
VFX Reel Shot Breakdown 2007

This breakdown is an outline of the processes I was responsible for to create the following shots for this reel. The visual effects pieces are listed in order of appearance. Main compositing package used was Digital Fusion.

SUPERMAN RETURNS:

MT sequence - Opening Shot: Planet explosion (all CG shot)

The planet Krypton explodes followed by a trail of Kryptonite infused asteroids

- Responsible for the Precomp of the exploding planet and asteroid trail to be used in the Master comp.
- Integrated all 3D elements as well as build 2D elements to enhance both planet explosion and asteroids
- Did colour correction done for the kryptonite base as per client reference and matched colour of the Precomp to the rest of the comp for seamless integration

Atlantis Project Underwater Sequence (all CG shots)

Lex Luthor fires off a Kryptonite missile into the ocean deep causing New Krypton to grow

- i. Shot: wide shot of missile falling thru the underwater environment of the deep ocean**
 - Responsible for final composite (i.e. colour correction, grain management etc) and underwater look development
 - Integrated all 3D elements (e.g. plankton, missile etc) to create a realistic underwater environment
 - Built 2D elements to enhance the 3D (e.g. created a BG to imitate the colours of the deep ocean)
 - Note: 3D missile was a still; 2D tracked and animated
- ii. Shot: close up of missile falling into the ocean deep; missile flares open to reveal the growing Kryptonite**
 - Responsible for final composite and look development
 - Integrated the many 3D elements to create a realistic underwater environment; built 2D elements to enhance 3D
 - Combined the many 3D passes (e.g. diffuse, specular, bubbles, spore etc) for the missile; also used stock footage of Richard "Doc" Baily's spore to further enhance the "spore effect" – i.e. warped and tracked it to missile
 - Integrated stock footage as well to enhance effects (e.g. stock footage of lens flare)
 - Corrected any problematic 3D using various techniques, e.g. masking or warping
- iii. Shot: Kryptonite continues to grow as it falls thru the water**
 - Responsible for final composite and underwater and kryptonite look development
 - Integrated the many 3D elements to create a realistic underwater environment; built 2D elements to enhance 3D
 - Combined the many 3D passes for growing Kryptonite
 - Corrected any problematic 3D
- iv. Shot: Kryptonite hits the ocean floor, scraping along an underwater canyon as it continues to grow**
 - Responsible for final composite and look development
 - Integrated the many 3D elements to create a realistic underwater environment; built 2D elements to enhance 3D (e.g. lighting around the Kryptonite created using colour correction and 2D tracked masks)
 - Combined the many 3D passes for growing Kryptonite
 - Corrected any problematic 3D
- v. Shot: Kryptonite grows out of the ocean floor creating great disturbance**
 - Assisted on shot; was responsible for taking shot to final look (integral to look development)
 - Added new 3D elements as they became available and added 2D elements built for previous shots to this shot to help to ensure consistency
 - Helped correct any problematic 3D
- vi. Shot: Kryptonite continues to grow underwater over a massive area of the ocean floor**
 - Assisted on shot; was responsible for taking shot to final look (integral to look development)
 - Added new 3D elements as they became available to existing composite and added 2D elements built for previous shots to this shot to help to ensure consistency
 - Helped correct any problematic 3D
- vii. Shot: Kryptonite continues to grow along the underwater canyon towards the surface and into the distance**
 - Assisted on shot; was responsible for taking shot to final look (integral to look development)
 - Experimented with existing passes to help create the best look possible; also, added new 3D elements as they became available and built 2D elements (e.g. extended the underwater canyon) to enhance the shot and help to ensure consistency.
 - Helped correct any problematic 3D

Metropolis Destruction sequence – Shot of Superman flying over water

- Responsible for keying-matte creation for Superman, integrating CG cape to Superman, fixing the track on the city and final colour

Atlantis Project Sequence

- i. Shot: Lex Luthor and cohorts stand on deck and fires off a missile; it shoots a blast of smoke behind towards the camera**
 - Responsible for final composite including:
 - Keying-matte creation for FG element
 - Paint fix for items on table (for retiming purposes) and wire removal
 - 2D/3D integration – e.g. various layers of smoke (roto'd to use the best parts only), layers of missile and missile blast, sky, lens flare etc.
 - Back fire done using stock footage
 - final colour including highlight fixes
- ii. Shot: (all CG shot) The missile falls thru the sky and lands in the water a great distance away**
 - Responsible for final composite including:
 - Combining and integrating various 3D layers and elements (e.g. sky, water, missile)
 - 2D track and animation of missile
 - 2D track of smoke trail
- iii. Shot: Lex Luthor, Kitty and their cohorts watch as the storm forms**
 - Responsible for keying-matte creation, paint-fix (removing bottles on deck), and roto for all the rails
- iv. Shot: Lex Luthor holds the Kryptonite tube in his hands and passes it to one of his goons**
 - Responsible for final composite including:
 - 2D/3D integration – added in 3d renders of spore effect and cracks on tubing
 - Rotoscoping of hands and kryptonite tube
 - Reflection and lighting effects on hands
 - Fixing slippery spore track

FULL OF IT:

Shot: Dog jumps thru glass door

- Responsible for final composite including:
 - 2D/3D integration – added in CG glass and made it look like cracking glass thru cc's
 - Rotoscoping
 - Final colour corrects

Shot: Dog runs towards car

- Responsible for final composite including:
 - 2D/3D integration – added in CG glass and made it look like cracking glass thru cc's
 - Rotoscoping
 - All colour correct

Shot: Basketball game

- Responsible for final composite including:
 - Adding in CG basketball and CG net; 2D track on net
 - All colour corrects

IDLEWILD

Shot: butterfly flies off boy's shoulder

- Responsible for adding in CG butterfly and integrating with live plate including adding in 2D contact shadow and colour corrects

Shot: butterfly on window's ledge

- Responsible for adding in CG butterfly and integrating with live plate; 2D track on butterfly to the live plate

Shot: Car chase scene daylight (used in trailer)

- Responsible for adding in the CG elements for train, smoke, dust and integrating with live plate
- Colour corrects for continuity

Shot: Car chase scene night time (used in movie)

- Changed the daylight scene into a night scene via colour corrects
- Added in 2D headlights to car, train
- Created matte for tree line and added in a night time sky

FULL OF IT

Shot: *Car in a parking lot on a moonlit night*

- Responsible for final composite including:
 - Adding in CG snow and making the decision on the amount of snow needed in context with the movie
 - Creating a 2D moon and tracking it to the plate
 - Paint fixes to remove light from set moon
 - All colour corrects

IDLEWILD

Shot: *Train passes overhead*

- Responsible for final comp including adding in all CG elements of train, 2D lighting effects and colour correction