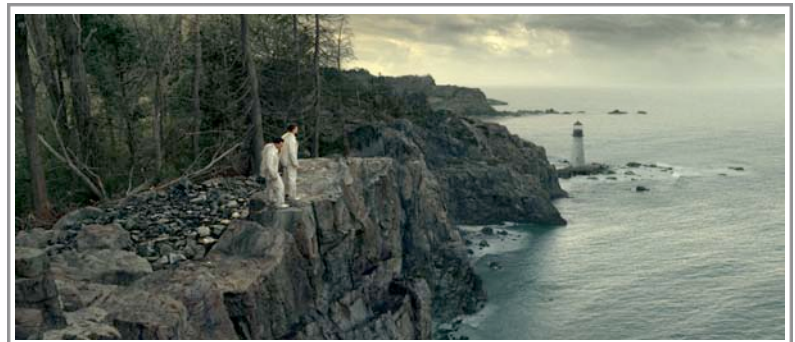


Shutter Island contains more than 650 visual effects shots crafted to support the psychological landscape of the film by augmenting flashbacks and dream sequences, and to fully realize Martin Scorsese's vision of the island using miniatures, matte paintings, digital sets and weather FX, in a tone appropriate to the period and subject of the film.

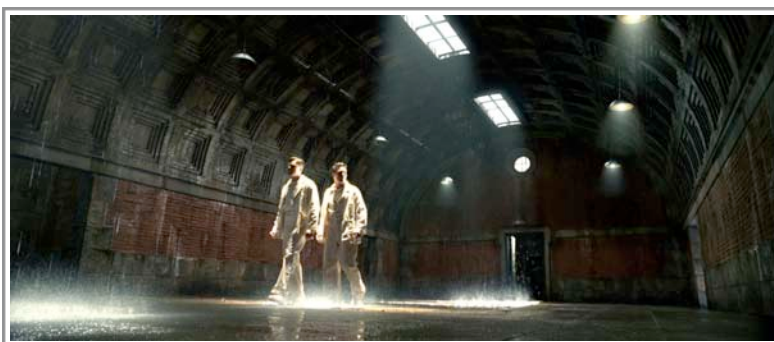
All establishing shots of The Island were designed with matte paintings and digital extensions, using a small island with a dock as a base.



The Lighthouse that plays prominently in the storyline was realized as a miniature. Captured in-camera for the film's closing shot, it was inserted

into environments throughout the rest of the film. To hand-craft its dramatic surroundings, elements were shot at Acadia National Park in Maine; and the rocky coastlines of central California and Nahant, Massachusetts. Several shots in the film contain elements of all three composited together.

The island's cliffs visible throughout the film were also created and extended with matte paintings and CG environments. When Teddy descends the cliffs into the violent shoreline in search of his partner, a partial set piece constructed within a water dump tank was integrated with footage from these locations. Teddy's psychological claustrophobia in these scenes was further enhanced with hundreds of plates of rats composited into the footage.



Ward C, the immense Civil War-era prison, was also realized as a miniature in establishing shots, with practical elements of actors and smaller setpieces. Additional miniatures and digital work were used inside the ward to extend many sets and supplement the disorientation Teddy

experiences. When the storm strikes, photographed elements and digital rain & debris were added to many sequences. Vistas of the storm through the windows were shot on bluescreen, and composited with digital environments.

The most delicate work involved creating the immersive dreams and flashbacks in Teddy's mind. The surrealism of his visions and recollections meant striking a delicate balance between something

believably real, yet narratively implausible. In an encounter between Teddy and his wife at their apartment, the bluescreen outside transitions from urban streets, to a haunting vista from their cabin by the lake. Digital ash begins falling like snow, building until Dolores combusts into ashes, and the apartment is set aflame; an allusion to Teddy's fictional remembrance of his wife's death in a fire. Her transition was created by building a maquette of her in ash rigged to collapse, and blending her transition with extensive digital FX elements and compositing.



Many of Teddy's other visions were realized, including his daughter coming back to life from a frozen pile of bodies, his wife and daughter appearing amidst a car explosion, the attempted murder of Dr. Cawley, the death of his partner, Chuck. His experiences in Dachau were augmented with digital set extensions, snow additions, and artful crafting of haunting views of the dead scattered throughout. In a single execution shot, nearly 150 muzzle flashes, bullet hits, squibs, wounds, and debris hits were added digitally.

