

ROBERT "NICK" DAUPHINAIS

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FEATURE FILM EXPERIENCE

DEMO REEL: <http://www.vimeo.com/thelifeguard/dauphinais>

METHOD STUDIOS NY

September 2011- November 18, 2011

TOWER HEIST 2011 – Freelance NUKE Compositor

Brought in to help finish 3D projected sky replacement shots. Tasks required re-keying and compositing many shots that no longer worked with new skies.

NEW YEARS EVE 2011 – Freelance NUKE Compositor

Shots required green screen removals for a Recreational Vehicle, and addition of moving background plates.

EXTREMELY LOUD AND INCREDIBLY CLOSE 2011 – Freelance NUKE Compositor

Shots required Beauty work and Wig edge removals.

WORLDWIDE FX

June 2010 – June 2011

CONAN THE BARBARIAN 2011 – 2D NUKE Compositor

As a 2D compositor I composited multi-pass 3D elements, several sky replacements and matte generations as well as used color correcting techniques to add snow to mountains in the background.

TRESPASS 2011 – 2D Compositor

I was called upon to help finish and fix shots in order to achieve continuity and make their deadlines. Many shots required addition of smoke and fire elements.

DRIVE ANGRY 3D 2011 – 2D NUKE Compositor

Using Nukes stereoscopic workflow for all shots: keying, roto, cg compositing, 2D/3D tracking, wire/rig removal, muzzle flashes, blood splatter. I was also part of a small team who pulled very long hours (15-19) to help finish shots in time for the deadline.

THE MECHANIC 2011 – 2D Compositor

Used Fusion and Nuke to composite shots. Worked on a complicated scene that required 3D camera tracking and projection to remove rippling lane lines from the bottom of a pool which I then color corrected the water around a swimming actor to achieve desired look for shot. Pulled long hours to help finish shots, and used 3D camera tracking and projection techniques in Nuke for set object removals, and city skyline replacements.

Freelance Motion Graphics Experience

NICKEL CITY CHEF – Buffalo, NY.

Nov. 2009 – May 2009

Motion Designer. Used After Effect to animate and edit intros for a web video series. Intro needed to be updated every episode.

KIDS IN KITCHENS: Doggity's Diner - Boston, MA

2007-2008

Flash Designer. Freelance spec. design, animation, and action script coding for websites designed to pitch animated children's television show concept and characters to potential investors, and eventually picked up by PBS Sprout.

SOFTWARE: NUKE, AFTER EFFECTS, PHOTOSHOP, LIGHTWAVE

EDUCATION:

DIGITAL ANIMATION & VISUAL EFFECTS [D.A.V.E] School June 2009 – June 2010

3D Generalist/Compositor: Lightwave, After Effects, Fusion, Nuke

State University of New York at Buffalo

2002 – 2006

B.F.A in Computer Art. Primarily using Photoshop, Flash and After Effects,

Referrals:

Eric Alba: 310-628-1249 [2D VFX Supervisor, Worldwide FX] ericalba@gmail.com

Mani Trump: 318-525-2657 [Team Lead, Worldwide FX] manitrump@me.com

Laurie Powers: 323-401-1847 [Team Lead, Worldwide FX] lawree@gmail.com

John Gray: 318-401-5033 [Nuke Compositor, Worldwide FX] johndonatron@gmail.com

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DEMO REEL SHOT BREAKDOWN
Conan The Barbarian (shot on film)
The Mechanic (shot on film)
Drive Angry 3D (shot on RED)



PROGRAM: Conan The Barbarian (2011)

SHOT 1: Establishing Throne Room Shot.

TECHNIQUE: Composited in Nuke. First I 3D tracked the scene and supplied the 3D department with the camera track. I then pulled keys and oversaw the matte generation. While the matte was being generated I spill suppressed and removed tracking markers and lamp shades from the scene. I then split the provided matte-painting into layers and projected onto cards I set up in 3D space for parallax. I then composited in the background and color corrected. Once I received the 3D roof and floors I composited the layers and color corrected, and adjusted for any slipping in the 3D match-move. I also added several solids to match lighting on the floor and to blend the elements together and added grain.



PROGRAM: Conan The Barbarian (2011)

SHOT 2: Adding Snow to Mountains

TECHNIQUE: Composited in Nuke. I first generated a matte, removing the background except for the hut. I then took a panoramic matte painting and projected it on a cylinder in Nuke 3D space and matched the camera movement. I color corrected the mountains and added grain.



PROGRAM: The Mechanic (2011)

SHOT 3: Establishing Pool Shot over Railing.

TECHNIQUE: Composited in Nuke. I did a 3D track to stabilize the pool. After tracking I painted out the lane lines from the bottom of the pool and changed the color of the water from bright cyan to a dark, almost black color. I then reprojected the corrected pool onto a card and used various keying and rotoscope techniques to achieve the final effect.



PROGRAM: Drive Angry 3D (2011)

SHOT 4: Cult woman shooting at Milton.

TECHNIQUE: Stereo composited in Nuke. The muzzle flashes caught by the camera were partial, or missing. I replaced the muzzle flashes, composited in 3D-muzzle flashes, and adjusted for depth. I also added interactive lighting on her cheeks and wrist.



SHOT 5: Cult woman gets hit from behind by car.

TECHNIQUE: Stereo composited in Nuke. Added muzzle flashes. I received 2 scans, one with the shooting woman, and one with a dummy getting run over by a car. The shots were done at different times of day, so the dust blowing and shadows were different. I cleanplated the shot with the dummy and rebuilt the front end of the car that gets obscured when it hits. I then blended the two plates together to keep the shadows from the first plate, and the dust from the second. Several things went wrong with the dummy, so I grid warped the actor over top and retained her face over several frames to add to the effect. I removed a flying wig that crossed the shot and added blood.

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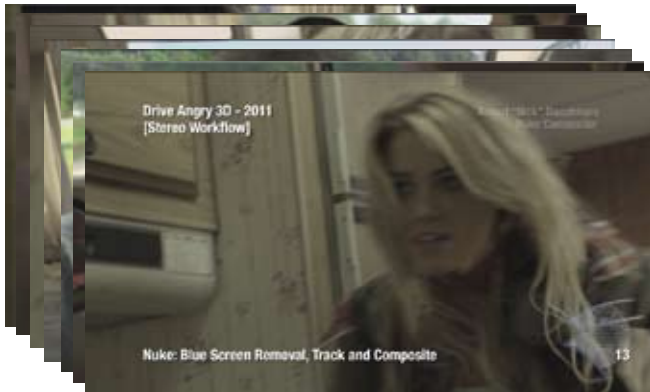
phone: 585-905-7293

DEMO REEL SHOT BREAKDOWN (continued) Drive Angry 3D (shot on RED)



SHOT 6: The Accountant moves a injured man.

Technique: Stereo composited in Nuke. Wire Removal using Furnace's "WireRemoval" plug-in and tracking techniques.



SHOTS 7 - 13: RV Fight/Chase Sequence.

Technique: Stereo composited in Nuke. Blue screen removal. 2D tracked foreground, stabilized and composited background in. Some shots were 3D camera tracked. Color graded and adjusted exposure on background. Adjusted for depth.



PROGRAM: Drive Angry 3D (2011)

SHOT 14.1: Truck rolls over squad trucks.

TECHNIQUE: Composited in Nuke. I composited the multi-pass 3D truck element and also adjusted the car driving underneath to clear the other trucks properly.