

Chloe Kethero

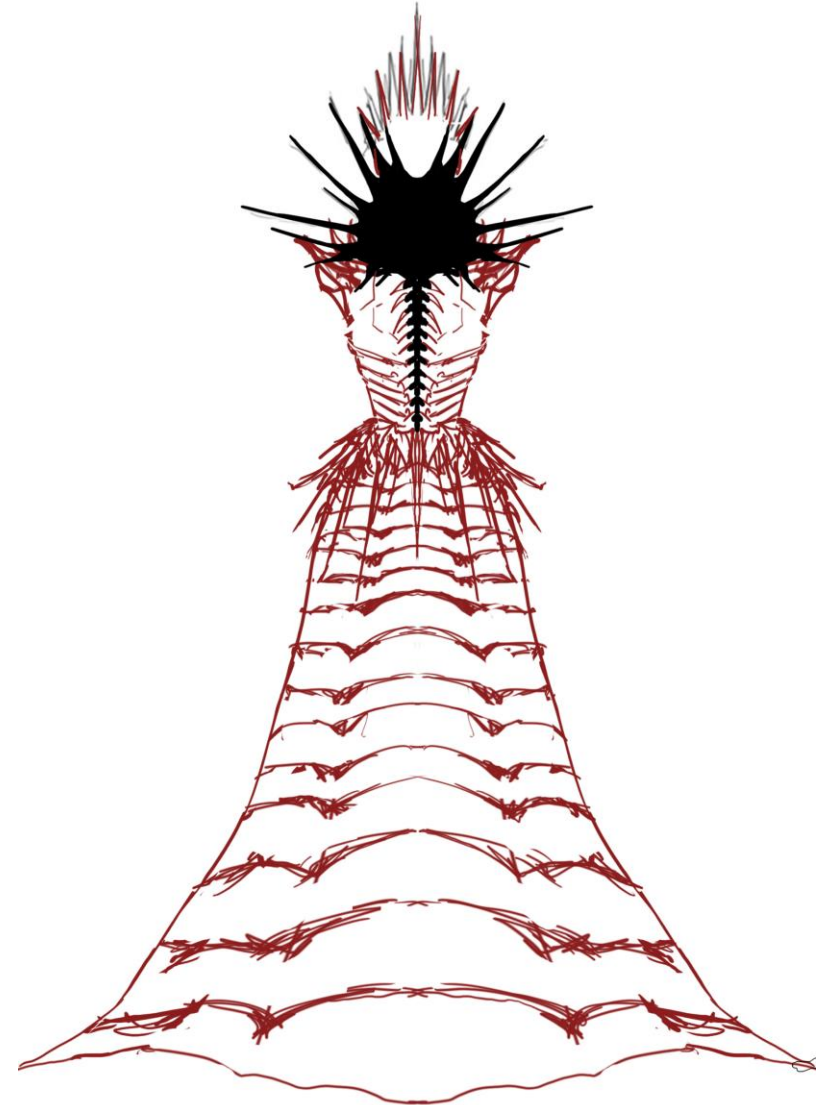
Games Arts

3D Final Major Project Production
Year 3 2024

Art Design Document

Bachelor of the Art Honours Degree



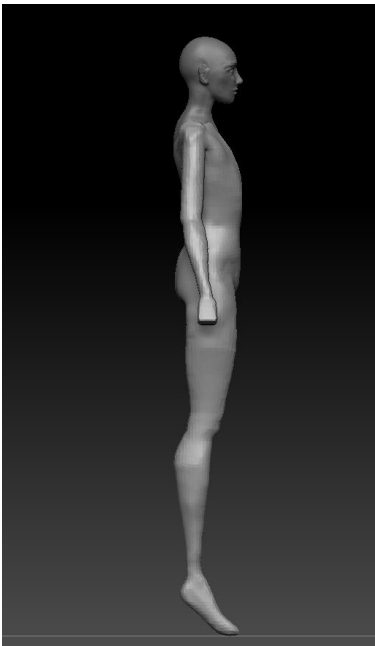
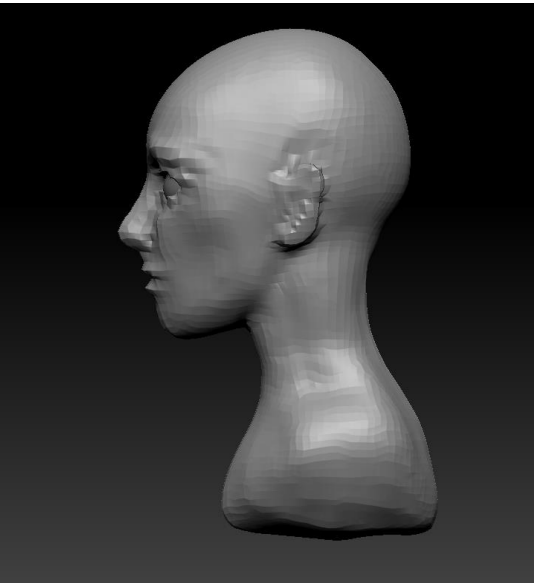
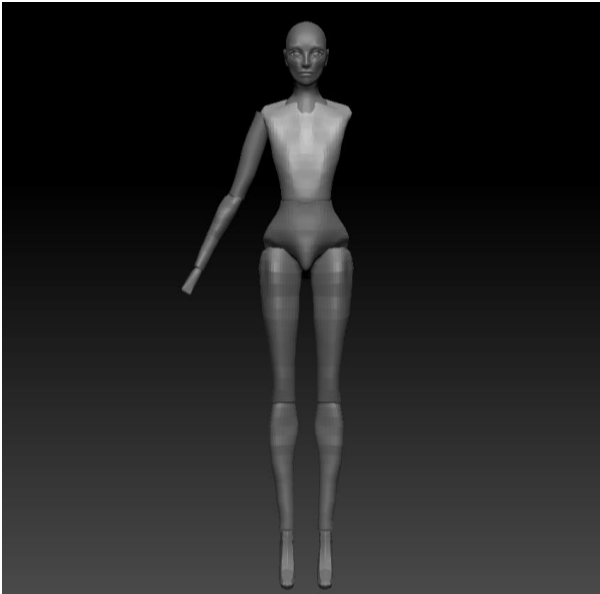
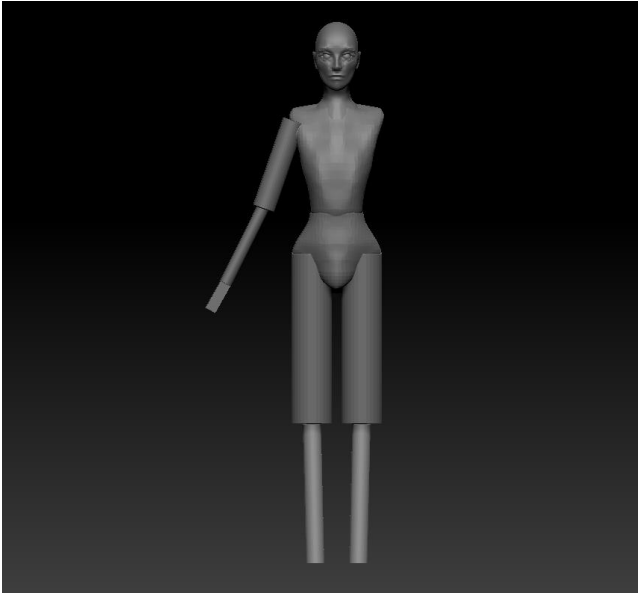
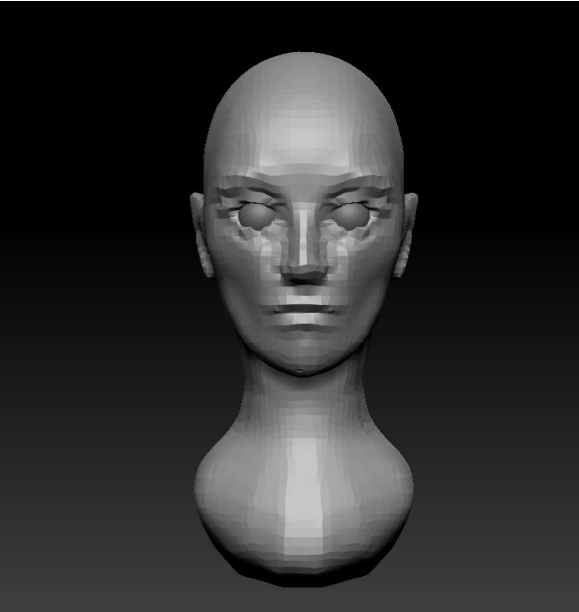






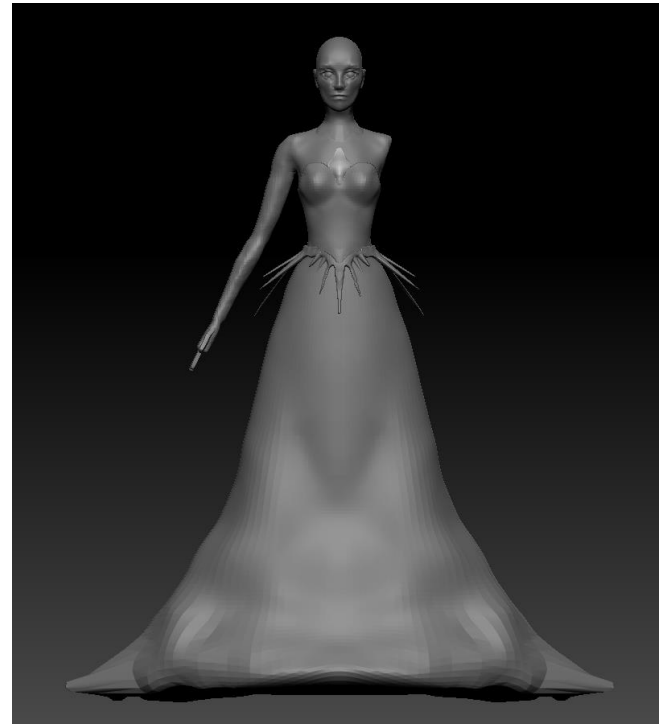
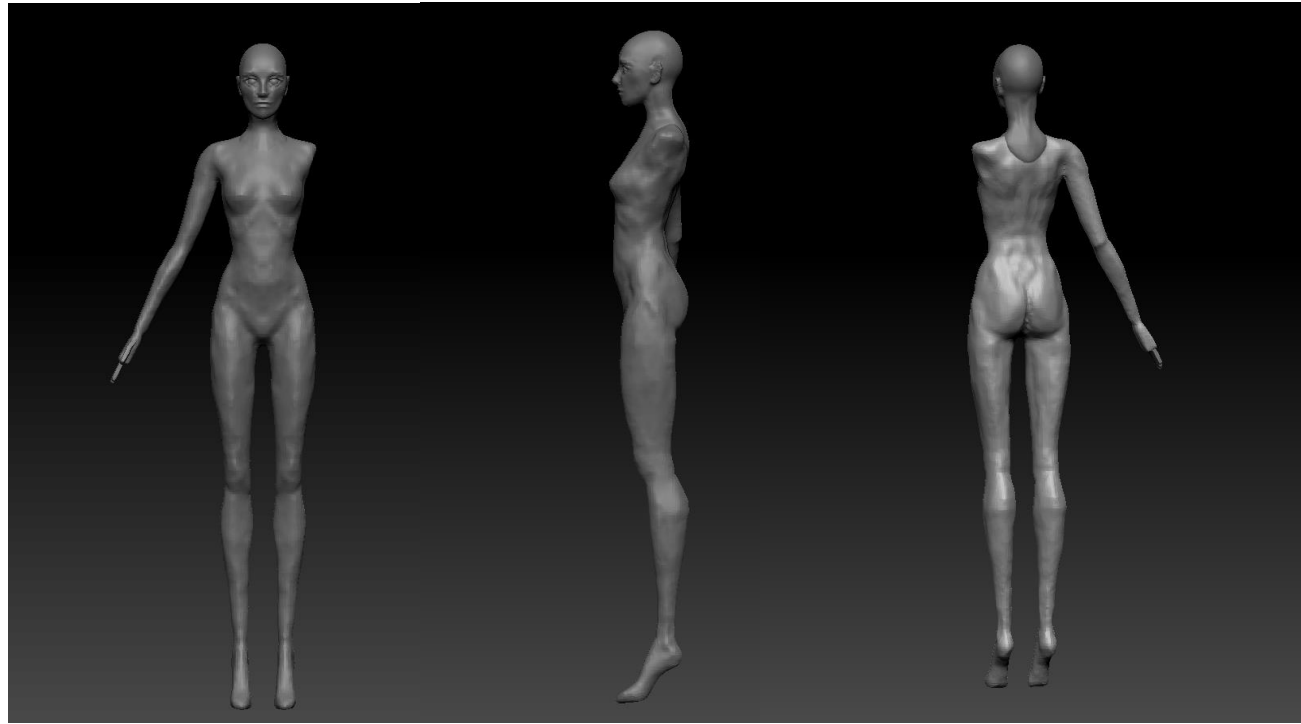


Body block out



Template:

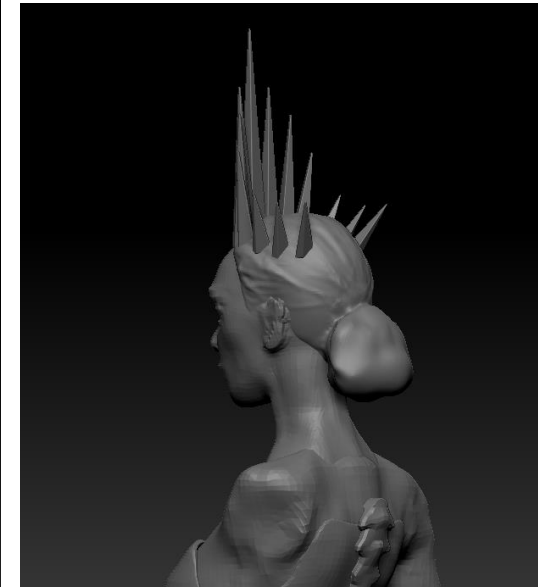
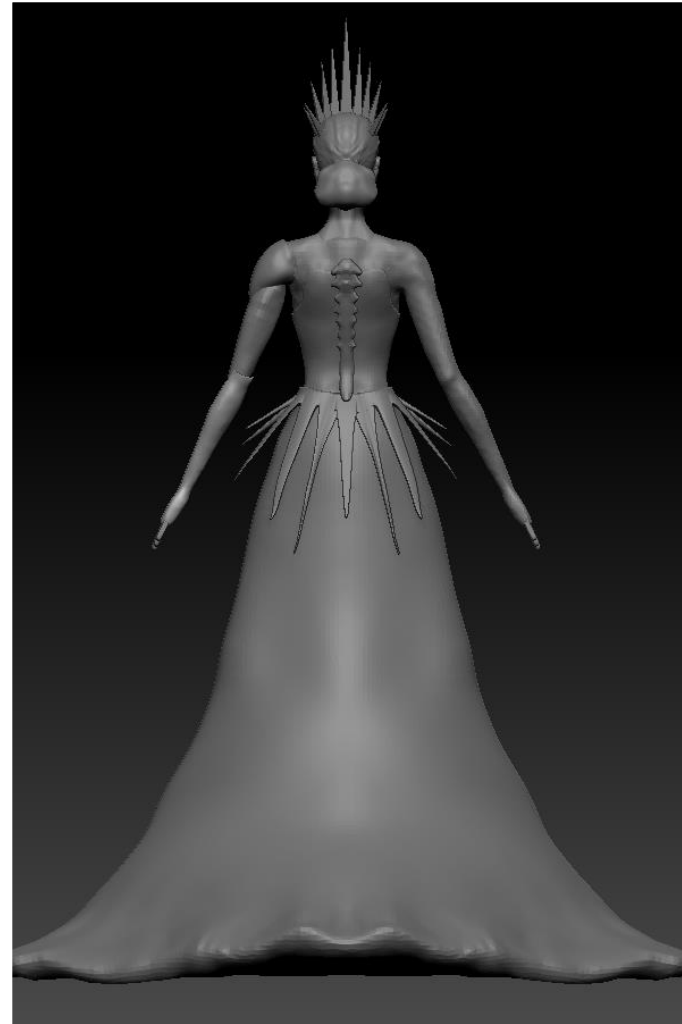
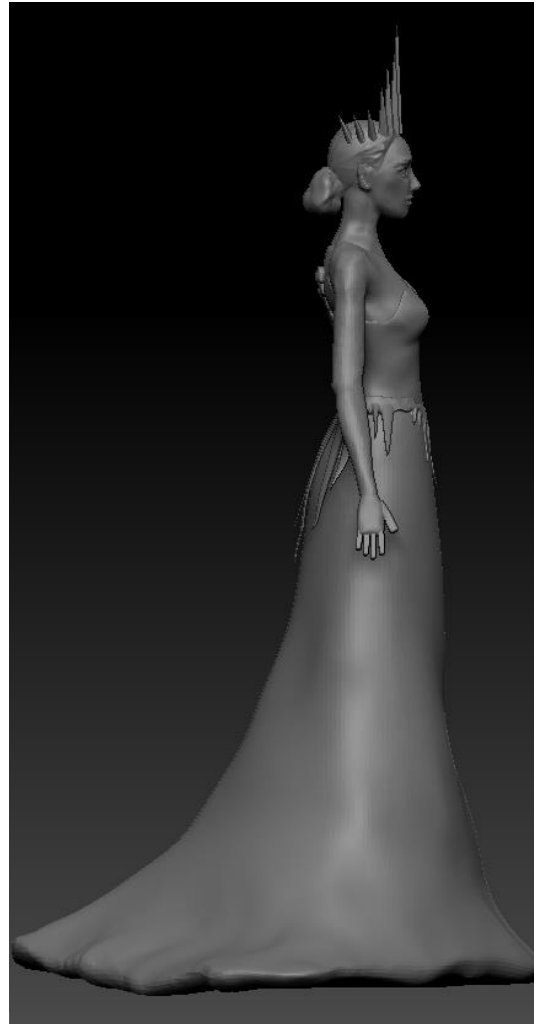




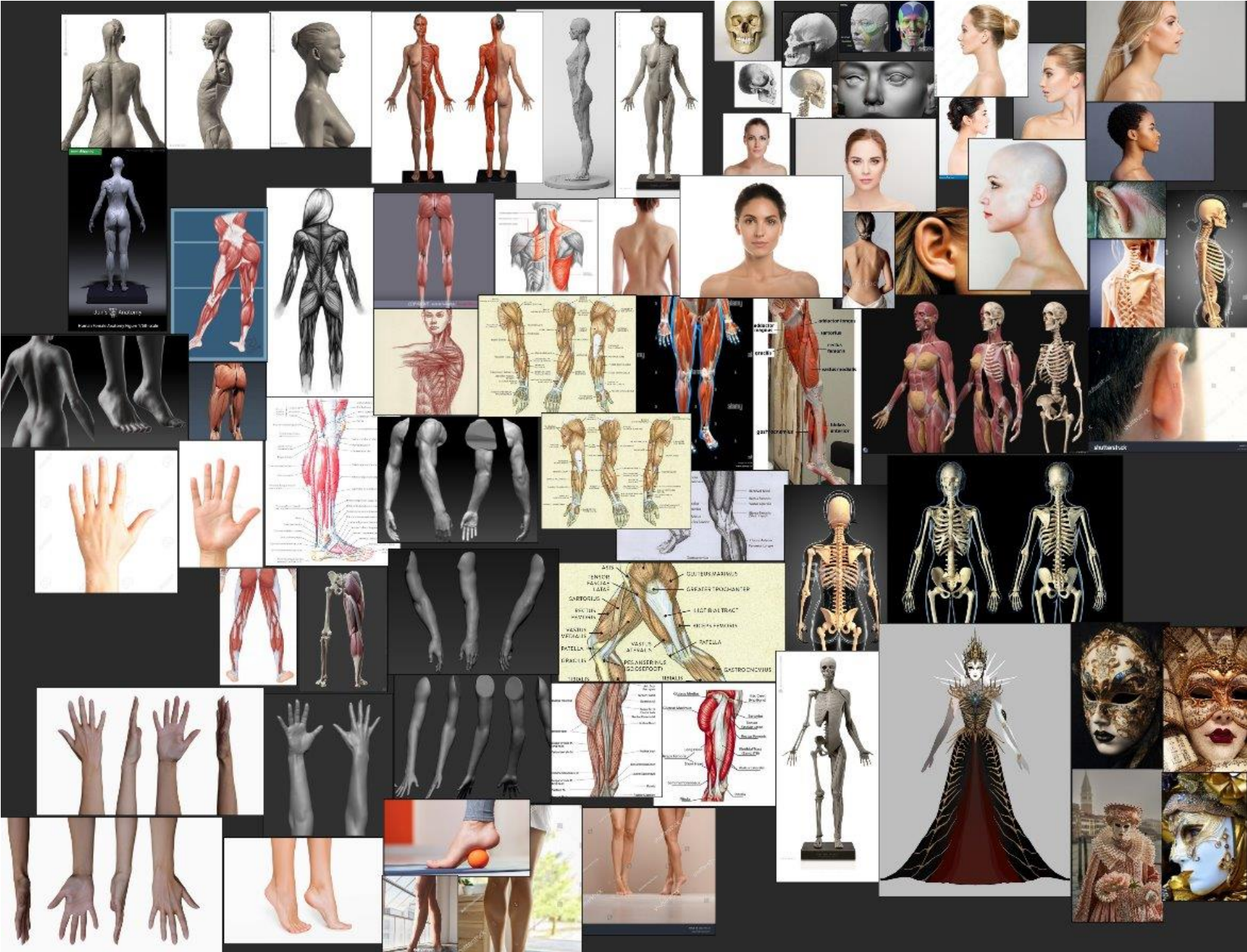
- Adding more detail to the body
- Proportions initially too thin
- Block out of basic shapes for outfit

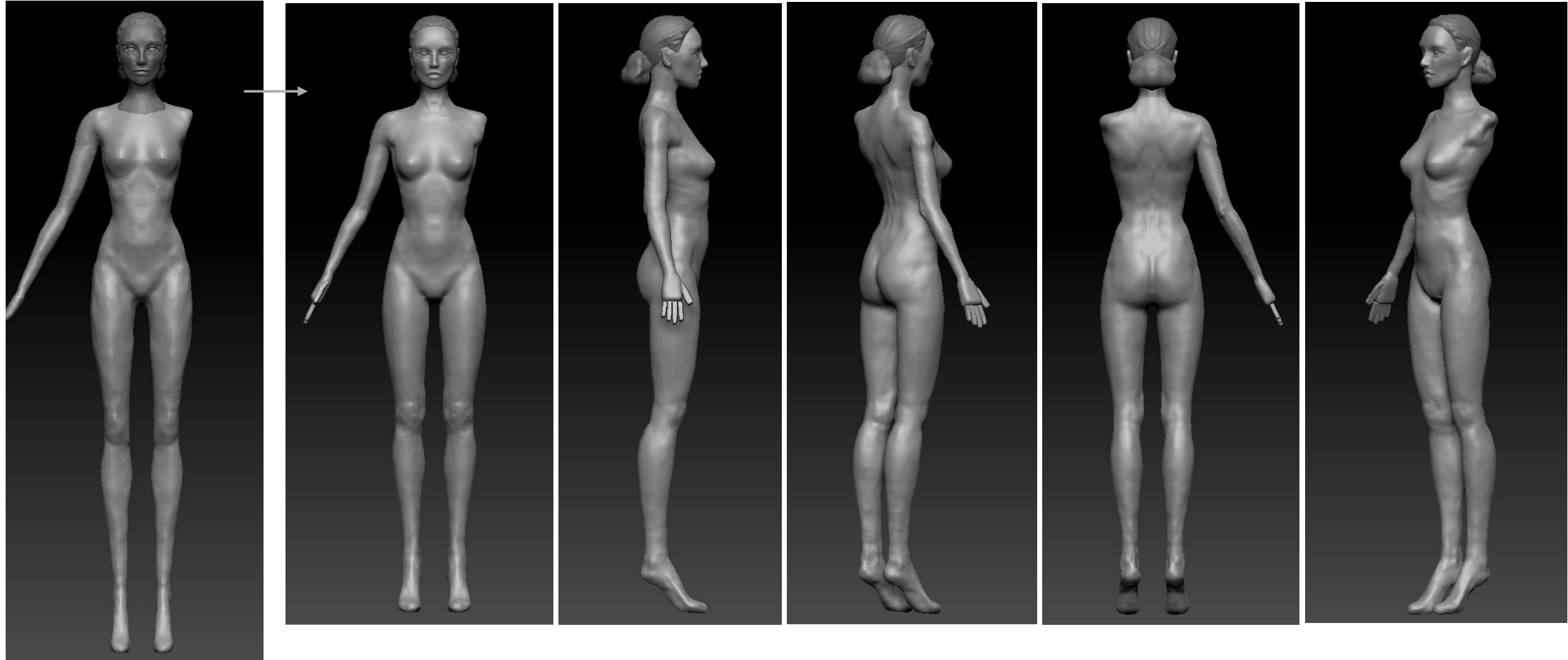


Initial block out



References:



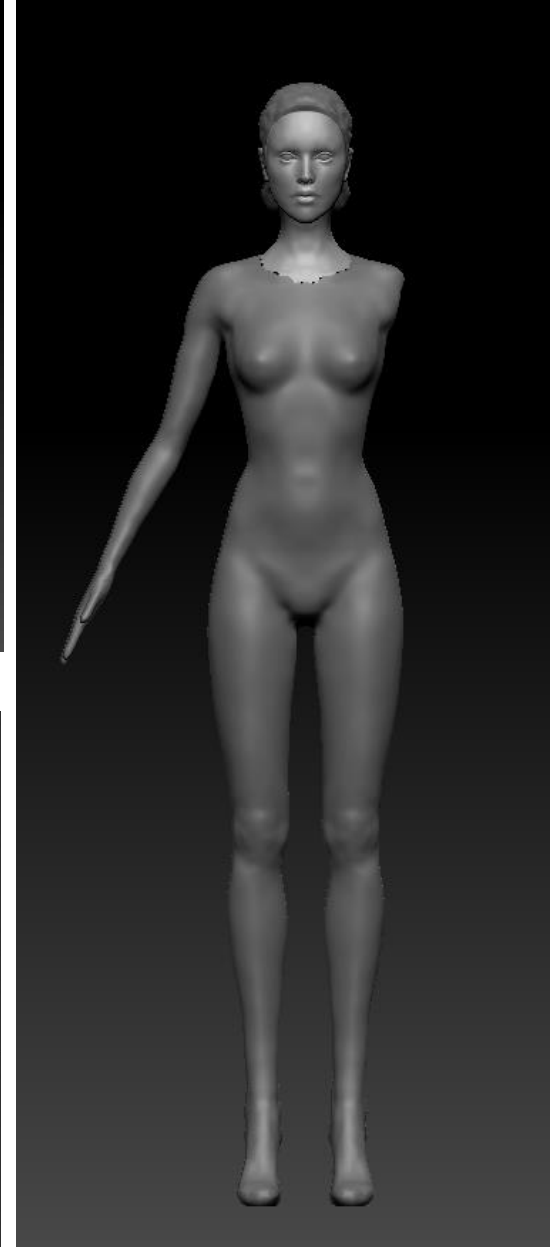


Last week's feedback:

- Body too thin
- Legs too long
- Need to get the body right before proceeding further

I focused on acting on this feedback this week

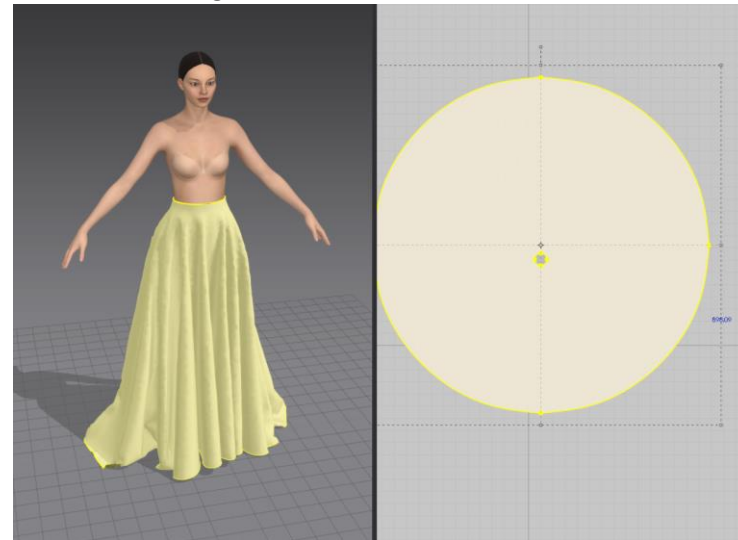


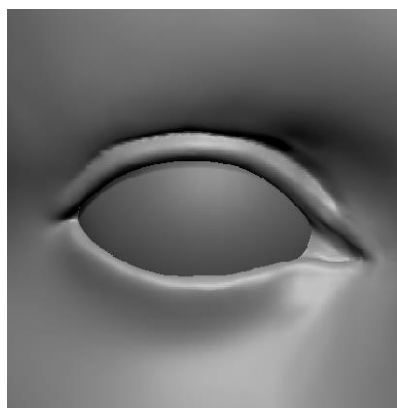
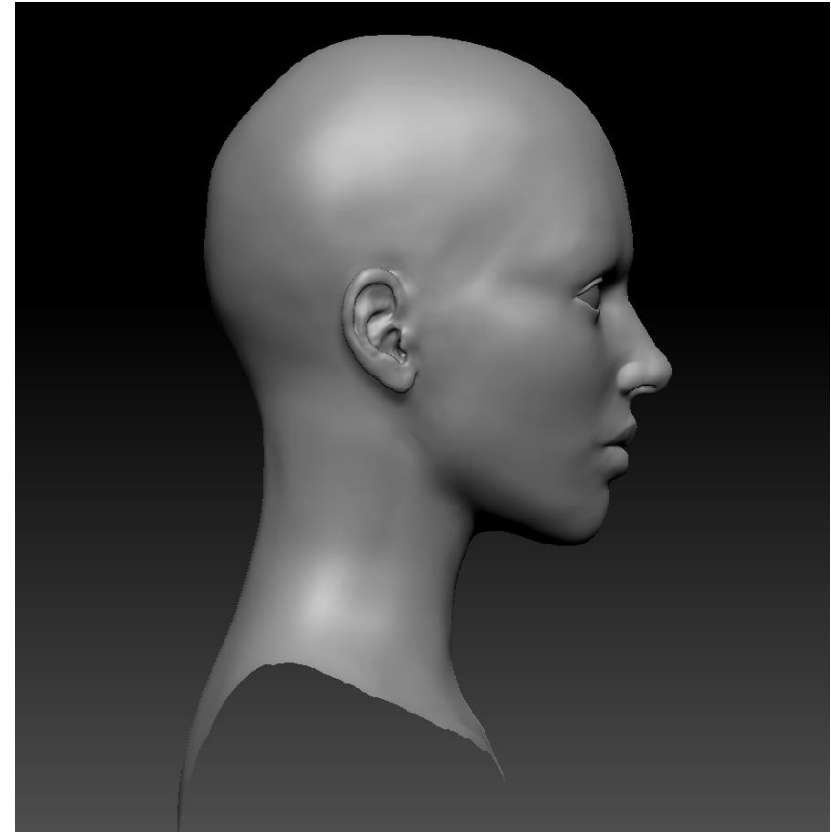
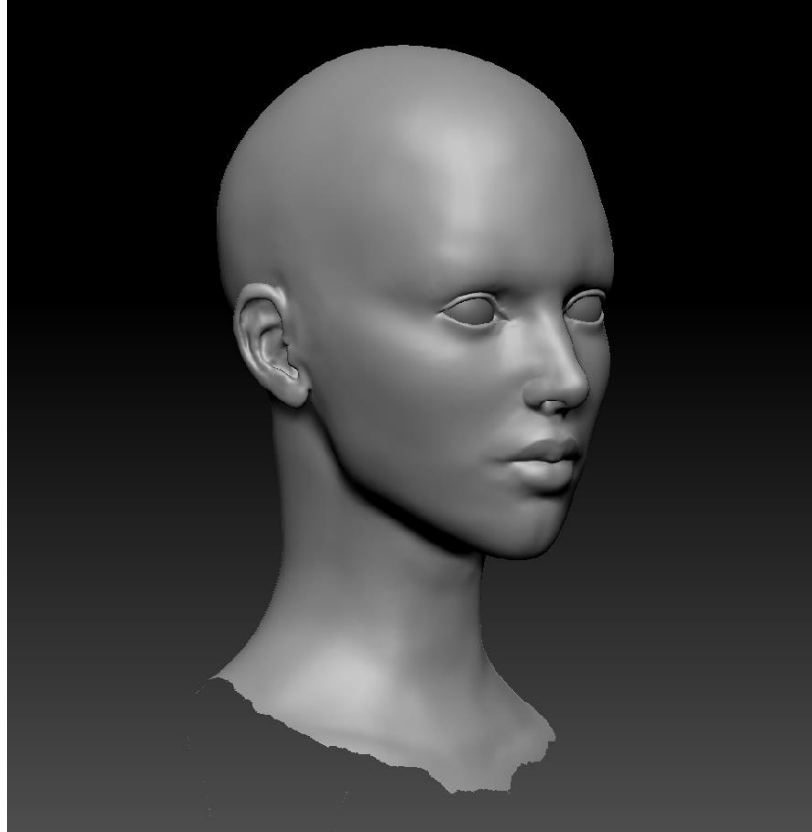
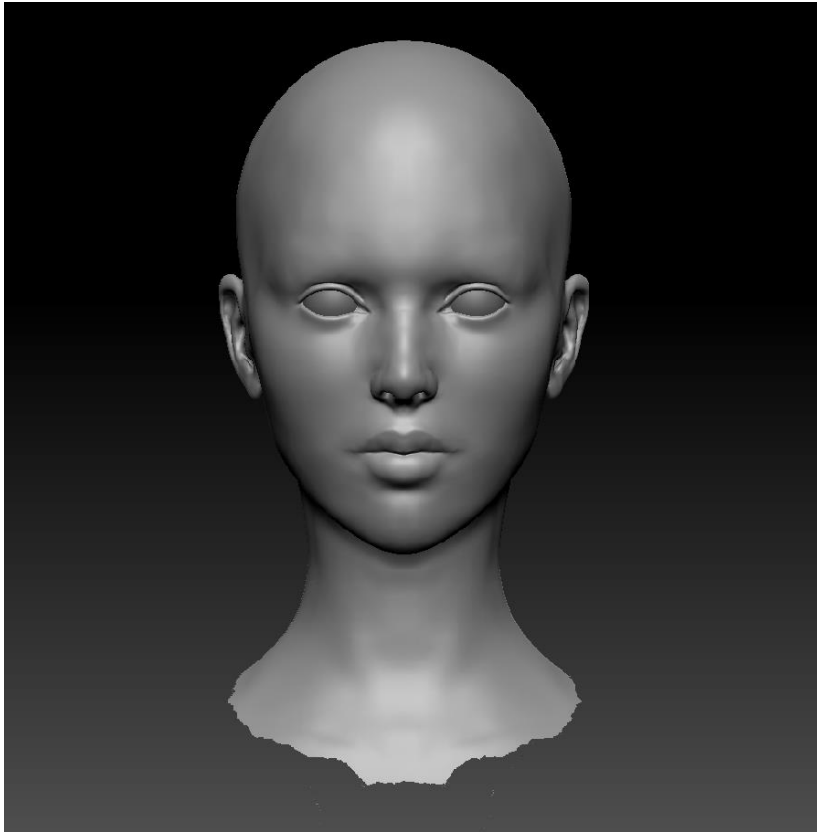


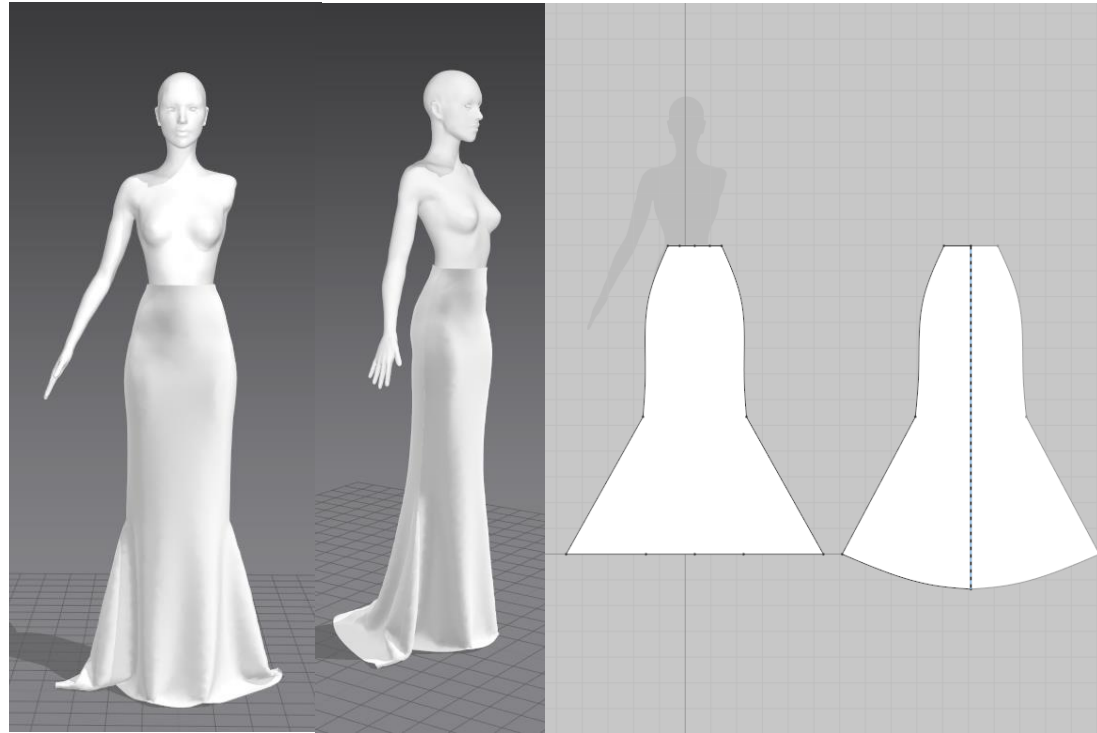
- Feedback:
- Adjust head shape ✓
 - Very thin (Hips/ thicker legs)
 - Leg curves more on side profile
 - Hand curves round
 - Hands and lower arms too small
 - Rounder ribs ✓
 - Thicker arms
 - Smooth ✓
 - Bring hair line lower ✓

- Tips:
- Use Morph targets skeletal dress pattern
 - Use GS curve tools plug in for hair

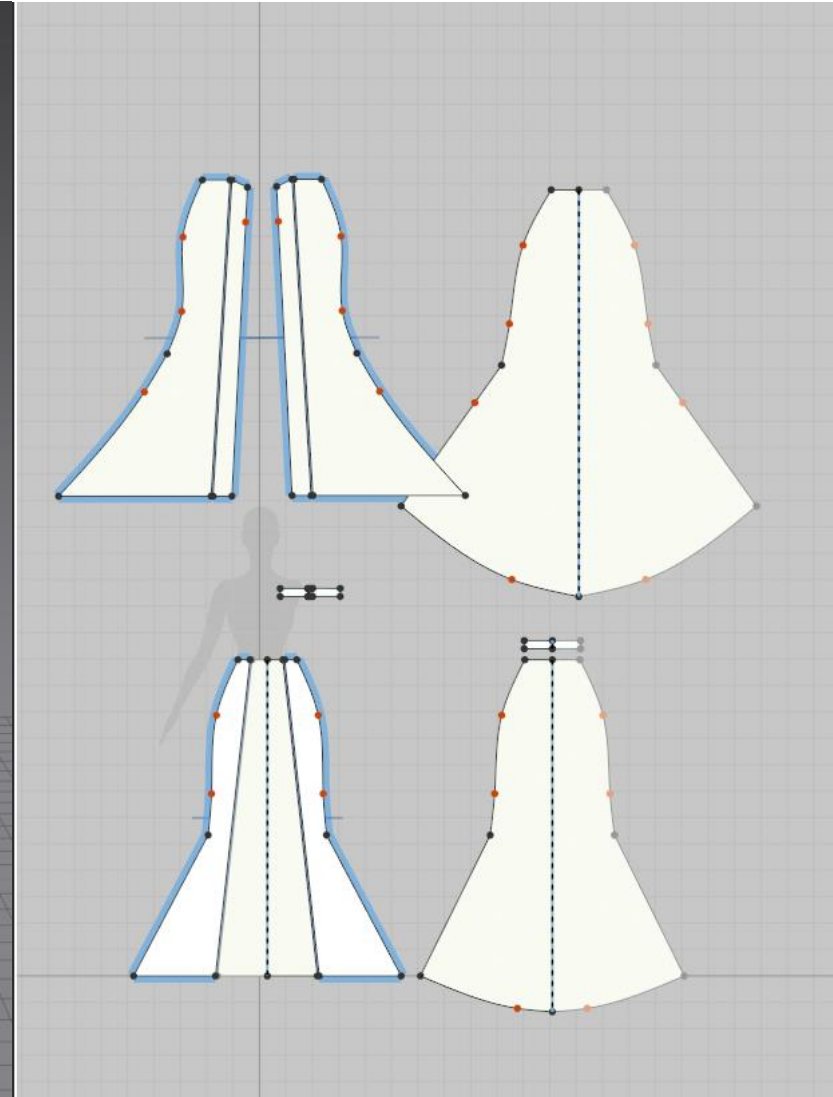
Marvelous Designer test

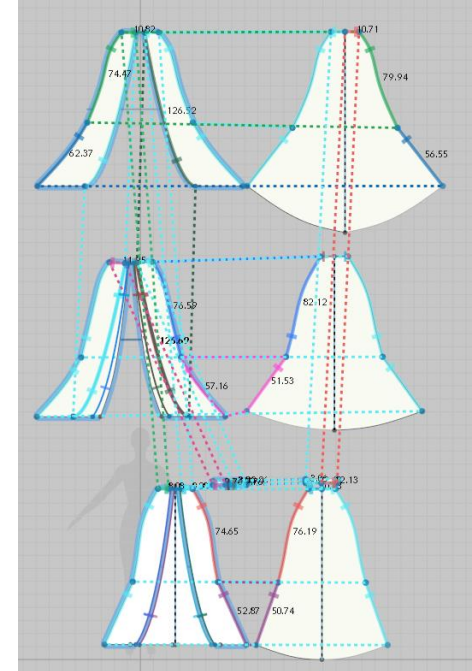




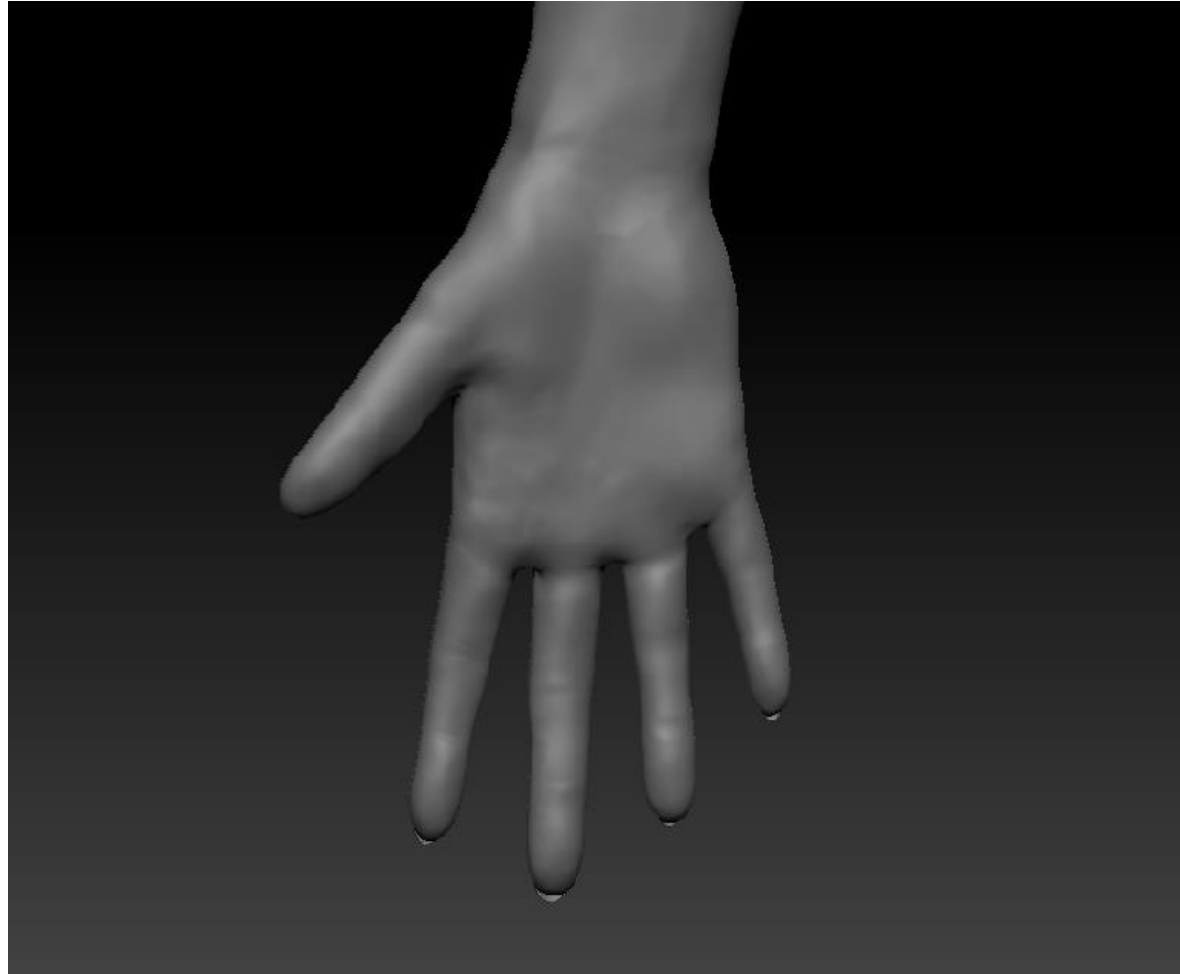


Making the skirt in Marvelous Designer





Hand sculpt progress



Presentation feedback:

Its ok to go over the top is not being realistic. Best to sculpt feet flat.

Head has improved a lot well done.

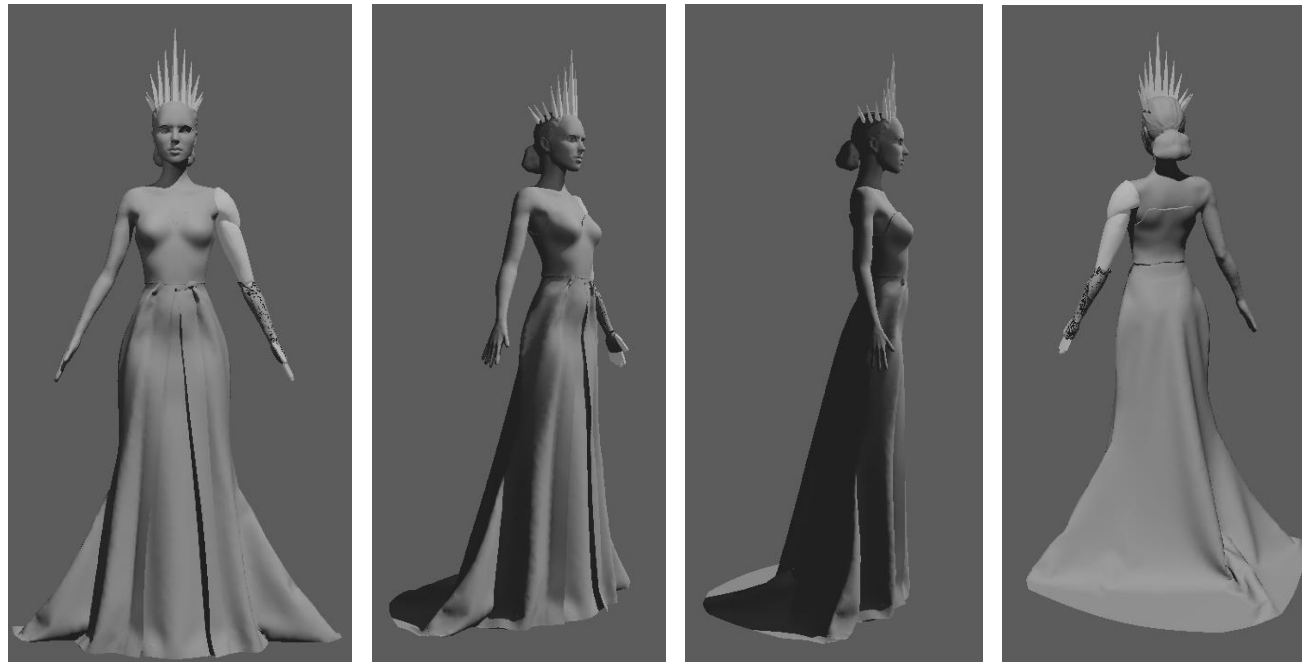
Be mindful of your schedule, the texturing will take some time to get right.

To improve:

Have another look at eyelids. ✓

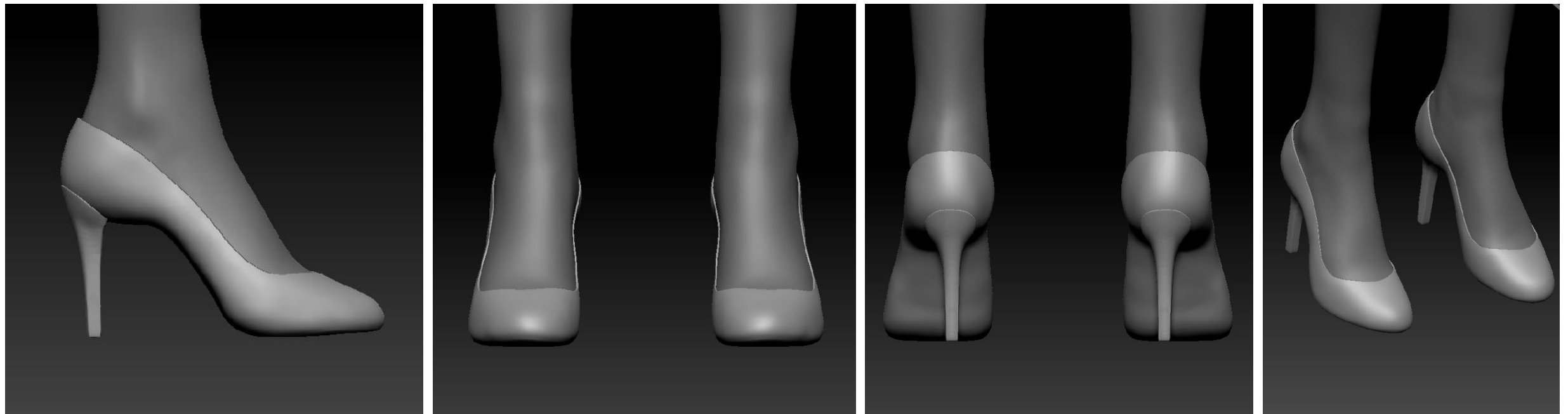
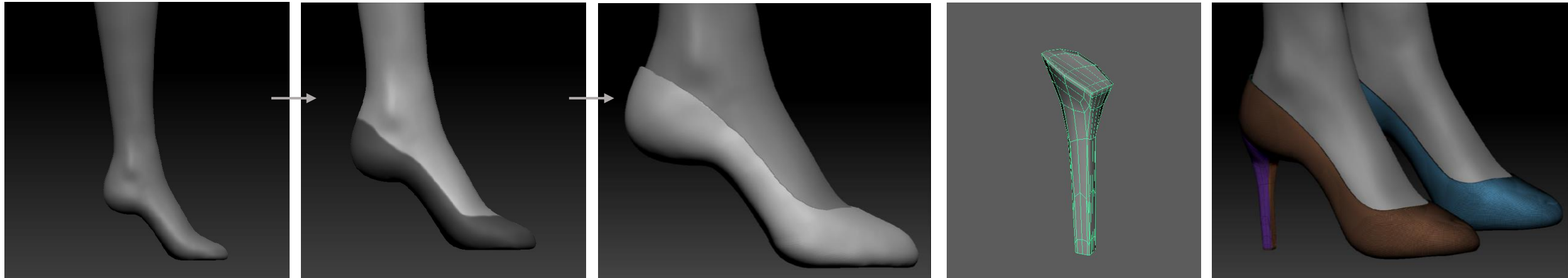
Hands still look a bit small and flat. ✓

Gap between nose and mouth should be slightly smaller ✓



Current progress combined with block out

Making shoes



- Masked foot and extracted for shoe shape
- Modelled heel in maya

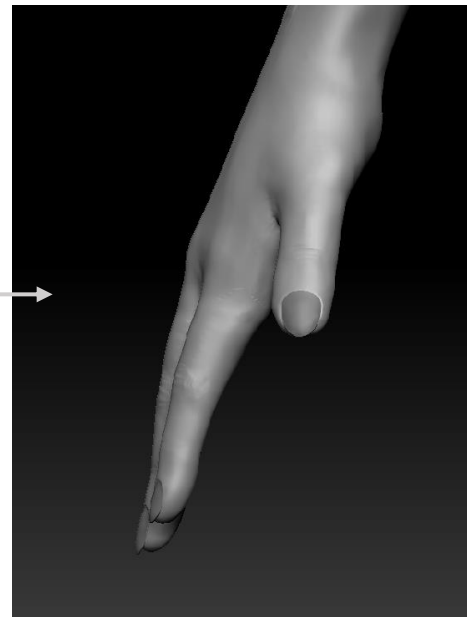
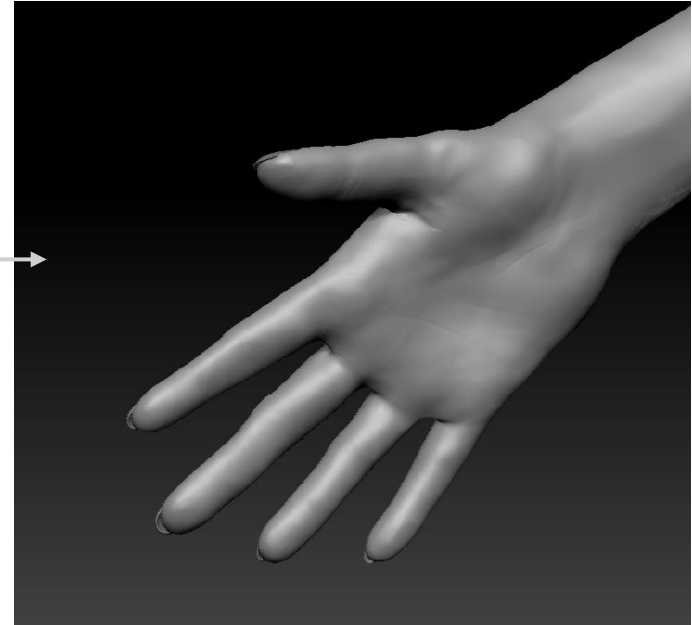
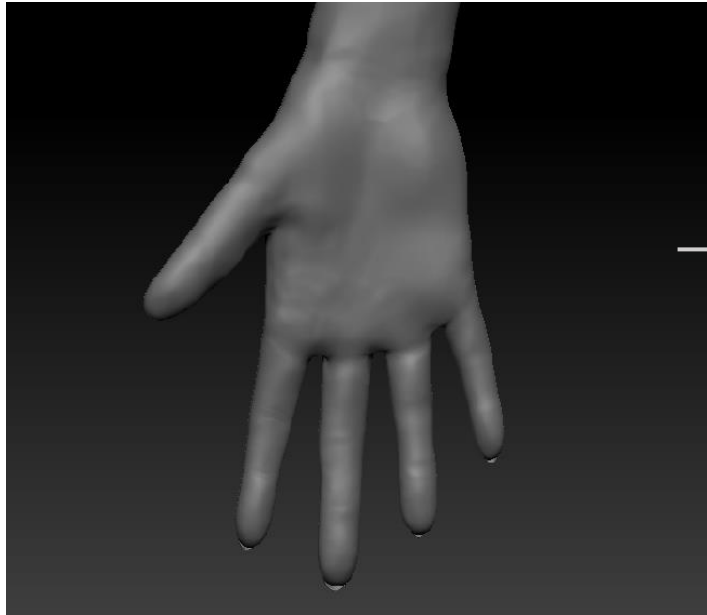
- Dynameshed together
- Polygrouped the Zremeshed for smoother look

Finishing the body

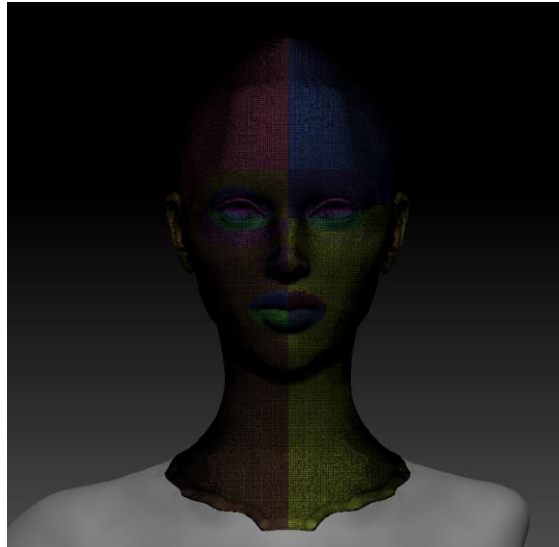


I first moved the arms out to a better A pose. This will be better for posing and will leave more room to finish sculpting the arm. I also adjusted the proportions of the body.

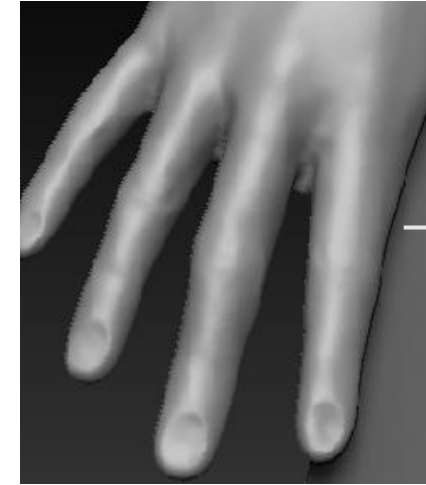
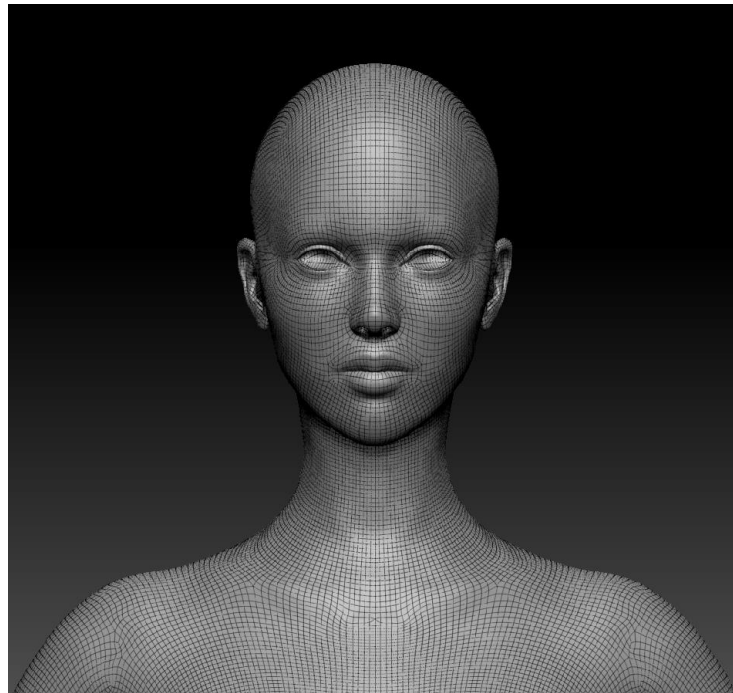
Finished arm sculpt:



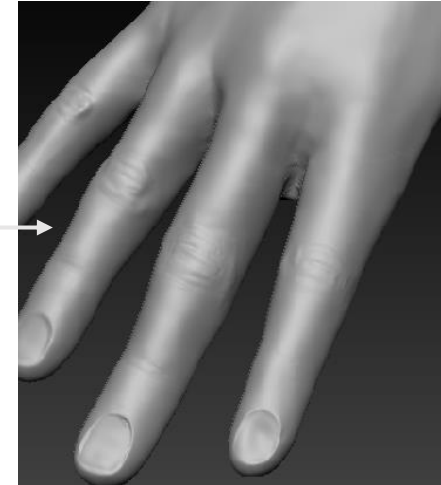
As per feedback I received I also made parts of the hand thicker and more curved, so it isn't so flat.



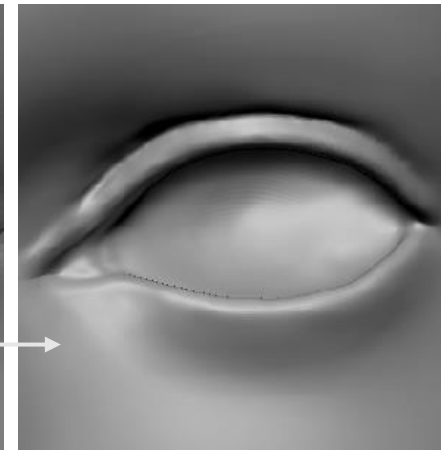
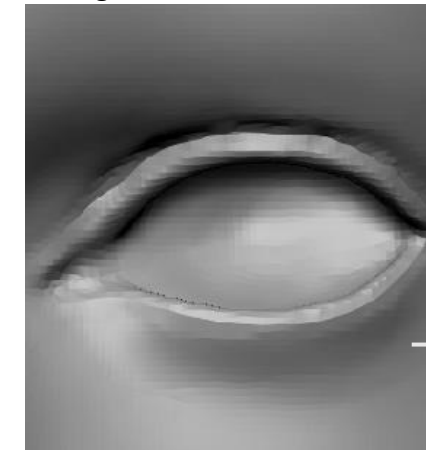
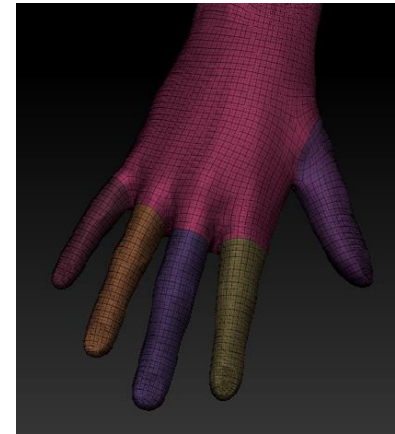
- Dynameshed to join everything together, but lost resolution and details from the face and hands
- Therefore, I polygrouped areas as a guide for the topology for zremesher and zremeshed everything.
- I then projected the detail from the original head and hands to add the detail onto the combined body mesh.



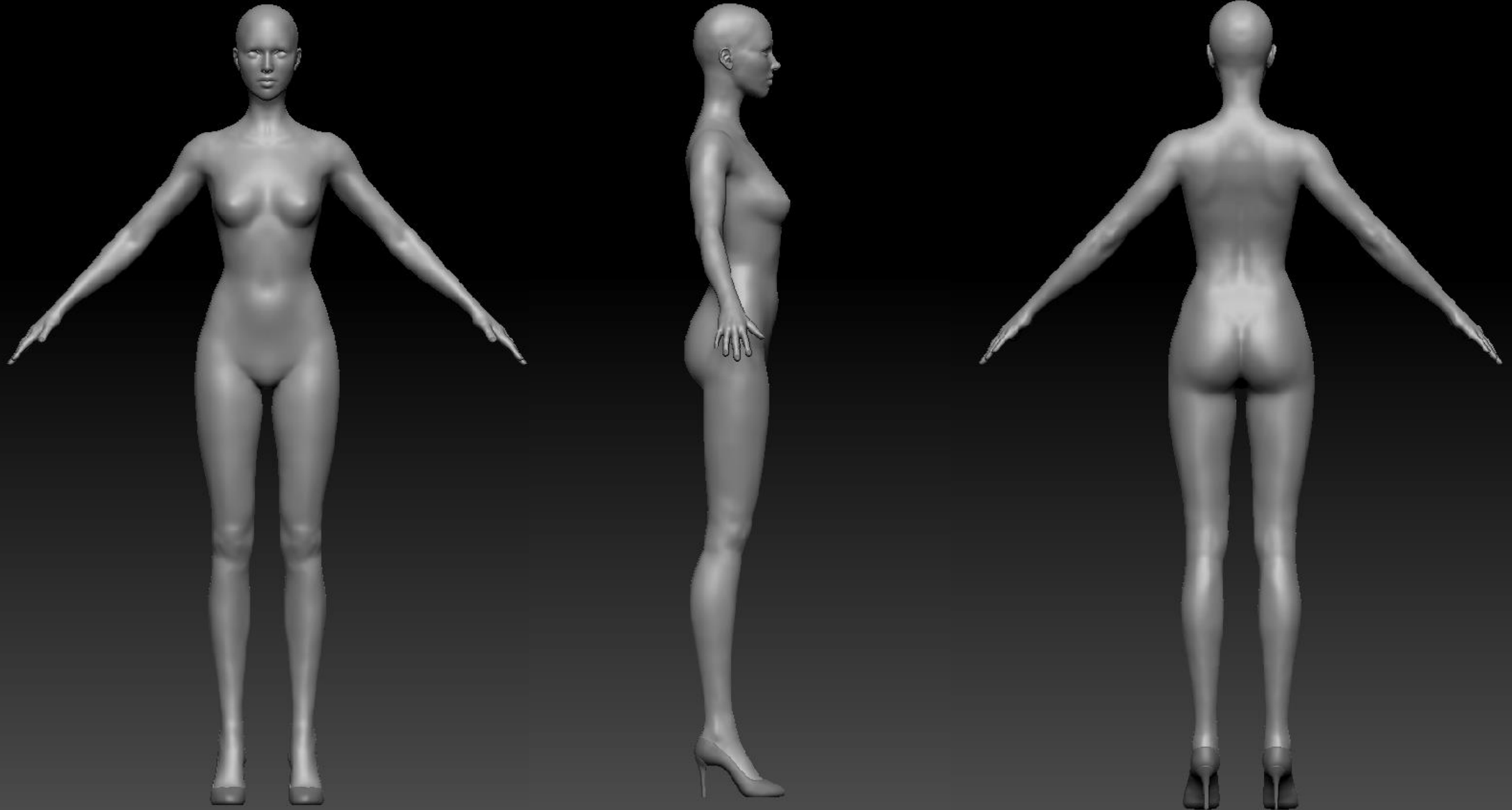
Original

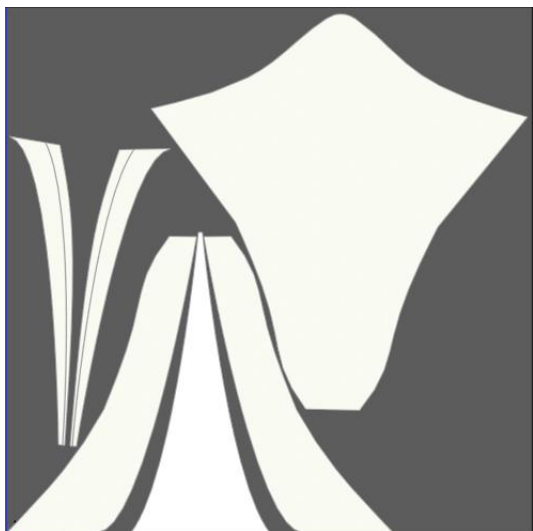
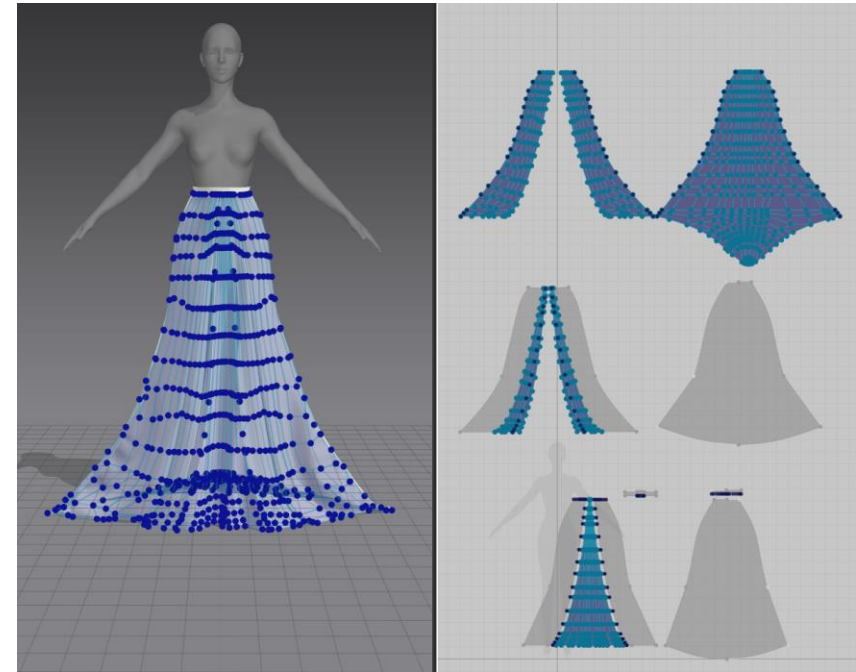


Projected



Finished body sculpt

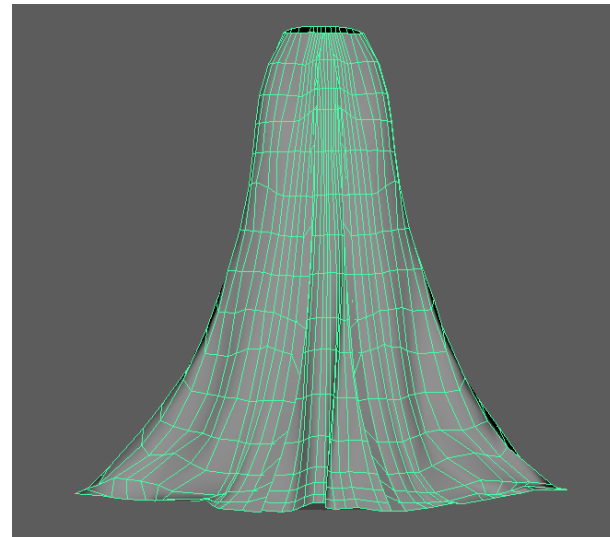


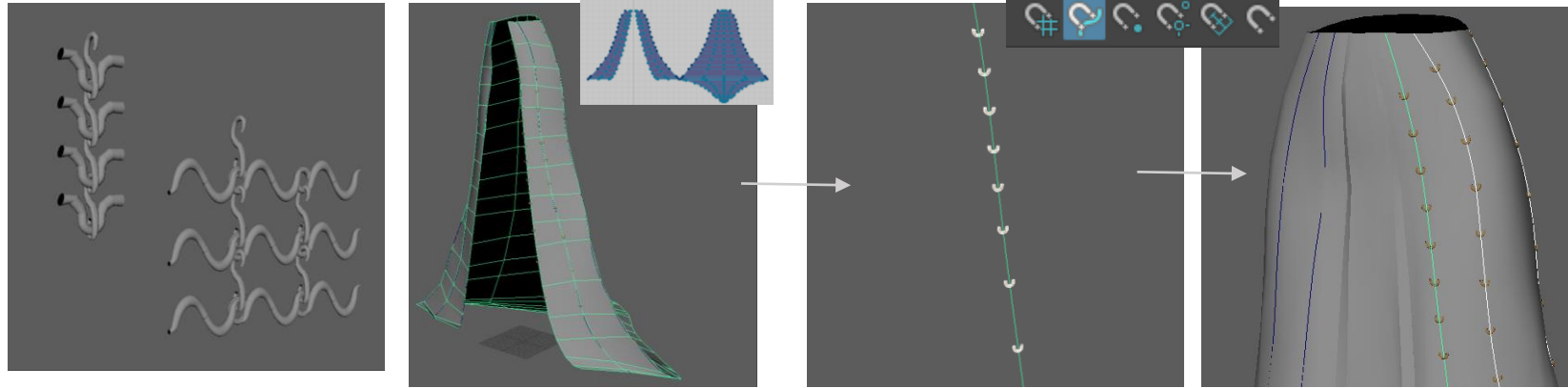


- Finished skirt
- Retopologised
- UV unwrapped

(all done using Marvelous Designer)

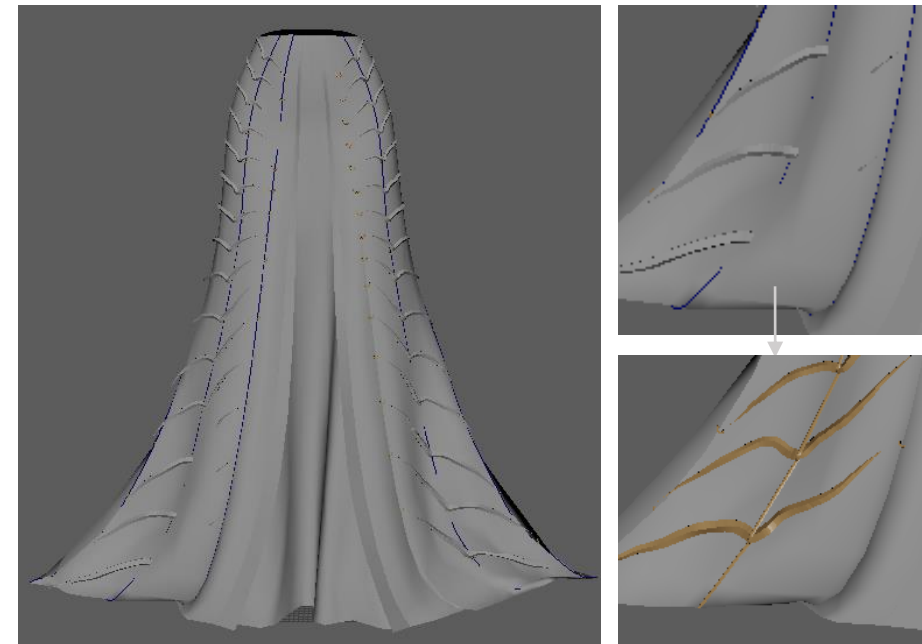
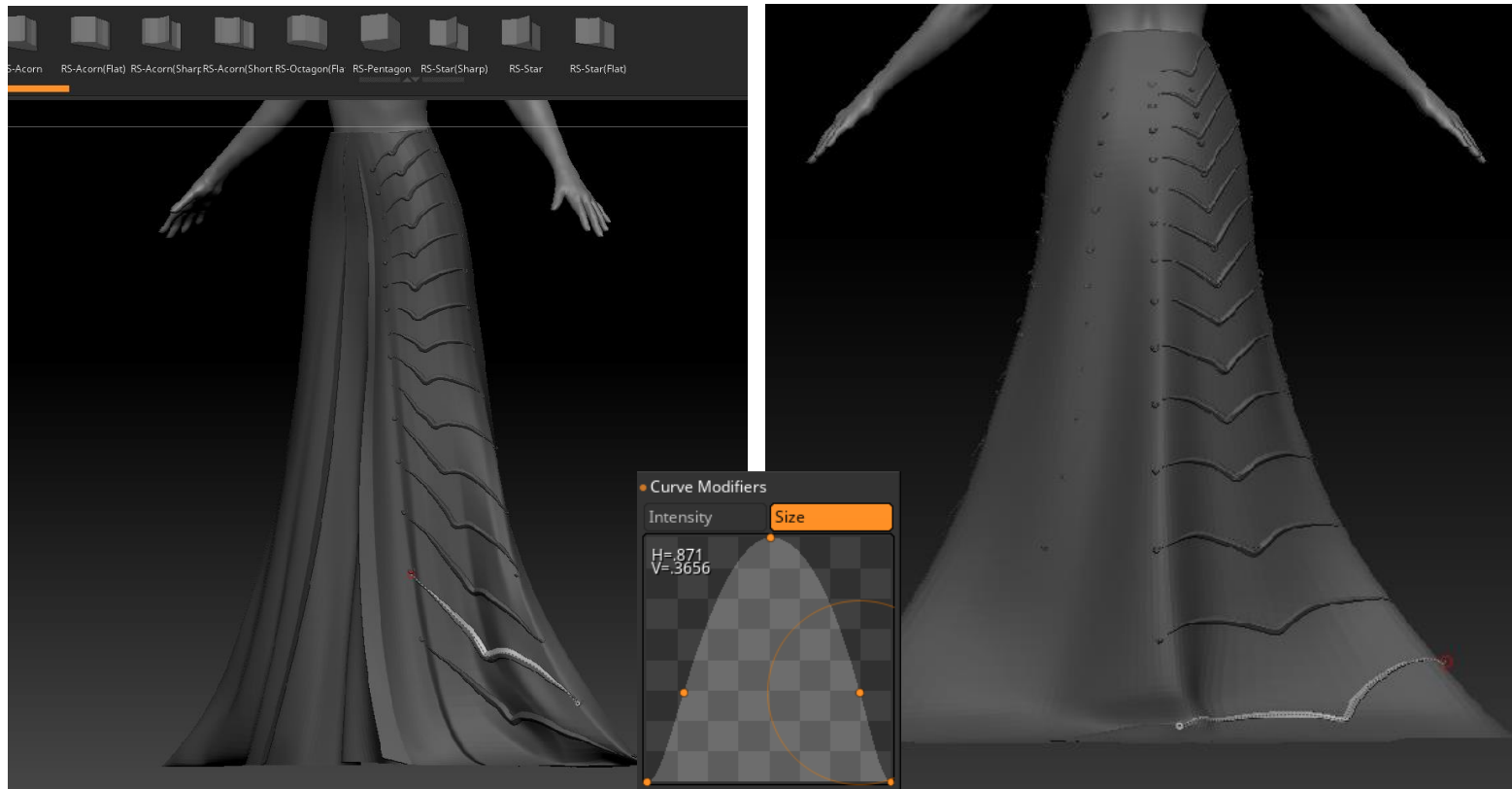
I only retopologised the outer layers:
While the inner layers added structure to the skirt for the cloth simulation, they are not visually seen so are not needed for the low poly mesh.

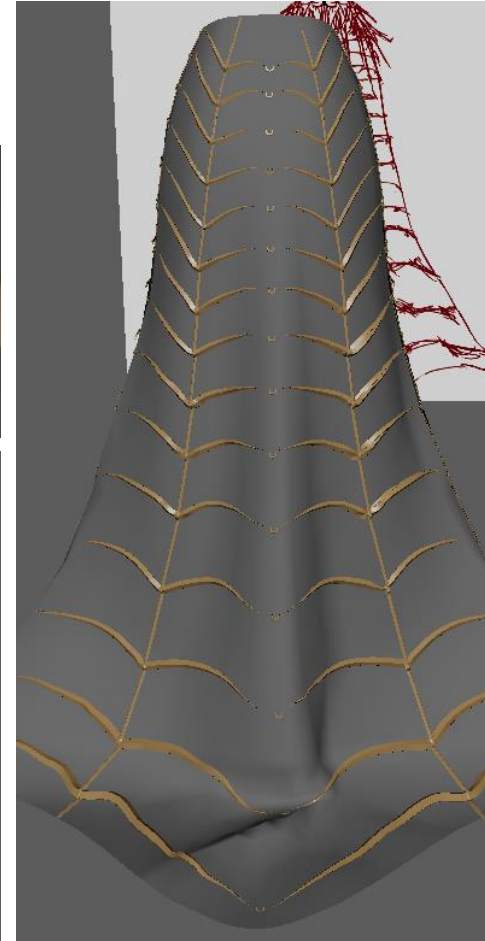
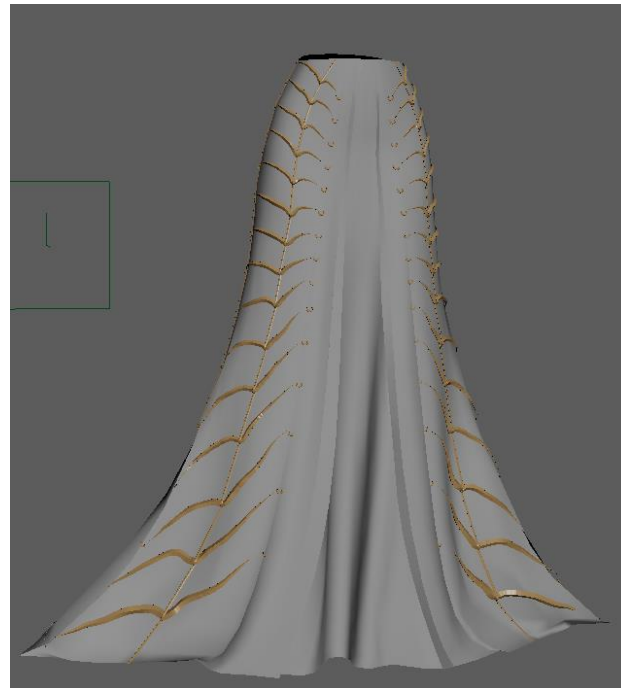
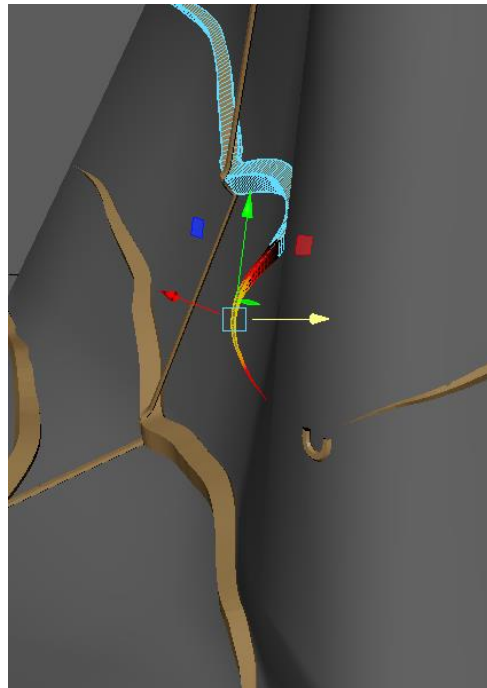
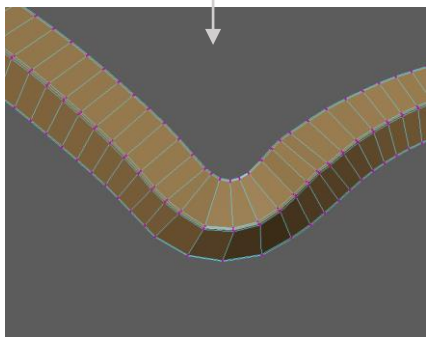
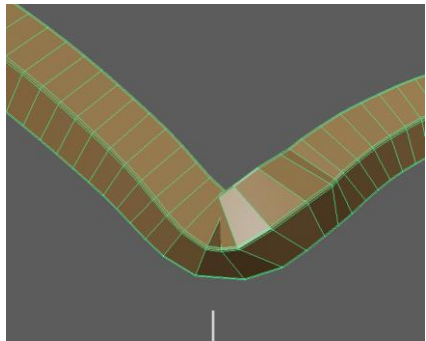
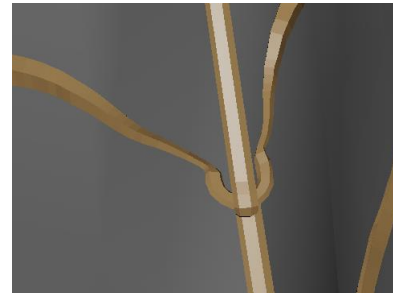
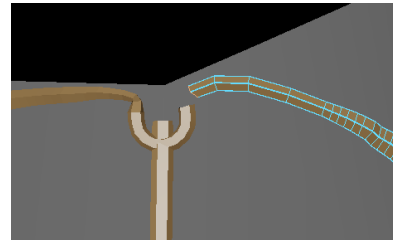
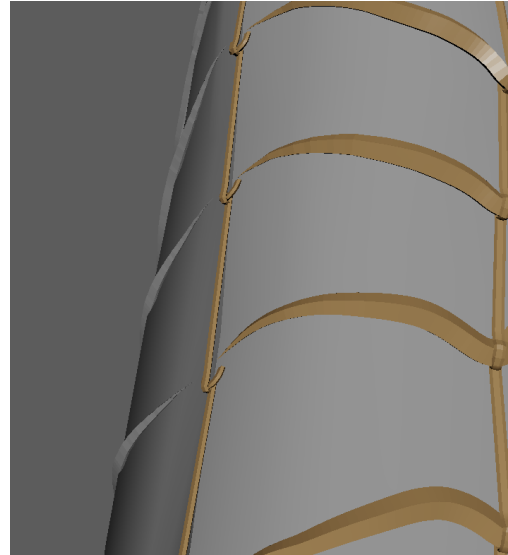
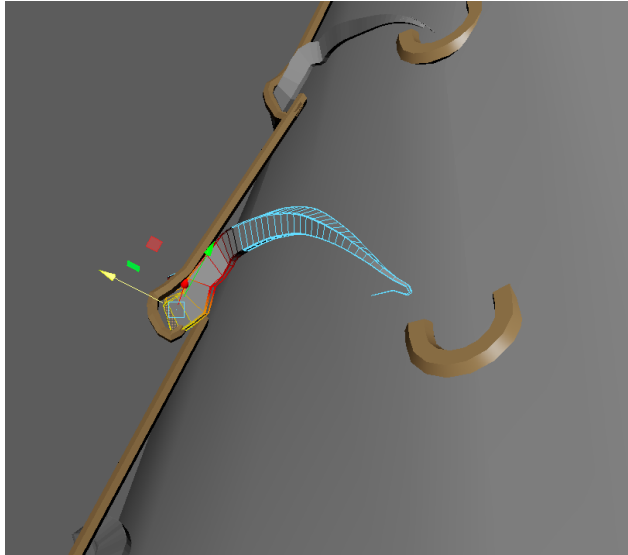




Edge -> Curve (for guide)

- I experimented with different hook attachment styles for how the overlay would actually attach to and hang down the dress.
- I then arranged hooks along a curve in lines of the skirt and used these as a guide for where the skirt design needed to go.
- To make the shapes along the skirt, I used a custom curve brush in Zbrush by [RoyalSkies](#).

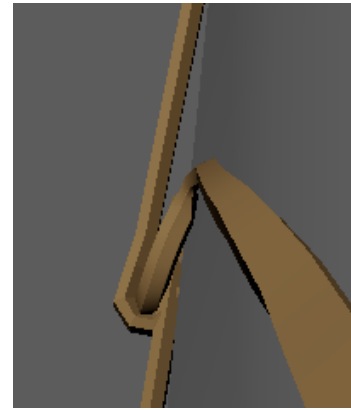
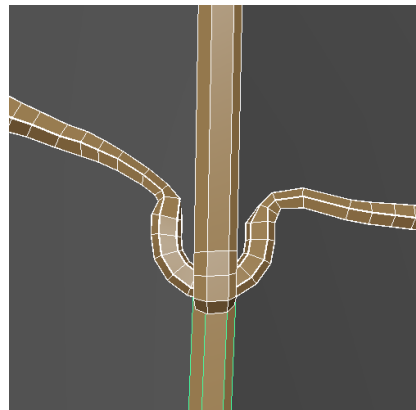
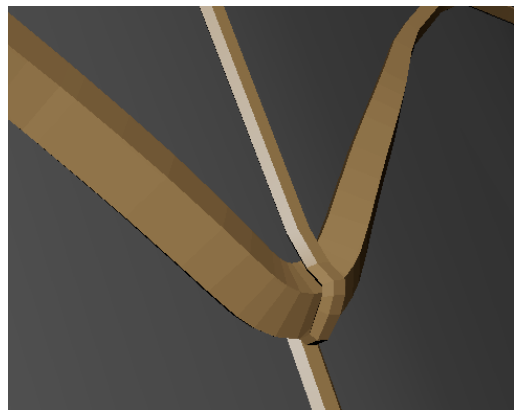
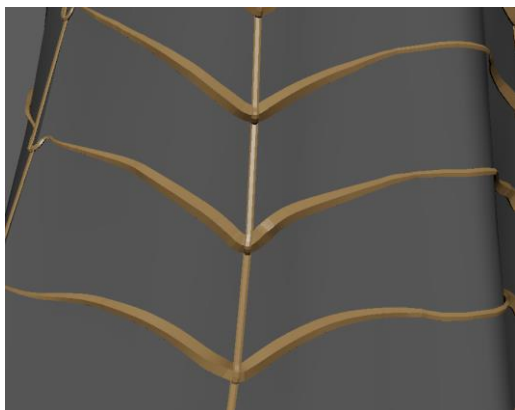
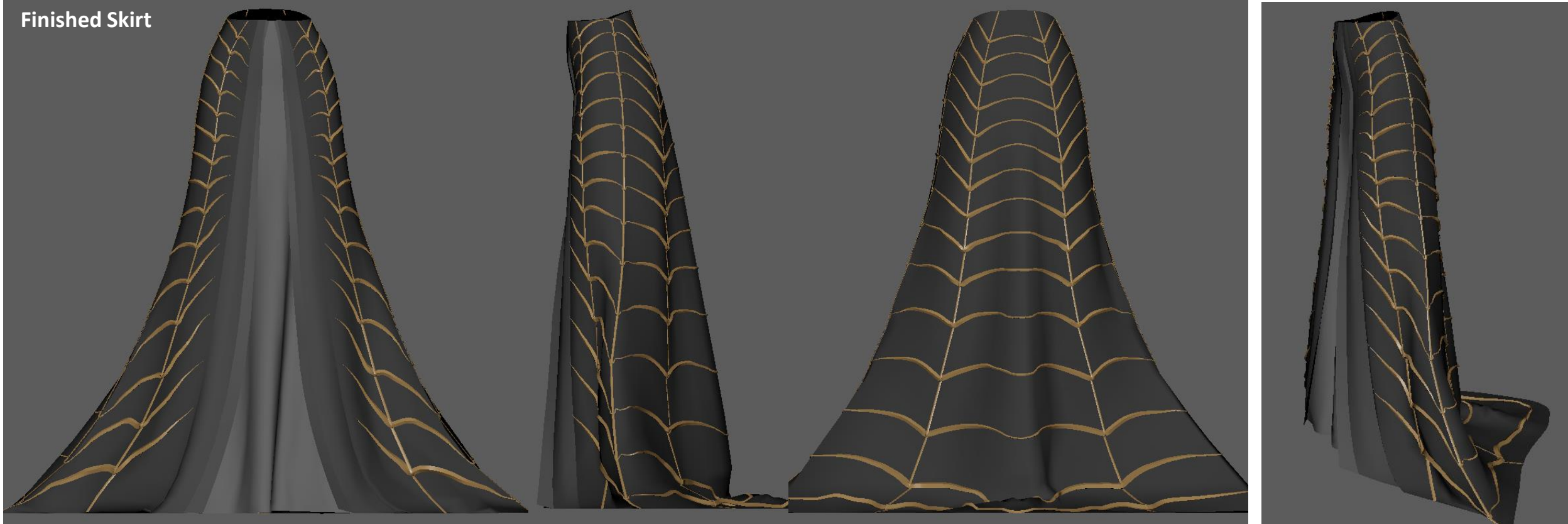




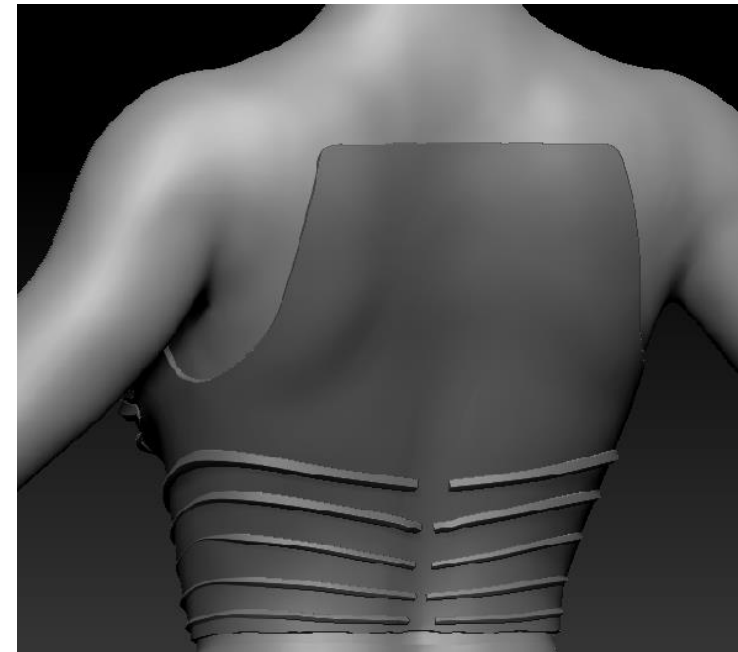
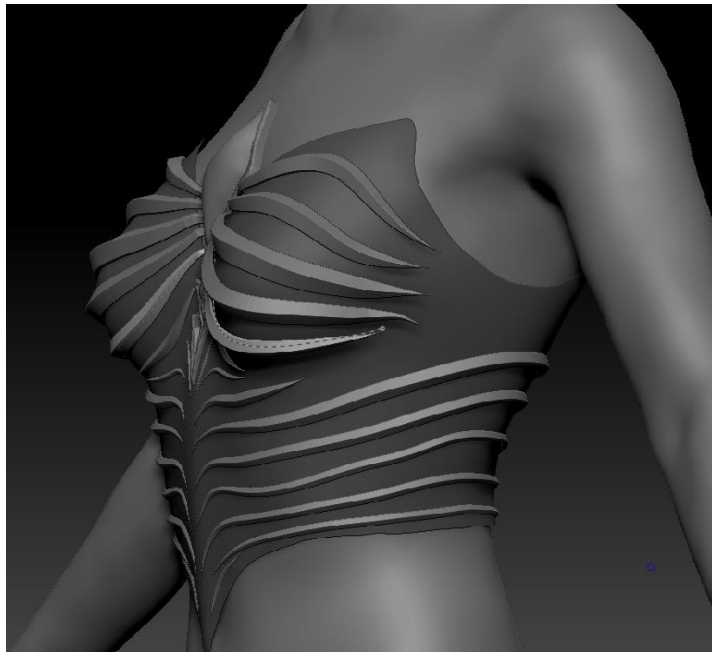
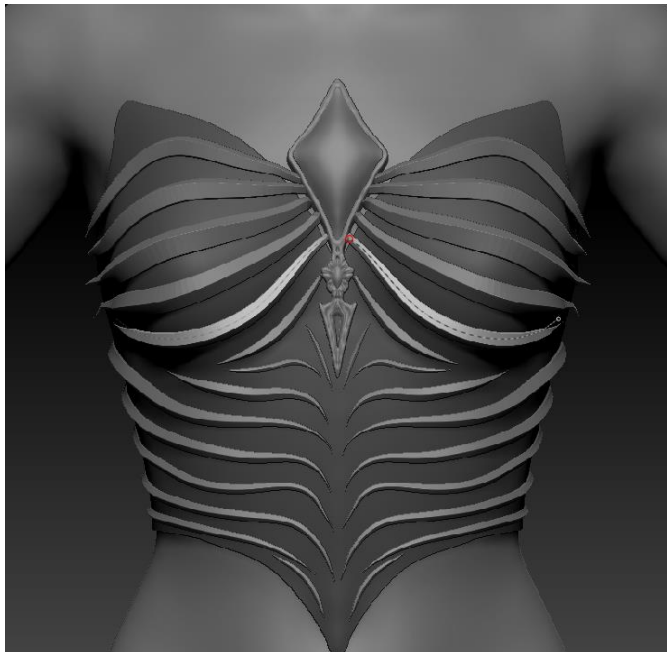
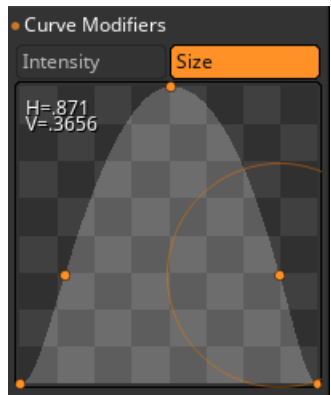
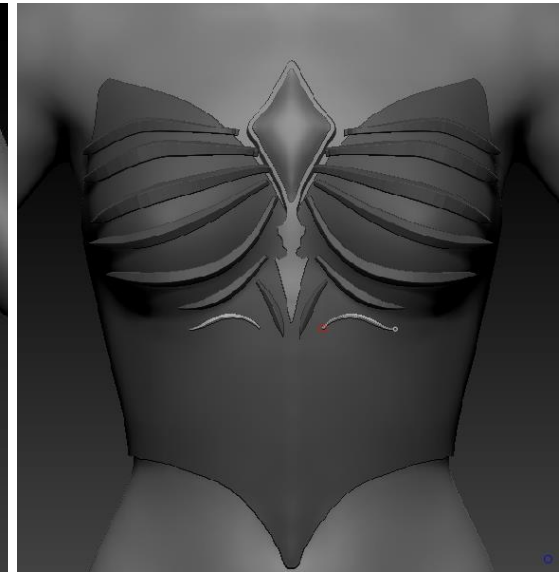
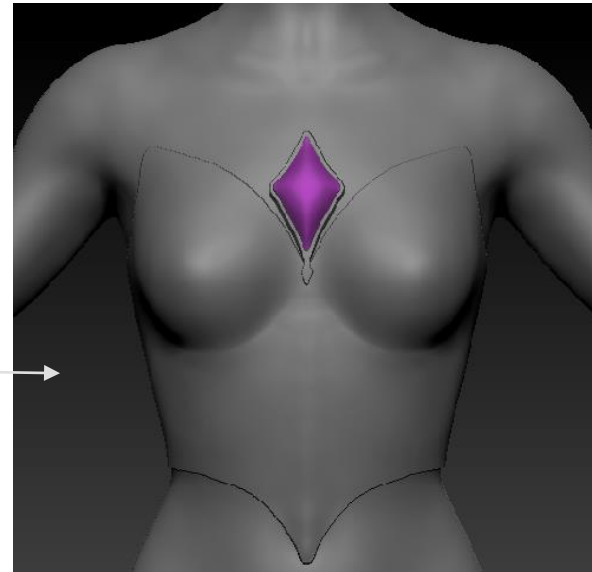
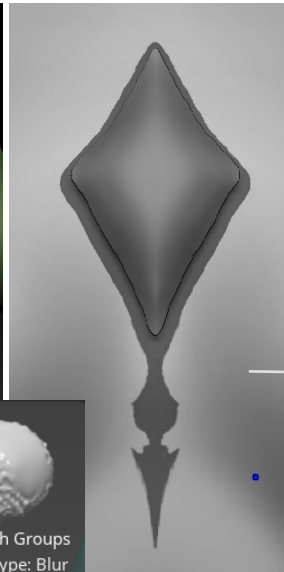
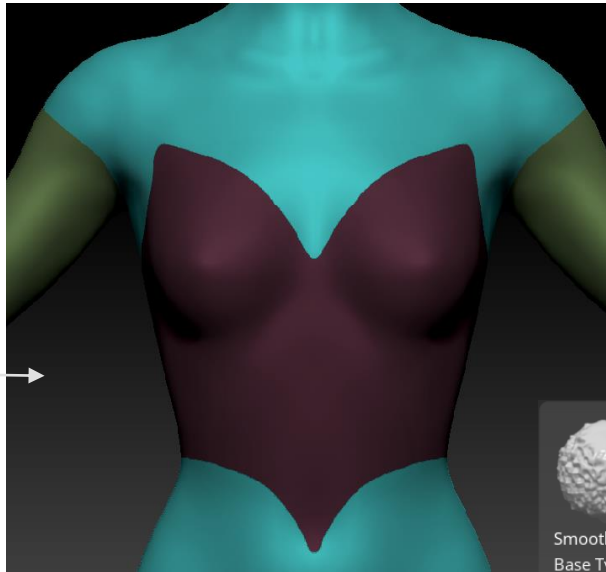
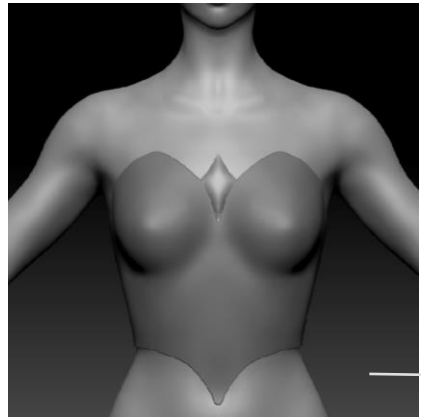
I had to adjust the other side manually - the skirt is not symmetrical because it was made in Marvelous Designer.

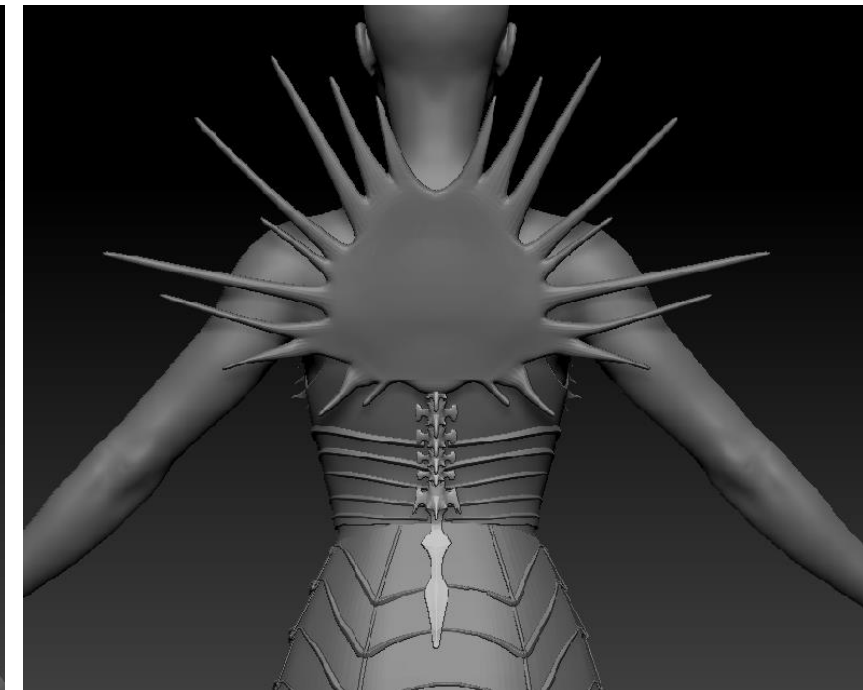
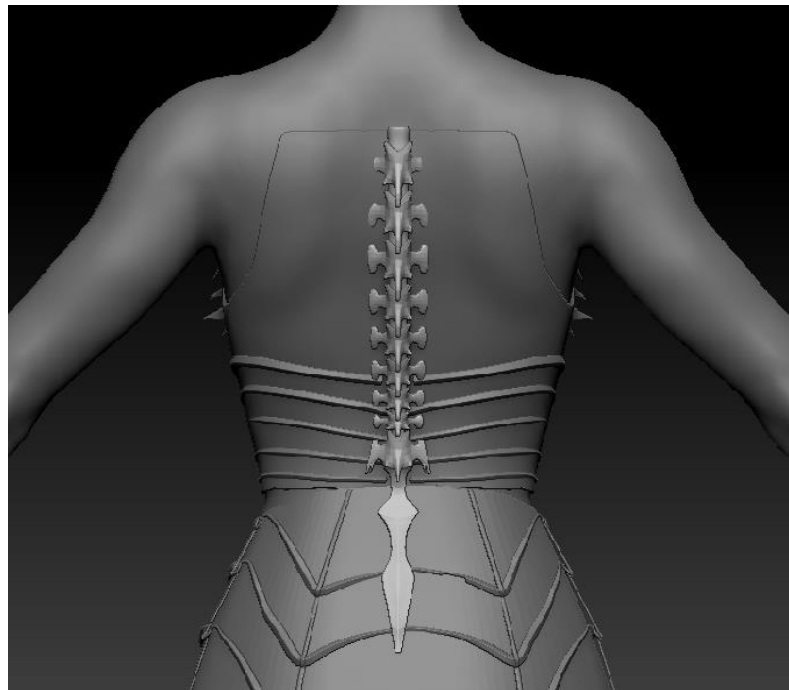
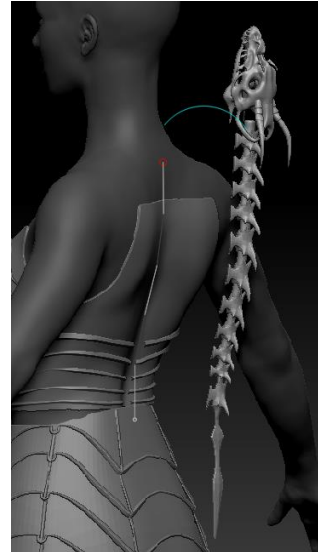
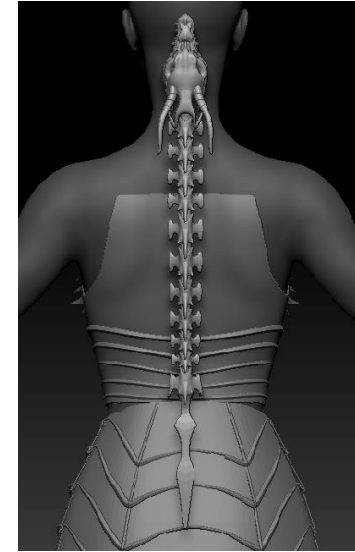
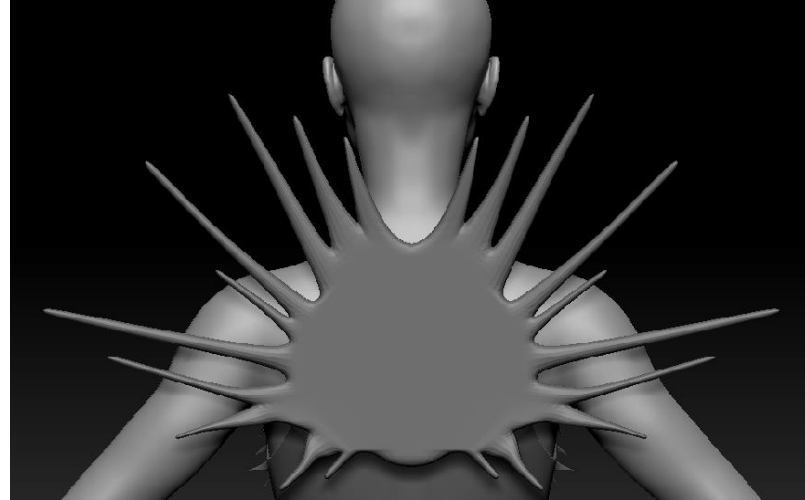
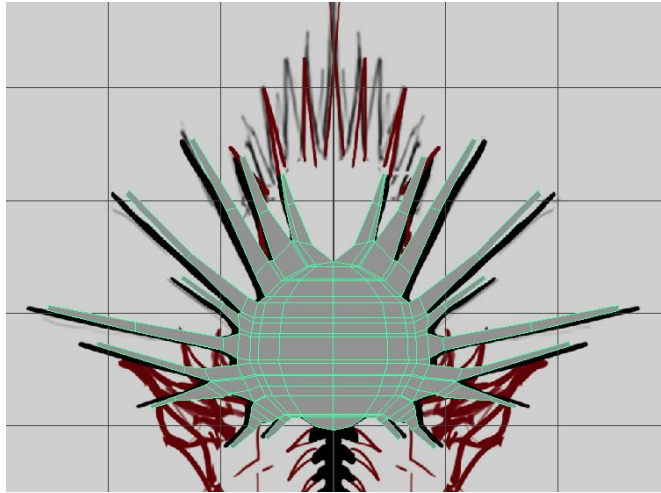
This was time consuming, so if I were to do anything like this again, I would definitely go about it in a differently, such as adjusting the shapes in Zbrush. I could have also chosen to make them 2D using only texturing, although that is not how I planned for it to look.

Finished Skirt



I decided to make the shapes on the skirt and bodice in 3D because I believed it would look better and it links back to my research on 3D printed fashion, so I wanted it to look tangible and physically interlocked. Although it took a long time, I think the result looks effective and turned out how I envisioned it to be. However, in hindsight I should have worked out a more efficient way of creating this.

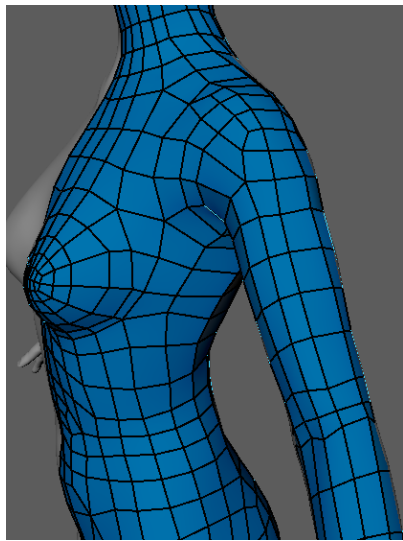
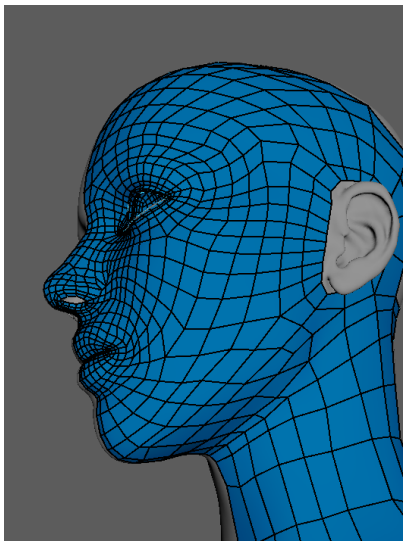
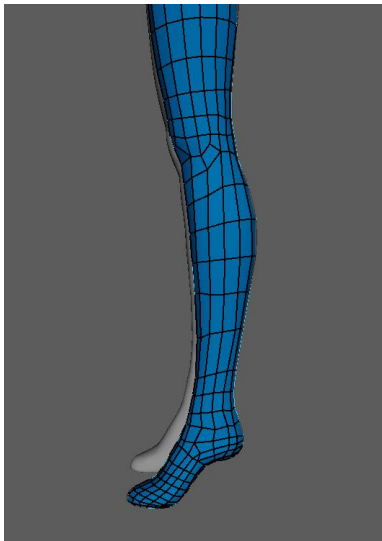
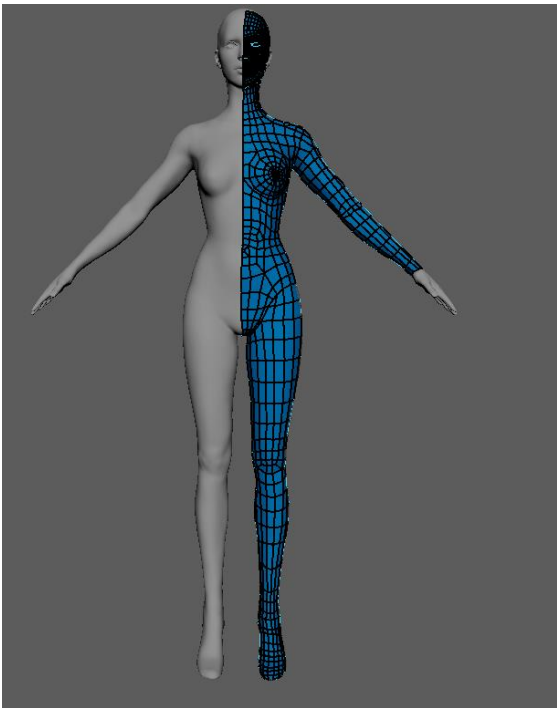
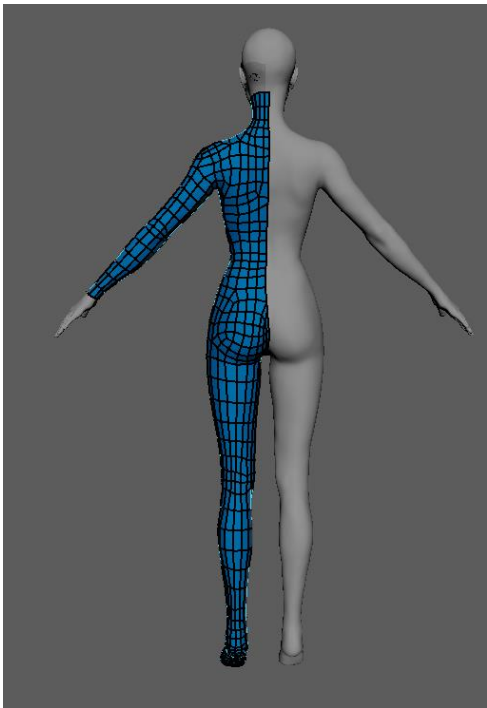
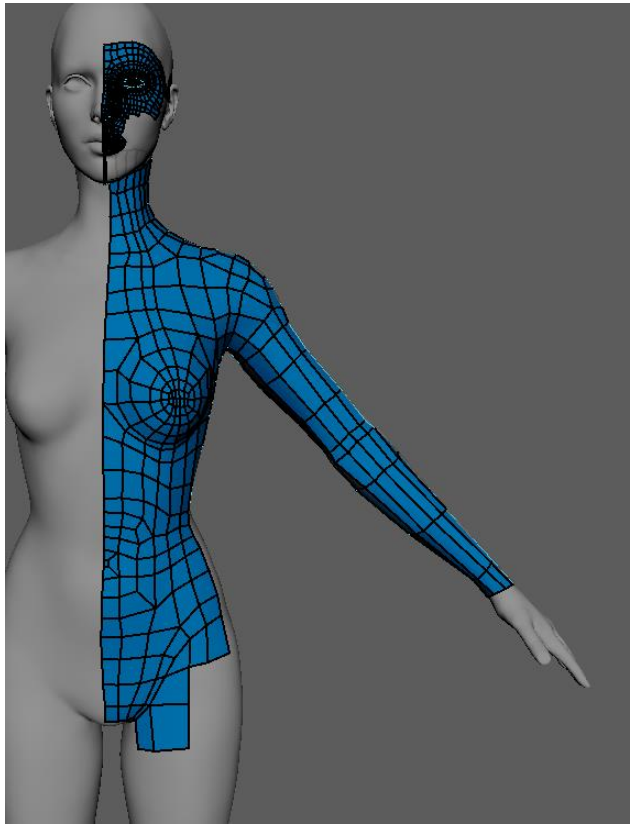
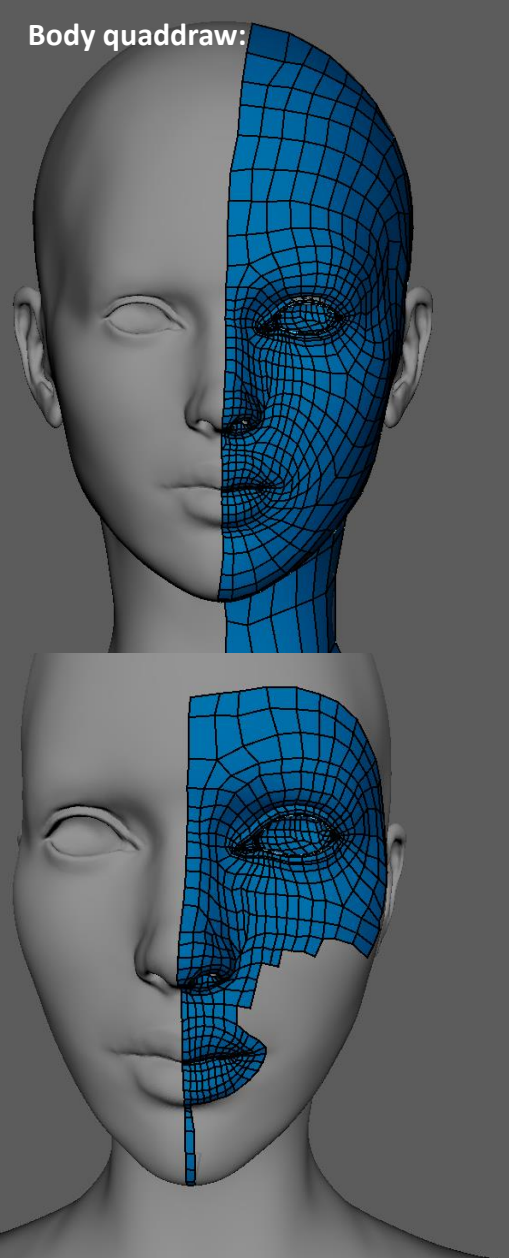


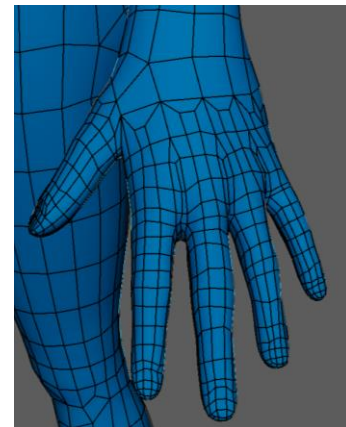
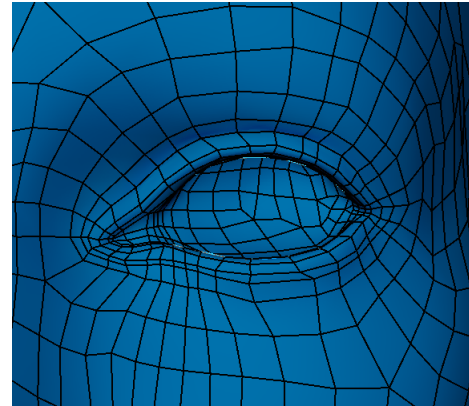
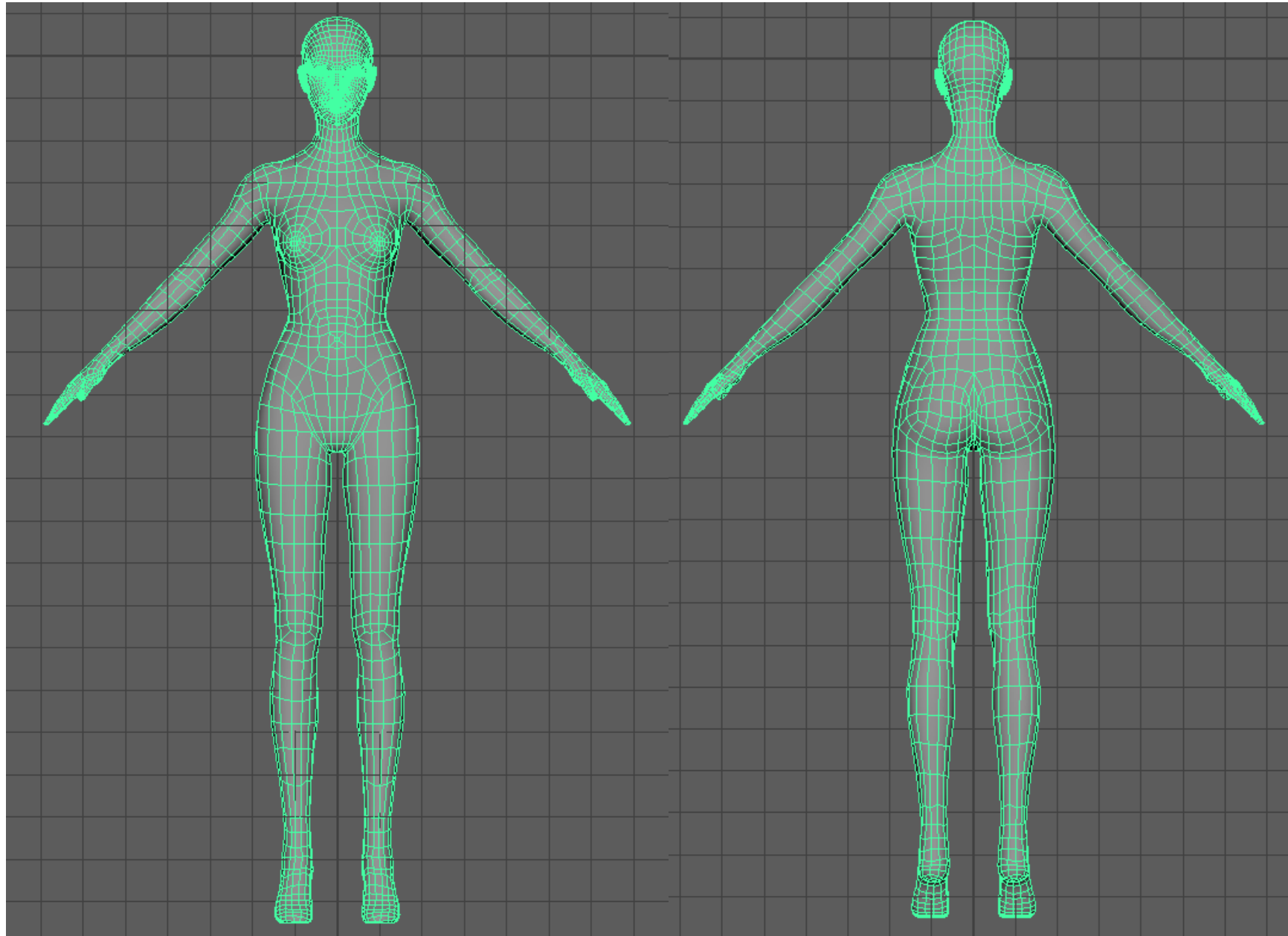


Texturing test

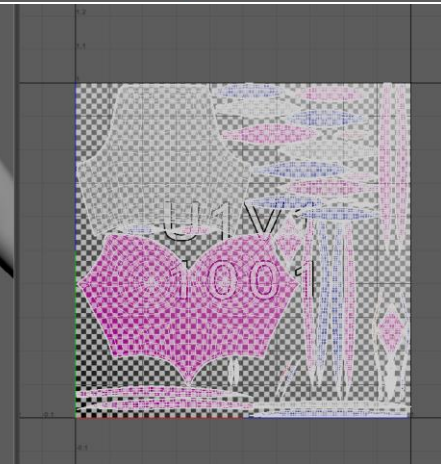
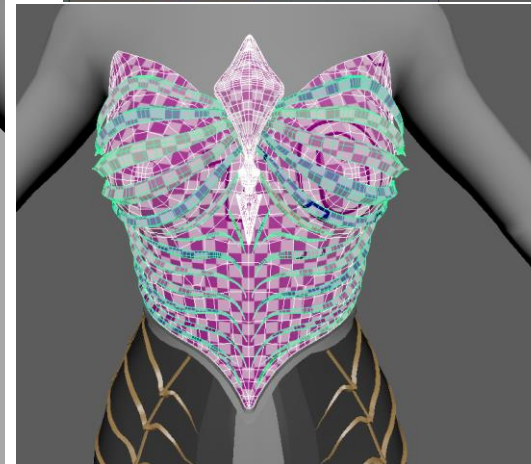
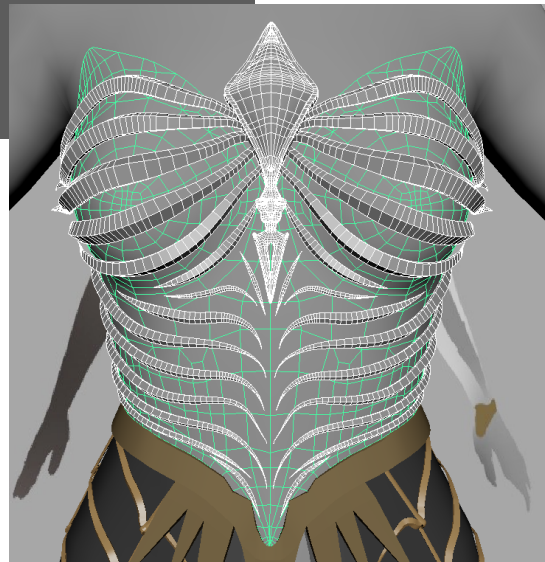
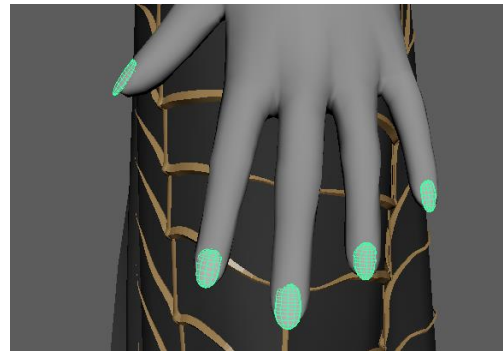
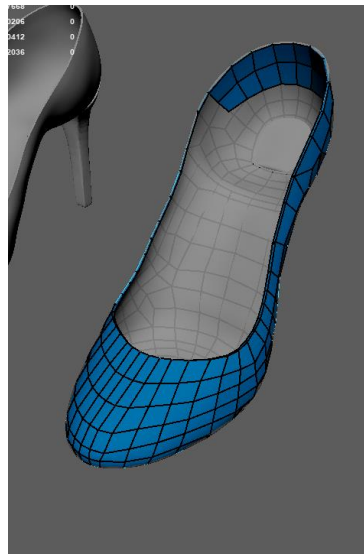
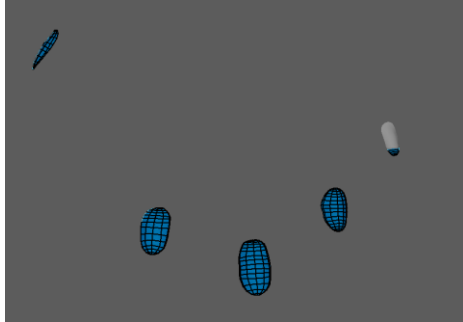
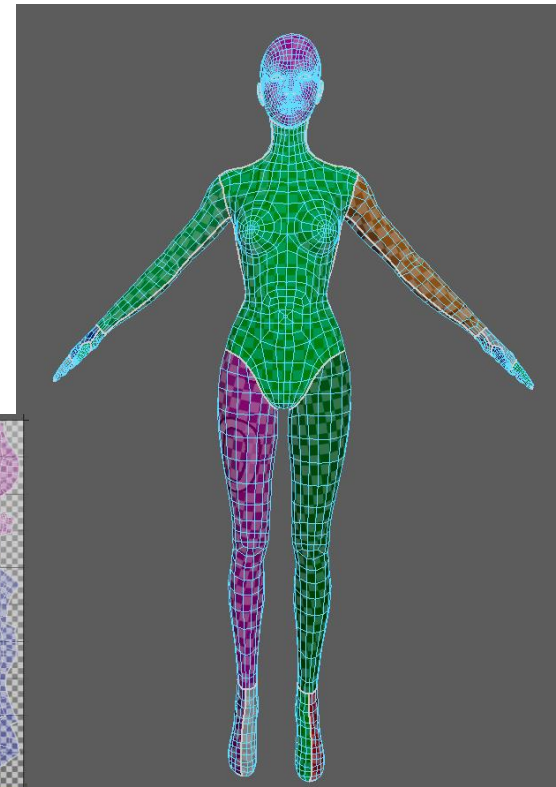
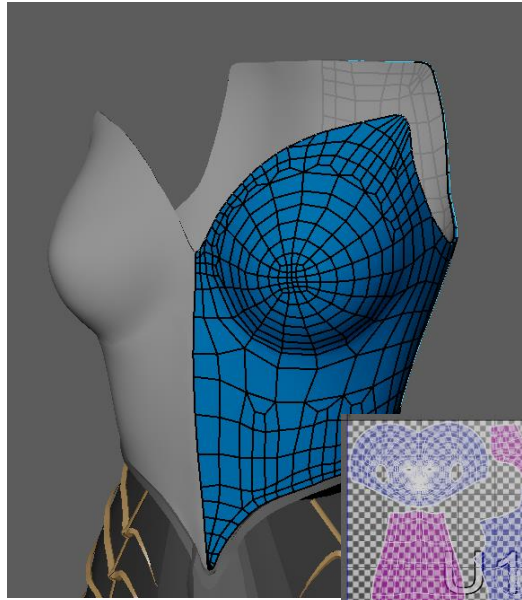
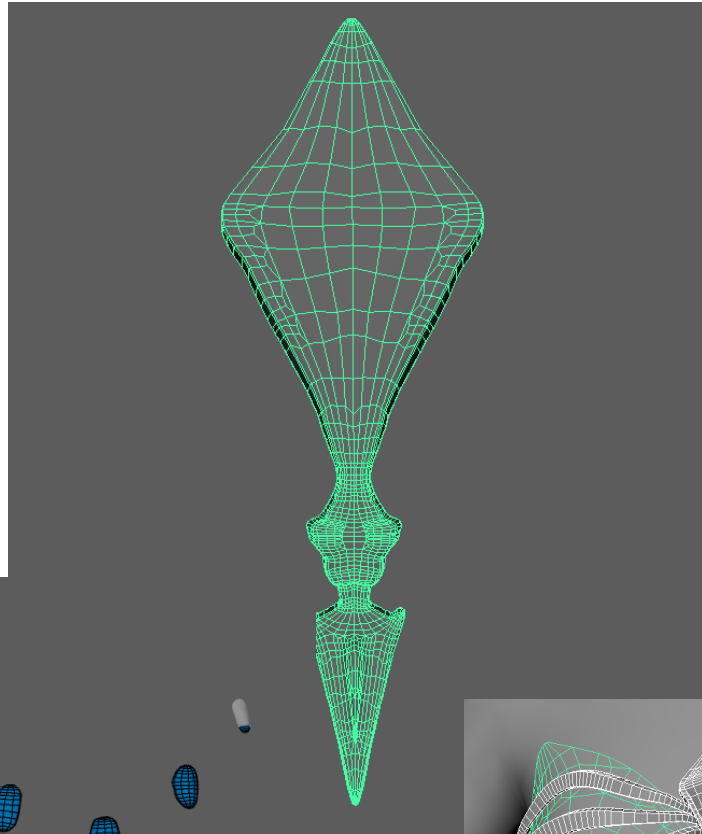
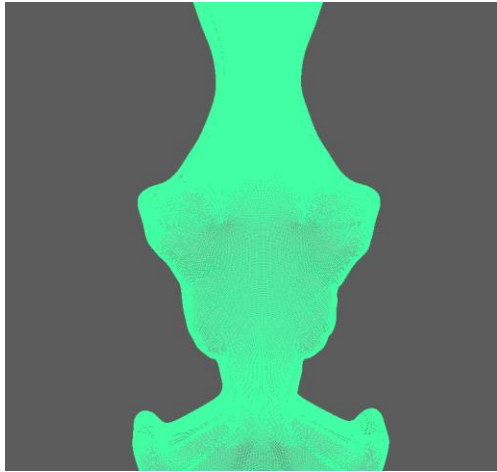


Body quaddraw:

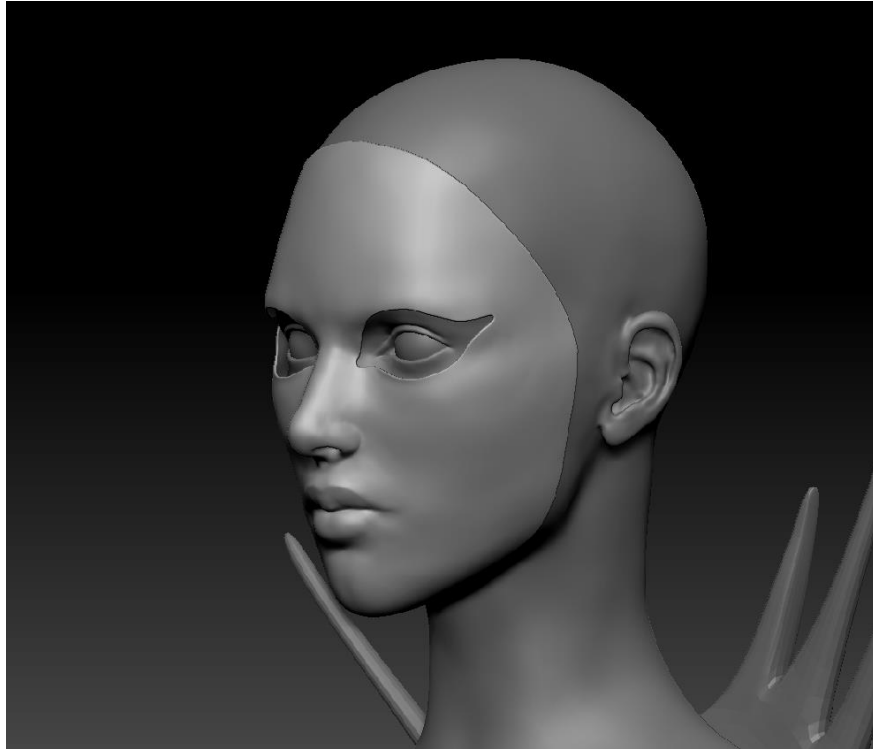




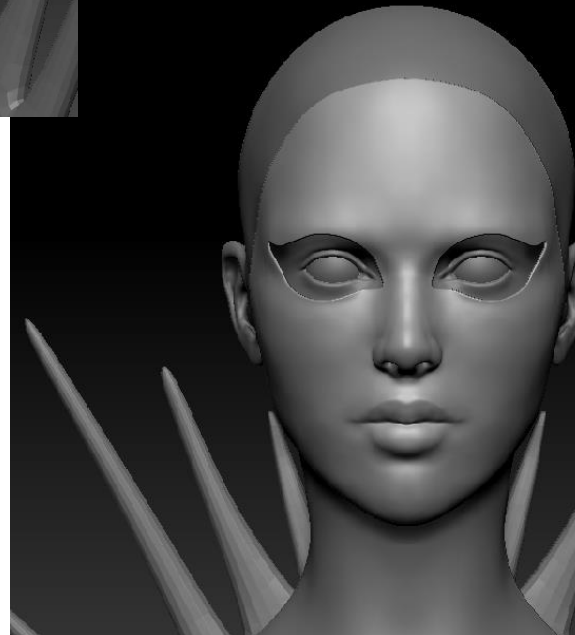
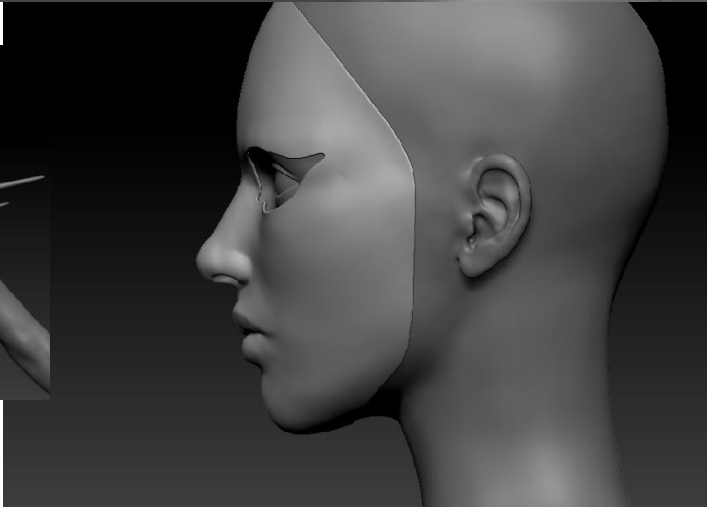
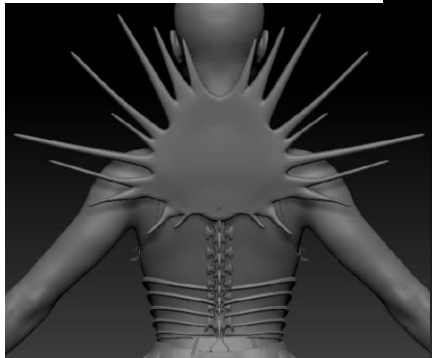
Retopology and UVs:



Mask making

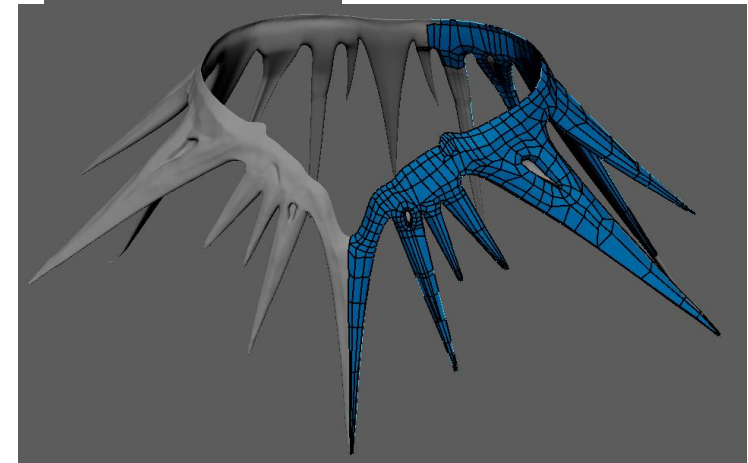
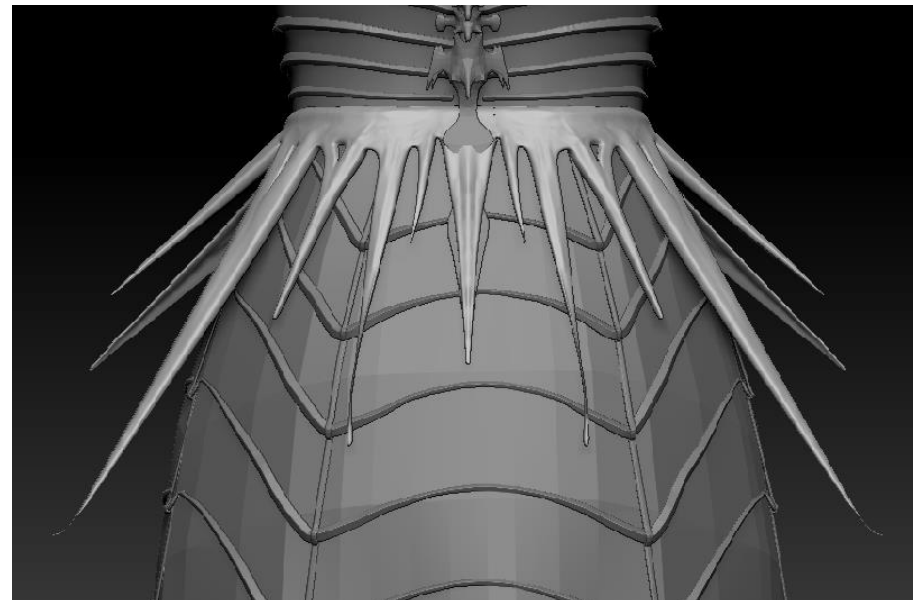
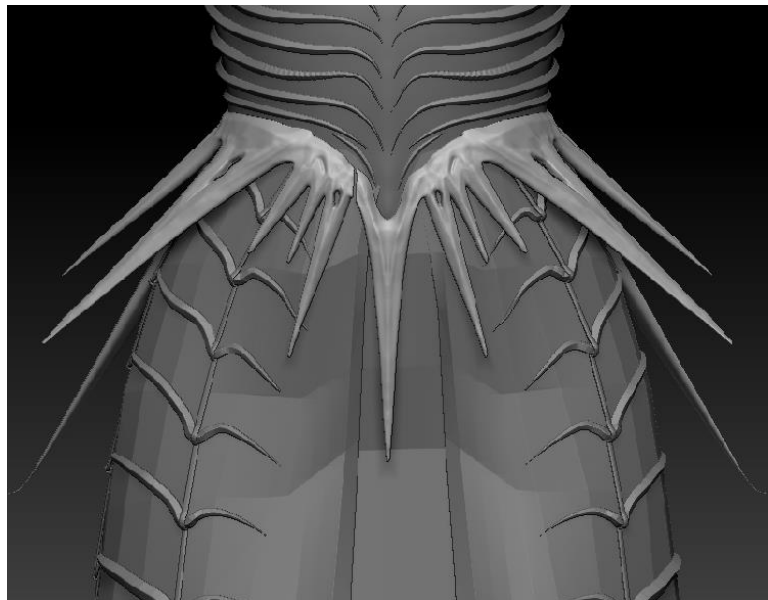
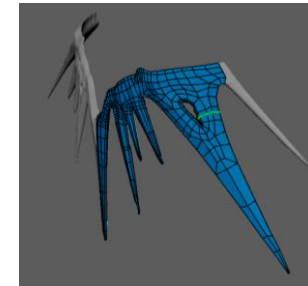
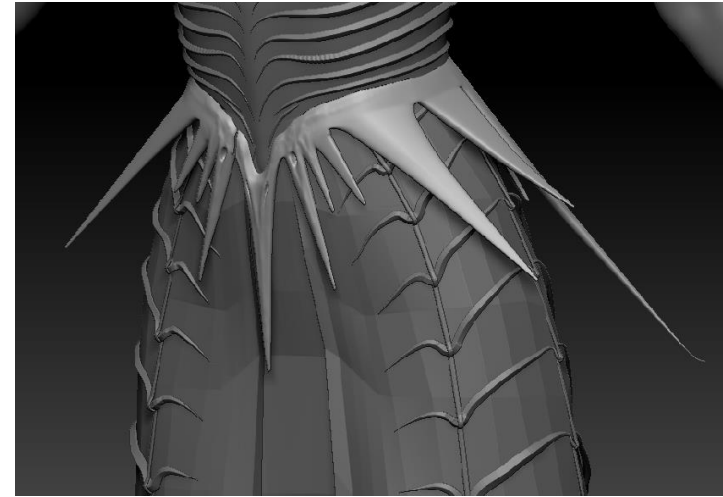
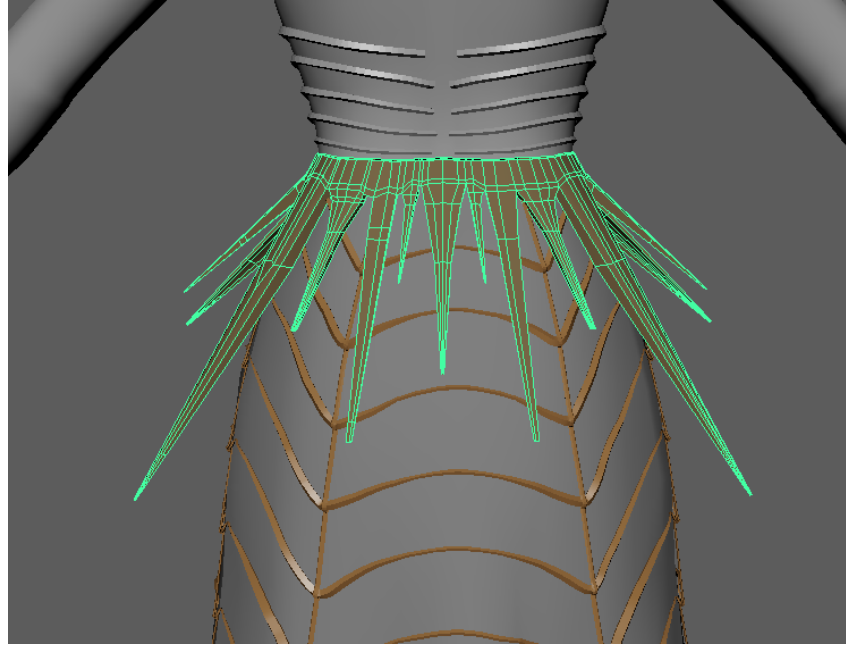
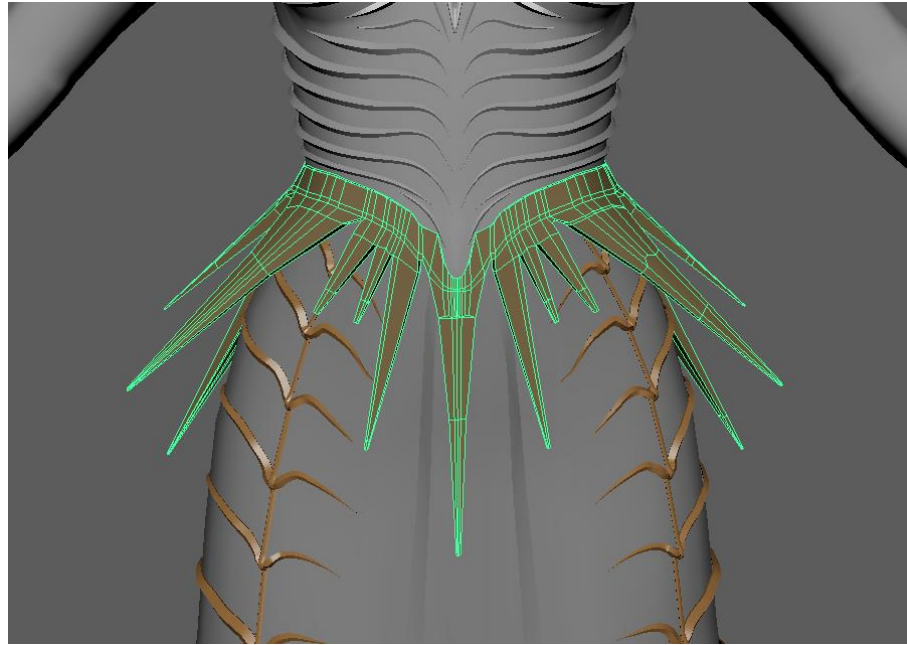


Mask details blackout:

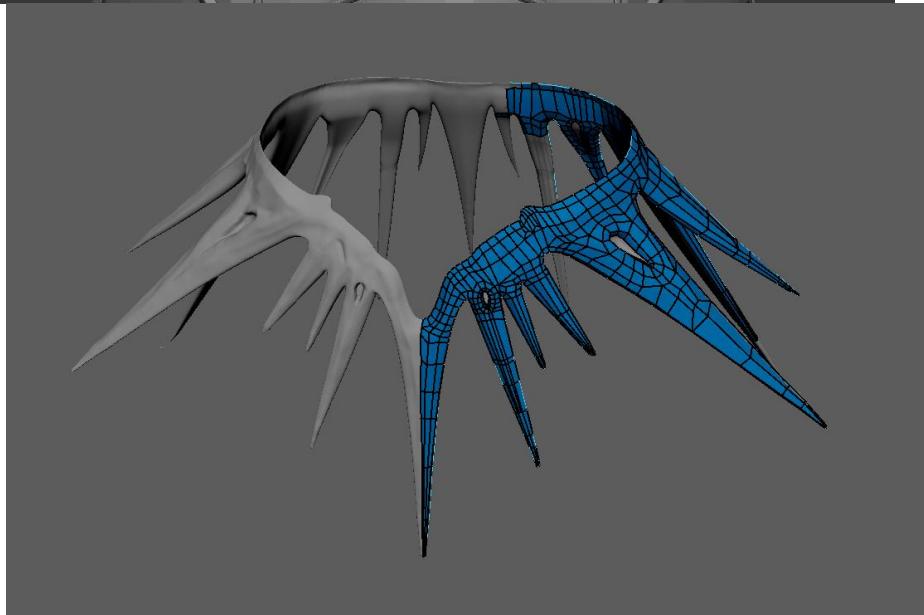
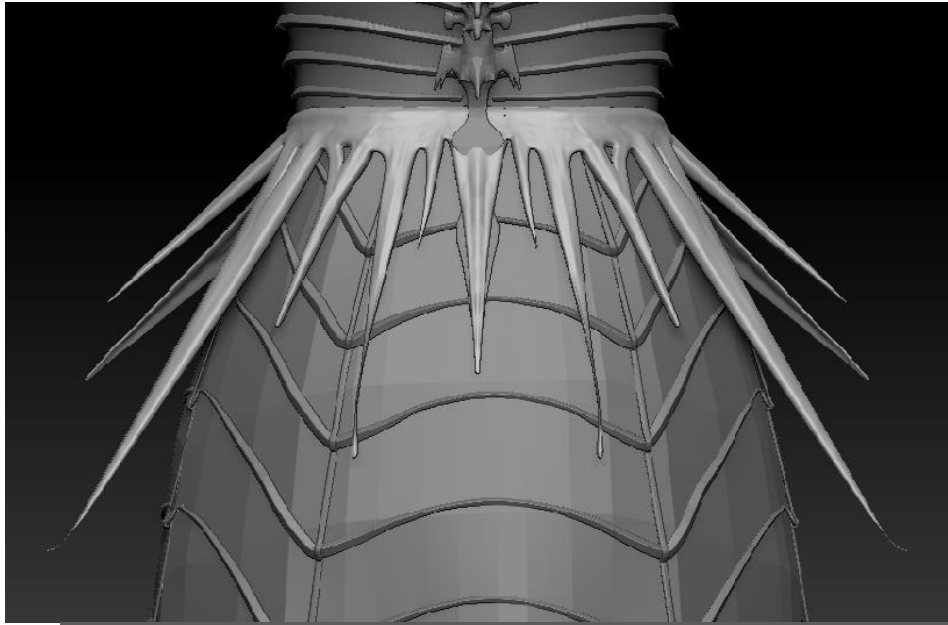


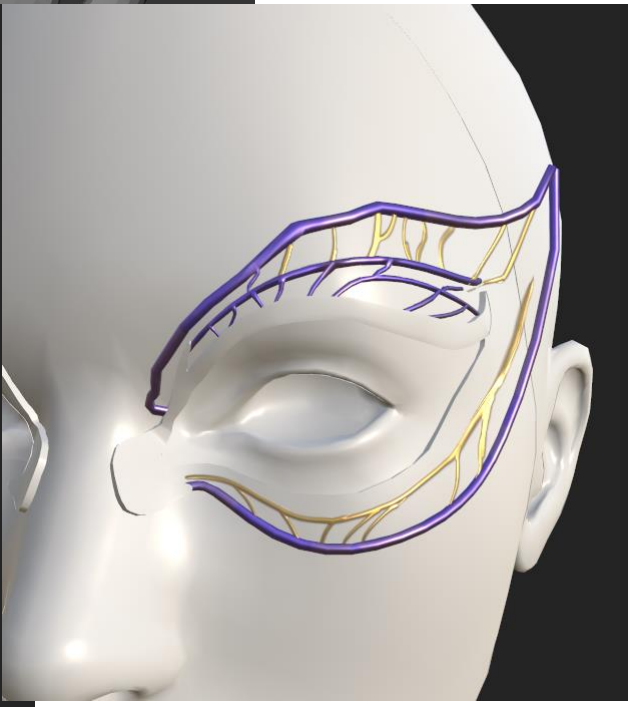
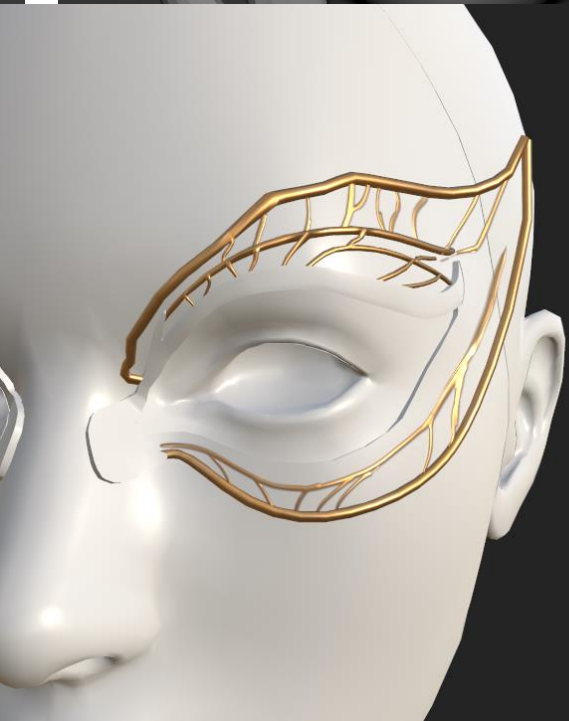
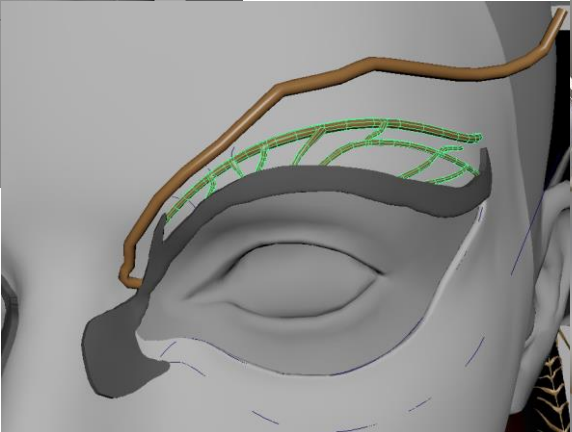
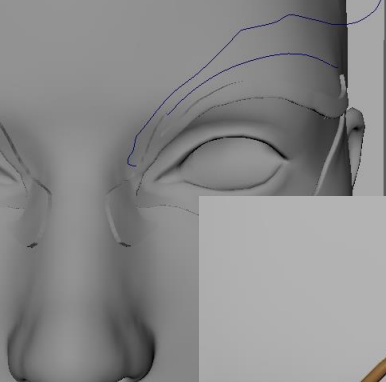
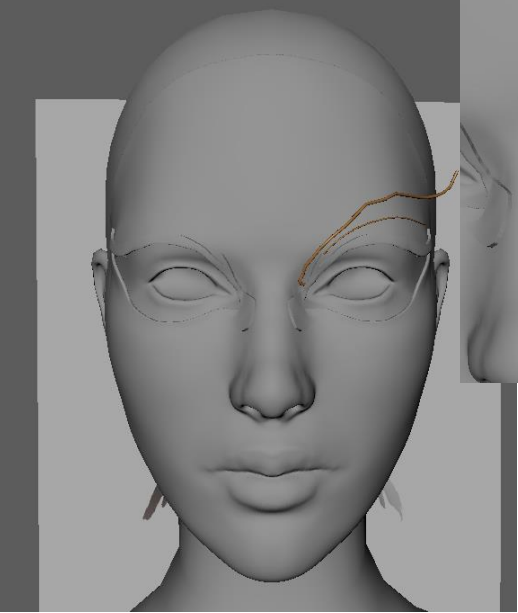
Skirt Texturing in Substance Designer:





Mask details blackout





Due to having a short time left until the deadline, I've decided to sculpt the hair instead of using hair cards, particularly as it's not a process I've done before, and I need to be confident I'd be able to finish it quick enough. It's important to me at this stage that I prioritise reaching a high-quality finished project with all the parts finished which are important to my character's design.

Because of this decision to sculpt the hair, I decided to reevaluate the hairstyle choice. Previously I had been aiming to do a simple low bun since I haven't used Xgen before and therefore wanted to start with a hairstyle without too many complicated components, such as braids. However, now that I'm sculpting the hair, I have more freedom to create any type of hairstyle. Therefore, I've done some more research into hairstyles which I think will look more interesting for my character and suit her design well.

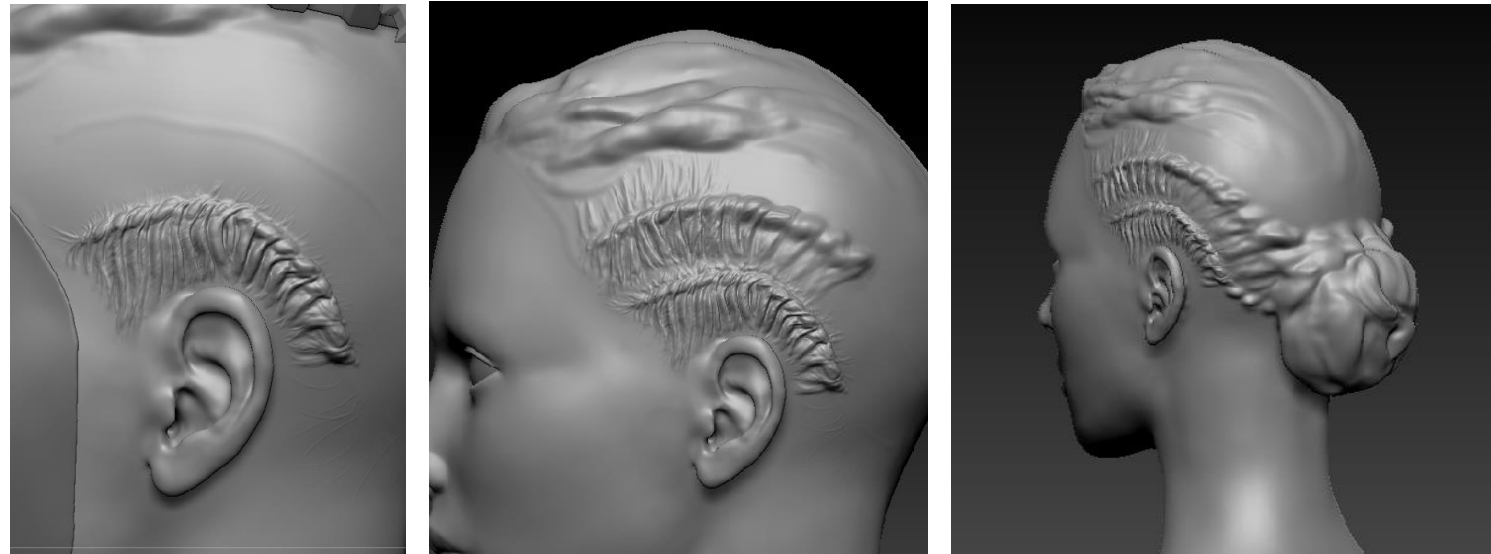
I want the hair to look detailed, but not an entirely classical hairstyle – perhaps a bit more unusual looking – linking to the futuristic and sinister elements of her character. It also needs to work well with her crown. I particularly find some of these styles interesting and think some could work well to mirror the skeletal shape language of the outfit with braids.



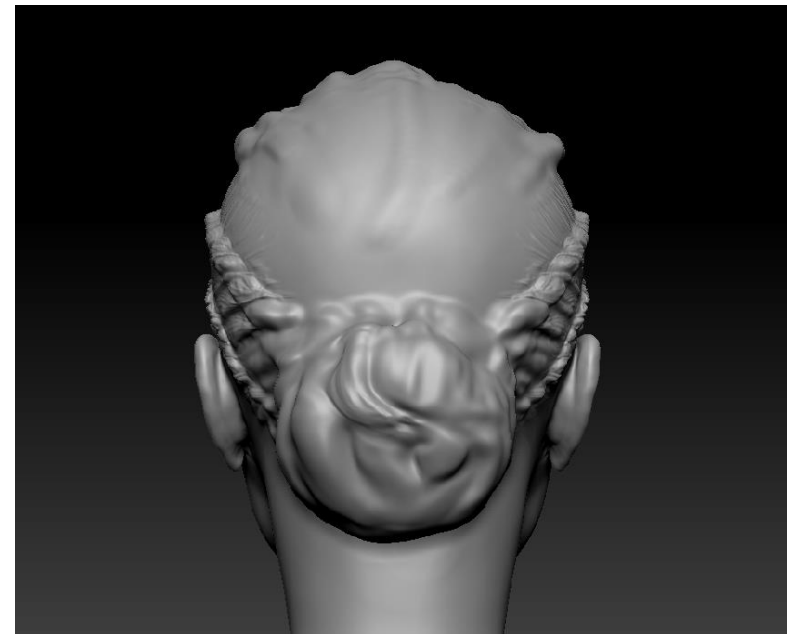
Initial sculpting hair test: Too normal-looking.



Progress:

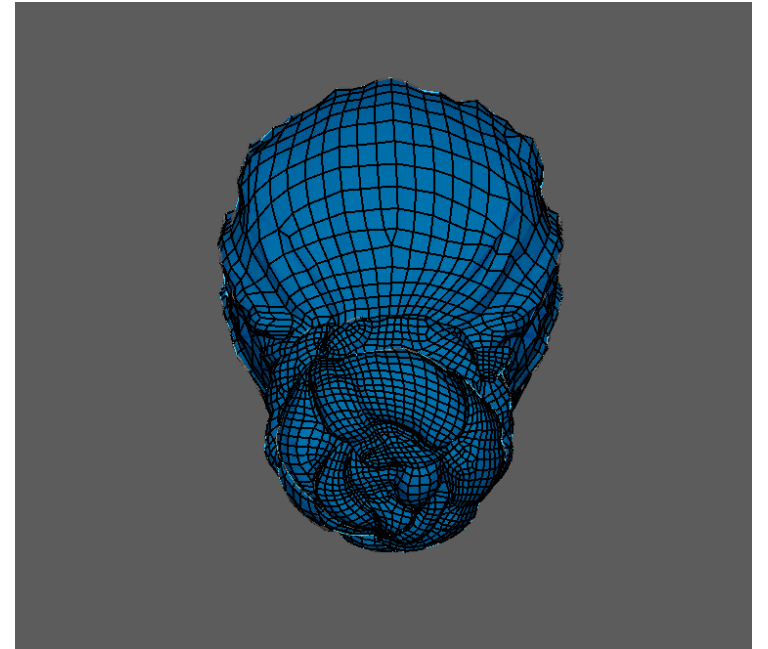
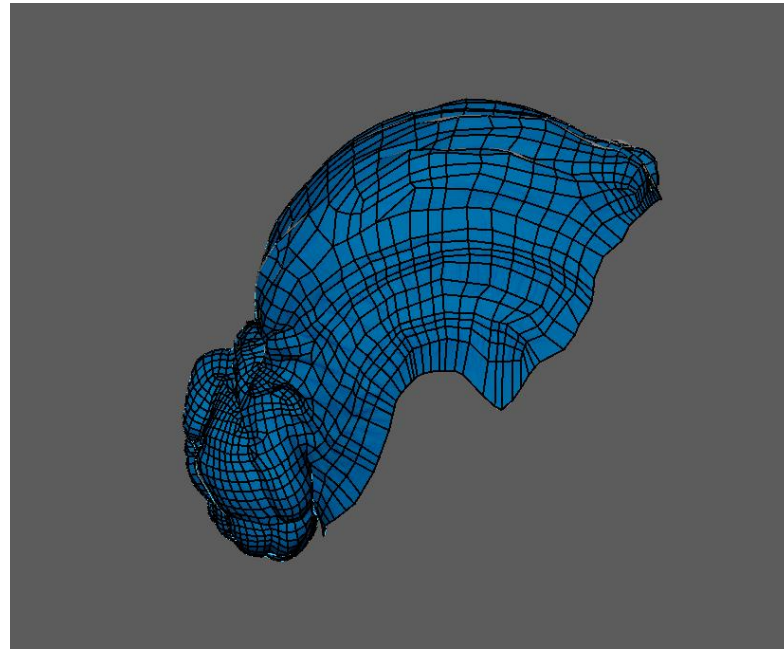
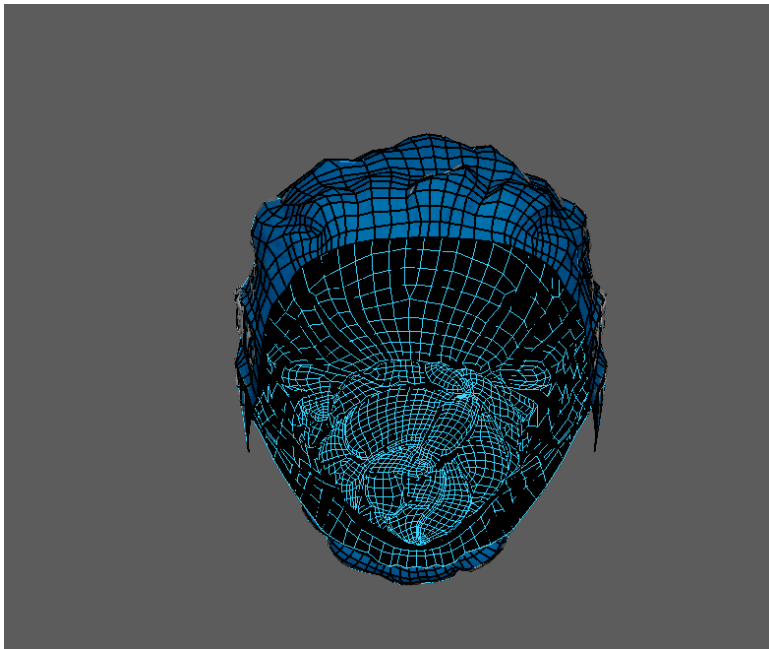
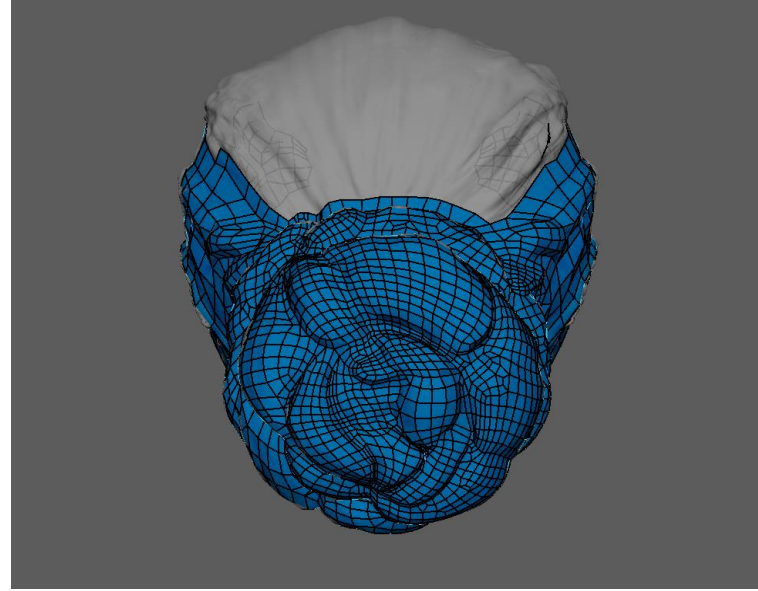
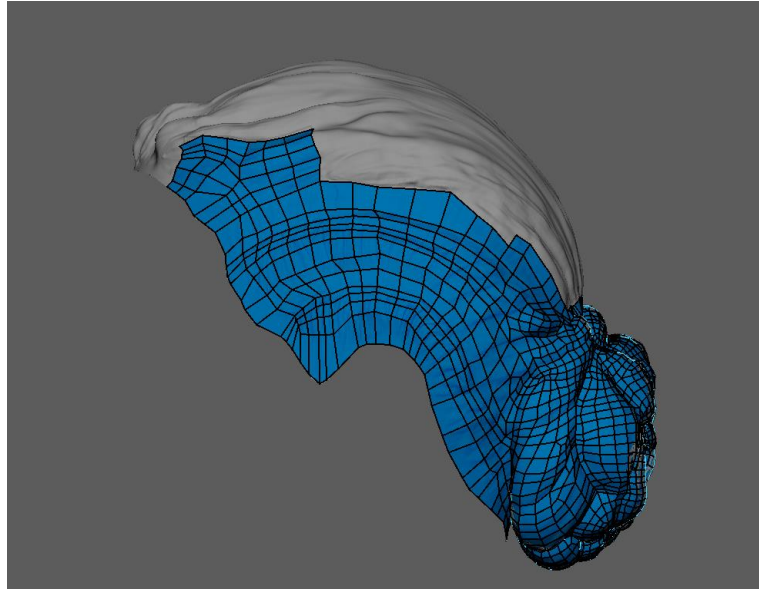


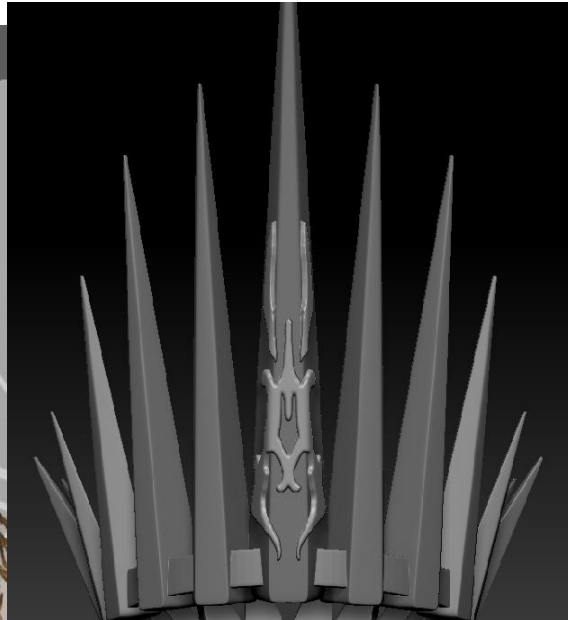
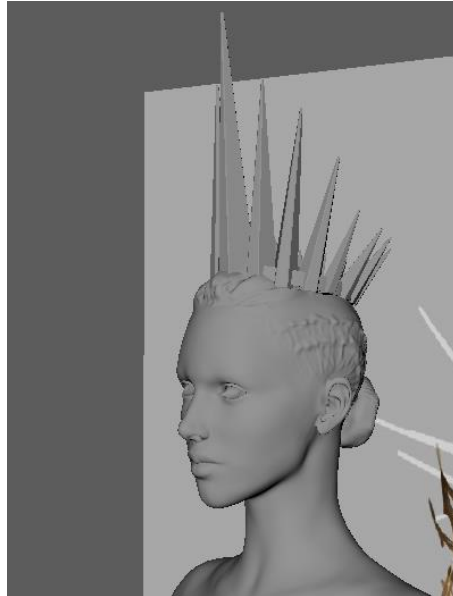
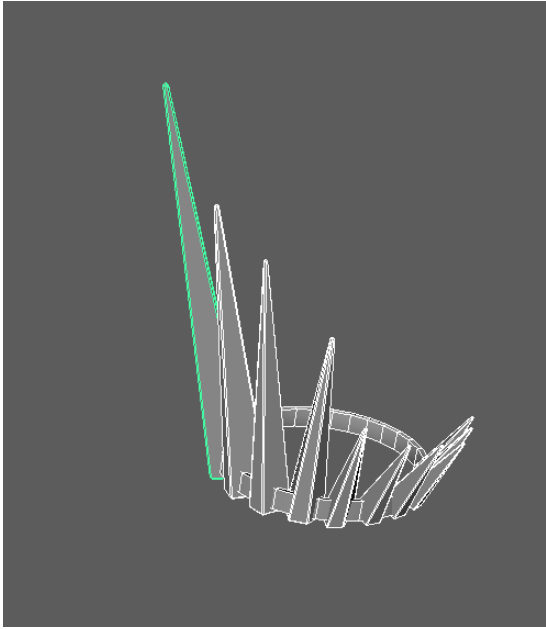
Hair final design block out:

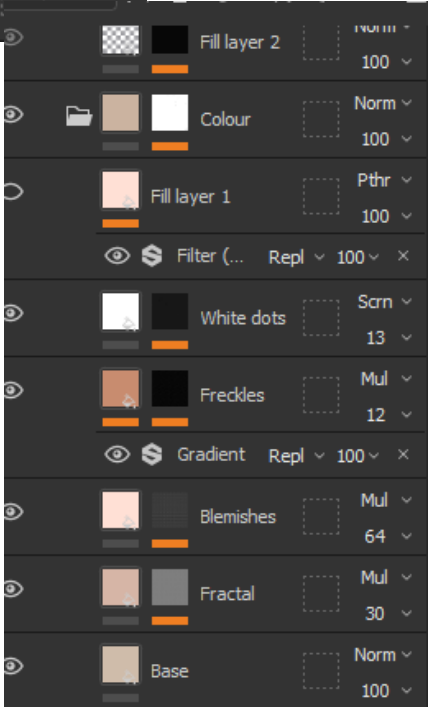
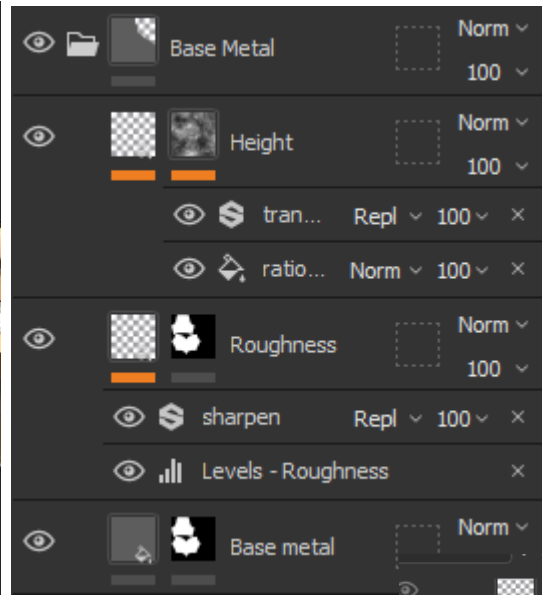


Finished hair sculpt



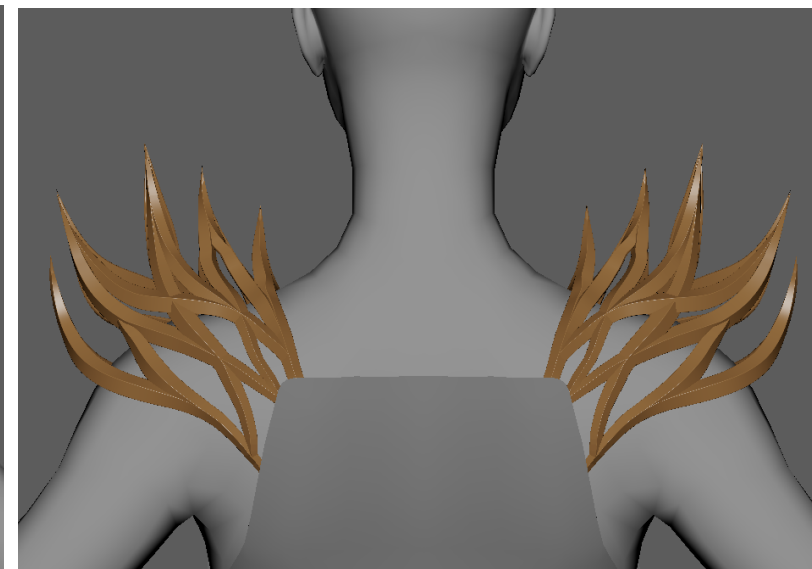
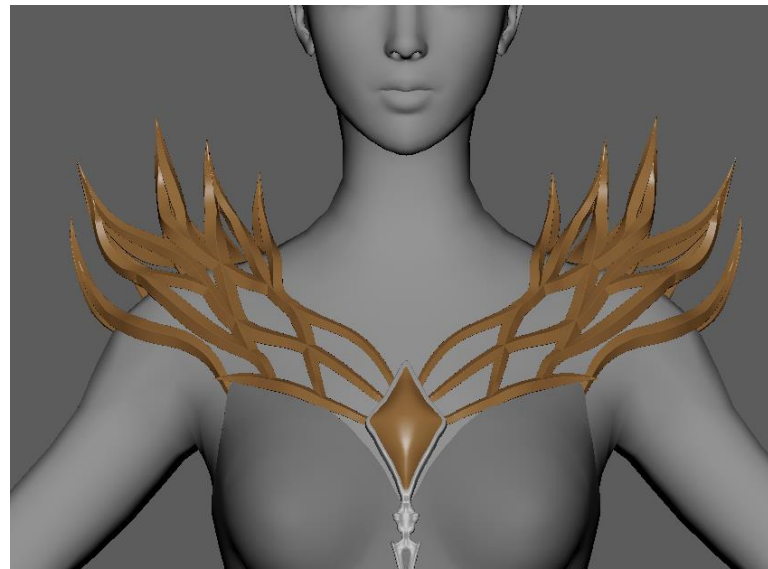
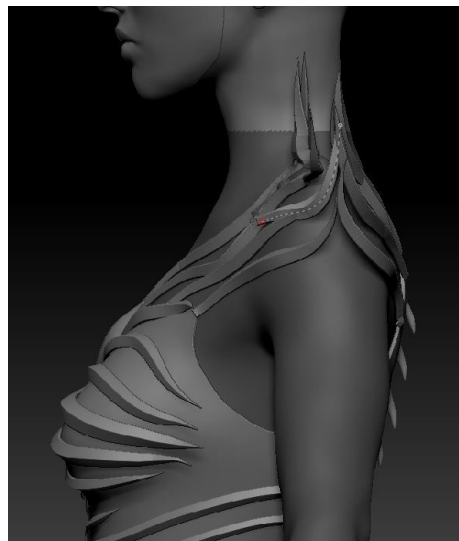
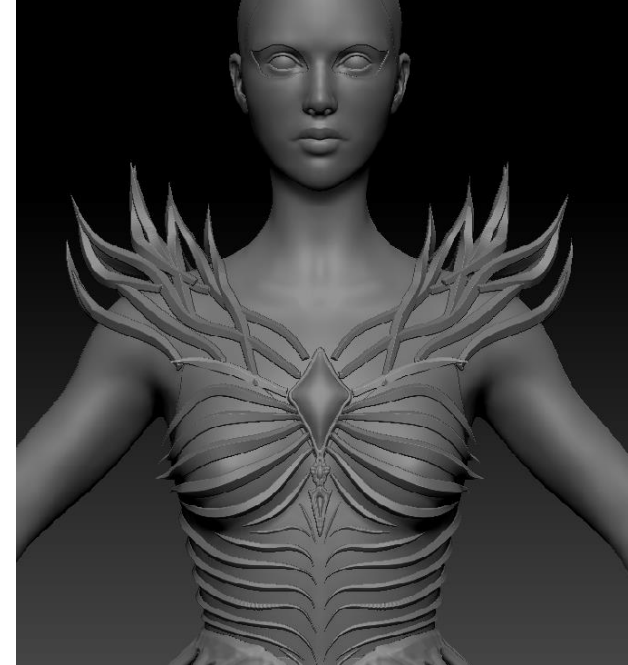


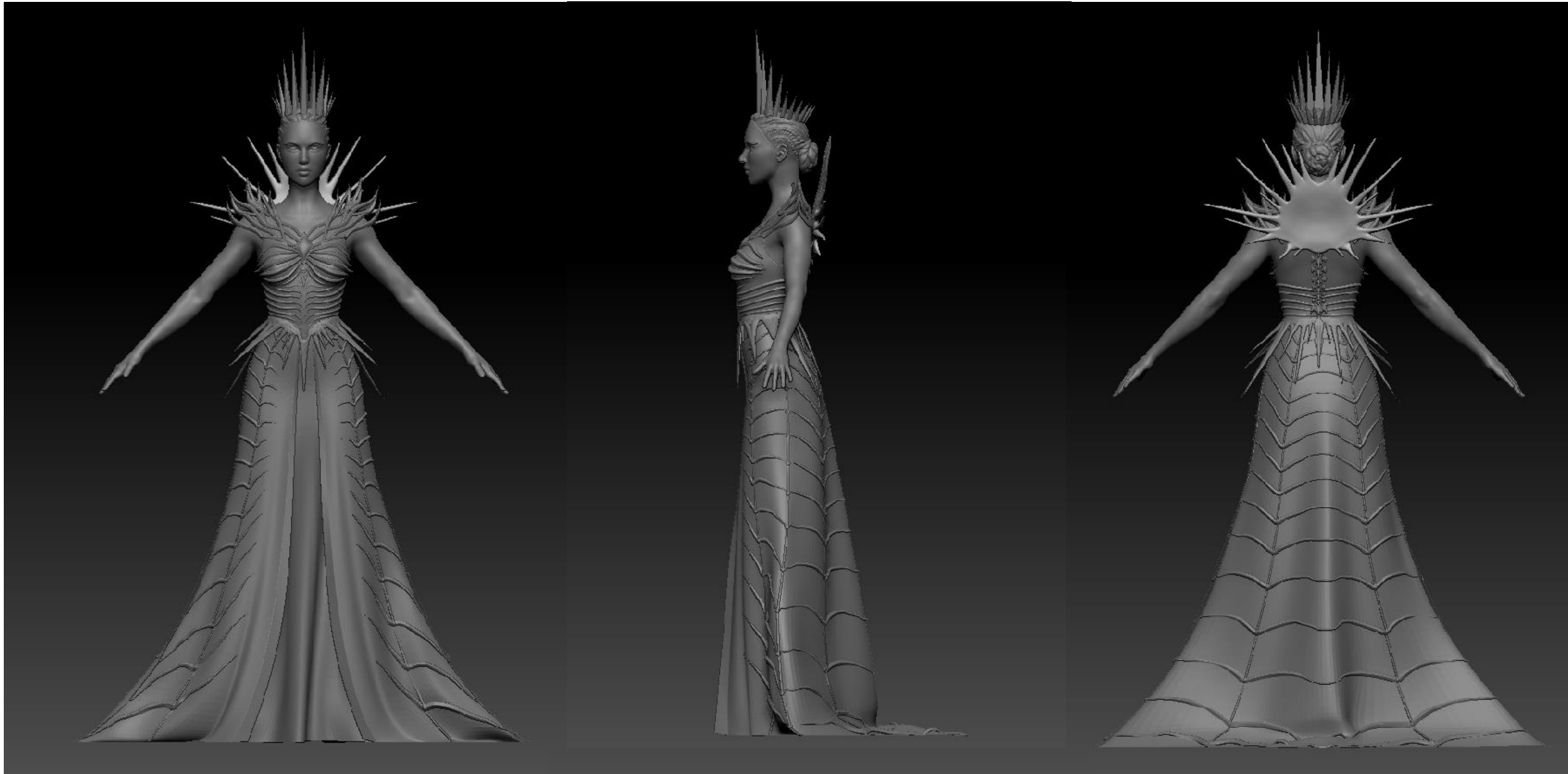






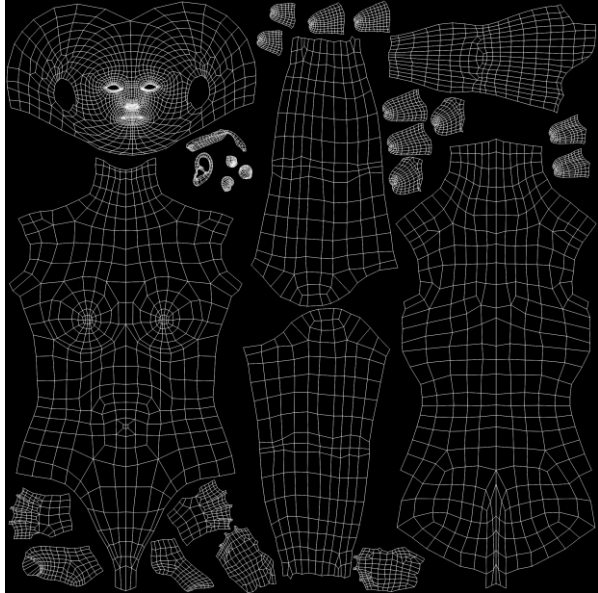
I reshaped a copy of the shoulders to the shape of the shoulder details so that the curve brush would follow this shape.



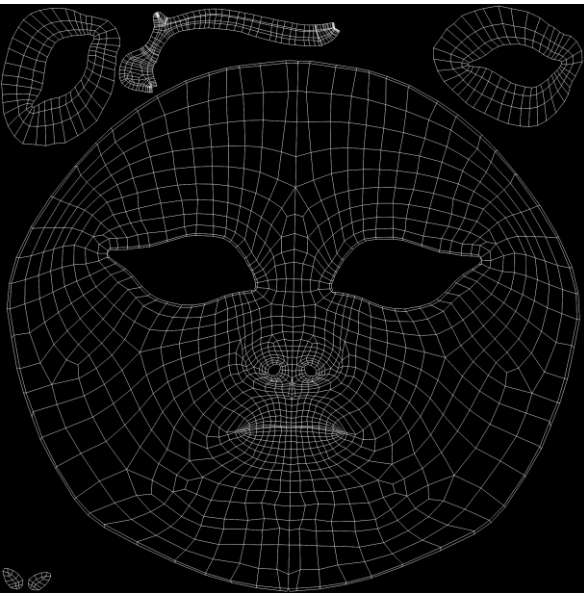


UV maps:

Body



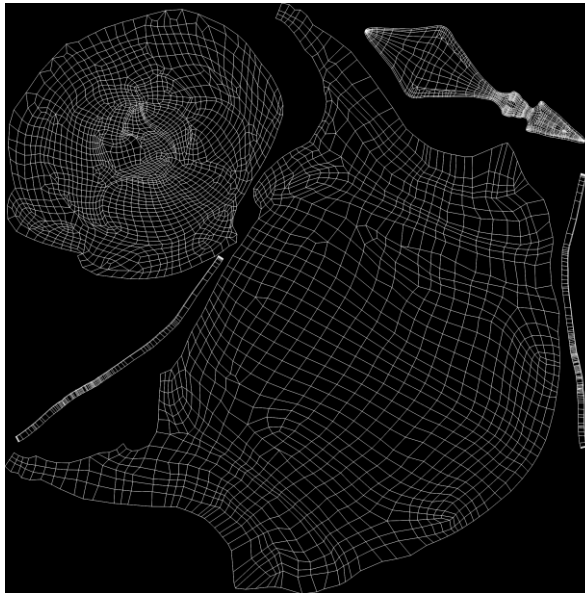
Mask



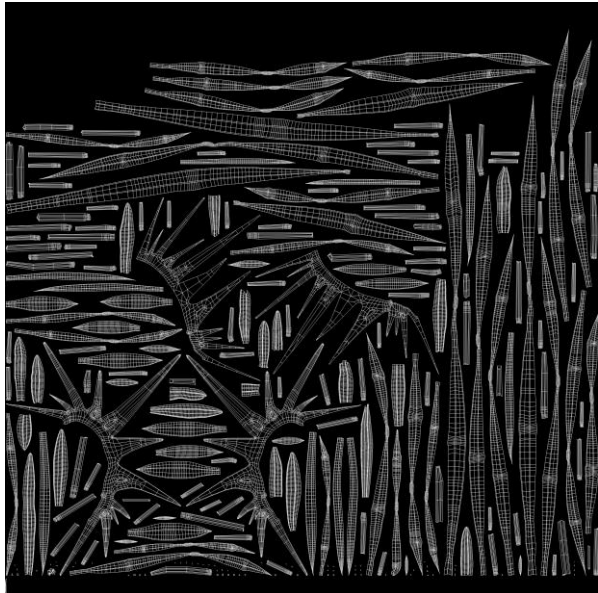
Crown



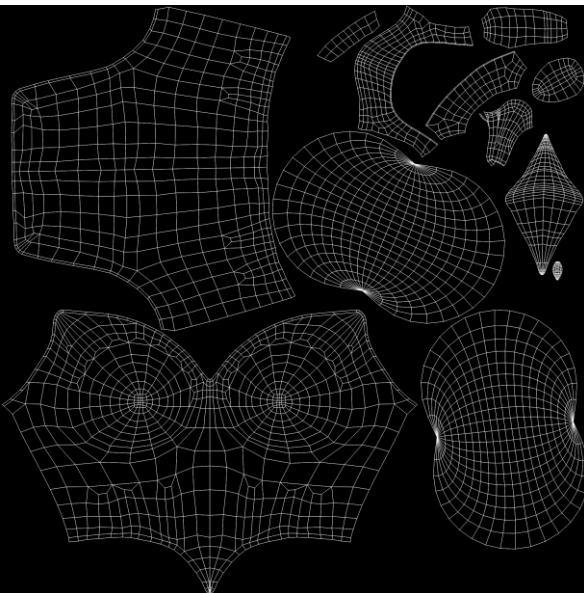
Hair



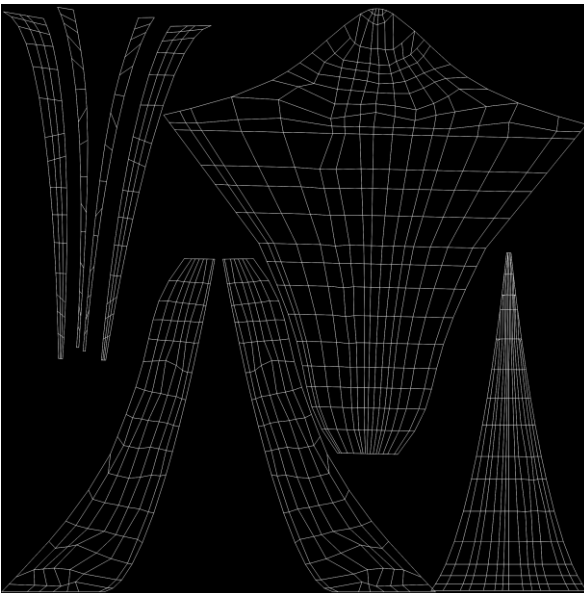
Gold details



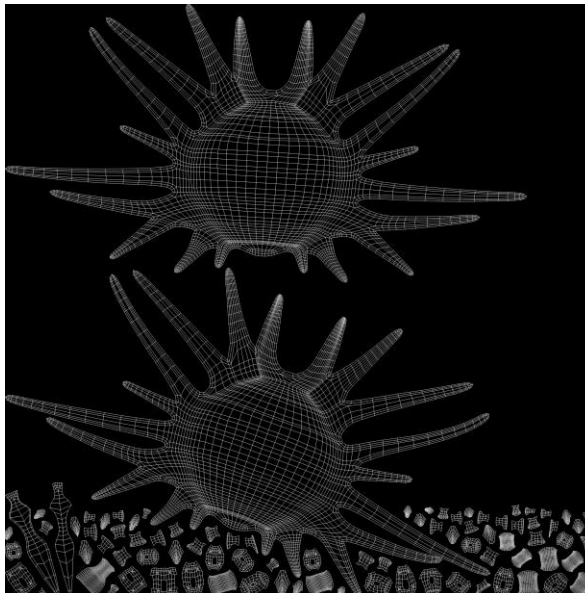
Bodice

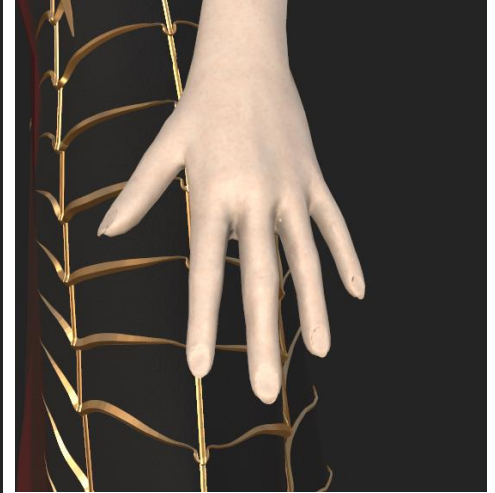


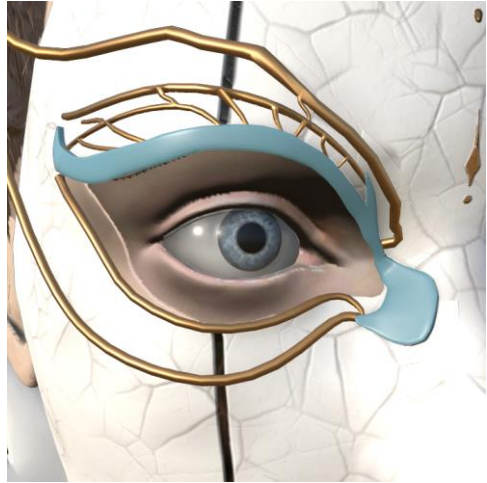
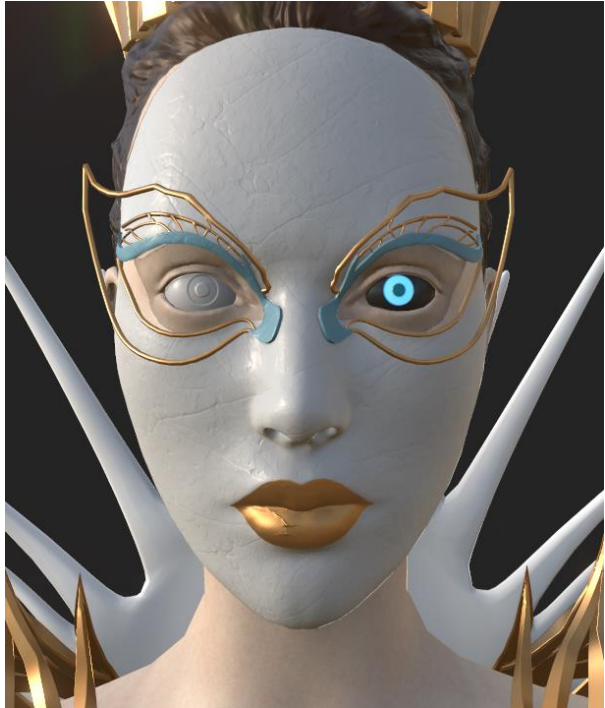
Skirt

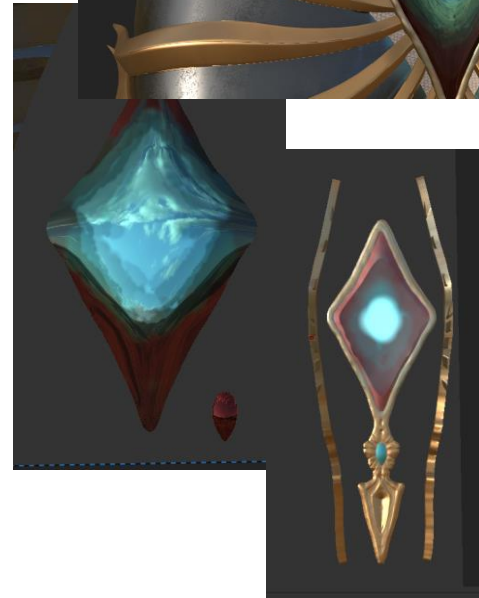
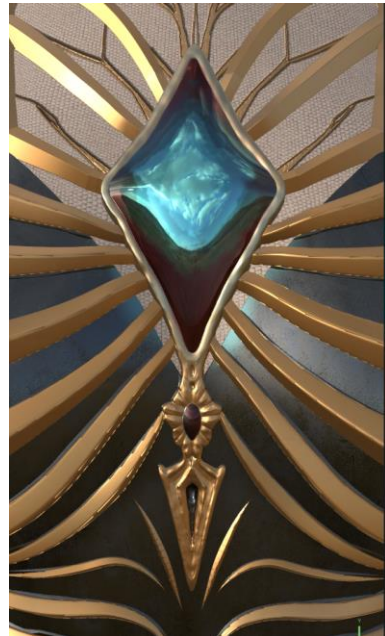
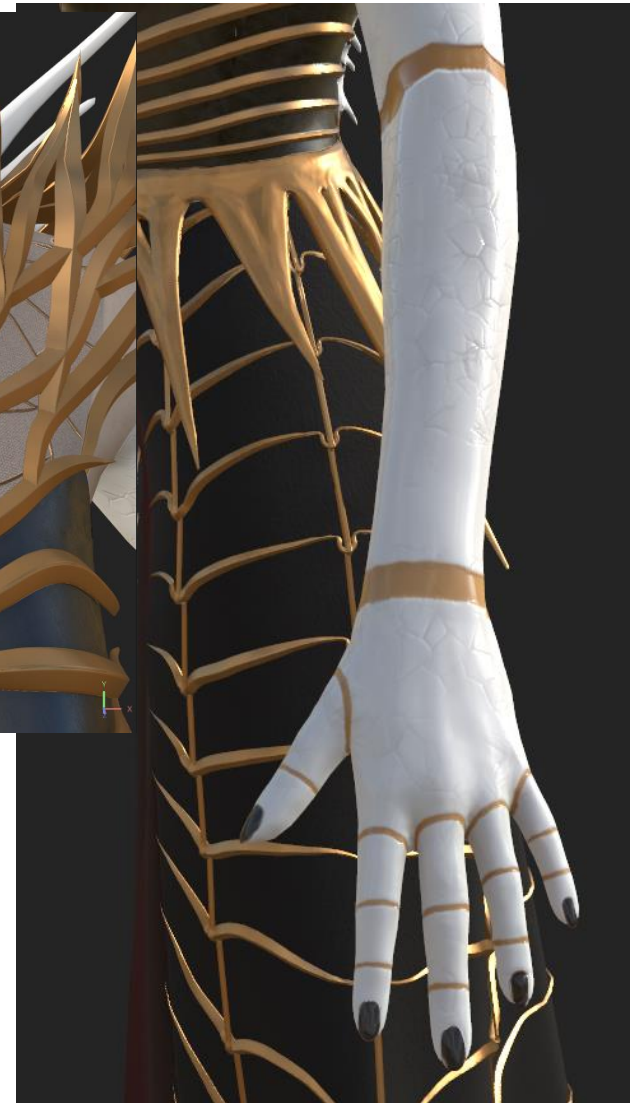
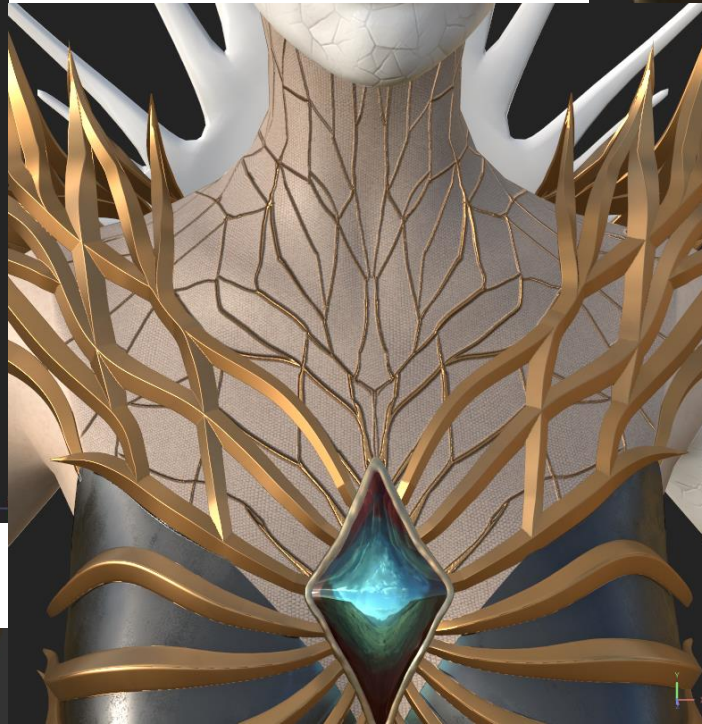
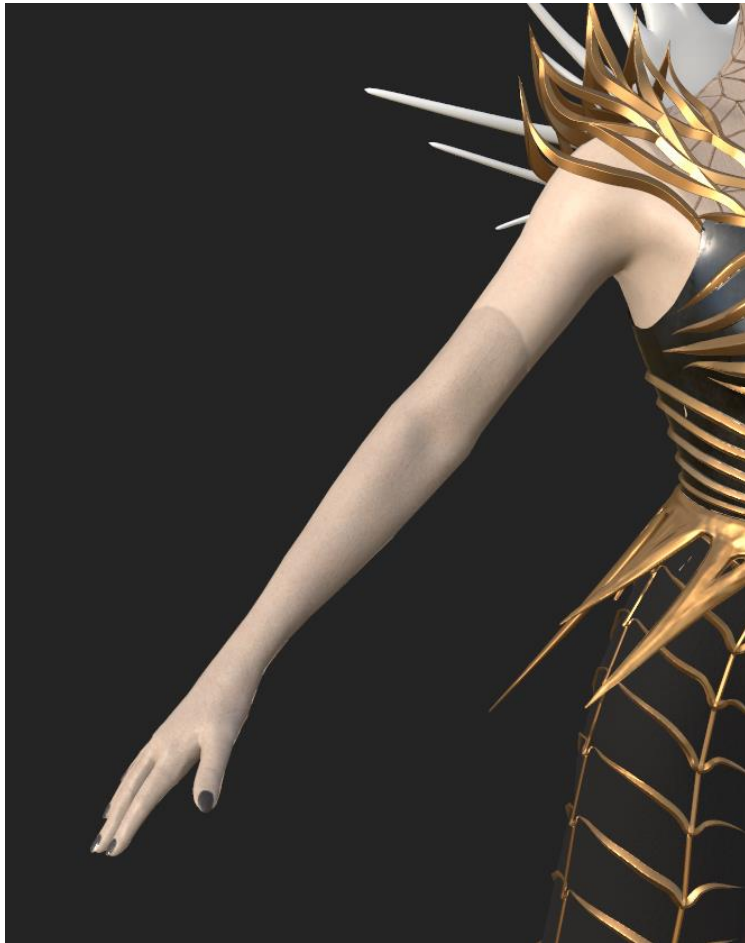


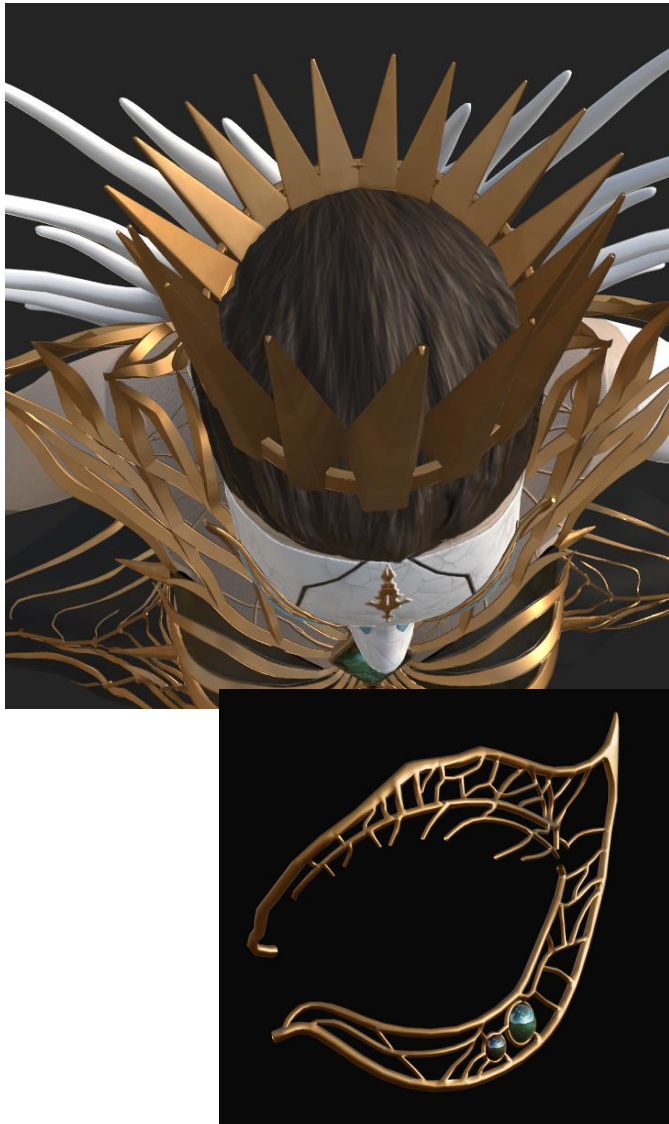
Spine



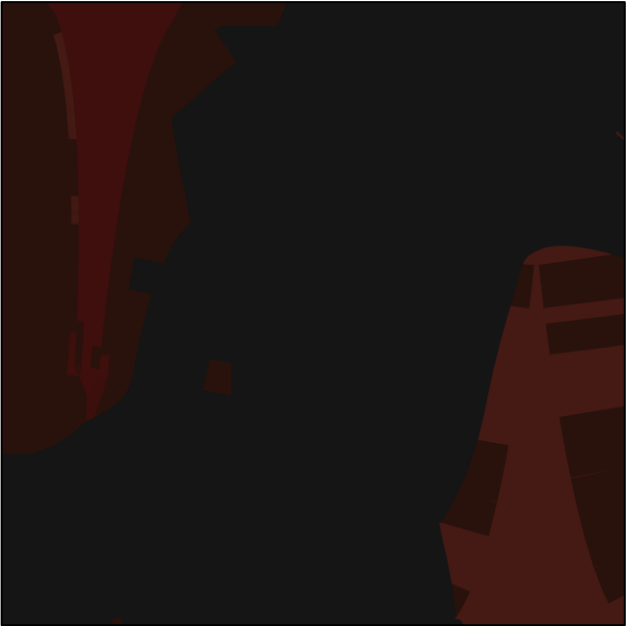
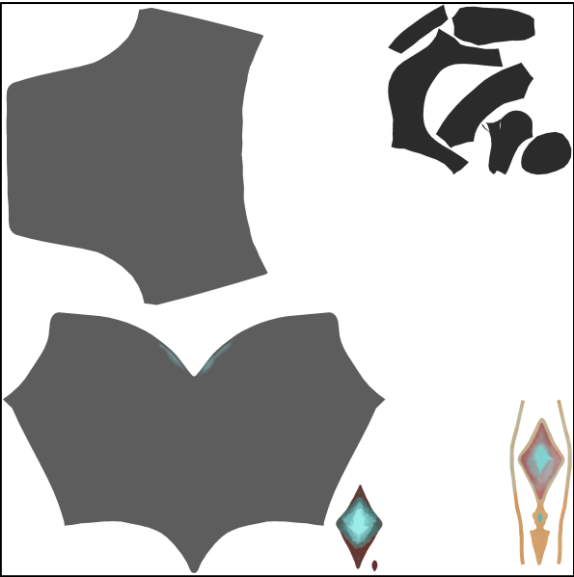
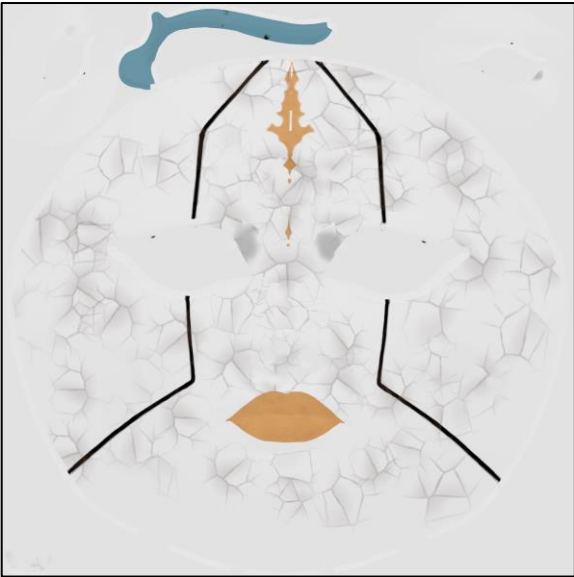
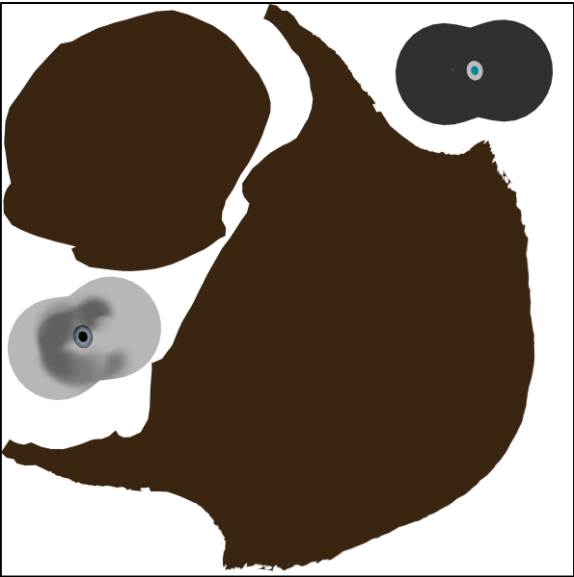














Portfolio review:

- Advice to study anatomy.
- Recommended course - [Raf Grasseti's Online Store \(gumroad.com\)](#)
- Also make some pieces from other people's concept art/ game concept art.

Had the opportunity to talk to local companies that I'm interested in.

Talk attended:

'Getting into the Industry'

Covered:

- Job roles in Games and where to find them
- How to present a CV
- Portfolio tips
- Raising your game in interviews

I've found a job I like the sound of, what next?

- Research the Studio
 - Website - Culture, Values, Projects, Vision
 - Social channels - What do they share?
 - LinkedIn - Team / department / backgrounds

Use all this research to prepare your questions, tailoring them to the studio

- Review the Job spec carefully but don't be put off!
 - Think about transferrable skills
 - Think about your competencies

Portfolios

- For most roles hirers are expecting a portfolio
- Many times, they're more important than a CV!

- Make sure your links work
- Easy to access
- Easy to navigate
- Well annotated
- Best work up front
- Less is more – quality over quantity
- Tailor to the role – maybe create some fan Art
- Diversity of content
- Don't be afraid to include personal work
- Host on Art Station, Wix, Github
- Check out other portfolios on line
- Look for online studio tests

Jobs & Research

Where should we be looking?

- Indeed
- Gamejobs.Live
- <https://jobs.gamesindustry.biz>
- <https://tga.org/jobs>
- Gamesjobsdirect.com
- www.amiqs.com/jobs
- Intogames.org
- Gamesmap.uk
- LinkedIn
- Studio websites

What needs to be on my CV?

- Contact details – don't forget these!
- Skills
- Software you know / have used
- Platforms & engines you've learned
- Responsibilities, achievements & challenges - What did YOU do
- Project details
- Any mentoring or leadership experience, courses, training and workshops you've attended
- Most relevant experience first
- Proof read before sending
- Use a professional email address
- Have a LinkedIn profile
- Address any date gaps
- Tailoring
- Personal Statement

Interviews

Before an interview

- Play the games
- Research
- Practice!
- Ask questions about the interview format
- Know the location and journey
- Ask for what you need
- Know when to arrive

In an interview

- Be specific – be prepared to provide real examples from work or education that demonstrate your skills and expertise
- STAR – Situation, Task, Action Result – prepare for general questions using this method
- Take your time
- Say yes to a glass of water!
- Be yourself
- Be ready with the right kind of questions..

Questions that you can ask..

- How has the vacancy come about?
- What is the vision for the studio / team for the next few years? Art vision if you're applying for an art role.
- What are the biggest challenges you're facing?
- What would be the expectations of me in the first 3 months in the role?
- What would be the training and development plan for me in the role?
- How many people are in the team I'd be working on?
- What attracted you to the studio / what are the things that make you stay with the studio?

Visit to Stellar Entertainment game studios

We had a tour of the studios, then employees in different roles in the company gave us presentations on what each of their roles entail and advice about each of them as well as general advice.

- People who spoke to us included:
- QA Tester
- Producers
- Associate Game Designer
- Environment Artist



This was a really useful insight into Stellar Entertainment as well as the wider industry, with the chance to ask questions and show our work to professionals.



In this project I have successfully created a 3D character which I believe has effectively captured the design I set for my project during pre-production with the brief of creating a detailed character in a fairly realistic style.

I had to overcome a number of challenges during the project. I had to spend a long time getting the anatomy of the body right as I previously had no experience completely sculpting a figure from scratch, but I think this turned out well even though it took far longer than I had planned for it to. This caused challenges around time scales, which meant that I had to adapt processes to work within the time limit, such as with sculpting the hair instead of using hair cards and creating the prosthetic arm purely through textures.

Despite these challenges, the process of producing this piece has allowed me to learn new techniques and deepen my knowledge of key industry software tools. For example, I have used Marvelous Designer for cloth simulation for the first time, have extensively used Zbrush which has vastly developed my skills and understanding of this software, as well as learning a range of new techniques, such as curve brushes which have been very useful throughout my project. Overall, I have been able to accomplish what I set out to achieve with all the main elements of the character included, which I believe successfully answers the original brief I constructed.

References:

Custom curve brush made by RoyalSkies <https://www.artstation.com/marketplace/p/K506P/56-custom-ornamental-curve-brushes>

My professional links:

<https://www.artstation.com/chloekethero>

<https://www.linkedin.com/in/chloe-kethero-15a01a200/>















