

**Ice Cream** – Object Lighting, Multi-pass compositing – Maya, mental ray, Shake

This project focused on look development and object-centric lighting. I also wanted to experiment with multi-pass compositing of refractive glass objects. Four spotlights were used to light the object. Two normal-pass lights were also used inside of Shake to quickly place highlights in desired locations due to time restrictions. I was responsible for all tasks including procedurally created materials and writing a MEL script to quickly randomize the sprinkles on the whipped cream.

**Voyager Arrival** – Multi-pass / Multi-layer compositing – Shake

In this group project, I was responsible for all compositing of multi-pass and multi-layer elements. Manipulation of mattes was used to create elements such as the exterior atmosphere. Expressions were used extensively to procedurally animate temporal effects to the image. I created a shader inside of Maya that calculated the distance of the camera from the planet and writes its values inside of the image. A pixel analyzer would then read the values and would be used as a multiplier.

**Giant Freaking Robot** – Maya, Mental Ray, Shake

I was the compositor on this group project and aided the lighter in the creation of the appropriate passes to make the CG elements best fit within the plate. The majority of the 20 robot/car passes were from mental ray's new frame-buffer system. The still image backplate was de-grained and animated with warped clouds. Linked expressions were used to animate the lighting changes from the CG car to the robot. Because there was a model switch between the car and robot, a morph shape was used to blend the two pieces of geometry together. Many effects passes (over 30) were layered and composited into the environment. The composite was topped off with edge blurs, light wraps and light blooms.

**Light Bar Removal** – Shake

This shot was part of a Coca-Cola Film Makers challenge commercial. The director requested that the bar of light be removed from the glasses. There were no clean frames of the eyes without the bar so I used pieces of the eyes from the actor on screen right. Once the center actor's eyes were stabilized, I recreated the new eyes that covered the light bar. I then changed the eye color, added motion blur and the proper reflections on top. Grain was added to the final treatment. I was responsible for all compositing of this shot.

**Ghost Trunk** – Camera Projection, Object Lighting – Maya, mental ray, Shake

This project was a study of camera-projected textures inside of Maya. The inside of the trunk was recreated within Maya with the aid of reference images. Three spotlights and final gather rays were used to light the inside of the trunk. A fake sub-surface scattering shader was used to make the paper trunk lining more translucent without sacrificing render times. Shake was used to help push light and shadow intensities. I was responsible for all work on this project

**Cup Juggle** - Object Lighting, Multi-pass compositing – Maya, mental ray, Shake

This shot was part of a Coca-Cola Film Makers challenge commercial. It was rendered out of Maya with RGB lighting, which gave me the ability to quickly create new iterations for the director to view. Adjustments of the subsurface scattering such as front and back scatter could be made in the composite thanks to the render layers setup in Maya. Because this was going to print to film, I rendered the elements out as Float bit-depth. This worked well with the custom log to lin settings used on the RED shot live action plates. I was responsible for the lighting and compositing of this shot.

**Zombie** - Photoshop, Nuke

The director was unhappy with the makeup effects used during production. I choose a key frame and hand painted gore on the victim's head using photoshop. I then tracked the digital gore onto the head. A blur was animated to compensate for the depth of field. Grain was carefully added ensuring a matching grain structure in each register. I had 3 hours to complete the effect from start to finish.

**Boats** – Object Lighting – Maya, mental ray, Shake, PFTrack

The goal of this project was to create photorealistic boats match-moved inside a live action backplate. I created an identification matte that would determine which part of the boat was submerged in the water. I then used this matte inside of shake to color correct the submerged portions of the boat separately. I also created a Shake macro that procedurally created the ripples that would plug into an iDisplace. Attributes such as turbulence and frequency could be adjusted appropriately. I was responsible for all work on this project for the exception of the far boat that was modeled by my friend Joshua Walton.