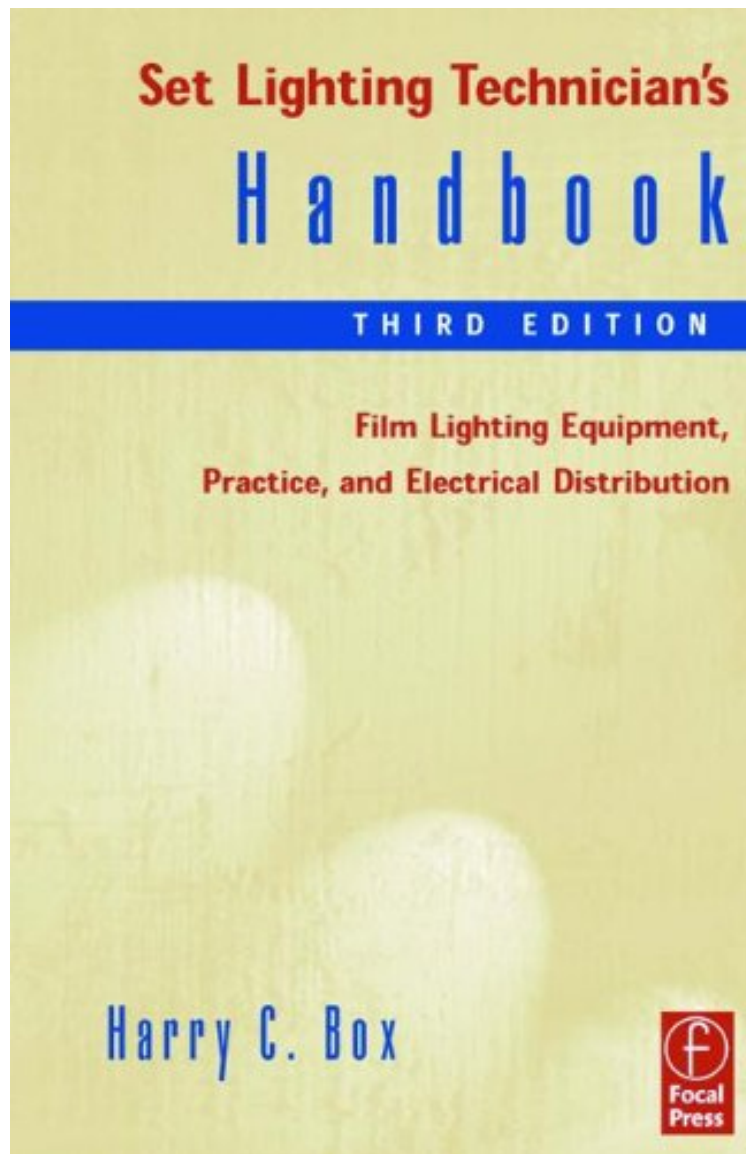


(Ebook pdf) Set Lighting Technician's Handbook: Film Lighting Equipment, Practice, and Electrical Distribution

Set Lighting Technician's Handbook: Film Lighting Equipment, Practice, and Electrical Distribution

Harry Box

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Harry Box : Set Lighting Technician's Handbook: Film Lighting Equipment, Practice, and Electrical Distribution before purchasing it in order to gage whether or not it would be worth my time, and all praised Set Lighting Technician's Handbook: Film Lighting Equipment, Practice, and Electrical Distribution:

3 of 3 people found the following review helpful. Thorough and authoritativeBy LingoSlingerI have written, produced, or directed nearly 300 corporate videos, and though I'm functional at the aesthetics of lighting a set, I'm woefully ignorant about watts, volts, amperage, foot candles, and most of the electrical side of lighting. I had the privilege of working a shoot with the gaffer who lit the TV show Northern Exposure for four years, so I asked him how I should go about learning the electrical side. He enthusiastically cited this book, and said, "If you read it and actually master it, it will be as though you have five years experience as a gaffer." Though he now has 30 years of experience lighting, he told me he keeps this book on his Kindle to this day in order to refer to all the comprehensive tables in it.I gave it a try, and discovered he is right -- this is an incredibly detailed encyclopedia of everything a lighting technician should know, ranging from set etiquette all the way down to every bulb you can put in a cinema light. The recently updated version includes details on LEDs and on DMX lighting, so it not only spans the gamut of topics; it spans the gamut of Hollywood lighting, nearly from the beginning until now.Some knowledge is required to benefit from the book. A stark beginner will find it too jargony. But if, like me, you have intermediate experience lighting sets and are largely self-taught, this book presents a wonderful way to find out what you were unaware of, fill in the gaps, and have a thorough foundation in the language, processes, gadgets, and techniques that an experienced gaffer should master.By the way, if you don't know what a gaffer is -- the book begins by identifying all the roles on set. Director of Photography, following the vision of the Director, decides what lights are needed. The gaffer is the electrical technician that makes it happen. The best boy is the gaffer's chief assistant. If you've always wondered about both the obvious and the arcane sides of lighting, this is absolutely the book for you. If you know just enough about lighting to get in over your head, grab this book, sign up for Shane's Inner Circle, and get good!1 of 1 people found the following review helpful. THIS is the edition to get!By JerryThis edition includes lots of information on legacy systems and stuff that will be on Union tests that is not in the later editions, and is MAYBE available on the website, but as of my last checking, it wasn't, so this is your only source for some of that. If you are studying for a test you should probably get this version AND the latest version since the new version probably includes some stuff about more recent equipment that this version may not have.2 of 2 people found the following review helpful. Great Book - An essential reference guide for the library.By finaldraft151This book covers so much detail of the lighting aspect of film that it's no wonder most refer to it as the must have 'bible' for filmmakers. It's loaded with tons of info, but the downside is that it is not exactly an introduction guide to basic lighting 101; Rather, it is definitely a professional guide and reference tool for folks who already have a clear understanding of lighting, aperture, ISO, shutter speed and the electrical aspect of this craft.However, DO NOT let that scare you off! Just because you're an indy filmmaker on a low/no budget with a single DIY light-kit doesn't make this book an expensive paperweight. The info in this book gives one the solid foundation to improve their skills, no matter what level. Granted there are lots of 'advanced' details, and I would say that a lot of the ground covered on electricity might be a bit much for those who only use a few lights plugged into a standard socket, however if you're serious about learning the craft, this book covers it.Even BETTER: The chapters that cover lighting, color temperature and gels is an excellent reference tool for the amateur. As lighting kits become more affordable, more people are skipping the DIY work light set up and going with pro kits. The only problem is most folks just turn on the lights without giving much thought to placement, temperature, and diffusion. Too much of the wrong light is just as bad as not enough of ANY light and this book covers more than just the generic "3 point setup" along with the details of placement, rather than just a generic diagram with no explanation.PROSIt covers the craft, art and history of lighting in film and how to achieve each look via reference charts and guides as well as detailed info on pretty much every light standard on a set/shoot in today's industry along with more info on electricity and the various tools and equipment used to power and achieve the lighting 'look' and feel for a scene.CONSI can't really list any cons, aside from pointing out that it isn't an introduction to DIY lighting; (which isn't a con since it never implies it as being a guide to DIY) - If you only plan on shooting with basic DIY work lights (and there isn't ANYTHING wrong with that) you will probably find this book is geared more for the pro's - However, even if you can't afford the standard ARRI kits, the info is invaluable and if you're serious about film, this book and the info will go from being foreign techno garble to an invaluable tool.Another plus is the homage and detail it pays to the standard Fresnel and Lowel lighting kits as well as the invaluable info on warming/cooling/converting lights with gels and diffusion. So you don't have a \$100k Grip package? No problem. This book will give you the info and tools needed to crank out shots that will make your \$200 Ebay lighting package look like you have a killer lighting package. I am by no means a pro (at anything) but this book is a must have whenever I tackle a shoot (still or video) where there is a lot of MIXED lighting and not a lot of options for controlling it (or so you think..) - Read the book, practice and tinker with your lights and you will be amazed at the difference after applying some simple knowledge gained from a few chapters in this book.

Comprehensive. Detailed. Practical. Set Lighting Technician's Handbook, Third Edition is a friendly, hands-on manual covering the day-to-day practices, equipment, and tricks of the trade essential to anyone doing motion picture lighting. This handbook offers a wealth of practical technical information, useful techniques, as well as aesthetic discussions. The Set Lighting Technician's Handbook focuses on what is important when working on-set: trouble-shooting, teamwork, set protocol, and safety. It describes tricks and techniques for operating a vast array of lighting equipment

including xenons, camera synchronous strobes, black lights, underwater units, lighting effects units, and many others. Since its first edition, this handy on-set reference continues to be widely adopted as a training and reference manual by union training programs as well as top university film production programs. New in the third edition is an expanded resource section, new illustrations and tables, and coverage of new lighting products and techniques for how to use them.

"There are charts and lists galore. In fact, the book's great virtues are its clarity and its comprehensiveness." - W.A. Vincent for Choice
"Box's book is a romp in the playground of everyday movie magic...the gadgets, their monikers, and the puzzle masters that bring meaning to vanity and career success are explored within the Set Lighting Technician's Handbook." - Mike Dilley, Take 1
"In plain language, Box discusses day-to-day practice on the set, current equipment in use and extensive tricks of the trade useful to everybody from the director of photography to the gaffer, rigging crew, best boy and lamp operator....Box thoroughly demystifies the world of film lighting." - Ray Zone, American Cinematographer Magazine
"Having worked in motion picture lighting since 1978 and a Gaffer for 10 years, I can appreciate that [Box] took an approach which can be understood by anyone in the industry...As far as I know, this is the most comprehensive book written about motion picture set lighting, ...covering over 90% of what a set lighting technician actually does when he goes to work."--Russ Caldwell, gaffer
"The language of the book is clear and utilizes a style that assists the reader to assimilate the information into work practices. The appendices are an excellent compilation and I know they are unique to the SLTH. One would have to go to several other lighting and camera books, the National Electric Code Guidebook, and manufacturers' data sheets to look up the same information that has been included by this author"--Michael Gallart, gaffer, rigging gaffer, and best boy
"Anyone looking to learn the art of film and TV could do a lot worse than read this book." - Lighting Sound
From the Publisher
The Set Lighting Technician's Handbook focuses on what is important when working on-set: trouble-shooting, teamwork, set protocol, and safety. It describes tricks and techniques for operating a vast array of lighting equipment including xenons, camera synchronous strobes, black lights, underwater units, lighting effects units, and many others. This handy on-set reference has also been widely adopted as a training and reference manual by union training programs and top university film production programs. New in the second edition: Revised and updated throughout; 12 new appendices of handy reference tables; Over 180 illustrations and photographs; Lots of new topics and gadgets.
About the Author
Harry C. Box has worked in television and motion picture production since 1989. Over the years he has done substantial work as a lighting technician, gaffer, camera operator, director of photography, and as an educator. His recent credits include network and cable television series, such as Heroes (NBC), Brothers and Sisters (ABC), and Everybody Hates Chris (CW). He has worked on major motion pictures, independent feature films, telefilms, documentaries, music videos, commercials, and industrials.