

Shot Breakdown



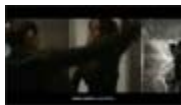
Shot 1

Total Recall – Lighting on full CG 'Synth' robots. (RenderMan, Double Negative proprietary physically plausible shading system, Maya)



Shot 2

Total Recall – Lighting on 'Synth' robot elements. The two 'Synth' robots in the foreground are mostly live action outer armor and guns, with CG internal mechanics and some armor inner surfaces. Screen right foreground 'Synth' robot forearm outer armor is CG. The 'Synth' robot in the center background in full CG. (RenderMan, Double Negative proprietary physically plausible shading system, Maya)



Shot 3

Total Recall – Lighting on full CG 'Synth' robot far screen right. (RenderMan, Double Negative proprietary physically plausible shading system, Maya)



Shot 4

Total Recall – Lighting on full CG 'Synth' robot. Processing and setup of HDR IBL lighting rig. (RenderMan, Double Negative proprietary physically plausible shading system, Maya)



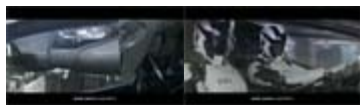
Shot 5

Total Recall – Lighting on full CG 'Synth' robot and background environment. The vehicles are live action elements. Processing and setup of HDR IBL lighting rig. (RenderMan, Double Negative proprietary physically plausible shading system, Maya)



Shot 6

Total Recall – 'Synth' robot is mostly live action outer armor, with CG internal mechanics and some armor inner surfaces. Processing and setup of HDR IBL lighting rig. Lead a team of junior lighters for 'Synth' robot elements. Lit by a junior lighter. (RenderMan, Double Negative proprietary physically plausible shading system, Maya)



Shots 7-8

Total Recall – Lighting on 'Synth' robot which is live action outer armor, with CG internal mechanics and some armor inner surfaces. Processing and setup of HDR IBL lighting rig. (RenderMan, Double Negative proprietary physically plausible shading system, Maya)



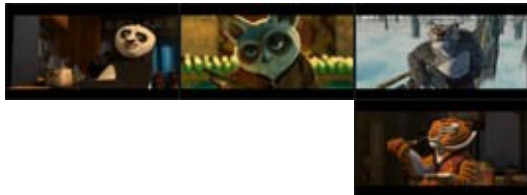
Shot 9

Skyfall – Lighting of buildings for 'Dead Island' environment. (RenderMan, Double Negative proprietary physically plausible shading system, Maya)



Shots 10 – 12

Skyfall – Lighting on stunt double CG head replacements. (RenderMan, Double Negative proprietary physically plausible shading system, Maya)



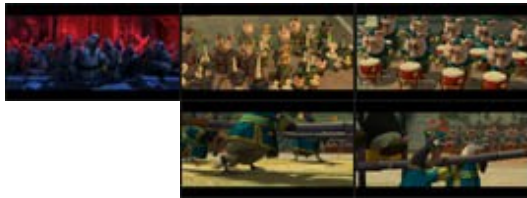
Shots 13 – 16

Kung Fu Panda – Look development asset technical setup, shader network setup and maintenance of all primary and secondary characters. Contributed to pipeline tool design and maintenance. Helped manage and troubleshoot fur issues in conjunction with the Character FX department. (Dreamworks/PDI Proprietary software.)



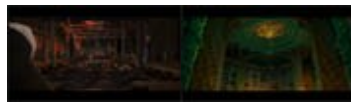
Shots 17 – 19

Kung Fu Panda – Look development asset technical setup, shader network setup, maintenance, and troubleshooting for issues with Crane and Goose feathers in conjunction with the Character FX department. Contributed to pipeline tool design and maintenance. (Dreamworks/PDI Proprietary software.)



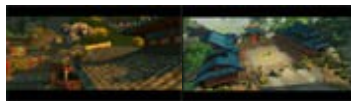
Shots 20 – 24

Kung Fu Panda – Crowd look development asset technical setup, shader network setup and maintenance. Creation of randomized crowd variant catalogs for art director approval and used in the casting of crowds and secondary characters. Contributed to pipeline tool design and maintenance. (Dreamworks/PDI Proprietary software.)



Shots 25 – 26

Kung Fu Panda – Complex environments look development asset technical setup and maintenance. Contributed to pipeline tool design and maintenance. (Dreamworks/PDI Proprietary software.)



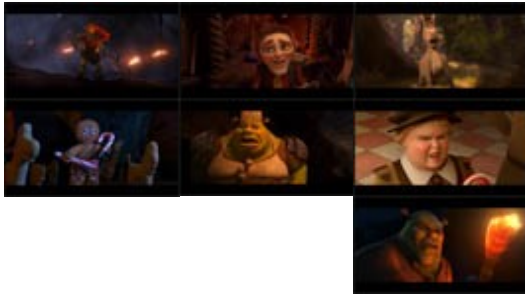
Shots 27 – 28

Kung Fu Panda – Wrote roof tile shader allowing visually evenly distributed randomized tiles. It was simple for look development artists to use, but allowed for a variety of complex roof tile looks. Worked well at various scales and view distances. Used on almost all of the tile roofs in the film. (Dreamworks/PDI Proprietary software.)



Shots 29 – 31

Shrek Forever After – Porting of legacy primary and secondary character assets from the previous three Shrek movies to the latest PDI pipeline, both hands-on work and supervision of junior TDs. Design and maintenance of porting tools. Helped port a legacy hair system in conjunction with R&D. (Dreamworks/PDI Proprietary software.)



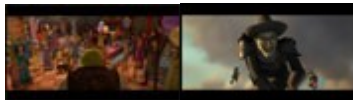
Shots 32 – 38

Shrek Forever After – Look development asset technical setup, shader network setup and maintenance of new (non-legacy) main and secondary characters. Contributed to pipeline tool design and maintenance. (Dreamworks/PDI Proprietary software.)



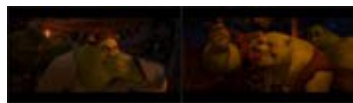
Shots 39 – 41

Shrek Forever After – Goose feathers look development asset technical setup, shader network setup and support. Troubleshoot feather pipeline issues in conjunction with the Character FX department. Also supervision for porting of legacy Pig character assets. (Dreamworks/PDI Proprietary software.)



Shots 42 – 43

Shrek Forever After – Legacy villager and witch crowd asset porting. Look development asset technical setup, shader network porting and maintenance, both hands-on and supervision of junior TDs. Creation of randomized crowd variant catalogs for art director approval and used in the casting of crowds and secondary characters. Contributed to pipeline tool design and maintenance. (Dreamworks/PDI Proprietary software.)



Shots 44 – 45

Shrek Forever After – Ogre army crowd look development asset technical setup, shader network setup and maintenance. Creation of randomized crowd variant catalogs for art director approval and used in the casting of crowd and secondary characters. Contributed to pipeline tool design and maintenance. (Dreamworks/PDI Proprietary software.)



Shots 46 – 47

Shrek Forever After – Legacy environment porting. Look development asset technical setup, shader network porting and maintenance, both hands-on and supervision of junior TDs. Contributed to pipeline tool design and maintenance. (Dreamworks/PDI Proprietary software.)



Shots 48 – 49

Hollow Man – Lighting, procedural look development, and RenderMan shader writer for translucent latex band, which is a split element, live action on the upper part where her hands are tying the knot, rendered CG element below. Lighting on leather strap elements. Houdini procedural animation on bed deformations by projecting background plate onto bed geometry that was deformed by a low resolution baked animation gorilla model. (RenderMan, Maya, and Houdini)



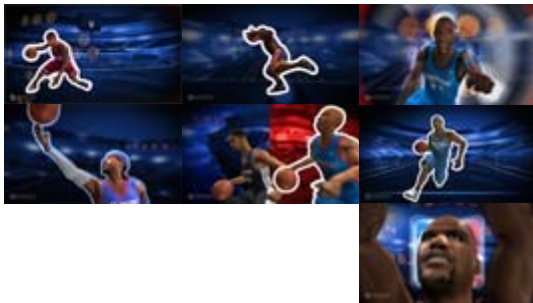
Shot 50

Jam (Music Video) – Look development, lighting, and animation of CG basketball element. The basketball is CG until just before hitting the net, then a hard cut to a live action basketball going through the net. (PDI Proprietary software)



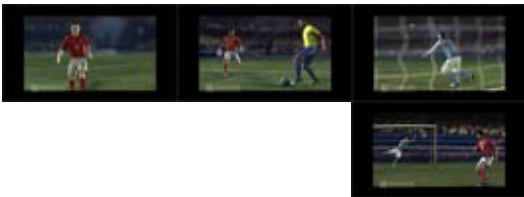
Shots 51 – 53

O Brother, Where Art Thou? - Character Technical Director for CG dog and cow elements. Character setup and rigging. Wrote various Maya MEL scripts to create a “mini-pipeline” for these three shots. Used preexisting dynamics rig to simulate the belly mass of the cow being hit by the car. (Maya and MEL Scripting)



Shots 54 – 60

NBA TV - Basketball player elements only. Shot lighting, look development, and project lead supervising a small team that increased the resolution of the Electronic Arts provided geometry, look developed players based on EA's skin textures and uniforms based on NBA provided Art, and reanimation based on EA's mocap moves. (Maya and Maya software renderer)



Shots 61 – 64

Electronic Arts FIFA - Lighting of shots. Setup of lighting rigs. Player elements rendered in Mental Ray, background stadium elements rendered in Maya Software render. (Maya and mental ray)



Shots 65 – 66

Jurassic Park 3 (PC and Console Game) - Mocap Technical Director and Technical Animator. Worked with client to plan motion capture shoot. Worked hands-on, modifying, looping, and blending in and out points for character motion tree. (Giant Studios Proprietary, Maya, and MEL Scripting)



Shots 67 – 69

Bond 007: Nightfire (Console Game) - Mocap Technical Director and Technical Animator. Built IK rigs in Maya to remap, modify, and rebake motion capture data from older character rig to new rig. Wrote various Maya MEL scripts to automate processing, baking, exporting of motion capture moves into the game engine. Worked hands-on remapping, modifying, and blending in and out points of the solid character motion tree. (Maya and MEL Scripting)