



"JOHN ADAMS" - Cafe FX - Ed Mendez was my compositing supervisor

- Keying the John Adams to isolate him and wall hanging.
- Added wood paneling of the wall with color correction, defocus, and grain to match to plate.
- Removed all tracking markers used to track camera movement
- Careful despill of plate so as to not remove all green tones from skin
- Retracked the camera movement of the shot to place consecutive door frames into depth of the scene
- added color correction to wood paneling of the wall (provided as stills from CG) with defocus, and grain to match to plate.



"JOHN ADAMS" - Cafe FX

- Keying the John Adams and the french soldiers isolate them from the green screen
- Removed all tracking markers used to track camera movement
- Careful despill of plate so as to not remove all green tones from skin
- Retracked the camera movement of the shot to place consecutive door frames (provided as stills from CG) into depth of the scene
- added color correction to adjust lighting wood paneling of the wall with defocus and grain to match to plate.



"MUMMY 3: TOMB OF THE DRAGON EMPEROR" - Digital Domain - Compositing lead was Joel Behrens

- Composited CG elements and characters into FG of the photographed film plate.
- Color corrections, defocus, and regain of characters and smoke elements
- Matching black levels to the film plate



"MUMMY 3: TOMB OF THE DRAGON EMPEROR" - Digital Domain

- Prepared FG characters to be isolated from the film plate
- tracked in matte painting plates in rear horizon behind smoke
- Added attacking skeletons (massive) renders into the background and color corrected details to match to sequence look
- Added CG shrapnel and mummy bits, enhanced fire, some shadow mattes tracked in, roto of plate element to help integrate CG
- Added CG dust and tracked dust elements to add to depth cue
- Matching black levels to the film plate



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"FLAGS OF OUR FATHERS" - Digital Domain - Brian Begun was my compositing lead.

- Isolated the cameramen actors from the background where there was a partial bluescreen
- Removed union guys standing in shot holding the bluescreen with multiple keys as well as rotowork and removal of tracker marks
- Color corrected the Bg to match the lighting of the Flash pops of the frenzied photographers.
- Added Banners and Bunting from lighting renders and color corrected those to match into the scene
- Added Massive crowdrenders into background and helped adjust source light falloff setup created in nuke to track with each scene
- Heavily color corrected the crowdrenders in the background to feel like the lighting was correct across this sequence
- regain pass to match all added elements to the back plate,



"FLAGS OF OUR FATHERS" - Digital Domain

- Isolated the players from the background where there was a partial bluescreen
- Removed union guys standing in the shot holding the bluescreen with multiple keys as well as rotowork.
- Added Banners and Bunting from lighting renders and color corrected those to match into the scene
- Added the crowdrenders in the background from Massive and helped adjust source light setup created to track with each scene
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"FLAGS OF OUR FATHERS" - Digital Domain

- Some of the baseball stadium field was reprojected onto geometry (set up by my lead)
- Actors were rotoscoped by the roto team standing in the shot.
- Added Banners and Bunting from lighting renders and color corrected those to match into the scene
- Added the crowdrenders in the background from Massive and helped adjust source light setup created to track with each scene
- Heavily color corrected the crowdrenders in the background to feel like the lighting was correct across this sequence
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"PIRATES OF THE CARRIBEAN 3: AT WORLD'S END" - Digital Domain- Dan Cobbett was comp lead; Sonja Bouchard was comp Sup

- Isolated water level in distance and in FG through rotos and keys pulled to set the BG ship into the scene
- Key pulled on smoke and relayed back atop the BG ship as well as water level element and shadow
- Keyed & color corrected generic greenscreen characters to add silhouettes of action detail on ship in BG
- Depth cue improved with defocus and color correction of the ship in the background
- Regrain pass to match all added elements to the back plate.



- "PIRATES OF THE CARRIBEAN 3: AT WORLD'S END" - Digital Domain - Dan Cobbett, comp Lead; Sonja Bouchard, Supervisor
- responsible for reprojected background so that we can adjust the camera as needed
 - Isolated characters in foreground from skys with rotos and keys
 - inserted ship element off the side of the boat using a projection setup created by my comp lead
 - Tracked the camera movement of the shot for additional rotos
 - edgework on isolated characters
 - Affected BG Boats with color correction, defocus, and grain to match to plate and sequence look



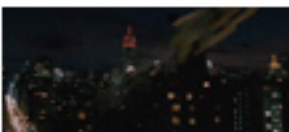
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- "JOHN ADAMS" - Cafe FX - R. Graham was my compositing Lead; Ed Mendez was my compositing supervisor
- Keying the John Hancock to isolate him and the ropes
 - Sky replacements using mattepaintings and CG ships stills all tracked into the BG behind the crew
 - Isolated characters in foreground from skys with rotos and keys
 - had to remove a greenscreen and its framework and replace the ship ropes to reconnect to original shipropes
 - Retracked the camera movement of the shot for ropes, ships, and sky replacement
 - edgework on isolated characters
 - affected sky and ships with color correction, defocus, and grain to match to plate and sequence look



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- "MY SUPER-EX GIRLFRIEND" - Digital Domain - Dan Cobbett was my compositing lead; Sonja Bouchard was compositing Supervisor
- responsible for adjusting reprojected background so that we can adjust the camera as needed
 - much optiflow and retiming for the heat distortion trail
 - degreining, timewarping and regreining back plate



- "MY SUPER-EX GIRLFRIEND" - Digital Domain
- this shot was about keying Uma's hair for me.
 - Adjusting BG Horizon matte painting level relative to camera.
 - regrain pass to match all added elements to the back plate.



- "MY SUPER-EX GIRLFRIEND" - Digital Domain
- During this dream sequence entrance, Uma Thurman is sped up to enter frame with punishment by chainsaw for revealing her identity.
 - Sped up first 48 frames occur in 11
 - no extra back plate so the uma had to be extracted prior to the speed up. added trails from retime as a separate layer
 - For backplate, I used many comp/roto/paint fixes in order to retain/recreate normal speed clean backplate during her entrance.
 - Also added some smoke



- "MY SUPER-EX GIRLFRIEND" - Digital Domain
- For both of these shots, the CG shark needed to be comped in
 - generated city setup bg outside of the window glass
 - added matte paint into the floor where the shark was
 - detailing like glass moving and tight CC for shark shadows
 - Matching black levels to the film plate



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- “LAND OF THE LOST” - Rhythm & Hues - Compositing Leads were Chris Kenny & Pete Sidoriak; Team supervisor was Jimmy Jewell
- Switch of live action characters and shadows to CG doubles animated to fall into sand pit with shadowmattes and FX layers on top
 - warping, repositioning, dissolves, warping, and color correction used for switch to CG elements and plate to clean plate transition
 - integrated footfalls and footprints where sand was licked up and multiple FX elements with help from my leads.
 - Isolated characters from Color correction over all sand in the shot to match orange tones required of the sequence.
 - projection on to cards used to integrate mattepaintings by using existing shot camera track.
 - Matching black levels to the film plate



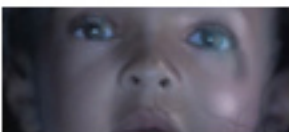
- “LAND OF THE LOST” - Rhythm & Hues
- Keying/rotoing greenscreen to prep plate for integration of mattepainting to the scene.
 - CG Bats and CG glass pylons with refractions and shadows integrated
 - Tracked the subtle film shift of the shot so elements would track
 - Displaced flat shadows to give dimension as they moved over objects and stairs in the scene
 - Matching black levels to the film plate



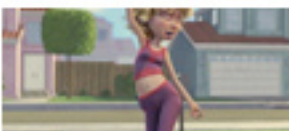
- “LAND OF THE LOST” - Rhythm & Hues
- Keying the greenscreen plate and integrating CG forest into BG
 - 3D Bats projections used to create field of trees for depth mattes which were used as holdouts for projected lightshafts through trees
 - Removed all tracking markers used to track camera movement
 - Matching black levels to the film plate



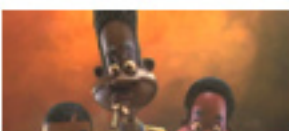
- “LAND OF THE LOST” - Rhythm & Hues
- Integrated matte painting of 3 moons & trees as part of reflection in water
 - disrupted that reflection within water ripples of plate where scientist stepped before camera panned up
 - set extensions of trees replacing inserted behind the falloff of lights of the helmet, composited in lcy
 - set extensions were integrated behing diagonal light shafts as well.
 - projection on to cards used to integrate mattepaintings by using existing shot camera track.



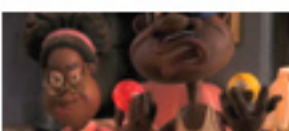
- PSA - CHILD ABUSE “Shattered Lives” - PSA test, original concept
- CC, retouched, resized, and repositioned CUshot of girl to match CUshot of the doll’s face.
 - Painted two different CU versions of a doll face.
 - Two separate morphs of equal lengths of the girl into each version of the doll face.
 - Created the “slo-mo flickereffect” for the shot by alternating each frame of each morph.



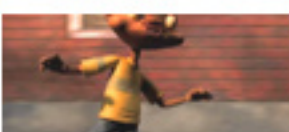
- “THE ANT BULLY” - DNA Productions - Lighting Lead was Chris Fowler; Lighting supervisor was Ian McGibben
- this shot has a build showing some of the the lighting layers that I had to generate in order to light and comp this scene
 - maintaining continuity of color, light, and detail based on lighting direction from my sequence lighting lead
 - optimized set shadow maps



- PJ’s “third season” – Animated Television Series shot on Film
- Created the smokey BG using several smoke elements to build a layered scene of smoke elements.
 - Keyed mattes for the characters (shot on black BG)
 - Animated opacity, focus, and color to make Thurgood and co. to appear from the smoke.



- PJ’s “third season” – Animated Television Series shot on Film
- Rotoscoped rigs off of the ball and stabilized the scene “Thurgood” as he juggles with no back plate.



- PJ’s “third season” – Animated Television Series shot on Film
- Keyed “Calvin” from green screen
 - Created looping background to match his speed.

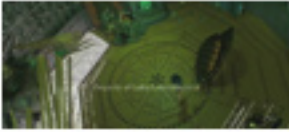


- “CORALINE” - Laika - Compositing supervisor was JRAB (John Benson) and VFX supervisor, Brian Van’t Hul
- Arranged shot sky plates and matched focal shift during shot to maintain correct stereoscopic depth of elements.
 - Keying and despill of the glove in the FG as well as the BG windows and cat within the window frame.
 - All shot elements composited using Shake, including the toys replaced on shelves in the closet to the left of the windows
 - Attention for depth cue regarding focus focal shift and color correction of elements, grain elements to match to plate ‘grain’
 - Adjusted moon placement as well as making sure it was the ‘furthest back’ in the scene depth.
 - Trimmed frames of source greenscreen footage to match provided cutlist for accurate timing of the animated cat.



"CORALINE" - Laika

- Arranged many layers of matte paintings to provide correct stereoscopic depth to the painting relative to FG elements
- Keying the cat within the window frame
- Despill with attention for depth cue regarding focus and color correction of elements, grain elements to match to plate 'grain'
- Star arrangements adusted along with subtle drift added to clouds



"CORALINE" - Laika

- Stereoscopic shot completed primarily with Silhouette toolset for painting and roto
- intricate rig removal of wire rigs attached to floorboards in front & behind characters
- also removal of lighting wiring under the web once flooring panels exposed the web
- using assorted source frames available before and after repair point while trying to maintain correct shadow tones and details.
- very manual process of rig removal for both left and right eye footage for each frame of the shot.



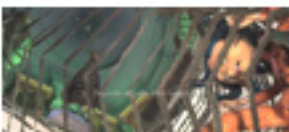
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"CORALINE" - Laika

- Stereoscopic shot completed primarily with Shake and Silohette for both left and right eye footage for each frame of the shot.
- rig removal of pipe rigs that allowed the animation of the web to drop from under Coraline
- used more procedural techniques in shake to reveal painted plates using assorted source frames.



"CORALINE" - Laika

- Stereoscopic shot completed primarily with Shake and Silohette for both left and right eye footage for each frame of the shot.
- composited several passes from cameraman per VFX supervisor through greenscreen footage of Coraline falling into the web
- rig removal of pipe rigs that allowed the animation of the web to drop from under Coraline
- rig removal of character Rigs of Coraline tumbling and other falling objects
- very manual process for both left and right eye footage for each frame of the shot, maintaining correct focal depth illusion



"CORALINE" - Laika

- Aligning 'clean camera passes to use as source for intricate rig removal of dogbats as they fly into camera
- Stereoscopic shot completed primarily with Shake and Silohette for both left and right eye footage for each frame of the shot.



"SPEED RACER" - Digital Domain. - compositing leads were Mike Maloney and Bob Roesler

- This show was absolutely nuts in terms of pace, but it was a really fun crew to be a part of.
- Primarily handling multipass lighting renders for the cars and the track as needed per scene.
- The curve at the base of the shot needed a heavy matte painting projected at base of the shot to transition seamlessly into CG track
- Added flashpops into crowds to match the track of the painting. also to CG
- The added bling to headlamps of cars and FX for crashing cars
- Adjusted and integrated track lighting passes for as needed for my lighter, Juan Gomez.



"SPEED RACER" - Digital Domain

- Handling multipass lighting renders for the cars and the track as needed per scene.
- The curve at the base of the shot needed a heavy matte painting projected at base of the shot to transition seamlessly into CG track
- Added flashpops into crowds around the crowd passes from massive. enhanced crowd lighting and signs that needed to illuminate.
- Adjusted and integrated track lighting passes, tracked in matte paintings and stadium lights with bling in bg behind cg spiral track
- Integrated ghost effect as needed for my lead (Mike Maloney)



"SPEED RACER" - Digital Domain

- Again handling multipass lighting renders for the cars and the track as needed per scene.
- The curve at the base of the shot needed a heavy matte painting projected at base of the shot to transition seamlessly into CG track
- Added flashpops into crowds to match the track of the painting. also to CG
- The added bling to headlamps of cars and FX for crashing cars - adn worked on light trails CCs from mattes for tail lights
- Adjusted and integrated track lighting passes for as needed for my lighter, Juan Gomez.
- Note: the awesome star trails effect was generated by my lead, Bob Roesler



"END TITLE CARD" - Joe Reese

- 2009 Compositing Reel
- www.joereese.com