



## VFX Bio | Kara Vandeleur

look developer | surfacers | texture painter  
rotoscoper | 2d paint artist

Kara Vandeleur's VFX career spans 18 years, when she started in 1996 as a roto-scope artist on Peter Jackson's first visual effects movie "The Frighteners" and has worked on every one of Peter's vfx films since.

After three years of rotoscoping and 2d paint on the Lord of the Rings Trilogy Kara moved into Texture painting for King Kong, to assist surfacing the many props & buildings required for Manhattan Island.

In 2006 Kara moved to Los Angeles to work at **Digital Domain** as both as a Texture Painter and Rotoscope artist, on "SpeedRacer", "The Curious Case of Benjamin Button" and "GI Joe".



Returning to **Weta Digital** in 2008, Kara enjoyed painting in then, Weta's new propriety software Mari which was developed for their first CG heavy film, Avatar. This brought the unique opportunity of learning Shading to complete the new "Surfacing" workflow which included the look development and delivered production ready assets. Tintin immediately followed Avatar, another complete CG project.

During this time Kara was able to extend her knowledge of the 3d pipeline and develop her surfacing skills to a high level of competence.

Over these four years at Weta Kara painted over 280 assets which included birds and animals, superhero suits, extensive costumes and accessories, buildings, trees, vehicles, plants, weaponry, extensive props of many types of materials ranging from household items and furniture to street dressings.

Such material properties shaded included feathers, wax, ceramic, plants, documents, paintings and mirrors, extensive fabric types for wardrobes, gems and crystals & glass (ray tracing), wood, brass & all metal surfaces, leather, suede & fur.

Kara became a member of the **Visual Effects Society** in 2010, and served as a Board Member of the New Zealand Section from 2011-2013 where she actively instigated inclusive events to assist to nurture the local film industry.

Kara is now Co-Director of OHUfx and assists with the production in addition to offering freelance services, both as a roto/2d paint & 3d paint artist.

In 2003 he moved to New Zealand to work at **Weta Digital** on the concluding episode of the "Lord of the Rings" Trilogy as a senior compositor and since then has made Wellington his home. As a compositing sequence lead on "King Kong", production needs required Frank to focus more on technical developments for the vfx pipeline to facilitate efficient workflows and customise solutions to enable the comp department to turn around a large quantity of digital environments.

*Updated: September 2016*



## Appendix A:

### Film Summary:

### imdb filmography

2016	<i>Hacksaw Ridge</i>	Roto/Paint/Composer, Slate	FX/OHUfx
2015	<i>Rona and the Moon</i> (dome cinema format)	Co-Producer/Composer,	OHUfx
2015	<i>Lumen</i> (TV Pilot)	Onset Assist/Textures,	TNT/Dreamworks/OHUfx
2015	<i>The Water Diviner</i>	Roto/Paint/Composer,	PureFX/OHUfx
2014	<i>The Story of Tawhiri Matea</i> (dome cinema format)	Co-Producer/Composer,	OHUfx
2014	<i>Feeder</i> (NZ Short)	Rotoscoper,	OHUfx
2014	<i>The Ballad of Maddog Quinn</i> (NZ Short)**	Composer,	OHUfx
2014	<i>Cradle</i> (NZ Short)	Roto/Paint/Composer,	OHUfx
2014	<i>UFO</i> (NZ Short)	Roto/Paint Artist,	OHUfx
2014	<i>Dancers</i> (NZ Short)	Roto/Paint Artist,	OHUfx
2013	<i>Dawn of the Planet of the Apes</i>	Surfacing Artist,	Weta Digital
2013	<i>The Hobbit: The Desolation of Smaug</i>	Surfacing Artist,	Weta Digital
2013	<i>Man of Steel</i>	Surfacing Artist,	Weta Digital ***
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2013	<i>Iron Man 3</i>	Surfacing Artist,	Weta Digital ***
2012	<i>The Hobbit: Unexpected Journey</i>	Surfacing Artist,	Weta Digital
2012	<i>The Avengers</i>	Surfacing Artist,	Weta Digital
2011	<i>Xmen: First Class</i>	Surfacing Artist,	Weta Digital
2011	<i>Rise of the Planet of the Apes</i>	Surfacing Artist,	Weta Digital
2010	<i>Gullivers Travels</i>	Surfacing Artist,	Weta Digital
2010	<i>The Adventures of Tintin</i>	Surfacing Artist,	Weta Digital
2009	<i>Avatar</i>	Surfacing Artist,	Weta Digital
2009	<i>The Lovely Bones</i>	Surfacing Artist,	Weta Digital
2008	<i>GI Joe: The Rise of Cobra</i>	Roto/Paint artist,	Digital Domain
2008	<i>Mummy 3: Tomb of the Dragon Emperor</i>	Roto/Paint artist,	Digital Domain
2008	<i>SpeedRacer</i>	Texture Painter,	Digital Domain
2007	<i>SpeedRacer</i>	Roto/Paint artist,	Digital Domain
2007	<i>The Golden Compass</i>	Roto/Paint artist,	Digital Domain
2007	<i>The Curious Case of Benjamin Button</i>	Roto/Paint artist,	Digital Domain ***
2007	<i>Avatar</i>	Texture Painter,	Weta Digital
2006	<i>Bridge to Terabithia</i>	Texture Painter,	Weta Digital
2006	<i>The Waterhorse</i>	Texture Painter,	Weta Digital
2006	<i>Xmen 3, The Last Stand</i>	Texture Painter,	Weta Digital
2005	<i>King Kong</i>	Texture Painter/Roto/Paint artist,	Weta Digital
2004	<i>I Robot</i>	Senior Roto/Paint artist,	Weta Digital



2003	<i>LOTR: Return of the King</i>	Senior Roto/Paint artist,	Weta Digital
2002	<i>LOTR: The Two Towers</i>	Senior Roto/Paint artist,	Weta Digital
2001	<i>LOTR: The Fellowship of the Ring</i>	Roto/Paint artist,	Weta Digital
1997	<i>Contact</i>	Rotoscope Artist,	Weta Digital
1996	<i>Phantoms</i>	Rotoscope Artist,	Weta Digital
1996	<i>The Frighteners</i>	Rotoscope Artist,	Weta Digital

\* yet to release, \*\* in production/post production, \*\*\* UnCdt

## Appendix B:

### Testimonials (*Surfacing*):

*“Kara has a great eye for detail and is a good generalist texture painter. She has a wealth of experience in the vfx film industry & copes well with deadline pressures, is responsive to direction from Supervisors in regards to look development of assets. She has a sound knowledge of look development & is well able to deliver assets within allotted time frames.”*

**Glen Sarah, Digital Environments Supervisor**

*“Kara is a very talented Texture Artist and is very concerned that her assets be of high quality. She is understands new workflows and seeks clarification on technical issues”*

**Martina Johansson, Senior Texture Artist**

*“Kara is dynamic & integral part of the textures team. She is willing to lend technical assistance to anyone, and is appreciated for her efforts to keep toolsets & the twiki updated. She is a fast worker and is capable of texturing a wide range of materials”*

**Kathleen Beeler, Senior Texture Artist**

*“Kara is very efficient & organised and openly helps people with her technical knowledge. Her work looks great & gets approved quickly.”*

**Fox Wysocki, Senior Texture R&D Artist**



*"I have a great respect for Kara's experience & expertise towards her work which she delivers at a very high rate as required by Weta's standards. She has an experienced eye and perfectly delivers quality work in the time allocated to her. She is proactive in seeking clarification and always helps whoever seeks her assistance. I happily endorse her work & her professionalism"*

**Myriam Catrin, Senior Texture Artist**

*"Kara is one of the most reliable, trustworthy, professional people I know. She is a capable, talented painter with much experience she which openly shares."*

**Daniel Gonzales, Texture Painter**

*"Kara's work has always been of a high standard & tends to make it through the approval process with minimal changes"*

**–Ben Nightingale, Senior Texture Artist**

*"Kara has stood out as one the people in our department who knows, and has assistance me technically when I started work. She has a great knowledge of Mari & Nuke which helped me tremendously"*

**Bryant Hardwick, Texture Artist**

*"I have always enjoyed collaborating with Kara over my 10 years working with her. She does quality work, is capable of a wide range of assets. She has a generous attitude towards her colleagues & ensures communication of technical workflows required to do the job & shares her tools with the department"*

**Laure Lacroix, Texture Artist | Composer**

*"Kara is a joy to work with, fast, efficient & always happy to help others. She has excellent creative & communication skills & is organised & reliable."*

**Caterina Schiffers, Texture Artist | Composer**

*"I have found Kara to be dependable, reliable, hard-working, conscientious & honest, who works hard to create an enjoyable & positive work environment"*

**Ned Barraud, Senior Texture Artist**

*"Kara is approachable & friendly. Her long experience in the industry permits her to answer questions about workflow, techniques or ways to approach a task. She is a valuable & productive member to the team"*

**David Owen, Texture Painter | Environments**



## Appendix C:

### Passport:

Australian Passport Holder

### Softwares:

Mari, Nuke, Maya, Photoshop, Silhouette, Commotion, Shake, Body Paint, Zbrush (basic)

### Awards:

2004 Visual Effects Society Award Nominated **Outstanding Compositing in Motion Picture**  
*The Lord of the Rings: Return of the King*  
Shared with: Moritz Glaesle & Mart Tait Lewis

### Tertiary Education:

1981-1983 Diploma of Secondary Teaching (Major: Art, Minor: Film & Media)  
(equivalent: Bachelor of Fine Art)  
Advanced College of Secondary Education  
Nedlands, Perth, Western Australia

### Previous Non-VFX Experience:

1995-1996 **Lecturer | Tutor** – Art History | Computer Graphics  
TAFE CMC College of Art & Design, Perth, Western Australia

1993-1997 **Advertising Agency Manager | PA to Directors**  
Shorter FCB, Advertising Agency, North Perth, Western Australia

1990-1992 **Personal Secretary to Guild President**  
Student Union, University of WA, Perth, Western Australia

1986-1989 **Secretarial Administration | Personal Assistant**  
Temping in London, which financed the travel of some 33 countries  
Clients included: British Gas, London Business College, Lancet  
Medical Journal, Readers Digest.

1984-1986 **Art Teacher** – sole art teacher in school of 500 students  
St Norberts College, Queens Park, Perth, Western Australia.