Organic Model Rough Draft 01---

This assignment not only addresses the competencies of creating complex models in 3D space, but also enables you to develop professional skills in communication and time and project management --- skill sets articulated by our Professional Advisory Committee as needed by our graduates.

In other words: ***working this way will help you get and keep a job.***

Following the guidelines listed below for "Phase 2: Modeling" of your Organic project, for Rough Draft 01 you are to submit the following materials in the specified formats:

- You are to turn in a PowerPoint file labeled: *"Lastname_Firstname_Organic_Rough_Draft_01",* in the folder labeled ***"Finished Organic Rough Draft 01"***, on the Drop Off drive/Steve Paul/Adv 3D Modeling.
- All information for this Draft is to be submitted in PowerPoint format, adding on to the previously submitted Preproduction presentation.
- All images for the Ppt slides should be appropriately re-sized and reformatted in Photoshop for PowerPoint, (sized to fit the slide dimensions before importing into the slide, preferably saved in .bmp format).
- Images should include screen captures and in-progress renders illustrating your working processes.
- Each slide should include a brief written description of:
    - What we are looking at
    - How it fits into the larger object and its production
    - The methods being employed
    - Any problem areas to be addressed and how those problems will be solved.
- A detailed production schedule should also be included.
    - This should specify days, (Wednesday, May 19 through Thursday, June 17), and times, (specific hours you intend to work on an aspect of the model), and what you plan to address on those days and times.
    - This should be a revision of your preproduction schedule, and will, of course be revised in the future for your Rough Draft 02.
    - You are expected to be specific in the near term, (the next week or two), but I will allow for more generalized, anticipated goals for the final two weeks of production.

Grading Rubric for Organic Rough Draft 01:

| F | D | C | B | A | |
|---|---|---|---|---|---|
| 0 points | 5 points | 10 points | 15 points | 25 points | |
| • Not turned in, turned | • Materials turned in on | • All materials | • Clear explanations | • In-depth explanations and examples of | |

| | | | | | |
|---|---|---|---|---|---|
| in after 2pm, Day 02, Week 07, or not in proper format. | time.<br>• Not in PowerPoint format.<br>• Improperly sized images.<br>• Vague production schedule. | turned in as specified above. | and images of goals and progress.<br>• Modeling shows rough shapes but exhibits multiple structural problems.<br>• Unclear or impractical production schedule. | methods and solutions.<br>• Clear, concise and specific production schedule.<br>• Modeling exhibits a strong and clear sense of the organic shapes and underlying structures of the subject, adhering to the parameters listed below in "Phase 02: Modeling". | |
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## Phase 2: Modeling

**Modeling parameters:**

1. Use your orthographic illustrations as reference via image planes.

2. What modeling technique will you use? Stop Staring, Hobbit Guy, Joan of Arc, other? If you have used mostly box modeling in previous classes, try a different technique this time – one that emphasizes proper edge placement along contours.

3. Use Smooth Proxy to work alongside a smoothed version of the head. Pay attention to the topology of the low-rez mesh, and the form of the smooth mesh.

4. Integrate the anatomical structures from your design into the model – and improve upon them if necessary.

5. Place edge loops along contours and creases for proper form and deformation. Radial, concentric edge loops, for instance, should be placed around features such as mouth and eyes, with larger edge loops encircling the face as you move out.

6. Avoid unnecessary poles – the top of a object should be more grid-like, with no vortex (unless there is a terminal detail, like a central horn, in your design).

7. Eliminate unwanted seams, creases, and shading artifacts.

8. Predict which details will be textured and which will be modeled.

9. Keep the low-rez mesh reasonably light (under 1000 faces?) while letting the smooth proxy do its job to smooth between the details.

10. Eliminate all non-manifold geometry, faces with zero area, and faces with more than five sides (use Polygons > Cleanup to assist in identifying this unwanted geometry).

11. When you are finished, be sure to place the low-rez model at the origin, facing down the positive Z-axis. Freeze transformations and delete history. Note that this will break the connection between the low-rez mesh and the smooth mesh, but it is very important to delete history on the finished low-rez mesh when the modeling phase is complete. Simply delete the old smooth proxy and create a new one.

12. For your final presentation, use techniques shown in class to create a shaded wireframe render of your finished low-rez mesh.