



Opening

All work done By Mark Neumann in After Effects.



From Switch VFX "Saw 6"

All work done By Mark Neumann in After Effects. Removed the rig from the plate. Cleaned the face up. Added fake hair to actresses head. Added CG bob wire element.



From Switch VFX "Saw 6"

All work done by Mark Neumann in After Effects. Removed the rig from the plate and cleaned the plate up.



From Switch VFX "Saw 6"

Primary work done by Jason Kozsurek. I did the stump color correction, cleaned some of the plate up and did some of the rotoscoping. All work done in Combustion



From Switch VFX "Frankie and Alice"

All work done by Mark Neumann in After Effects. Removed the Mercedes Benz logos from the front grill, tires, and the back of the car.



From Switch VFX "Frankie and Alice"

All work done by Mark Neumann in After Effects. Burnin, video tape effect, and reflection.



From Switch VFX "The Tortured"

Primary work done by Jason Kozurek. Mark Neumann did the rotoscoping on the bottom of the Van in After Effects. Jason did the rest of the work in Fusion.



From CORE DP "Planet Sheen"

Compositing All Done by Mark Neumann in Shake. Set up the multipass comp from many different layers. Set up the depth of field for proper depth. Added the volumic for the lights in the back-ground. Rotoscoped the smoke effect for more look control and removed distracting debris. Then added final color corrections for the effects to blend with the shot.



From CORE DP “Planet Sheen”

Compositing All Done by Mark Neumann in Shake. Set up the multipass comp from many different layers. Set up the depth of field for proper depth. Created the candle light volumic light in the background. Rotoscoped the smoke effect for more look control. Also reduced the amount of bump mapping for the ground by creating a blend between two different diffuse layers. Then added final color corrections for the effects to blend with the shot.



From CORE DP “Planet Sheen”

Compositing All Done by Mark Neumann in Shake. Set up the multipass comp from many different layers. Set up The depth of field for proper depth. Then used the depth map to darken the hallway. Also animated a mask on the character for the animated light effect as well a rim light. Performed geometry penetration fixes on the characters eyes. Then added final color corrections to the shot.



From CORE DP “Planet Sheen”

Compositing All Done by Mark Neumann in Shake. Set up the multipass comp from many different layers. Set up the depth of field for proper depth. Then used the depth map to darken the background areas. Also animated a mask on the characters for the animated light effect as well as a rim light using a normals pass. Also did geometry penetration fixes on the characters eyes. Then added final color corrections to the shot.



From CORE DP “Planet Sheen”

Compositing All Done by Mark Neumann in Shake. Set up the multipass comp from many different layers. Set up the depth of field for proper depth. Tracked in the sky using a 2D tracker. Added a fake reflection for the mirror. Then added final color corrections to the shot.



From CORE DP “Planet Sheen”

Compositing All Done by Mark Neumann in Shake. Set up the multipass comp from many different layers. Set up the depth of field for proper depth. Then used the depth map to darken the background areas so the poster showed better. Also animated a mask on the character for the shadows on his sleeves. Then additional color corrections to the shot.



From Next New Networks Web Show “Underbelly”

All work done by Mark Neumann using After Effects for the design and effects work. Pulled the mattes from white screen footage. Then used After Effects 2D particle system for the stars. Made articulated mattes for the subjects feet. Also did the path animation. Rotoscoping for the pink ribbon. Then did the color correction to pull all of the elements together.



From Sheridan Visual Effects Program Student Film “THE DEEP”

All work done by Mark Neumann. The modeling was done in Softimage XSI. 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 and was rendered with Mental Ray. The shot was composited in Digital Fusion.



From Sheridan Visual Effects Program Student Film “THE DEEP”

All work done by Mark Neumann. The modeling was done in Maya. Surfacing was done using Metal Ray procedural shaders and textures in Maya. The lighting was done in Maya and was rendered with Mental Ray. The match move was done in Boujou and then exported to Maya. The compositing was done in Digital Fusion using standard multipass composite techniques.