

JEREMIE TOUZERY

Digital Matte Painting | Environment TD

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Demo reel breakdown

Transformer : Age of Extinction – Industrial Light and Magic

Skills : Concept modelling | Modelling | Texturing | Lighting | Slap comp of the environment

Softwares : 3ds max | VRay | Nuke | Photoshop



- Transformer 4 shot 01
concept modelling
modelling, texturing, lighting



- Transformer 4 shot 02
CG tree, foliage, and ground
lighting inside of the ship



- Transformer 4 shot 03
texturing, lighting of the buildings, city and cars.
populating the trees.
matte painting on the ground, footprints.

Star Trek : Into Darkness - Industrial Light and Magic

Skills : Modelling | Texturing | Lighting | Slap comp of the environment

Softwares : 3ds max | V-Ray | Nuke | Photoshop



- Star Trek 2 shot 01
modelling, texturing, lighting of the buildings, props.



- Star Trek 2 shot 02
modelling, texturing, lighting of the buildings.



- Star Trek 2 shot 03
modelling, texturing, lighting of the buildings, trees.

Prometheus - MPC

Skills : Modelling | Texturing | Lighting | Camera mapping | Slap comp of the environment

Softwares : Maya | Renderman | Nuke | Photoshop



- Prometheus shot 01
matte painting, camera mapping of the mountains,
ground.



- Prometheus shot 02
modelling and camera mapping of the mountains and
ground.



- Prometheus shot 03
modelling and camera mapping of the mountains.

La Rafle - feature film - Duran/Duboi (Paris, France)

Skills : Environment TD | Matte Painting 2D/3D | Texturing | Camera mapping | Precompositing

Softwares : Maya | Renderman | Nuke | Photoshop



For this shot the camera start from the live action, enters in the stadium, where we had to extend the plate, then rotate 360 degrees and zoom out to reveal the all stadium.

I set up the entire camera mapping, working to cover all the angles. Each projection camera was composed of several layers to avoid the echoes (walls, benches, pillars...). The render was done with Renderman.



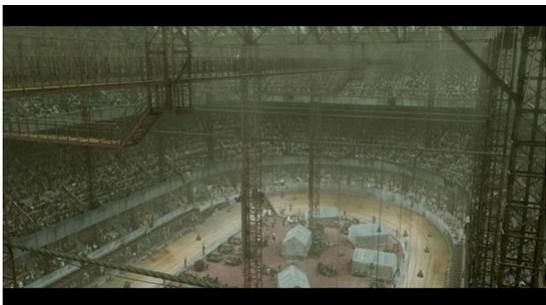
For some little patches (like tents extension, pillar extension, ground extension...), I set up the projection camera and modeled the geometry with Maya, exported in Nuke, did the matte painting with Photoshop, and gave my nuke script directly to the compositing.



This shot is full CG.

The same projection camera technique has been used.

I also worked on the textures for the props.



This shot is the end of the first one. The live action plate is only the stadium entrance.

Paris 36 - Mikros Image (Paris, France)

Skills : Matte Painting 2D/3D | Lighting | Precompositing

Softwares : Maya | Arnold | Nuke | Photoshop



This shot is the biggest of the movie. The all team of matte painters worked on it during all the production time.

All the buildings have been modeled and textured, and then camera mapped. The entire scene has been exported in Nuke with the projection cameras.



My work on this shot was to build the shanty town on the left screen side. I did the modeling, texturing and camera mapping of that. I worked as well on most of the background buildings, to add more depth between the main buildings and the 2D matte painting.