



# REFLECT LIGHTING SYSTEM

## KACZEK VISUALS VIENNA



# REFLECT LIGHTING SYSTEM

**REFLECT LIGHTING SYSTEM (RLS)** is an innovative lighting system for photo, film and television shots as well as for stage and event presentations. In contrast to conventional systems, RLS is based on reflection and not on reduction of the light. Specially designed spotlights are directed on to special RLS reflectors which shape the light and transmit it with minimal loss. RLS (it may be used alone or in conjunction with other lighting methods) offers great flexibility in the design of mood lighting and a significant reduction of lighting set-up times.

**RLS reflectors** with a special coating allow targeted light distribution and offer plenty of leeway when designing the form and structure of the light. The greatest variety of lighting ambiances can be achieved using the different structures and surfaces of the RLS reflectors. The extremely efficient reflective quality (between 85% and 98%) enables combined and multiple light redirection. Thus, the beauty of natural light is fully maintained in the creative process of lighting.

The RLS reflectors are available in different sizes and cover the entire application range for professional productions. The best results are achieved with spotlights which produce a very precise parallel light.

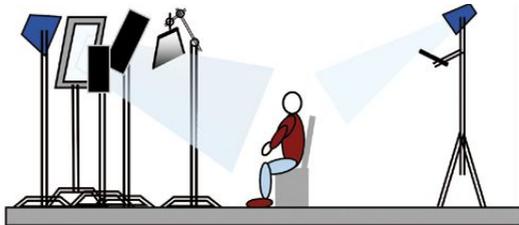
In addition to new benefits, such as facilitating the previously laborious task of designing mood lighting, for example, the RLS offers a number of other convincing advantages. Due to its high degree of effectiveness the amount of spotlights can be significantly reduced. Furthermore, these lamps can be positioned further away from the set – and in doing so the level of noise, and in particular the temperature, can be significantly reduced.



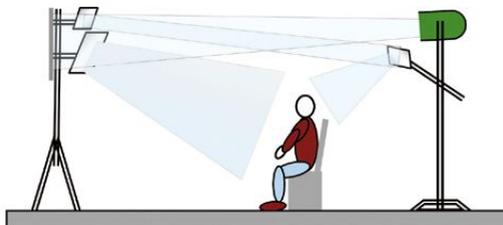
In comparison with conventional lighting equipment, the volume of the RLS equipment is considerably lower which leaves the sets almost free of equipment and cables. And also this is beneficial for storage space and transportation requirements.

Following several years of development and based on the experiences of various cameramen, lighting technicians and stagehands, cameraman Frédéric-Gérard Kaczek AAC launched the REFLECT LIGHTING SYSTEM on to the market.

### Schemes of lighting principals



Traditional lighting with two spotlights and several grip equipment



RLS lighting with one spotlight and three reflectors

# BENEFITS OF THE RLS

## **For Cinematographers and Photographers**

The RLS allows very accurate design of light and shadow. The widest variety of lighting textures can be simply and easily created. This also applies to location shots where little electricity is available. The facilitation of controlling the contrasts is a great benefit, especially when electronic image acquisition requirements have to be fulfilled.



## **For Gaffers, Lighting Technicians and Grips**

Gaffers, lighting technicians and grips will enjoy the lightness and the versatility of the RLS tools. They will also certainly appreciate being able to fulfil the wishes of the cinematographers and designers with the RLS.

## **For Directors**

The RLS allows the maintenance of a level of intimacy for undisturbed communication, for example, with the actors. The RLS also enables fast adaptation of the lighting design where the mise en scène requires spontaneous alterations.

## **For Producers**

Whilst increasing flexibility in the planning and shooting time, the RLS reduces the production costs. By shortening the shooting time, through reduced transport volumes and finally by significantly reducing the power requirement, the RLS offers further savings potential. In addition, a clear improvement in the quality of light design can be expected, even with smaller budgets.

## **For Sound Engineers**

Since only a very few spotlights are used and these are usually positioned away from the microphones, their noise levels are almost imperceptible.

### For Actors

Because most of the components of the system are placed outside of the set, no obstruction is caused by cumbersome equipment and there is greater freedom of movement for the action. Furthermore, the strongly reduced glare as well as the consistently pleasant temperature create a sustainable environment for artistic expression.



If four individual remote controlled reflectors are mounted at the end of a movable boom, they form, together with e.g. an RLS-Spotlight 70/1200, an advantageous alternative to four spotlights rigged on a cumbersome tower.

# RLS COMPONENTS

## RLS Reflectors

The RLS reflectors are specially calculated reflection media, which due to new structuring and diverse coatings engender a defined light distribution. Through this, accurate lighting modulation is possible. The reflective surfaces are laminated on stable but ultra-light panels, which are easy to manipulate.

There is a choice of 16 different surfaces - 8 Standard Reflectors and 8 Effect Reflectors are offered in four sizes:

**XL** (1 x 1 m / 3.28 x 3.28 ft)      **M** (30 x 30 cm / 11.8 x 11.8")  
**L** (50 x 50 cm / 1.64 x 1.64 ft)      **S** (20 x 10 cm / 7.87 x 3.94")



## RLS-Magneck

Four different magnetic RLS Magnecks (magnets on goosenecks) constitute a specially designed magnetic mounting system for the RLS reflectors. MAGNECKS not only allow fast changing of the reflectors, but enable accurate positioning whilst providing the required rigidity.

## XL-Board

The XL frame allows the rapid fixing of two interchangeable XL RLS reflectors. In contrast to other pivoting positive locking braking systems, adjusting and fixing the reflector tilt with a handle on one side of the XL BOARD will automatically activate the braking system on the opposite side.

## Lightweight Reflector Holder

The Lightweight Reflector Holder enables a RLS Reflector (L or XL) to be mounted using conventional grip equipment such as clamps and (magic)arms.

## RLS Compatible Spotlights

Spotlights which produce the most parallel beam of light possible generate the best degree



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of efficiency for the RLS. Under the guidance of Kaczek Visuals, an Austrian manufacturer has built a special spotlight for the RLS. Currently, RLS-spotlights are available in two sizes: RLS-Spotlight 70/1200 (70 cm in diameter, 1200 W HMI) and RLS-Spotlight 40/800 (40 cm diameter, 800 W HMI).

Field tests have shown that those types of RLS-Spotlights offer the best possible results.

In addition, a few spotlights (HMI, tungsten and some sealed PAR bulbs) produced by renowned manufacturers can be used.



RLS-  
Spotlight  
40/800



Penzinger Strasse 35/6/21, 1140 Vienna, Austria  
Phone: +43 1 894 33 06, Mobile: +43 699 1 894 33 06  
Fax: +43 1 894 17 03, office@kaczekvisuals.com

In 2005 **Kaczek Visuals** was founded by Frédéric-Gérard Kaczek AAC with the aim of developing innovative technologies for the audiovisual and events industry and of distributing them on the world market. Frédéric-Gérard Kaczek, having been an experienced cinematographer for many years himself, knows the market through personal experience. The REFLECT LIGHTING SYSTEM was developed ready to market and has already been used successfully in several productions, including „The White Ribbon“, awarded in Cannes with the „Palme d'or“ 2009.



**Thomas Favel, Cinematographer**

*With the RLS I discovered an easy system which is both economic and intuitive. Of course one should not overlook the time needed to learn to use it, but things soon become simple and natural. I have been particularly impressed by the reflectors of the effects range; they can give a depth to the image even though the equipment is lightweight. The actors can then move in a space which is free from stands, but where a strong light gives expression whilst remaining discreet.*

**Michael Haneke, Director (to Christian Berger AAC)**

*What impresses me most is your commitment to this new concept of lighting - a revolution! I hope for you and for the industry that it becomes established. All directors and actors will love you for it...*

**Hans-Jörg Kirchmair, Gaffer**

*This new system has the great advantage of the set is not being completely cluttered with equipment. In addition, you can even assemble and take apart the components during rehearsals without any great difficulty and without disturbing the director because you can practically do it all in the background without making any noise. The high level of effectiveness is achieved through the perfect combination of the RLS spotlights and the special laminated reflectors which produce an all round optical system.*

**Miki Manojlovic, Actor**

*What I find the most remarkable is the simplicity of this lighting. It is the easiest that I've come across in all of my films. There was a finesse, a control of tasks that was clear to me from the very first day of filming. There are no large spotlights, no grip, no cumbersome lighting, nothing...it's soft and extremely attractive - beautiful!*

**Margaret Menegoz, Producer**

*The Reflect Light System has undoubtedly an influence on the production costs (saving on lighting equipment, on technicians, on the rigging time). Furthermore, the actors and directors have all noted the fantastic freedom created by the absence of lighting equipment on the set...*

**Walter Kindler AAC bvk, Cinematographer**

*As in all my films, I also used reflected light for the lighting on „La Bohème“, but for the first time I could use prototypes of the new RLS-spotlights. They produce very precise parallel beams which are projected onto special aluminium sheets with different surfaces. There were almost no lamp stands on set so you are able to shoot in angles of 360 degrees without changing the light for each different angle, the actors had no harsh light in their eyes and there is no glare. You can also use one spotlight to serve several reflectors, thus saving energy and reducing the heat in the studio.*



RLS-spotlight 70/1200 on the set of „La Bohème“ with Anna Netrebko  
Director: Robert Dornhelm (right)  
Cinematographer: Walter Kindler AAC bvk (left)