REEL BREAKDOWN
VFX Layout

SHOTS / SEQUENCES | BRIEF DESCRIPTION OF WORK:

Recent Layout - 2 shows coming out in Summer 2024 - *No clips yet*

"FLY ME TO THE MOON"

Layout / Previs Artist, UE MetaHuman & Tech Artzist -- Halon Entertainment

I set up 3 previs sequences from script -- cameras, basic blocking animation for characters and props, shot timings in Maya Sequencer (25+ shots) -- for 1st pass client look in 3 days; created MetaHumans for the principal actors; tested & documented a brand new Maya-UE roundtrip workflow for the MHs; created anim and pose libraries for team.

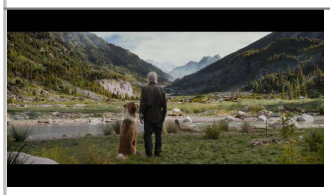
"KINGDOM OF THE PLANET OF THE APES"

Layout, Postvis & UE Tech Artist -- Halon Entertainment

Character and camera animation for previs in Maya; mocap cleanup in MoBu; UE techncal support for rendering, ingesting, and Sequencer workflows; in post-production, also did camera matchmoves, tested best-practice distortion workflows, and set up some postvis shots.

2 Virtual Productions

"CALL OF THE WILD"



Layout & Virtual Art Department Artist -- MPC/Technicolor

Set dressing & basic modeling; with direction from Art Department, imported UE Previs scenes to Maya and made layout changes; Prepped environments for post-production; Retopology and poly reduction; Shot photos and create models using photogrammetry of stage props & USGS location topography.

"THE LION KING"

Layout TD (Pre- & Post-Production) -- MPC/Technicolor

Prep & convert scenes, cameras, and assets from Previs to Stage for virtual-camera shoot; Ingest sequences from Stage & troubleshoot animation data, scripts, and pipeline issues for transfer to offsite post-production; Layout in post; Unity3D rendering (temp screening).

"SPACE STATION 76"

Previs Artist, Compositor, Matchmover/Tracker -- Supe/EP: Billy Brooks

Title Sequence Previs cameras - motion, lenses, composition & framing, timing of animation, hookups between shots - working together with VFX supervisor for project. ... Additional work not shown: bluescreen composites for interior sequences & camera matchmoves.

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BRIEF DESCRIPTION OF WORK:

"NIGHT OF THE LIVING DEAD: DARKEST DAWN"

Previs / Layout Artist -- The Graphic Film Company, Simon West Productions

Using raw performance-capture of actors, created cameras and sequence edits based on script. No storyboards, no rough edit for timing, no animatics. (Existing cut was an assembly edit of mostly full-length raw mocap captured on stage.) ...

Troubleshooting broken performance capture in MotionBuilder; Re-blocking performances to camera from files with multiple characters captured simultaneously as well as combining single performances captured separately, depending upon the story beat.

Close daily interaction with editor and animation director to review pitches for how we planned to "shoot" our sequences. Daily reviews of WIP sequence edits for camera, blocking, pacing, storytelling, and screen direction, as well as continuity in the surrounding cut.

Multi-Plate Camera Layout / Scene Layout

Alice in Wonderland. *Final Layout Artist* - Sony Pictures Imageworks

Using plate photography matchmoves as a base, we added tight "rotomation" of actors with fully articulated, highly detailed character rigs to be used for effects like the Mad Hatter's enlarged eyes, the Red Queen's exaggerated head, and Alice's radical size changes.

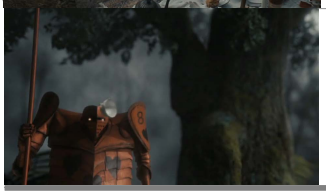
Software: Maya

... This sequence uses a CG camera to change the angle, lens, framing and translation of the matchmove camera to add drama to Stayne's entrance and to accommodate a new blocking for the Red Knights. Added background lighting and textures for look & atmosphere.

Software: Maya

... Because we had extensive interaction between props and characters that were a mix of live-action and CG, we did extensive matching of assets to plates, adding synthetic set dressing and prop animation in layout, as well as combining multiple plate matchmoves ...

Software: Maya



... to create effects like a bluescreen Alice shrinking or growing within another shot of a live-action Mad Hatter holding the tea kettle where she's being hidden. ... But with shots like this one, where characters and props are fully CG, we had room to block in more comic beats during layout.

Software: Maya

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BRIEF DESCRIPTION OF WORK:

Multi-Plate Camera Layout / Scene Layout ... *continued*

Star Wars: Episode III: Revenge of the Sith. *Layout Artist* - Industrial Light + Magic (ILM)

The job of layout at ILM for EP3 was to match our postvis cameras and blocking to previs sequences provided by The Third Floor. But for this one, working closely with VFX Supervisor John Knoll, we started from scratch to fix previs continuity and crossing-the-line issues.

Software: Zeno (proprietary software for 3d Compositing, Layout, Camera Sequencer, etc.)

... Starting with rough animation and camera matchmoves of live-action footage, we were able to redesign shots using a CG camera parent to change screen direction, speed, and composition of scenes, as well as revisions to early animation blocking as needed.

Software: Zeno (proprietary software for 3d Compositing, Layout, Camera Sequencer, etc.)

... With Zeno's unique normalized space, we were able to deliver 2D coordinates in any resolution to compositors downstream, easily project textures for temp renders, make fast holdouts, and accurately position assets to match live-action or quickly place new CG assets for animators.

Software: Zeno (proprietary software for 3d Compositing, Layout, Camera Sequencer, etc.)

Harry Potter and the Chamber of Secrets. *Layout Artist* - Industrial Light + Magic (ILM)

Using CG cameras on top of stage photography matchmoves, we were able to block multiple live-action character plates into full CG scenes, with wide latitude to make composition, lens, angle, and timing decisions. We also handed off 2D coordinates for Compositing department.

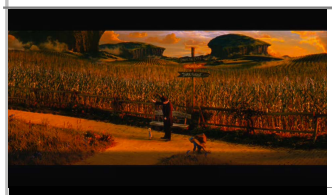
Software: Zeno (proprietary software for 3d Compositing, Layout, Matchmoving, etc.)

Peter Pan. *Layout Artist* - Industrial Light + Magic (ILM)

Extended miniature photography with full-CG camera, changing speed and focal length to extend shot and increase sense of enchantment. Layout and rendering of sky painting using new projection methods in Zeno. Created optically correct "3D Comps" of all elements.

Software: Zeno (proprietary software for 3d Compositing, Layout, Matchmoving, etc.)

VFX Tech On Set + Layout



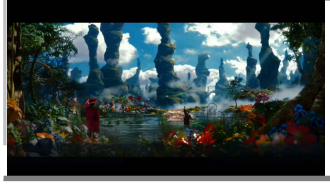
Oz: The Great and Powerful. *Survey Tech (on location, principal production)* - Disney Studios
Layout Artist (post-production cameras, composition, set dressing) - Sony Pictures Imageworks

Surveyed sets on 6 stages (1st and 2nd units) during six-month shoot. Generated detailed models for hand-off to Sony Imageworks. Made and placed strategic tracking markers. Kept camera notes.

Software: Maya. *Hardware:* Leica Digital Electronic Theodolite; multiple production SLR cameras

... Following the Disney shoot, as a Layout Artist at Imageworks, responsible for extensive set dressing for multiple sequences, with some texture projection, simple renders. Worked closely with CG supervisors and downstream TDs to address notes & troubleshoot asset delivery.

Software: Maya. *Hardware:* Leica Digital Electronic Theodolite; multiple production SLR cameras



... Sequence and shot design using multiple matchmoved live-action elements. Worked closely with Art Department and CG supervisors for composition, timing, shot hookups and to ensure consistent layout of CG elements and placement of live-action across shots for Lighting and FX.

Software: Maya. *Hardware:* Leica Digital Electronic Theodolite; multiple production SLR cameras

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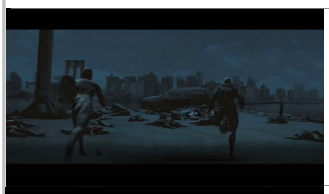
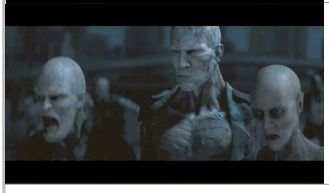


I Am Legend. *Animation Layout (Lead)* & *1st Survey Tech on Location* - Sony Pictures Imageworks

Led a team that grew to more than15 animators. Working with Animation Supervisor, re-blocked rough animation for composition, reoriented and re-dressed sets for continuity across sequences. Created holdouts and roto to streamline animation and rendering workflow.

Software: Maya. *Hardware:* Leica Digital Electronic Theodolite; multiple production SLR cameras



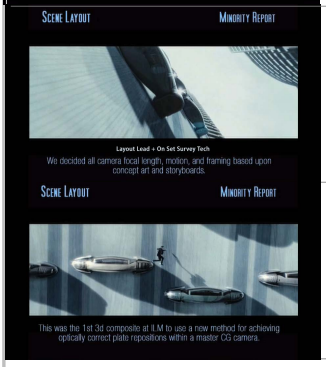
... Surveyed several midtown and lower Manhattan streets, including buildings and their major architectural features, sidewalks, curbs, traffic signals, street signs, drains, and curvature of street surfaces. Delivered models from surveys using Sony Imageworks proprietary utilities.

Software: Maya. *Hardware:* Leica Digital Electronic Theodolite; multiple production SLR cameras

Minority Report. *Layout (Lead) & 2nd Unit VFX Tech on Location* - Industrial Light + Magic (ILM)

Lead for team of 3 layout artists. This was ILM's 1st show to take advantage of new functionality in Zeno to generate optically correct "3D composites" in layout, with built-in ability to project textures, add holdouts, and pass along unlimited 2D coordinates to Compositing from any shot.

Software: Zeno (proprietary software for 3d Compositing, Layout, Matchmoving, etc.)



Using fully synthetic cameras in mostly-CG environments on top of matchmoves from set, we laid out shots that could substantially deviate from plate photography in timing, lens, and off-axis angle based on previs. Also laid out other assets, such as cars, cycloramas and sky projections.

Software: Zeno (proprietary software for 3d Compositing, Layout, Matchmoving, etc.)

... *also:* Bluescreen/2nd Unit VFX data tech for "Magnetic Levitation" and "Precog" sequences among others. Responsible for strategic placement of tracking markers. Photographed and/or surveyed BS Stages, props & markers. Collected camera data (moves, lenses, etc.) for all shots.

Software: Zeno (proprietary software for 3d Compositing, Layout, Matchmoving, etc.)

Planet of the Apes. *Survey Tech on Location; Post-production Layout* - Industrial Light + Magic *(ILM)*

On set & on location for photos, survey, and data. Made and placed tracking markers for field of view ranging from hundreds of yards to smaller sound stages. Matchmove & layout in post.

Software: Zeno (ILM-proprietary). *Hardware:* Leica Manual Total Station (transit/theodolite)