

Greener Pastures Lookbook

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Mood of the cinematography

The themes I interpreted from reading the script are: **disconnection**, **loss**, **anger**, **misunderstanding**, **family**, and **bonding**.

Together I believe these themes tell a dramatic story with an overall tone of disconnection. Therefore, I think the cinematography should feel realistic, subtle, and overall slightly dark. Not low key, but for daylight exteriors it should be cloudy, with some strong shadows. We could change this style slightly at the end in order to relay the idea that the conflict is over, and because there are comedic elements at the end.

Moodboard



Lighting

In order to achieve the mood I previously described I believe the lighting should feel natural, realistic, and imperfect. I also think the lighting should be soft with a contrast ratio of roughly 4:1 (the fill side of the face is two stops of light darker than the key side). I would also like to shoot into the shadow side of the face in order to maintain depth with a limited amount in the background.

Ideal weather: partially cloudy



Composition

To show the disconnection between the sisters I believe we should initially avoid OTS shots, and try to isolate the characters in each frame. This can change with the resolution, as the characters no longer feel disconnected. As for any wide shots, we should try and use PD to insinuate a divide between them, such as a bag which sits in the backseat, which may visually divide them. I would also like to try framing the characters on the left and right thirds of the frame to emphasize their disconnection.



Examples of splitting the frame with physical objects.



Example of isolating character in frame, and framing on the left third.



Camera Movement

For this story I believe we can utilize handheld camera work in order to create a more energetic, immersive, and realistic feeling for the film. This will be most prevalent for the scene where the sisters fight in the field.

This Beginning scene of Arrival exemplifies the realistic feeling captured with handheld movement. Especially the scene where they are in the backyard.

Colors

I imagine earthy tones for this film, as well as shades of blue and green. Ideally the interior of The car could be dark, such as a black interior, in order to create the most amount of shadow inside. Here are some examples:

#948061	#B59953	#CFCCB5	#C1A095
Domino	Husk	Sisal	Quicksand
#395265	#538B41	#A3B391	#543A26
Fiord	Fern Green	Schist	Saddle

Textures

Textures that I believe would complement the story:

- Linen and loose-fitted clothing
- Tall grass
- Blue jeans
- Dirt
- Wrinkled fabric
- Strong, dark clouds
- Vintage lens flares



Camera Gear

Possible options:

- Red Gemini
 - Cooke lenses with full BPM
- Digital Bolex 16
 - Kish lenses
 - ND filters
 - Gear to create a simple camera rig
 - Battery belt
- FS7
 - With externally rented vintage lenses
 - Or Movie Cam lenses with adapter

Lighting Equipment

- Large overheads to soften natural light
 - Such as a 12x12 silk with butterfly frame
- Lots of black material to create shadow inside car
 - Such as duvetyn
- 4x4 floppies, neg and ultrabounce
- Silver reflector
- Small battery powered LED lights for highlights and eye-lights
- 4x4 Mirror
- 24"x36" flags

Other options: If there's room in the budget I have a truck and could fit a light and generator

- If possible: Generator
- One HMI, such as an ARRI sun, or SCAD's equivalent.
 - This is in case we need more shape and are working under less ideal weather conditions.