**Lighting Reel Breakdown**

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Please note at Prana Studios the pipeline I created was designed so that every light and all its output channels were rendered separately. The position of the lights were set in 3D and the final intensity, color, output channels and extra passes such as ambient occlusion were all adjusted in compositing for maximum flexibility and speed. Therefore, about 50% of the lighting work was done in compositing.

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| Time  | Project | Main Responsibilities | Company/Client |
| 00:00 | Marula Oil | * All aspects of the shot, including concepting with the client
 | Marula Oil |
| 00:08 | Tinker Bell and the Lost Treasure | * Created the environment light rig
* Lighting and Compositing of initial key frame for client’s (Disney) approval
* Directly supervised the lighting and compositing artists on the final shot to match the approved key frame
 | Prana Studios |
| 00:11 | Tinker Bell and the Lost Treasure | * Directly supervised the lighting and compositing artists.
* Worked closely with the FX team to integrate the effects and interactive lighting
 | Prana Studios |
| 00:15 | The Chubb Chubbs Save X-Mas | * Created the environment light rigs, both lit and dark
* Lighting and Compositing of initial key frame for client’s (Sony’s) approval
* Directly supervised the lighting and compositing artists on the final shot to match the approved key frame
* Worked closely with the FX team to integrate the effects and interactive lighting
 | Prana Studios |
| 00:19 | Tinker Bell and the Lost Treasure | * Closely supervised environment light rig
* Compositing of initial key frame for client’s (Disney) approval
* Directly supervised the lighting and compositing artists on the final shot to match the approved key frame
 | Prana Studios |
| 00:26 | Tinker Bell and the Lost Treasure | * Closely supervised environment light rig
* Compositing of initial key frame for client’s (Disney) approval
* Directly supervised the lighting and compositing artists on the final shot to match the approved key frame
 | Prana Studios |
| 00:27 | The Temple of Elemental Evil | * All lighting and compositing
* Texturing (including stained glass windows) of the castle
 | Tigar Hare Studios |
| 00:34 | The Chubb Chubbs Save X-Mas | * Lighting and compositing of the shot
* Creation of the lighting effect
 | Prana Studios |
| 00:35 | Tinker Bell and the Lost Treasure | * Closely supervised environment light rig, both day, night, and night with blue pixie dust
* Closely supervised compositing of initial key frame for client’s (Disney) approval
* Directly supervised the lighting and compositing artists on the final shot to match the approved key frame
* Creation of Blue Pixie Dust Shader to transform the set
 | Prana Studios |
| 00:40 | I-Witness | * Lighting and compositing of the background and FX to match the live actions actors
* Creation of the matte painting to blend the live action footage and CG background into a seamless stereoscopic 3D shot
 | Prana Studios |
| 00:41 | Driven | * Lighting and compositing all aspects of the shot
* Shot is 100% CG created to match live action reference footage
* Texturing of all aspects of the shot
* Hand painted displacement maps for the quarter (it was just a cylinder) and the road
 | Tigar Hare Studios |
| 00:46 | Natural Selection | * Lighting and compositing of CG bird to match live action footage
* Texturing of CG bird
 | Tigar Hare Studios |
| 00:49 | The Temple of Elemental Evil | * Global Light Rig creation for the show
* Directly lit and composited these 3 shots
* Texturing of the environment and creature in shot 2
 | Tigar Hare Studios |
| 00:57 | Tinker Bell and the Lost Treasure | * Closely supervised environment light rig
* Compositing of initial key frame for client’s (Disney) approval
* Directly supervised the lighting and compositing artists on the final shot to match the approved key frame
 | Prana Studios |
| 01:00 | Tinker Bell | * Created the environment light rig
* Lighting and Compositing of initial key frame for client’s (Disney) approval
* Directly supervised the lighting and compositing artists on the final shot to match the approved key frame
 | Prana Studios |
| 01:04 | Hoodwinked | * Creation of environment light rig and baking of lighting for the environment excluding interactive lighting
* Lighting and Compositing of initial key frame for client’s (Weinstein Bros/Kanbar) approval
* Directly supervised the lighting and compositing artists on the final shot to match the approved key frames
 | Prana Studios |
| 01:07 | The Chubb Chubbs Save X-Mas | * Closely supervised environment light rig
* Compositing of initial key frame for client’s (Sony) approval
* Directly supervised the lighting and compositing artists on the shot
 | Prana Studios |
| 01:10 | Tinker Bell and the Lost Treasure | * Closely supervised the environment light rig
* Compositing of initial key frame for client’s (Disney) approval
* Directly supervised the lighting and compositing artists on the final shot to match the approved key frame
 | Prana Studios |
| 01:10 | Tinker Bell and the Lost Treasure | * Closely supervised the environment light rig
* Compositing of initial key frame for client’s (Disney) approval
* Directly supervised the lighting and compositing artists on the final shot to match the approved key frame
 | Prana Studios |
| 01:14 | The Chubb Chubbs Save X-Mas | * Closely supervised environment light rig
* Compositing of initial key frame for client’s (Sony) approval
* Directly supervised the lighting and compositing artists on the shot
 | Prana Studios |
| 01:15 | Driven | * Lighting and compositing all aspects of the shot
* Shot is 100% CG created to match live action reference footage
* Texturing of all aspects of the shot
 | Tigar Hare Studios |
| 01:21 | Hoodwinked | * Creation of environment light rig and baking of lighting for the environment
* Lighting and Compositing of initial key frame for client’s (Weinstein Bros/Kanbar) approval
* Directly supervised the lighting and compositing artists on the final shot to match the approved key frames
 | Prana Studios |
| 01:26 | Tinker Bell and the Lost Treasure | * Closely supervised the environment light rig
* Compositing of initial key frame for client’s (Disney) approval
* Directly supervised the lighting and compositing artists on the final shot to match the approved key frame
 | Prana Studios |
| 01:28 | Tinker Bell and the Lost Treasure | * Closely supervised the environment light rig
* Compositing of initial key frames for client’s (Disney) approval
* Directly supervised the lighting and compositing artists on the final shot to match the approved key frames
 | Prana Studios |
| 01:33 | Tinker Bell and the Lost Treasure | * Closely supervised the environment light rig
* Directly supervised the lighting and compositing artists on the final shot
 | Prana Studios |
| 01:34 | Tinker Bell and the Lost Treasure | * Closely supervised the environment light rig
* Directly supervised the lighting and compositing artists on the final shot
 | Prana Studios |
| 01:37 | The Chubb Chubbs Save X-Mas | * Closely supervised environment light rig
* Directly supervised the lighting and compositing artists on the shot
 | Prana Studios |
| 01:39 | Tinker Bell and the Lost Treasure | * Closely supervised environment light rig
* Directly supervised the lighting and compositing artists on all the final shots in this sequence
* Worked very closely with the FX team, lighting artist and compositing artist to integrate all the volume light, effects and color change
* Worked with the client (Disney) and FX team to conceptualize the overall effect
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| 01:55 | Temple of Elemental Evil | * All lighting and compositing
* Texturing of the castle interior and exterior
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