

# SHOT BREAKDOWN

Jackson Fallin — Compositor & Lighting Artist

## Shot 1 - Captain America: Brave New World



- CG composition of foreground and background wall/railings. Keyed subject's left hand for proper CG integration. Original plate includes actor, podium, and screen animatic.
- Volumetric rays shot on set, but did a key/partial rebuild for 3D implementation.
- Retouch of tracking markers
- QC

## Shot 2 - Captain America: Brave New World



- Completed blue screen key of foreground: actor, podium, and left/right glass teleprompters.
- Layout and dynamic color match of 2D crowd. Various green screen crowd plates, approx. 10 extras each, were scaled, retimed, and keyed for scene integration.
- Flare rebuild as original flare had many on-set elements obstructing the key.
- Early CG renders implemented by me. Volumetric rays used for stadium lights.

## Shot 3 - Captain America: Brave New World



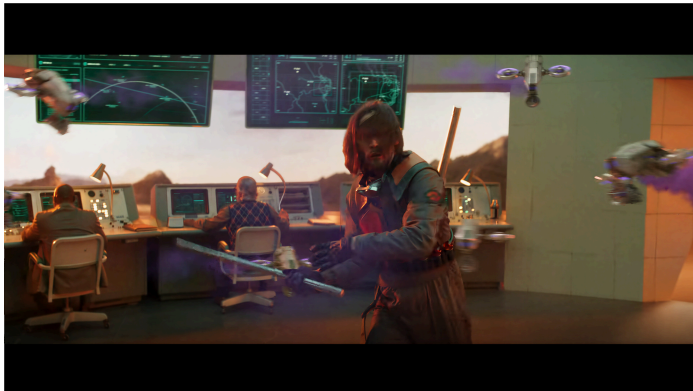
- CG composition of curved glass displays. Projected client provided animatics onto .abc files using unique designated cameras.
- Roto'd subject for proper integration. STMAP of curved glass displays combined with original plate to create refraction edges of screens.
- Projected room light reflections onto screens.
- QC

#### **Shot 4 - Palo Alto Networks**



- Blue screen key, despill of plate & tracking marker retouches.
- DMP background CC and plate match.
- CG implementation of semicircular overhead section. TV animatics tracked by STMAP and computer screen animatics tracked by card placement. Glitch effect on both done in 2D.
- Deep composition of drone and drone smoke.
- Laser effect split into 2D and FX department. Horizontal and vertical lines on computer screen done in 2D while emitted laser particles are FX.
- QC

#### **Shot 5 - Palo Alto Networks**



- DMP background integration.
- CG implementation of overhead television screens.
- Orange screen key, despill, retime of plate, & removal of markers.
- Same track method for TV & computer screen animatics used from the previous shot.
- Deep composition of drones and drone smoke. Roto'd actor to be included in deep composition.
- Glitch drone effect done in FX and implemented in 2D.

#### **Shot 6 - Palo Alto Networks**



- Orange screen key and despill of plate.
- DMP background integration.
- Deep composition of drones and drone smoke. Actor roto'd to be included in deep composition.
- Glitch drone effect done in FX and implemented in 2D.



### Shot 7 - Palo Alto Networks



- Blue screen key, despill, and slight speed up of plate towards the end of the shot. Soft glow added on metal staff. Retouch of markers and suit inaccuracies.
- DMP integration.
- Various 2D smokes added from internal asset library.
- Retouch of on-set tracking markers intersecting actors hair and shoulder outline.
- QC

### Shot 8 - Conclave



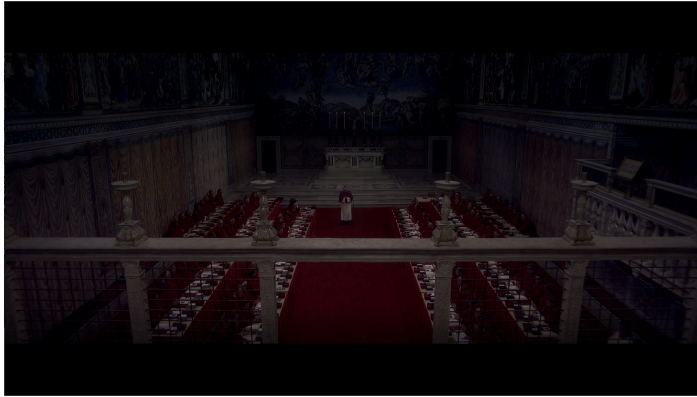
- Blue screen key and despill.
- Cardinals on screen left and screen right outside atrium are composited in.
- Roto'd main subjects' shoulders and torso.
- DMP of BG inside atrium tracked and implemented.
- QC

### Shot 9 - Conclave



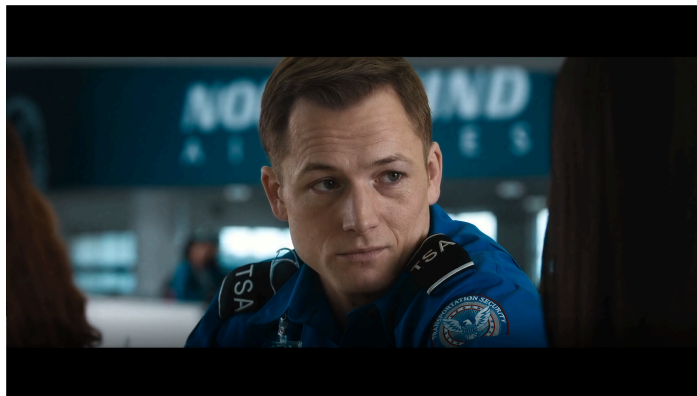
- DMP integration of the above portions of the left and right walls as well as entire background mural
- Stabilized plate with a combination 2D and manual 3D techniques.
- QC

### Shot 10 - Conclave



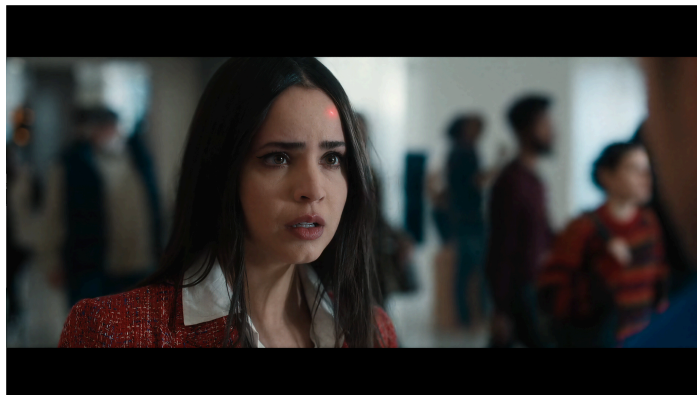
- Retouch of set equipment left on set. The foreground rug had to be redone as well as equipment all along the stairs and behind the main subject actor.
- Back blue mural wall and walls to the left and right are composited in.
- QC

### Shot 11 - Carry-On



- Wig fix. Multiple techniques used including smart vectors, spline warping, and manual retouching for seamless final composite.
- QC

### Shot 12 - Carry-On



- 2D designed laser effect and object track of head using Face Tracker from Keen Tools. This track allowed for the randomized movement of the laser to feel smooth and natural on an already moving head.
- Laser on hair was offset, transformed, and masked to make it feel broken up.
- Composited various in house plates of BG passengers. Roto'd and keyed both subjects for integration of passing bystander.
- QC

### **Shot 13 - Carry-On**



- Completed edges on foreground actors.
- Implementation of hazmat suit extras running towards plane site.
- Reflection of police flights and other ambient light added to plane for additional realism.
- QC

### **Shot 14 - Thai Cave Rescue**



- Smart vector camera shadow removal. Almost  $\frac{1}{3}$  of the actor's screen right face and body was covered by a sharp camera shadow during the dolly. Rain droplets on glasses are distorted to maintain realism. Actor's screen right eye roto'd and CC'd to keep eye blink in final composite. And finally, blending of different source smart vectors used when the actor tilts head down at the very end.
- Rain in foreground reconstructed in FX and implemented.
- QC

### **Shot 15 - Gran Turismo**



- Received DMP's for all logos and car banners. Each DMP projected on cube, CC matched to original plate and reference shots, motion blur match, manual adjustments with corner pin, and other small fine tuning.
- CG crowd integration as well as implementation of CG building screen right.
- Roto of trucks.
- QC



### **Shot 16 - Gran Turismo**



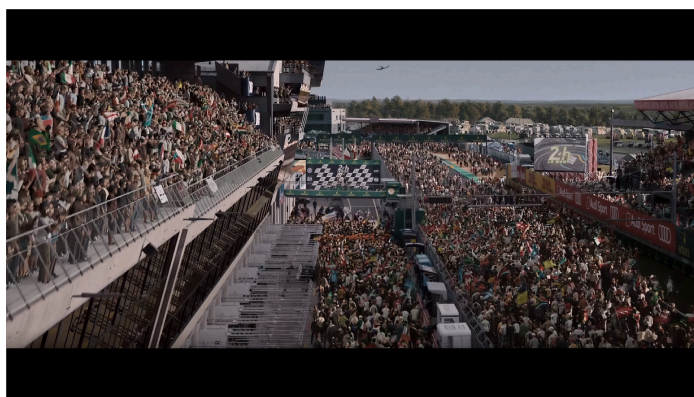
- Composite of CG cars. The 2 farthest screen right cars are in original scan.
- Roto'd selected areas of plate and original cars mentioned.
- Volumetric rays used for headlights.
- Shadow interaction on cars done in 2D.

### **Shot 17 - Gran Turismo**



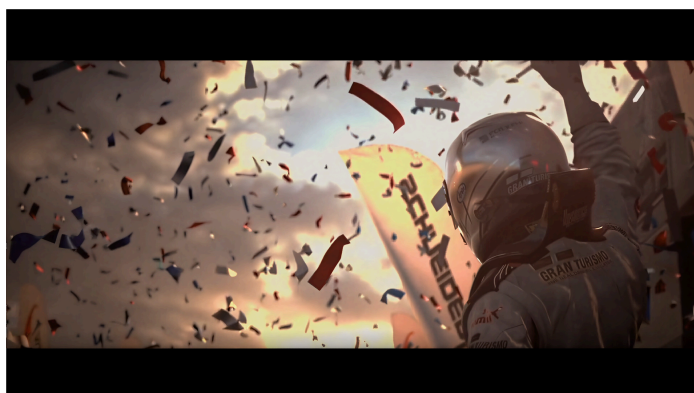
- Implementation of CG trees, fence above railing, car on fire, large silver divider railing, and additional car elements.
- 2D composite of orange suited track marshals.
- Deep composition of fire and smoke.
- Retouch/cleanup of camera mount on top of car.
- Roto received from roto department.

### **Shot 18 - Gran Turismo**



- Set extension and almost completely CG shot.
- CG trees, tents, helicopters, and stands in background and screen left. FX confetti implementation.
- Composite of FX crowd on screen left and tarmac. Original crowd is screen right in stands.
- Retouch of crane on tarmac.
- QC

### **Shot 19 - Gran Turismo**



- CG integration of background stands, crowd and above silver axil railings.
- Roto of people, divider barriers, and race control stands.
- Composited transition of real in game footage from Gran Turismo the game..