

Luke Robert Wakeford

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WORK EXPERIENCE

Digital Domain

April 2016 - Present

Modeler/character artist

I returned to work at Digital Domain in 2016 and have worked on Beauty and the Beast as a modeler/shot modeler creating post animation blend shapes and muscle deformations for the shots for Beast , the wolves and Belle.

I am currently working on Spider-Man Homecoming where I have modeled the main villain,the Vulture's wings. A complex moving part hard surface model.

I also helped out with the modeling of the Staten Island Ferry, Iron Man, multiple props and am currently Shot sculpting post animation Spider-Man.

Double Negative

April 2015 - April 2016

Modeler

I worked at Double Negative as a *modeler*. I worked on two major features which were *Huntsman:Winters War* and *Star Trek Beyond*. My tasks for *Huntsman* were largely environmental in nature with some costume modeling tasks.

My work on *Star Trek Beyond* was as a character/creature artist. Working Closely with my lead Marco Menco I was tasked with the creation of all the hero digi doubles for the film, which included most of the Enterprise crew and to model and sculpt two hero creature variations for the films main creature.

Sony Imageworks

June 2014 - April 2015

Modeler

I worked at Sony Imageworks for almost a year and had the opportunity to work on a number of different features,including: *Angry Birds*,*Hotel Transylvania 2* and *Alice in Wonderland:Through the Looking Glass*. I spent the majority of the year on *Alice*,where I modeled assets ranging from characters and creatures to hard surface robots, props and full sets, both hard surface and organic.

Digital Domain

Sept 2010 - March 2014

Modeler/ Shot modeler

I worked for Digital Domain for four years and had the opportunity to work alongside some of the very best industry artists and teams. I completed work on five major motion pictures while there:

Thor: I was responsible for modeling and sculpting displacement and vector displacement for all of the mountains, cliff faces and a majority of the terrain for the ice planet sequences. I also modeled and sculpted the three-mile long ice cave for the frost beast sequence. I modeled and sculpted props for some sequences. I was introduced to shot sculpting/modeling on this feature as well.

Jack The Giant Killer: I started on *Jack* at the very beginning of production and over the course of the year modeled and sculpted a number of assets including: digi-doubles, props, weapons, suits of armor, creatures, environments, hard surface props and other set pieces.

I was kept on at the end of asset creation to be a part of the shot sculpting team where I sculpted muscle shapes and muscle deformation to animated shots.

Ender's Game: My responsibilities on this project included modeling and sculpting organic and hard surface assets and also digi-double work for this feature. I also had a hand in building set pieces and up-rezing pre-vis and low res geometry. I also modeled and sculpted a great deal of the alien planet buildings and terrain, and had a chance to texture some of the hard surface assets using MARI. Along with my modeling duties, I also took on shot modeling doing muscle deformation and shot fixes.

Xmen: Days Of Future's Past : My role on this project was to concept model and finish model the Sentinel Robot. I built a fully functional hard surface robot from on-set still photographs as no scan data was available due to the size of the practical robot. I worked very closely with the rigging team to make sure that the whole model, which was comprised of many parts, worked for deformation and robotic movement.

Disney's Maleficent: I worked on creating muscle and facial blend shapes for the three pixie models: Knotgrass, Flittle and Thistlewit. I also worked again as a shot modeler creating muscles and skin movement on all three pixies and Maleficent through a variety of different shots.

Blur Studio

July 2010 - present

Freelance Character Modeler

I have been very fortunate to work freelance for Blur Studio and to be a part of a couple of their amazing game cinematic projects:

DC Universe Online: I was responsible for modeling, texturing, lighting and look development on the Exobyte robotic creature for this cinematic; the model was built from a 2d concept.

Resident Evil: Operation Raccoon City: I modeled , textured, lit and did look development on a hero character for this cinematic.

Halo:The Masterchief Chronicles: I modeled and surfaced a large temple building for the cinematics.

Electronic Arts

March 2010 - July 2010

Modeler

I was responsible for creating and texturing characters and accessories for three AAA titles: *NHL 2011*, *Fight Night Champion* and *FIFA 2011*.

Nerdcorps Entertainment

Jan 2010 - March 2010

Modeler/rigger/texture artist

I worked on one CG television cartoon and was responsible for creating characters and props. I also created textures, and basic rigs for the assets. TV schedules are fast-paced and demanding and it was a great job to introduce me to industry deadlines.

Think Tank Training Centre

June 2011 - present

Modeling Mentor

I am currently working at Think Tank Training Centre as a mentor for 3rd semester students making their demo reels in character/creature modelling. I advise them on form, concept, sculpting techniques and modeling workflows that would

make their reels current and attractive to industry recruiters. I also teach them how to integrate their models into industry pipelines to facilitate an easier transition into the workplace.

QUALIFICATIONS

My experience in the industry over the past five years has reinforced all of the skills I honed as a teacher, such as communication, organization, initiative and working with a team; and, I have fully applied them to the 3d industry. I enjoy working in a team environment and love to learn from my colleagues.

My primary qualifications and skills are:

High Resolution modeling and texturing

Game Resolution modeling and texturing

Digital sculpting in Mudbox and ZBrush

Shot sculpting/modeling for post animation

Software Knowledge:

Autodesk Maya, Softimage XSI, Mudbox, Zbrush, Photoshop, Headus UV Layout, Mari, Nuke, 3DS Max, V-Ray, Cycles, 3D Coat, Topogun.

EDUCATION

Diploma in Computer Animation, Visual Effects and Game Design.

Oct 2008 - Dec 2009

Think Tank Training Centre

The Computer Animation, Visual Effects and Game Design Program at Think Tank Training Centre is an intensive one-year program that specializes in the latest software, techniques and technologies to cater to the needs of the current film, television and gaming industries. The program consists of respected industry professionals as instructors teaching current curriculum, a mentorship program, and small class sizes offering extensive hands-on training. The program is divided into three 15-week semesters, with course integration to allow assignments to overlap and support one another. Upon successful completion of the program and demo reel the students will be awarded a diploma in Computer Animation, Visual Effects and Game Design.

I graduated with honors.

Bachelor Of Arts

Sept 1997 - July 2001

University Of Victoria

Bachelor of English

Special Education Teaching Certificate

July 1995 - July 1996

Okanagan University College

I received a certificate in Special Education, allowing me to work with and teach students with Special Needs.

INTERESTS

I enjoy all aspects of my current profession and love to sculpt and draw outside of work. In my downtime, I enjoy spending

time with my eight-year old son, (who I am teaching how to sculpt in Zbrush) playing with toys and games outside. I have a deep love of toys and statues and comic books and can often be found going through my collection of 80's toys or comics or building model kits. I love movies and books and spend an awful lot of time enjoying both. I am currently sculpting a lot of statues freelance and hope to make that into a full time career later on down the road.

REFERENCES

Marco Menco: Lead character/creature artist Double Negative Vancouver

Max Okazaki: Lead modeler Sony Imageworks
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