

MARK BAILEY

SHOT BREAKDOWN

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 sequence using Renderman and worked on fur 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 armor.
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 Liquid / PRman.

COMPANY: FRAMESTORE
ROLE: LIGHTING TD



THE CHRONICLES OF NARNIA - PRINCE CASPIAN

For Narnia I worked on some prop shaders and texturing before moving onto lighting 9 shots in 3 sequences; primarily featuring Trufflehunter the badger.
The project was lit using Liquid's mtor interface.

COMPANY: FRAMESTORE
ROLE: LIGHTING, SHADING/TEXTURING



THE WATER GIANT

I was the lead submarine and seabed TD for the entire 'pod rescue' sequence including shader and look development work as well as lighting and pipeline tasks. We completed a 36 shot sequence with one other lighter and compositor using Mental Ray.

COMPANY: JIM HENSON'S CREATURE SHOP
ROLE: LIGHTING, SHADING, ENVIRONMENT.



THE TALE OF DESPEREAUX

On Despereaux I worked on 20 shots in 3 sequences, two in the main hall (shown) and a close-up interior sequence.
I lit using Liquid's Maya-to-Renderman interface and composited all my shots in Shake.

COMPANY: FRAMESTORE
ROLE: RIGGING, SHADING, LIGHTING, COMPOSITING / EFFECTS.



HAPPY FEET 2

in 2011 I took a 7 month contract in Sydney to work on Happy Feet 2 using Houdini and Nuke. I worked on two main sequences and a dozen shots, compositing and keylighting the shot on my reel.
I also helped maintain the lighting pipeline wiki and introduced new-starters to the tools.

COMPANY: DR. D - SYDNEY
ROLE: LIGHTING, COMPOSITING

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MUCHA LUCHA

Since leaving full-time employment at Uli Meyer Studios I have freelanced for them over the years. Once such job was this 'Mucha Lucha' pitch for Cartoon Network. I took lighting concepts and layout and brought the 3D assets and 2D animation together in a sequence-lead role.

Other projects include modelling the head for the hero character for Uli's CG feature 'Monstermania' (the turntable for which is also on my showreel).

COMPANY: ULI MEYER STUDIOS

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



SAMSUNG 3DTV

This was one of several commercial projects I worked on for The Mill.

I created the shaders for the TV and flowers & came up with the concept of the flowers in 3D-space to sell the TV's depth. I composited the shot in Nuke. This is an example of one of the many all-in-one projects I worked on at The Mill. Another example on my reel is the Pokerstars chair falling through a trapdoor.

COMPANY: THE MILL

ROLE: LIGHTING, SHADING, COMPOSITING



PRIDE

Pride was a BBC Christmas Special in which I created over 30 muzzle replacement shots of talking lions.

Everything forward of the ears was replaced. I was initially doing facial rigging in Maya and then moved on to lighting and fur look development using XSI and Mental Ray. I also composited some of my shots in Shake.

COMPANY: JIM HENSON'S CREATURE SHOP

ROLE: RIGGING, FUR, SHADING, LIGHTING.



PRIMEVAL SERIES I

I was the lead technical director for the entire first series of ITV's Bafta nominated sci-fi thriller 'Primeval'. I lead the TD's in shader/look-dev, skinning/muscle, lighting, pipeline and 3D effects using Mental Ray. I worked on several creatures as well as successfully managing the workload amongst the crew. I drew on my commercials and TV experience to push through hundreds of shots over 7 episodes to an exceptionally high standard.

COMPANY: FRAMESTORE

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

OTHER WORK

Obviously there are numerous projects not featured on my reel.

I've worked on a total of 5 TV series and ~35 commercials and idents for numerous clients including Total Petrol, LG, Sky TV, Mr Sheen, Cookie Crisp & Honey Nut Cheerios.

I've also worked outside of VFX using Maya and Unity to create environments for an augmented reality app on the iPad for Land Rover.