

This book consists of edited conversations between DP's, Gaffer's, their crew and equipment suppliers.

In common with the other CML books it doesn't have the same structure as a "normal" film reference book.

The discussions have occasionally been edited for clarity and brevity.

They will sometimes ramble a little but that's the nature of a conversation and some interesting information comes out in the process!

All views expressed are those of the posters, please join CML and take it up with them if you have a problem!

This book covers HD discussions during the period January 2001 to November 2004..

1080i-60 or 720p-60 for 'SloMo' 18% Grey Translation To IRE Value 1K, 2K, 4K, 10,000K 2.35:1 Aspect Ratio & HD 24P & Shooting Fire 24p Concert Film 30p or 60i 4 Camera 24pHD Crew CCD Flange Focal Distances (& Prism Compensation) Cine lenses on 2/3" HD CCD camera Cinema look-Digital projection Combining film and F900 Contrast Handling & Dynamic Range Coring or Crispening Crisis Of Identity Diffusion For HD... DigiPrimes vs Pro35 DIT or Colourist Downconverting Downconverting Delay *(Miranda DVC- 800) DVCPRO - HD ECinema Display Box EDP100 F900 - Time Lapse With Hi-Def F900 Gamma Builder F900 On A STEADICAM or CRANE F900 Skin Detail Adjustment Advice First Looks At 24P HD To 35mm HD (Varicam) Intercut With 16mm HD 1st AC 101 Lesson Plan.	HD Blue/Green Screen HD Data Capture HD Downconversion Clearscan & Pulldown HD Exposure HD Fact Sheet HD Feature In The Swamp HD For PAL HD Helicopter Fun HD On The Run HD Post Across The Pond HD Sync & Blown Out Flesh Tones HD To 35mm HD To 35mm - Continued HD To SD Better Than SD HD vs Super 16mm HDCAM Time Lapse Intercut Varicam & SDX900 Multiple F900's My First HD Feature PL Adaptor For HD Camera Progressive Imaging Progressive Scan & Edge Detail Shutter & The F900 For Composite Work Slow - Mo Explosions In 24P Treating HD As A Film Stock Up-rez To 35mm Varicam - Sync, Sound & Focus Varicam & Compositing Viper Post Methodology
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