

Hints for a successful paint job

In terms of recommendations, having good, experienced painters is high on the list! Beyond that, we have the most difficulty when a customer tries to save money by spot-painting some parts of their cyc rather than always doing a complete, logical section at the same time. It should work to paint a new clean coat of Digital Green® over a previous good one, but best of all is to throw on a couple of coats of clean white primer between so you really know you've got a good even surface, and there won't be any issues of grease or dirt or anything else bleeding through the new Digital Green® paint.

We find that the issue of roller nap length is very much idiosyncratic with the painter in question, with some preferring a ¼" nap while others prefer 3/8" or even more. Similarly, some painters achieve better results with successive thin coats while others obtain better results with one or two heavy coats. In all cases, of course, it's best to avoid going back over partially dry or drying areas – that really compounds the overlapping stroke problem. If the area is small enough, keeping the paint wet until the surface is as even as possible and then letting it dry all at once will help avoid roller or brush marks.

If you prefer spraying to rolling, the paint can be let down with a small amount of water – up to 10% by weight. Some customers find the best results with the first and possibly second coats applied by roller followed by a light spray coat to even the surface.

Often when we get queries about the appearance of the paint, they are resolved when viewed through the camera system. The camera is more sensitive to the chroma of the paint, while the human eye is more sensitive to subtle differences in luminance, which in any case, should be less than plus or minus 1/8th of a stop. Things to be alert for would be: changes to the level of matte gain or similar adjustments to the matte signal processing.

The ultimate test for the efficacy of a greenscreen stage is to actually extract a matte image using something like the Ultimatte (either hardware or software). Such images are made from the anticipated production camera positions with the stage lit as it would be in production, and the screen uniformly illuminated to within a quarter to a third of a stop. What's critical for compositing with any color-difference system is that the separation between the primary colors (G/R and G/B) is optimal for the software to generate a matte with the least amount of matte gain.