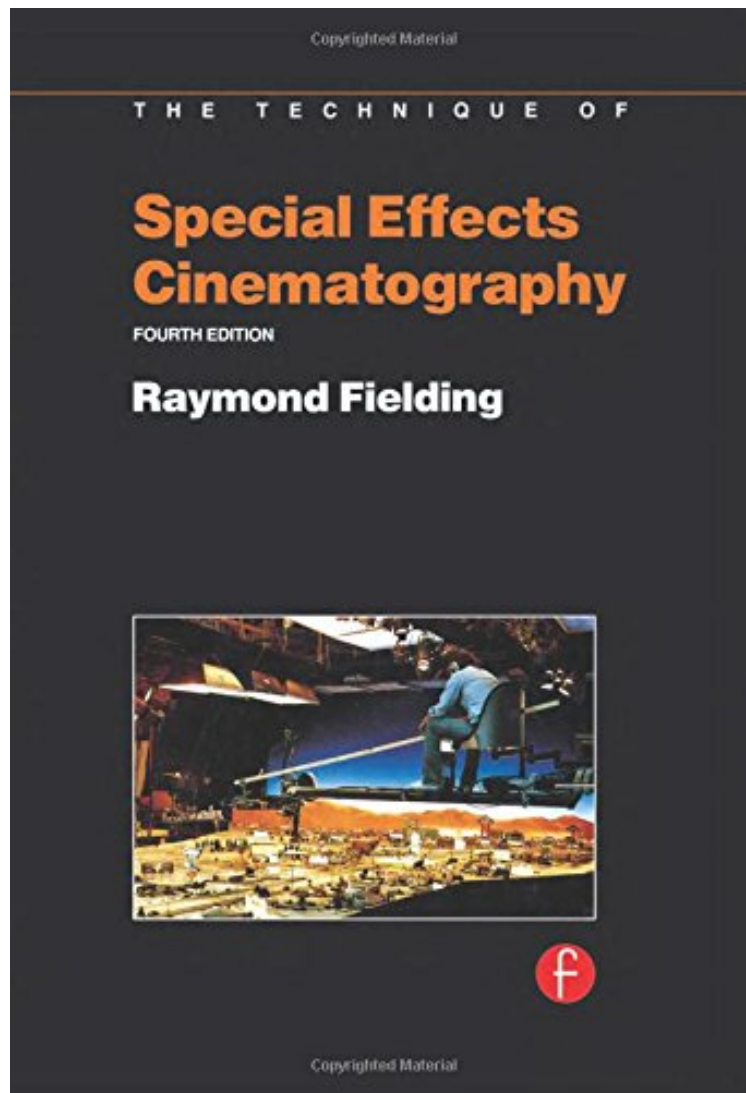


[Mobile ebook] Techniques of Special Effects of Cinematography (Library of Communication Techniques, Film)

Techniques of Special Effects of Cinematography (Library of Communication Techniques, Film)

Raymond Fielding

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Raymond Fielding : Techniques of Special Effects of Cinematography (Library of Communication Techniques, Film) before purchasing it in order to gage whether or not it would be worth my time, and all praised Techniques of Special Effects of Cinematography (Library of Communication Techniques, Film):

0 of 0 people found the following review helpful. You'll Never See Classic Films the Same Way Again...By DakAllow me to pontificate for a moment: Dazzling though current digital film production techniques can be, it's hard to beat the

tactile, substantial quality of old-fashioned celluloid wizardry. And while I'm not one to dismiss the work that goes into digital effects, to me, practical effects bear testimony to an ethos of craftsmanship that just doesn't shine through the pristine sterility of pixels. [Dismounting soapbox...] This is a great book and a wonderful companion for students or ardent fans of classic cinema (of which I am both). It presents itself as a working, technical manual, referencing specific cameras and editing equipment, and the author speaks from years of experience, both in teaching and actual film production. I've made it through the first couple of chapters at a leisurely pace, and look forward to completing the rest. The author walks the reader through the techniques in a style that errs a little formal (reflecting the style at the time) but remains very understandable overall. Abundant photographs, diagrams, and before-and-after comparisons of shot components and the final image further clarify the text. I'm basing my description off of what I believe is one of the earlier editions of the book, dating from the mid-1960s; I can't speak for later editions. As I mentioned earlier, this is a great resource for film students who have studied film history and theory but are curious to learn about the nuts-and-bolts techniques that brought classic films to life. In so doing, this book helps to bridge the gap between the university staple of abstract film studies academia and limited access to vintage technical resources.

3 of 3 people found the following review helpful. Those who don't learn from the past... By Andre T. I've had this book in my possession before, but never owned it. I used it as a reference for a student film and I learned a lot from it. Sure, you can do a lot of the stuff in Avid now, without having to do it the old fashion way, but how can you make the SFX if you don't know what you're trying to achieve? This book tells you how the effects were done practically, and then from their it may inspire you to see NLE in a new way. Personally, that's how I feel about this book. It taught me to have new found respect for all the work that went into filmmaking before I came along. So, if you want to learn more about the filmmaking process and really open your mind, get this book. As far as I know they aren't making any more copies, and some are going for well over [...]bucks. So obviously somebody thinks it's valuable, that's why I finally ordered my copy. It really is an amazing book. If you want to be a DP or knowledgeable camera operator, then you should know your past.

6 of 6 people found the following review helpful. The BEST book about pre-digital-era Special Effects By Customer 2000 For many years, Raymond Fielding's "Techniques of Special Effects Cinematography" was the quintessential "how'd they do that?" manual for the field of Special Visual Effects. Apart from back issues of American Cinematographer magazine, if you lived outside the Los angeles area, this was your best source of info on everything from stop-motion and front screen projection to matte paintings and miniatures. Many independent, amateur student filmmakers have benefited from the techniques outlined in this book. Since many of the effects explained in this book can now be accomplished digitally, it also makes it a great film HISTORY book. But even still, for the filmmaker who wants to utilize tried true, old school effects techniques (out of curiosity, artistic choice or budget) this is THE book that covers it all. If you are looking for a "how-to" book covering digital effects, I recommend perusing the books manuals covering the specific software packages you are using or considering.

First published in 1985. Routledge is an imprint of Taylor Francis, an informa company.