

# Yves Tremblay

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## OBJECTIVE

A position as a Composer in Visual Effects in a progressive and creative environment. Primary focus is to design and develop digital composites for use in both film and television.

## PROFILE

- Experienced professional who has performed all tasks associated with the compositing process including colour correction, matte extraction, rotoscoping, matte painting, understanding digital colour environments, digital painting and retouching, layering of elements, film/video grain management, motion tracking and image stabilization.
- Experienced stereoscopic compositor
- Creative individual with experience in 3d tracking, editing and field production
- Experienced in both 2D and 3D software packages, pursuing both personal and professional projects in both mediums
- Advanced understanding of motion principles and composition. Strong sense of composition, colour and design.
- Ability to learn new software and excel at integrating it into my workflow
- Adept at managing multiple priorities and working under pressure to meet time-sensitive deadlines
- Knowledge in creating various types of FX animation using 2D or 3D particle systems.
- Effective team player yet able to work independently, with strong interpersonal and communication skills and proven leadership abilities

## LANGUAGES

Fluent in French and English

## COMPUTER SKILLS

- Graphic Software:**
- Eyeon Fusion, Autodesk Combustion, Syntheyes, Nucoda Film Master, AVID Xpress, Adobe Photoshop, Adobe Premiere, Adobe After Effects, Final Cut Pro, RE: Vision Effects, Macromedia Dreamweaver, Particle Illusion
  - Working knowledge in 3ds Studio Max, Afterburn, Maya, XSI, Nuke
- Programming:**
- HTML
- Applications:**
- Microsoft Word, Outlook, Excel
- Operating Systems:**
- Microsoft Windows (for PC), Mac operating systems

## FILMOGRAPHY (FOR FILM AND TELEVISION)

- COMPOSITOR**
- 2010:** Predators, Machete. Saw 3D (trailer shots)
- 2009:** Avatar Assassin's Creed Lineage (TV mini-series), The Final Destination, Shorts, Orphan
- 2008:** Journey to the Centre of the Earth 3D, Ruins, The Maiden Heist (Lead Compositor), Love Story: 2050, Louis, Bolden (in post-production), Heineken commercial (TV), Damnation (Game Cinematic)
- 2007:** In the Name of the King – A Dungeon Siege Tale, Mr. Magorium's Wonder Emporium, Across the Universe, Full of It (Lead Compositor), Asylum, The Dresden Files Ep. 1 (TV)
- 2006:** Superman Returns, Idlewild, The Devil's Brigade (TV), National Geographic's "MegaCities (TV),
- 2005:** The Big Empty, Lucid, The Chumscrubber, Various commercials (e.g. MGEU workers, A Christmas Carol MTS theatre production)

- 3D TRACKER**
- Predators – tracked live action in Syntheyes for camera mapping
  - The Maiden Heist - tracked live action in Syntheyes for BG replacement

- 3D TEXTURE ARTIST**
- EA Sports – Soccer (2005) – Quality Control Lead & texture artist
  - Superman Returns – asteroids (2006)

## ACHIEVEMENTS & INTERESTS

### 2003-2004 Entrepreneurship - Indoor Skate Park

Founder and manager of an indoor park in the wintertime that welcomed both BMX riders and skateboarders. Raised funds, promoted, and helped build and operate the park

### Interests:

Computers; Cinema; Animation; Travel; Sports: Surfing, Snowboarding, Motocross, BMX bike riding

## EXPERIENCE

2008 – present

HYBRIDE TECHNOLOGIES

Piedmont, QC

### VFX Compositor

- Combined live action and computer generated elements into visual effects shots that realized the vision and creative direction of the client. Was ultimately responsible for the aesthetic integrity and technical qualities of the final image delivered.
- Increased efficiency and improved pipeline for stereoscopic compositing within fusion department - changed folder structures, methods of compositing (i.e. flow structure)
- The fusion department developed as a team better ways of matte extraction e.g. improved screen correct methods, approaches to keying.
- Rose to all challenges presented beyond the description of 2D compositor, drawing on my skills and expertise in other areas e.g. 3d tracking that duplicated on-set camera moves. This increased the usage of 3d compositing in fusion, as viable 3d cameras were made available. This was especially useful in camera mapping paint fixes and BG replacements e.g. rig removal in Predators and Avatar.
- Furthermore, helped promote the integration of 2d and 3d by being more multi-functional. The realization of the power of 3d compositing helped reduce render times as camera mapping within fusion reduced the need for heavy 3d renders, especially useful near end of deadline.
- Look development for effects e.g. Predator's cloaking/de-cloaking, bullet holes( in Orphan)
- Created all 2d effects for minor effects e.g. muzzle flashes (Machete), snow (Orphan), bullet holes and ricochet (Orphan), blood drops (Predators)

2005 – 2008

FRANTIC FILMS (now Prime Focus)

Winnipeg, MB

### VFX Compositor and Non-Linear Editor

- Designed, developed and executed large and small scaled digital composites for both film and television that realized creative vision of the client
- Noted visual vocabulary that was particularly useful in shot look development
  - e.g. An integral part of the team who created the opening sequence in "Superman Returns" that impressed clients to a high degree
  - e.g. Vital in developing the look and taking to final the underwater sequence from "Superman Returns" (note: was nominated by Frantic to enter for a VES award)
- Created 2D FX solutions that could be used to enhance or replace 3D FX; particularly useful for quick turnaround times and more cost-effective.
- Given leadership responsibilities and took initiatives to improve pipeline
  - Quality Controller for EA sports jerseys project; reduced the amount of revisions by at least 90%, boosting efficiency and increasing client satisfaction
  - Trained co-workers and supervisors on the use of Nucoda
  - Lead compositor in "The Maiden Heist:", lead in "Full of It"
  - Took initiative to develop a quality check pipeline for final comps during "Superman Returns" that is now used in every project
  - Promoted the use of Nucoda to review the material in final comps especially when used to check the technical aspects like mattes and grain management ensuring a noticeable improvement in the quality in the shots and was adopted by the company as an essential tool to review all shots.
- Responsible for the care and maintenance of the Nucoda Edit suite
  - Built and maintained production edits for Visual Effects Projects as well as generating local proxies for client reviews
  - Acted as liaison between Nucoda and Frantic for support and license issues
  - Synchronized the Winnipeg and Los Angeles Nucoda suites
- Rose to all challenges presented beyond the description of 2D compositor, drawing on my skills and expertise in other areas e.g. 3d texturing for different VFX projects; 3d tracking: duplicated on-set camera moves as 3d cameras for insertion of matte painting backgrounds to moving shots
- Assisted RnD department through theoretical discussions surrounding water development

## EDUCATION & PROFESSIONAL TRAINING

- **ONTARIO COLLEGE GRADUATE CERTIFICATE – VFT Visual Effects for Film & Television** *Seneca College, Toronto, ON (winter session 2004)*
  - An intensive visual effects and motion graphics program focusing on Discreet (now Autodesk) Flame, Discreet Combustion and Maya
- **CONTINUING EDUCATION – FILM STUDIES** *Ryerson University, Toronto, ON (2003)*
  - **Motion Picture Special Effects** – focusing on professional special effects techniques including environmental effects, mechanical effects and pyrotechnics
  - **Film and Sound Editing** – focusing on Final Cut Pro
  - **Computer Animation** – focusing on Houdini
- **CONTINUING EDUCATION** *Seneca College, Toronto, ON (2002)*
  - C+ Programming
  - English Studies

*References: upon request*