Green Screen and Infinity White Speed Sync Exercise

In your teams I want you to switch out in the following roles: 1) camera operator 2) 1st AC (marking and pulling focus from slate to talent) 3) 2nd AC (running slate) and 4) scripty (fill out the camera log). Other team members can help with lights/rigging, I will have people swap out of AD role (basically you cue camera and call action) and work with people in other roles and then switch in. I will also need people switching in at running playback of the music.

We will shoot 3 shot types of infinity white: 1) MLS (above knees and up) 2) MS and 3) MCU

Running the camera:

You will need to be attentive here. If we're doing a fast take, you will be shooting in 60fps/720p with a 1/125 or so shutter; when doing a slow take we will be at 24fps/1080p at a 50 shutter, unless you want to shoot higher shutter for super jittery takes (although things will be fast/jittery, but try it out).

Set white balance to lighting conditions, use the presets for light color temp (shady, tungsten, etc.) or custom set the WB. For white screen we're shooting tungsten; we can decide for green screen.

Make sure you're shooting in a “flat” or “CINE” profile (turn off sharpness, contrast, and dial down saturation a couple pips)

Make sure that 1st AC marks the follow focus for both the subject (most important) and for the slate

Running the slate:

Make sure that you slate every take and change the scene/take number as needed. Each new shot type is a new “scene”. So when we shoot the MLS it's scene 1 and then note and change each take. When we move to the MS, the scene should read 1a, and for the MCU it's scene 1b. When we move onto the green screen we're onto scene 2. First shot in scene 2 you just right 2, then as we move to different shots in that location it's 2a, 2b, etc. This should also match what's on the camera log.

When you slate, divide the focal length of the lens by 10 and that will tell you how many feet you should slate from the camera (take into consideration the 1.6x crop factor). So, with the 24mm (=35mm with 1.6x crop) on the 60D, stand 3.5ft from the lens; with the 50mm (=80mm with 1.6x crop) on 60D, stand 8ft away.

AD will say “camera” (camera operator will say “rolling” once recording). 2nd AC running slate will say something like “Scene 1 alpha take two, mark in” and clap the sticks. Then AD will wait and call “action” and then cut the take.

Completing the camera log:

Simply make sure that for each scene there is a new log. Each take of the scene will get its own row. You want to keep track of the focal length, the SD card number, the scene/take info from slate, note what type of shot it is, and in the comments you can make any sort of notes,
specifically about what a director or AD notes as a good take (or note issues of continuity; the glass is almost full or the cigarette is half smoked, etc.).
Chroma Key= compositing two images into one

Green and Blue screens used because they are the furthest from human skin tone (use green if you can, but blue if you need green clothing or objects in frame)

***Light your subject first!!!! Both green and white screen.

For White:
- Goal is to blow out the background. OVERexpose the background (at least a stop brighter than the talent).
- Try to remove as many wrinkles as you can (use clamps or gaff tape)
- Have background 5-15 feet behind the subject
- Have 2-4 lights on background, 1-2 on each side with one high and one low
- Set exposure on the subject using grey/white card. Your subject should avoid wearing white
- Use softer lighting on the subject (i.e. no harsh shadows, so use fill)
- In post, you can notch up the highlights on the backdrop; if you cannot do this without affecting the subject too much, use shape masks to effect exposure outside of your subject.
- Often used for talking head, but can do the full body

For Green:
- Pretty much the same rules as above although more common to shoot the entire body in frame. See tips below

Tips:
- Try to remove as many wrinkles as you can (use clamps or gaff tape)
- Evenly light your background (avoid hotspots and shadows)
  - 3pt: Use three lights: key, fill, and background (good luck with this)
  - 5pt: Use 3pt lighting on subject, 2 lights on background
  - 7pt: Use 3 point lighting on subject, and 4 lights on background.
  - outdoors: use sun as key and for backdrop
- You want the background to be flat
- Position your subject away from the screen (for green screen 5-15', less for white)
- Don’t let your subject wear green or blue if shooting those screens
- Any reflections (on glasses or white clothing, can be a problem)
- If using reflector, use white bounce or gold reflector.
- Use amber or gold gels to offset spill of blue screen or use purple/magenta to control spill of green onto your subject. Yellow/amber is the opposite of blue while magenta/purple is the opposite of green. Remember to use a custom white balance with white card on your subject (don’t to this if you’re using gels for an actual color effect.
- For green screen, LIGHT your subject to the context of where they will appear (a cave, or outside or in a studio)

Camera:
- Use lower ISO setting
- Use custom white balance using white/grey card
- Use a shallower depth of field so background is not in focus (maybe be harder if you
have multiple subjects in the frame.