

COMPOSITING SHOT BREAKDOWN

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Green Lantern:

Composited CG passes and FX energy to create characters. Created sky background in 3-D space. Added depth of field, grain and color correction (Nuke)

Rio:

Composited 3-D characters and scenes. Removed render artifacts. Created 3-D lighting/glow set-ups in Nuke 3-D. Recreated parts of burlap sack to cover motion blur errors. (Nuke)

The Social Network:

Keyed out foreground characters. Combined plates and replaced sky. Created tilt-shift appearance. Projected matte painted textures onto live action plate. Added wooden posts and additional matte painting boats. Crowd replacement. Added depth of field, shadows, grain and color corrections. (Nuke)

Katy Perry “California Gurls” Music Video:

Performed greenscreen extraction of Katy Perry, additional dancers, miniatures and set pieces. Combined matte paintings elements, live action footage, and moving ocean for seamless composites. Addition of parallax and placement of objects on 3-D cards. Composited multi-rendered passes of CG fx steam, cotton candy clouds and chocolate pools. Hand animated/warping of clouds and sky, as well as matte painted 2-D marshmallows to move with dancer's jumping. Addition of shadows, grain, 2-D and 3-D motion blur, depth of field, and reflections. Composited and matched colors and lighting to background plate. (Nuke)

Disney Halloween Commercial:

Composited foreground 3-D characters to create a stylized look. Animated lightwraps, glows and color corrections to create interactive lighting. (Nuke)

Zyrtec Commercial:

Composited 3-D passes of the bottle, water and pill into scene. Matched color to original product and style frames as well as scene. Applied spec, reflection, refraction, depth and motion blur to image. Worked with client and producer to address changes and hand off of shots. (Nuke)

Ice Age 4, Continental Drift:

Composited 3-D characters, fx, and scenes. Removed render artifacts. Created lava glow and sheen. Constructed motion-blur set-ups for spinning core and reduced unwanted flickering specular in rendered passes. Created earth's atmosphere and continental shelves for trailing continental break-up. (Nuke)

A-Team:

Composited CG tanker ship with live action footage. Added 3-D light cones for crane light and created effects lensflare using After Effects. Added atmospheric live action mist and smoke. Created shadows, grain, motion blur, depth of field, color corrections and reflections. Greenscreen removal and placement of live action actor on 3-D card. Created additional parts of foreground crane and matched movement to live action footage. On second two shots, created and animated flares for light source in After Effects. Structured and created all flares for 20 + shots in sequence. Worked through pipeline issues to bring footage and elements from Windows to Linux, incorporating flare elements into the show's working pipeline making the flares published assets available to compositors. (Icy, AE)

Cisco:

Tracked in screen replacements, paying special attention to reflections, shadows and color matching. In the second shot, I merged another take of the teacher's head into place with warping, tracking, color correction and soft matting techniques. (Nuke)

Night at the Museum 2:

Added additional background greenscreen men to first two shots. On last shot I placed in CG birdmen heads and spears on additional and live action horus soldiers. Added CG characters including Lincoln, CG squirrel, and CG character Octavius. Matched heads and spears to plates. Matched color, lighting, and creation of overlapping 2-D shadows to match scenes. Paid special attention to the making of keys, and the integration of detail and blended edges of greenscreened men to match plate. Retimed plates and created offset and placement of additional greenscreen men. Created highlights and reflections in added men to match the look of the live action plate. Patched out unwanted overlapping of additional characters both in greenscreen and live actions plates. Duplicated background gangsters and men at arms. Added motionblur and depth of field. Worked hand in hand with other compositors on several other shots for additional color corrections and edge treatments. (Icy)

Yellow Pages Commercial:

Pulled multiple luma keys, combined mattes and performed marker/rig removals. Put together 2-D plates with CG cities and objects on 3-D cards for various shots. Added Depth of Field, Atmosphere, and 3-D motion-blur. Tracked 2-D elements to 3-D camera moves using 3-D cameras. Added shadows and reflections. Color corrected and matched images. Re-timed plates including speed ramps and slowdowns per client request. Recreated actor's body for a range of frames when there was no body available from filming. Added 2-D flickering candle-glow. Performed 3-D sky replacements. Composited various elements to create a matte painting that followed art director's reference frames. Added and color corrected live action waves to matte painting's oceans. (Nuke)

The Vampire's Assistant:

Composited 3-D multi-pass images into scene. Matched shadows, reflections, grain and color for CG spider and web into live action scene. Warped shirt, when spider's legs interacted with the actor's clothing. Worked with lighting for integration of lighting elements. Implemented client corrections and completed shots two weeks early. (Icy)

CVS Commercial:

Composited in CVS logo onto door. Performed beauty clean up of sidewalk and buildings. Removed unwanted reflections in glass windows. (Nuke)

Alvin and the Chipmunks:

Addition of hero CG characters, CG fx (smoke from cauldron), shadows, grain, motion blur, depth of field, color corrections, and reflections. Composited and matched colors and lighting to background plate. Problem solved compositing issues including adding a 2-D warp and movement to a lever that was supposed to move when the CG element was never produced. Implemented client corrections. (Icy)