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SHOT BREAKDOWN

1) KEYED USING NUKE, PLACED 3D BACKGROUND FROM 3D ARTIST IN THE BACK, EXTRACTED ZDEPTH AND DEFOCUSED. USING, WARPING EFFECTS IN NUKE, ADDING IN FOREGROUND ELEMENTS TO BODY PANELS, GLASS, AND WING MIRROR. REPOSITION CAMERA AND ADDED MOVMENT USING 3D PROJECTION.

2) USING ADOBE AFTER EFFECTS, REDUCED NOISE LEVELS, EXPORTED FOOTAGE TO MOCHA, TRACKED AND MATTED SWEAT, USING MATTES IN COMBUSTION, APPLIED COLOR CORRECTION TO CREATE "SWEAT" LOOK AND RE GRADED FOOTAGE TO MATCH.

3) PRE 3D ADDITIONS A MODIFIED TEMPERAL AND IMAGE BASED DIFFERENCE KEY TO SEPERATE BOTH ACTRESSES AND TO DIRECTORS REQUEST BROUGHT THEM IN WITH A ROUGH OPACITY BASED OFF A FRACTLE.

4) FULL ROTOSCOPE OF BOTH WOMEN AND FOREGROUND (POWER CORD, AND MAN) USING SHAKE'S ROTOSHAPES AND PAINT. DE-SATURATED AND RE-GRADED.

5) 3D TRACKING IN SYNTHEYES BROUGHT INTO AFTEREFFECTS (TRACKING DONE BY MYSELF AND JOHNATHAN BANTA) KEYING, MARKER REMOVAL AND COMPOSITING ALL DONE BY MY SELF IN AFTER EFFECTS AND COMBUSTION USING PROJECTIONS AND 3D TRACK.

6) TRACKING AND REPLACING WOMEN IN FRAME. USED RAILING FROM FARTHER DOWN THE STAIRS AND PAINTING, RE APPLIED GRAIN. ALL DONE IN SHAKE.

7) TRACK MATTED EACH LENS IN THE GOOGLES CREATING AN ALPHA, PLACED PARTICLE BASED FLAMES IN EACH LENS BASED OFF ANGLE OF VIEW. ROTOD EACH PLANAR ELEMENT TO APPLY LIGHTING (SAND BAGS, ACTORS, HILL) IN ORDER TO CREATE FALLOFF.

8) FULL WIRE AND RIG REMOVAL, AS WELL AS BACKGROUND RECONSTRUCTION TO FILL IN WHERE GRIP WAS STANDING ON EDGE OF FRAME.

9) WIRE AND RIG REMOVAL, 3D PROJECTION TO REPLACE BRICKS DISFIGURED BY RIG REMOVAL, DONE IN AFTER EFFECTS.