



**DinoPlay @ Jurassic World**  
Universal Studios Hollywood

Served as Art Director to fully conceptualize and fabricate a multi-level immersive themed play experience. Developed overall design via 3D models, renderings and schematic drawing packages. Incorporated input from a variety of sources including corporate branding, engineers, architects and the department of building & safety. Insured a consistent vision by overseeing development of graphics, sculpting, scenic finishes, etc. with site visits and final approvals.

- ① Dinosaur Climber
- ② Base Camp Deck
- ③ Dig Site
- ④ Plank Bridge
- ⑤ Lookout Tower
- ⑥ V-Bridge
- ⑦ Box Climber
- ⑧ Wall Mural (Facility)





**The Upper Observatory** houses a collection of archaeological finds. Stereoscopic viewfinders take a close look at live dinosaurs. The fragile boxes house raptor claws, dinosaur eggs and an archeologist's tool kit.



**The Dig Site** is a multi-level work site where a variety of dinosaur bones are being discovered. Pages from the archeologist's notebook present sketches and clues to their origins and function.





**Dinoplay Climber** At the center of the play experience is giant stegosaurus rib-cage and skull with interconnected ropes and nets that form play structures. The surrounding area is a temporary scaffolding and excavation site. Visitors climb, crawl, discover, listen, learn and create throughout the experience.



**The Observatory Tower** acts as a connector between the rope bridges. It is decorated with more fossils and simulated raptor and t.rex vocalizations.





Developed Elevation - Base Camp



Developed Elevation - Dig Site





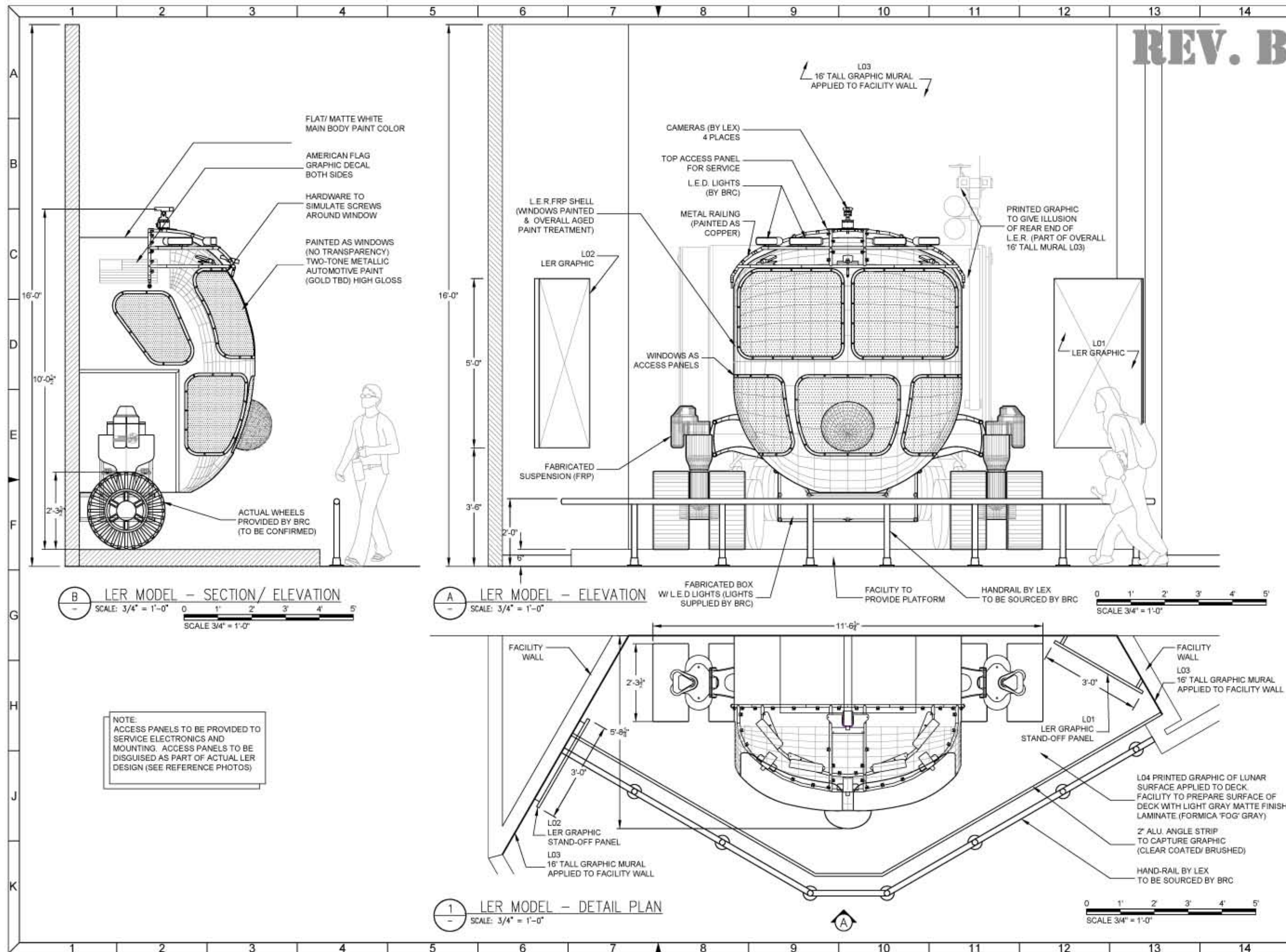
Elevation - Lookout Tower



Top View- Archaeological Dig Table



1/25/2009 Constellation Adventure BRC/Design/Drafting/Revision/KennedySpaceCenter/CMFC\_LER.dwg 030 1/10/2009 1:43:31 PM cbailey, 1.1



REV. B



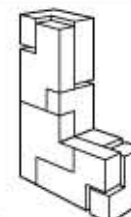
CLIENT  
John F. Kennedy Space Center  
KSC Visitor's Complex  
Kennedy Space Center, FL 32899

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10-JUNE-2009

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REV	DATE	DESCRIPTION
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DRAWN	CB
PROJECT NO.	0387
CAD FILE	625 CMFC LER.dwg
SCALE	AS NOTED
SAVE DATE	10-Jun-08 / 1:36 PM
PLOT DATE	10-Jun-08 / 1:41 PM

DRAWING TITLE  
**LER MODEL**

FLOORSCENE  
**YOUR LIFE IN SPACE**

BUILDING/ATTRACTION  
**CONSTELLATION MISSION TRACKING CENTER**



2711 WINONA AVENUE  
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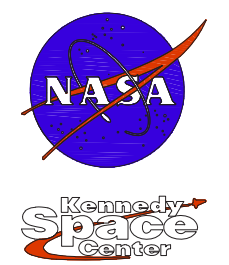
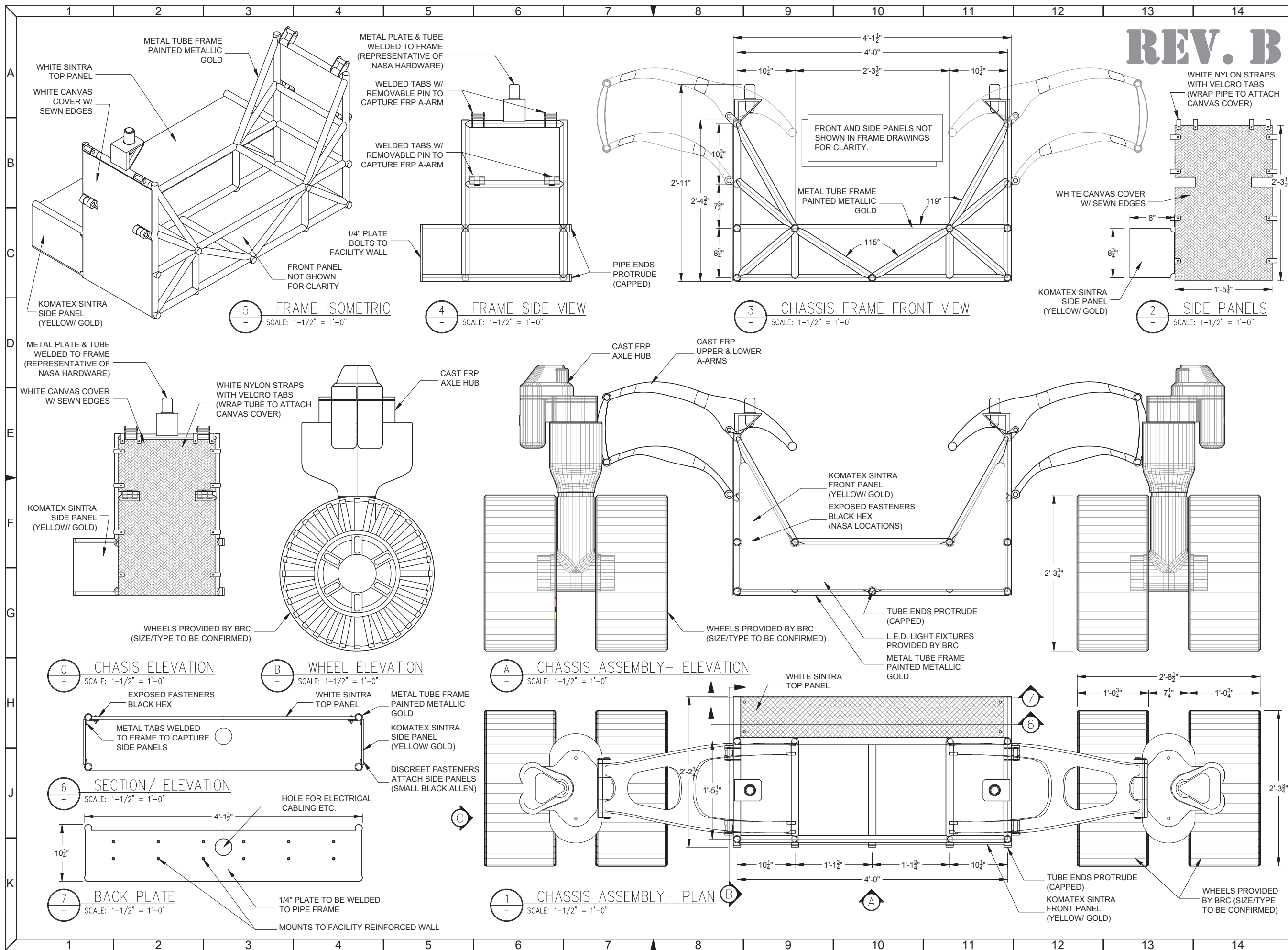
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1/3250 Constellation Adventure BRCDesign(DWG) Lexington(20)\_CMTC\_LER.dwg, 623, 6/10/2009 11:04:23 AM, draurley, 1:1



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REV	DATE	DESCRIPTION
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PHASE	VISION
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DRAWN	CB
PROJECT NO.	0387
CAD FILE	620_CMTC_LER.dwg
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PLOT DATE	10-Jun-09 / 11:05 AM

DRAWING TITLE  
**LER MODEL CHASSIS**

FLOOR/SCENE  
**YOUR LIFE IN SPACE**

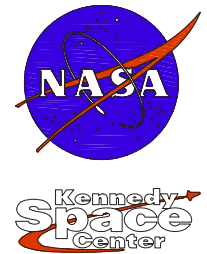
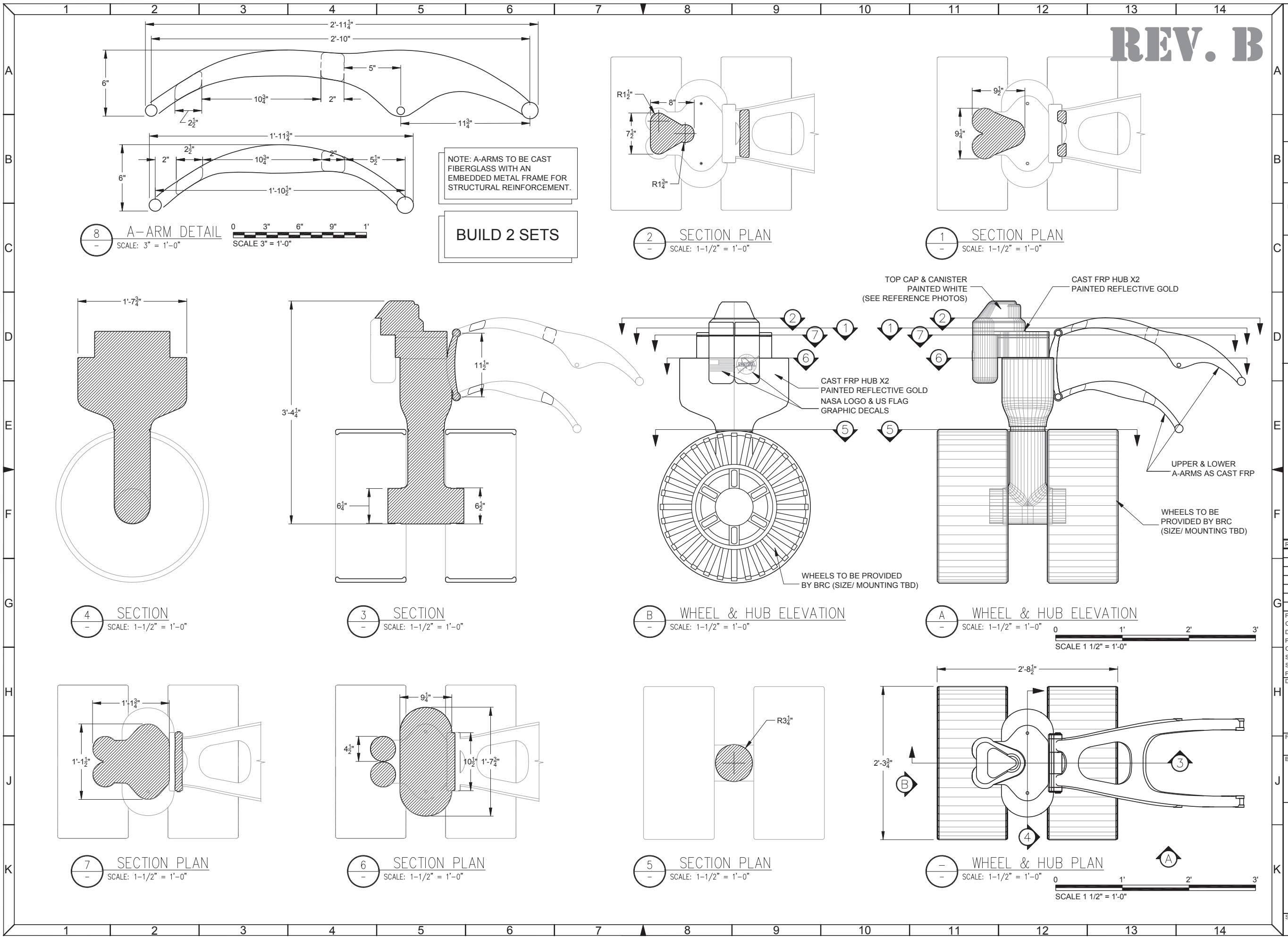
BUILDING/ATTRACTION  
**CONSTELLATION MISSION TRACKING CENTER**

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SHEET NO.	REV.
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PLOT DATE 10-Jun-09 / 11:05 AM  
DRAWING TITLE

**LER MODEL  
WHEEL & HUB**

FLOOR/SCENE  
YOUR LIFE IN SPACE  
BUILDING/ATTRACTION  
**CONSTELLATION  
MISSION TRACKING  
CENTER**

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SHEET NO. SS-624  
REV.





Final Exhibit installed at Kennedy Space Center.



Fabrication/ Process shots at Lexington

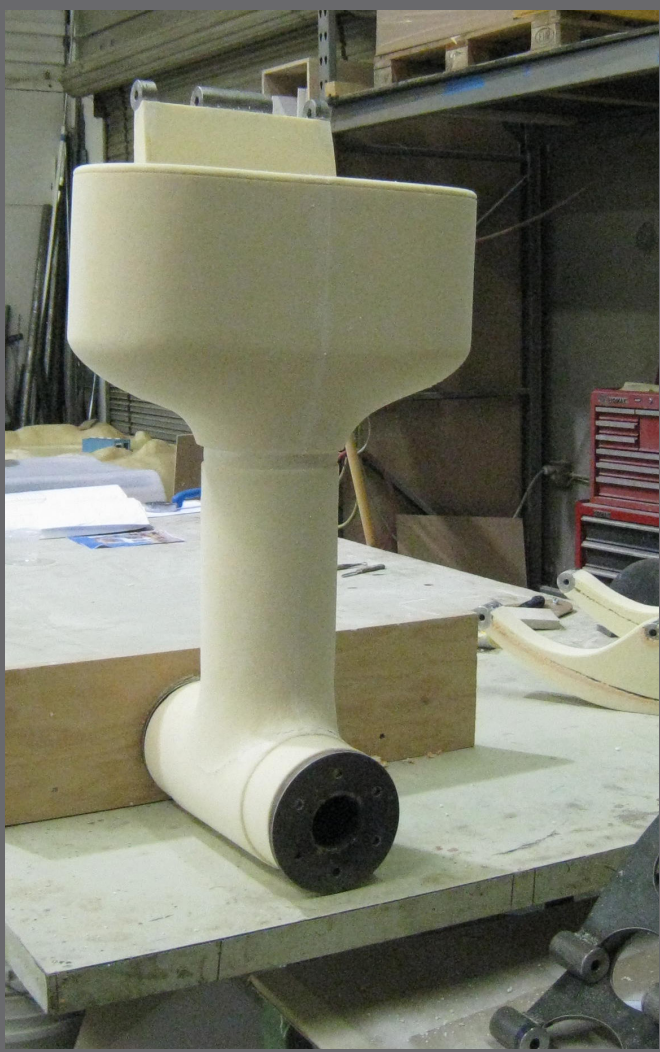
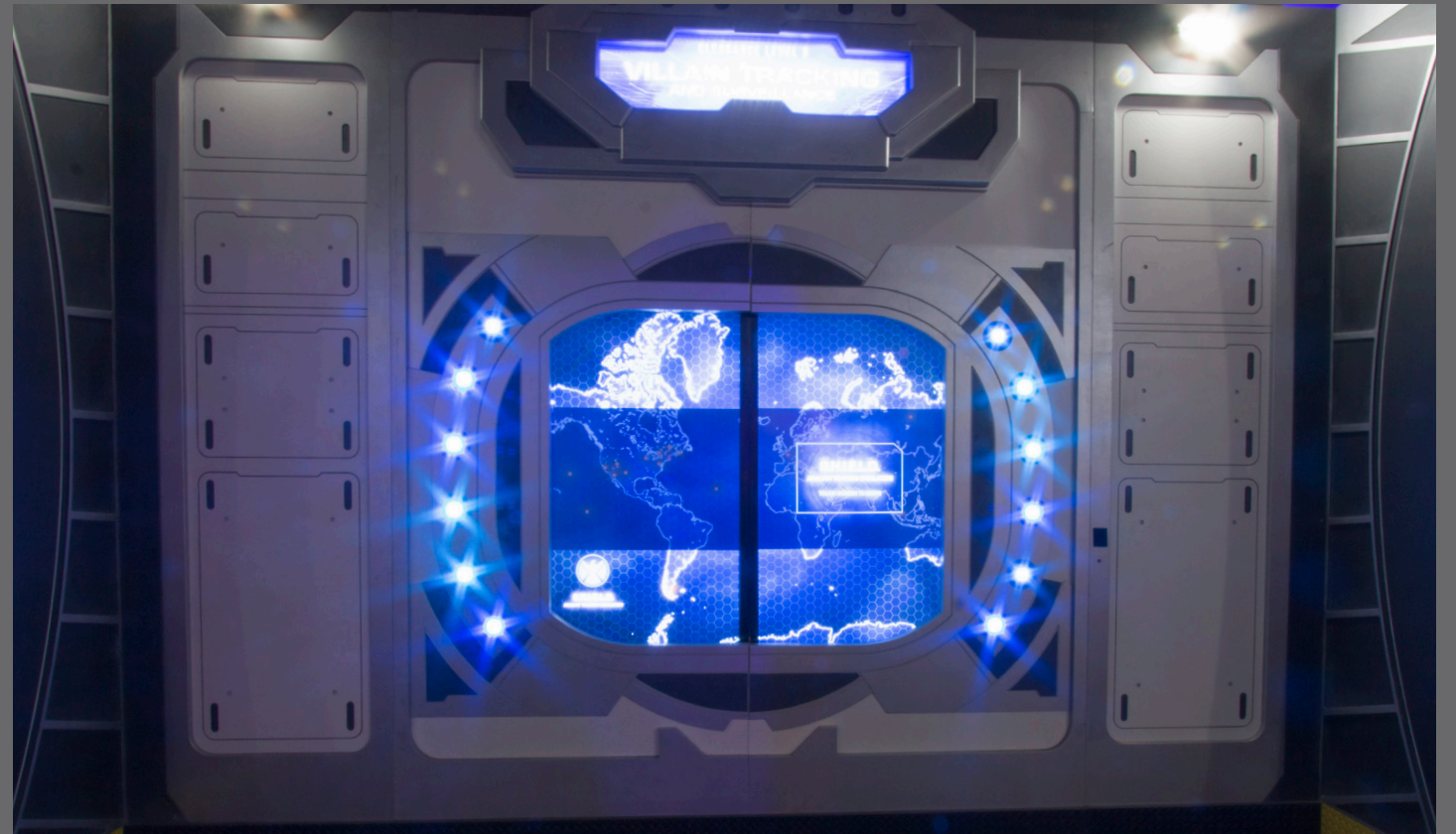






Exhibit photography shown for 'The Marvel Experience' by Craig Baurley.  
Photography portfolio/ samples available upon request.

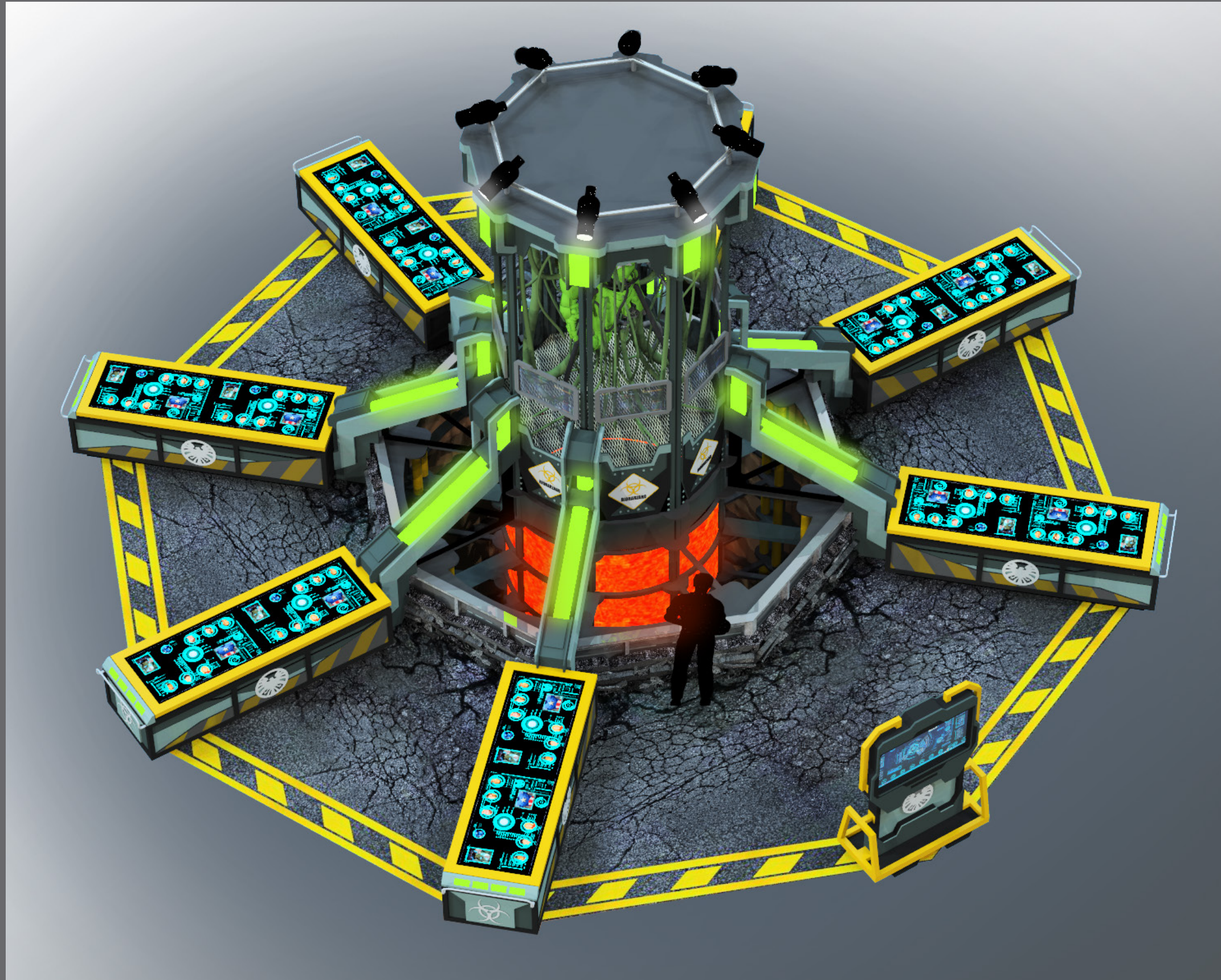




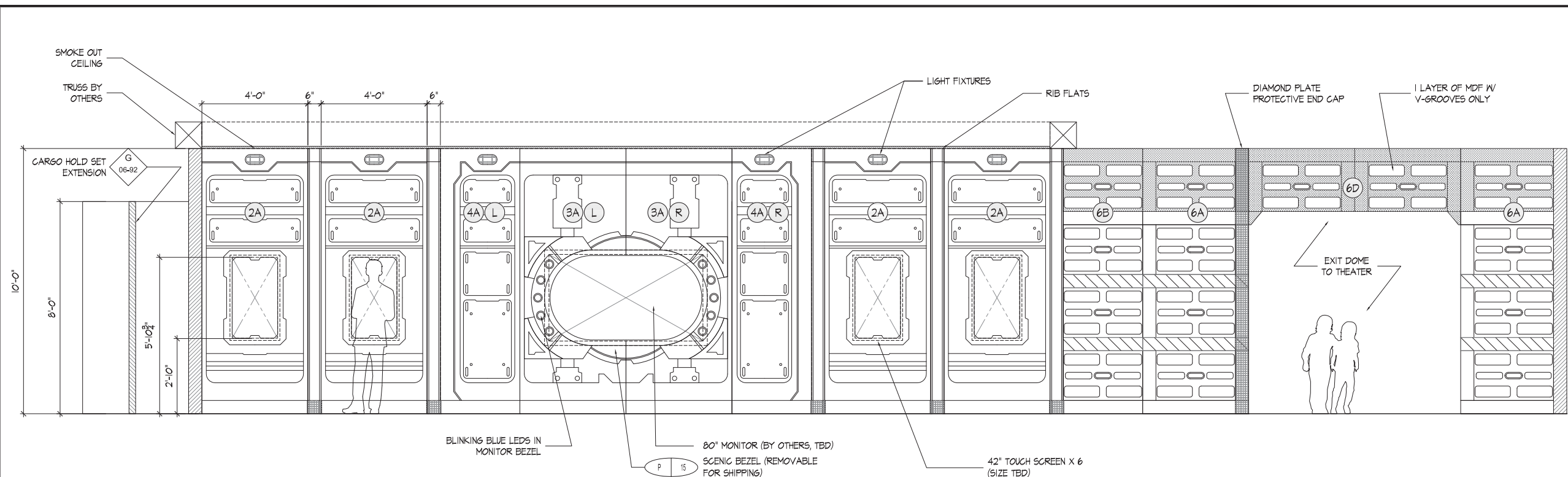




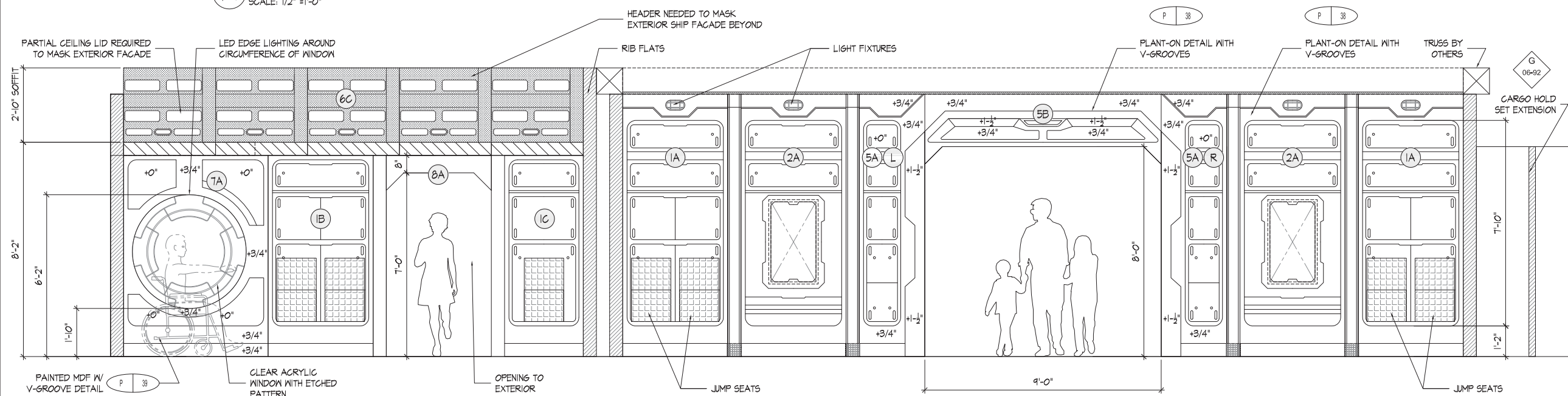








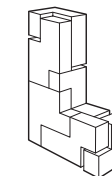
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**B** ELEVATION  
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ALL GRAPHICS BY OTHERS

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SCALE	JOB #
As Noted	5001

DRAWN BY C. BAILEY	DATE 6/24/2014
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SHIP  
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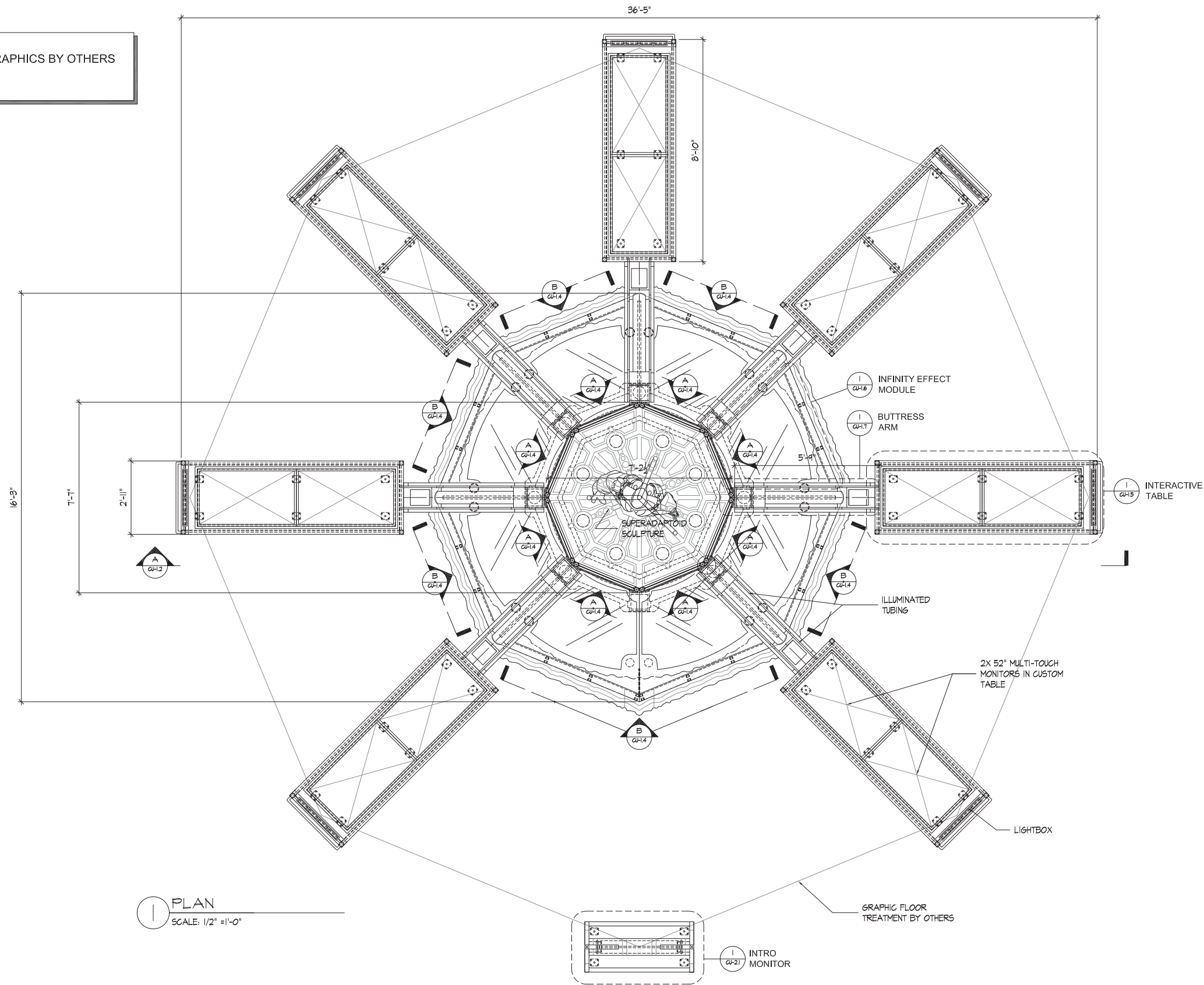
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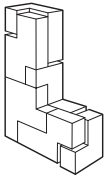


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DESCRIPTION OF REVISIONS

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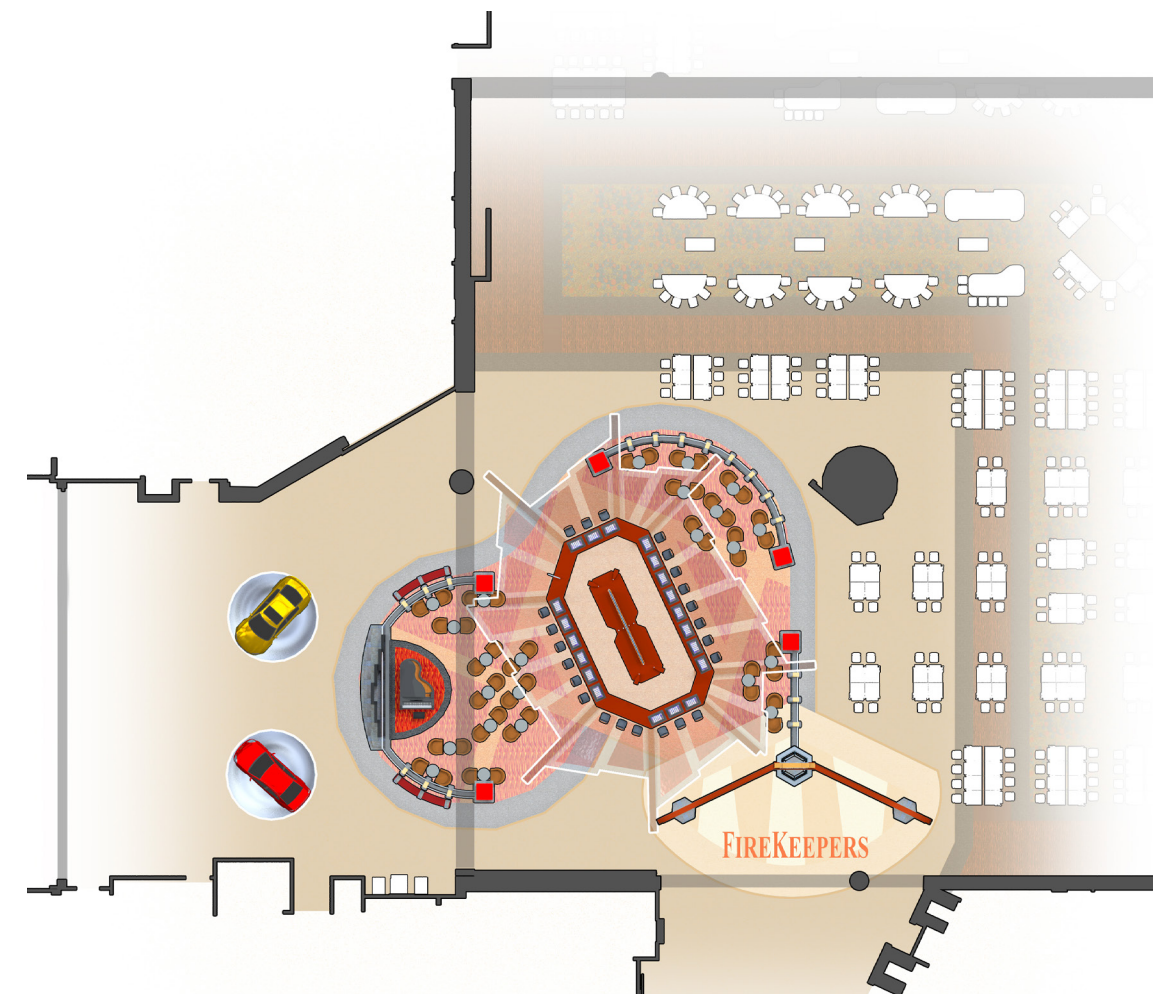
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**5007-CU-1.1**

















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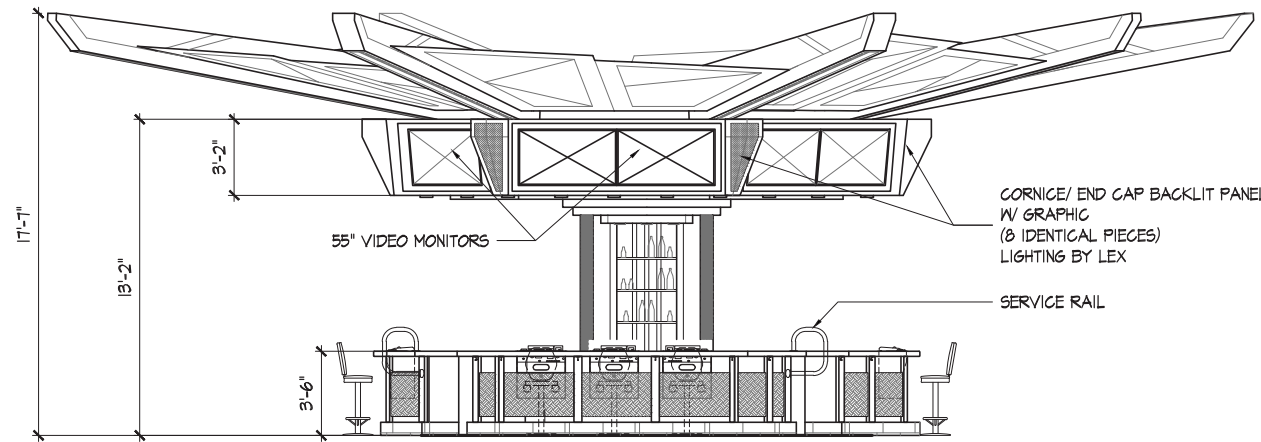
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C. BAURLEY	1/16/2013

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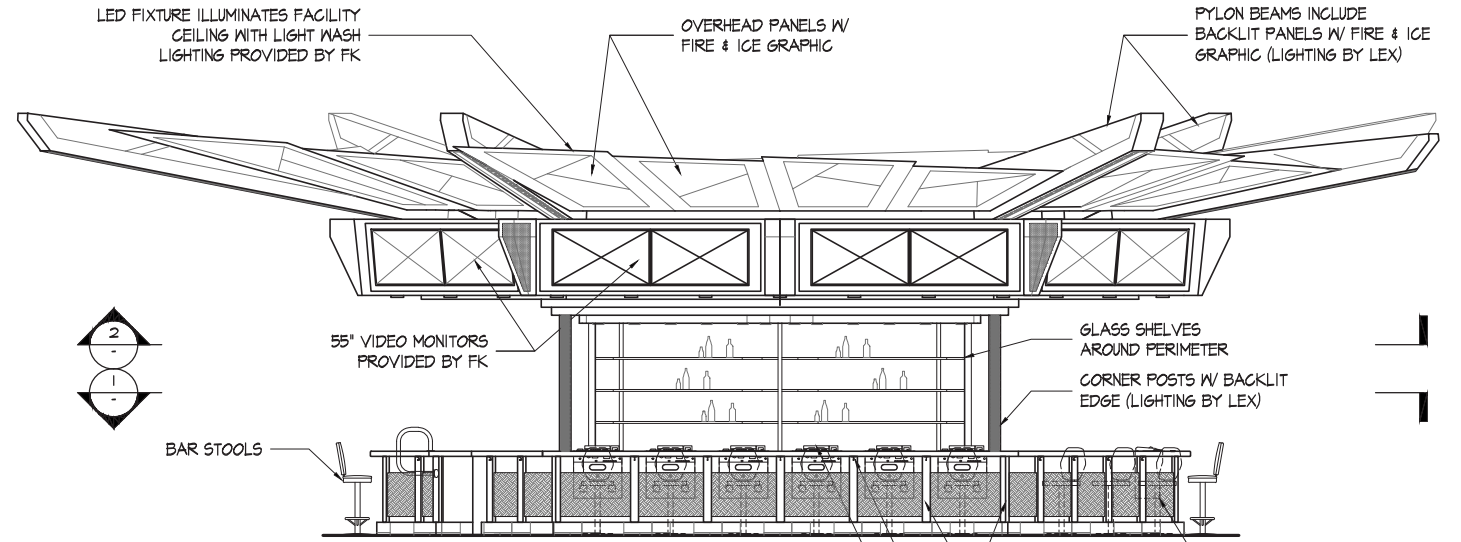
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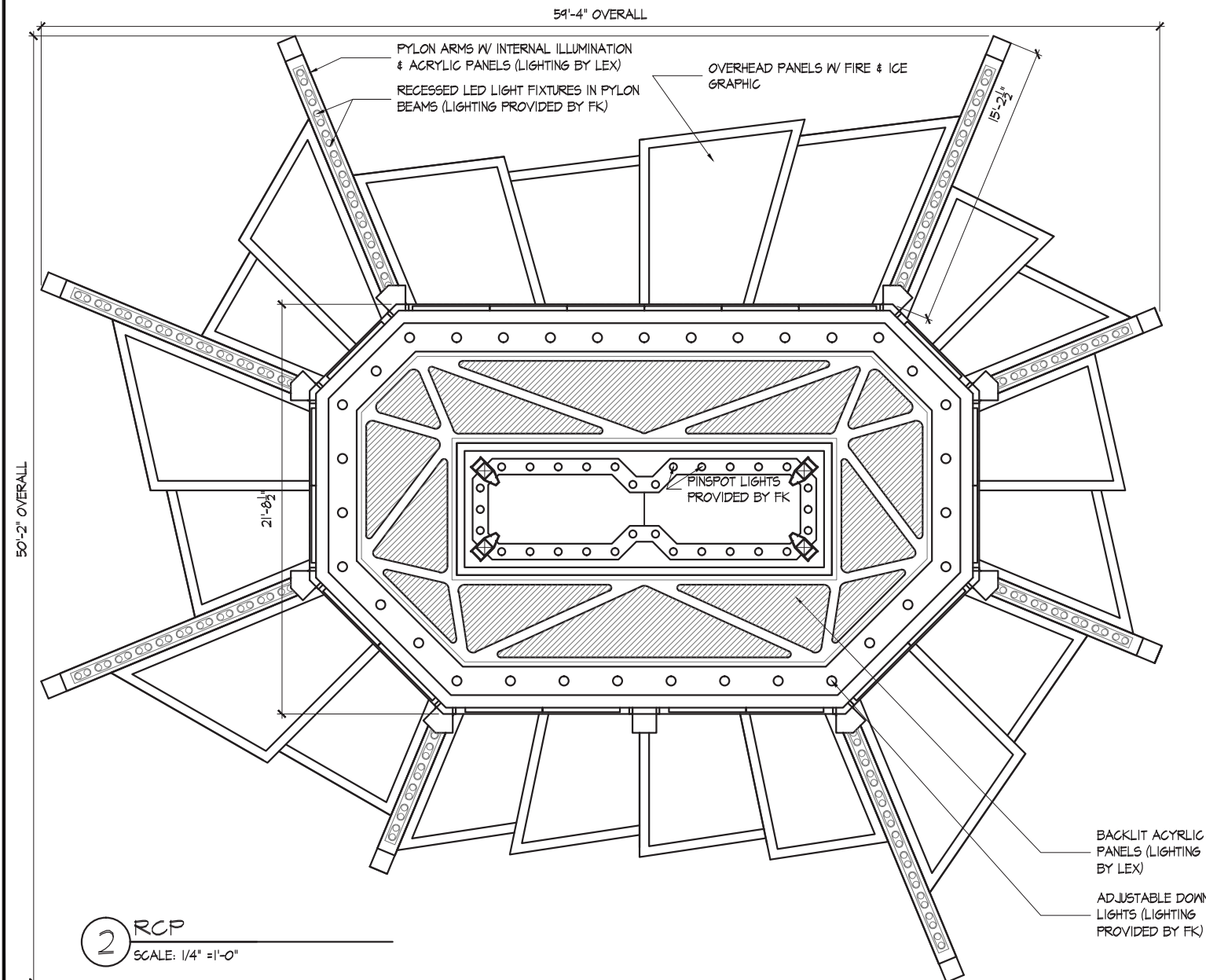
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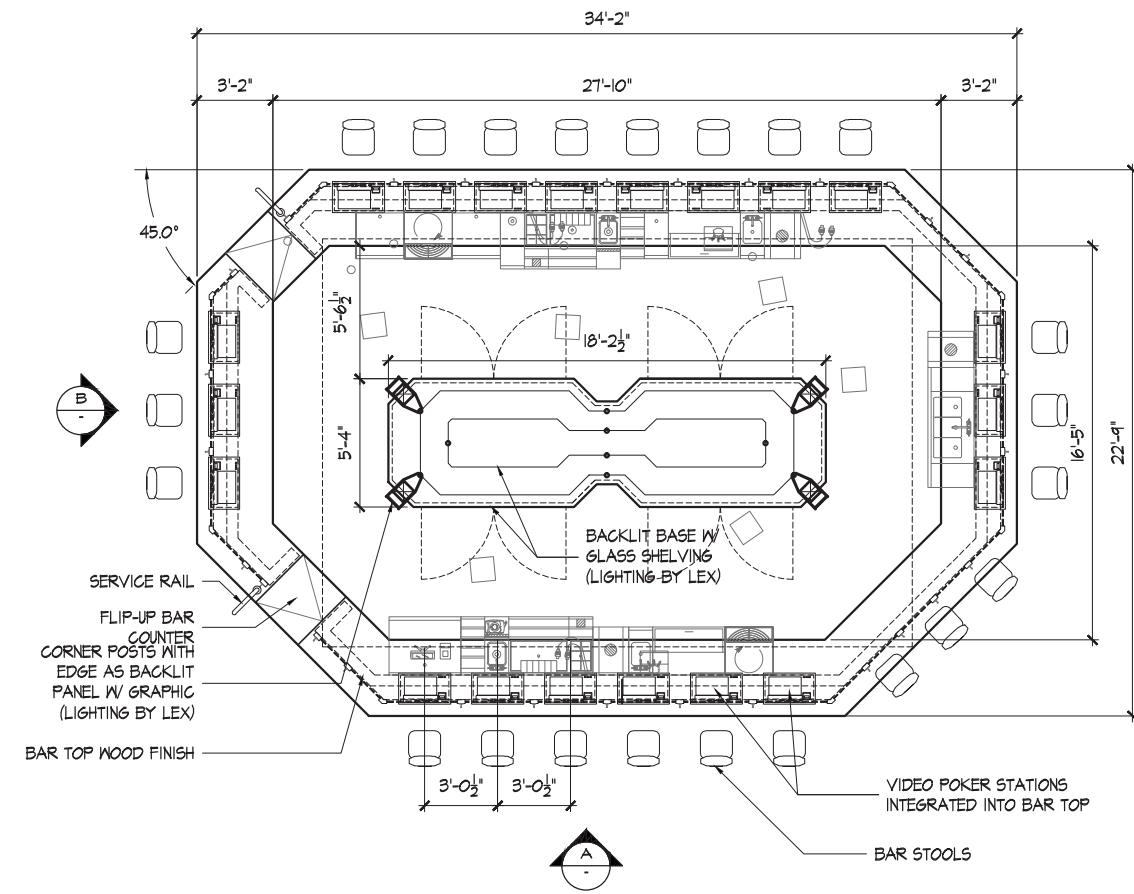
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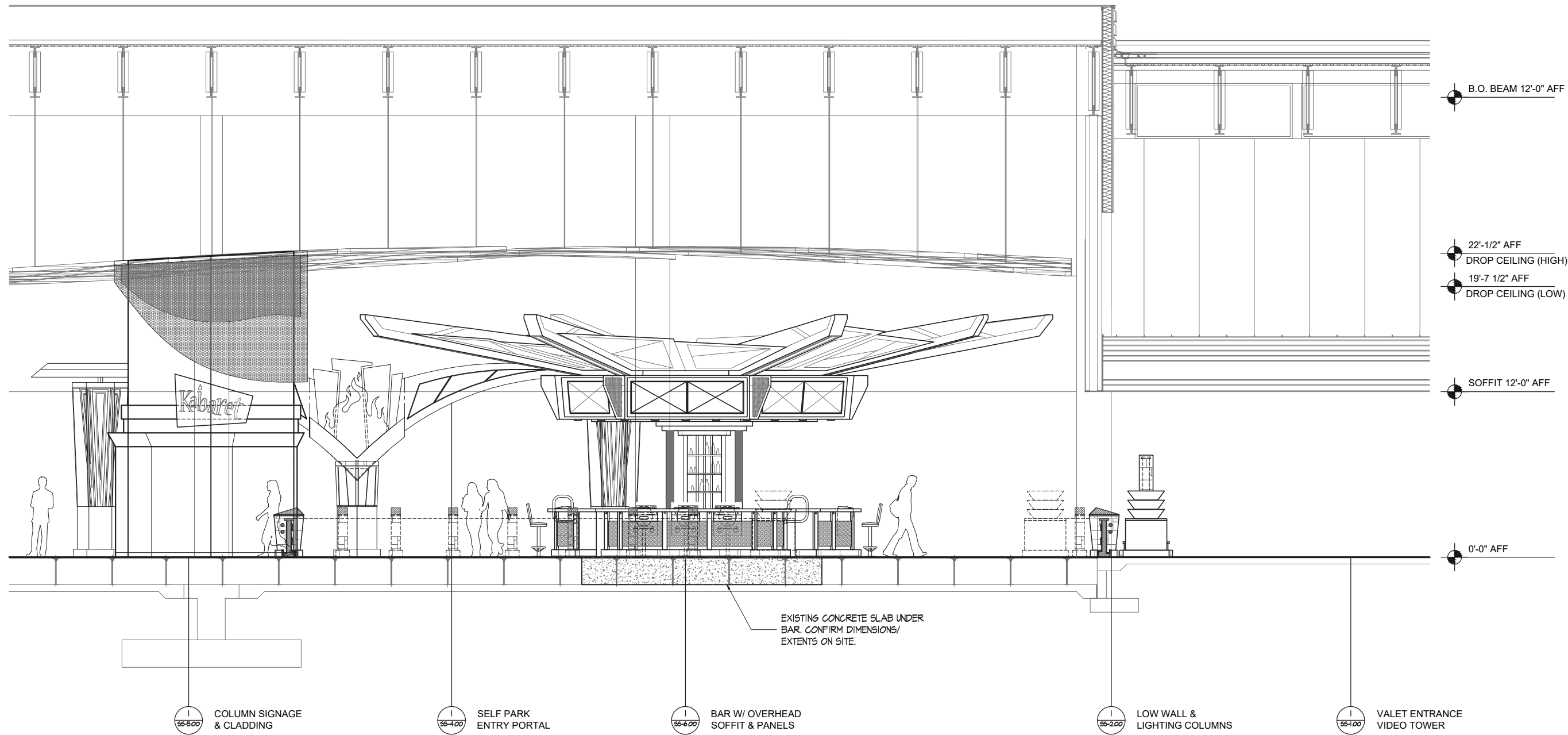
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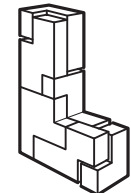
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SCALE JOB #  
As Noted 4908

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C. BAURLEY 9/16/2013

DRAWING TITLE

CENTER BAR  
OVERALL  
SECTION/ ELEVATION

DESIGN

SHEET NO.

4908-AA-3.0

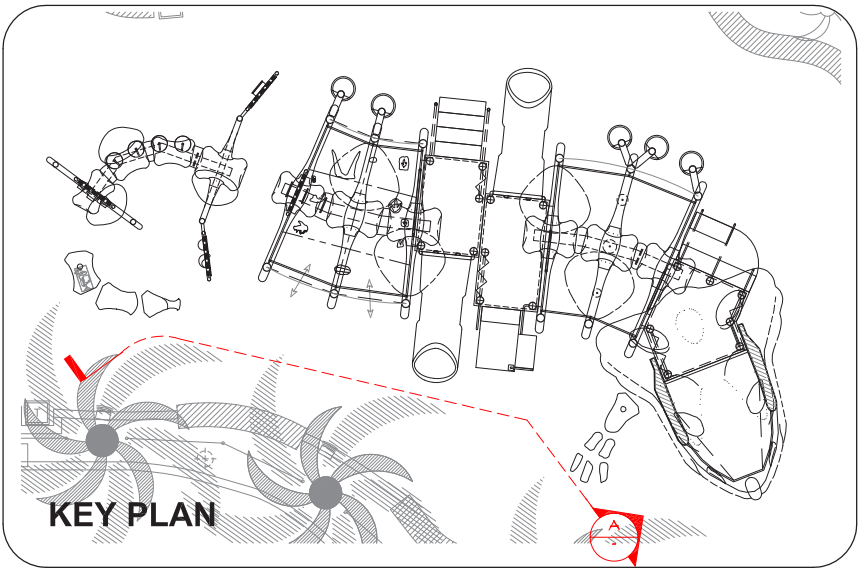
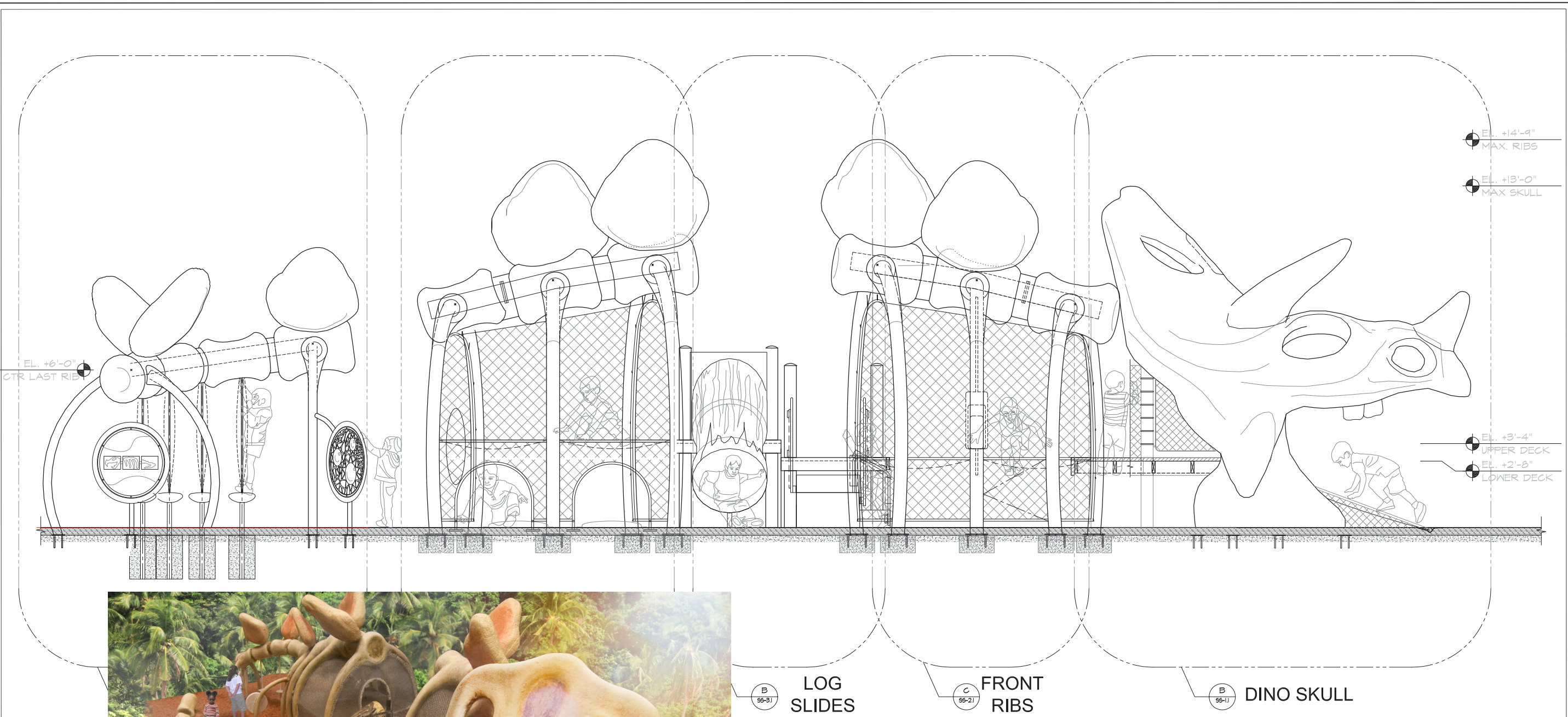
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JURASSIC PLAY AREA  
JPA - BLDG. 3331

OWNER	CB/ AC
CHECKED	2011/12/23
DATE	
PROJECT	JPA
PHASE	100% DESIGN DEVELOPMENT
SCALE	As Noted
DESCRIPTION	OVERALL ELEVATION
CAD FILE	
BUILDING/TRACT/SECTION	3331
SHEET NO.	4263-SS-0.6





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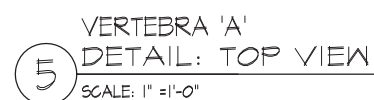
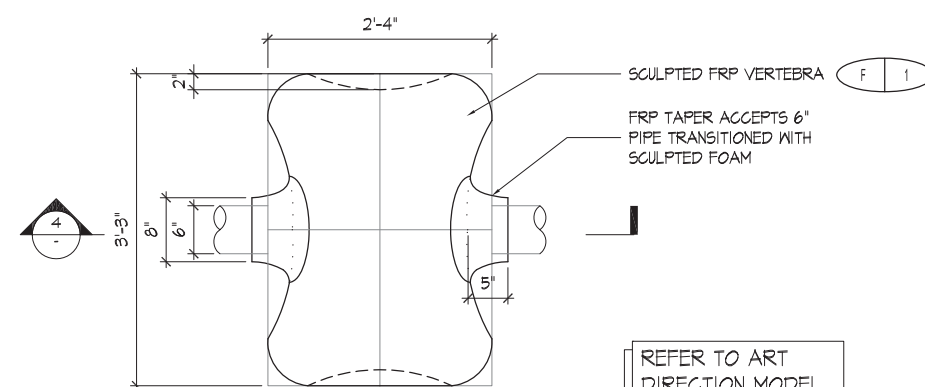
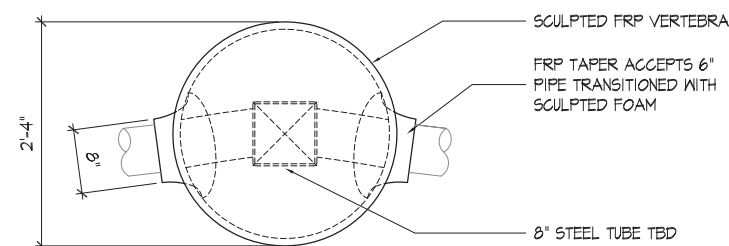
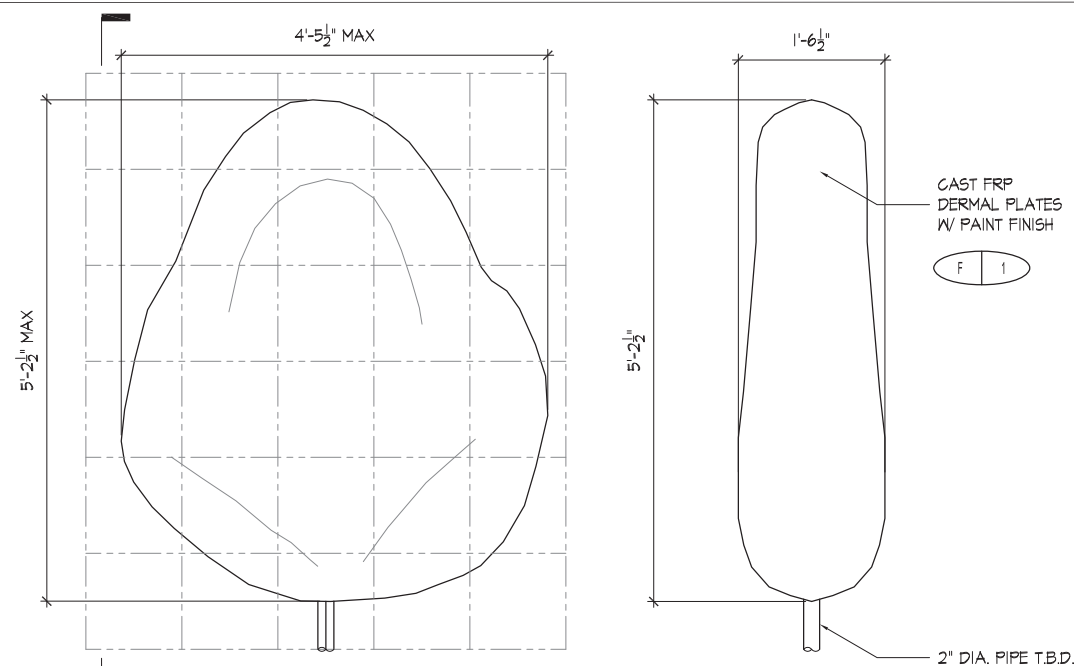
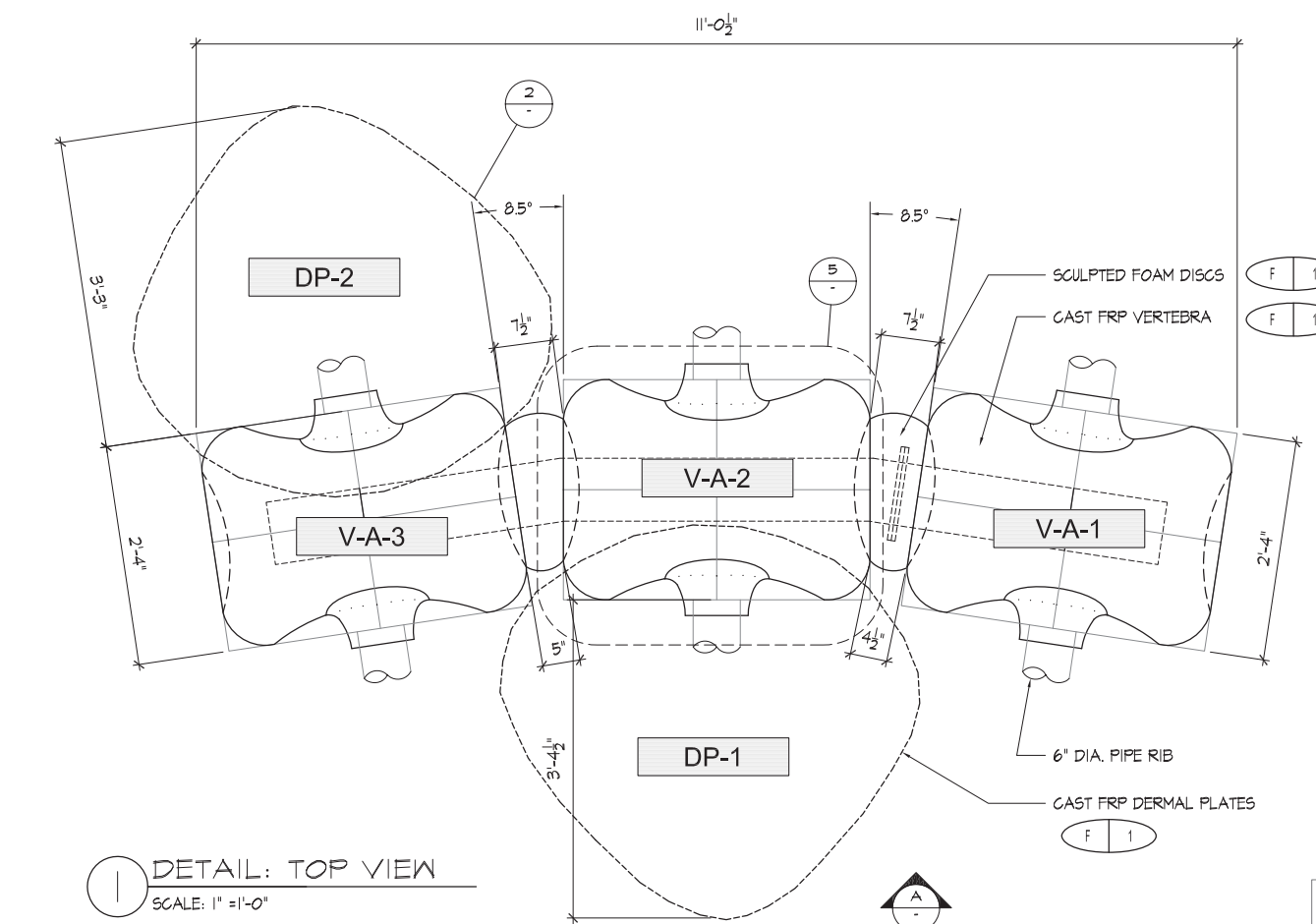
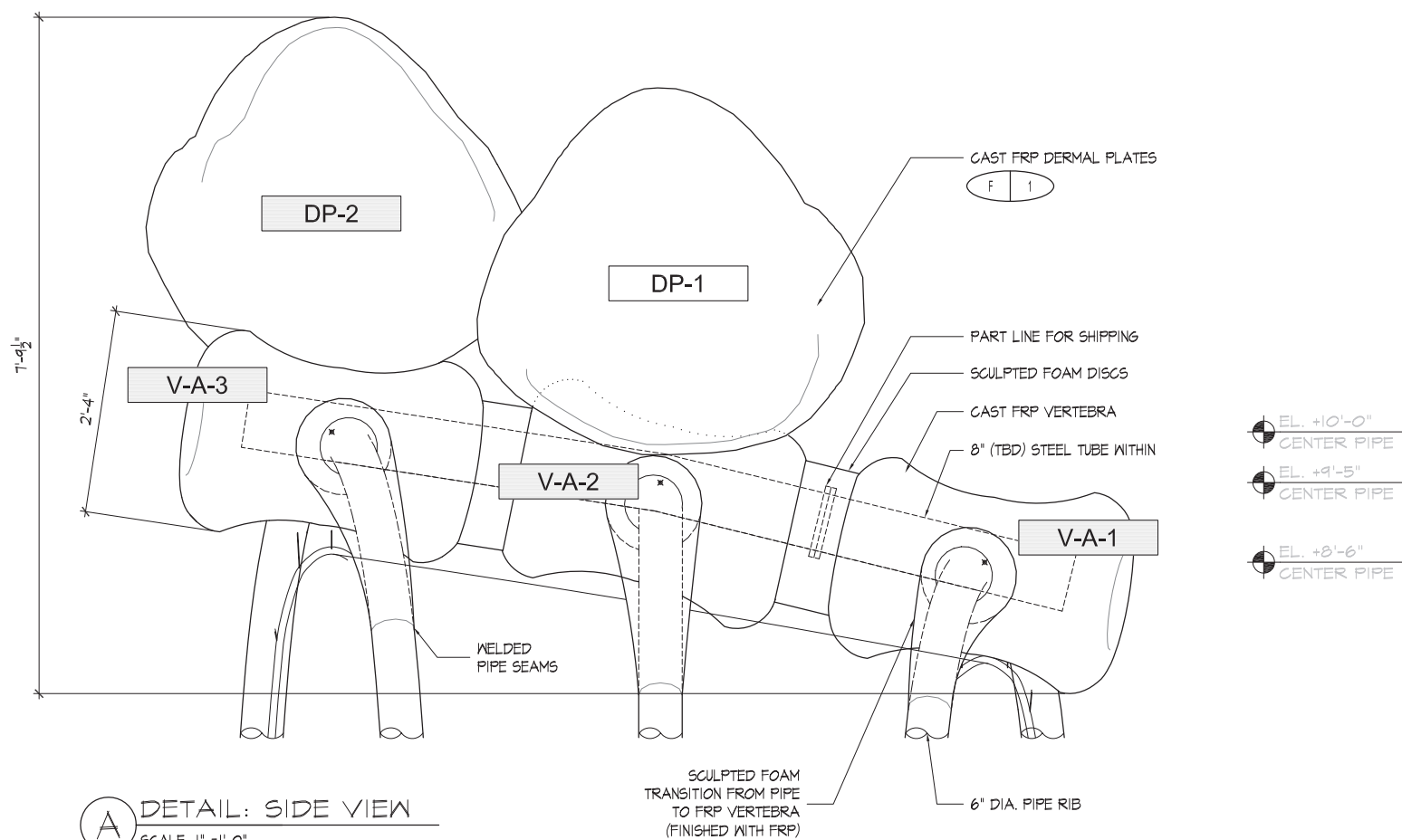
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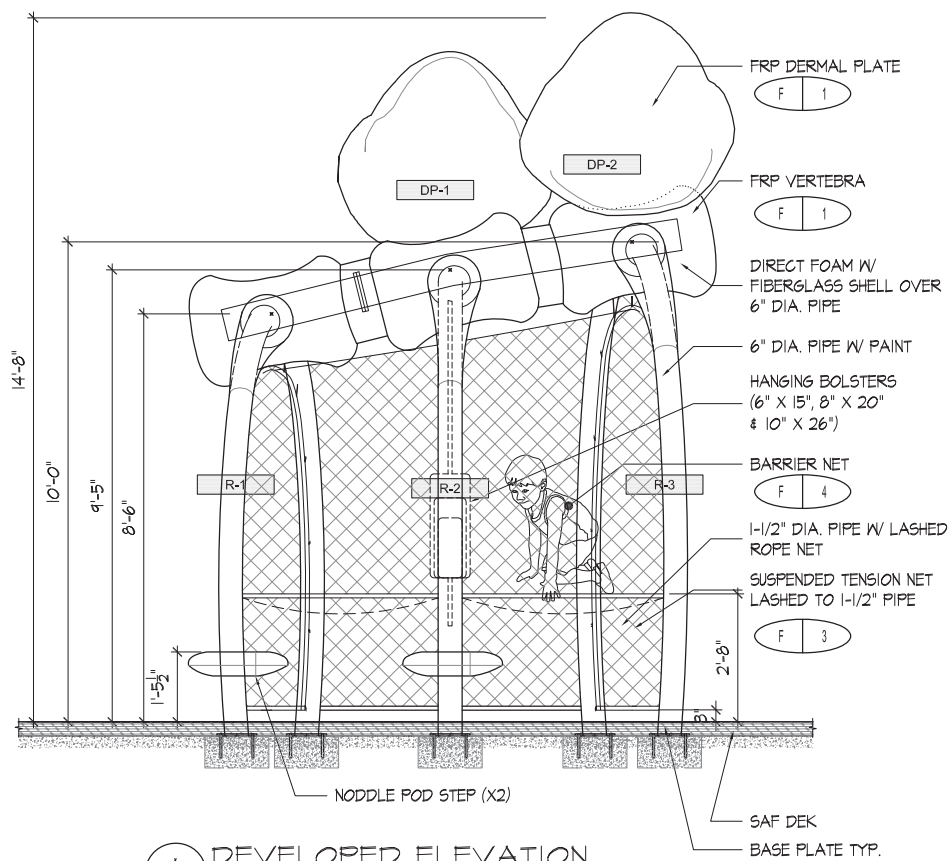
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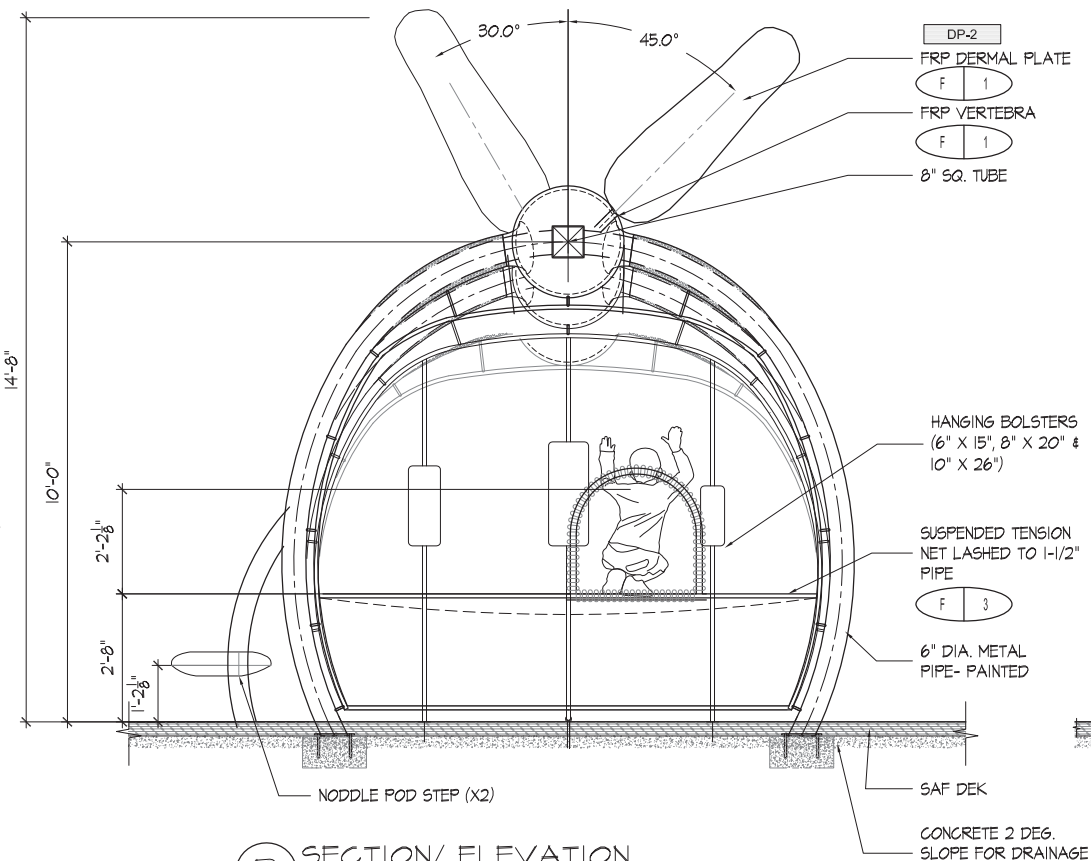




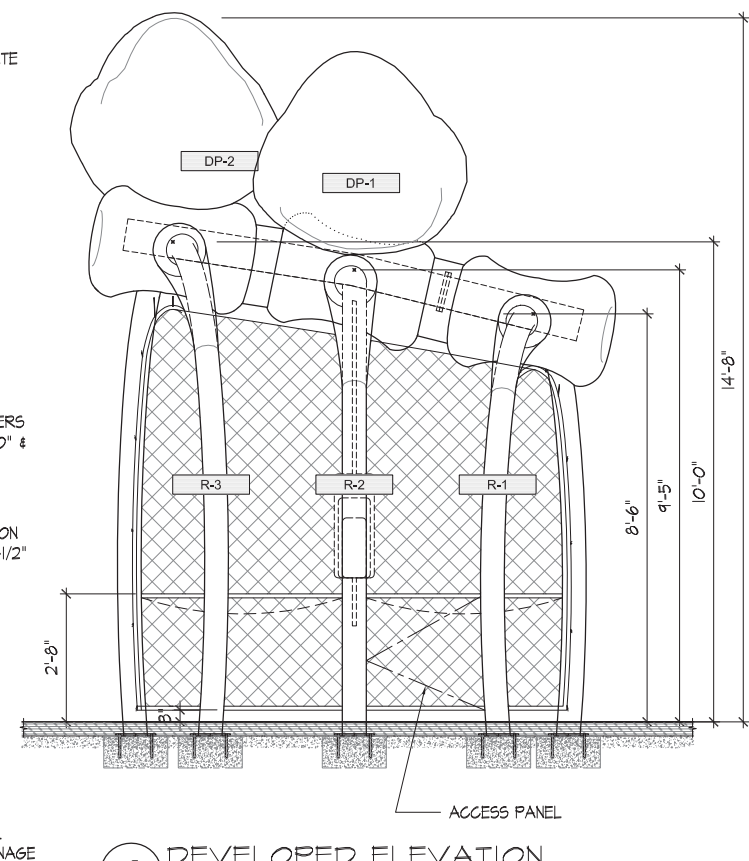
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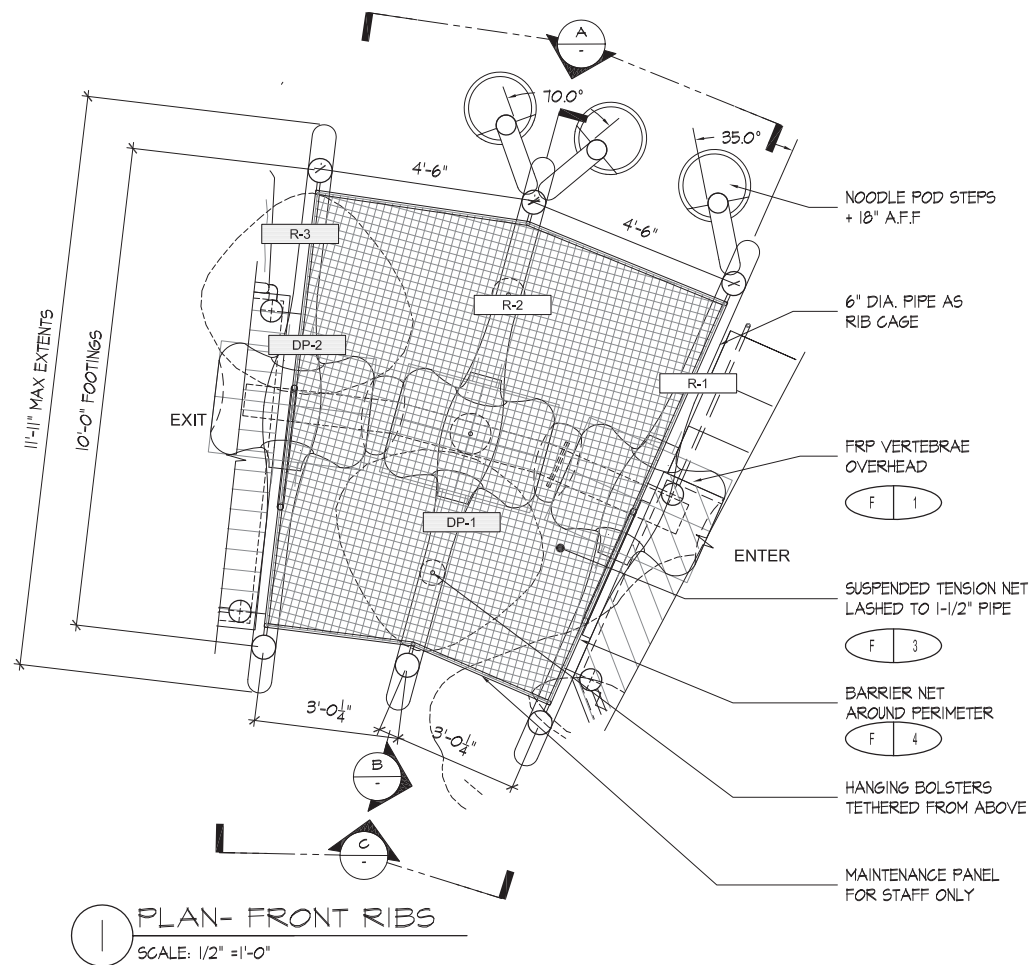
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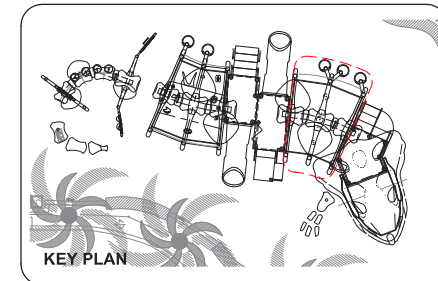
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**C DEVELOPED ELEVATION**  
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**PLAN- FRONT RIBS**  
SCALE: 1/2" = 1'-0"



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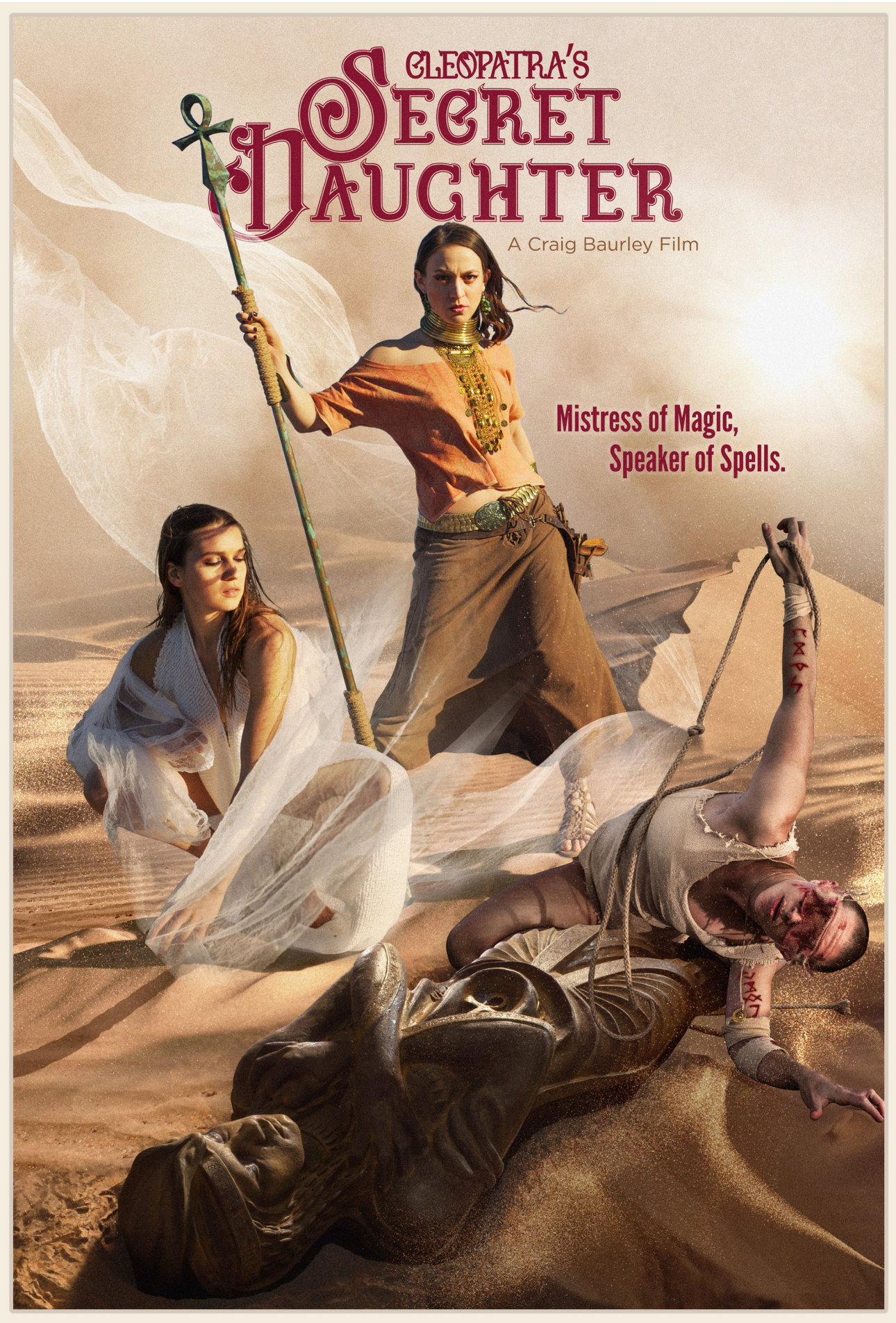
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JPA - BLDG. 3331

DRAWN: CBI/AC  
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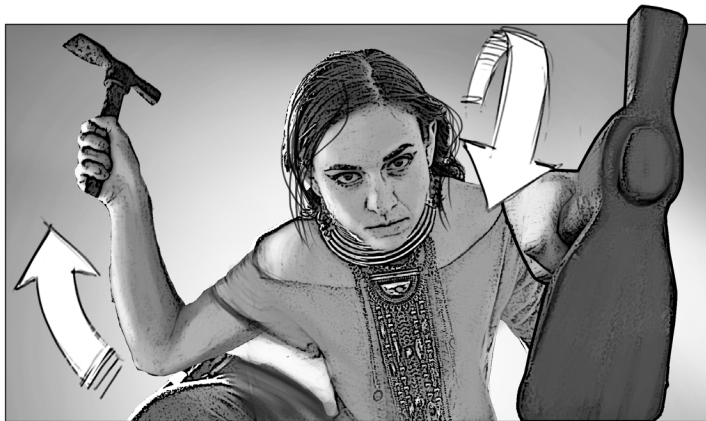
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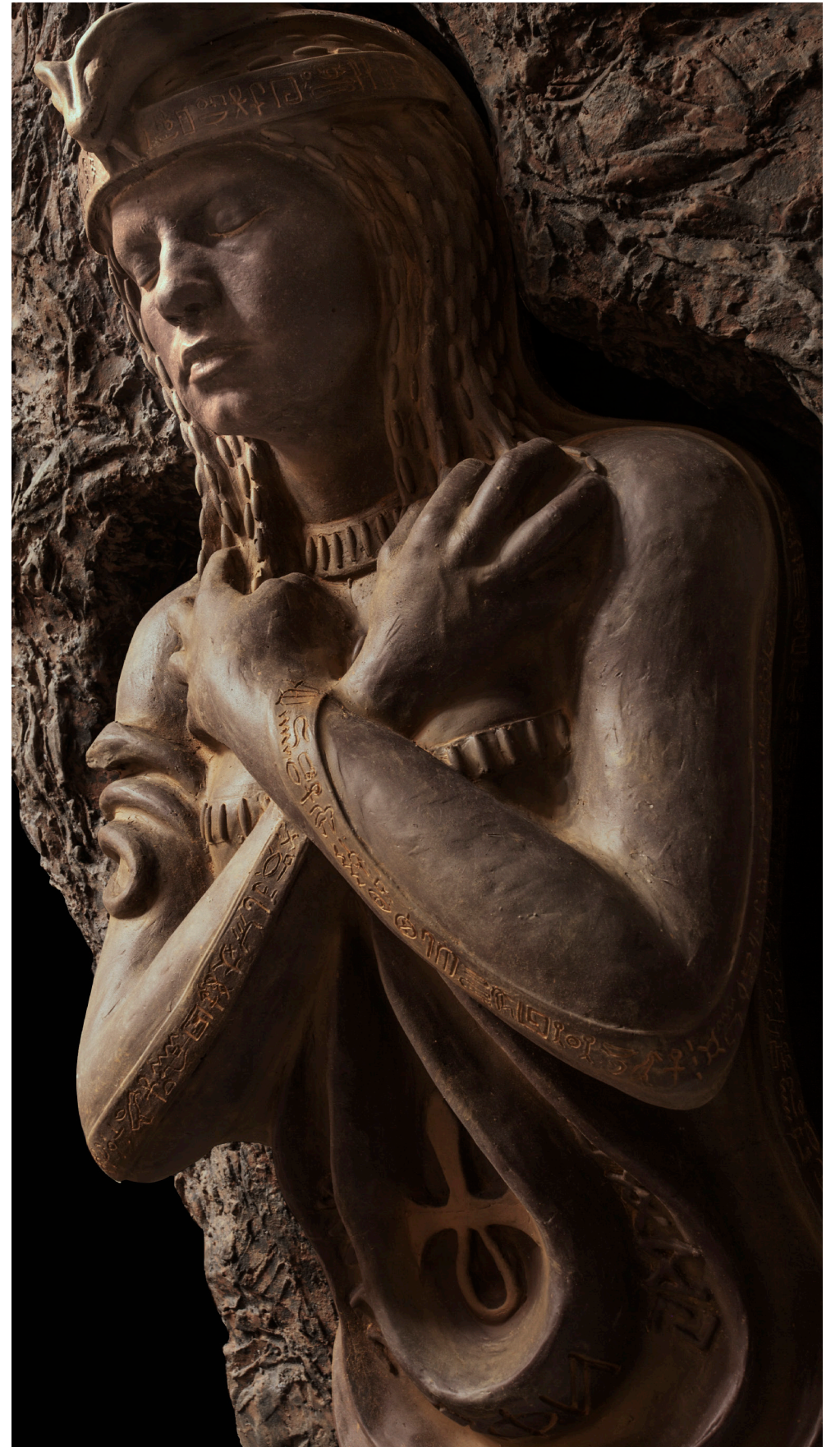


After trekking across the desert, the daughters unveil Cleopatra's grave marking buried in the sand. The Egyptian 'ankh' symbol (cross shape with oval loop) represents 'life'. Isis, goddess of life, is often portrayed with an ankh. The row of hieroglyphics spells 'Cleopatra'. Cleopatra would portray herself as Isis, a literal reincarnation. Therefore these symbols would appear together at her grave site. Cleopatra's bas-relief is also very similar to representations of Isis.

The final props had to be light enough and durable enough to bury in the sand-dunes. It is cast in a epoxy gel-coat with fiberglass reinforcement.



















## wave of bodies

The Demon Ballet uses synchronized pack movement, flaunting the discipline, the skills and the power of the Alpha. The pack gathers as one body around the Alpha, they pulse on the floor around him in a wave, carrying him towards his prey. They move in tight formation, flowing together; pushing through the bodies and negative space between. Then quickly spreading and flocking with the Alpha's gestures; shadowing his conducting wingspan.





Although digitally superimposed, the prosthetic pieces were sculpted by hand to add imperfection and utilize natural textures such as shark teeth and a cast skull.

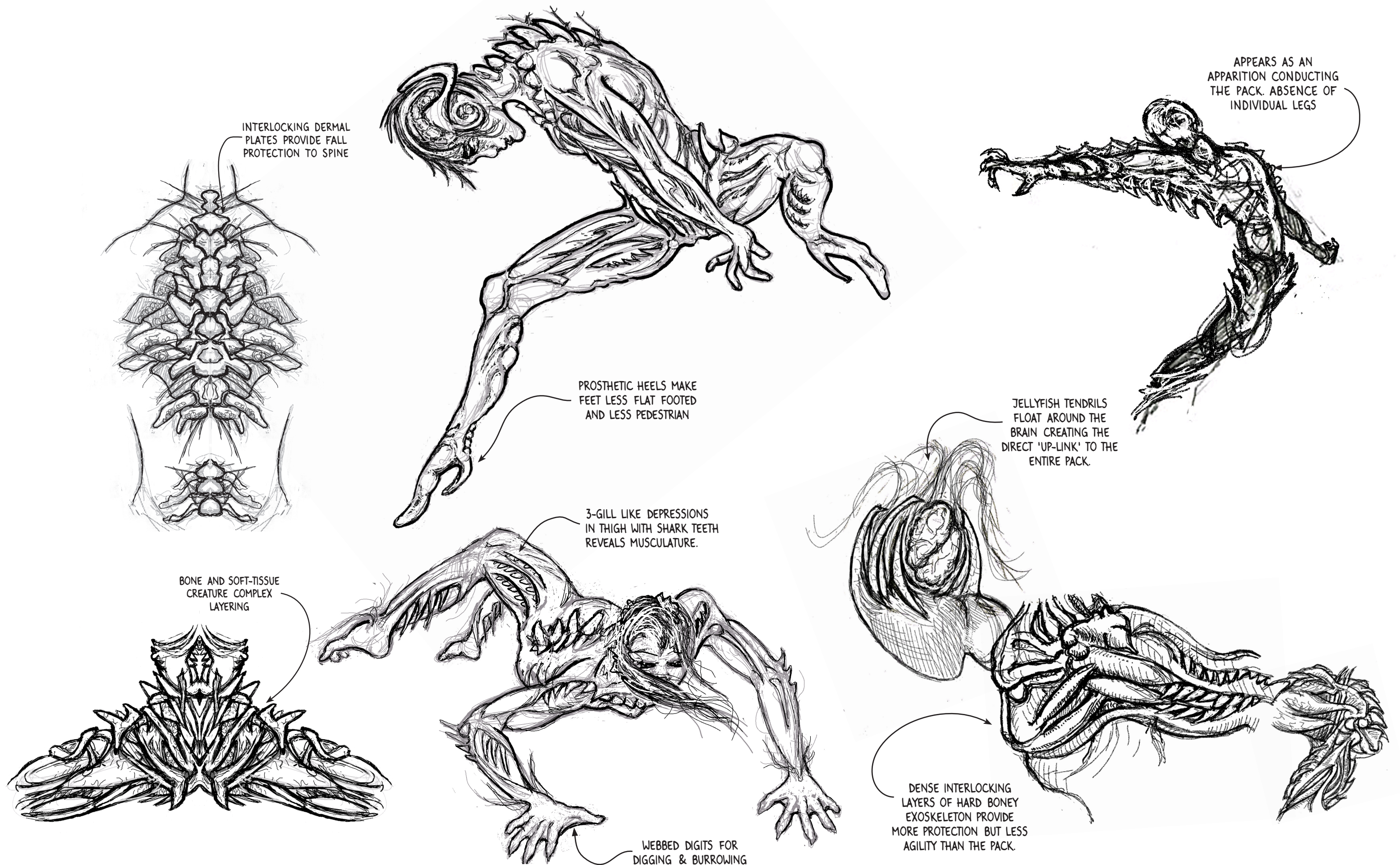
## Graceful terror

The guiding principle of both the aesthetic design and movement choreography is to elicit a sense of conflicting emotion of grace and horror. Using this contrast dynamic makes both extremes of the spectrum more powerful. Orchestrated group movement is reminiscent of a circus performance with spectacle and showmanship rather than shock violence. The costumes are not meant to be grotesque, but rather empowered exaggerations of the human form blended with an animalistic features. It's a combination of body-art branding, inter-species anatomy, self-applied

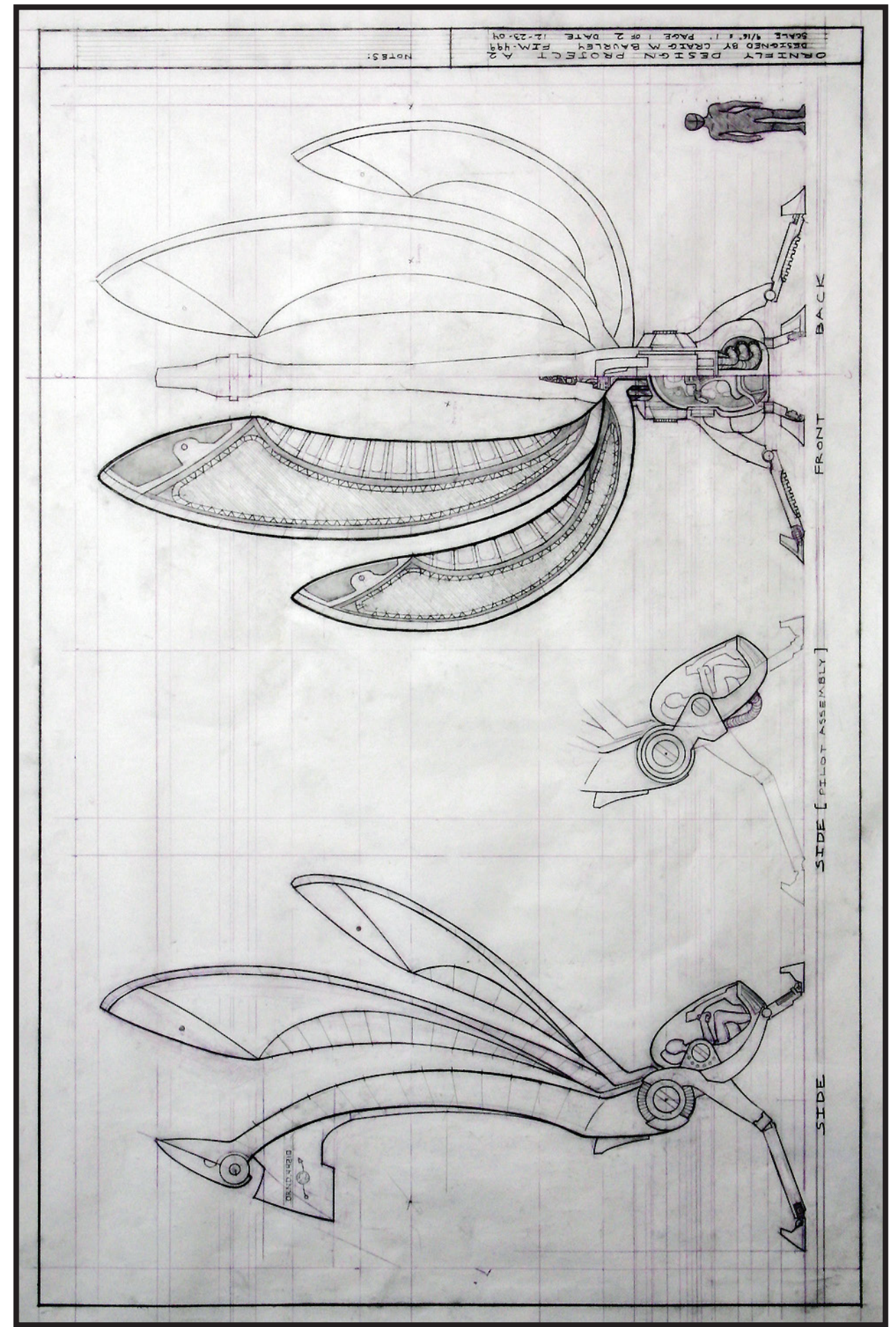
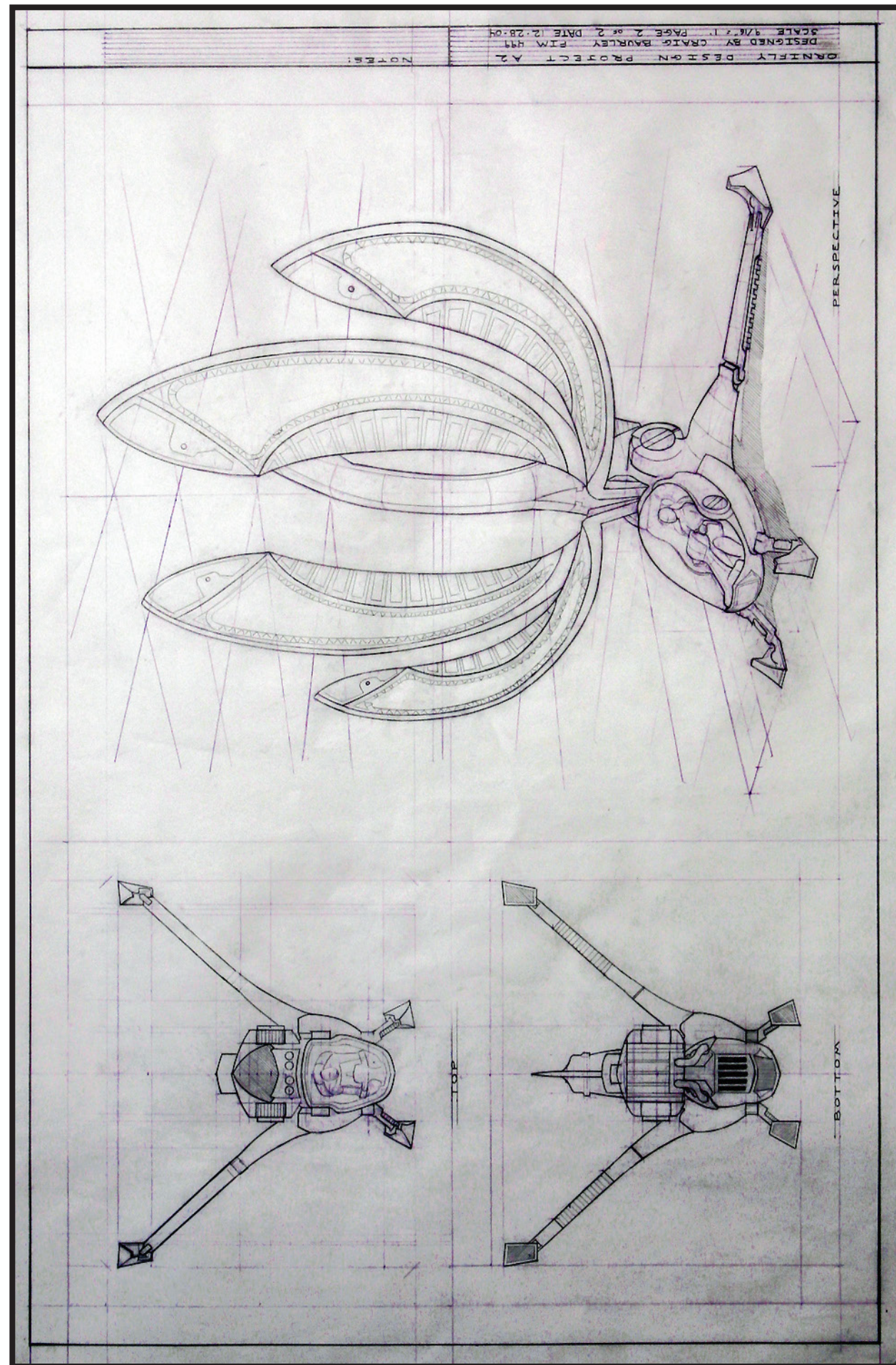


Dancer: Rissi Zimmerman  
Photo: Craig Baurley

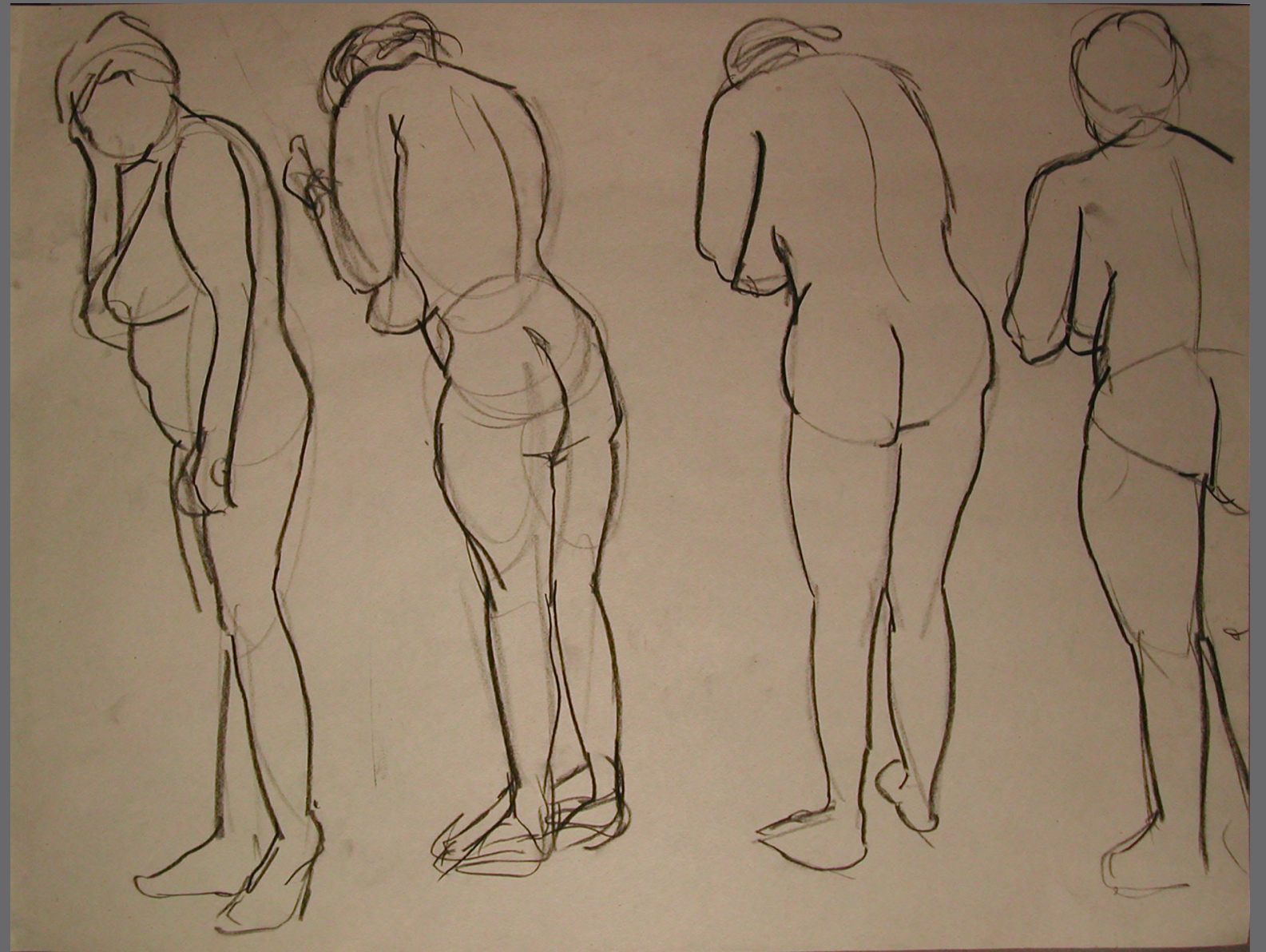




































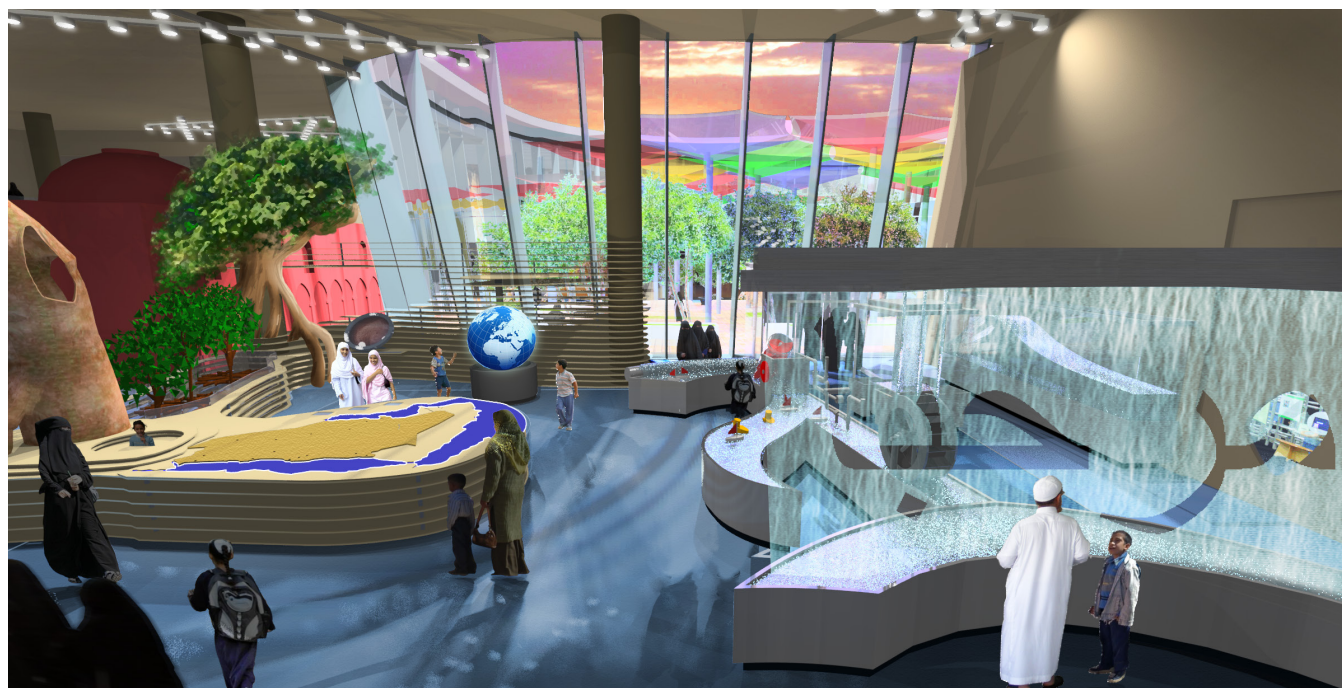
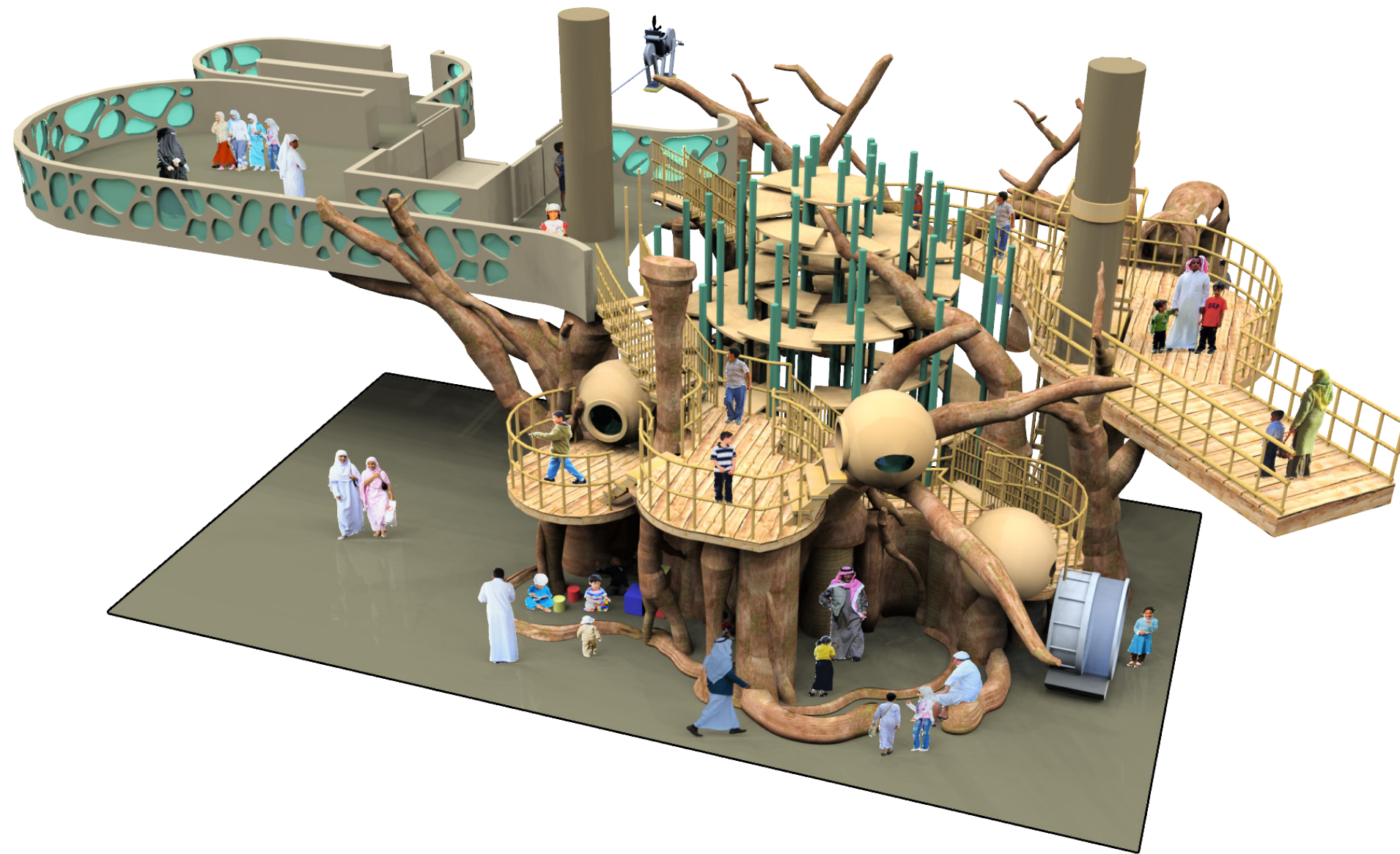




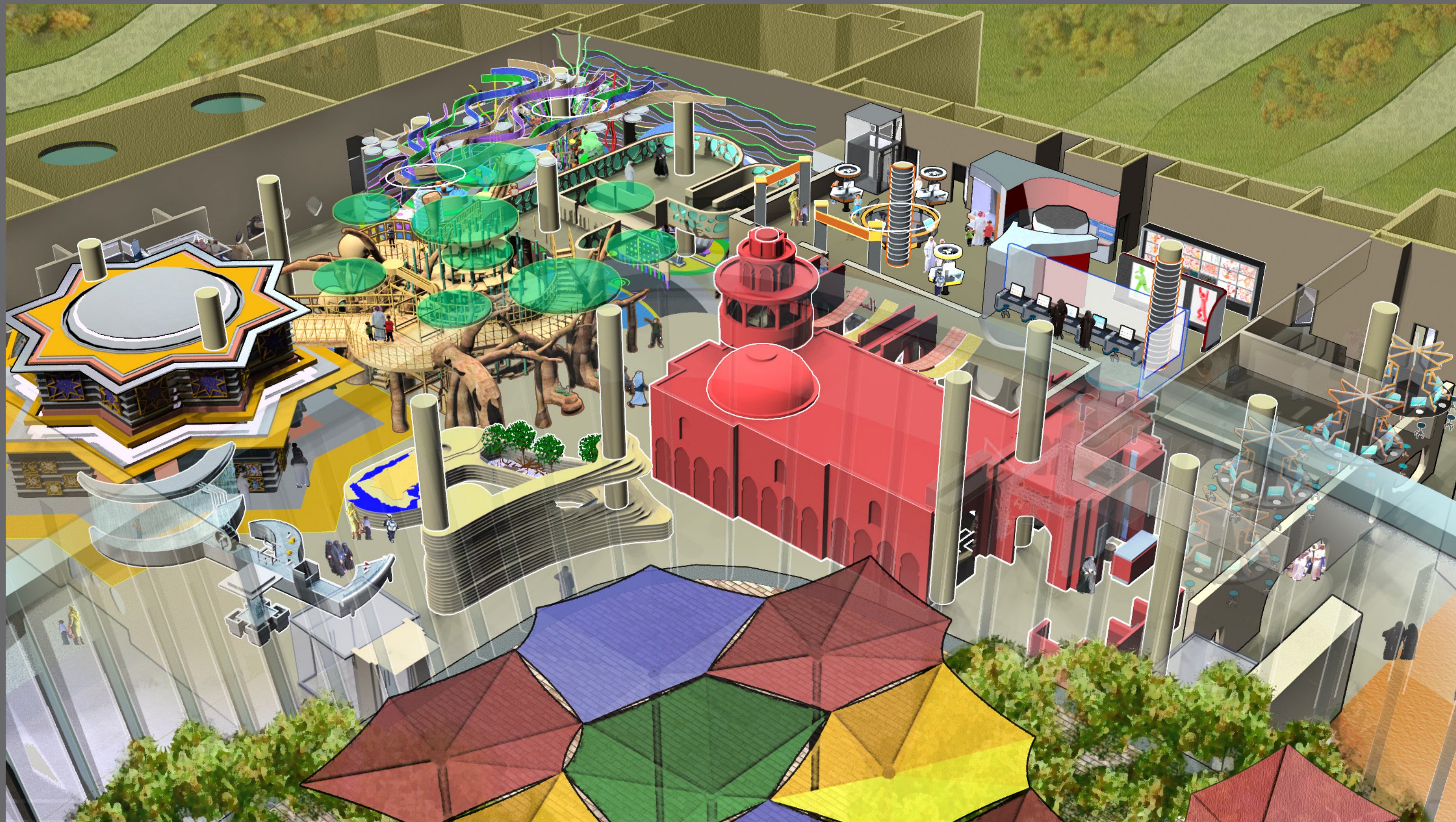






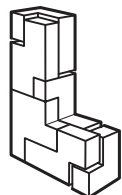
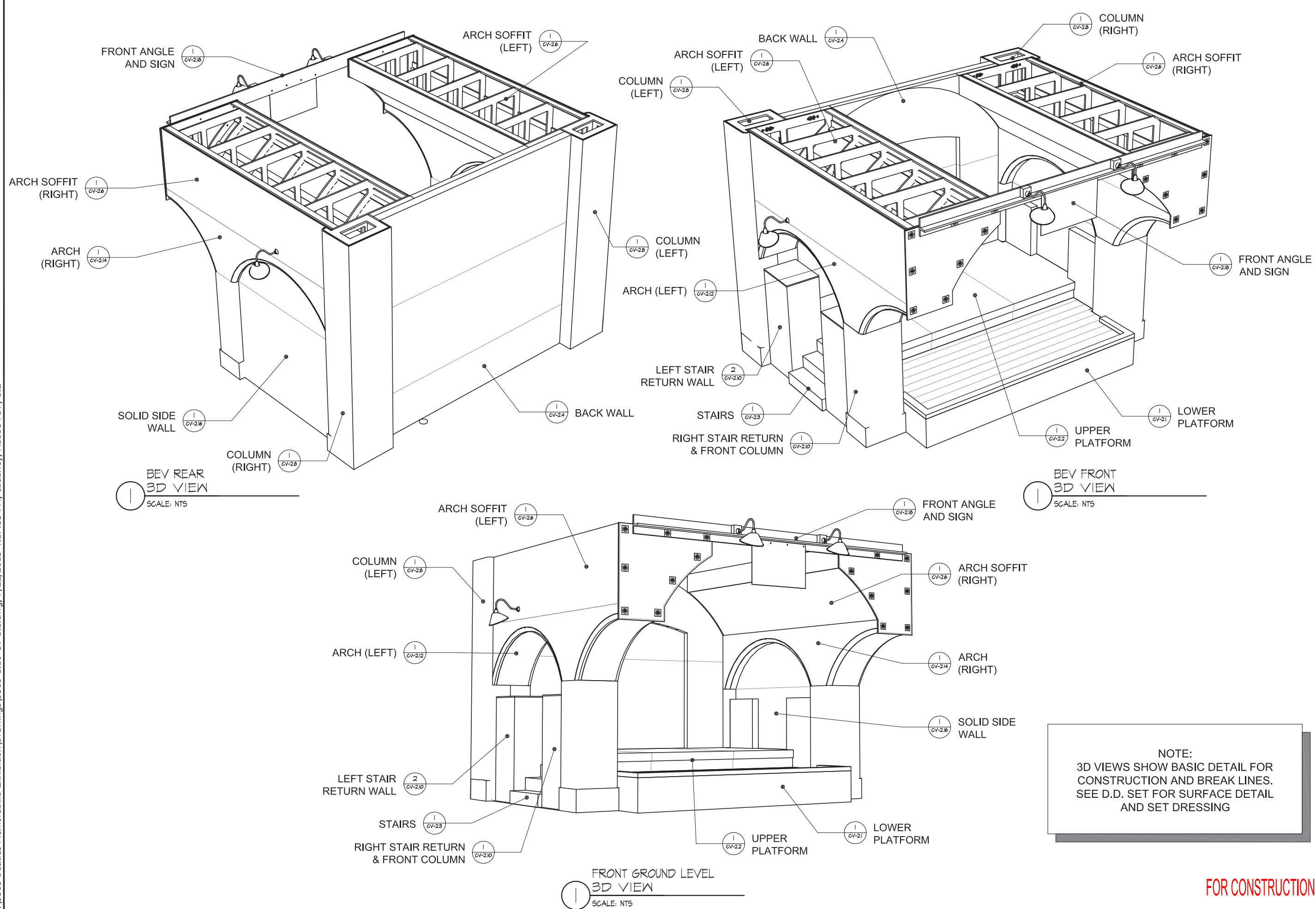








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ORIGINAL

DATE  
DESCRIPTION OF REVISIONS

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APPROVED BY PM DATE

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DRAWN BY CB	DATE 7/17/2015

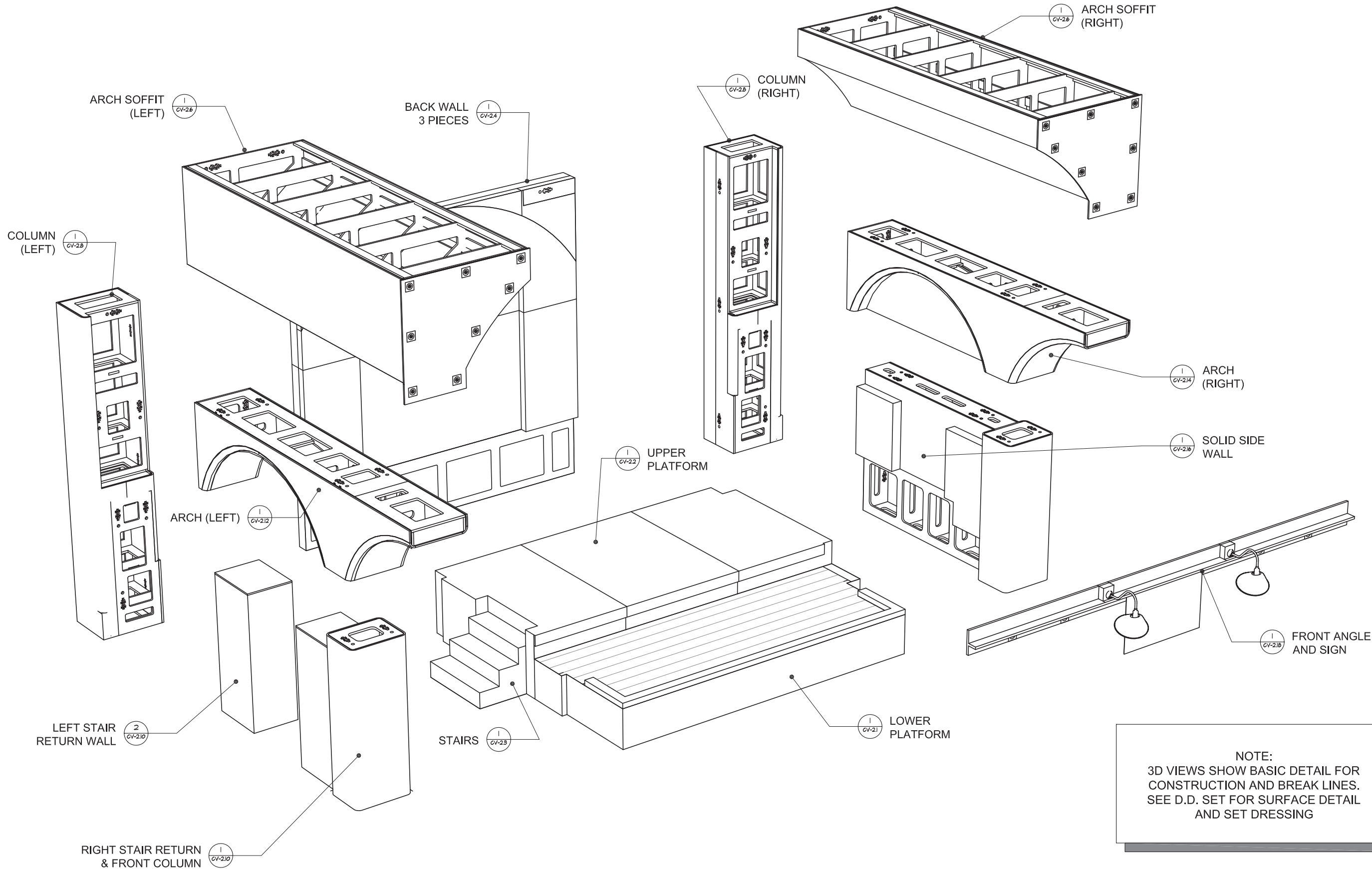
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3D VIEWS  
ASSEMBLED

SHEET NO. / FILE NAME

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NOTE:  
3D VIEWS SHOW BASIC DETAIL FOR  
CONSTRUCTION AND BREAK LINES.  
SEE D.D. SET FOR SURFACE DETAIL  
AND SET DRESSING

FOR CONSTRUCTION



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# BEATLES

## MEMORABILIA EXHIBITION

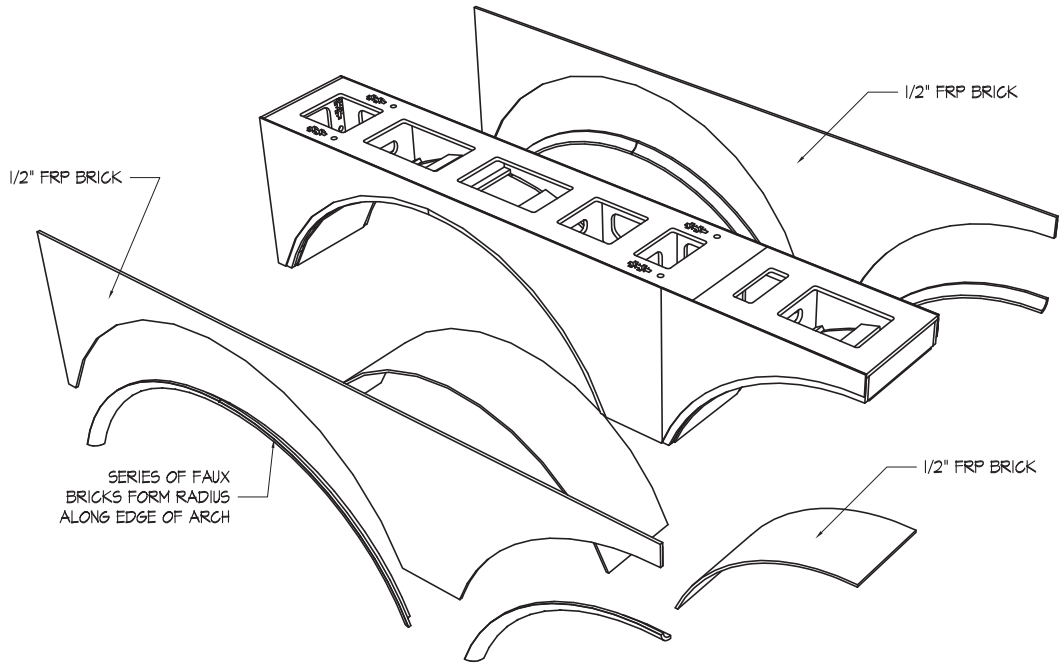
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CB		7/17/2015
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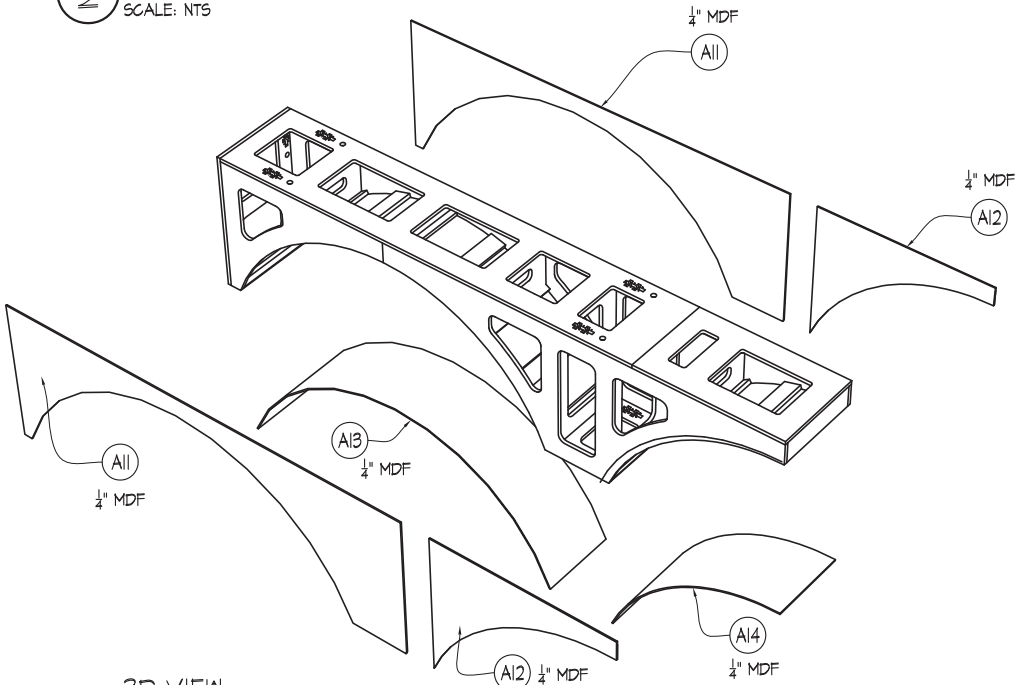


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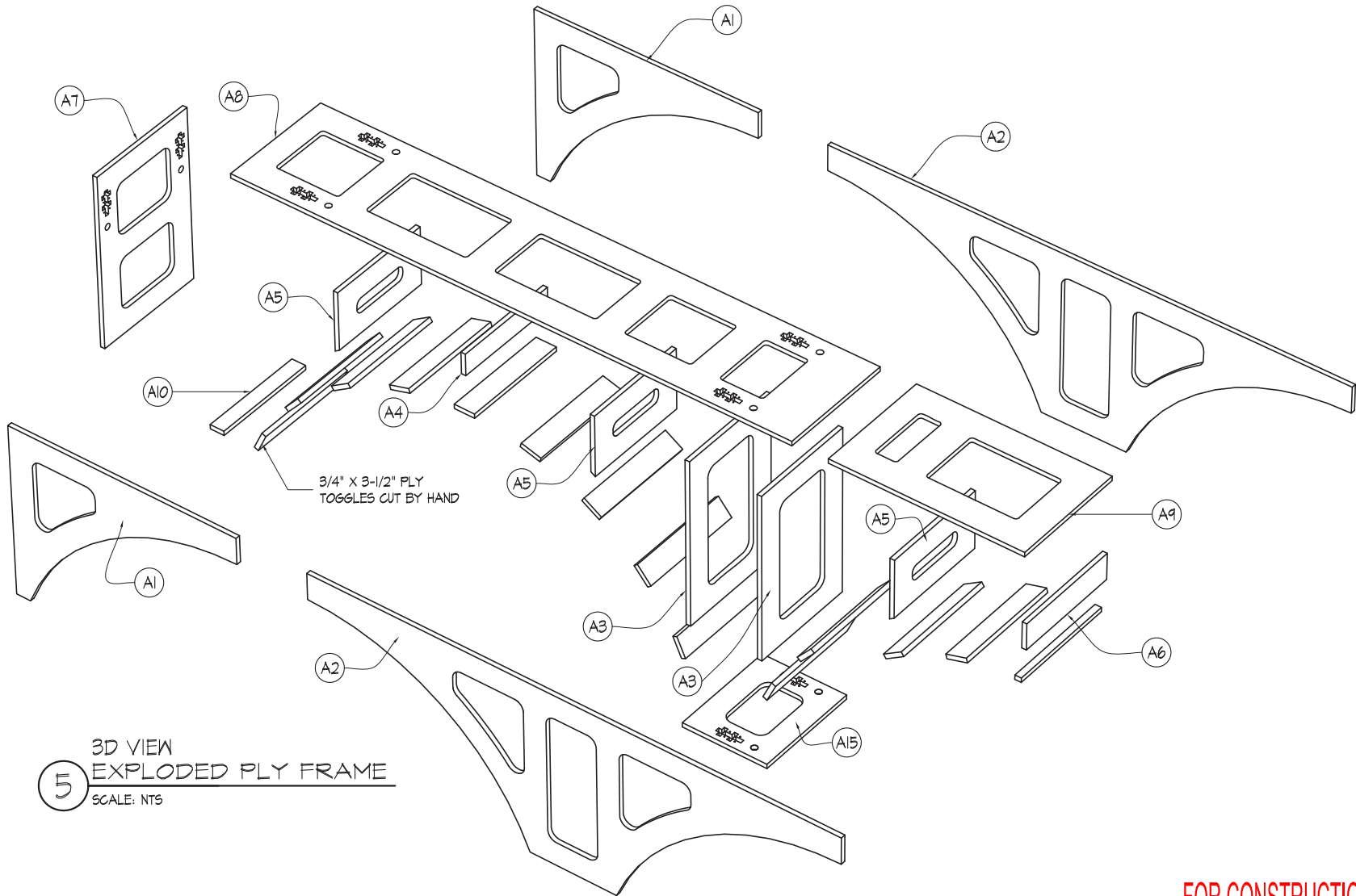
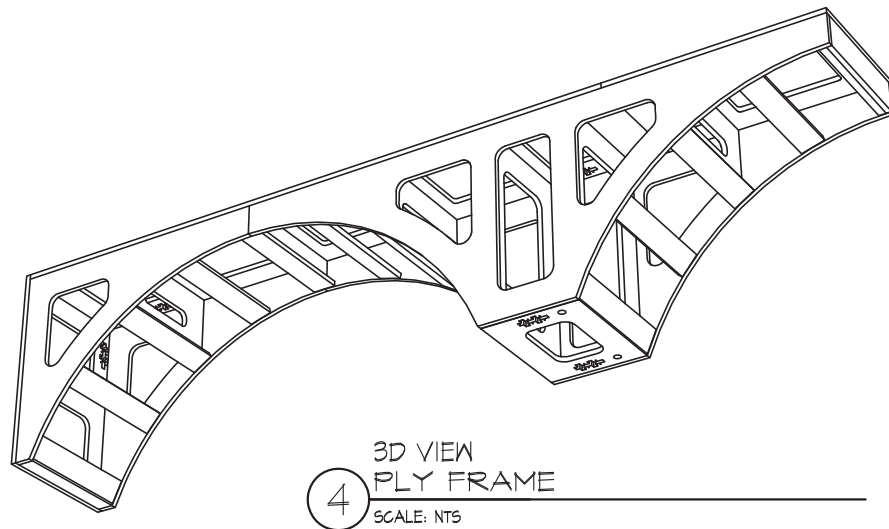
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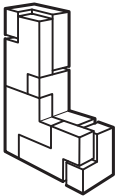
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1/2" FRP BRICK PEELED AWAY  
SCALE: NT5



3 3D VIEW  
1/4" MDF PEELED AWAY  
SCALE: NT5



5 3D VIEW  
EXPLODED PLY FRAME  
SCALE: NT5



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# DATE  
DESCRIPTION OF REVISIONS

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APPROVED BY PM DATE

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DRAWN BY CB	DATE 1/1/2015

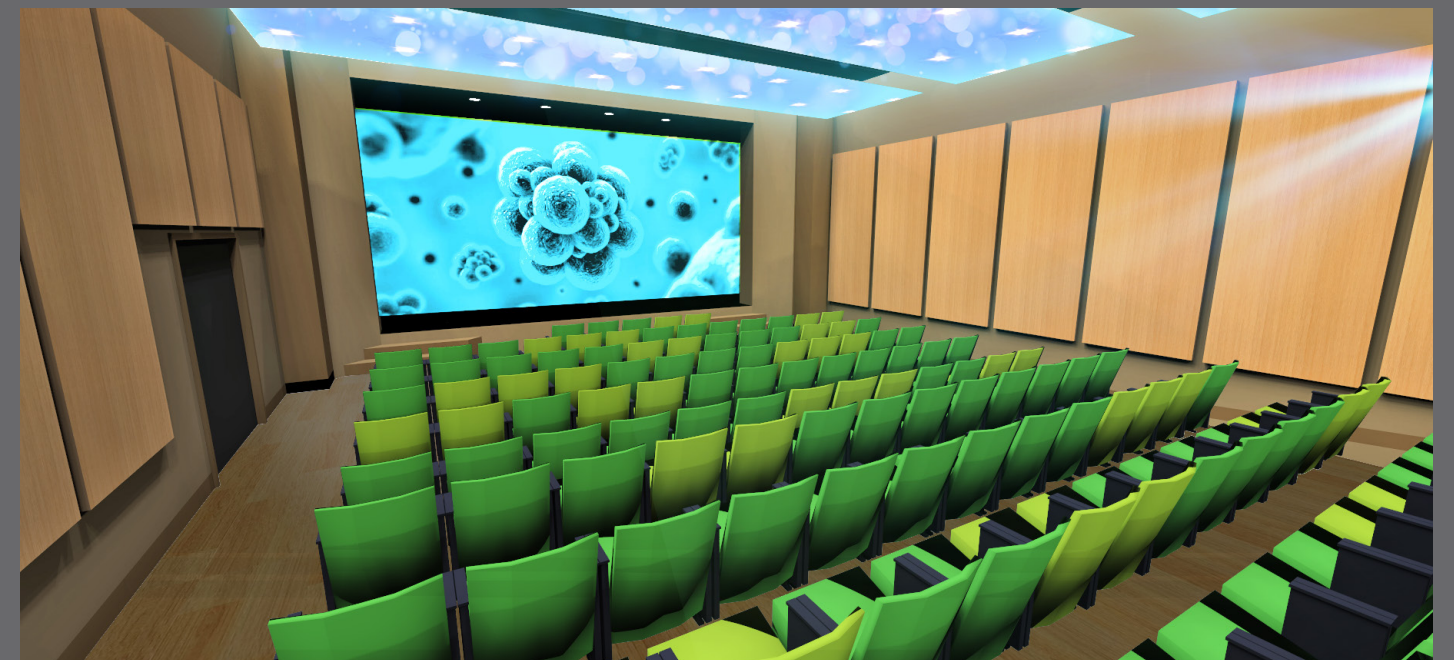
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ARCH (LEFT) UNIT  
3D VIEWS

SHEET NO. / FILE NAME

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FOR CONSTRUCTION



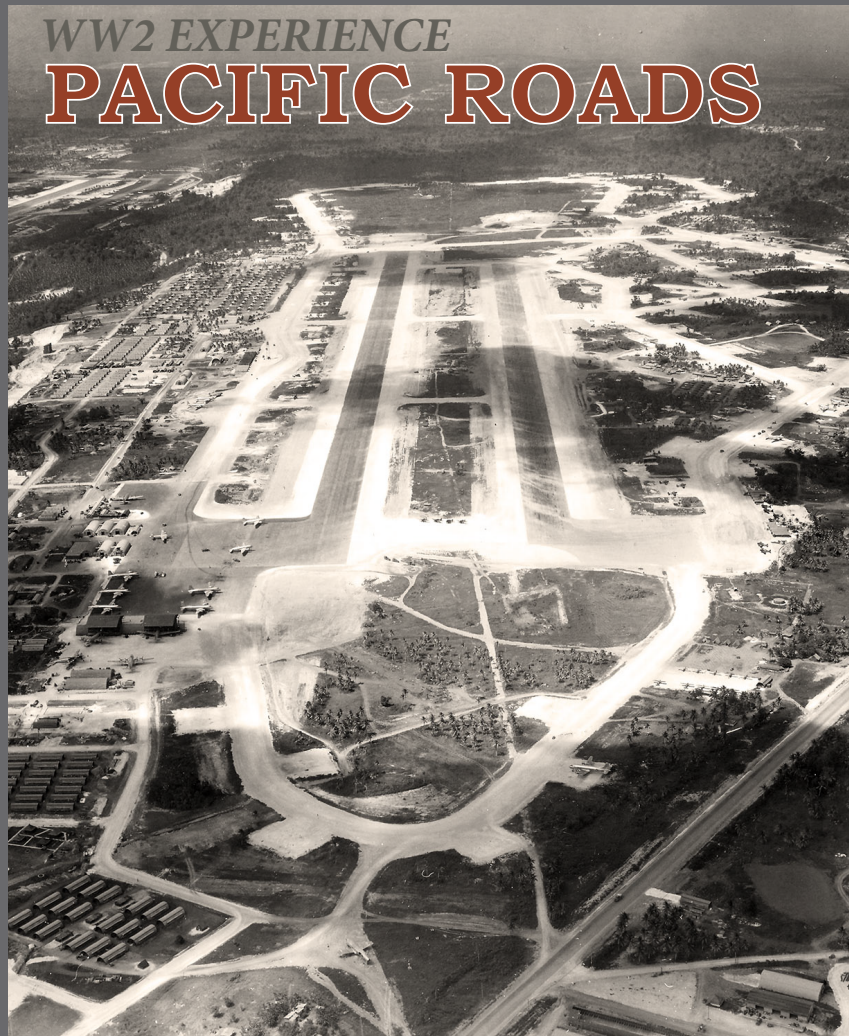








# WW2 EXPERIENCE PACIFIC ROADS



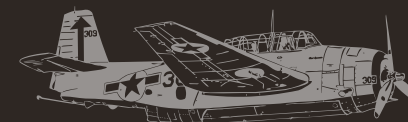
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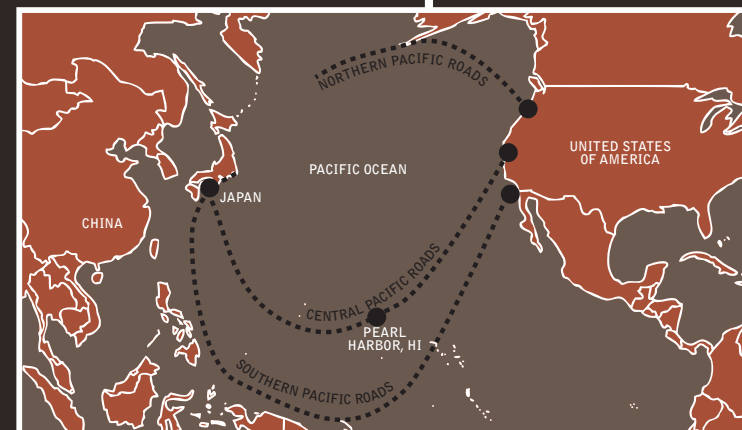
The first Naval Combat Demolition Unit started with thirteen volunteers who were near the end of their basic training in the Dynamiting and Demolition School at Camp Peary, Virginia. They were sent to the Naval Amphibious Training Base at Solomons Island, Maryland, in Chesapeake Bay where they were joined by other enlisted demolition men and eight officers.

They were given a quick, intensive course in blowing channels through sandbars with explosive hose, and in working from rubber boats to place explosive charges on underwater obstacles, which had been modeled by Army

# WWII EXPERIENCE PACIFIC ROADS



## The Road to Japan



The first Naval Combat Demolition Unit started with thirteen volunteers who were near the end of their basic training in the Dynamiting and Demolition School at Camp Peary, Virginia. They were sent to the Naval Amphibious Training Base at Solomons Island, Maryland, in Chesapeake Bay where they were joined by other enlisted demolition men and eight officers.

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# U.S. NAVY

## WE BUILD, WE FIGHT.

Concise messages.



### WHITE-OUT LOOK

December 1941, with U.S. involvement in war soon expected on both oceans, Rear Admiral Ben Moreell, Chief of the Navy's Bureau of Yards and Docks, recommended establishing Naval Construction Battalions

Title Font: **NAHAMURA**  
Subtitle Font: **CONFUSION REGULAR**  
Text Body Font: **Tahoma**





## GRAPHIC NOVEL STYLE

The Seabees, or SeaBees, are the Construction Battalions (CBs) of the United States Navy. The Seabees have a history of building bases, bulldozing and paving thousands of miles of roadway and airstrips, and accomplishing myriad other construction projects in a wide variety of military theatres dating back to World War II.



"THE DIFFICULT WE DO AT ONCE,  
THE IMPOSSIBLE TAKES A LITTLE"



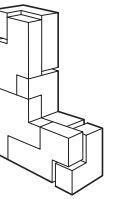
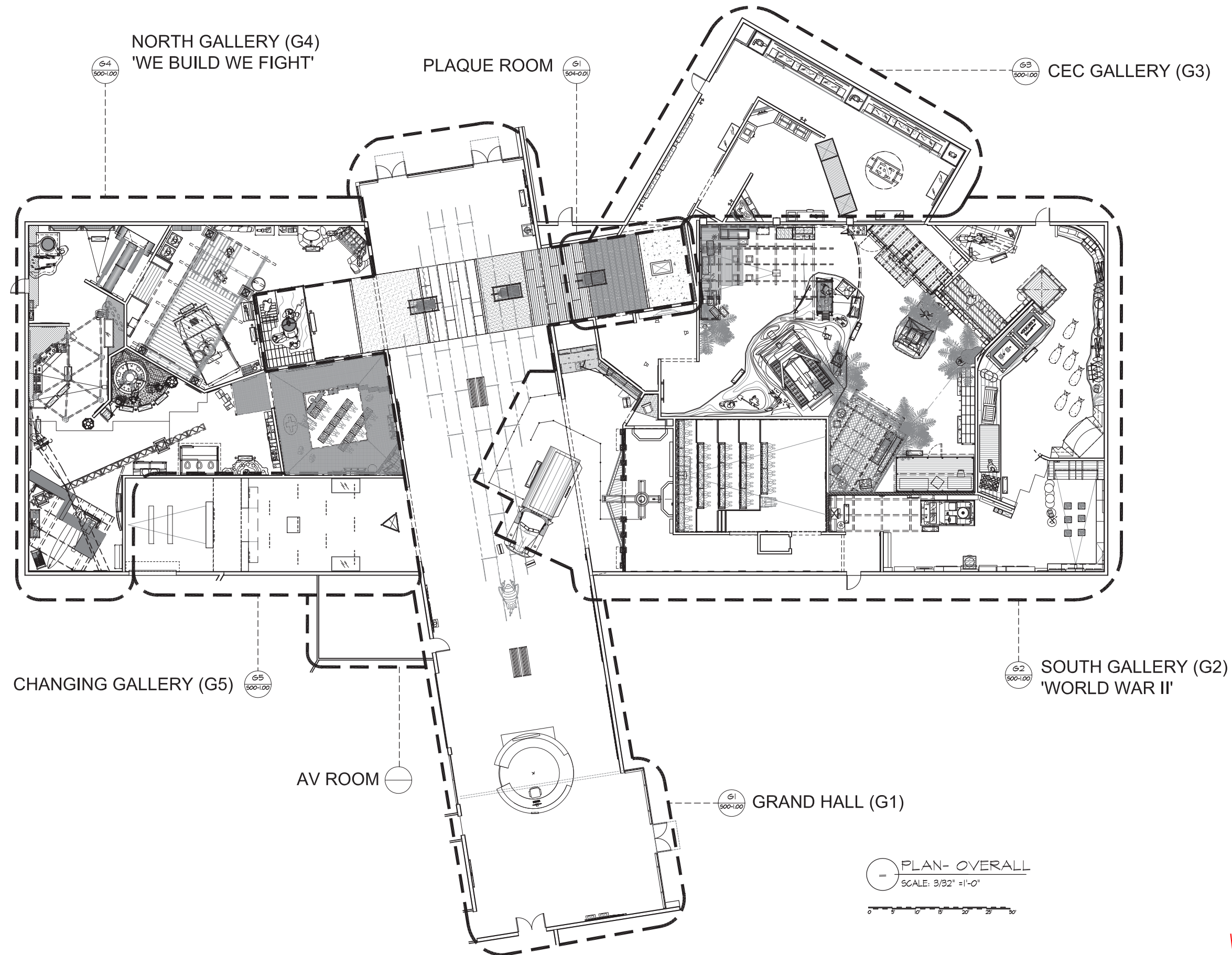








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**DESIGN  
PHASE**

#	DATE	DESCRIPTION OF REVISIONS
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SCALE	JOB #
As Noted	2854
DRAWN BY	DATE
C. BAURLEY	12/22/2004

DRAWING TITLE  
GALLERY KEYPLAN

**DESIGN**

SHEET NO.

2854-AA-1.00

WORK IN PROGRESS



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DATE	DESCRIPTION OF REVISIONS
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2	
DATE	JOB #

AS NOTED	2854
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DRAWN BY C / CB	DATE 10/25/2010
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DRAWING TITLE

GRAND HALL

AIRFIELD  
SUB POINT

DATE: \_\_\_\_\_

1000 JOURNAL OF CLIMATE

## DESIGN

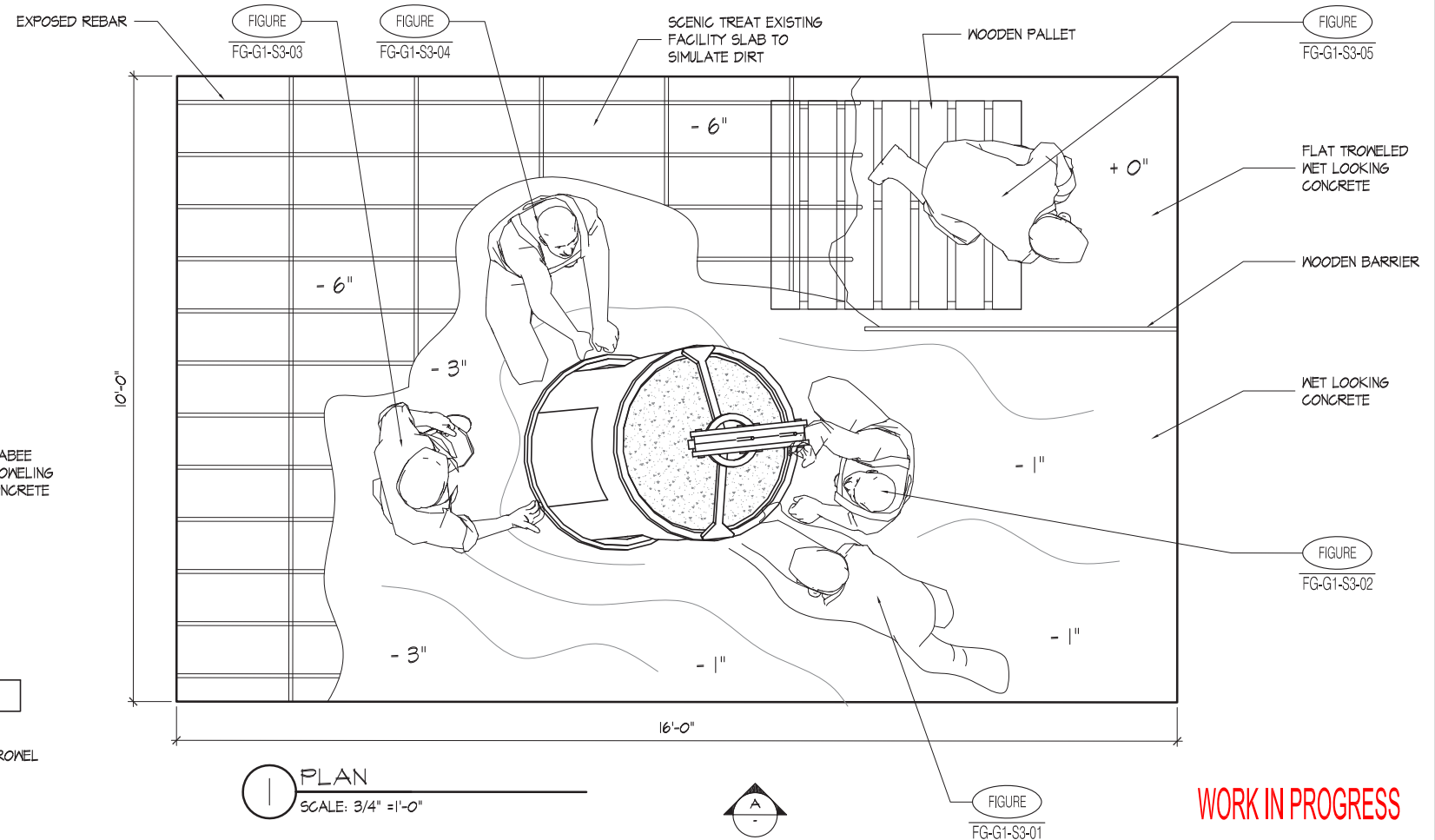
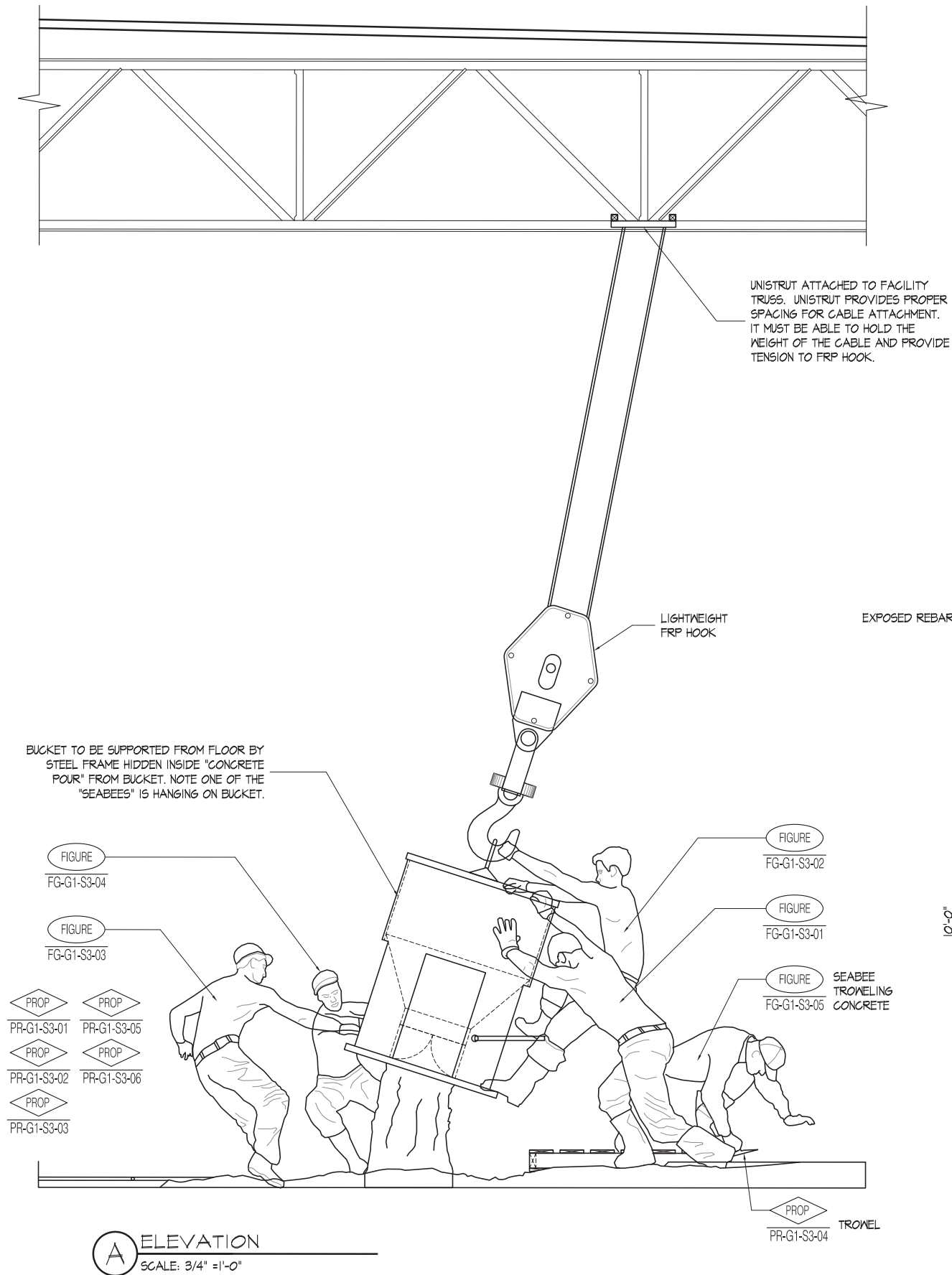
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2 PHOTO REFERENCE  
CUBI POINT

ICONIC PHOTO TO BE USED AS REFERENCE  
TO FOR THE RECREATED SCENE. SCULPTURE  
TOP BE LIFE SIZE AND LIFELIKE.



WORK IN PROGRESS






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DESIGN  
PHASE

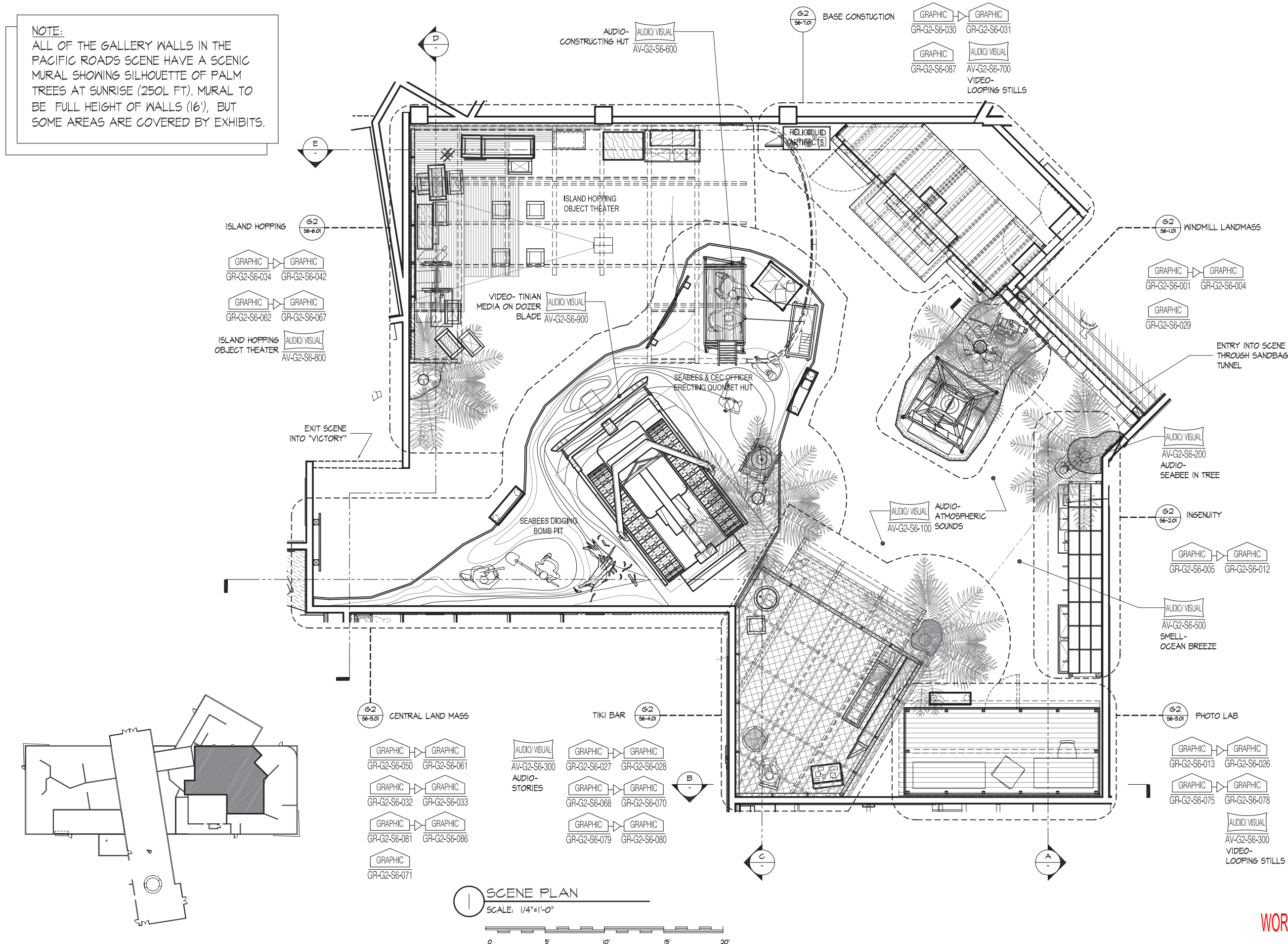
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DRAWING TITLE	

G2 WWII  
S6 PACIFIC ROADS  
SCENE PLAN

DESIGN

SHEET NO.

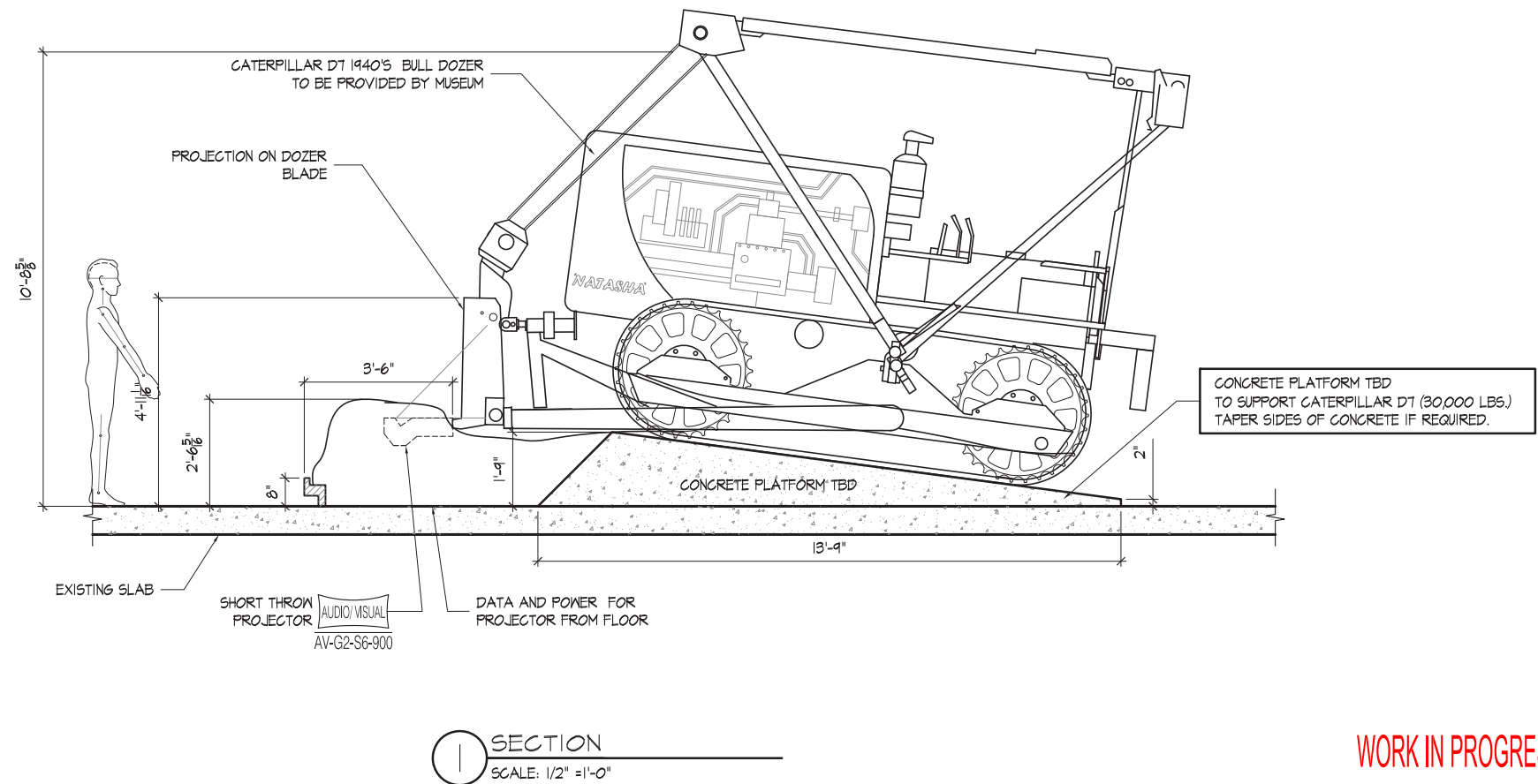
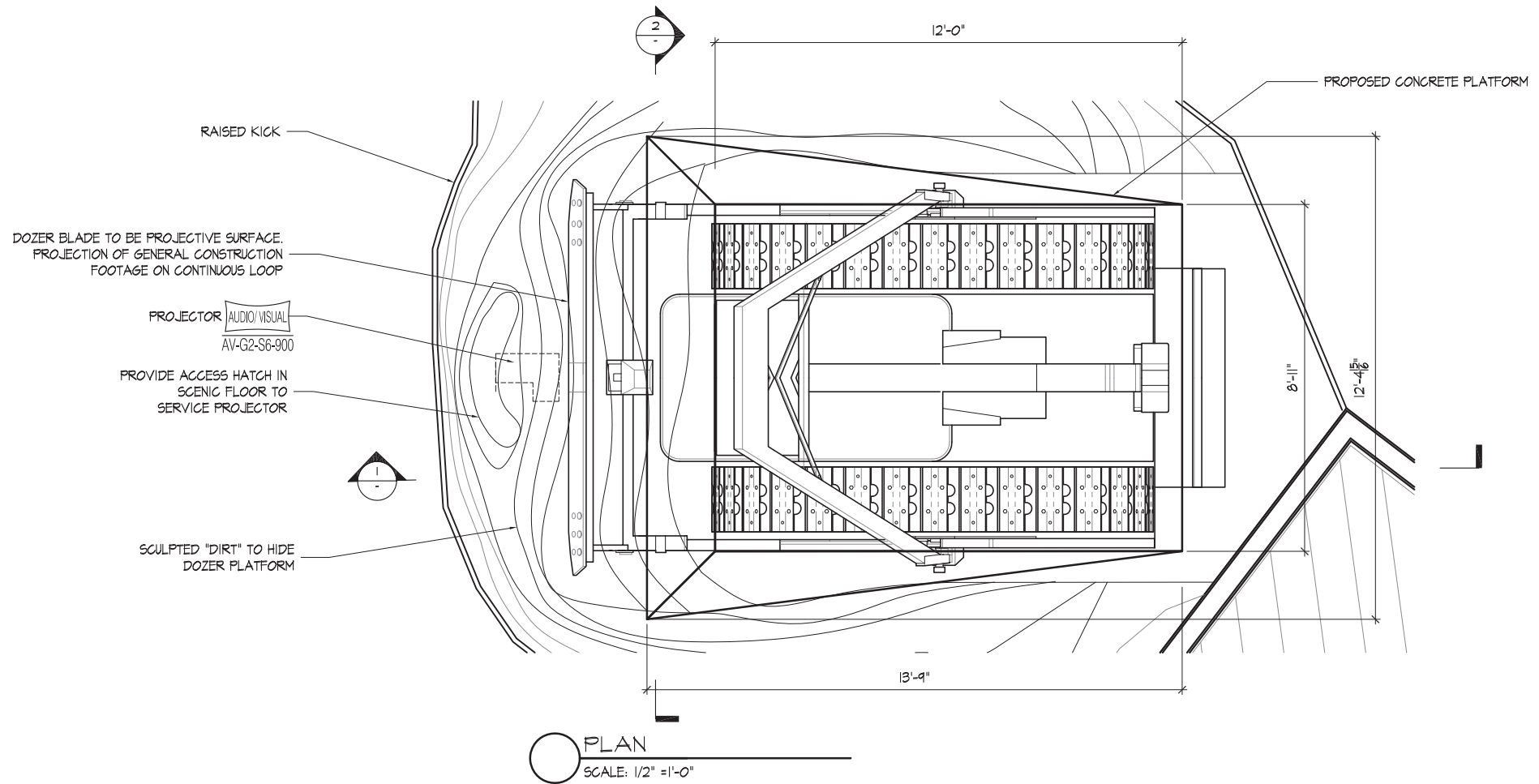
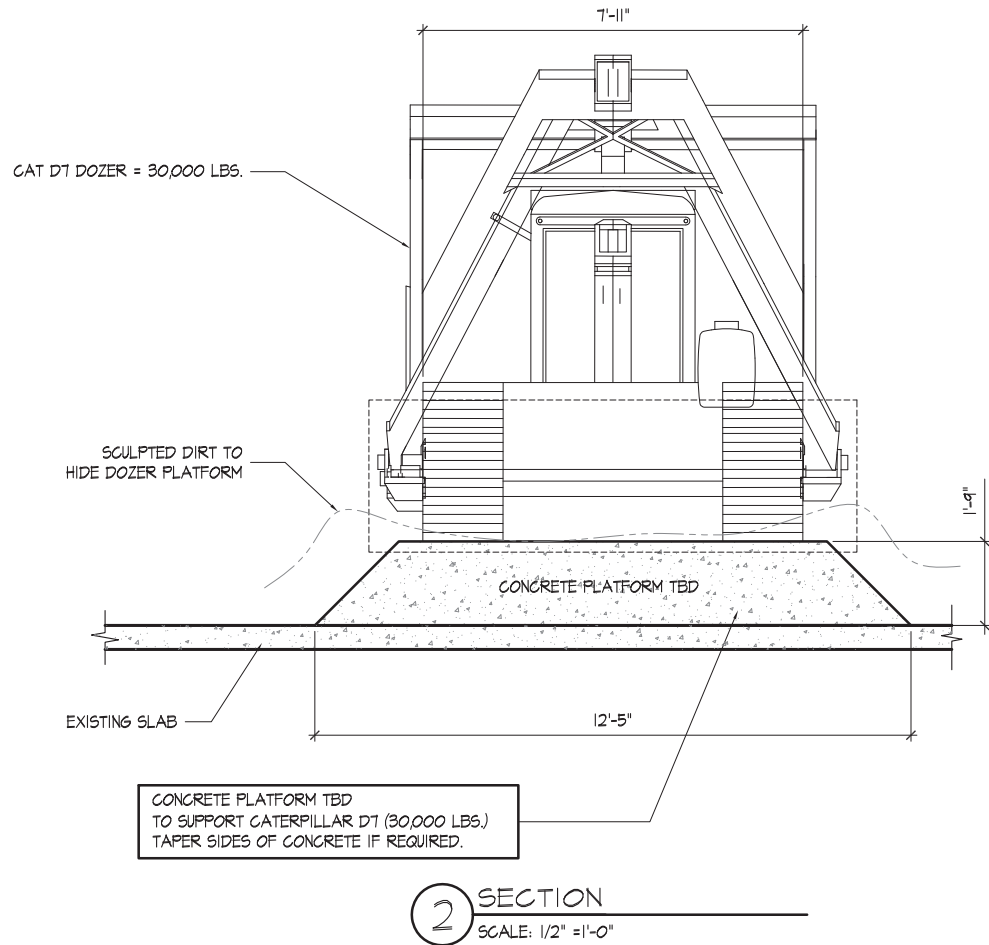
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WORK IN PROGRESS



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## DESIGN PHASE

# DATE DESCRIPTION OF REVISIONS

1

2

SCALE As Noted JOB # 2854

DRAWN BY E. CAMERON DATE 4/28/2010

DRAWING TITLE  
G2 WWII  
S6 PACIFIC ROADS  
CENTRAL LAND MASS  
BULL DOZER  
PLATFORM

DESIGN

SHEET NO.  
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WORK IN PROGRESS

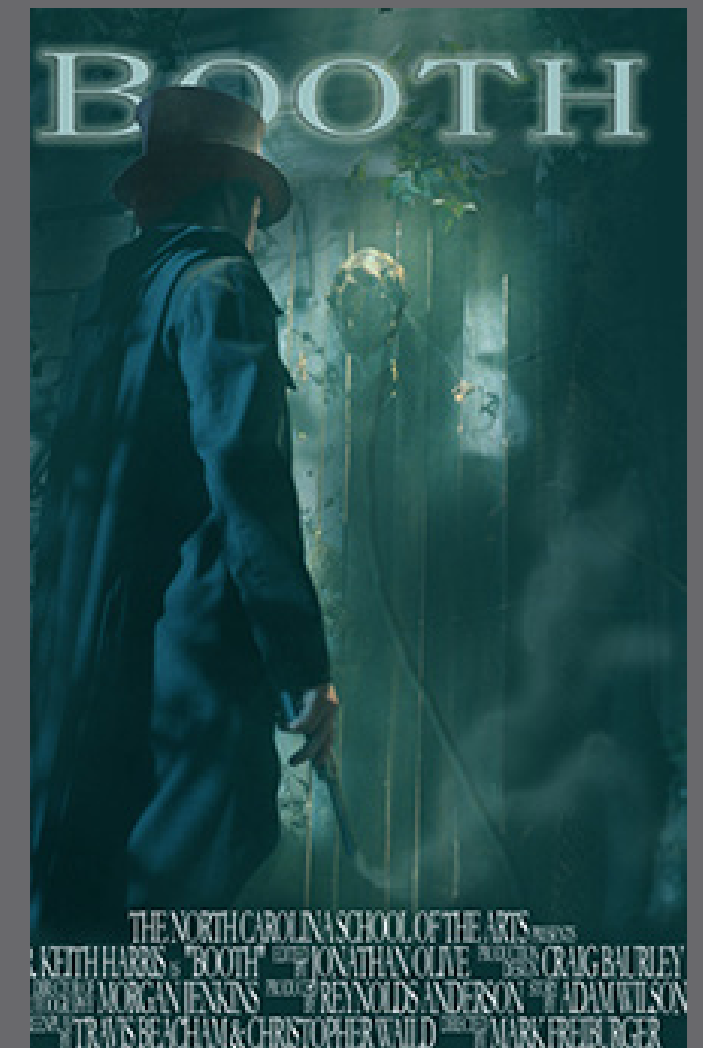




Above: The final set lit and ready for shooting. Right: The set mid-construction. The surfacing was achieved through chicken-wire, soaked plaster strips, aluminum foil, and organic debris. Below: a rendering in pre-production of the gypsy layer concept. Below middle: a 1/12 scale model built as an aid for the larger construction. This was also necessary to have a 3-dimensional representation, in a still very organic form, before transferring to constricting CAD construction documents.



Fall 2004: my senior production design thesis at the North Carolina School of the Arts. Among other locations and sets, I designed and built with a small crew a gypsy's underground cabin layer. It served as the central axis for the story and therefore set up the fairy tale environment the director and I were trying

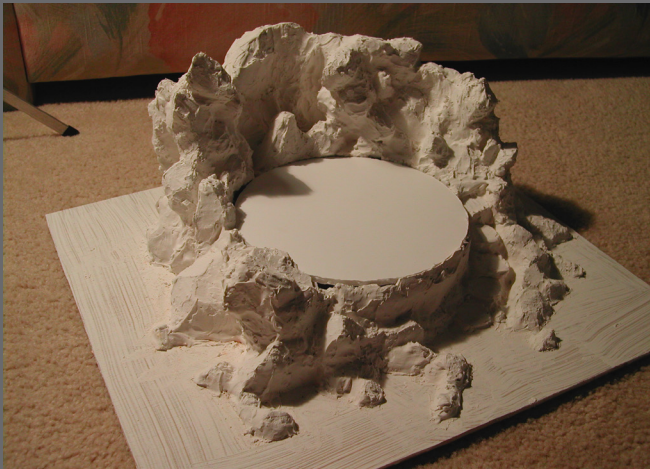


Movie Poster used for various public screenings





Mountain Top/ Ceremonial Platform: This set is 30 feet in diameter built on top of a 4 foot steel platform. The background was simply blacked out for digital replacements. The Platform finish was created from individually sculpted concrete panels.

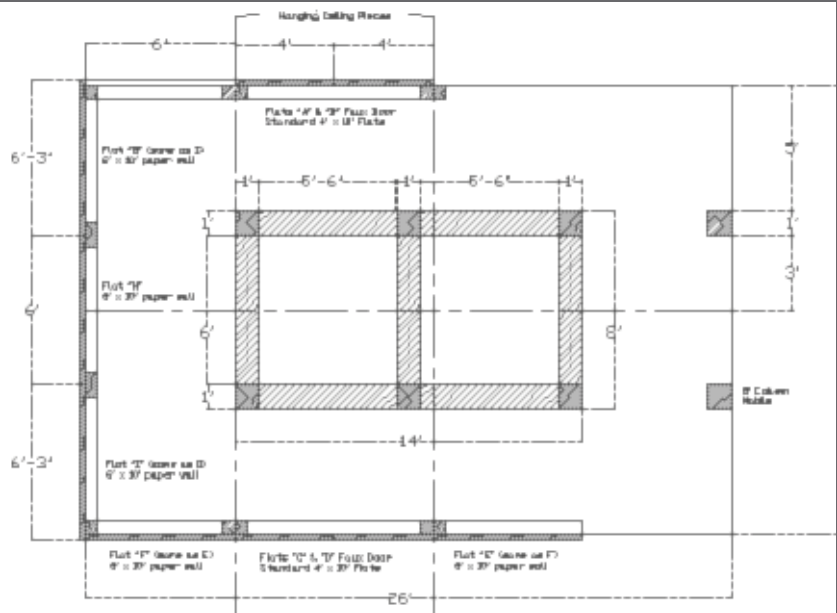


# Production Design

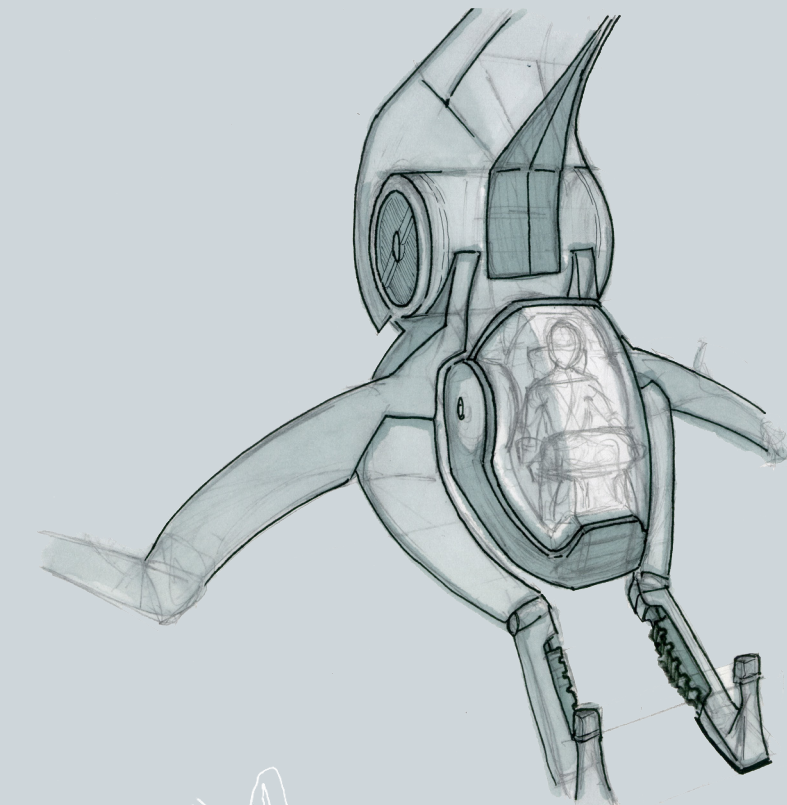
In the winter of 2004 I served as production designer on a 15 minute student film at the North Carolina School of the Arts entitled 'THE BROKEN SWORD'. Significant attention was spent on an ancient ceremonial platform, carved into a mountain, and a Japanese shrine room.



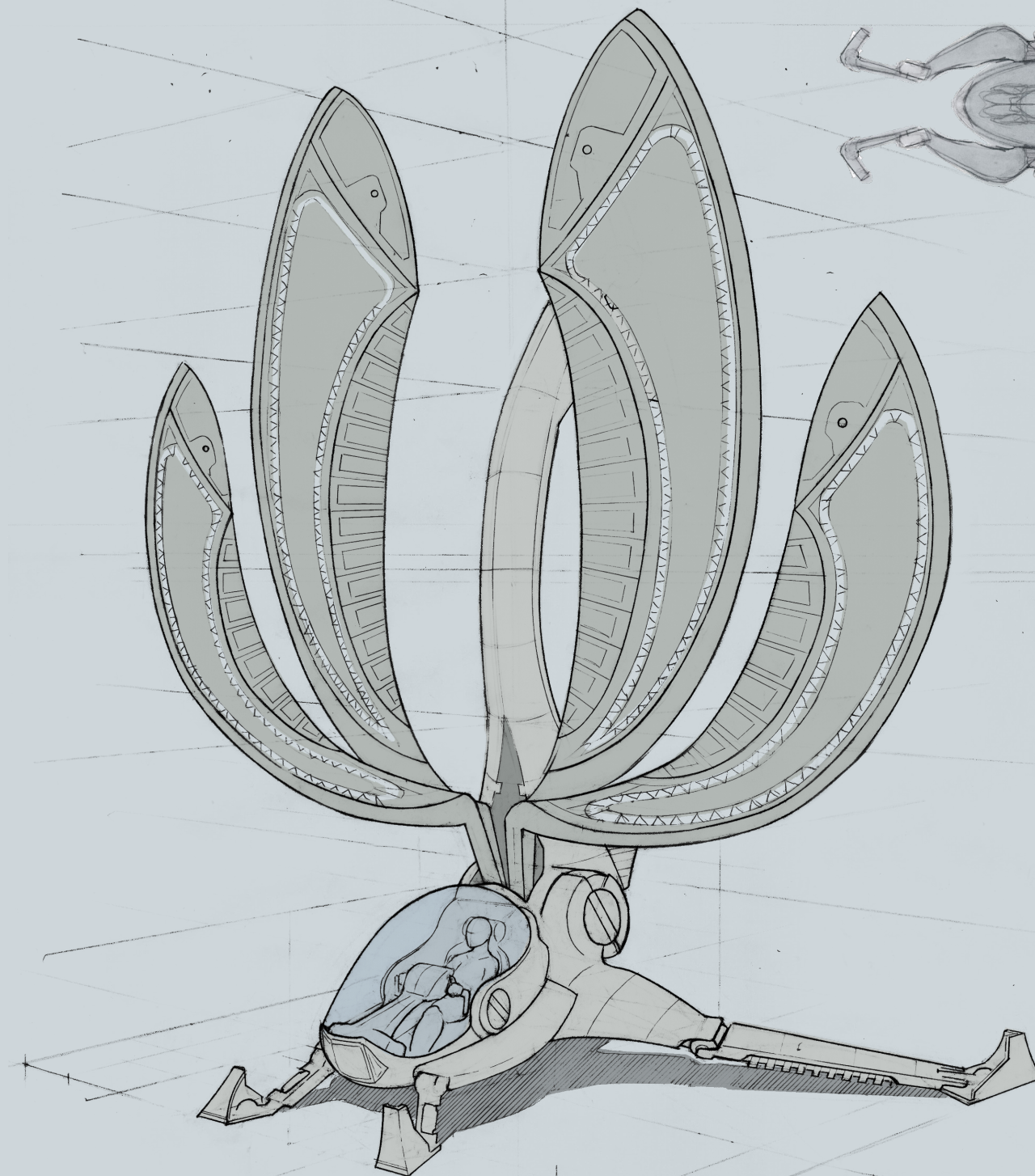
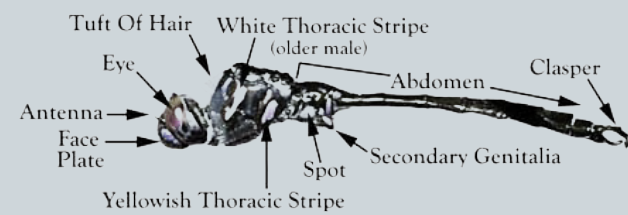
Japanese Shrine: Built on stage, this set was constructed with paper walls to incorporate a bamboo shadow effect. The bamboo floor and stone base are both faux finishes. My original CAD footprint is shown at the right.



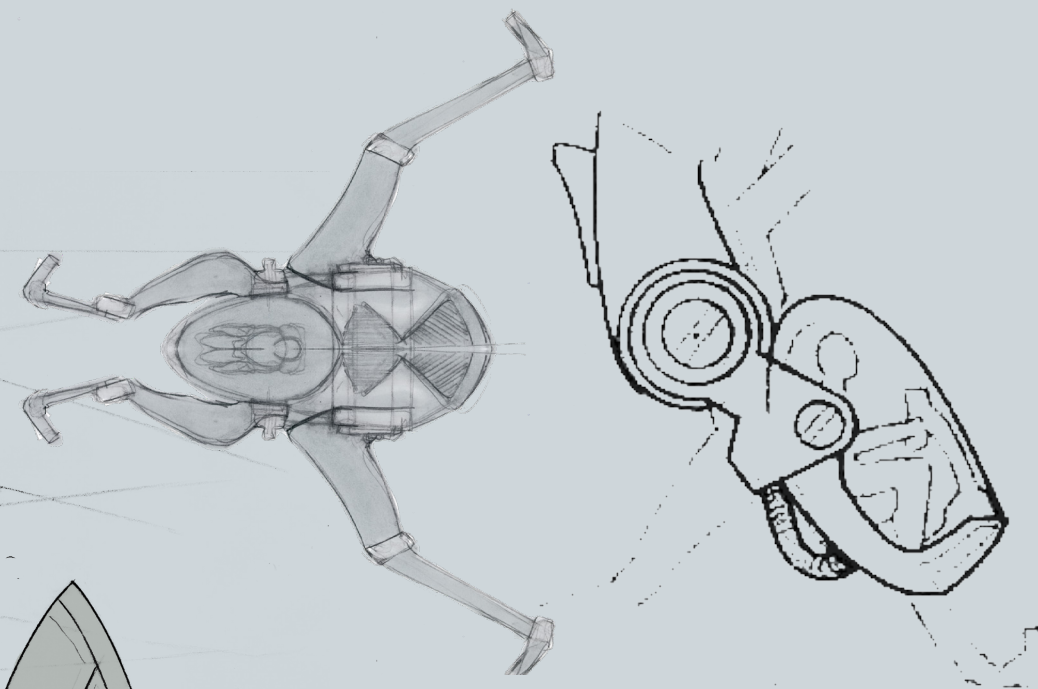




## Dragonfly Research

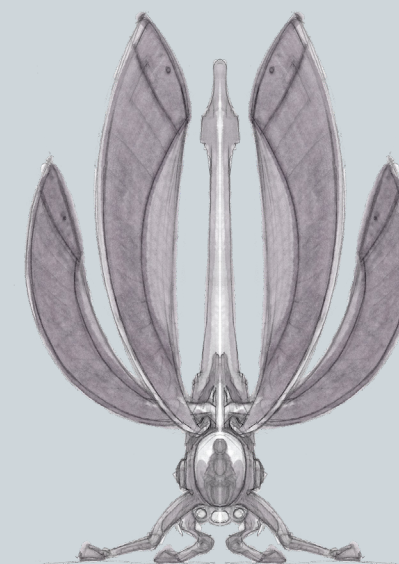


PERSPECTIVE



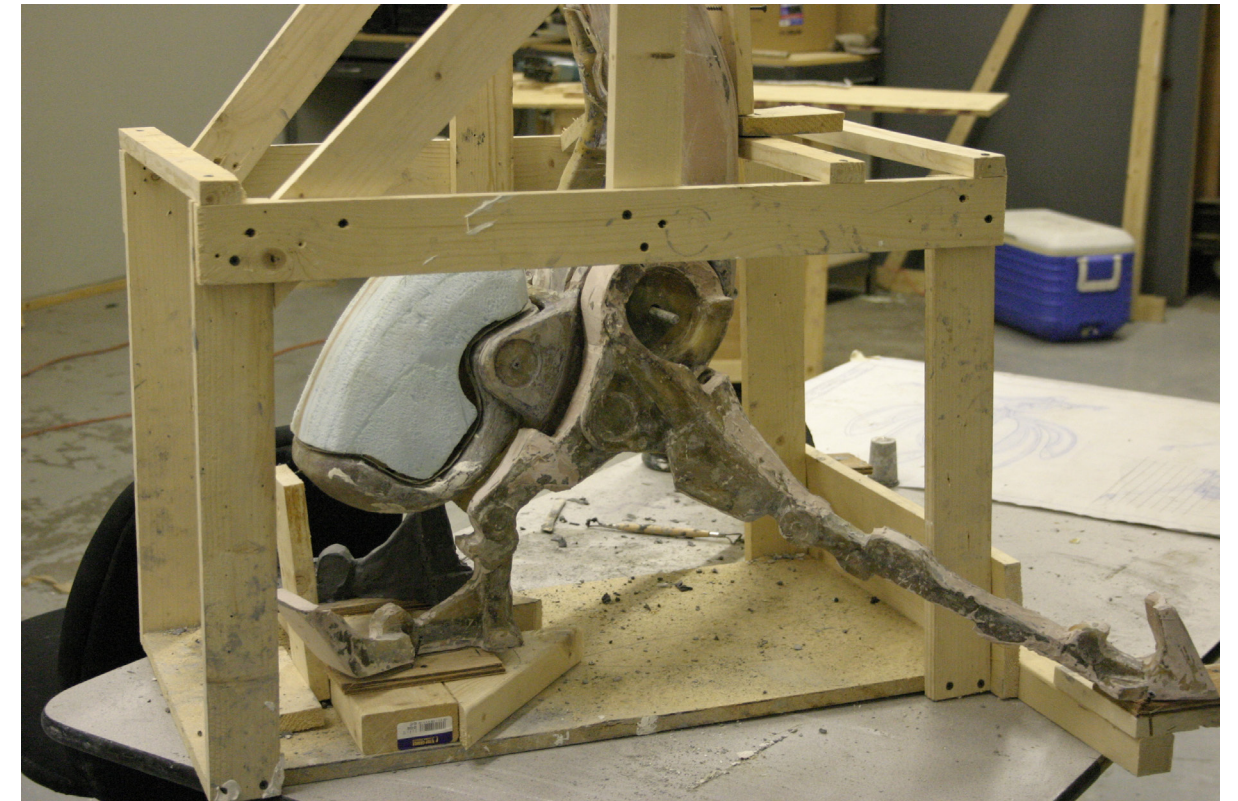
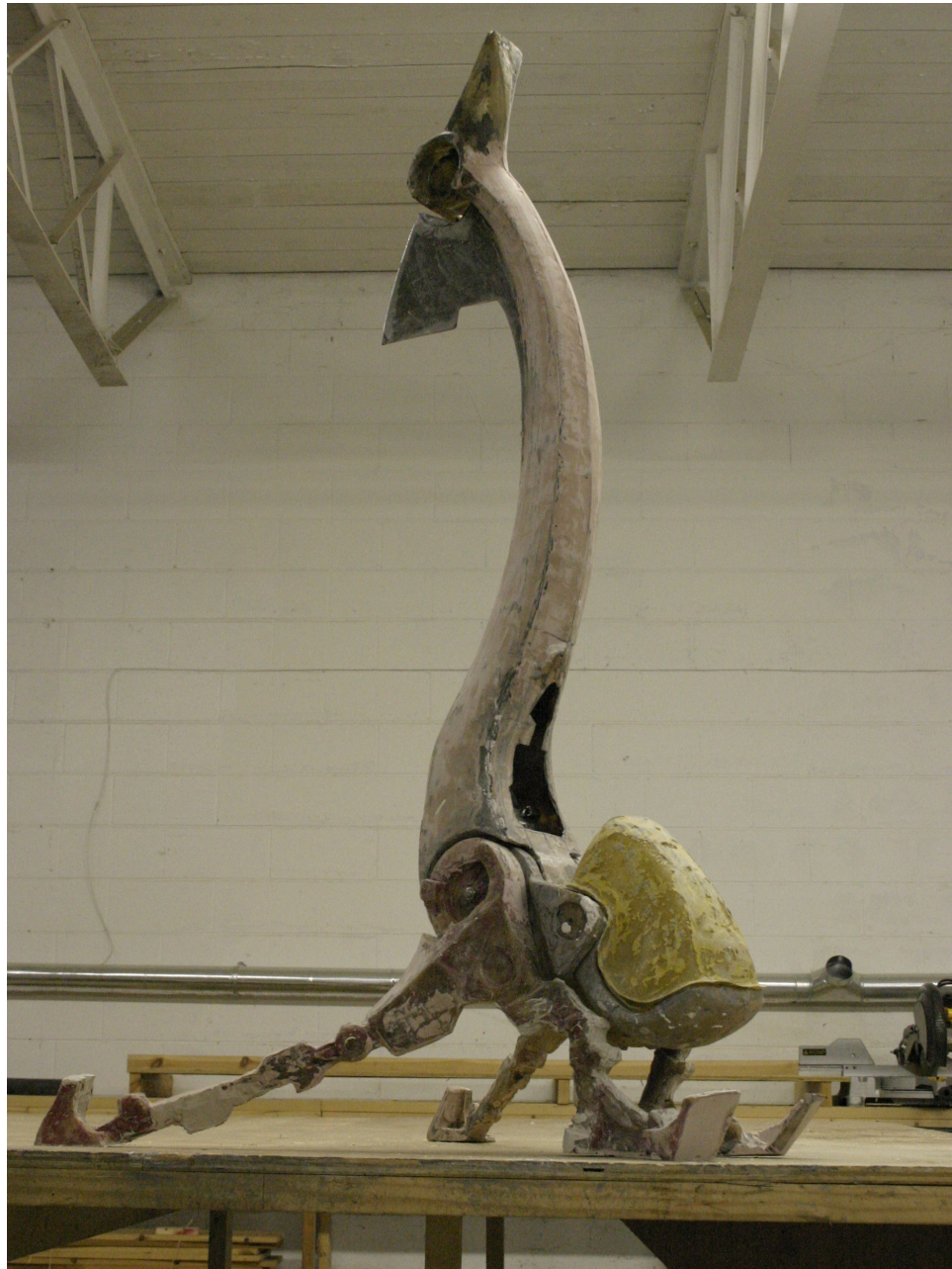
## Ornithopter

Nature has shown us that flying insects have a remarkable ability to lift off, maneuver, and land on diverse surfaces. Abilities that far out-weigh anything man-kind has devised for flight. The ornithopter is capable of transporting one to two persons. This aircraft will attempt to mimic these attributes by modeling a mechanical aircraft from a biological marvel, the dragonfly. The vehicle's primary purpose is research and proof of concept. However, the craft will be designed with rescue missions in mind; the idea being, go where helicopters can't: vertical surfaces and access from below a target.

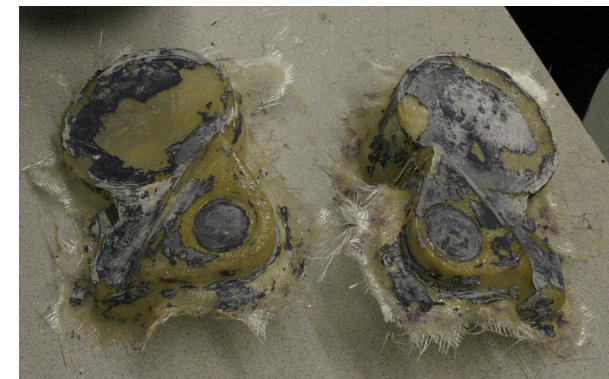




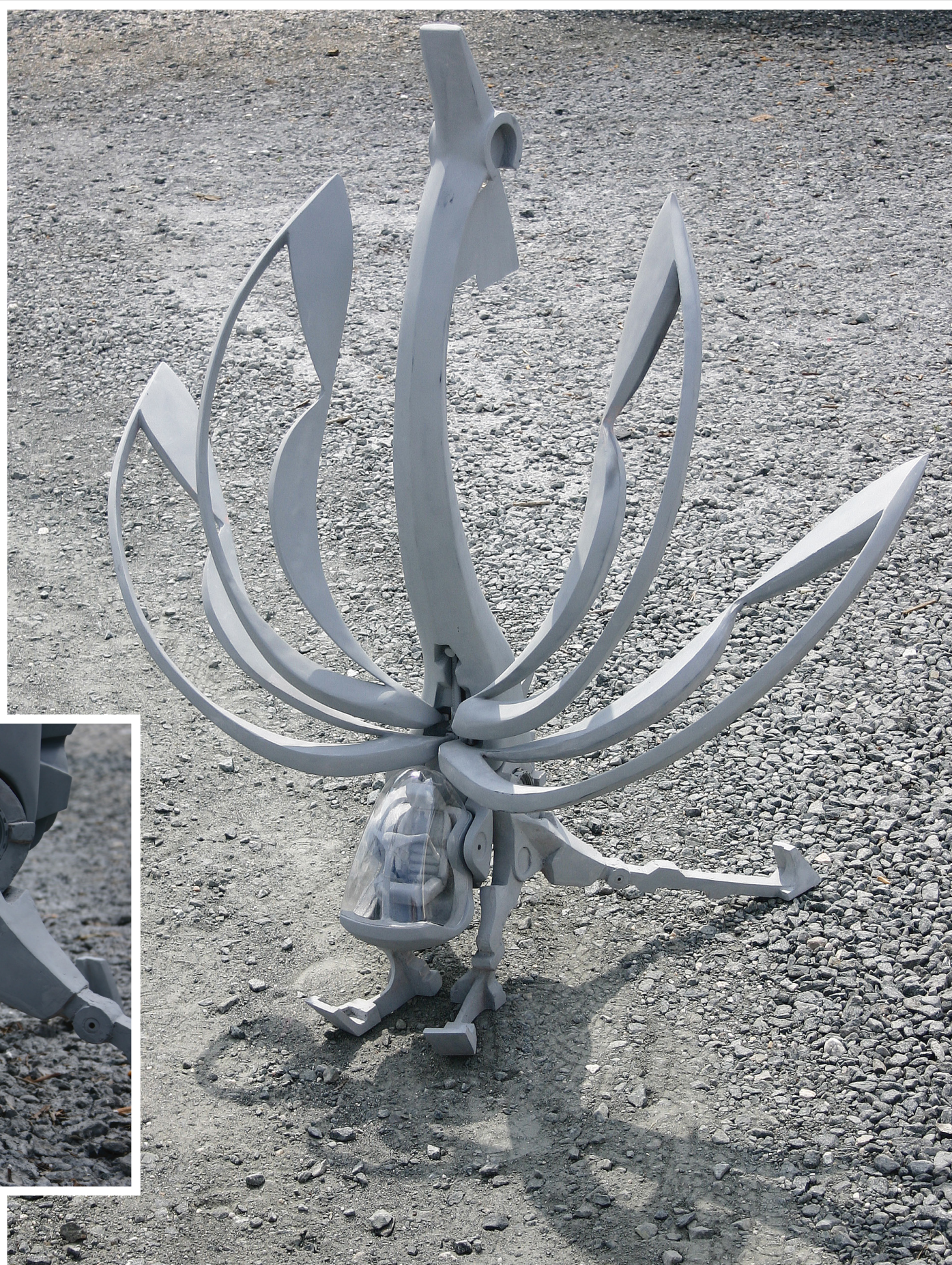
# Fabrication & Mould Making



Each piece was first roughed out with wood, foam, and water-based modeling clay. Plaster moulds were then created from these rough forms. Finally fiber-glass was casted into the plaster moulds. Because of the inexpensive nature of this process, the cast pieces needed a lot of clean-up work with Bondo.

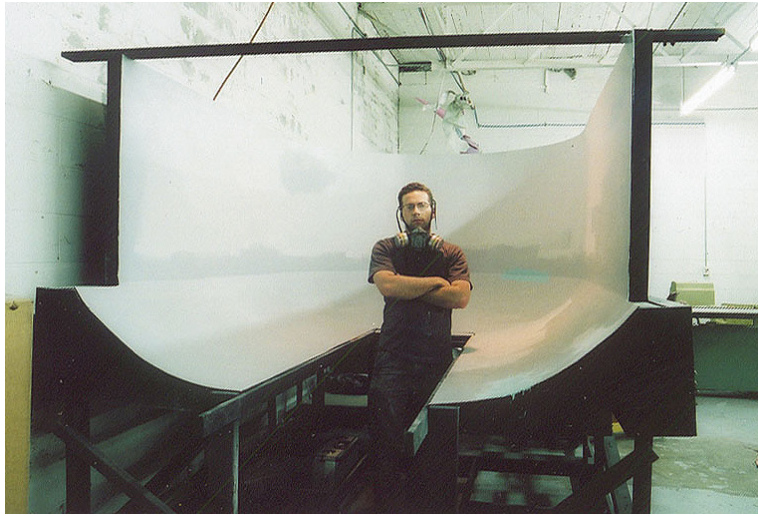




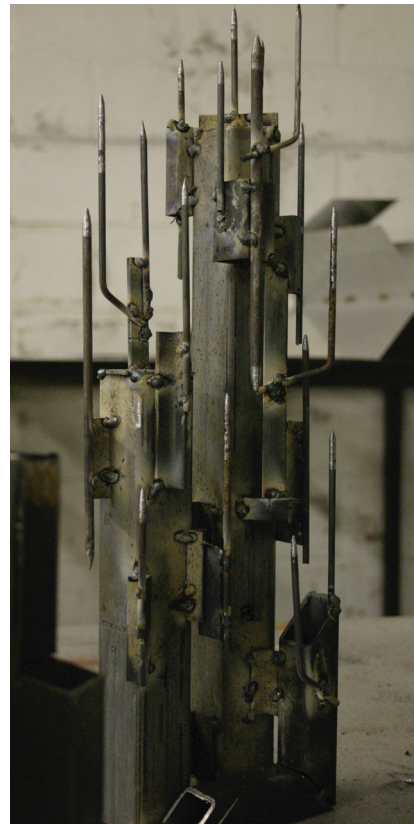


I built the 4' tall prototype as a physical model. It was hand carved in foam & clay then cast in fiberglass.





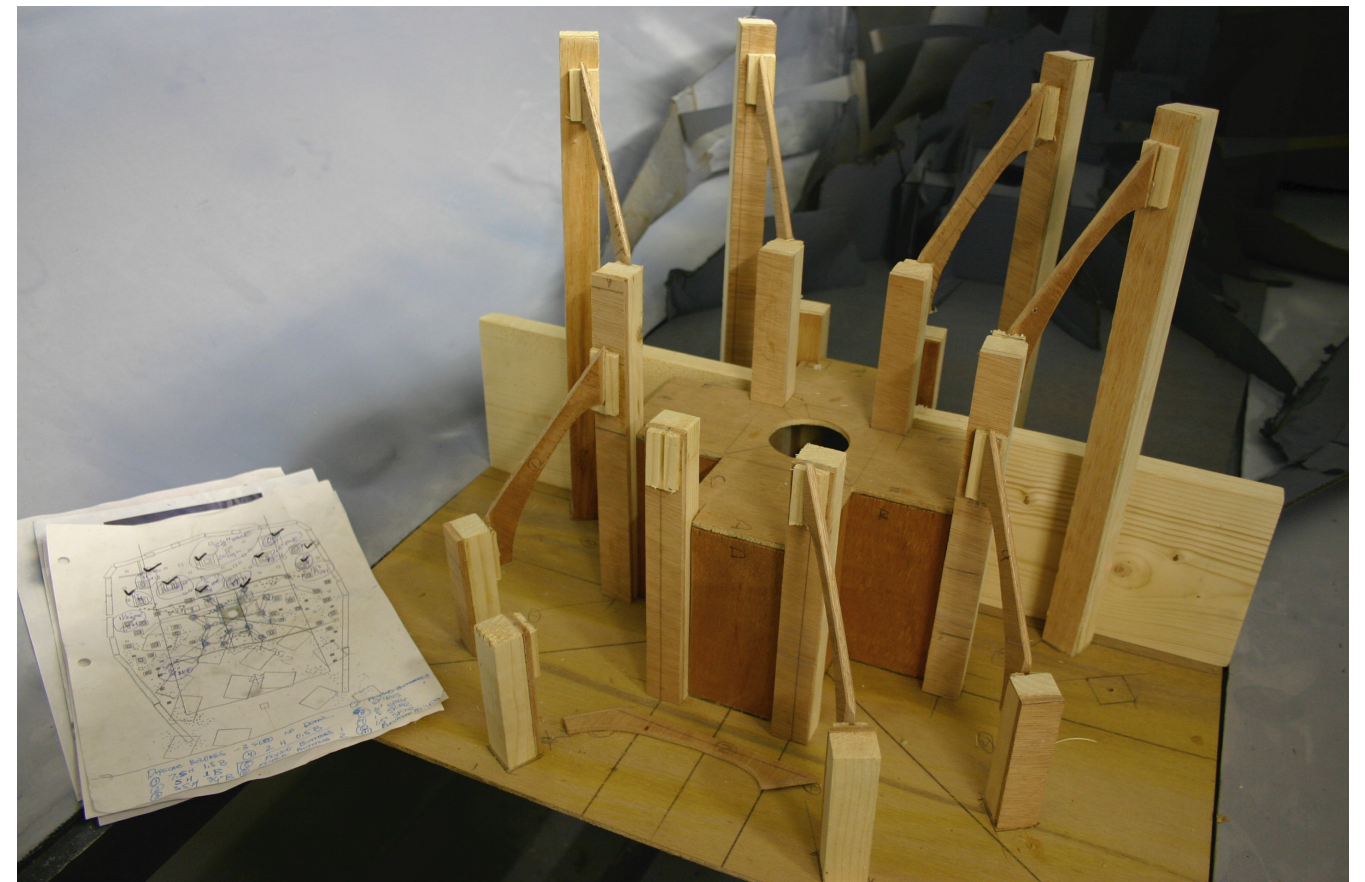
The cyclorama was built in modular sections using standard flat construction along with bending 1/8 th inch luon against plywood ribs for curved walls.. Compound curves were achieved with 1/2 inch strips of luon bent and covered by fiberglass and bondo. The whole unit was then built up on a wheeled cart for easy storage and maneuverability.



After the wax was melted down and tinted, it was poured into sheets and allowed to cool. The sheets were then shattered and re-melted on the model with a heat gun. This was topped off with flour, sugar, and glitter. The idea is an icy ocean that is constantly shifting and grinding glaciers at the surface.



The buildings were first roughed out in welded steel. This allowed for oven-bake sculpy to be spread over the entire surface for sculpting.





# In Camera Effects

I started this project with a friend as a test-bed to a potential larger live-action short film. As the idea of a larger movie faded away, we continued working hard on what would be the climatic reveal of a Gothic style mega-city. This shot is a 16 sec reveal that pulls up from the central peak and as far back as the model allowed. I designed a stop-motion rig out of speed-rail and custom fabricated the mounting system. I shot 4 passes including a stereoscopic 3D pass- partly to test the feasibility of shooting an entire movie in stereo 3D.

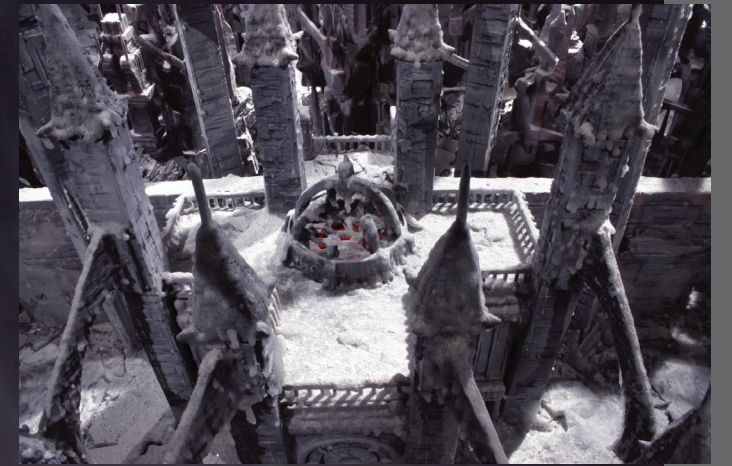
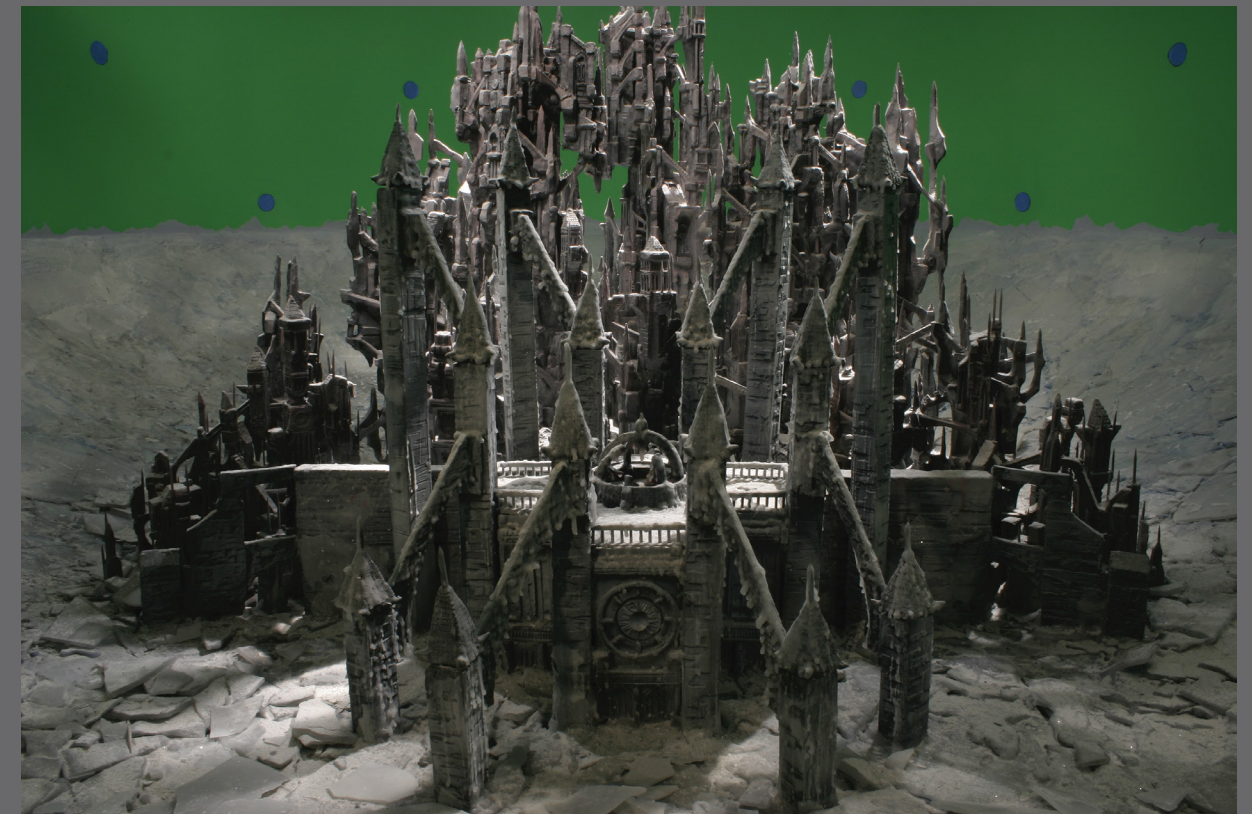


Photo shown direct from camera. Although later painted with a green-chroma key, this image shows the original painted cyc sky. The tallest building is approximately 16 inches in height.



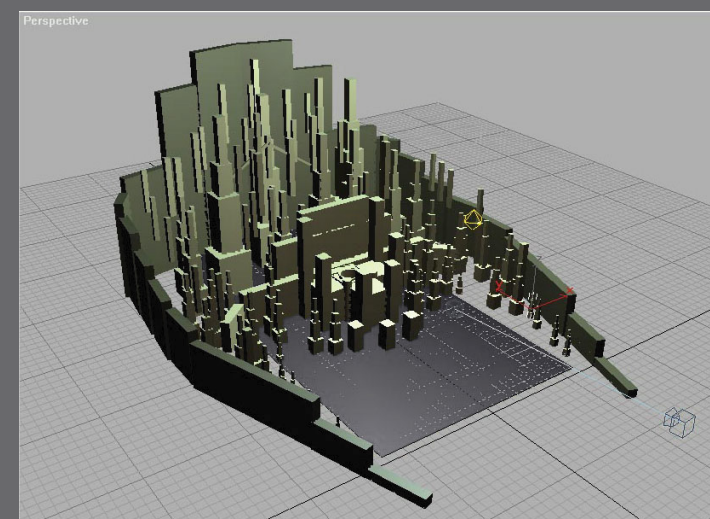
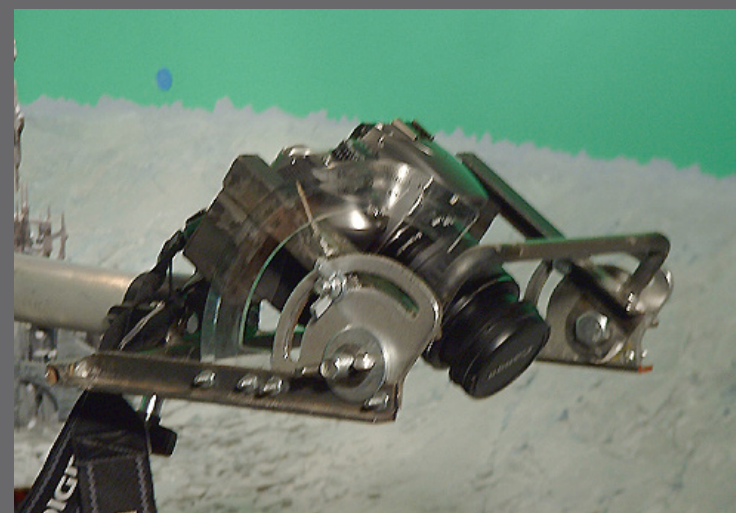
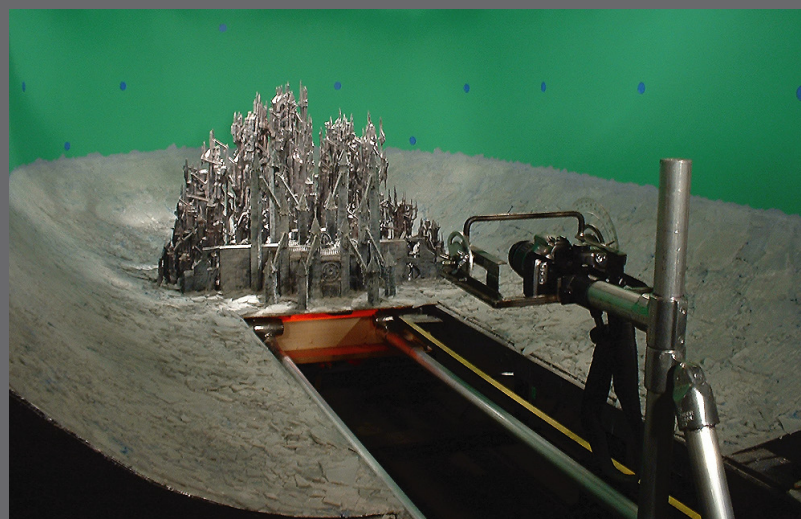
# City of Europa

Besides just building a miniature, this project was designing a visual effect shot. On a technical level, the animatic and camera determined the scale and configuration of the model and landscape. Certain areas of the model had to break away and make way for rigging- all of this was planned in advance for an effective shoot.



ABOVE: For alternative versions of the shot, the backdrop was painted over with chroma-key paint to allow for more most possibilities.

LEFT: An early printout from a CAD drawing to construct the forced perspective landscape, allowing a camera path. BELOW LEFT: A 3D-Studio Max screen capture of the model used in the animatic rendering. BELOW: A concept sketch for the 'super' Gothic building structure.







To ensure a proper fit and desirable look, the wings were first crafted out of wood. As the original cutouts were not appealing, I decided to revise the wings. I made various sets of wooden wings before creating a mould. Because the wings are identical, I was able to reuse the moulds to cast multiples.

The cockpit dome was created out of vacuum formed plastic. This piece was first made of fiberglass as everything else was. It then had to have a special plaster seat created for it to allow for proper suction in the vacuum form process.







Fall-Out Shelter: Art director on two sets, build on stage, for an end-of-the-world film.



Motel Room: Art Director/ Construction Coordinator. Built on stage, this 360 set had several fly-walls for flexible shooting and lighting.



# Set Construction

In my time at the North Carolina School of the Arts I served various positions within the art department. I was mostly involved with built elements for stage shoots but, on occasion, installed large location items.

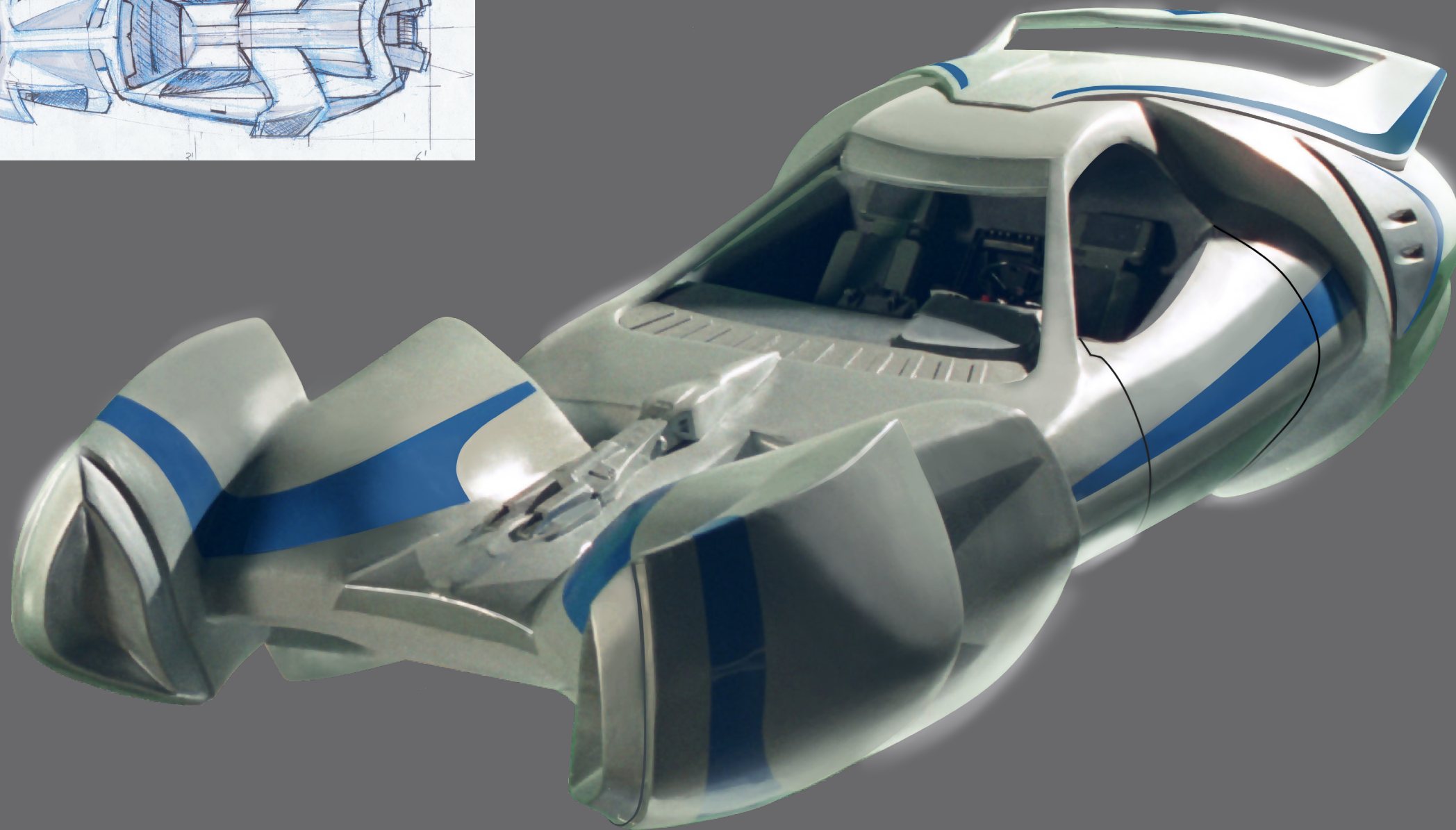
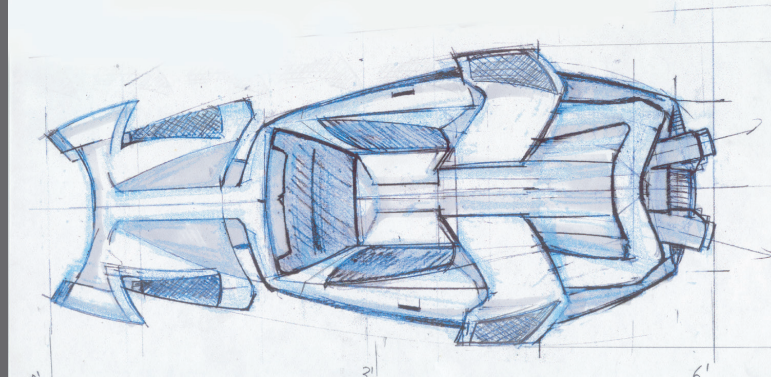


Diner: Construction Coordinator. The interior was built entirely on stage for control (left). A matching false exterior facade (below) was erected on location, however large prefab pieces were constructed on stage for a quick assembly.



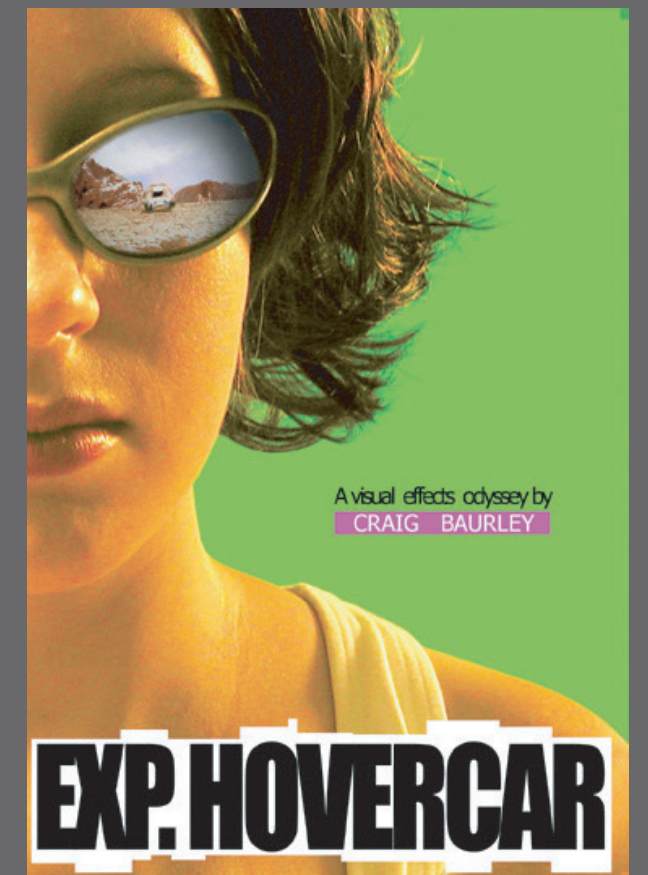


# MINIATURE FABRICATION



In the summer of 2002 I began a year long visual effects project in the form of a mock hovercar commercial. The purpose was to simply develop my skills and knowledge of special effect processes & techniques. Designing and fabricating the hovercar was the most time consuming portion of this experiment. Because of camera moves, the scale had to be quite large (6 feet) and necessitated having disguised entry points for mounting brackets. So with the shots in mind, I worked backwards with the design.

In hindsight, my choice of materials was not ideal. I build the craft out of plywood, bendable 1/8" luan, and drywall plaster. This created problems in weight, handling, and durability. But alas, I learned from it and am now working in fiberglass, metals, plastics, etc.



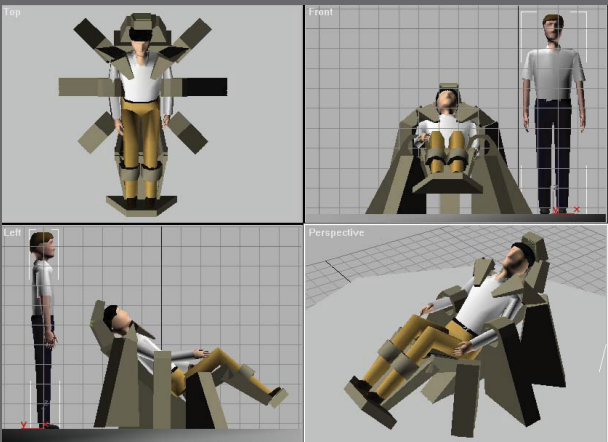




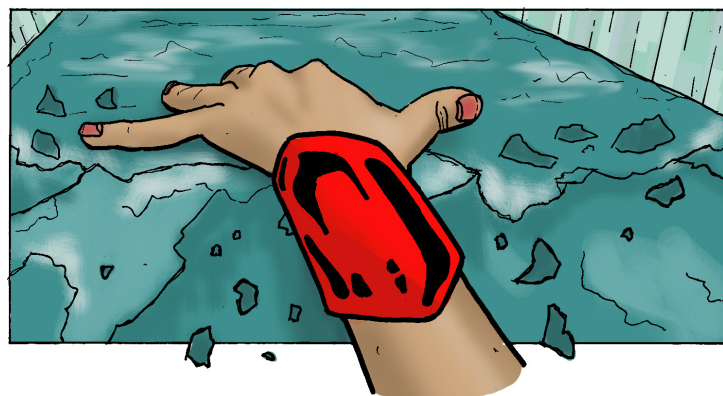
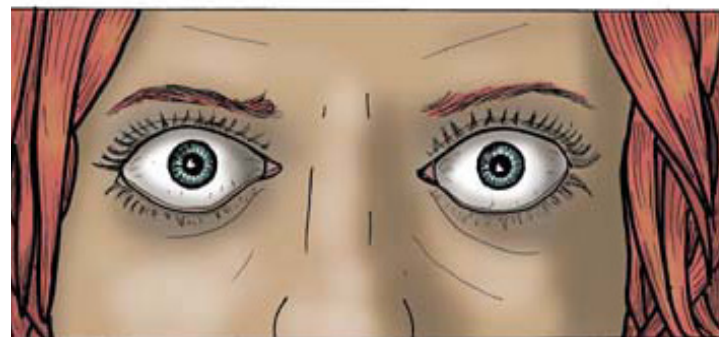
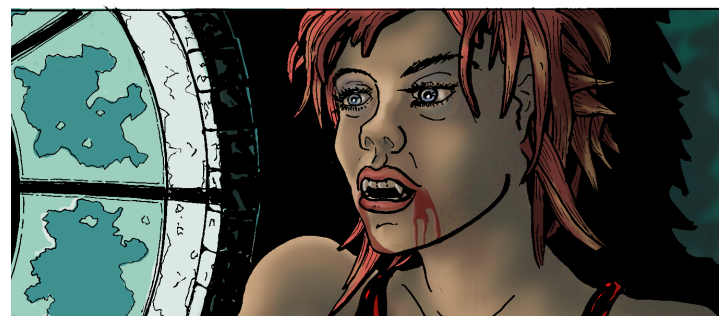
# Construction



Fall 2003, I served as construction coordinator in an NCSA student short. I was the head in charge of getting this one set built, the interrogation chamber to a science fiction film. Although working under the production designer's (Alex McCarroll) drawings, I had to generate a lot of my own working plans to keep everything moving. In particular, the chair design was mostly my own and fabricated it myself.

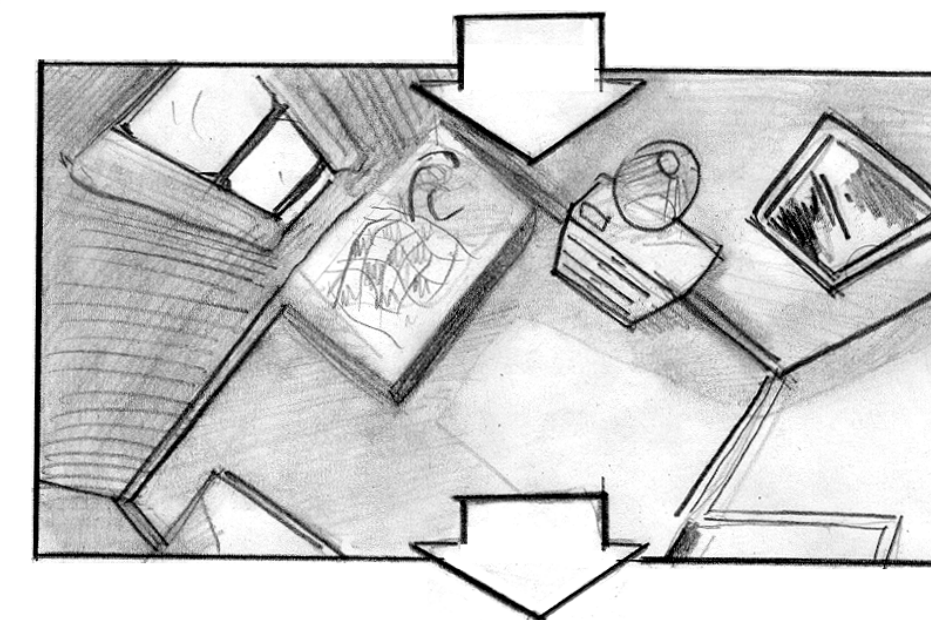
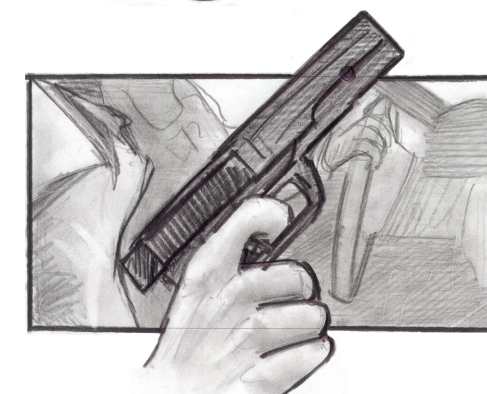
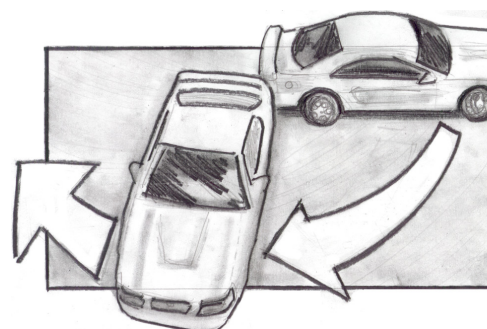
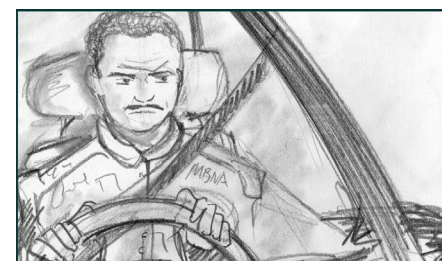
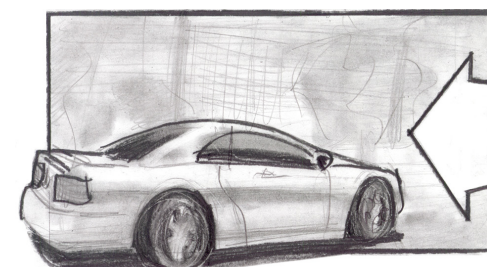
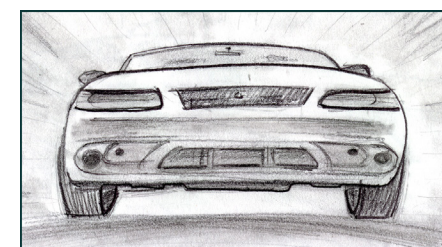
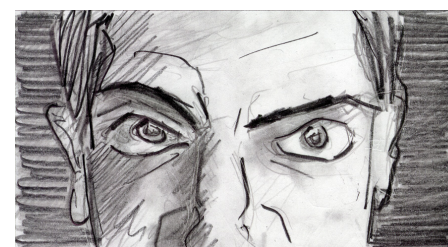






# Storyboarding

I have storyboarded for both professional jobs and independent projects. It is an effective means for me to communicate how specific effects/ scenery integrate into a scene.







Egyptian Catacombs  
Original Concept Design & 3D modelling/ rendering