

1. Record Nr.	UNINA9910827619703321
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Titolo	Picture composition for film and television // Peter Ward
Pubbl/distr/stampa	Oxford ; ; Boston, : Focal Press, 2003
ISBN	1-136-04505-8 1-136-04506-6 1-281-01252-1 9786611012526 0-08-049769-1
Edizione	[2nd ed.]
Descrizione fisica	1 online resource (281 p.)
Disciplina	778.53 778.53 21
Soggetti	Cinematography Motion pictures - Production and direction Television - Production and direction Composition (Photography)
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Previous ed.: 1996.
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Picture Composition for Film and Television; Copyright; Contents; Preface; 1 Invisible technique; Learning the ropes; A moving photograph; Continuity cinema; The shot; The creation of 'invisible' technique; Standard camerwork conventions; Realistic representation; Mechanical reproduction; Framing a shot; Composition; Does the shot work?; Intuition; 'I see what you mean!'; Why composition is important; Control of composition; Visual design techniques; Cultural influences; Changing fashions; Summary; 2 Alternative technique; Jump cuts; Alternatives; It's magic; Realism and imagination The film moment is always now Why people dislike the rejection of standard conventions; Storytelling; Don't wake me up; Definition of alternative conventions; Conventions; Summary; 3 The lens, the eye and perception; Introduction; The imprint of the lens; The eye and a lens; Size constancy; How do we understand what we are looking at?; Characteristics of perception; Summary; 4 The lens and perspective;

Perception and depth; Depth indicators and their relationship to the lens; Focal length; Angle of view; Depth-of-field; fno; Zoom; Focus; The structural skeleton of a shot
Horizon line and camera height as a compositional device
Controlling space with choice of lens angle/camera distance; The internal space of a shot; Production style and lens angle; Estimating distance; Accentuating depth; Summary; 5 Visual design; Introduction; Movement; Sound; Controlling composition; Design techniques; Grouping and organization; Balance; Figure and ground; Shape; Line; Rhythm and visual beat; Pattern; Interest; Direction; Colour; Scale; Abstraction; Understanding an image; Summary; 6 Frame; Composition and the frame; Frame - an invisible focus of power; Static viewpoint
A hard cut-off
Limited depth and perspective indicators; Monochrome; The edge of frame as a reference; Frames within frames; A second frame; Frame and divided interest; Summary; 7 The shape of the screen; Aspect ratio; The shape of the screen and composition; Viewfinder as an editing tool; Could it have been different?; The invention of a world format standard; Widescreen returns; Design of the TV aspect ratio; HDTV; The need for a universal video format; 16:9 television widescreen; A reasonable compromise between competing aspect ratios; The divine proportion
Widescreen - the shape of a banknote
Summary of film and television formats mentioned; 8 Widescreen composition and film; Finding ways to compose for the new shape; Widescreen advantages; Selling off the redundant format; Pan and scan; Cinematographers alarmed; Boom in shot; The growth of multiplexes; Common topline and super 35; Summary; 9 Widescreen composition and TV; Introduction; Letterboxing; Aspect ratio conversion; Protect and save; Shooting for two formats; Composing for 16:9; Fidgety zooms; Transitional period; The viewer takes control; Inserting 4:3 material into a 16:9 production
Compilation programmes

Sommario/riassunto

Behind each shot there lies an idea or purpose. When setting up a shot, the camera operator can employ a range of visual techniques that will clearly communicate the idea to an audience. Composition is the bedrock of the operator's craft, yet is seldom taught in training courses in the belief that it is an intuitive, personal skill. Peter Ward shows how composition can be learned, to enhance the quality of your work. Based on the author's own practical experience, the book deals with the methods available for resolving practical production questions such as:
