

Sourcelessness

How has softlighting affected naturalism in early European cinema?

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Screen Studies

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Introduction

This project looks at the evolution of soft light. I will look at how soft light evolved and how it is used to create a natural-looking image. To further understand its historical evolution, I will look at some of the key cinematographers who have used and contributed to the evolution of soft light and how they have used it to create more realistic images. I will focus on three film movements and periods, among other influences, from 1940 to the 1970s.

The movements I will look at are Italian neorealism, French cinema from 1950 to 1960 and British kitchen sink/new wave from 1960 to the 1970s. I will also look at individuals and smaller movements that have used realism to great effect, like Ingmar Bergman and the Polish Film School movement.

Whilst soft lighting is a naturally occurring phenomenon that has been used in cinema since the beginning, the goal behind using it has not always been realism. How it is used has a great impact on the image, resulting in totally different effects, going from a more realistic look to the opposite effect, which is unrealistic, having no shadows at all.

In *Fish Tank* (2008). Figure 1 we have a good example of the realistic look of a room where sunlight and shadows are scattered into the room and one cannot see where the light affecting the subject is coming from.



Figure 1: *Fish Tank* (2009)

The opposite to this would be The Construct in *The Matrix* (1999) Sourceless nature of The Construct is a perfect example of how soft light can have the polar opposite effect by having no visible shadows or light source.

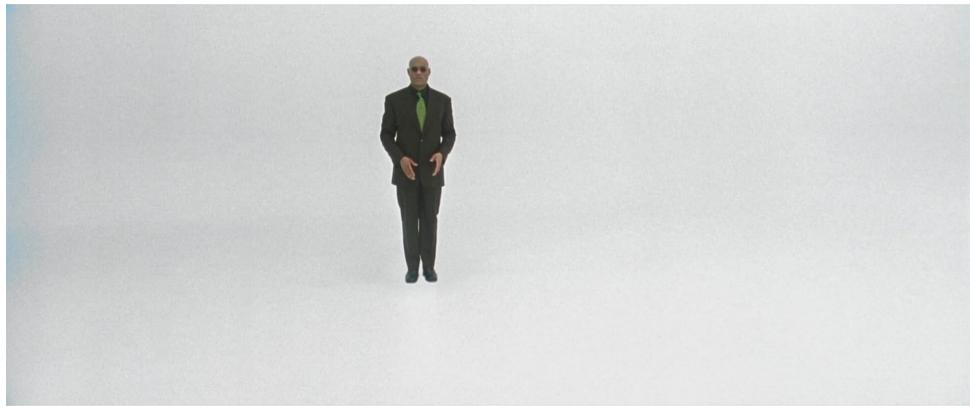
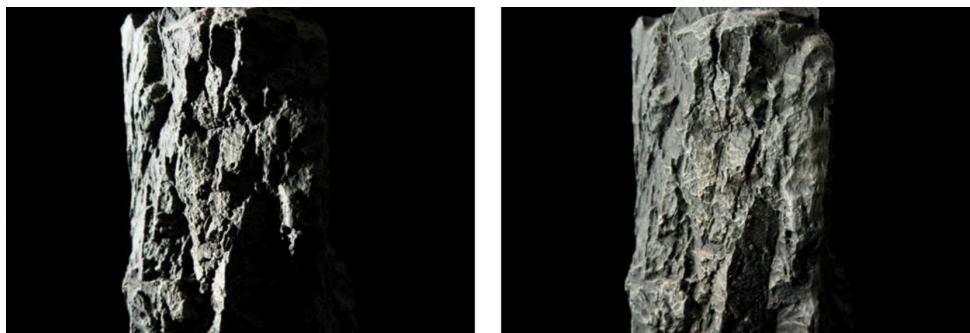


Figure 2: *The Matrix* (1999)

What is soft light?

To understand the history of soft lighting, I will first look at the ways in which soft light is created and the effect it produces. Jay Holben describes this process well in an article from the American Cinematographer entitled Shot Craft: Light Quality 101 (Holben, 2020). Holben states that “The closer the source is to your subject, the softer the light will be.” (Holben, 2020). As the light appears less directional and more scattered, it has the effect of lowering the contrast of the item being illuminated; this results in lower contrast as seen in Figure 3.



Examples of hard light and soft light from the same raking side angle on a stone with a heavily textured face. Note that the hard light accentuates the appearance of the texture while the soft light greatly reduces it.

Figure 3: *Light Quality 101* (2020)

As light becomes softer as the photons become more scattered “the shadow transition becomes longer and more gradual.” (Holben, 2020) this results in creating a “nearly shadowless environment” (Holben, 2020), This is because of the light being heavily scattered, so that it is difficult to determine where the light originates from.

There are two primary ways of increasing the size of the source. One of them is Photon diffusion, the other is Diffuse reflection. Photon diffusion also known as ‘through lighting’ or ‘diffused lighting’

works by having a larger piece of partially transparent cloth that doesn't absorb all light there for scattering in with a reduction in intensity. The other way is called Photon diffusion also known as 'bounced light'. This is where light is bounced into a larger piece of more reflective cloth. Both of these methods increase the size of the light source¹ therefore softening the light.

One of the main benefits for the production is that "soft lighting is more generalised in a space allowing actors to move more freely, or for the blocking to be changed in the last minute." (Mullen, 2012) this allows for faster turnarounds for filming and a more natural performance as the actor isn't restricted to their marks. Another benefit of soft lighting is in facial lighting as it produces "more flattering effects" (Allison, 2007) that hides blemishes on the actors face, this is due to the lower contrast nature of soft light. This was especially important during the star system of the 1910's where it was "ever more important to make the actors look attractive" (Allison, 2007).

The two inherent drawbacks from the process of softening light is that the light becomes less controllable as it scatters everywhere in a blog post Roger Deakins has stated that "the control of a bounce source is often an issue" and that he uses "a system of 'louvers' which I create using multiple small flags." (Roger Deakins, 2013)

The other drawback is the power draw to achieve the same luminance on set is drastically increased, this was one of the main reasons why light diffusion was used before the invention of Tungsten lamps as carbon arcs and Cooper-Hewitt lamps were less power efficient.

That being said (talk about how the Cooper-Hewitts lamps were used then transition into pre realism and the start of realism)

"Earliest silent movies were shot in studios under glass roofs with muslin cloth stretched across, so were under soft light. One of the most popular lights in the silent era were Cooper-Hewitts, which were gas-discharge fixtures in tubes, a cross between a mercury vapor streetlamp and a fluorescent tube, and produced a soft light. Cinematographers like Charles Rosher did lovely lighting effects by mixing hard carbon arc lamps with soft Cooper-Hewitt lamps. So soft lighting is not a modern phenomenon." (Mullen, 2012)

"Silent films of the 1920's used a mix of hard and soft light, and even though the last Cooper-Hewitts were discontinued once sound movies began, replaced by banks of tungsten lamps, you had a generally soft style of lighting through the 1930's, it wasn't until the late 1930's that a nearly all hard-light style

¹A Light source is anything that emits light this can be the primary emitter but can also be a reflection.

emerged. A lot of this was just a shift in style, people got tired of the soft 30's look, which combined lower-contrast, softer lighting with diffusion on the lens." (Mullen, 2012)

"Sound killed the use of the noisy Cooper-Hewitts (as did color). But many 1930's movies still created soft lighting using tungsten lamps through spun glass or silks. By like all styles, people became tired of it and the sharper, crisper look using harder lights become the norm by the 1940's" (Mullen, 2012)

This sourcelessness can be used to either create a natural looking image for example in

When using softer lighting in a film there are some inherent benefits and drawbacks. — in his essay puts it best

One of the major drawbacks to using softer lighting from a non artistic point is that it requires a lot more light to get a good exposure.

the second major drawback is that soft light by its very nature is uncontrollable

from my understanding roger deakins uses bounce light and then flags and card to control the spill off the light

The Drawbacks

greater power requirements as

would this work if this doesn't works just one more test

Pre Realism soft light

look at the use of soft light before the realist movements

looking at the soft 1930's and lens filters and soft light's use before realism

"Director D. W. Griffith (1875-1948) was one of the first to explore the use of cameras and lighting to help heighten the mood of a film—it often being cited that Enoch Arden, released in 1911, introduced soft lighting on faces as a technique. This is usually created by bouncing or diffusing the light source of a shot, ensuring there are no harsh shadows on the person or object being lit. Soft lighting makes a shot more appealing to a viewer and tends to be used for happier and upbeat scenes.

From this point onwards, lighting, as we know it in cinema, became heavily stylized and rarely reflected the true reality of a situation. Instead, lighting acts as a visual representation of what we

think certain emotions or scenarios would look like." (The Art of Lighting: A history through time | Foundry, s.d.)

Seen in *Der letzte Mann* (1925) shot by Karl Freund used soft light long before Italian neorealism soft lighting has been around long before



Figure 4: *Der letzte Mann* (1925)

the same can be seen in metropolis (1927)



Figure 5: *Metropolis* (1927)

The start of realism

Hope to look into the start of Realism as a movement looking at Cenere (Mari and Ambrosio, 1917) and Sperduti nel buio (Martoglio, s.d.)

before the war and other possible points for the movement to start



Figure 6: *Cenere* (1917)

Italian Neo Realism

“The film industry in Italy was supported by Mussolini for propaganda purposes and it survived his fall. For a brief period these socially conscious film makers turned their attention to stories that concerned the lives of contemporary working people and in doing so throughout much of the classical style of filmmaking. Working on location and often using existing situations as a backdrop they developed radically different ways to light and shoot.” (Deakins, 2017)

During an interview in Masters of Light, Néstor Almendros discussed the look of Italian films during the neorealist movement talking about the use of softer and more natural lighting, mentioning G.R. Aldo (born Aldo Graziati) as one of the most influential people during this time because of his revolutionary work on *Umberto D.*, (1952) and *La terra trema*, (1949)

Néstor Almendros also discussed where this softer lighting style might have originated “Films of the period like *Open City* and *Shoeshine* made by other cinematographers had an interesting look, not because the director of photography wanted it that way; it was due to lack of money.” (Schaefer and Salvato, 2013:5)

“André Bazin, proclaimed neo-realism as a cinema of “fact” and “reconstituted reportage” which re-

jected both dramatic and cinematic conventions and which “respected” the ontological wholeness of the reality it captured, just as the narrated screen time in neo-realist films often “respected” the actual duration of the story.” (Fellini *et al.*, 1987:4)

Ubaldo Arata

Rome Open City (1945)

Roberto Rossellini

“Roma città aperta was shot in the same way that conventional feature films were shot at the time, mostly in a studio. However, the production was ‘poor’ for purely historical reasons: electrical power and production funding were scarce and unreliable. The ‘look’ of a film is largely the product of the lighting. For the interiors, mostly shot in a studio, the filmmakers had no alternative but to use large amounts of artificial light, and one problem they faced was that of getting power for the lighting units. They had a generator, but fuel was hard to obtain. Once they had solved the problem by purloining current from a nearby American forces newspaper office, there was no reason why the DP should not light his sets in the normal way (except that Arata found himself short of bulbs for the lighting units).” (Wagstaff, 2007)

i need to find the third cinematographer in

Otello Martelli

Paisan

Rossellini

Otello Martelli, director of photography on Rossellini’s Paisà (Paisan, 1946)

G.R. Aldo - Main Focus

how did photojournalism influence cinematography

G.R. Aldo born in 1905 was one of the most influential cinematographers in Italian neorealism, Aldo started his career out as a photojournalist

taking inspiration from his time working as a Photojournalism could be one of the reasons behind the look of his film this is seen in his works like La Terra Trema (1948) and

“The formation of many neo-realist cinematographers in the field of photojournalism or the newsreel should not be underestimated” (Hill and Minghelli, 2014:194)

“Aldo was even before Raoul Coutard in using indirect lighting, using soft lighting. And I think that's because he came to motion pictures from still photography. He came to the cinema not through the usual way of the period, which was to be a loader, an assistant, a focus puller, a cameraoperator, and after all that, many years later becoming a director of photography. He came straight from still and theatrical photography and only because Visconti imposed on him. That's why his lighting was so unconventional for the period. He had not come down the same path. But he really was a source of inspiration. Other films of the period like Open City and Shoeshine made by other cinematographers had an interesting look not because the director of photography wanted it that way; it was due to lack of money. They looked interesting in spite of them. I'm sure that if they had given those cinematographers more money and technical support they would have done something very professional and slick.” (Schaefer and Salvato, 2013:6)

“What is more, the formation of many neo-realist cinematographers in the field of photojournalism or the newsreel should not be underestimated: two out of the three key names of cinematography of the period come from photography and the newsreel. These were, Aldo Tonti, who was a photojournalist before his cinematic debut and his great work on Luchino Visconti's *Ossessione* (*Obsession*, 1943),²³ and Otello Martelli, director of photography on Rossellini's *Paisà* (*Paisan*, 1946) and Giuseppe De Santis's *Riso Amaro* (*Bitter Rice*, 1949), who worked at the Istituto Luce (responsible for newsreels) during the war. The third, Aldo Graziati, cinematographer for Vittorio De Sica's *Umberto D* (1948) and Visconti's *La terra trema* (*The Earth Trembles*, 1948), represents an exception, a case of the confluence of a strictly photographic culture in film (as well as a reconciliation between set photography and cinematography). Graziati was a professional photographer, though self-taught, who trained by studying the light of the paintings of Caravaggio and doing an apprenticeship in the photographic studios of Paris, first as a portraitist and then primarily as a set photographer.²⁴ I will later briefly compare Graziati's and Tonti's contribution to Visconti's cinema and the parallel evolution, in terms of documentary, of set photography, a practice that once again demands a close comparison of cinema and photography in those years.” (Hill and Minghelli, 2014:194)

“Visually, *La Terra Trema* is a very modern movie and *Umberto D* too, as well as *Senso*. Aldo photographed them.” (Schaefer and Salvato, 2013:7)

aldo innovated in that space to create his look and feel

La Terra Trema

La Terra Trema (1948) directed by Luchino Visconti

Umberto D. (1952)

Vittorio De Sica

“It might be hard to understand now but these films had a profound affect on European cinema. They inspired the French ‘New Wave’ of Goddard and Truffaut; the ‘Kitchen Sink’ realism of the 60’s in the UK; the students of the Polish Film School” (Deakins, 2017)

Raise the question of the influence of war and

French Cinema and its New Wave

Italian neorealism on the French New Wave was significant, and it helped to shape the movement’s focus on realism and its rejection of traditional cinematic forms and conventions. This influence can be seen in the work of French New Wave filmmakers such as François Truffaut and Jean-Luc Godard, who were heavily influenced by Italian neorealism and its techniques and approaches

From 1950 to 1960, France was rife with artistic experimentation, including one of the most influential film movements. The Nouvelle Vague brought upon us the birth of auteur theory. In the age of experimental auteurs, there were also experimental cinematographers, most notably the likes of Raoul Coutard, Henri Decae and Léonce-Henri Burel.

Cinematographers not being part of film movements

Raoul Coutard

I am going to prioritise either Raoul Coutard or Léonce-Henri Burel - I need to figure out who of the two was more inspirational

Raoul Coutard's more notable work with soft light was in (1963)

(Godard, 1963)

Godard (1963)



Figure 7: *Le petit soldat*. (1963)

Coutard was known for his ability to work quickly and efficiently, and his use of natural light allowed him to shoot in a variety of locations without the need for heavy and expensive lighting equipment. His use of soft light was instrumental in the development of the French New Wave style of filmmaking.

“It might be hard to understand now but these films had a profound affect on European cinema. They inspired the French ‘New Wave’ of Goddard and Truffaut; the ‘Kitchen Sink’ realism of the 60’s in the UK; the students of the Polish Film” (Deakins, 2017)

Working with Goddard and Truffaut it was the cinematographer Raoul Coutard who really made this naturalistic approach to cinematography his signature ‘style’. (Roger Deakins, 2017)

Henri Decaë

Look at Henri Decae’s work with Jean-Pierre **Melville** and François Truffaut on *400 Blows* Henri Decae also worked with Jacques Dupont

He started out as a still photographer

Decaë began his career in the 1940s, and quickly gained a reputation for his ability to create naturalistic, highly detailed images.

he was also known for his ability to shoot on location, which helped to further enhance the sense of realism in his films

Léonce-Henri Burel - Main Focus

Although Robert Bresson's work is not thought to be part being part of the French New Wave, However it still was none the less highly influential in a multiple of ways, his way of lighting being one of them. The lighting in Bressons' films had evolved through multiple films and Cinematographers, two of the most notably being Philippe Agostini and Léonce-Henri Burel. Agostini's films with Bresson had softer elements with elements of softer lighting using the standard techniques of to achieve soft lighting. However, this changed with Bressons' collaboration with Léonce-Henri Burel where this technique was used to a far greater extent, most notably on the films Diary of a Country Priest (1951), A Man Escaped (1956) and Pickpocket (1959).

However, Bresson's work was distinctive and did not necessarily conform to the conventions of the French New Wave, so he is not always considered to be a part of this movement

he is often considered to be a filmmaker who worked outside of traditional film movements and developed his own unique style and approach to cinema

look at the catch light used in A Man Escaped and how it gave life to the image

the inefficiency of lights and how they aren't very light efficient so they need strong lights to power
(soft light was used since the beginning of cinema how)

A Man Escaped

“With Un condamné à mort the principal stylistic problems stemmed from the locations chosen for the shoot: ‘[M]any scenes had to be shot in studio sets and these same scenes would begin or end in the real setting of the prison at Lyon’, notes Burel (Nogueira 1998: 517). He spent considerable time observing the lighting in the cell and then trying to repeat that light in the studio. Not only did the studio cell have to match the lighting of the actual cell at Lyon, but, because the location shots show the prisoners coming out of their cells into the gallery, a ‘correlation’ had to be created between the cell and the corridor, which on its own had more natural illumination than the cell. To create a more realistic feel ‘without artifice or dramatic effect’, Burel decided to ‘live dangerously by filming almost without light’ (Nogueira 1998: 517). He was therefore working within a relatively narrow range of error. The actual cell was lit with a fanlight (which is visible in a shot late in the film), so in order to duplicate its effect for the studio-shot elements, Burel used a technique uncommon for the period but which would catch on and be used by Pasqualino De Santis (1927–1996), DoP on L'Argent, and

Coutard. ‘I think I was one of the first cameramen to use reflected instead of direct light’, he claims. He describes the technique further: I threw light on to a sort of large white shield, so that instead of falling directly on the actors it was reflected on to them. It became an ambiance, an atmosphere, and though directed, came not from a particular point but from an extensive surface. It was easy enough really because Bresson works so much in close-up and because there were never more than three actors in shot. With a big set or a wider field, I could never have done it.” (Nogueira, 1977:518)

Pickpocket

i have no idea i still need to research

The British cinema and the Kitchen Sink

It’s interesting to look at the work of Geoffrey Unsworth and Ozzie Morris because they came out of the British studio system and their lighting styles was always a mix of old-school hard light and more modern soft-light techniques – and then compare them with someone like David Watkin who came out of shooting industrials, documentaries, and commercials. Also, look at Unsworth’s work on “2001” (1968), which is mostly soft-lit - (David Mullen, 2017)

“One of the most striking features of British films during this period is the transformation in visual style: from a predominance of black and white to the ubiquity of colour; from hard-edged, high-contrast lighting to a softer, more diffused use of illumination; from carefully composed images and minimal camera movement to a much freer, more mobile and spontaneous visual register; from the aesthetics of classicism to a much more self-conscious use of form appropriate to a decade associated with a new emphasis on spectacle and sensation. This shift was driven by a number of factors including developments in technology and film-making practice, a continuing process within the industry towards independent production, and the influence of a wider cultural fermentation which stimulated new developments in other creative spheres including television, advertising, fashion, fine art and pop music.

Prior to the production of Zorba the Greek, Walter Lassally had made yet another major contribution to the development of British cinematography with his work on Tom Jones, a film which also marked the transition between the poetic austerity of the new wave and the emergence of the more colourful, exuberant and cosmopolitan cinema of ‘swinging London’. As noted above, Lassally approached this production in a similar freewheeling and self-conscious style. The vérité approach is in

evidence throughout, with perhaps the highlight being the extended hunt sequence, beginning with the preparations, shot wild in a documentary style with three hand-held cameras, before moving into the chase, which combines low-angle travelling shots, including material filmed by Lassally from the back of a mini pick-up truck, with helicopter material providing an aerial overview of the horses and hounds. Tom Jones was also made in colour, which was considerably slower in comparison to black-and-white stocks – using Eastmancolor 5251, introduced in 1962 and rated at just 50 ASA. This was to remain the standard until the appearance of Eastmancolor 5254 in 1968 doubled the speed to 100 ASA. While this did not rule out flexible location shooting, more lighting was required to achieve a suitable exposure, particularly in the interiors. Ever the innovator, Lassally manipulated the colour to lower the contrast and create a softer and more pastel look by shooting everything through a net placed over the lens. This entailed a major risk, however, as the cinematographer acknowledges": Petrie, D. (2018) 'A Changing Visual Landscape: British Cinematography in the 1960s' In: Journal of British Cinema and Television 15 (2) pp.204–227.

The British kitchen sink drama movement emerged in the 1950s and 1960s, and was characterised by a focus on working-class characters and the harsh realities of life in industrial cities such as London and Manchester. Like Italian neorealism, the British kitchen sink drama movement sought to depict the world as it really was, without the glamorization or escapism of traditional British cinema. This movement was led by filmmakers such as Tony Richardson and Ken Loach, who were interested in using cinema to tell stories about the lives of ordinary people and to explore social and political issues of the time. Overall, while the direct influence of Italian neorealism on the British kitchen sink drama movement is difficult to determine, it is likely that the two movements shared some common influences and aesthetic approaches.

Some well-known examples of British kitchen sink films include Saturday Night and Sunday Morning, A Taste of Honey, and Look Back in Anger.

John Alcott

John Alcott's use of soft light was a key element of his approach to cinematography. In many of his films, Alcott used large, diffused light sources to create a soft and even lighting effect. This helped to create a more natural and realistic look in his films, and it allowed him to capture subtle details and textures in the actors' faces and costumes. Alcott was also known for his use of low-key lighting, which involved using relatively low levels of light to create

a moody and atmospheric effect. This approach was particularly effective in *The Shining*, where Alcott used low-key lighting to create a sense of unease and tension. Overall, Alcott's use of soft light was an important part of his distinctive visual style, and it helped to make his films both visually striking and emotionally powerful.

Alcott used reflected light in many of his films with Kubrick, including *2001: A Space Odyssey* and *A Clockwork Orange*. In these films, he used large softboxes and bounced light off of the walls and ceilings of the sets in order to create a soft and even lighting effect. This helped to create a more natural and realistic look in the films, and it allowed Alcott to capture subtle details and textures in the actors' faces and costumes. Overall, Alcott's use of reflected light was an important part of his approach to cinematography, and it helped to make his films both visually striking and emotionally powerful. ->

— custom reflector materials were developed to by alcott and kubric

looking at John Alcott and creating even more reflectors Much later new varieties of reflector materials were developed for Kubrick and cinematographer John Alcott.

“HMIs were invented because there was a demand for ever larger sources of light that could be softened down or bounced to appear more naturalistic. Much later new varieties of reflector materials were developed for Kubrick and cinematographer John Alcott.” (Deakins, 2017)

Ozzie Morris

Ozzie Morris' use of space lights and

“It’s interesting to look at the work of Geoffrey Unsworth and Ozzie Morris because they came out of the British studio system and their lighting styles was always a mix of old-school hard light and more modern soft-light techniques – and then compare them with someone like David Watkin who came out of shooting industrials, documentaries, and commercials. Also, look at Unsworth’s work on ”2001” (1968), which is mostly soft-lit” (Mullen, 2017)

Ozzie Morris was a British cinematographer who was known for his use of soft light in his films. He began his career in the 1950s and worked on a number of films during this time, but it was his collaboration with director Carol Reed on the film *Oliver!* (1968) that brought him to prominence. Morris's use of soft light in this film helped to create a more natural and realistic look, and his lighting techniques were instrumental in defining the visual style

of the film

Geoffrey Unsworth

2001: A Space Odyssey

"It was the demands of such cinematographers for a softer look, especially in the shooting of commercials, that influenced what the film equipment manufacturers made rather than the other way around. The development of Space Lights made economical sense when film directors and cinematographers demanded their large interior stage sets looked real. HMIs were invented because there was a demand for ever larger sources of light that could be softened down or bounced to appear more naturalistic. Much later new varieties of reflector materials were developed for Kubrick and cinematographer John Alcott." (Deakins, 2017)

David Watkin

experimenting with large diffused light sources for sets.

"While a veteran may have pointed the way, the key innovations in soft lighting in British cinematography were to come from elsewhere. David Watkin had joined British Transport Films in 1949 before moving into the newly burgeoning sphere of television commercials in 1960. It was during this period that he developed an inclination for a particular style of illumination: Partly as boredom relief, I thought an interesting way to light interiors was to use reflected light. I decided on one scene in a documentary with a housewife in Welwyn Garden City to aim a brute through the window and light the scene with reflected light, which looks better and is more natural if you know what you are doing. People poured shit on that for about five years and then started copying it!⁶ After working with Richard Lester on a Shredded Wheat commercial, Watkin was invited to shoot the director's next feature, *The Knack ... And How to Get It* (1965). While this early example of the cinema of 'swinging London' sported a predominantly naturalistic monochrome look, this was tinged with an edge of surrealism, notably during the 'white-out' sequence featuring a line of young women on the staircase leading to the bedroom of Tolen (Ray Brooks), the young man with the 'Knack'. But despite the attempts to eschew excessive sculpting with light and shade, black and white continued to demand the use of contrast, and it took a shift into colour on Watkin and Lester's next collaboration, *Help!*, to facilitate the creation of a more overtly softer and diffused lighting style. Another Beatles showcase, the film included various zany set pieces – this time filmed in exotic foreign locations, ranging from the ski slopes of the Austrian Alps to the tropical beaches of the Bahamas, which added their own range of natural

colours. Watkin's artistic preferences dovetailed with technical ingenuity and his solution to a tight shooting schedule and limited space on Peter Brook's production of *Marat/Sade* (1966) was to create a single lighting set-up comprising a translucent wall through which 26 10kW lamps were diffused. The soft illumination proved not only conducive to fast and efficient production, but the distortion of the outline of figures when backlit added to the unsettling intensity of the drama's setting in a lunatic asylum. For *The Charge of the Light Brigade* (1968), Watkin found other ways of experimenting with a diffused naturalism. The slowness of colour film stock meant that backgrounds and windows are allowed to burn out in order to ensure the correct exposure for the foreground action, which created a dreamy quality in romantic scenes featuring the dashing Captain Nolan (David Hemmings) and his fiancée (Vanessa Redgrave). When the action switched from England to the Crimea, Watkin utilised a greater depth of field which further enhanced the harsh realities of this notorious military catastrophe. But what also gave the film its distinctive look was the use of old Ross Express lenses, which Watkin had encountered when he started his career in documentary production:

They had been around since the early 1930s ... and had a very beautiful and gentle quality to them. Also, they carried no coating or blooming, so that there would occur light refraction within the elements of the lens itself. When you put a net, a diffuser, or a fog filter in front of a lens it is an overall dead thing you are seeing through – whereas, inside the Ross lenses were constantly alive, giving rise sometimes to the most wonderful accidents. And accidents (of the right sort) are always the best things in photography. (Chase 1984)

Thus Watkin effectively eschewed the properties of current technology in favour of a retro or antiquated effect, thus making the cinematography of *The Charge of the Light Brigade* a fascinating blend of modernity and nostalgia.” (Petrie, 2018)

Other European Movements and influences

show when there are similarities and differences in regards to lighting

just an overview

just to contextualise ## Polish Film School Movement Looking at how they also took influence from
italian neorealism

The Polish Film School was a film movement that emerged in Poland during the 1950s. It was characterised by a focus on realism and social commentary in its storytelling, as well as a distinct visual style.

The movement was influenced by Italian neorealism and the French New Wave

notable cinematographers who worked during the Polish Film School movement include Jerzy Wójcik, Edward Kłosiński, and Witold Sobociński. Wójcik is best known for his work on Andrzej Wajda's "Ashes and Diamonds," while Kłosiński is known for his collaborations with Krzysztof Zanussi, including on the film "Illumination." Sobociński, meanwhile, is known for his work on Wajda's "The Promised Land" and Zanussi's "The Constant Factor."

The Polish Film School was a movement that began in the 1950s and lasted through the 1970s, during which time Polish filmmakers created a new, more realistic form of cinema. One of the key techniques used by these filmmakers was the use of soft light, which helped to create a more natural and realistic look in their films. ->

The Polish Film School was a film movement that emerged in Poland during the 1950s. It was characterised by a focus on realism and social commentary in its storytelling, as well as a distinct visual style. The movement was influenced by Italian neorealism and the French New Wave, and its leading figures included filmmakers such as Andrzej Wajda and Krzysztof Zanussi. The Polish Film School movement was highly regarded and had a significant impact on the development of world cinema.

Some notable cinematographers who worked during the Polish Film School movement include Jerzy Wójcik, Edward Kłosiński, and Witold Sobociński. Wójcik is best known for his work on Andrzej Wajda's "Ashes and Diamonds," while Kłosiński is known for his collaborations with Krzysztof Zanussi, including on the film "Illumination." Sobociński, meanwhile, is known for his work on Wajda's "The Promised Land" and Zanussi's "The Constant Factor." These cinematographers were known for their innovative use of camera techniques and their ability to capture the realism and social commentary that were central to the Polish Film School movement.

Jerzy Wójcik

Ashes and Diamonds Andrzej Wajda

Witold Sobociński

Witold Sobociński was a Polish cinematographer known for his use of soft light in his work. Sobociński often used diffused light sources to create a warm, atmospheric look in his films. This approach helped to create a sense of intimacy and emotional depth in his scenes. Sobociński's use of soft light was particularly notable in his collaborations with director Krzysztof Zanussi, including in the films "The Constant Factor" and "From a Far Country."

The Promised Land

The Constant Factor

Ingmar Bergman

Ingmar Bergman was a Swedish director and writer who is widely considered one of the greatest filmmakers of all time. He was known for his commitment to realism in his work, often depicting complex psychological states and interpersonal relationships with great attention to detail and accuracy. Bergman's films often explored themes of isolation, faith, and the human condition, and he was known for his willingness to tackle difficult and controversial subjects. He was particularly interested in exploring the inner workings of the human mind, and many of his films feature intense, intimate portrayals of characters struggling with their emotions and relationships. His use of realism was a key element of his storytelling, and helped to make his films powerful and enduring.

As a director, Ingmar Bergman worked with a number of different cinematographers throughout his career. Some of the most notable include Sven Nykvist, who worked on many of Bergman's most famous films, including "Persona" and "Fanny and Alexander"; Gunnar Fischer, who shot several of Bergman's early films, including "The Seventh Seal" and "Smiles of a Summer Night"; and Hilding Bladh, who collaborated with Bergman on several of his later films, including "Scenes from a Marriage" and "The Magic Flute". Other cinematographers who worked with Bergman include Gunnar Olsson, Mikael Graversen, and Jörgen Persson. ->

Sven Nykvist

worked with tarkofski

****Sven Nykvist was a Swedish cinematographer who was known for his innovative use of soft light in his film work. He believed that soft light was more natural and flattering to the human face, and he often used diffusers and other techniques to create a soft, diffuse look in his lighting setups.**

One of Nykvist's signature techniques was his use of overhead soft boxes, which he placed directly above the actors in order to create a diffuse, even light that wrapped around their faces and bodies. This helped to eliminate harsh shadows and create a more natural, lifelike look.

Nykvist also made extensive use of practicals, or lights that were integrated into the set design, to create a more immersive and believable world on screen. He believed that the use of practicals helped to create a sense of depth and dimension in a scene, and he often used them in combination with soft key lights to create a more natural, three-dimensional look.

Overall, Nykvist's contributions to the use of soft light in film have had a lasting impact on the way that films are lit and shot, and his techniques continue to be widely used by cinematographers today.**

Conclusion

Separate cinematographers from the movements as they aren't liked to a specific movement but more focusing on films

cinematographers hope over the line and have more diversity

soft light is not innovative but to do it well does involve skill

soft light vs natural light

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