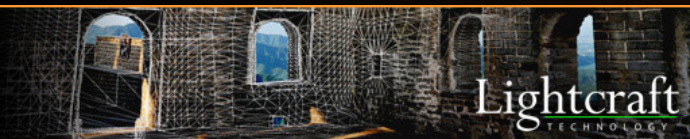


From: Global Cinematography Institute info@globalcinematography.com
Subject: Interview with David Stump, ASC - GCI Faculty Member & Author of "Digital Cinematography"
Date: 25 April 2014 16:27
To: flaxton@btinternet.com

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New Courses, New Experiences - at GCI Level 1, Session 14 beginning May 17th
"Cinematography for Visual Effects" and Tuition Stipend available for this upcoming session!

The Global Cinematography Institute Newsletter

Interview with David Stump, ASC about his new book "Digital Cinematography"

GCI Faculty Member David Stump, ASC answers our questions about his newly released book about Digital Cinematography - including why he wrote the book, what the book covers, and how his classes at GCI help prepare students for the future of the profession!

["Cinematography for Visual Effects" and Tuition stipend available for Level 1, Session 14!](#)

[- click here for more information -](#)

"Digital Cinematography: Fundamentals, Tools, Techniques and Workflows"

New Book by GCI Faculty Member David Stump, ASC (*Instructor: Digital Cinematography, Cinematography for VFX*)

At Global Cinematography Institute, our instructors are innovators in their respective fields. Few individuals are more qualified to discuss the artistic, technical and industry considerations of Digital Cinematography more than our "Digital Cinematography" and "Cinematography for VFX" instructor David Stump, ASC.

While continuing to be an innovator in the field, David has recently authored a book which is quickly becoming the definitive resource on all things Digital Cinematography. The new book, published by Focal Press, is titled: **Digital Cinematography: Fundamentals, Tools, Techniques and Workflows** and is available now as an e-book on [Amazon](#) and [Barnes & Noble](#) and will be released in Paperback on May 29th in the ASC Store, Amazon and Barnes & Noble.



David Stump, ASC

A cinematographer and visual effects supervisor with over twenty five years of experience. His recent credits include [Flightplan](#), [Hollow Man](#), [X Men](#) and [Men of Honor](#).

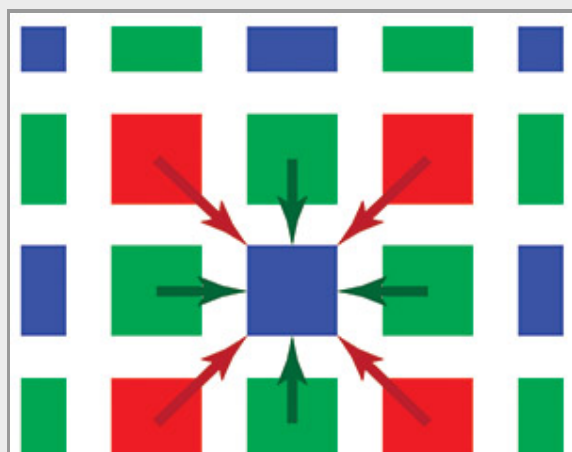
Instructor: [Digital Cinematography](#) and [Cinematography for Visual Effects](#)

We asked David some questions in preparation for the release of his book about his approach to writing about Digital Cinematography, teaching at Global Cinematography Institute, workflows, his new class "Cinematography for VFX" and where he believes the career is heading. Here are some excerpts from the interview - [full interview available online here](#):

How did you formulate your approach in writing the book "Digital Cinematography"? How it different from other books?

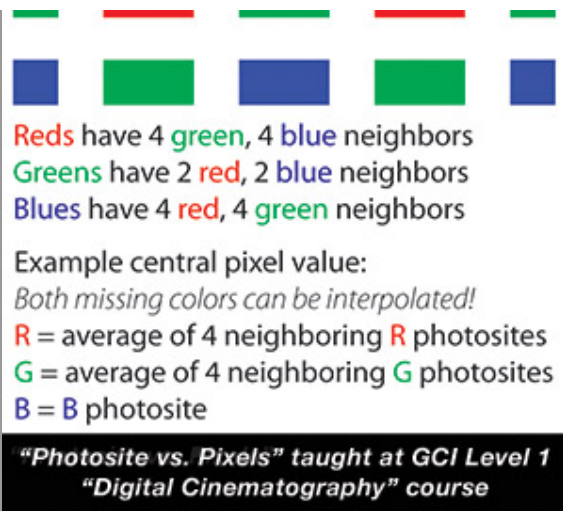
David Stump, ASC: I started the book by creating a thorough outline of the subjects I was interested in covering, and then I began creating numerous presentations from which I could do lectures and classes and I kept meticulous notes about the questions I got from students.

There are numerous great books on composition, on lighting, on storytelling, all the other aspect of Cinematography, but there was nothing



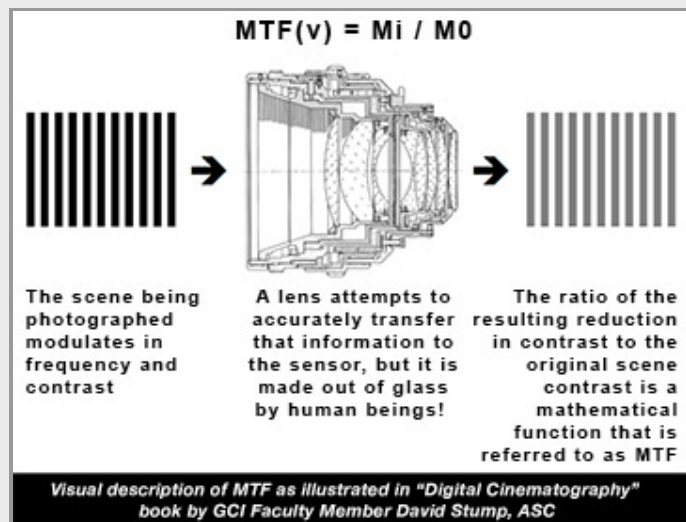
satisfying on the questions that I personally had on digital technology in Cinema, so that was where I tried to stay disciplined and focused in my efforts.

Today, a Director of Photography must be three things: First; an artist, Second; a technician, and Third; a businessman. There are plenty of books written to teach and coach you in the artistry of cinematography, lighting, composition, framing, camera movement, but very few that give you the information you will need to master the techniques of digital cameras and even fewer to give you an appreciation of the ramifications of the decision you make to use one camera and its resulting workflow over another. Increasingly, Cinematographers are being judged by their employers: the Studios, the Producers, the Directors, the Editors, and the Post Producers, on the basis of all three of these criteria.



When you are teaching "Digital Cinematography" at GCI what part of the book you would consider to be the most important for beginner cinematographers? For advanced cinematographers?

David Stump, ASC: There are numerous areas that I consider important when teaching, but I always begin by giving my students the distinction of the difference between photosites and pixels. "What Are Pixels? The word pixel is a contraction of pix ("pictures") and el (for "element"). A pixel is the smallest, addressable full color (RGB) element in a digital imaging device. The address of a pixel corresponds to its physical coordinates on a sensor or screen. Pixels are full color samples of an original image.



The other things that I work hard to impress upon students are Modulation Transfer Function (MTF), Color sampling, log encoding and I created large chapters on cameras and lenses that are available currently.

Your book is titled "Digital Cinematography: Fundamentals, Tools, Techniques and Workflows". Workflow is a relatively new word in cinematographer vocabulary. How important is to know about workflow for the modern cinematographer?

David Stump, ASC: The traditional film workflow has been so long established and

so well understood, that it was never necessary in the modern era to learn more than how to deliver film to the lab with a good exposure and wait (nervously) until the next day for the results. With digital technology, we have moved into the era of what has been termed “Snowflake Workflows”. That means that there are endless different numbers of ways to arrive at the finished look of a picture, no two alike, all of them unique and different. Unfortunately all of them have many potential failure points, and the potential for these failures to ruin the Cinematographer’s work dictates that we take control of the workflow so that our images survive the post production imaging chain preserving our artistic intent. This means we are forced to understand the workflows by which our images will eventually be brought to the screen.

We are offering a new class at GCI - "Cinematography for Visual Effects". Why it is so important today for all cinematographers to know basics of VFX, SFX, Virtual Lighting and Virtual Cinematography?

David Stump, ASC: I would personally estimate that 80% or more of films made today employ some number of Visual Effects shots, but more importantly, of the films made each year, the biggest grossing box office films employ hundreds if not thousands of VFX shots each! If a Cinematographer aspires to working in the blockbuster realm of film making, there is not the slightest chance he can get there without a very sound solid knowledge of shooting for Visual Effects.

At GCI we believe in a strong foundation through the instruction of fundamental concepts of cinematography, which then leads to practical, hands-on application. How does your “Digital Cinematography” class, as well as the new “Cinematography for Visual Effects” class prepare students for future, hands-on experience?

David Stump, ASC: The Fundamentals of VFX Class should be a very good experience to help young Cinematographers prepare for the kind of disciplined approach that VFX requires. The VFX Cinematographer can’t walk into the set unprepared without disastrous consequences, and he certainly can’t bluff his way through doing multi element composite shots. The Digital Cinematography class gives a good foundation for young Cinematographers to gain some appreciation for what I call the “unknown unknowns”, those things about Digital Cinematography cameras that you didn’t know that you didn’t know.

How do you see the future of the profession?

David Stump, ASC: The craft of Cinematography will be a much more globally competitive occupation. Creatives now come from the most wildly far-flung parts of the globe. Cinematographers must prepare themselves for a very competitive global workplace where any advantage in knowledge or technique can make the difference in getting (or not getting) the job.

Aspiring Cinematographers - buck up and do your homework. Don’t try to bluff with buzzwords. 20 years ago there were only a few film schools, now there are thousands of them. I hope and believe that if they are reading and learning from my book at those films schools, they have an advantage over those who don’t!

[Read the complete interview here](#)

[Learn from David Stump, ASC and the rest of our award-winning faculty at GCI Level 1, Session 14 beginning May 17th - click here for more information](#)

"Cinematography for Visual Effects" and Tuition Stipend Available for Level 1, Session 14!

OUR NEWEST COURSE:



Cinematography for Visual Effects

Shooting for visual effects often requires special considerations and skills provided by the Director of Photography. In this course, students learn how to prepare shooting for different visual effects shots, including aspects of compositing (blue/green screen), motion control and other technologies which effect the work of the cinematographer.

Instructors: David Stump, ASC and Mark Sawicki

OFFERED IN LEVEL 1, SESSION 14 - BEGINNING MAY 17TH

Tuition Stipend Available for Level 1, Session 14!

[click here for more details](#)

As the career continues to change, the cinematographer's education is in constant need of updating. At Global Cinematography Institute we are constantly updating our curriculum to reflect changes in cinematography.

The study of visual effects from the perspective of the cinematographer is a very important new course at GCI which will help bridge the advanced techniques covered in our very popular "Virtual Cinematography" course, with classical cinematography techniques through instruction in "Cinematography for Visual Effects" taught by esteemed GCI Faculty member David Stump, ASC, along with our newest faculty member - visual effects cinematographer, author and educator Mark Sawicki.

"Expanded Cinematography" is the union of Traditional Cinematography and Virtual Cinematography techniques - our newest course embodies the collaborative nature of "Expanded Cinematography" by creating a positive bond between cinematography and visual effects.

Join Global Cinematography Institute at our upcoming Level 1.

Session 14 class beginning on May 17th to learn advanced techniques for shooting visual effects.

[Tuition stipend now available for Level 1, Session 14 - read more details here and take advantage of this "limited time only" discount!](#)

[STUDY THE EVOLUTION OF IMAGE MAKING TECHNOLOGIES WITH "EXPANDED CINEMATOGRAPHY" AT GCI LEVEL 1- NEXT SESSION BEGINS MAY 17th - APPLY TODAY!](#)

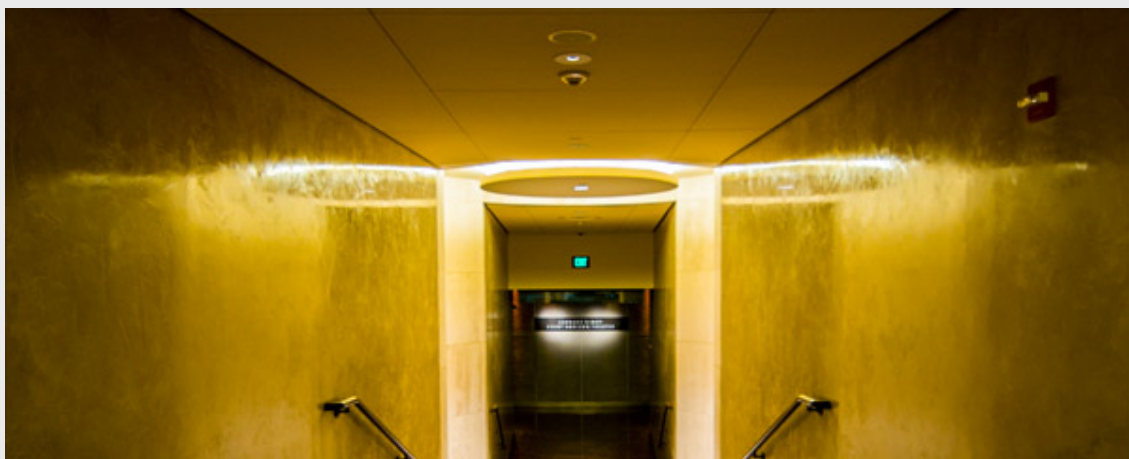
WORK FROM OUR STUDENTS:

Level 2: ADVANCED LIGHTING AND COMPOSITION



Michal Sterzynski
Student in Level 2, Session 3

Class: Advanced Lighting and Composition
"Portrait" Assignment





Henrique Spencer
Student in Level 2, Session 3

Class: Advanced Lighting and Composition
"Interiors" Assignment



Jeff Galyan
Student in Level 2, Session 3

Class: Advanced Lighting and Composition
"Portrait" Assignment



[See more work from our students on the GCI Tumblr site](#) and on [GCI Flickr](#)

What is the Global Cinematography Institute?

Welcome to the GCI Newsletter. The Global Cinematography Institute (GCI) is devoted to education of cinematographers and their extension into the digital and virtual realms. GCI is a school designed to teach new techniques and technology that are becoming commonplace as the profession evolves. Our focus is on providing background in traditional cinematography subjects, such as "Feature Film Cinematography" and "Technology of Lighting", as well as instruction in emerging fields such as "Virtual Cinematography", "Digital Lighting", "Cinematography in Video Games" and "Previsualization" just to name a few of our subjects.

As cinematography and camera departments continue to evolve, our aim to keep our students at the cutting edge and provide them with a rare and highly marketable skill -- knowledge! The goal of our courses are to take students to the next level and put them in position for meaningful careers in cinematography.

Vilmos Zsigmond, ASC and Yuri Neyman, ASC
Co-Founders of Global Cinematography Institute

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