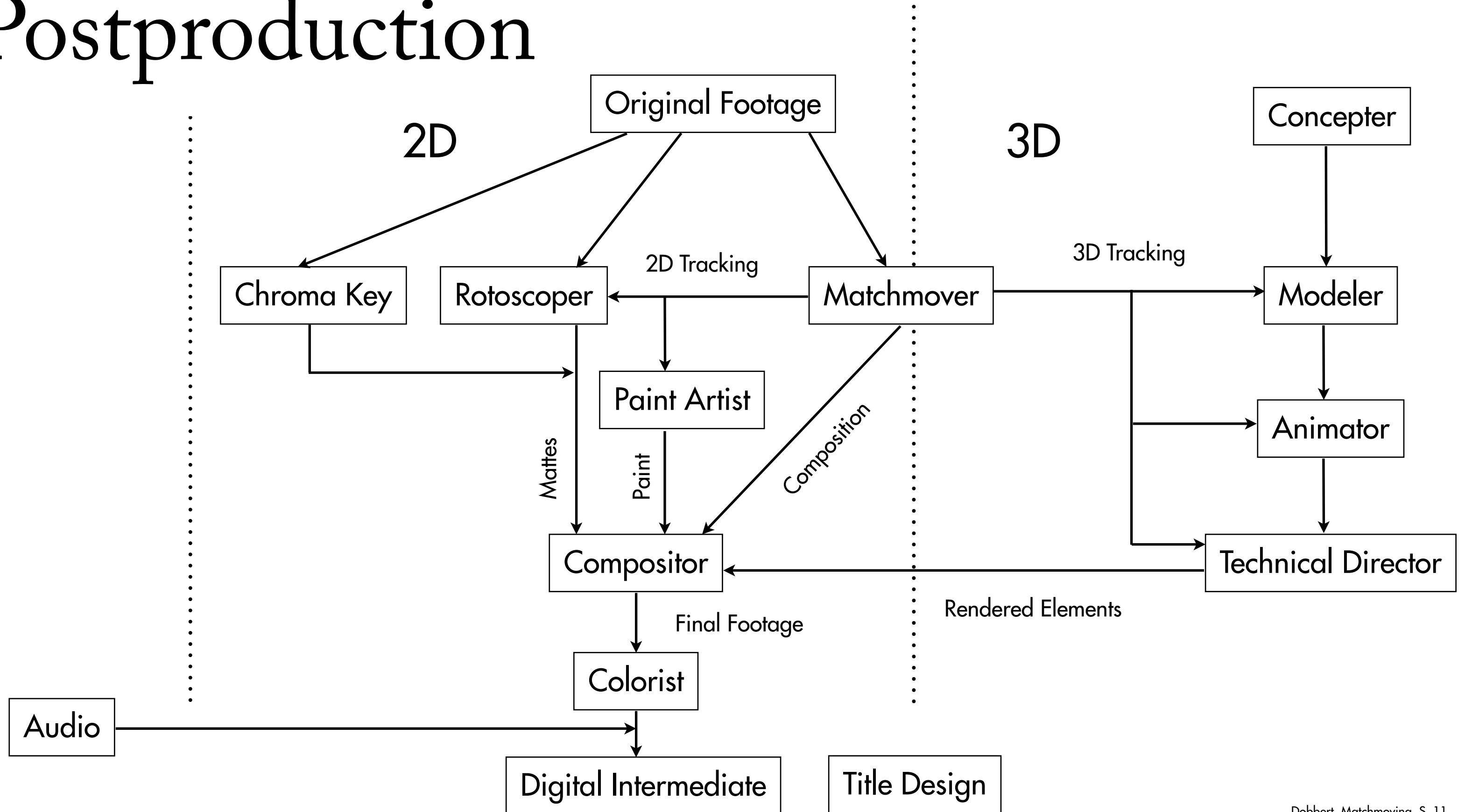


Visual Effects in der Postproduktion

kon | trast 2010



Postproduction

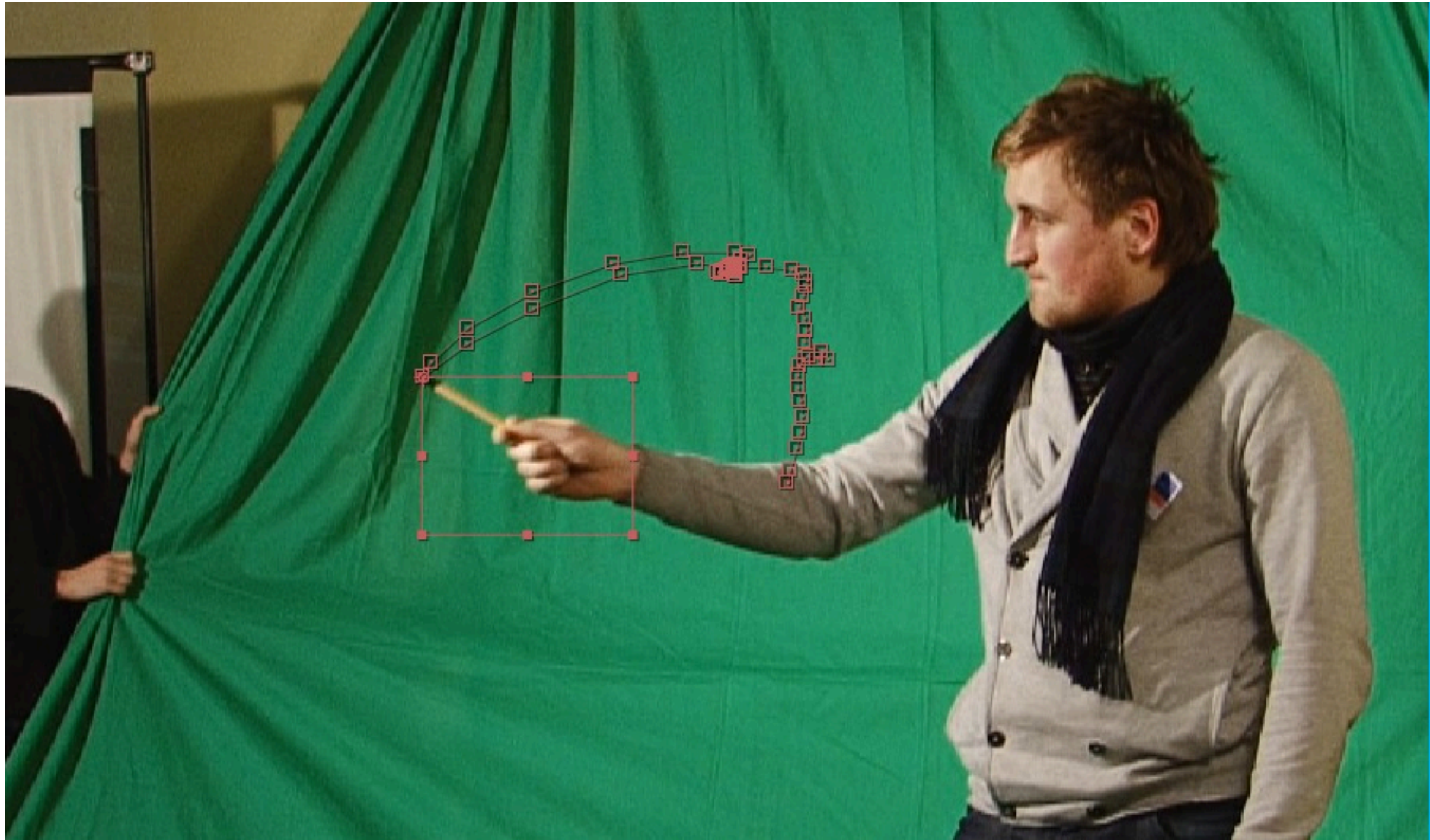


Original Footage

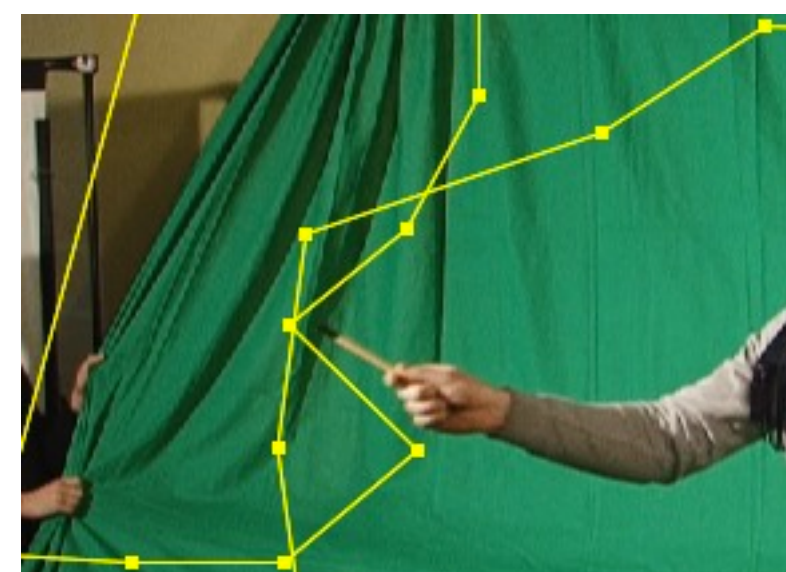
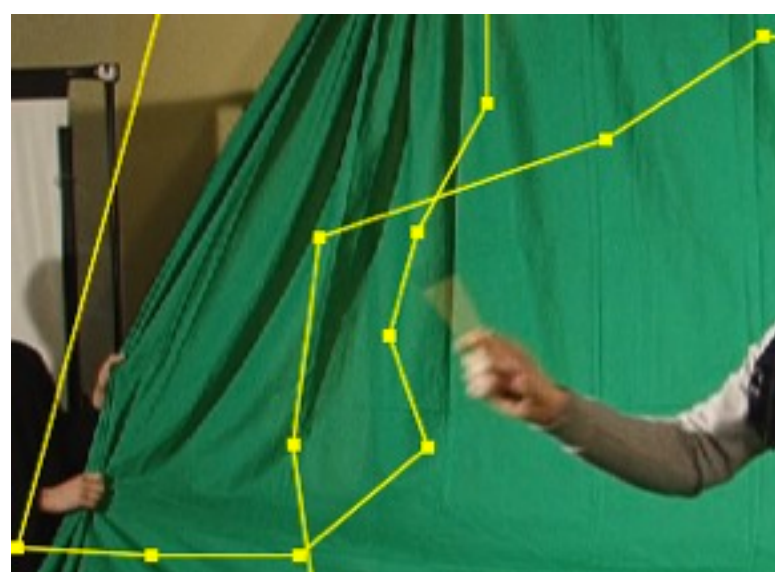
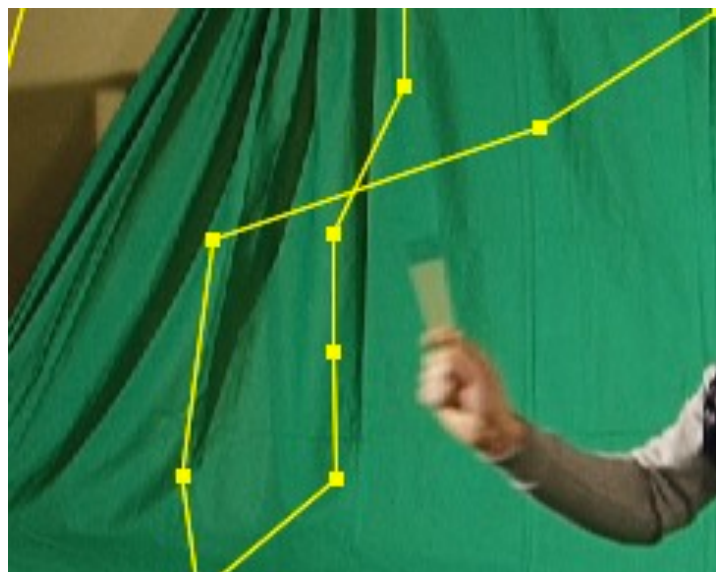
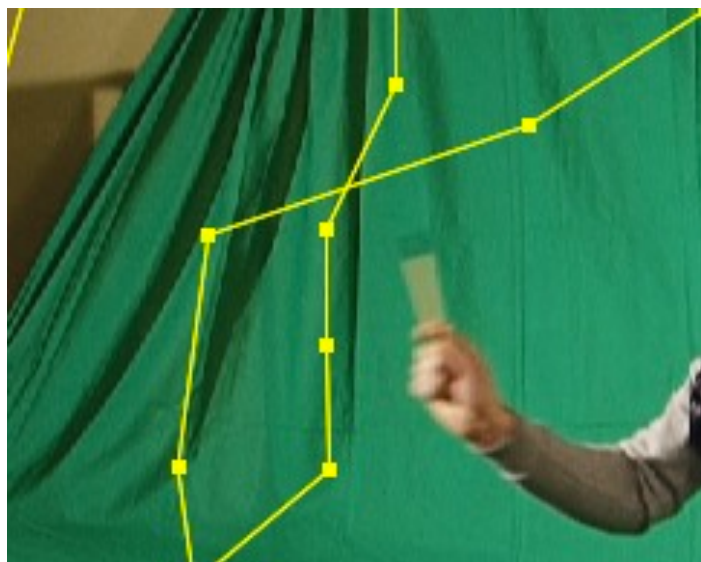


Matchmoving

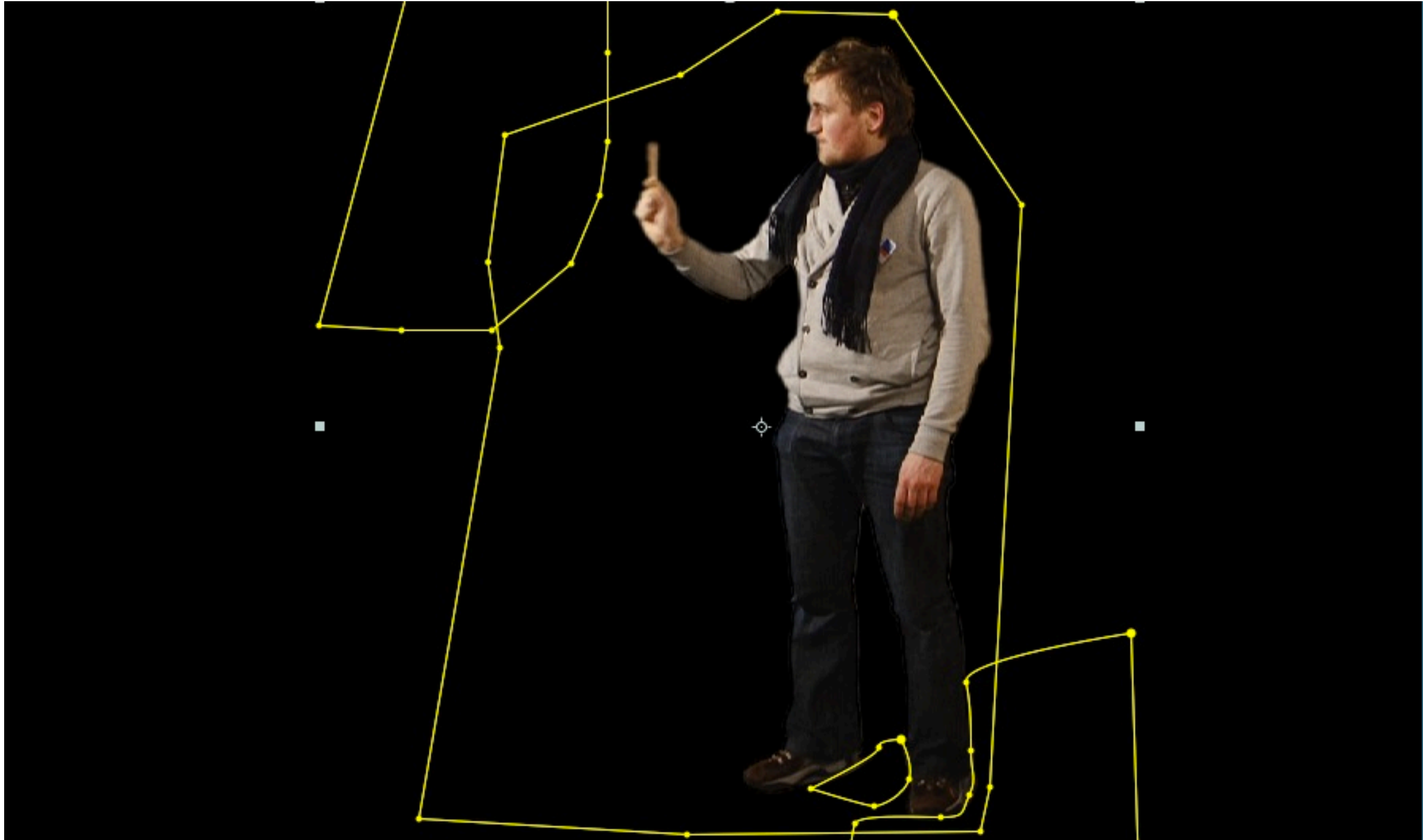
2D Tracking



Rotoscoping



Bluescreen / Greenscreen



Chroma Key Matte



Painting / Digital Matte



<http://www.flickr.com/photos/kateanth/2344584695/>

Retusche



Effekte



Compositing

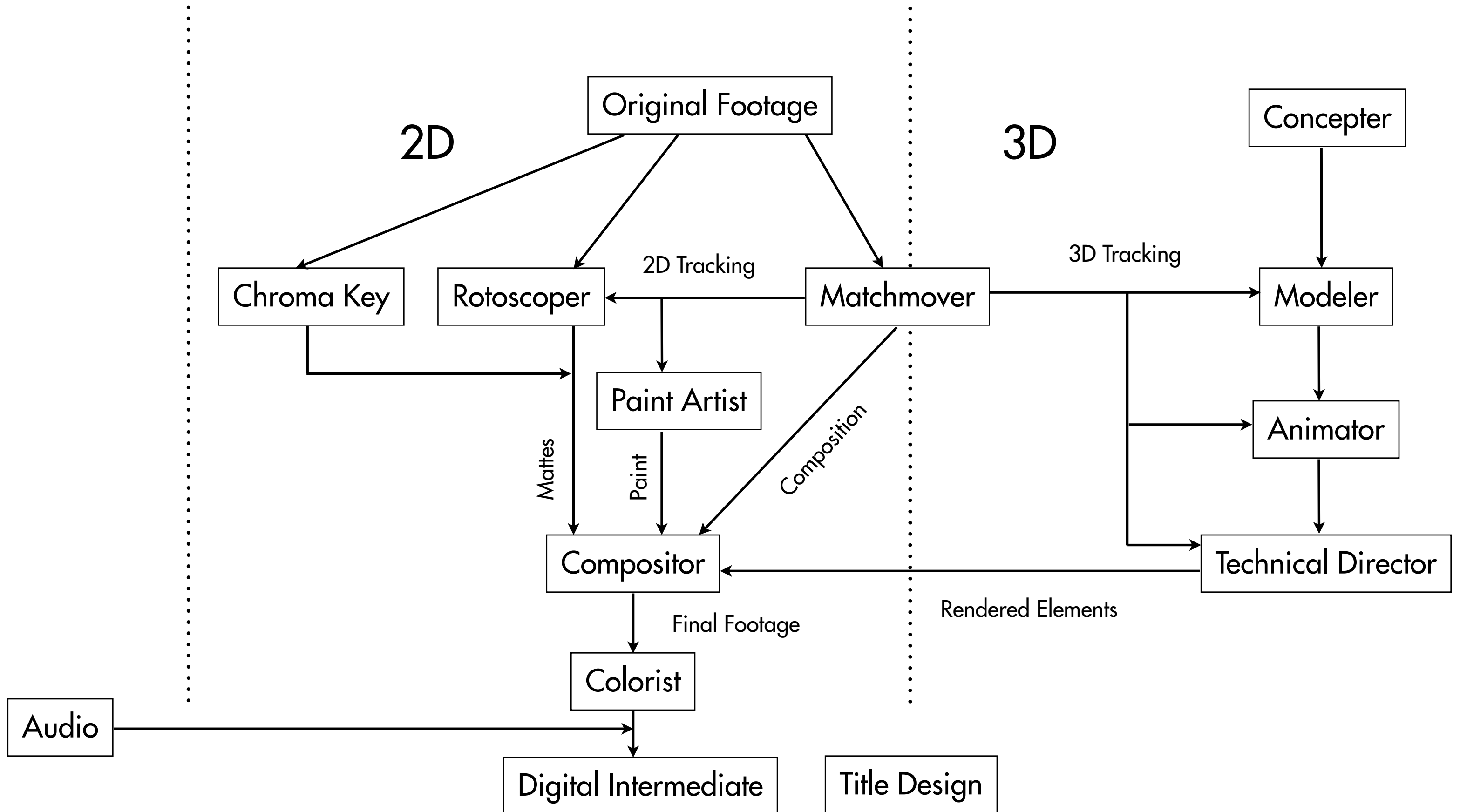


Color Correction



Color Grading



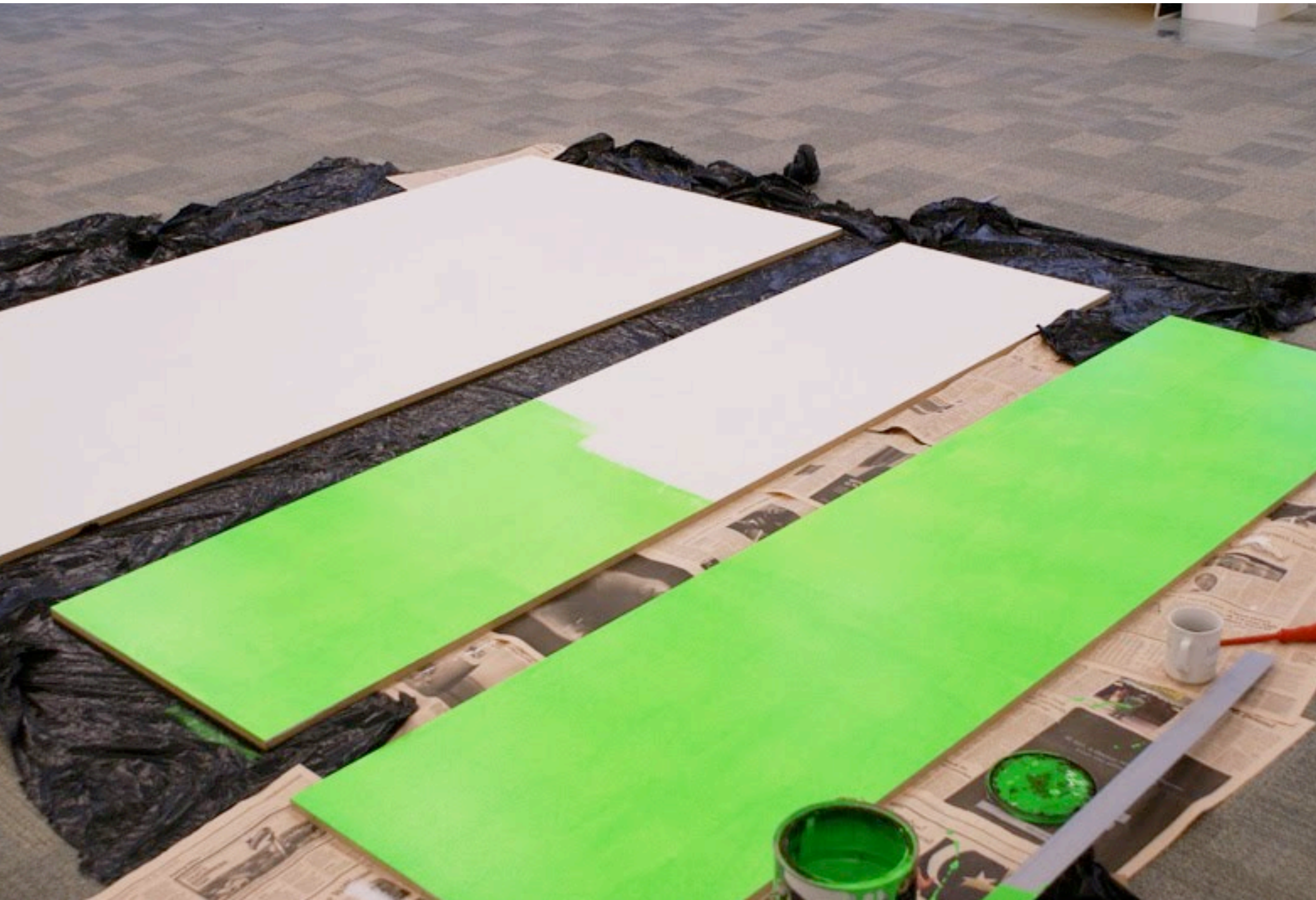




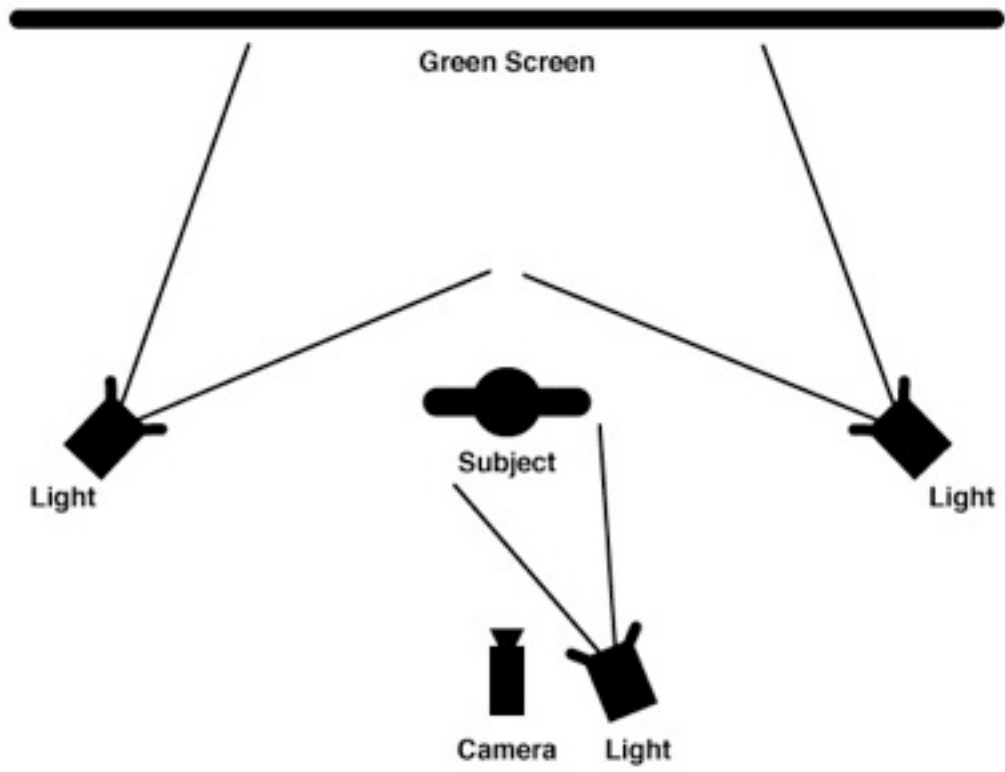
Keying

Do It Yourself Greenscreen

<http://knol.google.com/k/richard-brooks/making-a-chroma-key-on-a-low-budget/g6bxq3348xjd/3#view>

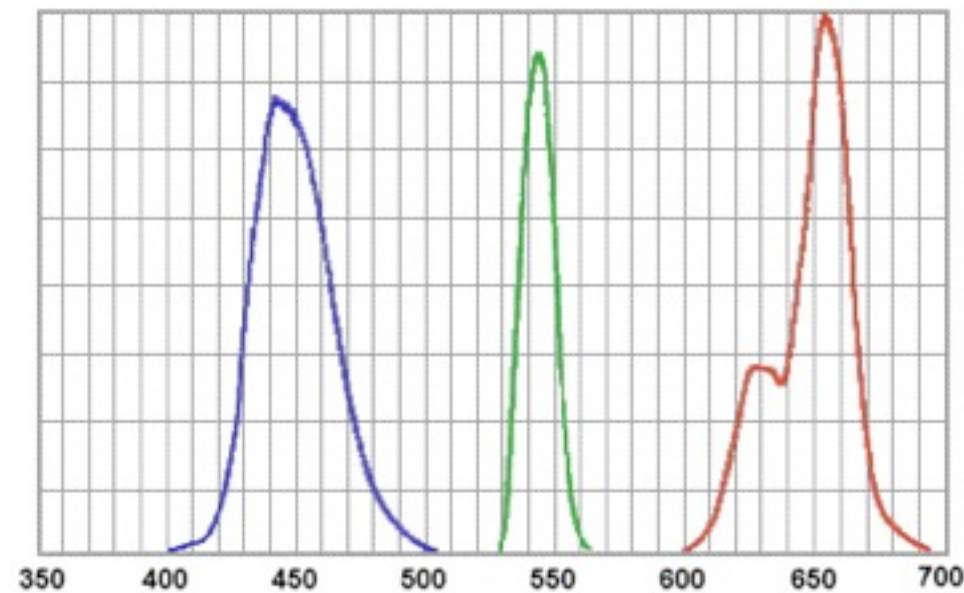


Bare Bones Lighting for Green Screen



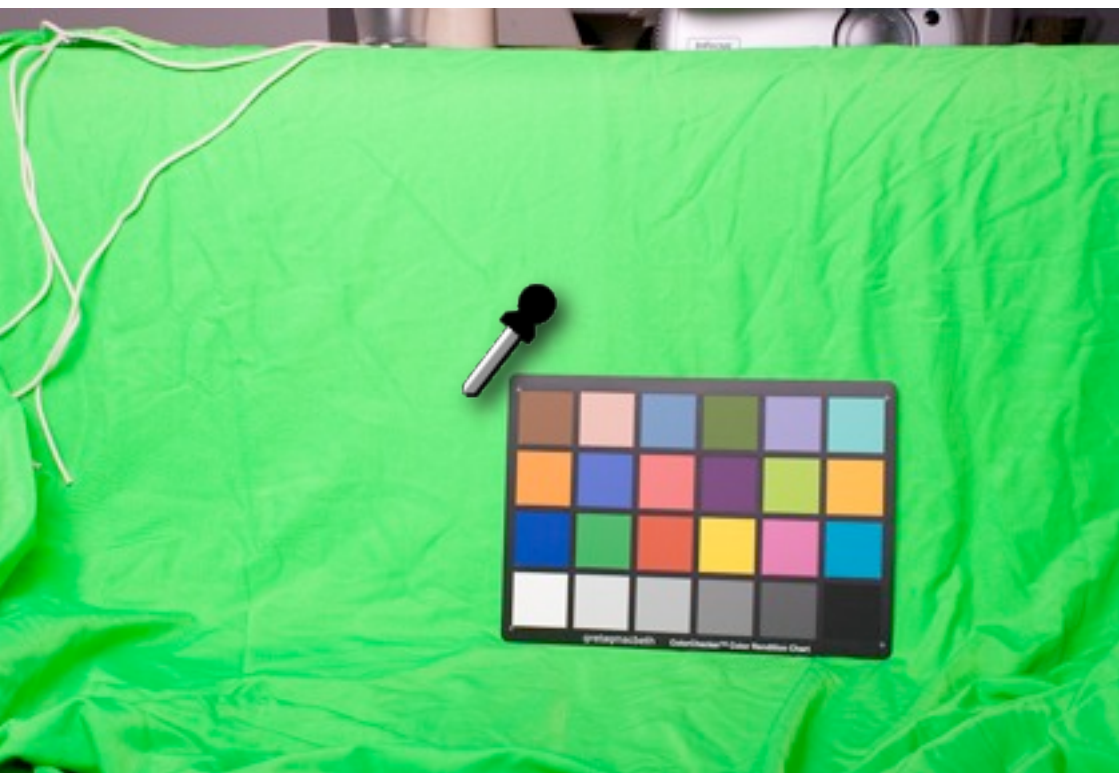
Beleuchtung

Grünes Licht



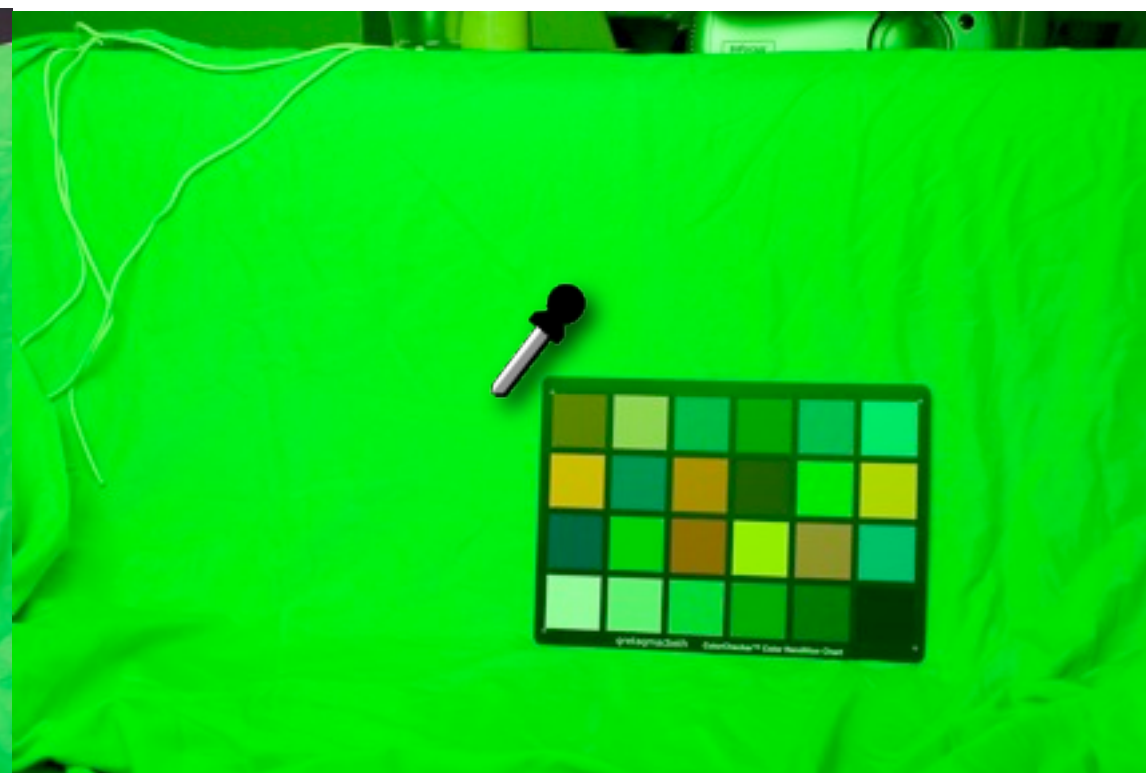
Digital Green®, **Digital Blue™** and **Digital Red™** brand traveling matte fluorescent lamps designed to complement the fabrics and paintable coatings. These lamps incorporate special phosphor recipes designed to emit precise wave band illumination corresponding to the spectral sensitivity curves for film and video cameras.

<http://www.digitalgreenscreen.com/>



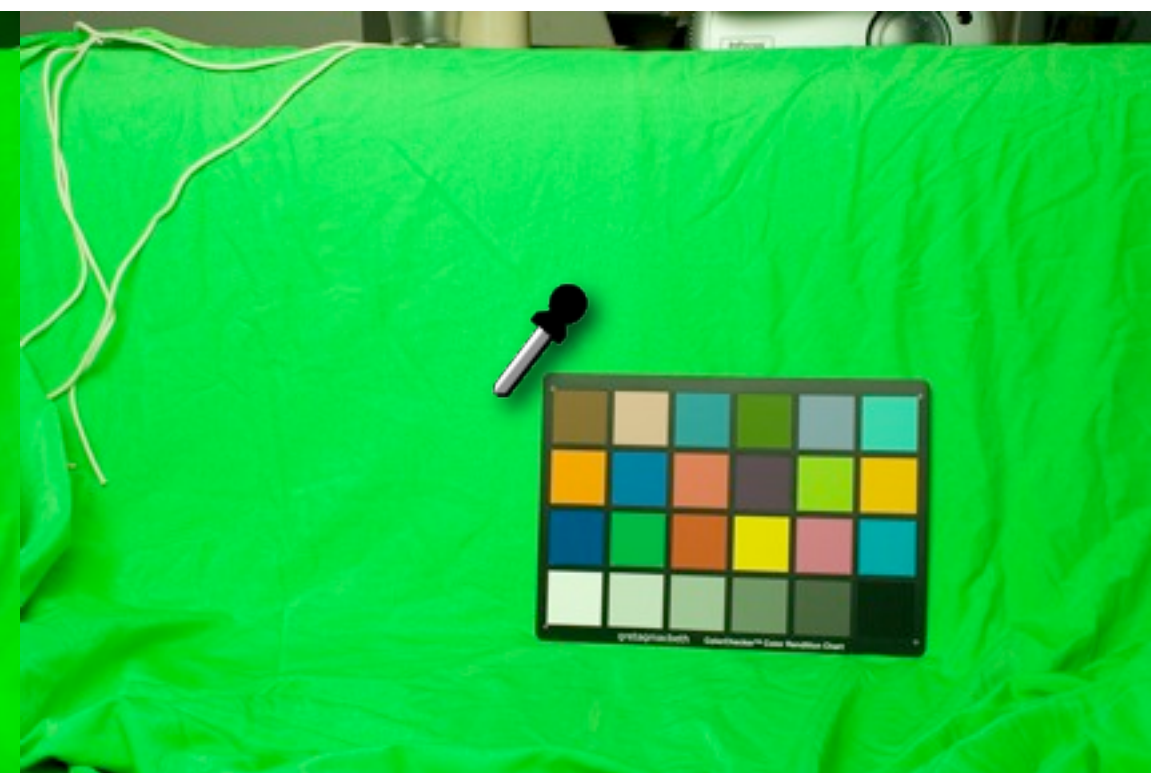
No Gel

R:31% G:92% B:36%



LEE 738 JAS GREEN SHEET

R:1% G:95% B:5%



LEE 138 - PALE GREEN

R:7% G:88% B:17%

The difference between our G channel and the R&B channel is 58.5%... This means our core color difference matte will only have 58.5% of the values between 0-255 to work with.

The difference jumps from 58.5% to 92%! Our matte can now utilize 92% of the values between 0-255.

for a difference of 76%. Not too shabby, considering you don't have to compensate the exposure at all.

<http://www.dvinfo.net/forum/digital-compositing-effects/109135-filters-greenscreen-lighting.html>

Aufbau und Material





Spill

