

TIM BOWMAN

compositor

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reel breakdown

project

clip #

involvement

The Road

Compositing, 3D Modeling, Texture Painting

1. Added wreckage, sign on building, corpse and toxic waste slick using 3D geometry and projections. Removed houses from plate, added mountain, sky replacement, added atmosphere, roto.
2. Greenscreen key, relit character to match background plate, painted green trees out of background plate.
3. Plate repo & extension, sky replacement, inserted telephone poles, pushed hillside farther into background, removed anything green from plate.
4. Painted out utility pipe from the clump of weeds, darkened sky and added toxic haze layers, removed specular reflections due to direct sun, removed anything green from plate, roto.
5. Greenscreen key, added overcast sky, relit character, roto.
6. Darkened sky, added in-cloud lightning, removed anything green from plate.

Happy Tears

Compositing

7. Greenscreen key, integrated 3d background and particle elements.
8. Created underwater distortion effect used throughout sequence.
9. Same as #1, plus disguised character's bandeau top and created lighting transition.
10. Greenscreen key, removed rigs, replaced right-hand artwork with Goya's "Saturn Devouring His Son." Roto.
11. Greenscreen key, shadow creation.
12. Macro photography for carpet plate, greenscreen keys. Each of his lines was from a separate take and the body was taken from another shot, all of which was warped and painted together. Snap-zoom to match the plate.
13. Added fluttery feathers to Vulture Man's coat and re-shaped his "wings" with some warps.

I also wrote an automated, Nuke-based daily-maker for this show. The daily-maker was written in Python and integrated with our Qube-based render farm.

Siemens: Somatom Definition Art Direction, Effects Supervision, Design, Animation

I was involved from the very start on this job – a 3 minute corporate piece in 1080/24p HD featuring a new generation of CT scanners. We started with discussions on look & feel with the agency and the producer. An early proof-of-concept that I put together using a coworker, an HDV cam, and some 3D tracking helped all of us to get comfortable with the concept and the look of our "projection." We would often refer to this clip to facilitate our discussions through production and post.

In preparation for our single night of shooting, I storyboarded the contents of the screen for each point in the piece and developed a gestural language for manipulating that data which was based on current research into multi-touch displays as well as fictional representations of similar displays in feature films. While on set I worked with the director to ensure we got the coverage we needed, occasionally walking the talent through complicated or detailed sequences. During post, I created all the on-screen animations and worked closely with the Smoke/Inferno artist to create the look of the projection and integrate it into our footage. Throughout post, we worked with the agency to find creative ways to fill their client's needs.

Elapsed time between green light and final delivery in Germany: 4 weeks.



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reel breakdown, cont'd.

project
clip involvement

Siemens: Somatom Definition, cont'd.

14 - 19. Pre-production, art directing, on-set effects supervision, on-screen design and animation.

20. Excerpt from the proof-of-concept film.

Still Waters

Compositing

21. Added interactive lighting for the camera flash.

Shadowboxer

Compositing

22. Tracked bullet wound onto character's forehead.

Dick's Sporting Goods: Soccer's Time Has Come

Compositing, Design

23. It was raining during shooting. My task was to make the rain go away as well as build an LED strip into the edge of the balcony and replace the sky. To do so, I tracked the shot and rebuilt the stadium from still frames, adding my new elements, and placed all of that behind our roto-ed player. I built the entire LED screen out of layers of flat art arranged in 3d space with lighting. The entire shot was re-grained and optically distorted to match the camera plates.

NAPA Auto Care: 12,000 Miles Compositing

24-27. Integrated the windshield with the talent, repositioned elements like windshield wipers and rear-view mirror and placed fireworks into the reflections.

Stainmaster: Escape

Compositing

28 - 31. Comped rose petals and mirror effect.

ABC Eyewitness News: Bad Date

Compositing

32. Tracked and comped the Eyewitness News logo onto the doors.

33. Comped the ABC7 logo into the indicator window

69 Eyes: Lost Boys

Compositing

We were asked to recreate scenes from the 80's vampire film "Lost Boys" for Finnish goth rockers, the 69 Eyes. Working with two other artists, I did a lot of green-screen keying, background replacements, 3D integration, tracking, stabilization, regraining, and re-creating camera moves to match the DP's style for the rest of the music video.

Another quick turnaround: two weeks from start to finish and loads of fun.

34. Greenscreen key, created eclipsed moon. Comped elements and created the camera move.

35. Greenscreen key, paint-fix, comp.

36. Greenscreen key, puppeted the falling character to extend his fall, comp.

37. Stabilized an unusable dolly move on the footage and created a new camera-move.

38 - 44. Breakdowns

If this breakdown didn't arrive in the company of my reel, please find it online at:
<http://netherlogic.com>