

Keying and Compositing in Final Cut Pro 10.4

1. Goals

2. Keying & Compositing Defined

3. Key Factors

- Keying Factors
- Compositing Factors

4. Why Green?

5. Evaluating Greenscreen Setups

- 1st Setup: Lighting & Camera
- 2nd Setup: Lighting & Camera
- 3rd Setup: Bulbs
- 4th Setup: Proximity & Scopes
- 5th Setup: Camera
- 6th Setup: Wall vs. Fabric
- 7th Setup: Tight Quarters

6. Evaluating Shots

- UI Setup
- Greenscreen Saturation
- RGB Parade Luminance

7. One-click Keying

- Applying the Keyer Effect
- How Auto-Keying Works
- Keyer Parameters
- Identifying Keyed Hue, Saturation, and Luminance
- How the Strength Parameter Works
- Keyed Luma

8. Refining a Key

- Evaluating the Automatic Key
- Evaluating the Matte

- Manual Sampling vs. Adjusting Auto-Sampling
- Understanding the Spill Level Parameter
- Reducing Spill Fringing with Color Selection Controls
- Using Fill Holes + Edge Distance to Repair the Core Matte
- Using Chroma Rolloff
- Adjust Luma Selecting and Rolloff
- Fix Video Checkbox
- Using the Matte Tools
- Fixing the Table Key
- Using the Draw Mask Effect
- Removing Green Reflections with a Hue/Sat Curves Correction

9. Hair Challenge

- Greenscreen Cyclorama Shoot Overview
- Locating the Shot to Key
- Evaluating the Shot for Keying
- Evaluating the Automatic Key
- Restoring Hair Detail with the Strength Parameter
- Smoothing with Matte Tools
- Using Light Wrap to Improve the Composite
- Workflow Review
- Grading to Improve the Composite

10. Lighting Variations

- Analyzing 3 Lighting Setups
- Evaluating the Automatic Key
- Identifying Lost Hair Detail
- Masking Transparency Issues
- Solving Core Matte Transparency
- Keying an Underexposed Greenscreen

11. Proximity

- Analyzing Greenscreen Shadow
- Manual Sampling
- Addressing Edge Detail
- Addressing Core Matte Transparency
- Masking Off Problem Areas
- Softening the Matte
- Eliminating Fringing

12. Motion Blur

- Adding Transparency
- Smoothing Edges
- Working with Spill Suppression
- Keying with Less Motion Blur

13. Keying Compressed Footage

- Keying ProRes
- Automatic Sampling of Compressed Footage

14. Keying a Log Clip

- Adding a LUT Before Keying
- Manually Grading a Log Shot Before Keying
- Keying the Log shot

15. Improving a Key with Targeted Grading

- Analyzing an Outdoor Greenscreen iPhone Shot
- Isolating Greenscreen for Analysis
- Analyzing the Automatic Sampling
- Removing Blue from a Greenscreen
- Keying the Graded Shot
- Comparing Graded vs. Ungraded Mattes

16. Split Keys & Full Manual Keying

- Identify Areas to Fix and Approach
- Adding Samples to the Automatic Key
- Splitting the Key
- Working in Manual Mode
- Tweaking the Core Matte
- Cleaning up Hair Detail with Spill Suppression

17. Keying Sideways

- Analyzing the Shot
- Keying Tips for Sideways Shots
- Adding Samples to the Automatic Sampling
- Working on Hair Detail
- Options for Core Matte Repair
- Transforming the Shot

- Masking

18. Wide Shot Keying

- Analyzing the Shot
- Using Built-in Content for a Background
- Applying and Analyzing the Automatic Sampling
- Evaluating Floor Shadows
- Creating the Garbage Matte
- Grading the Keyed Shot
- Adding Bullet Point Titles
- Transforming the Shot

19. Keying & Compositing

- Shot Evaluation for Both Keying and Compositing
- Applying and Evaluating the Initial Key
- Improving the Composite With Primary and Secondary Color Corrections
- Recovering Hair Detail
- Masking Off Elements
- Transparency Issues
- Reflection Issues

20. Keying Workflow Review

- Step 1: Evaluate Auto-sampler in Matte View
- Step 2: Masking
- Step 3: Color Selection for Edge Detail
- Step 4: Core Matte Restoration
- Step 5: Shrink/Expand/Soften
- Step 6: Spill Supression
- Step 7: Light Wrap
- Step 8: Grade for Composite

21. Cutting Between Keys

- Evaluating the Shot
- Examining the Initial Key
- Core Matte Adjustment
- Garbage Masking
- Animating the Mask
- Evaluating Shadows
- Animating the Key
- Grading To Match the Scene

- Matching the Close Up Shot to the Wide Shot
- Transformations on Subject and Background

22. Animated Keying

- Shot Analysis: Keying & Compositing
- Keying and Initial Evaluation
- Addressing the Core Matte
- Animated Garbage Masking
- Adding Shadow Detail
- Addressing Spill Issues
- Grading
- Splitting the Key

23. Removing Markers

24. 3-Way Challenge

- Analyzing the Shot
- Keying Approach
- Correcting the Greenscreen
- Analyzing the Automatic Key
- Working on Hair Detail
- Manual Core Matte Adjustments
- Fine-tuning for Spill Outlining

25. Keying on White

- Shooting on a White Cyclorama
- Luma Keyer vs. Keyer Effect
- Sampling from 0 Strength
- Garbage Masking
- Placing the Subject in the Composite
- Integrating the Subject with a Masked Correction
- Closing