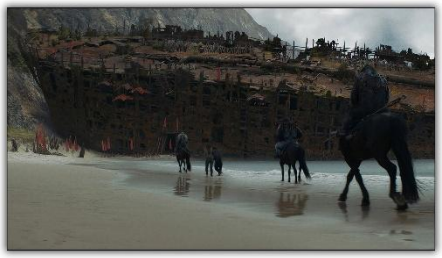
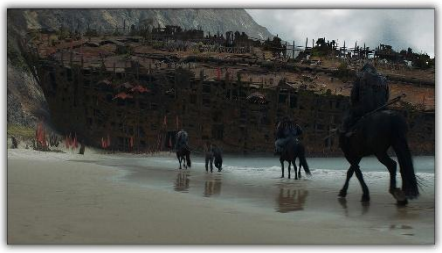
Nicolas LEBLANC - Environment & Asset Generalist / Lead

ShowReel - Shot Breakdown list





Kingdom Of The Planet Of The Apes

Company : Weta FX (2023-2024)

Tools : Maya, ZBrush, Houdini. Clarisse, Nuke

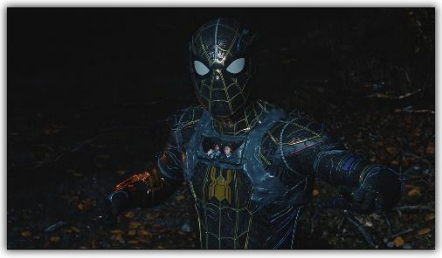
On Kingdom of the Planet of the Apes, I led one of the three Environment/DMP teams.

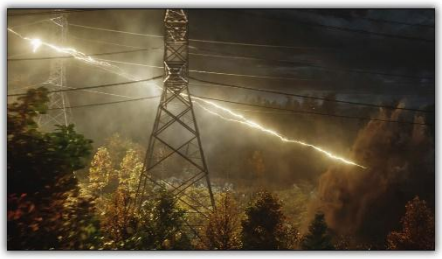
Our team was responsible for building several environments for the show, including the encampment and the giant tanker sequence as well as the destroyed version of Los Angeles.

The environments were developed using a combination of procedural tools in Houdini and large-scale scattering workflows in Clarisse.

Assets and materials were textured using Substance 3D Painter.

Final environments were assembled and pre-comped in Nuke before delivery to the final compositing stage.





Spider-Man : No Way Home

Company : Luma Pictures (2021)

Tools : Maya, ZBrush, Houdini. Katana, Arnold

For this sequence, our team was responsible for building the autumn forest environment where Spider-Man fights Electro.

We first created a large asset library including rocks, trees, vegetation, and powerline elements. Many assets came from external libraries such as Quixel Megascans, which we ingested and lookdev'd in Katana using Arnold shaders.

The terrain forming the valley and powerline corridor was blocked out in Autodesk Maya and sculpted in ZBrush.

Once approved, the environment was procedurally dressed in Houdini, creating several bespoke areas tailored to the different action beats in the sequence.

The final environments were exported through Luma's USD pipeline, reassembled in Katana, and rendered with Arnold for final delivery to compositing.

Superman

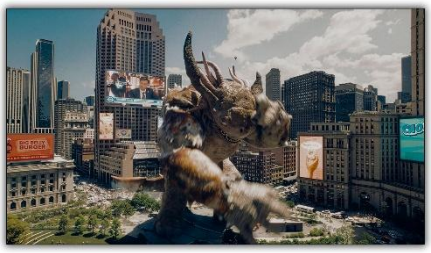
Company : Weta FX (2024-2025)

Tools : Houdini, Karma, Maya, Nuke.

For this sequence, the environment team I led was responsible for rebuilding the surrounding Metropolis city beyond the battle square.

We inherited the city from another vendor as a USD package containing a library of assets and layout data. After ingesting the package, I developed Houdini and Python tools to fully automate the import and scene assembly process.

The team then upgraded and remodeled ~90 hero buildings, implemented a procedural traffic system, and set-dressed thousands of props and crowd characters to bring the city to life.



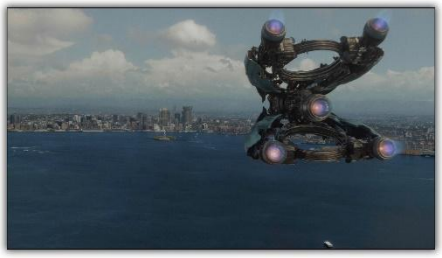
The environment relies on large-scale point instancing, with assets lookdev'd using primvars and generic shaders to keep the scene lightweight and scalable.

The final environments were rendered in Karma and delivered to compositing.

Guardians Of The Galaxy Vol.3

Company : Weta FX (2022-2023)

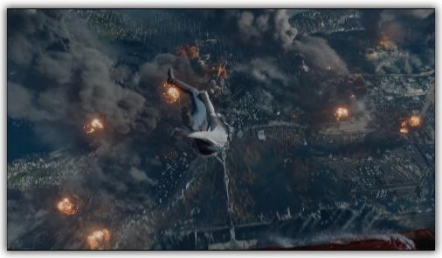
Tools : Maya, Houdini, Clarisse, ZBrush.



Guardians of the Galaxy Vol. 3 was my first show at Weta FX. Our team was tasked with creating a CG version of Seattle for the Counter-Earth sequence where the Guardians land.

We started by gathering OSM (OpenStreetMap) data and processed it in Houdini to extract information such as building transforms, height, and type.

In parallel, we built a large procedural building library covering a wide range of scales and architectural styles—from small houses to large skyscrapers—with multiple variations. The library ultimately contained over 100 building models.

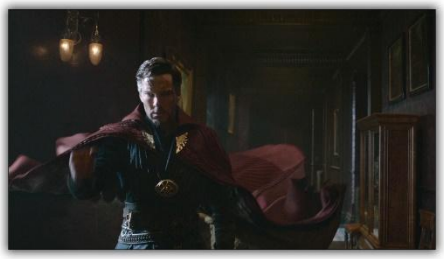


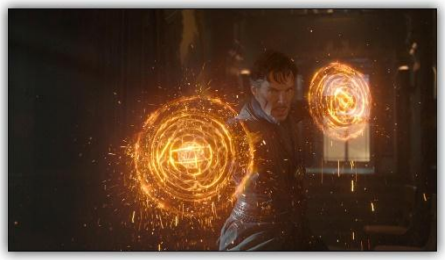
Additional procedural damage variations were generated for each building to support the city's destruction sequence.

Using the OSM data, Houdini then procedurally assigned buildings across the city, selecting the most appropriate asset for each location and baking the result into a large point cloud.

Additional point clouds were generated for trees, city props, vehicle traffic, and industrial harbor elements.

The full environment was then reassembled, lookdev'd, and rendered in Clarisse iFX, with final look and atmosphere work completed in Nuke.





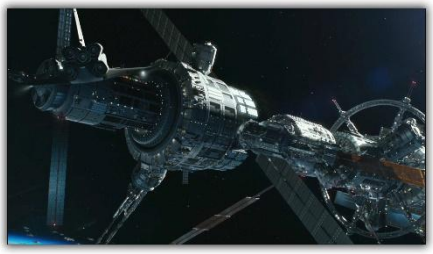
Dr Strange

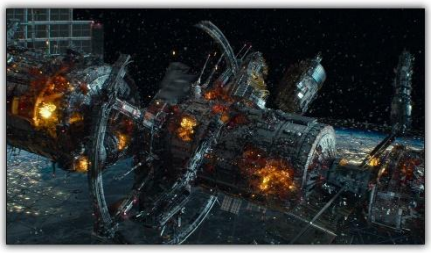
Company : Framestore (2015- 2016)

Tools : Maya, ZBrush, Marvelous Designer, Houdini.

Whilst leading the modelling team, I was responsible for the creation of the "Cloak of Levitation". The modelling process started in Marvelous Designer, aided by the costume department who provided the pattern, I was able to create a true representation of the practical version of the cloak. Then I used Maya to pull everything together and adding all the smaller elements like stitches, leather parts, metal plates etc. Finally ZBrush was used to create the finer details.

I was also responsible for managing the modelling of the Mandelbrot effect. All the sets are using an in-house instance setup. The objects were sliced using Houdini and re-laid in Maya using some custom Python tools. This workflow offered the flexibility of art-directing the slicing based on animation feedback and doing multiple iterations.





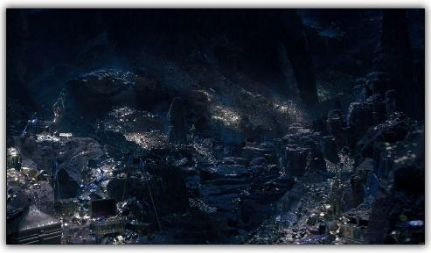
Geostorm

Company : Framestore (2014- 2015)

Tools : Maya, ZBrush, Houdini.

As lead modeller I was responsible for overseeing the creation of the whole ISS and digi-doubles. Supported by the CG Sup and R&D we quickly established unique instance workflows to ensure we could deliver what resulted in the biggest single asset Framestore has worked on so far.

Maya was used as the primary software, along with custom Python tools that I developed throughout the project due to the growing needs of the modelling team, allowing them to move quickly and efficiently on building the assets.



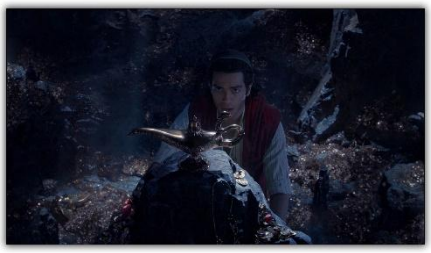
Aladdin

Company : Industrial Light & Magic (2018)

Tools : Maya, ZBrush. Houdini.

On Aladdin I was responsible for leading the modelling team on environment, props and hard surface. The biggest challenge was to recreate the Cave of Wonder. For the rocks creation various techniques were used : fully procedural using Houdini, 3d scans kit-bashing and remeshing as well as fully hand sculpted in ZBrush.

The treasure dressing as been done using Houdini Rigid Body Dynamics. I've created a setup for the team to quickly fill a grid volume with random treasure pieces (coins, gems) in order to dress their area. After running several simulations to achieve the desired look the scene was exported back into Maya where we used some tools I



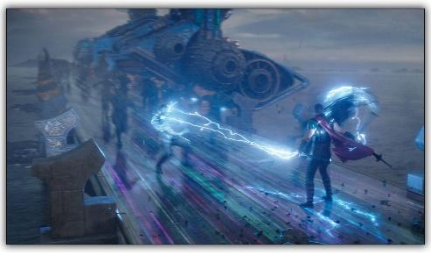
made to restore all the needed attributes to keep the instance workflow.

In addition we had to model a huge range of prop and set pieces as well as digi-double costumes. Most of the time 3d scans were provided. Maya was use mainly to define the mesh topology in a classic subdivision mesh approach then ZBrush for details reprojection and extra details pass.

Thor : Ragnarok

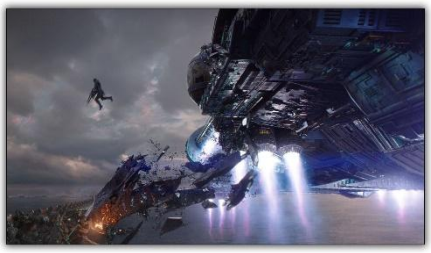
Company : Framestore (2017)

Tools : Maya, Zbrush.



On Thor Ragnarok the modelling team was split into three sub teams. I was in charge of leading the spaceships and digi-doubles part.

The small spaceships has been approached using a traditional polygonal subdivision workflow. We started by creating the main body shapes as one shell and once approved in we moved into the panel cutting process, mechanism creation and greebles kit-bashing to add more details.



For the biggest ship (called the Statesman) we used a similar workflow that has been used on Geostorm 2 years before at Framestore : a fully instanced kit based methodology which allowed us to quickly create a massive model with tons of pieces.

Additionally I was in charge of leading super high res digi-doubles creation for a wide range of characters : Thor, Hela, Valkyrie, Loki....etc. A lot of material were provided (3d scans, photo references, real costumes) from which we managed to extract a lot of details. Maya was used as a primary package and ZBrush for sculpting and detailing part.