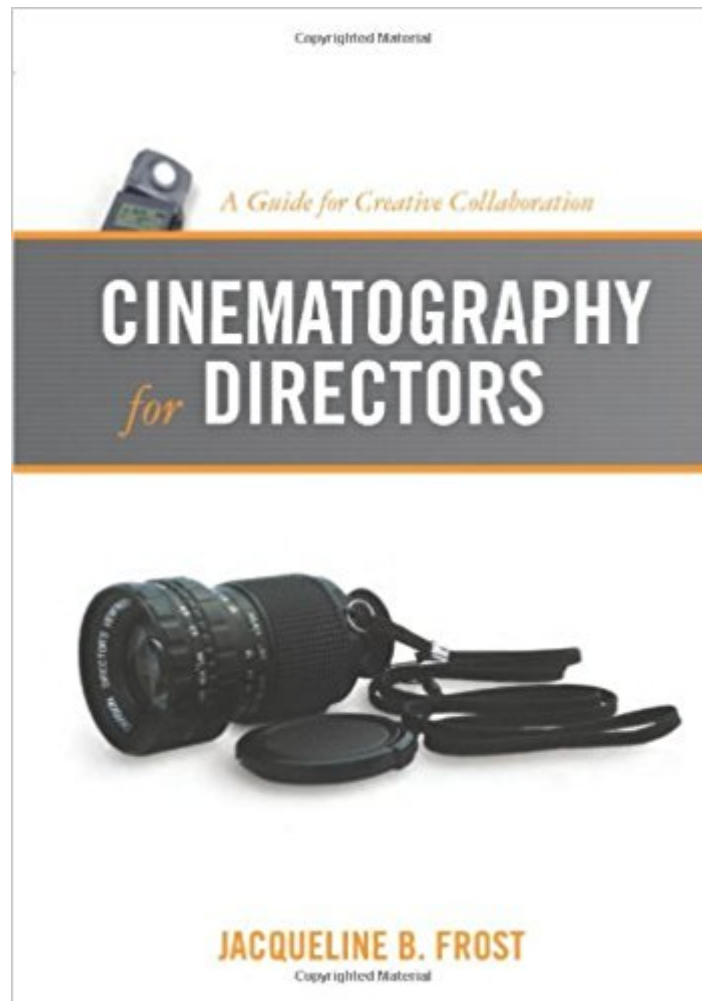


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# Cinematography For Directors: A Guide For Creative Collaboration



## Synopsis

The essential handbook for directors and aspiring filmmakers who want to get the best visuals for their films while establishing a collaborative relationship with their cinematographer. This is the only book that focuses exclusively on the relationship between the director and cinematographer.

## Book Information

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## Customer Reviews

The first thing I did when I decided to make my feature film was to bring in a DP. Mike was a guy I worked with backstage on some musicals and a guy I knew who was a hard worker, easy to get a long with, didn't put up with crap and someone that I could trust. I also had a chance to work with a guy who had professional lights, professional equipment and was willing to "help out." Though this other guy was available, I went with Mike because I had relationship with him. And I'll be honest with you: He taught me more than I realize. Ms. Frost book is about those relationships. Those "getting on the same page" moments that define the film-making process. When you think about it - you need to have EVERYONE on the same page - from the sound guy, to the actor, to the home owner whose home you're abusing in the process of making your film. What Ms. Frost does in her extremely detailed book - is give the director all the tools he or she needs to find that common ground with the Cinematographer. To get on the same page. To recognize what it is that the Director of Photography (or the guy who showed up with the really nice camera) brings to the ENTIRE process. She takes you through everything from lens choices and film stock to cameras and aspect ratios so that you have some understanding of what is going on in your DP's head to

create an environment of trust and understanding. To create the magic that is film-making. What magic? When I made my film we were filming at night a poignant scene at the loudest cemetery in Washington State (in which we had no official permission to film). We were using a consumer Canon HV20 camera. My daughter, who was on pain meds and kind of drowsy, held up a box light we purchased from Ikea - power fed by a generator 20 feet away.

Frost explains exactly what every director needs to know about cinematography. She covers everything, including: creative collaboration, script, visual palettes (colors), lighting, genre films, lenses, and cameras. She also has a very useful chapter on classic creative collaborations in film. As a freelance cinematographer, teacher and film industry insider, Frost knows exactly what she is talking about, and all her explanations are drawn from first-hand experience. She explains exactly how to forge a collaborative relationship between director, cinematographer and production designer. The history of film shows that this collaboration is the single best way to get the highest production value for any film. Absolutely essential information! Although *Cinematography for Directors* is clearly written for professionals by a professional, Frost's explanations apply directly to low-budget films. Any filmmaker--including documentary--can usefully use the chapters on Visual References and Color Palette. These chapters tell exactly how you can use specific color palettes to differentiate between characters or locations or time periods, to establish a specific tone or mood, or to maintain the stylistic mood of a genre. When I asked Frost if it was possible to shoot a "decent" film with a small prosumer camera, she said "Absolutely. What really matters it is the way in which you use the camera. Shoot film style with carefully selected shots and compositions, light it softer to avoid the harsher video look, and tell a good story. People generally don't care about format they care about story." If I were ever to produce a film, I would make sure that my director, cinematographer and production designer all spent a day with Jacqui Frost.

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