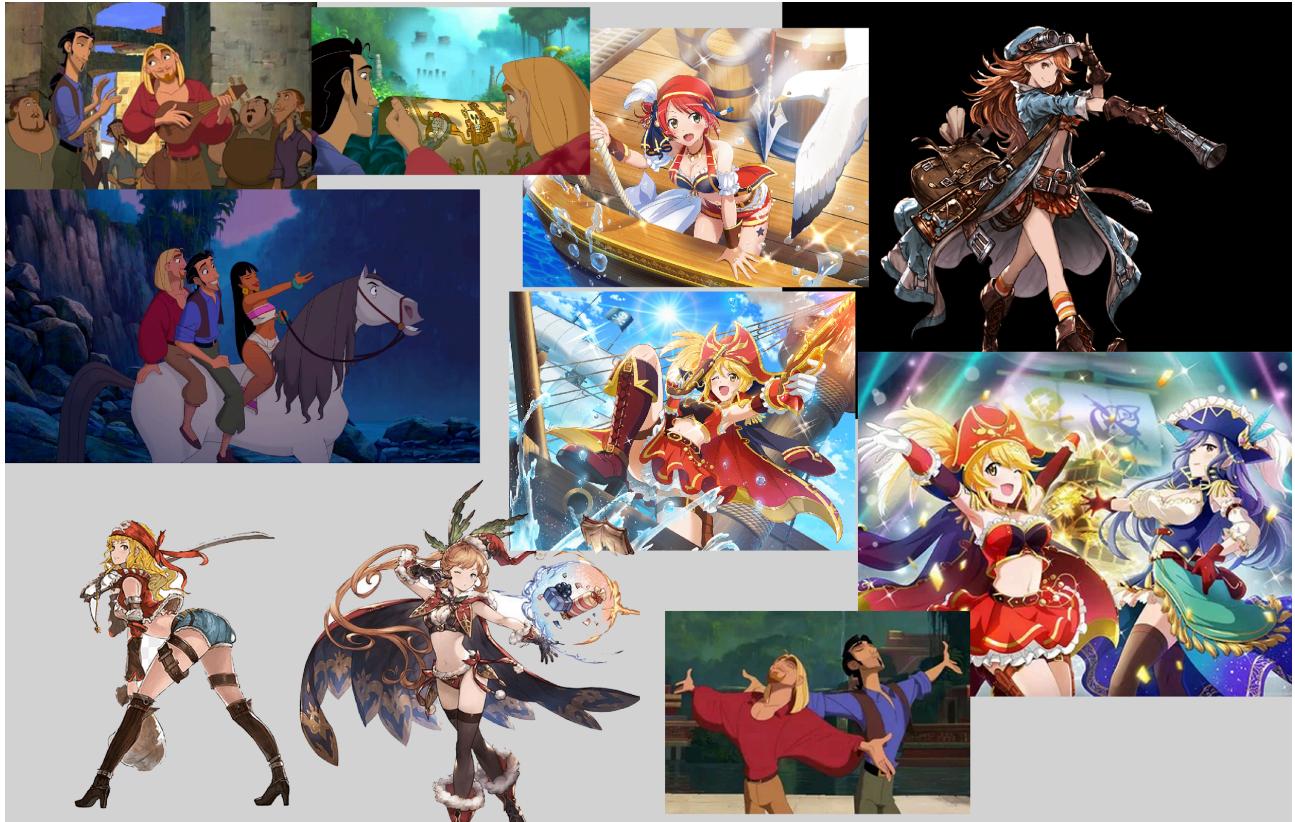


NM - 11514957

References/Mood board:

References include the movie “The Road to El Dorado”, as well as character designs from various Eastern games such as from the franchise “Revue Starlight”. The references capture the adventurous spirit of the golden age of Spain from the 15-16th century and the race to discover the new world.



Name: Annie

Full Name: Ana "Annie" de León

Appearance:

Annie has dark brown hair tied in a practical ponytail, and bright blue eyes filled with an adventurous spark. Her pale skin carries the warmth of sunlit travels, and her outfit is designed for mobility—a fitted corset-style vest, short sleeves, and well-worn boots built for the road ahead. A belt slung at her hip holds the essentials of an explorer.

Background:

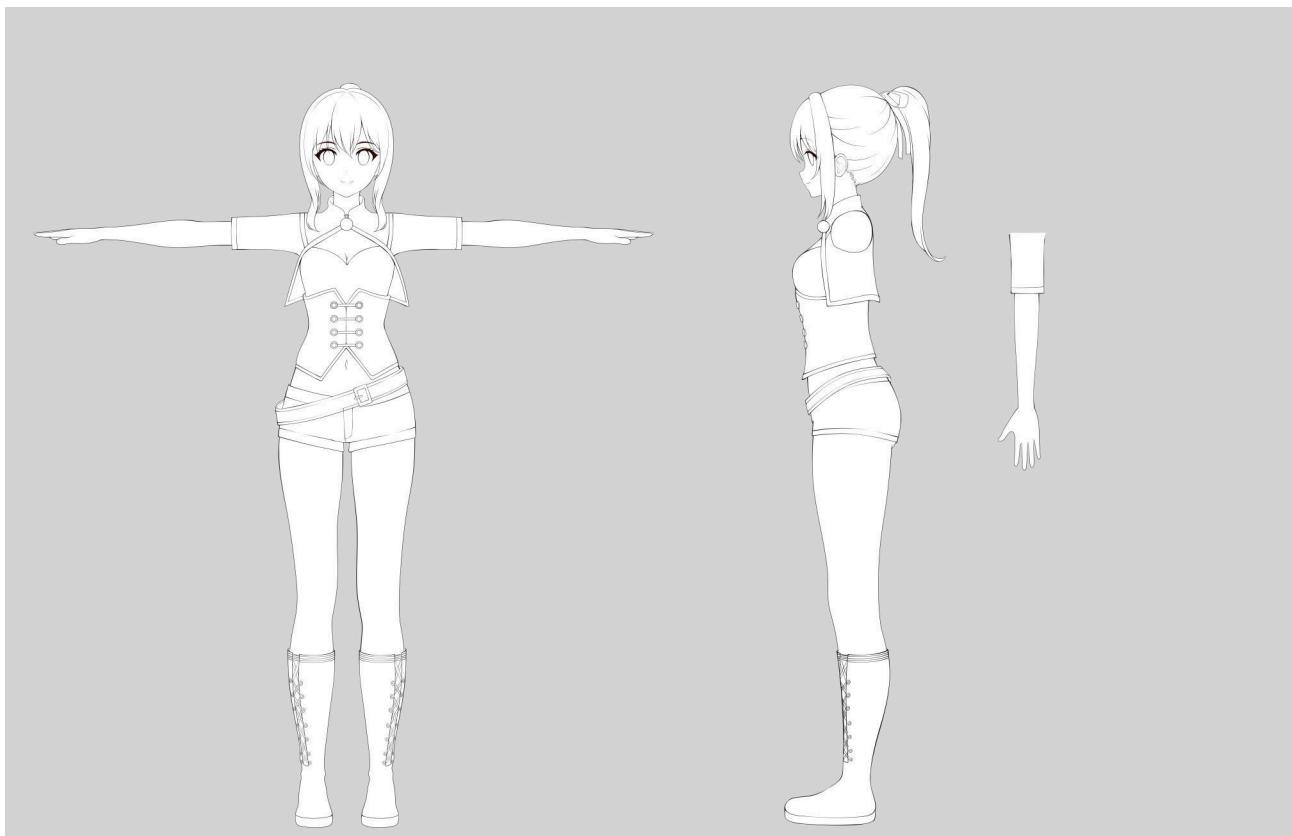
Growing up in Spain, Annie was surrounded by stories of Hernán Cortés, Francisco Pizarro, and the great expeditions of the Age of Exploration. Born into the legacy of discovery, Annie is the daughter of a renowned explorer who once embarked on an ambitious expedition to the New World. Though she grew up in the comfort of civilisation, her heart longed for the untamed frontiers her father once roamed. Fascinated by his stories of uncharted lands and golden cities, she vowed to follow in his footsteps.

Determined to master the skills of a true explorer, she seeks to learn swimming, sailing, and swordplay, preparing herself for the greatest adventure of all—the search for El Dorado.

Personality:

Annie is spirited, determined, and endlessly curious. She has a bold, can-do attitude and never backs down from a challenge, even when the odds are against her. While she can be stubborn, her passion for discovery is contagious, inspiring those around her. Deep down, she values friendship and loyalty above all else, knowing that the true treasure is the journey she shares with her companions.

Character 2D reference sheet

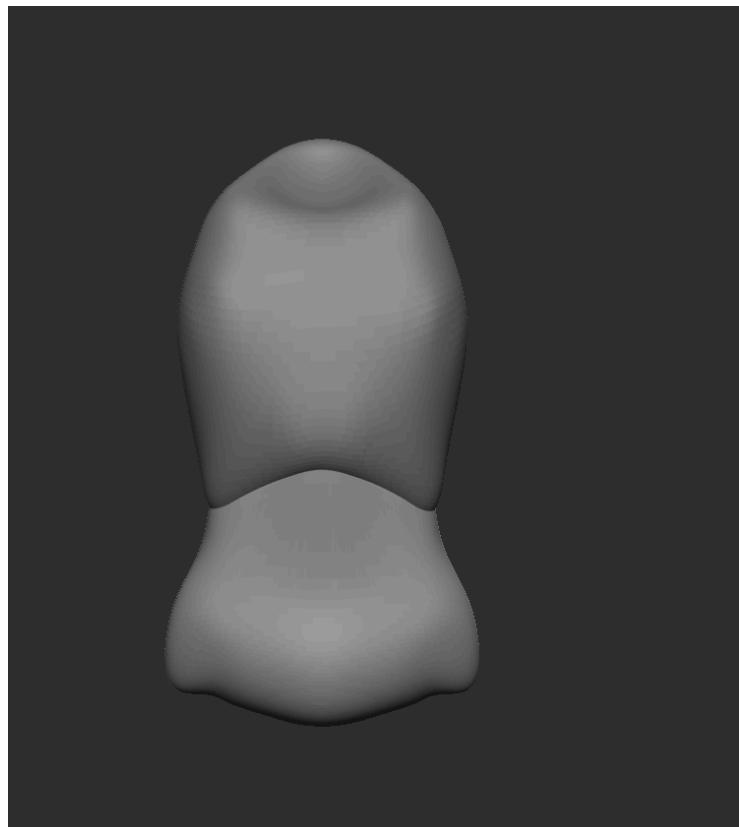


In Zbrush, the reference image was used to create an initial body with Zspheres, however it was recommended to use body blocking out instead to achieve a better result with more control over individual parts.

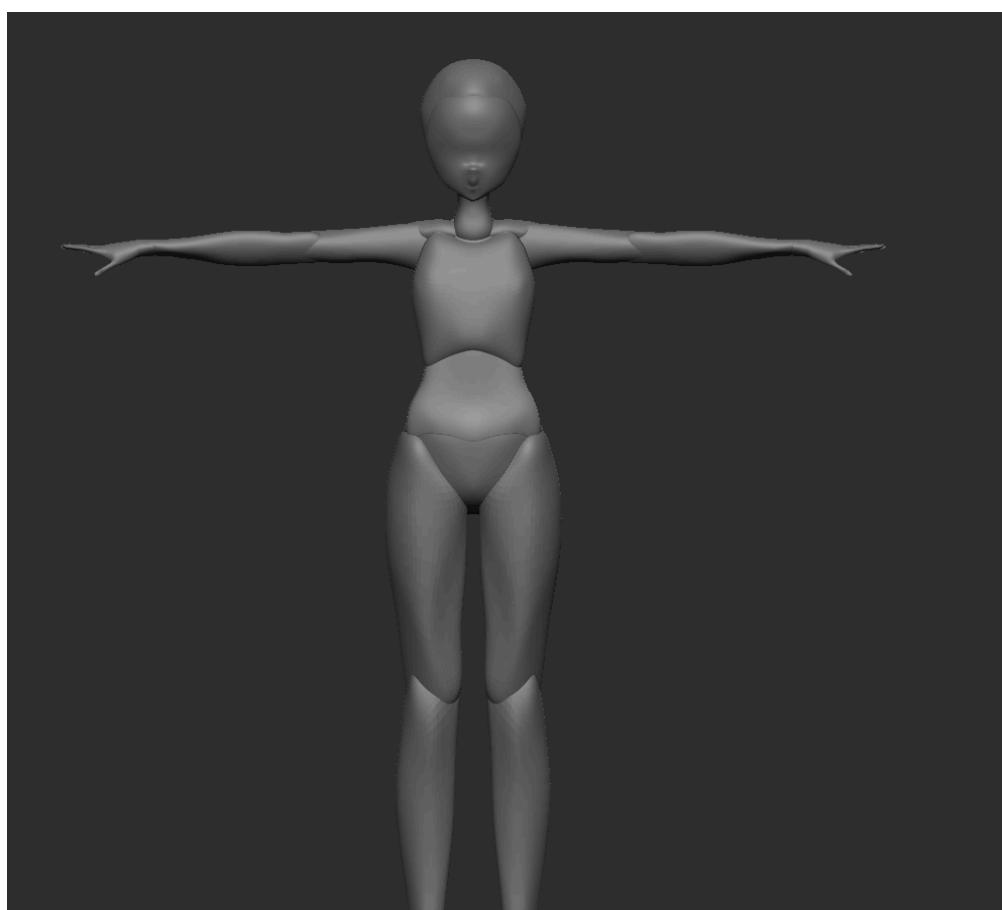


Body blocking out:

Following guides listed in the work shop references, the following body block out was created starting with the chest and stomach:



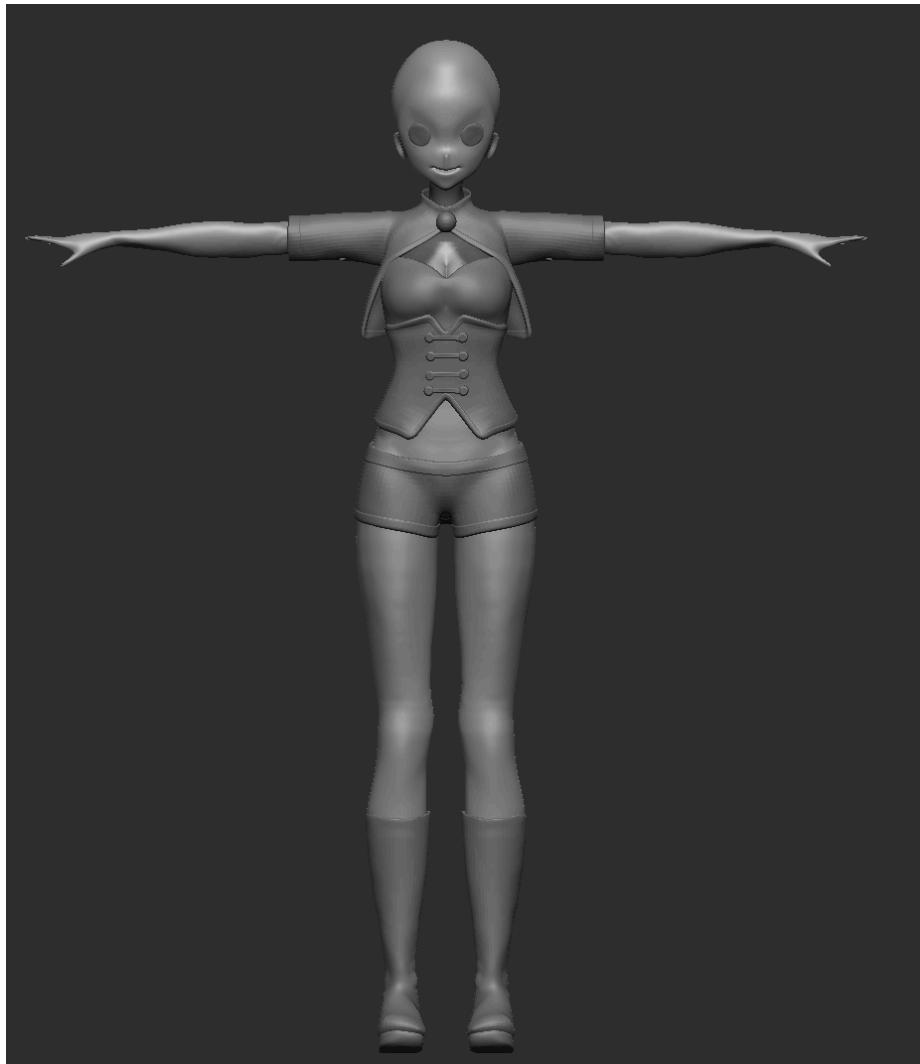
Each body part was added to create the overall shape based on the reference:



Additional body parts were added. Remesh by union was used to combine multiple objects into one (merge the body), while keeping the original volume.



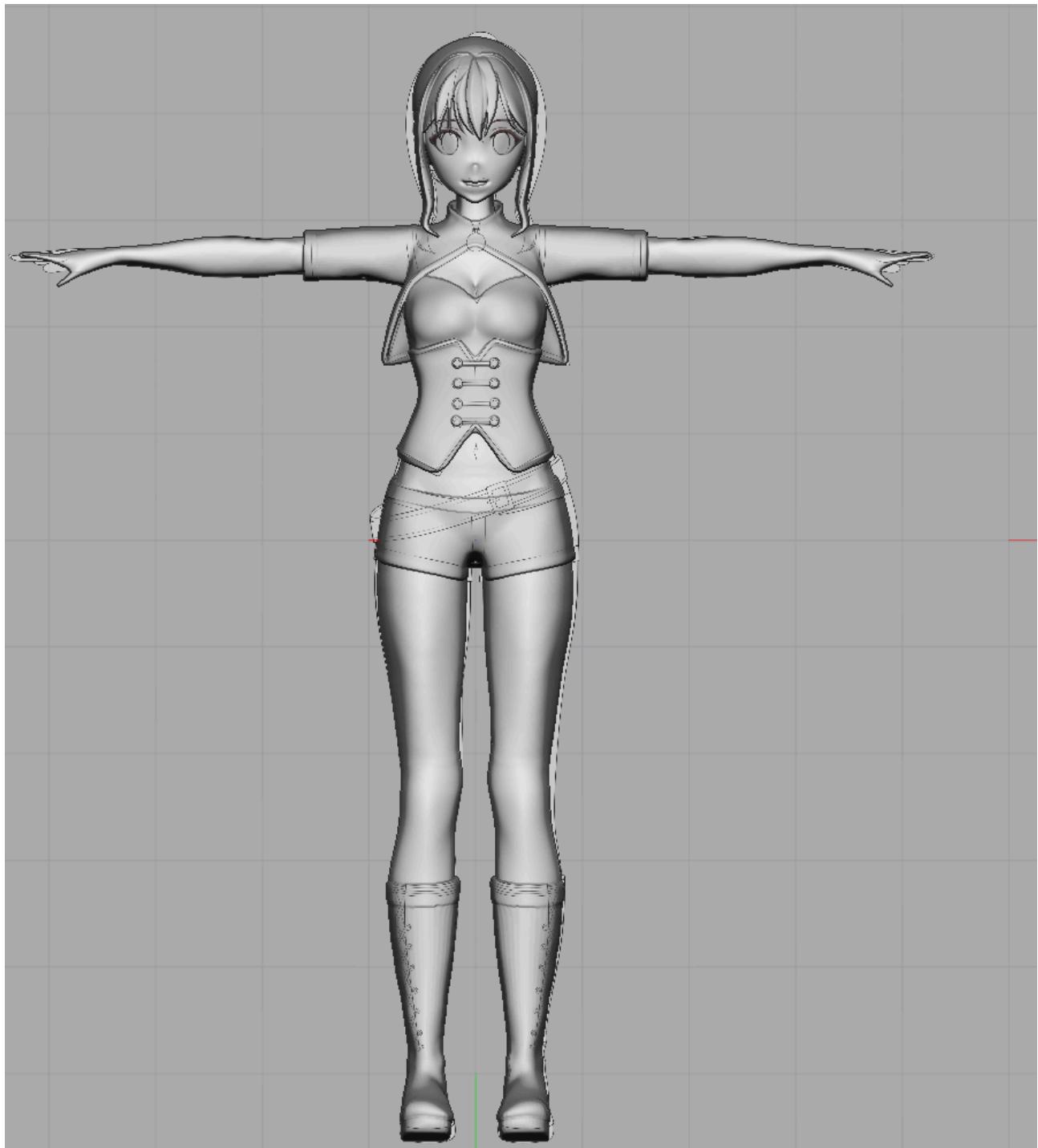
To create a clean, optimised low poly mesh with even topology, Zmesher was used on the body. Additionally clothes were added as per the character reference:

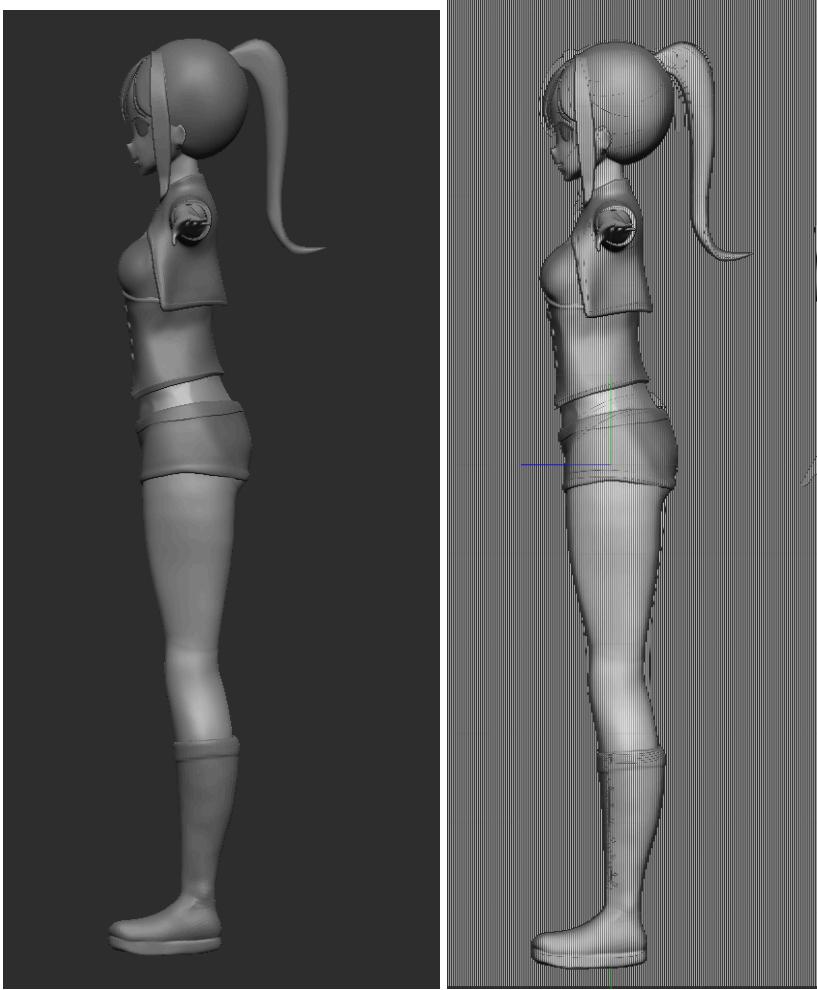


The face was shaped and a mouth cavity was created with zmodeler. The eyes were created as separate spheres. While they are spherical, the front of the eyes were flattened to match the character 2D reference style.

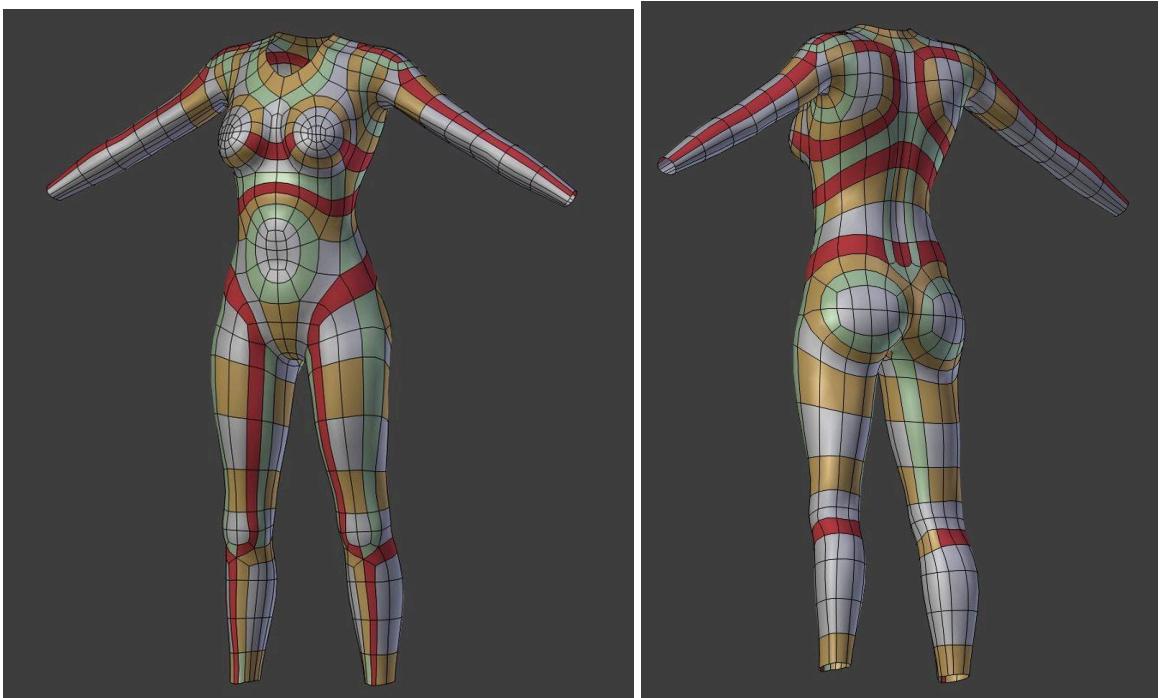
Hair was constructed from a hair helmet and the strands using primitives:





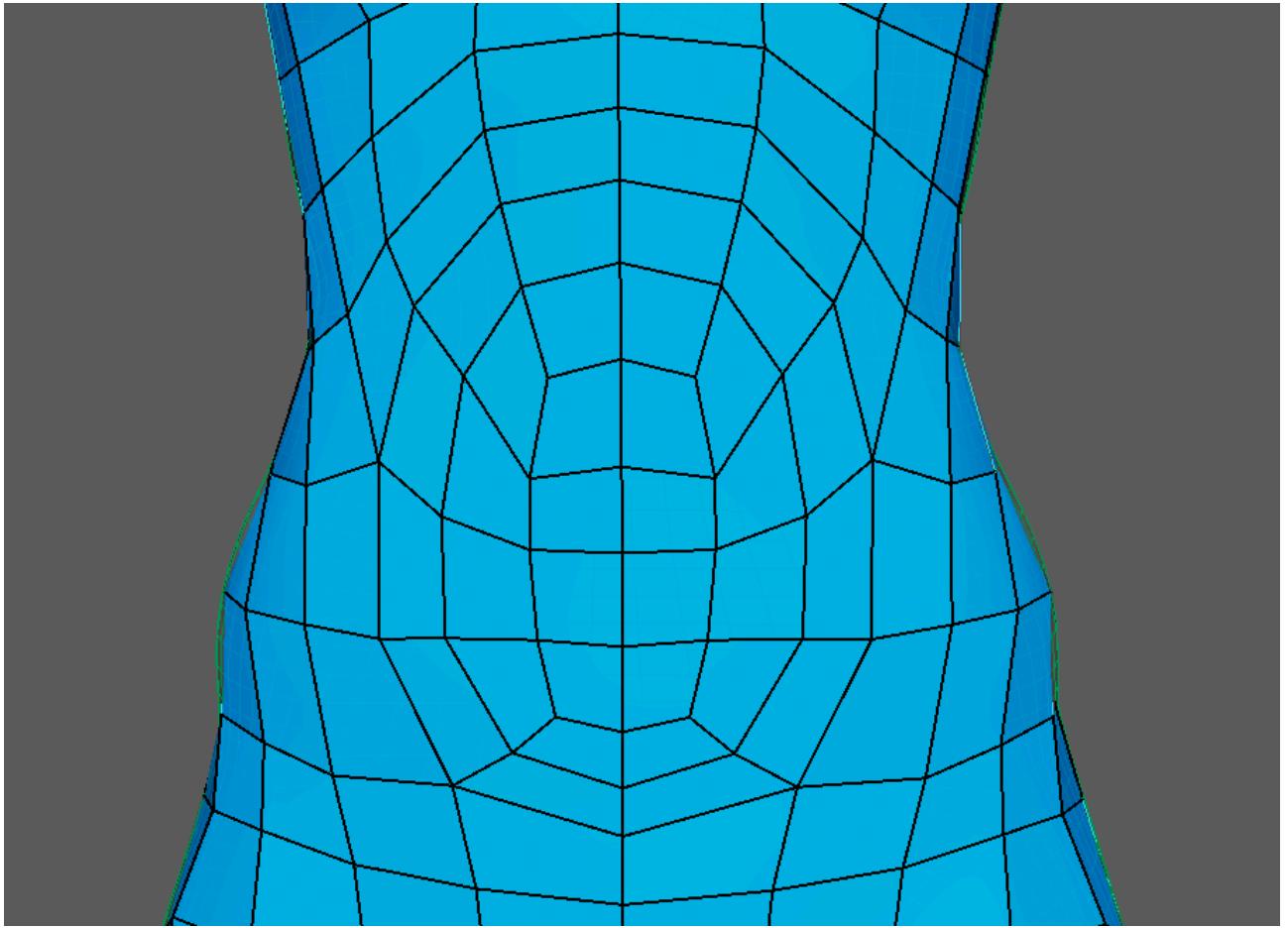


The model was then exported to Maya for retopologising. The character was resized by fixing the scale and set to a height of approximately 160cm. Using Quad Draw, the following reference images were used to create new topology ready for animation:

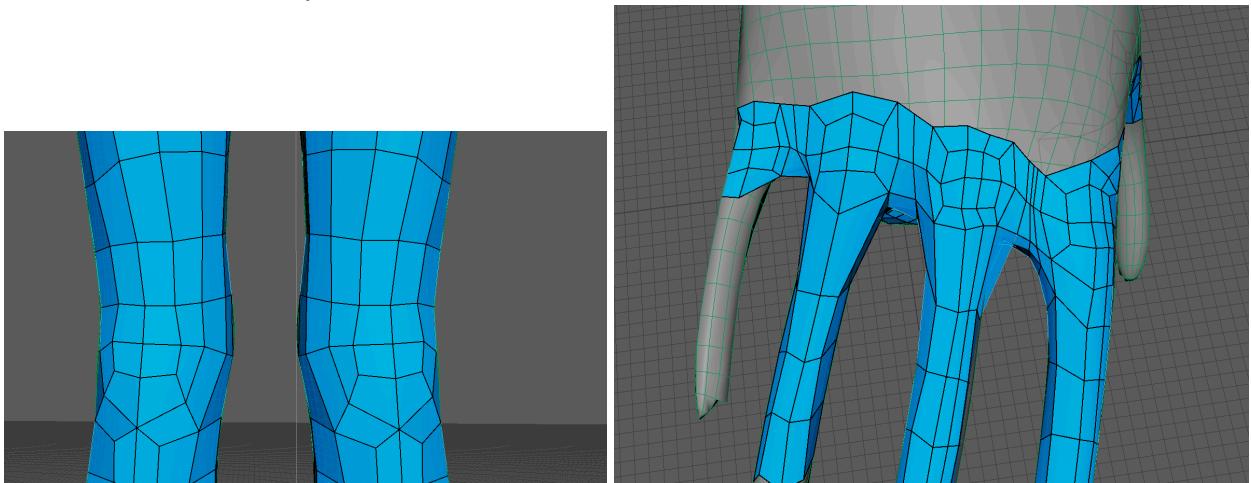


Topology reference guide: <https://cmuanimation.weebly.com/topology-referenceguide.html>

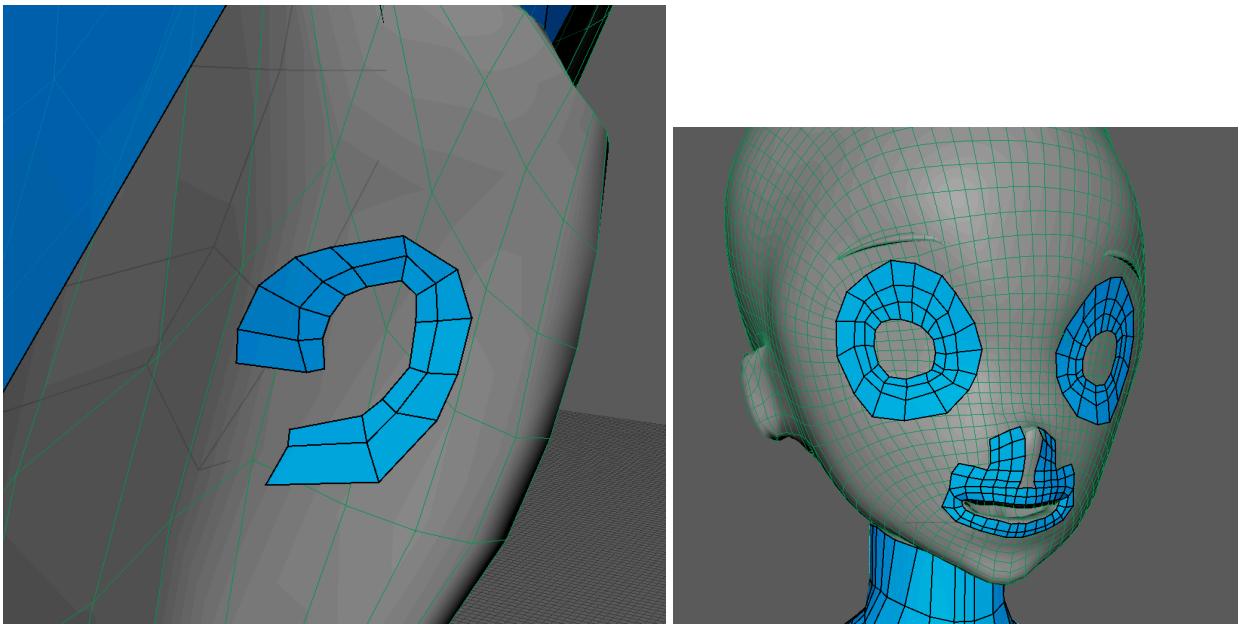
Circular loops were created inside the stomach using quad draw and the multi cut tool, ensuring all the polygons were still quads.



Similar round islands were created where the bone would stick out and double loops where bends were expected, such as at the knees and knuckles on the hands.



Large loops were created around the eyes, mouth, as well as a C pattern for the ear.



Reflection:

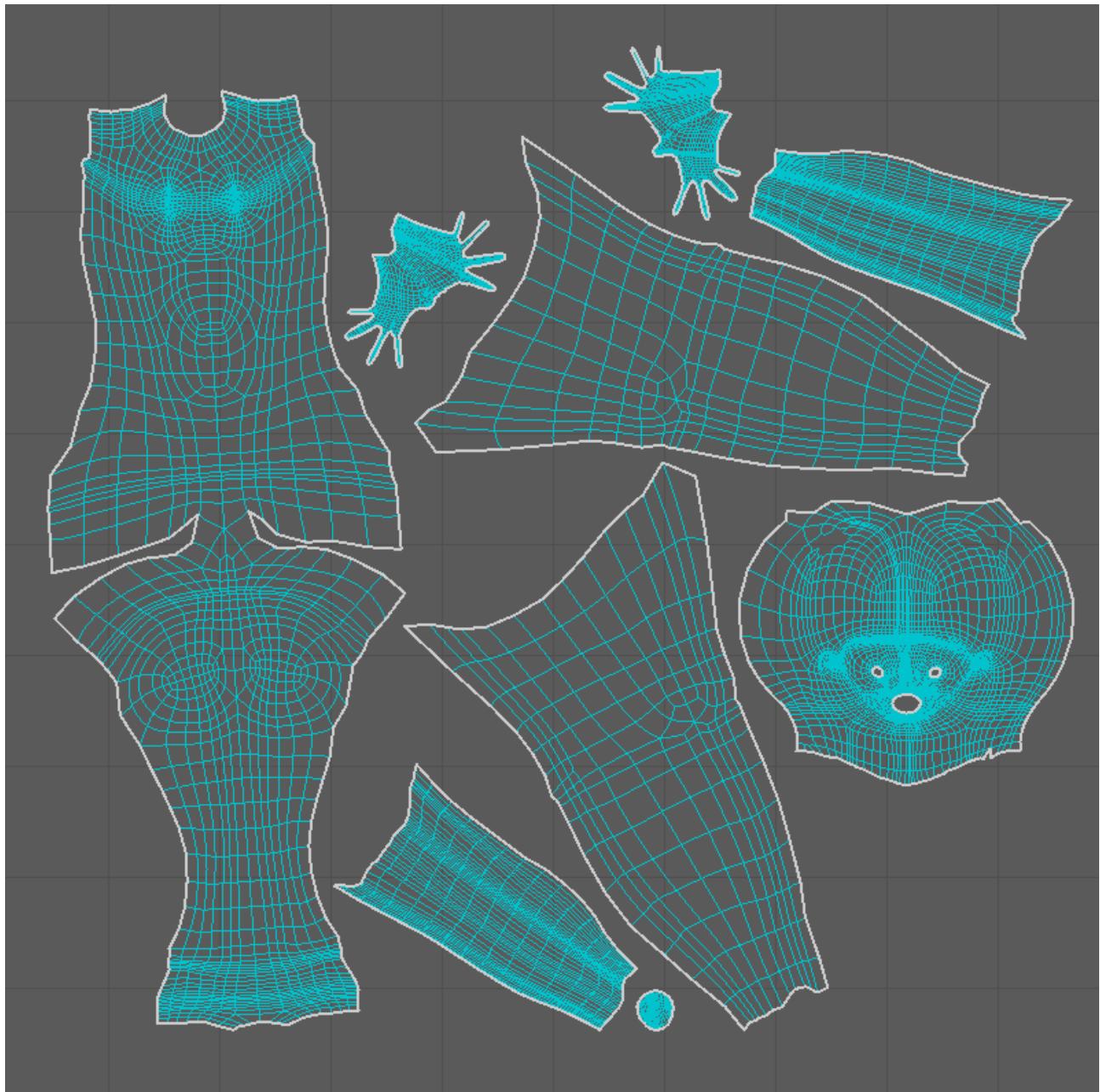
The tongue and teeth weren't added, since these are separate objects they can easily be added later once their purpose relating to animation is understood. Similarly with the eyeballs, as they are simply spheres they can be easily adjusted if required during the animation/rigging phase.

Mesh clean up was used to look for holes or pinches. The model became more high poly than the tutorial exercises (the money) to support the sharp facial features of the 2D stylised character.

N-gons were removed with the clean up tool, however some were left in. Only the main body was retopologised to save time on more complex clothing and hair strands.

UV Mapping:

By projecting the mesh, using cutting and unfolding tools, the body mesh was created:



Reflection:

The additional clothing made the character unnecessarily complex and time consuming to UV wrap and for retopologising. While it's easy to create a 2D turn around reference character with these clothing pieces / style, their complexity should be considered when creating a character that is to be created for 3D animation.

In the future, I would create clothes/accessories in Maya with box modelling to ensure good topology, which would save time in requiring retopologising to be done in Maya again after importing from ZBrush.