

STEVE M. EISENMANN

DIGITAL ARTIST

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BREAKDOWN SHEET

Shot 1

Life of Pi, Flying Fish Sequence

ACADEMY AWARD FOR VISUAL EFFECTS

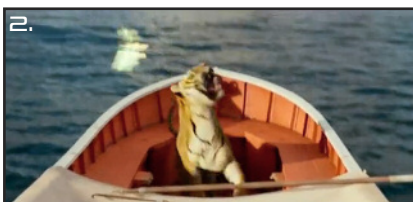


Responsibilities included lighting the tiger and flying fish. Provided additional elements needed by compositor and FX artists to complete the shot. Developed a 2D art directable technique that worked in stereo for adding glistening specular highlights to the fish in order to meet the client's vision for the sequence. Technique was used for entire flying fish sequence. Note: a frame from this shot was selected for use as a movie poster and book cover. Software: Wren, Lighthouse, Voodoo, Icy

Shot 2

Life of Pi, Flying Fish Sequence

ACADEMY AWARD FOR VISUAL EFFECTS



Was responsible for lighting and rendering the tiger, fish, lifeboat, and lifeboat props in this full CG shot. Handed off elements to compositing and FX artists. Software: Wren, Lighthouse, Voodoo, Icy

Shot 3

Life of Pi, Flying Fish Sequence

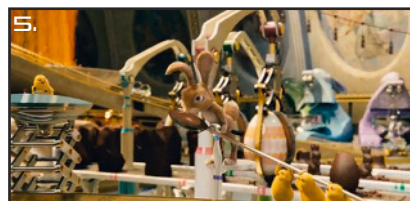
ACADEMY AWARD FOR VISUAL EFFECTS



Responsibilities on this scene included lighting the fish and partial CG tarp. Worked closely with the compositor. Software: Wren, Lighthouse, Voodoo, Icy

Shots 4 and 5

Hop, Easter Factory Tour



Environment lighting responsibilities for these opening shots consisted of lighting design and addressing lighting notes. Render management obligations included optimizing the shot for rendering to ensure elements functioned properly and separated into logical pieces for reassembly in compositing. My role involved frequent communication with leads, FX and compositing departments. Software: Houdini, Mantra, Icy

Shots 6 - 8

Alvin and the Chipmunks: Chipwrecked, First Day



Character lighting responsibilities on these shots were to set up the lighting, match both the plate and surrounding shots for consistency. Extra care and attention was given to eye lighting. Each shot had custom painted environment maps and directed eye highlights. Additional responsibilities included addressing notes, and debugging rendering issues. Ongoing collaboration with leads and compositors insured that the best passes and mattes were used for compositing. Software: Wren, Lighthouse, Voodoo, Icy

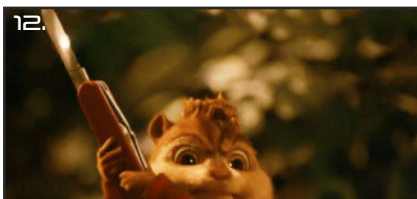
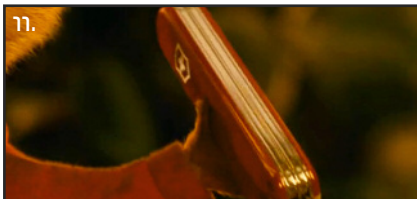
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Steve M. Eisenmann

BREAKDOWN SHEET

Shots 9 - 12

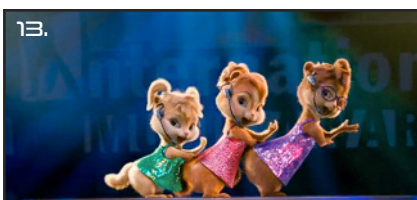
**Alvin and the Chipmunks:
Chipwrecked, Island Escape**



Reel shots shown in movie sequence order. Modified an existing tool to create art directable reflections and specular hits for the pocketknife to satisfy notes from the client. Software: Wren, Lighthouse, Voodoo, Icy

Shots 13 - 16

**Alvin and the Chipmunks:
Chipwrecked, Music Awards**



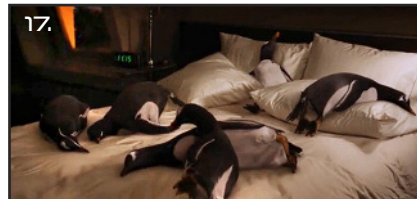
Shots 13 and 16 were selected as hero shots to match for lighting. A unique challenge in this sequence was to create animated, colored



gobo lights for close up shots that matched the characteristics and timing of lights used on the set. Software: Wren, Lighthouse, Voodoo, Icy

Shot 17

Mr. Poppers Penguins, Sleeping



Character lighting responsibilities on these shots were to set up the lighting, match both the plate and surrounding shots for consistency, address notes, and debug rendering issues. Ongoing collaboration with leads and composers insured that the best passes and mattes were used for compositing. Software: Wren, Lighthouse, Voodoo, Icy

Shot 18

Cosmos, Cosmic Calendar

EMMY NOMINATION: OUTSTANDING SPECIAL AND VISUAL EFFECTS



As the lighting supervisor for the 3D sequences at Mokko, I helped write, develop and maintain the rendering pipeline used for all the Cosmic Calendar shots, and created optimized rendering presets for all the calendar assets. Software: Maya, Mental Ray

Shot 19

Cosmos, Hall of Extinction

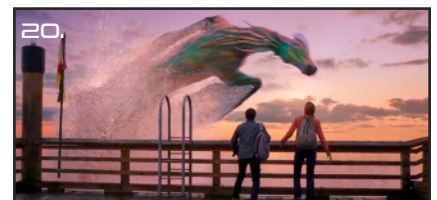
EMMY NOMINATION: OUTSTANDING SPECIAL AND VISUAL EFFECTS



After taking over an approved light rig, I created a camera projection setup for Nuke in order to avoid high-congestion rendering at the studio's farm. The project setups greatly reduced the rendering overhead on most shots using the Hall of Extinction. Software: Maya, Mental Ray, Nuke

Shot 20

**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.