

# Andres Martinez

Camera and Environment Artist

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## SUMMARY

Throughout most of my career, I have been working on camera layout and environments. As lead or supervisor I participated in the overall work on sequences - so I was involved in every shot from bidding to execution - most hands on - almost every aspect of it - specially the back and forth to get the shot done.

## REEL BREAKDOWN

### 2012 - Environment Lead

I helped plan and shot the still photography in Vancouver, Los Angeles and Washington DC. Photographed the different sets for the sequence and then oversaw the processing of the HDR (NUKE) Panoramas (PTGUI) and other HDR imagery that would be the base for models and projected sets, and mattepaintings for each shot. I assisted the modeling department with the photogrammetry modeling (Maya). I made sure that the mattepaint artist (photoshop) were working in the proper color space and resolution and created pre-comps (Nuke) for the shots that were being handed off to compositors.

I modeled, textured, painted, projected, wrote scripts and did pre-comps on several of these shots.

### I Am Legend - FX artist

I was part of the FX team that placed cracks and grass throughout the city of New York, to make it look as if it was abandoned for three years. I also collaborated in the placement of drool for the Hemocytes, and dogs. My work was done in Maya. I also helped in the process of distributing tasks that allowed our team to be more efficient by mimic-ing an assembly line on the drool shots.

### Spiderman 3 - Previz and Layout Artist

My work was to design the city in the fight sequence, populate the city with 3D assets -which by the way, I had standardized a naming convention at Sony Imageworks asset manager. I placed the street props, rooftop variations and vehicle animations.

The camera animation work I did, was combining the plate's tracked-camera to a cg-camera in order to enhance the movements in the plate and set them in the 3D world with the rest of the character animation.

### Ghost Rider - Environment Artist

I processed the HDR stills taken on location, extend the height of the main building, and through 3D buildings populated the surrounding area and placing them over a mattepaint. I did the geometry layout in Maya and mattepaint in Photoshop.

### Catwoman - Virtual Background Supervisor

I was in charge of several teams who photographed (I also shot) Vancouver and Oakland. Then actively involved with tool creation and pipeline to recreate both cities and combine with CG elements. My team provided the HDRI assets for the light rigs and all the backgrounds for the sequences which were a blend of day-time and night time stills. All work in Maya, Photoshop and Shake. Scripts in Perl and Mel.

### The Matrix Revolutions - Virtual Background Supervisor

Produce all the HDRI as a base for lighting rigs mainly in Shake and image projection of the cities and sets mainly in Maya. Created a night and daytime version of each shot, in order to get the full range of color depth when there was lightning in the sequence.

Built the geometry from the stills - image modeler, Photo modeler and proprietary tools. Stitched with PTGUI and Shake. Painted with Matador and Photoshop.

**The Matrix Reloaded - Virtual Background Supervisor**

Photographed the sets - using all Canon film cameras, rebuild the sets with image modeler and extend the surrounding buildings and work along the animated camera through camera projections, mattepaintings and 3D geometry - which was also textured and lit..

**Mission Impossible II - Virtual Background Lead**

I put together the tools in Shake via Perl for processing of the HDR stills to be used as projection maps on the sets we built using photogrammetry. I was responsible for the sequence environments as well as acting as a hands-on Maya and Matador artist.

**Queen of the Damned - Virtual Background Supervisor**

I helped plan the still photography shoot. Created the HDR stills which I used to project onto a high detailed model built from lidar point cloud (Actually developed a way to use AutoCad in the process to import into Maya). Painted double projections with Matador at 16bit log color-space and was responsible for an off-site team working on the same set.

**Surf's Up - Layout Artist**

As a final layout artist I got to work on a daily basis with the motion capture camera rig, which allowed the film to have the documentary -style camera moves. My responsibilities where to keep all sets up to date, populate the scenes and adjust or recreate camera moves based on the rough layout shots.

**Open Season - Stereo Light/Comp Artist**

As a light/comp artist, using a proprietary comp tool (Bonsai), I created the stereo 3D version of several shots. Most of the time I shifted layers based on the depth effect needed or re-rendered and tweaked lighting to generate the second set of frames for each shot.

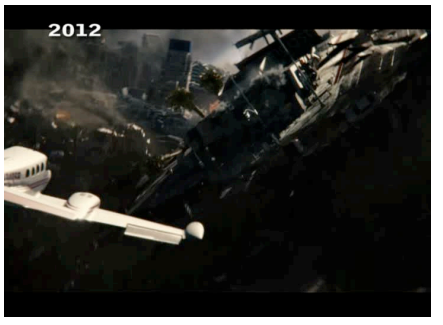
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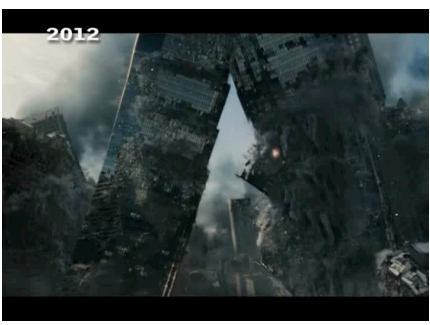


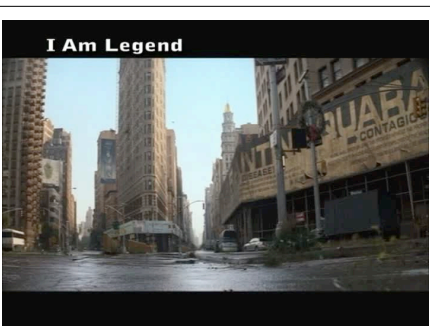
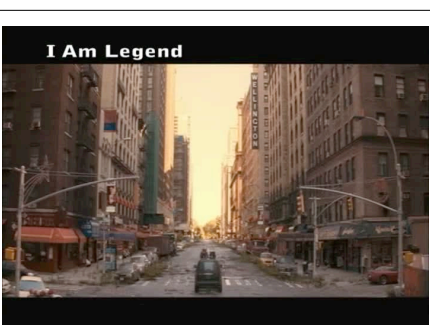
Matte painter for a trailer at 2010 E3. Based on a few photos of the characters on set - I expanded and created a multi layered battlefield in Photoshop, which I split into layers that went to a Flame artist. Also modeled the logos in Maya.






**Chicago Spire - Previz and Layout Artist**

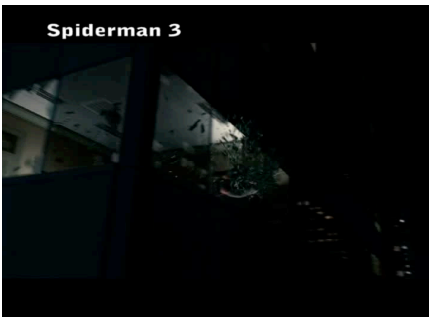




I worked as previz and layout artist. On a short project like this, I gathered survey data and maps to place the building in its correct position in the real world - which was useful on the last shot, where I provided all the GPS coordinates for a helicopter shoot. In CG land, I was modeler and interior decorator.





**SHOT SPECIFIC**

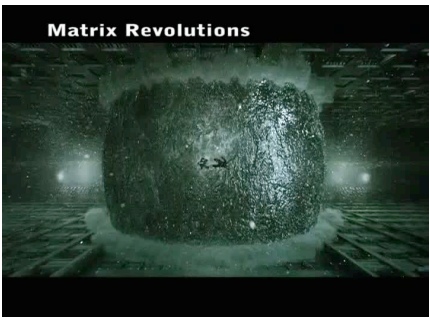
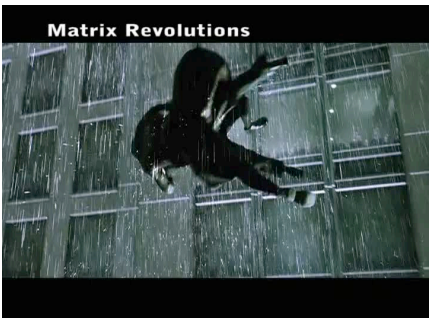
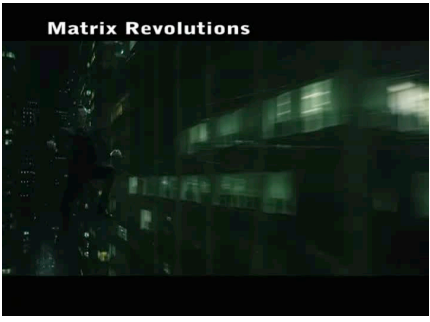

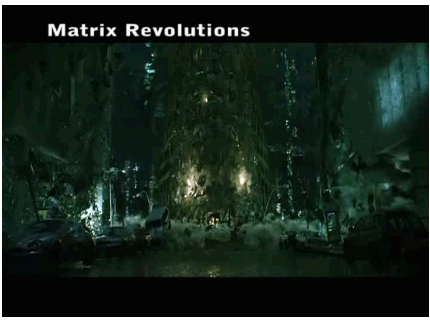
	<p>I photographed Wilshire Blvd and processed the stills for HDRI panoramas. These where used by modeling for reference and also as light rigs. I used the stills to generate sky domes and backdrops or volumes and cards to populate the non-destructive buildings. Moat of these tasks throughout the scape from LA sequence.</p>
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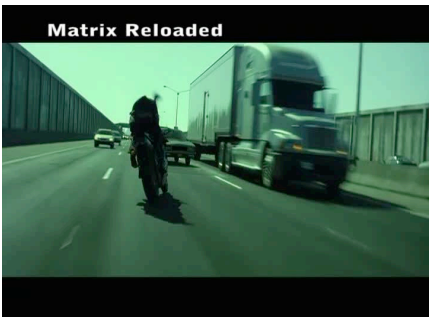


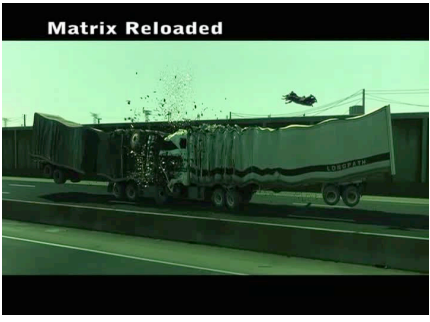
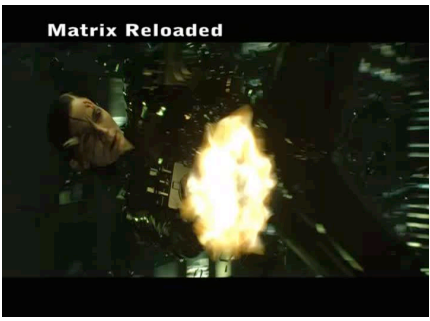
	<p>I photographed downtown Los Angeles and built geometry to project the stitched HDRI panoramas onto the non-destructing buildings and for the sky panorama. I did a mattepaint for the city sprawl which is seen along the shots where the plane travels pass the downtown sequence.</p>
	<p>I selected aerial photography to build a composite downtown mattepaint and sky and 3D geometry. Setup camera projections to basic geometry that I built and painted double projections and destructed buildings.</p>
	<p>Modeling for all the non-destruction buildings at the end of the sequence - Venice and Santa Monica areas. And did the set dressing of the trees on these shots, as well as the golf course and Santa Monica airport buildings.</p>
	<p>Maya work -using tracked cameras - placing geometry tiles over the street surface which had either concrete cracks or grass and plants to populate the streets and create the abandoned look.</p>
	<p>I did several of the long shots where the limited library of cracks and vegetation tiles created the challenge of not placing repeating patterns.</p>

 <p><b>I Am Legend</b></p>	<p>I was part of the FX team that added drool and spit for the Hemocites (the human characters - which unfortunately were cut from the film) and also the spit and drool for the dogs on many shots.</p>
 <p><b>I Am Legend</b></p>	<p>The work was done in Maya and there was a basic setup that could be copied from shot to shot for continuity, and also keep the variation of the drool pattern and unique setup for each head movement and amount of spit to be released at any time.</p>
 <p><b>Spiderman 3</b></p>	<p>I designed the city layout for the sequence where Peter fights with Goblin by selecting buildings from a library of buildings - which as a pipeline TD I also helped build at Sony.</p> <p>The placement of the city had to do almost entirely with the plate performance but keeping a layout that would be consistent through the sequence.</p>
 <p><b>Spiderman 3</b></p>	<p>working with the Maya camera rigs, and image planes with the plate performances allowed me to limit the view past our interest and the actual build of the city - which in many cases did not grow past a few city blocks.</p>
 <p><b>Spiderman 3</b></p>	<p>As Goblin drags Peter and slams him onto the building facades, I had to select the buildings that allowed the action to read and work with the speed at which the action was taking place. Selecting the features that would break apart on impact and keeping the buildings varied enough with a select architectural style - limited in our library.</p>

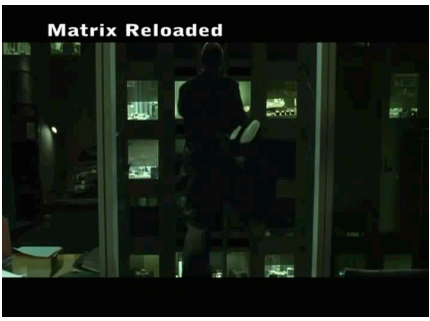
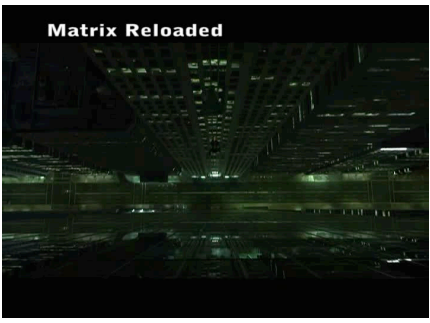


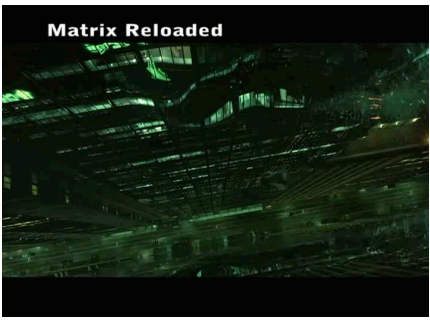
 <p><b>Spiderman 3</b></p>	<p>The variety perceived along the sequence, in the architectural styles, building heights and condition was achieved as I selected props to set dressing the building rooftops, billboards, and street props. I also got to do car animation on the traffic below.</p>
 <p><b>Ghostrider</b></p>	<p>On these shots I took the Melbourne, Australia stills, processed the HDR tiles and stitched panoramas that -combined with the plate -would allow me to project onto the street and extend the building height. I did mattepainting to extend the building heights, condition and skyline.</p>
 <p><b>Ghostrider</b></p>	<p>Worked as a lighting TD placing the 3D building in some shots - others where just Photoshop extensions.</p> <p>I had to blend plate footage to additional 3D rooftop props and mattepaint for the rooftop and building ledge. The building was grounded to other smaller 3D buildings and a mattepaint.</p> <p>The mattepaint work was primarily to work around the amount of trees and it's occlusions, vehicles and other buildings.</p>
 <p><b>Catwoman</b></p>	<p>I supervised the photography shoot in Vancouver and Oakland to produce the world where Catwoman lives. HDRI processing, photogrametry modeling, camera projections, custom lighting passes, panoramas and mattepaint.</p> <p>Each environment was shot at day and night -from the same spot - to produce a high range of color and details and achieve the art direction goal.</p>
 <p><b>Catwoman</b></p>	<p>Day and night stills combined, projected onto the same custom geometry - where occlusions and paint had to be corrected where used to produce the backgrounds and then adding 3D traditional elements from another department - built the entire world.</p>


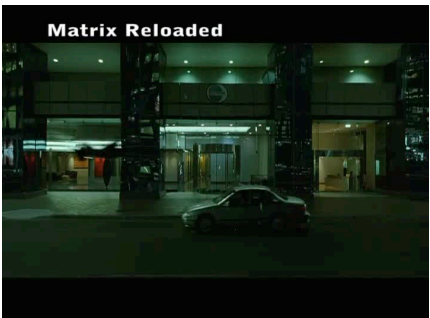



 <p><b>Catwoman</b></p>	<p>Every building was modeled with the daytime stills, to get the most details created and then upon projection of both day and night stills, it would be tweaked to minimize occlusions or combine with 3D objects.</p> <p>Reflections were painted out and then a separate pass would replace them, and the traditional 3D passes would be rendered along any custom pass the compositing team may require for each shot or sequence.</p>
 <p><b>Catwoman</b></p>	<p>A camera track was extended way above the city skyline to produce this blend of 3D building at the beginning and into the projection world past the window reflection frame.</p> <p>Cards were created for the trees, balconies and street poles and electric wires were cleaned to minimize double projections. All the added geometry was mapped with HDRI maps.</p>
 <p><b>Catwoman</b></p>	<p>I photographed the interior and exterior of the theater to later replicate it in the 3D model and map it with all the HDR photos.</p> <p>This also was done with the set at the end of the movie where Catwoman fights at the top of the Hedare building and the interior of the jewelry store.</p>
 <p><b>Matrix Revolutions</b></p>	<p>As the supervisor for the environments on the show, I oversaw and worked on the building of the city.</p> <p>Took survey data to reconstruct the lower floors from set and extended the buildings in Maya. Camera projection from other buildings in Sydney and mattepainted panoramas for building extension and backdrops. Most of these environments were built from daytime and nighttime stills, in order to get the full color range when there were lightnings hitting the building facades. Also detail was built or mapped even when water was placed on top, to get more detail and realism.</p>


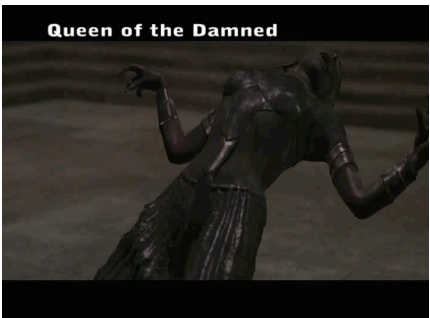
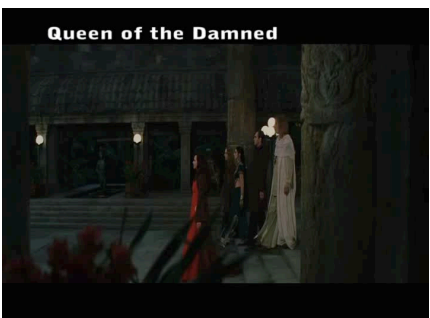
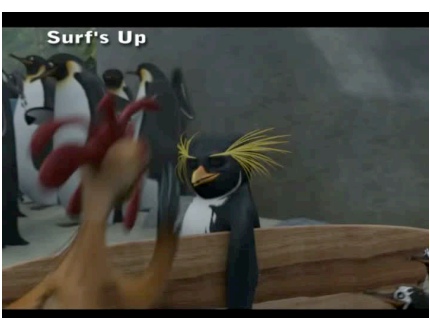

 <p><b>Matrix Revolutions</b></p>	<p>Sky panoramas where color-corrected and edited to bring more clouds. Set extensions where created, often times, from much smaller buildings and texture maps where tweaked to eliminate pattern repetition. Added cards with a template of agent Smith on every floor, and in some cases extended the rooms or corridors of the buildings where the shot camera would look into.</p>
 <p><b>Matrix Revolutions</b></p>	<p>Day and night HDR stills combined, projected onto the same custom geometry, multiple cards with Smiths on every floor and mattepaints created for the skydomes and city backdrops.</p>
 <p><b>Matrix Revolutions</b></p>	<p>City backdrop, geometry extensions, Smith cards and street level mattepaintings, along with camera projected buildings from either buildings in Sydney or made-up buildings from still collages.</p>
 <p><b>Matrix Revolutions</b></p>	<p>City backdrop, geometry extensions, Smith cards and street level mattepaintings, along with camera projected buildings from either buildings in Sydney or made-up buildings from still collages.</p>
 <p><b>Matrix Revolutions</b></p>	<p>Built geometry from photography in order to camera project in Maya and provide different levels of destruction to the mattepainter in order to produce a sequence of events along the shot as the world collides from the impact.</p> <p>Background mattepaint and secondary building projections as well.</p>

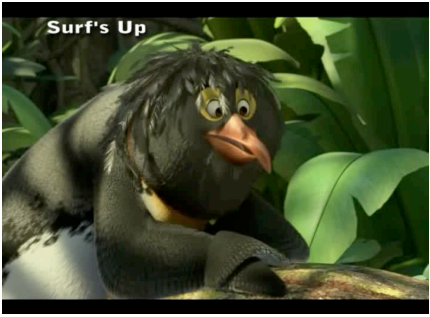
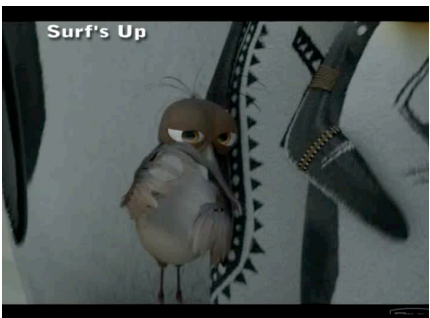

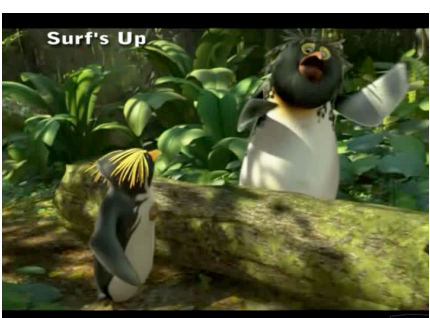
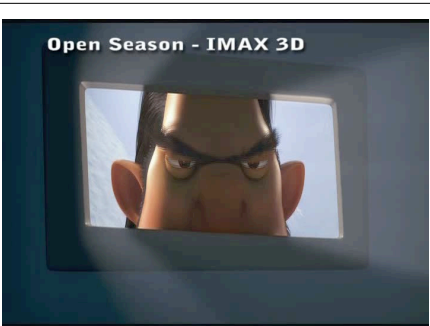
	<p>I supervised the still photography of the freeway set in Alameda. Processed the HDRI sets that would be used for all the camera projections in the sequence.</p>
	<p>Built the set from the stills, created large panorama maps for the road and walls. Provided sky domes for compositors and added additional CG elements behind the walls.</p>
	<p>I photographed the set, took lidar data to model the set and build additional floors to each building. Creating separate geometry for balconies, handrails, benches, trashbins and a shed in the park. Camera projection and mattepaintings which went according to the events that happened during the fight (broken assets and walls). Fixed occlusions from each camera move in the sequence.</p>
	<p>Created the freeway set from the photography, painted the tiles that would be used to project onto the model built also from the stills.</p> <p>I photographed the trucks and stitched the maps to project to the models. Also provided the skydomes for compositing.</p>
	<p>Main floor is a set - all other environment is a combination of mattepaint, camera projections and traditional texture mapping onto 3D elements.</p> <p>I oversaw the processing of the HDRs and stitching, as well as the construction of the sets.</p>













 <p><b>Matrix Reloaded</b></p>	<p>Foreground is a set. Building across the street is a re-projection of the floor at the same level. All other floor are painted extensions and re-projections, blending with 3D traditional texture based and mattepaintings.</p>
 <p><b>Matrix Reloaded</b></p>	<p>Set extension from actual building photography and added 3D texture geometry to enhance the height of the buildings. Clear the streets and populate the rooms that are seeing on the descent in the shot.</p>
 <p><b>Matrix Reloaded</b></p>	<p>Created the city from hundreds of pictures of the limited amount of buildings in downtown Sidney, in order to produce Megacity. Matte-painted rooftops and signs and altered geometry to create the variety of the city.</p>
 <p><b>Matrix Reloaded</b></p>	
 <p><b>Matrix Reloaded</b></p>	<p>mattepaint and projection of panorama. Set Extension and interact with the FX team to isolate the areas to be destroyed, and yet keep the scene integrated with the camera projections.</p>




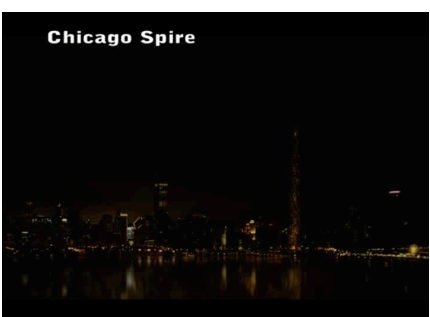
 <p><b>Matrix Reloaded</b></p>	<p>Built an avenue - daytime and night time. Align the still for them to match in each projection. Provided the environment to assist in the lighting of the 3D elements as they all move through the street and the lit windows.</p>
 <p><b>Matrix Reloaded</b></p>	<p>Built the lobby from photo reference, multi layered geometry and created the surrounding environment for the reflected columns. Mattepaint the projected panorama.</p>
 <p><b>Matrix Reloaded</b></p>	<p>Took the plate, created some basic geometry to serve as occlusion to the debris in the street. Plate projection.</p>
 <p><b>Mission Impossible II</b></p>	<p>Took as a base a survey model and projected the photography of the city. Processed the HDRI stills from a Sydney shoot.</p>
 <p><b>Mission Impossible II</b></p>	<p>Recreated Sydney's downtown area and camera projected with the HDRI maps.</p>

 <p><b>Mission Impossible II</b></p>	<p>Camera projection of mattepaint HDR panoramas onto photogrammetry models. special attention to all the features on ground level as there is much more parallax and occlusions from trees and architectural features.</p>
 <p><b>Queen of the Damned</b></p>	<p>Part of the building team that modeled the set, based of measurements on set and a horrible survey data. Then processed the HDR stills and camera projection of them to the model.</p>
 <p><b>Queen of the Damned</b></p>	<p>Mattepaint and camera projection to the indoor set. Several occlusions from the columns and decorations. Painted out, modeled, reprojected a lot of the props in the set.</p>
 <p><b>Surf's Up</b></p>	<p>worked with the hand-held motion capture camera that allowed us to get that documentary style look on the film. I was part of the layout team and after getting the animation for a shot I would reframe the characters, complete any set dressing and tidy things up.</p>
 <p><b>Surf's Up</b></p>	<p>The water shots allowed us to try different rigs - both in Maya and improvising with the office furniture as obstacles and improvised dollies.</p>

	<p>Always keeping an eye for a good framing for each shot and set dressing a sequence on shots that came far apart from each other - continuity was a top priority.</p>
	<p>Camera layout of a particular character or action, or a series of characters - a static shot or trying to keep up with the animation as I was trying for a camera pan move was a lot of fun.</p>
	<p>Sometimes the camera move had to be done with the water-camera-rig and timing the animation and the camera move was a fun challenge. I worked in several shots on this production that proved above all fun.</p>
	<p>Dealing with the amount of geometry for the jungle set in particular was challenging. Created assemblies that were to be imported and shared with other shots in the sequence and keeping up to date with the animation and the props that the characters interacted with, was always `fun`.</p>
	<p>As a stereoscopic lighter and comp artist, I produced the second eye for the stereo 3D version of the film.</p> <p>Depending on the distance to camera or effect desired, I would shift comp layers to place them in the desired depth or in some instances - re-render the elements.</p>

	<p>Dealing with the hair and vegetation was tricky as the edges of fur created a rim or halo and created a conflict with the stereo depth effect. Often times re-rendered the second eye.</p>
	<p>Several shots where very straight forward. Elements where pretty much at the same depth and little had to be done.</p>
	<p>defining the depth for the best effect was key. Keeping the background separate from the closer action and directed 3D effect was part of my assignments.</p>
	<p>Several shots where very straight forward. Elements where pretty much at the same depth and little had to be done. But moving bushes and characters always seemed to be best to re-render.</p>
	<p>The close up elements like the rocks on the very foreground or the water splashes proved tricky - as they would break some comfort zones and keeping every layer in it's right depth - despite the impulse of enhancing the 3D gag, i worked into it in many shots.</p>

 <p>Open Season - IMAX 3D</p>	<p>Isolating the main 3D elements and maintaining the depth of the background at a relative distance - with some grass elements closer- made it a good compromise of foreground and background.</p>
 <p>Open Season - IMAX 3D</p>	<p>Here a layered background and a re-rendered foreground with multiple layers of depth in itself - facial structure</p>
 <p>Crytek : Kingdom</p>	<p>I did the mattepaint divided into several layers that where imported by the Flame artist and placed in 3D, in order to add the smoke and fog in the environment.</p>
 <p>Crytek : Kingdom</p>	<p>All the foreground elements and around the characters where extracted from a limited set of stills or painted to create a battle field.</p>
 <p>Chicago Spire</p>	<p>The Chicago Spire building was an architectural previsualization for architect Santiago Calatrava. I was involved as a pre-viz artist at first and built the geometry around the main building. As a layout artist I created several camera moves and even got to do some interior decorating on the floors we see through or move into the piece.</p>

 <p>Chicago Spire</p>	<p>The theme of inspiration was following the dandelions through the lobby - and my work was getting all the camera moves to transition smoothly throughout the entire piece.</p>
 <p>Chicago Spire</p>	<p>Some camera moves were meant to not only showcase the building, but in a grand manner. This is a shot I created to get that message across.</p>
 <p>Chicago Spire</p>	<p>Camera layout.</p>
 <p>Chicago Spire</p>	<p>For the night shoot, I assisted in providing exact distances from the lake to the building. Something similar to what I had done during the production of Catwoman.</p> <p>A helicopter flying and shooting the place where a building will someday be placed - and keeping it in frame. The difficulty was shooting this shot - as it was dangerous to fly over the lake into pitch black - so it was shot at night - and I help tweak the camera once it was shot.</p>