

BRYANNA LONDON

Lighting | Compositing

443-682-3179
bryannalondon.com
brylondon@gmail.com



Star Wars: Zero Company Unreal Engine

I was responsible for lighting the cinematic sequences featured in my reel. Working from lighting keys and color scripts provided by the Cinematic Director and Lead Lighter, I translated the established visual direction into the individual shots. I created the character lighting setups from scratch, while the environments had existing lighting in place. I adjusted, modified, or replaced the existing environment lights as needed to achieve the desired look and maintain consistency throughout the sequences.



Puss in Boots: The Last Wish Houdini | Nuke

I was responsible for lighting and compositing the various shots featured in this reel, as well as addressing any required QC fixes. I worked closely with other lighters on the same sequences to maintain consistent lighting and visual continuity across shots. I was also responsible for compositing FX elements and stylized 2D animated lines into the final shots.



Gshock She Too Commerical: Maya | V-Ray

I was responsible for lighting various shots based on reference photography of the watches captured under studio lighting. I worked closely with the compositing artists to achieve the various transition looks, which were created through a combination of multiple layers and lighting passes.



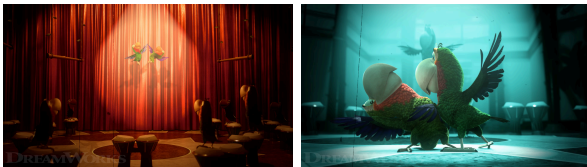
Skylanders Commercial: Maya | V-Ray

I was responsible for lighting various shots featured in the reel. The cave sequences were fully CG, which gave me greater creative freedom to develop the final lighting and look. The exterior shots were a combination of live action and CG. I was provided with HDRIs and reference photography from the set, which I used to recreate the lighting for the CG character and vehicle and integrate them into the live-action environment.



Kia Toolbox Commercial: Maya | V-Ray | Photoshop

I was responsible for the look development of the car's interior. For the second shot, which was a combination of CG and live action, I was responsible for the lighting and integration of the CG vehicle. Since no set photography or HDRIs were provided, I had to manually recreate and cheat the reflections and lighting to achieve a convincing match and ensure the car felt naturally integrated into the live-action plate.



Madagascar: A Little Wild Nuke

I served as the Lighting, Compositing, and FX Supervisor on this show. The work featured in this reel consists of various Nuke gizmo-based compositing treatments that I developed for use in shot production. I established the look based on color script references provided by the Art Director.

Due to the budget and schedule constraints of an animated television production, we were unable to relight the sets for the flashback sequences. To achieve the desired color grade and vintage flashback aesthetic, I developed a custom Nuke gizmo that allowed us to apply the look efficiently across shots. I built in artist controls while designing the default settings to work for approximately 90% of the shots, minimizing the need for individual adjustments.

The gizmo incorporated a combination of color grading, scanlines, animated noise, bloom, and chromatic aberration to create the final stylized look.



Curses Maya | V-Ray | Nuke

I was responsible for creating the set lighting rigs, Nuke gizmos, and time-of-day presets for the sets featured in this reel. These setups were designed for use in shot production and needed to be highly customizable and robust enough to function reliably across a wide range of shots.

I developed the presets so that shot lighters could quickly establish the desired lighting with minimal adjustments. The goal was for a lighter to select the appropriate preset and have the shot approximately 90% of the way to the final lighting, allowing them to focus their time on shot-specific refinements.



Jurassic: Camp Cretaceous Maya | V-Ray | Nuke

I was responsible for establishing the look of the time-of-day presets, working from skydomes and reference art provided by the Art Director. I then developed the set lighting rigs, time-of-day presets, and Nuke gizmos for the environments and main characters to be used in shot production throughout the first season of the show.

The lighting rigs and Nuke gizmos were designed with a high degree of customization to ensure they could reliably accommodate a wide range of shots. I developed the presets so that shot lighters could select the appropriate setup and have the lighting approximately 90% of the way to the final look, allowing them to focus on shot-specific adjustments.

I also developed the atmospheric lighting rig and was responsible for testing and troubleshooting render settings to optimize performance and reduce render times as much as possible.