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Life of Pi, Flying Fish Sequence

Responsibilities included:

- Lighting the tiger, flying fish, lifeboat, props, and tarp
- Working closely with compositor
- Providing additional elements needed by FX artists and compositor to complete the shots
- Developing a 2D art directable technique that worked in stereo to add glistening specular highlights to the fish in order to meet the client's vision for the sequence. Technique was used for entire flying fish sequence.

Software: Wren, Lighthouse, Voodoo, Icy

Note: A frame from this sequence was selected for use as a movie poster and book cover.

Visa "The Sweetest Gift"

In this spot, a young gingerbread couple experience love, loss, and giving.

My role for this project was 3D lead and my key responsibilities were:

- Project bidding and artist scheduling with producers
- Reviewing artist portfolios, conducting interviews,

and green lighting hires for the project
- Supervising CG modeling for characters and environments, giving feedback for artistic and technical requirements
- Supervising matte painters for artistic and technical requirements
- Photographing and cataloging high-quality references for texturing
- Working closely with the creative director to achieve a creative vision
- Attending client meetings to review project status and receive feedback
- Texturing, lookdev, and optimization for characters and environments
- Setting up environment layout
- Working with the FX team to create stylized effects
- Setting up render templates and deferred rendering pipeline
- Lighting and rendering characters, environment, and effects
- Working closely with comp supervisor to create flexible render passes for 2D artists
- Leading dailies with 2D and 3D teams
  Project Tidbits
- The gingerbread village features 50 houses built of more than 40 types of candy. Some roofs are tiled with over 300 sugar-coated wafer cookies.
- The road contains about 10,000 chocolate pieces.
- As much candy as possible was acquired for modeling, texturing, and snacking purposes.
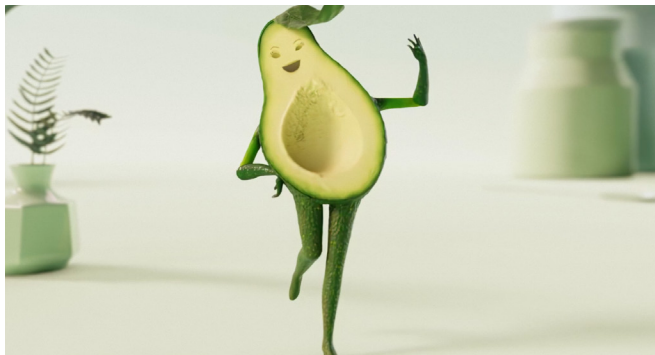
Wholly Guacamole "Tricky Avocados"

This quirky spot features five types of difficult avocado personalities.

My role for this project was 3D lead, and my key responsibilities were the following:

- Supervising CG modeling for characters and environments, giving feedback for artistic and technical requirements
- Working closely with the creative director to achieve a creative vision
- Lookdev and for characters and environments
- Asset modeling
- Setting up environment layout
- Working closely with the FX team to create stylized effects matching the stepped frame animation style
- Setting up rendering template and delayed load rendering pipeline
- Lighting and rendering characters, environment, and effects
- Working closely with the comp supervisor to create flexible render passes for 2D artists
- Leading dailies with 2D and 3D teams

- Created and maintained environment build schedule.
- Provided art direction for assets to help keep props and environment assets consistent to concept art.
- Assembled the world that Pentakill inhabits, and ensured assets ran at project spec for real-time.
- Presented world development updates to our clients.
- Researched methods for layout and shading complex environment assets in Unity.
- Prepped and delivered procedural assets to our vendor.

Kellogg's Frosted Flakes "Mission Tiger"

Tony the Tiger, concerned about the cancellation of school sports, has a plan to help.

My role for this project was on set VFX supervisor and 3D lead. Key responsibilities were the following:

- Shooting HDRIs, taking set measurements, and advising director and first AD for VFX shot requirements
- Working closely with the creative director to achieve a creative vision
- Packaging on set data together for tracking artists
- Reviewing and approving camera tracks
- Creating and managing a timeline edit for all CG stages
- Creating Tony lookdev assets for Arnold Renderer and Unreal Engine
- Key lighting and rendering Tony
- Leading additional lighters
- Working closely with comp supervisor to create flexible render passes for 2D artists
- Attending client dinners

Pentakill III: Lost Chapter - An Interactive Album

A 45 minute modern rock opera persented in real-time to over 100,000 viewers.

My role was for Pentakill was Environment Supervisor, and my key responsibilities were the following

- Oversaw asset artists at multiple studio locations

"Mickey and Minnie's Runaway Railway"

Technical duties for this project included:

- Starting with animations of a train ride provided by the client's outside vendor, the project involved recreating the animation curves for use on both a motion control camera rig plus a motion control train car prop for live-action filming with people.
- Overseeing the layout of motion control equipment used during live action filming and QCing of live action takes to match CG takes
- After the shoot, the next step was creating roto animation train assets matched to the live-action shots, which were then returned to the vendor for lighting, rendering, and compositing with live-action elements.

My role for this project was on set VFX supervisor and 3D lead. Key responsibilities were the following:

- Creating a method of taking 3D animation curves and preparing them for multiple motion control rigs to be used on set
- Designing a practical 3D train car in which actors sit on stage
- Creating a digital rig for a 6-axis gimbal controller with a data output capable of controlling the physical gimbal
- Prepping camera files and gimbal files for use on set
- Debugging technical errors on set
- Taking set measurements
- Packaging on set data for tracking artists

- Reviewing and approving camera tracks
- Creating a reliable reverse tracking technique for applying camera motion to static objects and for canceling out camera movements
- Packaging 3D files for an outside vendor to render
- Providing technical support for outside vendors
- Working closely with the client and vendors to achieve the best possible results

Ant-Man and the Wasp

My roles for this project were lookdev and lighting pollen particles in Houdini for the tardigrade sequence during Hank's quantum dive.

The look was achieved through the use of SOP and MAT networks. I created templates for easy material assignment of all of the pollen, and lighting templates for consistent passes to comp. After the key shots were approved, remaining shots were passed to junior artists to update and maintain. Software: Mantra, Nuke, Houdini

Black Panther

Lighting responsibilities included grading HDRIs to liveaction plates and matching Killmonger and Black Panter's digital suits to live-action plates, matching environment assets to plate. Software: Vray, Nuke, Maya

Percy Jackson: Sea of Monsters, Hippocampus

As the lookdev artist responsible for managing the Hippocampus hero lookdev, my duties included working closely with texture painters, shader writers, and lighters to create a character capable of having multiple layers of iridescence and dynamic water FX that worked in the pipeline. Other responsibilities included training artists in the Houdini lookdev pipeline, and keeping the lookdev supervisor up-to-speed on progress in shader development.

Godzilla: King of the Monsters

My responsibilities for this project were lookdev and lighting the FX dust and webs for the Mothra hatching sequence. A challenge to tackle was getting Maya and V-ray to render the spitting webs. My solution in Houdini was creating a very simple Phong style material and rendering it with the micro-polygon engine,which allowed the high-motion blur object to be rendered much faster and cleaner. Software: Mantra, Nuke, Houdini

Okja, At the Farm

Lighting responsibilities for these shots included foreground hero pigs, background crowd pigs, fence, and ground environment. Special care was given to the main hero pig Okja to ensure lighting and shadows exactly matched the girl filmed on set. Pools of light were added to the pig crowds to break up the overall darkness. Also, I debugged a studio render template for errors introduced through hardcoding bit depths into utility passes. Software: Vray, Nuke, Maya

Cobra Project

This is my first personal project completed in Unreal. The car is a purchased model, and the environment is made from model pulled from old projects. I spent a lot of time creating a car paint shader from scratch and using lighting, and camera techniques I picked up from on set work.

Moving Forward: Unreal Fellowship Winter 2021

These are a few of my favorite shots from my short film completed during a 5 week Fellowship by epic games teaching unreal for VFX. The film runs about 3:00 minutes has 6 unique environments built for the film. The entire project is animated light and rendered inside unreal.

Magpie Syndrome

This is a Story about a crow that loves shiny objects. I started with a purchased bird rig. Animation was done in Maya then exported to Unreal. The main goal of the project was to develop a lighting technique drive the birds attraction to the key. The ability work in real-time allowed for a precise and controlled and flashing light effect. The project is entirely light and rendered in Unreal 4.26