Jeremy Squires
CG Lighting & Rendering Supervisor

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Current Location: Montreal, QC Canada

SUMMARY

Lighting and rendering supervisor/lead available for visual effects and animation features. Twenty-five years experience in feature films including: Supervising, lead lighting, lead look development, senior lighting, and technical directing; Extensive rendering knowledge including path-tracing, RenderMan, and physically-based raytracing focused on photorealism; Proficient in sequence lighting workflows, robust light rig development and deployment, lighting technical support, shading techniques, and compositing. Historically, I have a Houdini FX background, deep Katana knowledge, and have worked as a stereoscopic lead.

AVAILABILITY

July 2020

WORK HISTORY

Aug 2019 – Jun 2020

Mill Film – *Montreal, Canada*

Senior Lighting Lead

At Mill Film, my duties were closely related to lighting supervision with a team of over 40 lighters. I was responsible for the leadership necessary for the completion of thousands of shots across two feature films: *Cats (2019)* and *BIOS (2020)*. I worked directly with the VFX Supervisor and CG Supervisor when running dialies and developing sequence lighting strageies. In addition to the process of pre-approving lighting on shots, my role involved artist training and mentorship along with all technical aspects of completing shots. I was responsible for artist management and balancing the workload across the team based on artist performance and abilities to meet our deadlines. I worked closely with up-stream departments to manage the deliverables to the lighting deparment including: FX, envioronments, animation, technical animation, cloth, and matte painting. This involved identifiying the issues and causes behind broken assests and elements that prevented work from continuing in lighting. I was also involved in working with the Technical Directors team to solve shot-specific tehcnical issues and rendering problems.

• **Cats** (2019) – Senior Lighting Lead
• **BIOS** (2020) – Senior Lighting Lead

Nov 2017 – May 2019

Weta Digital Ltd. – *Wellington, New Zealand*

Senior Technical Director

At Weta, I was first involved in the Lighting R&D department where I was involved in the transition of the studio to the Katana lighting sofware. My role evolved into training artists and providing Katana technical support for several shows across the studio such as, *Alita: Battle Angel*, *Maze Runner 3*, and *Mortal Engines*. Moving to Katana required major changes to the in-house software to work with Katana and I worked as a liaison between the shows and the Lighting R&D department to identify, diagnose, and troubleshoot issues along the way. Later, I transitioned to *Mortal Engines (2019)* as a senior lighting artist where I was also tasked with developing workflows for working with the huge London asset that is featured in the film. This involved writing custom OpScript code and distributing code modules to the artists for sequence specific requirements.

• **Mortal Engines** (2019) – Senior Lighting
• **Alita: Battle Angel** (2019) – Lighting R&D
• **Maze Runner 3** (2018) – Lighting R&D

| Jul 2015 – Jun 2017 | **Toonbox Entertainment** *– Toronto, ON Canada* |

Lighting Supervisor

Working on **The Nut Job 2: Nutty By Nature (2017)**, I began as a lighting lead and transitioned into the position of Lighting Supervisor. In this position, I traveled to Seoul, South Korea to supervise a lighting team at Redrover LTD. At Redrover, we independently lit and rendered over 200 shots resulting in 15 minutes of film footage. I was responsible for developing the workflow and techniques used in achieving the look of our sequences, the hiring of lighting and compositing artists, daily rounds and team meetings, artist management and training, approving shots, and maintaining the flow of deliverables back to Toonbox in Canada. Upon arriving at Redrover in Korea, I put the artists through an extensive training program to bring them up to speed on the techniques being used by the lighting teams at Toonbox. I also worked and consulted with the team responsible for maintaining the lighting pipeline between Toonbox and Redrover.

| Apr 2012 – Oct 2013 | **Framestore NY** *– New York, NY USA* |

Lighting and Lookdev Lead

Lead lighting and look development on the features **The Secret Life of Walter Mitty (2013)** and **Winter's Tale (2014)**. My preliminary tasks at Framestore included lookdev'ing many of the assets required for our sequences such as: photorealistic vehicles, character digital doubles, alpine ice environments, and various film props. This involved hands-on work as well as overseeing junior lookdev artists. The second phase was developing the sequence light rigs to be used by lighting TD's, managing raytrace render times, and providing shot support for the lighters. I was also a liaison with the FX department to iron out the challenges of getting FX data into our lighting scenes and providing simplified setups for FX render testing. Concurrent with these tasks, I was heavily involved in shader testing for Framestore's implementation of Physically Based Rendering in Renderman. Much of my subsequent work, however, was done using the Arnold renderer. Overall, I was responsible for the lighting and shading on set extensions, full cg environments, and replacing live-action elements with cg photo-real equivalents.

• **The Secret Life of Walter Mitty** – Lighting Lead and Lookdev Lead
• **Winter's Tale** – Lighting Lead

| May 2011 – Feb 2012 | **DR. D Studios** *– Sydney, NSW Australia* |

Lighting Lead

Lighting Lead on **Happy Feet 2 (2011)**. I led a team of lighters where my duties were closely related to CG and lighting supervising. Working with the team, I implemented lighting rigs, assigned shots, managed artist priorities, provided shot-level technical support, gave lighting direction, and worked with up-stream departments to keep asset inventory flowing into our sequences. I also looked ahead into upcoming sequences and developed a plan for meeting the technical challenges that those shots required. I worked closely with the department lighting supervisor and DP to implement the director's vision by bringing my team to a high level of efficiency, technical ability, and communication.

• **Happy Feet 2** – Lighting Lead

| May 2010 – Dec 2010 | **Imagemovers Digital (IMD)** *– Novato, CA USA* |

Sequence Lead, Senior Lighting and Compositing

Lighter and compositor on the animated feature *Mars Needs Moms (2011)*. I joined IMD near the end of production and helped light on four sequences. In a very short ramp-up period, I established a solid rig using Maya in conjunction with IMD's proprietary lighting tool. My approach for a robust, expression-driven rig translated well to the new sequences I was put on and allowed me to light an entire sequence on my own. I was able to manage a dozen shots simultaneously at varying levels of lighting completeness while juggling available assets from animation, cloth/hair, and fx. Many times, I worked back and forth with lookdev artists as new assets and characters were coming into shots and needed adjustment or refinement. I also established a good compositing workflow that allowed me to quickly get comps out for new shots. Either acting as a one-man lighting team or working at the team level under a lead structure, I was successful in working with established rigs, developing my own rigs, and troubleshooting lighting setups.

• **Mars Needs Moms** – Lighting/Comp

Feb 2009 – Feb 2010 **Dreamworks Animation PDI** *– Redwood City, CA USA*

Senior Lighting and Compositing

Lighter and compositor on How To Train Your Dragon and Megamind. Worked with sequence-level lighting approach. Helped develop sequence standards to be used by our lighting teams. Taught classes on comp technique and lighting workflow. During production, finalled a high volume of shots per week to meet the show's quick delivery date.

• **How to Train Your Dragon** – Lighting/Comp
• **Megamind** – Lighting/Comp

2004 – 2009 **Sony Pictures Imagworks** *– Culver City, CA USA*

Senior Lighting and Compositing, FX Animator

As a lead lighter and lookdev artist, I created lighting rigs, workflows, and templates to be used by other lighters. I was involved in sequence key lighting, and I was a point person for the stereoscopic (3D) aspect several shows. In addition to my shot lighting work, I taught classes and created on-line documentation for technical aspects related to the show. I have created lighting, effects animation, and compositing for the following feature films:

• **Cloudy With a Chance of Meatballs** – Lead Lighting / Key Lighting / Comp / Lookdev
• **Surf's Up** – FX /Lighting / Comp
• **Polar Express** – Lighting / Comp
• **Open Season** – Lighting / Comp
• **Beowulf** – Lead TD
• **Open Season** – Lead TD
• **Chronicles of Narnia: LWW** – Lighting / Comp
• **Monster House** – Lighting / Comp
• **Prize Winner of Defiance Ohio** – FX / Lighting

1996 – 2002 **Visionart Design and Animation** *– Los Angeles, CA USA*

Lighting, Compositing, and FX TD

Responsible for developing effects animation for feature films, television shows, and commercials. Primary software tool set: Houdini. Strong use of procedural animation and modeling, programming and logic skills, shader writing, and compositing.

Feature Films

• **Godzilla** - Lead TD
• **Anna and the King** - FX/Lighting
• **Little Nicky** - FX/Lighting
• **The Generals Daughter** - FX/Lighting

Television Series

• **Star Trek: Deep Space Nine** - FX/Lighting
• **Stargate SG1** – Lead TD/FX/Lighting
• **Perversions of Science** - FX/Lighting
• **Doctor Doolittle** - FX/Lighting

EDUCATION

M.S. Software Engineering
1996 Missouri University of Science and Technology, GPA **3.6**/4.0

B.S. Electrical Engineering
1993 Missouri University of Science and Technology, GPA **3.8**/4.0