

George Krauter

Modeler • Texture Artist • Matte Painter

22729 Copper Hill Drive #11 Santa Clarita CA 91350

Email: gkrauter@G-3D.com Cel: (323)791-9608 Home: (661)297-7146

2008 Reel Extras v1.5: Shot List and Breakdown:

01-07. 00:00:12 through 00:40:22 Analog Science Fiction: Seven magazine illustrations done over a period of years. Each of these covers was generally done using a quick concept art style. This involves setting up a composition, gathering reference for color, mood and style and using a combination of 2d paint and rapidly modeled 3d to create the final image. In the first image I was asked by the author and editor to follow a Middle Eastern architectural style, so I found a good set of images online and began a few loose sketches of architecture based on those. From there we decided on a composition and I further refined the image by quickly modeling the buildings, finding a good camera perspective and lighting the scene. Most of the other illustrations shown were done with variations of these steps; some very quickly while others, like the second one at **00:00:16**, required more time and discussions with the author and editor. All of these were done entirely by me.

08. 00:00:40 through 00:00:50 Venus: Oil Painting: 20"x30"

Painted a sort of robotic re-imagining of Botticelli's "Birth of Venus." This began as a pencil drawing and the composition was done on a Mac. Composition was printed out actual size as a series of 8 1/2"x11" tiles that were assembled and transferred to a gessoed panel. Painted with oils in a series of glazes. Did everything in painting this image.

09. 00:00:50 through 00:01:08 "One Night With the King": Chinese Dragon: This was one of many props that represented works of art stashed in a vault in the film. Modeled with Lightwave as a low-poly model and then sculpted in Zbrush. UVs were later setup with Headus' UV Layout and then transferred to the Zbrush tool. Cavity maps and displacements were generated using the new UVs. Model was then loaded into Maya and UVs were saved out and used as a guide for painting color, specular and bump maps in Photoshop. The cavity, color, specular, bump and displacement maps were combined with some Maya procedurals and a reflection map to achieve the final look. Rendering was done with Mental Ray. Did everything.

10-14. 00:01:08 through 00:01:33 "One Night with the King": Susa LookDev.

In addition to modeling most of these buildings, and painting all of them, I also did LookDev for these assets once the maps were completed. The director wanted these buildings to appear to be made from a mud-based building technique that is reinforced by adding straw to the mud. After reviewing reference, chose an Oren-Nayer shader to get the sort of scatter that these materials have.

15. 00:01:33 through 00:01:52 Old Boot: Modeling and UV layout with Lightwave, maps painted by hand in Bodypaint and/or Photoshop. Rendered with Fprime. Did everything.

16. 00:01:52 through 00:01:55 Reel Cover: Modeling and UV layout with Lightwave, maps painted by hand in Bodypaint and/or Photoshop. Rendered with Fprime. Did everything.