

Shot Breakdown

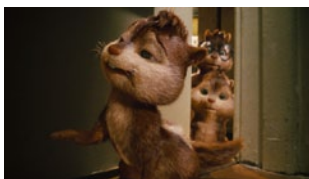
Daniel Gilbert, 2009 Lighting Reel
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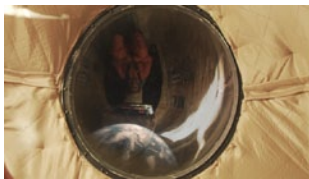
00:00 | One of 13 shots created for *Cosmonaut*, an AFI Conservatory short. I had two weeks from receiving plates to final delivery and was solely responsible for all visual effects. This shot involved matte painting and integration. Warping was used to simulate the thick, curved glass window.



00:06 | One of 11 shots lit for *The Incredible Hulk*, my second show at Rhythm & Hues. Optimizing rendering efficiency and queue management were primary concerns because the Abomination comes so close to the camera. Pools of firelight were created with attenuated, flickering point lights.



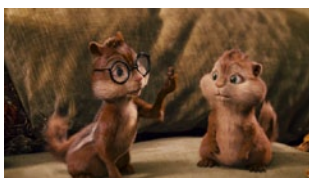
00:09 | One of 12 shots lit for *Alvin and the Chipmunks*, my first show at Rhythm & Hues. This shot was a render challenge due to its length and the size of the hero in-frame. Strong rims were used to create a pleasing look on the fur. Normal-based reflection was used to paint highlights into Alvin's eyes.



00:14 | The earth was textured, lit, and rendered in Maya. Mountains, clouds, city lights, and atmosphere maps provided detail. The rotation of the view was carefully matched to the practical lighting. The reflection of the ship's interior was also re-integrated back on top of the digital elements.



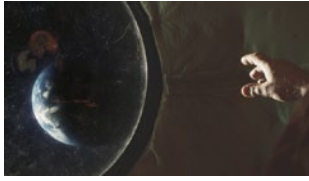
00:17 | This shot involved moving the character through a mixed lighting environment using barn doors and gobos. The crumbling depression in the screen-right wall was lit and rendered to match the surrounding scene. Camera-based holdout maps were generated for the FX department.



00:19 | Created soft afternoon light while retaining a strong sense of shape on the characters. For feet integration, the plate was projected onto a patch which was then deformed to match the characters' movements. Eyes, noses, and fingernails were tweaked heavily using mattes.



00:23 | Strong, saturated, mixed-color spots were used to create the look of stage lighting. A combination of normal-based reflections and specular hits were used to achieve consistent and pleasing highlights in the eyes. Light position and intensity were animated to match transitions.



00:25 | Working closely with the director and DP, I supervised the shooting of all *Cosmonaut* plates. Often we used a black velvet flag to preserve a usable reflection in the window. In compositing, a debris texture was layered in front of the earth to add detail to the window's surface.



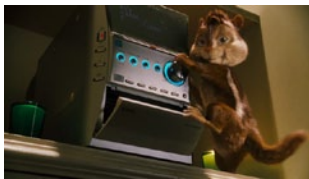
00:27 | One of two daytime exteriors lit for *The Incredible Hulk*. This shot also appeared in the film's theatrical trailer. Carefully balanced fill level with direct sunlight to retain information in the eyes and face. The hair's look was achieved by tweaking jitter mattes and render settings.



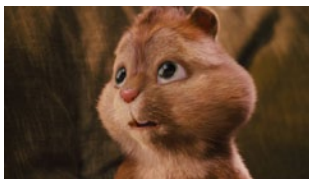
00:28 | The fire lights in this shot were setup using a rig that randomized their positions in each frame using a system of constraints. When compared to only varying the intensity of the lights, this technique gave the fire a slightly more vibrant and organic feeling.



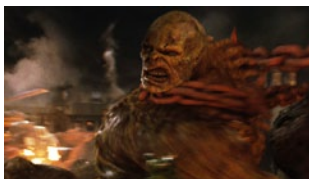
00:32 | As with the daytime closeup of the Hulk, the hair and eyes in this shot received special attention. Moody, portrait-style mixed lighting was used to give shape and depth to the character. Sweat was achieved by balancing-in a variety of pore mattes post-render.



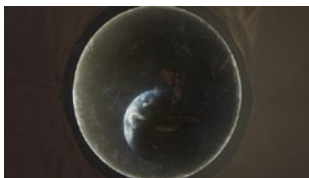
00:34 | The blue illuminated controls on the stereo were reflected into Alvin's eyes using normal-based reflection. Alvin himself was reflected into the chrome knob using raytraced reflections and a non-furred version of the character which approximated the hero character's volume.



00:36 | Theodore's eyes received the most attention due to the extreme closeup. I painted a map to reflect highlights into them and balanced the caustics. Whiskers had to be rendered separately at a higher resolution to prevent aliasing. This is the closest the camera gets to a CG character in the movie.



00:38 | This shot presented an assortment of challenges ranging from render management to character interaction to ensuring that the lighting scheme worked from three completely different angles. Worked closely with another vendor who provided the background set-extension.



00:48 | The CG earth in this shot more clearly displays the window distortion. *Cosmonaut* was warmly received at AFI and has been used since for promotional purposes. Working as the visual effects supervisor on this project improved my ability to lead on later Rhythm & Hues shows.