

Film roles : Cinematography

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Abstract

This is the abstract.

It consists of two paragraphs.

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Treatment

ASSESSMENT PORTFOLIO

Option Two: DAY/NIGHT - SOME ONE HAS BEEN GIVEN THE SLIP

Using multiple set ups and different styles of movement shoot the scenario above with a continual moving camera, in the style of film noir paying special attention to the use of subjective and objective points of view.

NB: This option can only be shot on Digital

Camera Lighting Research and Production Planning Assessment Project requirements

- A treatment indicating visual style and approach
Research material, visual references for style & technical approach (mood board)
- Storyboard to indicate shot construction, planning and testing notes for camera and lighting, exposure and contrast notes, and recce stills
- Equipment lists for camera and lighting to include consumables and props
- Lighting plans to include camera position
- Ungraded and Graded version of two key images from the film
- A final edited version of the film min duration one min, max duration 2min

Goals

To create the effect of someone being chased by his own shadow and then entering a white void where the shadow cant enter, just as the shadow is about to catch the person.

Alt Having the person explore the white void and the leaving it to see what else is there then being chased by his shadow again - is slower an option walking not running (nope)

Research Material

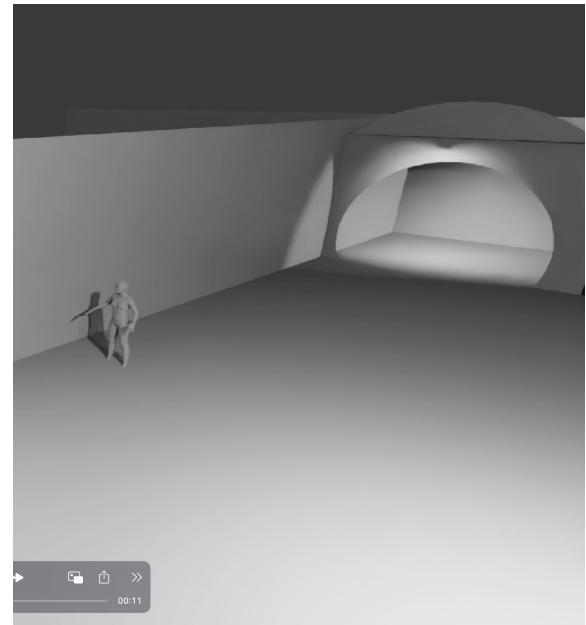
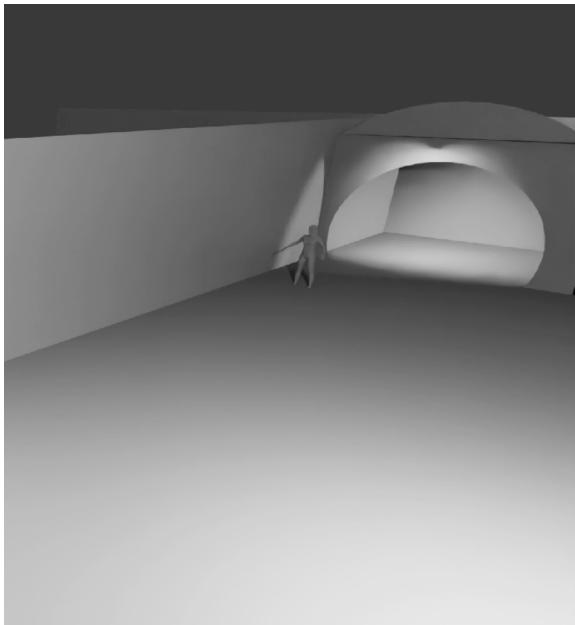
Reference imagery



Previsualization

Using Blender to quickly mock up to see if the concept was possible (link in OneDrive)

i got to play around in a virtual environment allowing me to explore possible options before settling on a particular lighting set up and shot list.



Shot List

Shot	Type	Description	Notes	Time
1	CU- WS	Person standing in hall way with pure white behind him and darkness outside the doorway	Starting with only white when dollying back to reveal a doorway	10
2	CU	A shadow slowly crawls up a wall	Dolly out about 1m as the shadow starts to fill the frame - ALT - Panning at the end to see where the shadow goes	7
3	CU	Person checking there shoulder	Start from them looking over there shoulder (opposite of storyboard)	5
4	WS	Person running with shadow Behind them	Tracking shot - May add a pan to show a huge shadow with pan	7
5	WS	Shadow Rapidly increases in size	ALT - using different obstacles that make the shadow increase in size for segments	6
6	MS	Shadow is about to catch and overtake the person	Shot from the side one - maybe on a curve but unsure	5
7	CU	Shadow Reaching out with person in the lower left of frame	Claw like shadow reaching out	8
8	MS	Human Reaching out - Dont know how to frame	Person reaching out to the white just as shadow is about to catch however the shadow also reaches out - different angle to make the shadow seem to have a claw	5
9	MS	Shadow starts retreating back as the light engulfs the person	ALT shot of the shadow unable to get into white using moving lights	5
10	WS	The Camera slowly turns around person is is surrounded by White and just seeing the door and walking towards it	Dont know how to create a pure white infinity wall thing	15
11	WS- CU	Person Seeing a door way that is pitch back - opposite of start	Slowly dollying through ending in black	10

Storyboards

Project:

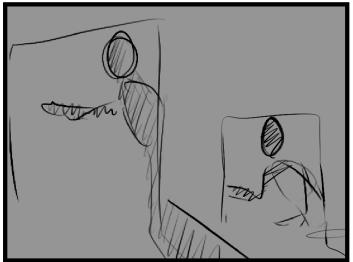


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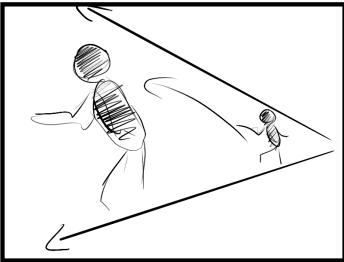
GENTRACKS

Project:

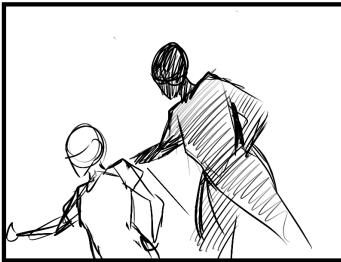
Scene: 5



Scene: 5



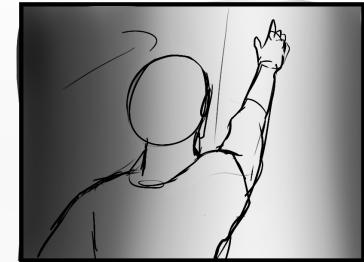
Scene: 6



Scene: 7



Scene: 8



Scene: 9



Scene: 10



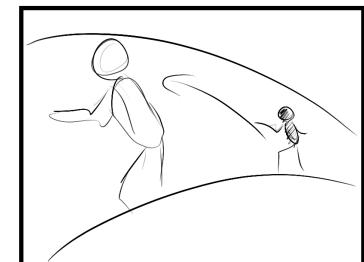
Scene: 11



Scene: 11



Scene: 11



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Testing Notes

Tests Required

Lens Tests

11th May

Defusion Tests Is it an option to use bounce light or reflected light?

short answers - Possibly when creating an infinity room and i dont want any hard shadows as there is not real light source
Green Screen Test To see and try out possible ways of executing the transition from Shadow to light

One option would be to adjust the green colour channels when converting from Colour to Black and White and just removing the shadow with an alteration in lighting In the end the test was unsuccessful due to the amount of Artefacting as seen below, however the isolating the green channel test seemed to work.



Lighting Tests - Testing

the DMX Board in RG03 to see if it can be used? - If not Find ALT Locations. - I have all the power however Yellow that might be - Testing Elements of the Production - Like shadows catching up on the Green Screen - Can i use green for the screen and then magenta for the face - would that create more contrast? - if in a shadow less place - have no shadows

Note Green Screen test

Using A Green Screen i had a spotted 650w with a green gel hitting the subject Directly this gave me more information in the green channel which

help the Key. One of the remaining problems is to remove the texture from the Green cloth i used a denoise algorithm to try and solve this while keeping the hard Green Key from before hand, this however doesn't get the effect i quite want. If its not working Simplify - I reduced all of the clutter from the Chrome Key created and tried to simplify the process. A Lut will be exported to Testing tomorrow.

Will also need to look at how to Achieve an infinity room (Matrix like)

Power windows are an option, however would require tens of hours of rotoscoping in DaVinci Resolve



Lighting Plans

how do i want the faces lit? - do i want texture as in things in front of the light? the main concern is to get the dark side matching the dark side of the face.

Colour Grade I have chosen to do the colour grade Before i start filming as a lot of the film relies on if a certain process is possible in the grade. I will also Create a Lut that will be used a camera monitor so a live preview is available inorder to see problems as they arrive.

Look

I like the look of imperfect blacks maybe with a slight cast towards blue

V1 - Lut

in the colour channels the greens were pushed all the way

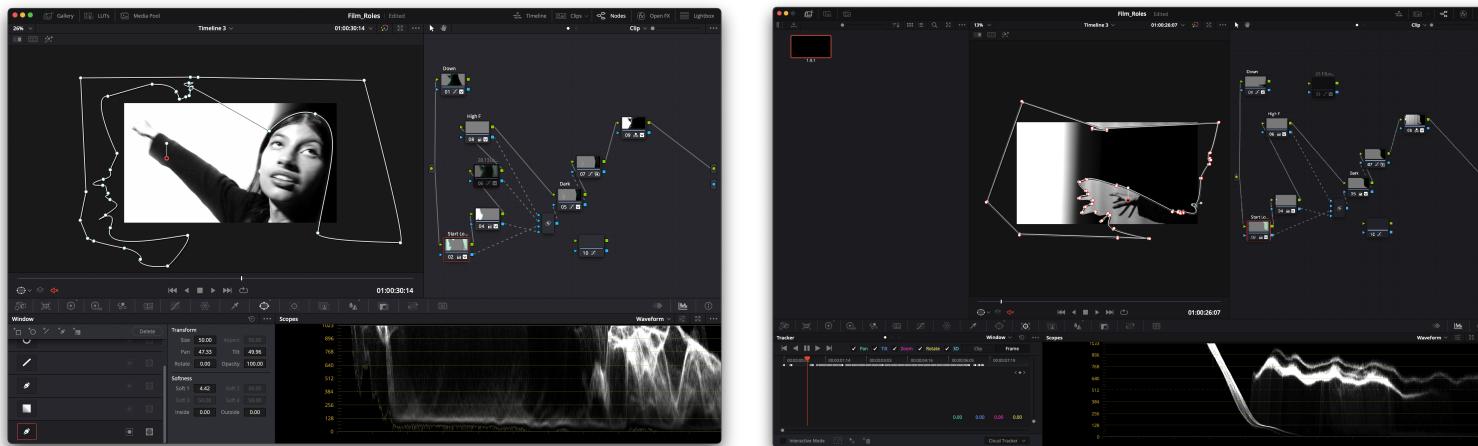
V2 - Lut

Softens the Highlight falloff while maintaining the Contrast Previously established

Process

A colour to Black and White conversion Allows me to alter the colour channels in post allowing of a greater range of versatility to achieve a curtain look. this will have to be tested with the possibility of using a green screen.

The Process ended up being very time consuming at the end taking 30+ hours to complete (a pain) due to the multiple crashes.



Equipment Lists

- C-Stand with Knuckle & Arm
- tons of light (1k would be nice)
- Flags/Scrim
- C-Stands 3-4
- Low Turtle Stand
- Light Stands Equal to lights
- Tripod (that isn't Shit)
- RG03 - G12 (Green Screen and House lights)

What Went Well

- The Blender Render really helped explain a crazy idea as well as the story boards
- Discovering that with a green filter on the light there would be more contrast on the green screen (really wish i tried a magenta gel just to see what would happen)
- A fun exercise in blender to create the lighting renders

Improvements

- Although a lot of Planning was done work would have been need e.g. more proof of concept tests.
- Given the Small window of filming oporturntiy i think the project would have turned out better if i had completly embraced 'Power Windows' instead of trying to get as much in camera as possible. This would have aloud me to use the same set twice if not three time giving me the final shot that couldnt be done
- Tracking 'Power Windows' would have been a lot easier if there were tracking markers on the green screen more testing would have aloud me to see this sooner.
- One of the most important thing i could work on is the time estimations of each shot as i didnt leave a safety margin to allow for things not going to plan