



July 28 2006

Best Of : 2006 Demo Reel

Selected shots from recent projects



Stargate Atlantis

Pilot - MGM

We chose to stage the sequence at dawn to take advantage of the beautiful light, and to contrast the harsh cool light of the underwater sequences with the warm soft light on the surface.



Slither

Feature - Universal

What could be harder than animating a slimy creature to look real under totally unforgiving bathroom light? 3D : Maya, 2D : Shake.



Damaged Care

MOW - Paramount NTV Prod

This great looking shot was dead easy - we shot stills of the beachfront from a small boat well stocked with beer, layered them up on 3D cards and moved the camera really really fast.



Stargate Atlantis

Pilot - MGM

I like the composition and movement of this shot. Oh, it's all CG, no surprise these days. Lightwave for 3D, Inferno for 2D.



Santa Clause 2

Feature - Disney

Mechanical reindeer were mounted on a 6 axis hydraulic rig. The BG plate was a beautiful CG model of Santa's Village as if it were built in a giant translucent ice cave under the North Pole.



Santa Clause 2

Feature - Disney

Curtis, the lead Elf, flies back to civilization, but crashes into a snow bank. I like the animation and timing of the shot.



Stargate Atlantis

Pilot - MGM

CG Puddle Jumper comped into tiled plates of the landing site, with matte painting of burning fortress enhanced with stock smoke and fire elements.



Slither

Feature - Universal

The plate included the back half of the Grant Monster, with the two FG tentacles created digitally in Maya and rendered in Mental Ray.



Stargate Atlantis

Pilot - MGM

CG Puddle Jumper comped into a locked off tiled plates of the landing site, with matte painting of burning fortress enhanced with stock smoke and fire elements.



Slither

Feature - Universal

The parasites were modeled in Maya, comped in Shake.



Slither

Feature - Universal

Meteor enters Earth's atmosphere. 3D Studio Max and After Effects.



Slither

Feature - Universal

The in-house department modeled, animated, rendered and composited half of the shots in Slither. Maya, Mental Ray and Digital Fusion were enjoyed.



Stargate SG-1

Series - MGM

Large scale (16') black box models were suspended from cranes and blown up and filmed at 500 fps, then comped over CG models of the ships.



Ordeal in the Arctic

MOW – Citadel / Trimark

Large C-130 Hercules model was crashed into a huge 40' by 40' snowscape miniature. Mayhem ensued.



Slither

Feature - Universal

CG tubules tracked over plates of actor who was holding prosthetic tubules for weight and colour / texture reference.



Stargate Atlantis

Pilot - MGM

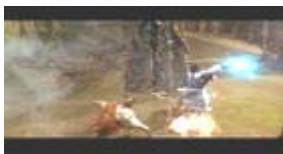
The rings around the planet provided a clear horizon, letting us go crazy with the camera moves without losing our orientation.



Slither

Feature - Universal

Dramatic lighting of this Alien landscape made it look sweet.



Warriors of Virtue

Feature - MGM

Kung Fu Kangaroos fight it out with the aid of physical and visual effects.



Other Side of Heaven

Feature – Threemark / Disney

The fishing boat was shot in the Auckland military dry docks. Ocean rollers were Maya with Arête used for the water surface. Water textures were stills shot off the Santa Monica Pier.