

## ShowReel - Shot Breakdown list



### Dr Strange

Company : Framestore (2015- 2016)

Tools : Maya, ZBrush, Marvelous Designer, Houdini.

Whilst leading the modelling team, I was responsible for the creation of the "Cloak of Levitation". The modelling process started in Marvelous Designer, aided by the costume department who provided the pattern, I was able to create a true representation of the practical version of the cloak. Then I used Maya to pull everything together and adding all the smaller elements like stitches, leather parts, metal plates etc. Finally ZBrush was used to create the finer details.

I was also responsible for managing the modelling of the Mandelbrot effect. All the sets are using an in-house instance setup. The objects were sliced using Houdini and re-laid in Maya using some custom Python tools. This workflow offered the flexibility of art-directing the slicing based on animation feedback and doing multiple iterations.



### Geostorm

Company : Framestore (2014- 2015)

Tools : Maya, ZBrush, Houdini.

As lead modeller I was responsible for overseeing the creation of the whole ISS and digi-doubles. Supported by the CG Sup and R&D we quickly established unique instance workflows to ensure we could deliver what resulted in the biggest single asset Framestore has worked on so far.

Maya was used as the primary software, along with custom Python tools that I developed throughout the project due to the growing needs of the modelling team, allowing them to move quickly and efficiently on building the assets.



### Aladdin

Company : Industrial Light & Magic (2018)

Tools : Maya, Zbrush. Houdini.

On Aladdin I was responsible for leading the modelling team on environment, props and hard surface. The biggest challenge was to recreate the Cave of Wonder. For the rocks creation various techniques were used : fully procedural using Houdini, 3d scans kit-bashing and remeshing as well as fully hand sculpted in zbrush.





The treasure dressing as been done using Houdini Rigid Body Dynamics. I've created a setup for the team to quickly fill a grid volume with random treasure pieces (coins, gems) in order to dress their area. After running several simulations to achieve the desired look the scene was exported back into Maya where we used some tools I made to restore all the needed attributes to keep the instance workflow.

In addition we had to model a huge range of prop and set pieces as well as digi-double costumes. Most of the time 3d scans were provided. Maya was use mainly to define the mesh topology in a classic subdivision mesh approach then Zbrush for details reprojection and extra details pass.

## Thor : Ragnarok

Company : Framestore (2017)

Tools : Maya, Zbrush.



On Thor Ragnarok the modelling team was split into three sub teams. I was in charge of leading the spaceships and digi-doubles part.

The small spaceships has been approached using a traditional polygonal subdivision workflow. We started by creating the main body shapes as one shell and once approved in we moved into the panel cutting process, mechanism creation and greebles kit-bashing to add more details.



For the biggest ship (called the Statesman) we used a similar workflow that has been used on Geostorm 2 years before at Framestore : a fully instanced kit based methodology which allowed us to quickly create a massive model with tons of pieces.

Additionally I was in charge of leading super high res digi-doubles creation for a wide range of characters : Thor, Hela, Valkyrie, Loki...etc. A lot of material were provided (3d scans, photo references, real costumes) from which we managed to extract a lot of details. Maya was used as a primary package and Zbrush for sculpting and detailing part.

## Jupiter Ascending

Company : Framestore (2013)

Tools : Maya, Zbrush.



Responsible for producing various spaceships and droids from limited 2D references and some Sketchup models. Maya was used to create the models and existing greebles from previous shows to kit bash details for quick turnaround. Zbrush was also used to create bespoke decorations where needed

## Guardians Of The Galaxy

Company : MPC (2014)

Tools : Maya, Zbrush, Vray, Nuke, World Machine.



I worked on Guardians of the Galaxy as Environment TD. As such I was responsible of several shots on the opening sequence of planet

Morag. Maya was used heavily while Zbrush was used to sculpt the mountains and the rocks themselves. A pass using World Machine was then applied for its Erosion functionality, tileable textures and triplanar were used ontop while the scenes were lit and rendered with Vray.

Finally Nuke was used to do DMP projections and tweak the final look.