

Mark Fry – VFX Artist / Compositor

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VFX Reel 2011 Breakdown

Please note: I created all the content seen in my reel (including CG, photos, HD/SLR footage, camera tracking).

Sci-Fi Wristband



This shot uses separate elements filmed on my Canon 550D/T2i, a photograph I took while in Venice and a multipass CG render out of Maya's mental ray. Various VFX tasks included:

- Geometry tracking in PFTrack
- Maya modelling, rigging and animation of the arm & hand (rotation) and wristband
- Maya lighting and multipass rendering in mental ray with textures in Photoshop
- Camera projection in Maya and Nuke
- Spherical LatLong environment map created using Nuke cards in 3D
- Greenscreen keying and roto in Nuke

Workbench



I used roto and 2D trackers in Nuke to erase the pinky and ring finger from my left hand. I then applied some digital makeup in the form of scar tissue using 2D trackers, warps and transforms.

The CG set extension elements were modelled in Maya and textured in Photoshop. A multipass render from mental ray was composited over the footage in Nuke.

To help the elements sit together:

- I projected the footage onto simple geometry in Maya for dynamic reflections and Final Gather on the CG
- I used localized colour grading to cast blue light from the CG monitors onto the plate

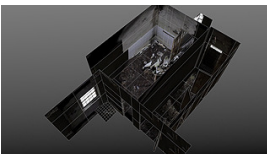
Green Masked Superhero



I used PFTrack to geometry track my head with a poly mesh and then composited a multipass Maya CG superhero mask over live footage.

The camera is static in the shot but the actor is subtly rotating. Given the framing, this slight motion reads as a camera move and it looked odd to have the background remain static. To correct this, I 2D tracked my collar and applied some of that motion to the background photo to create a bit of parallax shift.

Camera Projection Plate Cleanup



I removed red LED tracking markers and an orange cone from this fast handheld footage.

Initially camera tracked in PFTrack, the camera motion was tweaked by hand in Maya. I used six Graph Editors visible at once so I could tweak each of the camera's axis in isolation while keeping an eye on the relationship between certain axis (i.e. Trans Y & Rot X, Trans X & Rot Y).

Textures for the camera projections were created in Photoshop using stills pulled from the footage.

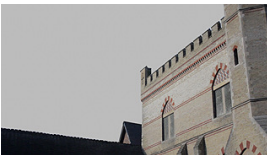
Roto (man, child, insect)



All roto was done in Nuke.

Roto for the child and insect was done on a stabilized plate.

Roto (camera tracking & projection)



For this shot I wanted to explore a workflow for hard surface roto in Nuke's 3D environment.

The church plate was camera tracked in Nuke and the roto & paint fixes were projected back onto a card, previewing with a stabilized viewer output while doing the work.

Camera Tracking



Camera tracking for the final four shots was done in PFTrack with a few manual tweaks in Maya.

The proxy set geometry was modelled in Maya.