





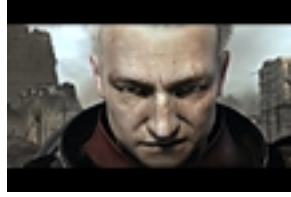


Shot Breakdown

<p>Night at the Museum 2: Battle of the Smithsonian by Rhythm & Hues for 20th Century Fox Director: Shawn Levy</p>		<p>During the 6 months Aliens In The Attic was on hold, another Fox film was completed. In this sequence we had to replace the heads of hundreds of extras with feathered Horus heads. The look development for these bird heads changed several times. These models and materials changes predicated a good deal of iterative rendering. With R&H's excellent pass breakouts and in-comp lighting, many final lighting tweaks could be accomplished without re-renders.</p>
<p>Aliens In the Attic: They Came From Upstairs by Rhythm & Hues for 20th Century Fox Director: John Schultz</p>		<p>Hired by Rhythm & Hues as a Senior Lighting TD for this project, I had to quickly learn their workflow, including proprietary software for lighting, rendering, compositing and pipeline management. This project had many production changes during its first few months, culminating with the project being put on hold for half a year. Once back in production it was a mad dash to the end with less staff. In addition to finaling their original shot assignments, lighters had to pick up and final shots originally started by now unavailable lighters.</p>
<p>Horton Hears A Who by Blue Sky Studios and 20th Century Fox Directors: Jimmy Hayward, Steve Martino</p>		<p>Brought on as a Lighting TD for the last month-and-a-half of production on Horton, I quickly refreshed myself with Blue Sky Studios' proprietary renderer and finalized several shots in two newly added sequences. In the last two weeks I worked on paint fixes and assisted the paint team with render requests.</p>
<p>Speed Racer by Digital Domain and Warner Brothers Directors: Andy Wachowski, Larry Wachowski</p>		<p>Fresh off of a crunch at Blue Sky, I was brought on as a Lighting TD for the last month-and-a-half of production on Speed Racer. Again, I had to quickly get up to speed on their proprietary workflow and to begin finaling shots as soon as possible. The virtual sets were heavy, often coming in with some sort of lighting, which had to be pruned and/or managed to work well with character elements. File maintenance was paramount. Passes and deep file sets were rendered and handed off to compositing.</p>
<p>Ice Age II: The Meltdown by Blue Sky Studios and 20th Century Fox Director: Carlos Saldanha</p>		<p>Brought on as a Lighting TD for the last 3 months of production on IA2, it was my responsibility to get up to speed with Blue Sky Studios' proprietary renderer Studio++ as soon as possible, to meet high production standards and be a productive member of the lighting team. In that time I lighted, rendered and composited approx. 30 shots, master lighting a few shots on the 'Rescue' sequence, finaling nearly 20 shots in the last month.</p>

<p>Lair—E3 Trailer by Sony Entertainment Client: Factor 5</p>		<p>As one of 4 lighters on this project it was my responsibility to evaluate and make materials changes, break up scene elements into layers and render these layers using MentalRay. I also created a fake HDRI of the supplied sky dome for use in Final Gather. Passes rendered included: Normal, Motion Vector, Ambient Occlusion and Beauty passes. I took over management of the project for the final two weeks of production. Term of project was 1 month.</p>
<p>Shadow Flex by RhinoFx Client: Lugz Director: Arman Matin</p>		<p>Lead Layout Artist on this project, I created and/or altered pre-existing set pieces, modeled props and placed these elements according to predefined camera blockings. Composing skyline silhouettes and areas of contrast, I created an arena that highlighted the main characters performance. I also assisted with background lighting. Term of the project was approximately 3 months.</p>
<p>Lair—Game Cinematics by Sony Entertainment Client: Factor 5</p>		<p>As Materials/Lighting and Rendering Supervisor, I designed and instituted a 'feature film' work flow, including standardized texture delivery, a materials development phase, and improved lighting/rendering protocols. I was also involved heavily in client communication, while guiding the production efforts of 3 departments, including the lighting and rendering team. With my remaining time, I managed to do some lighting, rendering and compositing.</p>
<p>Chile from SOCOM Navy Seals PSP by Sony Entertainment Client: Zipper</p>		<p>As Lead Environment Artist on Chile, it was my responsibility to model, compose, light, texture and render a 2 minute movie, with two characters that took place in the featured terrorist hideout. Character (not shown) and environment lighting done with Mental Ray, light fog element rendered in Maya. Term of project was 2 months.</p>
<p>Knitting Sequence by EYEBEAM for feature film <i>Women Without Men</i> Client/Director: Shirin Neshat</p>		<p>Lead modeling, lighting and texture artist, I modeled efficient geometry based on scans of the actresses hand, using the same scans as foundations for texture maps which were painted in Photoshop. Additional fingers were added attempting to keep the hand looking 'natural.' UV maps were layed out in Maya. The scene was lighted using depth-mapped shadows, rendered in Maya using 3D motion blur. I handled final color correction in composite. Term of the project was approximately 1 month.</p>
<p>Bangladesh from SOCOM 3 Navy Seals by Sony Entertainment Client: Zipper</p>		<p>As Lead Environment Artist on Bangladesh, it was my responsibility to model, compose, light, texture and render a 2 minute movie (including 3 characters) that takes place inside the hold of a cargo ship. Character and environment lighting done with Mental Ray. Term of project was 2 months.</p>

Killzone: E3 Trailer
by
Sony Entertainment
Client: Guerrilla Studios
Director: Nick Brooks



I was responsible for several elements in the extended intro shot of the Killzone trailer, including lighting of the hero characters, tanks and look development for main character. All elements were rendered separately, with MentalRay, including mattes for eyes and head (for hero character) and separate Ambient Occlusion and Motion Vector passes when needed. Term of project was 1 month.