

## Summer 2017 Showreel Shot Breakdown



### Shot 1

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



### Shot 2

*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 shader and pattern adjustments. (V-Ray and Maya)



### Shot 3

*Fate of the Furious* – Lighting on CG 'Ripsaw' tank, icesheet ground plane, and foreground rearview mirror. (V-Ray and Maya)



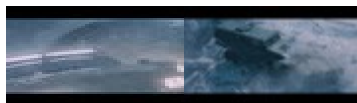
### Shot 4

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



### Shot 5

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



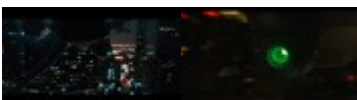
### Shots 6 – 7

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



### Shot 8

*Fast 7* – CG drone and foreground mechanical parts Lighting. (Katana and Renderman)



### Shots 9 – 10

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



### **Shots 11 – 12**

*The Finest Hours* – Water, spray and foam FX Lighting. (Katana, Renderman, V-Ray, and Flowline)



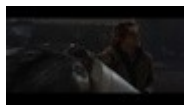
### **Shots 13 – 15**

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



### **Shots 16 – 17**

*Monster Trucks* – CG creature and barrel Lighting. (Katana and Renderman)



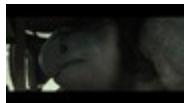
### **Shot 18**

*Monster Trucks* – CG creature Lighting. (Katana and Renderman)



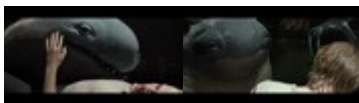
### **Shot 19**

*Monster Trucks* – CG creature tentacle Lighting and Bioluminescent glow passes. CG truck undercarriage Lighting. (Katana and Renderman)



### **Shot 20**

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



### **Shots 21 – 22**

*Monster Trucks* – CG creature, wet look, and reflection Lighting. (Katana and Renderman)



### **Shot 23**

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



### **Shots 24 – 26**

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



### **Shot 27**

*Night at the Museum 3: Secret of the Tomb* – Dinosaur skeleton Lighting. (Katana and Renderman)



### Shot 28

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



### Shot 29

**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 HDR IBL lighting rig.(RenderMan, Double Negative proprietary physically plausible shading system, Maya)



### Shot 30

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



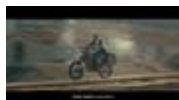
### Shots 31 – 32

**Total Recall** – Lighting on full CG robot and full CG 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 33

**Skyfall** – Lighting of buildings in environment. Water is live action plate. (RenderMan, Double Negative proprietary physically plausible shading system, Maya)



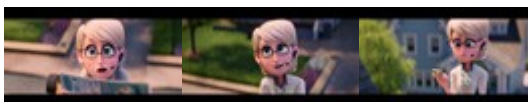
### Shot 34

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



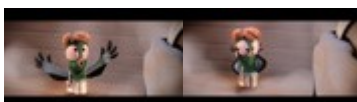
### Shot 35

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



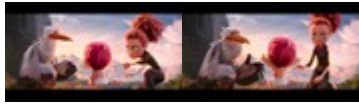
### Shots 36 – 38

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



### Shots 39 – 40

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



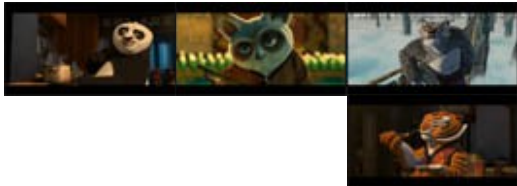
### **Shots 41 – 42**

**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)



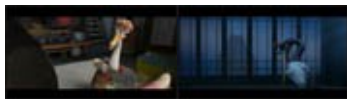
### **Shot 43**

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



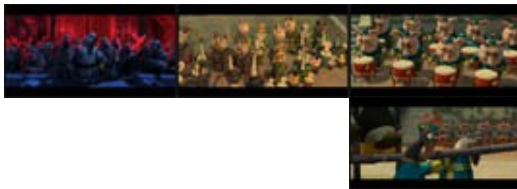
### **Shots 44 – 47**

**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.)



### **Shots 48 – 49**

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



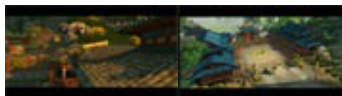
### **Shots 50 – 53**

**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.)



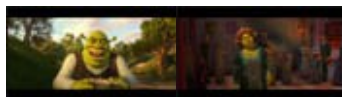
### **Shots 54 – 55**

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



### **Shots 56 – 57**

**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.)



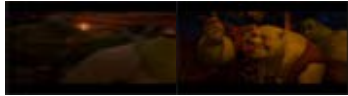
### **Shots 58 – 59**

**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 60 – 65**

***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 66 – 67**

***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 68 – 70**

***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 71**

***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.)



### **Shots 72 – 73**

***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)



### **Shots 74 – 76**

***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)