

BEN CAMPANARO visual effects compositor

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0:06 - Time Warner Cable & HBO's Game of Thrones - 'Enjoy Better: Dragon' - Finding the Queen
After designing a show template for mixing the V-Ray render passes from CG, I integrated the dragon from "Game of Thrones" with a bluescreen plate of the actress, along with additional paint work and split-screening with elements from four additional plates. An outside vendor provided some additional plate cleanup on her hand.



0:16 - Sleepy Hollow - Headless Emerges from the Barn
Using roto mattes from an outside vendor for the horse/rider and actress, I composited this split-screen shot by making frame-by-frame adjustments to numerous color corrections and luminance keys, unifying the the timings between the plates with multiple strobe lights that were used on set. I then added in additional greenscreen and stock elements with hand-painted soft mattes to place them in the background of the shot.



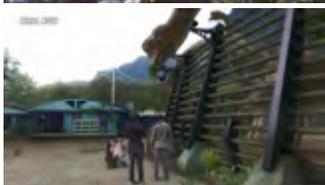
0:28 - Spring Breakers - Bonfire Shadow Fix
To remove the shadows of the crew on the backs of the six actors in the foreground, I first planar tracked and corner-pin stabilized each. Depending on the amount of perspective shift, each actor had one to five different still frames that I painted clean, then spline-warped and morphed between to replace them in the shot.



0:34 - Terra Nova - Time Portal Wide Shot
With roto assistance from another artist, I combined the blue screen plate of actors on a short catwalk with nearly one hundred layers of CG, stock smoke elements, and custom 2.5D particles to composite this establishing shot of the particle accelerator room that houses the Time Portal.



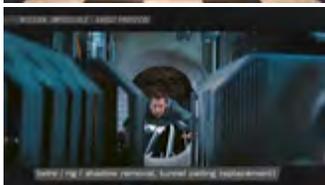
0:46 - Terra Nova - Carnotaur Eats Camera
The first time in the series that we saw the Carnotaur in close up with a steady camera, I partnered with the CG Lighter on this shot to come up with additional surface and matte passes that weren't part of our usual pipeline to cheat additional detail into the texture of the creature. I also layered in dozens of layers of stock elements and 2D particles to enhance the shot with atmospheric dust, flares, and haze, as well as visible breath and drool.



0:56 - Terra Nova - Brachiosaur Crane Shot
With roto mattes, a distant background matte painting, and CG for the creatures and environment provided by our team, I replaced everything but the actors in the plate when a more spectacular camera move was desired than what had been originally photographed. Reprojected elements from the original photography were just some of the more than 300 layers in the final composite.



1:10 - Get Smart - Laser Room Wire Removals (3 cuts)
Originally intended to be obscured by CG laser beams, art direction and edit changes required the orange wires to be painted out of these shots. With a portion of the roto provided by another artist, I 3D and planar tracked various elements to reproject and replace painted clean imagery of the furniture, walls, and even the actors themselves where they were obscured by the wires.



1:20 - Mission: Impossible - Ghost Protocol - Entering the Mainframe
The "tunnel" the actor is floating through had a large cutaway above where the wires and support rigs travelled, which cast shadows all around the set. After roto-scoping the actor and the servers in the extreme foreground, I 3D and planar tracked the scene and replaced nearly everything with clean-painted still imagery.



1:24 - The Social Network - Actor Twinning
The plates for this actor twinning split-screen were shot without motion control. First I stabilized the camera moves from each plate, then spline-warped them as necessary to stitch both clips into a single moving panorama. After matting any actors and objects that crossed the seam, I reintroduced the camera's pan across the table.

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1:37 Lost - Airplane Windows (2 cuts)

After 2D tracking and roto-scoping/keying mattes for the windows and actors, I layered these greenscreen shots with their CG backgrounds, window textures and glass distortion, water and mist elements, flares and light rays, and 2D particles.



1:44 Fringe - T-Bone Crash

In addition to some minor paint work, this fairly straightforward car window comp required some additional roto and extensive color correction to relight the foreground to be more back-lit, and introduce some interactive flickering shadows to blend better with the background plate.



1:46 - Mission: Impossible Ghost Protocol - Car Attack (9 cuts)

I composited all the shots seen here in this quick bluescreen sequence. The back-lit foreground plates containing lens flares as well as practical smoke and spark effects required extensive paint and edge replacement work on nearly every frame. Additional enhancements to the bullet hits and blood squib helped heighten the action. The blood spatter on the ceiling was added by another artist after we delivered.



1:53 - Ghost Whisperer - Nose Removal

After planar tracking the actress' face and roto-scoping a matte of her hand, I referenced some horrible hospital imagery to paint the exposed nasal cavity for this portion of a dream sequence. Expressions linked to 2D tracks of her movement were used to not only offset the motion of multiple layers and give the holes a fake 3D depth, but also drive the animation of fractal patterns that created wet specular highlights.



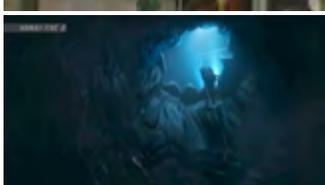
1:56 - Ghost Whisperer - Seeing "The Light"

I had the privilege of designing "the light" that so many characters had walked towards each week on Ghost Whisperer. Receiving foreground roto from another artist, I animated a series of warm-colored noise patterns which were warped based on the perspective of the shot, and enhanced with light rays and glow effects.



1:58 - The Mindy Project - Through the Bedroom Window

To transition between plates while the camera passes through the window, I first took a freeze-frame of the interior footage and projected it onto 2.5D cards. This scene was then rendered with a 3D camera tracked from the exterior footage, and wiped on along the window frame. Glass textures and distortion were layered in, along with a burn-in on the television screen. Speed ramps on each of the three clips added to the shot's complexity.



2:08 - Hawaii Five-0 - Entering the Cave

I created a matte painting using stock library rock textures to extend this cave set, integrating the footage with animated shadows and 2.5D particle systems to blend the seams. Where the rope and its knotted end broke outside of frame, I replaced them with 2D elements, which I animated with mesh warps to match.



2:14 - Da Vinci's Demons - Hall Extension

After 3D tracking the scene, I painted replacement wall elements and projected them onto 2.5D cards to extend the set further than it had been built. Additional planar tracks helped with the roto work of the numerous actors in the shot, as well as areas at the edges of frame where the lens distortion was most severe.



2:18 - Outsourced - Video Mosaic

To convey the main character's stress over the countless interviews he'd been conducting, I built this animated photomosaic from approximately 2,400 layers. Clips of progressively reduced resolution were placed in their initial grid pattern with a series of expressions, then refined by hand to exaggerate the mosaic effect. Color corrections driven by the destination clip and a gradual dissolve helped sell the concept.

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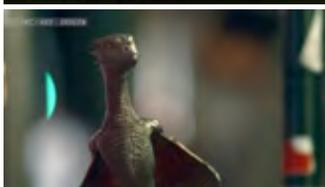
2:23 - Brothers & Sisters - Nighttime Rooftop

Designed to have a naturalistic yet dreamy and romantic quality, the background for this bluescreen composite started from a custom-shot HDR gigapixel panorama of downtown Los Angeles, which I modified on a per-angle basis to work compositionally. Special attention was paid to the flickering bokeh effects to enhance the mood.



2:29 - Mission: Impossible Ghost Protocol - Car Discussion

The amount of spill and edge lighting in this bluescreen plate necessitated extensive cleanup work in addition to the usual 2D tracking and creation of foreground mattes with keying and roto. Numerous color corrections isolated to specific regions were animated to coincide with the evolving lighting, and sections of the actors' hair were replaced with painted stills that were planar tracked into place.



2:32 - Time Warner Cable & HBO's Game of Thrones - 'Enjoy Better: Dragon' - Searching the Streets (2 cuts)

With his light grey/green skin, placing the dragon from "Game of Thrones" into these plates of busy sidewalks was all about dialing in colored bounce lighting and interactive shadows. I paid special attention to the subsurface qualities and translucency of his wings, as well as finding a delicate balance between matching the actual focus depth of the plates with what worked to keep the attention on the dragon's performance.



2:36 - Terra Nova - Slashers Arrive in the Forest (2 cuts)

Until this scene in the 10th episode, the "Slasher" dinosaurs had been viewed only sparingly in night settings. In developing their daytime look, I worked with the CG artists to utilize separate object and world-based point passes to control the dappled lighting on the characters as they run through the forest. CG plant elements, along with multiple keys and tracked mattes of practical foliage helped bury the dinos' feet into the landscape.



2:40 - Terra Nova - Slashers at the Waterfall

To enhance the detail in the CG this close to camera, I utilized object ID buffers and point position passes to map additional layers of texture and fake displacement on the dinosaurs' tongues, cheeks, and crests. Manually-placed locators of the tail whipping across frame helped correct the level of motion blur when the vector pass alone wouldn't suffice.



2:42 - Grimm - Schakal Standoff

After creating mattes for the actor's hand and jacket collar, I focused my attention on corner-pin stabilizing and spline warping the CG monster face elements to correct for errors in the matchmove. Once they were in place, I animated a series of morph targets and worked with the CG Lighter to develop a quick method for applying the pre-established "worms under the skin" effect in comp with point position passes.



2:45 - Grimm - Turtles

In addition to some extensive spline warping to refine the CG matchmoves and create the morph transitions for this shot, I painted and mesh-warp animated a replacement necklace to lay back over the CG elements of the female character. Planar-tracked stills of hair also helped blend the turtle skin into the surrounding plate.



2:47 - Terra Nova - Entering the Time Portal

Working closely with the VFX Supervisor, I designed the look of the Time Portal for the series. After many passes of much more violent-looking designs, we ended on this "Rapids of Light" version, with a series of fractals, displacements, and 2.5D particle smoke laid over the morph between plates. For views of the catwalk, I built expressions which sampled lighting changes in the plate and applied them to the CG imagery.



2:54 - Community - Olive Trick (2 cuts)

Working all in 2D, I tracked and roto'd mattes for the hole in his hand and filled them with clean frames of the background. Additional bevels and offset layers helped give the edges some visual depth. The olive was painted in comp based on the practical prop, then distorted and layered with gradients and spec highlights to match the lighting in the plate.