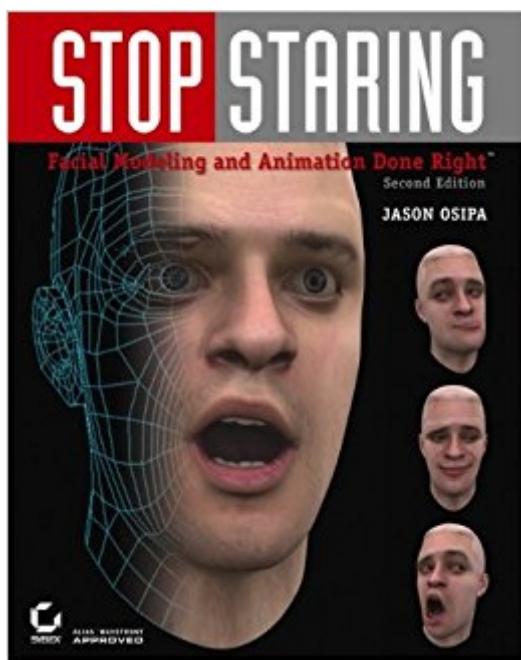


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# Stop Staring: Facial Modeling And Animation Done Right



## Synopsis

Breathe life into your creations With detailed examples, high-quality professional images, and a touch of humor, this is the fully revised and updated second edition of Jason Osipa's best-selling book on facial animation. You'll learn the basics of design, modeling, rigging, and animation-while mastering exciting new techniques for stretch-and-squash deformation, advanced blend extraction, and the latest software tools. Walk through the author's detailed analysis of sample animations and discover how to add nuance and sophistication to your designs. Full of insights drawn from years of professional experience, this book provides the focused and practical information you need to create believable facial animations. Learn visimes and lip sync techniques Construct a mouth and mouth keys Explore the process of facial landmarking Master the cartoon techniques of squash and stretch Harness the latest advanced blend extraction tools Create interfaces for your faces Understand skeletal setup, weighting, and rigging Control faces with the book's powerful rig and learn how skin moves to make various shapes and expressions Master powerful stretch-and-squash (and squoosh!) techniques Featured on the CD Fine-tune your facial animations with the techniques demonstrated on the companion CD. Content includes tutorial files, lip sync samples, models, textures, and more. Note: CD-ROM/DVD and other supplementary materials are not included as part of eBook file.

## Book Information

Paperback: 384 pages

Publisher: Sybex; 2 edition (May 7, 2007)

Language: English

ISBN-10: 0471789208

ISBN-13: 978-0471789208

Product Dimensions: 7.4 x 0.7 x 9.2 inches

Shipping Weight: 1.9 pounds

Average Customer Review: 4.3 out of 5 stars 54 customer reviews

Best Sellers Rank: #1,063,795 in Books (See Top 100 in Books) #69 in Books > Arts & Photography > Fashion > Models #179 in Books > Computers & Technology > Graphics & Design > 3D Graphics #415 in Books > Computers & Technology > Graphics & Design > Desktop Publishing

## Customer Reviews

Lips, brows, frown lines--they're all in motion in an expressive face. Stop Staring analyzes

facial structures and movements and shows animators how to enliven the faces of their characters. The author, whose own handsome head (in modeled form) graces the cover, is an experienced animator currently working on *The Sims*. He writes with a dry wit and a confidence born from experience. The book is friendly but also loaded with content and precise in its directions. "I am by no means God's gift to animation, but I do pretty well at making a talking head look like a living one, not just a set of gums flapping." This is not a how-to manual, but a richly detailed guide to achieving the right movements for a given situation and emotion. The companion CD includes all the pieces readers will need in order to work along with the text: models (both realistic and stylized &toon characters), lip-synching samples, finished Quicktime movies, and even a copy of Maya Personal LE. (More info and some movies can be found at [jasonosipa.com](http://jasonosipa.com).) Readers move from "Getting to Know the Face," to synching audio, working on the mouth, eyes, and brows, and rigging. Osipa has created a methodology for facial animation that gets results and makes the process fun. The book can be used as a step-by-step guide for learning new skills or finessing techniques, or as a reference book for troubleshooting specific expressions (for example, "happy eyes," "frustration," and "sneers" are all in the index). Although the projects are presented using Maya, the concepts involved pertain to animation in general. There are lots of production tips and, in Chapter 13, case studies using five scripted scenes. Readers can even begin with this last chapter, watching the movies (they're funny!) and enjoying Osipa's debates as he works through animating his face telling a lame bartender joke or a sassy &toon gal weighing the pros and cons of pink and blue bows. This hip writer knows what he's talking about, even when it's his own animated mug that's doing the talking! --Angelynn Grant --This text refers to an out of print or unavailable edition of this title.

"A breath of fresh air to both students and industry professionals alike." -- Owen Hurley, Director (*Casper's Haunted Christmas*, *Barbie in the Nutcracker*, *Barbie as Rapunzel*) "Readers new to these techniques are spared the frustration of feeling overwhelmed ..." -- Jason Schleifer, Senior Animator, Weta Digital "Stop Staring is a refreshingly practical book on animation, loaded with useful information for animators, artists, and designers." -- Will Wright, Game Designer --This text refers to an out of print or unavailable edition of this title.

I am a 3d professional artist for a long time, I have to say I have read hundreds of books, watched hours of training videos, read pages of internet tutorials anything related to 3d animation. No other training material comes even close to things I have learned reading this book. It is a treasure that

you have to keep somewhere close to your desk as a reference, whether you are modeling a character head, building blend shapes or rigging . I have used the techniques successfully in many projects. I thank Jason Osipa for writing this book and for teaching me how to build superior 3D characters. This is my second SS book, I also have the first edition. This 2nd edition is a lot different then the first.

I recently finished a big project that required sync and realistic facial expressions, and reading this book was like being bathed in a pure, heavenly light. Osipa guides you through the creation of numerous plausible blend shapes and helps you avoid the most common errors. Before I bought this, I was doing everything wrong. The range of emotion that this system is capable of expressing is near total, and certainly enough for any project I can think of short of a major motion picture. Don't make the same mistakes I did the first time around. Unless you have years of instruction on human anatomy in motion under your belt, buy this book before you attempt any kind of lip sync or serious facial animation. It will save you from the pain of building inaccurate shapes and watching your character painfully contort into each of them to strain out an expression. The information Osipa provides on lip sync in the age of computer animation is very, very valuable to someone like myself who has tried to sync in the past and failed. The facial rig that the book provides in the attached CD and the automatic scripts that apply it are, alone, worth twice the modest price of the book. I have a lot of marginally useful books on 3d that contain just enough information to cash in, but this resource is clearly heartfelt. Osipa wants to teach you how it is done and his easygoing style makes it a pleasure to read.

Brilliant concepts and discussion of details, but somewhat slow in painting the big picture. He never really comes out and says it, so I will. The end result is a control rig for 40 blend shapes, each painstakingly hand drawn and tuned. The state of the art doesn't allow shortcuts; I don't think it ever can or will. If you can accept that all 40 shapes are needed to model the range of human facial expression, this book is for you. Osipa makes a compelling argument that each is necessary; guides you through the modeling to make it possible; and wraps up with an elegant rig to control and manage them all. The result is a talking head, simply amazing in its range and control of nuance. Still, 40 heads per character is a huge investment. Is it worth "Doing Right?" Or can you continue to fake it? Buy the book; play with the rig; and find out for yourself.

it's good!!

I can highly recommend this book to every character animator. Jason's approach to facial animation is different, but very intuitive. And thanks to the CD that comes with it you can clearly see the high quality you can get out of his facial animation setup. I love the book because I work with Maya, and if you are a Maya user you will get a lot of sweet things out of the book. But of course Jason's method is not about which button to use in what software. He simplified all the current approaches to facial animation and put his own twist to it, and that's the strength of the book. It's not different just to BE different and attract new readers, the way he works makes sense and the results are impressive. A must buy!

I used to use Morph targets and blend shapes previously, although the way it's done in this book is amazing. When you get your character finally rigged up using this method you will praise Jason for enlightening the world. It makes facial animation a breeze and above all, FUN. Plus the controls just "feel" so good. The Modelling theories are also quite good. Just doing it properly once to any character should be enough to give 3D enthusiasts the foundation for better work in the future. I have bought a lot of books about 3D from in the last 3 years and currently study a degree in Animation and let me tell you - this book is the best there is.

This book gives you a new way of working around lipsync. If you have been syncing for sometime and it's the part of animation you have trouble with, or if it takes a large portion of your time this book is something you should consider. I previously was going about animation of lipsync in a way, that wasn't particularly wrong, but was much slower, and less efficient, and all and all produced poorer results. I highly recommend this book.

I knew before purchasing that this book was centered around Maya, and understandably so, as it is the industry standard. However, as a trueSpace user I found this book to be very useful. We can't exactly set up rigs and controls the way Jason does in Maya, but the theories and other ideas presented in the book hold true no matter what application you are using. If you are serious about lipsync / facial animation, I highly recommend this book. And also check out Keith Lango's tutorial: [...]

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