Reel Breakdown and Summary of Roles

Supervisory Roles

The Golden Compass (2007) Lighting Supervisor
- Overall lighting supervision for entire show. ~600 shots
- Supervised development of both in-house and Houdini/Mantra lighting and rendering pipelines
- R&D and look development of "Spirit Look"
- Weekly meetings with software and pipeline departments to establish development priorities and schedules for lighting and look development needs
- Responsible for weekly technical meetings and demos for lighters
- Review of lighting applications, recommendations for hiring of lighters
- Structuring of lighting teams (6 sequence teams), including selecting and mentoring lighting leads
- Provided bidding estimates for scene lighting
- Worked with off-site (Mumbai) office to communicate technical updates and info

Fast and Furious (2009) CG Supervisor and Sequence Supervisor
- Supervised, ran dailies and gave aesthetic feedback on all aspects of FX, lighting, compositing, matte painting, look development, modeling and texture painting, for opening chase sequence, which includes 3D terrain environment, 3D vehicles, smoke, fire, dust and vapor FX
- Responsible for technical workflow decisions and implementation such as:
  - -integration workflows for combining CG and live action smoke, fire, dust and vapor effects
  - -methodology for creating full 3D rocky terrain environment
  - -matte painting department integration – tightening integration of matte painting department into larger studio pipeline, developing consistent color pipeline for matte painting
- Shot copious photographic reference for projection matte painting environments

Superman Returns (2006) CG Sequence Supervisor
- Co-supervised yacht rescue sequence, along with Greg Yepes and Gee Young, giving artistic and technical direction to artists
- Houdini OTL development for hero foam placement tools
- Look development of hero and background surface foam effects
- Look development of underwater "churn" look
- Look development of wet crystal and yacht runoff looks
- Partial look development of crystal look and lighting

Happy Feet (2006) Look Development and Sequence Supervisor
- Sequence supervision of Mumble escaping and breaking ice sequences
- Supervised development of both in-house and Houdini/Mantra lighting and rendering pipelines
- Managed development of deep shadow map based integration pipeline to seamlessly combine renders from in-house software with Houdini/Mantra
- Assisted in development of a 3D stereo pipeline for rendering
- Worked with Animal Logic LookDev Supervisors and Art Director to mimic the film's look and provide 100% match with existing characters and sets
- Supervised look development, modeling and texturing of characters, water, environments, props, fishing ship, fish net, buoy, ice
- Development of workflow for normal-based reflections on wet characters for faster scene lighting and greater aesthetic control
- Responsible for weekly technical meetings and demos for lighters
- Structuring of lighting teams
- Produced render time estimates and provided input into scheduling breakdowns
- Oversight of rendering efficiency and resources

The Lion, the Witch and the Wardrobe (2005) Lighting Supervisor
      Technical oversight of lighting tool development
      Creation of education syllabus and materials for new lighters
      Training of new lighters
      Assessment and recommendation of apprentice lighters

Elektra (2005) Look Development and Lighting Supervisor
      Supervised look development of CG snakes and hawk
      Technical supervision of lighting pipeline and techniques
      R&D, LookDev supervision, and scene lighting for hawk emerging from wall effect
      R&D and testing for implementation of studio's first Massive crowd rendering pipeline

Charlex Commercials (2011-2014) CG Supervisor
      Worked with producers to schedule, budget, and staff commercial projects
      Identified inefficiencies in workflows and wrote tools and scripts in Python and MEL to increase speed, efficiency and reliability in Charlex pipeline
      Managed Charlex pipeline and artist tool development team, identifying needs, defining requirements, testing tools, and educating artists
      Advised personnel managers on staffing and hiring decisions
      Wrote Charlex in-house shader management tool (ShaderMan) to support "sandbox" workflow for look development, as well as shader importing, exporting, sharing, and updating
      Built Maya (VRay/Arnold) to Nuke linear rendering pipeline and educated lighting team on use
      Developed and educated lighting team on VRay efficiency standards and workflows
      Ported Python OOP-based Maya render pass tool from MentalRay to VRay

DIGITAL ARTIST ROLES

Elektra (2005)
Look development of CG spider
Scene lighting of melting spider shot
Perspective texture-based background replacement
Scene lighting setup for snakes emerging from character's back

Superman Returns (2006)
Scene lighting of several shots including close-up of yacht sinking and yacht lifted in the air, draining water

X2: X-Men United (2003)
R&D for all-CG background environment dome
Scene lighting for several shots of fighter jets and X Jet

Dodge: Truckville (2001)
LookDev of 747 (50%)
Lighting of several all-CG environments
Lighting of 747

Steven Spielberg Presents Taken (2002)
All modeling of B17 aircraft
All lighting (except close-up shot on nose of B17)
All digital pyro FX, including tracer bullets, flak bursts, and airplane explosion
Final compositing (except close-up shot on nose of B17)

The Hunley (1999)
Lighting, including underwater caustics and volumetric "god ray" effects

Garfield (2004)
Sequence lighting (shot setup/key lighting) for approximately 100 shots.
Assisted with setup, debugging, and scripting of tools for new studio lighting pipeline to handle 500+ shots efficiently and consistently
Overall show lighting lead, assisting with technical issues and problems solving for show-wide issues
Look development for furred Pooky character (stuffed teddy bear), velvet cushion, goldfish crackers and goldfish crackers package
Scene lighting for several final shots

Charlex Commercials (2009-2011)
Lighting and compositing of commercial VFX shots
Lit 60% of shots on Charlex in-house short film *Shapeshifter*