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Compositor | Digital Artist
Demo Reel Breakdown

My Logo

Matchmoved in Maya Live, rendered in Maya, and comped it in Shake. Final paint was in Flint.

Curious Case of Benjamin Buttons: CG Baby

The compositing of the CG baby Benjamin involved matching the animatronic practical baby while making it look more alive. The edges of the blanket had to maintain all of the little hairs from the fabric. Lots of warping was used to take the mechanical movement out of the blanket.

Curious Case of Benjamin Buttons:Cate Blanchett's Head on the Dancer

These shots involved taking a de-aged Cate Blanchett face and tracking it onto a professional dancer's body. The contrast in the lighting made it necessary to color correct every frame. The track and motion blur also needed frame by frame attention.

Alien vs Predator 2: Requiem: Face Huggers on Cart
The Predators were shot on blue screen. The face huggers and their jars are CG. Refraction was a comp technique.

Alien vs Predator 2: Requiem: Aliens in Hive
The background was a practical alien hive. The Aliens were CG. Normals passes were used to tweak the CG lighting to match the scene.

X-Men Origins: Wolverine: Title Sequence

This shot had a ton of practical elements that needed to be matched. There were foreground explosions, soldiers all the way back into the water, and a single boat in the water. I added about 20 more boats, a good 50 soldiers, more foreground explosions, tracer fire, and muzzle

flashes on the boats. The following shot was a blue screen in the studio that had to be matched to the wide shot. CG sand, soldiers, boats fences, plus element explosions and a matte painting of the beach and cliffs were all aded.

Wolverine: Helicopter Sequence
The helicopters were shot against a blue sky and keyed over the special effects explosions. CG missiles and smoke trails were added. In comp we added the vapor trail from the chopper. There's a digi-double of Wolverine on the last practical jeep.
Wolverine in front of the explosion is an A over B comp. He was actually shot on site minutes before the explosion.

Wolverine: Three Mile Island
This sequence was shot on a blue screen soundstage. The sky is a 360 degree matte painting. The ground has hero 3D buildings in the foreground. The tower where the action takes place is CG. There are CG Claws that often required re-tracking. Deadpool (the bald guy in red pants) also teleports, which requires a cg match animated skeleton and a bag of comp tricks.

Meet Dave
Eddie Murphy was shot on Liberty Island. Here he gets a CG jaw and everything in his mouth. Later in the sequence we added people walking around inside the mouth. This shot was not made easier by the fact that Eddie wanted all of his shaving bumps removed from the CG chin, so there's texture lacking that would otherwise really help sell it.

Lady in the Water: Weed Monster
This Shot needed extensive performance reworking in the flame. His facial expressions are tweaked with about 40 different mesh warp keyframes to make him look as menacing as possible. His eye line also needed correcting. Additional rain was added to cover the warps.
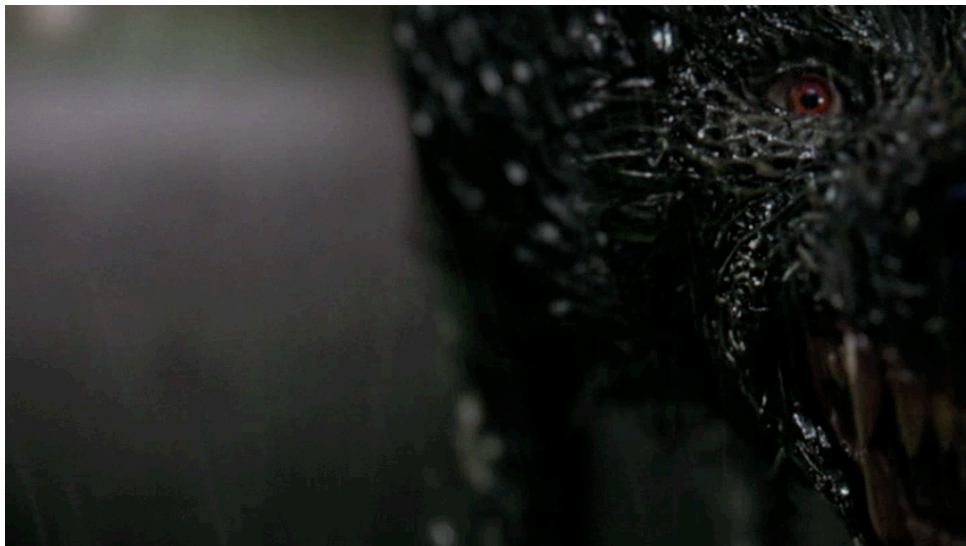
Pirates of the Caribbean 2: Davy Jone's Ship
Sorry for the compression artifacts on this one. This shot is a composite of a practical ocean, wake and rain elements, a matte painting of the sky, a CG ship, extra flame particle rain, and extra flame particle enhancement of of the wake. Splashes from the rain were projected onto the water. I painted in the lightning bolts and lightning interaction in the sky.

Pirates of the Caribbean 2: Jack Sparrow pole vaulting.
This shot has matte paintings for each cliff, the sky, and the water. There is a pass off between a digital double at the beginning, to a stunt man on a blue blue screen wire, to Johnny Depp at the end position. The simulation department provided reference for the parabolic arc that Sparrow follows. The lens flare was shot frame by frame in John Knoll's garage.

Pirates of the Caribbean 2: Cracken sequence.
These shots were tricky because of the pandemonium in the plate. There are water sprays, smoke, motion blurred actors, ship rigging and even water drops on the lens that pass in front of the tentacles.

Darkness is Rising - The Seeker: Crows to Water
This shot was just a bunch of CG elements over a camera on a wire rig. Since the water had to go between the crows almost every element was rendered separately.

War of the Worlds 'Valley War' Sequence.

I started with the first shot and worked through almost the entire sequence. A couple of shots (not on this reel) were passed off to other compositors but for those I created the sky and the initial day for night as needed. The 'War' was created from ILM's element library of smoke, clouds and explosions and judicious use of filters and sapphire sparks. As the sequence progresses CGI smoke trails, planes, helicopters and aliens were also comped in. The sky need to look like 'something magical was happening up there' so the green streaks and warping were added. Steven Spielberg called the last shot in the sequence vw024 "A great, iconic shot. Beautifully Rendered!"* It was a dream come true to work with him on this.

*from ILM's online daily notes.

The Hulk

Close up. Dennis Muren told Ang Lee that we didn't have time to shape the face to deform to the blue screen hand. After the client left I told him I could do it in Flame. My first Flame shot at ILM. The shot was finished in CompTime for maximum dynamic range.

Snap Zoom. Created snap zoom into the shot of the planes in Flame. Comped the plane shot in Comptime. CG planes on a matte painting.

Plane under Golden Gate Bridge. First had to create a seamless blend of two shots because the camera crew wasn't allowed to fly under bridge. The two plates were shot with different weather, so a cloudy to sunny transition needed to be created. Added more clouds around bridge. Added CG Hulk and plane. Supervised the shoot of the water element for the 'rooster tail'.

Peter Pan
Was the 'Look Development' compositor on the 'fairy tree' sequence. Shake and CompTime software.

The Island
Added Matte painting out of windows at elevators. The helicopter was shot on a huge saw horse that had to be removed from between the blades of the chopper.
Added flames to the big fan shots.

Son of Mask and Lemony Snicket
Morphed baby's faces to create expressions and dialog. The closed eye is a digital still of my son, Adrian's eye.
The shot of the leaches is a purely CG creation. Comped in CompTime while waiting for inferno renders.

**The Lion Witch and the Wardrobe 'Tumnus House' Sequence**

I created the 2 shots here. The plates of the fireplace all had way too much fire to see the figures. The fire all had to be replaced. The figures were animated and rendered as white plastic. I tracked and multiplied practical fire to the white CG renders. I bet I painted as much as I comped these shots.

Moulin Rouge
Had to link up the interior of the elephant to about 8 miniature passes. Stars were created from a single frame of noise. Live element people were added to the miniature courtyard and building.

Star Trek: Nemesis
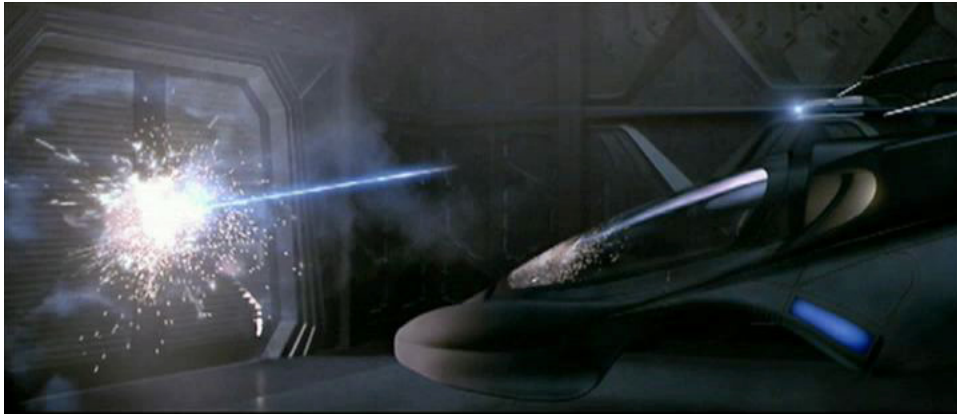
Shots of CG spacecraft were comped in Nuke. Laser was added in flame.

The Hanger Collision shot was a lot of work. Blue screen aliens. CG small ships. Miniature interior that was actually wrecked by the Digital Domain practical unit. CG and element dust. CG and element explosions. CG and Element debris. The ground was a one frame matte painting that I animated to fall away in the comp. This one shot took 5 weeks. I met with the director twice a week while the shot was in production and he hugged me when he finaled it.

Rent
The projector effect was a client interactive session. I did all but one of those shots as they appear in the movie's final scene. They shot the projector with clear leader running through it so that we could put whatever we wanted on the screen in post.

Time Machine.
The shots in the actual Time Machine had a blue screen behind the actor. His dark hair was a tough pull in front of the bright CG lights behind him.

The little fish were CG and warped to match the surface of the water. The matte painting also needed ripples where it reflects. Extensive tracking was required to keep the flopping fish in his hand.

XXX: State of the Union.
The shot of the Capitol was shot as blue screen. I tracked in the Capitol from a massive library of digital stills. Zeno was used to do the projection onto matched geometry. The helicopters are CG with practical dust swirling below.

The cannon shooting the Capitol building was a blue screen cannon and a digital still. I animated the falling pillars in flame and added the explosion elements.

Cube falling: Ice Cube was a blue screen element. We shot elements of a black mandril for the flames on the CG train cars. We also shot other falling, burning debris.

Swordfish
This was comped in Shake. The blue screen was well shot but still needed a lot of care. I did the matchmove in Maya Live. Ultimatte was the best keyer for these shots as Boyd Shermis, the effects supervisor does all his prelight tests with that software.

Thank-you for taking the time to view my reel. I look forward to your questions, comments and suggestions.