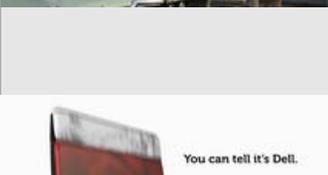


Beak Reel 2014 Breakdown

Index	Show Type	Title	Role	Place	Description of work.
	Commercial	Gatorade "Story of G"	Flame Artist	Mill LA	Re-created 1965 Gator Bowl using Massive crowd renders and current day live action players. Worked closely with 3D dept. to fine tune crowd behavior and color. Pulled multiple keys on players for color correction and contrast to match to the opening shot, which was archive 16mm footage.
	Corporate marketing video.	Finemode "Go My Way"	Director / Smoke Artist	Beak f(x)	Concept, design, and execution of marketing video for internal use for Finemode (Japan). Myself plus one after effects guy, 3 days (and nights) to final.
	Commercial	Facebook "Home"	Flame Artist	Mill LA	"Home" was a four spot campaign, of which only three made it to air (and one was pulled). There were numerous phone comps (as shown), set extensions (removed entire passenger from airplane shot, as shown), green screen comps, CGI integration, and relighting.
	Commercial	Vitamin Water "YouTube"	Flame Artist	MPC LA	The first shot on the you see is a composite from three different takes, 'sax man', 'flipper', and dude walking down the street were all roto'd/comped/slip synced in to the final comp. Then the posters on the wall were added. After that it was comping together all the cats in the storefront, which were all shot separately from the same lock off. And Sax Man was from another take.
	Commercial	Dell "Flip Top"	Flame Artist	Demiurge	Standard timewarp pack-shot eye candy. CGI lid replacements.
	Commercial	GMC "Acadia Launch"	Flame Artist	Digital Domain	Super bowl spot, I was lead artist on both launch spots. CGI composites, rig removal, green screen camera tracked comps.

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	Commercial	Acura "Car Wash"	Flame Artist	MPC LA	Live action plates, from various angles combined with CG car. Then the light source direction was changed, so reversed shadows on several shots. Color grading and sky augmentation.
	Commercial	Jeep Cherokee "Built Free"	Flame Artist	Wolf+Crow	Car beauty work, reflection augmentation, rig removal, dust enhancement. Color grading. (Next three shots).
	Commercial	Toyota "RAV-4 EV"	Flame Artist	Stardust LA	Car beauty work, bridge and road clean up. Sky replacement, color grading.
	Commercial	Jeep Cherokee "Built Free"	Flame Artist	Wolf+Crow	Car beauty work, reflection augmentation, rig removal, dust enhancement. Color grading.
	Commercial	Chevy "Cruze"	Flame Artist	Framestore LA	Environment augmentation, changed position and speed of live action people on street. Car beauty work, relighting of CG car, sync and color balance Nuke pre-comps.
	TV Show	The Blacklist: 117 "Ivan"	Nuke Artist	Gradient FX	Lights out, America. Live action stock footage night-for-blackout.

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	Feature	"The Box"	Compositing Supervisor	Gradient FX	Compositing supervisor for over 200 shots, half of which were articulated CGI facial scar onto live action actor. There was also an articulated water in a swimming pool sequence, water coffin transport sequence, CG prosthetic limb, matte paintings, etc. I was involved in all aspects of the VFX, look design, lighting, tracking, 2d pipeline, labor delegation, etc. I was nominated for Best Supporting VFX by the Visual Effects Society for this film.
	Feature	"jOBS"	VFX Supervisor	Inspire Studios / Siren Digital	VFX supervisor, on set / in house, plus I was Compositor on 16 shots. This one was set cleanup, roads, power lines, and relighting.
	IMAX Feature	"Fighter Pilot: Operation Red Flag"	Compositing Supervisor	Big Bang, Montreal	Designed and implemented HUD for all POV shots. The HUD was created as an interactive batch setup using expressions to correlate digit transparency to axis values. This allowed for a re-usable method of adjusting airspeed, Mach #, altitude, etc. to each different shot. On top of that, there were CGI plane and cockpit composites. I also received a Digital Colorist credit for conforming CGI shots to live action, and designing all the LUTs on the show. This movie still plays, once a week, at the Smithsonian Museum of Air and Space, in Washington, D.C.
	Feature	"The Girl Next Door"	Inferno Artist	Asylum	The last shot of the film, meant to be Georgetown U, was shot in Pasadena at the entrance to Huntington Gardens. The season was also changed via keys, roto, and selective color correction from summer to fall.
	Feature	"The Informers"	Compositing Supervisor	Gradient FX	The before and after wipe kind of says it all. Color change car, comp cigarette smoking talent onto CG bushes and created matte painting of city.

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	Feature	"Blade : Trinity"	Flame Artist	Milne FX (now MFX)	Set extension and composite. An additional floor was added to make a taller interior, plus chroma key of the jumping talent, glass included, plus rig removal.
	Feature	"Surfer, Dude"	Compositing Supervisor	Gradient FX	Green screen comp (this shot), plus overall responsibility for 48 more shots.
	Feature	"jOBS"	VFX Supervisor	Inspire Studios / Siren Digital	VFX supervisor, on set / in house, plus I was Compositor on 16 shots, like this one (of five in sequence), a set extension.
	Feature	"Freddy vs Jason"	Sequence Supervisor	Asylum	Created lightening strikes, in an expression-triggered batch setup, for interactive lighting and atmospherics for the entire 'fried security guard' sequence.
	TV Show	"Buffy The Vampire Slayer":522 "The Gift"	Flame Artist	Radium, LA	Buffy's 100 th episode. Something of an extravaganza, lots of CG comps (demons, mostly), set extensions, lighting effects, chroma key of stunt player for falling shots, and yes, I killed Buffy.
	TV Movie	"The Shifting"	Compositor	Beak f(x)	Monitor comps, sans useful tracking marks, for 12 scenes
	TV Show	"The Twilight Zone"	Flame Artist	Zoic Studios	Green screen in the windows, exteriors were keyed, 2D tracked w/ animation, and then a substantial re-light of interior and talent.

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	Feature	"Racing Stripes"	Inferno Artist	Digiscope	It turns out that horses and zebras don't like each other, to the point where they won't even stand next to each other without a fight. So the horse and Zebra were shot exterior blue screen, and then comped together into the background they were just standing in.
	Feature	"The Chronicles of Narnia: The Lion, the Witch and the Wardrobe"	Inferno Artist	x1fx	All shots in this sequence were chroma key. The players were shot green screen getting out of a pool with fake ice, and later in a dry set The river ice was some CG and some real ice, beavers were CG. There was some adjusting of the trees. The classic emergency screening (for the Queen of England), and around the clock gig.
	Feature	"The Nativity Story"	Flame Artist	Digital Domain	Created background and robe transparency to achieve spiritual look for The Angel Gabriel. Color and light effects for his halo and robe. Later added a painted tear rolling down the face of The Virgin Mary.
	Feature	"The Legend of 1900"	Inferno Artist	Interactiv (Milano, Italy)	These two shots are actually from different sequences. The first is our first view of the 'love interest'. The player was shot motion control against a blue screen portal in the back, and an empty one mid field, the girl on the deck of the boat was a separate "motion control" pass. I then made a 'grubby' window, tracked it in and comped it between the two with a hold-back matte for the pianist. The next shot was a huge set extension of the ship, which was only one third built.
	Feature	"An American Haunting"	Senior Compositor	Big Bang, Montreal	I oversaw and directed all the compositing in the film. This shot, among the ones I did, was the Ghost-Beauty look for the lead actress, during the final reveal.
	Feature	"The Box"	Compositing Supervisor	Gradient FX	Just had to use that again.