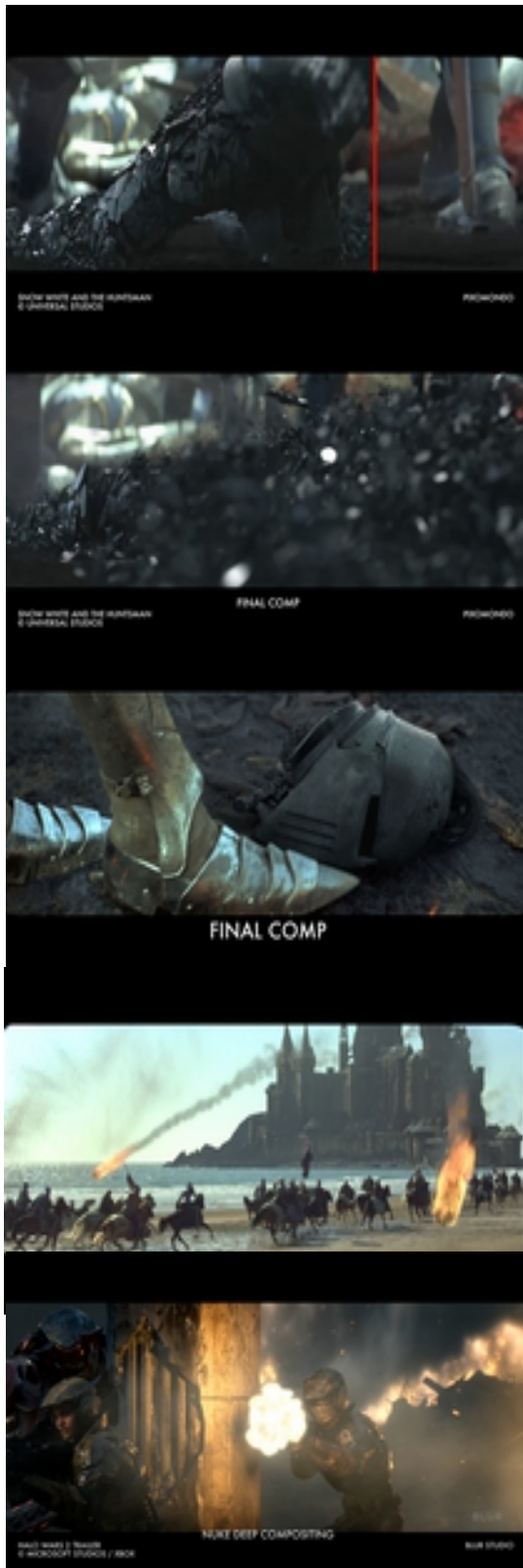


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COMPOSITING DEMO REEL BREAKDOWN



NUKE MULTI-LAYER CG COMPOSITING
"SNOW WHITE AND THE HUNTSMAN"
PIXOMONDO

Sequence Lead Compositor - Nuke

The compositing of "Snow White and The Huntsman" involved a broad array of techniques. First and foremost were the "shatter knight" shots, CG knights who were made of obsidian and would shatter into shards of black glass-like fragments when struck with a sword. Multiple CG layers were adjusted in each comp, including beauties, multiple reflections, shadows, z-depth, surface normals (to create isolation mattes), and any other layer I could steal from to isolate and solve a problem. Integration into the ground of the BG plate was a paramount concern. The shot of the foot kicking over the helmet with all the obsidian "brains" spilling out is possibly the finest piece of motion picture footage in the history of the whole universe.

The "fireball" shots involved me taking a practical fireball element, which was shot against a blue-screen while traveling in an arc, and placing it over the BG plate in a straight-line trajectory coupled with CG smoke. This involved extensive 2D manipulation of the fireball element for positioning prior to integration. Comping this was no picnic.

I should note that I finalled approximately 30 shots on this show.

NUKE DEEP-EXR COMPOSITING
"HALO WARS 2 TRAILER"
BLUR STUDIO

Senior Compositor - Nuke

Deep compositing using Open-EXR files in Nuke. All CG except for the BG fires, which were on cards. These were the most difficult, as they had to be positioned in Z-space by eye, which was a tricky proposition. Deep compositing has tremendous benefits, but it can be a beast to handle properly.



NUKE MULTI-LAYER COMPOSITING

"PACIFIC RIM"

MIRADA

Senior Compositor - Nuke

The robot in the first shot was all CG against a still photo of the interior of a ship-building shed in Germany. Built up all layers as shown, added hand-painted interactive lighting, and the workers are all Mirada employees (I'm in there twice).

The Golden Gate Bridge shot is all stills except for the water and some debris falling. Smoke is just a still photograph animated with warps.





NUKE 3D COMPOSITING

“STONE OF DREAMS”

(WIZARDS OF WAVERLY PLACE: THE MOVIE)

ENGINEER ROOM VFX

Sequence Lead Compositor – Nuke

In this sequence of shots, a golf course fairway was used for principal photography. Our job was to replace the fairway with a CG chasm with a raging river below. These shots were built up in Nuke's 3D space. We kept the immediate FG trees on either side, and all BG trees are stock footage JPEGs and still photos of trees in the vicinity of Hollywood Center Studios. The cards that the trees were on had to be carefully placed in 3D space to allow natural perspective shifts during camera moves. The waterfall is stock footage 2D tracked into the scene, and the river is also stock footage warped onto a card. The actors were repositioned onto CG boulders that replaced the practical ones. I was the sole compositor on this sequence.



NUKE 2.5D COMPOSITING

“UN-NAMED PROJECT”

FOR A LARGE FRUIT COMPANY IN

CUPERTINO WHO SHALL NOT BE NAMED

LOGAN

Sequence Lead Compositor – Nuke

10500 frame shot with over 30 projectors. Oh, and it was at 4K. Very super-secret. You did not hear it from me.



NUKE RABBIT AND CAT DUPLICATION
 COSMOPOLITAN HOTEL "VICE & VIRTUE"
 ZOIC

Lead Compositor - Nuke

There were two takes of each shot with some rabbits or cats. I blended the shots together to make even more rabbits and cats and they are all together and the cats are not killing the rabbits because they are not actually together but only appear to live in harmony due to my VFX magic. And this ain't no soft matting either; sometimes the animals existed in the same spot in space and I had to somehow work around that. These rabbits and cats are Czechoslovakian, and the rabbits are probably all dead by now.



CINEMATOGRAPHY & SUCH
 UNTITLED LA FREEWAY PROJECT
 TOOLCO VFX

Camera and Editor

A short sample from a project in which we travel over 21 Los Angeles freeways in 8 minutes. The project was shot over 10 different nights in a 14-month span, using a modified Canon 5D Mark II. This sample is of course the Vincent Thomas Bridge and Seaside Freeway on Terminal Island in the harbor area.



NUKE 3D COMPOSITING
 FAMOUS FOOTWARE "NEIGHBORHOOD"
 ZOIC

Sequence Lead Compositor - Nuke

This commercial was shot outdoors with some artificial snowflakes in the air and most of the artificial snow on the ground. Additional airborne snowflakes were added from a single CG pass, time shifted and transformed for variety of layering. Most of the Christmas lights have been added in Nuke using simple shape nodes and glows to match the existing practical lights.



NUKE COMPOSITING & PROJECTING DISCOVER CARD "FREEZE IT"

MPC - LA

Lead Compositor - Nuke

Created "freeze frame" effect from moving footage while main characters remain in motion. In many instances in this spot, the background actors actually "freeze" in place (apparently this is a specialty) but there were other areas where we froze everything in comp. In particular are the cars on the street. The street is heavily painted and projected to improve the look of the puddles and wet pavement; the tire splash of the taxi cab is painted and projected (the actual cab never splashed at all). Inside the restaurant, many are frozen in comp and painted and layered, and various items like glasses are moved per the clients wishes. NOTE: I did not do the frozen flame, which is CG. That was some other dude.



COMPOSITE AND CROWD DUPLICATION "BLADES OF GLORY"

Compositor - Shake, GIMP

Stunt skaters on ropes are pulled across the ice to a center point until they are stopped suddenly by restraining ropes. I removed all rigging and comped the skaters together, adjusting the timing and bounce to "make it funny," which I did. Then, the empty upper deck of the arena was filled in with pieces of the crowd in the lower stands, with simple color replacements of clothing and timing shifts of flashbulbs to avoid uniformity.

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