



client: Nike
spot: Leave Nothing
task: On-set tracking supervision, surveying, all photography and photogrammetry of stadiums in Boston, St. Louis, Chicago, Oakland and San Diego (entire commercial was shot against bluescreen – stadiums and crowds are CG), initial models & textures via photogrammetry



client: HP
spot: Say – Gwen Stefani
task: On-set tracking supervision, surveying, scale illustration of local sets on soundstage for reference on Tokyo shoot



client: Propel
spot: Stress Monster
task: Tracking and constraining to high-resolution building geometry for projection and generation of photoreal lighting, shadows and reflections



client: AllState
spot: Rush Hour
task: On-set tracking supervision, photogrammetry, texture and set-reference photography, some modeling via photogrammetry



client: Carlsberg
spot: Awesome Game
task: Tracking (balls and nets were often cg insertions/replacements in this spot. All crowds were cg)



client: Nike
spot: Football
task: On-set tracking supervision, some surveying, set reference photography, texture photography,



client: Pontiac
spot: Large body of shots provided a master resource for many spots
task: Combined camera and object tracks to follow camera movement and high res geometry of vehicles to allow them to cast and receive reflections into and from the cg environment.



client: Rozerem
spot: Multiple spots
task: Object tracks of beaver puppet throughout multiple shots for cg face replacement.



client: Juicy Fruit
spot: Ultimate Pirate
task: Camera tracking, peg-leg rig setup, hand animation.



client: Nationwide
spot: Morning
task: On-set effects supervision, photographic set and texture reference, surveying.



client: Cub Cadet
spot: spot
task: Camera tracks and object tracks of various lawnmower models to allow them to cast accurate reflections and shadows into the all cg environment of this spot.



client: Toyota
spot: Multiple spots
task: Camera tracks and object tracks of highly detailed engines and other vehicle components to allow projection textures onto high-res cg elements that would be animated, added and replaced in the actual spot.



client: Propel
spot: Uphill
task: Tracking and alignment to building models built to laser-surveyed scale reference.

Feature film work also completed in this timespan includes:

Pirates of the Caribbean 3 - At Worlds End (tracking)

Hairspray (tracking)

National Treasure 2 - Book of Secrets (2nd shift tracking supervisor, tracking on over 60 shots)