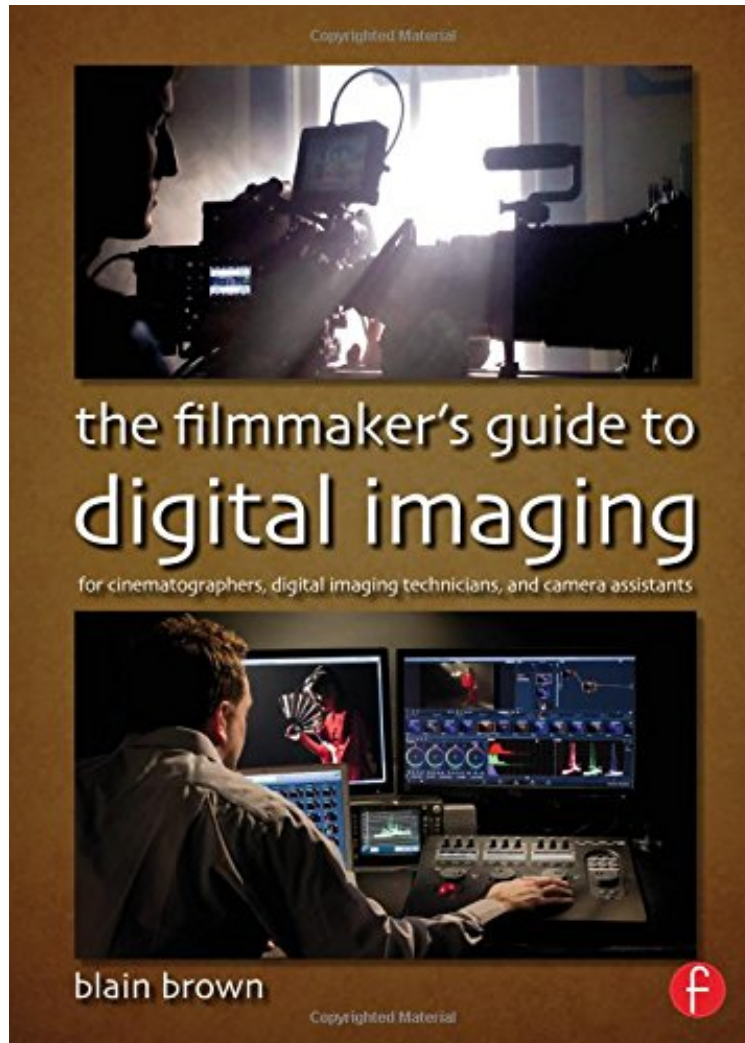


(Read and download) The Filmmakers Guide to Digital Imaging: for Cinematographers, Digital Imaging Technicians, and Camera Assistants

The Filmmakers Guide to Digital Imaging: for Cinematographers, Digital Imaging Technicians, and Camera Assistants

Blain Brown

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Blain Brown : The Filmmakers Guide to Digital Imaging: for Cinematographers, Digital Imaging Technicians, and Camera Assistants before purchasing it in order to gage whether or not it would be worth my time, and all praised The Filmmakers Guide to Digital Imaging: for Cinematographers, Digital Imaging Technicians, and Camera Assistants:

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this book is impeccable. Finally, I can assume weight behind my pretentious on-set attitude. No longer will camera assistants riddcule me in-front of the producer, causing me to be downgraded to a lousy position amongst the PAs. Who needs assistants anyway, right? This book basically makes you a God of cinematography. Screw the camera department, I am the camera department! I am immortal!!

Its a whole new world for cinematographers, camera assistants, and postproduction artists. New equipment, new methods, and new technologies have to be learned and mastered. New roles such as that of the DIT (Digital Imaging Technician), Digital Loader, and Data Manager are integral to todays motion picture production process. Take your mastery of these new tools, techniques, and roles to the next level with this cutting-edge roadmap from esteemed author and filmmaker Blain Brown. The Filmmakers Guide to Digital Imaging covers both the theory and the practice, featuring full-color, in-depth coverage of essential terminology, technology, and industry-standard best-practices. Brown covers new industry-wide production standards such as ASC-CDL and the ACES workflow. Interviews with professional cinematographers and DITs working on Hollywood productions equip you with knowledge that is essential if you want to work in todays motion picture industry, whether as a cinematographer, DIT, Digital Loader, Data Manager, camera assistant, editor, or VFX artist. Topics include: Digital sensors and cameras The structure of digital images Waveform monitors, vectorscopes, and test charts Using linear, gamma, and log encoded video files Exposure techniques for HD and UltraHD Understanding digital color Codecs and file formats The DIT cart Downloading, ingesting, and managing video files Workflow from camera to DIT cart to post Using metadata and timecode The companion website (www.focalpress.com/cw/brown) features additional material, including demonstrations and interviews with experienced DITs and cinematographers.

"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 "Read this book and not only will you know what photons do, you'll be able to make them dance to your tune. Whether you are a working cinematographer, camera assistant, or postproduction artist, or if want to pursue one of these careers, you will learn both theory and practical techniques in these pages." - Leo Sopicki, Blogcritics.org

About the Author 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. 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. His previous books include: Cinematography: Theory and Practice Motion Picture and Video Lighting The Filmmakers Pocket Reference