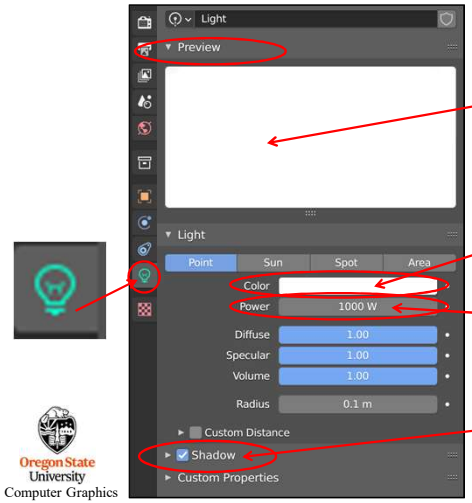

This preview shows how the Light spreads out

What color to make the Light

How bright to make the Light shine.

Be sure this is clicked on in order to get this light to cast shadows

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Lighting – What does it Mean to Have a Colored Light?

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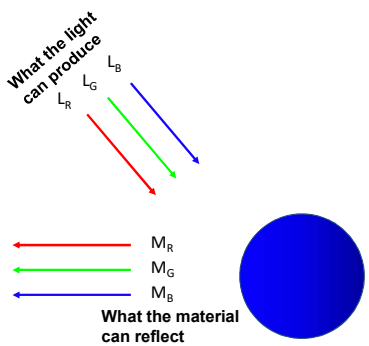
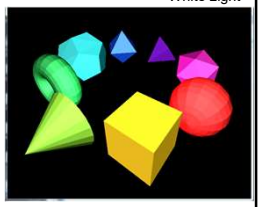
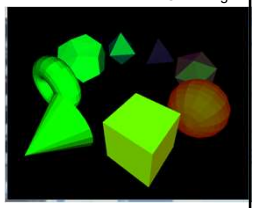


White Light



Green Light



$$E_R = L_R * M_R$$
$$E_G = L_G * M_G$$
$$E_B = L_B * M_B$$

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Lighting – Principles

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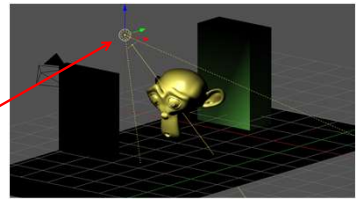
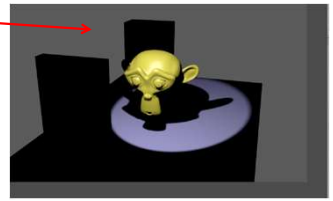
In modeling, rendering, and animation, there are two major roles that lights play:

1. Key
2. Fill

Let's say we want to put a spotlight on the Monkey (and who doesn't?). We add a Spot Light. We position it over the Monkey and angle it down, like this. This is our "Key Light". It does what we most want to do.



We render and get this.



The Key Light is working really well, but the rest of the scene is too dark. We now need to use one or more Fill Lights.

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Lighting – Principles

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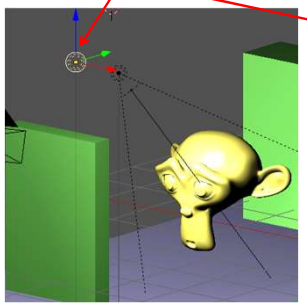
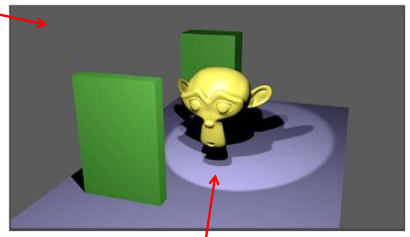
We Add a Point Light and position it over the scene. Because we are in Render Mode, we can interactively see when we have it positioned well.





The scene looks much better. But, there are still two problems.

1. The rest of the scene is now bright enough that our "star" is no longer highlighted.
2. The Fill Light is casting another shadow which is distracting.

Lighting – Principles

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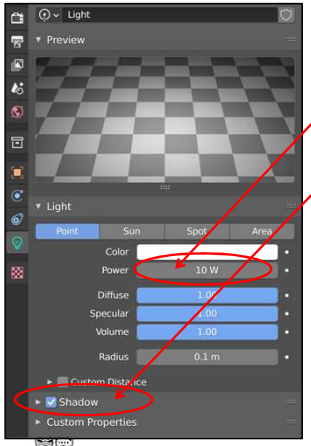
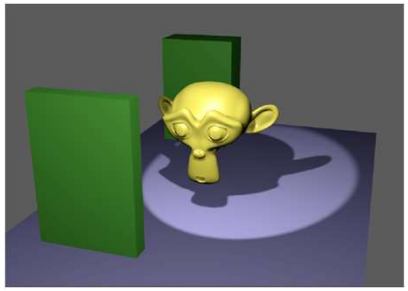


So, we make two adjustments to our Fill Light:

We lower its brightness.

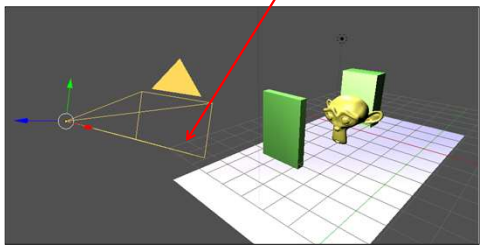
We un-click here to force it to not cast shadows.

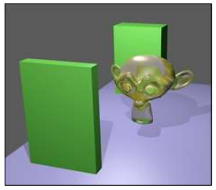


Rendering

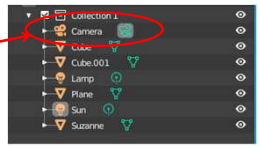
195

The view that is rendered is not the same orientation that you see on the screen. It is from the ***Camera position***, which needs to be set separately.





If you the Camera icon, LMB click on it. If you don't see it, zoom out some. If you still don't see it, click on the Camera in the Outliner.



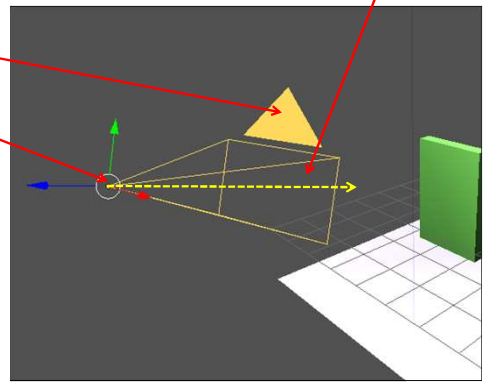
The Camera

196

Where the eye is looking towards

The "up vector"

The eye's position



The Camera

197

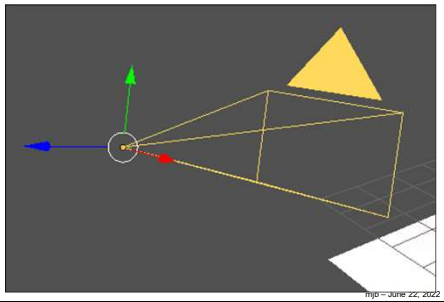
The camera is just like any other object in the scene.
1. It can be selected with a LMB click
2. It has its own local coordinate system attached to it.

Note the local coordinate system for the camera:

- X is to the right of where the eye is looking
- Y is the up-vector
- Z is opposite of where the eye is looking

This is useful to know. For example, to dolly the camera in or out, select it and then move it in its local coordinates:

g → z → z



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Aligning The Camera to Your Current Screen View

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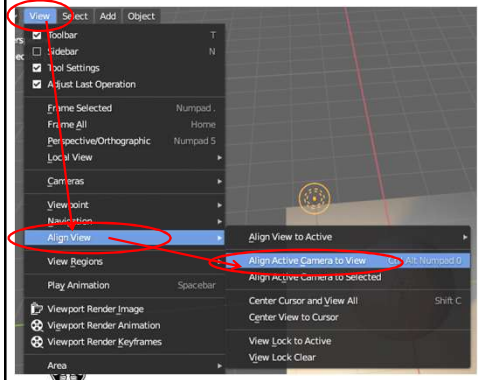
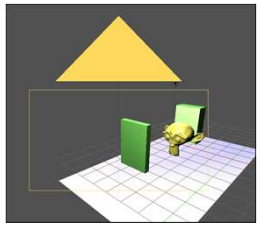
But, if you like your current screen view and want to move the camera there, just do this:

View → Align View → Align Active Camera to View





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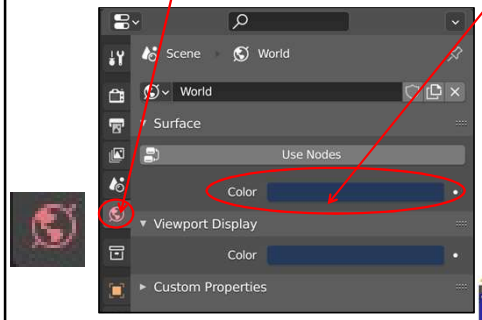
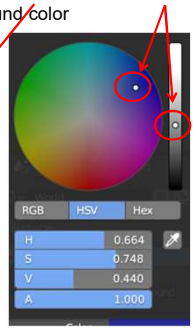
Setting a Background Color

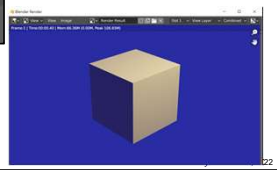
199

Click on the **World Properties button**

Click on **Color** and dial in the background color







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Setting a Background Color

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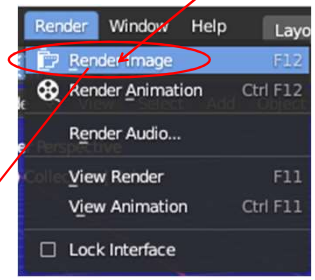
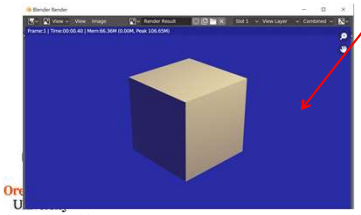
This only takes effect when rendering!
So, you must either be in **Render Preview mode**, or you must have done a **Render**





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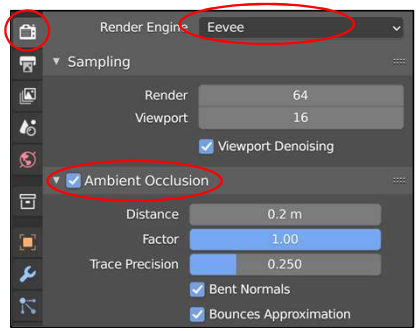
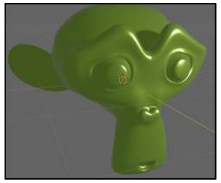
Screen Space Ambient Occlusion

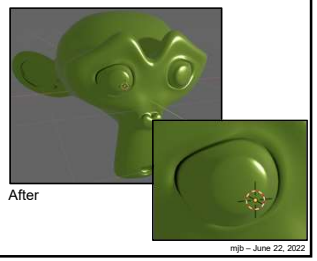
201

Ambient Occlusion is a great computer graphics trick in which crevices are artificially darkened, heightening the sense of 3D-ness. You must be using the **Eevee renderer** to make this happen.





Before



After

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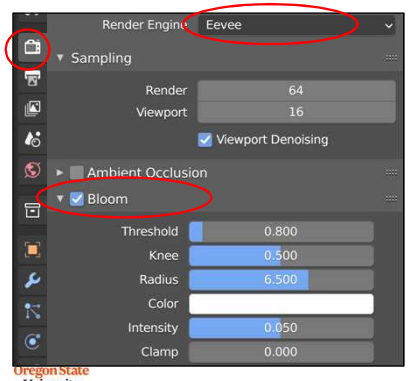
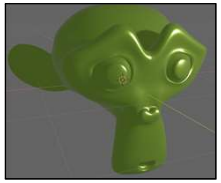
Bloom

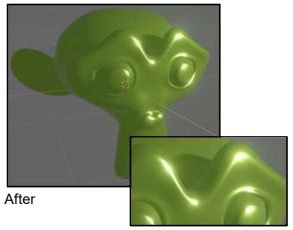
202

Bloom is a rendering technique that emphasizes lighting "flares". You must be using the **Eevee renderer** to make this happen.





Before



After

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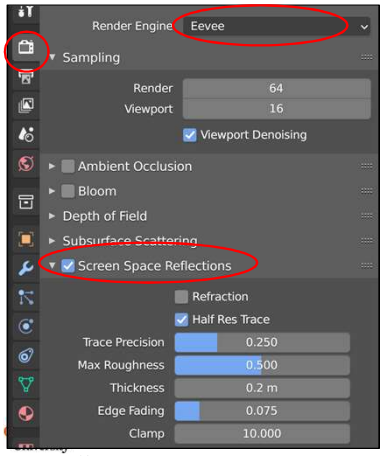
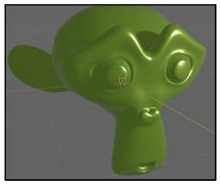
Screen Space Reflections

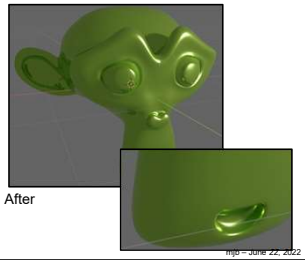
203

Screen Space Reflections are a quick way to generate the appearance of internal reflections in your object. You must be using the **Eevee renderer** to make this happen.





Before



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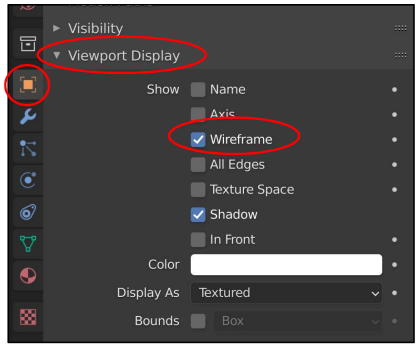
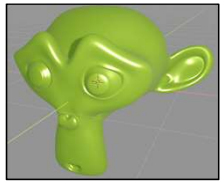
Superimposed Wireframes

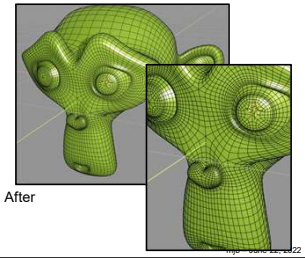
204

I don't know why I find this so pleasing to look at. I just do.





Before



After

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Triggering a Rendering

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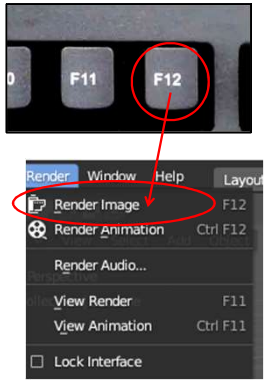
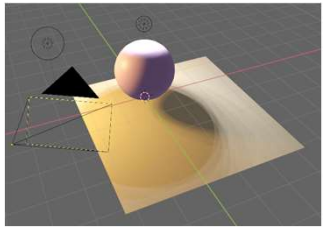
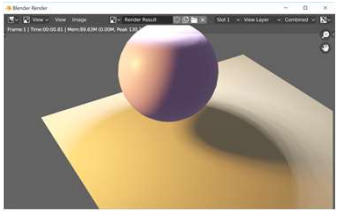




What you see on your screen



What you see on the separate render window

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What You See in the Separate Render Window

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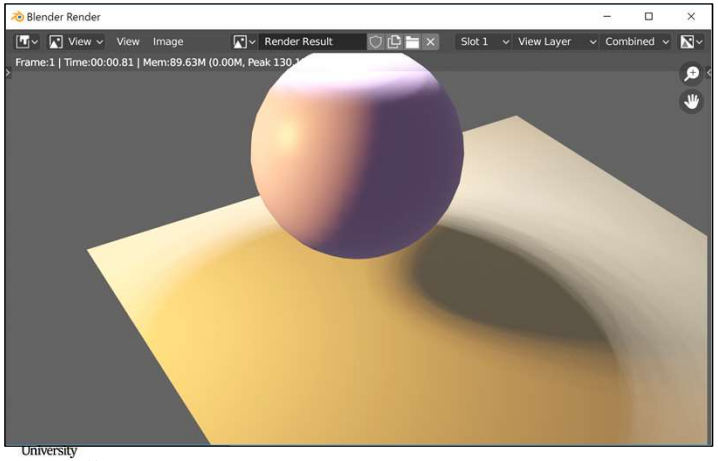

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Saving a Rendered Image to a File

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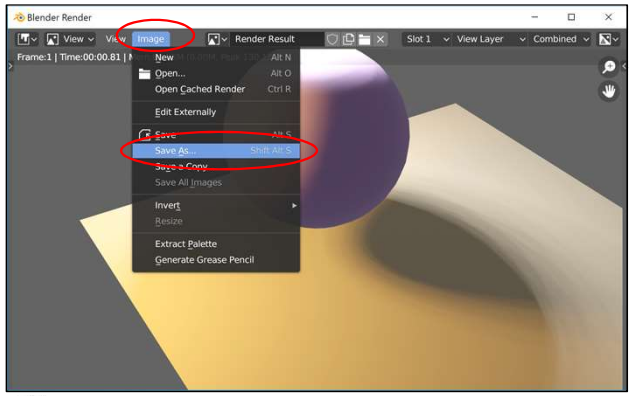

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Saving a Rendered Image to a File

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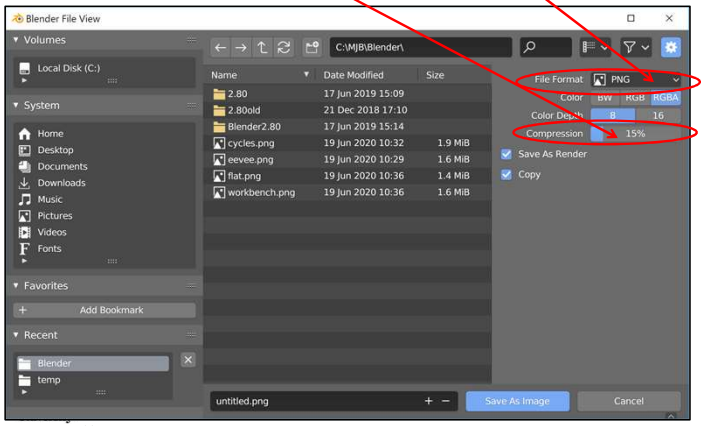
Amount of compression

Image file type



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Saving a Rendered Image to a File

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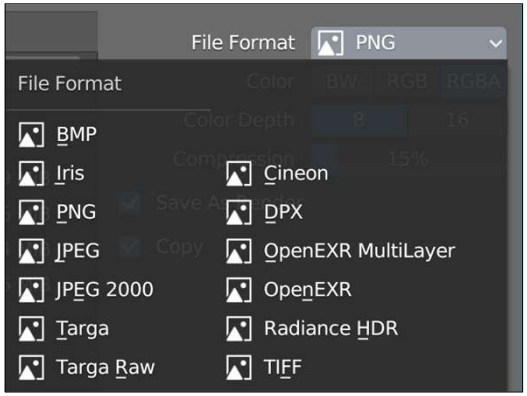
Different image file types
(PNG is good if you don't have any preference)



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Saving a Rendered Image to a File

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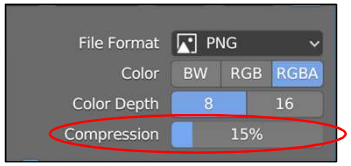
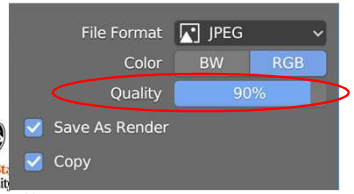
If this is called ***Compression***, then smaller numbers will give you a larger image file with greater image quality.

If this is called ***Quality***, then larger numbers will give you a larger image file with greater image quality.





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Saving a Rendered Image to a File

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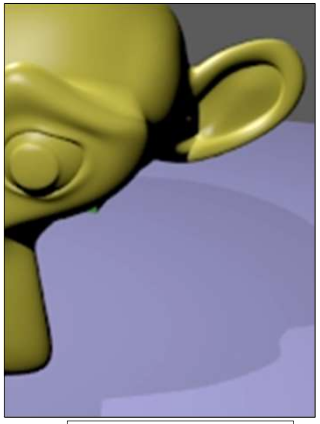
There is an important trade-off between image file size and the image **Quality** you set.
There is also a trade-off between image size and web page download time.

JPEG: 10% **Quality** setting
11 KBytes



JPEG: 100% **Quality** setting
72 KBytes

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Importing an Image into PowerPoint

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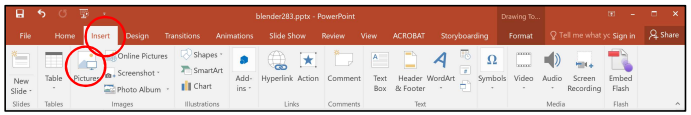

Importing an Image into HTML

Add this line to your HTML file:

<img src="ball.png">

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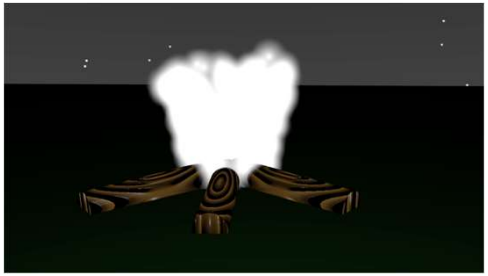
8. Particle Systems



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Particle System Examples

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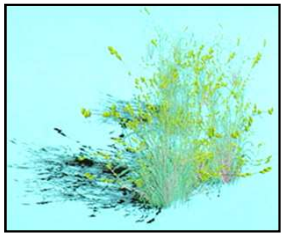

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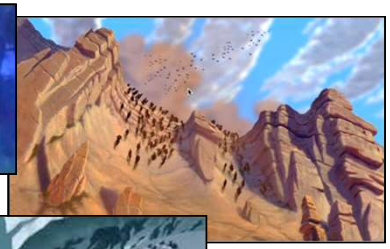
Particle System Examples

215

(Particles don't have to actually *be* particles.)



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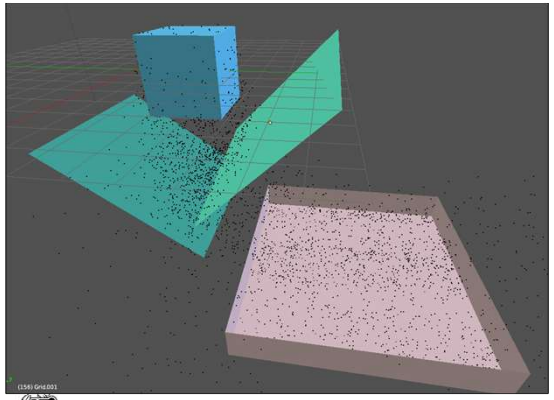
Particles Bouncing Off Other Objects

216



particles.blend

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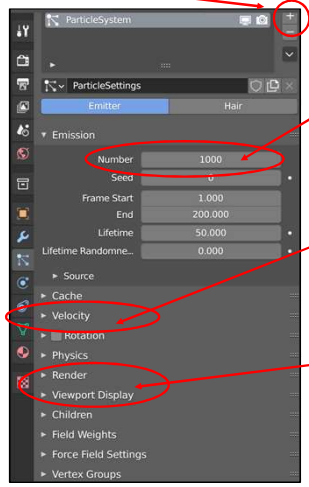
Particles– The Setup

217

Select the object to emit the particles from, then click this property button

Click the + sign to start a new particle system



Number of particles

Set the particles' initial velocities – see the next slide

Set the rendering properties -- see two slides from here

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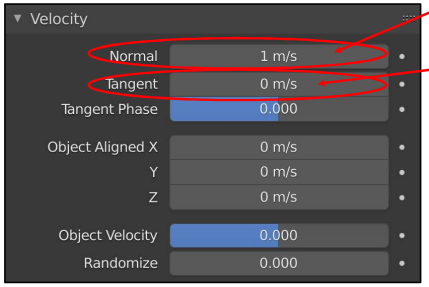
Particles – Expand the *Velocity* Dialog Box

218



The velocity perpendicular to the surface

The velocity parallel to the surface

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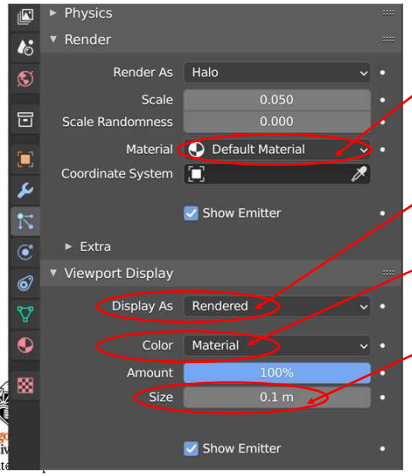
Particles – Expand the *Render* and *Viewport* Dialog Boxes

219



What material definition to color the particles with

What particles to draw (this is fun to change!)

If you like physics, change this to velocity

Start with a small size, like this, but then experiment

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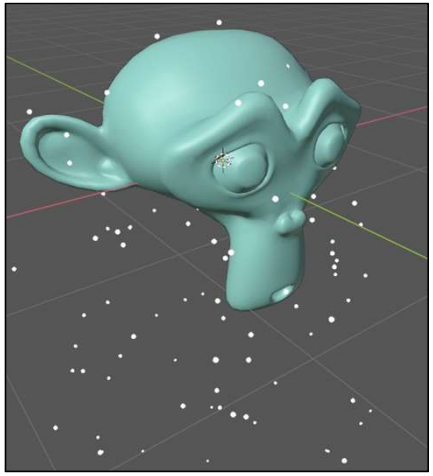
220

Click here to start the particle animation

Hit the **ESC** key when you want it to stop



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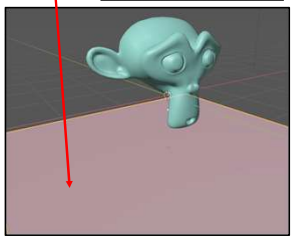
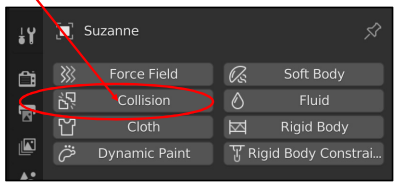
Particles Bouncing Off Other Objects

221

1. Draw a plane to bounce particles from
2. Click the **Physics Property Button**
3. Click on the **Collision** option
4. Turn on the animation





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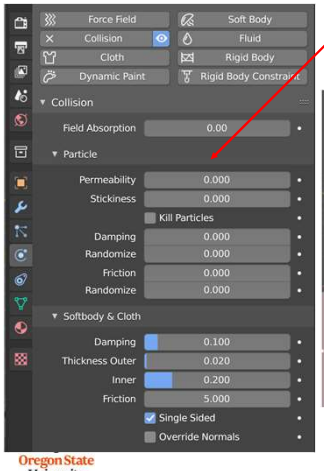
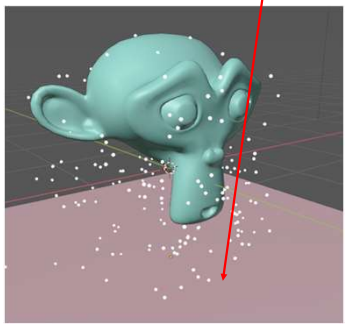
Particles Bouncing Off Other Objects

222



Physics properties of the surface being bounced off of

Bouncing particles



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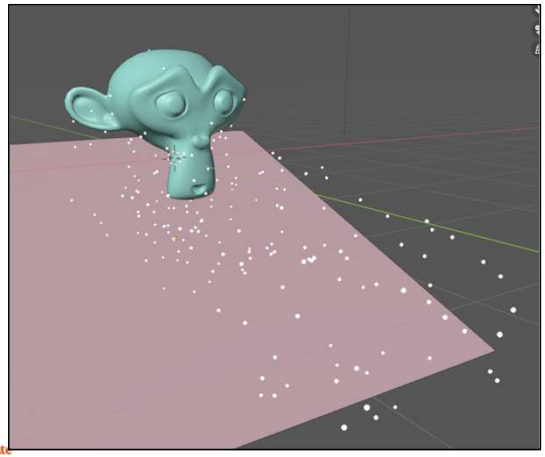
Something fun – Tip the Plane

223



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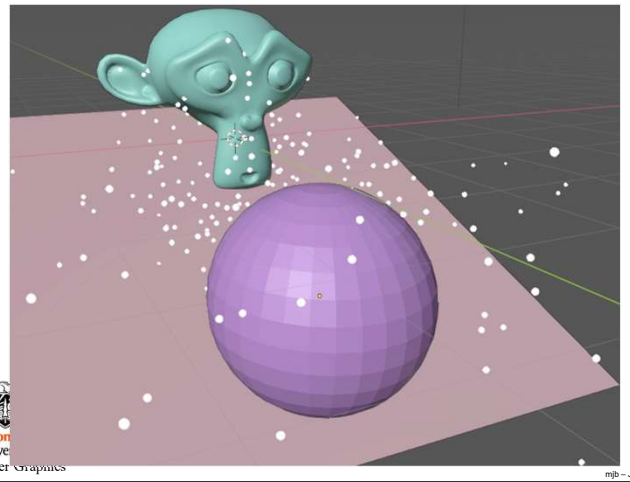
Something fun – Put something else in the way

224



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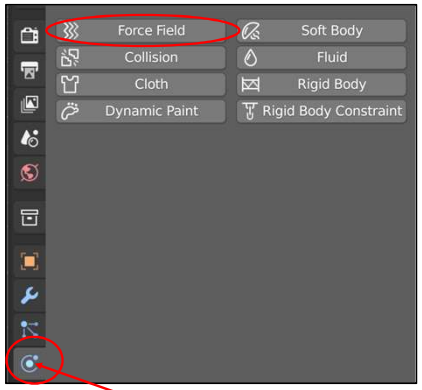
Blowing the Particles -- Force Fields

225



One really good use for Force Fields is to blow particles around

This gets you to **Physics** functions – one of which is the **Force Field**

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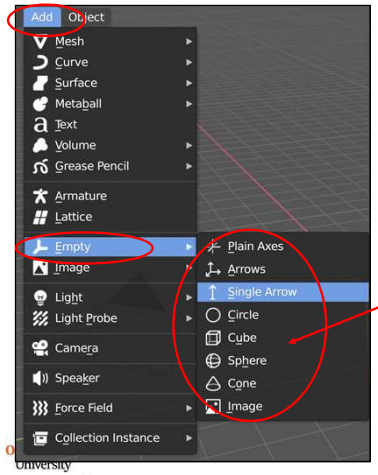
But, What to Put the Force Field On – The Empty Object

226



Ironically, one of the most useful objects is the one you can't see. Blender calls this an **Empty**.

It's invisible on the screen, but you can treat it like a real object, and can attach forces to it. These forces will influence the behavior of other objects.

Find the **Empty** under the **Add** tab at the top of the screen. When you click on it, this sub-menu pops up.

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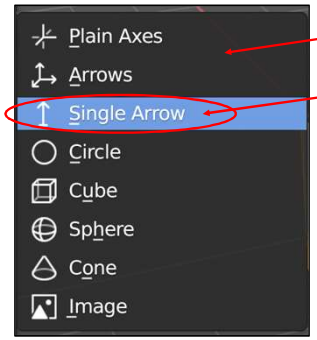
But, What to Put the Force Field On – The Empty Object

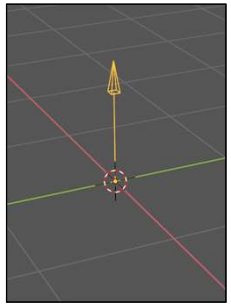
227



Surprise! Even though it is invisible, an **Empty** has a shape!

For this exercise, pick the **Single Arrow**

On the screen, it will look like this:.



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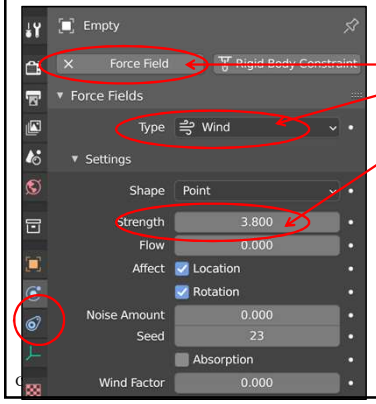
But, What to Put the Force Field On – The Empty Object

228

Using the usual object-rotate commands, orient the **Empty** so that it is pointing at the particles.

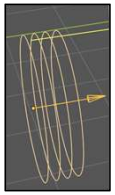
Hint: it is easiest to *position* it in Global Coordinates **(g → x)** and easiest to *rotate* it in Local Coordinates **(r → x → x)** .



Now, with the Empty selected, click on: **Physics**,
Click **Force Field**,
And, under **Type**, select **Wind**

You will use this to change the **Strength** of the wind

It will look like this on the screen:



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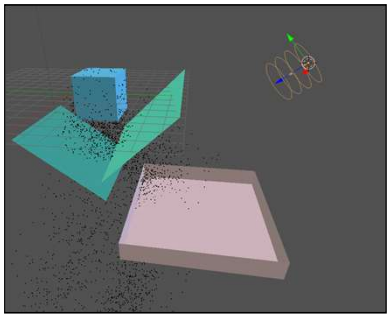
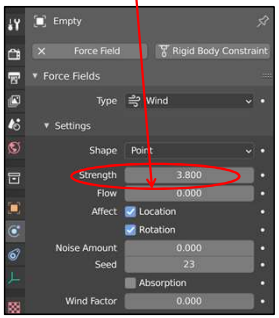
Blowing the Particles

229

Turn on the animation (Control-'a'). You can adjust the orientation and the **Strength** of the Wind while the animation is playing to get just the effect you want.





blowing.blend

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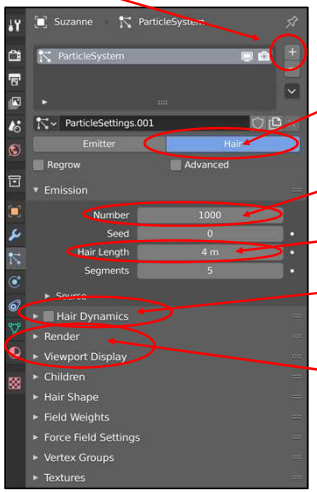
Particle Systems for Hair

230

Select the object to emit the hair from, then click this property button

Click the **+** sign to start a new particle system



Select **Hair**

Set the number of strands

Set the hair length

Apply physics to the hairs

Set the rendering properties

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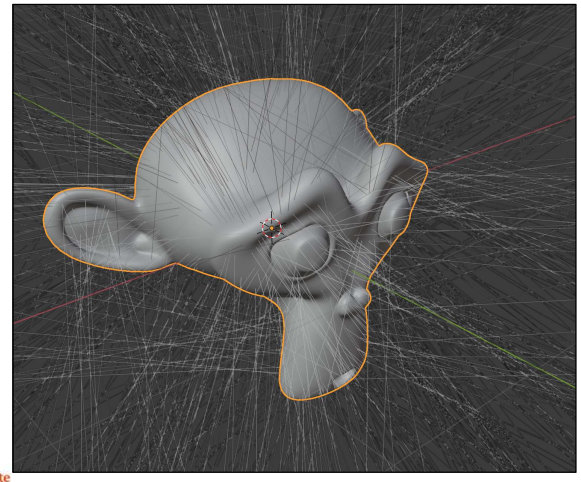
It Will Start Out Looking *Terrible*

231



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Try setting the hair length to something small-ish like **0.5**

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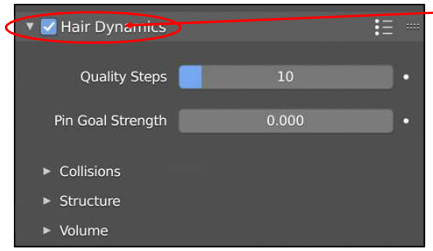
Making the Hair Droop

232



Turn on and expand **Hair Dynamics**

Start animating

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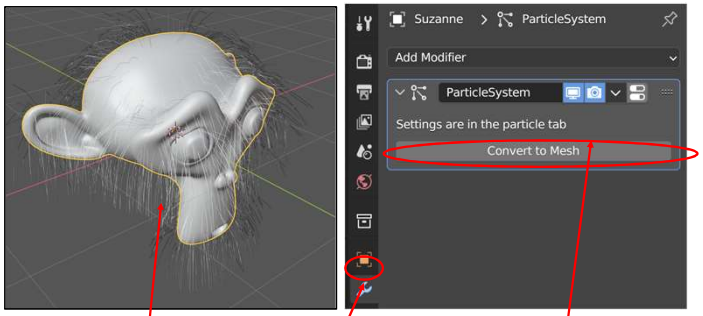
Making the Droop Permanent

233



Get the droop the way you want it

Select **Modifiers** – a ParticleSystem modifier will already magically be there

Click on **Convert to Mesh**. This will turn the hair into a mesh object.

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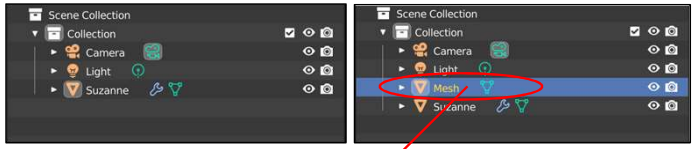
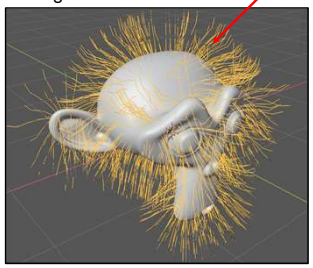
Making the Droop Permanent

234



Before clicking **Convert**

After clicking **Convert**



But, this new mesh is *independent* of the object that particle'd it. To make them one object, select both and hit **Control-j** ("join")

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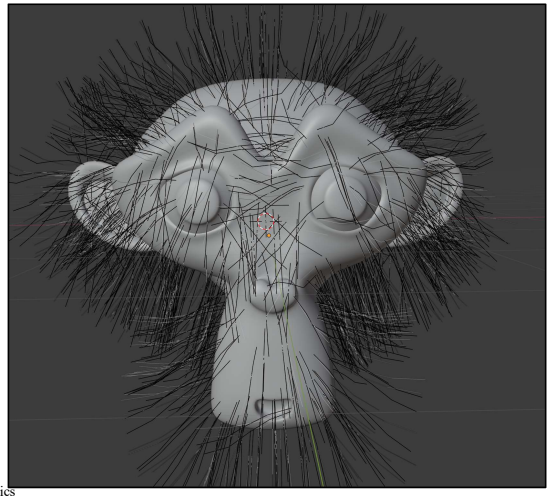
Making the Droop Permanent

235



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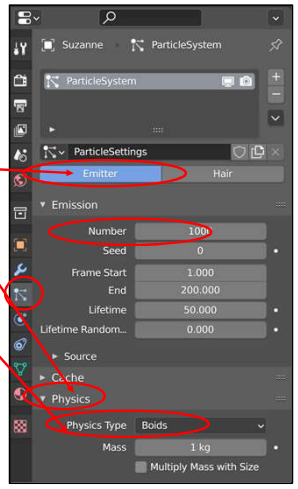
Boids Particle Systems

236

Boids are a special particle system technique to simulate living things that naturally want to group together duch as flocks of birds, schools of fish, etc.

As before, create an object and attach a particle system to it. Select **Emitter** for the type. Under the **Physics** tab, change Newtonian to **Boids**.



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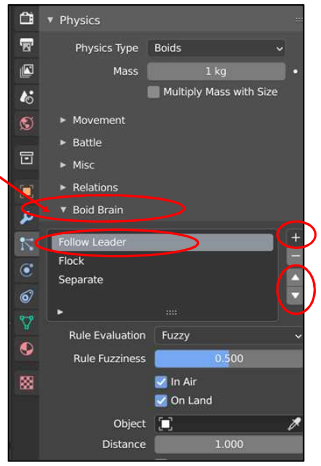
Boids Particle Systems

237

Select the **Boid Brain** tab.

Click the **plus sign** (+),
Select **Follow Leader** from the menu,
and use the **arrow symbols** to move it to the top of the list



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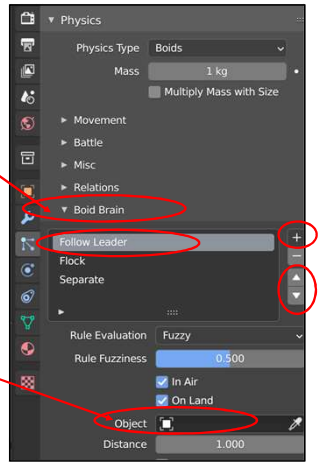
Boids Particle Systems

238

Create a new object and animate it (keyframe or physics). This will become the "leader" that the boids will follow. If you want to see it, leave it visible. Otherwise, turn its eyeballs off in the **Outliner**.

Now select the object that the boids were created from. In the boids menu area, click in the **Object** area and select the name of the object you animated.

Now, turn on animation and watch the boids follow that object.



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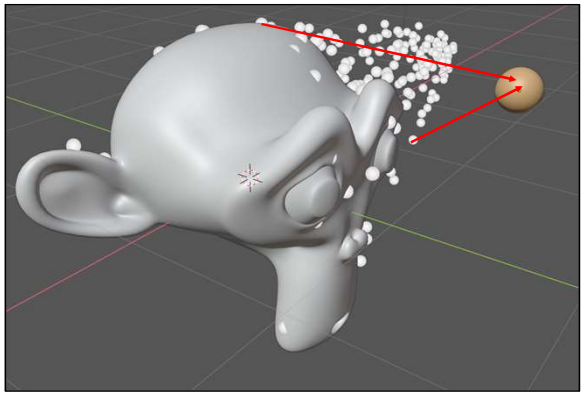
Boids Particle Systems

239



The boids now follow the leader

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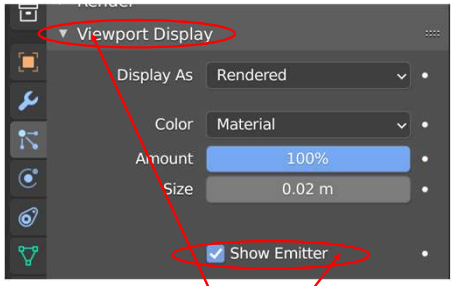
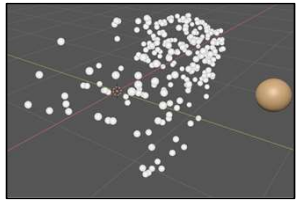
Boids Particle Systems

240



If you just want to see the boids and not the emitter object, go to the **Viewport Display** tab and click the **Show Emitter** checkbox off off



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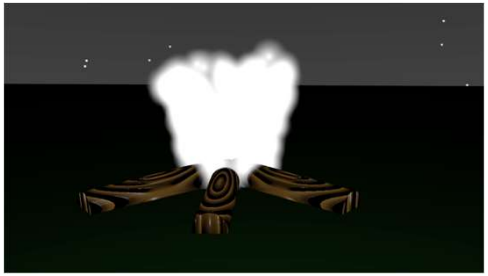
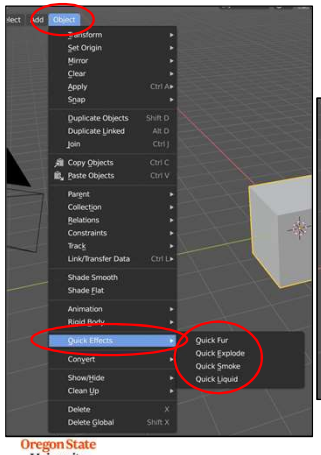
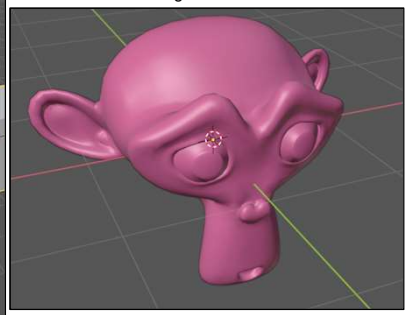
9. Physics Animation



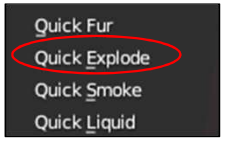
Quick Physics Cheats

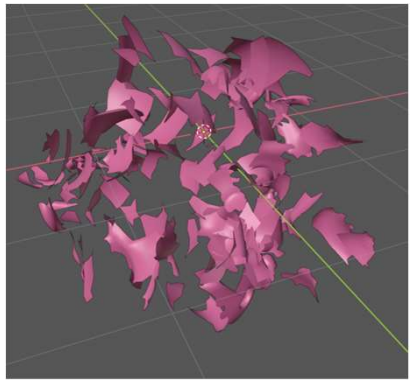


Original Scene

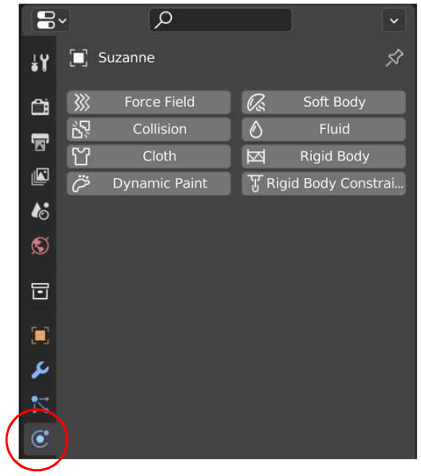


Quick Physics Cheats



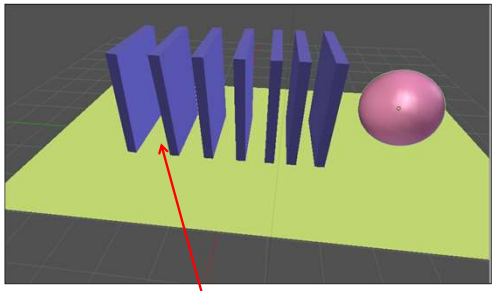


There are Eight Types of Physics Simulations



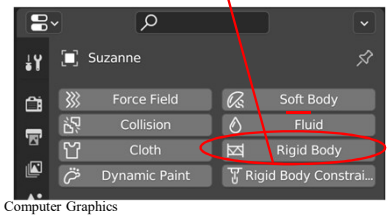
Rigid Body Collision Example

245



dominos.blend

dominos.mp4



Set this up using what you know about modeling.

Slightly rotate the left-most domino to the right so that it will tip and start the sequence.

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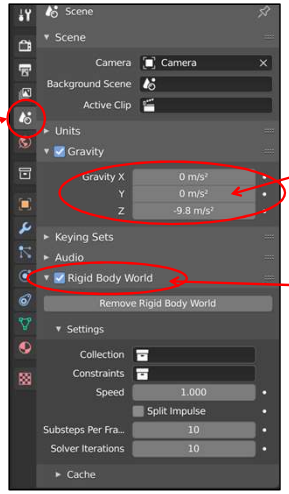
Let Blender Know You Want to do Rigid Body Physics

246

Click on the **Scene Properties Button**



Set Gravity
(this value indicates gravity points downward and has a value of **-9.8 meters/second²**)

Be sure this is turned on

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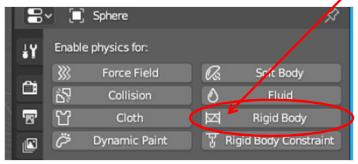
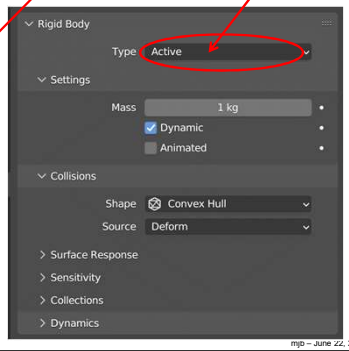
Tell the Physics which Objects will be Involved

247

For each object that will be pulled by gravity (the dominos and the ball), select the object, click on the **Physics Property Button**, click on on **Rigid Body**, and set the Type to **Active**





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Tell the Physics which Objects will be Involved

248

For each object that will *not* be pulled by gravity but will still be involved in the collisions (the floor), select it and set the Type to **Passive**

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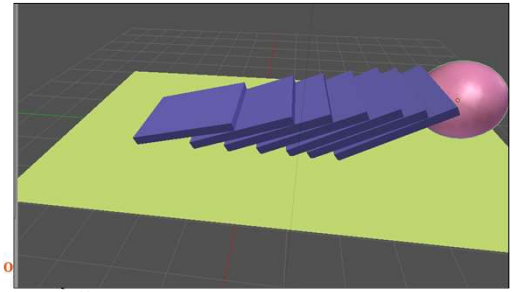
Turn the Animation On

249

Hit the **Escape** key to stop the animation



dominos.blend

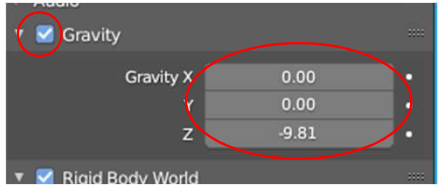
dominos.mp4

Setting Gravity

250

In order to do physics animations, Blender needs to have an idea of what Gravity is. The acceleration due to gravity near the surface of the earth is 9.81 meters/sec^2 (pointing down), which also equals 32.2 feet/sec^2.

You can set this by clicking on the **Scene Properties Button** and then scrolling down to the **Gravity** dialog area.



This is the default, but you can set Gravity to anything you want, including turning it off completely, or making it point upwards, or making it point sideways.

Gravity on Other Worlds

251

The acceleration due to gravity is not the same on all worlds.
It depends on the mass of the body and its radius.

For fun, try setting gravity to what other bodies have in our solar system:

Body	Gravity Acceleration (m/sec^2)	g's
Mercury	3.70	0.38
Venus	8.87	0.90
Earth	9.81	1.00
Moon	1.62	0.17
Mars	3.71	0.38
Jupiter	24.79	2.53
Saturn	10.44	1.06
Uranus	8.69	0.89
Neptune	11.15	1.14

https://www.universetoday.com/35565/gravity-on-other-planets/

Gravity on Other Bodies

252

Or, invent your own planet! Pick a different "m/sec^2".

21st Century Fox

Another Cool Thing: Modeling Cloth

253

Pixar

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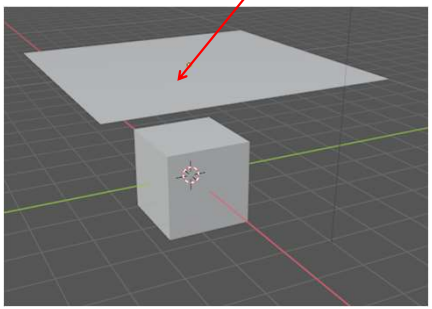
Modeling Cloth – Start with a Cube and a Grid

254

Scale the grid by 3 (**s3**) and move it in z (**gz**)



cloth.blend

cloth.mp4

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There is a difference in what different Mesh types will do. This needs to be a ***Grid*** – not a Plane!

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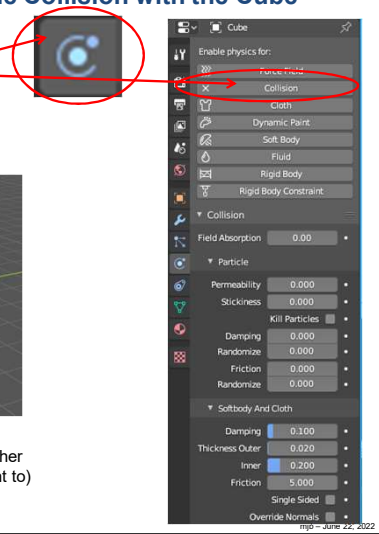
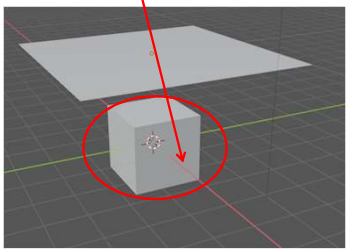
Modeling Cloth -- Enable Collision with the Cube

255

Select the cube.
Then go to the **Physics Property Button**.
Then click on **Collision**.





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You don't need to set any other parameters (unless you want to)

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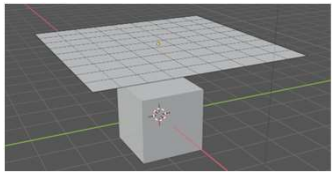
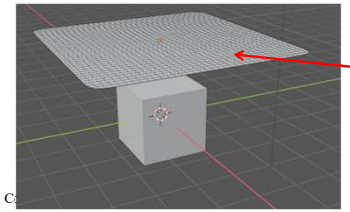
Modeling Cloth – Subdivide the Grid into More Pieces

256

If you select the grid and tab over to **Edit Mode**, you will see that it is already subdivided somewhat. To act as a cloth, we'd like it subdivided some more.



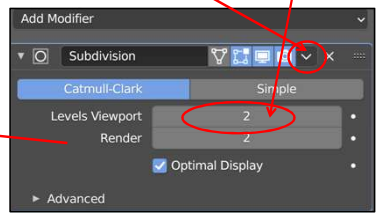


Back in Object Mode, select the grid, then select **Modifiers**.

Then click **Add Modifier** and select **Subdivision Surface.**

Change the **Viewport** parameter from 1 to 2.

Click the **Apply** button.



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Modeling Cloth – Tell the Grid that it is Really a Piece of Cloth

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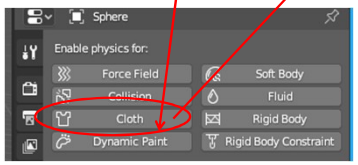
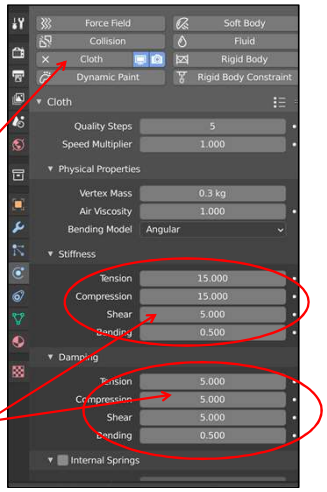
Select the grid.
Then go to the **Physics Property Button.**
Then click on **Cloth**.





You can get away without changing any of these parameters, but, at some point, you will want to experiment with different values of **Stiffness** and **Damping.**

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Modeling Cloth – Run the Animation

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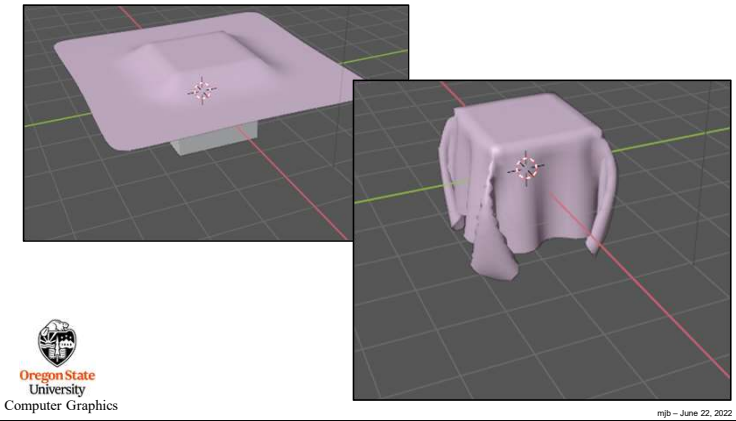
Select the grid, RMB, then select Shade Smooth. Then start the animation.



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Baking the Cloth Animation

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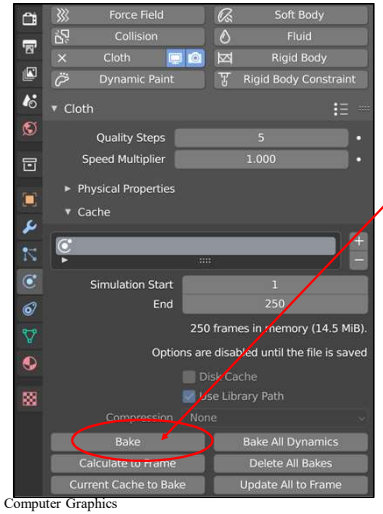

Why does the animation run so slowly? That is because it is computing the simulation while it is animating.

Instead, tell it to precompute the animation. You do this by selecting the **Bake** button (and waiting and waiting).

Now try animating.

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Cloth Animation with Color, Texture, and Lighting

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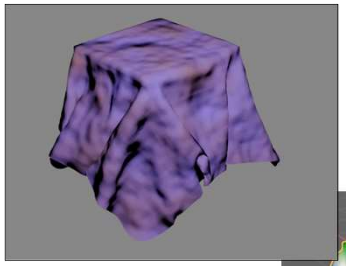
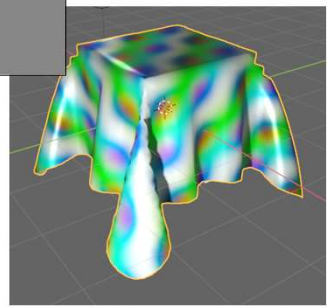


cloth.mp4



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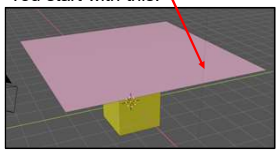
What if You Want the Cloth to Retain its Animated Shape Forever ?

261

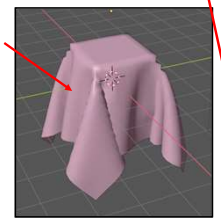
That is, supposing you have used a cloth animation to drape a tablecloth over a table and now want to leave it that way.

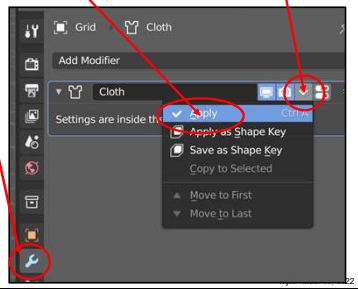
You start with this:



Then, with the cloth selected, go to the **Modifier** menu. You will see the **Cloth** modifier already magically there. Select the down arrow and click on **Apply**.

Animate to get this:





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Cloth Animation: Pinning Vertices

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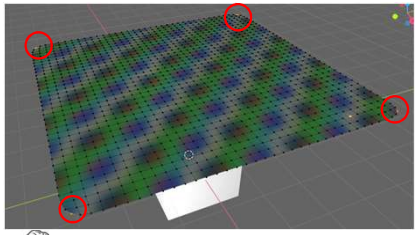
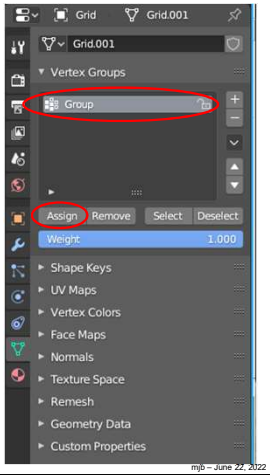
One of the many fun parts of cloth animation is pinning some of the vertices. There are lots of reasons to do this, such as to pin the edge of a flag to its flagpole, or to pin a cloth to a clothesline.

To do this, Tab into **Edit Mode**, **Shift-LMB** the vertices to be pinned, and create a **Vertex Group** from them. (This was described in more detail in the Modeling section of these notes).





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Cloth Animation: Pinning Vertices

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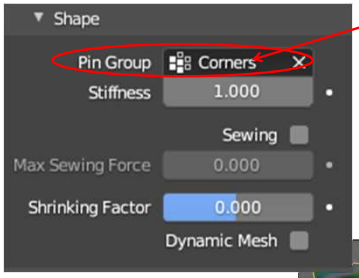
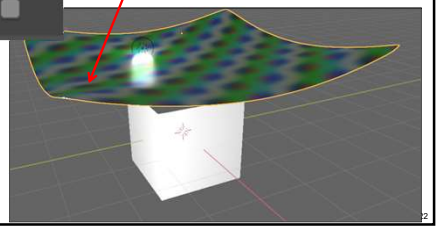
In the Cloth section of the grid's **Physics** menu, select the name of the Vertex Group to be pinned.

When you re-animate, those vertices will be stationary.





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Rendering an Animation

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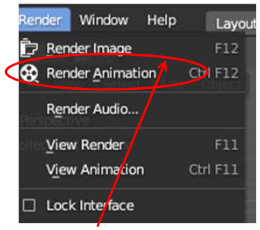
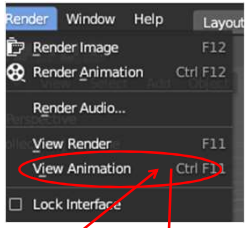
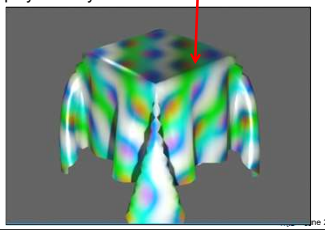


Render Animation kicks off the rendering of all your animation frames in order



View Animation brings up a separate window and plays back your animation

Hint: if this is just a test render, and you have lots of time-consuming visual effects going on, you might cut down the resolution and/or the number of rendered frames to speed things up.



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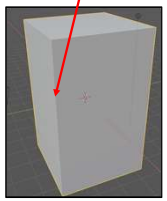
Setting up a Fluids Simulation – Create the Domain Object

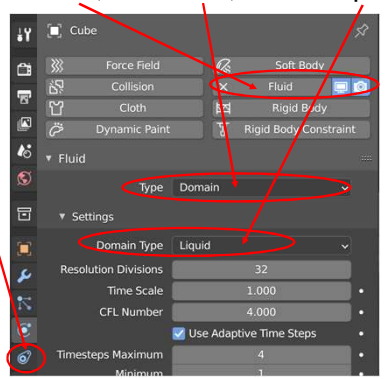
265

Step #1: Create the **Domain**, the volume in which the fluid will be simulated. Here, I scaled the default cube by 3 in X, 3 in Y, and 5 in Z.

Step #2: With the cube selected, go to the **Physics** menu, click on **Fluid**, select **Domain**, and select **Liquid**



fluidmonkeycone.blend



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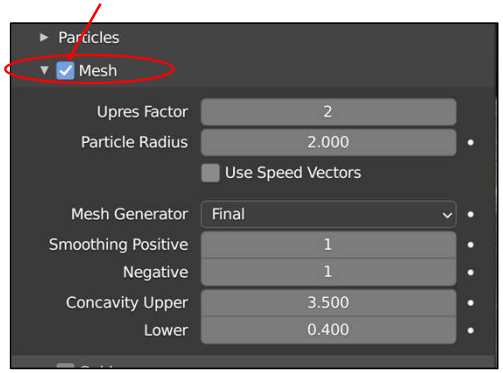
Setting up a Fluids Simulation – Create the Domain Object

266

Step #3: Scroll down in the **Physics-Fluid** menu until you find the **Mesh** tab.. Turn it on.



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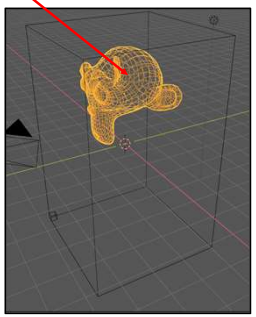
Setting up a Fluids Simulation – Create the Flow Object

267

Step #4: Create a mesh object that will be the original location and shape of the fluid. A UV-Sphere works well. A monkey works even better! ☺ This object must lie totally within the Domain. You should probably toggle into **wireframe** mode so you can see inside the Domain.

Position this object near the *top of the Domain*.



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Setting up a Fluids Simulation – Create the Flow Object

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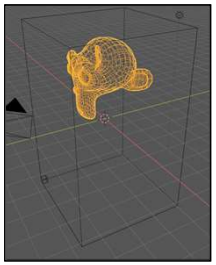
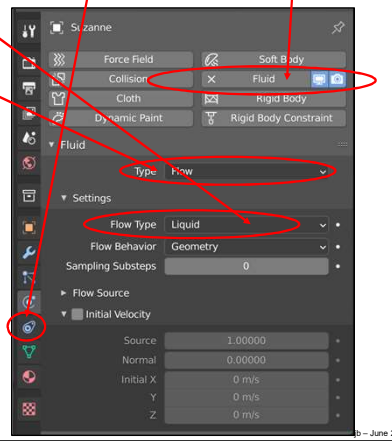
Step #5: With this object selected, go to the **Physics** menu, click on **Fluid**, select **Flow**, and select **Liquid**





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Setting up a Fluids Simulation – Miscellaneous

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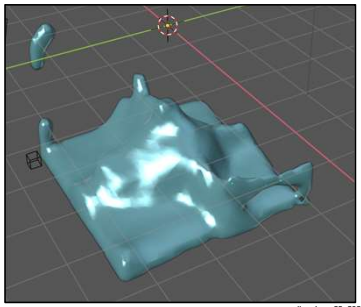
Step #6: Miscellaneous Things:

- Change the color of the Domain object (cube) to the color you want the fluid to be. Feel free to change the **Metallic** and **Roughness** parameters as well.
- Change the shading type of the Domain object to **Shade Smooth**
- Hide the Flow object (monkey?) by clicking off its eyeballs in the Outliner
- Select the Domain object, go to the **Physics** menu, scroll down until you see this: Be sure **Liquid** is turned on. Now, go here and select the *other option*. It doesn't make a huge difference which one you pick, but changing the option resets the fluid simulation.

Running the Fluids Simulation

270

Step #7: Run the animation! Go to **Viewport Shading mode** and hit **Play**. The first time through will seem slow because it is computing the frames and storing them. After that, the animation will be much smoother because Blender is playing back your frames.



Adding a Barrier

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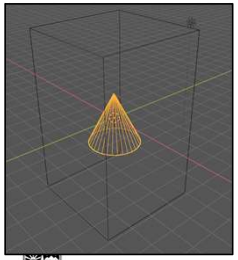
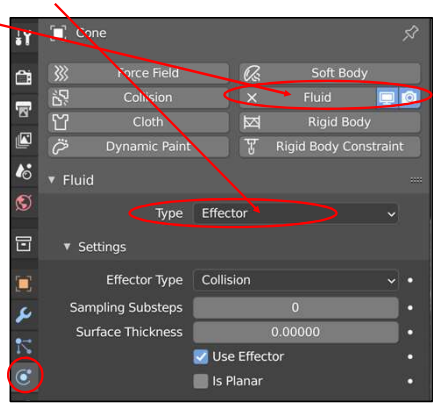
Step #8: Add some shape (a cone perhaps) into the middle of the Domain. Give it a color and the proper shading type. Then, go to the **Physics** menu, click on **Fluid**, and select **Effector.**





Adding a Barrier

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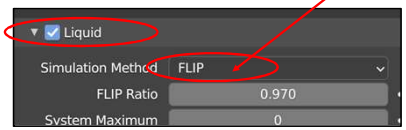
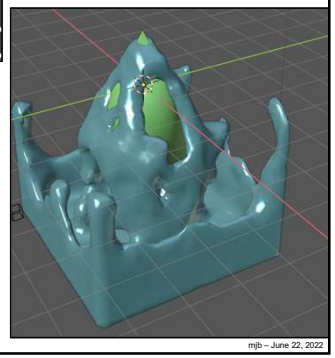
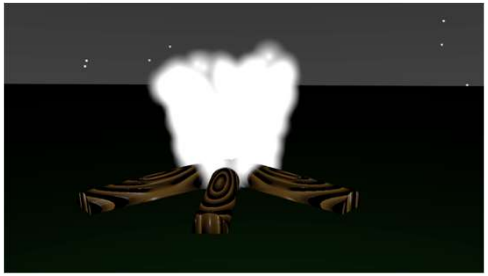
Step 9: Select the Domain object, go to the **Physics** menu, scroll down until you see this again: Go here and select the *other option*. It doesn't make a huge difference which one you pick, but changing the option resets the fluid simulation.



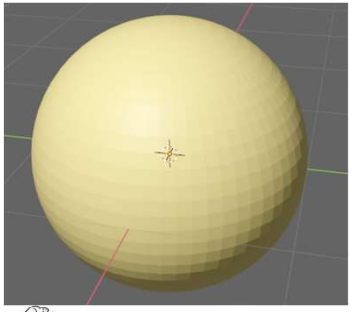
Step 10: Hit Play!

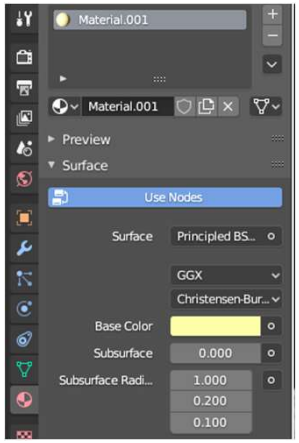


10. Appearance, II



Procedural Texturing





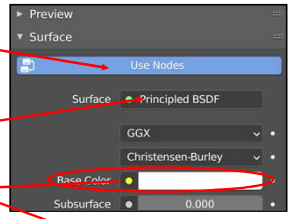
Procedural Texturing

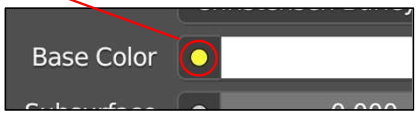
1. Leave **Use Nodes** turned on.

2. Select **Principled BSDF** (probably already selected)

3. Here, where you would normally select a color, click on this little circle

4. From that pop-up menu, select **Voronoi Texture** (or one of the others)





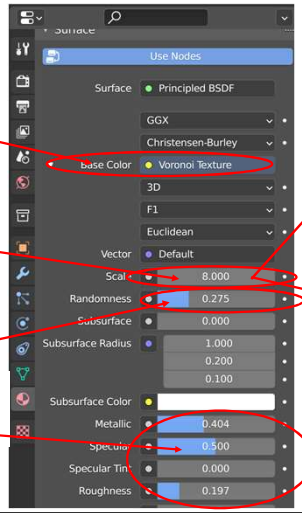
Procedural Texturing

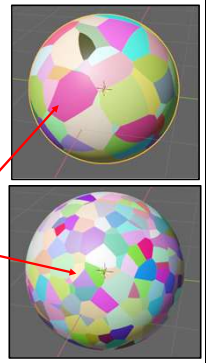
4. From that pop-up menu, select **Voronoi Texture** (or one of the others)

5. Change the **Scale** to change the size of the Voronoi cells

6. Try changing the **Randomness** as well!

7. As before, changing **Metallic** and **Roughness** affects the shininess.





Blender has these Built-in Procedural Textures

277

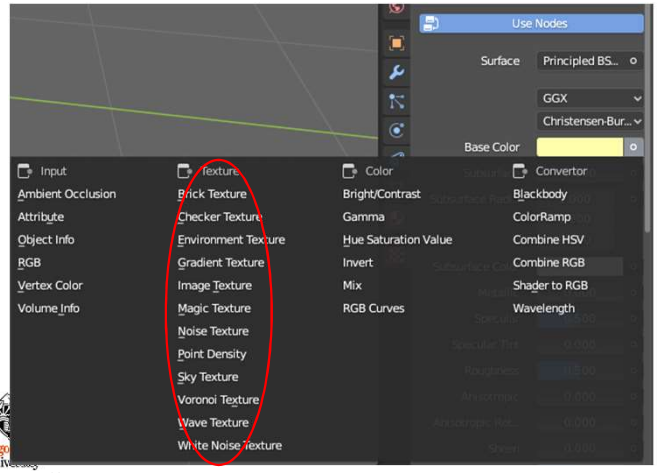


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Image Texturing

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Start with a **UV Sphere** being shown in **Render Preview** mode

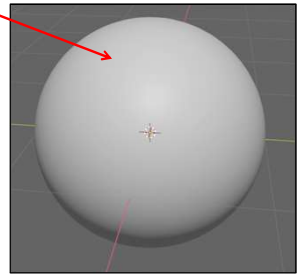

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Image Texturing

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Says that you want to read a texture image from a file

Click here to open an image file

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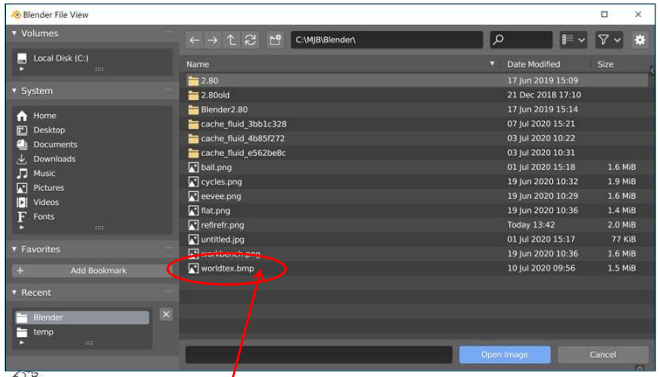
Image Texturing

280



worldtex.bmp is a good texture to try!

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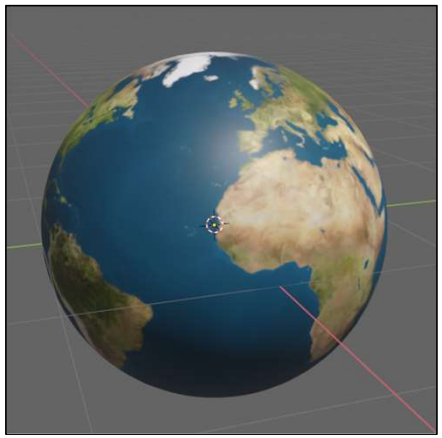
Image Texturing

281



worldtex.bmp is a good texture to try!

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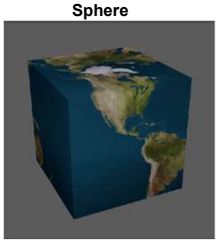
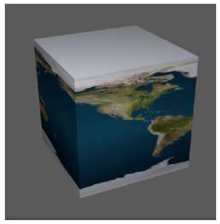
Image Texturing

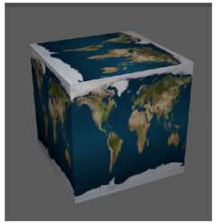
282

Sphere

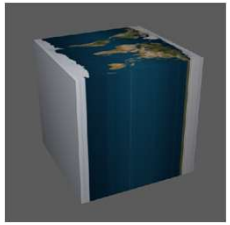


Tube





Cube



Flat

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Places to Find Good Texture Images

283

https://www.shutterstock.com/search/texture

https://ambientcg.com/list?sort=Popular

https://www.freepik.com/photos/texture

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Let's Say That We Want to Render This Scene

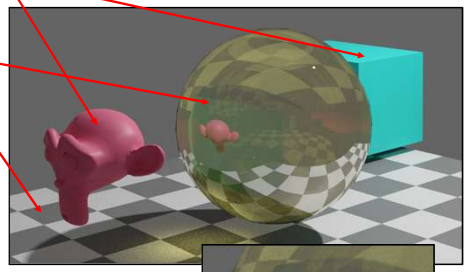
284

Cube and Monkey are opaque

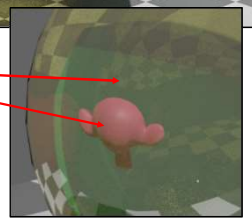
Sphere is both reflective and refractive

Plane has a checkerboard texture on it

Scene has lighting and shadows



Sphere is both reflective and refractive



reflrefr.blend

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Making the Sphere Reflective and Refractive

285

Combine refraction and reflection effects together with the Mix Shader

How much to mix each shader

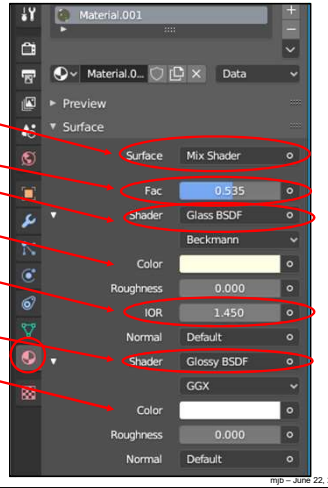
First shader is **Glass** to get the refraction

Transmission color

Index of Refraction

Second shader is **Glossy** to get the reflection

No inherent color in the reflection



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Putting a Checkboard Pattern on the Plane

286

1. Leave **Use Nodes** turned on.

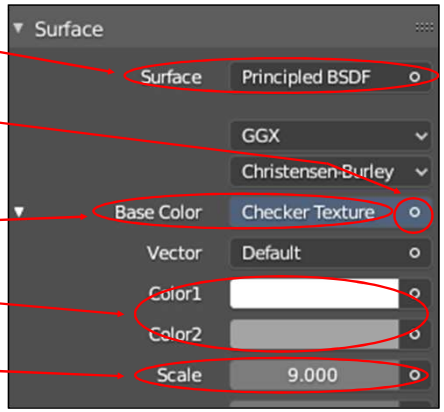
2. Select **Principled BSDF** (probably already selected)

3. Here, where you would normally select a color, click on this little circle

4. From that pop-up menu, select **Checker Texture** (or one of the others)

5. Here you can select the two colors making up the checkerboard

6. Change the scale to change the size of the checkerboard squares



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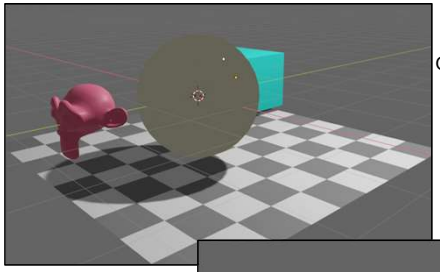
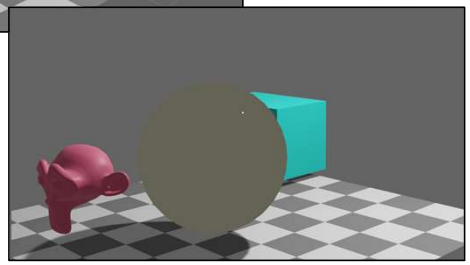
Onscreen and Rendered Results with *Eevee*

287



On-screen

Rendered



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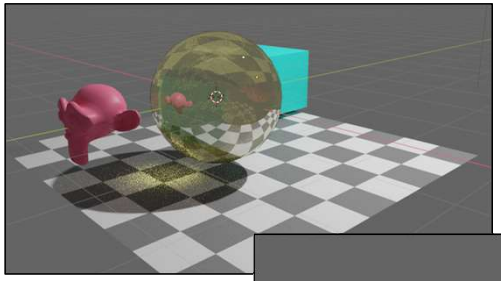
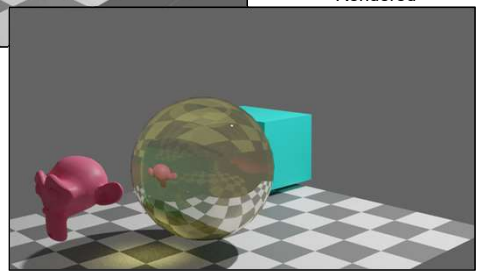
Onscreen and Rendered Results with *Cycles*

288



On-screen

Rendered



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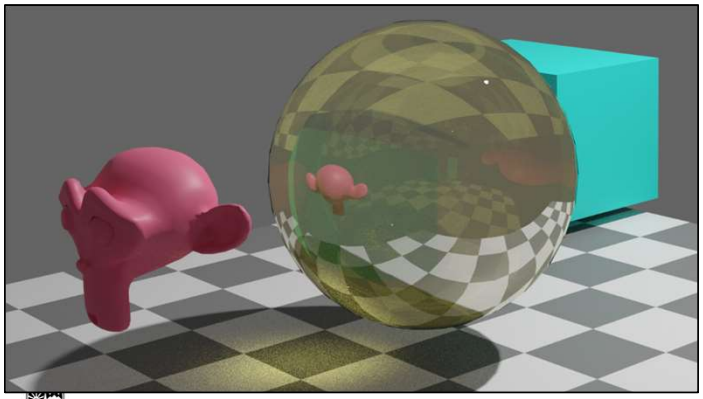
Rendered Results with Cycles

289



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Rendered Results with Cycles

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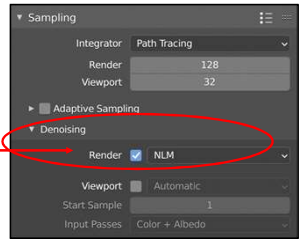
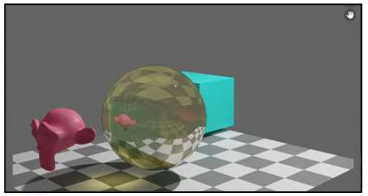
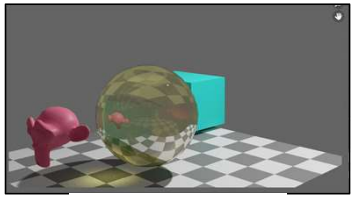
You may have noticed some "sparkling" in the rendered image on the previous slide. That is a natural artifact of the path-tracing algorithm that Cycles uses. In computer graphics, this is called "render noise". Blender has a denoising feature. All you have to do is turn it on in the **Denoising** tab of the **Render Properties** menu.





No Denoising
1 minute, 39 seconds



Denoising
2 minutes, 14 seconds

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Rendered Results with Cycles

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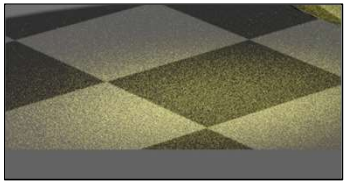
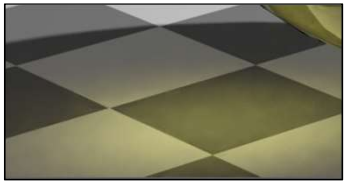
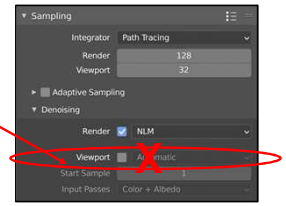


No Denoising
1 minute, 39 seconds



Denoising
2 minute, 14 seconds

BTW, I ***don't*** recommend you turn Denoising on for the Viewport display. It really slows down your interaction when using Cycles.



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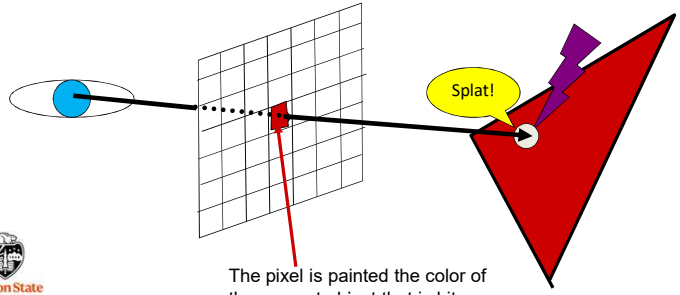
What Actually is Ray-Tracing?

292

It starts at the eye:



The pixel is painted the color of the nearest object that is hit.

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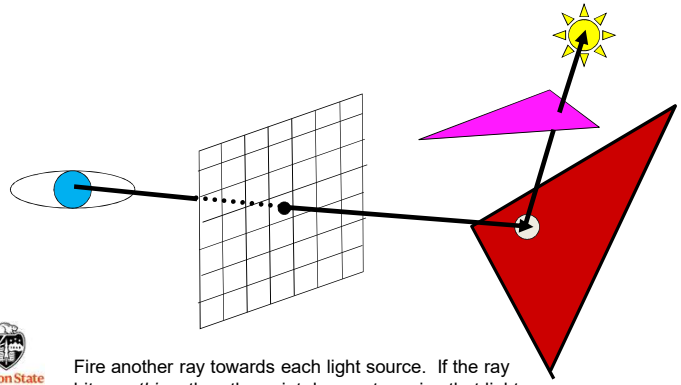
What Actually is Ray-Tracing?

293

It's also straightforward to see if this point lies in a shadow:



Fire another ray towards each light source. If the ray hits *anything*, then the point does not receive that light.

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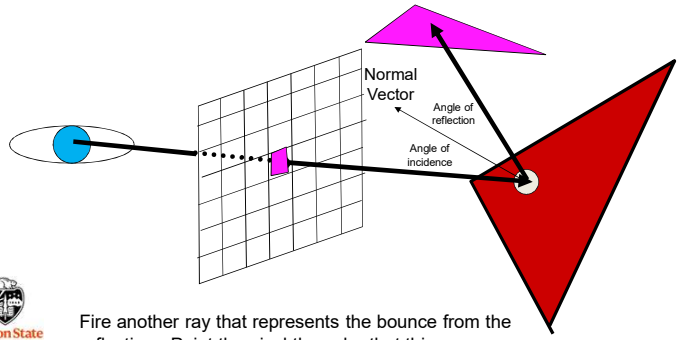
What Actually is Ray-Tracing?

294

It's also straightforward to handle reflection



Fire another ray that represents the bounce from the reflection. Paint the pixel the color that this ray sees.

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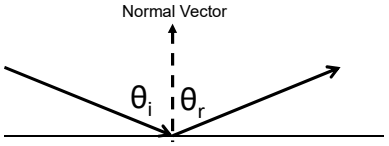
The Physics of Reflection

295



Law of Reflection:

$$\Theta_r = \Theta_i$$

Angle of reflection = Angle of incidence

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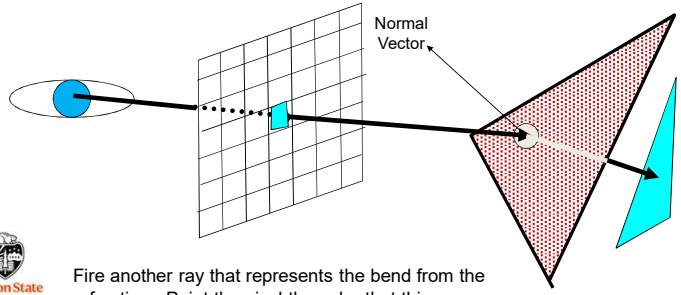
What Actually is Ray-Tracing?

296

It's also straightforward to handle refraction



Fire another ray that represents the bend from the refraction. Paint the pixel the color that this ray sees.

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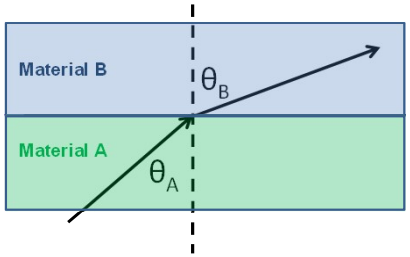
The Physics of Refraction

297



Snell's Law of Refraction:

$$\frac{\sin\Theta_B}{\sin\Theta_A} = \frac{\eta_A}{\eta_B}$$

η ⇩

Material	Index of Refraction
Vacuum	1.00000
Air	1.00029
Ice	1.309
Water	1.333
Plexiglass	1.49
Glass	1.60
Diamond	2.42

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

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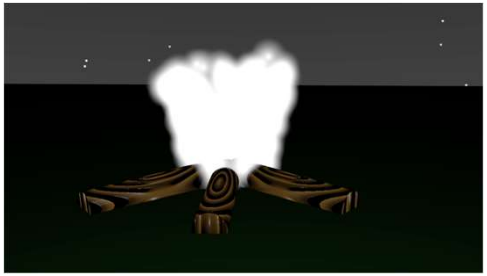
11. Vertex Sculpting



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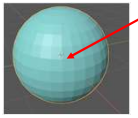
Vertex Sculpting

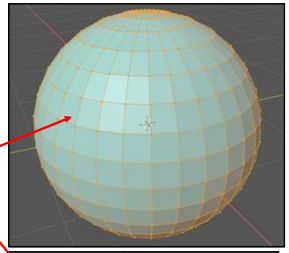
299

Vertex Sculpting is, well, sculpting vertices. But, in order to do this well, we need a lot of vertices.

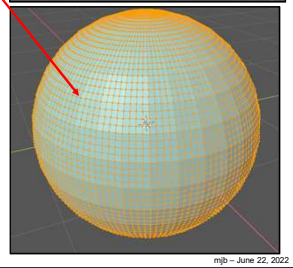
Start with a UV sphere mesh object.



Tab over to **Edit Mode**.
RMB → Subdivide → Subdivide



When you get back to Object Mode, the sphere won't look any different than before because you just subdivided the polygons, not smoothed them. If you had wanted smoothing, you could have used the **Subdivision Surface Modifier.**



Now go to **Sculpt Mode**.

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Vertex Sculpting

300

Lots of new options will appear at the top:

Brush Radius (I like **25-100,** depending on the size of the object)

Brush Strength (height)

Add Material (+) or Subtract Material (-)

Brush Characteristics

Stroking Characteristics

Surface Falloff from the Center of the Brush (I like **Smoother**)

Symmetry Control (I recommend you click all of these off for now.)

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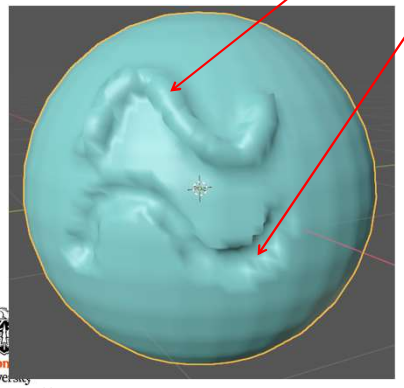
Vertex Sculpting

301

Go back and forth over the object with the brush to increase the sculpting effect

Add material

Subtract material



Sculpting usually looks better if you quick get over into **Object Mode**, **RMB → Shade Smooth**

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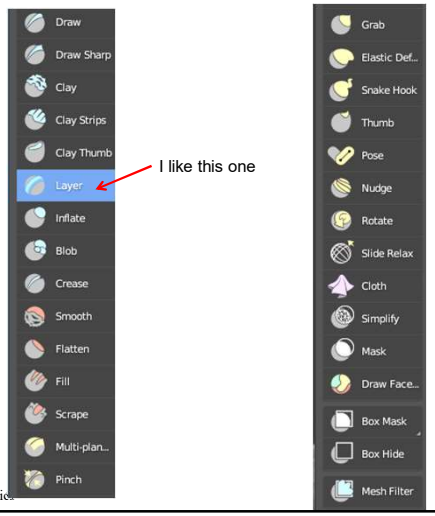
Vertex Sculpting Options

302



I like this one

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Vertex Sculpting Options

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Brush	Meaning
Blob	Change the local mesh into a spherical shape
Brush	Moves vertices in or out
Clay	Like Brush, but lets you set a plane of action
Clay Strips	Like Clay, but uses a cube to limit the action
Crease	Creates ridges by pulling/pushing vertices and pinching them
Fill/Deepen	
Flatten/Cont	Push/pull vertices towards a plane
Grab	Grab and move a single vertex
Inflate/Deflate	Like Brush, but vertices are moved in the direction of their normal
Layer	Like Brush, but the height is capped
Mask	??
Nudge	Slightly push vertices in a certain direction
Pinch/Magnify	Pinches vertices towards the brush's center
Polish	??
Scrape/Peak	Like Flatten?
Sculpt Draw	Moves vertices in or out
Smooth	Smooth a region by averaging out vertex coords
Snake Hook	Pulls vertices along the brush's path
Thumb	Like Nudge, but over a larger area
Twist	Rotate a single vertex

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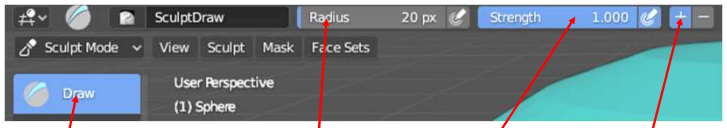
Vertex Sculpting with Dynamic Topology ("Dyntopo")

304

This cool – you are really going to like this!

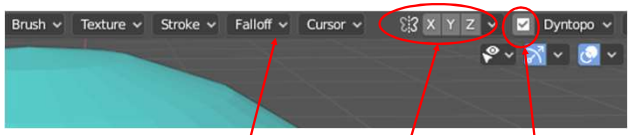


Set the Sculpt Mode to **Draw**

Set Radius to **20**

Set Brush Strength to **1.0**

Add Material (+)



Surface Falloff from the Center of the Brush to **Smoother**

No Symmetry

Click **Dyntopo** on (if you get a message, just click **OK**)

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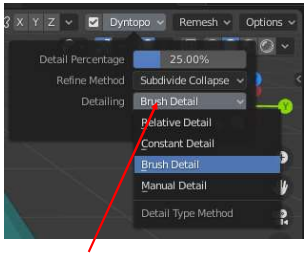
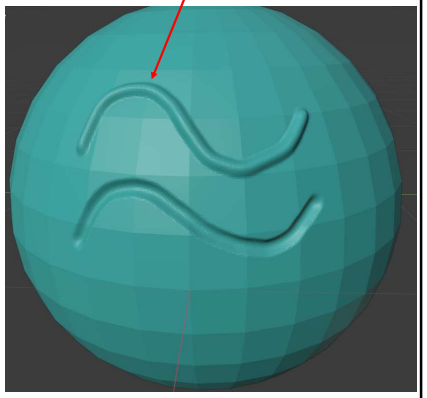
Vertex Sculpting with Dynamic Topology ("Dyntopo")

305



Set Dyntopo Detailing to **Brush Detail**

And, have at it!



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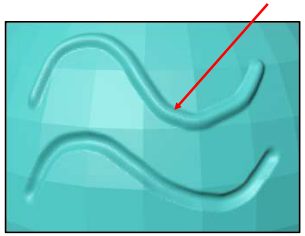
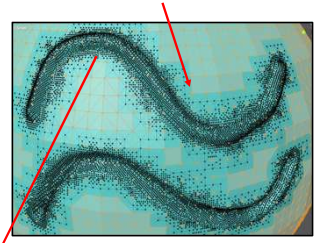
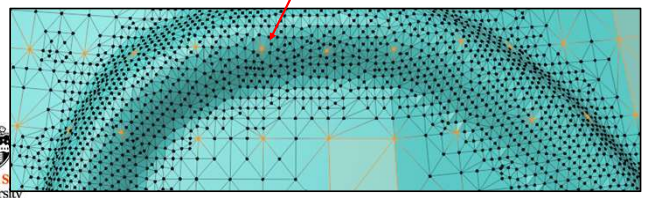
Vertex Sculpting with Dynamic Topology ("Dyntopo")

306

How does Dyntopo Mode make such a smooth sculpt?
Let's look at this in **Sculpt Mode** and then in **Edit Mode**:







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That's why it is called ***Dynamic Topology***!

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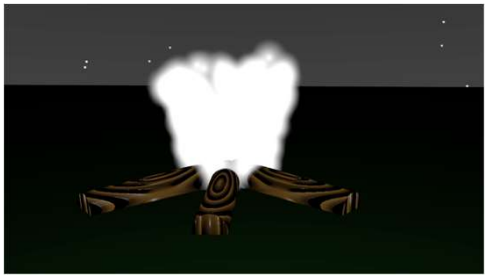
12. Vertex Painting



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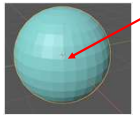
Vertex Painting

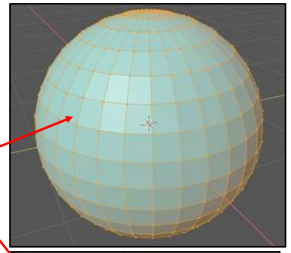
308

Vertex Sculpting is, well, sculpting vertices. But, in order to do this well, we need a lot of vertices.

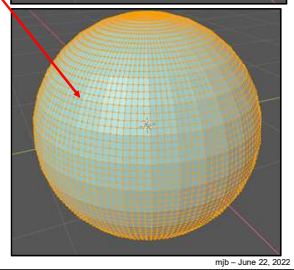
Start with a UV sphere mesh object.



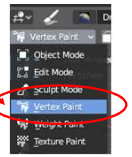
Tab over to **Edit Mode**.
RMB → Subdivide → Subdivide



When you get back to Object Mode, the sphere won't look any different than before because you just subdivided the polygons, not smoothed them. If you had wanted smoothing, you could have used the **Subdivision Surface Modifier.**



Now go to **Vertex Paint Mode**.



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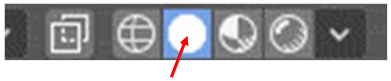
Setting up for Vertex Painting

309



Be in **Solid Shading mode**

Brush Color

Brush Radius
(I like **25-100**)

Brush Intensity

Brush Characteristics

Stroking Characteristics

Surface Falloff from the Center of the Brush
(I like **Smoother**)

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A Word on Brush Size

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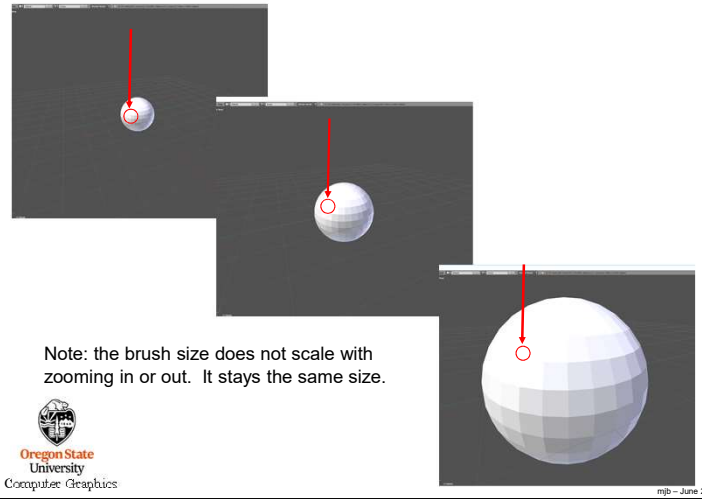

Note: the brush size does not scale with zooming in or out. It stays the same size.

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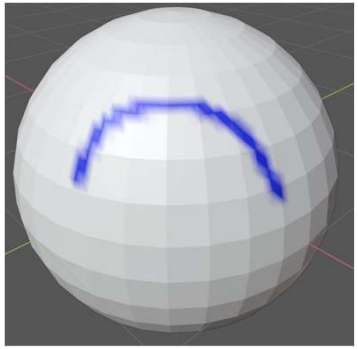
How Does Vertex Painting Work?

311



The "paintbrush" only drops "paint" when a vertex is inside the circle brush. This means that the paint does not smear along a nice line but looks splotchy like this.

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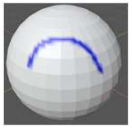
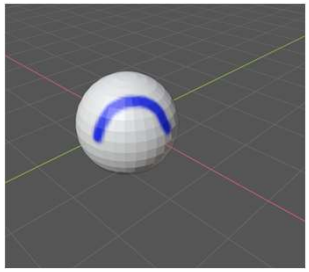
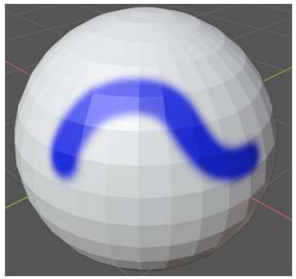
How Do We Make it Less Splotchy?

312







Two approaches:

1. Make the object look smaller. That way more vertices will end up inside the brush circle.
2. Use **Subdivide** or **Subdivision Surfaces** to add more vertices

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Making Your Vertex Painting Show Up

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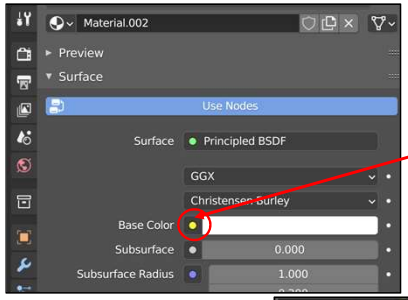
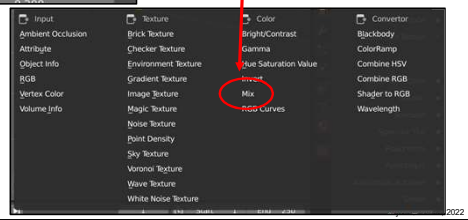


Be in **Rendered Shading mode**

Click on the small circle and select **Mix** from the pop-up menu



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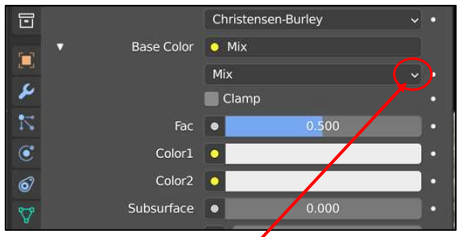
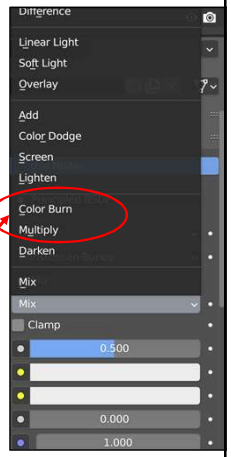
Making Your Vertex Painting Show Up

314





Then click **here** and select **Color Burn** or **Multiply** from the pull-down menu
("Mix" will change to whichever you picked)

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Making Your Vertex Painting Show Up

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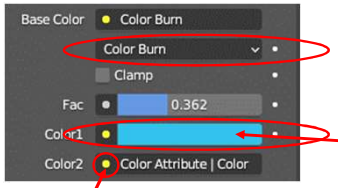
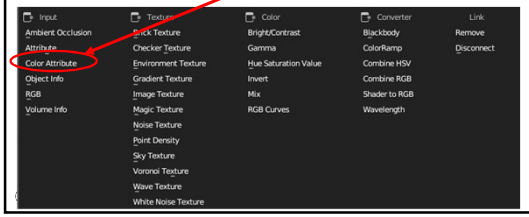


Click here and select a color for the sphere

Click on the small circle and select **Color Attribute** from the left column of the pop-up menu

Click and adjust the value of **Fac** (the interpolation Factor)



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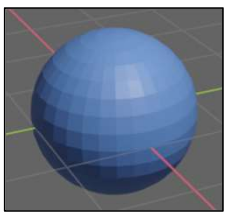
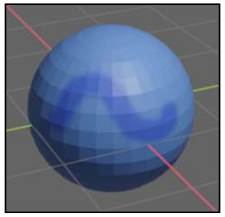
The *Fac* Parameter Tells Blender What to do on the Parts of Your Object that have both an Object Color and a Paint Color

316



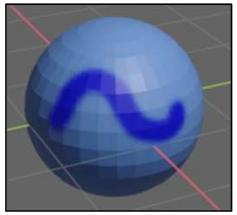
Multiply
Fac = 0.00

All Object Color



Multiply
Fac = 0.50

Half of Each



Multiply
Fac = 1.00

All Paint Color

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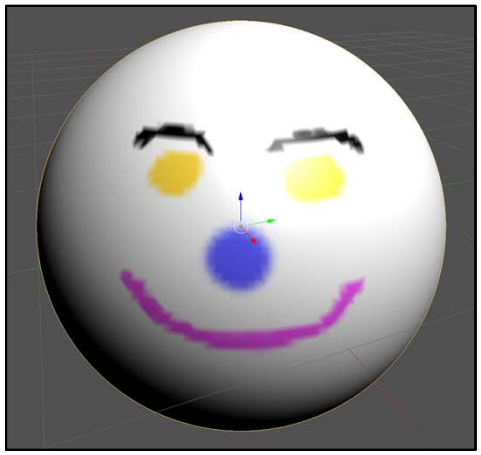
Have a Nice Day!

317



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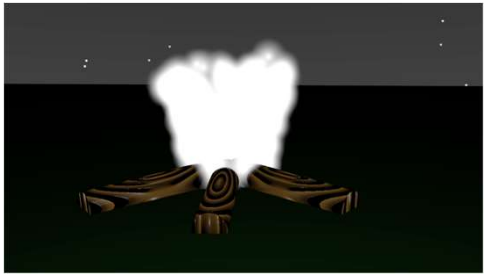
13. Keyframe Animation



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Keyframe Example

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http://ieeexplore.ieee.org/ieee_pilot/articles/05/ttg2009050853/figures.html

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Keyframe Animation

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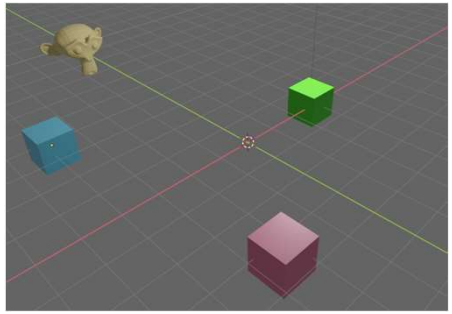
Keyframe animation is a technique that goes all the way back to the beginning of hand drawn animation (e.g., Walt Disney). Senior animators would specify key positions for the animated characters and then more junior animators would fill in the frames in between. This became known as **keyframing** and i**n-betweening**.

Blender allows you to create the keyframes and gets the computer to do the in-betweening. Here, we will keyframe-animate the monkey as she slaloms around a group of colored cubes:



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Keyframe Animation

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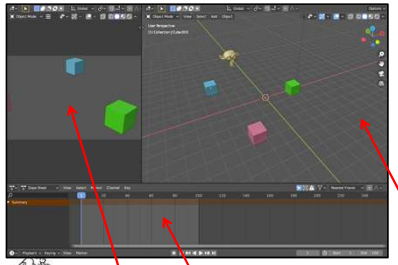
Select the **Animation** workspace from the list at the top. This creates a screen layout that looks like this:

This makes your screen look like this. These new sections are:



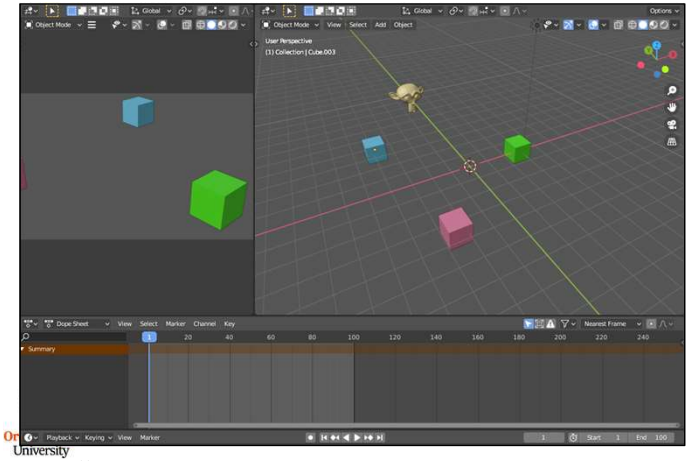
3D Viewport Window – what you are used to

Camera View Window – what you will see if you Render

Timeline Window – keeps track of what frame number we are on.

Keyframe Animation

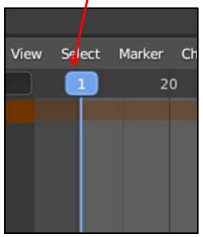
322

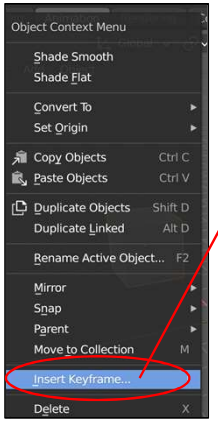


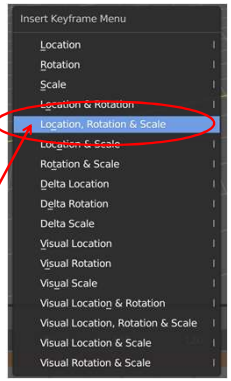
Keyframe Animation

323

Slide the **timeline indicator** to what frame number you want to set, position the object (grab, scale, rotate) how you want it to be (grab, scale, rotate), and **RMB → Insert Keyframe** (or hit the **'i'** key). From the pop-up menu, select **Location, Rotation, and Scale**, indicating that you want to record location, rotation, and scale factor.



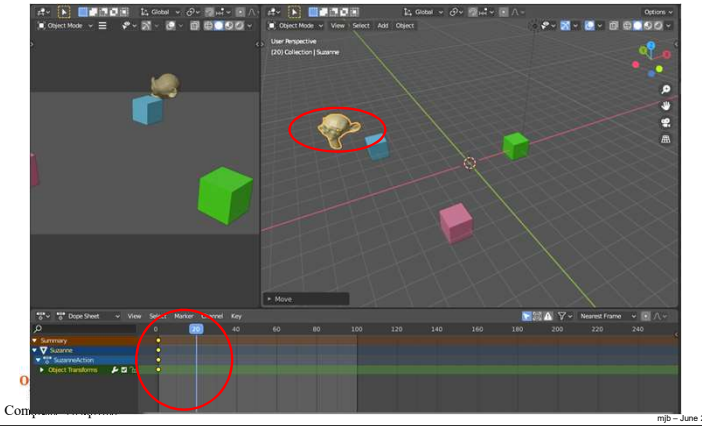




Keyframe Animation

324

Do it again: slide the timeline indicator to what frame number you want to set, position the object how you want it to look, and **RMB → Insert Keyframe** (or hit the **'i'** key). From the pop-up menu, select **Location, Rotation, and Scale**, indicating that you want to record location, rotation, and scale factor.

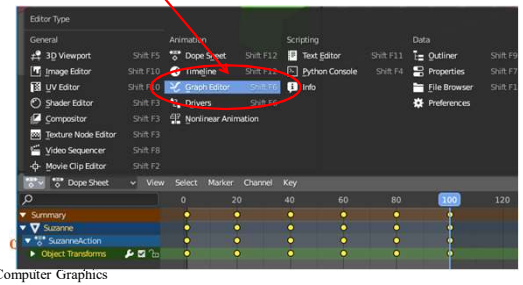


Keyframe Animation

325

After a while, your timeline will look like this:

Then, click here and change the type of display to the **Graph Editor**:



Graph Editor

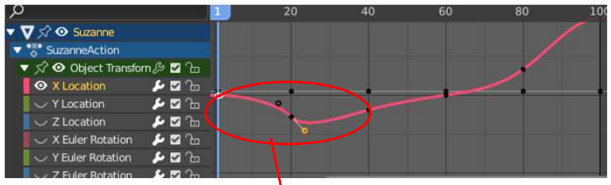
326

Keyframe Animation

327

Your **Graph Editor** window should now look about like this.

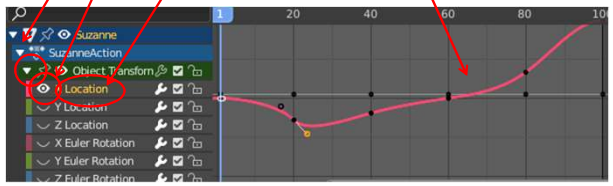
Note that Blender has filled in the in-between values for you. (This is the **"In-Betweening"**.)



The Graph Editor Window

328

Click on the triangle. This gives you access to the curves.
Clicking on the eye toggles whether or not you can see a curve.
Clicking on the name of the curve makes that the current curve. You can then edit it.



The Graph Editor Window

329

Shortcuts when the cursor is in the **Graph Window**:

Shortcut	What it does
LMB	Select a keyframe dot
Scroll wheel	Zoom in and out of the Graph
MMB	Pan the Graph
Shift-scroll wheel	Pan in Value (vertical)
Shift-MMB	Pan in Value (vertical) and Time (horizontal)
Control-MMB	Scale in Value (vertical) and Time (horizontal)

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Animation Mischief

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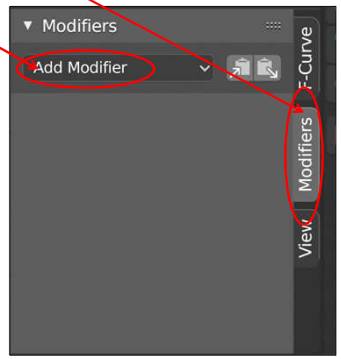
Hit the **'n'** key. Like in the 3D View, a Number Panel pops up.

Click on the **Modifier** tab.

Then click on **Add Modifier**.



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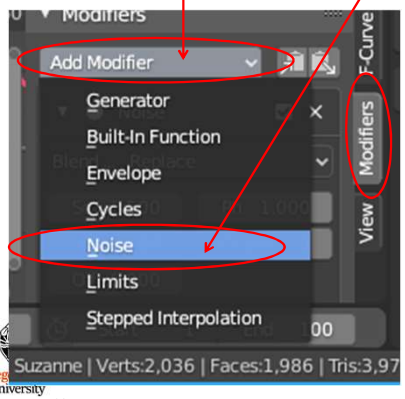
Animation Mischief

331

Select **Add Modifier**.
From the list of Modifiers, select **Noise**.



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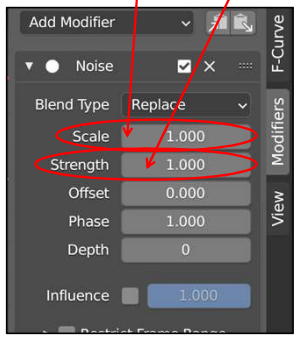
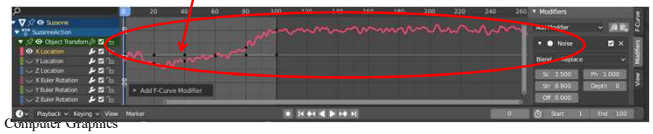
Animation Mischief ☺

332

Use this menu to change the noise parameters **scale** and **strength**.
Notice what this does to the curve.
Now play the animation.





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Two Characters Interacting

333

To avoid a collision, the monkey jumps up and the cube squishes


anim2.blend


anim2.mp4

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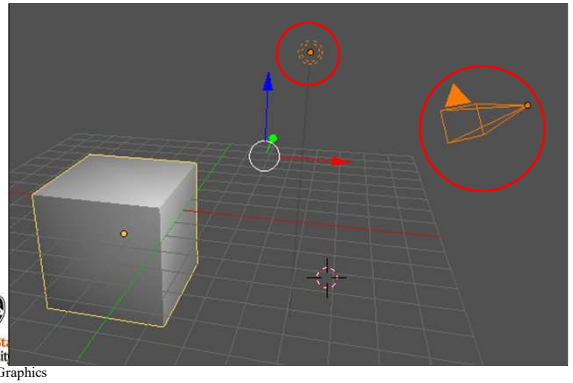
Animating the Camera and the Lamps

334

Cameras and Lamps are just like any other object. As you have seen, they can be positioned. They can also be keyframe-animated. Like other objects, just select them and hit the **'i'** key to insert a keyframe.



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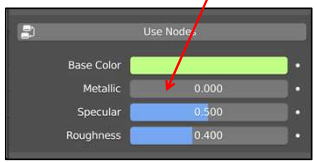
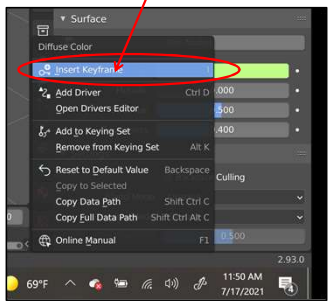
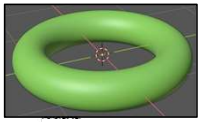
Animating (almost) Any Parameter

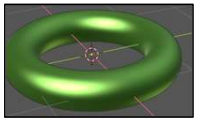
335

One of the many cool things about Blender is that you can do more than just keyframe-animate the objects, you can also keyframe-animate the parameters you are setting. For example, suppose you want to animate the Metallic-ness. To set a keyframe for this, **right click** on the Metallic box and select **Insert Keyframe** from the pop-up menu. Do this for two keyframes and then animate.






Frame 0


Frame 60

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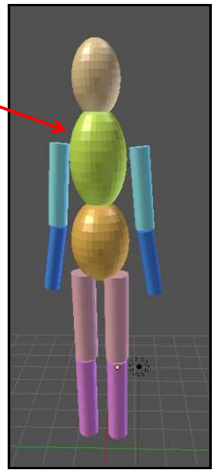
Animating a Human-ish Form

336

Start with this …

… and turn it into a Blender model:


model.blend
modelmoved.blend



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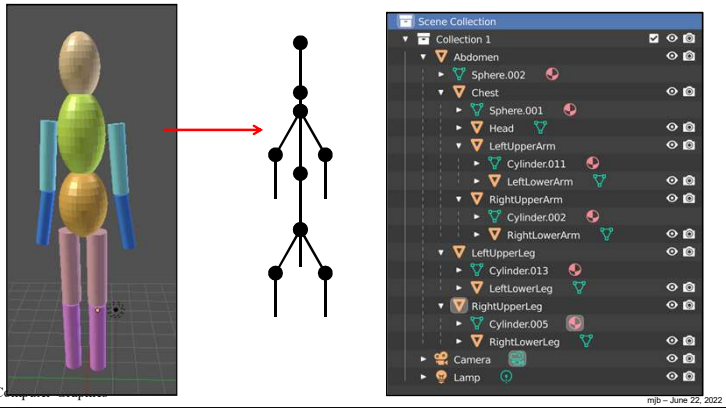
Animating a Human-ish Form

337

But, it's more than just a collection of parts!

Be sure that the origins of the different parts are where you want the part to pivot around.

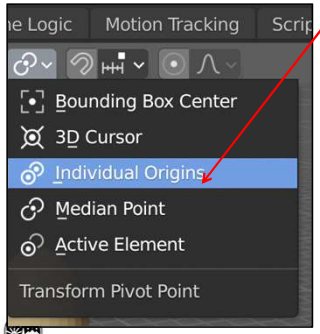
Then establish the proper parent-child relationships.



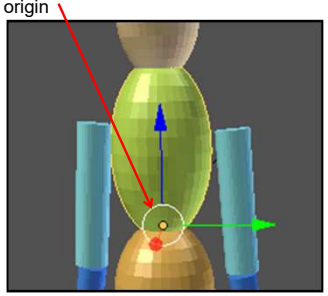
Animating a Human-ish Form

338

Now tell Blender to do all rotations around each part's origin



Selecting this … causes object rotation to happen about the previously-set origin



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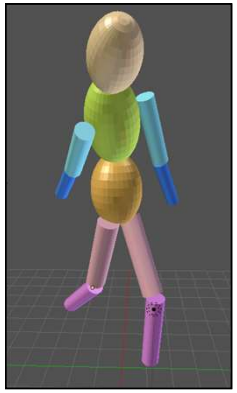
Animating a Human-ish Form

339

Now try rotating the individual parts.



Be sure you are rotating in *local coordinates*, e.g., r→y→y

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Rigging for Animation

340

Laika

There is a time-honored tradition in stop-motion animation to use an internal support, called an **armature**, to help position the object at each frame.

Digital animation has adopted the same technique, and has even retained the same terminology, armature.

The process of creating this digital armature is referred to as **Rigging**.

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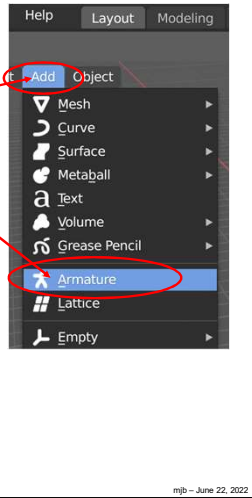
Rigging for Animation

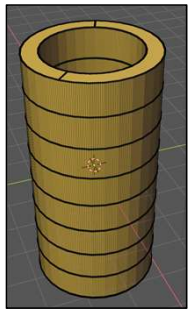
341

Let's say we have a cheesy noodle character named ***Mac***. We would like to rig him to bend.

The first step is to create Mac's geometry. In this case, one cylinder was Boolean-subtracted from another and then was **Edit** → **Subdivide'd** a couple of times.

The second step is to go to the **Add** tab on the Object Tools and click on **Armature**. This brings up the sub-menu here.





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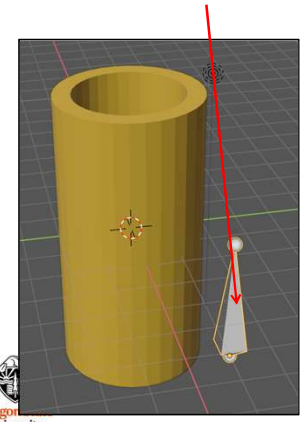
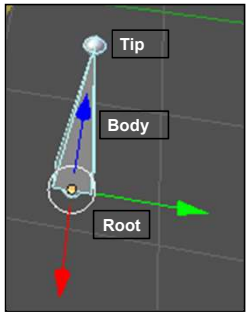
Rigging for Animation

342

Grab the armature just like you would any other object and position it next to Mac. (I scaled it up a couple of times to make it more visible.)



This is what the pieces of a Blender armature look like. The three sections of one of these bones are the root, the body, and the tip.



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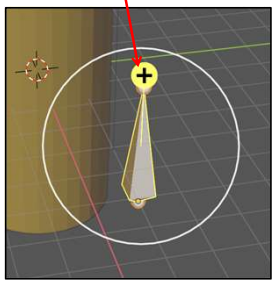
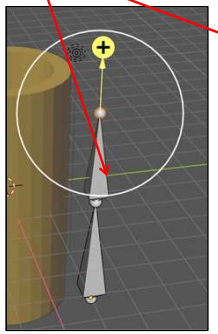
We could put lots of bones in place to animate Mac, but, for simplicity we will just use two.

Tab into **Edit Mode**, select the **Armature**, then select **Extrude**. Lift up on the **plus sign**. This will add a second armature on top of the first and connect them tip-to-root. Click here to let go. Tab back to Object Mode.





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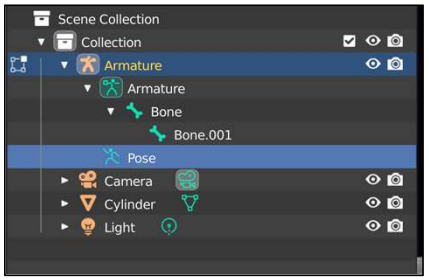
In the **Outliner**, you can see the bones you have created.



Also, in the Properties buttons, you will see that there are now **Armature** and **Bone** buttons.

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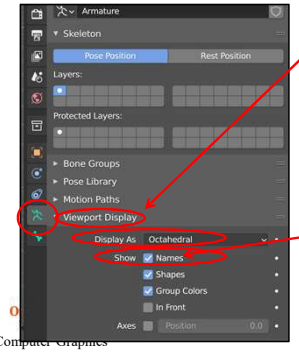
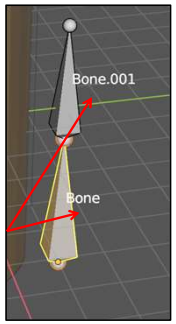
When you click the **Armature Properties** button, a bunch of new information comes up. The most important for right now is in the **Viewport Display** tab:



Try these. They change the appearance of the Bones.

Click on **Names**. It puts the name of the Bone next to it so you know which one is which.



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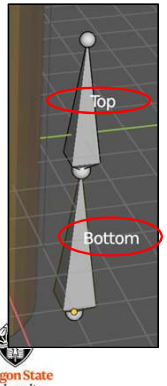
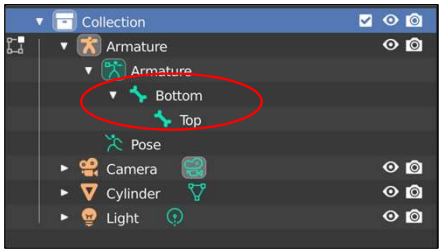
It's always good to name your Bones. In the Outliner, double-left-click on **Bone.001** and rename it **Top**. Double-left-click on **Bone** and rename it **Bottom**. Your display now looks like this:





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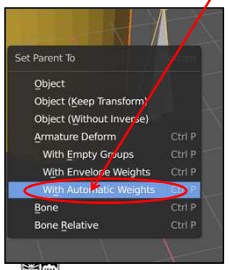
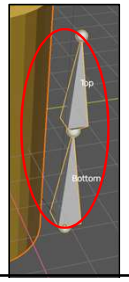
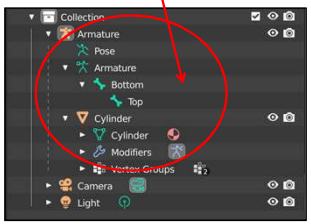
We next need to make the armature a Parent and the object (i.e., Mac) its Child. Select Mac and then shift-select the armature. (The order is important!)

To create the Parent-Child relationship, hit **Control-P**. In the pop-up menu, select **Armature Deform With Automatic Weights**



To verify that this worked, the **Outliner** will show that Mac is now part of the Armature.





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Almost there – the last step is to assign which vertices on Mac will be deformed by the Bottom Bone and which will be deformed by the Top Bone. These groups do not need to be mutually exclusive – they can (and should) have vertices in common.

Earlier in these notes we talked about selecting multiple vertices and Vertex Groups. We are going to do that again. We are going to put some of Mac's vertices into a Vertex Group called **Bottom**, and some into a Vertex Group called **Top**. These must match the names of the respective Bones *exactly*,

1. Select Mac
2. In the properties area, select the **Object Data Properties**
3. Tab into **Edit Mode**
4. Select **View → Perspective/Orthographic** to place yourself in orthographic display mode
5. Turn on the **X-ray** button at the top
6. Hit 'a' to unselect everything

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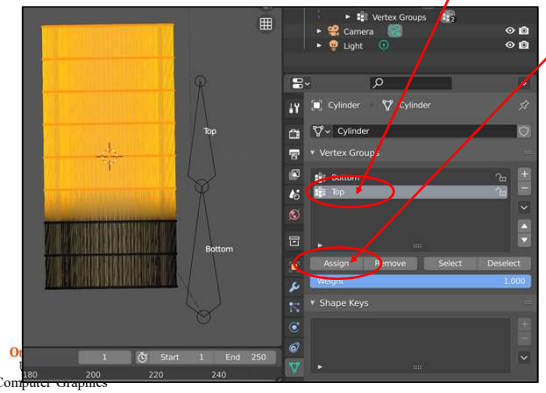
7. Use the Border Select to select the *top 2/3* of Mac's vertices
8. Create a Vertex Group with them called Top by clicking on **Top** and then clicking on **Assign**
9. Hit 'a' to unselect everything



Rigging for Animation

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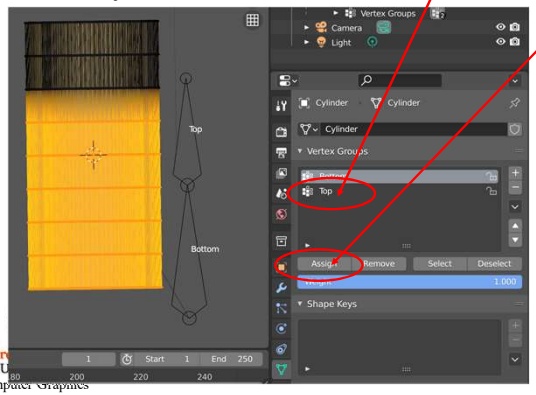
10. Use the Border Select to select the *bottom 2/3* of Mac's vertices
11. Create a Vertex Group with them called Top by clicking on **Bottom** and then clicking on **Assign**
12. Hit 'a' to unselect everything
13. Turn off **X-ray** mode and go back to **Perspective**
14. Tab back to **Object Mode**



Rigging for Animation

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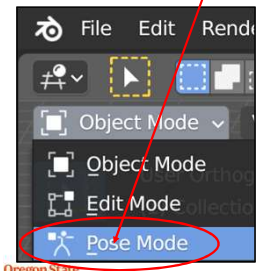
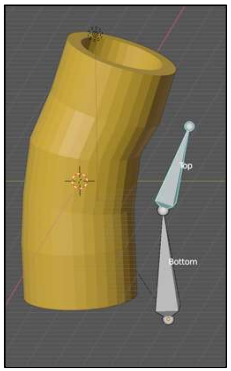
Select the **Armature** and go to **Pose Mode.**

Select the different Bones and try grabbing, rotating, and scaling them. Obviously, a serious Mac animation will require more than two Bones! Bone transformation can be keyframed just like transformation parameters of any other object.





Rendering an Animation

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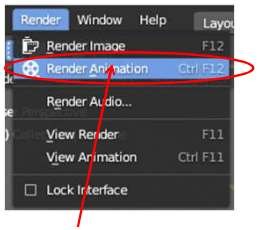
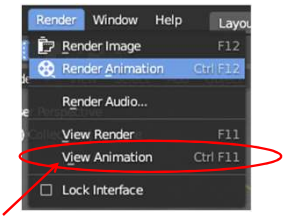
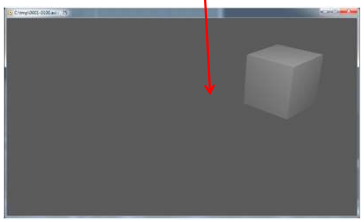


This kicks off the rendering of all your animation frames in order



This brings up a separate window and plays back your animation.



Hint: if this is just a test render, and you have lots of time-consuming visual effects going on, you might cut down the resolution and/or the number of rendered frames to speed things up.

Rendering an Animation to a File

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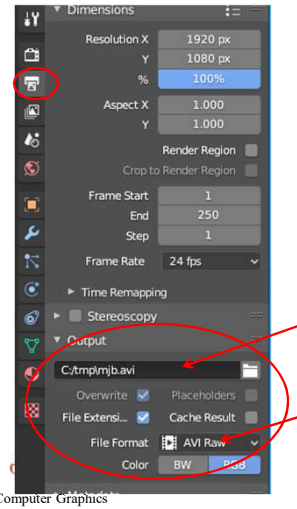

Before kicking off the animation rendering, you need to specify the file name to put the animation into

C:\tmp\mjb.avi

and the type of file that it is to be

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Rendering an Animation to a File

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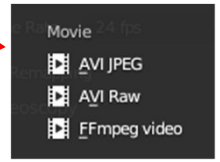
Here are the animation file types that Blender supports.



Here is how large a 100-frame animation of the cube turned out to be.

Movie File Type	File Size	Displayed?	Import into PowerPoint?
AVI JPEG	Didn't work		
AVI Raw	148 **MB**	Yes	Yes

Note: this scene is simple and compresses well. The mileage you get may vary.

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Importing an Animation into YouTube

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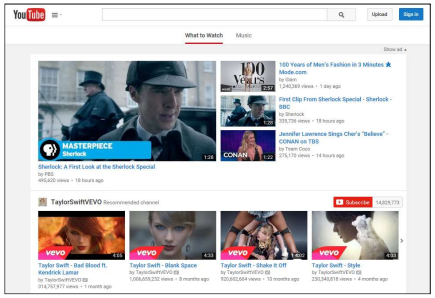
YouTube accepts videos in **AVI** and **MPEG** formats



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Importing an Animation into PowerPoint

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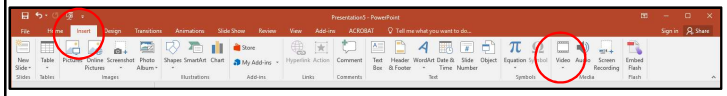

Movie File Type	File Size	Displayed?	Import into PowerPoint?
AVI JPEG	Didn't work		
AVI Raw	148 **MB**	Yes	Yes

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Animation Tricks

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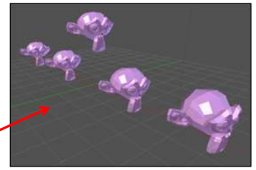
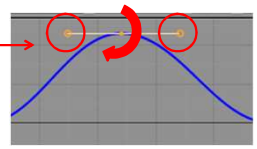
1. In this example, we added the first keyframe, then the last keyframe, then three keyframes in the middle. Sometimes it is easiest to work that way. Other times it is easier to add them in sequential order.
2. Sometimes it is easier if you initially add a bunch of duplications of the object in various positions to get a feel for the motion, edit those positions as you see fit, and then use them as keyframe positions.
3. Extending from each keyframe dot is a line. That line can be twisted to change the slope of the curve at that keyframe. Select the dots at the end of that line and move them.
4. The Camera position and the Lamps can be animated too. For each, define an Empty object, force the Camera or Lamp to follow it (it's one of the Constraints), then animate the Empty. Be sure to give the Empty a descriptive name – all Empties look alike.





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John Lasseter's Principles of Animation

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1. ***Squash and Stretch*** -- Defining the rigidity and mass of an object by distorting its shape during an action.
2. ***Timing*** -- Spacing actions to define the weight and size of objects and the personality of characters.
3. ***Anticipation*** -- The preparation for an action.
4. ***Staging*** -- Presenting an idea so that it is unmistakably clear.
5. ***Follow Through and Overlapping Action*** – The termination of an action and establishing its relationship to the next action.
6. ***Straight Ahead Action and Pose-To-Pose Action*** -- The two contrasting approaches to the creation of movement.
7. ***Slow In and Out*** -- The spacing of the inbetween frames to achieve subtlety of timing and movement.
8. ***Arcs*** -- The visual path of action for natural movement.
9. ***Exaggeration*** -- Accentuating the essence of an idea via the design and the action.
10. ***Secondary Action*** -- The action of an object resulting from another action,
11. ***Appeal*** .-- Creating a design or an action that the audience enjoys watching.

John Lasseter, "Principles of Traditional Animation Applied to 3D Computer Animation Computer Graphics", *Computer Graphics*, Volume 21, Number 4, July 1987.

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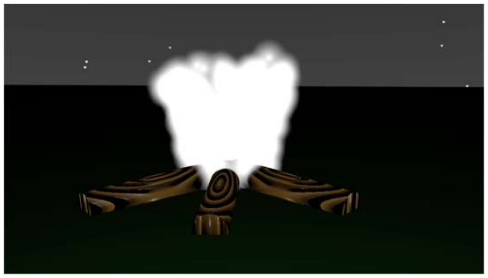
14. 3D Printing



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The Process

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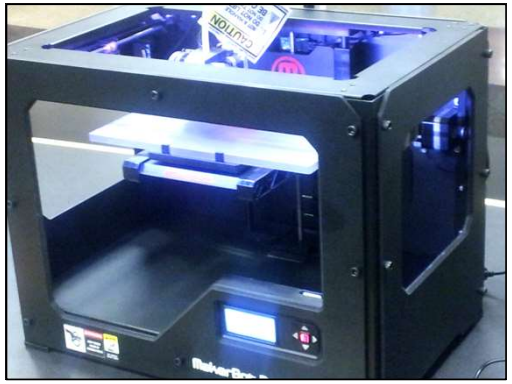
"3D Printing" is defined by some sort of "additive" process. The current frenzy in 3D Printing consists mostly of systems that deposit layers of molten plastic:



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The 3D Printing Geometry File

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3D Printers are fed a file called an "STL File", which lists all the triangles in the object. Blender (as well as all CAD systems) can produce this type of file for you.

```
solid

 facet normal   0.00   0.00   -1.00
  outer loop
   vertex   -2.000000   -2.000000   0.250000
   vertex   -1.980000   -1.980000   0.250000
   vertex   -1.980000   -2.000000   0.250000
  endloop
 endfacet

 facet normal   0.00   0.00   -1.00
  outer loop
   vertex   -2.000000   -2.000000   0.250000
   vertex   -2.000000   -1.980000   0.250000
   vertex   -1.980000   -1.980000   0.250000
  endloop
 endfacet

      . . .

endsolid
```

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Object Rules for 3D Printing

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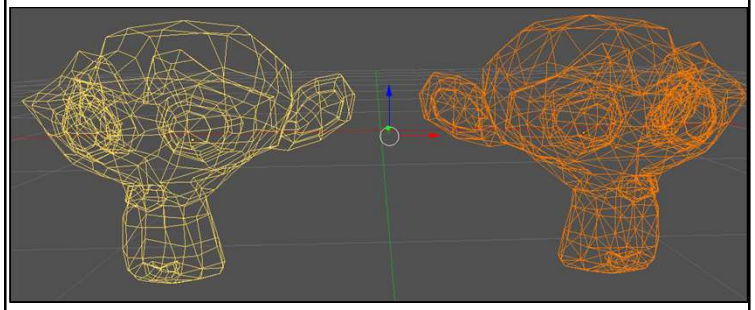
1. The object must be a mesh and ***consist only of triangles***.



1. **Alt-'c'** to turn a Meta object or3D Text into a mesh

2. Modifiers → Add Modifier → Triangulate

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Object Rules for 3D Printing

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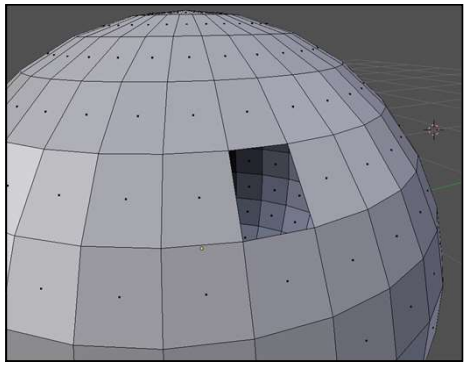
2. The object must be a legal solid. It must have a definite inside and a definite outside. It can't have any missing face pieces.



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The Simplified Euler's Formula* for Legal Solids

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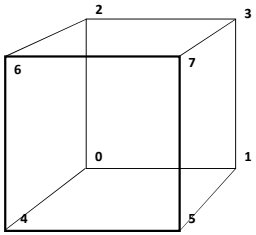
*sometimes called the Euler-Poincaré formula



F – E + V = 2

F	**Faces**
E	**Edges**
V	**Vertices**

For a cube, 6 – 12 + 8 = 2

The full formula is:

F – E + V – L = 2(B – G)

F	**Faces**
E	**Edges**
V	**Vertices**
L	**Inner Loops (within faces)**
B	**Bodies**
G	**Genus (number of through-holes)**

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Watch Out for Overhangs!

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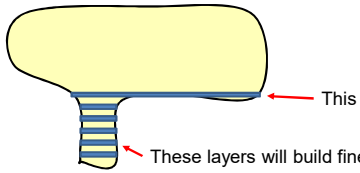

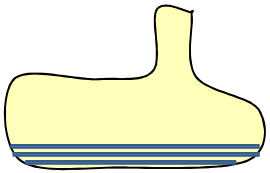

Note that if you build it upside-down, it will probably work fine

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Watch Out for Overhangs!

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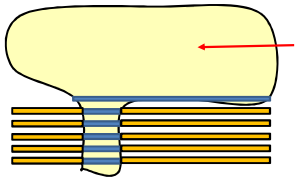
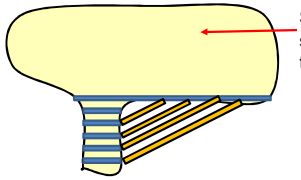
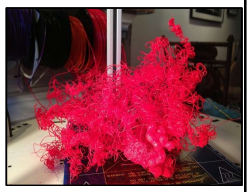


Some 3D printers handle this by leaving unused material in place to support the overhangs



Some 3D printers handle this by using software to add "support structures" to the overhangs



Some 3D printers handle this better than others… ☺

http://twistedsifter.com/2013/08/when-3d-printing-goes-wrong/

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Object Rules for 3D Printing

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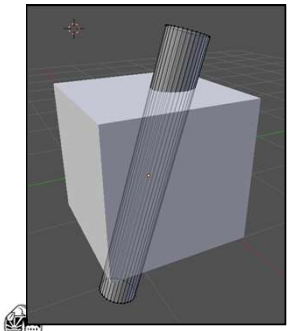
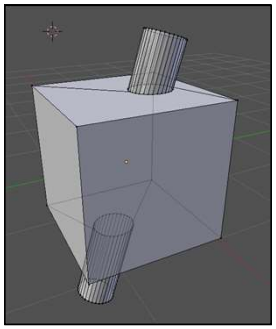
3. You can't make an object by simply overlapping two objects in 3D. If you want both shapes together, do a Boolean union on them so that they become one complete object.



Overlapped in 3D



Boolean union

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What Happens if You Do Overlap Objects?

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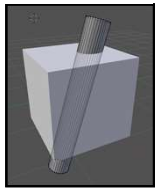
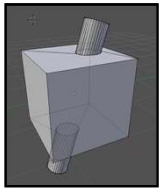
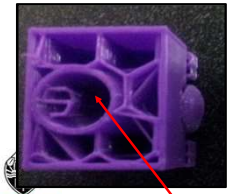
Here's what one of the 3D Printers in the OSU Library did:

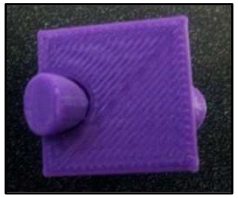
Overlapped in 3D



Boolean union







Not bad – it could have been lots worse …

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Object Rules for 3D Printing

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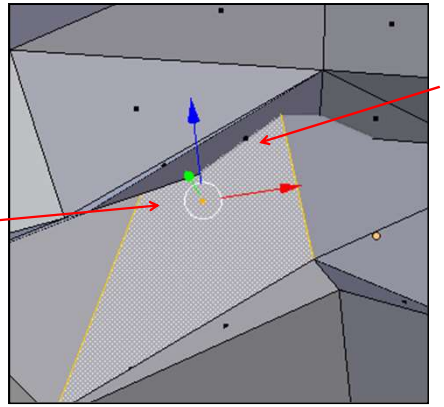
4. Each edge in the mesh must bound **2 and only 2** triangles (this is known as the Vertex-to-Vertex Rule)



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Installing the 3D Printing Add-on

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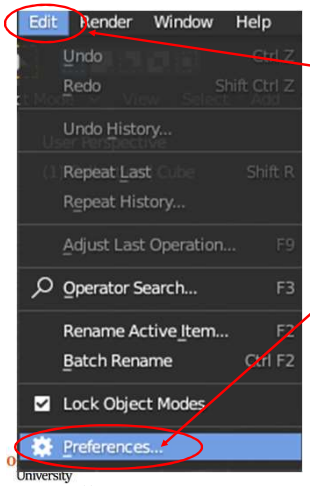

Select **Edit** → **Preferences**

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Installing the 3D Printing Add-on

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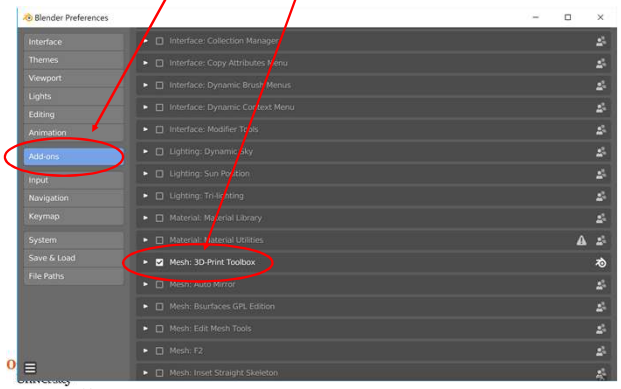
Select **Add-ons** → **Mesh: 3D Print Toolbox**



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Installing the 3D Printing Add-on

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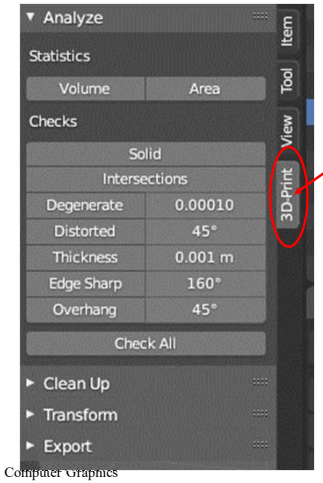

Hit the **'n'** key to see the sidebar menu.
The **3D Print Toolbox** will be a tab like this.

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The 3D Printing Toolbox Add-on

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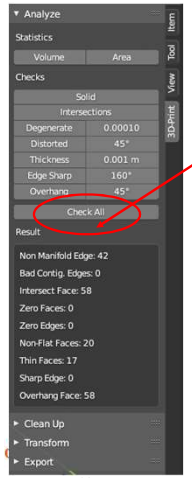
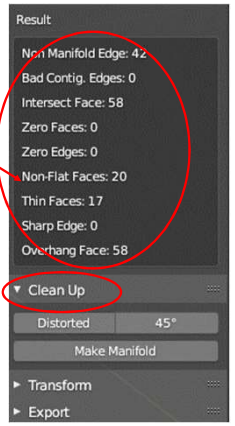


Selecting your object and then clicking on **Check All** will give you this nice list of problems Blender thinks you will have if you try to 3D Print this object

Selecting **Clean Up** will try to fix the problems



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The 3D Printing Toolbox Add-on

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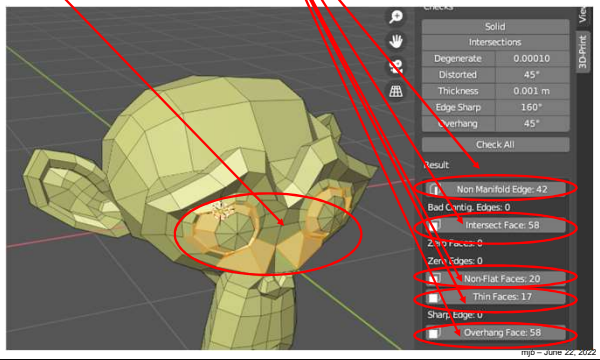
Tab over to **Edit Mode**.
Click in an empty area to unselect everything.
Then click in all the places that show problems.
Blender will light up the object in the places that provoked that problem, giving you a chance to fix them.



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Output for 3D Printing

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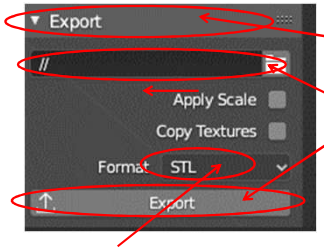

To **export** an STL file for 3D Printing:

1. Click here and select a folder for the file
2. Click here to write the file

.stl is the most common 3D printing file format

"STL" stands for **Stereolithography**.
The word "stereolithography" comes from the Greek words for "3D" and "writing".

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Want to see 3D Printing in Action?

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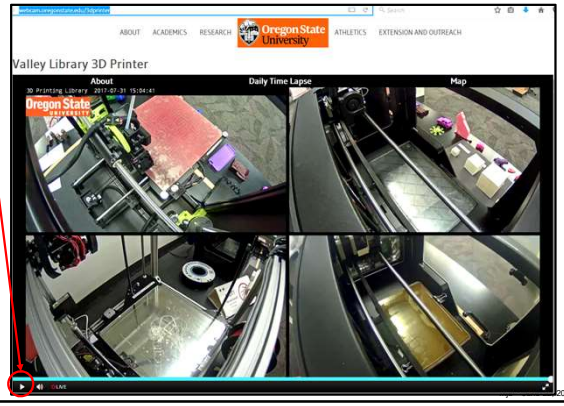
Oregon State University's library has 3D Printers for use by OSU students.
To see them via webcam, go to: http://webcam.oregonstate.edu/3dprinter

Click here to see the live, streaming view.



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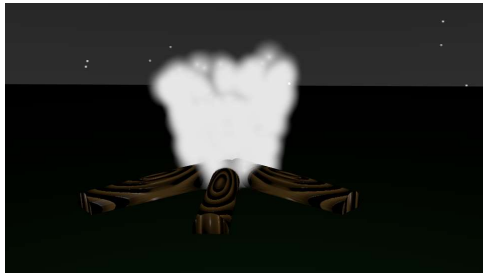
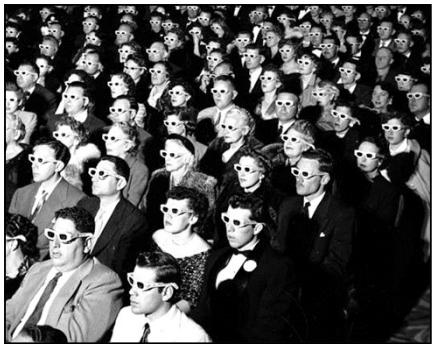
15. Stereographics



Stereoscopy is not new – it's been in common use since the 1950s



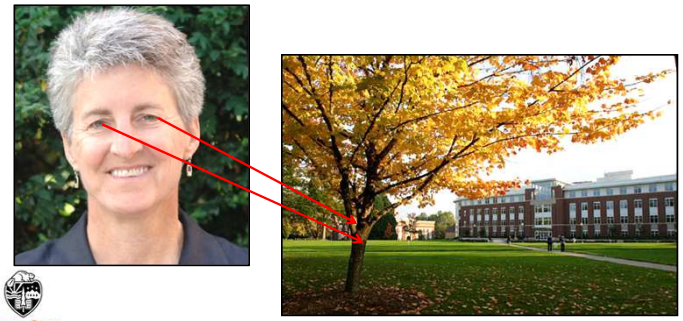
Life Magazine

But, with virtual reality and 3D movies being so popular, stereoscopy has made a big comeback. And, you can get at it through Blender!

For more information on stereoscopy, see: https://en.wikipedia.org/wiki/Stereoscopy

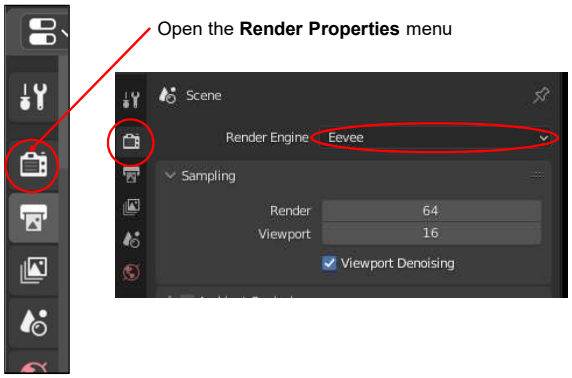
We Humans have Binocular Vision

In everyday living, part of our perception of depth comes from the slight difference in how our two eyes see the world around us. This is known as *binocular vision*. We care about this because computer graphics can simulate that slight viewing difference and thus create the binocular viewing of a synthetic scene.



Step #1a – Be Sure You are Using the Eevee Renderer, not Cycles

Open the **Render Properties** menu



Step #1b – Turn the Stereographics On

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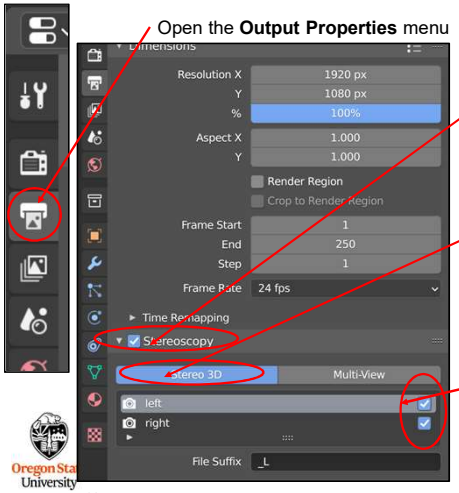

Open the **Output Properties** menu

Enable the **Stereoscopy** checkbox and open the menu

Select **Stereo 3D**.

Be sure these are both checked

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Step #1c – Turn the Stereographics On

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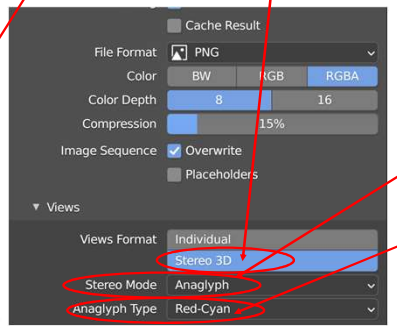
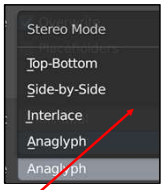
While *still* in the **Output Properties** menu …

Click on **Stereo 3D**.





Pick one of these here

Red-Cyan is good here if you picked Analglyph before. On the screen, the display will always be a Red-Cyan anaglyph. This menu controls how it will be drawn when you write a file after a **Render**.

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Step #2 – Set the Stereo Cameras

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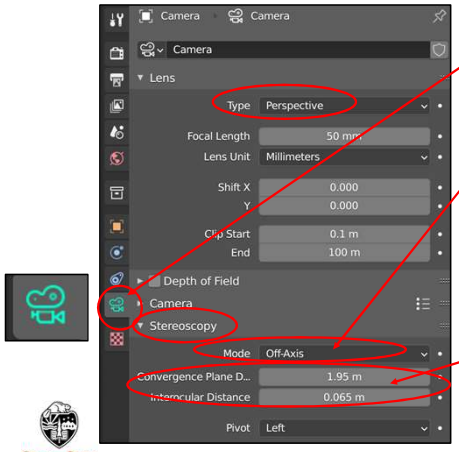

Select your **Camera** (in the scene or in the Outliner) and then open the **Camera Data** menu

Any of these will work well. I'm kind of partial to **Off-Axis** or **Tow-In**.

These are interesting to experiment with. They control how deep the stereo focuses and how easy the stereo images are to converge.

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Step #3 – Tell the Renderer to Produce both a Left and Right View

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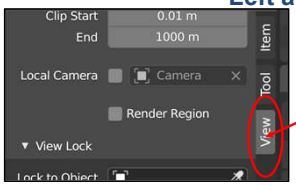
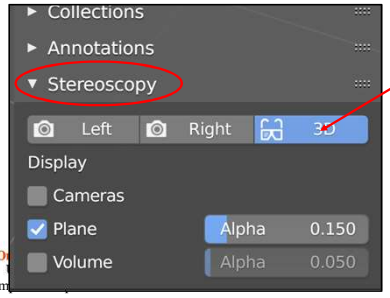
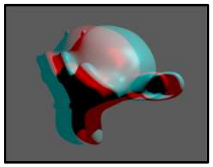


Open the **Object Properties** menu (hit **'n'** on the keyboard) and click on the **View** tab



This tells the Renderer to produce both a left and right view, and to make a red-cyan stereopair from them



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Step #4 – Render → Render Image

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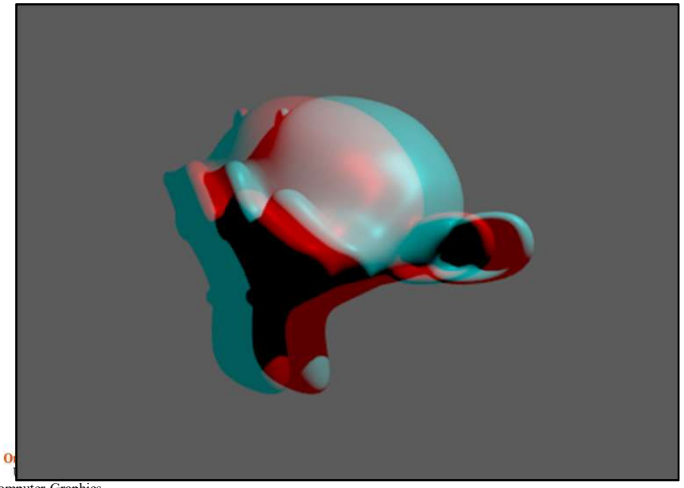

Red-Cyan Glasses

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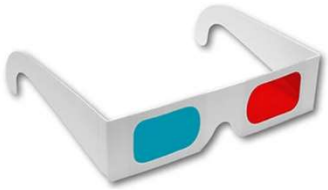

No, they are not *red-blue* glasses!
No, they are not *red-green* glasses!

The universal convention is:

- Red goes over the left eye
- Cyan goes over the right eye

If you want your own red-cyan glasses, one of the many places you can find them is:

https://www.3dglassesonline.com/products/anaglyphic/

Step #5 – (if you want): From the Render window, write out a Stereographics Image File

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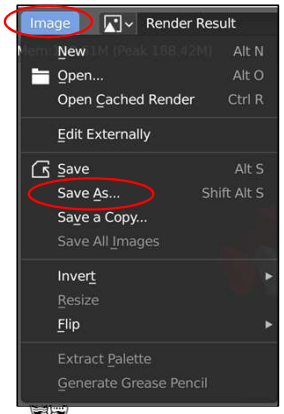

This assumes you have already done the other steps

How Deep your Scene Appears to be into and out of the Computer Screen -- Setting the Convergence Plane

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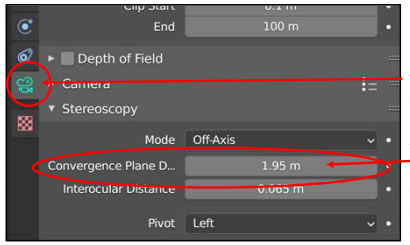

Select your **Camera** (in the scene or in the Outliner) and then open the **Camera Data** menu

The **Convergence Plane Distance** controls how much the scene appears to exist behind or in front of the display screen. Use a small distance to make the scene look like it is living in the monitor.

Use a larger distance to make the scene look like it is living in the air in front of the monitor. (Don't go too crazy with this – it will look less cool than you are expecting.)

How Deep does the Scene Appear to be into and out of the Computer Screen? Setting the Convergence Plane

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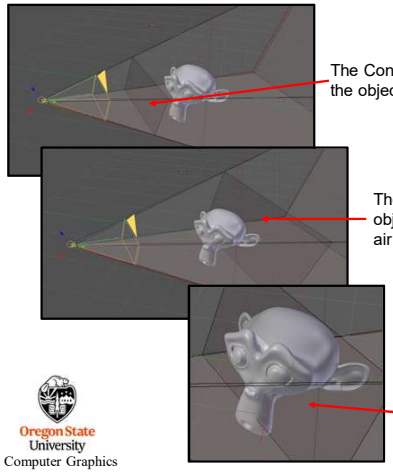

The Convergence Plane is in front of the object – the object will appear to be inside the monitor

The Convergence Plane is behind the object – the object will appear to be in the air in front of the monitor

I like placing the Convergence Plane about 1/3 of the way through the object

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There are many ways to display the correct view into the correct eye

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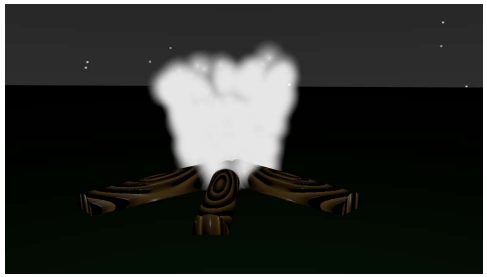
16. References



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Blender References

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http://cs.oregonstate.edu/~mjb/blender

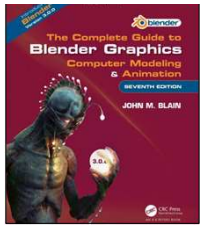
http://blender.org

http://www.blender.org/education-help/

http://www.blenderguru.com/

John Blain, *The Complete Guide to Blender Graphics: Computer Modeling and Animation*, Seventh Edition, CRC Press, 2022.

Jason van Gumster, *Blender for Dummies*, Fourth Edition, Wiley, 2020.



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Camp Blender

http://cs.oregonstate.edu/~mjb/blender

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