

LIGHTING AND CINEMATOGRAPHY WORKSHOP

DAY 1 - AM

9.30AM - AFTRS LIGHTING WORKSHOP VIDEO
Lighting DEAD POETS SOCIETY with John Seale

10 AM - Discus the Aaton LTR camera
 Camera and Lens Tests/checks
 Camera Assistant's kit/equipment

1. TESTING CAMERA EQUIPMENT
 - 1) Steadiness test
 - 2) Scratch/Fog test

2. TESTING LENS/OPTICS
(using at least two separate lenes)
 - 1) Sharpness,
 - 2) contrast,
 - 3) colour balance
 - 4) calibration

3. TESTING STOCK + EXPOSURE LATITUDE

PM

EXPLANATION/DEMONSTRATION OF AVAILABLE LIGHTING
FIXTURES - Blondies, redheads, softlights, fresnels...

LIGHTING THE FACE

1. CONSIDER FACIAL FEATURES

Deep set eyes, protruding ears, wrinkles, scars, round/long/square/oval..

2. Dramatic vs Soft
3. Side/top/bottom/front/back light
4. Make-up, wardrobe, hair style

Discussion about Shooting test Scenes

- * Interior and exterior lighting set-ups
- * Specific lighting problems
- * "Low Key" dramatic lighting
- * "High Key" soft lighting
- * Lighting on low budgets
- * Fast and slow film stocks

PLAN SET FOR LIGHTING EXERCISES/WORKSHOP

DAY 2 - AM

9.30AM - AFTRS LIGHTING WORKSHOP VIDEO
Studio Lighting with Don McAlpine + Denis Lenoir

10AM - SCREEN RUSHES

a. Discuss Camera and Stock tests:

- 1) Fast vs Medium stock
- 2) Grain?
- 3) Latitude?
- 4) Resolution?
- 5) Colour rendition?

BUILD SET FOR LIGHTING WORKSHOP

PM

LOW KEY LIGHTING - DRAMATIC OR ATMOSPHERIC LIGHTING

HARD LIGHT - DISCUSS LIGHTING EQUIPMENT AND STYLES

Demonstration of the various lighting tools at our disposal used to create dramatic lighting effects, including the uses of:

**CUTTERS, GOBOS, FLAGS, SCRIMS, NEUTRAL DENSITY GELS,
COLOUR CORRECTION GELS, EFFECTS GEL**

**LIGHT SOURCES (fresnels, par or sealed beam lights, arc lights, HMI
lights, open ended lights)**

SMOKE

CAMERA FILTERS (diffusers, nets)

AVAILABLE LIGHT/ PRACTICLE LIGHT SOURCES

DIMMERS

EYE LIGHTS

SHADOWS

LIGHT WORKSHOP SET USING "LOW KEY" DRAMATIC STYLE

1) Break group up into essential crew roles:

Director of photography, camera operator, camera assistant, gaffer, best boy, grip, assistant grip, art director/stand-by props, 1st assistant director, actors.

2) Block through scene to finalise coverage and decide on camera placement and angles, lens choice and direction and position of lights.

Overall dramatic intent of the scene.

3) Shoot scene using wide establishing shot and reverse close-ups

4) Use variety of fast film stocks and filters

DAY 3 - AM

9.30AM - AFTRS LIGHTING WORKSHOP VIDEO

Location Lighting with Geof Burton

10AM - SCREEN RUSHES

*** HIGH KEY LIGHTING**

SOFT LIGHT - DISCUSS LIGHTING EQUIPMENT AND STYLES

Demonstrate the various lighting tools and lens used to create a soft diffused lighting effect, including the uses of:

DIFFUSERS (frost, spun, silk, trace)

BOUNCE BOARDS (polly, griffon)

LIGHTING CONTROL - TEASERS, FLAGS, BLACKS

COLOUR CORRECTION GELS, EFFECTS GEL

LIGHT SOURCES (soft lights, open ended lights such as Red Heads and Blondies, diffusion frames)

CAMERA FILTERS (nets, fogs, pro mist...)

LIGHT WORKSHOP SET USING "HIGH KEY" SOFT STYLE

1) Break group up into essential crew roles:

Director of photography, camera operator, camera assistant, gaffer, best boy, grip, assistant grip, art director/stand-by props, 1st assistant director, actors.

2) Block through scene to finalise coverage and decide on camera placement, lens choice, key light direction.

3) Shoot scene using wide establishing shot and reverse close-ups

4) Use variety of slow film stocks and filters

PM

EXTERIOR / LOCATION TEST

AVAILABLE LIGHT - DISCUSS LIGHTING EQUIPMENT AND STYLES

Demonstrate the various lighting tools used when shooting outdoors in available day light. Also discuss lighting continuity when shooting in sun light:

DIFFUSERS (large silk frames)

BOUNCE BOARDS (polly, griffon, flexi-fill)

ARTIFICIAL LIGHT SOURCES (HMI fill, recreating or matching sun light with HMIs, "tenting")

CAMERA FILTERS (Neutral Density filters, 85, 85NDs, 81EF, 85B, Polariser, Coloured and Neutral Density Graduated filters, Low Contrast filters)

MIRRORS

SHOOT EXTERIOR SCENE - BACK LIT, FRONT LIT

- 1) Break group up into essential crew roles
- 2) Block through scene to finalise coverage and decide on camera placement, lens choice, camera filter choice
- 3) Shoot scene either both back lit or one back lit and the other 3/4 back lit.

DAY 4 - AM

9.30AM - AFTER LIGHTING WORKSHOP VIDEO
Lighting DANCES WITH WOLVES with Dean Semler

10am - EVALUATE AND DISCUSS TESTS

Screen lighting tests and discuss results with the various DOP's and key crew members concerned, commenting on their work, to evaluate the success of their efforts...

THE ROLE OF THE CINEMATOGRAPHER

- 1) Working with the Director
- 2) Working with the Producer
- 3) Working with the Designer/Art Director
- 4) Working with the Crew (gaffer, grip, camera operator, make up)

DE BRIEF COURSE