

Chapter 1 : Foundry on Vimeo

Pluralsight, an award-winning provider of the largest online computer graphics training library, is proud to provide students, hobbyists, professionals, universities and production companies across the globe with video-based tutorials for learning Foundry's Nuke.

Nuke gives you the option to save scripts manually or automatically at predetermined intervals. Programming Python is a programming language – the coolest in the world according to this author. If you want to be a master in Nuke, you would do well to learn your Python. Why would anybody want to do that? In their own words: Users of Python additionally benefit from a vast array of prebuilt modules a. Python is not suitable however for image, 3D and general low level data manipulation, due to lack of fine grained memory allocation control and poor threading. These files contain the configuration options for each session. Gizmos A Gizmo is a group of nodes that can be saved for use by other artists. Here are some uses: Studios commonly use gizmos to consistently apply certain color grading techniques, process incoming footage according to a particular conversion formula, and process outgoing footage in preparation for film printing. Toolsets A Toolset is a group of nodes created within your application. I have barely scratched the surface with what is possible with Nuke. For most users, the basic functions and features of Nuke are more than enough to keep them busy for several years. Setting up your hardware for best results Nuke, being such a powerful application, barely takes up a lot of space on your system. The download is only about MB or so. It runs well even on older computers, but starts to lag with larger resolution files. To take advantage of GPU acceleration, you need to have: Graphics drivers capable of running CUDA 4. What does that mean for the new Mac Pro? The Foundry also recommends you always keep your graphics card drivers up to date. Caching Nuke makes use of image caching for smooth playback, so it is paramount to have the fastest cache disk possible. I recommend a fast SSD only for the purpose of disk caching. The default for disk cache is 10 GB, but the user guide says you can go to 50 GB or more if you like. When your cache is full, Nuke automatically deletes the oldest files and replaces them. If you enable this Nuke will write frequently used files to this directory for faster processing. Otherwise, the best way to handle this is to keep your source footage on a fast RAID array. Click Save Prefs to save your settings. Even though Nuke runs well on older processors and just 1 GB or RAM, it is recommended to max out your specifications. The ideal strategy is to set aside a render farm could be just one computer for overnight or background rendering. The greater the nodes and resolution of the sequence, the slower Nuke gets. Remember, this is a powerful VFX tool. The Nuke Plug-in Installer This is an application that is downloaded along with Nuke that you need to download plug-ins that become available. If you have a compatible GPU, it makes sense to use it for playback as well. Download my free cheatsheet with examples of tried and tested ways to cover a scene or action that will save your skin when your mind goes blank PDF file optimized for mobiles and tablets.

Chapter 2 : The Foundry Nuke Studio v4 Mac x64 | CG Persia

Nuke®, *NukeX®* and *Nuke Studio®* offer cutting-edge toolkits for node-based compositing, editorial and review. The Nuke family's unparalleled flexibility and collaborative workflows help you get the highest quality resultsâ€”fast.

Added by jason 5 months ago Added by jason 1 year ago 2. Added by jason 1 year ago 1. Live Groups create external scripts that This update is free for all V-Ray 3. Using an ad campaign that contains multiple edits an Added by jason 2 years ago 2. Added by jason 2 years ago 1. Understanding these settings is key to successful compositing Environment Fog In this advanced workflow video, we will be covering V-Ray Environment Fog for basic volumetric rendering. Added by jason 3 years ago 1. This exciting new plugin gives you the ability to generate realistic reflections, refraction Added by jason 3 years ago 2. None of us had any previous VFX experience before. In this video - we will show you how we A demo of how to use the my Nuke pipeline, currently in use at RealtimeUK. With this kind of image there is always an issue with edge while doing pre-multiplication. Here is a replay of that Added by jason 3 years ago Added by jason 3 years ago 4. Added by jason 4 years ago 4. You can quickly place new 2D elements on a flat surface, suc Added by jason 4 years ago 2. For anyone slamming their head against their desk every time planar tracker has crashed on them. Rest easy, Jon and the N Added by jason 4 years ago 6. In this tutorial, Lars Wemmje explains how to turn a woman into a younger version of herself. To achieve this, he uses NUKE mo

Chapter 3 : Unique Tutorials - Educational Guides and Tutorials

The Nuke tutorials page has a host of videos that will help you on your way. They are brilliantly made and are a fun to watch. Compare what The Foundry provides to what other software vendors provide, and you'll understand why people love Nuke.

Transcription Hi, everybody, and welcome back to this second video, taking a look at the fundamentals of Nuke 6. Now, channels can be thought of as subsets of particles, onto which you can apply different effects and forces. They can all be maintained in a single particle system. So, underneath here, I have our basic particle setup - very similar to the ones we had in video 1. We have our Nuke logos falling down with a little bit of gravity and underneath this, the first thing I am going to do is add in a ParticleBounce node. Our particles should be expected to fall down with gravity, bounce off the plane, and go from there. As you can see, the particles are falling through the bounce plane. Within the ParticleBounce node, we have an external bounce mode and internal bounce mode that we have seen before, and I have set both of these to none. The important part is that, next to both of these modes, we have this new channels setting. This basically says whenever a particle falls through this bounce plane, change its channel from its original one into channel b. When we emit particles, if we look up in the scene at the ParticleEmitter, we can see that channels are going to emit into channel a. So, the way it works is when they emit, they are in a, they fall down with gravity and as soon as they pass through this point, they change from channel a to channel b. Now underneath that ParticleBounce node, I have another one. If we go in and take a look at the properties for this guy, we can see that when particles fall through this plane they are going to change from channel b to channel c and, underneath this, I have a final one. You can see that our new channel, in this case, is channel d. So, just to clarify, from the very top we are emitting in channel a, we fall through the first bounce plane and change to channel b, then we fall through the second one and change to c, then we fall through the last one and, finally, our particles are stuck in channel d. So, what we are going to do is use all of these channels and provide different effects to each set. I will be doing a short video on this one alone and this will be coming up shortly. For now, all you need to know is that the ParticleExpression node is basically going to allow you to affect any of these variables of the particles over time. So, right now, I have this value in our first expression node, v 1,0,0, and what this is saying is change the color to an r value of 1, a g value of 0, and a b value of 0. Because we have our BlendMat applied further up in our scene, with the color set to modulate, the color is going to be affected. So, if I view our ParticleExpression node, what we will see is that particles get emitted and keep our Nuke logo, and as soon as they fall into this set they become red. The reason they are only getting affected at this point and not at emission is because on the Conditions tab, at the very bottom, I have set our channels to b. Now, if I was to set this back to say, none, and then set it to a, it would affect all of the particles from the point of emission. What I am going to do is set this back to b and just turn off our a channel as well so we maintain our Nuke logo at the top, fall through the plane, and turn red. Our second ParticleEmission node, if we go to Conditions, is set to c. In the ParticleExpression tab itself, we have set the color to 0 on r, 1 on g, and 0 on b, using the expression v 0,1,0. So this should, if we view it, change particles from red, to green as soon as they fall through this bounce plane. Now, another thing of note is if we take a look at the actual nodes themselves. So, on our third ParticleExpression node, you can see that whatever is going on inside this node is only going to affect channel d. Now I will be explaining this in a lot more detail in the expressions video, however, for now, all you need to know is that this will increase the size of particles over time. If we go on down here, I have a ParticleWind node. So, if I view this ParticleWind, this force is only going to come into effect as soon as there are d particles within our scene. They are only being blown by this wind as soon as they fall through this final bounce plane. That was, in fact, the ParticleSpawn node. If we take a look under the name, you can see that we have a b in parentheses, which means whatever is happening inside this ParticleSpawn node is only affecting the b channel of particles. As we have already experienced within the ParticleEmitter node, by default the particles are set to emit in channel a, so where is this mysterious channel coming from? If we have a look at this, next to starting my internal bounce mode, I have set new channels to

b. Now, what this means is, the particles will be emitted in channel a, they will fall down with gravity, and as soon as they bounce on this plane they will move from channel a to channel b. It is at this point when the ParticleSpawn node can come into play. What you can see is that we get these kind of trails, or tails, coming off these bouncing particles. If we go into the ParticleSpawn node itself, we can see a couple of things of interest that tell us why this is happening. In the ParticleSpawn node itself, we have things very familiar to the values you find in the ParticleEmitter node - things like rate, halflife, velocity, size, and spread - all of those kinds of settings are available to use separately on the spawn particles as well as the originally emitted particles. Finally, in this section we have the channels at the top here, and that is currently set to c. So as soon as we get these spawn particles, there are going to be three sets of particles existing within your scene simultaneously. That will be the originally emitted particles in channel a, bounced particles in channel b, and spawned particles in channel c. Now, there are a couple of ways we can change the look of these particles now that we have set this up. On the ParticleSpawn node itself, we actually have this particle pipe. If you did want to change the texture being applied to these spawned sprites, you would just plug it into here and that would happen instantly, but because we have put these into a separate subset or a separate channel, we could actually go in and add something like a ParticleExpression node and have this only affect our spawned particles. In the Conditions tab, over here, I am going to go into my channels and I will set it to none, and then set it to only exist on my spawned particles, which is channel c. Then, in the ParticleExpression node, I am going to set the size down to 0. There are a lot of different ways you can utilize this - by putting particles into different subsets, changing the forces, changing the looks affecting your spawned particles - I am sure you are going to have a lot of fun with it. Finally, in this video we are going to take a look at the sub frame settings you can apply to your particle systems. Right now, in scene, I have a very simple particle setup. The one thing you will notice about this setup is that, in between the particles, there is a little bit of a gap. The reason behind this is that when the ParticleEmitter is set with an emission rate of 1, we are going to emit 1 particle per frame. To fix this, what we can do is bring in a ParticleSettings node and within this node there is one control, that is steps per frame. If we take a look at these first three particles in this setup, right now, we have a steps per frame value of 5. As soon as I view this node, we are going to take this first particle and replace it with five new particles that will be evenly spread out between this first particle and this second one. It will then do exactly the same thing for the next gap in our sequence, so this particle will be replaced by five, which will be evenly spread out to fill in this gap. It will just iterate down through filling in every particle with five new ones, evenly spread out to create a nice streak of particles. Now there is one more thing to this. If I view the ParticleSettings node right now, even though we have set our steps per frame, we are not seeing that nice, full streak. So, we need to go back into our ParticleEmitter and use our steps per frame as a multiplier of our original emission rate. So, in this case, our emission rate is 1 and we are emitting one particle per frame. I am going to multiply this by our steps per frame value, which is 5. This is going to emit five particles per frame, which will then get spread out and give us a result that looks a little bit like this. We get a much more filled in streak now, which if I zoom out and click play, is going to travel all the way up this spiral in our scene. Now, it is worth noting that because this is essentially a multiplier of the number of particles within your scene, the ParticleSettings steps per frame setting is something you do want to keep an eye on. If you do put this up to , you will find that your scene will slow down a little bit. You want to keep it at the bare minimum for the amount you need in the final render. Now one other thing, just quickly, to notice is because this is a sprite setup, we are getting these little hotspots at the front here. This is not visible in the final render. We have covered basic setup, bounding boxes and regions on forces, channels and subsets of particles, as well as subframe settings, and spawning settings as well. Hopefully you will have enough to get up and running as quickly as possible. I will see everybody in the next video.

Chapter 4 : Nuke - An Introduction for After Effects Users : Nuke Tutorial

Part 1 of an 11 part Step up to NUKE training series by Lee Lanier, VFX Trainer and Author of Digital Compositing with NUKE. Lee introduces The Foundry's NUKE and showcases how easy to use and.

Defocus Nuke has a super fast and very beautiful defocus node, which produces quite realistic circles of confusion. This also translates to integration with other applications: Click to see larger A very simplified example of this is shown below. Here I have mapped a sunset onto a portion of a sphere and used that as background for my scene, which would be rendered from a camera placed in the rough vicinity of the origin. Click for larger Objects can also have images UV mapped or projected on them, which lends itself to high-end set extensions that require camera projection in conjunction with solving for camera position. Of course, you can do some set extension in AE if you stay organized. An EXR has an unlimited number of bit channels that can be assigned to a wide range of attributes – Z-depth, materials, motion, shadows, specular, and so on. Nuke can read, process and write up to of these channels in a single stream. This multi-channel workflow highlights a major difference between Nuke and other apps. This makes it easier to map many channels, combined in a single node, to other nodes in one step. Of course, I still have complete control over every channel in that EXR, and can still individually map any nodes to any channel. You also have to get used to the idea that every channel – shadows, specular, ambient occlusion, individual roto masks, etc. You can see this in Photoshop or After Effects, where the Red, Green, Blue and Alpha channels are all represented as individual black and white images that create blends of opacity and transparency – but you might be working with several dozen of those in a single Nuke node. In other words, you have to get used to the idea of adjusting lots and lots of black and white images. In many ways, this is the essence of compositing: The advantage of this approach is that you have very simple tools to give you enormous power over a virtually unlimited number of attributes, to better integrate composited elements into the real world. If I select and copy any given node in the example below, a Grade node, I can paste it to a text editor. Click to see larger It works the same way for a group of nodes. I can also customize Nuke with this human readable code. I can change the way it looks, create custom buttons, sliders and plug-ins, set up batch rendering and make other repetitive tasks much easier, as well as make Nuke fit into any unique production pipeline. This can all be extended especially well if you have knowledge of a coding language like Python, which is now integrated into Nuke. Nuke is also affordable enough for most independent producers.

Chapter 5 : Nuke Compositing Training School - Compositing Pro

The Foundry Nuke: Materials & Shaders by sajad jahangiri.

Chapter 6 : Free Online Video Training: Getting Started With Nuke - The Beat: A Blog by PremiumBeat

How To Install The Foundry Nuke Studio v4 Without Errors on Windows PC. Follow simple step by step video tutorial guide to install The Foundry Nuke Studio v4 successfully.

Chapter 7 : Compositing in NUKE : Nuke Tutorial

Nuke Station is a one man show. If you get value from the site consider giving value back. Donating helps me cover website costs. Even a dollar goes a long way!

Chapter 8 : Nuke Station | Home of Nuke Tutorials

Nuke User Guide. Browse our comprehensive guide to using Nuke. The documentation includes an extensive set of tutorials and links to essential resources.

Chapter 9 : Nuke 3D Point Generator - Nuke Tutorial

*The Foundry's ultimate keyer tutorial for nuke part 1: part 2: Share: [Click to share on Facebook \(Opens in new window\)](#)
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