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Mr. Speice

ISM

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Shadowing a Surfacers

Mentor Visit 4

Mentor: Marta Marks

Profession: Head of Artist Management and Recruiting

Location: Reel FX

Date: March 28, 2018

Time: 10:45 AM - 12:30 PM

My fourth mentor visit took place on March 28, 2018 and was mainly centered around shadowing Diane Bradley a surfacer at Reel FX. This visit was focused of learning about surfacing softwares that are used in the industry such as Mari which was a new program to me. In addition, I was able to learn Mari and how it relates to Photoshop which is a 2D painting software. Overall I was able to learn a lot about surfacing and shadowing Ms.Bradley gave me a great introduction to surfacing.

An important part of this mentor visit was learning about Mari which is an industry standard 3D painting program that is heavily used for surfacing. To show me around Mari Ms.Bradley walked me through how she textured an entire prop that she received from the modeling department. The first major section of work was based around working with other

departments and trying to have a good understanding of the prop and how it will be used later on in the pipeline. Ms. Bradley began with information on how she prepared for texturing a prop by looking at the concept art and the animatic she got from the art department. She said that the concept art gave her a direction for the color, texture, and style of the piece. In addition to the art surfacers receive from the art department they look for their own reference images online and even use real objects in order to see the true color of the object. After color and texture of the object Ms. Bradley looked at the animatic in order to know how close the camera would come to prop in order to decide how high the resolution on the prop needed to be. For example, If the camera was positioned very close to the prop it would have extremely high resolution whereas areas of the prop that are not seen by viewers would have a much lower resolution. Following this surfacers move on to work on the UV snapshot in order to decide how to approach texturing the model. After preparing for the model Ms. Bradley went on to move her workflow into Mari.

The second major section for texturing a model is working in a digital painting program in order to create the colors and textures of the prop. The two main industry softwares that have been used for texturing are Adobe Photoshop and Mari which are both different digital painting softwares. The main difference between the two is that Photoshop is a 2D painting software whereas Mari is a 3D painting software. Many surfacers now prefer Mari though Photoshop is still used by some surfacers. The first step to texturing is to create a base layer of color for the prop in order to have a midtone to work from for the other parts of the model. After painting the base tone of the model surfacers move on to create the maps to be used on the model. The various maps that can be used to create the different textures needed for a model. For example, a bump map begins with a mid gray tone and darker and lighter tones allow for portions of the

model to look like they are inset or extruded from the surface. After creating all of the maps and colors for the props surfacers move on to make sure that the renders of the object come out correctly.

This mentor visit was very interesting and I was able to learn a lot about texturing and how surfacers create their work. From this mentor visit I was able to get an introduction to Mari and h I now have a better understanding of how to approach texturing. In general, this visit was very helpful and I gained new information that I will be able to apply to the creation of my own textures.