

Digital Compositing For Film And Video

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This expanded and updated edition of Digital Compositing for Film and Video addresses the problems and difficult choices that professional compositors face on a daily basis with an elegant blend of theory, practical production techniques and workflows. It is written to be software-agnostic, so it is applicable to any brand of software.

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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.

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Digital compositing is the process of digitally assembling multiple images to make a final image, typically for print, motion pictures or screen display. It is the digital analogue of optical film compositing

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Digital compositing is based on the notion that just about any sort of manipulation you may use to produce or enhance a single image can then be similarly applied to a sequence of images. This is not to say that such an application is necessarily trivial, and certain techniques, such as those involved when using a digital paint system, do not easily translate from a single image to a sequence.

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For motion pictures originally recorded on film, high-quality video conversions called " digital intermediates " enable compositing and other operations of computerized post production. Digital compositing is a type of matting, and one of four basic compositing methods.

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Chroma key compositing, or chroma keying, is a visual-effects and post-production technique for compositing (layering) two images or video streams together based on colour hues (chroma range). The technique has been used in many fields to remove a background from the subject of a photo or video – particularly the newscasting, motion picture, and video game industries.

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