


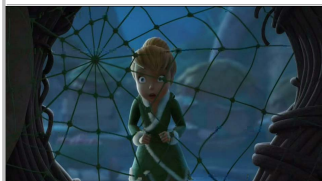



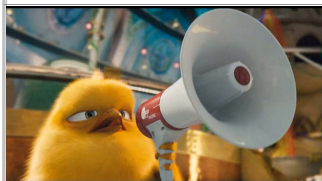




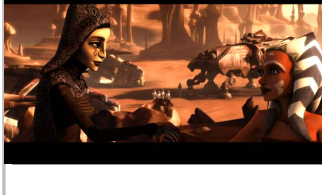







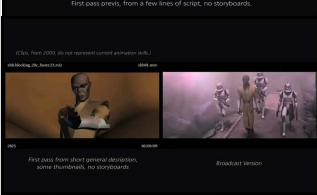





SHOTS / SEQUENCES

BRIEF DESCRIPTION OF WORK:

	<p><b>"SMURFS 2"</b></p> <p> <b>Technical Animator</b> -- Sony Pictures Imageworks </p> <p>Working directly with animation supervisors, did extensive technical work on feather animation and layout for all flying shots on a 3-person team. Some re-blocking of flight paths for composition and timing notes.</p>
 	<p><b>"SECRET OF THE WINGS" (TINKERBELL 4)</b></p> <p> <b>Previs Artist</b> -- Disneytoon Studios </p> <p>Cameras and rough character animation from animatics. Temp textures and rendering. Close interaction with editorial department on a tight schedule using Disney proprietary production tracking.</p> <p><i>Also:</i> Picked up long flying sequence over multiple environments with many characters from another previs artist. Added extensive series of a shots from animatics. Worked closely with director and supervisor for multiple changes and additions on a tight schedule.</p>
 	<p><b>"HOP"</b></p> <p> <b>Previs Artist</b> -- Rhythm and Hues (R&amp;H)  <small>R&amp;H's VOODOO</small></p> <p>Cameras, composition, timing, lenses, shot hookups, sequence edits and continuity fixes, plus blocking changes to existing animation based on rough cut and animatics. "Hop" was the first show at R&amp;H to use a standalone previs department.</p> <p>Worked directly with animation supervisors to ensure they were happy with every shot as well as dailies reviews with the previs director. Extensive troubleshooting to create workable handoffs to other departments in a pipeline that had not yet been optimized for previs (sharing of cameras, staging and timing changes between us and animation as well as downstream departments like lighting and fx).</p>
 	<p><b>"STAR WARS: THE CLONE WARS" (Seasons 2 &amp; 3)</b></p> <p> <b>3d Story Artist (Previs &amp; Final Layout)</b> - Lucasfilm Animation </p> <p>Representing multiple flying shots, final camera and animation revisions for composition, screen direction, and shot hookups working with series director and George Lucas notes.</p> <p>... Working closely with episodic and series directors, editorial department, and from George Lucas notes &amp; script changes, made final layout revisions. Includes: set dressing, camera, and animation changes for composition, timing, screen direction, and shot hookups.</p> <p>... "STAR WARS: THE CLONE WARS" continued on next page ...</p>

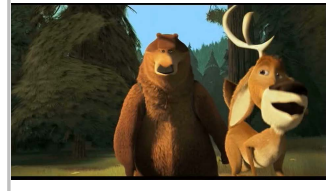



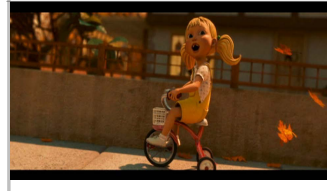




SHOTS / SEQUENCES

BRIEF DESCRIPTION OF WORK:

<i>.... continued: "STAR WARS: THE CLONE WARS" (Seasons 2 &amp; 3)</i>	
	 <p><b>3d Story Artist (Previs &amp; Final Layout)</b> -- Lucasfilm Animation <span style="float: right;"><b>ilm ZENO</b></span></p> <p>Cameras, rough character animation, sequence edit, and set dressing - <b>from STORYBOARDS</b>. Worked on a tight schedule and in daily close coordination with our Episodic Director. During later revision stages, we had 3dstory dailies to incorporate finalling notes from George Lucas.</p>
 <p>First pass previs, from a few lines of script, no storyboards.</p>	<p>Part of a previs sequence from a couple lines of battle description and dialog - <b>from SCRIPT</b>. For each episode, 3d Story teams met to review the script, and directors assigned 4-5 pages per artist, sometimes assisted by storyboards or thumbs, sometimes guided only by script.</p>
 <p>First pass previs, from short general description, some thumbnails, no storyboards. Breakdown version.</p>	<p>Early version of a longer previs sequence with multiple story beats - <b>from THUMBNAILS</b>. Environments and models were created by Art Department. We worked closely with Editorial, but each 3d Story artist determined our own shot lengths, sequence edit timings, camera lenses and motion, and all rough animation blocking based on script, storyboard or thumbnails.</p>
<b>"SURF'S UP"</b>	
	 <p><b>Rough Layout Artist (Previs)</b> -- Sony Pictures Imageworks <span style="float: right;"> <b>HIBALL</b></span></p> <p>Cameras, rough character animation, set dressing, wave creation using proprietary in-house system. Sequences created from storyboards. Worked side by side with directors every day and very closely with editorial.</p>
	<p><b>Final Layout Artist &amp; Mocap Camera Operator</b> -- Sony Pictures Imageworks</p> <p>Operating Imageworks' mocap camera setup in our layout room stage, captured real-scale camera motion for hand-held documentary feel of this production. Also set dressing, post-capture camera tweaks.</p> <p style="text-align: right;"><b>Hardware:</b> <u>UNC HiBall tracking system for camera motion</u></p>
	<p>... Using wave utility developed for production, created or adjusted waves shot-by-shot. Also operated Imageworks mocap camera on top of long motion paths of surf competition shots to simulate turbulence of using long lens. Final revisions for composition, timing, and hookups.</p> <p style="text-align: right;"><b>Hardware:</b> <u>UNC HiBall tracking system for camera motion</u></p>

SHOTS / SEQUENCES

BRIEF DESCRIPTION OF WORK:

	<p><b>"OPEN SEASON"</b></p>
	<p><b>Final Layout Cameras &amp; Set Dressing</b> -- Sony Pictures Imageworks </p> <p> In extensive daily reviews with all 3 directors, created final cameras with attention to timing, composition and hook-ups. Assembled majority of set dressing in close cooperation with art director. Also did technical &amp; pipeline troubleshooting for delivery to downstream departments.</p>
	<p>All 3 directors spent a lot of time with Final Layout. Dailies often led to extended discussions about how to plus shots using blocking, timing and framing to land the funniest animation.</p>
	<p><b>"MONSTER HOUSE"</b></p>
	<p><b>Mocap Camera Assistant ("Wheels" Department)</b> - Sony Pictures Imageworks   </p> <p> One of 2 Mocap Camera Assistants supporting DP on "wheels" for camera motion input on top of pre-made long motion paths, captured in real time while watching 2D projection to achieve an organic, live-action feel. Technical setup, troubleshooting, MoBu-Maya-MoBu conversions.</p>
	<p><b>Hardware:</b> <i>InterSense Vcam tracking system for dolly-mounted wheels camera motion.</i></p>