

Jonathan Bryson
Tenure and Promotion Packet 2023
Teaching Supporting Documentation

Links for Teaching Videos

ARTS 3344

Rigging Character -

<https://www.youtube.com/watch?v=3JfrngVFfWk&list=PLvxhER1PpDnZJS5uvI9jqW7qGITCptrC7>

Poly Modeling –

<https://www.youtube.com/watch?v=x1elgFSasHc&list=PLvxhER1PpDnZpOOYKVbhY9koI0iy3ilj->

Zbrush –

https://www.youtube.com/watch?v=cWQKY-gBUT4&list=PLvxhER1PpDnYgi_DoBLEuzab5Y7621cfk

ARTS 4355

Course Videos

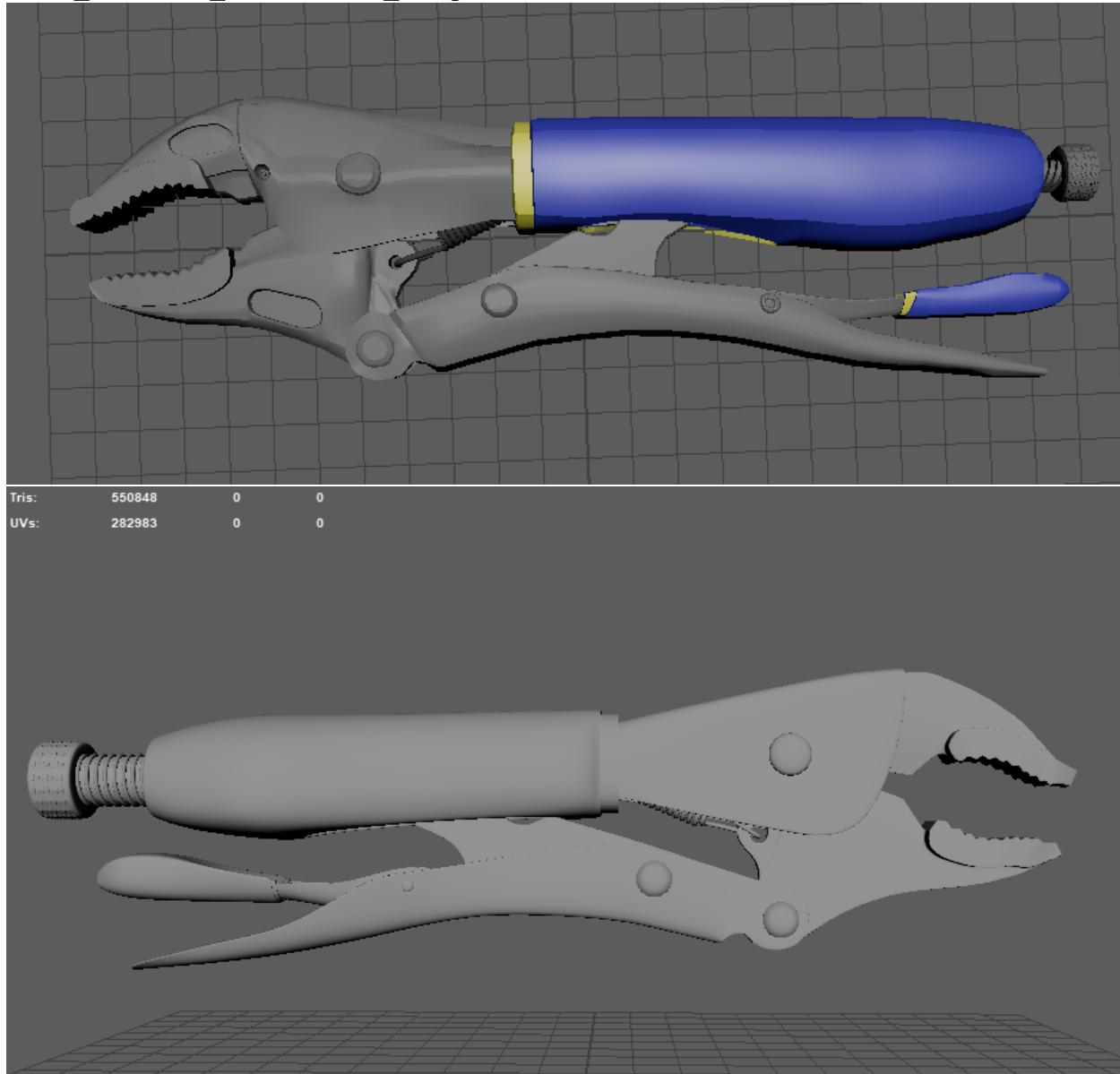
<https://www.youtube.com/watch?v=EkA7ois7v7o&list=PLvxhER1PpDnbmpGtKZxp8AcSb6GCL1Atx>

Student examples of work and assignments

Project 1
Due 8-29 Start of Class
50 Points

Students will begin their semester by modeling a given item in the class. Students will model the item to be as functional as possible, keeping an eye on details such as screws, nuts, bolts and keeping physical parts separated into separate meshes.

Remember! Assignments are required to be formatted as such: Last Name_FirstName_ClassNumber_AssignmentName.ext



Project 2

Continuing your modeling in Maya adventures. You are tasked with creating a creature that fills a niche in the natural world that we might not realize. Where lions and cheetahs cull the herds of Africa, maybe your creature culls the herds of pencil shavings under your desk or scavenges eggshells from the trash bins. Let your imagination run with these creatures and their lives. How does this niche reflect their physical make up? How have they evolved to fit in?

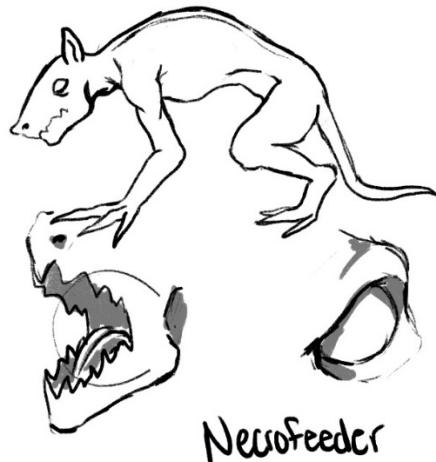
These creatures can be original cryptid creations with lore written out. The cryptid should fit the niche motif.

Show these details and more in your modeling of the creatures. Keep it relatively simple and utilize approaches we discuss in lecture.

Turn in your Maya file and 1 paragraph discussing your creature and their niche lifestyle into the discussion board linked in this module. Models do not need to be textured for the final turn in.

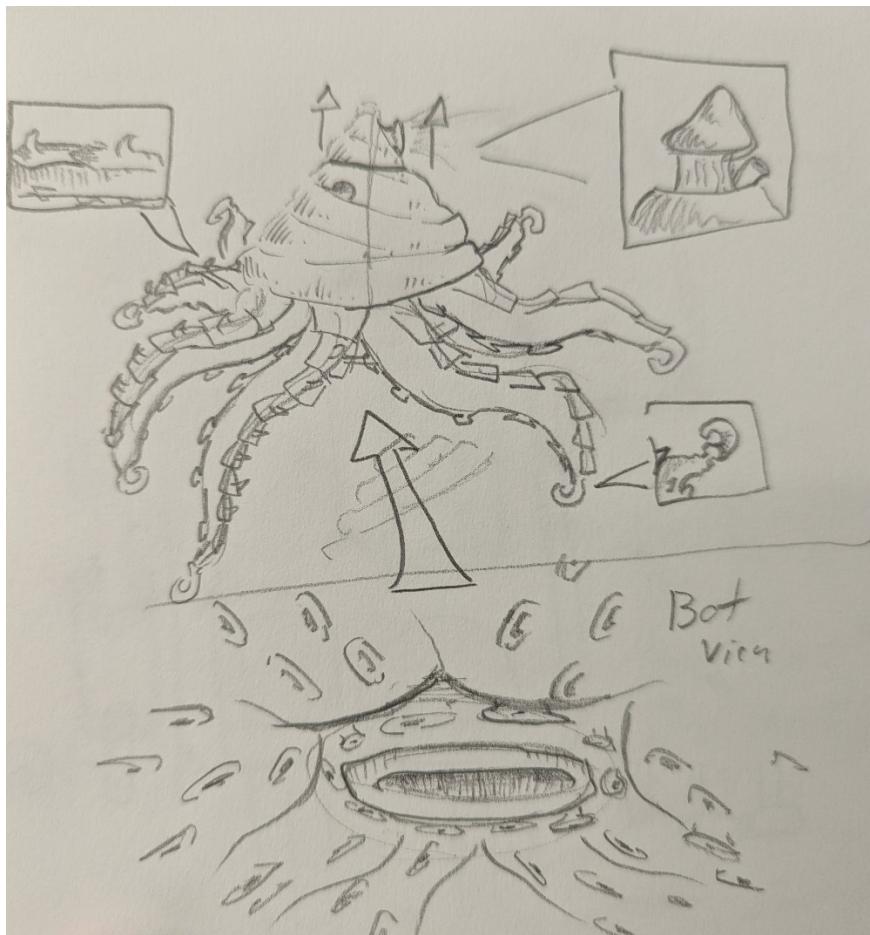
Once the class has turned in the assignment. Students will pick at least 1 student to review their work and critique the work. Focusing on what works, does not work, and needs improvement in the piece itself. Please be constructively honest in your critiques. Crits are due by class time the following class meeting.

Concept art and paragraph due 8/31



Assignment due 9/7





82042	0	0
163558	0	0
87904	0	0



Project 3

Partner up with another student in the class for this project. You will create a model of your partner as a character of themselves in a specific cartoon style.

For example, I might be a model for a class mate in the style of Bob's Burgers.

Your characters must include the following.

Head, torso, 2 legs, 2 arms, hands with fingers and thumb, 2 feet (these can be shoes or bare feet)

The head must have 2 individual eyeballs with lids, mouth with teeth, gums, tongue, mouth sack, nose and ears and interior of mouth.

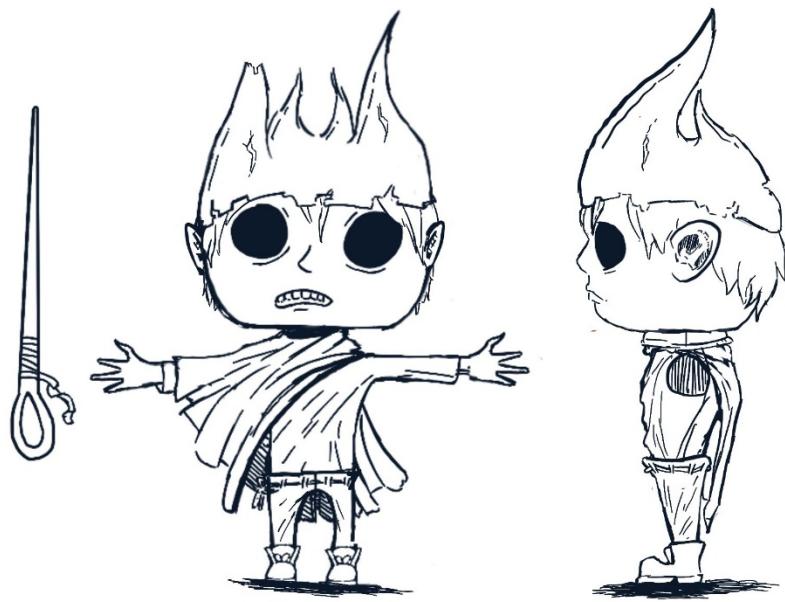
Include clothing items such as shirt, pants and footwear.

Pay special attention to creating good topology for this assignment.

Due - 10/3

Concept Art due 9/12



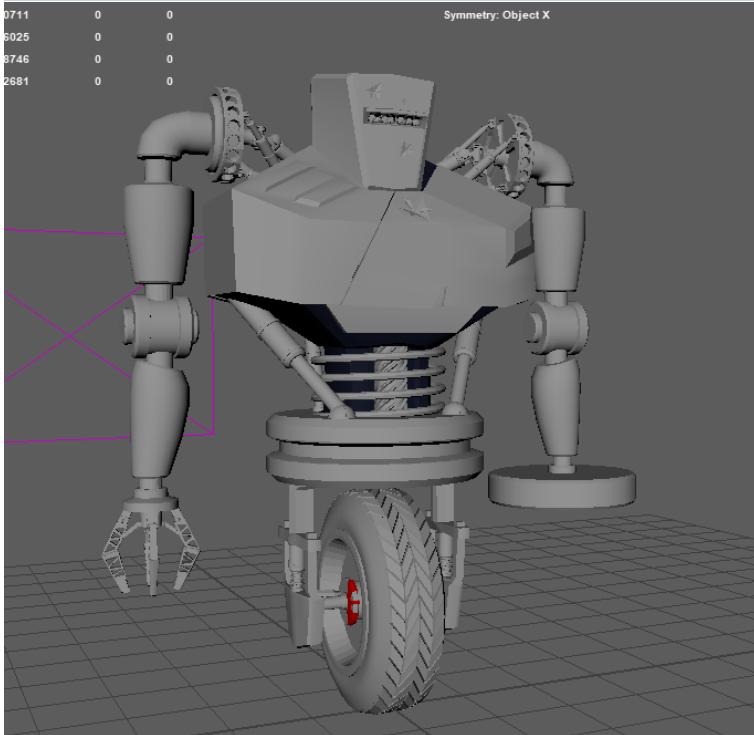
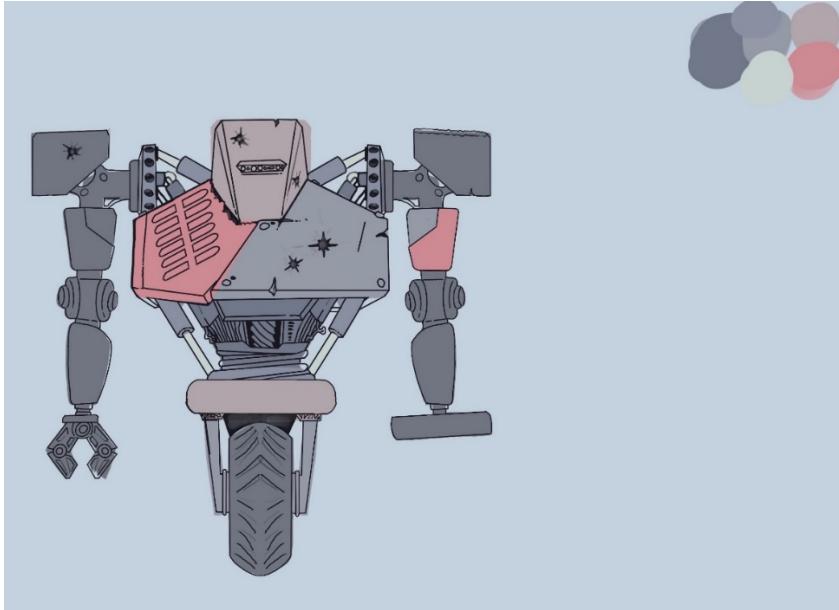


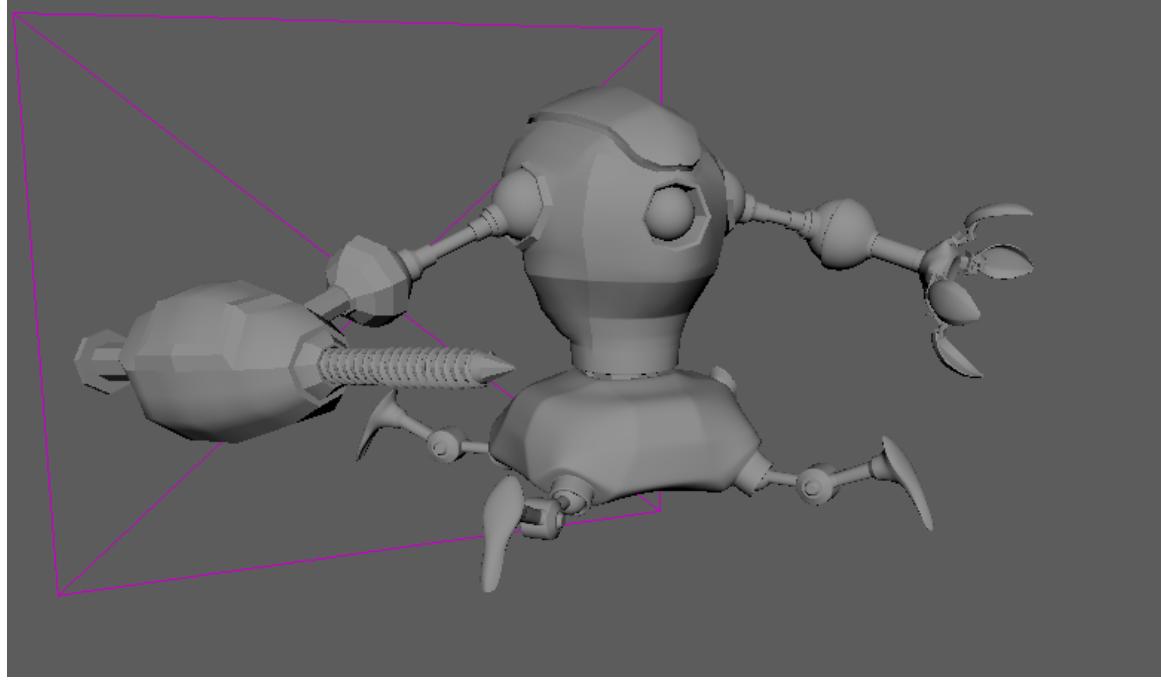
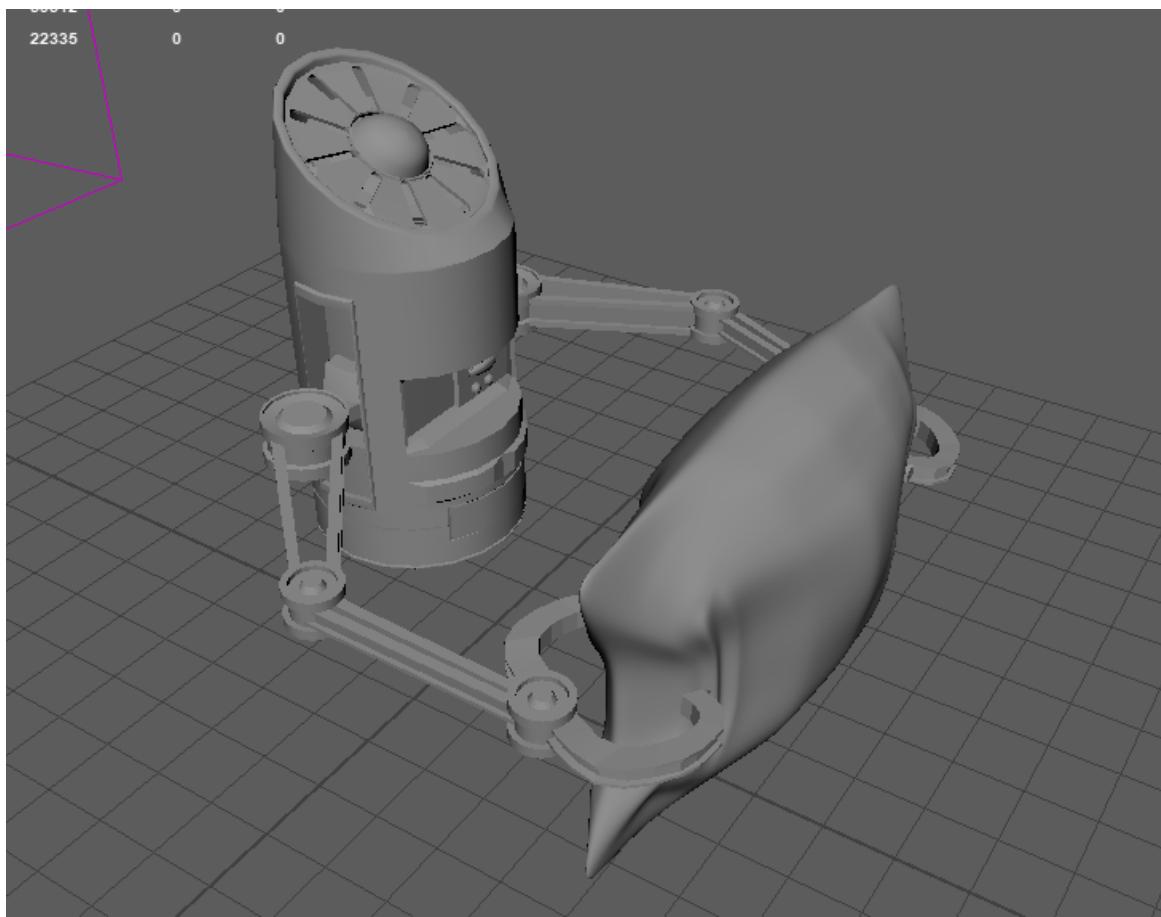
Project 4
Due 10/17
Concept Art due 10/5

For this project, you will design an original hard surface model that can be either a robot or Vehicle. This will be the first 3d Print possible project of this course. If you choose to print the project, it must be designed to print into parts easily by separating pieces in advance.

Concept - Create an original design that fulfills a use or role in your imagined world.

3d Printing - Must be completed by the end of semester and turned in. 3d prints are for a grade.
If you choose to not print this project, you must print the "diorama" project.





Project 5

Display-a-Rama

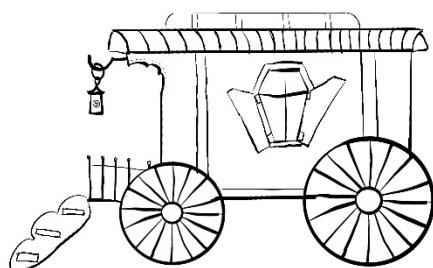
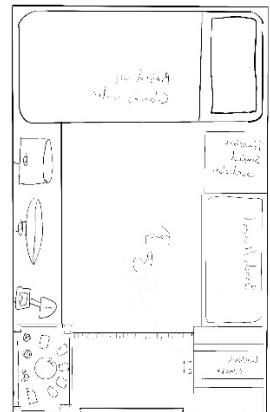
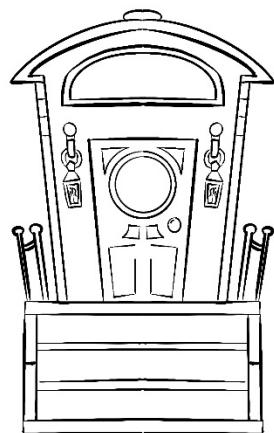
For this project, you will be modeling an environmental diorama. Diorama being at least 2 walls and floor with interior detailing. This can be a room, chamber, or another idea that you come up with.

Your idea must have elements based on lore from novels, poetry or mythology.

If you choose to print this project. You must build the model with construction in mind so it can be printed in parts and assembled.

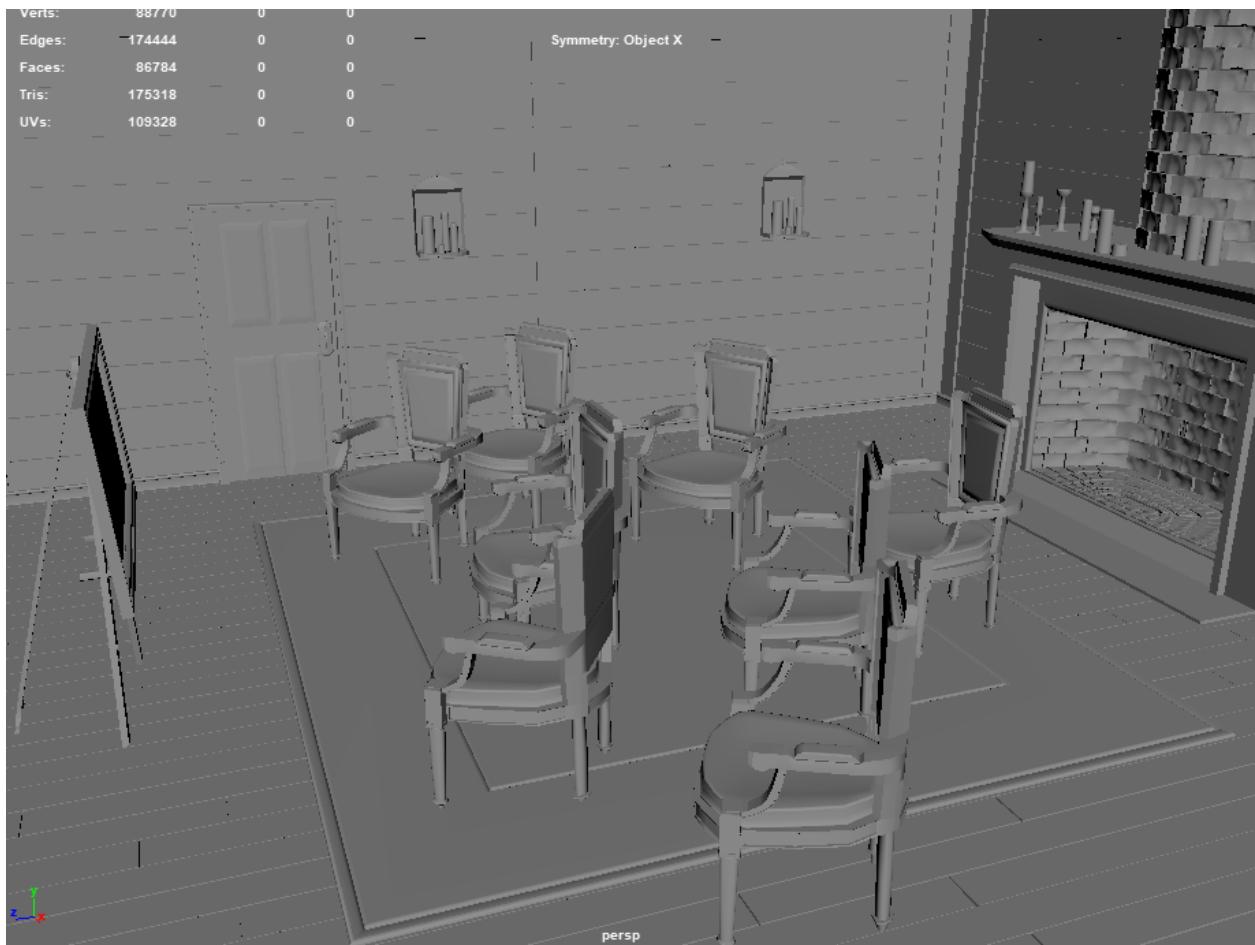
Turn in ideas 10/19

Turn in models 10/31



ris: 56314 0 0
IVs: 33902 0 0





Project 6 - Final are a part of a singular project in Character Rigging. Examples are of the finished project.

Project 6

Due 11/7

Students will learn about the basics of rigging a character by:

- Placing the joints for the entire rig
- Ensuring joints orientations are properly oriented to the direction of movement.
- Joints are named.
- The Ribbon spine Controls are set up properly from Root to top of the neck.
- FK Chain Controls are set up as needed on fingers, toes, tail, etc.
- All Controllers will be named properly.
- The Outliner will be organized as we move through this extended exercise with a Geo group, Controller group, Joint group all of which are nested in a Character group.
- -Rig must be placed under a World Con -> Placement Con -> Root Con setup as demonstrated in videos.
- Turn in your Maya file .mb
- Students will Critique one peer's assignment by the following class meeting after turn in.

Project 7

Reverse Foot IK Rig

Due 11/14

For this week we will learn how to properly rig legs with an IK setup referred to as the reverse foot setup. IK or Inverse Kinematics allow us to move a limb easily using a single controller where the FK (Forward kinematics) system requires us to animate a limb at each joint individually. The reverse foot IK is popular due to the ease with which we can make a limb stick to the ground and have a character walk around. Additionally, the system we will create also contains the ability to roll a foot around as we might naturally do while walking.

Your assignment this week is to continue to rig your character with 2 legs using the reverse IK system discussed in the demo. Both legs must be attached to a central groin joint which is then parented to the Root joint that extends up into the spine and rest of your rig.

Each leg must contain the following:

- Foot controller that freely moves the connected foot around
- Foot controllers must have added attributes for the feet to deform
- Heel Peel - The foot rolls up onto the ball of the foot
- Heel Pivot - Foot pivots around a point at the base of the heel
- Toe Tap - The toe moves up and down from the ball of the foot
- Cig Stomp - Whole foot rotates around a point under the foot directly under the front inner part of the foot (where a cigarette would be smashed out)
- Inner Roll - The foot rolls inward from a point at the base of the foot right inside the foot.
- Outer Roll - the Foot rolls outwards from the base outside the rim of the foot at the base.
- Tippy Toe - The foot rolls up and down at the tip of the toe
- Foot Drop - The foot rolls up and down at the ankle joint
- A knee controller using a pole vector constraint

Required joints for the reverse foot system:

Groin Joint, Hip, Knee, Ankle, Ball, Toe Tip

Controller setup must follow the established examples from prior assignments.

World-Placement-Root controls with spine, legs, head, etc.

Do not forget to name and organize your controllers, joints, and mesh in the outliner.

Provide Critical feedback to 1 ONE of your peers by 11/16

If you have questions, please let me know.

Project 8

Due 11/21

We are working on our arms this week. Through the use set driven keys, we will create a switchable, keyable system to change arms from an FK series of controls to an IK set of controls. Our IKFK system will contain the following features.

A character model with 2 arms will be rigged with a dual IK and FK series of joints and controls. The FK controls will contain controllers at the clavicle, shoulder, elbow, and a wrist.

The IK controls will be wrist and elbow directional control.

You will also create an IKFK switch control that will change which system is controlling the arm and turn on or off visibility of the controls in use or not in use.

Additionally, you will create FK finger joints and controllers that move with the arm between IK and FK switches. You must have each finger set up with at least 3 joints and 2 controllers (one at the base and one mid).

All controllers must have frozen transformations on translate, rotate and scales.

Controller setup must follow the established examples from prior assignments.

World-Placement-Root controls with spine, legs, head, etc.

Project 9
Head Rig Due 11/28

Here we conclude our weekly rigging journey with creating an animatable head rig. This week we focus on learning about blend shapes and rigging facial features.

- Students will be rigging a head mesh they find or the one provided. The head rig will contain the following features.
 - An FK style Base Neck controller with a nested child of a mid and top neck controller.
 - (The base neck will act as a stand in World/root con in this assignment as in a normal rig it would be in a hierarchy with the spine as a parent.)
 - A Head Controller that rotates the head at the top neck joint (located where the head and neck meet)
 - Eye controllers that are aim constrained to eye joints, controlling eye direction.
 - Mouth Controller to open and close the mouth from a natural jaw pivot point.
 - 3 Brow Controllers above each eye (Inner, Mid and Outer Brow) using joints.
 - Three top lip controllers and 3 bottom lip controllers. Bottom lip controllers must move with the bottom jaw. (These controllers attach to joints)
 - Tongue must be rigged as well with a ribbon spine for a stretchy tongue.
 - Teeth must be attached to the rig through skinning or constraints.
 - Nose joints and Controller
- This rig will feature the following blend shapes:
 - A left blink
 - A right blink
 - A left Smile (Corner mouth Up)
 - A Right Smile (Corner mouth Up)
 - A left Frown (Corner mouth down)
 - A right Frown (Corner mouth down)
 - A Wide and Narrow lip mouth shape for each left and right sides.
 - Controllers animate each of these blend shapes through a "GUI" control system.
 - Eye blink blend shape can be controlled via controllers with a set driven key or as attributes on the look at controller.
- All assets must be named appropriately, and controllers turned in with frozen transformations.
- Outliners must be organized as shown in previous assignments.

Project 10/Final

Your final assignment is to skin, weight paint and finish up your character rig.

Due 12/8 10 AM

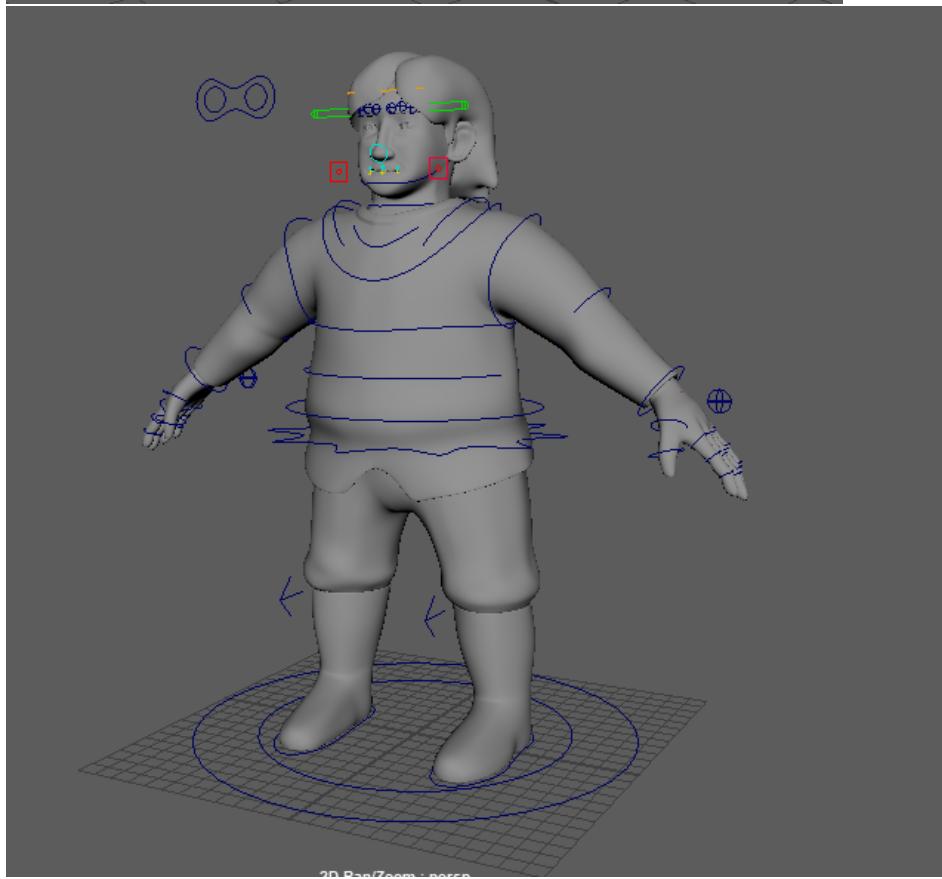
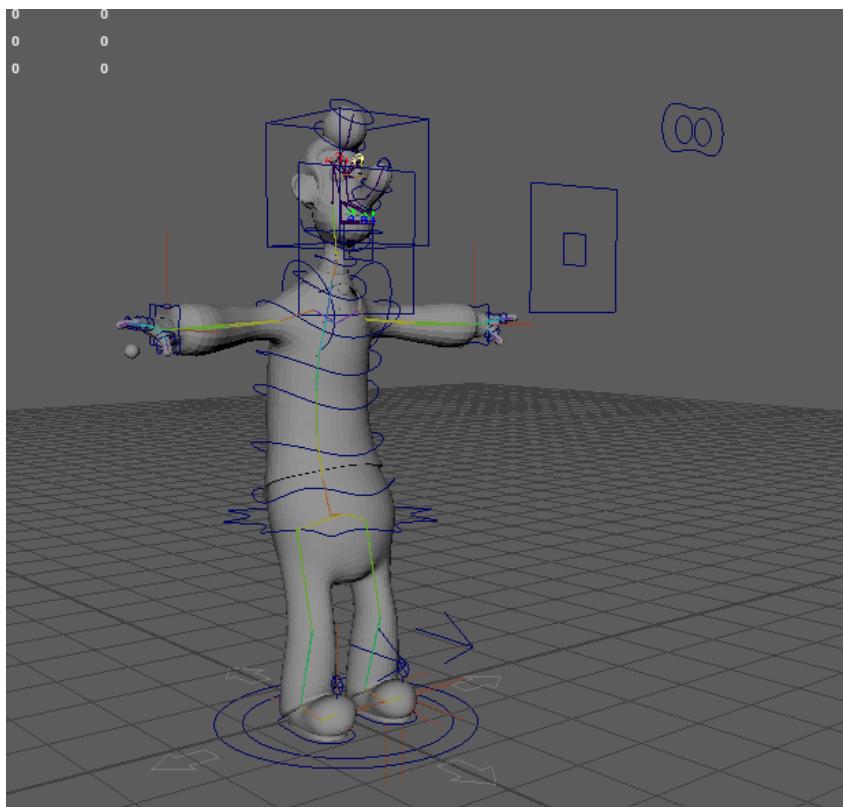
Make sure your rig fulfills all requirements for each rigging assignment prior to. I will be examining each of those parts.

Organize your outliner into a single character group with controllers, mesh, joints and misc. groups inside.

Test your rig before submission.

Student Videos of Character Rigging

<https://www.youtube.com/playlist?list=PLvxhER1PpDnYrAgrvX3ZXvX8aGFJiM0Jt>



ARTS 4355

Shading Lighting and

Rendering

ARTS 4355 Spring 2022
Student Assignment Examples
Video Link

youtube.com/watch?v=1ZDOtofO23c&list=PLvxhER1PpDnZJTFR2uqGMi6YcpIVWvfei

Project 1

Project 1 Due 1/18

Objective -

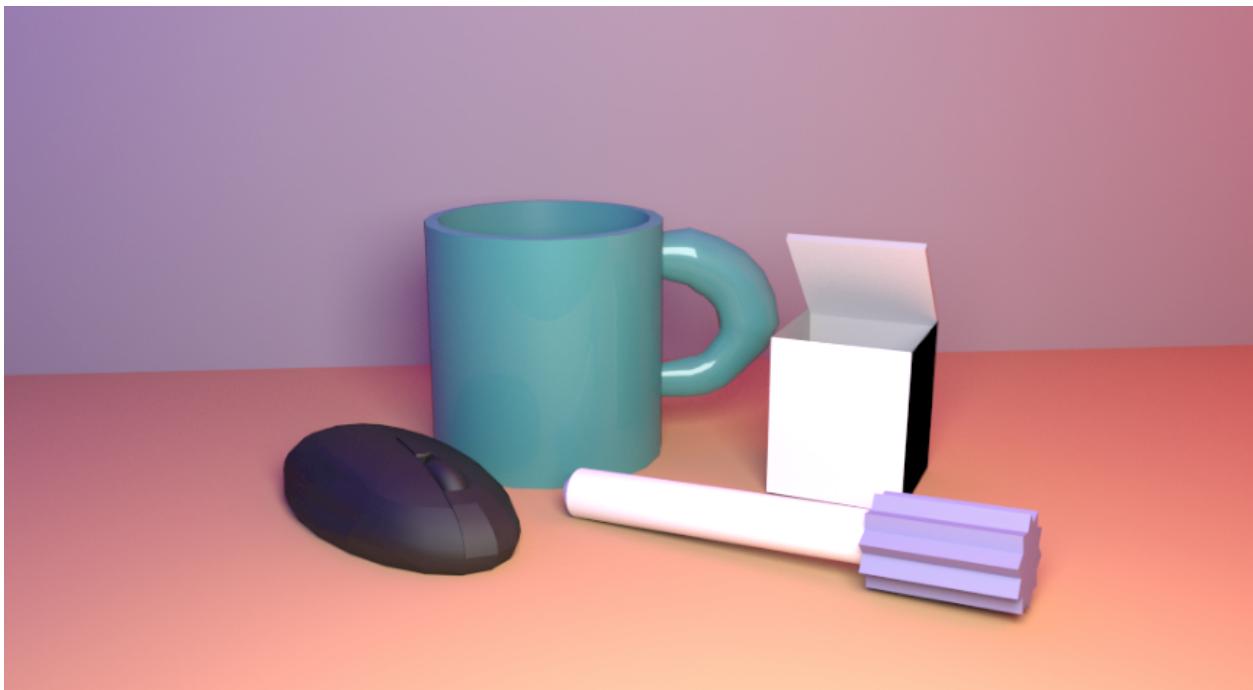
Students will explore Renderman, lights, shaders and rendering images.

For our first project, Students will arrange a small still life composed of 4-5 objects, lighting and adding renderman shaders to the objects to create a range of materials with various properties. Objects can be modeled or found on the internet.

We are not UV unwrapping models at this time, or adding textures to the shaders.

Turn in 1 image .tiff format, rendered at a resolution of 1920x1080

Focus on creating dynamic lighting, clear image with no noise, a variety of materials with various properties such as color, specularity, translucency, transparency, light emission, shadow, etc.



Project 2

Ideas turn in 1/20

Check in 1/25

Soda Pop Project DUE 2/1

Students will model a funny product bottle made of clear glass or plastic with a cap filled with a liquid and wrapped with a specially designed label made with a texture image created in photoshop along with a cap and product box. You may scan in labels from real soda's for inspiration or reference and altered in photoshop.

Your name of the Soda must be original, and pun related.

Light and render the beverage with label, cap and package, place image into an ad for the beverage with your own catchy slogan. These will be advertisements for a satirical drink, medicine or water. You may also find images or take images of materials you wish to use as textures. Be sure to look for high resolution images when searching for textures, generally 2048x2048 - 8000x8000 pixel images will give you clearer textures.

Materials to be replicated

Clear glass or plastic

Translucent Liquid

Metal or plastic Cap

Cardboard Container

Turn in 1 tiff image rendered at 1920x1080



AVAILABLE AT YOUR NEAREST WALMART
WINE BOX NOT INCLUDED



Project 3

Time to focus! This project will have students working to UV, light and Texture an object as part of a very small scene. Perhaps a leather bound book on a table, or a watch on a shelf. These will be complete scenes, meaning the environment takes up the whole renderable space of the image.

For example, a book on the table might have a wall in the background or window with light coming through. Or a corner of a room, a street corner, side of a building, etc. Focus on the story this little scene is telling the viewer and how you can push it.

You will focus on utilizing color, bump and specular maps as well as normal mapping.

Check the side bar for new resource link - CCO texture resources.

ANY objects you download to use, you CANNOT use their included texture files. You must create your own materials, including textures.

Turn in 1 tiff image at a resolution of 1920x1080.

Due 2/15

Check in 2/8





Project 4

For this project, we will be focusing on learning character painting techniques. Students will choose a character model of their choice or use one of the rigs provided. Students are responsible for creating all texture maps for character skin, hair, clothing, etc. Additionally, students must create a simple backdrop for the character and render the following

3 images from various angles to fully show off the entire character. (These will be well lit)

2 Detail close up shots of the face and another spot. (Well lit)

1 Atmosphere Shot of the character in their "space"

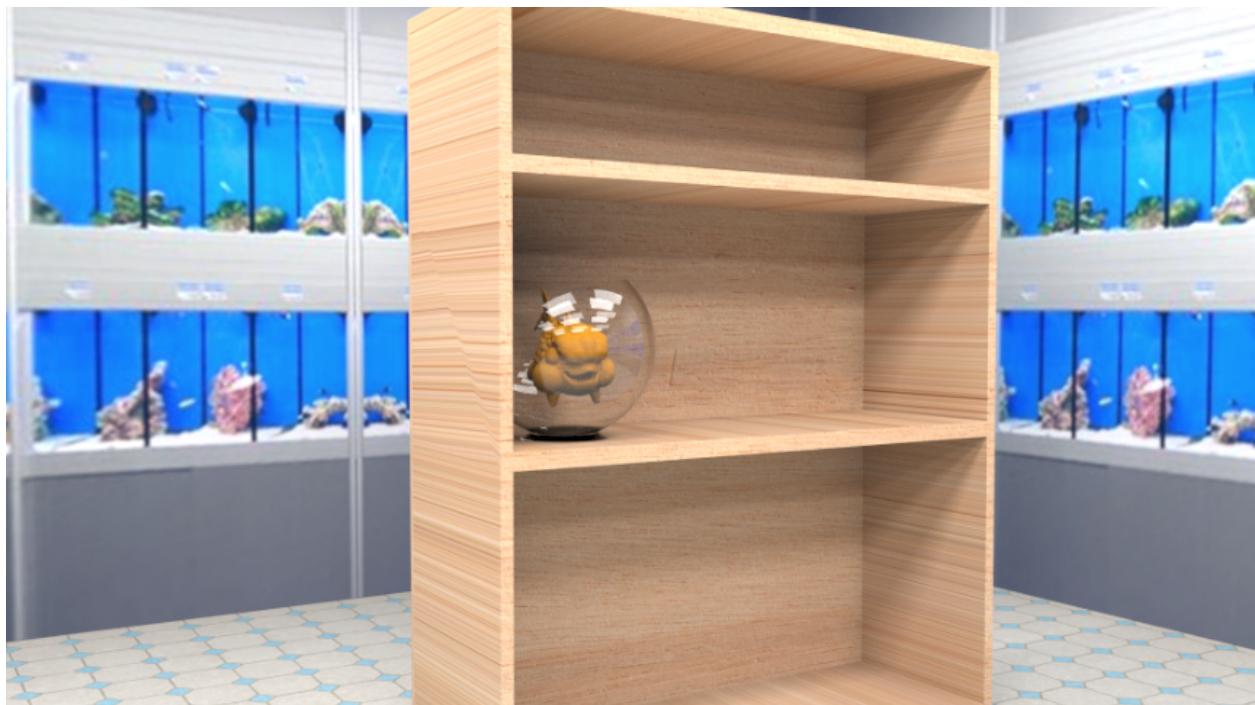
6 Images total. 1920x1080 resolution.

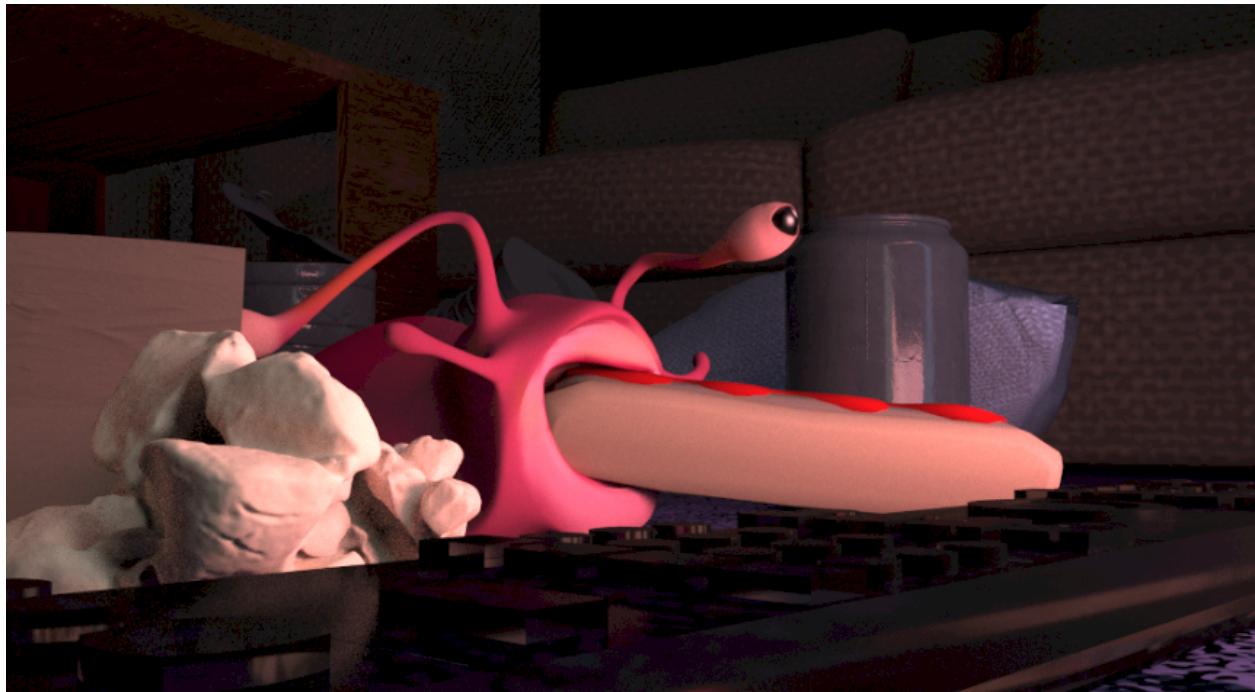
Lighting must show the character fully, and accentuate the materials created.

Student will focus on creating a realistic skin shader that utilizes subsurface scattering found in the Pixar Surface shader.

Due 3/1

Check in 2/22





Project 5

This project's theme will focus on "Miniature worlds" inspired by the classic book *The Little Prince*. Through lighting, texturing and color, illustrate a scene that reflects the theme of a miniature world. The theme is open to interpretation.

Students will implement the use of Displacement mapping in the project, along with texture, specular and normal mapping. We will be using Substance painter in this project. Zbrush and Photoshop are also available for use.

Turn in 1 tiff image in a 1920x1080 resolution by 3/22

Concept by 3/3

Check in 3/8

Reminder - Students are NOT allowed to use textures that come with models from the internet.



Project 6

Students will embark on their first batch rendering project by rendering at least 5 seconds (120 Frames) of a previously textured scene created by the student in this course. Students will include a camera move in the scene to slowly explore the space over 5 seconds. Animation of objects or characters may be included.

Use this opportunity to improve your existing scene, textures, lighting and composition.

Students will composite their renders into a final comp in After Effects and export into a .mp4 video file. In After Effects, students will edit the color and further improve their project.

Lastly, sound is required to be added to your video. Sound can be an effect, music or background atmosphere.

This project may be rendered in HD 720p to speed up your rendering time. You will be graded as always on your quality of render, lighting, and texturing.

Note – Batch Rendering takes time. Give yourself plenty of time for your computer or a lab computer to render your scene. Additionally understand that problems will arise, test your scenes regularly and check your frames in AE during the batch render. Exceptions will NOT be made for avoidable mistakes.

3/24 Submit Ideas, create a story board with your camera move shown in the boards.

Check in 3/29 - Camera move must be ready in a play blast video. Test renders must also be submitted as well.

Turn in 4/5

<https://www.youtube.com/playlist?list=PLvxhER1PpDnZJTFR2uqGMi6YcpiVWvfei>

Final Project

Final Project

This is it. This is the end. This is your final project.

5/9 3PM

For the end project of 4355, You will create have an option of the following.

Create a short film between 10-30 seconds long.

Hyper focuses on Texture painting for a character model that you find or created. Rendering 10 Second turn table. Character MUST be complexly modeled.

Hyperfocuss on Texture painting an environment. Rendering a 10 second camera pan in the environment. The environment MUST be complexly modeled.

Your scenes must include the use of Diffuse, Specular, Normal mapping and at least 1 use of Displacement mapping in your shaders.

Any open space in the scene (void, background) must be resolved in After Effects or Maya.

The video has to be at least 240 frames long.

At least hd720

Include animation of character, objects or camera.

Have great lighting

Have great texturing

Have great rendering quality.

Include sound or music.

Big dates

Ideas Pitched during class 4/7

During the your pitch, you will write out a description of the project, what you want to accomplish, camera movement, and any animation included.

Turn in 3-5 drawn storyboards showing your idea with color.

Check in's on 4/12, 4/19, 4/26

Final turn in by 5/9 3PM

<https://www.youtube.com/playlist?list=PLvxhER1PpDnZJTFR2uqGMi6YcpIVWvfei>

Arts 4358

Animation Portfolio

Student Work

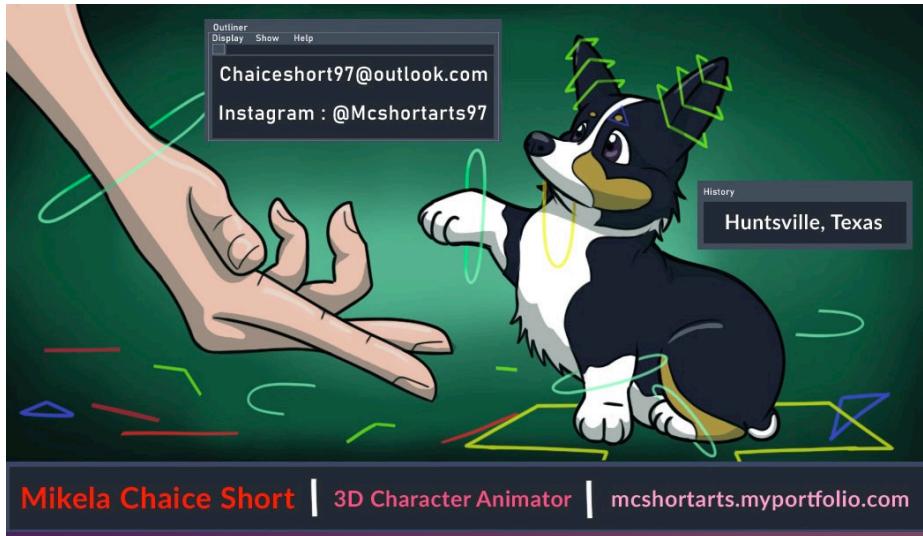
Demo Reels

<https://www.youtube.com/playlist?list=PLvxhER1PpDnYvatpWP2hunw5rQEZFWD1v>

Student Work and Assignments

<https://www.youtube.com/playlist?list=PLvxhER1PpDnaV-0vmX032ek0a2U-FicQj>

Business Card Examples



Kennedy Smothers

ILLUSTRATOR & COMIC CREATOR

Email: kfrobee@gmail.com

Website: <http://kfrobee.com>

Instagram: kfrobee

Twitter: kfrobee

Cover Letter and Résumé Example

Kennedy Smothers

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<https://www.linkedin.com/in/kennedy-smothers-415186192/>

April 19, 2021

Mr. Steeler
Dorrance Publishing
Box 2238
Pittsburgh, PA 15238

Dear Mr. Steeler:

I am interested in applying for the freelance cover artist position recently advertised at Dorrance Publishing Company. The skills I have developed from my work experience and academic background support my strong interest in an illustration career.

My Bachelor's in Fine Arts has allowed me to heighten and develop my artistic abilities. While in school, I completed Drawing II, Animation Reproduction, and Animation Portfolio, all of which have required me to utilize my illustration abilities to the fullest. I have always received positive feedback from professors and colleagues alike. Additionally, I have worked as a freelance artist for about a year now while mastering programs such as Autodesk Sketchbook and Adobe XD.

I welcome the opportunity to discuss my interests and qualifications with you regarding the freelance cover artist position. If you have any questions, please feel free to contact me at (409) 960-1798 or kfrobee@gmail.com. Thank you for considering me for this position.

Sincerely,

Kennedy Smothers

NEO MUNOZ

 nmunoz86@gmail.com

 (832) 683-7960

 Houston, Texas

Apr 20, 2021

Hiring Manager
Bethesda Softworks

Dear Hiring Manager,

Thank you for the opportunity to apply for the Character Artist role at your company. After reviewing your job description, it's clear that you're looking for a candidate that is extremely familiar with the responsibilities associated with the role and can perform the confidently. Given these requirements, I am certain that I have the necessary skills to successfully do the job adeptly and perform above expectations.

I am an adaptable college student (Computer Animation) currently attending Sam Houston State University. I had the privilege of working for the United States Air Force as a pharmacy technician role, where I learned valuable professional skills such as clinical services, inventory control and outpatient care. In both my academic and professional life, I have been consistently praised as hard-working by my professors and peers. Whether working on academic, extracurricular, or professional projects. I apply proven communication, teamwork and research skills, which I hope to leverage into the Character Artist role at your company.

After reviewing my resume, I hope you will that I am the type of competent and competitive candidate you are looking for. I look forward to elaborating on how my specific skills and abilities will benefit your organization. Please contact me at 832-683-7960 or via email at nmunoz86@gmail.com to arrange for a convenient meeting time.

Thank you for your consideration and I look forward to hearing from you soon.

Sincerely,

Neo Munoz

coin.

Maya

Renderman

Zbrush

Substance Painter

Photoshop

EDUCATION

BFA / COMPUTER ANIMATION

Sam Houston State
University, Huntsville,
TX
2018 - 2021

Certified Pharmacy Technician

TX, 2019