

LAURA BELLINGHAM

BORN: 30 MAY 1981, BRIXTON, LONDON

How did you get into this industry, any family connections?

My dad started out as a projectionist and my mum was an usherette so we were real movie buffs at home. At school, I was equally taken with storytelling and photography, and I studied literature at university. Telling stories with the camera gives me the possibility to combine these two passions. Initially getting experience on an actual film set was quite difficult - I did a lot of tea and bacon sandwich errands! The National Film and Television School has really provided a platform for me to find my feet as a cinematographer in my own right and the tutors were very supportive on this journey.

What was your favourite job to date and any unusual anecdotes whilst working?

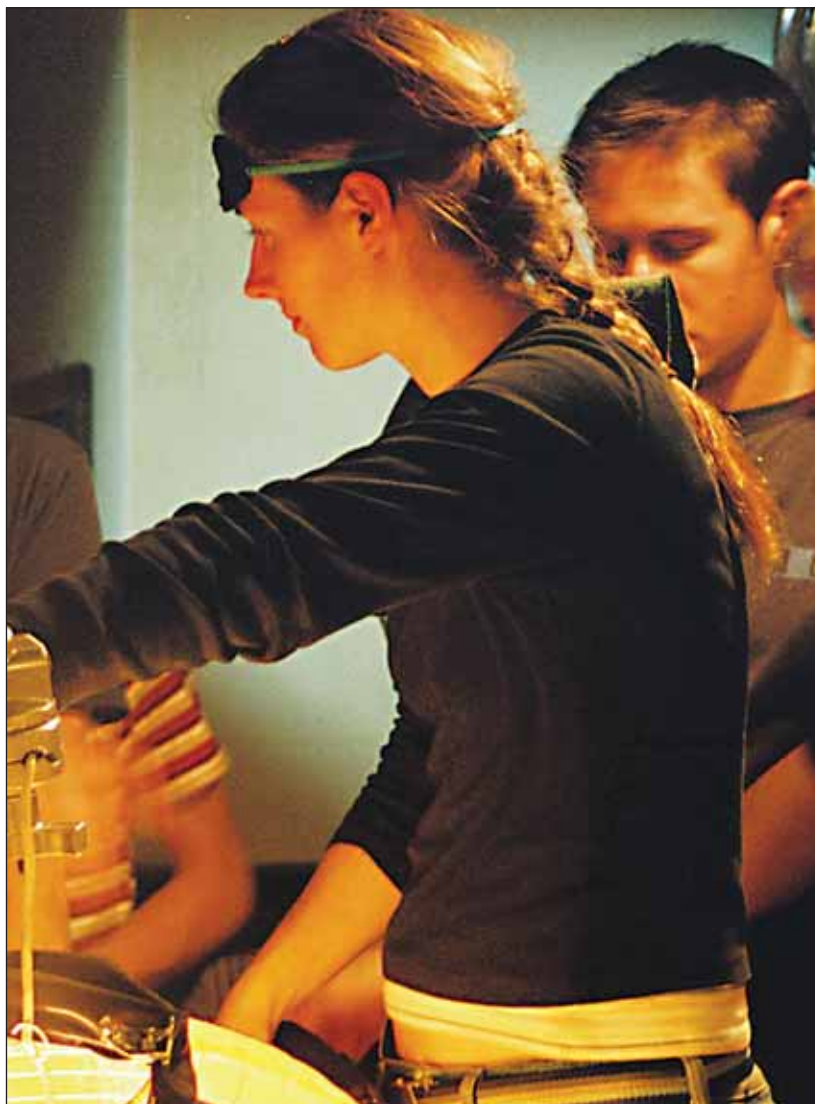
My favourite job was in Copenhagen in a large masonic mansion which was exciting to light. In my NFTS graduation film one of the principal characters is a budgerigar and a lot of the crew had to stand around with nets in case it made a bid for freedom.

Who were the most influential people in your career to date, i.e. cinematographer, director, etc.?

Definitely Roger Deakins and Robert Richardson. Growing up I loved watching Jack Cardiff's films. Also the work of stills photographers such as Lee Miller and Francesca Woodman made a big impression on me.

What were your most recent projects and what was your job on each?

- **Rox**, Levis Commercial for Kodak Student Commercial Competition, received 1st Prize Best in Brief Award and 2nd Prize Best Overall Commercial. DP.
- **Love Letters**, National Film and Television School graduation film, Directed by Sam Harrie, produced by Jonathan Lewsley. DP.
- **Bill's Visitors**, a combination of Digital stop frame animation, CGI and drawn animation. Directed by Simon Deshon, produced by Innis Moore. DP.
- **Did That Hurt?**, Animated short directed by Sally Pearce. DP.
- **If You Go Down To The Woods Today**, Fiction short. Directed by Sam Harrie. DP.



What are your current and future projects?

A gallery installation video with artist Marco Bolognesi, an Australian music documentary and hopefully further fiction projects with fellow NFTS graduates.

What is your experience of working with Fujifilm stock?

I have worked with ETERNA Vivid 160T, 400T, 500T and 250D. I had particularly good experiences with the 160T and 250D. I really enjoyed the vivacity of the 160T while with the 250D the skin tones never got ruddy in shadow and looked really clean and ethe-

real. On my grad film it was great to have the versatility of the 400T in the shadows when working with low levels on location. This worked really nicely in a disco, when we didn't have much time and were constantly changing frames rates.