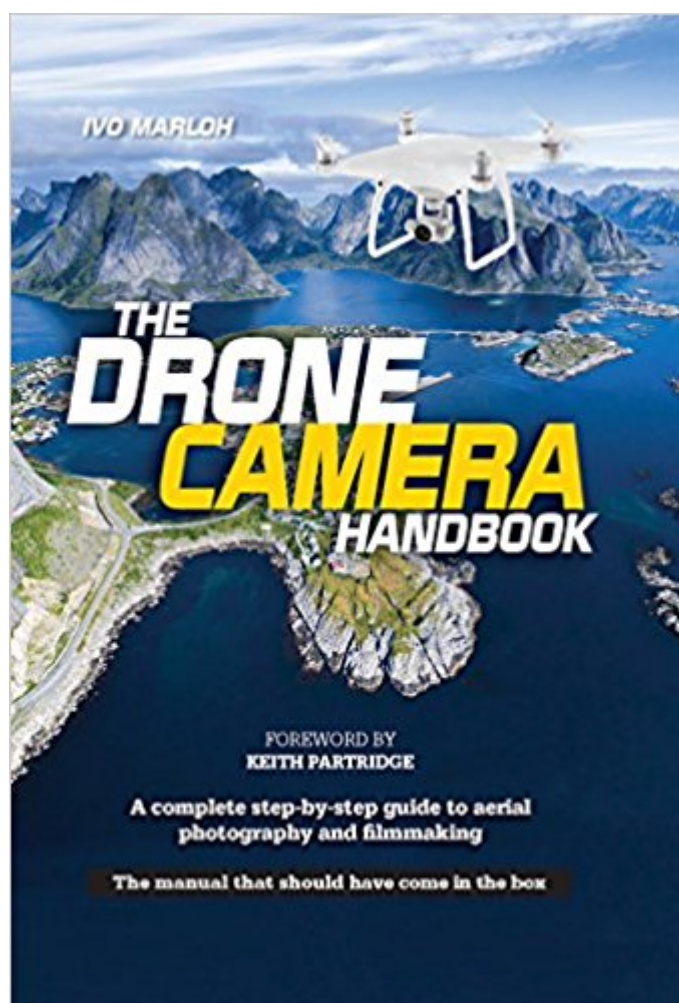


The book was found

The Drone Camera Handbook: A Complete Step-by-step Guide To Aerial Photography And Filmmaking



Synopsis

Camera drones have changed filmmaking and photography forever. The Drone Camera Handbook is the manual that should have come in the box; for all drone enthusiasts, photographers, and filmmakers as well as extreme sportsmen and women who want to capture epic images of their adventures. Choose the right drone for you Pilot like a professional Film in different conditions and terrains Expert advice on filmmaking and photography International drone rules and regulations Post-production edit, sound and music

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Customer Reviews

Capturing the essence of adventure in more than 60 extreme films has taken Emmy award-winning cameraman and filmmaker Keith Partridge to some of the world's most hostile and spectacular environments. Working on everything from documentary feature films such as Joe Simpson's Touching the Void to TV work such as the BBC's Human Planet and Wild Climbs, Keith has always pushed the limits of extreme filmmaking. Productions in which he's been involved have won dozens of international film awards, two BAFTAs and an international Emmy. His award-winning book The Adventure Game, charting his experiences in filming at the ends of the Earth, was published in June 2015.

One of the characteristics of technology is that with the passage of time, both the technology and the techniques for using it develop. This book might have been more useful just two years ago, but it

is now less so. After an introductory chapter, there is an explanation of how drones work; a description of the kinds of cameras that can be used for drones, including specific brands; pre-takeoff advice (including regulations and laws); flight instruction; how to prepare to take the shot; instruction on filming and still photography; descriptions of environments like rural and mountains; a look at editing; and a glimpse into the future. The problem is that none of this is in any level of detail. A good example is the subject of exposure. Because a drone can be facing in many directions, light can vary significantly, effecting exposure settings. In addition, the sky, which is significantly brighter than the ground, often makes up a significant portion of drone images. On an integrated camera, like that on a DJI Phantom (with which I am most experienced), exposure can be controlled remotely. As far as I know, add-on cameras require making an exposure determination before taking off, or setting the camera to program mode. Yet the only discussion of exposure is a brief mention of the DJI software histogram (which the author says enables contrast control; experienced photographers will know that the histogram measures tonality, which may then be controlled by regulating exposure.) and the over-exposure warning, which Marloh curiously recommends turning off. When it comes to adjusting the camera, the photographer will have to learn the fundamentals elsewhere. With regard to the law and regulations applicable to drones, I recommend that photographers in places other than England just ignore Marloh's advice and learn what laws apply in their jurisdictions since I found his advice about the U.S.A to be in error. Sometimes the author gives contradictory advice. He first suggests using the follow feature, which many drones have, to record skiers. Then in another chapter he advises not going near ski slopes. It might be possible to clarify this apparent inconsistency but the author doesn't do so. The layout of the book made it hard to read. Photo captions and sidebars are printed in tiny type. Black type placed on a navy blue image is impossible to read. Screen shots of software are minutely small. Occasionally there was a good idea I had not encountered. For example, the author noted that recording sound with a drone was not possible. Therefore, when capturing wildlife, one should return the next day and set up a remote recording device to add to a video. While I never gotten close enough to wildlife with a drone to make the addition of such sound to a video seem realistic, I could see the possibility at some time in the future. (On the other hand, I did resent Marloh's suggestion that adding music to a wildlife video was a "cheap trick". If you are interested only in a broad overview of aerial photography and filmmaking from a drone, this book may be of interest. However, before you buy a drone, or fly a drone, or photograph or film from a drone, do more research. Note: The publisher provided me with a review copy of this book at no charge.

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