



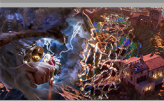
Lighting, Modeling, Look Development, VFX, Compositing, Design

Set up lighting/shading in Karma XPU. Set up render passes with Solaris. Created architectural/figurative/landscape models in Zbrush. Aged and damaged architecture in Houdini. Simulated hair, cloth, rocks and dust. Used new Karma cloud tools for an animated sky. Added detail to basic landscape geo with volume vops, added fine detail with Substance. Used pyro solver to create motion for dust, then used volume advect to apply motion to particles. Used rbd solver to create piles of rubble from buildings. Composed and assembled the scene in Houdini. Composited in Nuke.



Lighting, Modeling, Look Development, VFX, Compositing, Design

Used vellum strut constraints to sim jellyfish in water. Simulated jiggly innards with vellum pressure constraints. Used group-expand to generate sim curves from tube geometry. Generated spider webs with vellum-drape. Problem solved simulations with multiple interdependent elements. Smushed shopping carts with soft-constraint/rbd-bullet-solver. Matched optimized sim geo with original geo using point deform. Frustum culled pre-sim geo to optimize. Generated procedural floor beams, tore apart floor beams with vellum glue constraints. Generated interactive cigarette smoke with pyro solver, generated interactive dry ice with Axiom solver. Tried out Karma-XPU but switched to Arnold for light-linking and sss, switched back to Karma-XPU for volume rendering and fogbox. Used Solaris workflow for render passes in multiple render engines, problem solved many glitches with new workflow. Designed and modeled characters in Zbrush, utilized Zbrush cloth sim tools for compression wrinkles in combination with stylized wrinkles. Created fine detail textures in Painter, created shaders with materialx, Karma and Arnold, utilized optix denoiser. Composited in Nuke, used convolve settings around edge to reduce contrast.



Lighting, Modeling, Look Development, VFX, Compositing, Design

Simulated clouds, wrapped clouds into a vortex shape, created other vortex layers with procedural noise, simulated stylized streaming vapors, adapted a procedural method to animate oil in water and shore splashes, adapted procedural layout methodology that can draw telephone poles/dangling wires/tracks/gravel from a curve, used a methodology to create cymatics to generate wobbly suspended water patterns, learned how to make lightning with the ray node, simulated simple cloth with vellum, used Zbrush live cloth tools to arrange cloth, created a smoke element with a pyro sim, modeled and textured train assets, distorted and damaged trains in Houdini, used height field tools to generate landscapes.



Lighting, Modeling, Look Development, VFX, Compositing, Design

Populated a large scene with vegetation using Houdini's packed points system. Detailed rough hill geometry with procedural Height Field to utilizing cloth simulation tools. Developed materials in Houdini using custom user attributes, hsv variation, proximity masks, and shading vectors. Generated procedural trees with branch generator tools.



Lighting, Modeling, Materials, Compositing, Design, GPU, 4k

Created a large scale exterior environment and lit it in Octane on an RTX card. Worked at 4k resolution. Worked with vdb assets and mediums to develop volumetric effects. Distributed a swarm of bats and roof thatch using Mash. Modeled complex architecture using Zmodeler. Optimized the use of textures and geometry so the scene would fit in VRAM. Hand modeled stylized foreground rocks and created a Substance to match the style in the distance. Created a substance for a stylized fluvial pattern. Designed, modeled and posed a stylized creature. Arranged elements for compositional clarity.



Lighting, Modeling, Materials, Compositing, Design, Unreal

Utilized a hybrid lighting approach in Unreal, baking bounce light and using movable lights for real time raytracing. Employed Parallax Occlusion Mapping for the kitchen tiles and displacement for the shag carpet. Created textures in Substance Designer for floor tile, rugs, and insulation. Assembled scene in modular fashion in Substance Painter for texturing. Created build in Unreal utilizing clear translucency, subsurface translucency, and emission in GI. Developed a solution for shading very detailed masked lace surfaces at a distance. Modeled all elements in Zbrush. Created dust particles and subtle volumetric rays in Nuke.



Lighting, Modeling, Materials, Compositing, Design, 4k

Scattered rose petals using Mash, Modeled assets in Zbrush, Created procedural textures for lace, skin, burnt wood, and feathers in Substance Designer. Created Naturalistic rock textures with Zbrush surface noise and further embellishment in Substance Painter. Utilized Arnold Stand ins to speed up renders, Setup passes for Compositing. Matte Painted 2d elements for sky, smoke, and dust. Assembled, projected, and animated elements in Nuke. Arranged elements upon a stage to tell a story.



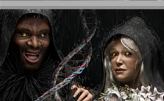
Lighting, Materials, Look Development

Textured environmental assets in Substance Painter, Lit shots with a complex lightrig that recreated every light that was used on set.



Lighting, Materials, Modeling

Textured high resolution environments for anamorphic widecreen presentation. Created custom materials in Substance Designer and utilized them in Substance Painter. Created hero subsets for use in extreme closeup. Developed Lighting and looks across a sequence. Modeled assets in Zbrush.



Lighting, Materials, Modeling, Houdini

Created rain, drips, and splashes in Houdini. Designed and sculpted characters in Zbrush, textured in Painter. Created wet map in shading network with vector state and noise nodes.



Matte Painting, Design, Lighting, Compositing, Modeling

Created 3d architecture modules and used proxies to populate them around the environment. Created a matte painting for the diffuse channel and blended this with 3d lighting in compositing. Created a setup for animating the light of the falling flares.



Lighting, Look Development

Set up a look with Redshift. Utilized cloud tools for a base layer of clouds around buildings. Layed out custom hero clouds from Andy. Made simple models and textures for distant buildings. Did many render tests in an organized fashion to find the optimal way to render many volumes refracted through glass. Fine-tuned look according to many specific notes and AI references.



Look Development

I began working on this asset in Apple's industrial design pipeline. I followed it down to MPC and converted it to their pipeline and an Arnold workflow. I untangled many layers of complex shader networks.



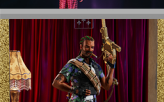
Lighting, Modeling, Look Development, Materials

I recreated the cockpit of a land speed vehicle for a live action shoot. Eventually we replaced the entire element. I set up dirt and streak passes for comp, developed a render layer system suited to our needs, and collaborated with fx to make sure fx elements were casting shadows and refracting. The client and agency was happy with the shot. Remeshed CAD elements with Zbrush and Quad Draw, repurposed in house procedural shaders for new assets, incorporated Mega Scans materials.



Lighting, Modelling, Look Development

I created a model in Zbrush based on a scan. I stylized the model and experimented with various wacky facial expressions until we landed on something the director liked. I textured the assets in Painter and lit the scenes in Houdini.



Lighting, Modeling, Materials, Character Design

Researched and conceptualized character in 2D, explored multiple options in thumbnail form, wrote up character history to inform design decisions, sculpted hard surface/textiles/organics in zbrush, textured assets in painter, generated hair and stubble in maya, rendered in arnold.



Look Development

I textured a high poly ant in Substance Painter, set up shading in Arnold, submitted turntable renders for review in an iterative improvement process, published assets within pipeline.