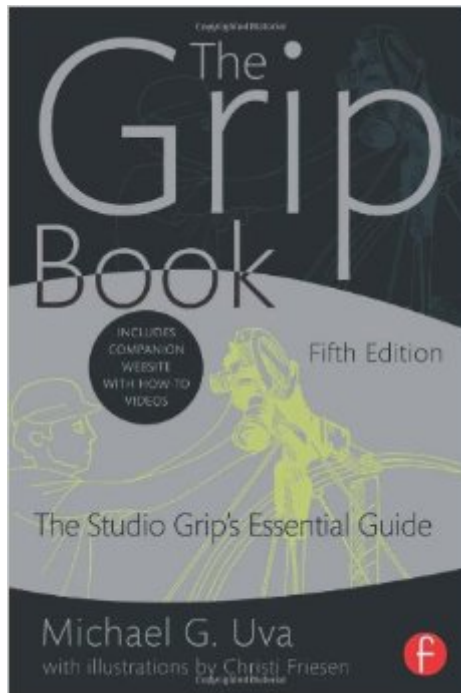


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The Grip Book: The Studio Grip's Essential Guide



Synopsis

Gain the essential skills of a professional grip to become the jack and master of all trades on a movie or television show set. Discover vital insider tips ranging from how to operate cutting-edge rigging and lighting equipment to performing difficult camera mounts on aircraft, boats, cars, and trains. In *The Grip Book, Fifth Edition*, seasoned Hollywood grip Michael G. Uva teaches you to install, set up, maintain, and ensure the safety of all equipment on a set, such as C-stands, cameras, and any specialty gear needed for a shoot. Guidelines for on-set etiquette and how to succeed as a technical crew member will jumpstart your career and make you a valuable asset on any film or television crew. This newly enhanced edition marks the 25th anniversary of a Focal Press classic and has been updated to include:

- A 4-color insert covering greenscreen setup
- Technical expertise on maintaining the latest and greatest filmmaking equipment
- Engaging how-to videos on the companion website (www.focalpress.com/9780415842372) which demonstrate techniques described in the book
- A completely new test section with over one hundred questions and answers, allowing you to quiz yourself on the techniques and concepts you've just read
- Guidelines on what a grip has to be physically able to perform in their day-to-day duties
- A European-specific appendix that features a table of European grip terms and their American equivalents

Whether you are a professional grip looking to boost your skills or an aspiring one just beginning to learn the trade, the time-tested tips and techniques for smooth and safe operation on set make this new edition an indispensable reference guide.

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Customer Reviews

If you are a professional, or looking to become a professional, grip or set electrician then this book is invaluable. Unlike set lighting books, there is not a step-by-step guide for configurations from A-Z, just a simple explanation for the names, safe assembly and use of each piece of gear. Unlike lighting, where there is 1 way of doing things or you risk serious injury, in gripping there are hundreds of ways of completing a task through combining pieces of equipment in a creative and custom way based on each problem. This is why there are no step-by-step guides. That would mean there would be no need for grips! As a grip working my way up the experience ladder this was an enormous help. 50% of the gear in this book I've never even used, but knowing now that it's available, what it's designed for and how complex it is to deploy, has helped me see a whole new avenue of options that I can offer my superiors that will make for more informed conversations. Even if you don't have any interest in gripping, but just want to expand your knowledge of what's available to help you achieve your target cleverly and above all safely, then give it a read, focus and it should pay dividends. My thanks to Mr. Uva. You've already upped my game on set. Finally to anyone thinking that all the gear in here is too expensive or specialized to use on a low/no budget project—most grip and rigging gear is extremely inexpensive to rent. It's usually just a clever bunch of welded steel, clamps and baby/junior pins. All of it designed to make your production run more smoothly and safely. So just have a read of the book with the specific problems you need solved in mind and I'm certain you'll find a good solution that will work better than a ramshackle approach.

I bought this book trying to learn how to properly construct and tie a overhead (butterfly) to an overhead frame. Although this book had lots of interesting information on various grip specific tools and devices, it for the most part, tells what those items are, but not how to use them properly. If you are looking for step by step instructions on common grip tasks, you will not find those instructions here. If you want a synopsis of the studio world of grip gear this is a decent book. However, the closest section section of this book I found to instructions was the professional tips part. However, the professional tips are not well organized (almost random) brief statements of disjointed and out of context advice such as, "A stand pin extension pin can work in place of a short rod (normal pins)." and, "Always put a minimum of four (4) ropes on a 12 ft x 12 ft butterfly or larger frame. One rope on each corner to tie it off on each corner when its positioned overhead (horizontal) in place. Two ropes are used on the top corners when in the vertical position." I find the tip about the ropes on the

frames interesting, but by no means did it tell me how to rig a frame start to finish, such as to what are the other ends of the ropes tied to? Stakes in the ground, weights? How does one tie the silk (or other material) to the frame, etc??

Most "film making" books don't bother to go over one of the most important aspects of making a movie: Grip World. I thought I was a pretty experienced film maker until my first day on a real movie set and realized I knew nothing. Although I am working in camera department as a cinematographer, it's critical I understand how to talk to my grip department. This book gave me a head start into learning their language and their tools. It won't teach you everything, and different crews will do things different than what this book teaches, but it's a good start. I have given copies of this book out to many of my crew members who are starting out in "real" movies for the first time like I was just a few years ago.

Must have for any grip! I highly recommend reading this and memorizing it! of course, crews always develop their own slang over time, but this is a great learning source with information you just can't learn on the field.

I am probably not the best person to review this book because I bought it confused thinking that it was about using grip equipment creatively for photography and video production. I was thinking that it was, more or less, something in the line of Manfrotto's DIY pdf. What I found is an encyclopedia of equipment made for grips. Yes you read it right, GRIP is a job title in movie production. Grips are the individuals that build the cinematic stage, setup lighting and shooting platforms used in movie production. I was not aware that term was used to describe a position in the work crew of movie production until I bought this book. That being said the book covers an impressive collection of equipment ranging from bolts and brackets to cranes and platforms reaching 20 feet high in the air. As I go through the book, I sense it covers two areas. The first area includes Introduction, first chapter (Big Break), seventeenth (General Tricks of the Trade) and eightieth (The Rental House) chapters. All of those chapters describe the job of a grip and provide advice on how to be one and how to deal with employers and vendors. The second area includes all other chapters starting from chapter two (Essential equipments) and ending with chapter 19 (Field Operation). Within those chapters you will find detailed description of every imaginable grip tool including minibooms, fluid heads, butterflies, lifts, filters, expendables such as dulling spray, and much more. The descriptions along with reference for associated accessories are usually detailed and thorough. Some tools were

left with very short descriptions. Such descriptions are only useful to identify the item, not much more. The book does not explain when to use grip tools. Rather, the author focuses on providing a complete description of what such tools are used for and in some cases how to technically operate them. Hence, this book is not a "how to" type of book, it's mainly a reference.

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