

JOHN CORNEJO  
DIGITAL COMPOSITOR FOR FEATURE FILMS & TELEVISION  
SANTA MONICA, CALIFORNIA  
310.890.6448

[john@johncornejo.com](mailto:john@johncornejo.com)

[www.johncornejo.com](http://www.johncornejo.com)

COMPOSITING DEMO REEL BREAKDOWN



NUKE 3D COMPOSITING

“STONE OF DREAMS”  
(WIZARDS OF WAVERLY PLACE: THE MOVIE)

Sequence Lead Compositor – Nuke

In this sequence of shots, a golf course fairway was used for principal photography. Our job was to replace the fairway with a CG chasm with a raging river below. These shots were built up in Nuke's 3D space. We kept the immediate FG trees on either side, and all BG trees are stock footage JPEGs and still photos of trees in the vicinity of Hollywood Center Studios. The cards that the trees were on had to be carefully placed in 3D space to allow natural perspective shifts during camera moves. The waterfall is stock footage 2D tracked into the scene, and the river is also stock footage warped onto a card. The actors were repositioned onto CG boulders that replaced the practical ones. I was the sole compositor on this sequence.



NUKE 3D COMPOSITING & MATTE PAINTING

“GAMER”

Sequence Lead Compositor – Nuke

Another example of using Nuke's 3D capabilities to create a virtual game interface. I was provided with camera data, the original FG plates, BG footage that the client wanted to see on the virtual game screen, and the CG interface icons and GUI. I art directed the geometry of the room (BG wall vs. GUI wall) which became the hero for other shots. I was the sole compositor on all of the shots in the demo, and was assisted only with camera tracking, roto, and GUI art work. Additionally, the reel shows some of the methods used to create the BG element animated matte paintings from out-take footage provided by the production company.



## BACKGROUND EXTRAS REMOVAL

### "MIDNIGHT MEAT TRAIN"

#### Sole Compositing Artist - Nuke, Shake, Photoshop

Here, the client wanted to remove BG extras from scenes shot in the subway. There were no clean plates, no green screens, and no camera data: only the FG plate was provided. I built clean plates from scratch from the FG plates, and on moving shots hand tracked the plates to provide a solution. On the big escalator shot (looking up and then panning right), the camera not only pans and dollies, but there is a gel filter on the lens that made automated tracking of any kind impossible due to slight distortion. I did everything on these shots.



## 2D EFFECTS AND GENERAL COMPOSITING

### "FANTASTIC4"

#### Compositor - Shake

All effects here are 2D. The Invisible Girl's appearance/disappearance is a dissolve between a beauty pass and a clean plate; I developed a 2D displacement method for animating a cross-dissolve keyed from the luminance of the beauty pass: this simulated the refraction effect and replaced a vastly more processor-intensive 3D-based method that had been tried originally. The 2 basketball shots at the end are from a tie-in TV commercial. These shots utilize the 3D-based method for refraction coupled with hand animated cross-dissolves.



## COMPOSITE AND CROWD DUPLICATION

### "BLADES OF GLORY"

#### Compositor - Shake, GIMP

Stunt skaters on ropes are pulled across the ice to a center point until they are stopped suddenly by restraining ropes. I removed all rigging and comped the skaters together, adjusting the timing and bounce to "make it funny," which I did. Then, the empty upper deck of the arena was filled in with pieces of the crowd in the lower stands, with simple color replacements of clothing and timing shifts of flashbulbs to avoid uniformity.

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