



grade

lookbook

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Colour Schemes, Barcodes,
Moods & Aesthetics for Cinema

2020

THE GRADE

Every film has its own unique cinematic aesthetic, driven by its story, time setting, location and ultimately - emotion.

Certainly for independent filmmaking, and indeed - large-scale studio films, grading (*or colour, the grade, colour grading*) is the final stage in the film's post-production process - after the film's edit has been picture-locked.

Grading is the process by which the RAW camera data (*uncompressed and unmanipulated footage captured by the sensor*) is then manipulated in a specialist colour application like Baselight or DaVinci Resolve, in order to achieve the final 'look' or 'aesthetic'. This is done by a Colourist and their team which includes other members of the Online Editorial Team & Film Finishers, in a DCI-compliant grading suite at a post-production facility.

A mixture of Basic and Advanced LUTs (*Look-Up Tables*) are used by the DIT (*Digital Imaging Technician*) on-set at their workstation to show the cinematographer, producers and clients a draft look for what the film might begin to look like. These are often applied to rushes in rushes viewing sessions so the key creative heads of department can see different looks - as early as possible in post-production.

Grading is a meticulous and technical craft which utilises skills in art, design and the science of colour and images.

These people are heroes and are what make cinema stand out.

PARASITE (2019)
DIR: BONG JOON HO
D.P: KYUNG-PRO HONG
COLOURIST: KEVIN KANG



EARLY CONSIDERATIONS

The aesthetic of a film is discussed and decided upon early on in both the film's developmental and pre-production phases where it shifts and alters depending on the various developments such as locations, weather, time setting (*whether it is period, contemporary, modernist or otherwise*) and many other factors.

Production Design, Art Direction, Costume, Hair & Make-Up, Cameras, Lenses, Film Stock Types and Aspect Ratio help guide the process of picking an aesthetic (*or set of aesthetics - comparable and/or contrasting*) for the film.

The first starting point is to consider the overall tone and mood of the piece. A strong, vibrant colour scheme may lend itself to a visceral, impactful film where the on-screen world becomes alive as the visual language is heightened. On the contrary, a predominantly washed-out colour scheme using a range of summer-like pastel colours may lend itself to an idyllic, small-town setting where the focus may be one that is grounded in realism and the everyday.

Colour Schemes are all subjective. Whilst there are palettes and schemes that are universally understood to indicate and mean certain things, feelings or values of importance in a scene or sequence - the meaning of colour is nuanced and constantly shifting.

Filmmakers are constantly innovating to create new contexts and frameworks of understanding colour. An understanding of colour theory, the semiotics of colour and associated codes & conventions are key in being able to understand them and break them.

BEAST (2017)
DIR: MICHAEL PEARCE
D.P: BENJAMIN KRACUN
COLOURIST: MARIA CHAMBERLAIN

Prior to approaching a Colourist - it is a good idea to prepare the following:
Collate a folder of still frames from films which resonate aesthetically, and may also feature a shot/scene which has similar resemblance to yours.
Collate links to specific scenes from YouTube
Compile shots/clips from films and edit into a Moodreel. (*include reference captions where possible*)



USING THE LOOKBOOK

This lookbook is for Directors, Cinematographers and Producers to choose the aesthetic, aesthetic similarities or elements thereof, for their film being post-produced by **Studio Holder**.

The lookbook contains:

- Sample Frames from a range of Contemporary, Period and Classic Cinema.
- Collections of Sample Frames with Colour Schemes
- Sample Frames in a range of contemporary and legacy aspect ratios (*including*):
 - 2.76:1 - Ultra Panavision 70
 - 2.39:1 - DCI Scope
 - 1.90:1 - DCI Full
 - 1.85:1 - DCI Flat
 - 1.78:1 / 16:9
 - 1.33:1 / 4:3
 - 1:1

THE NEON DEMON (2016)
DIR: NICOLAS WINDING REFN
D.P: NATASHA BRAIER
COLOURIST: NORMAN NISBET

B&W LOOKS

COLD WAR (2018)



BLACK & WHITE, LOW-KEY LIGHTING

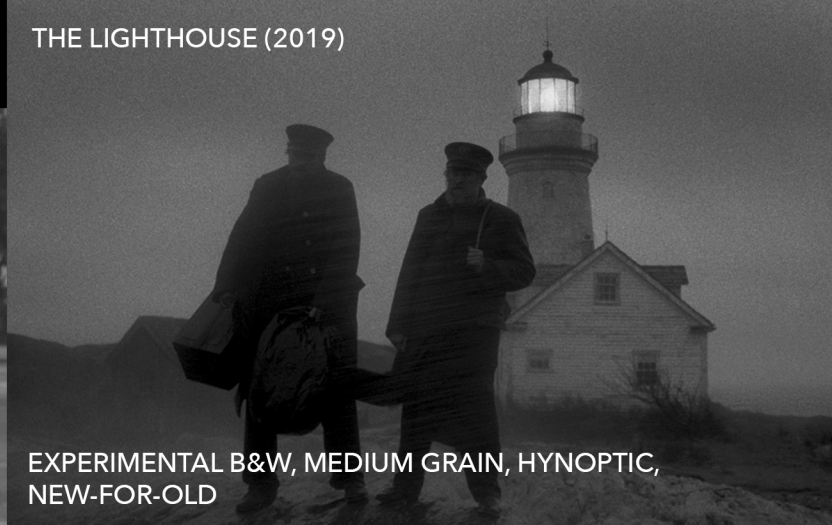


BLACK & WHITE, HIGH-KEY LIGHTING

FRANCES HA (2012)



THE LIGHTHOUSE (2019)



EXPERIMENTAL B&W, MEDIUM GRAIN, HYPNOTIC,
NEW-FOR-OLD

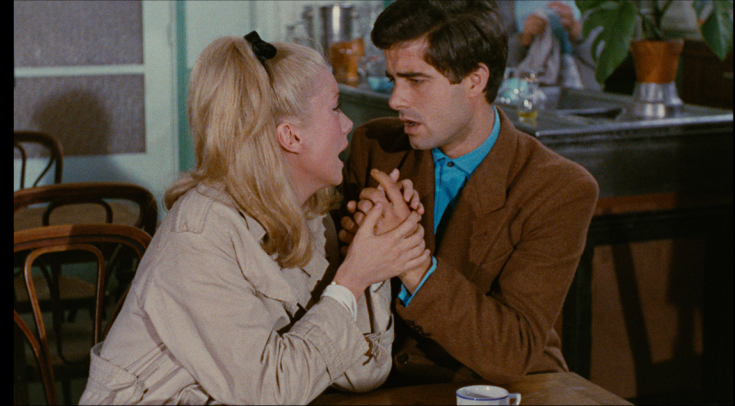
BAIT (2019)



EXPERIMENTAL B&W, HEAVY GRAIN, SELF-DEVELOPED,
16MM BOLEX LOOK

PASTEL & MUTED LOOKS PAGE 1

THE UMBRELLAS OF CHERBOURG (1964)



BUFFALO '66 (1998)



GIRL, INTERRUPTED (1999)



THE VIRGIN SUICIDES (1999)

PASTEL & MUTED LOOKS PAGE 2



LOST IN TRANSLATION (2003)

HER (2013)

MARRIAGE STORY (2019)

PASTEL & MUTED LOOKS

PAGE 3



THE FLORIDA PROJECT (2017)

THE GRAND BUDAPEST HOTEL (2014)

WILDLIFE (2018)

ORANGE & TEAL LOOKS PAGE 1



CAROL (2015)

DRIVE (2011)

JOKER (2019)

ORANGE & TEAL LOOKS PAGE 3



SKYFALL (2012)



WAVES (2019)



HONEY BOY (2019)

