

JACOB VANHUSS

REEL BREAKDOWN SHEET

SHOT 1

## **THE HERETIC**

This project was undertaken to test eye replacement and digital facial morph and expanded by compositing in new background elements and psychic emanation. Filming was done with a Sony HDR-FX1 camera on a tripod, the footage was captured with Vegas Pro, edited with Premiere Pro, and all elements were composited and effects implemented with After Effects.

I was responsible for all elements of this shot.

SHOT 2

## **SCREEN REPLACEMENT**

This shot was undertaken as part of a scene for an independent film that I directed called *Dyer's Eve*. Due to the shooting schedule, it was necessary to add in the screensaver and website during post-production. Filming was done with a Sony HDR-FX1 camera on a tripod, the footage was captured with Vegas Pro, edited with Premiere Pro, and all elements were composited and effects implemented with a combination of After Effects and Fusion.

I was responsible for all elements of this shot.

## SHOT 3

### **GHOST IN THE HALLWAY**

This shot was undertaken as part of a scene for *Dyer's Eve*. Due to the shooting schedule, it was necessary to add in the screensaver and website during post-production. Filming was done with a Sony HDR-FX1 camera, the footage was captured with Vegas Pro, edited with Premiere Pro, and all elements were composited and effects implemented with a combination of After Effects and Fusion.

This shot was a collaboration with Andrew Simmons as cameraman and Chris Jones as foreground actor on the clean plate, myself as cameraman on the second shoot and Tiffany Fitzgerald as the actress at the head of the stairs, and all post-production elements including editing, compositing, rotoscoping, and effects were done by myself as well .

## SHOT 4

### **EVENING DRIVE**

This shot was also undertaken as part of a scene for *Dyer's Eve*. The shot was filmed on a slightly overcast morning in order to facilitate the conversion from day to night. Filming was done with a Sony HDR-FX1 camera, the footage was captured with Vegas Pro, edited with Premiere Pro, and lens flares hand-tracked over the headlights as well as the night vision look were implemented with After Effects.

The actor drove the vehicle and I acted as cameraman and performed all post-production elements including editing, compositing, and effects.

## SHOT 5

### **CLUE ME IN MOTION BG AND LOWER 3<sup>RD</sup>**

This project was undertaken as part of a Compositing class wherein we were asked to create a motion background and a lower third for a campus-based game show entitled *Clue Me In*. The logo was created by utilizing Live Trace in Illustrator to extract the curves and importing them into Maya where they were used to create a 3D model of the logo which was consequently rendered and brought into the compositing process. The other elements were created with a combination of After Effects and Fusion and the final product was composited with Fusion.

The original logo design was developed by another classmate during the style sheet presentation in Photoshop. All other elements as well as the compositing and rendering were done by myself.

## SHOT 6

### **FILM NOIR FRIDAYS**

This shot was undertaken as an experiment in motion graphics design and Mental Ray rendering to create an opening logo for a weekly television movie series. The logo was created in Illustrator and the curves were subsequently imported into Maya where they were used to create the 3d beveled logo and rendered with Mental Ray.

I was responsible for all elements of this shot.

## SHOT 7

### **XTREME FLAVOR**

This shot represents a segment of a larger design project undertaken as an experiment in motion graphics design, marketing, Mental Ray rendering to create an advertisement for a new, fictitious cherry flavored soda. The logo was created in Illustrator and the curves were subsequently imported into Maya where they were used to create the 3d beveled logo and the sequence was then rendered with Mental Ray. The resulting render was imported into After Effects with a 2d cherry image that was designed in Photoshop and stock footage of splashing water. The cherry image was animated and then duplicated over a background which was partially masked to allow the water stock footage to be seen beneath and the 3d logo sequence was composited on top.

Other than the stock water footage, I was responsible for all elements of this shot.

## SHOT 8

### **FALLOUT LOGO**

This shot represents a portion of a title sequence for a compositing class project. The logo was created in Illustrator and the curves were subsequently imported into Maya where they were used to create the 3d beveled logo and rendered with Mental Ray.

I was responsible for all elements of this shot.

## SHOT 9

### **CLUE ME IN LOGO**

This project was also undertaken as part of my Compositing class project for *Clue Me In* and represents a section of the opening I created for the show. The 3D Logo was again utilized with additional elements from the base design which were put through the same Illustrator to Maya process to create them in 3D. The shot was then rendered with Maya's Software Render.

The original logo design was developed by another classmate during the style sheet presentation in Photoshop. I was responsible for all other elements of this shot.

## SHOT 10

### **TOWNIE POKER TOURNAMENT**

This project was undertaken as part of an editing project that chronicled a convention in Las Vegas for a client. After receiving the footage, I created a logo based on other signage utilized at the convention and scanned a pair of playing cards and enhanced them in Photoshop and then imported it into After Effects where all elements were composited and animated.

The dealer footage was supplied, but I was responsible for all other elements.

## SHOT 11

### **THE BOGMAN**

This shot represents a rendering of a modeling project for Maya class. The model was created with a combination of polygon box-modeling and NURBS modeling techniques, textured with a combination of Maya and Photoshop, and rendered with Maya's software renderer.

I was responsible for all elements of this shot.

## SHOT 12

### **THE EYE**

This project was undertaken to create a lifelike rendering of an eyeball in 3D. The model was created utilizing NURBS in Maya and textured with a combination of Photoshop and Maya and rendered with Mental Ray.

I was responsible for all elements of this shot.

## SHOT 13

### **THE COBRA SCORPION**

This shot represents a rendering of a modeling project for Maya class. The model was created with a combination of polygon box-modeling and NURBS modeling techniques; textured with a combination of Maya, Photoshop, and Mudbox; and rendered with Maya's software renderer.

I was responsible for all elements of this shot.

## SHOT 14

### **THE WIRE RUN**

This shot was undertaken as part of a scene for *Dyer's Eve*. In an effort to show a ghost travelling through a generator and into an extension cord, live action footage from a Sony HDR-FX1 was composited in After Effects with a 3D model of the inside of an extension cord created in Maya. The resulting composite was then overlaid with a combination of compound blurs and distortion maps to signify a "ghost vision" look.

I was responsible for all elements of this shot.

## SHOT 15

### **UFO**

This project was undertaken as part of an editing project that chronicled a convention in Las Vegas for a client. The UFO was modeled, textured, and rendered in Maya and composited in After Effects to further the space theme of a party at the convention.

I was responsible for all elements of this shot.

## SHOT 16

### **THE KNIFE IS DRAWN**

This shot was undertaken as part of a scene for *Dyer's Eve*. In an effort to show a ghost drawing a knife from a kitchen drawer, live action footage from a Sony HDR-FX1 was composited with a combination of After Effects and Fusion with a 3D model of a knife and digital smoke created with Maya. The knife was hand-tracked in Maya

after importing the footage as a file sequence and a fishing line was utilized to pull the drawer open in the live shot but later masked out with Fusion.

I was responsible for all elements of this shot except pulling the fishing line which was done by actor and key grip Chris Jones.

## SHOT 17

### **THE LAMENT FOUNTAIN**

This project was also undertaken for my 3D Effects Animation class and represents my first attempt at matchmoving. The footage was supplied and I tracked it with PfTrack. The resulting track was subsequently imported into Maya where the fountain was built and then textured with Maya and Photoshop. The water was created with blobby particles and the rest of the fountain was rendered in layers with Mental Ray. Finally, the model was composited with the footage utilizing Fusion.

The background footage was supplied but I was responsible for all other elements.

## SHOT 18

### **ELECTROCUTION**

This shot was undertaken as part of a scene for *Dyer's Eve* where the character was to be electrocuted by a ghost in the computer. The live action footage was filmed with a Sony HDR\_FX1, captured in Vegas Pro, and then edited and exported as an image sequence in Premiere Pro. The sequence was then partially tracked with Boujou and the resulting track imported into Maya. Once in Maya, the untracked

portion of the sequence was hand-tracked and then the Paintfx module was utilized to create the electrical arcs which were subsequently textured, animated and rendered. The resulting render was composited with the live action footage in After Effects.

Andrew Simmons was the cameraman for the live action shot; I was the actor and performed all other elements of this shot.

## SHOT 19

### **THE GHOST POLE**

This shot was undertaken as part of a scene for *Dyer's Eve* where the ghost is revealed as a physical entity growing in the attic. The live action footage was filmed with a Sony HDR-FX1, captured with Vegas Pro, and edited and exported as an image sequence with Premiere Pro. The sequence was then imported into Boujou where it was tracked and the track then exported into Maya where the chimney was modeled and textured utilizing Photoshop. The veins were created with Maya's Paintfx module and subsequently textured, animated, and rendered. The 3D renders were then composited with the live action sequence in After Effects.

I was responsible for all elements of this shot.

## SHOT 20

### **DYER'S EVE**

This shot represents a condensed version of a scene for the *Dyer's Eve* project wherein the lead character encounters the ghost. The live action footage was filmed with a Sony HDR-FX1, captured with Vegas Pro, and edited with Premiere Pro. The chimney was a 3D element

created utilizing the process outlined in shot 15 and composited with the live action footage utilizing After Effects. The close up of the actor being strangled and the actor being thrown out the window were both green screen shots keyed with Fusion and then imported into the final composition. Finally, the entire shot was shot in the afternoon and then color graded to look as though it was filmed at night with After Effects.

The actor in the shot was Chris Jones and I was the cameraman and performed all post production elements.