

Demo Reel Guide

Technical Direction/Color and Lighting

Constantine

Burning Wings: Worked with a custom shader to develop the burning wing look for the angel and acted as a Technical Director for the shot.

Catwoman

Eye Transition Shot: CG head match- all texture paint, shader work, look development and lighting. All rendering and support through compositing of the shot; some compositing testing in Shake for color and light balance.
(Maya, Mental Ray, Shake, Deep Paint, Photoshop)

Seagull Vision FX Shot: all texture paint, CG lighting and shader work for birds. Look development of vision effect in Shake using 2d proprietary filters. All rendering and initial compositing of elements.
(Maya, Mental Ray, Shake, Deep Paint, Photoshop)

Seagull Shot: lighting and rendering seagull elements.
(Maya, Mental Ray, Shake, Deep Paint, Photoshop)

Matrix Revolutions

Mifune's Last Stand Sequence

I was the lighting TD for these shots. Per-shot look development of CG elements, all lighting, rendering of passes, shot-planning, support through composite. Development and adjustment of the look in the shot.
(Maya, MentalRay, Shake)

Look Development and Texture Painting

I developed the "lava tube" look, working closely with the client,. I did the texture painting and worked to develop and then use a custom shader. I did lighting and render tests to hand off a workable package to the td.
(Maya, MentalRay, Shake)

I did all the painting, shader work and look support for the digger creature. I worked closely with the client and art director to achieve their artistic vision then with the tds rendering the shot, supporting the technical aspects of the look and addressing shot-specific needs through to compositing.
(Maya, MentalRay, Deep Paint, Photoshop, Shake)

Texture painting and look development for the apu guns, matching and adding to the set pieces.
(Maya, MentalRay, Deep Paint, Photoshop)

I developed all the procedural textures and shaders used in the Zion dock, developing dirty, damaged and non-standard looks.
(Maya, MentalRay, Shake)

Matrix Reloaded

Texture Painting and Look development on much of the Zion Dock and APU guns.
Painting of most ships in dock and Ganesha ship featured on reel.
Development of all procedural looks.
Supervised painters and look development for dock, apu, sentinel- all CG elements.
(Maya, MentalRay, Deep Paint, Photoshop)

Minority Report

Texture Painting/Look Development of Egg-Machine.
(Proprietary Shading and Lighting Tools)

Intel Aliens Commercials

Texture painting and look development of alien's head and hands using proprietary skin and eye shaders. Paint and look development of space ship exterior and asteroids.
Surfacing of environment and props also.
(Proprietary Shading and Lighting Tools)

Chupacabra Test

Project for published Siggraph Paper on uv Paramaterization 2000: design, model, texture, look development of creature.
(Maya, Flesh, Renderman, Photoshop)

Crouching Tiger Hidden Dragon

Paint for sword with inlays, setpiece match.
(Maya, Renderman, Flesh, Photoshop)

Bless The Child

Bat: Texture Painting of bat and snake demons.
Chapel: Set extension matte painting of chapel, texture painting of demons.
Rats: Texture Painting of skinless rats on layered skin shader.
Devil: Texture Painting of skinless rats and devil skin.
(Maya, Renderman, Flesh, Photoshop)

Matrix

Elevator: Texture Painting of damaged elevator doors
Neb: Co-Painted Neb with another painter, animation of lightining from discs.
Power Plant: Texture Painting on plants and lightining animation.
(Maya, Renderman, Amazon, Photoshop)

Other sections of the reel (general information below, direct any specific questions to me):

3d models and textures: objects I designed and modeled. Some textured, some not.
Two used in separate Siggraph papers.

textures:/stills assorted film and personal textures, generally all hand painted, no scans used.