

Breakdown Page

Demo Reel Spring 2008



A.D.A.M. Stands



Additional Credits:

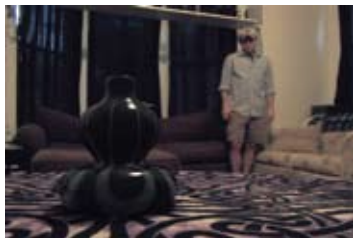
Rigging & Animation by
Dirk Valk

HDR Photography by
Max Bickley

Panther Dolly Operator
Jenna Craig

This is scene from my senior project, Ataraxis. Its focus was geared toward the believable integration of a digital character.

The Mindvase



For this project, I shot the plate as well as an LDR, and photographic textures of the vase. I then used Maya to match the lighting, create and animate the object, and mental ray to render out the layers. The final step was to composite and color correct the piece in Shake.

A compositing project focused on self reflections and use of render layers.

Grow Up (sequence 1)



This was a greenscreen shot from a dream sequence in my film Grow Up.

I filmed this shot in a greenscreen studio using a CineAlta camera. Due to the small studio size, my next step was to create a tight garbage matte. The key was then pulled using a series of chromakeys limited to certain regions of the actor. The key and background were made in Shake.

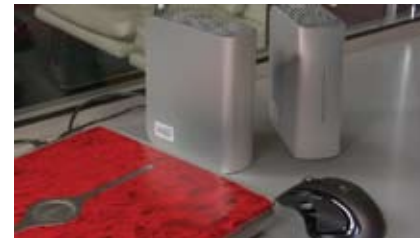
Grow Up (sequence 2)



Another greenscreen shot which morphs from a dream sequence to real life.

This is another shot from the Grow Up dream sequence. This piece was accomplished by shooting the actor and the bed in a greenscreen studio. It was then keyed and the animated background from Shake enters a controlled morph into a live action bedroom plate.

Hard Drive Match to Live



This was a challenge in which I had to create a digital double with near perfect accuracy.

The point of this piece is to match an object from a plate as close as possible. The object was lit in Maya, then photographic textures were applied to the twin so that it would match. The render layers were rendered using mental ray and then composited together using Nuke.

The Gargoyle



Here is a shot focusing on creating a detailed character and matching it in a handheld shot.

For this piece, I created the gargoyle in Zbrush. This allowed the model to be less than 9,000 polys and yet still be realistic. I then matched the camera in Boujou and implemented an HDR that I shot. Finally, in Shake, I utilized my custom HDR-Reactive Shaders to correct the 3D element.

Rigging & Animation by
Dirk Valk