











**Shot Breakdown**

<p><b>Horton Hears A Who</b>          by  <b>Blue Sky Studios and 20<sup>th</sup> Century Fox</b>  <b>Directors:</b>  <b>Jimmy Hayward</b>  <b>Steve Martino</b></p>		<p>Brought on as a Lighting TD for the last month-and-a-half of production on Horton, I quickly refreshed myself with Blue Sky Studios' proprietary renderer and finalized several shots in two newly added sequences. In the last two weeks I worked on paint fixes and assisted the paint team with render requests.</p>
<p><b>Speed Racer</b>          by  <b>Digital Domain and Warner Brothers</b>  <b>Directors:</b>  <b>Andy Wachowski</b>  <b>Larry Wachowski</b></p>		<p>Fresh off of a crunch at Blue Sky, I was brought on as a Lighting TD for the last month-and-a-half of production on Speed Racer. Again, I had to quickly get up to speed on their proprietary workflow and to begin finaling shots as soon as possible. The virtual sets were heavy, often coming in with some sort of lighting, which had to be pruned and/or managed to work well with character elements. File maintenance was paramount. Passes and deep file sets were rendered and handed off to compositing.</p>
<p><b>Ice Age II: The Meltdown</b>          by  <b>Blue Sky Studios and 20<sup>th</sup> Century Fox</b>  <b>Director:</b>  <b>Carlos Saldanha</b></p>		<p>Brought on as a Lighting TD for the last 3 months of production on IA2, it was my responsibility to get up to speed with Blue Sky Studios' proprietary renderer Studio++ as soon as possible, to meet high production standards and be a productive member of the lighting team. In that time I lighted, rendered and composited aprox. 30 shots, master lighting a few shots on the 'Rescue' sequence, finaling nearly 20 shots in the last month.</p>
<p><b>Lair—E3 Trailer</b>          by  <b>Sony Entertainment</b>  <b>Client: Factor 5</b></p>		<p>As one of 4 lighters on this project it was my responsibility to evaluate and make materials changes, break up scene elements into layers and render these layers using MentalRay. I also created a fake HDRI of the supplied sky dome for use in Final Gather. Passes rendered included: Normal, Motion Vector, Ambient Occlusion and Beauty passes. I took over management of the project for the final two weeks of production. Term of project was 1 month.</p>
<p><b>Shadow Flex</b>          by  <b>RhinoFx</b>  <b>Client: Lugz</b>  <b>Director: Arman Matin</b></p>		<p>Lead Layout Artist on this project, I created and/or altered pre-existing set pieces, modeled props and placed these elements according to predefined camera blockings. Composing skyline silhouettes and areas of contrast, I created an arena that highlighted the main characters performance. I also assisted with background lighting. Term of the project was approximately 3 months.</p>

<p><b>Lair—Game Cinematics</b> by <b>Sony Entertainment</b> <b>Client: Factor 5</b></p>		<p>As Materials/Lighting and Rendering Supervisor, I designed and instituted a 'feature film' workflow, including standardized texture delivery, a materials development phase, and improved lighting/rendering protocols. I was also involved heavily in client communication, while guiding the production efforts of 3 departments, including the lighting and rendering team. With my remaining time, I managed to do some lighting, rendering and compositing.</p>
<p><b>Chile from SOCOM Navy Seals PSP</b> by <b>Sony Entertainment</b> <b>Client: Zipper</b></p>		<p>As Lead Environment Artist on Chile, it was my responsibility to model, compose, light, texture and render a 2 minute movie, with two characters that took place in the featured terrorist hideout. Character (not shown) and environment lighting done with MentalRay, light fog element rendered in Maya. Term of project was 2 months.</p>
<p><b>Bangladesh from SOCOM 3 Navy Seals</b> by <b>Sony Entertainment</b> <b>Client: Zipper</b></p>		<p>As Lead Environment Artist on Bangladesh, it was my responsibility to model, compose, light, texture and render a 2 minute movie (including 3 characters) that takes place inside the hold of a cargo ship. Character and environment lighting done with MentalRay. Term of project was 2 months.</p>
<p><b>Knitting Sequence</b> by <b>EYEBEAM</b> for feature film <i>Women Without Men</i> <b>Client/Director:</b> <b>Shirin Neshat</b></p>		<p>Lead modeling, lighting and texture artist, I modeled efficient geometry based on scans of the actresses hand, using the same scans as foundations for texture maps which were painted in Photoshop. Additional fingers were added attempting to keep the hand looking 'natural.' UV maps were layed out in Maya. The scene was lighted using depth-mapped shadows, rendered in Maya using 3D motion blur. I handled final color correction in composite. Term of the project was approximately 1 month.</p>
<p><b>Killzone: E3 Trailer</b> by <b>Sony Entertainment</b> <b>Client: Guerrilla Studios</b> <b>Director: Nick Brooks</b></p>		<p>I was responsible for several elements in the extended intro shot of the Killzone trailer, including lighting of the hero characters, tanks and look development for main character. All elements were rendered separately, with MentalRay, including mattes for eyes and head (for hero character) and separate Ambient Occlusion and Motion Vector passes when needed. Term of project was 1 month.</p>