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Demo Reel Shot List:

Shot 1 : 00:18 : The Mandalorian – Kuiil's Lava Run : For Kuiil's escape sequence across the barren lava fields of Arvala-7, I was tasked by VFX supervisors Johnny Gibson and Dan Smiczek to create this shot from scratch with only a previs quicktime and neighbouring shots as reference. Since the original previs scene and camera were not available, I first rebuilt and organized the layout scene and camera, matching the quicktime as closely as possible. Once layout was approved, I continued on by fleshing out the final environment with sculpted assets and augmented Quixel assets. Aside from FG lava which was tasked to a Houdini artist and another look-dev artist, I carried all assets through the look development process, primarily using Substance and Vray. This includes a re-lookdev of all Quixel assets to match shot look. I created the lighting rig for the lava flows and scene overall, broke it out, and rendered it. Render passes were then brought into Nuke. Lighting rig was handed off to the character artist and animator for final render of those assets. I then built the final comp script, painted and set up the MG/BG 2.5D matte painting, and ingested all renders. Once the full shot was assembled, I balanced the scene and comped lava, mist and steam elements. I then handed off my comp script to the compositing supervisor to be color graded with other shots and completed. Final client/VFX supervisor notes such as final color, heat distortion, FG lava look dev, character, and animation notes were addressed by the compositing supervisor and relative artists.

Shot 2 : 00:23 : Westworld Season 3 – Delos Compound : For the establishing shot of the Delos compound and the following sequence, I was tasked by VFX supervisor Nhat Phong Tran to create this shot from scratch. I was provided with a client approved plate of the helicopter footage with the direction to create a "future modern high security medical detention facility". After running the plate through Metashape to create an accurate 3D scan of the hillside, I location matched it to the plate using tracking data. At this point I blocked out and rendered various building layout concepts to present to the client for approval. Once approved, I fleshed out the building details using Maya, Speedtree, and Substance. Final renders were done in Arnold. Once final renders were approved and handed off to the comp department for integration, I painted the matte painting of future San Francisco as well.

Shot 3 : 00:28 : Ready Player One – Battle at Castle Doom : I was part of Digital Domain's Leavesden on-set virtual art direction team lead by Gary Roberts and Joe Henderson for Ready Player One. We worked directly with Alex Jager (Visual Effects Art Director : ILM), Grady Cofer (Visual Effects Supervisor : ILM) and Adam Stockhausen (Production Designer : Steven Spielberg) to create the virtual reality layouts/sets/worlds that Steven shot with-in to create the virtual world of Ready Player one, the Oasis. Sets were created in high detail and implemented in Unity to be used for both motion capture and dynamic shot planning. Much of the geometry and layouts (props, terrains, world layouts, and stage layouts) were retained and used for the final film. Specifically I worked on the Crystal Cave, Crystal Cave TV, Planet Doom, Planet Doom Trenches, Battle at Castle Doom, MechaGodzilla/Gundam Fight, Iron Giant Bridge and Sniper Cover, Parzival's Call to Arms at Castle Doom, Halliday Journals, and Halliday's Attic sequences. For these scenes, I helped to flesh out concepts and sometimes redesign stages under Alex and Adam's supervision. I then modelled, textured, and created environment layouts for VR using Maya, Substance, GeoControl2/World Machine, ZBrush and Photoshop. I was charged with the duties to not only create the environments and surrounding world, but also to design and build motion capture stage layouts that would match the digital sets and Steven and Adam's shooting requirements. Once stages were designed, I would then build virtual stages with matching mocap stages, confirm on-stage builds, address builds notes and place the virtual sets with-in the world layouts for VR filming. Once approved, these assets and layouts were then handed off to Joe and his team for implementation in Unity, construction and filming on set. Once shooting was completed, these layouts, along with motion capture data and cameras, processed by Joe and his team, were then handed off to Roger Guyett (Visual Effects Supervisor : ILM) back in the United States for final vfx shot production.

For this shot specifically, I was tasked with creating the master battlefield layout. Based upon a 3D layout used for original 2D concepts approved by the ILM supervision team, I fleshed out the layout accounting for specific action sequences, such as this shot, the Delorian car battle charge, and the MechaGodzilla/Gundam fight. I collaborated with a 2nd artist to build Castle Doom. This layout was realized using Maya, Zbrush, Substance, and Photoshop.

Shot 4 : 00:34 : The Avengers : Infinity War – Thanos's Entrance : For the Wakanda Jungle showdown sequence, I created the master jungle layout for Thanos's entrance. This layout was used across several shots by other artists and specifically for most of Thanos's all cg shots in the sequence. As well as creating the layout, I modelled, textured, look developed, lit and rendered several hero shots personally. For this layout, I carried all environment assets through the lookdev process. This includes the ground, trees, grass, rocks, ferns and other various shrubs. This was achieved using Maya, Substance, ZBrush, Speedtree, Vray and Photoshop. Cameras were provided by DD's Integration Dept. Once received, the artist assigned to the shot would import my master layout and adjust for camera/geo collisions and composition notes received from supervisors. Once approved, the shots were rendered for final and the passes were handed off to the comp department to be integrated with live action plates or with Thanos, who was typically rendered separately with in the same, but now shot specific, layouts by character artists.

Shot 5 : 00:41 : Ready Player One – Crystal Cavern : See **Shot 3** for base description.

For this shot specifically, I was tasked with designing and then building out the full cavern for shooting. I was directed to create a cavern of crystal with waterfalls of lava, all reflecting the vertical straight lines from the Atari game, Adventure. This layout was realized using Maya, Zbrush, Substance, and Photoshop. This layout design included the MG and BG cavern seen in this shot as well as a stage design and mocap stage layout for the cave entrance and TV area for finally game play and finally hand-to-hand fight between the primary characters.

Shot 6 : 00:45 : Picard – Borg Cube Interior and Exterior : For the establishing shot of the interior and exterior Borg Cube pull out, I was tasked by VFX supervisor Dan Smiczek to create the interior and assist with the construction of the exterior. Handled as two separate shots, the interior of the Borg Cube was tasked to me, and the exterior to Nico Bauerschaefer and Greg Szafranski.

In regards to the exterior, I help with the art direction, look development, build approach, and greeble production. In the end it was comprised of a 3 layered shell with separate greeble scatters for each done in Houdini as well as hand placed hero-greebles. Each layer had 3 levels of scale. Per level (micro, medium, and mega) there was roughly 20 greebles to diversify detail. Greebles were constructed by several artists including me.

For the interior landing bay of the Borg cube, I headed up the shot and was in charge of layout, lighting, modelling/asset management, look development and rendering. Look development/texturing and modelling was done by 3 artists including me, Leo Ledesma, Matthew Dale and I. Leo and Matt also handled the various vehicles in the shot. Final renders were handed off to the comp department along with Nico's final renders of the exterior for assembly and finishing.

Shot 7 : 01:02 : Fate of the Furious – Sub Base Establishing Shot : For the establishing shot of the Russian sub base, I was tasked by Environment Supervisor, Jonathan Green, to create the complete surrounding environment seen in this shot. For this Jon and I worked together to create the basic layout and camera move. From there I took over fleshing everything out to final. I modelled, textured, lit, and rendered foreground and mid-ground ice and mountains using Maya, Substance, GeoControl2, ZBrush and Vray. Sub base was rendered by the lighting department. I extended the mid-ground to background using a matte painting created in Photoshop and set extensions built in Maya. I then re-projected and composited the matte painting along with the cg passes in Nuke. Followed by a final paint pass to bring together all the passes, add detail, and address minor texture fixes and notes. Script and elements were then handed off to the compositing department where FX snow elements, sub base, lens flare, and final color grading were added.

Shot 8-12 : 01:06 : Fate of the Furious – Jump Sequence : For the Cliff Jump sequence, I created the master cliff environment and matte paintings specific to this jump. For this layout, I modelled, textured, lit, and rendered the hero cliff using Maya, Substance, GeoControl2, ZBrush and Vray. Mid-ground ice sheet and all the cars were rendered by the lighting department. I extended the background using a matte painting created in Photoshop and set extensions built in Maya. I then re-projected and composited the matte painting along with rendered cg passes and the ice sheet passes in Nuke. Followed by a final paint pass to bring together all the passes, add detail, address notes, and minor texture fixes. The layout was designed to shot plate. The Nuke script and rendered elements were then handed off to the compositing department where FX snow elements and all cars were integrated and final color grading was done.

Shot 13 : 01:12 : Ready Player One – Parzival's Call to Arms : See **Shot 3** for base description.

For this shot specifically, I was tasked with creating the rocky outcrop Parzival used for his call to arms sequence. This layout was realized using Maya, Zbrush, Substance, and Photoshop. Stage design included matching mocap stage layout design as well.

Shot 14 : 01:16 : The Avengers : Infinity War – Thanos's Entrance : See **Shot 4.**

Shot 15 : 01:23 : Westworld Season 3 – Futuristic LA : For this shot and multiple establishing shots of a futuristic Los Angeles, I was tasked by VFX supervisor Nhat Phong Tran to develop art direction, layouts, matte paintings, and one-off modelling tasks that were shot specific. Most buildings were specifically approved by the client and then built by our team. I used those buildings to create various layouts for multiple shots. I also created matte paintings and paint over work for them as well.

Shot 16 : 01:27 : Call of Duty – Black Ops 4 In-Game Cinematics – Mansion Fly-in : For this game cinematic shot, I was tasked by Environment Supervisor, Jonathan Green, to layout the forest and landscapes surrounding the mansion, implementing the set extension/matte painting, ingesting renders of the mansion, and compositing related to the environment. I modelled, lit, and textured the forest and surrounding elements using Maya, Speedtree, and Substance. The water was provided the FX department. A preliminary matte painting had been done by another company, but I was asked to re-work it. After I restructured and broke out the matte painting, I set it up and

created set extensions to bring together the foreground hills and mountains using Nuke. For my final step, I brought together my renders of the forest, the set extensions, the lighting department's renders of the mansion and water, and the matte painting all in Nuke. This was followed by a final paint pass to bring together all the passes, add detail, address notes, and minor texture fixes. I then handed off my complete script to the compositing department to add the lens effects, airplane, water/mist FX, and address any final comp notes.

Shot 17 : **01:33** : **Picard – Borg Cube Interior Space Dock** : See **Shot 6** for base description.

For this shot specifically, (in my original layout for shot 6-Borg landing bay interior) I built out the hero landing bay, set matched a cube wall asset, and created the over all layout and look-dev. My layout was handed off to Matthew Dale where he made build adjustments adding the back wall, adding foreground assets to the left side of the screen for composition and animated ships.

Shot 18 : **01:40** : **Call of Duty – Egypt Establishing Shot** : Working with approved models from the environments department, I created the city and camera layout in Maya. With this, I lit and rendered grey shaded passes and handed them off to Roger Kupelian (Matte Painter) for paint over. I also supplied the paint over for the FG mega-tower. Following that, I set up the camera projection script in Nuke to implement both Roger's and my matte paintings. Paint, assets and Nuke projection script were then handed off to the compositing department to add smoke and dust elements, and final.

Shot 19 : **01:42** : **Ready Player One – Planet Doom Trenches** : See **Shot 3** for base description.

For this shot specifically, I and one other artist built out the trench layout including background ruins, destroyed tanks, and various trench assets. This layout was realized using Maya, Zbrush, Substance, and Photoshop. Stage design included mocap stage layout design as well.

Shot 20 : **01:52** : **Call of Duty – Rolling Drone Bounce** : Provided concept art and art direction for this shot and full sequence. I also provided matte painting and projected paint overs for the final shot. Paint, assets and Nuke projection script were handed off to the compositing department to integrate and final.

Shot 21 : **01:54** : **Ready Player One – Halliday's Attic** : See **Shot 3** for base description.

For this shot specifically, I was tasked with creating the attic for the finally. Based on a taped out on-set floor foot print and furniture layout, I fleshed out the overall look and shape of the space and explored lighting scenarios for shooting. I and one other artist then built out the final layout, including all props and details. This layout was realized using Maya, Zbrush, Substance, and Photoshop.

Shot 22 : **01:56** : **Westworld Season 3 – Futuristic London Sequence** : For this shot of a futuristic London, I was tasked by VFX supervisor Nhat Phong Tran to develop art direction, layouts, and final matte paintings. When London Eye and middle ground assets were implemented in 3D, they were modelled and rendered by other artists.

Shot 23 : **02:00** : **Elysium : Balcony View** : For a series of shots, I assisted Joe Ceball and Susumu Yukuhiro. For this shot, I painted a final detail pass on plates rendered and handed off from 3D environment department. Paint was handed off to Joe or Susumu to final in comp.

Shot 24 : **02:02** : **Westworld Season 3 – Delos Compound Lab Interior** : For interior shots of the Delos compound, I was tasked by VFX supervisor Nhat Phong Tran to build out set extensions expanding the lab's data card library. I did this buy rebuilding shelves from plate images and creating a final photo-real 3D asset complete with modular data card layouts to provide variety. Shelf, layout, and room were modelled in Maya. Floor and back wall renders were re-projected in Nuke. Final shelf was built as a 3D nuke asset. The layout in Nuke was made to match the layout in Maya and was then rendered in Nuke rather than Maya. This approach was taken because I was able to provide comp department with one Nuke set up to render multiple shots quickly through one piece of software rather than run multiple shots though the full pipeline. It also provided more flexibility in placement, since camera locations weren't unified. This allowed for the comp artist to trouble shoot on the fly.

Shot 25 : **02:05** : **Division 2 – Plane Crash** : For this shot, I was tasked by environment supervisor, Jonathan Green, to provide the 180 degree matte painting, including a 3D Nuke set up that allowed for cloud and building parallax as the camera followed the plane along its flight path.

Shot 26 : **02:08** : **Ready Player One – Crystal Cavern TV set** : See **Shot 3** for base description.

For this shot environment, I was tasked with designing and then building out the full cavern for shooting. This shot shows the cave opening and TV area layout created for the Crystal Cavern. This layout design included matching mocap stage layout used for shooting.

Shot 27 : **02:11** : **The Avengers : Infinity War – Hulk Close-Up** : For this shot, due to the amount of parallax and director requiring a specific shot location, the background had to be completely rebuilt and then relit using set photography, photogrammetry, lighting renders and matte painting. For this shot, I modelled to a set scan and relit it using Maya and Vray. Then using set photography and combining them with raw lighting renders I re-built the textures and created a multi-layered matte painting. I then re-projected the painting onto my rebuilt set to create the final result. The Nuke script and rendered elements were then handed off to the compositing department where Hulk was integrated and final color grading was done.

Shot 28 : **02:12** : **Ready Player One – Iron Giant Bridge** : See **Shot 3** for base description.

As well as being tasked with the battlefield in front of Castle Doom, I was also tasked with creating the layout for the steps up to the castle before and after destruction. This included height and how the "Iron Giant Bridge" would work in relation. This also included the rubble layout used for sniper cover in the following shoot out after the bridge crossing.

Shot 29-30 : **02:15** : **Fate of the Furious – Mercs in front of Sub Base Sequence** : From the mid-ground to background, I lit, rendered, and painted over renders of approved sub base layouts built by other artists. I created the matte painting for the mountains and sky in Photoshop and set extensions assets were built in Maya and all were re-projected in Nuke. Paint, assets and Nuke projection script were handed off to the compositing department to add cars, smoke and gun fire elements, as well as integrate, and final.

Shot 31-36 : **02:17** : **Call of Duty – Black Ops 4 In-Game Cinematics – City Ambush** : For this series of downtown shots, I handled the texturing and look development for this street environment using Substance and Vray. I was primarily focused on the hero buildings closest to the characters in scene, as well as the street, sidewalks, street lamps, parking meters, and other various props. Distant buildings and matte painted sky as well as the overall layout was handled by Jonathan Green and Zach Christian. Once assets were laid out and rendered, I along with Zach, followed up with a final paint pass to bring together all the passes, add detail, address notes, and minor texture fixes across all shots.

Shot 37 : **02:25** : **Westworld Season 3 – Futuristic LA** : See **Shot 15**.

Shot 38-41 : **02:27** : **Westworld Season 3 – Bridge Jump Sequence** : For multiple shots of a shoot-out that results in the main actor jumping and falling with a soldier from a pedestrian bridge, I was tasked by VFX supervisor Nhat Phong Tran to build a set extension that could be used across all shots. Using set photography, I matte painted together and built out a projection based set up of the location used for shooting. I did this using Maya, Nuke, and Photoshop. The set up was then handed of the comp to combine with green screen stunt filming and finaling.

Shot 42 : **02:30** : **The Avengers : Infinity War – Thanos Close-up** : See **Shot 4**.

Shot 43 : **02:33** : **Lemony Snicket's A Series of Unfortunate Events – Hospital Before and After** : For two separate establishing shots of an old dilapidated hospital, I was tasked to create final matte paintings. One showing it's re-opening and another showing when its demise when it has become engulfed in flames. For this I was tasked by environment supervisor, Jonathan Green, to do paint overs of a provided 3D building asset, and front sign, as well as create the road, surrounding area and sky. This was done using Photoshop and Maya. Final images were handed of to come where the added cars, smoke, and fire.

Shot 44 : **02:36** : **Scout – Plane Fire** : For this shot, I was tasked with creating a warehouse build that could be used for multiple shots. To do this I created a projection set up was completed using Maya, Nuke, and Photoshop. Set up was then handed off to the comp department to be integrated with actors, and cg plane and fire.

Shot 45 : **02:42** : **Westworld Season 3 – Futuristic LA** : See **Shot 15**.

Shot 46 : **02:44** : **Division 2 – White House Barricade** : For multiple shots of this game cinematic ad spot, I was tasked by Jonathan Green to create multiple assets such as abandoned cars, barbed wire fences, and crates. I also set dressed all assets with vines and vegetation using Speedtree. As well as assets, I was also tasked with doing paint overs and matte paintings for multiple shots including this one.

Shot 47 : **02:46** : **Fate of the Furious – Car Chase Fly Over** : From the mid-ground to background, I created the matte painting in Photoshop to extend the ice and add mountains and fog. Paint and Nuke projection script were handed off to the compositing department to integrate the cg cars, FX, ice and then final.

Shot 48 : **02:48** : **Ready Player One – Halliday Journals**: See **Shot 3** for base description.

For this shot environment, I was tasked with helping building out overall layout.