



Green and Blue Screen

LIFF Workshop

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Shooting:

If you do not get it right in camera no amount of compositing work will fix a truly bad screen shot.

Look through the actual camera (Always do this for yourself – Trust no one else)

Use the right color screen, wardrobe, day/night water, blond hair etc.

Use a good quality professional paint or fabric screen. (No house paint or sheets).

Light the screen evenly (but do not over light the screen) – Watch the ratio

Use the inverse square law (twice as far half as bright) with lighting

Shoot your background FIRST

Match your key light type and direction to the background (hard/soft shadows etc)

Use large soft illumination if you do not know what you are going to use for the background.

Use the biggest screen you can get, keep your talent as far away from it as possible

Avoid casting shadows on your screen

Avoid crossing the edge of the screen or seams that change the color

Pay attention to the color temperature of your lights (Daylight or Tungsten) don't mix them if you can avoid it.

Learn to see spill in the camera and try to address it on set (A gold foil card or flex fill can help with skin tone).

Use a laptop on set to test your key shots if at all possible.

If you need 3d tracking markers, use complimentary blue or green tape (Not RED).

Try to use the least compressed camera possible (expose as well as possible)

Keying:

Use the best keying software you can find, Keylight, and Primatte are the best and simplest to use.

Work through the documentation for each keyer, learn their strengths and weaknesses.

Use procedural software if possible (Nuke / Flame).

Professionals, use multiple Keyers, and combine the mattes for optimum results.

Always look at the matte or alpha while you are keying

Use edge Mattes to integrate, and add "Light Wrap" to integrate the key

Color grade your keyed material to match the blacks, mid and highlights of your keyed material to match the background.

Suppress the spill, and replace the green or blue with a complementary color

Match the grain or noise of the background.

Watch your shot in motion often.

Do not be afraid to re shoot a bad key if you can.

Do lots of keying, it will get easier and your results will improve.