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Shot Breakdown

Black Sails Season 3

- Cloth Lead and Cloth FX

Our team started the project working on 2 ships, and then 4 more were added. From these base 6 ships I think we ended up with 18 ships altogether. I used the Python API at Digital Domain to set up the cloth rigs for all of the ships (ropes and pulleys too). Then I had my team take the 6 base ships and create 3000 frame cycles. Because of the way caches work for cloth inside of Maya we were able to use these cycles in quite a few shots because we could speed the cache up or slow it down, or choose different parts of the cycle so ships that were derived from the same base did not look the same. For some shots the cycles did not work, but overall I think the team I had did a great job.

Deadpool

- Cloth FX

I worked on shots for Deadpool, I ended up getting to work on both Colossus and Deadpool.

Alice In Wonderland

- Rigging and Cloth FX

I got to work on the Bayard rig, horse rig, red knight rig, and generally speaking had a hand in just about every rig we worked on. I was the lead cloth artist, as well as setting up the cloth rigging - both for Bayard and the horse.

Nim's Island

- Rigging

I had the opportunity to work on a variety of rigs for this show, all with their own challenges. I worked on the whale, lizard, and toolbelt. Also I was part of the rigging team that set up the pelican, and afterwards I also did the tech anim/cleanup on the feathers.

Halo Trailer

- Rigging

I got to work on several rigs that involved plate armor on bipeds.

G Force Music Video

- Rigging

I got to work on a team of riggers setting up the regular rigs for these critters, but I also got to work on setting up the controls for facial blendshapes.

Kiterunner

- Cloth Rigging

This was an interesting project setting up a 'simple' kite. I ended up using a lot of deformer as they were easier to control directly than a simulation.

Seven Pounds

- Cloth Animation

I did not set up the rig on this show for the cloth, but I ended up doing most of the tentacle cloth animation. The shots where the jellyfish ‘grabbed’ Will Smith’s arm were especially difficult, I ended up using a crazy method of motion paths around his arm that the tentacles blendshaped to over time.

Call of Juarez

- Cloth Rigging and Cloth Animation

I had 10 days to set up cloth rigs for 4 characters for 10 shots, it was pretty challenging. I included this shot as I thought the t-shirt turned out as one of the best.

Yogi Bear

- Cloth and Fur Technical Animation

This shot was very challenging with all of the items such as hands, masks, and hats rolling back and forth across the fur. In the end I think it came out looking good.

The Mist

- Cloth Animation

I used a cloth rig set up by another artist to create the ‘leathery’ flapping look of the wings for these pseudo-dinosaur creatures.