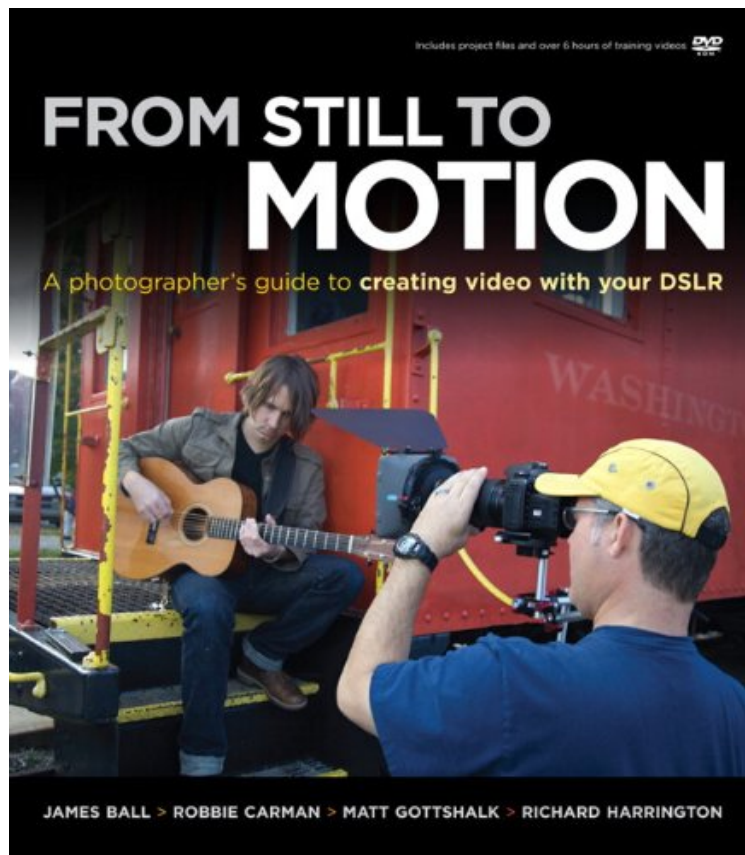


(Ebook free) From Still to Motion: A photographer's guide to creating video with your DSLR (Voices That Matter)

## From Still to Motion: A photographer's guide to creating video with your DSLR (Voices That Matter)

*James Ball, Robbie Carman, Matt Gottshalk*

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**James Ball, Robbie Carman, Matt Gottshalk : From Still to Motion: A photographer's guide to creating video with your DSLR (Voices That Matter)** before purchasing it in order to gage whether or not it would be worth my time, and all praised From Still to Motion: A photographer's guide to creating video with your DSLR (Voices That Matter):

5 of 5 people found the following review helpful. For every starting level, this is a resource to notch it up. By knal I'm a former trainer for Apple, who specialized in teaching people how to work with Digital Video. These days, I teach communications, edit video, and work in instructional video full-time. In other words, I've been around these tools for a while, and I'm keenly interested in how to help non-professionals use them well. No matter what your trade or profession, sooner or later you're going to need to either create video yourself, or provide useful feedback to others who are creating video for your company or organization. Read this book, and you'll have something to say of intelligence. While all master trainers in their own right, Rich, Robbie, Matt and James model the importance of teamwork in mid-large scale production. The very way they've all mixed their voices to make this book so valuable is

a model of how different specialists need to pool talent, instead of stepping in front of one another. I have used this as a resource in training camera operators, and frequently recommend it to photographers who are looking to bring the same "A-Game" they use in still shooting to video production. Photographers will especially appreciate the readable, but dense approach to sound design in Chapter 13. The integration of video "show me how" segments with the chapter content is helpful, rather than distracting, because of the well thought-out cues present in each chapter. As a trainer and a teacher, I recommend this book because it will help you learn well. If you're getting on the bus as a beginner, or a few stops down the road as an accomplished photographer, you'll find this useful, and enjoyable. As a businessman and manager, I appreciate the attention to detail on items like estimating work, training employees on a common filename and folder structure, and other insights on how to keep the costs of video production from eating your profits. Set aside 90 minutes a day, Mon-Fri, for one month. Work through this book during that time. It's the cheapest film school you'll ever attend, and one of the more effective.

20 of 22 people found the following review helpful. Often annoying, mostly useless

By Frank R. Mostly useless, because it rarely gives any information I might need. And often annoying, because I really don't need little bits of motherhood like "composition is the basic foundation for creative image gathering." Really, guys, you think I needed to be told that? A lot of the book is fluff: two pages devoted to teaching us the abbreviations for Wide Shots (WS) and Medium Wide Shot (MWS). Wow--thanks! But then they never, never refer to them again. Or sections like Organizing the Planning meeting. Hey, did you know it's better to plan ahead than keep your expensive crew waiting around? Who needs advice like this? Let me tell you a bit of my story and see if it's anything like yours. I've been shooting digital since '06; I've gone through a progression of SLRs and now shoot with a Canon 5D mk II. I only recently realized it's the new darling of Hollywood and indie film makers, so I decided to give video a try. I set the camera on a tripod and got a buddy to play his guitar and sing a song. I think I did it in Av mode; no idea what the ISO was. Used the lens that was sitting on the camera already; never touched it the whole shoot. Three minutes later it was done; loaded it into iMovie and fumbled around until I could get it into an email. His wife loved it. I decided there was some future here. My next idea was to repeat the process, but with two cameras and an external mic stuck on my camera--it was pretty apparent that the in-camera mic was never going to cut it for music. (Or much else.) So here's a list of all the stuff I didn't know--and could have used some advice on: What mode to shoot in? What shutter speed? What lens? Shotgun mike mounted on the camera or external recorder? Can you mix cameras? Does it matter that one is a 5D and the other a cropped-sensor 7D? How about ISO? My 5D is great at higher ISOs, but the 7D not so much. Software--do I really need to cough up \$300 for Final Cut or will iMovie do the job? How come my compressed version looks so crummy? Well, that's just a start. This book never covers any of that--or if it does, it only discusses it indirectly. Yeah, it tells us all about frame rate and line scanning, but... does any modern camera even permit interlacing? Compression: yeah, OK, so what? I can't do anything about it. And later, in the post-production part, they go on about transcoding. . . guys, that's obsolete already. Final Cut Pro gobbles up the .mov file out of my camera, as does iMovie. And thanks, but I already knew to create a backup file. They go on about how a prime lens is best, because of the wide apertures. Yeah, guys, try shooting a couple of singers on stage at 1.4. Your depth of field is so short you'll have a hard time getting them both in focus--and you'll have to go to a narrower aperture. Which means raising the ISO. How high can you go? Dunno. Your camera manual will tell you that you can shoot stills while shooting video. . . but probably won't mention that it'll put a 1-second gap in the audio track and jump the video, too. Good luck getting PluralEyes to align that with your external recorder. Which you should use, probably--shotgun mics will pick up camera noise, I'm told, and if you move the camera off-axis you may lose the sound, too, since it's such a narrow beam. (I went with a Zoom H4N. Love it.) Follow-focus is swell if you're filming a game, I suppose, but for a static setting like a musician on a bar stool, you don't need it. It's expensive, and look: you're not going to be zooming in and out for awhile anyway. Did you know most videos cut every 4 seconds? I didn't--but hey, that means you can manually re-focus one camera while the other is filming away, because you're just going to be cutting back and forth anyway rather than following the zoom. As other reviewers have pointed out, though the authors claim to be writing for a photographer with a stills equipment, they immediately tell you about all the new gear you'll need. They never discuss shooting with what you've got. And the gear they describe! Sheesh, do they really think we're going to go from stills to a Hollywood production? Do you think anybody with booms and trucks and a crew is going to be going to this book for advice? I think the book would be improved if it were broken into sections: shooting with what you've got, moving to the next level, going Hollywood. And if they cut out the motherhood ("just keep safety in mind") and the fluff ("identifying objectives and constraints"). When you mention gear, guys, give us some price ranges. See Scott Kelby's Handbooks--he does a nice job of recommending at several price ranges. Tell us what we'll need for what purpose, and how long we can get away without (or work around the lack of it). Anybody considering buying this book is already a competent photographer and conversant with computers. We have some artistic sensibility and we already have a project in mind. Are there any experienced videographers out there profited from this book? Yeah, probably. But if you're just now going from shooting stills to using the video mode of your SLR, this book won't give you what you need. And it'll waste a lot of your time.

4 of 4 people found the following review helpful. My DSLR Bible!

By Studio Guy This book is a great guide into the DSLR world. It is written with the pro photographer in mind but the complete newbie into film-making (like me) can also benefit immensely

from it. I bought it hoping it would accomplish one mission; to give me an overview of the film-making process from a DSLR perspective. This it accomplished satisfactorily. I did not expect to get any in-depth detail on any of the aspects of dslr film-making (given the size of the book) so no shocker there. In responses to other reviews, I see the authors insisting that there is a great deal of detail in the videos. I watched each and every one of them and I think whether or not they go into detail depends on who you ask and what their definition of "detail" is. Personally, as I had expected, I will need to get more study material that specializes in the different areas the book covers to get the kind of detail I want. Though I am no pro, I am almost certain professionals with years of experience IN FILM-MAKING trying to dive into the dslr world will be better served on discussion forums online (for free). That said, I am absolutely satisfied with my investment in this book. I know this will remain my dslr reference for a long time. Couple this book with a free dslr guide by a guy called "koo" available from his "nofilmschool" website, and you have enough material to start you off on the right footing.

Book and accompanying DVD with over six hours of video training all geared to teach you everything about shooting video with your DSLR. With the arrival of high-definition video-enabled DSLR cameras, photographers are faced with an opportunity for creativity and a competitive edge in their field unlike anything they've experienced before. Add to that the expanding demands from a video-hungry audience and it's no longer a matter of if you are going to add video to your repertoire of skills, it's when. Here to guide you in a thorough exploration of the video-making process from preproduction to post and to ease your transition from still to motion are four veterans who speak the language of both photography and video fluently. With their clear, instructive approach, they quickly get you up to speed on everything from picking your gear, to properly lighting for motion, to using professional-level audio, color correction, and editing techniques, to media management and outputting, and much more. Here are just a few highlights from this richly illustrated, completely interactive book and DVD: Explores the entire spectrum of video for DSLR camera owners, with recommendations on gear, planning, lighting, lenses, audio, editing, color correcting, exporting, media management, and more. Covers a wide variety of shooting styles, including indoor, outdoor, studio, portrait, event, and available light. Addresses technical challenges associated with DSLR video, such as camera movement, multiple camera coverage, low-light videography, and synchronized sound. Explores additional creative techniques such as stop motion and timelapse photography in depth. Includes a real-world example of a music video and promo package throughout the book to demonstrate concepts in action, with additional profiles of photography experts in nature, sports, commercial, and weddings and events. The accompanying DVD contains over 6 hours of video training that delves deeper into each topic, as well as high-definition footage, hands-on project files, and templates to experiment with and follow along. Share your work and communicate with other readers at [www.facebook.com/dslrvideo](http://www.facebook.com/dslrvideo).

If you've been looking for the one book that teaches you how to bring DSLR video into your workflow, this is the only one on the topic I'm telling my friends to buy. Scott Kelby, photographer, author, president of the National Association of Photoshop Professionals (NAPP) Whether you're a seasoned professional or a novice still photographer this book has the answers you need, even if you don't know you need them yet. Scott Bourne, Publisher, Photofocus.com

From the Back Cover

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About the Author

James Ball is a director of photography for HBO, National Geographic, Discovery Channel, and PBS ([onlinejamesball.com](http://onlinejamesball.com)). His work ranges from feature-length documentary projects to dramatic features to corporate projects. Robbie Carman is a professional colorist who works on broadcast

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