

STEPHANIE POCKLINGTON

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EXPERIENCE

MillFilm – April 2019 to present

Adelaide, Australia

Monster Problems

- CG Supervisor – supervised 500+ shot show on a low budget and tight deadline, oversaw creation of 9 hero monster characters with interactive fx and a variety of ranges of motion and character fx, met with software and IT to develop any new tools and plan any research and development needed, help develop missing pieces to new pipeline and plan around sudden delays in software schedule, ensure standards are set such as naming conventions, lighting stages, geometry validation checks, choose appropriate workflow between departments and softwares, ensured VFX supervisor's creative goals are able to be technically met within the timeline, ensure rendering and simulations are optimized and falls within projections, flag any upcoming additional farm or license needs, troubleshoot technical problems such as render errors, pipeline issues and bugs, mentor leads and artists and assist with any gaps in knowledge, communicate regularly with central production, VFX supervisor, production team and Leads/Heads of Department about concerns, status and overall team needs, liaise with multiple Technicolor locations across the world to oversee work done in other locations that are ingested to main hub location in Adelaide, help develop cross-location ingestion and tracking tools, visited Bangalore to oversee rigging, modelling, texture, lookdev and groom departments when in-person supervision was most valuable.

Weta Digital – July 2018 to March 2019

Wellington, NZ

Avatar 2 & Jungle Cruise

- Texture Artist – used Mari and Photoshop to paint environment assets using masks, based color generated procedurally then improved with imagery and shaders, used katana to test textures within shader network

Mortal Engines & Game of Thrones: Season 8

- Digital Matte Painter – used Clarisse, Maya and Terragen to create and populate CG landscapes and skies with shrubbery, props, wreckage. CG enhancements using Photoshop paintovers and Nuke projections. Sky and landscape matte paintings, asset creation for forests and edited shader network to be dynamic and interactive to allow for fast environment changes

Sony Imageworks – November 2017 to June 2018

Vancouver, BC

Hotel Transylvania 3

- Senior Environments Artist - populated CG valley with trees, rocks and other environment elements using scattering tools, lit, rendered and precomped in nuke for presentation, delivered elements to lighting for final render, developed templates for team for katana rendering as well as nuke templates to automatically incorporate the katana renders and slapcomp for presentation, helped setup sky, cloud and mountain nuke templates for team, used these templates to complete matte painting sky shots myself, helped develop tool in Maya to layout volumes using Arnold live rendering which would then export from there and import and render in katana

Industrial Light & Magic (ILM) – July 2016 to October 2017

Vancouver, BC

Jurassic World: Fallen Kingdom

- 3-D Generalist – repurposed low-res scan geometry from valley, reaved and refined details, textured and shaded rock and grass base, populated valley geometry with animated tropical forest separated into regions for fx interaction, created light rigs and rendered shots and precomped them in nuke for presentation

12 Strong

- 3-D Generalist – created CG mountains and valley, used primarily Clarisse for this project, populated with vegetation and rocks and in some cases animated characters walking around in the distance, lit and rendered shots, precomped in nuke for presentation, projected 2-d matte paintings and enhancements in certain areas using nuke

Transformers: The Last Knight

- 3-D Generalist – used Z-Brush and 3dsMax to create giger-esque style architecture on the interior of the ship, created and adjusted lighting and shaders, rendered with different AOVs, used Clarisse to populate larger scale shots

Rogue One: A Star Wars Story

- 3-D Generalist – created vegetation library using Speedtree, released models, textures, shaders and animation in different speed variations, populated vegetation in scenes using Forest Pack in 3dsMax, created lighting rigs, rendered different layers and AOVs of trees, precomped layers and applied minor comp adjustments like haze in z-depth and grades on diffuse, created some architecture and prop assets, textured, shaded and lit them, 2-d enhancements on certain areas, minor matte painting extensions and adjustments

Silence

- 3-D Generalist – creating geometry, 2-d projections, fixing echoes, rendering animated trees and inserting into nuke script as layers

Moving Picture Company (MPC) - September 2013 to April 2016

Montreal, QC

X-Men: Apocalypse

- Environments & Assets support – helped streamline pipeline process for large environments with multiple assets, completed various asset and environment tasks

Fantastic Beasts and Where to Find Them

- temp CG Supervisor - help setup show, standards and research and development needs

A Monster Calls

- CG Supervisor - hero character and environment supervision on strict budget, strategize with each department best techniques and technology to achieve work ahead while staying within budget, meet with software to develop any new tools needed, manage quality and ensure director and visual effects supervisor's creative direction is being followed, ensure CG is delivered effectively through the renderfarm and optimize where possible without affecting quality, troubleshoot technical problems such as render errors, pipeline issues and bugs, mentor leads and artists and assist with any gaps in knowledge, communicate regularly with central production, VFX supervisor, production team and Leads/Heads of Department about concerns, status and overall team needs

Fantastic Four

- Lead Environments TD - trained new environments/asset team in modeling and texturing to create the CG planet in a short time span, solved technical problems, motivated team through dozens of changes, managed and planned environment td work for 200+ shots, matte painted • Asset Support – modelling and texturing tasks for vehicles, props and characters

X-Men 2: Days of Future Past: Director's Cut (edits/extra shots for DVD release)

- Lead Environments TD – lead environments and matte painting team through 70 shots, created builds for main setups, managed artist's tasks and schedules, solved technical problems and motivated team
- Asset Support – modelling, texturing and techanim tasks

Cinderella

- Assets - modeling and texturing
- Environments – speedtree forest creation, layout of instanced trees and environment assets, tree asset pipeline support, minor projections and painting work

X-Men 2: Days of Future Past

- Environments - guiding team through environment modeling, ran tutorials on 3D software/MPC packaging, uv-ing, texturing and sculpting, tech fixes, 3-D and 2-D projections, minor matte painting
- Assets - character modeling, vehicle concept modeling, prop modeling and blendshaping for rigging

Moving Picture Company (MPC) - January 2012 to September 2013

Vancouver, BC

Maleficent

- Assets - modeling props with cloth capabilities, texturing props
- Techanim - organized and guided team through specific Groom (grass) setup for a sequence, created multiple cloth setups for various crowd animations, ran cloth simulation through crowd pipeline, pipeline fixes for groom and crowd
- Environments - cleaning releasing client's PSD files for use in pipeline and layout

Percy Jackson 2: Sea of Monsters

- Assets - character modeling and texturing
- Techanim - cloth simulations, skin deformations and fixes, pipeline fixes

300: Rise of an Empire

- Assets - character modeling
- Environments - modeling for projection, occlusion renders for matte painters

The Lone Ranger

- Assets - modeling and texturing
- Techanim - cloth simulation for environment animations

Fast and the Furious 6

- Assets - street prop modeling and texturing
- Environments - set extension modeling and projection

Into the Storm

- Assets - street prop and debris modeling and texturing

Seventh Son

- Environments - environment modeling and projection with provided matte painting, sculpted higher resolution landscapes, lighting on buildings for animated specular passes •
- Techanim - character transformation blendshaping and deformations

Man of Steel

- Assets - camera and reference photo line-up, modeling street props & partial vehicle •
- Techanim - character finishing with deformers, intersection fixes, cloth clean-up, pipeline fixes, minor mechanical animations and tweaks

Godzilla

- Previs - modeling, uv-ing and texturing elements: vehicles, environments and effects

Elysium

- Assets - prop modeling

Other Experience

Freelance - 2004 - present

Client work •

Concert Visuals - visual effects timed to a live music performance •

Merchandise - t-shirt design lines and album covers •

3-D Design - modeling, texturing and rendering characters/elements •

Graphic Design - logos and website features •

Commissions - traditional and digital illustration and painting work

Personal • Exhibited and sold my own art in art shows and online

Alt-F4 Studio - 2009 - summer

- Concept artist for an unreleased sci-fi/horror themed video game

Red Canoe Gallery - 2008-2011 - summers

- Gallery assistant

EDUCATION

Vancouver Film School - 2011 Vancouver, BC, Canada

Diploma: 3-D Animation and Visual Effects

University of Western Ontario - 2010 London, Ontario, Canada

Degree: Bachelor of Arts: Double Major: Bioarchaeological Anthropology and Visual Arts

References available upon request

SHOT 1: TRANSFORMERS: THE LAST KNIGHT



Projected plate as a base for matte painting, refined and created geometry to project onto in Nuke. Fixed existing echoing, used nuke to simulate animated water movements.

SHOT 2: 12 STRONG



Projected valley and road details, referenced cars and people on road in Clarisse, lit and rendered in Clarisse

SHOT 3 & 4: 12 STRONG



Added buildings and modified textures, added animated crowds and cars in Clarisse, lit and rendered in Clarisse, minor matte painting to enhance details in some areas

SHOT 5: SILENCE



Used existing mapped matte painting and reprojected into traditional camera projection setup with different layers. Created geometry for projection and fixed echoing. Added animated CG vegetation, lit and rendered and comped into nuke setup.

SHOTS 6-10: A MONSTER CALLS



Hero character and environment supervision, optimize render times without affecting quality of geometry and UDIM-heavy character,

SHOT 11: ROGUE ONE



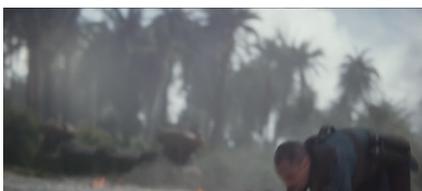
CG vegetation created in speedtree, exported various animations, added custom animations to trees for blasts in appropriate places, lit and rendered trees in 3dsmax using vray

SHOT 12: ROGUE ONE



CG vegetation created in speedtree, exported various animations, lit and rendered trees and background structure in 3dsmax using vray

SHOTS 13: ROGUE ONE



CG vegetation created in speedtree, exported various animations, lit and rendered trees in 3dsmax using vray, minor matte painting fixes on ground

SHOT 14: ROGUE ONE



CG vegetation created in speedtree, exported various animations, lit and rendered trees and background structure in 3dsmax using vray, minor matte painting fixes on ground, reprojected foreground elements onto geometry in nuke for better parallax

SHOT 15: ROGUE ONE



CG vegetation created in speedtree, exported various animations, lit and rendered trees in 3dsmax using vray, matte painted beach areas

SHOTS 16-34: ROGUE ONE



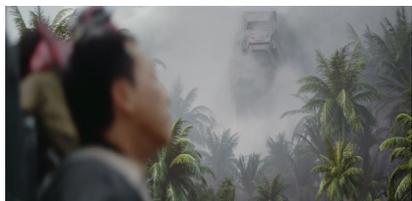
Helped model, texture, shade bunker and surrounding structures, CG vegetation created in speedtree, exported various animations, lit and rendered trees in 3dsmax using vray

SHOT 35: ROGUE ONE



CG vegetation created in speedtree, exported various animations, lit and rendered trees and props in 3dsmax using vray, matte painted ground floor extension

SHOT 36: ROGUE ONE



CG vegetation created in speedtree, exported various animations, lit and rendered trees in 3dsmax using vray with volume interactions

SHOT 37, 38 & 40,: ROGUE ONE



CG vegetation created in speedtree, exported various animations, lit and rendered trees and props in 3dsmax using vray, matte painted ground floor extension

SHOT 39 & 41: ROGUE ONE



CG vegetation created in speedtree, exported various animations, lit and rendered trees in 3dsmax using vray with volume interactions

SHOT 42: TRANSFORMERS: THE LAST KNIGHT



Modeled and procedurally textured structure based on concept/rough design, adjusted shaders in 3dsmax, passed to other artist for final result with CG background

SHOT 43-47: JURASSIC WORLD: FALLEN KINGDOM



Modelled and textured valley up until the volcano/plate using rough scan geometry, populated vegetation using speedtree and other models, created as much as possible procedurally as to allow flexibility, sectioned portions off for fx interaction and render times, shaded, lit and rendered in 3dsmax