

MICHELLE KATER – 2010 REEL BREAKDOWN

BATTLE OF RED CLIFF 2



Removed wire on the soldier that is flying in. I used several patches to remove the wire as well as offsetting from nearby areas. Roto for the soldiers and the boat to add fire around.

Software: After Effects, Silhouette



Roto for the middle boat for other boats to be added behind it. Roto for the fg boat was also done for the fire to be composited in.

Several mattes were supplied to give the comper a lot of control.

Software: Silhouette



Paint needed to remove the wire that was attached to the fireball. There was also wire attached to the last soldier that gets hit by the fire that needed to be removed. To remove these, I used patches and adjustment layers to color correct them appropriately.

Software: Silhouette



Roto for the arrows and subtraction mattes needed for the holes between the arrows. This was needed for the fog that would go between the arrows and for bg replacement.

Software: Silhouette

LIVE FREE OR DIE HARD



In the plate, there is obviously no fire behind Bruce Willis' character. The fire was filmed without him. The comper would put the two together. So I had to provide a matte for the hero. Since the hero was attached to some wires, I also painted out the wires using frame by frame paint for only when the wires intersected his body.

Software: After Effects, Silhouette



On the top of the freeway, there were some moving cars. The VFX supervisor wanted the moving cars painted out, which is what I did. I had a degraigned clean plate of the sky and tracked it in. I then rotoed back the freeway.

Software: After Effects, Silhouette



In the original, there were palm trees, however the location the movie is set should not have palm trees. I created several different cleanplates to remove the palm trees. With the help of matchmove, they gave me 2d trackers to accurately place the cleanplate and the match the camera movement. I did some roto to bring back the FG objects.

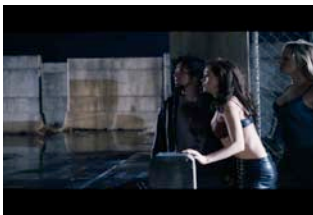
Software: After Effects, Silhouette, Photoshop



The freeway is all CG, so in order to add the truck in, I had to provide a matte in Silhouette for the truck. However, the truck, in the original plate, moves behind a pillar, so I had to recreate it. I made several clean plates on different layers for each crate of the truck and animated them to match the turn of the truck (revealing parts of the truck as it moves).

Software: After Effects

GRINDHOUSE: PLANET TERROR



The helicopter in the background was not fully there (the mid section is not CG). I had to roto the FG walls for when the helicopter is revealed. I also had to roto the people in front of the helicopters in order to add the rest of it, plus the second copter on the right side.

Software: Silhouette



The plate was shot with a greenscreen, however, the comper had trouble keying it, so I did some roto support for her by creating mattes for each window. I could not just use one tracker for all the windows. Instead, I used one tracker for each window to get the most accurate positioning of the windows (since the comper would add some ice to the side of the windows. I also did a separate matte for her, which was the FG people for whenever they were in front of the windows.

Software: Silhouette



The comper had to put together two plates for the effect of a head splitting. So, she needed me to do some roto for the dummy & the gun on another plate, so she can integrate it better. For these, I did the roto in Silhouette. However, she also needed me to roto the blood squirts. To do this, I use After Effects to do frame by frame paint on the alpha for the blood squirts.

Software: After Effects, Silhouette

PIRATES OF THE CARIBBEAN 3



Roto for the boat and all FG elements to add in Fog and Sails. Several trackers used for different areas to help keyframe the roto. Mattes given (one matte given for ropes for comper to control the edge separately)

Software: Silhouette

FANTASTIC FOUR: RISE OF THE SILVER SURFER



The Tracking dots on the Silver Surfer were bigger than usual tracking dots are. I used an offset patch (using an area close to the dot) along with some tracking info, which worked really well. I also did frame by frame paint to bring back the breath (when visible)

Software: After Effects



Lip cleanup. The lips on the Silver Surfer were chapped, so I created a roto shape for the lips. I then applied a de grain and a directional blur to remove the chapped look. Finally adding a little bit of feather on the spline to have a better transition, then adding grain.

Software: After Effects, Silhouette

IRON MAN



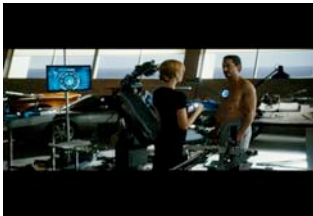
There was a wire from the chest piece to provide a bright light to it. It fell in front of the man and wasn't apart of the shot at all. So, using 3d projection, I created a cleanplate and projected a new floor. I brought back the man with roto. I also did some offset patching and frame by frame paint whenever the wire fell in front of the man. I also used several adjustment layers with levels to recreate a shadow of the man on the floor.

Software: After Effects, Silhouette



The chest of Tony Stark was a prosthetic, whoever the arms and head are Robert Downey Jr.'s. I had to paint out the seams and also clean up some of the chest piece edge. To do this, I did some offset patching as well as just using a directional blur in a matte on top of a degrained plate. I also subtracted from the matte to bring back some of the original skin texture.

Software: After Effects



There was a wire from the chest piece that was dangling. This wire was not supposed to be seen, so I had to remove it. I created several cleanplates for the background. When the wire goes in front of her dress, I ended up using an offset patch.

Software: After Effects



There were several wires attached from the box to the machine. For this shot, I used trackers that I exported from Silhouette. I used several clean patches and created transitions for when the wire was no longer on top of it. I also used offset patches for the base of the box.

Software: After Effects

YOU DON'T MESS WITH THE ZOHAN



The rope in this shot was very loose and the VFX supervisor wanted it to be tighter for the illusion of really pulling something. So, I had to remove the original rope up until the grip of his hand. I created clean plates for each person in the background and tracked them in.

Software: After Effects



There was a rig attached to the bottom of the limo that had to be removed. I created a matte for the moving limo, cutting off the rig. In After Effects, I used 3D Projection camera data (given from matchmove) to project a new street. I also used a transition for after the limo passes it, to just reveal the original ground. The compositor also needed mattes for the cars shadows/reflections on the ground. I rotoed the original cars and then flipped it for the shadow and made sure they lined up.

Software: After Effects, Silhouette



The original plate had all the men with wires and mattes on the floor behind them (to fall upon). I had to remove the wires as well as the mattes. There was a cleanplate available, so I degraing it and lined it up to the plate. Then, I did roto for each stuntman, cutting off the wires.

Whenever there was a wire on top of a man, I either did a frame by frame paint or an offset. One of the men had bad timing with his jump, so the supervisor wanted me to reanimate the man to make it look like he's actually getting hit. So, I had separate mattes for each part of his body and used a flex warp to reanimate/contort his body. I also used these mattes to move him closer for the contact.

Software: After Effects, Silhouette



In order for Adam Sandler to look like he was swimming like a dolphin, there was a rig made, attached to a wetsuit. The rig removal outside the body was outsourced, however the wetsuit removal was inhouse. I used some clean patches, offsets and also blurred to remove seams. I did a color correction to make it look more like a skin color. The comper used a combination of my paint and a CG chest for the chest portion. The legs however were done with my paint. For the legs, it was a color correction and I used adjustment layers for shading. I also had to do offsets on the belly in order to make him look thinner and to also hide his original body.

Software: After Effects



Roto was done for the legs to remove the mattes that the stuntmen fell upon. Mattes were also given for Zohan to add him from another plate. Also, to get the movement and the timing adjustments, I had to roto from several different plates of Zohan for the effect. I also did some paint to help the comper with a warp effect that was used.

Software: After Effects, Silhouette