

Software & Skills

Relevant Skills	Main Applications	Other Software
CG supervisor	Maya	Resolume Arena
Lighting lead	Arnold	After Effects
Technical Director	Python	vRay
Lighting, shading & lookdev	Houdini	Renderman
Pipeline optimisation	Nuke	Photoshop
	Deadline	Unity

Over the last 20 years I've worked on 22 feature films, around 40 commercials and 10 TV series. My last 14 projects have been as CG Supervisor and occasionally on-set VFX supervisor.

I've designed several 3D pipelines from the ground up, created countless light rigs and shader networks, written Maya and Shotgun integration tools, been on set numerous times and worked directly on building, lighting and rendering hundreds of shots.

I have also taught at The Animation Workshop in Denmark as a guest lecturer over several years for their lighting module; teaching Maya, V-ray and Nuke. I've worked on numerous realtime projection-mapping projects at live gigs and festivals and used Unreal and Unity with room-scale VR for feature-film previs and shot-planning.

I am learning Houdini, Unreal and USD to integrate them into pipelines and future-proof my skillset. I also tinker with Tensorflow (AI and machine vision) and realtime VFX.

Significant employment history 2000-present, most recent first:

Jellyfish Pictures	CG Supervisor
Automatik-VFX	CG Supervisor
Radiant VFX	CG supervisor
Dr. D, Sydney	Senior lighting TD
The Mill	Generalist TD
1000 Volt, Istanbul	Senior 2D/3D generalist
Framestore	Lead Technical Director
Jim Henson's Creature Shop	3D generalist: Rigging, Fur and Lighting TD
Uli Meyer Studios	Generalist TD, IT administrator, Runner

Showreel

<https://vimeo.com/336625862>

Password: lookbothways

My showreel includes post-war aerials of Hamburg in 1945 from **The Aftermath**, monsters eating schoolkids in **Slaughterhouse Rulez**, a wall and checkpoint from **Curfew**, a robot-invasion from **Revolt**. Also full-CG environments and digital doubles from **The Titan**, some squeamish shots of an eyeball and wasp in **Fortitude** and a **Mr Robot** promo.

The last third is older work including **Harry Potter and the Order of the Phoenix**, **Narnia: Prince Caspian**, **The Golden Compass** as well as shots from **The Champions League**, some commercials and ending on **Happy Feet 2**.

My homepage features older work including film and TV work from **Uli Meyer Studios**, **Framestore**, the **Mill** and **Jim Henson's Creature Shop**.

What these can't show are the dozens of Maya, Shotgun, Deadline and Nuke pipeline tools I've written in Python over the years. For example, this tool builds ready-to-render Maya scenes from any Shotgun shot:

<https://github.com/lookbothways/vfxTools/blob/master/ssync>

Currently Freelance - notable recent work

Jellyfish Pictures – Freelance CG supervisor, 'Questers' Animated TV series **CG Supervision, pipeline development**

Feb 2020 - June 2020

I joined this full-CG children's show mid-project. Our team of around 20 artists brought the remaining 200+ shots to final ahead of time, mostly working from home using Teams and PColP software.

I helped recruit artists and plan solutions, wrote tools to speed up and remove bottlenecks, reviewed lighting, solved technical issues with rigging, feather, fur and FX in both Maya and Houdini and helped other artists do their jobs extremely well.

The show is due for release in Spring 2021 and I'm looking forward to being able to include it on my reel.

Notable Previous Employment

Automatik VFX – CG supervisor **Supervision, pipeline development, lighting.**

April 2016 - July 2019

Whilst at Automatik I designed and built their 3D pipeline, wrote numerous tools whilst also supervising and lighting on multiple concurrent shows and deliveries on a small render farm, working with teams in Barcelona and Berlin.

My lighting tools will bring in light rigs, animation, cameras, set up AOVs, render presets and render-layers and get the shot info from Shotgun - eliminating artist-level shot setup mistakes.

In the film **The Aftermath** I wrote tools to procedurally generate Arnold standins of destroyed walls and rubble that matched Hamburg's wartime street layout. The final shot used 500gb of mesh data, iterated thousands of times - with renders coming in at around 1.5hrs a frame.

For **Slaughterhouse Rulez** I coordinated with our creature team in Barcelona, ensuring rig and shading updates didn't disrupt animation or lighting. I also optimised numerous things, including shading networks and render-setup, reducing render times by 60% with no discernable difference in quality.

Radiant VFX – CG supervisor **UEFA Champions League broadcast toolkit 2015-2017**

February 2014 – August 2015

With a small team of 2 lighters, 1 modeller and 1 comp artist we created a stadium of over a million live-action people, embedded in the heart of a city. Footage includes intro and outro sequences, match graphics, as well as billboard-res images and assorted brand identity and brochure renders.

Freelance VFX artist – 3D generalist and lighting TD **Maya, Arnold / V-Ray, Nuke, After Effects, Photoshop, Unity, Unreal, Resolume Arena**

I have worked on numerous small freelance projects over the years with Uli Meyer, Imagination, Projection Artworks and Butch Auntie. As well as traditional rendered pieces I've generated live VFX on numerous realtime projection-mapping and events projects using Resolume Arena.

Dr. D, Sydney - Senior lighting TD **Happy Feet 2 - Houdini, 3Delight, Nuke**

February 2011 – August 2011

I was in Sydney for 7 months on **Happy Feet 2**, primarily building, testing and lighting shots using Houdini, 3Delight and Nuke. I also wrote and maintained tutorial wikis for new starters moving over from Maya.

The Mill, Soho – Generalist TD
Commercials and Longform - Maya, Mental Ray, Nuke

February 2010 – January 2011

I was a lighting TD on **Primeval 4** in The Mill's Longform department for 4 months. With this and my work as Lead TD on Primeval series 1 at Framestore I could make a 15-minute showreel entirely of dinosaur footage.

I also worked freelance in the Mill's commercials department on numerous jobs including Shell, Samsung, Reckitts and National Lottery spots. In commercials I was working in a generalist capacity as a one-stop-shop: modelling / shading, animating and FX plus the usual rendering and compositing work in Maya and Nuke.

Framestore, Soho – Lead Technical Director
Film and Longform - Maya, PRman & Liquid, Mental Ray, Shake

July 2004 – October 2008

At Framestore I worked as a lighting TD using Renderman on **The Golden Compass** - which won the Oscar for Best Visual Effects; **The Chronicles of Narnia: Prince Caspian**; **Harry Potter and the Order of the Phoenix** and the animated feature **The Tale of Despereaux** where I composited all my shots in Shake.

I was also Lead TD for the first season of ITV's **Primeval**. I supervised the 3D team with shader / look-development, pipelining, skinning/muscle and created a feather system for Mental Ray - a first for Framestore's TV department. Before that I was rigging, shading and lighting giant squid and whales TD for the BBC's **Secrets of the deep**.

Jim Henson's Creature Shop – 3D generalist and lighting TD
Film and Longform - Lighting, rigging, groom TD - Maya, XSI, Shake

Sept 2003 – June 2005

I was at Henson's for around two years. Projects included a BBC Christmas special, **Pride**, using Maya, XSI, Mental Ray and Shake to rig, groom, light, render and composite talking lions.

I also worked on look-development and lighting on the film **Are We There Yet?** and was a sequence lead for the submarine rescue section of **Mee Shee - The Water Giant** and numerous other smaller projects.

Uli Meyer Studios, Camden – 3D generalist and lighting TD
Commercials - Maya, Mental Ray, After Effects, Combustion

June 2001 – Sept 2003

I started as a runner and within 6 months was working as IT Administrator: hand-wiring the network, setting up NT servers and shares in place of zip-disks and Jaz-drives.

I was working solely on 3D projects soon after and worked on over 25 commercials and assorted TV pilots and series whilst there. I still work with Uli in a freelance capacity when our schedules and job requirements align.

Education

HND in Graphic Design & Illustration from Southampton Institute	(Distinction)	1995-1997
B-Tec Technical Illustration from Mid Warwickshire College	(Distinction)	1993-1995

Further information

Older public showreels and homepage: www.lookbothways.co.uk

IMDB as 'Mark Stuart Bailey': www.tinyurl.com/markBaileyIMDB
LinkedIn: www.linkedin.com/in/mark-bailey-vfx-artist
Github: <https://github.com/lookbothways/vfxTools>