

CALEB PENNYPACKER SPRING 2010 DEMO REEL SHOT LIST

Head Room - Maya/Mudbox/Mental Ray

This sequence was my version of a stream-of-consciousness type of 3D project. I started with a basic idea and let it evolve as I worked on it. I wanted to show off my texturing ability without necessarily making everything appear to be overly dirty and grimy. I built all of the geometry within a few days and started to flesh out basical colors while I unwrapped the UVs. Larger, more prevalent objects such as the head, the floorboards, the chair, walls, etc., have hand-painted textures. Smaller items are procedurally shaded.

Geostationary Orbit - Maya/Mental Ray

This is a project I had a vision for after watching a documentary about the moon missions. I modeled, shaded, lit, and animated every object in the scene in Maya and it was rendered in Mental Ray. The textures were painted at 2K and resized for HD720 renders. The lighting for this scene was a great thought exercise. My goal was to achieve a strong sense of depth and the use of varied color while keeping the light consistent and realistic. I used a physical mental ray shader on the satellite itself and set up physical lights to react accurately with the metallic surface. Due to scale issues, proxy planets were used to simulate reflections.

Pattern Shatter - Blastcode/Maya/Mental Ray

After learning to use Blastcode for Maya, I yearned to break something. My intention was to make a more abstract art piece. My idea included heavy depth of field, a murky blue color scheme and some slight chromatic aberration. I used a geometric pattern to offset the somewhat realistic rendering I was going for and finalized a simulation I liked. I chose to reduce the motion blur drastically since my f-stop was so wide and the camera is moving a lot. I used in-camera depth of field rather than z-depth information because of the amount of control I had over the foreground blur.

Insurance Claim - Maya/Mental Ray

I had been kicking around the idea of smashing up a 3D car for a while and decided I couldn't let it go to the back burner. I got a car model and immediately learned how to do blend shapes in Maya. After initial testing of the body panel damage, I recorded a rigid body simulation with proxy geometry. I parented the car and keyframed the finalized blend shapes to match the impact. Soon after, I went to my location and shot the plates along with HDR reflection maps in a light probe. After match moving said plates, I brought all the data into Maya and pieced it together. I created particle systems to represent broken glass from each window, and a copious amount of volumetric smoke. If you're interested, you can view my blog that I created to show my whole process at <http://www.calebpennypacker.com/studiotwo/>

Calloway Diablo - "Careful Where you Point that Thing" - Maya/Mental Ray

This was an effect I did for an independant film company in NYC who were submitting their ad for Calloway's new Diablo driver. They required a window breaking on a far-away building. At first, it didn't seem like a challenging task. But then they told me I'd need to track a zoom and composite in a ball flying through the air without much in the way of tracking points. A somewhat time consuming, but fun short piece. The glass was created in maya, hand-shattered, and lit to match the golden sunlight. A quick rigid-body simulation with simple collisions worked just fine for the distance we were working with.