



“Menu Mechanics”

From September 10th, 2013, @ 6:40pm

To create a ‘Menu’ is the focus of this work; such that, we have observed the only way to make this *Menu* is to teach the reader what an ‘Ingredient’ is, and how such an *Ingredient* is ‘Cooked’. This is an academic text {as such, it is a long and deep read requiring your undivided attention}; such that, it gives you the formulas for computation; it is noted that one is counseled NOT to ‘try this at home’; the process of determining the events herein are one of a team effort - where {given the matter under calculation} the respective Jackalope officer assists you. Extensive consideration has been given to the economic plight of the consumer <our audience / the reader>; such that, we regard the formulas (and methodologies) hereof to be for the express purpose of ‘Maximizing Utility’ {both yours and ours}.

As we ponder and consider the nature of your proposed construction process, we observe a near reverse order - which is not to suggest the ‘Normal’ order is somehow better. Here the promo video proposed is advanced to the 1st position - where it is “Normal[ly]” {and, I use this word loosely} at (or towards) the end of asset creation. This is a fundamental causative nature - which is precisely the difference between a game’s promo detail and the lack of detail in the game; in few specific instances <After Earth>, the game’s promo has limited (or zero) representation in the game; such that, the promo behaves like a movie advertisement - which leaves the watcher dissatisfied with the movie having created expectations unmet.

Again - as one considers this *Normal* status-quo: The production of a promo video in a latter position, as opposed to 1st here, is illustrated {by reality} to present negative consequences. Therefore, it is reasonable to observe positive attributes do exist, in doing the promo video first.

In this *Normal* production process, perhaps it is an entity’s poor comprehension of financial structures {in conjunction with poor design concept from the beginning} that perpetuates this *Normal* environment. In our stated methodologies / functionalities (and possessed / professed abilities), Jackalope is to be - in such a position - as to be able to comprehend {more} fully ANY a financial structure, and we are to - from conception - conceive (and produce within) a more *Utility Maximizing* design concept.

EQUATION

Cost (or ‘Price’ per ‘Job’) is equal to the ‘Concept Art’ <“CA”> - which is a function itself - plus other events - which are equal to zero (0) until CA is complete {See “Rule #3” for clarification, below}.

$$\begin{aligned} &P_j \quad \{“j” \mid j \geq 1, \text{ \& j = ‘Job’}\}; \\ &\bullet \bullet \bullet, 1^{\text{st}} \text{ assignment} = \text{Promo Video}; \\ &P_1 = CA + 3D(0) + Unwrap(0) + Texture(0) + Rig(0) + Animate(0) + Render(0). \\ &2^{\text{nd}} \text{ assignment} = \text{Low-Level Gaming}; \\ &P_2 = P_1 + GDD(0) + Asset\ Management(0) + Programming(0) + \text{In[Ex]ternal Testing}(0). \end{aligned}$$

It is incumbent upon the writer hereof (and it is equally prudent) the formation of the equations be explained thoroughly. Indeed, this is a Jackalope intellectual property; however, the performance of the equation is beyond {simply} the knowledge thereof; in this way, the reader’s experience with the equation is similar / equivalent to [dieting](#); such that, many individuals know the appropriate methods by which one: Diets, Manages Portions, Eats Natural Foods, and/or Exercises. Indeed the paradigm: Individuals are aware of the most appropriate ways to lose weight, but the act of knowing (and being aware) is NOT what sheds the pounds, of fat; it is the performance / execution of the knowledge - where the motives are correct / proper {not manipulating to others or self} and not deferring in happiness, as one is to have happiness in all things.

We set before you, at your ‘Dining’ table {to encourage a most excellent *Dining* experience - which is a function of atmosphere, lighting, sound, temperature, and - of course - that which you taste}, a ‘low-fat’ *Menu*; such that, this *Menu* is an 11” x 17” tabloid print. The quality of *low-fat* is a metaphor illustrating the absence (or the least amount) of ‘Waste’ - where *Waste* is the misuse of time and money {such a shame is *Waste*}.





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What is “CA”?

CA is a composition of ‘Labor-Hours’ <“Lhr”> and ‘Edits’ <“Ed”> - where *Edits* <a unit of measurement> are a function of *Labor-Hours*, and CA <per job> is defined by the ‘Examples’ <“Ex”> provided; such that, these *Examples* (and the combinations thereof) are the basis of how this initial *Price* is determined; thus:

- *Examples* {At present, this is the best operational methodology!}:

Labor-Hour <the Cost-Driver, “Lhr”> and Artistic Creative Licenses <“ACL”> {due the laborer - which is the artist} increases as the client goes down this list. And - consequently, our expectation of any a client having units of edits <“Ed”> increases {thusly}, in conjunction. In this way, CA illustrates itself to be a function of parts / elements causing said “*composition*”: Labor-Hours + allotted Number of Edits.

$$\begin{aligned} \text{Lhr} &= \$__0.00 \\ &\text{(refer to Pricing Chart; such that, this is a discounted price)} \\ \text{Ed} &= 4\bullet(\text{Lhr}) \end{aligned}$$

1. Exact {Least ACL}:
[10•(Lhr) + ½•(Ed) = 12•(Lhr)]
 - Owned IP, of the proposed client:
 - As we’re examining *Concept Art*, this is - most generally - photography (or an otherwise ‘Captured’ image),
 - Occasionally, the client provides its ‘Self’ {for digitization / scanning}, its statutes, its structures, its paintings, and other like *Owned IP*,
 - In limited - very specific - instances, CA = 2•(Lhr); such that, the Client provides us ALL CA - where this provision is subject to CVIA agreeing the supplied materials are adequate for the next aspect / element of production {in general, this is the migration to 3D modeling / sculpting};
 - Public Domain w/o restriction:
 - Occasionally, the client provides action figures / MRI or CT scans (and X-Rays with and without Contrast not violating the provisions of HIPPA) / statues / paintings / blue prints and the like,
 - In limited - very specific - instances, CA = 2•(Lhr); such that, the Client provides us ALL CA - where this provision is subject to CVIA agreeing the supplied materials are adequate for the next aspect / element of production {in general, this is the migration to 3D modeling / sculpting};
 - Public Domain w/ restriction:
 - Historic Art & Artifacts:
 - Jackalope reserves the right to require ‘Indemnity’, in writing, before asset constructed from CA is rendered - which is before release;
 - IP of some other entity {many restrictions}:
 - IP of some other entity to be modified per instruction; such that, Weird AI is an example;
 - Indemnity required, in writing, before asset constructed from CA is rendered - which is before release.
2. Approximate:
[15•(Lhr) + 2•(Ed) = 23•(Lhr)]
 - Using the attributes of “Ex:1” <above>, the client proposes the creation of CA with an approximate statement of, “*Design for me / us something like...*”;
3. ‘This’ + ‘This’ = “That”:
[20•(Lhr) + 3•(Ed) = 32•(Lhr)]
 - “That” is without a representation directly;
 - In this approach, the client has an idea, but is unable represent it specifically (i.e. “*Directly*”); instead, the client says - approximately: “*Hey, make me something that is part this and part this, and it looks like (and behaves like) this...*”; such that, the approach is ‘Indirect’ - where the laborer is approaching the “That” sideways - which is subjective (and it is this “*subjective[ness]*” that requires the allotted three units of “Ed”).
4. A Discussion {Most ACL}:
[30•(Lhr) + 4•(Ed) = 46•(Lhr)]
 - This process is highly textual and vocal {one of notes submitted and taken - where recordings of conversations (and the transcription thereof) are paramount in maintaining continuity and focus}, as attributes of “Ex:3” <above> are limited or unavailable, for we are in the realm of ‘Imagination’.



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Of course, the CA is also a ‘Combination’, of the above; as such, the equation for CA is more exactly described by the following - where, at the CVIA’s discretion (in any given “ß” chunk), the “Ex” defaults to the higher quantity hour position in situations of *Combination*, as there is no other observed reasonable accounting method available; hence, no “&” (just the “or”).

$$CA = \sum_{\beta=1}^n (Ex_{1,2,3, \text{ or } 4})_{\beta} ; \text{s.t.},$$

“ß” ≥ 1 and goes to “n” - where the size of “n” is determined by the CVIA. A ‘Storyboard’ has “ß” chunks.
“ß” is the occasion of ‘Beta’ - which, as in programming, is to symbolize a test version (Such is a *Storyboard*, yes? **True!**).

“*Skeleton & Bucket**”: The *Storyboard* process {in general} is one that involves aspects of each “Ex”, to one degree or another. Additionally, there is a very good ground-rule to have well established:

* Benjamin’s word visual from our phone conference 9/2/13 @ 6pm EST

RULE # 1: It is reasonable (and appropriate) for additional edits {beyond that which is aforementioned and allotted} be billable separately; every effort is afforded to keep the costs - to the client - at a minimum - which is the excruciating detail herein. It is {therefore} the recommendation of Jackalope, as we desire to have the fewest number of editing sessions (and the maximum number of labor hours available for our other considerations): You <the Client> are to be as thorough Mentally, Textually, and Physically as you are capable, as it is in the financial mitigative interest of the YOU to do so.

NOTE {on Ru:1.a}: Jackalope bares the responsibility of getting the number of *Labor-Hours* correct. Where Jackalope artists have *labor-hours* beyond the aforementioned “*Ex:Lhr*”, those hours are the responsibility of Jackalope, and the costs are not passed-on to the client. This is quite the opposite the matter of *Edits*, as the client determines the number of Edits - which is an aspect of the reasoning for the existence of the unit of measurement ‘Edit’.

Proper (and appropriate) CA yield the most accurate calculation of 3D ‘Assets’; such that - as Natsume reminds: “Every ‘*Space*’ - within the *3D* construct - filled by an architecture is an Asset”, the “n” of (Ex)_ß gives us an idea of the minimum number {such that, we’re looking at the total number} of Assets <“α”> {not the total per “ß”}, and it is a “*minimum*” in that the “ß” chunks {per ‘Job’} themselves - more than occasionally - contain some number “α”, of Assets, greater than one (“>1”); therefore,

Each “ß” contains at least one “α”; s.t., α ≥ 1.

RULE # 2: There is no 3D in CA; “α” are constructed from a well conceived CA.

RULE # 3: There is no 3D production until the CA is finalized - which is why its value is zero until CA is complete.

RULE # 4: The respective counting ‘Quantities’ for each follow this “α” ≥ “ß” = “n_j”.

$$CA = \sum_{\beta=1}^n (Ex_{1,2,3, \text{ or } 4})_{\beta} \overset{\text{yields}}{\Rightarrow} \{Q\alpha \mid \alpha \geq \beta = n_j\} \overset{\text{s.t.}}{}$$



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What is “3D”?

With CA clearly determined - where consideration for ‘[Feature-Creep](#)’ is given, and - as coding commences - the foundation is robust and capable of additional features), the estimation of “ α ” (and the construction thereof) begins. Just as “Ex” had four (4) unique qualities defining how the parameters for CA are determined, the “ α ” of 3D comes in - at least - two (2) forms {‘**Sculpt**’ & ‘**Model**’}; such that, each **α -form** <“k”> has a maximum of three positions, on the ‘**Level of Detail**’ <“LoD”> - which determine detail {the number of [Polys](#)}:

Models <“m”> Only*

* = No units of “Ed” are estimated here below for the very reason that the CA is to be a complete representation for Asset build.

As a unit of “Ed” is requested, it is billed separately; such that, a half unit is the minimum available for purchase & / or billing.

1. **Foreground** { most detailed = $\uparrow$ Poly; s.t., an “ α_k ” having a “c > 1” starts in the highest Polyform down }:

[“($\alpha_{k|m}$)_F” = 20•(Lhr) + (0)Ed*]

- $c_F = 1$; s.t., $c(\alpha_{k|m})_F = 20\bullet(\text{Lhr})$,
- $c_{F+M} = 1.5$; s.t., $c(\alpha_{k|m})_{F+M} = 30\bullet(\text{Lhr})$,
- $c_{F+M+B} = 1.75$; s.t., $c(\alpha_{k|m})_{F+M+B} = 35\bullet(\text{Lhr})$,

2. **Mid-ground:**

[“($\alpha_{k|m}$)_M” = 10•Lhr + (0)Ed*]

- $c_M = 1$; s.t., $c(\alpha_{k|m})_M = 10\bullet(\text{Lhr})$,
- $c_{M+B} = 1.5$; s.t., $c(\alpha_{k|m})_{M+B} = 15\bullet(\text{Lhr})$,

3. **Background** { least detail = $\downarrow$ Poly }:

[“($\alpha_{k|m}$)_B” = 5•Lhr + (0)Ed*]

- $c_B = 1$; s.t., $c(\alpha_{k|m})_B = 5\bullet(\text{Lhr})$;

s.t., an alpha “k” given “m” in the position of “c” singularly <“($\alpha_{k|m}$)_c”> is representing a “k” Asset having different LoD phases - which applies to gaming {not promo videos}, and “c” denotes ‘Coefficient’ position:

- 1 = F,M, or B ONLY,
- 1.5 = (F+M) or (M+B), or
- 1.75 = F+M+B.

NOTE {the math here is implicit}: Poly’s - having a multi-LoD presence - start at their highest form.

Sculpts <“s”> Only*

* = No units of “Ed” are estimated here below for the very reason that the CA is to be a complete representation for Asset build.

As a unit of “E” is requested, it is billed separately; such that, a half unit is the minimum available for purchase & / or billing.

1. **Foreground** {An “ α_k ” having a “c > 1” starts in the highest Polyform down - where in ‘Sculpts’ there is only ‘Foreground’}:

[“($\alpha_{k|s}$)_F” = 40•Lhr + (0)Ed*]

- $s\bullet c_F = 1$; s.t., $c(\alpha_{k|s}) = 2(20) \Leftrightarrow 40\bullet(\text{Lhr})$,
- $s\bullet c_{F+M} = 1.5$; s.t., $c(\alpha_{k|s}) = 2(30) \Leftrightarrow 60\bullet(\text{Lhr})$, &
- $s\bullet c_{F+M+B} = 1.75$; s.t., $c(\alpha_{k|s}) = 2(35) \Leftrightarrow 70\bullet(\text{Lhr})$.

NOW: As each subsequent “ β ” chunk - in the CA - is produced, it has the ability to contain “($\alpha_{k|m/s}$)”; such that, the “ α ” is already built; this brings about the use of the ‘Theorem of Uniqueness’:

That which is not a ‘Copy’ (and that which is original having never existed before) is ‘Unique’, and anything that is a ‘Copy’ can only be a Copy of something Unique; such that, there exists one and only one “ α_k ” per “j”, and this is defined by “ $\exists$!”.

RULE # 5: As “ β ” chunks go from one (1) to “n” (and “ $\exists !\alpha_k$ ” is in a previous “ β ” chunk), the “ α_k ” is not rebuilt / recharged in the proceeding “ β ” chunk, each unique “ α_k ” is reused.



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That stipulated: A “**β**” containing an $(\alpha_{k|m/s})_F$ whose coefficient is “1” {such that, a subsequent “**β**” - *form the CA* - is observed as having the “**M**” &/or “**B**” form}, the “**F**” is built in the initial “**β**” and the lower forms are built in a latter “**β**”.

However, a “**β**” containing an “ $(\alpha_{k,m/s})_{M \text{ or } B}$ ” {such that, a subsequent “**β**” - *form the CA* - is observed as having the “**F**” &/or “**M**” higher Poly forms}, the “**F**” &/or “**M**” is built in it’s highest “**β**” requiring form during the initial “**β**” in which the “ $(\alpha_{k,m/s})_{M \text{ or } B}$ ” presents itself; such that, the latter “**β**” already has the “ $\exists! \alpha$ ” built. This does result in the earlier “**β**s” having higher installment costs; however -*proportionally (and respectively)*, it decreases the cost of subsequent *Betas*, as “**β**” goes to “**n**”.

RULE # 6: Where possible, Jackalope examines - *with the express assistance of the client* - the nature of “**α**” being readily available for download {having ‘DRM-Free’ status} or purchase {having ‘DRM-Free’ or unrestricted licensing}; such that, the ‘3D Packets’ are able to be utilized ‘As-Is’ (or be slightly modified - subject to any license agreements associated thereto). The CA tells us about the usefulness (or lack thereof) of any a *Packet*, as the matters of consistency regarding ‘Lighting’, ‘Shading’, ‘Theme’, and ‘Style’ (to name a few) are highly restrictive and limit the use (and availability) of *Packets*.

RULE # 7: An “**α**” is either a *Model* or a *Sculpt*; it is NOT both. A *Sculpt* is twice (2x) the *Lhr* of a *Model* - specifically (and only) “ $(\alpha_k)_F$ ”.

NOTE <Ru:7.a>: It is inefficient (and preposterous) to employ / allocate the resources of *Sculpt[ing]* in making *Mid* and *Background* “**α**”.

The **TOTAL** for a “j” = $\sum \{3D\}_\beta$
A Price for a single $(3D)_\beta = \sum_{k=1}^{\mu} \{ (c(\exists! \alpha_m))_k + s(c(\exists! \alpha_s))_k \}_\beta$; s.t.,
 $\beta=1$

μ = the # of “β” from the CA going to “n” yields the total cost / price of 3D.
 μ = the # of “α” in a β chunk - where “β” goes to “n”.

it is entirely reasonable the matter of installment payments {per completion 'Phases' on 'Jobs' - where such is permissible} be a method well addressed by the concepts of “β”, as each occasion of “β” marks the completion of a Phase.

A 'Sculpt' is twice (2x) the Lhr of a 'Model' - specifically (and only) “ $(\alpha_k)_F$ ”.

$\forall$ “β” - in a given “j”, an $(\alpha_{k|m}) \neq (\alpha_{k|s})$; s.t.,
a “j” here is a single ‘Concept’ or the ‘Dynasty’ of said *Concept*.

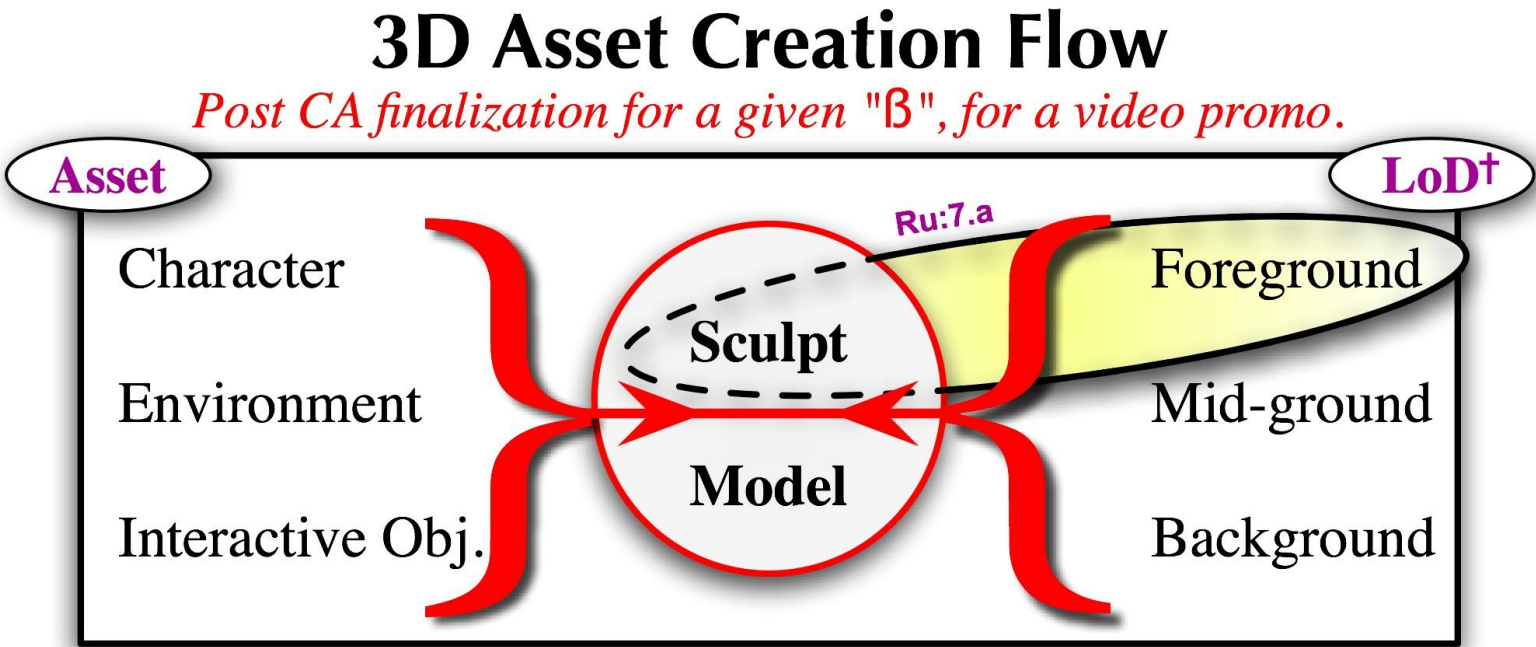
“c” is a descriptor that gives “ α_k ” its value in **Labor-Hours** - given an “F”, “M”, &/or “B” position.
“s=2”, at this juncture, as such is at Jackalope’s discretion to change, is the determiner which limits the permutation of an “ α_k ” to “F”, per “Ru:7.a”.

Some “α” are more detailed than other “α”; some “α” are:

- ‘Characters’: Some have ‘Closeups’ and others do not; such that, the ones that are not *Closeups* do not require the same level of detail as those main *Characters*;
- ‘Environments’ include ‘Static’ terrain having a *Fore*, *Mid*, and *Background* subject matters - *whether landscapes or cityscapes or inside a room-scapes*; these require attention to detail like that associated with the *Characters*;
- ‘Interactive Objects’ that are manipulated by an “α” {such that, they are ‘Dynamic’ - not *Static*} require special consideration and are usually highly detailed, and it is necessary to consider exactly “HOW” the *Object* is experienced by the *Character(s)* and viewed by the end-user; such that, the computer running the experience is able to do so without ‘Lag’ / Problems.

Storyboarding correctly {though the CA} permits discussions on - *for instance* - trees always being twenty feet (20’) away - which permits the detail <the number of Polys> to be kept low. And - *where the tree is experienced in the distance*, it is a candidate for a ‘2D-Billboard’ moving with the character leaving only one side of construction viewable; this {too} keeps the work on the processor to a minimum. A well envisioned CA gives its holders a checklist of phenomenal value.

So for each “α”:



One of these... ➡ is one of these... ➡ is singularly positioned*.

* = Within a given "β" - for a game, the assets which move **LoD** have multiple forms - which assist in the computer processing the least amount of **Polys**.

† = "Level of Detail"

Ru:7.a It is inefficient (& preposterous) to employ / allocate the resources of **Sculpting** in making **Mid** and **Background** "α".

Next: We address the matters the matters / formulas of...
 ‘Unwrapping’ + ‘Texturing’ + ‘Rigging’ + ‘Animating’ + ‘Render’. As stated, *at the beginning:*

“Cost (or ‘Price’ per ‘Job’) is equal to the ‘Concept Art’ <“CA”> - which is a function itself - plus other events - which are equal to zero (0) until CA is complete (See “Rule #3” for clarification, below).

$$\begin{aligned}
 &P_j \quad \{“j” \mid j \geq 1, \& j = \text{‘Job’}\}; \\
 &\therefore, 1^{\text{st}} \text{ assignment} = \text{Promo Video}; \\
 &P_1 = CA + 3D(0) + Unwrap(0) + Texture(0) + Rig(0) + Animate(0) + Render(0).”
 \end{aligned}$$

As we have analyzed herein, the more current representation of the formula is thus:

Payment without Installments.

The **TOTAL** for the 1st "j" = $P_1 = \sum_{\beta=1}^n (Ex_{1,2,3,\&/or\ 4})_{\beta} + \sum_{\beta=1}^n \{3D\}_{\beta} + \left\{ \begin{array}{l} + \text{Unwrap} \\ + \text{Texture} \\ + \text{Rig} \\ + \text{Animate} \\ + \text{Render} \end{array} \right\}$

Given size {subject to CVIA's discretion},
 Installment Payments are surrounding "β" chunks.

Edited by: Natsume & Thomas

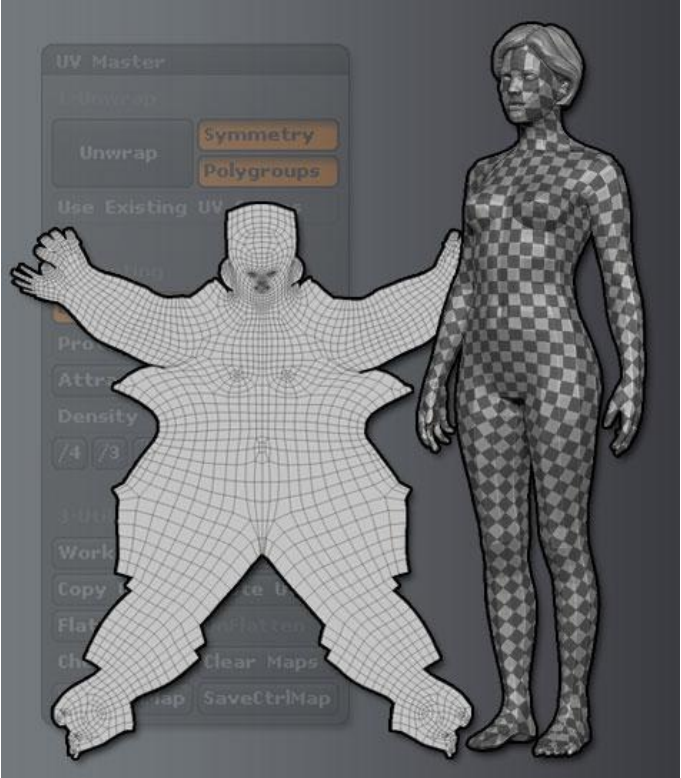
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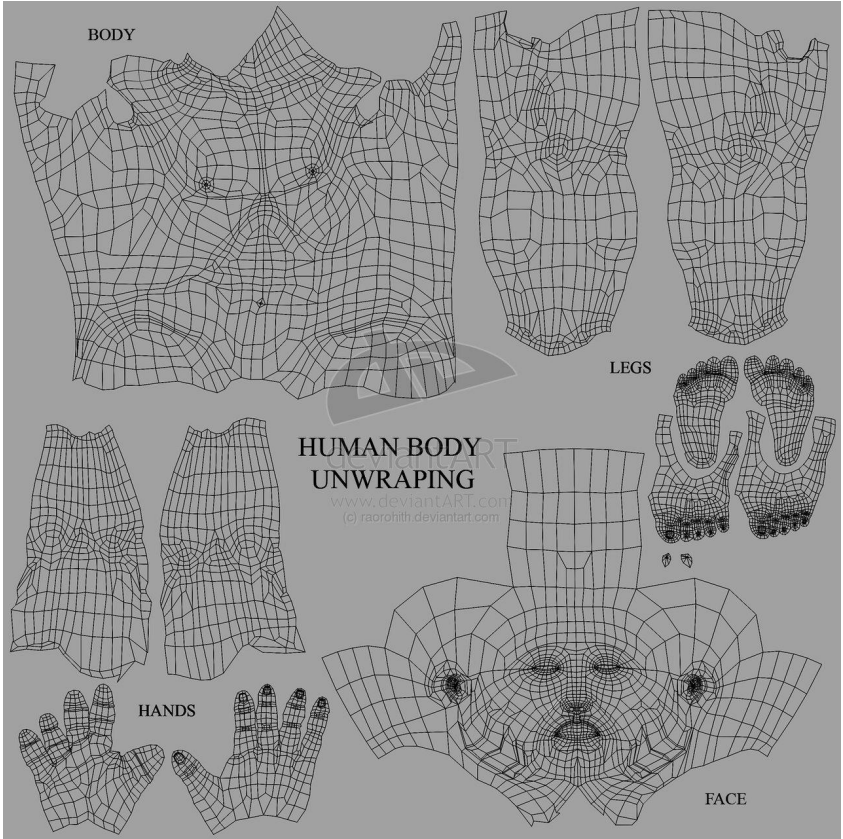
Herein we continue with the phase of ‘Unwrap’.  = Image is to be “changed”.



 A sample female form...



 One side of a symmetrical clothing set.



 Male form unwrapped...

Unwrapping is respective to each “ α_k ” and its position of “LoD”. ***NOTES***



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this is a labor intensive task - which prepares for the phase of texturing; such that, it is imperative the individual unwrapping (and the individual texturing - where not the same person) communicate precisely what one is expecting from the other; such that, all the work of unwrapping and texturing refers to the CA.

The Fore to the Mid loses polys - which cause warping ... so each “ α_k ” is to be unwrapped separately...

note the video promo only has ONE position, and the video game has multiple... address this topic above...



6:36pm

Facial Rigging and facial animation are on the same level as regular rigging and animation respectively, but completely billed separate - they are not required on all rigged/animated models, and are a whole other body as far a time spent rigging/animating.