

Marko Perendija: VFX Breakdown – Sheet



The Mandalorian

Working closely with VFX and 2D sups to get the look for this full CG shot. There was a lot of environment DMP work and texture projections done in comp.



The Lion King

Trailer and marketing shot. I worked on many looks and versions with changing light and falling shadows. Also created Deep Stereo smoke elements out of 2D stock footage that interacts with CG Characters in 3D space. There was also a version with Eddy4Nuke but it did not make it in the final, instead we settled on the wispy look.

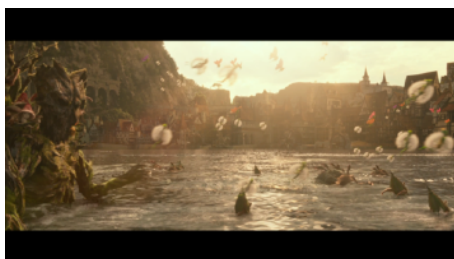


The Lion King

This was a large difficult sequence where lighting goes from glorious sunset to dead of night. It was important to get the vision for both the Director and two client supervisors who had mixed ideas. The sequence had a year of iteration in light and comp, including changes for time of day. We had to work very closely with both client sups.

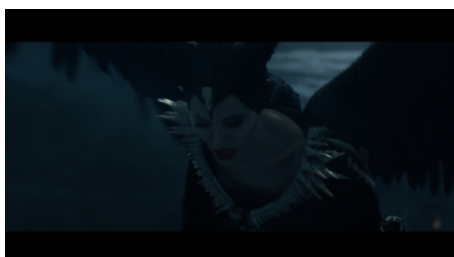


Apart from very detailed grading there was also technical aspects of de-focusing deep clumps of grass that are interacting with characters. Shot required adding a fast moving sunset with stereo flares. I did the LookDev for this angle of the sequence, and the sky DMP which was used for all other shots.



Maleficent Mistress of Evil

Very large shot with many stereo CG elements with a deep pass. I had last minute renders at the end of the project, and the renders required lots of AOV regrading. I worked closely with client supervisor over a week or so to deliver the look he wanted and the water interaction he had in mind. It was the last shot final in the film.



Maleficent Mistress of Evil

Green screen shot with CG environment and CG wings. In Nuke we created the particle haze and fog interacting with CG elements in 3D space. With the help of roto-anim I was able to make the plate character pass through the Nuke generated fog that is rushing past.

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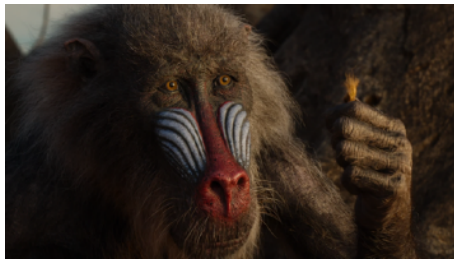
Maleficent Mistress of Evil

Full stereo CG. In Nuke particles we created the look for haze and fog interacting with CG elements in 3D space. With deep expressions I created deep volume explosions from 2D stock elements. The CG characters interacted with deep elements as they went through. Those new deep elements were also mixed with FX renders. This setup was used in others similar shots.



The Lion King

I did the sequence LookDev, creating many version and options of this shot to get the right environment. It was very much about the sky LookDev and DMP. I was combining elements to get the blend of bright blue sky and cloudy deep sunset. The final look was the sky for the whole sequence.



The Lion King

Part of the same sequence as the shot above. I worked on getting a final approved look for the close-up of Rafiki character and the shot became a reference for other similar shots.



The Lion King

Shot was rendered as daytime lighting to reduce noise and get the level of detail. There was large full deep fog CG volumes and in comp we did depth distance haze to get the look for misty early evening in a jungle.



I had to get key shots and first finales to set the look for the moment Rafiki meets Simba. The finals I done became references for other shots around them. This was a large sequence where the mood goes from sunset to misty evening to foggy night. I worked on a few shots in developing a look for indifferent sections.



The Lion King

Working on LookDev and getting in early finals that became sequence references for other shots. This is the first time where we tested the idea of rendering daytime from Renderman and bring it down to night.

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The Lion King

Part of the same sequence as the shot above but with added sky, lots of grading on the environment. This was a 400 frame stereo shot. As she passes through the shot I had to have animated grade and selective position masks to get a smooth feel throughout.



The Lion King

Trailer and Marketing shot, with lots of surgical AOV grading on all parts of the shot. The final look is far from original lighting. This sequence was a joint comp team LookDev effort. We used 2D elements and placed them in the deep stereo CG world. I made a gizmo that would mix stereo left eye and right eye spec to double the sampling and reduce noise for tech final.



The Lion King

Just a nice, cute full CG shot with some grading and CG fixes and stereo issues. Comp and lighting working well together as a team.



The Lion King

These are my first finals on Lion King. I worked on the LookDev and got three key shots finalised for this part of the sequence. The shots were happening in the mouth of the cave and just outside the cave.

Those finalised shots were used as a reference for other compositors.



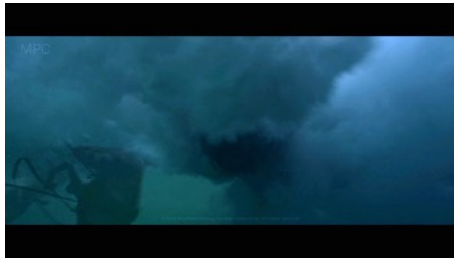
We had different LUTs for CG lighting and for comp client sends. In this process comp LookDev became a bit more free to interpret looks and use CG-lighting like an alternative grade reference.



The Lion King

Just a nice, cute full CG shot with some grading, CG fixes and stereo issues. Comp and lighting working well together.

Marko Perendija: VFX Breakdown – Sheet



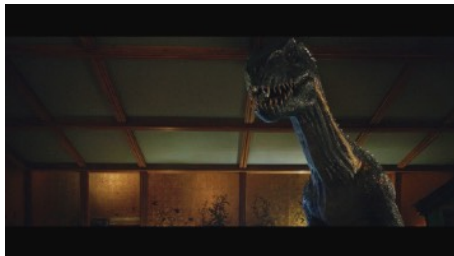
Exodus: Gods and Kings

Mono shot; I did the Roto and Comp. Adding CG horses and chariots into the underwater plate and adding stock elements over the CG.



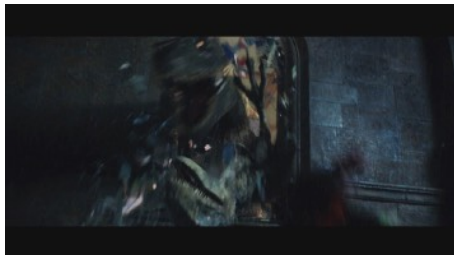
Jurassic World: Fallen Kingdom

Two long shots, integrating CG Creature in to the environment. Adding shadows and reflections on the wall and cage, removing the animatronic rig from the plate and darkening the walls from white to dark green as a last minute client request.



Jurassic World: Fallen Kingdom

Integrating a CG Creature and adding fine particle movement in the room to get a sense of moving wind. To match Nuke particle-dust with the light in the plate I sampled lights from the set and placed them in 3D space.



Jurassic World: Fallen Kingdom

Green screen removed from the inside of the window and added a projection of a room. Integrating plate, CG glass, and two dinosaurs in with a deep pass. Used Nuke generated particles mixed with stock footage elements to create heavy rain.



Jurassic World: Fallen Kingdom

Green screen key adding the CG env and creating the illusion of falling rain on the defocused wet floor. This was done by using moving noise over spec pass from CG. Some of the rain in the shot is from the plate, but most is Nuke generated particles. It had to work with the focus pull that goes through the rain. The rubber handle he is holding has been replaced with a rusty metal. I developed a UV stick tool so I could keep the water drops from the original handle although the movements were not identical.

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Jurassic World: Fallen Kingdom

Everything was CG but the characters. From lighting I got glass and metal, the reflection, FX rain hitting and going down the glass. BG rain on the floor was made using noise interacting with the spec pass to get a sense of defocused rain hitting the ground. Nuke particles were used for overall heavy rain.



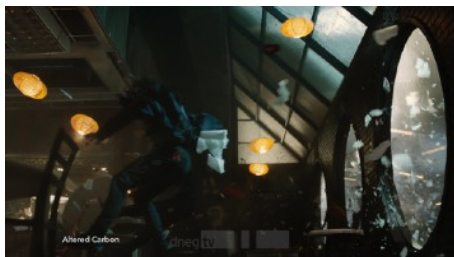
Jurassic World: Fallen Kingdom

Early LookDev for the way the laser would interact with the rain. The first sequence final that had a laser.



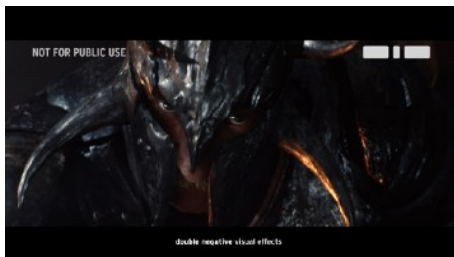
Jurassic World: Fallen Kingdom

Mostly a CG shot. Wet skin dinosaur look was generated in Nuke from lighting passes, laser and heavy rain fully generated in Nuke. For the rain light interaction I was using bigger and smaller particles that would intersect in deep. This gave it the glints of refraction in the rain and nice defocus moments. Environment is a matte painting and plate.



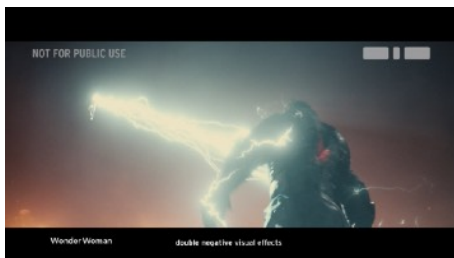
Altered Carbon

Adding in multiple passes and stock footage to create a feel of chaos and explosion. Six passes comped together with additional stock footage. All retimed, positioned and tracked to work as one plate. There was also keying, wire removal and cleanup work.



Wonder Woman

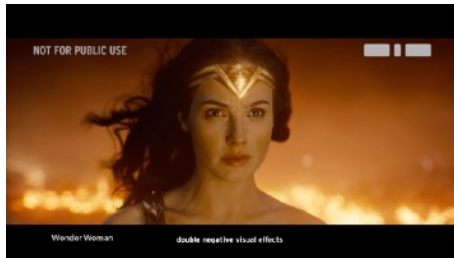
This is a 90% CG shot where eyes and face from the plate are being integrated in to the CG world.



Wonder Woman

This is a 98% CG shot where only the hair of FG character is plate. I was working with the lead and the 2D sup to get the look of bright lightning and atmosphere working together and interacting in a way camera optics would record it.

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Wonder Woman

This is a 70% CG shot, a green screen key integrating her in to the CG environment. Working with the lead and playing with looks for the fire, smoke and atmosphere and the way they are interacting with onset lights from the plate.



Guardians of the Galaxy

Keying and adding a full CG background environment with explosions. Also doing the cleanup of the ship, reversing the light in the ship to match the CG. Fixing the broken joystick that he is pulling on, which was a mistake done on set. Adding graphic displays, flairs and interactive light.



Guardians of the Galaxy

Keying and full cleanup of the studio set. Reversing the light in the plate to match the movements in the CG. Adding graphical panels. Integrating sky with CG and FX. Mixing stock explosion in to FX explosions to give them more complexity. Lots of CG elements, lensing and light interactions.



Planes

A small Google sponsored project for Sundance Festival, shot on 35mm Film. I did the comp and LookDev. Dir. by UBIK.