

## Greg Notzelman

Lighting TD — Look Dev Artist — Composer  
10+ years experience in film and tv

**Dual Citizenship: New Zealand / USA**

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<b>Skills</b>	<p>Lighting + Look Dev + Compositing (Maya, RenderMan, Mari, Nuke, Shake, + proprietary)</p> <ul style="list-style-type: none"><li>• Strong understanding of light, color and composition</li><li>• Strong Problem solving ability</li><li>• Excellent communication and facilitation skills</li><li>• Highly organized</li><li>• Supervised and mentored other artists</li></ul> <p><b>Platforms:</b> Linux, PC, Mac OS</p>
<b>Recent Accomplishments at WETA Digital</b>	<p><b>2010 –2011 Tin Tin</b> Textures / Look Development and currently “The Environment Team”:</p> <p><b>Look development for the Environment Team</b> - Created materials and shaders for large environments in major sequences; including the Baghaar and Dock environments.</p> <ul style="list-style-type: none"><li>• <b>Docks Sequence</b> - Created and maintained all building shaders, which included, look development and tile-able materials. All building shaders were designed to take advantage of control maps to reveal various materials. Control maps were distributed to other paint artists and incorporated back into the shaders. Note: Michael Cox contributed procedural weathering and several materials. Raine Anderson contributed the weathered signage.</li><li>• <b>Baghaar Sequence</b> – Worked closely with Michael Cox on the Dam and surrounding areas. I created the Road Shader and added to Mike's work on the Dam shader. I maintained these shaders throughout the sequence including all shot fixes. I also distributed control maps to other paint artists and over saw their production. Additionally, I did shot fixes on numerous other assets.</li><li>• Character paint for extras</li><li>• Created and organized the facial displacement library for use in Mari. This library is now the basis for starting all characters. All character painters including myself start with these maps. We are easily and quickly able to mix and match facial features within Mari. This gives us the ability to make hundreds of variations. Eventually the library will be extended to color maps. Gino Acevedo made this process of acquiring accurate facial displacement public at Siggraph in 2010; I assist him in the video.</li></ul> <p><b>2010 –2011 Xmen First Class</b> Textures / Look Development for the Naval ship sequence Lighting TD</p> <ul style="list-style-type: none"><li>• Look development for the naval ships under the direction of Michael Cox, Technical Supervisor HOD. We created and maintained shaders for the Russian and American naval ships. Components were modular and the shaders were procedural, additionally utilizing control maps to add detail.</li><li>• Lead for the Aral Sea Freighter, overseeing three texture artists.</li><li>• Lighting for the sequence, as well as mentoring 3 artists for their lighting shots.</li></ul>

**2010 - 2011 – Rise of the Apes**

Textures / Look Development

- Procedural shader for the Golden Gate Bridge main cables (the two cables that span the entire distance on either side). The challenge was making it look good very close up as well as in the distance.
- Displacement maps for chimps and apes.

**2009 – Avatar**

Lighting:

- Started sequences prior to a lead being assigned. This included setting up palettes, debugging and pre packaging sequence wide static ptc's to be shared across the sequence. This process changed near the end of the show with the introduction of Panta-Ray.
- Lit 34 seconds of beautiful frames. James Cameron had excellent comments about my work.
- Handled complex shots with over 20 hero characters (non massive). Included integrating destruction and effects elements.

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<b>Experience:</b> February 2009 – December 2011 (2 years 10 months)	<b>Weta Digital</b> Lighting TD/texture Artist In production: <b>The Hobbit</b> completed: <b>Tin Tin:</b> Environment Team, look dev for large assets and character paint for extras <b>X-Men First Class:</b> look dev for large assets and lighting <b>Rise of the Planet of the Apes:</b> Golden Gate Bridge Team <b>Avatar:</b> Lighting, 34 seconds of beautiful frames and Environment work for various sequences
April 2008 to October 2008	<b>Lucas Film Singapore</b> Lighting TD for ILM Digital Artist Group (DAG) <ul style="list-style-type: none"> <li>Trained and mentored by senior ILM staff from San Francisco</li> <li>Primarily used Zeno / Lux , Renderman and Shake</li> </ul> 2009 - Harry Potter 6 2009 - Star Trek
2006 to March 2008:	<b>Freelance Artist</b> (New Zealand) Creative and Technical direction for a wide range projects. <ul style="list-style-type: none"> <li>Core AV Studios, various commercials</li> <li>Cobalt VFX, China Unicom commercial and other graphics work</li> <li>Huhu Studios, Ten Commandments film project. Lighting/compositing for over 100 shots.</li> </ul>
1999-2005	<b>Freelance Artist</b> (United States) <b>Noteworthy Projects:</b>  <b>Reality Check Studios, Los Angeles, CA</b> <i>Feature Films</i> 2002 – MIB II – trailer #1 2001– Behind Enemy Lines – Lead Animator – animation, compositing, effects 2000 – Titan AE – Digital Artist – previz at Lucas Arts; finals at Reality Check - animation, compositing and effects work <i>Commercials</i> 1999 – Claritin – effects artist, compositing, tracking 1999– Jet-car – effects, compositing, tracking  <b>Olive Jar Studios, Boston, MA</b> <i>Commercials</i> 1999 – Doughboy – enveloping, ik setup and controls 1999 – Efferdent – effects 1998 – Coke Japan – on set supervisor, compositing, effects, tracking  <b>Astropolitan Pictures, Chicago ILL</b> <i>Television</i> 1998 – Astrobot (for the Sci-Fi Channel) – on set supervisor, modeler, tracking
1997 – 1998	<b>Neoscape, Boston, MA</b> (Partner/Owner) Supervised commercial projects in conjunction with the Olive Jar. Modeled and rendered numerous architectural visualization projects, for MIT, Boston Redevelopment Authority, and Rhode Island Resource Recovery.

1997	<b>Banned From The Ranch Entertainment, Santa Monica, CA</b> (Digital Artist) <i>Feature Films</i> 1997 – Spawn – created the self-healing wounds, interviewed in Cinefex #71 with other BFTR artists. 1997 – Various projects such as Jungle Book and Titanic doing minor effects work.
1996	<b>Simply Interactive, San Jose, CA</b> (Digital Artist) Internet the City CD Rom Game – modeling, animation, compositing
1994 – 1995	<b>Freelance 3d artist:</b> Winner of New Media Invision award with Micro Mentor
1986 – 1993	<b>Filenes Advertising, Boston, MA</b> (Head of Camera Department)  Digital retouching paint artist and camera work for Boston's largest department store
<b>Education:</b>	<b>Media Design School:</b> Auckland, New Zealand ( <i>transferring skills from Softimage to Maya</i> ) <ul style="list-style-type: none"> <li>• Diploma of 3D computer animation, 2005</li> <li>• Graduated with Distinction</li> <li>• Industry Panel Award for Rendering and Compositing</li> <li>• NZQA Level 6 Qualification</li> </ul> <b>California College of Arts and Crafts:</b> Oakland, California Painting and Printing Major 1982-1985

References available on request.