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BREAK DOWN 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 - 5
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 to ensure lighting and shadows exactly matched the girl shot on set. In addition to hero character work, pools of light where added to the pig crowds to break up the overall darkness of background. Software: Vray, Nuke, Maya

Shots 6 - 7
Power Rangers, **Zords Running**

Responsibilities included grading hdrs to match shot plate and creating detailed plate projections on simplified lidar to insure best possible reflections in robot "Zords". Software: Vray, Nuke

Shots 8 - 9
Power Rangers, **Rangers Fighting**

Shot responsibilities included matching rotoscoped Power Rangers digital doubles as close as possible to practical rangers, and rendering rock monsters using a graded hdr, key, and fill lights. The most challenging task was breaking up lighting for monsters in a way that didn't feel flat but still felt like it matched the plate. Software: Vray, Nuke, Maya

Shots 10 - 13
The 100: Season 3, **Space Station**
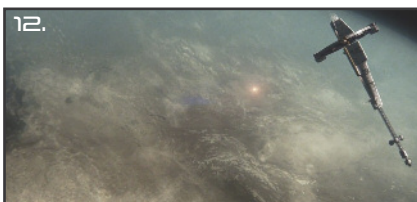
Responsibilities for these shots included creating a sequence light rig, shaders for the hero space station, set dressing space station with lights, small fine detail geometry for close up shots, and creation of a 3D planet earth tool in Nuke that rendered multichannel exr that included diffuse, spec, clouds, and atmosphere. Software: Vray, Nuke, Maya

Shot 14
The 100: Season 3, **Chip Removal**

Responsibilities included creating oily residue cloth simulation that interacted with chip tenderals as it was removed from the neck, shading the residue to look unpleasant, and creating a light rig for the sequence. Software: Vray, Nuke, Maya

Shot 15
Cosmos, **Cosmic Calender**
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 Calender shots, and created optimized rendering presets for all the calendar assets. Software: Maya, Mental Ray

Shot 16
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**
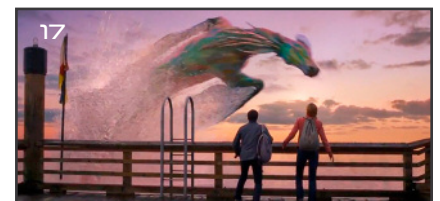
As the lookdev artist responsible for managing the Hippocampus hero lookdev, my duties included working closely with texture painters, shader writers, and lighters to create a character capable of having multiple layers of iridescence and dynamic water fx that worked in the pipeline. Other responsibilities included training artists in the Houdini lookdev pipeline, and keeping the lookdev supervisor up-to-speed on progress in shader development.