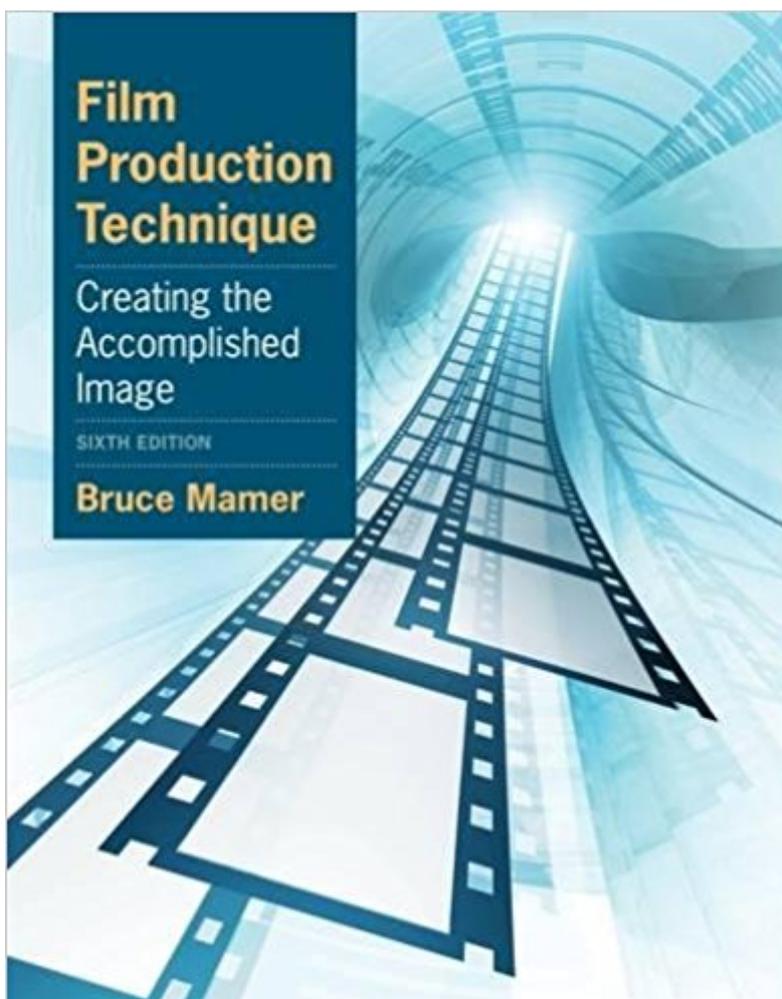


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# Film Production Technique: Creating The Accomplished Image



## Synopsis

FILM PRODUCTION TECHNIQUE (FPT): CREATING THE ACCOMPLISHED IMAGE, 6e, is aimed at the basic production course taken by radio/tv/film majors. FPT, 6e, delivers a technical and aesthetic introduction to media production that couples video production techniques with strong emphasis on incorporating motion picture film into a project's workflow. The text serves as a primer for all students, but is especially valuable to those students with limited background in the field of media production. FPT, 6e explores cutting-edge technologies as well as traditional Hollywood techniques, covering lighting, cameras, editing, crew organization, and the production process. It also lays out the basic, conventional approach to scene structure in a straightforward and methodical manner.

## Book Information

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## Customer Reviews

PART I: BLOCKING FOR THE CAMERA. 1. Creating the Shots. 2. Constructing the Scene. 3. Crew Organization. 4. Previsualization. PART II: THE CAMERA. 5. The Camera Body. 6. The Lens. 7. Capturing the Film Image. 8. The Video Camera. PART III: SOUND. 9. Video Origination and Film Transfer. 10. Sound. 11. Composition. PART IV: LIGHTING AND EXPOSURE. 12. Concepts and Equipment. 13. Exposure and Latitude. 14. Planning the Lighting. 15. Executing the Lighting. PART V: EDITING. 16. Principles, Procedures, and Equipment. 17. Cutting Picture and Sound. 18. Finishing Film/Finishing Video.

Bruce Mamer's experience stretches across academia and the professional filmmaking market. Over the last 30 years, Mamer has freelanced with various lighting, shooting, and sound crews. In addition, he has directed many social service, documentary, and fictional film and video projects. Mamer taught film and video production for more than 25 years and is currently writing freelance on film and video topics, as well as rekindling an old love affair with still photography--working in both film and digital formats (<http://jmlfoto.com>). Up to date with the technology in his field, Mamer is very good at boiling down complex technical concepts and communicating them in a way that students can fully understand.

This is THE best book I have read so far on lighting..bar none. As a first year film student (I am attending the school Mr. Mamer used to teach) I was thoroughly confused about the technical aspects of lighting (f-stops, EI, latitude etc.) and this book came as a revelation. In fact, the standard text-book that was assigned in my class (which I bought from ) remained unopened throughout the semester while I read this book cover to cover. I really think this should have been our text. The language is direct, unadorned, funny, informative, judicious..in short, fantastic!Cannot recommend it highly enough.

very good.

I used this book for two different classes. It works for lighting and design and directing and actors. I will keep this book for a long time.

An interesting look at the world of production and the interesting techniques that it offers for us to apply forthwith.

awesome

I can barely express how far superior this book is to the rest of what's out there. I'll try, of course, but first let me tell you how I arrived at this conclusion. I looked through all of the books on that fell under the category of Cinematography, and then chose about the top 25 rated ones. I went to Inter-Library Loans at my university and requested them all. I got about a dozen. Of all I got, this one, while broad (which I would have thought to be a disadvantage) was by far the most engrossing and the principles were illustrated (graphically and rhetorically) with a clarity that is unusual and

tough to achieve. I'm really going to go off on the lighting section of the book (4 chapters, count 'em- "Concepts and Equipment" (which is as far as most books get), "Exposure and Latitude," "Planning the Lighting" (Hallelujah!) and "Executing the Lighting." Some great advantages: Most of the books I got read like a lighting catalog (this is a tweenie, this is a mini-mole, this is a HMI blah-blah...) As a student filmmaker, that just wastes my time. I don't have access to 10,000 watt HMIs or ultra-specialized fiber-optic lighting kits, so why should I buy a book that more or less advertises them? One other great strength- They show a photo of a well lit scene (typical) and then pull back with a diagram illustrating the lighting that has achieved this (Unusual for most books, standard for this one). This shouldn't have to be a revelation, but it is. My interest in this book was sparked with the great lighting section, but there are some other sections stand out: Composition, Previsualization, Basic Scene structure. The rest of the book is thorough in examining the underlying principles at work: lens, film stocks, audio (with a great section on recording strategies- wow, not just another explanation of a cardioid mic pattern). I plan on begging, pleading, threatening, blackmailing or whatever means prove necessary to convince my film professors that this should be our standard text. I would have had an infinitely better time of things on past projects if I had had it.

...this is the book for you. Covering everything from the camera to editing, this is film school in paperback form. I had Bruce, the author, as my film production teacher not too long ago. "Film Production Technique" isn't some esoteric diatribe, it is a nuts and bolts "how to" book on film production. The book is thoughtfully laid out, plain spoken, and punctuated with helpful diagrams and pictures. Intended for the novice, Mamer's book is an indispensable reference for the seasoned film maker as well. If you have the nerve, "Film Production Technique" will show you how to make your idea a reality.

I'll be honest. The author is a friend of mine and you can find my name in the acknowledgements. However, I can honestly say this is the best introduction to film production I've ever read. While it is a textbook, it is extremely readable. The information the author gives is first rate. Before you try to read about how to direct, start here and learn what actually goes in to making a motion picture.

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