

CINEMATOGRAPHY

As Cinematographer I was responsible for capturing the visual essence of a story, designing lighting, designing camera work, and shot composition as well as managing a camera and lighting team.

Museum of Land Speed 'BABS' - Limbo Pictures - *Installation film*

- Technical challenge of creating film in a 5.33:1 aspect ratio to be projected in a 270° viewing space
- Working with tracking vehicle and remote head on a beach
- Ensuring framing stays within specific limitations for the final projection

Allianz - E-Prix (2nd Unit DP) - WING / Little Dot - *Commercial*

- Capturing the feel and life of the Formula E crew and team before and during race
- Working in a fast paced environment
- Working to a shot list as well as being flexible to capture moments on the fly
- Collaborating with the director to create the right look and feel
- Creating shot list with the director
- Planning camera blocking and Hero car movements

Forza 4 Horizon 'McLaren Vs Motocross' - Engage Digital Partners *Commercial*

- Collaborating with the director to create the right look and feel
- Working with U-Crane (formally Russian Arm) and blocking camera movement
- Ensuring continuity of screen direction is followed

MG 'ZS Electric' - Vidoo - *Commercial*

- Filming and lighting car on greenscreen
- Working to a specific shot list for CGI

ALEX ADAIR 'Casual' - Rogue Films - *Music Video*

- Designing seamless transitions so that we can run the same shot multiple times
- Creating many different lighting setups and moods for the same location and camera angle
- Lens tests to find the right lens choice for project

STA.TV 'The Power of Live Data' - Nice Biscuit - *Commercial*

- Creating a stylised visual look
- Working with specific colour palette and creating interactive lighting effects

T20 ICC 'Remember The Name' - Engage Digital Partners *Commercial*

- Working with rear projection
- Lighting design
- Creating an energetic camera style

Vampir - Red Marked Films - *Feature Film*

- Designing unique lighting and camera style for a horror genre
- Keeping a consistent look across a longer period of time

Skin Deep - Independent - *Short Film*

- Developing the visual look of the film with director
- Using camera composition to create a specific sense of unease
- Naturalistic lighting plan for location set

Take That 'Wonderland Tour' - Dawbell - *Commercial*

- Filming independently and being adapt at capture moments on the fly
- Working to a tight deadline

Samsung Galaxy Note 10+ - Ogilvy - *Commercial*

- Designing and implementing a specific single take camera move
- Creating stylised two-tone lighting design in studio set

Simple Minds 'Let The Day Begin' - Dawbell - *Music Video*

- Creating 3 distinct lighting looks for different sections of the song
- Timelapse photography

Harper 'Skin' - Noise Box Films - *Music Video*

- Creating visual style with director
- Designing lighting for a studio set

Lucy Spraggan 'Unsinkable' - Noise Box Films - *Music Video*

- Developing a visual style and compositions that help convey the subject's mental state