



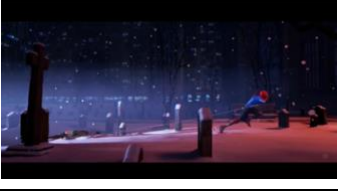















Demo Reel Shot Breakdown



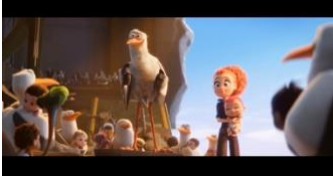
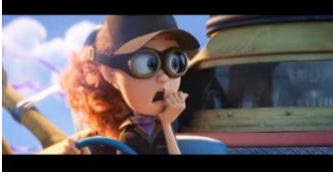
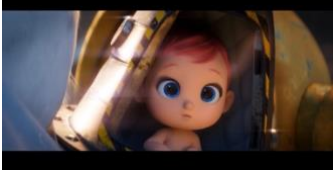
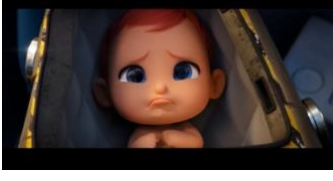
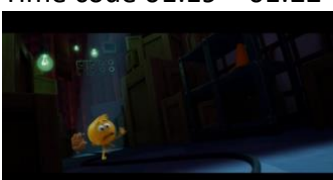
778-885-8697



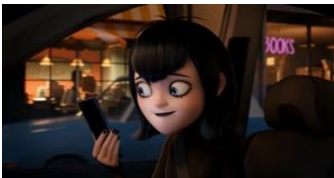




Software used: Katana, Arnold and Nuke

<p>Time code 00:04 – 00:06</p> 	<p>Spider-Man: Into the Spideverse Shot Lighting</p> <ul style="list-style-type: none"> Placed textured area lights to create abstract window reflections in order to make the character read from the building Animated interactive light on character in comp to match billboard lights Worked under pressure and under a tight deadline for trailer delivery
<p>Time code 00:06 – 00:09</p> 	<p>Spider-Man: Into the Spideverse Shot Lighting, Compositing, Stereo</p> <ul style="list-style-type: none"> Animated spot lights in Katana to simulate policemen running and searching with their flashlights Used RotoPaint to smooth out animation pops on characters Integrated patterns to the light and shadow through comp to match the the stylized visual language and look of film
<p>Time code 00:09 – 00:12</p> 	<p>Spider-Man: Into the Spideverse Shot Lighting, Compositing and Stereo</p> <ul style="list-style-type: none"> Established character lighting Responsible for lighting and compositing all the same-as shots in the sequence (7 shots) Animated flashing red light in comp and ensured continuity
<p>Time code 00:12 – 00:16</p> 	<p>Spider-Man: Into the Spideverse Shot Lighting, Compositing, Stereo</p> <ul style="list-style-type: none"> Integrated several fx components The animated painterly blue background was created by the lookdev artist Worked closely with lookdev while using proprietary tools to help achieve the stylized 2D look from rendered 3D elements for the robot Used RotoPaint in comp to further achieve stylized anime look for robot on for specific poses Worked under tight deadline for trailer delivery
<p>Time code 00:16 – 00:18</p> 	<p>Spider-Man: Into the Spideverse Shot Lighting, Compositing, Stereo</p> <ul style="list-style-type: none"> Animated flashlight movement in Katana Integrated snow fx to seamlessly blend into environment Made sure web was readable with spot lights and glows Added stylized treatment to light and shadows in comp
<p>Time code 00:18 – 00:21</p> 	<p>Spider-Man: Into the Spideverse Shot Lighting, Compositing, Stereo</p> <ul style="list-style-type: none"> Lit characters to interact with flashlight Made sure web reads well with additional spot lights Added stylized treatment to light and shadows in comp Projected lens treatment flare for matching both eyes in Stereo

<p>Time code 00:21 – 00:23</p> 	<p>Spider-Man: Into the Spideverse</p> <p>Key Lighting, Shot Lighting</p> <ul style="list-style-type: none"> ▪ Established the lighting for environment and characters ▪ Created textures and projected onto glass for abstract reflections ▪ Worked closely with pipeline to trouble shoot mirror cam reflection set up
<p>Time code 00:23 – 00:34</p> 	<p>Spider-Man: Into the Spideverse</p> <p>Key Lighting, Shot Lighting, Compositing, Stereo</p> <ul style="list-style-type: none"> ▪ Set up light rigs to represent a sunset time-lapse across the sequence ▪ Organized lighting templates for shot lighters to easily pick up ▪ Adjusted shader attributes on assets to match look of the sequence ▪ Provided support for shot lighters ▪ Ensured continuity across the sequence ▪ Integrated stylized patterns to light and shadow ▪ Animated grid warp in Nuke to fix floating hand on bed ▪ Projected still frames of webs to fix aliasing issues
<p>Time code 00:34 – 00:37</p> 	<p>Spider-Man: Into the Spideverse</p> <p>Key Lighting, Shot Lighting, Compositing, Stereo</p> <ul style="list-style-type: none"> ▪ Set up light rigs and organized lighting templates ▪ Modified materials of props to support the look of the sequence ▪ Provided support for shot lighters ▪ Added stylized treatment in comp to match look of the film
<p>Time code 00:37 – 00:40</p> 	<p>The Angry Birds Movie 2</p> <p>Shot Lighting, Compositing, Stereo</p> <ul style="list-style-type: none"> ▪ Worked under an aggressive quota of 4 shot a week per artist ▪ Broke out multiple render layers for efficient rendering and compositing ▪ Optimized scene by turning off refraction through balloon in Katana and adding a distort in comp ▪ Optimized further by rendering still frame of cast shadow from the balloon and animating in comp
<p>Time code 00:40 – 00:42</p> 	<p>The Angry Birds Movie 2</p> <p>Shot Lighting, Compositing, Stereo</p> <ul style="list-style-type: none"> ▪ Integrated and balanced rendered sand fx in comp ▪ Adjusted sand material to get a wetter look underneath feet ▪ Re-animated characters flying into the distance in comp to fix animation
<p>Time code 00:42 – 00:46</p> 	<p>The Angry Birds Movie 2</p> <p>Shot Lighting, Compositing, Stereo</p> <ul style="list-style-type: none"> ▪ Integrated several fx elements ▪ Worked closely with lookdev to incorporate water fall off on ice ▪ Adjusted ice cube material to match Director's notes to see dog clearly ▪ Optimized ice cube renders by projecting a still frame of the environment and using the render for it's refraction

<p>Time code 00:46 – 00:52</p> 	<p>The Angry Birds Movie 2</p> <p>Shot Lighting, Compositing, Stereo</p> <ul style="list-style-type: none"> ▪ Inherited the whole sequence of shots to complete (minus one offs) ▪ Integrated multiple fx elements (splash, foam, bubbles, wet map) ▪ Ensured each shot in sequence had all the fx elements ▪ Balanced lights and colours in comp and ensured continuity across the sequence
<p>Time code 00:52 – 00:53</p> 	<p>The Angry Birds Movie 2</p> <p>Shot Lighting</p> <ul style="list-style-type: none"> ▪ An high priority shot I set up, lit, rendered and pre-composited in 3 days ▪ Worked closely with fx to ensure all elements were working ▪ Split assets and a dozen fx layers into manageable render layers (chars, env, smoke, lava, sparks, explosion, broken glass) ▪ Set up interactive light on characters for compositor to animate ▪ Optimized scene to reduce memory and render times ▪ Worked closely with compositor and provided mattes and specific passes
<p>Time code 00:53 – 00:58</p> 	<p>The Angry Birds Movie 2</p> <p>Shot Lighting, Compositing, Stereo</p> <ul style="list-style-type: none"> ▪ Was assigned all the shots of the sequence with the emergency lights ▪ Worked closely with supervisor to refine the timing of the red light ▪ Keymixed between neutral light renders and red light renders in comp ▪ Ensured continuity across the section of shots with the red light ▪ Cleaned up noise in comp with Neat plugin
<p>Time code 00:58 – 00:59</p> 	<p>Storks</p> <p>Shot Lighting, Compositing, Stereo</p> <ul style="list-style-type: none"> ▪ Matched lighting to Master shot and surrounding shots in the sequence ▪ Worked closely with hair to fix missing ponytail in renders ▪ Cleaned up motion blur noise in comp
<p>Time code 00:58 – 01:03</p> 	<p>Storks</p> <p>Shot Lighting, Compositing, Stereo</p> <ul style="list-style-type: none"> ▪ Integrated fx explosion and set up interactive light for characters and plane ▪ Patched heavily motion blurred renders with lower shutter renders to read the character and poses better ▪ Environment was passed to me by the matte painter
<p>Time code 01:03 – 01:07</p> 	<p>Storks</p> <p>Shot lighting, Compositing, Stereo</p> <ul style="list-style-type: none"> ▪ Opening shot of the film ▪ Transformed several cloud assets in Katana for a seamless reveal of building ▪ Shaped clouds with Rotos in comp ▪ Original textured building was causing a moire pattern, so I worked closely with Matte Painting to incorporate a sign projected onto the building

<p>Time code 01:07 – 01:10</p> 	<p>Storks</p> <p>Shot Lighting, Compositing, Stereo</p> <ul style="list-style-type: none"> ▪ Inherited from another lighter to finish off ▪ Debugged and fixed flickering issue in Katana ▪ Balanced lights and colours to match surrounding shots in Nuke
<p>Time code 01:10 – 01:11</p> 	<p>Storks</p> <p>Shot Lighting, Compositing, Stereo</p> <ul style="list-style-type: none"> ▪ Responsible for establishing character lighting for the same-as shots ▪ This was one of the first close ups of the main character ▪ Worked closely with lookdev to test shader updates for skin and hair ▪ Balanced lights and soften hard shadows on face in comp
<p>Time code 01:11 – 01:12</p> 	<p>Storks</p> <p>Shot Lighting, Compositing, Stereo</p> <ul style="list-style-type: none"> ▪ Applied overrides from lookdev to get variations in babies ▪ Split up assets into manageable render layers for efficient rendering and compositing ▪ Used Neat plugin in Nuke to reduce noise in characters and environment
<p>Time code 01:11 – 01:15</p> 	<p>Storks</p> <p>Shot Lighting, Compositing, Stereo</p> <ul style="list-style-type: none"> ▪ Matched lighting to Master shot and surrounding shots in the sequence ▪ Used Neat plugin in Nuke to reduce noise in characters and environment
<p>Time code 01:15 – 01:17</p> 	<p>Storks</p> <p>Shot Lighting, Compositing, Stereo</p> <ul style="list-style-type: none"> ▪ Responsible for the character lighting of baby in this sequence ▪ Ensured continuity across sequence ▪ Balanced lights in comp and ensured baby was always looking cute
<p>Time code 01:17 – 01:19</p> 	<p>Storks</p> <p>Shot Lighting, Compositing, Stereo</p> <ul style="list-style-type: none"> ▪ Integrated fx tears element ▪ Imported off screen character from another shot in Katana to use in the eye reflection and subtle cast shadow over baby
<p>Time code 01:19 – 01:22</p> 	<p>The Emoji Movie</p> <p>Key Lighting, Shot Lighting, Compositing, Stereo</p> <ul style="list-style-type: none"> ▪ Responsible for set up light rigs and templates ▪ Matched colour keys provided by art director ▪ Animated interactive light on characters in comp

<p>Time code 01:22 – 01:25</p> 	<p>The Emoji Movie</p> <p>Shot Lighting, Compositing, Stereo</p> <ul style="list-style-type: none"> ▪ Set up an interactive lighting for environment and chars ▪ Split chars and a dozen fx layers into manageable render layers (lasers, blasts, robot heat wave, fire, eye lens fx ▪ Worked closely with lookdev for the robots to organize a set up to pass to other lighters
<p>Time code 01:25 – 01:29</p> 	<p>The Emoji Movie</p> <p>Key Lighting, Shot Lighting, Compositing, Stereo</p> <ul style="list-style-type: none"> ▪ Set up light rigs and templates ▪ Organized manageable render layers for optimization and efficiency ▪ Matched colour keys provided by Art Director ▪ Provided support for shot lighters ▪ Cleaned up noise in Nuke with Neat plugin
<p>Time code 01:29 – 1:30</p> 	<p>Hotel Transylvania 2</p> <p>Shot Lighting, Compositing, Stereo</p> <ul style="list-style-type: none"> ▪ Set up interactive light on character and car from stores and phone ▪ Balanced lights in comp to match surrounding shots
<p>Time code 01:30 – 01:32</p> 	<p>Hotel Transylvania 2</p> <p>Shot Lighting, Compositing, Stereo</p> <ul style="list-style-type: none"> ▪ Set up character lighting ▪ Balanced lights in comp to match surrounding shots ▪ Optimized shot for efficient rendering
<p>Time code 01:32 – 01:33</p> 	<p>Hotel Transylvania2</p> <p>Shot Lighting, Compositing, Stereo</p> <ul style="list-style-type: none"> ▪ Set up character lighting ▪ Split up assets into manageable render layers for efficient rendering and compositing ▪ Balanced lights in comp to match surrounding shots
<p>Time code 01:33 – 01:39</p> 	<p>Hotel Transylvania 2</p> <p>Shot Lighting, Compositing, Stereo</p> <ul style="list-style-type: none"> ▪ Set up character lighting ▪ Tweaked global settings to eliminate noise in fur on yeti ▪ Balanced light and colour in comp to match sequence ▪ Fixed motion blur noise in comp
<p>Time code 01:39 – 01:44</p> 	<p>Hotel Transylvania 2</p> <p>Shot Lighting, Compositing, Stereo</p> <ul style="list-style-type: none"> ▪ Set up character lighting ▪ Balanced light and colour in comp to match sequence ▪ Troubleshoot glasses to get rid of aliasing