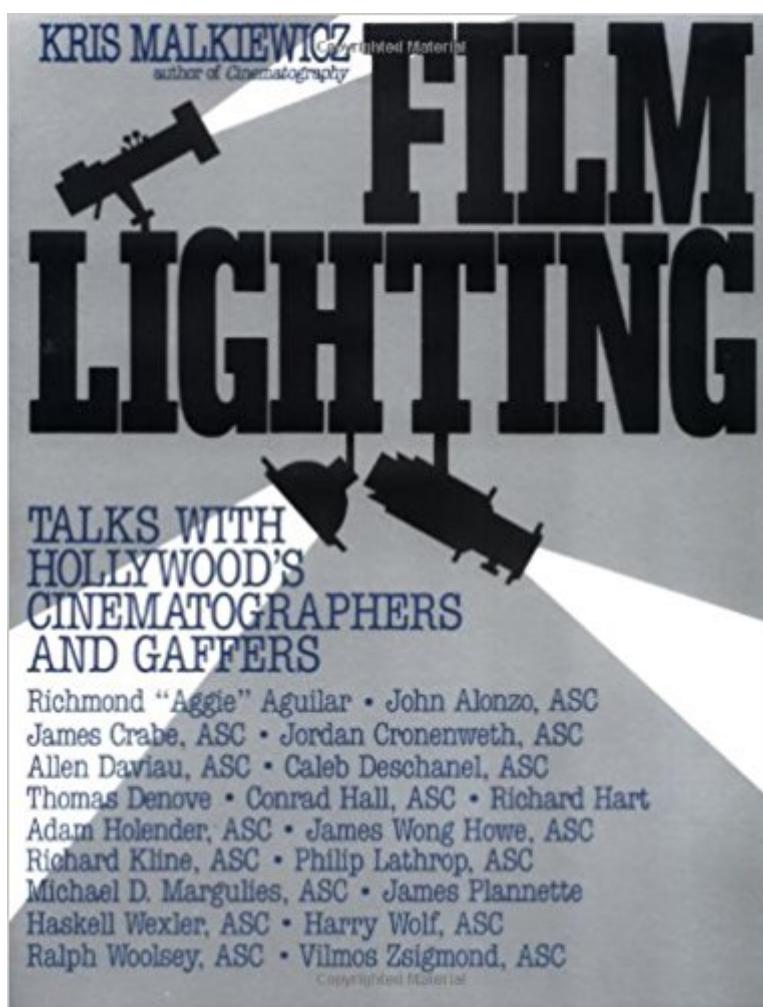


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# Film Lighting: Talks With Hollywood's Cinematographers And Gaffers



## **Synopsis**

Newly revised and expanded, *Film Lighting* is an indispensable sourcebook for the aspiring and practicing cinematographer, based on extensive interviews with leading cinematographers and gaffers in the film industry. *Film lighting* is a living, dynamic art influenced by new technologies and the individual styles of leading cinematographers. Reporting on the latest innovations and showcasing in-depth interviews with industry experts, *Film Lighting* provides an inside look at how cinematographers and film directors establish the visual concept of the film and use the lighting to help tell the story. Using firsthand material from experts such as Oscar-winning cinematographers Dion Beebe, Russell Carpenter, Robert Elswit, Mauro Fiore, Janusz Kaminski, Wally Pfister, Haskell Wexler, and Vilmos Zsigmond, this revised and expanded edition provides an invaluable opportunity to learn from the industry's leaders. --This text refers to an out of print or unavailable edition of this title.

## **Book Information**

Paperback: 198 pages

Publisher: Touchstone; Reissue edition (December 1992)

Language: English

ISBN-10: 0671766341

ISBN-13: 978-0671766344

Product Dimensions: 0.5 x 7 x 9.2 inches

Shipping Weight: 15.2 ounces

Average Customer Review: 4.1 out of 5 stars 25 customer reviews

Best Sellers Rank: #1,006,462 in Books (See Top 100 in Books) #95 in Books > Arts & Photography > Performing Arts > Theater > Stage Lighting #227 in Books > Arts & Photography > Photography & Video > Equipment, Techniques & Reference > Lighting #1434 in Books > Humor & Entertainment > Movies > Direction & Production

## **Customer Reviews**

A gaffer is the chief electrician on a movie set, and this book contains interviews with gaffers and cinematographers who know their business, including Conrad Hall, James Wong Howe, Haskell Wexler, Robert Wise, and Vilmos Zsigmond, among others. The book is divided into cinematography, lighting equipment, image manipulation, and studio and location lighting. Teamwork and artistry are accented. The comments are informal yet knowledgeable, and there is a glossary to help the reader. Admittedly specialized, *Film Lighting* will be of interest to movie buffs.

and film students, as well as subject specialists. Photographs and line drawings not seen. James L. Limbacher, Jayell Enterprises, Dearborn, Mich. Copyright 1986 Reed Business Information, Inc. --This text refers to an out of print or unavailable edition of this title.

Kris J. Malkiewicz, author of the classic work *Cinematography*, is a graduate of the prestigious Polish State Film Academy. He helped to design the film department of the California Institute of the Arts and taught film at the Film Division of The Polytechnic in London, England.

More Detailed:I bought the older version of this book first, but didn't find it as useful, as MUCH of the lighting and "film" technology has changed since it's original publication... Not to mention the fast changing digital formats. And while things like ratios, value system lighting, and where to use your spot meter, might not change as fast, some of the older DP's (some of which are still included in this version) are not as fast to change nor accept change.Lets face it; If this side of "filmmaking" is ultimately light, the absence of light, and specifically what the light is captured on, It was indeed welcomed to see some of the newer DP's which understand those same basic value systems as well as embrace the coming technologies. The "update" seems to disperse those people in with some of the moderates... Who actually name lights that are still in production. Many of the older bulbs and fixtures are not even legally sold in some states. So since many of us will not come up through the studio system, we will not have the opportunities to use some of these large, expensive and energy consuming fixtures.Citizen Kane, will always be a brilliant example of filmmaking on all levels, but a question that I ponder continuously today is "How (why) we might achieve that particular look?" as we move forward. And how we can manipulate light, framing, and our medium, to get there. So while there may not be solely one answer... Not sure that the book helps with that as much as it leaves the question open for debate... For you. So perhaps the more that I learn and experiment with on sets, a thorough re-reading of this book will become more relevant.With that said; One can get a lot of pointers, rules, generals, and ideas from this, but it would have been nice to see a few more illustrations and explanations of some of the trade lingo to actually put things into practice.... For us more novice admirers and willing practitioners of this beautiful trade.

As a Gaffer by trade, I love this book. Fantastic mixture of technical information, an accurate industry attitude, and great volume of 'slang' compiled over many years of film making. Quotes from DPs and Gaffers are all modest and accurate. No overzealous attitudes from the ego driven Hollywood mentality, I was actually surprised how down to earth the entire book was.Excellent,

PRACTICAL lighting setups and diagrams for a variety of situations. Specific film scenes are referenced and explained, great to watch those films over and see how they were created. Not a single page wasted. Great read.

This book has excellent interviews with all the top cinematographers in Hollywood. This is a current and modern cinematography book that uses terminology that's actually used on set. Be careful with many of the other cinematography books which teach theory and film school techniques which unfortunately don't really apply in the real world.

This book explains what film lighting does and why it's an art. All the great cinematographers and gaffers of the last thirty years get together and talk about lighting a scene. The idea that there are many ways to do the same thing is fascinating. Lighting helps tell the story. Today, with HD, many people say you don't need to light. Nothing could be further from the truth. Lighting is just as important as costumes, sets and music. It brings the audience into the story and this book brings the reader into the world of film lighting.

If I had known it was written in 1986, I might not have purchased and read this book. That would have been a big mistake. Obviously, technology, imagers and instruments have changed since then, but the important things discussed herein by so many experienced cinematographers haven't. Collaborating with designers, working with directors, working with different budgets, and practical examples of lighting are still applicable. The number and bona fides of the contributors make this an advanced course in film and video lighting.

Great read and collection of quotes from the best in the business. It is organized by topic and each quote picks up where the previous quote ended.

As an amateur seeking to grow in professional production, this book was a great transitional piece. LOVED IT. Keep in mind that I was already familiar with lighting terms and techniques. This just helped me to polish my technique and better understand which lights do what etc....If you have done several music videos, small indie projects etc, than this book will help you get to the next level. If you're a beginner you'll be lost. Overall, great stuff, a little beefy at times, but worth it.

great product

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