# HDPROGUIDE

From the Publisher of HDProGuide.com, the Professional Production Resource

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# Editor's Note



If you are at NAB this year, don't forget to stop by our booth #C10941 and enter for a chance to win a Samyang lens of your choice. We will be offering tradeshow attendees free subscriptions to *HD Pro Guide* magazine and free subscriptions to our sister publication, *StudentFilmmakers* magazine. All you need to do is fill out our Qualified Reader form. Signing up for free subscriptions at our booth will also get you automatically entered into our free daily drawing for Samyang lenses during the NAB show. So, stop by our booth, and sign up! We look forward to seeing you there.

The *HD Pro Guide* magazine and website is dedicated to providing professionals with news, reviews and continuing education of the latest technologies and workflows. With our online global network and community we help you connect with professionals in the entertainment industry. Helping you compete with an edge. With many exciting new advances we still need to be brilliant in the basics!

In this issue, be sure to read the article, "Artistic Lighting Is Even More Important Than Ever Before." David Landau writes, *"The most notable massive improvements have been made by Cineo and their remote phosphor units, by Mole Richardson and their LED fresnels, spacelights and now softlight units, and Kinoflo with their new Celeb line of softlights."* Also, read "LED Lighting Versus Tungsten," and the book review written by Peter Stein, ASC on "Lighting for Cinematography."

Join me in welcoming new contributing writer, William Dickerson, and read his article, "How To Use Color Schemes: Explore the Use of Color in Your Film."

A must-read in this issue is Jon Firestone's "Convergent Design's New Odyssey 7Q+." He writes, *"The Odyssey 7Q+ is their newest Odyssey and adds 4K recording over HDMI giving it functionality that many Sony A7S and Panasonic GH4 owners have been looking for."*

Also in this issue: "Are You Using All Your Crayons? A look at 8-bit and 10-bit color and using Colorista 2 for color correction and grading." Al Caudullo writes, *"Colorista 2 is not only one of the most powerful tools for color correction but also offers unprecedented latitude for color grading. With Primary Correction, Secondary Correction and Master Correction stages you can do just about anything with your image."*

Another good how-to is, "Removing Unwanted People in Your Scene with HitFilm 3 Pro." Caudullo writes, *"The procedure in HitFilm 3 Pro seemed much easier and more clear cut than doing it in any other program...This newest incarnation has really blossomed into a full Pro Suite to do everything from editing to compositing to VFX."*

We talked with Toni Lucatorto about the Flex4k for our exclusive interview, "Vision Research Announces New Updates to the Phantom Flex4K at NAB2015." She shares a quick tip, *"Make sure you have the workflow understood before the production. If you are shooting raw, ensure you have fast hard drives and a 10Gb Ethernet workflow station for file downloading. Make sure your color grading and edit systems handle Cine raw files, otherwise make sure you have a plan in place for file conversion.*

Please continue to let us know what you think about the magazine. The *HD Pro Guide* magazine editorial staff greatly appreciates your comments and feedback. Enjoy this issue!

*"HD Pro Guide Magazine is a brisk, eye-popping, skills-driven, counter-intuitive foray into next-gen video and film with savvy advice on gear and tricks-of-the-trade. A must-read."*
*~Bill Vartorella, Craig and Vartorella, Inc.*

*"HD Pro Guide Magazine keeps professional filmmakers informed of new technologies with selective and pertinent articles that are crisply written without the usual extraneous wordiness seen in similar magazines. In addition it connects professionals to a community of media makers who not only care about the quality of their productions but who use modern technology to communicate the good values needed to make our world a better place."*
*~Skip Blumberg, www.skipblumberg.com*

*" I am often looking for other people's experiences with equipment and techniques in the many forums out there on the internet, so it's great to have a place like HD Pro Guide Magazine where professionals can share their unique talents and production experiences, like Joe Capra's time-lapse techniques in Iceland."*
*~William Donaruma, Director, Center for Creative Computing, Teaching Professor in Filmmaking,*
*www.nd.edu/~wdonarum*

*"The HD Pro Guide Magazine looks great! I would love to look more on rentals ads, promotions, and packages from rental houses like CSI."*
*~Gleb Osatinski, Director/Writer/Producer, New York*
*www.houseattheedgeofgalaxy.com*
*www.imdb.com/name/nm4685276*

*"I have been an online member of StudentFilmmakers.com for many years and recently discovered their new HD Pro Guide Magazine [produced by the same publisher], which is fantastic. The articles and interviews are a great insight for filmmakers from every level. I'm a filmmaker with a fair few films under my belt, and like everyone, I started from scratch, and I'm always discovering and learning new things. A magazine like HD Pro Guide Magazine is a way to do that. I recommend it to any filmmaker and anyone who is in the film industry."*
*~Jason Croot, Filmmaker, UK,*
*IMDB www.imdb.com/name/nm2907429*

All the Best,
*Jody Michelle Solis*
**Editor-in-Chief**

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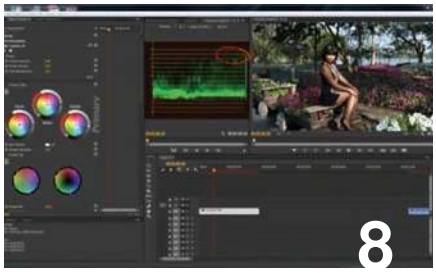
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# ARTISTIC LIGHTING IS EVEN MORE IMPORTANT THAN EVER BEFORE

## *With the new highly sensitive digital cameras, here's why...*

by David Landau

Good cameras can get an image under almost any kind of lighting today. So the burden of lighting for exposure has been thankfully lifted from the DP and the gaffer, who can now spend more energy on the artistic contributions that lighting brings to the moving image story. The Arri Alexa and the Red cameras have incredible range and can shoot high resolution pictures at very high ISOs. Yet 18k lights are just as common place on feature films and episodic dramas as paper chinaballs with 100w blubs in them. Why?

The fact is, we can't usually make good pictures without good lighting, no matter how good the newest cameras are. Yes, we can sometimes get lucky. But while shooting under available light gives exposure, it often lacks depth, contrast, contour, atmosphere and often separation. The story could be the greatest in the world, but if the lighting is poor, viewers will assume it is amateurish and not take it seriously. Good lighting makes things look real, while real lighting often makes things look fake. Good lighting supports the emotional moment of the scene, contributes to the atmosphere of the story and can augment an artistic style. Well crafted lighting helps establish the illusion of reality that is necessary for the viewer to forget they are watching a screen and get lost in the story. So, no matter how good a script, how good a director, how good the actors – the lighting needs to be as good if not better.

There are some people in recent years who have adapted an artistic concept that they want their film/video project to look as real as possible. Often they incorrectly assume that by shooting under available light or with as little light as possible, they will achieve this effect. The fallacy in this thinking is the simple fact that the human eye is a thousand times more sensitive than any HD camera or film stock.

The human eye is an amazing piece of genetic engineering that can see an extremely wide dynamic range of light and color. No camera can duplicate that, but with well crafted lighting we can make the image captured plausibly pass for what the human eye would see. Without lighting, the camera will record burned out white areas in which the human eye sees plenty of detail, muddy dark areas in which the human eye can see perfectly fine and a vast lack of in between levels of brightness, colors and contrast that the human eye can naturally detect. Not all lighting set-ups take a lot of instruments nor a lot of time. Each instance is different and often very much can be accomplished with very little – if you understand what you are doing and how light works.

Producers should set aside some budget for lighting, ADs should schedule the day giving enough time for lighting, giving the director more time to talk with the actors while the DP lights and directors should demand that the lighting support the intention of the scene. Lighting is a powerful storytelling tool that can sometimes be short changed when people are rushing to just get something shot. Not to light is not only a lost opportunity in artistic expression, but ignoring one of the things that makes cinema cinematic.