Tony Lyons

Lead / Senior Compositor













Breakdown Sheet 2025

Shang-Chi & the Legend of the Ten Rings (2022)

Trixter — Nuke — **Sequence Lead Compositor**

- **Lead Compositor** to **~10 artists** across the "Abomination vs Wong Cage Fight", "Morris & Trevor", and "Car Chase Escape" sequences.

- **Sole Compositor** of the "Abomination Portal Punch" shot, featured in the **2022 Oscars Best Visual Effects Nomination Reel** for Shang-Chi & the Legend of the Ten Rings.

Responsibilities as the "Abomination vs Wong Cage Fight" Sequence Lead:

- Developed the **Nuke 2D look/dev template** for integrating the **CG Abomination** character into the plate's **volumetric spotlights**.
- Set up the 16k mattepainting **Look/Dev** for the **Macau background** of the sequence.
- Defined **bluescreen keying setups** & **workflows** to **recover** the **chains** filmed over black, as well as techniques to **recover** any **live-action lens flares** from the plate.
- Set up the **degrain & regrain** setups for the whole sequence.
- Ensured **creative continuity & technical quality control** for the sequence.
- **Oversaw** the **outsource briefings** for all paint and roto required for the sequence.
- **Developed** an automated **DI Mattes workflow** for the sequence to fulfill client needs with minimal compositing disruptions.

Challenges of the "Abomination vs Wong Cage Fight" Sequence:

- Establishing believable **depth, lens flare interactions, and volumetric lighting** for a CG character animated within **spotlight atmospherics**.
- **Recovering** the background and foreground **chains** of the fighting ring, filmed **without bluescreen**.

Challenges of the "Abomination Portal Punch" Shot:

- Fully **rebuilding the environment** beneath the glass floor, using **Nuke 2.5D cleanplate projections**, due to plate stand-in **reflections** and significant **parallax**.
- Crafting a **dynamic retime curve** for the **extreme slow motion** section. Working on the extended frame range to prevent retime artifacts and **providing** the **retime curve** and background updates for 3D departments throughout the pipeline.
- **Rebuilding Wong's arm using 2D warping** to better track to Abomination's action (shoulder reconstruction & full lens flare removal/rebuild).
- Creating **portal views** using **multi-camera projection techniques** rendered through the shot camera.
- **Removing the stand-in actor** by combining two separate plates with projections, **reconstructing the crowd**, and restoring lens flares & spotlights.
- Significantly **extending the plate ceiling**, in order to **pan the camera higher** to track Abomination's new jump trajectory

Responsibilities as the "Morris & Trevor" Sequence Lead:

- Collaborated with **Lighting & Assets** to supply all required **passes & mattes** for compositing.
- Defined the **look/dev for Morris** and built a **2D template** for **feather iridescence control**.
- Designed a **streamlined workflow for Live-Action/CG interactions** between Trevor and Morris.
- **Maintained** CG character **continuity** across plates shot under **varying lighting conditions**.
- Delivered **nuanced feedback** on arm edges, layering, and interactive shadow integration.

Challenges of the "Morris & Trevor" Sequence:

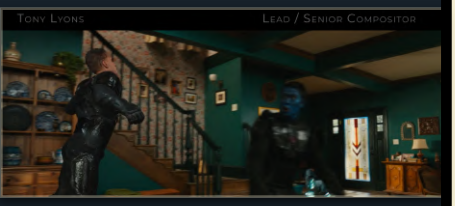
- Solving the **complex interaction** between Trevor's live action hands & the furry/feathery CG Morris **required preserving the plate hands** while achieving seamless **skin/fur deformations, interactive shadowing, and multilayered integration** (CG over plate, Plate over CG, CG fur covering plate fingers, and arms passing between wings and body).
- I used precise arm/hand **rotomation & roto** to create a **custom, roto-accurate Depth-to-Deep Recolor workflow**, requested both shadowed & unshadowed fur passes for comp adjustments, and used **multiple edge-transparency variations** to solve the intricate layering & interactions.



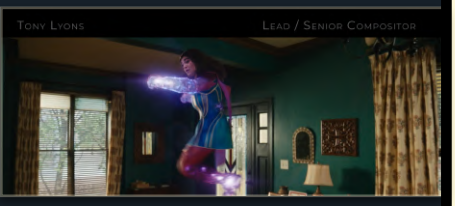
















The Marvels (2023)

Trixter

Nuke **Show Lead Compositor**

- **Show Lead Compositor**, leading a **peak team size of ~30 artists** (**~70 artists** total over a **2 year production timeline**)
- **Scope of project: ~500 shots, 15+ sequences, 30+ unique hero assets**
- **Shared assets and comp templates** with several **leading Global VFX Vendors**

Responsibilities as Show Lead Compositor:

- **Establishing Degrain/regrain setups** for the show
- **Creating** roto/paint **outsource briefings**
- **Performing tech checks** & **ensuring creative continuity**
- **Building custom tools** to support show needs
- **Look-developing assets & templates**
- **Debugging** & **optimizing** slow Nuke scripts
- **Python scripting** to automate **show-wide workflows**
- Completing difficult shots and **intervening on shots at risk of missing deadlines**
- **Packaging and ingesting comp templates** to/from **large VFX Vendors**
- **Setting up show-wide DI Mattes workflow**
- **Preparing nuke scripts** to be **outsourced** for **stereoscopic conversation**
- **Problem solving editorial challenges**, such as retimes, split-screen comps, repositions, and technical or creative shot-blocking
- **Collaborating with editorial, matchmove, layout, environment, lighting, and FX** departments to ensure all requirements for compositing were delivered
- **Guiding artists across multiple sequences** with initial creative & technical **feedback**
- **Onboarding new artists** to the show and studio pipeline
- **Mentoring the team** with **demonstrations** and **workshops**
- **Crafting the look of the Earth seen from low orbit**, with collaboration of **environment and lighting** departments.
- **Developing a 2D Star Field workflow** using Nuke's **HigX Point Render** that ensured all star backgrounds **show-wide** maintained **maximum resolution quality** and **consistency**.
- **Defining workflows** for a **preserving live-action facial performance** inside a CG spacesuit helmet.
- **Developing the look for the "Kree Weapons"** and maintaining creative continuity throughout the "Living Room Fight Swap" sequence.

Challenges of the Show:

- Managing **continuous editorial changes**, including frequent frame-length adjustments, retimes, repositions, holds/un-holds, and omits/un-omits.
- Navigating a **two-phase production split** caused by a **~6-month pause**, resulting in the disbanding of the original compositing team and a near-complete restaffing of compositors for the 2nd half.
- **Preserving continuity across the 2 phases** by **recovering, rebuilding, and clearly transferring all workflows, tools, notes, and Nuke scripts** to the new team.
- **Handling frequent shot reassignments due to resource constraints**, requiring detailed **briefings of shot history and workflows** for incoming artists to maintain consistency and momentum.
- **Supporting of 30+ hero assets**, requiring deep involvement in Nuke asset template creation and a detailed understanding of each setup to troubleshoot issues and onboard new artists efficiently.
- **Packaging and sharing asset templates and Nuke scripts with multiple external VFX vendors**, demanding consistently **high standards of script organization** across the compositing team.
- **Ingesting, deciphering, and adapting external vendor Nuke scripts** into familiar workflows and setups to avoid confusion and prevent schedule delays.
- **Providing guidance to artists of varying experience levels**, helping with assignments and supporting those needing extra assistance with workflows or standards.

Challenges of the "Cat Reference Match" Test Shot:

- **Developing** the **final look** and **Nuke template** for the show's **hero cat asset**. **Collaborated closely with Asset & Lighting teams** to define and deliver the required texture maps, matte IDs, and custom render AOVs needed to **precisely match the client's reference cat.**

Challenges of the "Captain Marvel Takeoff" Shot:

- **Seamlessly transitioning** the plate Captain Marvel to the **CG digi-double**.
- **Painting detailed frame-by-frame refinements** on each of the **Kree blaster bolts**.
- Crafting striking visuals with FX integration, lighting interactions, and lens flares.
- **Solving layering complexity** with **Deep compositing**











Foundation Season 2 (2023)

Trixter

Nuke **Show Lead Compositor**

- **Show Lead Compositor, directly leading ~8 artists** across 4 episodes
- **4K** Show with **extreme anamorphic lenses**

Responsibilities as Show Lead Compositor:

- Establishing **Degrain/regrain** setups for the show
- Creating roto/paint **outsource briefings**
- Performing **tech checks** & ensuring **creative continuity**
- Building **custom tools** to support show needs
- **Look-developing assets & templates**
- **Debugging** & **optimizing** slow Nuke scripts
- **Python scripting** to automate show-wide workflows
- Taking ownership of **complex shots** and **intervening** on shots at risk of missing deadlines

Challenges with the "Gaal vs. Mole Blast" Shot:

- Compositing a **split-comp** shot using **3 separate plates** totaling **~2000 frames**.
- **Dividing comp work** with **multiple artists** and collaborating to **reassemble** our individual sections into a smooth, continuous shot.
- Completely **rebuilding the set environment** and **crafting** a new smooth **transitioning shot camera** to blend the main actress plates and the stunt double plate.
- **Resolving discrepancies** between the 2 plates for a seamless transition, including on-set fire placement, **lighting differences**, **prop continuity, rig removal**, and **preserving the Mole character** from the original plate and **integrating** him into the stunt plate.
- **Rebuilding Gaal's movement** and **timing** of the blaster impact using **dynamic retimes** and **2D puppet animation** to blend the 2 performances.
- **Maintaining edge-of-frame integrity** during transition due to **extreme anamorphic lens distortion**, requiring plate **extensions** using **projections** and 2D **cleanplating**.
- **Resolving desynchronization** of the plate's blue light flash caused by retiming the transition, requiring **de-lighting and relighting work** to align timing.
- **Compositing** multiple **CG FX passes** & **2D elements** to create the **blaster impact** effect.



Challenges with the "Siwenna Aura Shield Attack" Sequence:

- **Developing** the **"Aura Shield" effect** based on the previous season and client-provided elements, **adjusting** them to our production needs and **expanding the design** to support storytelling.
- Driving **Aura Shield interactions** across the sequence using a **custom 2.5D Nuke setup** and 3D matchmoved camera.
- **Tracking individual hand movements** of each crowd member interacting with the Aura Shield and **timing exact interaction cues**.
- **Solving complex layering** of the Aura Shield passing **behind & in front** of both Constance and the crowd of villagers, Using **extensive roto** and **Deep cards** for holdouts.
- Using **2.5D relighting** to **illuminate** the characters near the Aura Shield impacts, particularly during the **day-to-night transition** shot where the Aura Shield became the main light source.

Star Trek: Beyond (2016)

Double Negative

Nuke **Sequence Lead Compositor**

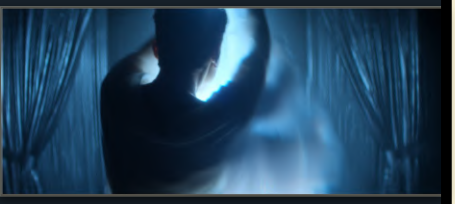
Responsibilities as Sequence Lead Compositor:

- **Leading** a sequence with a team of **~7 artists**
- Developing the **look/dev and templates for cockpit shots** in the **Space Battle** sequence
- Compositing multilayered full CG Shots.
- Defining the **look/dev** for **"space atmospherics"** across the sequence
- **Contributing** to the **subtle motion and lightning animation** in the **16K "Nekro Cloud" (space storm)** matte painting, used in the background of the sequence



Challenges of the Sequence:

- **Developing** optimized & **automated templates** for solving **layering** complexities of placing a **live-action plate actor** inside of a **fully CG cockpit**.
- Creating a **2D solution** for the **hero explosion shockwave** in final shot.
- **Solving layering issues** between ships renders and explosions using Deep compositing.





The Sandman | Season 2 (2025)

Trixter

Nuke **Sequence Lead Compositor**

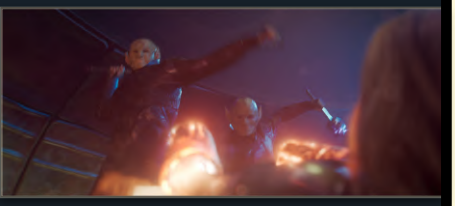
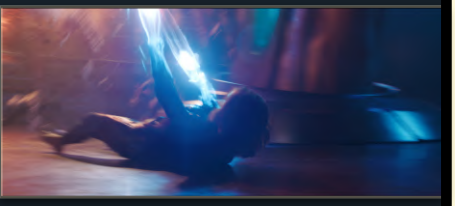
- **Leading a sequence with ~3 artists**

Responsibilities as Sequence Lead Compositor:

- **Developing the look and evolution** of the magical ghosting dance effect and the chaotic cloth storm.
- Maintaining **creative and technical consistency** across a sequence of **~20 shots**
- Managing the **gradual escalation** of the magical effects, increasing chaos and intensity as the sequence progressed.
- **Compositing the first 6 shots of the sequence** to establish timing, tone, and look/dev from scratch, exploring retimes, chromatic aberration, and ghosting effects.
- **Developing custom Nuke tools** to drive chromatic aberration using plate-generated motion vectors, creating unique, motion-influenced chromatically aberrated edges.
- Collaborating closely with **FX and Lighting** to plan the layering of cloth and particle simulations both behind and in front of the plate actress, to preserve maximum creative control in compositing.
- **Creating** detailed **outsource briefings for multiple sequences**, enforcing rigid naming conventions to track left/right arms and foreground/background cloth layers for depth management.
- **Performing tech checks and quality control across the show.**
- **Developing pipeline solutions to streamline the handling of dozens of FX layers through Python automation and new workflows.**
- **Handling last-minute paint fixes during tech check**, including seam removal on the dancer's dress.
- Intervening on **keying** difficult over-exposed **Bluescreen shots** on an outdoor sequence

Challenges of the Sequence:

- **Preserving the dancer's silhouette and performance**, ensuring the plate actress was never lost within the FX layers.
- Compositing a **complex hand-doubling shot,** designing the **timing and look of the ghosting effect** using Rotomation hand geometry, projections, and retimes.
- Maintaining the **strong backlight** from the filmed stage spotlight, requiring custom 2D volumetric lighting and shadowing solutions.
- **Solving Deep compositing issues** caused by semi-transparent cloth renders, which led to layering complexities with the plate dancer.
- **Proposing and implementing a front/back cloth layering solution**, divided along the dancer's body centerline, allowing clean layering of back cloth, plate dancer, and front cloth while retaining creative transparency control in compositing.
- **Compositing the climactic club explosion shot**, managing over 40 FX render layers.
- **Proposing alternative mock-up comps to address problematic shots** and reinforce the story beat of the stage catching fire, including a suggestion to blow out the spotlight to shift the mood from awe-inspiring to hellish within the same shot.
- **Hand-painting transition points in ghosting arms and hands**, blending plate and ghosting effects **frame-by-frame** only where necessary to sell the illusion.
- **Templating the ghosting retime techniques and cloth and particle FX** for consistent reproduction across the sequence by multiple artists.
- **Completing full CG head replacements** of the stand-in dancer with a digi-double performance actress.

Captain Marvel (2019)

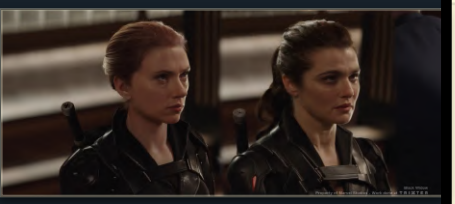
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Nuke **Senior Compositor**

Challenges:

- **Implementing** the **Captain Marvel Photon Blast** using **30+ FX render passes**, heavily composited to achieve **heat distortion, glow, warping, pulsing, secondary motion, interactive lighting, and the aggressive energy** of the Photon Blast.
- **Navigating** the ongoing **creative evolution** as the lead VFX vendor for the **Photon Blast look development**, **adapting** the effect to new camera angles, blast directions, and lighting conditions.
- Performing **extensive 2.5D relighting** for close-up blast interactions on plate characters.
- Handling all **roto & paint** work for assigned shots.
- **Orchestrating** the collaboration of **6+** artists on a **single shot**, **organizing** incoming renders and Nuke script fragments and incorporating them into the final comp.







Black Widow (2021)

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Nuke **Senior Compositor**

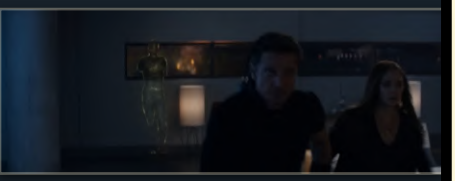
- **Sole Compositor** on the "Melina/Yelena Widow's Veil" shot
- Tasked with the takeover and **completion of ~30-40 tech-check finals**
- **Established** the studio-wide **deep compositing workflow**

Challenges of the "Melina/Yelena Widow's Veil" Shot:

- **Collaborating** with **Assets, Lighting, and FX** departments to explore solutions for the complex **face-mask reveal**, running various **compositing tests** until the optimal approach was found.
- **Object-tracking** both actresses' faces in their respective plates using **Keen Tools GeoTracker** in Nuke, and providing the **animated face geometry** to the other 3D departments.
- Building **custom inverse matrix tools** in Nuke to **3D stabilize** Melina's head (Rachel Weisz) and drive it with the **3D tracked motion** of Yelena's head (Scarlett Johansson). This allowed for a full **projection-based** setup, **eliminated** the need for **UV space workflows**, **reduced** filtering **artifacts**, **improved** comp **speed**, and enabled parenting of cards to the head geo in order to **preserve** any fine roto edge **details** and stray hairs.
- **Aligning both performances** so facial angles and movements **synced**. **Retaining** the subtle nuances of the **live-action acting** meant ruling out any use of still frame projections or face digi-doubles.
- **Matching** the integration of the **CG digi-double body** of Yelena (neck down) to the plate reference.
- **Cleanplating** live-action hair and **integrating full CG FX hair wigs** onto both actresses, **warping**, **painting**, and matching highlights & shadows to the practical hair.
- **Developing** the look/dev of the **face mask's glitching hexagonal interior/exterior pattern**.
- **Balancing** use of CG mask **contact shadows** with the live-action skin to maintain realism, given the need to use plate faces instead of rendering full CG interactions.
- **Hand-animating the hexagonal glitch pattern in UV space** in comp using a mix of **FX** passes, allowing creative exploration and fast turnaround on notes.
- Collaborating with **Lighting & FX** to render **multiple render passes** (Melina Exterior/Interior, Yelena Exterior/Interior, multiple FX glitch pattern passes, and both hair passes), and **masking frame-by-frame** to establish a clean transition for each layer.
- Completing all **roto and paint** work for the shot **personally**.

Establishing the Compositing Department's official Deep Workflow:

- Stayed on as the final staff compositor during Black Widow's abrupt 2020 covid shutdown, **completing ~30–40 remaining tech-check finals** across the show.
- **Rebuilt multiple shots from scratch** where rushed creative finals created severe **Deep Compositing issues** (ghosting artifacts, edge transparency issues, premultiplication errors, and mismatched compositing output vs. lighting slapcomps).
- **Designed a unique Deep Holdout workflow** using single channel mattes per layer, enabling only one Deep pre-render to generate all required layer mattes for a full **2D Deep composite**.
- This **eliminated** the need for keeping **live Deep** in your main comp tree, **reduced render times**, **minimized layering errors** significantly, while also providing a **ground truth** reference of Deep layering for final comp comparison.
- **Established the Deep workflow studio-wide** and trained the compositing team through workshops, demos, and onboarding.
- **Presented** the technique **publicly** in the **"Stamps & Deep Workflow | Script Refactoring"** tutorial on my **CompositingMentor** YouTube channel.





Captain America: Civil War (2016)

Double Negative

Nuke **Senior Compositor**

Responsibilities:

- Setting up **keying setups for 10+ shots** in the sequence to support **early look/dev**.
- **Developing exterior window fire background look/dev** across the sequence.
- Collaborating with FX and Lighting on Vision's **"Lightning Trap"** effect look/dev.
- Compositing **full CG digi-double Vision**, matching plate reference and performance.
- Integrating multiple **2D/3D debris elements** for ceiling destruction shots.

Challenges:

- Collaborating with **FX** to develop a **hybrid 2D/3D solution** for **Vision's wall-phasing effect,** including manual **frame-by-frame paint work** to precisely control timing.









Outlaw King (2018)

Double Negative

Nuke **Senior Compositor**

- Composited **CG armies, medieval set extensions, and matte paintings.**
- **Utilized** the same **crowd system pipeline** used on the **Emmy-winning "Battle of the Bastards"** episode of Game of Thrones (Season 6).

Challenges:

- **Seamlessly integrating** a **full CG digi-double army** to closely match in-camera horses and knights, often positioned directly **alongside live-action performers** in the midground.
- Fully **cleanplating** set crew and ground, preserving only the hero knight actor, and **rebuilding** the **environment** with **DMP set extensions**.
- Applying **variation** across the CG army to **disguise repetition**, using **Cryptomattes** and **custom tools** to **randomize** color, tone, brightness, and material properties of horses, armor, and characters.
- **Solving complex layering** between the live-action front line of soldiers and the CG army, including **edge treatment, roto/paint, and Deep Compositing.**
- Compositing **blood and gore** elements onto live-action horses using **Nuke Smart Vectors** for accurate skin **deformation** tracking.
- Extending castle environments and **removing modern features** to maintain a medieval period aesthetic.
- **Replicating plate haze and smoke** on CG environments and characters for atmospheric integration.
- Completing the majority of **roto and paint** work **personally** on assigned shots.





Geostorm (2017)

Double Negative

Nuke **Senior Compositor**

Challenges:

- Integrating **CG vehicle destruction, fire, and debris FX** into live-action plates.
- **Compositing** greenscreen vehicle interiors within CG exterior environments.
- Creating believable **reflections** and **interactive lighting** on plate vehicles to fake movement within the CG environment.
- Reconstructing and matching the plate road lighting using **2.5D relighting** workflows in Nuke.
- Solving complex **multi-pass layering** between CG lighting, FX, and live-action plates using **Deep compositing.**