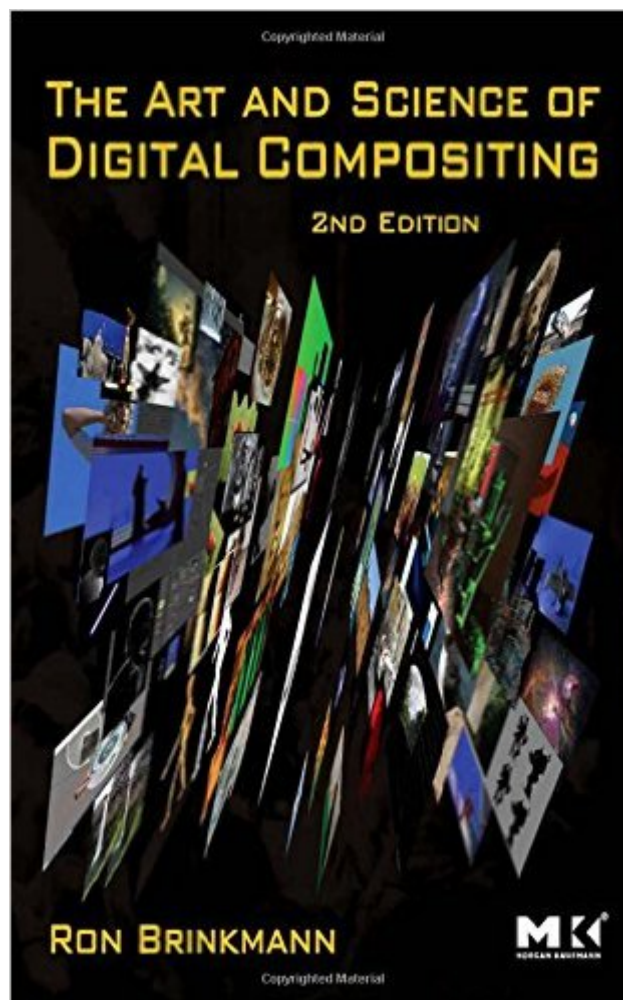


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The Art And Science Of Digital Compositing, Second Edition: Techniques For Visual Effects, Animation And Motion Graphics (The Morgan Kaufmann Series In Computer Graphics)





Synopsis

*The classic reference, with over 25,000 copies in print, has been massively expanded and thoroughly updated to include state-of-the-art methods and 400+ all-new full color images! At ILM, compositing is one of the most important tools we use. If you want to learn more, this excellent 2nd-edition is detailed with hundreds of secrets that will help make your comps seamless. For beginners or experts, Ron walks you through the processes of analysis and workflows - linear thinking which will help you become deft and successfully tackle any shot. - Dennis Muren ASC, Senior Visual Effects Supervisor, Industrial Light & Magic Ron Brinkman's book is the definitive work on digital compositing and we have depended on this book as a critical part of our in-house training program at Imageworks since the 1999 Edition. We use this book as a daily textbook and reference for our lighters, compositors and anyone working with digital imagery. It is wonderful to see a new edition being released and it will certainly be required reading for all our digital artists here at Imageworks. - Sande Scoredos, Executive Director of Training & Artist Development, Sony Pictures Imageworks The Art and Science of Digital Compositing is the only complete overview of the technical and artistic nature of digital compositing. It covers a wide range of topics from basic image creation, representation and manipulation, to a look at the visual cues that are necessary to create a believable composite. Designed as an introduction to the field, as well as an authoritative technical reference, this book provides essential information for novices and professionals alike. *17 new case-studies provide in-depth looks at the compositing work done on films such as Chronicles of Narnia: The Lion, the Witch and the Wardrobe, The Golden Compass, The Incredibles, King Kong, The Lord of the Rings: The Return of the King, Sin City, Spider-Man 2, Wallace and Gromit: The Curse of the Were-Rabbit, and Star Wars: Episode 3 â Revenge of the Sith. *Includes new sections on 3D compositing, High Dynamic Range (HDR) imaging, Rotoscoping, and much more! All disc-based content for this title is now available on the Web.*17 new case-studies provide in-depth looks at the compositing work done on films such as Chronicles of Narnia: The Lion, the Witch and the Wardrobe, The Golden Compass, The Incredibles, King Kong, The Lord of the Rings: The Return of the King, Sin City, Spider-Man 2, Wallace and Gromit: The Curse of the Were-Rabbit, and Star Wars: Episode 3 â Revenge of the Sith. *Includes new sections on 3D compositing, High Dynamic Range (HDR) imaging, Rotoscoping, and much more!

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Customer Reviews

I started my career in visual effects around the same time the first edition was published and have referenced it constantly through out the 9+ years. I bought the 2nd edition for two reasons, my copy of the first edition was falling apart and nostalgia. I was not expecting much new information and was mostly just looking for an intact copy of the first edition with a few new tidbits here and there. I could not have been more wrong. The second edition has so much NEW information in it was like reading a time capsule of the technological advances of the last ten years. There is not a topic or subject used in compositing that is not covered here. Only two books have sat on my desk my entire career, the first edition and the cinematographers manual. I have read many books available on visual effects, but none compare, honestly. The main reason for that is complete software independence, not partial, complete. There is no other book that teaches you the raw knowledge you need to be an artist. Anyone can teach you how to push certain buttons of a specific app, this is the only book that clearly teaches you when to push them and why. Artists in today's marketplace need a deep core knowledge of what the software packages are doing so that they can easily switch to other packages. This is especially true in feature film compositing where the industry is at a point of impasse and there is no clear winner of the package wars, fingers crossed for NUKE ;). There is no standard tool anymore so the best way to stay employable is to know what this book teaches, the math, the science, the art. This book is chock full of examples, color photos and production examples. Whether you've been at this for a while or are new to the art, own this book. Own it for years and years and years.

I read this book front to back in 7 days. Not that I'm an avid reader or I can read 1000s of words a minute. The content is so exceptionally good that I just could not stop letting go of the book. I think I finally found something that can replace sex. There are many masters in compositing but very few are good teachers. Ron is one of those rare Zen master's who not only realized nirvana but can also teach the ways to achieve it. Try explaining light to a blind man and you will know how difficult it becomes with words. The patience and accuracy with which Ron has laid out the nuts and bolts of the whole process of digital compositing is rare and for loss of a better word I will call it "Excellent". I also think that should incorporate another rating system that calls "SuperHero stuff" or something. There are lots of books that say push this button and select that option and fall in love with the resulting image. But when the next version of the software is released those buttons are either gone or the options have been changed completely and what not. Anyway, if you want to go underneath the hood, and I think you should, of any modern compositing software be it nuke or after effects or fusion or katana (i heard that nuke will incorporate some of katana into their software) please look no further. Real world compositing problems are not as simple as pushing this button or that. There will be no button in any software for that matter that says "Ladies! push this button if you have an uneven greenscreen with a flickering foreground element that is heavy in motion blur". Wallah, the problem is solved, your boss is ecstatic that you won an academy award for visual effects just because of that single lovable, darling, push me again and again - button.

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