

BRYANNA LONDON

Lighting | Compositing

443-682-3179
bryannalondon.com
brylondon@gmail.com



Puss in Boots: The Last Wish Houdini | Nuke

I was responsible for lighting and compositing of the various shots featured on this reel. I was also responsible for any QC fixes required. I worked closely with the other lighters lighting on the same sequences to ensure we had continuity. I was also responsible for compositing the FX and stylized 2D animated lines.



She Too: Maya | V-Ray

I was responsible for lighting various shots based on reference photos of the watches in studio lighting. I worked closely with the Comp artists to achieve the various transition looks which were a combination of multiple layers and lighting passes.



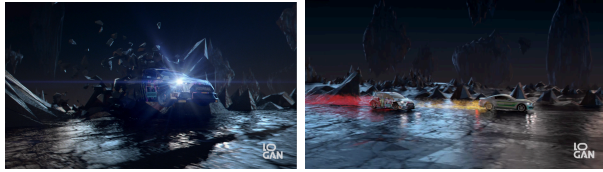
Skylanders: Maya | V-Ray

I was responsible for lighting various shots. The cave shots were full CG so I got a lot of freedom to create the final look. The outside shots were a blend of live action and CG. I was provided some HDRs and reference photos from the set to recreate the lighting for our CG character and vehicle.



Kia Toolbox: Maya | VRay | Photoshop

I was responsible for the look development of the interior of the car. The second shot that is a blend of CG and live action I was responsible for the lighting. I was not provided any set photography reference or HDRs so I had to cheat the reflections and eyeball the lighting so the car felt integrated.



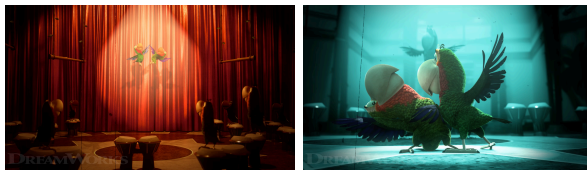
Castrol Edge: Maya | VRay | Photoshop

I was responsible for lighting various shots. I was given some concept art reference and based the look of the lighting on that. I also did a little bit of look development on a couple small areas of the environment.



Xbox: Maya | VRay

My responsibilities included all the lighting and creating the render elements for the compositors. The biggest challenge was animating the right and position on all my reflection cards so the reflections would hit where the Director wanted at the correct timing.



Madagascar: A Little Wild Nuke

I was the Lighting, Compositing, and FX Supervisor on this show. The work featured in this reel is various Nuke gizmo comp treatments I created to use in shot production. I built the look off of a colorscript reference provided by the Art Director. The gizmos consisted of a color grade, scanlines, an animated noise pattern, bloom, and chromatic aberration.



Curses Maya | VRay | Nuke

I was responsible for creating the set light rigs, Nuke gizmos, and time of day presets for the sets featured in this reel. Those setups were then used in shot production. I needed to create the light rigs and Nuke gizmos with customizability to ensure they would work with no issue during shot production. Presets were set up so shot lighters could essentially press a button and the shot lighting would be 90% of the way done.



Jurassic: Camp Cretaceous Maya | VRay | Nuke

I was responsible for establishing the look of our time of day presets working off skydomes and reference art created by the Art Director. I then created the set light rigs, time of day presets, and Nuke gizmos for the sets and main characters for shot production. I needed to create the light rigs and Nuke gizmos with customizability to ensure they would work with no issue during shot production. Presets were set up so shot lighters could essentially press a button and the shot lighting would be 90% of the way done. I also set up the atmosphere light rig. I tested and troubleshooted renders settings to get our render times as low as possible.



KFV: The Paws of Destiny Maya | VRay | Nuke

I was responsible for creating the set light rigs, Nuke gizmos, and time of day presets for the sets featured in this reel. Those setups were then used in shot production. I needed to create the light rigs and Nuke gizmos with customizability to ensure they would work with no issue during shot production. Presets were set up so shot lighters could essentially press a button and the shot lighting would be 90% of the way done.