

## R. EMILE HARDY

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**Nationality:** British

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### BACKGROUND TO APPLICATION

After studying in Architecture at the Architectural Association (AA) and working in Architecture I then gained a comprehensive grounding in Computer Animation through completion of a Masters Degree at Bournemouth University. After graduating with an MA I initially worked in lighting. I found this particular industry experience.

I subsequently worked as a Texture/Environment Artist in production. I was then a Lighter for Vanguard Animation on the 'Valiant' 3D Feature film production followed by a Lighting TD and Compositor role in the Oscar winning production of 'Happy Feet' for Animal Logic.

Whilst working at companies like Framestore I gained experience in Matte painting on productions such as 'Wanted', 'The Dark Knight' and 'Me and Orson Welles', continuing on TV productions and commercials with Jellyfish Pictures/Glowfrog/Nexus and Envy Post.

At Rising Sun Pictures I was a Matte Painting and 2.5 projection Artist also working with Nuke on films such as: 'The Great Gatsby', 'Wolverine' and then at Cinesite on 'John Carter', 'World War Z', 'X Men Future Past' and 'Hercules'

At Senate I worked on 'Muppets Most Wanted' and on Matte Paintings on Ridley Scott's 'The Martian' along with Paul McGuigan's 'Victor Frankenstein' and 'Downton Abbey' season six for Broadcast.

I am currently Freelancing and always looking to expand my 2D/3D skills further on future projects.

### EDUCATION AND QUALIFICATIONS

**1999 - 00      Bournemouth University -      M.A. Computer Animation.**

Including Modelling, Lighting & Texturing, Animation, Digital Cinematography, Compositing, Open G.L. Programming. Team Project Leader of final M.A. Animation Project.

**1994 - 98      Architectural Association, London -      A.A. Architecture Diploma & Royal Institute of British Architects Part II (Advanced Undergraduate Study).**

This involved Urban Planning, Anthropology, Environmental and Technical Studies. Final Year Project designing an International Language School.

**1990- 93      Architectural Association, London -      Royal Institute of British Architects Part I.**

Three main Architectural Project modules, one General Studies Project (Urban Study of Barcelona) and Technical Studies Project.

**1985 - 90      Bradfield College, Berkshire.**

A Levels: Physics (C) and Craft, Design & Technology (D).

Nine GCSEs: Physics (B), Craft, Design & Technology (B), Biology (B) and 6 Cs.

## **LANGUAGE & COMPUTING SKILLS**

Matte Painting/Texturing Rendering	Maya, Photoshop CS6, Modo Maya Renderer, Slim (RenderMan), Maya/Mental Ray. Modo.
Compositing	After-Effects, Premiere Nuke.
Architecture	Proficient in Vector Works.
Graphics & Internet	Adobe PhotoShop CS6
French	Conversational.

## **EMPLOYMENT**

### **January 2016 – Present**

I am currently Freelancing as Matte Painter on various Broadcast projects remotely using Photoshop, Maya and Nuke.

### **February 2015 – November 2015**

- At the Senate I have recently been Matte Painting on Ridley Scott's 'The Martian' and Paul Mcguigan's 'Victor Frankenstein' working on 2.5 D projected Matte Paintings and Environments along with 2.5 D Environment work on 'Downton Abbey' season 6 using Photoshop CC.

### **July 2014 – November 2014**

- For Lipsync Post I Matte Painted on the BBC Broadcast productions of 'The Ark' and 'Wolf Hall' as well as a soon to be released Feature film.

### **February 2014 – July 2014**

- Cinesite as Matte Painter on 'X-Men: Days of Future Past' using Photoshop CS, Nuke X and Modo. I worked on 3D and 2D elements for city Environment projecting DMP's in Modo and populating with procedural city buildings.
- On 'Hercules' I created 2D layered Matte Paintings for background Landscapes along with projected terrains for moving camera shots in Nuke and Photoshop CC.

### **August 2013 – November 2013**

- The Senate Visual Effects as Matte Painter on 'Muppets Most Wanted' using Photoshop CS and Nuke X. I have been creating 360 degree 2D city Environment also split into layers for Parallax as well conventional Matte Painting set Extensions.

### **January 2013 – June 2013**

- Rising Sun Pictures as Matte Painter/Environment Artist on 'The Great Gatsby' & 'Wolverine' using Photoshop CS and Nuke X

### **April 2012 – December 2012**

- Various Matte Painting/ Architectural Freelance projects using Photoshop CS5 and Google Earth Pro and Nuke X for Atomic Arts and Zoo vfx.

### **November 2010 – April 2012**

- Cinesite as Matte Painter also working on 2.5D Projection in Nuke and 3D element modelling in Maya for the Photo real Disney Production 'John Carter' and 'World War Z'.

#### **March 2010 –November 2010 Freelance**

- Nexus Productions as Matte Painter/2.5D Projection Artist on the Nintendo: 'Super Mario Galaxy' and with Envy Post Working on Matte Painted Backdrops, 2.5D environments working in 3D Studio Max/Maya/Photoshop CS4, and UV unwrapped/Textured Environments.

#### **October 2009 –March 2010 Freelance**

- Jellyfish Pictures as Matte Painter/2.5D Projection Nuke compositing Artist on the Discovery Channels: 'History of the US'. Working on 2.5D environments, set extensions and Concept Art for Matte Paintings.

#### **October 2008 –October 2009 Freelance**

- I was Freelance Matte Painter, Concept Artist and Storyboarding for companies such as Glowfrog, JS3D and The Mill. This has involved photographic set extensions and time lapse Matte painting.

#### **September 2007- October 2008 - Framestore**

- I worked as 2D Matte Painter/Texture Artist for Framestore working on productions such as Wanted, 'The Dark Knight', 'Me and Orson Welles' and 'The Tales of Despereaux'. Then I continued working on 2D matte Paintings and Camera Projections as well as UV unwrapped environments, collaborating with Art Directors and Environment Technical Directors to produce the Final Matte Paintings.

#### **November 2006 - September 2007 Freelance/Nexus Digital Studio**

- Working on freelance Matte Painting and concept art for Nexus studios. This involved working with 3D/2D elements to make visuals and pitching for projects such as VW Car and Sky Channel commercials.

#### **February - October 2006      Animal Logic**

- Based in Sydney, working on the Oscar winning production of Happy Feet specialising in Lighting TD/Compositor of characters, including: lighting characters; lighting set-up sequences using script based pass manager MayaMan interface; and compositing all final elements in Digital Fusion for finals.

#### **May - November 2005      Arch-i-texts**

- Preparation of Architectural visuals and CAD drawing for planning applications on residential projects. Involving: site surveys; interior arrangements; and drafting existing and proposed designs.

#### **September 2004 - December   Vanguard Animation**

- Working on the Valiant film production as a RenderMan Lighter. My main tasks included: lighting character shots; using RenderMan lighting rigs with standard and deep shadow maps; rendering-out in multiple passes and pre-compositing in shake.

#### **July 2003 - September 2004   Scarlet Digital/ Indestructible**

- 3-D Texture Artist at Indestructible, working on the high-definition 'Captain Scarlet' animated CG series which involved: the creation of the UV model sets in Maya; the creation of maps in Photoshop; the preliminary shading using the 'Slim' texture interface with RenderMan and finally texturing & lighting using Lightwave.
- The creation of Matte Paintings and Camera Projections in Photoshop for use in Camera mapping in Maya and RenderMan.

**January 2002 - July 2003      Freelance**

- Architectural Visualisation for U.K. Developers of New Build and Redevelopment Housing, Architects and Design Consultants. These images were used for promotional and planning application material.
- Involvement in 3D Studio Max including: modelling; texturing; lighting; rendering with 'Final Render' and photo compositing in both Photoshop and After-Effects.
- Client liaising, preparing quotations, self promotion, financial and business administration.

**August 2001 - 2002                  Slave Studios & Passion Pictures**

- I worked as a Digital Lighter on the 26 episodes of the "Spherics World Cup 2002" animation series. This role involved the lighting of characters and scenes, particle special effects and environment texturing in Maya.

**ADDITIONAL WORK RELATED EXPERIENCE**

- SIGGRAPH 2007 San Diego: demonstrations by major studios and 2D/3D application workshops.
- I am a qualified member of the Royal Institute of British Architects and attend seminars and events.

**INTERESTS**

- I enjoy modern and fine art and visit exhibitions. I had the opportunity to expand on this interest during my visit to Italy, where I studied and sketched art and architecture of the Renaissance period during an Art History Abroad course.
- Duke of Edinburgh Award Scheme.

**REFERENCES AVAILABLE ON REQUEST**