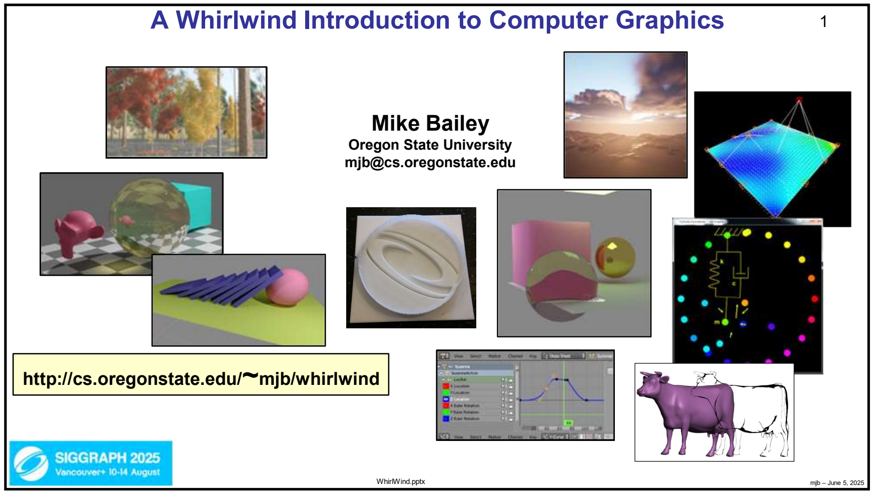
A Whirlwind Introduction to Computer Graphics
1
Mike Bailey
Oregon State University
mjb@cs.oregonstate.edu
http://cs.oregonstate.edu/~mjb/whirlwind
SIGGRAPH 2025
Vancouver+ 10-14 August
WhirlWind.pptx
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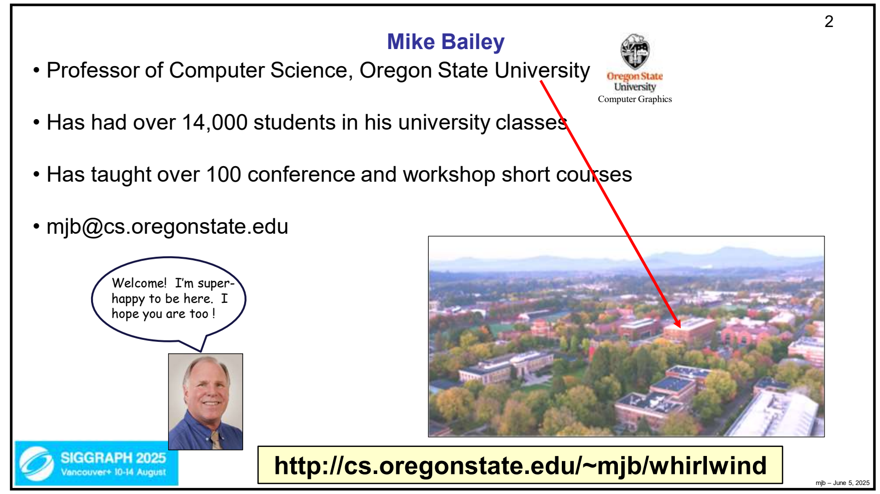
1


2
Mike Bailey
• Professor of Computer Science, Oregon State University
Oregon State University Computer Graphics
• Has had over 14,000 students in his university classes
• Has taught over 100 conference and workshop short courses
• mjb@cs.oregonstate.edu
Welcome! I'm super-happy to be here. I hope you are too !
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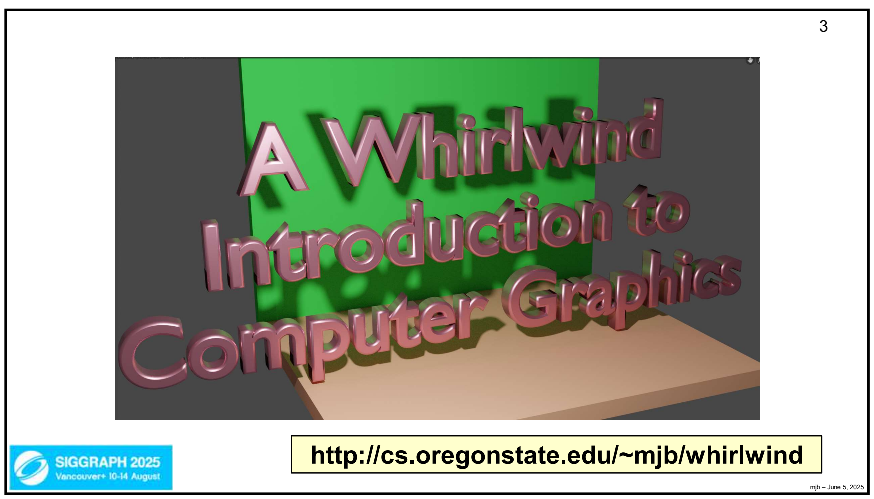
2


3
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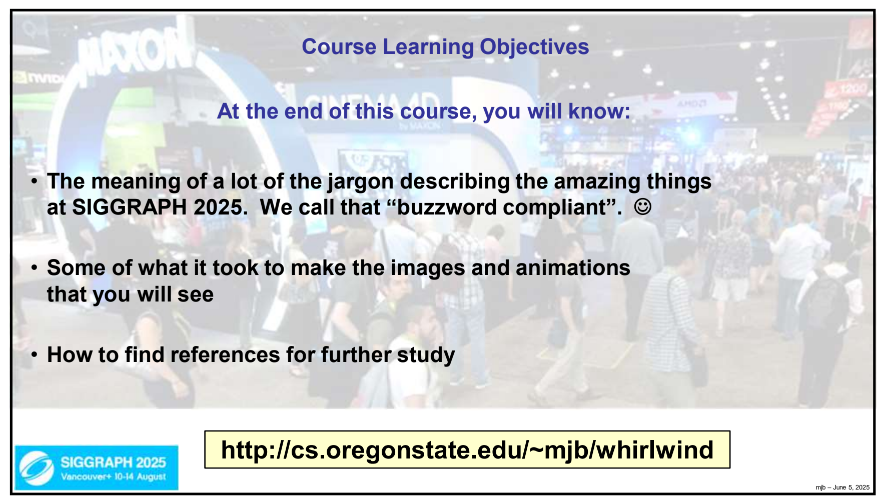
3


Course Learning Objectives
At the end of this course, you will know:
• The meaning of a lot of the jargon describing the amazing things at SIGGRAPH 2025. We call that "buzzword compliant". ☺
• Some of what it took to make the images and animations that you will see
• How to find references for further study
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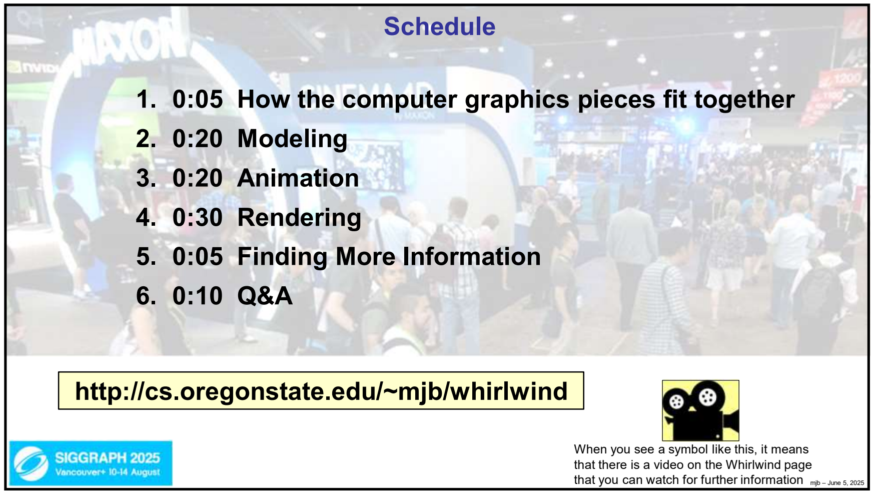
4


Schedule
1. 0:05 How the computer graphics pieces fit together
2. 0:20 Modeling
3. 0:20 Animation
4. 0:30 Rendering
5. 0:05 Finding More Information
6. 0:10 Q&A
http://cs.oregonstate.edu/~mjb/whirlwind
When you see a symbol like this, it means that there is a video on the Whirlwind page that you can watch for further information
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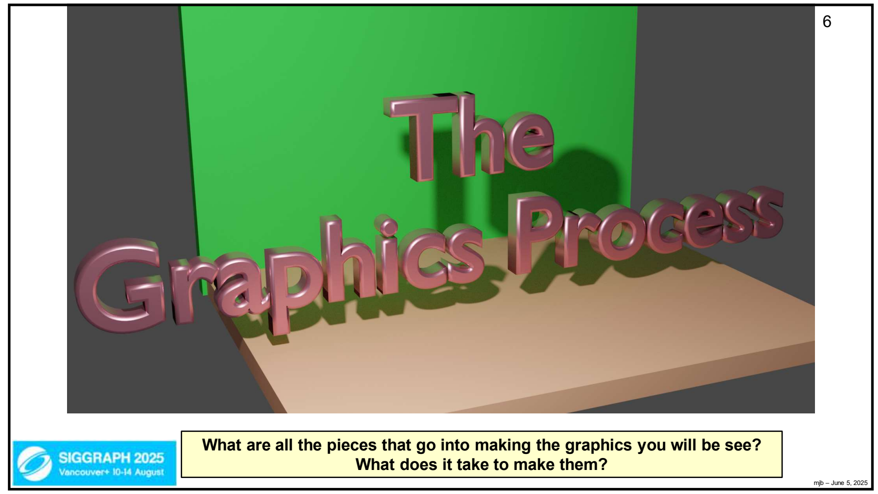
5


6
The Graphics Process
What are all the pieces that go into making the graphics you will be see?
What does it take to make them?
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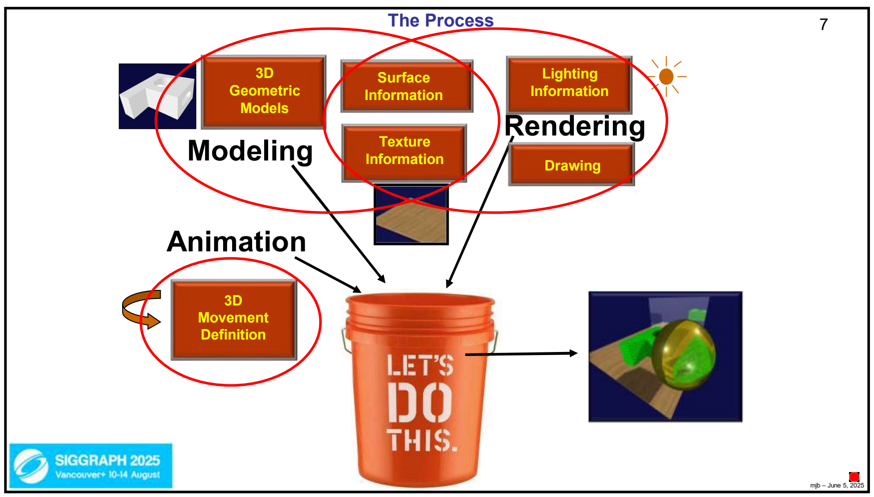
6


The Process
7
3D Geometric Models
Surface Information
Lighting Information
Texture Information
Drawing
Modeling
Rendering
Animation
3D Movement Definition
LET'S DO THIS.
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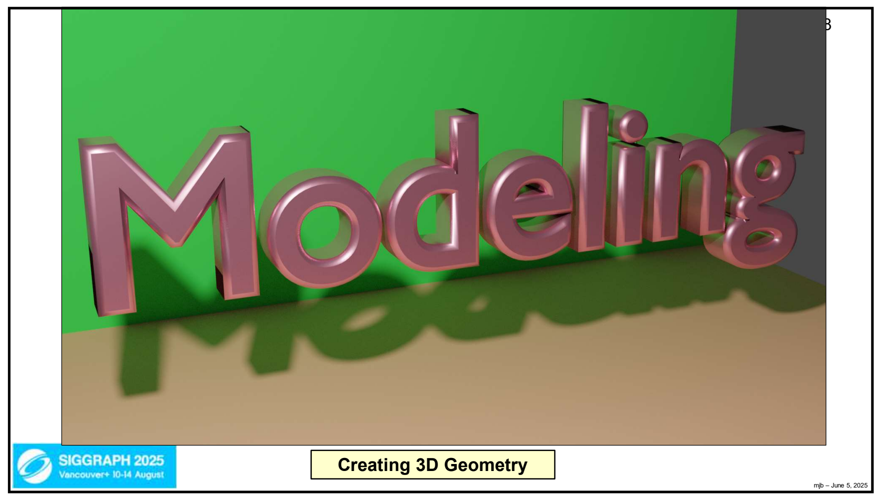
7


Modeling
Creating 3D Geometry
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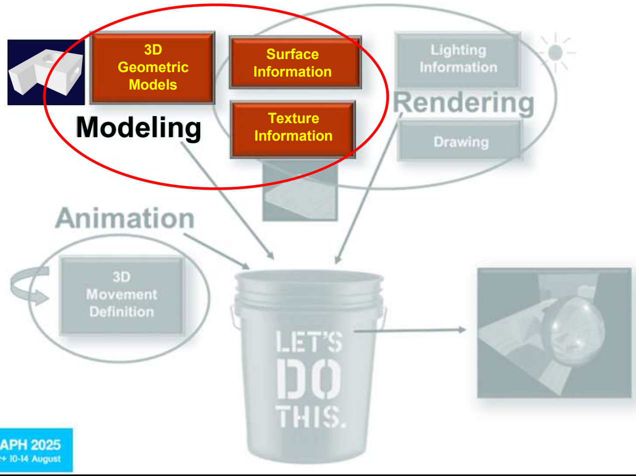
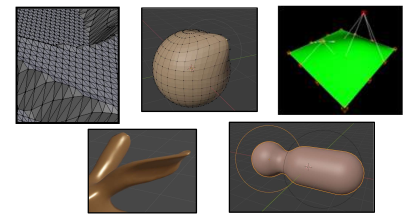
8



What do we mean by "Modeling"?

In computer graphics applications, how we model geometry depends on what we would like to use the geometry for:

- Looking at its appearance?
- Interacting with its shape?
- How does it interact with its environment?
- What is its surface area and volume?
- Does it need to be 3D-printed?
- Etc.



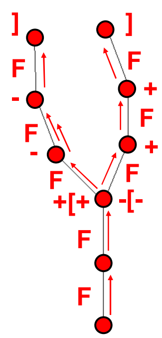
Want to experiment with some free modeling programs?
Want some notes to get you started?
http://cs.oregonstate.edu/~mjb/blender
http://cs.oregonstate.edu/~mjb/tinkercad

L-Systems are a Special Way to Model 3D Line Geometry

Introduced and developed in 1968 by Aristid Lindenmayer, L-systems are a way to apply grammar rules for generating fractal (self-similar) geometric shapes. For example, take the string:

"FF+[+F-F-F]-[-F+F+F]"

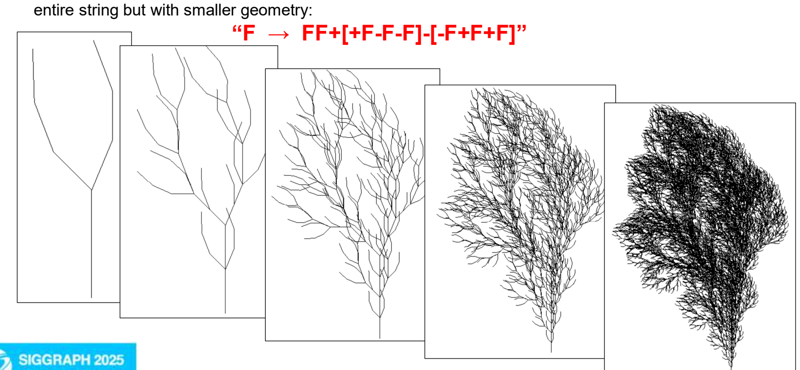
F	move forward one step
+	turn right
-	turn left
[	save position
]	restore position



L-Systems as a Special Way to Model 3D Line Geometry

But the *real* fun comes when you call that string recursively. For every **F**, replicate it with that entire string but with smaller geometry:

"F → FF+[+F-F-F]-[-F+F+F]"



L-Systems as a Special Way to Model 3D Line Geometry

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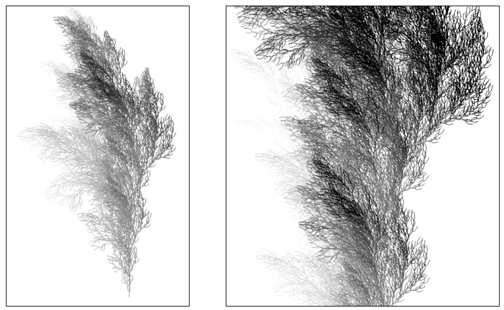
And, of course we can introduce more grammar to swing it into 3D

"F → FF+[+F-<F->F]-[-F+^F+vF]"

lsystems.mp4

F	move forward one step
+	rotate + about Z
-	rotate - about Z
<	rotate + about Y
>	rotate – about Y
v	rotate + about X
^	rotate – about X
[	save position
]	restore position



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Another way to Model Geometry: Curve Sculpting

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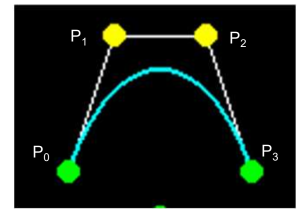

This equation is for a cubic Bezier curve:

$$P(t) = (1-t)^3 P_0 + 3t(1-t)^2 P_1 + 3t^2(1-t)P_2 + t^3 P_3$$

$$0. \le t \le 1.$$

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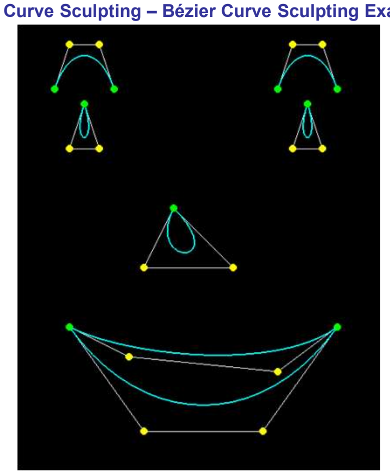
Curve Sculpting – Bézier Curve Sculpting Example

15



curves.mp4

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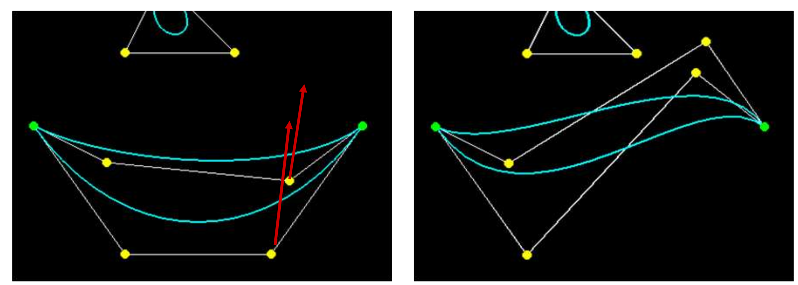
Curve Sculpting – Bézier Curve Sculpting Example

16



A *Small* Amount of Input Change Results in a *Large* Amount of Output Change

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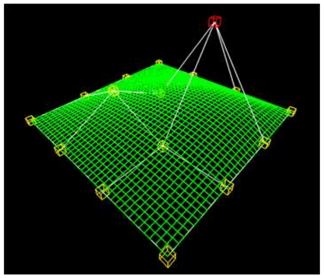
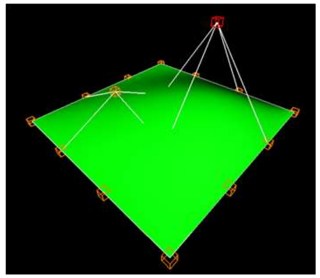
Another way to Model: Surface Sculpting

17

In general, these are referred to as ***Patches***. These, in particular, are Beziér patches.
Non-uniform Rational B-spline Surfaces, or NURBS, are another popular type.



Wireframe



Surface

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Like the curve sculpting, a *Small* Amount of Input Change Results in a *Large* Amount of Output Change

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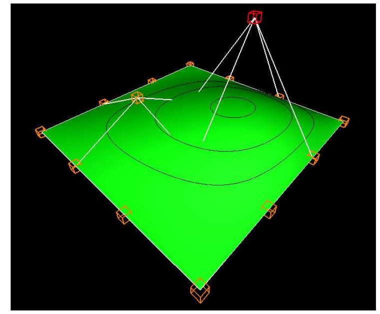
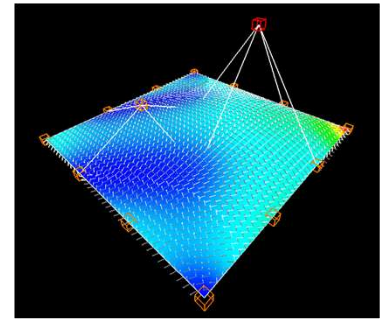
Surface Equations can also be used for Mathematical Analysis

18



Showing Contour Lines



Showing Curvature

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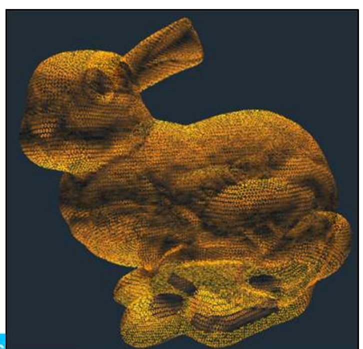
18

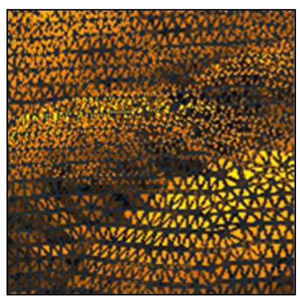
Explicitly Listing Geometry (3D Points) and Topology (How They Are Connected)

19

Models defined this way can consist of thousands of vertices and faces – we need some way to describe them



http://graphics.stanford.edu/data/3Dscanrep



This is often called a **Mesh**, or sometimes a **Triangular Irregular Network** (TIN).

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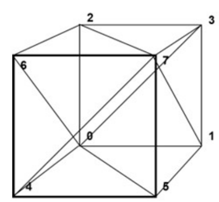
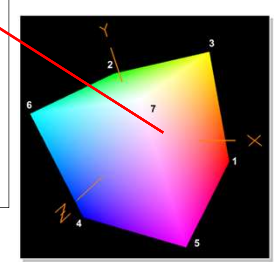
Explicitly Listing Triangular Mesh Coordinates and Connections in Tables

20




```
float VertexCoordinates[ ][3] =
{
        { -1., -1., -1. },
        {  1., -1., -1. },
        { -1.,  1., -1. },
        {  1.,  1., -1. },
        { -1., -1.,  1. },
        {  1., -1.,  1. },
        { -1.,  1.,  1. },
        {  1.,  1.,  1. }
};
```

```
int Indexes[ ][3] =
{
        { 0, 2, 3 },
        { 0, 3, 1 },
        { 4, 5, 7 },
        { 4, 7, 6 },
        { 1, 3, 7 },
        { 1, 7, 5 },
        { 0, 4, 6 },
        { 0, 6, 2 },
        { 2, 6, 7 },
        { 2, 7, 3 },
        { 0, 1, 5 }
        { 0, 5, 4 }
};
```



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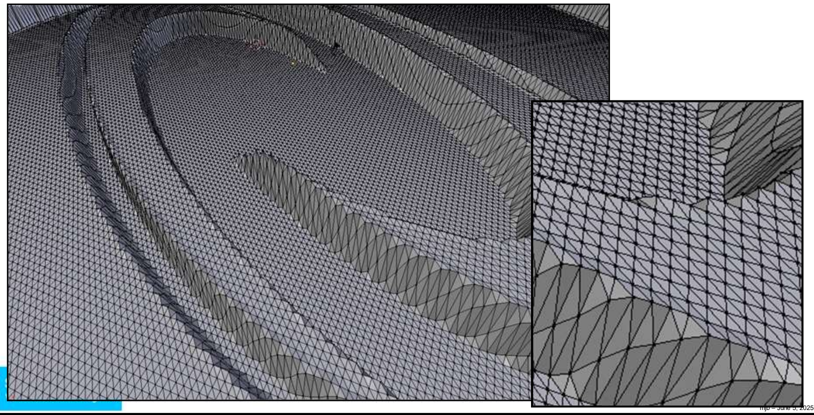
20

Triangular Meshes are Super Important These Days Because *3D Printing* Requires a Triangular Mesh Data Format

21



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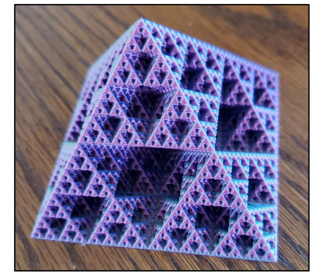
3D Printing Meshes Don't Always Look Very Mesh-ish Anymore – But They Are

22



Models are from https://www.printables.com

3D Printed by Ryan Bailey
Images used by permission

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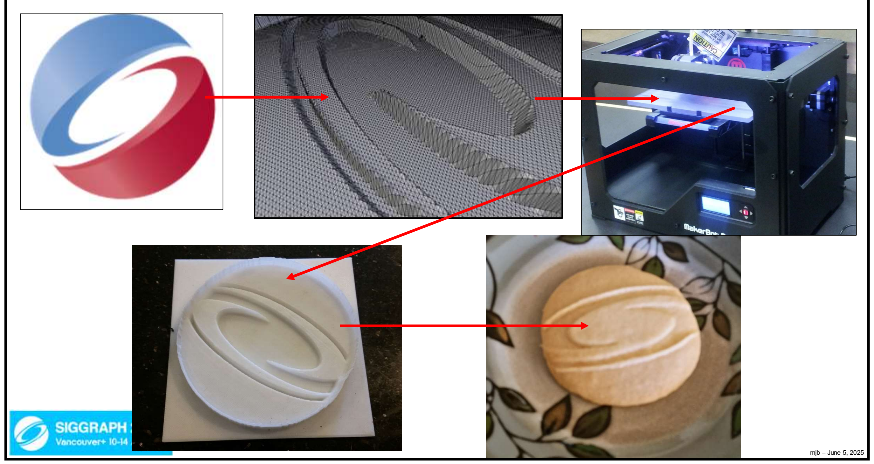
22

3D geometric modeling at its very best -- mmmm… :-)

23



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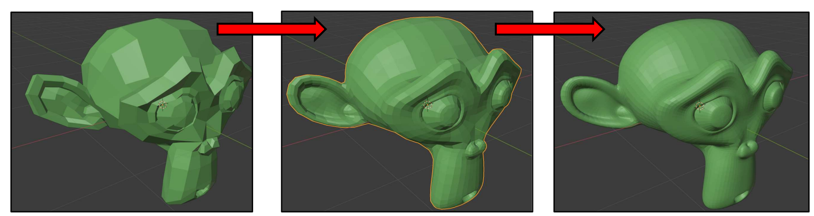
Meshes Can Be Smoothed

24



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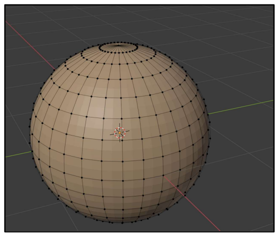
24

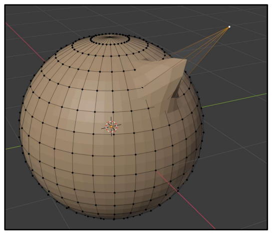
Meshes Can Be Edited

25

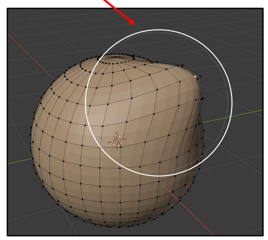
“Circle of Influence”



Original



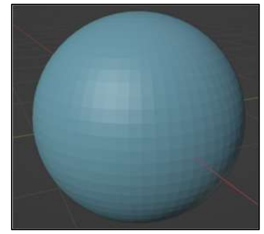
Pulling on a single Vertex



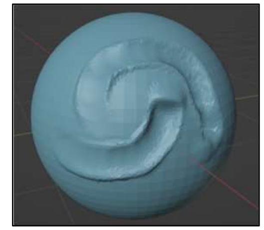
Pulling on a Vertex with Proportional Editing Turned On

Meshes Can Be Sculpted

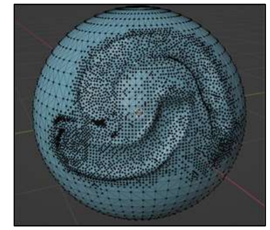
26



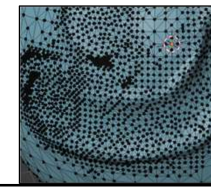
Original



“Clay Thumb” Sculpting

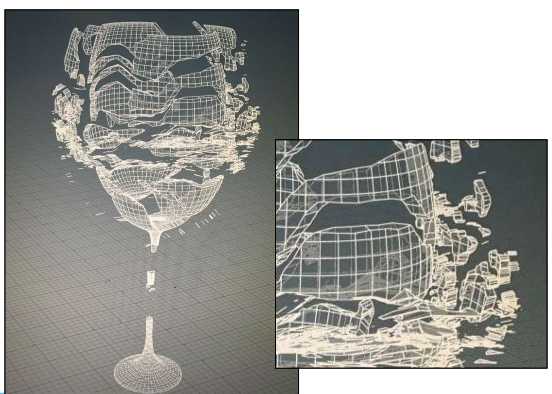


Sculpting Can Produce Additional Mesh Vertices



Meshes Can Be Used to Compute Physics

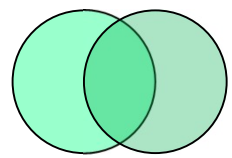
27



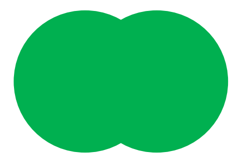
Natasha Anisimova, used by permission

Another Way to Model in 3D:
Remember Venn Diagrams (2D Boolean Operators) from High School?

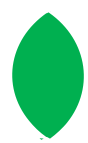
28



Two Overlapping Shapes



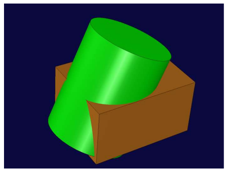
Their Union

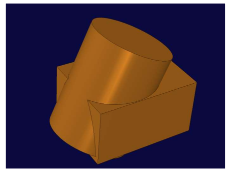


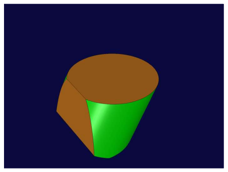
Their Intersection

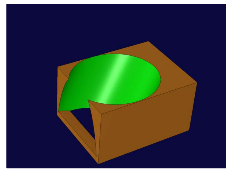
Their Difference

Solid Modeling Using 3D Boolean Operators


Two Overlapping Solids


Their Union

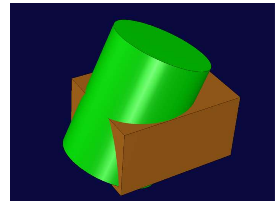

Their Intersection

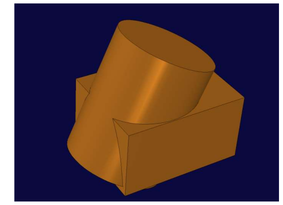

Their Difference

This is often called *Constructive Solid Geometry*, or *CSG*

29

3D Boolean Operators are Important in 3D Printing as well as General Modeling


Two Overlapping Solids –
They Cannot Be 3D Printed


Two Overlapping Solids that have been Unioned – Now They Can Be 3D Printed

Intersected and Differenced Solids Can be 3D Printed as Well

Want to experiment with 3D Booleans for free?
Want some notes to get you started?
http://cs.oregonstate.edu/~mjb/blender
http://cs.oregonstate.edu/~mjb/tinkercad

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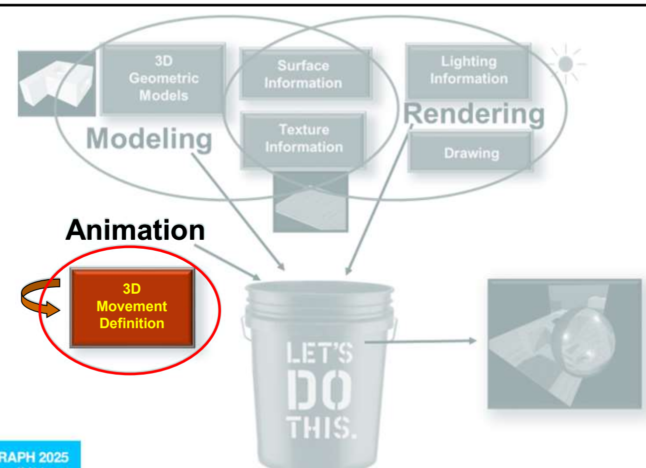
Creating the motion you want

31



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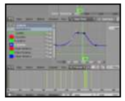
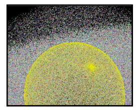
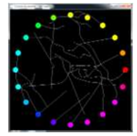
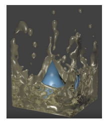
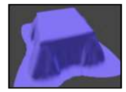
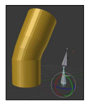
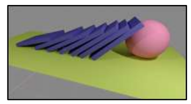
Animation

Rendering is the process of giving motion to your geometric modes. Again, there are questions you need to ask first:

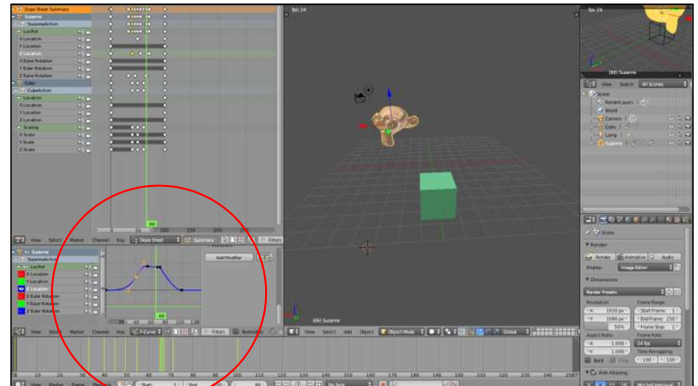
- Why am I doing this?
- Do I want the animation to obey the real laws of physics?
- Am I willing to “fake” the physics to get the objects to *want* to move in a way that I tell them?
- Do I have specific key positions I want the objects to pass through no matter what?
- Do I want to simply record the motion of a real person, animal, etc., and then play it back?

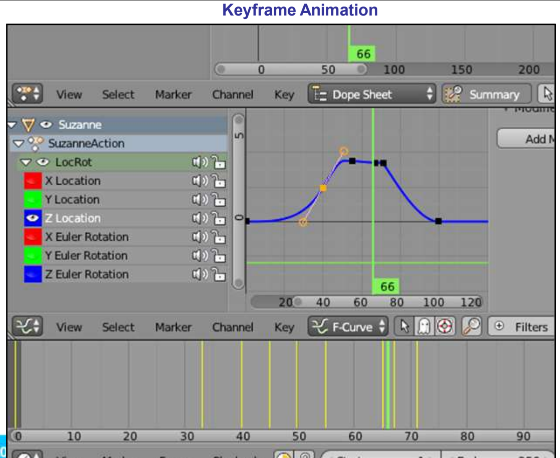
Want to experiment with free animation programs?
Want some notes to get you started?
http://cs.oregonstate.edu/~mjb/blender
http://cs.oregonstate.edu/~mjb/tinkercad

Keyframe Animation



Forcing the geometry to smoothly pass through key positions

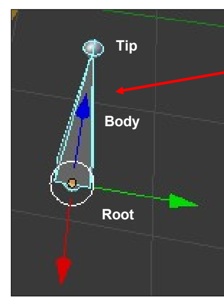
Keyframe Animation

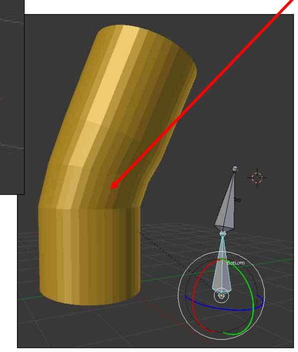


anim2.mp4

Rigging Animation

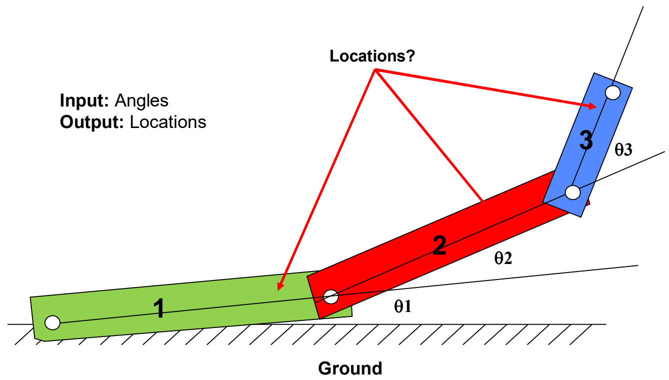
Use an ***armature*** to control the movement of groups of vertices



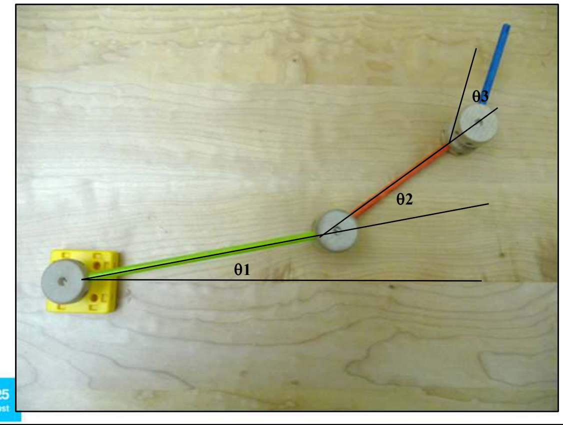


Forward Kinematics: Transformation Hierarchies

Input: Angles
Output: Locations



Forward Kinematics: Change Parameters – Things Move (All Children Understand This)

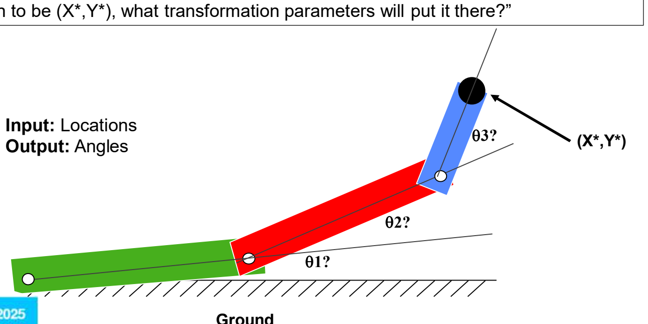


Inverse Kinematics

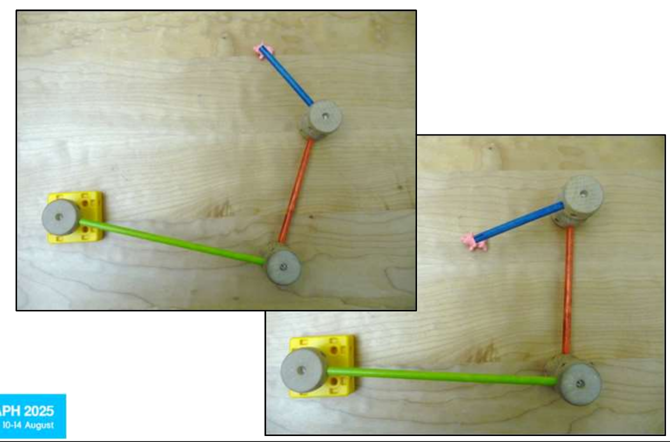
Forward Kinematics solves the problem "if I know the link transformation parameters, where are the links?".

Inverse Kinematics (IK) solves the problem "If I know where I want the end of the chain to be (X*,Y*), what transformation parameters will put it there?"

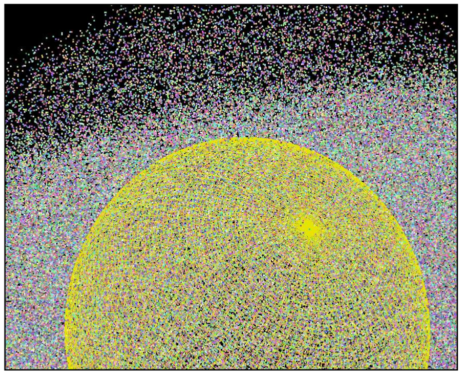
Input: Locations
Output: Angles



Inverse Kinematics (IK): Things Need to Move – What Parameters Will Make Them Do That?



Particle Systems:
A Cross Between Modeling and Animation?

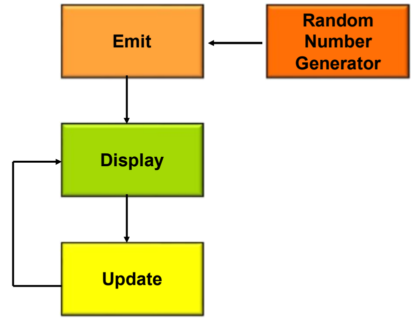


gpu_particles.mp4

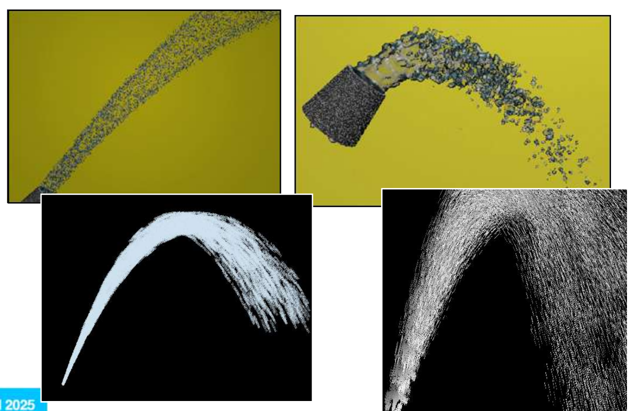
Check out this movie! These are particles animated on a GPU.

Particle Systems:
A Cross Between Modeling and Animation?

The basic process is:

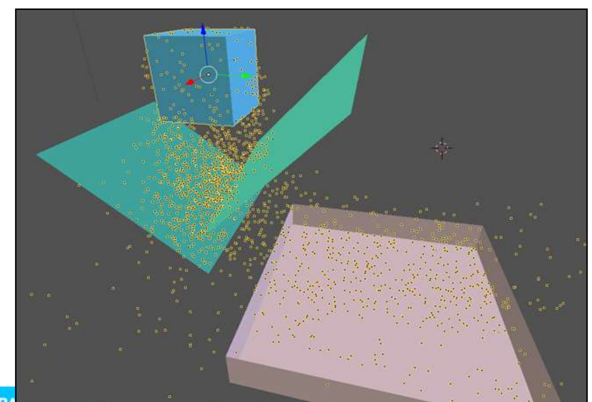


Particle Systems Examples



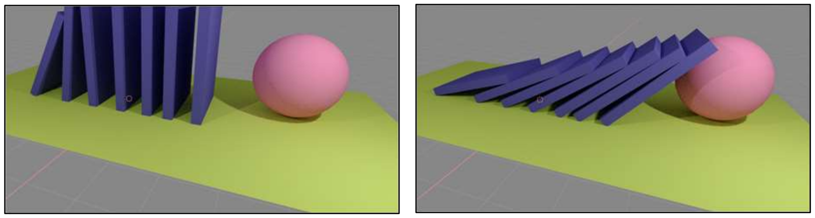
Images: Chuck Evans, used by permission

Particle Systems Examples



particles.mp4

Animating using Rigid-body Physics



Newton's second law:

force = mass * acceleration

or:

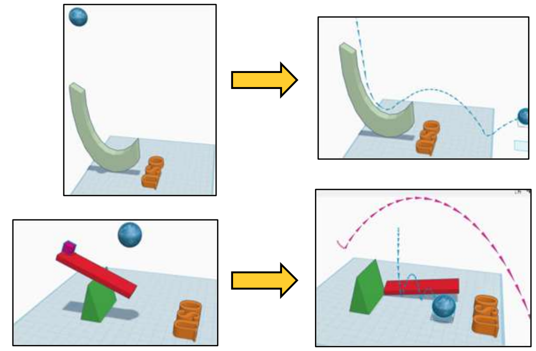
acceleration = $\{\ddot{x}\}$ = force / mass

Newton's Second Law

dominos2.mp4

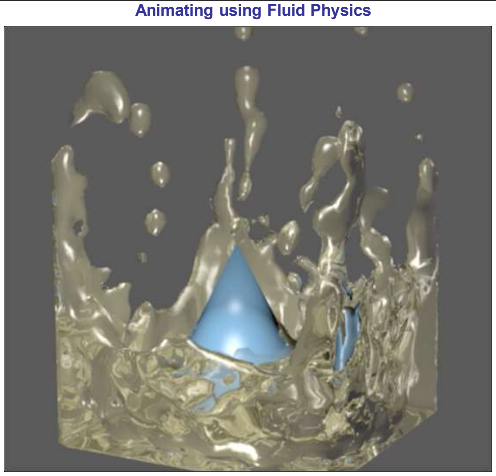
To make this work, you need to supply physical properties such as mass, center of mass, moment of inertia, coefficients of friction, coefficients of restitution, etc.

Even TinkerCad Now Has Rigid Body Physics Animation



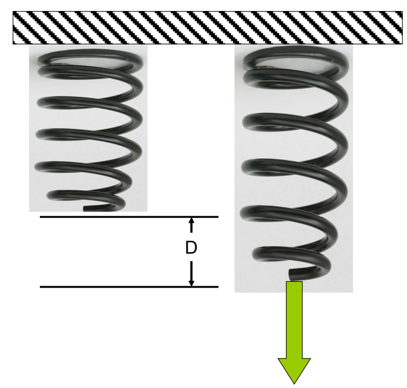
Want to experiment with TinkerCad physics animation for free?
Want some notes to get you started?
http://cs.oregonstate.edu/~mjb/tinkercad

Animating using Fluid Physics



fluid.avi

Animating using Spring Physics



Force = F

k = ***spring stiffness*** in newtons/cm or pounds/inch

If you know the force, the distance the spring stretches or compresses will be:

$$D = \frac{F}{k}$$

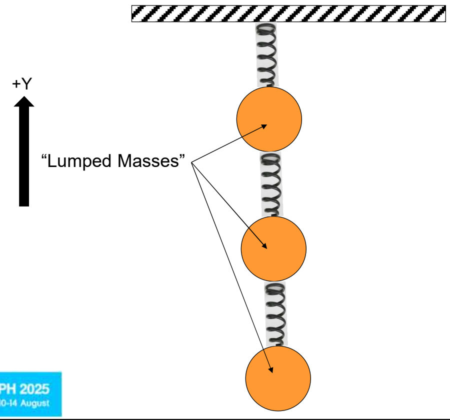
Or, if you know the distance the spring stretches or compresses, the force exerted by the spring will be:

$$F = kD$$

This is known as *Hooke's Law*

Animating using the Physics of a Mesh of Springs

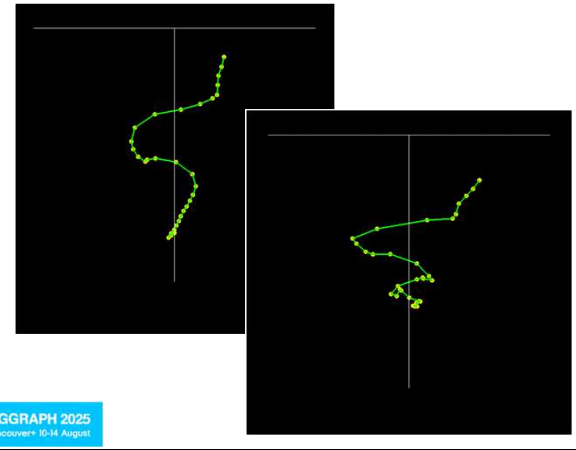
49



49

Simulating a Bouncy Chain

50

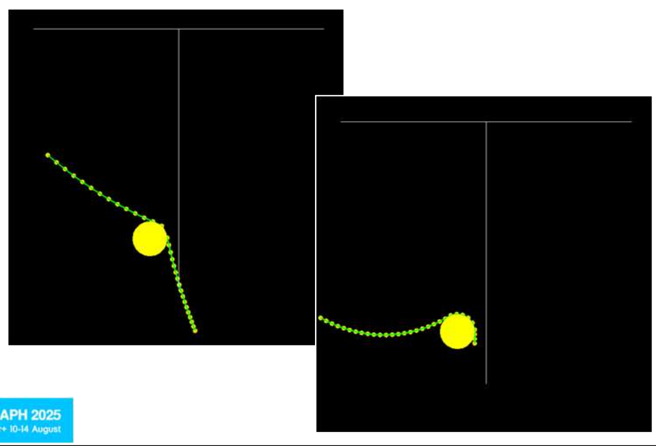



chain.mp4

50

Placing a Physical Barrier in the Scene

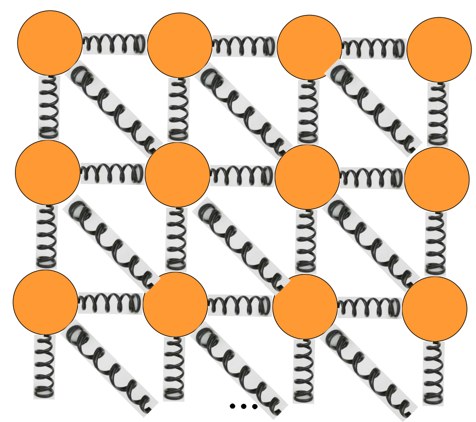
51



51

Animating Cloth

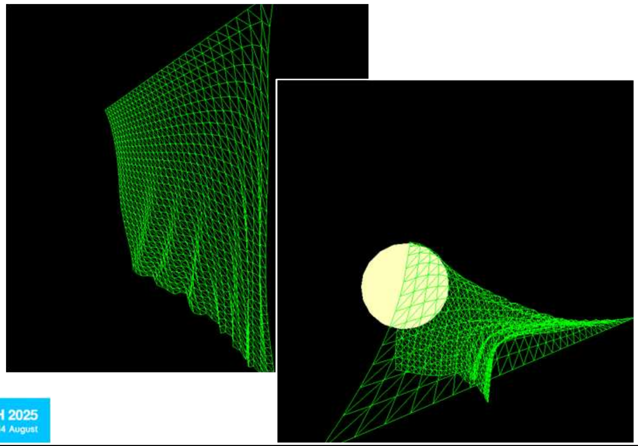
52



52

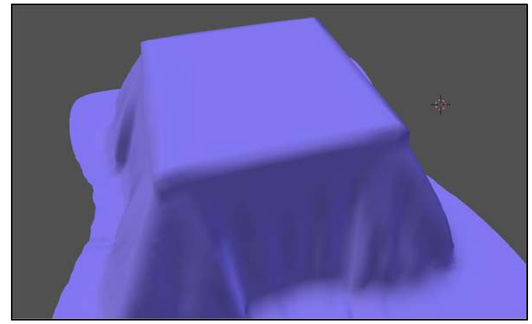
Cloth Example

53



Cloth Example

54



Want to experiment with a free cloth animation program?
Want some notes to get you started?
http://cs.oregonstate.edu/~mjb/blender

cloth.mp4

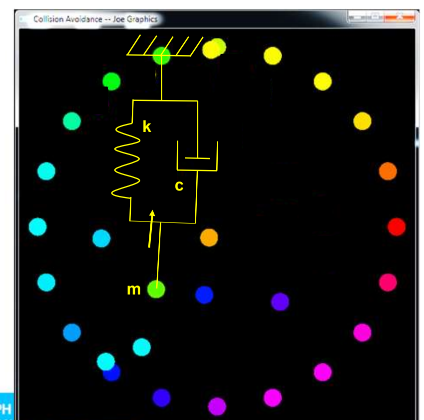
Functional Animation – "Fake Physics"

55

The Challenge: animate a collection of objects, each trying to move to a target, but without colliding with each other.

Functional Animation:
Make the Object *Want* to Move Towards a Goal Position . . .

56

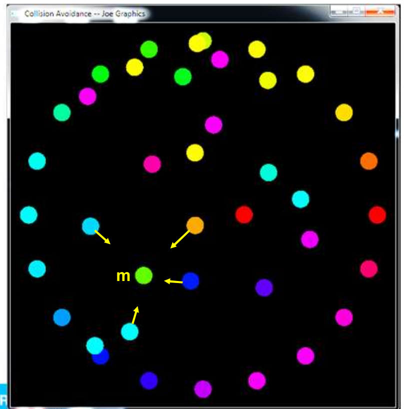


$$m\ddot{x} + c\dot{x} + kx = 0$$

Actual equation of motion for a spring-mass-damper system

Functional Animation:
. . . While Making it *Want* to Keep Away from all other Objects

57



$$m\ddot{x} = \sum F_{repulsive}$$

Repulsion Coefficient

$$F_{repulsive} = \frac{C_{repulse}}{d^{Power}}$$

Distance between the boundaries of the 2 bodies

Repulsion Exponent

Fake equation of motion for two masses trying to push each other away – I just made this up…

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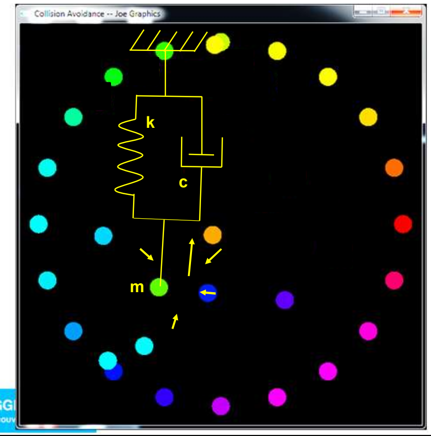
Total Goal – Make the Free Body Move Towards its Final Position While Being Repelled by the Other Bodies

58



$$m\ddot{x}+c\dot{x}+kx = \sum F = \sum F_{repulsive}$$

If we set the actual and fake equations in motion, what will happen?

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Functional Animation

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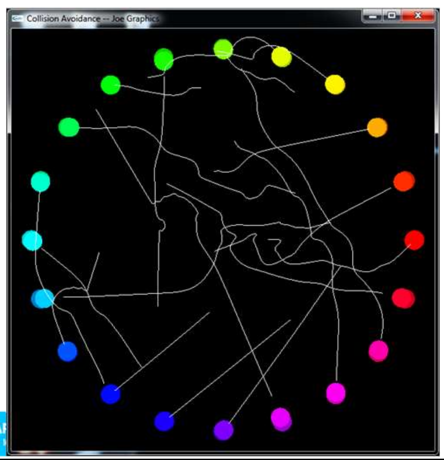

We get a collection of objects, each trying to move to a target, but without colliding with each other.

avoid.mp4

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Motion Capture ("MoCap") as an Input for Animation

60

Photos: Mike Bailey

Natural Point

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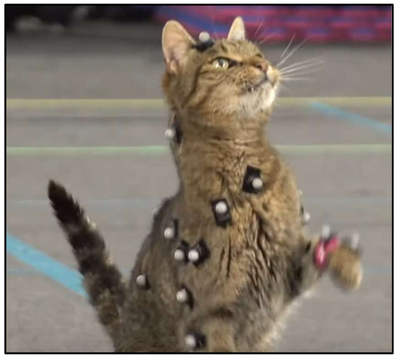
60

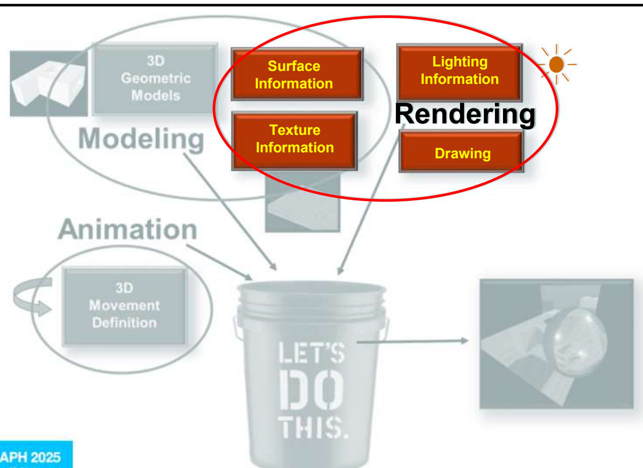
Even Animals can be MoCapped (if you dare…)



https://www.youtube.com/watch?v=zyq_LQrHpoo

Photo courtesy of: DIGIC Services' Mocap Studio, used by permission

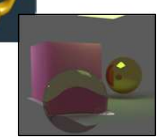
Creating an image of your scene

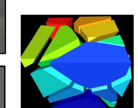
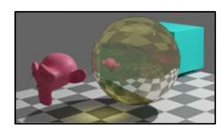


Rendering

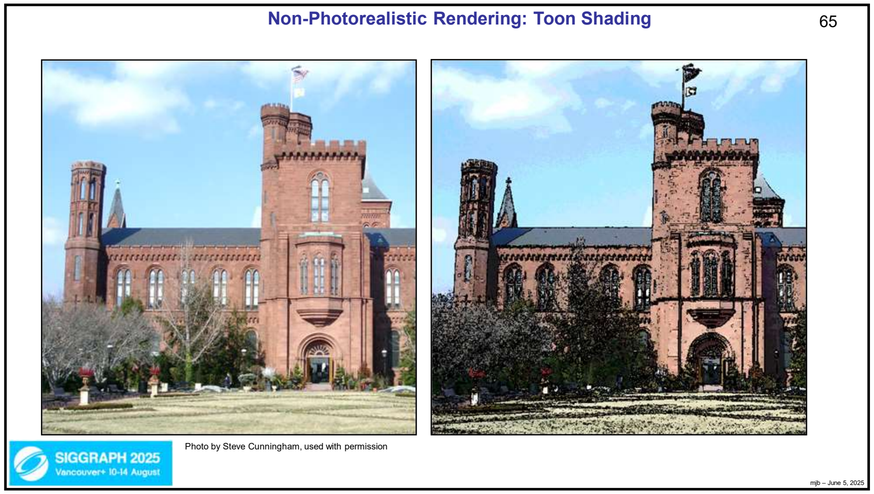
Rendering is the process of creating an image of geometric models. Again, there are questions you need to ask first:

- Why am I doing this?
- How realistic do I want this image to be?
- How much compute time do I want this to take?
- Do I need to take lighting into account?
- Does the illumination need to be global or will local do?
- Do I need to create shadows?
- Do I need to create reflections and refractions?


Want to experiment with a free rendering program?
Want some notes to get you started?
http://cs.oregonstate.edu/~mjb/blender


Non-Photorealistic Rendering: Toon Shading
65
Photo by Steve Cunningham, used with permission
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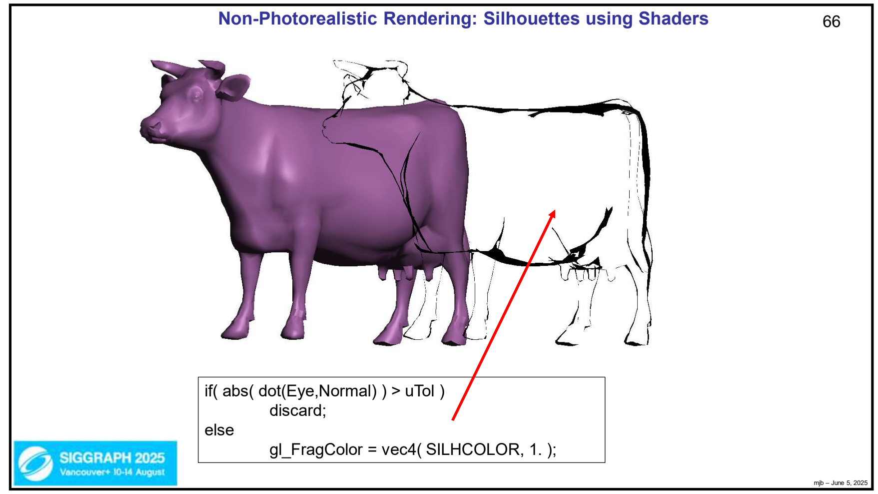
65


Non-Photorealistic Rendering: Silhouettes using Shaders
66
if(abs(dot(Eye,Normal)) > uTol)
discard;
else
gl_FragColor = vec4(SILHCOLOR, 1.);
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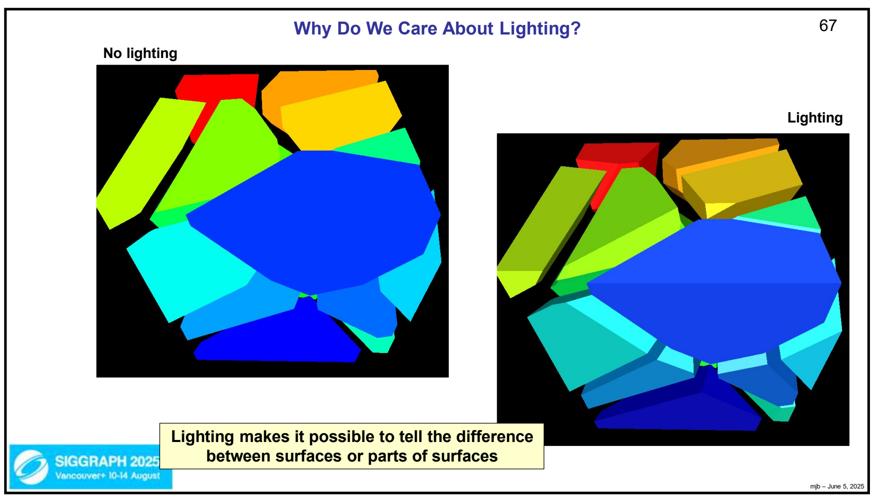
66


Why Do We Care About Lighting?
67
No lighting
Lighting
Lighting makes it possible to tell the difference between surfaces or parts of surfaces
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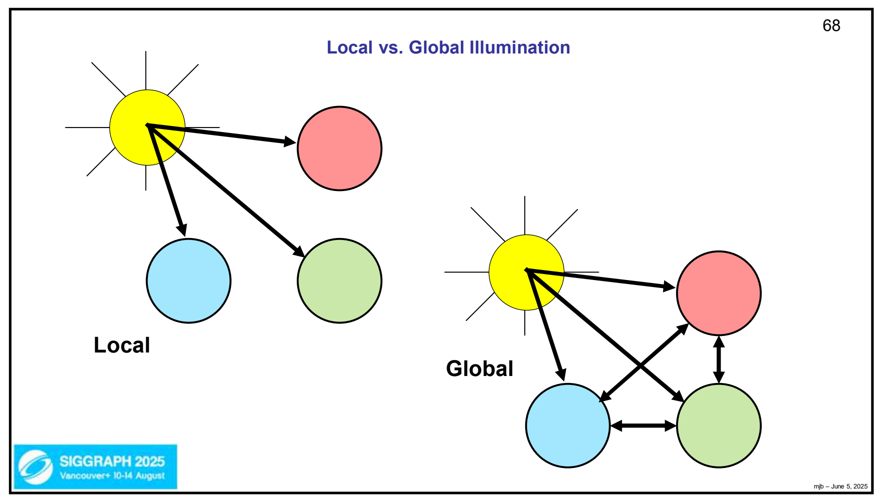
68
Local vs. Global Illumination
Local
Global
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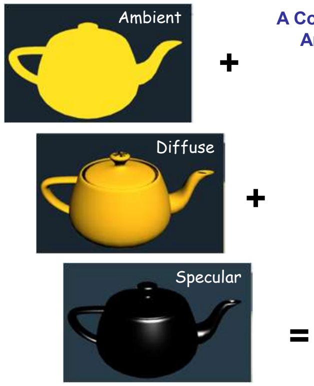
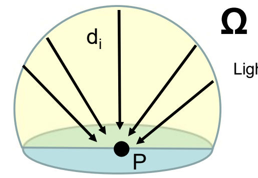
A Common type of *Local* Illumination: Ambient-Diffuse-Specular (ADS)




lighting.mp4

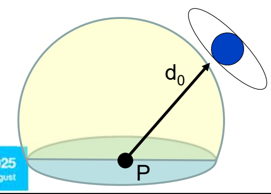
Putting them all together!

Global Illumination: The Rendering Equation



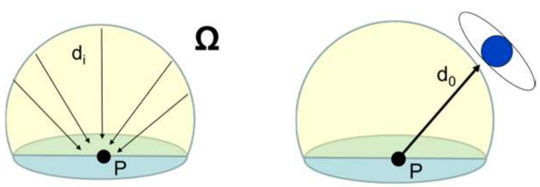
Light arriving at Point P from everywhere

Insert messy calculus equation here… ☺



Light departing from Point P in the direction that we are viewing the scene from

The Rendering Equation

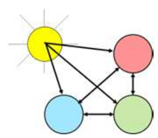


Insert messy calculus equation here… ☺

In plain language, the messy calculus describes a “light balance”:

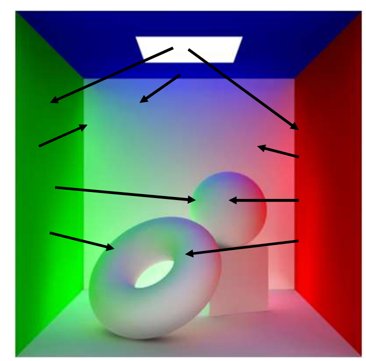
“The light shining from the point P towards your eye is the directional reflection of all the incoming light directed at the point P from all of the other objects in the scene.”

The Lighting Equation at Work



- The left wall is green.
- The right wall is red.
- The back wall is white.
- The ceiling is blue
- The ceiling has a light source in the middle of it.
- The objects sitting on the floor are white.

If the appearance of an object is affected by the appearances of other objects, then you have **Global Illumination.**


http://www.swardson.com/unm/tutorials/mentalRay3/

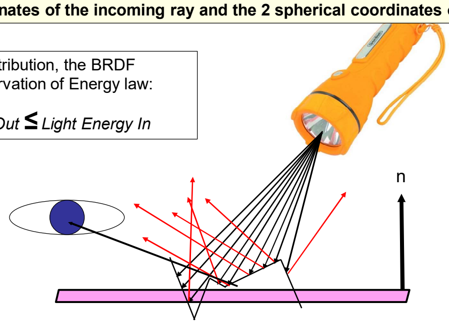
When light hits a surface, it bounces in particular ways depending on the angle and the material

This distribution of bounced light rays is called the Bidirectional Reflectance Distribution Function, or BRDF.

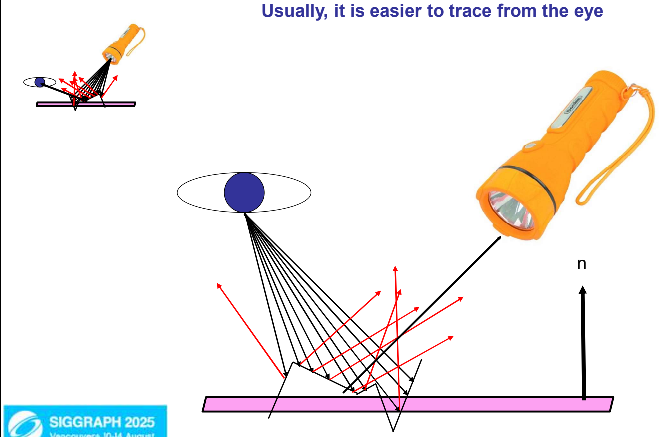
For a given material, the BRDF behavior of a light ray is a function of 4 variables: the 2 spherical coordinates of the incoming ray and the 2 spherical coordinates of the outgoing ray.

Besides being a distribution, the BRDF enforces the Conservation of Energy law:

Light Energy Out ≤ *Light Energy In*

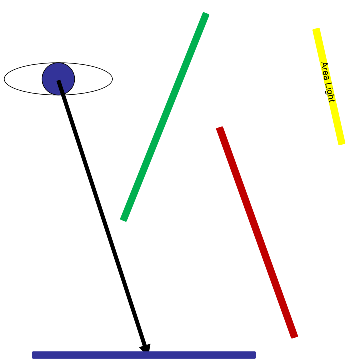


Usually, it is easier to trace from the eye



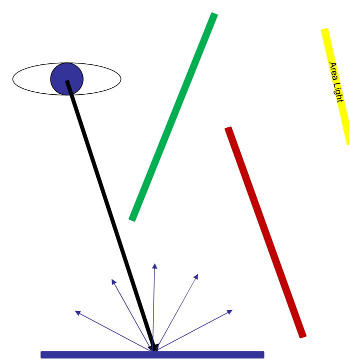
Physically-Based Rendering

Let light can bounce around the scene, depending on how the different materials behave.

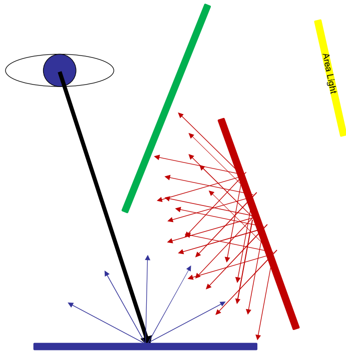


Physically-Based Rendering

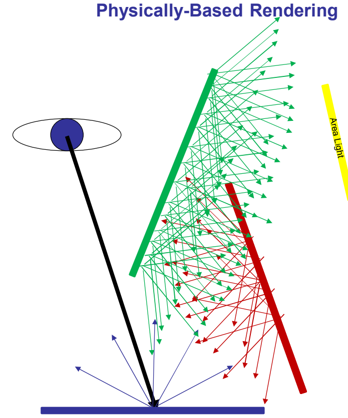
Let light can bounce around the scene, depending on how the different materials behave.



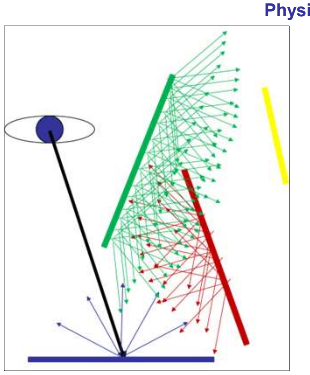
Physically-Based Rendering



Physically-Based Rendering



Physically-Based Rendering

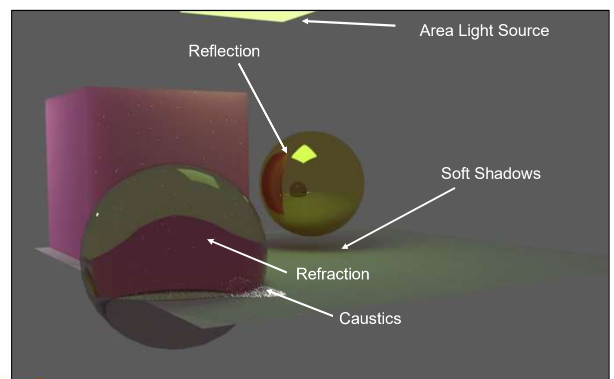


Clearly this process can spawn an infinite number of rays. How do we handle this?

We can't use all rays that are possible, so we use a statistical subset of the rays.

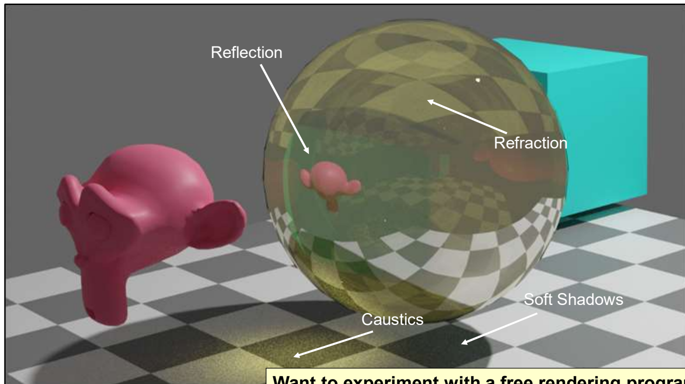
This is known as **Monte Carlo** simulation.

Physically-Based Rendering using the Blender *Cycles* Renderer



Physically-Based Rendering using the Blender *Cycles* Renderer

81



Want to experiment with a free rendering program?
Want some notes to get you started?
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An Example from the Title Slide

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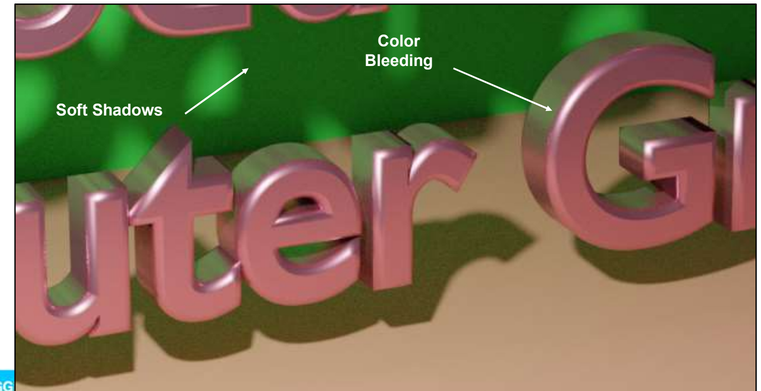

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More from the Blender *Cycles* Renderer

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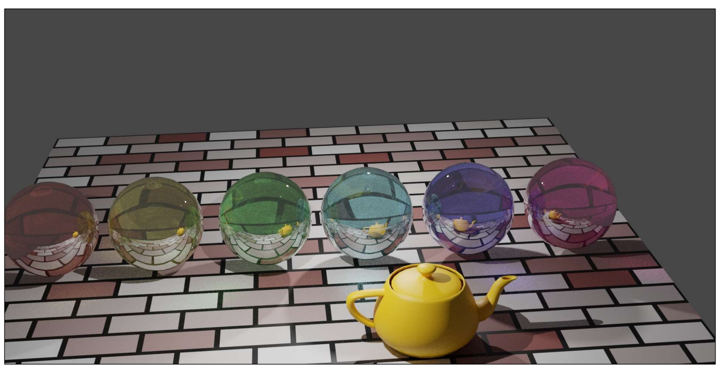

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Tricky Lighting Situations -- Subsurface Scattering

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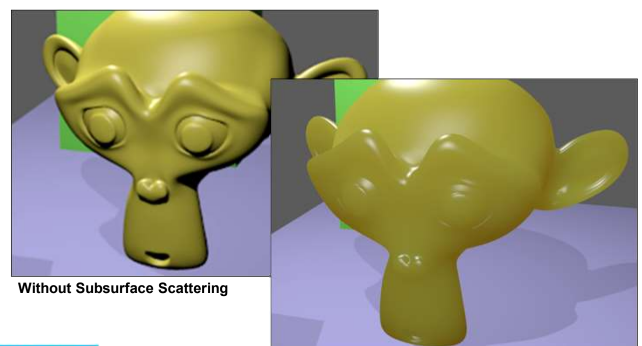
Subsurface Scattering can model light bouncing around *within* an object before coming back out.
This is a good way to represent skin, wax, milk, etc.



Without Subsurface Scattering

With Subsurface Scattering

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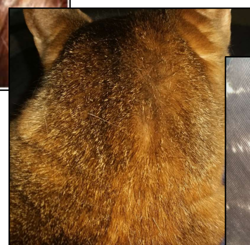
More Tricky Lighting Situations

Hair



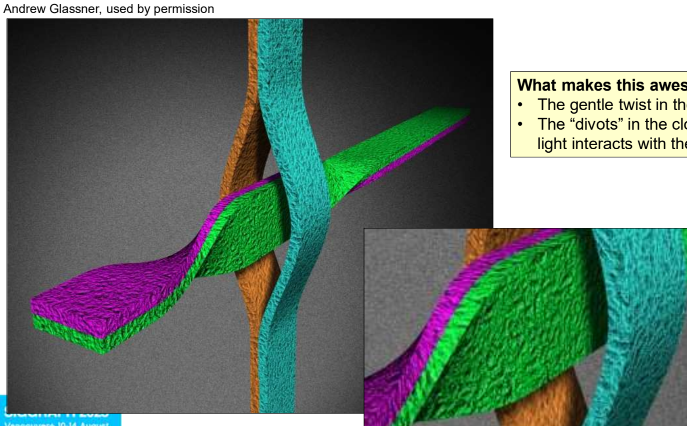
Fur

Feathers

Watch for these rendering situations at SIGGRAPH and in CG movies!

Cool Renderings: Bumpy Cloth (Celtics Knots)

Andrew Glassner, used by permission



What makes this awesome:
- The gentle twist in the cloth
- The "divots" in the cloth and how light interacts with them

Cool Renderings: Foliage Rendering

Grace Todd, used by permission

What makes this awesome:
- The automated generation of the foliage using generative AI and Blender geometry nodes

Cool Renderings: Atmospherics

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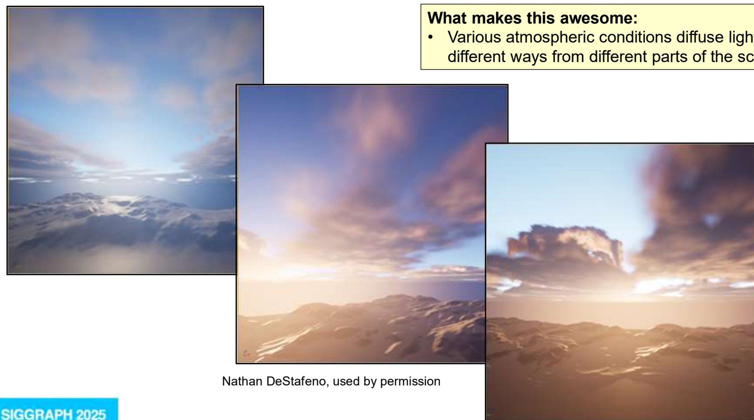
What makes this awesome:
- Various atmospheric conditions diffuse light in different ways from different parts of the scene



Nathan DeStafeno, used by permission

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Cool Renderings: Mmmmm, Gummies!

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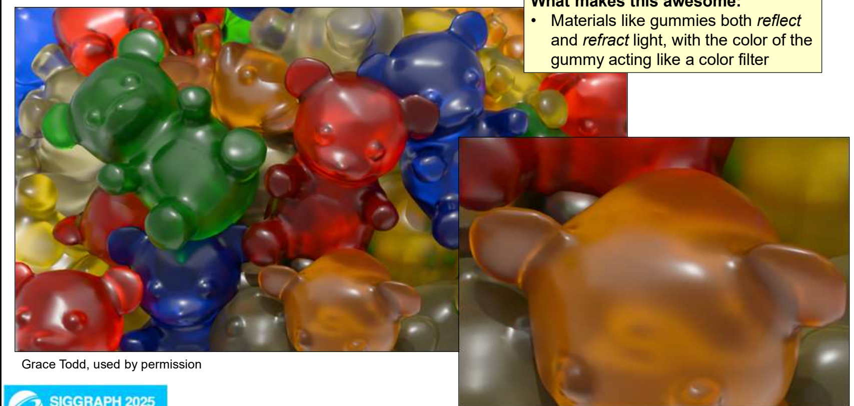
What makes this awesome:
- Materials like gummies both *reflect* and *refract* light, with the color of the gummy acting like a color filter



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Cool Renderings: Hardware Ray-Tracing

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What makes this awesome:
- The speed with which today's hardware can render ray-traced images

SixSpheres.mp4

1920x1080 pixels rendered in ***2.68*** seconds using Blender on an Nvidia RTX A6000

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Cool Renderings: Grades 3-8 using TinkerCad and CodeBlocks

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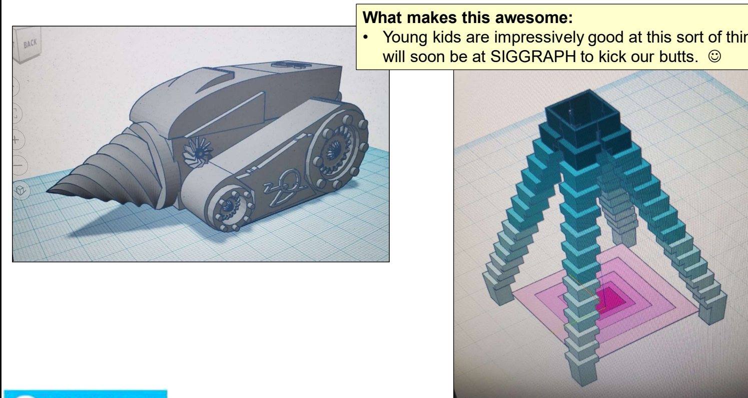
What makes this awesome:
- Young kids are impressively good at this sort of thing. They will soon be at SIGGRAPH to kick our butts. ☺



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Cool Renderings: High Schoolers using Blender

What makes this awesome:
- High school kids are even more impressively good at this sort of thing. They will soon be at SIGGRAPH to kick our butts. ☺

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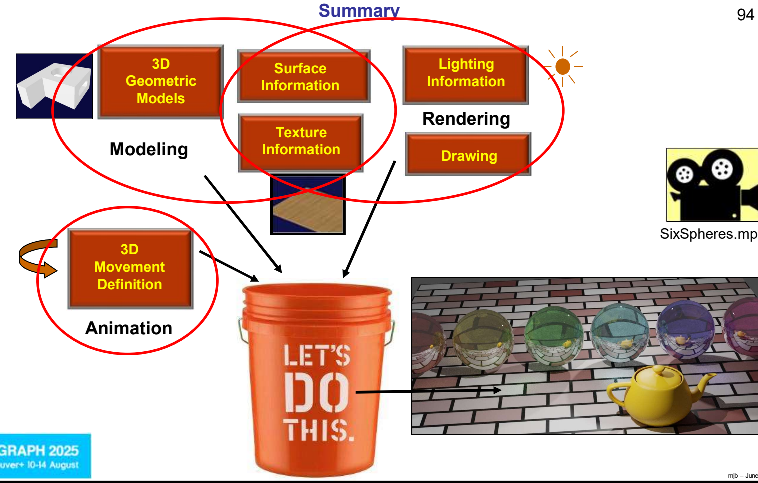
Summary



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Conclusions !

- SIGGRAPH moments will never come again. Well, this is usually true, but through the magic of the 2025 videos, they might reappear. *But be aware of what is going to be recorded and archived and what isn't.* And, if it is to be archived, how long will you have access to it?
- Especially take advantage of the not-to-be-archived or not-to-be-archived-for-very-long events because you cannot re-live them forever.
- Combine what you have just learned here with what else you learn this week at the conference and *relate them to your career and life goals*.
- Have fun doing it!

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- **How to find references for further study**

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

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Check Out the *More Information* Document to be found at:

Where to Find More Information about Computer Graphics and Related Topics

Mike Bailey
Oregon State University

1. References

1.1 General Computer Graphics

SIGGRAPH Online Bibliography Database:
http://www.siggraph.org/learn/computer-graphics-bibliography-database

Edward Angel and Dave Shreiner, *Interactive Computer Graphics: A Top-down Approach with OpenGL*, 6th Edition, Addison-Wesley, 2011.

Francis Hill and Stephen Kelley, *Computer Graphics Using OpenGL*, 3rd Edition, Prentice Hall, 2006.

Steve Cunningham, *Computer Graphics: Programming in OpenGL for Visual Communication*, Prentice-Hall, 2007

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Peter Shirley, *Fundamentals* of Computer Graphics, 2nd Edition, AK Peters, 2005.

Andrew Glassner, *Graphics Gems*, Academic Press, 1990.

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Check Out Other Sets of Free Notes:

➡ http://cs.oregonstate.edu/~mjb/cgeducation ⬅

University course notes:

- Introduction to Computer Graphics
- Computer Graphics Shaders
- CS Skills for Simulation and Game Programming
- Parallel Programming
- Scientific Visualization
- Vulkan

SIGGRAPH course notes:

- A Whirlwind Introduction to Computer Graphics

K-12 notes:

- Blender
- CodeBlocks
- Processing
- Scratch
- Scratch Jr.
- SimLab
- Tinkercad

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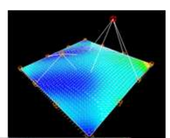
A Whirlwind Introduction to Computer Graphics

Thank You!



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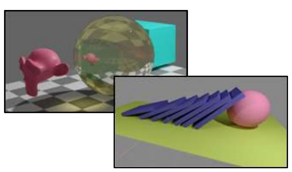
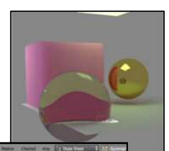
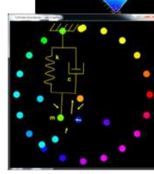
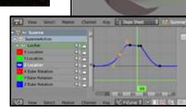
mjb@cs.oregonstate.edu







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



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