



**From Digital Domain Media Group      METS Baseball SPOT “Heads-up Display”**  
I did the final composite for this shot in nuke. I made the field projection inside of nuke from reference photos taken at Digital Domain Park. Added the rain and volumetric fog to the shot with nukes particle system. I also did the stereocomp of this shot for the stereo version.



**From Digital Domain Media Group      METS Baseball SPOT “Heads-up Display”**  
I did the final composite for this shot in nuke. Added the rain to the shot with nukes particle system. Used stock footage for the mist and atmospheric effects on 3d cards in nuke. I also did the stereocomp of this shot for the stereo version.



**From Switch VFX      “Saw 6”**  
I did the final composite for this shot in After Effects. Removed the wire from the plate. Cleaned the face up. Added fake hair to the actresses head. Added the CG bob wire element.



**From Switch VFX      “Saw 6”**  
I did the final composite for this shot in After Effects. Removed the wire from the plate and cleaned the plate up.



**From Switch VFX      “Saw 6”**  
Primary work done by Jason Kozsurek. I did the stump color correction, cleaned up some of the plate around the girls head and pillow and did the rotoscoping on the girls arm. All work done in Combustion.



**From CORE Digital Pictures      “Planet Sheen”**  
I did the final composite for this shot in Shake. Set up the multipass comp from many different layers. Set up the depth of field for proper depth. Added the volumic light for the lights in the background. Rotoscoped the smoke effect for more look control and removed distracting debris. Then added final color corrections for the effects to blend with the shot.



**From CORE Digital Pictures      “Planet Sheen”**  
I did the final composite for this shot in Shake. Set up the multipass comp from many different layers. Set up the depth of field for proper depth. Created the candle light volumic light in the background. Rotoscoped the smoke effect for more look control. Also reduced the amount of bump mapping for the ground by creating a blend between two different diffuse layers. Then added final color corrections for the effects to blend with the shot.



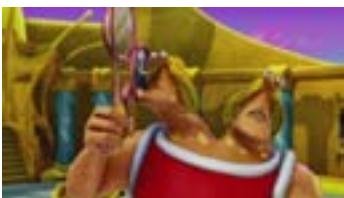
**From CORE Digital Pictures “Planet Sheen”**

I did the final composite for this shot in Shake. Set up the multipass comp from many different layers. Set up the depth of field for proper depth. Then used the depth map to darken the hallway. I also used an animated mask for the characters animated light effect as well as created the rim light. Performed paint fixes for geometry penetration on the characters eyes. Then added final color corrections to the shot.



**From CORE Digital Pictures “Planet Sheen”**

I did the final composite for this shot in Shake. Set up the multipass comp from many different layers. Set up the depth of field for proper depth. Then used the depth map to darken the background areas. I also animated a mask on the characters for the animated light effect as well as created a rim light using a normals pass. Then added the final color corrections to the shot.



**From CORE Digital Pictures “Planet Sheen”**

I did the final composite for this shot in Shake. Set up the multipass comp from many different layers. Set up the depth of field for proper depth. Tracked in the sky using a 2D tracker. Added a fake reflection for the mirror. Then added final color corrections to the shot.



**From CORE Digital Pictures “Planet Sheen”**

I did the final composite for this shot in Shake. Set up the multipass comp from many different layers. Set up the depth of field for proper depth. Then used the depth map to darken the background areas so the poster read better. Also animated a mask on the character for the shadows on his sleeves. Then added final color corrections to the shot.



**From Digital Domain Media Group “Transformers 3 -Dark of the Moon”**

I worked with a team artists on the stereo conversion of this shot. I keyed the sparks at the end of the shot that were in the original plate. I also removed the sparks at the end of the shot from the plate so that the sparks could be recomped for stereo. Rotoscoped the car. Recreated the motion blur on the car to be used in the stereocomp. The software we used was nuke.