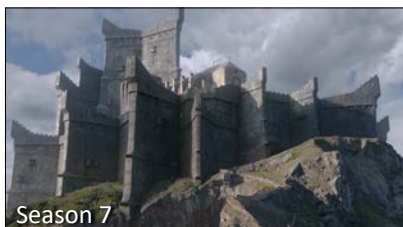




I was in charge of all compositing aspects of this shot:
integration of cg dragon • warping of actress' leg for better interaction • enhancement of rendered shadows with roto shapes • paint-out of modern background elements and green dragon stand in (which required partial reconstruction of actress' arm)



The initial comp setup and paint-out were done by another artist. I took over and finalized the shot, performing the following tasks:
finalizing look and integration of cg dragon • integration of cg patch of sofa with indentations around dragon's feet • enhancement of rendered shadows with roto shapes



This was the master shot for the look of Dragonstone castle for the entire 7th season. I was in charge of all compositing aspects of this shot:
lookdev and integration of cg castle • matte painting to enhance look of castle walls • sky replacement • layout and integration of birds (with a proprietary 3d setup in Nuke)



This was the first master shot for the look of the destroyed throne room in this sequence. The initial comp setup and the majority of keying/roto were done by another artist. I took over and finalized the shot, performing the following tasks:
finalizing look and integration of cg set extension and snow • lookdev of sky and creation of a skydome-setup in Nuke for the rest of the sequence • tech fixes on keying/roto



This was the second master shot for the look of the destroyed throne room in this sequence. Again, the initial comp setup and the majority of keying/roto were done by another artist. I took over and finalized the shot, performing the same tasks as on the previous one.



This was the master shot for the look of the dungeon in this sequence. I was in charge of all compositing aspects of this shot:
lookdev and integration of cg set extension • keying



The initial comp setup and the majority of keying were done by another artist. I took over and finalized the shot, performing the following tasks:

finalizing look and integration of cg dragons (with focus on their reveal out of the darkness as they come closer) and set extension • tech fixes on keying



I was in charge of all compositing aspects of this shot:

integration of cg dragon • roto and integration of goat running towards camera (from another plate) • morph from real goat to cg goat as it is snatched by the dragon • extraction and integration of fire from a multitude of different plates • depth layering of dragon and goat as they move through the fire • creation of heat ripples • sky replacement



I was in charge of all compositing aspects of this shot:

keying/roto of a plate showing the upper part of the ship and paint out of flags • combining that plate with a second plate showing the lower part of the ship • integration of ship into an ocean plate • integration of cg sails, flags and rigging • integration of cg dragons and fish • adding water splashes from a multitude of plates and a cg water sim • integration of skydome



The paint-out of the flamethrower was done by another artist. I was in charge of all other compositing aspects of this shot:

integration of cg dragon and its ground reflection (with focus on creating consistency with the constantly changing and depth-dependent blacklevels in the plate) • extraction of fire (which was part of the main plate) to place the dragon behind it



I was in charge of all compositing aspects of this shot:

integration of cg dragon and crowd • keying and integration of actress on dragon's back • adding dust elements (footage)



The shot was first worked on by three compositing artists under my guidance, who were responsible for constraining the actress' plate to the dragon, layouting dust footage, and starting the overall comp setup to assemble all elements. I was then in charge of the following tasks:

finalizing look and integration of cg dragon and rubble • finalizing look and layout of dust footage • depth layering of dragon as it moves through dust with deep compositing • finalizing integration of actress on dragon's back



I was in charge of all compositing aspects of this shot, except some of the character rotos:

- extracting two actors from a second, locked-off plate and integrating them as if they were crawling out of the fire
- layout and integration of a multitude of fire and smoke elements
- creation and integration of falling ashes (with Nuke particles)
- creation and integration of sparks (with Nuke particles and stock footage)
- creation of heat ripples



I was in charge of all compositing aspects of this shot at Pixomondo, except the character roto (foreground elements were later added by ScanlineVFX):

- integration of cg dragon, set extension, and snow
- re-projection (and partial reconstruction) of the plate as the client wanted to change the perspective of the camera
- extracting dragon fire from several plates and integrating them as one burst of flames
- creation of snow swirls around fire (with Nuke particles)



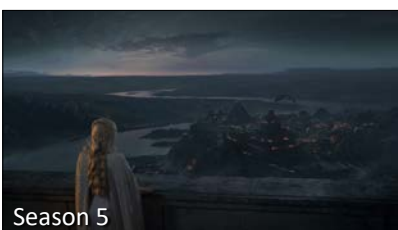
I was in charge of all compositing aspects of this shot, except some of the character rotos:

- integration of cg dragon
- keying and integration of actress on dragon's back
- adding dust elements (mix of a cg simulation and footage)



I was in charge of all compositing aspects of this shot:

- integration of cg dragon and castle
- keying and integration of actress on dragon's back
- integration of grass around dragons feet (mix of a cg simulation and self-shot footage)
- matte painting of midground to better connect plate and castle
- re-projection of the plate as the client wanted to change the perspective of the camera
- sky replacement



I was in charge of all compositing aspects of this shot:

- integration of cg dragon
- integration of cg brazier with real fire element and cg sparks
- keying of foreground plate
- grading and integration of matte painting and skydome
- adding fires, smoke stacks and clouds to matte painting