Alex Hulse
SHOT BREAKDOWNS

Star Wars IX: The Rise of Skywalker

Industrial Light & Magic — London (in-house)
Working across throne room, Rey training, and character integration shots

Responsibilities / Work

- Emperor throne-room lighting continuity and depth enhancement
- 2D deep relighting passes to create a “sun-surface” volumetric feel
- Force lightning enhancement and CG integration
- Rey training / ground sequences: foliage continuity and evolving look-dev
- Lens and bloom refinement across sequences
- BB-8 stand-in replacement, puppeteer cleanup, and final integration
- Maz Kanata animatronic → CG face replacement using 2D techniques

Technical / Challenges

- Maintaining lighting continuity across editorial changes
- Heavy reliance on 2D relighting to support CG lighting
- Like-for-like facial replacement with minimal transfer artifacts
- Extensive roto, paint, warp, and cleanup for seamless integration

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Here

Metaphysic — London (in-house) & remote from Bangkok
ML-based facial de-aging across four actors and generations (4K delivery)

Responsibilities / Workflow

- Plate preparation for ML facial remapping
- Test comps using rough mattes for early validation
- Colour transfer refinement and mask stabilisation
- Coordination with CG and pipeline teams
- Preparation of plates for final full-resolution remapping

- Final comp integration and latent animation layering

Key Challenges

- Absolute consistency of face cleanup across all shots for model training
- Complex interaction: face touching, kissing, and occlusion
- Handling model failure when actors turn away from camera
- Manual comp fixes including cleanup, patching, and in-comp de-aging
- Maintaining realism under extreme scrutiny

Tools / Techniques

- KeenTools facial tracking and refined mesh animation
- CopyCat for matte generation and refinement
- Traditional paint, roto, and warp to support ML output
- Heavy script management and render orchestration
- Close collaboration with CG and ML pipeline teams

Furiosa: A Mad Max Saga

Metaphysic — remote from Bangkok
Facial replacement work on actor-on-stand-in shots (4K delivery)

Responsibilities / Work

- Facial replacement and integration on stand-in performances
- Support of ML-driven facial models and comp refinement
- Colour transfer and likeness balancing
- Final integration and continuity polish

Technical / Challenges

- Stand-in shared no likeness with final character, increasing model complexity
- Additional warping and manual comp required to stabilise ML output
- Colour transfer challenges under harsh lighting

- Iterative problem-solving within an evolving AI pipeline
- Close communication across departments while working remotely

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Doctor Who

Pixomondo — London (in-studio)
Working with deep data, AOVs, and complex lighting setups

Responsibilities / Work

- Traditional 2D compositing of character falling into trapdoor sequence
- Rebuild and retime of trapdoor element
- Lighting redesign and look development
- Retime of character animation
- Space, debris, and nebula refinement
- Arena lighting continuity across multiple shots

Technical / Challenges

- Managing 24 light groups across a developing stage
- Maintaining continuity across multiple shot types
- Script sharing and tool development across the comp team
- Deep compositing across layered geometry
- Animation and lighting pass management

The Batman

Territory Studio — remote from Bangkok
Batcomputer interface graphics, lens-vision, and interference systems

Responsibilities / Work

- Look development for lens-vision and digital interference effects
- Time-driven procedural workflows for animated distortion
- Chromatic aberration and reformatting systems
- Down-res and scan-style degradation patterns

- Randomised, controllable interference behaviors
- Keying and roto of Batcave monitor plates
- Matte preparation for background extensions
- Integration of GUI elements into final shots

Technical / Challenges

- Balancing stylisation with legibility
- Designing controllable yet organic interference systems
- Maintaining consistency across multiple interface shots

Three Thousand Years of Longing

Fin Design — Sydney (remote from Bangkok)
Leg replacement and full-shot integration work

Responsibilities / Work

- Manual leg replacement using warp-based techniques
- Shot-by-shot integration without specialised tools
- Plate stitching and projection workflows
- Full CG background replacement on select shots

Technical / Challenges

- Reliance on VectorWarp and SplineWarp for complex deformation
- Labor-intensive hand-crafted integration
- Maintaining anatomical believability across motion
- Matching lighting and perspective without automation

Avengers: Endgame

Industrial Light & Magic — London (on-site)
Senior compositor across multiple narrative sequences

Battlefield – Doctor Strange & Iron Man

Responsibilities / Work

- Ground fog continuity across multiple shots
- Crowd and army integration
- Set extension and artillery effects
- Lens effects continuity across sequence

Technical / Challenges

- Managing spatial and atmospheric continuity
- Traditional comp techniques at large scale

The Ancient One & Banner – Rooftop

Responsibilities / Work

- Rooftop look development shared across comp team
- Deployment of Banner “astral” look as a reusable gizmo
- Matte creation for The Ancient One

Technical / Challenges

- Scalp keying, cleanup, and hand roto per shot
- Maintaining consistency across multiple artists

Thor & Valkyrie – New Asgard

Responsibilities / Work

- Matte creation without keyable backgrounds
- Frame-held difference mattes
- Hair roto and selective keying

Technical / Challenges

- Complex extractions in uncontrolled lighting
- Blending multiple matte strategies per shot

Christopher Robin

Framestore — London (on-site)
Deep compositing and CG/plate integration

Responsibilities / Work

- Deep compositing using extensive AOVs
- Integration of CG characters with practical plates
- Matching lighting and texture of real stuffed reference
- Water interaction and wet-fur integration
- Full-CG shots matched to live-action plates
- Lens defocus matching using PG Bokeh

Technical / Challenges

- Shot continuity across multiple sequences
- Fur likeness consistency
- Realistic wet-fur behaviour
- Invisible CG integration

Outlander: Eye of the Storm

Goodbye Kansas — Stockholm (in-house)
Ocean and storm sequence compositing

Responsibilities / Work

- Integration of ocean and sky CG setups
- Sea spray augmentation on a shot-by-shot basis
- Keying and colour continuity across water plates
- 360° environment continuity

Technical / Challenges

- Mixed practical and CG water
- Matching colour and exposure across shots
- Accurate tracking data integration

Ant-Man and the Wasp

Trixter — Munich (on-site)
Look development for the Ghost character

Responsibilities / Work

- Visual exploration of character phasing through solid objects
- Development of distortion, temporal, and exposure-based effects
- Iterative artistic exploration guided by client feedback
- Integration of final approved look into shots

Technical / Challenges

- Use of temporal distortion, mosaic, cubist, and photographic techniques
- Heavy AOV usage and deep compositing
- Time-based warping and layered distortion systems
- Balancing experimental visuals with narrative clarity

Kingsman: The Secret Service

The Senate Studios — Twickenham, London (on-site)
Traditional compositing and set enhancement

Responsibilities / Work

- Integration of practical rain elements
- Background projection and extension
- Keying and set look development

Technical / Challenges

- Maintaining cinematic realism
- Blending practical and CG elements seamlessly

Mute

The Senate Studios — Twickenham, London (on-site)
CG integration and stylised compositing

Responsibilities / Work

- Integration of CG elements using multiple AOVs
- Use of Cryptomattes for precise isolation
- Traditional comp techniques: tracking, keying, roto, grading

Technical / Challenges

- Maintaining graphical coherence with strong art direction
- Managing complex layered comps

Rogue One: A Star Wars Story

Jellyfish Pictures — Soho, London (on-site)
Blaster, environment, and set-extension compositing and interactive re-lighting

Responsibilities / Work

- Blaster fire creation and enhancement
- Warp-speed background replacements
- Set extensions and cleanup

Technical / Challenges

- Removal of undesirable in-camera artifacts
- Replacing practical effects with refined CG alternatives
- Ensuring seamless integration under fast motion

Star Wars VIII: The Last Jedi

Jellyfish Pictures — Soho, London (on-site)
Cleanup and plate-based compositing

Responsibilities / Work

- Marker removal using tracked plates
- Keying and roto
- Cleanup and continuity work

Technical / Challenges

- Precision cleanup under camera movement
- Maintaining plate integrity

The Curse of Bridge Hollow

Fin Design — Sydney (remote from Bangkok)
FX and traditional compositing

Responsibilities / Work

- Integration of particle and FX AOVs
- Traditional 2D compositing of smoke and fire elements
- Card-based integration techniques

Technical / Challenges

- Matching practical and CG elements
- Maintaining consistency across FX-heavy shots

Slingshot

Automatik — London (in-studio & remote)
Destruction sequence compositing (4K delivery)

Responsibilities / Work

- Set extensions using multiple AOVs
- Keying and integration of foreground elements
- Star-field and nebula placement
- CG lens flare generation using Optical Flares
- Camera and axis-based flare alignment

Technical / Challenges

- Integration of destruction elements with live-action plates
- Maintaining scale and depth consistency
- Managing multiple render passes cleanly in comp