Virtual Production Project

Alaya Kow

Project brief notes

Working with digital enviroments
Presentations 19th March Afternoon
PWD 23rd March
Return 5th May

★ Audience view edited videos 60-90sec
★ Then see set up in immersive room

Create a screentest, make window vibe motioned backdrop.

Premier pro, After effects.
LLoyd will be helping

- Models, moodboards.

6x4 ft.

Advancement in film tec

- Framestore
- Industrial light and magic

- Submarine would be fun the PS4 controller
- Starwars when it was practical 4, 5, 6. Compare + Contrast.
- John dista? - Fact check name spell distraflex cameras
  industrial light & magic company
  computer camera. Rotascoping.
- how many FPS ~~mag~~ we use.
  Matte painted - dying art.

300 - Film 2006, spartan battle film
"Comicbooky" extensive VFX. almost no practical one big rock is a prop. Crush techique high contrast

Actors opions on digital vs practical!

Bafta albert sustainable course after easter.

Gravity - Film. Astronauts. Good realism of in space. Not the story-
4years to make. The most cgi digital film to date. Push boundrys. The light box technique lined big cube with million lights synced with digital. Robotic Arms.
Matrix. to build 360 shot.

- Mandolorian. Tv sets. 2019 Led Screen backdrop. big 20ft x 70ft screen curved almost circle. rendered in real time by epic games. tracking makes sure camera moves right.

★ Igloo runs immersive room we did with John hill.
- QLAB Theatre
- Madmapper
- Hippotiser
- Touch designer
- Unreal engine is industry standard
- Millenium
- Disguise or
- Green hippo live mix vids
- Ventuss for broadcast
- Resolume Arena VJ like dj

• Xbox connect

Blue vs Green Chromakey differences. Skin is really pink toned so they use opposite



Bristols sell VFX Paints

Baya pattern so greens cleanest to remove. Needs less light for reasonable exposure.
Blues better for blondes
Impacts costume design.
Light as even as possible. Flatwash.

Del Toro-

Anansi Boys - by Dave been pulled cause director. Rocks and curved LED wall.
Jamie Lapsley - instagram. 2021

Last train to christmas. Different eras bad story but cool set + costume. Led Volume screen for out window. ★ IMAG displays
• Bay Studios (worst carpark studio. Didnt invest in it)
Seamless background Achmed Kaleb
★ Kit Line production designer.
Took half a day to take apart to then roll carriage in. Crash with Toytracks.
motion graphics

Disney has a documentary on making mandelorian.

Virtual scouting. digitally made environment then Vr headset walked round to pick locations.

Ai Voice cloning. Respeech body doubles + deepfakes.

Media to motion.
Premier Pro.
Broadcasting Drone noise.

• Twilight CGI baby.

Greenscreens. Pros + Cons. Ledwall
• Light architect is yt channel.
Spill, lighting control, cost effective
Need to know location to match light
Actors reactive.

Led Volumes

Mon + Tues
Immersive Room. 25th Mar
Friday 27th.

real time interaction 2D. 2.5D. 3D
moving camera. Bullet train
2.5D combine 3D + 2D for depth
3D moving. light illuminated set

• Ballet train.
high initial investment
tec glitches. Space + set up is intricate

facebook marketplace. Skip dive.

• Grand Budapest hotel. Train scene.
★ Silvertown Studios.

Budget £100 or £1k

Apple Final Cutpro. Capcut social media

A Chart I found on the pros and cons of LED screen Backdrops



300

I watched 300 as part of my research on the use of LED screen sets, initially I was intrigued at the idea of a mgjority LED set but on watching it became clear to me how flat and dull I found it but maybe thats just because its not a genre I find interesting usually.

I did like the editing style, r creating a graphic novel effect as a homage to the source is cool















The Mandelorian

Another reccomended source to research was "The mandelorian" as it was filmed in a LED volume nicknamed "Stage Craft". A large curved led screen can show the digital backdrops in real time allowing the actor to feel immersed and interact with it.

I liked this use for it more than 300 because it makes more sense to me for the job its doing, the accurate reflections on metal and spaceship windows would be difficult to recreate in after effects

I think its intresting that Unreal Engine is created by the same people as fortnite, I wonder if games graphics will one day match the quality of our eyes or movies







Immersive room Talk (workbook notes)

Immersive room [if copyrighted, credit or take unidentifiable photos.

- 360 videos off youtube underneath is a true effects option to position.
- Stereomode 3D mode
- Mono

> • when record theres a risk of bands. Film in same frame rate or change exposure

60fps. if the frames ~~arent diff~~ dif they might stutter

★ Keep frame rate same ★

H265, MP4 (H265 is 4K)

Igloo encode. will recode it into whatever format.

Will have to transfer to system.
Teams, in shared section of chat (IR CARM)
Blip, transfers big files fast and data protection

Audio - Raptor?

- stock sites

Adobe, Pixabay, Firefly (AI), Stable diffusion, matterport - copy and code paste into it, streetview

- Due igloo update end of march will change a bunch of things.
- Hold back the update so we dont have to stress changes. Thx





- 64bit system but try keep to 32 (what does that mean) colours.
- Content bank.

> • resolute Marina water marks
> • Touch designer free
> • maps facial expression

- N 123456 - Ipad Password.
- Can control from Ipad.
- ~~12160 x 1440~~. Pixels (3200 x 1440) middle screen
  They have templates
- Can have prem on tv and you can cast the prieview of Project.

> • No hanging objects ceiling
> • Stable props
> • risk assesment.
> • No water unless mist

- Adobe cloud base.
- If in personal project can use Immersive room for free.
- Book time to play

90 Led Panels.

- Can screenshot if you like.

> Dave Bird
> • music Tec
> • Knows how to do sound design

Premier Pro, get a hard drive?



- New Masking Tool
- Broadcast template - TV colour tone
- Social Media template - Vertical

Sequance - what frame rate etc
Will copy image and resize

"build in 1080" - Lloyd
better to make something 4K lower quality

- New Sequance HD 1080 FPS

You want audio and camera to have same framerate or youll have to edit
23 or 25 fps. Or do 60fps cause the room?

4 Audio Tracks Top Layer overides it
3 Video Tracks

- Source box



press "I" for inpoint
Press "O" for outpoint
drag drop. (or drag drop square) get just visuals
Now have specific clip

Command Z = Undo

Razor Tool C: Put splices in video
V: Selection

Windows - extentions

keyframe - look before effect starts.
Anchor point can change to control pivot point or where zoom in goes in

Windows Lumetri colour

Tuesday 10am.
- start sourcing
- refrences
- 6x4ft





Ideas

(Generating ideas for ways to use the immersive room with physical set)

Group discussion

We created a list of ways to use the LED Screens that weren't windows as most the examples were windows and I wanted to try think beyond that

Because Sarah wasn't able to be with us in person for discussing ideas I made a whatsapp groupchat so we could keep communication and update on the work. We were able to schedule phonecalls which meant I could do my best to explain the module brief to Sarah and run mine and Ants ideas past her.

This was really useful because Sarah expressed concerns about taking on a large set build when they were still recovering from illness. This influenced our ideas and design decisions because we wanted to keep any builds to a level that would be managable which meant we would rely on the digital side of the project more.

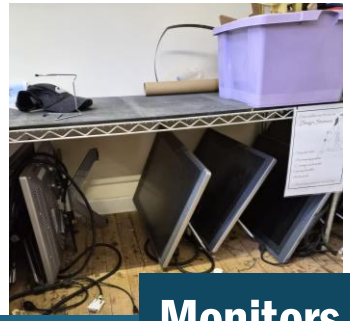
- Ways to use Screen
- Window
  motion, travel
- Mirror ✓
- Gallery wall
- Wardrobe Narnia ✓
- illusion of distance
  Tunnel, hallway
  Vertigo effect
- Stood on cliff ✓
  fake height
- Woods
  Killer clown
- Cafe or shop window
- greenhouse
- on water

Looking around Parry during the ideas phase for inspiration



Suitcases

Fantastic Beasts, Mary Poppins bag,



Monitors

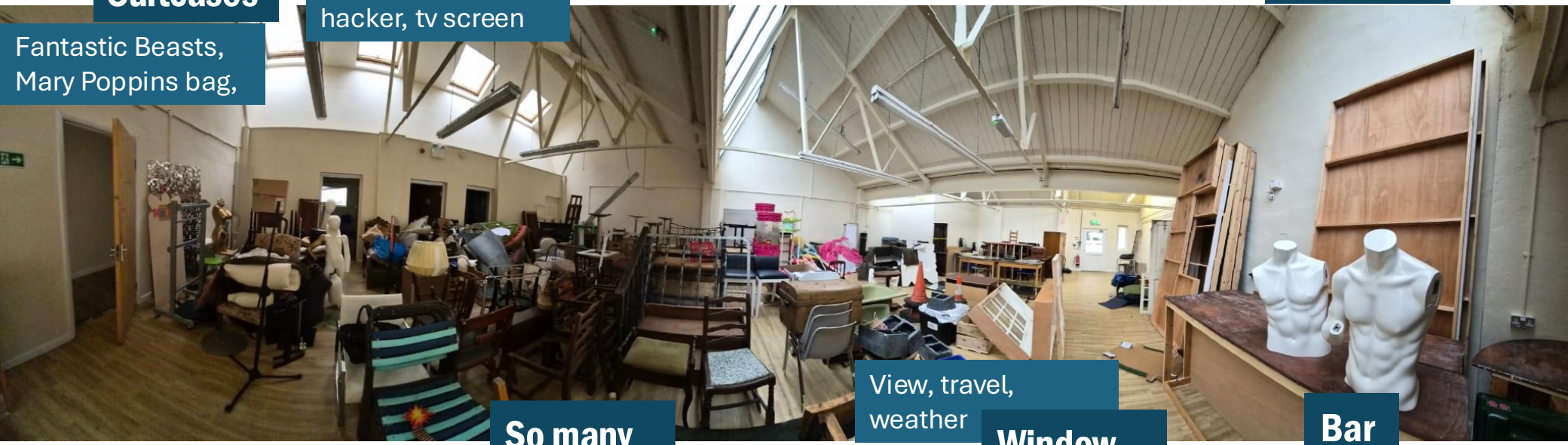
Surveillance, hacker, tv screen





Step into the wardrobe into the led screen scape

Narnia wardrobe

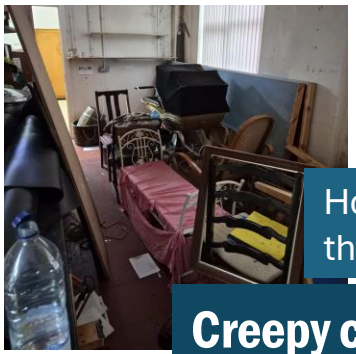


So many chairs

View, travel, weather

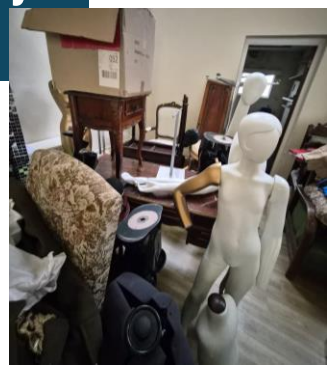
Window

Bar



Horror, ghosts on the screen

Creepy cot

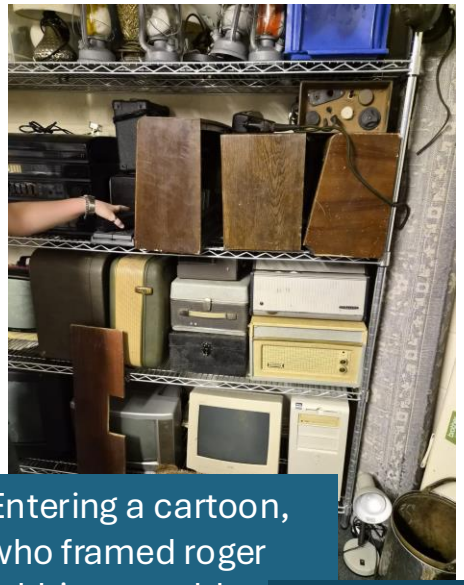




Bar fight, saloon, James Bond

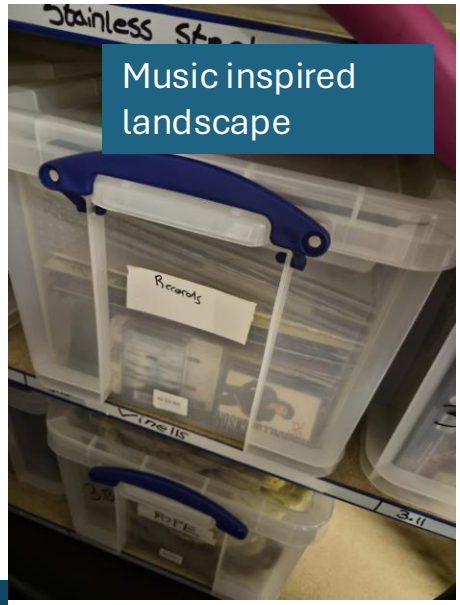


Looking around Propstore during the ideas phase for inspiration



Entering a cartoon, who framed roger rabbit, tv world,

Television

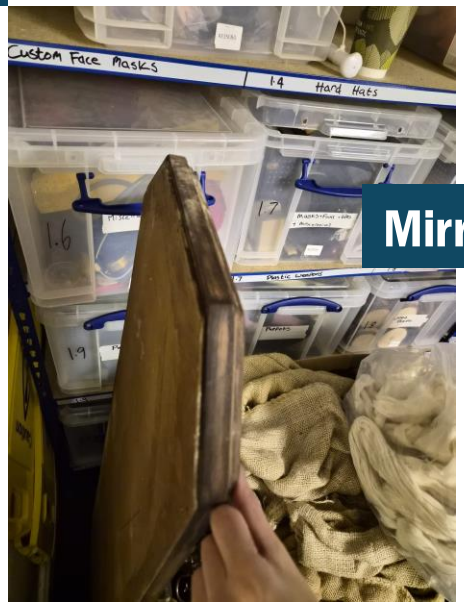


Music inspired landscape



Picture frames

Live Gallery wall, photos interacting, art



Mirror



Creepy haunted reflection, mirror showing wrong reflection, horror, perception of self, alternate reality, magic mirror

- Start thinking about sound + Video clips
- Research how sets do explosions
- Perspective
- Cafe location / street
- explosion / fire
- disaster in the cafe.
- mimes. makeup costume.
- Fake bread?

Me, Ant and Sarah (on videocall) had a talk with Dave about our idea's and he reminded us to start thinking about what sound and videoclips we could use. Because we had so many ideas he suggested we start limiting it to 6 ideas and create a narrative for those ideas to see which story we found most compelling. Our idea of doing explosions or gunshots might be too difficult in the timeframe with our current knowledge so he suggested we also ask Lloyd about how we would do something along these lines

- Pick 6
  Mood board
  doodle sentance
  long narritive.
- Lloyd Ask about
- Narnia (Dave likes)
- will email Dave and he will
- 18.2 metres wrapped.
- 2.2 metres high.
- group movie night.
  - Digital theatre Theatre music videos
- 4pm.
- gamer.

Idea 1 (Mirrors)

The mirror wouldve been so fun but I think its one of those ideas that you have to step back and recognise its to ambitious for my current experience.

Mirror Ideas:

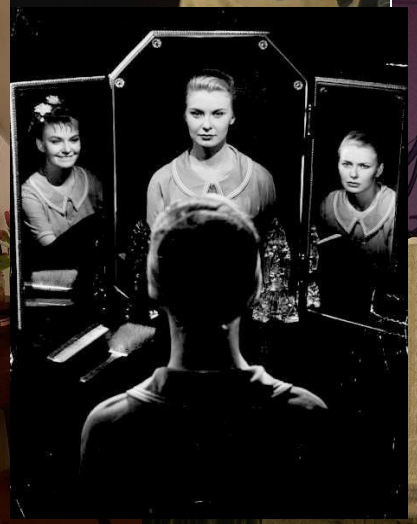
A different reflection
- wouldve needed to record "reflection" and have the actor sync movements to it

Aging reflection
- A filter that changes the persons appearance linked to a small camera. Not sure how we'd do this but it would be cool

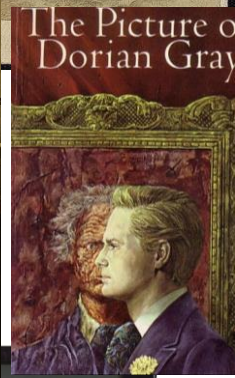
Incorrect perspective
- A mirror that shows you from behind. I think it would be disorientating and a cool concept about surveiance The interactive element in the presentation would be interesting









Idea 2 (Mime Café)









Inspo:
Terrifier
Mr. Bean
Mime
Classic Trope
Chaos
Silly

Mime in cafe

- Sat outside cafe, can see general cafe scene through glass
- Mimes checking time
- Explosion goes off in cafe
- Mimes shrugging, window shows chaos, fire, blood, maybe glass shatters.
- Maybe someone smacks glass he mimes "I cant hear you"

Idea 2 (Mime Café)

I really loved the mime idea, it was heavily influenced by the "Terrifier" movies with that silent mime quality mixed with a contrasting gruesome act. My idea wasn't as bloody as Terrifier I wanted a mime sat pretending to drink then gesturing to a "watch" and the setting behind him to explode completely.

I just wanted to play with the idea of "destroying" a digital set as the concept of being able to rewind and refilm what would be a expensive task for a physical set ~~was~~ a would be a cool concept

Exploding Cafe (Mime)

Physical Set	Digital Set
• Would have to rebuild to reshoot	• Can replay it over and over again
• Large space for filming	• Enclosed LED Room
• Dangerous stunt	• No real pyro
• Realistic	• Difficult to get realistic
















Idea 2 (Mime Café)



Idea 3 (Painted)

The painting idea from Ant to have a actor mime writing or painting for it to show on the wall made me think of "Sundays in the park with George" the musical about George Seurat.

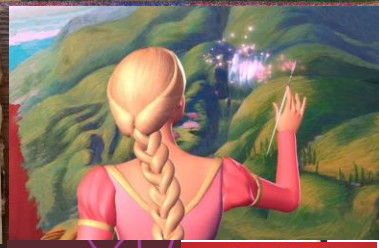
Theres a scene in the play (the 1986 recording I watched) where George is sketching the people in the park and I felt like that scene could be adapted to have a LED screen backdrop, showing the continued progress of the painting through out the play from its sketch to the layers of dots building recreating the iconic pointalist style George Seurat is known for.

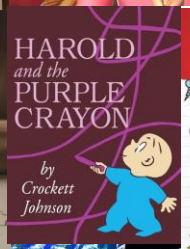
This idea also reminded me of the immersive van gogh experience I saw in Bristol, while it was beautiful to be surrounded by the art as it was animated to life the experience didnt have any relation between physical and digital which is our goal for the module













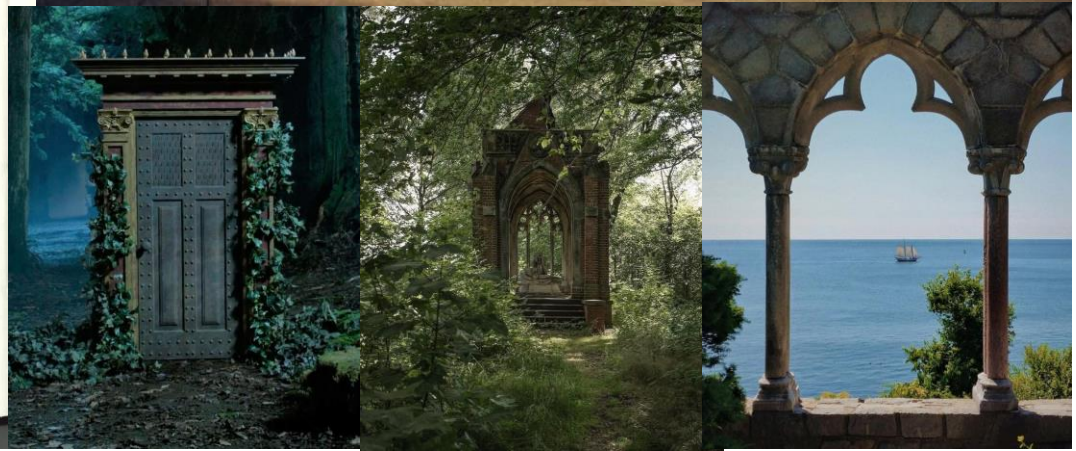

Idea 4 (Narnia)

I was a little against the Narnia idea as I didnt feel it gave us alot to play with as it would just be a wardrobe that we could build or source and a 360° youtube video of a snowyscape.

The fake cliff idea would give us the oppurtunity to play with perspective by introducing a sense of height. It could be a cliff floor and filmed from a high angle looking down.

This idea also evolved to a superhero like rooftop scene where we could take advantage of the corners within our design.





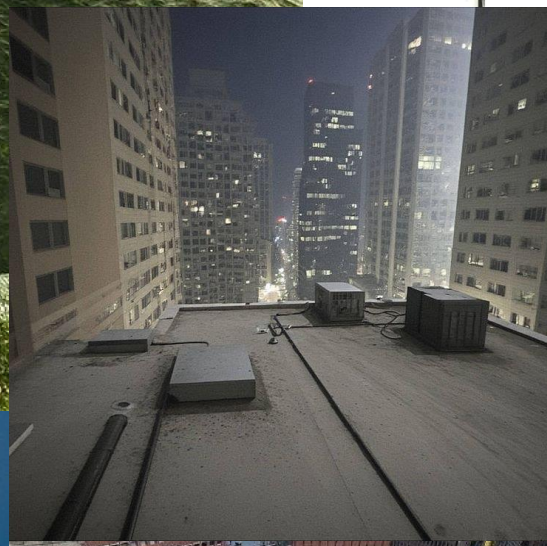
Idea 5 (Fake Height)

I was a little against the Narnia idea as I didnt feel it gave us alot to play with as it would just be a wardrobe that we could build or source and a 360° youtube video of a snowyscape.

The fake cliff idea would give us the oppurtunity to play with perspective by introducing a sense of height. It could be a cliff floor and filmed from a high angle looking down.

This idea also evolved to a superhero like rooftop scene where we could take advantage of the corners within our design.











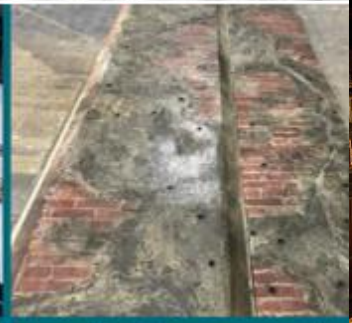






Idea 6 (Saloon)

The winning idea was to make a cowboy saloon as this would let us still experiment with using the LED screens to simulate damage we had the idea to include a bottle smashing as this would be a interesting challenge and give us a oppurtunity to align the bottles with a shelving cabinet we could build as a way to practice woodgraining


















Idea 6 (Saloon)



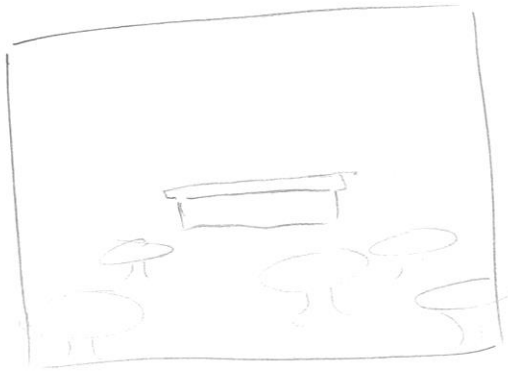
- Saloon
  - Shelving
    - gunshots / damage.
    - Age a still image.
    - Power flicker
    - Set dressing fun.

someone sat at bar
Shoot out happens.
Damages entire room.

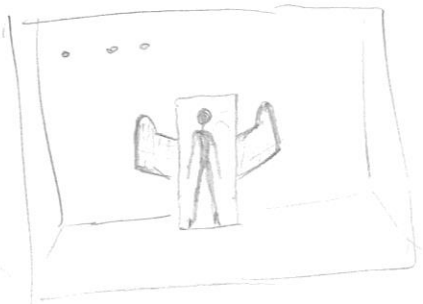
Saloon

- guy at the bar gets shot at
- Steaming bullet holes simple fun
- Can have actor pretend to shoot
- Weapon safety in film.
- We could film glass shattering

Initial storyboard for Saloon



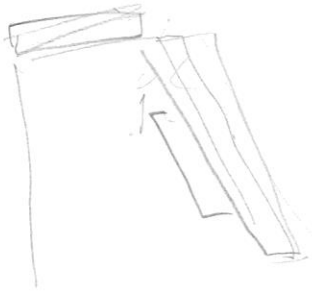


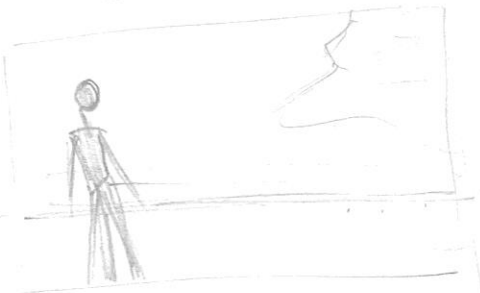


Simple. Done

• Door opens
Silence

• music off • sound
• lively







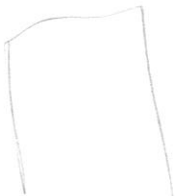
Walks across

Sips drink
gets shot
all miss

1883
1923
Film

Lucky Cowboy!

Three locations
- Saloon doors open
- Hallway walk past door
- Sit at bar. Shoot.



• L shape bar.
• can modify

*CAM OP.
*1 AD Clipboard to do.
*SpFX or QLab. Makeup

Moodboard for final idea





Run down





Bullet holes



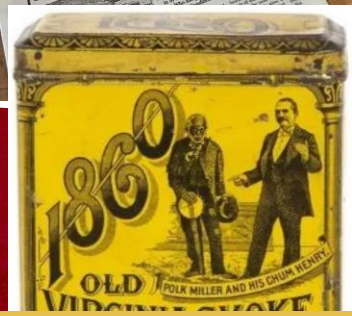
Smoke



Bar

Classic western shootout

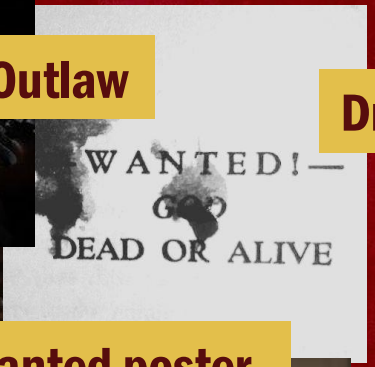




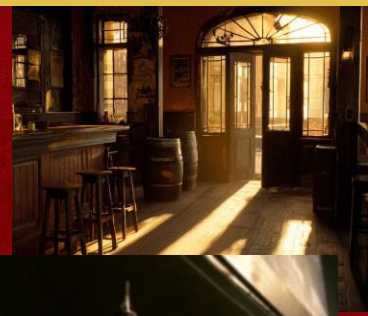
Dramatic entrance



Outlaw



Wanted poster





Busy atmosphere then gets tense



1860-80s



Floor board creek



Glass smashing



Developed Storyboard










Once we established as a group the idea we talked about the narrative, a classic cowboy plot for our short film. Starting with a silhouette in a door way making a lively saloon go silent, he walks into the bar and sits taking a drink when shots begin firing at him. From this I quickly put together a storyboard to help us as a group visualise the idea. The storyboard is made from editing together inspiration photos which I drew a cowboy outline over as well as outlined some elements to help them stand out more and to emulate the cartoonish high contrast editing of the movie 300 which was shot using led screens.

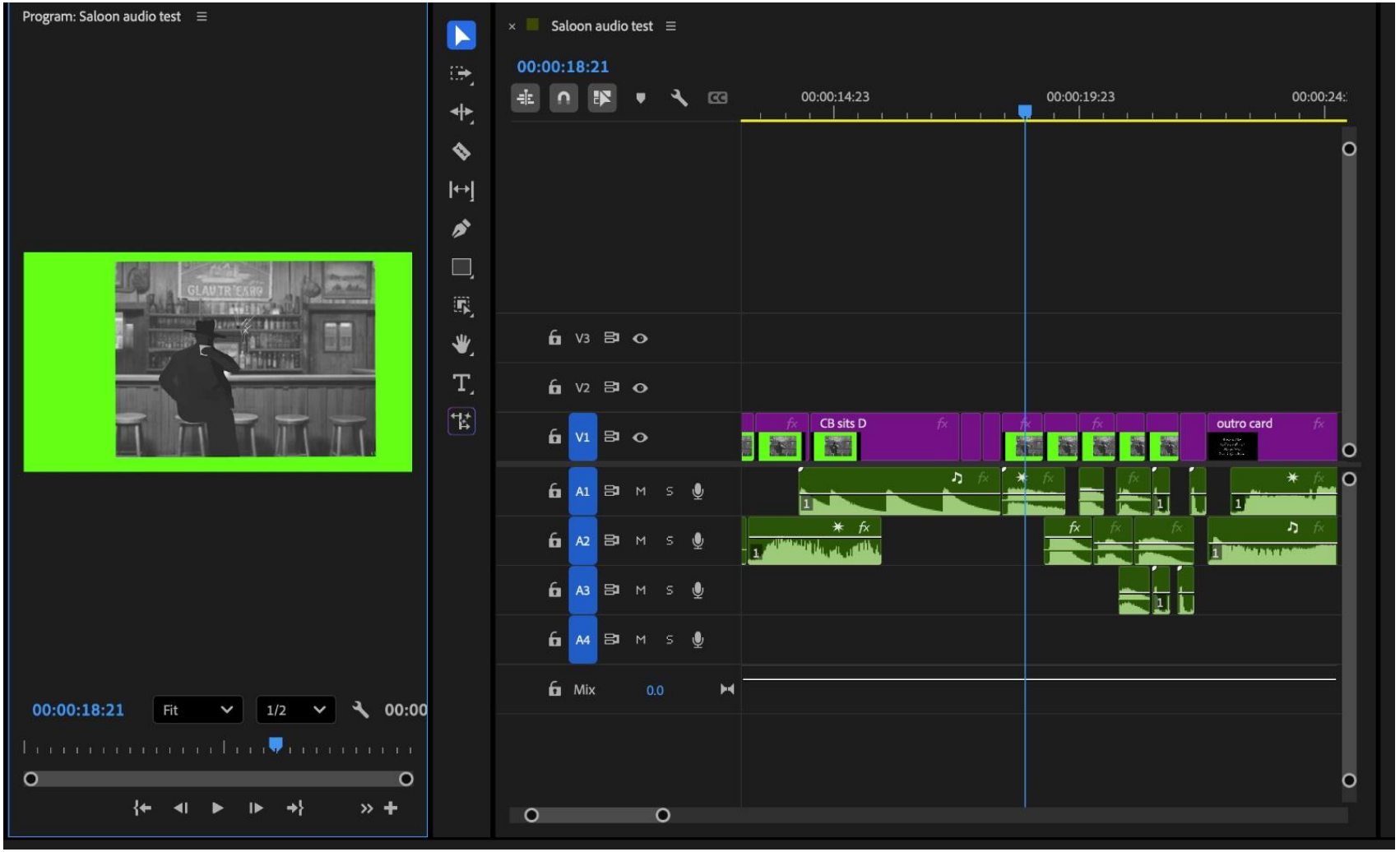






Developed Storyboard

I actually made more panels for the storyboard but that was to give to Ant who was creating a soundBank on premier pro as the images could be added in to show how they corelate with the sound. I made separate panels of him sipping the drink with each gun shot so we could play with timing in premier pro. These extra panels had green outlines just to help me distinguish them as separate from the concise version of the storyboard.



Onedrive folder VPP PWB (StoryboardWithSound)

Quick 1:25 Scale model of the room and rostra

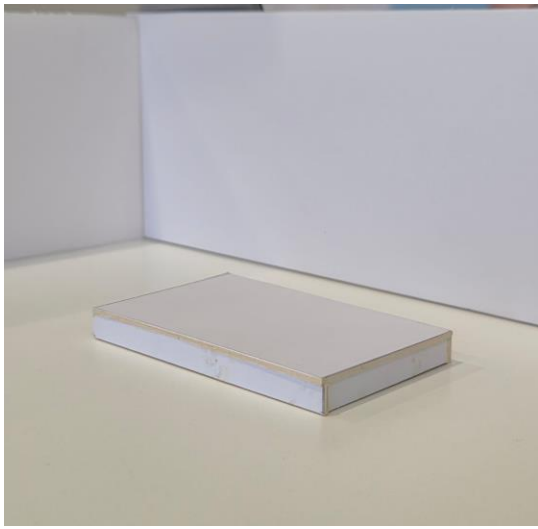






Immersive Room:
672cm Side walls
480cm Middle wall
214cm Height

Rostra:
198cm Length
122.5cm Width
15.5cm Height



Module Schedule (to help us know when we have Lloyd or immersive room acess)

monday	Tuesday	Wednesday	Thursday	Friday	weekend
23	24		Call. 2pm • 3 ideas Image + videos.	9am Immersive Room Lloyd Have 3 ideas 27	Move Specific clips For Monday
All day Immersive Room storyboarding Design Day. Play 2	Morning lloyd 3	morning 4	All day 5		
All day 9	All day Morning lloyd 10	morning 11	All day 12		
All day filming Lloyd	All day Immersive Room.		Afternoon Presentation		

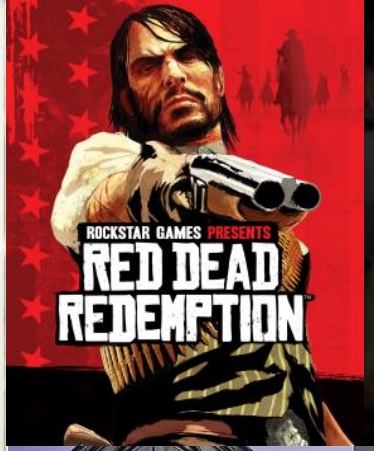
Saloon Research

Red Dead Redemption

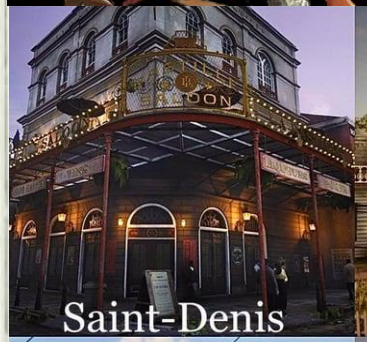
When talking about how the immersive room can use generated landscapes from "Unreal Engine" made by the same company as Fortnite, Epic Games I thought about the Western Cowboy environments in the game Red Dead Redemption. The game has high quality graphics and a explorable map full of details. I wondered if we could "scout" for locations within game as they have nine different saloons with unique interiors and atmospheres which would help with creating a bustling backdrop of a bar.

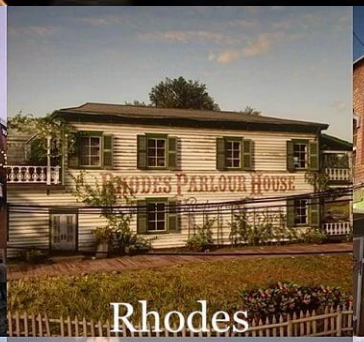
My favourite being the "Armadillo Saloon" for its run down appearance, solid bar top, with its peeling wallpaper.

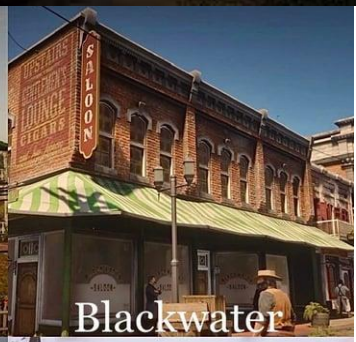
My group thought it would be too complicated to get the perspective right with game footage so we left that idea in favour of what would work best with our time and abilities.

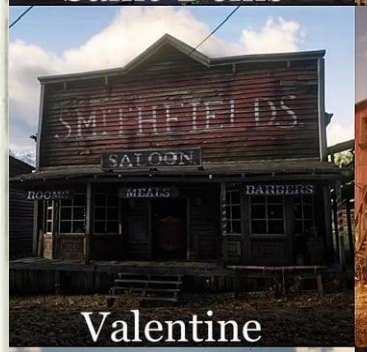


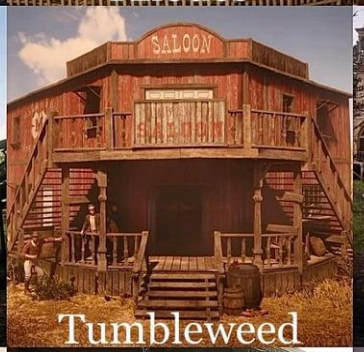


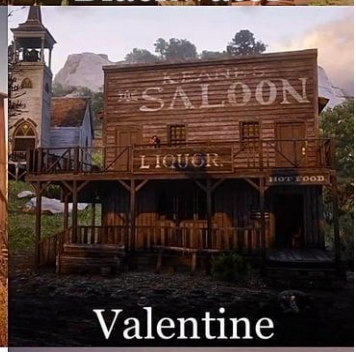


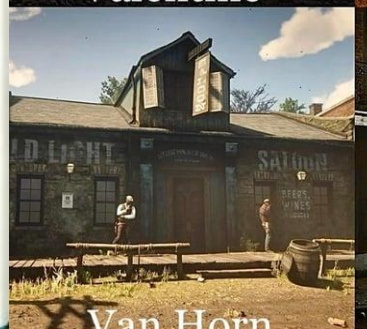


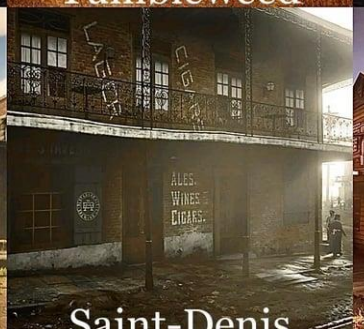














Red Dead Redemption all Saloon Interiors



















Armadillo Saloon (RDR)









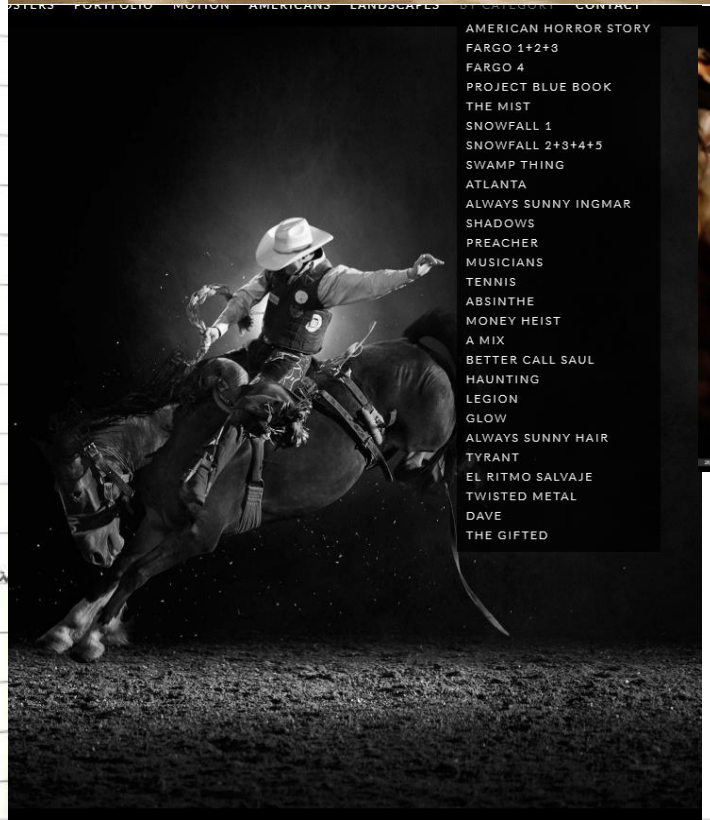


Matthias Clamer

A really good source of stock images and design inspiration came from Matthias Clamer's series of stock images of Cowboys he took in 2007. It was to expensive to buy the rights to the images but a few were available online unwatermarked. I assume someone mustve bought the unmarked version for there article as I found these being used as cover art for newspapers and blogs on bitcoin (not sure how relevant cowboys are to bit coin but Im happy it gave me a clear enough version of the door ways.

Matthias Clamer has a really impressive portfolio on his website of his recent work including American Horror Story, Its always sunny, Better call saul, Haunting of bly mana Haunting of Hill house













200564148-001

Bonnie and Clyde the Musical

The gunshots idea made me think of the Bonnie and Clyde musical I seen in London and in Bath as I remember the set having bullet holes that light and smoke fed through.

I found the workshop who helped build the set, MiWorkshop with Set Designer Philip ~~bth~~ Witcomb. Claire Grimes had written a small entry about the builds process

// Sliders were designed with bullet holes, so in our ongoing quest for authenticity, it was decided to create a real gunshot effect and had an expert come along and shoot the walls for us, in a sprayed pattern style, great fun and highly realistic.

https://www.miworkshops.co.uk/latest-news/blog-post-title-two-83z9a

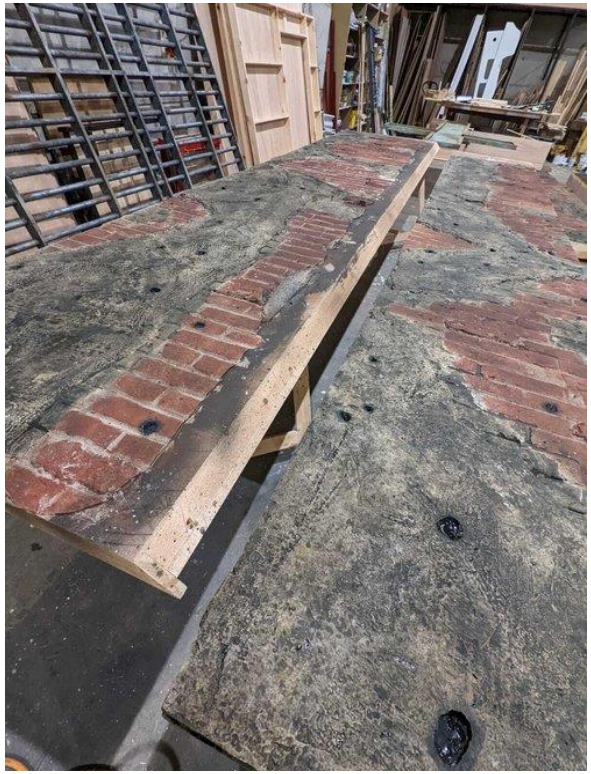
I thought this ~~would~~ was really cool as I didnt Know they were real before but unfortunately unhelpful as we couldnt apply this same technique to our own build but the photos were really interesting to look at and consider in our design.





Photos from Mi Workshop (Bonnie and Clyde)











Photos from Mi Workshop (Bonnie and Clyde)

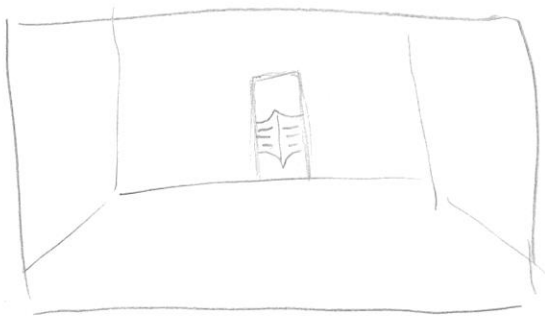




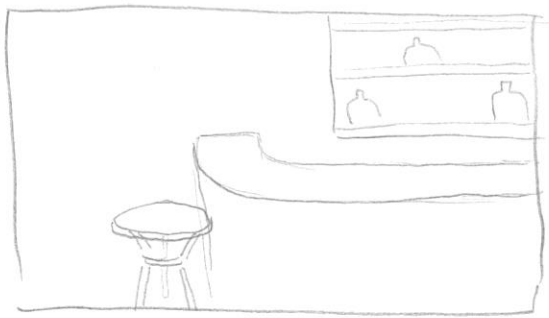


Initial sketch



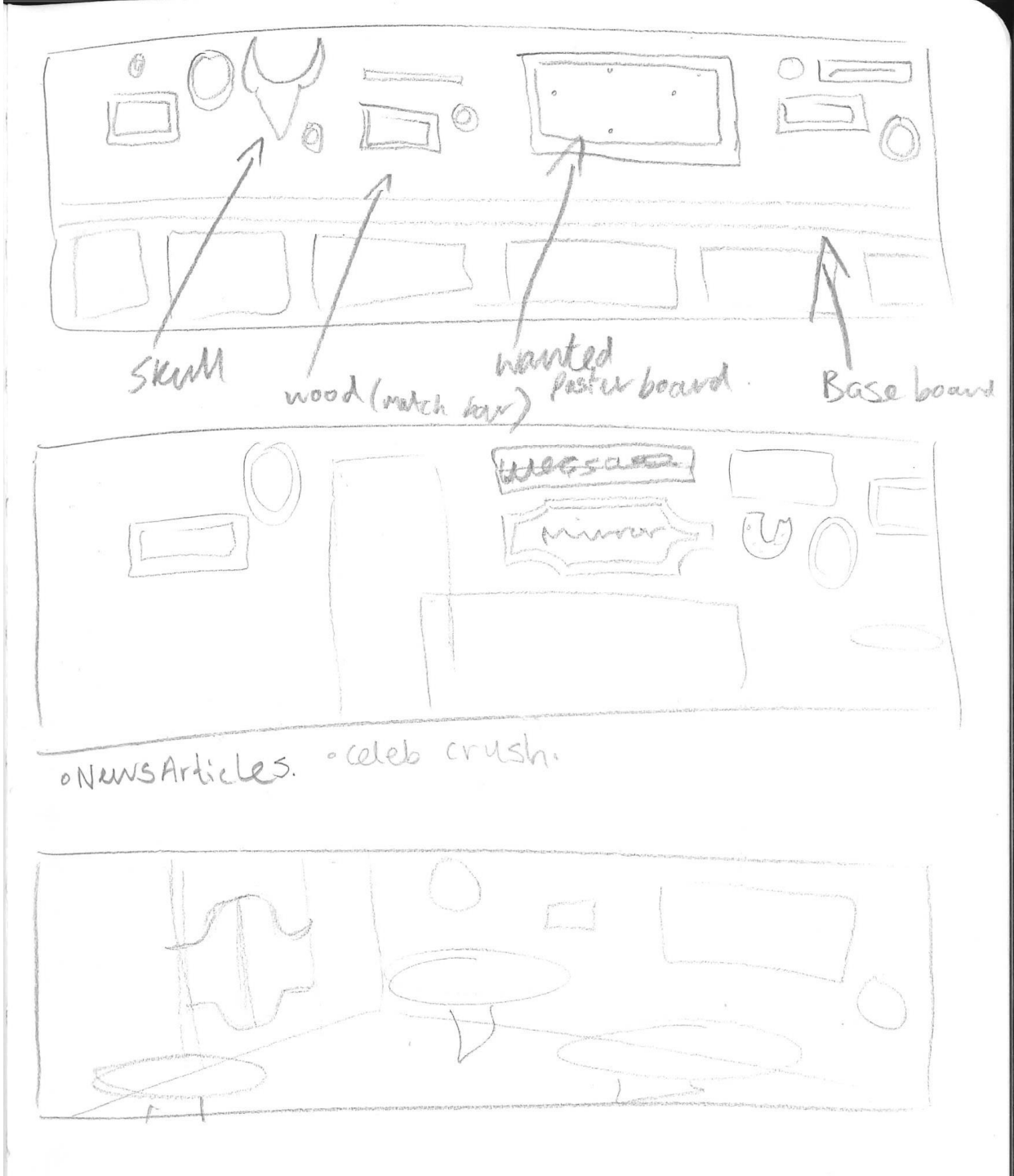


* Stools Parry.
* Objects to decorate saloon. Sarah.
* Matterport Saloon Screenshots.



Initial sketch

I had a few discussion with Sarah about the design as she had watched Yellowstone for research and was also designing the Shelves and we wanted the designs to compliment eachother. I made quick rough sketches for the three filming locations and thought about what we could put on the walls to indicate this is a saloon. Sarah had mentioned how a lot of the bars had mirrors and I wasn't sure how able we would be to add this as reflections and perspective would be uissues but I added it to the bar design as part of our idea



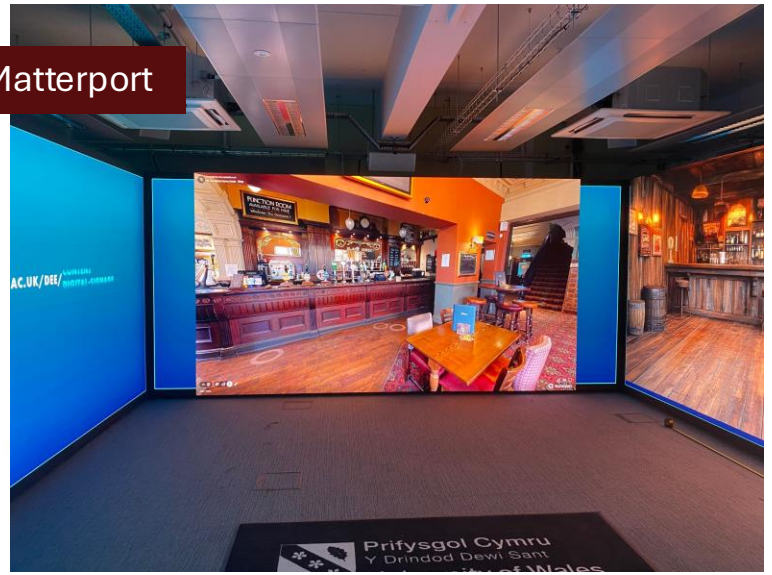
Immersive Room

First time using immersive room

I brought in some images from adobe stock of a saloon aswell as a location in Matterport to play with putting images on the screen. This gave me a good idea of how important proportion will be when it comes to making our backdrop. I am 5'8 but my usual shoes put me at 5'10 and walking around the space helped me realise the importance of our actors height, we would be limited on shot types if we had a actor 5'10" or taller because its important to composition that theres enough space to frame the character.

Ant was upset one of the images was AI, Im not a fan of AI imagery either but it was a stock image for free use from adobe.com which to me felt like a reliable website that is very open about use of AI in some stock images so I didnt mind the idea of using it as a base to photoshop on. This would've gave a headstart on texture and lighting to work on but Ant felt uncomfortable with any AI usage so insisted I edit from scratch. This would be harder and alot rougher due to time constraints but to avoid upset I agreed to do it from scratch

Matterport

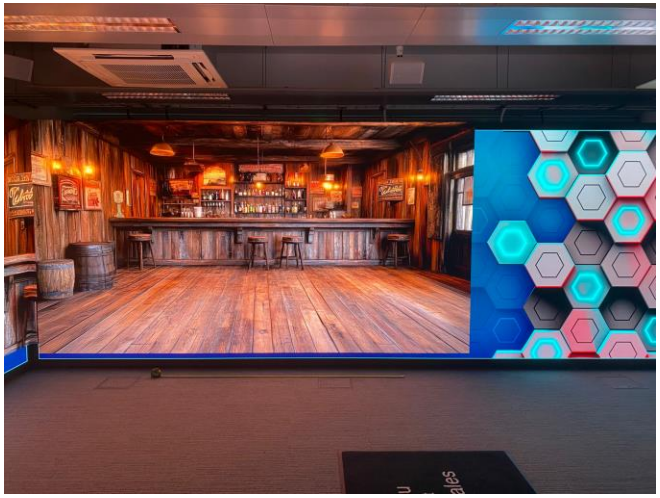




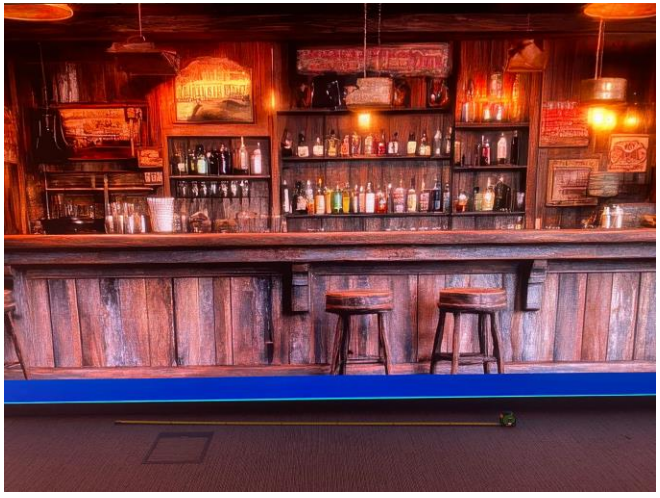
Colour difference between image and a photo of it in the room taken on my phone



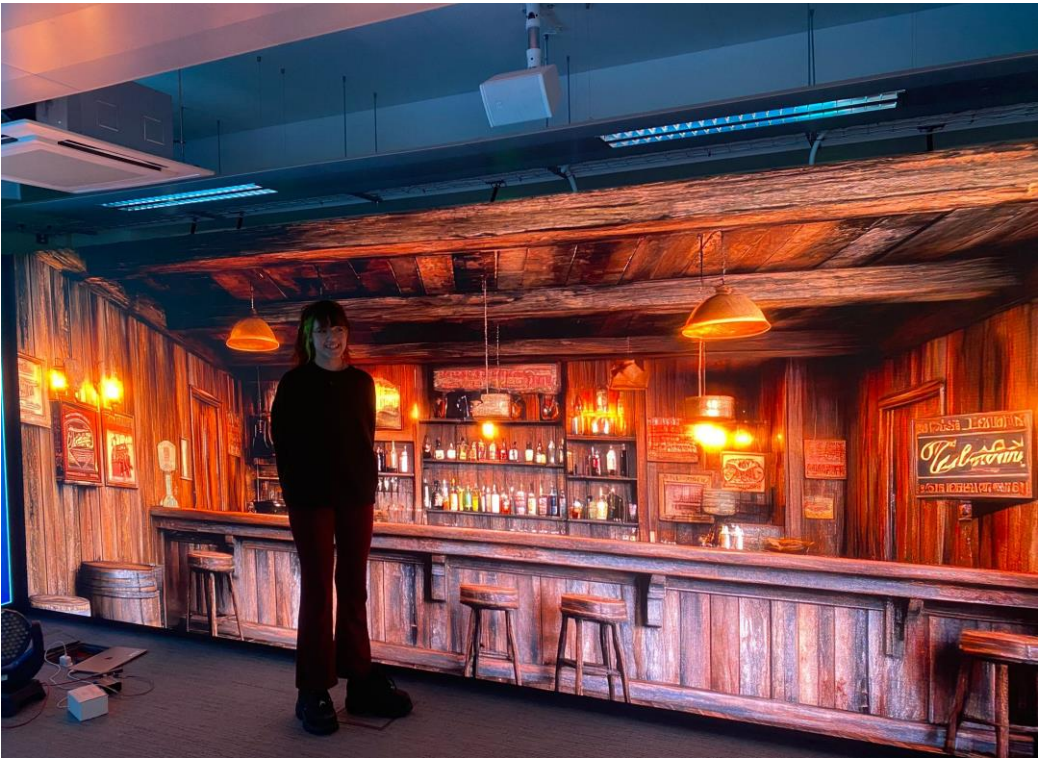
Adobestock







Photos of me "at the bar"



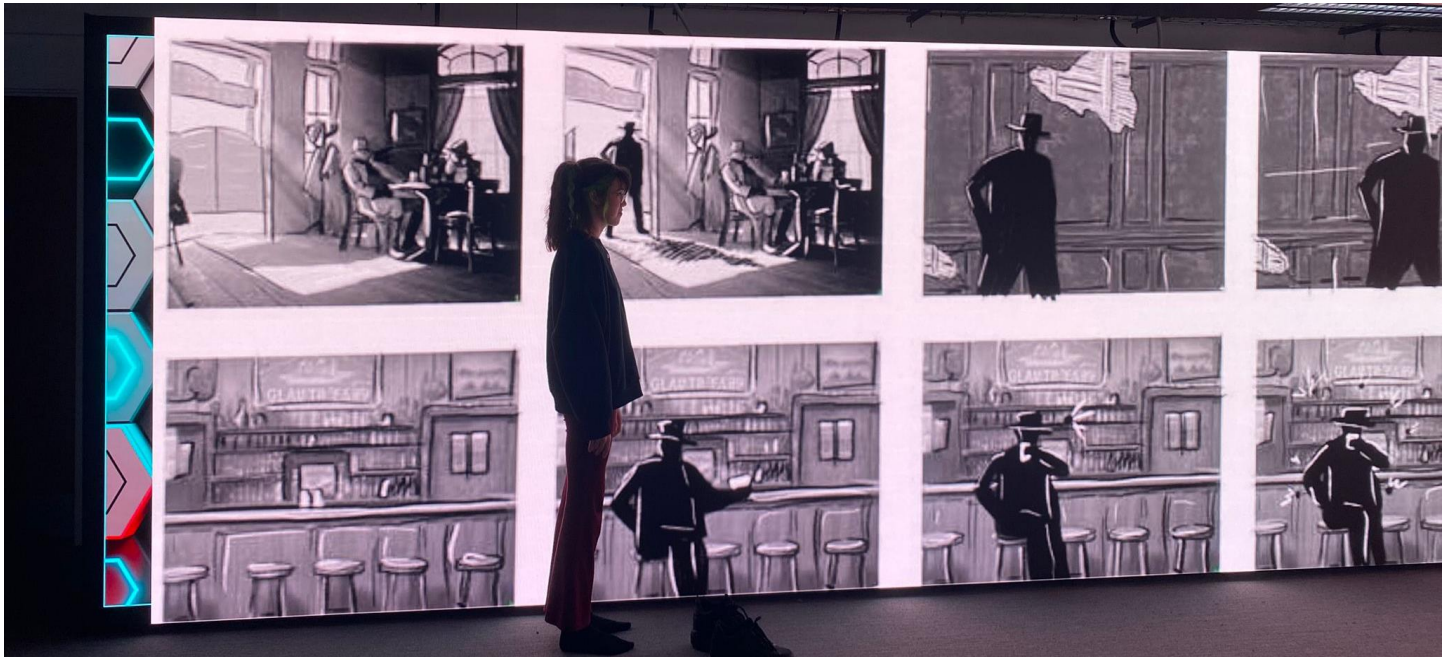
The image in the immersive room default settings



The image moved up in the immersive room until it hit a correct height, leaving a unfilled gap at the bottom

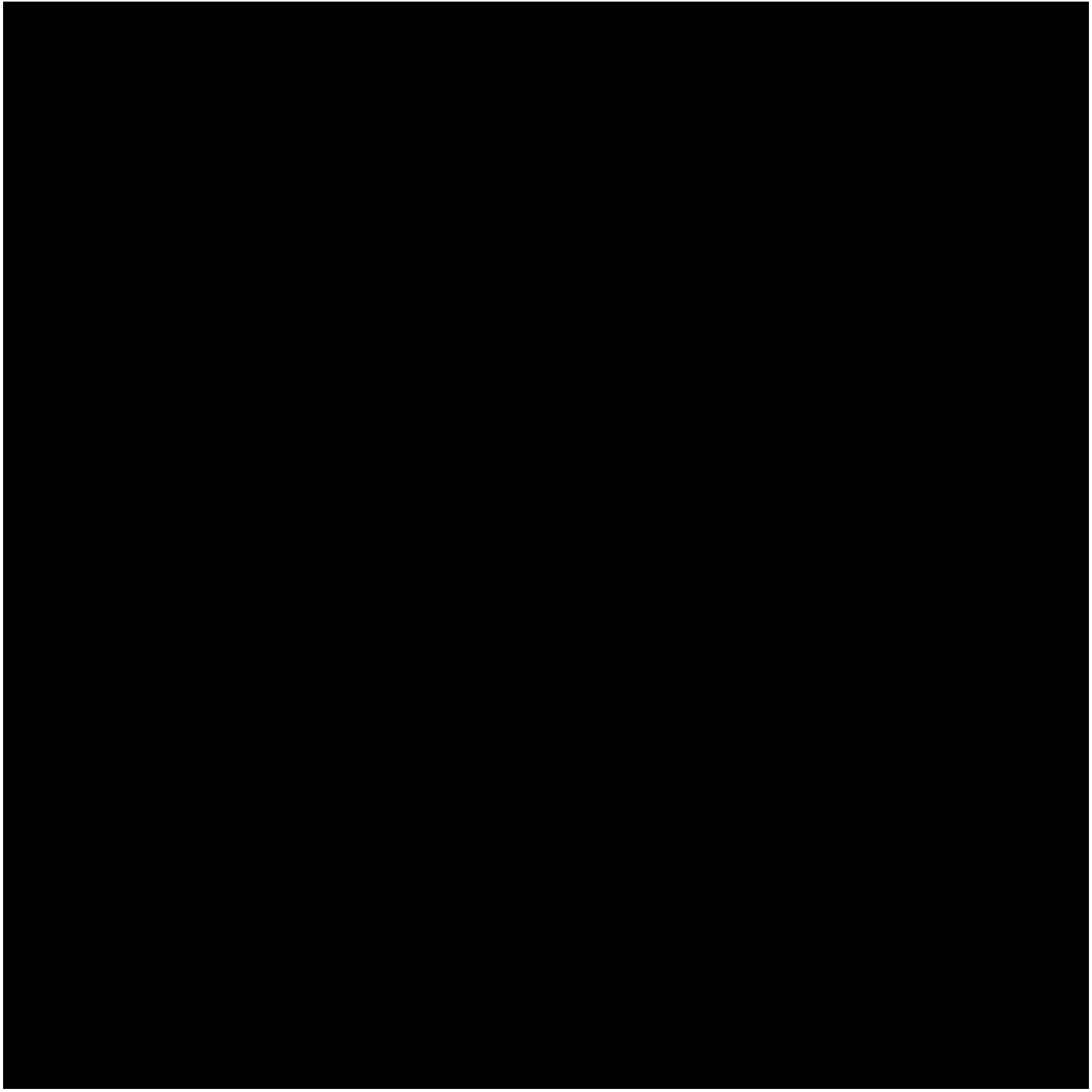
Actor Height

My platforms off



Platforms on





Unfortunately Ant got ill and Sarah felt unwell so needed a break. This left me working by myself for a week which was a bit daunting being unable to divide up jobs aswell as being unable to do the jobs that would require multiple people like building the shelves.

Ontop of this my laptop was handed in for a update which meant the saved copy was on Ants mac. To keep working on the premier pro I borrowed Ants mac, this was easy because I live with them so I could just take it to class then return it at the flat. It was a little dificult using Ants mac as everything was in a different place than my Mac which made finding files difficult

In a way cutting our designs to be digital dependent in the begining meant I could focus on that while my team was ill

Photoshop

I have some experience with photoshop from college as I did Graphic Communications in 2022 with ~~St~~ St. Brendans Sixth Form College.

Most of my work then was posters, packaging and branding work. My favourite project being a concept for a charity that promotes buying flowers "Just because" and as a way of bringing joy. As well as creating a modern makeup brand for young girls that was themed around the 1920's with its fashion and patterns updated for a playful cute line of cosmetics.

Its been a while since I used photoshop but Im looking forward to getting back into using it, I feel pretty confident about making the backdrops it will be a fun challenge as its very different from my previous photoshop work and I want to push and develop that skill.





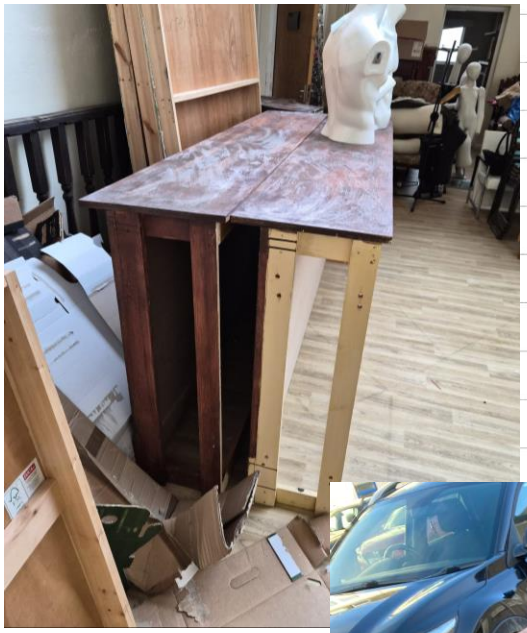


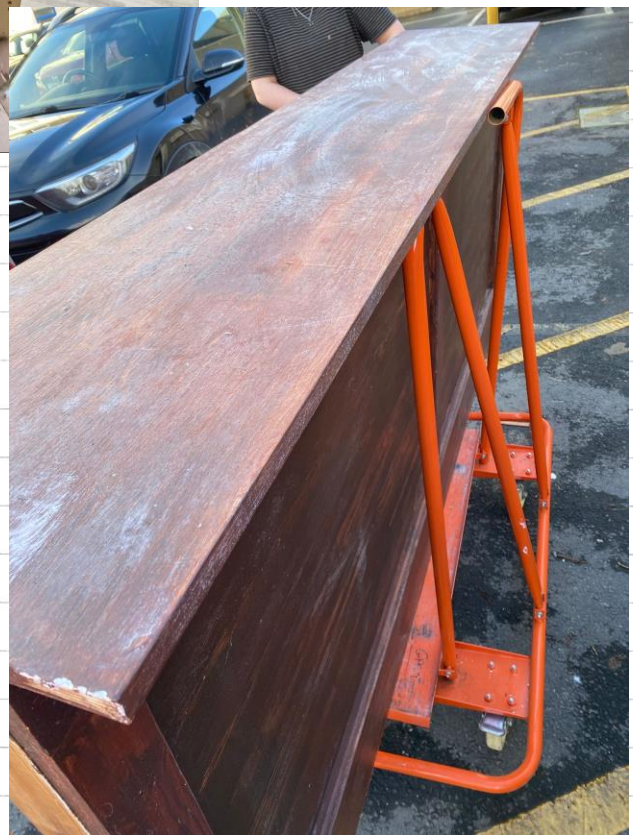
Old photoshop work

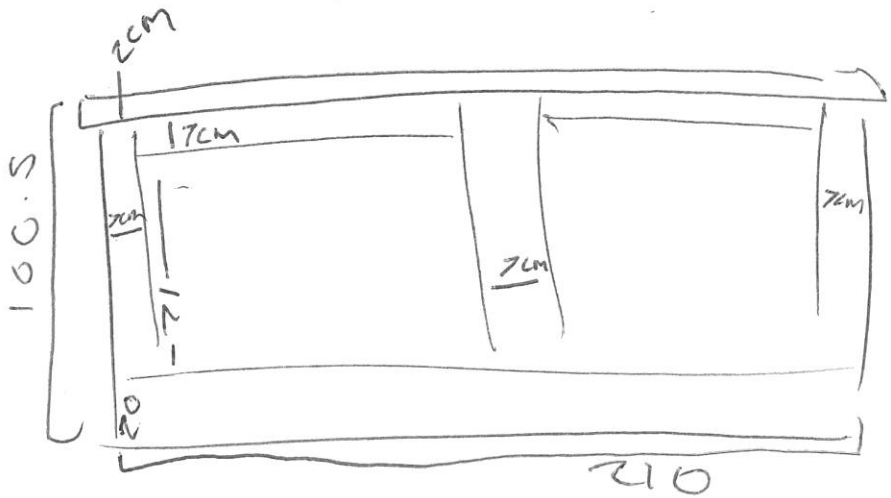


Furniture and Props

Reusing a Bar from Parry







100.5 cm Tall · 210 cm across
20 cm floor Wil
71 Side pan





Sourcing Props from Charity Shops







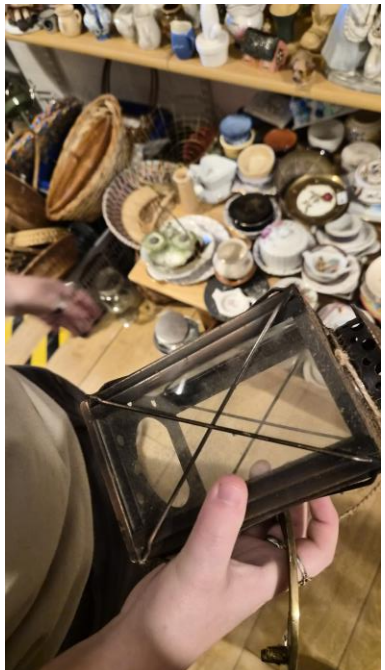














Sourcing Props from Charity Shops

As a group we looked around town to source pieces for our project from various charity shops.

The climate shop
- Scarf — Unlabelled
- Lantern — £1.00
- Horse shoe (gold) — £3.00

} gave the entire groups order for £5

YMCA
- Horse shoe (silver) £2.00
- Metal tankard £4.00

The red cross
- Photo frame £1.99

£11.99

Im happiest with the scarf because I think it suits the look and helps us resolve the issue of costume sizing as we can work with what we have and the scarf can hide it if a actor is wearing there own clothing.



Sourcing Props from Charity Shops





















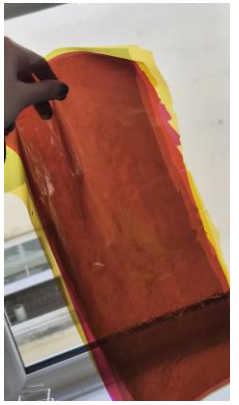


Making fake whiskey

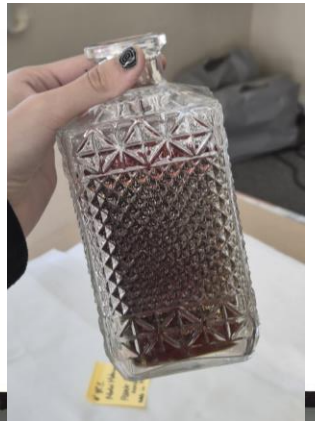
A Bar with no drinks would look quite awkward and while we can add some bottles in premier pro to avoid it looking to flat we wanted some real bottles aswell. I wanted to limit the amount of liquid on set as much as possible considering the LED screens and electricals.

My solution was to use cellophane in a variety of colours layered to make a warm brown colour rolled into a tube to fit down the neck of the bottle where it will unroll filling the space. I used a chopstick just to poke it encouraging it to unfold into the corners. This resulted in a translucent whiskey look that would be easy to remove later (tweezers to grab the cellophane and you can pull it out)

Ant bought tea for our actor to consume on set but because this was our only liquid it was alot more managable to keep the risk of spills low.




Fake whiskey bottle









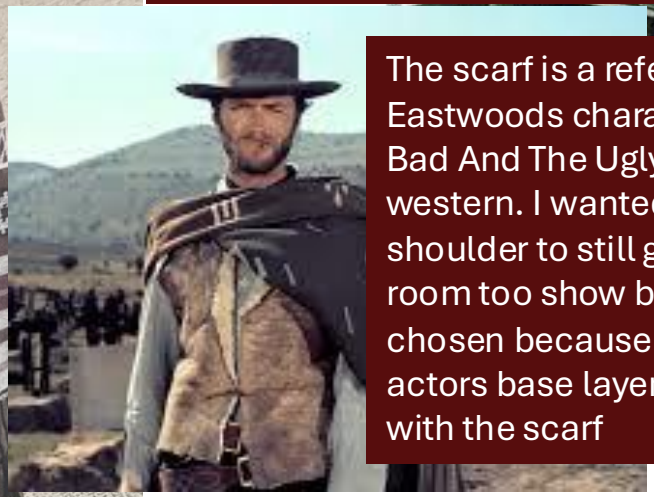
Costume

Costume





The good the bad and the ugly



The scarf is a reference to Clint Eastwoods character in "The Good The Bad And The Ugly" another classic western. I wanted it worn mostly over one shoulder to still give the rest of the outfit room too show but it was also purposely chosen because if we had issues with the actors base layers we could conceal it with the scarf







Costume Try on

Sarah and Ant sourced the Brown Jacket, two waistcoats and a belt from Costume.

While it was just me and I was unable to do workshop I thought I could use that time to do a costume try on with our actor so we could see it all together with the hat and scarf and I wanted to find ways to be productive while stepping away from the computer.

Dylan was going to be in class for another half hour so I called my friend Caleb to give me a hand. I put on the costume and got some pictures and some of him in it too. This ended up being useful as we had issues day of filming and I knew Caleb fit in all except the coat so I could find a last minute replacement.

We also figured out the Belt Ant and Sarah sourced was not a belt but a horses bridle so we cut it from the costume.



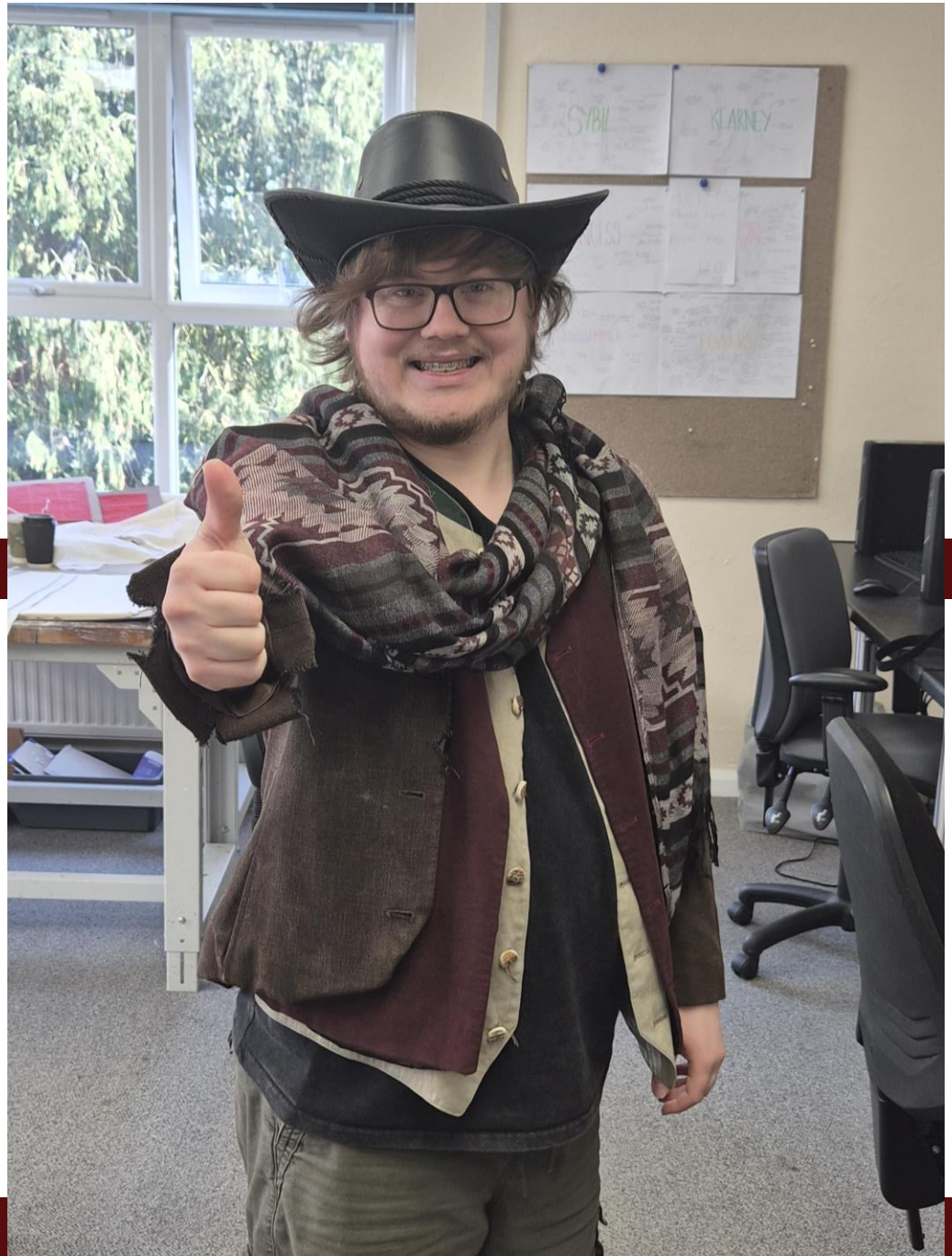




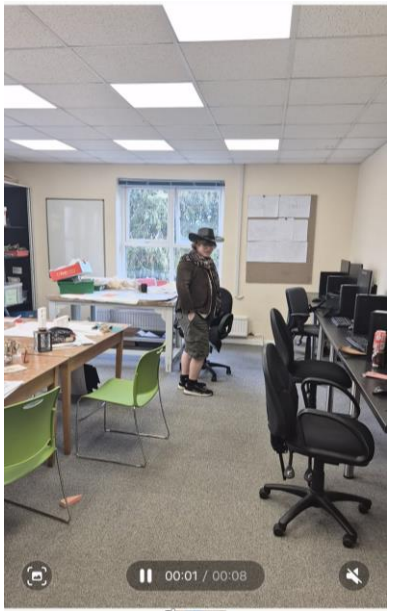




Costume Try on



Filmed Dylan walking in the costume to see what movement he had in the outfit and see how comfortable he felt in the outfit



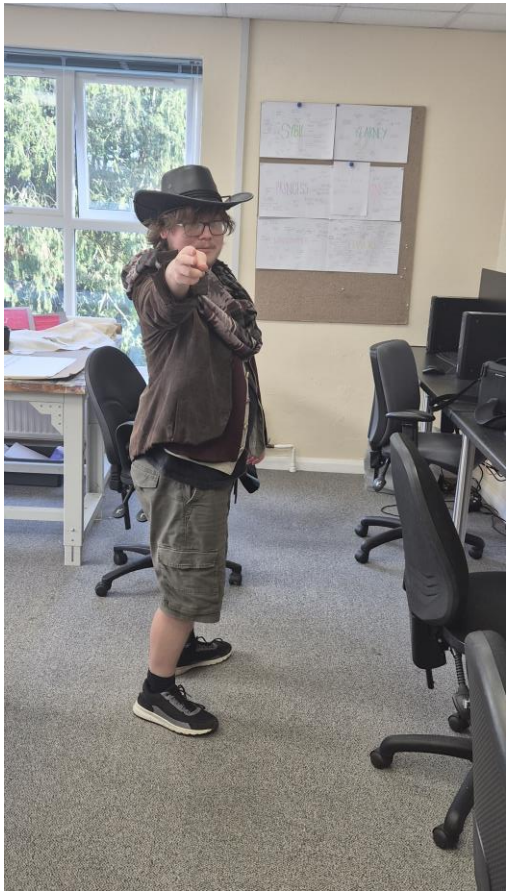
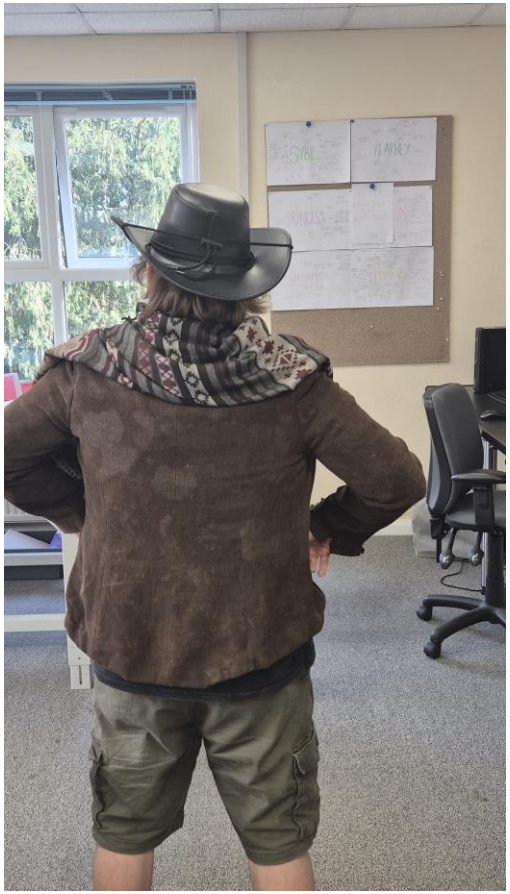
Onedrive folder VPP PWB (DylanCostume1)

Attempted a panning shot where I follow Dylan from the side as he walked similar to how we planned on filming the corridoor. He missed his own hat at the end attempting a cowboy hat tip



Onedrive folder VPP PWB(DylanCostume2)

Costume 360


Final costume would not have the shorts. This was a last minute fitting. For filming we would have our actor show up in his own denim jeans and a plain black or white shirt

Hallway

(Photoshopping the backgrounds)

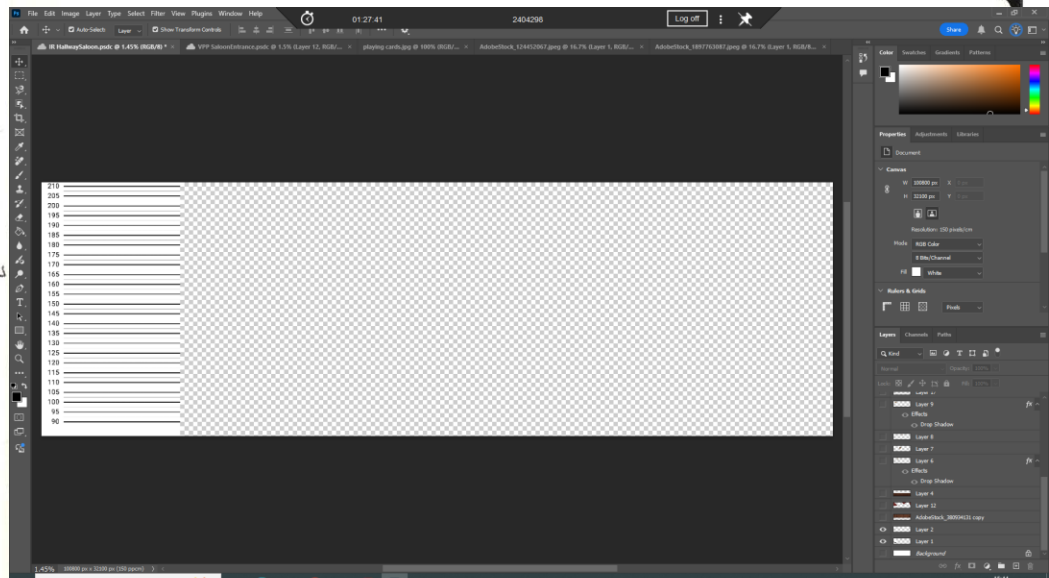
Photoshop

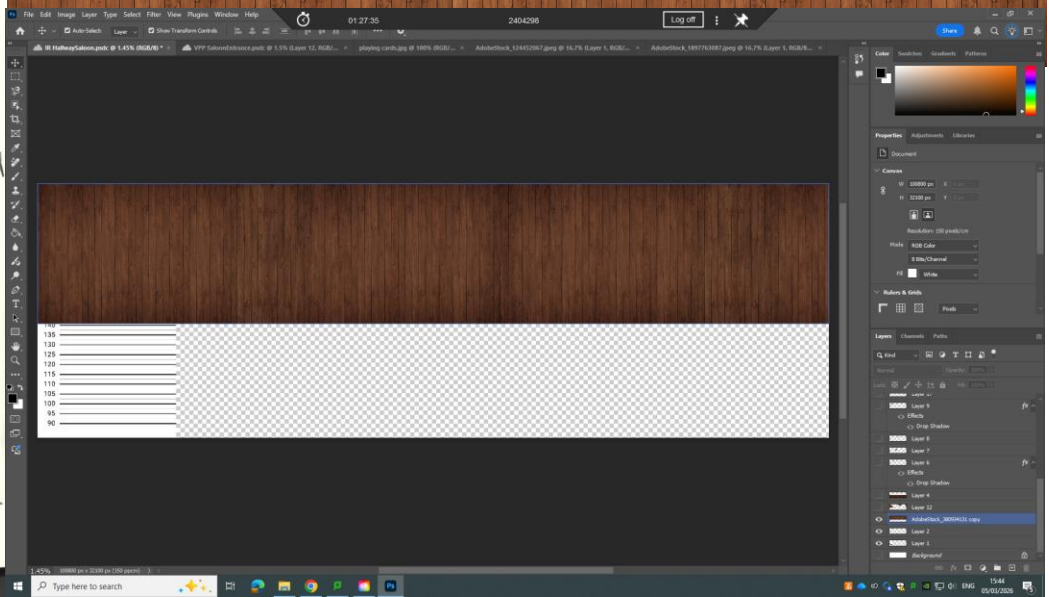
I Knew the hallway would be the most complicated one to photoshop so I started with that one so I could flick between other tasks and backgrounds when I got stuck or tired of looking at it.

First I made a document the same size as the wall panel 214 cm ~~wid~~ by 672 cm. I then imported a image of a height chart roughly the same height. This was for a quick way of getting a set of rough measurements to help with keeping a reasonable scale when designing the rooms appearance.

The wooden wall from adobestock wasnt long enough so I duplicated the panel then lined it up to extend the wall before merging.

I also toned the wooden wall to a darker mahogany colour as the original was a bit yellow. I did this using the hue and saturation changer in adjustments.





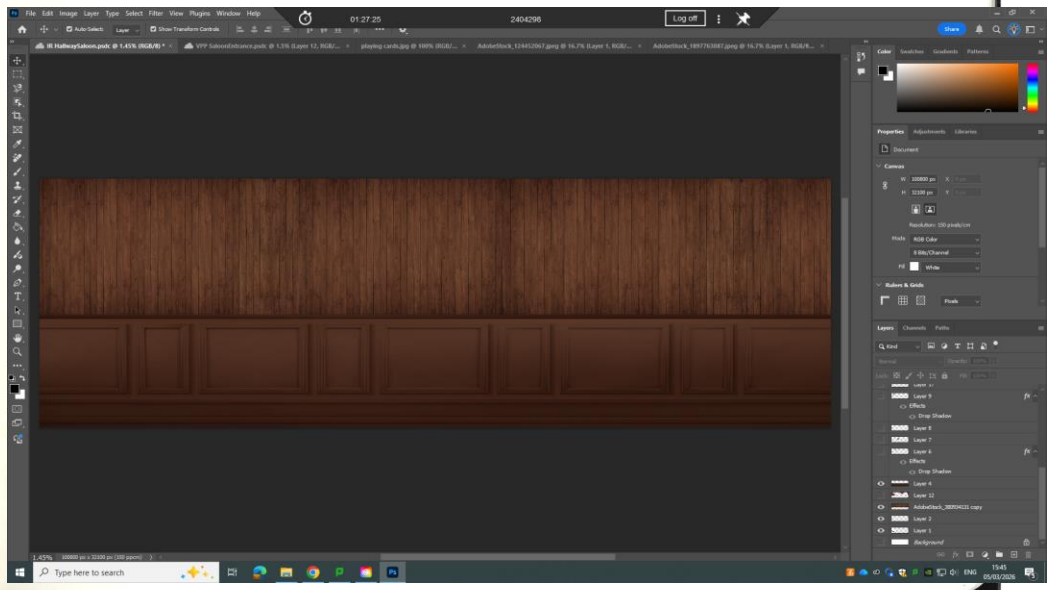
Photoshop

While discussing the shelves design with Sarah she had shown me some ideas that used rectangular panel details for texture. I thought it would be nice and help carry over the influences between the digital and physical set to add this, it would also help break up the wall from being just panels.

I ended up taking a black wall panel off adobestock, cutting out the top wall and floor. Duplicating and lining it up where I moved it like I did with the wooden panels to extend it across the length of the page.

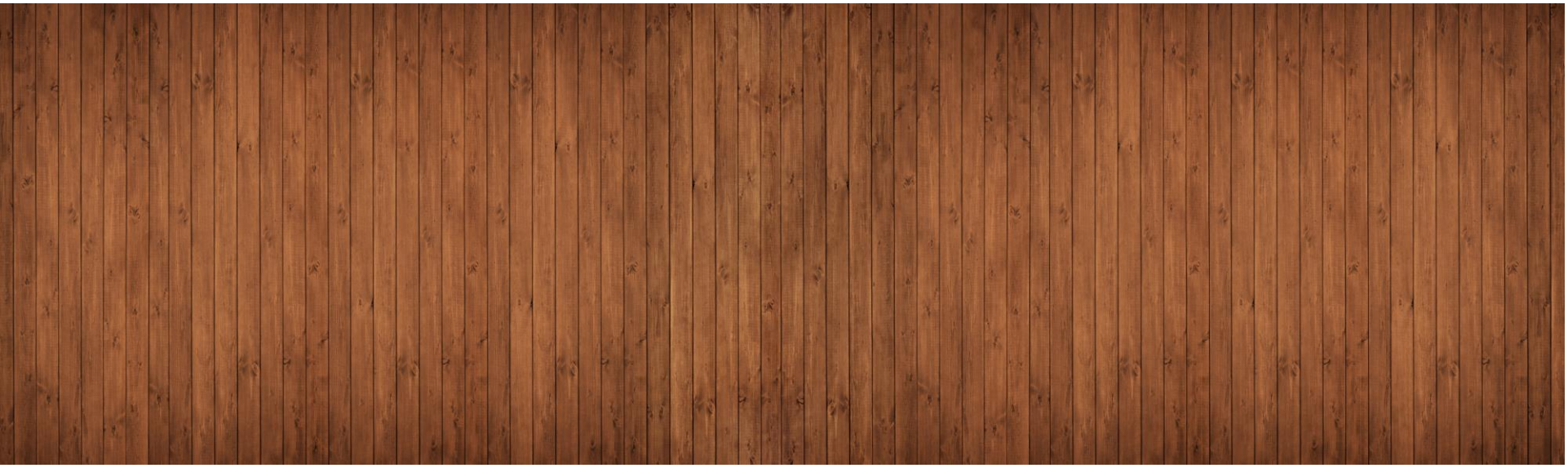
I tried using the hue/saturation tool again but I found it difficult to get a rich brown from the black so I made a rectangle the same size overlaying it, filled that with a brown then set it to soft light before playing with the opacity and merging.





Images ive used when editing (Wall)

(Adobe stock)



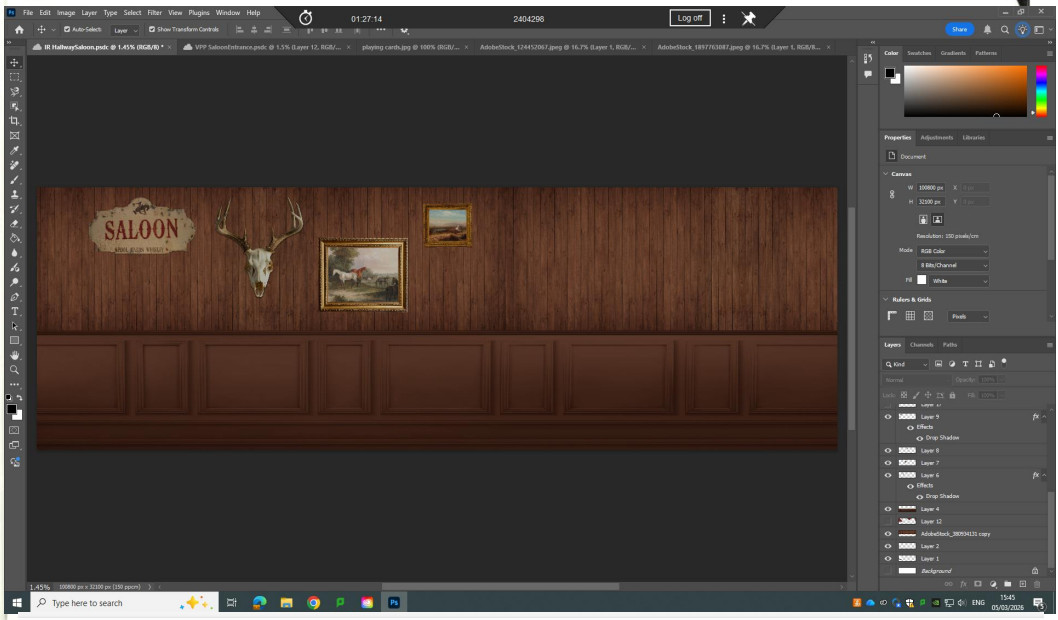


Photoshop

I then started adding objects. Opening them in seperate files and using magic wand tool or the object selection tool to remove any back-grounds. Then I would copy and paste ~~them~~ them into the saloon hallway choosing where I wanted them on the walls, applying a drop shadow in layer styles and playing with the hue/saturation adjustments to make it "match" better.

The paintings were put into frames by me, originally I wanted more variety than just horses but it was a little hard to find images that worked. I had wanted some timeperiod accurate celebrities but it was difficult to find american 1800s photos and it was more important to finish this quickly as we had a short turn around.

- Paintings
- Deer skull
- Horse shoe
- Cowboy hat
- Saloon sign
- Spittoon
- Wanted poster



Horse paintings



"Cheval" (Horse) by artist Bénigne Gagneraux, originally created in 1787.



"The Last of the Buffalo" created in 1888 by Albert Bierstadt.



"Horse Trotting" (1782) by the English painter Sawrey Gilpin



Portrait of the Horse, Which Belonged to Major Burton at the Balaklava Charge.
•**Artist:** The artwork was created by Thomas Walker Bretland (1802–1874)

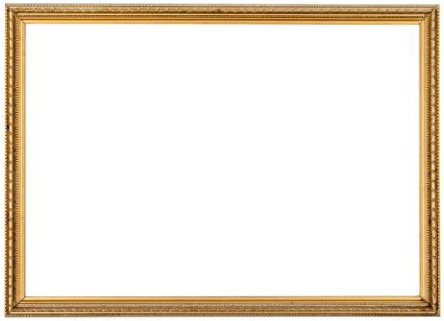


Horses Grazing: A Grey Stallion Grazing with Mares in a Meadow by British artist Francis Calcraft Turner.

Images ive used when editing (Decor)

(Adobe stock)

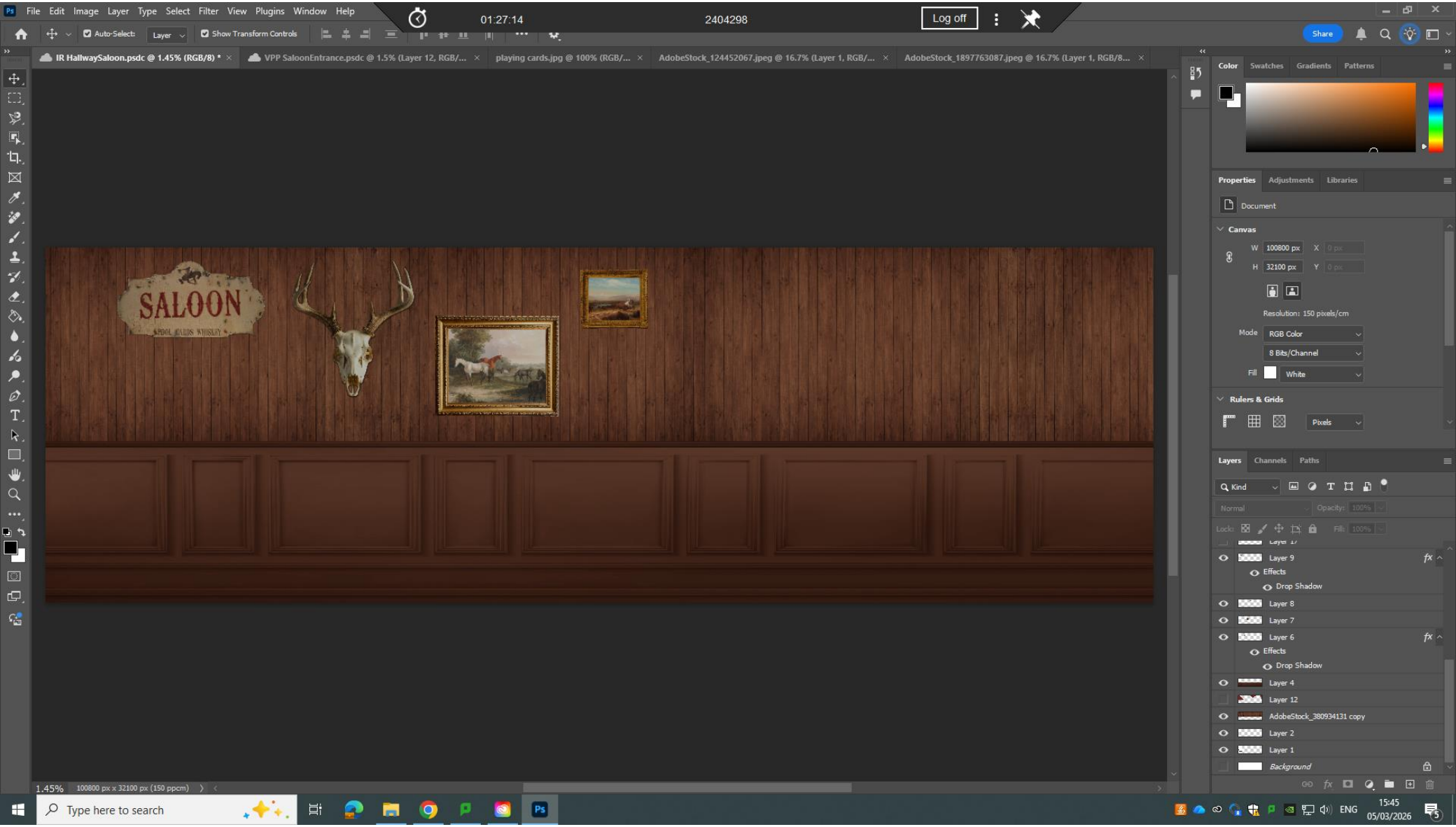








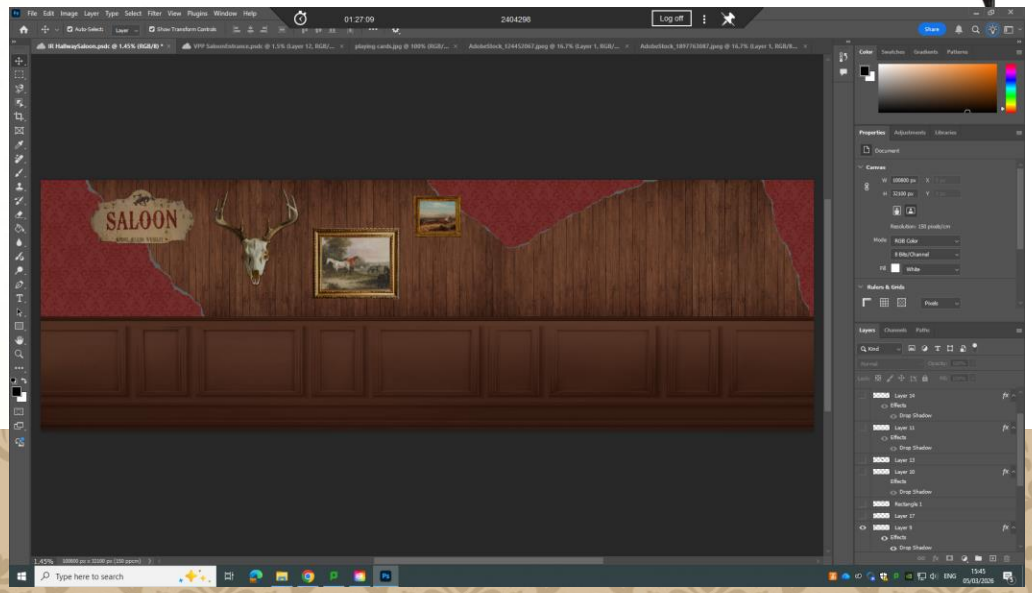
Saloon Hallway



Photoshop

We really liked the idea of broken down plaster walls exposing wooden beams and we had planned for that in our storyboard but because we went with a wooden plank wall this would no longer make sense.

To keep this run down aesthetic I added ripped wallpaper by using adobe stock to add in paper rip effects and the shift transform to stretch it. Then I used the magic wand selection tool to make a clipping mask for the wallpaper pattern ontop the rips. Adjusting the colour to get that classic deep red instead of the default beige from Adobe stock

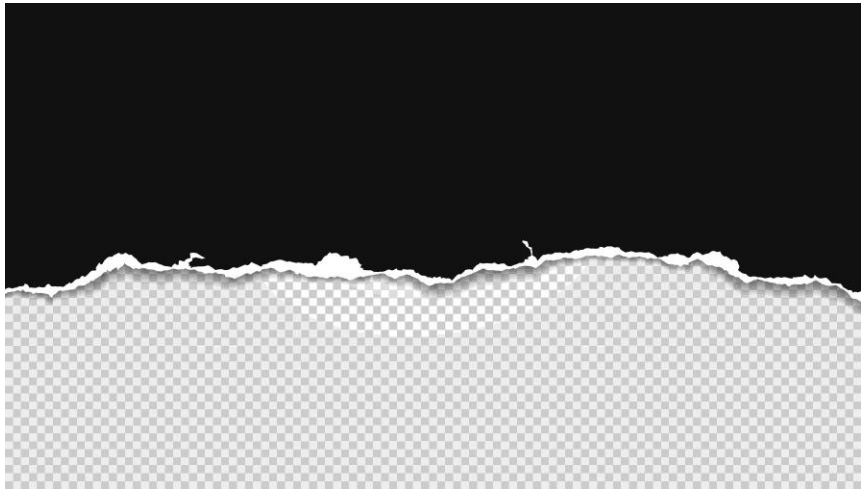


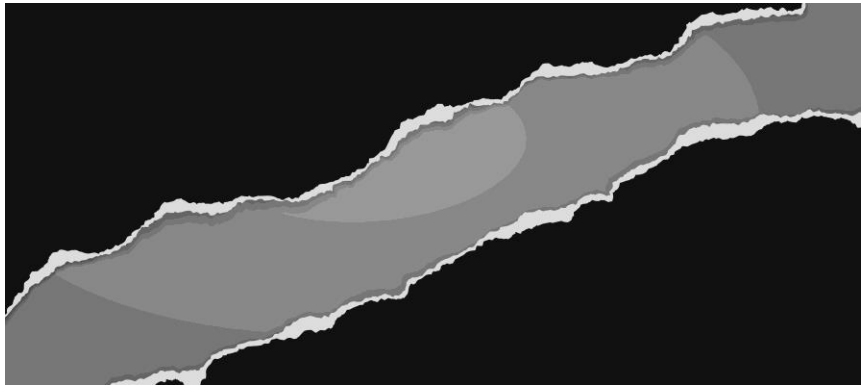


Images ive used when editing (Wallpaper)

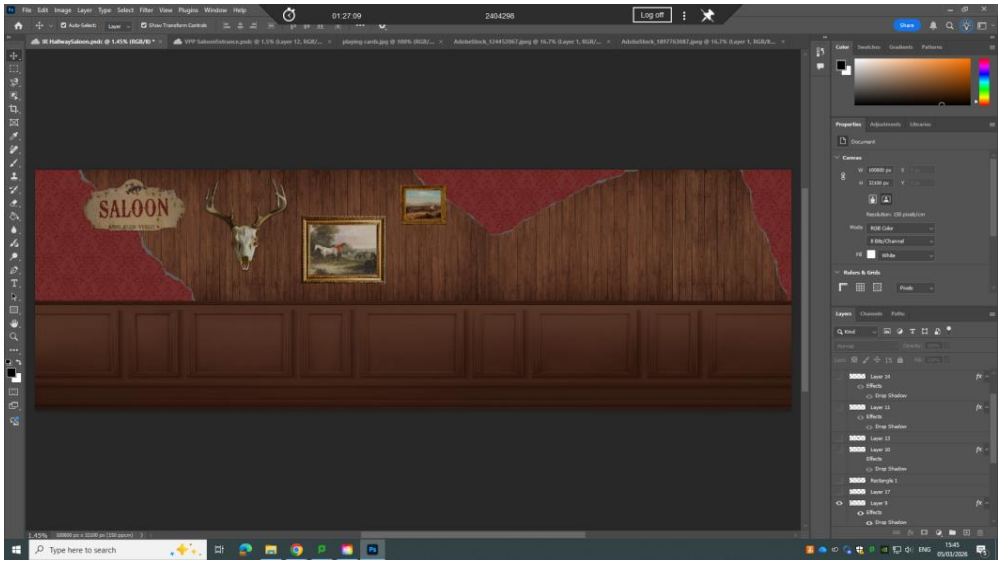
(Adobe stock)

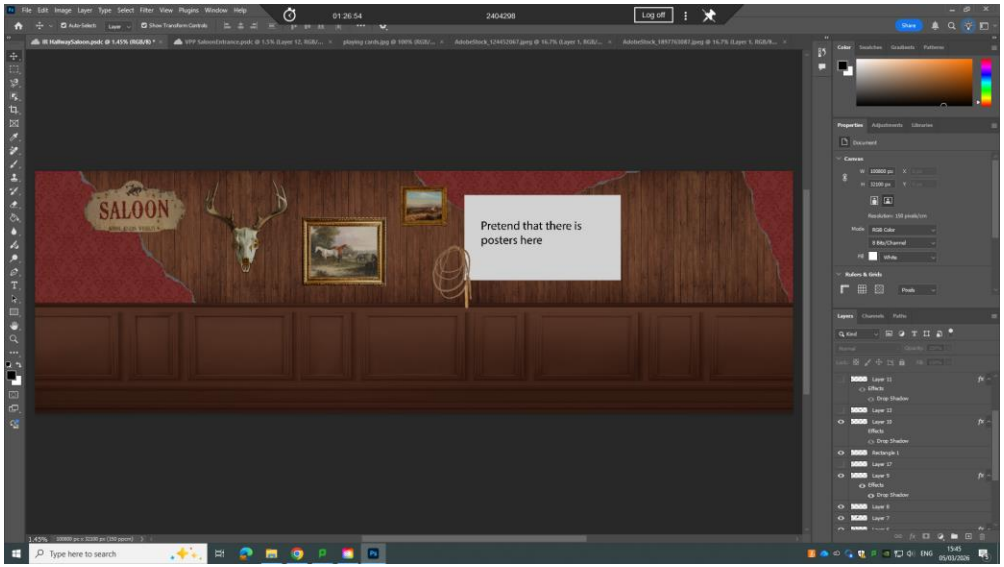


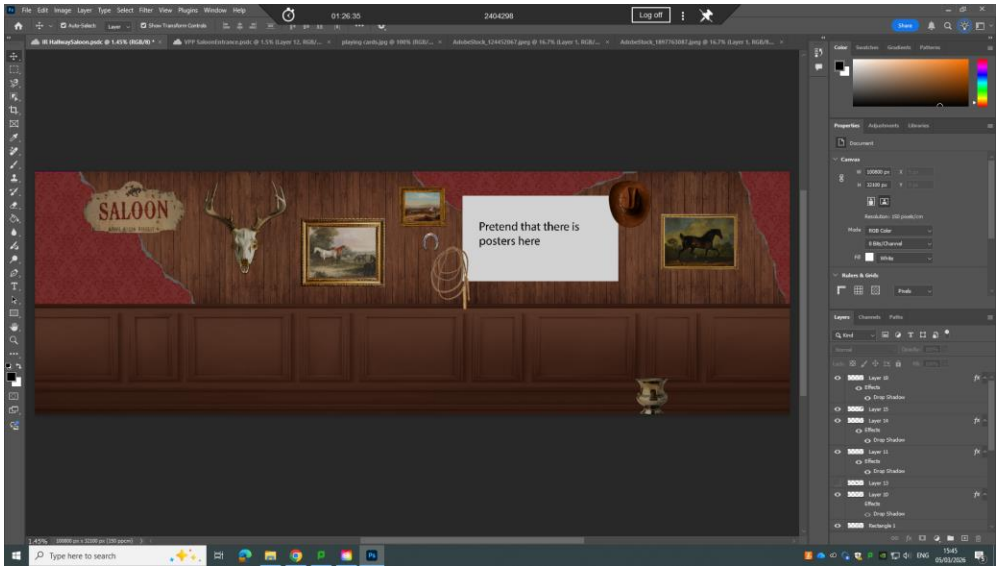




Saloon Hallway

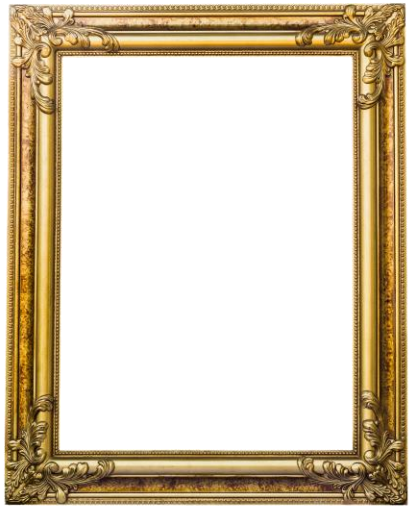






Imaged I've used when editing (Hallway)

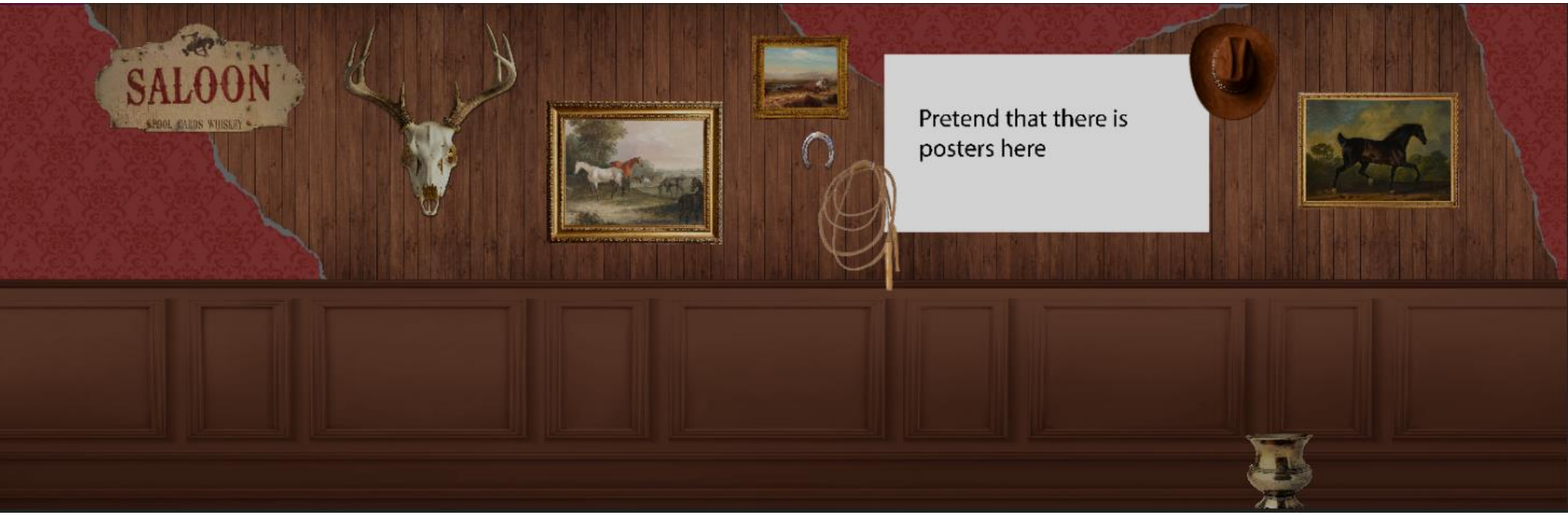
(Adobe stock)







Hallway


SALOON
POOL CARDS WHISKEY
Pretend that there is
posters here

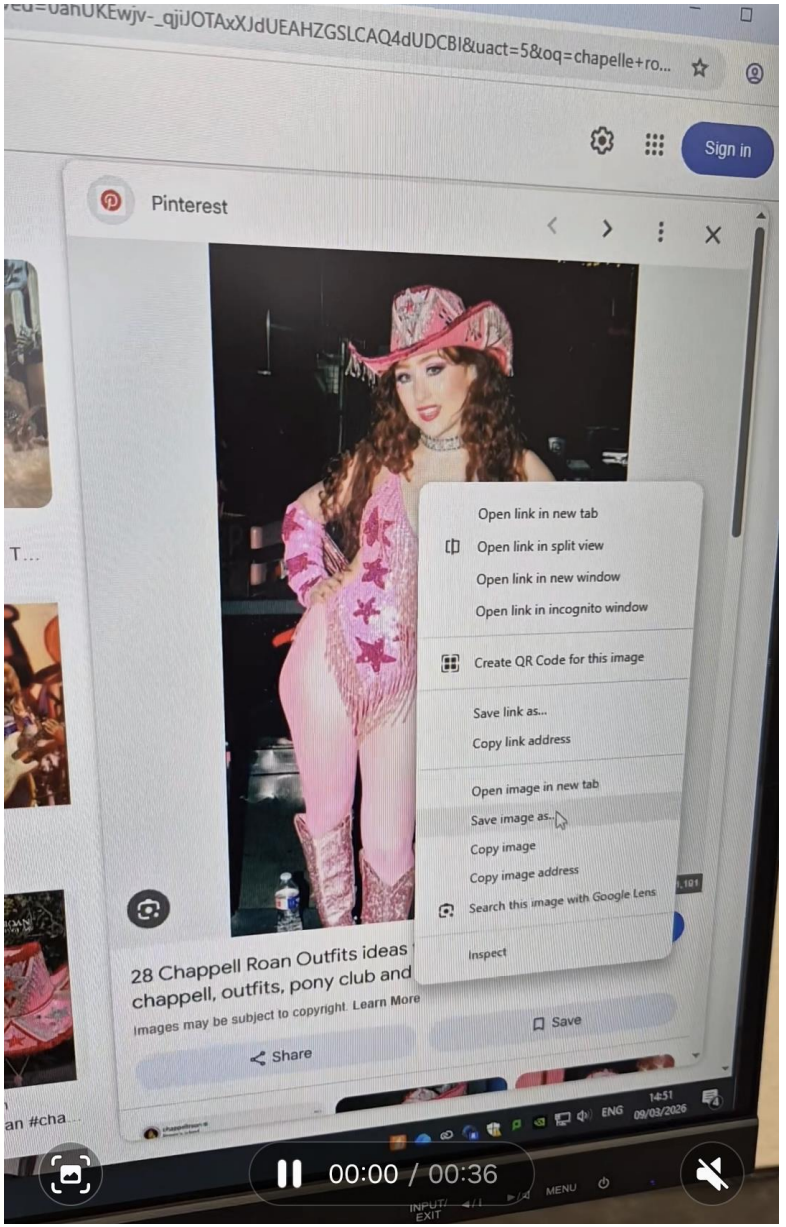
Posters


File Edit Image Layer Type Select Filter View Plugins Window Help
01:42:39
2404298
Log off
Share
IR HallwaySaloon.psdc @ 5% (RGB/8) *
AdobeStock_293140836 (1).psdc @ 25% (Layer 16, RGB/8) *
AdobeStock_476882084.jpeg @ 25% (RGB/8#)
MISSING
I DONT KNOW WHERE HE IS
WANTED
NULLAM MATTIS NISL SIT AMET RISUSS DIGNISI SIM
AENEAN EUISMOD
PHOTOGRAPHY
family photos & portraits
REWARD $ 10.000
Color
Swatches
Gradients
Patterns
Properties
Adjustments
Libraries
Document
Canvas
Rulers & Grids
Layers
Channels
Paths
Layer 29
Effects
Drop Shadow
Layer 23
Rectangle 1
Layer 17
Layer 9
Layer 8
Layer 7
Layer 6
Layer 4
Type here to search
ENG
15:20
09/03/2026

Wanted posters

I left a place holder rectangle on the wall while I worked because I Knew I wanted to add "wanted posters". I started with using photos of people from the course and uni but also added some pop culture celebrities like Chappel Roan, Arthur Morgan from Red Dead Redemption, Jebidiah from Night at the museum, Barbie and Ken.

I copy and pasted the photo I wanted in, eairased the parts of the photo I didnt want so I could have just the subject. Changed the hue to Black and White, sometimes Id use the sharpen tool to pull out details better, then I set it to multiply. When adding the finished edit to the hallway I added a dropshadow and adjusted the saturation just like I did on the other wall decorations. This helps it look more real and fit better in the world we are creating in photoshop



Onedrive folder VPP PWB (WantedPosterTutorial)

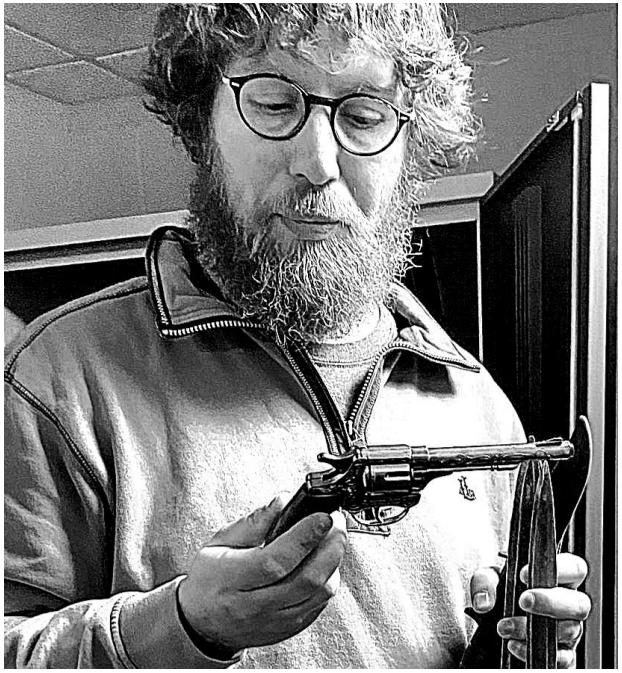
Wanted posters



Posters







Entrance

(Photoshopping the backgrounds)

Saloon Entrance (Clearing the entrance and expanding the sides)









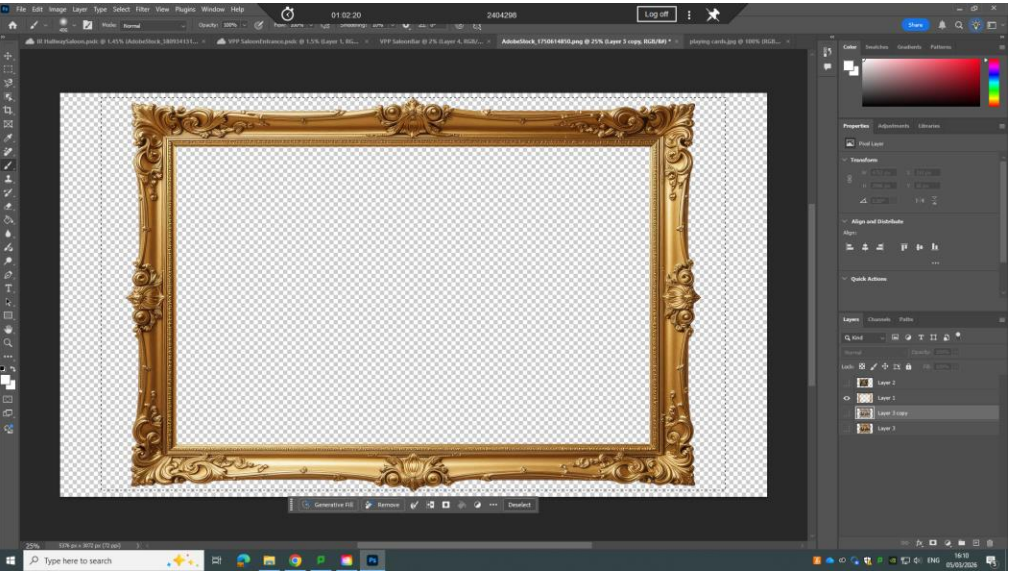


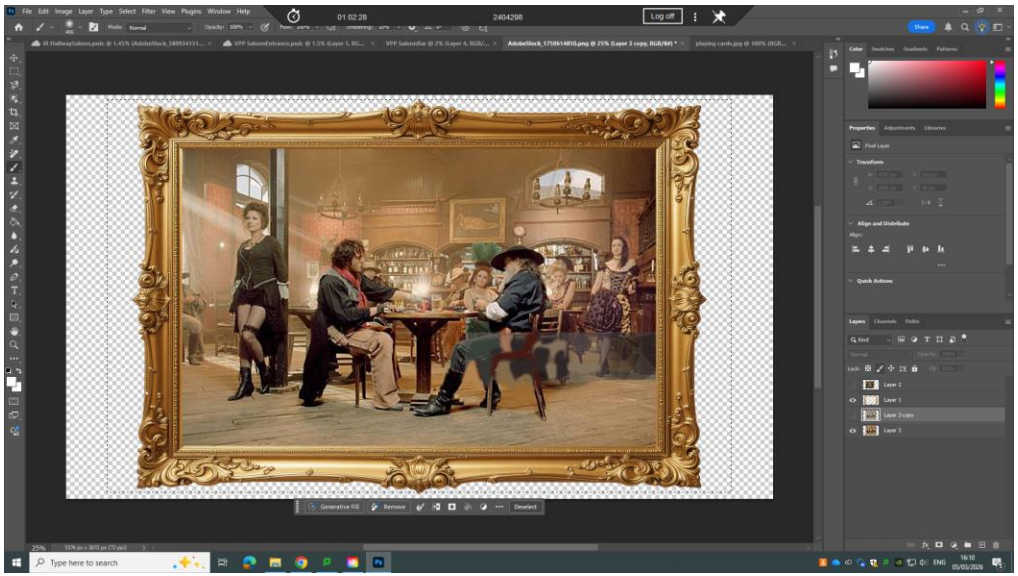


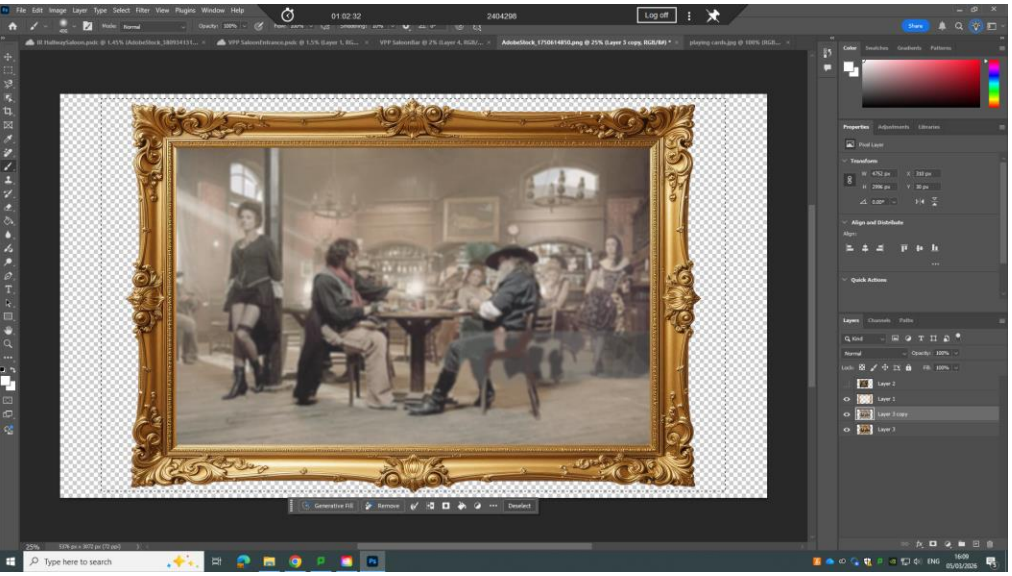
Bar

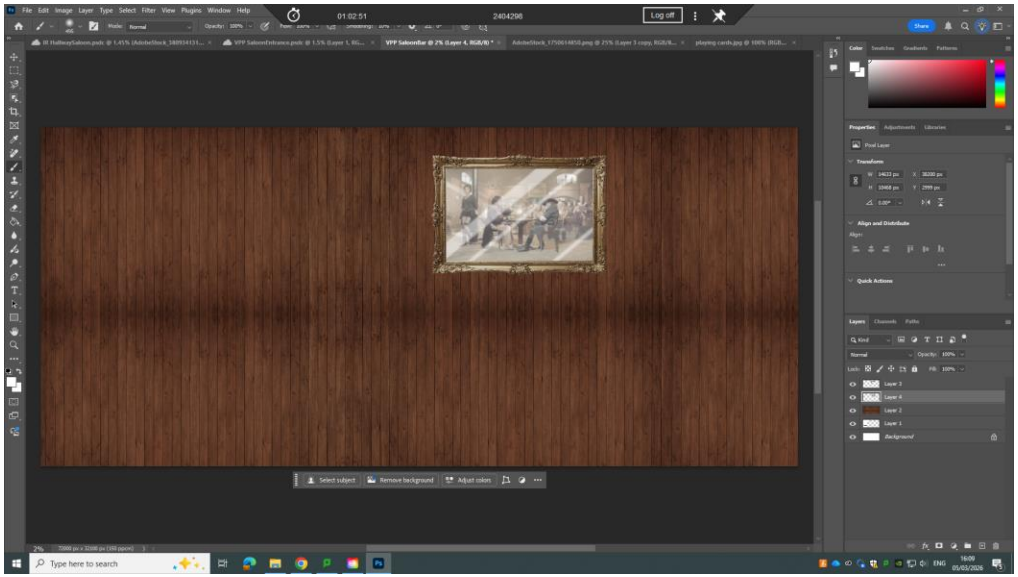
(Photoshopping the backgrounds)

Saloon Bar (Mirror)









Images I've used when editing (Bar Mirror)

(Adobe stock and Matthias Clamer)







Images ive used when editing

(Adobe stock)

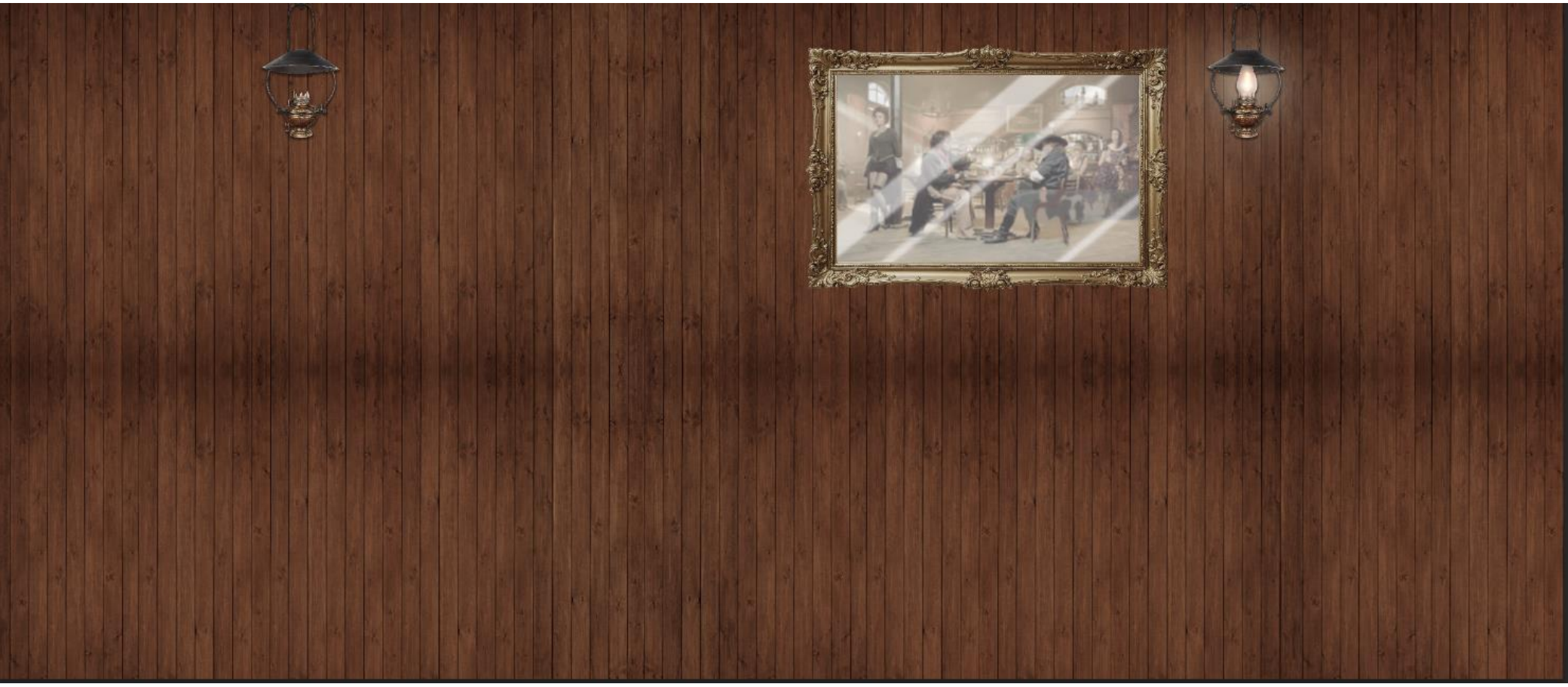








Saloon Bar



Premier Pro

First attempt at bottles (failed)





Video in Onedrive folder VPP PWB (SlingShotGlassBottle) This is the source clip I used

Honestly this first attempt at premier pro worked at first but when transfering the file between macs I think it lost something, probably the folder of the clipping mask data, so it ended up being a failure because the bottles don't break they just weirdly disappear but I still wanted to include the original video and the half edited version as part of my process

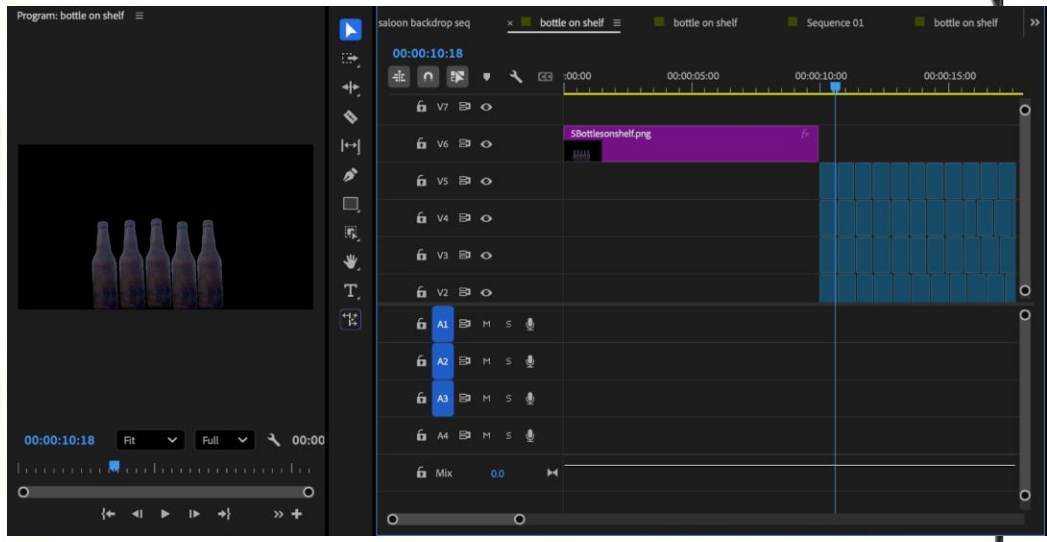


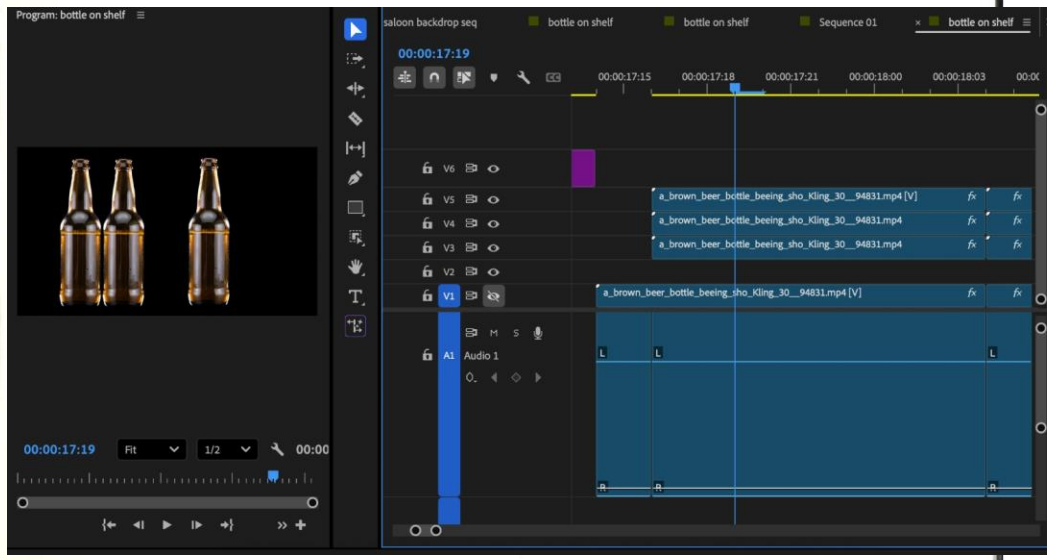
Video in Onedrive folder VPP PWB (BottleShelfFail) The bottles just weirdly disappear one by one rather than get shot

Since my original attempt at the bottles smashing didnt work and looked low quality Lloyd helped me by giving me a AI generated clip of a bottle being smashed that was a higher quality than any free clips we could find online.

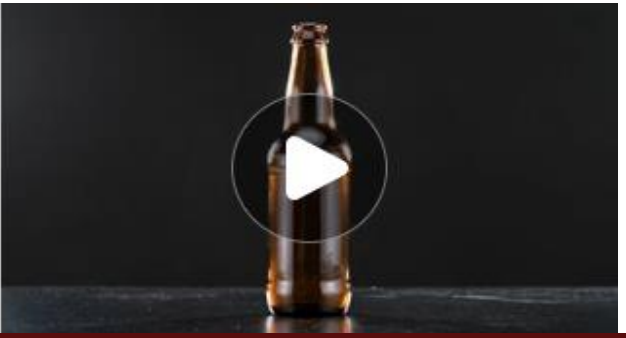
To edit it I did the same steps as my original attempt but I first cut the clip to "before the bullet enters" and "when it explodes" getting rid of the section with a bullet as the side view wouldve ruined our perspective.

I used object select tool to mask the sequence, copy and pasting it to earase the background outside the mask. The still bottles were copys of the bottle before the bullet also masked but they didnt need to move they just needed to be masked so I could copy and paste the clear versions to give the illusion of the shelf being full.



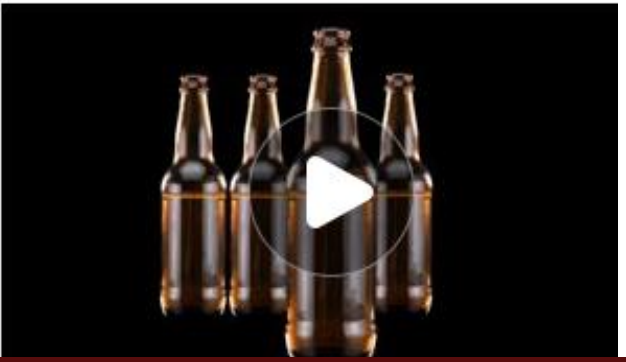


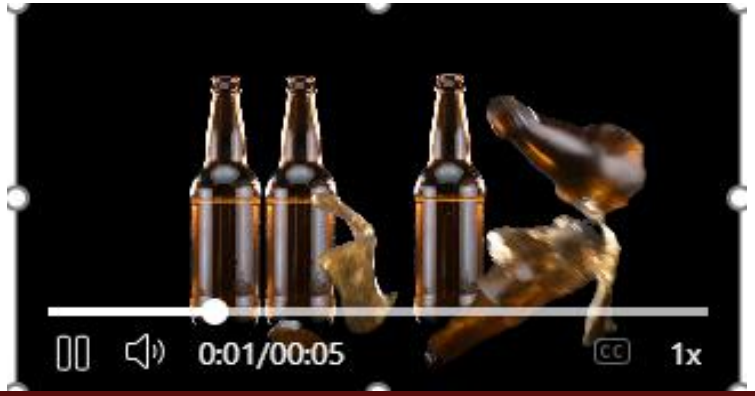
Making the bottles smash



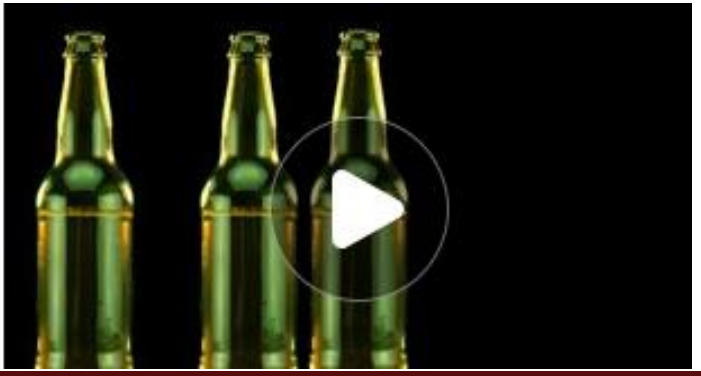


Onedrive folder VPP PWB (BrownBeerBottleShot) The source video





Onedrive folder VPP PWB (BeerBottleShotFail) This version worked but the scale and postioning is off

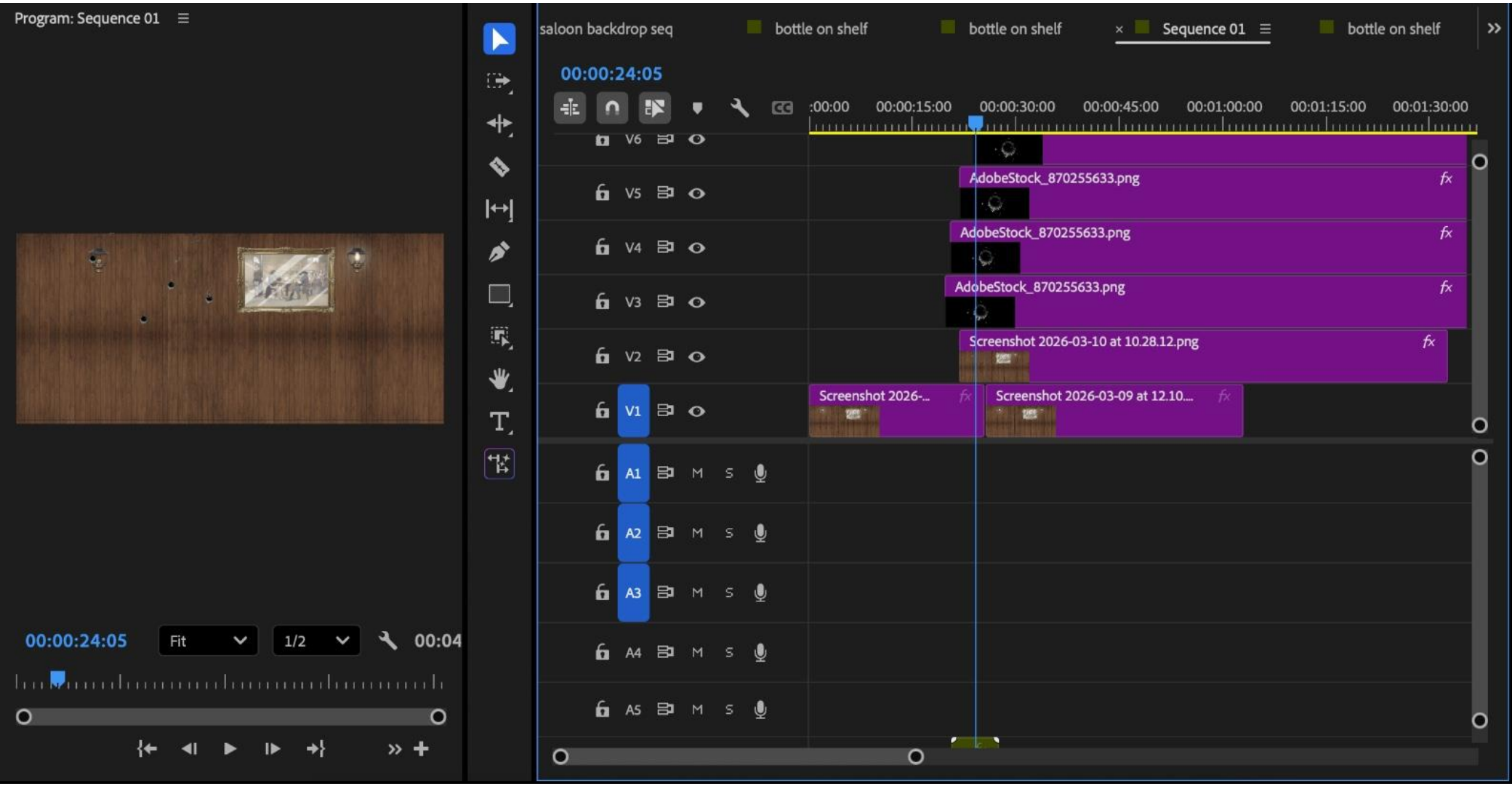


Onedrive folder VPP PWB(GreenBottleSuccess) This one is successful

Smoke effect for bullets



Editing the background



Testing the backgrounds

Immersive room

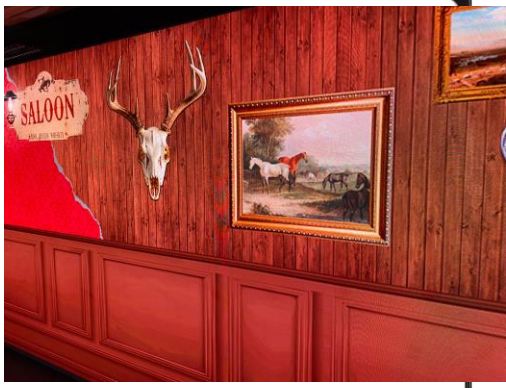
The next time we used the Immersive Room we had the photoshopped backdrops to use on the screens, it was really cool to see my work on the screens and helped me as a designer notice problems.

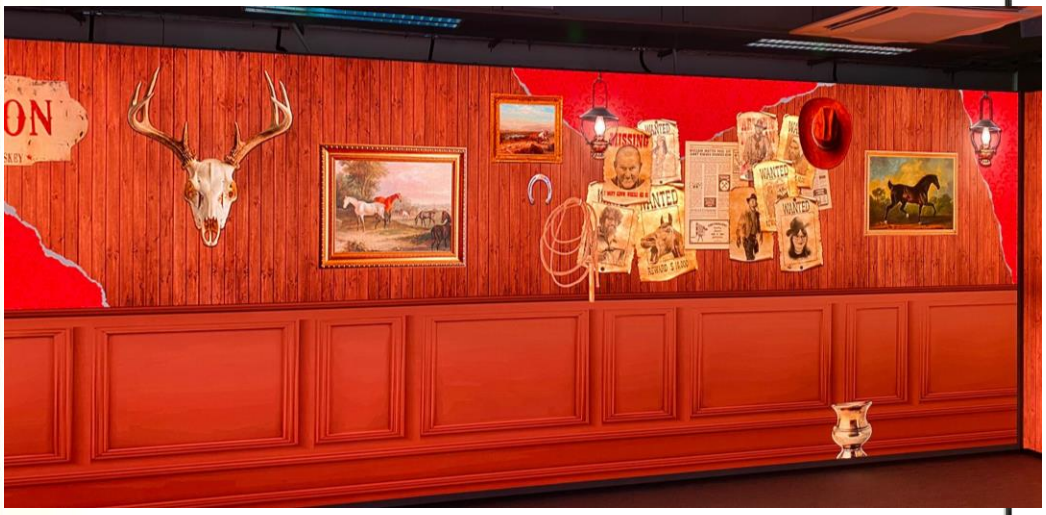
A major issue was the dark warm browns of the wood looking bright red on screen and camera, I think this is due to the difference in light produced by a desktop monitor to a LED panel which high brightness will also push the saturationfomand. I Know I can resolve this by dulling the initial images colours to make up the difference in saturation.

The Premier pro bottles didnt save with a clear background, I found out MP4 is similar to a JPEG in that when exported it fills in the 'empty' areas. I will need to find a new way of exporting

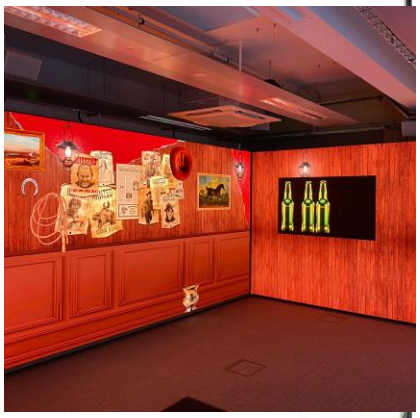
We also trialed using coloured panels to light the actor using the opposite screen. We liked the high contrast of the blue











Playing the bottles in the Immersive Room



Testing contrast lighting using the immersive screens as light panels













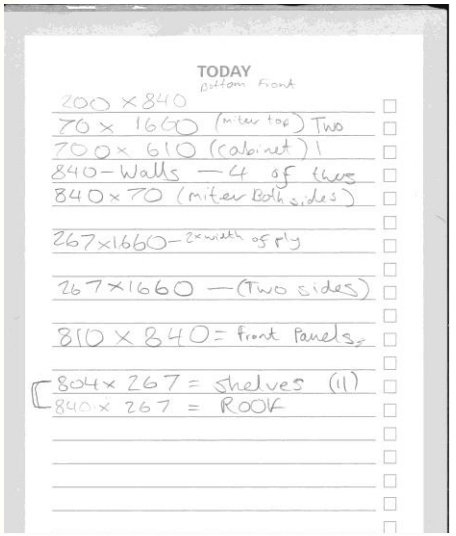
Construction and Scenic painting

Cutting out the Shelves

My group were very sweet and insisted I take a step back from construction because they felt I had overworked myself completing the premier pro and photoshop.

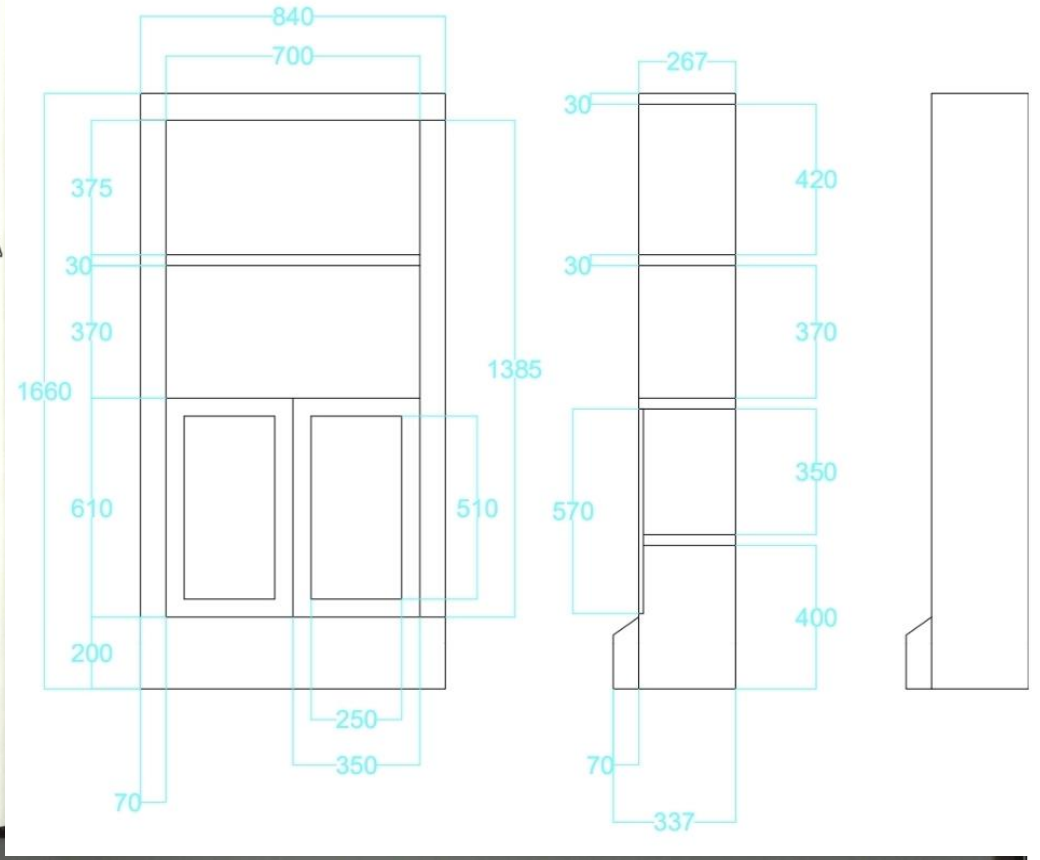
I helped in the workshop cutting out the shelf pieces and marking out the width of the wood graining panels before Ant and Sarah took over assembling, painting, glaze and graining.

I reedited some of the backgrounds to darken the colours and lower the saturation in the mean time and also saved some of the layers seperately so the lights could be seperate in premier pro for editing sake. Because I couldnt put the images in the Immersive Room again it was honestly a gamble if I got the settings right as I was estimating how dark and how much saturation to reduce by eye.





The printout of the photoshop document was able to be used for a colour match

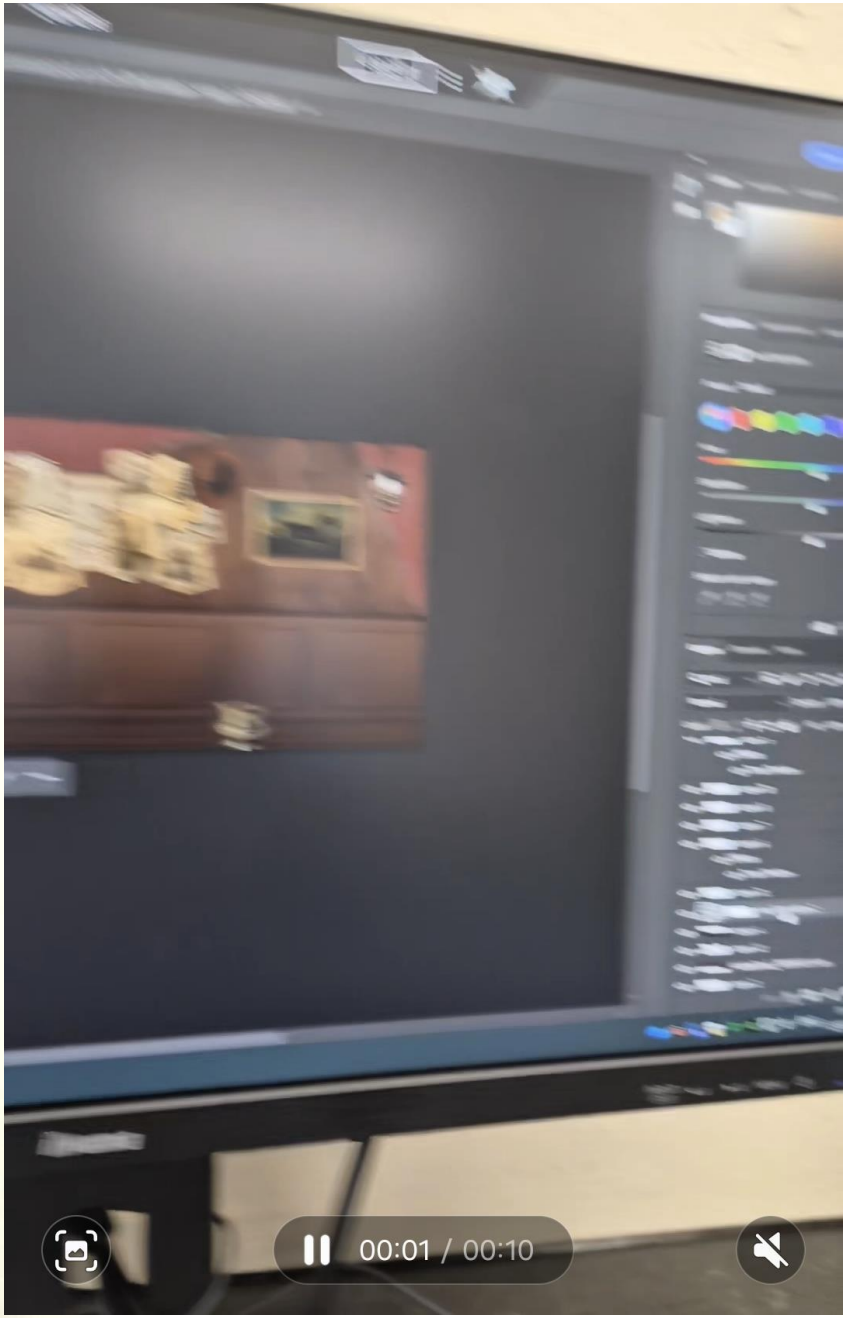


Colour Fixing

My group were very sweet and insisted I take a step back from construction because they felt I had overworked myself completing the premier pro and photoshop.

I helped in the workshop cutting out the shelf pieces and marking out the width of the wood graining panels before Ant and Sarah took over assembling, painting, glaze and graining.

I reedited some of the backgrounds to darken the colours and lower the saturation in the mean time and also saved some of the layers seperately so the lights could be seperate in premier pro for editing sake. Because I couldnt put the images in the Immersive Room again it was honestly a gamble if I got the settings right as I was estimating how dark and how much saturation to reduce by eye.



Onedrive folder VPP PWB (DarkenLowSatTutorial)

Assembling the Shelves









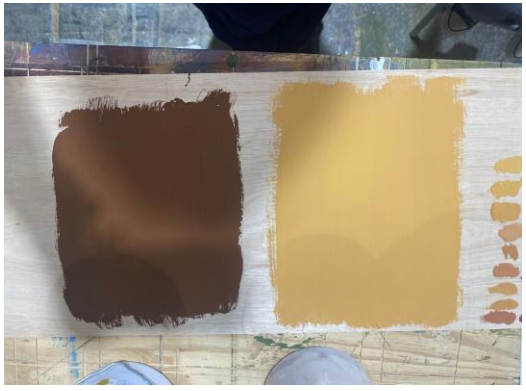
The pieces were screwed together then the gaps were filled in with filler and sanded. The details on the cabinets were glued and stapled into place creating that decorative box element that can beseen in through out our design including the bar and hallway.

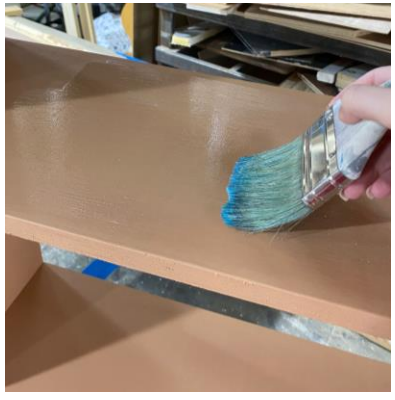
Painting the Shelves (basecoat)













The basecoat on a woodgrained piece should be the lightest tone in your wood. We went with a warm yellowish base as we knew that the glazes would be warmer and have the red tone we were trying to match. The base should be glazed twice after drying to give a smooth surface for later

Painting the Shelves (Woodgraining)











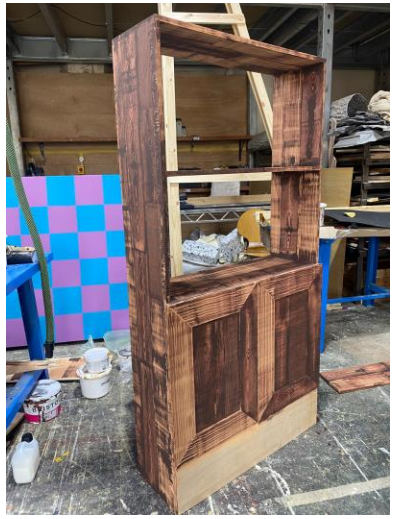












I marked out the "planks" the thickness of the graining comb to give Ant and Sarah a guide when dragging the comb through wet paint. The graining comb will scrape away the wet paint and leave a wood grain effect as you rock it back and forth to get variation in the pattern. The raised areas on the front were taped off and painted in sections that way the grain of the wood would mimic the direction of the planks just like a real wooden cabinet would.

Painting the Shelves (Glazing)







Two different coloured glazes were applied to give it a deeper richer dark wood colour, the two tones softening the harshness of the wood graining effect and giving it subtle colour differences that help it look more natural. These glazes were also applied to the bar to help make it feel more cohesive when next to the shelves

Final shelves



Filming

Preparing to film

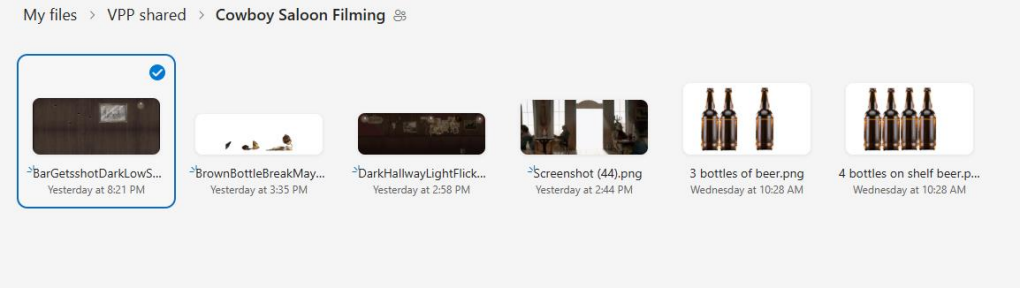
For filming I created a new one drive folder that had the exported videos and background images.

The bottles existed in three parts, a clear gif of the smash and two pngs one where ~~they smash~~ theres a empty space for the smash bottle to line up with and another full set to dress the shelves helping the others blend in.

The hallway and bar have a flicker effect under the lamps but it was not worth the effort as no matter how I messed with the settings it was barely noticeable.

The solid squares of yellow and blue were so fun to light the bar with, its contrasting colours created a dramatic look.

~~I'm proud my idea for the light behind the entran~~





Onedrive folder VPP PWB (BottleSmashClear.Gif)

My filming schedule

- Actor
- camera
- motion
- lights
- View

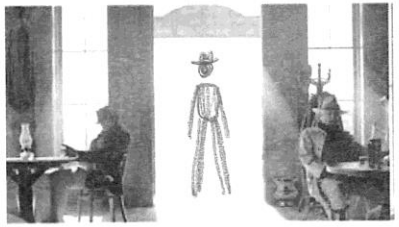
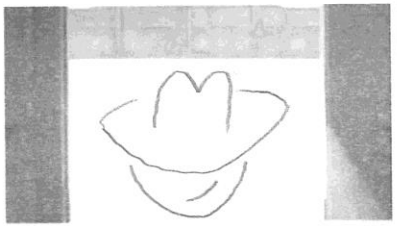
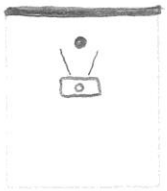
Cowboy Saloon by Alaya, Ant, Sarah

14:30-14:45 Time Travelers Get Out

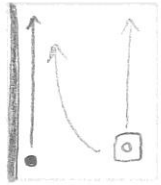
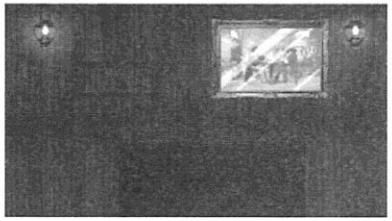
14:45-15:00 Get In

15:00-17:00 Filming

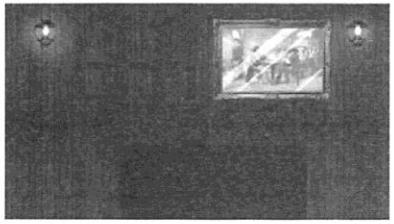
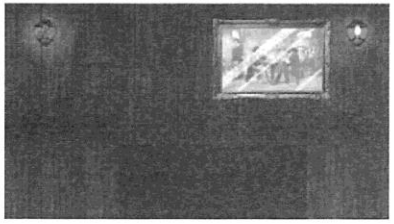
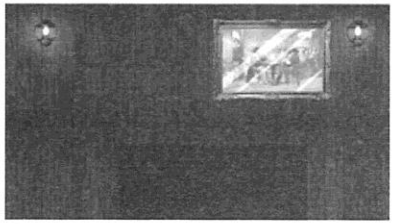
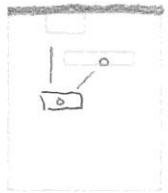
17:00-17:15 Get Out

Storyboard in order of filming	Room Plan	Scene	Time (15 minutes left)	Notes
		**VPPEntrance Background** Cowboy stands in doorway, Silhouette is seen Eyelevel Wide shot Straight	10 minutes	Side panels dark to emphasise centre *
		**VPPEntrance Background** B-Roll of Cowboy Smirking under hat, costume shots, Clear Face Reveal Zoom In Closeups	15 minutes	
		SET UP NEXT SCENE	**5 minutes**	

My filming schedule

		**VPPHallway Background** Cowboy walks down the hallway, taking his time. Nonchalant and smug Tracking shot following Cowboy	20 minutes	Blue light opposite wall for contrast *
		**VPPHallway Background** Shot of him with Wanted Posters. Cowboy scoffs and keeps walking Shoulder shot	10 minutes	
		SET UP NEXT SCENE	**20 minutes**	
		**VPPBar Background and Set** (Paused) The empty Bar before cowboy walks over and sits Establishing shot Wide shot from a slight angle	10 minutes	Blue light continues flickering if possible *

My filming schedule

		**VPPBar Background and Set** (Paused) Cowboy pours himself a drink, takes a long measured sip Wide shot Straight	10 minutes	
		**VPPBar Background and Set** Bullets begin shooting at bar. Cowboy doesn't flinch from drinking. Gets up and leaves when done Continuous wide shot Can try tracking as he leaves	15 minutes	
		**VPPBar Background and Set** B-Roll of light smashing, bottle breaking, gunshots, the glass on the bar, shelves Closeups, Panning shots, Experiment with angles	10 minutes	

The cowboy actor

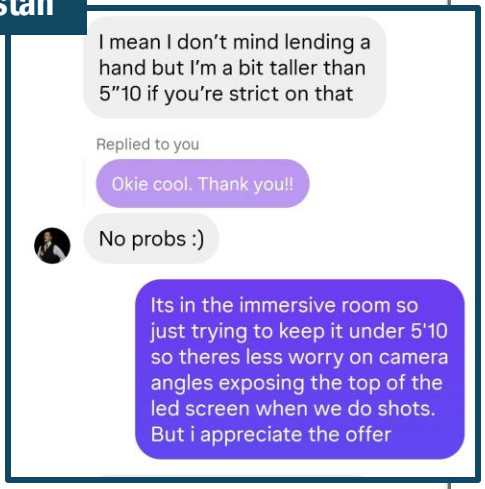
We had issues getting a actor. None of us wanted to do it as we would rather be more involved in the filming process I said worst case scenario I would do it but we wanted a masculine figure but not any taller than 5'10 as having a tall actor would limit the position of shots as we try to avoid the top of the led screens.

Trystan from Y2 Acting offered but he was above 6'0 so we looked elsewhere. Then my flatmate Dylan said he could and hes about 5'6 so that would be perfect but on the day of filming he let us know last minute he'd be attending a skills workshop 2-4 so would miss filming. This gave me a last minute scramble to find someone. The third option was Luchia a Y1 actor who said she was free but at 2:15 let me know she was in tescos food shopping.

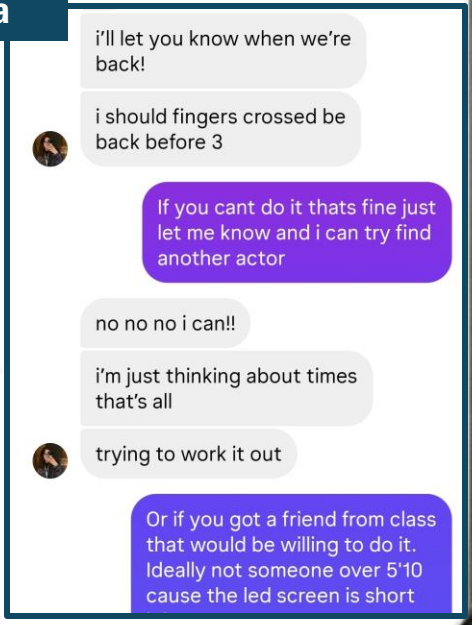
Dylan



Trystan



Lucia



You can see I was also trying to get the word spread about the role to any actors available on such last minute

The cowboy actor

This led to our fourth option Caleb Rees, an archeology student who is 5'9 and unlucky for him but luckily for me told me he was done with class at 2.

Im really appreciative of him coming on such short notice and being alright with appearing on camera as this would be unusual for him. I think he did a really good job and took direction well which helped make filming easier.

I didnt expect to have to call him in as a actor but from a previous costume try on I knew the hat was too small, the hair blurred the silouhette and the jacket was too small but I solved this on the day by bringing a hairband to have him put his hair back in a ponytail and my own jacket which fit but I folded the collar inwards to get a better neckline.



Caleb

Hi, i know its last minute but are you free right now?

Yea my lecture just ended like 10 minutes ago what you need?

Ive had a few actors need to cancel last minute and i need someone to be a cowboy for my short film

Not really done anything like it before but i cam be there when do you meed me for

You wont have to speak or act, i need someone who can fit in the cowboy costume and is happy to walk up and down, sit at a bar on camera

Yea i should be able to do all that fine

Can you meet at the t&l in 15 minutes? Preferably wearing jeans and plain black or white tshirt

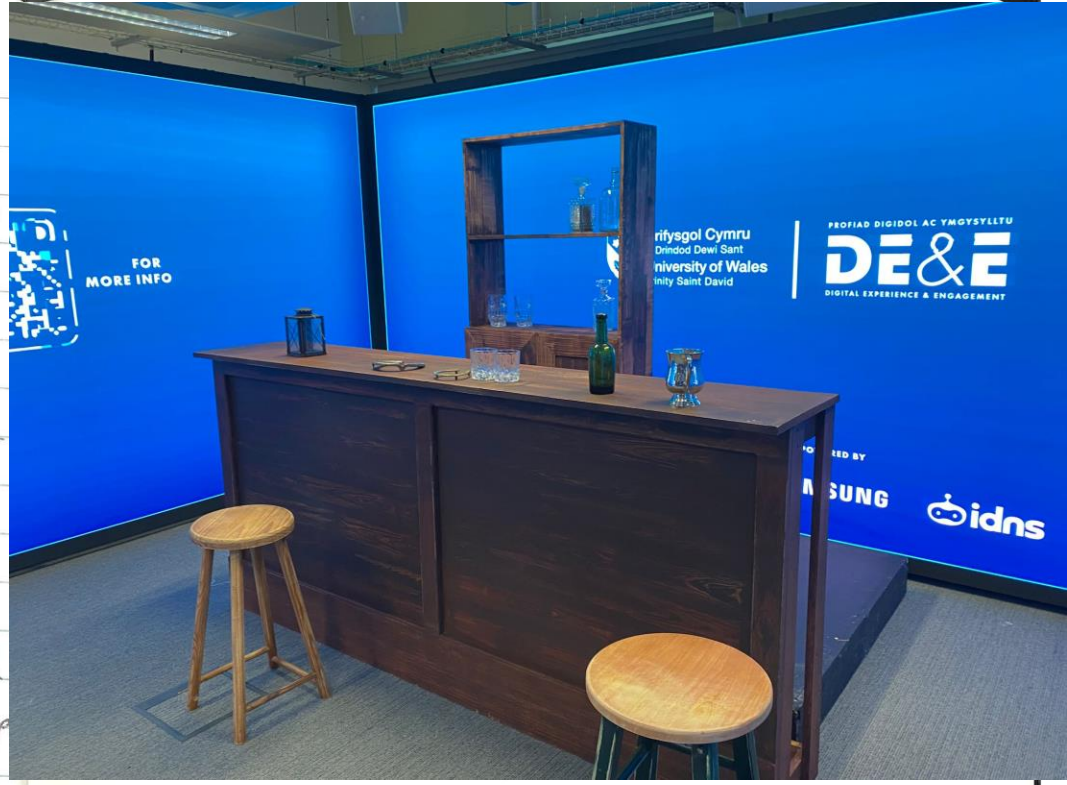
Yea be down there in a bit

Filming

The group before us finished early so we could also start early, I was a little late to helping set up because I didnt see the whatsapp notification from my group. Sarah did a really good job dressing the set which we only had to adjust slightly to fit the pngs of the bottles.

Im happy my gamble to darken and lower the saturation on the backdrop worked, it looked less red and more natural in the room.

It was really disapointing the botttes smashing video didnt work as a additional layer. I tried three different export options for clear backgrounds but we found out on the day that the Igloo software cant run those methods. Other standard ways of exporting are similar to JPegs where it fills blank space with solid colour so those wouldnt have worked.





Saloon Bar

(Gunshots begin at 15 seconds in)



The set up for the bar shot



The blue and yellow lighting



The lighting reflected beautifully off the metalic props



Before putting the LED screen on 75%



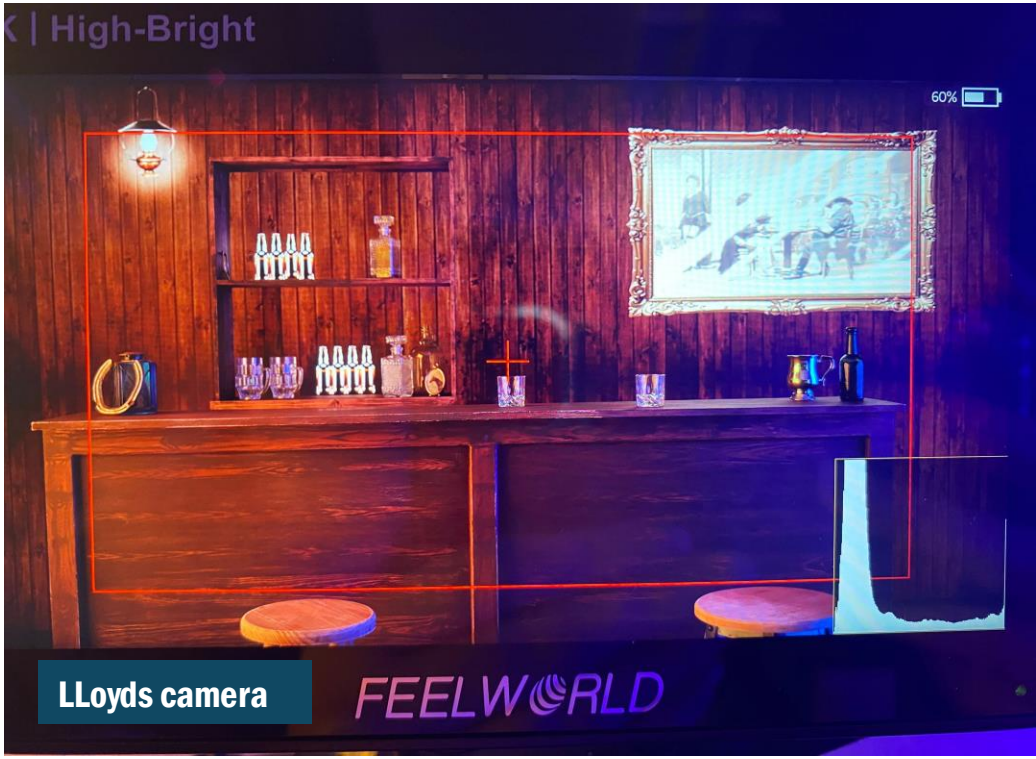
The difference between the actual image, the screen on the phone and the camera



The actual image



Phone camera



LLoyds camera




WANTED
WANTED


4K | High-Bright
60%
FEELWORLD

Saloon Entrance



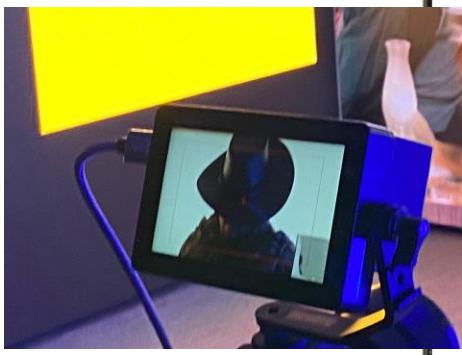


My idea for the entrance to 'back light' the cowboy worked better than I thought. Im so happy with this as it is a big establishing shot to our short film that sets up our genre which in turn gives us our time period (1860s) and location (Western America).

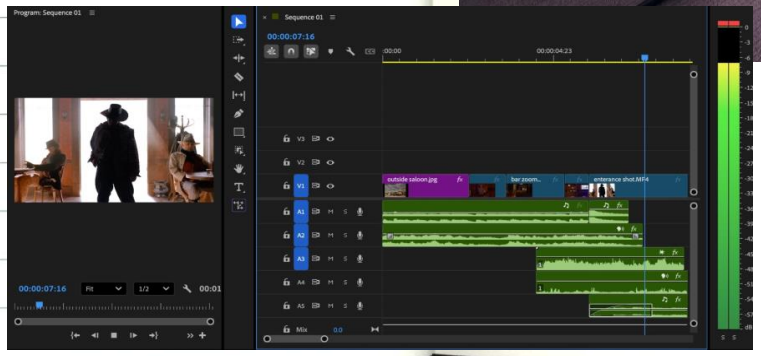
This opening is a refrence to "The Searchers" which while it isnt the first western movie to use a cowboy in a doorway its regarded as the most iconic use of that techniqaue. By playing into the recogniability of that scene by mimicing it we get a clear association to cowboys and western films in our audience.









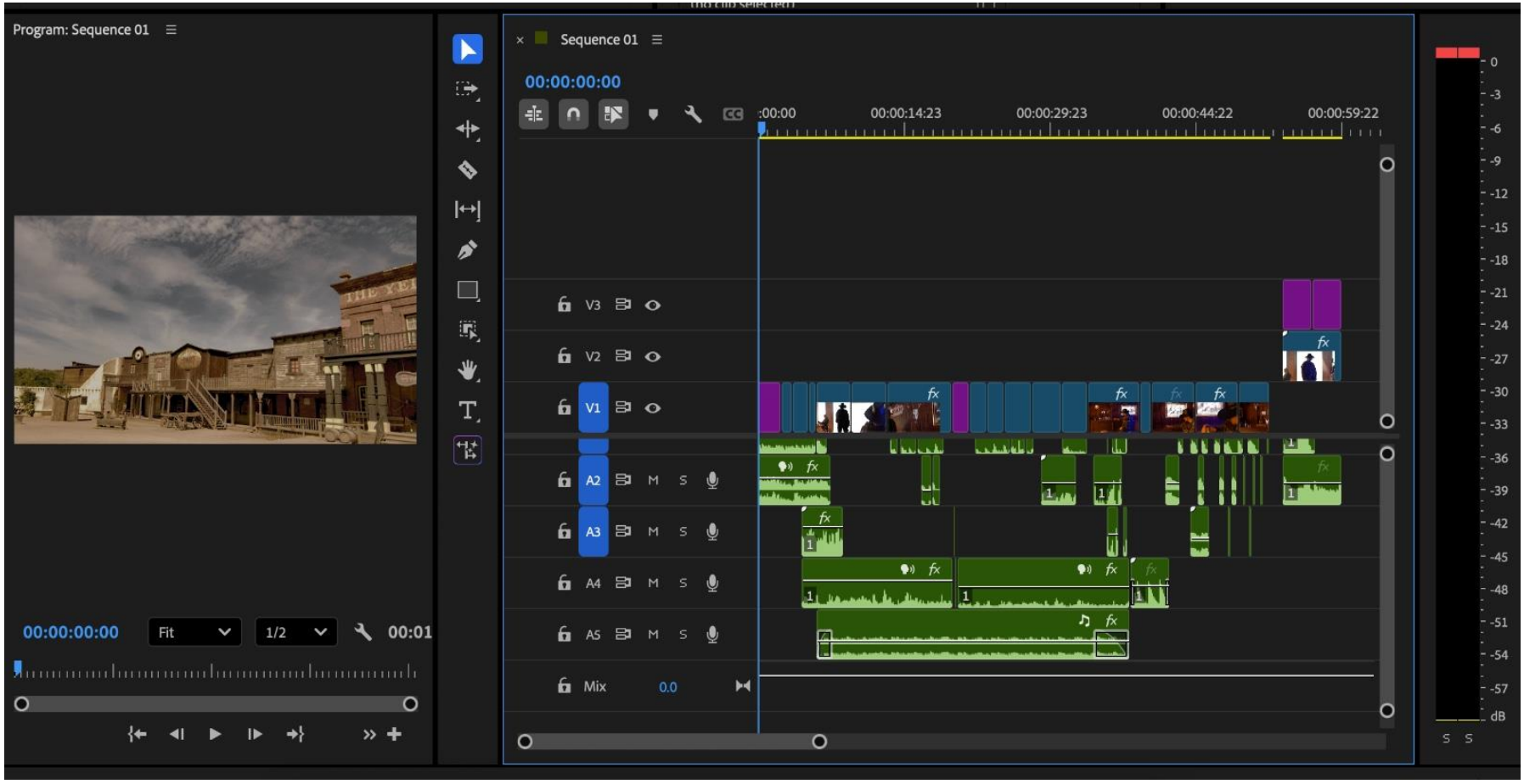


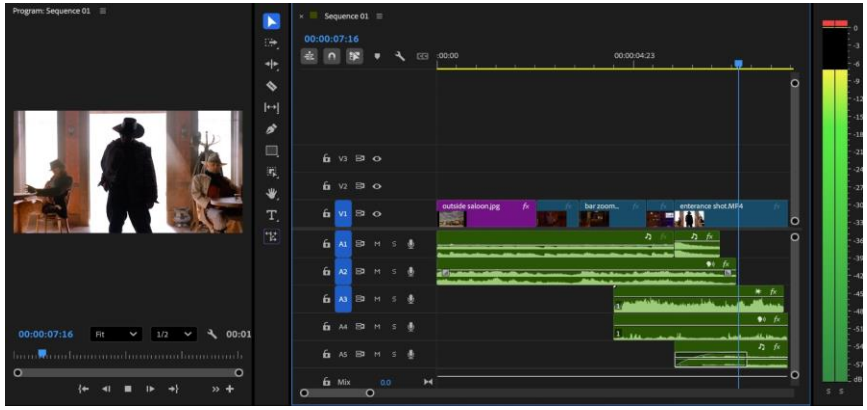


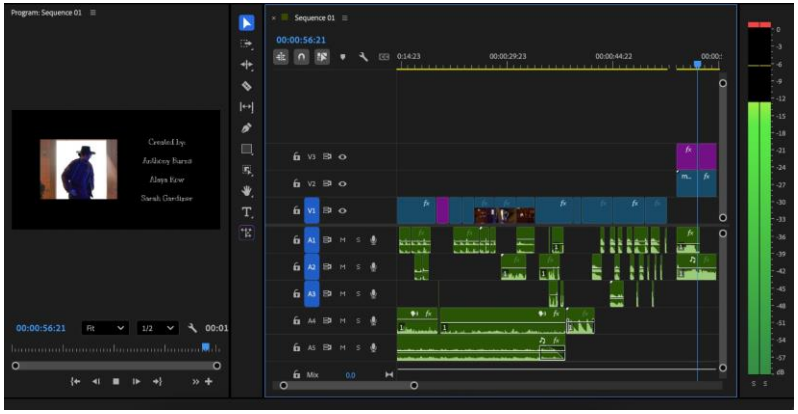
Saloon Hallway



Editing the film







Final film

Editing the film



Onedrive folder VPP PWB (VPP CowboySaloonFilm)

Presentation

My Question and workbook notes

How does your digital backdrop concept enhance or extend the narrative of the physical scene your creating?

- With two members of our group ill and recovering it worked out best if we relied on the digital side of things so we created a concept that used three different backdrops in order to extend the scene and still get a visually interesting set.

- Two of our scenes are entirely digital and serve to establish the story. They introduce the character and help the audience understand our setting of a late 1800s wild west saloon by mimicing classic western openings with our protaganists silouhette in the door way. We get the sense he is important or has a level of notoriety from the hallway scene as the bar chatter goes silent in anticipation aswell as his acknowledgement of the wanted Posters.

The decorations on the digital set were intentionally picked to create a familiar almost stereotypical setting without these details it would be up to audience interpretation our setting and era.

I think the presentation went well but I also think that nerves got to me a little and I struggled speaking clearly and confidently. I much preferred the part after in the immersive room where we could have more conversations discussing the process behind our set and show the firdst years the immersive room screen. I also enjoyed getting people involved in taking a photo with our saloon doorway backdrop as I thought this interactive element would help break the ice on entering the room and be a bit of fun for everyone

Evaluation

Evaluation

Looking back I enjoyed this project, in the moment i was a little anxious about finishing it and taking on so much of the responsibility while my group were ill but i definitely had fun. It was nice getting to relearn photoshop as i hadnt touched the software in years and this felt like an ambitious but creative task to start with that it was a lot of fun to figure out how to achieve the look I wanted: i know with more time i could've made a better backdrop as there's some areas where I sacrificed quality for speed and efficiency but those were necessary to get the project done in time and honestly not noticeable when filmed but i know they are there for example the rope was cut out rather choppy and the entrance to the saloon is off in perspective because I copied the walls and flipped them to expand the image since generative image extend wouldn't work and probably would've done just as bad at guessing how the perspective should continue.

I am a little devastated that alot of my time went into figuring out how to do the bottles just to find out on the day that the save option with a clear backdrop, a gif, wouldnt work in igloo but I'm still proud I figured out how to use premier to do that with Lloyd teaching me to use clipping masks.

Working as a group was difficult not because of the group but more so the unexpected challenges like trying to communicate a brief and ideas over the phone rather than in person when Sarah was in Ireland, Ant becoming ill around the same time as Sarah so having to rearrange scheduled group activities and find jobs that i could do myself but a lot of this was managed by keeping good communication. We had phone calls and texted over a WhatsApp group chat when we were available and what work we had made individual progress on. I also made a team's page, shared OneDrive and an open adobe cloud project so that way all members of my group could see my updates on photoshop or access the screenshots and scans of notes I had taken as well as upload their own photos too.

I really enjoyed using the immersive screen, i honestly thought i wouldn't like it because of my reaction to watching 300 and The Mandelorian and my aversion to how flat LED screen sets can look but i can understand now how useful they can be for creating sets that would be more expensive or impossible with a physical set. It was nice to see the different approaches each group had to blending the screen with the physical i think that also helped me think about the different applications of the Immersive room. I would like to look at working with the Immersive room again in future, it was lovely being introduced to the technology by this module and the immersive room team were very friendly and welcoming that i would feel happy to book in with them in future in order to use the space more.

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