

# MARTI PUJOL

## DIGITAL COMPOSITOR SHOWREEL 2011

### BREAKDOWN SHEET

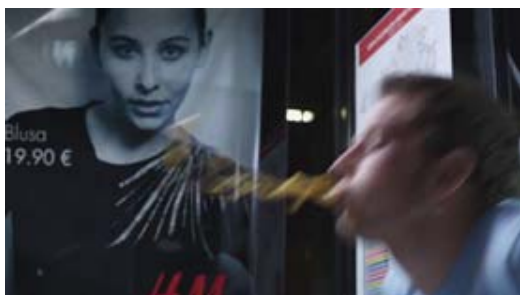
#### SHOT 1: **MATT'S SUMMER** (Teaser trailer, 2011)



- *Software used:* Nuke.

- *Description:* Shot composed by 5 different layers of footage. All of them were recorded with no camera movement: sky, background (street, trees...), main character, bike and car. All were recorded separately except for the sky that is a still image. Main character and the car were rotoscoped to isolate them from the background. The sky's background was keyed by luminance with Nuke's Keyer. Bike was isolated using Nuke's Difference Keyer and manually erasing people from the crew that could not be keyed. After that, all the layers were projected on planes into Nuke's 3D space to animate a camera, allowing us to frame the main character in the highest position of it. Right hand of the main character and the tip of the highest tree had to be recreated as they were out of frame in the footage. Light wrap was used to soften layer spill and color correction was done to equal the layers. Once it was done, glow and flare effects were added to emulate the lighting of the real footage.

#### SHOT 2: **MATT'S SUMMER** (Teaser trailer, 2011)



- *Software used:* Nuke.

- *Description:* Replacing of the background poster. Paper wrinkles, dirt, shadows and reflections were added to make it work. The character and vomit were rotoscoped and composed over the background.

### SHOT 3: CÓNDROR (TV Commercial, 2010)



- *Software used:* Nuke, After Effects and Maya.

- *Description:* Static green screen shot. The girl and the present were keyed using Nuke's IBK Keyer. 3D camera was animated and exported to Maya to add the little presents in the scene. They were modeled, textured, lighted and rendered in different layers (ambient/occlusion, color, specular and depth) to be composed. Back to Nuke, the footage of the girl was projected on a plane and located into the 3D space. The 3D boxes were composed using the depth pass to add focal distance. Reflections and clouds were added using the same projection technique. Once it all was done, an image sequence was exported and imported into After Effects to add some flare effects, do the final color correction and vignette the shot.

### SHOT 4: CÓNDROR (TV Commercial, 2010)



- *Software used:* Nuke, Boujou, After Effects and Maya.

- *Description:* Horizontal travelling green screen shot. Footage was tracked using Boujou, and the virtual camera was imported into Nuke. The footage was keyed using Nuke's IBK Keyer and rotoscoped to erase cables and tracking marks. The virtual camera was imported into Maya to render some boxes using the same render layers as in shot 3. Back into Nuke, the boxes were composed and the footage of the background girl projected on a plane. Reflections, shadows and clouds were added using the same technique. Once it all was done, an image sequence was exported and imported into After Effects to add some flare effects, do the final color correction and vignette the shot.

### SHOT 5: Mario "Voy a ser yo" (Music Clip, 2010)



- *Software used:* After Effects.

- *Description:* Background lights were added, using recorded footage of the lights. Floor was blurred to hide some imperfections and on set material was hidden by cloning on it.

## SHOT 6: PEPSI (Fake Commercial, 2011)



- *Software used:* Nuke, PFTrack, After Effects, Maya and Photoshop.

- *Description:* Exterior green screen crane shot. Footage was tracked using PFTrack. The virtual camera was imported into Maya to set the scale of the scene, using low resolution buildings and UFO models as references. Once the scene scale was set, the UFOs were located in place, animated, lighted and rendered. 5 different render layer sequences were exported from Maya (color, ambient/occlusion, specular, reflection and depth). The background matte painting was done in Photoshop using photo references. Smokes, fires and clouds were animated in After Effects using distortion tools, and then all the different elements were exported as image sequences with alpha channel. Back in Nuke, all those sequences were imported and projected on planes using Nuke's 3D space. The camera was imported from PFTrack. The UFOs were composed in Nuke and merged over the background elements. The character's footage was keyed using Nuke's Keylight. The whole composition was exported as an image sequence, and back into After Effects, final color correction and flare effects were added to finish the shot.

## SHOT 7: PEPSI (Fake Commercial, 2011)



- *Software used:* Nuke, After Effects, Maya and Photoshop.

- *Description:* Static exterior shot. Background matte painting was done in Photoshop, using photos. City smoke was animated in After Effects using distortion tools. The hill was rotoscoped and the character was keyed using Nuke's Keylight. Character and hill were composed over the background, adding some smoke footage on it to improve the integration with the background. A virtual camera was created in Maya, using the raw recorded material of the hill as a reference, trying to emulate real camera settings and position. Once it was done, UFOs were animated, lighted and rendered to be composed in Nuke. Render layers were the same as in Shot 6. The Pepsi logo was created using projection techniques. A sphere was created and on half of it, a Pepsi logo image was projected and in the other half, the background composed image. Textures were baked on the sphere allowing its rotation without losing the textures obtained. Once it was done the sphere was animated, lighted and rendered. 4 render layers were used to compose it (ambient/occlusion, two different specular layers and color). All the layers were composed and an image sequence was exported and imported into After Effects where final flare effects and color correction were added to finish the shot.