# Shot Breakdown

Joshua Marvel | 2011 Lighting Reel
603-986-2155 | joshuamarvel@gmail.com

These are 9 of the 31 shots that I created for Anzovin Studio's short film, *Eleven,* in 2010 while in between other commercial projects. I was the lighting, compositing, matte painting and character shading artist for this film. The Eleven character was textured in BodyPaint and shaded in Maya with a combination of Mental Ray and third party shaders with Shave And A Haircut used for hair. Luma Pictures' Nexus pass system for Maya was used to record all passes in linear color space as floating point EXR files. This allowed maximum control over each light while assembling shots in Shake.
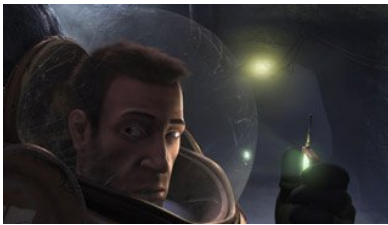
00:00 | Multiple passes were required to control the specular and reflective properties of Eleven's bubble as well as the condensation of his breath. Background elements were a combination of 3D and painted elements with fog animation created in After Effects.
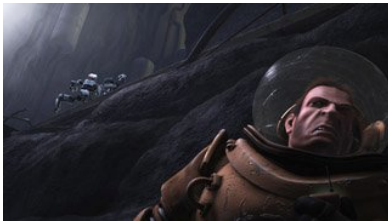

00:07 | The set in this shot was also composed of rendered elements with extra textural detail, lighting and atmospheric perspective added in paint. The robots were shaded with painted textures and subsurface scattering plastic elements. Masking in Shake controls the character rim lights and the hiding of the radio light.
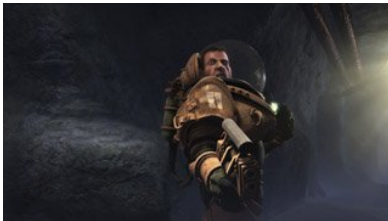

00:10 | Projected matte painting elements give textural detail to near cave elements in this shot while depth maps, height maps and painted light fog effects add atmosphere. Keyframing, masking and hue shifting of light irradiance passes create Eleven's transition between light and shadow. Shadow and occlusion passes ground him to the wall.

00:15 | The main challenge in this shot was the rapidly moving light of the radio. Masking controls its effect on the character while other light intensities are manipulated throughout the shot to account for its changes.
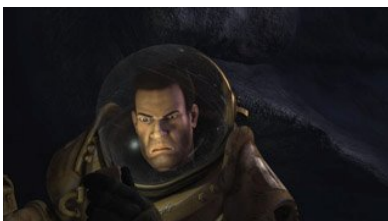

00:19 | The closeness of the radio to Eleven's face in this shot required separate specular passes to preserve eye detail. Background lights were boosted when he looks away from the radio to maintain the readability of his expression.
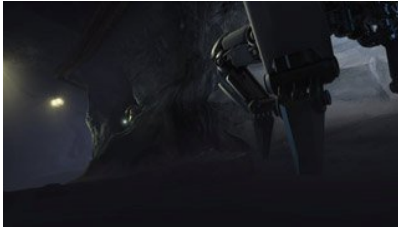
00:25 | Maintaining readability between near and far characters in this shot required special care. Strong outlining lights were used to illustrate Eleven in his dark hiding spot. A projected matte painting was required to create close-up rock detail for the robot to be silhouetted against. Transition rim lights on the robot as it moves from a light to dark region maintain its shape.

00:28 | Separate geometry layers manipulated in Shake create the robot's laser and eye elements while rim lighting downplays his complex torso shapes.
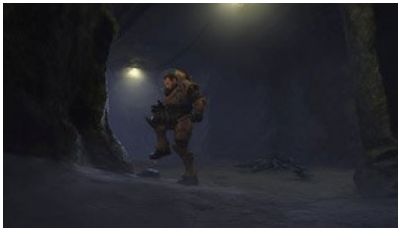
00:29 | Integrating Eleven's action with the painted background in this shot required careful use of height and depth maps to match his atmospheric perspective to the surfaces that he contacts. For the explosion effect I coordinate with the artist who created the particle elements. He used a partially lit version of the shot to preview his effect which I then composited and re-lit to match the explosion.


00:38 | Masking a volume object attached to Eleven's radio silhouetted his hand against his chest.

00:41| For these 6 shots from the 2012 short film *Caldera*, I created environmental animation, painted elements and rendered elements in Maya, Photoshop and After Effects. I worked in collaboration with other artists who supplied concept art, models, and character animations.

00:57 | The two following shots were completed at Doodle Pictures Studios in 2010 for the Star Wars Lego web featurettes. I lit them in Maya, rendered in Mental Ray and composited in After Effects. I created the background of this shot with a 2.5D matte painting.
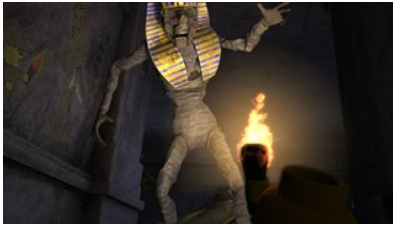
01:01 | This shot was part of a promotional piece for Lego Games. I lit, rendered and composited these shots using Mental Ray for Maya and After Effects. I textured the set using a combination of UV textures and 2.5D matte paintings.

01:03 | This shot is from the *Sid Meier's Railroads* intro that we produced at Anzovin Studio for Firaxis Games in 2006. When I started lighting this shot there was limited modeling completed. I made a matte painting for the missing elements with each light painted on a separate layer. Then I animated the flickering light of the furnace and the window in After Effects. Mental Ray for Maya was used for all 3D rendering.

01:05 | This is the first of two shots included from a 2007 test done at Anzovin Studio for the *X-men Origins: Wolverine* game. It was produced during a two-week period with game resolution character and set assets provided by the client. I lit and rendered both shots in Maya with Mental Ray and composited in After Effects.

01:06 | The shifting of light during the compositing of this shot allows the viewer to follow Wolverine during the fast action. The splatter effect was painted, projected onto the set geometry, and then revealed over several frames in After Effects.