

# SHOT LOG FOR 'INLUSTRATIO' – DAY 2

NOT EVERY PART OF A CLIP IS LOGGED; CLIPS ARE LOGGED IN THE HH:MM:SS FORMAT; THE CLIP CODE CONSISTS OF THE LAST FOUR DIGITS OF THE APPROPRIATE FILE NAME; UNUSABLE OR UNDESIRABLE SHOTS ARE LABELED AS "**DISCARD SHOT**" IN THE COMMENTS COLUMN; THE COMMENTS COLUMN HOUSES VISUAL OBSERVATIONS, SUCH AS "SHOTS OF INTEREST," AS WELL AS TIMECODES AND THOUGHTS; THE SCENE/DESCRIPTION COLUMN HOUSES STRUCTURE, CONTENT, AND DESCRIPTIONS; SUB-SECOND TAKES ARE SIMPLY MARKED AS A SECOND IN DURATION; THINGS TO TAKE NOTE OF ARE **HIGHLIGHTED**; OBJECTS OF PARTICULAR INTEREST ARE IN **GREEN**.

CLIP CODE	LENGTH	SCENE / DESCRIPTION	COMMENT
C002	00:04:09	EXTREME LONG SHOT OF THE WOODS, INCLUDING SMOKE AT PARTS	VERY USEFUL B-ROLL, ESPECIALLY FOR ELONGATING THE FILM ALTOGETHER
C003	00:00:17	MISCELLANEOUS SETUP	DISCARD SHOT
C004	00:03:03	EXTREME LONG SHOT OF THE WOODS AGAIN, DIFFERENT PERSPECTIVE	VERY USEFUL B-ROLL
C005	00:01:17	SHELTER MADE OUT OF BRANCHES	SOME INTERESTING BACKGROUND LIGHTING, USE IF FITS THE NARRATIVE ACCORDINGLY
C006	00:02:59	EXTREME LONG SHOTS OF THE WOODS, ANOTHER PERSPECTIVE	IT DOESN'T LOOK AS VISUALLY APPEALING AS THE PREVIOUS SHOTS, MAYBE IF ZOOMED IN ACCORDINGLY
C007	00:00:28	COLOUR CHART FOR RESOLVE CALIBRATION	DISCARD SHOT
C008	00:07:28	MISCELLANEOUS SETUP OF THE EASEL, TRACKS TRIALS	AT 11:56:37:05 AN ACTUALLY PRETTY SHOT OF THE TREES, COULD BE USEFUL IF TIMED PROPERLY
C009	00:01:50	TRACK PAN OF THE EASEL	A BIT SHAKY, SOME STABILIZATION AND A SPEEDING UP COULD BENEFIT  LOOKS A BIT RIDICULOUS, ESPECIALLY WITH THE SMOKE, BUT IT COULD WORK
C010	00:00:22	MISCELLANEOUS SETUP	DISCARD SHOT
C011	00:01:15	ROLL 3, SCENE 1, TAKE 1 – PATRYK IDLE, FIRST APPEARANCE OF MAN (MS)  NO AUDIO FROM CAMERA	SINCE THE CAMERA WAS ON TRACKS IT MOVES EVER SO SLIGHTLY AT POINTS, HAVE TO TIME CORRECTLY  OTHERWISE A LOVELY SHOT ALL THROUGHOUT
C012	00:01:43	ROLL 3, SCENE 2, TAKE 1 – PATRYK IDLE, FIRST APPEARANCE OF MAN (CU)  NO AUDIO FROM CAMERA	ONCE AGAIN, JUST A LOVELY SHOT THROUGHOUT  MAYBE APART FROM THE SQUINTING BUT THAT'S ALRIGHT
C013	00:02:38	ROLL 2 (OR 3 MAYBE?), SCENE 3, TAKE 1 – PATRYK IDLE, FROM THE SIDE, FIRST APPEARANCE OF MAN (MS)	GOOD IF REPOSITIONED SLIGHTLY  12:32:49:07 - MOTHERFUCKER

		NO AUDIO FROM CAMERA	
C014	00:02:57	ROLL 3, SCENE 3, TAKE 2 – PATRYK IDLE, FROM THE SIDE, FIRST APPEARANCE OF MAN (CU)  NO AUDIO FROM CAMERA	ONCE AGAIN, JUST A SOLID SHOT  12:37:24:20 - MOTHERFUCKER
C015	00:01:26	ROLL 3, SCENE 4, TAKE 1 – PATRYK WITH BLACK EYE, SECOND APPEARANCE OF MAN (CU)  NO AUDIO FROM CAMERA	ALMOST IMMEDIATELY WE HAVE PATRYK PULLING FACES, SO THERE ISN'T A CLOSE UP OF HIM IDLE
C016	00:00:05	FAILED SHOT	<b>DISCARD SHOT</b>
C017	00:01:11	ROLL 3, SCENE 5, TAKE 2 – PATRYK WITH BLACK EYE, SECOND APPEARANCE OF MAN (MS)  NO AUDIO FROM CAMERA	THE ONLY IDLE SHOT OF THE BLACK EYE WE ACTUALLY HAVE  4K FOOTAGE SO I CAN PROBABLY ZOOM IN JUST FINE
C018	00:03:29	ROLL 3, SCENE 6, TAKE 1 – JAWS SHOT TRIAL OF PATRYK LAUNCHING  NO AUDIO FROM CAMERA	CAN'T USE THE MOTHERFUCKER DUE TO CONTINUITY ERROR WITH THE SCRIPT (BIG SHAME) BUT MAYBE CAN CUT FOR PULLING FACES???
C019	00:09:25	ROLL 3, SCENE 7, TAKE 1 – JAWS SHOT CONTINUATION FOR PATRYK LAUNCHING  NO AUDIO FROM CAMERA	<b>A SLIGHTLY MORE SUCCESSFUL EXECUTION OF THE MOTHERFUCKER SEQUENCE</b> , WHICH OBVIOUSLY CANNOT BE USED FOR INTENDED PURPOSE
C001 (2)	00:00:50	ROLL 3, SCENE 8, TAKE 1 – THE FINAL MAN (CU)  NO AUDIO FROM CAMERA	JUST GOOD, <b>THE SUN RAYS THROUGH PATRYK'S HAIR ARE ABSOLUTELY STUNNING</b>
C002 (2)	00:00:51	ROLL 3, SCENE 8, TAKE 2 – THE FINAL MAN (MS)  NO AUDIO FROM CAMERA	AGAIN, SIMPLY GORGEOUS
C003 (2)	00:04:10	THE CLAPPERBOARD STOPPED AT THIS POINT	IT GETS PRETTIER TOWARDS THE END, ANDREW'S HAND COVERING THE MAJORITY OF

		SHOT OF THE ARTIST PUTTING PAINT ON THE CANVAS	THE PALETTE IS AN UNEXPECTED ISSUE HESITANT YES FOR NOW
C004 (2)	00:00:51	ANDREW MIXING SOME BROWN PAINT	MUCH BETTER THAN THE PREVIOUS ONE, ACTUALLY LOOKS VISUALLY INTERESTING
C005 (2)	00:01:11	ANDREW DIPPING BRUSH IN RED PAINT, PROGRESSIVELY MORE AGGRESSIVE	WOULD BE FANTASTIC FOR THE FINAL SEQUENCE OF BRUTALITY – THE GENTLE DIP AT THE BEGINNING, AND THEN THE MANIACAL STABBING OF THE PAINT WORK SO WELL
C006 (2)	00:01:14	ANDREW PAINTING USING RED PAINT, AGGRESSIVE	ALSO FANTASTIC FOR THE FINAL SEQUENCE!
C007 (2)	00:00:08	THAT JUST LOOKS LIKE THE CAMERA HAD NO LENS ON IT	IT WOULD ACTUALLY MAKE FOR A PRETTY DECENT EITHER TRANSITION OR OVERLAY
C008 (2)	00:00:02	MISCELLANEOUS SETUP	DISCARD SHOT
C009 (2)	00:01:02	ROLL 3, SCENE 10, TAKE 1 – ANDREW STARING FORWARD (CU)	GREAT FOR ALL OF THE FOREST BACK AND FORTH
C010 (2)	00:01:20	ROLL 3, SCENE 10, TAKE 2 – ANDREW STARING FORWARD (MS)	SAME AS ABOVE
C011 (2)	00:01:16	NO CLAPPER BOARD HERE – ANDREW STARING FORWARD, FROM THE SIDE (MS)	SAME AS ABOVE
C012 (2)	00:01:33	NO CLAPPER BOARD HERE – ANDREW STARING FORWARD, FROM THE SIDE (CU)	SAME AS ABOVE  SLIGHT CHANGE IN POSITION SO MORE A PROFILE THAN A $\frac{3}{4}$ SHOT  OH ANDREW WHY ARE YOU SMILING LIKE THAT
C013 (2)	00:01:00	NO CLAPPER BOARD – ANDREW STARING FORWARD, SAYING 'SMILE FOR ME'	PLEASE DO NOT SMILE WHEN YOU SAY THAT  PROBABLY DISCARD SHOT
C015 (2)	00:00:42	NO CLAPPER BOARD – ANDREW SAYING 'SMILE FOR ME'	HIS POSITIONING IS ABSOLUTELY LOVELY, LOOKS KIND OF LIKE THE FOREST IS ENCAPSULATING

C016 (2)	00:00:46	NO CLAPPER BOARD – ANDREW THROWS STICKS AT THE MAN	BEGINNING OF THE CLIP IS JUST A TRIAL, <b>BUT THE EXECUTION AT THE END IS REALLY LOVELY</b>
C017 (2)	00:42:01	NO CLAPPER BOARD – ANDREW SAYING 'PLEASE'	ONE OF THEM IS BOUND TO BE GOOD IN CONTEXT
C018 (2)	00:01:30	NO CLAPPER BOARD – ANDREW SAYING 'PLEASE' AND 'SMILE FOR ME', FROM THE FRONT PERSPECTIVE (MS)	ONCE AGAIN, ONE OF THEM WILL BE GOOD  HOWEVER, THE DIFFERENT PERSPECTIVE COULD BE JARRING WITHIN THE FILM
C019 (2)	00:00:50	NO CLAPPER BOARD – SAME THING AS ABOVE (CU)	WORKS WELL WITH THE MID SHOT OF THE SAME PERSPECTIVE, SO COULD BE USED IN THE SEQUENCE
C020 (2)	00:00:47	NO CLAPPER BOARD – ANDREW ATTEMPTING TO CRY	HALFWAY THROUGH IT ACTUALLY BECOMES A PRETTY GOOD SHOT, ESPECIALLY IF USED IN OVERLAY
C021 (2)	00:00:39	NO CLAPPER BOARD – CONTINUATION OF ABOVE	<b>YOU CAN ACTUALLY SEE SOME TEARS</b>  CLOSER UP, THIS COULD BE FANTASTIC
C022 (2)	00:00:21	MISCELLANEOUS SET UP	THIS IS HOWEVER QUITE A LOVELY SHOT OF TREES THAT COULD BE USED WELL (THANK YOU STEPAN)
C023 (2)	00:01:00	NO CLAPPER BOARD – ANDREW ATTEMPTING TO CRY (MS)	<b>LOOKS LESS FORCED THAN THE CLOSE UPS</b> , DOESN'T LOOK PARTICULARLY CRY-ESQUE THOUGH
C024 (2)	00:00:11	MISCELLANEOUS SETUP	<b>DISCARD SHOT</b>
C025 (2)	00:01:05	ANDREW SMEARING RED ON HIS FACE	SHAME WE DID NOT HAVE FAKE BLOOD – THE RED DOES NOT LOOK VISIBLE AT ALL, AND THE ACTION IS VERY DRAMATIC FOR LITTLE PAYOFF  HOPEFULLY COLOUR CORRECTING WILL DO ITS THING, BECAUSE <b>IT'S TOO GOOD OF A SHOT TO WASTE</b>