



Tony Lyons

SENIOR COMPOSITOR



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SOFTWARE

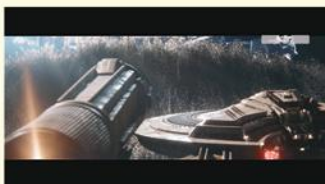
- NUKE
- HIERO
- PHOTOSHOP
- MAYA
- SHAKE
- PREMIERE PRO
- AFTER EFFECTS
- SYNTHEYES

SKILLS

COMPOSITING 2D AND 3D ELEMENTS
 CG MULTI-PASS COMPOSITING
 NUKE 3D PROJECTIONS
 MATTEPAINTING
 SET EXTENSIONS
 MATTE CREATION (ROTO/KEY)
 PAINT OUTS/CLEANPLATES
 MATCHMOVING
 3D SCENE RECONSTRUCTIONS
 TOOL DEVELOPMENT
 PIPELINE OPTIMIZATION
 STEREOSCOPIC COMP/CONVERSION
 INTERMEDIATE PYTHON SCRIPTING

WORKING KNOWLEDGE OF:
 MODELING, TEXTURING, LIGHTING, ANIMATION

BREAKDOWN SHEET 2018



0:04 **DOUBLE NEGATIVE**
STAR TREK: BEYOND (2016)

COMPOSITING LEAD
 OVERSAW 5 - 7 ARTISTS
NUKE

RESPONSIBILITIES

- LOOK/DEV FOR COCKPIT SHOTS IN SPACE BATTLE SEQUENCE
- AIDING ARTISTS IN REACHING APPROVED LOOK FOR COCKPIT SHOTS
- COMPOSITING FULL CG SHOTS
- HELPING SET THE LOOK FOR "SPACE ATMOSPHERICS"
- HELPING CREATE LIFE/MOTION AND ANIMATE LIGHTNING STRIKES ON 16K MATTE PAINTING OF BACKGROUND "NEKRO CLOUD" (SPACE STORM)

CHALLENGES

- DEVELOPING OPTIMIZED/AUTOMATED TEMPLATES FOR SOLVING LAYERING ISSUES OF PLACING A LIVE-ACTION ACTOR INSIDE OF FULLY CG COCKPIT
- CREATING A 2D SOLUTION FOR EXPLOSION SHOCKWAVE IN FINAL SHOT
- SOLVING LAYERING PROBLEMS BETWEEN SHIPS AND EXPLOSIONS IN SHOT 3 USING DEEP IMAGE DATA



0:10 **DOUBLE NEGATIVE**
GEOSTORM (2017)

COMPOSITOR
NUKE

RESPONSIBILITIES

- COMPOSITING FX DESTRUCTION AND FIRE, CG CARS, GREENSCREEN PLATES FOR CAR INTERIORS, FAKING REFLECTIONS ON PLATE CAR
- MATCHING CG ROAD LIGHTING TO PLATE ROAD USING 2.5D RELIGHTING IN NUKE

CHALLENGES

- SOLVING LAYERING ISSUES WITH MULTIPLE LAYERS OF CG AND FX



0:20 **INDUSTRIAL LIGHT & MAGIC**
KONG: SKULL ISLAND (2017)

COMPOSITOR
NUKE

RESPONSIBILITIES

- COMPING BG DMP, FX DESTRUCTION, SMOKE, AND SPARKS
- KEYING GREENSCREEN PLATES

CHALLENGES

- DEEP COMPOSITING HELICOPTER, FX AND SPARK RENDERS
- PLATE STITCHING AND DIGITAL DOUBLE BLEND TRANSITIONS

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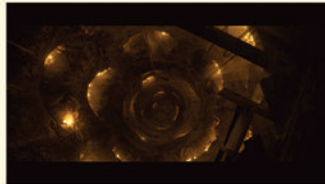


0:30 ILOURA THOR: RAGNAROK

COMPOSITOR
 NUKE

RESPONSIBILITIES

- °BLUESCREEN EXTRACTION
- °COMPING CG BACKGROUND SETS AND CG CHARACTERS
- °INTEGRATING CG HOVER CHAIR OVER PLATE CHAIR



0:35 DOUBLE NEGATIVE BRIGHT (2017)

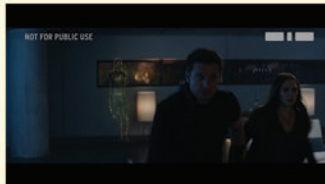
COMPOSITOR
 NUKE

RESPONSIBILITIES

- °COMPOSITING AND SETTING LOOK/FEEL OF CG CATACOMB TUNNEL SHOTS
- °COMPING CG WAND, DISTORTION FX AND LENS FLARES

CHALLENGES

- °SEPARATING THE BACKGROUND AND FOREGROUND TO APPLY SEPARATE SHAKING/DISTORTION/ABBERATION FX



1:00 DOUBLE NEGATIVE CAPTAIN AMERICA: CIVIL WAR (2016)

COMPOSITOR
 NUKE

RESPONSIBILITIES

- °SETTING UP TEMP KEYS FOR SEQUENCE (10+ SHOTS)
- °LOOK/DEV FOR BG FIRE FOR SEQUENCE
- °AIDING LOOK/DEV FOR VISION'S "LIGHTNING TRAP" EFFECT
- °COMPOSITING FULL CG BODY-DOUBLE VISION, MATCHING TO PLATE REFERENCE
- °COMPOSITING 2D/3D ELEMENTS TOGETHER FOR DESTRUCTION SHOT

CHALLENGES

- °FINDING A 2D/3D SOLUTION FOR VISION PHASING THROUGH WALL EFFECT, WITH REQUIRED FRAME BY FRAME PAINTING



1:05 DOUBLE NEGATIVE HUNGER GAMES: MOCKINGJAY PT 2 (2015)

COMPOSITOR
 NUKE

RESPONSIBILITIES

- °COMPOSITING CG CITY BACKGROUNDS
- °KEYING A SEQUENCE OF 5 SIMILAR ANGLED SHOTS.

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CHALLENGES

°KEYING DIFFICULT GREENSCREEN SHOTS. THE BACKGROUND GREENSCREEN ENDED 1/2 WAY UP THE FRAME AND THE TOP HALF WAS SKY. THE SHOTS WERE LONG FRAMERANGES WITH WHISPY HAIR GOING OVER BOTH THE SKY AND GREENSCREEN, CREATING A HARSH EDGE WHERE THEY MET. MANY OF THE BG OBJECTS ARE OUT FOCUS AND THERE WAS PRACTICAL BG SMOKE.



1:10 DOUBLE NEGATIVE AVENGERS: AGE OF ULTRON (2015)

COMPOSITOR
 NUKE

RESPONSIBILITIES

SHOT 1

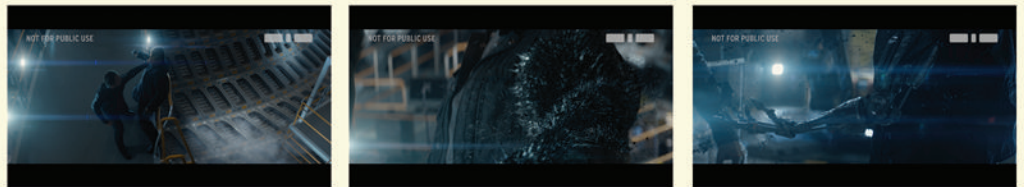
- °COMPING GREEN SCREEN PLATE OF TRAIN ONTO MOVING BG FOOTAGE
- °INTEGRATING ULTRON INTO THE PLATE AND USING 2.5D RELIGHTING TO FAKE LIGHT EMITTED FROM HAND BEAM FX
- °COMPING FX PASSES TOGETHER TO CREATE HAND BEAM FX AND DISTORTION

SHOT 2

- °COMPING MELTING DOOR, FX, AND EXPLOSION/SMOKE
- °COMPING TRAIN PLATE OVER OUTDOOR MOVING FOOTAGE
- °INTEGRATING CG RAILING

CHALLENGES

°CREATING THE MELTING DOOR EFFECT IN 2D BY STITCHING MULTIPLE ON-SET PHOTOGRAPHS TOGETHER. USED COLOR CORRECTIONS AND WARPING TO GET THE "MOLTEN EDGE" LOOK.



1:12 DOUBLE NEGATIVE TERMINATOR: GENISYS (2015)

COMPOSITOR
 NUKE

RESPONSIBILITIES

SHOT 1

- °COMPING FULL CG BODY DOUBLES INTO LIVE ACTION PLATE
- °COMPLETELY RELIGHTING CHARACTERS WITH 2.5D RELIGHTING TO MATCH LIVE ACTION REFERENCE
- °ADDING MIST, CG RAILINGS, SET EXTENSIONS, AND OPTICAL EFFECTS

SHOT 2

- °KEYING AND COMPOSITING LIVE ACTION ACTOR OVER CG BACKGROUND
- °COMPING FX PASSES OF ARM SHREDDING
- °ADDING OPTICAL EFFECTS

SHOT 3

- °COMPING CHARACTERS/SET OVER CG SET EXTENSION
- °COMPING CG METAL ARM AND "SHREDDING" FX
- °ADDING OPTICAL EFFECTS

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1:16 FRAMESTORE PEPSI (SUPERBOWL 2015)

COMPOSITOR
 NUKE

RESPONSIBILITIES

- WORKING CLOSELY WITH THE CONCEPT ARTIST AND LIGHTER TO SET LOOK/DEV AND DESIGN FOR THE SPACECRAFT
- COMPING THE SHIP OVER AERIAL LIVE ACTION PLATE, ADDING REFLECTIONS AND LIGHTING TO THE BUILDINGS
- TEXTURING AND RELIGHTING PARTS OF THE SHIP IN NUKE
- CREATING "JET ENGINE" EFFECTS
- ADDING OPTICAL EFFECTS AND TRACTOR BEAM FX



1:19 PIXOMONDO STAR TREK: INTO DARKNESS (2013)

COMPOSITING SEQUENCE LEAD
OVERSAW 2 - 3 ARTISTS
 NUKE

RESPONSIBILITIES

- COMPING CG DEBRIS AND SPARKS
- COMPING CG BACKGROUND SET EXTENSIONS
- MATCHING COMPLEX LIGHTING SCENARIOS FOR THE DEBRIS AND SET EXTENSIONS WITH 2.5D RELIGHTING TECHNIQUES
- ADDING CG REFLECTIONS OF DEBRIS AND SET EXTENSION TO THE WALKWAY
- ADDING 2D FX ELEMENTS (STEAM, SPARKS, DUST HITS)

CHALLENGES

◦PROMOTED TO SEQUENCE LEAD AFTER DEVELOPING AN AUTOMATED TEMPLATE FOR RELIGHTING DEBRIS TRAVELING THROUGH DIFFERENT LIGHTING SCENARIOS IN 3D SPACE. THE DEBRIS WAS RENDERED WITH STATIC LIGHTING AND DID NOT MATCH THE CHAOTIC PLATE LIGHTING. I USED POINT POSITION PASS, ZDEPTH, 2.5D RELIGHTING, AND PIXEL ANALYZERS TO LIGHT THE DEBRIS CORRECTLY NO MATTER WHERE THEY WERE IN 3D SPACE. THIS ALLOWED FOR LESS MANUAL ANIMATION, AND ENABLED US TO UPDATE DEBRIS SIMS/RENDERS WITHOUT HAVING TO REDO TEDIOUS COLOR CORRECTIONS ON THE COMPOSITING SIDE. I OVERSAW 2-3 ARTISTS FOR THE REMAINING DURATION OF THE SHOW.



1:41 FRAMESTORE FACEBOOK SPACE (2014)

LEAD COMPOSITOR
OVERSAW 3 ARTISTS
 NUKE

RESPONSIBILITIES

- COMPING RIVER/OCEAN REFLECTIONS AND TEXTURES, CITY LIGHTS, CLOUD LAYERS AND ATMOSPHERIC EFFECTS, SUN, AND STARS,
- EXTENDING THE EARTH TEXTURE FARTHER TO COVER WHOLE HORIZON
- COMPING IN CLOUD FX RENDERS FROM HOUDINI
- SETTING THE LOOK FOR THE SEQUENCE AND DEVELOPING A TEMPLATE FOR ARTISTS TO FOLLOW

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CHALLENGES

◦CREATED A BACK AND FORTH PIPELINE BETWEEN NUKE AND MAYA. | DISPLACED HIGH RESOLUTION GEO PLANES IN NUKE USING HEIGHT MAPS AND EXPORTED THE GEO FOR THE 3D DEPARTMENT TO RENDER WITH TEXTURES AND LIGHTING. THE MAIN CLOUDS WERE RENDERED FROM HOUDINI. THE ATMOSPHERICS, ANIMATING CITY LIGHT TEXTURES, RIVER TEXTURES, ADDITIONAL CLOUD LAYERS, SUN, LENS FLARES, AND STARS WERE ALL CREATED IN NUKE'S 3D SYSTEM. | CREATED TEMPLATES AND SET THE LOOK FOR THE MAJORITY OF THE SPOT, WHICH FOCUSED ON 4 DIFFERENT CITIES AROUND THE WORLD. | LED A TEAM OF 3 ARTISTS.



1:51 FRAMESTORE ON SHOES (2014)

LEAD COMPOSITOR
 NUKE HIERO

RESPONSIBILITIES

- HELPING BID COMPOSITING TIME FOR SPOT
- HELPING CONFORM, RE-EDIT, AND DELIVER FINAL SPOT IN HIERO
- SETTING LOOK/DEV AND TEMPLATES FOR 2D SOUND BARRIER FX
- COMPING CG SOUND MACHINE INTO LIVE ACTION PLATE



1:59 FRAMESTORE CAR FAX CAMPAIGN - 5 SPOTS (2015)

LEAD COMPOSITOR
 NUKE HIERO

RESPONSIBILITIES

- HELPING SET THE LOOK/DEV AND COMPOSITING BACKGROUND FOX DEN AND HERO CAR FOX
- LEADING TEAMS OF 3-4 ARTISTS ON 3 OF THE 5 COMMERCIAL SPOTS
- DEVELOPING A COMP TEMPLATE FOR THE HERO CAR FOX AND THE FOX DEN FOR OTHER ARTISTS TO FOLLOW
- DEVELOPING A KEYING TEMPLATE TO HELP OTHERS QUICKLY GREENSCREEN KEY THE ACTORS THROUGHOUT THE CAMPAIGN
- ASSISTING IN THE EDITING AND DELIVERY PROCESS ON SOME OF THE SPOTS USING THE FOUNDRY'S HIERO

CHALLENGES

- DESIGNING COMPLEX, MODULAR TEMPLATES FOR BACKGROUNDS, CHARACTERS, AND GREENSCREEN KEYS THAT EXPEDITED TASKS FOR OTHER ARTISTS, AS WELL AS KEPT SHOTS LOOKING CONSISTENT WITH EACH OTHER. TEMPLATES CONTINUED TO BE USED FROM COMMERCIAL TO COMMERCIAL DURING THE CAMPAIGN TO KEEP CONTINUITY.
- FIXING PROBLEMATIC Z-DEPTH ISSUES CAUSED BY MULTIPLE RENDER LAYERS AND TRANSPARENT FUR
- USING 2.5D PROJECTION TECHNIQUES TO PROJECT "CAR FOX" LOGO ONTO ANIMATED GEO OF CHARACTERS SHIRT. THIS HELPED AVOID STRETCHING AND ALLOWED FOR QUICK CHANGES ON NOTES FOR THE LOGO WITHOUT HAVING TO RE-RENDER THE CHARACTER.
- DEVELOPING A SYSTEM OF PROJECTING THE MAIN DISPLAY SCREEN IN NUKE SO THAT FREQUENT CHANGES COULD BE MADE FOR CLIENT TURNAROUNDS

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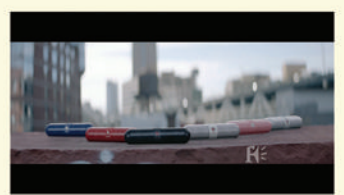
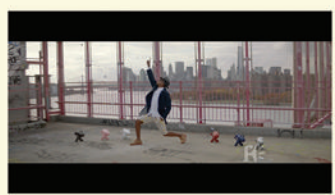


2:08 **INGENUITY ENGINE** **TRUST BANK "ROOFTOP"**

COMPOSITOR
 NUKE PS AE

RESPONSIBILITIES

- SHOT 1
- CREATING A MATTEPAINTING OF DESTROYED BUILDING USING A STILL FROM THE ORIGINAL PLATE
 - RECREATING THE SHOT IN NUKE'S 3D SYSTEM WITH PROJECTIONS
 - ADDING CG AND 2D ELEMENTS FOR DEBRIS AND DESTRUCTION
 - RECONSTRUCTING THE ORIGINAL LENS FLARE WITH OPTICAL FLARES IN AE
- SHOT 2
- PULLING GREENSCREEN KEY
 - COMPING CG LEDGE
 - ADDING NIGHT SKY



2:11 **FRAMESTORE** **BEATS PHARELL "HAPPY"**

LEAD COMPOSITOR
OVERSAW 3 ARTISTS
 NUKE HIERO

RESPONSIBILITIES

- COMPING CG PILL CHARACTERS INTO LIVE ACTION PLATES
- HELPING CREATE A COMP TEMPLATE TO USE FOR THE CG PILLS
- CONFORMING AND EXPORTING THE FINAL SPOT IN THE FOUNDRY'S HIERO

CHALLENGES

◦IN THE FINAL SHOT WITH THE 5 PILL CHARACTERS TRANSFORMING, THE PLATE WAS A STATIC FRAME. I ADDED CAMERA MOTION, SUBTLE LIGHT FLICKER, AND ANIMATED MOVING BOKEH IN THE BACKGROUND TO GIVE THE SHOT MORE LIFE.