

Milo Verbowski

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I'm a passionate designer who loves problem solving. Through design I believe any product or experience can be enriched resulting in a concise, clear and memorable for the consumer. My history in the world of visual effects has fed my interest in tackling complex design issues within creative teams, however I am deeply interested in the power of UX and the design challenges it offers. The synergy created from working directly with people in different fields to achieve the same goal is exhilarating, and this is enhanced even more when a products success can be measured through happy end consumers.

WORK HISTORY

RD INPUT PROJECT, VANCOUVER (2014-2015)

Project: **RD Input**

<http://www.rinput.com>

Role: **UX Designer, UI Artist**

- Worked with client to deliver iOS app for delivering complex nutritional information to Registered Dieticians.
- Developed design wireframe and template prototypes including interaction models.
- Established user flows through end-user interviews and usability testing sessions.
- Created redline templating and art direction documentation for development team.
- Built pixel accurate UI elements, icons and relative company branding.

VANISHING POINT PRODUCTIONS LTD., VANCOUVER (2015-Current)

Project: **LIVE CAMERA TRACKING SOLUTION & VERTIGO SERVER**

<https://www.vimeo.com/134260975>

Role: **Co-Founder**

- Designed and constructed solution for tracking a camera in realtime for use in live 'Simulcam' composite and virtual asset tracking.
- Programmed in C++/C# server software to listen to tracking information, manipulate and transport the resulted position to Unreal Engine at low latency.
- Designed and programmed workflow toolsets for artists and operators. For example, preparation tools that assist transitioning a VFX friendly constructed environment into a game engine and back again, recording and take management tools, setup and efficiency tools.
- Created ultrasonic positioning system capable of measuring points in 3d space to 2mm accuracy at 30fps.
- Constructed visual demos and promotional material of working product.

ABSOLEM PRODUCTIONS LTD., LONDON (2014)

Project: **ALICE IN WONDERLAND: THROUGH THE LOOKING GLASS**

Role: **MotionBuilder TD**

- Worked with onset Art Department, Previs and VFX departments to design, construct, prepare and finally render in realtime a live composite 'Simulcam' for Director.
- Ensured design issues were resolved to allow VFX a better launching-pad for later work.
- Constructed textured 3D environments compatible with onset renderer, maintaining the highest visual fidelity and operator flexibility within the technical constraints.
- Captured onset photography to better integrate virtual environments to digital for realtime and VFX post team.

THE MOVING PICTURE COMPANY, LONDON (2012-2013)

Project: **MALEFICENT**

Role: **Scenic Team Lead**

- Lead a team of mixed discipline artists responsible for the design, construction and assembly of digital environments.
- Researched, designed and created template digital set designs, assets and supervised their construction and layout. Worked alongside Lighting & Rendering crew to ensure final assets are both technically efficient and visually effective.
- Scheduled Scenic Team's tasks to work within show delivery schedule.
- Enhanced original concept art outlines by resolving design issues through detailed research and design exploration.
- Conducted visual field research and collected raw photographic material for use in 3d digital construction and matte paintings.
- As a show team member I worked directly with the VFX Supervisor, Producer and other department supervisors to ensure show issues were resolved and deliveries were met.

PRIME FOCUS WORLD: BROADCAST, LONDON (2012)

Project: **Discovery Channel 'Sun' Documentary**

Role: **Lead Previs Artist**

- Created visualizations of shots from storyboards and verbal briefs.
- Collaborated with Director to ensure his vision was realized.
- Assisted in outlining technical requirements for the shot creation.
- Managed workload to ensure delivery within tight schedule.

WETA DIGITAL, WELLINGTON (2007-2012)

Project: **MAN OF STEEL**

Role: **Lead Layout TD** (2011-2012)

- Point of contact for Layout department.
- Presented the layout department's output at daily meetings with VFX supervisors and others HOD/Leads.
- Responsible for 6 Layout Artist's creative output, ensuring it met technical, artistic and scheduling requirements.
- Examined and processed external VFX house's work into Weta pipeline.
- Developed shots by resolving composition, design, camera, continuity and technical issues.

Project: **THE HOBBIT: AN UNEXPECTED JOURNEY**

Role: **Lead Layout TD/Previs Artist** (2009-2012)

- Previs/Layout pipeline testing & development.
- Previs model and texture construction for use in realtime environment.

Project: **THE ADVENTURES OF TINTIN: SECRET OF THE UNICORN**

Role: **Lead Layout TD** (2011)

Role: **Lead in Digital Art Department** (2009-2011)

- Worked alongside Art Director, Set Designers and Prop Buyers to create and design the world of 1950's Belgium.
- Helped create specifications for the Art Department's output for integration into the Weta pipeline structure.

- Researched, produced 3d design models and created turnover documentation for Model/Texture/Layout departments to create assets
- Represented the Art Department, including daily meetings for shots, pre-production, asset turnovers and production planning.
- Analyzed and broke down the previs template into an asset schedule to aid production in determining costs and the priority of builds.
- Coordinated with VFX producer to analyze asset breakdowns and ensured asset limits were maintained throughout production.
- Prepared and supervised set and asset packages, including camera flythrough for use in Ubisoft's video game adaptation(s), behind the scenes footage and toy vendors.

Role: Lead Previs Artist (Models) (2007-2009)

- Led teams of up to 15 Previs Modelers in the creation of sets and props for use in the Virtual Stage Environment of Motion Capture.
- Met with clients to discuss and present set designs.
- Broke down script with the Animation Supervisor to determine set and prop requirements.
- Conducted design research for environments, set dressing and costume to help cohesively construct an accurate representation of the period.
- Modeled, textured and lit assets for use in the virtual stage.
- Supervised the Previs department's asset output, considering technical and aesthetics requirements.
- Developed previs workflows to aid integration into the broader Weta Digital pipeline.
- Worked onset during primary motion capture shoot in Los Angeles and second unit shoots in New Zealand. Acted as liaison between Weta Digital and the art department/set construction.

Project: DISTRICT 9

Role: Previs Modeler/Generalist (2008)

- Met with client to discuss storyboards and previs requirements.
- Created textured previs models for use in previs animation
- Performed tracking on shot plates for animation use.

Project: THE LOVELY BONES

Role: Modeler (2008)

- Designed and constructed hi-resolution models.
- Ensured model edge flow, polycount and UV layout conformed to Weta standards.

FLUX ANIMATION STUDIOS, AUCKLAND (2007)

Project: MASTER RAINDROP (TV Series)

Role: Modeler

- Constructed character models with UV's.

BLADE OF GRASS PRODUCTIONS, WELLINGTON (2006-2007)

Project: THE LAST GREAT SNAIL CHASE

Role: Generalist

- Modeled, textured, shaded and rendered models including digital vehicles in Mental Ray.
- Assisted in digital pipeline design and technical R&D.

EDUCATION

Massey University, New Zealand
Bachelor of Design, BDES (Hons)

SOFTWARE

Adobe Photoshop, Adobe Illustrator & Adobe CS Production Suite
Autodesk Maya, MotionBuilder, Mudbox, Pixologic Zbrush, Headus UV Layout
Foundry Nuke, Shake, Katana
Pixel Farm PFTrack, Science Visions 3d Equalizer, Vicon Boujou, Speedtree
Renderman, V-Ray, Mental Ray renderers

Unreal Engine, Unity Engine

Visual Studio & GIT
C#, C++, Python and other scripting.

Windows/Linux/Mac environments

PUBLICATION MENTIONS

The Adventures of Tintin: The Art of "The Adventures of Tintin" (Weta/HarperCollins Publishing)
<http://www.wetanz.com/the-art-of-the-adventures-of-tintin/>

The New York Times: "Tintin' Film Casts Cars Among Star Performers"
<http://www.nytimes.com/2011/11/27/automobiles/tintin-film-casts-cars-among-star-performers.html>

Cinefex April 2012 – Issue 129 (page 95)
<http://www.cinefex.com/backissues/issue129.htm>

ADDITIONAL CREDITS

THE ADVENTURES OF TINTIN: THE GAME (**UBISOFT**)
WETA Digital Entertainment: Special Thanks credit

PERSONAL LINKS

IMDB
<http://www.imdb.com/name/nm3318816/>

LinkedIn
<http://www.linkedin.com/pub/milo-verbowski/22/210/936>

Showreel
<http://www.withmilo.com>

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