

This is a breakdown of the main shots in my showreel in order of appearance:



HARRY POTTER AND THE ORDER OF THE PHOENIX

I was a lighting TD on the 5th installment of the series.

I lit 4 shots in the 'Centaurs vs Umbridge'.

I used Renderman and worked on fur and mane shader look-dev and created texture maps.

COMPANY: FRAMESTORE

ROLE: LIGHTING TD



THE GOLDEN COMPASS

I lit 4 shots in the pivotal sequence where we first see Iorek in his armour. It won a Bafta and Framestore's first Oscar in 2008.

I also lit 6 shots featuring guard bears capturing Lyra which were unfortunately cut from the final edit. They were rendered using Renderman.

COMPANY: FRAMESTORE

ROLE: LIGHTING TD



THE CHRONICLES OF NARNIA - PRINCE CASPIAN

I worked on some prop shaders and textures. Then I moved on to lighting nine shots in 3 sequences, featuring Trufflehunter the badger.

The project was lit using Liquid's Maya-to-Renderman interface.

COMPANY: FRAMESTORE

ROLE: LIGHTING, SHADING/TEXTURING



THE WATER GIANT

I was the lead TD on the submarine and seabed 'pod rescue' sequence. This included shader and look development as well as lighting and pipeline tasks.

We completed a 36-shot sequence with one other lighter and compositor, using Mental Ray and Renderman.

COMPANY: JIM HENSON'S CREATURE SHOP

ROLE: LIGHTING, SHADING, ENVIRONMENTS



THE TALE OF DESPEREAUX

I worked on 20 shots in 3 sequences, two in the main hall and a close-up interior sequence.

I lit this using Liquid's Maya-to-Renderman interface and composited all my shots in Shake.

COMPANY: FRAMESTORE

ROLE: SHADING, LIGHTING, COMPOSITING / EFFECTS



HAPPY FEET 2

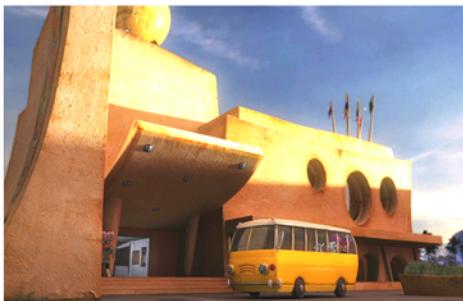
In 2011 I took a 7-month contract in Sydney to work on Happy Feet 2. I lit using Houdini and composited in Nuke. I worked on two main sequences and a dozen shots.

I also rewrote and maintained the lighting pipeline wiki. I introduced new-starters to the tools, teaching when required.

COMPANY: DR. D - SYDNEY

ROLE: LIGHTING, COMPOSITING

MARK BAILEY - SHOT BREAKDOWN



MUCHA LUCHA

Over the last 10 years I've often freelanced for Uli Meyer Studios.

These Generalist TD projects typically include modelling, animating and lighting entire shots/sequences, including this Mucha Lucha 3D pilot.

Dracula's head from Uli's 'Monstermania' is also on my reel as a modelling example.

COMPANY: ULI MEYER STUDIOS

ROLE: LIGHTING, LOOKDEV, SHADING, 2D CHARACTER INTEGRATION



SAMSUNG 3DTV

I came up with the concept of 3D flowers on-screen to sell the concept of depth.

I lit, rigged and shaded all CG elements as well as compositing the finals in Nuke. This and other 'all-in-one' jobs were typical at the Mill's commercials department.

Other clients included Reckitts (Harpic), National Lottery and PokerStars.

COMPANY: THE MILL

ROLE: LIGHTING, SHADING, COMPOSITING



PRIDE

I was hired as a Maya rigger before I moved on to lighting and fur look-development using XSI and Mental Ray, compositing in Shake.

I lit over 30 muzzle replacement shots of talking lions for this BBC drama.

COMPANY: JIM HENSON'S CREATURE SHOP

ROLE: RIGGING, FUR, SHADING, LIGHTING



PRIMEVAL

I was the Lead TD for the entire first series for Impossible Pictures' Dinosaur Sci-Fi series.

As well as lighting, I worked on shaders, look-dev, skinning and muscle rigging as well as feathers and particle effects using Mental Ray.

I also coordinated the other lighting artists and delivered hundreds of award-winning shots to 2D on time.

COMPANY: FRAMESTORE

ROLE: LEAD TD: SHOT ALLOCATION, PROBLEM SOLVING, KEYLIGHTING, SHADING, EFFECTS, SKINNING + MUSCLE RIGGING

OTHER WORK

Obviously there are numerous projects not featured on my showreel and site.

I've worked on a total of 7 films, 5 TV series and over 35 commercials.

Having worked in almost every stage in CG post-production I have a realistic perspective of creative feasibility vs the deadline and I'm good at finding the balance between the two.

I've taught Maya and Photoshop on an individual basis and recorded tutorial videos. I've also written and maintained tools wikis to help new starters at The Mill on Primeval 4 and at Dr D for Happy Feet 2.

I recently worked outside VFX at Imagination where I used Maya and Unity to create animation and environments for an augmented reality app on the iPad for Land Rover.