



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:

- 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)



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)



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



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



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:

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 and also conceptualized and animated this shot:

creating several style frames with different skies and light scenarios • animation • matte painting of additional clouds to enhance an existing sky dome • integration of cg plane



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

keying • integration of cg city (comp setup for city was mostly re-used from subsequent shot)



This was the master shot for the look of Aleppo in this movie. I was in charge of all compositing aspects of this shot, and also partially oversaw layout and lighting as Division VFX Supervisor:

lookdev of cg city • painting in additional detail on buildings • keying and integration of rooftop plate • color correction and integration of street plate • integration of additional cars (cg) and people (mix of cg and greenscreen footage on cards) throughout city • integration of sky and smoke stacks



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

lookdev of cg city • adding matte painted areas to landscape for additional detail • matte painting of hills in distance • extracting helicopter and sky from plate • adding rotor blades (which could not be extracted from plate due to their semi-transparency) as 2.5d setup in Nuke



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

extracting actors from plate (with luma keying and roto) • matte painting of city from several photos • adding midground building and lamp posts as 2.5d setup in Nuke (built by a fellow compositor for other shots of this sequence) • creating the Bat-Signal from a vector graphic of the Bat-Logo and several layers of cloud- and smoke-footage • adding a rack focus



I was in charge of all compositing aspects of this shot, and also oversaw animation and lighting as Division VFX Supervisor:

integration of cg dragon • making the blade of the circular saw look like it's running • roto



The initial comp setup and some rotos and paint-outs needed for the projection of the location plate at the end of the shot were done by other compositing artists. I was in charge of all other compositing aspects including look development and finalizing the shot, performing the following tasks:

assembling all render layers with deep compositing • lookdev of cg city • integration of matte painting in the far background • projection and integration of location plate at the end of shot



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

paint-out of real arm and leg of actor playing the robot • integration of cg robotic arm, leg, and face parts



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

integration of cg creature • adding dust footage and pebbles being kicked around



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