

## ANTONIO MEAZZINI – SHOWREEL 2010 – SHOT BREAKDOWN LIST

The following is a list of shots in the same order as shown in my demo reel, some of them are from feature films I worked on like Robin Hood, Prince of Persia, Night at The Museum 2, The Wolfman, Angels and Demons, Clash of The Titans. Here I am explaining the task I did on each shot and the software I used.

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### WORK AND SOFTWARE:

- People removal: silhouette / shake
- Hay piles removal: silhouette / shake
- Crew car removal: shake
- Flags rotoscoping: silhouette

NOTES: In this *Robin Hood* shot I had to remove the crew car on the screen right side, two characters on the left and all of the hay piles. I also took care of the rotoscoping for the flags needed for sky replacement. To remove the car and characters I used the available matchmove as well and made camera projections.

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### WORK AND SOFTWARE:

- Keying: shake
- Rotoscoping: silhouette

NOTES: In this *Prince of Persia* shot I did not work on the compositing, however I had to provide a complete matte extraction to the compositor, as the green screen was very bad, I had to use a combination of rotoscoping and keying in order to provide a clean and detailed alpha channel of the green screen element for the compositing and preserve edge detail.

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### WORK AND SOFTWARE:

- Plate restoration / Matte painting: photoshop
- Camera projection: maya
- Markers removal and final touches: shake

Notes: This shot was done for the movie *The Wolfman*. Here I had to completely remove the legs for CG replacement and rebuild part of the plate. I was provided with photo references which I used to recreate the background in photoshop. As we had a matchmove and geometry for this shot, I took advantage of it to project my cleanplate on it, but I had to animate some color correction in shake because of some light change and flickering. I did not work on the compositing for it.

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### WORK AND SOFTWARE:

- Compositing (green screen extraction): shake
- Background extension: photoshop

Notes: This is a simple shot I composited for the movie *Night at the Museum 2*, it involved green screen extraction and color correction to integrate the green screen element. I also had to extend some of the background plate. I took care of the entire compositing.



#### WORK AND SOFTWARE:

- Set extension (bridge): photoshop
- Frame by frame people reconstruction: silhouette

NOTES: This shot for *Angels and Demons* required set extension, I had to extend the bridge and rebuild the two actors when they walk off frame as they needed to be still visible in the area of the set which was originally covered.

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#### WORK AND SOFTWARE:

- CG multipass compositing (wings): shake
- Markers removal: shake / silhouette
- Wires removal: silhouette
- Rotoscoping: silhouette

NOTES: In this shot I did for *Clash of The Titans* I took care of the 2d aspect entirely: CG multipass compositing for the wings, markers, wires and bridle removal, and rotoscoping.

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#### WORK AND SOFTWARE:

- Compositing (green screen extraction): digital fusion
- Matte painting: photoshop
- Tracking (background tracked to camera movement): digital fusion
- Temple extension: photoshop and maya
- Studio lights adjustment: digital fusion

Notes: I worked on this shot for the independent movie *Midnight Chronicles*. I used about 12 different combined keyers to extract different parts of the foreground element and I had to work on several issues from the original plate, such as wrong lighting, and overly bright reflections on the armor. I had to roto the tips of the spears because the big amount of green spill made proper keying impossible.

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#### WORK AND SOFTWARE:

- 3d multipass compositing: shake
- Reflection of CG car in the real car: shake
- Background plate color grading: shake

NOTES: I did not model, animate or render the CG car. I was provided with about 10 render passes to composite in order to make the car look integrated into the real plate. To make the reflection of the CG car in the real one when they are close to each other, I duplicated, moved and isolated the color pass of the CG car.



#### WORK AND SOFTWARE:

- Compositing: nuke
- Sky matte painting: photoshop / nuke

NOTES: This is a shot for the independent movie *sometimes the moon is velvet*. I worked entirely on the compositing and matte painting. The only element I didn't have control on was the moon as well as its size: I had to use the moon element I was given in order to keep consistency with the rest of the movie.

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#### WORK AND SOFTWARE:

- Matchmoving: matchmover 4
- 3d lighting, shading and rendering: maya
- 3d animation of the spaceship: maya
- Compositing of the spaceship in the real environment: after effects

NOTES: The main purpose of this shot is to demonstrate my matchmoving skills, I did however took care entirely of the compositing and 3d aspect of the shot (animation, lighting, shading) except for the 3d modeling. This was my final project for the matchmoving class at the Academy of Art University in San Francisco.

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