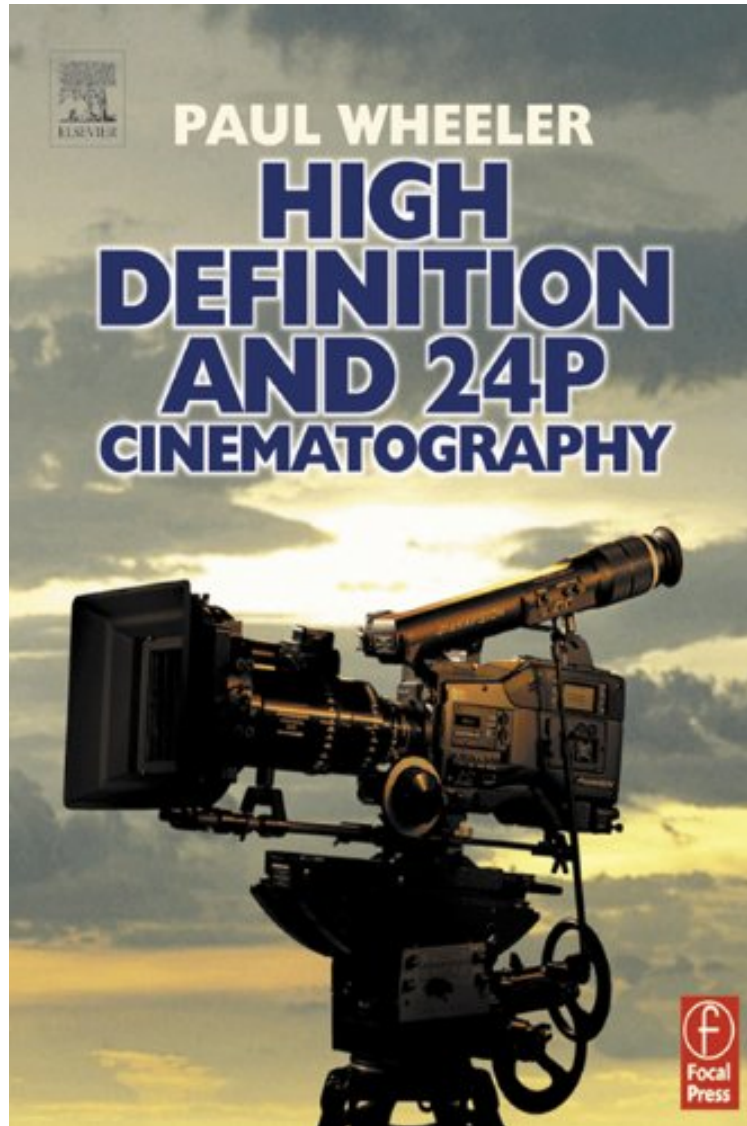


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## High Definition and 24P Cinematography

*Paul Wheeler*

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**Paul Wheeler : High Definition and 24P Cinematography** before purchasing it in order to gauge whether or not it would be worth my time, and all praised High Definition and 24P Cinematography:

6 of 6 people found the following review helpful. Not really deep  
By Francois Roussel  
This book is just a commercial for the HDW F900 camera and an "ode" to Panavision (the employer of the author). Nothing to learn from it it's just a brief introduction on video shooting. As another reader of this book mentioned : there is nothing from a technical point of view. Nothing about compression ratios, sub-sampling, and subtleties of HD formats. And nothing about post-production. It's all about Sony and Panavision and the ability of the hdcam format to equal the specifications of 35mm

film (laughs). Nothing about other vendors and formats; not even a word about DVCproHD. That's really sad for a book titled "high definition and 24p". With many errors in this book, we feel that the author doesn't seem to have any real professional experience as a DP on a HD or a film project. This book should have been titled "a brief introduction to HD and panavision hardware". 25 of 26 people found the following review helpful. A little too biased by FW. This book almost exclusively discusses the Sony F900 (now superseded). The author is employed by Panavision and, at the time of writing, has no experience with other cameras. Particularly when post-production fx are required, one of the most important aspects of any electronic acquisition format is the compression ratio it employs. So I found it somewhat disturbing that this issue was entirely ignored except when criticizing the Viper for having to have a hard-disk recorder because it can't compress the image (and yet the F900 is 4:2:2 with high compression). However, the author did mention Star Wars II as an example of the quality of the Panavision camera, yet this production employed a hard-disk recorder because of the problems caused by HDCAM compression. I think the book shouldn't have such a general title when the contents are dominated by something so specific and reads like a sales brochure. 10 of 14 people found the following review helpful. Very accessible and useful! By Steve T. The world of HD and progressive/interlaced technology can be very complex and confusing, and I've read several technical books that keep it that way. Paul Wheeler does a superb job of being concise, clear, and extremely practical. This is the first time I've read a comparison of HD and film that was unambiguous and unemotional. I get the similarities and differences now more clearly than ever. He also goes through the various (confusing) frame rate choices and actually lists the practical situations where you might choose one over another. Astounding! And, lastly, I greatly appreciate his confidence when he says, basically: take care to set up your camera carefully (and here are the steps), take care to set up your monitor carefully (and here are the steps), and then don't fret about creating a perfect waveform--trust what you see and be creative. There is also a great deal of user-friendly description of camera types, lenses, setups, etc. which I won't directly use in my work as an editor, but they were engaging and informative, so I didn't skip over them and learned a thing or two in the process. He has some partisan preferences in terms of brands and models, but states that all up front and clearly. Most excellent!

This authoritative new reference demystifies the technologies of high definition and 24P cinematography. It is written for the director of photography, camera crew and producer or director and deals with the subject from their point of view. It provides a thorough and logical description of the five scanning formats 24P, 25P, 30P, 50i and 60i as well as recording formats, editing options, delivery potential and discussions on the financial implications these decisions might have. It looks at comparative costs between different decisions surrounding camera formats, such as 16mm to 35mm shooting for different examples, such as a 100-minute low budget movie or 30 second commercial. There is also considerable discussion on the advantages and disadvantages of using HD versus film, seen from a producer's perspective and what the impact is on all those involved in making a movie. Different delivery systems and camera equipment are discussed as well as editing. Filled with practical advice for tackling everyday decisions and choices, this is a must-have guide for anyone using or considering using high definition technology.

"High Definition and 24P Cinematography defines the concept of HD in an up-to-date, practical, no-nonsense manner... Anyone with a behind-the-scenes curiosity or those currently working or studying television and video production should not be seen reading anything else during their lunch and tea breaks." Metro Magazine  
About the Author Paul Wheeler BSC FBKS was trained at the BBC rising to become a Senior Drama Film Cameraman. Paul shot one of the first BBC Drama Series to be photographed using the then new Digi Beta cameras, by which time he was freelance. He is a renowned cinematographer/director of photography and trainer, he has been Head of Cinematography at National Film Television School and still runs courses on Digital Cinematography there. He has also been Head of Cinematography on the Royal College of Arts MA course. Paul was invited to become an associate of Panavision in order to help them introduce the Panavision version of Sony's HDW 900f camera which meant he joined the HD movement 3 days before the first Panavision camera arrived in Europe. Despite all this he is still very much a working cinematographer. He has been twice nominated by BAFTA for a Best Cinematography award and also twice been the winner of the INDIE award for Best Digital Cinematography. His previous books, "Practical Cinematography" and "Digital cinematography", are both published by the Focal Press.