









WW2 EXPERIENCE  
**PACIFIC ROADS**



"warm photo filters"



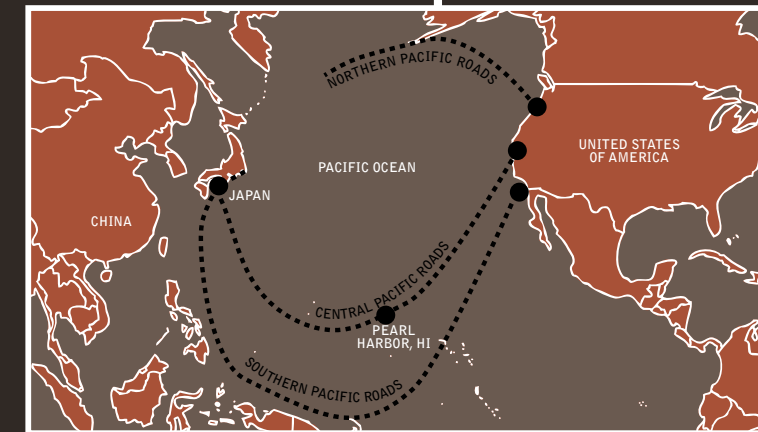
The first Naval Combat Demolition Unit started with thirteen volunteers who were near the end of their basic training in the Dynamiting and Demolition School at Camp Peary, Virginia. They were sent to the Naval Amphibious Training Base at Solomons Island, Maryland, in Chesapeake Bay where they were joined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



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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 "





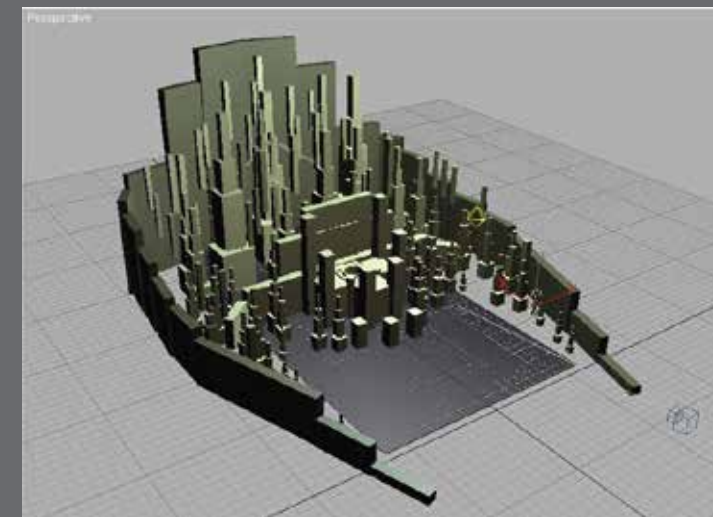
# CITY OF EUROPA

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.

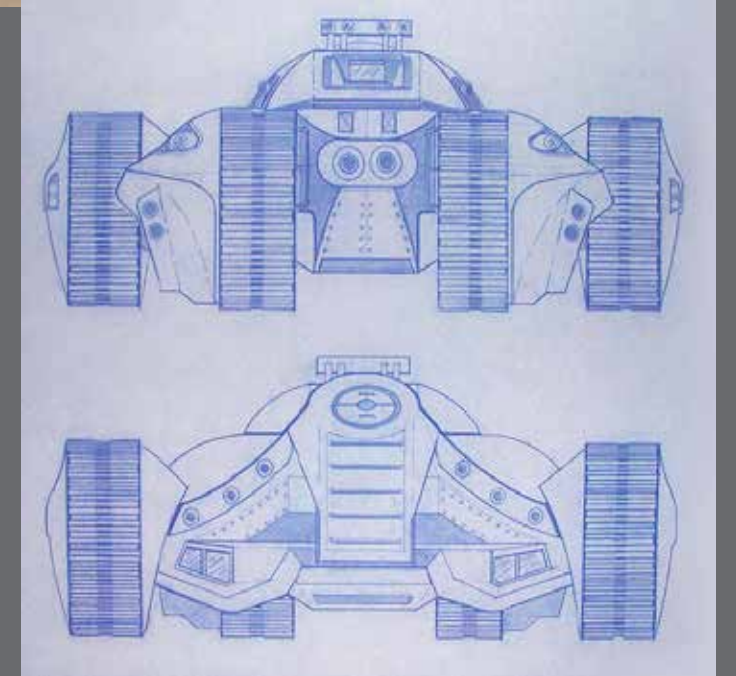
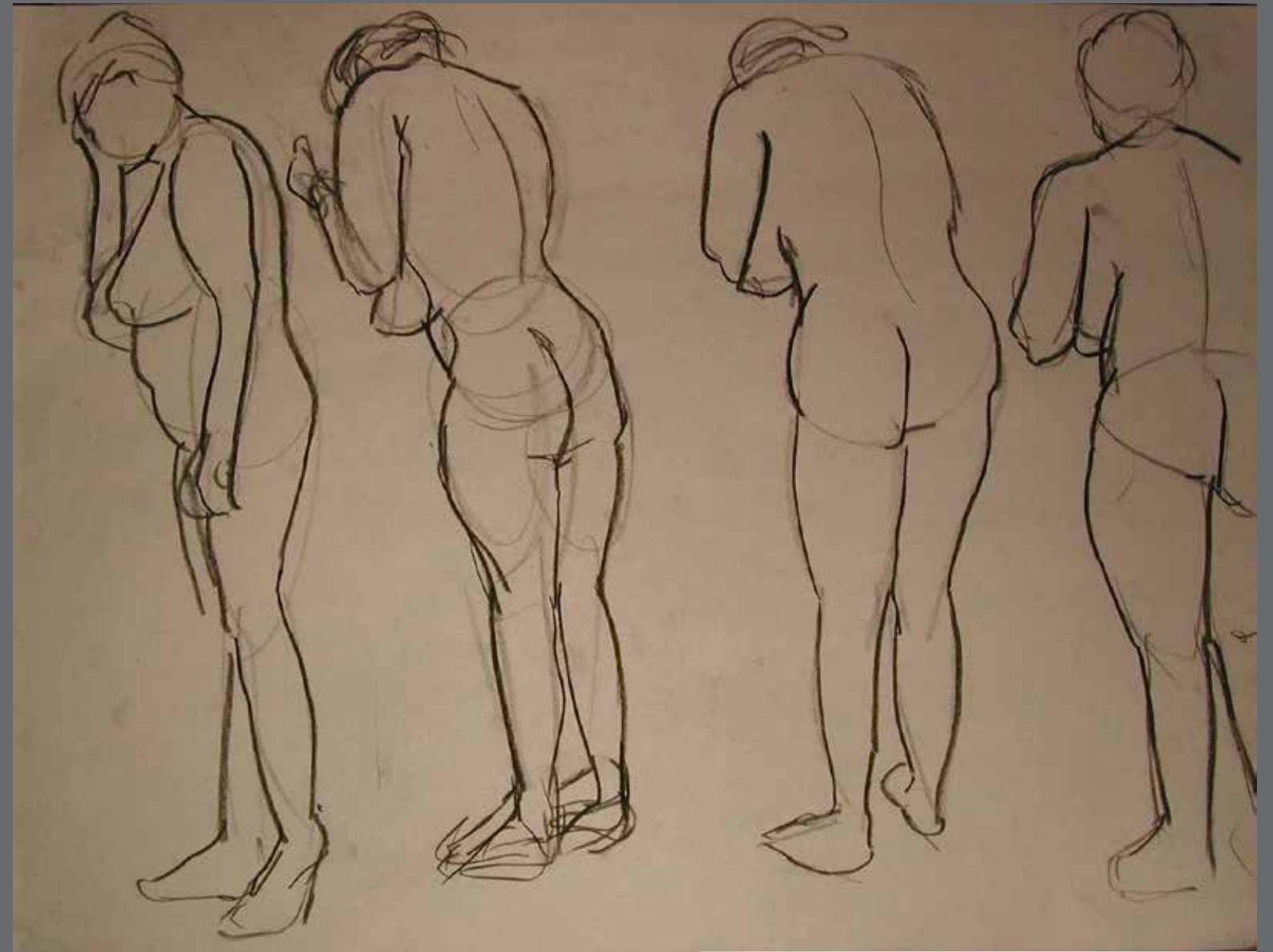


ABOVE: For alternative versions of the shot, the backdrop was painted over with chroma-key paint to allow for more possibilities.

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.



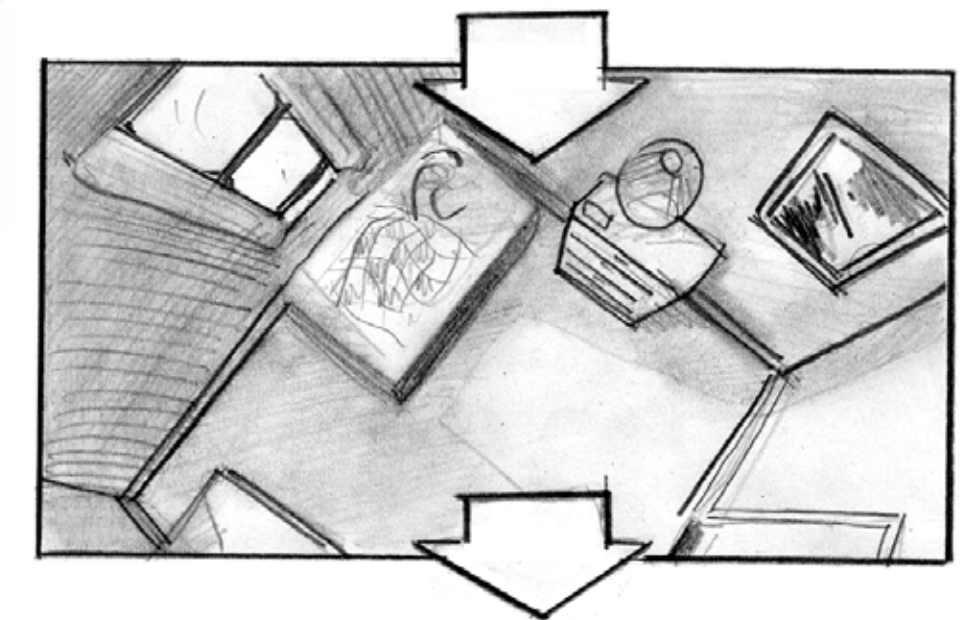
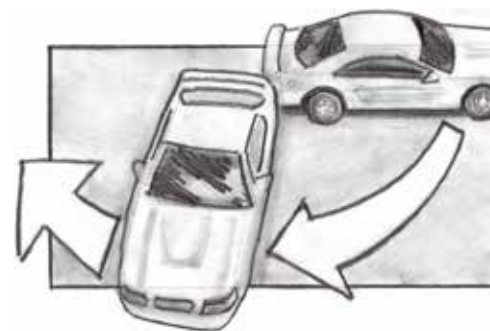
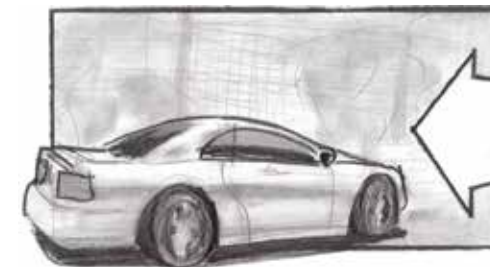
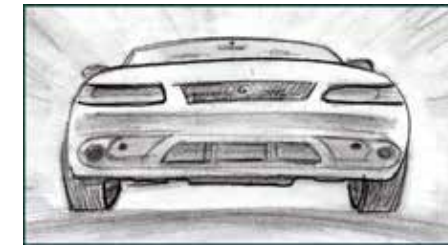






# STORYBOARDING

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.





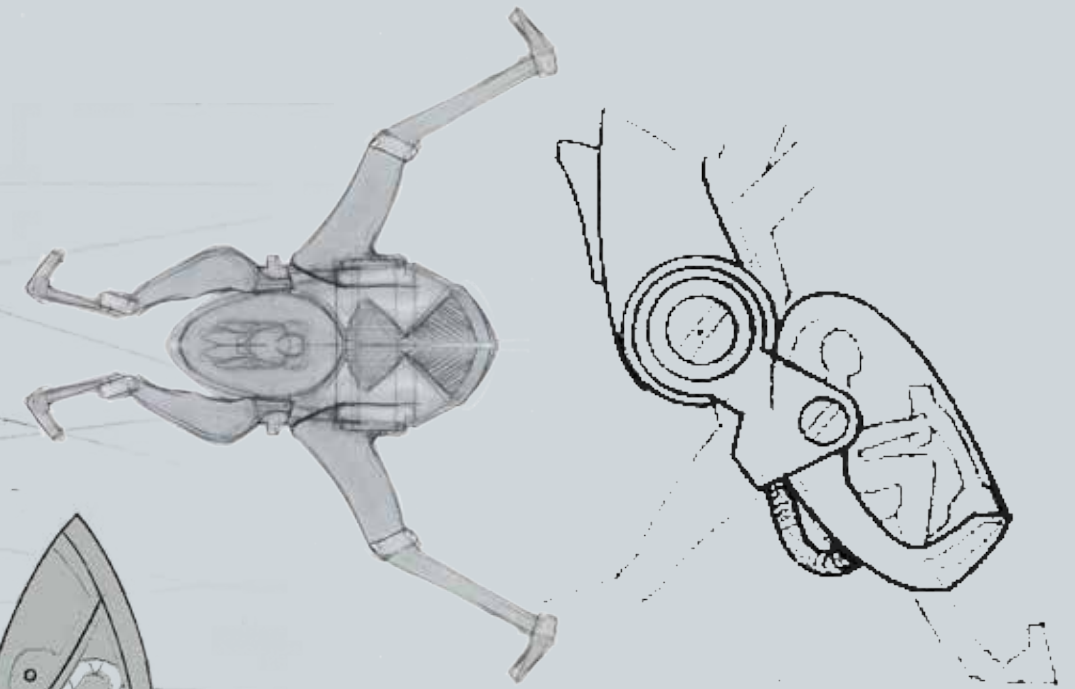
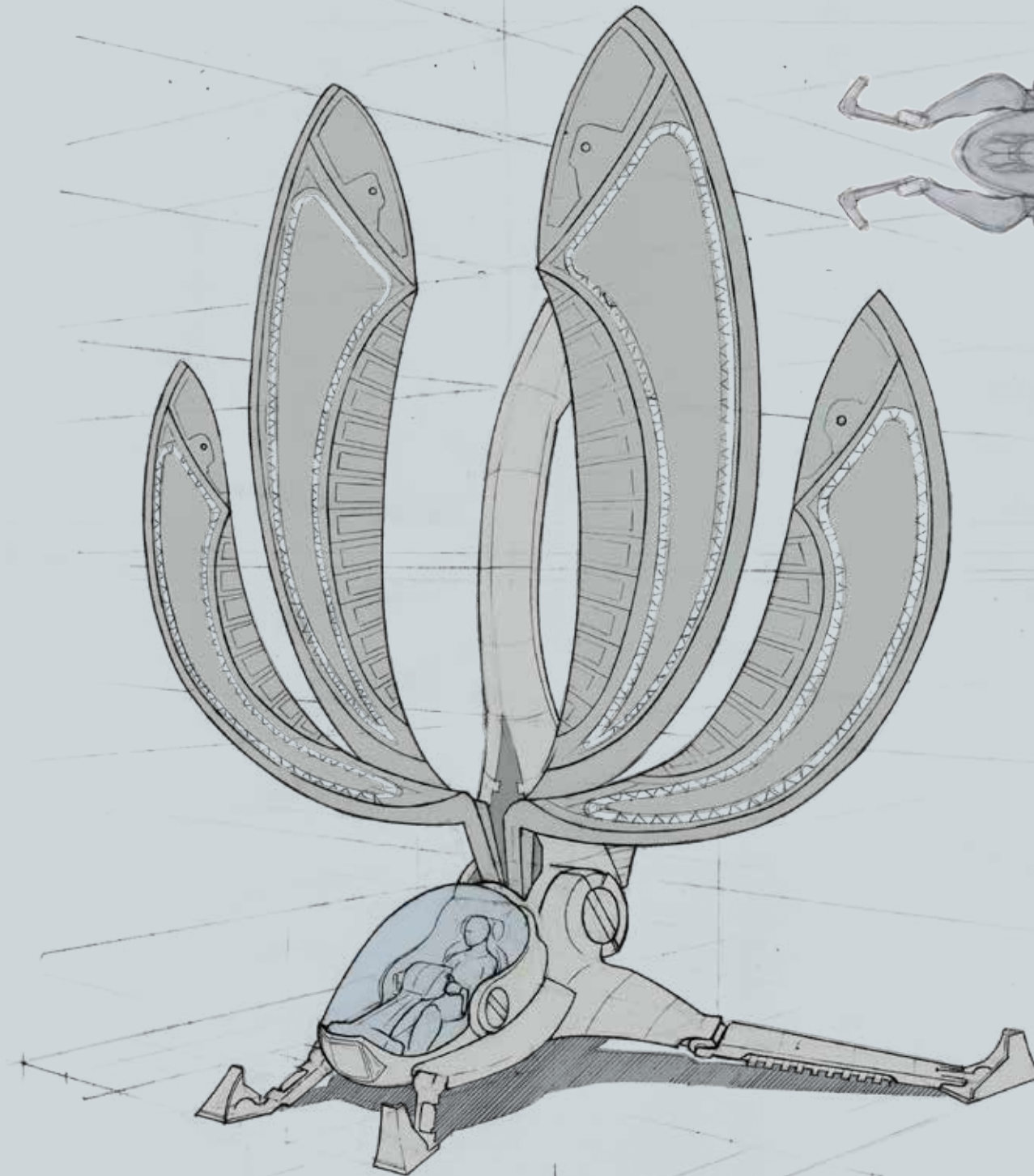
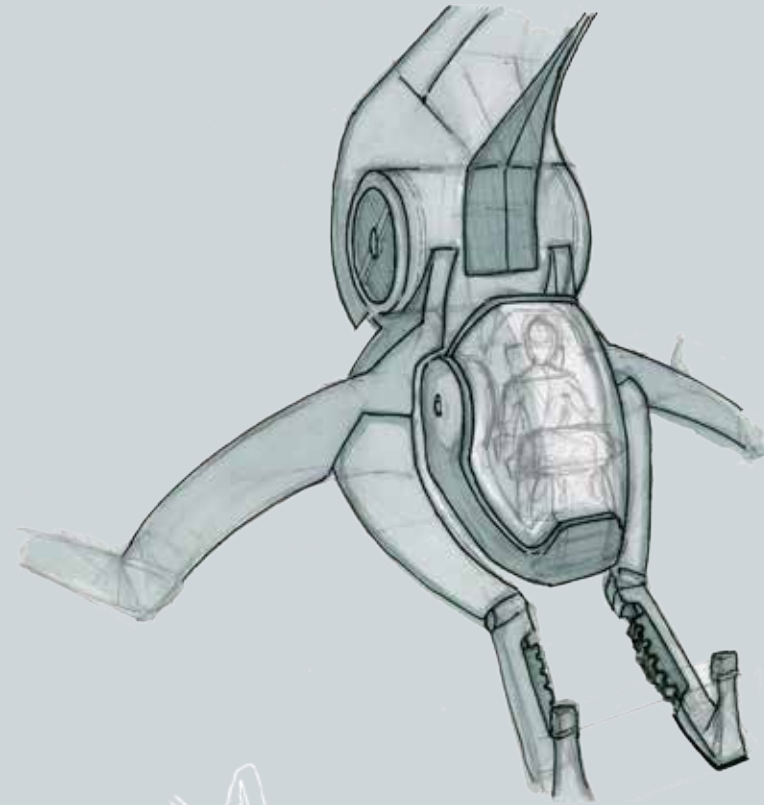
Fall 2004: my senior production design thesis at the North Carolina School of the Arts. Among other locations and sets, I designed and built with a small crew a gypsy's underground cabin layer. It served as the central axis for the story and therefore set up the fairy tale environment the director and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

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.



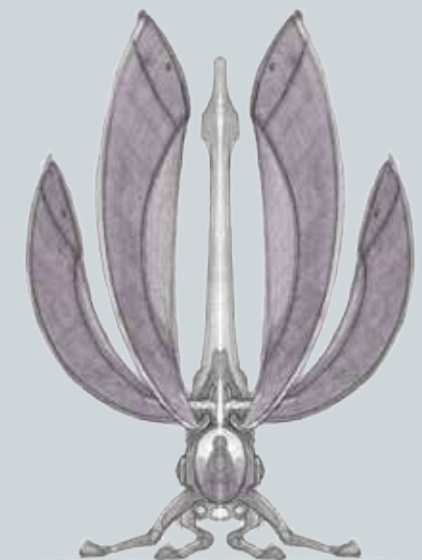
Movie Poster used for various public screenings



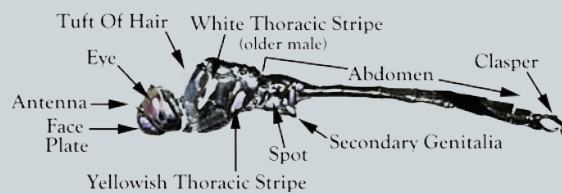


# ORNITHOPTER

Nature has shown us that flying insects have a remarkable ability to lift off, maneuver, and land on any surface; these abilities far out-weigh anything man-kind has devised in terms of transportation. I propose to design an ornithopter 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.

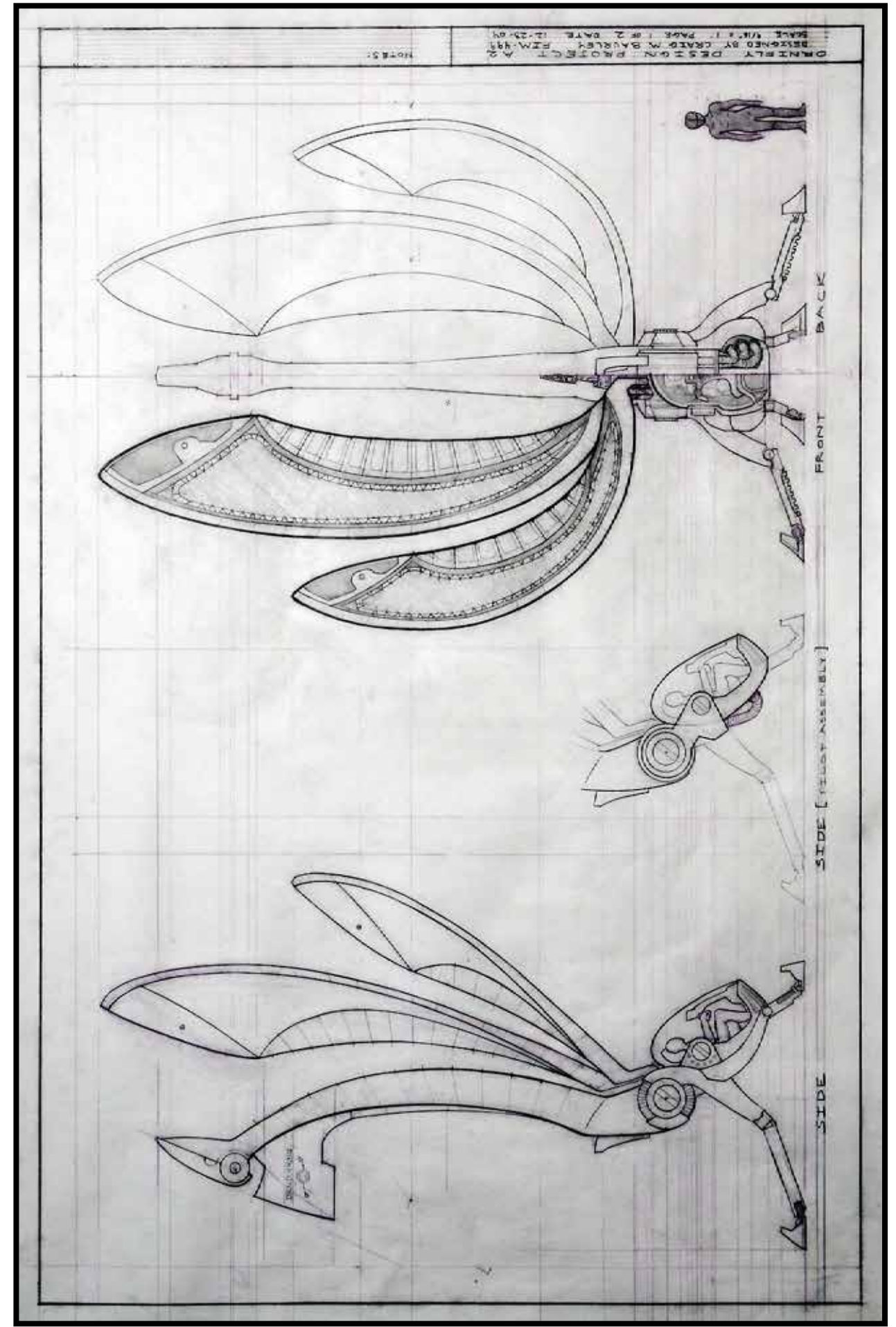
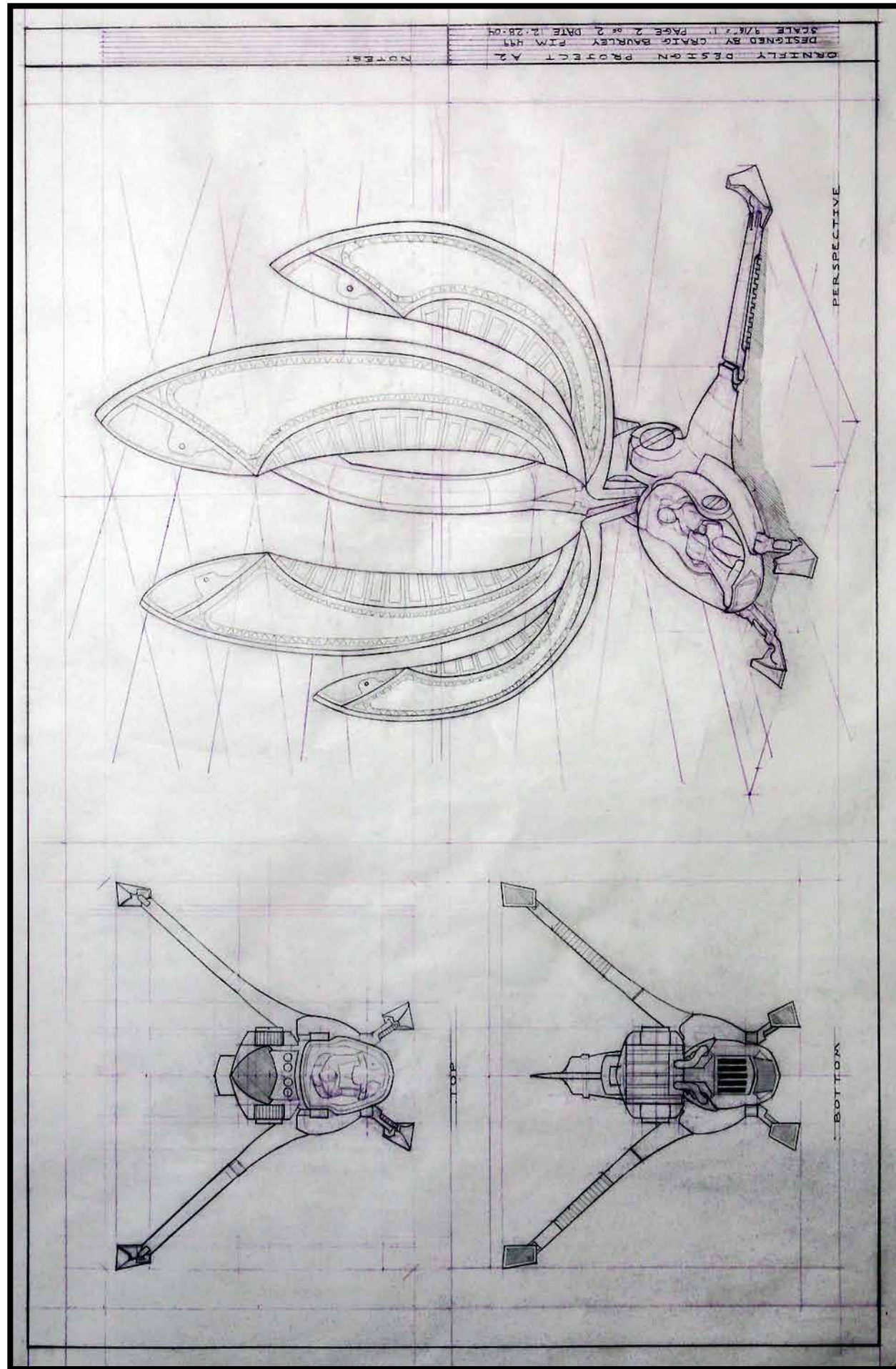


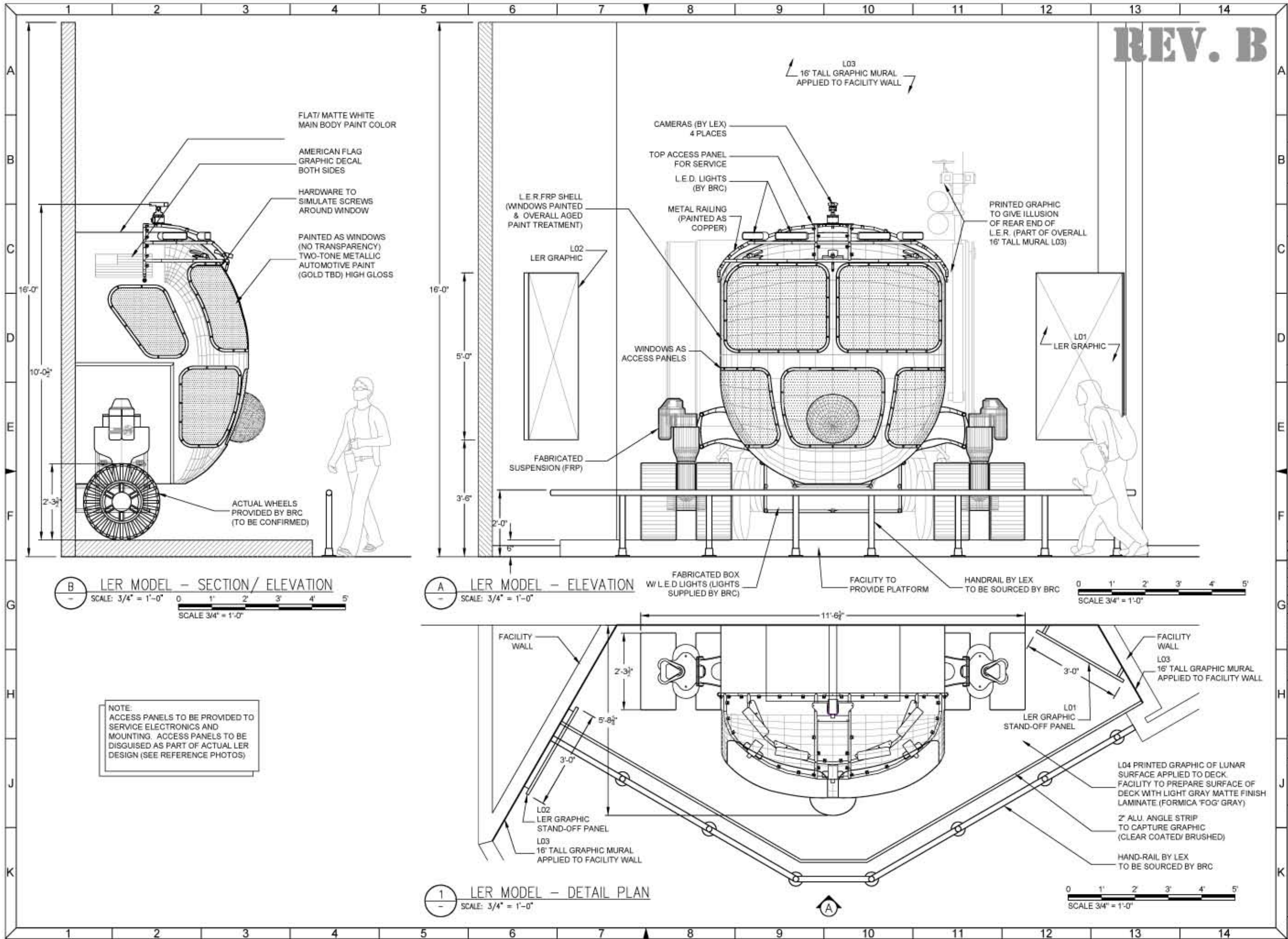
## Research



Before starting, I researched insects and how they fly. I also researched current man made attempts at an ornithopter.

I went through many variations and configurations trying to hone my design down to something I really liked. Often times I didn't want to spend too much time on any one rendering. I'd take short cut methods such as mirroring my front views and using photoshop to color in quick sketches. I'd also use markers as a means of getting a better idea of where designs were headed.





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CAD FILE	622 CMFC LER.dwg
SCALE	AS NOTED
SAVE DATE	10-Jun-08 / 1:35 PM
PLOT DATE	10-Jun-08 / 1:41 PM

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**LER MODEL**

FLOORSCENE  
**YOUR LIFE IN SPACE**

BUILDING/ATTRACTION  
**CONSTELLATION MISSION TRACKING CENTER**

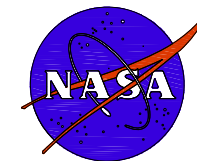
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SHEET NO. **SS-620** REV.

1/25/09 Constellation Advertisement BRC\Design\Drawings\Interior\kenney\622 CMFC LER.dwg, 10/10/2009 1:43:31 PM, cbaurley, 1:1







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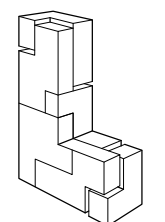
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PHASE	VISION
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PROJECT NO.	0387
CAD FILE	620_CMTC_LER.dwg
SCALE	AS NOTED
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PLOT DATE	10-Jun-09 / 11:05 AM

**LER MODEL CHASSIS**

FLOOR/SCENE  
YOUR LIFE IN SPACE

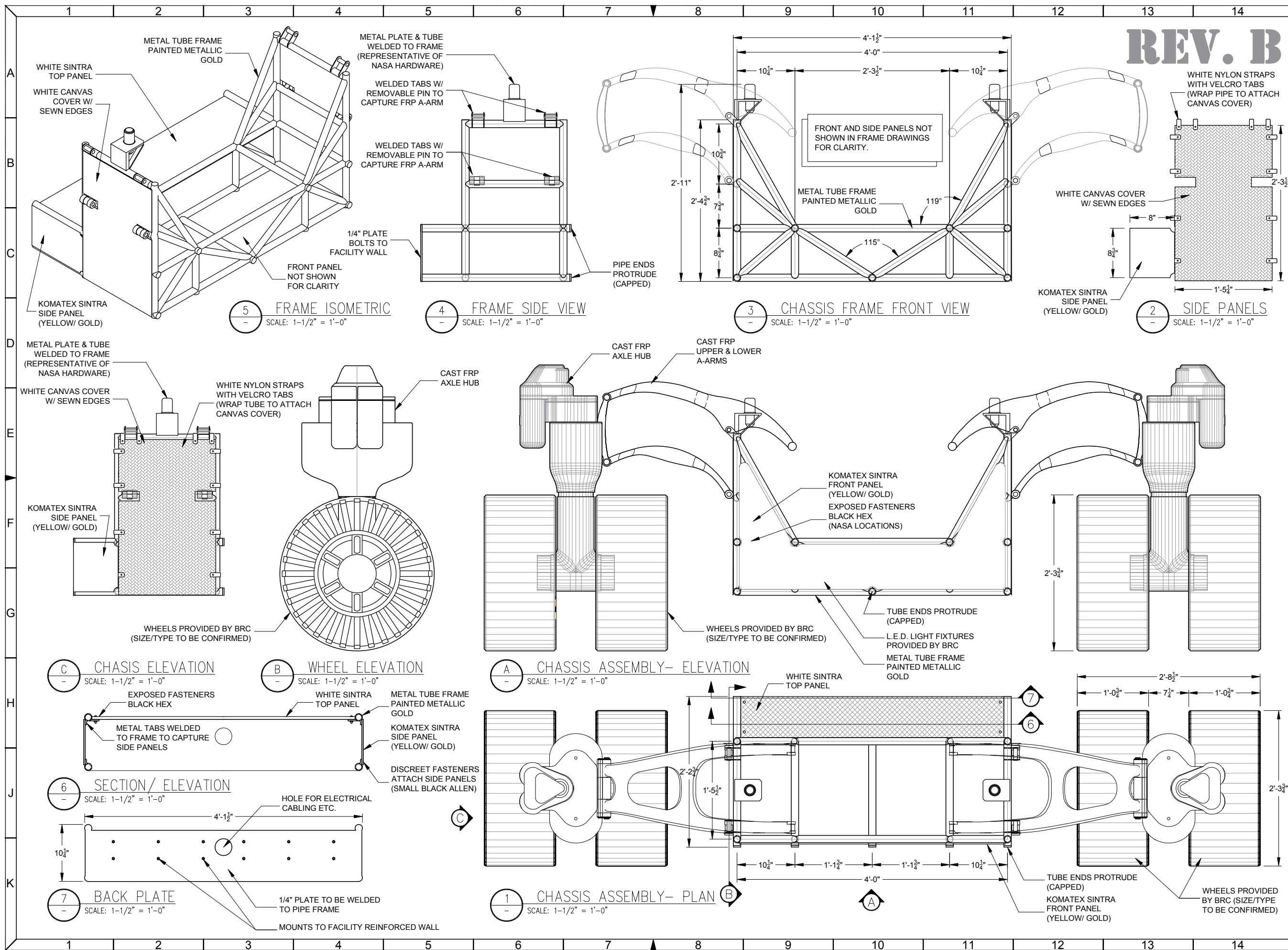
BUILDING/ATTRACTION  
CONSTELLATION MISSION TRACKING CENTER



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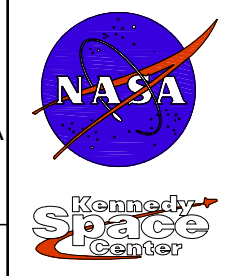
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**REV. B**



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# REV. B



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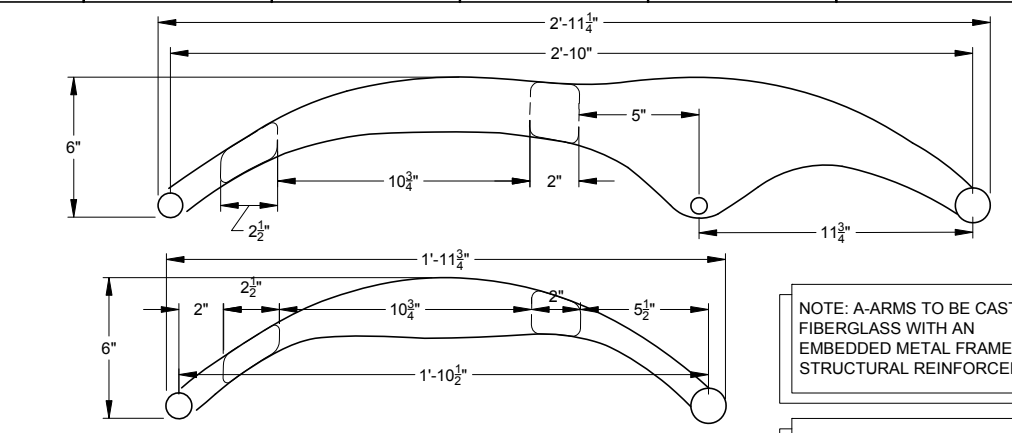
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DRAWING TITLE  
**LER MODEL  
WHEEL & HUB**

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

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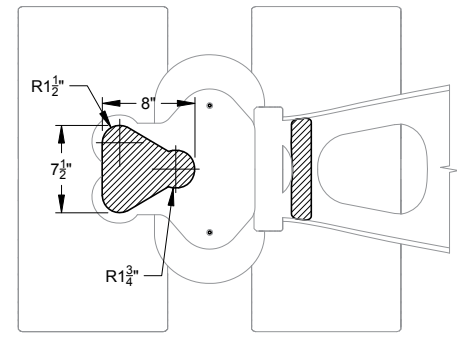
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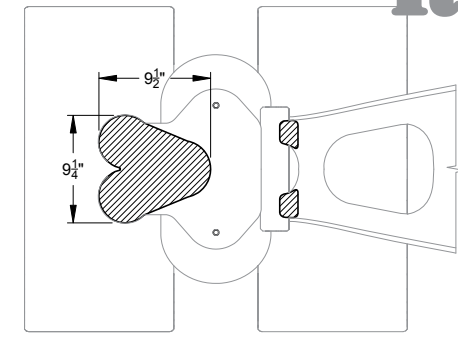
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SCALE 3" = 1'-0"

NOTE: A-ARMS TO BE CAST FIBERGLASS WITH AN EMBEDDED METAL FRAME FOR STRUCTURAL REINFORCEMENT.

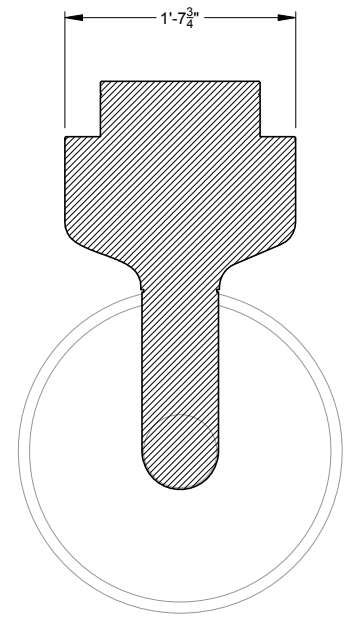
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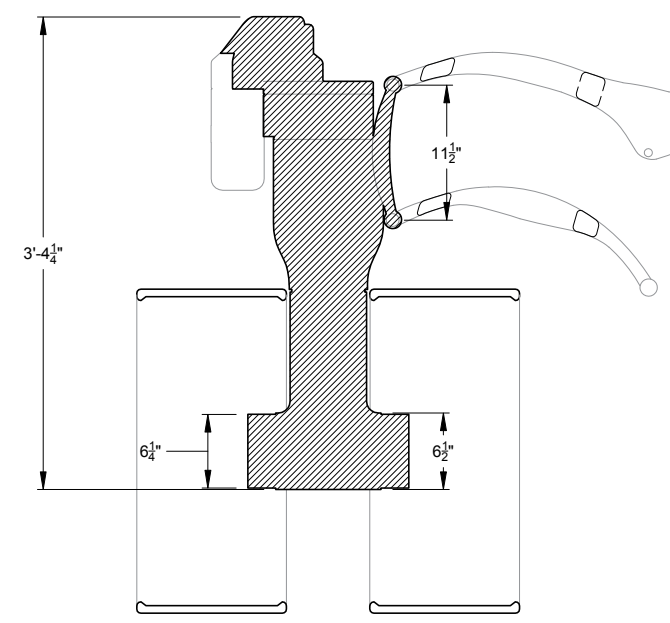
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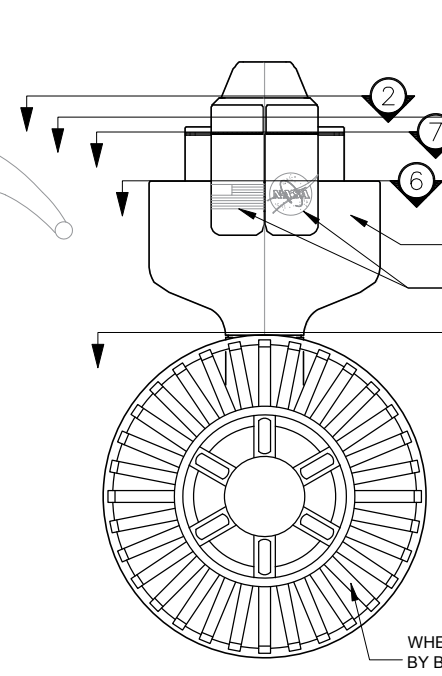
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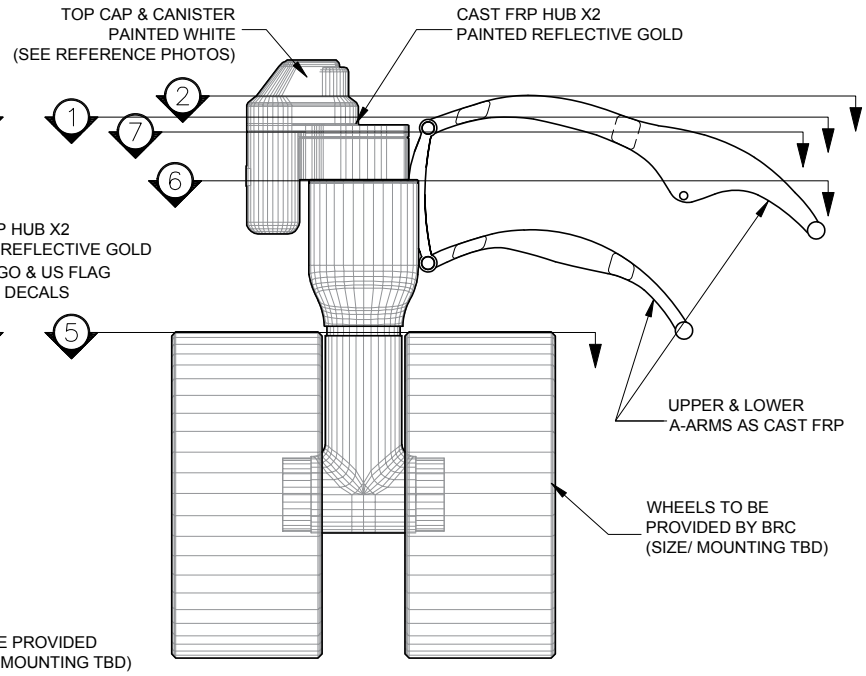
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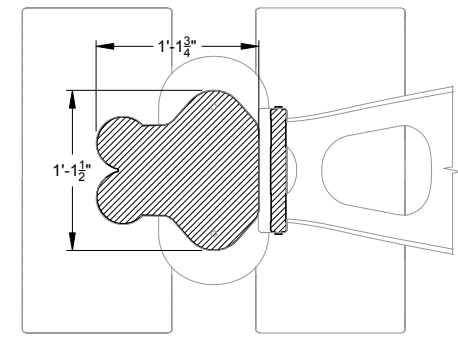
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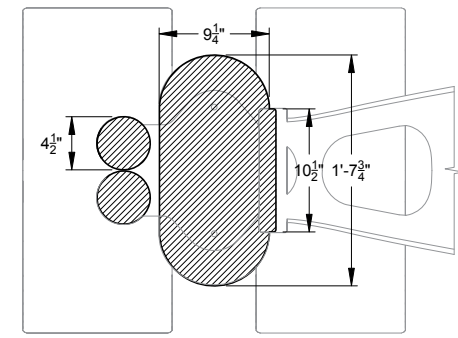
**B WHEEL & HUB ELEVATION**  
SCALE: 1-1/2" = 1'-0"



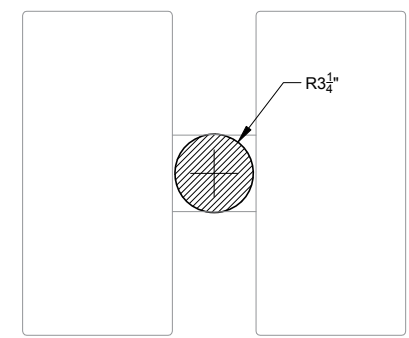
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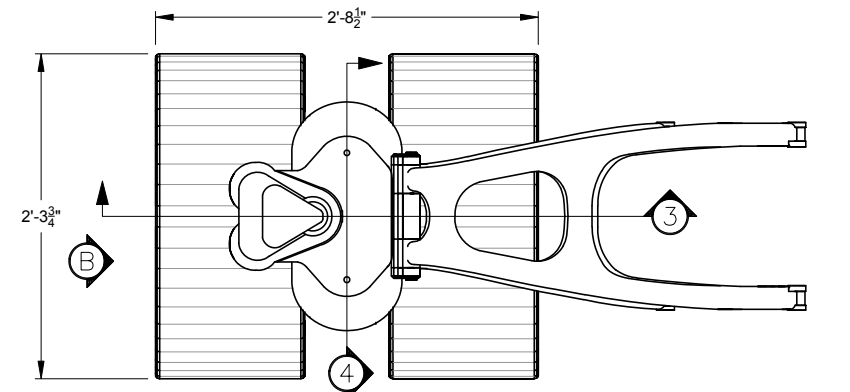
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**6 SECTION PLAN**  
SCALE: 1-1/2" = 1'-0"



**5 SECTION PLAN**  
SCALE: 1-1/2" = 1'-0"



**WHEEL & HUB PLAN**  
SCALE: 1-1/2" = 1'-0"  
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Final Exhibit installed at Kennedy Space Center.



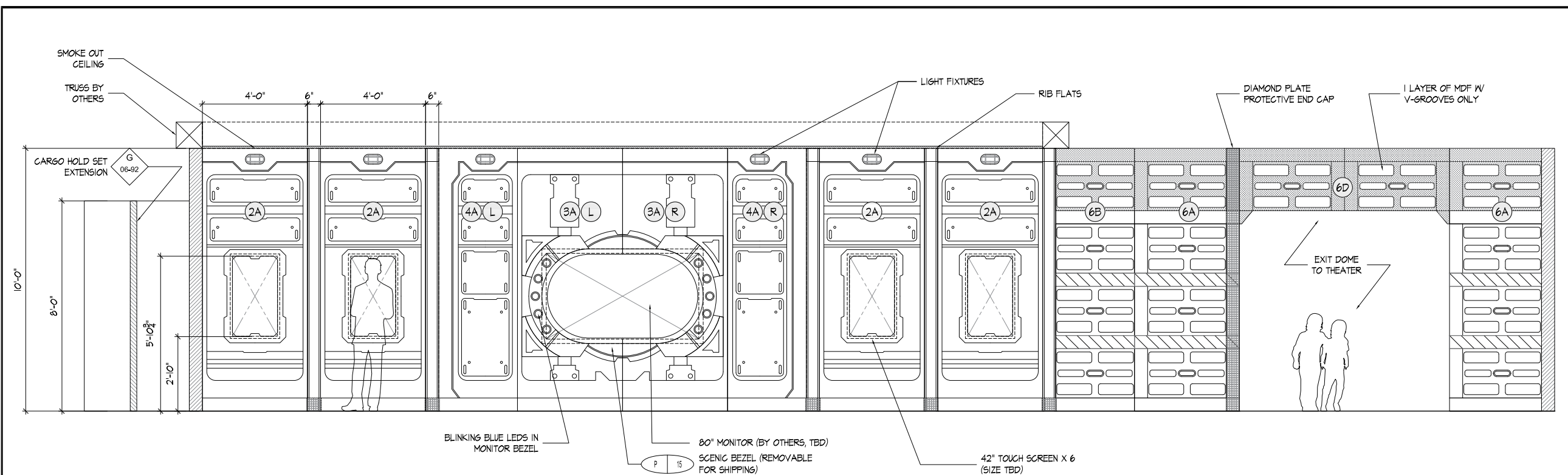
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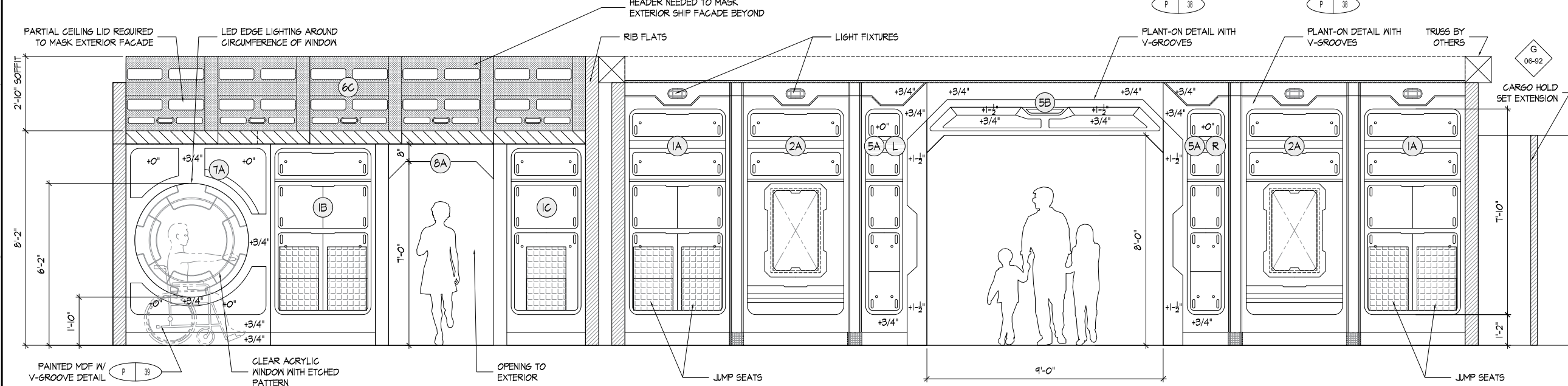


Exhibit photography shown for 'The Marvel Experience' by Craig Baurley. Photography portfolio/ samples available upon request.

I:\5007 Marvel Comic Tour\DESIGN\5007-SP-2.1\_SHIP\_INT.dwg, 6/24/2014 1:47:38 PM, cbaurley, Adobe PDF, 1:2



**A** ELEVATION  
SCALE: 1/2" = 1'-0"



**B** ELEVATION  
SCALE: 1/2" = 1'-0"

ALL GRAPHICS BY OTHERS

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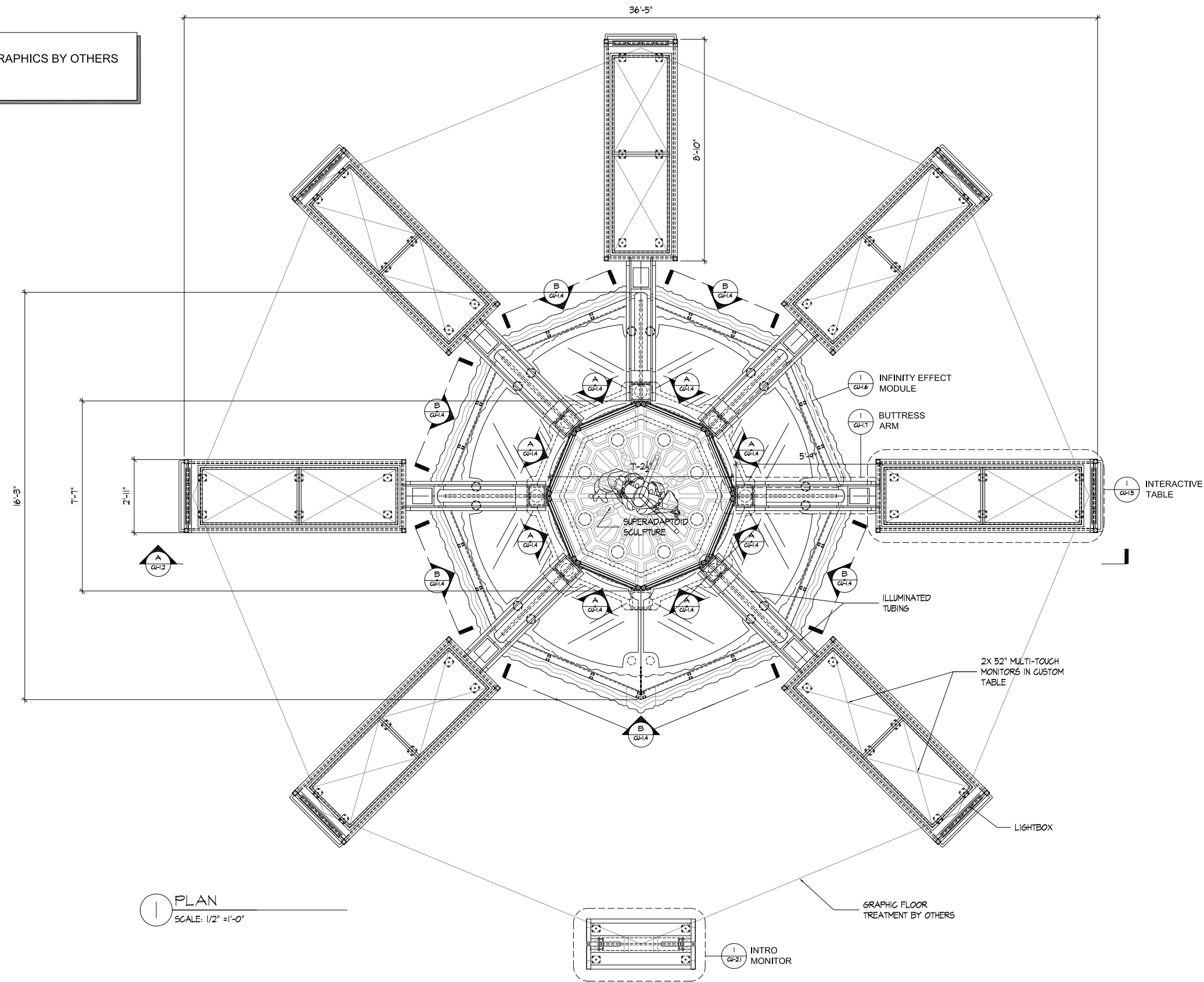
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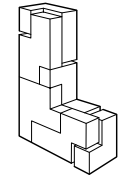
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PLAN  
SCALE: 1/2" = 1'-0"

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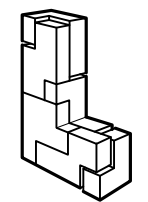
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DESIGN

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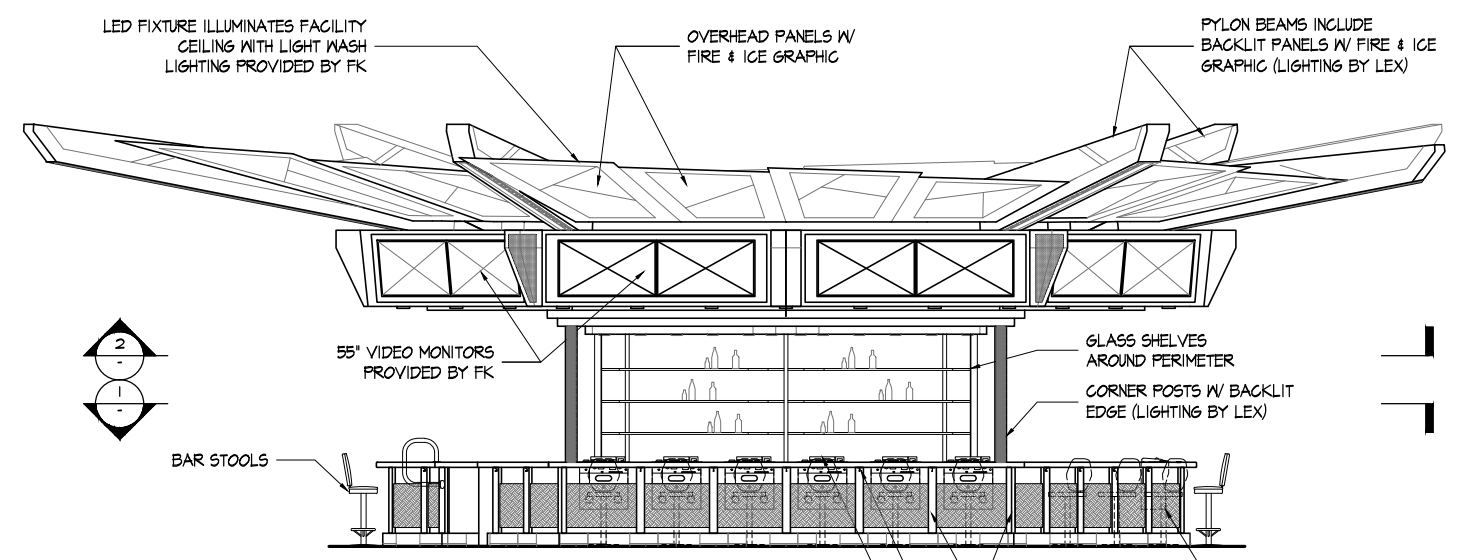
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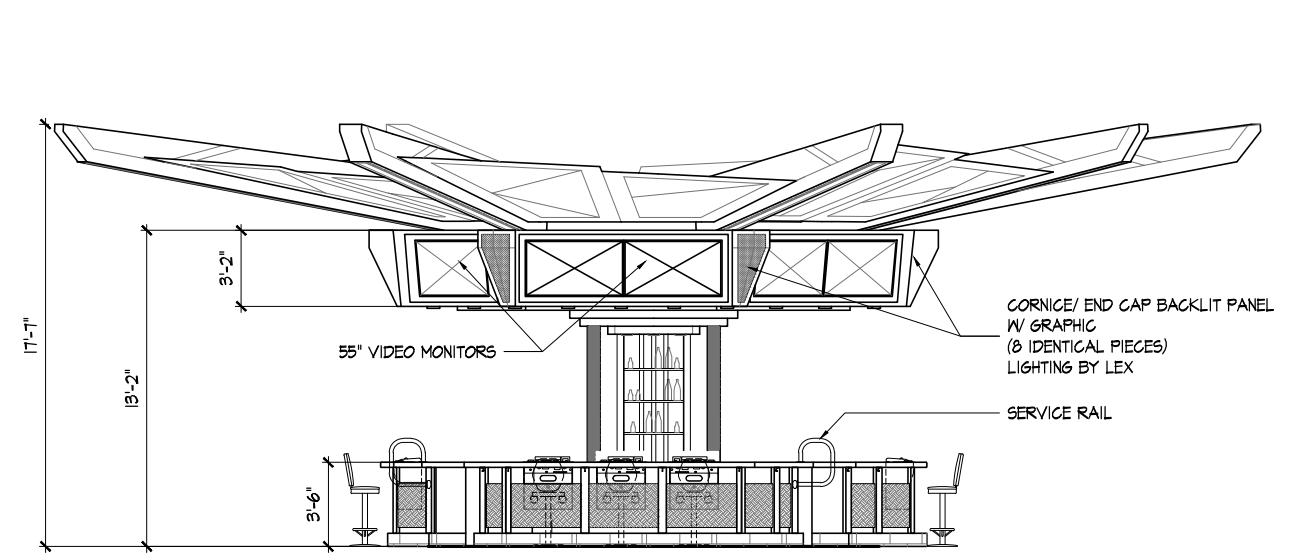
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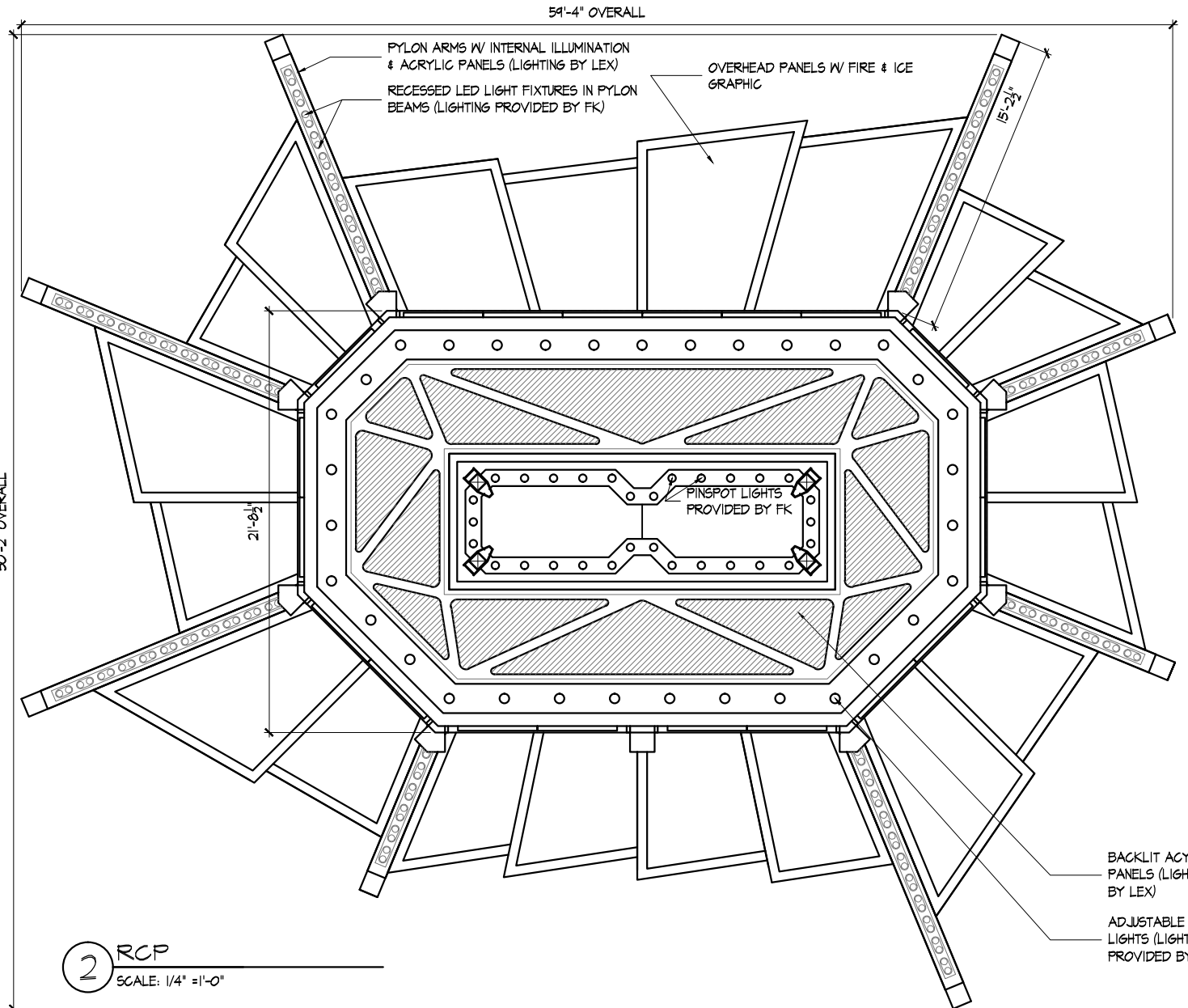
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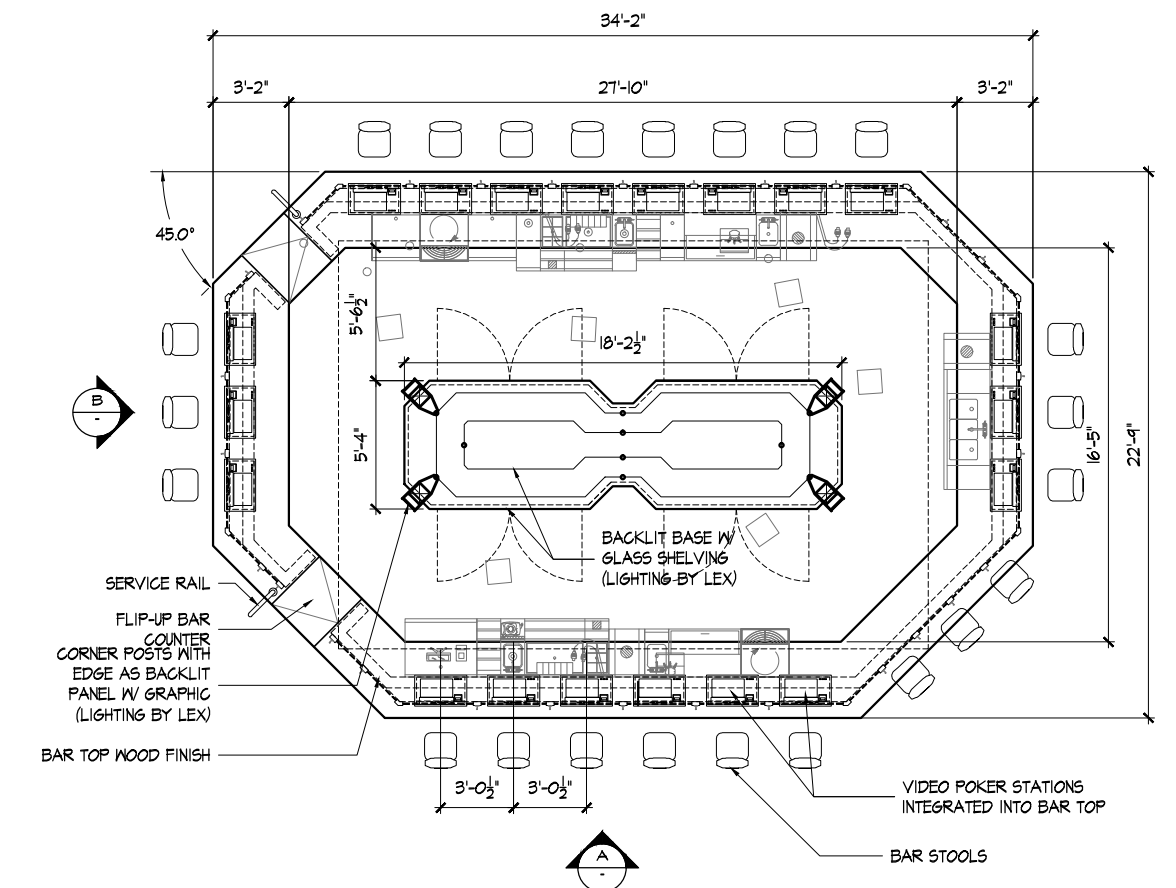
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**B ELEVATION**  
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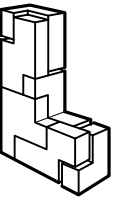


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**100% FINAL**

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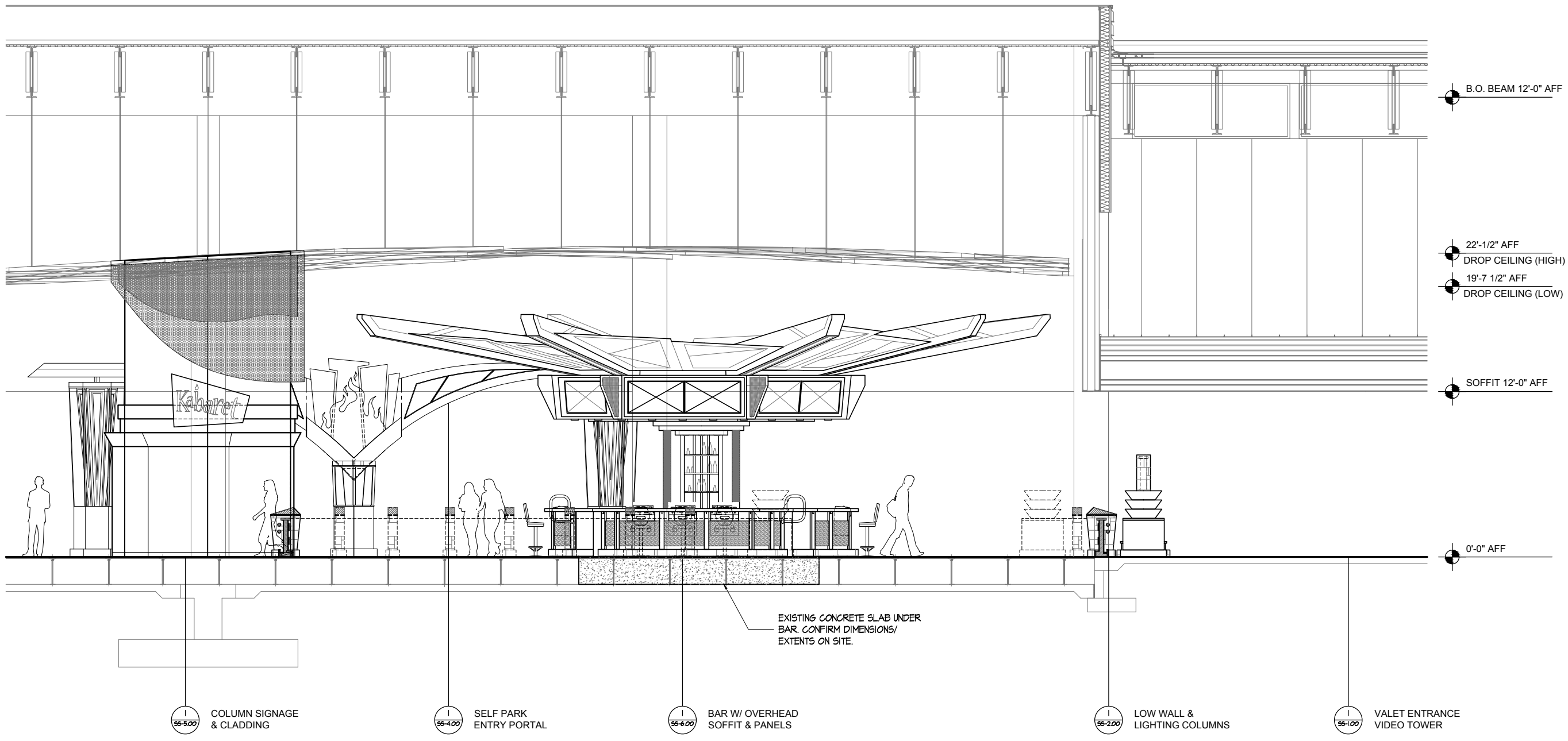
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CENTER BAR OVERALL SECTION/ ELEVATION

**DESIGN**

SHEET NO.

4908-AA-3.0



SECTION/ ELEVATION  
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100% FINAL

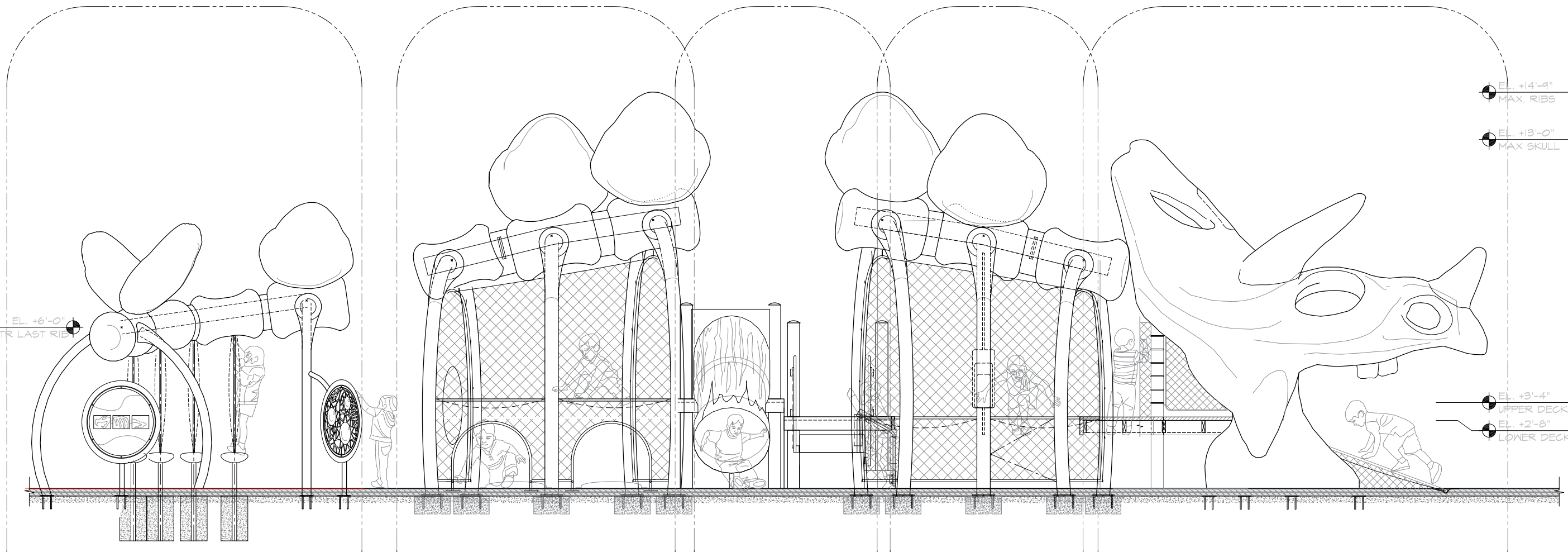
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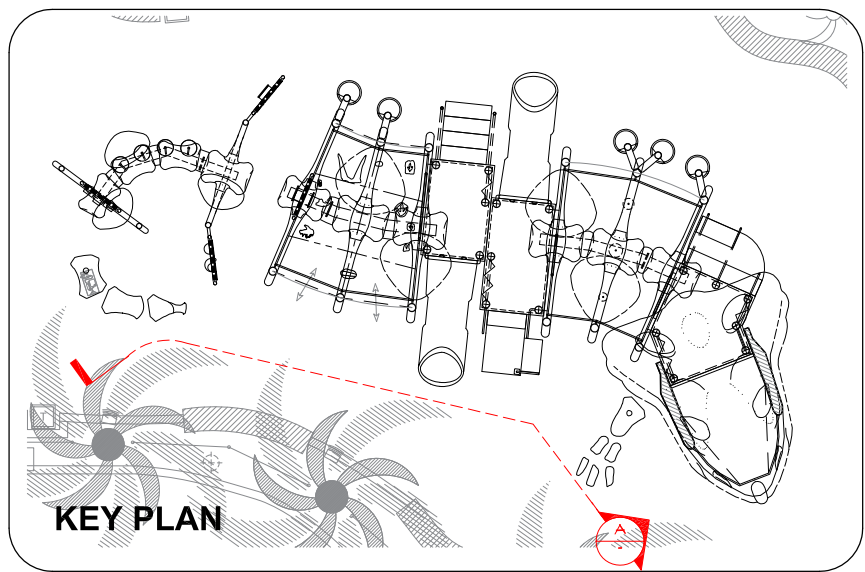


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B 55-31 LOG SLIDES  
C 55-21 FRONT RIBS  
B 55-11 DINO SKULL



JURASSIC PLAY AREA  
JPA - BLDG. 3331

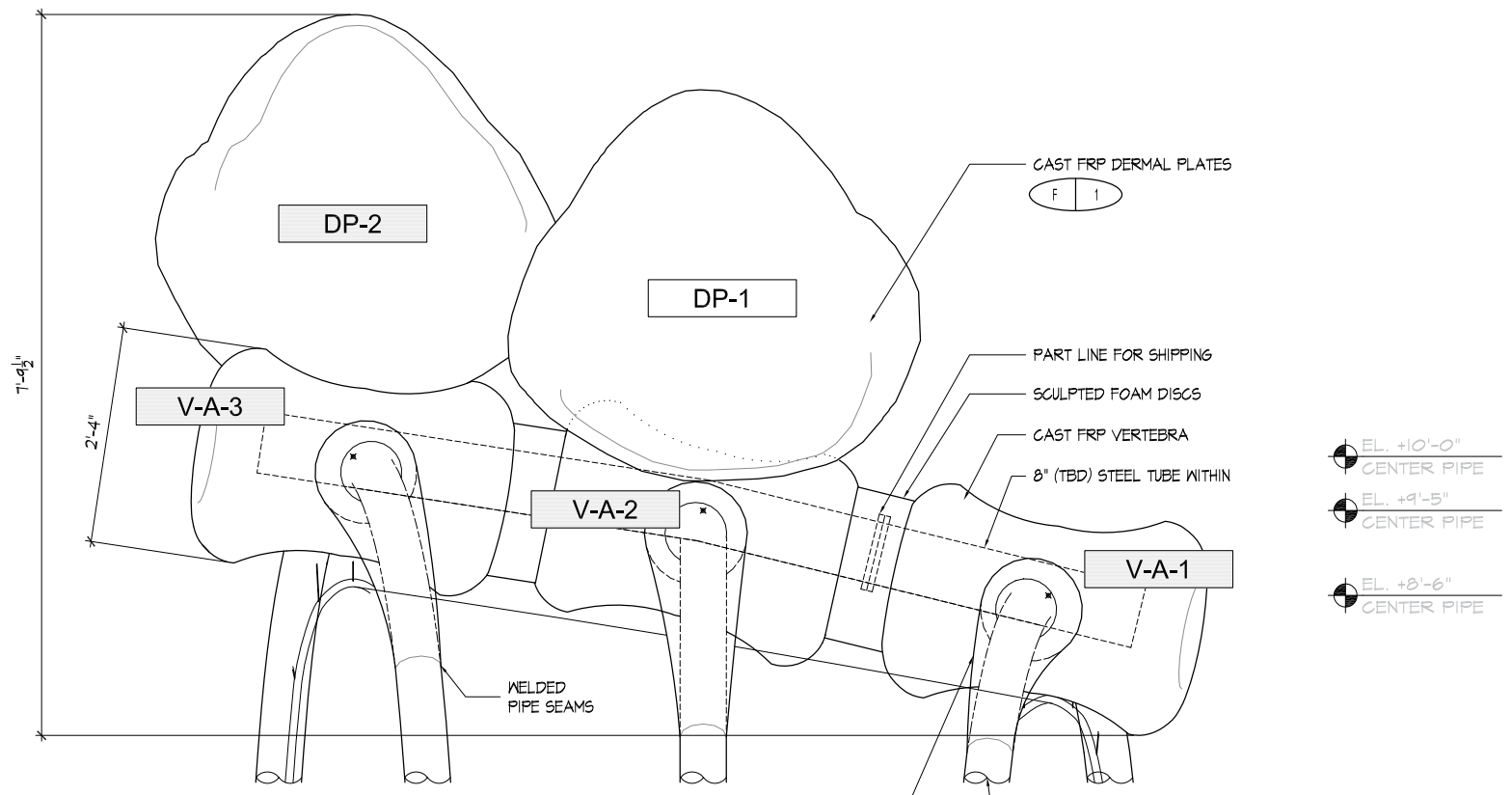
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DATE 2011/12/23  
PROJECT JPA  
PHASE 100% DESIGN DEVELOPMENT  
SCALE As Noted

OVERALL ELEVATION  
3331

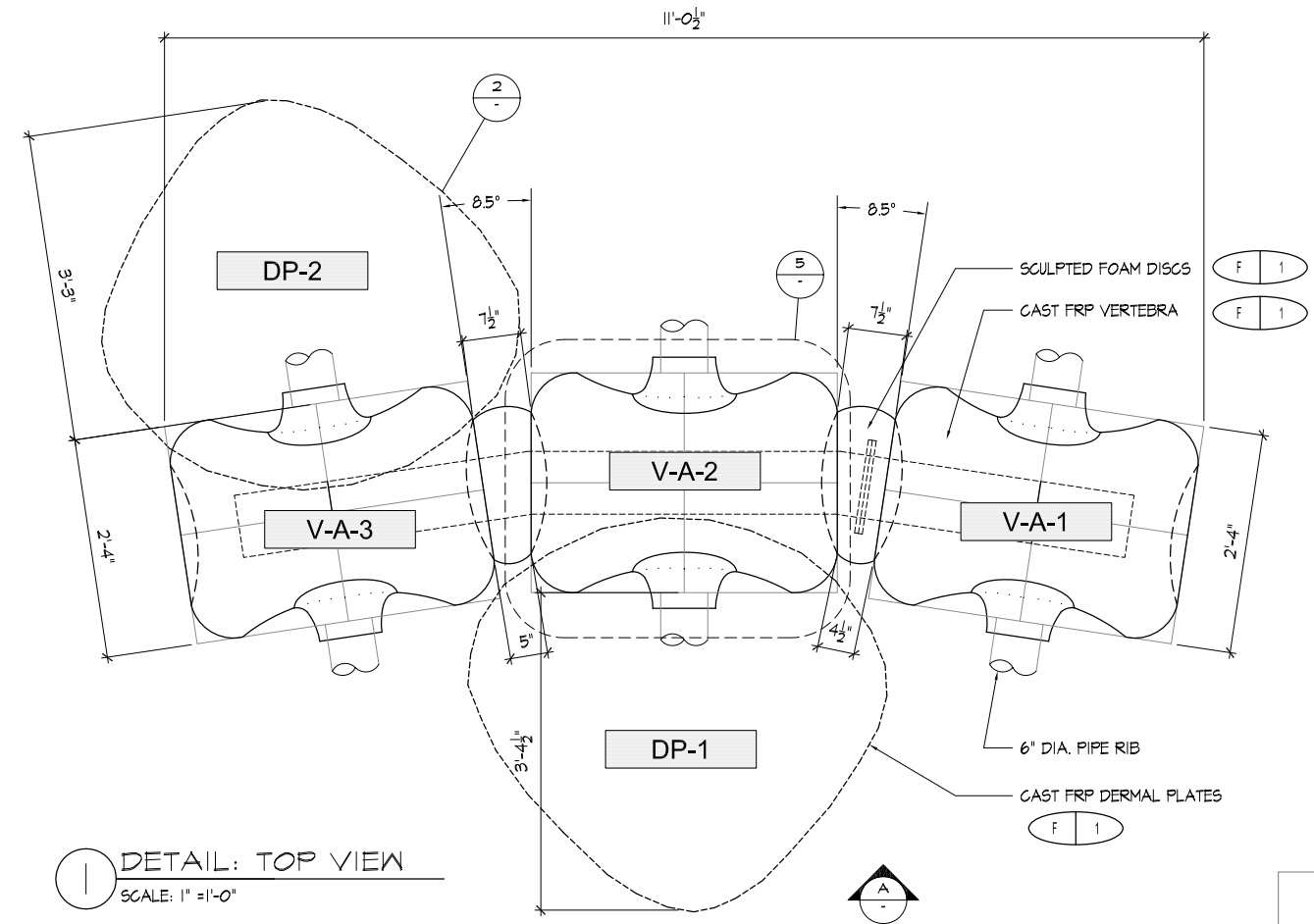
FOR APPROVAL 100%

4263-SS-0.6

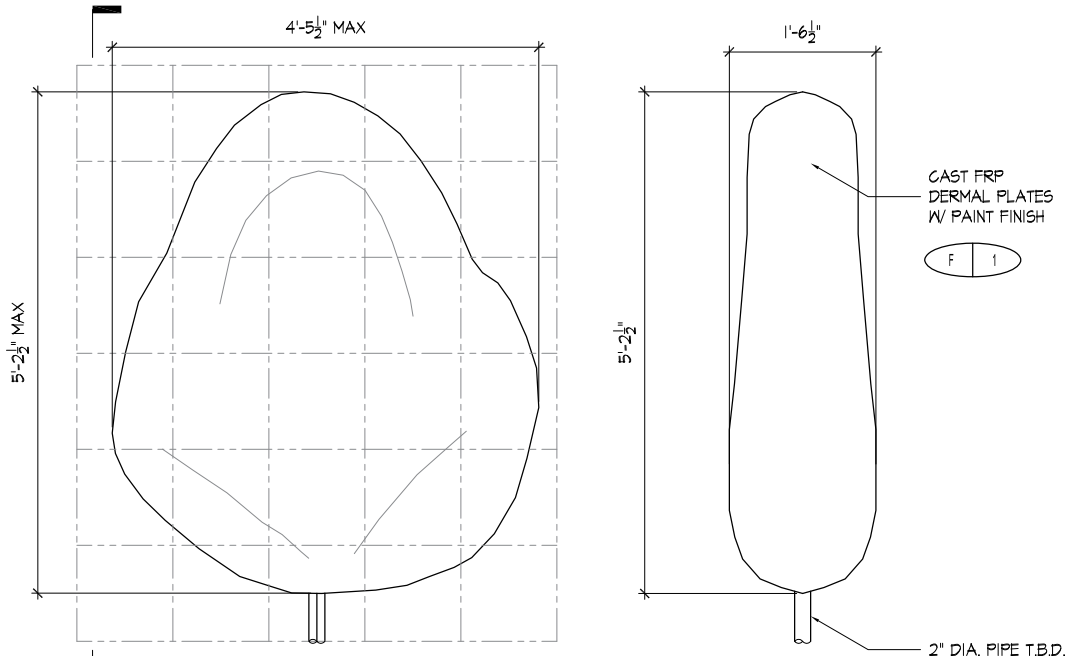
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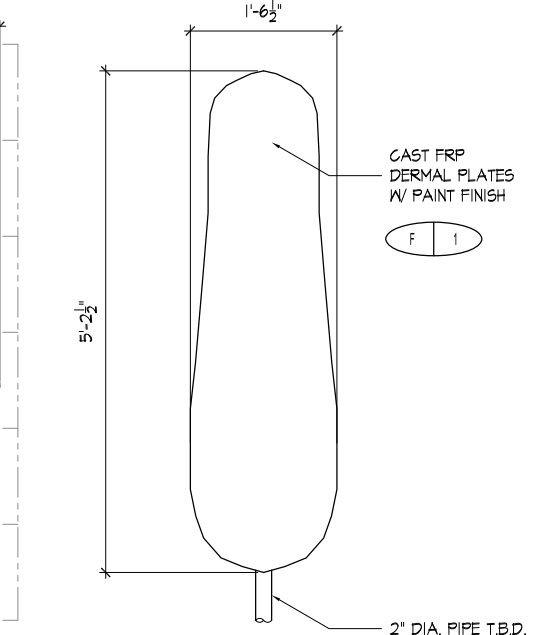
**A** DETAIL: SIDE VIEW  
SCALE: 1" = 1'-0"



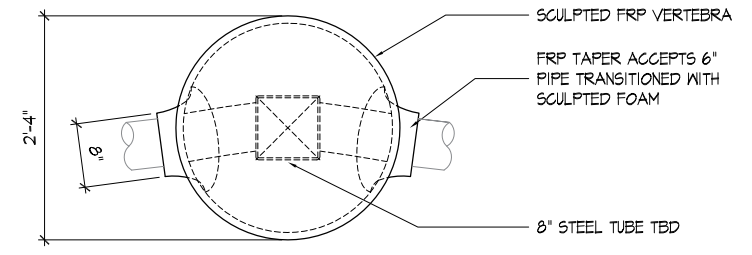
**1** DETAIL: TOP VIEW  
SCALE: 1" = 1'-0"



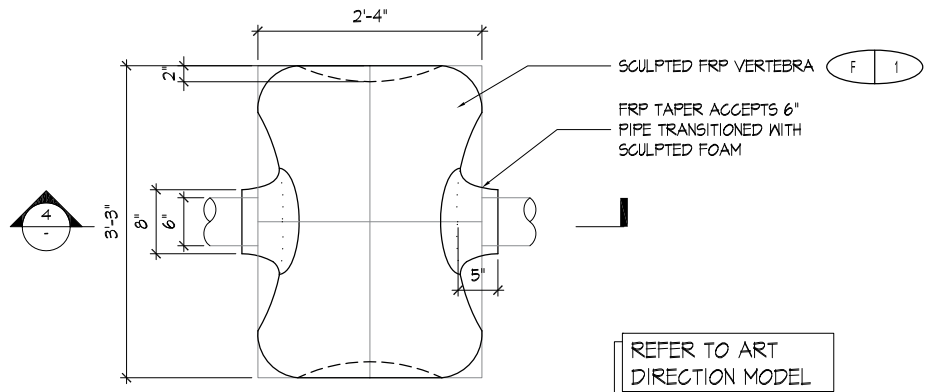
**2** DERMAL PLATE (LARGE) DETAIL: FRONT VIEW  
SCALE: 1" = 1'-0"



**3** DERMAL PLATE (LARGE) DETAIL: SIDE VIEW  
SCALE: 1" = 1'-0"

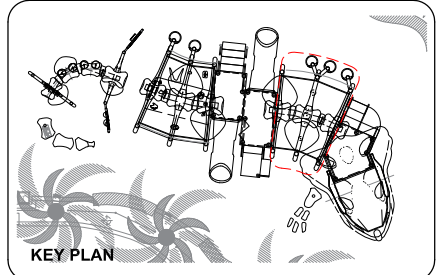
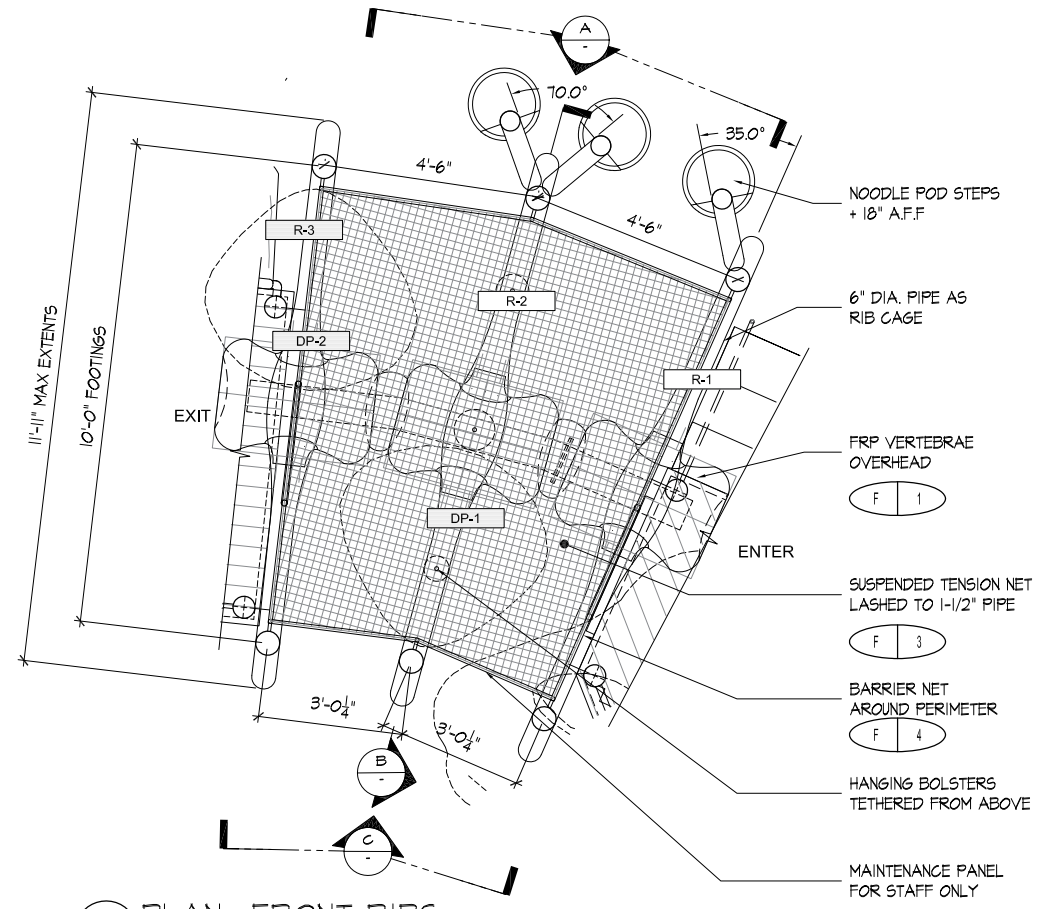
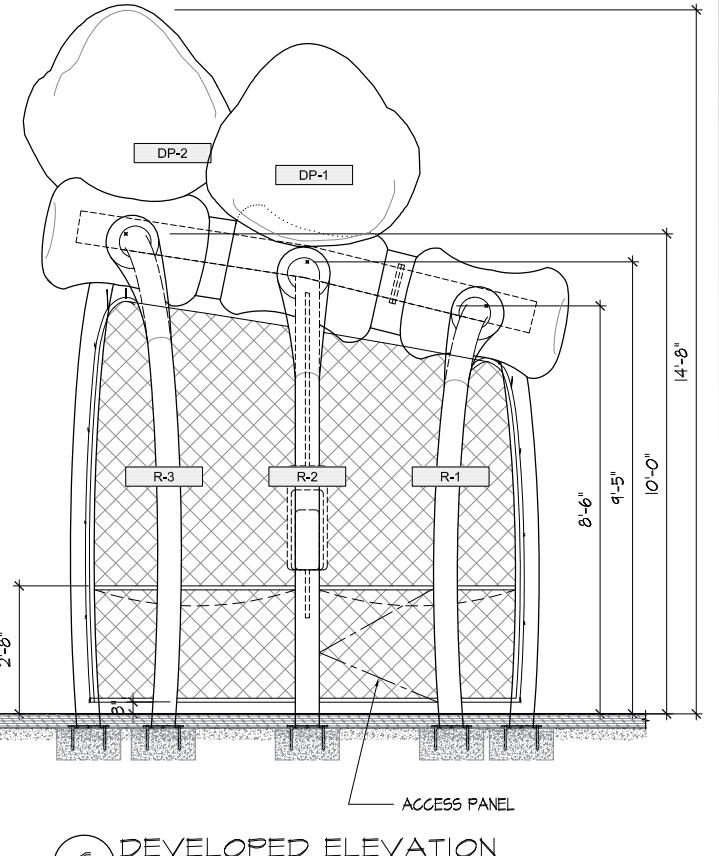
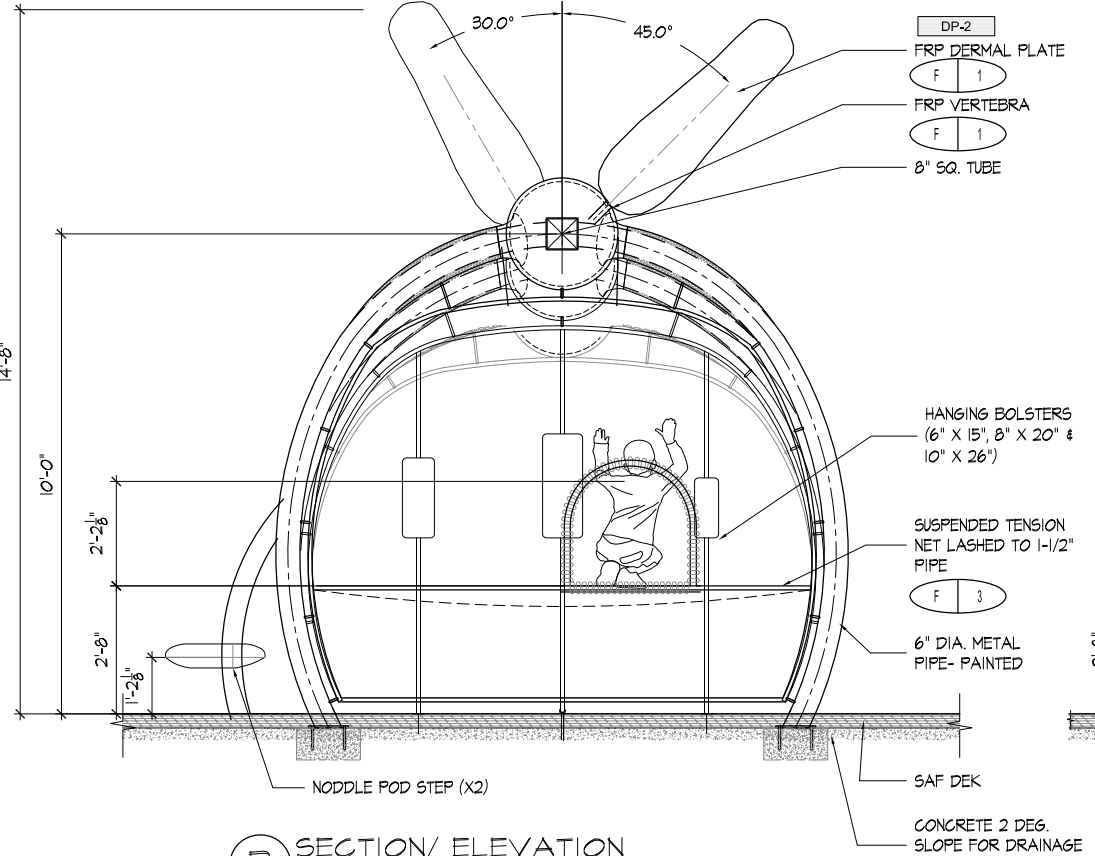
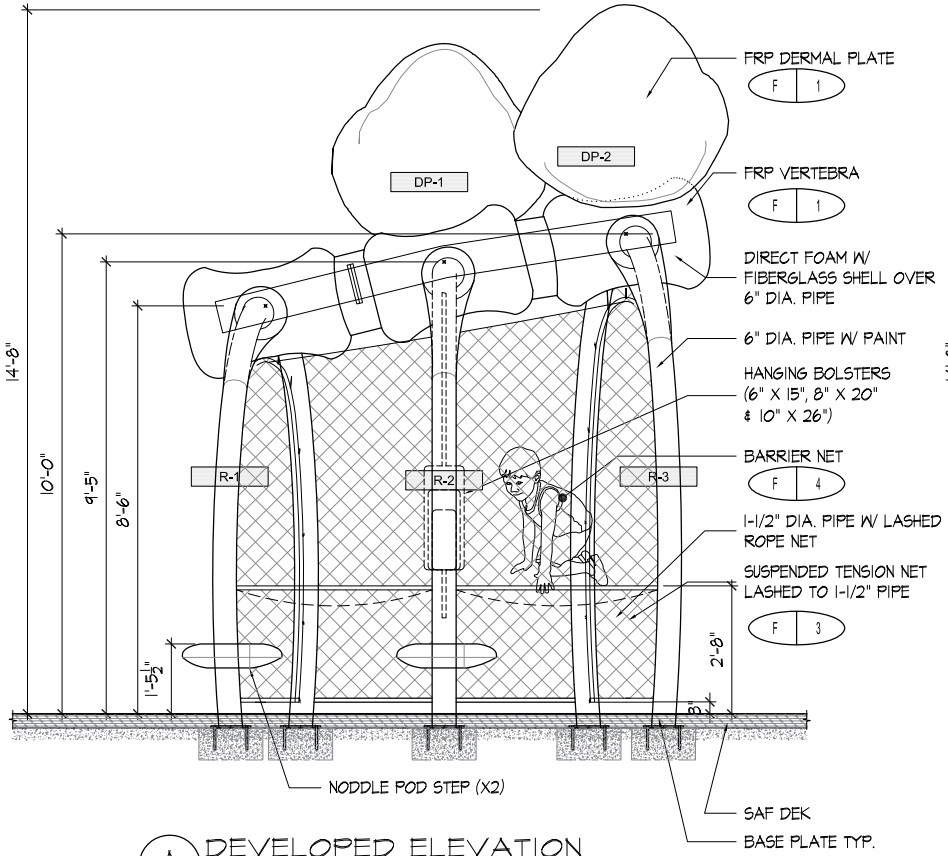


**4** VERTEBRA 'A' DETAIL: SECTION  
SCALE: 1" = 1'-0"



**5** VERTEBRA 'A' DETAIL: TOP VIEW  
SCALE: 1" = 1'-0"

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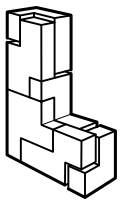


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DRAWN	CBI/AC
CREATED	2011/12/23
DATE	
PROJECT	JPA
PHASE	100% DESIGN DEVELOPMENT
SCALE	AS NOTED
DRAWING TITLE	FRONT RIBS
CAD FILE	
FILED/PROJECT NUMBER	3331
SHEET NO.	4263-SS-2.1

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**BEATLES**  
MEMORABILIA EXHIBITION

**ORIGINAL**

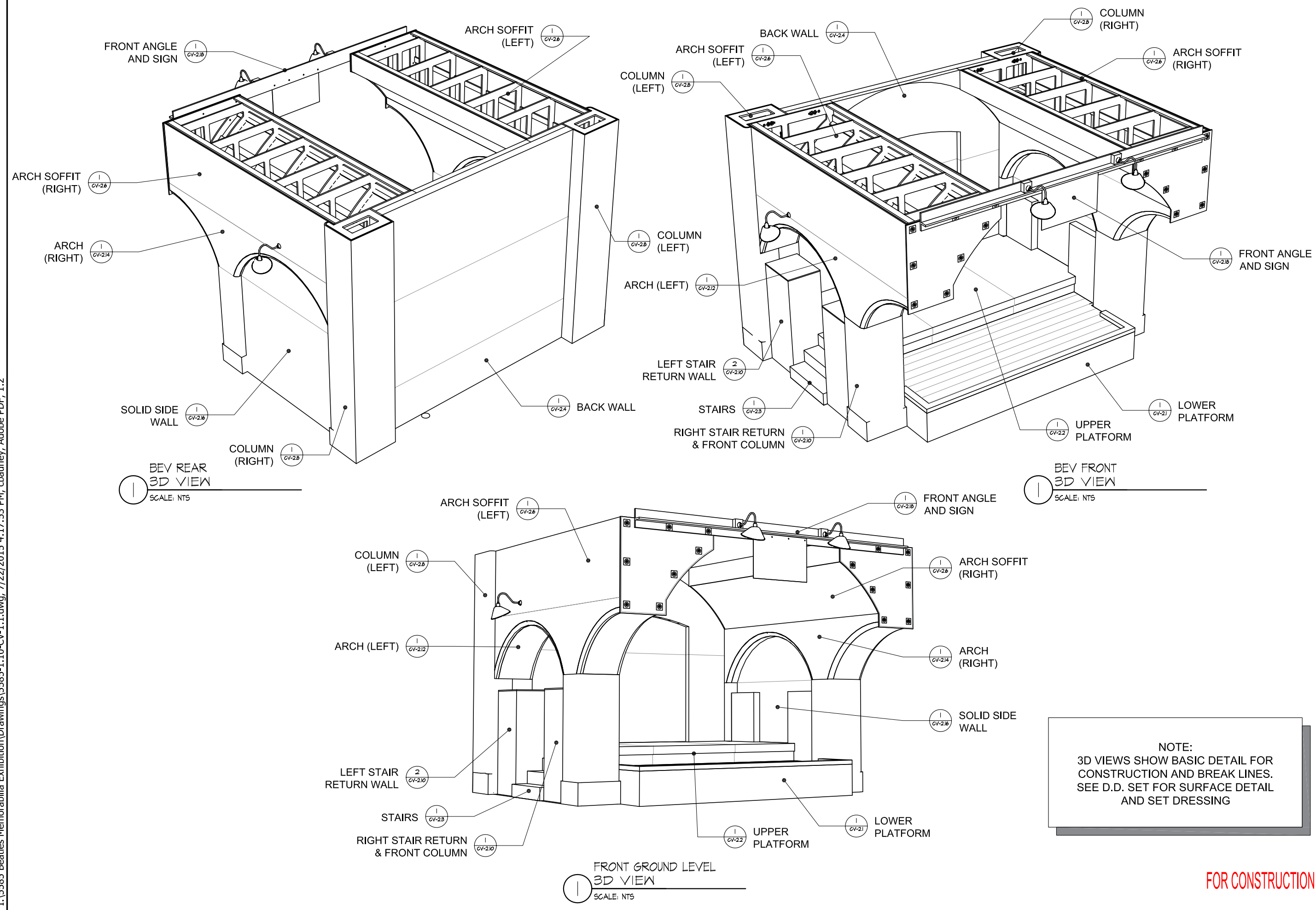
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2		
3		
4		
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6		

APPROVED BY PM DATE

SCALE @22x34 JOB #  
As Noted 5585  
DRAWN BY DATE  
CB 7/17/2015

DRAWING TITLE  
THE CAVERN 1.10  
3D VIEWS  
ASSEMBLED

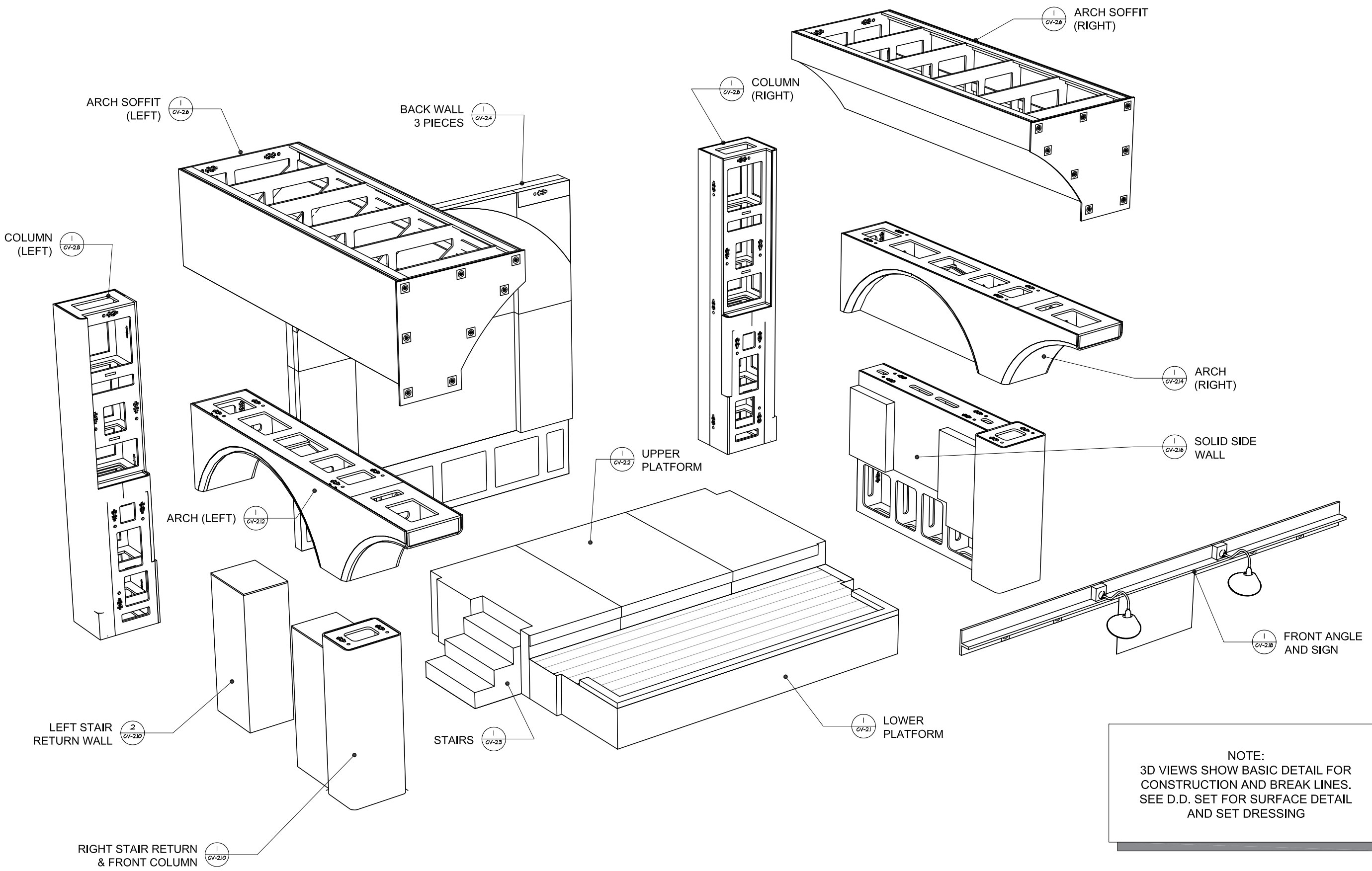
SHEET NO. / FILE NAME  
5585-1.10--CV-1.3



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

**FOR CONSTRUCTION**

I:\5585 Beatles Memorabilia Exhibition\Drawings\5585-1.10-CV-1.1.dwg, 7/22/2015 4:17:58 PM, cbaurley, Adobe PDF, 1:2



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**BEATLES**  
MEMORABILIA EXHIBITION

ORIGINAL

#	DATE	DESCRIPTION OF REVISIONS
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2		
3		
4		
5		
6		

APPROVED BY PM DATE

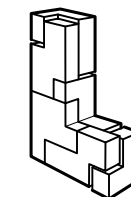
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As Noted 5585  
DRAWN BY DATE  
CB 7/17/2015

DRAWING TITLE  
THE CAVERN I.10  
3D VIEW  
EXPLODED

SHEET NO. / FILE NAME  
5585-1.10--CV-1.4

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

ORIGINAL

DATE DESCRIPTION OF REVISIONS

1	
2	
3	
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6	

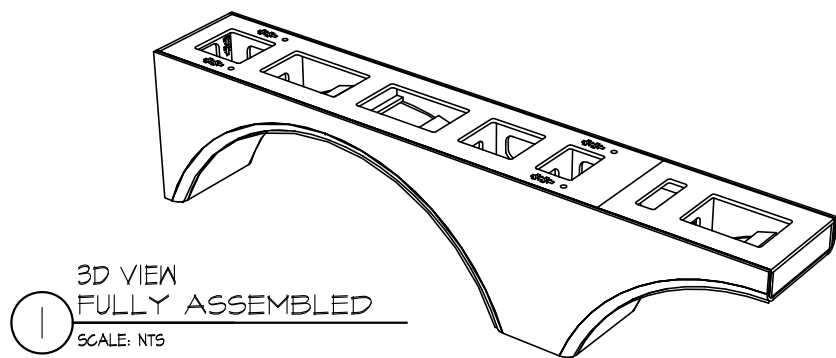
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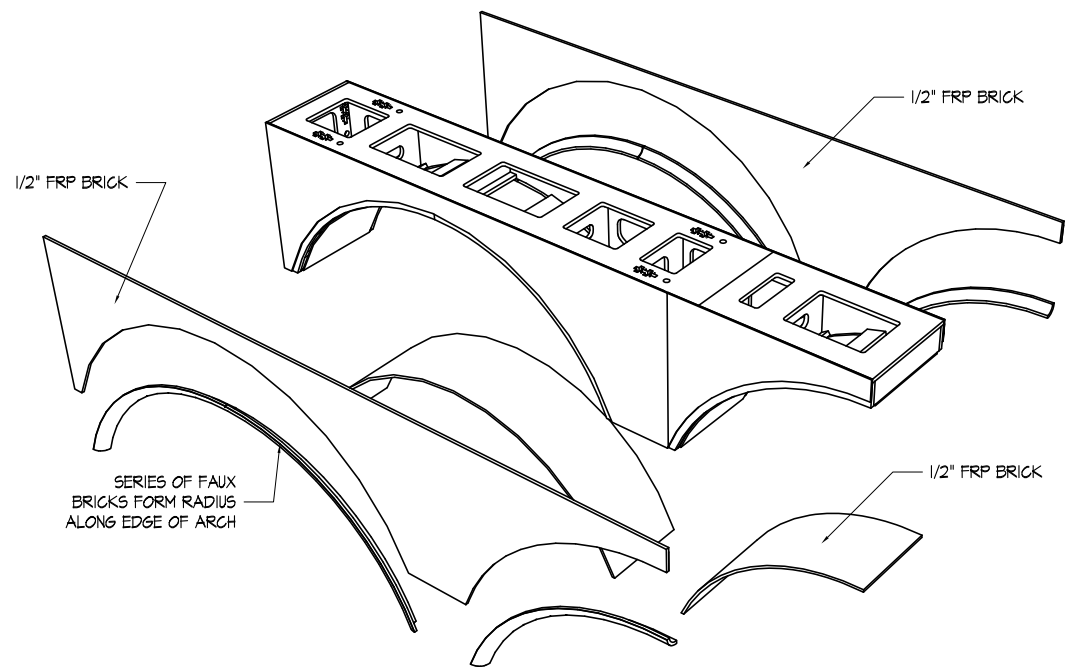
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ARCH (LEFT) UNIT  
3D VIEWS

SHEET NO. / FILE NAME

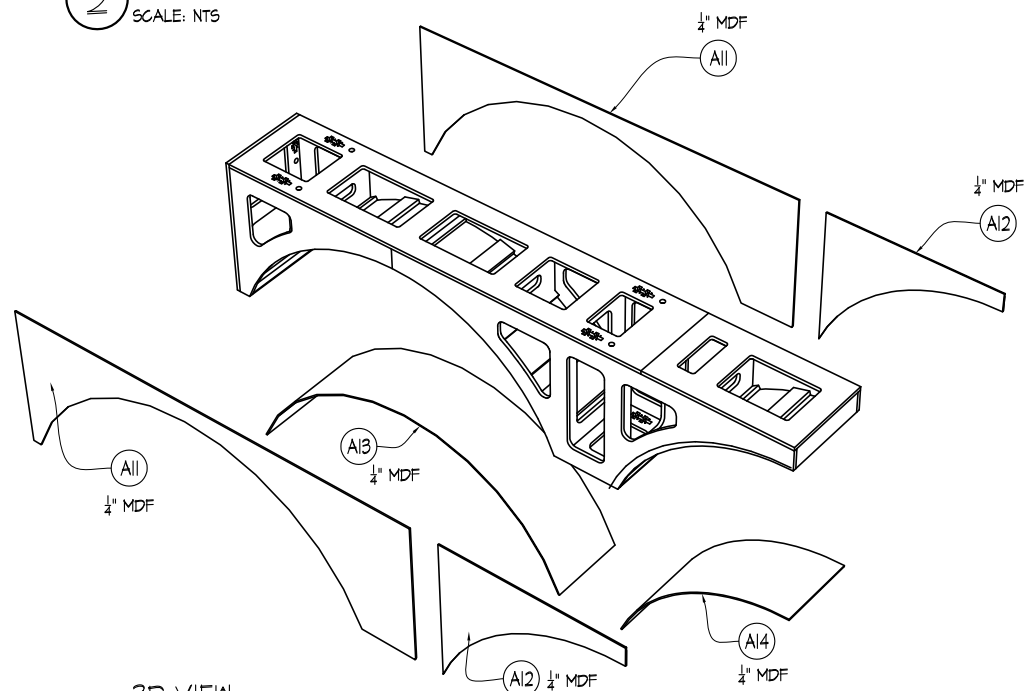
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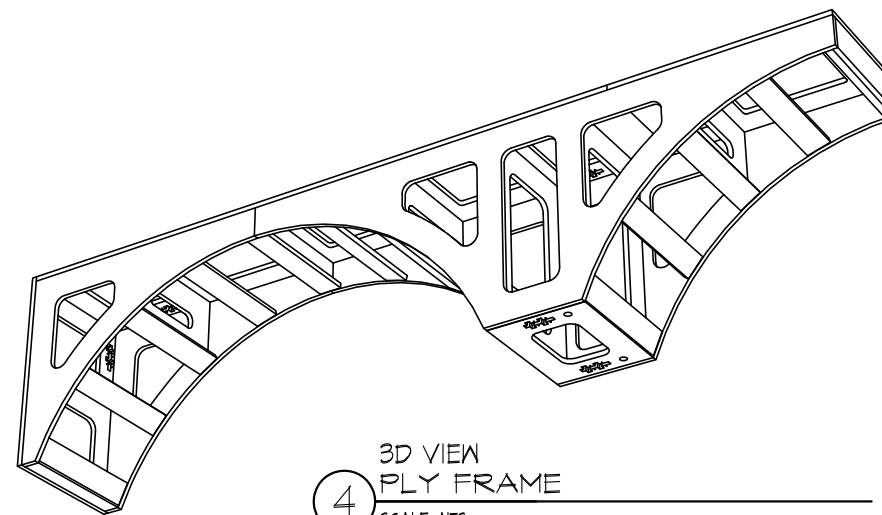
1 3D VIEW  
FULLY ASSEMBLED  
SCALE: NTS



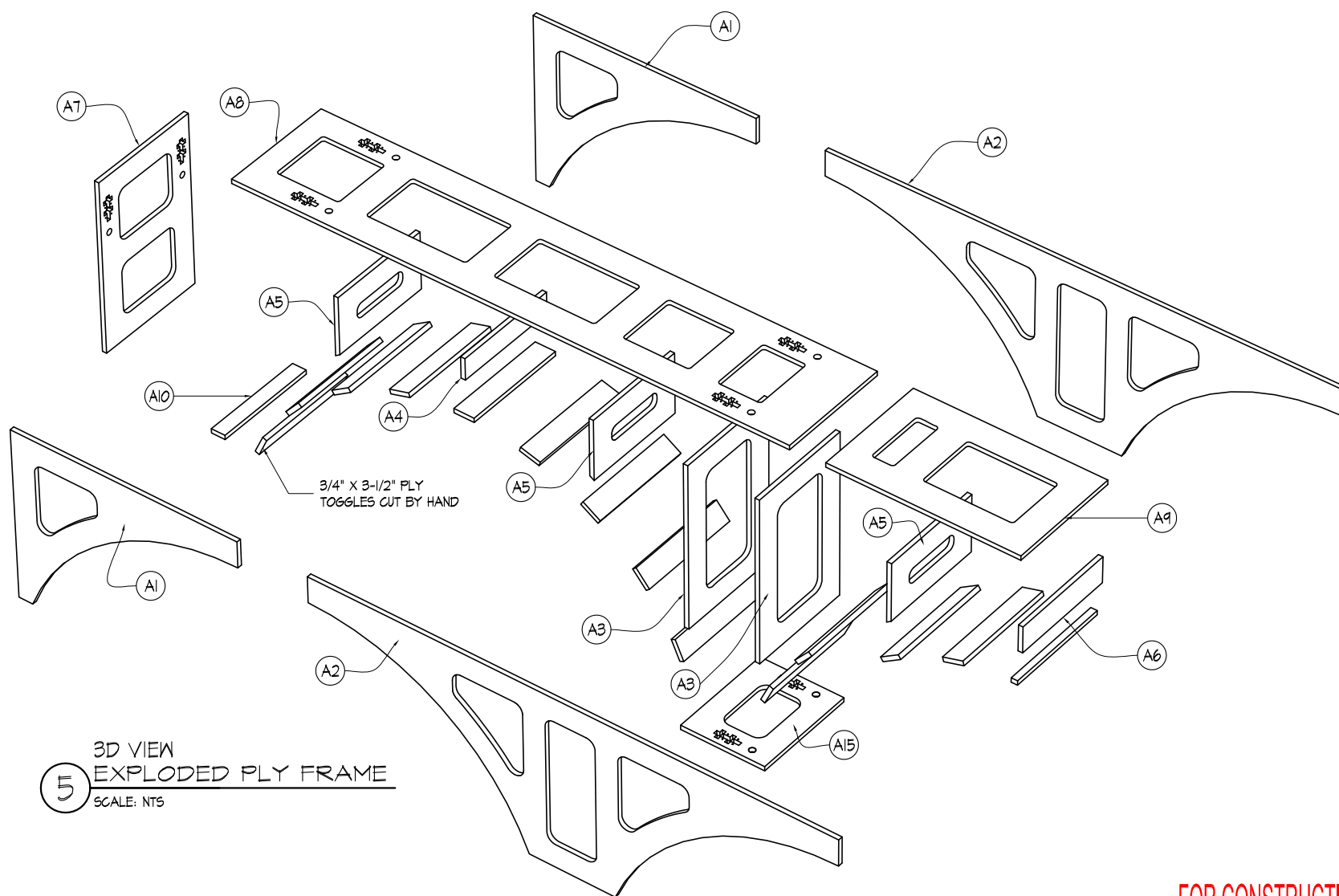
2 3D VIEW  
1/2" FRP BRICK PEELED AWAY  
SCALE: NTS



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



4 3D VIEW  
PLY FRAME  
SCALE: NTS

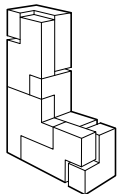
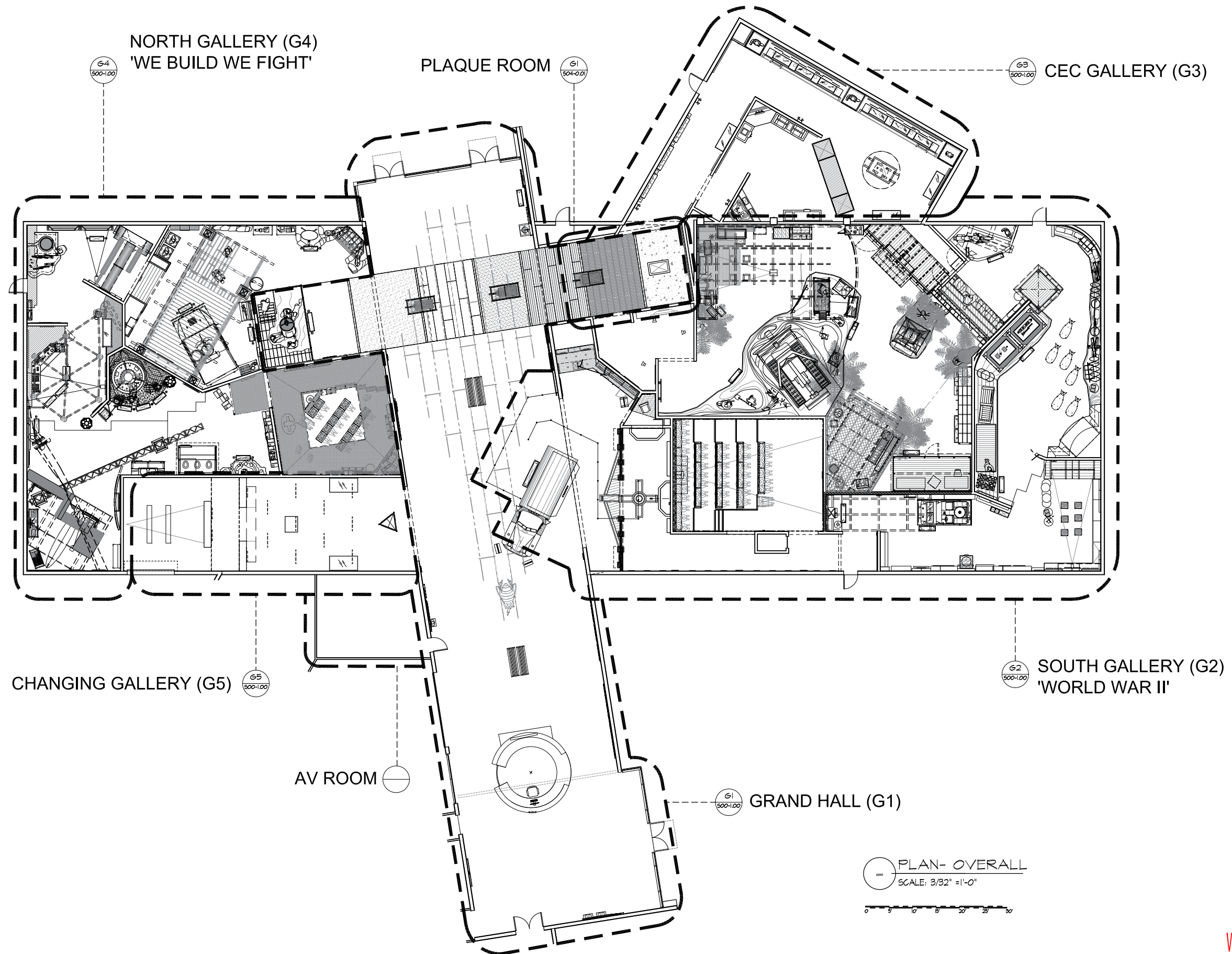


5 3D VIEW  
EXPLODED PLY FRAME  
SCALE: NTS

FOR CONSTRUCTION

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I:\2854 SEABEE MUSEUM\Design\CAD\2854-AA-1.00\_Key Plan.dwg, AA-1.00, 1/4/2012 11:09:15 AM, cbaurlley, Adobe PDF, 1:2



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# SEABEE MUSEUM

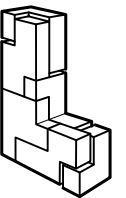
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COMPLETION / PHASE	
DESIGN PHASE	
#	DATE DESCRIPTION OF REVISIONS
1	6/30/2009 FOOTINGS FOR BRIDGE ADDED
2	
SCALE	JOB #
As Noted	2854
DRAWN BY	DATE
C. BAURLEY	12/22/2009
DRAWING TITLE	
GALLERY KEYPLAN	

**DESIGN**  
SHEET NO.  
2854-AA-1.00

WORK IN PROGRESS





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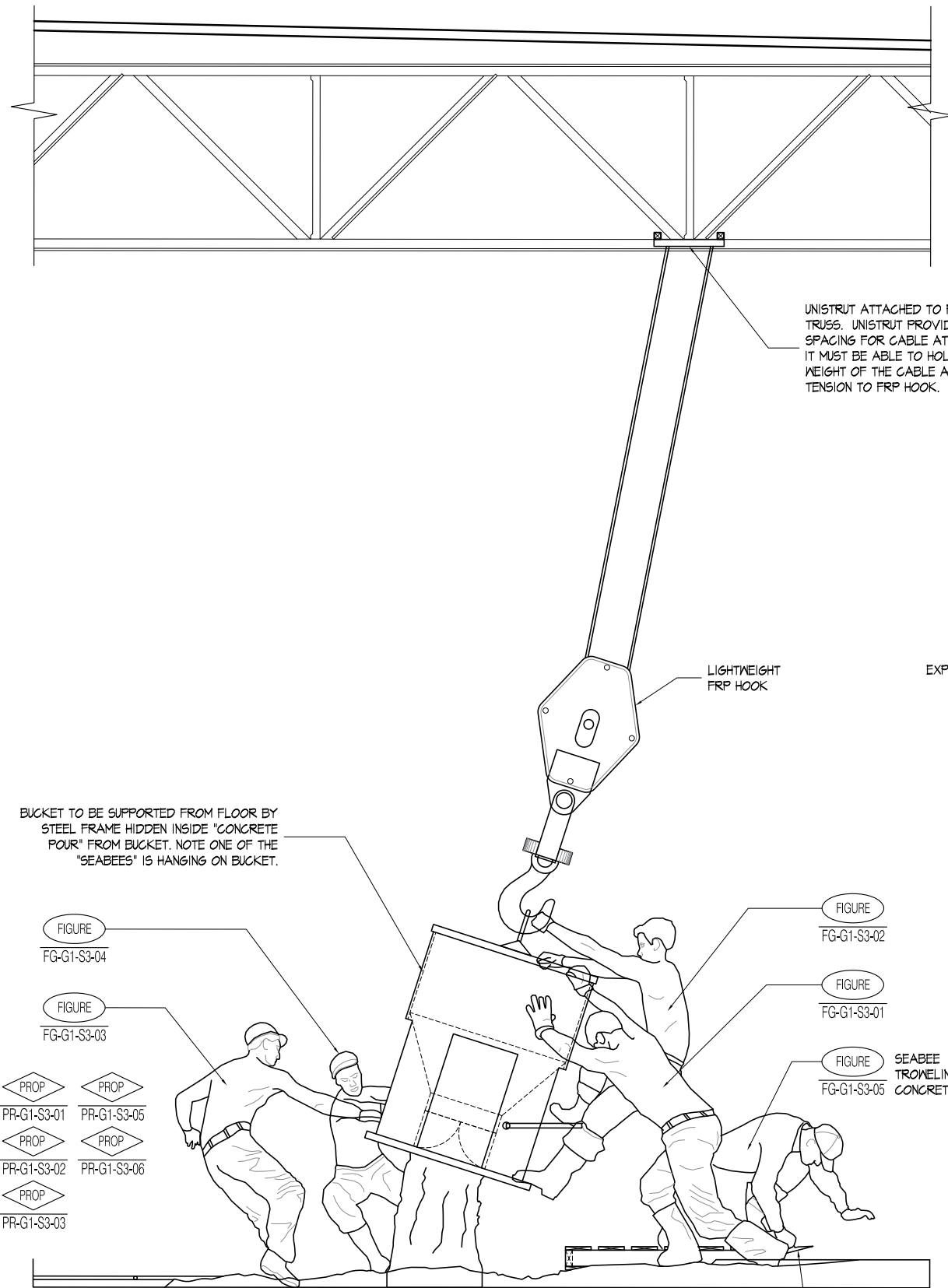
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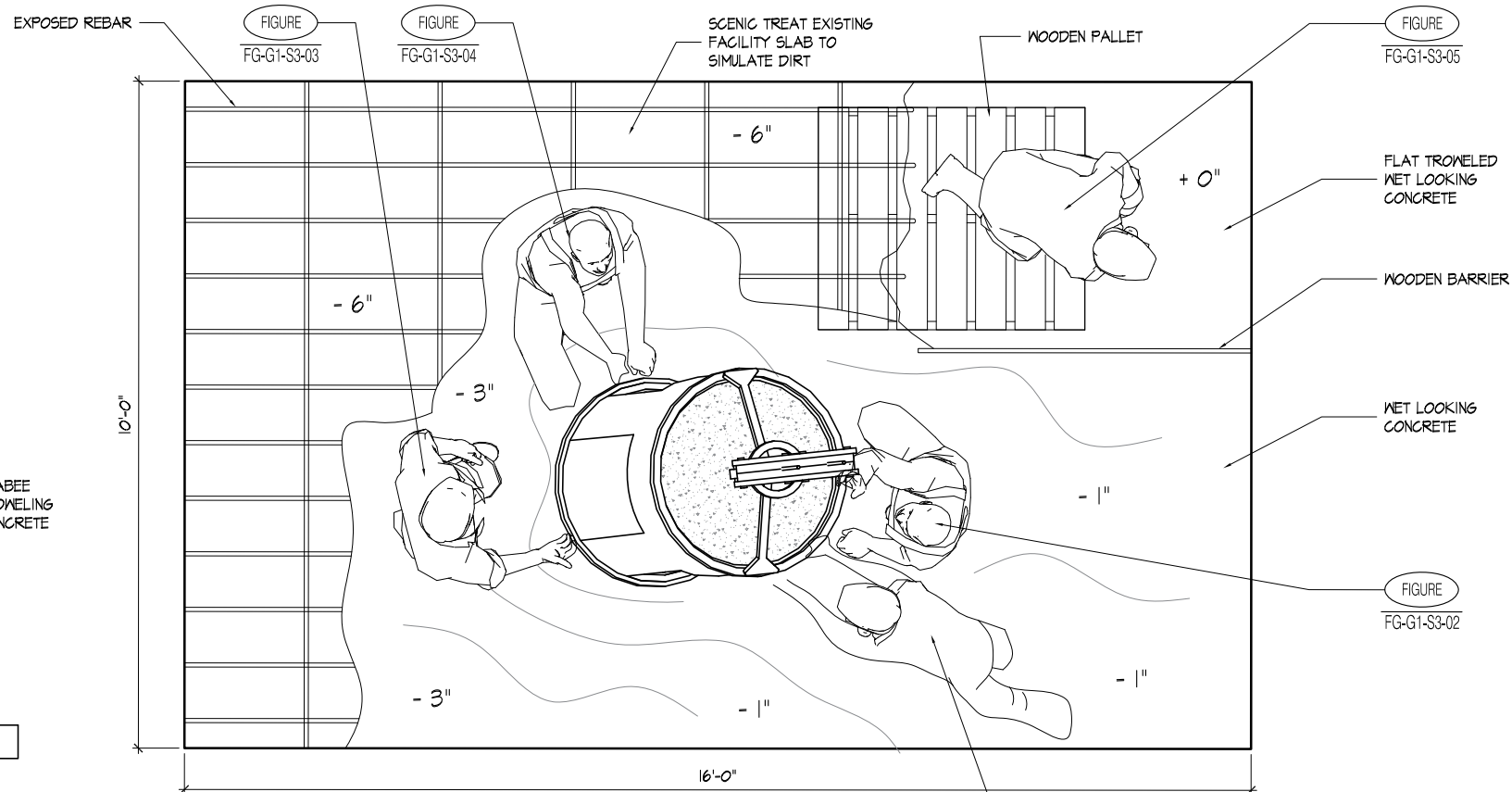
2 PHOTO REFERENCE  
CUBI POINT

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



- PR-G1-S3-01
- PR-G1-S3-02
- PR-G1-S3-03
- PR-G1-S3-05
- PR-G1-S3-06

A ELEVATION  
SCALE: 3/4" = 1'-0"



1 PLAN  
SCALE: 3/4" = 1'-0"

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COMPLETION / PHASE

# DATE DESCRIPTION OF REVISIONS

1

2

SCALE	JOB #
AS NOTED	2854
DRAWN BY	DATE
EC / CB	10/25/2010

DRAWING TITLE  
GRAND HALL  
AIRFIELD  
CUBI POINT

DESIGN

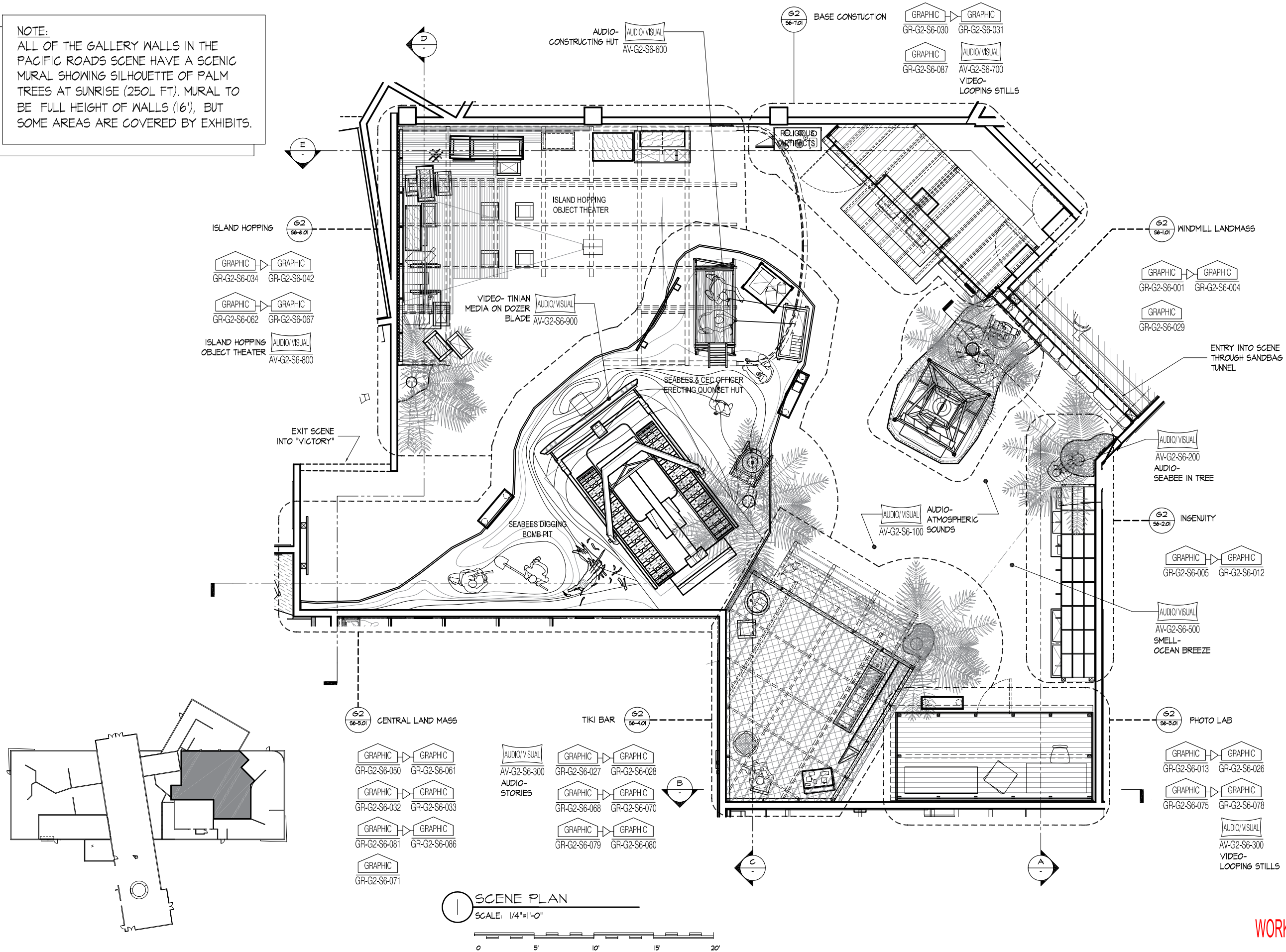
JOB NO. / SHEET NO.

2854-G1-S3-5.01

WORK IN PROGRESS

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**NOTE:**  
ALL OF THE GALLERY WALLS IN THE PACIFIC ROADS SCENE HAVE A SCENIC MURAL SHOWING SILHOUETTE OF PALM TREES AT SUNRISE (250L FT). MURAL TO BE FULL HEIGHT OF WALLS (16'), BUT SOME AREAS ARE COVERED BY EXHIBITS.



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COMPLETION / PHASE  
**DESIGN PHASE**

#	DATE	DESCRIPTION OF REVISIONS
1		
2		

SCALE: As Noted  
JOB #: 2854  
DRAWN BY: EC/CB  
DATE: 4/26/2010  
DRAWING TITLE:  
G2 WWII  
S6 PACIFIC ROADS  
SCENE PLAN

**DESIGN**  
SHEET NO.  
2854-G2-S6-0.01

**WORK IN PROGRESS**

# FABRICATION/ MOLD 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 fiberglass 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.





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.





# IN CAMERA EFFECT

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.



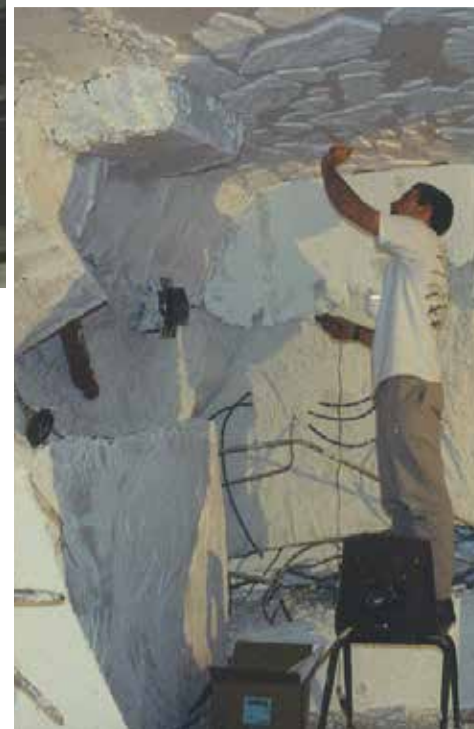
Photo shown direct from camera. Although later painted with a green-chroma key, this image shows the original painted cyc sky. The tallest building is approximately 16 inches in height.

# 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.



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



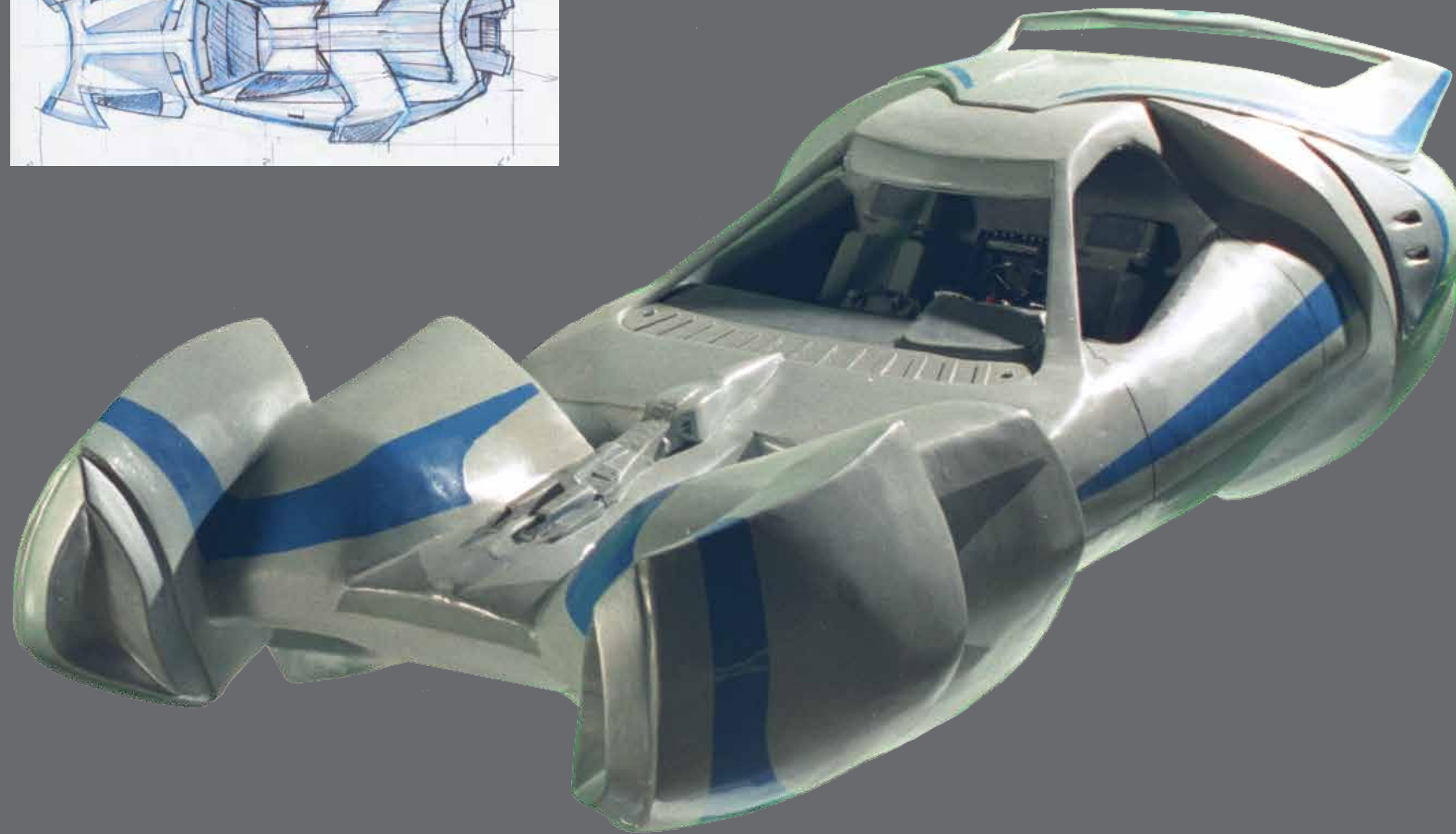
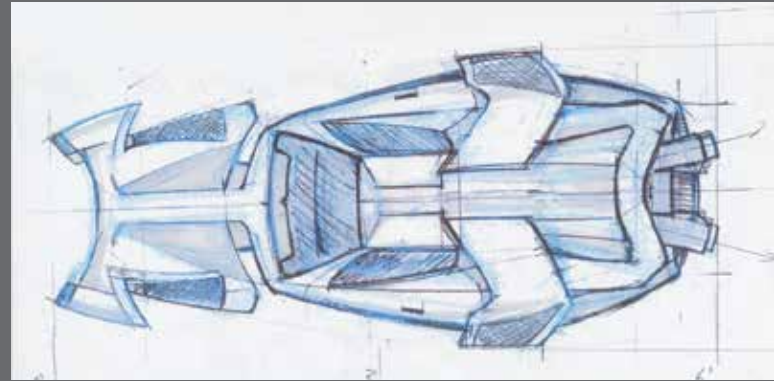
Motel Room: Art Director/ Construction Coordinator. Built on stage, this 360 set had several fly-walls for flexible shooting and lighting.



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.



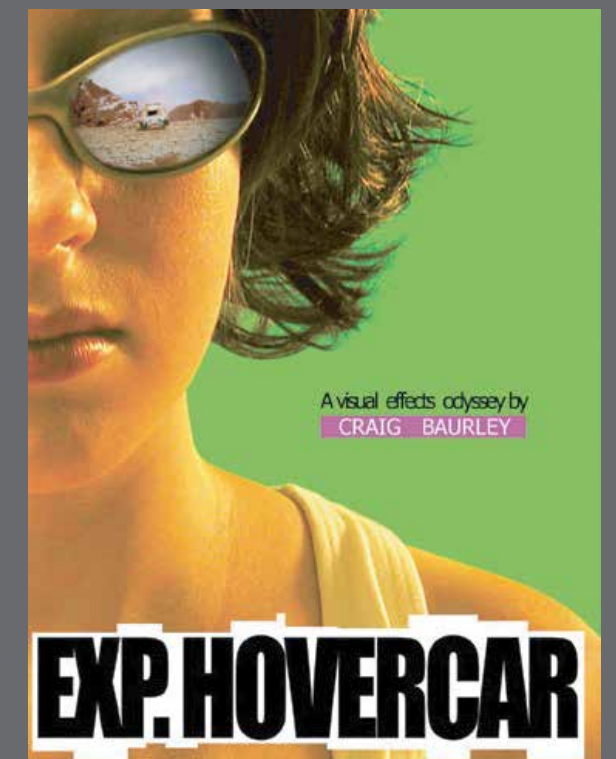
# MINIATURE FABRICATION



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" luon, 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.

Promotional cover for the effects project. The 1-minute feature and behind the scenes documentary is available by request.



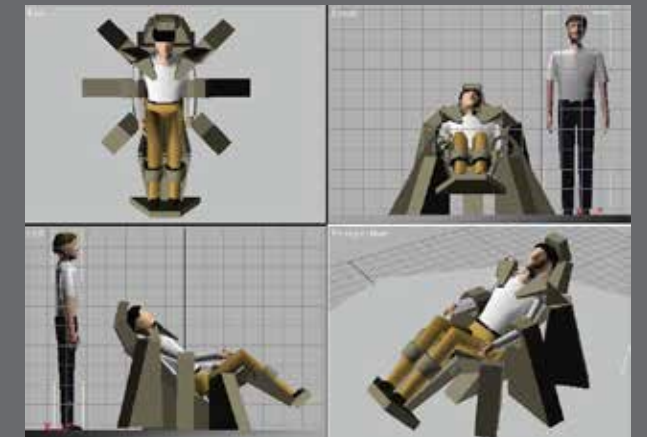
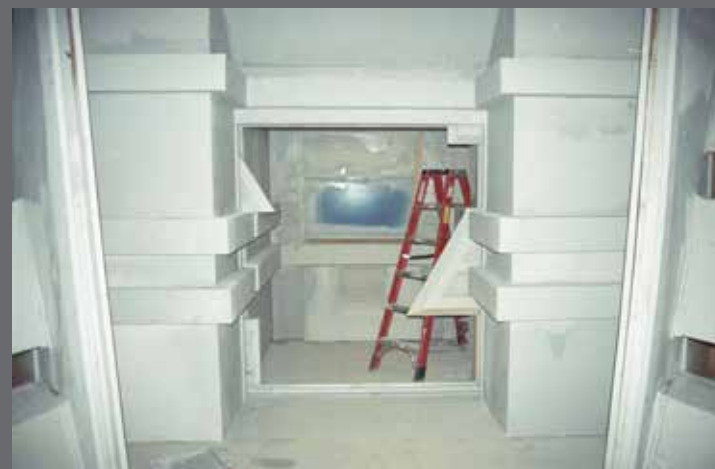


# CONSTRUCTION



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.



The 'Universal Theories of the Duke of Zeppelin' was a short student film shot at NCSA. I was in charge of both visual effects and art direction. The film depicted hypothetical worlds and civilizations- one of which is shown here.



Aside from the physical models, I also produced an array of computer generated shots in space.