



involved, they are diagrammed on a separate sheet by the lighting programmer. These detailed plots came in incredibly handy, not so much for Lubezki, but for additional photography conducted by Robert Yeoman, ASC, and second-unit DP Amy Vincent, ASC. (Because Lubezki had a prior commitment on Terrence Malick's

*The New World*, he had to leave *Lemony Snicket* a few weeks early.)

Barnes constructs his plots after he receives a hand-drawn sketch from the set that details the set lights and staging. He creates them using layers in Corel Draw, since he has a graphics background and likes to custom-design graphic elements. For less graphics-

Meryl Streep stars as Aunt Josephine in *Lemony Snicket*.

## Soup to Nuts Lighting Setups

Lubezki shot on Kodak's Vision2 5218 film with Panavision Platinum and Lightweight cameras, using a 1.85:1 Super 35 aspect ratio to give the visual-effects team a larger DI to work with. He used Primo glass from Panavision, especially close-focus Primos that allowed him to get beautiful wide-angle shots with actors in focus mere inches from the lens. To mimic reality, he often lit the film with one primary source — sometimes a very large one. His sources were usually 20Ks, sometimes three or four of them, often with a combination of Opal Frost (Lee filter #410) and White Diffusion (Lee filter #216). The light was further diffused through two frames, 12 by 12 or 12 by 20 feet in size. The first frame was a Light Grid Cloth (Lee filter #432) that made the light very even and soft, explains Lubezki. The second frame was a Full Grid Cloth (Lee filter #430) that made it even softer. "And the closer that [the Full Grid] is to the faces of the actors," he says, "the softer it looks, and the less shadows we see."

The most challenging lighting setup on *Lemony Snicket* was Count Olaf's house. Because the set encompassed both the inside and outside of the house, that entailed recreating one very large primary light source — the sun. Because the set was so large, Lubezki divided up the lighting into "layers" — different lighting for the exterior, the interior and the actors themselves. "Usually, we gelled the lights outside to make the exterior slightly cooler than the interior, but that required a lot of prep. We also used dimmers to control the exterior layers — the garden, for example, or the path around the house," he says. Another troublesome area was "the west side of the house, with its big windows. And, of course, we had to light the actors separately from the ambient light. This made the shot incredibly complex."

minded programmers, Barnes recommends software that contains its own image banks, such as Diehl Graphsoft's Vector Works, Cast Software's WYSIWYG, and SoftPlot, a primarily 2D CAD program from Crescit Software that has 3D pre-visualization qualities. Of the three, Barnes prefers WYSIWYG because it allows a lighting programmer to plug the lighting console in to the computer and manipulate virtual lights on the computer screen by tweaking knobs on the lighting console.

So specialized are Barnes's skills, and so detailed his lighting plots, that DPs and gaffers specifically request him. Visual effects companies love his plots, he says, because they can use them to recreate on-set lighting in CG. "The whole computerized lighting plot thing has evolved into a kind of job description," says Barnes. "Funny enough, there are a lot of us lighting programmers doing plots, and the ones doing plots are getting the best work because DPs look for that kind of package." 📖

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