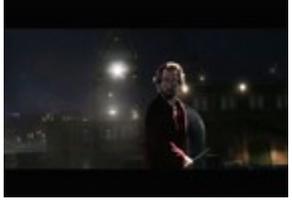
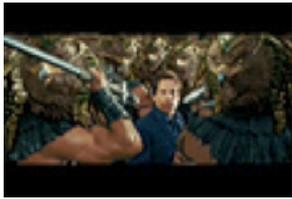


Shot Breakdown

<p>Heroes of the Storm: Forged by Fire Trailer (2016) by Blizzard Entertainment Director: Jason Hill</p>		<p>I jumped in during a crunch to help out the pre-rendered cinematic department at Blizzard. Additional passes rendered in Redshift. Compositing in Nuke. FX embers generated and adjusted in Nuke. Assets custom built for this project.</p>
<p>Heroes of the Storm: Eternal Conflict Trailer (2015) by Blizzard Entertainment Director: Jason Hill</p>		<p>One of two lighting leads on this project, lighting and capturing of up-rezed game assets done in Starcraft II game engine. Captured layers composited in After Effects.</p>
<p>Heroes of the Storm: Machines of War Trailer (2016) by Blizzard Entertainment Director: Jason Hill</p>		<p>Game assets were gently modified with custom materials applied. Lighting lead on this project, lighting, pass breakout and rendering done in Redshift for Maya. Compositing in After Effects.</p>
<p>Starcraft II: Legacy of the Void Game Cinematic (2015) by Blizzard Entertainment Director: Ben Dai</p>		<p>One of three Senior Lighters on this project, we used proprietary 3Ds Max lights that port directly into the Starcraft II game engine. This allows for near-real-time updates and art direction and movies that match the look of game play. Once the look and light rigs are set, shots are 'captured' from the engine with Z passes and minimal layering. Final compositing in After Effects.</p>
<p>The Adventures of Tintin (2011) by Weta Digital for Paramount Pictures Director: Steven Spielberg</p>		<p>Brought on for the last month and a half of production as a Shots TD, it was my responsibility to get back up to speed on production updates and begin finagling shots in the "Docks" sequence as quickly as possible. Tasks included lighting/rendering and providing my compositors with manageable pass breakouts.</p>

<p>Avatar (2009) by Weta Digital for 20th Century Fox Director: James Cameron</p>		<p>Brought on for the last 3 months of production as a Shots TD, it was my responsibility to learn the workflow as quickly as possible and begin finagling shots in the “Mother Tree/Well of Souls” sequence. Tasks included some layout and scene assembly, materials adjustments, character and environment lighting/rendering and providing my compositors with manageable pass breakouts.</p>
<p>Starcraft II: Heart of the Swarm Game Cinematic (2013) by Blizzard Entertainment Director: Ben Dai</p>		<p>Starcraft cinematics have a tradition of being epic almost stand-alone movies that accompany every new Starcraft release. One of two Senior Lighters on this project we used proprietary 3Ds Max lights that port directly into the Starcraft II game engine. This allows for near-real-time updates and art direction and movies that match the look of game play. Once the look and light rigs are set, shots are ‘captured’ from the engine with Z passes and minimal layering. Final compositing in After Effects.</p>
<p>Speed Racer (2008) by Digital Domain and Warner Brothers Directors: The Wachowskis</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>Night at the Museum 2: Battle of the Smithsonian (2009) by Rhythm & Hues for 20th Century Fox Director: Shawn Levy</p>		<p>During the 6 months Aliens In The Attic was on hold, another Fox by film was completed. In this sequence we had to replace the heads of hundreds of extras with feathered Horus heads. The look development for these bird heads changed several times. These models and materials changes predicated a good deal of iterative rendering. With R&H's excellent pass breakouts and in-comp lighting, many final lighting tweaks could be accomplished without re-renders.</p>
<p>Aliens In the Attic: They Came From Upstairs (2009) by Rhythm & Hues for 20th Century Fox Director: John Schultz</p>		<p>Hired by Rhythm & Hues as a Senior Lighting TD for this project, I had to quickly learn their workflow, including proprietary software for lighting, rendering, compositing and pipeline management. This project had many production changes during its first few months, culminating with the project being put on hold for half a year. Once back in production it was a mad dash to the end with less staff. In addition to finaling their original shot assignments, lighters had to pick up and final shots originally started by now unavailable lighters.</p>

<p>Horton Hears A Who (2008) by Blue Sky Studios and 20th Century Fox Directors: Jimmy Hayward Steve Martino</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>Lair Game Cinematics (2007) by Sony Entertainment Client: Factor 5</p>		<p>As Materials/Lighting and Rendering Supervisor, I designed and instituted a 'feature film' work flow, 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>Resistance III Game Cinematics (2011) By Sony Computer Entertainment America San Diego Director: Insomniac Games</p>		<p>I filled many roles on this project: In-House Art Director, Co-CG Supervisor, In-House Lighting Supervisor, In-House Comp Supervisor and Lighting Lead. Insomniac had ambitious end-of-the-world scenarios it wanted depicted to bookend levels of intense game play. With a small team and a shoestring budget we managed to make that happen.</p>
<p>Ice Age II: The Meltdown (2006) by Blue Sky Studios and 20th Century Fox Director: Carlos Saldanha</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>