



Jim Carrey stars as Count Olaf. Over a million feet of film was shot for *Snicket* on stages at Paramount and at a Downey, CA warehouse.



Lubezki describes large sets that were “slightly overbuilt for the amount of space in those stages. This created a situation that was very hard to light.” But Lubezki says he turned the size of the stages to his advantage. “Spaces create their own limitations which, in turn, create the look of a movie,” he says. “No matter how much planning or how much you’re fixed on giving your movie a specific look, the limitations of space and time and the height of the camera and the type of lens you’re using is what really creates a given style.”

consoles arrived. In theater, once a show is put together, changes are rarely made to the lighting schematic. But lighting in film can change in a matter of minutes, and the lighting programmer, who must execute the demands immediately, needs to be well equipped.

Barnes uses the Wholehog III, a lighting console from London-based Flying Pig Systems; in fact, he says that piece of gear is what got him hired on the production, which used more than 6500 dimmers. “The Wholehog III is the only board out there that could handle the lighting demands of *Lemony Snicket*,” he says. “The most I ever had to deal with

before was 1300 dimmers. Never, ever, ever have I gotten into anything over 1500 dimmers until *Lemony Snicket*.”

### Building a Stage From Scratch

DP Lubezki, whose credits include *Sleepy Hollow*, *Ali*, *The Cat in the Hat* and *Y Tu Mamá También*, started talking with the electricians during pre-production to address the challenge of the Downey warehouse. “There was nothing in that warehouse when we arrived,” Lubezki says. “We had to build a place where we could shoot a movie, and that was horrible work.”

### Documenting the Act of Lighting

Lubezki has documented his work with comprehensive lighting plots since film school. They detail the placement of the actors in relation to the set and to the camera, as well as the film type and lens used. They indicate whether the camera is on a dolly or a Techno Crane and document every lighting source, including the percentage capacity at which that source is turned on, as well as any gels, diffusion, scrims, and nets involved. Suspended lights are distinguished if they are hanging from a truss. If overhead space lights are