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Digital Compositing for Film and Video Steve Wright, 2001-12-05 Digital Compositing for Film and Video is a hands on practical how to guide that addresses the problems and difficult choices faced by the professional compositor in real life situations It presents techniques tricks and solutions for dealing with badly shot elements coloration artifacts and mismatched lighting that bedevil actual compositors working on real shots Readers are offered in depth practical methods for matte extraction despill procedures compositing operations and color correction the meat and potatoes of all digital effects Compositing is the artistic blending of several disparate elements from a variety of sources into a single image while making all the component elements appear to be in the same light space and shot with the same camera When confronted with a bad composite any observer will recognize that something is wrong the artist will know what is causing the problem and the technician will know how to fix it A good compositor must be both an artist and a technician Written by a senior compositor with over ten years experience in both feature film and broadcast television this book offers a broad range of alternative solutions that will save hours of fiddling with composites trying to get them to look right when the basic tools aren't working A companion CD ROM provides examples of the many topics covered in this book Digital Compositing for Film and Video Steve Wright, 2024 Written by senior compositor technical director and master trainer Steve Wright this book condenses years of production experience into an easy to read and highly informative guide suitable for both working and aspiring visual effects artists This updated edition of Digital Compositing for Film and Video addresses the problems and

difficult choices that professional compositors face daily with an elegant blend of theory practical production techniques and workflows It is written to be software agnostic so it applies to any brand of software It features many step by step workflows powerful new keying techniques and updates on the latest tech in the visual effects industry with all new content on AI for VFX Universal Scene Description USD Virtual Production and Cryptomattes A companion website offers images from the examples discussed in the book allowing readers to experiment with the material first hand This edition also adds NUKE workflows to the companion website for the first time Digital Compositing for Film and Video Steve Wright,2013-07-24 This practical hands on guide addresses the problems and difficult choices that professional compositors face on a daily basis You are presented with tips techniques and solutions for dealing with badly shot elements color artifacts mismatched lighting and other commonly faced compositing obstacles Practical in depth lessons are featured for bluescreen matte extraction despill operations compositing operations as well as color correction The book is presented entirely in an application agnostic manner allowing you to apply lessons learned to your compositing regardless of the software application you are using The DVD contains before and after examples as well as exercise files for you to refine your own techniques on New to the 3rd edition is an entirely new chapter entitled CGI Compositing Techniques covering how the modern CGI production pipeline is now pushing many tasks that used to be done in the 3D department into the compositing department All technological changes that have occurred between now and the publication of the 2nd edition are covered as well as new media on the DVD and corresponding lessons within the book **Compositing Visual Effects** Steve Wright,2013-01-17 Put the essential concepts and techniques of digital compositing to work for you without the need of a single mathematical equation Compositing Visual Effects is lavishly illustrated with hundreds of film shots figures illustrations and diagrams to help the visual reader gain a valuable vocabulary and understanding of the full range of visual effects in which digital compositing plays a key role Beginning with an inspirational tour of the scope and magnitude of digital compositing you get a solid overview of the kinds of digital effects routinely executed today See how CGI is composited with live action how set extensions are done and what a match move shot is Following that you learn each of the key applications of digital compositing which include bluescreen compositing bullet time shots motion tracking and rotoscoping The subsequent chapters dig down into each of the major digital compositing applications introducing the fundamental concepts and processes behind them Learn what is easy and hard possible and impossible and what to expect when working on a job that entails digital compositing New to this edition are 4 new chapters on 3D compositing with lessons on what camera tracking is how it is used to put CGI into a live action plate as well as live action into a 3D scene Stereo compositing with descriptions of key stereoscopic terms and concepts lessons on compositing shots that were filmed in stereo both bluescreen and CGI as well as the stereo conversion process when a flat 2D movie is converted to a stereo 3D movie RED and Digital Capture with Log Images including log image formats This is a very hot topic these days Colleges hang around video because it is cheaper Film

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Between Film, Video, and the Digital Jihoon Kim,2016-07-14 Encompassing experimental film and video essay film gallery based installation art and digital art Jihoon Kim establishes the concept of hybrid moving images as an array of impure images shaped by the encounters and negotiations between different media while also using it to explore various theoretical issues such as stillness and movement indexicality abstraction materiality afterlives of the celluloid cinema archive memory apparatus and the concept of medium as such Grounding its study in interdisciplinary framework of film studies media studies and contemporary art criticism Between Film Video and the Digital offers a fresh insight on the post media conditions of film and video under the pervasive influences of digital technologies as well as on the crucial roles of media hybridity in the creative processes of giving birth to the emerging forms of the moving image Incorporating in depth readings of recent works by more than thirty artists and filmmakers including Jim Campbell Bill Viola Sam Taylor Johnson David Claerbout Fiona Tan Takeshi Murata Jennifer West Ken Jacobs Christoph Girardet and

Matthias Müller Hito Steyerl Lynne Sachs Harun Farocki Doug Aitken Douglas Gordon Stan Douglas Candice Breitz among others the book is the essential scholarly monograph for understanding how digital technologies simultaneously depend on and differ from previous time based media and how this juncture of similarities and differences signals a new regime of the art of the moving image

Digital Compositing with Nuke Lee Lanier, 2012-07 First Published in 2012 Routledge is an imprint of Taylor Francis an informa company

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compositor needs to know Practice your knowledge and skill as you read the book with the included mini tutorials and longer chapter tutorials An accompanying eResource features video image sequences 3D renders and other tutorial materials allowing you to immediately practice the discussed techniques Critical topics in this book include Tool Node networks Color space and color channels Transformations Masking and rotoscoping Keyframing and animation splines Green screen keying The Fusion 3D environment Color grading and color manipulation Filter tools Motion tracking Particle simulation Stereoscopic workflow The Art and Science of Digital Compositing Ron Brinkmann,1999-06-02 The digital compositing process is being applied in many diverse fields from Hollywood to corporate projects Featuring over 30 pages of color this tutorial reference provides a complete overview of the technical and artistic skills necessary to undertake a digital composition project The CD ROM contains composition examples illustrations and development software Visual Effects in a Digital World Karen Goulekas,2001-08-10 As the visual effects industry has diversified so too have the books written to serve the needs of this industry Today there are hundreds of highly specialized titles focusing on particular aspects of film and broadcast animation computer graphics stage photography miniature photography color theory and many others Visual Effects in a Digital World offers a much needed reconsolidation of this knowledge All of the industry s workers frequently need to understand concepts from other specialties and this book the only one of its kind lets them look up and grasp the basics of any visual effects concept in a matter of seconds It s a great way for everyone regardless of experience to find their way through the jargon and learn what they need to know Authoritative coverage from a winner visual effects expert winner of a British Academy Award and two Emmys Covers topics such as computer graphics digital compositing live action stage and miniature photography and a wide range of computer and Internet concepts Offers job descriptions for positions found throughout the industry Demystifies the jargon used by practitioners in every subspecialty Digital Filmmaking Thomas Ohanian,Natalie Phillips,2013-04-03 Digital Filmmaking has been called the bible for professional filmmakers in the digital age It details all of the procedural creative and technical aspects of pre production production and post production within a digital filmmaking environment It examines the new digital methods and techniques that are redefining the filmmaking process and how the evolution into digital filmmaking can be used to achieve greater creative flexibility as well as cost and time savings The second edition includes updates and new information including four new chapters that examine key topics like digital television and high definition television making films using digital video 24 P and universal mastering and digital film projection Digital Filmmaking provides a clear overview of the traditional filmmaking process then goes on to illuminate the ways in which new methods can accomplish old tasks It explains vital concepts including digitization compression digital compositing nonlinear editing and on set digital production and relates traditional film production and editing processes to those of digital techniques Various filmmakers discuss their use of digital techniques to enhance the creative process in the Industry Viewpoints sections in each chapter *The Second Century of Cinema* Wheeler Winston Dixon,2000-02-28 In a

unique and perceptive look at the future of cinema Wheeler Winston Dixon explores the possible effects of the digital age on the production and exhibition of films Although Hollywood will seek to retain its dominance over the global presentation of entertainment Dixon argues a new vision of international access a democracy of images will finally inform the future structure of cinema in the twenty first century Digital Imaging in Popular Cinema Lisa Purse, 2013-01-07 To what extent has cinema been transformed by the advent of digital imaging Have digital solutions to production challenges begun to change our experience of films and their characters action and narratives And what impact does the inclusion of digital imaging in the film frame have on our interpretation and analysis of film texts Digital Imaging in Popular Cinema explores these issues through analysis of specific film moments and extended case studies of films including Minority Report King Kong 300 and Hugo It discusses how digital imaging can mimic transform shape and generate both fantastical and mundane objects and phenomena from scratch and what the implications are for how we read films and explores how cultural ideas about digital imaging can influence meaning within a film a scene or even a single shot The increasingly widespread use of digital imaging in cinema means that we can no longer afford to ignore it when critically analysing and interpreting film texts This innovative and engaging book provides a blueprint for approaching digital imaging in contemporary film and is therefore essential reading for all those working in the field of Film Studies

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