

## **1. Graphorns** *Fantastic Beasts (2 shots)*

The Graphorns were extremely fun to paint! These characters are a mix of many creatures including elephant, rhino, ostrich, alligator. The challenging part was getting all of these aspects of creatures to meld together into one cohesive creature.

lookdev credit: Adrien Flanquart

*Photoshop, Mari, Mudbox, Nuke*

## **2. Graphorns Turn Tables** *Fantastic Beasts (3 turntables)*

Since there were three Graphorns, it made sense to get one of them to an almost complete stage before moving onto the other. The female was created first and then those maps were adapted to work on the male. The biggest changes were to the color map and a repaint of the maps on the head. I'm especially proud of having been part of the baby Graphorn because, as a lead, I was given the chance to teach another artist, Emily Luk, how to paint a creature of this nature for the first time. It was great to be a part of her growing to become a better painter. I did end up finishing some of the work for her when she went on vacation, but for the most part the work is hers, that we accomplished together. I'm so proud!

lookdev credit: Adults: Adrien Flanquart; Baby: Mathias Latour

*Photoshop, Mari, Mudbox, Nuke*

## **3. Swooping Evil** *Fantastic Beasts (1 turntable & 1 shot)*

Another fun creature! It consists of giant butterfly wings with a shell that reminds me of a kiwano fruit.

lookdev credit: Mathias Latour

*Photoshop, Mari, Mudbox*

## **4. Logan** *Logan (2 shots)*

This digi double of Hugh Jackman for Logan is the first time I've worked with full high res scan data (credit to ICT). It was nice to have a great start to get the character up and running so quickly. It still required a lot of work from the entire team at Image Engine. I worked on the skin maps, my primary focus being on the head. The scanned data only covered the main part of the face and part of the neck. This required quite a bit of painting not just to fill in the missing bits but to clean up the maps across all passes, including the addition of many more passes to get the character to the final stage that you see in the film. Shout out to the amazing lookdev artist, Adrien Flanquart, and the rest of the team. Everyone on the team worked very closely and put forth their best effort to get these characters to the final stage.

*Photoshop, Mari, Mudbox, Nuke*

## **5. X24** *Logan (1 shot)*

Same process as Logan, my main contribution the head work, but with different set of maps since X24 is a younger clone of Logan and had no scars. There was quite a bit of sharing of information between the two characters since they are obviously the same actor. Both Logan and X24 also had several states of being injured throughout the course of the film. Lots of blood maps, sweat maps and so on.

lookdev credit: Adrien Flanquart

*Photoshop, Mari, Mudbox, Nuke*

(cont'd)

**6. Citadel** *Game of Thrones Season 6 (2 shots) ~ VES award nomination*

The Citadel for GOT was a collaborative effort between myself, the rest of the texture team, the cg supervisor on the show and the modeler on the show. Most of my work consisted of lead work, uv work and gathering textures for use in the final lookdev.

lookdev credit: Edmond Englebrecht

*Photoshop, Mari, uvLayout*

**7. Drogon** *Game of Thrones Season 7 (3 shots)*

The full texture package for Drogon was recieved from Pixomondo. However, the state of this asset would not hold up to several of the shots that Image Engine was animating and lighting. I repainted the frills along the neck, the scales inbetween the frills and around the base of the neck and into a large area of the back of the dragon, especially where Danerys is sitting. This was only necessary to hold up to the close up shots you see in my reel. I give full credit to the artists that worked on it at Pixomondo for giving me a great base to start with. Even though I had to repaint these areas, it was still challenging and fun to make sure that the new work integrated seamlessly into the work that was already there.

lookdev credit: Chris Elmer

*Photoshop, Mari, Mudbox*

**8. Uncle Benjen** *Game of Thrones Season 6 (3 shots)*

Painted skin and wound replacement maps for the areas across Uncle Benjens nose and cheeks which was then integrated into all of the shots for this episode.

*Photoshop, Mari, Mudbox*

**9. Kevin Bacon ( Hayes )** *R.I.P.D (3 shots)*

I worked on the Kevin Bacon character in tandem with the lead texture painter on the show. I am responsible for a lot of the skin work, especially the arms and hand work. I contributed to the skin on the face, getting the character to match the live Kevin Bacon more closely. There were two versions of the Hayes character, one full cg Kevin Bacon and the deado version with the cracks. As work was being done, both had to be updated to match. I sculpted on the cracks quite a bit and I also painted the belt.

lookdev credit: Dante Quintana

*Photoshop, BodyPaint, Mudbox*

**10. Hyena** *Life of Pi (3 shots)*

The hyena had to match as exact as possible to a live hyena used on set. (the second shot is the live hyena) I worked very closely with the lookdev artist and fur groomer, Lisa Clarity, to achieve this by way of one to one reference comps of the cg hyena in comparison to photographs of the on set hyena. I painted skin maps and three different fur maps for base to tip variations. The spots had to be aligned to the real hyena which proved to be challenging due to the varying length in the fur. I used the studios proprietary fur software, using Lisa's groom, to paint guides so that I could place each spot exactly where it belonged. I also created detailed sculpt maps to support the work.

lookdev credit: Lisa Clarity

*Photoshop, BodyPaint, Mudbox*

**11. Night Time Trees** *Life of Pi (1 shot)*

Painted a large majority of the trees you see in this scene.

*Photoshop, BodyPaint, Mudbox*

**12. Day Time Trees** *Life of Pi (1 shot)*

A wide shot of the trees during the day time.

*Photoshop, BodyPaint, Mudbox*

**13. Hero Tree Set Extensions** *Life of Pi (1 shots)*

This is the hero tree for the island, which is used as set extensions. In the shot, the tree Pi is sitting on was a set prop, which is blended into the cg tree/branches you see all around him.

*Photoshop, BodyPaint, Mudbox*

**14. Aliens (Soldier) & Plants** *Independence Day: Resurgence (1 shots)*

Painted all maps for the aliens. We matched the reference from the original movie as close as possible while giving the characters an upgrade.

lookdev credit: Mathias Latour

*Photoshop, Mari, Mudbox*

**15. Aliens (Colonist)** *Independence Day: Resurgence (4 shots)*

The colonist was created first and then when the character was approved the same maps had to be repainted onto the Soldier. It was a completely different model with different uvs. I painted everything with the same values so the shader could be dropped directly from one character to the next as a starting point. Then we made adjustments per character as needed since the look ended up being a little different in the end.

lookdev credit: Mathias Latour

*Photoshop, Mari, Mudbox*

**16. Aliens (Soldier)** *Independence Day: Resurgence (3 shots)*

Same as #15.

lookdev credit: Mathias Latour

*Photoshop, Mari, Mudbox*