



"Bonneville" - Sunglasses Reflection Replacement - After Effects, Photoshop, & Combustion

To remove the camera and crew from the reflections in the actors' sunglasses, I first painted a still image of the horizon for each scene. I then created roto mattes, isolating the areas for replacement, and tracked the source reflections for the final composite. Lens distortion was added, in addition to a character's silhouette from the previous cut, extracted from the editor's quicktime reference.



"Without A Trace" - Burning Van Composite - After Effects & Photoshop

Beginning with just a still frame plate, I painted and separated the background and foreground elements. These layers were brought into a 2.5-D composite to create the camera movement of a news helicopter. The black smoke and news overlay elements were generated by other artists. I then layered in stock flame elements, heat distortion, and painted shadows to finish the shot.



"The Initiation of Sarah" - 5 Shots of Magic FX - After Effects, Cycore FX, Shine, & Photoshop

Working off concepts from the director, editor, and producers, I created numerous versions of ways to visually convey the magic power of witches. Using a combination of painted elements and 3rd party plug-ins, these "magic sends" had to remain consistent in style throughout various camera angles, yet also evolve in accordance with the story's characters.



"National Lampoon's Bag Boy" - 3 Shots of Lid Projectile Animation - After Effects & Photoshop

Part of a cartoon-physics sequence where a yogurt lid is powerfully thrown as a projectile, I used a 2D approach to animating the lid across multiple quick cuts. A practical lid was thrown on set and was either replaced or repositioned throughout. This required background replacement and wire removal work in addition to the compositing of the lid, its shadows, and reflections.



"Veronica Mars" - Aspen Blue Screen Composite - After Effects & Keylight

With the stock landscape background and snow particle elements already tracked to the majority of the 3D camera move by another artist, I was able to focus my attention for this shot on pulling the foreground key and suppressing drifts in the 3D track. Grainy film stock, a nearly 30 second run time, lack of tracking marks, and warm, flat lighting added to the shot's challenges.



"Charmed" - Explosion Split Screen - After Effects & Combustion

Shot separately for safety and scheduling reasons, footage of the actress running in the foreground was combined with that of the background actors and a practical explosion. The smoke-filled blue screen stage required extensive matte work to fill the shot with additional stock smoke and steam elements, and interactive light effects.



"Without A Trace" - 3 Shots of Fire Stunt Composites - After Effects & Keylight

For this spectacular fire stunt, the special effects crew was not allowed to place flames on the stuntman's chest and face, revealing his protective mask that looked nothing like the actor. These quick shots were mostly hand-tracked, with flame elements pulled from various areas of the plate, then matted and distorted to match the flailing performance.



"One Tree Hill" - Window Fall Green Screen - After Effects, Keylight, & Photoshop

This shot of an actor falling onto a green screen safety pad was complicated by inconsistent lighting on set and framing that cut off portions of the actor's head, torso, arm, and foot. I took usable still frames of each body part that needed replacement and tracked them onto the rest of his body, along with animated shadows, and CG debris elements generated by another artist.



"2006 NBA Finals Show Opener" - Roto Mattes - After Effects

I created roto mattes for this shot of Michael Jordan and several others which were used by BLT Studios to create an impressive motion graphics piece. The short turnaround time, high amount of movement in the shots, multiple subjects, and varying formats of source footage all added to the challenge.



"The Initiation of Sarah" - Mirror Zoom Transition - After Effects

An idea that came out of the editorial process, I built this stylized scene transition by stitching three separate shots. Large tracking marks were first removed from the mirror frame as it displays a wide shot of the next scene. The camera quickly pushes in to a close-up, with several soft mattes revealing this third shot, time-remapped to extend its duration of usable frames.



"The Curse of King Tut's Tomb" - 2 Shots of Bird Animation - After Effects & Photoshop

A 2D approach worked best for these two shots that needed the addition of a frightened bird escaping from a newly-excavated tomb. I was provided a stock image of a parakeet, which I recolored and separated into animatable pieces, then composited into the shots. Motion blur, film grain, and painted shadows all helped blend the element into the scene.



"You Kill Me" - Snow Composite - After Effects, Boujou, & Photoshop

This lengthy steadicam shot required the addition of multiple patches of background snow to be added to what had been dressed on set. For the largest patch seen here, I provided the tracking data to another artist who textured and modeled a 3D element for the additional snow. I composited this element with the rest of the shot, along with other smaller 2D snow patches.



"The Initiation of Sarah" - Actor Removal - After Effects & Photoshop

Shot with other intentions in mind, I was asked to combine this panning shot with two static shots of the room without the actor, all shot from slightly different angles. Extensive paint work and tracking blended the multiple takes, transitioning from the moving footage to a composite of animated stills. Consistent noise and slight parallax helped improve the effect.



"The Initiation of Sarah" - Evil Witch Transition - After Effects & Photoshop

Another stylized scene transition that was invented in editorial, I built this quick "Sam Raimi-style" shock edit frame-by-frame; a series of small morphs, soft mattes, and subtle skin tone shifts. I received the majority of the foreground roto from another artist - required when it was asked that the bedroom background be replaced with an ancient altar plate.



"Charmed" - Destroyed Home Blue Screen - After Effects, Boujou, Combustion, & Photoshop

Part of a lengthy scene requiring a virtual cyclorama of the neighborhood surrounding a destroyed home, I created this shot's background from a series of painted photos from the production's on-location image archive. This 2.5-D composite also included layers of stock smoke and steam, with the intent to maintain focus on the dramatic performances in the foreground of the shot.



"Without A Trace" - Window Replacement - After Effects, PFTrack, & Photoshop

This lengthy steadicam shot needed its window to look as if it had been painted over. I began by digitally painting a multi-layered element for the window, then tracked the shot using a combination of 2D and 3D techniques. I received the majority of the foreground matte from another artist, combining this and additional glass reflection layers in the final composite.



"Bonneville" - Main Titles Design & Animation - After Effects, Sapphire FX, & Photoshop

Starring Jessica Lange, Kathy Bates, and Joan Allen, "Bonneville" tells the story of a woman's journey across the United States to deliver her husband's ashes for a funeral. Beginning with Lange's character waking from a nap as her taxi nears its destination, the film needed a simple, three-card title sequence to help establish the mood of the scene. The font choice, based on the emblem of the title automobile, remained from a previous version of the opening built by another studio. I was asked to create several designs for the piece, ranging from abstract to photorealistic, conveying a sense of travel within a dream state. This final version of the sequence was built from multiple layers of painted elements, creating a stylized background of passing trees. Subtle rays of light protrude through the trees as the scene slowly comes into focus and dissolves to our arrival of the opening shot.



even money



"Even Money" - Main Titles Animation - After Effects & Photoshop

Working with title designer Dan Perri, I constructed the opening sequence for this all-star drama depicting how gambling addiction brings the stories of three otherwise unconnected people together, and destroys their lives in the process. The titles cover two scenes of the film, beginning under a pier, where vertical wipes and slow dissolves mimic the rhythmic ocean waves as they meet the sand. The second half of the sequence establishes Kim Basinger's character as she desperately continues to play a slot machine. Here, roto mattes swiftly reveal and conceal the titles by the foreground games and inhabitants of the casino.



Still Green



"Still Green" - Main Titles Design & Animation - After Effects

This high-def independent feature chronicles a group of teens whose friendship is tested during their last Summer together. The opening sequence intercuts scenes of celebration at a beautiful beach house with imagery foreshadowing an impending disaster. I used a thin, elegant font that enhanced the beautiful beach photography, yet slowly tracks wider to convey a sense of unease. Slight variations on the film's signature green color give the titles presence over varying detailed backgrounds, while a slight drop shadow adjusts to match the source of light for each shot.