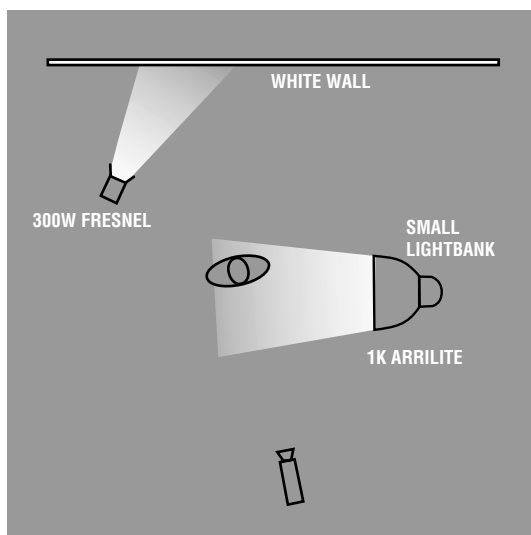




### TECHNICAL DATA

- 1 - Small Lightbank
- 1 - 1,000 watt Arrilite (inside lightbank)  
with double wire scrim
- 1 - 300 watt Arri Fresnel



Sometimes you have nothing to work with as a background but a white wall. With proper light control, even a dull white wall can become an effective background for an interview. As a rule of thumb, I like to light people with softer sources. I feel that the light looks more natural on camera and is kinder on facial features. But when lighting black skin, the use of a larger, diffused source (such as a Chimera Lightbank) also helps by creating a larger, softer specular highlight\* on the surface of their skin. This larger highlight helps to raise the tonal value of the dark skin and make it easier for a film or video camera to capture darker skin tones.\*\* The double-wire scrim was used on the 1K Arrilite to reduce the output of the main source by - it just wasn't necessary to use that much light inside a studio.

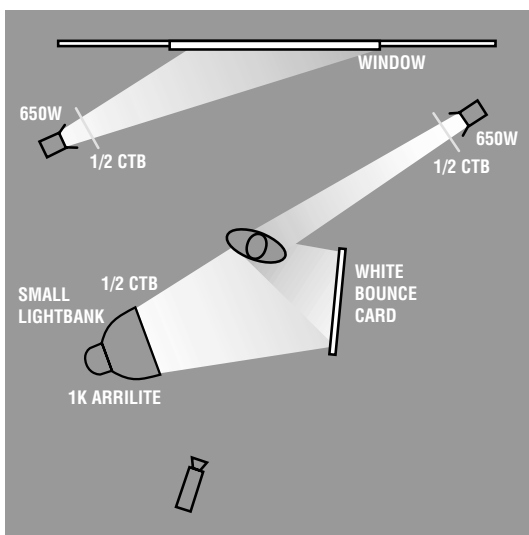
The placement of the lightbank is off to the camera-right side of the subject. By positioning the main source to the side, I achieved an attractive and dramatic look while also keeping the reflection of the source out of her glasses.\*\*

- See Handbook - pages 10-11
- \*\* For more in-depth information on lighting for darker skin tones and eyeglasses, see "Volume I - Lighting Faces" in the Power of Lighting Video Series. For more information on lighting backgrounds, see "Volume IV - Lighting Backgrounds" in the Power of Lighting Video Series.



### TECHNICAL DATA

- 1 - Small Lightbank
  - 1 - 1,000 watt Arrilite\* (inside lightbank)
  - 2 - 650 watt Arri Fresnels\*
- \*1/2 CTB correction gel on all sources



In this shot, the young woman was placed in front of a window with sheers, and although there was ambient shade outside the window, there was no direct sunlight hitting the window. By looking at the diagram, you can see the position of the sources relative to the window. I used a Chimera Lightbank with the 1K Arrilite to create a soft, natural looking light for an interior daytime shot. The same light quality could be achieved by bouncing the Arrilite into a piece of foam core board or a white wall.

The white bounce card, acting as a fill light source, reflected the spill light from the lightbank into the shadow area on the subject's face and raised the density of the shadow to a what I felt was a natural level for an interior shot. The 650 watt Arri Fresnel on the background area was directed to light the sheers and create a feeling of direct sunlight behind the subject.

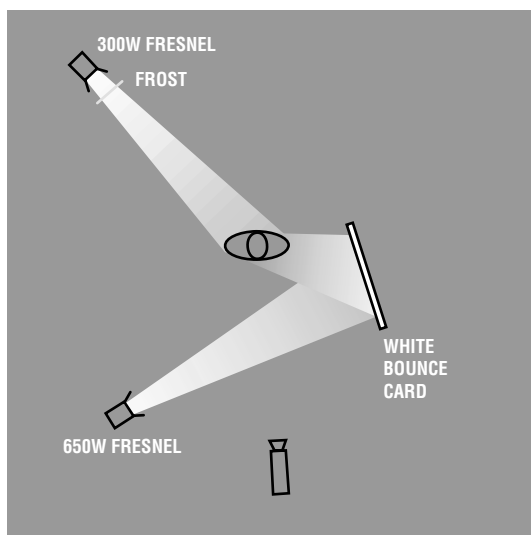
Regarding the mix of color temperatures, I clipped a single sheet of GAM CTB (Color Temperature Blue) on each of the three light sources. This shifted the color of each source half way toward the color of daylight. I then white-balanced the camera for that color from my key source, which made the color of the daylight outside the window appear much less blue.\*\*

· \*\* For more in-depth information on lighting near windows and working with color correction, see "Volume III - Correction and Filtration" in the Power of Lighting Video Series.



### TECHNICAL DATA

- 1 - 650 watt Arri Fresnel (bounced off white board)
- 1 - 300 watt Arri Fresnel (GAM 1050 frost on front of barn doors)



The concept of this shot was to capture an interview of a woman working in her home office. Although the brightness of computer monitors can be adjusted, I generally set my exposure first for the monitor (lock of the iris/exposure if shooting video), and then light the subject to match that exposure. I call this lighting for the constant in your shot. The same thinking would apply for backgrounds that include windows, lighted signs, workspaces (newsrooms), etc. Set your exposure first for the background element that you cannot control, then light your subject area to match that exposure. This process will save you both time and frustration in achieving a proper exposure balance.

A note on shooting with computer monitors: all monitors, computer and video, are factory set for a daylight color balance (very blue relative to the tungsten lights in your Arri Kit). If color accuracy is not a concern, then just realize that the monitor(s) in your shot may appear quite blue. If color accuracy is important, you may choose to correct your sources with some level of CTB gel.\*\*

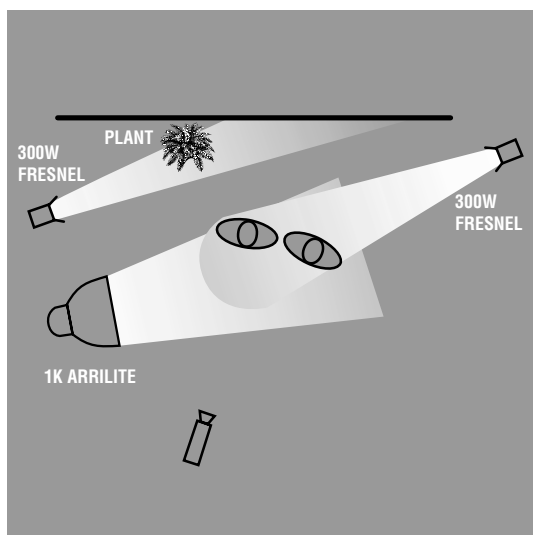
To create a very soft, interior ambient light quality for the subject in this shot, a 650 watt Arri Fresnel was directed to illuminate a white board (approx. 4' x 4'). The barndoors of the Fresnel were used to ensure that the light hit the white board only and not the subject. The light from the board bounced to illuminate the subject, and also bounced around the white ceiling and walls of the room, providing adequate fill light in the shadow areas on the subject.

· \*\* For more in-depth information on color correction, see "Volume III - Correction and Filtration" in the Power of Lighting Video Series.



## TECHNICAL DATA

- 1 - Small Lightbank
- 1 - 1,000 watt Arrilite (inside lightbank)
- 2 - 300 watt Arri Fresnels



Lighting a two-person interview on location presents an age-old problem: How does one light two people with a single key light source and get an even light level on both subjects? Logic would tell us that the subject closest to the main light source will receive more light and look brighter on camera. Besides front-lighting the subjects with flat light, there is a simple solution to this problem - "shot-gunning" your source.

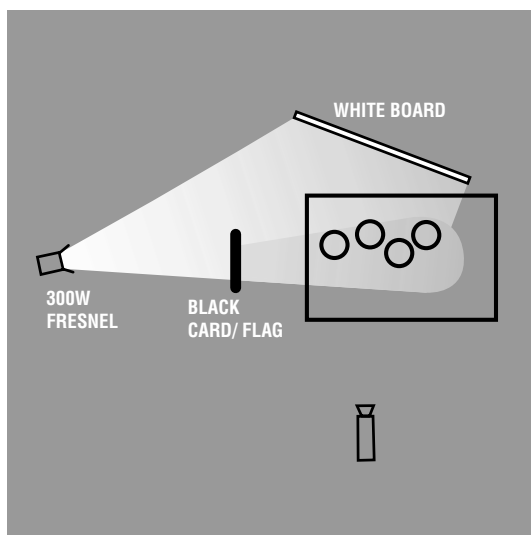
Shot-gunning your light source is a trick I learned years ago from photographer/educator Dean Collins. Due to the beam spread and quick fall-off of diffused light, this concept applies primarily when using the optional Chimera Lightbank or any other method of diffusing your light sources (silk, frost, etc.). By aiming the center of the beam just in front of the subject furthest from the source, the closer of the two (or more) subjects will be illuminated by the fringe of the beam, which is much less intense than the center of the beam. Sometimes you can feel as though you are pointing your soft source almost away from your talent, but the concept really works. With a little practice you can pan your lightbank back and forth and set an even key light level for both subjects without even looking at a monitor or using a light meter.

One other advantage of using the shotgun technique is the fact that the majority of your spill light is being directed away from your background. This allows you to use another light source to create some interesting patterns and/drama on the background wall - even in a room with all white walls. You'll also notice increased separation between subject and background. A simple solution to a potentially difficult problem.



## TECHNICAL DATA

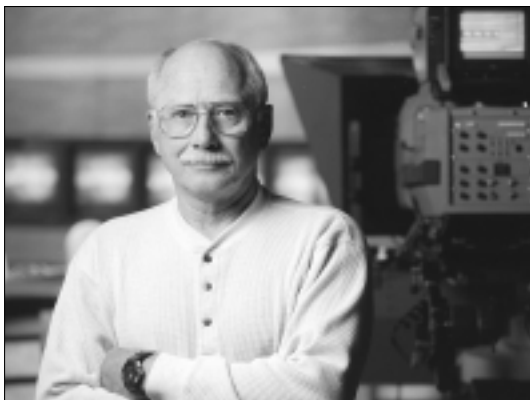
1 - 300 watt Arri Fresnel



One of the simplest and most dramatic lighting techniques for any type of work is the silhouette. But, when working with tabletop and reflective objects, the requirements for product lighting can be quite challenging. Realize that most glass objects have no true density - meaning that a glass surface relies primarily on reflections (specular highlights) to reveal its shape, form and texture. One simple and effective way of revealing the shape of a glass object is to light the surface behind the glass - in effect, creating a silhouette.

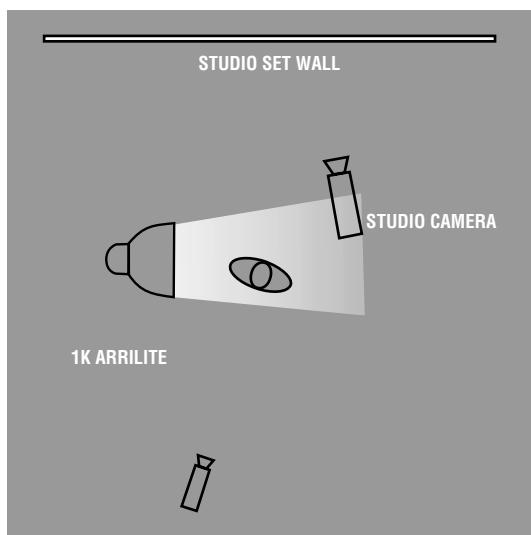
This shot of a bottle of white wine and wine glasses was done with a single light source and a little shaping of the light. A 4' x 4' piece of white foam core board was attached to a light stand (using a spring clip) behind the bottle and glasses. A single Arri 300 watt Fresnel light was set to the side of the products and directed primarily at the white background. Due to the fact that one side of the board was closer to the source than the other, I angled the foam core to help even out the brightness from one side of the board to the other (sort of reverse shot-gunning?). The top barndoor on the light was brought down and angled to create the shadow edge at the top of the image.

The edge of the light beam from the Fresnel was allowed to light the bottle, glasses and the fabric they rested on. I set the Fresnel at a height so that the highlight from the source on the bottle and glasses would show at the top of each object. I then created a small black flag with a piece of GAM black wrap foil and attached it to another Arri light stand. The stand and flag were set between the source and the products, allowing me to flag off the light at the top of the glass objects and eliminate the glaring specular highlight from the top of each piece. The result is a simple, elegant one-light shot. This technique is also effective when shooting glass art sculpture.



### TECHNICAL DATA

- 1 - Small Lightbank
- 1 - 1,000 watt Arrilite (inside lightbank)  
with double wire scrim



Occasionally while shooting location interiors you run into a shot that already has a terrific background or shooting area, and it's lit with tungsten light!! All you need to do is light the subject or add a little of what I call supplemental lighting. For this shot, I wanted a shot of lighting director Wayne Cain at KPIX in San Francisco with the news set and a camera behind him. This is the type of shot that might be used in an image piece of in a commercial. Put your camera on a Dutch-tilt and your there.

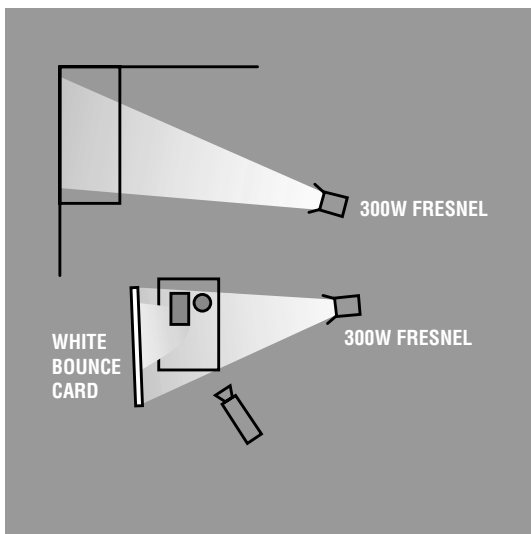
With regards to the lighting, this is a classic case of what I call "lighting for your constant". With the light level on the news set already established, you first must set your exposure for the background area, then light your subject to match the background exposure. In this case, I used the 1,000 watt Arri light with the Chimera Lightbank as my main source for the subject. Due to the fact that the subject had glasses, I felt that the softer source would create a pleasing side light on my subject and also not create obvious shadows from the frames of his glasses. Prior to lighting the subject, he was a silhouette against the studio set in the background. With the exposure set for the background, I needed to match the light level of the background news set lighting. After turning on the Arrilite/Chimera source, I realized that my key light was too bright relative to the background. To even out the foreground lighting with the background, I added the full-stop (red) wire scrim to the Arrilite to reduce the output of the 1,000 watt Arrilite by one-half. The spill from the lightbank also added some light to the studio camera behind the subject. Another simple, one-light setup.



### TECHNICAL DATA

1 - 300 watt Arri Fresnel

1 - 300 watt Arri Fresnel



Lighting black objects for video can be a challenge. The limited range of exposure with video (approx. 5 f-stops) can make it difficult to capture both darker and lighting tones in a single image. One approach that can help to compress the range from black to white is to coat the black surface with a specular highlight (reflection of a light source). Using a large, diffused light source to create a large specular highlight on the black surface raises the tone of the black surface into the grey scale.

To light the meter, a 3' x 3' white foam core board was attached to a light stand approx. one foot from the product area (left of frame). To the right side, a 300 watt Arri Fresnel was set at tabletop height and directed to light the entire white board. The bottom fringe of the beam from the Fresnel was allowed to hit the side of the meter. At this point, the entire surface of the meter was coated with a reflection of the white foam core board.

To reveal the digital information in the window on the meter, simply move your hand around on the white board to find the area on the board that is creating the highlight that coats the meter window. I placed a 4" piece of black gaffer tape (2" wide) on that area of the foam core board, which removed the highlight from the digital window.