

## **Test Report**

### **Cine Reflector System, tested on the film "skok" in mid January 2007**

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Production Company: El Capricho Audiovisual, S.L, Spain

It's magic. A 1,2k for a beautiful soft, one stop under exposed light on the actress while looking out of a large window exposing the morning sun falling onto the snow only one stop over. One of Christian Bergers parallel beam lamps, two reflectors and you're covering an even 16 (f-stop on the 500D) over the whole 8 meters walking distance of the actress to the window. And the reflections of the lamp and reflectors in the windows? One floppy, one stand. That's it. No butterfly's, flags, floppy's, nets, silks, poly boards, cable runs, and tons of lamps standing around. Hell, it doesn't even look like a film set! There's room to move, place for actors, dolly's, the possibility for a quick next camera line up - I got the feeling we were shooting a documentary with feature film lighting quality!

But of course it's not magic, its physics. A parallel beam (2 degree) hitting onto amazingly crafted reflectors. With these tools its like painting. The reflectors are so light, it's like holding a brush that you dip into light. They have a magnet on the back, you can easily put a large reflector onto a magic arm. Tight and secure in seconds, you gain time to modulate the light which falls just amazingly onto even problematic skin tones.

OK, this is all starting to sound like a commercial text. I got carried away. Christian Berger's Cine Reflector system produces a strong punch of light that you can use to get a beautiful (soft) reflected light. It has the quality and the modulation of a bounced light. Using harder reflectors you can imitate direct light quite well. However, if you're looking for the beauty of 200K punching into a room you'd better rig up your maxi brutes or whatever you have in mind. The cine reflector system fills in where you want bounced light, where you want to enhance reality to be able to capture it on film - with all the benefits of not needing big power supply's, frames, flags, ect.

We also did some tricky pack shots for the film, involving macro close ups of golden, shiny wedding rings. Due to the fact that you're not having to fight seeing the lamps in the reflection, the reflectors literally almost go black outside of the angle that it is meant to reflect. This enables you to incorporate the reflectors into the composition in ways which goes far beyond the possibilities that we usually have in such setups. It would be very exiting to do a car commercial with these lights!

Comparing contemporary lighting tools to this new lighting system – allow me to put it into a metaphor; we are used to driving big, heavy trucks and huge pick-up cars but that doesn't mean one can drive any kind of car. The first time you get into a Lamborghini and push the gas pedal - if you're used to driving a tractor, you're going to feel the same way I did when I first held one of the reflectors into the parallel beam. An enormous effect that you have to learn to control, because it is driven by perfection not size.

Actually when opening the case that holds the display of reflectors, it feels like stepping into one of those beautiful Italian cars. It's like tasting a wonderful ingredient for an amazing meal that you are about to prepare. Enjoy!

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