

## Autodesk Maya Basics Guide Errata

### Chapter 1, page 29

Lesson 1.6-Tutorial 1: Select Objects:

Step 5 added: 5. Select File, Save Scene As and save the file as **Table legs.mb**.

### Chapter 1, page 30

Steps in Lesson 1.6-Tutorial 2: Transform an Object have been renumbered to continue from Lesson 1.6-Tutorial 1: Select Objects

### Chapter 3, page 85

Lesson 3.7-Tutorial 3: Import SVG content, Step 1 should be Select the **Create**, SVG Command, not Select.

### Chapter 4, page 125

In Lesson 4.5-Tutorial 3: Building Node Dependency, Step 1: Select the File, Open Scene menu command and select the Shark and net.mb file to open, **net.mb** should be **bubbles.mp**.

### Chapter 4, page 125

In Tutorial 3, Step 4: Connect the Output port of the Shark's Translate Z attribute to the Input port of the **Planes's** Translate Y attribute, as shown in Figure 4-42: **Planes's** should be **Bubble's**.

### Chapter 5, page 147

Lesson 5.2-Tutorial 3: Merge Vertices and Edges, step added after step 5: 6. Select the combined object, right-click, and select Vertex from the pop-up marking menu. Drag over all the centered vertices.

### Chapter 5, page 155

Tutorial 1, "and the Z axis Translate value (the third column) to 0.5" deleted from step 4.

### Chapter 5, page 155

Tutorial 1, information added to step 5: Click the Duplicate button. **Set the local Z-axis Translate value to 0.5 in the In-View Editor.**

### Chapter 5, page 156

Lesson 5-3-Tutorial 2, number 3 addition: Select the Edit Mesh, Extrude menu command. **Set the Length value to 0.2 in the In-View Editor.**

### Chapter 5, page 157

Lesson 5.3-Tutorial 3, number 4, information added: Select the Edit Mesh, Extrude menu command. Select the blue Z-axis and drag it away from the cube object to extrude its edges. **Turn off the Keep Faces Together option in the In-View Editor.**

### **Chapter 5, page 157**

Lesson 5.3-Tutorial 3, number 6, information added: Select the Edit Mesh, Extrude menu command. Select the blue Z-axis and drag it away from the cube object to extrude its faces. **Turn off the Keep Faces Together option in the In-View Editor.**

### **Chapter 5, page 159**

Lesson 5.3-Tutorial 5, number 3, information added: Select the Edit Mesh, Bevel menu command. **Set the Fraction value to 0.2 in the In-View Editor.**

### **Chapter 5, page 160**

Lesson 5.3-Tutorial 6, number 4, **Face** deleted: Select the Edit Mesh, Poke menu command.

### **Chapter 5, page 162**

Lesson 5.3-Tutorial 8, step 5, “pop-up options” deleted and replaced: In the **In-View Editor** dialog box, set the Local Translate Z value to 1, the Offset to 0.1 and the Divisions to 5.

### **Chapter 5, page 180**

Lesson 5.6-Tutorial 1, information added to step 4: Set the Offset value to 0.2 and click the Duplicate button. Then, drag with the blue Z-axis manipulator to pull the offset face outward. **Turn off the Keep Faces Together attribute in the In-View Editor.**

### **Chapter 5, page 190**

Lesson 5.8-Tutorial 2, information added to step 4: Select the Face Component mode and click on the Connect tool, then with the Shift key held down select the top row of faces along the side of the torso and continue around in a circle to mark the hole for the arm. **Press the Enter key to create the edges for the hole.**

### **Chapter 5, page 190**

Lesson 5.8-Tutorial 2, number 7: “Extrusion” changed to “Extrude” and “Channel Box” changed to “In-View Editor”: Click on the **Extrude** tool and drag outward away from the torso to create the arm. In the **In-View Editor**, set the number of Divisions to 5, as shown in Figure 5-62.

### **Chapter 5, page 196**

Lesson 5.9-Tutorial 1 title changed: Smooth Torso Arms

### Chapter 5, page 196

Number 7, “**when**” changed to “**where**”: Select and pull the two faces outward **where** the chest is located to give the upper torso some shape.

### Chapter 6, page 206

Lesson 6.1, Tutorial 3, number 2, “plane” changed to “cylinder”: Press the f key to zoom in on the selected **cylinder** object.

### Chapter 6, page 206

Lesson 6.1-Tutorial 3, number 4, word added to sentence: Moving the cursor over the cylinder surface shows the size of the Radius and an arrow pointing out from the surface shows the Max Displacement **direction**.

### Chapter 6, page 207

Lesson 6.1-Tutorial 4, step 1 changed and 2 deleted: **1. Select File, Open Scene and open the file named Sweeoped sphere.mb.**

### Chapter 6, page 223

Words “shape” and “cylinder” changed in step 6: All interior lines that make up the **circle** and the **cube** are displayed as dashed lines.

### Chapter 7, page 268

Lesson 7.6-Tutorial 1 step 1, “Toolbox” changed to “Quick Layout Buttons”: Click on the Four View button from the **Quick Layout buttons** and select Top View panel and press the spacebar to maximize the viewport.

### Chapter 7, page 271

Lesson 7.6-Tutorial 4: Step 4 deleted.

### Chapter 8, page 281

Lesson 8.1-Tutorial 2, information added to step 4: Choose the Deform, Nonlinear, Wave, **Options menu** command and set the Amplitude to 0.03 and the Wavelength to 0.3., **then click the Create button.**

### Chapter 8, page 285

Lesson 8.2-Tutorial, word added to step 2: Select the cylinder object and choose the **Deform**, Paint Weights, Nonlinear, Options menu command at the bottom of the menu under the Weights section.

## Chapter 8, page 291

Lesson 8.4-Tutorial 1: Step 5 deleted.

## Chapter 9, page 311

Lesson 9.1-Tutorial 1, information added to step 5: In the Attribute Editor, **select the Phong1 node and** type the name Shiny red for this material.

## Chapter 9, page 311

Lesson 9.1-Tutorial 1, step 7 changed from “Select the Windows, Rendering Editors, Render View Menu command. In the Render View window that opens, choose the Options, Render Using Maya Software menu command, then click the Render Current Frame button at the left end of the Render View toolbar” to “Select the Render, Render Using Maya Software menu command, then choose the Render, Render Current Frame menu command.”

## Chapter 9, page 313

Lesson 9.1-Tutorial 3, information added to step 2: In the Attribute Editor, **select the Blinn1 node and** click on the Create Render Node button for the Color attribute.

## Chapter 9, page 313

Lesson 9.1, Tutorial 3, this text should be deleted from step 6: Although a bump map has been added to the sphere material, no change is shown in the view panel.

## Chapter 9, page 313

Lesson 9.1, Tutorial 3, information added to step 7: Select the **Render, Render Using, Maya Software menu command, then choose the** Render, Render Current Frame menu command.

## Chapter 9, page 327

Step 8: “Renderview” changed to “viewport”: The sphere object is updated with the orange transparent material in the **viewport** window, as shown in Figure 9-25.

## Chapter 9, page 328

Step 4 information changed from “Click to create the Anisotropic material node and drag the Anisotropic Shading Group output port and drop it on the Inputs port for the Layered Shader node in the Work Area.” to  
“Click to create the Anisotropic material node, **select the Layered Shader node and** drag the Anisotropic **node with the middle mouse button to the area underneath the Sample in the Hypershade's Attribute Editor.**”

Step 7 deleted.

Step 10 “Render view” changed to “viewport”: The resulting layered material includes an elliptical highlight--compliments of the Anisotropic material--a normal circular highlight from the Phong material, and a gradient ramp of colors from the Ramp Shader material in the **viewport** window, as shown in Figure 9-26.

### Chapter 9, page 334

Step 3 information added: Click on the Blinn, **Crater**, and **Grid** material nodes in the Create Bar.

### Chapter 9, page 334

Step 6 changed, new information added: **Click on the Blinn1 node and select the Create Render Node button for the Map attribute in the Bump/Normal Mapping section of the Hypershade's Attribute Editor. Select the Noise material node in the Create Bar.**

**A Noise node connected to a Bump2D node that is connected to the Normal Camera port on the Blinn1 node is automatically added to the Work Area.**

### Chapter 9, page 335

Step 4, number changed: Connect the Out Color port to the Color port on the Lambert2 node in the Work Area.

Step 5, information added: **Select the File1 node and** click on the Load File button in the Attribute Editor and select the Coast from Diamond Head.jpg file and click the Open button.

Step 7, number changed: Select the cube object in the view panel, right-click on the Lambert2 material in the Browser pane in the Hypershade and select Assign Material to Selection from the pop-up menu.

Step 8, “Lambert1” changed to “Lambert2” and “in the Render View window” deleted: With the Lambert2 material selected in the Hypershade, drag the Ambient Color attribute halfway toward the right.

All sides of the cube are wrapped with the image file texture, as shown in Figure 9-36.

### Chapter 9, page 344

Step 3, information added: **Select the Blinn1 node and** click on the Color attribute in the Attribute Editor and choose a green color.

### Chapter 9, page 345

Step 2, “place” replaced with “plane”: Select the **plane** object and choose the Modify, Convert, Displacement to Polygons menu command.

### Chapter 9, page 360

Step 3, information added: **Select the Blinn1 node and**, click on the Create Render Node button for the Color attribute in the Attribute Editor and select the File node.

### Chapter 9, page 362

Step 3, information added: **Select the Blinn1 node and**, click on the Create Render Node button for the Color attribute in the Attribute Editor and select the File node.

### Chapter 10, page 383

Step 2, word added: Click on the **Orange** Lightning Brush icon in the Paint Effects, Electrical section of the Content Browser.

New step 3 added: Select the Generate, Template Brush Settings menu command. Set the Global Scale value to 3.0.

Step 4 changed from "Select the Generate, Template Brush Settings menu command." to "Drag a vertical line in the view panel to create some lightning."

Step 9 changed to just "Repeat Steps 5-8 with the colors green, yellow, and red."

New Step 10 added: **Click on the Render Settings button on the Status Line and select the Maya Software option from the Render Using drop-down list, then click on the Render Current Frame button on the Status Line.**

The rows of lightning change **color** from left to right **in the Render View window**, as shown in Figure 10-17.

### Chapter 10, page 384

Step 5, word added: Select the **Generate**, Paint Effects, Template Brush Settings menu command.

### Chapter 10, Page 384

Step 10 changed to "10. Click on the Render Settings button on the Status Line and select the Maya Software option from the Render Using drop-down list, then click on the Render Current Frame button on the Status Line."

Step 10 changed to Step 11:

11. Select File, Save Scene As and save the file as **Daisies with shadows.mb**.

### Chapter 10, Page 385

Step 3, word added: Select the **Generate**, Paint Effects, Template Brush Settings menu command.

### Chapter 10, Page 386

Step 6 changed to “6. Click on the Render Settings button on the Status Line and select the Maya Software option from the Render Using drop-down list, then click on the Render Current Frame button on the Status Line.”

Step 6 becomes Step 7: “7. Select File, Save Scene As and save the file as **Explosion.mb.**”

#### **Chapter 10, Page 395**

Step 6 changed to “6. Click on the Render Settings button on the Status Line and select the Maya Software option from the Render Using drop-down list, then click on the Render Current Frame button on the Status Line.”

Step 6 changed to Step 7: “7. Select File, Save Scene As and save the file as **Flaming sphere.mb.**”

#### **Chapter 10, Page 396**

Step 5, word added: Click on the Lightning **Red** Brush icon in the Paint Effects, Electrical section of the Content Browser.

#### **Chapter 10, Page 396**

Step 8 changed to “8. Click on the Render Settings button on the Status Line and select the Maya Software option from the Render Using drop-down list, then click on the Render Current Frame button on the Status Line.”

Step 8 changed to Step 9: “9. Select File, Save Scene As and save the file as **Cloud and lightning sphere.mb.**”

#### **Chapter 10, Page 399**

Step 5 changed to “5. Click on the Render Settings button on the Status Line and select the Maya Software option from the Render Using drop-down list, then click on the Render Current Frame button on the Status Line.”

Step 5 changed to Step 6: “6. Select File, Save Scene As and save the file as **Curly hair sphere - short.mb.**”

#### **Chapter 10, Page 400**

Step 3 changed to “3. Select the Generate, Paint Effects, Template Brush Settings menu command. Change the Global Scale value to 1.0.”

The rest of the steps should be renumbered:

1. Drag in the view panel to create a bunch of light bulbs.
2. Select the Modify, Convert, Paint Effects to Polygons menu command.

All the light bulbs are now polygon objects, as shown in Figure 10-35, and you can edit them using the Edit Polygons menu options.

3. Select File, Save Scene As and save the file as **Polygon light bulbs.mb.**

## Chapter 11, page 419

In Step 4, “move the camera and aiming point” was deleted and replaced with “change the light settings.” It should read “Click on the Display, Show, Light Manipulator menu command. The default manipulator lets you **change the light settings.**”

## Chapter 12, page 439

Step 12, “turns the selected keys red and” deleted, so it should read: Dragging over the set keys with the Shift key held down displays some arrows that you can use to move or scale the selected keys.

Step 13 changed to “13. Click on the Select by Object Type button in the Status Line.”

The last two steps were renumbered:

14. Drag the Time Slider marker back and forth.

The sphere falls to the base plane where it is squashed as it impacts with the plane object, as shown in Figure 12-10.

15. Select File, Save Scene As and save the file as **Falling sphere.mb**.

## Chapter 12, Page 446:

Step 5 changed to: “5 Select the Visualize, Ghost Selected menu command.”

The last two steps were renumbered:

6. In the Animation Controls, press the Play Forward button.

The animation loops over and over with ghosting enabled, as shown in Figure 12-17.

7. Select File, Save Scene As and save the file as **Airplane with ghost.mb**.

## Chapter 12, Page 463

Step 3, information in bold was added: Drag the Time Slider to frame 10. Rotate the sphere back into place next to the other sphere. **Select the Key, Set Key menu command again.**

Step 4, information in bold was added: Select the last sphere in the row. **Select the Key, Set Key menu command.**

Step 8, information in bold was added: Click on the **Insert** Keys Tool in the Dope Sheet toolbar and drag with the middle mouse button the Rotate Z key in the first column of keys to Frame 30. **Set the value in the toolbar to 0 and select the Keys, Convert to Key menu command.**

Step 10, information in bold was added: With the **Insert** Keys Tool button selected, drag the Rotate Z key in the second column with the middle mouse button to Frame 30. **Set the value in the toolbar to 0 and select the Keys, Convert to Key menu command.**

Step 11, information in bold was added: Then drag the Rotate Z key in the first column with the middle mouse button to Frame 40. Then edit the value for the last key in the Value field in the toolbar to match that of the first key, to -53.4 **and select the Keys, Convert to Key menu command.**

## Chapter 12, page 463



Steps 4-13 were renumbered:

4. Select the last sphere in the row. Select the Key, Set Key menu command
5. Drag the Time Slider to frame 20. Rotate the sphere away from the other spheres. Select the Key, Set Key menu command.
6. Select the Window, Animation Editors, Dope Sheet menu command.  
The dope sheet displays all of the keys for the sphere as black rectangles.
7. Expand the nurbsSphere8 object and then expand the Rotate channel to see all the rotation keys.
8. Click on the Insert Keys Tool in the Dope Sheet toolbar and drag with the middle mouse button the Rotate Z key in the first column of keys to Frame 30. Set the value in the toolbar to 0 and select the Keys, Convert to Key menu command.  
This creates a new key with the same value as the one in the first column in frame 30.
9. In the view panel, select the first sphere object again and expand its channels in the dope sheet until the Rotate Z channel is visible.
10. With the Insert Keys Tool button selected, drag the Rotate Z key in the second column with the middle mouse button to Frame 30. Set the value in the toolbar to 0 and select the Keys, Convert to Key menu command.
11. Then drag the Rotate Z key in the first column with the middle mouse button to Frame 40. Then edit the value for the last key in the Value field in the toolbar to match that of the first key, to -53.4 and select the Keys, Convert to Key menu command.  
The additional keys cause the spheres to swing back and forth.
12. Click on the Play Animation button to view the resulting animation, as shown in Figure 12-38.
13. Select File, Save Scene As and save the file as **Animated Newtons cradle.mb**.

## Chapter 12, Page 464

Step 4 changed to “Expand the NurbsSphere1 object in the left panel until the TranslateY channel is visible.”

Step 5 changed to “Select the Move Keys Tool in the toolbar and drag the TranslateY keys to the right to align them with the sound file.

The dope sheet shows the selected keys aligned with the start of the audio file, as shown in Figure 12-39.”

## Chapter 13, page 471

Step 2, “Joint tool” changed to “Create Joints”: Select the Skeleton, **Create Joints** menu command.

Step 4, “to the right” deleted: Click again near the center of the view panel to create a torso joint, and then again to create a leg joint and again to create a right foot joint.

Step 10, “left” changed to “right” and “and rotate into place” added: Drag the new foot joint to the **right** with the Move tool **and rotate it into place**.

## Chapter 13, Page 481

Step 3 changed to “3. Right click on the pelvis joint and select Set Preferred Angle from the pop-up marking menu.”

Steps 4-6 renumbered:

4. Click on the pelvis joint and again at the bottom of the left foot joint.
5. Repeat Step 3 for the right foot.  
IK handles are created for each foot that move the body as the foot is moved. The left IK handle is shown in Figure 13-15.
6. Select File, Save Scene As and save the file as **Simple IK.mb**.

### Chapter 13, Page 500

Step 4, number added: Select the Source drop-down list and choose the Pointing1 option to apply the motion capture to the new rig.

### Chapter 13, Page 507

Step 5, word added: Select the nCache, Create **New** Cache, nObjects menu command.

### Chapter 13, Page 508-509

In Step 2, “Create interactive groom splines” changed to “XGen Editor”: Select the hilly object and select the Generate, XGen **Editor** menu command.

“This adds groom splines to the entire Plane object” changed to “This **opens the Getting Started with XGen dialog box.**”

Steps 3-10 renumbered:

3. Click on the Create New Description button. In the Create XGen Description dialog box, name the new description, **grass**, and click the Create button.

All the settings for the new XGen description appear in the interface.

4. Select the Primitives tab and set the Density value to 10.0. In the Primitive Attributes section, set the Length to 2.0 and the Width to 0.05.

Grass splines are made thick enough to cover the entire mesh.

5. Click on the Modifiers tab, then click on the Add Modifier button in the upper right corner of the panel and choose the Noise option.
6. Click on the Preview/Output tab, in the Output Settings section, select the Arnold Renderer from the Renderer drop-down list.
7. Select the Windows, Rendering Editors, Hypershade menu command. In the Browser panel, select the hairPhysicalShader1 material and change the Root and Tip Colors in the Attribute Editor to green. Then close the Hypershade.
8. Select the Windows, Rendering Editors, Render Settings menu command and choose the Arnold Renderer from the Render Using drop-down list. Then, close the Render Settings dialog box.
9. Select the Arnold, Lights, Skydome Light menu command, then click on the Render Current Frame button in the Status Line.

A dense green layer of grass is added to the hilly object and rendered in the Render View window, as shown in Figure 13.42.

10. Select File, Save Scene As, and save the file as **Grassy hills.mb**.

## Chapter 14, page 520

Step 8 changed from “Open the Render Attributes section of the Attribute Editor. In the CloudsShape node, select the Cloud option for the Particle Render Type attribute.” to  
8. Select the Particle Size section and set the Radius to 0.3, then open the Shading section of the Attribute Editor. Select the Cloud option for the Particle Render Type attribute and set the Opacity value to 0.1.

Step 9 changed from “Below the Particle Render Type attribute, click on the Current Render Type button.” to

9. Select the Windows, Rendering Editors, Render Settings menu command. Select the Maya Renderer from the Render Using drop-down list and click the Render Current Frame button in the Status Line.

Step 10 changed from “Set the Radius value to 0.15.” to

10. Select File, Save Scene As and save the file as **Cloudy globe.mb**.

Steps 11 and 12 deleted.

## Chapter 14, Page 521

Step 6 had additional information added: Select the Snowflake object **and scale it down with the Scale tool**, hold down the Shift key, and select the particles.

Step 7 changed to “Select the nParticles, Instancer menu command.

All the particles are now instances of the original snowflake, as shown in Figure 14-9.”

Step 8 changed to “Select File, Save Scene As and save the file as **Snowstorm.mb**.”

## Chapter 14, Page 522

Step 7, information added: Set the Cycle attribute to Sequential and the Cycle Step Units to Frames. **Then, set the Cycle Step Size to 10.**

Step 9, “for each frame” deleted from the end of the sentence: As you drag the Time Slider, the particles switch back and forth between the football and the normal sphere objects.

## Chapter 14, Page 529

Step 4 information added: In the Distance/Direction Attributes section, set the Direction X value to 1.0, the Spread value to **0.1, and the Speed value to 100.**

Step 5, word added: Select the Modify, Transformation Tools, Show Manipulator **Tool** menu command.

## Chapter 14, Page 530

Step 3, information added: In the Emitter Options dialog box, select Surface from the Emitter Type drop-down list, **set the Rate to 10**, enable the Scale Rate By Object Size option, and set the Speed value to **20**. Then click the Create button.

## Chapter 14, Page 535

Steps 1-11 changed:

1. Select the Fields/Solvers, Vortex menu command.
2. Select the nParticles, Create Emitter menu command.
3. In the Attribute Editor, select Omni from the Emitter Type drop-down list and set the Rate to 1000.
4. Drag the Emitter icon slightly upward using the Move tool.
5. Select the Windows, Outliner menu command. Hold down the Ctrl/Command key and select the nParticle object followed by the Vortex object.
6. Select the Fields/Solvers, Assign to Selected menu command.
7. Drag the Time Slider to see the particles move out from the emitter.
8. Select the nucleus1 object in the Outliner and set the Gravity to 0 in the Attribute Editor.
9. Select the vortexField1 object in the Outliner and set the Magnitude to 50.
10. Set the Frame Range to 200 and drag the Time Slider to see the spiraling particles.  
The particles spiral around the Vortex field icon, as shown in Figure 14-22.
11. Select File, Save Scene As and save the file as **Spiral galaxy.mb**.

## Chapter 14, Page 536

New Step 8 added: Select the original bee object and rotate it so the bees face the hive.

The next step is labeled Step 9: "Select File, Save Scene As and save the file as **Hive goal object.mb**."

## Chapter 14, Page 541

Information added to Step 4: Then move the Uniform field just behind the cue ball and set its Direction attributes to 0,0,-1 **and its Magnitude to 50**.

## Chapter 14, Page 546

Step 4 deleted and changed to "Select the nParticleShape1 node in the Attribute Editor, in the Particle Size section, set the Radius to 0.4, and in the Shading section, choose Spheres as the Particle Render Type."

## Chapter 14, page 547

Step 6 deleted. The remaining steps were renumbered:

6. Select the particles, hold down the Shift key and select the pinball box, and then select the nCloth, Create Passive Collider menu command.
7. Drag the Time Slider to see the particles.  
The particles bounce around the box as they collide with the walls of the pinball box, as shown in Figure 14-33.
8. Select File, Save Scene As and save the file as **Bouncing particles.mb**.

## Chapter 14, Page 554

Step 5 changed: With the plane object selected, choose the nCloth, Create nCloth menu command.

Step 9 changed: With the plane object selected, open the Attribute Editor and select the **nClothShape1** node. Change the Bend Resistance value to 1.0 and the **Bend Angle Dropoff** value to 2.0.

#### **Chapter 14, Page 560**

Step 1, information added: Select the FX menu set from the drop-down list **at the left end of the Status Line**.

#### **Chapter 14, Page 561**

Step 1, information added: Select the FX menu set from the drop-down list **at the left end of the Status Line**.

Step 2, "Create Pond" deleted: Select the Fluids, Pond menu command.

Step 3, "Effects, Pond" deleted: Select the Fluids, Create Wake menu command.

#### **Chapter 14, Page 570**

Step 2, word added: With the curve selected, choose the Effects, **Flow**, Create Curve Flow menu command.

#### **Chapter 15, page 578**

Tutorial 2, Step 2, word added: Select the File, **Set Project** menu command from the main interface.

#### **Chapter 15, Page 578**

Tutorial 2, Step 3, information added:

3. Locate the folder where you want to save the rendered scene to and click the OK button.

**If the selected folder doesn't have a project definition file, then a dialog box appears. Click the Create Default Workspace button.** The path in the Render Settings dialog box is updated to this new path.

#### **Chapter 15, Page 587**

Step 3, information added: **Select the Anisotropic1 node in the Attribute Editor** and click on the Color swatch in the Attribute Editor and select a bright red color.

#### **Chapter 15, Page 590**

Step 4, "Project, Set" changed to "Set Project": Select the File, **Set Project** menu command. Choose the folder in which you want to save the rendered files and click the OK button.

Step 12, "Current Frame" changed to "Sequence": Right-click on the Perspective view and choose the Render, Render **Sequence** menu command.

## Chapter 15, Page 600

Step 6, “Diffuse” changed to “Base”: In the aiStandardSurface node in the Attribute Editor, set the **Base** Color to red and the Specular Weight to 0.25.

## Chapter 16, page 609

Step 3, “Script” changed to “Command”: Select the **Command**, Execute menu command.

Step 5, “Move command and choose the script” replaced with “Command”: Select the **Command**, Execute menu command (or press the Ctrl/Command+Enter hotkey).

Step 4, “Polygons” changed to “Modeling”: Select the Edit Mesh, Merge to Center menu command from the **Modeling** menu set.

## Chapter 16, Page 610

Step 5, “Selected” changed to “Script”: Drag over the commands in the upper pane of the Script Editor to select them and choose the File, Save **Script** menu command.

## Chapter 16, Page 611

Step 4, “Selected” changed to “Script”: Select the commands in the top pane of the Script Editor. Select the File, Save **Script** menu command.

Step 5 changed: The script commands are executed and the sphere's vertices are extruded again, as shown in Figure 16-7.

Step 6 changed to “Select File, Save Scene As and save the file as **Sphere with extruded vertices.mb.**”