Internship @ SkyHaven Studios

Project offered by

Bram Verschaeve

To obtain the degree of
Bachelor of Digital Arts and Entertainment
Academic Year 2024 – 2025

Table of Contents

Introduction

After an extensive search for a suitable internship opportunity, I was fortunate to come across SkyHaven Studios. The studio was seeking a 3D animation artist to create animations for their main character and various in-game animals. As a student in the International Game Production (IGP) program with a strong interest in 3D work — particularly animation — I was eager to apply. I quickly submitted my application and was eventually accepted for the position.

SkyHaven Studios places a high value on self-driven, low-maintenance individuals who are ready to take initiative and contribute meaningfully to ongoing projects. Over the course of my 18-week internship, I worked on a wide range of animations, covering nearly all the studio's high-priority animation tasks. In addition to animation, I also contributed to modelling, texturing, and several research-oriented projects.

This report will detail my role at SkyHaven Studios, the workflow and processes within the company, the skills I developed, and the professional insights I gained throughout the internship.

I would like to extend a special thank you to Mikel for making this opportunity possible, and to the entire SkyHaven team for their support and guidance during my time with them.

About SkyHaven

SkyHaven is a recently established studio made up of passionate developers working together to make fun and entertaining games.

SkyHaven began as a dedicated server hosting a variety of different games for a local community of friends and family. What began as a platform to connect together and play online eventually turned into a mission to spread the same joy that inspired so many hours of late-night gaming.

Made up of a team of very talented programmers and artists, SkyHaven stands out from a very competitive industry with its clear vision and unique design choices.

Currently focused on developing their first voxel-themed game called *Cosmos*, the roadmap for this company is full of big plans and big ambitions.

Why SkyHaven

I chose to intern at SkyHaven Studios because their work immediately resonated with me. Their stylized art direction aligned perfectly with my personal interests and strengths, making it an ideal environment for me to contribute creatively.

I was also excited by the fact that they were developing their game in Godot, a new engine I had been eager to explore. As an IGP student with a strong interest in animation—and after gaining experience through the Game Art 1 and 2 courses, as well as working as an animator in group projects—I felt confident in my skills and ready to take on the challenges of working in a professional setting.

Another important factor was the ability to work remotely. On-site work would have required commuting or relocating, which wasn't ideal for me at the time. Remote work not only offered more flexibility but also gave me the opportunity to experience what it's like to collaborate with a team in a fully online environment.

Most importantly, after learning more about SkyHaven's vision for their game, I felt genuinely inspired. Their ideas and direction strongly aligned with my own creative values and ambitions, and this connection was ultimately the biggest reason I chose to join their team.

My Job

- **3D Animator**:

  I worked almost every week on animations for the main character in the game. These included actions such as eating, crafting, carrying a spear, mining, chopping, and more.

- **Rigger**:

  I created a full rig for one of the creatures in the game and reworked the main character's rig to make it easier and more efficient to use.

- **Technical Artist**:

  I researched cloth simulation techniques to improve how clothing flows with character animations, and to prepare for later implementation of wind effects in the game.

- **3D Asset Creation**:

  I created several low-poly, stylized assets using a mid-poly workflow, ensuring they fit the visual style of the game.

- **Documentation & Workflow Support**:

  I created detailed files and documents explaining how to use the systems I developed, as well as how to organize and export assets properly. This ensured smooth collaboration and consistent workflow among team members.

Week 1 & 2

Report 01 – (10/02 – 21/02)

Summary:

I joined the company and got shown around the project. I got all the files, and the project was fully set up. I was also added into the discord group, task management system and got assigned as the main animator in the company.

Activities:

- Animation:
    - Make a jump to fall transition for the main character using a mix of Mixamo animations and forward kinematics.
    - Make a hard fall animation where if the player falls a certain distance the hit on the ground should be impactful.
    - Modify the jump to look more like an Olympic distance jump for when the player has levelled his jumping skill.
    - Since the jump can vary in duration, I made a jump start and end that can then be implemented to have a modifiable transition duration.
    - Make a new falling animation with a transition from the jump into this.
    - Make a transition from falling to rolling animation.
- Rigging:
    - Modified the rig to support IK/FK switching on the arms and the head. Since it only had it on the legs.
    - Create a document that explains how the IK/FK switching works.
- Programming:
    - Implementing the animations I have made so far in Godot, Godot crashes a lot for me, and I can't find any solution for it.
    - Implemented the jump.
    - A lot of crashes

Team:

- Mainly communicated with Mikel for what I need to do and for feedback. He briefly showed me around Godot and how implementation of the animations works in the project.
- Had a short meeting with Ethan, he is one of the main programmers and he explained to me more in depth on how to implement animations.
- A meeting with the full programming department. Introduced myself and saw what everyone was working on and together brainstorming on how to improve the features everyone is adding.

Conclusion:

- The work is going a bit slow since I can't always get feedback as quickly as I would want but I do other work in the meantime.
- These two weeks I have learned how to use Mixamo animations and add them onto an existing rig without breaking anything. I also learned how to edit these animations and make them fit other animations.
- I feel like I'm not challenged enough since I'm usually not allowed to create my own animations. Creating these animations would also be hard since the rig is not optimal. The tasks for my work are also not explained well and I have to ask what I have to do exactly a lot.

Week 3 & 4

Report 02 – (24/02 – 07/03)

Summary:

I have been working further on different animations. I also tried implementing them further in Godot, but it keeps on crashing and got taken off the implementation role. I got to create some 3D models for hide clothing that fits the main character.

Activities:

- Animation:
    - Create a jump to hang animation where the player is hanging of a surface with his arms still on the surface.

- After that create a climb animation where the player goes from hanging to lifting itself up and standing on the surface of the object in idle position again.

- Modelling:
  - I got assigned to make the models for the hide clothing. Using the designs I got from the 2D department I created multiple versions and got feedback on what looks closest. After feedback I worked further on them and created 3 different pieces of clothing, pants, a shirt and boots. Models were on some places to high poly or could be done in texture they said so I had to tone them down.

- Programming:
  - Trying to stop Godot from crashing. Did not get this fixed.

Team:

- Mainly communication with Mikel for feedback, task assignment and general questions.

Conclusion:

- The work is going well. I'm getting used to creating the animations and modelling was fun and got me very motivated.
- I didn't learn anything new specifically.
- I still feel like I'm not challenged enough. The work I have to do is very basic and straightforward.

Week 5 & 6

Report 03 – (10/03 – 21/03)

Summary:

I've been working on multiple animations and got to create some animations from near scratch. I worked on some hanging, climbing and sprint climb animations.

Activities:

- Animation:
  - Created multiple animations for hanging and climbing up. An idle hang for when he has his limbs on the surface. An animation climbing to get on top of the surface for both hang positions. Also made both climbing animations without root motion.

  - Tweaked the animations to have a more believable hang drop, making sure that the player shows that he has some weight to it.
  - Got a new task assigned to create a quick climbing motion that transitions from running into climbing and back into running. This animation got made barely with Mixamo so it took a longer time since I animated using nearly everything only using forward kinematics.
  - The animation also needed to loop and a static version where the player goes from climbing to standing.

Team:

- Mainly communication with Mikel for feedback, task assignment and general questions.

Conclusion:

- This week I was more challenged then other times because I had to make an animation from near scratch. But I couldn't use a proper rig to create this, so it took some time.

Week 7 & 8

Report 04 – (24/03 – 4/04)

Summary:

I've been working further on animations and was able to make some textures on the side for the models that I worked on before. The animations I worked on were a sprinting animation where if the player comes near a block, it sort of climbs over it using both hands to stabilize himself. Then I also made the necessary transitions for these. I textured the Hide clothes that I modelled before and also modelled a straw hat.

Activities:

- Animation:
    - I mainly worked on the animation I talked about last week where the player runs and climbs over cubes without making the player lose too much speed. This took me a while to get right since I played around a lot with the hand movement, speed, head bobbing and other things.
    - I then also made all the transitions for these where he goes from walking/running into the animation and back to walking/running.
    - I also made 4 eating animations, 2 quick ones where the player takes a quick bite and puts it away again, one with 1 hand and one with 2 hands. And then 2 long animations where the player takes a bite, holds the food in his hands still and takes a bite again before putting it away again. Also 2 of these one with one hand one with 2 hands.
- Modelling & Texturing:
    - I mainly worked on the animation I talked about last week where the player runs and climbs over cubes without making the player lose too much speed. This took me a while to get right since I played around a lot with the hand movement, speed, head bobbing and other things.
    - I also modelled a straw hat that was needed which they really liked. I made it exactly as the image and then I got told it was perfect and ready for texturing.

Team:

- Mainly communication with Mikel for feedback, task assignment and general questions.
- Started talking more with Jade, I got told that he will look over my work and tasks more and will give me feedback as well. She is the art lead.

Conclusion:

- I got told this week that I work too long on certain things or am too much on standby because I have no tasks or am waiting for feedback. Because of this Jade got assigned to look over me and he also gave me a list of animation tasks I can work on. I do feel like they were right and I'm actually happy that they assigned someone to me and a list of tasks.

Week 9 & 10

Report 05 – (7/04 – 18/04)

Summary:

Created a lot of different animations for carrying, dragging chests and spear animations. Also cleaned up files of an old colleague since he had a hundred files and were a mess. Made the file with all animations fully ready for export and fixed some bugs that happened due to upgrading Blender version. Also made a document on how to set up the character animations file ready for export. And started working on animations for chopping wood.

Activities:

- Animation:
  - Carry walk animation where the player holds a cube the size of an in-game block since the game is voxel based and walks forward to move it. Also, an animation for picking up blocks from the ground that transitions into the Carry Walk animation.

  - A chest drag animation where the character pulls on a heavy chest to move it. One version where the chest is heavy and where the character uses its entire body to move the chest and one version where the chest is lighter and the character can move it once it has some momentum and then just walk backwards while holding the chest.
  - Spear animations: An animation where the character just idles with a spear in his hands. Then a Spear Jab animation where the player thrusts the spear forwards holding it with 2 hands and goes back into idle. And then also a Spear throw animation that was split into 3 parts. A part where the player goes from idle to throwing position and then idles with the spear in his arm above his head so he can aim to where the spear will go. And then the last part where the character actually goes into throwing motion. And finally, one last unique idle animation where the character holds the spear upright for a few seconds like a staff then moves it around a bit and then drops it back down into his hands.
  - Making the Blender character file ready for export while fixing some issues that occurred due to upgrading the blender version. Baked all animations

and then removed unnecessary bones. And finally, I made a document on how to setup the character file for setup.

- Also Cleaned up the animation files of an old colleague that got fired. He had over 100 blender files within 2 months of working and nearly had no usable animations so most of the files were discarded and the rest was merged or left untouched.

Team:

- Mainly communication with Mikel and Jade for feedback, task assignment and general questions.

Conclusion:

- I felt more comfortable the last two weeks making animations as I can make most of them from scratch myself or use Mixamo as a slight help. I can ask Mikel or Jade, the art lead, for feedback or help with understanding tasks so it goes faster as I can ask more people. Now that I have a list of tasks as well, I can now freely work without having to wait for feedback.

Week 11 & 12

Report 06 – (21/04 – 2/05)

Summary:

Created a few more animations and got to work on more 3D models and textures these 2 weeks. Had to fix some models with baking issues and also make models that previous 3D modelers made. I also had to cleanup models that were too high poly and make them way lower.

Activities:

- Animation:
  - An animation for chopping wood, where the character holds a 'crude tool', a multiple use tool, and hits it into the trunk of a tree.

- An animation for chopping stone using the ‘crude tool’ Based on how a pickaxe is usually used.

- Modeling/texturing:
  - A straw hat I got tasked to make. Basic shapes, a braid around the round part and then simple textures.

  - A basket I got asked to make lower poly, bake and texture. The basket picture in the topright is what I received to work with. I eventually made a very low poly version for it, fully replaced some old things and then baked it. Baking took a lot of back and forth since there were a lot of issues with it. But I learned a lot from these baking problems and feel like baking will be easier in the future. Eventually also full textured the model but it wasn’t stylized enough for them, and they couldn’t give the feedback I needed to make it in the style they wanted so they might redo the textures a bit themselves with my work as a base.

  - The compass modeled, baked and textured. Baking went smooth as I this time fully knew what I was doing and could easily fix things.

  - Low poly poncho and Cloak clothing models I got asked to make. Textures are base textures of blender. Designed both of these myself and used their drawing of their poncho as a bit of a reference but since the poncho is in motion it was a bit hard to figure out how it should flow on the body. Also made some shape keys for the hood to be down.

Team:

- Mainly communication with Mikel and Jade for feedback, task assignment and general questions.

Conclusion:

- My boss started asking why my animations took so long even though I felt like I was making them at a good pace. The animations do take a bit longer since I am

working fully FK and no IK, but I felt like the quality did go up because there I'm getting more detailed.

- Got set on making some models for a change of pace. This was something I've been wanting to do for a while so I'm very happy about this.
- I learned a lot about baking since the basket I had to bake was a bit of a special one. I worked with different baking techniques than usual by separating every single part of the mesh: top, bottom, sides, insides, and then have a high poly for each as well. Then in substance I don't average the normal to avoid stretching where I don't want it and was able to get it to look great. I also did something that I hadn't done before. I separated the basket in 2 texturing parts so I could bake them differently. And in the end then merge the textures together in photoshop to fit in one UV space.
- Really felt more at ease and liked modeling and texturing more than anything else.

Week 13 & 14

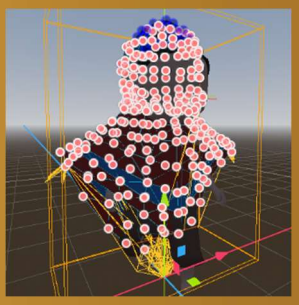
Report 07 – (5/05 – 16/05)

Summary:

These two weeks I've been doing something very different as per special request of Mikel. Since I made the cloak and poncho, Mikel wanted me to research and figure out how to make them flow more naturally without being too tight looking. I used a separated Godot project to test this since the game itself crashes constantly.

Activities:

- Animation:
  - Trying out just weight painting the poncho and first time using the softbody in Godot. I did not get any good results using the softbody. A lot of clipping on the animations and in general the softbody node didn't work properly at first. I had to iterate a lot between exports, tweak settings, change attachment points. The softbody node uses its vertices as attachment points that you can connect to bones of your choosing so the softbody knows where it should not be 'soft'. But These attachment points are very buggy as half the time when you press them, they don't do anything. Like I said before I iterated a few times with different export settings and export types and in the end an obj. file was needed.

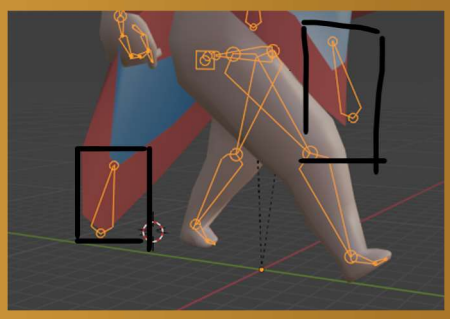


- More testing with the softbody node. I tried adding a lot more attachment points but didn't seem to give any good effect. The 'sleeves' of the poncho didn't properly fall down on the arms and there was still a LOT of clipping. I also tried using Jolt's softbody physics and other physics engines in Godot but without any good results. They all seemed to have the same issues going.

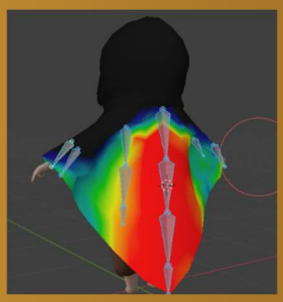
- After a lot more tweaking I got the poncho looking a little better with the poncho but still way too much clipping to be usable in the game.
  Since the softbody was giving me so many issues, I went and made way easier softobdy exercise in Godot and it also gave a very bad result. The videos I followed showed really good results and after exact copying it gave me very ugly results compared so I talked with Mikel and determined that the softobdy node isn't usuable for this.

- I researched other games and mainly looked at games with very natural and good-looking cloth physics. The main game I looked at was Journey since they also have cloth that moves with the wind, and along the player very naturally. The difference is that in journey they have a dedicated studio made physics engine handling the cloth physics. Whilst any other game usually uses the usual rigging or baked cloth animations. And things like capes are from time to time also done with shaders, moving the vertices depending on the velocity of the player.

- Cloth physics in Blender. I also tried looking at Blender's cloth physics and seeing if they looked good enough to then bake them into the animations. Although yes, the animations do look way better, they still tend to clip with more extreme animations. But this way it would require us to rebake all animations a cleaning thing up. At the same time doing this I also tried adding some bones to force the poncho to flow in a certain way using some constraints on these bones to minimize the amount of work, but it didn't give any good results. After talking with Mikel, we have come to conclusion to try something different.



- Jiggle physics bones. These are bones from the rig I can assign in Godot using an extension to be 'jiggly' this means that they move with the velocity of the player and not just statically or hard animated. And this already ended up looking way better. I started of using a small number of bones to move to floppy parts of the poncho. This way of working still requires the poncho to be weight painted well to not have too many artifacts happening. The only issue with this at the moment is that the 'sleeves' still look too tight around the arms so I went back and forth weight painting, adding and changing up bones multiple times and finally came up with a solution with a lot of bones, detailed weight painting, a lot of tedious work but good looking results. I made a 'bone skirt' around the poncho so I can animate the bones to look normal in blender without any clipping, then bring it into Godot and add the jiggly physics on the bottom bones to make them flow naturally. But yes this would eventually mean to go in every animation, animate purely the poncho, rebake the animation, export and check if there's nothing wrong in Godot. So yes a very tedious job. Mikel said that this looked great and that he will take me off this task for now since there are higher priority things to do then animating the poncho and rebaking all animations.



- I finally went back the to actual animating. I finished up the mining animation since this wasn't fully finished yet. The hands now align nicely with the axe and the arms flow naturally without looking snappy.

- My next tasks will be animations using a rope and also some models for it. I was told to research Zelda Windwaker and World Adrift and take a look how the movement was there done using ropes.

Team:

- For all the research I went back and forth chatting with Mikel thinking together of how to handle things next and what to try.

Conclusion:

- I was not too big of a fan of going back into Godot knowing it would crash which it still did quite often, but I wanted to broaden my experience myself as well. I have been purely animating and modelling the entire semester so it's nice to do

something different once. I took some time to figure out but in the end I'm pretty happy with the result.

- I really did like the challenge although at some points it was so much small tweaking and tedious work that I was tired of working on it and would've liked to go back to what I did before.
- I'm very happy that Mikel coached me all the way trough it if I got stuck at some points or didn't know how to go further.

Week 15 & 16

Report 08 – (19/05 – 30/05)

Summary:

Created mainly animations for climbing and shimmying with a rope. Also made a mesh that goes along with it. Animations include climbing up, down, swinging, jumping, letting go of the rope, latching onto the rope, then also shimmying left, right, up, down, jumping from the wall. Also, an animation for coiling up rope.

Activities:

- Animation:
  - Reworked the climb up animation since the character wasn't holding onto the rope right. Fixed up the hands mainly here.

  - An animation for going from falling to latching onto the rope. Quick transition from the falling animation into the hang position with a bounce to give weight to the animation.

  - A swing animation where the player holds onto the rope and uses its legs to swing back and forth.
  - A jump where the player pulls on his arms and pushes on his own feet to jump higher instantly.

  - A pose for when the player is sliding down. And a bounce for when the player then stops sliding down to give a sense of weight to the player.
  - An animation for shimmying up a wall while hanging onto a rope. This animation took a lot of trial and error. I tried using reference at first, but it didn't feel smooth enough to actually use in the game. So, I went through a couple of iterations on this somewhere the player feels heavier than others. Also, variations where the

player tries to reach more or tries to use his momentum but these didn't look good so in the end we went with a smooth pose where its still convincing to the player for the character to switch between hands.

- Shimmying to the right, crab walk style. Whilst holding onto the rope. And not letting go. Then also a mirrored version for shimmying the other way.
- Then also an animation for shimmying down a rope with the feet against wall. Switching hand by hand to go down.
- An animation for coiling up rope that uses shape keys to move the mesh itself from the rope and tries to give some illusion or at least conveying to the player that he's coiling up rope.

- Then a jump while shimmying against the wall. This one also took a lot of iterating since there is barely any reference for this online and I can't really go do this one in real life quickly. I also iterated between distances, how much the body bends when going backwards and how far the legs swing.

- Modelling
  - A rope model that's wrapped around the player to use for coiling up rope and will be used as a tool in the game as a movement item. Textured to look like a thick rope bunch.

Team:

- Mainly communication with Mikel and Jade for feedback, task assignment and general questions.

Conclusion:

- Some of these animations took more time and iterations then I expected, and it really started annoying me sometimes that I had to keep reiterating. But in the end, I did always end up with a good result and with animations that are usable.

Week 17 & 18

Report 09 – (2/06 – 14/06)

Summary:

The last week of my internship I was allowed to work on something I wanted and could take tasks I'd like to work on so that I would have a relaxed last week. But I chose not to relax and created a rig with multiple animations to go along with it for the jackalope. A passive creature in the game, a mix between a bunny and a deer. I did this without talking to my boss first because I wanted to surprise him with this and he was very pleasantly surprised. In the first week I still worked on the character animations and also worked on my final presentation about my internship to present to my boss and coach.

Activities:

- Rigging:
  - This is the jackalope, I fully rigged it with inverse kinematics to make my life easy from the get-go to create animations for it as I probably won't have any tools for it online like Mixamo. I also made sure the head could be moved around following the glasses in front of the head and then also a IK/FK switch for cleanup after baking the animations.

- Animation:
  - First thing I created is a show-off animation to 'impress' my boss and get a green light on working further on its animations. The creature hops forward, looks at the camera and does a little tail wiggle. I tried to go for a mix between a bunny and deer as well in the animation and my boss really like it and gave me green light to work further on them.
  - Then first thing I made next was a walk cycle as this is of course the most important thing for any creature. I talked with Jade and she said that I should look at a dog how they walk since the front legs work nearly the same as the hind legs. In the end made a nice and

- convincing cycle for it.
- Then I made a running animation which ended up in more of a hopping cycle like a bunny which worked well and looked very convincing. I made sure to add some secondary animation on the ears and tail, so they receive a bounce with every hop.

- Next up I made a breathing idle so that if the jackalope stands still it doesn't look static. Just a very subtle up and down movement of the jackalope with a slight ear and tail bounce added.

- Then also an idle animation where the jackalope brings his head down to eat. The head moves slightly up and down to convey that its eating something.
- Then also an animation where the jackalope just looks around, mainly some head movement on top of the idle animation.

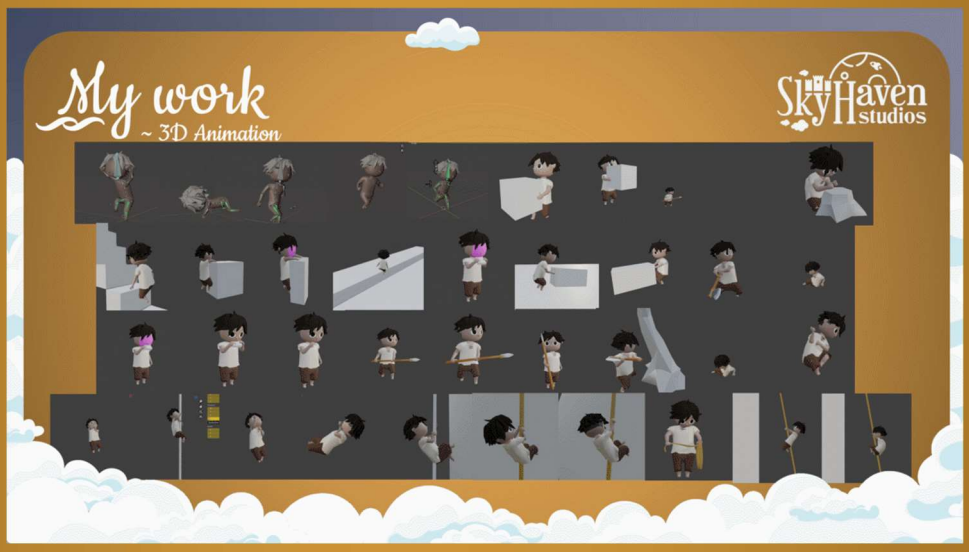
- I also made an animation for when the jackalope heard an enemy or creature close. I showed this by making the jackalopes ears stand up and fully extend its neck like a bunny.
- And lastly an animation that goes into a sleeping pose for when it is night. The jackalope gradually lays down and balls up with its head on the floor and lays its ears down.

- Now let's go back to the main characters animations I worked on, after the rope jump, I made before, my boss asked me to create another one with a Mixamo animation as a base. Which ended up as the brace jump. The jump from the wall looks now more like the character is bracing himself to do jump. I kept both this and the other one as Jade the art lead like the other one more and my boss liked this one more.
- Here is the wall run animation I made, this animation also took some back and forth, iterating since I couldn't find reference for it. At first, I tried to go of something I could think of but in the end went for just a run animation that's done sideways whilst holding the rope.

- To go along with the wall run animation I had to create a turnaround animation so the player can turn around and wall run the other way again. I first thought a sort of jump in the rotation would be nice but was scrapped. In the end I went with a simple turn around.

- One of the last things they wanted me to do was to create transition animations that go from wall running to shimmying, Shimmy to free hang, shimmying to wall run… mainly all transitions that smoothly go between each other.
- And the last thing they wanted was just all the rope animations (shimmy, wall run, hang…) to have an inverted version where the hands are flipped.

- Presentation
  - This week I also created my internship presentation that is pretty much a summary of this entire paper. I show off almost all the animations I made, all the models, papers and work in Godot I did. I made a nice company fitting layout to go along with it. I added a little detail on the top of my presentation that almost no one notices where the cloud moves like a slider to show how far I am through my presentation.



Team:

- Mainly communication with Mikel and Jade for feedback, task assignment and general questions. After the final presentation I had a meeting with Mikel as well. He congratulated me with my presentation, and he really liked it. He then also offered me a job, and I accepted the job as a summer job. I will have a meeting soon about my hours, pay etc.

Conclusion:

- I really liked working on creature animation and noticed I really loved this more than main character animations as these are very monotone. I made the rig and all these animations back-to-back working almost 18 hours straight purely because I was enjoying it that much and was that immersed. I think my boss also really noticed that as he was impressed by the amount of work I had done so quickly.

Q&A:

- ***When you look at yourself as a professional, what strengths do you see in yourself? This is really in terms of your DAE profile and what you would like to keep up and even become stronger in.***

I believe my strongest skills lie in 3D modeling, texturing, rigging, and animating creatures. Working on creatures is something I particularly enjoy, as they typically require fewer animations, allowing for greater variety in my tasks. This variation keeps me motivated and engaged throughout the process.

Modeling and texturing also offer a lot of diversity, especially since I'm usually interpreting existing designs rather than creating them from scratch. This allows me to focus on execution and consistency within a given style.

I'm passionate about maintaining a broad skill set as a 3D generalist, capable of contributing across the entire 3D pipeline. Going forward, I aim to further strengthen this versatility and continue improving in each area.

- ***When you look at yourself as a professional, what areas of improvement do you see in yourself? This is really in terms of your DAE profile, but that you still have to grow in.***

While I made considerable progress during this internship, I recognize that there are still areas where I need to grow. My animation skills have improved, but they still need further refinement. Some of my animations can feel too static, and at times I take shortcuts that I know I should avoid. I tend to overthink how the animations will be used in-game, aiming to keep them short and efficient — even when more expressive or detailed animations would work better.

My rigging skills are another area I'd like to improve. While my rigs are functional and allow for basic animation, I want to develop the ability to create more advanced rigs, including facial movement and other complex controls.

In texturing, I'm still learning how to stay consistent within a predefined stylized look. Sometimes I add too much detail where simplicity would be more effective. This is something I hope to improve with more practice and feedback.

Lastly, although not directly related to my role, I would like to strengthen my programming skills. As an IGP graduate, having a solid foundation in programming is important to me. We used Godot during the internship, and while I was eager to contribute code, I struggled to implement a solution I had in mind. This was frustrating, but it highlighted a skill gap I want to work on moving forward.

- *How has this internship had an influence on you as a person? What did you learn about yourself?*

I truly feel that I grew a lot during this internship. I became more confident in my abilities and learned how to navigate my responsibilities within the company independently. Working remotely also taught me valuable lessons in time management and self-discipline.

This experience gave me a clear perspective on what it's like to work as a professional in a game studio. I was treated more like an employee than an intern, especially since I took on the role of main animator and contributed consistently as a dedicated and hard-working artist.

- *In what way was this internship an added value for your internship company?*

I believe I was able to contribute significantly to the company during my internship. I created many assets and animations that will either be used in the final version of the game or serve as a solid foundation for future development. I also conducted research on how to approach certain mechanics and created clear documentation to help future team members understand and build upon my work.

My mentor often asked for my input on various aspects of the project, which made me feel like a valuable part of the team. SkyHaven has worked with many trainees and volunteers in the past, and I believe they appreciated the difference of having someone with a more experienced and dedicated approach—someone who wasn't just there to try things out, but to truly contribute.

Conclusion

Artistic Growth

I was responsible for most of the art-related tasks within my workflow. This included:

- **Modeling and unwrapping** in Blender
- **Animating** characters and creatures in Blender
- **Texturing and baking** assets in Substance Painter

Throughout the internship, I focused on refining my existing skills rather than learning entirely new ones. My animation workflow became much faster and more efficient, allowing me to produce polished results in less time. I also gained a better understanding of how to work within a stylized art style, maintaining visual consistency in both textures and models.

- I improved my sense of **animation timing and flow**, learning how speed and spacing can communicate different actions and feelings to the player.
- I became more confident using Blender's animation tools, such as the Dope Sheet and Graph Editor, which previously felt confusing.
- I also learned how to adapt **Mixamo animations** for game use, and how to smoothly blend them into existing custom animation systems.

Technical growth

From a technical perspective, the internship helped me strengthen my understanding of how 3D assets and animations are integrated into a working game engine. Some of the key areas I developed include:

- **Baking techniques**
  I learned how to troubleshoot normal map issues and handle common baking problems effectively in Substance Painter.
- **Godot engine experience**
  I explored the Godot engine for the first time, using it to research and solve animation-related technical problems.
- **Animation implementation logic**
  By combining Mixamo and custom animations, I gained insight into how animation states, transitions, and blending work inside a game engine.

Teamwork and communication

I primarily worked alongside Mikel, the head of the company, and Jade, the lead artist. Both of them provided regular and valuable feedback on my animations and artwork, which helped me improve my work significantly over time. Their guidance played an important role in shaping the quality and direction of the assets I created.

SkyHaven Studios mainly consists of volunteers, interns, and a small number of employees, so the team size was relatively compact. Because of this, I only had the chance to interact with a few members of the team. Most of my communication was with Mikel and Jade, and our collaboration was clear and efficient.

I also got to know a few developers through a company-wide meeting that is held every two weeks. Although these meetings are primarily focused on programming and development topics, I was able to join one of them to get a broader view of the project and meet other members of the team. Since I was working on the art side of development, attending every developer meeting wasn't necessary.

For day-to-day communication, we mostly used Discord, where I would share updates, receive feedback, and discuss tasks with the team. I had occasional one-on-one meetings with Mikel to go over progress and next steps, but much of the communication was handled through written messages, which worked well for the remote workflow.

Overall, even with a smaller and mostly remote team, I was able to maintain effective communication and felt supported in my role throughout the internship.

Workflow and Planning

During my internship I followed a clear and structured workflow that helped me stay organized and efficient throughout the entire period. To track my work hours, I used Clockify, which allowed both me and the team to monitor how much time I was spending on each task and maintain a good overview of my workload.

For task management and planning, we used a platform called Huly. This tool was used to assign and organize tasks based on what was needed for the project. While there were no strict deadlines or set times by which tasks had to be completed, I always assumed the responsibility of finishing them as quickly and efficiently as possible, maintaining a strong personal discipline.

Once I completed a task, I would send it to Mikel for review. After receiving feedback, I would rework the animation, model, or asset based on the comments and send it back again for approval. This cycle allowed for steady improvements and high-quality results.

To make the most of my time, I always made sure to work on other tasks in between feedback moments, so I was never left without anything to do. This method helped me stay productive and continuously contribute to the project, while also managing my own time and workload effectively.

Final Reflection

My internship at SkyHaven Studios was a valuable step in my creative and professional development. It gave me hands-on experience applying the skills I learned as a student within a real game development environment. I grew more confident not only in using tools like Blender, Substance Painter, and Godot but also in solving creative problems independently.

This experience helped me realize that I enjoy varied work, such as modeling and texturing, where I create one asset and then move on to the next, rather than focusing on the same task for long periods. Working remotely taught me the importance of clear communication, time management, and responding effectively to feedback.

Above all, this internship allowed me to transition into a professional role, where my contributions mattered. It strengthened both my portfolio and my sense of direction for the next stages of my career.

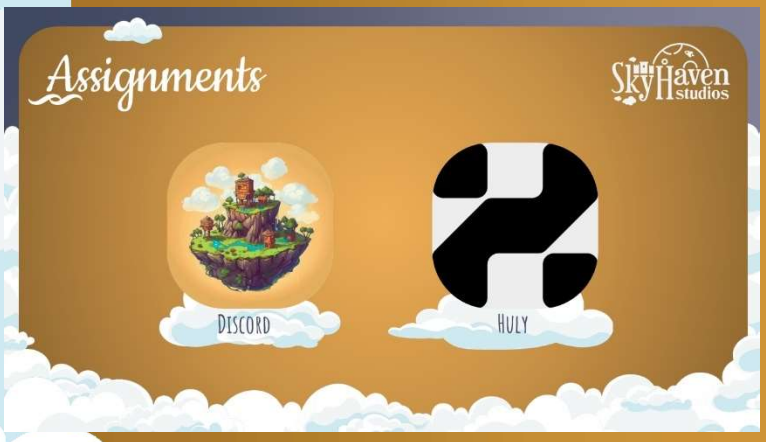
Thank You

I would like to sincerely thank everyone at SkyHaven Studios for making this internship such a valuable and rewarding experience. A special thanks goes to Mikel, who made this opportunity possible and served as my mentor throughout the entire process. His guidance and support were instrumental in my growth. I am also very grateful to Jade for her artistic guidance and feedback, which helped me improve my skills and better understand the creative direction of the studio.

I have learned a great deal during this internship and truly appreciate the trust and responsibility I was given.

Finally, I want to extend a special thanks tomy coach Bert Wouters for his continuous support, advice, and encouragement throughout my internship journey.

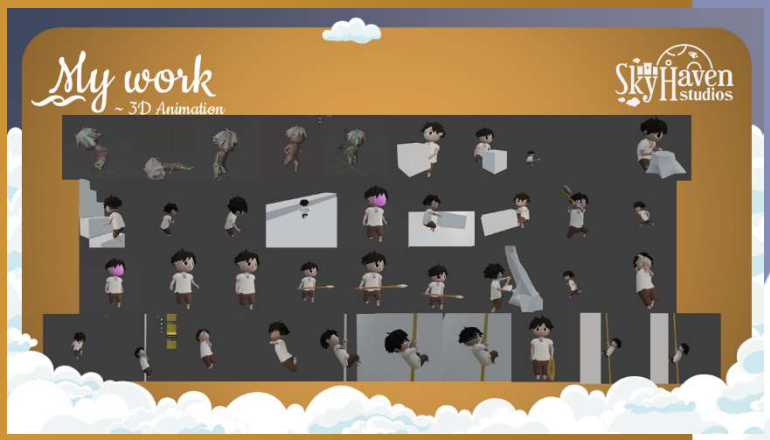
Presentation




My work
~ 3D Animation
SkyHaven studios
Reworked the rig
IK on the Arms and head
Easy IK/FK switch


My work
~ 3D Animation
SkyHaven studios


My work
~ 3D Animation
SkyHaven studios


My work
~ 3D Animation
SkyHaven studios


My work
~ Godot
SkyHaven studios
Learn Godot interface
Implement animations
Constant Crashes


My work
~ Godot
SkyHaven studios
Rigged
Softbody Physics
Tweaking


My work
~ 3D Modeling
SkyHaven studios


My work
~ 3D Modeling
SkyHaven studios


My work
~ 3D Modeling
SkyHaven studios


My work
~ Godot
SkyHaven studios
First Attempt
Final Version


My work
~ File Creation
SkyHaven studios
IK Switching file
Animation cleanup file
For future employees
File Export Cleanup
IK/FK switching


Conclusion
~ Communication
SkyHaven studios
How to be self-responsible
Ask for feedback when needed
How to be Self learning and search for solutions
Insight on how to work within a studio
Experience with working remote

Conclusion

~ Technical

- Improve my animation skills
- 3D art is my passion
- Learn Godot even more
- Improved my substance Painter skills
- Improve my texturing skills within a style

Future

- 3D Artist
- Get more experience with and learn 3D animation even more
- Improve my portfolio
- Get more experience with stylized textures
- Search work