

Gun Vfx

Eran Dinur

Visual Effects for Indie Filmmakers Shaina Holmes, Laurie Powers Going, 2023-12-22 This book provides independent filmmakers and VFX artists with tools to work collaboratively and effectively on their low-budget films. Experts Shaina Holmes and Laurie Powers Going define common VFX needs and demystify the process of incorporating VFX into all stages of production. The book covers every step of the process, including when to consider using VFX, basics of 2D and 3D methodology, budgeting, virtual production, on-set supervision, and more. It provides tips and tricks to common VFX questions, such as color management and file types, along with practical solutions for the production team while on-set working with VFX scenes. The incorporation of testimonials from indie filmmakers and VFX/post production professionals brings a voice to both sides of the table and provides real-world scenarios for the techniques described. The book offers realistic lower-budget alternative solutions to achieving big-budget vision. This book is ideal for students on a micro budget and independent filmmakers on low to mid budgets working with visual effects for photorealistic film, TV, and short-form projects.

Creating Games with Unreal Engine, Substance Painter, & Maya Kassandra Arevalo, Matthew Tovar, Jingtian Li, 2021-01-12 Description: This tutorial-based book allows readers to create a first-person game from start to finish using industry-standard (and free to student) tools of Maya, Substance Painter, and Unreal Engine. The first half of the book lays out the basics of using Maya and Substance Painter to create game-ready assets. This includes polygonal modeling, UV layout, and custom texture painting. Then, the book covers rigging and animation solutions to create assets to be placed in the game including animated first-person assets and motion-captured NPC animations. Finally, readers can put it all together and build interactivity that allows the player to create a finished game using the assets built and animated earlier in the book. • Written by industry professionals with real-world experience in building assets and games. • Build a complete game from start to finish. • Learn what the pros use: construct all assets using the tools used at industries across the world. • All software used are free to students. • When complete, students will have a playable version of an FPS game. Jing Tian Li is a graduate of China's Central Academy of Fine Arts and New York's School of Visual Arts, where he earned an MFA in Computer Art. He currently is an Assistant Professor of 3D Animation & Game Design at the University of the Incarnate Word in San Antonio, Texas. Kassandra Arevalo is an instructor of 3D Animation & Game Design at the University of the Incarnate Word in San Antonio, Texas. She previously worked as an animator at Immersed Games. Matt Tovar is an industry veteran animator. He has worked at Naughty Dog, Infinity Ward, and Sony Interactive on such games as The Last of Us, Call of Duty: Modern Warfare, and most recently Marvel's Avengers with Crystal Dynamics. He is an Assistant Professor of 3D Animation at the University of the Incarnate Word in San Antonio, Texas.

The VES Handbook of Visual Effects Susan Zwerman, Jeffrey A. Okun, 2014-07-11 Wisdom from the best and the brightest in the industry, this visual effects bible belongs on the shelf of anyone working in or aspiring to work in VFX. The book covers techniques and solutions all VFX artists/producers/supervisors need to know, from breaking down a script and initial bidding, to digital character creation and compositing of both live-action and CG elements. In-depth lessons on stereoscopic moviemaking, color management and digital intermediates are included, as well as chapters on interactive games and full animation authored by artists from EA and Dreamworks respectively. From predproduction to acquisition to postproduction, every aspect of the VFX production workflow is given prominent coverage. VFX legends such as John Knoll, Mike Fink, and John Erland provide you with invaluable insight and lessons from the set, equipping you with everything you need to know about the entire visual effects workflow. Simply a must-have book for anyone working in or wanting to work in the VFX industry.

The Visual Effects Producer Charles Finance, Susan Zwerman, 2015-02-11 First published in 2010. Routledge is an imprint of Taylor & Francis, an informa company.

Digital Visual Effects and Compositing Jon Gress, 2015 Annotation Everything you need to know to become a professional VFX whizz in one thorough and comprehensive guide.

The F-14 Tomcat Terry C. Treadwell, 2019-05-15 With a wealth of illustrations, Terry Treadwell tells the story of this famous aircraft - The F-14 Tomcat.

Nuke 101 Ron Ganbar, 2014-03-07 This start-to-finish, complete guide to Nuke will give you the foundations on the state-of-the-art visual effects software used by professionals in the film and television industries. Along with the hard-won advice and techniques from expert compositor and teacher Ron Ganbar, each chapter covers a complete lesson in the fundamentals, with step-by-step instructions included so you can easily follow along and start using the program right away. The projects used throughout the book are based on real-world examples of professional productions and project files are included with each chapter so you can work through all the examples. After discovering how to use the tools and understanding the compositing workflow, you'll learn about basic and advanced compositing techniques, color correction, RotoPaint, keying, and tracking, as well as more advanced topics such as CGI and the 3D engine. In addition, you'll learn about: • Working with nodes and process trees • Using CGI passes in Nuke to control 3D render looks • Camera Tracking techniques to combine 2D and 3D elements • Camera Projection to turn a single frame into moving images • Gizmos and all about creating your own tools in Nuke • Stereoscopic compositing Ron Ganbar has been a compositor since 1996 and visual effects instructor since 2001. He currently works on a variety of projects as a gun for hire as compositor, consultant, VFX supervisor, and trainer. Ron was made a "Teacher's Trainer" by Apple for Shake in 2005 and has written, taught, and evaluated courses for the National Film and Television School, Apple, Peachpit Press, Westminster University, and others. As both a talented compositor (with years of in-the-trenches experience) and an excellent teacher, Ron Ganbar has the unique ability to make even the most difficult concepts crystal clear. If you want to get up and running with Nuke as quickly as possible then start by buying this book! —Ron Brinkmann, author of *The Art and Science of Digital Compositing*

The Filmmaker's Guide to Visual Effects Eran Dinur, 2017-03-27 The Filmmaker's Guide to Visual Effects offers a practical, detailed guide to visual effects for non-VFX specialists working in film and television. In contemporary filmmaking and television production, visual effects are used extensively in a wide variety of genres and formats to contribute to visual storytelling, help deal with production limitations, and reduce budget costs. Yet for many directors, producers, editors, and cinematographers, visual effects remain an often misunderstood aspect of media production. In this book, award-winning VFX supervisor and instructor Eran Dinur introduces readers to visual effects from the filmmaker's perspective, providing a comprehensive guide to conceiving, designing, budgeting, planning, shooting, and reviewing VFX, from pre-production through post-production. The book will help readers: Learn what it takes for editors, cinematographers, directors, producers, gaffers, and other filmmakers to work more effectively with the visual effects team during pre-production, on the set and in post, use visual effects as a narrative aid, reduce production costs, and solve problems on location; Achieve a deeper

understanding of 3D, 2D, and 2.5D workflows; the various VFX crafts from matchmove to compositing; essential concepts like photorealism, parallax, roto, and extraction; become familiar with the most common types of VFX, their role in filmmaking, and learn how to plan effectively for the cost and complexity of VFX shots; See visual effects concepts brought to life in practical, highly illustrated examples drawn from the real-world experiences of industry professionals, and discover how to better integrate visual effects into your own projects.

The VES Handbook of Visual Effects Jeffrey Okun, VES, Susan Zwerman, VES, 2020-06-14 The award-winning VES Handbook of Visual Effects remains the most complete guide to visual effects techniques and best practices available today. This new edition has been updated to include the latest, industry-standard techniques, technologies, and workflows for the ever-evolving fast paced world of visual effects. The Visual Effects Society (VES) tasked the original authors to update their areas of expertise, such as AR/VR Moviemaking, Color Management, Cameras, VFX Editorial, Stereoscopic and the Digital Intermediate, as well as provide detailed chapters on interactive games and full animation. Additionally, 56 contributors share their best methods, tips, tricks, and shortcuts developed through decades of trial and error and real-world, hands-on experience. This third edition has been expanded to feature lessons on 2.5D/3D Compositing; 3D Scanning; Digital Cinematography; Editorial Workflow in Animated and Visual Effects Features; Gaming updates; General Geometry Instancing; Lens Mapping for VFX; Native Stereo; Real-Time VFX and Camera Tracking; Shot/Element Pulls and Delivery to VFX; Techvis; VFX Elements and Stereo; Virtual Production; and VR/AR (Virtual Reality / Augmented Reality). A must-have for anyone working in or aspiring to work in visual effects, The VES Handbook of Visual Effects, Third Edition covers essential techniques and solutions for all VFX artists, producers, and supervisors, from pre-production to digital character creation, compositing of both live-action and CG elements, photorealistic techniques, and much more. With subjects and techniques clearly and definitively presented in beautiful four-color, this handbook is a vital resource for any serious VFX artist.

The Visual Effects Arsenal Bill Byrne, 2012-11-12 Build your VFX arsenal with quick-access, step-by-step instruction on how to create today's hottest digital VFX shots. This essential toolkit provides techniques for creating effects seen in movies such as 300, Spiderman 3, Predator and others, with lessons on how-to: * splatter blood or digitally lop someone's arm off * create a scene with actors running from an explosion * create the twin effect (same actor, same location, 2 performances) * produce space-ship dog fights Organized in a ?cookbook? style, this allows you to reference a certain effect in the index and immediately access concise instructions to create that effect. Techniques are demonstrated in each of the most popular software tools- After Effects, Final Cut Studio, Shake, Photoshop, and Combustion are all covered. Brilliant, 4-color presentation provides inspiration and stimulating visual guidance to the lessons presented, while the companion DVD contains project media files enabling you to put concepts learned into immediate practice.

The Visual Effects Arsenal Bill Byrne, 2020-06-30 Master what it takes to make your rotoscoping and digital painting blend seamlessly into each shot. Through illustrious four color presentation, the book features step-by-step instruction on the artistic techniques of rotoscoping and digital painting with lessons on: Articulate mattes Digital paint in moving footage, Motion tracking, Advanced rotoscoping and digital paint techniques, and much more It also features practical insight on the subject and industry, delving into: The history and evolution of rotoscoping and the role of the rotoSCOPE A typical day in the life of a rotoSCOPE How to get a job as a rotoSCOPE

Visual Effects Society Handbook Susan Zwerman, Jeffrey A. Okun, 2012-08-06 Wisdom from the best and the brightest in the industry, this visual effects bible belongs on the shelf of anyone working in or aspiring to work in VFX. The book covers techniques and solutions all VFX artists/producers/supervisors need to know, from breaking down a script and initial bidding, to digital character creation and compositing of both live-action and CG elements. In-depth lessons on stereoscopic moviemaking, color management and digital intermediates are included, as well as chapters on interactive games and full animation authored by artists from EA and Dreamworks respectively. From predproduction to acquisition to postproduction, every aspect of the VFX production workflow is given prominent coverage. VFX legends such as John Knoll, Mike Fink, and John Erland provide you with invaluable insight and lessons from the set, equipping you with everything you need to know about the entire visual effects workflow. Simply a must-have book for anyone working in or wanting to work in the VFX industry.

NOLLYWOOD MIRROR® Michael Chima Ekenyerengozì,

Deconstructing the Elements with 3ds Max Pete Draper, 2012-12-06 3ds Max is the leading 3D modeling, animation, and rendering solution for artists, schools, and production environments. The unique tutorial approach of this book permits readers to learn essential techniques that every 3D artist needs to create CG environments by recreating the earth's elements of earth, air, fire and water. No extra plug-ins are required to perform the exercises. Draper studies the real world and then simulates it with 3ds Max - a unique approach that reflects classical art training. Deconstructing the Elements allows artists to re-create natural effects using Autodesk® 3ds Max®. This new edition boasts all new tutorials. All editorial content is updated to be current with the current version of 3ds Max. Inspirational images cover every page as the author shares his professional insight, detailing the how and why of each effect, ensuring the reader a complete understanding of all the processes involved. The companion web site includes all of the tutorials from the previous two editions, only available to purchasers of this 3rd edition - plus all new tutorials of the current edition. It's like getting 3 books in one!

Visual Effects for Film and Television Mitch Mitchell, 2013-07-31 * An invaluable insight into the use of visual effects in film and television * Fully illustrated with diagrams to show you step-by-step techniques * Covers visual effects processes from front-of-camera to post-production * Integrated approach to film, video and digital techniques * Redefines the rules of photography so that they can be broken for effects * Shows the line of development from the oldest to the newest processes * A must for cinematographers, editors, designers and students of VFX alike * Everything you need to know to plan and supervise visual effects shots * Essential reading for anyone working in commercials/advertising photography or effects Written by an experienced professional, this manual is the essential guide to understanding the principles and background of modern visual effects. Visual effects are at the forefront of a digital revolution in the film and video industry and are becoming more and more important to movie language. This book teaches the practical techniques and skills required to incorporate effects successfully into both film and television production.

Visual Effects for Film and Television A. J. Mitchell, Mitch Mitchell, 2004 An essential quick reference which provides the latest techniques and practices in the area of special effects.

Modern Post Scott Arundale, Tashi Trieu, 2014-08-01 With the shift from film to digital, today's filmmakers are

empowered by an arsenal of powerful, creative options with which to tell their story. Modern Post examines and demystifies these tools and workflows and demonstrates how these decisions can empower your storytelling. Using non-technical language, authors Scott Arundale and Tashi Trieu guide you through everything you should consider before you start shooting. They begin with a look to past methodologies starting with traditional film techniques and how they impact current trends. Next they offer a look at the latest generation of digital camera and capture systems. The authors move on to cover: * Preproduction- what camera is best for telling your story and why, budgeting for post * Production- on-set data management, dailies, green screen, digital cinematography * Postproduction- RAW vs. compressed footage, editing, visual effects, color correction, sound and deliverables including DCP creation The book features cutting-edge discussion about the role of the digital imaging technician (DIT), how you can best use the Cloud, motion graphics, sound design, and much more. Case studies show you these solutions being applied in real-world situations, and the companion website features videos of techniques discussed in the book, as well as timely updates about technological changes in the landscape.

www.focalpress.com/cw/arundale

Masters of FX Ian Failes, 2016-02-19 It would be rare these days to find a film that did not in some way depend on the magic of visual effects, from the raging computer-generated dinosaurs in Steven Spielberg's Jurassic Park, to the fantastical worlds of Tim Burton's Alice in Wonderland, and the photoreal tiger and ocean in Ang Lee's Life of Pi. Through interviews with 16 of the leading effects pioneers from around the world (see list below), author Ian Failes explores the making of some of the most memorable film sequences ever produced, showcasing the shift from practical to digital magic with original behind-the-scenes imagery, shot breakdowns, and detailed explanations of some of the secrets behind the making of cinema's most extraordinary creations. Visual effects artists and films discussed include: Dennis Muren (Star Wars: Episodes IV–VI; Terminator 2: Judgment Day; Jurassic Park; A.I. Artificial Intelligence; War of the Worlds) Bill Westenhofer (Babe: Pig in the City; Cats & Dogs; The Lion, the Witch and the Wardrobe; The Golden Compass; Life of Pi) Joe Letteri (The Lord of the Rings trilogy; King Kong; Avatar; Planet of the Apes; The Hobbit trilogy) Rob Legato (Apollo 13; Titanic; The Aviator; Hugo) Paul Franklin (Pitch Black; Christopher Nolan's The Dark Knight trilogy; Inception; Interstellar) Richard Edlund (Star Wars: Episodes IV–VI; Raiders of the Lost Ark; Ghostbusters; Multiplicity); Edson Williams (X-Men: The Last Stand; The Curious Case of Benjamin Button; The Social Network; Captain America films) Karen Goulekas (Godzilla; The Day After Tomorrow; 10,000 BC; Green Lantern); Chris Corbould (Golden Eye; Die Another Day; Christopher Nolan's The Dark Knight trilogy; Inception); Ian Hunter (The X-Files; The Dark Knight; The Dark Knight Rises; Inception; Interstellar) John Rosengrant (Terminator films; Jurassic Park; Iron Man films; Real Steel)

The Empire of Effects Julie A. Turnock, 2022-06-14 How one company created the dominant aesthetic of digital realism. Just about every major film now comes to us with an assist from digital effects. The results are obvious in superhero fantasies, yet dramas like Roma also rely on computer-generated imagery to enhance the verisimilitude of scenes. But the realism of digital effects is not actually true to life. It is a realism invented by Hollywood—by one company specifically: Industrial Light & Magic. The Empire of Effects shows how the effects company known for the puppets and space battles of the original Star Wars went on to develop the dominant aesthetic of digital realism. Julie A. Turnock finds that ILM borrowed its technique from the New Hollywood of the 1970s, incorporating lens flares, wobbly camerawork, haphazard framing, and other cinematography that called attention to the person behind the camera. In the context of digital imagery, however, these aesthetic strategies had the opposite effect, heightening the sense of realism by calling on tropes suggesting the authenticity to which viewers were accustomed. ILM's style, on display in the most successful films of the 1980s and beyond, was so convincing that other studios were forced to follow suit, and today, ILM is a victim of its own success, having fostered a cinematic monoculture in which it is but one player among many.

Special Effects Richard Rickitt, 2007 Spanning the rich history of movie magic, this completely up-to-date guide to visual trickery is unparalleled in scope, presenting a clearly written, lushly illustrated chronicle of special effects development during ten decades of filmmaking. A must for lovers of movie fantasy, students of film and pop culture, and amateur filmmakers. 350 color and 60 b&w illustrations.

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