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Demo Reel Breakdown

World of Warcraft: Legion Cinematic (2015) – Blizzard Entertainment

I rigged and simulated characters and props on multiple shots during the project. I setup prop rigs using the Blizzard Cinematics pipeline and tools integrated across the rig/sim department. I cleaned up and added simulation fixes to assets where necessary adjusting simulations to art-directed supervision. I ran cloth, hair, fur, and scale mail simulations on Varian, one of the show's hero assets. I also contributed to other Blizzard cinematics for the Warcraft and Overwatch projects.

Jurassic World (2015) – Industrial Light and Magic

I was responsible for running cloth, rigid, hair and flesh simulations on multiple shots in addition to rigging assets and providing shot and asset support on the show. I ran muscle, flesh, and skin simulations on the Indominus Rex in Zeno using proprietary simulation tools. I also ran simulations on plants including a shot with 80+ individually simulated and art-directed plants, ferns, trees, and vines. I setup multiple soldier rigs with Block Party 2 with additional proprietary tools. I also setup the cloth for simulation in Zeno and owned the assets throughout the show providing support to other Creature TD's. I also rigged and setup the cloth for multiple crowd digital doubles and provided simulation support and fixes to the Zara digital double asset owning those assets as well. I setup the simulation assets for multiple dino-shack gift rubber and plush toys.

Teenage Mutant Ninja Turtles (2014) – Industrial Light and Magic

Using ILM's proprietary software Zeno, I was responsible for running cloth, rigid, hair and flesh simulations on multiple shots. I ran simulations on all four Turtles, Splinter and Shredder. I was also responsible for rigging the Foot Soldier digital double asset. The asset was rigged in Maya using proprietary in-house rigging tools (Block Party 2). I also rigged and decimated the animation resolution version of the rig as well as setting up the cloth simulation meshes for the asset. I set up the initial cloth simulation meshes and settings as well. In addition, I also rigged the Semitrailer and SUV for the Snow Chase sequence. The prop assets were rigged in Block Party 2 with the Semitrailer containing more than 90 modular rigged pieces. I also created and setup the simulation meshes for the exterior cables and interior shipping straps. I setup various prop rigs including a chain and multiple weapons for the show as well. I contributed to the rigging pipeline and tool set in addition to shot fixing and troubleshooting with animation and lighting artists and supervisors.

Noah (2014) – Industrial Light and Magic

I ran cloth, rigid and flesh simulations on multiple shots using Zeno. I ran rigid simulations on chains and chain weapons. I ran a flesh simulation on hero animated bears for the arc sequence and ran cloth simulations on Tubalcain peasant army digital doubles for the battle sequence. I also rigged various props for the show using Block Party 2. I contributed to the crowd animation toolset and worked on shot fixes and troubleshooting with animation and lighting artists.

Star Wars 1313 – LucasArts

I was responsible for setting up creatures and props (in both Block Party 1 and Block Party 2) for the E3 demo and full game (shots unavailable on demo reel). I assisted every cinematics shot supporting engineers and artists. I was responsible for transferring all cloth simulations into the game engine using a proprietary pipeline and tools. For the E3 demo I was also responsible for rigging crane props and the Trandoshan alien rig. On the full game, I contributed to the cinematic, animation and modeling tools and pipelines. I also contributed to special projects for ILM's Advanced Development Group (ILMxLAB).

The Amazing Spider-Man (2011) – Sony Pictures Imageworks

I received full training as a new hire on Imageworks' proprietary rigging toolset and pipeline. I setup the Fence Lizard variant for the show. I rigged the high-res and anim resolution quadruped assets. I created hi-res pose space deformation shapes using proprietary tools and deformation solvers. I also setup two crane prop assets using in-house rigging tools. In addition to rigging on the show, I contributed to the knowledge