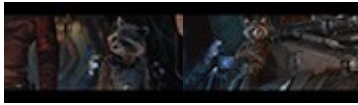


## Fall 2019 Showreel Shot Breakdown



### Shots 1-2

*Avengers: Infinity War* – Shot Lighting on Rocket Raccoon and HDRI Light Rig. (V-Ray and Maya)



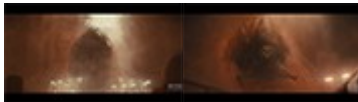
### Shot 3

*Avengers: Infinity War* – Shot lighting on Nidavellir environment and Light Rig (V-Ray and Maya)



### Shot 4

*Avengers: Infinity War* – Shot lighting on Groot and vines, and HDRI Light Rig (V-Ray and Maya)



### Shot 5 - 6

*Godzilla: King of the Monsters* – Shot lighting on Mothra Larve creature and temple environment. (V-Ray and Maya)



### Shot 7

*The Fate of the Furious* – Lookdev and shot lighting on CG military vehicles. Lighting, shadows, and reflections on ice ground plane, with some per shot ice shader and pattern adjustments. (V-Ray and Maya)



### Shot 8

*The Fate of the Furious* – Lookdev and shot lighting on SL and second from SR CG military vehicles. Lighting, shadows, and reflections on ice ground plane, with some per shot ice shader and pattern adjustments. (V-Ray and Maya)



### Shot 9

*The Fate of the Furious* – Lookdev on SL foreground and center upside down flip CG military vehicle. (V-Ray and Maya)



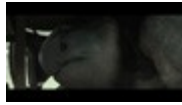
### Shot 10

*The Fate of the Furious* – CG military vehicle Lookdev. (V-Ray and Maya)



### Shot 11

*Fast 7* – CG drone Lighting and drone camera lens glow passes. (Katana and Renderman.)



## Shot 12

**Monster Trucks** – CG creature, truck engine compartment interior, and undercarriage Lighting. (Katana and Renderman)



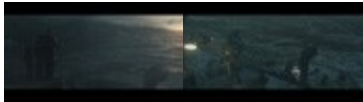
## Shot 13

**Monster Trucks** – CG creature, water and foam FX Lighting. (Katana and Renderman)



## Shots 14 – 15

**Night at the Museum 3: Secret of the Tomb** – Foreground, midground, and background animated sculpture Lighting, reflections, shadows, occlusions. (Katana and Renderman)



## Shots 16 – 17

**The Finest Hours** – CG ship set extension Lighting. Water, spray, foam, rain, and snow FX Lighting. (Katana, Renderman, V-Ray, and Flowline)



## Shot 18

**Total Recall** – Lighting on full CG robots. Processing and setup of HDRI lighting rig. (RenderMan, Double Negative proprietary physically plausible shading system, Maya)



## Shot 19

**Total Recall** – Lighting on robot elements. The two robots in the foreground are mostly live action outer armor and guns, with CG internal mechanics and some armor inner surfaces. SR foreground robot forearm outer armor is CG. The robot in the center background is full CG. Processing and setup of HDRI lighting rig. (RenderMan, Double Negative proprietary physically plausible shading system, Maya)



## Shot 20

**Total Recall** – Lighting on full CG robot and full CG background environment. Processing and setup of HDRI lighting rig. (RenderMan, Double Negative proprietary physically plausible shading system, Maya)



## Shots 21 – 22

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



## Shot 23

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



## Shot 24

**Storks** – Full CG Lighting and Compositing through Final. Stereo Lighting and Compositing through Stereo Final. (Katana, Arnold, and Nuke)



## Shots 25 – 26

**Storks** – Full CG Lighting and Compositing of character and environment through Final. Stereo Lighting and Compositing through Stereo Final. (Katana, Arnold, and Nuke)



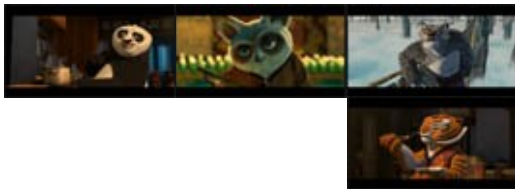
## Shot 27

**Storks** – Full CG Lighting and Compositing of character and environment through Final. Stereo Lighting and Compositing through Stereo Final. (Katana, Arnold, and Nuke)



## Shot 28

**Storks** – Key Lighting and full CG Lighting and Compositing of character and environment through Final. Stereo Lighting and Compositing through Stereo Final. (Katana, Arnold, and Nuke)



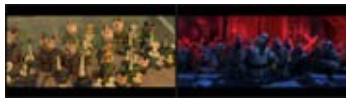
## Shots 29 – 32

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



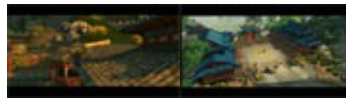
## Shot 33

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



## Shots 34 – 35

**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 36 – 37

**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, and has been used in subsequent 'Kung Fu Panda' films. (Dreamworks/PDI Proprietary software.)



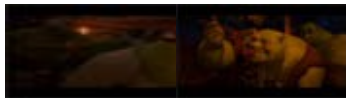
## Shots 38 – 39

**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 40 – 42

**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 43 – 44

**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 45 – 46

**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.)



## Shot 47

**Shrek Forever After** – Legacy villager 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.)