COMPOSITING IN AFTER EFFECTS

IMAGE SEQUENCES

Export a Quicktime movie from After effects as frames

- Add to Render Queue
- Check on Output Module-
- Click under Format- select an image sequence
- Select Targa Sequence, JPEG or TIFF sequence
- Create a new folder and give it a name with a range of [###]
- Save these out, and hit render-

MAYA OBJECTS

In Maya, you have to prepare to render out the 3D model to fit with the video content.

- Verify the resolution of the video-
- You can bring in either the image sequence you made or the movie for a reference
- Go up to (View) in the panel you want to have the image. Click on the first image in your sequence, and it will be attached to the camera you brought it into.
- At this point you will still only have a single plane

- You can turn the image on or off by making the Alpha Gain of the Image Plane set to 0
- Remember you can scale and change camera size without changing the camera view.
- You want to line it up so that it appears to match generally with the footage.
- You really just need a rough position of the relationship for this.
- You can adjust the Focal length of the Virtual Lens
- You can actually match this exactly to the type of camera lens you used if you know the information, to replicate the aperture etc.

LIGHTING

- Try to recreate the lighting based on the shadows and relationships in the video content
- Go back to the Lighting menu- Use all lights-In attribute editor- click on Use Depth Map Shadows, under Depth Map Attributes.

SHADOW SURFACES

- You can set up planes or other objects that won't be rendered but will be used as shadow surfaces in the video content.
- Go into Hypershade- and in Regular Materials, use Background material by assigning the material to the object. It uses the background as the color, which will be transparent but will occlude with objects.
- If you render and see the Alpha or RGB, you will see that the object still functions to occlude the other objects.
- The Use Background Material captures shadows.
- Click "Gray Circle" in Render Preview for the Alpha Channel to check

RENDER LAYERS

- This process lets you split up the layer into different components, to render components in a scene separately-
- Each component is then a different layer.
- In the Render Layer Editor- Click on the Render tab-
- You can make a new layer at any point. Click the rightmost button- right click, add selected objects to render layer. You can select your light or objects s in the hypergraph, in the editor, right mouse click, and add selected objects.
- Objects you create will always be on the master layer, but they won't be in new layers unless they are added

RENDER PASSES

Go into Preferences, Rendering, and make sure that "Show Maya Legacy Passes" is selected.

In Render Settings, go to the Passes tab- click on the + button to add scene passes.

For most common renders, select DiffuseNoShadow, matte, reflection, shadowRaw, and specularNoShadow.

Drop these down to associate them. Create an Associated Pass Contribution map and associate it with the layer you want these passes in.

- Use Batch Render to render out all the frames. Set your file type to PSD and output them in a sequence. This will result in layered PSD files for each frame.
- When importing this into After Effects, select "Choose Layer", and pick each render layer from the drop down- you have to re-import the same sequence multiple times with different layers chosen in this process.
- This will result in 5 render layers in After Effects, that comprise the Beauty Pass composite.

AFTER EFFECTS LAYERING

Arrange the layers into an order that relates to the "beauty pass" composite original

- Click on the tab and change each blending mode. A shadow layer needs an invert effect, and then a multiply mode. Reflection and Specular should be set to screen, diffuse can stay at normal.
- Parent each layer to the main diffuse layer
- You can then nest the composition- dropping the layers in with the footage.
- Grab the Render composition that you have aligned each layer in and bring it into a new composition with the video footage
- Drop the Matte Render pass on top of the composition above the composite Layer- and select "Luma Matte"- that will cut the object out properly- it relates to the layer beneath it and converts them in relation.

AFTER EFFECTS MOTION TRACKING

- To set up Motion Tracking, click on "Animation: Track Motion"
- In the dialog box, make sure your layer is selected.
- It will give you a target to attach to a target in the video
- Attach this to a consistent feature, and hit play. You can go forwards or backwards, and you can adjust the points at any time using the pen tools.
- This will create a path that you can assign to your Maya Layer.
- Attach it to the layer, hit apply.
- You will have to re-orient your anchor point using the pan behind tool.
- You can also develop this further using Rotoscoping to layer the video with the 3D content.