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2018 LOOK DEVELOPMENT REEL - BREAKDOWN

CHEESECAKE - Personal Project

An exploration of realistic yet stylized food 'photography'. Inspired by Instagram worthy food photographers and stylists. Completed as an artistic and technical exercise using **Maya** + **Redshift**, **ZBrush** for sculpting, and a variety of paint programs including **Mudbox** and **Substance Painter**. Look achieved through layering of shaders to blend subsurface phase direction(s) based on thickness with procedural edge isolation and displacement. Hopefully it looks tasty.

MERY - Personal Project

Utilizing the Mery Project model, I use this ongoing personal project as a study on new techniques and artistic direction. Implementation of XGen is a recent accomplishment. Shaded using **Redshift** for **Maya**. Textures painted in **Mudbox**, **Mari**, and **Substance Painte**r. A continued theme of stylized realism is appealing to me artistically.

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ALBERT - Professional Work for Nickelodeon Animation Studio

A collection of highlights from the animated holiday special by Nickelodeon entitled ***Albert***. I worked as a part of a four-member texture team to create assets according to the stylized look outlined by the art director and director, Max Lang. Emphasis on maintaining a tactile impression, while still feeling whimsical. Textures painted in **Mudbox**, **Photoshop**, and **Substance**. Rendered using **Redshift** for **Maya**. Nearly all assets were sculpted extensively in **ZBrush** by the texture team to create a handmade feel for the show. These looks were achieved while facing various pipeline and schedule limitations. Problems were solved, high fives were given vigrously, and the movie has a happy ending.

Additional work has been completed for ongoing, unreleased Nickelodeon projects using a similar toolset & pipeline.
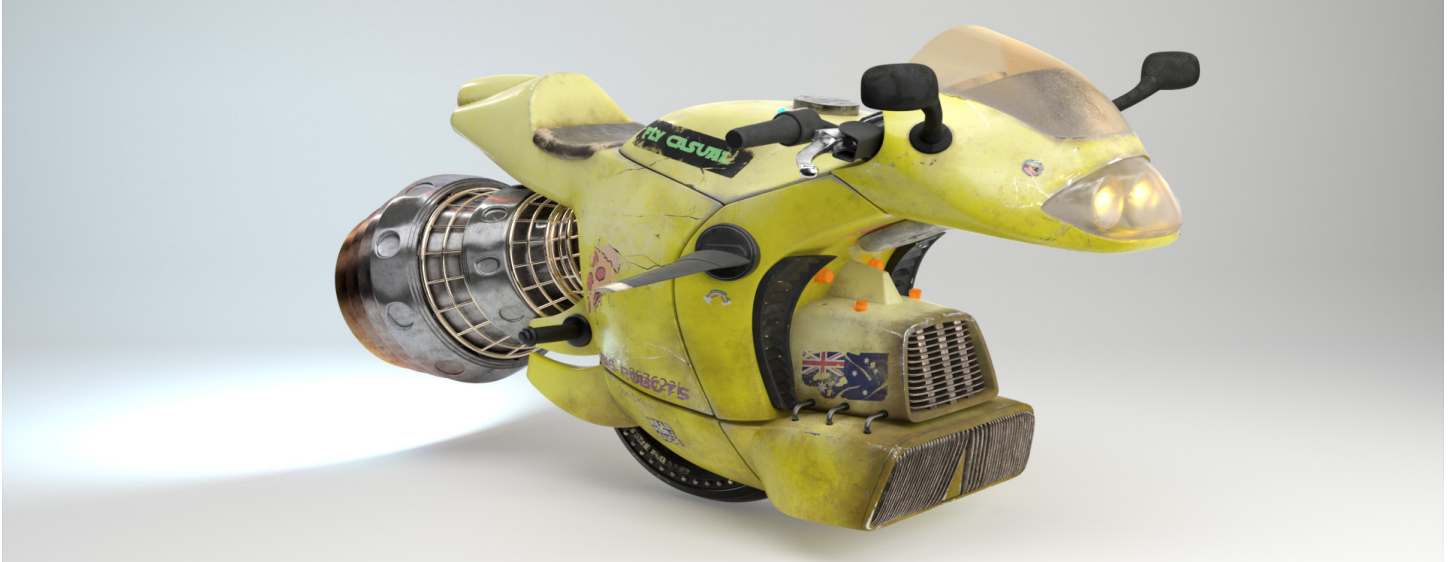
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ROCKET BIKE - Personal Project

This was part of my entry into the "Test Drive Modo/Mari" contest sponsored by Foundry and Artstation. This was a great opportunity to try out new tools in **Mari**; I had a great time diving into the gritty details. As usual, it was rendered in **Redshift** for **Maya**. Mari's layer/mask sharing system proved to be one of my favorite features. Increased efficiency due to quick reapplication of texture assets is awesome. I was trying to focus on subtle, simple realism in this piece. If you like, check out the entry here and here.

VESPA - Personal Project

Like any texture artist worth their salt, I love making things look old and beat up. Using **VRay's** layered material, I experimented with simulating not only multi-layer car paint, but of course layering dirt, rust, and grime on top. I wanted the Vespa to look well used, but not over the top. Complex shading models such as car paint are fascinating, I hope to continue to explore them in the future.

THANK YOU!