MARVEL

WOLVERINE

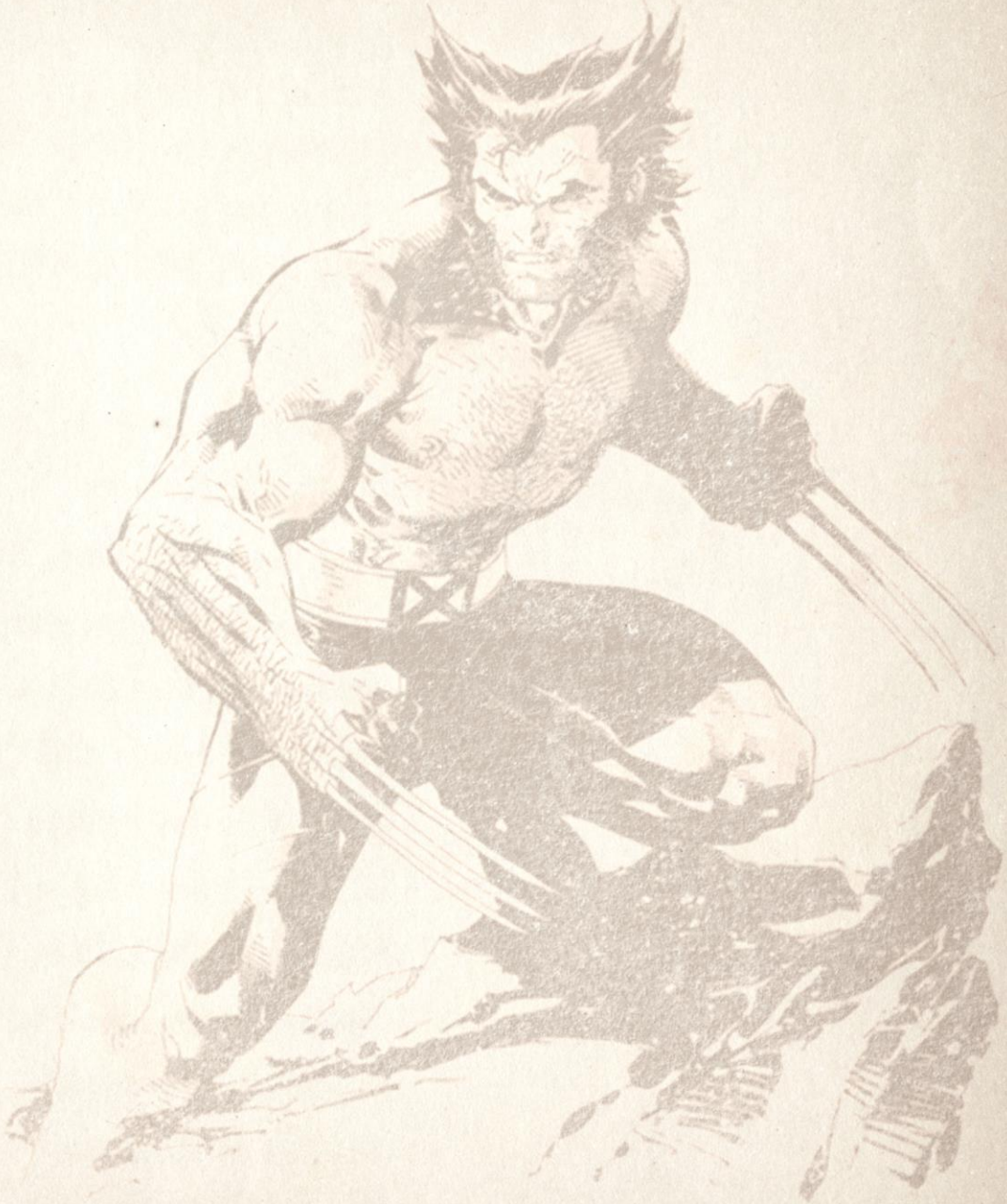
ZOOM DRAWINGS WITH GRANT & GAV

VISUAL PILLARS

DECISION MAKING

We establish visual pillars early in the project to help guide the art team when making decisions – providing guidelines that we can always come back to when asking what works for the game.

These pillars can also serve as a great resource when giving feedback on any asset. By framing the notes we are giving through the lens of our visual pillars, we can remain objective with feedback that always best serves the project.



FILMIC REALISM

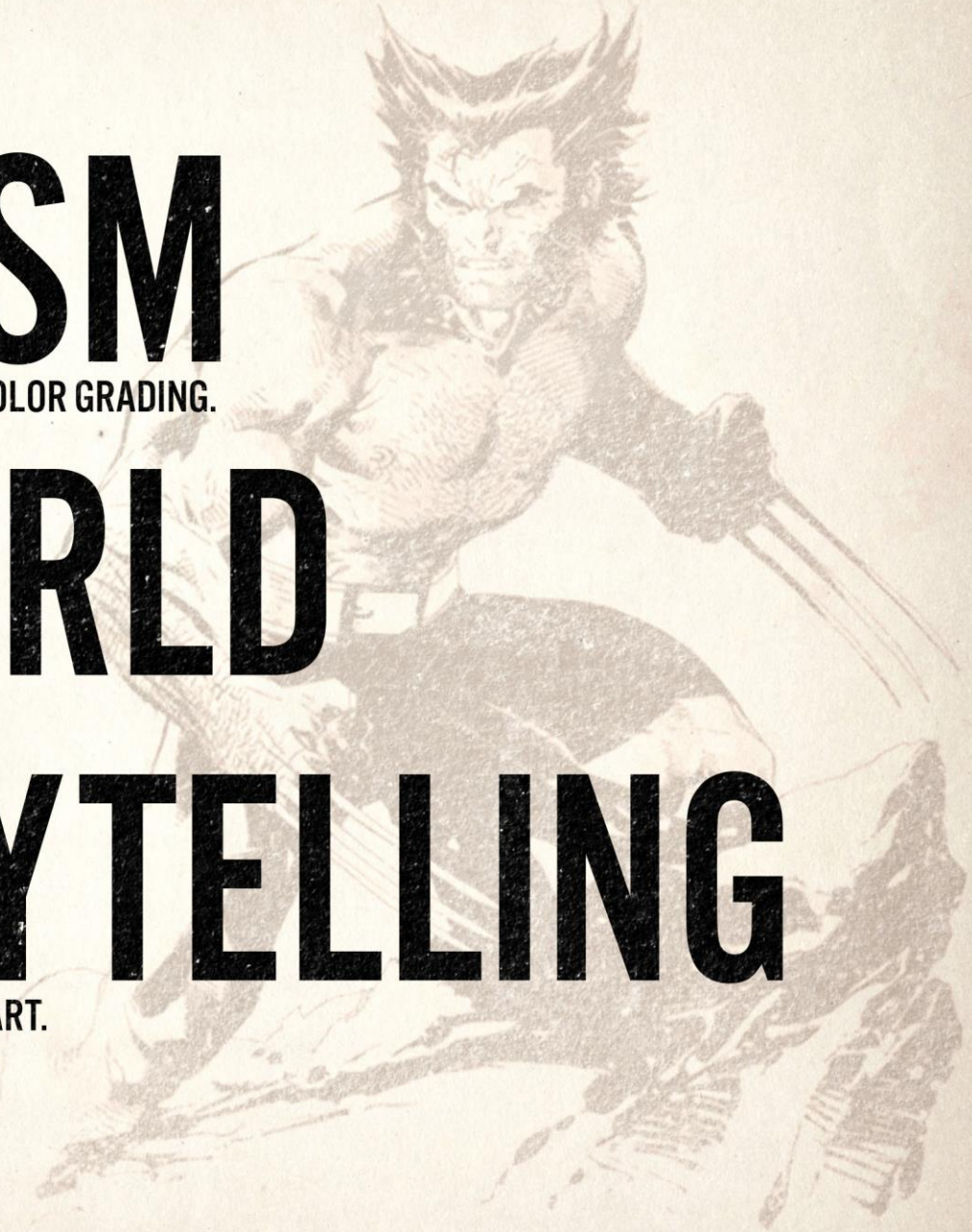
A COMBINATION OF PHOTOGRAMMETRY, PHYSICALLY BASED RENDERING, AND COLOR GRADING.

REACTIVE WORLD

THE WORLD IS ALIVE AND REACTS TO THE PLAYER'S INTERACTIONS.

VISUAL STORYTELLING

ILLUSTRATING LOGAN'S DEEP AND COMPELLING PERSONAL JOURNEY THROUGH ART.



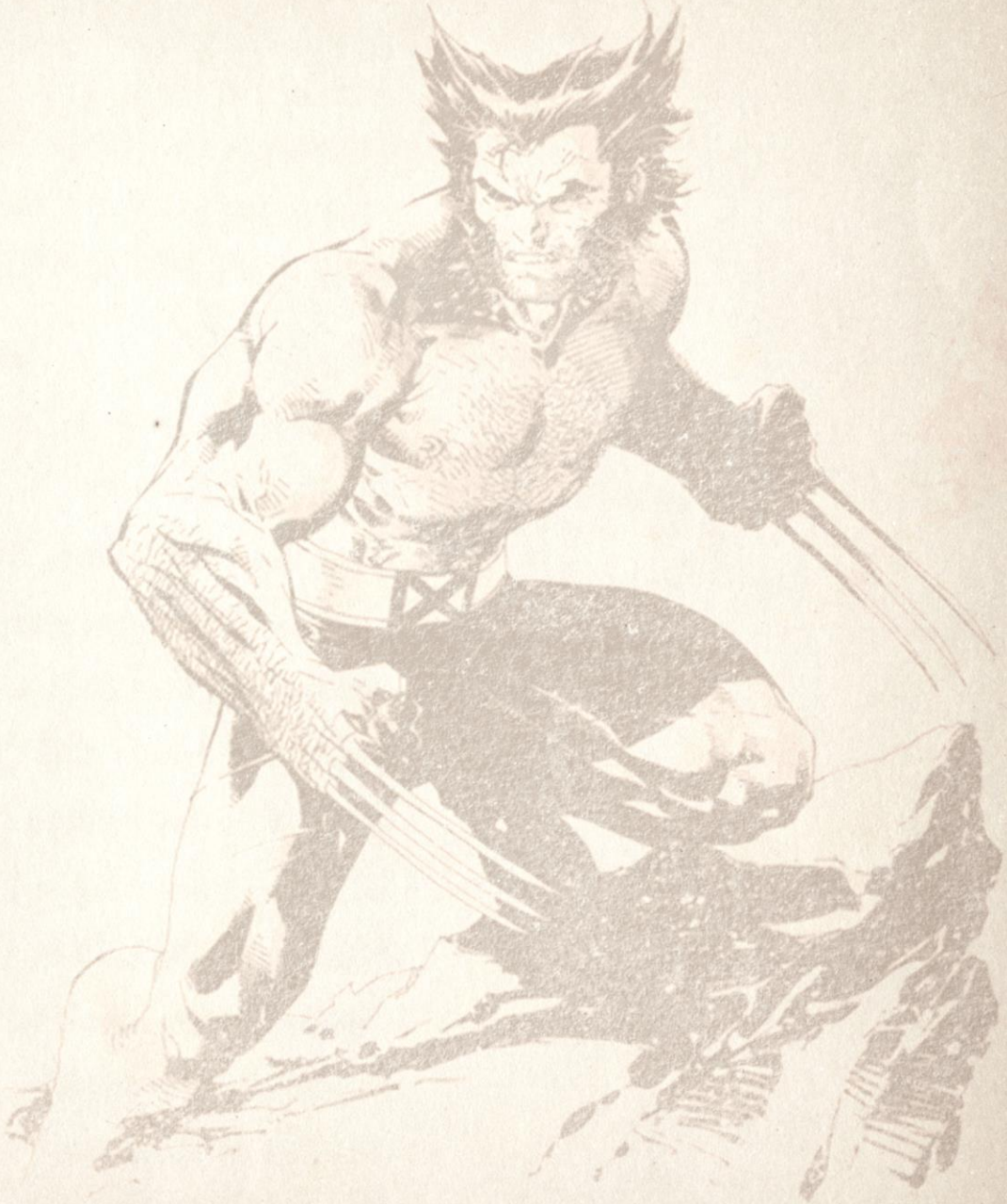
CREATE TEMPLATES

QUICK ITERATION

Throughout the project we develop templates for creating briefs and giving feedback. There are two reasons for this:

-**We save a ton of time** by just dragging images into a document and updating text, allowing us to focus on the creative aspect of work, and less on the tedium of paperwork.

-**Clean and Consistent** documents make it easier for other teams to work with, reducing layers of noise to communicate more clearly.



STORY & ACTION

ENV_GORGONA_COMPOUND

We can see Ninjas standing guard on walkways and barricades, amidst a compound of old stone buildings that once belonged to a prison campus decades ago.

MOOD & ATMOSPHERE

ENV_GORGONA_COMPOUND

Night. The camp is lit with oil lanterns and torches. This is a snapshot of the enemy camp as they protect their smuggling operations. It shows layers of history between the structures, and years criminal activity within the compound.

KEY ASSETS

ENV_GORGONA_COMPOUND

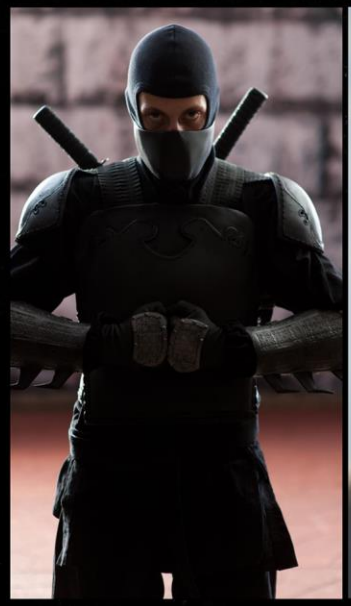
The base has modern defenses such as turrets, strong stone walls on the exterior and scattered throughout the compound along with newly constructed wooden and grass structures.

CULTURE

ENV_GORGONA_COMPOUND

Ninjas dressed in red and black,

A variety of body types with their faces covered.



CREATE RULESETS

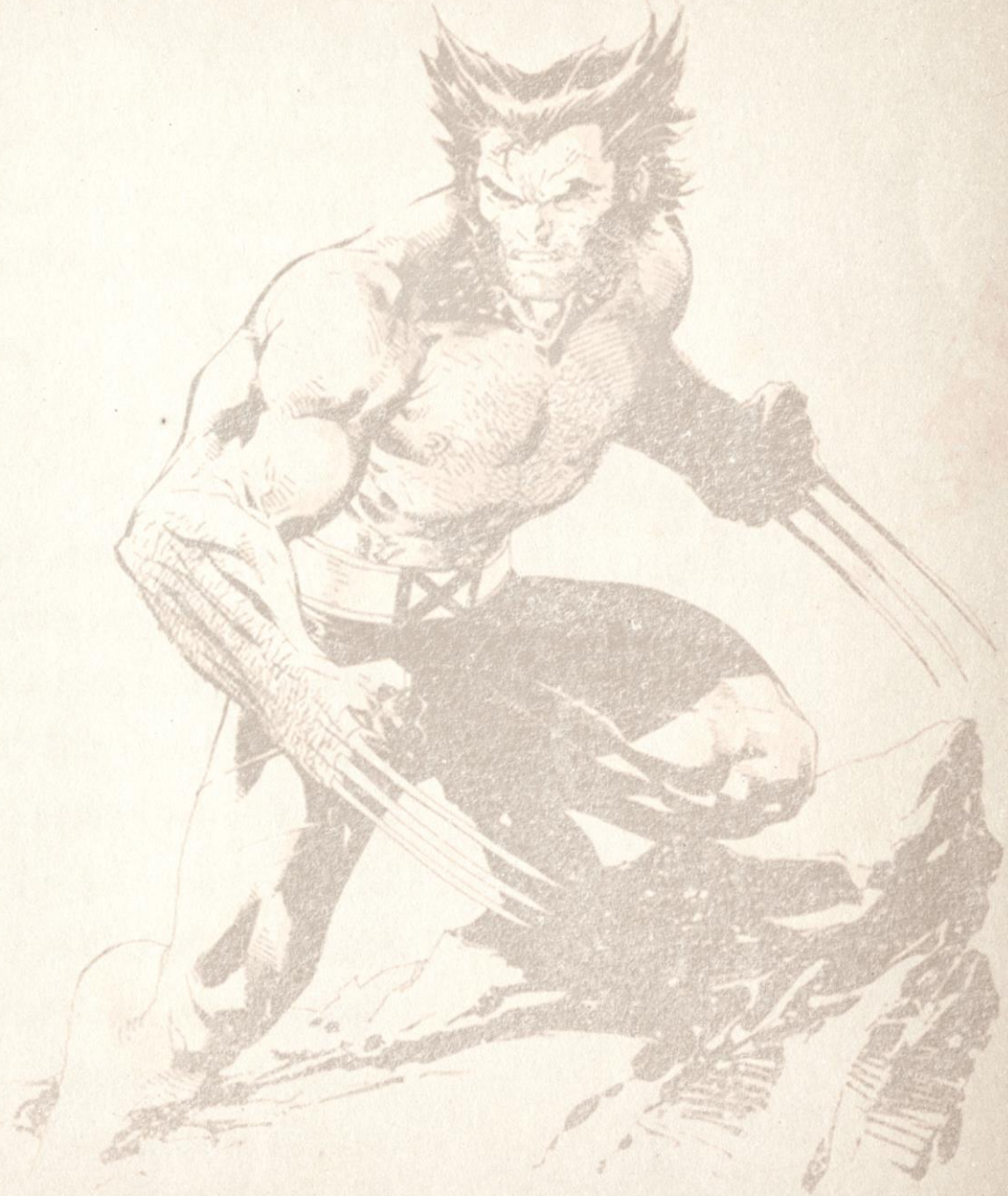
CONSISTENT FEEDBACK

In addition to creating templates, we also create rules for common points of feedback. This helps our process in a few ways:

-**We stay consistent** with the type of notes we give by having a shared resource

-**We save time** by not repeating the same notes and finding the same images to reference

-**We create an asset** that can be referenced on multiple assets, by multiple artists, rather than a series of one offs

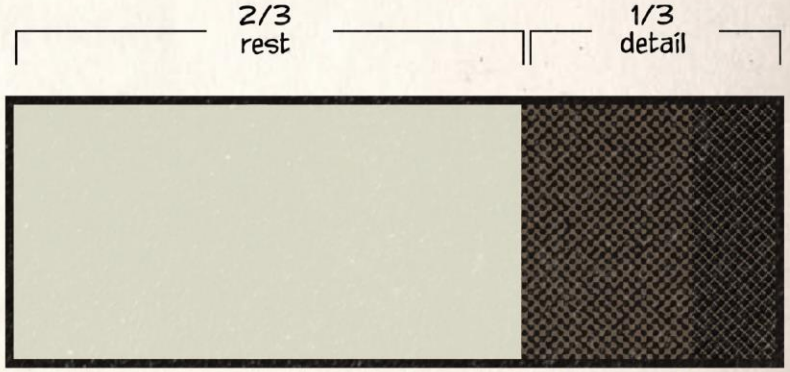


RULE OF THIRDS

USE THE RULE OF THIRDS to break down evenly distributed details and composition.

Two-thirds should be the dominant structure, which defines the flow. One-third should be the secondary support, which counters the balance.

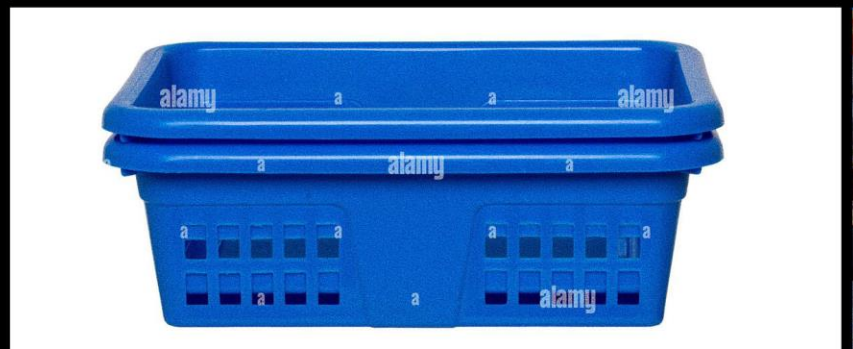
Apply this to any material or object for both macro and micro details.



PLASTIC : THREE LEVELS OF WEAR

15/60/25 RULE

NEW	USED	ABUSED
15% OF ASSETS	60% OF ASSETS	25% OF ASSETS



Sculpted Folds

When sculpting details, we should always have high, medium, and subtle details. For example, larger folds should always be supported in the sculpt **with bunching, stretching, gravity, etc.**

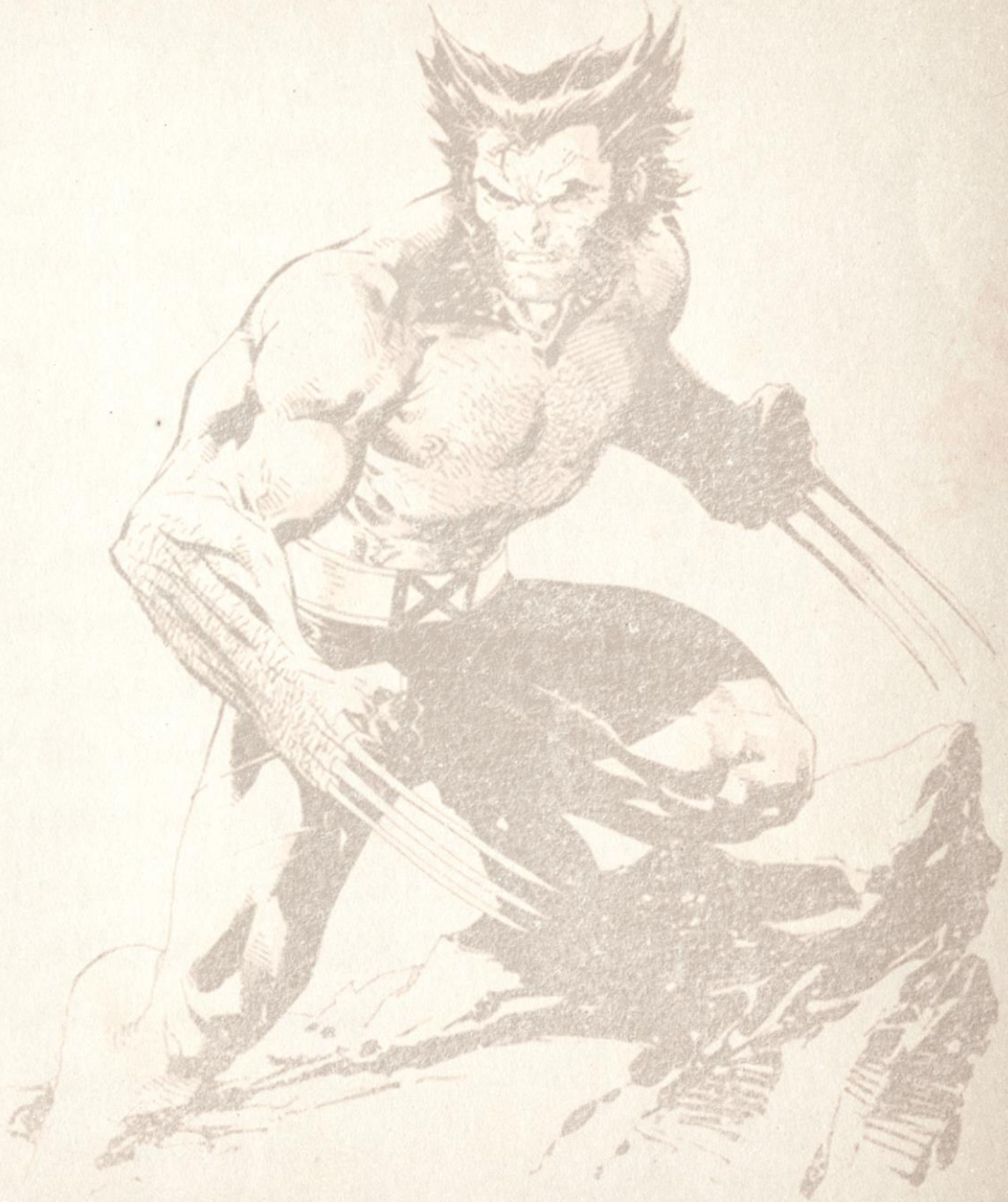
GATHER REFERENCE

STAYING GROUNDED

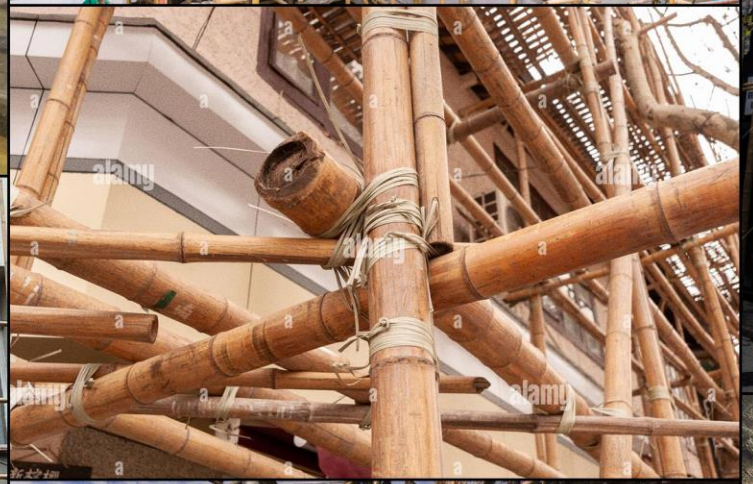
For the most part, we are creating realistic worlds that not only have beautiful visuals, but also a relatable experience based in our own world. Reference can always serve as a ground truth for making creative choices and giving objective feedback.

-We should always use at least **3 pieces of reference**

-Reference images should always have a **clear subject**, giving specifics on what the follow



BAMBOO CONSTRUCTION



BRIDGE/ROAD CONSTRUCTION

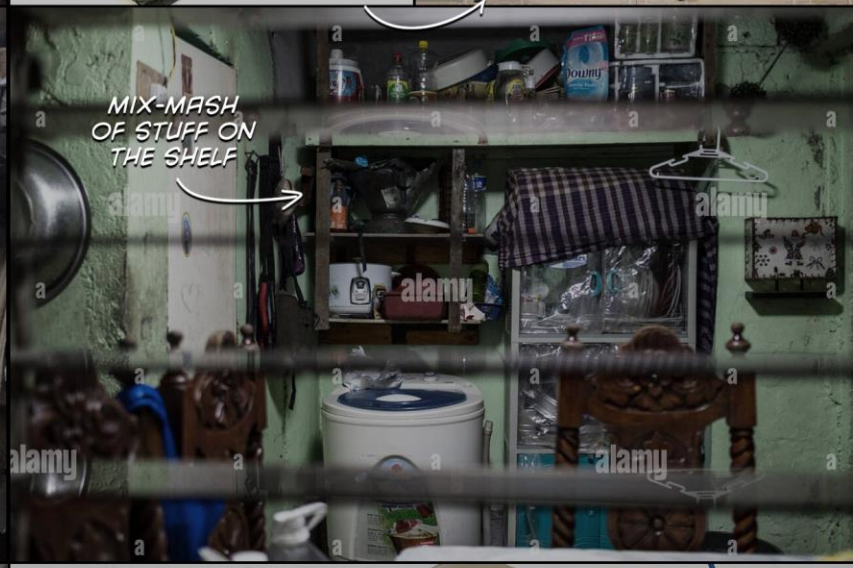
BARRELS
TOWELS
WIRES

MESSY, WHY DON'T THESE KILLERS CLEAN

DUFFEL BAGS
2 PER HERO
PILES OF STUFF GENERAL PURPOSE AND MILITARY
1984

POTS & PANS
TOWELS
BAGS
SHELVING
STAINS
LIGHTER
BARREL

HANGING CLOTHING
TACTICAL BOXES
SHELVING
BAGS OF STUFF?
SMALL MAT


MIX-MASH OF STUFF ON THE SHELF

OLD BOXES/BAGS WITH STUFF IN THEM
HIDE STUFF UNDER THE BED WITH HINTS OF STUFF

CLOTHING IN BUNDLES
WIRES

TACTICAL EQUIPMENT SHOULD BE 80'S

ORIGINAL SAFE HOUSE CONCEPTS

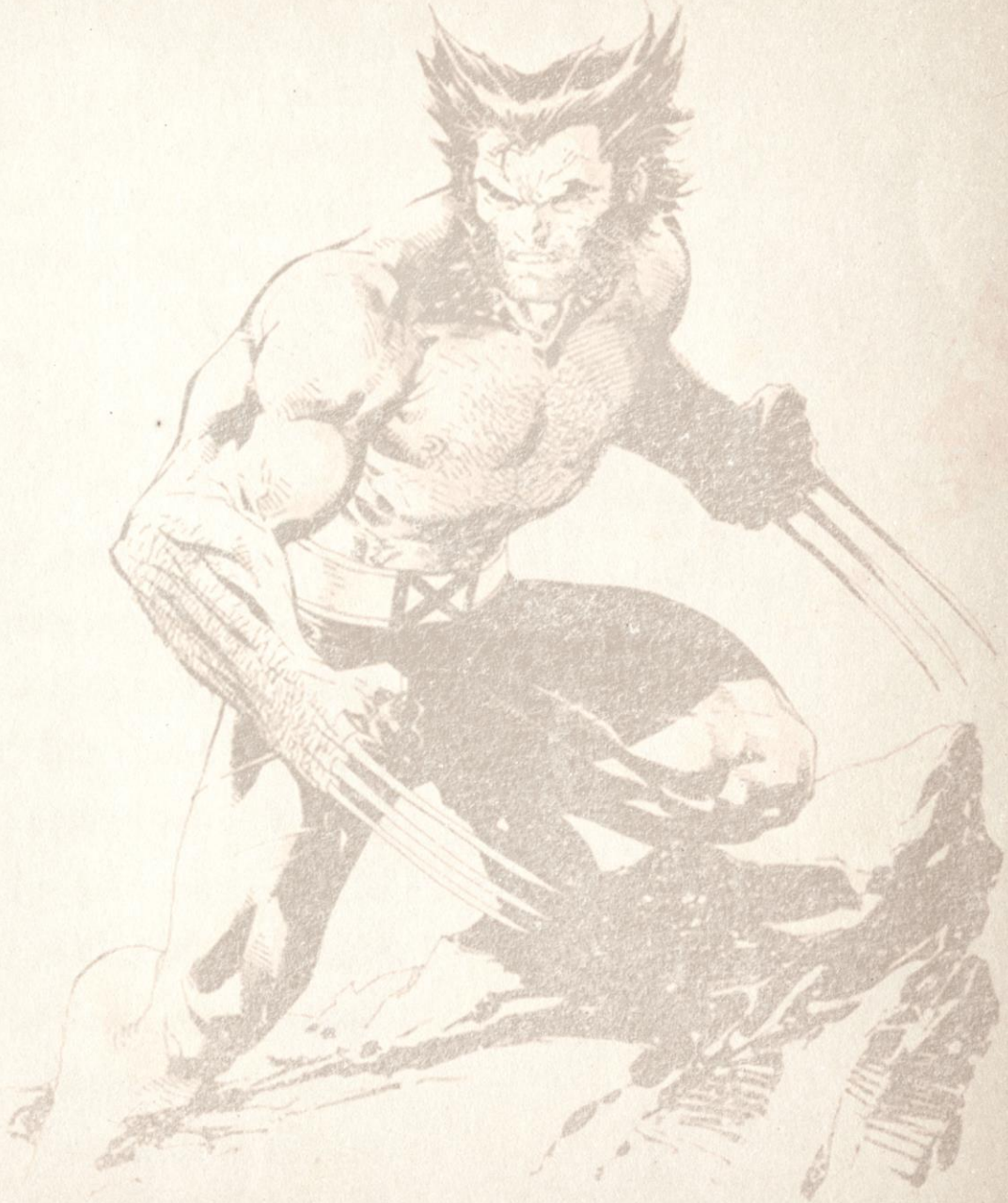
BRIEF CREATION

EMPOWERING ARTISTS

We create briefs to clearly communicate the creative vision for a space, asset, concept, etc. and to give concise direction to artists and vendors before they begin working. While this is a change from previous workflows for the art teams, we benefit greatly in a few different ways:

- **Artists can focus on being owners** of entire areas from beginning to end and being more involved with the creative vision of the project

- **We accomplish much more** by internally focusing on the subjective, such as level layout, and send out objective tasks to vendors, such as prop modeling.



TENSION FOLDS TIGHTEER AT TOP OF BAG

ADD HARDER EDGES POKING OUT

MORE WEIGHT AT BOTTOM

KEY ASSET REFERENCE

CONTEXT FOR ASSET (EXTERIOR)

CONTEXT FOR ASSET (INTERIOR)

PALETTE OF COLORS FOR PLASTIC BAGS

MATERIAL REFERENCE - PLASTIC COVERING CLOTH AND CARBOARD BOXES

ROLLED AWNING / ROOF REFERENCE

BACK AND SIDES OF CART ARE OPEN

KEY ASSET REFERENCE

REPLACE LIGHT BULB WITH TUBE

STEEL SHELVES, DO NOT CREATE FOOD ASSETS

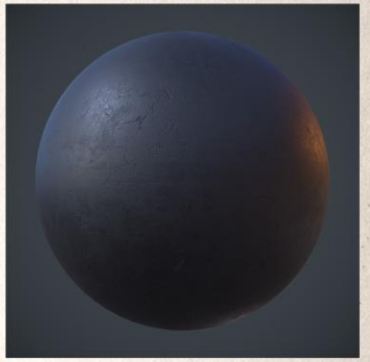
USE THIS TIRE, THICKER SPOKES

PAINTED LETTERS MATERIAL REFERENCE:

RUSTED STEEL FRAME MATERIAL REFERENCE

WIRES STREWN AROUND SIGN

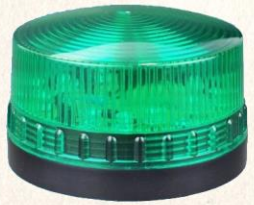
RUBBER WIRE MATERIAL REFERENCE



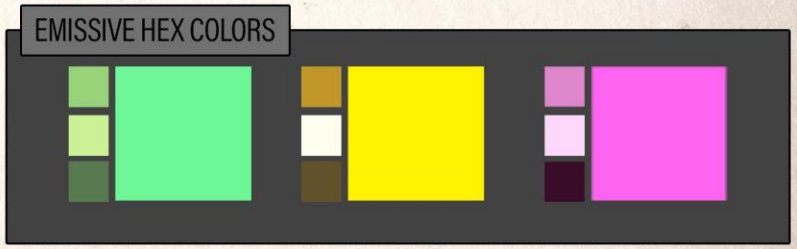
GAP BETWEEN FRAME AND NEON TUBING

COLORED PLASTIC COVERING

VISUAL TARGET AND EXECUTION OF NEON TUBING



EMISSIVE HEX COLORS



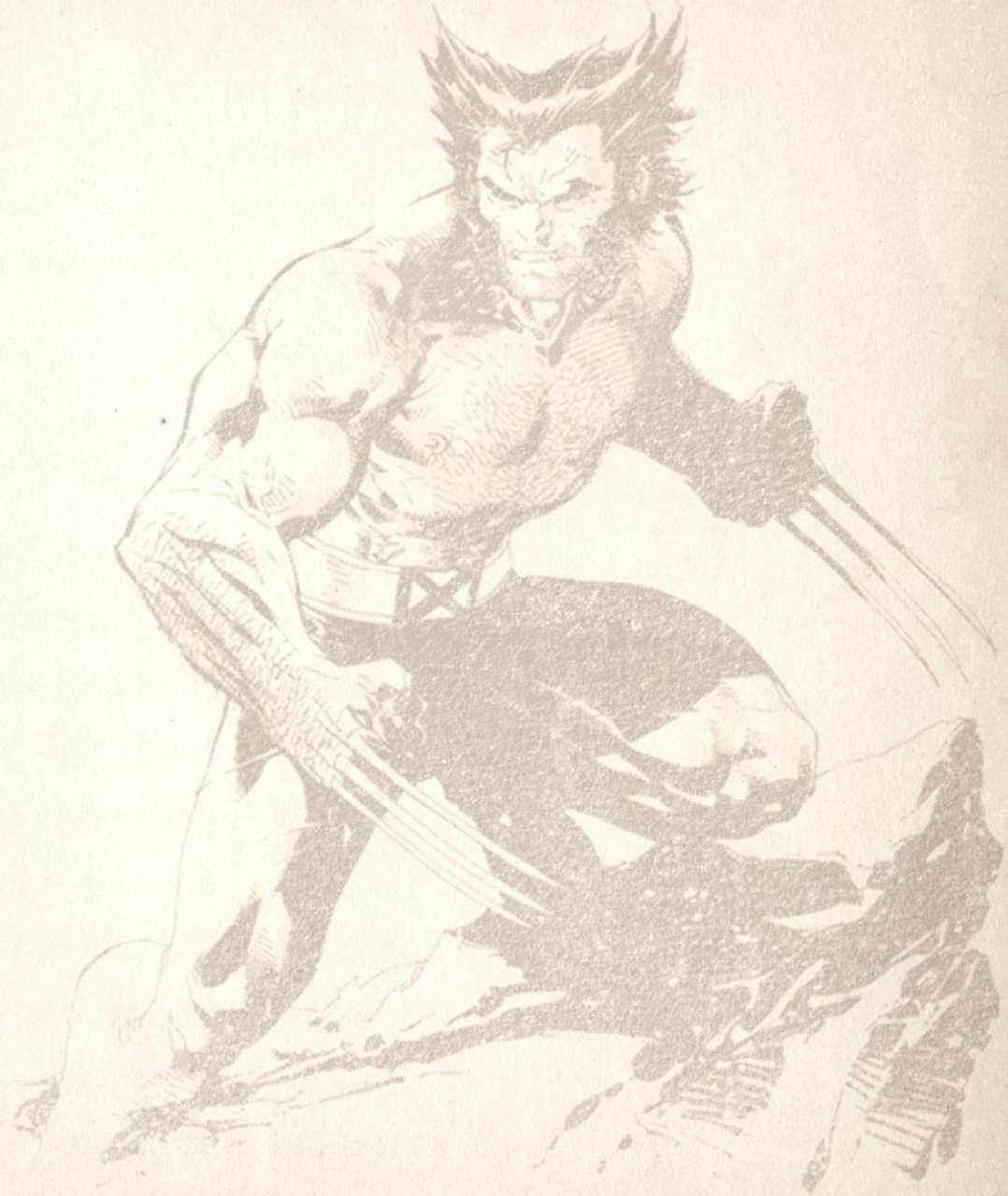
ZOOM DRAWINGS

QUICK FEEDBACK

In order to embrace our WFH culture, we will often collaborate over Zoom and in Slack to give quick feedback to artists. Generally, these are smaller notes that still draw from our concept, references and information from our briefs with different points in mind:

- Callouts are simple and easy to read, such as using color coding for different elements

- Notes that go to external partners, especially, are direct and often pulling in our reference images to leave no room for interpretation



CAN WE REPLACE THE WOODEN CHAIRS WITH SHORTER STOOLS AND CROUCHING PEOPLE?

CAN WE REMOVE THIS TABLE SO THAT WE CAN SEE THE STRAIS AND ENTRANCE TO THE BAR?

CONFIDENTIAL

INSOMNIAC GAMES MARVEL

ADD BEAMS TO CEILING
FUCHSIA = WIRES
BLUE = LIQUID
YELLOW = TRASH
WHITE = GRAPHIC/SIGN
BROWN = SCRATCHES/WEAR
ORANGE = SPECIFIC OBJECT

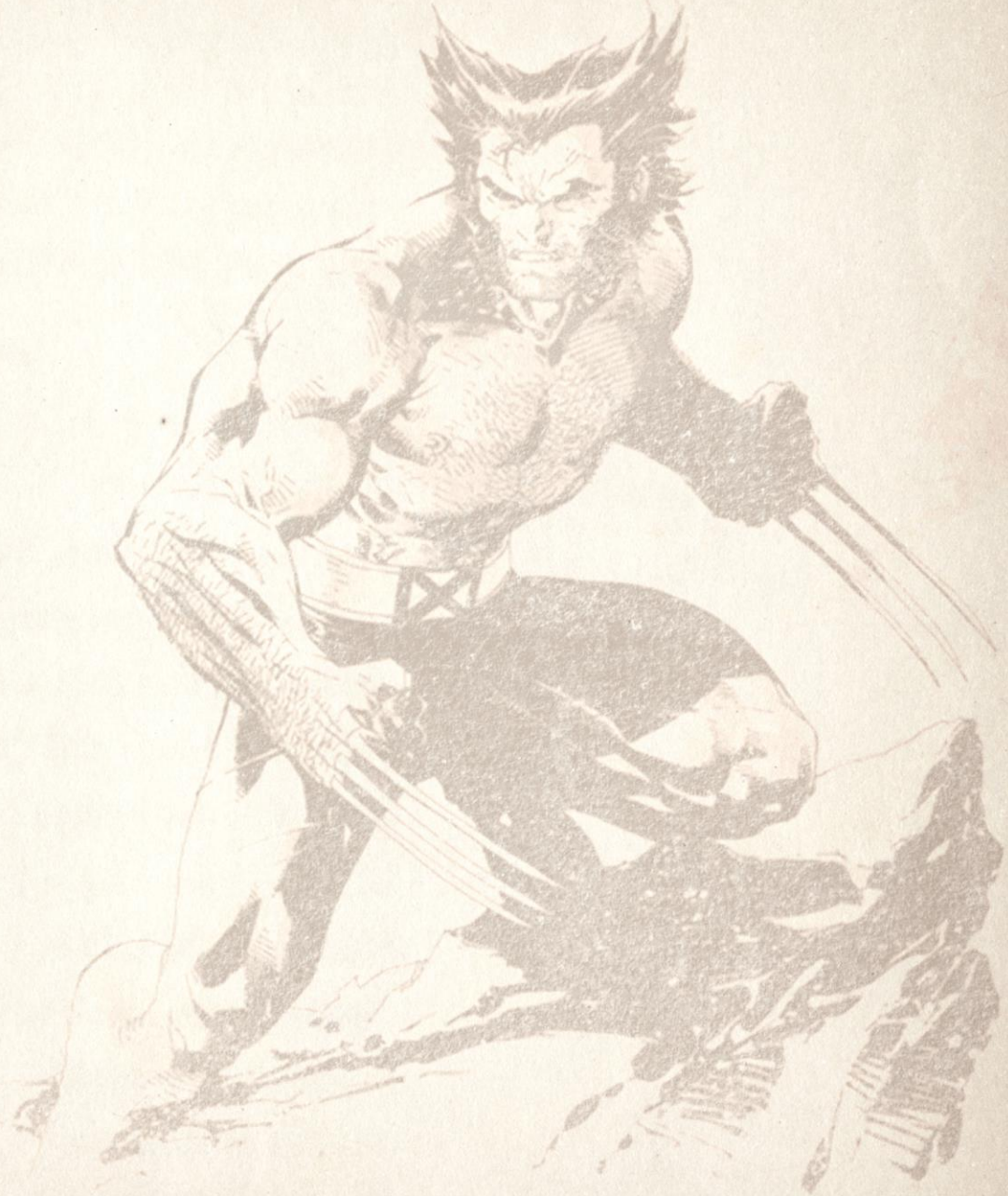
1984
IS THIS WRONG SCALE?
NO CARPET
RUGS INSTEAD
FUCHSIA = WIRES
BLUE = LIQUID
YELLOW = TRASH
WHITE = GRAPHIC/SIGN
BROWN = SCRATCHES/WEAR
ORANGE = SPECIFIC OBJECT

ITEM NO. 50359-17
2 PCS
6.4 KGS
8 KGS
0.0397 CBM
X 50 CM

PAINTOVERS

VISUAL TARGET

Finally, we will do more in depth paint overs that show how we feel something can go from Good to Great. These pieces are more involved and serve as a way to show many smaller improvements we can make to bring our art to the next level.



PRINCESS
酒吧
Bar

Drinks
酒吧
Bar
OPEN

COMMUNICATION

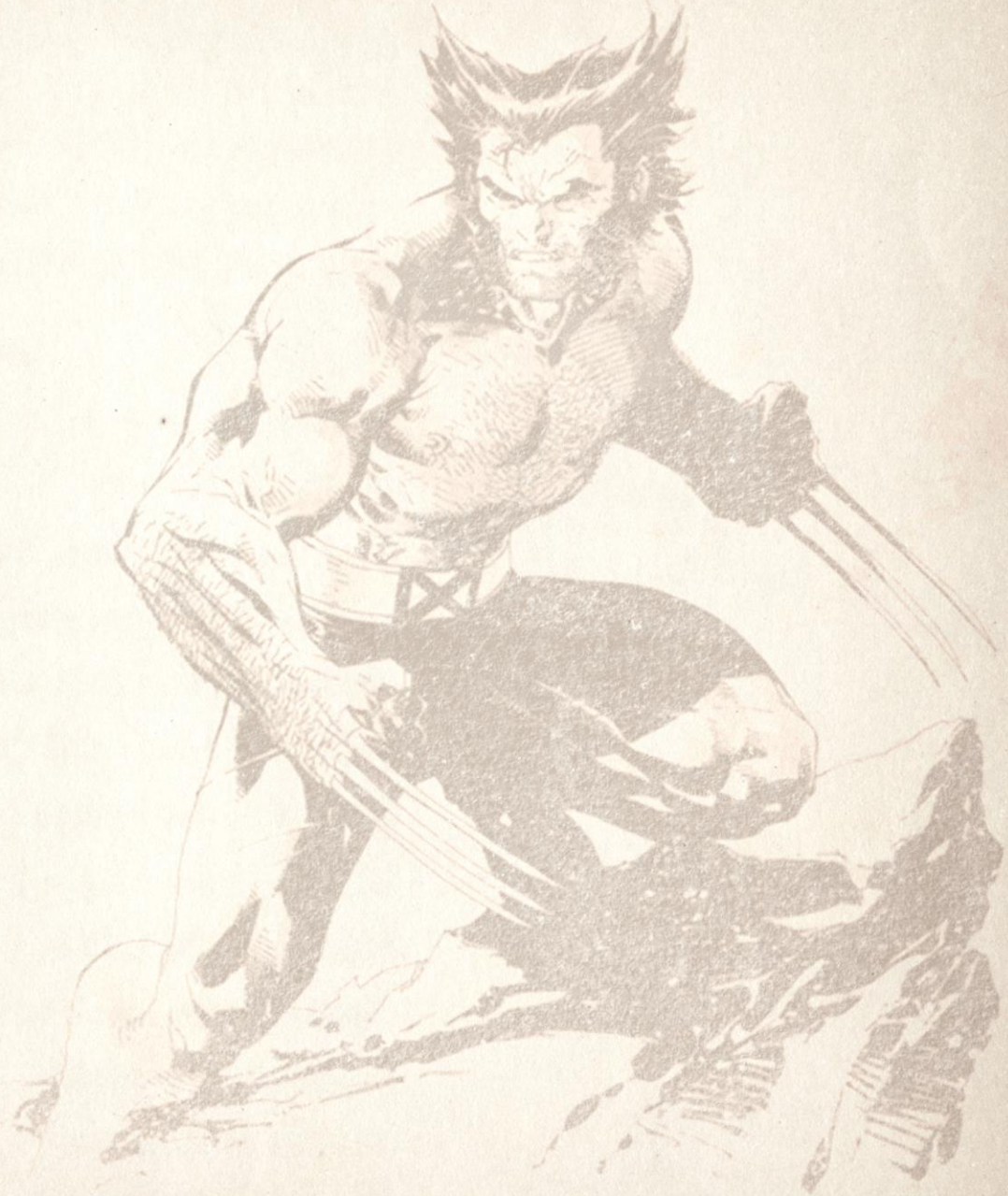
VISUAL TARGET

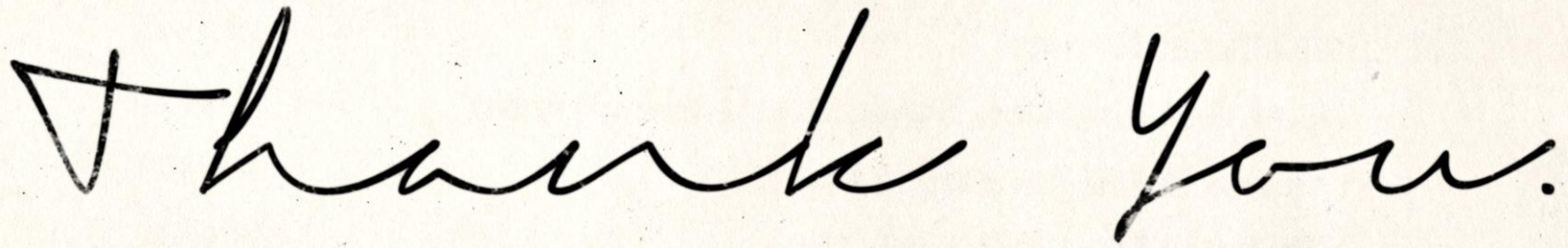
As always, whether the feedback comes through a quick drawing in PS or a more in-depth paint over – communication is key:

- We always have an “in person” conversation with feedback to answer questions, go over our reasoning, and make the experience as collaborative as possible

- If we see repeated issues, especially with vendors, we jump on a call to clear it up to not let issues fester

- It is always a conversation, there may be points we are overlooking, or misunderstanding the intent of a piece. A quick conversation can make feedback more collaborative and ensure we are all on the same page





CONFIDENTIAL