

2K Media DVD SET.

Exercise ideas for the 2K Media DVD set.

The purpose of this DVD set is to allow the user to experiment with real footage for learning purposes and self promotional purposes only. Anything done with this footage can be used on a reel, or for self promotion. This is not royalty free stock footage. You are licensed to use it as a tool for learning and self promotion only. See the license agreement if you have any questions or doubts about what can and cannot be done with this footage. This disk set is not designed to replace a class or good book on the subject of compositing. It is intended for an intermediate student who has had some training in film and compositing. If you have no understanding of film formats, aspect ratios and compositing in general then you may want to purchase a book on the subject before diving into these exercises.

All the footage on this DVD was scanned at full aperture 2048X 1556 in the 10 bit cineon file format. The original footage was shot in the cinemascope format. None of the images have been treated in anyway. They are in the same condition that you may expect to receive them from a scanning facility.

All of these are selections of shots from a short film entitled "Sabine and the Two Headed baby." Written and Directed by David Seltzer.

Below you will find a thumbnail of each shot and several ideas you may want to experiment with. This list is meant as a guide only it is by no means exhaustive. Hopefully you will be inspired to come up with imaginative ideas of your own and use them to further your knowledge of working with film. I have tried to keep all of the ideas listed here in the context of what one might expect from a director. Unlike tutorials this collection of media gives you the opportunity to learn from finding your own solutions to real world problems. Not all these shots are ideal for the ideas I am suggesting, and that's part of the point of this disk set. It's not un-common for shots to be changed in ways, which they were not originally intended for. I hope this media helps you forward in your goals. Enjoy.

A quick note about color correction:

All of these shots are from the same film; keep that in mind as you make color choices. Remember none of the shots on this disk set have been color corrected. These are straight scans from the original negative. So don't be surprised that they look strange at first glance. Getting the color to look right is part of the job here. Generally speaking on most jobs the director will want the color to be consistent throughout the show, regardless of the color choice. In other words all the shots should link together and the end viewer should not notice variations which look un-natural to the eye.

Disk 1

Composite both shots together

- 1) Try compositing these two shots together. Resize, crop, color correct and place the campfire shot into the sunset shot. Experiment with ways to make these two shots look as if they were filmed as one shot. Hint: You will need to make the

sunset shot longer by either rocking and rolling the shot or slowing the footage down.

Fire Pit (256 frames)



[FirePit] > [2048x1556] > [SAB_15_3] > SAB_15_3.0001.cin – 0256.cin

Fire Pit shot only.

- 1) Enhance the fire. Add sparks and embers flowing up into the air. Can you make this look natural?
- 2) Resize the image and make it fit in a 1.1:85 format. Giving the shot more head room. Add the night time sky above in the reformatted shot.

Sunset (108 frames)



[sunset] > [2048X1556] > [SAB_14_1] > SAB_14_1.0001.cin – 0108.cin

Sunset shot (you can build these exercises into the composite as well)

- 1) Intensify the sunset. Add shafts of light peaking through the clouds.
- 2) Beef up the clouds and add lightening. First try putting the clouds and lightening into the distance. Then try adding rain to the shot and generate a powerful strike in the foreground.
- 3) Turn this into a cheated time-lapse sequence. Where as the sun sets and the clouds move the moon rises and the stars shine.

Disk 2

Country Store (300 frames)



[CountryStore] > [2048X1556] > CS.0001.cin – CS.0300.cin

- 1) Flip the shot horizontally so that it pans from left to right. Now fix the sign so that it no longer reads backwards.
- 2) Increase the length of the hold at the head of the shot. Use this time to add a text title.

- 3) This is a good shot to experiment with 3d camera tracking. Track the movement of the camera and add 3d objects to the shot. Perhaps cars passing in the foreground. Remember to add matching film grain to your 3D objects.

Composite A (57 frames) (background)



[CompositeA] > [2048X1556] > [SAB_02_1] > SAB_02_1.0001.cin – 0057.cin

- 1) This shot is the back ground for the Composite B shot.
- 2) This is a great shot for designing set extensions. If you are learning 3d, or matte painting, replace all the flat areas behind the rocks with something else like sand dunes, or a large body of water, or perhaps a lost city.

Disk 3 contains

Composite B (57 frames) (foreground)



[CompositB] > [2048X1556] > [SAB_02_2] > SAB_02_2.0001- 0057.cin

- 1) Composite this shot with Composite A shot.
- 2) Composite this shot with the sunset shot.

Torch (159 frames)



[Torch] > [2048X1556] > Torch.0001.cin-0159.cin

- 1) Add a flame to the torch. This shot works in sequence with torch 2.
- 2) Change the color of the young girl's shirt.

Torch 2 (71 frames)



[Torch2] > [2048X1556] > SAB_04.0001.cin-0071.cin

- 1) Add a flame to the torch. Make sure the flame matches.
- 2) Remove the gas cap from the top of the car.
- 3) Put a logo on the briefcase