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To the north of the border to save on production costs and take advantage of good crews and the proximity to visual effects hybrid house, the film was a shot in Montreal, which I know instantly reminds the ancient Greece for a lot of le people, with rigid winters and French and everything else, à Snyder jokes, noticing that his shot 61-day ended over time in January 2006. With a couple of minor exceptions, the entire film It was shot indoors, against a blue screen. Larry fong photography designed an efficient method combining environmental and key lighting that made for a faster, more efficient recovery À ç allowed the perspective of change by rotating the simple inversion of lighting: all the lights were pre-mounted, so it was one A question of pressing a switch and then some retouches. Because all the wallpapers have been added later, nor the camera nor the actors had to move. This disoriented actors, À, because didn't know where the half of the time were, but because it was so physical, which eventually forgotten the blue screen, note a Snyder. Chris Watts, Visual Effect Supervisor over a department of 17, and other 500 artists working in graphic structures around the world, have addressed the challenge of creating a three-dimensional version of the world millerÀ ç If the addition of elements that T Werena in its novel that remain faithful to it. À, it is said that art is never finished, ita s expanded, and there will surely be a huge element than in this film. Ia VI made a lot of movies with lots of shots and lots of films with difficult strokes, but had never made a movie with a double number of shots that were difficult, À ç says Watts, whose credits include Catatca, WATERWORLD, The Day After Tomorrow, Harry Potter and the Azkaban prisoner, the corpse bride, fog and pleasantville. watts, one of the first hired on the film and the last to leave when post-production was completed in January 2007, treated the logistics of 1300 shots effects and limitations to shoot an epic on a laying theater. À, in the battle scenes, if you wanted to have someone walking from far to the camera, you could, you actually put them far enough away Away! WasnÀ ç t scenic space enough for the amount of time theyÀ ç d being walking to Cover the necessary distance, à, Watts explains. In WEA WEA Shooting Elements and Time delay and filled the rear space with CG people. We had hundreds of digital people's shots and even more with real people mixed in, because we could cause digital people in each shot. You try to do things in the most efficient way possible, because there is always something that comes out that youÀ ç is not waiting and you donate t want to say no to a director.À ç a on "pleasantville, "We had a terabyte of disk space for the whole thing. Now I have 16 terabytes on my desktop. We are at a Tutto-Mac department and I have 15 G5. Most of the composing is done on shake or hell, to say Watts, who needed that capacity of elements such as fake water handle. À, I shot a little sea off the pier of Santa Monica and we used that for two strokes, but most was water. A digital German company, scanline, digitally created all the elements of a scene showing boats Persians crash against rocks. For another scene, depicting a village in flames, à, we shot a flame building from a lot of corners and smoke and put together that in a surprising sequencance scene.À ç that involve the horses were particularly complicated. À, in the first battle scene, À ç watts refers, à, we had the knights ride the horses up to the edge of the blue screen and skid up to stop. That was a challenge we got around through the intelligent and a convincing backdrop but the Persians MessengerÀ ç s race over the hill in Sparta had actually been shot outdoors. À, we could, we get the horses that run fast enough [otherwise], to say Snyder. He was intent to have a real feeling of "300", despite the artificial setting. À ç à, ~ "he didn't want to want The film to seem was made on a computer, like "Polar Express". The film was shot on the film. We added grain and lens rockets because I wanted to feel rough. It is very organic. À »À à, ~" caresses blood showers and no less than three decapitations, 300 achieved a R score for its stylized violence, described by the producer Deborah Snyder, from the wife of the director, as à, à, ~ À "Ballet of Death.À ç à, ~ but according to watts, À ç à, ~" We shot with very little real blood because we had a limited production program and shooting with blood can really multiply your shooting time for a long time. And we didn't want to have a lot of photorealistic blood in the film ç à, ~ "there would have been obtained a NC-17. So [Grant Freckleton, the VFX Art Director] Designed what we call Blood 2-D: we splashed the coffee on the napkins, photographed and made some digital processes on it. We shot a lot of blood as elements against the blue screen for comping but we used us very little because at the end of the day the blood 2-D seemed much more similar to the comedian book and we could use much more senz To shake the evaluation board. Makeup people kept asking me when we used blood. They had fake blood gallons but we never used it. À »Series, watts coordinated with design and costume set departments to prevent problems. Costume designer Michael Wilkinson À ç à, ~ "Me my part a particular fabric that was beautiful but when it bends it, he developed this blue shine on the edges so we released us. I wouldn't have worked against the blue screen. The blue screen, rather What a green, it was chosen for several reasons. À ç à, ~ "We have a lot of red in the movie, and sometimes when you have red saturated on a green screen you often have problems on board, where you get a yellow border. It has to do with the way the light travels through the movie and interact with the emulsion layers, À ç à, ~ "explains Watts. À ç à, ~" The quantity of light that bounces on a blue screen against A green screen is different. The green bounces a little lighter, and we would be over with the screens that were a little brighter than I like to shoot them. Some say that the color of spills coming out of a blue screen are less questionable than those coming out of a green screen. À »Whatever the background color, it took some for the actors. À ç à, ~ "You need your your brain that you can use to imagine because there is nothing around, only the blue walls. You have to imagine with full concentration. À ç à, ~" Offer Santoro. We look at the task of costuming the heroes and the original myth of the Spartans in the next section. À ç à, ~ à "" À.À «How can you tell a secret when everyone can listen? In this course, you will learn how to use quantum effects, such as entanglement and quantum uncertainty, to implement homework Encrytophraphers with levels of security that are impossible to obtain classically. 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