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2025 Reel Breakdown

The Sympathizer – Senior Compositor   2024

The biggest challenge was the sheer number of elements that needed to be integrated. Clear communication with the CG, Lighting & FX departments was required to keep the shots consistent and to flag any missing or incorrect elements as they occurred. The escape along the tarmac had elements for the crashed helicopter, mortars, fire, smoke, the wet-down runway, runway lights, the palm tree env, and light selects for each and every flare in the sky. The comps were incredibly large and required a lot of organized templating, pre-compositing, and data management.

Additionally, I was assigned the internal helicopter crash shot. I found this shot really fun to work on! Built from multiple plates and retimed footage; the hardest part was getting our passengers aligned so when the explosion hits, a quick swap to digi-doubles isn't jarring. It was really satisfying to get the lighting *just* right on the ejected passenger so they were noticeable, but not calling attention to themselves.

Mrs. Davis - Lead Compositor   2023

I was the lead for three sequences on this show. The blowtorch sequence combined renders from VRay/Mantra and some paintwork to produce the cut. I utilized a novel technique of driving the heat trail by using an STMAP as a pseudo color remap. The artist could create a ramp from white to black and the STMAP node would remap those values to a blackbody type color ramp. It was all procedural and relatively easy to tweak as necessary.

The windmill/car wash sequence was fairly straight forward. We applied set extensions/matte paintings utilizing Nuke's 2.5D projection system. Unfortunately, mattes were not generated from the paint department and had to be generated from keying and roto. I created a somewhat procedural method that artists could use and expand on for their specific shot to align (transform/warp) their geometry and color-correct as needed.

The last sequence was for Mrs. Davis' expiration date pyramid centers. This was also pretty straight forward compositing. Renders were provided and integrated with some paintwork and alignment/warp as needed.

The Flash - Compositor   2023

A lot of work went into making sure that Cobalt Blue's lightning and sword had interactive lighting that made sense and helped in selling the shot. On set a red LED light tube was used for practical lighting that went a long way in helping to light the suit and only required some minimal paint work to remove it when it was intrusive.

For All Mankind - Lead Compositor   2022

As lead for the Mars avalanche sequence, I drove the look development and produced a comp template to keep the look the same across the sequence. One of the more complicated setups I've put together as some shots combined live action from a sound stage and renders from Unreal, VRay, & Mantra all at the same time.

Army of the Dead - CG Lead / Compositor   2021

The client requested foreground and midground coins falling from the slot machine. I was provided reference imagery and used Maya to model the coin and Substance Painter to texture. Then heading to Houdini for simulation, with lighting and rendering in Mantra. Final composite was done in Nuke.

I was asked to remove the bullet holes from the blue car and add additional zombies.

I created a template in Houdini to add smoke to the character's cigar and shared the FX work with another artist.

A dummy knife was used on set that needed to be replaced with a CG replica. I used the provided reference images to model and texture the knife. The shots were tracked by a third party. In Maya I set attributes to allow the blood pattern to change between shots, or between actions by the actor. I also built the compositing template for Nuke to assist in integration.

Bird Box - CG Lead / Compositor   2018

I tracked the shots in Syntheyes and using Houdini I created fog volumes over the water. I worked with another artist on the comp and helped with some 2.5D/3D trickery in Nuke to create the fog the camera flies through.

The client had filmed cars they wanted to look filthier and more abused. Most of the footage was tracked by a third party. I used Mari to create some textures that compositors could use to get the desired effect. I also modeled a broken tail light which had to be manually lined up on a per shot basis.

Black Panther   2018

The prop spear was rubbery and dull. I used Syntheyes to track, Maya to model, and in this case Nuke to handle the texturing duties and compositing.

When filming the King's Challenge sequences, the rock face was dry. I was tasked with creating a look in comp that could be used across 80+ shots. Lidar, Camera Tracking, and some roto was provided. All the fine texture painting, color-correction, and high gloss specular "pings" were manually painted in Mari.

Yellowstone   2018-2021

For season one, I shadowed a Crowd TD to learn the Golaem crowd software to continue the work after they had left. The cow animations and textures were provided to me. We rendered in Maya and used MASH to help fill the ground with grass/brush mattes for ground interaction.

In season two, I converted the cow models, animations, and textures to work inside Houdini/Mantra. I handled herd layout, simulation, lighting, and rendering. I built a template to be used in Nuke for integration and assisted compositing on many shots.

Fury   2014

I was provided a template to add tracer fire, muzzle flashes, camera shake, and other battle enhancements to the sequence. On a few shots, I had to add blood/gore.

I added a number of dead bodies to the perimeter of the shot. If tracking was slipping, I had an innovative technique for pinning the element to the background plate.

Suicide Squad   2016

The majority of the raining bullets use Maya's nParticles and MASH, while a few others use a Bullet simulation to help match the bullets falling in the original plate. Composited in Nuke.