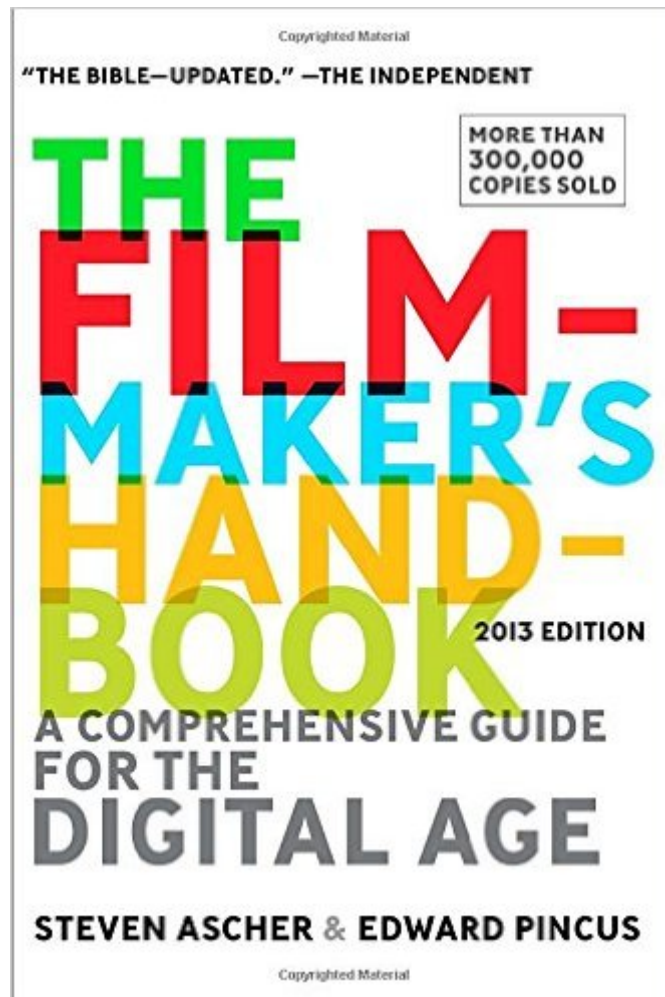


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The Filmmaker's Handbook: A Comprehensive Guide For The Digital Age: 2013 Edition



Synopsis

The authoritative guide to producing, directing, shooting, editing, and distributing your video or film. Widely acknowledged as the "bible" of video and film production, and used in courses around the world, *The Filmmaker's Handbook* is now updated with the latest advances in HD and new digital formats. For students and teachers, professionals and novices, this indispensable handbook covers all aspects of movie making.

- * Techniques for making dramatic features, documentaries, corporate, broadcast, and experimental videos and films
- * Shooting with DSLRs, video, film, and digital cinema cameras
- * Digital editing with the latest video editing systems
- * In-depth coverage of lenses, lighting, sound recording, and mixing
- * The business aspects of funding and producing your project
- * Getting your movie shown in theaters, on TV, and on the Web

Book Information

Paperback: 832 pages

Publisher: Plume; 4 Rev Upd edition (November 27, 2012)

Language: English

ISBN-10: 0452297281

ISBN-13: 978-0452297289

Product Dimensions: 6 x 1.6 x 9 inches

Shipping Weight: 2.4 pounds (View shipping rates and policies)

Average Customer Review: 4.6 out of 5 stars [See all reviews](#) (167 customer reviews)

Best Sellers Rank: #5,673 in Books (See Top 100 in Books) #1 in [Books > Arts & Photography >](#)

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Customer Reviews

I have an entire library of filmmaking books - this one book (esp. the 2008 update) is fantastic - covering every aspect of filmmaking - and not just the technical stuff - even working with actors, directing and some basics of film theory. Of course it is best at the technical side - including HD production and post production editing. Very few of my collection come close to this one for breadth and depth.

I've read a lot of books on cinematography, and this is by far the finest I've seen. This is an extremely well written, comprehensive book on ALL aspects of film making. The authors have obviously worked very hard on this book, and it shows. For example, there are EXTENSIVE cross

references throughout the book like: "before you read this you should read pages 22-25". This kind of cross referencing takes a lot of time to do accurately. The cost is a real STEAL for the amount of information in it. In my opinion it is the only book you need on cinematography. If you don't think so, at least read this first. I think all your questions will be answered. I can't recommend it highly enough. Daniel O. Benson

I would encourage anyone from amateur (photographers committed by passion) to professional (photographers committed by career choice) to include within their ongoing study curriculum source material covering cinematography. And, this book should be first on their reading list! It is a perfect compendium of technique, theory, equipment and practice. What impresses me is how much more deeply the authors explain basic concepts, beyond what you find in most of the regular digital photography books currently on the market; and, the explanations are so succinct. Take, for instance, when discussing depth of field and distance compression and expansion in perspective, the choice between changing the camera to subject distance or changing focal length to control the size of the subject in the frame, pages 142 to 146, makes an enormous difference in the way the image will look. It is explained that, "... as the camera is moved closer, the relative size of foreground and background objects increase at different rates. [...] Perspective may be thought of as the rate at which objects become smaller the farther they are from the camera." This isn't your usual DSLR concept of camera to subject distance and its effect on the still image, but it goes a great deal further to better conceptualize, visualize and help DSLR photographers understand how to consciously and intelligently compose scenes to communicate subject character and thematic content. The authors then go on to explicitly demonstrate this concept through comparing and contrasting different photographs, and diagrams. Another instance of this succinct and analytical style of writing is near by, between pgs. 151-153, concerning applying focusing to the image and determining depth of field: "In the ideal (theoretical) lens, there is only one subject plane in focus-everything in front of or behind this plane is out of focus. In the case of the portrait, if the man's eyes were exactly 10 feet from the camera, his nose and ears would be out of focus. Fortunately, with real lenses the area that looks in focus is more generous. A zone (called the depth of field) extends from in front of the subject to behind the subject, delineating the area of acceptable sharpness (see Fig. 4-8). In other words, the depth of field is the zone, measured in terms of near distance and far distance from the camera, where the image appears acceptably sharp." Illustration follows to assist the visualization. These are just a couple of examples of the analytical and clear vision with which the book in its entirety has been written. These are the kinds of explanations for

which I have been searching; and, no doubt, which you would welcome in lieu of sitting in a classroom listening to a professor lecture. I bought this book after browsing at Borders for something to help me understand how to use cinematography techniques to produce still photos that look more cinematic. I got lucky that night! But you will find even more luck getting it from , since the price may be about half of what I paid at Borders. It's a great deal to get so much expert guidance for prices!

Just read it cover to cover (skimming the parts on older technology, like 16 and 35mm film - everything is digital now) and it was extremely helpful. I've written four screenplays and have been contemplating producing one of my low-budget shorts. I knew next to nothing about filmmaking and this was a deep dive into all aspects of the craft. Very well written. I started with the book, *How to Shoot Video that Doesn't Suck*, which makes for a good companion to this (and is lighter reading). I plan to reread both.

For those who love films but don't really know what's involved in their getting made, this is an excellent guide. Of course, it's even more indispensable for those who hope one day to make a film but aren't currently involved in the business. I emphasize "business" here because this isn't really a guide to the art of making films; you could imagine a similar book called "The Entrepreneur's Handbook: A comprehensive guide to establishing your own business in the age of the internet" and it would cover the same types of topics. For a guide to the art of filmmaking/directing, my favorite book is "Film Directing Fundamentals" by Nicholas Proferes. But for the practical and day to day and big picture of the business of filmmaking, "The Filmmaker's Handbook" is Indispensible: an excellent and thorough introduction and guide to the processes, the people, the arrangements, the contracts, the details that go into making films, especially independent films. I required this book as one of the textbooks for my film history course on "American Independent Film" because it seemed to me there was no better way to indicate to students how much is involved in getting films made. It's a very helpful piece of the course and gives students a perspective that they wouldn't get from my own emphasis on film theory and criticism.

I have enjoyed reading this book. It is the nuts and bolts of film making. It is a step up from a technical manual, but it does gloss over the feel and philosophy of filmmaking. I would recommend this book to serious independent filmmakers. It is probably too basic for professional filmmakers and too technical for shooting home-movies. This really nails that middle ground.

This book is SUPER detailed. I have the kindle version, and use it as reading material while the sleeping pills kick in. Yes, it's dry and technical... but what do you expect of such an exhaustive tome on filmmaking. I feel like film school won't be worth the money by the time I'm done reading this cover to cover. Looking forward to finishing it (in the next month... melatonin works!)

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