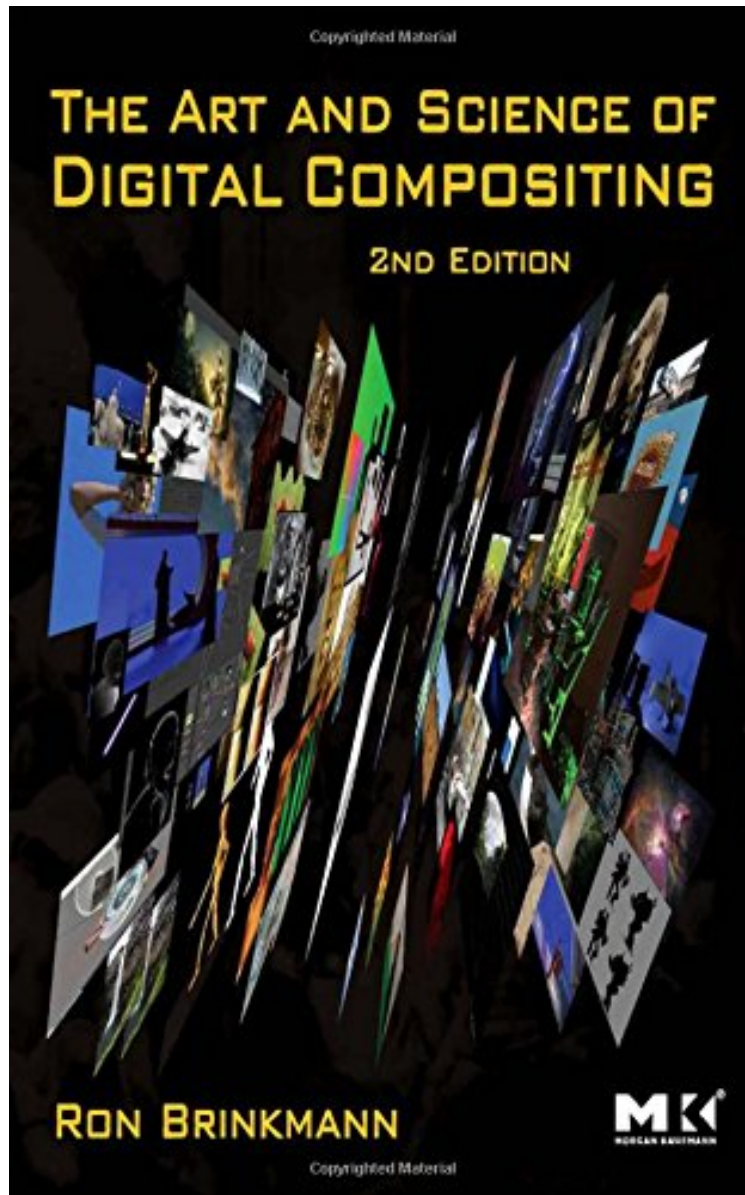


[E-BOOK] The Art and Science of Digital Compositing, Second Edition: Techniques for Visual Effects, Animation and Motion Graphics (The Morgan Kaufmann Series in Computer Graphics)

The Art and Science of Digital Compositing, Second Edition: Techniques for Visual Effects, Animation and Motion Graphics (The Morgan Kaufmann Series in Computer Graphics)

Ron Brinkmann

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Ron Brinkmann : The Art and Science of Digital Compositing, Second Edition: Techniques for Visual Effects, Animation and Motion Graphics (The Morgan Kaufmann Series in Computer Graphics)

before purchasing it in order to gauge whether or not it would be worth my time, and all praised *The Art and Science of Digital Compositing, Second Edition: Techniques for Visual Effects, Animation and Motion Graphics* (The Morgan Kaufmann Series in Computer Graphics):

2 of 2 people found the following review helpful. Offers a Solid Foundation of Practical Knowledge and Skills
By Nathan Stueve
Great foundation to understand the basics of complex modern compositing softwares and methods. Reading this will definitely help those new to compositing or anyone without a solid comprehension of the underlying mechanics to dramatically improve their capabilities and avoid many of the confusions and pitfalls that seem to create frustration and wasted time for many in this highly technical field. Dense with highly practical information and fairly comprehensive, prepares the reader to take things to the next level faster and more efficiently than if they tried to acquire the same knowledge and skills by consulting an assortment of different sources. Of course there's no end to the depth of things a person could learn about and apply to the art of compositing, but this book will place you on solid ground from which to embark further.
0 of 0 people found the following review helpful. The Composite Bible
By Cash A. Echevarria
Hi I'm a 3D Artist finishing college at SVA and I do my own compositing and to me this book is a must own.
Pros: This book will teach anyone how to do professional composites. You will learn concepts over application effects which isn't really useful for non-compositers but if you want to do your own composites and get them done right you need to get down and dirty and understand compositing. That's where this book shines you get all the details relevant to all software applications. This book is the perfect guide to getting professional work done fast and clear definitely recommended for production based artists.
Cons: If you're not into compositing this thing is pretty much an alien language that takes a long time to grasp.
0 of 0 people found the following review helpful. A Bible for Digital Compositing
By Tamim Naseer
This book is a bible for digital compositing that starts from the basics to advanced techniques used. I love examples of compositing from many popular movies and I wish more of the book was about case studies from different films and showed more detailed steps of the techniques used rather than spending the first chapters explaining the basics of visual graphics and etc. But overall this is a must-have book for those who want to learn all the basics of CGI and compositing. Users of compositing programs like Adobe After Effects can benefit from the included DVD that has videos/pictures and use those in the program to practice the techniques explained in the book.

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 - 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 - Revenge of the Sith*. Includes new sections on 3D compositing, High Dynamic Range (HDR) imaging, Rotoscoping, and much more!

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About the Author Ron M. Brinkmann has been working in the field of Computer Graphics for over a decade, involved with both hardware and software design, development and use. His primary field of expertise is in visual effects for feature films, and his personal feature-film credits include: Contact, The Ghost and the Darkness, James and the Giant Peach, Die Hard with a Vengeance, Speed, Hideaway, Tall Tale, Last Action Hero, and In the Line of Fire. He has had articles published in a number of magazines, and has lectured on the topics of digital compositing and visual effects in the U.S., Europe, Australia and China.