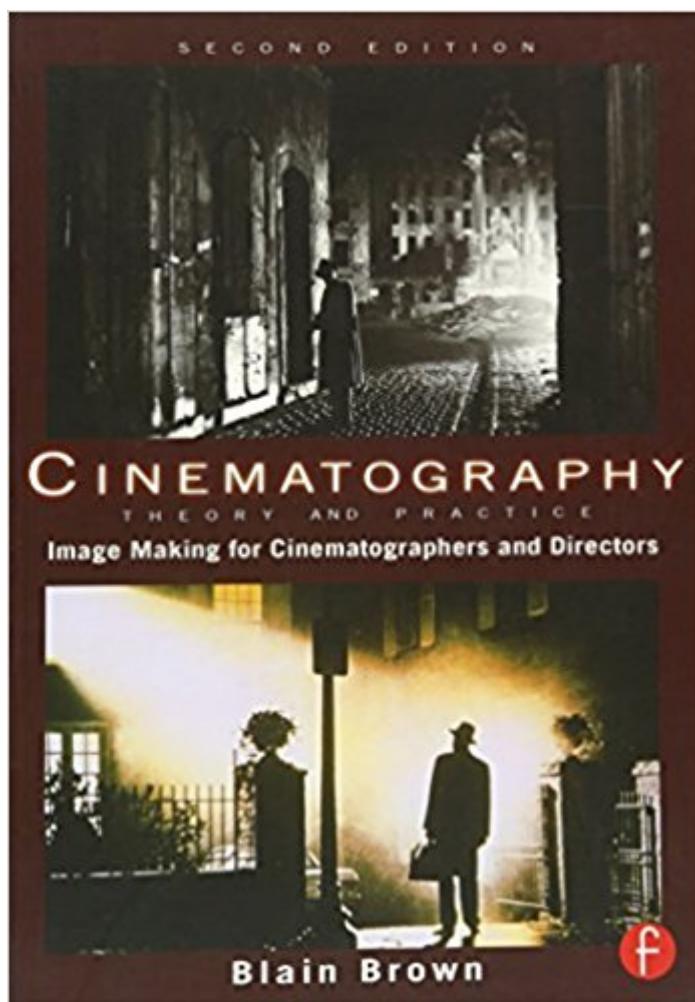The book was found

Cinematography: Theory And Practice: Image Making For Cinematographers And Directors (Volume 1)

SECOND EDITION

CINEMATOGRAPHY

THEORY AND PRACTICE

Image Making for Cinematographers and Directors

Blain Brown

Synopsis

There's more to being a DP than holding a light meter! With this book as your guide, you are on your way to learning not only about the equipment and technology, but also about the concepts and thought processes that will enable you to shoot professionally, efficiently, and with artistic mastery. A leading book in the field, Cinematography has been translated into many languages and is a staple at the world's top film schools. Lavishly produced and illustrated, it covers the entire range of the profession. The book is not just a comprehensive guide to current professional practice; it goes beyond to explain the theory behind the practice, so you understand how the rules came about and when it's appropriate to break them. In addition, directors will benefit from the book's focus on the body of knowledge they should share with their Director of Photography. Cinematography presents the basics and beyond, employing clear explanations of standard practice together with substantial illustrations and diagrams to reveal the real world of film production. Recognizing that professionals know when to break the rules and when to abide by them, this book discusses many examples of fresh ideas and experiments in cinematography. Covering the most up-to-date information on the film/digital interface, new formats, the latest cranes and camera support and other equipment, it also illustrates the classic tried and true methods. New! A DVD and website includes video footage, offering key instruction in topics such as camera basics and essentials, lighting, shooting methods, and much more. Topics include:Ã Â .Ã Â Concepts of filmmaking.Ã Â Language of the lens.Ã Â Cinematic continuity.Ã Â Lighting for film, digital, and HD.Ã Â Exposure.Ã Â HD cinematography and shooting.Ã Â Shooting in HD.Ã Â Image control and filters.Ã Â Bleach bypass processes.Ã Â Lighting as storytelling.Ã Â Shooting special effects.Ã Â Set procedures and other issues The DVD files are also available at http://www.taylorandfrancis.com/cw/brown-9780240812090/.

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Customer Reviews

"The main purpose of this book is to introduce cinematography/ filmmaking as we practice it on a professional level. It includes the basic introduction to the essential concept of visual storytelling and more. Cinema is a language and within it the specific vocabularies and sublanguages of the lens, composition, visual design, lighting, image control, continuity, movement, and point-of-view. Learning these languages and vocabularies is a never-ending and a fascinating life-long study."--NeoPopRealism Journal "A gorgeous piece of work that bids to become a classic text on cinematography....Few books on cinematography meld aesthetics and pragmatics as deftly as this one." --American Cinematographer "The gorgeous illustrations bring movies to life, and the modern approach that incorporates digital as well as film means that this book can be used for years to come." --Judy Irola, ASC. Head of Cinematography, USC School of Cinematic Arts "The book is a wonderful, well-organized and knowledgable collection of all information a cinematographer may need. I recommend it highly." --Andrew Laszlo, ASC "This book shows that there is more to the DP than holding the light meter--he needs to understand so much more about using photography to tell a story, create a mood, evoke an emotion. No other text I know of stresses this to this extent." --Douglas C. Hart, First Camera Assistant, Instructor, and Author of The Camera Assistant "Cinematography is a skillfully written guide to the technical craft and artistry of cinematography for today's cinematographers and directors. It presents each aspect of cinematography in precise language to help all filmmakers better understand the complexities with which the cinematographer engages during every moment of every shot.” -Michael Hofstein, Director of Photography "Blain Brown's book is a necessity for anyone who is starting out or still working in the media acquisition industry.” -Don Lampasone, Producer/Editor/DP/VFX Artist (Austin, TX) "[Cinematography] is a comprehensive, muscular, and authoritative guide to what cinematography means: [it] refreshingly addresses the why's with greater emphasis than the how's. A tourist's phrasebook and fluent speaker's aide memoire of the language and practice of making films.” -Phil South, Writer, Film and Creativity Coach (http://goingdownwriting.wordpress.com) "There's more to being a DP than holding a light meter! With this book as your guide, you are on your way to learning not only about the equipment and technology, but also about the concepts and thought

processes that will enable you to shoot professionally, efficiently, and with artistic mastery. A leading book in the field, Cinematography has been translated into many languages and is a staple at the world's top. Lavishly produced and illustrated, it covers the entire range of the profession. The book is not just a comprehensive guide to current professional practice; it goes beyond to explain the theory behind the practice, so you understand how the rules came about and when it's appropriate to break them. In addition, directors will benefit from the focus on the body of knowledge they should share with their Director of Photography."--InternetVideoMagazinecom

Blain Brown is a cinematographer, director and writer based in Los Angeles. He has been the director of photography on features, commercials, music videos, industrials and other types of projects.Ã Â He has directed and edited features and commercials, worked as a producer and has had three screenplays produced. Educated at Long Island University, Harvard Graduate School of Design and M.I.T, he was a commercial still photographer in New York before getting into film production, which he has been doing for 26 years, starting as an electrician, gaffer, and grip and then as a cinematographer, director, writer, and producer.

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Other reviews do point out that there are still some irritating, uncorrected errors in the text and associations with figures. I took this as a challenge to better understand the material by trying to decipher what was correct or incorrect, so this was not a show-stopper for me - in other words, I turned this issue into an opportunity by letting these issues become a learning exercise for me. Beyond that, though, the material in this book is clearly from a very knowledgeable professional in

the field, which provided me, a novice, with a fine reference guide to all the key areas, aspects and tools of cinematography, and the film making process. Thank you Blain! I will (and already have) recommended this book to others.

everything in one book, maybe too much even)) really from beginning gets to very complex equipment staff, after a year, i am still half book through, i think if you aint doing videos 100% of your time, you might skip on this

It was so cheap and helped me so much in filmmaking. I loved it. Some sections of it were not as helpful as others, but in all its a really helpful resource.I ordered this and a couple other filmmaking books. I liked this one the best. The "DSLR Cinema: Crafting the Film Look with Video" was not helpful AT ALL. The author just talked and talked about the gear and about philip bloom. It was also very misleading, and implied that you needed everything in the book to make a film, when all you really need is a camera and and idea.I've gotten more useful information from random videos on youtube than in that book, about both gear and filmmaking on a budget on DSLRS. This book actually talked about filmmaking, and wasn't just a useless catalog of photography gear.You can tell from the other reviews that this is a great book. Buy it.DSLR Cinema: Crafting the Film Look with VideoÃ Â - I found this not useful at all. For 20 bucks, it's very cheap, but it doesn't even come near the amount of useful information this has in it. It talks much more about the gear you'll need than actually using it. (if that made sense)Anyways, this is a great book and I'd recommend it to anyone interested in filmmaking.

This is a true update of a true classic performed by a true professional and teacher. The first edition has been my creative companion for several years. It has been my go-to resource for reinforcing the basics, and serves as a yardstick to measure my current level of knowledge. The first time I read it (one sitting, while waiting at LAX) I understood some stuff, but it did set my course toward cinematographer, and established the framework for the stuff I had to learn and experience in order to craft stunning images that tell compeling stories. I'm still working on that; and the worn, marked-up pages are falling out of my first edition.Second edition is not simply an update to encompass more of digital cinematography. Many of the explanations and descriptions have been refined, and do a superior job of helping one to grasp the concepts.There are a few typos and grammar gotchas and oversights bla, bla, bla. Who cares? The content is what counts, and the content is superb.No matter what the occupation (this is my fifth career), the devil IS in the details -

usually boiling down to basics. We generally don't screw up the fancy stuff, it's usually overlooking something basic that causes screw-ups. Blain Brown attempts and succeeds in helping the reader build a solid foundation of basic cinematographic knowledge and toolsets. He provides the foundation, it's up to us to build the structure. It's what a good teacher does, and it's why I usually re-read cover-to-cover once a year or so.It's a good book for beginners even though it's a little advanced. It takes a lot of lighting and shooting and time in the trenches to figure all this stuff out. There will be "oh yeah" moments when you discover something and it clicks with something you read before.For the intermediate level, it's a perfect text and reference.For advanced practitioners? I guess that depends on that person's needs. To me, "advanced" is ASC members and others at that level of professional expertise. Folks at that level mostly seem to be down to earth, still learning, and solidly grounded in the basics.Yeah, I think this book is great! I would recommend it to anyone who is serious about visual storytelling at any level. Thank you, Mr. Brown, for caring enought to share, to inform, and to inspire.

Wow, blown away by the level of detail in this book. I've been learning cinematography on my own for the past year and the level of detail in this book is just astounding. I know that hands-on experience is the best teacher, but for a single book to convey this level of detail is really helpful in grasping a lot of concepts that would be hard to get if you aren't a professional cinematographer and don't work on a film set.

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