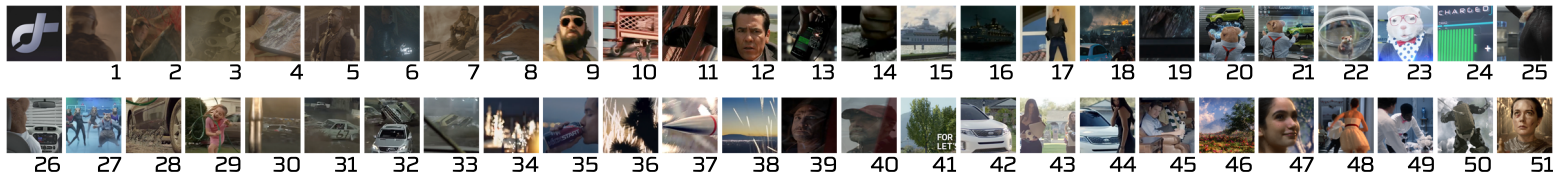


COMPOSITING BREAKDOWN 2014



1-8	<p>RIDDICK</p> <p>1. Used supplied elements, including the matte painting and many dust storm and contrail CG passes to help sell the approaching ship as it descends to the planet surface. Created holdouts for the ship to pass through the clouds.</p> <p>2. Removed wires that ran under the rock face on the right. As this is a fake body that Riddick attacks with his ax, I also removed the seams of the split and upon impact, I added extra blood in an explosive manner. The shot was also sped up at the point of impact to help give the shot some weight and power.</p> <p>3. This shot was a complete patchwork. I had to take the shot and add the compression of the landing gear and give some weight to it, camera shake and mechanical steam-like release as the landing gear settles. The upper half of the gear didn't move so I had to cut up the bits and reattached and animate the gear.</p> <p>4. Simple screen insert shot. Tracking, roto and grading.</p> <p>5. Greenscreen set piece, with matte painting and dust storm integration. Keying and grading.</p> <p>6. Painted out the wires to the guns with lights attached.</p> <p>7. Painted out the support structures below the ship set, on the top of the ship and extra wires from the inside of the ship bay.</p> <p>8. Hiding wires on the back of the set rocks and hide the fact that we are on a set and not outdoors in the rain.</p>
9-12	<p>MEN IN BLACK 3</p> <p>I composited a few shots on MIB3, all dealing with the climax of the film where the action takes place high atop the gantry. The shots were all bluescreen keys, using many solutions, as the footage was underexposed for keying. I also dealt with multipass elements of the background environment and of the rocket itself.</p>
13	<p>THE AMAZING SPIDER-MAN</p> <p>Was involved with this shot on the cell phone screen integration. Polished the tracking and the look of the glow on the thumb.</p>
14	<p>THE VAMPIRE DIARIES</p> <p>Fist shot on reel, second is just contextual. CG blade integration. Took passes & comped the blade on to the handle, added blood.</p>
15-17	<p>CHARLIE'S ANGELS</p> <p>15. Worked on keying out the FG objects to set the CG boat in the plate.</p> <p>16. Day for Night shot, CG boat integration over plate boat.</p> <p>17. Wire removal which was behind the actress, rather than in front. Painted out wire, harness and extended the rt side wall.</p>
18-45	<p>COMMERCIAL SPOTS:</p> <p>18-19. Fiat - Added lots of smoke, debris and CG elements of Godzilla supplied by MPC film in Vancouver.</p> <p>20-27. Kia - CG hamster heads on dancers bodies, screen inserts, CG robot arms, lens flares added to bring this spot alive.</p> <p>28-29. AAA - CG water, paint cleanup to support rigs on actor and hose. Removed the crew from house window. Replaced grass.</p> <p>30-33. Mecede Benz - Set cleanup, paint work. Add fire to barrels and to pipes on cars, smoke and CG debris added for effect.</p> <p>34-38. Mnt Dew - Increased the number of rockets, some CG rockets also and added distant city lights.</p> <p>39-40. Chevy - Combined many different plates to create reflections of actors. Basic comp polish added.</p> <p>41-44. Kia - Cleaned up plates, removing palm trees or adding other trees. Esthetic comp work throughout.</p>
46-49	<p>CHRISTMAS DREAMS:</p> <p>46-47. Vue environment created. Comped distant low clouds and birds. Shot 24: keyed, roto, paint and final grade work done.</p> <p>48-49. CG distant hallway integration. Keyed, roto, paint and final grade work done.</p>
50	<p>PERSONAL PROJECT - WWII SKYDIVE:</p> <p>Composited and graded in After Effects. Keyed the skydiver using Keylight. Added volumetric clouds using Vue. Wispy flyby clouds were done in After Effects. Used After Effects to show I can use the program for compositing.</p>
51	<p>PERSONAL PROJECT - JOAN OF ARC:</p> <p>FG plate had a supplied matchmove head element. Painted the tracking markers out in Nuke and created separate passes for dirt and wounds in Photoshop. Spec pass was created in Nuke using a phong shader and a painted pass from Photoshop. The BG church was a supplied render from Maya. I created a P-World pass to create 2.5D lighting passes, to help sell the volumetric lighting coming from a window behind the actresses head.</p>