The Lowel Pro-light is a professional lighting fixture. Read these instructions and lamp manufacturer’s warnings before operating.

- **Not for house hold use**, use only for film, video or imaging purposes.
- **Do not leave fixtures unattended.**
- **Unplug fixtures when not in use.**
- The units use lamps of several different voltages. Make certain that lamp voltage matches power source voltage. Example: never connect a 120 volt lamp to a 220 volt source.
- **Units such as this emit considerable light and heat,** and if not properly used, could be dangerous.
- **Lights should not be positioned extremely close to people. Ultraviolet light rays can cause damage to the eyes and reddening of the skin. The likelihood of either occurring is increased with length of exposure, focus intensity and proximity. Therefore, lights should be kept away from people.**
- **Avoid aiming the light at, or placing too close to, people, delicate objects or flammable materials.**
- **Do not operate Pro-lights upside-down with lamps of more than 125 watts.**

### Pro-light Technical Data

<table>
<thead>
<tr>
<th>Lamp Code</th>
<th>Volts</th>
<th>Watts</th>
<th>&quot;K</th>
<th>Avg Life</th>
<th>Flood</th>
<th>F. C. (lux) at 10’ (m)</th>
<th>Spot</th>
<th>Focus Range</th>
<th>Super Spot</th>
</tr>
</thead>
<tbody>
<tr>
<td>FVL*</td>
<td>120</td>
<td>200</td>
<td>3200</td>
<td>100 hr</td>
<td>23 (250)</td>
<td>143 (1540)</td>
<td>6:1</td>
<td>302 (2620)</td>
<td></td>
</tr>
<tr>
<td>FSH</td>
<td>120</td>
<td>125</td>
<td>3200</td>
<td>100 hr</td>
<td>11 (115)</td>
<td>48 (515)</td>
<td>4:1</td>
<td>139 (1500)</td>
<td></td>
</tr>
<tr>
<td>GCC</td>
<td>12</td>
<td>100</td>
<td>3200</td>
<td>100 hr</td>
<td>12 (125)</td>
<td>58 (630)</td>
<td>3:1</td>
<td>245 (2650)</td>
<td></td>
</tr>
<tr>
<td>JCV/14.5V-50WC</td>
<td>12/14</td>
<td>50</td>
<td>3200</td>
<td>100 hr</td>
<td>6 (70)</td>
<td>28 (305)</td>
<td>0:1</td>
<td>125 (1350)</td>
<td></td>
</tr>
<tr>
<td>GLP/P44 **</td>
<td>230</td>
<td>235</td>
<td>3200</td>
<td>100 hr</td>
<td>39 (420)</td>
<td>81 (880)</td>
<td>1:1</td>
<td>178 (1920)</td>
<td></td>
</tr>
</tbody>
</table>

* Replaces GCA as recommended lamp
** Only fits CE Pro-light, updated Pro-light (4/2003) & older Pro-lights with updated Front Housing (IP2-18)

### Lamp/Beam Data

- **Slot & lock for umbrella and gel-frame**
- **Focus knob**
- **Screw-in lock for front-end**
- **Front-end comes off for easy, no-tool lamp change**
- **160° constant tension no-yoke tilting from stand-fitting.**

### Performance

With 120v, 200w, 3200°K, Osram FVL lamp

<table>
<thead>
<tr>
<th>Beam Angle</th>
<th>6</th>
<th>12</th>
<th>18</th>
<th>24</th>
<th>30</th>
</tr>
</thead>
<tbody>
<tr>
<td>Flood</td>
<td>86</td>
<td>33</td>
<td>11</td>
<td>7</td>
<td>4</td>
</tr>
<tr>
<td>Spot</td>
<td>552</td>
<td>143</td>
<td>64</td>
<td>24</td>
<td>23</td>
</tr>
<tr>
<td>Super Spot</td>
<td>1139</td>
<td>302</td>
<td>135</td>
<td>65</td>
<td>67</td>
</tr>
</tbody>
</table>

### Power Cables & Connectors

- **AC options**
  - P2-801 12” Pro Euro cable (IEC)
  - P2-802 12” Pro UK cable (IEC)
- **12 Volt battery**
  - P2-82 1’ 4-pin XLR Cable
  - P2-85 1’ 12v Cigarette Lighter/Car Adaptor Cable
- **30 Volt battery**
  - P2-81 1’ 2-pin switched 30v Cable

### Lowel Pro-light Instructions

**Warnings**

- Do not tilt Pro-light down if mounted on top of a camera. Camera damage could result.
- Never touch hot parts only touch handles & knobs for light adjustments.
- Do not touch Pro-light upper front end knob while operating the light, high temperature is possible.
- Do not use near standing water.
- Avoid mounting lights directly over people unless secured with a safety cord or cable.
- The updated Pro-light (2003) has an IEC connector for its integrated AC Cable. However older Pro-lights use a 3 pin Edison fixed power cable which is to be used only with the Pro-light and not as a general-purpose extension cable.
- keep Pro-light power cable away from front housing when hot, to avoid damage.
- If battery power is used, never store the light without first removing the power cable from the power source.

**Lamp/Beam Data**

- **Beam control:**
  - Spot
  - Flood
  - Continuous variable
- **Focus intensity and proximity:**
  - Therefore, lights should be kept away from people.
- **Avoid aiming the light at, or placing too close to, people, delicate objects or flammable materials.**
- **Do not operate Pro-lights upside-down with lamps of more than 125 watts.**

**Units such as this emit considerable light and heat,** and if not properly used, could be dangerous.

**Lights should not be positioned extremely close to people. Ultraviolet light rays can cause damage to the eyes and reddening of the skin. The likelihood of either occurring is increased with length of exposure, focus intensity and proximity. Therefore, lights should be kept away from people.**

**Avoid touching the glass of the lamp with bare fingers. Insert lamp carefully, subject to vibration or shock while on. Turning the fixture off before relamping. Fixture must be cool before relamping. Lamps must be operated at their rated voltage. Avoid touching “glass” with bare fingers. Insert lamp carefully, to avoid breaking.**

**To change lamps**

1. Turn focusing knob A to spot position.
2. Unscrew the small knob B located on top of the front housing. Remove front assembly.
3. Grasp porcelain socket of lamp C and rock lamp gently from side to side while pulling straight out from fixture socket.
4. To replace lamp, hold focusing knob in spot position and insert lamp into socket. Warning: Avoid touching the glass of the lamp with bare fingers. Make sure lamp is well seated in the socket. Improper insertion could result in arcing, which will shorten lamp and socket life.
5. Replace the front housing and tighten the top knob.

**Pro Lamp Replacement**

Warning: Always unplug unit before relamping. Fixture must be cool before relamping. Lamps must be operated at their rated voltage. Avoid touching “glass” with bare fingers. Insert lamp carefully, to avoid breaking.

**Lamp/Beam Data**

- **Beam control:**
  - Spot
  - Flood
  - Continuous variable
- **Focus intensity and proximity:**
  - Therefore, lights should be kept away from people.
- **Avoid touching the glass of the lamp with bare fingers. Insert lamp carefully, subject to vibration or shock while on. Turning the fixture off before relamping. Fixture must be cool before relamping. Lamps must be operated at their rated voltage. Avoid touching “glass” with bare fingers. Insert lamp carefully, to avoid breaking.**
Lowel Pro-light Instructions

Pro Light Controls

Pro-lights are supplied with the IP #2 Reflector. This faceted high intensity reflector can be used with either the supplied Prismatic Glass for standard focusing. Swap to Clear Safety Glass for high intensity non-focusing super-spot only.

Never operate Pro or i-lights without glass in front housing.

Changing Pro Front Housing Glass

(Prismatic [IP-52] or Clear Safety [IP-49])

1. Remove the four screws located on the front of the light and lift off the cover plate.
2. Replace the Prismatic Glass with Clear Safety Glass. Reassemble in reverse.

Another option is to purchase the #2 Reflector with Front Housing & Safety Glass Code: IP2-19

Pro & i Focusing and Focus Knob Extension

Code: IP-35

Turning focusing knob, located on the side of the housing, alters the beam of light from flood to spot. A focus knob extension accessory snaps into focus knob for left-hand or on-camera focusing.

Note: Compact filament lamps such as the GCA may fail if subjected to shock or vibration while on. Operating the focus smoothly will help prevent lamp failure.

Attaching gel frames & umbrellas

Pro-lights have a Universal Mounting Bracket (UMB) located below the fixtures adjacent to the stand fitting. It accepts the Tota-brella or Pro & i Gel frame.

Note: the bracket can only accept one accessory at a time.

Pro-light & i-light Barndoors

Barndoors can be attached to the frame by constant-tension lock fasteners located on the rear of the doors. Lock fasteners require a 1/2 (180-degree) turn to remove or install the barndoors. Lock fasteners should be on the “inside” of the barndoor flap. It is possible to install a barndoor leaf backwards so that it will not close over the light. It is important to align the barndoor leaf to the frame.

Changing Light Control Accessories

Simply release the captive retaining spring clips located inside the Holder and remove accessory. Insert new accessory and secure retaining spring clip. A scrim and glass accessory may be mounted together in a single Accessory Holder.

Note: Separate holders for each accessory are recommended for fast-in-use changes.

Swing-in Accessories

Simply release the captive retaining spring clip located inside the Holder and remove accessory. Insert new accessory and secure retaining spring clip. A scrim and glass accessory may be mounted together in a single Accessory Holder.

Note: Separate holders for each accessory are recommended for fast-in-use changes.

Non-expandable Clip-on leaf

Code: IP-24

Rectangular leaf. Can be attached to, or removed from, Barndoor Frame.

Gel-Jawz Code: CL-15

Attach to barndoor leaves to hold gels. Use two per light.

Swing-in Accessory Holder Code: IP-30

Holds Light Control Accessories, attaches to the Barndoor Frame in a similar manner as the barndoor leaf. Align Accessory Holder on Barndoor Frame. The lock fastener requires a 1/2 (180-degree) turn to remove or install the Accessory Holder. When in use, Accessory Holder swings over the light and locks onto the other side of the frame. Three holders can be attached to the Barndoor Frame simultaneously, but only one can be used at a time. A full barndoor set and a single holder can be used at once. Quickly swinging one holder out of position and swinging in another is a valuable user convenience.

Swing-in Accessories

Diffused Glass Code: IP-50

Absorbs U.V. light rays Light loss approximately 40%, at Flood.

ip Prismatic Glass Code: IP-52

Supplied with all Pro-lights. Gives an evenly dispersed flood, produces a uniform spot and a fresnel-like barndoor cut. When used in holder with Clear Safety Glass installed in front housing, allows focusing use when swung in & super spot use when swung out.

Dichroic Filter Code: IP-51

Converts 3200 K lamps to average daylight; absorbs U.V. light rays Light loss approximately 65%.

Full Scrim Code: IP-54

Reduces light by approximately one stop.

Half Scrim Code: IP-55

Covers half of reflector and rotates 360° darkens washed out foregrounds, compensates for actors “burning up” as they approach a light.

Graduated Scrim Code: IP-56

Same principle as half scrim but effect is more gradual and more extreme.

iP Snoo...
When appropriate.

To fit in smaller kits.

Knobs. Folds compactly.

Large locking stands. Pro-lights can be positioned low on wide base, legs can lie flat to floor, can be flipped over and nailed to studio set partitions. Doors can be open or closed. The light can be inside or outside room, since swinging arm extends past most door jams. Tota-mount can be flipped over and nailed to studio set walls or Gaffer-taped to windows or tile, wood, metal and other wall surfaces.

Mounting Tota-mount & Vipod with Gaffer Tape

Use 12” of Gaffer-tape on each bar on Tota Mount or side of Vipod and burlish down with a coin. Avoid heating tape. Remove tape when cool, by periodiclly. Prevent direct light from over people unless secured with a safety cord or cable.

Caution: Camera damage may result if light is pointed down while lamp is on.

L-link
Code: VIP-36
Can be used to extend Pro or I-lights from Cam-links and Vipods. To use, mount short leg of L-link on to Cam-link or Vipod using the knob provided. Remove Stand-link from fixture by loosening the large knob, attach light to upper part of slot with the large knob.

Low-link
Code: VIP-37
Enables Pro and I-lights to be mounted on Cam-links and Vipods.

Stud-link
Code: VIP-38
5/8” (16mm) stud with 1/4-20 male screw, used to mount fixtures with Stand-link to cameras with proper female socket.

Vipod & Stud-link
Code: VIP-35S
Supports Pro and other VIP lights on flat surfaces. Vipod can be screwed, Gaffer-taped or clamped to vertical surfaces. Stud-link is removable. The Low Link can also be mounted on the Vipod by attaching the Low link to the Vipod using the knob provided with the Lowel link.

Uni-stand
Code: UN-33
Size: 21.5” (54.6 cm) folded.
Maximum height: 7’11” (2.4 m)
Base diameter: 43” New stand, based on design combination of Uni-stand & Omni-stand. More stable than Uni-stand, more compact than Omni Stand.

Uni TO Stand
Code: UN-35
Size: 21.5” (54.6 cm) folded.
Maximum height: 7’11” (2.4 m)
Base diameter: 43” New stand, based on design combination of Uni-stand & Omni-stand. More stable than Uni-stand, more compact than Omni Stand.

Tota-mount
Code: TT-32
Tota-mount supports any of the VIP fixtures atop doors and partitions. Doors can be open or closed. The light can be inside or outside room, since swinging arm extends past most door jams. Tota-mount can be flipped over and nailed to studio set walls or Gaffer-taped to windows or tile, wood, metal and other wall surfaces.

Cam-link
Code: VIP-41L
Male “shoe” fitting locks into cameras with proper female shoe mount. Accepts Stud-link Low-link or L-link.

Cam & Stud-link
Code: VIP-41S
For mounting fixtures with Stand-link on cameras with proper female shoe mount. Slide Cam-link onto camera shoe, screw Stud-link into top of Cam-link to tighten. Do not overtighten! Mount light on stud and secure by tightening Stand-link lock-knob.

Cam & Low-link
Code: VIP-41L
For mounting fixtures directly on cameras with proper female shoe mount. Remove Stand-link from fixture by undoing the large attaching knob located on the side of the fixture. Attach low link using the upper hole and with the “leg” facing “under” with the large knob. Mount the Fixture/ Low-link assembly to the Cam-link, using the knob provided. Slide the Cam-link/Light assembly onto camera shoe, secure by tightening knob on Cam-link. Do not overtighten!

Star-link
Code: VIP-41H
Enables Pro and I-lights to be mounted on Cam-links and Vipods.

Stud-link
Code: VIP-38
5/8” (16mm) stud with 1/4-20 male screw, used to mount fixtures with Stand-link to cameras with proper female socket.

Tota-clamp
Code: TT-30
Tota-clamp has two snap-in fittings that fit standard 5/8” studs. W ith Stud, can accept VIP or other small lights with 5/8” stud-fitting. Tota-clamp has two snap-in fittings for Flexi-shafts.

Pro-light Mounts

Uni-link
Code: UN-34
Screwed, Gaffer-taped or clamped to vertical surfaces. Uni-link is removable. The Low Link can also be mounted on the Vipod by attaching the Low link to the Vipod using the knob provided with the Lowel link.

Uni TO-link
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Pro-light for the New Professional

Use the Pro-light as a flexible key, fill or back-light. Adding accessories will extend its creative possibilities.

Use the focusing knob A to move from Spot C (narrow beam) to Flood B (wide beam). Its 5:1 focus ratio (when used with a GCA lamp) means that the spot setting will be approximately 5 times as bright as the flood setting.

The Pro-light has a high intensity reflector & prismatic glass installed. This gives an even output with a fresnel like quality in the shadows, an evenly dispersed flood, and a uniform spot with significant barndoor cut.

It is capable of throwing sharper shadows when used on its own. Add a diffusion glass swing-in accessory, diffusion gel with a gel-frame, or attach an umbrella to create a softer source.

Use one Pro without diffusion and another with diffusion, to create the classic “hard key & soft fill” lighting setup common in many interview & still life settings.

Use the 360° rotating barndoors to trim unwanted output spill, (for example: to reduce risk of shadow in your shot caused by use of overhead boom microphones).

The Pro-light is a tungsten-halogen source, with a color temperature in the 3000–3200°K range, depending on lamp choice. To use Pro in locations where its output will mix with daylight (5600–6500°K), its color temperature can be converted by adding a Dichroic Filter accessory, or adding day blue gels to the Pro & gel-frame. Both will give more realistic daylight white-balancing in video or film.

To simply raise the ambient level of light in a room, point the Pro-light at a white wall or ceiling (from a safe distance of several feet or more), and focus to flood setting. Position the light so it won’t be in your shot.

The Pro-light can use 125 or 250W lamps @ 120V. This can be useful to remember, especially when mixing with other fixtures of different max. wattages. See the lamp chart for more information.

For special use applications, Pro-light can be converted in the following ways:

Swap the power cord & lamp, for a battery powered, hand-held light at 12 or 30V.

Swap the Prismatic Glass to Clear Safety Glass for non-focusing higher output Superspot. This can be useful when lighting a small area from a greater distance when higher output is needed.

For more reduced spill, consider adding a Snoot.

Other front accessories can help vary the quality of the light output. For example, the rotating half-scrim can allow you to reduce light output on a close subject while still illuminating subjects further away with full output. The full scrim reduces output without the use of a dimmer which can shift the color temperature warmer as the lamp is dimmed.

The oversimplified diagram above shows some of the ramifications of positioning lights for different subject types & lighting effects. This diagram is only useful as a starting point for new pros. All subjects & scenes are different and make different demands upon lighting. The height of the lights & camera, and the subjects angles & reflectivity must be considered.

When finished setting multiple lights, it’s a good idea to check the effect of each light by powering them all down & looking at your set with one light on at a time. This will help you better understand the components of lighting and how each fixture contributes to the final image.

These are just some starting suggestions. For additional introductory information, see the Resources section of the complete Lowel catalog. For an in-depth understanding of the creative decisions involved in the art of lighting, we suggest Ross Lowell’s acclaimed book, Matters of Light & Depth, available from many of our dealers.

Example Setups using Pro-light

These 3 setups show some ways the Pro-light can be used, alone, with Tota-brella, or with diffusion, in a small lighting setup. Position of the lights and distance to the subject can be varied for different creative results. Varying the distance of either light from the subject will vary the contrast ratio between Key & Fill lights. Tip: position your subject away from walls to avoid shadows and give more sense of depth.

Setup 1 - Key light Pro with barndoors

Setup #1 shows single fixture use, and can be set on either side of the camera. Varying the position of the light will increase shadow & contrast on the subject.

Setup 2 - Key light Pro with umbrella

Setup #2 uses 2 Pro’s, one with only barn doors, as hard key, and the other with a Tota-brella as soft fill. Vary the position of the lights, as shown. Be aware of reflection in eyeglasses or reflective surfaces.

Setup 3 - Key light Pro with umbrella

Setup #3 uses 2 Pro’s as hard key/soft fill, with a Tota or V-light to evenly light the background. An additional Pro from high up behind the subject as a back hair-light, lighting the back of the head & shoulders, will create a sense of separation from the background. Be careful to keep the light output of the back light from spilling into the camera lens which will cause lens flare.

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