

Will Keirle

Games Arts-3D

Production

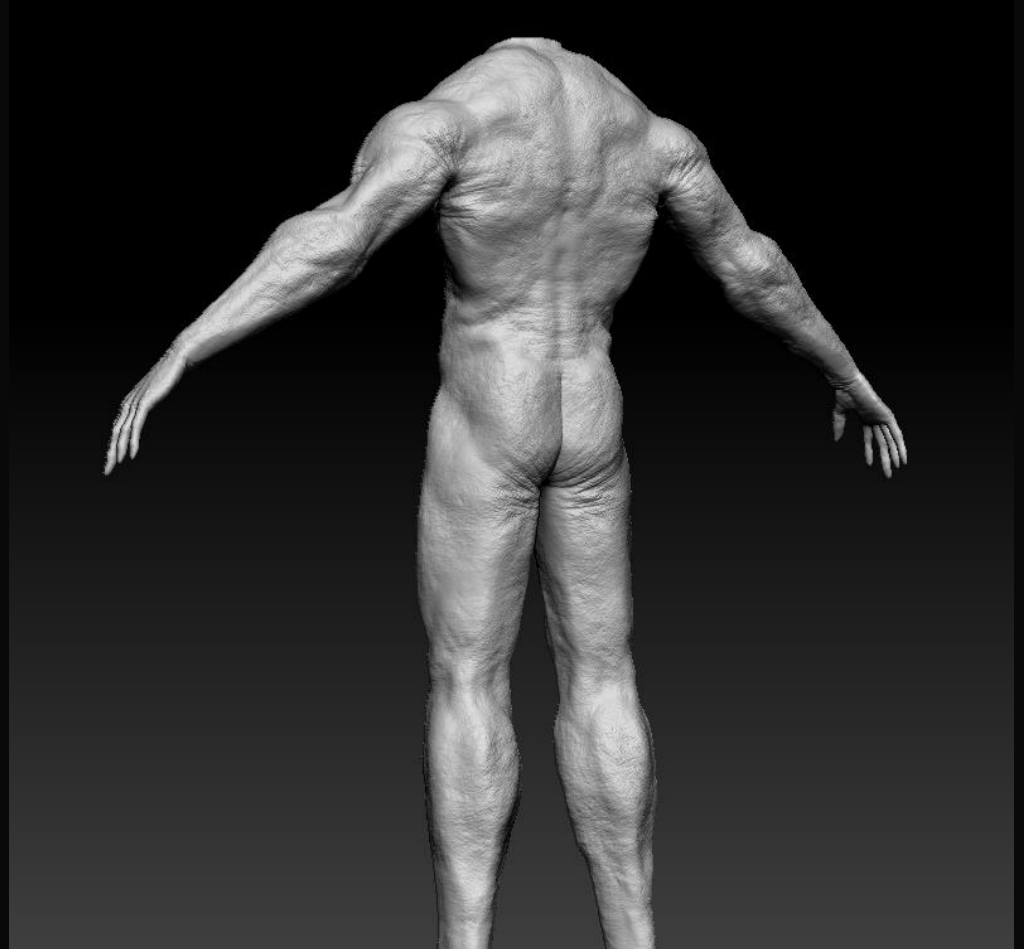
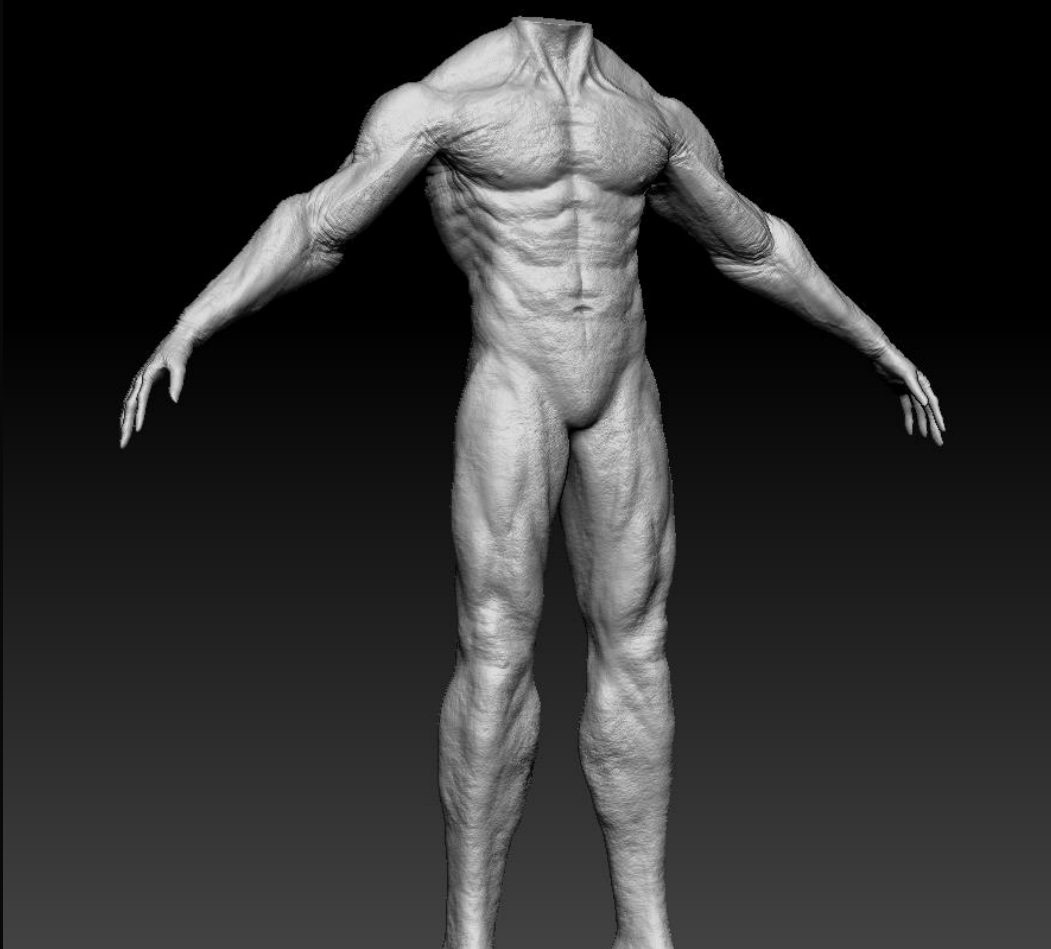
Yr 3: 2022-23

Art Design Document

Bachelor of the Art Honours Degree

Studies

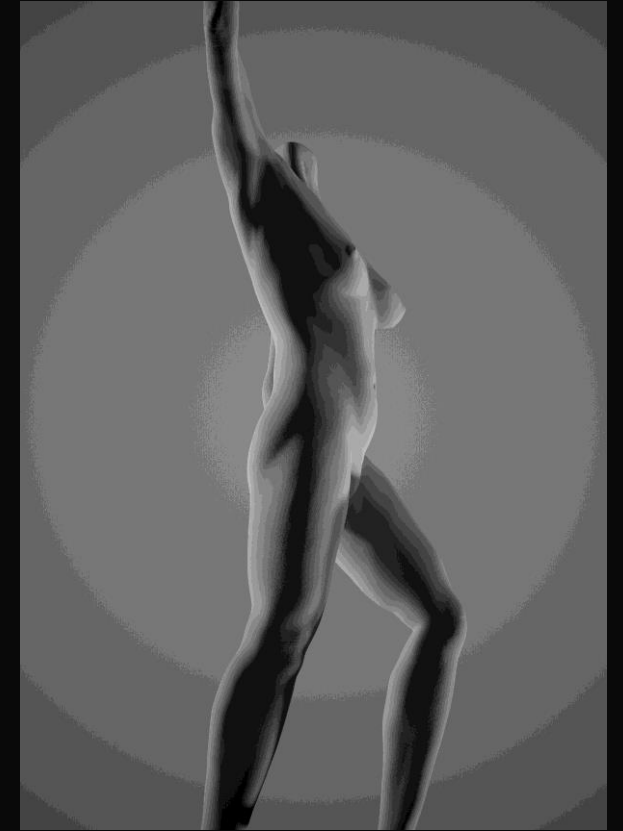
Male Anatomy Study



Female Anatomy Study



Anatomy Study renders



Example Sculpting process with a model from 2022



Basic Shape Block out



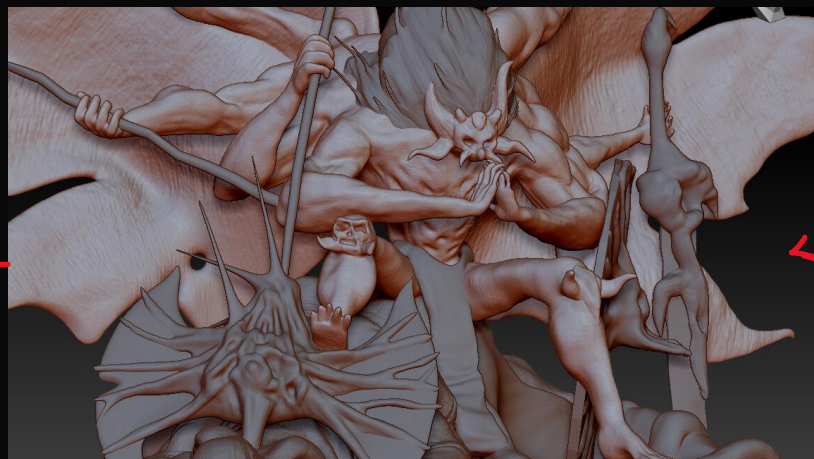
Block out development



Proportion fix/ medium detail



Finalization (perfecting)



Even smaller details



Small Details

The Reaper of Fear



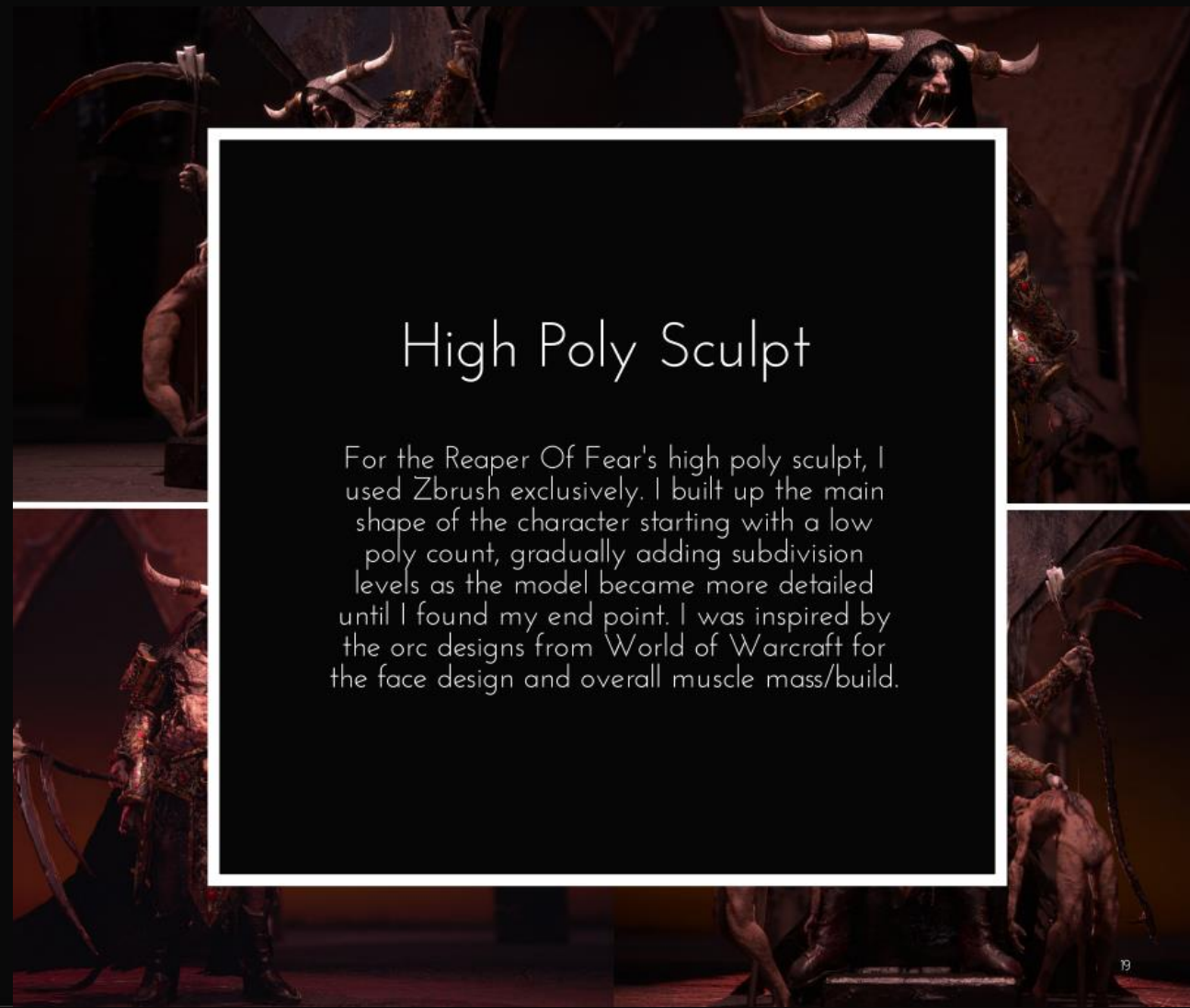
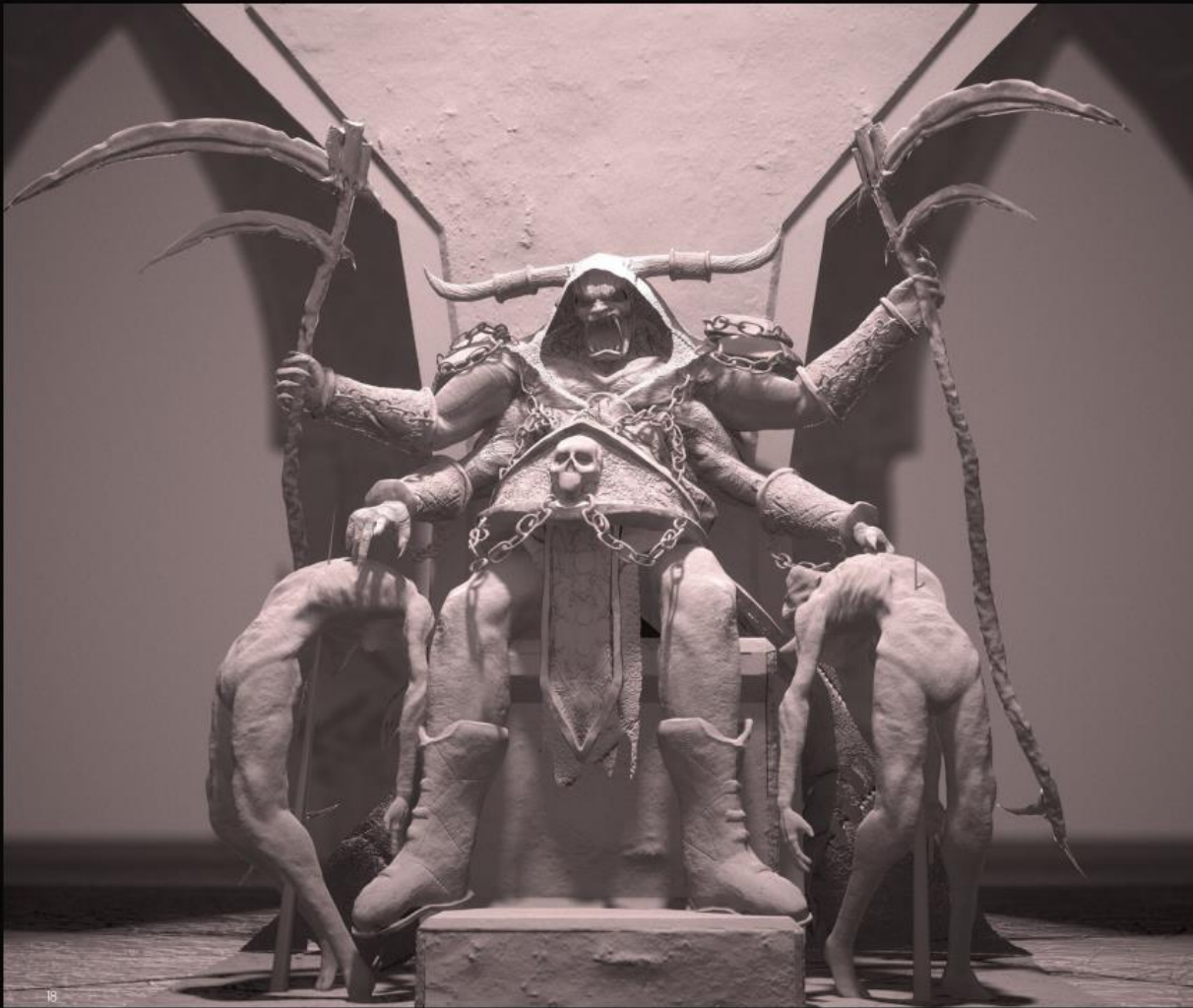
Perceptions of Death - The Reaper of Fear

The idea behind 'Perceptions of Death' Was to design reapers whose designs are based on an emotional perception of death. Of course the first emotional view on death almost everyone experiences is fear. And so logically I decided to make it the first character I design for this series.

I wanted to really emphasise that this character is meant to be fear, in that, not only does he embody the ability to make those who face him feel unimaginable levels of fear, but I wanted him to be a personified visualization of fear itself.

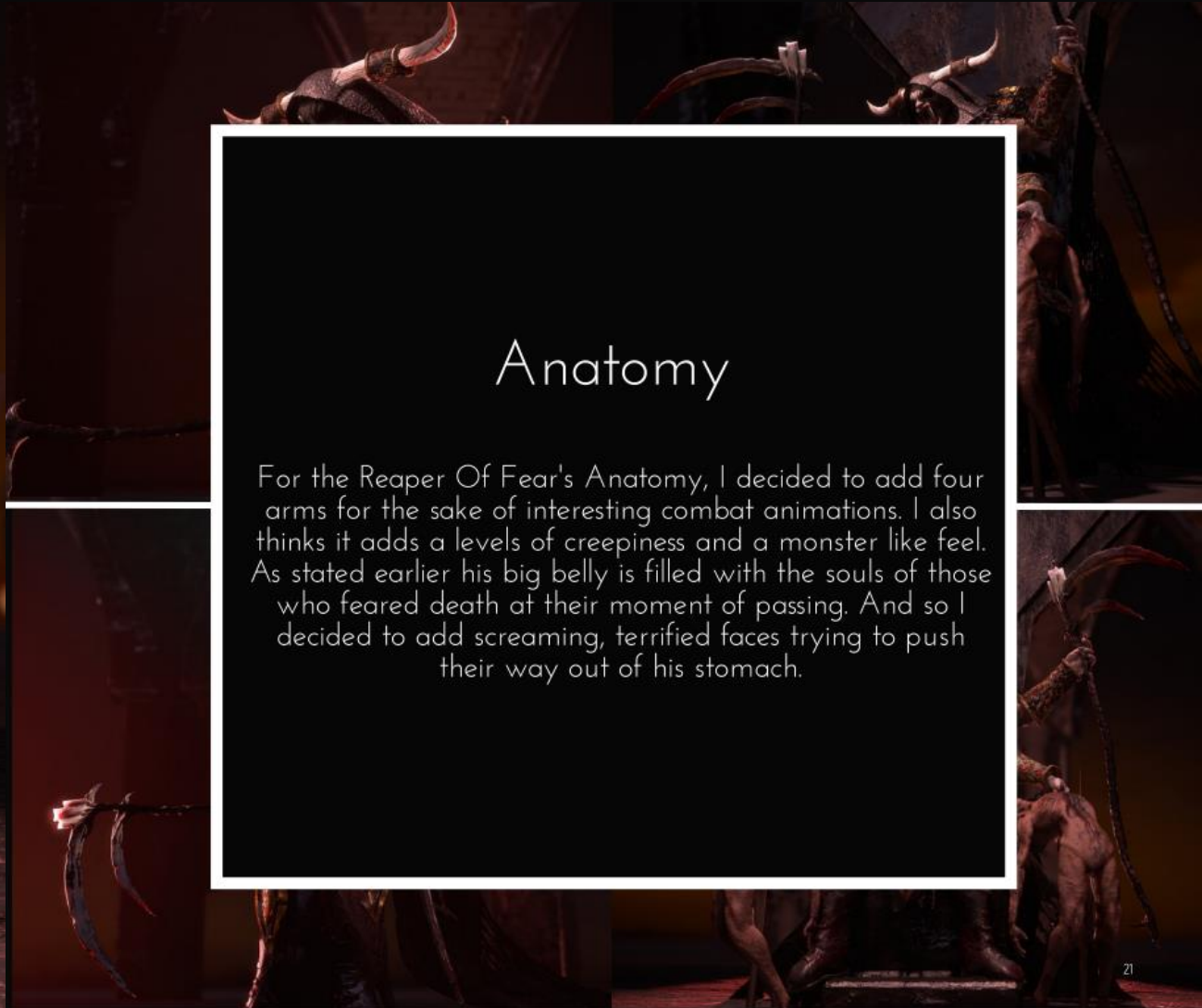
I had the idea that this character consumes the souls of those who feared death at their moment of passing, and so his belly is full to the brim of tortured souls burdened by their fear for eternity.

The Reaper of Fear Sculpt



High Poly Sculpt

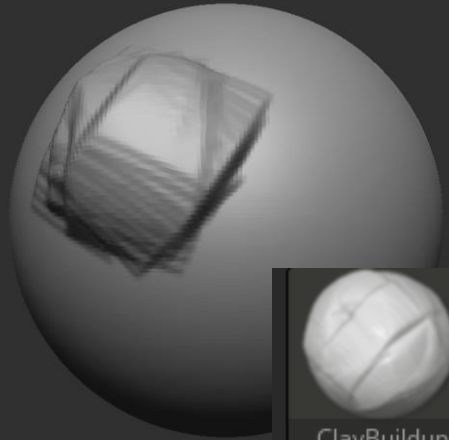
For the Reaper Of Fear's high poly sculpt, I used Zbrush exclusively. I built up the main shape of the character starting with a low poly count, gradually adding subdivision levels as the model became more detailed until I found my end point. I was inspired by the orc designs from World of Warcraft for the face design and overall muscle mass/build.



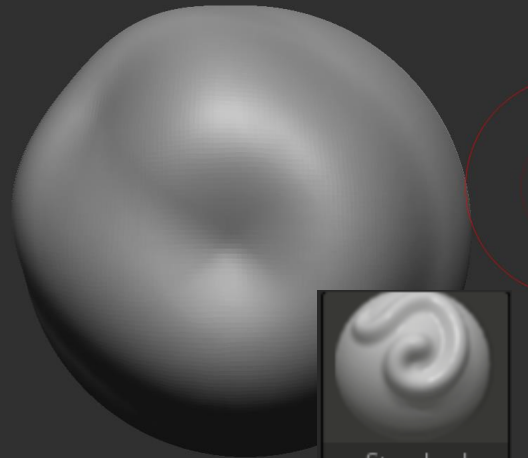
Anatomy

For the Reaper Of Fear's Anatomy, I decided to add four arms for the sake of interesting combat animations. I also think it adds a level of creepiness and a monster-like feel. As stated earlier, his big belly is filled with the souls of those who feared death at their moment of passing. And so I decided to add screaming, terrified faces trying to push their way out of his stomach.

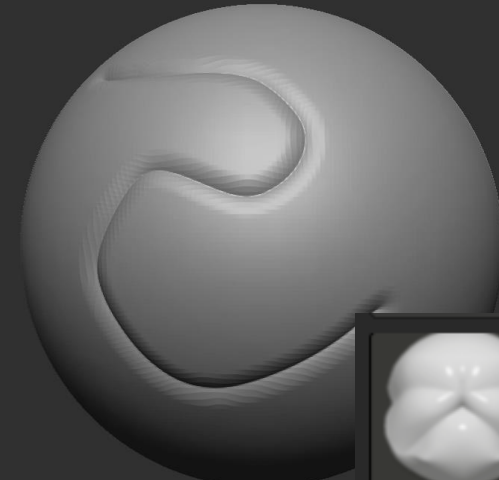
Brushes I primarily use



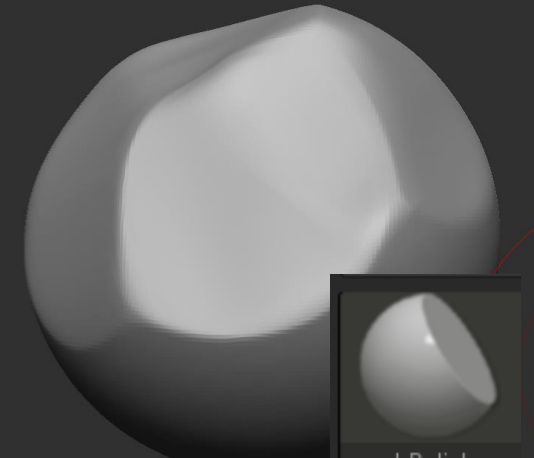
ClayBuildup



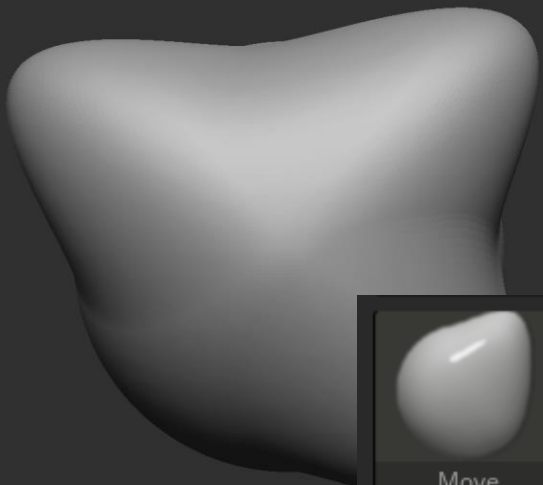
Standard



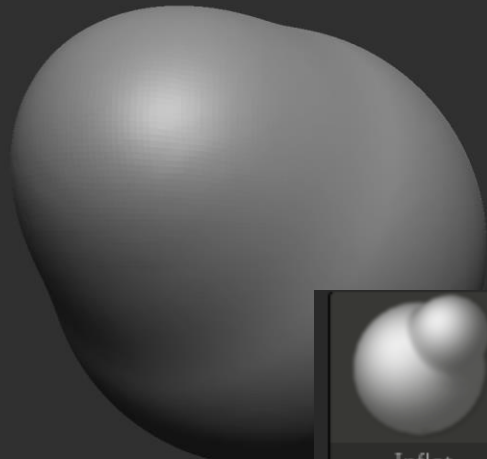
CurvePinch



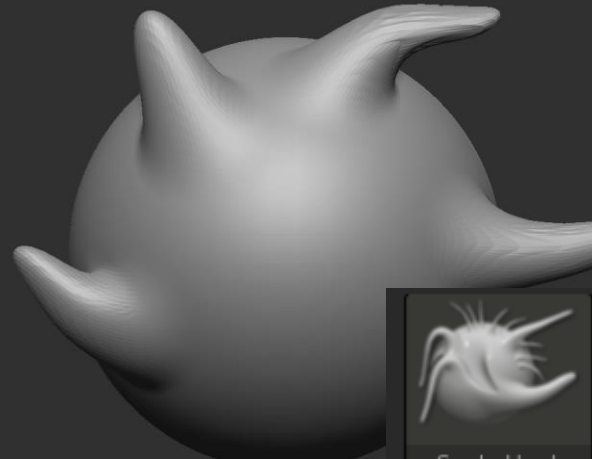
hPolish



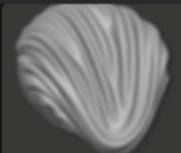
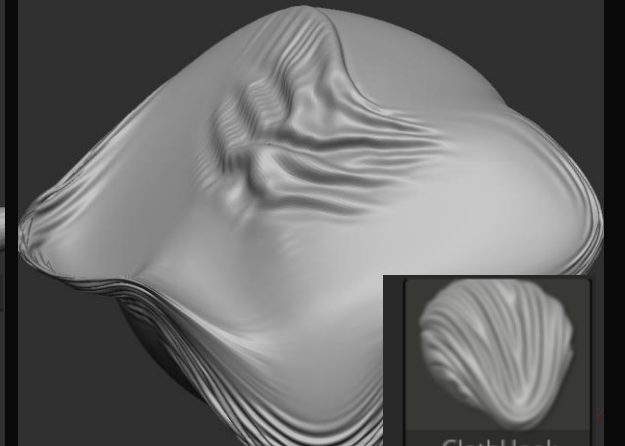
Move



Inflat

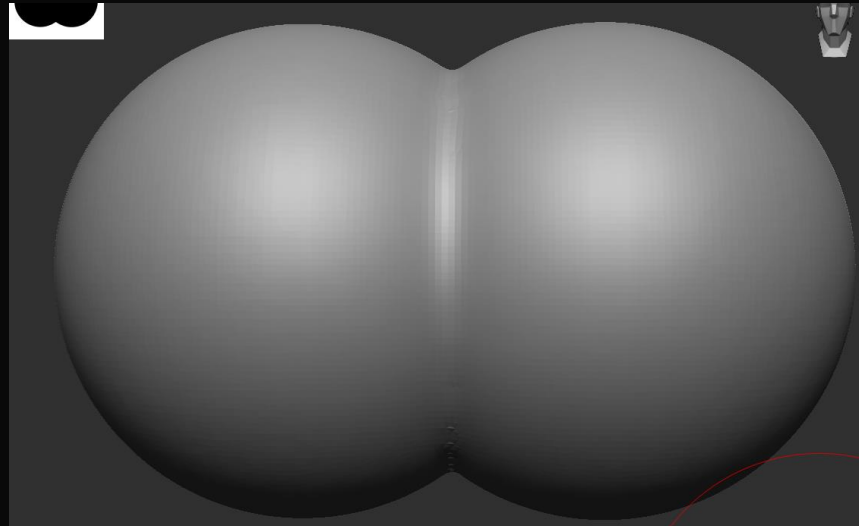
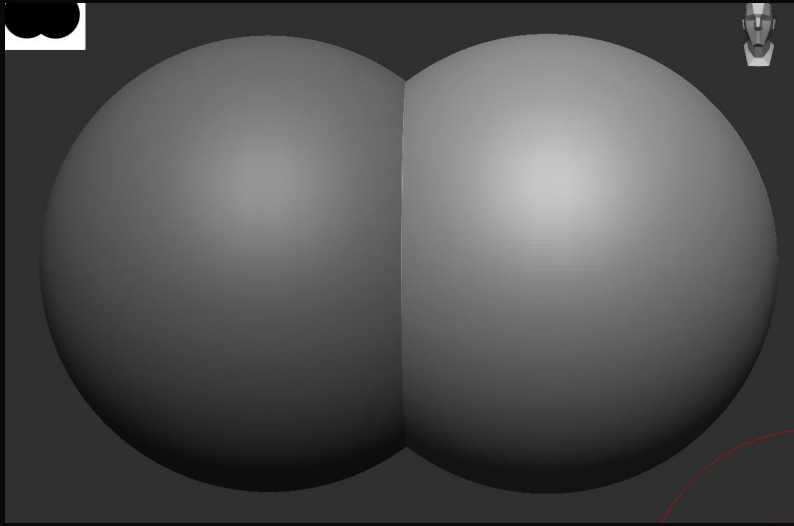


SnakeHook



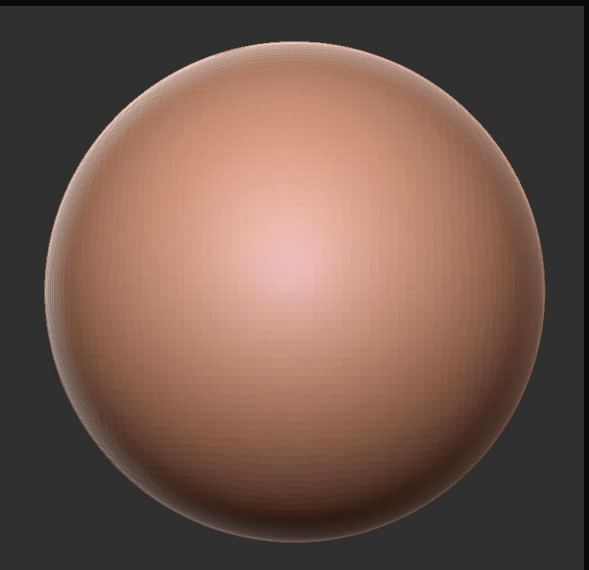
ClothHook

Tools I primarily used



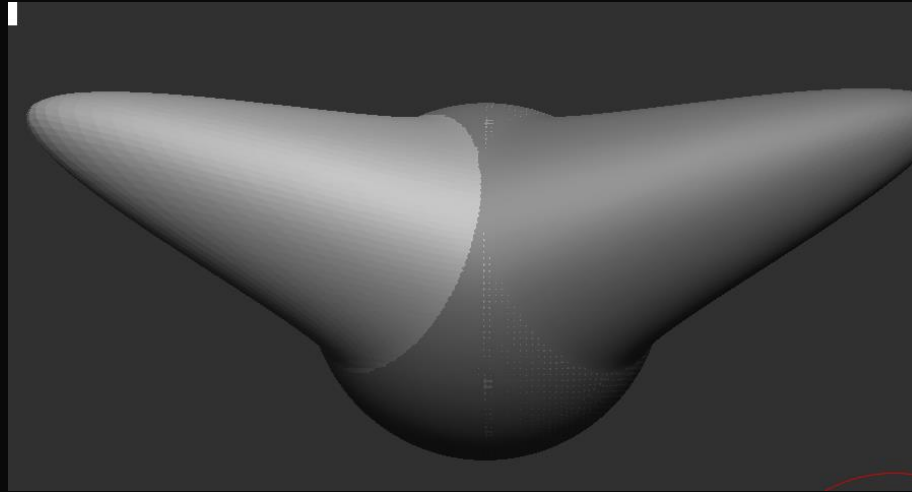
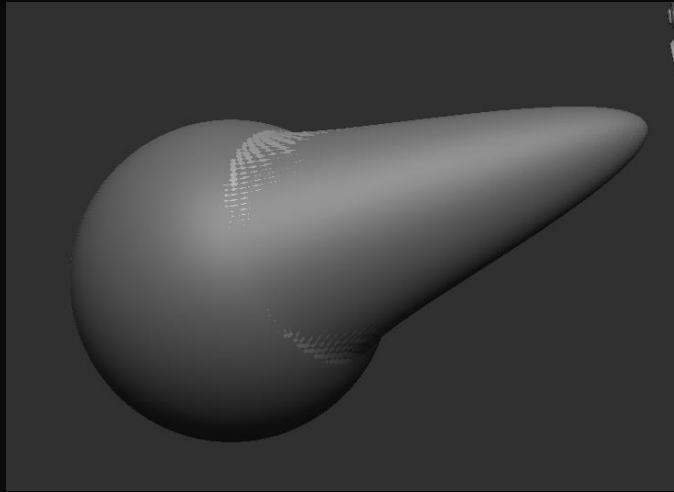
• DynaMesh

DynaMesh Groups Polish
Blur 2* Project
Resolution 88 Picker
SubProjection 0.6
Add Sub And
Create Shell Thickness 4



A Mrgb Rgb M Zadd Zsub Zcut
Rgb Intensity 100 Z Intensity 25

Tools I primarily used

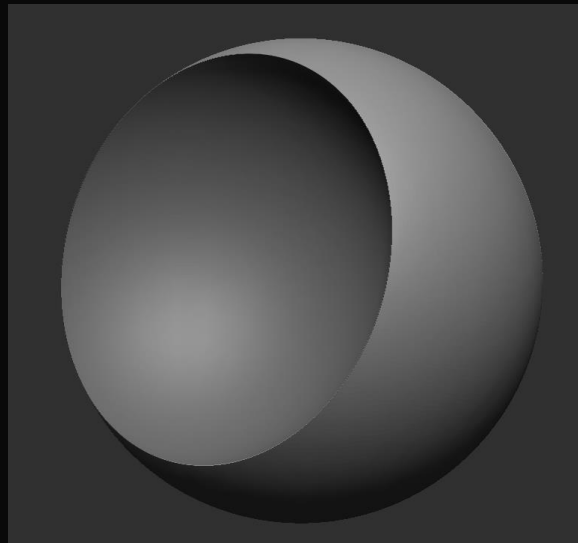
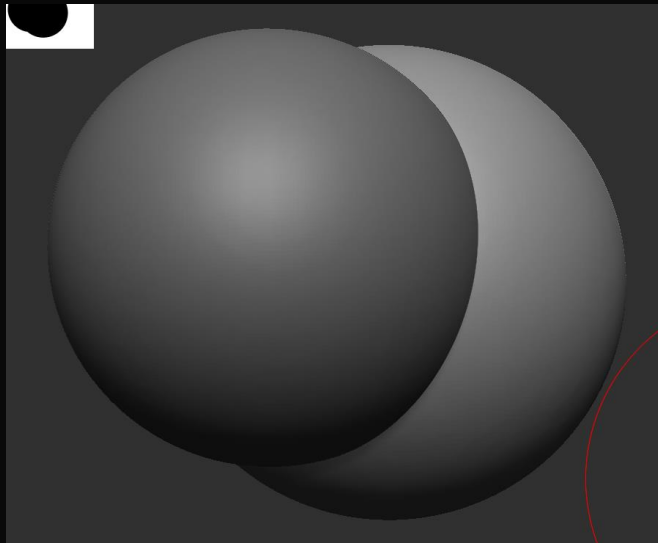


Deformation

Unify

Mirror

Polish



START

2

PM3D_PolySphere

PM3D_PolySphere1

merge

Boolean

Make Boolean Mesh

DSDiv

Live Boolean

Starting Base mesh

Unfortunately, and I hate to admit, but I did not take enough photos of sculpting history for either of my characters. I hoped to take screen grabs from history once the project was complete, however for some reason all history was lost and I'm left with not much history to show. This is why I have shown an example model that I did in 2022 to show my techniques and process of the earlier stages.

This is the base model I used for one of my paint-overs, in the concept stage, I decided to use it as the base model for my final thing since It pretty much already had the correct proportions.

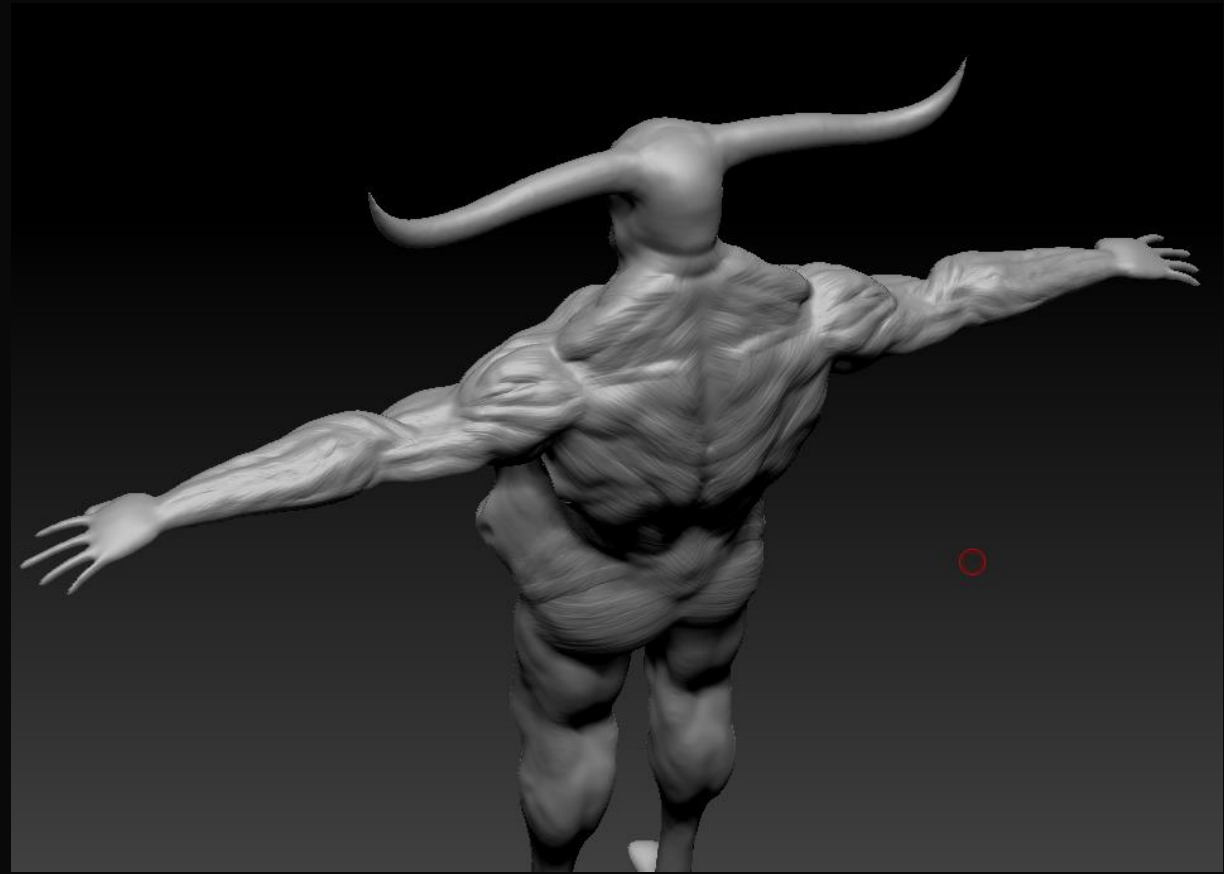


Fixing proportions



Decided to bulk him up a bit, the idea behind the character is that he is unbelievably strong, so logically he should be more muscular

Building anatomy

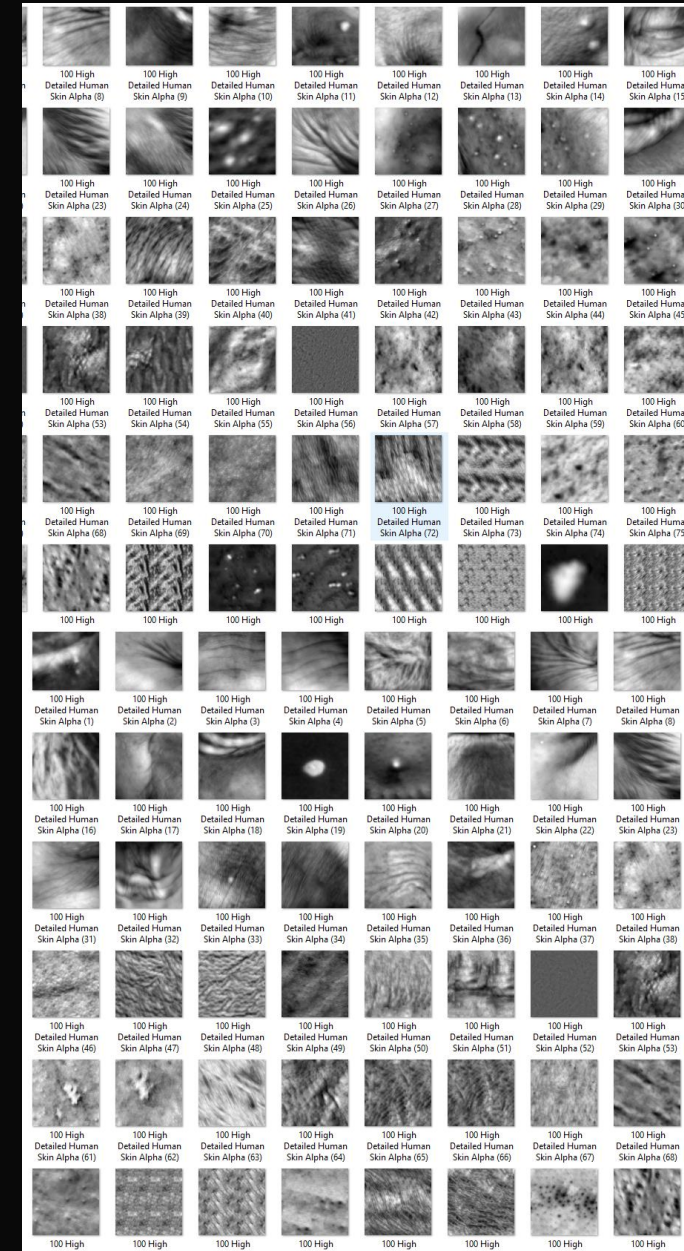


Adding more definition to his muscles

Finalizing details

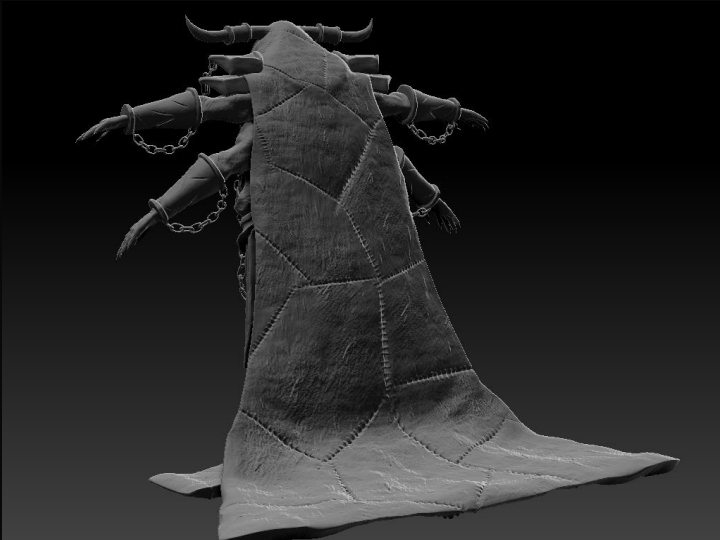


Skin details



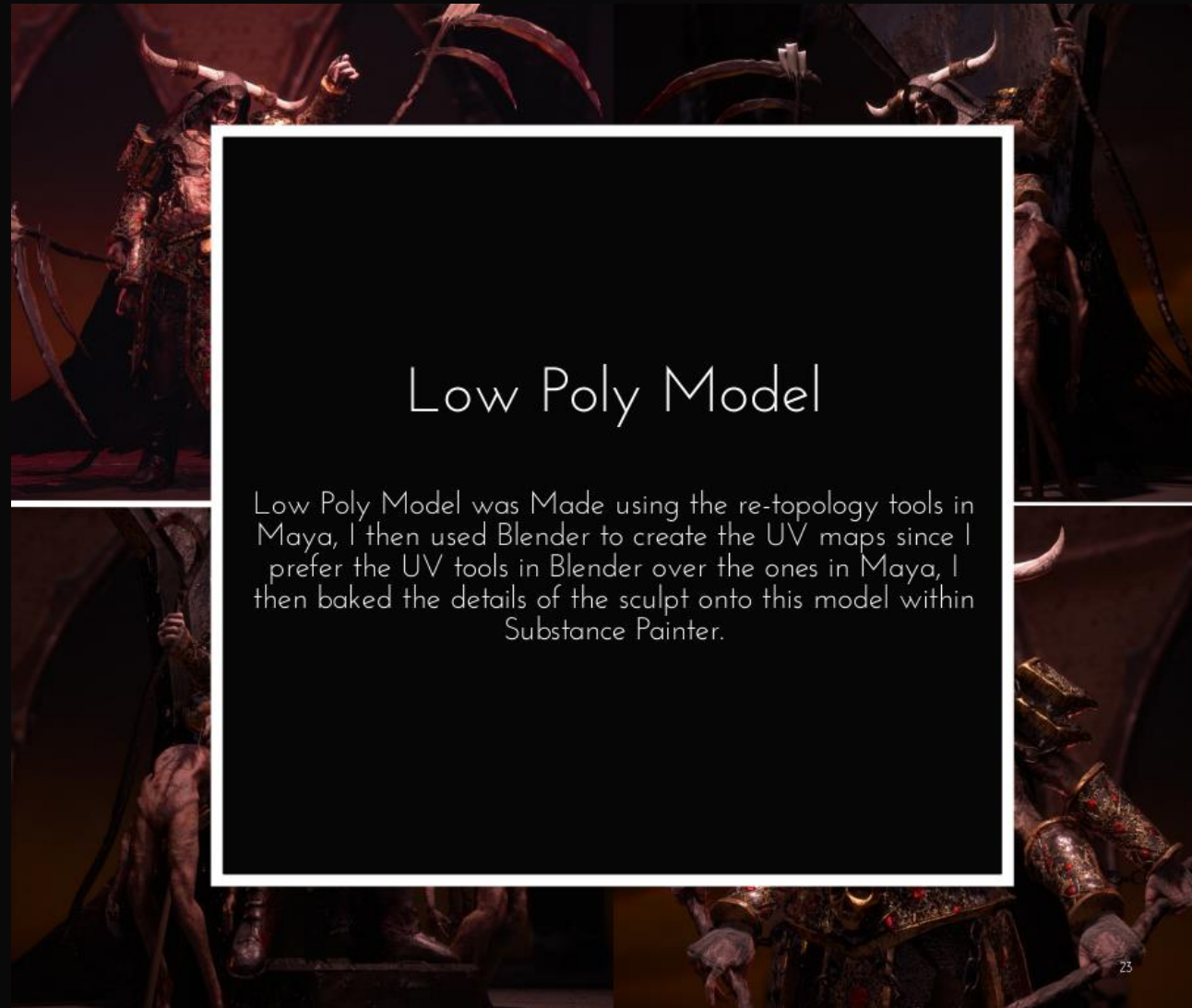
For the skin details, I purchased a skin detail alpha pack. I found this to much more efficient than making my own alphas or even sculpting in the details by hand.

Final Sculpt



The Reaper of Fear

Low Poly



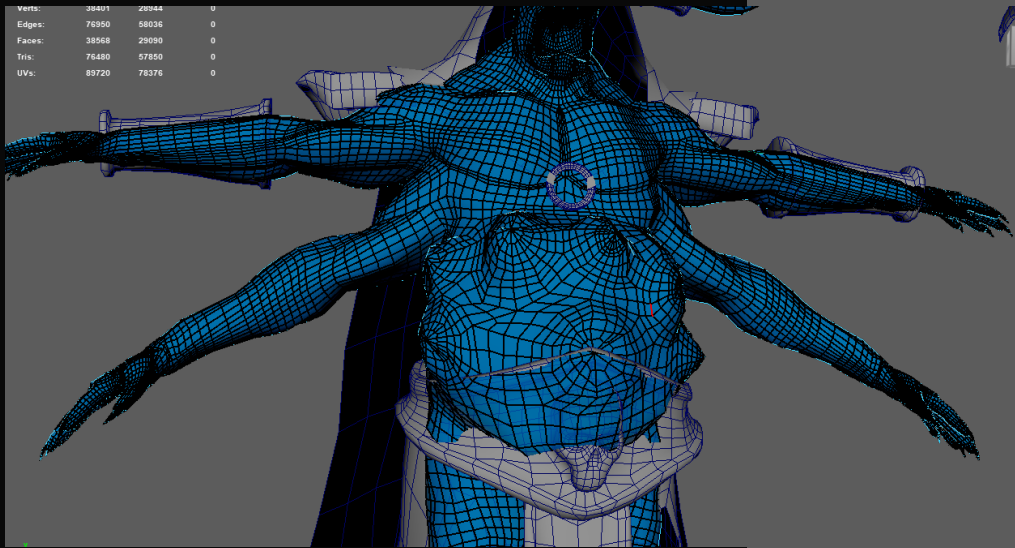
Low Poly Model

Low Poly Model was Made using the re-topology tools in Maya, I then used Blender to create the UV maps since I prefer the UV tools in Blender over the ones in Maya, I then baked the details of the sculpt onto this model within Substance Painter.

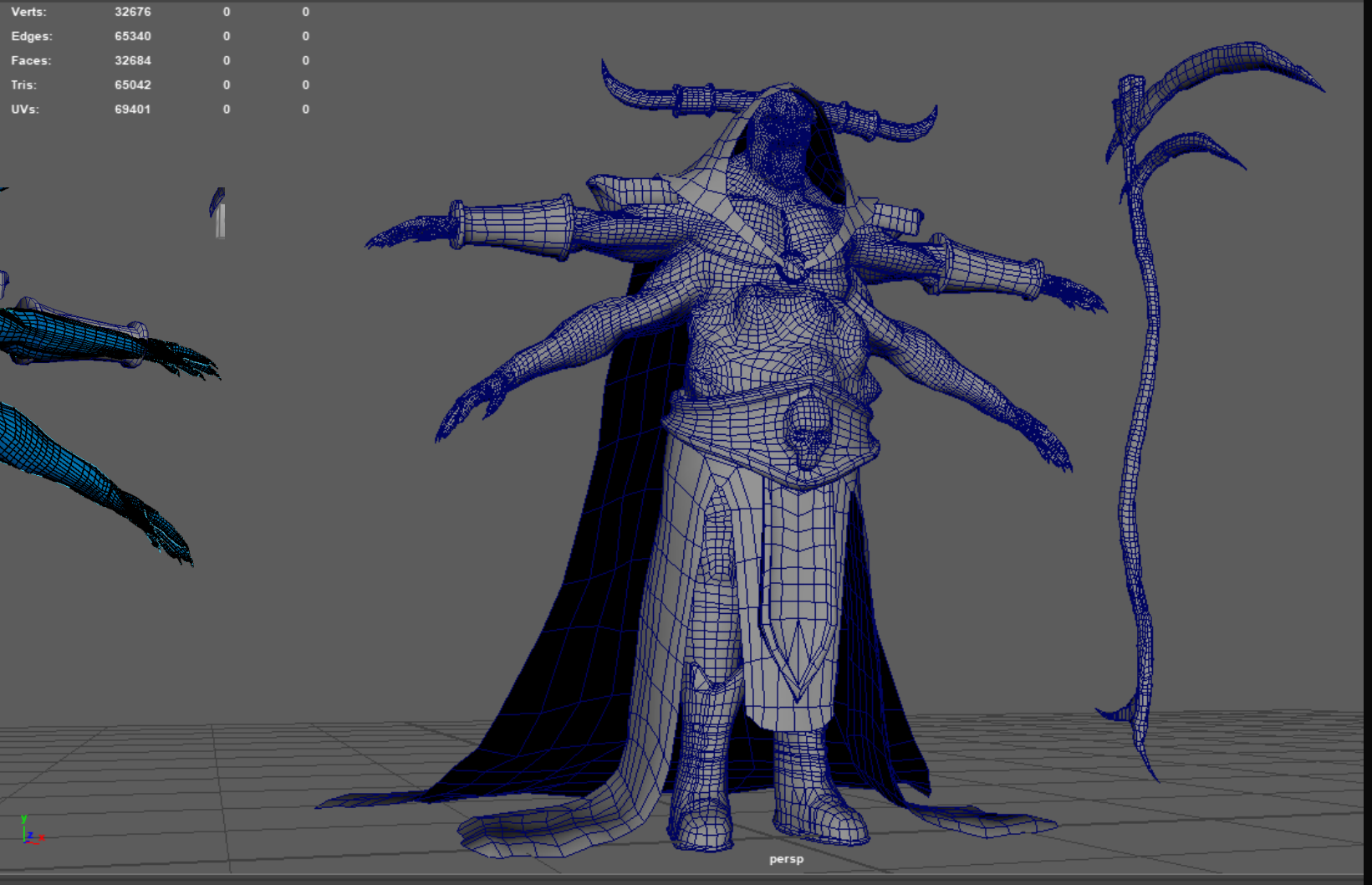


Retopology

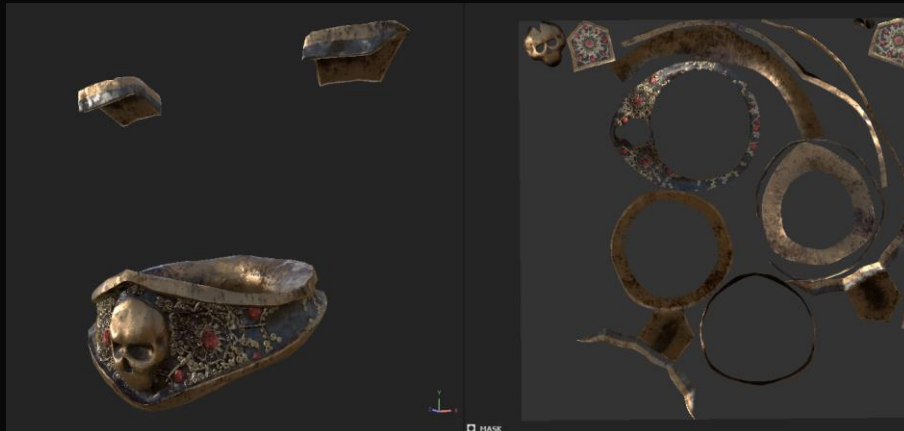
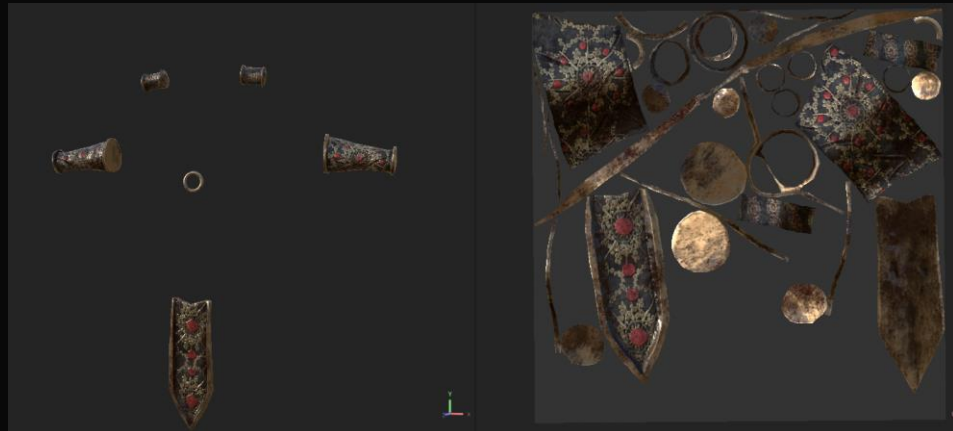
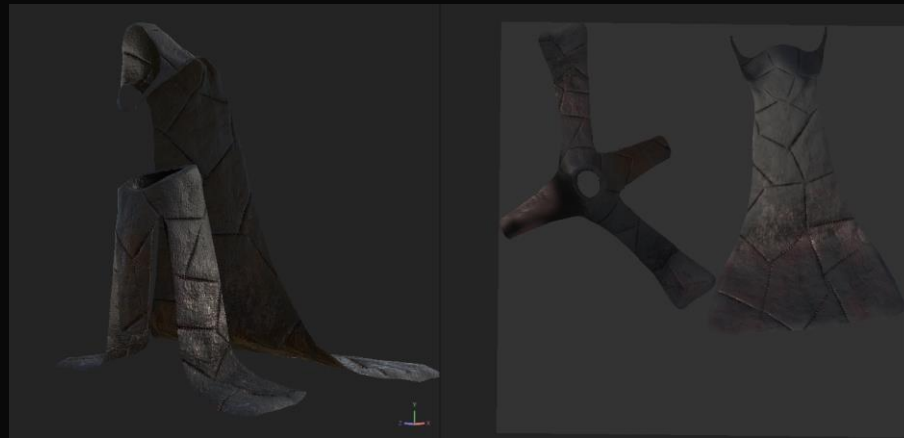
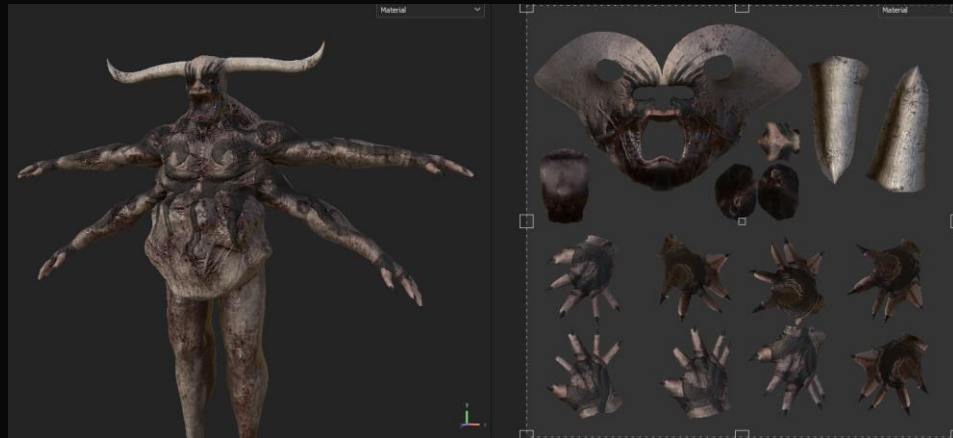
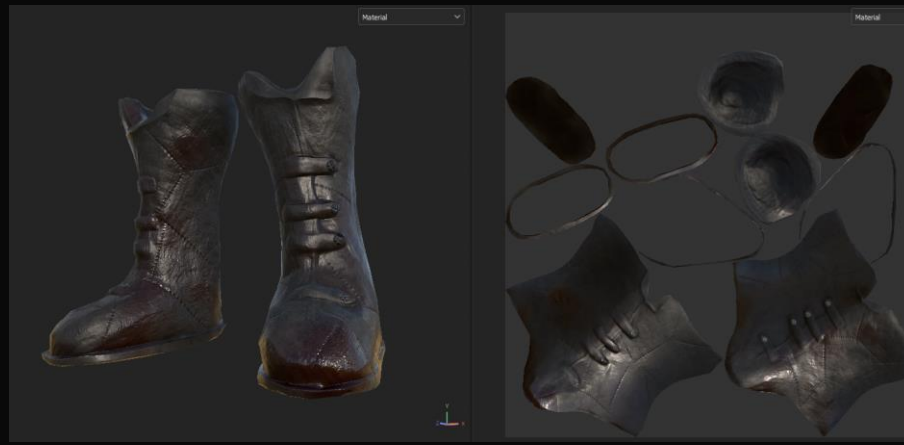
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Edges:	76950	58036	0
Faces:	38568	29090	0
Tris:	76480	57850	0
UVs:	89720	78376	0



Verts:	32676	0	0
Edges:	65340	0	0
Faces:	32684	0	0
Tris:	65042	0	0
UVs:	69401	0	0



The retopology was created using Maya's quad draw tool. Every object on the character was retopologized this way



UV Mapping

In Hindsight to this project, I highly regret not taking a more professional approach to the UV mapping of my characters. Some of them are okay and they all textured fine, however the layout is very mucky. I'm sure as a texture artist, if somebody sent me a mesh with these UV's I would send them straight back, especially the armour.

Texture Process Example

Texture Process Example

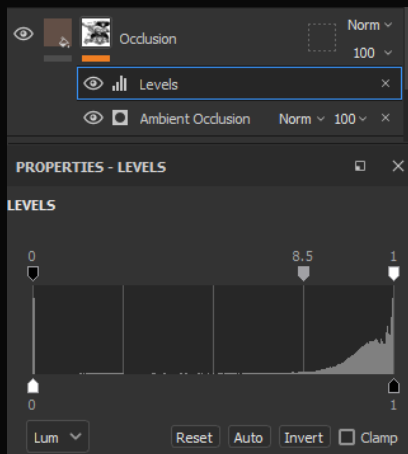
Here I will Demonstrate the Texturing techniques I use across the board for all projects.

I start with Adding the base Texture, I like to choose a premade Texture that had the roughness and details I need to start off the texture.



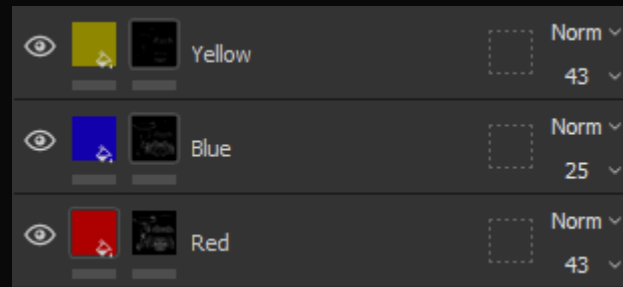
Texture Process Example

After that Come ambient occlusion. I simply use a darker material than the base, I then add an ambient occlusion generator to the fill layer. Then I finally add levels to the generator, invert it, and use the levels to control the occlusion distance, I find that this adds lots of depth.



Texture Process Example

This Next step mainly applies to texturing skin, However is too important not to mention. The three colours of human skin to make the character come alive are blue, red and yellow. So my next step is to implement these colours into the skin and make the character come alive.



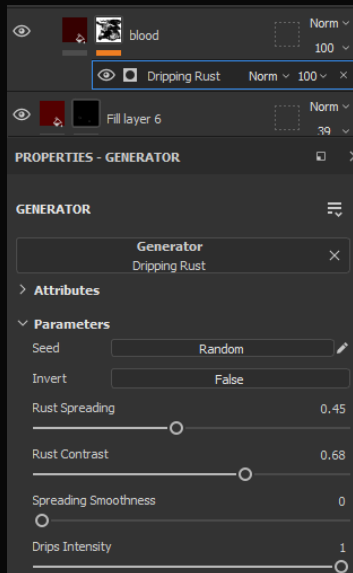
Texture Process Example

Back to the more universal techniques to texturing, we have finer details. This step speaks for itself however Just like sculpting, I find its important to lay out the base details and layers before moving onto the high details. There are infinite ways to add small details and I don't use one single technique, I like to experiment and see what works, Here I simply used a spot brush on a brown fill layer for the freckles and moles.



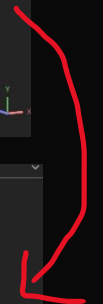
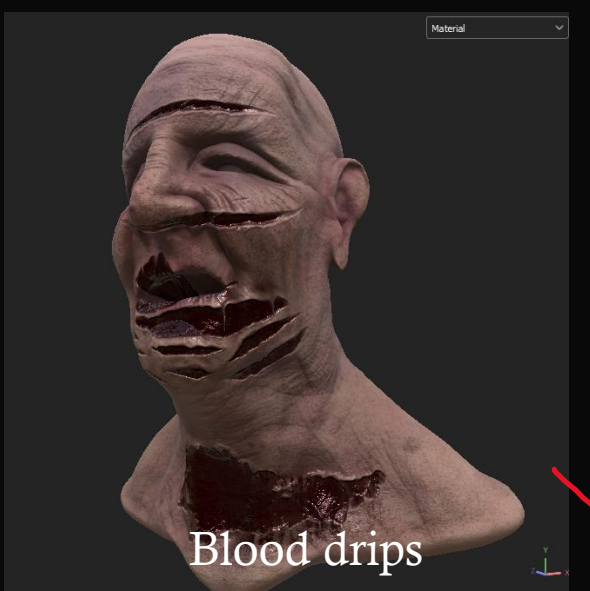
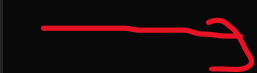
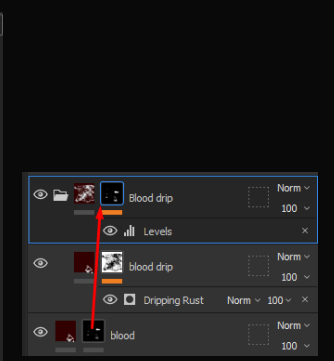
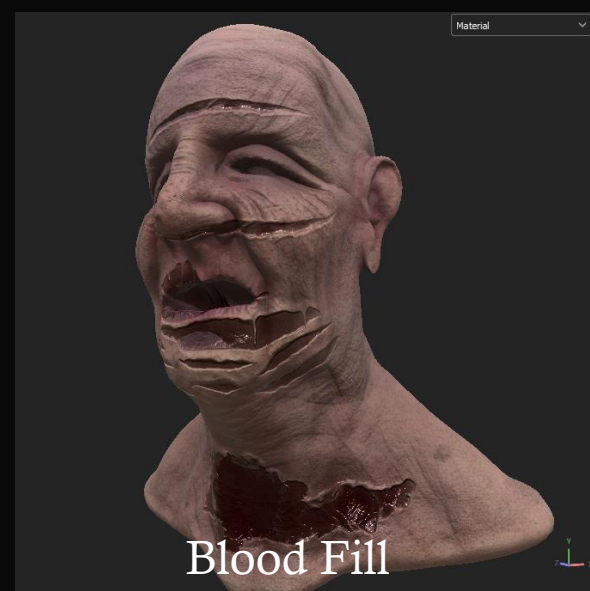
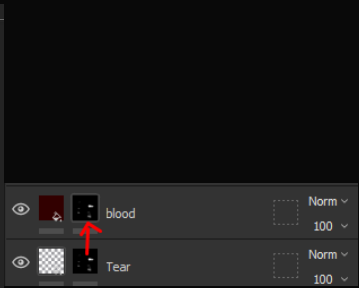
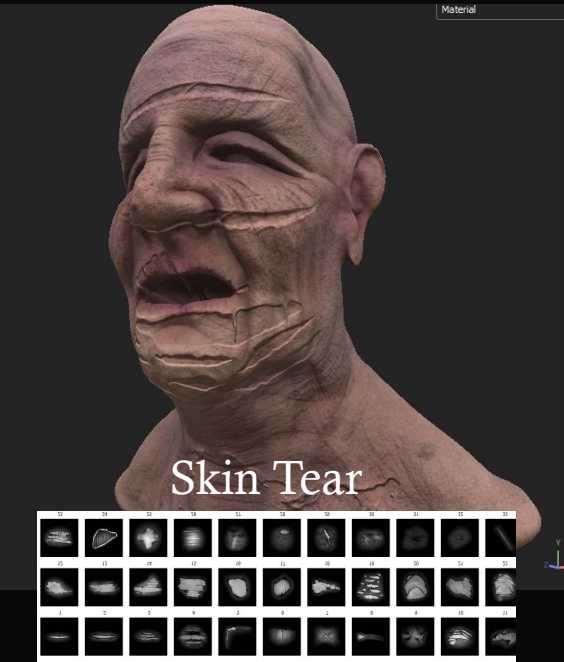
Texture Process Example

Finally, I add narrative details. For example I used this head in a horror render, and so I used blood splats for fear affect. For the blood I Simple modified a dripping rust generator, and then masked the specific areas I wanted it to come out from.

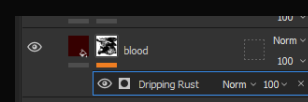
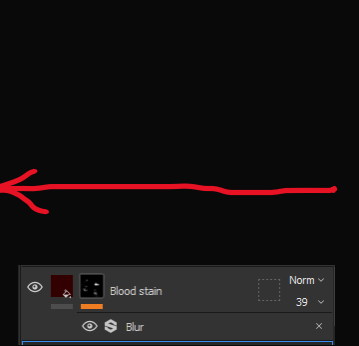
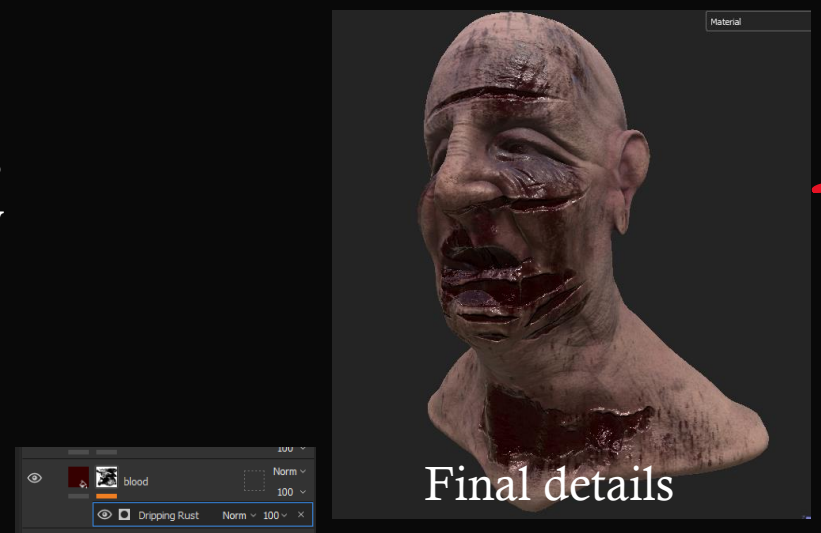


To re-iterate, these techniques I've shown are universal with texturing, Base layer, Occlusion Depth, medium details, small details and finally what I call narrative details. I used all of these techniques for ever single texture in my project.

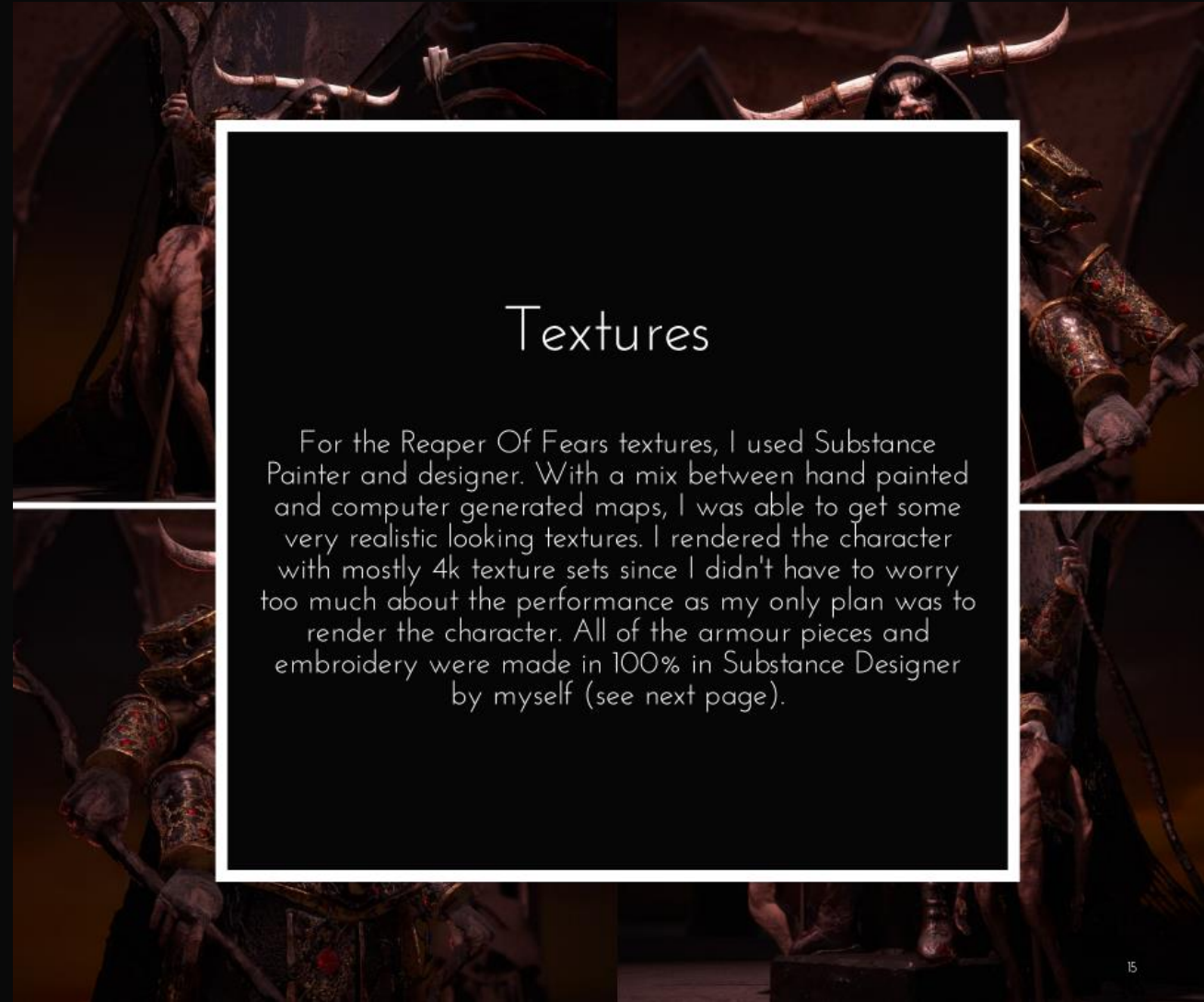
Texture Techniques I like to use



With the correct use of generators and masks, I find it is much more efficient than simply painting all of the details. Of course painting is still necessary however the process is sped up using techniques such as this



The Reaper of Fear Textures



Textures

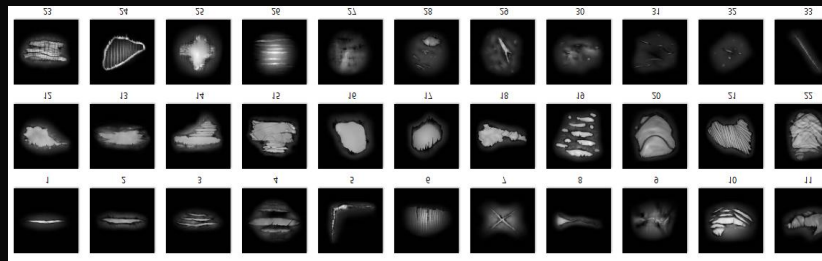
For the Reaper Of Fears textures, I used Substance Painter and designer. With a mix between hand painted and computer generated maps, I was able to get some very realistic looking textures. I rendered the character with mostly 4k texture sets since I didn't have to worry too much about the performance as my only plan was to render the character. All of the armour pieces and embroidery were made in 100% in Substance Designer by myself (see next page).



Skin Details



Skin Rip Technique



Blood using inverted black mask from skin tears

Warrior markings painted on top

Cloth Ripped alpha worked well for skin tears

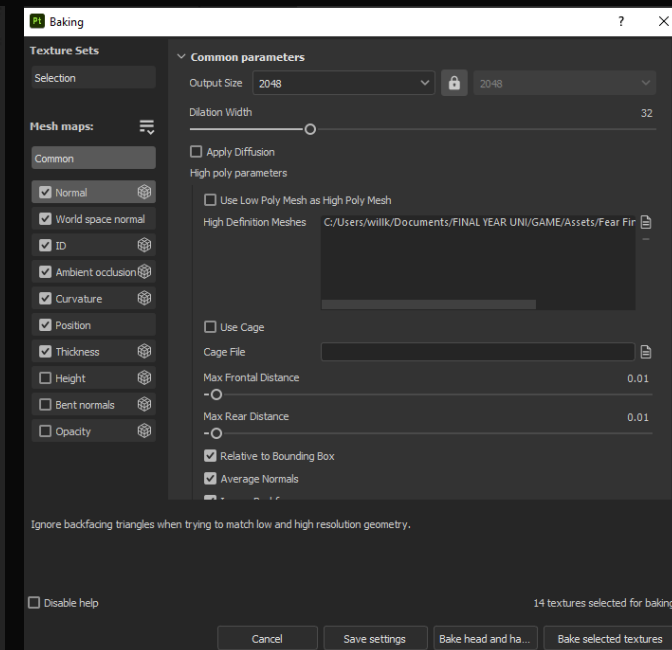
Skin Baking



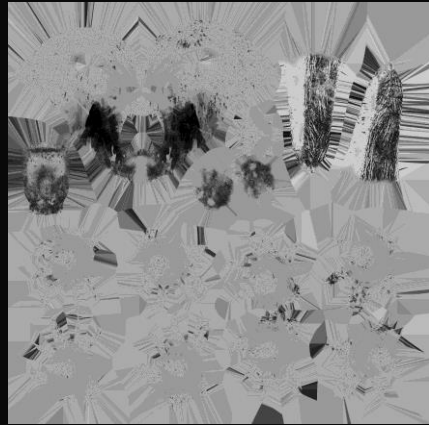
Material



Material



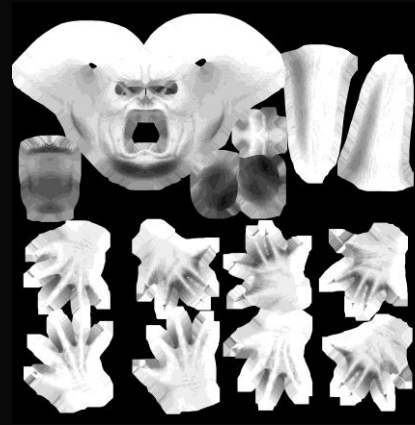
Skin textures



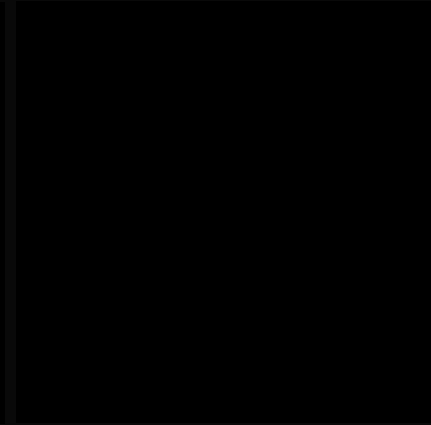
Roughness



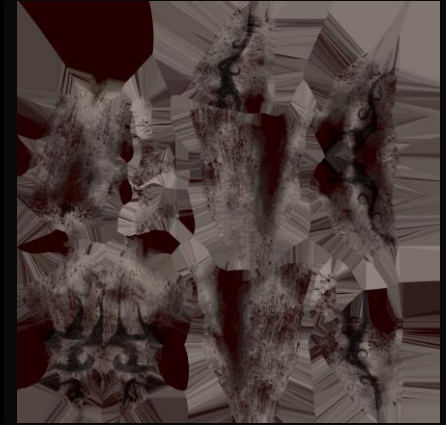
Normal



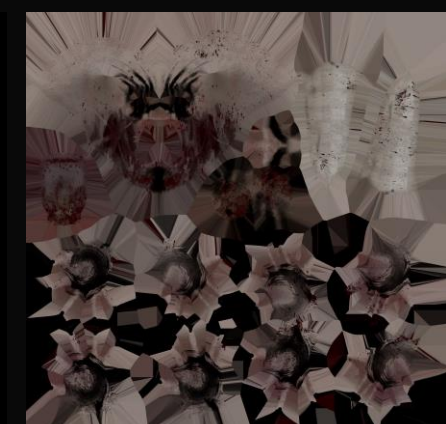
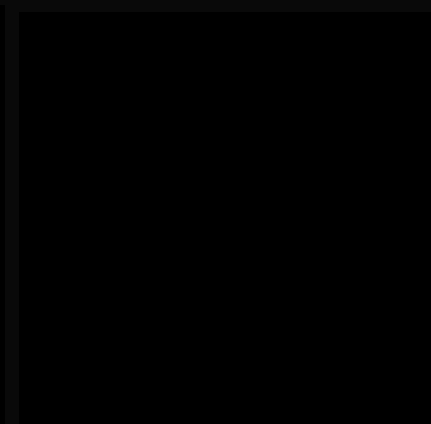
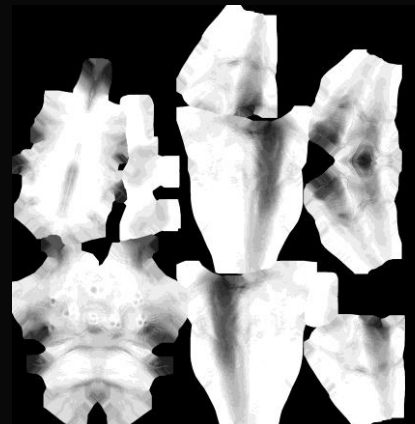
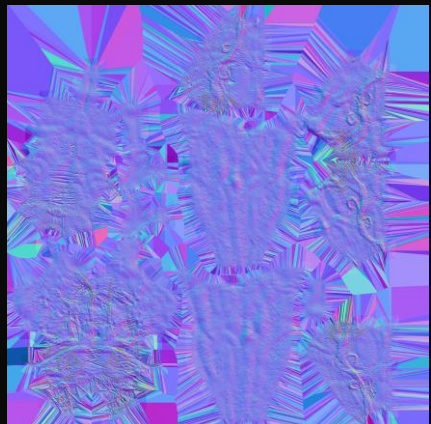
AO



Metallic



Albedo



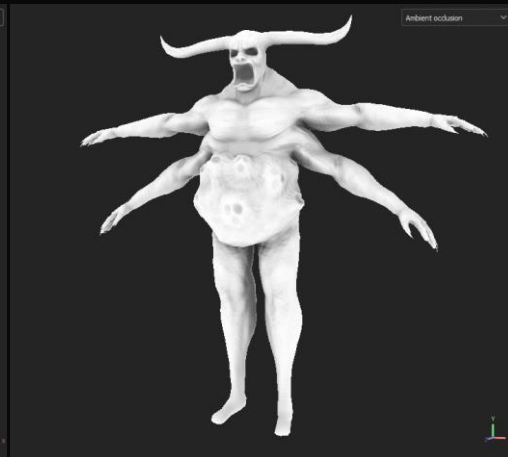
Skin Textures



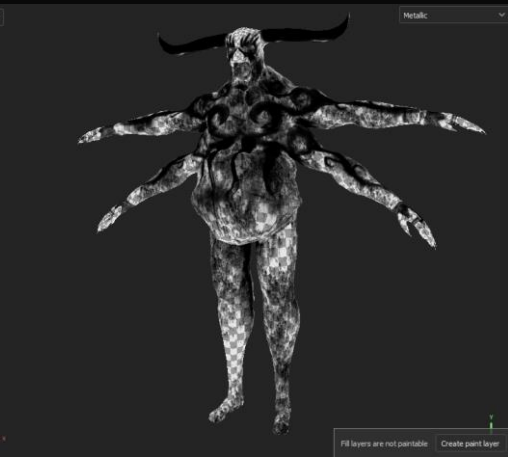
Roughness



Normal



AO



Metallic



Albedo

Clothing texture Technique



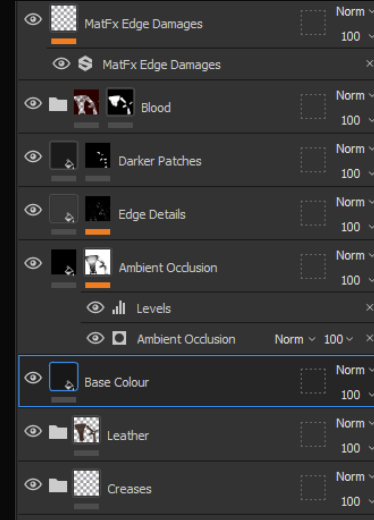
Base Colour



Creases / blood



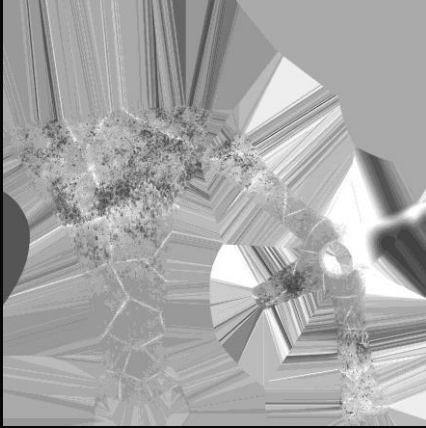
Final Material



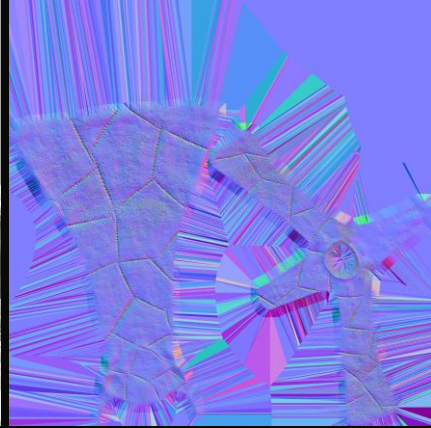
Clothing Baking



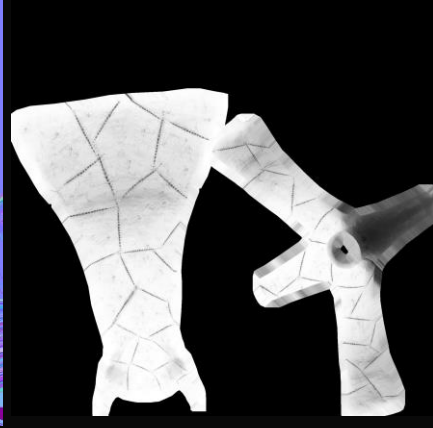
Clothing textures



Roughness

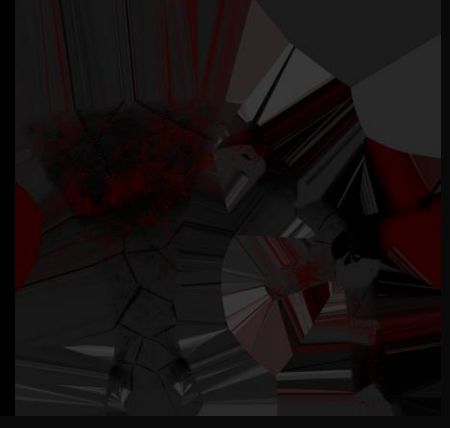


Normal



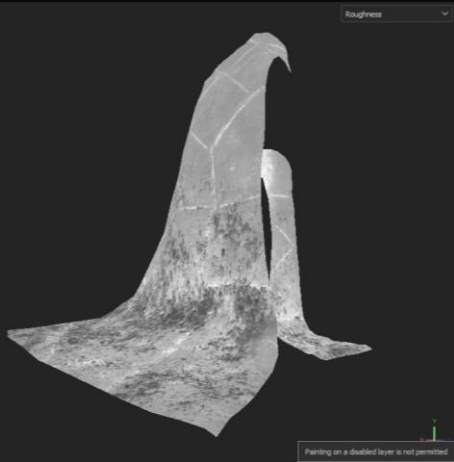
AO

Metallic

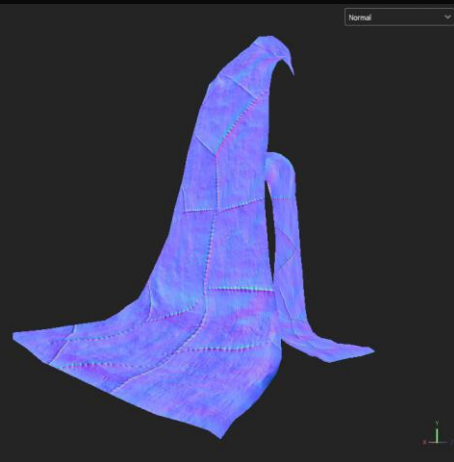


Albedo

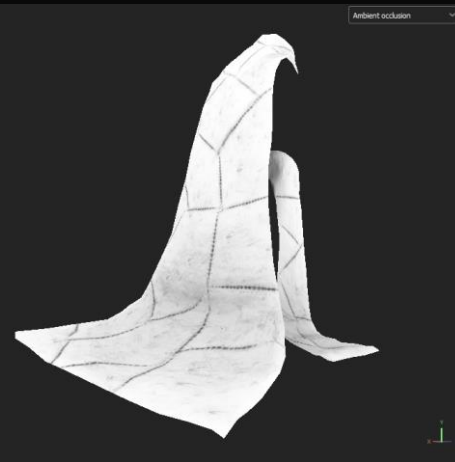
Clothing Textures



Roughness



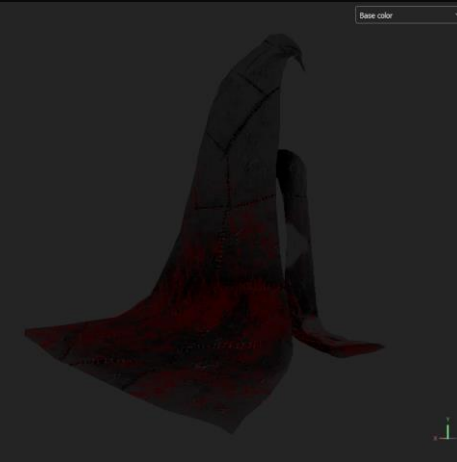
Normal



AO



Metallic



Albedo

Armour Technique



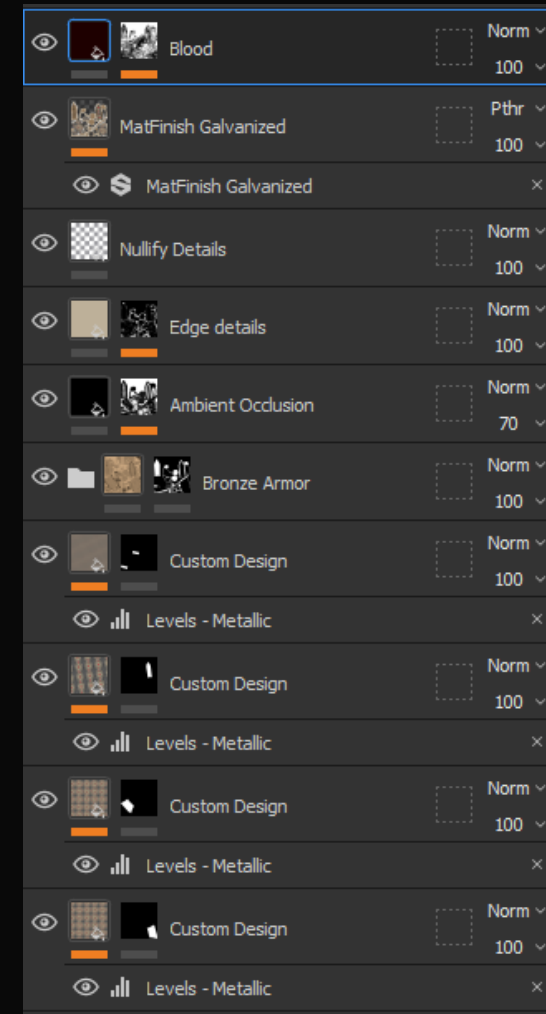
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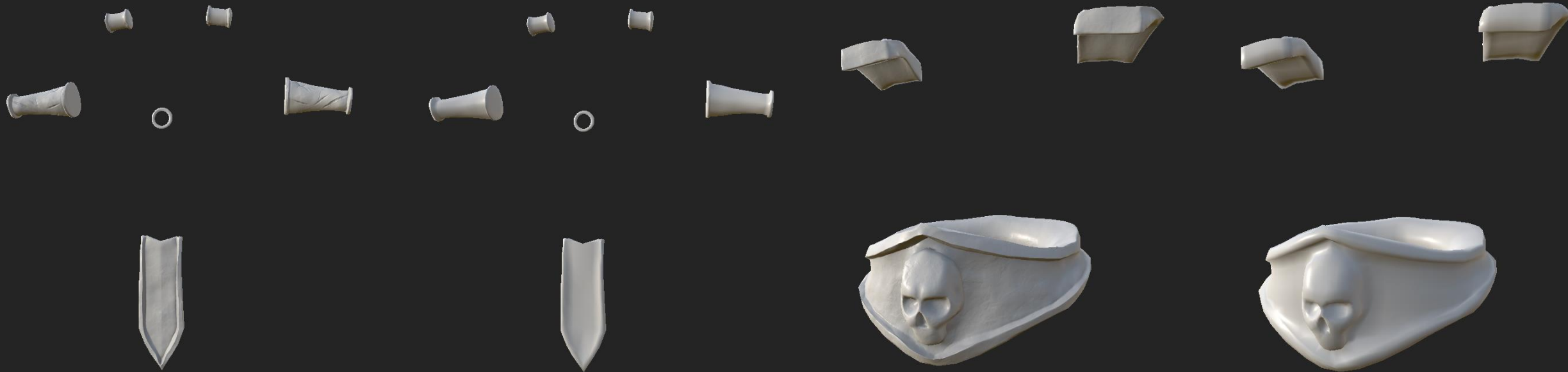
Custom Material Added










Fine Details



Armour Baking

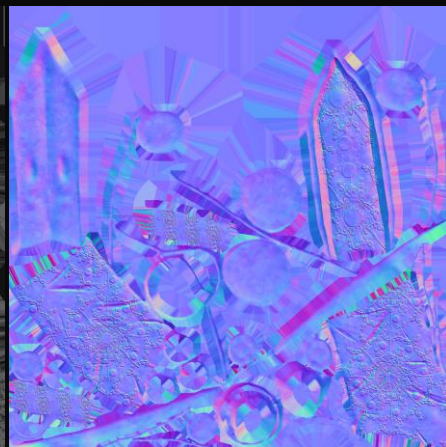


	Normal Normal Map from Mesh lambert1	×
	World space normal World Space Normals lambert1	×
	ID Color Map from Mesh lambert1	×
	Ambient occlusion Ambient Occlusion M... from Mesh lambert1	×
	Curvature Curvature Map from Mesh lambert1	×
	Position Position lambert1	×
	Thickness Thickness Map from Mesh lambert1	×

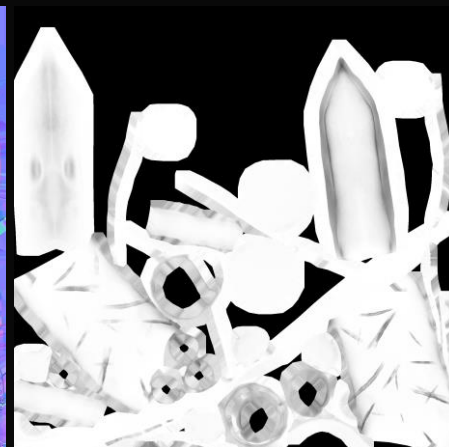
Armour textures



Roughness



Normal



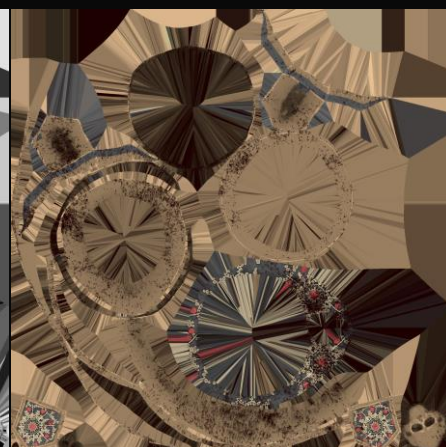
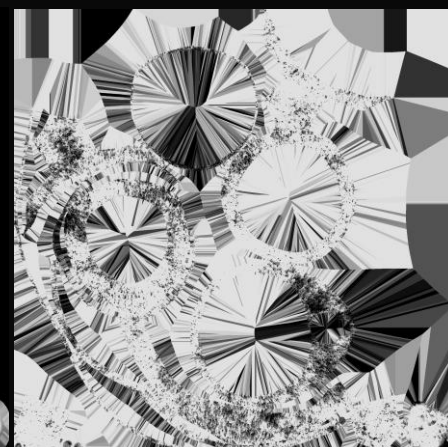
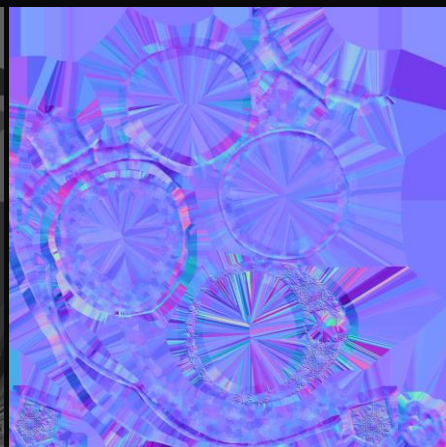
AO



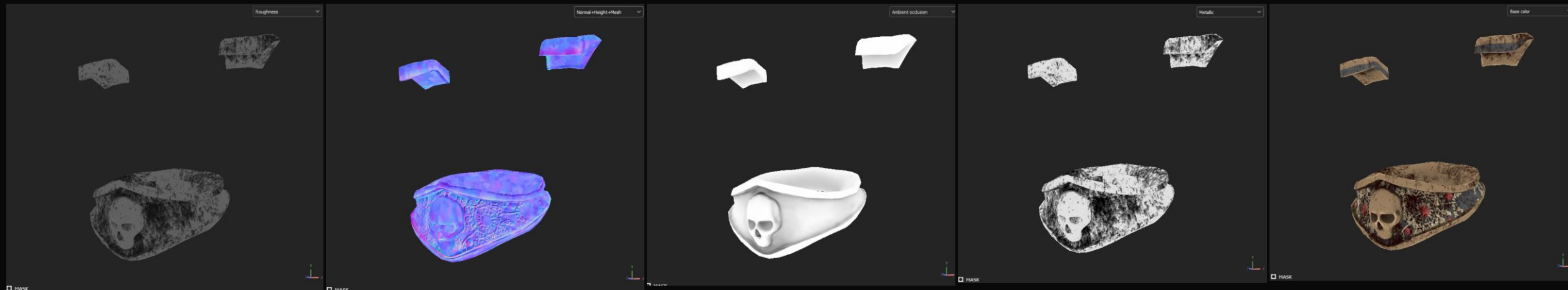
Metallic



Albedo



Armour Textures



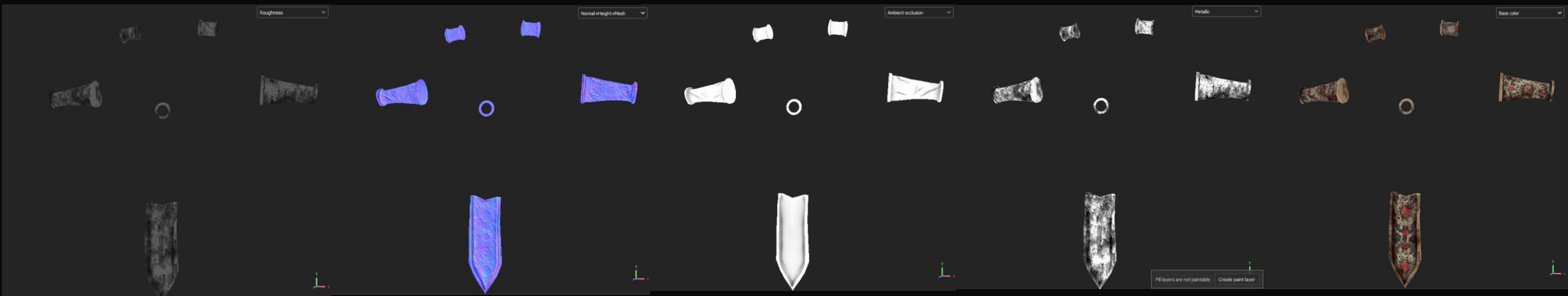
Roughness

Normal

AO

Metallic

Albedo



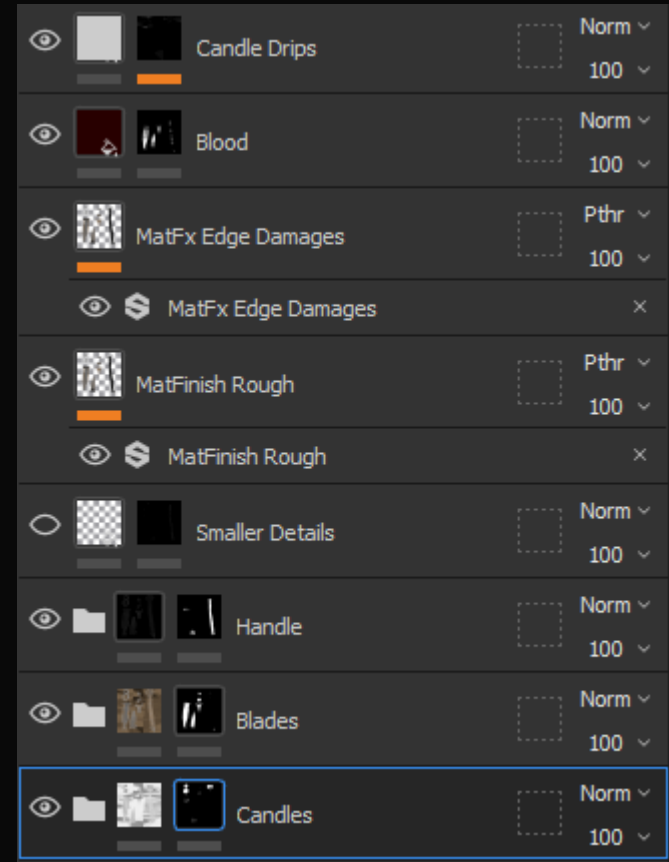
Weapon



Base colour



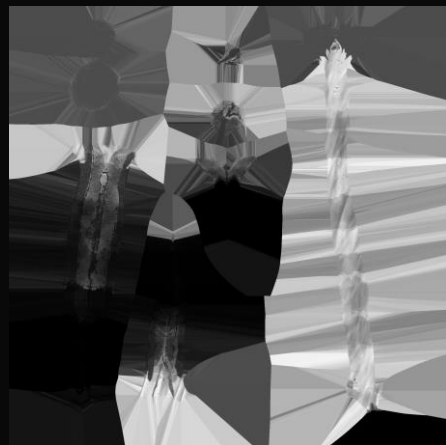
Fine Details



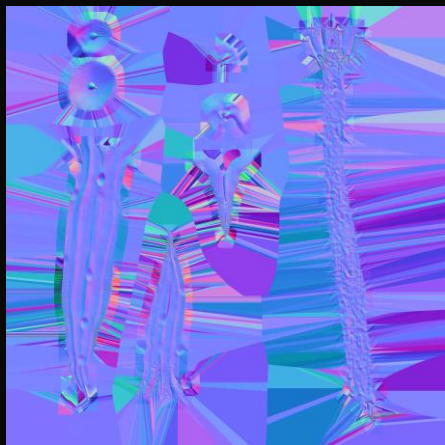
Weapon Baking



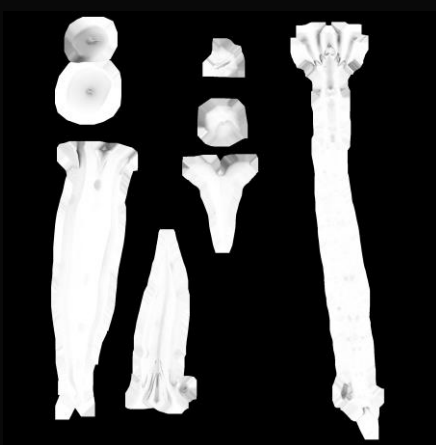
weapon textures



Roughness



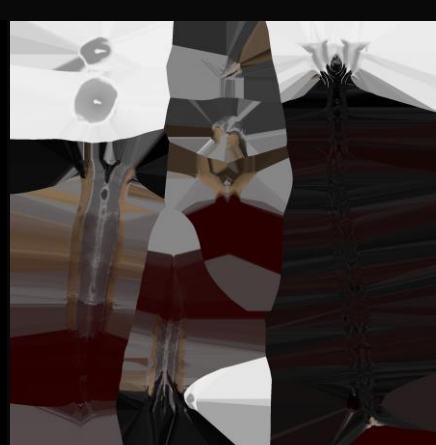
Normal



AO



Metallic



Albedo

weapon Textures



Roughness

Normal

AO

Metallic

Albedo

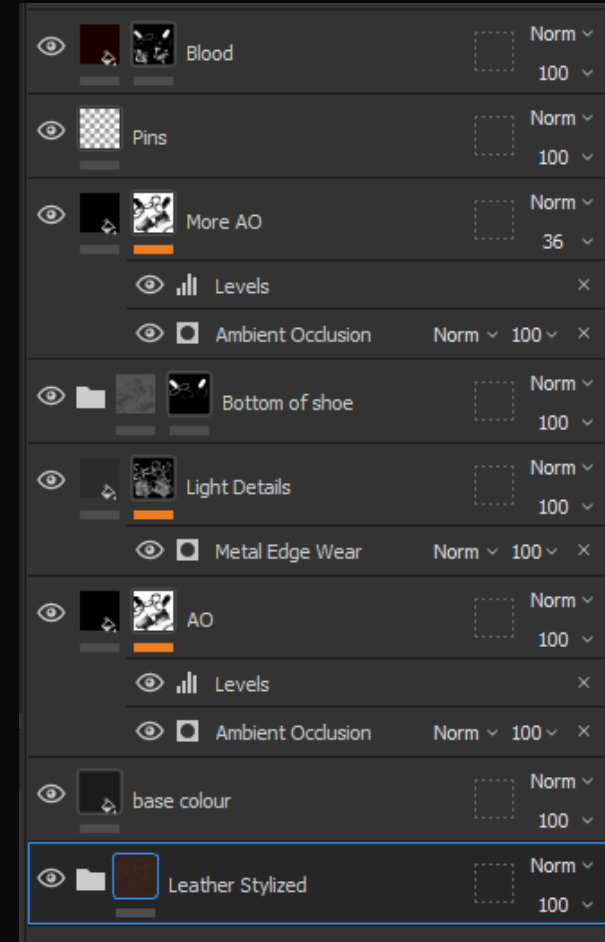
Boots



Base colour



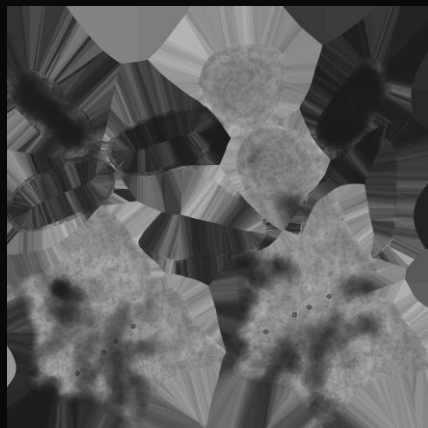
Fine Details



Boots Baking



boot textures



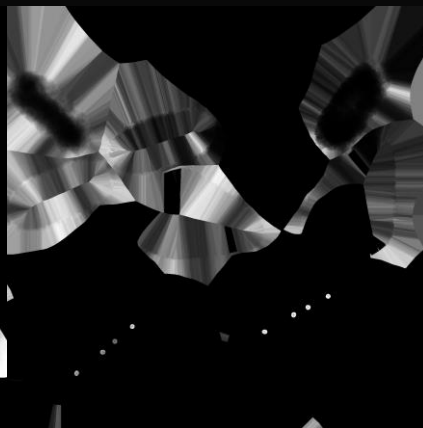
Roughness



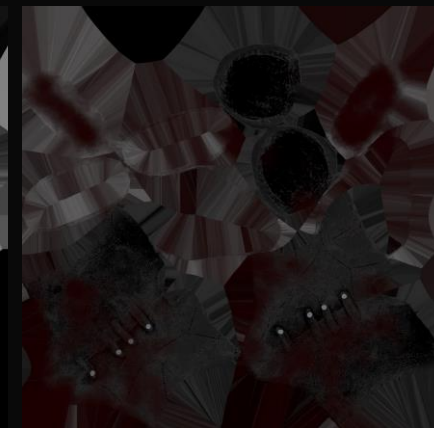
Normal



AO



Metallic



Albedo

boot Textures



Roughness



Normal



AO



Metallic



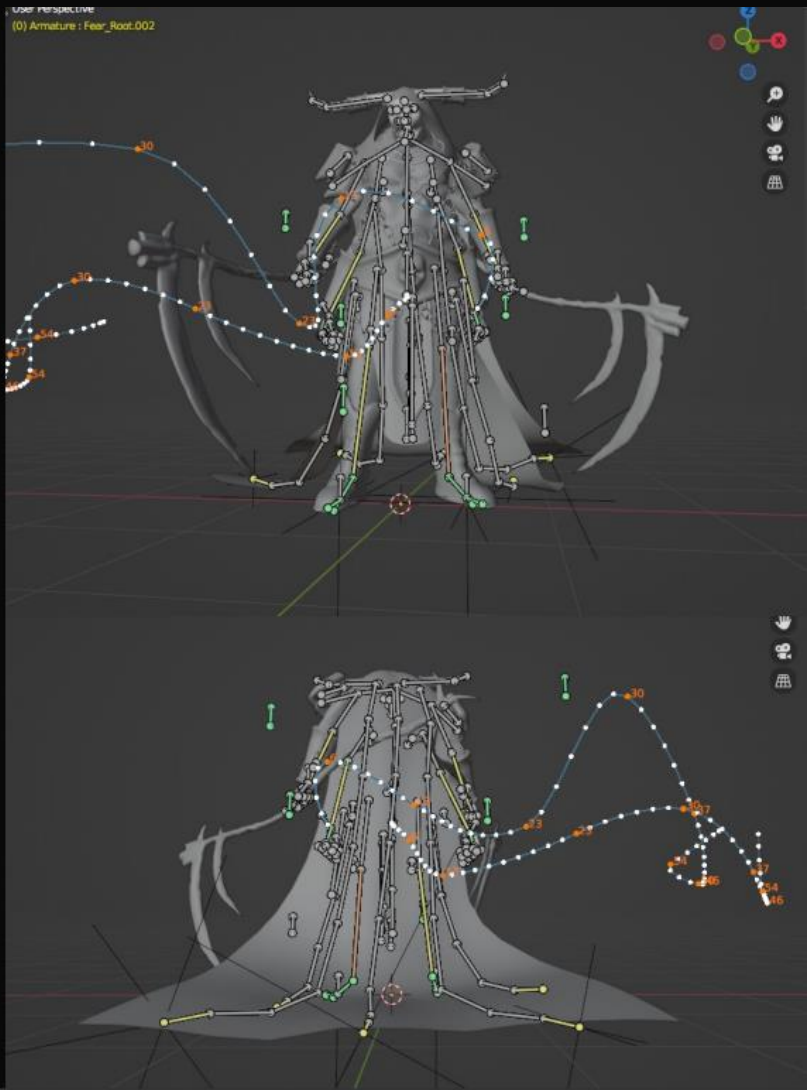
Albedo

The Reaper of Fear

Posing and Animating

Fear Rig

By Josh Wikenden



'Making the rig of fear posed some challenges one of the biggest was his cape. For every action it would drape and drag on the ground. Using just forward kinematics would make the cape look jittery and unnatural when it would just need to be still. Using inverse kinematics worked well for keeping it in place but removed a lot of potential for dynamic movement with big actions. If we were to use a physics engine we would risk losing clear arcs of motion and could create problems having collisions with the ground. So the best course of action was to create a skeleton that could switch between the two. Giving the character 4 arms and duel wielding scythes created a problem of pose clarity and a lack of utilisation from the unarmed hands. To fix this the characters move set could switch between brawler style moves and scythes. As well as this the extra hands are used to cast spells. creating potential for very dynamic hand poses and help showcase his defining trait with extra limbs.'

Josh Wikenden (Rigger/Animator)

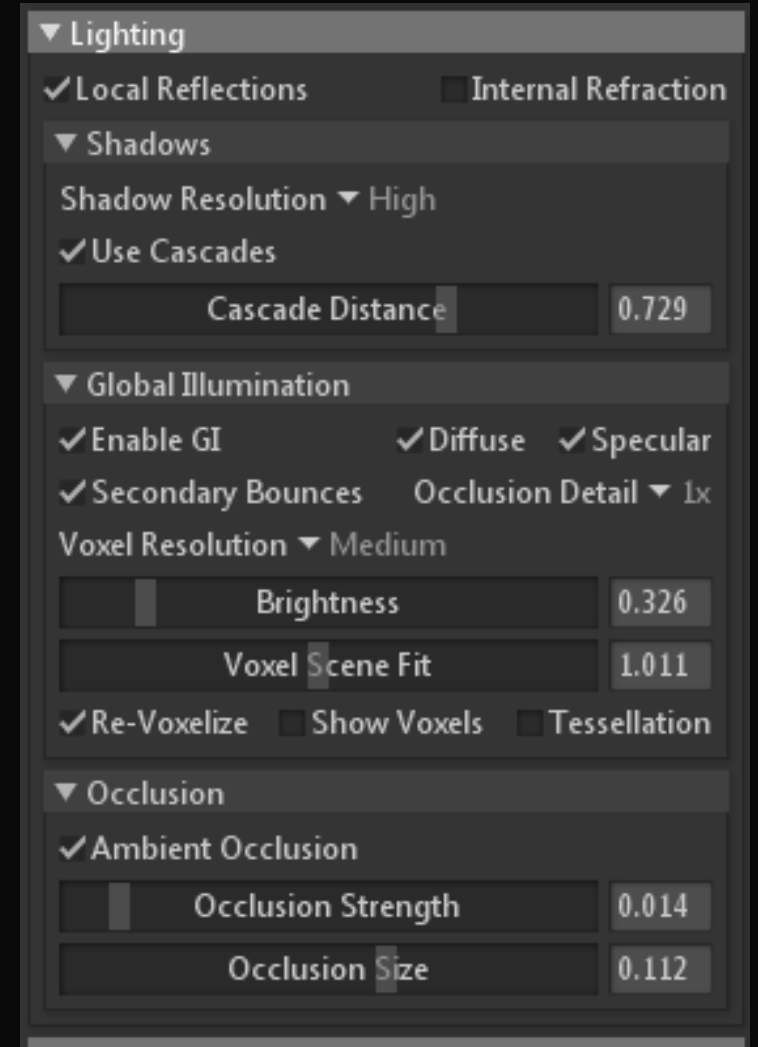
The Reaper of Fear

Rendering

Rendering (Local reflections and GI)



I find that global illumination and local reflections are a necessity for a realistic render. The light that bounces off objects onto others adds a level of realism with local reflection. And being able to control the level of global illuminations allows you to play around with the values of the shadows, giving you more control over the area of focus.



Rendering (FOV)



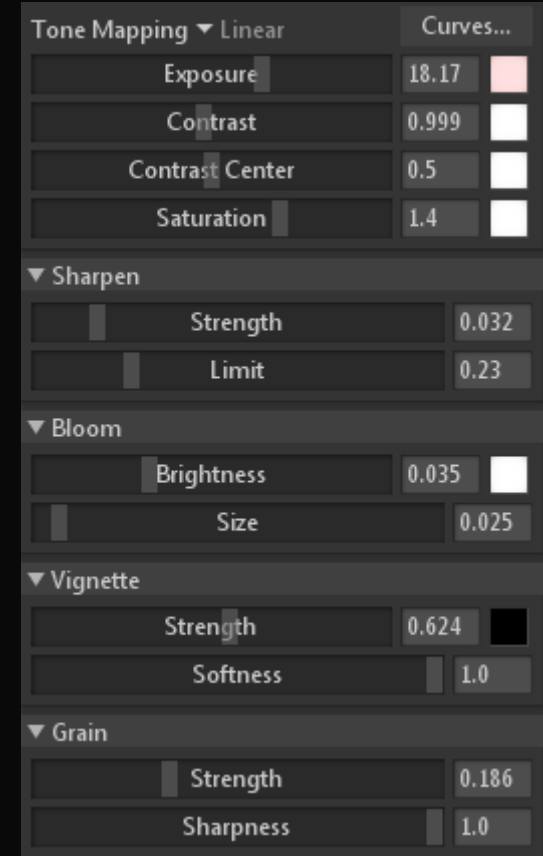
The trick to field of view is to make it so that the character doesn't look flat (for example the photo on the right) But also that it looks proportional, other wise it can look a bit goofy (for example the middle photo) I found the middle ground (left image) and I really like how it looks. High FOV can be great for dynamic renders, however that is not my goal with this project.

Rendering (Depth of field)



I found depth of field to be very useful for this character, It allows the focus and attention to be on the character since the details of the background aren't blending with the details of the focal point.

Rendering (Other Settings)



These are the settings I used in my final renders for this character. I found the sharpness made the details pop nicely. The vignette aided the focal point by literally tunnel visioning the character. Grain added a nice sort of film stock look, making everything look less smooth and therefore aiding the details. Finally, bloom really helped the metallic parts of the character shine through.



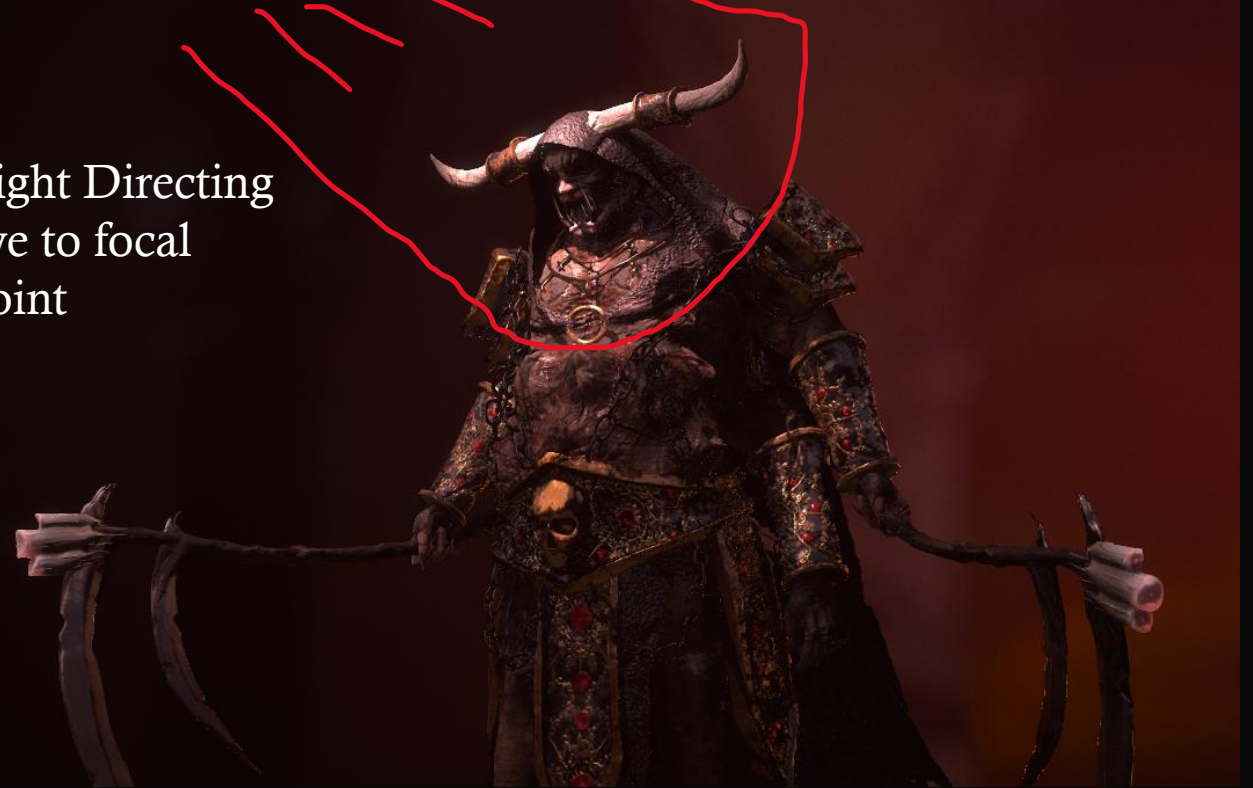
Lighting

For the Reaper Of Fears lighting, I wanted to express his emotions through the light colour. I figured that red lighting worked the best through expressing his anger. Red also works with the theme of hell that goes with the series lore.

Rendering (Lighting)



Light Directing
eye to focal
point



For this characters light setup, I used the following. Back lighting to emphasise silhouette. Area lights to make sure no area of the character is too dark, therefore showing off the details. Bright point light aimed at the characters head since that is the focal point of my renders, I found this worked really well compositionally.

Rendering (scene)



For the background, I used one of the buildings from the game I am developing based on the concepts of this project, I will speak more about the game in later slides however it is not a part of my final hand in.



The Reaper Of Fear Renders





The Throne of Broken Angels

A throne for the Reaper Of Fear. He rests his arms on the bodies of angels who fell to his wrath and lost their wings.











The Reaper of Sadness



Perceptions of Death - The Reaper of Sadness

The Reaper of Sadness. She rules the Realm Of Those Who Died Distraught. She dresses in funeral attire at all times since anyone she interacts with in her realm stands no chance. She can summon the souls of the sad and use them to her combat advantage like puppets. However, she does not weep for the dead, she weeps eternally for her own sad existence and pain.

The Reaper of Sadness

Sculpt



High Poly Sculpt

For the Reaper Of Sadness high poly sculpt, I had to complete this sculpt with tactical precision to make the retopology easier, Because having to quad draw that many arms and hands individually would consume time I did not have for this project. What I ended up doing was only sculpting one set of arms, and then duplicating and moving the copies into the correct position. By doing this, all of my arms had the exact same dimension, so I only had to retopologize one arm!

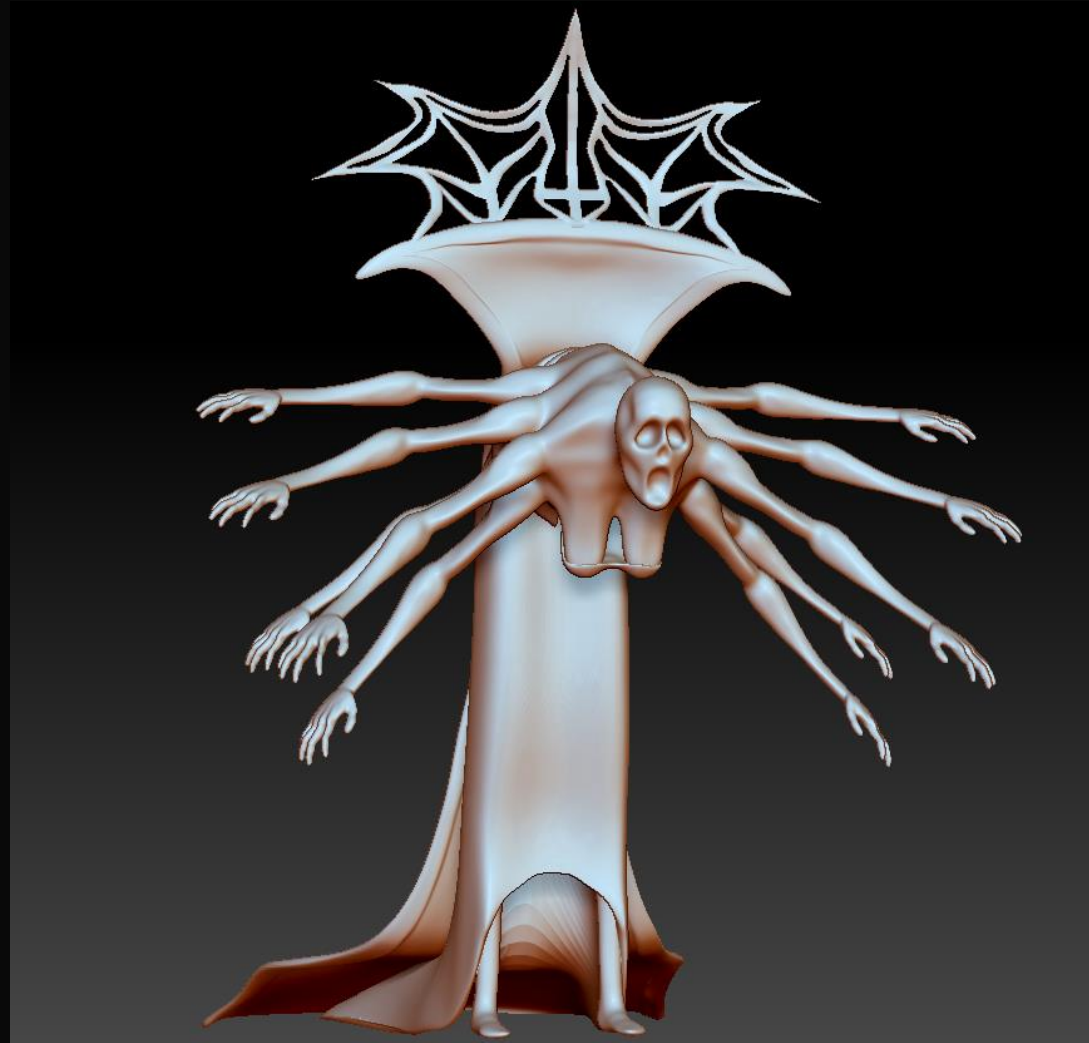
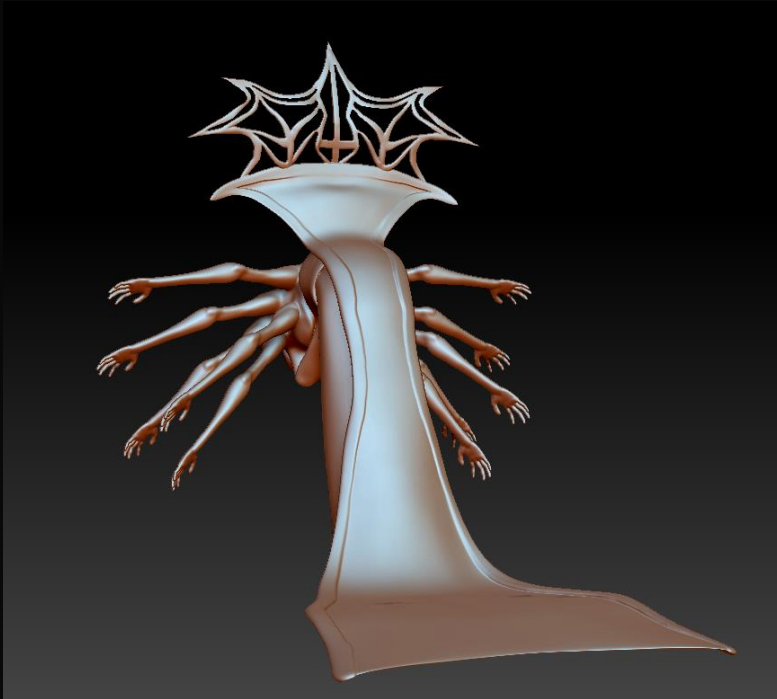


Anatomy

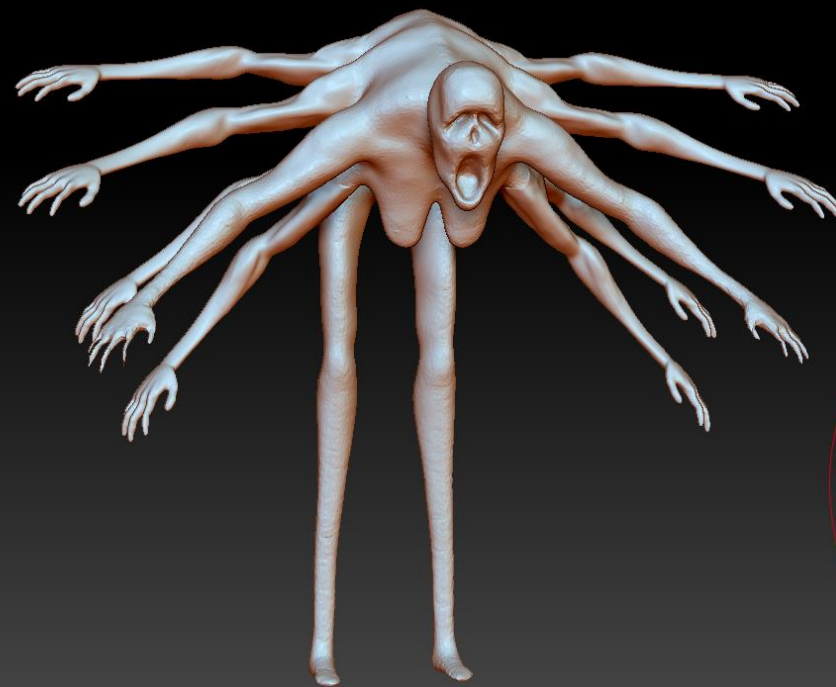
For the Reaper Of Sadness Anatomy, I wanted to go a little crazy and make her anatomy very creature/human like. So I decided to give her a load of arms. Where the arms only play into a combat and move set factor rather than having more of a reason to do with her lore, Her permanently arched back, I found, Helped a lot with telling her story and really projecting her sadness.

Basic shape

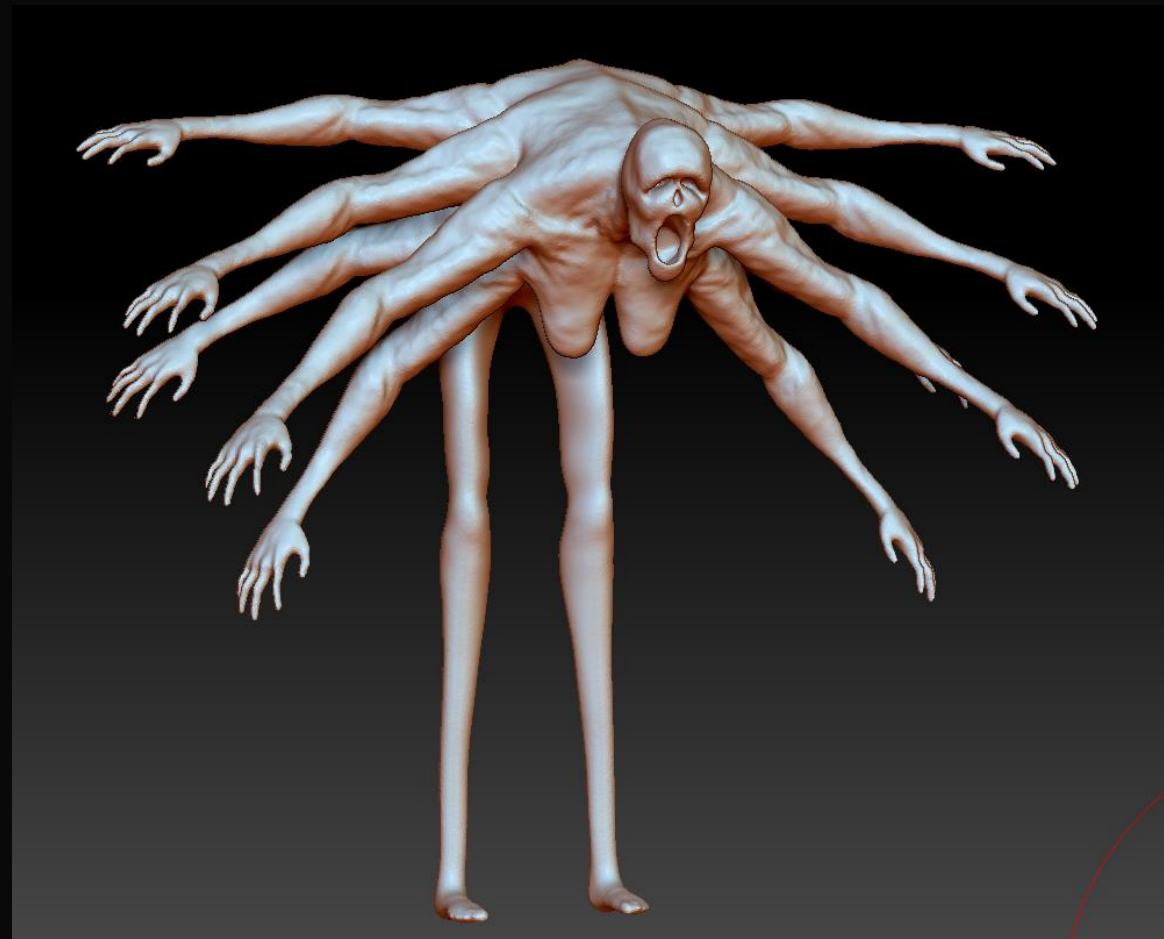
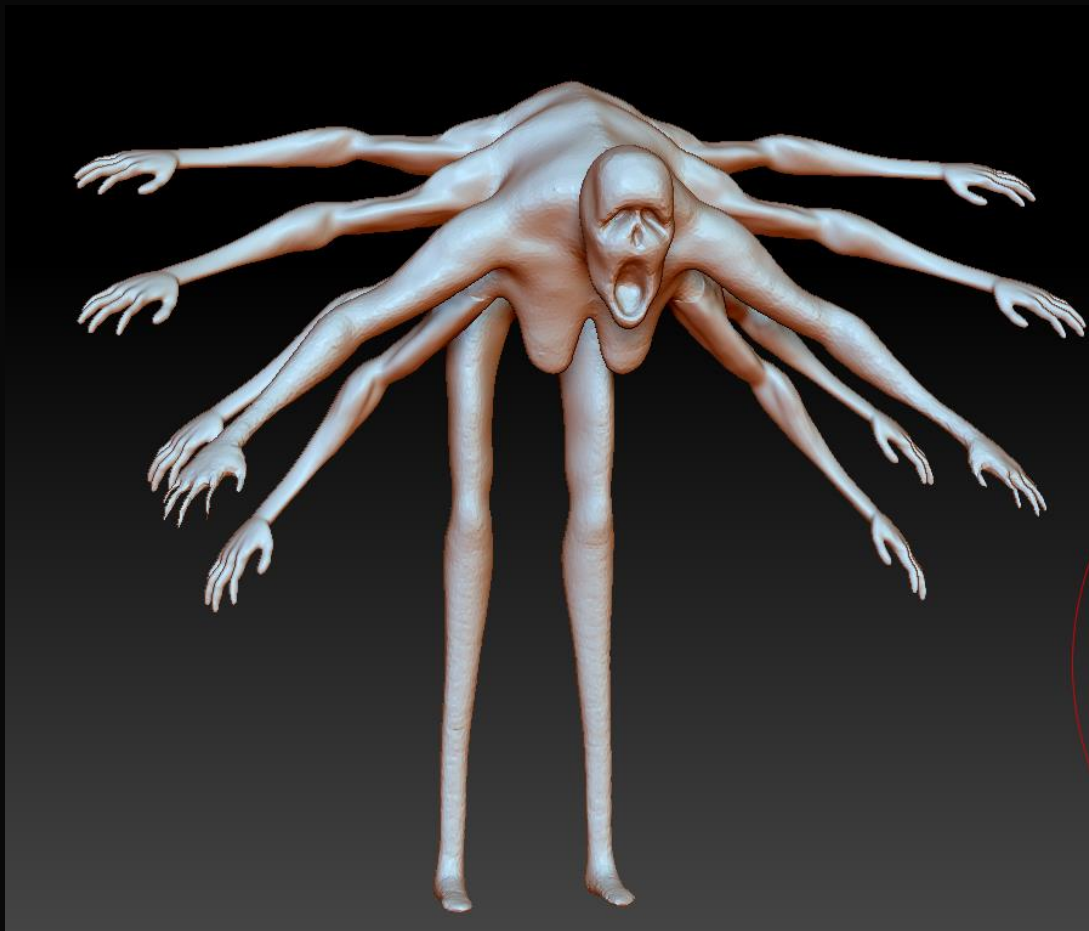
Unlike the reaper of Fear, I began completely from scratch with this character. I began by building the shape using spheres, and then dyna-meshing them



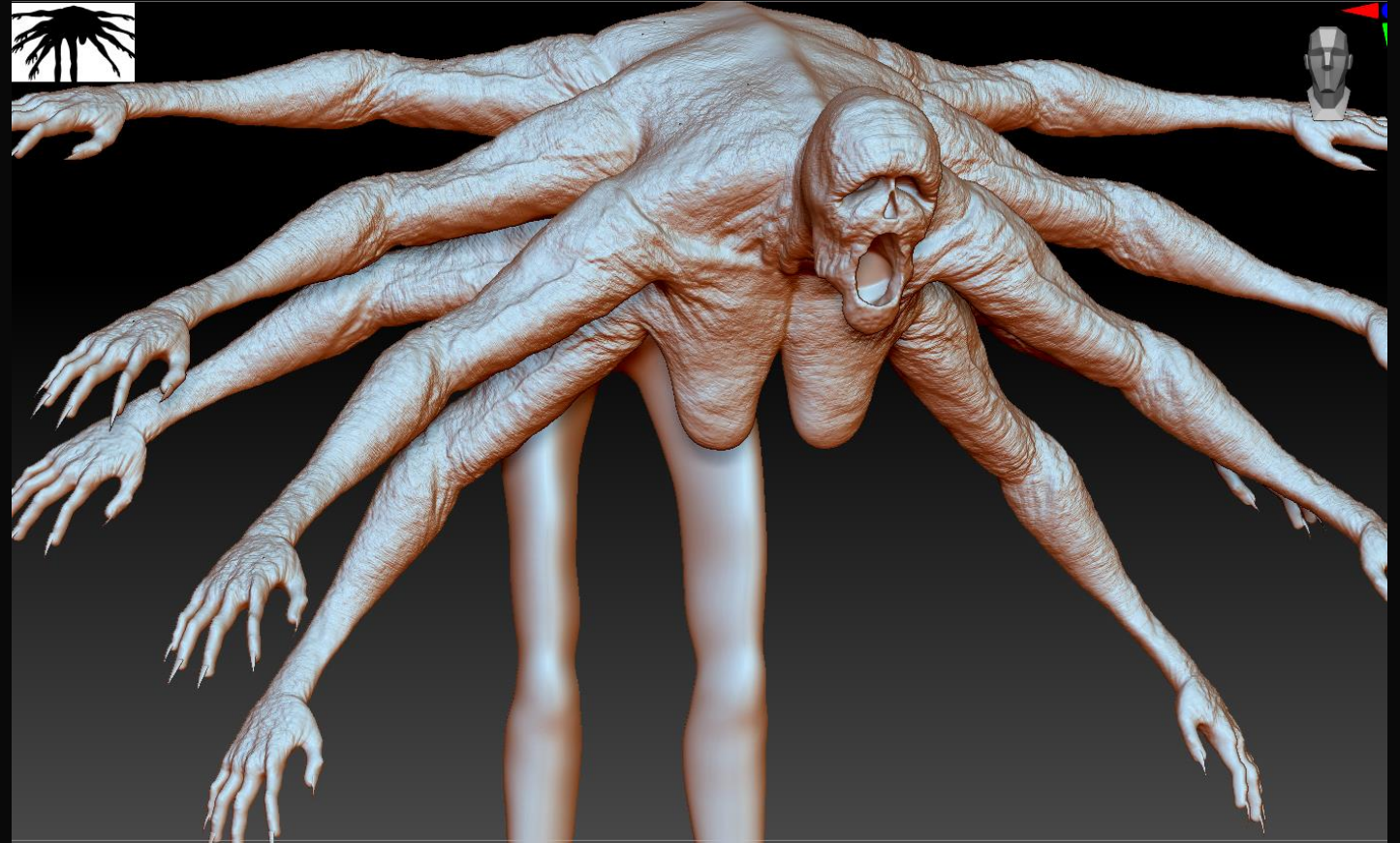
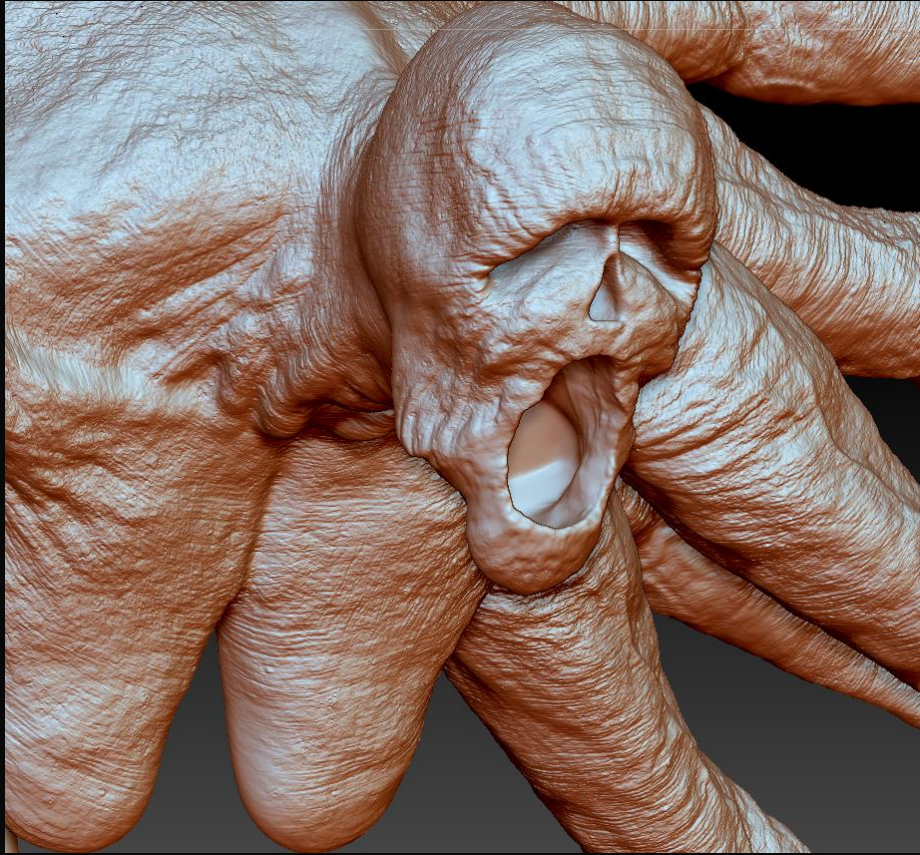
Developing anatomy



Finalizing anatomy



Skin



As you can see, I decided to make her skin very leathery and wrinkly to show off how elderly she is. Used the same alphas as I did on the Reaper Of Fear. You can also see that I did not detail the legs, This is simply because The legs will not be visible in the render.

Final Sculpt



The Reaper of Sadness

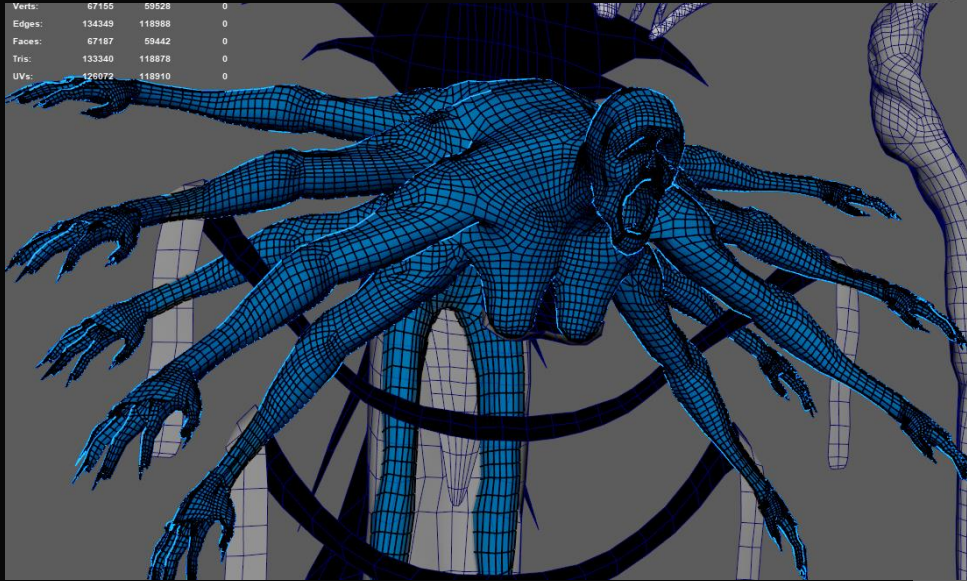
Low Poly



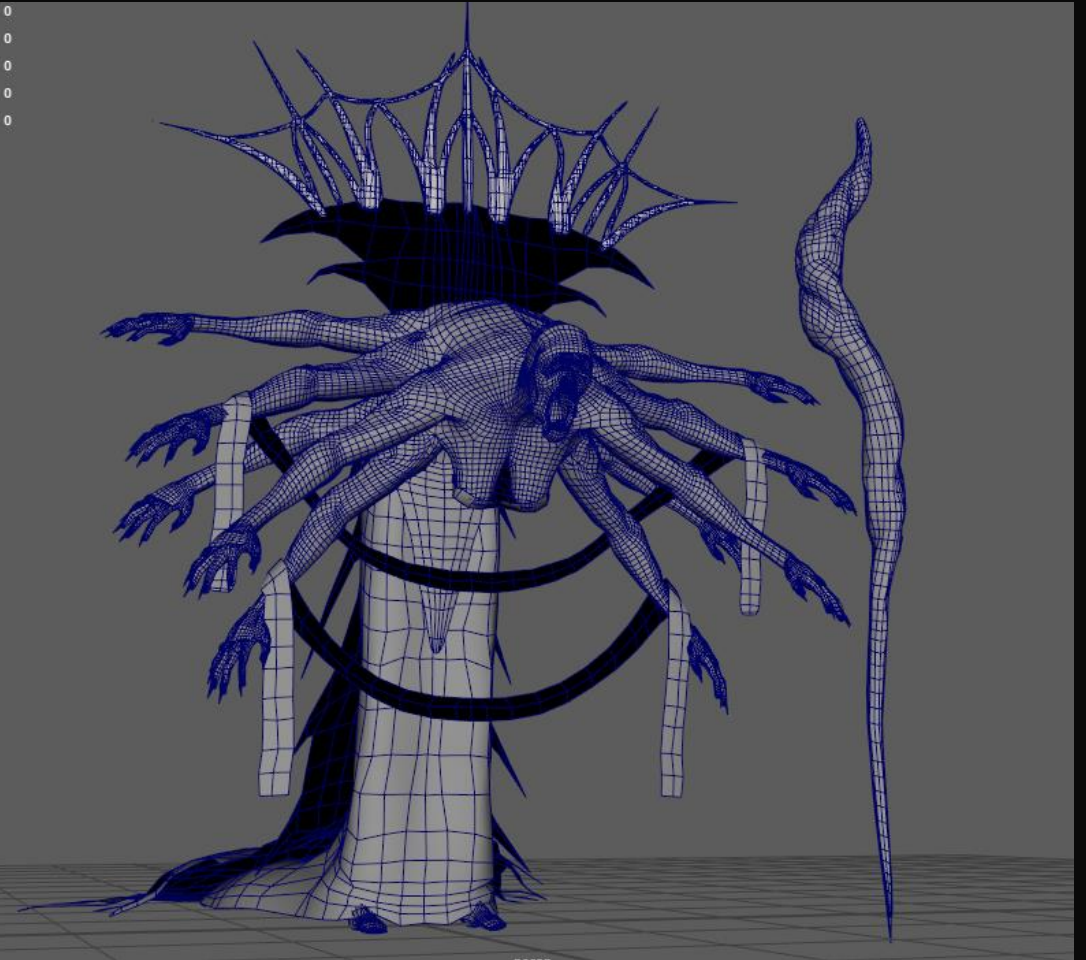
Low Poly Model

As stated on page 55, I played the sculpting part of this project very tactically so that my retopology stage could run smoothly, and it did. There is not much to say in particular to my quad drawing technique because I don't do anything special or out of the ordinary. I just set up my high poly models properly to streamline the process.

Low Poly Model

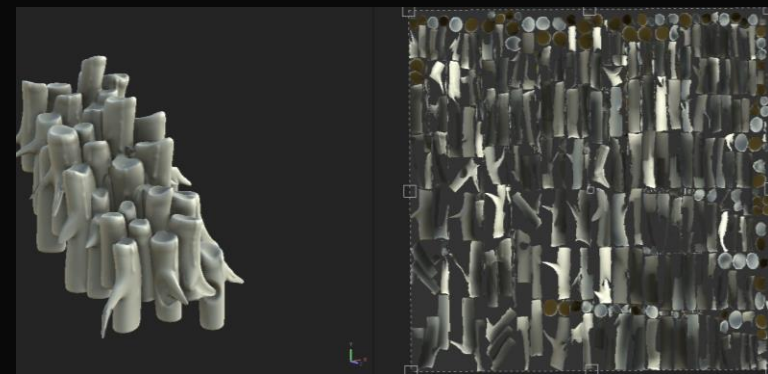
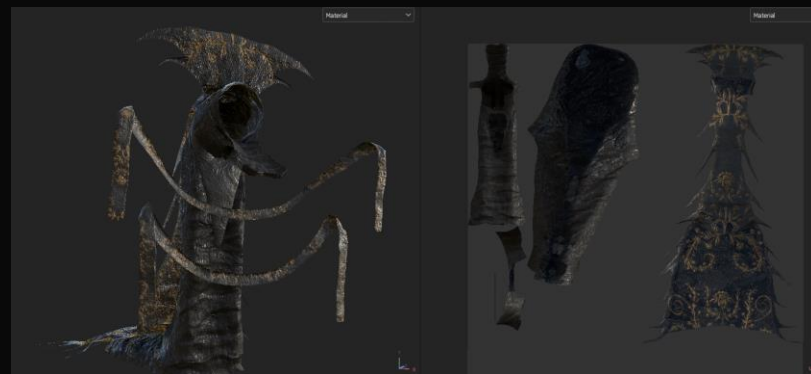
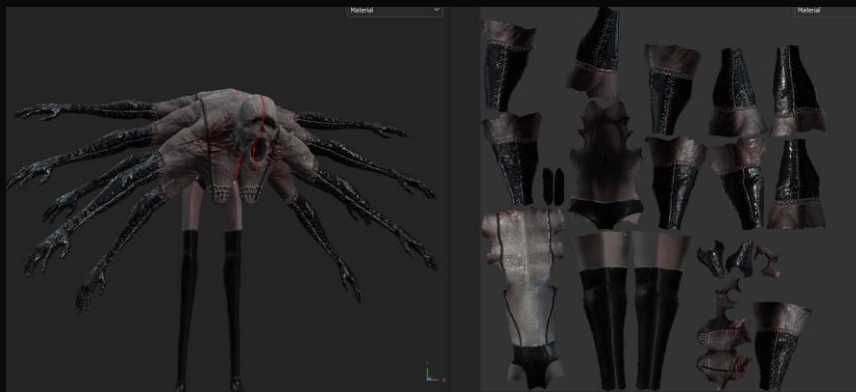


Verts:	37391	0	0
Edges:	74855	0	0
Faces:	37466	0	0
Tris:	73901	0	0
UVs:	66617	0	0

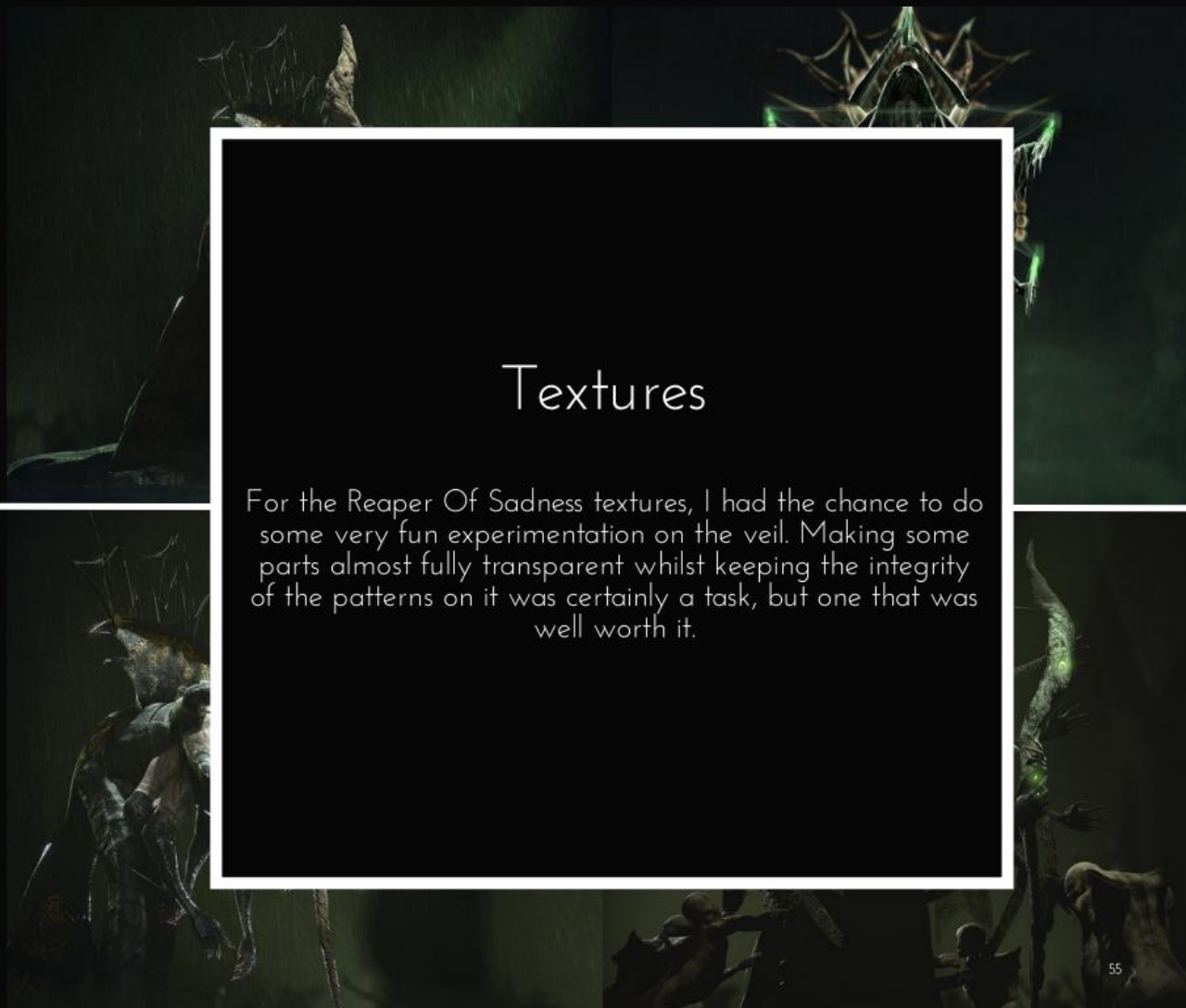


Just like the other character, I used Maya's quad draw tool for the retopology.

UV Maps



The Reaper of Sadness Textures



Textures

For the Reaper Of Sadness textures, I had the chance to do some very fun experimentation on the veil. Making some parts almost fully transparent whilst keeping the integrity of the patterns on it was certainly a task, but one that was well worth it.

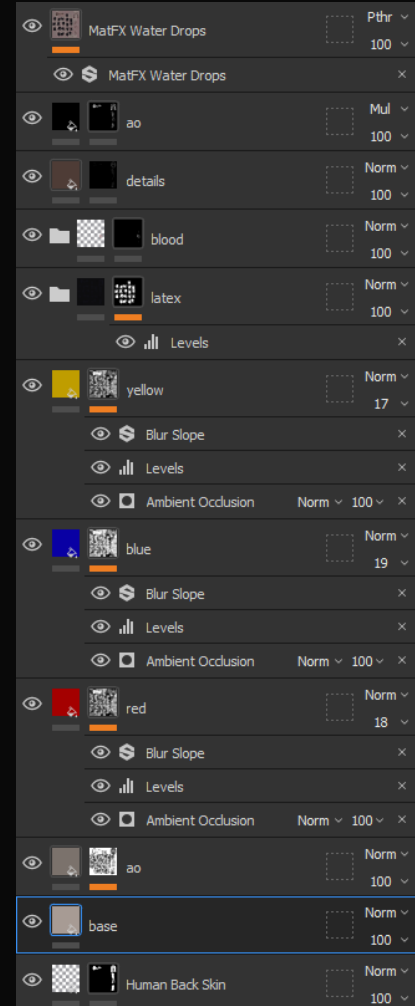
Skin textures



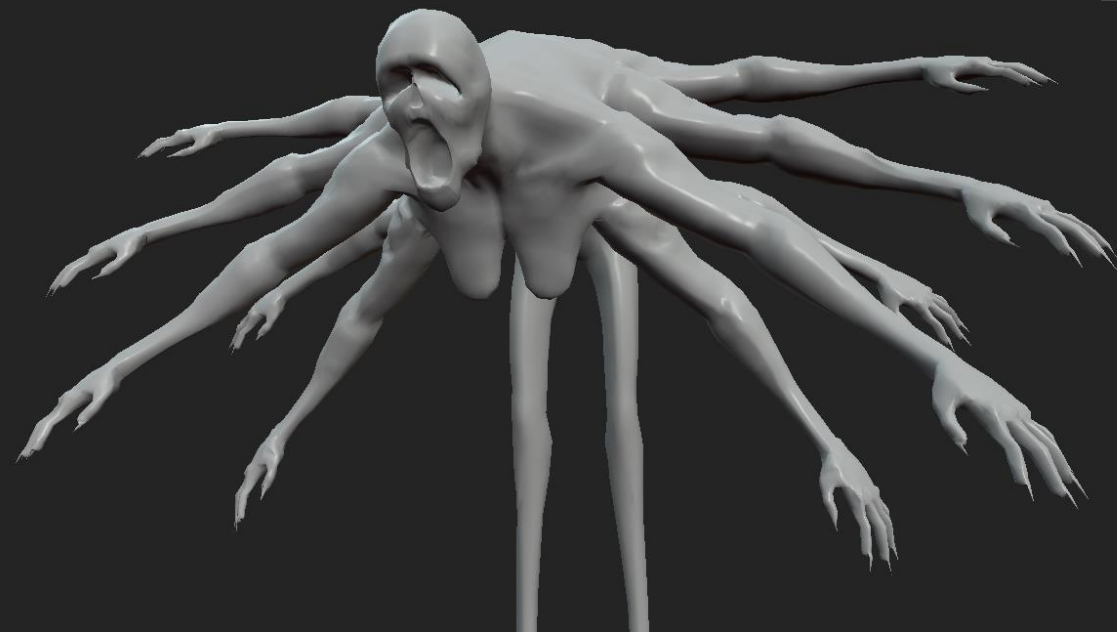
Base



Final Details



Skin Baking



Skin textures



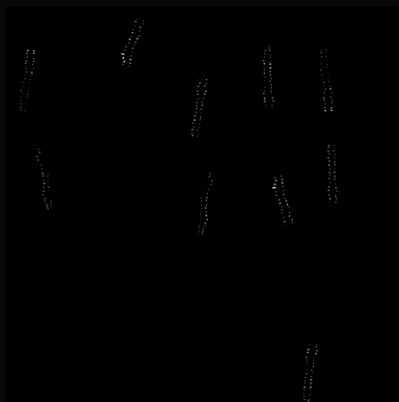
Roughness



Normal



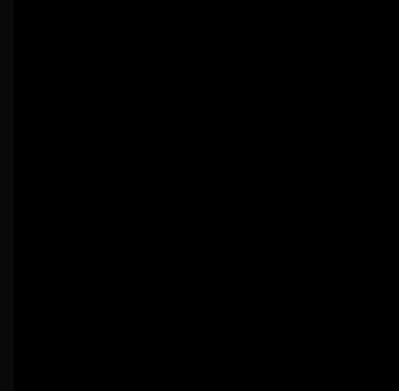
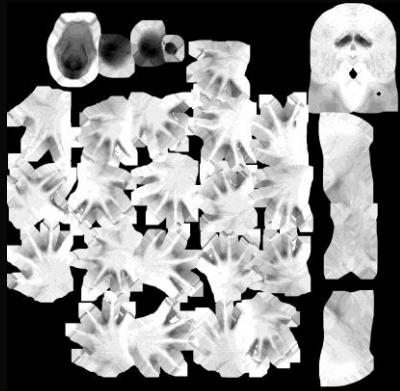
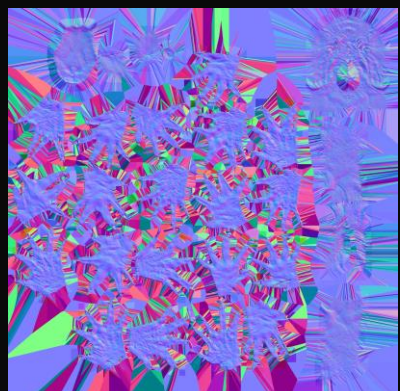
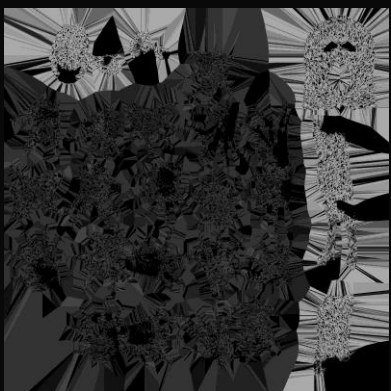
AO



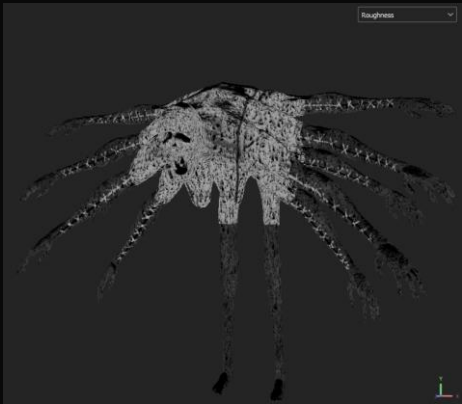
Metallic



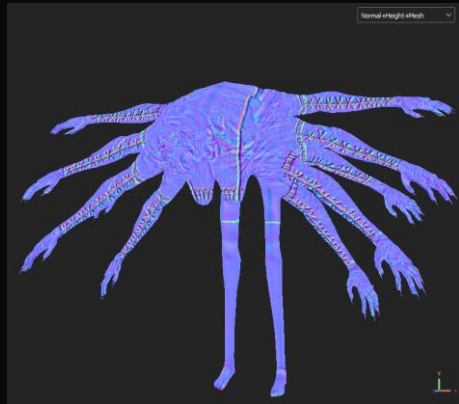
Albedo



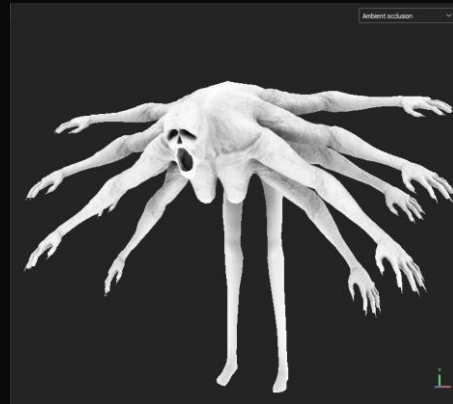
Skin Textures



Roughness



Normal



AO

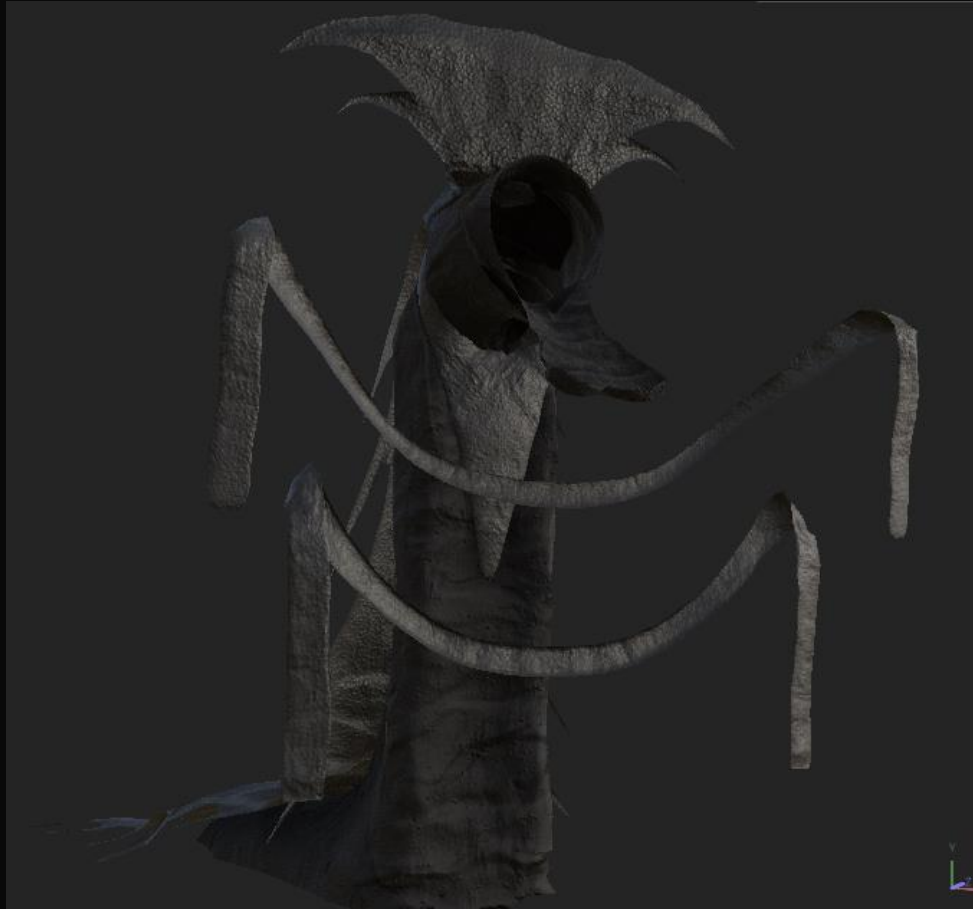


Metallic

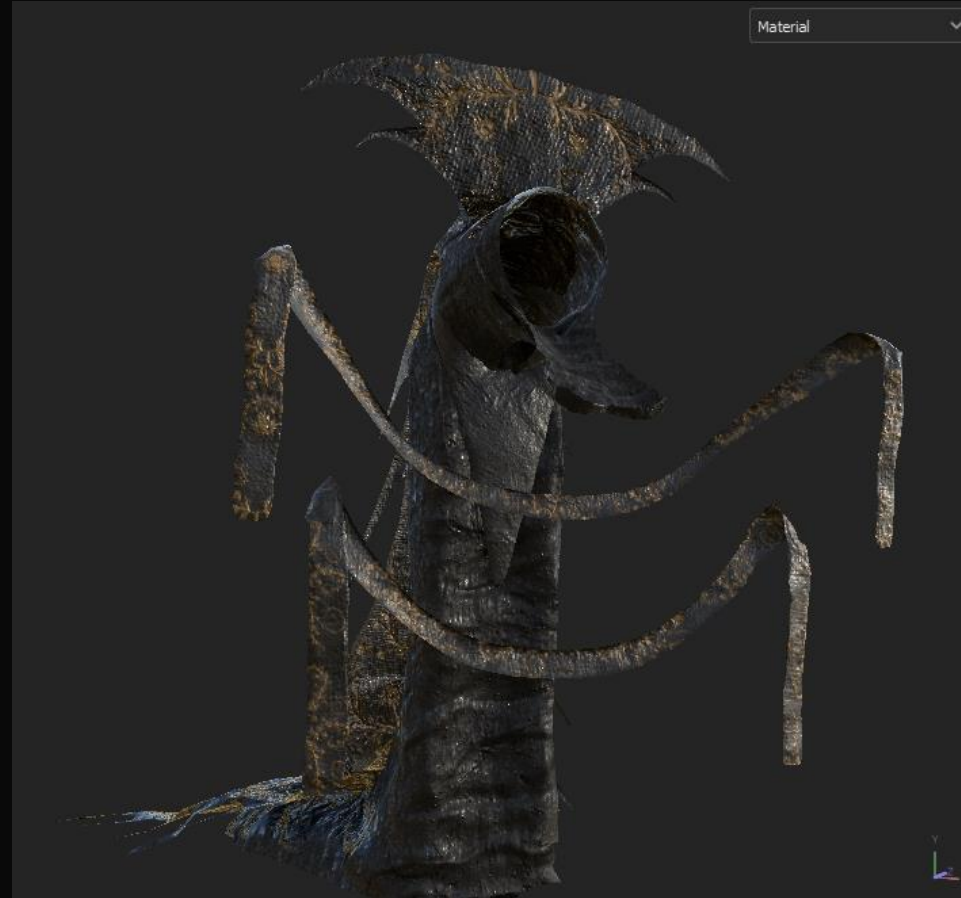


Albedo

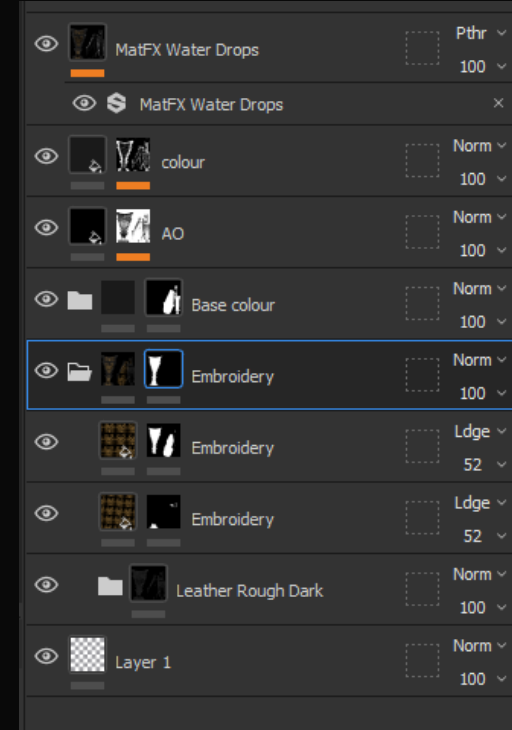
Clothing textures



Base



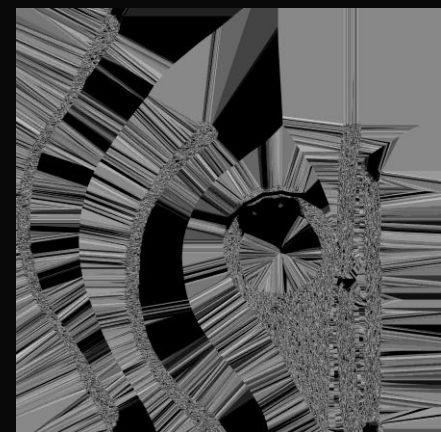
Final Details



Clothing Baking



Clothing textures



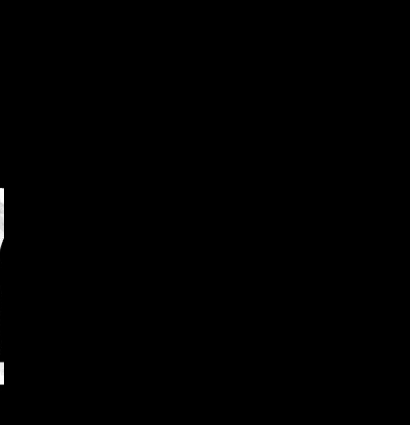
Roughness



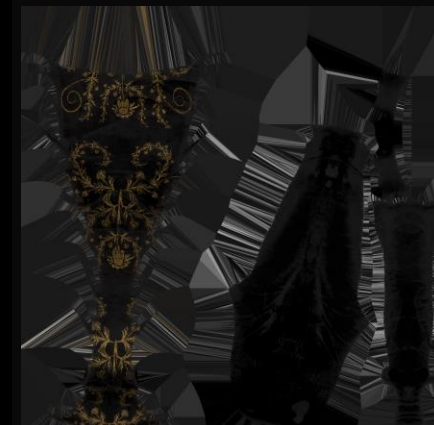
Normal



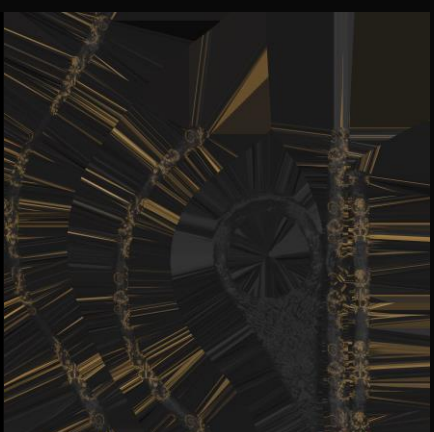
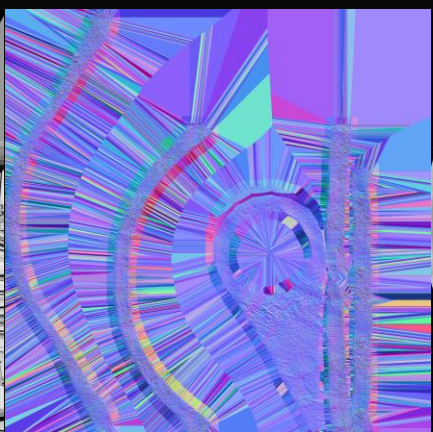
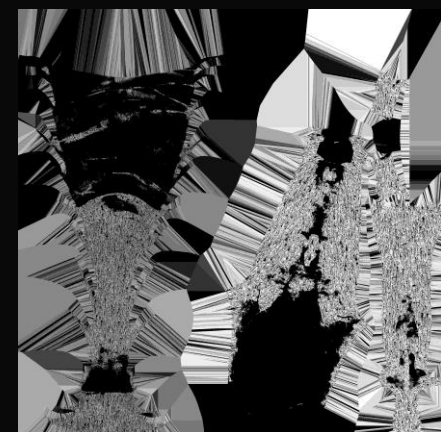
AO



Metallic



Albedo



Clothing Textures



Roughness

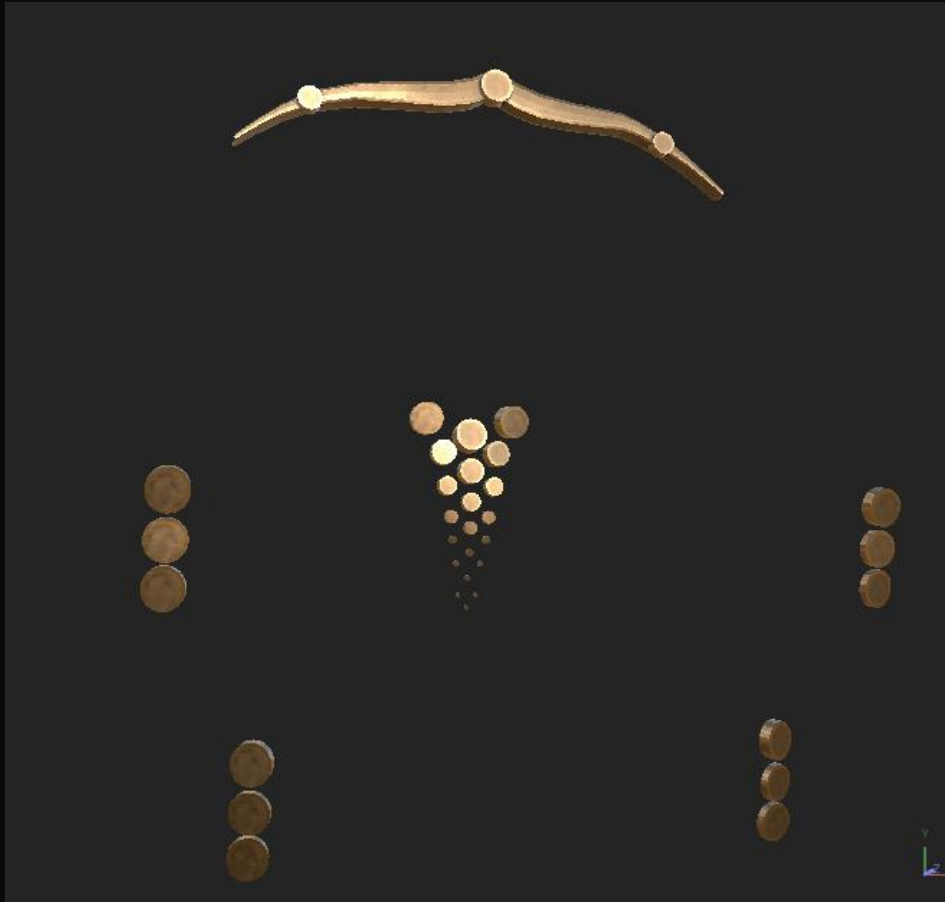
Normal

AO

Metallic

Albedo

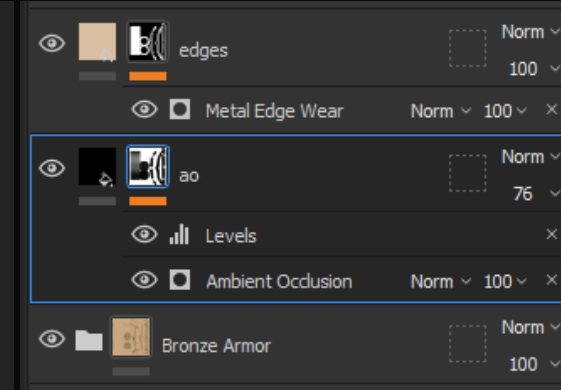
Metal textures



Base



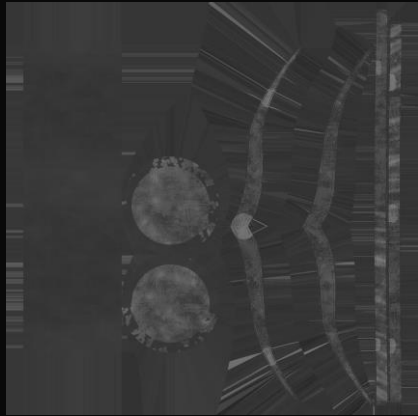
Final Details



Metal Baking



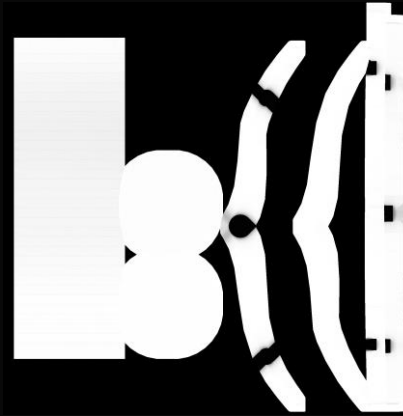
Metal textures



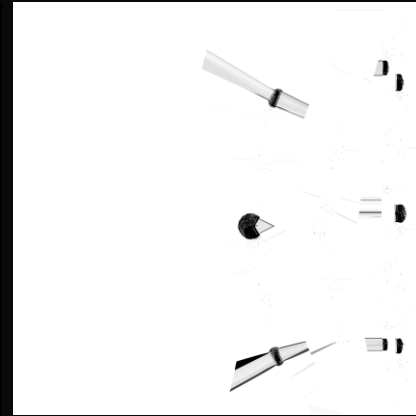
Roughness



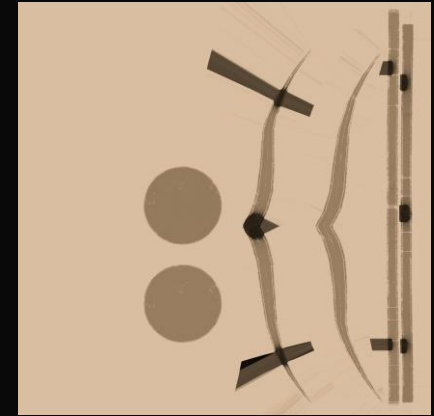
Normal



AO

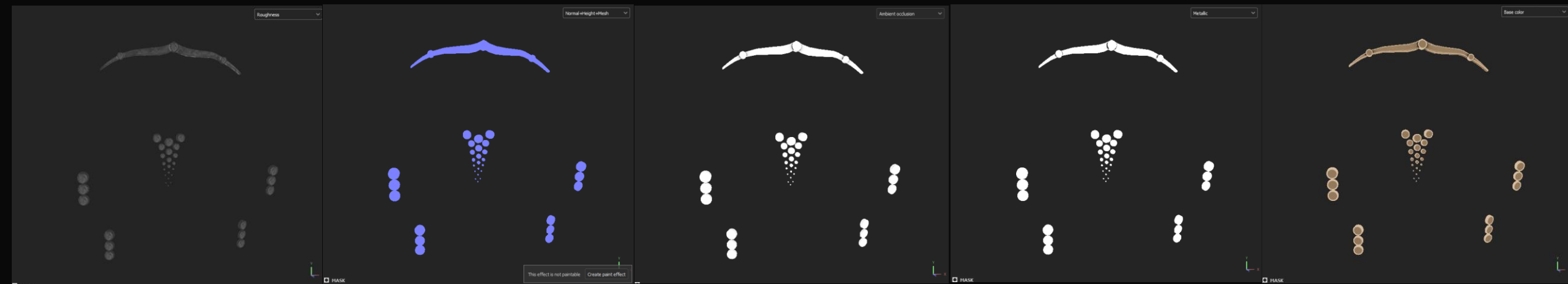


Metallic



Albedo

Metal Textures



Roughness

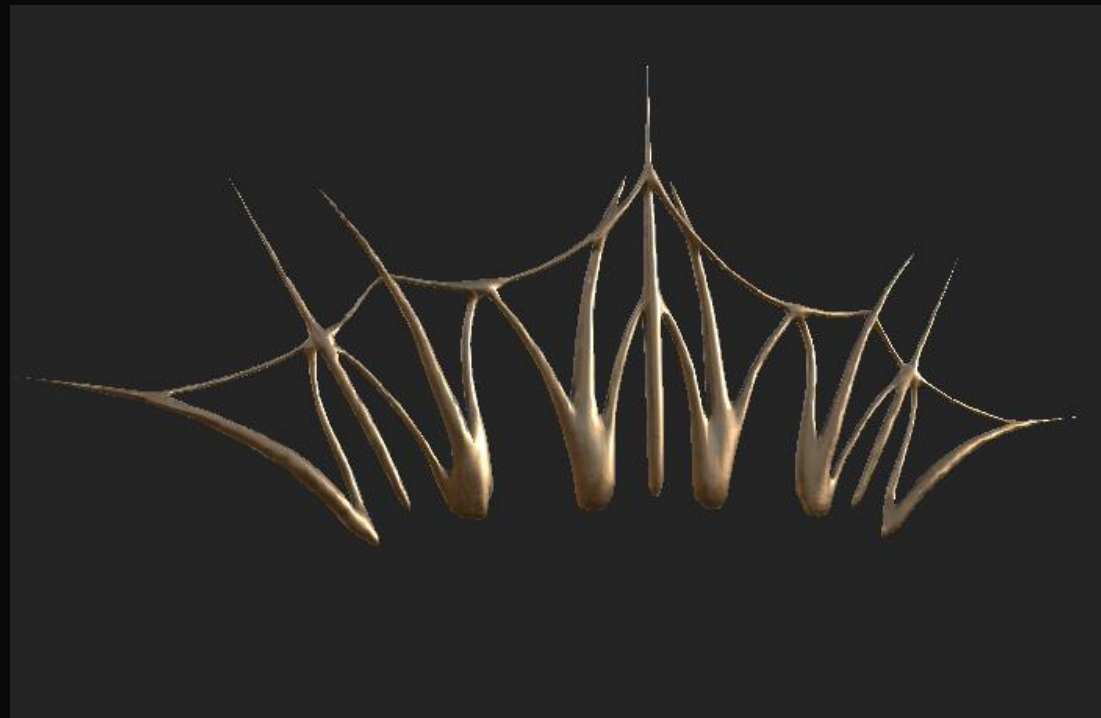
Normal

AO

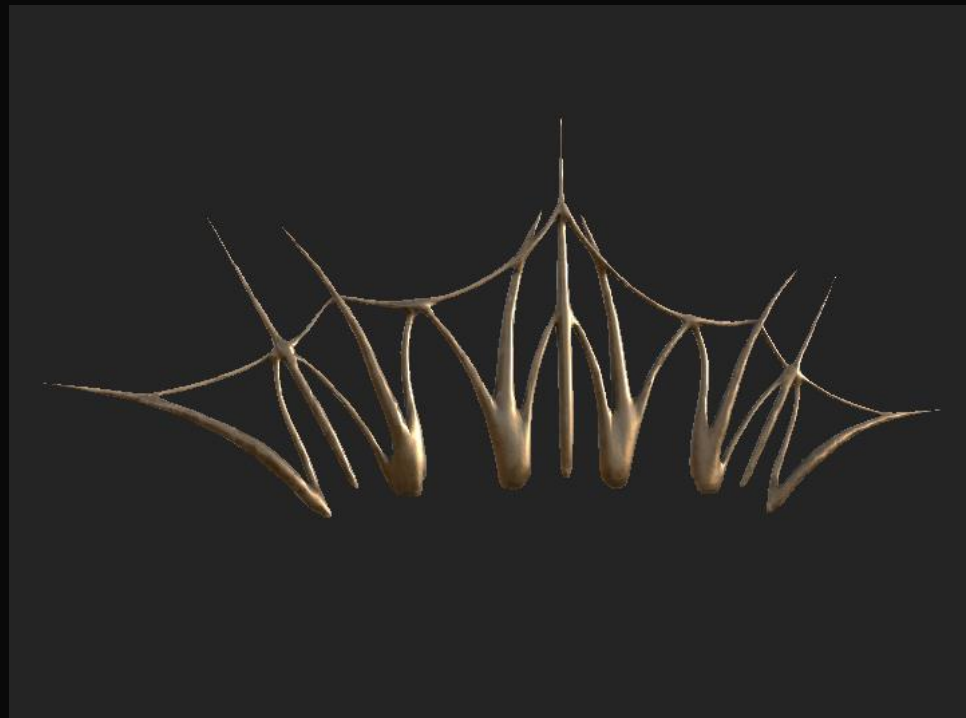
Metallic

Albedo

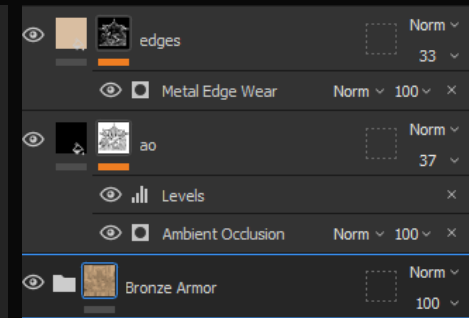
Bar textures



Base



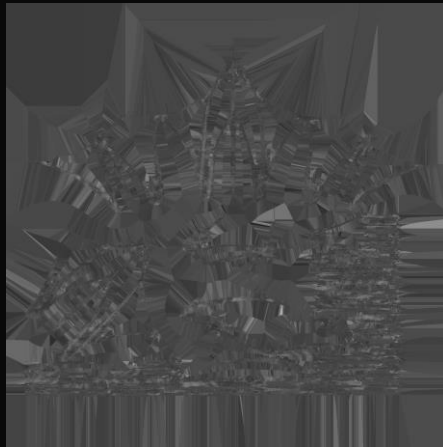
Final Details



Bars Baking



Bar textures



Roughness



Normal



AO

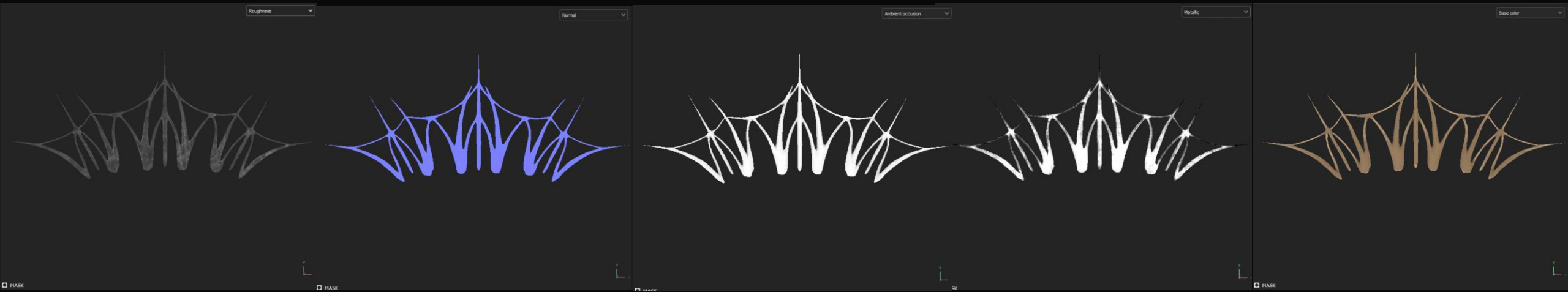


Metallic



Albedo

Bar Textures



Roughness

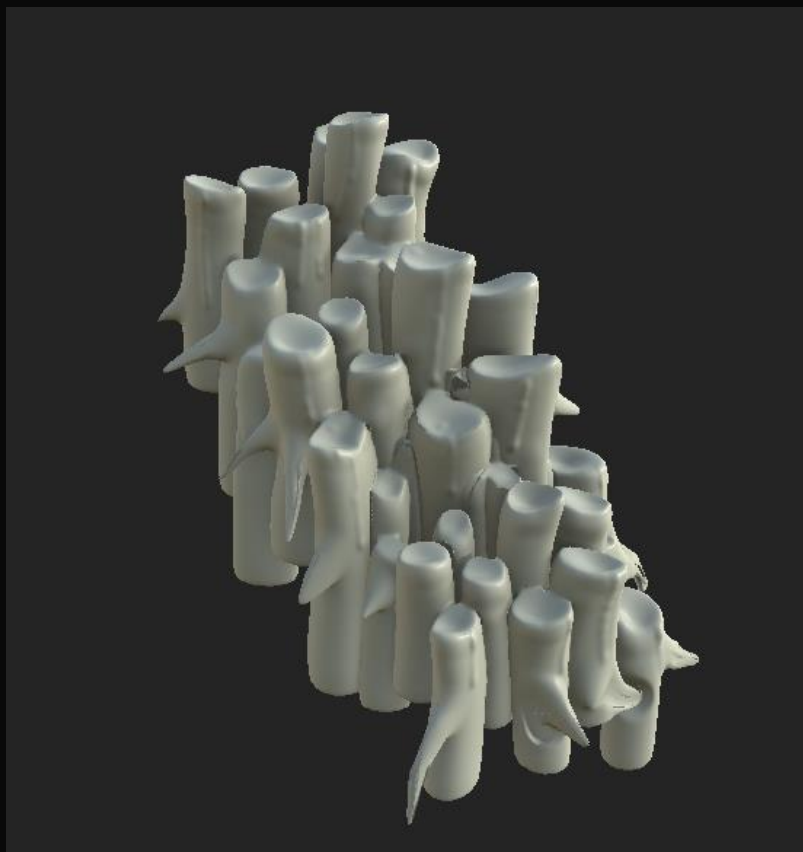
Normal

AO

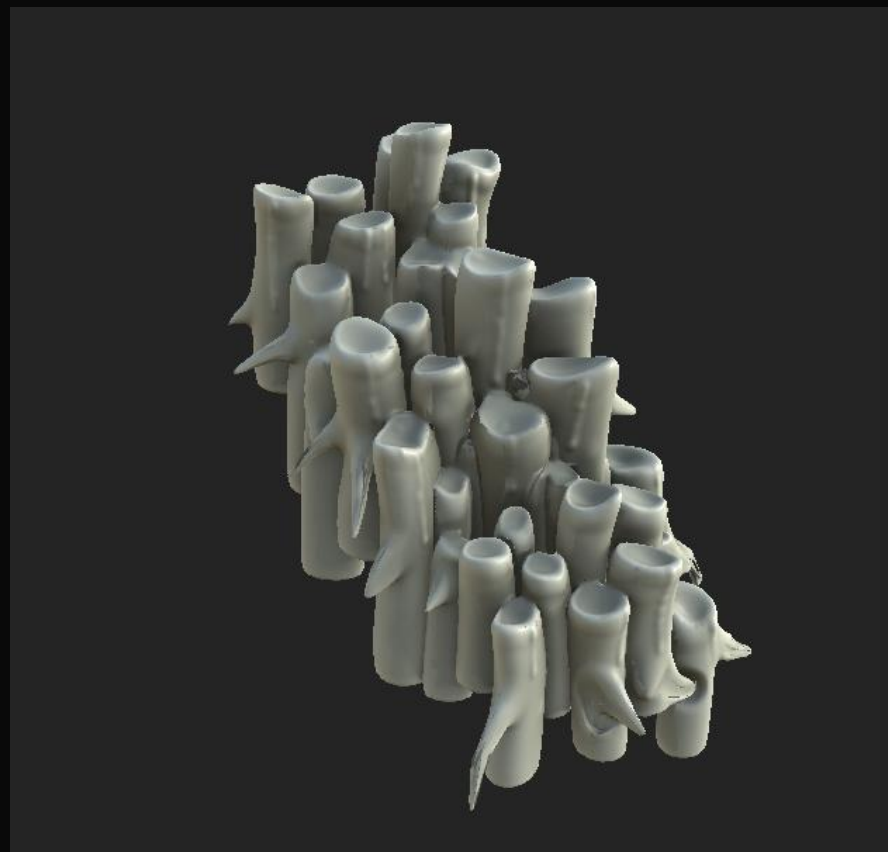
Metallic

Albedo

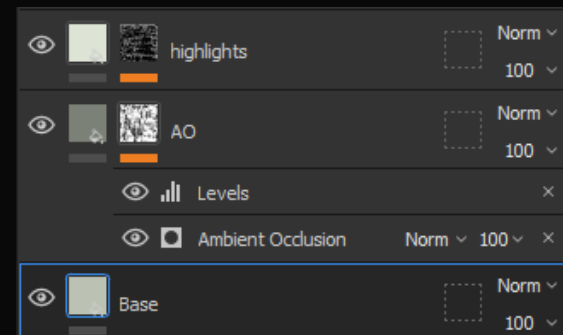
Candle textures



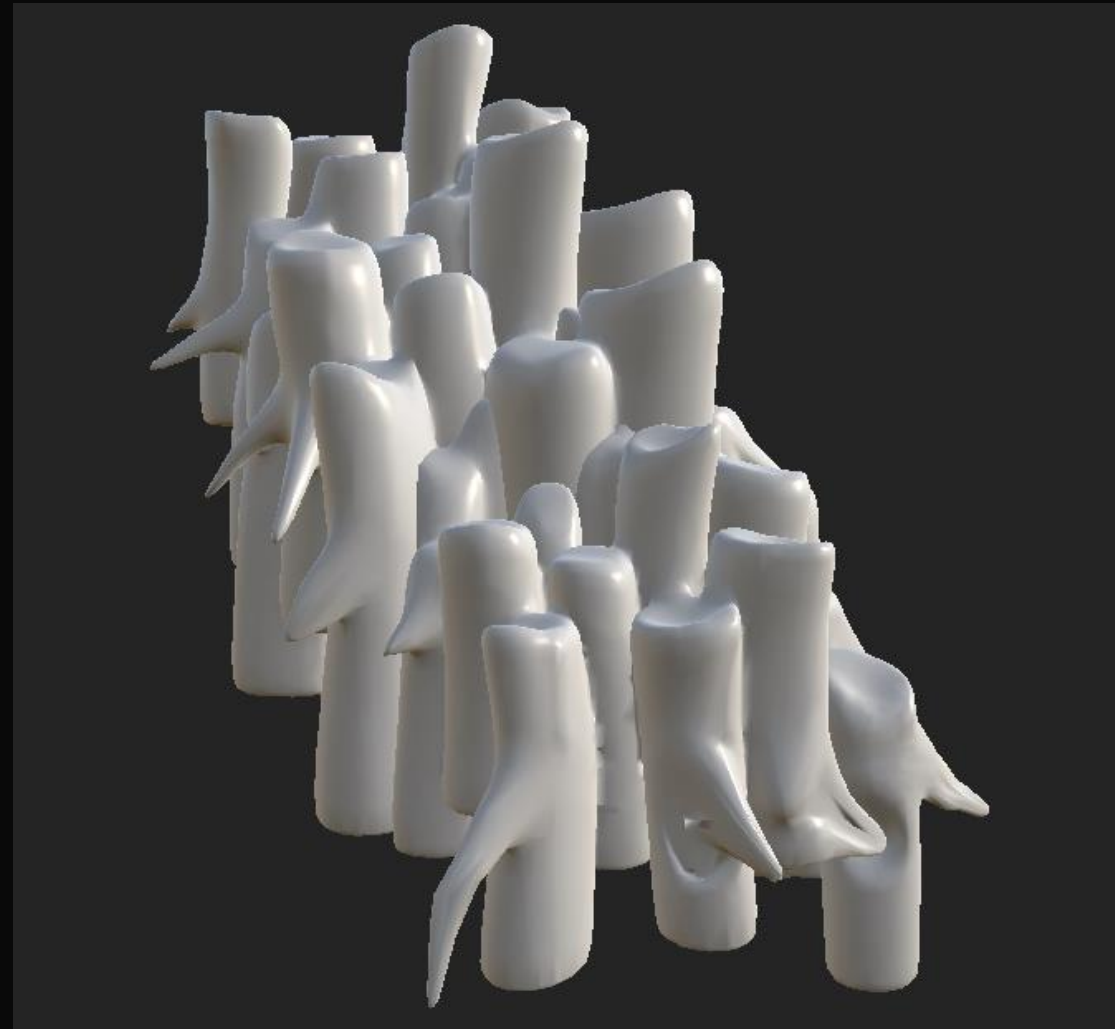
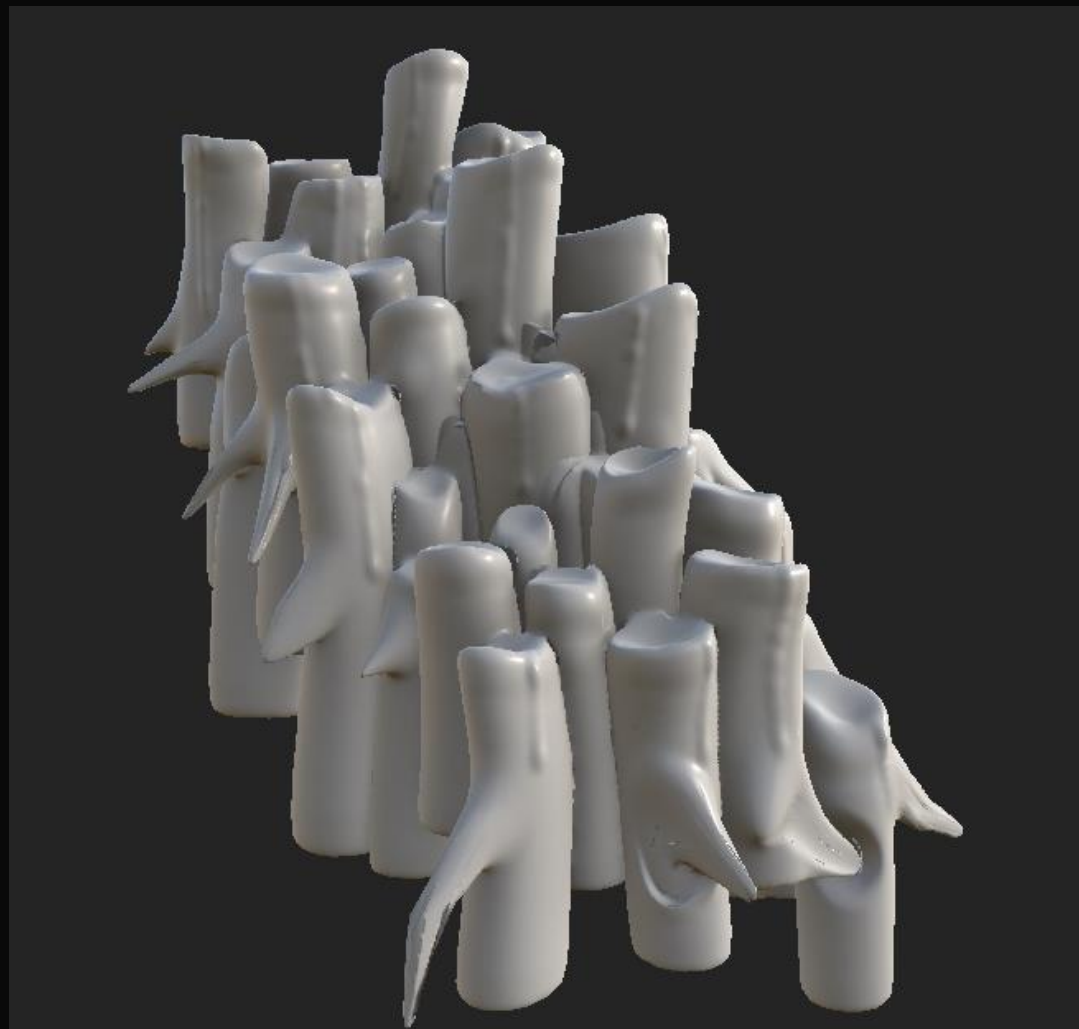
Base



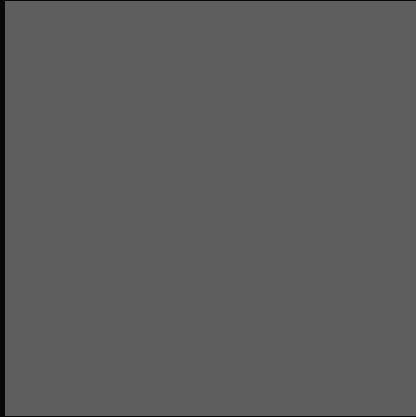
Final Details



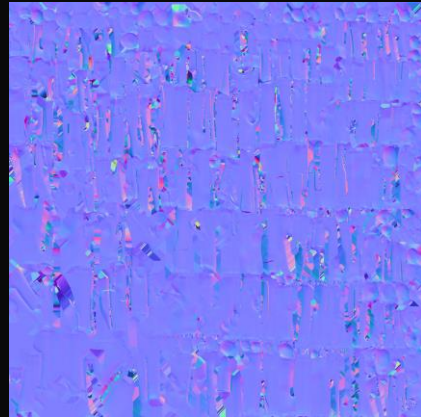
Candle Baking



candle textures



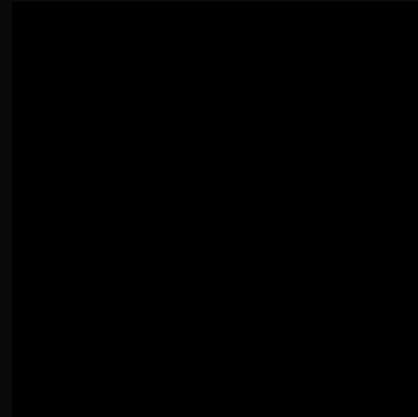
Roughness



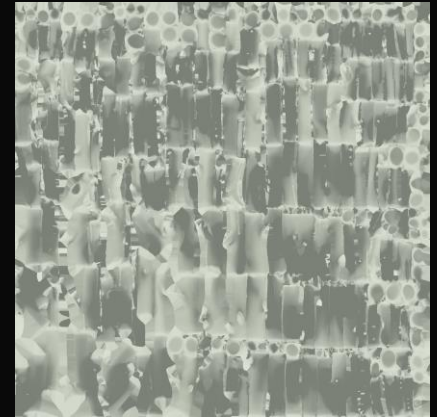
Normal



AO

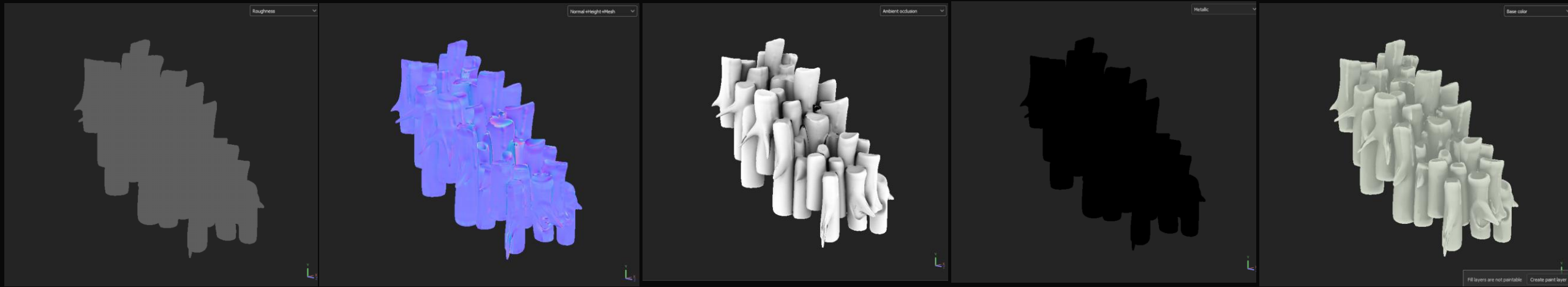


Metallic



Albedo

Candle Textures



Roughness

Normal

AO

Metallic

Albedo

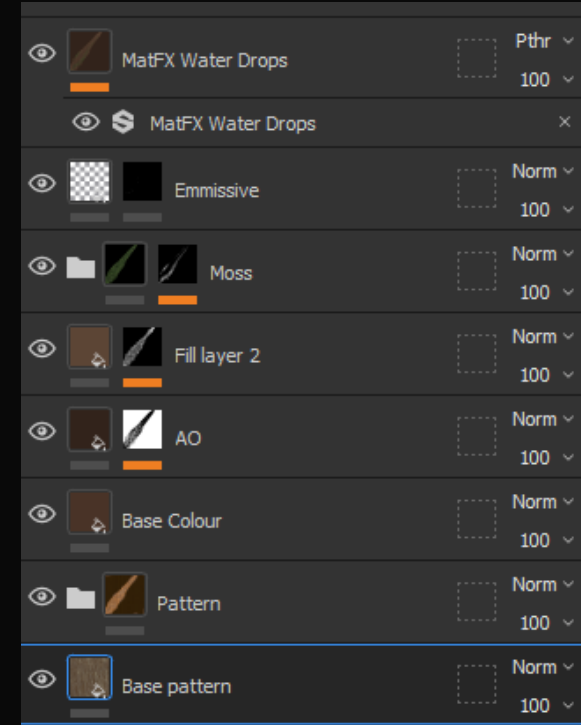
Stick textures



Base



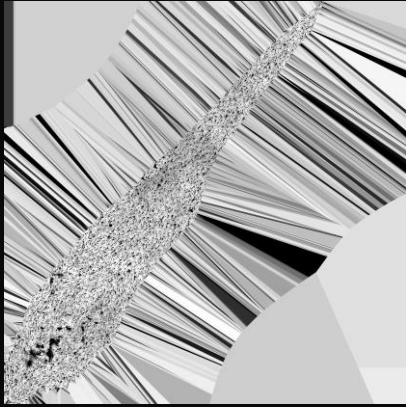
Final Details



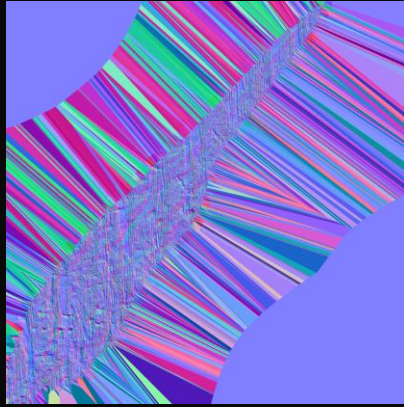
Stick Baking



Stick textures



Roughness



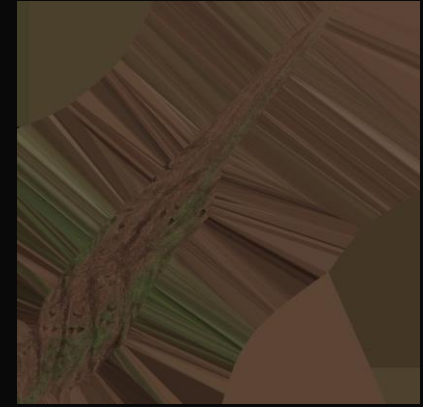
Normal



AO



Metallic

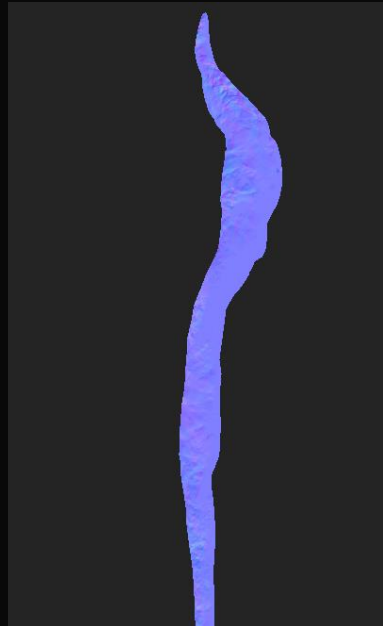


Albedo

Stick Textures



Roughness



Normal



AO



Metallic

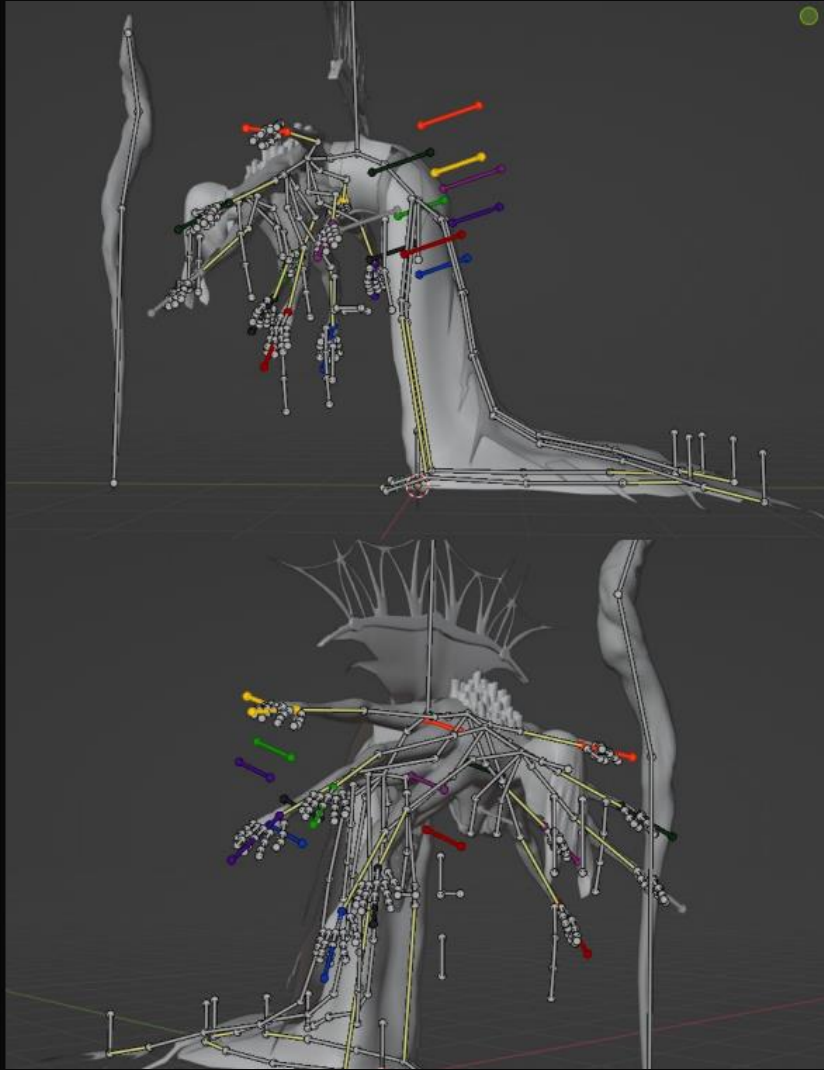


Albedo

The Reaper of Sadness
Posing/animating

Sadness Rig

By Josh Wikenden



'Aside from the additional arms and draping cloth it's a fairly standard rig. Specific limbs have been colour-coded and matched to the opposite limb in an attempt to make posing and animating easier, inverse kinematics have been given to cloth that lies on the ground as to make it possible to move more independently seeming to the character herself. The staff has been given multiple bones despite being a stiff object in case an animation would require any kind of squash and stretch from it, given its her primary weapon it will be likely. As the face is being covered there was no need to create a rig for it. For posing and animation her extra limbs are her defining feature so its important to be showcasing them and try having them do different things from each other to not look stale. Its vital to make them look like they are a part of her and don't just get in the way. The model helps get rid of this problem by having the limbs long and thin making it easier to create clear silhouettes from the arms rather than them blending into each other.'

Josh Wikenden (Rigger/Animator)

The Reaper of Sadness

Rendering



Lighting

For the Reaper Of Sadness lighting, I decided to go with a dingy green aesthetic, I thought that this colour best represented her sadness, It took lots of experimentation for me to find the right colour and in the end im happy with the turnout.



Rendering (GI/Local Reflections)



Strangely, GI and local reflections didn't make much of a difference with this characters renders, honestly I couldn't say why, perhaps its because of my level of exposure but I'm not sure, either way I think it looks great.

Rendering (FOV)

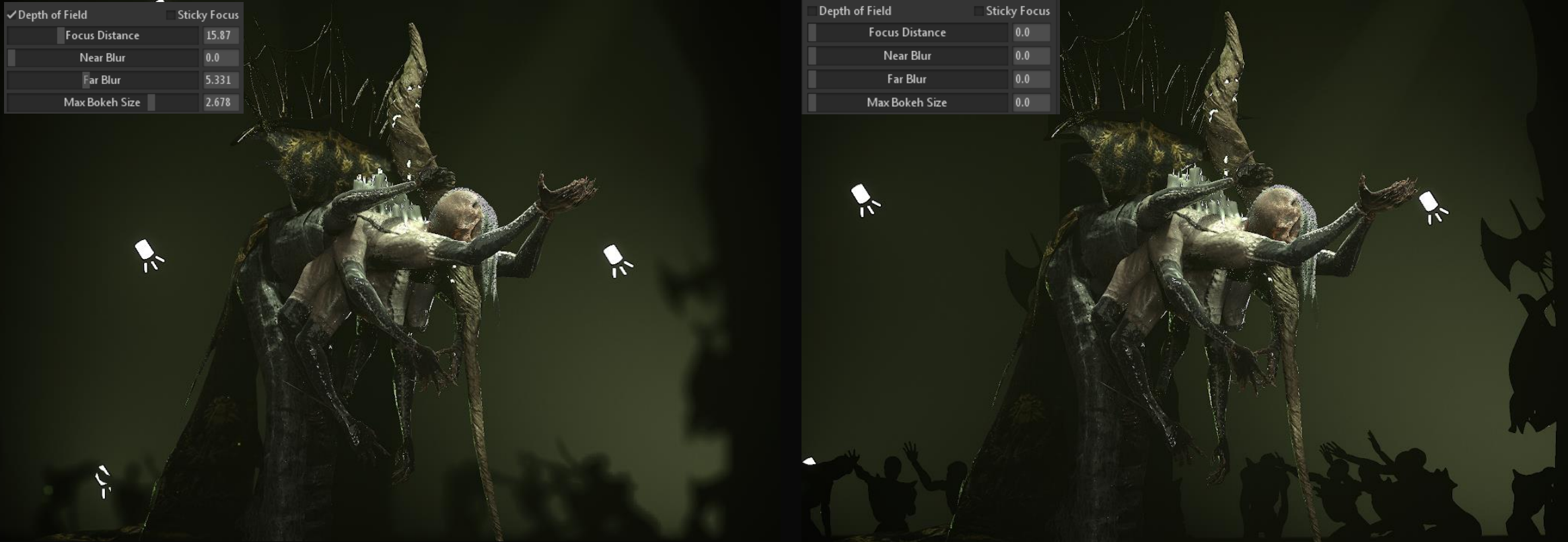


Opposite to the GI and local reflections, I found that the same level of FOV worked best with this character for the same reasons as stated prior in this ADD.

Rendering (Depth Of Field)

✓Depth of Field	<input type="checkbox"/> Sticky Focus
Focus Distance	15.87
Near Blur	0.0
Far Blur	5.331
Max Bokeh Size	2.678

Depth of Field	<input type="checkbox"/> Sticky Focus
Focus Distance	0.0
Near Blur	0.0
Far Blur	0.0
Max Bokeh Size	0.0



Once again, The depth of field is a necessity for my renders, I rely on it to assist the focal point. I also think that the burred characters reaching for the reaper looks really cool.

Rendering (Other settings)



‘These are the settings I used in my final renders for this character. I found the sharpness made the details pop nicely. The vignette aided the focal point by literally tunnel visioning the character. Grain added a nice sort of film stock look, making everything look less smooth and therefore aiding the details. Finally, bloom really helped the metallic parts of the character shine through.’ I quote this from a prior slide because everything I said there also applies here.

The Reaper of Sadness Renders



45



44









All Other objects in
this project

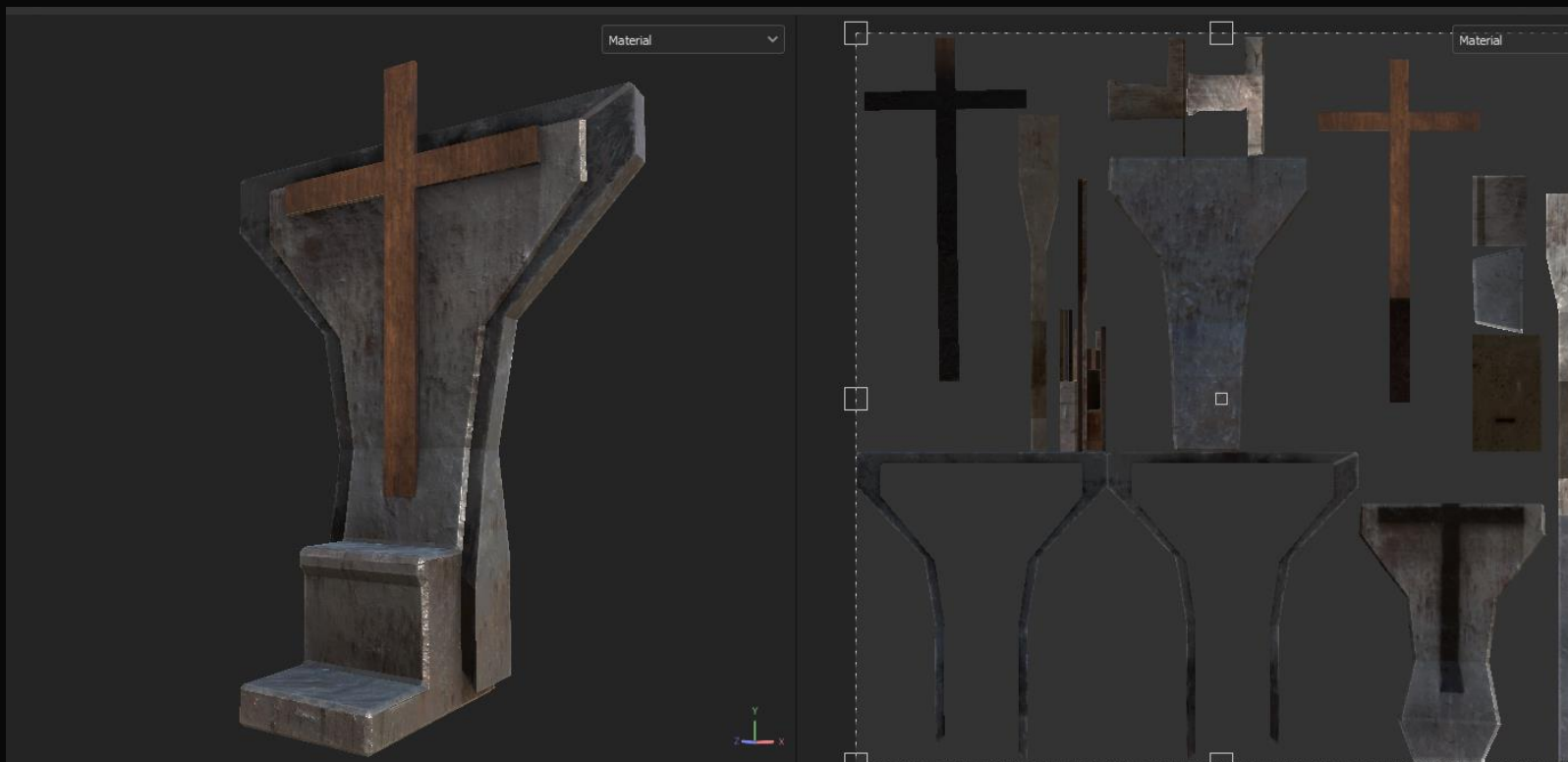
Background clipped wings Angel



I did not have the time to quad draw this character so I simply tessimated the low poly. This was before I discovered Zremesh to the mesh is not clean what so ever.



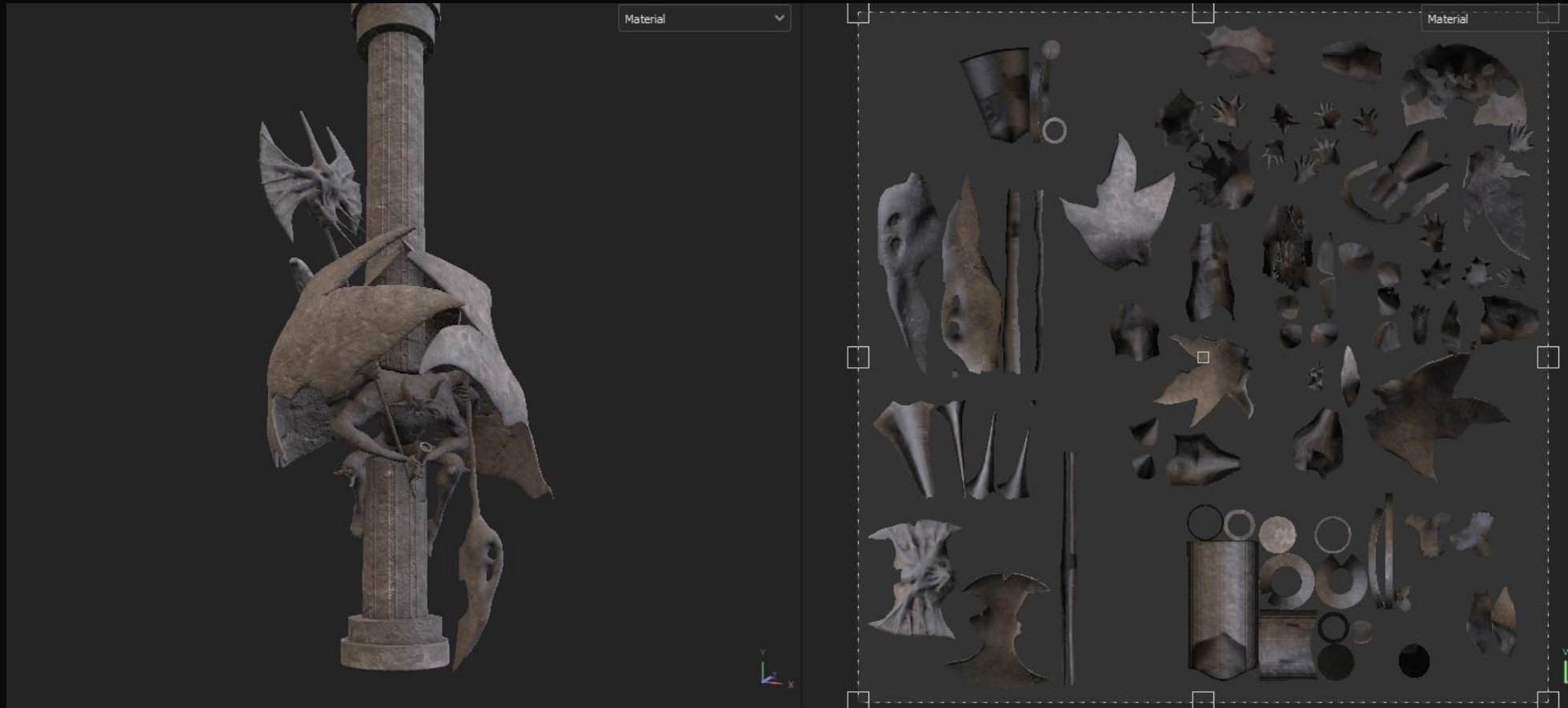
Throne



Poly Modelled in Blender



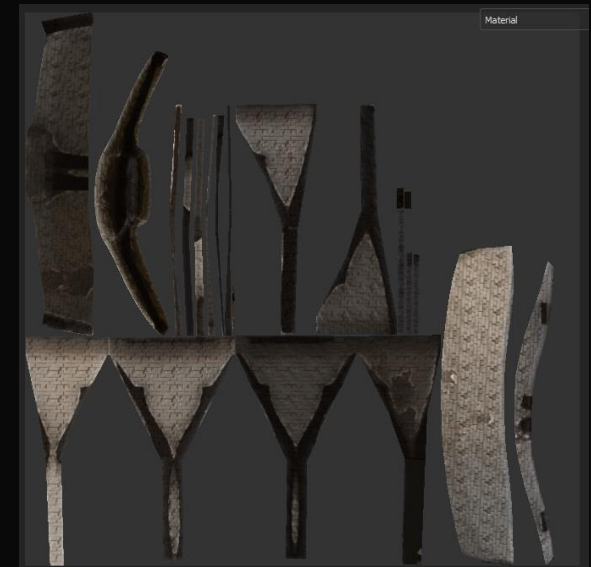
Pillar



This pillar was created using the low poly of a character I made for a competition combined with a poly model of a pillar that I made.



Arena



- | | |
|--|-------------|
| <input checked="" type="checkbox"/> bars | Main shader |
| <input type="checkbox"/> pillar | Main shader |
| <input checked="" type="checkbox"/> pillar 2 | Main shader |
| <input checked="" type="checkbox"/> walls | Main shader |

Perceptions Of Death Game Demo

Reasoning

- ◆ The main idea behind this demo was to prove that my characters can be used within a video game environment. The demo itself will take much longer to finish than our allotted project time which is why my main hand in is the characters themselves. However, I think that the game progress is worth showcasing in my ADD as it further shows my skills as a game developer. I think it also better shows off the character I've chosen for the game better than any render can do as it is my goal to make working characters for high quality video games.

Perceptions of Death Game Design Document

Developers: Will Keirle, Josh Wikenden, Lucy Holbrook

Summary

Perceptions of death is a boss fighting game based within the realms of hell. You must fight and defeat the bosses of each stage to reach heaven and in doing so, completing the game.

Aesthetic: Dark, scary

Lore

When sinners die, they go to hell, when good people die they go to heaven. There are multiple realms of hell, each of which represent an emotion, these realms punish the sinners based on their emotional perception of death at the time of their passing, for instance, a sinner who feared death at the last moment will go to the realm of fear which will punish them accordingly for eternity, making them feel nothing but fear forever. However, for some, there is a second chance. If a person dies a sinner but has had valid reasons for committing sin, they are given a chance to fight the rulers of each realm of hell to win the chance of an eternity in heaven.

Each realm of hell is ran by a devil, each of which embodies and personifies the emotion of that realm. They are the souls of the most tortured beings who rose up and took power of the realms, granting them almost omnipotency and the power to punish others as they were.

Game Play

In the demo we are developing, we will be using Fear as our emotions perception of death. The first level will be based in the 'Realm of Those Who Feared Death', this realm is ran by the 'Reaper of Fear'.

Our main character **Unnamed** will be a sinner who wishes nothing more than to meet his family in heaven, a family of which was taken from him, forcing him down a road filled with pain and sin.

Each realm will have optional dungeon you may explore for loot before entering the final boss battle, each dungeon will be different levels of difficulty offering different tiers of

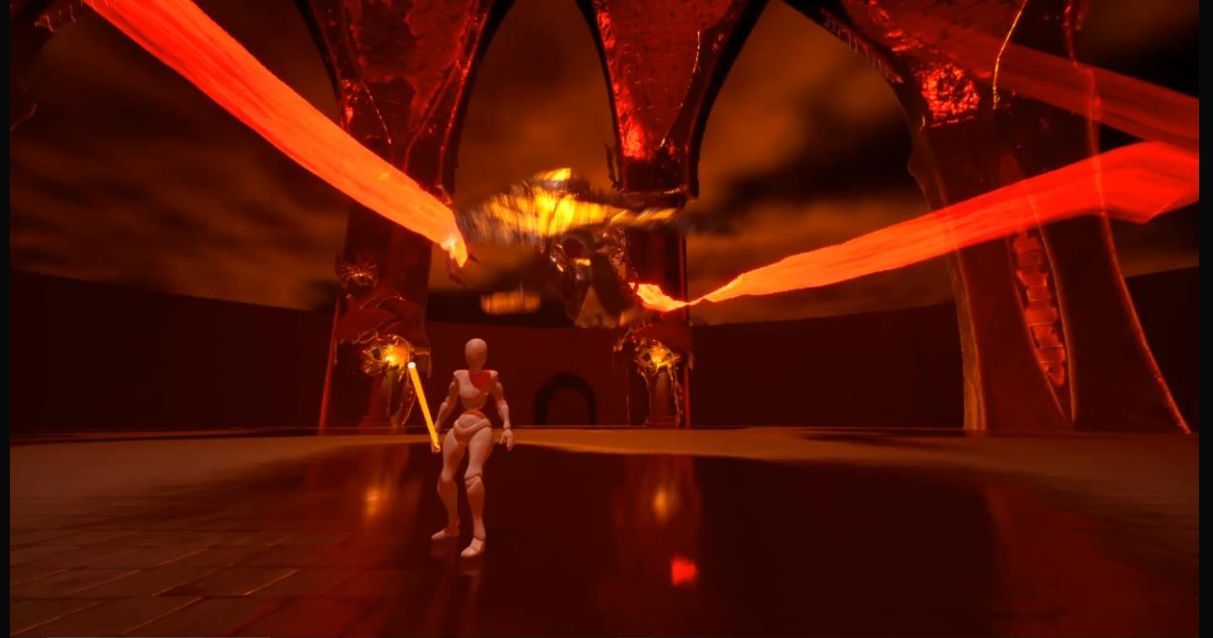
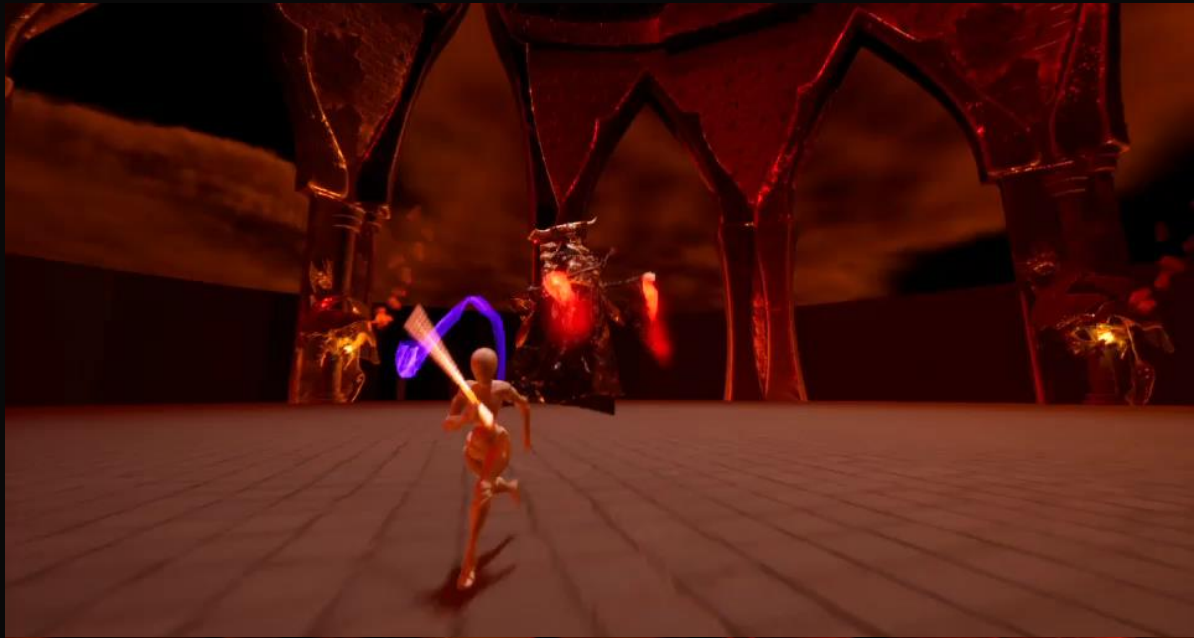
loot at the end based on the difficulty. Starting with Low rank demon gear, then Middle rank demon gear, going onto High rank demon gear, and finally Gear the of heavens. The dungeons will each offer different challenges, from minion rushes, to mini boss fights.

Each dungeon will be given a time to complete, if you fail then the boss will leave his arena to chase you down and force you to battle him.

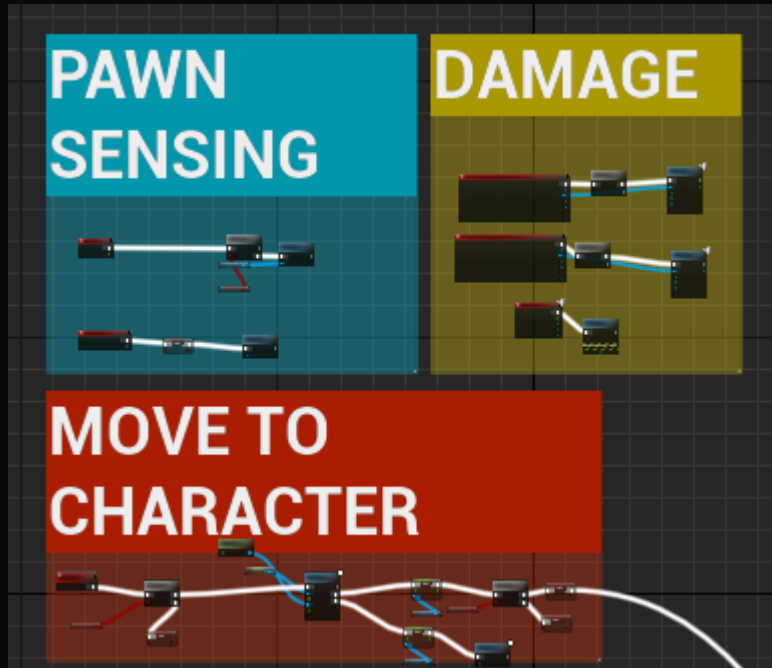
You can chose to fight weaponless, however the weapons will make it easier if you lack the gaming skill to fight bare handed.

On defeating the final boss, you will move onto the next and so on until you reach the end of the game, however our demo will only feature a single realm.

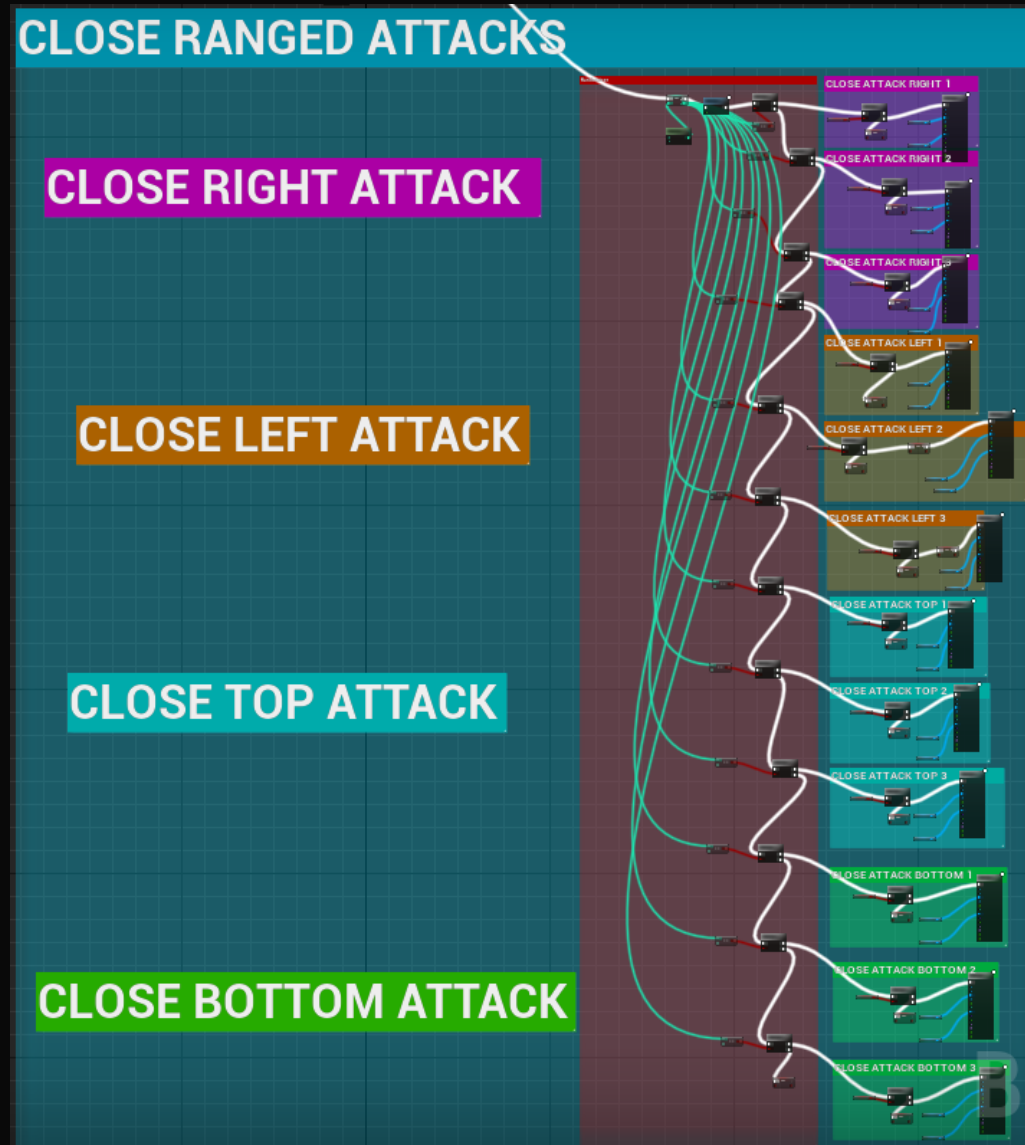
Development Progress so far



The Reaper of Fear blueprints

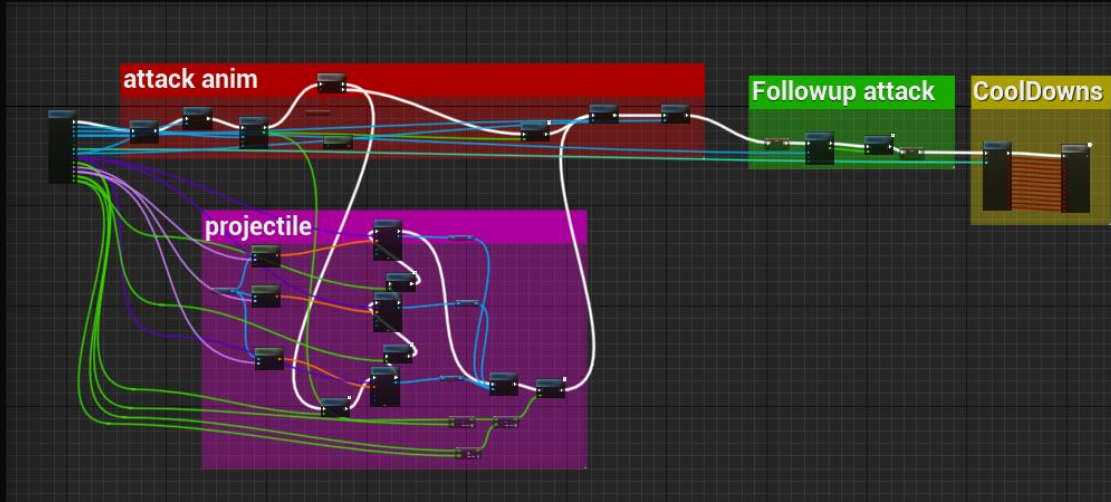


These blueprints control the enemy's ability to 'see' the characters, move towards them, and use certain attacks based on distance to player

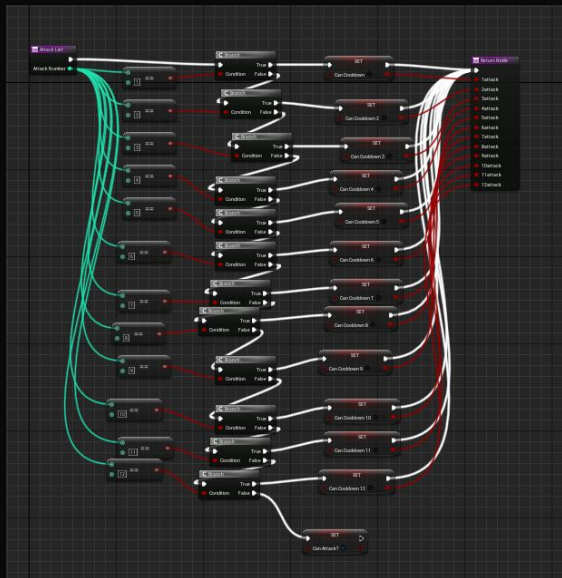


The enemy has a list of possible attacks that may play depending on the distance from the main player, the attacks are randomly picked and each attack has their own parameters of damage, cooldown time, and more shown on next page.

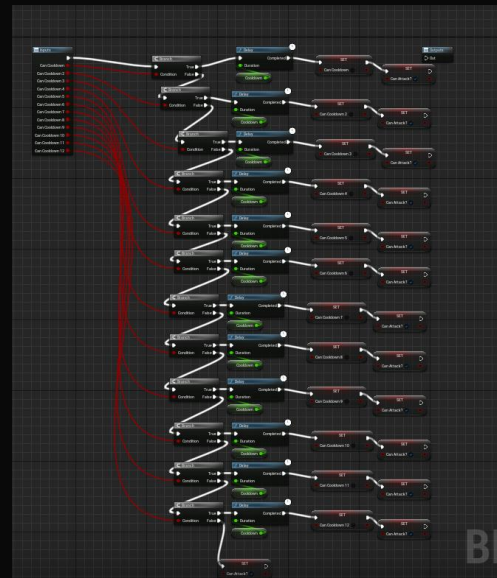
The Reaper of Fear Attack Macro



Attack Macro



Attack List



Cool Down

The idea behind this setup was to be able to duplicate the attack macro and use it for every attack, whilst also being able to fully customize the parameters. So far it has been successful. I found that it cut down huge time in blueprinting and adding new attacks since I simply have to fill in the macro for every attack I add to the game.

- Exec
- Attack Anim: Hit_R_Close_sc
- Follow Up Attack Anim: Select Asset
- Particle Effect
- Sound
- Attack Cooldown: 10.0
- Attacknumber: 0
- Particle Effect 2
- Projectile: Projectilebullet
- Projectile Wait Until Play Time: 0.0
- Projectile Release Location
- Projectile Release Location 2
- Duration Between Throws: 0.0
- Duration Between Throws 2: 0.0

Main Player Blueprints

The characters blueprints are currently underdeveloped. This is simply because the focus of this project is on the enemy character, which I have of course chosen to be fear.

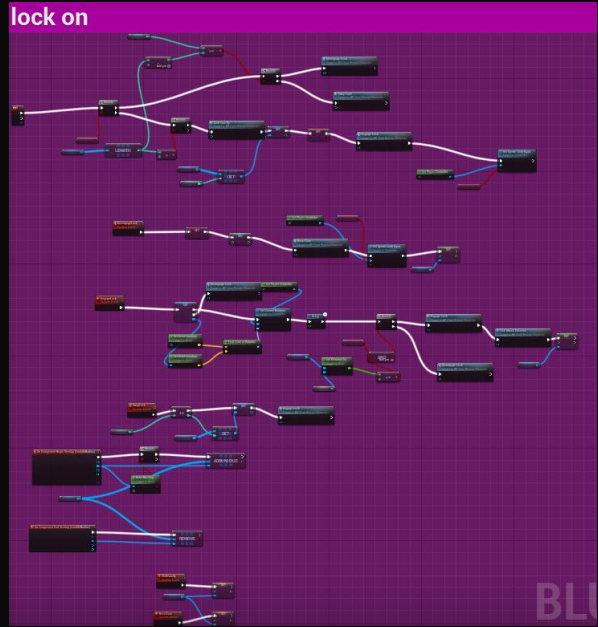
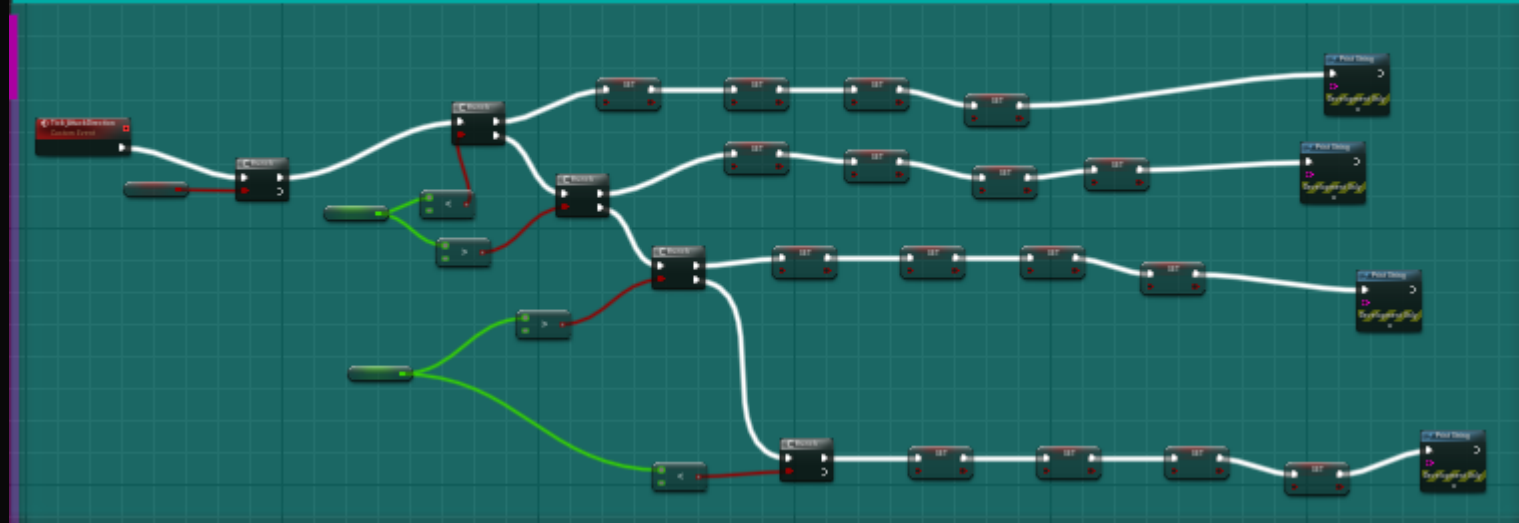


Main Player Blueprints

For the main player, I decided to go with a quad directional input, like for honour however they use a tri-directional input. I found that by doing this, we allowed lots more variety of attacks.

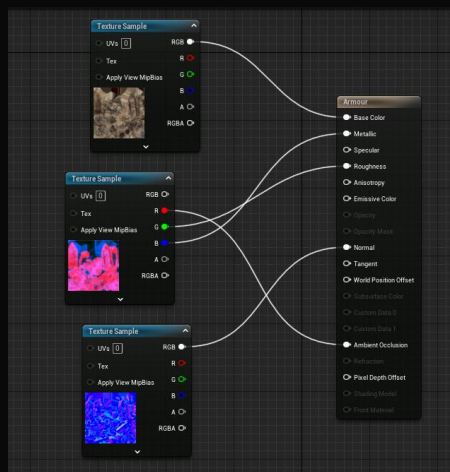
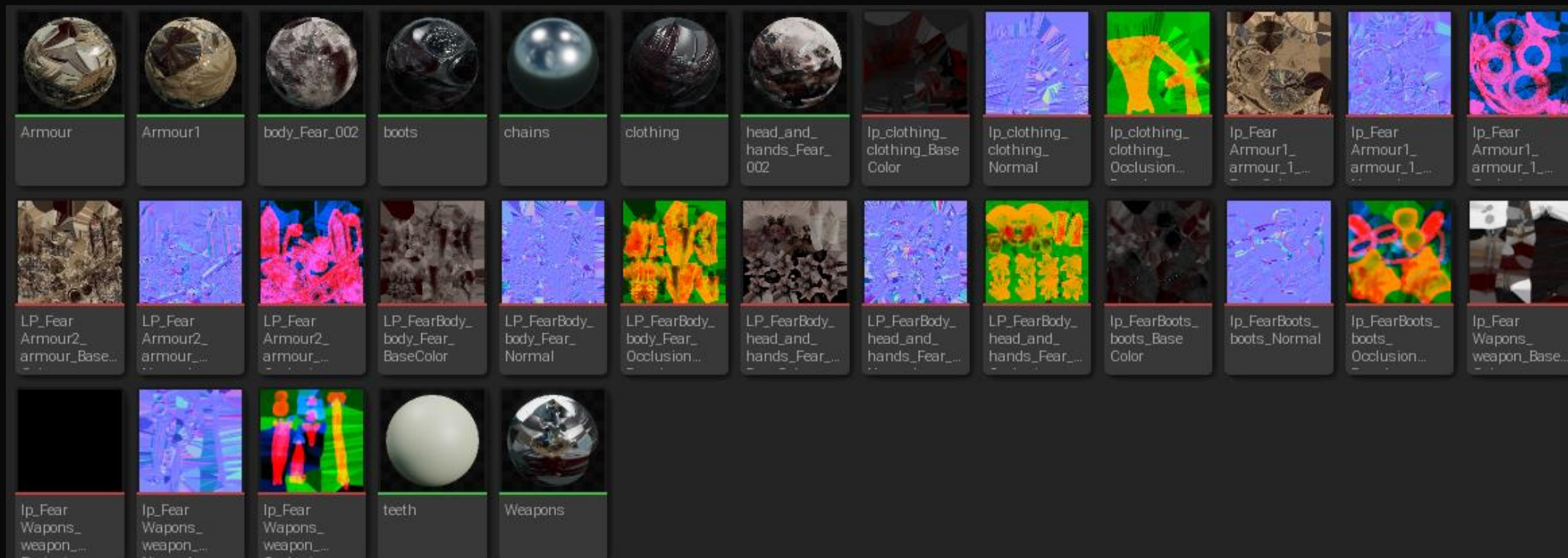
Down
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Quad Mouse Input



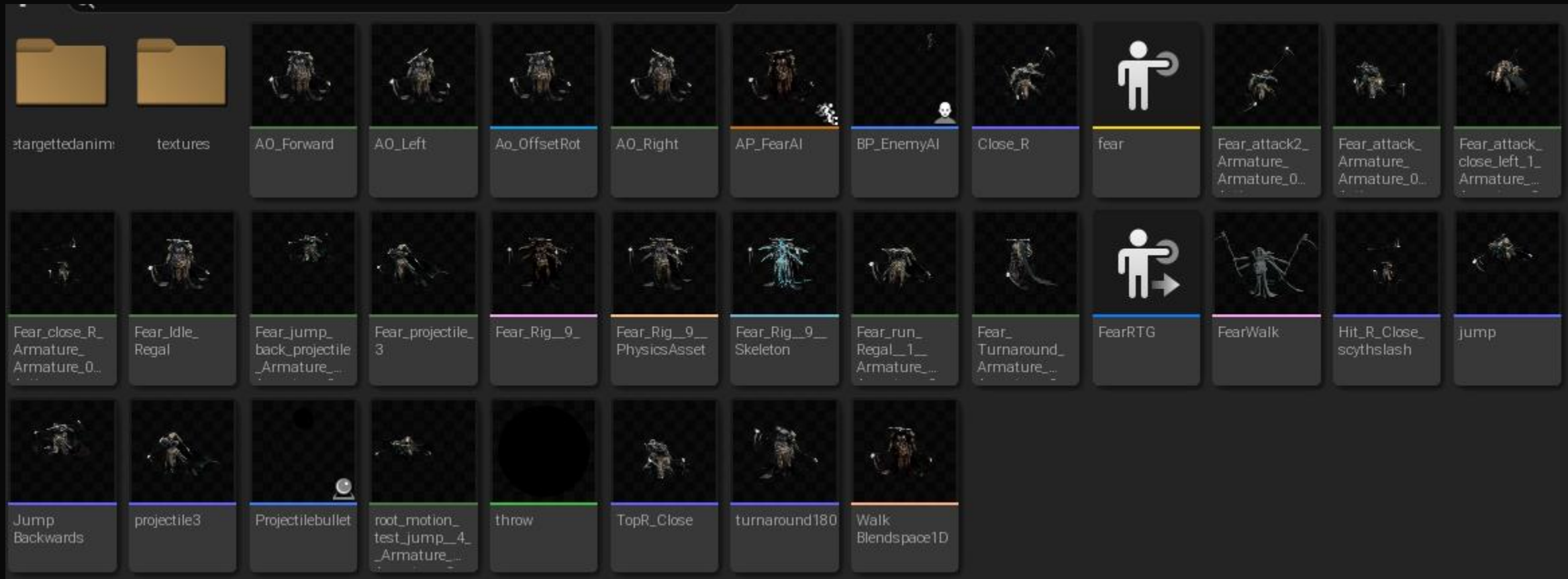
Other than movement, the characters ability to lock on was really the only important part of this showcase demo, since we have no main play yet and therefore no attacks or custom animations. I only put the attack code in so that I can replace the demo characters with the real character later in development. But for now the focus is on the enemy.

UE5 Textures



All Textures imported from substance are compacted into RGB maps. Ambient occlusion (Red) Metallic (Blue) Roughness (Green) These three maps overlay each other so that I can just use the RGB connectors from one map to simulate three. This saves in both performance and time.

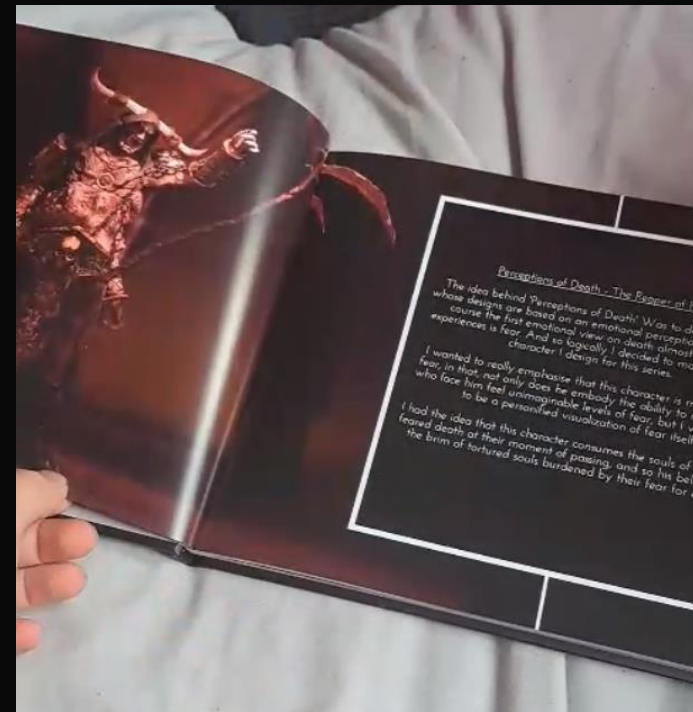
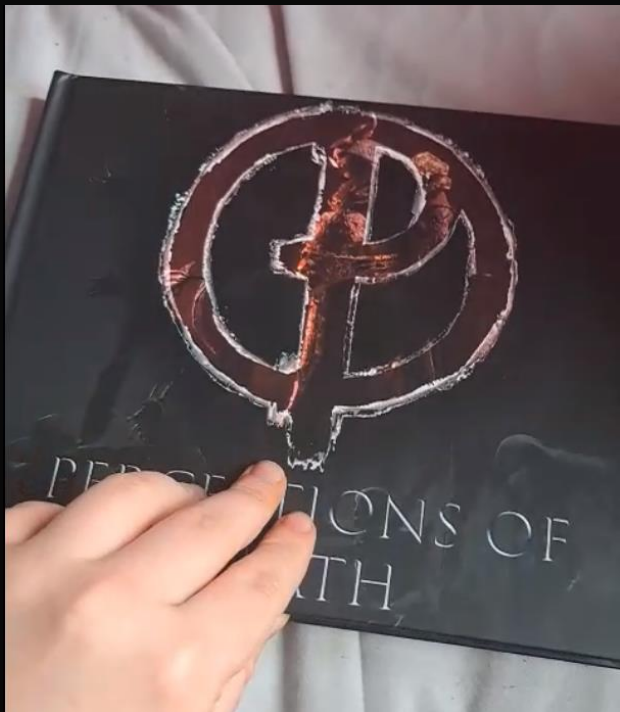
UE5 Animations



All animations for this game were not done by myself, they were all done by Josh Wikendon from the animation course. However, everything else in this project so far has been done by myself. All blueprints, engine work, models textures, concepts, story writing, and everything else.

Final Book/prints

Printed Book



I am extremely happy with the outcome of this book, by using Blurb I was able to execute my vision and produce an artbook I am proud of.

Print sale

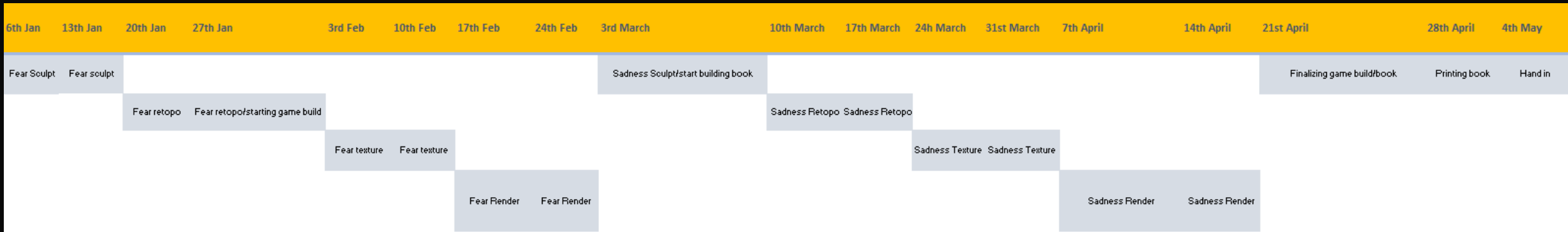


On May 2nd, I had to opportunity to go to a market and sell many copies of my work, and struck up many conversations with intrigued potential customers who found my work fascinating, multiple of whom refered to my renders as 'Lovecraftian' and 'souls like'. It was great to hear feedback from the public and to get so many opinions on my work.

Final Hand In Documents

Production Timeline

Original
Production
Timeline



Final Production Timeline

Competitions

Artstation Challenge- DragonRise: The Forgotten Realms (Ended October 2022)



<https://www.artstation.com/challenges/dragons-rise-the-forgotten-realms/categories/166/submissions/69693>

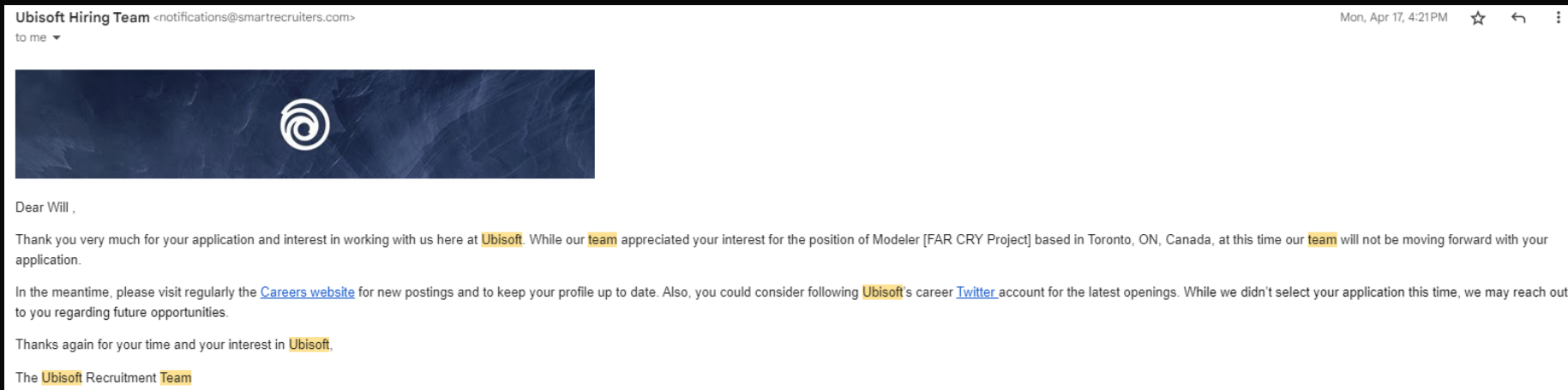
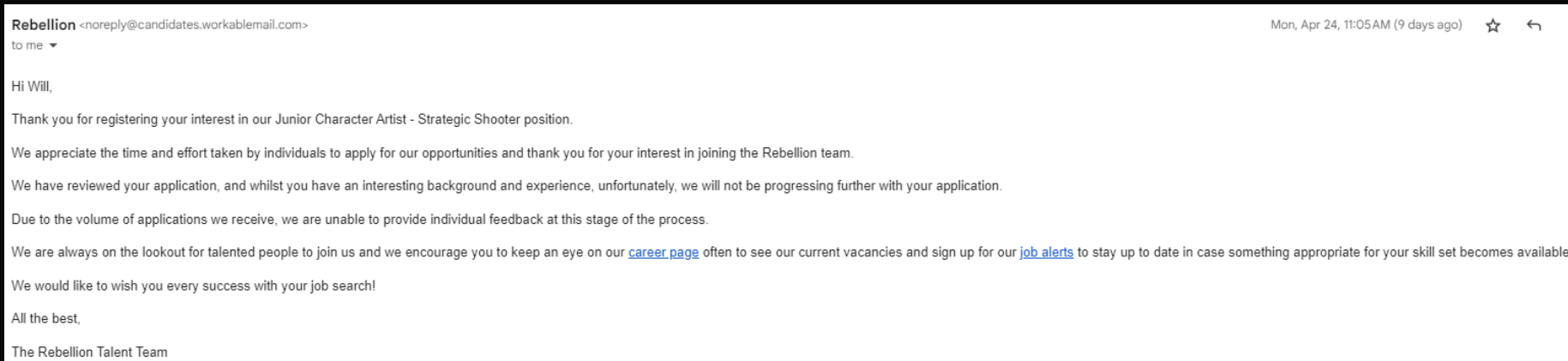
Competitions

Artstation Challenge- Medieval: Back and Forth (Ongoing)



<https://www.artstation.com/challenges/medieval-back-and-forth/categories/174/submissions/79335>

Industry engagement



So far, I have applied for two industry jobs, Rebellion, Oxford and Ubisoft, Toronto Canada. I have been rejected from both, however I will continue to apply for jobs all over the world, and I know that I will eventually lock down a position.

Critical Reflection

I am unbelievably happy with the outcome of this project. I believe I fine tuned myself to a degree in which renders me ready to go into the industry with strong knowledge of both practical and theoretical skills, and above else, a killer portfolio. However, there are certainly areas of this project which did not shine through as bright as my final outcome. Firstly, I would like to bring the attention to my UV maps. I have realised that it is not only important that a UV map works seamlessly, but also that it must be readable. I realised that in the industry I may not be the only one working on a model and I may have to pass on the UV maps for another to texture artist, and the UV's I did for this project I can guarantee would be sent straight back to me to fix. Another issue I would like to address was my professionalism when it came to developing my ADD. In foresight I should have realised that the best way to show my progress in the add would be to update it as I worked. I did not do this. I had initially hoped that I could review and screenshot my development history in the software's, for example in Zbrush. This was not the case, and I found myself stuck with a little amount of development screenshots, but hopefully enough to prove that my models did not appear from thin air. This part is very personal but I believe is important to reflect on, but finally I would like to address my professionalism overall. As my tutors know, I struggle with severe mental health issues, which I am medicated for and am doing exposure therapy for. However, my issues are long lasting and will take years to overcome. When I say I wish I could have been more of a part of class throughout this final year, I truly mean that with all of my heart and I apologize for my lack of attendance. I would have to say that my greatest achievement with this project was working through my issues that attempted to stop me at every corner and pulling my project through with better results than I have ever seen myself produce, regardless of my lack of attendance and all the hours I spend on a daily basis trying to my life out.

I personally believe I improved in every single aspect necessary for a developer. I am now a better sculptor, texture artist, modeller, renderer, vfx artist and even coder. As an experience developer getting ready to join the industry, this project started off as a way to improve already developed skills and to build a portfolio. But by the end, I found myself with a whole new mental library filled with knowledge of brand new tricks, skills and even entire software's in which I had very little experience in (Unreal Engine 5).

Initially, I arrogantly saw myself making and rendering three over all characters, peacefulness, fear and sadness, building and printing an artbook, and developing a working demo with all three characters. I look back at my former self in hysterics at this point. I realised after making a single character, that I would need more time to make it look as high a standard as I wanted it to, and therefore made the decision to remove peacefulness from my character roster, and focus more on the other two characters and the book. In the end, as you know, I was able to achieve all of my new goals at a high standard, and even include a well developed movement showcase of one of my characters in engine.

To conclude, I think that the issues I faced which relentlessly tried to hold me back, made me into a far better developer than I could have imagined at this point, and I find myself confident and ready with the skills, knowledge and portfolio that I need to enter the industry. And I could not be happier with the outcome of my project. At the age of 16 my first game art lecturer told me that once I began to learn the technical side of game art, it would begin to work its way into my everyday life. He said that for example, I would look at a rock on the side of the road, and I would visualize its topology, how it could be textured, and what lighting would really make it pop. He was correct and I became instantly fascinated with both the technical and artistic sides of games. To this day, five years later, I still maintain the same passion for the medium, and throughout this course, it has grown stronger everyday, and I can move on confidently knowing that my passion will continue to grow stronger at each passing moment.

It is very important to read the descriptors and take on board the areas they are addressing. Don't beat yourself you have worked hard, but also keep in mind that 70+ is moving into excellence across the 3 categories, 80+ is moving into industry & wider industry level innovation, design thinking, professional practice & understanding, not just software use.

The Common Credit Framework is a nation wide level of excellence that all UK Universities have to align to, it is also what we grade against.

It is broken roughly down in to 3 parts:

PROFESSIONAL PRACTICE

- Engagement & Attendance
- Attitude towards University learning and projects.
- Deadlines being met.
- Time management.
- Presentations

DESIGN THINKING

- Design process
- Research both aligned and wider thinking of subject and industry.
- Experimentation
- Development
- Relating different areas of study to inform project outcomes.
- Bigger design thinking & idea generating
- Originality & creativity.
- Professionally developing a project.
- Fully understanding underlining design principles taught and Very importantly for yr3 the ones you have researched and put into action in your project

MAKING

- Through the use of taught and your progressive self driven Knowledge of aligned technology demonstrate your professional practice and design thinking
- Demonstrate your technical knowledge and skills as set out by the individual briefs and self driven projects.
- Producing support and projects that show full engagement and totally aligned to briefs visually.

Please read and highlight where you think you are sitting at the end of this year, be kind to yourself but honest

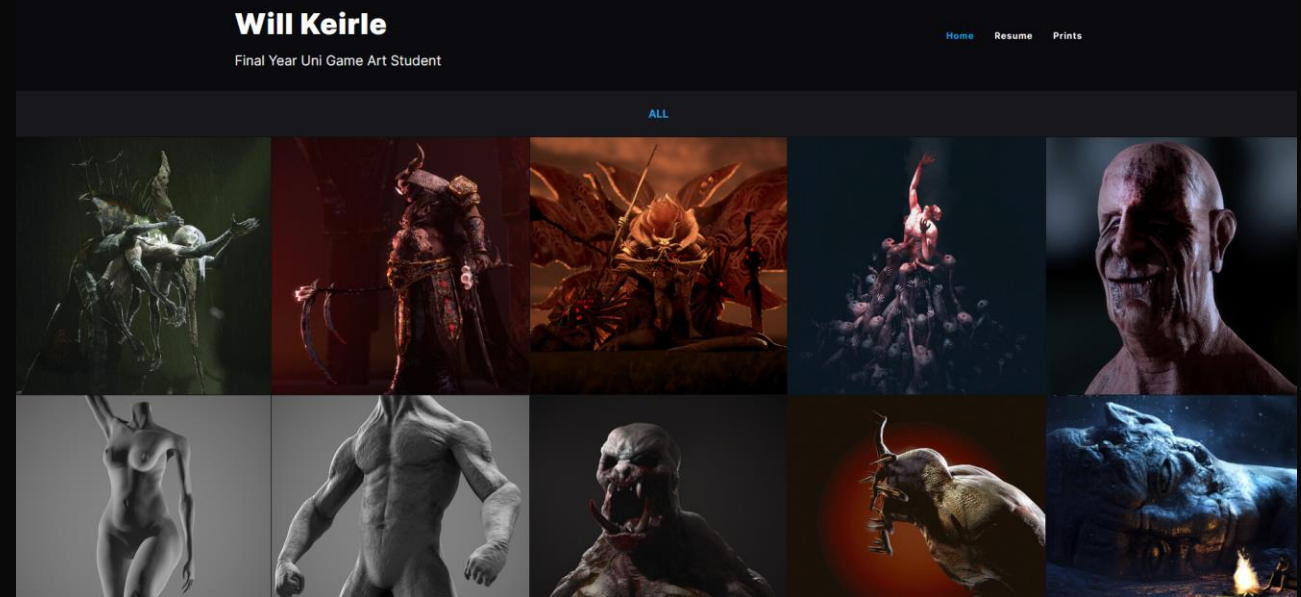
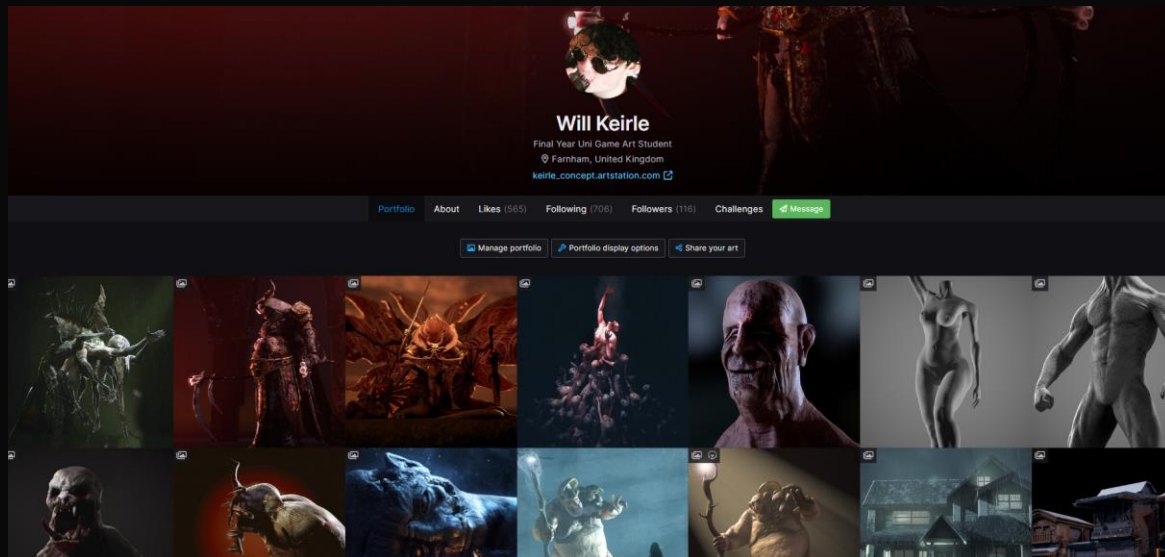
Generic Criteria	90 - 100	80 - 89	70 - 79	60 - 69	50 - 59	40 - 49	30 - 39	0 - 29	
Level 6 Knowledge of contexts, concepts, technologies and processes The extent to which: <i>relevant contextual or theoretical issues are identified, defined and described</i> <i>historical or contemporary practices are identified, defined and described</i> <i>appropriate technologies, methods and processes are identified defined and described</i>	Exceptional breadth and depth of knowledge of contextual and theoretical issues, some of which are at the forefront of the discipline, and their relationship to a range of historical and contemporary practices Exceptional knowledge of a range of relevant specialist techniques and processes	Outstanding breadth and depth of knowledge of contextual and theoretical issues, some of which are at the forefront of the discipline, and their relationship to a range of historical and contemporary practices Extensive knowledge of a range of relevant specialist techniques and processes	A breadth and depth of knowledge of contextual and theoretical issues, some of which are at the forefront of the discipline, and their relationship to a range of historical and contemporary practices Significant knowledge of a range of relevant specialist techniques and processes	Confident knowledge of a range of contextual and theoretical issues, some of which are at the forefront of the discipline, and their relationship to a range of historical and contemporary practices Confident knowledge of a range of relevant specialist techniques and processes	Familiar with a range of contextual and theoretical issues, at least some of which are at the forefront of the discipline, and their relationship to a range of historical and contemporary practices Sound knowledge of a range of relevant specialist techniques and processes	Familiar with a range of contextual and theoretical issues and their relationship to a range of historical and contemporary practices Adequate knowledge of a range of relevant specialist techniques and processes	Some knowledge of a range of contextual and theoretical issues and their relationship to a range of historical and contemporary practices Limited knowledge of a range of relevant specialist techniques and processes	Limited knowledge of contextual and theoretical issues and their relationship to a range of historical and contemporary practices No significant knowledge of a range of relevant specialist techniques or processes	
	Understanding through application of knowledge The degree to which research methods are demonstrated: <i>relevant knowledge and information is compared, contrasted, manipulated, translated and interpreted</i> <i>knowledge and information is selected, analysed, synthesized and evaluated in order to generate creative ideas, practices, solutions, arguments or hypotheses</i>	Exceptional application of a range of research methodologies to projects and problems and hypotheses, with evidence of highly focused independent thought and some new insights into the subject Exceptional ability to produce a range of creative practices and to critically evaluate them in a wider context, generating sustainable arguments and highly effective and individual results	Systematic and thorough application of a range of research methodologies to projects, problems and hypotheses, with evidence of highly focused independent thought and some new insights into the subject Outstanding ability to produce a range of creative practices and to critically evaluate them in a wider context, generating sustainable arguments and highly effective and original results	Rigorous application of a range of research methodologies to projects, problems and hypotheses with evidence of highly focused independent thought and critical analysis Strong ability to produce a range of creative practices and to critically evaluate them in a wider context, generating sustainable arguments and highly effective results	Confident ability to apply a range of research methodologies to projects, problems and hypotheses with clear evidence of independent thought and critical analysis Strong ability to produce a range of creative practices and to evaluate them in a wider context, generating effective results	Sound ability to apply a range of research methodologies to projects, problems and hypotheses and to demonstrate independent thought and critical analysis Sound ability to produce a range of creative practices and to evaluate them in a wider context, generating effective results	Competent ability to research methodologies to projects, problems and hypotheses with some element of independent thought and critical analysis Competent ability to produce a range of creative practices and to evaluate them in a wider context to generate effective results	Ability to apply a limited range of research methodologies to projects, problems and hypotheses with little evidence of independent thought or critical analysis Limited ability to produce a range of creative practices and to evaluate them in a wider context to generate effective results	No significant ability to apply research methodologies to projects, problems and hypotheses, and no evidence of independent thought or critical analysis No significant ability to produce a range of creative practices or to evaluate them in a wider context to generate effective results
	Application of technical and professional skills The degree to which: <i>appropriate materials and media are selected, tested and utilised to realise and present ideas and solutions</i> <i>appropriate technologies, methods and processes are demonstrated</i> <i>transferable, professional skills are effectively demonstrated</i> <i>self management and independent learning are demonstrated</i>	Exceptional, individual and fluent application of a range of specialist practical and technical skills Outstanding accomplishment of a range of advanced transferable and professional skills applied to complex situations and problems Exceptional ability to manage own learning in a sustained manner and to critically evaluate own progress, making use of a wide range of feedback sources	Accomplished, original and fluent application of a range of specialist practical and technical skills Outstanding accomplishment of a range of advanced transferable and professional skills applied to complex situations and problems Outstanding ability to manage own learning in a sustained manner and to critically evaluate own progress, making use of a wide range of feedback sources	Accomplished and original application of a range of specialist practical and technical skills Accomplished application of advanced transferable and professional skills to complex situations and problems Very high ability to manage own learning in a sustained manner and to critically evaluate own progress making effective use of feedback	Confident and imaginative application of a range of specialist practical and technical skills Confident application of advanced transferable and professional skills to challenging situations and problems Strong ability to manage own learning in a sustained manner and to critically evaluate own progress making effective use of feedback	Sound application of a range of specialist practical and technical skills Sound application of advanced transferable and professional skills Sound ability to manage own learning in a sustained manner and critically evaluate own progress making effective use of feedback	Competent application of a range of specialist practical and technical skills Competent application of advanced transferable professional skills Competent ability to manage own learning in a sustained manner and make effective use of feedback	Basic application of a range of specialist practical and technical skills Limited application of advanced transferable and professional skills Basic ability to manage own learning in a sustained manner and make use of feedback	Rudimentary application of a range of specialist practical and technical skills Ineffective application of advanced transferable and professional skills Evidence of a basic ability to manage own learning

External Links

https://www.artstation.com/keirle_concept

https://keirle_concept.artstation.com/

<https://www.instagram.com/perceptionsofdeath/>



Reference & Declared assets

<https://www.artstation.com/marketplace/p/xA2nJ/100-high-detailed-human-skin-alpha-realistic-skin-kit-for-professional-artists>

<https://www.artstation.com/marketplace/p/Gjav/30-off-20-cloth-fabric-leather-brushes-tension-folds-compression-folds-ready-for-zbrush-blender-and-substance-painter>

<https://www.artstation.com/marketplace/p/BmA6/48-alpha-textures-zbrush-blender-substance-4k-16bit>

<https://www.artstation.com/marketplace/p/xwYz/face-details-alphas>

<https://www.artstation.com/marketplace/p/WOwJ/cloth-damage-alphas>

100 High Detailed Human Skin Alpha (Realistic Skin Kit for Professional Artists) - Standard License

4.9 based on 15 Ratings 1 Review

by Alpha House in Brushes

Standard License

Release: 1.4

Release Notes

Added zip file .
Support us with rates and comments.

Files (6)

- 100 High Detailed Human Skin Alpha ZIP / 2.4 GB [Download]
- 100 High Detailed Human Skin Alpha (PSD new update) RAR / 270 MB [Download]
- PSD - Alpha House Human Skin Alpha RAR / 370 MB [Download]
- NORM - Alpha House Human Skin Alpha RAR / 11 GB [Download]
- TIF - Alpha House Human Skin Alpha RAR / 380 MB [Download]
- BMP- Alpha House Human Skin Alpha RAR / 190 MB [Download]

48 Alpha Textures - Zbrush / Blender / Substance (4k, 16bit) - Unlimited Commercial

5.0 based on 6 Ratings 2 Reviews

by Rafał Urbański in Brushes

Extended Commercial License

Release: 1.5

Release Notes

- new licenses

Files (2)

- (Update 1.0) 4 Extra Alphas ZIP / 170 MB [Download]
- 40_Cracks&Holes_PSD ZIP / 210 MB [Download]

20 FACE DETAILS | ALPHAS

Face Details Alphas - Commercial license - revenue up to \$100 000

4.7 based on 3 Ratings 0 Reviews

by Nicolas Swijngedau in Brushes

Extended Commercial License

Release: 1.2

Release Notes

Added license options

Files (1)

- NS_FaceDetails_Alphas ZIP / 710 MB [Download]

40 CLOTH DAMAGE | ALPHAS

Cloth Damage Alphas - Commercial license - revenue up to \$100 000

5.0 based on 5 Ratings 3 Reviews

by Nicolas Swijngedau in Brushes

Extended Commercial License

Release: 1.4

Release Notes

Added license options

Files (1)

- Assuncao-wrinkle-fabric-20PACK RAR / 88 MB [Download]

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Tension Folds & Compression Folds Ready for Zbrush Blender and Substance Painter - Standard Use License

5.0 based on 5 Ratings 3 Reviews

by Renan Assuncao in Brushes

Standard License

Release: 1.1

Release Notes

licences

Files (1)

- Assuncao-wrinkle-fabric-20PACK RAR / 88 MB [Download]

Other 3D Artwork done 2023



The Surgeon Demon (in progress)



Jinx (in progress)

Digital Drawing studies/practice

