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Demo Reel
Lighting / Compositng
Shot Breakdown

Shot #1 From Sheridan Visual Effects Program Student Film "THE DEEP"

All work done by Mark Neuman. The primary models; station, sub, and diver were all modeled in Softimage XSI, while the secondary models were modeled in Maya, and the terrain was modeled in Mudbox. The animation was done in Maya. The models were then shaded in Maya using standard Mental Ray shaders. The particles of floating matter were from Maya's particle dynamics system. Lighting was done in Maya using on screen light sources, bounce lights, a three point light setup with fill lights and was rendered with Mental Ray. The shot was composited in Digital Fusion using standard multipass composite techniques.

Shot #2 From a Personal Project "Baseball Follies"

All work done by Mark Neumann. Every thing was done in Softiamge XSI. The only animation in this shot is the camera, everything else is 100% rigid body dynamics. All shading and textures were made using procedural shaders and textures and was rendered with Mental Ray. The lighting was done using a three point light setup, 2 fill lights, and a infinate light. Global Illumination with Mental Ray was used to render out the shot. The shot was composited in Digital Fusion using standard multipass composite techniques.

Shot #3 From Sheridan Visual Effects Program Student Film "THE DEEP"

All work done by Mark Neumann. The Primary models were done in Softimage, and secondary ones were done in Maya. Surfacing was done using Metal Ray shaders in Maya using procedural shaders and textures. The lighting was done in Maya using the on screen light source, bounce lights, plus fill lights, and was rendered with Mental Ray. The match move was done in Boujou and then exported to Maya. The compsiting was done in Digital Fusion using standard multipass composite techniques. The plate footage was shot on green screen with a even color to be adjusted later in comp. I was also the cinematographer and set the shot up.

Shot #4 From Rutgers University Animation Program Student Film "Darkest Before Dawn"

All work done by Mark Neumann. The modeling was done in Softiamge. The surfacing consists of conventional textureing, Mental Ray shaders, and procedural textures. The Lighting was done in Softimage using a three point light setup, on screen lights, infinate lights for the sun rays, fills, bounce lights. Global Illumination with Mental Ray was used to render out the shot. The shot was composited with Digital Fusion using standard multipass composite techniques.

Shot #5 From Sheridan Visual Effects Program Student Film "THE DEEP"

All work done by Mark Neumann. Background element is a camera projection on lowres geometry done in Maya. The surfacing was a basic Lambert shader and the texture was projected by the camera. Lighting was done with a simple directional light and was rendered with Mental Ray. The compositing was done with Digital Fusion requiring a A over B composite. I created a matte from the plate for the actor so that he could be placed over the background, and then i color corrected it to match. I was also the cinematagrapher and set the shot up.

Color Correction From Sheridan Visual Effects Program Student Film "The DEEP"

All work Done by Mark Neumann. The color correction for these shots was done in Digital Fusion using a combination of Color Curves adjustments and other Color Correction tools.