

Contents

Author's Preface	11
Introduction	13
1. Basic Concepts	18
Communication	18
Space and Time	22
The Dramatization of an Image	23
Dramatization of the Story	24
Mise-en-scène and Mise-en-cadre	25
Tools	25
2. Camera Tools of Film Language and Their Functions	27
Inspiration	29
Basic Workflow	29
Important and Unimportant Information	32
Immersiveness	35
School	37
3. A Short Addendum about the Profession of a Cinematographer	39
4. Camera as a Tool of Film Language	43
Camera and its Functions	43
Camera Accessories	58
Camera Movement Equipment	59
5. Movement as a Camera Tool of Film Language	61
The Theory of the Audience	65
Three Basic Types of Movement	68
Movement on the Scene in Front of the Camera	71
Movement in its Intensity	74
Movement in Camera and Editing Montage	75
Movement in Speed	76

Movement in Rhythmic Composition.....	77
Movement in Linear Compositions	78
Movement in Colors.....	79
6. Frame as a Camera Tool of Film Language.....	81
How Does Memory Relate to Framing?	84
Two Ways to Store the Film Image into the Memory of the Audience.....	89
Why Is Frame a Camera Tool of Film Language and How Does It Function Over Time?	91
Use of the Frame in Practice.....	98
Three Types of Directorial Concepts:.....	99
7. Narrator and Point of View as a Camera Tool of Film Language.....	101
Real Narrator.....	102
Camera	102
Character	104
Author.....	108
Viewer.....	109
Narrator and Point of View	109
8. Visual Composition and the Golden Ratio as a Camera Tool of Film Language.....	113
Non-Mathematical Solutions to Image Composition.....	114
LEFT and RIGHT Directions.....	114
UPWARD and DOWNWARD Directions.....	115
LINES and CURVES.....	117
The Rule of ODD NUMBERS.....	118
Mathematical Solution to Image Composition.....	118
Magic Shapes.....	122
Film Formats.....	123
Composition of Cinematic Image	124
Director, Mise-en-Scène and Image Composition.....	127
Balanced Composition	127
Unbalanced Composition	128
Cinematographer, Mise-en-Cadre and Image Composition	130
Living Images.....	130
1. How To Create a Perfectly Balanced Image	132
Four Methods of Analyzing Harmonic Composition Relationships	132
a) Fibonacci Number Series.....	132
b) The Golden Ratio	134
c) Rule of Thirds.....	136
d) Method of Gradual Halving.....	137

2. How to Create a Beautiful Image	141
3. How To Vitalize an Image and Enhance its Narrative Effect	142
The Center of the Universe as a Determining Dramaturgical Parameter of Artistic Styles	147
The Art of the Upper Paleolithic (Aurignacian) and an Example from the Chauvet Cave (circa 32,000 to 30,000 years BCE)	148
The Art of Ancient Egypt (circa 2700–332 BCE)	149
The Art of Ancient Gaul (around 1000 BCE – 150 AD)	150
The Art of Ancient Greece and Rome (around 500 BCE – 476 AD)	150
The Art of the Romanesque Style (circa 10th–13th century)	152
The Art of the Gothic Style (circa 13th–15th century)	152
The Art of the Renaissance Style (circa 14th–16th century)	153
The Art of the Baroque Style (approximately 17th–18th century)	154
Three Fundamental Compositional Rules of Film Imagery	157
9. Shot Sizes and Spatial Resolution as a Camera Tool of Film Language	158
Long Shot	161
Close-Up	163
Medium Close-Up	165
Medium Long Shot	166
Spatial Resolution	168
10. Depth of Field and Three-Dimensional Appearance of an Image as a Camera Tool of Film Language	176
Why is Depth of Field the Carrier of Information about the Three- -Dimensionality of an Image?	178
What is Depth of Field?	181
Definition of Space	187
Four Ways of Working with Depth of Field and Dramatizing Three-Dimensional Appearance of an Image	198
11. Color Wheel as a Camera Tool of Film Language	200
Searching for Principles and Methods of Color Mixing	202
Prehistory	202
Ancient Times	203
Early Christianity	208
Medieval Times	208
Renaissance	209
Baroque	210
Rococo	216
18th and 19th Century – Realism	216

18th and 19th Century – Classicism.....	216
18th and 19th Century – Romanticism.....	216
19th Century – Impressionism.....	216
20th Century – Symbolism.....	224
20th Century – Art Nouveau.....	224
20th Century – Expressionism.....	224
20th Century – Cubism.....	224
20th Century – Fauvism	224
20th Century – Abstraction	224
Color Theory.....	227
I. Basic Principles of Color Theory	227
1. Terminology of Light.....	227
2. Three Names of One Color.....	233
3. Standard Observer.....	235
4. Metameric Effect.....	236
II. Methods of Color Mixing.....	237
Additive Color Mixing of Lights – RGB.....	237
Subtractive Color Mixing of Pigments – CMY.....	238
Artistic Mixing of Pigments – RYB	238
III. Symbolism and Meanings of Colors – Newton’s Color Wheel.....	239
IV. Basic Painting Techniques, Styles and Forms.....	243
Color Harmony	244
Monochromatic Scheme	246
Complementary Scheme	246
Analogous Scheme.....	247
Split Complementary Scheme	248
Triadic Scheme	249
Double Complementary Scheme.....	249
Five and Multicolor Scheme.....	250
V. Language of Color Contrasts	251
1. Consequent Contrast	251
2. Simultaneous Contrast.....	253
3. Tonal Contrast	253
4. Brightness Contrast	254
5. Saturation Contrast	254
6. Contrast of Calm and Exciting Colors – Cold and Warm.....	254
7. Contrast of Color Area Sizes.....	255
VI. Color Dictionary.....	257
Colored Semantic Dictionary of Wassily Kandinsky.....	259
Chromatic and Achromatic Colors	260

VII. Systems of Working with Color and Shape – Artistic Styles and Movements.....	262
VIII. Color Spaces and Colorimetric Recommendations.....	266
12. Rhythm of Visual Structure as a Camera Tool of Film Language.....	273
Rhythm.....	278
Visual Structure.....	281
Rhythmization of Mise-en-scène.....	289
Rhythmization of Mise-en-cadre.....	290
13. Shapes and Visual Illusions as a Camera Tool of Film Language.....	292
Optical Illusions.....	297
14. Axes and Angles as a Camera Tool of Film Language.....	305
Vertical Camera Angles.....	308
Horizontal Camera Angles.....	310
Canted Camera Angles – ‘Dutch Angles’.....	315
Storyboard.....	316
Costume Color Designs.....	317
15. Light and Shadow as a Camera Tool of Film Language.....	319
Light Construction on Set.....	321
Inspection of	
Adjustment of Reflected Light by the Lens Optical System.....	328
Recording of Photographic Image on a Sensitive Receiving Medium.....	330
Historical Experience.....	333
Professional Convention Style.....	334
Primary Reality Style.....	340
Why are Light and Shadow Tools of Film Language?.....	344
Conclusion.....	350
Bibliography And Resources.....	353
Index.....	360
Resumé.....	365
Camera EYE: Camera tools of Film Language.....	365