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MODELING BREAKDOWN SHEET

• All CG elements seen in demo were built by me, in Maya, unless otherwise noted.

CORALINE: CG MODELER/COMPOSITOR

• Shot 01: CORALINE TURN
Model of Coraline puppet head and surrounding pieces, all built in Maya. Coraline, the film, was shot entirely in stop-motion animation, with replacement faces being used for the main character. These faces were first modeled in the computer, out of polygons, rigged, animated into expressions, and then milled, using a Rapid Prototyping (3D printing) process. I was responsible for building initial model, working with director, RP supervisor, puppet makers, and 3D rigger in order to ensure proper aesthetic, 3D topology, and fit on physical puppets. Build took months of R&D and laid the groundwork for future modelers and similar processes across multiple characters throughout film.

• Shot02-08: FINAL FOOTAGE *(Coraline)*
Various shots from film demonstrate facial flexibility and range of expressions on Coraline character.

MOONGIRL: SENIOR MODELER/COMPOSITOR/WRITER

• Shot 09: LEON TURN
Model of Leon, one of the short film's main characters, built in Maya. Leon model is constructed in polygons for use as a subdivision surface. In addition to character modeling, I was responsible for constructing all of Leon's proxy hair and cloth geometry (Shave and a Haircut and Syflex were used). For this I worked closely with effects leads to meet their needs, as well as the needs of riggers, texture artists, and animators.

• Shot 10-13: FINAL FOOTAGE *(Leon)*
Various shots demonstrate final Leon model in action. In addition, I was responsible for modeling of everything else on screen.

• Shot 14: EARL TURN
Model of Earl, built in Maya. Earl is constructed in polygons for use as a subdivision surface. I was responsible for modeling Earl to match aesthetic and meet needs of film. Earl is a flying squirrel, required at one point to spread his wings and soar. The same model was used for both acting and flying sequences, so character had to meet all needs. I was also responsible for building proxy geometry and working with Shave artists to accomplish a thick coat of fur.

• Shot 15-18: FINAL FOOTAGE *(Earl)*
Various shots show finished Earl model, covered in fur and in a variety of poses. In addition, I was responsible for modeling of everything else on screen.

• Shot 19: TREE TURN
Models of various tree roots and stumps featured in early bayou scenes, built in Maya. Constructed in polygons for use as a subdivision surface.

• Shot 20-22: FINAL FOOTAGE *(Trees)*
Final footage shows tree models, as used in film. In addition, I was responsible for modeling of everything else on screen.

• Shot 23: LIGHTHOUSE TURN
Model of intricate lighthouse, designed by Peter Chan, built in Maya. I was given just one drawing of overall design and various sketches to highlight mechanics of this elaborate prop.

• Shot 24: FINAL FOOTAGE *(Lighthouse)*
Final footage of lighthouse, featured in Moongirl.

• Shot 25: SCAFFOLD TURN
Model of a handcrafted scaffold and various other props from "The Repair" sequence. All props built in Maya from polygons.

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ADDITIONAL WORK: MODELER/LOOK DEV ARTIST

• Shot 26: EARLY MOONGIRL TEST
Early test done with preliminary Moongirl character, built in Maya. Moongirl began as a personal project I conceived of and wrote a story to. In 2005, LAIKA optioned my story and developed Moongirl into a short film and subsequent children's book of the same name. I built this character from designs by Lauren Bair, years before project was optioned.

• Shot 27: WHALE SHORT TEST
Model of sailor and his piano, done for personal project, built in Maya with polygons. This model was based on a painting by Evan Harris. Working from a single image, I added dimension as I fleshed this piece out, always with an emphasis on maintaining the integrity of original design.

• Shot 28: PIG TURN
Model of pig for look development project, built in Maya. This character was a composite based on illustrations from a children's book. I sculpted this character from the series of drawings contained within.

• Shot 29: BIRD TURN
Model of photo-realistic bird, built in Maya. This poly model was based on photographic reference collected and provided from director. Bird needed to integrate seamlessly into live action footage for a Honda commercial. Character was later covered in feathers and given fur treatment, then duplicated over and over to serve as an entire flock.

• Shot 30-35: FINAL FOOTAGE *(Honda Birds, m&m's, Wrigley's Extra)*
Footage shows clips from my various commercial work, all built in Maya. Finished Honda bird in action, Red & Yellow (m&m's), and Wrigley's gum characters. I was responsible for building all of these models.

• Final Screen:
End title screen features my models of circus mice, done in Maya as very early Coraline look development.