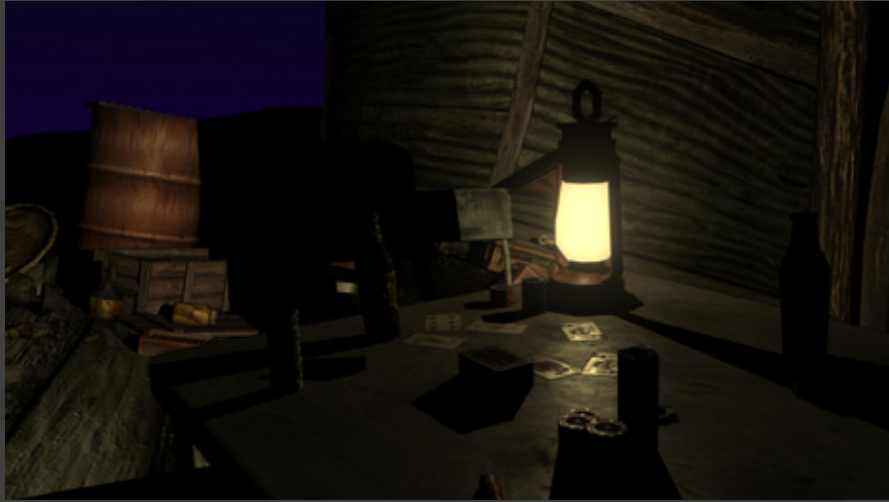




CHRIS RIGLER
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PIRATE SHIPS AT NIGHT

Several lanterns on a dark, starry night, lighting up a pirate hideout.

Breakdown:

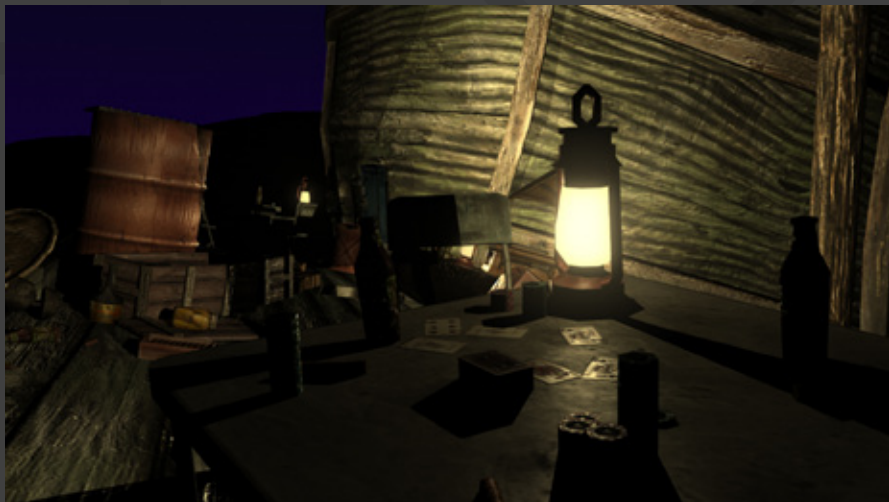
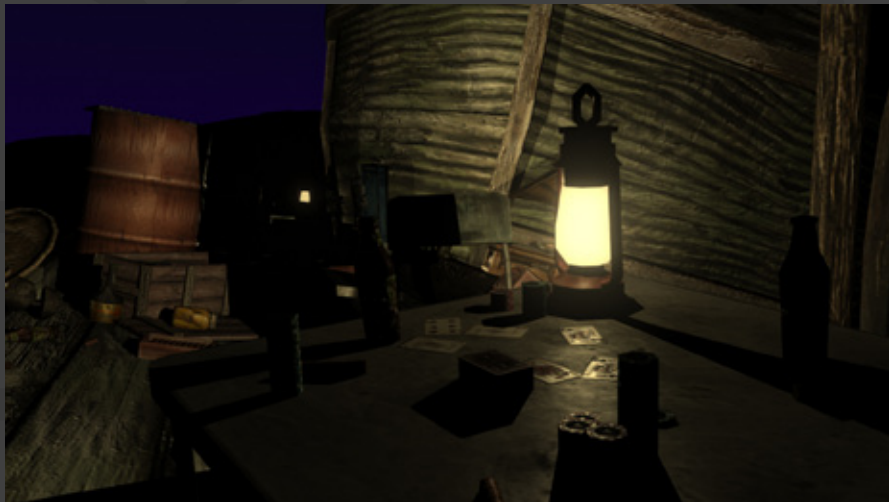
The main light was created by placing a volume light inside the lantern, casting raytrace shadows.

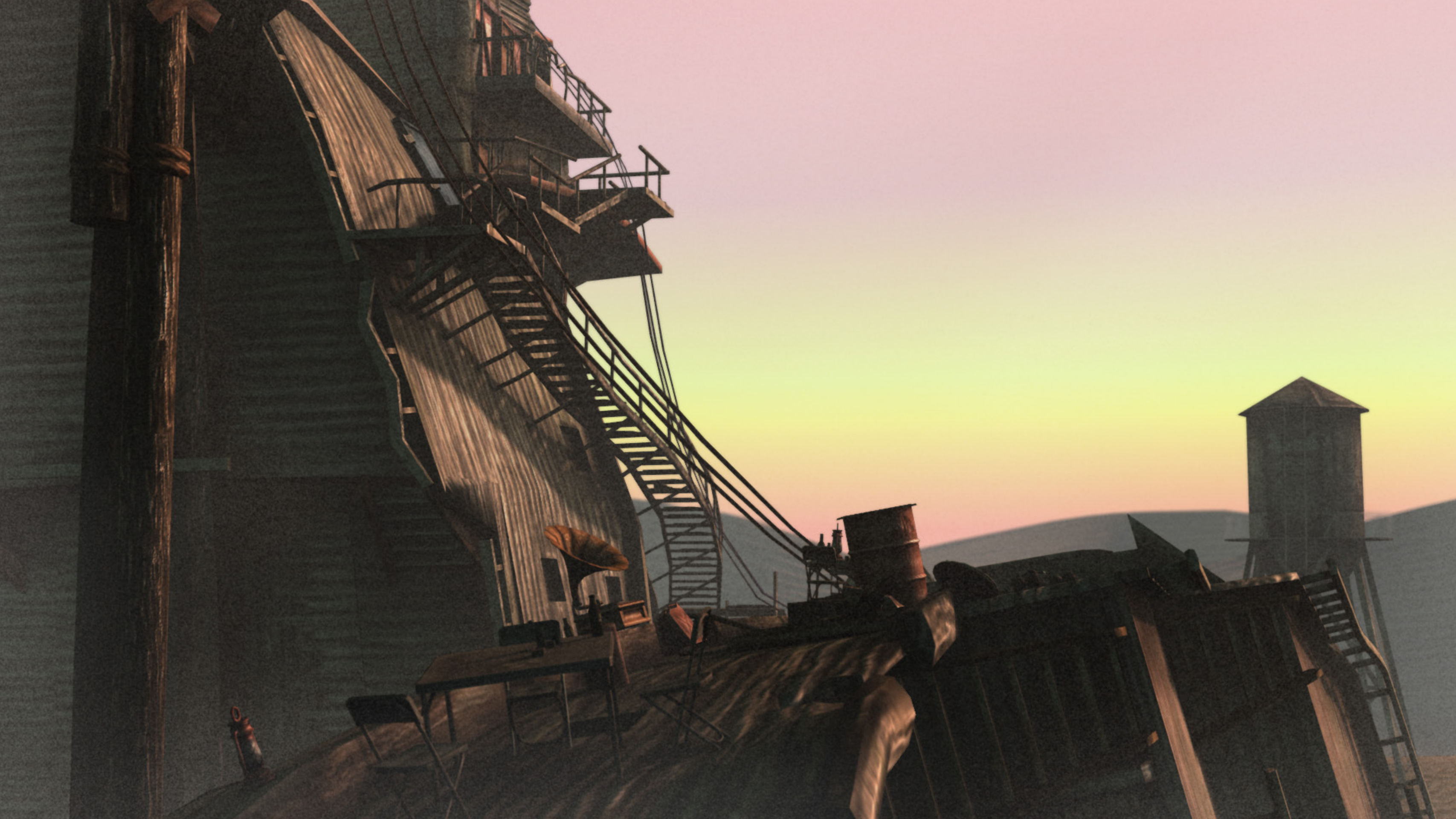
A second lantern was placed in mid-ground to create secondary patch of light and depth, and also create subtle rim-lighting on the barrel.

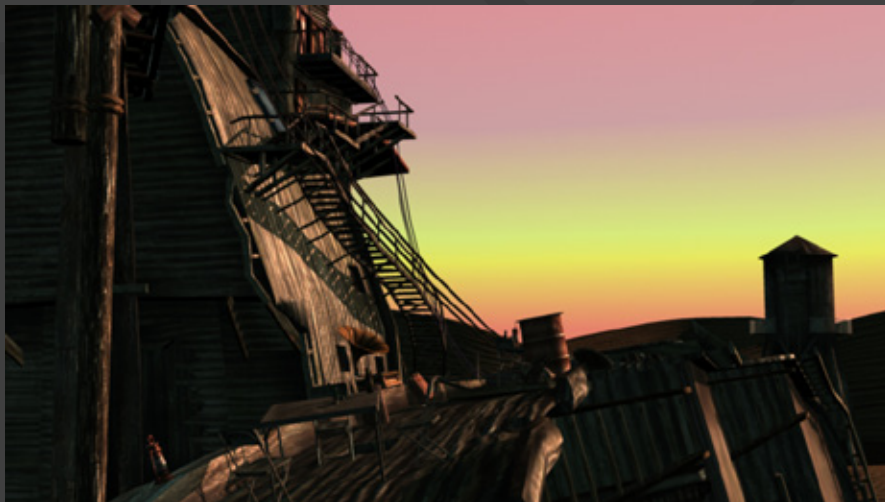
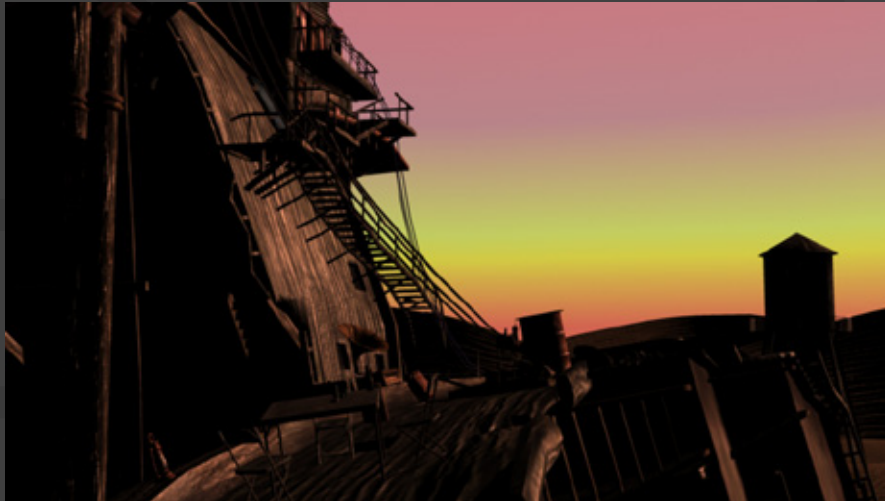
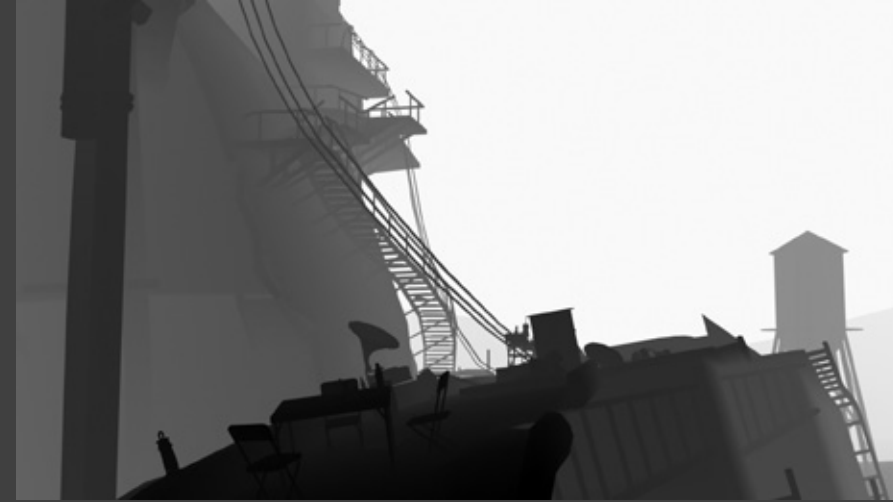
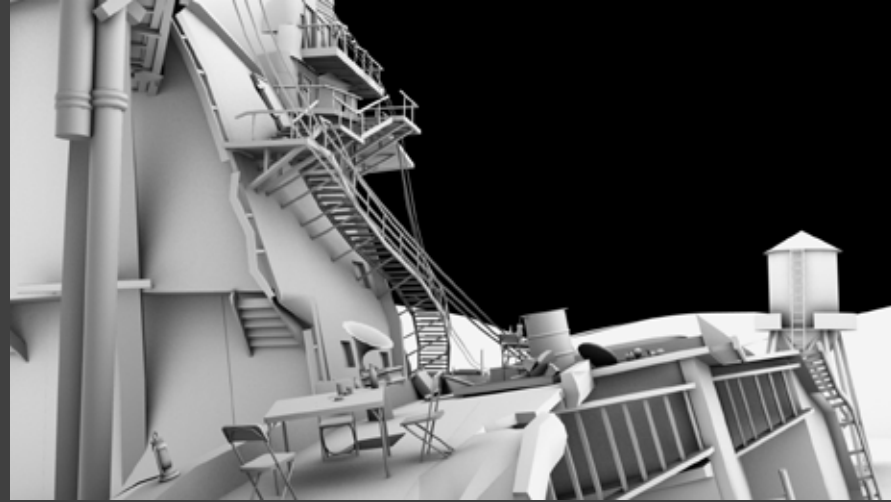
I placed a third lantern off to the side to create a soft fill.

In the final image, I added some spot lights to cast more direct lighting from lanterns to spill onto background and foreground.

The image was rendered with Final Gather and a separate Ambient Occlusion pass.







PIRATE SHIPS AT SUNSET

Bright red sunset based on a photograph.

Breakdown:

Directional light was used to create the key light.

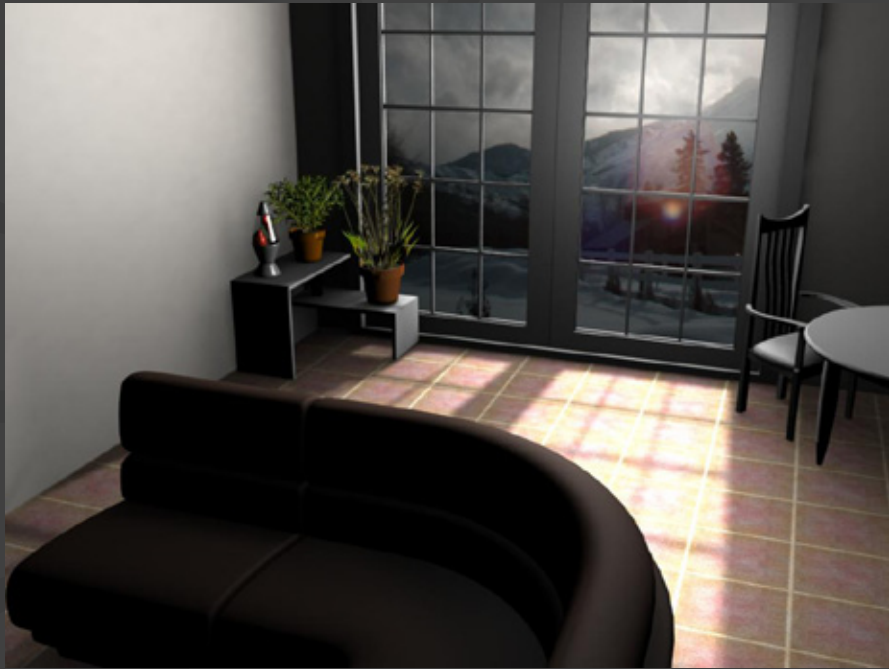
A blue directional light was used to create a blue fill.

Added spot light for sun, casting raytrace shadows.

A final render was done with a separate Ambient Occlusion pass and a Depth pass.

The Final Image was composited with the depth of field pass used to create atmosphere, lens blur and grain from blowing sand.





KITCHEN / LIVING ROOM AT DAYTIME

A bright daytime scene. This scene was rendered in Maya Software, used no Raytracing, Final Gather, Ambient Occlusion (except baked) or Global Illumination.

Breakdown:

Key light created using a spot light pointed through the window, casting depth-map shadows. Bounce light from floor onto back of couch was created with a directional light pointing from the floor. Further light bounce onto the wall with the window was created using a wide spot light and a faint directional light. Another spot was added with a point light on top of this to further simulate bounced light.

Further directional lights were placed, facing adjacent walls for more indirect lighting. Negative lights were added between couch sections to simulate some occlusion. One more spot light was cast onto the couch to create indirect lighting on the couch.



SECRET





KITCHEN / LIVING ROOM AT NIGHT

A night scene in the same kitchen. Rendered in Maya Software as well.

Breakdown:

Key light created using a volume light to simulate candle light, projecting depth-map shadows. Two other volume lights were made for the other candles. There's also a directional light used to cast some candle light onto objects across the room.

There's a spot light cast through the window to create some exterior light. The lava lamp uses a volume light with depth-map shadows and there's a pair of directional lights to illuminate the "lava".

A TV that's out of frame is casting a white light onto the chairs with a spot light and a point light.









LIVING ROOM AT NIGHT

A Night scene in a living room. Rendered in Mental Ray.



Breakdown:

The lights on the ceiling were created using three spot-lights and one point light for each, with each point light casting raytrace shadows. The lamp in the background was used as well, to create a warmer atmosphere with another point light and spot light, in a cooler colour.

The final render has Final Gather, and a separate Ambient Occlusion pass.





HDR SCENE

An HDR composite image of a tank on a table. Rendered in Mental Ray.

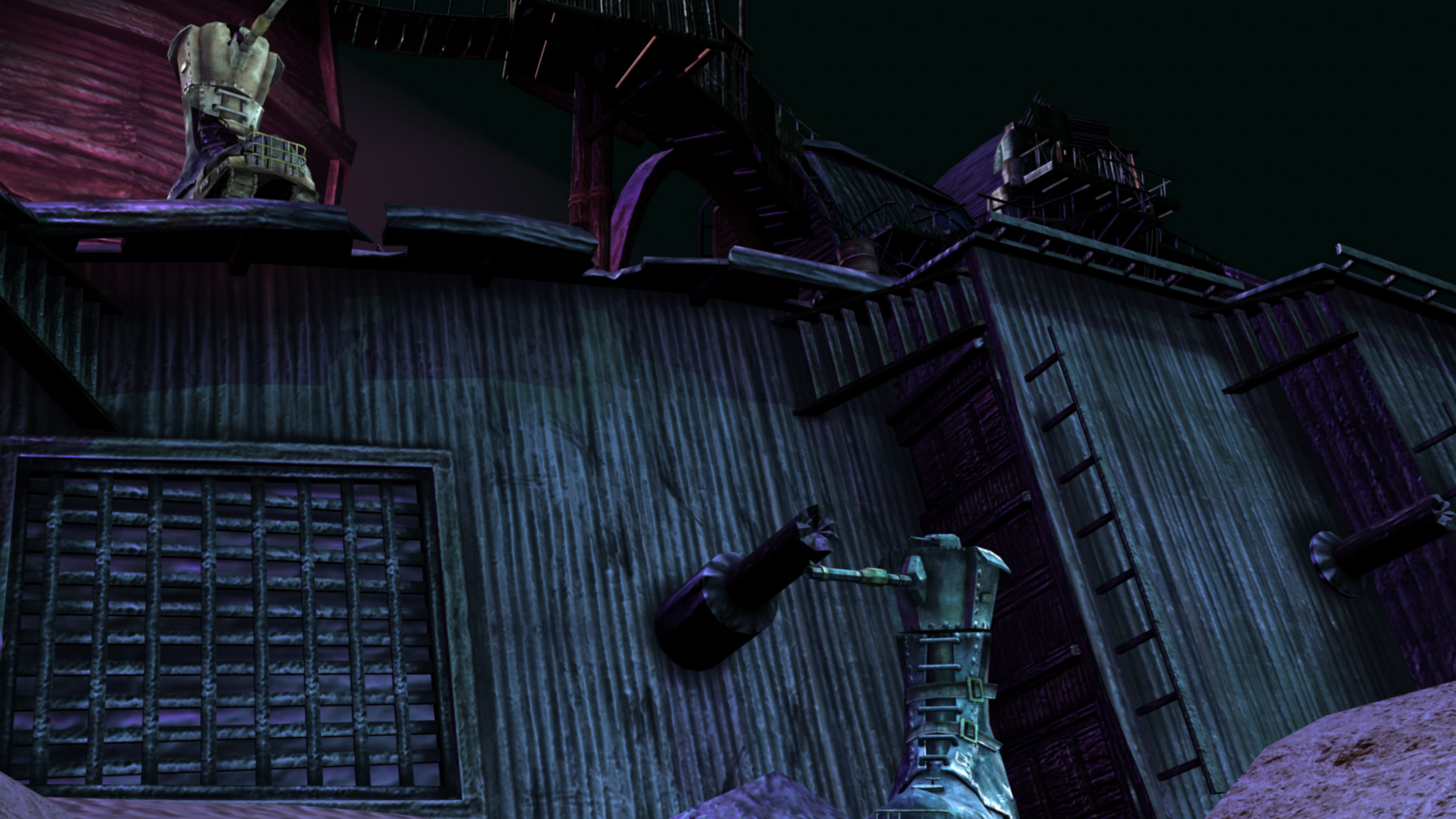
Breakdown:



First I set a camera up on a tripod aimed at a small mirror ball. I took 10 images from multiple exposures from two perpendicular angles. These were then imported into HDR shop and combined into two HDR images, which were combined to make one full 360° image.

I imported the resulting image into Maya as an Image—Based Lighting environment and adjusted the exposure settings. I placed an object in the scene and blocked in the table geometry. The table was given a Use Background shader so that it would only accept shadows from the object.

The final image was rendered with Final gather and Global Illumination and composited with a photograph.





HUNTED

Another emotional lighting piece based on an art piece by Olivier Ponsonnet called “My M&’s Entry.”



Breakdown:

The idea was to create a sort of gloomy, hunter/hunted sort of feeling.

The main lights are two opposing spotlights, one purple, one blue. Some directional light was added to give the background elements a bit of silhouette.

Behind the uppermost tank, a spot light is casting a bit of fog and a purple glow onto the background behind it to make that tank appear a little more menacing.

The tank itself is lit separately in blue and greenish hues to make it feel like it’s almost “invading” the space of the lower tank.



The tank below was also lit separately, but less brightly than the top one, with the main focus being a light shining from in front and slightly above it to make it appear smaller than the other one, and also to separate it from the backdrop.





OH SH--!!

Part of a production team project, I was in charge of lighting a large portion of the shots in an animated short.

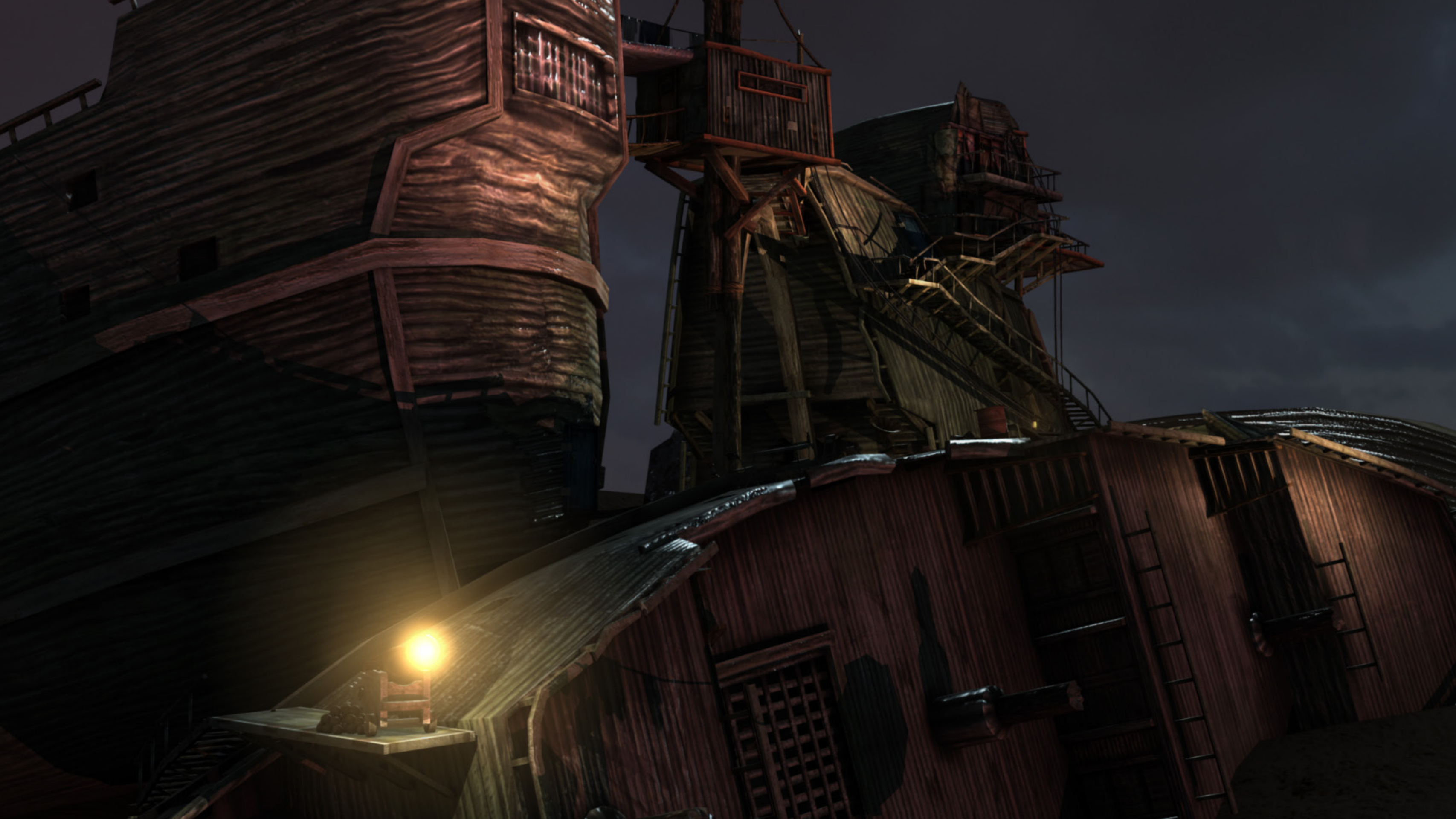
Breakdown:

In one scene, the protagonist, a chicken, crawls into a culvert in order to “cross the road” and is met by some creatures in the dark underground.

In this particular shot I used a minimal amount of light and instead allowed the creatures’ eyes and mouths to produce the majority of light and colour.

The chicken receives a bit of light from the glows in their eyes; this is with the intent of showing the menace these creatures pose.

A little bit of light still comes in from the entrance to the culvert from outside and just barely lights up the back of the chicken, giving him some silhouette.





WAR TIME

A more subdued emotional piece intended to show the pirate hideout in action.



Breakdown:

The main light, coming from the cannon was created with a volume light placed in the front of the cannon's barrel.

I added a red directional light coming from below for atmosphere and for dramatic shadows to play across the objects in the scene.

I added 2 additional spot lights to create bright flares on the ships almost as though guns were fired from a distance.

A directional light was added with only a specular value to highlight some of the forms.

The final image was rendered with Final Gather and an Ambient Occlusion pass.







RAINSTORM

Pirate ships during a rainstorm.



Breakdown:

Three Primary directional lights were used in this one, all casting shadows with wider light angles. This created a more diffuse, monotone lighting situation and created very soft, dark shadows underneath objects.

Additionally some negative spot lights were cast into the scene to create some darker patches in some places where clouds may have gotten darker.

Rendered with Final Gather and both separate specular and Ambient Occlusion and Depth passes.

The depth pass was used to create rain as well as atmosphere, which was more subdued due to the colder weather conditions.







SANDSTORM BEGINNINGS

A long-distance shot of the pirate hideout in an early evening setting, as a sand storm is starting to build.

Breakdown:

The key light was created using a relatively low directional light, with a spot light to enhance the tonal range and simulate direct sunlight.

The fill lighting was created using a more blue directional light as well as colours from the Final Gather pass.

The final image was rendered with separate AO and Depth passes.

The depth pass was used to create a grainy sand effect as well as Depth of Field and Atmosphere.



environment artist
CHRIS RIGLER

ENVIRONMENT PROVIDED BY MARCUS TESSMAN

Kitchen/Living Room at Daytime & Kitchen/Living Room at Night

PORTFOLIO LAYOUT/PACKAGE BY SIÂN LEPINSKI

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