

Mike Parker - Shot Breakdown

mike@parkerfx.com +1 (778) 938-5025

Demo reel link: www.parkerfx.com/index.php/reel.html



The Smurfs 2 – Smurfette on ledge:

Character lighting in Katana and replacement of background environment in window using Nuke's 3D system with a tracked camera.



The Smurfs 2 – Clumsy on teapot:

This was a challenging shot due to the match-move geometry being low in detail compared to the plate. A lot of 2D comp tricks were needed to match the reflection in the bevel of the mirror. The interaction of the Smurf and live action teapot was also challenging. Highlights were knocked out of the teapot when occluded by the Smurf, existing reflections were balanced with new Smurf reflections. Shadows of the second Smurf in mirror were added in comp on table.



The Smurfs 2 – Clumsy's nose pushes button:

The character lighting was pretty simple for this shot. The challenge was in the comp integration. The timing of the live action button was different from the Smurf animation. The button was retimed in Nuke and comp work was done to properly integrate the shadows.



The Smurfs 2 – Clumsy falls off teapot:

This is the same as the teapot shot above.



The Smurfs 2 – Grouchy & Vanity on a plate:

Hero close-up lighting done in Katana with specific detail in eye reflections. Composited in Nuke.



The Smurfs 2 – Smurfs holding tablet near stairs:

The biggest challenge in this shot was creating proper shadows for the characters on the floor and off the edge of the stair. The match-move geometry was practically unusable. I created match-move geo in Katana and used Nuke 3D to project fixes for shadow passes.



The Smurfs 2 – Azrael attacks Gargamel:

Reference photography and the Katana IBL system was used to match plate lighting. Delivered Nuke precomp of all passes and integration block in.



The Smurfs 2 – Azrael attacks Gargamel:

Same as above shot.

The Smurfs 2 – Smurfs on a plate of food:

This shot was lit mostly by hand in Katana as IBL information was limited. Light intensity was animated in Nuke for control and speed.

Thor:

Lookdev, Mental Ray shader setup and lighting of 5 digital doubles and props. Managed texture artists during creation of skin, subsurface, clothing and prop textures. Worked with FX artists to integrate Thor's hair and beard.

Legend of the Guardians - Sunset:

Worked closely with the Art Director to establish the look for this opening shot and key lighting for the sequence.

Legend of the Guardians - Dunes:

Set the overall mood of this sequence based on reference art from the Art Director. Created a clean and efficient key light rig and comp for distribution to other lighters. Worked closely with other lighters to ensure shots were finalized quickly with minimal technical issues. The rig was made to be easily scalable based on the number of characters in each shot.

Legend of the Guardians - Valley:

This was a rather challenging shot. A number of rendering issues came up due the complexity of the custom environment shaders and stereo artifacts they produced. Worked through those problems with R&D and optimized the scene to ensure renders completed successfully. Comp was kept clean and organized despite the massive number of renders.

Legend of the Guardians - Parliament:

This was extremely challenging mainly for technical reasons. Lighting was done by another artist 6 months earlier using old versions of proprietary tools. I was required to re-light the shot, matching the original lighting despite the fact that the shaders and tools no longer worked the same way. I cleaned up and organized the massive comp that had been through multiple artists and kept track of many renders needed to final the shot.



Legend of the Guardians - Soren Dives!

Lighting of this shot was completed with minimal issues. Main challenges involved technical issues in rendering FX elements which were resolved by working directly with the FX Artist.



Legend of the Guardians - Towards the Fleck:

The main challenges of this shot were rendering the large number of heavy FX elements and managing the complex comp. The Fleck field consisted of many layers and custom nodes in Nuke to achieve the look.



Legend of the Guardians - Burning Leaf:

The interactive firelight was done with a combination of 2D comp tricks and a PTC based interactive light pass.



Happy Feet 2 - Krill:

Lit in Houdini, rendered in 3Delight, composited in Nuke. This shot has been shortened in my reel and was originally 17 seconds. The complexity of the ice crystals along with the motion blur made this shot very difficult to render. PTC baking was done for subsurface effects.



Happy Feet 2 – Hidey Hole:

Lit in Houdini, rendered in 3Delight, composited in Nuke.



Happy Feet 2 – The Mumble Shake:

See above.



G-Force – Hurley In Tire:

Katana was used to perform shot specific lighting and compositing for final output. Using an established sequence rig, Mike was responsible for matching the lighting to surrounding shots. Adjustments were made on a per frame basis to details such as eye highlights, sclera and pupil brightness and color, as well as subsurface levels on fleshy areas.



G-Force – Blaster / Juarez:

Katana was used to perform shot specific lighting and compositing for final output.



G-Force – Team:

Katana was used to perform shot specific lighting and compositing for final output. Challenges included managing renders and light rigs for each character as well as creating contact shadows between characters. Adjustments were made on a per frame basis to details of each character.



G-Force - Badges:

Katana was used to perform shot specific lighting and compositing for final output. One difficulty was the creation contact shadows between the CG character and live action hand for which Mike used a combination of mattes and rotos to darken and color correct the plate. Conversion to 3D Stereo was done with Katana.



A Perfect Getaway - Blood:

RealFlow was used to simulate and mesh multiple layers of blood. The blood was lit and rendered using Mental Ray Final Gather, the MIA_X material and a simple light rig to match the original environment.



A Perfect Getaway - Sniper Scope:

Modeled and animated the scope in Maya, textured in Photoshop. Lit and rendered using Mental Ray Final Gather, the MIA_X material and a custom light rig. Each piece and lens of the scope were rendered separately and broken up into diffuse, spec, reflection, AO, Z-Depth and other custom passes.



Living Saints - Explosion:

Modeled a low res head in Mudbox and projected the plate to create face texture. Broke apart head and simulated explosion in Maya. Created a 3 point light rig using Mental Ray shaders and the raster based renderer. Render times were about a minute per frame.



ACES Trailer:

Responsible for UV layout, texturing and coordination of texture team and assets. Textures painted in Photoshop and BodyPaint. Assisted lighting TD on creation of render layers and passes with Maya/Mental Ray. Created muzzle flashes and interactive light pass.



Legend of the Guardians - Gavel:

A quick and fun shot with minimal technical issues. I enjoyed the creative lighting and attention to detail.