



**Project**  
**„Professional training for stage and film lighting and sound technicians”**  
**2020-1-PL01-KA202-081664**

CATALOG AND TERMS FOR LIGHT TRAINING

We present the basic types of lamps for workshop training in light on a film set.

This is one of the most important issues in film production. Downplayed by many, it is a key element of the visual poetics of the film.

The first of these is the drawing light - it is the leading light. Its use should be motivated by the playing light or the default light source - such as a window or the sun. Its function must arise directly from the script, be consistent with the context of the time and place of the action. It is usually created by the strongest light sources in relation to other lights.

It is the drawing light that determines the dramatic significance of the scene; other types of lighting serve to complete the composition of the picture.

The second type of light is fill light - it is soft and diffused, usually placed on the opposite side to the drawing light, so as to illuminate the object from both sides. The size of the fill is dictated by the dramatic intent of the creators, its strength is subordinate to the drawing light, and a lam of directed and diffused light is used to create it.

Counter light is another type of lighting used in cinematography. It is used to optically controvert a character, or object, from the background to give depth to the image. The last type of lighting is background lighting. It is used to illuminate the staging space. It is used in situations where artistic assumptions extinguish the illumination of decorations, so as to maintain an appropriate contrast effect that coincides with the concept.

All the types of film lighting described above are commonly used and are components of the lighting of any professional film set. There are several lighting simulators on the Internet where you can try out the above-mentioned types of lighting.

## INCANDESCENT LIGHT

Incandescent light is characterized by a color of 3200K. It is useful for illuminating the interior of rooms, where the warmer color of light coming from incandescent lamps is expected. Thanks to the fresnel lens installed in some lamps, it is possible to adjust the width of the light beam. Thus, you will be able to use spot lighting, giving greater image contrast. These lamps are great for counter illumination, and with the lens open can also be used as main lighting, especially the more powerful 5000W type units. A slightly cheaper alternative to this type of lamp is a halogen lamp. The lamp has an infinitely adjustable light intensity, which can be useful when softly bringing out the background details of a scene. Its downside is the triangular design of the lamp holder, which limits the downward angle.



An example of an Aria-type incandescent lamp.



## **DISCHARGE LIGHT**

This light source brilliantly mimics the color of sunlight and is often used as a complementary light source to natural lighting. Lamps of this type need a few minutes of warm-up to reach their full power. They have a Bowens-type mount, allowing you to attach various types of modifiers to it. This useful feature will allow you to change the character of the light, for example, softening it with a softbox to simulate reflected daylight coming through the window.

Example of a discharge lamp.



## DEDO LAMP

A lamp with the characteristics of a discharge lamp with a small light output of warm color.

An example of a dedo lamp.



## **LED MAT**

Today, LED lamps are an increasingly common alternative to fluorescent lamps. Thanks to much lower energy consumption and long life, they are finding more and more supporters. These lamps have the ability to adjust the intensity of the light and its color with filters. If you use the lamps frequently, this will be a reasonable choice. In the long run, their slightly higher price will pay off in lower electricity bills.

Example of led mat lamp.



Example of led mat lamp.



**ASTER FLUORESCENT LIGHT**

These lamps, powered by fluorescent tubes, are among the most versatile and popular sources of lighting. They come in varieties with a color temperature of 5400K or 3200K and with different power sources. However, it is important to note that after one fluorescent lamp burns out, all of them should be replaced, as a fresh fluorescent lamp will differ in color temperature from the worn-out pieces. The lamp has a slightly greenish tint, which can be reduced with a "minus green" filter. These lamps are great for main lighting for small scenes, such as a dialogue between two people at a table, or for recording your own monologue if you are blogging.

Example of aster lamp.



## **KINOFLO**

High quality professional studio lamp. It is characterized by high reliability of operation - already many customers have become convinced of the really low failure rate of these lamps. Ideal for professional and amateur applications in the photographic studio and on the film set.

For faithful, natural and devoid of distortion color rendering, are responsible for the bulbs with a color temperature of 5500K (white daylight) and a very high Ra coefficient (color reproduction) of 85. They are devoid of the flickering effect - ideally suited for use with cameras.

Fluorescent lamps do not heat up as much as halogen lamps - they produce heat, but it is hardly perceptible.

The fluorescent lamps are mounted in a black metal housing with a reflective and directional silver interior. The housing is equipped with four wings of gates, having mirrored inner planes. The manufacturer has provided for a tripod mount with an adjustable pivot. The lamp we offer is equal to much more expensive ones offered by competitors, and thus will meet all the requirements of the demanding photographer and videographer.

Example of kinoflo lamp.



Example of kinoflo lamp.



**OTHER BASIC TERMS**

## BLENDA

A specially constructed reflective plane.

## FRAME

A special plane to suppress the light source on a film set.

## BLACK FLAG

A plane for obscuring too much natural light.

## BUTTERFLY

A plane coated with black material spread on a frame, function to cover large areas of harsh natural light such as large windows facing a sunny side.

All foto: Maja Radecka

