

# Ron Bowman

## Demo Reel Breakdown

### Project 1: Where the Wild Things Are

**Hardware/OS Used:** Linux system; Macintosh, OS X  
**Software Used:** Photoshop CS4, Maya 8.5, Shake  
**My Contribution to Project:** I created matte paintings (stills and 2.5D)  
**Production Time:** 8 months (December 2008 to July 2009)

#### Where the Wild Things Are Overview:

This was the first of several live-action films I'd worked on. I was the only matte painter on the film for several months until two others were added to as the workload increased near the end. I was fortunate to be able to work on a nice variety of shots for this film and learned a great deal about live action matte painting that I was able to make use of in later projects.

#### Shot 1: Approaching the island of the Wild Things

For this shot I created the actual island from scratch based on a general shape that the art director gave me. There was no actual island in the original footage. Because of the fact that the shot was a daylight shot, I actually painted the island in full daylight so that the compositors could grade it into a night shot along with the original plate. However, I had the extra challenge of giving it a very vertical lighting to match the lighting it would have with the moonlight and lightning strikes.

#### Shot 2: Fort interior

The set for this shot didn't extend very high up, so I was called upon to do a set extension. The challenge with this shot was that the lighting for the spotlights heavily bled into the set, which would not happen if the set were actually fully formed. As such I had to negate the effects of the lighting well into the actual set and estimate what the light levels would be for the top of the set that I added.

#### Shots 3, 5, 8: Fort interior set extensions

There were many shots for which there was a limited fort interior set. As such I completed the set as a matte painting. The background in shot 3 was used for over 10 different shots that took place in approximately the same location. Shot 5 was started by another matte painter, then recreated by me based on an updated brief. I recreated all the surfaces of the fort to change the texture of the straw and altered the lighting. The background for shot 8 was also used for a number of similar shots.

#### Shot 4: Ira's tree house

This structure would have been quite difficult to make safe for actors to use, so they decided to create it in matte painting instead. The actor was positioned at the proper height using a crane and I created the treehouse based on photos of concept models.

#### Shot 6: Cliff extension and grading from day to night

I altered the ocean cliffs for several shots. In this shot I added more cliffs, trees and lights to indicate the camp of the Wild Things, then added a moon and graded it to a night scene.

#### Shot 7: Giant fantastical trees on the ocean

I created giant trees out in the ocean for several shots. They're based on the fantastical trees pictured in the original book. I had to decide how to design them into realistic-looking trees. I went through several concepts before we got the look right.

#### Shot 9: Creature enhancement

The mouth of the Wild Things costume wasn't able to realistically stretch like a real mouth would, so they had me paint in a section to make it behave more realistically. Teeth were also added.

## Project 2: Avatar

**Hardware/OS Used:** Linux system; Macintosh, OS X  
**Software Used:** Photoshop CS4, Maya 8.5, Bodypaint  
**My Contribution to Project:** I created textures  
**Production Time:** 2 months (July 2009 to August 2009)

### Avatar Overview:

When I found out that Framestore was involved with Avatar I was hoping to be able to contribute something to it. I was very fortunate to have been asked to help out on textures for a couple of months. I created a large number of textures for a wide variety of objects as well as several body doubles, of which I've placed just a few examples in this reel.

For each texture I created a color, bump, displacement, and specular map. Some textures also required more specialized maps. I worked in tandem with lighting to refine the textures based on their feedback and needs.

### Shot 10: Guard tower, mounted guns and refinery towers

These three objects, particularly the guard tower, were very visible and approached the camera very closely in some shots. As such I took great pains to carefully craft their textures to extremely high standards. I created the color, bump, displacement, and specular maps for these objects. The tower and the gun required a few additional mask channels.

I should note that these objects are used in a large number of shots. To keep this reel brief, I found a shot that conveniently contains all three items.

### Shot 11: Digital doubles

I created several digital doubles for Avatar. Once modeled and textured, they were animated with motion capture data and used to fill shots with additional people. Each character had 8 to 12 high-resolution textures (8K) distributed throughout their bodies. The faces were the most time-consuming and challenging part of the process. They had to be very convincing in order to make the shots work. I used Bodypaint extensively for these textures, as well as Photoshop. I created all of the textures for each of the body doubles I worked on.

I should note that I was unable to secure final footage of the digital doubles in action. I'll be adding them to my reel when the Avatar DVD comes out.

### Shot 12: Amniotank and crates

Because of the fact that most of the Avatar set was virtual, a large number of photoreal objects had to be created. These are just two of many background objects I textured for the film. These particular objects appeared in many shots, of which just one example is in the demo reel. I created the color, bump, displacement, and specular maps for these objects.

## **Project 3: The Tale of Despereaux**

**Hardware/OS Used:** Linux system; Macintosh, OS X  
**Software Used:** Photoshop CS4, Maya 8.5, C4D Bodypaint , Shake  
**My Contribution to Project:** I created matte paintings (stills and 2.5D) and textures  
**Production Time:** 14 months (November 2007 to December 2009)

### **The Tale of Despereaux Overview:**

I moved to London and got hired at Framstore in order to work on The Tale of Despereaux as a matte painter. Over the 14 months I spent on the film I worked on nearly 100 shots, both large and small, as well as a few textures at times when we were waiting for dmp shots to come in. I've included many of my major shots on my demo reel and have only included one or two minor shots where the painting was particularly interesting or challenging.

### **Shot 13: Library scene (2.5D shot)**

The establishing pan-shot of the Castle's library was most challenging shot in the film for the matte painting department, as well as the most visible. As the camera pans from top to bottom, the painting persists on the screen for a full 10 seconds. I was excited to have it handed to me.

At the outset I was given some basic 3D geometry indicating where everything was generally to go. I was then given a pretty wide latitude to design many elements of the library as I wished, based on previously designed elements within the castle. I decided to do the whole painting in one overscan projection, which made it necessary to paint a distorted image as I moved from the center. Quite a challenge! However, that approach also solved several other problems, so I went with it. The shot took me just over two weeks from start to finish. Note that the shot is edited to take less time in the reel.

### **Shots and 14, 15: Giant books in the library (2.5D shot)**

I worked on a series of shots in which Despereaux interacts with giant books (relative to his size) in the castle's library. I arranged the page graphics, projected them onto the books in Framstore's proprietary 2.5D software, rendered the resulting scenes from Maya, then painted over the render and re-projected the final matte paintings back onto the geometry so that it could be animated.

### **Shots and 16, 17, 18: Mig's farm (2.5D shot included)**

I created several similar backgrounds for the "Mig's Farm" set. I started with some basic 3D geometry and a rough colour key. I had a bit of a struggle coming up with just the right look for the thatched roof, having tried several approaches before coming up with something our art director agreed was just right.

Shots 13 and 15 were 2.5D projections, which required me to output several layers, then project them onto cards arranged at various distances from the camera based on trial and error to determine what looked good.

### **Shot 19: The castle dungeon**

I painted this scene based on a sketch from the concept department and some basic 3D geometry. It's another shot where I had a lot of latitude to design many details as I wished.

### **Shot 20: The castle dungeon chimney flue**

I painted this scene based on a sketch from the Universal concept department. It's a view up a chimney flue. This is another shot I had great latitude with.

### **Shot 21: View of the kingdom of Dor from castle ledge**

I created town in the town buildings in the foreground based on a colour key. The background was created by another matte painter.

**Shot 22: View of kingdom of Dor from castle ledge (alternate view)**

I created town in the background on the left of the image and enhanced the the render of the castle wall and ledge, which comprises the rest of the image, adding detail and wear and tear.

**Shot 23: Chef's Dream Sequence**

This shot was a "dream sequence" in which the chef in the story fantasizes about an abundance of fruit and vegetables. The original scene was lit like the rest of the film, so I painted over it to make it more colorful and ethereal. I then painted in all the fruit and veg.

**Shots 24, 25: Ship arrival at dock (2.5D shots)**

This shot was fully modeled and textured, but production decided to have the matte painting department enhance and finalize it. I added atmosphere and more complex lighting and colouring. I also added the sky. I then projected my enhancements onto the scene. I had to break up the projection into two main projections and a couple of spot projections where problems cropped up.

**COMING SOON...**

**Clash of the Titans** (matte painting)

**Prince of Persia** (matte painting)

**Salt** (matte painting)