



Coraline: *matte extraction, tracking and grading*

First, I extracted mattes for the FG, 2 layers of MG and animated clouds for the BG. Next, I did extensive tracking to correct for slight differences in the motion control camera passes. Finally I comped, edge treated and graded all the layers together. I was the lead for this sequence, comping 6 similar shots in a row.



Coraline: *tracking, look development & steam comp*

I composited steam coming off of the food and flames onto the candles. This required a lot of complex tracking and animation of stereo depth to work with such a big camera move. In this and 2 other shots, I established the look and script template for all food and beverage steam that was used throughout the movie by several other artists.



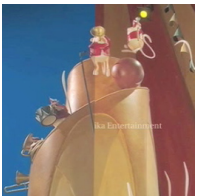
Coraline: *look development, fog element layering and grading*

I was sequence lead for the early fog shots where we see the first wisps of ominous mist rolling in. I established the look of this with layers of dry ice elements, transformed and retimed to produce the desired effect. I then comped 6 consecutive shots using this look.



Coraline: *matte extraction, fog element layering and grading*

I was a member of a 3 person team in charge of 40+ fog shots. We combined green screen character performances and several scenery layers with multiple dry ice elements to create the look of thick cascading fog. One of the most challenging aspects of this was making interactive layers of fog that moved properly with the characters' motion.



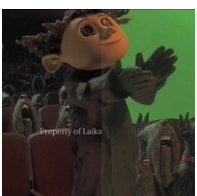
Coraline: *matte extraction, stereo paint work and grading*

First, I did detailed stereo paint work to remove the chaotic rigs. The stereo aspect of this was very challenging because the mice were moving through so many layers of depth. Then, I keyed, track corrected, graded and comped the FG. I comped several shots in this sequence but this one was by far the hardest.



Coraline: *matte extraction, stereo paint work and grading*

For the acrobatic theater scenes, I did stereo paint work to remove rigs which were moving quickly through layers of depth. Then I keyed and comped the footage. Finally, I applied a grade that enhanced the 3D effect per the director's request.



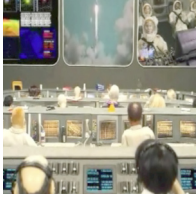
Coraline: *matte extraction, track correction and grading*

The character performance in the front row was shot separately due to the large amount of background animation so the challenge was to match the coloring of the green screen element to the very stylized lighting of the BG. I keyed, track corrected, edge treated and graded the FG to achieve this.



Coraline: *matte extraction, tracking, depth of field effects and grading*

This was one of the longest continuous VFX shots in the movie (over a minute). There were several character performances shot separately from the main FG element as well as 2 MG layers and a BG. First, I keyed, track corrected, edge treated and graded all the elements. For the final comp I animated defocus, black level flash, edge and light wrap for all the layers to give it a photorealistic feel.

**Disaster: *tracking, matte extraction and rig removal***

This project was my first exposure to the type of compositing fixes required on a stop motion film. For this particular shot, I composited in the screens with monitor treatments. For other shots in the movie I removed rigs, composited green screen elements and composited poses to smooth animation.

**Soul of a People: *animated 3D camera, Z depth comp and grading***

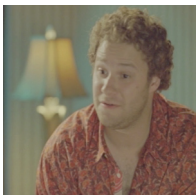
I was the sole VFX artist on this project, charged with creating 3D popup book style animations for a History channel documentary. I did precomps of all the elements in Photoshop and Shake and then used the 3D environment in Nuke for the finished comps. I gave it a moody film noir grade and shallow depth of field per the client's request.

**Paranoid Park: *image restoration***

I repaired 3 long shots for this movie that had accidentally been passed through X-ray equipment at the airport. To achieve this I employed several different techniques such as clean plating, deflicker algorithms and channel repairing.

**Brother Boy: *matte extraction, match moving and grading***

I keyed the character and then matchmoved him into the nest. Throughout this Sundance screened short film, I got to experiment with fun composites and determine the look of the main character's imaginary world.

**Knocked Up: *deflickering, articulate rotoscoping***

I removed the intense strobing of the lamp from behind the main character for 16 shots that was caused by a 60hz sync problem. In order to do this without effecting the main character, I had to rotoscope him off the background and create multiple clean plates to be used with furnace's deflicker algorithms.