

## HELENA MASAND

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### Profile

With over 10 years production experience and coming from a generalist background, I have a solid understanding of the post production process and its pipeline. Over recent years I have decided to focus in the FX department and explore the challenges of Houdini's workflow and its powerful dynamic tools.

### Career History

Mar 2013 – July 2013

#### **Digital Domain, Vancouver**

FX Technical Director, Enders Game

My main responsibility on this project was to heavily modify and maintain O'ILs for the shape, speed and destruction of the IF Drone Shield for the Final Battle sequence. This was rolled out to all other FX artists to use as a base for other effects ensuring continuity. Other tasks included IF Drone flocking and creating graphic elements.

April 2012 – Mar 2013

#### **Rhythm & Hues, Vancouver**

FX Technical Director, R.I.P.D

Re-developed a tool to create St. Peter's Key, a hero lightning/electrical type of effect in the movie. Created a cache and scene file to be passed on to other artists and used in over 20 shots. Also created a scene setup for a Gold Energy effect. Other tasks include debris, dust, tire smoke, Deado Death effects and Soul Bullet trails, using and manipulating tools created by other artists. Lighting and rendering using Mantra, slap comps in Icy (R&H's proprietary compositing software).

Dec 2010 – April 2011

#### **The Embassy VFX, Vancouver**

FX Technical Director, Cowboys and Aliens

Smoke trails and dust elements using, testing and helping to develop tools created by another artist. Particle systems for stand alone shots. Lighting and rendering using Mantra. Slap comps created in Nuke.

April 2010 – Nov 2010

#### **Digital Domain, Vancouver**

FX Technical Director, Thor

Atmospheric effects including fog, snow, smoke and breath for the Frost Giant sequence using pre-built tools in Houdini. Particle systems created for one off shots. Lighting and rendering using Mantra. Slap comps created in Nuke.

Nov 2009 – April 2010 **Image Engine, Vancouver**  
FX Technical Director, The Twilight Saga (Eclipse)

Fur dynamics and creating elements using particle systems, both in Maya. Rigid bodies and some procedural modeling using Houdini. Slap comps created in Nuke. A basic understanding of the lighting and rendering pipeline using 3delight and Renderman was also required.

Sept 2008 – Sept 2009 **Dreamworks Animation, India**  
Character Effects Supervisor, Merry Madagascar

Supervising a team of 14 artists, my primary role was the creative lead for the department. This involved actively working with all artists giving creative feedback and making sure that requests from the director were met to the standard required. Shot work included clothing, fur, finaling and animation of props. Other tasks included scheduling, bidding, casting, recruiting, and organising training schedules, problem solving technical issues and interacting with other department heads both in India and in the US.

June 2007 – July 2008 **Framestore-CFC, London**  
Layout Artist, The Tale of Despereaux

Final Layout: Leading a team of artists. Sequence and shot setups for animation, surfacing and lighting, using high-res sets and rigs, and solving any technical problems to push scene files through the pipeline. Set dressing working closely with Art Directors. Finalised camera passes.

Rough Layout: Working closely with Directors, tasks included pose to pose animation, camera animation, creating low-res sets, basic lighting and modelling.

Aug 2004 – June 2007 **Double Negative, London**  
CG Artist

Hellboy 2:  
Previs for the tooth fairy sequence.

Harry Potter and The Order of the Phoenix:  
Took care of all 3D work in the Magic Door sequence, including basic modeling, fx, lighting and rendering. Also worked on cloth simulations for digital doubles.

The Reaping:  
FX, creature animation, lighting, rendering.

United 93:  
Look development of airport terminal.

Flyboys:  
FX, animation and lighting. Also trained and supervised the matchmoving team.

Doom:  
FX, lighting, rendering.

Pride and Prejudice:  
FX, look development, texture artist, lighting

Harry Potter and The Goblet of Fire:  
Lead matchmover

Feb 2003 – May 2004

**Framestore-CFC, London**

Matchmover, Harry Potter and The Prisoner of Azkaban

**Software**

Maya, Houdini, Nuke, Shake, Z-Brush, Photoshop, After Effects, Premiere, Encore, Mantra, Mental Ray, PRMan, 3Delight, and a host of proprietary software.

**Education**

2006-2007 Central Saint Martins, London: Life Drawing  
Escape Studios, London: Z-Brush

1997 – 2001 University College London &  
Politecnico di Milano, Italy  
B.A Combined Honors: Industrial Design and Italian

1995 – 1997 Woodhouse College, London  
GCE Advanced Levels: Mathematics, Art, French, Design