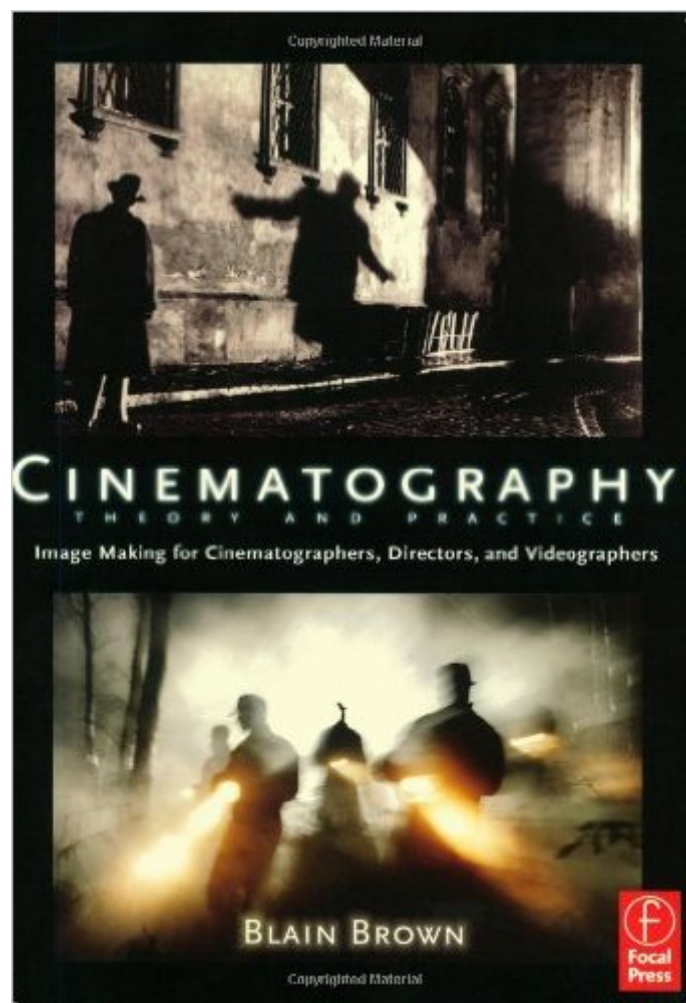


The book was found

Cinematography: Theory And Practice: Image Making For Cinematographers, Directors, And Videographers



Synopsis

Lavishly produced and illustrated, Cinematography 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 older tried and true methods.

Book Information

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> Direction & Production

Customer Reviews

...despite the hype, this book is NOT a "great reference book" of cinematography. Instead of a thorough explanation of the craft & art of cinematography, it is instead a slim text which cursorily navigates the dual topics of technical/hardware requirements, and then briefly gestures at some of the aesthetic decisions required of good cinematography. If you want technicals, books which cover similar territory are "Matters of Light & Depth" (Lowell), "Cinematography" & "Film Lighting" (Malkiewicz), "Placing Shadows" (Gloman/Letourneau), or even "Bare-Bones Guide" (Schroeppel --

which includes a very practical description of the 'Rule of Thirds', ie. the "Golden Mean"). If you're on a 'classical' kick, you could do a whole lot worse than "5 C's" (Mascelli), "Painting with Light" (Alton), or even "The Visual Story" (Block), which explores new media thru the lens[sic] of Eisenstein. Actually, you probably should buy "5 C's" & "Painting" anyway; they're very old, & just-recently returned to print... & in this age of accelerated obsolescence, these books might vanish again, forever. But if you are interested in the aesthetics of cinematography, you'd do *much* better with texts such as "Cinematography: Screencraft" (Ettegui), or with the classic "Film Art: An Introduction" (Bordwell/Thompson). In fact, after all the great reviews for "Cinematography: Image Making", I was expecting some sort of full-color/high-quality updated version of "Film Art". Nope... not even close. IMHO, the book which best combines both worlds (technical + aesthetic) is Viera's "Lighting for Film & Electronic Cinematography".

I was working on a camera crew with a recent AFI grad and she told me this book is "the bible" at AFI, then a fellow I know at USC grad school had it as a required book in his cinematography class so I checked it out. I see why these schools use it. It's comprehensive, thorough and most important, it takes a really professional view of how cinematography is done. I must have a dozen books on cinematography. Some of them are sort of student/amateur and some of them are just reminiscences of old studio DPs. Interesting reading, but doesn't tell me what I need to know to shoot a scene. This book covers technical issues like exposure, optics, color, special EFX, etc but it also covers aesthetics. The chapter on "Lighting As Storytelling" is the best article on the aesthetics of image making and visual storytelling I've ever read anywhere (and I have a degree in cinematography). I have found this chapter on the web. You can download it at several websites that feature this book. For best results, you need to buy this book in conjunction with the author's book on lighting, which really goes into standard techniques and equipment in much greater depth, as you would expect -- he can cover it better in a whole book than he can in a single chapter (which is how some cinematography books try to do it.) Although this book does have a couple of chapters on lighting that serve as a pretty good introduction. Worth the price alone is the chapter on Set Operations, which goes into great detail on the job assignments on a set, how things are done and procedures like proper slating technique, etc. The chapter Visual Language is like a mini-course on composition, visual techniques and creating powerful images.

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