

James Weston - Assets & Environment Showreel Breakdown

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<u>Shot</u>	<u>Project</u>	<u>Role</u>	<u>Responsible For</u>	<u>Key Skills</u>	<u>Software</u>	<u>Description</u>
1	Shazam: Fury of the Gods - 2023	Environment Artist	-Tree (Not Trunk) -Destroyed Ground including all elements on and around -Roots	-Layout -Procedural Modeling -Scattering -Set Dressing	-Houdini -Maya	-After receiving the rough layout geometry and cameras from the Layout team, I began blocking and setting up the shot across multiple cameras, ensuring it worked for both sequence continuity and animation needs. -Procedurally modeled large, complex roots, replacing the initial layout geometry. -Created the tree canopy by building custom tree branch tools and scattering leaves and flowers procedurally. -Remeshed and added soil details to the broken ground, using volume VOP's on the ground chunks provided by the FX department. -Scattered soil and debris to seamlessly integrate the roots with the destroyed ground. -Built an optimized scattering setup to efficiently manage the points needed for grass scatter. -Procedurally generated vines across the tree and roots, adding a high level of detail. -Delivered the final assets to FX and lighting as geometry and point clouds for instancing. -Developed custom attributes to give look dev greater control over instance geometry.
2	Shazam: Fury of the Gods - 2023	Environment Model	-Building root modeling	-Procedural Modeling	-Houdini	-The brief required creating the appearance of large roots emanating from inside a parking garage and spreading outward, so I separated the interior and exterior models. -For the exterior roots, I strategically weaved and placed custom curves along the building's exterior to define the paths of the larger roots. -I then applied a secondary procedural modeling setup to add smaller vines, enhancing integration with the building and increasing the overall complexity of the design.
3	Shazam: Fury of the Gods - 2023	Environment Model	-Unicorn nest root modeling interior	-Procedural Modeling	-Houdini -Maya	-Using a lidar scan of the on-set environment, I procedurally built a complex, non-intersecting, and fully UV'd root-growing tool from custom spawn points. This tool featured multiple root growth styles and variations to create a dense, intricate unicorn nest environment model, based on the supplied concept artwork.
4	Sonic The Hedgehog: 3	Environment Artist	-Terrain Model	-Sculpting -Procedural Modeling	-Houdini -Zbrush	-Using the layout and previous animation I modeled the terrain used for Sonic to run on. Using Houdini trails and having an accurate animation path I was able to effectively sculpt and detail the ground terrain. -I used Houdini to scatter details such as rocks and debris along the animation path for extra detailing
5	Shazam: Fury of the Gods - 2023	Environment Artist	-Tree (Not Trunk) -Destroyed Ground including all elements on and around -Roots	-Layout -Procedural Modeling -Scattering -Set Dressing	-Houdini -Maya -Substance Painter	-I created a procedural modeling set up to model the roots coming from the tree and into the stadium using a path deformer, curves for the main root position and a procedural root generation tool for maximum look and control for art direction and animation layout of the roots -Applied a secondary procedural modeling setup to add smaller vines, enhancing integration with the ground/roots and increasing the overall complexity of the design.
6	Dune: Part Two - 2024	Model	-Smuggler Carry-all	-Hard Surface Modeling -Procedural Modeling -FX Friendly Modeling	-Houdini -Maya	-I modified the original "Carry-All" model from the first <i>Dune</i> , creating a variation for the smugglers with a "junk and scrappy" aesthetic as per the brief. -Modeled the sail and ropes entirely in Houdini. -To ensure the model was FX-ready for destruction, I ensured both the original and my variation were fully watertight and non-intersecting.

7	Godmothered -2020	Model	-Domed Buildings	-Hard Surface Modeling	-Houdini -Maya	-Using real-world references, I modeled and UV'd three variations of old domed buildings to be used as set dressing for the environment.
8	Playstation: Now - 2019	Model, Texture, Look-dev, Groom	-Atrus (Boy)	-Model -Texture -Look Development -Groom	-Maya -ZBrush -Mari	-Received the game model and textures for Atrus from the studio, which I then rebuilt into high-quality VFX assets. -I sculpted and baked down details, developed textures, and performed look development, including grooming, to match gameplay references.
9	Amazon: Before Alexa - 2020	Generalist	-Old Slate Roof	-Procedural Modeling -Texturing -Look Development -Lighting	-Maya -Houdini -Mari -Arnold	-Procedurally modeled the old slate roof for the castle, as the director preferred it over the recently installed terracotta roof. -Textured the roof using Mari. -Completed look development and lighting in Maya with Arnold.
10	Just Eat: Delivering for the Nation	Model & Texture	-Motorcycle	-Hard Surface Modeling -Texturing	-Maya -Substance Painter -Agisoft Metashape	-Modeled and textured the motorcycle to replicate the live-action version accurately. -Conducted on-location photography of the live-action motorcycle for photogrammetry reference.
11	Matrix: Resurrection - 2022	Model & Texture	-Hallway Set Replacement	-Hard Surface Modeling -Lidar Processing -FX Friendly Modeling	-Houdini -Maya -Mari	-I was tasked with creating a 1:1 replica of the on-set model for FX to apply a glitching effect to the hallway. -Utilized lidar scans and reference images to ensure accuracy throughout the build. -Maintained even topology and modeled all components separately for optimal movement while collaborating on the FX glitch look development. -Textured the model in Mari and Photoshop to match the provided artwork and custom texture patterns.
12	Amazon: Before Alexa 2020	Environment Artist	-Full environment	-Layout -Procedural Modeling -Scattering -Set Dressing -Lighting	-Maya -Houdini -Substance Painter -Mari -Substance Designer -Arnold	-I modeled detailed elements in Maya, while procedural modeling and scattering were done in Houdini. -The vegetation consisted of a blend of scattered assets and set dressing. -A fun challenge was matching the flickering fire to illuminate the environment. I isolated and tracked a few pixels in Nuke, using these values to drive the flickering lights in the scene.
13	Coral: At the races: 2020	Model, Texture, Look-dev	-All CG elements including grandstands, tents and scatterable assets -Digi double clothing	-Hard Surface Modeling -Environment Modeling -Texturing -Procedural Modeling -Look Development	-Houdini -Maya -Substance Painter -Mari	-With only three weeks and a small team of three colleagues, I managed all aspects of asset creation. This included modeling three large grandstands, 50 variations of clothing, four marquee tents, and the paddock area. -The project primarily featured fully CG shots, incorporating just the horse and a few live-action people. -Given the tight deadline, I prioritized clarity in my modeling and texturing processes, extensively utilizing Houdini to maintain a procedural and non-destructive workflow.
14	Sonic The Hedgehog: 3	Environment Artist	-Full environment	-Hard Surface Modeling -Texturing -Procedural Modeling -Scattering -Set Dressing	-Houdini -Maya -Substance Painter -Mari -Speedtree	-I was tasked with creating a full CG environment for the blue screen rooftop set to be composited onto. -I modeled multiple buildings with different texture variations. -Added complex scattering set up for realism for vegetation and dirt -Created, processed and scattered trees and other vegetation

15	Shazam: Fury of the Gods - 2023	Model	-Tree	-Procedural Modeling -Scattering	-Houdini	-I constructed the tree canopy using a custom procedural branch generation HDA tool in Houdini, enabling straightforward art direction to align with the concept. -By utilizing curves and sectional attributes at the core of the tool, I streamlined the handover of the asset to FX for an efficient tree growth simulation.
16	Dune: Part Two - 2024	Model Concept & Blocking	-Environment	-Concept Modeling	-Houdini -Maya	-Tasked with reimagining the environment concept post-shoot due to significant changes between the original design and on-set implementation. -Developed a detailed blocking pass of the environment within a tight timeframe, which was then handed over to colleagues in another location for finalization.
17	Dune: Part Two - 2024	Model Concept & Blocking	-Interior Environment	-Concept Modeling -Hard Surface Modeling	-Maya -Houdini	-Tasked with reimagining the environment concept post-shoot due to significant changes between the original design and on-set implementation. -Developed a detailed blocking pass of the environment within a tight timeframe, which was then handed over to colleagues in another location for finalization.
18	Playstation: Now - 2019	Texture & Look-Dev	-Liberty Prime (Robot)	-Texturing -Look Development	-Maya -Substance Painter -Mari -Substance Designer -Arnold	-I initially textured the base in Substance Painter and created grunge masks in Mari. -Due to time constraints, the chest section of the model wasn't remeshed from the original ZBrush high-poly mesh. To achieve matching ambient occlusion on the supplied game-ready low-poly chest model, I baked the AO and curvature in Substance Designer using the provided normal map. -Look development was completed in Maya Arnold, utilizing custom-painted masks.
19	Dune: Part Two - 2024	Model	-Harvester Excavation Blade Sculpt	-Sculpting Details	-Maya -ZBrush	-For close-up shots of the harvesters' excavators, I sculpted high-resolution wear and tear details to enhance the realism of the parts.
20	Godzilla x Kong: The New Empire - 2024	Environment Model	-Crystal Pyramid Interior	-Set Dressing -Scattering -Procedural Modeling -Hard Surface Modeling	-Houdini -Maya -ZBrush -Substance Painter	-Collaborated closely with the look development team to ensure the environment was renderable, addressing depth and other challenges by creating a scattering setup to instance crystals in staggered layers along the walls. -Designed a detailed tiled floor based on on-set instances, using simulation techniques to depict the ground and tiles as rearranged and broken by the growth of the crystals. -Set dressed crystal clusters in foreground areas, incorporating a ZBrush sculpting pass on any crystals visible close to the camera. -Delivered the final asset as a scatter point cloud along with non-instanced geometry.
21	Ford: Bring on Tomorrow - 2018	Model, Texture, Look-dev	-Jellyfish	-Sculpting -Look Development	-Houdini -Maya -ZBrush -Substance Painter	-I modeled a moon jellyfish for this project, starting with a base mesh in Maya. The detailed sculpting was done in ZBrush, with additional refinements made in Houdini. -Look development for this asset presented challenges, particularly as ray depth played a significant role in defining its overall appearance.
22	Fantastic Beasts: The Secrets of Dumbledore - 2022	Model	-Hogwarts set replacement -Room of requirements door FX model	-Hard Surface Modeling -Sculpting -Procedural Modeling -FX Friendly Modeling	-Maya -Houdini	-Utilizing the original blueprint designs for Hogwarts, I accurately modeled the set extension and replacement. -I sculpted the owl fire pit ornament to enhance the environment's detail. -Collaborating closely with the FX team, I developed the solid wall for the Room of Requirement, incorporating a workflow for the transforming door arch.
23	Audi: Synchronized Swim	Generalist	-Environment props -Shot rendering	-Hard Surface Modeling -Texturing -Look Development	-Maya -Houdini -Substance Painter	-Created props for the environment to bring realism to the CG renders -Rendered shots in Houdini

				-Shot rendering		
24	Wheel of Time: S1 E10 - 2021	Environment Artist	-FG & BG main buildings -Scatter Buildings	-Layout -Set Dressing -Scattering -Procedural Modeling	-Houdini -Maya -Substance Painter -Mari	-Built the terrain using height fields in Houdini, initiating the layout scatter and set dressing for the buildings. -Developed multiple custom tools for procedurally generating futuristic buildings that aligned with the supplied concept, allowing for endless variations when instanced on points. -Modeled and textured the hero buildings in both the foreground and background.
25	Godzilla x Kong: The New Empire - 2024	Environment Model	-Crystal Pyramid Stairs	-Procedural Modeling -Scattering -Set Dressing	-Maya -Houdini	-I procedurally modeled the crystal stairs, incorporating erosion and organic, man-made sculpting details. -Used scattering for instancing to optimize the environment's performance.
26	Sonic The Hedgehog: 3	Model, Texture & Look Development	-Tower	-Procedural Modeling -Hard Surface Modeling	-Houdini -Maya	-Losely based on real world building, I modeled the large tower building that the motorbike is sliding up. -Mostly modeled and UV'd in Houdini I created procedural modeling set up for faster and more complex model iteration in a condensed time frame.
27	Playstation: VR - 2018	Model & Texture	-UFO	-Hard Surface Modeling	-Maya -Substance Painter	-Initiated the project by conceptualizing 'classic' UFO designs. -Ensured the asset was visually cohesive from a top-down perspective while seamlessly integrating with an on-set door opening into the model.
28	Time Bandits: S1 E3	Model	-Lava Tower -Castle Rock Foundations	-Organic Modeling	-Maya -ZBrush	-Upressing the layout geometry to create high detailed rocks towers and foundations for the environment team
29	Shazam: Fury of the Gods - 2023	Environment Artist	-Tree (Not Trunk) -Destroyed Ground including all elements on and around -Roots	-Layout -Procedural Modeling -Scattering -Set Dressing	-Houdini -Maya -Substance Painter	-Several selected shots needed a custom build to achieve higher-resolution detail. -I utilized animated camera frustums to identify areas needing increased resolution. -Implemented higher-resolution grass scattering for enhanced realism. -Created procedurally generated grass and soil clumps for effective set dressing. -The soil was generated from a painted texture map, converted into spheres based on -specific values, and processed through a Volume VOP for the final appearance.
30	Playstation: this could be us - 2018	Generalist	-Environment	-Hard Surface Modeling -Texturing -Look Development -Lighting	-Maya -Substance Painter -Arnold	-Replaced large sections of the set with damaged buildings, transforming it into a war zone. -Modeled, textured, and completed look development and lighting for the environment.
31	Dune: Part Two - 2024	Model	-Interior FX model	-Hard Surface Modeling -Procedural Modeling -FX Friendly Modeling	-Maya -Houdini	-I also built the internal structures of the buildings to enhance detail for the FX explosion. -To ensure the buildings were FX-friendly, I made all components watertight and non-intersecting, while UV mapping the majority of the assets.
32	Dune: Part Two - 2024	Model	-Environment scatter buildings	-Hard Surface Modeling -Procedural Modeling -FX Friendly Modeling	-Maya -Houdini	-I constructed intricate piping systems and stations around the main buildings based on the supplied concept.
33	Nike: Phantom	Model & Shot Sculpt	-Phantom model	-Digital Double Sculpt -Shot Sculpting	-Maya -Nuke	-Modeled the digital double of Neymar for the 3D roto and phantom FX -Used onset turntable reference for the model line up and a Nuke plugin for a rough face blocking