

# SAGE Cinematography Lookbook

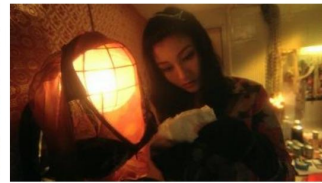
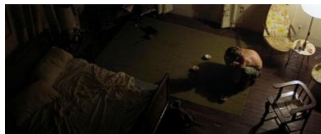
Dakota Callicott, DP

## Mood of the cinematography

“Sage” has a dramatic tone with moments of isolation, anger, romance and violence. I interpreted that Sage struggles with feeling accepted by others, as her parents are not accepting of her transition. This film is dramatic and offers a viewpoint into the life of a trans woman.

Therefore I believe the cinematography should feel authentic, personal, and dramatic. Some elements that would suit this style are higher contrast ratios, sharp lenses with some filmic touches (such as halation in the highlights), and highly motivated lighting.

# Moodboard



# Lighting

I believe the lighting should feel heavily motivated, rich, and complementary to its environment. To do this I want to light the scenes based on practical lights/sources. As the mood shifts I also want to adjust the vibrance and quality of the lights. For example I believe the club scenes should feel more vibrant than the lighting in room E101.



Club scene: Similar colors and quality of light. Slightly Brighter than these images

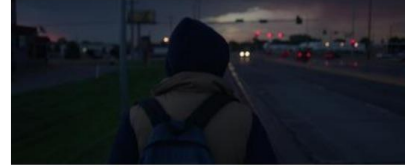


Room E101



# Composition

For this film I believe the compositions can shift in style with the mood. For example I want to use wider shots of Sage in the beginning and isolate her in the frame, in order to show her disconnection from her parents. This can shift when Sage meets Anja and Birdie: They appear in the background/foreground of shots of Sage to show their connection to her.



Composition: Clean single, MS-W = isolation/disconnection.



Composition: 3-shots or MS with people in foreground/background = Connection



# Camera Movement

The camera movement in this film should compliment the energy of the scenes. I believe the Club scenes could utilize handheld operating to match the high energy, while scenes that occur in room E101 Could be either on sticks or smooth handheld. I believe using more handheld camera movements will aid for a more intimate experience for the audience, however the implementation of sticks can help to create a sense of calmness or stability in certain scenes.

# Colors

Here are a few colors that I believe suit the story and visual style of Sage. These colors represent a collection of hues/shades that may appear either independent from, or in combination with each other.

#871F0D	#BF8547	#3C637F	#4F3291	#CD8ECC
Tamarillo	Tussock	Ming	Gigas	Viola
#376A36	#AEC8A8	#CFB79D	#836343	#D5C971
Killarney	Rainee	Rodeo Dust	Spicy Mix	Tacha

# Textures

Some textures I believe will complement this film are:

- Old exposed brick
- Messy floors
- wood paneled walls
- Sheers and curtains
- Haze
- Lens flares





# Apartment Location

I believe the apartment (room E101) should be heavily decorated, with wall art, rugs, blankets, and various practical lights. The location should also represent the warm feeling that sage experiences there (pd should focus on warmer tones or wood tones). This room will be lit primarily by practicals at night, and mainly through natural light in the morning.



# Casting Office Location

The casting office location should be bright, invasive, and uncomfortable. This could mean modern furniture with primarily shades of black and white for the Pd. I plan to light this space with soft yet bright overhead sources in order to fill the space. These lights can also be wrapped in dark material to prevent too much light spilling onto the walls (eliminating shape).



# Club Location

The club location should include many bright, pulsating, saturated lights. I also imagine haze in the space to create more texture in the air. With Covid it might be hard to achieve this, though I imagine Sage being somewhat surrounded by people. For the bathroom scene here I imagine lighting slightly high-key to lighten the mood. This bathroom could have slightly green tinted overhead lights as the key lights.



# Camera Gear

For this production I would like to use:

- Red Gemini Kit
- Zeiss Compact Zooms
- Full BPM or Full Glimmer Glass filter
- Wireless follow focus
- Wireless video transmission
- ND Filter set

# Lighting Equipment

Some ideal lights/equipment for this production are:

- 2 HMI's
- 2 Kino flows or light mats.
- 2 Quasars
- ARRI S60c (Skypanel for Club scene) OR Spotlight with lighting effects
- 4x4 floppies
- 4x4 ultrabounce
- Fog machine
- ARRI tungsten kit or Mole Richardson kit
- Wall spreader with clamps and safety cables if possible
- Duvetyne
- Silver reflector
- Flag bags
- Dimmers, and/or LED bulbs
- Aputure MC's for small touches and eye-lights.