

JACK THE GIANT SLAYER



- Set up the photogrammetry workflow in collaboration with the Matchmove Lead
- Selected photographs to be used for digital London recreation
- Set up the master environment scene
- Split the city into different main areas and organized environment work
- Brief a team of artists on photogrammetric modeling workflow
- Supervised buildings modeling
- Oversaw a group of matte painters on buildings projection layering structure
- Set up all buildings projection
- Set up render passes for compositing
- Ensured technical interaction between all departments

X-MEN: DAYS OF FUTURE PAST



- Organized a hundred shots of destroyed RFK Stadium
- Grouped shots per angle of view and set up matte painting projection setups
- Worked closely with Lookdev Lead to define lighting renders needed for matte painting
- Added extra geometries to RFK Stadium for additional destruction details projection
- Combined multiple projection setups to build a master destroyed RFK Stadium setup
- Generated a latlong image of the destroyed RFK Stadium to be projected onto a sphere for simple shots

EDGE OF TOMORROW



- Supervised clean plate and ground texture work
- Determined approach and organized tasks for artists
- Helped Environment Artists in solving technical issues
- Ensured technical interaction with CG base environment

PACIFIC RIM



- Supervised environment work for these two establishing shots
- Determined approach and organized tasks for artists
- Defined assets management structure
- Supervised assets modeling/texture/lighting in collaboration with the Art Director
- Brief Environment Artists on 3D passes to provide for matte painting work
- Helped Environment Artists in solving technical issues

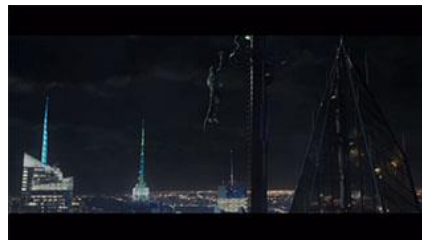
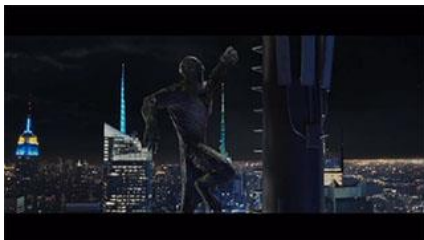
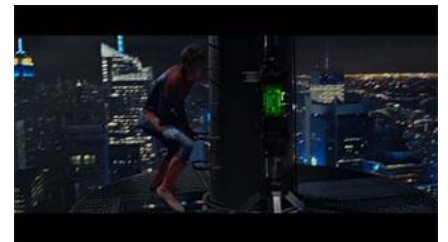
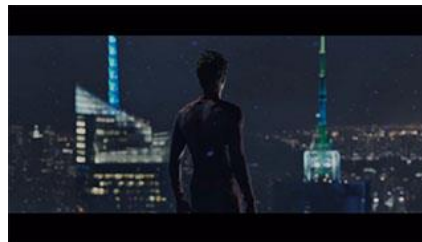


- Set up the Hong Kong Bay environment and the Shatterdome extension
- Supervised assets modeling/texture/lighting in collaboration with the Art Director
- Brief a team of Environment Artists on 3D passes to provide for matte painting work
- Set up Hong Kong Bay environment projection
- Set up Shatterdome extension projection
- Set up render passes for compositing
- Set up environment workflow with this master shot in a way that Environment Artists can easily work on other shots



- Supervised environment work for this sequence
- Determined approach and organized tasks for artists
- Defined assets management structure
- Set up environment workflow for the sequence
- Brief Environment Artists on 3D passes to provide for matte painting work
- Helped Environment Artists in solving technical issues

THE AMAZING SPIDER-MAN



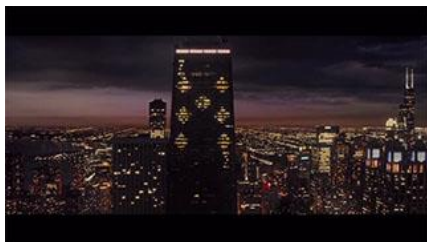
- Created a New York City asset for the final sequence
- Starting with a stitch generated from a 360 HDR shooting with the Spheron Camera, Sony Imageworks came to us for creating this New York City environment to be used in many shots of the final sequence
- Worked closely with a Matte Painter who took care of breaking the buildings out for adding parallax in the city
- Built the buildings geometry
- Added cards for some glow light effects in the city
- Set up New York City environment projection
- Delivered a Nuke projection setup of the environment to Sony Imageworks

TWILIGHT ECLIPSE



- Worked on the creation of an animated shot of Seattle at night from a photograph shot at daytime
- Built the buildings geometry
- Defined buildings projection layering structure
- Worked closely with a Matte Painter who took care of the projection layers
- Set up buildings projection
- Added cards for light effects in the city
- Added 2.5D moving cars in the streets
- Set up render passes for compositing

NOW YOU SEE ME



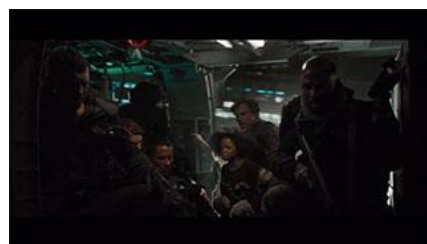
- Day for night shot
- Determined approach and organized tasks for artists
- Supervised environment work
- Set up reflection passes for compositing

THE DAY THE EARTH STOOD STILL



- Clean-up New York City asset
- Set up 3D passes for matte painting work
- Set up matte painting projection
- Set up render passes for compositing

TERMINATOR SALVATION



- Set up assets for layout
- Photo-modeling
- Set up 3D passes for matte painting work
- Set up matte painting projection
- Set up render passes for compositing

NOW YOU SEE ME



- Day for night shot
- Object tracking and basic modeling for the trains
- Set up train interiors projection
- Set up building lights projection
- Set up render passes for compositing

AMELIA



- Washington DC version of this shot filmed in Nova Scotia
- Laid out the city with monuments of Washington DC
- Set up 3D passes for matte painting work
- Set up matte painting projection
- Set up render passes for compositing