

MIKE VIERA SHOT BREAKDOWN

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Shot #1		<p>In this shot I had to key the bluescreen from the set with methods using IBK keyer, Primatte, Ultimatte, and Keylight. Integrate the CG house and yard to the plate. Relight the CG house and yard using P_Mattes with point position passes. Create lighting for the windows with cards created in Nuke. Skydome added for sky and given atmosphere with moon lighting. I created cards to adding the New York City skyline giving it a glow into the atmosphere. There was a lot of noise in the key where the plants are and needed to remove it by tracking the shot, stabilizing, adding a frameblend, then match moving the camera move.</p> <p>This movie was natively shot in stereo. Along with compositing the shot, I also had to do the stereo finishing as well. Using Nuke's Ocula tools I had to vertically align the plates and color match so the left and right eye had the same alignment and color.</p>
Shot #2 Shot #3 Shot #19		 <p>In this shot the BG is the live action plate, which needed a treatment with volume rays coming trough the forest. I had to R&D a particle system in Nuke to create the atmospheric particles. Working along side with the art director we had developed a look for the bees that would make them fit into the world he envisioned. The bees were composited in Nuke using the passes provided from the lighting team. The Leaf the bee sits on needed look dev. which was created by myself as well. I had to give it life that made it feel like it was living plant. The original leaf that was given was flat and had no life to it. This project was delivered in 4k.</p>

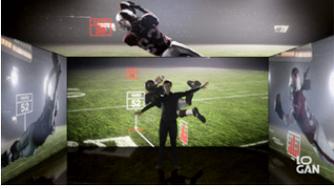
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Shot #4		<p>In this shot I had to key the forest plate and add the CG house and garden, which needed to be relight with P_Mattes using point position passes. The interior of the house (windows) were created using cards in Nuke, color corrected to give the look of that sequence. One of the biggest issues for this shot was the trees in the plate SL. There was little information to separate the green and dark values, which created a lot of noise. The area was over the sky, so you could really notice the chatter. I had to track the shot, stabilize it, and add a frameblend to reduce the amount of noise crawling in the key and around the leaves. The sky was created with a skydome and cloud movement animated in comp.</p> <p>This movie was natively shot in stereo. Along with compositing the shot, I also had to do the stereo finishing as well. Using Nuke's Ocula tools I had to vertically align the plates and color match so the left and right eye had the same alignment and color.</p>
Shot #5		<p>For this shot, I intergrated the wave and wake elements into the ocean and ship, added continuity of DOF and atmosphere, color corrections, matching black values, animated the amount of motion blur as the ship passes the camera and create the atmospheric gusts of mist using Blue Sky's proprietary tools in Nuke's 3d space. I also took the render layers of clouds in the sky, pulled a luma key, and illuminated to create lightning hits.</p>
Shot #6		<p>In this shot I was supplied with the 3d geo (clam shell) to create a particle system emitting with forces using Nuke's particle tools and importing the camera used for the shot. I created 3 passes, 1. Nuke baked projection of the material of the clam shell to have the material stick to the shell 2. low res pass (larger particles) 3. High res pass (over a million particles).</p>

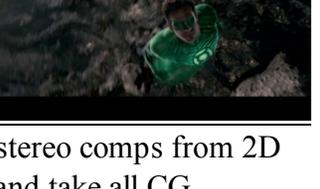
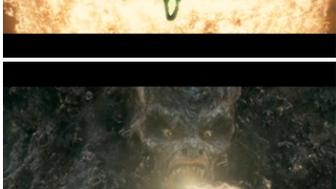
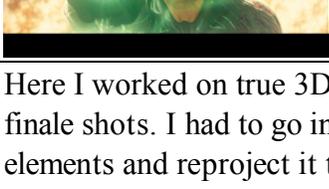
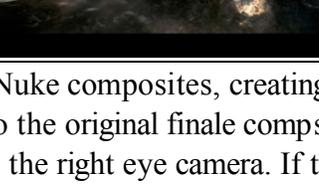
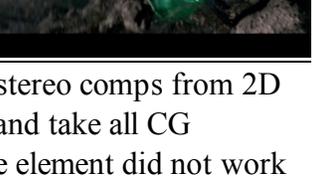
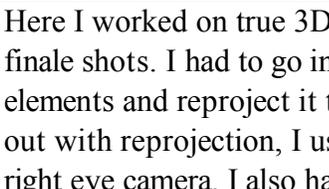
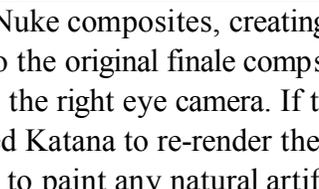
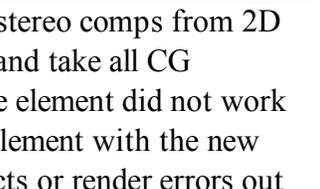
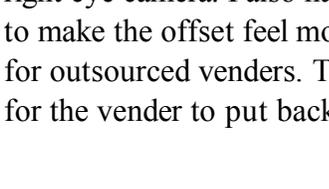
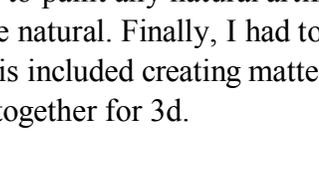
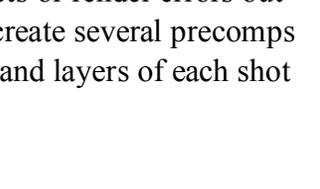
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Shot #7		<p>I had to create the overall look for this shot. In this shot, the center walkway and tree are the plate and all the rest is CG. The breaking waves on the shore was shot at Bondi Beach (Australia), which I then needed to add to cards, place in the correct perspective, and integrate into the CG ocean provided. I then had to add sun glints, lighting on the ocean surface, and make the sand look like a beachfront. I had to create a skydome and place cards in the correct worldspace for the Island in the horizon. All the CG that was provided had to be relight using P_Matte tools created by the studio using point position passes. All the plants needed to have highlight hits from the sun and shadow to make it integrated with the lighting created in Nuke.</p> <p>This movie was natively shot in stereo. Along with compositing the shot, I also had to do the stereo finishing as well. Using Nuke's Ocula tools I had to vertically align the plates and color match so the left and right eye had the same alignment and color. This shot had severe depth issue for stereo. The plate and CG were in different worldspace and needed a lot of work to make them fit into the same linear depth.</p>
Shot #8		<p>In this shot I had to create mattes for the actor. The challenge for this shot was the greenscreen. The lighting on the screen was uneven and had different values of green for the greenscreen. I had to balance out the green values evenly, remove the tracking markers, and pull keys using methods with IBK keyer, Primatte, Ultimatte, and Keylight</p>

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Shot #9		<p>In this sequence I had to create the look of these shots. The actors were shot in a soundstage with a line of plants in front and behind them. I had to key the shots using methods of keying with the IBK keyer, Primatte, Ultimatte, and keylight. Removing and spill from the bluescreen and tracking markers. The BG set extension is all CG, which needed to be light from house and moonlight. I needed to create a sky dome and place cards in Nuke's 3d workspace to add the city with the lights and glow from the city.</p> <p>This movie was natively shot in stereo. Along with compositing the shot, I also had to do the stereo finishing as well. Using Nuke's Ocula tools I had to vertically align the plates and color match so the left and right eye had the same alignment and color.</p>		
Shot #10		<p>I was asked to turn Simon into Alvin. I degraing the plate and did a 3d track to get the correct camera angle, pulled a key on the shirt and changed the color. I was supplied with a high res "A" to project onto a cylinder in Nuke and tracked it to the motion of the Chimpunk, generated a clean plate for the ceiling, painted out the glasses, and regraing.</p>		
Shot #11				
Shot #12				
Shot #22				
Shot #23				
Shot #24		<p>Here I worked on true 3D Nuke composites, creating stereo comps from 2D finale shots. I had to go into the original finale comps and take all CG elements and reproject it to the right eye camera. If the element did not work out with reprojection, I used Katana to re-render the element with the new right eye camera. I also had to paint any natural artifacts or render errors out to make the offset feel more natural. Finally, I had to create several precomps for outsourced vendors. This included creating mattes and layers of each shot for the vendor to put back together for 3d.</p>		
Shot #34				

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Shot #13		<p>In this sequence I had to create the look of these shots. The actors were shot in a soundstage with a couple plants behind them. I had to key the shots using methods of keying with the IBK keyer, Primatte, Ultimatte, and keylight. Removing and spill from the bluescreen and tracking markers. The BG set extension is all CG, which needed to be light from house and moonlight. I was asked to give highlights to the trees and make the leaves move as if the wind was passing through. I created the tree movement using I distort method driven by noise. I needed to create a sky dome and place cards in Nuke's 3d workspace to add the city with the lights and glow from the city.</p> <p>This movie was natively shot in stereo. Along with compositing the shot, I also had to do the stereo finishing as well. Using Nuke's Ocula tools I had to vertically align the plates and color match so the left and right eye had the same alignment and color.</p>
Shot #14		
Shot #15		
Shot #16		<p>In this shot I was asked to cover up the water with a fog element with proprietary tools created in Nuke, because the studio did not have the means or time to make the rocks interact when falling into the water. With the proprietary tool, I was able to create an interaction of the rocks crashing into the water. I then had to integrate the fog to live within the shot. Also, I had to give depth and atmosphere of the environment matching the surrounding shots.</p>
Shot #17		<p>In this show I composited every shot. Each shot had its own tasks that needed to be addressed. Set replacements, as the floors in the plate were non-existent throughout the show. I had to integrate the flooring to match the lighting from the windows and room lighting. Keying the end shot, corner-pin tracking for screen replacements. Greenscreen removal. Integrating the CG into the plates, relight the elements to be interactive with the actor, and fix the artifacts from Oflow retiming.</p>
Shot #18		

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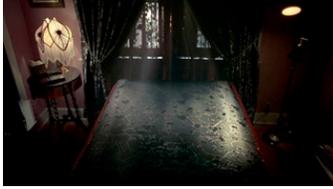
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Shot #20		<p>In this shot I had to key the hallway in the BG and create a set extension of the hallway, fountain, sky, and trees out of cards and a sky dome. Remove the bluescreen spill from the shot. Using Nuke's Ocula tools I had to vertically align the plates and color match so the left and right eye had the same alignment and color</p>
Shot #21		<p>In this shot I had to integrate the plate, matte painting, and CG render. Using a p_matte tool created in Nuke, I had to relight the cg render to fit the lighting of the surrounding shots. Some other notes were to break up the concrete with a noise to add random light, create sky dome in Nuke, pressed highlights in trees, created post move push in, and match black and white points.</p> <p>This movie was natively shot in stereo. Along with compositing the shot, I also had to do the stereo finishing as well. Using Nuke's Ocula tools I had to vertically align the plates and color match so the left and right eye had the same alignment and color. The matte painting, CG, and plate were all at different depths in stereo and had to use several methods and tools to fix the depth issues to match the plate. This shot was patched together in a way that was unexpected to the Supervisor, because of the depth miscues from the other departments.</p>
Shot #25 Shot #26 Shot #27		 
<p>In these shots, I R&D the particles that were falling off the cliff face in Nuke's 3d space using Nuke's particle tools and forces. I integrated them into the plate by using the FX elements that were provided by the FX department. With Blue Sky's proprietary tools, I added and integrated volumetric mists throughout the scene in Nuke's 3d space. Then adding continuity of the DOF and atmosphere, color corrections and matching black values. In these shots, CG artifacts were present in the renders and needed to be painted out or reprojected with a high res image onto the geo taken from Maya and brought into Nuke's 3d space.</p>		

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Shot #28



In this shot I had to invert the way the lighting was in the original plate. The light was coming from the camera to the window, when the director wanted the lighting coming from the window, which was blacked out. For the window, I had to make it seem like there was daylight outside and create volume rays coming through the window hitting and lighting the casket. One of the issues I ran into switching the lighting was exacerbating the noise on the plate in the darker values.

Shot #29



In this shot I had to use 2 different plates to stitch together. The first plate had the dog trainer in the shot and in the second plate was only the actor. I had to remove the trainer and add the actor seamlessly. The plates had two different camera moves to them and needed to track, stabilize, and matchmove the plate to create a seamless moving image. Lastly, while the dog was not in the plate with the actor, I had to create a contact shadow when the dog jumps on the actor.

Shot #30



Shot #31



Shot #32



Shot #33



Throughout this string of shots, I integrated the layers provided (FX, characters, ships, environments) to make them one cohesive scene. My tasks included matching black values, color correcting, generating mattes from layers to affect lighting changes, using proprietary tools to create secondary FX elements, adding volumetric lights to interact with CG character (whale - shot 29) in Nukes 3d space. Lastly, setting the continuity of DOF and atmosphere.

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Shot #35



When I was given this shot the vortex the crab leg flies up was a flat tube. I was asked to create an internal mists and movement to bring the vortex to life. So I had to replicate the vortex by creating a vortex using Nuke's particle tools with a sin/cos expression, which allowed me to add the secondary element into the vortex. The secondary element was created by a matte that I generated to match the gusts of mist passing by the boat and into the vortex. After it was approved, I then had to color correct and integrate the particles into the scene and give some depth as the camera tilts up.