

Special Visual Effects

assignment 3

The Williams Process, in digital!

For this assignment you will produce a composite shot using a digital version of the Williams Process. Now that you can work effectively with interlaced DV footage, the goal with this project is for your composite to be as seamless as possible.

Let yourself be inspired by *The Invisible Man* (1933) and *The Lost World* (1925): Come up with a short narrative (within the one shot is fine, or use more non-effects shots to support the story if you like) that would be impossible to portray visually without a two-element composite. Plan out the shooting of your FG and BG elements very carefully, and be sure to adhere to the following constraints:

- No rotoscoping is allowed! (Awwww)
- Although you may shoot in color or black and white, once your elements are on the computer work ONLY in black and white. If your camera allows both B&W and color recording, I encourage you to test which setting gives you better results! Remember, 4:1:1 DV throws away 3/4 of the chroma data. That's why we're skipping color for now.
- Because digital static mattes are easy to create, you MUST composite some portion of the BG plate back over your FG/BG composite. In other words, create a more integrated final image by making the FG appear to move within the BG. Think about the brontosaurus knocking over the lamp: the shot ends right as the lamp would be going behind the wall. Your shot should continue, i.e., the lamp should appear to fall behind the wall.
- Matte lines should be avoided at all costs. We're creating an imaginary world but it should look believable. It is NOT a part of this assignment to re-create the style of old film effects. If you can't get around matte lines because your source footage is crappy, go and re-shoot it.
- No degradation filters (i.e., no old film look). Show us your beautiful pixels in all their glory.
- You can't use any pre-fab keying/matte extraction filters. In other words, you need to cook up an approach by hand using the other filters at your disposal.
- Create a matte for every field. That is, use the de-interlacing method we used in the last assignment to ensure high quality on every field.

In class we will discuss strategies for replicating the Williams Process in After Effects. You should start by using the approach we cover, however, if you don't get the results you want feel free to explore other manual ways of accomplishing the shot. Remember: no canned keying tools!

The assignment is **DUE Tuesday March 4 at the beginning of class**. This is a dual hand-in:

- Full-resolution version on tape, mini-DV preferred. Please queue the tape to the start of the shot.
- Half-resolution, best quality Sorenson-compressed QT movie handed in to the hand-in folder.

OTHER HOMEWORK:

- Read Rickitt pp. 8-37 for Tuesday February 25. I should have assigned this earlier.
- There is NO CLASS Thursday February 27. It's exam/advising day.

Don't forget the resources available to you:

- The AE user guide (go to the Help menu when running AE)
- The class email list (cs290s03@lists.hampshire.edu)
- Me (perry@hampshire.edu).