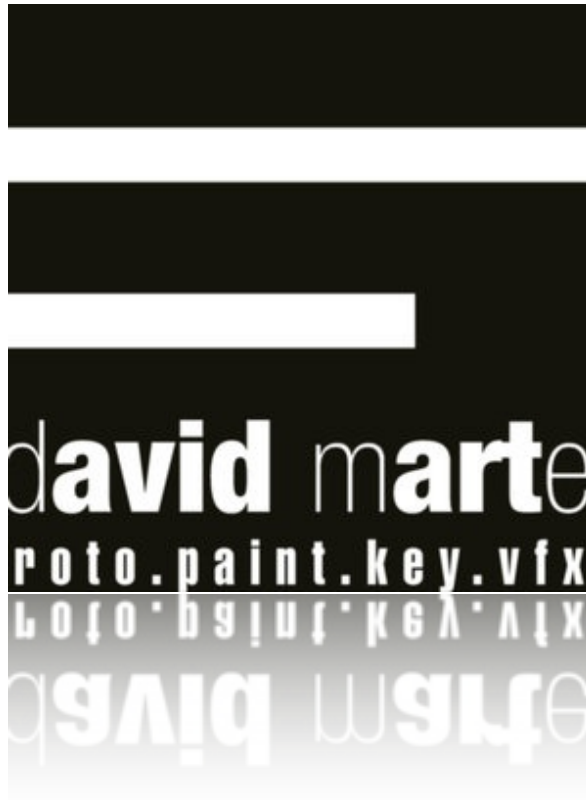


Showreel Shot List

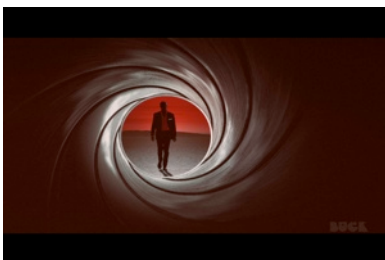


Winter 11"

Studio: Buck NY

Project: Coke Zero

Year: 2008



Shot Contributions:

■ Rotoscoping

Responsible for rotoscoping the inside of the shirt for color correction.

Softwares:

Silhouette

Studio: Buck NY**Project:** Coke Zero**Year:** 2008

**Shot Contributions:**

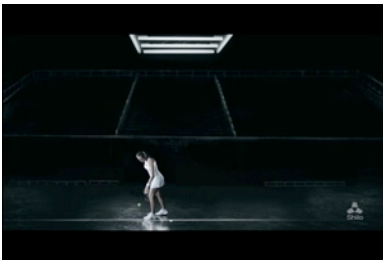
- Rotoscoping
- Keying

Responsible for rotoscoping the inside of the shirt & cuffs for color correction; as-well as keying the actor (Bond) from a green-screen.

Softwares:

Silhouette
After Effects

Studio: Shilo NY**Project:** Lincoln**Year:** 2010

**Shot Contributions:**

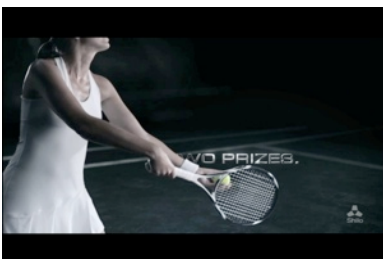
- Rotoscoping
- Keying

Responsible for Rotoscoping the tennis player who was shot on black. A combination of channel key & rotoscoping was used to create a matte for cg background replacement.

Softwares:

Silhouette
After Effects

Studio: Shilo NY**Project:** Lincoln**Year:** 2010

**Shot Contributions:**

- Rotoscoping
- Keying

Responsible for Rotoscoping the tennis player who was shot on black. A combination of channel key & rotoscoping was used to create a matte for cg background replacement.

Softwares:

Silhouette
After Effects

Studio: Shilo NY**Project:** Lincoln**Year:** 2010**Shot Contributions:**

- Rotoscoping
- Keying

Responsible for Rotoscoping the tennis player who was shot on black. A combination of channel key & rotoscoping was used to create a matte for cg background replacement.

Softwares:

Silhouette
After Effects

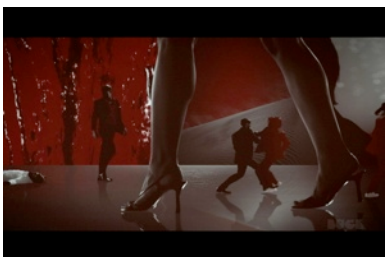
Studio: Imaginary Forces**Project:** Target**Year:** 2008**Shot Contributions:**

- Keying

Christina Aguilera was shot against a blue-screen; which i had to later key. Also, her blue eyes needed to be rotoscoped for color correction.

Softwares:

After Effects

Studio: Buck NY**Project:** Coke Zero**Year:** 2008**Shot Contributions:**

- Rotoscoping
- Keying

This mural piece took a lot of effort and patients. This shot involved many layers of bond fighting agents and all those layers had to get keyed and clothing separations as-well. I ended up doing the vast majority of the keying while Will Freizer helped with the cloth separations.

Softwares:

Silhouette
After Effects

Studio: Digital Kitchen**Project:** Amex**Year:** 2010

**Shot Contributions:**

■ Rotoscoping

The client wanted to color correct the table surface of this table. So my responsibility was to rotoscope the skater when he crosses the table.

Softwares:

Silhouette

Studio: Mass-Market NY**Project:** Armstrong**Year:** 2009

**Shot Contributions:**

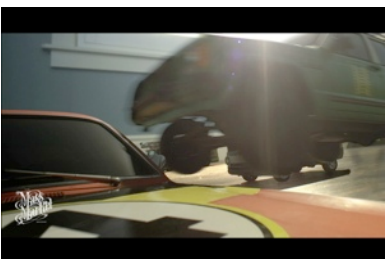
■ Rotoscoping

This commercial was shot in a race track; for background replacement work in composite. My job was to Rotoscope the cars for background replacement.

Softwares:

Silhouette

Studio: Mass-Market NY**Project:** Armstrong**Year:** 2009

**Shot Contributions:**

■ Rotoscoping

This commercial was shot in a race track; for background replacement work in composite. My job was to Rotoscope the cars for background replacement.

Softwares:

Silhouette

Studio: Mass-Market NY**Project:** Armstrong**Year:** 2009**Shot Contributions:**

- Rotoscoping

This commercial was shot in a race track; for background replacement work in composite. My job was to Rotoscope the cars for background replacement.

Softwares:

Silhouette

Studio: Mass-Market NY**Project:** Stride**Year:** 2008**Shot Contributions:**

- Rotoscoping

For this shot the flame artist needed to color correct the ram as-well as performing some cleanup on the shot. My job was to completely Rotoscope the ram and its horns for color correction and composite.

Softwares:

Silhouette

Studio: Mass-Market NY**Project:** Armstrong**Year:** 2009**Shot Contributions:**

- Rotoscoping

This commercial was shot in a race track; for background replacement work in composite. My job was to Rotoscope the cars for background replacement.

Softwares:

Silhouette

Studio: Mass-Market NY**Project:** Armstrong**Year:** 2009**Shot Contributions:**

- Rotoscoping

Softwares:

Silhouette

This shot consisted of two vfx plate. The car plate was shot on a race track, and the hand plate was shot inside a room. Both were combined together in flame by the compositor.

Studio: Mass-Market NY**Project:** Pepsi**Year:** 2008**Shot Contributions:**

- Paint

Softwares:

Silhouette

After Effects

This shot needed wire-rig removal work. I was provided with a clean plate by Chris Staves the Lead flame artist on this job. I had to remove objects inside the window and background which by the way was shot on a blue-screen for compositing by flame artist Mark French.

Studio: Mass-Market NY**Project:** Pepsi**Year:** 2008**Shot Contributions:**

- Paint

Softwares:

After Effects

Responsible for removing the wires pulling Justin's Timberlake Stunt actor.

Studio: Mass-Market NY**Project:** Pepsi**Year:** 2008

**Shot Contributions:**

■ Paint

Responsible for removing the wires pulling Justin's Timberlake Stunt actor.

Softwares:

After Effects

Studio: Mass-Market NY**Project:** Pepsi**Year:** 2008

**Shot Contributions:**

■ Paint

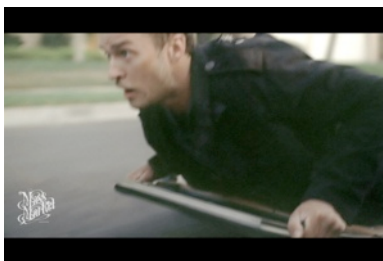
Responsible for removing the wires pulling Justin's Timberlake Stunt actor. Leslie Chung Also worked on this shot, she removed the cables in the window region on the car.

Softwares:

After Effects

Photoshop

Studio: Mass-Market NY**Project:** Pepsi**Year:** 2008

**Shot Contributions:**

■ Rotoscoping

■ Paint

By far one of the most difficult clean up shots i've done so far. Responsible for removing the wires pulling Justin's Timberlake. Also, the door was resting on a board which also had to be removed.

Softwares:

Silhouette

After Effects

Photoshop

Studio: Mass-Market NY**Project:** Pepsi**Year:** 2008**Shot Contributions:**

- Rotoscoping

This shot was very straight forward; My job was to Rotoscope Justin and the door he was resting on, for compositing by flame artist Mark French.

Softwares:

Silhouette

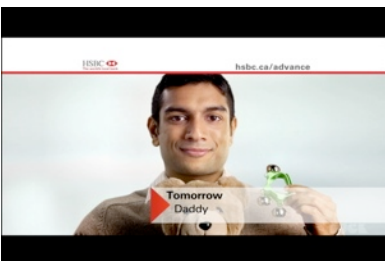
Studio: Mass-Market NY**Project:** Comcast**Year:** 2009**Shot Contributions:**

- Rotoscoping

Now this is total INSANITY! I had to Rotoscope nearly 137 sheets of paper for compositing work and background replacement; with motion blur and depth of field.

Softwares:

Silhouette

Studio: Buck NY**Project:** HSBC**Year:** 2010**Shot Contributions:**

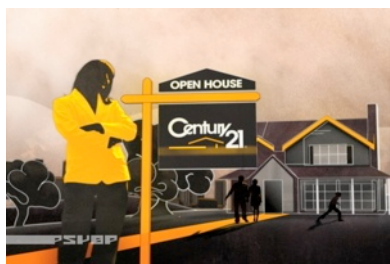
- Rotoscoping

I was responsible for Rotoscoping The man and all objects on this shot for HSBC.

Softwares:

Silhouette

Studio: Psyop NY**Project:** Cen 21**Year:** 2008

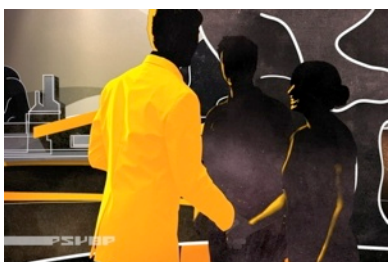
**Shot Contributions:**

■ Rotoscoping

On this shot I had to isolate the blazer on the girl for color correction during comp.

Softwares:Silhouette

Studio: Psyop NY**Project:** Cen 21**Year:** 2008

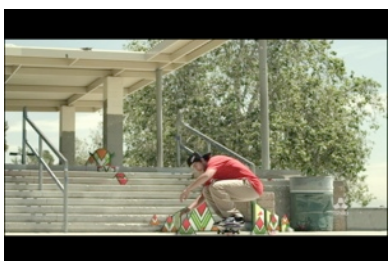
**Shot Contributions:**

■ Rotoscoping

This shot was roto intensive, I had to Rotoscope the mans blazer as well as isolating highlights on their body for compositing.

Softwares:Silhouette

Studio: Shilo NY**Project:** Mt Dew**Year:** 2010

**Shot Contributions:**

■ Rotoscoping

My Responsibility for this shot was to Rotoscope the skater's lower body for animation and design work.

Softwares:

Silhouette

Studio: Psyop NY**Project:** Addidas**Year:** 2007**Shot Contributions:**

- Rotoscoping

For Addidas Olympics, or this shot; I worked closely with Rotoscope Artist Carlos Rosario. I Rotoscoped all the hands on the left side of the shoot while he tackled the right side as well as the main athlete on this shot.

Softwares:

Silhouette

Studio: Psyop NY**Project:** Addidas**Year:** 2007**Shot Contributions:**

- Rotoscoping

This shot is very special to me. My first shot ever in a real production. For this shot, I had to Rotoscope all the hands and remove tracking markers. Most of the hands at the top of the screen went over the green screen, I had to Rotoscope those hands into the shot. As-well as separating the main athlete on this shot for compositing work.

Softwares:

Silhouette

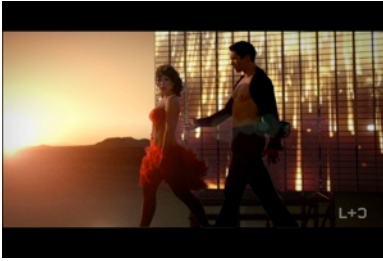
Studio: Carbon VFX**Project:** Vaseline**Year:** 2009**Shot Contributions:**

- Rotoscoping

Due to the slight tint on the surface, I had to Rotoscope all of the talents lower body for compositing work.

Softwares:

Silhouette

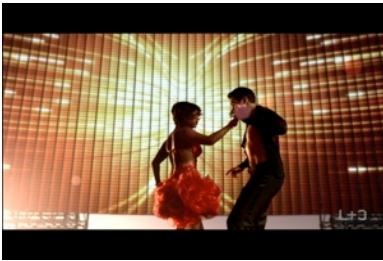
Studio: L&C**Project:** DWS**Year:** 2009**Shot Contributions:**

- Rotoscoping
- Keying

This commercial was shot against a desert like background during the day. I had to Key & Rotoscope the dancers using Advance matting techniques for matte extraction.

Softwares:

Silhouette
After Effects

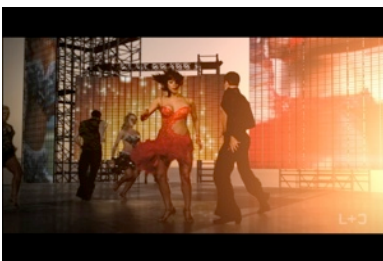
Studio: L&C**Project:** DWS**Year:** 2009**Shot Contributions:**

- Rotoscoping
- Keying

This commercial was shot against a desert like background during the day. I had to Key & Rotoscope the dancers using Advance matting techniques for matte extraction.

Softwares:

Silhouette
After Effects

Studio: L&C**Project:** DWS**Year:** 2009**Shot Contributions:**

- Rotoscoping
- Keying

I had to Key & Rotoscope the Dancers using Advance matting techniques for matte extraction. as well as removing tracking markers

Softwares:

Silhouette
After Effects

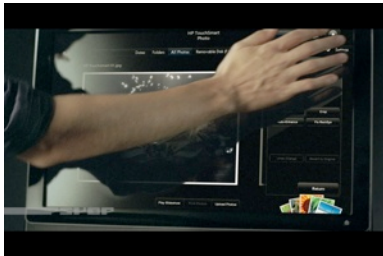
Studio: L&C**Project:** DWS**Year:** 2009**Shot Contributions:**

- Rotoscoping
- Keying

I had to Key & Rotoscope the dancers using Advance matting techniques for matte extraction, as well as removing tracking markers

Softwares:

Silhouette
After Effects

Studio: Psyop NY**Project:** HP Maestro**Year:** 2008**Shot Contributions:**

- Rotoscoping
- Keying
- Paint

This particular shot for HP Maestro need a lot of Rotoscoping & Clean-up work. I had to Rotoscope the man hands and arm's; with extreme precision. The screen also needed to be Rotoscoped for screen replacement. There were many tracking markets on the screen for 3d tracking that I had to remove. Fun shot.

Softwares:

Silhouette
After Effects

Studio: Mass-Market NY**Project:** Mt Dew**Year:** 2008**Shot Contributions:**

- Paint

For Mt Dew the lady was suspended a few story's high by 5 cables. I used photoshop to create several clean plates and composite them together in after effects. FUN SHOT!

Softwares:

After Effects
Photoshop

Studio: Imaginary Forces

Project: Target

Year: 2008



Shot Contributions:

- Keying

Christina Aguilera was shot against a blue-screen; which i had to later key. Also, her blue eyes needed to be rotoscoped for color correction.

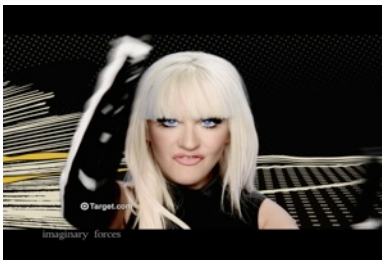
Softwares:

After Effects

Studio: Imaginary Forces

Project: Target

Year: 2008



Shot Contributions:

- Keying

Christina Aguilera was shot against a blue-screen; which i had to later key. Also, her blue eyes needed to be rotoscoped for color correction.

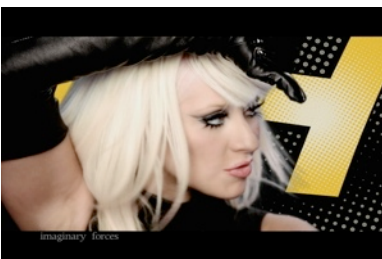
Softwares:

After Effects

Studio: Imaginary Forces

Project: Target

Year: 2008



Shot Contributions:

- keying

Christina Aguilera was shot against a blue-screen; which i had to later key. Also, her blue eyes needed to be rotoscoped for color correction.

Softwares:

After Effects

Studio: Mass-Market NY**Project:** Travelers**Year:** 2008**Shot Contributions:**

- Rotoscoping
- Paint

For travelers I did a lot of clean up work. Removing cables that maneuver and hold the GIANT umbrella thru-out the spot.

Softwares:

Silhouette
After Effects

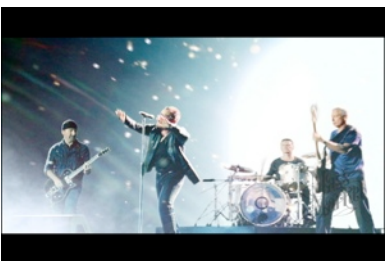
Studio: Mass-Market NY**Project:** Travelers**Year:** 2008**Shot Contributions:**

- Paint

This shot was a collaboration of many 2d support artist. I worked closely with others to remove all the cables holding the umbrella.

Softwares:

After Effects

Studio: Psyop NY**Project:** U2 Blackberry**Year:** 2009**Shot Contributions:**

- Rotoscoping

u2 blackberry, this shot had a-lot of speakers behind the talents; which i removed with Rotoscoping techniques. The band was shot on on green-screen.

Softwares:

Silhouette

Studio: Psyop NY**Project:** Subaru**Year:** 2008**Shot Contributions:**

- Rotoscoping

Subaru had very stylized and animated clouds. For this shot, I had to Rotoscope the Van, its windows, and also isolate the shadow for compositing.

Softwares:

Silhouette

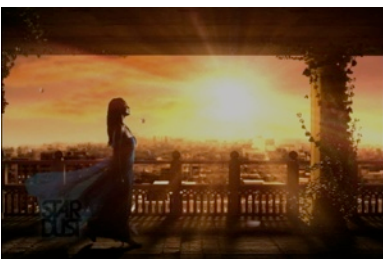
Studio: Psyop NY**Project:** Subaru**Year:** 2008**Shot Contributions:**

- Rotoscoping

I had to Rotoscope all the windows in this shot. Also, Rotoscope anything that goes in front of the windows.

Softwares:

Silhouette

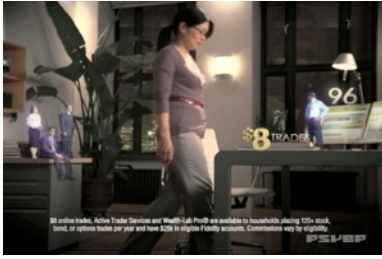
Studio: StarDust NY**Project:** Big Magic**Year:** 2008**Shot Contributions:**

- Rotoscoping

For Big Magic I assisted Leslie Chung on doing most of the Adds Roto's for her key.

Softwares:

Silhouette

Studio: Psyop NY**Project:** Fidelity**Year:** 2008**Shot Contributions:**

- Rotoscoping
- Paint

On this shot, the windows have a blue-screen behind them. It was very dark and the lighting wasn't that good.

Softwares:

Silhouette
After Effects

Studio: StarDust NY**Project:** Legg's**Year:** 2010**Shot Contributions:**

- Rotoscoping
- Keying

Leggs was shot against white. This shot was 400 frames long; I had to pull a matte using advance keying techniques and a lot of Roto-Adds for places where my Key didn't work.

Softwares:

Silhouette
After Effects

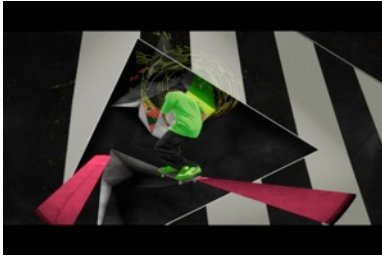
Studio: Psyop NY**Project:** Converse**Year:** 2008**Shot Contributions:**

- Rotoscoping

No comment.....

Softwares:

Silhouette

Studio: Buck NY**Project:** Mt Dew**Year:** 2009**Shot Contributions:**

- Rotoscoping

For this shot on Mt Dew spot for Buck I had Rotoscope the skaters for background replacement. Also, the shoes, skates, shirt and pants needed to be separated for color correction in the composite.

Softwares:

Silhouette

Studio: Shilo NY**Project:** Fela**Year:** 2009**Shot Contributions:**

- Rotoscoping

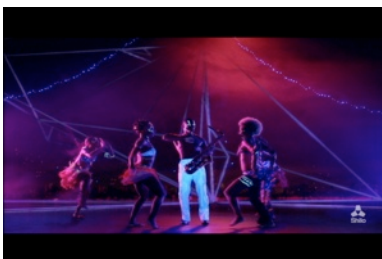
- Keying

On this job the compositors wanted to replace the ground with a cg floor. also, a city backdrop was added to the horizon line. I used a combination of Rotoscoping and Keying to create a matte for composite.

Softwares:

Silhouette

After Effects

Studio: Shilo NY**Project:** Fela**Year:** 2009**Shot Contributions:**

- Rotoscoping

- Keying

On this job the compositors wanted to replace the ground with a cg floor. also, a city backdrop was added to the horizon line. I used a combination of Rotoscoping and Keying to create a matte for composite.

Softwares:

Silhouette

After Effects

Studio: Shilo NY**Project:** Fela**Year:** 2010

**Shot Contributions:**

- Rotoscoping
- Keying

On this job the compositors wanted to replace the ground with a cg floor. also, a city backdrop was added to the horizon line. I used a combination of Rotoscoping and Keying to create a matte for composite.

Softwares:

Silhouette
After Effects

Studio: Shilo NY**Project:** Fela**Year:** 2010

**Shot Contributions:**

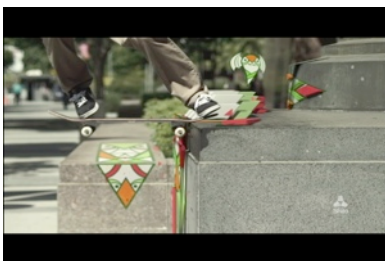
- Rotoscoping
- Keying

On this job the compositors wanted to replace the ground with a cg floor. also, a city backdrop was added to the horizon line. I used a combination of Rotoscoping and Keying to create a matte for composite.

Softwares:

Silhouette
After Effects

Studio: Shilo NY**Project:** Mt Dew**Year:** 2010

**Shot Contributions:**

- Rotoscoping

My Responsibility for this shot was to Rotoscope the skater's lower body for animation and design work.

Softwares:

Silhouette
After Effects

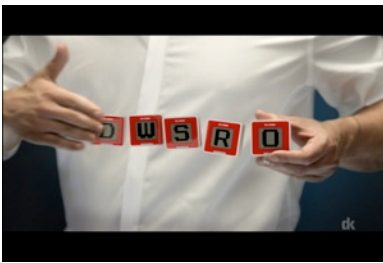
Studio: Digital Kitchen**Project:** Scrabble**Year:** 2010**Shot Contributions:**

- Rotoscoping

My responsibilities for this job was to isolate the magician's hands and fingers for composite.

Softwares:

Silhouette

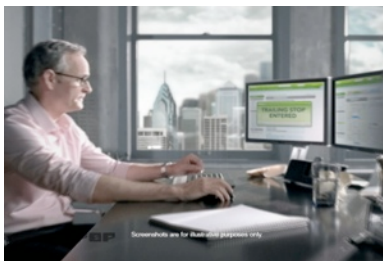
Studio: Digital Kitchen**Project:** Scrabble**Year:** 2010**Shot Contributions:**

- Rotoscoping

My responsibilities for this job was to isolate the magician's hands and fingers for composite.

Softwares:

Silhouette

Studio: Psyop NY**Project:** Fidelity**Year:** 2010**Shot Contributions:**

- Rotoscoping
- Paint

On Fidelity for Psyop or at-least this shot; there were many tracking markers along the wall which I had to remove. Also, the screen needed to be Rotoscoped for screen replacement, and the windows also needed a matte for the New York city background.

Softwares:

Silhouette

After Effects

Studio: Psyop NY**Project:** HP Maestro**Year:** 2008**Shot Contributions:**

- Rotoscoping

In this shot for Psyop's HP Maestro, I had to Rotoscope with extreme detail the man's arm and hands.

Softwares:

Silhouette

Studio: Buck NY**Project:** Hertog**Year:** 2009**Shot Contributions:**

- Rotoscoping

For Hertog I had to Rotoscope the girl, chair, ice-cream box and table for parallax in composite.

Softwares:

Silhouette

Studio: StarDust NY**Project:** Subaru**Year:** 2010**Shot Contributions:**

- Rotoscoping

- Paint

For Subaru my responsibilities were to Rotoscope the car for animation/design elements to go around the car. Also, the same matte was used for color correction. In addition to Rotoscoping work, I also had to remove any cars on the road or in general.

Softwares:

Silhouette

After Effects

Studio: StarDust NY**Project:** Subaru**Year:** 2010**Shot Contributions:**

- Rotoscoping
- Paint

For Subaru my responsibilities were to Rotoscope the car for animation/design elements to go around the car. Also, the same matte was used for color correction. In addition to Rotoscoping work, I also had to remove any cars on the road or in general.

Softwares:

Silhouette
After Effects

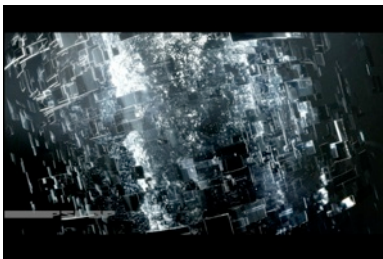
Studio: StarDust NY**Project:** Subaru**Year:** 2010**Shot Contributions:**

- Rotoscoping
- Paint

For Subaru my responsibilities were to Rotoscope the car for animation/design elements to go around the car. Also, the same matte was used for color correction. In addition to Rotoscoping work, I also had to remove any cars on the road or in general.

Softwares:

Silhouette
After Effects

Studio: Psyop NY**Project:** Absolut**Year:** 2008**Shot Contributions:**

- Rotoscoping

This commercial was shot at 800+ frames per second. On this shot, I had to Rotoscope the main body of the ballon while it popped by a needle.

Softwares:

Silhouette

Studio: Mass-Market NY**Project:** Infiniti**Year:** 2007**Shot Contributions:**

- Rotoscoping
- Keying
- Paint

This is by far my favorite commercial to date! For Infiniti, I was assigned a bunch of shots to Rotoscope the Vehicles which were shot against a white background. The Cars also had tracking markers on the side and windows for 3d tracking; in addition, I had to provide a matte of the windows for compositing.

Softwares:

Silhouette
After effects

Studio: Mass-Market NY**Project:** Infiniti**Year:** 2007**Shot Contributions:**

- Rotoscoping
- Keying
- Paint

Suv Matte, Windows Matte, & Markers Removal.

Softwares:

Silhouette
After Effects

Studio: Mass-Market NY**Project:** Infiniti**Year:** 2007**Shot Contributions:**

- Rotoscoping
- Keying
- Paint

Car Matte, Windows Matte, & Markers Removal.

Softwares:

Silhouette
After Effects

Studio: Mass-Market NY**Project:** Infiniti**Year:** 2007

**Shot Contributions:**

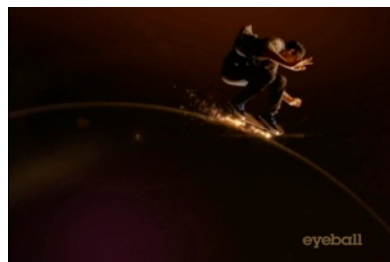
- Rotoscoping
- Keying
- Paint

Car Matte, Windows Matte, & Markers Removal.

Softwares:

Silhouette
After Effects

Studio: Eyeball NYC**Project:** Shoe Carnival**Year:** 2010

**Shot Contributions:**

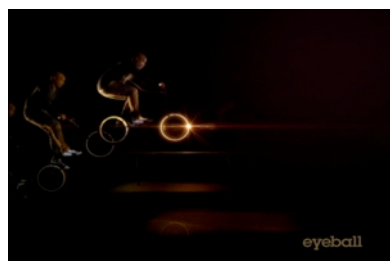
- Rotoscoping

I had to Rotoscope this guy performing skate board tricks, he was shot against black.

Softwares:

Silhouette

Studio: Eyeball NYC**Project:** Shoe Carnival**Year:** 2010

**Shot Contributions:**

- Rotoscoping

For shoe carnival; I had to Rotoscope guys performing bicycle tricks which they were shot against black.

Softwares:

Silhouette

Studio: Imaginary Forces**Project:** Target**Year:** 2008

**Shot Contributions:**

- Rotoscoping
- Keying
- Paint

Christina was shot against a blue-screen which I had to key. Her cape was held up and waved around the air by cables which I had to paint out .

Softwares:After Effects

Studio: Psyop NY**Project:** Guinness**Year:** 2007

**Shot Contributions:**

- Rotoscoping

This glass of guinness beer was shot against a white background. I had to Rotoscope the glass for composite.

Softwares:Silhouette
