

The background is a solid black field. It is decorated with various white splatters and ink-like marks. A large, dark, circular splatter is prominent on the right side. In the bottom left corner, there is a white, stylized skull-like shape with a single large eye socket. The text is white and positioned on the left side of the image.

DALLAS FLAIR'S

FALLWEH

SENIOR THESIS

SPRING 2021-FALL 2021

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ABOUT THE ARTIST

Dallas Flair is a digital artist that likes working with 3D model designs and 3D animations. She was born and raised in Ashland City, Tennessee where she grew up first making art traditionally with charcoal and watercolor. When she graduated from high school in 2017, she became fascinated with the creative process behind 3D models in movies and videogames that she wanted it to be her future career path. She started by becoming an undergraduate at Austin Peay State University in Tennessee for a Bachelors in the Fine Arts with a concentration in animation.

The themes of her artwork involve creating dark themes of monsters where she likes finding ways to make them grotesque and disturbing as possible to create feelings of unease to the viewer. She also creates designs of fantasy creatures by making hybrids of animals mixed together as one being. One of her stories, "Fallweh," is based on the idea of abandoned toys becoming the monsters under our beds and closets.



DALLAS N. FLAIR

Dallas Flair

1809 Pinnacle Rd, Pleasant View, TN 37146 • flaircreations1@outlook.com
• dallasflair.wixsite.com/creaturecreations

PERSONAL SKILLS

3D Creature Modeling & Design
3D & 2D Animations
Digital & Traditional Painting

SOFTWARE SKILLS

Autodesk Maya
Adobe Photoshop
Adobe After-Effects
Adobe In-Design
Foundry Nuke
ToonBoom Harmony
Z-Brush

EDUCATION

**Bachelors in Fine Arts with
concentration of Animation**
Estimated graduation: December 2021

Courses Include:

*Animation
3D Modeling
Digital Painting
Visual Effects
Drawing
Watermedia Painting*

Location:

Austin Peay State University

- Clarksville, TN

ACHIEVEMENTS

Academic:

Dean's List for over 4 years

COMMUNITY SERVICE & CLUBS

**Required Liberal Art courses under
TN Promise Guidelines**

*Estimated time in service:
32 hours, 4 semesters*

Service Locations:

Cheatham County Library

- Ashland City, TN
- Sycamore High School***
- Pleasant View, TN

Joined Clarksville Animation Club

Austin Peay State University

- Clarksville, TN

DEMO REEL / PORTFOLIO



Frolic; *Watermedia Painting*



Still-Life Checkerboard; *Drawing 1*



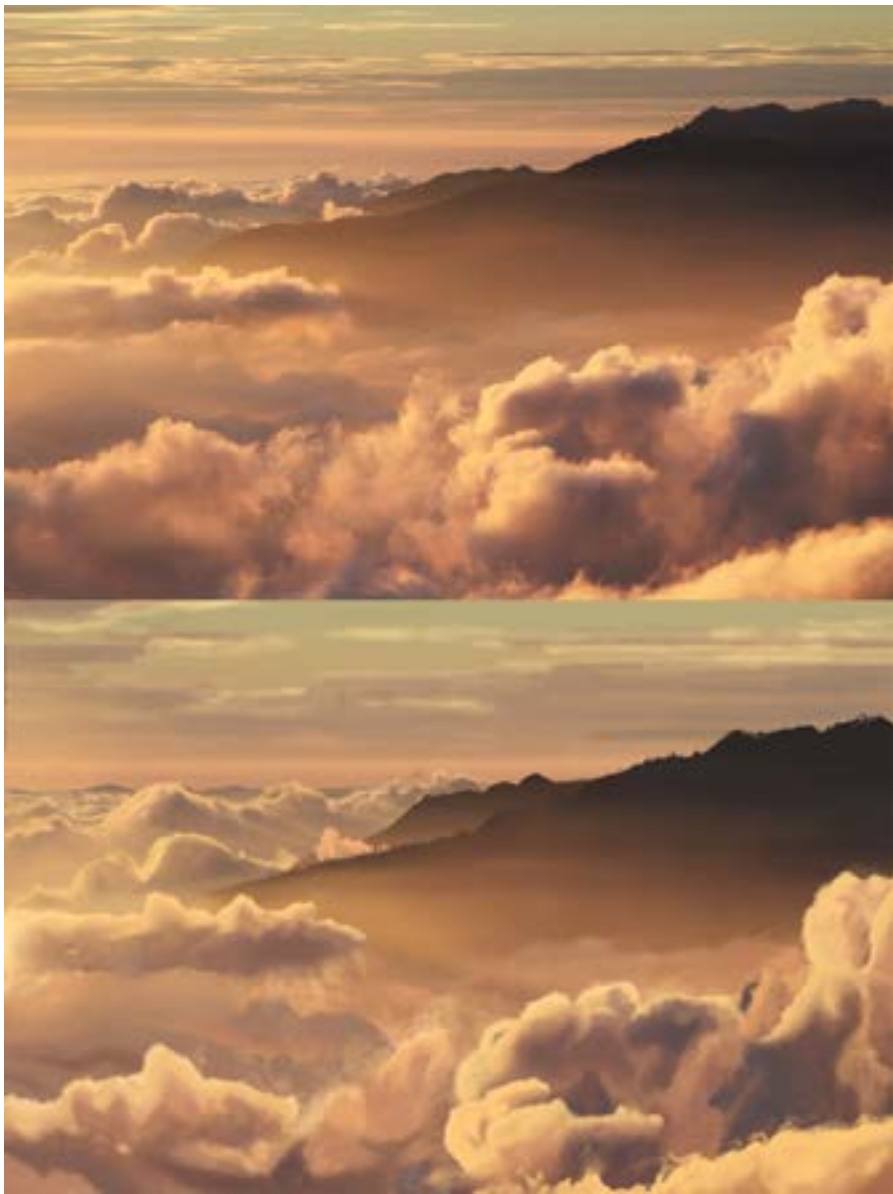
Never-Ending Cans; *Watermedia Painting*



The Illusion; *Watermedia Painting*



Extra-Terrestrial Hunt; *Drawing IV*



Cloud Painting Practice; *Digital Painting*



Good Boy, *Drawing 2*



First Meeting in the Park; *Digital Painting*



The Mushroom Spirit; *Painting 2*

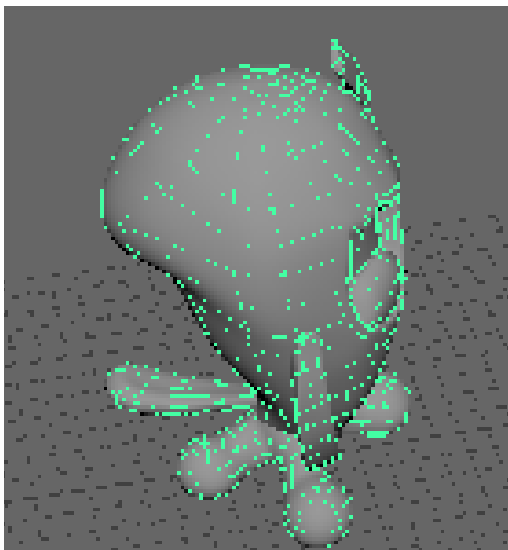
More of my traditional works can be viewed on my website at:
<https://dallasflair.wixsite.com/creaturecreations/traditionalartworks>

This was based off of a Pokemon Wobbuffet desk toy put into Maya. It is then put as a 3D model and placed on a turntable. All in my Digital 3D class.



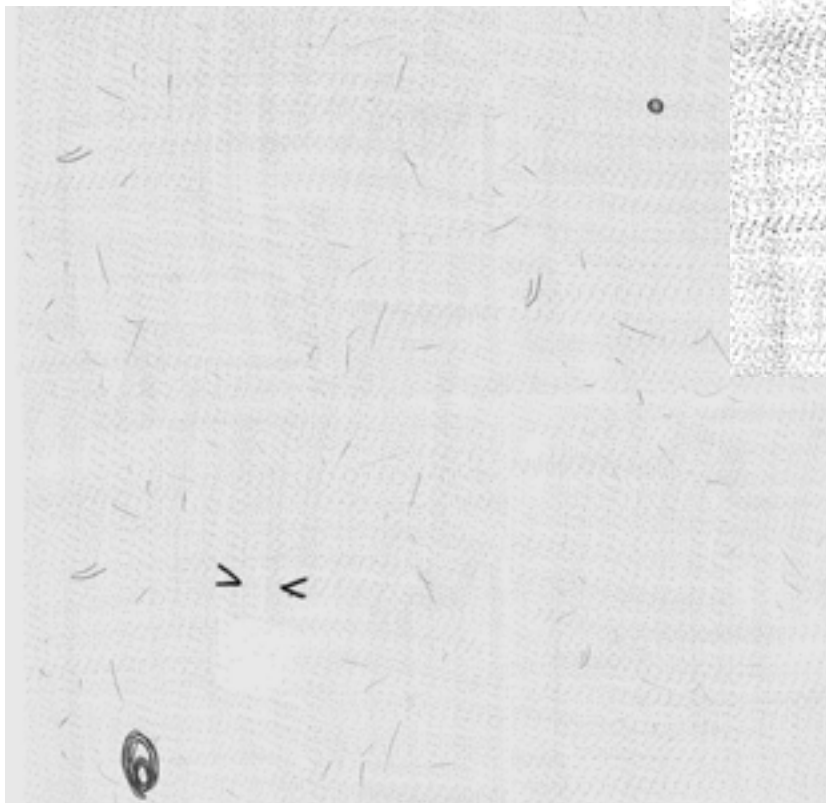
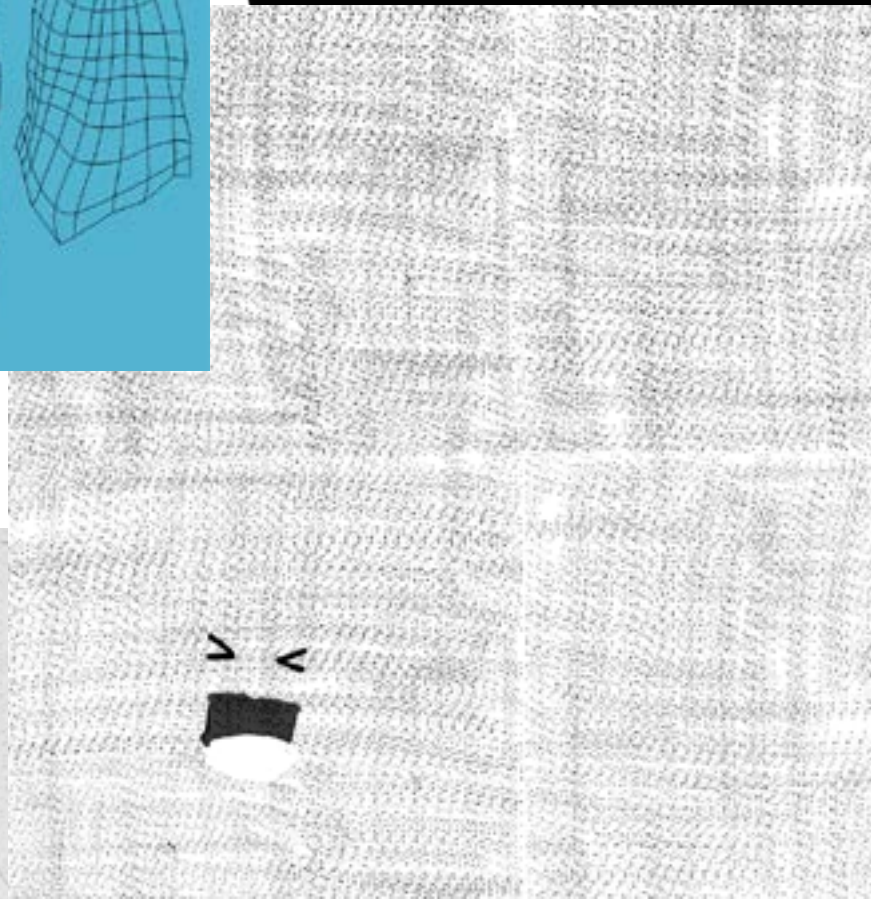
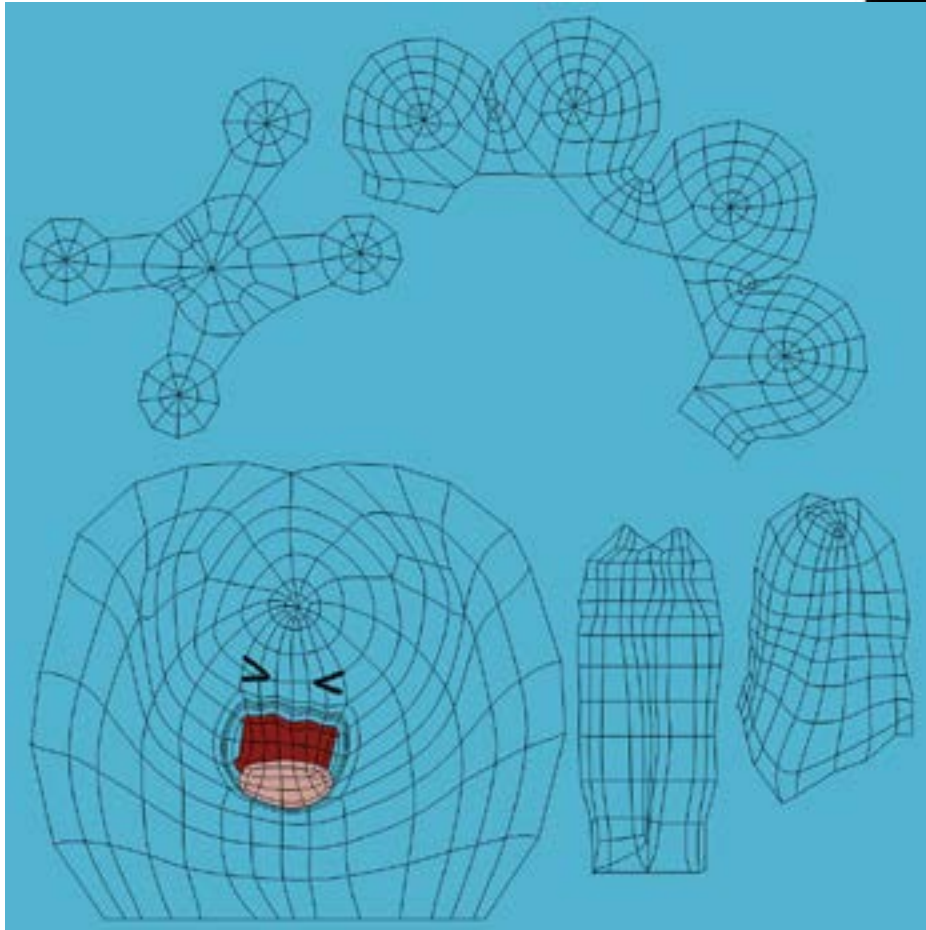
In order to make this, I used references of images from the desk toy, UVS and texture maps on the model's surface. As shown here in the next few pages:

Screenshots of the Wobbuffet model in Maya with the grid map turned on and off. The one on the top right is without the texture maps showing and the bottom with them on.



These images are from the UV grid map and Photoshop made textures for the 3D model. These show the color, specular, and bump texture maps of the model.

Since the body is one color, which is blue, I put the UVs of the body parts of the torso, arms, and legs together, which share the same textures. After that, I put them in the hypershade in Maya to place the maps on the model.

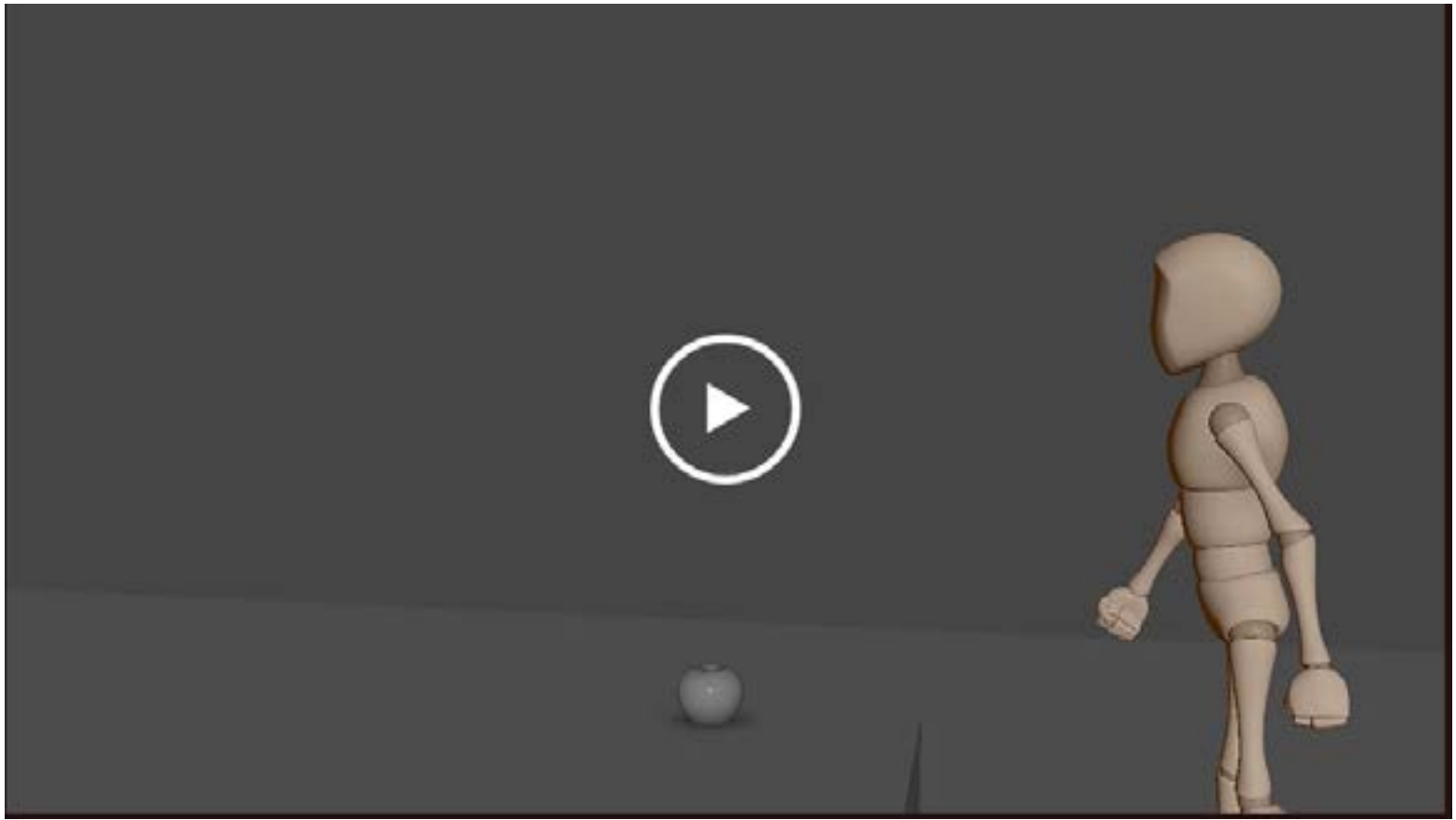


Wobbuffet desk toy references:



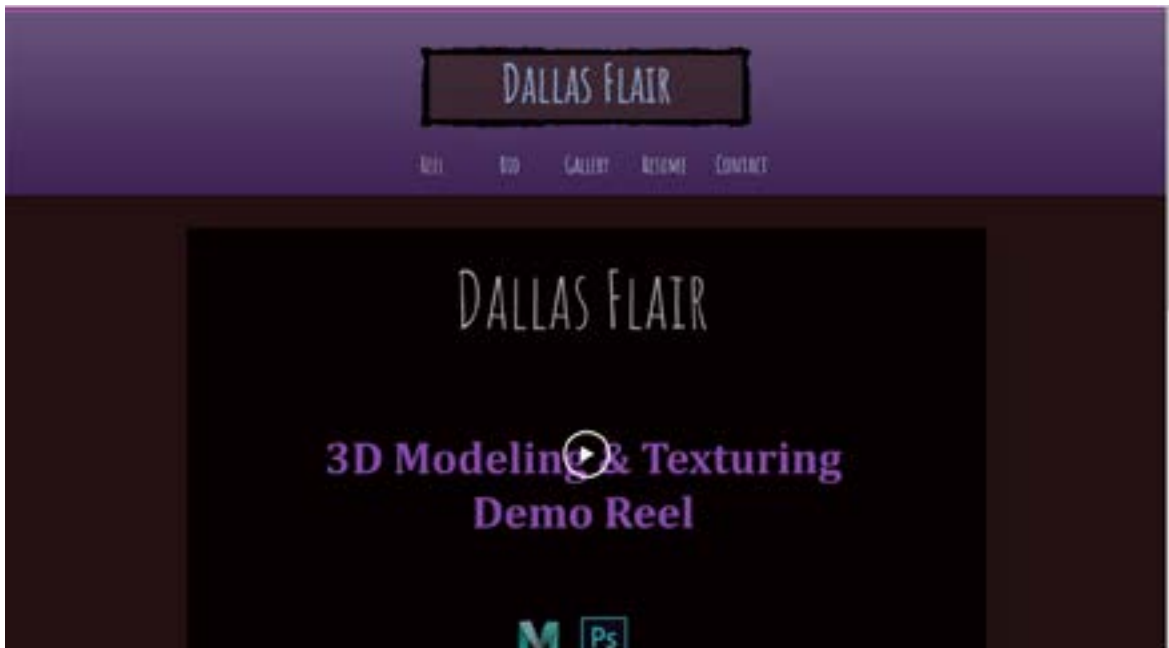
Video Link:

<https://dallasflair.wixsite.com/creaturecreations/digitalworks>



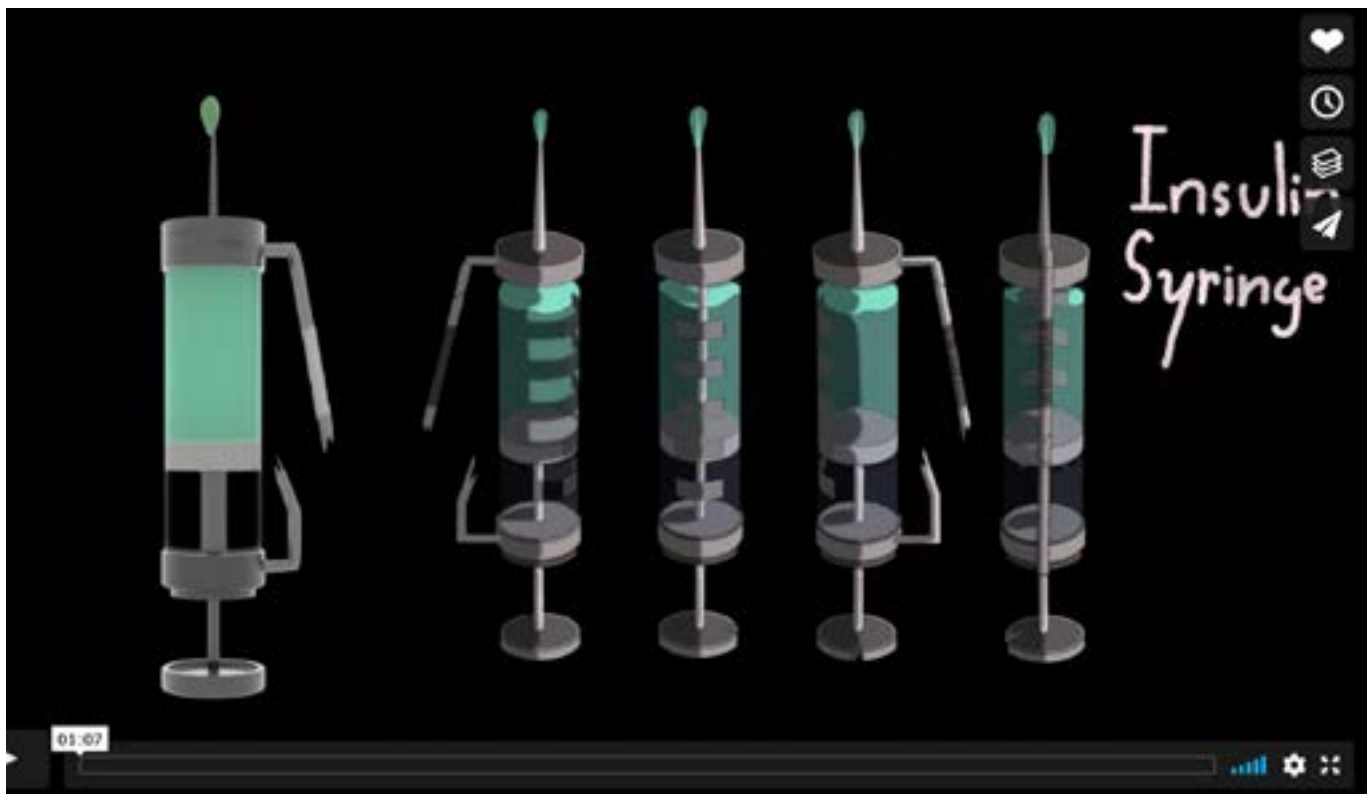
Click on the two thumbnails above to see the Wobbuffet video and other artworks on my website.

WEBSITE & DEMO REEL



More of my artwork is showcased here at:

<https://dallasflair.wixsite.com/creaturecreations>



Click the thumbnail to view my Demo Reel online on Vimeo.

The background is a high-contrast black and white abstract design. It features a large, irregular black shape in the center, surrounded by numerous black splatters, droplets, and fine lines of varying sizes and directions, creating a dynamic and textured effect.

PRE-PRODUCTION

THESIS PITCH & PROPOSAL

I will create a 3D model based on references and personal creature designs. The model will then have full-texturing and be placed in a scene.

In Maya, I plan to make a 3D model based on my personal drawn designs and references. I chose to create a creature based on the theme of my paracosm idea of "Fallweh." The model will first be drawn out in side concepts with inspiration of image references so I can move the images to Maya to model. Once done with the model, I will move it to Z-brush where I can add details to the skin to make it look more realistic. After that, the textures will be designed for the model in photoshop to implement them to hypershade. Finally, the scene will be an animated moving camera to showcase the model in lighting and rendered out as a video.

THE STORY BEHIND IT ALL...

The idea that monsters under our beds and in our closets were once toys that were abandoned. The monsters become grotesque and look based off the toy that they once were. These creatures, or known as 'The Fallen,' live in an alternate dimension called Fallweh, and the name is derived from the German and English words combined meaning 'fall' and 'forget.' The heart sown on their chests symbolize how long they have been abandoned. The more cracked the heart is, the more insane and grotesque they become.

One of my recent characters depicts a humanoid/ monster plucked parrot that was once a parrot doll that was thrown out after the child no longer wanted it. The plucked resemblance refers to how birds in stress will overpreen and pluck out their feathers overtime. They look almost skeletal with stretchy, bumpy skin. The monster prefers to live in high dark places, particularly in an attic or top of a closet.

SHOT SHEET



This is what I imagine the scene looking like into Maya as a finished product.

REFERENCES & RESEARCH FOR FALLWEH



Cheshire Cat, Alice in Wonderland



Snake Monster, Beetlejuice



Werewolf, Nightmare before Christmas



The Janitor, Little Nightmares game

I have heavy inspiration from dark themed works. Like Tim Burton's work in Beetlejuice and Nightmare before Christmas. Designs from FromSoftware's Dark Souls and Bloodborne. Tarsier's Studios for Little Nightmares, and some Pokemon designs like Darkrai.



One of the unique looks that some of the images show stretched mouths to show rows of teeth. Which sets up the design I like that involve slightly misproportioned parts of the body.



Vicar Amelia, Bloodborne game

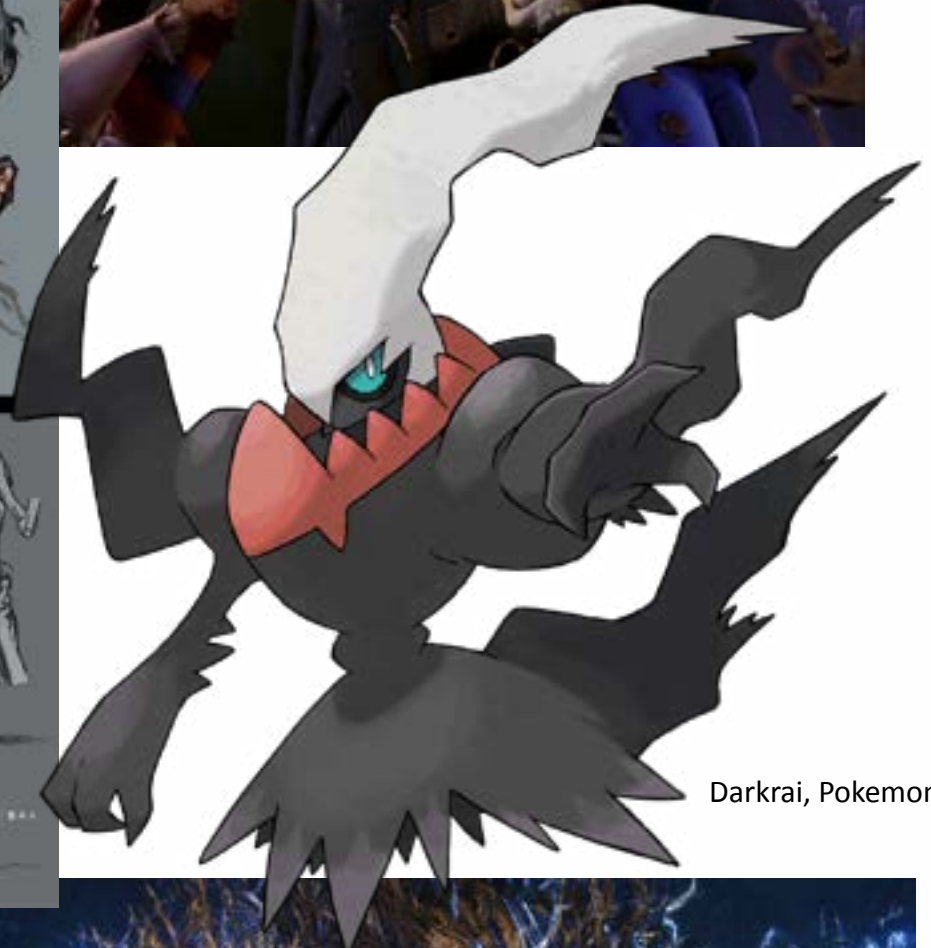


Serpant Soldier?, Dark Souls III

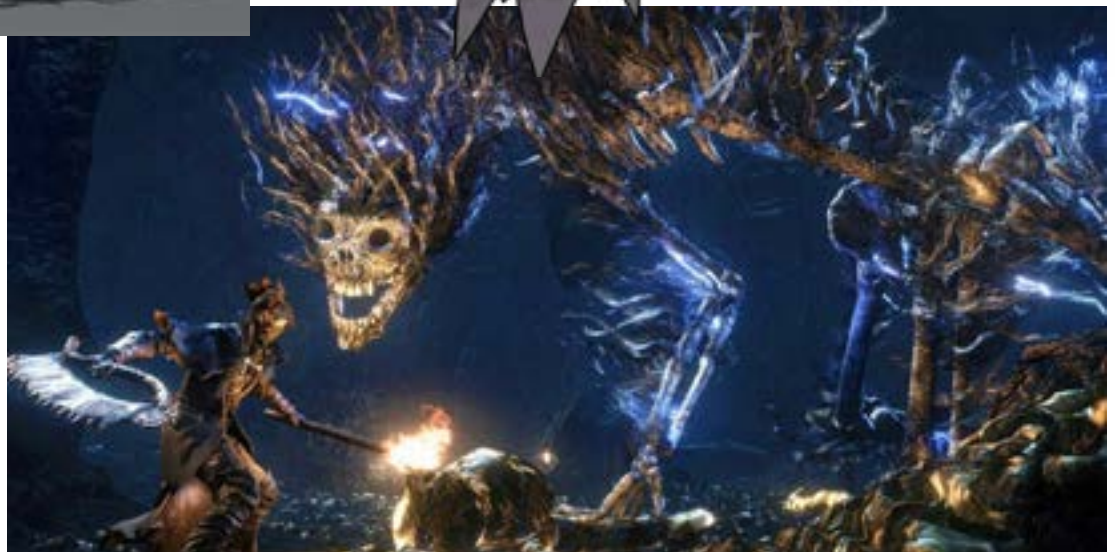
Victor, The Corpse Bride



Concept Monsters,
Bloodborne



Darkrai, Pokemon



Monster, Dark Souls

With the other designs of inspiration, I particularly like humanoid monsters, either with mis-proportioned limbs, hunched over forms, gothic themes, or protruding hairs and ripped clothing.

I also have a particular fondness of monster designs found in the games like Monster Hunter.

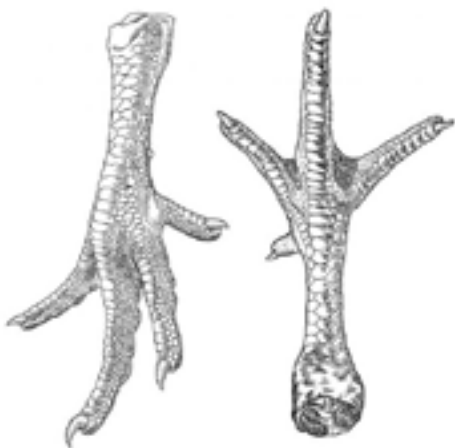
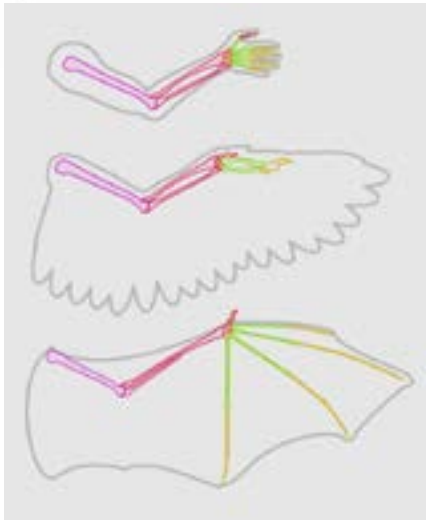
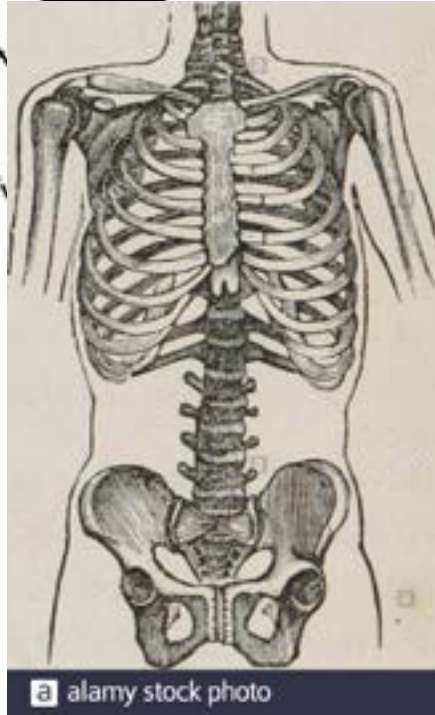
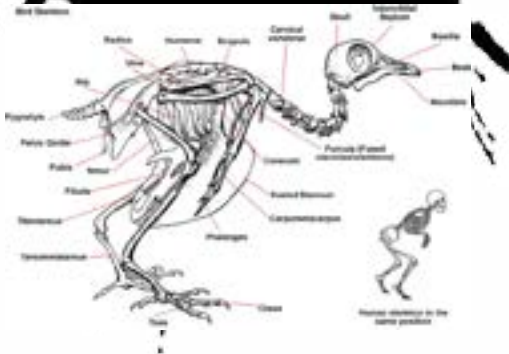
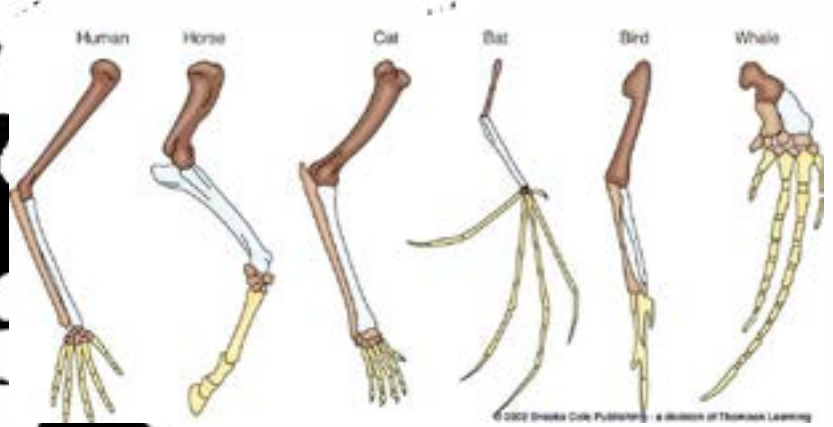


Concept Monster, Dark Souls



Aknosom Concept, Monster Hunter Rise

And finally, I looked at references of different birds and physical designs between birds and other animals, like monkeys. The start of the rough design of the bird monster would have a hunch back. So I researched bug species like the wheel bug that had a similar spine structure to monkeys and birds.



After that, I also wanted to go for a humanoid figure mixed with designs of a bird. I looked for images of the bone structures of the arms, legs, hands, feet, and spine for humans, birds, and other avian-related animals like bats.



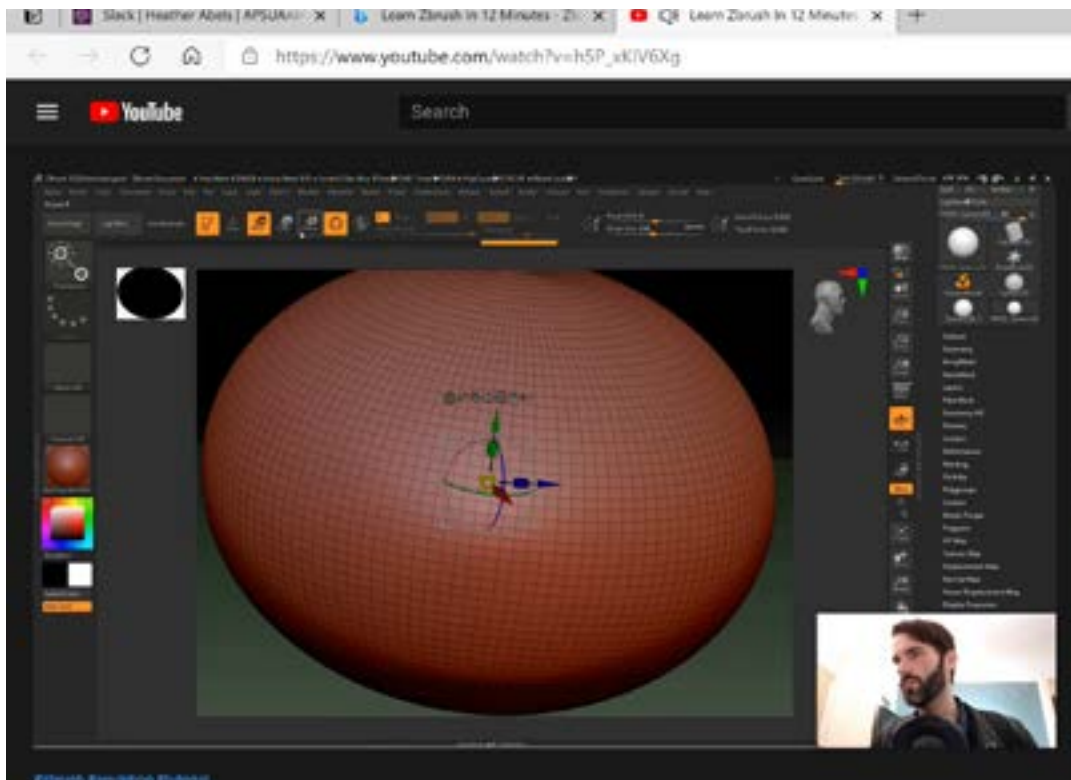
TECHNICAL RESEARCH & TOOLS

After a bit of research, I chose to use Maya generally because I am more familiar with its program. After making the model, I can place it within Z-brush to model little details. Maya has access to working with animating cameras to get in close to the model.

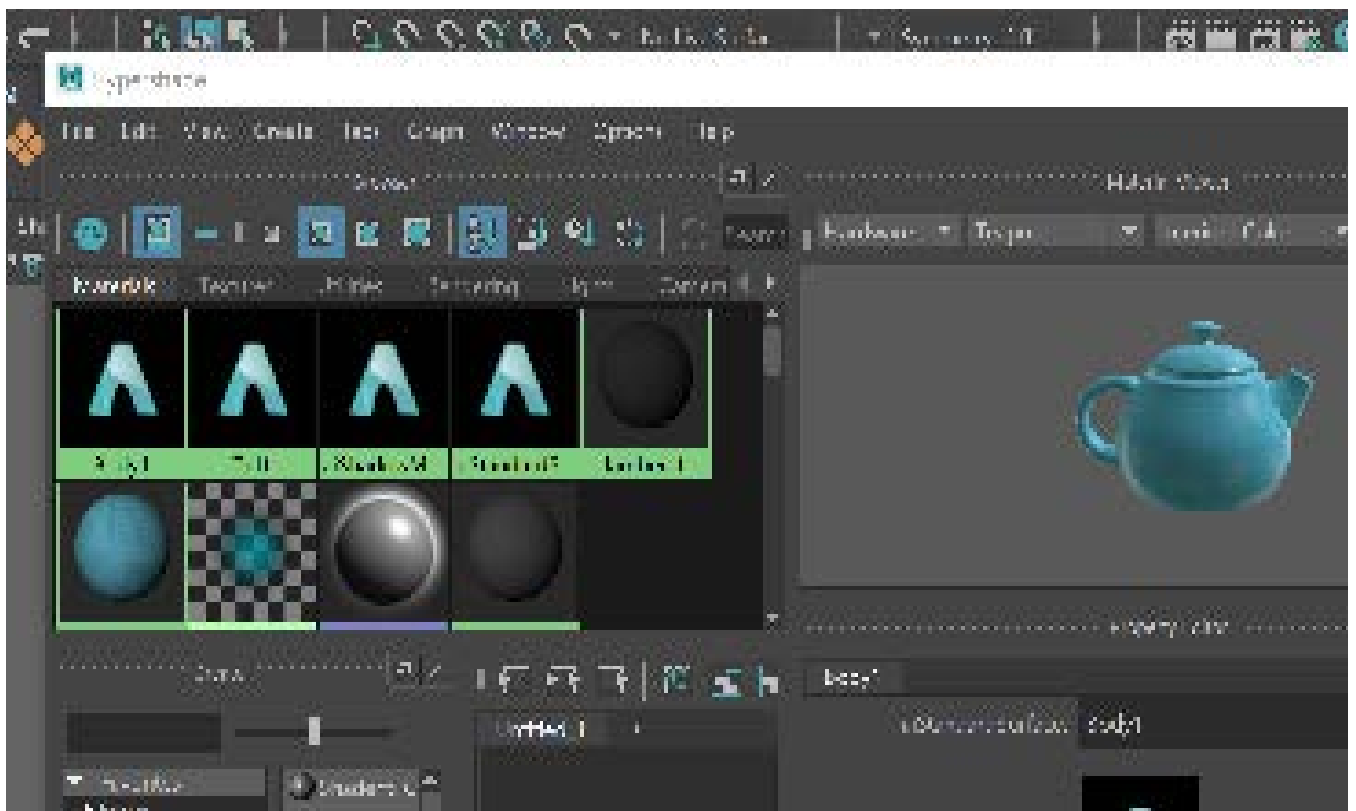
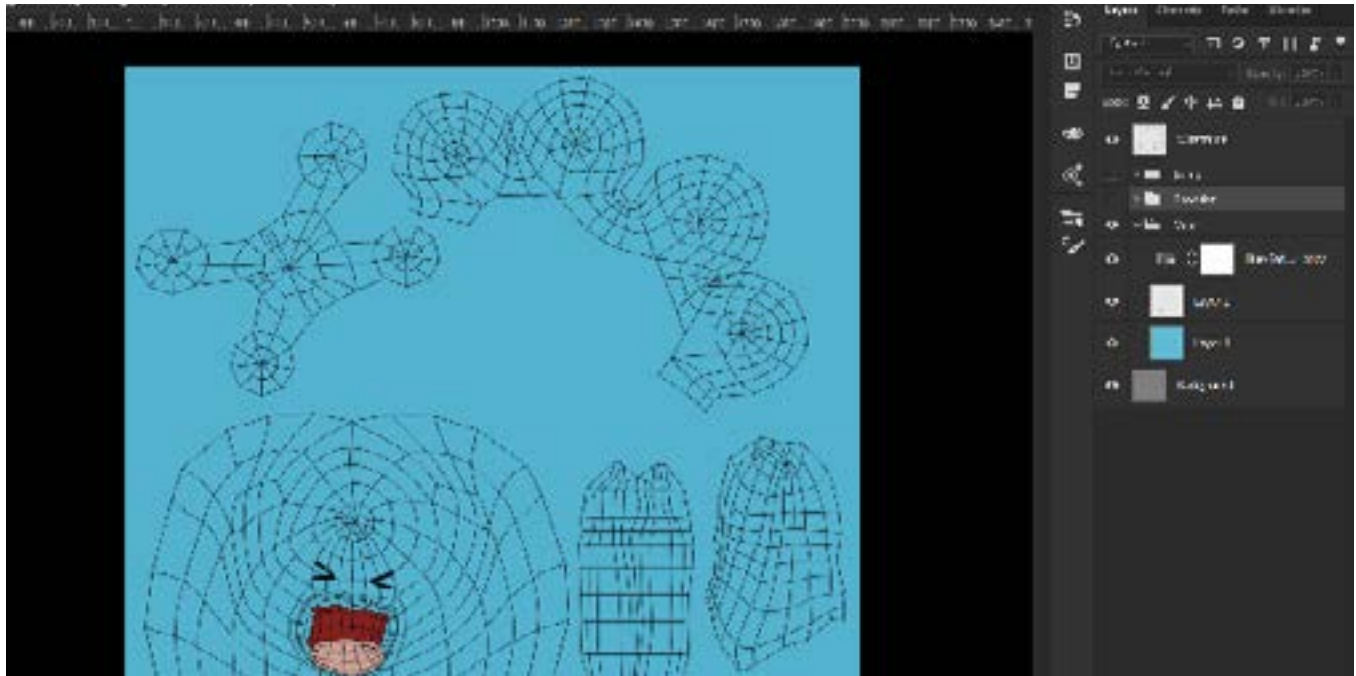
I looked up research of Z-brush since it is a program that I am new to. By using Z-brush, I will be able to learn a program used by mainstream companies and understand sculpting brush methods and how the program works different from Maya's polygon sculpting.

Video: Learn Zbrush in 12 Minutes - Zbrush Beginner Tutorial

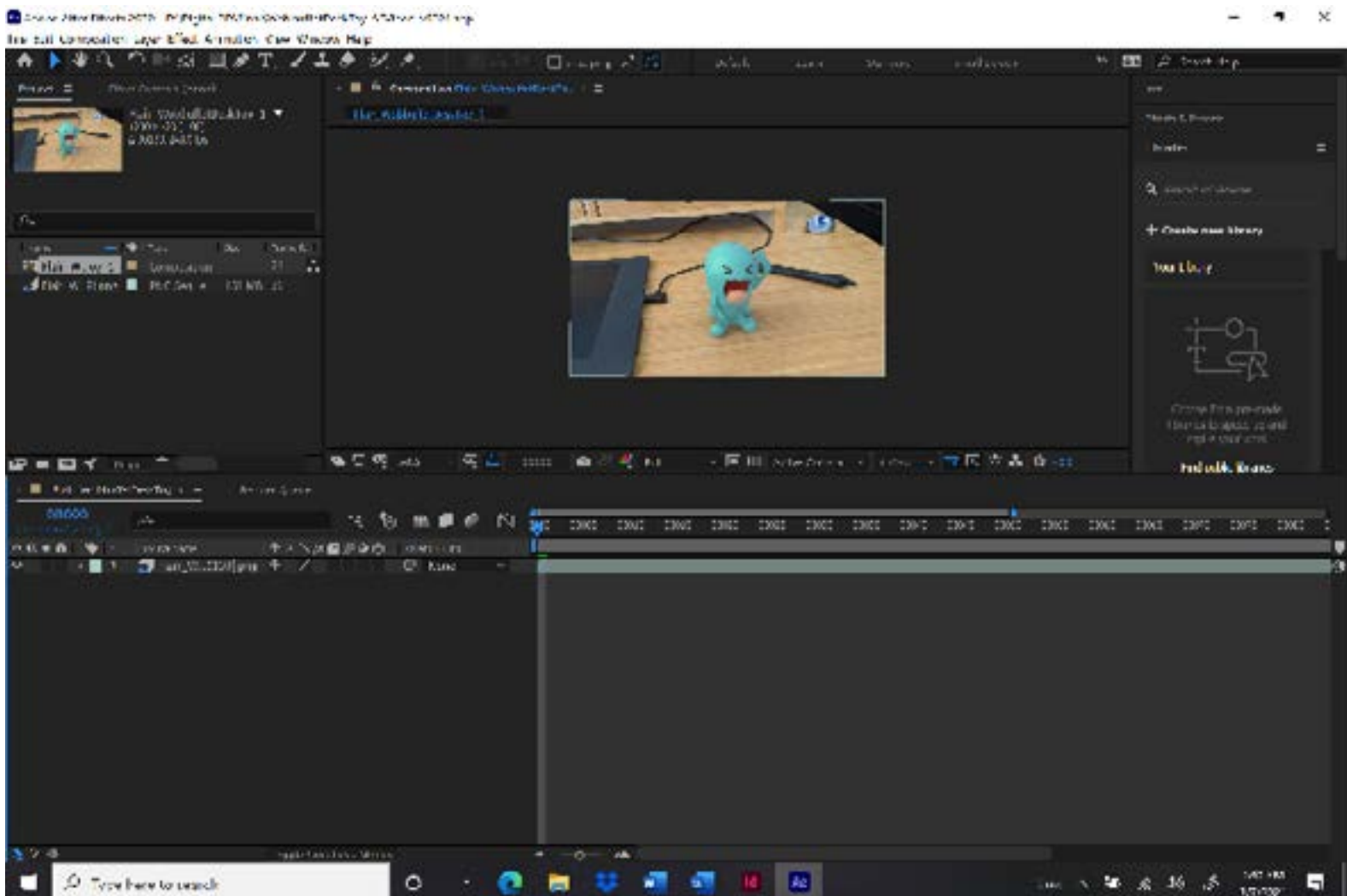
Link: https://www.youtube.com/watch?v=h5P_xKIV6Xg



For me to edit my UVs and maps, I will use Adobe Photoshop. This program can be used for mapping out color, specular, and bump maps for each part of the body from the textures I chose. Photoshop is also a program I am used to to make texture maps to put on a hypershade in Maya, which is the way to put textures onto the model.



Finally, for my rendered video, I chose to use After Effects because After Effects has the use of putting images as a rendered sequence and making a .mov from what ever frames per second I want, which would be 24fps. I also prefer After Effects to Nuke because After Effects allows me to access different rendered sequences and edit them to make a full movie. Nuke on the other hand, is more towards visual effects and is harder to work with when saving into a folder in my SD drive. I also have only access to After Effects, so I will use that instead.



So in conclusion with all the research and planning, I will use the program tools:

- Maya
- Z-brush
- Photoshop
- After Effects

DESIGNS & CONCEPTS





THE DESIGN IDEAS:

Starting off from the beginning, I created drawings from pencil and resketched them into photoshop. The first design is the first idea of what my 3D model will roughly look like and the one I chose for my start. The monster is based on the parrot toy above.

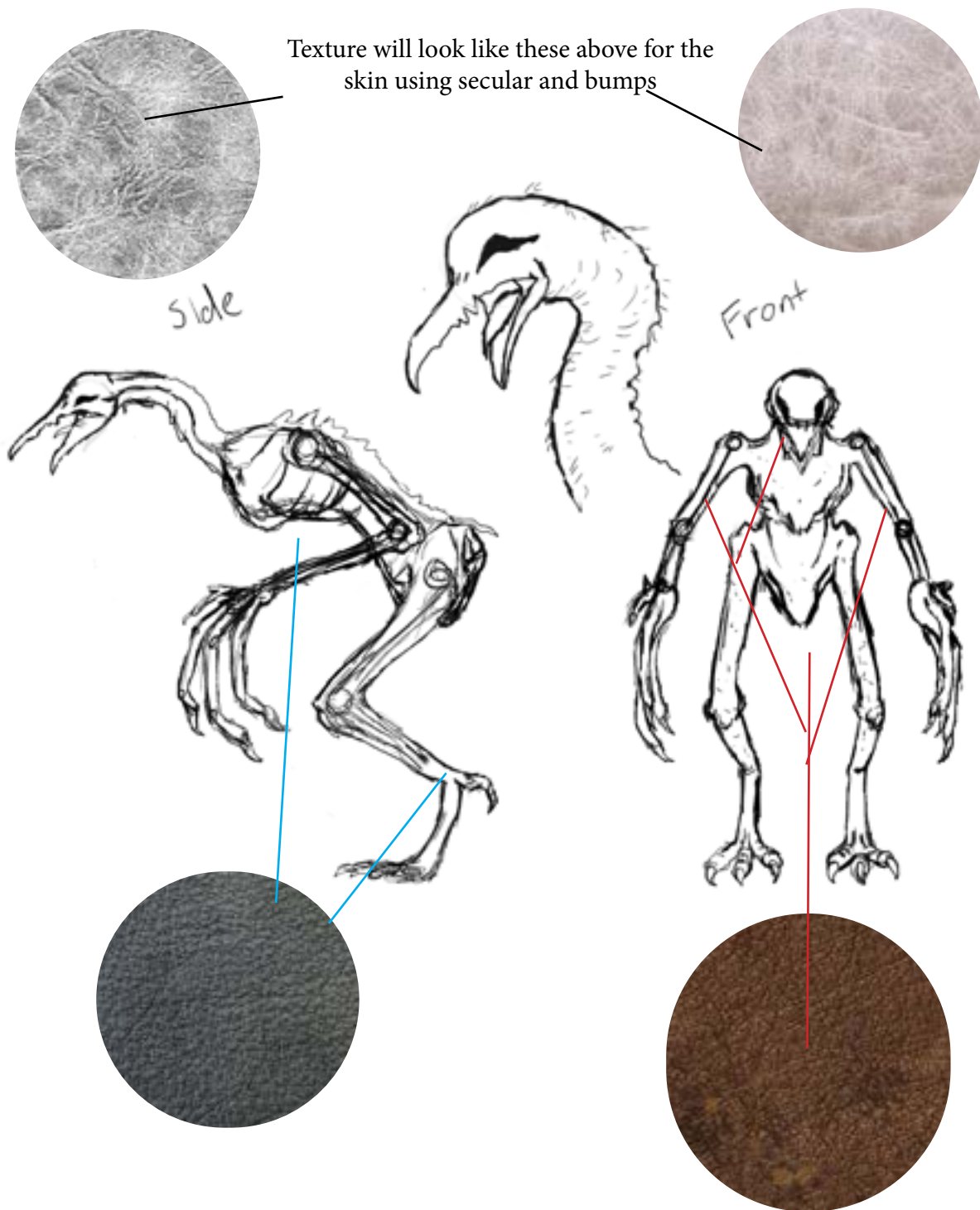
The other two models were other concepts I came up with and re-sketched.

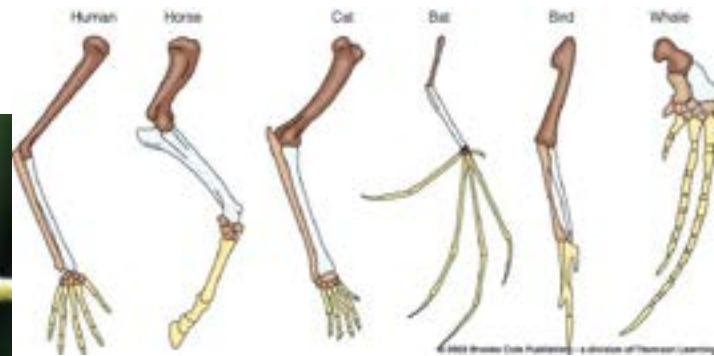
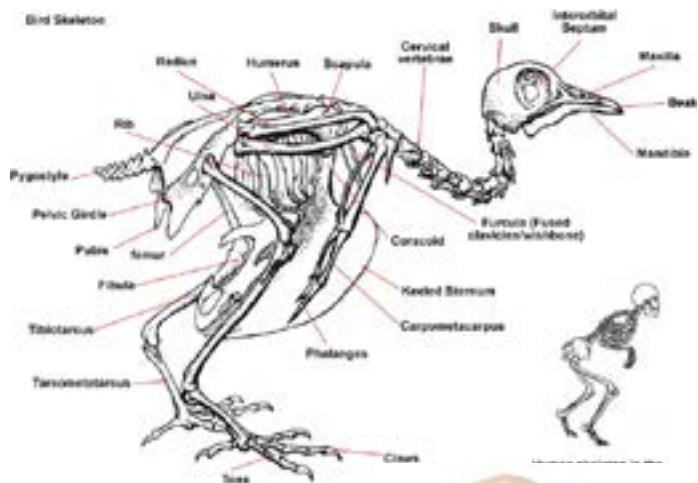
The first being based on a plush toy fox. Its skin is like the first model, with a bony figure and hairless body with the exception of hair on the neck and head. Its eyes glow from under its fringe.

The third model is more influenced by Tim Burton's designs on figures. With elongated limbs and near baggy eyes. The dress is roughly designed from the characters in Corpse Bride, with a more childish tone to the cloth. She is based on a toy doll, with her design being a bit more grotesque with proportions due to her growing up but still keeping the same figure, which is slightly inspired by Little Nightmare concepts.

VISUAL DEVELOPMENTS

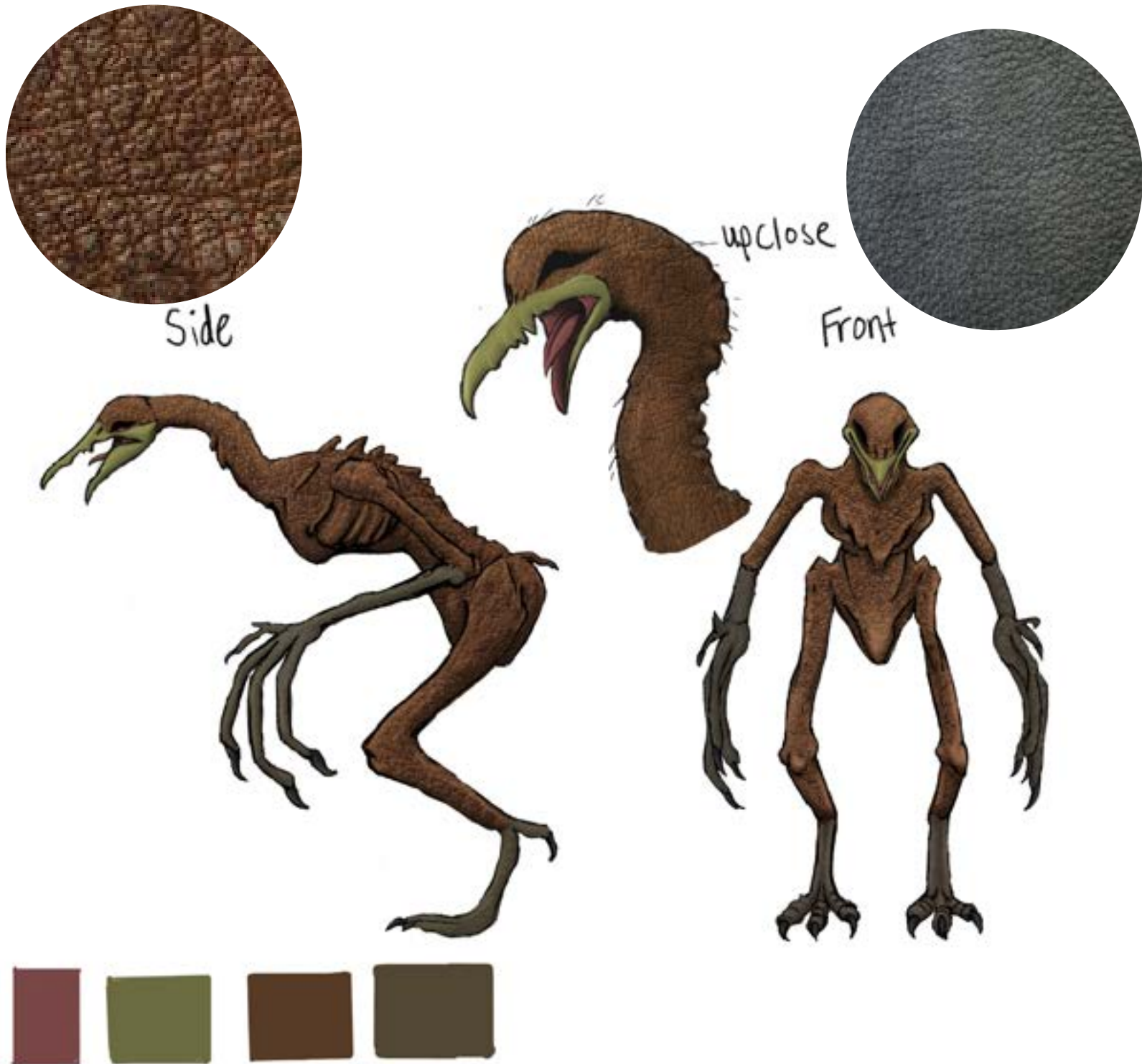
After redrawing the model of the bird monster, I created a design to give more of the nightmarish feel of the figure with references to go off of.





This drawing is a WIP of the reference design from the page before. Deciding to go with the textures and studying where each color would be at, I drew the monster with these reference images to go off of.

FINAL RESULT



My final results is implementing the textures and recreating them as the color of my drawn model. This will become the modeling image plans for all sides when I place them into Maya for development. The left texture is the skin of the body, the right texture is the hands and feet layered on top.

LOGISTICS:

The plan on the model is to work on it in Autodesk Maya for the smooth body and developement. Then making the head, torso, legs, claws on hands and feet be individual parts to graph the UVs for hypershade texture plan.

Photoshop is used to customize and design the textures needed for the color map, secular map, and bump map.

Will be using Z-brush for individual bumps or veins that are on the monster to give the visual idea of more realistic thin skin.

The model scene will be on a flat plane to give it a place to stand. It also has lighting, a skydome, and a turntable. The video sequence will be from different shots of the moving camera moving around the monster to see details up close.

I will also place a rough rig the model to give it a bit of life while rendering the model.

SCHEDULE FOR SENIOR THESIS

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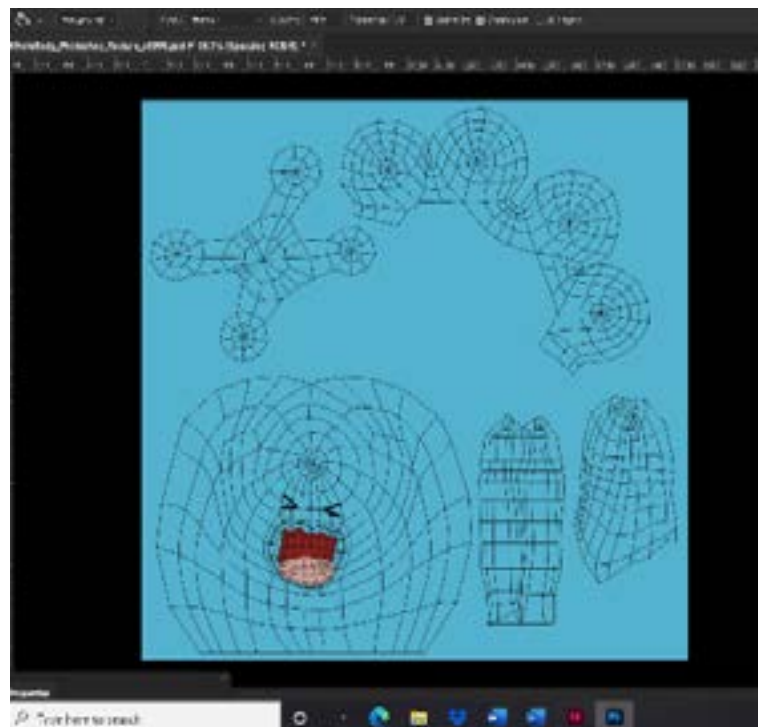
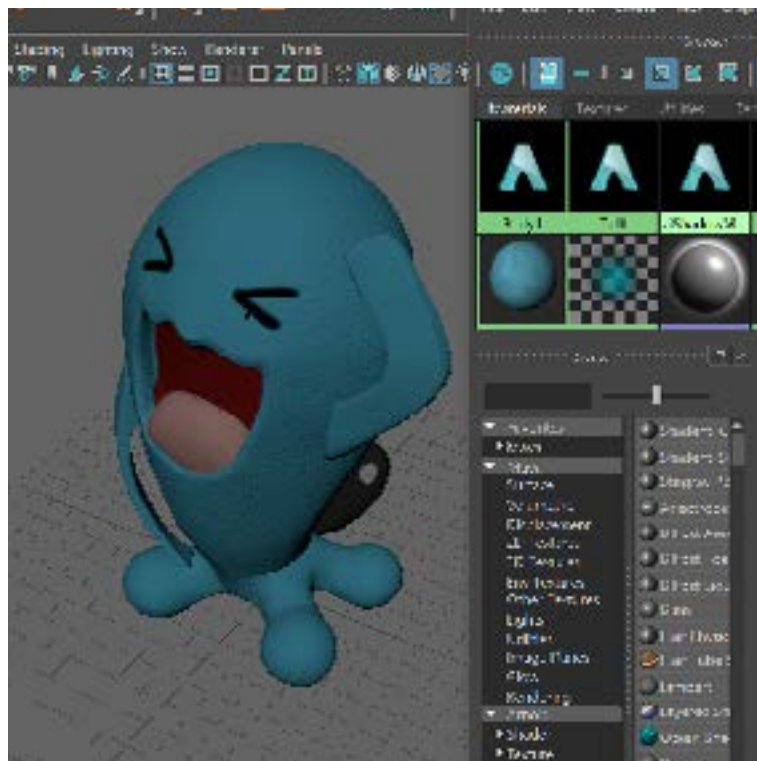
The tools I plan to use for my Senior Thesis project is the programs:

- Maya
- Z-Brush
- Photoshop
- After Effects
- Premiere Pro

AUTODESK & PHOTOSHOP TOOLS

What I will be using in Maya is working on faces and meshes. It involves transitions between smoothing mode and poly mode to see if the pivot points and the faces are connected. It is to ensure the mesh as a whole doesn't have any errors when creating UVs.

UVs is a flat grid along the x and y axis of the model's scene. The grid shows all of the pieces of the faces that are connected and will go over the edges. Cut faces will not transfer, quite like a flat piece of paper you are coloring before you cut it out and fold it to be a 3D shape.

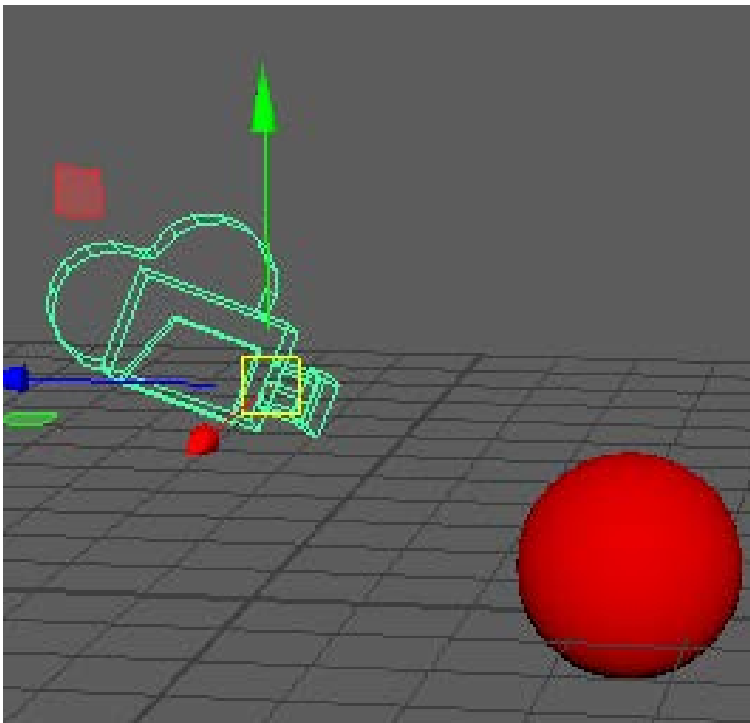


The scene in Maya will look similar to the shot sheet with the model in the middle on a plane. The model will be split into different parts to make UV mapping easier. The parts separated include: head, torso, individual limbs like arms and legs, hands and feet.

The cameras around the model will move around the model's body to get close to the details made on each part. Like a moving camera in movies towards the face in a slow, dynamic way. Each camera movement on the scene will be individual render sequences so it can be easier to mess with video effects or elements into Adobe After Effects. I can also throw out a scene sequence if it doesn't look right or is too long for a video. The different cameras are for keeping track of animations that each camera is moving in and which ones I need to render.

I will then plan to rig the model so I can see if the model works correctly as if it was made to be rigged.

Rigging is a process of making an animation -like skeleton so the model can move like it is alive. Its all the process of animating a model and seeing if there is any faces, vertices and lines that don't work when rigging them.



By using Z-brush, I can add minor details into the skin with veins and detail of bones by moving the Maya model into the program. Z-brush is a 3D modeling program that allows a person to add grand detail that would be very hard to manage with Maya, since Maya uses vertices, lines, and faces to sculpt.



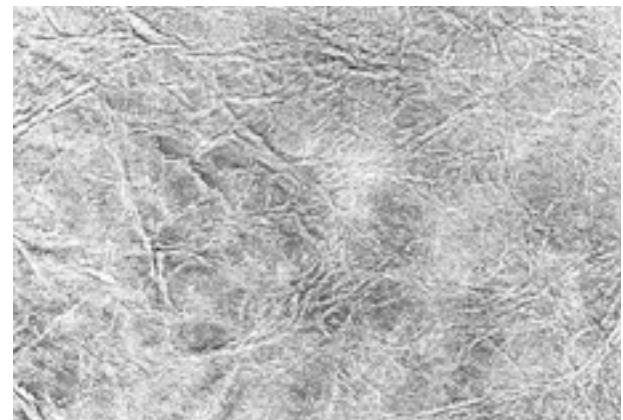
The emu above shows the minor details of the skin on the neck and head. This is an example of what the minor sculpting details will look like when putting them into Z-brush.



For my final concepts of my research I will have these images since they look similar to the skin of the bird that overpreened.

I start off with what skins I plan to use for the model. I also wanted to look for brown tones to match not only the bumpy, scratchy skin texture of a featherless bird, but to also add tones that would make the bird look aged like the color of rotting skin.

The top left will be the skin color with addition to the second being a secular with the first. The bottom left is a color texture for the legs, hands, and feet as a bump map, with the second being a secular.

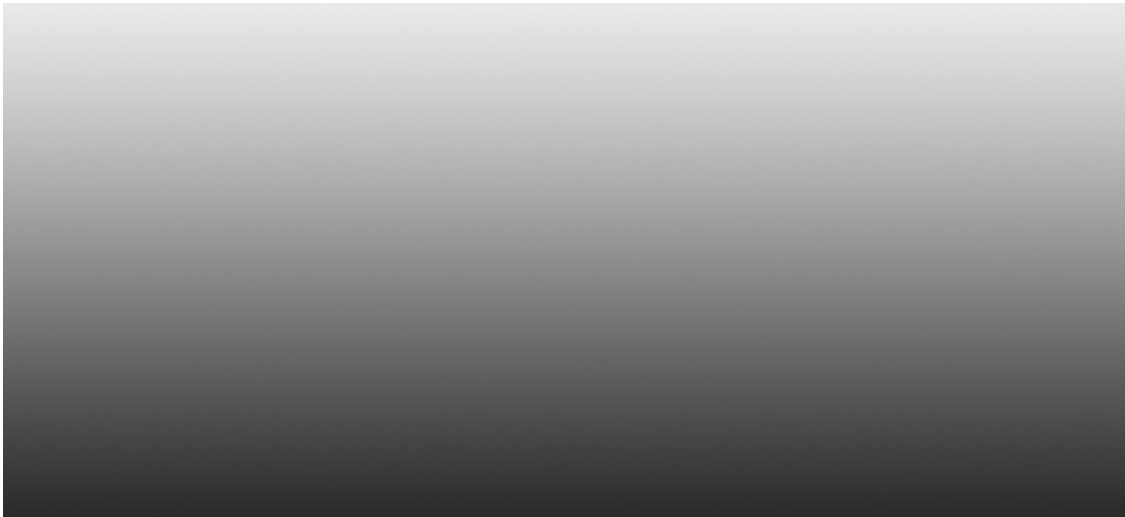


Texture mapping for models work with layers used as information for a program like Maya to make the final texture of the surface all in hypershade. There are 3 texture maps: Color, Secular, and Bumps. Color maps is the color which the model will look when placed in the hypershade. Secular maps are how shiny or sheen the texture will look. Bump maps are used to make artificial shadows on the model, and the darker the Bump, the deeper the shadow will look. All of these can be made in Adobe Photoshop since it is easy to mess with saturation and hues to make each map.

These will all be on a UV grid map, which is a flat mapping of all faces of the model and cut apart, quite like a paper drawing but you fold it to give it a 3D form.

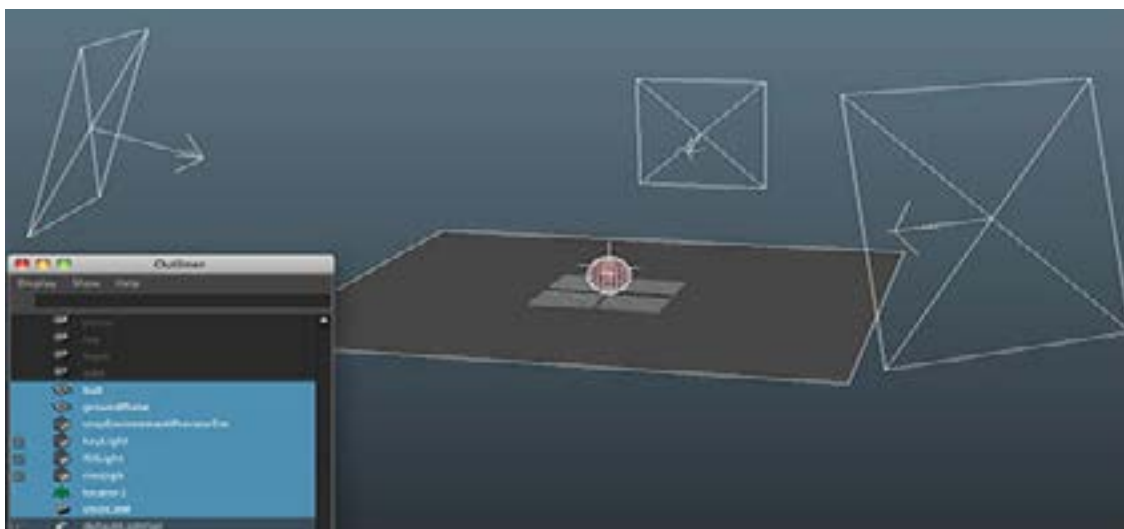
Continuing on Autodesk Maya, for the scene that the model will be in for a video, it will have lighting from multiple directions above it. The background is a skydome with a HDRI image in mind. I wanted to go for a blank background that is multiple gradients of grey so it is easier and less distracting when looking at the model's design. The HDRI is an elongated image that works with circular forms to make the proportions right.

HDRIs are placed in the hypershade as well.



There will be multiple lights in a white and light ash brown hue surrounding the model on all sides. Top, left, right, back, and front.

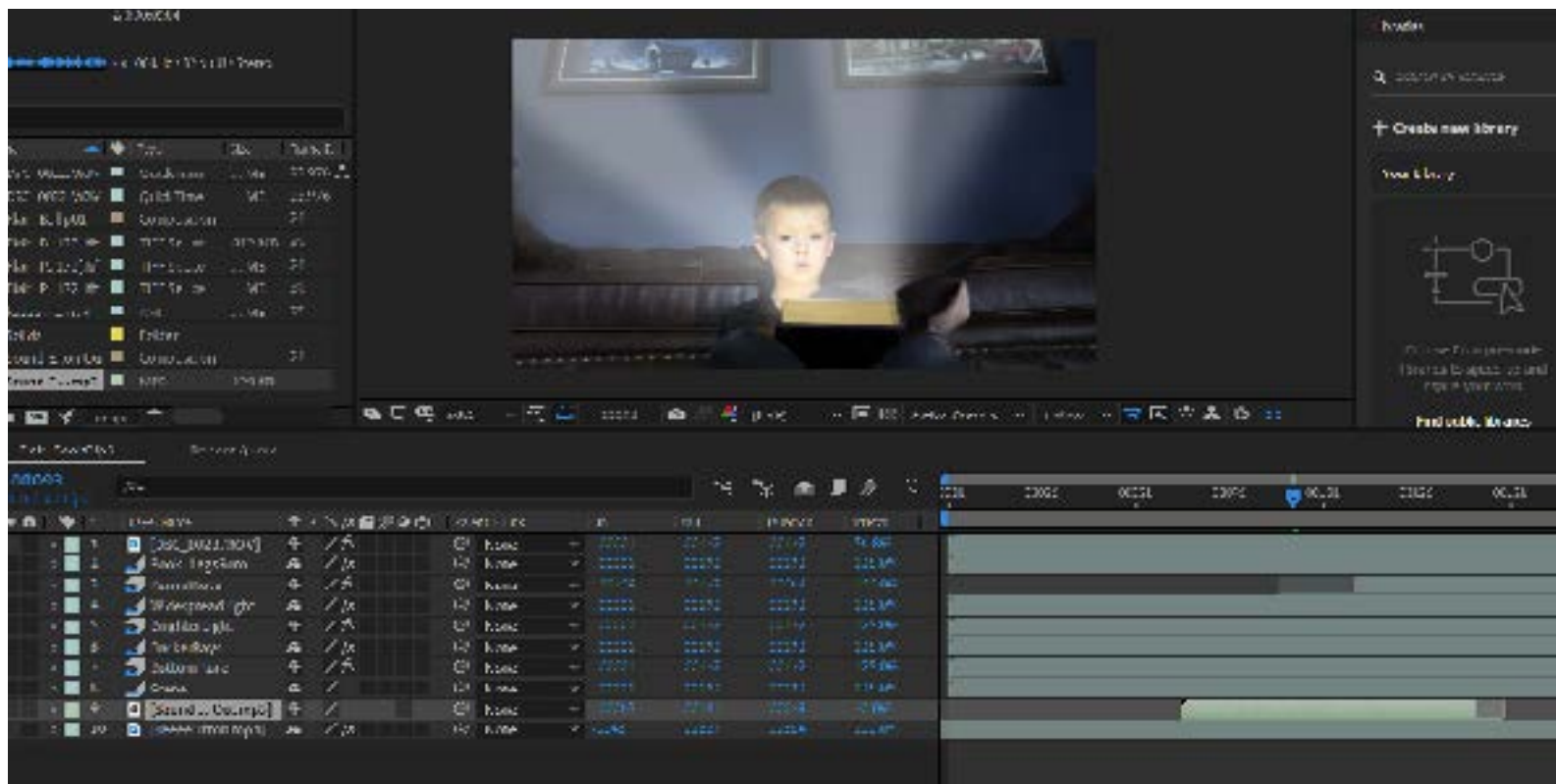
The skydome needs to be bright so the model can be seen all around, or else the rendering sequence images will show a black space.



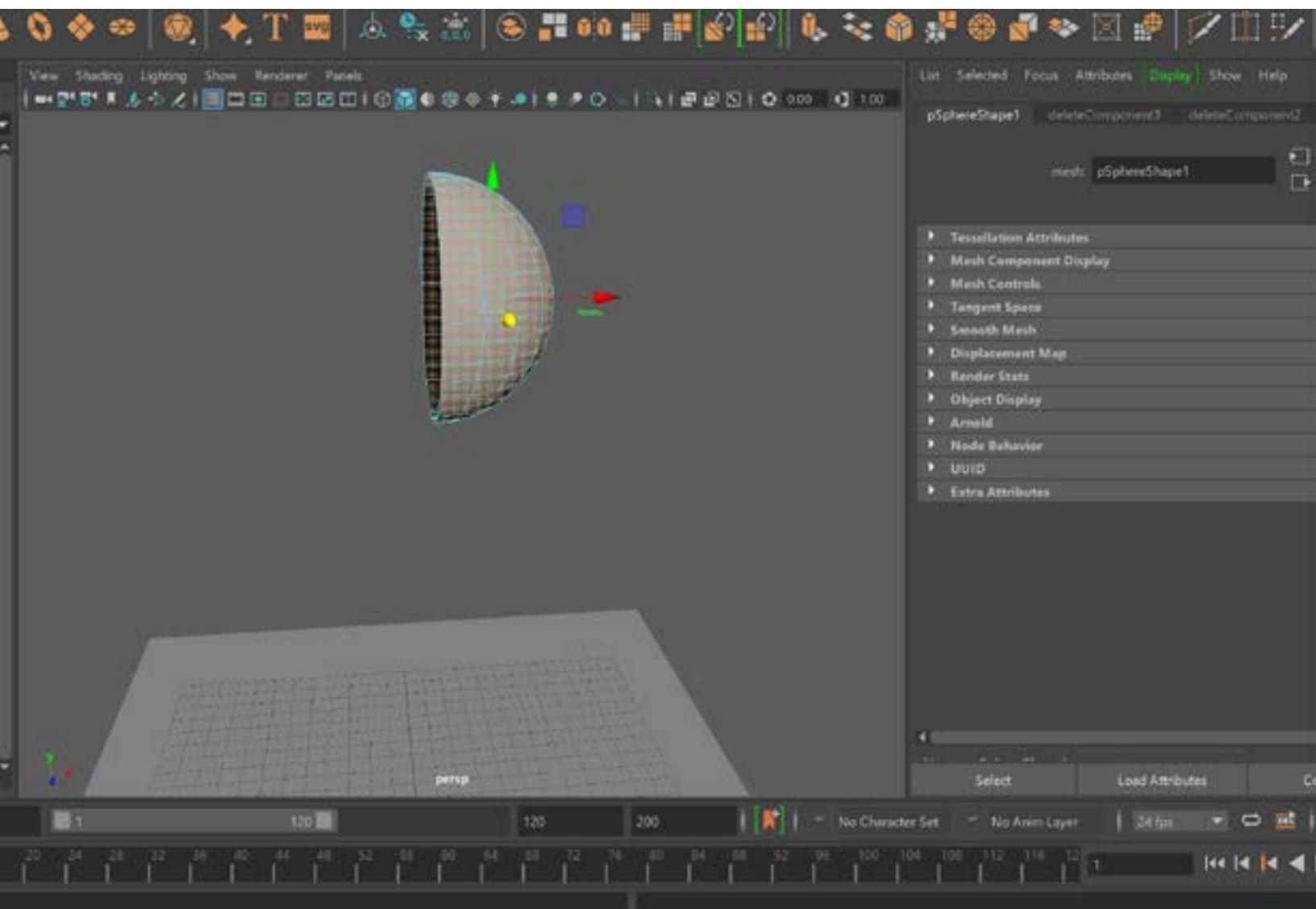
MORE ADOBE TOOLS

With my research for rendering videos, I chose to work with Adobe After Effects to make multiple render sequences from different camera renders in the Maya scene to make a mov. Then convert the mov into a mp4 using the Media Encoder from After Effects to get the final video.

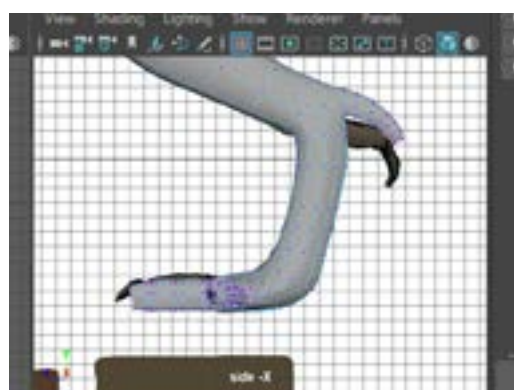
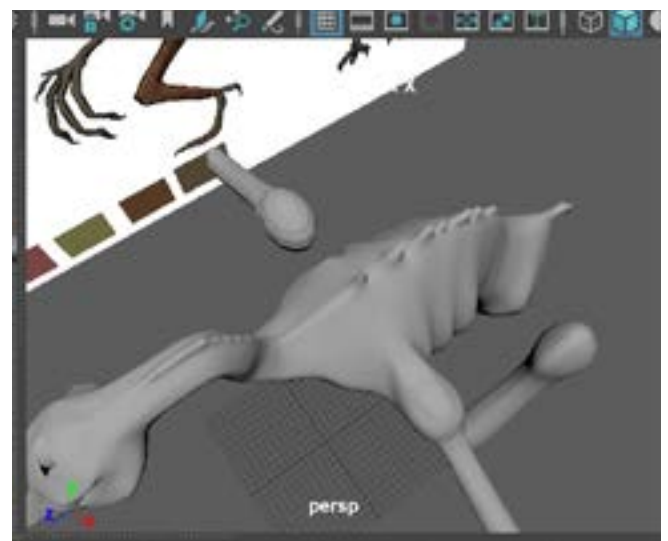
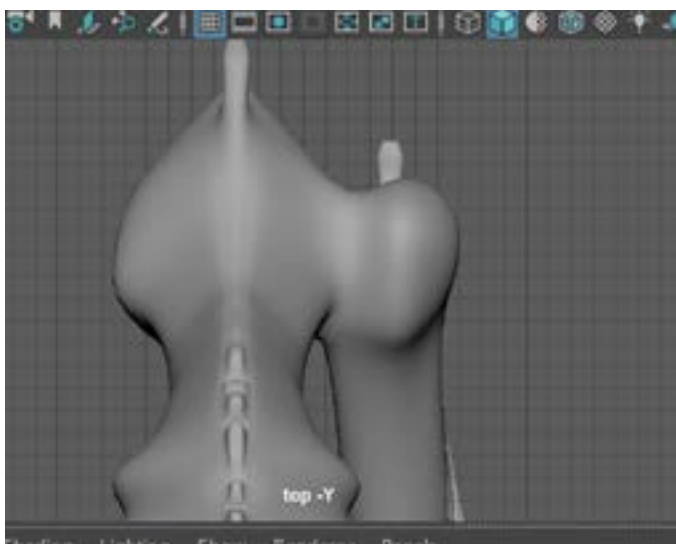
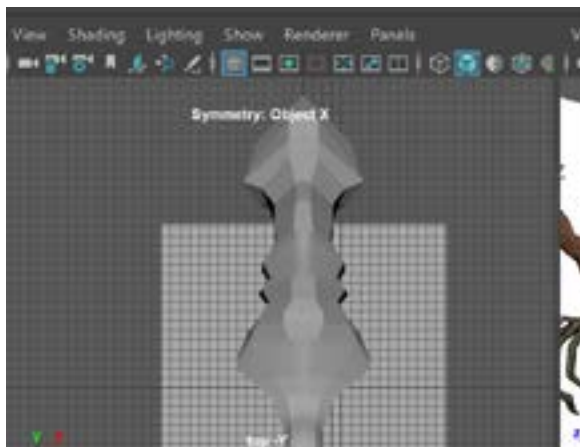
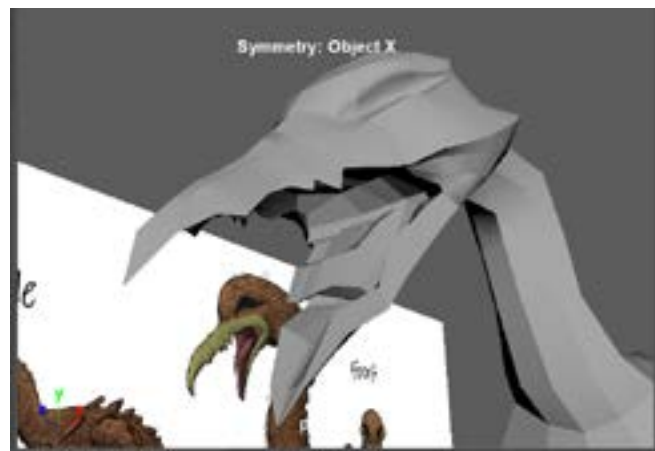
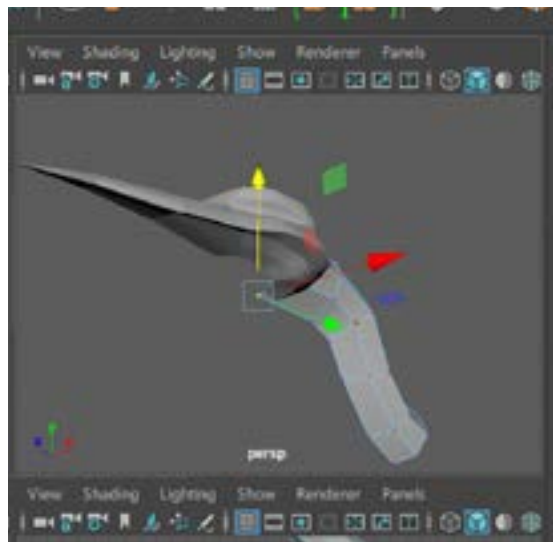
There will be render passes on After Effects to ensure that the camera and the video flow correctly as a 24fps video and not made into a different frame per second from the render sequence.



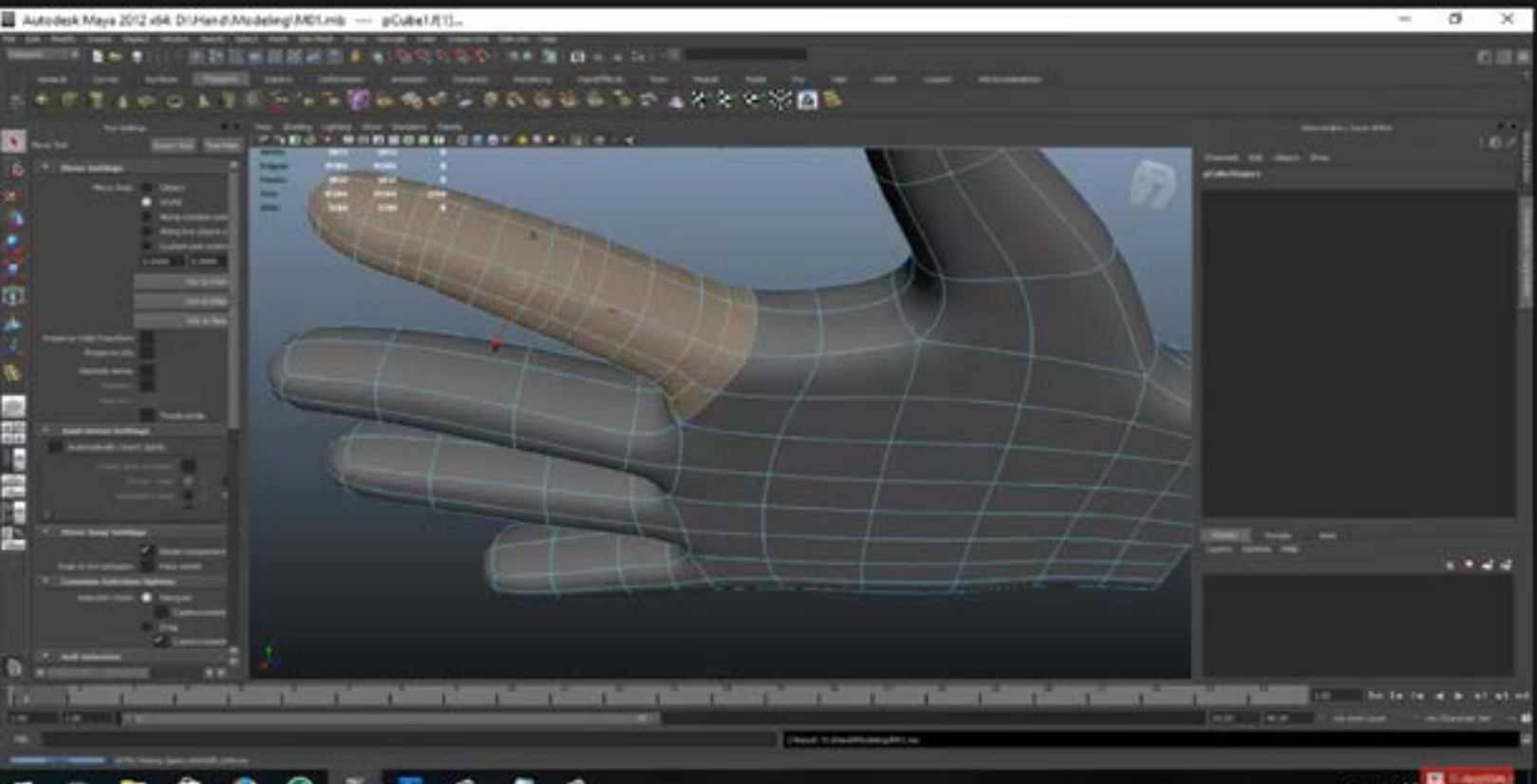
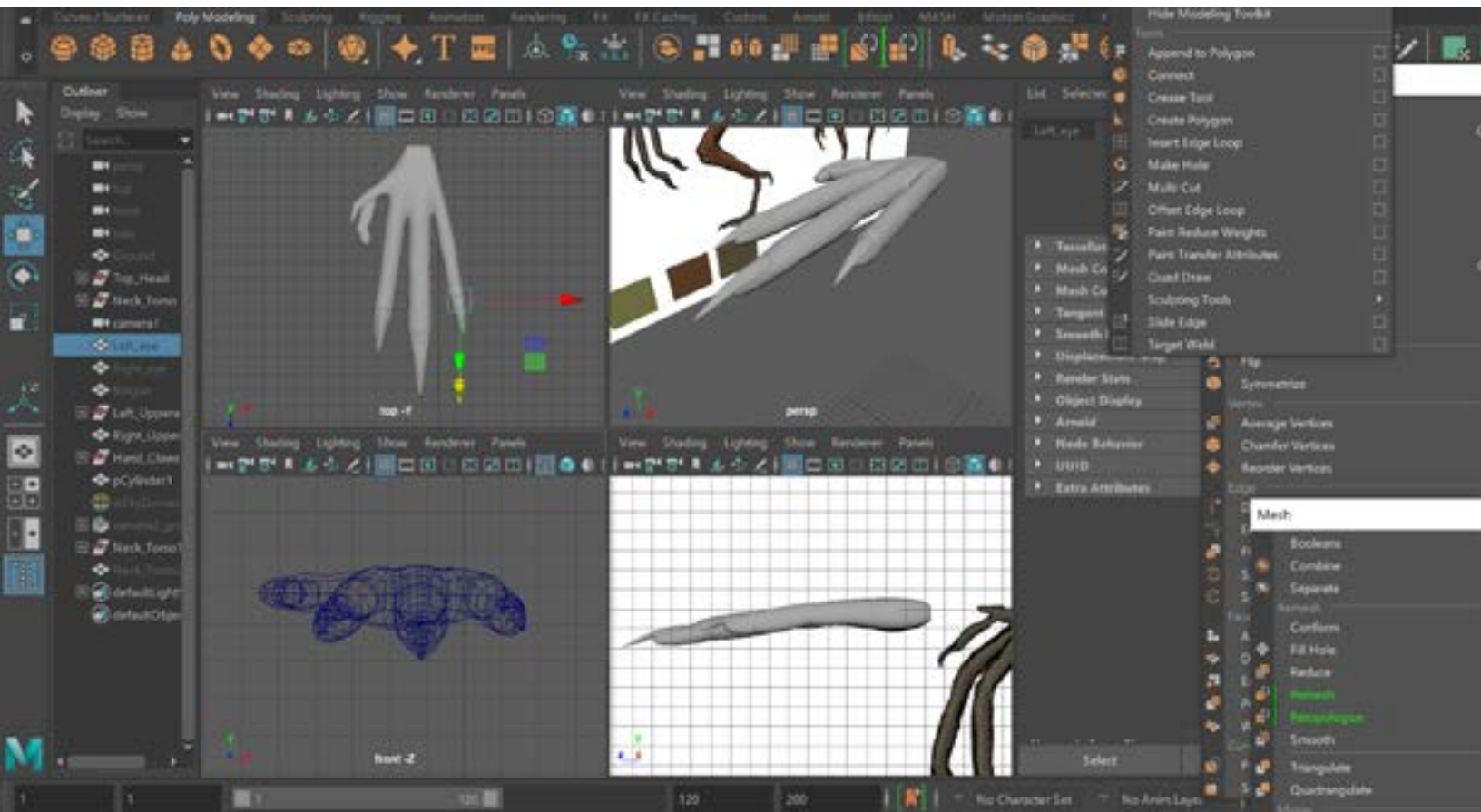
PROOF OF PROGRESS



For my beginning process, I decided to work in Maya with the bird monster with the head. I also used mirroring on my model so I could make the sides along the x-axis more symmetrical and less time consuming.



For my hand model, I looked at a video that shows how to make hands easily in Maya with easy steps.



Video: Autodesk Maya tutorial - 3D Hand Model by Maya Learning Channel
Link: <https://www.youtube.com/watch?v=Kn6VFEmTFzY>



This is a quick render of what I have done with the model so far in smoothing mode with the desired HDRI implemented into the skydome.

LEARNING OUTCOME & GOALS

What I plan to gain from working on this thesis is to help me understand how to make proper body proportions. By doing this, I can understand how to make physical bodies from 3D models. My goal is that I can make creatures that are realistic enough for the job that I want to go for. Especially if I want to work as a 3D modeler.

The background of the entire page is white, decorated with numerous black ink splatters and blotches. These splatters are concentrated at the top and bottom edges, with some smaller ones scattered throughout. The central area is a solid black rectangle.

PRODUCTION

ZBRUSH PRACTICE

<https://www.youtube.com/watch?v=STsRHYXHAeg>

ZBrush Beginner Series 03 : How to import multiple OBJ's into ZBrush and into one tool ?



I worked with zbrush and found reference of how to mess with model painting, and how to have multiple models be into one file.



To play around with zbrush, I decided to turn the Wobbuffet desk toy model into an .obj file in Maya and messing with the tools into the zbrush program.

The plan is to paint on the model and turn the model into a displacement map. A displacement map is a skin texture for a model since they have no more than a million faces. So displacements help with animating characters without millions of frames being an issue in Maya.



THE DOWNSIDES OF USING ZBRUSH FROM MUDBOX AUTODESK

From messing with Zbrush, there is a few things to note. One is different versions of Zbrush. I found out while messing with ZbrushCore that it does not have the ability to create displacement maps. Only the company version of Zbrush has that ability. So in order to get a displacement map in Zbrush is to buy a subscription of Zbrush and not ZbrushCore.



VS.

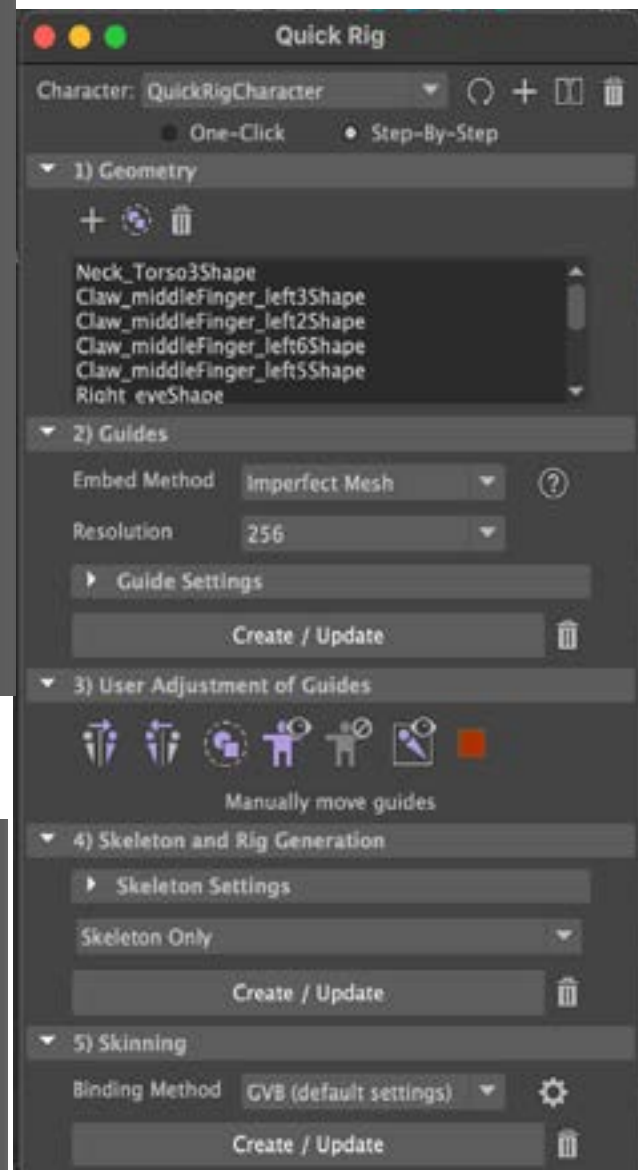
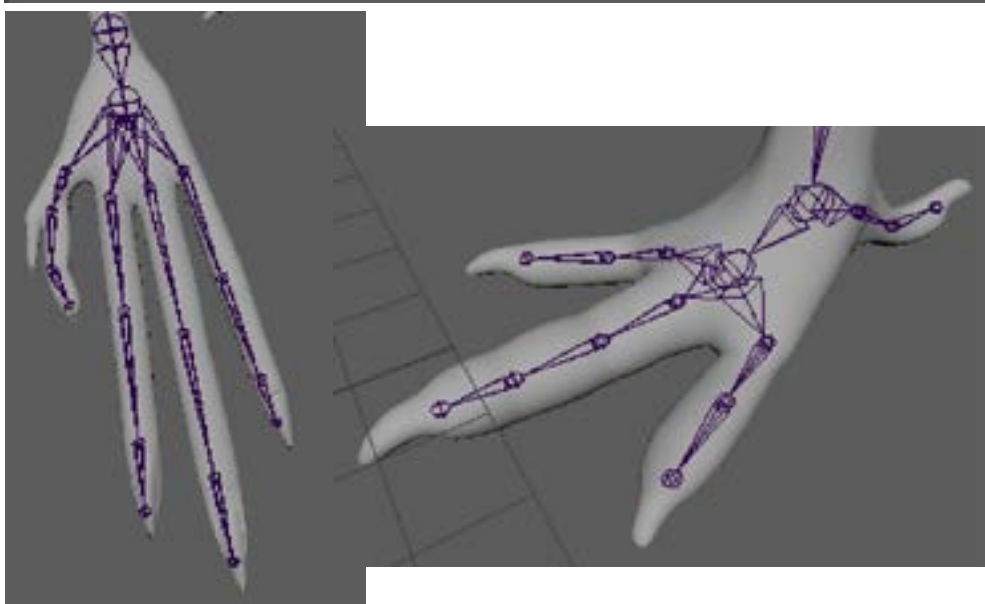


Mudbox Autodesk for the educational 1-year trial has the ability to create displacements however. So for my choices is to ether buy the subscription for the company version of Zbrush for \$49/m for one month, or use Mudbox by making the Zbrush model as an .obj to Mudbox for a displacement map.

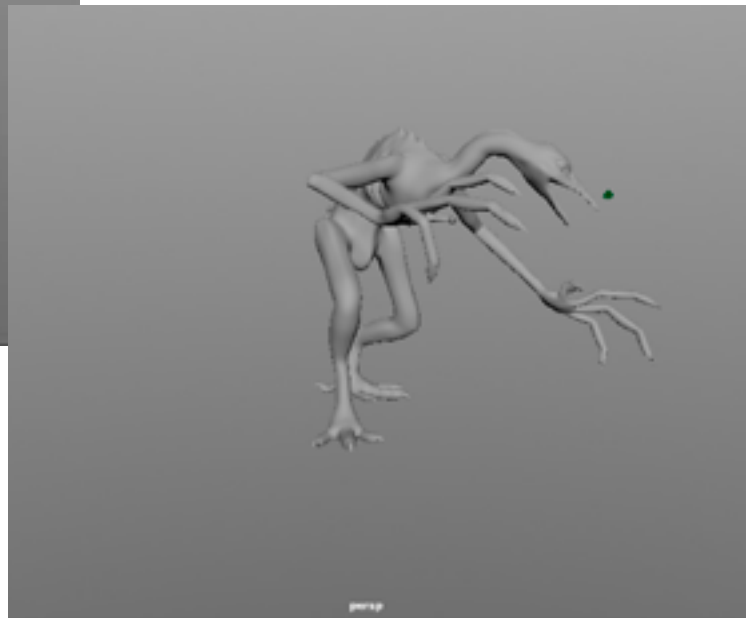
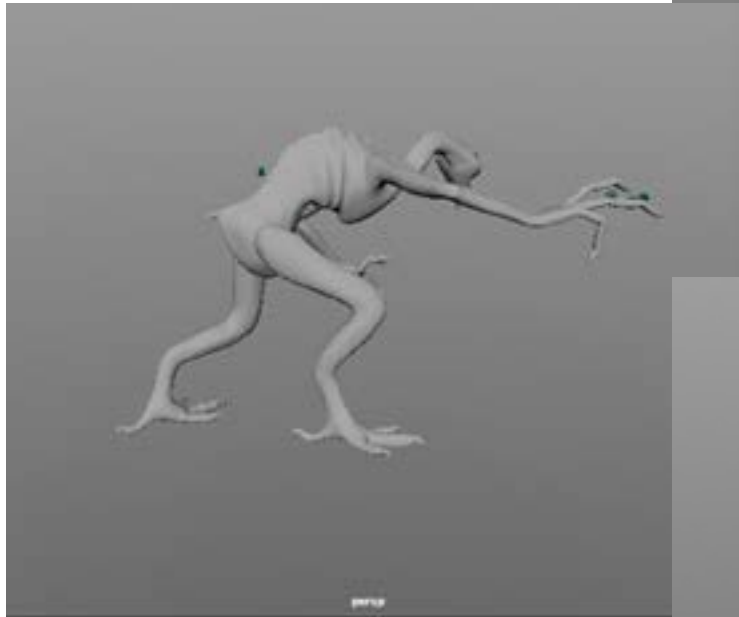
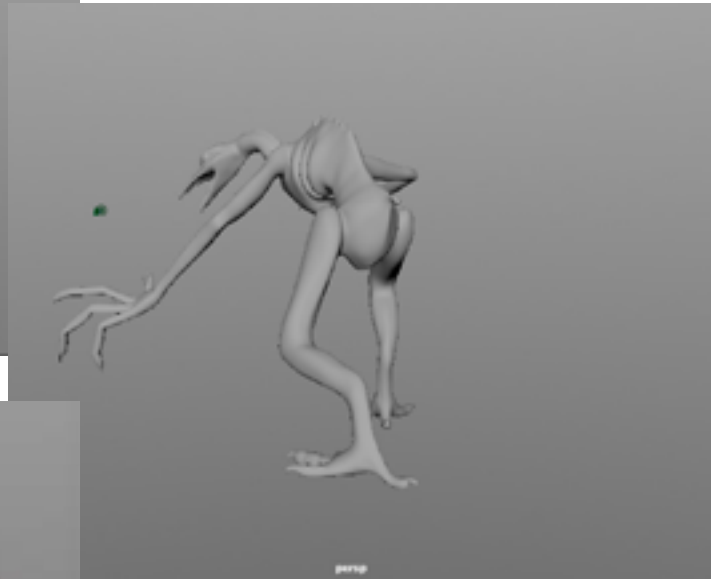


RIGGING MODEL IN MAYA

I created a quick rig of my model so I can start posing it for zbrush editing for a displacement map. I found out real quickly that the special limbs like fingers, toes, and eyes need to have placed joints manually and parent them to the joint behind them. I also decided to drop the ankle high toe in the back because rigging it would have turned out a bit wonky. So I remodeled it to go to the bottom like a raven's foot.

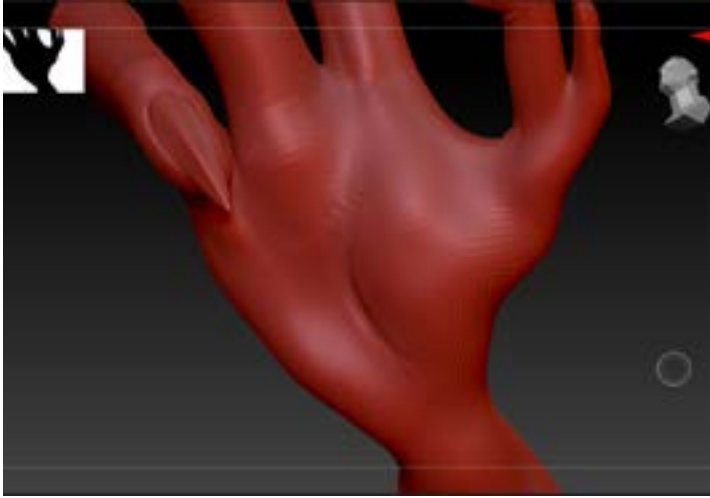


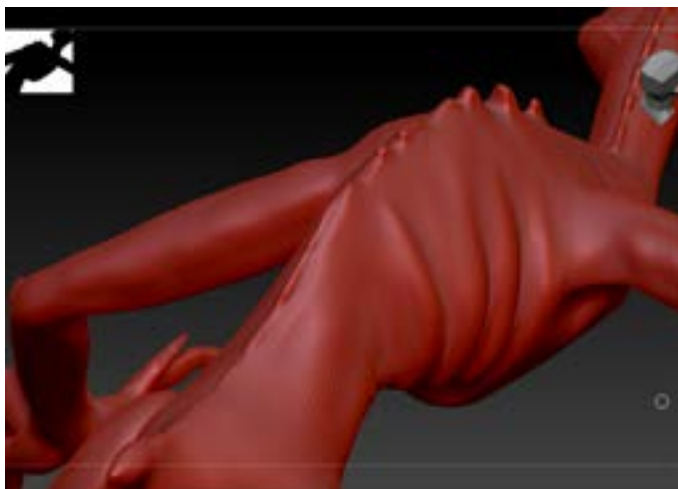
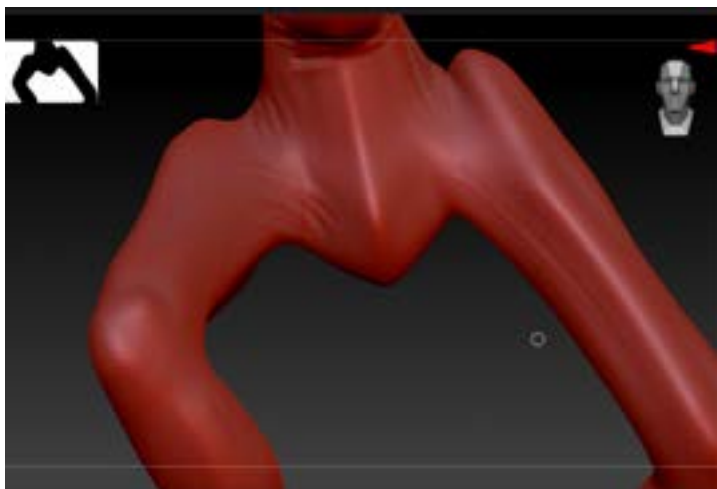
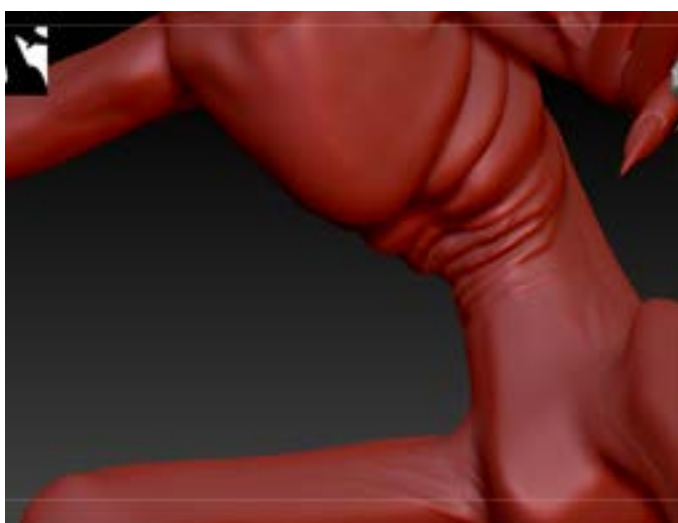
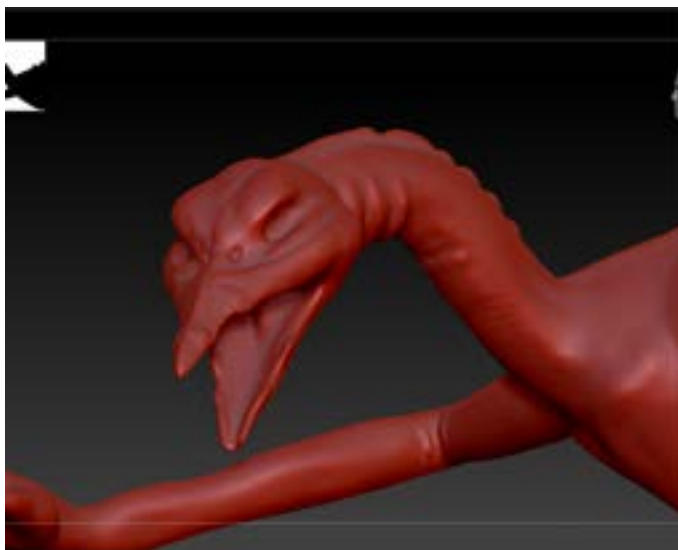
I posed the model to how I wanted it, while it is still rigged, in Maya. Then exported the model, except the eyes, into Zbrush to create the textures needed for a displacement map.



TEXTURING MODEL IN ZBRUSH

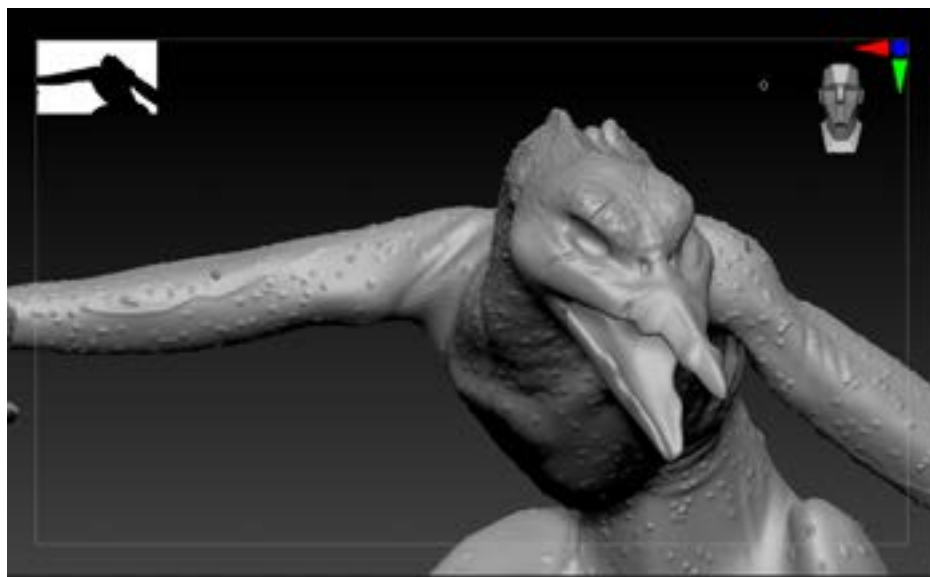
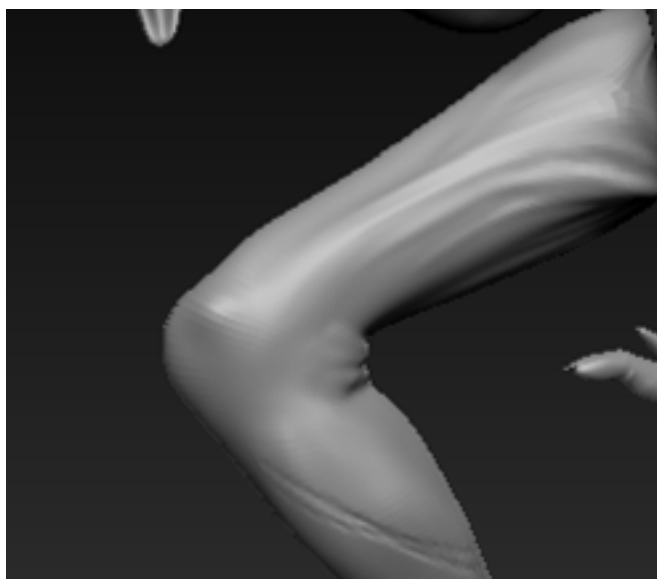
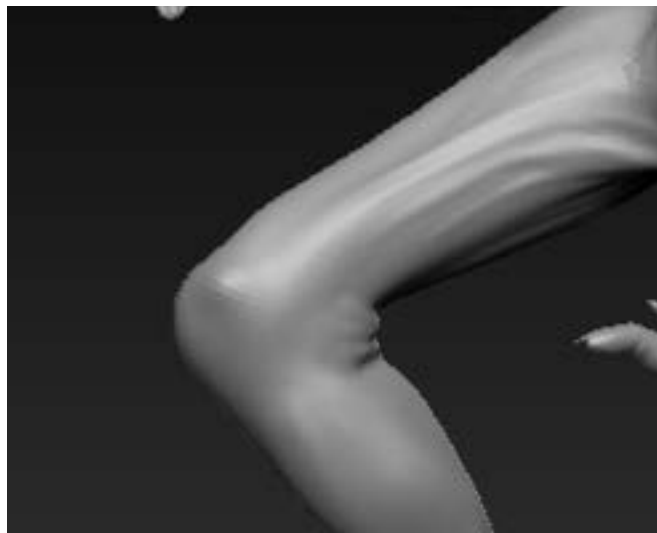
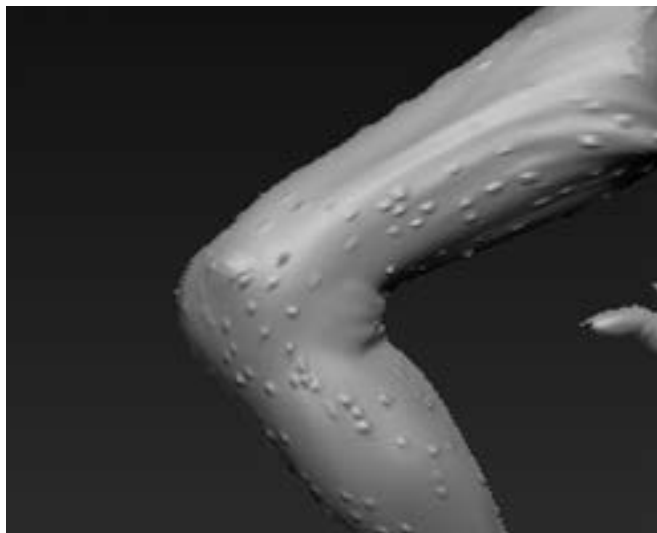
I created textures based on a plucked bird, deciding to start off working first the muscle mass of the bird monster from its original noodle arms and legs.







I worked on the stretching of the skin, then finishing off details by using layers in Zbrush so every detail was seperate. I also could make them more pronounced or less detailed to my liking. Such as the goosebumps one layer, then scars, veins, and then mole clusters.

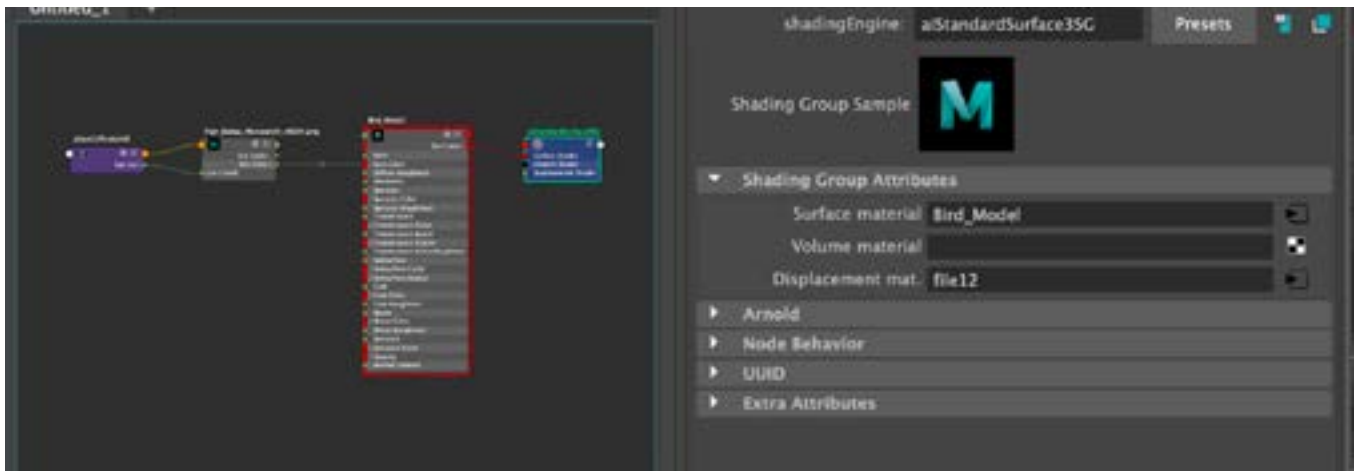




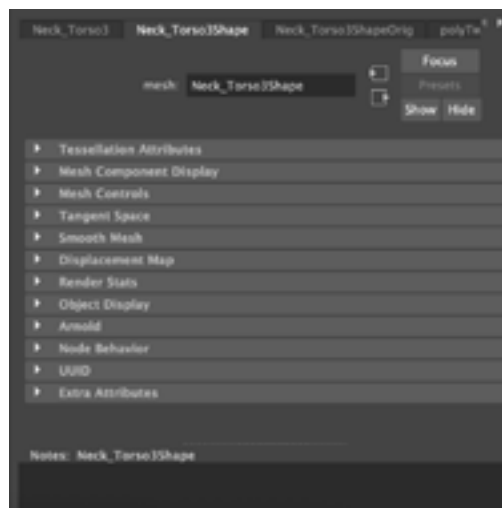
DISPLACEMENT MAP FROM ZBRUSH TO MAYA

This one was pretty tricky because where to make a proper displacement map is not easily found in Zbrush. It is not from the Tool editor on the left but in ZPlugin on top. After I made the necessary calibrations and messed with the UVs in Zbrush to make the layout of the textures right, I was able to set it all up into Maya.

Creating a displacement map in Maya is a bit easier to find then the plugin from Zbrush. First: click on the shader surface of the aiSurfaceShader of your model. Then click on displacement mat. where the black box is at.

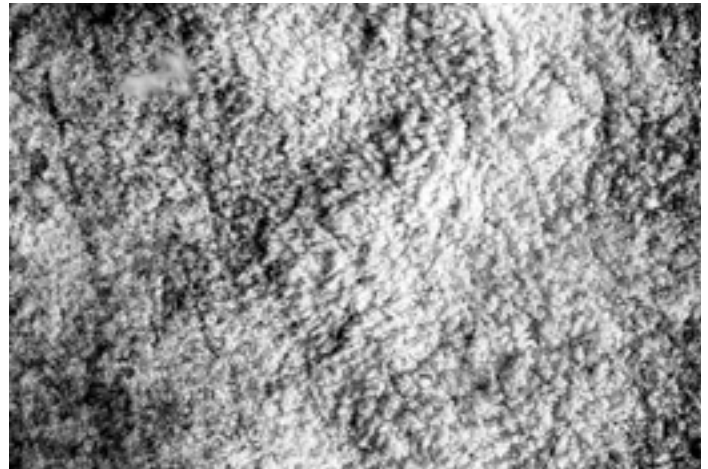
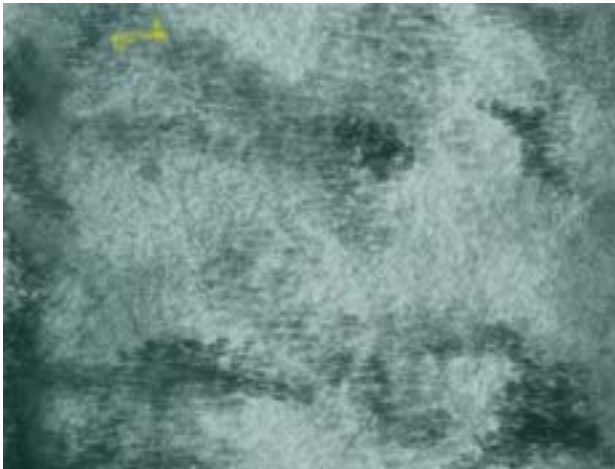


After you click on the black box, you will be sent to a file drop-in where you put in your displacement map. If the displacement map is too bloated, then increase the scalar scale, which is located in your model's shape in the attribute editor under Arnold. This is because the displacement map will only show in render.

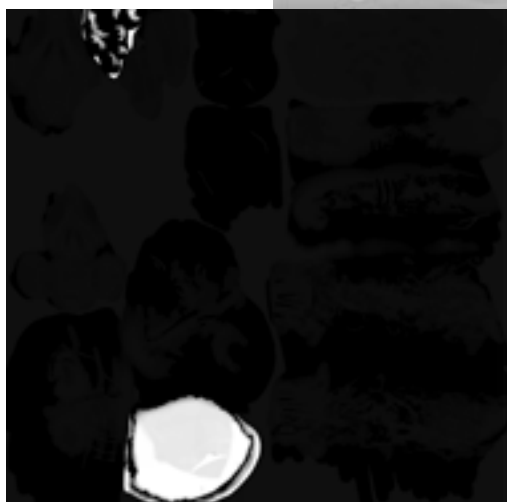
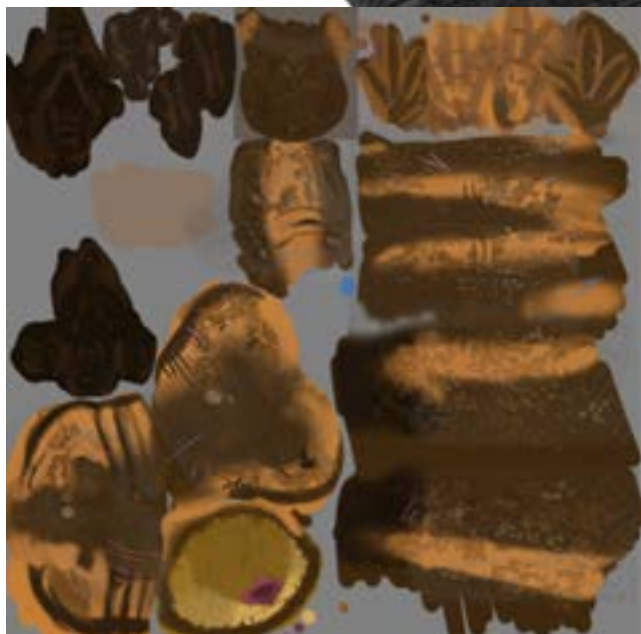


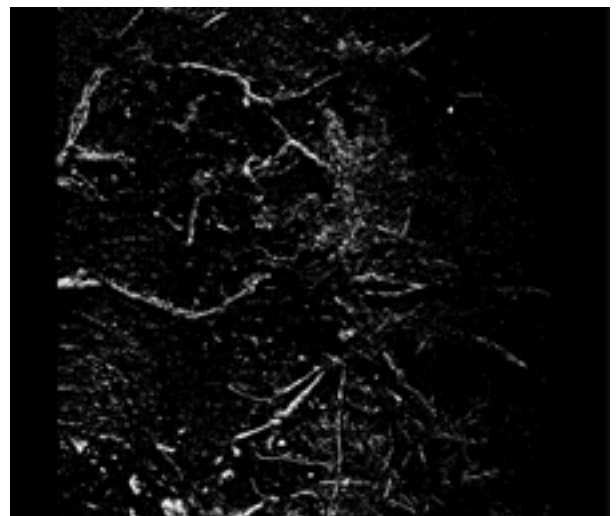
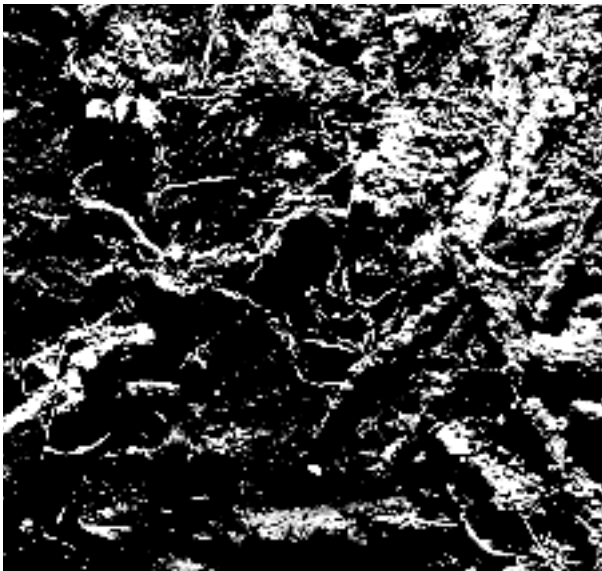
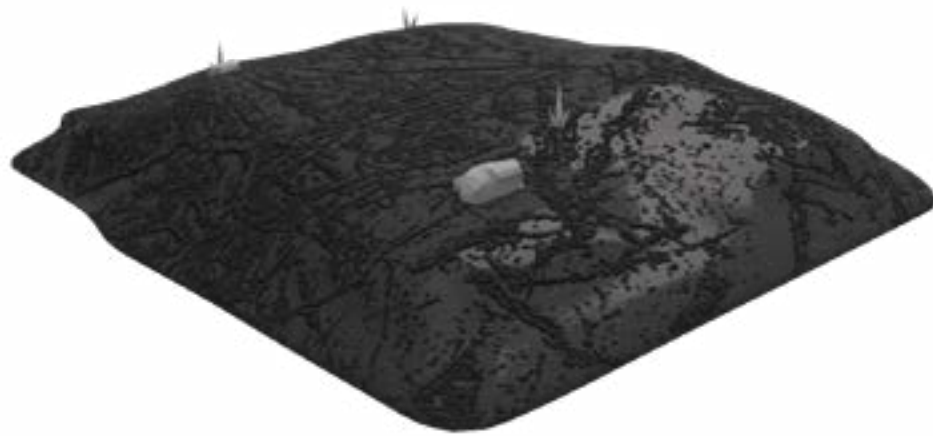


After the displacement map is set-up, you can use the displacement map to make texture maps as reference so they match the model in Photoshop. I added a blanket to go over the monster's head. I used a soft furry blanket texture online. I also added the textures for a color, specular, and bump map for the blanket model.



Thus the result of updated textures for the model of the monster and the textures of the Blanket model. I also added a ground for it to stand on.

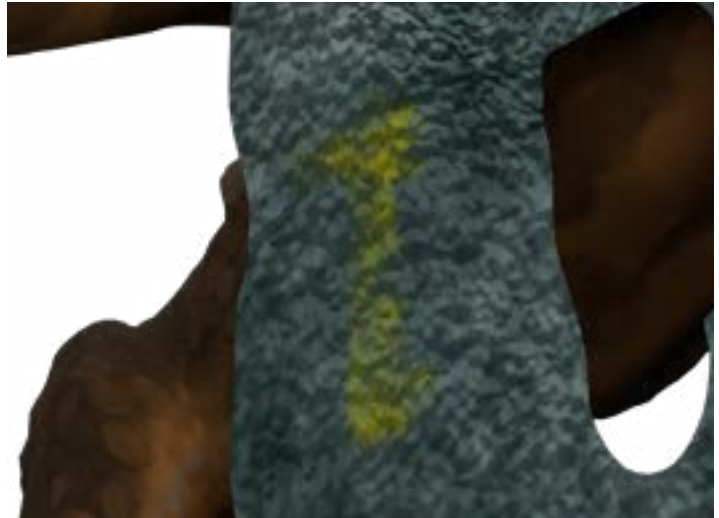




LAST MOMENT CHANGES

I decided to call the monster “Stewerts.”

I wanted to go for a name that would sound like a brand name for a blanket. For the headcanon that he has forgotten his owner’s name after being left behind for so long. So the only name it can recall that it thinks its name is the name on the blanket, which is Stewerts.



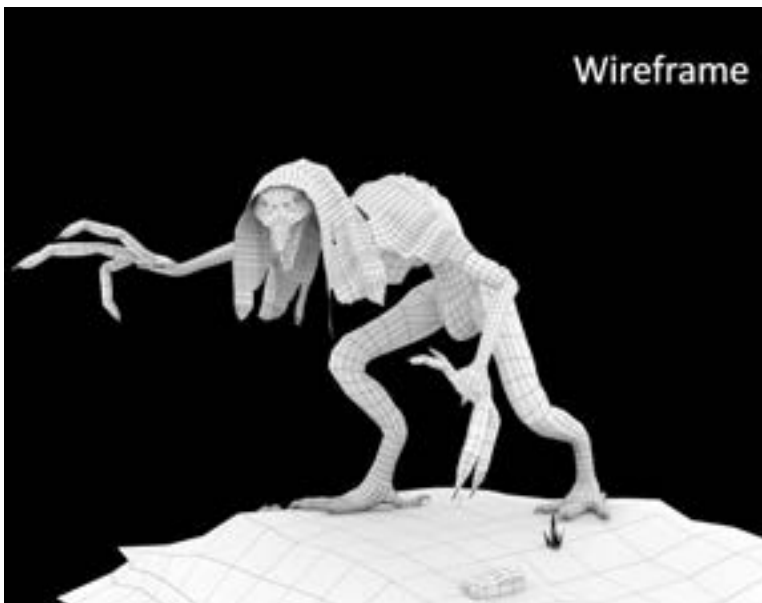
I decided to change the eyes from being textured to not having textures. Since I believed that the model looked quite a bit better without any pupils or irises. Making it hard to tell whom the creature is looking at.

UPDATED GANTT CHART VS. OLD GANTT

[illegible]

FINAL RESULTS

The final render consists of a complete breakdown of the monster model. Starting with a wireframe with ambient occlusion. Then showing with and without the blanket with no textures involved. A render of an animation of the rig. Finally, render of all textures with and without the blanket. The renders are made with a turntable camera.



Final result of the creature model.



Link to breakdown video on vimeo here:

The background of the entire page is a high-contrast, abstract black and white splatter pattern. It features various sizes of black ink splatters, droplets, and fine lines against a white background, creating a dynamic and textured effect.

POST PRODUCTION

SUMMARY OF EXPERIENCE, ADVICE & OVERCOMING TRIALS

For anyone who is wanting to work with 3D modeling, do note that working with texturing and UV mapping are very hard. Especially if you transfer an .obj to zbrush. Once you work on the model, you can't change it out for another. So you mess up the UV map and already did the model? Restart from the beginning.

Its also worth mentioning that this assignment was fun to work with. Making my own creature from concept design to 3D model and then rigging it was more fun for me than working with 2D animation.

Also have a secondary plan ahead of time if the model ends up having any hiccups. Last thing you want is to make so much time on one part of the model, only to having to delete it all and remake it because it couldn't be rigged right. Such as my feet of the monster. Where the back claw had to be on the bottom instead because of how the rig would prefer to have toes closer together than seperated. And weight painting is not fun with a limb that acts wonky.

Majority of my time on this project was research. After finding the research needed for any program I used, it became much easier. Tutorial videos of figuring out how to specifically use something in a program greatly helps, even if it was a bit time consuming. But in the end, it made my progress go further ahead.

Also it is good practice to find answers that are needed to complete a certain problem with a program, particularly what is needed to work with Maya and Zbrush.

WHAT WAS I PROUD OF?

I will admit that at first getting a huge project done in over a year's time was terrifying. Especially when your creative freedom even allowed what programs to use, which there is so many that companies use. However, once I was able to use them, they were quite fun to use and the project was fun overall. So the first thing I'm proud of is being able to overcome this entire project and come out with a decent model that I made from scratch.

Second, I was proud of myself with making the model the same as how I designed it in the concept art. While the upper toe was not the same as the final product, being able to make a drawing turn into a 3D form and keep it consistent was amazing for me. Especially my only experience with image to 3D form was only a Wobbuffet desk toy.

Finally, I was proud that even though my schedule was all wonky throughout the year, being able to keep up each week with the work I needed done to complete this project was quite incredible. Cause when I started the 3D modeling part was after midterms in spring 2020. Since I had a ton of research needed done before I could continue.

REFLECTION ON LEARNING GOALS

When I started this project, my main goal in this thesis project was to understand anatomy of realistic creatures. By creating a concept design of a Fallweh monster like Stewerts into a 3D model and rigged is what I like to work with. I want to understand how the body would function if the monster was malformed. How would I make this model in a way that could be rigged and animated for companies? How can that foot thats bent backwards be able to move with the rig? Those are thoughts I think of when working with a 3D model. So this the goal of my project. To make a model with anatomy of said creature in mind and rig the model so it can be animated.

POST-THESIS PROFESSIONAL GOALS

The plans I have after this Thesis is to possibly reweight paint the model in a T-Pose and have the rig be set proper. The goal I have outside Austin Peay State University is to sign up in different internships and freelancing jobs that can help build up not only my resume, but my demo reel so I will have more professional practice in the workplace. The work I may end up doing is work that I wouldn't expect to get from the job. But in the end, it is worth it when I have said practice in compaines that work with video gaming and movies. After that, I do plan (if I have time) to work more of the Fallweh universe I made in mind. Creating more models of the creatures in z-brush can help me expand my creativity and desire to make more of this concept.