

Credit List

Below is a full credit list of my work. Project that appear on my demo reel are titled in bold type.

Nov. 2007 – Present: **Intelligent Creatures Inc., Toronto, Canada**
3D Supervisor

Credits Include:

“Watchmen” Warner Bros. feature film

I supervised a team of up to 25 artists to complete 309 shots of Rorschach's moving inkblot mask, plus other simulation effects and digital set extension shots. Detailed in “The Manhattan Project”, Cinefex number 117 (April 2009).

- All CG production pipeline design
- Pipeline implementation, using Maya, MEL, Temerity Pipeline and Houdini
- Conceived of, designed and implemented a 2D animation rig, which enabled animators to keyframe inkblot shapes by simply drawing with a stylus and tablet.
- Conceived of and designed an in-camera 2 1/2D facial motion capture solution to reproduce the actors performance without the used for any witness cameras.

“Underworld: Rise of the Lycans” Lakeshore Entertainment feature film

We created CG shots of a vampire fortress, at different stages of construction and dressed it with extensive scaffolding and other digital props. The fortress was required to blend seamlessly with the practical set.

- Designed a rapid and flexible set dressing and asset management pipeline, using Maya and Temerity Pipeline.
- Designed and implemented a rendering pipeline using Maya, which made used of RIB archiving and ambient occlusion baking to optimise the rendering of the large data set of the fortress, using Maya, 3Delight and Temerity Pipeline.

“Traitor” Overture Films feature film

- Technical advice and supervision of simulation visual effects and 3D set extensions.

June 2007

Position: Animator (Freelance)

Company: Kaleidoscope Animation, Auckland, New Zealand

Project: **“Bank of New Zealand - Porklift”** Television Commercial

- Character rigging and animation using Maya.
- Character lighting using Maya.

September 2006 – May 2007

Position: Animator (Freelance)

Company: Cirkus, Auckland, New Zealand

Credit List includes:

“McDonald's - Happy Meal” Television Commercial

- Character modelling, rigging and animation using Maya.

“Comfort - Ibiza” Television Commercial

- Modelling and texturing set and props using Maya.

“World Wildlife Fund - Extinction” Television Commercial

- Character rigging and animation using Maya.
- MEL scripting for animation transfer.

“Comfort - Wedding” Television Commercial

- Modelling and texturing set and product using Maya.

April 2006 - September 2006

Position: Asset Technical Director (Freelance)

Company: Meteor Studios, Montreal, Canada

Project: **“300”**, Warner Bros. feature film

- MEL scripting to automate occlusion baking for Asset TDs and lighting artists.
- Asset debugging, asset validation and preparation for lighting pipeline using Maya and RAT.
- MEL scripting and camera rigging to match-move heavily occluded live action.

March 2006

Position: Animator (Freelance)

Company: FAT Animation, Auckland, New Zealand

Project: “**McDonald's - Light Options**”, Television Commercial

- Effects animation, texturing and shading using Maya.

February 2006

Position: Animator (Freelance)

Company: Oktobor, Auckland, New Zealand

Project: “**Caltex - Techron**”, Television Commercial

- Match-moving and modelling and camera animation using Boujou and Maya.

July 2005 - September 2005

Position: Lighting/Asset Technical Director (Freelance)

Company: Meteor Studios, Montreal, Canada

Credit List:

“**Final Destination 3**”, New Line Cinema feature film

“**10.5 Apocalypse**”, NBC mini-series

- Asset debugging, asset validation and preparation for lighting pipeline using Maya and RAT.
- MEL scripting to improve lighting work flow efficiency.

January 2005 - March 2005

Position: Lead Lighting Technical Director (Freelance)

Company: Photon FXNZ, Auckland, New Zealand

Project: “**Hercules**” Hallmark TV mini-series

- Responsible for setting up an image based lighting system for rapid work flow
- Lighting of multiple characters using Maya and RAT.

April 2004 - June 2004

Position: Keyframe Animator (Freelance)

Company: Weta Digital, Wellington, New Zealand

Project: “**I, Robot**” 20th Century Fox feature film

- Character Animation of NS5 robots using Maya

September 2002 - December 2004

Position: Head of Computer Graphics

Company: Digital Post Ltd., Auckland, New Zealand

Credit List includes:

“**Tower Insurance - Worries**” Television Commercial

“**V - Mozzies**” Television Commercial

- CG Supervisor
- Character design, rigging and animation using Maya

February 2002 - March 2002

Position: Lighting Technical Director / Animator (Freelance)

Company: Photon VFX, Gold Coast, Australia

Credit List:

"Inspector Gadget II" Disney feature film

- Rigging and temp animation of gadgets using Maya

"Scooby-Doo" Warner Bros. feature film

- Lighting “Scooby Doo” character using Maya

July 2001 - October 2001

Position: Sequence Lead 3D Animator (Freelance)

Company: Ambience Entertainment, Sydney, Australia

Project: Toyota, Tokyo Motor Show

- Vehicle and effects animation using Maya.
- MEL scripting to retrofit scenes with updated vehicle assets.

May 2001 - July 2001

Position: Animator (Freelance)

Company: Cutting Edge Post, Brisbane, Australia

Project: "Kellogg's - Humungo Froot Loops" Television commercial

- Modelling, texturing and shading using Maya and RAT.

November 1996 - December 2000

Position: Computer Graphics Animator

Company: Jim Hensons Creature Shop (London)

Credit List includes:

December '00, "**Le Pacte des Loups**" aka. "**The Brotherhood of the Wolf**" Davis Film feature film

- Effects animation, character animation of "Wolf" and match-moving using Maya, RAT and proprietary software.

June '00, "**Go-Cat - Friskies**" Television commercials

- On set CG supervision, CG lighting supervision, shading and texturing and animation of goldfish character using proprietary software and Mental Ray.
- Facial morphing using Elastic Reality.

April '00, "**Jason and the Argonauts**" Hallmark TV mini-series

- Shading and texturing of Harpy's using proprietary software and Mental Ray.

February '00, "The Flintstones in Viva Rock Vegas" Universal Pictures feature film

- Shading network for "Remote Control Bird" using proprietary software and Mental Ray.

August '99, "Animal Farm" Research and development

- 3D muzzle replacement test for lip-syncing animatronic pig using 3D Equalizer, Elastic Reality, proprietary software and Silicon Grail Chalice.

December '98, "Toyota - Goldfish" ITV Movie Première interstitials

- Animation, shading and texturing of goldfish using proprietary software and Mental Ray

February '98, "**Lost in Space**" New Line Cinema feature film

- Lighting and animation of "Blawrp" character using proprietary software and Mental Ray