

Chris Bekker 2020 Showreel Breakdown Sheet



Monster Hunter - Shot 01

- 1.) First thing I did was the cleanup on the plate to remove the birds, rock on screen right and extend the water so it could blend with the 3D rendered water bank.
- 2.) I was provided with a render for the water bank, trees, creatures and water reflection. I graded and added the needed lensing effects to get all the rendered elements to match the live action plate.
- 3.) The far background mountains, sky and clouds were a matte painting that was given to me as a multilayered psd that I graded and balanced to work for the shot.
- 4.) I also layered multiple 2d comp dust elements over the plate and renders.
- 5.) Lastly, I finalized the comp for delivery.



Monster Hunter - Shot 02

- 1.) The foreground was multiple renders for the water bank, trees, creatures, and water reflection.
- 2.) The foreground water was from a live action plate that was adjusted to work with the renders.
- 3.) The far background mountains were a matte painting that was given to me as a multilayered psd that I graded and balanced to work for the shot.
- 4.) The bug life and dust effects was a combination of 2d stock footage and 3d rendered elements.
- 5.) Next I added the final grades and lensing effects to the comp.
- 6.) Lastly, I finalized the comp for delivery.



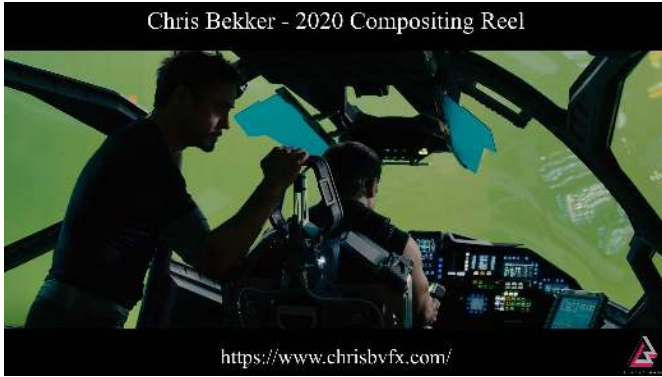
Air Canada - Lost Reindeer - Shot 03

- 1) The background sky and clouds were created by the matte painting department. I graded the matte painting elements to better integrate with the plate.
- 2) Next I carded the background elements in Nuke and used the 3D tracked camera to get the elements to track with the plate.
- 3) The 3D passes rendered in Houdini included the Reindeer, slay, and falling snow. I comped the renders over the background and integrated them into the shot.
- 4) I then created the mattes for the girl's plate using keys and roto. Following that I carded the girl into the slay render using the slay geometry and tracked camera in nuke.
- 5) I de-spilled the girl's plate, fixed edge issues, and graded areas of the plate for better integration.
- 6) I then added optical flares, final grades, and lensing effects to the comp.
- 7) I finalized the comp for delivery.



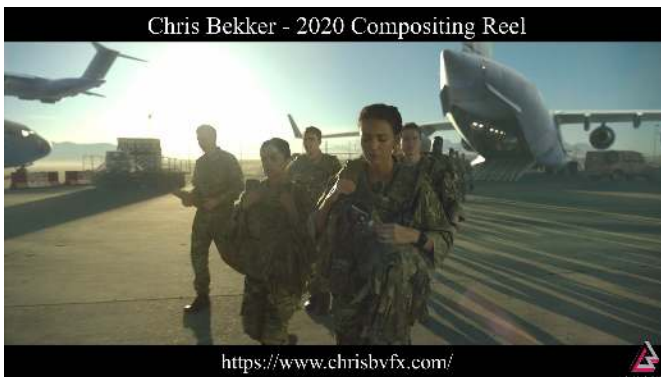
Air Canada - Lost Reindeer - Shot 04

- 1) The background sky and clouds were created by the matte painting department. I graded the matte painting elements to better integrate with the plate.
- 2) I then carded the background elements in Nuke and used the 3D tracked camera to get the elements to track with the plate.
- 3) The 3D passes rendered in Houdini included the Reindeer and falling snow. I comped the renders over the background and integrated them into the shot.
- 4) I fixed edge issues and graded areas of the plate for better integration.
- 5) Next I added the final grades and lensing effects to the comp.
- 6) Lastly, I finalized the comp for delivery.



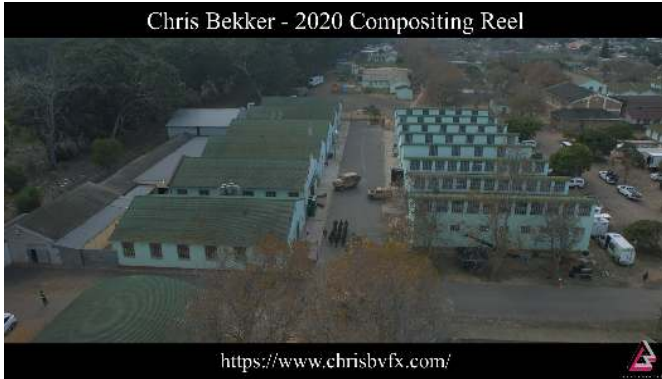
Avengers Age of Ultron - Shot 05

- 1) I created the mattes for the shot using keys and roto.
- 2) I de-spilled the plate, fixed edge issues and graded areas of the plate for better integration.
- 3) The background sky, clouds, and camera were created and animated in Nuke.
- 4) The sky environment was made into a shared toolset for other Nuke artists to use whilst working on the sequence.
- 5) The asset department also provided us with geometry that lined up with the windows. We used it to 3D project 2D elements of gold lines and dirt into the shot.
- 6) Next I added the final grades and lensing effects to the comp.
- 7) Lastly, I finalized the comp for delivery.



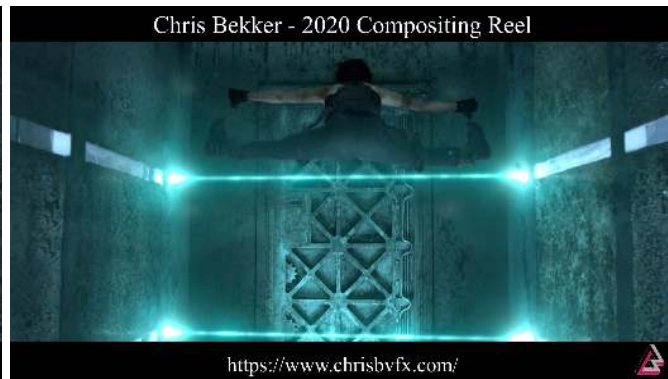
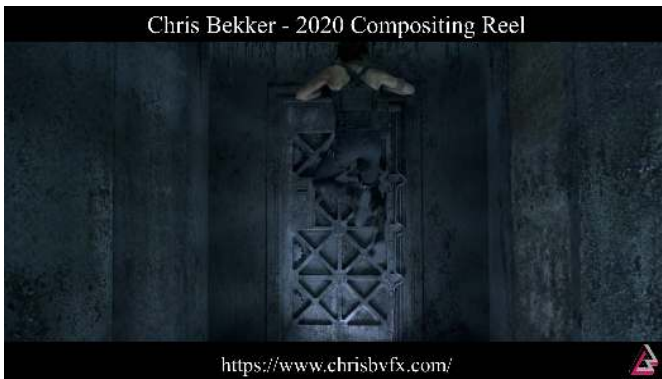
Our Girl Season 4 - Shot 06

- 1) I created the mattes for the shot using keys and roto.
- 2) Then I created a matte painting to remove the green screen, film crew, add a mountain range and extend the fence.
- 3) I was provided with 3D renders from Houdini for the planes, cars, and shadows. I then carried out the necessary grades to integrate them into the shot.
- 4) Once I had all the elements in, I worked on fixing edge issues around the actors as well as blending shadows together for the shot.
- 5) I added the final grades and lensing effects to the comp.
- 6) Lastly, I finalized the comp for delivery.



Our Girl Season 4 - Shot 07

- 1) Firstly, I painted out the film crew and unwanted elements in the environment. Then the patches were carded and tracked in with a 3D camera in Nuke.
- 2) I then integrated the 3D foreground buildings, trees, grass, and cars that were rendered in Houdini into the shot.
- 3) The buildings in the far background are a matte painting and were provided to me as a psd file. I separated the elements out onto cards and integrated them into the shot.
- 4) I added the final grades and lensing effects to the comp.
- 5) Lastly, I finalized the comp for delivery.



Resident Evil The Final Chapter - Shot 08

- 1) The original plate had the laser paths already completed in it. I added the dirt back over the paths using 3D projection techniques. The clean-up was projected onto geometry that was modeled to match the dimensions of the set in order to be used in multiple shots.
- 2) The lasers were created in Nuke using 3D particles and 2D elements. These elements were also put onto 3D geometry and animated down our projection geometry walls.
- 3) We added burnt dirt, dust, heat haze, environment glows, and lens effects as the lasers moved down the walls.
- 4) This setup was used as a shared toolset for all the compositors working on the sequence.
- 5) A stunt double was used on set to perform the stunt seen in the original shot. I had to grade-match, stabilize, roto, and 2D track the hero's face onto the doubles body.
- 6) I finalized the comp for delivery.



Resident Evil The Final Chapter - Shot 09

- 1) A single frame of the 3D glass panel was rendered and enhanced with a 2D crack and extra dirt layers.
- 2) The static glass panel element was then 3D tracked into the shot and the stunt double was matted back over using roto.
- 3) The hero actor's face was graded, stabilized, roto-scoped, and 2D tracked onto the stunt double's body.
- 4) When the actor impacts the glass I start to blend between the still glass patch and the animated glass render.
- 5) I also added rendered layers of dust, dirt particles, and finer falling glass to enhance the effect.
- 6) I finalized the comp for delivery.



Black Beauty - Shot 010

- 1) Firstly, I painted the rocks and removed any unwanted objects in the environment in order to increase the depth and width of the river.
- 2) Next I comped in the 3D water render from Houdini and integrated it into the shot. I also graded the environment to look slightly wet where the water edges touched.
- 3) I then created a matte for the actor and some parts of the environment to add back over the 3D water element. I graded shadows for the returned elements on top of the water surface.
- 4) Then I added atmospheric fog and rain elements over the plate.
- 5) Then I added the final grades and lensing effects to the comp.
- 6) Finally, I finalized the shot for delivery.



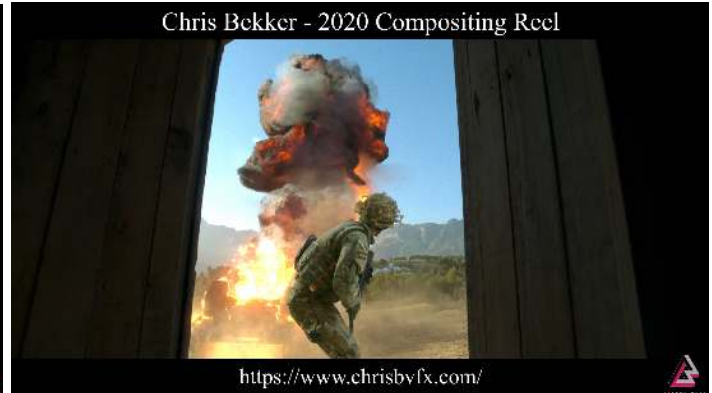
Black Beauty - Shot 011

- 1) The first thing I did was paint out the markers from the screen so that I could get a clean key.
- 2) Then I had to key and combine roto to pull the actors off the plate.
- 3) The background sky was a graded HDRI that was placed on a sphere in Nuke.
- 4) I was given an environment render of Central Park from Houdini that I then integrated into the plate.
- 5) The cart tracks and footsteps were created in photoshop and I used them as a grade matte for the floor render in nuke.
- 6) The snow was a combination of Nuke particles and 2D stock footage.
- 7) Then I added the final grades and lensing effects to the comp.
- 8) I then finalized the shot for delivery.



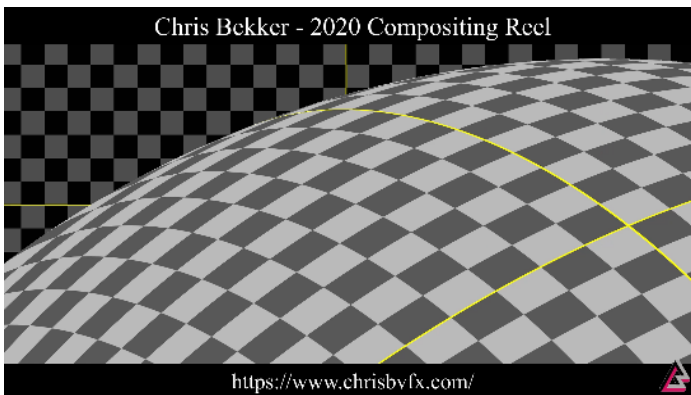
Our Girl Season 4 - Shot 012

- 1) I painted out the original car so that we could add the 3D renders over it.
- 2) Next, I did a full body roto for the foreground actor and fixed any edge issue he had.
- 3) I received a 3D car and explosion render that I integrated into the plate in Nuke.
- 4) I then added heat haze, final grades, and lensing effects to the shot.
- 5) I then finalized the shot for delivery.



Our Girl Season 4 - Shot 013

- 1) I started by painting out the original car so that we could add the 3D renders over it.
- 2) Followed by a full body roto for the foreground actor and fixed any edge issue he had.
- 3) I received a 3D car, explosion, dust, and shadow pass that I integrated into the plate in Nuke.
- 4) I then added heat haze, final grades, and lensing effects to the shot.
- 5) I then finalized the shot for delivery.



Shot 014

- 1) This shot was completely created in Nuke. Initially I worked out the camera placement and planet scale with 3D geometry in Nuke.
- 2) I then found a diffuse texture of the earth that worked for the shot and layered multiple images of clouds together on top of it.
- 3) The lights were also created from multiple images and the finer detailed lights were hand painted with paint strokes.
- 4) The background stars were also sourced from multiple images and comped together.
- 5) The satellite was also a 2D image that was graded and animated in Nuke.
- 6) The flickering lights were created using multiple custom noise maps that were driven by animated grade nodes.
- 7) Then I added the final grades and lensing effects to the comp.
- 8) I then finalized the shot for delivery.

Thank you for taking time to watch my 2020 showreel and go through my breakdown sheet.
If you would like to see more of my job specific reels and other work that I have done please visit one of my websites.