

Think Like a Cinematographer

1. What is the name of the film you watched? Identify who was the Director and who was the Director of Photography?

Rush (2013)

Director: Ron Howard

Director of Photography: Anthony Dod Mantle

2. What issue of American Cinematographer did you find the article about the film you watched?

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3. Describe one component about the camera work and one component about the lighting work that you believe have helped the storytelling. Write one paragraph for each and give examples.

The camera is rarely static in this film, which gives it's heart beating pace to it and it's contrast between shaky visceral race scenes and smooth character scenes makes it a very dynamic cinematic experience.

Because most of the races were done on camera instead of CGI Anthony Dod Mantle was constantly tracking the sun and weather in order to get the best possible natural light due to the massive light outputs required to light an entire racetrack, at moments they had three 18K Ring lights on a cranes over the cars to add light layers and extend the day's shoot length.

In order to achieve the classic 70's look, the shots was mixed with archival footage, it was required to degrade the archival footage and grade the camera one's so they would match later on.

4. List some of the technical specs you found in the magazine's article. For instance, what was the format used; the camera package; the lenses, and the aspect ratio, among other things.

Captured digitally on 2.40:1

Cameras: Arri Alexa Studio Plus, Canon EOS c300, Indiecaml IndieGS2K, IndiePOV, Phantom Flex, V.I.O. POVHD, Red Epic, Canon EOS-1D and GoPro (The film was shot in multiple cameras because of the technical difficulties involved in placing cameras on racing cars).

Lenses: Baush & Lomb Baltar, Cooke S2, Arri Master Prime, Century, Angenieux, Kowa, Schneider and Canon.



To make Fiji's race look like it came straight out of Dante's inferno they wanted the rain to be as heavy as it gets but unfortunately all the days were sunny and there was no budget to get such large rain cranes, they simply had the runways wet down and replaced the sky and rain in post.



Ron Howard wanted to put the audience as close to the driver's seat as he could so his D.O.P. made helmets with holes on the side to put IndiePOV and GoPro cameras.

