



MACWORLD 2006 **secrets** *of* **final cut pro filmlook**

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MACWORLD SF
CONFERENCE & EXPO

In-camera methods

Shoot it right!

Frame Rate

- 24p frame rate of film
- 60i - interlaced 29.97 NTSC - two fields form one "whole" picture 30 times per second
- 30p "frame mode" on Canon cameras - filmic but loses vertical resolution

Diffusion Filters

- Tiffen Diffusion Filters
 - Pro Mist 1/2
 - Soft FX 3
 - Black Pro Mist 1
- Center Spot

Depth of field

- For deep depth of field (all objects in focus, foreground to background)
 - Use wide-angle (zoom out)
 - Use small aperture (large *f*-stop)
 - Shoot far from subject
- For shallow depth of field (only selected objects in focus)
 - Use narrow-angle (zoom in)
 - Use large aperture (small *f*-stop)
 - Shoot close to subject

Leave distance between foreground and background subjects (general rule is 1/3 distance from camera to foreground subject and 2/3 distance from foreground subject to background subject.)

Shutter Speed for filmlook

NTSC 1/60th second

PAL 1/50th second

24P mode 1/48th second

Exposure

- Use Manual Mode and zebra to avoid blown out highlights.

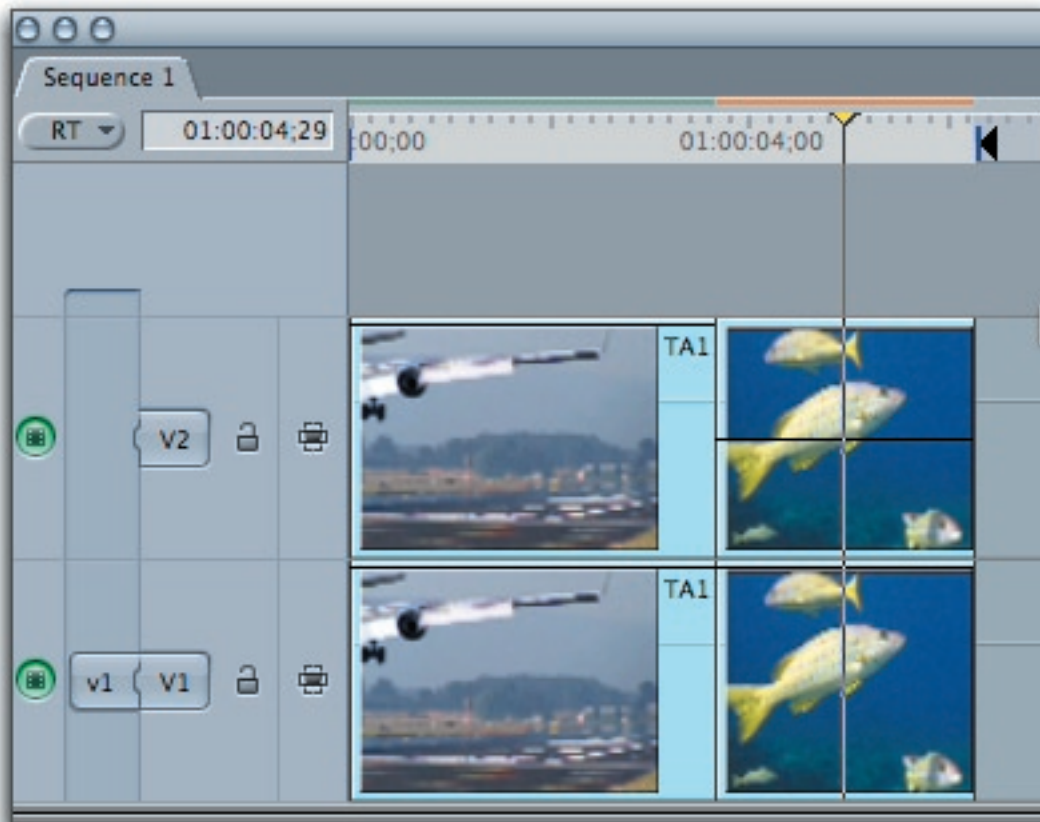
Lighting

- Use three point or four point lighting theory
- Avoid high contrast. DV has less latitude than film
- Backlighting is very important for adding depth and dimension - study television and films
- Garbage in - garbage out

Sharpening & Color control

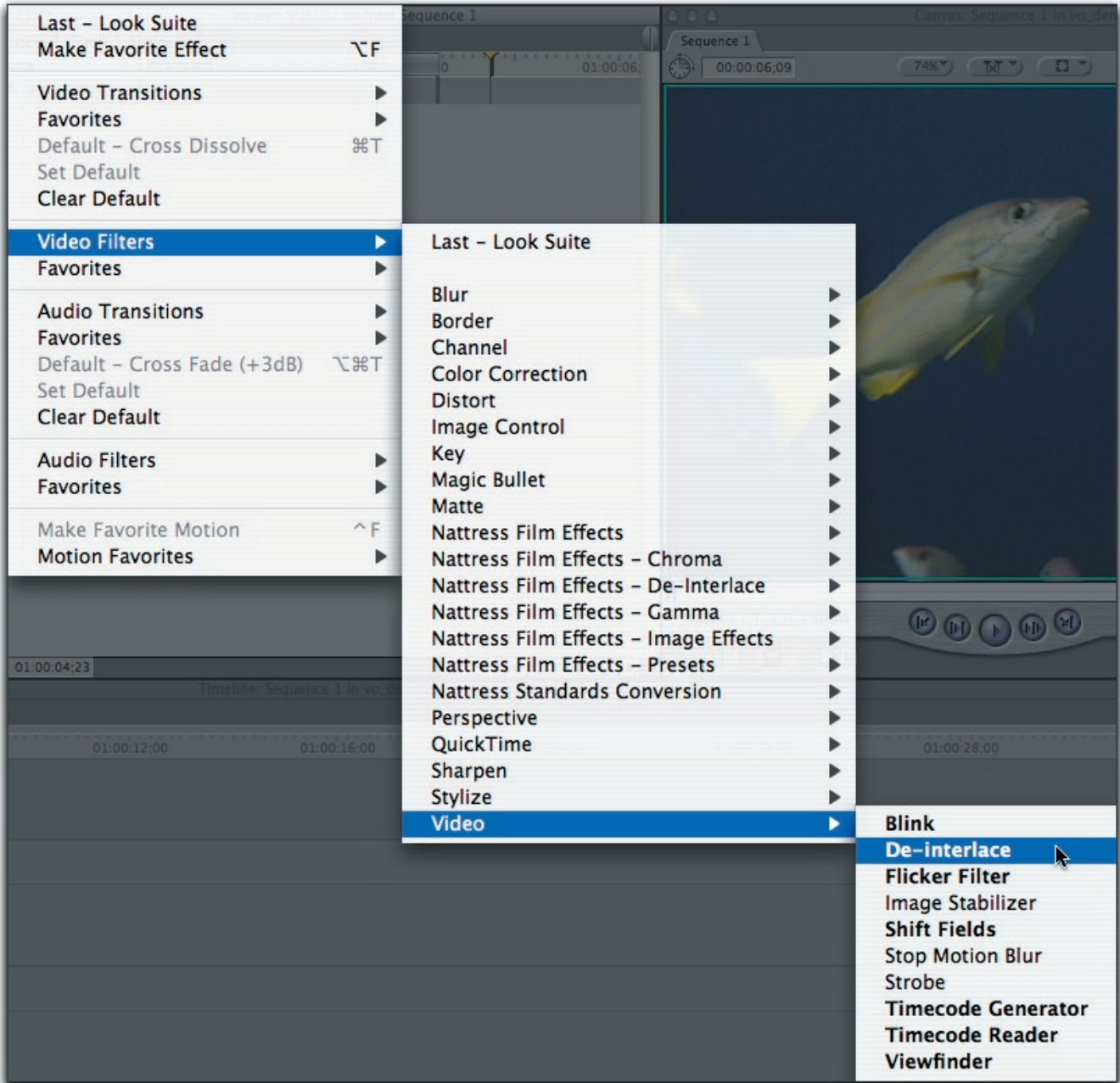
- Turn the camera's built in sharpening off - produces "jaggies." Especially on straight lines
- Avoid extreme color shifting via custom preset and cinegamma controls

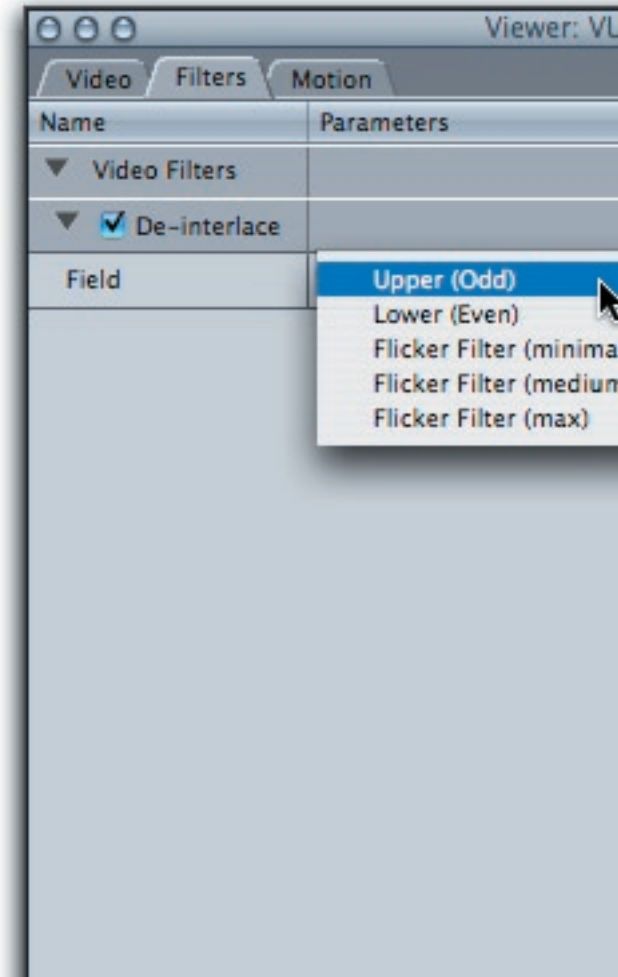
notes



De-interlace in FCP

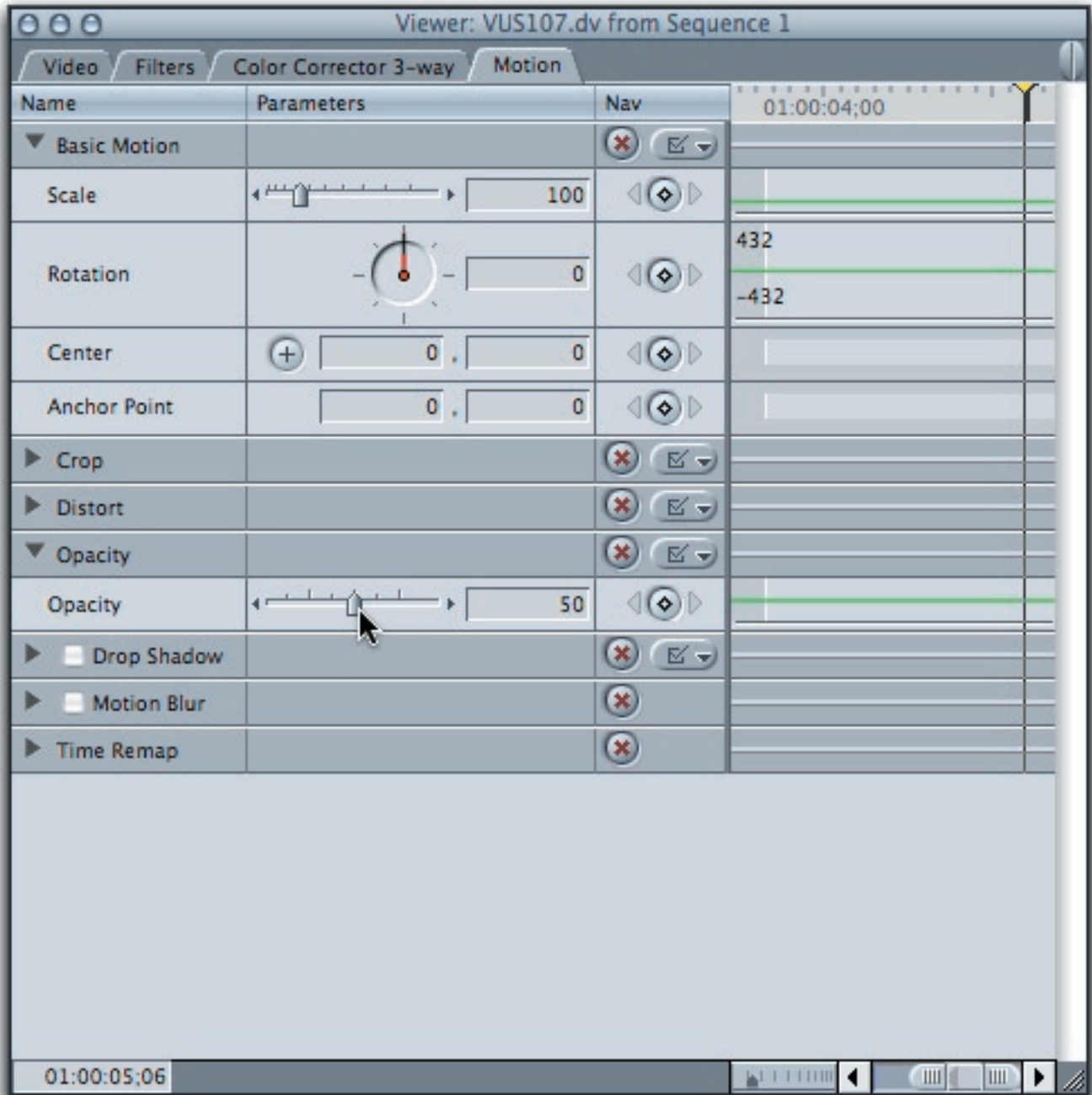
- Duplicate V1 clip up to V2 (press option + drag, release option while dragging, hold shift to constrain)
- Effects>Video Filters>Video>De-interlace





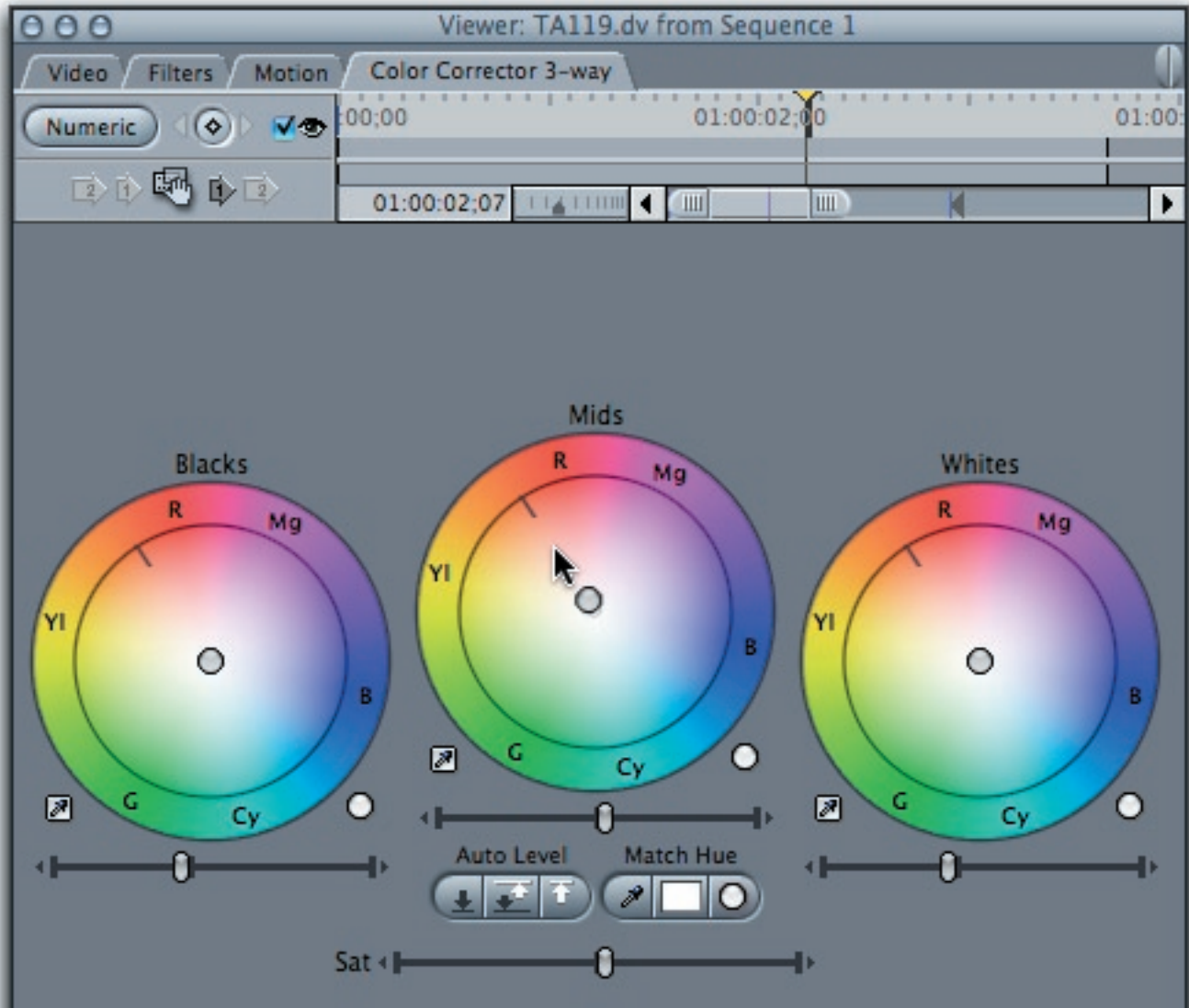
De-interlace in FCP

- In Filters Tab adjust V1 to Lower
- In Filters Tab adjust V2 to Upper



De-interlace in FCP

- Adjust V2 clip opacity to 50%



Color Corrector 3-way

- **Blacks**- crush the blacks by sliding the blacks brightness slider 2-3 ticks to the left
- **Mids**- push the color wheel towards Red Yellow, brighten the mids a few ticks to the right
- **Whites**- bring highlights down, watch canvas and tweak mids to lighten/darken
- **Saturation**- push saturation 4-5 ticks to the right to increase colors values and “pop” the picture

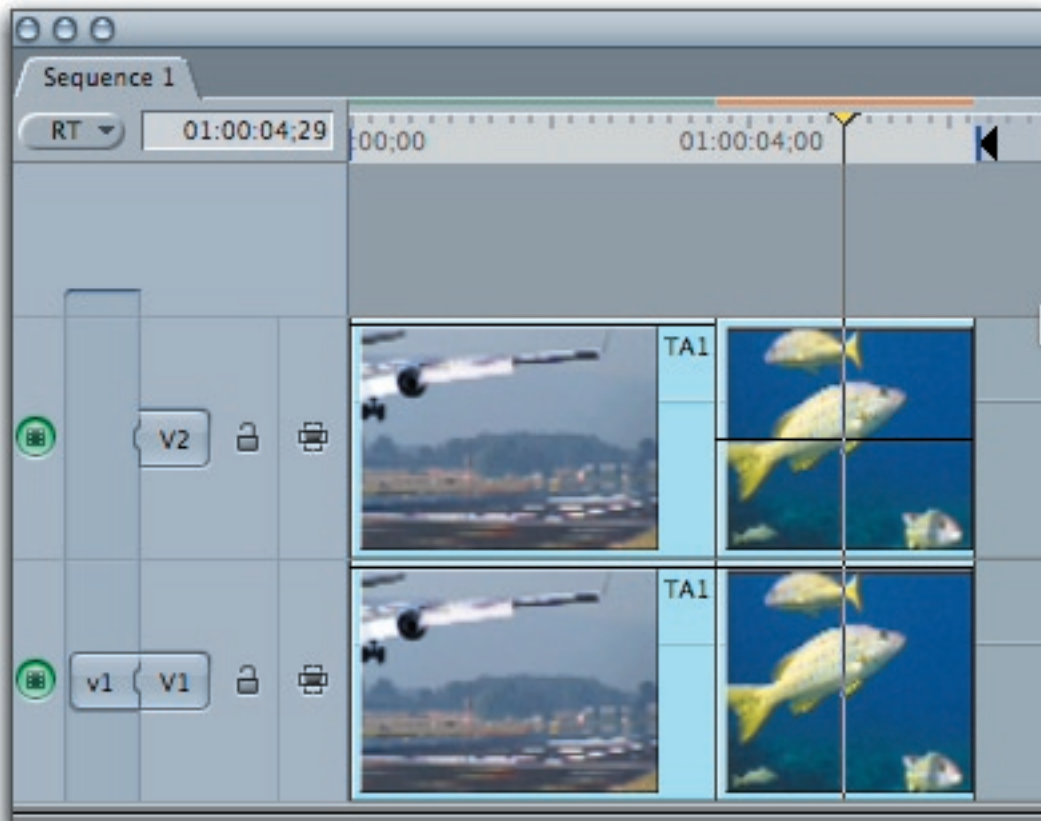
Add Grain / Noise

- **Unsharp Mask**- Effects > Video Filters > Sharpen > Unsharp Mask

Uncheck Luminosity
Amount - 130
Radius - .01
Treshold - 0

- **Noise** – Generator pop-up in Viewer

Place Noise on V1
Place clip on V2
Adjust V2 opacity 90-99.9%

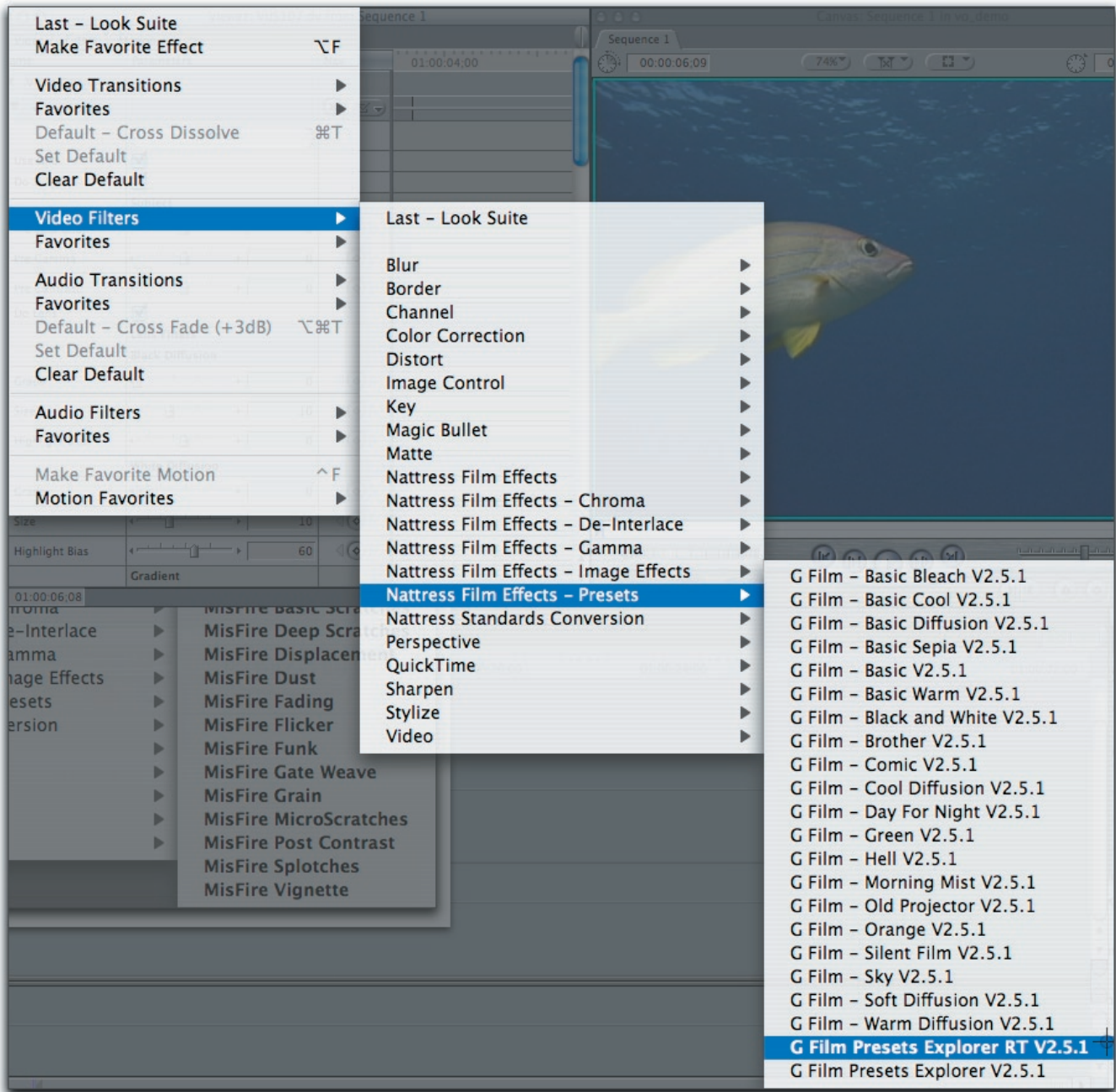


Channel Blur

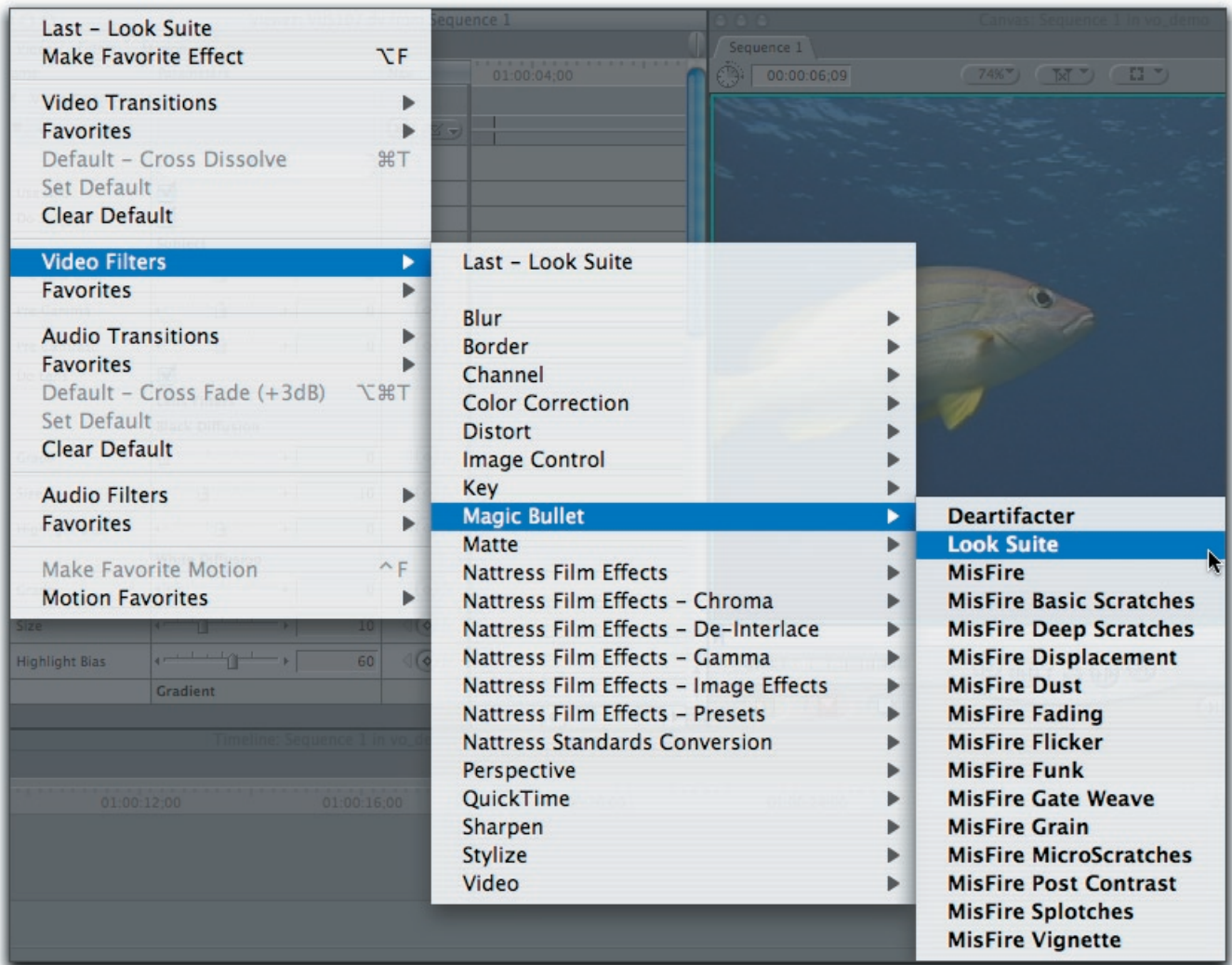
- Blur Blue Channel only
- Gaussian Blur > Blue channel
- Use Duplicate to V2 and opacity trick
- Composite Mode > Add

notes

Nattress Film Effects



Magic Bullet for Editors



DVcreators.net

www.dvcreators.net

Joes Filters

www.dvcreators.net/dvkb/

Magic Bullet

www.redgiantsoftware.com

Nattress Film Effects

www.nattress.com

2-pop

www.2-pop.com

DV & Firewire Central

www.DVCentral.org

ZGC

www.zgc.com

The Final Cut Pro PowerStart (CD-ROM)
dvcreators.net

Shooting Awesome Video (CD-ROM)
dvcreators.net

The iFilm Digital Filmmaker's Handbook
by Maxie D. Collier

Producing Great Soundtracks for Digital Video
by Jay Rose

Matters of Light & Depth
by Ross Lowell

Desktop Digital Video
by Ron Grebler

Digital Filmmaking : The Changing Art and Craft of Making Motion Pictures
by Thomas A. Ohanian, Michael E. Phillips

Feature Filmmaking at Used Car Prices: How to Write, Produce, Direct, Film, Edit,
and Promote a Feature-Length Film for Less Than \$10,000
by Rick Schmidt