

DEMO REEL BREAKDOWN

1-10

THE INCIDENT AT TOWER 37

SHORT ANIMATED FILM

The film began production within the context of an interdisciplinary group-based production course at Hampshire College in the fall of 2005. Writer/director Chris Perry, an Assistant Professor of Media Arts & Sciences at Hampshire, formed a group of studio artists, animators, filmmakers, composers, and computer scientists to produce a high-end computer animated short film.

1&3

Lit the entire shot in Maya and rendered it using RenderMan. It was composited in Shake.

Completion Time: 3 Days

2

Lit the entire shot in Maya and rendered it using RenderMan and Maya's software renderer. It was composited in Shake. I was in charge of creating and lighting the water layers, creating atmospheric effects in the tower, lighting the fish and creating the warping binocular effects in the shot.

Maya Layers: 10

Shake Processing Nodes: 89

Completion Time: 5 days

4

I was in charge of setting up the lighting and splitting the scene file into layers and compositing it. I created and separated the water into several layers as well as the fish for ultimate control of the light in the comp. Another team member painted the water grime and the background texture.

Maya Layers: 13

Shake Processing Nodes: 138

Completion Time: 3 Weeks (estimate)

5&6

Lit the shots in Maya and rendered it using RenderMan. They were composited in Shake. I established the lighting within the office based off of color scripts created by other team members. I eventually ended up lighting all of the interior office shots.

Completion Time: 7 Days

7

Lit the entire shot in Maya and rendered it using RenderMan and Maya's software renderer. It was composited in Shake. I developed methods of quickly creating volumetric lighting effects, which were done with a combination of RenderMan's light fog and 2D shake comp tricks. Another team member created the particle effects.

Maya Layers: 14

Shake Processing Nodes: 104

Completion Time: 5 days

8

Lit the entire shot in Maya and rendered it using RenderMan and Maya's software renderer. It was composited in Shake. I was in charge of matching the lighting that I had established in the other two shots.

Maya Layers: 5

Shake Processing Nodes: 42

Completion Time: 3 Days

9

I was in charge of creating and establishing the lighting of the underwater scene. I lit the entire shot in Maya and composited it in Shake.

Maya Layers: 17

Shake Processing Nodes: 104

Completion Time: 9 days (estimate)

10

Lit the entire shot in Maya and rendered it using RenderMan. I established the look and feel of the 'dirty underwater' based off of color scripts. The depth was produced with both luminance depth mattes and 2D comp tricks.

Completion Time: 8 days

11

NICK THE SHOES

SENIOR THESIS

Working with a committee of two professors at Hampshire College, I wrote and produced my own short animated film. I single-handedly animated all the characters and created models, sets, and lighting in an eight-month period.

The shoes were modeled using NURBS curves, which were converted to polygons, and rendered with RenderMan subdivision surfaces. Custom textures were created in Photoshop and Maya. Everything was rendered with RenderMan and composited in Shake, with some additional particle work in After Effects.

MONET LIGHT EXERCISE

As an experiment and a response to Sharon Calahan's presentation at Hampshire College, I created a lighting exercise out of the famous Monet cathedral paintings to study light, color, and composition. The set is made up of models from my thesis short film. The shots were lit entirely in Maya and rendered in RenderMan. With the exception of occlusion, a luminance pass and some slight contrast tweaks in the comp, the shots were entirely lit in Maya.