

- SUNNY DAYS -





# THE BOARDS





THE SPOT





1. ANTI - FRAMEWORK

# SHOT #1: ANTI-FRAMEWORK

WHEN IT DOESN'T WORK

THIS IS WHERE WE START THE AD AS THE CAMERA TRACKS PAST A WALL TO REVEAL A FAMILY INSIDE THEIR LIVING ROOM.

THE LOCATION AND WHAT WE NEEDED TO SEE IN THIS SHOT MEANT WE HAD TO STRAY FROM THE FRAMEWORK AND SHOOT IN THE SAME DIRECTION AS THE WINDOWS.

THE RESULT IS SLIGHTLY FLATTER AND LESS PLEASING LIGHT BUT WE MANAGED TO GET EVERYONE IN THE FRAME AND LAY THE GEOGRAPHY OF THE SPOT OUT IN A SINGLE FRAME.

WE SHOT THIS ON THE ARRI ALEXA MINI LF WITH SIGMA PRIMES.

WE ALSO SHOT OPEN GATE AND THEN CROPPED TO 16X9.

THIS IS ISO 800 AND T2 ON THE LENS.

THE ONLY TRICKY ELEMENT HERE WAS GETTING ENOUGH LEVEL FROM THE OUTSIDE WITHOUT IT FEELING TOO SOURCEY AND SMALL.

A SPACE THIS BIG I'D LEAN ON A BIGGER UNIT THEN WE HAD BUT WHEN YOU DON'T HAVE THE BIG LAMPS YOU NEED TO MAKE DO.

2 M40S DID THE JOB OF THE DAYTIME PUSH THROUGH THE WINDOWS FRAME RIGHT.



ARRI M40 X 2 > 12X12

ARRI S-60





## 2. THE KITCHEN



## SHOT #2: THE KITCHEN

*OUT THE WINDOW*

THE HARD PART ABOUT THIS SET UP WAS TWO FOLD.

#1.

THE HOUSES IN THIS NEIGHBORHOOD ARE VERY CLOSE TO ONE ANOTHER. THIS MEANT NOT A LOT OF ROOM FOR THE GREEN SCREEN OUTSIDE AND EVEN LESS ROOM TO LIGHT IT.

#2.

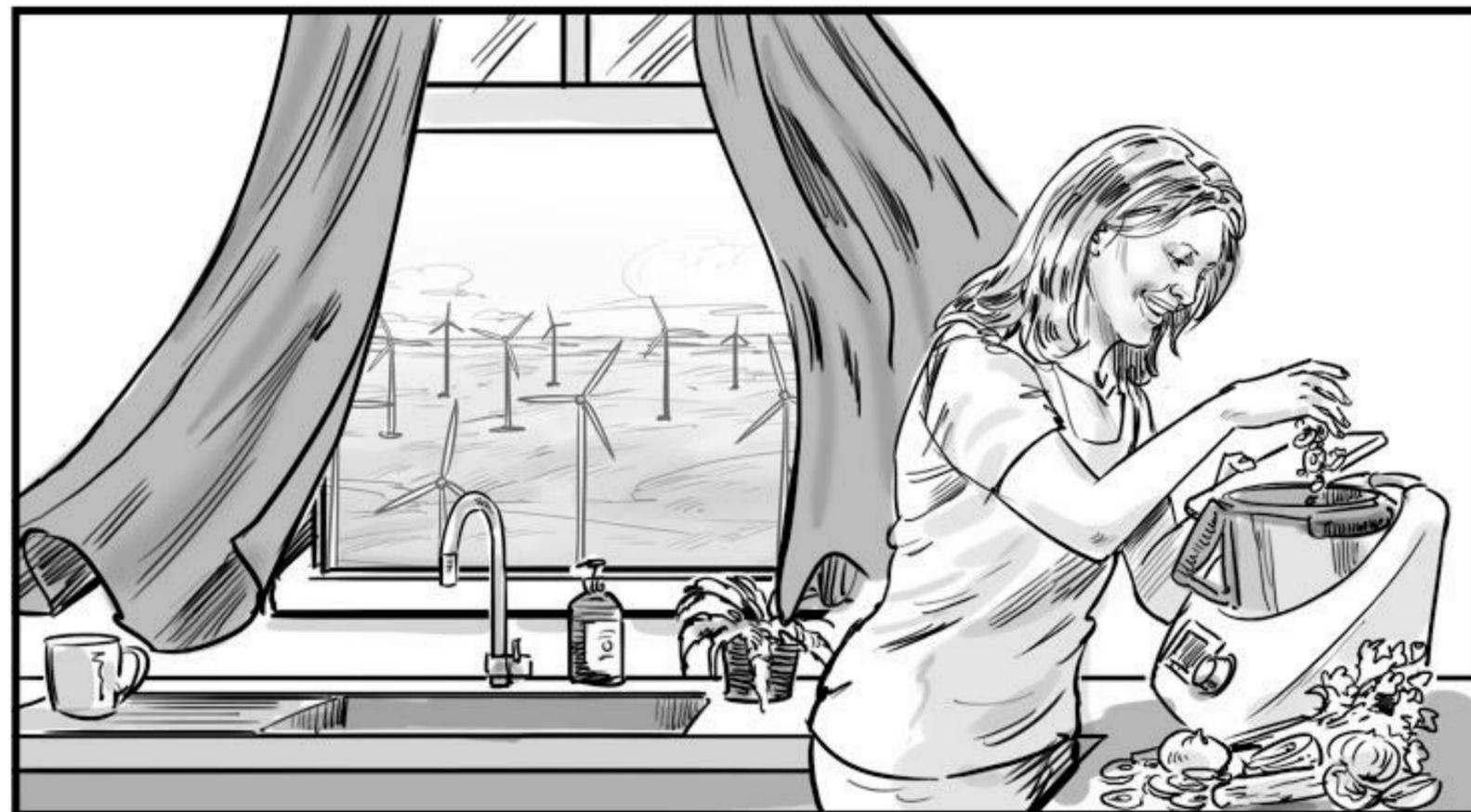
IN THE SHOT THE CAMERA PUSHES IN AND THEN OUT THE WINDOW.

WE DIDN'T HAVE A TECHNOCRANE SO WE PUT THE CAMERA ON A JOB ARM ON A DOLLY AND AFTER A FEW TESTS RUNS IT WORKED.

THE CAMERA FLOATS PAST THE TALENT AND STRAIGHT OUT THE WINDOW.

FOR THE LIGHTING WE USED THE SAME FIXTURES AS BEFORE BUT NOW WITH THE SMALLER SPACE WE WERE ABLE TO BRING THE LAMPS A BIT CLOSER AND GET MORE PUSH OUT OF THEM.

THE LIGHT IS SOFTENED FROM FRAME RIGHT JUST OFF THE EDGE OF FRAME AND THEN THE CONTRAST IS SHAPED USING NEF FILL FROM CAMERA RIGHT.



ARRI M40 X 2 > 12X12

ARRI S-60

NEG





### 3. THE BOOMBOX

## SHOT #3: THE BOOMBOX

HAZE PARTY

WHAT DO YOU GET WHEN YOU MIX A WHITE WALLED ROOM WITH NOTHING?

A PRETTY BORING ROOM.

THAT IS WHAT WE WERE UP AGAINST WITH THIS SCENE.

THE DANCE HALL WAS ABOUT AS DULL AS CAN BE SO TO SPRUCE IT UP AND ADD SOME INTEREST WE DECIDED TO GO SLIGHTLY HEAVIER WITH THE LOOK IN THIS SECTION.

THE CAMERA TRACKS BACK ABOUT 30 FEET TO GO FROM A CU ON THE MAIN TALENT TO A FULL BODY SHOT OF ALL 5 DANCERS.

FOR THE LIGHTING WE USED AN ARRI M90 FOR THE MAIN LIGHT EFFECT, THEN ADDED AMBIENT WITH TWO ARRI M40S FROM OUTSIDE AS WELL.

INSIDE THERE IS AN S-60 THROUGH AN 8X8 TO HELP WRAP THE LIGHT AROUND A BIT MORE.

THERE IS NEG FILL RUNNING DOWN THE ENTIRE ROOM FROM FRAME RIGHT.

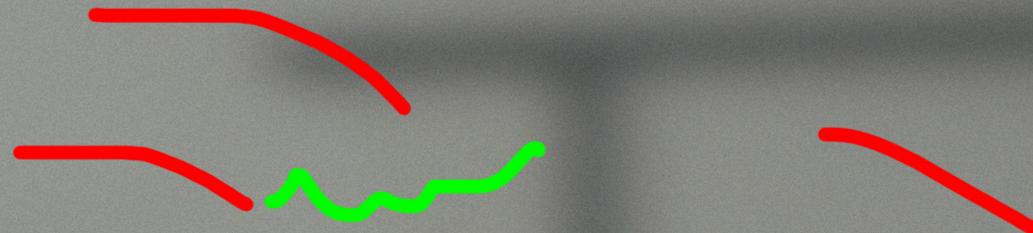
TO CAP IT OFF WE FILLED THE ROOM WITH HAZE AND WENT FOR IT.





JOKER 800

M90 > 4X4 > 12X12



HAZE

NEG FILL

POLY BOUNCE



4. THE DOLLY

## SHOT #4: THE DOLLY SHOT

CU TO FULL BODY

IN THIS SHOT THE CAMERA DOLLIES BACK TO GO FROM A CU ON THE MAIN TALENT TO A FULL BODY SHOT OF ALL 5 DANCERS AT THE BACK OF THE TRACK.

THE ONLY ADDITIONAL LAMPS HERE VS. THE BOOMBOX IS THE ADDITION OF A GROUNDED SKYPANEL THROUGH AN 8X8 OF DIFFUSION TO HELP WRAP THE LIGHT FROM OUTSIDE.

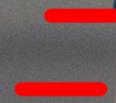
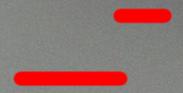
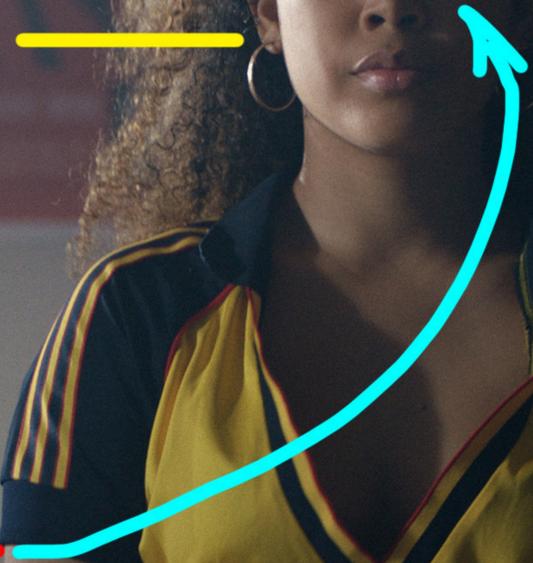
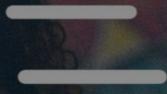
THE ELECTRIC POLY JUST HELPS KICK SOME OF THE M90 LIGHT AROUND TO THE NEAR SIDE CHEEK.

FOR LIGHTING NOTES SEE THE PREVIOUS SET UP.



JOKER 800

M90 > 4X4 > 12X12



HAZE

NEG FILL

ARRI S-60 > 8X8





5. END OF THE TRACK

# SHOT #5: END OF THE TRACK

NO MORE ROOM

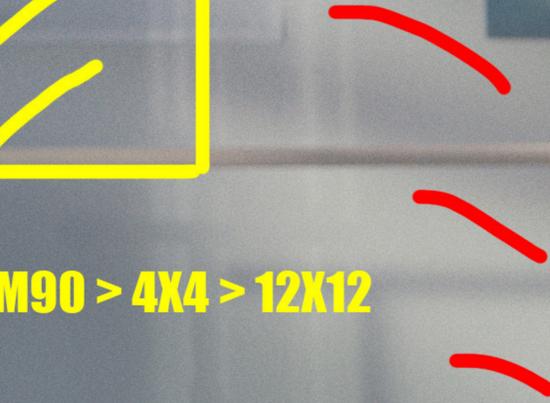
SAME AS SHOT 4.



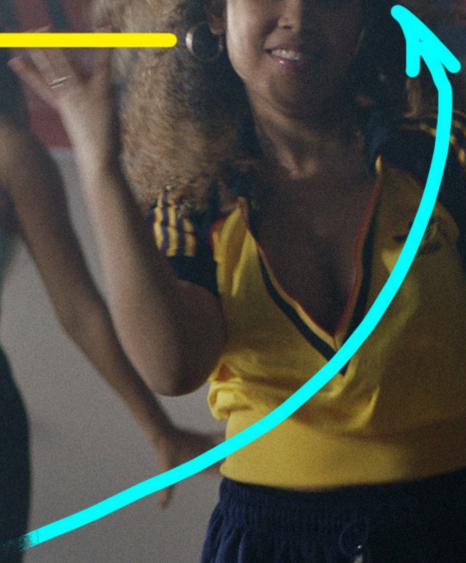
JOKER 800



M90 > 4X4 > 12X12



ARRI S-60 > 8X8



NEG FILL

HAZE





## 6. THE FLOP

## SHOT #6: THE FLOP

NOT QUITE RIGHT

IN THIS SHOT THE CAMERA DOLLIES FROM LEFT TO RIGHT TO REVEAL OUR WORKER CHECKING IN ON THE EQUIPMENT.

THE LOCATION WASN'T SCOUTED BEFORE THE SHOOT DAY BECUASE OF IT'S REMOTE LOCATION AND THAT ALMOST STICHTED THE WHOLE DAY.

THE INFO WE HAD BEEN GIVEN ABOUT THE ORIENTATION OF THE EQUIPMENT WAS INCORRECT WHICH MEANT OUR TIMES THAT WE WANTED TO SHOOT WE NEEDED TO FIND OTHER ANGLES THAT COULD TELL THE SAME STORY IN SLIGHTLY NICER LIGHT.

WE HAD SOME CAR TO CAR STUFF TO START THE MORNING OFF AT THIS LOCATION BEFORE MOVING ON TO THIS SCENE.

THE SUN IS JUST OUT OF SHOT FRAME LEFT AND FRAME RIGHT THERE IS A 12X12 ULTRA BOUNCE THAT IS TAKING SUN LEVEL AND ADDING SOME SHAPE TO THE OPPOSITE SIDE OF THE FACE.

THIS IS THE SUN WRAP TECHNIQUE THAT WE OFTEN TALK ABOUT ON THE PODCAST.

BEHIND THE CAMERA IS ANOTHER SET OF BLACKS TO CUT ALL THE LIGHT LEAKING ON TO OUR TALENT'S FACE.

THE NEG REALLY DID THE HEAVY LIFTING IN THIS SHOT.





SUN



NEG

12X12 ULTRA BOUNCE





# 7. THE MATCH CUT

## SHOT #7: THE MATCH CUT

USE THE RIGHT TOOL

THE AD CALLED FOR A MATCH CUT SEQUENCE OF A VEHICLE TRAVELING IN A NUMBER OF DIFFERENT ENVIRONMENTS.

THIS WAS OUR FIRST ONE TO FILM.

WE HAD ALL OF THE ROAD MEASUREMENTS AND FRAME GUIDES FROM OUR TECH SCOUT.

WE HAD PLANNED TO SHOOT AT SUNRISE TO TAKE ADVANTAGE OF THE LIGHT QUALITY.

WHEN WE GOT ON SET IT WAS CLEAR THE CLOUDS WOULD BE STAYING ALL DAY.

NOT A PROBLEM FOR LIGHTING AS EVEN IF IT POPPED OUT WE WOULD BE IN THE POSITION TO TAKE ADVANTAGE OF IT.

THE CAMERA IS RIGGED TO A RONIN 2 WHICH IN TURN IS LINKED TO A VERTICALLY PLACED SCAFF TUBE ON THE BACK OF A PICK UP TRUCK.

THE COMMUNICATION AND TIMING BETWEEN THE PICTURE CAR AND OUR CAR MADE GRABBING THIS SHOT A BREEZE.

THE LIGHT IS JUST OVERCAST LIGHTING AT SCALE.





OVERCAST SKY = SOFT LIGHT



8. 2ND MATCH CUT

## SHOT #8: 2ND MATCH CUT

SOFT LIGHT

THIS IS THE SECOND IN OUR SERIES OF MATCH CUTS.

SAME IDEA AS BEFORE EXCEPT THIS TIME WHEN WE SHOWED UP TO SET ON THE MORNING OF, THE LIGHT WAS PLAYING BALL.

WE GOT THERE EARLY ENOUGH TO RE-HEARSE THE MOVE AND HAD EVERYONE ON THE SAME PAGE SO WE COULD WORK QUICKLY WHEN THE LIGHT WAS NICE.

TO MATCH THE SHOTS WE SHOT SLIGHTLY WIDER, WHICH GAVE THE POSSIBILITY OF A POST REFRA,ME.

THE SUN WAS IN THE PERFECT SPOT AND IF WE OWULD HAVE MISSED THIS THINGS STARTED GOING REAL BAD FOR LIGHT ABOUT 10 MINUTES LATER.





**INDIRECT SUNRISE LIGHT = SOFT LIGHT**