



87, Goodlet Street, 2010 Surry Hills, Sydney
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Breakdown

“ Legend of the Guardians : Owls of Ga’hoole ”

CG Animated Feature

Animal Logic (Sydney, Australia)

Maya, Renderman, Nuke

I am in charge of lighting and compositing key shots - establishing the look and quality as directed by the film’s director.

1 Main key shot lighting and compositing for the whole sequence.
The art direction was to get a party time mood.
Working closely with R&D designed some specific tools to get an optimized light setup, easy to share with the team.
Crowd, FX confettis, waterfall, fires, candle light, leaves, feathers LOD were also a good technical challenge to manage and render.
The compositing workload was important due to a complex camera movement and a very specific art direction
I published and shared a document online about light rigs, techniques and art direction.

2 Key shot lighting and compositing.
I reused the lights from the main key shot and optimized the light rig for a similar shot

3 Key shot lighting and compositing.
I reused the lights from the main key shot and optimized the light rig for a similar shot

4 Main key shot lighting and compositing for the whole sequence.
Respecting the art direction, I designed this key shot with contrasted lighting, strong and shiny vertical lines on the walls to increase a feeling of anxiety and disorientation.
The technical challenge was to manage heavy assets with some temporary tools.

5 Production shot lighting for character and stage.
I tweaked the light from the key scene to get a nice body shape, to focus on the face and have a clear read on the eyes.

6 Production shot lighting for character and stage.
I simply reused the lights from the key shot.

7 Unique lighting and compositing shot.
The challenge here was to increase the sensation of anxiety with a stronger contrast and back lighting.

8 Main key shot lighting and compositing for a long sequence.
The interesting work was to design a optimized light rig for 20 heavy character’s heroes.
I published and shared a document online about light rigs, techniques and art direction.

9 This shot was essentially a character integration work. Apart from the character lighting, I did some substantial compositing work painting the frame with atmospherique perspective, sun effect on the left side, matte painting color correction, depth, etc ...

10 The first main work in this shot was to light characters keeping a shiny moon light and a nice shape on the feathers all over the frame range.
The second one was to light and render heavy FXs.

“ Planet 51 ”

CG Animated Feature

Illion Animation Studios (Madrid, Spain)

3dsmax, Cyclops proprietary renderer, Nuke

I was responsible for lighting and compositing key shots within a given sequence and ensure the continuity.

11 This shot mixes 3 different light rigs : inside the gas station, a special one for the entrance of the military base and last one on the exterior.
Due to the huge stage size, the optimization work was meticulous and very specific to the shot. I also worked close to the matte painting departement to realize the perfect mix between 3d render and the matte painting integration.

12 I created key light rig for characters and a location and a composition template for the sequence.

13 An other example of key-lighting for location and characters.

14 Key lighting shot for location and characters

15 Due to the forest, the large landscape and matte painting this shot was a bit technique compare to the rest of the sequence. The light rig come from my establishing shot.

Master light rigs for locations and characters from establishing shots :

The first part of my job was to study the geometry and materials for each camera of the sequence.

Then, start on establishing shot where I created light-rigs, the sequence setups and efficient workflow. Then render different camera angles and build main compositing script for each specific location and characters.

16 Here I show the "sunny morning" light rig coming from establishing shot. I did the main light rig for city location and characters with a specific reflection map. The main comp script was also define as a "precomposition" and improve with key shots works.

17 19 Thoses shots also reuse the "sunny morning" light rig but fade to the "cloudy morning" light rig. This new one is totally different than the first one and the transition was done with a cloud system which I design to be easy to handle.

20 This is the key shot with the "cloudy morning" light rig where the key lighter added more details. For this shots I worked close to FX guys to test the stone rain.

21 22 Thoses 2 shots get the "sunny morning" light rig and the cloud system. There are both unique shots and easy to take even if the location is different with a large forest.



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“ Ratoncito Perez el raton de tus sueños ”

CG Animated Feature

Bren Entertainment (Santiago de Compostela, Spain)

XSI, metal ray

I lit and integrated mice in a live action movie. I also wrote some scripts to optimise character's configuration, create automatic passes and optimise renders.

23 24 Character lighting

25 Character lighting. I made a quick pre-comp and prepare some contact shadow passes for compositing departement.

“ Dougal the magic roundabout ”

CG Animated Feature

Action Synthese (Marseille, France)

XSI, metal ray, fxTree from XSI

I was lighting and comp artist on the movie and merchandising. I also took part of the developing some scripts for the optimization and creation of passes.

26 Character Lighting and extra passes for the frozen effect on the moustache. I also lit the avalanche for matte painting department.

27 Characters lighting.

28 Character Lighting. I also develop the "glowing eye" system for the sequence.

29 Character lighting and integration of the volumetric effect on the matte painting. in the background.

30 I lit the trains going from the mountain.

31 Character Lighting. I also develop the "glowing eye" system for the sequence.