

MARK READ
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SKILLS & EXPERIENCE

- * People skills: Confidant client rapport in casual social settings or discreet high-pressure deadlines
- * Factory Certified Freelance Colorist
- * Visual Effect Compositor
- * VFX supervisor and set Survey and
- * Virtual Set & Virtual Cinematography Producer and systems architect
- * Technical Director
- * Complete studio and postproduction pipeline design and implementation
- * DI workflow specialist
- * International speaking engagements for conferences, university, manufacturers and studios

Work Experience Visual Effects

IMAX	2010 Senior Stereographic Compositor for undisclosed 3D feature
ICO VFX	2010 Stereographic Compositor 2D-to-3D Stereo Conversion for Shrek 2 ICOvfx LA
Perpetuum Mobile Prod	2010 NUKE compositor for HDR matte paintings and HDR composites
Dreamworks Prod.	2007 "Tropic Thunder" Feature Film (Kauai/ Los Angeles) Visual Effect On-Set Supervision and Survey. Vfx Documentation and Management, Workflow Development Director of Photography: John Toll , VFX Supervisor: Michael Owens
Malpaso Productions	2008 " Changeling" Feature Film (Los Angeles) Visual Effect On-Set Survey Director of Photography: Tom Stern, VFX Supervisor: Michael Owens
Malpaso Productions	2005 "Flags of Our Father" (Iceland / Los Angeles) On-Set Visual Effects Assistance, Set and Camera Survey Director of Photography: Tom Stern, VFX Supervisor: Michael Owens
Nick Jr	2003-2005 "LazyTown" Non-Compressed HD TV Episodes (Iceland) Visual Effects Supervisor

Work Experience Image & Color

- AK Productions** 2009
“The Death of Old Suan Juan” (Denver)
VIPER DIT & On-Set Color and Baselight Colorist
Director: AK Hottmann
- SixDay Productions** 2008
“Happy Birthday Your Dead” Independent Short Film (New York)
Digital Intermediate Workflow Development
Colorist
Director: Daniel Brothers / DoP: Pablo Berron
- Maysles Films** 2008
“Close Up” Documentary for Television (New York)
Digital Intermediate Workflow Development
Colorist
Director: Albert Maysles
- SixDay Productions** 2008
“Big Fat Lazy Sun” Independent Short Film (New York)
Digital Intermediate Workflow Development
Colorist
Director: Daniel Brothers / DoP: Pablo Berron
- DUO Productions** 2008
“Country Wedding” Independent Feature Film (Iceland)
Digital Intermediate Workflow Development
Supervising Colorist
DOP Anthony Dod Mantle
Distributor: Fortissimo Films
- Gigapix Production** 2007
“Captian Abu Raed” Independent Feature Film (Los Angeles)
Colorist
First Feature Film shot w/ArriD20 Digital Film Camera.
Winner Sundance 2008 “The World Cinema Audience Award“
- Malpaso Productions** 2005-2006
“Letters Of Iwo Jima”
Digital Image Acquisition & Digital Intermediate Workflow Development
Director of Photography: Tom Stern
- Douglas Trumbull** 2001-2008
UFOTOG - Producer Services, Creative development & SFX
development: UFOTOG Feature Film based on HDR (High Dynamic
Range) IBMR (Image Based Modeling and Rendering) with real-time
and Post-Rendered Virtual Cinematography with real and CGI actors in
Virtual and Practical settings.
- Douglas Trumbull** 2002
Sizzling Kung-Fu Mice - Pilot -Shadow Digital & Entertainment Design
Workshop Integrating HDTV 24P with 35mm film material - Technical
Direction - system architecture, workflow design, custom hardware and
software design and integration.
- Lazy Town** 2003-2005

Executive Producer, Senior Technical Director, Workflow Architecture,
Responsible for: Initial Creation of show “look”
Non-Compressed HDTV 24P 36 Episodes & launch of additional
18 episodes. Live Action and CG., Design and building of complete studio

- Disney/Douglas Trumbull** 2002
Technical Direction - system architecture, workflow design, custom hardware and software design and integration.
“A What Not Christmas” - TV Special - Produced with Shadow Digital & Entertainment Design Workshop HDTV 24p from a 24P integrating HDTV with 35mm film material -
- Warner Brothers** 2000-2003
System Architect and Technical Direction for motion tracking, imaging systems and image data management for postproduction flow from camera, through telecine/film-scanning, color-correct and finishing (with version management storage).
- Coca-Cola** 2001-2002
Project Design and work flow development
Theatrical trailer “running across America - 2002 Olympics”: mini movie; shot on various Olympic locations in Super-Panavision 35mm, transferred to inferno and recorded back to ARRI-Laser in standard and anamorphic with optical as well THX audio for 16000+ theaters (shown before movies, along with trailers).
- Disney: Winnie the Pooh** 2000-2002
Development of next generation live camera tracking HD
Book of Pooh (season 2) - 26 episodes - Shadow Digital & Entertainment Design Workshop
- Disney: Winnie the Pooh** 2000-2002
Technical Direction, 3D Supervision & Compositing with camera tracking. Designed and built new hardware for camera and signal processing.
Book of Pooh (season 1) - 26 episodes - Shadow Digital & Entertainment Design Workshop.
- The Rolling Stones** 1999
Workflow Design and QC with Digital Film re-transfer and grading for Rolling Stones movies to new archival 24P master and secondary formats DVD etc...
- Criterion** 2003
Workflow Design for Digital Re-mastering of the Criterion Collection
- Commercial campaigns** 1996-2007
Workflow design, Creative and technical and financial support.
Pepsi, Mercedes Benz, 800-flowers, E-Trade, Apple Computer, Venison, etc, etc, etc..., including flow & system architecture for 29 of the 55 commercials shown in SuperBowl-2001 -
- ABC - Rodger Goodman** 1994
Technical Direction, storyboard integration.
John Stoical Reports - the first live US Virtual set broadcast.

TECHNICAL CONTRIBUTIONS:

Berlinale TalentCampus Technical Supervision and Workflow Development Camera and Postproduction Studio TalentCampus Berlinale 2009

Color Grading Pipeline from On-Set, to Finish

Co-developed expansion of previous pipeline designs to include grading decisions allowing consistent color decision and accurate preview from pre-production, to finishing, with single point of color decision for multiple delivery formats: Thomson, IRIDAS, FilmLight.

Standards & Practices Guide: Mixed Digital & Film Production Environment for Cinema

Workflow principals for Digital Cinematography, Standards and Practices: Comparison of Workflows for productions using compressed/non-compressed single/mixed-format Digital camera, alone or in conjunction with Film Camera for Cinema.
Production Guide + White Paper

Studio Design & Facility Systems Architecture

Designed and directed in the construction and use of Film and Television Production Studios including Entertainment Design Workshop, Disney, Sony, LightFactory, Viacom, Latibaer, Ehf, Wainscott Studios.

Post Production Facilities Designed and directed in the construction and use of Post-Production facilities and environments including Nice Shoes NY, ABC, Evergreen, Disney, Sony, LightFactory, Viacom, Latibaer Ehf, Wainscott Studios.

Untethered Tracking Designed Camera system un-tethered position & Location tracking via: Helicopter, Scuba, Submarine, and various isolated or high-speed uses, in underwater, ground as well as aerial operation integrated with real-time or post-generated Computer Graphic environments.

HDR Imaging Research and Workflow Development HDR Imaging and Image Based Modelling

ARRI D20 Workflow Development for Data Mode Arri D20/21 for ARRI Headquater Munich

ARRI 435 ADVANCED Credited by ARRI, with co-design & contributions that lead to the creation of the ARRI 435 ADVANCED 35mm motion picture camera and the camera ARRIMOTION motion-control systems.

Philips DVS / Thompson Creative applications, marketing and technical advise for Entire digital film product line (Spirit telecine, Specter virtual telecine, Phantom transfer engine, VooDoo) – developed key systems in all products and user account applications. Co-developed a unifying system architecture (Early example of UNIVERSAL PRODUCTION ENVIRONMENT Pipeline) connecting the entire product line to each other as well as third party products, such as Autodesk/discreet* inferno, BackDraft, Fire + Quantel, DaVinci, sgi... Made key contributions to Next Generation Telecine/scanning system (Spirit 2K & 4K) for data acquisition and management.

Virtual Cinematography Created and licensed to others: Calibration Technology & Technique that allows Virtual sets cinematography to be achieved using Film Camera to Film Scanner or Telecine.

CRAY RESEARCH

System architect for CRAY RESEARCH, Inc.: employed by CRAY RESEARCH mother Company, SGI to aid in design of next generation networking interfaces, assisted in expanding irix/unicose interoperability focusing on extensive research in the field of Image Based Modeling and Rendering.

Horizon - IBMR

Virtual reality with analog and optical techniques under the heading of the engineering used in many productions thereafter that have evolved into HDR (High Dynamic Range) and IBMR (Image Based Modeling and Rendering) in various applications.

IMAX / Trumbull

Created and implemented virtual camera system for reconstructing real-world environment maps in a real-time or post-rendered virtual environment with actors and props for HDTV, 35mm cinema and IMAX.

PUBLISHING**Published as Subject**

Interviewed, quoted, referenced and published in: Shoot, Millimeter, Logic, American Cinematographer, HD Studio, Digital Cinematography Magazine, Film & Video, Post...

Published as Author

Written and published for: Shoot, Millimeter, Logic, HD Studio, Digital Cinematography Magazine, Film & Video.

FACTORY CERTIFIED, TRAINED & EXPERIENCED IN THE OPERATION OF:**FilmLight**

BaseLight, Truelight, On-Set Color Correction + 3D

IRIDAS

SpeedGrade, FrameCycler, On-Set

Ultimate

ultimate-9, ultimate-hd, ultimate-11

DVS

Clipster

TRAINED & EXPERIENCED IN THE OPERATION OF:**The Foundry**

nuke, ocula, furnace

Adobe

CS complete suite

AutoDesk

maya, flame

References Can Be Provided Upon Request.

