

## Warrior 101 Emmys VFX Submission 2019

“Warrior” opens with a 60 second VFX steady-cam and crane shot where we are introduced to our Hero, Ah Sahm. We follow him from inside the SS Colorado and we establish him arriving in the port of San Francisco in 1878. The city, ship, water, coastline and all buildings except those closest to camera were digitally created for the opening shot.

The highly detailed 3D sail and steamship carried passengers, mail, and goods back and forth from China to San Francisco. The age and seaworn nature of the vessel had to be visible on the textures, and to add complication, the paddle also interacted with simulated water. A 3D coastline filled with period accurate factories, buildings and ships were created. Individual stores, houses, and churches were modelled to fill the background streets from the port to the city center and into the residential areas in the distant hills.

Blue platforms were built to facilitate interaction between the actors and the 3D ship. Careful planning of the ship’s design and position was required to set it in the correct period and seamlessly blend the digital and physical worlds.

Once our hero enters deeper into San Francisco the iconic long and rolling streets had to be digitally created. The San Francisco earthquake of 1906 destroyed many buildings that are featured in the show and thus we used photos, sketches and maps dating pre-earthquake era to design the digital extensions to be as accurate as possible and to match real streets from the time. These environments were then built in 3D to give depth and life to scenes. However these street extensions did require people walking and talking to bring it to life. To accommodate these details we filmed multiple extras performing various actions on bluescreen as well as 3D Scanning of extras that were then used to populate the streets.

Our hero’s fighting skills don’t stay unnoticed for long and he soon finds himself the branded property of the Hop Wei, a local Tong Gang. Sizzling flesh and burned skin were digitally created to emphasize this lifelong commitment.

Simulated Blood and a severed head as seen here are examples of the many VFX augmentations that had to be done to fight sequences.

CG Blades were often necessary and required interaction with CG blood and moving bodies to allow actors to perform stunts that would be otherwise impossible.

The VFX of Warrior tried to stay as unobtrusive as possible to allow the viewer to be immersed inside the magnificently choreographed fight sequences, and the brutal world of San Francisco’s Chinatown in 1878