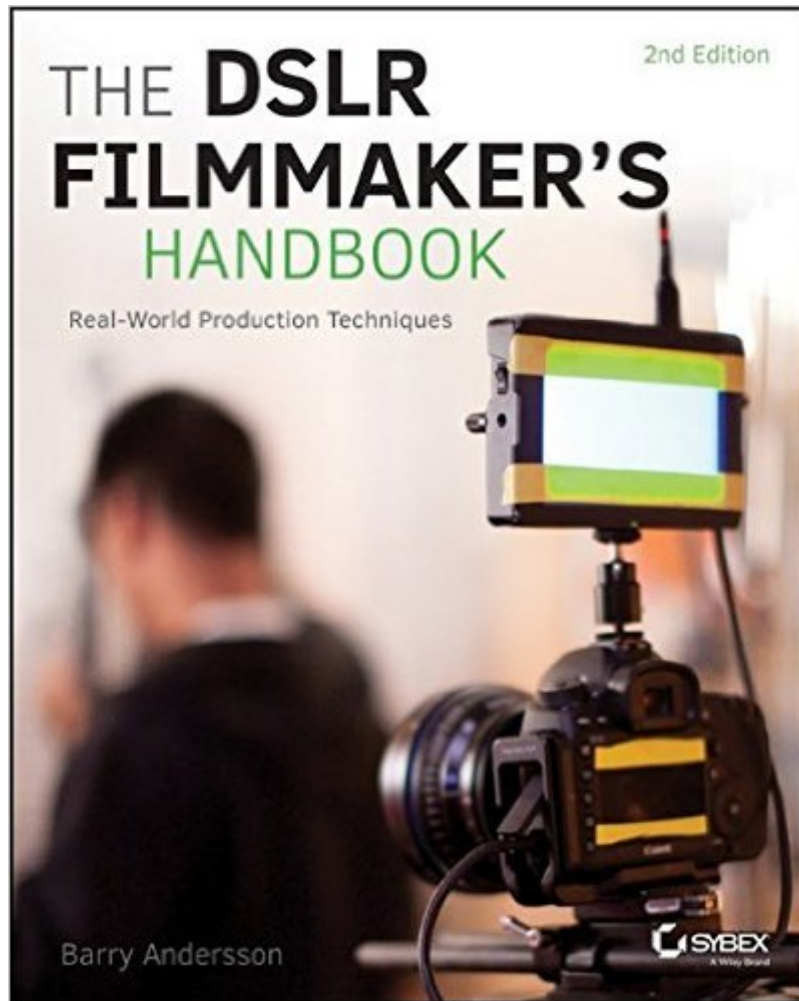


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The DSLR Filmmaker's Handbook: Real-World Production Techniques



Synopsis

Learn to shoot professional-quality HD footage with your DSLR Camera The DSLR Filmmaker's Handbook, 2nd Edition is the expert guide to getting professional movie-making results with an HD video-enabled DSLR camera. Fully updated to reflect the latest technology, this updated edition provides guidance toward best practices and techniques that maximize results. Shooting HD video with a DSLR has many benefits " and also a few tricky drawbacks " but this guide gives you the insight and training you need to overcome these challenges as you learn what to anticipate, how to work around it, and how to fix imperfections in post-production. Award winning independent filmmaker Barry Andersson walks you through the shooting process and shows you what to do before, during, and after filming to ensure high quality results. Most of today's DSLRs have the capacity to shoot HD video. This, combined with incredible low-light capabilities, shallow depth of field, and relatively low price point make these cameras an extremely attractive entry point for would-be independent filmmakers. This book shows you how to exploit your DSLR's capabilities to produce beautiful film, with step-by-step expert instruction. Understand the limitations of DSLR video Learn what to plan for before filming begins Exploit HD capabilities to maximize the film's visuals Produce professional-level, film-quality footage With thorough explanations and expert instruction, The DSLR Filmmaker's Handbook, 2nd Edition is the training you need to start shooting beautiful HD footage.

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Customer Reviews

I read a lot of filmmaking books for my website, Making the Movie. While I love the geeky, detail-oriented books, I'm always also on the lookout for a well-rounded filmmaking book that provides a useful overview of all aspects of filmmaking. In Barry Andersson's DSLR FILMMAKER'S HANDBOOK, I have found just such a book. While the title is not inaccurate – the book does indeed orient toward making films using DSLRs, or Digital Single Lens Reflex cameras – it would actually be of great value to any beginning filmmaker, regardless of what camera they plan to use. That's because Andersson and his Wiley editors have done a great job explaining and illustrating the basics of filmmaking: topics like camera stabilization, camera motion, lighting, sound and data management. **HIGHLIGHTS** The section on camera settings has information on calibrating the color on your camera I haven't seen in any other book, yet is super-useful. As someone who is constantly updating lens advice, I have to acknowledge that the info in this book is super-solid and better-organized than I've ever managed to do. The book has tons of large color pictures and diagrams, but never just to make it look pretty. Let's face it, filmmakers are visually-oriented people, and pictures are the best way to convey information quickly. The book emphasizes Canon DSLRs over those by Nikon or Sony or other companies. While you might expect this to be a drawback, I actually see it as a plus. Canon is the most popular brand (at least, at time of writing) for DSLR filmmakers. By not bringing in other cameras, the book is able to stay focussed. And 98% (figuratively) of the information is camera-agnostic anyway.

The authors of this book know so much about making films with DSLRs that the knowledge gushes out of the pages like water from a fire hose. I found myself needing to sip slowly in order to get something I could swallow. This is not a criticism, far from it. There's nothing worse than a book written by a supposed expert who has no depth in the topic. Take for example the section, "Which Camera is Right for You?" in chapter 2. In 10 short pages, the authors cover kit lenses, telephoto and wide angle lenses, prime lenses, using old Nikon lenses with newer Nikon and Canon cameras, renting cine lenses and several other topics. I've read those pages three times and gained new insight each time. Chapters 12-14 cover color from multiple viewpoints, from color theory, early decisions about white balance and color while shooting, through color correction and grading in post production. In about 60 pages, the authors manage to convey a tremendous amount of information that you will need to read multiple times to fully understand. Filmmakers tend to obsess about color, so this section will get a lot of use. If I had one criticism, it would be that many people coming into DSLR filmmaking are on an extreme budget: they have access to a DSLR and a lens or two, and they want to make movies at minimum possible cost. This audience is not served as well as it could

be by the current book. A single new chapter along the lines of, "Minimum Budget Filmmaking," could explore what minimum expenditures are required and how to make the best possible film with a kit lens and one external microphone. Pointers from this chapter to the existing richness in the rest of the book could then show how to upgrade the image with lenses, lighting, audio, camera mounts, matte boxes, etc.

I am a hobbyist photographer and am quite familiar with some of the basics that Barry has kindly provided in this book as an assumption for those who are diving directly into videography or film-making, more specifically HD videography on DSLR. Although with my knowledge, I liked that he actually explained that Cine-style and photo lens are made slightly differently. I am also impressed that he made comparison with several DSLRs such as the Nikon, Canon, Sony etc. I personally own a Nikon and have been playing around with Canon and BlackMagic. Barry has a lot of information on choice and selection on both camera and lens, and on their custom settings. He also has great tips on location and organizing of equipment for the serious film-maker. As for myself, I was more interested in the storyboarding and post-production information, to which he has provided extensive and comprehensive information. It also helps that he has snap-shots and many photos to show the difference in choice of effects, colors etc. Here's a brief of chapters on what to expect: -1) Fundamentals of DSLR Filmmaking 2) Gear and Recommendations 3) Testing and Custom Settings 4) Camera and Lens on Location 5) Camera Motion and Support 6) Lighting on Location 7) Sound on Location 8) Organizing and Storing Data in the Field 9) Troubleshooting 10) Converting and Editing your Footage 11) Audio Crash Course - syncing dialogues 12) Color Correction and Grading 13) Compressing your Film 14) Post-Production Looks 15) Workshops - Underwater cinematography, Car Chase etc. Overall, a very systematic, extensive and comprehensive book for the serious film-maker.

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