

# Sara Ireland (Colucci)

## 3D Lighting & Compositing Artist

(p) 862.268.0434  
(e) sara.e.colucci@gmail.com  
www.saracolucci.com  
Hillsboro, OR 97006

All shots created using Particle Based Global Illumination (PBGI)

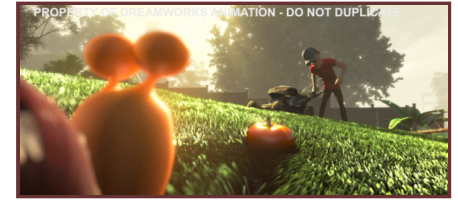
All compositing done with Nuke, All lighting and rendering done with DreamWorks Software

### Shot 01: DreamWorks Animation - Turbo (Sequence Key)

Key shot setup work for the sequence. Established the lighting/look from the art key for the sequence with direction from CG supervisor, the VFX Supervisor, and Art Director. Helped test look development and rendering options for grass in the movie. Worked with surfacing on creating and using a level of detail density map for the fur grass based on camera distance to speed up rasterization and render times. Created a multitude of maps to achieve a realistic grass look that could be dialed and tweaked in compositing. Provided the final lighting and compositing of the image. Created and provided Digital Imaging mattes for lustre. Helped troubleshoot and debug noise and artifacts for final renders.

**CG supervisor: Scott Mckee** | [scott.mckee@dreamworks.com](mailto:scott.mckee@dreamworks.com)

**Leads: Max Bruce** | [max.bruce@dreamworks.com](mailto:max.bruce@dreamworks.com) , **Avedis Ekmekjian** | [avedis.ekmekjian@dreamworks.com](mailto:avedis.ekmekjian@dreamworks.com)



### Shot 02: DreamWorks Animation - Home! (Sequence Key)

Final lighting and compositing of the image. Provided rig installation and setup for the shot. Helped optimize render times and debug technical issues with the city. The Paris city sequence is approximately 20 square blocks that I split into 16 renderable regions, each with separate passes for direct lighting, self bounce and occlusion. Worked with FX to integrate smoke and car bubbles. Helped troubleshoot and debug noise and artifacts for final renders.

**CG supervisor: Greg Lev** | [greg.lev@dreamworks.com](mailto:greg.lev@dreamworks.com)

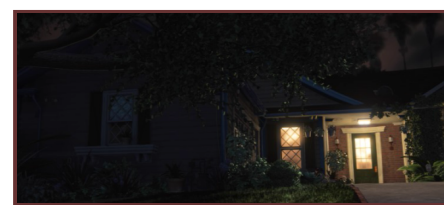
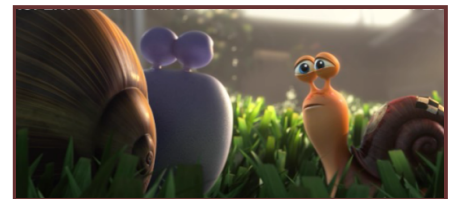
**Leads: Pietro Materossi** | [pietro.materossi@dreamworks.com](mailto:pietro.materossi@dreamworks.com)

### Shot 03: DreamWorks Animation - Turbo

Final lighting and compositing of the image. Helped do grass geometry look development and rendering options to match the far away fur grass system. Provided rig installation and setup for the shot. Helped optimize render times and debug technical issues with grass. Created a unique rendering system to achieve blur effects for the desired look of the grass by using a camera with several clipping planes to layer the grass and characters to visually work in 2D and stereo 3D. Worked with FX to integrate floating grass debris. Created and provided Digital Imaging mattes for lustre. Helped troubleshoot and debug noise and artifacts for final renders.

**CG supervisor: Scott Mckee** | [scott.mckee@dreamworks.com](mailto:scott.mckee@dreamworks.com)

**Leads: Max Bruce** | [max.bruce@dreamworks.com](mailto:max.bruce@dreamworks.com) , **Avedis Ekmekjian** | [avedis.ekmekjian@dreamworks.com](mailto:avedis.ekmekjian@dreamworks.com)



### Shot 04: DreamWorks Animation - Turbo (Sequence Key)

Key shot setup work for the sequence. Established the lighting/look from the art keys for the sequence for house related shots with direction from CG supervisor, the VFX Supervisor, and Art Director. Created interior light window effect using nuke compositing glows, tracking, and noise filter techniques. Provided the final lighting and compositing of the image. Created and provided Digital Imaging mattes for lustre. Helped troubleshoot and debug

noise and artifacts for final renders.

**CG supervisor: Scott Mckee** | [scott.mckee@dreamworks.com](mailto:scott.mckee@dreamworks.com)

**Leads: Max Bruce** | [max.bruce@dreamworks.com](mailto:max.bruce@dreamworks.com) , **Avedis Ekmekjian** | [avedis.ekmekjian@dreamworks.com](mailto:avedis.ekmekjian@dreamworks.com)

### Shot 05: DreamWorks Animation - Home!

Final lighting and compositing of the image. Provided rig installation and setup for the shot. Helped optimize render times and debug technical issues with the city. The Paris city sequence is approximately 20 square blocks that I split into 16 renderable regions, each with separate passes for direct lighting, self bounce and occlusion. Worked with crowds to integrate all the running characters. Worked with FX and CFX for the bubble on the ship. Helped troubleshoot and debug noise and artifacts for final renders.

**CG supervisor: Greg Lev** | [greg.lev@dreamworks.com](mailto:greg.lev@dreamworks.com)

**Leads: Pietro Materossi** | [pietro.materossi@dreamworks.com](mailto:pietro.materossi@dreamworks.com)



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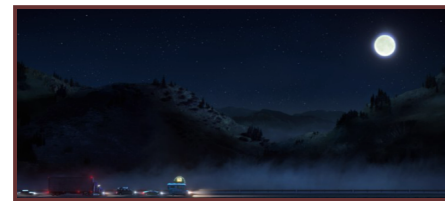
All compositing done with Nuke, All lighting and rendering done with DreamWorks Software

### Shot 06: DreamWorks Animation - Home!

Final lighting and compositing of the image. Provided rig installation and setup for the shot. Helped optimize render times and debug technical issues with the forest background. Tested and implemented Brick Map particle creation for rasterization of trees to decrease render times on background. Worked with FX on integration of slushious fluid and smoke. Helped troubleshoot and debug noise and artifacts for final renders.

**CG supervisor: Aaron Smith** | *contact info provided on request*

**Leads: Shaun Collaco** | [shaun.collaco@dreamworks.com](mailto:shaun.collaco@dreamworks.com)



### Shot 07: DreamWorks Animation Turbo (Sequence Key)

Key shot setup work for the sequence. Established the lighting/look from the art keys for the sequence for profile travelling shots with direction from CG supervisor, the VFX Supervisor, and Art Director. Provided the final lighting and compositing of the image. Created and designed volumetric headlights in nuke for rendering savings. Worked with matte painting for marrying background template with rendered elements. Created and provided Digital Imaging mattes for lustre. Helped troubleshoot and debug noise and artifacts for final renders.

**CG supervisor: Scott Mckee** | [scott.mckee@dreamworks.com](mailto:scott.mckee@dreamworks.com)

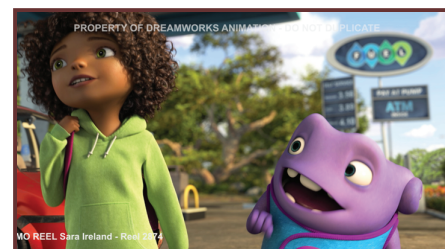
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### Shot 08: DreamWorks Animation - Home!

Final lighting and compositing of the image. Provided rig installation and setup for the shot. Helped optimize render times and debug technical issues with the forest background. Tested and implemented Brick Map particle creation for rasterization of trees to decrease render times on background. Helped troubleshoot and debug noise and artifacts for final renders.

**CG supervisor: Aaron Smith** | *contact info provided on request*

**Leads: Shaun Collaco** | [shaun.collaco@dreamworks.com](mailto:shaun.collaco@dreamworks.com)



### Shot 09: DreamWorks Animation - Home! (Sequence Key)

Final lighting and compositing of the image. Provided rig installation and sequence setup for this shot and sequence. Established the lighting/look from the art keys for the sequence with direction from CG supervisor, the VFX Supervisor, and Art Director. Helped troubleshoot and debug noise and artifacts for final renders.

**CG supervisor: Greg Lev** | [greg.lev@dreamworks.com](mailto:greg.lev@dreamworks.com)

**Leads: Pietro Materossi** | [pietro.materossi@dreamworks.com](mailto:pietro.materossi@dreamworks.com)

### Shot 10: DreamWorks Animation Turbo (Sequence Key)

Key shot setup work for the sequence. Established the lighting/look from the art keys for the sequence for house related shots with direction from CG supervisor, the VFX Supervisor, and Art Director. Helped test look development and rendering options for grass. Provided the final lighting and compositing of the image. Created and provided Digital Imaging mattes for lustre. Helped troubleshoot and debug noise and artifacts for final renders.

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**Leads: Max Bruce** | [max.bruce@dreamworks.com](mailto:max.bruce@dreamworks.com) , **Avedis Ekmekjian** | [avedis.ekmekjian@dreamworks.com](mailto:avedis.ekmekjian@dreamworks.com)



### Shot 11: DreamWorks Animation - Home! (Sequence Key)

Final lighting and compositing of the image. Provided rig installation and setup for the shot. Helped optimize render times and debug technical issues with the city. The Paris city sequence is approximately 20 square blocks that I split into 16 renderable regions, each with separate passes for direct lighting, self bounce and occlusion. Worked with FX to integrate smoke and car bubbles. Helped troubleshoot and debug noise and artifacts for final renders.

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**Leads: Pietro Materossi** | [pietro.materossi@dreamworks.com](mailto:pietro.materossi@dreamworks.com)

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### Shot 12: DreamWorks Animation Turbo (Sequence Key)

Key shot setup work for the sequence. Established the lighting/look from the art keys for the sequence for street rain related shots with direction from CG supervisor, the VFX Supervisor, and Art Director. Provided the final lighting and compositing of the image.

Created the specular surfacing and look for the concrete of the street. Worked with FX on integrating, dialing the rain, and puddles to achieve a realistic look. Used Nuke compositing techniques to create a volumetric haze for background. Created and provided Digital Imaging mattes for lustre. Helped troubleshoot and debug noise and artifacts for final renders.

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### Shot 13: DreamWorks Animation - Home! (Sequence Key)

Final lighting and compositing of the image. Provided rig installation and sequence setup for this shot and sequence. Established the lighting/look from the art keys for the sequence with direction from CG supervisor, the VFX Supervisor, and Art Director. Worked with FX for implementation of smoke and burning embers. Helped troubleshoot and debug noise and artifacts for final renders.

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### Shot 14: DreamWorks Animation Turbo (Sequence Key)

Key shot setup work for the sequence. Established the lighting/look from the art keys for the sequence for sunlit LA river related shots with direction from CG supervisor, the VFX Supervisor, and Art Director. Helped test level of detail look development and rendering options for this set, creating a mixture of high resolution models to flat billboard planes. Created wet and reflective look of concrete using own material network. Created matte passes to use for dialing within Nuke. Provided the final lighting and compositing of the image. Created and provided Digital Imaging mattes for lustre. Helped troubleshoot and debug noise and artifacts for final renders.

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