

Danny A. Walker

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Summary of Qualifications:

A Technician with extensive experience in technical application, problem solving, automation, process, workflow, overseeing hardware/software compatibilities and digital assets used in production. Ambitious self-starter with demonstrated problem solving abilities and the ability to prioritize multitask and work independently or in a team-based environment.

Professional summary of Experience:

- Played a key role in establishing and evolving new processes and tools to continually increase the efficiency and scalability of departmental production operations.
- Guided digital content creators through the initial on-boarding process to ensure proper workflows are set up and functioning.
- Resolved any and all operational or technical issues with digital content creators.
- Provided key requirements to evolve and streamline operational processes.
- Liaison between operations management, technology, production management and front-end/back-end digital content creators.
- Tracked and executed projects aimed at implementing new processes, improving existing processes and triaging services from a Support Operations level.
- Coordinated and managed the development, deployment and implementation of new or existing operations projects in support of digital content creators.
- Maintained operations project schedules and provided status updates to senior management.
- Contributed to technical documentation via web docs/wiki as needed by digital content creators, technology and production management.
- Continually searched to improve system software utilization, functionality, operational efficiency and reporting capabilities.
- Stayed up to date on operational processes, tools used and underlying technology.
- Participated in special projects as needed by technology and production management.
- Provided key requirements to our technical teams and software development to continually increase the value of software utilized in production.
- Coordinated, planned, developed and executed all software installations, configurations, legacy software and tools migration, user account and system customizations for production roll-outs.

Hardware/Software Knowledge:

- Linux, OS X, Windows platforms
- Python - Unix: shell scripting and misc. Unix languages
- Nuke Python API - Shotgun Python API - Shake Macros
- Nuke - Fusion - Shake - Maya - Mental Ray - V-Ray - Photoshop
- Perforce - SVN - CVS - Deadline - Qube - Rush - RV - Revolver - Shotgun/Tank - Tcl/Tk - Wiki - HTML
- Pixomondo proprietary software and pipeline tools
- Rhythm & Hues proprietary compositing, lighting, paint systems and pipeline tools
- DreamWorks proprietary software and pipeline tools
- Digital Domain proprietary software and pipeline tools
- Sony Imageworks proprietary software and pipeline tools

Professional Experience:

RGH Entertainment, Woodland Hills, CA [*start-up*]

Nov 2012 – June 2013

Position: Show Pipeline Lead (Staff)

Film: Under NDA

Departments: Story, Art, Layout, Modeling

Software/Hardware: Windows7, Nuke, Maya, Deadline, Shotgun, Tank, RV, Revolver, Photoshop, Vue11, Python

- Developed facility pipeline processes and procedures for a scalable pipeline within the L.A. facility in addition to the global RGH pipeline being developed for our Themed and Entertainment Divisions.
- Created Python based tools for Maya and Nuke.
- Automated environment setup, automated tool/plugin installations which needed to be installed locally and not served via modularized network locations/setups.
- Created review processes for our Storyboard department which allowed the Head of Story, to take a finished 16 panel digital storyboard, auto export each storyboard panel as a jpeg sequence and upload into AdobeBridge for review. Once reviews were complete and panels were reconfigured per the Director, the Head of Story would then take the reconfigured panels through another automated process which would reorganize the sequence based on the Directors review and save the reorganized sequences into another newly created folder in jpeg and Quicktime formats. Image sequences and Movie output were also renamed based on standard show naming conventions.
- Created Windows based cascading context menus for ease of use access to tools developed for all production departments [Story, Art, Layout, Modeling].
- Co-led design, implementation, and deployment of a Production Master Image. Also ensured that all Artists local production data and software configurations were archived prior to IT deploying the new Master Image facility wide.
- Interface regularly with Production Supervisors, fellow TD's and Global Pipeline (providing updates, recommending direction, and soliciting resources) and with Production Management leadership (gathering requirements).
- Lead short and long-term projects from small feature development for existing tools, creation of next generation tools, and integration of third party tools.

Pixomondo, Burbank, CA

July 2011 – Oct 2012

Position: Compositor, Nuke TD, Pipeline TD, Shotgun TD (Staff)

Film: Hunger Games, Mission Impossible 4, Spiderman 4, Beautiful Creatures, To Have and to Hold, Midnight Sun, Jackie and the Giant, Spring Breakers

Television: Game of Thrones, Terra Nova, Davinci's Deamons, Mindy Kaling, Hawaii Five-O, Grimm, Fringe, Animal Practice, Kickin It

Software/Hardware: Windows7, Nuke, Shake (on Mac), Mocha, Deadline, Shotgun, RV, Revolver, Python, shell scripting, all Pixomondo proprietary software

- Composited and finaled shots, 2.5D Compositing, color correction, compositing effects, 2D tracking, 3D camera tracking, marker/rig removal, matchmoving, rotoscoping, rendering and painting.
- Developed facility pipeline processes and procedures for a scalable pipeline within the Burbank facility in addition to the global Pixomondo pipeline already in place.
- Developed Nuke tools, procedures and Gizmos for all shows that came through the Burbank facility. Most tools developed were developed with the forethought of being utilized on current and future shows.
- Fostered the use of the OCIO/ACES color management system at Pixomondo as a means for global color management within Pixomondo. (Jeremy Selan/Imageworks is the creator of OCIO).
- Managed color calibration of 2D dept as well as color setup (LUT creation, profiles, cdl) for each show in the Burbank facility for all color sensitive departments and tools..
- Responsible for set-up and show creation via Shotgun. Created scripts and procedures which automated the process of on-line directory structure creation and pipeline tools used for a new show. After the show creation process was complete, all tools related to a new show were automatically added to the SVN repository, committed and updated on our global app_config. This packaged process eliminated a very time consuming manual show setup process which also eliminated multiple issues with regards to human error

and specs for the show.

- Created Nuke/Shotgun tools which allowed artists to be able to start a shot with correct shot specs based on data that was input into Shotgun from Production Management. (frame ranges, cut in/out, output resolutions, etc...).
- Created methods within Nuke which forced naming convention standards for I/O.
- Created methods within Pixomondo's client delivery process which enabled delivered shots and dailies Quicktimes to be named, numbered and tagged via metadata as directed by the client.
- Researched the use of ffmpeg/ffmhc for our Quicktime creation scheme due to technical issues with Nuke and Pixomondo utilizing Shake for Prores Quicktime creation. The Nuke/Shake process became a bottleneck primarily due to available licenses and the overhead of Quicktimes needed on any production. Unfortunately, this process never came to light due to the global pipeline agenda.
- Primary Nuke TD at the Burbank facility supporting 10-30 Compositors.
- Primary Pipeline TD at the Burbank facility supporting all in-house and global proprietary pipeline tools utilized by Production Management, I/O, 3D, 2D and Editorial.
- Spearheaded the discovery and reporting of the Nuke (add_layer/redguard) virus. Worked directly with The Foundry in beta testing solutions to this problem. Developed python scripts to address this issue as an interim solution prior to this issue being addressed in the Nuke 6.3v8 release.
- Developed a Shotgun/Growl early warning system for tasks marked as "handoff", "needs review", "modifications needed", etc... which alerts artists assigned to x-shot. This method does not replace Shotgun's email notification but enhances it with an "in your face" Growl notification of tasks that need the artists immediate attention and ensures that the artist is aware of a status change. This is most important if an artist is waiting on handoffs from x-dept and the delivery priority is high. This system was designed to be customized to handle other types of Shotgun notifications and Deadline notifications of completed renders as well. This was a work in progress with Production Management.
- Fostered the effort in reconstructing the global Pixomondo wiki (accessible from 10+ Pixomondo facilities world wide). This was needed primarily for new artists and keeping current with new practices and procedures.
- Fostered the effort in standardization of practices and procedures on a global unified level.

ICOvfx, Burbank, CA

Jan 2011 – July 2011

Position: Senior Stereoscopic Compositor / Pipeline TD (Freelance)

Film: Harry Potter and the Deathly Hallows, Pt. 1 & 2, Beatles Love - Cirque du Soleil

Software/Hardware: Mac OS X, Nuke, Mocha, Rush, Shotgun, python, shell scripting

- Compositing tasks and processes, incorporating roto, matte extraction, layering of elements, color correction, 2D and 3D tracking, depth intergration, pipeline script development
- Compositing and finaled stereoscopic shots utilizing, Nuke and Mocha and other in-house tools.
- Developed new pipeline process and procedures for a scalable pipeline that will allow for different stereoscopic methods (2D->3D, shot in 3D), traditional VFX, etc...
- Developed new methods of software version control utilizing SVN (Subversion) and created pipeline structures that allow for scalability and or dealing with legacy data.
- Developed Nuke tools for version control and archiving schemes.
- Authored pipeline, show specific scripts and other technologies into Nuke environment.
- Designed Nuke tools, procedures and Gizmos that reduced repetitive tasks and simplified artist workflow.
- Created workflow for the Shotgun database, which allows Production Management to utilize the Shotgun database as the studio "brain" in controlling show, sequence and shot specific data. This data can be accessed by multiple in-house tools and 3rd party applications (Nuke, Mocha, Rush render manager, etc...). This process eliminates multiple issues with regards to human error.
- Created and implemented the workflow and access to the Rush render manager for shot submittal and processing.

OOOii, Hollywood, CA

Aug 2010 – Dec 2010

Position: Nuke TD (Freelance)

Other: Automated Military Simulator (Military)

Software/Hardware: Windows XP, Nuke, python, Maya, Mental Ray, Vray

- Responsible for developing the Nuke pipeline for a semi-automated asset creation pipeline.
- Developed a Nuke gizmo that utilizes the EXR multi-pass format (GI, Diffuse, Specular, Reflection, Normals, Cast and Contact Shadows, etc...). These passes are broken out into separate passes, while native Nuke nodes (color correction, blurs, defocus, etc...) are applied to each pass for more in-depth control, then combined back together in the Nuke "gizmo" UI for easier control for the end user. Other tabs on the gizmo were created to manage, auto black levels and auto grain matching from the original video footage.
- R&D of several 2D and 3D techniques to accomplish the most automated pipeline feasible.
- Camera path extraction/importation - Maya to Nuke, Camera delensing, 2D/3D Tracking, Mental Ray and Vray Rendering, Panaoramic video stitching

ICOvfx, Burbank, CA

June 2010 – Aug 2010

Position: Senior Stereoscopic Compositor / Pipeline TD / Software Support (Freelance)

Film: Shrek 1, 2, 3 Stereo Conversion

Software/Hardware: Mac OS X, Nuke, Mocha, Photoshop, Rush, Shotgun, python, shell scripting.

- I started off as a Senior Stereo Compositor which then, turned into a full time job of creating an automated system that allowed the Stereo Compositors to create a starter NUKE script with predefined, show specific environment variables, output resolution, frame count, slate, output write node(s) and imported all digital assets needed for that particular shot (roto, cg, layers, etc...) into a version1 Nuke script. This eliminated setup/creation errors when an artist would have to manually set frame ranges, output resolutions, show variables, Write node naming conventions, etc.. This was developed due to the lack of an asset/show database and all comps were created manually prior to the artists utilizing this system. This helped tremendously in keeping up with Dreamworks show standard protocols.

Motion Theory, Venice, CA

June 2010 – June 2010

Position: Senior Digital Compositor (Freelance)

Music Video: Katy Perry/Snoop Dog – California Gurls

Software/Hardware: Windows XP, Nuke, Deadline

- Compositing, color correction, compositing effects, marker/rig removal, matchmoving, rotoscoping, green screen removal, tracking, CG intergration, rendering and painting

SpeedShape, Venice, CA

May 2010 – May 2010

Position: Senior Digital Compositor (Freelance)

Commercial: Lexus Dark Ride

Software/Hardware: Windows XP, Nuke, Qube

- Compositing, 2.5D Compositing, color correction, compositing effects, Practical car replacement with CG car, 2D tracking, Nuke 6 – 3D camera tracking, marker/rig removal, matchmoving, rotoscoping, rendering and painting

Zoic Studios, Culver City, CA

Dec 2009 – Jan 2010

Position: Senior Digital Compositor (Freelance)

Commercial: ESPN NASCAR

Software/Hardware: Windows XP, Nuke, Maya, Rush, Shotgun

- Compositing, 2.5D Compositing, Maya camera and scene element exporting, color correction, compositing effects,

Rokit - CIS Hollywood, Hollywood, CA
Position: Senior Digital Compositor (Freelance)
Film: Why Did I Get Married Too
Software/Hardware: Mac OS X, Nuke

Dec 2009 – Dec 2009

- Compositing / Keying, 2D tracking, blue/green screen removal, matchmoving, marker/wire removal, rotoscoping, dust busting, rendering and painting

Yu+Co, Hollywood, CA

Oct 2009 – Dec 2009

Position: Senior Digital Compositor (Freelance)
Commercial: Your Shape (Wii Game), TCM (Turner Classic Movie) Opener to 30 days of Oscar
Software/Hardware: Mac OS X, Nuke, Photoshop, Rush, Shotgun

- Compositing / Keying, 2D tracking, blue/green screen removal, wire/rig removal, matchmoving, marker/wire removal, rotoscoping, dust busting, rendering and painting

EngineRoom VFX, Hollywood, CA

June 2009 – Aug 2009

Position: Senior Digital Compositor (Freelance)
Television: Wizards of Waverly Place (made for TV movie)
Software/Hardware: Linux, Windows, Nuke, Photoshop, Rush, Shotgun

- Compositing / Keying, 2D tracking, blue/green screen removal, wire/rig removal, matchmoving, marker/wire removal, rotoscoping, dust busting, rendering and painting

Sony Imageworks, Culver City, CA

Feb 2009 – June 2009

Position: Senior Stereoscopic Lighting/Compositing Technical Director (Freelance)
Film: G-Force 3D
Software/Hardware: Linux, Sony proprietary lighting/compositing system, Shake, Maya, pipeline and rendering software

- Integration of CG Elements in 2D environment. Color correction on various characters, foreground and BG plates to match other shots within the sequence.

Yu+Co, Hollywood, CA

Nov 2008 – Feb 2009

Position: Senior Digital Compositor (Freelance), GAMER sequence lead
Film: GAMER, Fast and the Furious3, Watchmen (opening credits)
Software/Hardware: Mac OS X, Nuke, Shake, Photoshop, Rush, Shotgun

- Compositing / Keying, 2D tracking, blue/green screen removal, wire/rig removal, matchmoving, marker/wire removal, rotoscoping, dust busting, rendering and painting

FuriousFX, Burbank, CA

May 2008 – Nov 2008

Position: Digital Compositor (Freelance)
Film: GAMER, Race to Witch Mountain, Dance Flick
Software/Hardware: Mac OS X, Nuke, Shake, Photoshop, Rush, Shotgun

- Compositing / Keying, 2D tracking, blue/green screen removal, wire/rig removal, matchmoving, marker/wire removal, rotoscoping, dust busting, rendering and painting
- During downtime and in my personal time, I wrote a set of scripts for the 2D department that setup an environment specific to what show they were working on. The scripts allowed the 2D artists to automatically create starter NUKE scripts with predefined output resolution, frame count, slate, output write node and imported all digital assets needed for that particular shot (roto, cg, scans, etc...) into a version1 Nuke script.

This eliminated setup/creation errors when an artist would have to manually set frame ranges, output resolutions, etc.. I developed these scripts due to the lack of an asset/show database and all comps were created manually prior to the artists utilizing these scripts. Other scripts that were written eliminated repetitive tasks, created ease of use navigation and reported vital formatted information on shots for the artists.

CaféFX, Santa Monica, CA

Dec 2007 – March 2008

Position: Digital Compositor (Freelance)

Film: Speed Racer

Software/Hardware: Windows, Fusion, Photoshop, Maya, Mental Ray

- Compositing / Keying, 2D tracking, blue/green screen removal, wire/rig removal, matchmoving, marker/wire removal, rotoscoping, dust busting, rendering and painting

Sony Imageworks, Culver City, CA

Aug 2007 – Oct 2007

Position: Lighting/Compositing Technical Director (Freelance)

Film: I Am Legend

Software/Hardware: Linux, Sony proprietary lighting/compositing system, Shake, pipeline and rendering software

- Placed, balanced, color timed lights, and managed renders
- Painted and maintained HDRI worlds
- Troubleshoot and oversaw shots
- Compositing / Keying, 2D tracking, blue/green screen removal, wire/rig removal, matchmoving, marker/wire removal, rotoscoping, dust busting and rendering

Digital Domain, Inc., Venice, CA

Feb 2007 – Apr 2007

Position: Digital Compositor (Freelance)

Film: Pirates of the Caribbean: At World's End

Software/Hardware: Linux, Gimp, Nuke proprietary compositing system, Nuke paint, pipeline and rendering software

- Compositing / Keying, 2D tracking, blue/green screen removal, wire/rig removal, matchmoving, marker/wire removal, rotoscoping, dust busting and rendering

Digital Domain, Inc., Venice, CA

Oct 2006 – Feb 2007

Position: Stereoscopic Compositor / Lighter (Freelance)

Film: Meet the Robinsons 3D

Software/Hardware: Linux, Gimp, Nuke proprietary compositing system, Nuke paint, PhotoShop, Maya, Shake, Renderman

- Compositing, 2D tracking, matchmoving, rotoscoping, CG model enhancement, painting, projections, layer management and rendering
- During a little downtime, I also wrote an asset warehousing utility that enabled users to archive, delete unused elements within their composite scripts which was designed to address daily disk space concerns on the show

Rhythm & Hues, Culver City, CA

June 2006 – Oct 2006

Position: Lighting Technical Director (Freelance)

Film: Night at the Museum

Software/Hardware: Linux, Gimp, wiki, proprietary lighting, compositing, painting, pipeline and rendering software, shell scripting

- Placed, balanced, color timed lights, and managed renders
- Painted and maintained HDRI worlds
- Precomp'ed shots and managed/handed off rendered elements to compositors
- Troubleshoot and oversaw shots

Rhythm & Hues, Culver City, CA

Feb 2006 – May 2006

Position: Compositing Technical Director (Freelance)

Film: Garfield: A Tail of Two Kitties

Software/Hardware: Linux, Gimp, wiki, proprietary compositing, painting, pipeline and rendering software

- Compositing / keying, 2D tracking, blue/green screen removal, wire/rig removal, matchmoving, marker/wire removal, rotoscoping, dust busting and rendering

DreamWorks Animation SKG, Glendale, CA

June 2003 – March 2005

Position: Animation & Pipeline Technical Director (Staff)

Film: Over the Hedge, Father of the Pride (TV), Shark Tale , Flushed Away

Software/Hardware: Linux, Gimp, Maya, wiki, proprietary pipeline software, shell scripting

- Animation and pipeline technical direction
- Primary technical contact for the animation teams
- Technical direction for the animation pipeline, Maya and DreamWorks proprietary software
- Streamlined and automated artist and departmental workflows
- Serviced and designed studio software configurations

ReelFX, Dallas, TX

Feb 2003 – May 2003

Position: Studio Technical Director / Linux System Administrator (Freelance)

Film: G.I. Joe: Spy Troops the Movie

Software/Hardware: Linux, Windows, Photoshop, Maya, Shake, proprietary pipeline, Qube, shell scripting

- Primary technical contact for the animation studio teams (30+ artists)
- Technical direction for the animation pipeline, Qube render pipeline, Maya
- Fixed and tracked off-the-shelf software bugs (Maya, Qube, etc...)
- Streamlined and automated artist and departmental workflows
- Serviced and designed studio software configurations

BigIdea Productions, Lombard, IL

Nov 1999 – Dec 2002

Position: Studio Technical Director/Software Support (Staff)

Film: Jonah - A VeggieTales Movie

Direct to Video: The Ultimate Silly Song Countdown, Lyle, the Kindly Viking, Esther, the Girl Who Became Queen, King George and the Ducky

Software/Hardware: Linux, SGI, Gimp, Maya, Softimage, Deep Paint 3D, A|W Composer, Shake, Nuke, LSF, shell scripting, proprietary pipeline

- Primary technical support for the Animation studio, Video and 3Design teams (60+ artists)
- Technical direction for the animation pipeline, Maya and composite scenes for all departments (BigIdea did not have departmental Technical Directors at the time)
- Trained users on Maya and compositing systems used in-house
- Fixed and tracked in-house and off-the-shelf software bugs
- Streamlined and automated artist and departmental workflows
- Serviced, purchased, and updated studio, 3D design and video team software configurations
- Liaised between BigIdea and software vendors, resellers and product managers
- Found hardware and software incompatibilities
- Tested new software releases and bug fixes (alpha and beta program manager)

- Researched and tested software solutions for the studio, video and 3 design teams

Digital Domain, Inc., Venice, CA

Aug 1999 – Oct 1999

Position: Digital Compositor (Freelance)

Commercial: Pontiac: Grand Am

Software/Hardware: SGI, Fusion compositing system, pipeline and rendering software

- Utilized various proprietary software packages for compositing / keying, 2D tracking, blue/green screen removal, wire/rig removal, matchmoving, marker/wire removal, rotoscoping, dust busting and rendering

AceFx, Burbank, CA

July 1998 – Oct 1998

Position: 2D/3D Technical Director (Freelance)

Television: Great Quakes (Discovery Channel Documentary)

Software/Hardware: SGI, Alias|Wavefront TAV, Alias|Wavefront Composer, Alias|Wavefront Paint, shell scripting

- Texturing/2D/Painting, camera placement/angles, 2D tracking, animation (object), modeling (objects/worlds/environments), compositing / keying, motion graphics, high poly modeling, pipeline creation and technical management, lighting/color, scripting/programming, matchmoving

Optical Illusion, Newbury Park, CA

April 1998 – July 1998

Position: Digital Compositor (Freelance)

Film: Rush Hour

Software/Hardware: SGI, Alias|Wavefront Composer, Matador paint system, shell scripting

- Utilized various off-the-shelf software packages for compositing / keying, 2D tracking, blue/green screen removal, wire/rig removal, matchmoving, marker/wire removal, rotoscoping, dust busting and rendering

Dream Quest Images, Simi Valley, CA

April 1997 – April 1998

Position: Digital Compositor (Freelance)

Film: George of the Jungle, Mighty Joe Young, Flubber, Deep Rising

Software/Hardware: SGI, Alias|Wavefront Composer, macros, Matador paint system, proprietary pipeline

- Utilized various off-the-shelf and proprietary software packages for compositing / keying, 2D tracking, blue/green screen removal, wire/rig removal, matchmoving, marker/wire removal, rotoscoping, dust busting and rendering

Alias|Wavefront, Santa Barbara, CA

June 1991 – April 1997

Position: Senior Applications Engineer/Trainer (Staff)

- Provided all aspects of internal and external customer support, from real-time problem solving on the support hotline to developing and conducting training classes and on-site consulting worldwide
- As a senior team member, assisted in training new hires with the software and the day-to-day functions of the ASSIST department
- Worked closely with the R&D department, to provide feedback by participating in Q/A testing of Alias|Wavefront software, reporting bugs, & providing workflow solutions and suggestions as an expert user