

Showreel Link:

[📺 Nikhil Srivastwa 10y comp](#)

Scene One:



I have meticulously crafted this scene from scratch featuring Mr. X.

The process was notably challenging due to seamlessly integrating CG characters into the real environment,

including managing the interaction of shadows and dust.

Moreover, ensuring the realism of weapon impacts on both the dust and environment posed a significant challenge.

The meticulous integration of shadows was achieved manually through a combination of grading, roto, and practical dust elements layered on top.

Approximately 80% of the dust in this shot was extracted from the original plate, with minimal 2D elements added where necessary.

Additionally, interactive lighting was applied to enhance the overall realism.

Scene Two:



Part of the HALO project, tasked me with managing the entire sequence alongside my colleagues and seniors.

Within the showreel, I meticulously crafted the master shot for the worm sequence, as well as pivotal scenes such as pulling the sergeant against the light and depicting the arrest

of a character by the worms on the table, from inception to final result.

The principal challenge in this sequence lay in achieving realistic interactive lighting and sparks on the worm highlights amidst scene fluctuations,

making the integration of the worms into the scene particularly demanding.

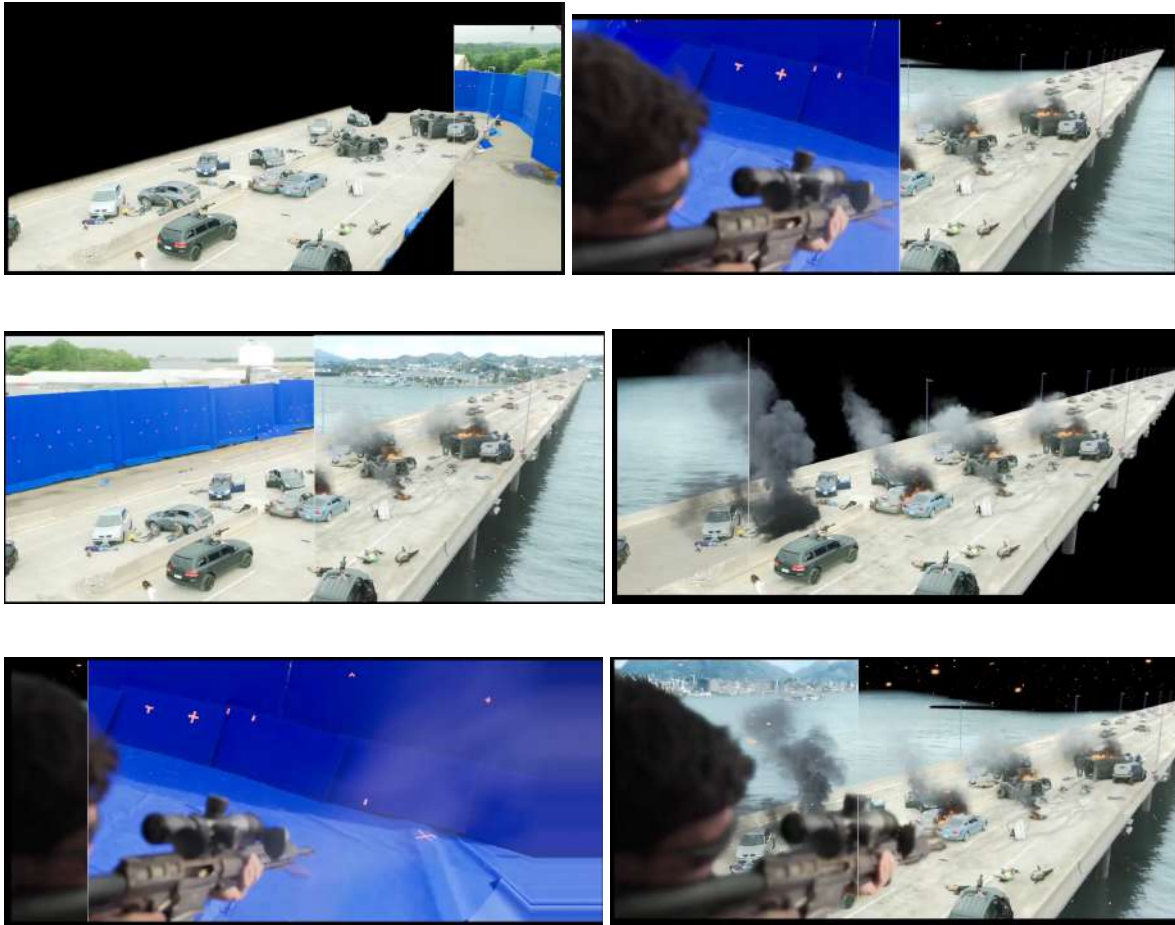
Subsequently, extensive manual work involving roto and layering, facilitated by grading and masking techniques,

was essential to seamlessly blend the characters into the environment.

To streamline the process, I developed a simple template for extracting light from the plate and applying it to the worms, significantly aiding in their integration.

Utilising this template, nearly 50% of the lighting integration was efficiently resolved.

Scene Three (0.31 sec)



This is one of my recent projects during my tenure at Ghost which was FastX. In these two shots, integrating all elements and the background seamlessly into the plate was the primary focus. Throughout the process, the challenge lay in frequent changes demanded by the client, ranging from background adjustments to element modifications.

Being new to the organisation, I was entrusted with two significant shots, including one featuring a helicopter.

Notably, in the helicopter shot, the embers were entirely created in Nuke, combining elements

I developed alongside those provided by the FX team, resulting in client-approved simulations.

The scene was predominantly developed in CG, supplemented by common FX elements like smoke and fire, which were individually tailored to suit our requirements.

Additionally, features such as tire marks and scratches were projected onto the geometry using Nuke, with a template that proved effective across the sequence.

Scene Four (0:43)



During my tenure at Framestore on "The Secret Garden" project, I encountered an intriguing challenge.

In this sequence, we incorporated 2D fire, embers, smoke, and various other elements throughout the scene.

The primary hurdle in the initial two shots stemmed from the aggressive camera movements, making tracking a particularly demanding task.

Ensuring the perspective of fire and smoke remained consistent despite the camera's push was paramount and required meticulous attention to detail.

Scene Five: (0:50)



"The Mowgli" marked my debut in creature work, presenting an exciting opportunity to delve into this domain.

One of the primary challenges in this production revolved around seamlessly integrating the wolves with the child character, compounded by the flickering lighting environment. Notably, a standout scene involved baby Mowgli's interaction with a wolf's tongue, blending practical shoot elements with 2D additions like saliva.

Additionally, the creation of bugs through particle emitter templates not only intrigued me but also served as a gateway to exploring Nuke's particle system, enhancing my skill set in the process

Scene Six: (1:00)



Working on "The Aeronauts" proved to be an exhilarating challenge as it immersed me in cutting-edge technology.

This sequence introduced me to the intricate process of 2.5D matte generation using geometry and camera parameters, laying the foundation for subsequent tasks like matting out mist haze, clouds, and snowflakes.

Framestore London spearheaded the look development for the show, offering valuable insights into techniques such as blooming lensing, which played a pivotal role in elevating the visual impact of the scene.