Day for Night

In Production:

Interiors:
1. Use tungsten white balance or dial in the K value.
2. For all moon light, use blue gels and if you can diffusions gels to create a nice diffuse blue light (sometimes, purple shades are good too). You can do this in the day if you place your lights outside with a tenting (sound blankets, etc) to block all natural day light.
3. Make sure that you have practical tungsten lights on the set if you need them (unless the whole scene calls for simply natural moonlight, obviously coming from a window source). If you use tungsten practicals, you may want additional tungsten lighting since most likely the practicals won’t light your scene properly.
4. Stop down exposure using ND filter or ISO 1-stop

Exterior Camera Settings:

1. White Balance: set to tungsten or set the WB to a warm color temperature K value. This will make the blue light blue and warm light warm.
2. Exposure: stop down your exposure 1-3 stops. The best way to do this is: ISO or Variable ND filter. If you use your iris and adjust the f-number your DOF will also change. Make it look dark!

TIPS In Production

1. Have the sun backlight your talent and create a rim light. If you need, try using a reflector to fill in their face. You want the sun to act like the moon. You want to avoid the sun creating HARSH SHADOWS.
2. Shoot on an overcast day.
3. Shoot in the shade if you can.
4. Try to NEVER show the sky. (If you have to, use a graduated ND filter to stop down the light of the skyline…the skyline must be horizontal to use this filter). But, NEVER EVER show the sun (duh).
5. Use tighter framing. Try to shoot MS or MLS as your widest. But see what you can do.
6. Try to shoot early in the day or in the evening/late afternoon. Harsh light from the sun is at mid-day; the moon is very diffuse light. If you can, use diffusion so that the light isn’t so hard on your talent. “Golden hour” or
“magic hour” is your best bet. This is right after sunrise or right before sunset (the hour before, duh). The best part about this time is that headlights, streetlamps, signs, etc. will all show up in the image.

7. Give you subject things like flash lights and candles, or shoot with headlights of a car on. If you can, use orange or gold filters on the incident light sources to make them warmer.

8. Find a quiet area. Nighttime is usually the most quiet time of the day. If you do this and there is tons of traffic noise in your audio it may not work so well.

9. Shoot with a combination of an ND filter and polarizing filter (the ND stops the light down with the polarizing filter manages the sky better if you show it at all)

In Post:

1. Apply a 3-way color correction filter.
2. Bring down the highlights considerably to the point where skintones are barely visible. Adjust your shadows and midtones to darken those parts of the tonal range, but keep detail (don’t bring down the shadows too much, and bring up the mids if there is no detail in your shadows).
3. In the color adjustment, add purple-blue to both the highlight and midtones. Maybe add some blue/magenta to the shadows. Play here and see what looks good.
4. In saturation, bring down the overall saturation or try bringing it down in adjustments within the tonal range.
5. In SECONDARY color correction, you can add shape masks to adjust the contrast on just the subject or just the background.
6. If you have access, add a film grade or look to the image (the NLE you use may have this). It will make it look like film.