



→ **experience**

**ImageMovers Digital, march 08 - present**

*senior compositor, matte painter*

As Senior Compositor, established final sequence lighting for environments and characters in concert with Lead Lighting TDs. Developed and maintained Nuke template scripts on assigned sequences for use by Lighting teams. Built and maintained [stereo compliant] tools and processes for use in IMD lighting/compositing pipeline. Mentored Lighting TDs in compositing methodology and Nuke operation. As Matte Painter, worked with Art Directors to create [stereo compliant] environments for use in final composites.

*film credits:* Disney's A Christmas Carol, Mars Needs Moms, Yellow Submarine (in pre-production)

**The Orphanage, may 03 - march 08**

*compositing supervisor, compositor, technical director*

As comp supervisor on Pirates of the Caribbean 3 (Souls At Sea sequence), defined show standards with fellow supervisors, managed and mentored a team of 5 compositors. Compositing work involved keying, matte creation, color correction, and CG integration into source plates. Technical Director work included shot blocking, non-character animation, hard surface rigging via set driven keys and expressions, creation of particle systems and fluid sims, shaders, lighting and rendering work in Maya with Mental Ray and Brazil within 3DStudioMax, pipeline testing and documentation for use by shot TDs. Look development and texture maps created in both 3D and 2D tools.

*film credits:*

Iron Man, Pirates of the Caribbean 3: Dead Man's Chest, Grindhouse, Superman Returns, Harry Potter and the Goblet of Fire, Aeon Flux, Sin City, Sky Captain and the World of Tomorrow, Hellboy, SpyKids3D

*commercials:*

Saab "Reborn", Fox Sports NFL "Suspension" [05-06], VW Polo "Giants", McDonalds, RadioShack

**JAK Films (a division of Lucasfilm), may 02 - may 03**

*previs artist, technical director, compositor*

Involved in all stages of shot progression, from animatic to final composite. Shot layout, FX look development, animation, dynamics simulation (debris), 2D/3D matchmoving, matte extraction, rotoscoping, lighting, rendering and compositing based on concept art, storyboards, and discussions with the director.

*film credits:* Star Wars: Episode III - Revenge of the Sith, THX1138: The Director's Cut

**LucasArts, may 01 – may 02**

*post production supervisor*

Contributor in all phases of production, from concept to final composite. Responsible for style guide creation, art direction and approvals on all shots involving post-production team. Forecast schedules, assigned shots, responsible for day-to-day management of 4 artists across multiple projects. Worked with directors, producers, lead artists and marketing heads to determine resources needed for completion of shots requiring FX or compositing work.

**LucasArts, feb 99 – may 01**

*FX animator*

Created 2D and 3D effects animation, using combinations of rigid body dynamics, particle systems, non-character animation, expressions, as well as proprietary tools.

→ **education**

Ohio State University :: B.S. Computer Science, 1994

UC Berkeley Extension :: Fine Arts Studio (6 semesters), 1999-2001

→ **tools**

Comfortable in Unix, Windows, Mac environments. Advanced knowledge in Nuke, Maya (Mental Ray, After Effects, Photoshop. Familiar with 3DSMax(Brazil), Shake, Boujou, Commotion, and other ancillary graphics packages. Comfortable with light coding and troubleshooting scripts, mel, expressions.

*References available upon request.*