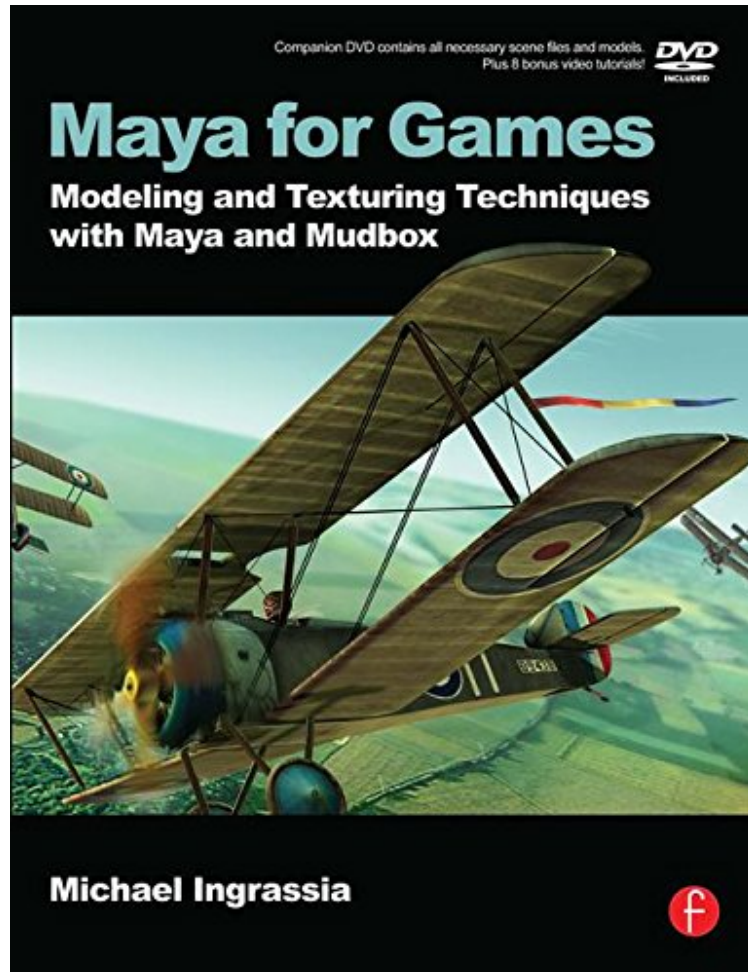


# Maya for Games: Modeling and Texturing Techniques with Maya and Mudbox

*Michael Ingrassia*

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**Michael Ingrassia : Maya for Games: Modeling and Texturing Techniques with Maya and Mudbox** before purchasing it in order to gage whether or not it would be worth my time, and all praised Maya for Games: Modeling and Texturing Techniques with Maya and Mudbox:

3 of 3 people found the following review helpful. Irritating. By Jillsanvich I'm currently using this book for my Intro to Maya modeling class in college and I have to say this is the most frustrating book I've ever read in my life. My professor even said that this book is such a terribly written book because of how vague some of the instructions are and how the layout of the book is just messy (pictures that belong with the author's instructions are not in the same page as the instructions). Some files are also missing in the CD and the website to find these said files is no longer existing, but luckily previous students who have taken the class found the files and are now sitting in our school

server. My professor only assigned it to us because he thought that the tutorials would help the class with getting comfortable with Maya and it's the reason that I gave this book two stars instead of one (I would have given it zero instead, but I can't). As vague as the instructions are, finding out solutions to solving what the author was talking about made me feel much more comfortable with how Maya works. I just find it irritating that in one of the tutorials I was going through, the author states that the instructions will get a bit more "vague and generalized" because he thinks that the reader would be comfortable with the tools and techniques of the program. Yet, in a few pages after he says this, he introduces how to make a UV Layout for texturing and he clearly misses a few steps. You'd have to waste time to figure out how to get to where he is at (in the pictures) and then continue with the tutorial. It is ridiculous how an intro book for Maya is so terribly written and how it got published in the first place.

0 of 0 people found the following review helpful. One man's approach to modeling, UV, and texturing workflow in Maya By T. I. Burbage Having just entered a review for Lee Lanier's excellent and absolutely exhaustive treatise on "Advanced Maya Texturing and Lighting" (and rendering), I came over to review Michael Ingrassia's book, which I bought at the same time to help me to get up to speed on Maya after an update to Maya 2009. This book is completely different in approach. I would describe it as an attempt by a long time game asset modeler to convey his own approach to modeling and UV layout, and his own usage of Maya to do this work. The book does not pretend to be nor is it an overview of Maya's extensive modeling toolsets, and its discussion of texturing (shading) is for the most part limited to straight-forward image-based UV mapping. Given the game asset creation context, the author focuses on the specific polygonal modeling tool and techniques he prefers, and then goes into great depth on UV mapping, what your overall objectives are, and what tools and techniques he uses to accomplish them. I think this is probably the most in-depth treatment of that complex subject I've come across. I thought it odd that there was little (no?) discussion of some of the more automated tools for unwrapping UVs (provided by the Maya UV Texture Editor, or 3rd party Roadkill, Headus UVLayout, etc.). I always enjoy it when professionals show me their creative tools, techniques, and workflows, and share their knowledge of how to produce high quality work. The author worked hard to do this, and it made for a worthwhile read. He does include some material on what is emerging as a critical workflow -- Maya to/from a sculpting app (Mudbox, in this case), and that's a plus. It at least gives you a flavor of that, though you will need to seek other resources to get into that topic in depth. As pointed out in earlier reviews, the text could have used more extensive editing/proof reading, and online resources mentioned in the text were not available at the time I started to work through the book (annoying, but I believe that has since been corrected). So, the book pretty much lives up to its title, and I would recommend it for late beginners to early/intermediate folks wishing to learn the ropes of creating game assets. Anyone expecting a more general treatment of Maya modeling tools or shading/texturing should seek other resources.

4 of 5 people found the following review helpful. BEST book on maya game modeling and texturing By B. Dorman I've gone through all the Autodesk books on Maya and while they were pretty good, that's all they were - pretty good. They just give a grand tour of every single feature of Maya and about half of them are of questionable use for someone aiming to learn about making game assets with Maya. I say making game assets because the author covers not only modeling in polygon mode with some unique methods that I found make things much easier, but he also extensively covers ways to UV map and special Mudbox and Maya tricks that are going to cut down on my production time dramatically. He also covers baking occlusion maps into textures and other texturing tricks that make it much easier to create good textures without spending countless hours handpainting textures. In addition, he has lots of practical advice. For example, while many books offer suggestions for customizing GUI, most of them seem questionable or esoteric to me - not the sort of things that are going to help most people and more preference than anything else. I found that the GUI customization tips alone almost justify picking up the book, though. Overall, the biggest thing to recommend this book is simply that it will save you time. Everything is laid out in an efficient and easy to read way and likewise, it lends itself to an easy and efficient workflow that yields better results than any other techniques I've learned. The only thing lacking is covering animation and rigging much (beyond the scope of the book) and the mudbox version used is the previous version with no 3D painting. That was a disappointment because I really would have loved to see some 3D texturing tips as well, but the uses he made of mudbox were very surprising in their effectiveness and creativity; it's obvious he is a truly top notch artist, but unlike many of the other authors out there he's able to get across to you how to get results yourself and get them quickly.

Well-known Maya professional, Michael Ingrassia, takes readers through his unique style of modeling: "Image Based Modeling" where efficient, realistic models can be created very quickly. Ingrassia's techniques allow modelers to create exact replicas of their concept characters or objects. The techniques presented are very efficient and allow game modelers to quickly build out stand alone props to populate environments and game levels. Presented are tried and true techniques that the author has used successfully in game production for the past 10 years. Most, if not all 3D books, focus on basic "box" modeling techniques, which are the basis for proper 3D modeling but not the complete solution. In the author's experience, students who have learned through the Image Based Modeling brand, have quickly excelled into effective modelers. One of the hardest things for any modeler to do is match their model EXACTLY to the concept art or photos they are provided. The insider tips in this book walk artists through this process. Artists begin

with basic modeling and advance to a creating a complete scene and set design/game level. Rather than including sporadic models with zero association from to one another, each model in the book becomes an integral part of an overall theme realistic in game development today. The accompanying DVD includes 8 exclusive video tutorials on advanced Maya techniques as bonus tracks for artists providing invaluable modeling, rigging and texturing samples. Also, an in-depth video on assembling a "Killer Demo Reel" showing simple but effective video editing techniques used by the author so that artists can learn how to get their work seen. The book not only teaches effective methodology, but provides the user with impressive content for producing effective demo reels and portfolios. Pros and cons of demo reel, website and artist representation are given, along with insights into the expectations of game studios today. The video tutorials show users the finished product, and then run through the process of step by step creation of that particular technique.

"In the constantly changing world of 3D game development, this is the best book yet for anyone looking to get into 3D modeling for the gaming industry. Maya for Games is like having a game artist sitting right next to you!" --Sky Kensok, Partner and Founder, WXP, Inc."Whether you are a novice or veteran artist in the industry, Maya for Games comprises tricks and techniques that are certain to improve your workflow." --Duane Molitor, Microsoft Games Studio "This is a great '3D Artist Bible' and an awesome reference for learning and retaining the intricacies of Maya's robust tools!" --Tim Toulouse, QA Lead, Microsoft Game Studios

About the Author

Having an artistic career spanning 26 years, veteran 3D artist Michael Ingrassia has worked on game development, Discovery Channel documentaries and Industrial Design projects. For the past 4 years, Michael has been a top sought after Maya instructor at various training academies including Escape Studios based in London, England. As a Senior 3D Artist at Microsoft's FASA Studios, he was responsible for creating environment modeling and digital sculpting. Michael has had his work published in a variety of magazines such as Computer Graphics World, 3D World and Computer Arts.