



Cinematography: Theory and Practice: Image Making for Cinematographers and Directors

Blain Brown

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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

Cinematography: Theory and Practice: Image Making for Cinematographers and Directors Details

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From Reader Review Cinematography: Theory and Practice: Image Making for Cinematographers and Directors for online ebook

Vanessa says

I am not a cinematographer, but this provided me with a good overview of the field for the purposes of my work as a game cinematics producer (and I learned a lot about how movies are made, to boot). I will admit to skimming/skipping several of the more practical chapters, as I wasn't out to learn about different kinds of lighting rigs, and as the book got into more technical matters, it made for drier reading.

James Caterino says

I love the art of cinematography. In another universe I am a director.

Superbly organized with eye catching graphs and pictures, this comprehensive book is loaded with tons of fascinating and useful information. Best of all is the section on video that coherently explains the fascinating history of the video signal and the various formats that have evolved. The comparisons between film and video are also well done and help explain why despite the digital mania and the HD 24FPS advances, most cinematographers still prefer to shoot on film and why projects originated on film still look better.

This book might be a bit dry in parts and too technically oriented for non-film school types. But almost anyone with even a casual interest in cinematography will find something to like and learn from in this 300 page cinematography bible.

Annalyse says

Feew, that was one hell of a read. I started reading this before I started filmschool and that was maybe a mistake. Some chapters were easy, but others were harder to understand without a little background. So after a few months of studying film in all its glory, it was a little easier to get through it. Definitely interesting when you're in the business or at least already know somethings about it.

Harry Pray IV says

Very good, informative book on the subject. Read the whole thing in Barnes and Noble one day.

Michel Boto says

Very informative, but feel free to jump around if you have a background in still photography. My only problem with this book were the numerous typos and grammatical errors in almost every chapter. Please hire

a proofreader, Mr. Brown.

Camera Obscura says

The best book on cinematography I've read. Full of different aspects on the craft, packed with details, tips and examples. Really awesome book on the various duties of the DP!

Duane says

Brown has found a way to mix art and tech together in a way that allows the reader to easily absorb a very technical field. I have many of the cinematography books on the market and I've found this one to be the most interesting and easy to read. What I like is that Brown will give you a lot of heavy technical info if you desire, but also real life practical on set anecdotes and protocols as well as art history and theory. I really enjoyed the color theory chapter with examples from *The Natural*. It feels like a quality book as the pages are filled with glossy photos and charts. My one caveat is that some of the photos are really too small to properly absorb. You get almost thumbnail size photos for a lot of the pictures. It would be nice if they were bigger. There is a lot of information packed into this tome. There are also quotes and tidbits taken from various cinematographers and filmmakers. I highly recommend this for anyone interested in cinematography or filmmaking in general.

Marty says

If I had found this book before going to film school, I think I would have second guessed whether or not I needed to go. It is all encompassing and should have been a text book for my classes.

Santanu Roy says

really good one!

Mike Aryan says

I think it's one of the best Cinematography's book that all filmmakers need it.

Kenneth says

A classic text to educate the mind on lighting possibilities for both film and everyday photography.

Patrick says

This book provides a broad overview of the technical aspects of cinematography, and it seems to be reliable, but it needs to be edited. Often the same information is repeated two or more times in one paragraph or series of pages, and sometimes it is phrased differently enough, or far enough after the initial statement, to make one wonder whether they are intended to describe the same thing or different cases entirely. In addition, references in the text to diagrams or pictures sometimes use the wrong identifying number. Lastly, while I wasn't looking for some stylistic masterpiece, the writing is pretty dull. On the whole, the book is much more tedious and confusing than it should be.

Ietrio says

If you are very interested in the subject and this is the only book on Cinematography in your local library, by all means, read it!

Otherwise, look some place else. Shallow rehashing of old mindless stereotypes. Of course the light is important in cinematography, if there was only a dark screen it would have been a radio play. Of course X is relevant, but that important? No.

Danny says

Incredible stuff. Virtually everything you need technically.

Mike says

This was my textbook for a digital filmmaking class. I pick it up all the time.
