

# DREW HARRISON

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## DEMO REEL BREAKDOWN

### ***Lucy (2014)***

***Lucy:*** I created textures based originally based on a maquette sculpt and a practical actor. As the production went on, we took the textures in a much more realistic ape-human hybrid feel. I used a mixture of photo real human skin to create a lot of the more subtle detail for the closeups and unique characteristics on the face. I used many different species of apes and monkeys as reference for the zbrush sculpt on the face and the closeup for the hands.

***Morphing Hand:*** I was tasked with matching one for one with the actress' hand for the base textures where I used both polarized and non polarized high resolution images that were shot on set. I also did all of the sculpting in zbrush for the other morphing hand meshes. We wanted to create a look that distinctly felt reptilian and another that was amphibian. For the reptilian look I referenced the scale patterns on different lizard feet and paw pads. For the amphibian look I drew inspiration from fish, frogs and other marine life with webbed fins and flippers.

### ***Life of Pi (2012): Lead Texture Painter***

***Richard Parker:*** I created textures for many of the flavors of the tiger asset, such as the young tiger and the 3 sick flavors leading up to the emaciated tiger with one additional texture painter. I took over this asset from another artist and I worked on it for the last half of the Life of Pi production. I was mainly responsible for the facial features on the base tiger which were seen full screen and often back to back with cuts of an actual tiger. There were over 100 maps created and intense scrutiny from the VFX supervisor to get it as close to the actual tiger as possible. I worked very closely with the fur groomer to get the stripes and patterning in the exact position. I also created several displacements and masks to create the life-like feel of the skin on the fur transitional areas.

***Meerkat Island:*** I was the lead texture painter for the entire meerkat island. I worked closely with the environment layout and lighting supervisors to create an efficient workflow for the texture painters. I lead a team of artists in both Los Angeles and our India facilities. I was responsible for giving detailed notes and direction to the texture painters overseas as well as reviewing their work. I created a workflow that would be easily replicated by many artists but still look like one cohesive jungle. Another challenge was to create the "night" look for the glowing island. I worked closely with the lighting supervisor to create texture maps that would appear to illuminate surrounding objects without overpowering the shapes.

### ***Mr. Popper's Penguins (2011): Senior Texture Painter***

***Gentoo Penguin:*** I was responsible for creating the generic penguin which would then be used to generate the 5 additional flavors of the penguins used throughout the film. The first milestone was to create a penguin that would be seemingly indistinguishable from a real penguin. In the first clip of this film, shown on my reel, the

actual penguin is on the left and our penguin is on the right. We presented this comparison to the client for a final look. I worked closely with the fur groomer to create the unique scale-like patterns that penguins have on their feathers. We did many iterations of testing before we achieved the final look. After the base gentoo was approved, another artist altered the black and white fur maps to create the additional flavors. I also created the textures for the penguin hatchling and I created both the textures and the lookdev for the cracking egg.

***Big Miracle (2012): Senior Texture Painter***

***Wilma:*** Wilma was the mother whale for the family of 3. I was responsible for creating photo-realistic textures that would be seen full screen at high-resolution. We were tasked with matching the look of an animatronic whale that was created on-set for the film. I also created the high-resolution detail on the back as well as the tail of the whale caught in the net. I developed several barnacle variations using vector displacements so that it would be more time efficient and easier for another artist to replicate without hand painting individual barnacles.

***The A-Team (2011): Texture Painter***

***C130:*** I created all textures for the entire C130 plane asset, as well as damaged flavors and interior flavors. This asset was seen very close and full screen so there were over 250 UV patches to paint. This asset was painted in Body Paint 3D which couldn't handle a fully loaded model with textures applied. I was tasked with using limited photo reference from a ground floor perspective and had to do much of my own research to be as accurate as possible. I developed a mask based workflow to streamline the painting process and created multiple custom brushes and actions in Photoshop to work around the hardware and software obstacles presented in Body Paint.

***Red Dawn (2012): Texture Painter***

***Phantom Jets:*** I created all three flavors of phantom jets in a short amount of time. This was a fairly small project that I worked on immediately following my work on A-team. I was able to use much of what I learned on the C130 to do all three flavors much more efficiently.

***Night at the Museum: Battle of the Smithsonian (2009): Junior Texture Painter***

***Cherubs:*** These cherubs were created to look like marble statues. I created the base of the textures by scanning actual slabs of marble provided to me for reference. I then used a series of displacements in mudbox to create the "sculpted" look. The clients were very specific on marble vein placement and coloration as well as highlighting features of the "Jonas Brother's" pop stars.

***Lincoln Memorial:*** I created all textures for the entire Lincoln Memorial environment. I worked closely with my lookdev artist to research the many different types of marble used to create the real life Lincoln Memorial. We created the entirety of the building with accurate texts and metal work. This was the first asset I created at Rhythm & Hues and was over 200 UV patches.