JACOB VANHUSS   REEL BREAKDOWN SHEET

SHOT 1

GAME OF THE WEEK

This project was undertaken as an exercise in 3D logo creation and Mental Ray rendering. The Boston Red Sox and Oakland Athletics JPEG logos were acquired through an internet image search and then brought into Illustrator where they were converted to vector art by way of tracing the different colors and putting them into layers. Once the logos had been vectorized, they were imported into Cinema 4D along with a vector logo. Once in Cinema, the logos were beveled with Extrude NURBs and converted into objects. The objects were then exported as OBJs and imported into Maya where they were scaled, posed, and animated. A baseball was also modeled by adding color and bump maps created in Photoshop and a ground plane was added. Once the scene animation was completed, an IBL node mapped with an HDRI kitchen light probe (acquired via Paul Debevec's online Light Probe Image Gallery) was created to provide illumination for the scene. Rendering was done with Mental Ray utilizing Global Illumination and Final Gather. The resulting image sequences were composited in After Effects where the fireworks and light streak were added by way of Trapcode Particular.

Aside from the original Oakland and Boston JPEG logos and the Debevec HDRI probe, I was responsible for all elements of this shot.

SHOT 2

ALIEN REACTOR CORE

This shot was undertaken as an exercise in digital set creation. After collecting reference images of futuristic architecture from the

internet, the building was modeled, animated, and then textured with Maya and Photoshop. An IBL node mapped with an HDRI Galileo light probe (acquired via Paul Debevec's online Light Probe Image Gallery) was created to provide illumination for the scene. Rendering was done with Mental Ray utilizing Global Illumination and Final Gather. The resulting image sequences were composited and enhanced in After Effects to create the final animation.

Aside from the Debevec HDRI probe, I was responsible for all elements of this shot.

SHOT 3

USC TROJANS FOOTBALL

This project was additionally undertaken as an exercise in 3D logo creation and Mental Ray rendering. The USC JPEG logos were acquired through an internet image search and then brought into Illustrator where they were converted to vector art by way of tracing the different colors and putting them into layers. Once the logos had been vectorized, they were imported into Cinema 4D. Once in Cinema, the logos were beveled with Extrude NURBs and converted into objects. The objects were then exported as OBJs and imported into Maya where they were scaled, posed, and animated. After additional background elements were added, a high resolution JPEG of the Los Angeles Coliseum was acquired via an online image search, enhanced and effected in both Photoshop and After Effects, imported and adjusted in HDR Shop, and mapped to an IBL node to provide the scene's illumination. The final render was generated with Mental Ray, utilizing Global Illumination and Final Gather and the final composite was assembled with After Effects.

Aside from the original JPEG logos and the original Coliseum JPEG, I was responsible for all elements of this shot.

SHOT 4

UNIVERSITY OF ARIZONA

This project was also undertaken as an exercise in 3D logo creation and Mental Ray rendering. The Arizona JPEG logos were acquired through an internet image search and then brought into Illustrator where they were converted to vector art by way of tracing the different colors and putting them into layers. Once the logos had been vectorized, they were imported into Cinema 4D. Once in Cinema, the logos were beveled with Extrude NURBs and converted into objects. The objects were then exported as OBJs and imported into Maya where they were scaled, posed, and animated. After additional background elements were added, an IBL node was created and mapped with the same custom HDRI image created for the USC logo animation to provide the scene's illumination. The final render was generated with Mental Ray, utilizing Global Illumination and Final Gather and the final composite was assembled with After Effects.

Aside from the original JPEG logos and the original Coliseum JPEG, I was responsible for all elements of this shot.

SHOT 5

ANNIVERSARY COMMEMORATIVE

This project was undertaken per a custom request by a client as a part of a multimedia anniversary gift. A photo was supplied by the client which was imported into Photoshop where it was adjusted and the

text elements were created. In Maya, a coin was modeled and the Photoshop elements were added by way of a displacement mapped to a DGS material. The animation was then rendered with Mental Ray and the resulting sequence was imported into After Effects where it was composited with other background elements to create the final animation.

Aside from the provided photograph, I was responsible for all elements of this shot.

SHOT 6

THE BOGMAN

This shot represents a rendering of a modeling project for Maya class. The model was created with a combination of polygon box-modeling and NURBS modeling techniques, textured with a combination of Maya and Photoshop, and rendered with Maya's software renderer.

I was responsible for all elements of this shot.

SHOT 7

THE SCORPION BODY ARMOR

This shot represents a rendering of a modeling project for Maya class. The model was created with a combination of polygon box-modeling and NURBS modeling techniques; textured with a combination of Maya, Photoshop, and Mudbox; and rendered with Maya's software renderer.

I was responsible for all elements of this shot.

SHOT 8

THE WIRE RUN

This shot was undertaken as part of a scene for *Dyer's Eve*. In an effort to show a ghost travelling through a generator and into an extension cord, live action footage from a Sony HDR-FX1 was composited in After Effects with a 3D model of the inside of an extension cord created in Maya. The resulting composite was then overlaid with a combination of compound blurs and distortion maps to signify a "ghost vision" look.

I was responsible for all elements of this shot.