Anneka Cady

Modeling ■ Texture Artist

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MODELING BREAKDOWN

19TH CENTURY ROMANI WAGON
Maya | Zbrush | Headous UV Layout

A private project done to recreate a historically accurate Romani Traveler wagon. This was modeled through reference and was primary done in Maya. Repeating details are accomplished through instancing of certain features. ZBrush was used to add intricate detailing to the decorative wood pieces. To add a sense of life, I included an nCloth simulation of a dense fabric skirt blowing in the wind. The animation of the swing was accomplished using a MEL expression on the wind attribute.

A LONG WAY DOWN CITY SET
Maya | Headus UV Layout

Created for a VR immersive film, *A Long Way Down*, the city was completely modeled in Maya. The set was aimed for a stylistic interpretation of referenced 1920s city architecture. This model is strictly quad topology and focused on bringing attention to details at eye level, since this set will be up close to the viewer in VR. The film is still currently under development.

VITALITY ROCK & CAVE MODEL
Maya | ZBrush | Houdini | Topogun | Headous UV Layout

A collection of assets that were modeled for the cave scene in the short film *Vitality*. The rocks were created in houdini procedurally, this way there would be cohesive variation. They were then brought in to ZBrush to clean the sculpt and textures. The cave model was first created in Maya then brought into ZBrush for sculpting. Topology of the cave was redone using Topogun.

THE TEMPTATION
Zbrush | Topo Gun | Headous UV Layout

A creature creation that focused on the study of human and amphibious anatomy. This project was done using strictly using Zbrush to sculpt. The character was inspired by a concept from the artist, Michael Kutsche, yet altered with orignial ideas. Inspiration for the design was also taken from Axolotl reference. All modeling and sculpting was completed in Zbrush while re-topologizing was done in Topogun.

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MODELING BREAKDOWN

THE MODERN PLAYROOM
Maya | Substance Painter| ZBrush | Headus UV Layout |
Unreal Engine

This environment was competed within a group of four, including
myself, to recreate a photo real environment of the 'modern playroom'.
My contribution ranges from building assets, the light tight room walls
and flooring/ceiling, creation of LODs on dense objects, sculpting of
the cushions in ZBrush, various shading and seamless texture creation
in Substance, and helping to generate stage layouts to create a cohesive
environment. This project posed a lot of creative challenges both
technically and conceptually.

GOOD OL' SINGER
Maya (Arnold 4) | Mari | Photoshop | ZBrush |
Headus UV Layout | Nuke

A texture focused piece that is modeled from live reference, a minature
Singer sewing machine I had bought. The piece is an exploration on
texture layering and customization through Hypershade nodes. Layered
textures allowed achievment for the build of rust on the machine, dust,
and dirt stains on the cloth. This technique was also used on the
specular, displacement, and bump maps. The cloth pieces were draped
with ncloth.

VITALITY ASSETS
Maya (Arnold 5) | Mari | Substance Painter | Photoshop| Nuke

Created for the short film *Vitality*, I was responsible for only the
texturing and shading. The bed illustrates my ability to generate realistic
materials and create custom, seamless textures with a cohesive color
scheme. As the model is stylistic, my job was to create realistic material
and textures that would compliment the look and feel the director had
aimed for.

CAR INTEGRATION EXERCISE
Maya (Arnold 5) | Mari | Photoshop | Nuke

A piece focused on photo-real integration of CG and live action
footage. This project was mentored by four members of the Mill (NY).
I was responsible for the completion of this shot: uving, shading of the
car, texturing of the car, light matching, camera matching and tracking,
filming, and compositing. Both the dust effect and the ladybug shading
and texturing was created by a partner, yet modified by myself later to
bring it into Arnold 5.