

Hints for a successful paint job

Composite Components Digital Green® paint is made with highly fluorescent green pigments that result in an extremely pure and luminous green. Our patented Digital Green® color value results in clean and convincing composites, eliminating the need to spend hours of cleanup in post-production. The high luminance of the paint is a double edged sword, however; extra care must be taken to ensure an even coat. We highly recommend using experienced professional painters if you have a large stage or difficult surface conditions. The following apply in any case.

- Every surface is different, so we recommend a small test to see what painting method works best for your situation. Spending a little time practicing and experimenting with your unique circumstances will result in a much better end result.
- Clean your walls to remove any dirt or oils that might affect color. Apply high quality white primer to your surfaces before painting with Digital Green®. Make sure that your primer is even, and the surfaces you will be painting match each other as closely as possible.
- Mix the paint well before using. If you are using several containers, combine them and mix well.
- We find that the issue of roller nap length varies 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.
- Several coats are needed for an even paint job. Depending on the surface, some customers achieve better results with several successive thin coats while others obtain better results with two heavy coats or a combination. Test your surface beforehand to see what works best for you. It is important to let the paint dry between applications. Painting another coat onto a wet surface results in roller marks from overlapping strokes.
- 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.
- Spot-painting parts of your stage usually results in uneven color. It is always better to do a complete repaint of a 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 apply 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.

- If you follow the instructions above and the paint still appears to be uneven, be aware that the human eye processes color differently than a camera. The camera is more sensitive to the chroma of the paint; 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 shoot a test shot and extract a matte image using something like After Effects or Ultimatte. Such tests should be made from the anticipated production camera positions with the stage lit as it would be in production. The screen should also be uniformly illuminated to within a quarter to a third of a stop. You will probably find that what looks like an imperfection to the naked eye is invisible to the camera and you will still get a perfectly clean composite. 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.
- While there may be a discernible difference to the human eye between a previous batch you've used and the current batch, either should perform extremely well in the composite, though it's obviously best to have the backing on one set be all from the same batch.
- One of the fundamental properties of our Digital series backing materials is that, in spite of the different chemical properties of dyes and pigments, in each case, whether they're paint or fabric or tape, they match as closely as feasible to each other. This is because it's frequently the case that all are used together. Very occasionally, adjustments are made to maintain that match; however, these are very slight, and the luminance value of any batch of paint should not be more than one tenth of a stop from another batch. It's important to note, however, that if a backing hasn't been repainted for quite a while, even the same batch may appear to be different when applied over or next to the older paint.