

= Robert McLachlan (cinematographer) =

Robert McLachlan is a Canadian cinematographer . A successful cyclist in his youth , McLachlan quit the sport to take up cinematography , and entered the field after studying at Simon Fraser University , McLachlan was mentored by Richard Leiterman . His professional career began with documentary work for Greenpeace , before he became involved in both television and feature films ; his work has subsequently earned him several industry awards and award nominations .

McLachlan , who was inspired by both his father 's photography and his own appreciation for the films Butch Cassidy and the Sundance Kid and Walkabout to choose his career path , would go on to find recognition as the chief cinematographer for the television series Millennium , for which he was scouted specifically . McLachlan 's style on this series led to several industry awards and briefly became popular in the medium , as well as leading him directly to future work on Game of Thrones . He founded the documentary production company Omni Film Productions in the 1970s , later selling his share of the company .

= = Early life and education = =

In his youth , McLachlan was an avid cyclist , accrediting this to the fact that his home town Vancouver was not cold enough for ponds to freeze over to play ice hockey on . During his teenage years , he trained upwards of six hours a day , and won several national championships in the sport . He qualified to represent Canada in the 1976 Summer Olympics , but the lack of funding for cycling in North America at the time would have necessitated him funding his own journey and leaving school to do so ; McLachlan opted instead to remain in education and focus on his interest in photography .

McLachlan first became interested in cinematography after viewing the 1969 film Butch Cassidy and the Sundance Kid ; Nicolas Roeg 's work on the 1971 film Walkabout further cemented his interest in the field . McLachlan was also motivated by his father , who was an avid photographer . An early school assignment to create a Super 8 film project , for which he received an A grade , also proved a formative influence .

McLachlan studied fine art at the University of British Columbia for a year , before changing courses to attend classes at Simon Fraser University 's film department . McLachlan 's education focussed on the documentary style of John Grierson ; however , when he began work in 1987 , he was mentored by Richard Leiterman . McLachlan also cites influences outside the field of cinematography , drawing influence from the chiaroscuro , Dutch art and pre @-@ Raphaelite movements of visual art , and the works of Andrew Wyeth and Georges de La Tour in particular .

= = Career = =

Having graduated , McLachlan and Michael Chechik founded the production company Omni Film Productions in 1979 , and began to work with Greenpeace , filming documentary footage on a range of subjects . McLachlan narrowly avoided trouble on several of these shoots , finding himself arrested for filming too close to an Exxon oil tanker and scarcely missing being assaulted by trophy hunters in British Columbia . McLachlan would later sell his stake in Omni , but remains proud of their documentary work . At the time , McLachlan was unsuccessful in joining an industry union , relegating his work to advertising and small @-@ scale productions ; his first union @-@ backed project was on the revival of the television series Sea Hunt .

McLachlan found success on the Fox television series Millennium , earning several awards for his work on the show . He was head @-@ hunted for the series by its creator Chris Carter , who had seen his work on the series Strange Luck . McLachlan was initially offered a position shooting Carter 's other active series , The X @-@ Files , then in its third season , but was unable to start work in time . He developed a distinctive style for the series , shooting it with desaturated colours and lighting scenes as though they were to be filmed in black and white ; he also made use of high @-@ intensity strobe lighting usually employed for advertising and macro cinematography . McLachlan

has noted that this style briefly became popular after the series ' broadcast but that other cinematographers had difficulty adjusting to it .

Having worked on Millennium with director David Nutter , McLachlan was able to parley this connection into a role on the HBO fantasy series Game of Thrones . McLachlan has called working on the show 's ten @-@ person cinematography team " a major logistical challenge " , noting the complexity of its out @-@ of @-@ sequence filming schedules as something unseen on a television series before . McLachlan has also worked on the programme Ray Donovan , and has based that series ' cinematography on both film noir aesthetics and thse of 1970s cinema , specifically citing The Long Goodbye , The Parallax View and All the President 's Men , as well as the work of Gordon Willis .

= = Accolades = =

McLachlan has been nominated for , and won , several awards over the course of his career . He has been nominated four times for the American Society of Cinematographers awards , three times for his work on the television series Millennium and once for the television film High Noon . He has also won several Canadian Society of Cinematographers awards , including wins for the films Willard and Impolite , as well as for several episodes of Millennium and The Lone Gunmen . McLachlan 's work on Game of Thrones received Emmy Award nominations in 2013 and 2015 , and a Canadian Society of Cinematographers award nomination in 2015 ; he was also nominated by the latter society for his cinematography on the series Ray Donovan .

= = Partial filmography = =

= = = Film = = =

= = = Television = = =