

Sunbeam S7 500



Maya, Mental Ray, Photoshop

The Sunbeam began as a trial-by-fire of modeling and evolved into exploring the combination of different lighting techniques and the strengths of each. This piece uses an HDR main source, a final gather panel for boost, and standard spotlights for fill, rim, and character lights. HDR image from crazy8studio.com.

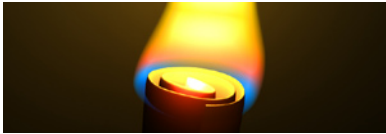
River Street Barrels



Maya, Mental Ray, Boujou, Nuke, Photoshop

In this piece I explored camera tracking, render/lighting passes, and production-based compositing practices. Plate footage was tracked in Boujou and exported to Maya for modeling, dynamics and lighting passes, color, bump, and specular maps were made in Photoshop, and Nuke stitched everything together.

Flame Shader



Maya, Renderman/RSL, Slim

To introduce myself to the Slim interface I built this flame shader, emulating a small, cohesive flame similar to that of a lighter. Temporal noise functions drive the motion of the flame body. Another 3D noise field modifies stacks of facing-ratio and S/T based opacity calculations to create the breaking and flickering over time. A custom shadeop gathers the average opacity of the flame body and uses it to drive the intensity of three point lights within the flame.

Warm Mood Room



Maya, Mental Ray

This shot aims to recreate the mood of a reference image thru lighting without relying on the details of its contents so I chose a distinctly warm shot. Using only traditional Maya lights introduced unique challenges particular to spotlights and provided an excellent learning contrast to other GI-based techniques.

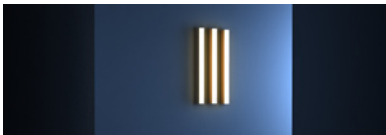
Piggy Bank



Maya, Mental Ray, Nuke, Photoshop

Here I worked with colored bounce-light sources and reflections on non-metallic surfaces. This particular plate fascinated me because of the strong and contrasting colors that late-day sunlight scattered into the room. The white porcelain made for an interesting challenge since it is strongly affected by outside color.

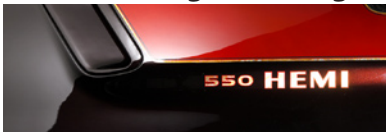
Cool Mood Room



Maya, Mental Ray

This second mood piece is quite literally the stylistic opposite of the previous one. It is a strongly cool reference image and to increase the challenge I left behind traditional lights and used only final gather panels acting as 'softboxes' to replicate the subtle changes in light and shadow.

'70 Dodge Challenger



Studio Photography, Photoshop

At Summit Racing I directed numerous photoshoots for featured vehicles working hand-in-hand with photographers to pose and light each shot with combinations of direct, bounce, and diffused lighting. Learning the behavior of light and it's reaction with paint became essential to imbue each shot with emotion and a character distinctive to each car.

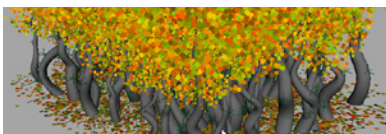
'57 Olds Fiesta Wagon



For the Challenger, flowing highlights, flashy speculars, and bounced lighting gave these shots a glamorous, "red carpet" feel to reflect the vehicle's multiple-show-winning pedigree.

In cases such as the Fiesta Wagon the nature of the shot prevented us from capturing the true reactions of the paint to light, necessitating some "relighting" in Photoshop. A new backdrop reinforces the refinement of this stately classic.

MEL Previz Tree Builder



Maya, MEL Scripting

Here I created a tool for generating randomly-shaped and sized "trees". A basic UI sets up tree count, "season", and density while each tree's size, shape, and placement remain editable for directability. Simple geometry and sprite particles keep the results lightweight and quick to render; perfect for previz or camera layout.