

3d racing games unlocked

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The Daily Mail reported on 5 May this year that: "Half an hour after seeing the film Alice in Wonderland in 3D, Josh James blacked out on his way home and rolled his car. Could 3D have been to blame?"James certainly thinks so, and many newspapers seem to share his opinion. In recent months we've been bombarded with alarming stories about 3D, from tales of 3D monitors and movies damaging our eyesight to The Sun's claims that some Nintendo 3DS users "even reported seeing web pages in 3D after switching from the console to a PC."With manufacturers' own safety warnings suggesting pregnant women, children and drinkers should avoid the technology, it's no wonder that some people are concerned. But is there any substance behind the scares, or are people seeing problems that aren't really there?Screen-related scares like these are nothing new, and sometimes there's real substance to people's concerns. For example, the advice that you shouldn't sit too close to the TV dates back to May 1967, when General Electric admitted that poor shielding meant some of its TV sets emitted dangerously high levels of X-ray radiation.As Time magazine reported, "Because the radiation was directed downwards, [Public Health Service] officials noted that most viewers would probably not be harmed. But they worried about children sitting on the floor near TV sets placed on tables or shelves. X-rays shooting through vents in the bottom of such sets could produce serious eye damage within an hour."The problem was fixed 44 years ago, but we're still warning children about sitting too close to screens today - although our focus has shifted to concerns about our children developing 'square eyes' from televisions, computer monitors and games consoles. Sitting too close to any screen for too long can certainly cause eyestrain, but it doesn't do any permanent damage. It won't make a child myopic (short-sighted), but a child who is developing myopia may well start sitting closer to the screen so he or she can see it better.That leads to understandable confusion between causation and correlation: sitting too close was a symptom of the problem, not the cause of it. Could the same confusion be happening with 3D?What the papers sayAccording to The Sun, the 3D effect in Nintendo's 3DS has made lots of gamers ill. "Fans besieged gadget websites and Twitter to complain of dizziness, headaches and sickness after playing the hand-held device for just a few minutes," it reported.According to the Daily Mail, "Studies show that in up to 20 per cent of viewers, [3D] could even induce physical sickness," while Fox News claimed that "From Hollywood studios to Japanese TV makers, powerful business interests are betting 3D will be the future of entertainment, despite a major drawback: it makes millions of people uncomfortable or sick."Fox News claims that these problems affect one in four viewers; the Daily Mail, one in five; The Sun, "thousands" of "furious gamers". Is any of this actually true?The short answer is no. The Sun's claim that thousands of goggle-eyed 3DS owners returned their handheld consoles was quickly debunked by Nintendo and our sister magazine T3, which discovered that GAME had received just five complaints, and that Nintendo's return rates were actually lower than with previous launches.Fox News eventually admitted that its one in four figure came from an "unscientific, online survey" that didn't find 3D made one in four people sick; it found that one in four people who filled out the survey had felt "uncomfortable or sick". That's a big difference.The Daily Mail story was based on a single study of just 39 people, none of whom were actually sick. It's clear that some exaggeration is happening, but that doesn't mean 3D doesn't cause problems. It can, and it does.A dangerous dimension?There are three key concerns about 3D. The first is that it could make you ill, causing symptoms like severe headaches, fatigue and nausea. The second is that it could cause disorientation, leading to events like Josh James' car crash. The third concern is that it could damage children's vision.Of the three, there's no doubt that the first and second concerns are valid; we can get the same symptoms from simply looking at 2D displays, reading books and staring through car windscreens at the road ahead. Focusing on a single point for too long fatigues the eye muscles and causes eyestrain. Its symptoms can include headaches, dizziness, carsickness, light-headedness, nausea, blurred or double vision and concentration problems.The disorientation Josh James described sounds like a particularly severe case of such strain, but while it was unpleasant and dangerous for him, such symptoms are very rare.The main factors in eyestrain are the length of exposure and the distance from the screen, but another factor can be the refresh rate of the screen you're looking at. Some people are sensitive to low refresh rates in 2D as well as 3D, and if they're wearing a set of 120Hz active 3D glasses then they're experiencing 60 flashes per second per eye as the glasses' lenses darken and brighten. Faster glasses with a higher refresh rate can help to reduce the effect.Another factor could be the nature of 3D itself, as Larry Benjamin, Chair of the Education Committee for the Royal College of Ophthalmologists, explains."The main principle of 3D imaging is to send one view of a picture to your left eye and a different view of the same scene to the right, which your visual cortex will then put together as a perception of an object with depth," he says. It's a trick, but it doesn't work on everyone."Approximately 2-3 per cent of the population can't see 3D because of early onset squint, or an eye problem that develops later in life - and you need good vision in both eyes to be able to see 3D," Benjamin says. "This is because the vision in each eye is slightly different. You can test this by looking at the same object with one eye covered and then looking at it with the other eye covered - the image shifts very slightly. The theory is that this helps us judge depth and distance better."Remember the Daily Mail story? If you go digging, you can find the study it was based on: Measuring Visual Fatigue and Visual Discomfort Associated with 3D Displays.The study found that for people with good binocular vision (GBS), 3D didn't cause any problems at all. However, people with moderate binocular vision (MBS) "are more susceptible to visual complaints associated with stereoscopic displays."A later study by the same authors, An Exploration of the Initial Effects of Stereoscopic Displays on Optometric Parameters, concludes: "When healthy adult subjects with normal binocular vision viewed text images at 3-metres in extreme 3D display settings for a short period of time there were no clinically significant mean changes in optometric test variables compared with 2D viewing."Of all the potential problems with 3D, this is the big one. If your binocular vision isn't perfect, 3D images may appear blurry - and that will soon have you reaching for the Nurofen. But that's as bad as it gets.As Larry Benjamin puts it: "You cannot damage your eyes by watching a 3D film, but if you spend an excessive period of time doing so, you may get a slight headache because of eyestrain." Here I'll be talking about the process of creating ReY, a character that I made for the Beyond Human challenge on ArtStation. I decided to develop my own video game character design, and here I will take us from concept art to final render. Eventually I even did a few animations for ReY; she's a character for a game, after all, so she has to be 'alive'.I really like characters designed by Anna Cattish (opens in new tab) and Jamie Hewlett (opens in new tab), so I took these as a kind of base for my own design - which won the challenge (opens in new tab). I was also focused on the Overwatch style in my workflow, and I strongly recommend you guys take a look at it. 32 inspiring examples of 3D art (opens in new tab)I used mostly ZBrush, aside from some hard-surface parts. Here I switched to 3ds Max instead, because it's more comfortable for me. I also did retopology and the character's pose sketch in 3ds Max, and GoZ was a great help here.Download the files (opens in new tab) for this tutorial.01. Block in proportionsStart with spheres and cylinders then build from there Usually, in the very beginning, I use spheres and cylinders. Then with the Transpose tool and Move brush I build primary masses and proportions of the character. It's beneficial here to think about famous Disney movies, and you can also find tons of references on the ArtStation website.Anatomy matters, even when you're making a stylised character You should always remember anatomy. Keep in mind where bones and muscles should be, and how it all works. This is important even when you are creating a cartoony stylised character. All main shapes and proportions are based on real anatomy, and when you do it right, you can then move on and play with proportions. For example, you can increase the character's head and eye size, or make their legs longer.03. Add uncomplicated clothesDon't waste time labouring over more detail than you need Here I keep using primitives to create stuff like clothes, accessories, hair and so on. At this point, it would be a good idea to decide how many details you'd like to use in your design - as a stylised character it doesn't have to be 'noisy' or too complex.04. Use polygroups and DynaMeshPolygroups will make your life a lot easier You can create a hand as a single object and add fingers to it using CurveTube or cylinders. Then you can use DynaMesh to combine all of that with Polygroups (just activate Groups in the DynaMesh settings). Different Polygroups will be helpful later on when creating a pose for your character.05. Call on useful brushesA good collection of standard brushes is essential for pain-free modelling I often use standard brushes like ClayBuildup, Move, Dam Standard and hPolish. Very rarely I use Standard, Clay, TrimDynamic, Inflate, Move Topological, Pinch, Layer or CurveTube. Also, I would recommend you to download Orb brushes (opens in new tab). For polypaint I use Pen A or create my own brushes - it depends on the purpose.06. Create the hairMake some hair using whatever package works best for you There are several methods when it comes to making the hair. You can create hair using generators in Maya and 3ds Max (see our post on Maya tutorials (opens in new tab) for Maya tips) or use FiberMesh in ZBrush. Also, you can bake or just draw hair on a plain surface with an alpha channel. Personally, I prefer to create hair using CurveTube, and when the first shape is finished, I use hPolish to give it some smoothness and to adjust the shape.07. Adjust clothesMake edges lie correctly on the form with ZRemesher Here I use Mask Lasso and Extract. You can adjust shapes using the Move brush. At this point, I use ZRemesher to make edges lie correctly on the form. Sometimes I begin with creating some folds or use guides to make a mesh. 08. Create foldsSome folds in clothing look good, but you won't need too many You can use Marvelous Designer as a starting point, but I prefer to use Orb Cracks, to make the folds exactly how I want them. Remember, our character is stylised, so don't make it too realistic by adding too many folds.09. Make hard surfacesSimilarly, don't go too mad with flaws in your hard surfaces I did base meshes in 3ds Max and finalised them in ZBrush. Bumps, cracks, scratches - but you have to know when to stop. I also used ZModeler to crease edges. 10. Add texturesSubstance Painter's a straightforward way to start adding textures When retopology and UVs are done, we can finally take care of textures. I love Substance Painter for its simplicity and massive number of instruments. I prefer a Spec/Gloss workflow because it gives more options for working with materials. 11. Time to bakeUse these settings to ensure a great bake For baking, I usually use the following settings. Antialiasing 8x8 only for Normal, W normal, Curvature and Position maps. Antialiasing for AO and global AO so that I can combine them in Photoshop.Get Adobe Creative Cloud here (opens in new tab)12. Design colour schemesA strong palette will make all the difference to your character At the very beginning I just fill everything with a flat colour, and then I try to find more interesting colours for my character. There is tons of information about palettes and colour theory (opens in new tab) on the internet. You can then find a picture that looks good and simply pick some colours directly from it. Keep in mind that Substance Painter works in sRGB colour space, and that the colour you have chosen may be not as bright. After that I adjust Specular and Glossiness for each piece. I try to keep my materials list organised and straightforward.13. Throw in a little noiseThe barest layer of noise will break up your colours nicely You can add a little noise to solid colours by using Procedural maps. Set the Overlay or Multiply blending mode with 3-10% opacity. It will give a nice effect of non-uniform colour. You can also use this method for Glossiness. Use gradients to easily bring in some secondary colours Gradients help with adding some secondary colours to your main ones. Create a solid layer with a secondary colour through a gradient mask which you can draw by hand or use projection. 15. Include scratches, edges and dirtSubstance Designer's mask generators are ideal for giving clothes a worn look Here I add a worn effect to the clothes. By using the Curvature map, I create shabby borders and add some dirt to the seams. There are a lot of cool Mask Generators in Substance Painter. For example, you can add some warp distortion to make the seams look more exciting and then drop a Grunge mask with multiple on top of it. 16. Paint the skinThere are more colours to human skin than you think; use them! There are tons of colours on the human body and skin. In the skin tone I'm using there's orange tan, pink hands, darker elbows, yellowish bones that you can sometimes see through the skin, bluish areas under the eyes, rosy cheeks, and red lips and nose. So, you have to keep all that in mind. Tip: I use a red Emissive map with a very low opacity to fake some kind of SSS effect. 17. Bake some lightingBake some lighting into your model I like the Baked Lighting filter. By using it, you can adjust basic lights and shadows just like in hand-painted textures! You can play with the filter settings, such as the colours of the light sources and blend mode variations. 18. Add final detailsFinish things off with a few ropey tats To finalise my character, I added some tattoos on her skin. It's a mixture of sci-fi and stick n' poke. At some point, I was going to add more dirt, so I even created a custom brush alpha. But in the end, it all turned out too noisy, and I used it only with a low opacity level. 19. Give them cool hairGive the hair a good glossy Overwatch look I like how hair looks in Overwatch, so I tried to create something similar. Anisotropy works well for the highlights on hair. To use it you need to create a Position map, and also a good Glossiness map to make highlights less solid.Use Anisotropy on your metal and fiddle with the settings until it looks good For metallic parts I also use Anisotropy. But here it's much easier; just activate Anisotropy in material in Marmoset Toolbag and play with the settings.21. Rig and skinUse a Biped rig in 3ds Max (unless you're using Maya) I rigged in 3ds Max using Biped and I created some additional bones for the hair and clothes. The weapons also had their own bones. I don't want to offend anyone who uses 3ds Max, but this was my last rig and last animation made in this program. I have now switched over to Maya. 22. Animate your characterOnce your model's rigged you can have fun animating it Usually I will fix the final character's pose in ZBrush, but this wasn't the case with ReY because I was planning to create a few short animations in order to make my character more alive. I eventually created a set of standard animations such as Idle, Attack and Run.23. Adjust materials in Marmoset ToolbagWhen you're done, adjust the materials and light in Marmoset Toolbag Well, we're almost at the end! Now you can open your model in Marmoset Toolbag and adjust materials and light. There's nothing tricky, but you have to remember that Marmoset Viewer does have some limitations.This article was originally published in 3D World (opens in new tab), the world's best-selling magazine for CG artists. Subscribe to 3D World here (opens in new tab).Related articles:

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