

Contents

Foreword		xi
Introduction		xxi
Section I	Working Foundations	1
<i>Chapter 1</i>	Composite in After Effects	3
	Organization	11
	Take Control of Settings	18
	View Panels and Previews	26
	Effects: Plug-ins and Animation Presets	33
	Output and the Render Queue	34
	Assemble the Shot	37
<i>Chapter 2</i>	The Timeline	39
	Organization	40
	Keyframes and the Graph Editor	46
	Timeline Panel Shortcuts	56
	Spatial Offsets	59
	Motion Blur	62
	Timing and Retiming	66
	So Why the Bouncing Ball Again?	74
<i>Chapter 3</i>	Selections: The Key to Compositing	75
	Methods to Combine Layers	76
	Optics and Edges	82
	Transparency: Alpha Channels and Edge Multiplication	85
	Mask Modes	88
	Combine Selections	92
	Animated Masks	96
	Composite With or Without Selections: Blending Modes	97
	Track Mattes	104
	Right Tool for the Job	106
<i>Chapter 4</i>	Optimize Projects	107
	Nested Comps, Multiple Projects	108
	Adjustment and Guide Layers	118
	Faster! Control the Render Pipeline	121
	Optimize a Project	127
	Conclusion	131

Section II	Effects Compositing Essentials	133
<i>Chapter 5</i>	Color Correction	135
	Color Correction for Image Optimization	137
	Levels: Histograms and Channels	145
	Curves: Gamma and Contrast	148
	Hue/Saturation: Color and Intensity	155
	Color Look Development	156
	Color Matching	159
	Conclusion	172
<i>Chapter 6</i>	Color Keying	173
	Procedural Mattes	174
	Linear Keyers and Hi-Con Mattes	177
	Color Keying: Greenscreen, Bluescreen	182
	Keylight for Color Keying	191
	Fine Tuning and Problem Solving	197
	Shoot for the Perfect Matte	205
	Conclusion	209
<i>Chapter 7</i>	Rotoscoping and Paint	209
	Roto Brush	211
	The Articulated Matte	216
	Refined Mattes	222
	Deformation	226
	Paint and Cloning	221
	Alternatives	236
<i>Chapter 8</i>	Effective Motion Tracking	237
	Point Tracker	239
	Track a Scene	248
	Smooth a Camera Move	251
	Planar Tracker: mocha-AE	255
	Track Roto/Paint	261
	3D Tracking	263
<i>Chapter 9</i>	The Camera and Optics	267
	Cameras: Virtual and Real	269
	3D	280
	Camera and Story	286
	Depth of Focus	293
	Grain	298
	Lens Optics and Looks	303
	Conclusion	312
<i>Chapter 10</i>	Expressions	313
	What Expressions Are	314
	Creating Expressions	316

	The Language of Expressions	318
	Linking an Effect Parameter to a Property	318
	Using a Layer's Index	320
	Looping Keyframes	322
	Using Markers	324
	Time Remapping Expressions	327
	Layer Space Transforms	331
	Color Sampling and Conversion	340
	Extra Credit	341
	Conclusion	346
<i>Chapter 11</i>	Advanced Color Options and HDR	347
	Dynamic Range: Bit Depth and Film	349
	Color Realism: Linear HDRI	361
	Color Fidelity: Management, Depth, LUTs	371
	Conclusion	384
Section III	Creative Explorations	385
<i>Chapter 12</i>	Light	387
	Source and Direction	388
	Color Looks	392
	Source, Reflection, and Shadow	396
	Multipass 3D Compositing	406
<i>Chapter 13</i>	Climate and the Environment	413
	Particulate Matter	414
	Sky Replacement	418
	Fog, Smoke, and Mist	420
	Billowing Smoke	423
	Wind and Ambience	426
	Precipitation	430
<i>Chapter 14</i>	Pyrotechnics: Heat, Fire, Explosions	435
	Firearms	436
	Energy Effects	441
	Heat Distortion	445
	Fire	448
	Explosions	453
	In a Blaze of Glory	454
Index		455