

# Pal Tauszig compositing reel

breakdown



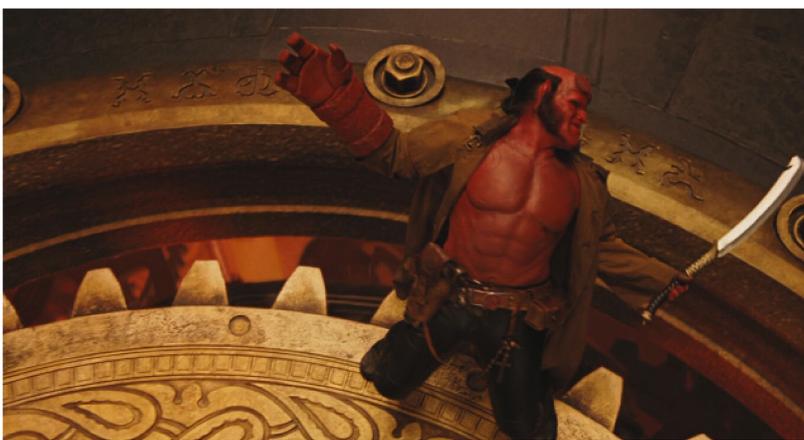
## 01 Red Tails

This shot is built from various different elements. The running soldiers, front part of the ground, the background aircraft, campfire and camouflage net are live action footage. The main aircraft, the buildings (hangar, stock, watchtower) the back part of the ground and additional environment pieces (aircrafts, jeep, barrels, sandbags, etc.) are rendered elements. The cannon and the sandbag barrier are single images of live action footage. I also had to insert smoke and fire clips to show destruction.



## 02 Red Tails

Full CG shot of US air fleet. I used a matte paint sky with clouds on a piece of 3d geometry, and added some wispy clouds in mid-air.



## 03 Hellboy II

I had to clean up the LED tracking markers. I keyed off the greenscreen pit, inserted and tuned the rendered cogs and replaced the wall of the pit. I had to fix some matchmove/position issues of the wall renders with tracking and warping. The robots and their background were composited by someone else.



## 04 Hellboy II

Ron Perlman, the actor playing Hellboy had a mask on his face. The mouth part of the mask was damaged and I had to fix it with tracking, masking, colorcorrections and warping.



## 05 Twixt (stereo compositing)

Some parts of this movie were shot in stereo, so I had to composite this shot in stereo (without the use of Ocula). I had to remove the sled and the rope under Val Kilmer's back, and add blood to the ground, reacting to light and shadow changes.

# Pal Tauszig compositing reel

breakdown



## 06 The Pillars of The Earth

The church in the background had only ground floor, I had to extend it. I added the tower and scaffolding from a matte paint. I also added construction workers, dust and smoke in the air to make the site look more lifelike.



## 07 The Pillars of The Earth

I added additional ember and smoke to the beams in the foreground.



## 08 The Boy in The Striped Pyjamas

The fence ended in the midground, so I had to extend it towards the background to separate the prisoners from the child. I tracked in the mattepaint I was given and matched color and depth-of-field.



## 09 Treasure Guards

I had to replace the greenscreen background with a proper street set in this car chase scene. I keyed the green, saving the hair details and dirt on the glass, match the background in speed, position and color, and add additional reflections on the front and back windshields. I also added camerashake to make the shot feel more rushing and upset.



## 10 Harry Potter and the Half-Blood Prince

I cleaned up various mark up signs from the floor and set. Greenscreen background was done by someone else.

# Pal Tauszig compositing reel

breakdown



## 11 Harry Potter and the Order of the Phoenix

I had to remove spots and skin imperfections typical of teenage children while saving all the pores and fine details of the skin. The main method used was basically a frequency-based filter (built from blur, add and subtract nodes). For areas with shadow lines or large changes in brightness I panned in clear parts of the skin.



## 12 Robin Hood (season 2)

I keyed the bluescreen, inserted the matte paint and added aerial perspective, volume light and shadow. I had to clean up the safety rig and replace the wall of the pit. I also had to replace the stick with a rendered spear and change its motion. I replaced the rope with a rendered rope to join the ceiling, I added a rendered bow, fixing its motion as well.



## 13 Season of the Witch

I had to lengthen the swords of Ron Perlman and Nicolas Cage so they can cut their enemies with their swords. I rendered the moving swords in Maya (according to the request of my lead) and matched the colors in Nuke.



## 14 Franklyn

The front part of the ground level is from the original plate. The ground parts behind the booth, the top level and the roof structure are from a matte paint, and the spherical lamps and the metal frame are rendered elements. I added some atmosphere and smoke as well.



## 15 Franklyn

The live action footage was shot in slow motion but the lights' frequency weren't matched to the camera frequency, this caused flickering in the environment and the shadows. I made a cleanplate of the foreground layers in Photoshop and replaced the original environment, using the roto and shadow roto i got from the roto department. The actors didn't have any flicker, they are the only untouched part of the shot. I got a matte paint of the rear buildings and the background which i had to insert into the environment.