

## BLUE SKY – LIGHTING – 04/03/12

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#### PIPELINE

- Story
- Art ↔ modeling ↔ rigging ↔ materials (textures, fur)
- Animation ↔ lighting ↔ compositing

#### Blue Sky LIGHTING JOB STRUCTURE

- Director
- Art Director
- Lighting Supervisor
- Lighting Lead
- Lighting TD

#### A DAY IN THE LIFE

- Come in at 9AM
- Check overnight renders
- Make adjustments and render comp
- Have rounds and show work (rounds = presenting your work to supervisors and getting feedback/critique)
- Send approved shots to be rendered
- Hit notes from rounds
- Render

#### STUDIO

- Blue Sky in-house renderer
- Use this for lighting
- DIFFERENT THAN MAYA: You're not physically moving a light around. It's all done by typing in XYZ coordinates into text file and you keep refreshing to see changes

\*A shot that comes in with default lighting is referred to as LIGHTING LOCKED\*

#### COMPOSITING

- Render the background without the character
- Render the character without glasses lenses (for example)
- Render lenses with the part of the background showing that would be refracted in lens
- Add the lens reflections

#### STRUCTURE OF A WELL LIT SHOT

- Visual Shaping

- Emphasize the Story
- Foreground and Background Separation
- The Eyes
- The Shadows
- Color of Light

## VISUAL SHAPING

- Helps you see where to focus/lead the eye
- Depth of field and atmosphere can lend to this
- Create emphasis and mood

## EMPHASIZE THE STORY

- How can lighting ADD to the story – angry, sad, joyful, dramatic, carefree?
- MOOD + COLOR
- Use story/concept art as reference

## FOREGROUND AND BACKGROUND SEPARATION

- Use light to push back background and pull forward the character
- Warm light advances, cool light recedes

## THE EYES

- Eyes play a big role!
- If eyes look bad, a character can look bad
- Important: seeing the separation of the pupil and the iris
- Reflections!

## SHADOWS

- Also play an important role!
- Think: how can the color of the shadow, the density, the direction and the sharpness all effect the story/shot
- Shadows can also imply off-screen movement!

## COLOUR OF LIGHT

- Warm vs. Cool
- RARELY will you use a pure white light
- Variety! LOTS of lights/large palette.

## PROCESS – START TO FINISH

- Receive a packet of shots (anywhere from 5+)
- First thing you do is look at the lighting lock and come up with a gameplan
- A good way to avoid being overwhelmed is to take it one element at a time
- Foreground, background, midground, characters, main characters
- Start with Key light
- Look at color keys

- Look at where you track your shots (detailed list of shot info)
- Load frame into Studio
- Make changes
- Render!

#### THE IMPORTANCE OF OBSERVATION

- Always develop your skills
- Look at what's around you, and examples in life and art
- Lighting of the masters, like Rembrandt
- Look everywhere! Take photos! Study light!