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**USER REPORT**

# Matrox Makes Fantasies Happen

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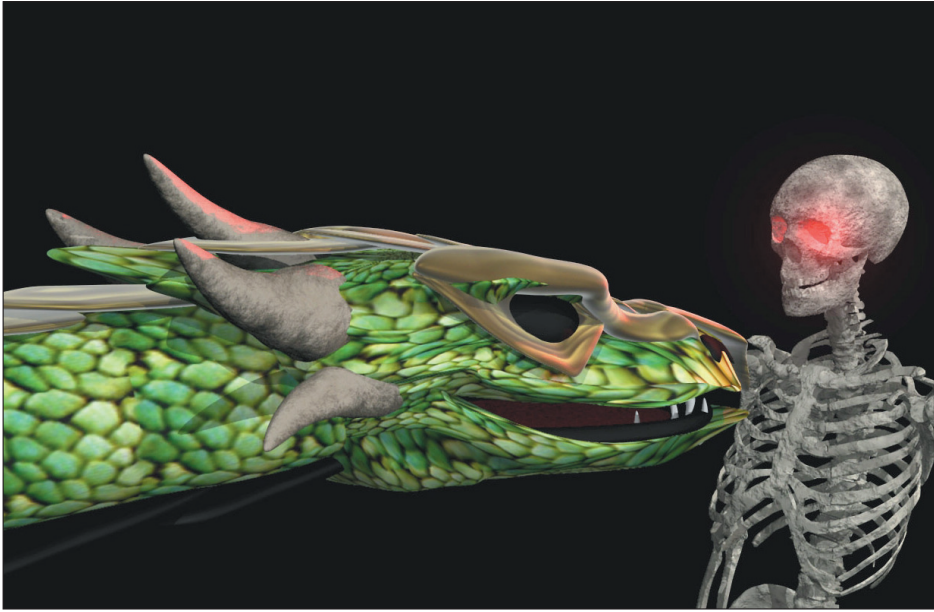
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At Firestone Studios, we work in all areas of production but we specialize in 3D multilayer compositing, seamlessly combining live-action, 3D animation and physical effects. Our projects include independent films, commercials and in-house productions.

Two of our in-house productions include a fantasy medieval film called "HonorBound," and a high-seas adventure comedy called "The Choral Sea Chronicles," in which we employ a unique blue-screen (Holoset) process. This lets us digitally remove our puppeteers and place our characters within 3D environments.

In our productions, we use the Matrox RT2000, RT2500 and RT.X100 NLE cards for a variety of tasks. In the pre-production stage, we rely heavily on video storyboards, so our Matrox platforms are used to create rough versions of projects before the actual production begins. This process streamlines our shooting and helps us to identify potential problems with timing, camera angles, coverage and complex effects before we have an entire cast and crew on-set.

During the production stage, blue-screen shots are captured live through S-Video directly to an RT2000 system, using MPEG-2. This gives us 4:2:2 video from our JVC



*Firestone Studios prepared these images for a fantasy medieval film called "HonorBound" using Matrox RT cards.*

GY-DV500 camera, overcoming the 4:1:1 limitation of DV, which is critical for getting smooth, clean edge keys using a blue screen.

In post, we use a compositing program to create a matte, which acts as the transparency channel, allowing us to composite directly within our 3D graphics applications. We accomplish this by mapping our blue-screen footage onto a plane and assigning the matte created previously to eliminate the blue part of the image.

The plane can then be manipulated anywhere in the 3D environment, as long as our camera movements match the movements

of the 3D camera. This gives us the ability to cast and receive shadows and reflections, and allows our characters to move in and around 3D elements within the scene.

Ultimately, we export to Matrox's DV codec, import into Adobe Premiere and finish cutting the piece on a Matrox system. We master to DV and export to MPEG-2 to create DVDs. We can also export to virtually any Web codec using the extensive group of export tools that come bundled with Matrox products.

We can afford several systems with Matrox RT cards because of Matrox's

