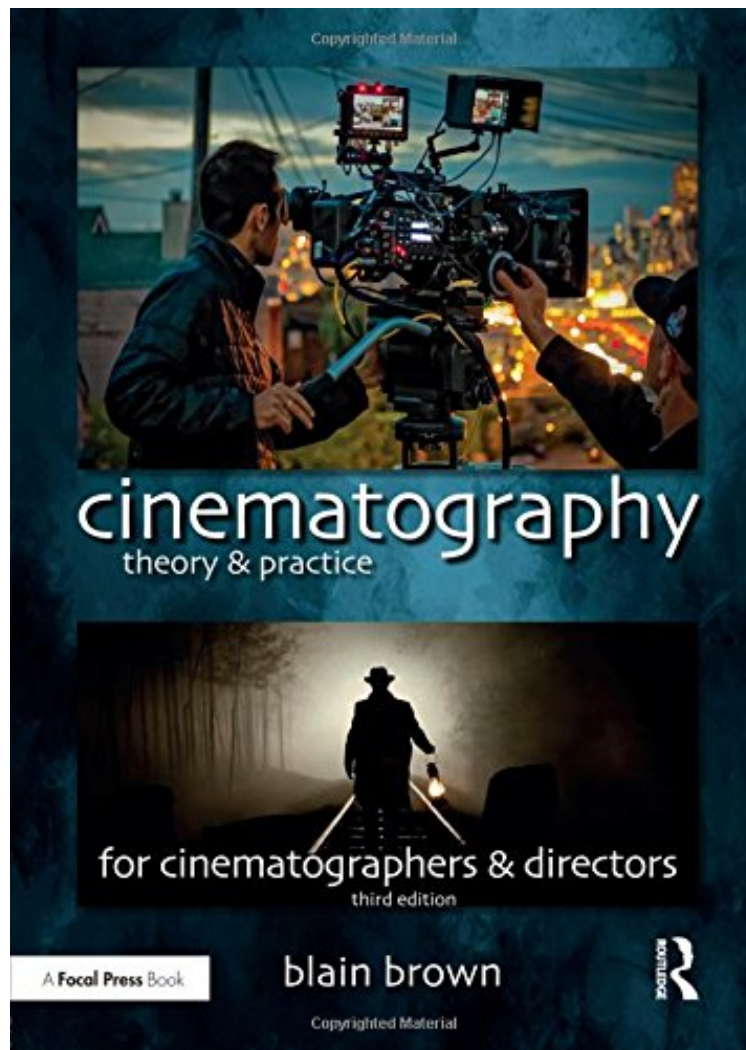


(Download free pdf) Cinematography: Theory and Practice: Image Making for Cinematographers and Directors (Volume 3)

Cinematography: Theory and Practice: Image Making for Cinematographers and Directors (Volume 3)

Blain Brown

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Blain Brown : Cinematography: Theory and Practice: Image Making for Cinematographers and Directors (Volume 3) before purchasing it in order to gage whether or not it would be worth my time, and all praised Cinematography: Theory and Practice: Image Making for Cinematographers and Directors (Volume 3):

0 of 1 people found the following review helpful. This is my second book of this kind. I ...By Oddi S. DiazThis is my second book of this kind. I have the previous edition and I just want to be up to date with this new one.0 of 1 people found the following review helpful. Five StarsBy coolerfullofishLike this revision. It was needed.5 of 5 people found

the following review helpful. How the Big Boys Do It By Conrad J. Obregon If your goal is to be a member of a large film crew, then "Cinematography Theory and Practice" will give you a solid foundation to understand what to expect as a member of such a crew. On the other hand, if you are a "lone wolf" videographer, this book may exceed your needs. In a well written, if occasionally repetitious exploration, Brown begins by telling how what appears on the screen can be shaped to effectively tell a story. He then turns to explore the tools used to create what goes on screen, including cameras, lighting, camera movement and set operations. His descriptions can be quite detailed, as in the eight pages of the book's smallish type explaining how to work the slate used at the beginning of a take. I was pleased by the discussion called "Linear, Gamma, Log" which explained compression systems designed to extend the range of light in capturing video. On the other hand, I wish the author had had more concrete suggestions on the various settings that one can change in a modern digital camera to create the compression schemes. It's also would have helped if there had been a little exploration of the post-processing that goes into decompressing these schemes. One can gather from the book that the set is organized into a very rigid hierarchy, where a grip would never speak directly to a director, and where each person has strictly defined roles. For a person entering into this hierarchy, Brown explains all the do's and don'ts that a person needs to keep out of trouble. For the "lone wolf" or even small film crew, this book may be overkill. Reading about how a big crew handles things, like the marking of media that has been used and not yet downloaded, can be useful in the translation to smaller operations. On the other hand, exploring the variety of lights that are available on a big production may not be of much use to a filmmaker with a couple of LED panels at his disposal. The book has a companion web site. Readers should not look for an access code on the back cover but just go to the web site and follow the instructions for access. I found the videos there to just repeat what was said in the book, and to be of low quality for book on cinematography. If you want a textbook that tells you about how large production crews work, this book is ideal. For smaller scale operations, you will have to infer a lot.

The world of cinematography has changed more in the last few years than it has since it has in 1929, when sound recording was introduced. New technology, new tools and new methods have revolutionized the art and craft of telling stories visually. While some aspects of visual language, lighting and color are eternal, shooting methods, workflow and cameras have changed radically. Even experienced film artists have a need to update and review new methods and equipment. These changes affect not only the director of photography but also the director, the camera assistants, gaffers, and digital imaging technicians. Cinematography: Theory and Practice covers both the artistry and craftsmanship of cinematography and visual storytelling. Few art forms are as tied to their tools and technology as is cinematography. Take your mastery of these new tools, techniques, and roles to the next level with this cutting-edge roadmap from author and filmmaker Blain Brown. Whether you are a student of filmmaking, just breaking into the business, currently working in the industry and looking to move up to the next level, or an experienced professional who wants to update their knowledge of tools and techniques, this book provides both a basic introduction to these issues as well as more advanced and in-depth coverage of the subject. The companion website features additional material, including lighting demonstrations, basic methods of lighting, using diffusion and other topics. Topics Include: Visual language Visual storytelling Continuity and coverage Cameras and digital sensors Exposure techniques for film and video Color in-depth Understanding digital images Waveform monitors, vectorscopes, and test charts Using linear, gamma, and log encoded video Image control and grading on the set The tools and basics of film lighting ASC-CDL, ACES and other new methods Optics and focus Camera movement Set operations Green screen, high speed and other topics

"It's been a painful transition from film to digital for many cinematographers. Brown takes the mystery out of it and presents the technical aspects of this change seamlessly. It is, after all, about art!" - Judy Irola, ASC, Conrad Hall Chair in Cinematography and Color Timing, USC School of Cinematic Arts "As a practicing cinematographer who also teaches, I consider The Filmmakers Guide to Digital Imaging essential reading for my students. Blain Brown demystifies the technical processes of digital cinematography from the most basic to the more complex. Given the recent rapid development in this field, working professionals too will find this is a must-have guide. I'm one of them." - Anthony Jannelli, Head of Graduate Cinematography, Tisch School of the Arts, New York University About the Author Blain Brown was educated at C.W. Post College; M.I.T. and Harvard Graduate School of Design. He began in New York as a commercial still photographer before starting in the film business. After working as a gaffer, he became a cinematographer doing primarily commercials and music videos. After completing his first feature film, he moved to Los Angeles where he has been Director of Photography on 14 feature films as well as national commercials, promotional films, industrials, music videos and documentaries. He has worked in many states in the U.S. as well as Mexico, Canada, India, Italy, France, the Philippines and Jordan. His experience includes 35mm and 16mm projects, as well as 24P High Def, DigiBeta, BetaSP and DV. He has completed projects as a director, editor and screenwriter; with three screenplays produced. He has also taught courses in storytelling and visual communication. As a Director of Photography specializing in features and commercials, he is now based in Los Angeles. His books include A Sense of Place; Motion Picture and Video Lighting and The Filmmaker's Pocket

Reference. His work can be seen at www.BlainBrown.com.