
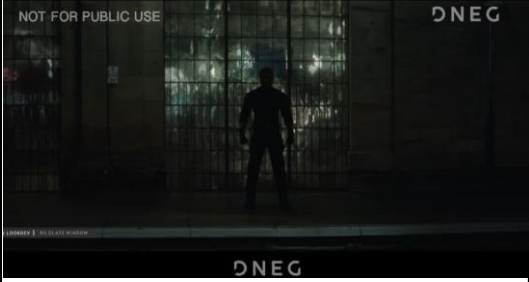
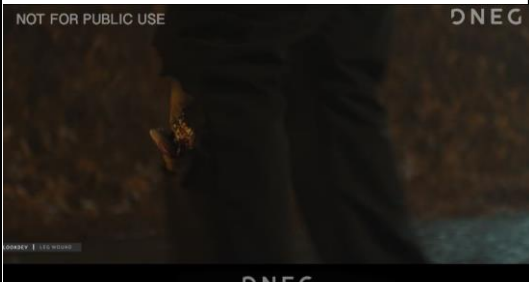


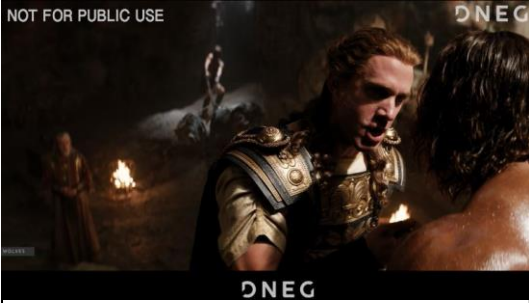



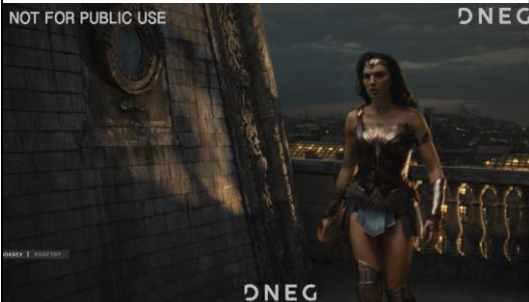









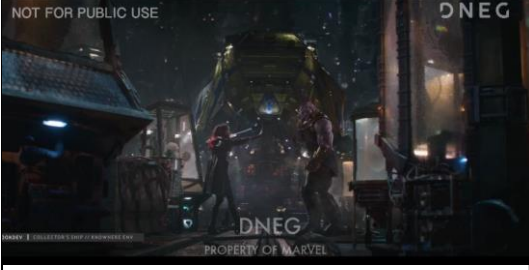


ASSETS	Breakdown Descriptions
 <p>NOT FOR PUBLIC USE DNEG</p>	<p>This was a follow up asset to creating the collector's ship. A destroyed version of the ship where it was burned inside out. Most of this was done in mari as we were quite bespoke in areas we wanted to have black charred. This is the same for the environment of nowhere. The tricky bit is to figure out where the fire was going to be and the direction of smoke, so the destroyed look looked believable. With active conversations with lighters and checking through latest renders helps to resolve that issues. I also look up a lot of real-life references of really burnt down aircraft and building to get a better understanding of areas that typically get burned out more.</p>
 <p>NOT FOR PUBLIC USE DNEG</p>	<p>For this asset, it was to add more interest to the shot as the original scan were just brick walls. The glass window was added as replacements to the walls. Even though it was a simple asset, there was a lot of back and forth on the type and look of the glass. Again, it has been great fun working on as there was lots of space in terms of creative input. After locking down on the type of glass, the main issue we had on this was the model. There was not enough thickness for the glass, so I had to "cheat" a little by putting it through substance painter for some nice noise pattern to drive the normals.</p>
 <p>NOT FOR PUBLIC USE DNEG</p>	<p>This was my first gory texture and Lookdev asset and was a challenge by itself. It was not easy looking through at actual references, but it eventually got better. What I learnt from this was that it is the same approach as working on any other texture or Lookdev asset . And there is actually more freedom in artistic input for working on textures. I would definitely like to work more on assets like this.</p>
 <p>NOT FOR PUBLIC USE DNEG</p>	<p>This asset was a texture and Lookdev task. It was used as a takeover asset for the actual drone. The challenge in this was that the show predominantly uses Houdini and that was a new software to me. However, with many helps from my CG supe. I was able to pick it up quickly and really enjoyed using Houdini for Lookdev of the drone. However, in the end, there was a decision to finish the shots in Clarisse hence I had to convert what we have done in Houdini to Clarisse. Working out the parity and differences between the two application's shader has been challenging but fun, I found that I learnt a lot about the types of different shaders and their properties. This is always a show were I come to realise how powerful Houdnin is and found myself really enjoying working with it,</p>
 <p>NOT FOR PUBLIC USE DNEG</p>	<p>This is for the extension for the tower and rooftiles. I did the textures and Lookdev for this asset and also lighting for the shot. Textures was done in Mari and Lookdev &amp; lighting in Clarisse. The idea was to do this as procedurally as possible as there was a lot to do. The textures were made with a combination of onset ref and references was not sufficient. The tricky bit about working as a generalist on this asset is time management and finding a balance to work on different aspects of the assets.</p>

ASSETS	Breakdown Descriptions
	
	<p>This is mainly texture work for the chains and the concrete slab. Most of which are done in mari and tilables made in photoshop.</p>
	<p>Texturing was done for this Asset.</p>
	<p>I've worked on the textures and Lookdev for this bird eye view of the louvre.</p>
	

ASSETS	Breakdown Descriptions
	<p>This was work for DMP for the drain sequence.</p>
	
	<p>I did the texture work for Harley Davidson motorcycle. The challenging bit for this task is that it is a relatively new motorcycle hence it was pretty clean.</p>
	<p>This was for the texture for Captain America's shield. It was to add damage to the CG shield so it will match up the other shots that had the actual damaged shield. There was onset ref shot for this prop hence it was a straight forward task. I took the neutralized onset ref photogrammetry to extract areas that are damage to have them projected in Mari.</p>
	<p>I was tasked to work on the textures for Citadel environments and Hera Statue. It was a mix of set replacement and extensions. This was done with a combination of photoshop and Mari. As there was a large number of buildings and grounds to cover. We had to worked as procedurally as possible. We made lots of tilables that we could find from onset ref in photoshop and use them to tile across in Mari. We then went in to paint or project on some areas for break up or that needs a better match up with the set.</p>



ASSETS	Breakdown Descriptions
	<p>I've mainly worked on the texture and Lookdev of her head. It was interesting and exciting as it was one of my first hero digi asset. Texturing was pretty straight forward as the photo booth scan data was pretty well taken. Texturing was done in Mari where the cameras from photo booth scan data was imported in and projected on. Some XYZ maps were used to get more details finer details of the skin. The finished textures was then brought in to Clarisse for Lookdev. I've learned from working on this task for organic assets it is important to have a strong model base as a tiny difference in the distance of the eye placement or a slightly wider gap between the double eye lids makes a whole lot of differences to getting it to match well.</p>
	<p>This was a Lookdev tweak from an asset done in Mumbai, more work was needed for it to sit better with the scan. In terms of Lookdev, it was pretty straight forward. I had to go in and tweak the saturation of textures and contrast to boost detail and it was looking to flat. I worked pretty closely with the lighter on this shot and adjusted to specific feedback. I played around with subsurface radius and also shadowing so as to achieve better contrast for areas in between the fingers. As it was at finalling stage, I always find robust communicating with lighters and even compositors help to get the necessary changes done efficiently.</p>
	<p>I've worked on the final Lookdev and textures for Corvus's weapon. The tricky thing about working on this asset was having a short turn around. This asset was initial briefed to match the ones they had on set. However, the brief had changed and client preferred it to be more like an old relic gold staff. With little reference on the client side, we ended up finding a few of our own and worked to get a balance between what the client likes and what looks good. It was really tricky but i really enjoyed it as it was almost like I could add a little of creative input as there was no definite references to match against.</p>
	<p>This was for the set replacement of the frontage of the café. This was purely an asset to match the actual café. Again, it is one of the shots that was worked collaboratively with the lighting department. The approach was to project the actual scan onto the model in Clarisse and blend the areas where projections were not sitting right. We ended up baking out some of the projections and use them as a base to start creating the textures. Lookdev for the wooden frames and glass was pretty straight forward.</p>
	<p>I've been tasked to texture and Lookdev the collectorship's and also set extensions for knowhere environment. Although, as with most production, we always have time constraints. I really had lots of fun working on this particular asset. The collectorship only had an initial concept drawn up by art department and was the very few references given to work on. Hence, I had flexibility in terms of creative inputs for this asset. This was a time where substance painter and designer was still fairly new to the company but I decided to take a plunge at it and worked the initial look of the collectorship with painter. This decision has definitely saved me a huge amount of time and concentrate on addressing creative feedbacks with a non-destructive approach. The final textures were then finished off in Mari. The same approach was also used for Knowhere set extensions.</p>