

V-RAY FOR 3DS MAX ESSENTIALS

Prerequisite: Working knowledge of Windows, basic knowledge of 3DS MAX.

Time: (6) Sessions – 4 Hours per session, mornings 9:00am-1:00pm or afternoons 1:00pm to 5:00pm

OBJECTIVE

This course introduces you to the essentials of V-Ray for 3DS MAX covering several topics that are indispensable for enhancing architectural design.

TOPICS INCLUDE

UI & VFB

- The lessons in this category provide an overview of V-Ray's components, what they do, and where to find them in the interface.
- User Interface – A guide to the most commonly used V-Ray components
- Frame Buffer – What the V-Ray Frame Buffer is, and its most useful features

RENDER ENGINES

- This section covers the two main rendering engines of V-Ray.
 - V-Ray RT – How to use V-Ray RT as an ActiveShade renderer, and how to set it up to render animations.
 - V-Ray Production – An overview of the standard V-Ray rendering engine, and how to use it.

SAMPLING

- Sampling – An in-depth explanation of how to optimize antialiasing and render times.

LIGHTING

- V-Ray Light – The most commonly used settings of the V-Ray Light.
- V-Ray Ambient Light – An overview of the settings of the V-Ray Ambient Light.
- V-Ray Dome Light – The workflow to generate Image Based Lighting with the V-Ray Dome Light.
- V-Ray IES Light – How light profiles and V-Ray's IES light can create realistic lighting.
- V-Ray Sun and Sky System - Set up day time illumination with the V-Ray's Sun and Sky system.

GLOBAL ILLUMINATION

- GI Introduction. The theory of tracing global illumination, and the technical differences between the different GI Engines in V-Ray.
- GI for Exterior Scenes – The workflow for setting up GI for Exterior Scenes.
- GI for Interior Scenes – The workflow for setting up GI for Interior Scenes.
- Caustics – How to generate sharp photon mapped caustics.
- GI for Fly-Through Animations – Optimize the rendering of fly-through animations.

CAMERA

- Physical Camera – Physical Camera settings, and how they affect the exposure of the rendered image.
- Physical Camera: Motion Blur and Depth of Field – How to use Motion Blur and Depth of Field effects, and how to balance the exposure of the rendered image.

NEW YORK

214 West 29th Street
New York, NY 10001

BOSTON

2 Oliver Street
Boston, MA 02110

PHILADELPHIA

1617 JFK Boulevard
Philadelphia, PA 19103

888-768-7568

MICROSOLRESOURCES.COM

SHADING

- V-Ray Material – V-Ray material settings, and how to use them to simulate a wide range of real world materials.
- V-Ray SSS Materials – V-Ray FastSSS2 and V-Ray Skin materials, and how to use them to create translucent or sub-surface scattering materials.
- V-Ray 2-Sided Material – V-Ray 2-Sided material, and how to use it to create thin translucent materials such as fabric or paper.
- V-Ray Blend and Bump Materials – How to create more complex materials.
- Random Color Techniques – How the V-Ray Multi Sub texture and the V-Ray User Color node can generate random colors in a shading network.

VOLUMETRICS

- V-Ray Aerial Perspective and V-Ray Environment Fog atmospheric effects in an exterior scene

DYNAMIC GEOMETRY

- V-Ray Displacement – Adding fine detail to scenes with the V-Ray Displacement Modifier.
- V-Ray Proxy – Optimize high poly count scenes with V-Ray's Proxy geometry.
- V-Ray Instancer – Instance multiple V-Ray Proxy geometries with the help of a ParticleFlow system and the V-Ray Instancer helper.
- V-Ray Fur – Generate realistic grass with V-Ray Fur.

RENDER ELEMENTS

- V-Ray Render Elements – How to split the rendered image into render elements and combining them in compositing.