

## **Demo Reel Breakdown - Film/Television**

### **1. Violent Night (Film) : Full show CG Supervision** (*VRay, Ornatrrix, Maya, Substance Painter*)

- Oversaw all CG asset creation and implementation for show.
- Specific Challenges: Overseeing the creation of the 8 reindeer and the Santa Claus digital double through modeling, texturing, grooming, rigging, animation, CFX and into lighting/rendering. Each reindeer asset, the sleigh, and the Santa Claus digital double were high quality assets on their own, but then getting them to function together as one asset in our pipeline was the biggest challenge.

### **2. Nobody (Film) : Full show CG Supervision** (*VRay, Maya, Substance Painter*)

- Oversaw all CG asset creation and implementation for show.
- Specific Challenges: Creating a photo real car wreck and understanding how to take on a car asset that ultimately needs to be heavily damaged during the animation process . How the car comes apart has to be planned properly from the beginning to fit into a workflow/pipeline seamlessly.

### **3. Star trek Discovery (Episodic) : Episode 409 CG Supervision** (*VRay, Maya, Substance Painter*)

- Oversaw and created 2.5D matte painting setup for full environment.
- Oversaw the ingesting of assets, shading conversions and pipeline implementation for ships.
- Oversaw animation, lighting and rendering of all ships' shots.
- Specific Challenges: Space fog environments were partially done as volume grids and cards to be used in Nuke as 2.5D elements. Discovering what was the proper mix of cards and what needed to be rendered was a back and forth process but ultimately paid off in the end with render times and adjustments being able to be made in comp.

### **4. The Starling (Film) : Full show CG Supervision** (*VRay, Maya, Substance Painter, Ornatrrix*)

- Oversaw creation of bird asset through modeling, texturing, grooming, rigging, animation, CFX and into lighting/rendering.

### **5. Mike (Episodic) : Tiger asset CG Supervision** (*VRay, Maya, Substance Painter, Ornatrrix*)

- Oversaw creation of tiger asset through modeling, texturing, grooming, rigging, animation, CFX and into lighting/rendering.
- Specific Challenges: Personally groomed Tiger from start to finish.

### **6. Creepshow (Episodic) : Graymatter asset CG Supervision** (*VRay, Mari, Maya*)

- Oversaw creation of Graymatter creature asset through modeling, texturing, grooming, rigging, animation, CFX and into lighting/rendering.
- Specific Challenges: Personally modeled, textured and did final lighting for shots.

### **7. Legacies (Episodic) : Cockroach asset CG Supervision** (*Arnold, Mari, Maya*)

- Oversaw creation of Cockroach asset through modeling, texturing, grooming, rigging, animation, CFX and into lighting/rendering.

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C G S U P E R V I S O R & A R T I S T

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### **8. Hillbilly Elegy (Film) : Full show CG Supervision** (*VRay, Maya, Substance Painter, Golaem*)

- Oversaw all CG asset creation and implementation for show.
- Specific Challenges: Large environment set extension shots. A large amount of assets had to be brought into the shots along with animated vehicles and Golaem crowd simulations.

### **9. The Flight Attendant : Lighting / Texturing** (*VRay, Mari, Maya*)

- Oversaw creation of teddy bear asset through modeling, texturing, grooming, rigging, animation, CFX and into lighting/rendering.

### **9. Fearstreet (Film Trilogy) : Full show CG Supervision** (*VRay, Maya, Substance Painter, Mari, Houdini*)

- Oversaw all CG asset creation and implementation for show.
- Personally did modeling, texturing and look development of Heart of Darkness and Oak Tree.
- Specific Challenges: Considering we were only meant to do the environment and the Heart of Darkness for the cave sequences, we had to share files back and forth with the wonderful animation and FX teams at RodeoFX. So keeping things consistent and communicating back and forth with another vendor on that work proved to be a challenge but achieved excellent results in the end.

### **9. Mayfair Witches : Facial Transition CG Supervision** (*VRay, Maya, Substance Painter, Mari, Houdini*)

- Oversaw full creation of demonic facial transitions.
- Specific Challenges: The full process of transitioning between 5 heads and then to 3 demonic heads coming out of 1 was only given a 5 week turnaround from start to delivery. All heads had to be modeled, textured, shaded, rigged, groomed and then converted to one asset to get the transitions correct. The planning and execution went flawlessly in the process and we only had enough time to get out a first pass which was the one that aired.