

Light Equipment & Settings

The cinematographer must make a two-dimensional image - the frame projected on a screen - appear three dimensional. Lighting is the primary tool used to perform this "magic." - *KODAK Essential Reference Guide*

NAME _____

PERIOD 1 2 3 4 5 6

Equipment Checklist

LED light(s) _____

Filter(s) _____

Stand(s) _____

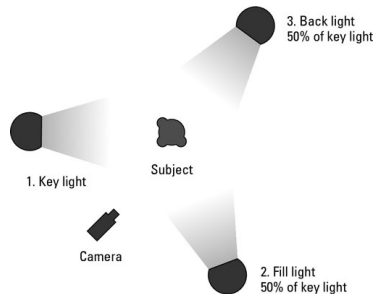
Reflector(s) _____

Diffuser(s) _____

Scrim(s) _____

Notes:

3 Point Lighting



Lighting Philosophy

- Naturalism (natural light)
- Pictorialism (artificial light)

Lighting Style

- High Key (high fill light)
- Low Key (low fill light)

Additive / Subtractive

- Negative Fill (take light away)
- Additive (add light)

Properties of Light: Quality

- Hard
- Soft

Properties of Light: Color / Temperature

Artificial Light

- Candle Flame 1,850K RED
- 100-Watt Light Bulb 2,900K
- Photoflood Flood Lamp 3,400K
- CHS LED Lights 5,500K WHITE
- Xenon Arc Lamp 6,420K BLUE

Daylight

Sunlight:

- Sunrise / Sunset 2,000K RED
- 1 Hour After Sunrise 3,500K
- Early Morning 4,300K
- Late Afternoon 4,300K
- Noon 5,400K WHITE

Overcast:

- Sky 6,000K
- Light Summer Shade 7,100K
- Average Summer Shade 8,000K
- Skylight varies from > 9,500K BLUE

Contrast Ratio Relationships

Use a light meter

- 2:1 Key 5.6 – Fill 4.0 (1 stop)
- 4:1 Key 5.6 – Fill 2.8 (2 stops)
- 8:1 Key 5.6 – Fill 2.0 (3 stops)
- 16:1 Key 5.6 – Fill 1.4 (4 stops)

Direct / Indirect Light

- Hard Light (intense shadows)
- Soft Light (wrap around, flattering face)

Controlling Light

- Diffuse
- Diminish
- Soften
- Spread light beams
- Reflector board
- Bounce light

Light Blocking

The cinematographer must consider how light falls on and around actors, how colors bounce off objects and reflect onto faces, and where the highlights and shadows are.

- *KODAK Essential Reference Guide*

Blocking Elements Sample Light Blocking

Daylight ///

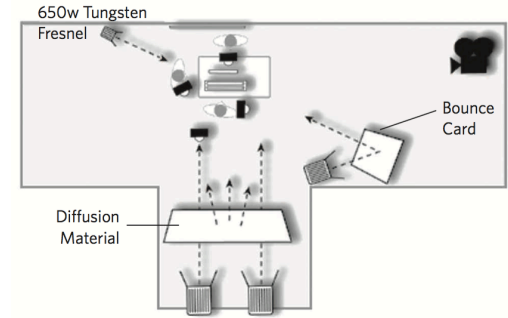
Lights <

Diffuser <|

Bounce /

Actor ■●

Camera ■■



Film _____ Scene # _____ Light Blocking



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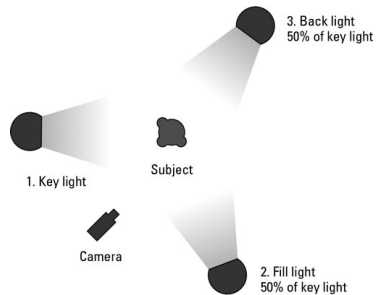
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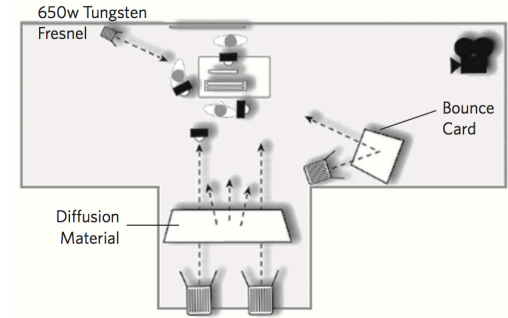
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