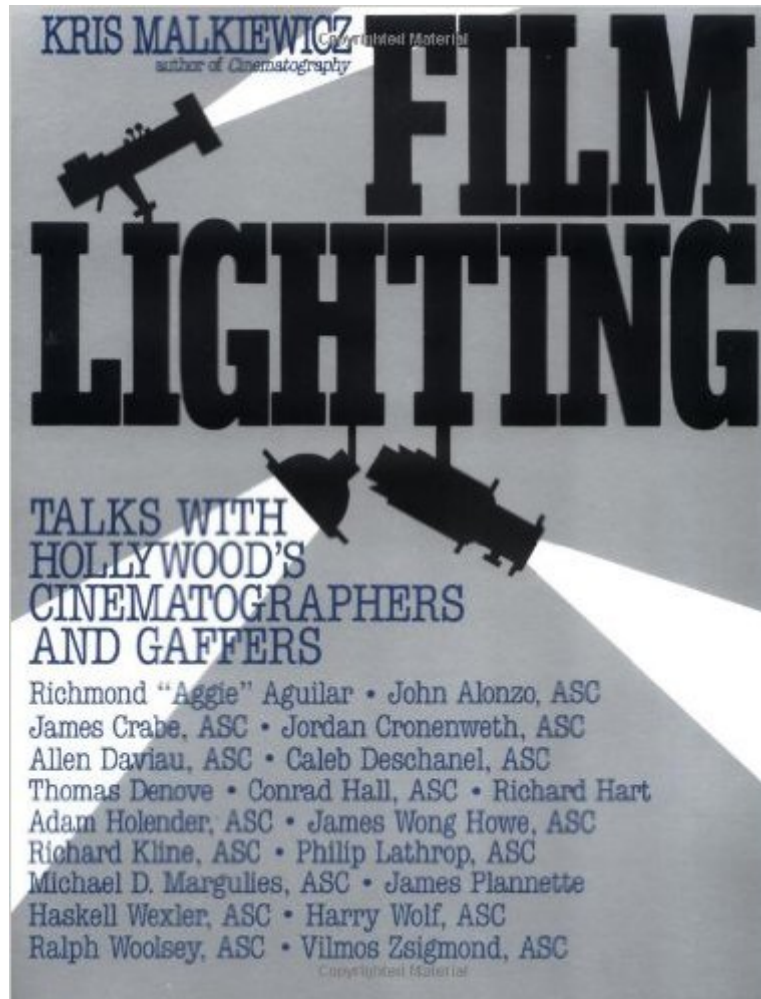


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# Film Lighting: Talks With Hollywood's Cinematographers And Gaffers



## 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

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## Customer Reviews

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.

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