

(Free pdf) Green Screen Made Easy: Keying and Compositing Techniques for Indie Filmmakers

# Green Screen Made Easy: Keying and Compositing Techniques for Indie Filmmakers

*Jeremy Hanke, Michele Yamazaki Tepstra*  
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#1071831 in Books 2016-10-01Original language:EnglishPDF # 1 9.00 x .40 x 6.00l, .0 #File Name: 161593250X184 pages | File size: 78.Mb

**Jeremy Hanke, Michele Yamazaki Tepstra : Green Screen Made Easy: Keying and Compositing Techniques for Indie Filmmakers** before purchasing it in order to gage whether or not it would be worth my time, and all praised Green Screen Made Easy: Keying and Compositing Techniques for Indie Filmmakers:

0 of 0 people found the following review helpful. Highly recommended.By Guy BirtwhistleBefore buying I had a basic understanding of keying but my results still looked fake. I found Michele through one of her online tutorial

videos and was inspired to get serious about green screen. The book is an easy read, and filled with insider tips from working professionals. A couple of techniques explained in detail, the precise garbage matte, and multiple edge mask, are worth the price of admission alone. I highly recommend this book. 0 of 0 people found the following review helpful. Great Book! By M. Thomas I should give one caveat about my review. I received a copy of this book due to winning it - meaning I didn't actually buy it. But I'm really glad I won, because it is a great book! First of all, it starts properly: the key to a good green screen is a properly lit green screen shot. The authors go into detail about the shot setup process, which is absolutely essential to getting a good green screen key. Half of the book is dedicated to this process, which is exactly as it should be! I've had to try and key poorly shot green screens and it's painful. If the green screen shot is recorded properly, it can be so simple and so easy to produce a really professional green screen. The second half of the book is about getting a good chroma key (most know this as green screen key) from footage that has been already shot. Unlike other authors, these folks present some really bad green screen shots and go into great detail about how to get a proper key even with bad footage. I also very much appreciated that they gave overviews of some of the existing tools from Red Giant and Boris, and some others. That also was very helpful. The book is loaded with tips and techniques for After Effects, Nuke and its, in my view, a real bargain! 1 of 1 people found the following review helpful. A very clear and extremely comprehensive guide to prepping, shooting and keying green-screen material. By Neil Oseman I used to make a lot of micro- and no-budget movies packed full of VFX, but I usually avoided green-screen because I could never figure out to make it look good. If this book had been around it might have been a different story. What the authors have successfully set out to do is to cover the entire process from start to finish: defining chromakeying, buying or building a green screen, lighting and shooting it, sourcing or shooting background plates, choosing keying software, and all aspects of the keying itself. The book is aimed at no-budget filmmakers, hobbyists or aspiring professionals making self-funded or crowd-funded productions, those digital auteurs who are often their own producers, writers, DPs, editors, colourists and VFX artists. Perhaps you've tried green-screening before and been disappointed with the results. Perhaps you've always seen it as a bit too "techie" for you. Perhaps the unpaid VFX artist you had lined up for your sci-fi feature just pulled out. Or perhaps you've already reached a certain level of competency with keying and now you want to step up a level for your next production. If any of these scenarios ring true with you, you'll find this book very useful. "Green Screen Made Easy" is divided into two halves, the first half by Jeremy Hanke on prepping and executing your green screen shoot, and the second half by Michele Terpstra on the postproduction process. Both authors clearly write from extensive first-hand experience; throughout the text are the kind of tips and work-arounds that only come from long practice. By necessity there is a fair amount of technical content, but everything is lucidly explained and there's a handy glossary if any of the terms are unfamiliar to you. Once you've read this book, I'd say the only other thing you'll need before you can start successfully green-screening is to watch a YouTube tutorial video or two specific to your software. While there are step-by-step instructions for various common applications and plug-ins, the medium of text is a little restrictive in teaching what is inherently a visual process. There are explanatory images throughout "Green Screen Made Easy", but in the ebook version at least I found it difficult to discern the subtle differences in some of the before-and-after comparisons. Ultimately what will make you the best "green-screener" is practice, practice, practice, but by reading this book first you'll give yourself a rock-solid foundation, an appreciation of the entire process from start to finish, and the insider knowledge to avoid a lot of time-sucking pitfalls. And keep it handy, because you'll be sure to thumb through it and re-read those handy tips throughout your prep, production and post.

Green Screen Made Easy is designed to up your skill set and give you the necessary skills to take your indie work to a new level. See how to correctly create and set up your screen, illuminate the green screen cleanly, light your subjects dynamically, and manipulate your camera to get the best visual result. Master matte extraction techniques and learn how to composite your green screen footage onto a background, creating an out-of-this-world that your audience will believe!

About the Author Jeremy T. Hanke is a graduate of Asbury University's Media Communications program the same program in charge of training the television crews for the Olympic Games and is the director of two feature films, as well as numerous short films. In 2005, he started MicroFilmmaker Magazine the first magazine to specialize in helping microbudget filmmakers make their movies where he still serves as editor-in-chief. In addition to his work at MicroFilmmaker, he's the lead editor of the artistic lifestyle magazine DarkestGoth Magazine, which explores media, society, and philosophy from a darker vantage point.