

JANUSZ KAMINSKI



“IF YOU CANT SEE OR SENSE GRAIN IN THE IMAGE,
YOU’RE NOT EXPERIENCING THE MAGIC OF MOVIES”
- JANUSZ KAMINSKI.



"THERE'S ALWAYS THE INTENTION TO CREATE VISUALLY STUNNING IMAGES, BUT ULTIMATELY,
MY GREATEST CONCERN IS TO STAY TRUE TO THE DRAMA OF THE SCENE"
- JANUSZ KAMINSKI





"WE WERE KIND OF AIMING TOWARDS IMPERFECTION, LITTLE SO CALLED 'FLAWS' THAT MIGHT BE CONSIDERED MISTAKES, SUCH AS HANDHELD SHOTS IN SCENES THAT WOULD NORMALLY BE SHOT ON THE DOLLY.

IT WAS SIMPLY MORE REAL TO HAVE CERTAIN IMPERFECTIONS IN THE CAMERA MOVEMENT, OR SOFT IMAGES.

ALL THOSE ELEMENTS WILL ADD TO THE EMOTIONAL SIDE OF THE MOVIE"

- JANUSZ KAMINSKI

"THE NEWSREEL QUALITY OF THE BLACK AND WHITE SEEMED TO FADE THE BARRIERS OF TIME, MAKING THE FOOTAGE FEEL LIKE AN ONGOING HORROR THAT I WAS WITNESSING FIRSTHAND.

I THINK I CAN SPEAK FOR THE WHOLE CREW WHEN I SAY THE EXPERIENCE WAS SOBERING"
- JANUSZ KAMINSKI





"YOU HAVE TO BE VERY HONEST WITH YOURSELF AND NOT LISTEN TO OTHER PEOPLE WHEN THEY TELL YOU IT LOOKS GREAT"
- JANUSZ KAMINSKI



"I OFTEN THINK CINEMATOGRAPHERS GET TOO LITTLE CREDIT FOR WHAT WE CONTRIBUTE TO A FILM.

WE ARE CONSIDERED AS BEING "BELOW THE LINE" - WHICH MAKES US LITTLE MORE THEN TECHNICIANS, ON PAPER,
BUT A REALLY TALENTED CINEMATOGRAPHER IS NOT JUST A TECHNICIAN, HE'S AN ARTIST.

YOU HAVE TO BRING TO THE JOB YOUR LIFE'S EXPERIENCE, THE WAY YOU SEE THE WORLD, YOUR KNOWLEDGE OF ART,
AS WELL AS YOUR MASTERY OF THE SCIENCE AND TECHNOLOGY OF MOTION PICTURES"

- JANUSZ KAMINSKI



"I USED YELLOW #15 AND ORANGE #21 TO BRIGHTEN SKIN TONES. THE PRINCIPALS IN BLACK AND WHITE ARE AS SUCH: IF YOU HAVE A RED OBJECT AND YOU APPLY A RED FILTER, THE RED OBJECT WILL BECOME LIGHTER.

BECAUSE MOST PEOPLES FACES HAVE A LOT OF ORANGE, WHEN YOU APPLY AN ORANGE FILTER, IT NEUTRALIZES THE ORANGE, MAKING THE FACE APPEAR LIGHTER.

WITH RED FILTERS YOU HAVE TO BE CAREFUL.

WE USED RED #23 ON OCCASION, BUT THE FACES AND THE LIPS BECAME TOO DARK. LIPS HAVE A LOT OF BLUE IN THEM AND RED ACCENTUATES THIS WHILE INCREASING THE CONTRAST"

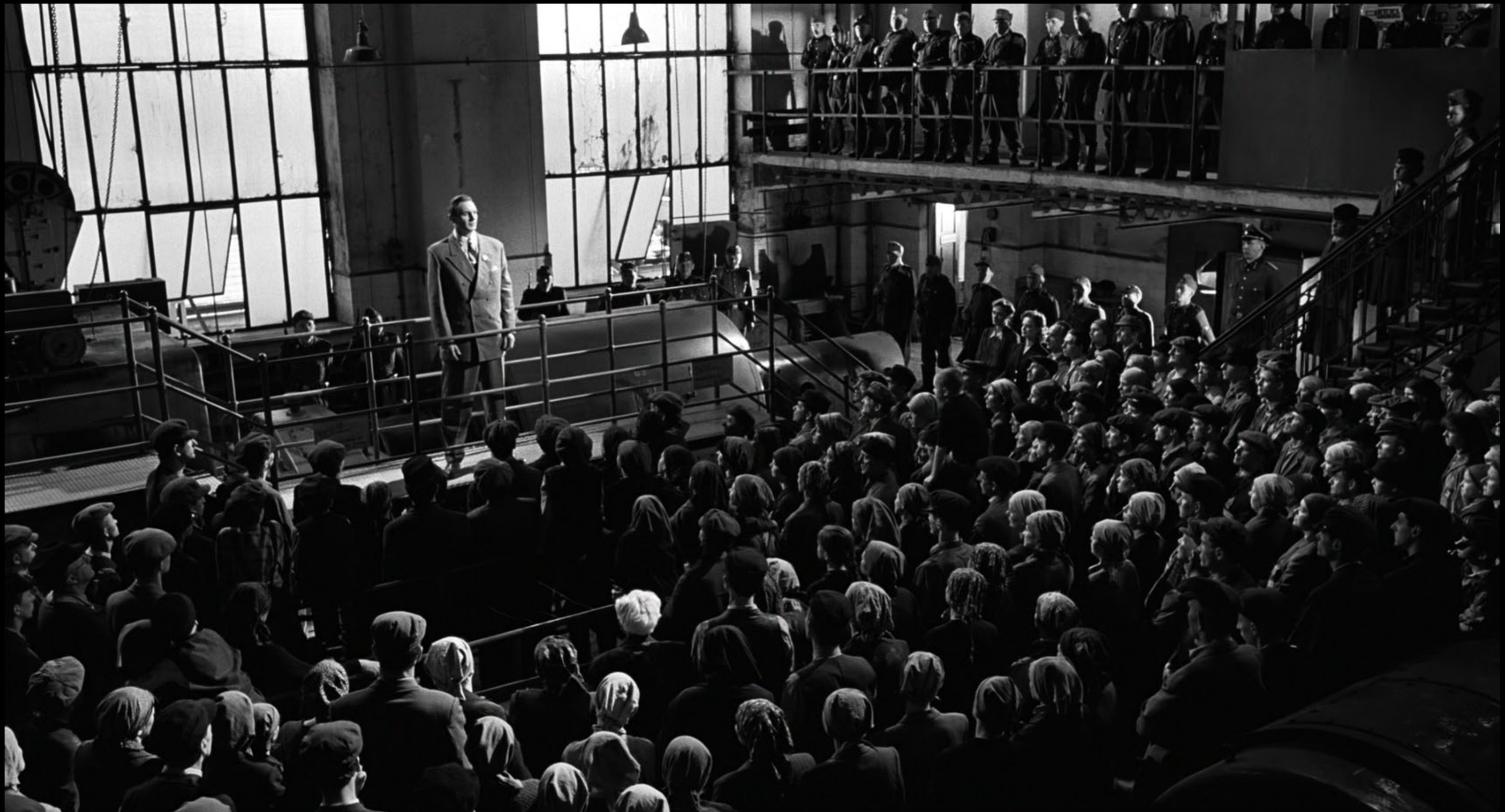
- JANUSZ KAMINSKI



"IT IS MUCH EASIER TO LEAD THE AUDIENCE TO WHAT YOU WANT TO SEE [IN B&W].
YOU EITHER LIGHT THE FACE, OR YOU LIGHT THE BACKGROUND.

THE EYE NATURALLY GOES TO THE BRIGHTEST OBJECT IN THE SCENE, RATHER THEN TO SOMETHING WITH BRIGHT COLOUR.
SO IT HELPS US TO FOCUS THE AUDIENCE MORE CLEARLY ON THE STORY"

- JANUSZ KAMINSKI





"IF YOU EXPOSE BLACK AND WHITE WITH THE GIVEN ASA READING YOU'RE NOT GOING TO GET THE RESULTS YOU WANT, SO YOU HAVE TO OVEREXPOSE BY PUTTING IN A LOT OF LIGHT.

I WOULD RATE THE 200 ASA AS THOUGH IT WAS 100 ASA, WHICH MEANT THAT SOME NIGHTS WE HAD EVERY SINGLE LIGHT WORKING"
- JANUSZ KAMINSKI

"I THINK EVERY CINEMATOGRAPHER NEEDS TO HAVE A PARTICULAR MOVIE,
OR A PARTICULAR COLLABORATION WITH A DIRECTOR, TO REALLY BLOSSOM.

FOR ME THAT HAPPENED WHEN I BEGAN TO WORK WITH STEVEN SPIELBERG -
OUR COLLABORATION IS A CINEMATOGRAPHERS DREAM"

- JANUSZ KAMINSKI



"STEVEN SAID TO ME AT ONE POINT "I WANT THIS TO LOOK LIKE AN OLD GLOSSY HOLLYWOOD MOVIE, BUT I DON'T WANT IT TO FEEL DATED".

JURASSIC PARK WAS VERY MUCH LIKE AN AMUSEMENT PARK RIDE. THE IMAGES WERE BRIGHTER, MORE COLORFUL AND MORE FRIENDLY. THIS FILM IS MUCH MORE MOODY AND VIOLENT. STEVEN WAS NOT IN THE SAME FRAME OF MIND. HIS SENSIBILITIES ARE A BIT DARKER NOW"

- JANUSZ KAMINSKI



"AS A CINEMATOGRAPHER, JANUSZ IS NOT A "ONE SIZE FITS ALL" HE'S MUCH MORE OF A CHAMELEON. HE TAKES THE STORIES HE DOES VERY SERIOUSLY, AND HE MARKS UP HIS SCRIPTS. HE TELLS A CINEMATOGRAPHY STORY ON TOP OF THE WRITERS STORY, AND HE DESIGNS THE PHOTOGRAPHY ACCORDING TO THE BEATS AND MEASURES OF THE NARRATIVE" - STEVEN SPIELBERG

"AS A CINEMATOGRAPHER YOU CAN ONLY BE AS GOOD AS THE DIRECTOR ALLOWS YOU TO BE"
- JANUSZ KAMINSKI





"WE REALLY PLAYED A LOT OF THINGS IN BACKLIGHT AND WE USED THESE OLD SUN ARCS PRETTY EXTENSIVELY; THEY'RE OLD SEARCH LIGHTS THAT WERE USED DURING WORLD WAR 2. THEY'RE BASICALLY ARC UNITS THAT PROJECT A BEAM SIMILAR TO WHAT YOU'D GET WITH A XENON LIGHT; THE QUALITY OF THE LIGHT IS BEAUTIFUL.

WHEN WE SET THEM UP (THE SUN ARCS AND T5 BEAM PROJECTORS), ONE AFTER ANOTHER, THEY GAVE US A KIND OF BROKEN PATTERN OF LIGHT WITHOUT USING FLAGS OR CUTTERS.

YOU CAN JUST SET THEM UP IN A RING WITHIN A STAGE AND SPRINKLE THE LIGHT AROUND WITHOUT HAVING AN OVERALL BACKLIGHT EVERYWHERE. THE LOOK THE CREATED HELPED TO GIVE THE FILM THE MORE GRITTY FEEL THAT JANUSZ WANTED AND THEY ALLOWED US TO WORK REALLY FAST WHICH IS THE NAME OF THE GAME WHEN YOU'RE WORKING WITH STEVEN - DAVID DEVLIN (GAFFER ON "JURASSIC PARK: THE LOST WORLD")

"I WOULD STACK A BUNCH OF [T5 BEAM PROJECTORS] TOGETHER AND USE THEM TO OUTLINE THE T-REXES. TO GIVE THE DINOSAURS A KEY LIGHT, I USED BIG SOFT SOURCES. I HAD THESE HUGE SOFTBOXES BUILT, WHICH WERE COVERED WITH 12X12 SHEETS OF MUSLIN. I WOULD SHOOT THE LIGHT OFF THE FOAMCORE AND INTO THE MUSLIN TO CREATE A BEAUTIFUL SOFT SOURCE ON A LARGE SCALE.

ON STAGE I HAD FOUR DINOS FACING EACH OTHER ON BOTH THE NORTH AND SOUTH WALL. ON THE LONGER EAST AND WEST WALLS I HAD EIGHT ON EACH SIDE. DAVID DEVLIN PUT FRAMES OF MUSLIN IN FRONT OF THE DINOS TO CREATE THE EFFECT OF BIG SOFTBOXES, AND WE SHAPED THE LIGHT WITH FLAGS. SO WE HAD THESE BIG MULTIPLE UNITS ALL AROUND THE STAGE, AND DEPENDING UPON THE ANGLE AND DIRECTION OF THE CAMERA I WOULD TURN ON THE NORTH BANK OR THE SOUTH BANK. I WOULD GET THIS REALLY BEAUTIFUL SOFT BACKLIGHT. WORKING WITH 500 ASA EMULSION I WOULD GET A STOP OF T2.8 - DEPENDING ON THE SITUATION THE FILL LIGHT WOULD BE T1.4 OR T2 BUT NO MORE"

- JANUSZ KAMINSKI





"I LIKE TO HAVE A STRONG SENSE OF LIGHT IN A SCENE: I HATE IT WHEN THINGS ARE FLATLY LIT. I'M THE KIND OF CINEMATOGRAPHER WHO LIGHTS IN SUCH A WAY THAT WHEN YOU WALK ON THE SET, YOU ALWAYS KNOW WHAT THE SOURCE OF THE LIGHT IS"
- JANUSZ KAMINSKI





"NO MATTER HOW BIG THE SCENE, [THE SEVEN MINUTE DRILL] ALLOWED US TO GET REALLY BEAUTIFUL SOFT LIGHT IN SEVEN MINUTES. WE USED A MUSLIN BOUNCE, AND IN FRONT OF THAT WE'D PUT A HALF SOFT FROST DIFFUSION FRAME; WE WOULD THEN AIM FAY LIGHTS OR OTHER LIGHTING UNITS INTO THE FRAME. THE SIZE OF THE FRAME SIMPLY VARIED WITH THE SIZE OF THE SETUP. THAT TECHNIQUE CREATED A NICE, SOFT, PLEASING LIGHT, AND THE HALF SOFT FROST KIND OF DIRECTIONALIZED IT AND STOPPED IT FROM SPREADING EVERYWHERE"

DAVID DEVLIN - (GAFFER ON AMISTAD & THE LOST WORLD)





"WHEN IM DOING A NORMAL MOVIE - WITHOUT ENR - I TYPICALLY TRY TO ADD A BIT MORE CONTRAST, ESPECIALLY WHEN I'M LIGHTING FACES.
I WANT ONE SIDE TO BE LIGHT, THE OTHER SIDE TO BE DARKER.

I ALWAYS END UP FLAGGING THE EXCESS LIGHT TO CREATE SOME CONTRAST BECAUSE OF THE LATITUDE OF THE FILM"
- JANUSZ KAMINSKI



KAMINSKI SHOT PRIVATE RYAN IN THE 1.85:1 FORMAT ENTIRELY WITH EASTMAN KODAK EXR 5293 STOCK, WHICH HE PUSHED ONE STOP TO A 400 ASA RATING. HE ALSO UTILIZED A 1/2 CORAL FILTER IN PLACE OF NORMAL 85 CORRECTION TO LEND A SLIGHT BLUISH TINT TO THE IMAGERY.

"PUSHING THE FILM SHIFTS THE CONTRAST AND MAKES IT EASIER TO BURN THE HIGHLIGHTS OUT, BUT YOU ALSO GET A BIT MORE DETAIL IN THE SHADOWS. OCCASIONALLY, I PUSHED THE FILM TWO STOPS TO 800 ASA AND IT WAS STILL FINE. I'D TAKE 93 PUSHED TWO STOPS OVER USING VISION 500T PUSHED ONE STOP.

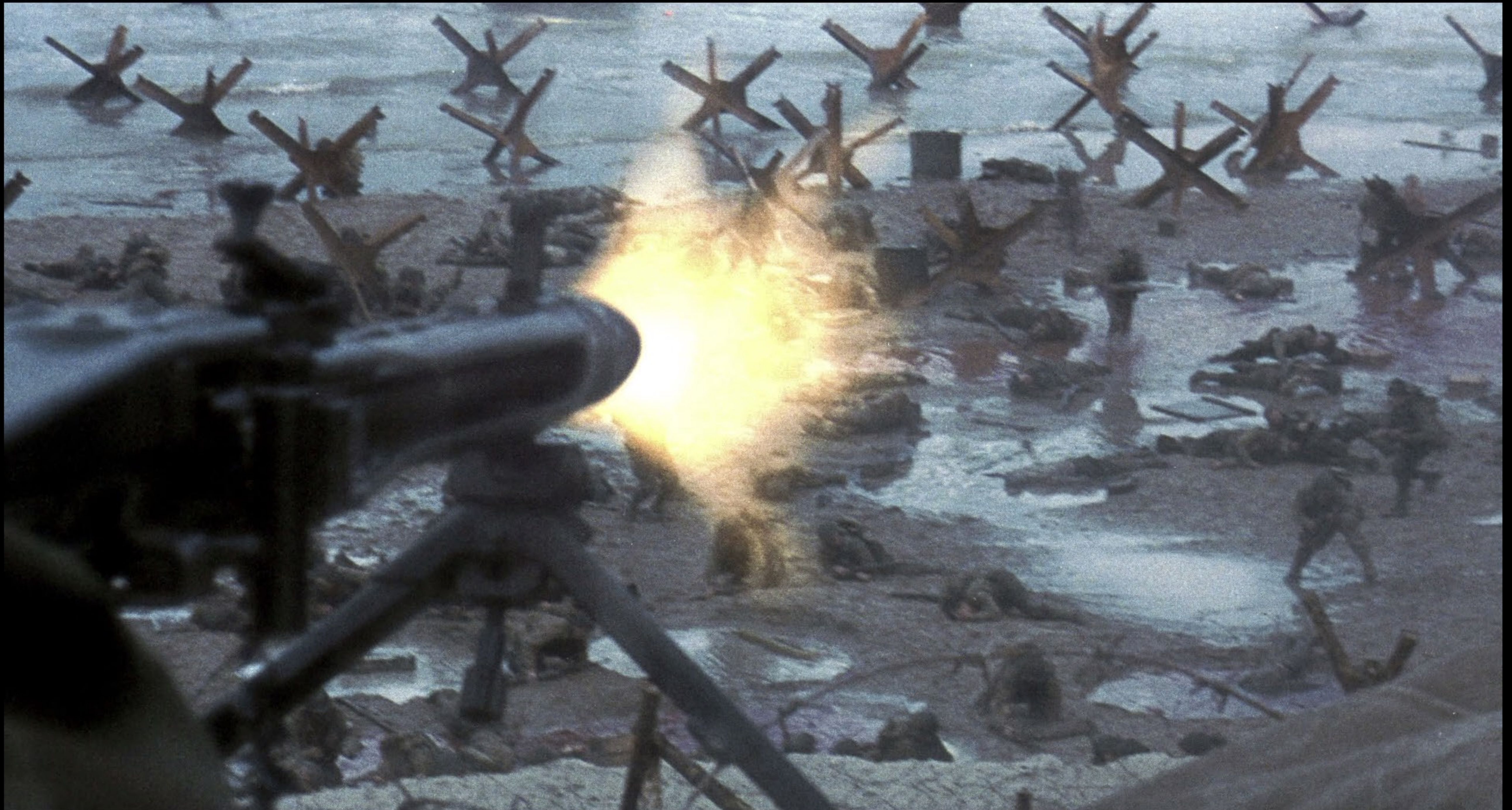
ADDITIONALLY, I AGAIN USED A PANAFLEASHER IN CONJUNCTION WITH THE ENR PROCESS, AS I HAD ON AMISTAD. BECAUSE OF THE CONTRAST THAT YOU GET WITH THE ENR, I WAS FLASHING AT ABOUT 15 PERCENT SO THAT I DIDN'T GET TOTALLY SHARP BLACKS. I WAS LOOKING FOR A SLIGHTLY FLATTER LOOK. THE PANAFLEASHER ALSO CONTRIBUTED GREATLY TO THE COLOR BEING MORE DESATURATED. YOU GAIN THE CONTRAST BACK WITH THE ENR, BUT YOU'VE DESATURATED THE COLOR ALREADY WITH THE PANAFLEASHER"

- JANUSZ KAMINSKI

WE WANTED TO CREATE THE ILLUSION THAT THERE WERE SEVERAL COMBAT CAMERAMEN LANDING WITH THE TROOPS AT NORMANDY. I THINK WE SUCCEEDED IN EMULATING THE LOOK OF THAT FOOTAGE FOR THE INVASION SCENES, WHICH WE ACHIEVED WITH BOTH IN-CAMERA TRICKS AND OTHER TECHNOLOGICAL MEANS.

FIRST OFF, I THOUGHT ABOUT THE LENSES THEY HAD BACK IN THE 1940S. OBVIOUSLY, THOSE LENSES WERE INFERIOR COMPARED TO WHAT WE HAVE TODAY, SO I HAD PANAVISION STRIP THE PROTECTIVE COATINGS OFF A SET OF OLDER ULTRASPEEDS. INTERESTINGLY, WHEN WE ANALYZED THE LENSES, THE FOCUS AND SHARPNESS DIDN'T CHANGE VERY MUCH, THOUGH THERE WAS SOME DETERIORATION; WHAT REALLY CHANGED WAS THE CONTRAST AND COLOR RENDERING. THE CONTRAST BECAME MUCH FLATTER. WITHOUT THE COATINGS, THE LIGHT ENTERS THE LENS AND THEN BOUNCES ALL AROUND, SO THE IMAGE BECOMES KIND OF FOGGY BUT STILL SHARP. ALSO, IT'S MUCH EASIER TO GET FLARES, WHICH AUTOMATICALLY DIFFUSES THE LIGHT AND THE COLORS TO A DEGREE AND LENDS A LITTLE HAZE TO THE IMAGE"

- JANUSZ KAMINSKI





"WE WANTED TO PUT THE AUDIENCE INTO BATTLE WITH THE SOLDIERS"
- JANUSZ KAMINSKI



"ONE OF THE THINGS I'VE LEARNED OVER THE YEARS WHILE WORKING OUTSIDE IS THAT IF THE CINEMATOGRAPHER WANTS TO CONTROL THE SUNLIGHT - AND THE PRODUCTION CAN AFFORD IT - YOU SHOULD HAVE A CRANE AND A LARGE FRAME STANDING BY. THAT WAY YOU CAN COVER A LARGE AREA AND GET THE LINES [OF THE OVERHEAD'S COVERAGE] OUT OF THE SHOT. BECAUSE WE USED A 30' BY 30' SILK AND SMOKE ON PRIVATE RYAN, THE SMOKE WOULD COVER ANY OF THE LINES MADE BY THE SILK. BETWEEN THOSE TWO ELEMENTS, THE 'LIGHTING' WAS CONSISTENT AND IT WORKED GREAT. FOR CLOSER SHOTS, WE'D SOMETIMES BRING IN A BOUNCE CARD OR SOLID FOR NEGATIVE FILL"

- JIM KWIATKOWSKI (KEY GRIP "SAVING PRIVATE RYAN")



"FOR THE MOST PART, WE REALLY DIDN'T LIGHT MUCH ON THE INVASION, THE 'LIGHTING' WAS MORE ABOUT HOW THE NEGATIVE WAS BEING EXPOSED, THE LENSES AND THE USE OF THE ENR.

FOR SOME OF THE EXTERIORS, WE CHOSE TO USE HALF SOFT FROST BECAUSE IT ALLOWS THE LIGHT TO HAVE SOME DIRECTION WHILE STILL SOFTENING IT, WHEREAS WITH A SILK, YOU CREATE AN OVERALL SOFT AMBIANCE, BUT YOU THEN HAVE TO COMPETE WITH THE MUCH-BRIGHTER BACKGROUNDS. A LOT OF TIMES THERE'S REALLY NO DIFFERENCE BETWEEN HAVING A SILK OR A SOLID UP. ONE NICE THING ABOUT HALF SOFT FROST IS THAT IT ALLOWS THE SUN TO HAVE A STRONG DIRECTION, AND YET THE LIGHT WILL WRAP ENOUGH TO FILL PEOPLE'S EYES."

- DAVID DEVLIN (GAFFER "SAVING PRIVATE RYAN")



"I ALSO USED ANOTHER TECHNIQUE THAT DOUG MILSOME BSC UTILIZED ON FULL METAL JACKET WHERE YOU THROW THE CAMERA'S SHUTTER OUT OF SYNC TO CREATE A STREAKING EFFECT FROM THE TOP TO THE BOTTOM OF THE FRAME. IT'S A VERY INTERESTING EFFECT, BUT IT'S ALSO SCARY BECAUSE THERE'S NO WAY BACK [ONCE YOU SHOOT WITH IT]. IT LOOKED GREAT WHEN THERE WERE HIGHLIGHTS ON THE SOLDIER'S HELMETS OR EPAULETS BECAUSE THEY STREAKED JUST A LITTLE BIT. THE AMOUNT OF STREAKING DEPENDED ON THE LIGHTING CONTRAST. IF IT WAS REALLY SUNNY, FOR INSTANCE, THE STREAKING BECAME TOO MUCH. HOWEVER, IF IT WAS OVERCAST WITH SOME LITTLE HIGHLIGHTS, IT LOOKED REALLY BEAUTIFUL. THE STREAKING ALSO LOOKS FANTASTIC WITH FIRE, AND THAT'S WHAT MILSOME PRIMARILY USED IT FOR IN FULL METAL JACKET"

- JANUSZ KAMINSKI

"YOU DON'T ALWAYS HAVE TO PROVIDE BEAUTIFUL LIGHTING, I OFTEN THINK UGLY LIGHTING AND UGLY COMPOSITION TELLS THE STORY MUCH BETTER THAN THE PERFECT LIGHT. SOMETIMES A BRIGHTLY FRONT-LIT IMAGE MAY BE MUCH MORE POWERFUL THAN A SILHOUETTE. IT ALL DEPENDS ON THE STORY. YOU CAN'T REALLY PRECONCEIVE CERTAIN VISUAL METAPHORS, BECAUSE THEN THE SYMBOL REALLY ISN'T A SYMBOL ANYMORE - IT'S MORE OF A GIMMICK.

WHAT'S GREAT ABOUT CINEMATOGRAPHY IS THAT YOU WORK FROM YOUR INSTINCTS AND PEOPLE LATER SEE YOUR WORK AND COME UP WITH [AN ANALYSIS] THAT YOU DIDN'T EVEN REALIZE, BUT WHICH MAY MAKE PERFECT SENSE"
- JANUSZ KAMINSKI





"YOU WORK IN METAPHORS THROUGH LIGHT AND COMPOSITION, AND THE WORST THING FOR ME IS TO SEE A MOVIE THAT DOESN'T HAVE THAT. YOU SEE A CINEMATOGRAPHER'S WORK AND THERE ARE NO VISUAL METAPHORS, OR THEY ARE SO AFRAID TO CREATE A STYLE THAT IT JUST BECOMES THIS NOTHING. IT'S A BIG PALETTE, THE MOVIE SCREEN. I DARE TO COMPARE MYSELF TO PAINTERS, BUT I JUST HAVE A BIGGER CANVAS TO ADAPT TO. IF YOU DON'T LIKE MY PAINTING, DON'T SEE THE MOVIE, YOU KNOW?"

- JANUSZ KAMINSKI







"IT'S IMPORTANT TO REMEMBER THAT VISUAL CONSISTENCY IS ESSENTIAL - YOU CAN'T SUDDENLY START USING VERY LONG LENSES IF YOU'VE BEEN USING WIDE LENSES (UNLESS, OF COURSE, YOU WANT THE JARRING EFFECT THIS CREATES). AT THE SAME TIME IT CAN BECOME MONOTONOUS IF YOU DON'T OCCASIONALLY TEMPER THAT CONSISTENCY" - JANUSZ KAMINSKI





"ALL ONE'S EXPERIENCE OF LIFE SUBCONSCIOUSLY INFORMS EVERY CREATIVE DECISION ONE MAKES" - JANUSZ KAMINSKI



"I'M LEARNING MORE AND MORE ABOUT LIGHTING BUT YOU HAVE TO BE ENCOURAGED BY THE DIRECTORS. THEY ALLOW YOU TO MAKE THE CHOICES THAT TAKE THE MOVIES TO A DIFFERENT LEVEL. DIRECTORS CAN ALLOW CINEMATOGRAPHERS TO ADVANCE TO ANOTHER LEVEL, BECAUSE WE ALL HAVE THAT CAPABILITY IN US.

SOME ARE SO SCARED OF TAKING RISKS THAT THEY WON'T ALLOW THEIR CINEMATOGRAPHERS TO TRY SOMETHING NEW. BUT YOU CAN CREATE SUCH POWERFUL AND MEANINGFUL IMAGES BY TAKING CHANCES.

WE'VE ALL GOT THE ABILITY TO DO GROUNDBREAKING WORK, AND NOTHING IS STOPPING US FROM USING VERY EXPERIMENTAL TECHNIQUES IN A MAJOR HOLLYWOOD MOVIE IF THE SUBJECT MATTER ALLOWS IT AND THE DIRECTOR IS WILLING TO GO THERE"
- JANUSZ KAMINSKI





"DURING MY CAREER, I'VE ALWAYS PUT A BARRIER BETWEEN MYSELF AND THE TECHNOLOGY, BUT ON [AMISTAD] I WAS BRANCHING OUT MORE WITH ENR AND FLASHING. I ALSO STARTED UNDEREXPOSING THE NEGATIVE, WHICH I HAD NEVER DONE, AND ALL OF A SUDDEN A NEW DOOR OPENED. I STARTED GOING MUCH FURTHER INTO DARKNESS THEN I HAD BEFORE. I'D ALWAYS FELT THAT YOU COULD ACHIEVE THE SAME TYPE OF LOOK WITHOUT UNDEREXPOSING THE NEGATIVE; YOU CAN, BUT YOU WONT ACHIEVE THE PAINTERLY QUALITY THAT THE GRAIN GIVES YOU. IN ADDITION THE COLOUR SATURATION BECOMES DIFFERENT WHEN YOU GO TWO STOPS UNDER"

"I LIKE USING ENR. I LIKE THE COLOUR SATURATION, THE CONTRAST, AND THE LUMINANCE OF HIGHLIGHTS. THE BEAUTY OF SHINY OBJECTS IN ENR IS UNIQUE" - JANUSZ KAMINSKI

"I'VE USED A DIOR NET STRETCHED ACROSS THE FRAME ON JUST ABOUT EVERY FILM IVE SHOT IN THE LAST SIX OR SEVEN YEARS. I FIND MOST LENSES TO BE TOO SHARP AND CONTRASTY, SO I OFTEN USE THE STOCKING OVER THE FRAME TO SOFTEN THE IMAGE A BIT"
- JANUSZ KAMINSKI



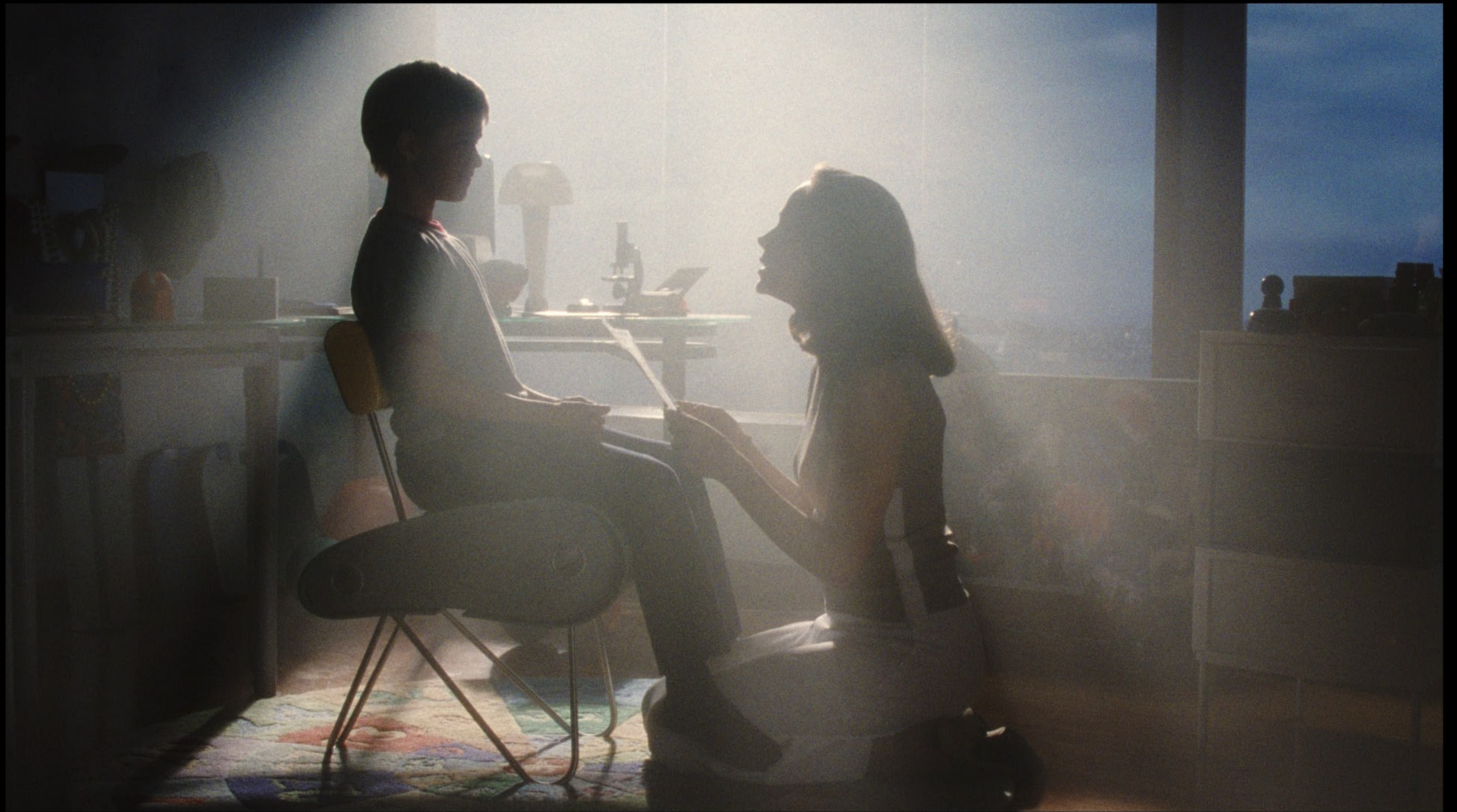


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"[THE FORREST SET] WAS SLIGHTLY SIMPLER TO LIGHT THEN THE APARTMENT BECAUSE YOU'RE LIGHTING A FORREST AT NIGHT, WHICH BASICALLY REQUIRES JUST AN OVERALL AMBIENT LEVEL [FROM LARGE 30' X 30' SOFTBOXES HOLDING MOLE RICHARDSON STRIP LIGHTS SUSPENDED FROM CRANES] AND SOME HARD LIGHT. YOU ADD SOME NICE SHAFTS OF LIGHT [FROM MOLE BEAMS] COMING THROUGH THE TREES, ESPECIALLY IF YOU HAVE SMOKE IN THE AIR, AND IT MAKES FOR A VERY VISUALLY ENTICING SETTING."

- JANUSZ KAMINSKI





"I LOVE BACKLIGHT NOT JUST FOR THE SAKE OF GLAMORIZING [THE SUBJECT], BUT BECAUSE THE DIRECTION OF THE LIGHT CAN REPRESENT STORYTELLING.

I DON'T DO BACKLIGHTS AND THEN ALSO ADD KEY LIGHTS AND ALL THESE THINGS - IF I DO BACKLIGHT, I WANT TO SEE THAT BACKLIGHT. THAT'S MY STYLE, AND THAT'S THE WAY WE'VE DONE IT IN EVERY SINGLE MOVIE.

YOU GET CRITICISM FOR THAT KIND OF LIGHTING AND YOU GET PRIZES FOR THAT KIND OF LIGHTING" - JANUSZ KAMINSKI

"AT THE OUTERMOST RIM OF THE SET HUNG A HUGE, 360 DEGREE TRANSLITE THAT WAS LIT BY MORE THEN 400 SKYPANS. THE NEXT LAYER TOWARD THE CENTER HAD 10 "SWINTON LIGHTS"; SOFTBOXES FRAMED WITH SPEEDRAIL AND LARGE ENOUGH TO ACCOMMODATE 4 X DINO LIGHTS - EACH SOFTBOX WAS COATED WITH ULTRABOUNCE MATERIAL AND FACED WITH LITE GRIDCLOTH. THE NEXT LAYER IN WAS THE HARD SOURCE LAYER; 6 X 20K MOLE BEAMS AND A HANDFUL OF 5K MOLEBEAMS PROVIDED DIRECT BEAMS OF "SUNLIGHT". INTERSPERSED ON THE SAME LAYER WAS A SMATTERING OF MIGHTY AND MICKY MOLES, PAR CANS AND BLONDES AS SMALLER HARD SOURCES TO BACKLIGHT RAIN AND ATMOSPHERE. THE FINAL LAYER, WHICH WAS ABOUT 15' AWAY FROM THE SET, WAS LINED WITH 17 X LUMAPANELS (A FLUORESCENT FIXTURE MEASURING 4'X7' DESCRIBED AS IMAGE 80'S ON STEROIDS), GELLED WITH 1/4 CTB TO PROVIDE AN OVERALL SOFT, COOL AMBIENCE"

- DAVID DEVLIN (GAFFER ON A.I.)



"TO GIVE A MORE REALISTIC FEEL ON STAGES, I USUALLY TEND TO WORK A BIT SLOPPIER. WHEN THERE IS A PRACTICAL OR WINDOW I WANT THEM TO BURN OUT. IT GIVES THE IMPRESSION THAT WE DON'T HAVE TOTAL CONTROL. IF WE DID EVERYTHING WOULD BE PERFECT AND BALANCED"
- JANUSZ KAMINSKI



"I HAVE THE DESIRE TO GO TO PLACES THAT ARE NEW FOR ME AND MY PHOTOGRAPHY" - JANUSZ KAMINSKI



"STEVEN IS EVOLVING FROM BEING A CLASSICAL BACKLIGHT/WARM LIGHT DIRECTOR INTO SOMEONE WHO'S INTERESTED IN THINGS BESIDES TRADITIONAL BEAUTY, AND I THINK I PLAY AN IMPORTANT ROLE IN THAT.

HIS WORK WITH OTHER CINEMATOGRAPHERS WAS ALWAYS SORT OF THE SAME [BECAUSE] THEY WERE SERVICING HIS VERY TRADITIONAL AESTHETIC. I DO THAT TOO, BUT I'M ALSO TRYING TO IMPRINT EACH MOVIE WITH MY OWN STYLE, AND I HOPE TO SLOWLY CHANGE STEVEN'S IDEAS ABOUT WHAT'S BEAUTIFUL" - JANUSZ KAMINSKI

"[ON JERRY MAGUIRE] ANOTHER DOOR OPENED CREATIVELY IN THE MAKING OF THAT MOVIE, AND I WALKED THROUGH. I BECAME MUCH MORE EXPERIENCED, MUCH MORE CONFIDENT. TESTING THE FILM, LEARNING TO MANIPULATE THE IMAGE, THE COMPOSITION, THE FILTRATION, WORKING WITH PHOTOGRAPHIC PROCESSES IN THE LAB. ACHIEVING DIFFERENT QUALITIES NOT FOR THE SAKE OF MAKING A BETTER [SHOT] BUT MAKING IT MORE IMPORTANT STORYTELLING. 'CAUSE IT'S ALWAYS STORYTELLING"

- JANUSZ KAMINSKI





"WE WANTED MINORITY REPORT TO HAVE A VERY A VERY GRITTY LOOK. I DECIDED TO CREATE A LOOK THAT'S FULL OF TEXTURE; I WANTED TO BE ABLE TO 'FEEL' THE EMULSION THROUGHOUT THE FILM" - JANUSZ KAMINSKI



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"LIGHT DOES SOME INCREDIBLE THINGS WHEN THERES POWER BEHIND IT. SOMETIMES IT BOUNCES OFF THINGS AND BEHAVES IN WAYS YOU'D NEVER BE ABLE TO PLAN FOR. WHEN WE'RE LOOKING AT SETS OF GLASS AND SHINY SURFACES AND POUNDING FOUR DINOS INTO A BLACK FLOOR, LIGHT BOUNCES OFF THE FLOOR AND DOES AMAZING THINGS AROUND THE ROOM. THOSE ARE THE ELEMENTS THAT REALLY INTEREST JANUSZ"
- DAVID DEVLIN (GAFFER "MINORITY REPORT")





"FUJI IS A VERY GOOD EMULSION FOR BLEACH BYPASS BECAUSE IT RETAINS A GOOD GRAIN STRUCTURE DURING THE PROCESS. I REALLY LIKE FUJI, BUT UNFORTUNATELY, MANY AMERICAN LABS ARE CALIBRATED TO WORK WITH KODAK. WHEN YOU APPLY KODAK CORRECTIONS, FUJI RESPONDS DIFFERENTLY AND YOU HAVE TO REPRINT. THIS COMPLICATES THINGS FOR THE LABS AND THE STUDIOS. BUT ONCE YOU GET SOMEONE WHO KNOWS HOW TO PRINT FUJI PROPERLY, IT'S A BEAUTIFUL EMULSION. THE COLOR SATURATION IS DIFFERENT - KODAK IS VERY AMERICAN, A LITTLE LOUD, WHEREAS FUJI IS MORE PASTEL. EVEN WHEN FUJI IS BLUE, IT'S WARMISH. BUT IF YOU PRINT IT BLUE, IT WILL GO VERY BLUE. WHEN LIGHTING A SCENE THAT WILL UNDERGO A BLEACH BYPASS, I BASICALLY BRING DOWN THE LATITUDE OF THE FILM TO 3 OR 4 STOPS. YOU'RE PUTTING MORE LIGHT IN THE SHADOWS, IF YOU WANT TO SEE INTO THEM, AND USUALLY THE SKY WILL JUST GO. IT'S ALMOST LIKE SHOOTING COLOR REVERSAL. WHEN YOU'RE USING BLEACH BYPASS, YOU MUST REMEMBER THAT THE NEGATIVE MUST BE PULLED 1 1/2 OR 2 STOPS IN THE LAB TO COMPENSATE FOR THE PROCESS" - JANUSZ KAMINSKI





"I USED VISION 800T FOR SCENES THAT WERE VERY GRITTY, INCLUDING DAY EXTERIORS, WHICH GOES AGAINST WHAT SOME CINEMATOGRAPHERS NORMALLY DO. IT WAS A LITTLE TOO GRAINY FOR ME IN WARM LIGHT, BUT IT LOVES BLUE LIGHT, AND I LOVED THE LOOK WE GOT ON DAYTIME EXTERIORS"
- JANUSZ KAMINSKI





"WE USED A LOT MORE HARD LIGHTING ON MINORITY REPORT THEN WE'VE DONE IN THE PAST, PRIMARILY BECAUSE OF THE SKIP-BLEACH PROCESS JANUSZ WAS USING (ON THE NEGATIVE), WHICH IS MUCH LESS FORGIVING THEN ENR WHEN IT COMES TO FORESHORTENING THE LATITUDE OF THE FILM. WE USED A LOT OF HARD LIGHT TO CONTROL WHERE THE EXPOSURES WOULD FALL WITHIN THE LIMITED LATITUDE"

- DAVID DEVLIN (GAFFER ON "MINORITY REPORT")



"I'VE ALWAYS FELT THAT THE MOVIE WAS LIKE CHAMPAGNE COMING OUT OF THE BOTTLE, WITH BUBBLES AND WARMTH. IT'S PROBABLY THE MOST COLORFUL MOVIE THAT I'VE DONE WITH STEVEN, BUT IT WAS VERY HARD WORK, BECAUSE WE DID THIS MOVIE IN 46 DAYS"
- JANUSZ KAMINSKI





"WHEN WE ENTER THE SEVENTIES, I WENT FOR A SLIGHTLY BLUER AND PASTEL-LIKE LOOK, PURPOSEFULLY TRYING TO MAKE THE IMAGES FLATTER AND UGLIER. I USED LOW-CONTRAST AND FOG FILTERS TO ACCOMPLISH THAT. I ALSO SHOT [KODAK VISION] 320T [5277] STOCK, WHICH I'VE NEVER USED BEFORE BECAUSE I CONSIDER IT TOO FLAT. I WANTED THIS MOVIE TO GO IN THAT DIRECTION" - JANUSZ KAMINSKI

“‘FLAT’ MEANS DIFFERENT THINGS TO DIFFERENT PEOPLE, THOUGH. JANUSZ IS VERY SPECIFIC WITH HIS SOURCES AND THEIR DIRECTION, AND HIS IDEA OF FLATNESS DOESN’T MEAN HE’S FILLING IN LIGHT FROM EVERY ANGLE. IT JUST MEANS THAT THE SOURCE IS PLACED CLOSER TO THE CAMERA.

FOR EXAMPLE, ON SOME OF THE CLOSE-UP WORK WE USED THE SEVEN-MINUTE DRILL. [DEVELOPED ON AMISTAD, THIS BOOK-LIGHT UNIT CONSISTS OF AN ENCLOSED SOURCE AIMED AT 12’X12’ ULTRABOUNCE, WHICH DIRECTS THE LIGHT THROUGH A 12’X12’ SHEET OF 1/2 SOFT FROST.] THAT’S A LARGE SOURCE FOR A CLOSE-UP LIGHT, SO IT’S RATHER FLAT IN THAT REGARD. [KEY GRIP] JIM KWIATKOWSKI AND I CALL IT ‘DEAD LIGHT’ BECAUSE THERE REALLY ISN’T A SOURCE TO IT.

TO GIVE IT A MORE SPARKLY LOOK, WE SOMETIMES PUT IN A HARD SOURCE ALONG WITH THE BOUNCED SOURCE BEHIND THE HALF SOFT FROST; THE HARD LIGHT COULD BE A STOP OVEREXPOSED, AND THE SOFT LIGHT MIGHT BE TWO STOPS UNDER.

WHEN JANUSZ USES HARD LIGHT IN HIS SOURCES LIKE THAT, OR ONE SOFT SOURCE WITH NO FILL ON THE OTHER SIDE, HE CALLS IT ‘FLAT.’ BUT IT’S ACTUALLY VERY RICH BECAUSE YOU FEEL THE FALLOFF OF LIGHT ON THE FACES”

- DAVID DEVLIN (GAFFER ON “CATCH ME IF YOU CAN”)



"I'VE ALWAYS LOVED SHOOTING AT PRACTICAL LOCATIONS, YOU CAN'T MOVE THE WALLS, AND THE LIGHT COMES FROM DIRECTIONS WHERE THERE ARE WINDOWS AND LAMPS. BUT LIGHT DOESN'T ALWAYS HAVE TO BE MOTIVATED. IT CAN BE TOTALLY UNREALISTIC AND STYLIZED IF IT FITS THE STORY. YOU CAN ANALYZE IT, BUT IT ALSO HAS TO FEEL RIGHT. THE BIG QUESTION IS WHETHER YOU HAVE THE GUTS AND HEART TO TRUST YOUR INTUITION"
- JANUSZ KAMINSKI



"CINEMATOGRAPHY IS NOT ABOUT MAKING THINGS LOOK PRETTY, IT'S ABOUT TAKING CHANCES.
I KNOW I'M READY FOR A MOVIE WHEN I DREAM ABOUT LIGHTING. I GO TO BED AND CAN'T WAIT UNTIL IT IS 4:30 AM, SO I CAN GET UP AND GO TO
THE LAB TO SEE DAILIES.

WHAT HAPPENS IF THE LIGHT IS THREE-AND-A-HALF STOPS OVEREXPOSED? WILL IT BE TOO BRIGHT?

WHAT HAPPENS WHEN IT'S TWO-AND-A-HALF OR THREE STOPS UNDEREXPOSED?

ARE THE SHADOWS DARK ENOUGH AND WILL THE AUDIENCE SEE WHAT WE WANT THEM TO SEE?

WHAT ABOUT THE COLORS?

I CAN'T WAIT UNTIL I SEE LIGHT GOING THROUGH THE FILM AND IMAGES PROJECTED ON THE SCREEN"

- JANUSZ KAMINSKI





"WE SHOT IN AN AMAZING BANK IN BROOKLYN THAT WE LIT ALMOST ENTIRELY WITH MUSCOS. THE BANK HAD HUGE, CATHEDRAL- LIKE WINDOWS THAT HADN'T BEEN WASHED IN OVER 50 YEARS, SO WE NEEDED A LOT OF LIGHT. IT WAS VERY EXPENSIVE BUT IT DID THE JOB. WE DIDN'T HAVE TO BRING ANY MAJOR LIGHTS INSIDE" - JANUSZ KAMINSKI

"IT WAS FUN TO WALK INTO THAT HUGE BANK AND SEE FIVE HUGE WINDOWS AND SAY, 'WE'RE GOING TO NEED FIVE MUSCO LIGHTS.' THE PRODUCERS THOUGHT I WAS KIDDING AT FIRST, BUT IT DIDN'T MAKE SENSE TO MOVE LIGHTS LIKE THAT AROUND BECAUSE WE COULD EASILY SEE ALL THE WINDOWS IN ONE SHOT. ON THE DAY OF THE SHOOT, IF WE'RE NOT READY TO FULFILL THIS STORY POINT FOR STEVEN, THEN WHY ARE WE THERE? HE REALLY WANTED TO SEE THE WHOLE PLACE. WE HAD SOME SEVEN-MINUTE DRILLS IN THERE, BUT YOU CAN OFTEN LOSE THE MAGIC IF YOU START FILLING IT IN TOO MUCH. THE MUSCOS LIT THE SET, AND THE WIDE SHOTS WILL LOOK GREAT BECAUSE THERE'S A BIT OF ATMOSPHERE AND YOU CAN SEE OUR 'SUN' COMING THROUGH IT. BUT WHAT REALLY MAKES THAT SCENE IS MUCH SUBTLER: THERE'S A SHOT OF ABAGNALE COMING UP TO THE TELLER WINDOW TO SUBMIT A FORGED CHECK, AND THERE'S A BACKLIGHT ON THE BARS OF THE TELLER WINDOW THAT JANUSZ RUSHED TO ADD AFTER THE THIRD TAKE. IT WAS PROBABLY A TWEENIE GELLED WITH FULL BLUE BECAUSE WE DIDN'T HAVE AN HMI HANDY; IT PERFECTLY HIGHLIGHTED THE BARS AND THE FORGED CHECK" - DAVID DEVLIN (GAFFER ON "CATCH ME IF YOU CAN")

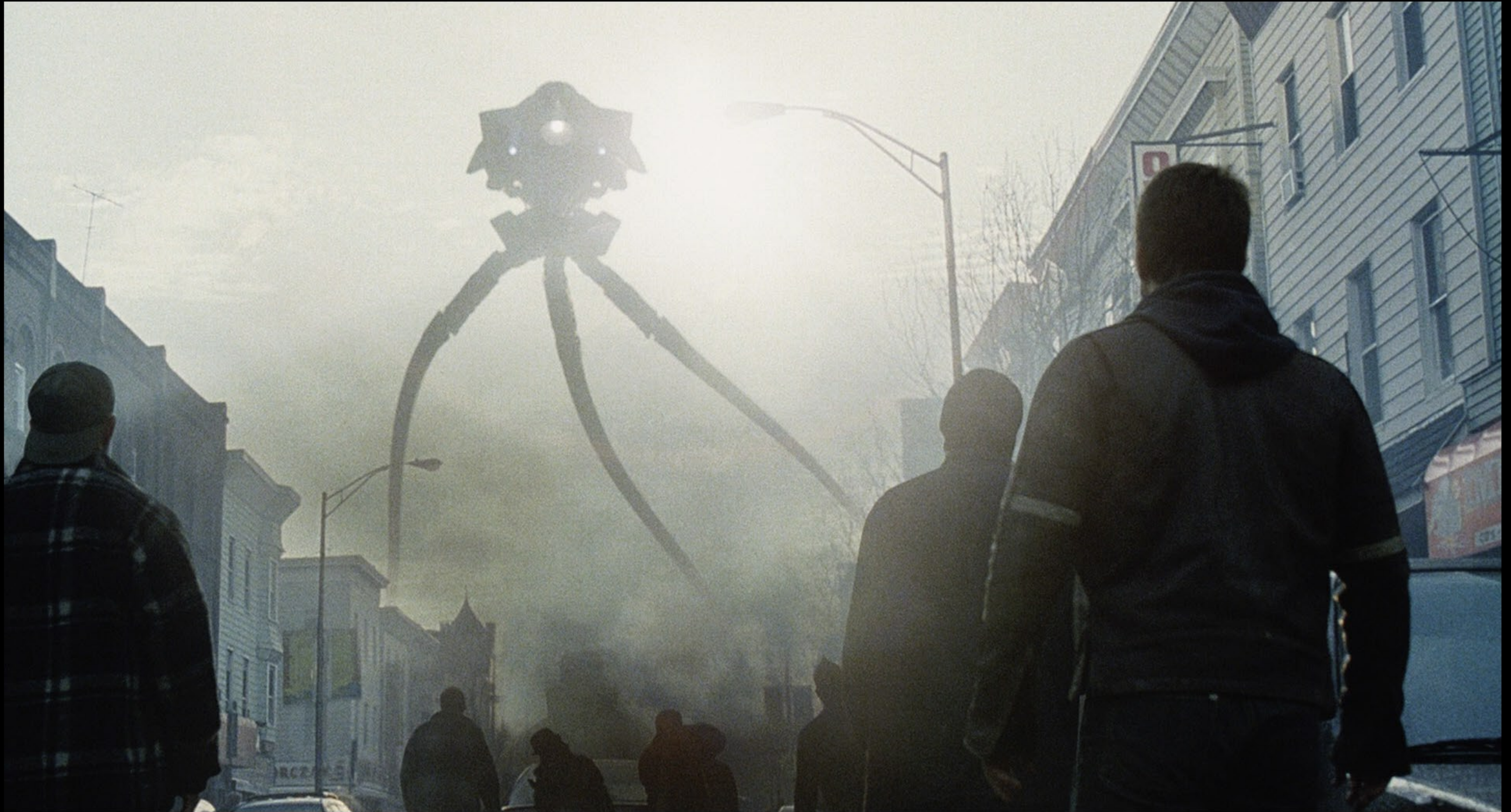


"THE WAY JANUSZ WORKS IS RATHER LIKE COOKING: YOU CAN SPEND A LOT OF TIME OVER IT, OR YOU CAN JUST GO WITH YOUR GUT AND FIND THAT IT TASTES BETTER THAN SOMETHING YOU SLAVED OVER.



JANUSZ ISN'T A BIG SCHEMER. HE WORKS WITH WHAT'S IN FRONT OF HIM, SO HE SEES WHAT HE CAN ACTUALLY GET IN EACH SHOT"
- DAVID DEVLIN (GAFFER ON "CATCH ME IF YOU CAN")

"STEVEN LIKES TO WORK FAST. HE HATES WAITING FOR THE LIGHTING, A SENTIMENT I SHARE. I WILL ALWAYS SACRIFICE PERFECT LIGHTING FOR THE SAKE OF MAINTAINING ENERGY ON SET" - JANUSZ KAMINSKI



"I THINK EVERYONE LOVES A FAST PACE. THE ACTORS LOVE IT AND THE CREW LOVES IT - THE DAY GOES BY QUICKLY. AND TO A CERTAIN DEGREE, I LIKE THAT I CAN SAY I DON'T HAVE TIME TO FINESSE EVERYTHING BECAUSE I HAVE TO GO SO FAST!
THE MOVIES I DO WITH STEVEN OCCASIONALLY ALLOW FOR A KIND OF ROUGHNESS, BUT I DON'T LIKE THE ROUGHNESS THAT COMES FROM NOT HAVING THE TIME TO DO IT RIGHT" - JANUSZ KAMINSKI



"I ADORE FUJI STOCKS FOR DAY EXTERIORS;
THE COLOURS HAVE A SLIGHTLY MORE PASTEL
QUALITY" - JANUSZ KAMINSKI





"IN WAR OF THE WORLDS WE WERE WORKING WITH LOTS OF COLOURS.
IT WAS A LITTLE BIT OF AN HOMAGE TO THE OLD HORROR MOVIES. SO THERE WERE REDS, THERE WERE GREENS, THERE WERE YELLOWS,
THAT KIND OF STUFF" - JANUSZ KAMINSKI

"STEVEN IS EXTREMELY VERSATILE WITH THE CAMERA, WHICH MEANS HIS MOVIES ARE ALWAYS CHALLENGING TO SHOOT.
HE LIKES REALLY BIG SHOTS, AND HIS CAMERA ALWAYS MOVES" - JANUSZ KAMINSKI



"THERE'S A NIGHT SEQUENCE THAT WE SHOT AT A FERRYBOAT RIGHT ON THE HUDSON RIVER. I DIDN'T USE BLUE FOR THAT NIGHT LIGHTING. I WANTED THE NIGHT TO FEEL MORE NEUTRAL. THE FERRYBOAT WAS PRACTICALLY ILLUMINATED WITH WARM LIGHT AND I DIDN'T WANT TO CREATE A BIG CONTRAST BETWEEN THAT LIGHT AND A BLUE NIGHT LOOK"
- JANUSZ KAMINSKI



"WE HAD 2 X BEBEE LIGHTS, ONE WAS POSITIONED ON A BARGE AND THE OTHER WORKED THE SHORE. ON ANOTHER BARGE WE HAD THREE CONDORS WITH DINOS AND 20K BEAM PROJECTORS"
- DAVID DEVLIN (GAFFER ON "WAR OF THE WORLDS")

"WHEN YOU LIGHT A LARGE EXTERIOR AT NIGHT, YOU USUALLY PUT A LARGE LIGHT ON ONE SIDE OF A HILL AND HAVE IT FALL OFF INTO BLACK, BUT FOR [WAR OF THE WORLDS] I WANTED THE LIGHT TO CONTINUE. IT NEVER REALLY FALLS OFF INTO BLACKNESS IN THE FRAME"
- JANUS KAMINSKI





"I THINK JANUSZ IS REMARKABLE, AND JANUSZ PLUS STEVEN IS EVEN MORE REMARKABLE"
- HARRISON FORD





"AN INDIANA JONES FILM HAS TO HAVE THAT GLOSSY, WARM LOOK WITH STRONG, HIGH- KEY LIGHTING. IT'S SUSPENSEFUL BUT NOT TOO DARK;
YOU ALWAYS SEE THINGS CLEARLY" - JANUSZ KAMINSKI





"I WAS TRYING TO MATCH THE VISUAL AESTHETIC OF DOUGLAS SLOCOMBE AND SOMETIMES I SUCCEEDED, AND SOMETIMES I DIDN'T"
- JANUSZ KAMINSKI





"THERE IS A WONDERFUL VISUAL LEGACY OF PREVIOUS INDIANA JONES FILMS, SO THE STYLE ON THE FOURTH FILM NEEDED TO BE A CONTINUATION OF THE PREVIOUS FILMS: BRIGHT, VERY COLORFUL, DEEP FOCUS, AND PHOTOGRAPHED WITH ANAMORPHIC LENSES.

[KINGDOM OF THE CRYSTAL SKULL] TAKES PLACE IN 1957, ALMOST 20 YEARS LATER; I WAS THUS ABLE TO MODIFY THE VISUAL LOOK OF THE FILM SO IT FELT LIKE 1957" - JANUSZ KAMINSKI







"I WORKED TO CREATE LIGHT THAT SUPPORTS THE STORY BUT DOESN'T NECESSARILY FEEL REALISTIC"
- JANUSZ KAMINSKI

"WE WERE SHOOTING OUR 'NIGHT' INTERIORS AT T8 TO T11. YOU COULDN'T REALLY TRUST YOUR EYES BECAUSE WHEN YOU WALKED ONTO THE SET, IT WOULD LOOK VERY, VERY BRIGHT. WE WERE SHOOTING 5218 AND USING HMI LIGHTS, SO ALL OF A SUDDEN, WE WERE PUTTING ON AN 85 FILTER.

IF YOU DON'T TRUST YOUR LIGHT METER, YOU'LL BE SURPRISED IN A BAD WAY THE NEXT DAY IN DAILIES.

IF YOU'VE GOT SOMETHING AT A T2.8 TO T4, IT'S GOING TO GO COMPLETELY BLACK WHEN YOU'RE SHOOTING A T8 BECAUSE SUDDENLY THAT'S 3 STOPS UNDEREXPOSED" - JANUSZ KAMINSKI





"THE HIGHER THE STOP THE BETTER IMAGES LOOKED. WE WERE SHOOTING SOME INTERIORS AT TII" - JANUSZ KAMINSKI



"IT WAS CHALLENGING TO ACHIEVE THAT GLOSSY, HIGH-KEY HOLLYWOOD LOOK BECAUSE WE WERE CONSTANTLY TRYING TO OVERPOWER THE SUN"
- JANUSZ KAMINSKI





"STEVEN AND I MAKE THE MOVIE ON THE SET, I DO NOT CREATE THE LOOK OF THE MOVIE IN THE DIGITAL INTERMEDIATE" - JANUSZ KAMINSKI

"WE WANTED TO DO BEAUTIFULLY COMPOSED WIDE SHOTS WHERE THE LAND WOULD PLAY A SIGNIFICANT ROLE,
THE SHOTS ARE SO WIDE YOU CAN SEE THE LIGHT PATTERNS ROLLING ACROSS THE FIELD"
- JANUSZ KAMINSKI



"THE HARDEST PART OF EVERY FILM FOR ME IS THE LAST STEP, COLOR TIMING IN THE LAB.
I HATE IT. SOMETHING ALWAYS DISAPPOINTS ME. BUT I SUPPOSE IF I AM EVER FULLY SATISFIED,
AND SAY THAT'S THE BEST I CAN DO, IT WOULD BE TIME TO FIND ANOTHER JOB"
- JANUSZ KAMINSKI

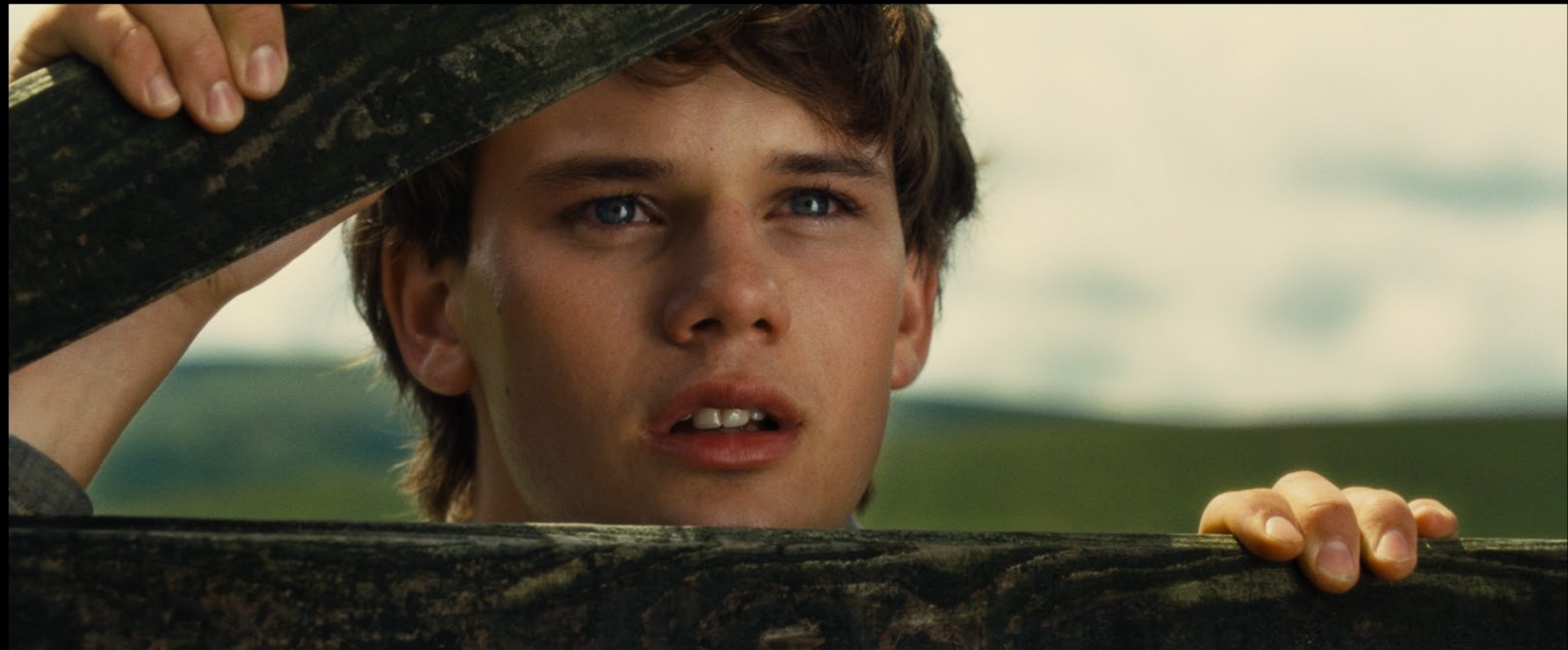




"I WANTED DEEP BLUE SKIES WITH WHITE CLOUDS, SO I USED A DAYLIGHT STOCK AND FRONT LIT THE ACTORS SO THEY'D STAND OUT AND LOOK GLORIOUS AGAINST THE LANDSCAPE"
- JANUSZ KAMINSKI



"WE OFTEN USED VERY HARD LIGHT THAT WAS DIFFUSED A LITTLE BIT, SIMILAR TO THE WAY ARC LIGHTS WERE USED IN THE 1970S, WHEREAS WE'D TYPICALLY USE FOUR I8KS THROUGH A LARGE FRAME OF DIFFUSION, LIKE A 12X20, ON THIS WE'D USE JUST ONE I8K THROUGH A 4X4 DIFFUSION, WHICH WOULD GIVE THE SAME INTENSITY BUT WOULDN'T BE AS SOFT. AND WITH ONE LIGHT, IT'S MORE FRONTAL; THAT MAKES IT A FLATTER LIGHT AND GIVES IT A RICHER LOOK, ALMOST LIKE A CLASSIC MOVIE FROM THE 1970S" - DAVID DEVLIN (GAFFER ON "WARHORSE")



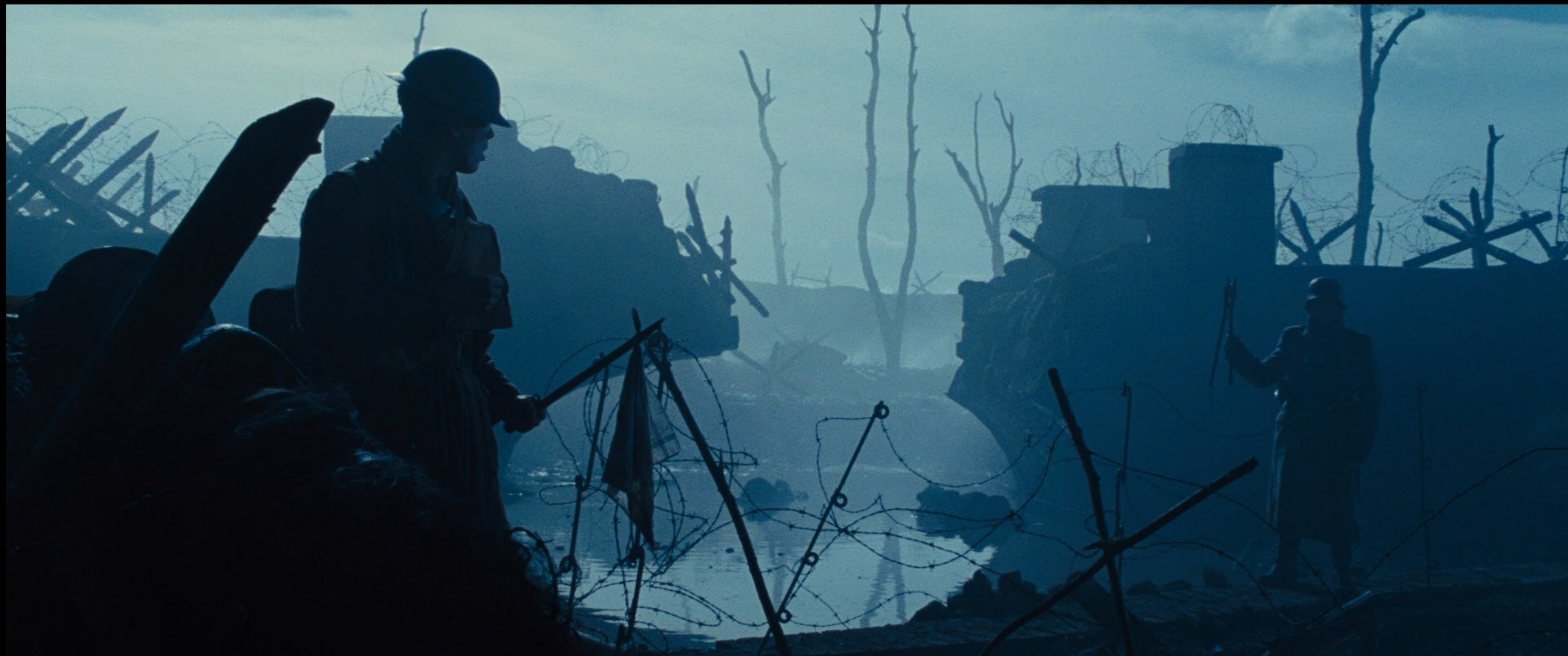
"WHEN I READ A SCRIPT AND LIKE THE STORY, I RESPOND TO IT ON AN EMOTIONAL LEVEL, I HAVE A CONCEPT OF WHO THE CHARACTERS ARE AND WHERE THE STORY IS TAKING US, AND I THEN IMAGINE HOW I CAN ENHANCE THE STORYTELLING THROUGH VISUALS.

THE STORY AUTOMATICALLY DICTATES HOW I'M GOING TO LIGHT IT. THAT MAY SOUND SIMPLE, BUT IT'S NOT, BECAUSE IT'S MY PERSONAL INTERPRETATION OF A SCRIPT THAT ALLOWS ME TO CREATE THE VISUALS.

THAT INTERPRETATION IS BASED ON MY OWN LIFE EXPERIENCES, AESTHETICS, EDUCATION, AND KNOWLEDGE, ALL OF WHICH HELP TO SHAPE MY UNDERSTANDING OF A STORY"

- JANUSZ KAMINSKI





"ALTHOUGH I WILL HAVE THEORIZED ABOUT THE GENERAL LOOK OF A FILM BEFOREHAND, IN PRACTICE,
THINGS INEVITABLY RARELY HAPPEN QUITE AS YOU EXPECT.

IN THE FIRST WEEK OF SHOOTING, YOU SOON SEE WHICH OF YOUR IDEAS WORK;
AND YOU MAY HAVE TO MODIFY THEM IN THE LIGHT OF THE REALITY OF MAKING THE FILM"

- JANUSZ KAMINSKI



"WHEN THE BOY COMES BACK WITH THE HORSE AND THE FATHER'S BY THE FENCE [AND THE SUN IS GOING DOWN] - IT'S ALL TRUE CRAFTSMANSHIP AND KNOWLEDGE OF WHAT THAT IMAGE SHOULD LOOK LIKE AND HOW TO GET IT [ORGANICALLY]. YOU JUST [HAVE TO] WAIT FOR THE RIGHT TIME OF DAY. YOU GET THE SUN SETTING THERE. AND REALLY, YOU HAVE FIVE MINUTES TO DO IT, BECAUSE THE SUN IS SETTING SO RAPIDLY, YOU DON'T REALLY HAVE TIME TO ANALYZE"

"IT LOOKS GLORIOUS - AND TOTALLY FAKE! WE WANTED TO GO THAT WAY BECAUSE IT'S SUCH A HEROIC AND MYTHICAL MOMENT. AND IT WAS DONE IN-CAMERA. I HAD FOUR OR FIVE FILTERS ON THE LENS - RED, ORANGE AND ND. EACH WAS CUTTING THE LIGHT, SO WE ENDED UP SIDE-LIGHTING THE ACTORS WITH SEVERAL 18KS SO THEY WOULDN'T GO BLACK"

"I'M VERY PROUD OF THAT SCENE, SIMPLY BECAUSE IT WAS VERY DARING. AND I LIKE DOING DARING STUFF" - JANUSZ KAMINSKI

"PERIOD MOVIES REALLY ALLOW A CINEMATOGRAPHER TO BLOSSOM BECAUSE THEY ALLOW YOU TO DO SUCH SUMPTUOUS PHOTOGRAPHY"
- JANUSZ KAMINSKI





"MY WORK WAS ABOUT PHOTOGRAPHING THE SCENE WITHOUT ANY EMBELLISHMENTS.

WE TOOK A CLASSICAL PHOTOGRAPHIC APPROACH: BEAUTIFUL SILHOUETTES, BEAUTIFUL LIGHT ON PEOPLE'S FACES.

WE LIT THROUGH THE WINDOWS AND USED VERY LITTLE FILL INSIDE"

- JANUSZ KAMINSKI



"IF YOU LIGHT EVERYTHING THROUGH THE WINDOWS, YOU CAN SELDOM MAKE A WRONG CHOICE. YOU GET NATURAL LOOKING CONTRAST IN THE SCENE, AND YOU CAN MOVE A LOT FASTER" - DAVID DEVLIN (GAFFER ON "LINCOLN")





"WE USUALLY TAKE TREMENDOUS LIBERTIES WITH [MOTIVATED OIL LAMPS AND CANDLES], AND WE NEVER REALLY CONSIDERED USING JUST CANDLES OR OIL LAMPS, YOU CAN'T MAKE A MOVIE WITH STEVEN LIKE THAT. THERE ARE JUST TOO MANY CAMERA MOVES, AND IT'S TOO RESTRAINING FOR EVERYONE. WE USED THOSE SOURCES IN THE FRAME, BUT VERY SELDOM DID I USE EXISTING FIXTURES TO ILLUMINATE THE ACTORS. I USED MOVIE LIGHTS; HMIS, BABIES, AND TWEENIES. WE STAGED SCENES AGAINST WINDOWS WITH STRONG SUNLIGHT. SO YOU FEEL THE LIGHT TO SOME DEGREE" - JANUSZ KAMINSKI





"STEVEN WOULD FREQUENTLY REQUEST THAT I NOT LIGHT DANIEL'S EYES, WHICH TO ME MEANS LIGHT THE EYES, BUT MAKE THEM LOOK DARK. WE HAD A LOT OF TOPLIGHT ON HIM AND OCCASIONALLY SHOT SOME LIGHT FROM THE BACK, FROM BELOW. DANIEL PLAYED A LOT OF THE SCENES LOOKING DOWN, NOT OFTEN HAVING EYE CONTACT WITH PEOPLE. WHEN HE DID HAVE EYE CONTACT WITH OTHER ACTORS, IT GAVE EXTRA EMPHASIS TO THE POINT HE WAS MAKING IN HIS DIALOGUE" - JANUSZ KAMINSKI



JANUSZ KAMINSKI



"JANUSZ IS A FORCE OF NATURE; HE BRINGS AN ENERGY TO THE PROCESS THAT IS UNLIKE ANYBODY I'VE EVER WORKED WITH. HE'S LIKE A BIG KID ON THE SET UNTIL HE ZEROES IN ON WHAT HE'S SHOOTING. SOMETIMES I'LL LOOK AT THE MONITOR AND THEN SEE THE DAILIES, AND I'LL JUST BE IN AWE OF WHAT HE CAPTURED FROM SOMETHING THAT LOOKED RELATIVELY ORDINARY TO THE EYE.

WHAT ATTRACTS JANUSZ AND STEVEN TO ONE ANOTHER IS THEIR WORKING STYLE: THEY BOTH LIKE TO HAVE FUN WHILE THEY'RE MAKING A MOVIE, AND THEY BOTH HAVE THE SAME ABILITY TO TURN ON AND OFF. WHEN THEY TURN THEIR FOCUS TO THE WORK, IT'S RAZOR SHARP. AT THE SAME TIME, THEY'RE ALSO VERY OPEN TO THE CREATIVE PROCESS. THEY BOTH HAVE A CHILDLIKE QUALITY: THEY'RE CURIOUS, THEY'RE AWARE, THEY'RE EXCITED, AND THEY HAVE VERY OPTIMISTIC SENSIBILITIES. I THINK WHAT FUELS THEIR CREATIVE PROCESS IS THAT ABILITY TO COMFORTABLY GO WITH THEIR SENSE OF IMAGINATION AND CURIOSITY" (KATHY KENNEDY - PRODUCER)



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