Note to the Reader: Throughout this index boldfaced page numbers indicate primary discussions of a topic. *Italicized* page numbers indicate illustrations.

**Numbers**

2D space  
vs. 3D, 28–29, 30  
cameras for, 4, 27  

2D tracking, 40–41, 43  
  anatomy of, 45–47, 45–46  
  checking, 202  
  corners, 51  
  edges, 51, 51, 53  
  hints for, 52–54, 53–54  
  interlacing in, 59–61, 60  
  low-contrast features in, 58, 59  
  minimum track number in, 48–49, 49  
  motion blur in, 55–56, 55  
  noise in, 58  
  object tracking, 216–217  
  occlusion in, 56–58, 57  
  placement in, 47  
  plate issues in, 54–55, 61–62  
  problems, 229, 229  
  process, 44–45, 44  
  resolution in, 54  
  sample 3D space in, 47, 48  
  soft focus and rack focus in, 56  
  stationary objects, 49–50  
  stereo, 273, 273, 276, 276  
  tools for, 206–207  
  trackable features in, 59, 60  
  troubleshooting, 205–206  
  true 3D positions in, 50, 50  
  3:2 pull-down, 130  

3D calibration, 69  
  camera moves in, 72–73, 73, 81–84, 82  
  coordinate systems for, 84–89, 86, 88  
  error evaluation, 70–71, 70–71  
  evaluating, 77–81, 77–80  
  goals of, 70  
  tutorial, 73–76, 74–76  
3D-Equalizer program, 282  
3D markers, 77–78, 78  
3D movies, 257. See also stereoscopic systems  
3D nulls, 77–78  
3D space  
  2D images from, 4  
  vs. 2D space, 28–29, 30  
  evaluating, 78–79, 79  
  sampling, 47, 48, 66  
3D tracking, 277  
3D views  
  for 3D calibration, 79  
  for automatic tracking, 104  
16mm formats, 286  
35mm formats, 122, 286–287  
65mm format, 287  
123D Catch program, 283

**A**  
Academy formats, 122, 286  
active shutter systems, 272  
Advanced Camera Solve Properties panel, 104, 104  
After Effects, 275–276  
anaglyphs, 270, 275–276  
anamorphic distortion, 127–128  
anamorphic lenses, 122, 163  
anchor points for camera rotation, 34, 35
angle of view (AOV), 116, 116–117
angles, measuring tools for, 172
aperture plates, 108
apertures, 108, 110, 111
applying information, 5–6
Arri Alexa camera, 288
articulated mattes, 97
artifacts, shutter, 119–120, 120–121
aspect ratios, 122, 128, 130
assistant camera operators, 169
assistant directors, 169
atmospheric perspective for depth, 258
Attribute Editor, 149, 195
Auto Track node, 221–223, 221, 224
automatic keying, 188–189
automatic tracking, 91
    benefits, 97, 98
    editing, 93–96, 94–96
    masks for, 96–97, 97
    operation, 92–93, 93
    process, 99
    tutorial, 99–106, 100–106
Avatar, 271
axes in coordinate systems, 85–88
backface culling, 188
background images in perspective matching, 13
barrel distortion, 123, 124
beam-splitter camera rigs, 267–269, 268–269
blending matchmoves, 243–245, 244, 246
bloops, 239
blue screens, 166
blur
    in 2D tracking, 55–56, 55
    troubleshooting, 206
blurry images, 113
books, 283–284
boujou interface, 99–104, 101
boujou program, 282
buildings in perspective matching, 15–20, 16–20
C
calibration, 7
    2D tracking in, 52
    3D. See 3D calibration
    for automatic tracking, 93, 104, 105–106
cameras, 25–26
    checking, 201
    forcing, 210
    tracks, 40
    troubleshooting, 204, 205
call sheets, 171
camera operators, 169
Camera Solver node, 226–227, 226, 238
camera tracks, converting to object tracks, 217–218, 218
cameras, 2–3, 107
    3D capturing by, 4, 4
    blending, 245
calibrating, 25–26, 70, 72–73, 73
    checklist for, 130–131
    constraining, 246–248, 247–248
corvergence, 261–266, 262–264
defining, 6–7
deforming objects, 239
digitization for depth, 258–259, 260
digitization in, 128–130
distance to objects, 176–177
evaluating and adjusting, 18–20, 19–20
evaluating and adjusting film backs. See film backs
fitting, 134–145, 134, 138–141, 138, 140
focal-length issues, 277–278
formats for, 122–123
height of, 14, 164, 164
information about, 5–6, 5, 121–122, 162–165, 163–164
in layout, 155
lenses in. See lenses
light in, 31–32, 31
in matchamation, 182–183, 183
motion, 114
  2D. See 2D tracking
  in 3D calibration, 72–73, 73, 81–84, 82
  checking, 199–201, 200
  geometry tracking, 238
  solve, 226–227, 226–227
  tutorial, 144–149, 145–149
  in perspective matching, 11–20, 12
  in photogrammetry, 31–34
  position, 33–38, 34–38
  presets, 220
  projection techniques, 266
  reports on, 172, 280
  rigs for, 139–141, 249–251, 249, 251
  beam-splitter, 267–269, 268–269
  benefits, 18, 18
  creating, 16–18, 17
  side-by-side, 266–267, 267
  rotating, 15–16, 18–19, 34, 35, 38
    in calibration, 25, 79
    in set fitting, 154
  scaling, 139–141, 140
  setting up, 245–251, 246–249, 252
  in spatial layout, 7–8, 8
  special, 242–243
  stereo tracking, 273–275, 274
  tilt, 165
Cameron, James, 257
capture, 128–130
  CCDs (charge-coupled devices), 4, 117–121, 118
center out animation, 178
centerpoints in tracks, 46
Channel Mixer effect for anaglyph images, 275–276
channels for scaling, 141
character matching. See matchamation
charge-coupled devices (CCDs), 4, 117–121, 118
checkerboards, 137–138, 137
Cinemascope format, 287
circular markers, 51–52, 52
  cleaning tools for tracks, 95
  clips, importing, 61
  CMOS chips, 119–121
color
  in 2D tracking, 58, 59
  anaglyphs, 270
  markers, 166
  compartmentalizing problems, 198
compositors, matchmoves for, 253–254
convergence
  in projection, 29
  stereo, 261–266, 262–264
converting camera tracks to object tracks, 217–218, 218
Coordinate Axis Setting, 85
Coordinate System control panel, 86, 86
coordinate systems, 28–29, 30
  in 2D tracking, 45, 45
  altering, 156
  setting up, 84–85, 86
  tutorial for, 85–88, 86, 88
corners, tracking, 51
cranes, 81, 114
Create New Trackers button, 64
cropped images, 288
cycloramas, 148

D
data wranglers, 170–171
decimation process, 212
deforming objects, 239–240
Delete Existing Solves option, 104
delivering scenes, 9, 156–158, 280
depth. See stereoscopic systems
diagnoses in troubleshooting, 203–206, 205
diaphragms in lenses, 110
digital cameras, 117–119, 118, 172
digital formats, 287–288
digitization, 128–130
diopters, 164
direction in polarized lens systems, 271
distances
camera to subject, 164
interocular, 259–261, 260
in perspective matching, 12
distortion
anamorphic, 127–128
charts and grids for, 173–174, 173, 280
from lenses, 123–128, 123–124, 126–127, 131
dollies, 81, 114
dollying
for depth, 258
vs. zooming, 112, 112
drift in 3D calibration, 79
dual-lens cameras, 269
Duplicate Mesh Onto Trackers dialog box, 77, 77
Dutch moves, 114
dutching misregistrations, 277
E
edges
markers for, 167–168
tracking, 51, 51, 53
Edit Camera node, 227, 227
Edit Scene Settings option, 85
Edit Sequence option, 101
editing automatic tracks, 93–96, 94–96
electronic measuring tools, 172
elements in lenses, 110, 110
environment definition, automatic tracking
for, 98, 98
error evaluation in 3D calibration, 70–71, 70–71
Estimate Focal node, 223, 225, 234
evaluating
3D calibration, 77–81, 77–80
cameras, 18–20, 19–20
footage, 5–6
perspective matching scenes, 13
shots, 63, 63
stereo, 275–276
Exchangeable Image File Format (Exif)
data, 13
Export node, 228, 228
exported scenes, evaluating, 142–143, 142–143
exporting scenes, 88–89, 89
Expression Editor, 250
extending and enhancing matchmoves, 242
exterior scenes, markers for, 168
eyes, interocular distance, 259–261, 260
F
faces, tracking, 232–233, 232
Feature Tracking Properties panel, 102, 103
feed reels, 108, 108
field of view (FOV), 75, 115–116, 117
File Browser pane, 219
File node, 219–220, 220
film and film cameras
digitization from, 128–130
formats, 122–123, 285–288
information about, 162
size, 122
stereo, 266–269, 267–269
film apertures, 108
film backs, 4, 130
in 3D calibration, 74–75
for cropped images, 288
and focal length, 115–116, 115–117
in perspective matching, 14
in projection, 28
terminology for, 14
film gates, 4, 108, 108
film grain, 203
Film Offset field, 195–196
first keys in set fitting, 151
first passes in matchamation, 179–180, 188–191, 189–191
Fit to View option, 101
fitting
sets, 7–8
stereo, 275
Fixed, Unknown focal length value, 74
Fixed, With Estimate focal length value, 74
fixed lenses, 111
FK (forward kinematics) controls, 177
Flip Normals button, 234, 234
focal length, 33, 111–113, 111–112, 130
adjusting, 18–19
in calibration, 25, 74–75, 75
changing, 227
constraints for, 208
determining, 223, 225, 225
faking, 210–211
and film back, 115–116, 115–117
information about, 121
in perspective matching, 11–12
stereo, 277–278
focus, 56, 114
vs. convergence, 264
overview, 113
focusing elements, 110
formats, film, 122–123, 285–288
forward kinematics (FK) controls, 177
FOV (field of view), 75, 115–116, 117
Frame Rate setting, 100
frame rates, 131, 165
in digitization, 130
film vs. video, 109–110
in set fitting, 151
troubleshooting, 205
FrameCycler program, 275
Free Move option, 100
frustrum, 27, 27, 115, 116
full aperture format, 122, 286
full frame, 130
full-frame sensors, 288
G
gaffer tape, 167, 173
gap-filling tools, 57, 57
garbage mattes, 97
geometric distortion, 125–126, 127
geometry
in perspective matching, 15–16
projective, 28–29
in set fitting, 143–144, 144
Geometry Track node, 234–236, 234–235
glasses
3D, 259
anaglyph, 270, 275
global shutters, 119
glossary, 289–297
grain
in 2D tracking, 58
troubleshooting, 203
grease markers, 173
green screens, 166–167
grids, distortion, 173–174, 173, 280
grips, 170–171
H
handheld footage, 84
HD (high definition) digital cameras, 123, 130
height, camera, 14, 164, 164
Helper Frames, 209–210
high-frequency noise, 79
high-resolution objects, 150
hold keyframes, 189
horizontal misregistrations, 277
hot sets, 161
hotkeys, 188
hyper-stereo, 265
Hypershade, 149
IA (interaxial) distance, 260
IK (inverse kinematics) controls, 177
image aspect ratio, 122, 130
image planes
    keystoned, 266
    in perspective matching, 13
IMAX format, 287
imperfect data in matchamation, 181–182
Import Sequence dialog box, 99–100, 100
importing clips, 61
in-focus images, 113
initial frames in 3D calibration, 72, 73
initial poses in matchamation, 177
interaxial (IA) distance, 260
interlacing
    in 2D tracking, 59–61, 60
    in digitization, 129
interocular (IO) distance, 259–261, 260, 264–266, 264
inverse kinematics (IK) controls, 177
irises, 110–111
iterations, checking, 199
jello effect, 119
jitter
    in matchamation, 180
    natural, 53, 53
    troubleshooting, 205–206
JPG images, 13
key grips, 170–171
key objects, markers for, 167
keyframes, 189, 192
    2D tracks, 47
    constraints, 247–248, 247–248
    motion blur, 56
keystoned image planes, 266
known focal length value, 74
ladder effect, 60, 60
Lambert Shader, 149
large film formats, 287
layout vs. matchmove, 155
    spatial, 7–8, 8
left-eye cameras for depth, 258–259, 260
lens multipliers, 118–119
    in 3D calibration, 74–75, 75
    distortion from, 123–128, 123–124, 126–127, 131
    focal length. See focal length focusing, 113
    information about, 163–164
light gathering by, 27
nodality, 113, 114
spherical, 127
levels, 172
lidar scans, 212
light in camera operation, 31, 32
    in lens distortion, 124–125, 124
    in optics, 26–27, 26–27
lines, projection, 31, 31
lock-offs, 83, 114
Lock To Current Cam option, 79
locking down scenes, 157
low-contrast features, 58, 59
low light conditions, markers for, 168
low visual detail areas, markers for, 167

M
macro-stereo, 265
make and model of cameras, 162
Make Object node, 227, 228
manual tracking, 92
markers
  in 3D calibration, 77–78, 78
circular, 51–52, 52
exterior scenes, 168
in matchmove kits, 172
set pieces, 167–168
for shoots, 165–168
masks, 96–97, 97, 222, 222–223
matchamation, 175
  distances, 176–177
  first passes, 179–180, 188–191, 189–191
imperfect data, 181–182
initial poses, 177
model changes, 181
movements, 178–179
nonlinear animation techniques, 178
vs. object tracking, 216
matching characters. See matchamation
matchmove checking, 135–138, 135, 137
matchmove kits, 172–173, 173
MatchMover Pro program, 282
math in photogrammetry, 31, 36
matte painters, 252
mattes, 97, 97
Maya, views in, 195–196
Maya ASCII Scene Settings dialog box, 88, 89
measurements
  in perspective matching, 12
  setting, 6
  for shoots, 160–162, 160–161, 164
measuring tapes and tools, 172
Media Bins pane, 219
merging tracks, 96, 96
minimum number of tracks, 48–49, 49, 66
misaligned objects, 151
misregistrations in 3D tracking, 277
mocha Pro program, 283
models in matchamation, 181
morph targets, 181
motion blur
  in 2D tracking, 55–56, 55
troubleshooting, 206
motion control cameras, 25
motion cues for depth, 258
motion issues in object tracking, 230–231, 230–231
motion paths, 53
mounts, camera, 162
movements and motion
camera, 138–139, 138
2D. See 2D tracking
  in 3D calibration, 72–73, 73, 81–84, 82
checking, 199–201, 200
gallery tracking, 238
solve, 226–227, 226–227
tutorial, 144–149, 145–149
multipurposing matchmove data, 241
blending matchmoves, 243–245, 244, 246
camera setup, 245–251, 246–249, 252
for compositors, 253–254
extensions and enhancements, 242–243, 242
object tracks as camera tracks, 251–252
patchmoves, 252–253
for TD work, 254–256, 255
natural jitter, 53, 53  
negative parallax, 264–265, 264  
Nodal Pan option, 100  
nodal points, 28  
nodality of lenses, 113, 114  
node-based programs, 219–220  
noise  
in 2D tracking, 58  
in 3D calibration, 79  
automatic tracking for, 97–98  
troubleshooting, 205–206  
nonlinear animation techniques, 178  
nulls  
in 3D calibration, 77–78  
for camera rigs, 17, 17  
for scaling, 141  
in set fitting, 142–143, 201, 202  
in troubleshooting, 204  
Number Field setting, 100

Object Solver node, 238  
object tracking, 215  
2D tracking problems, 229, 229  
converting camera tracks, 217–218, 218  
geometry, 233–237, 233–237  
vs. matchamation, 216  
motion issues, 230–231, 230–231  
rigidity issues, 231–232  
tutorial, 219–228, 219–228  
workflow, 216–217  
object tracks as camera tracks, 251–252  
objects  
matching. See matchamation  
proxy, 9, 135–136, 135  
occlusion, 56–58, 57  
on-set techniques. See shoots  
optics, 26–27, 26–27

Optimize Camera Path Smoothness option, 104  
optimizing plates, 61–62  
orientation, coordinate systems for, 84–85  
origins, 28, 87  
overcranking, 109–110  
Overlays for automatic tracking, 102  
Overscan field, 195–196  
overslung camera configuration, 268

pan shots  
in 3D calibration, 82, 82, 114  
fitting, 138–139  
parallax with, 113, 114  
Panasonic AG-3DA1 cameras, 269  
panning rolling shutter effect, 120  
parallax, 36, 36, 38–39, 39, 41  
in 3D calibration, 82  
checking for, 63, 63, 203  
deforming objects, 239  
for depth, 258, 264–265  
with panning, 113, 114  
in patchmoves, 252  
parallel camera rigs, 262, 263  
parameters in stereo postproduction, 265–266  
parent objects for camera production, 17  
patchmoves, 252–253  
pattern areas, 46, 46, 55  
perforations in film, 122  
perspective  
convergence in, 29  
in matchamation, 180  
tutorial, 10–20, 12, 16–20  
PFMatch program, 282  
PFTrack program, 218–219, 282  
camera motion, 238  
deforming objects, 240  
photogrammetry, 7, 24  
for automatic tracking, 99
calibration, 25–26
 cameras in, 31–34, 31–35
 optics, 26–27, 26–27
 parallax, 36, 36, 38–39, 39
 program use, 40–42
 projection, 28–29, 29–30
 PhotoModeler program, 283
 pincushion distortion, 123–125, 124
 pipelines
 matchmove, 5
 production, 9–10, 10
 pivot points, 145, 145
 Pixel Aspect Ratio setting, 101
 pixels
 aspect ratio, 128, 130
 positioning, 28
 placing matchmoves, 152–154, 153–155
 plates, 3, 3
 in 2D tracking, 54–55, 61–62
 checking, 202–203, 203
 pretreating, 58
 playblasts, 150
 point clouds, 212
 polarized lens systems, 271
 polygon cubes in set fitting, 143–144, 144
 Polygonal Masks option, 102
 pose-to-pose animation, 178
 position
 in calibration, 25
 camera, 33–38, 34–38
 track, 47, 50, 50
 positive parallax, 264–265, 264
 postconversion for stereo, 266
 postproduction stereo parameters, 265–266
 presets for cameras, 220
 pressure plates, 108
 pretreating plates, 58
 Preview Movie option, 79, 80
 prime lenses, 111
 principal points, 129, 131
 prioritizing problems, 199
 producers, 170
 production pipeline, 9–10, 10
 programs, 23, 281–284
 photogrammetry. See photogrammetry
 working with, 24
 progressive footage, 130
 Project panel, 219
 projections, 4, 4
 camera techniques, 266
 overview, 28–29, 29–30
 proxy objects, 9
 geometry of, 135–136, 135
 in matchamation, 184–185, 184–185

R
rack convergence, 264
rack focus, 56, 113–114
Red One camera, 288
reference frames, 210
reference photos, 209–210
reflections, 26, 26–27
Relative Tracker Size setting, 88
Render Setup panel, 79–80
rendering for 3D calibration, 79–80, 80
reports, 172
resolution
 in 2D tracking, 54
 cameras, 129
digital images, 129
resources, 279–280
right-eye cameras for depth, 258–259, 260
rigidity issues in object tracking, 231–232
rigs
 for cameras, 139–141, 249–251, 249, 251
 benefits, 18, 18
 creating, 16–18, 17
 matchamation, 185–186, 186
RMS error, 75
rolling shutters, 119–121, 120–121
rotation
 camera, 15–16, 18–19
in calibration, 25, 79
locking, 34, 35
in set fitting, 154
in coordinate systems, 156
rotational misregistrations, 277
rotomation. See matchamation
rough geometry in perspective matching, 15–16
RV program, 275

S

sampling 3D scenes, 47, 48, 66
scaling
for 3D models, 84–85
buildings, 19–20
cameras, 139–141, 140
in coordinate systems, 87, 156
in set fitting, 154
scanning in digitization, 129–130
scenes
delivering, 9, 156–158, 280
sampling, 47, 48, 66
script supervisors, 169–170
search areas, 46, 46, 55
Seed And Lock settings, 87
set fitting, 7–8, 8, 133
cameras, 134–135, 134, 138–141, 138, 140
checking, 201
coordinate systems, 156
matchmove checking, 135–138, 135, 137
scene delivery, 156–158
tutorial, 141–154, 142–150, 153–155
set markup, 165–168
set pieces, markers for, 167–168
set reports, 172, 280
shaky footage in 3D calibration, 84
shape of markers, 166
shapexfixes, 181
shearing effect, 119–120, 120–121
shoots, 159
camera information for, 162–165, 163–164
information requirements for, 160–162, 160–161
matchmove kits for, 172–173, 173
set markup, 165–168
workers, 168–171
shot evaluation worksheets, 280
Show Tracker Trails option, 65
shutters
active shutter systems, 272
operation, 108–110, 109
rolling, 119–121, 120–121
side-by-side camera rigs, 266–267, 267
size
CCDs, 118
film, 122
trackers, 53
size cues for depth, 258
slight dolly shots, 82
slipping tracks, 80
soft focus, 56
software, 23, 281–284
photogrammetry. See photogrammetry
working with, 24
solutions. See calibration
solvers in stereo tracking, 273–275, 274
spatial differentiation, 229
spatial layout, 7–8, 8
special cameras, 242–243
spherical lenses, 127
stair-stepping, 49, 49, 204, 205
stationary objects, 49–50, 66
stereographers, 259
stereopsis, 39
stereoscopes, 270
stereoscopic systems, 25, 257
2D tracking, 273, 273, 276, 276
3D tracking, 277
convergence, 261–266, 262–264
filming, 266–269, 267–269
focal-length issues, 277–278
interocular distance, 259–261, 260, 264–266, 264
matchmoving footage, 272–276, 273–274
overview, 258–259
postconversion, 266
postproduction parameters, 265–266
viewing, 269–272
sticks, 163
stops in lenses, 124
straight ahead animation, 178
Super 16 format, 286
Super 35 format, 286–287
supervised tracking, 62
survey data, 6, 211–213, 211
symmetrical centering, 52
syncing cameras, 239
SynthEyes program, 62–67, 64, 282
3D calibration tutorial, 73–76, 74–76
camera motion, 145–149, 145–149
coordinates, 86–87, 86
lighting, 252
stereo tracking, 273–274, 274
tracker mode, 206

T

take-up reels, 108, 109
TD work, matchmoves for, 254–256, 255
telecine process, 129
telephoto lenses, 111
test geometry in set fitting, 143–144, 144
test movies, 79
testing, 9
textures in set fitting, 149, 150
Three-Point button, 87
TIFF images, 13
tilt, camera, 165
tilting misregistrations, 277
timecodes, 239
toed-in cameras, 262, 263, 266
Track Features button, 102
trackable features, 59, 60, 66
tracking, 40
2D. See 2D tracking
in 3D calibration, 80–81
automatic. See automatic tracking
object. See object tracking
stereo, 273, 273, 276–277, 276
tracks
calibrating, 40
slipping, 80
spacing, 80–81
translation in coordinate systems, 156
translation shots, 82, 139–141, 140
tripods, parallax with, 113, 114
troubleshooting, 197
automatic tracking, 99
checklist, 199–203
diagnoses, 203–206, 205
steps, 198–199
true 3D positions, tracking, 50, 50
trustability of data, 198–199

U

uncalibrated cameras, 25
undercranking, 109–110
underslung camera configuration, 268, 269

V

vanishing points for depth, 258
variable lenses, 111
vertical misregistrations, 277
video cameras, 128–129
viewing stereo footage, 269–272
views
  for 3D calibration, 79
  for automatic tracking, 104
  in Maya, 195–196
VistaVision format, 287
visual effects supervisors, 169

W
walleyed cameras, 262
websites, 284
weighted tracks, 95–96
wide-angle lenses, 111, 125
wire removal, 252
wireframe overlays, 188
witness cameras in deforming objects, 239
workflow, 5, 5

X
X-coordinates in 2D tracking, 45, 45
X-Spline button, 222
X values for pixel position, 28

Y
Y-coordinates in 2D tracking, 45, 45
Y values for pixel position, 28

Z
zero parallax, 264–265, 264
zoom lenses, 112–113, 112, 125
zoom shots in 3D calibration, 83
zooming, 114
Zooming, Unknown focal length value, 74–75