

## Helder Tomas

On-Set VFX Supervisor

### Contact:

[helder@veritasvfx.com](mailto:helder@veritasvfx.com)

+44 (0)7988930743

### Profile:

I am experienced in working with large and small productions, and differing degrees of VFX requirements, both leading, and as part of larger teams. I have worked in VFX post productions for over a decade and have been given the opportunity to work in post in all the shows I have collected data for, which has helped me to identify areas of improvement and address them iteratively over many years. I pride myself in being able to collect and direct the collection of the data that is required for post, while interrupting the flow of the production as little as possible. I am able to provide references upon request.

[Linked In  
veritasvfx.com](https://www.linkedin.com/company/veritasvfx.com)

### Skills Overview:

Onset Supervision  
Pipeline Development  
Lidar  
On-set Photography  
Texture Photography  
Survey  
Data Wrangling  
Shot Planning  
Technical Breakdown

### Professional Experience:

From: November 2023: **Software developer for 3DEqualizer:**

- Developing new tools and updating older tools Python for 3DE R8

From: February 2023: **On set data acquisition + processing at VeritasVFX:**

- On set supervision
- Lidar scanning.
- Total station survey.
- Texture photography (sets, props and actors).
- Photogrammetry..

### Computer skills:

Python  
Linux  
Windows  
Mac OS X  
3D Equalizer  
Maya.  
Nuke  
Photoshop  
PtGUI

From: March 2023 to March 2023: **Lecturer** at NFTS:

- Develop and lecture a VFX module for masters' students.

### Languages:

English  
Portuguese  
French  
Spanish

From: November 2022 to February 2023: **On-set Matchmove Sup for Mickey17:**

We were brought in to deal with an extremely hostile tracking environment, we supplied a 3 man team to:

- Cover the shoot with witness camera rigs.
- Slate specific total-station survey for every slate and take.
- Slate specific reference photography for every slate and take.
- Lidar the sets and vehicles.
- Texture photography for every set and vehicle.
- Placement of Tracking Markers and Parallax Poles per shot.

After principal photography concluded we provided post-viz quality camera matchmoves, totalling 2h45m running time with a team of 4 people in 6 weeks.

From: May 2022 to May 2022: **Lecturer** at NFTS:

- Develop and lecture a VFX module for masters' students.

From: March 2022 to November 2022: **Matchmove HOD** for Orca Studios:

- Assemble team.
- Supervise matchmovers and rotoanimators on multiple shows.
- Create matchmove pipeline from scratch.

From: October 2021 to January 2022: **On set VFX Supervisor** for Pennyworth Season 3 (Warner Bros):

- Plan shoot methodology with other departments.
- Create daily production reports.
- Supervise shoot team.
- Advise shoot team on best ways to achieve the shot.

From: October 2021 to October 2021: **Lecturer** at NFTS:

- Develop and lecture a VFX module for masters' students.

From: March 2019 to October 2021: **Senior Matchmover/ Pipeline developer** for Fantastic Beasts 3 (Warner Bros):

- Collect and process on set data.
- Matchmove plates to final quality.
- Develop and maintain pipeline from scratch.

From: May 2019 to March 2020: **Senior Matchmover/ Pipeline developer:**

- Working for multiple VFX studios in London on multiple shows.

From: December 2015 to April 2019: **On-set TD/Snr. On-set TD** for Weta Digital.

- Working with client's on-set team and Weta VFX supervisors to ensure Weta standards were adhered to, while working under the guidelines set out by the client.
- Supervising shoots independently, and with the overall VFX supervisor.
- Creating and ensuring a unified 3D coordinate space for all post-production (mostly for motion capture alignment to sets).
- Tracking marker placement and removal (props/sets/vehicles/actors).
- Lidar (scanning, registering, meshing).
- Survey (slate specific and generic, creating Maya files).
- On-set Reference photography (for matchmoving purposes).
- Set Texture photography (for textures, matte painting and compositing).
- HDRi (slate specific and set generic).
- Video Reference (motion reference).
- Video Plates (for shot elements/ composites).
- Python (convenience tools to expedite processing workflows).
- Technical breakdowns (for camera matching/ motion control).

On-set acquisition, data processing and pipeline ingestion for the following shows:

- Mulan (2020) (Lidar for the whole film, 2 units, 132 locations and sets).
- Alvin and the Chipmunks: The Road Chip
- Independence Day: Resurgence
- Valerian and the City of a Thousand Planets
- Mortal Engines
- Avengers: Infinity War
- Gemini Man (pre-production tests)
- Avatar 2 pre-production tests (over a period of 4 years)

- Avatar: Flight of Passage ( amusement ride at Disney World Florida)
- Alita: Battle Angel (technical breakdowns)
- Animal World (video and photography elements for comp elements)
- Maze runner: The Death Cure (technical breakdowns)
- Rampage (technical breakdown)
- Game of Thrones - Beyond the Walls (video and photography elements for comp elements).
- War For The Planet of the Apes (video and photography elements for comp elements).
- The Hunger Games: Mockingjay - Part 2

Data processing and pipeline ingestion for the following shows:

- Ad Astra.
- Aquaman.
- Guardians of the Galaxy Vol. 2.
- Justice League.
- Wonder Woman.
- The BFG.
- The Jungle Book.
- Batman v Superman: Dawn of Justice.
- Pete's Dragon.
- Central Intelligence.
- Deadpool.
- Spectral.
- Fantastic Four (2015).
- Central Intelligence.
- Furious 7.

Lent a hand to the Camera department matchmoving and roto-animating for these shows, some of them in addition to the On-set TD work done above:

- **Fantastic Four (2015).**
- The Hunger Games: Mockingjay - Part 2
- Furious 7
- Alvin and the Chipmunks: The Road Chip
- Deadpool.
- Central Intelligence.
- Independence Day: Resurgence.
- Pete's Dragon
- Batman v Superman: Dawn of Justice.
- The BFG.
- Wonder Woman.
- Justice League.
- Valerian and the City of a Thousand Planets.
- War for the Planet of the Apes.
- Mortal Engines.
- Rampage.
- Avengers: Infinity War.
- Maze Runner: The Death Cure.
- Animal World.
- Gemini Man.

- Alita: Battle Angel.
- Mulan (2020).
- Lady and the Tramp (2020).

From: August 2013 to December 2015: **Matchmove TD** for Weta Digital.

- 3DE tool development (Python).
- Maya tool development.
- Linux bash scripts (tcsh).
- Maya scripted node development (API/Python),
- Matchmoving plates for the following shows:
  - The Hobbit: The Desolation of Smaug (stereo, 48fps, plenty of roto-animation and object tracking).
  - The Hobbit: Battle of the Five Armies (stereo, 48fps, plenty of roto-animation and object tracking).
  - Dawn Of The Planet Of The Apes (stereo, 24 fps, plenty of roto-animation).
  - Maze Runner: The Scorch Trials.
  - Spectral.
  - Krampus
  - Godzilla (2014)

From: July 2013 to July 2013: **Matchmover** for Cinesite.

-Matchmoving plates for the following shows:

- Monuments Men (anamorphic).
- Edge Of Tomorrow (anamorphic).

From: January 2013 to June 2013: **Matchmover** for Rodeo FX.

- Generic tool development (Python).
- 3DE to Flame distortion pipeline development.
- Matchmoving anamorphic plates for the following shows:
  - Now You See Me (anamorphic).
  - Paradox (abundant amounts of rolling shutter, 2000+ frames shots, documentary style camera work).
  - The Hunger Games: Catching Fire (anamorphic).
  - Jerusalem (Imax documentary, 5K stereo).
  - The Hunger Games: Mockingjay - Part 2 (2015)

From: September 2012 to: January 2013- **VFX tutor/ Freelancer**:

- Teaching Visual Effects to several groups of students at the Met Film School - London (3DEqualizer, Maya, Python).
- Providing Matchmove consultancy and training to Factory Pictures - Belfast.
- Freelancing with Soho-Matchmovers - London

From: December 2010 to: September 2012- **Matchmover** for Cinesite

- On-set survey and data acquisition (photographs, reference footage, measurements) for World War Z and Skyfall.
- Writing scripts and tools for Maya (MEL) and 3D Equalizer (Python).
- Matchmoving on the following shows:
  - Pirates of the Caribbean 4 (stereo).
  - Harry Potter 7 part 2 (facial replacement).

- X-men First Class (anamorphic).
- John Carter (anamorphic).
- World War Z (animated distortion, liberal amounts of zoom).
- Skyfall.

From: July 2008 to September 2010 - **Site Engineer** for the McArdle Group (ECS and STAB)

- Use of several Geospatial software packages, chiefly NRG, Trimble Geo Office and Terramodel to produce topographical 3D models of portions of land, stockpiles and areas.
- Surveying tracts of land and structures using Laser enhanced GPS (mmGPS by Topcon), dGPS by Trimble and Robotic Total-station by Topcon.
- Lidar scanning.
- QA monitoring.
- Setting out structures from plans with accuracies up to +-3mm.
- Programming work, organizing teams, relaying technical information.

## Education:

From : November to December 2009

**Visual Effects Professional Course** - Escape Studios - London, England  
Producing CG content using Maya, Photoshop and Z-Brush, Tracking with Maya Live, PFTrack and Boujou while integrating with Shake.

From September 2001 to June 2005

**Bachelors degree in Multimedia Design** - *Universidade da Beira Interior*, Portugal

Planning and production of Multimedia Content (websites, videos, print).

Multimedia CD's with Director (Lingo)

Humanities (Semiotics, ethics, aesthetics and others).

3D (Maya)