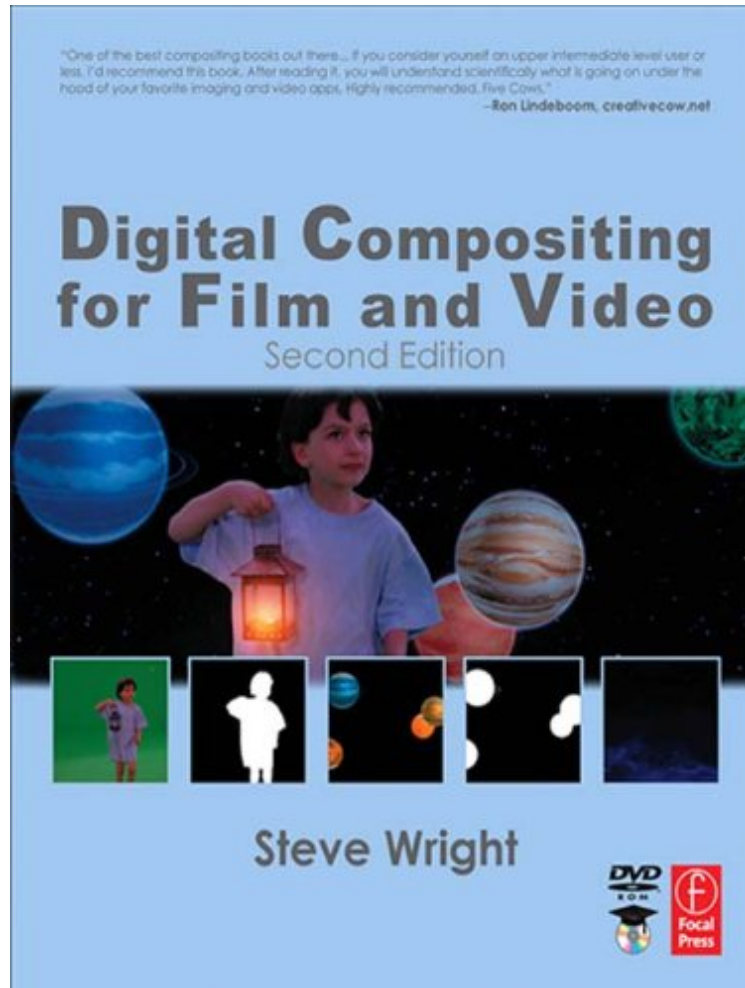


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Digital Compositing for Film and Video (Focal Press Visual Effects and Animation)

Steve Wright

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Steve Wright : Digital Compositing for Film and Video (Focal Press Visual Effects and Animation) before purchasing it in order to gauge whether or not it would be worth my time, and all praised Digital Compositing for Film and Video (Focal Press Visual Effects and Animation):

3 of 4 people found the following review helpful. I've used it already By Wayne Folt I ordered two compositing books at once: this one and the classic textbook. I found that the other book was thorough but also did not cover that much more than I'd already learned online and through the manuals that came with my compositing program. This book, however, went into a lot more specifics and I actually took one greenscreen despill recipe from the despill chapter and implemented it in the compositing program I use (Shake) and the results were fantastic. WAY better than what I had been getting with the built-in tools. The book has a conversational tone and gives a lot of practical tips and recipes for compositing. The CD is a little light in content (basically the photos for the color plates in the book), but the book is

still well worth getting if you're doing compositing. He uses a generic node notation for processing diagrams, so users of After Effects or other non-node-based compositing programs will have a tougher time. 5 of 6 people found the following review helpful. Fabulous resource. By Robert Nederhorst The author has done a great job of taking most if not all the tricks and tips and combined them into one excellent book. Film and Video is completely explained and the reader gets a great idea why they are so completely different. This book is an A+ must have for anyone wanting to know more about the compositing process. 0 of 0 people found the following review helpful. Old school By GBALDI This book has a lot of information, and I learned a lot from it. It has a lot of useful information and a lot of useless information

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.

"One of the best compositing books out there...., If you consider yourself an upper intermediate level user or less, I'd recommend this book. Among many other things that it does quite well, it explains what procedural keyers like Primatte are doing and shows you how to accomplish the same kinds of processes manually. You will know what each of the many keyers in After Effects (and other compositing apps) are doing and the logic behind each. You will also learn where best to use each based on the situation at hand. It also takes you through many other areas like matte extraction, despill procedures and color correction. After reading it, you will understand scientifically what is going on under the hood of your favorite imaging and video apps. To me, this is the "Photoshop Channel Chops" of 2001. What David Biedny's legendary PCC book did for Photoshop artists a decade or so ago, this book will do for compositors today. I have seen other books handle this subject, some do it well but none as good as this one. Well-written and very easy to understand --though there are definitely places where you will have to reread passages to understand what's being said. But if you commit to reading it with more than a cursory perusal, you'll walk away a master. Highly recommended. Five Cows." - Ron Lindeboom, creativecow.net From the Publisher 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. About the Author Steve Wright is a visual effects compositing veteran with 70 broadcast television commercials and over 60 feature films credits. He's developed video games at Atari, done 3D animations for Robert Abel and Associates, and was senior compositor and 2D technical director at Kodak's Cinesite. Steve is now a freelance, digital-compositing guru, who teaches, trains, writes, and develops on-line training programs.