

Breakdown

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Technical Director Lighting

Planet 51 (2008): 3dsmax

Render: Cyclops

Compositing: nuke

Shot 1: (4') key shot, I lighted everything, I took the background keys lights of another sequence in the same room and adjusted them in my shot always keeping an eyes on the continuity. Then I lighted the characters, I used separated layer for background, characters, I made a volumetric in a separated layer, a Zdepth channel and I realised the compositing (glow, DOF, adjust volumetric)

Shot 2: (11') key shot, I lighted everything, I took the background keys lights of others sequences (for inside and outside) adjusted them in my shot. Then I lighted the characters, I used separated layer for background, characters, I made a volumetric from outside in a separated layer, a Zdepth channel and I realised the compositing (glow, DOF, adjust volumetric)

Shot 3: (13') key shot, I took the light from the establishing shot of the background then first, I split all the scene in different layer because it was too heavy for render (around 15 layers) then I lighted the characters, made the helicopter's light, volumetric light and I made the compositing.

Shot 4: (21') key shot, I took the lights from the establishing shot adjusted them, split the scene in separated layer, added light for the background to make it nice (in the game machine, on the ground, in the bar, the phone... because this shot takes place in a corner not in the establishing. then, I lighted the characters, and realised the compositing by taking an existing base of compositing for this sequences.

Shot 5: (24') close up, where I took the light for the background. I lighted the character and the machine, I made the compositing (adding glow for neon, DOF)

Shot 6 and 7: (26') close up, like shot 5 and made de change of DOF in compositing with zdepth channel

Shot 8 and 9: (31') key shot, I took the light of the establishing and light the characters, the light of the gun was made by my lead and I linked them on the gun in my shot, I made the compositing except for the nodes of the fire effect of the gun.

Shot 10: (35')key shot, I took lights of the establishing and light the characters, I made the compositing by taking the node for the volumetric light to have all the same.

Shot 11: (39')similar, I took the light of another similar shot, just move the lights where needed , I was in charge for the background of this sequence to set the lights around the phone.

Shot 12: (42')I took the light of the previous and the next shot for the characters and have to make it work in continuity it wasn't easy because the direction of the key light was not the same.

Shot 13: (49')I took the light of the reverse shot and adjust them in my shot , the reflection is a projection on a plane of the render of another camera (I lighted this too) to have the effect desired by the director.

Shot 14: (51')key shot , I took the lights from the establishing shot , arrange the background lights , add blue light on the stairs , then I lighted the characters and made the compositing

Shot 15 and 16: (53')I took the light of the establishing and of the close up key shot of the stage,I was in charge for this sequences to made the sets of light for the projector,I linked the light on the projector and added volumetric to have nice effects there is an animated texture that I have made in the light. I light the 2 characters on the foreground and check if the one on the stage have a good look. I took the compositing of the establishing and reload with my render. The coloured planets and the stars on the background was added after by the compositing team.

Shot 17: (59')close up, I put the light for the drawer and the tape, the smoke fx was added after by the compositing team

Shot 18: (1'00) unique shot , I took the lights of the establishing, add lights for the chair and light the characters, I took the base compositing of my lead for my compositing.

shot 19 and 20: (1'02)similar,I took the sets of light of similar shot, checked if it matched well in my shot, adjusted needed things, I took the compositing of the other shot and reload with my renders.

shot 21: (1'07) unique shot, I made all the sets of light, TV light in a layer apart to make TV effect in compositing, I made the pre-compositing. The image in the TV was put after the lighting was approved by the compositing team and I have worked my lighting with another one.

Humanity (2007): Maya

Render: mental ray

Compositing: digital fusion

(1'09) I made the matte painting using digital fusion

(1'15to 1'44) I made the matte painting for the outside of the base, all the texturing, shading, lighting and rendering. I also did some modelling (like cut cable cause to long for render, separate door and enter that help for the shading or, fix things for the render like cleaning edges, vertex...)a pre compositing for the comper only for the 3D part, the live integration was not by me.

ZED (2007): (1'45to 1'56) I did everything, I made the earth with Maya, render with mental ray, I realised the compositing with digital fusion, I made the sun and the stars in compositing.

Oui maman (2004): (1'57 to 2'10) I made the modelling of the secondary characters, some buildings, I textured some buildings. I deployed the red shirt UV's of the primary characters.

The mouse (2006): (2'11) personal work, Maya modelling in nurbs, render mental ray using final gather. Compositing Photoshop.

The kitchen (2004): (2'13) personal work for school, Maya, render Maya software. Compositing Photoshop.

The house (2005): (2'18) personal work for school, exercises of matte painting with Photoshop using a pen tablet.

Photos (2007) : (2'21) I won a photo contest "concour photo fnac" with this two photos. Rule: one theme, two hours, subject "green spaces".

Drawings:(2'25) personal drawings

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