Digital Intermediates For Film And Video Your Guide To Cost Effective Top Quality Movies And The End Of Remastering

This comprehensive introduction to film focuses on three topics: how movies express meanings, how viewers understand those meanings, and how cinema functions globally as both an art and a business. Using clear, accessible, and jargon-free writing, this is the only introductory film text to examine the elements of film style and the viewer's contribution to the cinema experience. How do viewers interpret the effects filmmakers create? How do filmmakers anticipate, and build on, the likely ways viewers will react to certain kinds of stories and audio-visual designs? The text examines both how filmmakers create images and sounds, and the mechanisms and processes by which viewers make sense of images and stories on screen. This approach helps students understand not only the basic concepts but also how their own reactions and opinions impact the overall film experience. New to the Fourth Edition Includes a new chapter on Cinema in Multiple Contexts to provide in-depth coverage of the various modes of filmmaking, including animation, documentary, and independent and international film as well as a discussion of diverse filmmakers (i.e. women in film and African American film). Updated film examples and case studies throughout the text, explaining terms and concepts by using examples film students know, including "Sin City, Fahrenheit 911, The Passion of the Christ," and "Capturing the Friedmans." Offers expanded coverage of film genres, including science fiction, the war film, and film noir. Discusses hand-held camerawork, Steadicam, digital intermediates, the role of sound in contemporary film, and cinema in the DVD era to provide students with up-to-date coverage of new technologies and their impact on filmmaking. Provides an updated discussion of blockbusters, the film industry, and current box office trends to provide a more timely view of the business of film. Praise for "Movies and Meaning" "I think "Movies and Meaning" is still the best all-around introductory film text on the market today. I will continue to use it with pleasure." -Thomas Sobchack, "University of Utah" "This text is user friendly in its size and weight, relatively compact, and manageable to transport and read. It has nice integration of photos with the text; overall the layout is inviting, engaging, dynamic. The writing is generally clear, accessible yet challenging. And the book covers most of what I consider to be important for students to successfully complete the course." -David Laderman, "College of San Mateo" "This book has very good coverage of the topics, and it is well written. It is also organized well, with the earlier chapters supporting the material in later chapters about criticism and theory. The chapters on the studio system and how Hollywood influences and is influenced by international cinema are also very good." ~Jay Cofield, "University of Montevallo"

Whether paying tribute to silent films in Hugo and The Artist or celebrating arcade games in Tron: Legacy and Wreck-It-Ralph, Hollywood suddenly seems to be experiencing a wave of intense nostalgia for outmoded technologies. To what extent is that a sincere lament for modes of artistic production that have nearly vanished in an all-digital era? And to what extent is it simply a cynical marketing ploy, built on the notion that nostalgia has always been one of Hollywood's top-selling products? In Flickers of Film, Jason Sperb offers nuanced and unexpected answers to these questions, examining the benefits of certain types of film nostalgia, while also critiquing how Hollywood's nostalgic representations of old technologies obscure important aspects of their histories. He interprets this affection for the prehistory and infancy of digital technologies in relation to an industry-wide anxiety about how the digital has grown to dominate Hollywood, pushing it into an uncertain creative and economic future. Yet he also suggests that Hollywood's nostalgia for old technologies ignores the professionals who once employed them, as well as the labor opportunities that have been lost through the computerization and outsourcing of film industry jobs. Though it deals with nostalgia, Flickers of Film is strikingly cutting-edge, one of the first studies to critically examine Pixar's role in the film industry, cinematic representations of videogames, and the economic effects of participatory culture. As he takes in everything from Terminator: Salvation to The Lego Movie, Sperb helps us see what's distinct about this recent wave of self-aware nostalgic films—how Hollywood nostalgia today isn't what it used to be.

High-definition (HD) is simply high-quality digital video with a crystal-clear picture commonly used in broadcasting and independent film. Written by an in-the-trenches professional who works with HD every day, this title is an overview of this exciting opportunity for film and video production and postproduction professionals.

A professional introduction to the end-to-end process of digital filmmaking! The EDCF Guide to Digital Cinema Production sheds light on the ongoing and confusing transition from analog to digital technology in film production. In addition to a complete analysis of technical concerns, this text deals with a number of issues where European and Hollywood priorities differ. It adds fuel to the discussion on "Photo-Chemical Fundamentalism" and the future of traditional film-based cinematography. With special emphasis on new HD production techniques for the big cinema screen, this guide is the one and only resource available from a European perspective. The EDCF Guide to Digital Cinema Production provides film professionals and decisions-makers in European cinema with an excellent basis for discussions on how to handle the transition from analog to digital technology. Look no further for: * Several production case studies, among them Ingmar Bergman's last film "Saraband" (2003) and Lars von Trier's "Dogville" (2003). * Surveys of HD Systems & Cameras and "The 37 MFAQ on HD Production." * Expert reports on Audio Recording for HD and the Digital Intermediate Process. * Detailed European initiatives in Digital Cinema. * An up-to-date survey of the problematic standards situation for Digital Cinema. * A comprehensive look at archiving - the "Achilles Heel" of digital production. * The pros and cons of producing feature films digitally - a unique and professional view of "the agony and ecstasy." Editor-in-Chief Lasse Svanberg is a founding member of EDCF. He was DoP on 14 feature films 1966-81, founded TM (Technolgy & Man) Magazine at the Swedish Film Institute in 1968 and was its Chief Editor until 1998 He was elected Fellow of BKSTS 1979, Fellow of SMPTE 1995 and granted Professor's title by the Swedish Government 2002. He is the author of six books on the history and possible future of film, video and television. The European Digital Digital Cinema Forum (EDCF) was constituted in June 2001 as joint Swedish-British-French effort to establish a European forum for discussions, information exchange and industrial activities in the field of Digital Cinema. This project was initiated because digital production, digital distribution and digital exhibition of film is the most radical technical change facing the film industry since sound film was introduced.

Enhanced and Expanded

How Walter Murch Edited Cold Mountain Using Apple's Final Cut Pro and what this Means for Cinema

Digital Intermediates for Film and Video

Cinematography

Digital Visual Effects in Cinema

Practical Cinematography

With cloud applications and services now widely available, film and video professionals have all the tools they need to work together on centralized platforms and effectively collaborate across separate desktop, web, and mobile devices. In Cloud, veteran video production consultant Jack James provides a practical guide to cloud processes, concepts, and workflows as they relate to the most widely used cloud applications in the industry. Topics discussed include the benefits production and postproduction pipelines, project and asset management, distribution and archiving, budget and security considerations, and crowdsourcing. This book will allow readers to: • Harness cloud-based tools and processes to enha pipeline and help your creative team collaborate effectively across separate desktop, web, and mobile devices; • Discover the benefits of cloud-based film and video production, as well as key approaches to budgeting and planning, project and archiving, security considerations, and crowdsourcing in the cloud; • Learn how to apply fundamental cloud methodologies and best practices to the most widely used cloud services and applications in the industry, including Adobe Cre Media Composer Cloud, Asana, Basecamp, and Shotgun.

Chromatic Cinema provides the first wide-ranging historicaloverview of screen color, exploring the changing uses and meaningsof color in moving images, from hand painting in early skirt dancefilms to current trends in digital color manipul theory of screen color in the firstfull-length study ever published Provides an in-depth yet accessible account of color's spreadthrough and ultimate effacement of black-and-white cinema,exploring the technological, cultural, economic, and evolving symbiosis Engages with film studies, art history, visual culture andtechnology studies in a truly interdisciplinary manner Includes 65 full-color illustrations of films ranging fromExpressionist animation to Hollywood and Bollywood m to1980s neo-noir, Hong Kong cinema, andrecent comic-book films

The 'Color Correction Handbook' covers a wide variety of techniques that can be used by colourists, no matter what system they're using. From the most basic methods for evaluating and correcting an overall image, to the most advanced stylizations typically employed, this book covers it all.

Color and Mastering for Digital Cinema explores the implications for motion picture post production processes and changes required to the supporting equipment and software. While a new concept to the motion picture community, the so referred XYZ color space for digital cinema distribution is based on decades of color science and experience in other industries. The rationale for choosing XYZ and the other color encoding parameters is explained and the book also provide development of DLP Cinema® projectors by Texas Instruments. Finally, this book explores how the XYZ color encoding concept can be extended to support enhanced display technologies in the future. This book contains: * Brilliant 4-color i color science explanations * Never before published industry information from author Glenn Kennel, a world leader in digital cinema color technology * Descriptions of key issues and background on decisions that were made in the standard Glenn Kennel is VP/GM of Feature Film Services at Laser Pacific Media Corporation, a leading provider of a full range of post production services for television and feature film. Recently, he worked for the DLP Cinema group of Texas Instrum technology and business development. Previously, in a twenty year career with Kodak, he led the development of the Cineon digital film scanners and laser recorders and the prototype HDTV telecine that became the Spirit Datacine. As a co technical specifications for digital cinema. Kennel also chairs the SMPTE DC28 Color ad hoc group and the DC28.20 Distribution working group. He is a SMPTE Fellow and has received the SMPTE Journal Award. He is also a member of the A Arts and Sciences.

Cinematographers, Directors, and the Collaborative Process

The Revolution in Cinematography, Post-Production, and Distribution

Producing and Directing the Short Film and Video

Foundations of Sound and Image Production

...And How to Make Them

How to Tame the Chaos of the Editing Room

This is section 2 of How To Read a Film, enhanced and expanded. Richard Gilman referred to How to Read a Film as simply "the best single work of its kind." And Janet Maslin in The New York Times Book Review marveled at James Monaco's ability to collect "an enormous amount of useful information and assemble it in an exhilaratingly simple and systematic way." Indeed, since its original publication in 1977, this hugely popular book has become the definitive source on film and media. Monaco looks at film from many vantage points, as both art and craft, sensibility and science, tradition, and technology. Monaco stresses the still-evolving digital context of film throughout and his chapter on multimedia brings media criticism into the twenty-first century with a thorough discussion of topics like virtual reality, cyberspace, and the proximity of both to film. With hundreds of illustrative film stills and diagrams, How to Read a Film is an indispensable addition to the library of everyone who loves the cinema and wants to understand it better.

The first volume to reveal the post production process of a major motion picture edited entirely in Final Cut Pro! This book offers a rare glimps at the creative process of one of cinema's giants. It includes anecdotes from the director, edit staff and producers and behind the scenes insight.

This book provides an array of concise solutions to the wide variety of problems that are faced by postproduction artists in the post process. With an application-agnostic approach, it gives proven, step-by-step methods to solving the most frequently encountered postproduction problems. Solutions are provided for common audio, video, digital, editorial, color, timing and compositing problems.--From publisher description.

With its huge cost-saving potential, digital cinema is the biggest thing to happen to the movies since sound -- this book details how each phase of the digital movie-making process, shooting, postproduction, delivery, and exhibition -- differs from film and provides clear answers to the cost vs. quality controversy. * Nonlinear editing -- software, basic technique, cost savings * Digital video color correction * CGI -- changing the shot after the shoot * Digital composition for film * Universal mastering (film, DVD, TV, Internet) * Digital distribution and exhibition

Nostalgia in the Time of Digital Cinema

Workflows and Techniques for Digital Filmmakers

High Definition Postproduction

The Archival Life of Film in Transition

The Seduction of Reality

Short Films

This practical, hands-on guide addresses the problems and difficult choices that professional compositors face on a daily basis. You are presented with tips, techniques, and solutions for dealing with badly shot elements, color artifacts, mismatched lighting and other commonly-faced compositing obstacles. Practical, in-depth lessons are featured for bluescreen matte extraction, despill operations, compositing operations, as well as color-correction. The book is presented entirely in an application-agnostic manner, allowing you to apply lessons learned to your compositing regardless of the software application you are using. The DVD contains before and after examples as well as exercise files for you to refine your own techniques on. New to the 3rd edition is an entirely new chapter entitled 'CGI Compositing Techniques', covering how the modern CGI production pipeline is now pushing many tasks that used to be done in the 3D department into the compositing department. All technological changes that have occurred between now and the publication of the 2nd edition are covered, as well as new media on the DVD and corresponding lessons within the book.

The Essential Guide to the Cameraman's Craft Since its initial publication in 1973, Cinematography has become the guidebook for filmmakers. Based on their combined fifty years in the film and television industry, authors Kris Malkiewicz and M. David Mullen lay clear and concise groundwork for basic film techniques, focusing squarely on the cameraman's craft. Readers will then learn step-by-step how to master more advanced techniques in postproduction, digital editing, and overall film production. This completely revised third edition, with more than 200 new illustrations, will provide a detailed look at: How expert camera operation can produce consistent, high-quality results How to choose film stocks for the appearance and style of the finished film How to measure light in studio and location shooting for the desired appearance How to coordinate visual and audio elements to produce high-quality sound tracks Whether the final product is a major motion picture, an independent film, or simply a home video, Cinematography can help any filmmaker translate his or her vision into a quality film.

The advent of affordable filmmaking equipment and software, combined with the popularity of websites such as Youtube—which encourage the submission of user-created short films—add up to interest in making and viewing shorts being higher than ever. Experienced professionals are interviewed on all aspects of short film production process in this filmmakers' resource that covers screenwriting, casting, shooting formats, location scouting, soundtracks, computer effects, and how to get the final product distributed. Five award-winning short films from distributor Dazzle Films—including Being Bad and BAFTA-nominated Hotel Infinity—discussed as case studies in the book are featured on a bonus DVD, along with layouts for budget spreadsheets, release forms, contracts, and more.

Encompassing experimental film and video, essay film, gallery-based installation art, and digital art, Jihoon Kim establishes the concept of hybrid moving images as an array of impure images shaped by the encounters and negotiations between different media, while also using it to explore various theoretical issues, such as stillness and movement, indexicality, abstraction, materiality, afterlives of the celluloid cinema, archive, memory, apparatus, and the concept of medium as such. Grounding its study in interdisciplinary framework of film studies, media studies, and contemporary art criticism, Between Film, Video, and the Digital offers a fresh insight on the post-media conditions of film and video under the pervasive influences of digital technologies, as well as on the crucial roles of media hybridity in the creative processes of giving birth to the emerging forms of the moving image. Incorporating in-depth readings of recent works by more than thirty artists and filmmakers, including Jim Campbell, Bill Viola, Sam Taylor-Johnson, David Claerbout, Fiona Tan, Takeshi Murata, Jennifer West, Ken Jacobs, Christoph Girardet and Matthias Müller, Hito Steyerl, Lynne Sachs, Harun Farocki, Doug Aitken, Douglas Gordon, Stan Douglas, Candice Breitz, among others, the book is the essential scholarly monograph for understanding how digital technologies simultaneously depend on and differ film previous time-based media, and how this juncture of similarities and differences signals a new regime of the art of the moving image.

Color Correction Look Book

Behind the Seen

Chromatic Cinema

Color and Mastering for Digital Cinema

Movies and Meaning

The image that appears on the movie screen is the direct and tangible result of the joint efforts of the director and the cinematographer. A Hidden History of Film Style is the first study to focus on the collaborations between directors and cinematographers, a partnership that has played a crucial role in American cinema since the early years of the silent era. Christopher Beach argues that an understanding of the complex director-cinematographer collaboration offers an important model that challenges the pervasive conventional concept of director as auteur. Drawing upon oral histories, early industry trade journals, and other primary materials, Beach examines key innovations like deep focus, color, and digital cinematography, and in doing so produces an exceptionally clear history of the craft. Through analysis of several key collaborations in American cinema from the silent era to the late twentieth century—such as those of D. W. Griffith and Billy Bitzer, William Wyler and Gregg Toland, and Alfred Hitchcock and Robert Burks—this pivotal book underlines the importance of cinematographers to both the development of cinematic technique and the expression of visual style in film.

"From Grain to Pixel attempts to bridge the fields of film archiving and academic research, by addressing the discourse on film ontology and analysing how it affects the role of film archives. Fossati proposes a new theoretization of film archival practice as the starting point for a renewed dialogue between film scholars and film archivists." --Book Jacket.

UNDERSTANDING DIGITAL CINEMA: A PROFESSIONAL HANDBOOK is a comprehensive resource on all aspects of finishing, distributing and displaying film digitally. For technical professionals as well as non-technical decision-makers, the book is a detailed exploration of every component of the process, from mastering to theater management. * An overview of digital cinema system requirements * Post production work flow * Color in digital cinema * The digital cinema mastering process * Fundamentals of compression * Security * Basics of audio * Digital distribution * Digital projection technology * Theater systems * The international perspective: Views from Europe, Asia and Latin America * A realistic assessment of the future of digital cinema With contributions by: Richard Crudo, President, American Society of Cinematographers Leon Silverman, Executive Vice President, Laser Pacific Media Corporation Charles Poynton, Color Scientist Chris Carey, Senior Vice President, Studio New Technology, The Walt Disney Studios Bob Lambert, Corporate Senior Vice President New Technology & New Media, The Walt Disney Company Bill Kinder, Pixar Animation Studios Glenn Kennel, DLP Cinema Peter Symes, Manager, Advanced Technology, Thomson Broadcast & Media Solutions Robert Schumann, President, Cinea, Inc., A Subsidiary of Dolby Labs David Gray, Vice President, Production Services, Dolby Laboratories, Inc. Darcy Antonellis, Executive Vice President, Distribution and Technology Operations Warner Bros. Technical Operations Inc. and Senior Vice President, Worldwide Anti-Piracy Operations Warner Bros. Entertainment Inc. Matt Cowan, Principal and Founder, Entertainment Technology Consultants Loren Nielsen, Principal and Founder, Entertainment Technology Consultants Michael Karagosian, Partner, Karagosian MacCalla Partners (KMP) Peter Wilson, Vice President, Display Technologies, Snell and Wilcox Ltd. Patrick Von Sychowski, Senior Analyst, Screen Digest Wendy Aylsworth, Vice President of Technology, Warner Bros. Technical Operations Inc.

Information technology professionals will gain invaluable information with this updated resource on how to connect concepts to key business areas. These areas include accounting, finance, marketing, management, human resources, and operations. The new edition provides concise and accessible coverage of core IT topics. Do It Yourself activities show them how to apply the information on the job. Technology professionals will then be able to discover how critical IT is to each functional area and every business.

Digital Compositing for Film and Video

A Professional Handbook

Fix It In Post

Hybrid Moving Images in the Post-Media Age

Transnational Cinematography Studies

Professional Techniques for Video and Cinema

First published in 2010. Go behind the scene of the behind the scenes to learn how the business of producing the dazzling visual effects we see in movies and on TV works. With decades of combined VFX production and supervisory experience in Hollywood, the authors share their experience with you, illuminating standard industry practices and tips on:* preproduction planning * scheduling * budgeting* evaluating vendors and the bidding process * effective data management * working on-set, off-set, or overseas * dealing with changes in post-production * legal issues (contracts, insurance, business ethics), and more. Also included are interviews with established, successful Hollywood VFX Producers about their career paths and how they got to where they are now. From pre-production to final delivery, this is your complete guide to visual effects production, providing insight on VFX budgeting and scheduling (with actual forms for your own use) and common production techniques such as motion control, miniatures, and pre-visualization.

The assistant film editor has many more responsibilities than simply helping to edit the picture. He or she must work with all the numerous members of the filmmaking team, juggle the demands of copious amounts of footage from various sources, keep notes during the shoot's dailies screenings, process sound, oversee the creation of optical effects and integrate them in the editor's workflow, and many more detail-oriented, simultaneous tasks that require skills on a technical and organizational level. Widely regarded as THE guide for helping you get through it all, Norman Hollyn, editing whiz and longtime instructor, is the ultimate master at making the process fun while making you a pro. In this fourth edition, he continues in the celebrated style of his previous editions with a hands-on approach, assuming the role of an assistant editor to describe the myriad workflows involved. Not only will you learn everything you need to know about how the editing process works, but you'll gain the wisdom that normally only comes with on-the-job experience, putting you way ahead in your career and making you a better, more efficient editor. In The Film Editing Room Handbook, you'll learn: Everything the assistant editor needs to know on the job—from pre-production to the shoot, to editing and adding visual effects and sound, to the mix and color finishing. How to work in a variety of scenarios, whether it is a feature, television, commercial, musical, or web-based project. Best practices for organizing and optimizing your systems and files, useful to editors working on any nonlinear editing platform. How to find a job in this competitive market and put together an attractive résumé that proves you've got the skills to succeed. Praise for The Film Editing Room Handbook, Fourth Edition "The Film Editing Room Handbook systematically explains everything you need to know about the editing process, exactly as it exists in the making of major motion pictures. Complicated technical concepts are made totally clear and easily understandable in this absolutely essential book for all assistant editors, indie filmmakers, and those who aspire to break into the industry." – Mark Goldblatt, A.C.E., editor of The Terminator, Starship Troopers, and True Lies " This is a wonderful book that explains the complexities of the editing room assistant's job with clarity and wit." – Alan Heim, A.C.E, Oscar-winning editor and former president of American Cinema Editors " The Assistant Editor is the unsung hero of the editing room, tip-toeing around land mines to keep everything running smoothly in a job where all the important rules are unwritten. Until now. Norman Hollyn does an excellent job explaining the process of editing, the role of the assistant editor, and clearly labeling where all the booby traps are buried." – Larry Jordan, producer, director, editor, and Apple-certified trainer " This book is an excellent introduction to editing in the real world. Norman Hollyn not only tells you what is necessary, he tells you what is efficient. He knows how important that can be because he's been there." – Burton J. Sears, film instructor at Savannah College of Art and Design, editor of Virtuosity, Jacob's Ladder, and Henry and June

"Make your film and video projects sound as good as they look with this popular guide. Learn practical, timesaving ways to get better recordings, solve problems with existing audio, create compelling tracks, and boost your filmmaking to the next level! In this fourth edition of Producing Great Sound for Film and Video, audio guru Jay Rose revises his popular text for a new generation of filmmakers. You'll find real world advice and practical guidelines for every aspect of your soundtrack: planning and budgeting, field and studio recording, editing, sound effects and music, audio repair and processing, and mixing. The combination of solid technical information and a clear, step-by-step approach has made this the go-to book for producers and film students for over a decade. This new edition includes: - Insights and from-the-trenches tips from film and video professionals - Advice on how to get the best results from new equipment including DSLRs and digital recorders - Downloadable diagnostics and audio examples you can edit on your own computer - Instruction for dealing with new regulations for wireless mics and broadcast loudness - Techniques that work with any software or hardware - An expanded "How Do I Fix This?" section to help you solve problems quickly - An all new companion website (www.GreatSound.info) with audio and video tutorial files, demonstrations, and diagnostics Whether you're an aspiring filmmaker who wants rich soundtracks that entertain and move an audience, or an experienced professional looking for a reference guide, Producing Great Sound for Film and Video, Fourth Edition has the information you need"--

Taking essential media production processes, this book deconstructs them into the most basic components. Students will learn the concepts of media production – frame, sound, light, time, motion, and sequencing – and be able to apply them to any medium they choose, from film and television to fine art and online applications. They will also become well-grounded in the digital work environment and the tools required to produce media in today's digital environment. The primacy of content and the importance of an ethical approach to media making are also emphasized. This new fifth edition is fully updated throughout, featuring updates on technology and processes. Included is new information on shooting with a cell phone, developments in mirrorless cameras, color grading, tips for recording good audio, intimacy training, and much more. Fully illustrated, this book includes sidebar discussions of pertinent issues throughout. There is a companion website with interactive exercises for each chapter, allowing students to explore the process of media production. This book is ideal for media students on courses including media production, film production, audio production, and photography.

Film Production Technique: Creating the Accomplished Image

Editing and Delivering HD Video

Producing Great Sound for Film and Video

The Visual Effects Producer

Understanding Digital Cinema

From Grain to Pixel

Today's successful cinematographer must be equal parts artist, technician, and business-person. The cinematographer needs to master the arts of lighting, composition, framing and other aesthetic considerations, as well as the technology of digital cameras, recorders, and workflows, and must know how to choose the right tools (within their budget) to get the job done. David Stump's Digital Cinematography focuses on the tools and technology of the trade, looking at how digital cameras work, the ramifications of choosing one camera versus another, and how those choices help creative cinematographers to tell a story. This book empowers the reader to correctly choose the appropriate camera and workflow for their project from today's incredibly varied options, as well as understand the ins and outs of implementing those options. Veteran ASC cinematographer David Stump has updated this edition with the latest technology for cameras, lenses, and recorders, as well as included a new section on future cinematographic trends. Ideal for advanced cinematography students as well as working professionals looking for a resource to stay on top of the latest trends, this book is a must read.

How does a film come to look the way it does? And what influence does the look of a film have on our reaction to it? The role of cinematography, as both a science and an art, is often forgotten in the chatter about acting, directing, and budgets. The successful cinematographer must have a keen creative eye, as well as expert knowledge about the constantly expanding array of new camera, film, and lighting technologies. Without these skills at a director's disposal, most movies quickly fade from memory. Cinematography focuses on the highlights of this art and provides the first comprehensive overview of how the field has rapidly evolved, from the early silent film era to the digital imagery of today. The essays in this volume introduce us to the visual conventions of the Hollywood style, explaining how these first arose and how they have subsequently been challenged by alternative aesthetics. In order to frame this fascinating history, the contributors employ a series of questions about technology (how did new technology shape cinematography?), authorship (can a cinematographer develop styles and themes over the course of a career?), and classicism (how should cinematographers use new technology in light of past practice?). Taking us from the hand-cranked cameras of the silent era to the digital devices used today, the collection of original essays explores how the art of cinematography has been influenced not only by technological advances, but also by trends in the movie industry, from the rise of big-budget blockbusters to the spread of indie films. The book also reveals the people behind the camera, profiling numerous acclaimed cinematographers from James Wong Howe to Roger Deakins. Lavishly illustrated with over 50 indelible images from landmark films, Cinematography offers a provocative behind-the-scenes look at the profession and a stirring celebration of the art form. Anyone who reads this history will come away with a fresh eye for what appears on the screen because of what happens behind it.

A professional introduction to the end-to-end process of digital filmmaking! The EDCF Guide to Digital Cinema Production sheds light on the ongoing and confusing transition from analog to digital technology in film production. In addition to a complete analysis of technical concerns, this text deals with a number of issues where European and Hollywood priorities differ. It adds fuel to the discussion on "Photo-Chemical Fundamentalism" and the future of traditional film-based cinematography. With special emphasis on new HD production techniques for the big cinema screen, this guide is the one and only resource available from a European perspective. The EDCF Guide to Digital Cinema Production provides film professionals and decisions-makers in European cinema with an excellent basis for discussions on how to handle the transition from analog to digital technology. Look no further for: * Several production case studies, among them Ingmar Bergman's last film "Saraband" (2003) and Lars von Trier's "Dogville" (2003). * Surveys of HD Systems & Cameras and "The 37 MFAQ on HD Production." * Expert reports on Audio Recording for HD and the Digital Intermediate Process. * Detailed European initiatives in Digital Cinema. * An up-to-date survey of the problematic standards situation for Digital Cinema. * A comprehensive look at archiving - the "Achilles Heel" of digital production. * The pros and cons of producing feature films digitally - a unique and professional view of "the agony and ecstacy." Editor-in-Chief Lasse Svanberg is a founding member of EDCF. He was DoP on 14 feature films 1966-81, founded TM (Technolgy & Man) Magazine at the Swedish Film Institute in 1968 and was its Chief Editor until 1998 He was elected Fellow of BKSTS 1979, Fellow of SMPTE 1995 and granted Professor's title by the Swedish Government 2002. He is the author of six books on the history and possible future of film, video and television. The European Digital Digital Cinema Forum (EDCF) was constituted in June 2001 as joint Swedish-British-French effort to establish a European forum for discussions, information exchange and industrial activities in the field of Digital Cinema. This project was initiated because digital production, digital distribution and digital exhibition of film is the most radical technical change facing the film industry since sound film was introduced.

Avatar. Inception. Jurassic Park. Lord of the Rings. Ratatouille. Not only are these some of the highest-grossing films of all time, they are also prime examples of how digital visual effects have transformed Hollywood filmmaking. Some critics, however, fear that this digital revolution marks a radical break with cinematic tradition, heralding the death of serious realistic movies in favor of computer-generated pure spectacle. Digital Visual Effects in Cinema counters this alarmist reading, by showing how digital effects-driven films should be understood as a continuation of the narrative and stylistic traditions that have defined American cinema for decades. Stephen Prince argues for an understanding of digital technologies as an expanded toolbox, available to enhance both realist films and cinematic fantasies. He offers a detailed exploration of each of these tools, from lighting technologies to image capture to stereoscopic 3D. Integrating aesthetic, historical, and theoretical analyses of digital visual effects, Digital Visual Effects in Cinema is an essential guide for understanding movie-making today.

Creative Grading Techniques for Film and Video

How To Read a Film: Technology: Image & Sound

Fundamentals, Tools, Techniques, and Workflows

Introduction to Information Systems

The EDCF Guide to Digital Cinema Production

Digital Cinematography

Producing and Directing the Short Film and Video, Fifth Edition is the definitive book on the subject for the serious film student or beginning filmmaker. Its unique two-fold approach looks at filmmaking from the perspectives of both the producer and director, and clearly explains how their separate roles must work together to create a successful short film or video. Through extensive examples from award-winning shorts and insightful interviews, you will learn about common challenges the filmmakers encountered during each step of filmmaking process—from preproduction to production, postproduction, and distribution—and the techniques they used to overcome them. In celebrating this book's twentieth anniversary, this edition has been updated to include: Two all-new, in-depth cases studies of esteemed short films—Memory Lane and the Academy Award-winning God of Love A revised chapter progression that reinforces the significance of the actor - director relationship Interviews with the filmmakers integrated alongside the text, as well as new images and behind-the-scenes coverage of production processes Revamped sections on current financing strategies, postproduction workflows, and the wide variety of distribution platforms now available to filmmakers A "Where are They Now" appendix featuring updates on the original filmmakers covered in the first edition An expanded companion website (www.focalpress.com/cw/rea) containing useful forms and information on distributors, grants and financing sources, film and video festivals, film schools, internet sources for short works, and professional associations

FILM PRODUCTION TECHNIQUE (FPT): CREATING THE ACCOMPLISHED IMAGE, 6e, is aimed at the basic production course taken by radio/tv/film majors. FPT, 6e, delivers a technical and aesthetic introduction to media production that couples video production techniques with strong emphasis on incorporating motion picture film into a project's workflow. The text serves as a primer for all students, but is especially valuable to those students with limited background in the field of media production. FPT, 6e explores cutting-edge technologies as well as traditional Hollywood techniques, covering lighting, cameras, editing, crew organization, and the production process. It also lays out the basic, conventional approach to scene structure in a straightforward and methodical manner. Important Notice: Media content referenced within the product description or the product text may not be available in the ebook version.

Volume One is the reference guide containing in-depth chapters by noted professionals such as "Framing for Television" by Dave Kenig; "Comparisons of 1.85, Anamorphic and Super 35 Film Formats" by Rob Hummel; "Anamorphic Cinematography" by John Hora, ASC; "Lenses by Iain Neil; "Motion-Control Cinematography" by Richard Edlund, ASC; "Aerial Cinematography" by Jon Kranhouse; "Underwater Cinematography" by Pete Romano, ASC; "Digital Postproduction for Film" by Bill Feightner and Robert L. Eicholz; "Shooting 16mm Color Negative for Blowup to 35mm" by Irwin Young, etc.Volume Two is the field guide starts with camera section assembled by Jon Fauer, ASC and continues with all of the tables and charts for quick reference while working on the set.Each book is 6"x9" with over 400 pages. Each volume also contains the complete table of contents and index for both books for ease of use.

Digital Intermediates for Film and VideoTaylor & Francis

Flickers of Film

Enabling and Transforming Business

Digital Cinema

Third Edition

American Cinematographer Manual

Making Media

The definitive work on digital cinema by all the Hollywood insiders!

*Filmmaking is an art, but, like so many art forms, there are basic underlying tools and techniques and a body theoretical knowledge that must be understood and mastered before artistic expression can flourish. This book is an invaluable resource for all aspiring DoPs. Practical Cinematography can be dipped into for quick reference - perhaps to answer a specific question or deal with practical problems relating to a shoot - or read from cover to cover. It discusses the principles of cinematography and the expertise which is unique to the Director of Photography (DoP). It deals with all the basic theory such as color temperature and sensitometry, and all the practical things a DoP needs to know, from the make-up of the crew to how to prepare an equipment list. With the shift from film to digital, today's filmmakers are empowered by an arsenal of powerful, creative options with which to tell their story. Modern Post examines and demystifies these tools and workflows and demonstrates how these decisions can empower your storytelling. Using non-technical language, authors Scott Arundale and Tashi Trieu guide you through everything you should consider before you start shooting. They begin with a look to past methodologies starting with traditional film techniques and how they impact current trends. Next they offer a look at the latest generation of digital camera and capture systems. The authors move on to cover: * Preproduction- what camera is best for telling your story and why, budgeting for post * Production- on-set data management, dailies, green screen, digital cinematography * Postproduction- RAW vs. compressed footage, editing, visual effects, color correction, sound and deliverables including DCP creation The book features cutting-edge discussion about the role of the digital imaging technician (DIT), how you can best use the Cloud, motion graphics, sound design, and much more. Case studies show you these solutions being applied in real-world situations, and the companion website features videos of techniques discussed in the book, as well as timely updates about technological changes in the landscape. www.focalpress.com/cw/arundale*

This collection explores how the role of cinematography will evolve in an ever-increasing digitized industry in a transnational context. Contributors aim to bridge conversations about critical film studies and technical film practices while proposing that cinema has always been at the foreground of transnational culture.

Color Correction Handbook

An Introduction to Film

Concepts, Workflows, and Best Practices

Between Film, Video, and the Digital

Understanding the Art and Business of VFX

Modern Post

The digital colorist's job is no longer to simply balance, fix, and optimize. Today's filmmakers often want to recreate the idiosyncrasies of older recording methods, or are looking for something completely new, to differentiate the look of a given project. Furthermore, end-to-end digital shooting, postproduction, and distribution means that stylizations and effects once created by the film lab are no longer photochemically available. The color grading suite has become the lab, and these sorts of stylizations are now part of the colorist's job description. In this follow-up volume to the bestseller Color Correction Handbook, Alexis Van

Hurkman walks you through twenty-one categories of creative grading techniques, designed to give you an arsenal of stylizations you can pull out of your hat when the client asks for something special, unexpected, and unique. Each chapter presents an in-depth examination and step-by-step, cross-platform breakdown of stylistic techniques used in music videos, commercial spots, and cinema. These customizable techniques can be mixed and matched for your own unique effects and include: • bleach bypass looks • cross-processing simulation • day-for-night treatments • emulating film stocks • flat looks • glows, blooms, and gauze looks • grain, noise, and texture • greenscreen compositing workflows • lens flaring and veiling glare • light leaks and color bleeds • monitor and screen glow • monochrome looks • sharpening • tints and color washes • undertones • vibrance and targeted saturation • and many more!

The Digital Intermediate process (DI), or conversion of film to digital bits and then back to film again, has great potential to revolutionize the postproduction process. The skill set to photochemically process a movie and pop it into a canister for the postal service to send around to all of the movie houses and the skill set to digitally master and create a file that is distributed globally via the Internet and satellites are completely different. One of these entirely new processes is that of the digital intermediate. The DI has tremendous advantages, ranging from improved quality (first "print" is as good as the last) to cost savings (no re-mastering) to digital distribution (bits and bytes: no film in canisters). The DI influences everything from on set production to the delivery of content to consumers and everything in between. Digital Intermediates for Film and Video teaches the fundamental concepts and workflow of the digital intermediate process. Covers basics of film first, and then introduces the digital world--including a tutorial on digital images, asset management, online editing, color correction, restoration, film and video output, mastering and quality control. Jack's clear and easy-to-follow explainiation of Hollywood buzz words and components facilitates the spill over to anyone who has a vested interest in the quality and cost of the movie.

*First published in 2014. With the shift from film to digital, a new view of the future of cinematography has emerged. Today's successful cinematographer must be equal parts artist, technician, and business-person. The cinematographer needs to master the arts of lighting, composition, framing and other aesthetic considerations, as well as the technology of digital cameras, recorders, and workflows, and must know how to choose the right tools (within their budget) to get the job done. David Stump's Digital Cinematography focusses primarily on the tools and technology of the trade, looking at how digital cameras work, the ramifications of choosing one camera versus another, and how those choices help creative cinematographers to tell a story. This book empowers you to both correctly choose the right camera and workflow for your project from today's incredibly varied options, as well as understand the ins and outs of implementing those options. Stump sheds a light on the confusing advantages and disadvantages of shooting theatrical features using digital technology and what it can or can't do. Topics covered include: * Detailed coverage of Arriflex, Blackmagic, Canon, Ikonoskop, Panasonic, Panavision, Phantom, Red, Silicon Imaging, Sony, and Weisscam digital motion picture cameras * Coverage of a wide variety of lenses, including Angenieux, Canon, Cooke, Fujinon, Hawk, Leica, Panavision, Red, Schneider, Sony, UniqOptics, Vantage, and Zeiss * Coverage of recorders, displays, and look management tools * Exposure theory tips - learn how to correctly expose digital cameras * Focusing tips - learn how to focus digital cameras correctly * Checklists to help design digital workflows * Practical tips on preparation - prepare for shooting a digital motion picture like a professional * Camera set-up and operation, color management, digital intermediates, 3D stereo cinematography, future trends, and much more If you aspire to be a successful cinematographer in this new digital age, or if you already are a working cinematographer in need of a resource to help you stay on top of your game, this is a must-read book.*

A History of Screen Color
The Film Editing Room Handbook
Solutions for Postproduction Problems
A Hidden History of Film Style
Film and Video Production in the Cloud