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The bare bones camera course for film and video third edition

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COMPOSITION Camera-tool for selective vision Use Tripod Rule third balance-leading looks balance-mass-balance-flowers-angles frames in frame leading lines of backgrounds in search of a good composition 3. BASIC SEQUENCE As the main sequence runs Shooting Basic Cutting Sequence on Action Pure Entry/Clean Exit Some final words on Basic Sequence 4. SCREEN DIRECTION The direction of the screen and crossing the line using the direction of the screen to solve the problems of shooting 5. CAMERA MOVES Creating Camera Moves 6. MONTAGES 7. LIGHTING External Lighting Indoor Lighting Basic Lighting Settings 8. SOUND Vibrating Body Create Spherical Sound Wave Microphones Sound Waves Bounce Recording Pure Sound Wild Effects Recording Voice and Presence Voice-Slate and Save the Sound Magazine Remember Your Viewers Best Sound Recording Tips I Can Give You 9. DOING IT planning and shooting sequences Shooting scripts and storyboards Shooting out a sequence of communication working in unsupervised situations 10. AFTER SHOOT-EDITING The Human Eye Editor Read the script. Good journal and good edit document Edits to set the pace of your program and then restore it to look for basic sequences and then use their Great Basic Rule Rule Make sure each new shot is different pace-How quickly things change the use of appropriate sound style editing in the editing of background music selection and cutting the library Music Sound Mixing- Separate Your Tracks Your Last Step: Divorce Editor Some Final Words Exercises About author of author's AUTHOR's NOTE Index As we got here in the late 1970s, I was shooting TV commercials and industrial sales movies in Miami. I also traveled to Ecuador a couple of times a year to train film crews in a television network there. One day, when I was drawing on a napkin of the Little Havana restaurant to explain the installation to the customer, I realized that it was the same thing that I explained in Spanish last week in Quito. I decided to translate my instructional notes back into English and print them out in a book version I could give to clients. I also hoped to sell a few copies to cover my expenses. I decided to call the book Naked Bones Camera course for film and video. I based the content of the Bare Bones Camera Course on what I taught in Ecuador. This twist was based on what I learned at the Army Film Photography School in Fort Monmouth, New Jersey. (I was an army operator and then an officer in the Signal Corps.) Both combat photography and television news coverage require a quick but thorough knowledge of the basic functions of the camera. I was hoping to sell enough copies of the book to break even; to my surprise, he did better than that. It was easy for students to understand, teachers found it useful, and over the years more than 700 colleges chose it as the main text. Major publishers made me suggestions, but I continued to self-publish because I enjoyed personal contact with my clients and I wanted to keep the book available to them at a reasonable price. Now that it's time to pass the torch, I'm glad that the Allworth Press growth organization will publish this latest edition of the Naked Bones Camera course for film and video, ensuring that it will be around and available for years to come. I hope it continues to serve you, my readers, well. PREFACE This book explains how to shoot used images on film, tape and other media. If you are, or are planning to be, an operator, I suggest you read the operator's guide to your camera in addition to this book. When you understand how, you should be able to go out and shoot shots that work. If you are not interested in becoming an operator, but just want to better understand how the camera is used, no additional reading is required. Just relax and enjoy the book. This edition of the Naked Bones Camera Course includes information about sound and editing that was originally published in my book Video Goals: Getting with pictures and sound. 1 BASICS THE CAMERA-HOW IT WORKS Camera is an imperfect imitation of the human eye. Like the eye, he sees with the lens that collects light light Objects. The lens directs this light to the surface, which senses the pattern, formed by differences in the brightness and color of different parts of the scene. In the case of the eye, this surface at the back of the eye sends a picture of light to the brain, where it is translated into the image that we see. In the case of the camera, the lens directs patterns of light to various sensitive surfaces. Nevertheless, the cameras record light patterns on a film covered with light-sensitive chemicals. Chemicals react differently to different amounts and colors of light, forming a record, or image, of a light pattern. Once the film is processed in other chemicals, the image becomes visible. You will notice that both the eye lens and the camera lens flip the light pattern upside down as it passes through. This is because they are both convex lenses, or lenses that curve outwards. Because of its physical properties, bulging lenses always invert images. In the brain and in the camera viewfinder, the images will again be believed to be right up. Movie cameras record images just like still movie cameras, except they do it more often. Eight mm camera cameras usually take eighteen different photos, or frames, every second. Sixteen mm and 35 mm cameras take twenty-four frames per second. When these images are projected onto the screen at the same speed, they give the illusion of continuous movement. The viewer's mind fills in the gaps between individual frames, because of a physiological phenomenon known as persistence of vision. In digital cameras - both still and video - the lens focuses light patterns on the image sensor, either CCD (charged device) or CMOS (additional metal oxide semiconductor). The surface sensor contains from thousands to millions of tiny light-sensitive areas called image elements, or pixels that change according to the beginning of your Review of the Bare Bones Camera Course for film and video, even if this book is simple, with very simple illustrations - almost a child-like illustration - is a fantastic overview of just the most important things a person should know to become a worthy film or video maker. Every time I go out to work on a film I review this very short book and remind myself of all the necessary film productions. After reading, it can be quickly skimmed in less than two hours. Buy a simple book and combine reading with a visit to the Great Museums, many hours of looking at photography books, and many other hours of watching AFI in the Top 100 movies of all time, and through the simple process of artsy ozmos, your composition, lighting, coloring, framing, and everything related to the aesthetics of cinema will be improved. Then a carefully planned storyboard and then a finely detailed script, visualizing the film clearly in the skull and with all these loving efforts you can actually make a great movie! Most great movies throughout history have had very little fantasy crap in them. Very few zooms, dolls or faucet shots. While this book examines all these toys and tools and tricks for shooting well, it shines in its simple coverage on how to adjust shots, basic lighting, and shooting good movie sequences. Doesn't cover how to edit it together. The best way to find out is to shoot and edit BUNCH short films. Better editing provides better photography, which then provides better editing, etc etc. to infinity. Barebones also covers all the basic things you could never have imagined to enter the filmmaking process, such as crossing the line. A must-read, and great classic movie house, sold out of the director's own garage for decades. This

newest edition also includes a lot of new information related to digital cinema that goes beyond the basics of 16mm film or video shooting, which was the standard when this book first came out. The author keeps up with the times and new technologies. Take this book! It's cheap and very well worth the price for all the information you need to at least get started with shooting the next great movie masterpiece. ... More For all those starting hobbies, future film students, or just those intrigued by the movies, read this. It's a book that takes concept into a composition film that can be hard to explain and pairs it with drawings that the average schoolboy can understand. It's like using Google to translate into a language that you don't even know how to say hello in. The concepts are clearly presented and all the basics are covered. Some starter designs in practice concepts in the book are also included. I plan to use this book with my high school start-up film students. Very helpful and very comfortable! Extremely valuable film production tips and exercises Read this for work. Fast learning and very insightful on the basics of images and video. This review was hidden because it contains spoilers. To view it, click here. --/stop - hole size (smaller hole - less light and more depth of field)-iso - film speed (low - better quality, high - less light) --composition (rule of third leading views/balance/color balance/angles/natural frames/leading lines/backgrounds) backgrounds) (set shot/medium/close-up/cutouts/don't jump cut to change angles and size/cutting on action/clean entry and exit) - don't break the line (unless you stop at i-f/stop - hole size (smaller hole - less light and more depth of field) - iso - film speed (low quality, low quality, high -less light) --composition (third/leading views/balance/color balance/corners/natural frames/leading lines/backgrounds) - see wires, before you take a picture) - sequence (set shot/medium/close-up/cutouts/don't jump cut to change angles and size/cutting on action/clean entry and exit) - don't break the line (unless you stop at it / watch it turn, turn on the camera/with reference/with action) - questions re: interview two backgrounds nothing exists for the viewer other than what you show him.. -- pan (leading with something), zoom (to importance), tilt (reveal something) --start and finish each movement with a well-composed static shot - go from an uncomfortable position to a comfortable one - on combined moves. Start with panning/tilting to zoom-mounting (each shot is different) - always think lighting/shadows - focusing quartz (spot and flood) / wide light/soft light (barn doors) - key light - fill light - rear light - background light (slightly darker each step / keep the light high / away from the walls / - make a habit of slate - then make a habit of slate - then medium, close up (or not be nub)... more of my edition of this book as the text of the 31st, which is certainly some measure of its success. Whatever money Tom Schroepel makes on this (and I hope it is a lot) is well deserved: The reader is not confused by excessive terminology or baffled by the over-complication of what (Schroepel shows) beautifully simple techniques are needed to create decent videos. The language is simple, but concise, the diagrams and illustrations are kept to the minimum of the necessary details (there are no photos WHI My edition of this book as text 31st, which is certainly some measure of his success. that (Schroepel shows) beautifully simple techniques needed to create decent videos. Language is simple but concise, diagrams and illustrations are minimized by the necessary details (no photos that might contain irrelevant visual information), distractions to which the mind is prey. I believe that this is the case, and imagine that my students will be able to approach the film industry with the kind of confidence that Schroepel's work gave me not so long ago. ... more Whenever anyone I know is interested in what I'm doing (I'm a director), or interested in getting into the movies themselves, I always point them to this book. Tom Schropel simplifies all aspects of filmmaking without making the reader feel dumb or lost. Although it is bare bones, as the name suggests, nothing is left undiscovered and you leave this book knowing all the basics there are to know. Nice simplified over veiw from the basics of the film shoot, from the 180 rule of basic lighting created. Well done. I highly recommend this to anyone considering starting a film career or shooting a film or documentary. Excellent, clear explanations. The illustrations are very useful. I really enjoy using this book. The economics of the book are amazing - direct and clear and packed with well-organized information. The illustrations look like they were drawn by a child, but they work and it's a little charming. Short, sweet, practical at the beginning. Loved it in my early/middle teens. Excellent retraining for video and photography concepts, especially lighting and composition. Fast reading and simple format and images get right to the point. This book is a must for inexperienced filmmakers. Covers all the basics with easy to follow chapters and kindergarten style charts. An excellent book that covers the basics of video production. My students can expect to see examples from this book brought in the classroom. Class. the bare bones camera course for film and video third edition pdf

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