RON BOWMAN - SHOWREEL BREAKDOWN

www.ovalpeg.com

The Mandalorian: Season 2

Lucasfilm / ILM SF • 2021 • Disney

Software: Photoshop, 3ds Max, Forest Pack, V-Ray

Shot 1: Various shots from episodes 1 and 7

2D, 2.5D projected dmp and 3D environment work

In addition to a lot of general image sourcing and preparation of materials for the entire team, I directly worked on about 25 shots, creating skies, mountains and occasionally foreground terrain. I've included just a couple of representative shots to show. Most of my work was on episodes 1 and 7, though I did a bit of work on various other episodes.

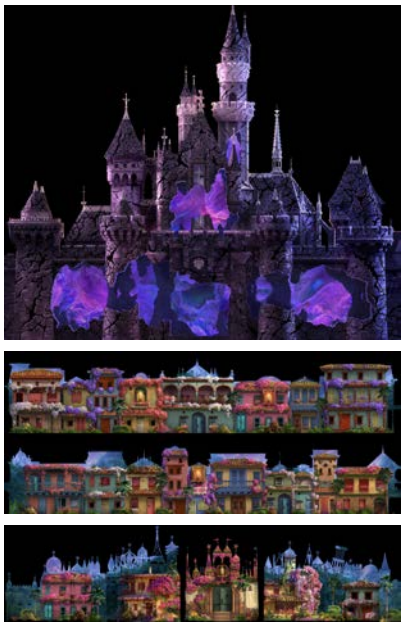
Most of the shots required traditional 2D matte painting, including a lot of 2.5D projection using Nuke. Some of the shots, however, were put together in 3D using Forest Pack and V-Ray light rigs in 3ds Max.

Due to the extra-high security measures surrounding "Star Wars" related IP I was unable to acquire "before and after" footage as I normally prefer to do for my work whenever possible. Instead I'm just presenting the final product.

Disneyland: "Wondrous Journeys": Disney's 100th Anniversary Show and Fireworks Spectacular

Mousetrappe / Medici XD • 2023 • Disney

Software: Photoshop



Shot 2: Various clips from the "Wondrous Journeys" show

2D dmp, concept art

I created a large number of illustrations for "Wondrous Journeys", Disneyland's 100th anniversary show and fireworks spectacular. I was tasked with creating all the imagery for two chapters of the show: the "Broken Castle" chapter and the "Encanto" themed chapter. The former chapter forms a dramatic low point of the narrative before transitioning to the latter, which represents a triumphant lift in the mood, leading to the dramatic ending.

I created all of the illustrations for the two chapters assigned to me myself, using Disney reference material for inspiration. The details of the illustrations were concepted by me based on a rough brief.

The show is being projected nightly throughout the entire Disneyland park. Custom illustrations are being projected on Cinderella's Castle, on both sides of Main Street and on the facade of Small World. In this showreel I've included some edited highlight clips of the actual show in the park as well as a small selection of the illustrations being projected. See my portfolio on www.ovalpeg.com for a larger selection of my illustrations as well as a longer edited highlight reel of the actual show in the park.

Super Bowl Commercials

Parliament • 2021 • Various clients

Software: Photoshop, Nuke, Maya, 3ds Max, V-Ray

Shot 3: Physician's Mutual: Retirement Tour

2.5D projected dmp, 3D environment, concept art

This commercial required an elaborate set transformation and set extension. The work was split up between myself and another artist. The shot in this clip was one of 3 shots I worked on throughout the same set.

Basic 3D geometry of the existing buildings on the live set were created from tracking data and imported into Nuke, which I and the other artist used to project our dmp. I then decided to create new custom 3D architecture to add to the set, using 3ds Max and V-Ray.

Shot 4: Ruffles: "Without Ridges" Daredevil

2D dmp

I created all of the foreground cliff and rock details in all of these shots, as well as a bit of the background details. This shot was divided between myself and another artist mostly along those lines.

Shot 5: Jimmy John's: "Meet the King" (sandwich pool)

3D environment, 2D dmp, concept art

This was a particularly hilarious commercial for Jimmy John's sandwiches starring *Everybody Loves Raymond* star Brad Garrett. I was tasked with creating a "sandwich pool" for a key aerial zoom shot.

I first concepted the overall design, which went through many iterations. Once a final design was chosen I created a mosaic tile treatment for it, then finally I created a swimming pool in 3D, which I textured, lit and rendered. Afterwards I created all the 2D dmp elements for a set replacement of the grounds around the pool.

Avengers: Infinity War

Framestore • 2018 • Marvel Studios

Software: Nuke, Maya, Photoshop

Shot 6: Forest, mountains and shore dmp at Avengers' base

2.5D projected dmp

I created a dmp of much of the forest surrounding the Avengers base as well as the mountains in the background. The shot began with a simple, rough cg forest covering which I used as a starting point. I created several layers of 2D forest dmp and several layers of mountains which I then projected in Nuke onto 3D planes. I positioned the planes based on deep data I derived from the original Maya environment and rendered the output for use by comp.

The trees and shrubs in the foreground, as well as the buildings, are cg and were created by other artists. In the showreel I only show a breakdown of a small portion of the landscape, though I actually worked on about a 200 degree view. This shot took about 5 days to complete.

Shot 7: NYC buildings dmp - details and weathering

2.5D projected dmp

I created dmp to add detail and weathering to several groups of New York City buildings which were used in a number of shots. I then projected them onto Geo in Nuke. In each case I was handed a rendering of several buildings with simple texturing. I applied dmp enhancement to them, then I projected them onto geo in Nuke that I'd exported from Maya. Each of these building clusters took about 2-3 days to complete.

I should note that I created a visual breakdown for only one of several similar building groups I worked on, using it as an example for the rest. I then included a couple of shots that show other groups of buildings I'd worked on.

Shot 8: Spaceship surface dmp - details and weathering

2.5D projected dmp

I created dmp to add detail and weathering to the surface of the Q-ship spaceship and I projected it onto planes in Nuke. I positioned the planes based on deep data I derived from the original Maya environment. This particular shot took about 2 days to complete.

Once again this is just one example of several similar shots I worked on in which Iron Man is interacting with the Q-ship exterior.

Christopher Robin

Framestore • 2018 • Disney Studios

Software: Photoshop

Shot 9: Log interior dmp

2D dmp and concept art

I created a 2D dmp fully replacing the interior of a log in which several characters are found hiding. It was used in several shots as well as in the movie trailer. I initially created a concept, working on it back and forth with my art directors until we came up with something they liked. The CG department then used my final dmp for projection onto a 3D environment for use in multiple shots.

The initial visual breakdown shown in the showreel is followed by other log interior shots I'd enhanced with dmp. This dmp took about 8 days to complete from concept to finish, with a lot of creative tweaks along the way.

James Bond: Spectre

Double Negative • 2015 • MGM

Software: Photoshop

Shot 10: MI6 building damage dmp

2D dmp

I created a dmp of the damage to the MI6 building as well as adding weathering to the building to indicate that it had been abandoned for some time. I was responsible for all the dmp in this shot. It was subsequently projected onto geo by TDs. This shot took about two weeks to complete as there were many tweaks to the design along the way.

Kingsman: Secret Service

Prime Focus • 2015 • 20th Century Fox

Software: Photoshop

Shot 11: Background dmp: Snowy mountains, ground and sky

2D dmp

I created a series of similar dmp backgrounds of snowy mountains, ground and skies for various shots throughout the arctic scenes in Kingsman. I created all the dmp for these shots. My DMPs were then projected onto digital environments by TDs. This particular shot was a wide, establishing shot. It took about two weeks to complete.

Shot 12: Background dmp: Snowy mountains, ground and sky

2D dmp

This is another example of the many snowy backgrounds I created for various shots in Kingsman. Each of these shots took about 4 days to complete, as they borrowed elements from one another.

The Frankenstein Chronicles

Dupe VFX • 2017 • iTV

Software: Photoshop

Shot 13: 19th Century London buildings, ground and sky dmp

2D dmp

I created a cluster of dmp buildings, rooftops and ground patches which were placed into a scene along with some fully cg buildings. I also created a dmp for the sky. I was responsible for all the dmp present in this shot. This shot took about 3 weeks to complete.

Total Recall

Baseblack • 2012 • Columbia Pictures

Software: Photoshop

Shot 14: Total Recall underground in the “No-Zone”

2.5D projected dmp - team effort

I was responsible for all background dmp *outside* of the underground station. This includes the buildings and the sky. Other matte painters worked on the interior elements of the underground station. Before I began dmp work I also concepted and designed the buildings based on a rough color key that was given to me as a starting point. A modeler created basic geometry based on the starting position of my 2D dmp and projected onto that for the motion in the shot. This shot took 6 weeks to complete.

Shot 15: Total Recall - View out of window in the “No-Zone”

2.5D projected dmp - team effort

I’m responsible for about half of the dmp as it exists in the final shot. I was solely responsible for the dmp on the bus and cab, which began as basic 3D geo with low-res textures, as well as several of the other props. I made extensive changes to all of the surfaces based on feedback from the art director, such as the ash that covers the ground and damage to the masonry of the buildings and the addition of stone rubble at the base of the buildings. This shot took about 5 weeks to complete.

Prototype 2 Commercial

The Mill • 2012 • Radical Entertainment/Activision

Software: Photoshop

Shot 16: Devastated New York City skyline - wide

2.5D projected dmp

I was solely responsible for all dmp in this shot. I created the buildings using multiple sourced photos and then added extensive damage throughout the cityscape. I created numerous layers to allow for some parallax. This shot took 7 days to complete.

Shot 17: Devastated New York City rooftop view

2D dmp

I was solely responsible for all dmp in this shot. Once again I created the buildings using multiple sourced photos and then added extensive damage throughout the composition. This shot took 5 days to complete.

Sinbad

The Mill • 2011-2012 • Sky Television

Software: Photoshop, Cinema 4D, Nuke

Shot 18: Providence leaving the dock at Basra

3D environment with 2.5D projected dmp

I was responsible for the creation of most of this shot, for which I modeled and textured the majority of the buildings in addition to creating 2D projections afterwards to enhance them. In order to save time, about two-thirds of the buildings in the far background behind the cliffs were created by other environment artists for me to add to my shot. The ship was entirely modeled and textured by other artists and was not part of the dmp.

I modeled and textured all of the foreground buildings and architectural elements as well as the docks, small boats and props (barrels, crates, dock details, etc). I built one-third of the background buildings and arranged them along with other artists' buildings. For the terrain, I modeled basic geometry for the rocks, then projected 2D imagery onto them. I rendered numerous passes of the entire sequence in Cinema 4D (ambient, directional light, reflection, depth, ambient occlusion and several others, as well as many mask passes) and delivered the rendered sequences to comp. This shot took about 5 weeks to complete.

Shot 19: Pyramids in valley

2D dmp

I was solely responsible for all dmp in this shot as well as the concepting of it, which I created based on a written description by the director. This was a very detailed semi-nodal 2D establishing shot. It took about 8 days to complete.

Coronation Street 50th Anniversary: Tram crash episode

The Mill • 2010 • ITV

Software: Photoshop, Cinema 4D, Nuke

Shot 20: Aerial view of Weatherfield

3D environment with 2.5D projected dmp, concept art

This is a full 3D environment shot with additional 2D dmp projected on it to enhance it. I was solely responsible for everything in the shot except for the modeling of the train tracks, which was performed by another artist but was textured and lit by me. I first designed the overall layout for the city outside of the central set, then modeled and textured all of the geometry. I was also responsible for the lighting and rendering. I rendered numerous passes of the entire sequence in Cinema 4D (ambient, directional light, reflection, depth, ambient occlusion and several others, as well as many mask passes) and delivered the rendered sequences to comp. This was an important establishing shot and it took 6 weeks to complete.

I should note that I'm proud to have been given the opportunity to once and for all design the actual layout of the fictional town of Weatherfield for the long running iconic British series *Coronation Street*. It's never been done before except for by fans. My design work was loosely influenced by a fan's amateur layout that was sent in to iTV in the 1980s upon iTV's insistence (to give fans a shout-out) but my design is apparently canon now! Pretty cool. This episode caused a bit of a sensation in the UK when it came out as many characters in this iconic long soap opera met their unfortunate ends. This was the first time the series employed any serious visual effects.

Doctor Who

The Mill • 2009-2011 • BBC

Software: Photoshop, Cinema 4D, Nuke

Shot 21: Space station hangar

3D environment with 2.5D projected dmp, concept art

I was solely responsible for the design of this shot as well as for the creation of the 3D digital environment and the camera animation. I designed and created all 2D and 3D elements of this shot with the exception of the spaceship, which was created and animated by other artists. This shot is one of the few I've created that is entirely 3D. I first designed the environment, then modeled and textured it using Cinema 4D. I then finished it by projecting some minor 2D enhancements. I rendered numerous passes of the entire sequence in Cinema 4D (ambient, directional light, reflection, depth, ambient occlusion and several others, as well as many mask passes) and delivered the rendered sequences to comp. This was an important establishing shot and it took 7 weeks to complete.

I should note that I was honored to be given the chance to work on a huge number of Dr. Who shots - probably around 40 altogether. However, many of them tended to not be the highest of quality due to the severe time constraints and very limited BBC budgets. I'd be happy to dig them up for any fellow fans interested in taking a look at them though.

Sherlock

The Mill • 2011 • BBC (My VFX team's work on this show was nominated for an emmy)
Software: Photoshop

Shot 22: Explosion at Baker Street

2D dmp

I created a 2D locked off dmp of an explosion in a building for the first series of Sherlock. This is a representative sample of several similar matte paintings I created for Sherlock. I was solely responsible for all the dmp in this shot. This shot took 4 days to complete.

I was honored to personally receive an emmy nomination (along with an invitation to attend the Emmys) for this episode of Sherlock along with four other colleagues who'd worked on the show.

Clash of the Titans

Framestore • 2009 • Warner Brothers
Software: Photoshop, Maya, proprietary Maya projection tool, Shake

Shot 23: Background architecture in Medusa's lair

2.5D projected dmp

I created dmp for the background of Medusa's lair as one of the warriors falls upon being petrified by Medusa. My dmp was integrated with the stone wall background on the set and was then projected onto basic geometry using a proprietary projection tool in Maya. I was solely responsible for all of the dmp in this shot. This shot took about 3 weeks to complete.

Shot 24: Cliffs on the Adriatic Sea

2.5D projected dmp

I created a dmp for the cliffs overlooking the adriatic upon which the statue of Zeus had just been toppled. My dmp was projected onto basic geometry created by 3D artists. This is one example of numerous similar cliff dmps I created for Clash of the Titans. I was solely responsible for all of the dmp in this shot. This particular shot took about two weeks to complete.

Avatar

Framestore • 2010 • 20th Century Fox
Software: Photoshop, C4D Bodypaint

Shot 25: Surfaces, textures and AOVs for guard tower, refinery towers and guns

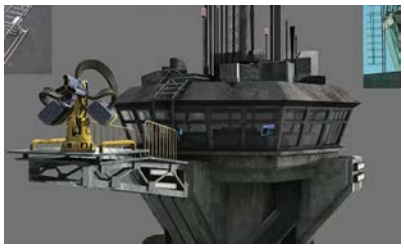
Surfacing and texturing (including various AOVs)

I created textures for all of the objects indicated in these clips: The guard tower, the gunmounts and the refineries in the background as well as other similar objects in other shots that aren't featured on the reel. For each texture I created a color, bump and specular channel as well as various additional dirt maps, displacement maps and masks where needed.

Shot 26: Surfaces, textures and aovs for digital doubles and cargo props

Surfacing and texturing (including various AOVs)

I created all of the textures for several digital doubles in Avatar as well as for several of the props shown in this shot. Once modeled and textured, the digital doubles 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.



Shot 27: Turntable for guard tower and guns shown in shot 26

Surfacing and texturing (including various AOVs)

This is a turntable for the guard tower and guns that I'd textured in shot 26. I'd included more turntables for other objects in previous versions of my showreel but I've deleted them in order to cut the run-time. I think this example suffices to get the general idea across.

The Tale of Despereaux

Framestore • 2008 • Universal

Software: Photoshop, Maya, proprietary Maya projection tool, Shake

Shot 28: The castle library - establishing shot

2.5D projected dmp, concept art

I was responsible for all of the dmp in this shot. It's a nodal pan which I painted in Photoshop using basic 3D geometry as a guide. I was given wide latitude to design most of the elements of the library as I wished. I decided to do the whole painting in one overscan projection, which made it necessary to paint a distorted image as I moved away from the center. It persists on screen for a full 10 seconds but has been truncated for my reel. This shot took 4 weeks to complete.

Shot 29: Giant books in the library

2.5D projected dmp

I was responsible for all the dmp and projection in this shot. This is one of numerous shots I worked on in which Despereaux interacts with giant books in the castle library. Most were moving shots that required projection, for which I used a proprietary projection tool in Maya. This particular shot took 5 days to complete.

Shots 30 and 31: Scenes from Mig's farm

2.5D projected dmp

I worked with a team of matte painters to create and project multiple views of the farmhouse, cropland and props for use in many shots in the "Mig's Farm" sequence. The shots that I've included in my showreel contain views of these elements that were created by me. I started with some basic 3D geometry and a rough colour key. Most of the shots were 2.5D projections on either rough geometry or cards. I projected them myself using a proprietary projection tool in Maya. All of these shots took about 20 days to complete.