Autodesk 3DS Max 2024 Basics Guide Errata

Chapter 1, page 33

Information was added to Step 4: Select the SteeringWheels→Toggle SteeringWheels from the General viewport menu in the upper left corner of the active viewport; then hold down the Ctrl key **when over the Zoom section of the Steering Wheel** and click on little dragon's head to set the pivot.

Chapter 1, page 33

In Step 5, "Right click in the viewport" was changed to "Click on the small X button in the upper right corner of the Steering Wheel" to toggle the SteeringWheels gizmo off.

Chapter 4, page 117

In Step 5, the number of objects changed from 11 to 12: This time, the entire character moves as one entity, and the name field displays **12** Objects Selected.

Chapter 4, page 118

Step 8 added: 8. Press the Z key to zoom in on the Glasses object.

Chapter 6, page 171

In Step 4, the numbers are changed for Radius1 and Radius2: Select a single doughnut, and in the Parameters rollout of the Modify panel, set Radius1 to **1.0** and Radius2 to **0.5**.

Chapter 6, page 175

In Step 3, X is changed to Y, and -2.55 is changed to 2.55: In the Mirror dialog box, select **Y** as the Mirror Axis and   Instance as the Clone Selection. Change the Offset value until the cloned leg is in position, which should be at around **2.55**.

Chapter 6, page 179

In the last sentence on the page, Cancel button is changed to Close button: The Spacing Tool dialog box remains open until you click the **Close** button.

Chapter 6, page 181

In Step 4, additional instructions were added: In the Align Parameters rollout, enable the X and Y axes for the Positions and the X, Y, and Z axes for the Orientation. Then click the Apply button **and close the Clone and Align dialog box**.

Chapter 8, page 209

In Step 3, "Click" changed to "Select the default layer and click" and "light" changed to "Lights": **Select the default layer and click** the Create New Layer button again and name this layer Elk. **Select the default layer and click** the Create New Layer button again, and create a layer named Background and **Lights**.

Chapter 8, page 217

In Step 7, "objects" changed to "a sphere object": Now animate **a sphere object** moving through the maze.

Chapter 9, page 245

A sentence was added to Step 3: Move the Volume Select gizmo until the desired vertices are selected and shown in red.

Chapter 10, page 257

A sentence was added to Step 2: Rotate the star shape so one of its points is facing upward.

Chapter 10, page 265

A sentence was added to Step 2: Press the S key to disable snapping.

Chapter 10, page 265

A sentence was deleted from Step 3: "Press the S key to disable snapping."

Chapter 10, page 265

A sentence was added to Step 4: Click the Select and Move (W) button on the main toolbar, and drag the shapes in the Left viewport upward in this order: square, square, small circle, large circle, small circle so that the square is on the bottom and the small circle is on the top. **You can use the Select by Name dialog box (opened with the H key) to select specific shapes.** Separate the squares by a distance equal to the width of a door, and spread the circles out to be the width of a doorknob.

Chapter 10, page 265

Information was added to Step 7: **Select the Element subobject mode, then** select each and   rotate each of the cross sections in the Top viewport so their first vertices (the yellow one when selected) are lined up horizontally and vertically so each is on top of the others.

Chapter 10, page 271

A sentence was added at the end of Step 3: Press the S key to disable snapping.

Chapter 10, page 273

In Step 4, "Shift key" was changed to "Shift **and Ctrl keys**."

Chapter 10, page 279

In Step 1, "position" was changed to "rotate": Select Create→Shapes→Circle, and drag in the Front viewport to create a large circle, then create and **rotate** a long rectangle shape with the Create→Shapes→Rectangle command so it crosses through the circle at an angle.

Chapter 10, page 279

In Step 2, "spine" was changed to "shape": Select the circle shape and choose the Create→Shapes→Shape Boolean menu command. Click on the Add Operands button in the Boolean Parameters rollout and click on the rectangle **shape**, then choose the Subtract button in the Operand Parameters rollout.

Chapter 11, page 287

In Step 1, "Convert to" was added before "Editable Poly": Then right-click the sphere, and select Convert To→**Convert to** Editable Poly in the pop-up quad menu.

Chapter 11, page 313

The second sentence in Step 2 was changed: Select the Top viewport, and **select** Bottom **from the Point-of-View** viewport **label**.

Chapter 12, page 320

A sentence was added to the end of Step 3: Then, select the Z-Axis option in the Symmetry Tools dialog box.

Chapter 12, page 320

In Step 5, "enable the Z axis and" was deleted: Back in the Symmetry Tools dialog box, click the − To + button to symmetrically copy the moved vertices, as shown in Figure 12.6.

Chapter 12, page 325

"Shift+" was deleted from Step 4 and information was added: Select the Edge subobject mode, drag over all the edges of the box object, and then click the **Options button to the right of the** Chamfer button in the Edges panel to open the Chamfer caddy. Enter the value of **0.1** for the Edge Chamfer Amount and **1.0 for** the Connect Edge Segments, and click the OK button to apply the settings.

Chapter 12, page 329

The second sentence in Step 1 was shortened: This file includes a simple cup created using the Lathe modifier.

Chapter 12, page 329

In Step 2, a sentence was added after "Select the mug object": Then select the Convert to Poly option from the Polygon Modeling panel.

Chapter 12, page 329

In Step 3, information was added, and the last sentence was deleted: Click **on the Shading viewport label for the Front viewport and select the Default Shading and**

Edged Faces options. Select the Polygon subobject mode in the Polygon Modeling panel and click on one of the rectangular polygon faces in the lower third of the cup, then click the Cut button in the Edit panel, **enable the Constrain to Edges option**, and cut edges into each corner of the selected polygon faces in the Front viewport to create an eight-sided polygon for the mug handle.

Chapter 12, page 329

Step 4 was changed: Then select the polygon directly above the cut polygon and cut another horizontal edge in the middle of the selected polygon with the QSlice tool to be the hinge edge for the handle. Right-click in the viewport to exit the Cut tool.

Chapter 12, page 329

A Step 5 was added: Click the interior of the eight-sided cut polygon. Select the Hinge Settings option from the Hinge button in the Polygons panel to open the caddy settings. In the Hinge From Edge caddy, click the Pick Hinge button, click the midline edge that was cut above the cut polygon, set the Segments to **10** and the Angle to **185**, and then click the green Accept Caddy button.

Chapter 12, page 347

Step 3 was changed to "3. Select the Paint with Objects in List option under the Paint mode button, then click the Pick button in the Paint Objects dialog box and click on the Scar object in the viewport. Then close the Paint Objects dialog box."

Chapter 12, page 347

Step 4 was changed to "4. Select the Little Dragon's face object and choose the Paint On Selected option from the Paint On button in the Paint Objects panel."

Chapter 12, page 348

Step 5 was changed to "5. Select the Paint Brush button and drag across Little Dragon's face to place the scar."

Chapter 12, page 348

Step 5 was renumbered as Step 6, and 11.5 was changed to 30:
6. In the Brush Settings panel, enable the Lock Axis (Uniform Scale) button, set the Scale X value to **40**, **select the Z axis Align setting** and drag the Spacing value until the scar is equally spaced out at a value around **30.0**. Figure 12.38 shows the applied scar.

Step 6 was renumbered as Step 7: Click the Commit button in the Brush Settings panel to apply the scar to the face.

Chapter 13, page 351

In Step 2, "with the Move tool" was added at the end of the first sentence: Select the octopus object, and hold down the Shift key while dragging to the right in the Top viewport **with the Move tool.**

Chapter 13, page 351

In Step 5, "or press the H key and select it from the Pick Object dialog box" was deleted from the third sentence: Select the original head object, and choose Create→Compound→Morph to make this object into a morph object. In the Pick Targets rollout, select the Copy option, and click the Pick Target button. Then click the "pose01" object.

Chapter 13, page 353

In Step 1, "view" was changed to "viewport": Select Create→Shapes→Ellipse, and drag in the Top viewport to create several ellipses of various sizes representing the contours of the island.

Chapter 13, page 353

In Step 2, "view" was changed to "viewport": In the Left viewport, select and move the ellipses up and down so the largest one is on the bottom and the smallest one is on top.

Chapter 13, page 355

In Step 2, 20.0 was changed to 3.5 and .01 was changed to 1.0, and "enable the Relative Coarseness option" was added: With the birdbath selected, choose Create→Compound→BlobMesh, and create a simple BlobMesh by simply clicking in the Top viewport. Set the Size value to **3.5,** the Tension value to **1.0**, and **enable the Relative Coarseness option.**

Chapter 13, page 355

Some changes were made to Step 3: Select Rendering→Material Editor→Compact Material Editor, and select the **light blue** sample slot. Change the **Transparency** and **Reflections** to **0.9**. Then increase the Glossiness to **0.4**, and apply the material to the BlobMesh001 object by dragging the sample slot material and dropping it on the BlobMesh001 object.

Chapter 14, page 373

In Step 2, "Convert to" was added before "Editable Poly": Right-click on the sphere object, and select Convert To→**Convert to** Editable Poly in the pop-up quad menu to convert the hemisphere to an Editable Poly object.

Chapter 14, page 373

In Step 3, "or press the B key" was deleted: Select the Top viewport, click on the viewport label, and select Bottom from the pop-up menu to switch to the Bottom view.

Chapter 14, page 374

In Step 6, 200 was changed to 7000: Select the Polygon button in the Selection rollout to enter Polygon subobject mode and select the bottom polygon subobject in the Perspective viewport after rotating the object around. Then select Modifiers→Mesh Editing→Face Extrude to apply the Face Extrude modifier to the selected polygon face. Set the Amount value to **7000**.

Chapter 14, page 382

In Step 2, "Modifier" was added after "Boolean": Select the panel object, and choose the Modifiers→Parametric Deformers→Boolean **Modifier** menu command.

Chapter 16, page 454

In Step 4, "Material #2→Diffuse" was deleted: Select the model, and click the Paint Brush icon in the Viewport Canvas dialog box, then select the Base Color option in the pop-up menu.

Chapter 16, page 473

Information was added to the end of Step 6: Figure 16.32 shows the UVW mapping for the wagon cover **in the Edit UVWs interface**.

Chapter 16, page 478

In Step 9, "T-28 Trojan" was changed to "Navy" and a sentence was added to the end of the step: Select the **Navy** logo.png file from the Chap 16 directory in the downloaded content set. Apply this material to the right wing and aileron. Select the Bitmap node and disable the Tile options in the Coordinates rollout of the Parameters panel. **Then set the U and W Angle values to 180 to rotate the texture correctly.**

Chapter 17, page 486

In Step 4, "Diffuse" was changed to "Base" in the fourth sentence: Click the map button to the right of the **Base** color swatch to open the Material/Map Browser again, and double-click the Bitmap map type.

Chapter 17, page 488

In Step 3, "Standard" was added to the first sentence: Select the Create→Lights→**Standard** Lights→Omni menu, and click in the Top viewport to create a light.

Chapter 17, page 489

In Step 6, the third sentence was revised: **Select the Scanline Renderer from the Renderer drop-down list and click** the Render button at the **top** of the dialog box, or press the F9 key.

Chapter 17, page 497

In Step 3, "Surface" was added to the second sentence: Then click the Material 1 button and select the Standard **Surface** material type; in the Material name field, give the material the name **Light On**.

In Step 3, there were also changes made to the third sentence: Select the material button in the Multi/Sub-Object Basic Parameters rollout, and set the **Base** color to yellow; then **set the Emission** value **to 0.5**, and set the **Emission** color to yellow.

Chapter 17, page 497

In Step 4, "Surface" was added after "Standard" and "Diffuse" was changed to "Base": Name the second material **Light Off**, click the material button to right of the name field and select the Standard **Surface** material type. Click the material button again, and select a gray **Base** color. Then double-click the Multi/Sub-Object material node.

Chapter 17, page 499

In Step 3, a sentence was added: In the Material Editor, double-click the Standard material in the Material/Map Browser to add a Standard material node to the Node View panel; then double-click the new node to access its parameters. **You can access the Standard material by switching to the Scanline Renderer in the Render Setup dialog box.**

Chapter 18, page 508

A sentence was added to Step 4: To view the scene from the camera's viewpoint, click the Point-of-View viewport label for the Perspective viewport and choose Cameras→Camera01 from the pop-up menu (or press the C button). **With the camera's view showing up in the Perspective viewport, reposition the camera and its target so the rocket is visible from the camera's view.** Then click the Play Animation button to see how well the camera follows the target.

Chapter 18, page 510

In Step 5, "Camera 01" was changed to "Camera 002": To see the new camera view, click the Point-of-View viewport label and choose Cameras→**Camera002** (or press C).

Chapter 18, page 514

In Step 2, "Target" was changed to "Physical" and the last sentence was deleted: Select Create→Cameras→**Physical** Camera, and drag in the Top viewport from the lower-left corner to the center of the windmills. In the Left viewpoint, select the camera and move it upward, and then select the Camera Target and also move it upward to the upper third of the windmill's height, so the entire row of windmills can be seen.

Chapter 18, page 514

In Step 3, "Camera 01" was changed to "PhysCamera001": Select the Perspective viewport, click on the Point-of-View viewport label, and select Cameras→**PhysCamera001** (or just press the C key) to make this viewport the Camera view.

Chapter 18, page 514

Step 4 was revised: With the Camera selected, open the Modify panel. **If the windmills don't fill the camera view, move the camera or adjust the Focal Length setting. Set the Aperture to 0.2.** In the **Focus section**, enable the Use Target Distance option and **turn on the Enable Depth of Field option**.

Chapter 18, page 514

Step 6 was changed to Step 5, and "viewport" was changed to "Rendered Frame window": 5. Select the Camera viewport, select the Rendering→Render command . This shows the Depth of Field effect in the **Rendered Frame window**.

Chapter 18, page 514

The last sentence on the page was revised: Figure 18.7 shows the resulting Depth of Field effect. **Notice how** the **windmills get progressively more blurry further down the** row.

Chapter 18, page 516

In Step 1, "camera" was changed to "Physical Camera": This file includes a spaceship and a **Physical Camera**.

Chapter 18, page 516

Step 3 was revised: With the camera object selected, open the Modify panel. In the **Shutter** section, **set** the **Type to frames, the Duration to 1.0, and turn on** the Enable Motion Blur **option**.

Chapter 18, page 516

Step 4 was deleted, and Steps 5 and 6 were renumbered:
 4. Drag the Time Slider to frame 57. This is the location where the spaceship just passes the camera.
 5. With the Camera viewport active, select the Rendering→Render command.

Chapter 18, page 521

In Step 1, 16 was changed to 18: Open the Robot mech.max file from the Chap **18** directory in the downloaded content set.

Chapter 18, page 528

In Step 1, 24 was changed to 18: Open the Xylophone on porch.max file from the Chap **18** directory in the downloaded content set.

Chapter 19, page 541

In Step 3, "above" was changed to "below": Then click and drag on the Snowman's face in the Perspective viewport where the highlight should be located, just **below** his right eye.

Chapter 19, page 543

A sentence was added to Step 3: Use the Select and Move transform button (W) to position the light object inside the lamp's light bulb. **With the Omni light selected, open the Modify panel and turn off the Shadows.**

Chapter 19, page 547

A sentence was added to Step 3: In the General Parameters rollout, make sure that the On option is enabled in the Shadows section and select Ray Traced Shadows from the drop-down list. **In the Intensity/Color/Attenuation rollout, set the Intensity Multiplier to 3.0.**

Chapter 19, page 547

Step 4 was added: 4. Select the Perspective viewport and choose the Rendering→Render menu command to see the results in the Rendered Frame Window.

Chapter 19, page 552

In Step 1, "toolbox mesh created using extruded splines" was changed to "mech robot mesh": Open the Robot mech light.max file from the Chap 19 directory in the downloaded content set.
This file contains a simple mech **robot mesh**.

Chapter 19, page 557

In Step 3, "view" was changed to "viewport": Rotate the compass helper in the Top **viewport** so that north is pointing toward the top of the viewport.

Chapter 19, page 557

In Step 4, the second sentence was deleted: If the Sun & Sky Environment hasn't been installed, click on the Install button.

Chapter 20, page 579

In Step 3, "Slate Material Editor" was added after "Material Editor": Select Rendering→Material Editor→**Slate Material Editor** or press the M key to open the Slate Material Editor.

Chapter 20, page 579

In Step 4, information was added to the first sentence, and the second sentence was revised: Double click on the Standard Surface material node and change the Base Color property to a dark red **and the Metalness value in the Specular Reflections section to 1.0**, then apply this material to the chicken's comb and throat. Create another Standard Surface material and set its Base Color to white color, then set the Metalness value to 1.0 and apply it to the white sections of the chicken.

Chapter 20, page 579

In Step 5, "a Metalness value of 1.0 and" was added after "gold color and": Create another Standard material with a gold color and **a Metalness value of 1.0** and apply it to the beak and feet of the chicken.

Chapter 20, page 582

In Step 5, 50 was changed to 1.0: Set each light to Point shape type with an Intensity value of **1.0**, a Samples value of 2, and disable Shadows.

Chapter 21, page 592

Select the "Shaft" object at the top of the windmill in the Left viewport. Then click the Select and Rotate button on the main toolbar (or press E key), and rotate the "shaft" object about its Y-axis for a full revolution (360 degrees). The blades and nosecone are attached to the center shaft and will rotate with the shaft object. **Click on the Auto Key button again to disable auto key mode.**

Chapter 21, page 598

In Step 2, "fuselage" was added after "airplane": With the airplane **fuselage** selected, open the Motion panel and click the Motion Paths button.

Chapter 21, page 603

Step 3 was revised: Double click the first attached material and name the material **Light On**. Set the **Base** color in the Basic Parameters rollout to yellow and the **Emission color also** to yellow.

Chapter 21, page 603

In Step 4, "Diffuse" was changed to "Base" and a second sentence was added: Double click the second attached material node for the Blend node, name the second material **Light Off**, and select a gray **Base** color. **Select the Blend material node again.**

Chapter 21, page 603

In Step 5, "Blend" was added before "material": Select the light bulb object, and click the Assign Material to Selection button to assign the **Blend** material to the bulb object.

Chapter 21, page 603

In Step 6, "in the Material Editor" was added after "Mix Amount": With the Time Slider at frame 0, click the Auto Key button (or press the N key). Drag the Time Slider to frame 100, and change the Mix Amount **in the Material Editor** to **100**.

Chapter 22, page 615

Step 6 was revised: Click the Auto Key button again, **keep** the Time Slider **at** frame 100, and move the jet **straight** upward away from the runway. Then disable the Auto Key button again.

Chapter 22, page 629

In Step 4, "sliderManipulator001" was changed to "Slider001," "sliderManipulator" was changed to "Slider". In the third sentence, "Bezier Float" was added after "Y rotation": In the Parameter Wiring dialog box, select the Slider's value in the left selection list. It is located at Objects→**Slider001**→Object (**Slider**)→value. In the right pane, select the Y Rotation of the dragon's head, located at Objects→head→Transform:Position/Rotation/Scale→Rotation:Euler XYZ→Y Rotation: **Bezier Float**.

Chapter 23, page 639

A sentence was added to Step 4: The Link constraint is assigned to the figure skater. **If the figure skater object moves away from its starting location, reposition and reorient it so it is directly above the first dummy object in the Top viewport.**

Chapter 23, page 649

Step 2 was revised: Select the smallest sphere **in the tail**, select the Position XYZ track in the **Assign Controller rollout of** Motion panel, **click on the Assign Controller button** and choose the Spring option from the Assign Controller dialog box. **Accept the default settings in the Spring Dynamics panel that opens by closing it. If** the sphere **moves** to its parent. Choose the Select and Move button (or press the W key), and return the sphere to its original position.

Chapter 24, page 669

Step 3 was revised: Open the Track View–Curve Editor by first selecting the train object in the scene and then choosing Curve Editor from the **Graph Editors→Track View - Curve Editor** menu. The Track View-Curve Editor window opens and shows the Percent track along with a straight linear curve. Select and right-click the Percent track, and select Assign Controller from the pop-up menu to open the Assign Float Controller dialog box. Select the Bézier Float controller, and click OK. **Drag over to select both keys in the straight linear curve and click** on the Set Tangents to Auto button in the Key Tangents toolbar. Notice how the linear curve changes.

Chapter 24, page 669

A sentence was added to Step 6: Choose the Move Keys Horizontal button from the Move Keys flyout and select the newly created key. Hold down the Shift key, and drag left to copy the key to frame 120. **Then, select both new keys and click the Set Tangents to Auto button again.**

Chapter 24, page 673

In Step 1, "diffuse" was changed to "base color": The V Offset for the River Water material's **base color** channel has been animated to simulate flowing water (yes, this river has a checkered past . . .).

Chapter 24, page 673

Step 3 was revised: 3. **Select the river object in the viewport and open the Graph Editors**→Track View–Curve Editor, and locate and select the V Offset track for the river's material. (You can find this track under the **Objects**→**Checkered River**→River Water→**Base** Color **Map**: Map #2 (Checker)→Coordinates→V Offset track.)

Chapter 24, page 676

Information was added to Step 3, Select the **teapot object in the viewport and choose the Graph Editors**→Track View–Curve Editor **menu**, and navigate down to the Wind-up Key's X Rotation track, located at Objects, Teapot Group, Key, Transform, Rotation, X Rotation **and frame the track's keys**.

Chapter 24, page 676

Information was added to Step 4: Select the Teapot Group's Position track, and press the C key on the keyboard or **right** click **and select Assign Controller from** the **pop-up quad menu** to access the Assign Controller dialog box. Choose Position List and click OK. **If you open the Motion panel and look under** the Position track are now the X, Y, and Z Position tracks and an Available track.

Chapter 24, page 677

Information was added to Step 5: Select the Noise Position track **in the Track View**, and choose Curves→Apply - Multiplier Curve. Select **and frame** the Multiplier Curve track.

Chapter 24, page 677

In Step 7, "in the Motion panel" was added after "track" in the last sentence: Select the Available track **in the Motion panel**, access the Assign Controller dialog box again, and choose Noise Rotation and click Ok.

Chapter 24, page 677

Step 8 was revised: **Select** the Noise **Rotation** track **in the Track View** and add a multiplier curve.

Chapter 24, page 677

In Step 9, "rotation Noise strength" was changed to "the Noise rotation": Select the Position Multiplier Curve track, right-click, and choose Copy. Now select **the Noise Rotation** Multiplier Curve track, right-click, and choose Paste.

Chapter 24, page 683

In Step 3, "Graph Editors" was added before "Track View": In the **Graph Editors**→Track View–Dope Sheet window, select and right-click the Sound track and select Properties from the pop-up menu to open the ProSound dialog box.

Chapter 25, page 713

Two sentences were added to Step 2: With the mesh skin selected, open the Modify panel and choose the CATRigLLegAnkle bone in the bone list. Then click the Edit Envelopes button at the top of the Parameters rollout. This displays the envelopes around the foot object. Zoom in on the foot object, and make sure that shading is enabled in the viewport, so you can see the weight shading. **Turn off Edit Envelopes mode and move the ankle bone to see how the skin moves with the bone. Notice how the bottom of the pant's leg moves incorrectly with the foot.**

Chapter 25, page 713

A sentence was added to the beginning of Step 3: **Then re-select the ankle bone and turn on Edit Envelopes mode again.** Make sure the Cross Sections option in the Select section of the Parameters rollout is selected.

Chapter 25, page 713

In Step 5, "Weights" was added after "Blend": Then click the Blend **Weights** button to smooth the transition areas.

Chapter 25, page 713

Information was added to Step 7: This opens the Painter Options dialog box. Set the Max Strength value to **1.0**, **the Brush Size to 5.0** and close the dialog box. Then paint in the viewport over the vertices on the back of the shoe heel, including those areas that aren't shaded red. **Continue to use the Paint Weights brush and the Weight Tool to alter the weight values for all the shoe's vertices until the entire shoe is red and the vertices in the pant leg are not. You can switch between the leg and ankle bones in the Weight Tools dialog box. Then test the corrected weights by moving the ankle bone again.**

Chapter 25, page 715

In Step 1, "with skin" was added after "Spider skeleton": Open the Spider skeleton **with skin**.max file from the Chap 25 directory in the downloaded content set.

Chapter 26, page 733

Information was added to the end of Step 4: Select any part of the rig again, and click the CAT Motion Editor button (it looks like a cat paw print) in the Motion panel. Select the Globals option in the left pane, click the Path Node button **and pick the dummy object in the viewport.**

Chapter 26, page 733

Step 5 was changed slightly: **With** the dummy object **still selected choose** the Animation→Constraints→Path Constraint menu command, and click the path.

Chapter 27, page 738

In Step 4, "Diffuse" was changed to "Base": Open the Material Editor (by pressing the M key), and create a material with a light blue **Base** color and drag this material to the particle system icon.

Chapter 27, page 739

In Step 4, "Diffuse" was changed to "Base" and "some self illumination" was changed to "an Emission value of 0.4": Open the Material Editor (by pressing the M key), and create a material with a white **Base** color with **an Emission value of 0.4** and drag this material to the particle system gizmo.

Chapter 27, page 743

Step 4 was revised: Open the Material Editor (by pressing the M key), double-click the **Physical Material** in the Material/Map Browser, and then double-click the **Physical Material** node to access its parameters. Name the material **Spark**, set its **Base** color to yellow, and set its **Emission** color to yellow as well. Then drag the material from the Material Editor to the particle system's icon.

Chapter 27, page 743

Steps 6 and 7 were added:
6. Select the Bind to Space Warp button on the main toolbar and drag from the Gravity space warp to the particle system icon to enable the gravity force.
7. Select the Super Spray icon and press the Play Animation button.

Chapter 27, page 748

Step 7 was revised: **Select the Create→Space Warps→Deflectors→Deflector menu command and drag in** the **Top viewport to create** a Deflector **object**.

Chapter 27, page 754

In Step 3, "Quadpatch" was changed to "Quadpatch02": In the Basic Parameters rollout, click the Pick Object button and select the Quadpatch02 object that is positioned directly beneath the vent object.

Chapter 27, page 754

Information was added to Step 4: In the Particle Generation rollout, set the **Use Rate to 40, set the** Emit Stop value to **100** and the Life value to **60** with a Variation of **50**.

Chapter 27, page 754

Step 6 was revised: Open the Material Editor (by selecting the M key), double-click the **Physical Material** in the Material/Map Browser, and then double-click the new node to

access its parameters. Name the selected sample slot **steam**. **Set** the **Transparency value to 0.6. Locate** the Mask **material in the** Material/Map Browser and **connect it to the Transparency channel for the Physical Material. Then, locate and double click on** the General Gradient and the Noise maps in the Material/Map Browser Connect the Noise node to the **Map channel and the Gradient node to the** Mask channel of the Mask node.

Chapter 27, page 756

In Step 3, 20 was changed to 5: Open the Modify panel, and in the Basic Parameters rollout, set the Off Axis Spread value to **5** and the Off Plane Spread value to **90**.

Chapter 27, page 756

In Step 4, 1000 was changed to 50 and 5.0 was changed to 3.0: In the Particle Generation rollout, select the Use Rate option, set the Rate to **50**, set the Speed to **2**, set the Emit Stop to **100**, the Life value to **30**, and the Particle Size to **3.0**.

Chapter 27, page 756

In Step 5, "Sphere" was changed to "Constant": In the Particle Type rollout, select the Standard Particles option and select the **Constant** type.

Chapter 27, page 756

In Step 6, "Standard material" was changed to "Physical Material" and "Diffuse" was changed to "Base": Open the Material Editor by pressing the M key, double-click the **Physical Material** in the Material/Map Browser, and then double-click the new node to access its parameters. Name this material **Jet's Exhaust**, and click the map button to the right of the **Base** color swatch.

Chapter 27, page 760

In Step 4, "Sphere" was changed to "Sphere 20-sides" and 5.0 was changed to 20.0: In the Event 01 box, select the Shape01 action, and in the rollout that appears to the right, set the 3D Shape to **Sphere 20-sides** and the Size to **20.0**.

Chapter 27, page 764

In Step 4, "Birth 03" was changed to "Birth001": In the Event01 node, select the **Birth001** event; in the Parameters panel, set the Emit Stop to **100** and the Amount to **50**.

Chapter 27, page 764

In Step 5, "pane" was added after "depot": Then in the Particle View window, drag the Shape Instance event from the depot **pane** and drop it on top of the Shape event in the Event 01 node.

Chapter 27, page 764

In Step 7, "pane" was added after "depot": In the Particle View window, drag the Collision event from the depot **pane** to the bottom of the Event 01 node.

Chapter 27, page 764

In Step 9, "20 sides" was added after "Sphere": Drag a Shape event to the Event 02 node, and set the 3D Shape to Sphere **20 sides** and the Size to **0.5**.

Chapter 27, page 767

Information was added to Step 6: Select the Particle Flow icon; with the Shift key held down, rotate the icon about 52 degrees **in the Top viewport** and enter **6** for the Number of Copies in the Clone Options dialog box that appears.

Chapter 27, page 781

In Step 2, "Amplitudes" was changed to "Amplitude values": Select the Create→Space Warps→Geometric/Deformable→Ripple menu command. Drag in the Perspective viewport to create a Space Warp object. In the Parameters rollout, set both **Amplitude values** to **4** and the Wave Length to **30**.

Chapter 27, page 787

Information was added to Step 2: Then set the Emit Start to **0**, **the Emit Stop to 100** and the Display Until and Life values to **100** and the Size to **20**.

Chapter 28, page 798

In Step 4, 10 was changed to 1.0: Set the Density to **0.5**, enable the Exponential option and select the Noise Type Turbulence. Then set the Uniformity to **1.0** and the Wind Strength to **1.0** from the Left.

Chapter 28, page 801

Step 5 was revised: Now create a copy of this spotlight for each of the other light spots. To do this, select the spotlight object and **its target and** move **their** pivot to the center of the spaceship, then use the Tools→Array dialog box to create 6 duplicates that circle the underside of the UFO spaceship.

Chapter 28, page 802

Information was added to Step 3: Then mirror the light to the laser on the opposite side of the ship **about the X axis with an Offset value of -24.**

Chapter 28, page 815

Step 2 was revised: Open the Material Editor, and double click on the **Physical Material** in the Material/Map Browser, then double click on the new **Physical Material** node to reveal its parameters. Select a yellow **Base** Color and an equally bright yellow for the **Emission** color.

Chapter 28, page 815

In Step 3, 50 was changed to 200: Select Glow from the list; in the Glow Element rollout, set the Size to **1** and the Intensity value to **200**.

Chapter 28, page 816

Step 2 was revised: Open the Material Editor, double click on the **Physical Material** in the Material/Map Browser, then double click on the new **Physical Material** node to reveal its parameters, and name it **Blue Neon**. Set its **Base** color to blue and its **Emission** color to dark blue. Set the Material Effects Channel to **1**, and apply the material to the sign.

Chapter 30, page 852

In Step 4, "click the Pop Selected button to make all the hair stand out" was deleted : Open the Styling rollout, and click the Style Hair button. In the Utilities section.

Chapter 30, page 861

Step 3 was revised: **Hold down the Shift key** and **drag to the right in the Front** viewport **to** create **a copy** of the dress **outline to** the side of the **original**. **Then** attach the two panels together into a single object.

Chapter 30, page 862

In Step 8, .3 was changed to .5: Set the Offset value for the clothes to **0.5**, and click OK in the Object Properties dialog box.

Chapter 30, page 865

"Jet plane" changed to "prop plane"

Chapter 30, page 865

In Step 2, "jet" was changed to "prop plane mesh" and 100 was changed to 200: Choose the Create→Standard Primitives→Plane menu command, and drag in the Top viewport to create a flat plane object that covers the **prop plane mesh**. Set the Length and Width values to **150** and the Length and Width Segments values to **200** to make the sufficient resolution for the cloth, and drag the plane object upward in the Front viewport, so it sits above the prop plane.

Chapter 30, page 869

In Step 2, "Max" was deleted: Select the Create→Fluids→Liquid menu command to create a fluid emitter object.

Chapter 30, page 872

In Step 4, "Master" was changed to "Base": Select the Solver Parameters panel and choose the Simulation Parameters section, then set the **Base** Voxel Size to 2.0.

Chapter 30, page 874

In Step 1, 100 was changed to 1: Select the Create→Fluids→Liquid menu command to create a fluid emitter object. Set the Emitter type to Plane with Length and Width values of 1.

Chapter 30, page 875

Step 5 was revised: In the Simulation View panel, select the Liquid Attributes panel, in the Motion Fields rollout, click the Pick button and choose the Motion Field object. Then, select the Solver Parameters panel and set the **Base** Voxel Size to 2.0.