

Influential Cinematographers

- ◉ Gregg Tolland 1904-1948
- ◉ Ernest Haller 1896-1970
- ◉ Conrad Hall 1926-2003
- ◉ Gordon Willis 1931
- ◉ Vittorio Storaro 1940
- ◉ Nestor Almendros 1960-1992
- ◉ Haskel Wexler 1922
- ◉ Michael Chapman 1935
- ◉ Robert Burks 1909-1968
- ◉ Freddie Young 1902-1998
- ◉ Robert Surtees 1906-1985
- ◉ Janusz Kaminski 1959
- ◉ Robert Richardson 1955

Gregg Toland

- Toland was in the unique position of incorporating technological innovations into equally innovative narrative frameworks.
- Enlisting high contrast black-and-white film, deep focus [with foreground, middle-ground, and background all in sharp focus], the self-blimped camera, ceilinged sets, low-angle lighting, shots composed into light sources and Germanic expressionism
- '*Citizen Kane*' (1941) synthesized Toland's deep focus experiments with Welles' directorial flourishes of fluid, moving camera shots and long takes,



CITIZEN KANE

TEC



Deep Focus – Sledge Scene Citizen Kane



Blocking – Sledge Scene Citizen Cane



Citizen Cane – Blocking and Deep Focus other scenes



Low Angle Shot – Citizen Kane



Citizen Cane Moving Through Objects (editing)



Ernest Haller

- ◉ the bulk of '*Gone With the Wind*' (1939) is Haller's picture, and will always be noted as the most important color film made in Hollywood prior to the 1950s.'
- > **known within industry circles for his expert location shooting.**



Gone With The Wind panoramic on location scenes



Gone With The Wind panoramic on location scenes



color & glamour in Gone With The Wind



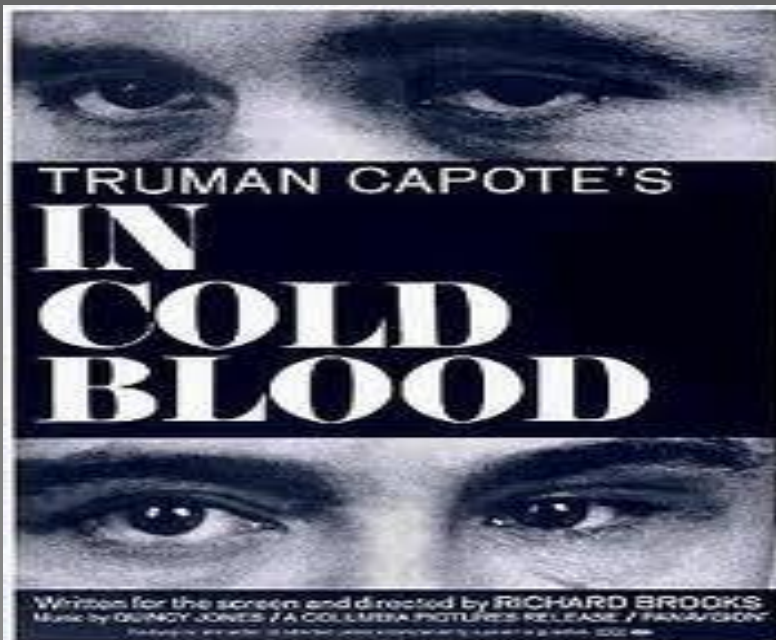
Conrad L. Hall

"Cinematography is just the language of storytelling; it's not academics, it's not literature, it's just pictures,"

"I'm not trying to characterize the people in the film; the actors do that. I'm trying to frame them in an appropriate emotional context for the scenes."



- One of the great cinematographers and a master of light.
- Known for capturing spontaneous moments or unexpected shots like the reflection of rain against the face of the confessing murderer in the film *In Cold Blood*
- Oscar for 'Road to Perdition'



Conral Hall – shadows, light, & spontaneity



Haskel Wexler



- His documentary look comes from the extensive use of hand held camera work.

Agility of hand held camera
One Flew Over The Cuckoos Nest



Gordon Willis

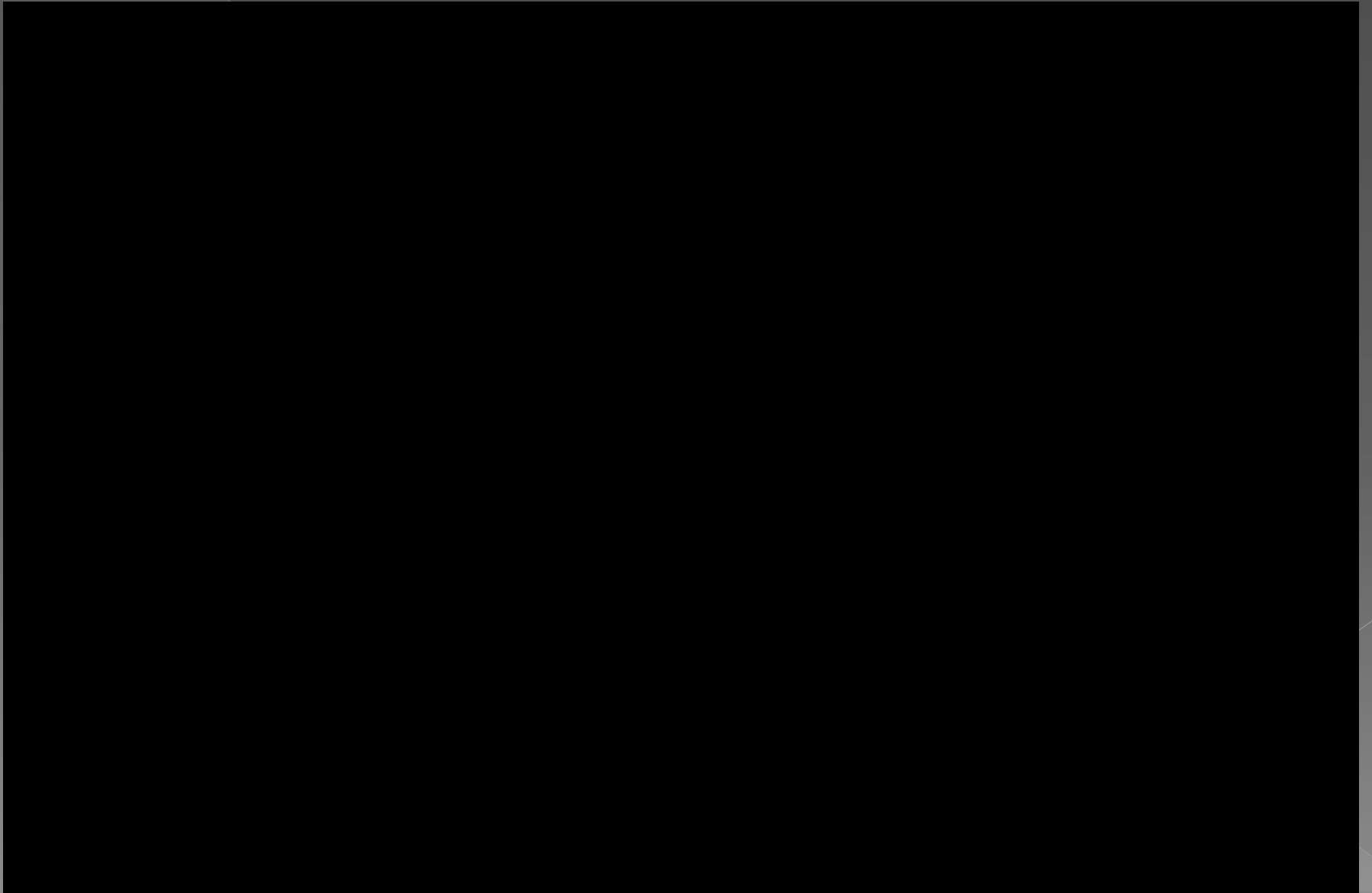
- Known as “The Prince of Darkness”.
- A master of underexposure, On the leading edge of a New Wave of cinematographers who were changing the art form in radical ways.
- In *'The Godfather'*, he selectively masked Marlon Brando's eyes to conceal his thoughts from the audience.
- The *'Godfather'* films make use of muted colors, richly photographed and darkly lit, to evoke the secretive, somber atmosphere of the criminal underworld. ‘
- *The Godfather, Part II* contrasts this style with the sunny scenes of Vito Corleone's childhood in Sicily and the golden and sepia tones of his days as a young immigrant in New York City.



Gordon Willis – “Prince of Darkness”



Intercutting – The Godfather



Godfather trilogy – continuity of a look over a 30 year period – mastery of shadows

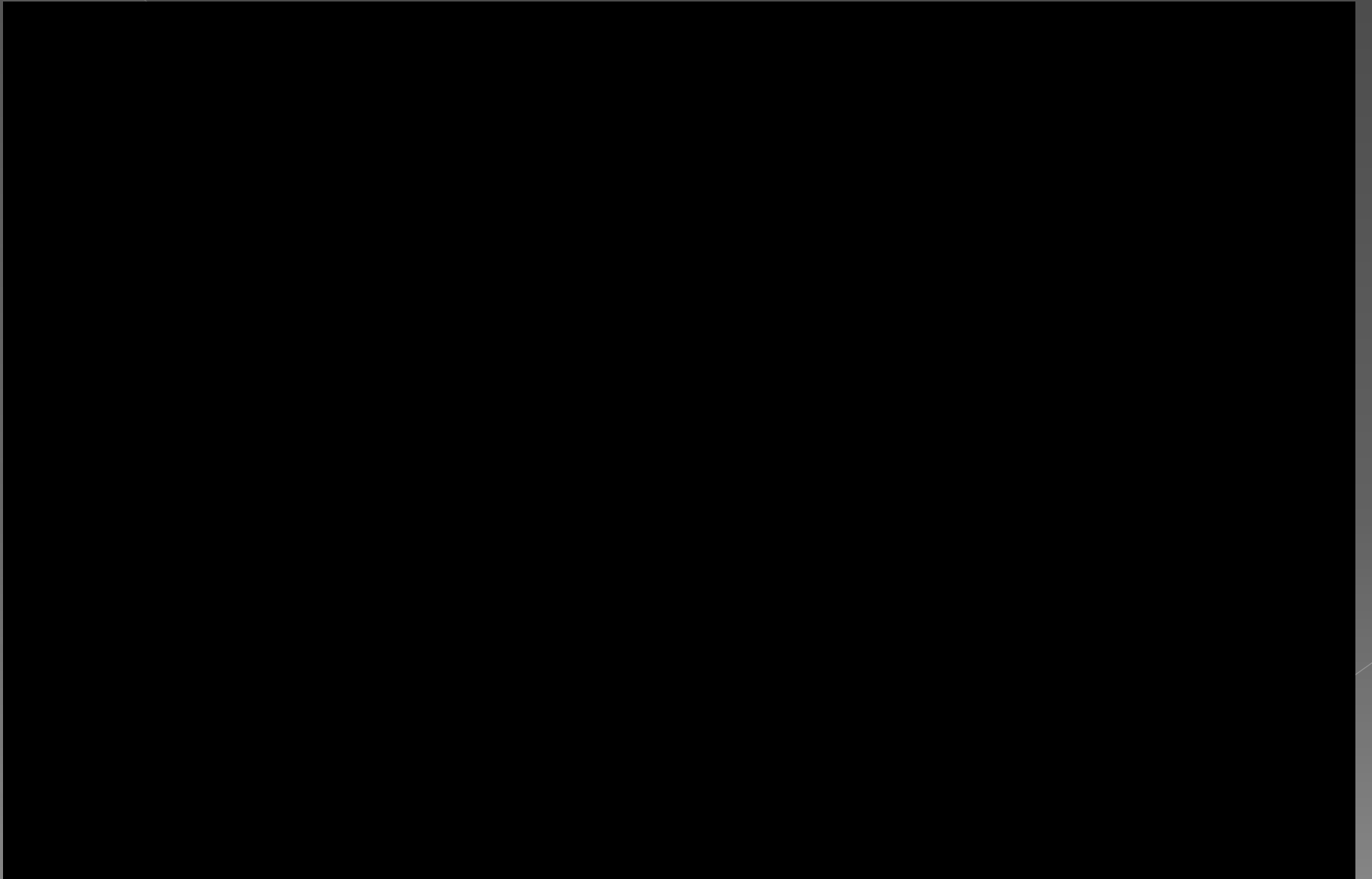


Vittorio Storaro

- ◉ Storaro is widely regarded as a master cinematographer with a sophisticated philosophy largely inspired by Johann Wolfgang von Goethe's theory of colors, which focuses in part on the psychological effects that different colors have and the way in which colors influence our perceptions of different situations.
 - > This is particularly evident in the film 'The Last Emperor'
- ◉ Coppola gave Storaro free rein on the film 'Apocalypse Now'
 - > the film's visual look is regarded by many critics as one of the most visually spectacular films of all time



Writing with Light : Vittorio Storaro



Nestor Almendros

- ◉ to shoot *Days of Heaven*.^[2] Almendros was impressed by Malick's (the Director) knowledge of photography and his willingness to use little studio lighting. The film's cinematography was modeled after silent films, which often used natural light.
- ◉ **Most of the film was shot in what's termed 'the magic hour' which is dusk and the soft light that is provided at that time**



Nestor Almendros
Days of Heaven & natural light



Michael Chapman



- In the film 'Raging Bull' directed by Scorsese, Chapman's use of experimentation and abstraction is surely unique in film history.
 - > in masters of light, Chapman explains his desire to use more experimentation and abstraction in film: "...like shoot super-8 and then blow it up to 35mm so it would be like Seurat (pointillism);
 - > all the grain would be that big. i would make it much more abstract, much more stylized and much less like reality....



Chapman – Raging Bull fight scene



Robert Burks

- **Robert Burks** was perhaps Alfred Hitchcock's most important collaborator on the director's films of the fifties and early sixties
- known for being proficient in virtually every genre and equally at home with black-and-white or color.
- His range varied from the neo-realist, almost semi-documentary black & white look of [The Wrong Man](#) (1956) to the intensely warm and beautiful deep focus VistaVision colour photography of [Vertigo](#) (1958). His muted tones matching the claustrophobic setting of [Rear Window](#) (1954) stood in sharp contrast to the vibrant, full-hued colours used in the expansive outdoor footage of [To Catch a Thief](#) (1955) and [North by Northwest](#) (1959).



Freddie Young

- The photographic grandeur of **Lawrence of Arabia** spurred even the usually blasé **Time** magazine to a rather poetic response: "Time and again the grand rectangular frame of the Panavision screen stands open like the door of a tremendous furnace, and the spectator stares into the molten shimmer of white golden sands, into blank incandescent infinity as if into the eye of God."



Janusz Kaminski

- 'Kaminski's collaboration with Spielberg included discovering different visual textures with an imaginative mix of camera films, lab processes and specialized techniques, such as 'deconstruction of the slickness that you usually get with modern lenses'
- His work in Saving Private Ryan and Schindler's List portrays this ability of manufactured realism



Robert Surtees

- it can be said that Surtees was adept at lush Technicolor cinematography, particularly that found in such big-budget A-films as *'King Solomon's Mines'*, *'Quo Vadis'*, *'Ben-Hur'*, *'Mutiny on the Bounty'*, and *'Doctor Dolittle.'* Analyses or critiques of these films do not fail to mention the excellent or beautiful cinematography. As one critic so eloquently stated, "Each frame of celluloid is like a painting."



Robert Richardson

- While considered one of the best of the new cinematographers, Richardson is perhaps one of the best post-production cinematographers in the industry – one of the best examples of his work is the color manipulation in Scorsese's 'The Aviator'
- The Aviator is Richardson and Scorsese's third collaboration, following Casino and Bringing Out the Dead.
 - > The film boasts an ambitious fusion of period lighting techniques, extensive effects sequences and a digital re-creation of two extinct cinema color processes: two-color and three-strip Technicolor. T

