

Patrick King GBCT
 Digital Imaging Technician
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Selected Credits

FEATURE FILM	DOP and CAMERA/LENSES	ROLE
“Apartment 7A” Paramount Pictures Dir: Natalie Erika-James	DOP: Arnau Valls Colomer 2 x Alexa Mini LF and ARRI Vintage Vista lenses	Digital Imaging Technician
“Cats” Working Title Dir: Tom Hooper	DOP: Christopher Ross BSC 4 x ARRI Alexa 65 cameras and ARRI DNA lenses	Dailies Lab Operator
“Muscle” Dir: Gerard Johnson	DOP: Stuart Bentley BSC ARRI Alexa Mini and Kowa Mirrorscope anamorphic lenses	Digital Imaging Technician
“Testament of Youth” Heyday Films Dir: James Kent	DOP: Rob Hardy BSC Sony F65 and Xtal Xpress anamorphic lenses	Digital Imaging Technician
“Dark Shadows” Warner Bros Dir: Tim Burton	DOP: Bruno Delbonnel AFC, ASC 4 x SI2K, 4 x Sony F3	Digital Imaging Technician (VFX Unit)
“355” Dir: Simon Kinberg	DOP: Hamish Doyne-Ditmas ARRI Alexa LF	Digital Imaging Technician (2 nd unit)
“Yesterday” Dir: Danny Boyle	DOP: Christopher Ross BSC RED Helium and Panavision P-Vintage lenses	Digital Imaging Technician (dailies)
“The Hippopotamus” John Jencks	DOP: Angus Hudson BSC ARRI Alexa and Hawk anamorphic lenses	Digital Imaging Technician (additional photography)
“Get Santa” Dir: Chris Smith	DOP: Christopher Ross BSC RED Epic	Digital Imaging Technician (dailies)
DRAMA	DOP and CAMERA/LENSES	ROLE
“Bad Sisters” – Apple TV Dir: Dearbhla Walsh, Josephine Bournebusch, Rebecca Gatward	DOP: Nicole Hirsch-Whitaker ASC, Evelin Van Rei, Tim Palmer BSC and Dave Pimm ARRI Alexa Mini LF and Masterbilt Soft Flare lenses	Digital Imaging Technician (10 episodes)
“Three Little Birds” – ITV Dir: Charles MacDougall, Yero Timi-Biu, Darcia Martin	DOP: Felix Wiedemann BSC, Søren Bay DFF ARRI Alexa Mini LF and Zeiss Supreme Primes	Digital Imaging Technician (6 episodes)
“Sandman” – Netflix/WB Dir: Mairzee Almas, Coralie Fargeat, Louise Hooper	DOP: Will Baldy and Sam Heasman RED Monstro 8K VV and Panavision G-series anamorphic	Digital Imaging Technician (3 episodes)
“Roadkill” - BBC Dir: Michael Keillor	DOP: Wojciech Szepel 2 x Sony Venice and ARRI Master Prime lenses	Digital Imaging Technician
“Behind Her Eyes” - Netflix Dir: Erik Richter Strand	DOP: Felix Wiedemann BSC ARRI Alexa LF and Cooke S7i lenses	Digital Imaging Technician
“Gangs of London” - Sky Dir: Xavier Gens	DOP: Laurent Bares ARRI Alexa Mini	Digital Imaging Technician (3 episodes)
“I Am Hannah” – C4 Dir: Dominic Savage	DOP: Stuart Bentley BSC ARRI Alexa Mini and Zeiss Superspeed lenses	Digital Imaging Technician
“The Little Drummer Girl” BBC/AMC Dir: Park Chan-Wook	DOP: Woo-Hyung Kim ARRI Alexa SXT/Alexa Mini and Xtal Xpress anamorphic lenses	Digital Imaging Technician (Greece/Czech Republic)
“The Widow” - ITV Dir: Sam Donovan	DOP: Stuart Howell ARRI Alexa SXT and Panavision lenses	Digital Imaging Technician (Wales/Netherlands)
“Electric Dreams” – C4/Amazon Dir: Marc Munden, Tom Harper, David Farr, Julian Jarold	DOP: The Commuter – Ollie Downey Impossible Planet – Tony Slater Ling BSC Crazy Diamond – Ole Bratt Birkeland BSC The Hood Maker – Felix Wiedemann BSC 2 x RED Helium	Digital Imaging Technician (4 episodes)
“Will” - TNT Dir: Elliot Lester, Jonathan Teplitzky	DOP: David Higgs BSC 3 x ARRI Alexa Mini and Leica Summicron/Angenieux Optimo	Digital Imaging Technician (double banking)
“SS-GB” - BBC Dir: Phillip Kadelbach	DOP: Stuart Bentley BSC 2 x ARRI Alexa	Digital Imaging Technician
“The Honourable Woman” BBC, Dir: Hugo Blick	DOP: George Steel, Zac Nicholson BSC ARRI Alexa	Digital Imaging Technician

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Bio

I am a dedicated, warm, knowledgeable and motivated Digital Imaging Technician with over eleven years of experience in the role. After picking up a video camera at a young age and making my own films, I went on to study film at Southampton Solent University, where I was lucky to spend one semester mentored by the great Ken Russell.

From there, I entered the film & TV industry as a camera trainee. With my work as a DIT, I have worked with a variety of camera formats, am familiar with countless workflows, building relationships with DOPs, all on an assortment of productions ranging from TV dramas to 3D natural history, from low budget independent movies to high-end feature films.

I have a love of cinematography and an eye for detail and colour. I take great pride in passing on my knowledge and experience to the next generation who want to pursue the path of a DIT, helping them get a foot in the door wherever I can.

Kit

I own a battery powered portable Livegrade equipped colour management rig with 2 x 24" monitors, 2 x 17" monitors, 2 x 5" waveform monitors, able to handle 4 cameras. I also have highly spec'd data management rig suitable for fast and efficient on, near of off-set data backup, high density encoding for ARRIRAW or if required, transcoding.

In addition, I have an LTO backup machine which can work at my office or travel on the road with the production.

I own a long wheelbase medium roof van for comfortable working, and 6KW petrol generator.

References

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