

# Ruben R. Gonzalez - Sergeant of Marines/Soldiers - Strong Work Ethic

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## Generalist Demo Reel - Shot Breakdown

### \* Camera Animation

Unless otherwise noted I have done the camera work for all these shots. All the shots done for The Universe Season 6, I also set up and rendered in stereo anaglyph as well.

### Scene 1 - History of the World in 2 Hours - City/Bridge Time-lapse

I animated the buildings, people, and bridge. Modeling, texturing, and camera animation by Mike Barela. Lighting, and rendering by David Hackett.

### Scene 2 - Alternate History - The Stryker Infantry Carrier Vehicle

I was responsible for scene layout, camera projection/modeling for the scene, rigging, and animating the Stryker. Lighting and rendering were done by David Hackett.

### Scene 3 - Life After People Season 2, Toxic Revenge

I modeled the nuclear fuel rods, added the particle smoke, and used two different fluids to achieve a somewhat realistic fire affect. I also did the lighting. Sparks and heat waves were done in post by Doug Witsken.

### Scene 4 - The Universe Season 6, Solar System

I did the scene layout, and created a texture for the ground displacement. I used fluid shaded particles for the asteroid trails, the explosions were 2d images from a 3rd party. I animated, lit and rendered the shot. Foreground smoke, light flares, color correction, compositing was done by Doug Witsken.

### Scene 5 - The Universe Season 6, Worst Days

I did the scene layout, and all dynamics using Maya particles/instancing. I used 3DMax's RayFire plugin to break up the pieces of the larger planet. I did the lighting and rendering. The texture of the planets was done by Mike Ranger. The compositing was done by Lala Ghukasyan.

### Scene 6 - Three Hundred Dialogue

I did everything in this shot minus modeling, and rigging the actual character(s). The rig, which I used for both characters, is from the Gnomon Workshop DVD, "Character Animation: Acting and Lip Sync with Chris Kirshbaum." I created the cape, helmet, all background elements, and adjusted the shaders on the character. The full animation with the dialogue can be viewed at the beginning of my animation demo reel.

### Scene 7 – ProLogix Software & Automation, ISF

I did all of the modeling except for the tank, its two supports, and everything inside the tank. This was rendered with Viewpoint 2.0.

### Scene 8 – ProLogix Software & Automation, ISF

I did all of the modeling, lighting, and rendering.

### Scene 9 – ProLogix Software & Automation, ISF

I did all of the modeling (except for the base supports), lighting, and rendering.

### **Scene 10 – ProLogix Software & Automation, ISF**

I did the animation, and all of the modeling except for the tank, its two supports, and everything inside the tank. This was rendered with Viewpoint 2.0. The close-up bubbles I did everything, and rendered it in Mental Ray.

### **Scene 11 – ProLogix Software & Automation, ISF**

I did the animation, and all of the modeling except for the tank, its two supports, and everything inside the tank. This was rendered with Viewpoint 2.0. On the close-up oil buildup I did everything, and rendered in Mental Ray.

### **Scene 12 - Anchorman Dialogue**

I did everything in this shot minus modeling, texturing, and rigging the actual character. He is from the Gnomon Workshop DVD, "Character Animation: Acting and Lip Sync with Chris Kirshbaum." The full animation with the dialogue can be viewed at the beginning of my animation demo reel.

### **Scenes 13-16 - ProLogix Software & Automation, Air Dryer**

I did everything for these shots. They were rendered in Mental Ray, and Compositing with Autodesk Composite (Toxik).

### **Scene 17 – Commissioned Artwork**

This was a digital piece I did for my neighbor. It was printed on canvas. The only thing in this digital painting that was not done from scratch was the tail lights of the VW, and the Disney castle. I learned to draw each character so I could put them in their own unique poses.

### **Scene 18 – Commissioned Artwork**

The image on the left was my design. I was given a picture of a butterfly, and asked to come up with an interesting design. The picture on the right is the actual tattoo on the person.

### **Scene 19 – Commissioned Artwork**

I was asked by my Platoon Sergeant if I could come up with a better graphic version of our FLA (Field Litter Ambulance) inventory setup, which was for our annual inspection, and Advanced Individual Training. He was very pleasantly surprised when I gave him what he asked for, but in 3D.

### **Scene 20 – Commissioned Artwork**

I did this in 6-8 hours. It was for a contest by threadless.com. When I watch movies I am constantly seeing a Messianic message hidden in it. This is one of those movies. Before the true King shows up, we have to endure the counterfeit king.

### **Scene 21 – Commissioned Artwork**

I did this in 6-8 hours. It was for a contest by threadless.com. When I watch movies I am constantly seeing a Messianic message hidden in it. This is one of those movies. Before the true King shows up, we have to endure the counterfeit king.

### **Scene 22 - Life After People Season 2, Wrath of God**

When I took over this shot, the whole statue had been broken, and attached to nParticles. I was tasked with hand keying the right arm, attaching an inner iron skeleton to the existing nParticles, smoothing out the rough edges of the exposed arm, adding dust, adding secondary debris, incorporating all other completed assets, such as vines and shrubs, and setting up all the render layers.

### **Scene 23 - The Universe Season 6, Solar System**

Aside from creating all the textures for the proto planets and background, I did everything for this shot, using very similar techniques from scene 7. These proto planets are supposed to be colliding, expanding and beginning to coalesce. The extreme two proto planets were broken up using RayFire, the other background proto planets were not broken up, I just keyed their visibility, once I emitted enough instanced particles. Compositing was done by Doug Witsken.

### **Scene 24 - History of the World in 2 Hours - The creation of the first atom, hydrogen**

I did the scene layout, lighting and rendering for this shot. The inner core of the nuclei was done by Brandon Webb, and Travis Miller set up the texture for the atoms.

### **Scene 25- Sci-Trek, Killer Microbes**

I did the shot layout, animation, particle instancing, lighting, and rendering.

### **Scene 26 - History of the World in 2 Hours - Supernova**

I used two non-dynamic fluid containers to create this supernova. My supervisor wanted a look similar to the planet Krypton exploding in the beginning sequence of Superman Returns. Compositing was done by Dean Guiliotis.

### **Scene 27- Sci-Trek, Killer Microbes**

I did the shot layout, animation, lighting, and rendering. The West Nile Virus is taking over an immune cell, replicating, bursting, and spreading to other immune cells.

### **Scenes 28-34 – Charlie Brown-like Character Blocking Animations**

Gil Hacco, working for Unical Aviation, asked me to do roughly 50 different animations, mostly in cycles, so he could use them in nonlinear animation shots for laser projections located at Unical. I was specifically told to do them quickly, and only as a rough blocking pass. These animations represent a rough blocking pass with the keys turned to splines.

### **Scene 35 - First Apocalypse**

With the guidance of Christopher E. Christman, I did the facial rigs for all the Triceratops, as well as the skinning for the baby Triceratops. The camera animation and shot was done by Brent Tyler.

### **Scene 36 - Life After People Season 2, Holiday Hell**

Using Alin Sfetcu's realistic cabling script, I animated the cables. I also animated the tram car, created broken windows, added debris, lighting, and rendering.

### **Scene 37 - Life After People Season 2, Holiday Hell**

Using Alin Sfetcu's realistic cabling script, I animated the cables. I also animated the tram car, created broken windows, added debris, animated the bending frame support, lighting, and rendering.

### **Scene 38 - The Universe Season 6, Catastrophes**

This was a shot I re-purposed from "History of the World in 2 Hours." For this shot I broke up the asteroid hitting the planet, added streak particles to give it more of a vibrant explosion, and adjusted the textures on the smaller debris. The original shot was set up by Brandon Webb utilizing nParticles and a fluid container for a fiery effect.

### **Scene 39 - The Universe Season 3, Living in Space**

For this shot I did the scene layout, lighting, rendering, and character animation. I also rigged and skinned the male astronaut. Leah Davidson, who was our Modeling Lead at the time, modeled both astronauts and used the skinned male astronaut to skin the female astronaut.

### **Scene 40 - The Universe Season 6, Worst Days**

I did the scene layout, and all dynamics using Maya particles/instancing. I did the lighting and rendering. The texture of the planets was done by Mike Ranger. The compositing was done by Lala Ghukasyan.

### **Scene 41 - The Universe Season 4, Extreme Energy**

For this shot I did everything but the background texturing. This is supposed to be what happens to an exploding star.

### **Scene 42 - The Universe Season 4, Space Wars**

This shot really pushed me to bring what little knowledge I had of particle work in Maya at the time to the next level. I enjoyed the challenge. This was supposed to simulate what would happen if a nuclear explosion happened above the earth's surface, high in the atmosphere. I did everything except texture the earth, stars and milky way.

### **Scene 43 - The Universe Season 6, Nemesis**

I did the scene layout, using camera projection onto 4 separate pieces of simple geometry. I also did the animation for the Triceratops. Dust, camera shake, and compositing were done by Lala Ghukasyan. She also assisted me in editing the images for camera projection.

### **Scene 44 - Life After People Season 1, SB3**

I did the rigging, breaking, animating, dust, scene layout, paint effects, lighting, and rendering.

### **Scene 45 - Life After People Season 1, SB3**

I did the rigging, breaking, animating, dust, scene layout, paint effects, lighting and rendering.

### **Scene 46 - Life After People Season 2, Waves of Devastation**

For this shot I did the rigging and pipe animation. I also had to duplicate the foreground pipes to match the live action plate of pipes continuing into the distance. I added falling debris, did the lighting, and rendering.

### **Scene 47 - Sci-Trek, What Animals Think**

I animated the bee to match a live action plate with a bee climbing down the flower. I also did the lighting and rendering. James Little did the hair for the bee, and Dean Guiliotis was the compositor.

### **Scene 48 - The Universe Season 3, Earth Orbits**

This futuristic astronaut was animated with only bones, and no control system. I did the scene layout, lighting, rendering, and created blend shapes to fold up his restraining harness.

### **Scene 49 - The Universe Season 4, Extreme Energy**

For this shot I did everything but the background texturing. This is a black hole ripping what's left of a dwarf star.

### **Scene 50 - When Aliens Attack**

I did the scene setup, lighting and rendering. Brent Tyler did the modeling and texturing of the alien robots. The compositing was done by Lala Ghukasyan. Michael Heinz animated a walk cycle of the robots that I tweaked for this shot. I also added secondary animation.

### **Scene 51 - Life After People Season 1, Sign**

Fun shot, I did the rigging, animation, debris, scene layout and rendering.

### **Scene 52 - The Universe Season 6, Catastrophes**

I did the scene layout, particle instancing for the asteroid belt around Jupiter, as well as comets hitting Jupiter in what's known as the Shoemaker Levy 9 impact event. I also did the lighting and rendering.

### **Scene 53 - Life After People Season 1, JP Morgan**

This was an interesting shot; I was given one floor worth of geometry, and asked to make the JP Morgan building collapse! Originally only the frame of the building was collapsing, when I had almost finished the shot, we were told we needed to add bits of the outer walls. Once I received this, I was able to finish the shot with secondary and tertiary debris animation as well as adding some dust. Everything with this falling building was hand keyed, the dust was the only dynamic simulation used. Post added some nice smoke coming up from the ground.

### **Scene 54 - The Universe Season 4, The Day the Moon Was Gone**

This was a re-purposed alien character from Alien Faces. I remodeled the legs and used a displacement map which I modeled in Mudbox to bring out more detail. I also did all the animation, lighting and rendering. For the dust fog I used smoke sprites and blurred them in post.

### **Scene 55 - The Universe Season 6, Ride the Comet**

I did the scene layout, used particle points and sprites for the comet debris, animated the comet, spaceship, and did the lighting and rendering.

### **Scene 56 - The Universe Season 6, Our Place in the Milky Way**

I did the scene layout, and texturing of the stars and planet. For the clouds surrounding the binary star system I used a non-dynamic fluid system. I did the lighting and rendering.

### **Scene 57 - First Apocalypse**

I received this model from Valerie BatrynRodriguez, and did the rigging, skinning and animating of the Dimetrodon. Camera animation, and the whole shot was done by Brent Tyler.

### **Scene 58 - First Apocalypse**

With the guidance of Christopher E. Christman, I did the facial rigs for the Tyrannosaurs Rex, as well as the skinning for the entire body. Camera animation and the whole shot was done by Brent Tyler.

### **Scene 59 - The Universe Season 5, Secrets Of The Space Probes**

I did everything for this shot except for modeling and texturing the Kepler Impactor. The shot called for a large amount of dust and debris to be released from the impact.

### **Scene 60 - Life After People Season 1, Bell**

Here we have the Liberty Bell, I did the scene layout using camera projection, rigging, animating, lighting and rendering.

### **Scene 61 - Sci-Tech, New York**

I took a model of a home in New York and was asked to make the floors collapse. The model was done by Valerie BatrynRodriguez, I animated, lighted and rendered the shot. It was composited by Carter Higgins

### **Scene 62 - The Universe Season 6, Worst Days**

I did the scene layout, and all dynamics using Maya particles/Instancing. I did the lighting and rendering. The texture of the planets was done by Mike Ranger. The compositing was done by Lala Ghukasyan.

### **Music:**

Fight To The Death

Web Address - <http://www.videoblocks.com>