

THE LIGHTHOUSE

Production Design by Craig Lathrop

Art Direction by Matt Likely

Set Decoration by Ian Greig

The story of two lighthouse keepers, alone on a remote island off the coast of Maine in the 1890s. In the script, they were simply called Old and Young - though we do discover their names about half way through the film. Theirs is a battle of wills, weather, lonely isolation and an eventual battle for sanity. All of which we tried to echo and reinforce through the design of the film.

“The Lighthouse” was shot in black and white with an almost square 1.19:1 aspect ratio (similar to early sound Movietone process films that were shot in the late 1920s).







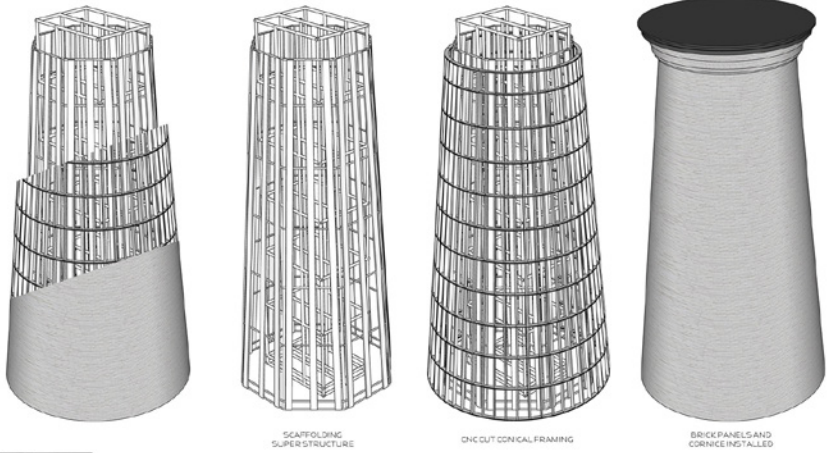
The Lighthouse Tower

We built the exterior on a rocky spit of land on Cape Forchu, Nova Scotia. It was engineered to accommodate the challenging, windy locale (and survived three nor' easters). The interior stairwell, mechanical room, and lantern house were all built on stages.



YARIN

EXT. LIGHTHOUSE - CONICAL STRUCTURE OVERVIEW

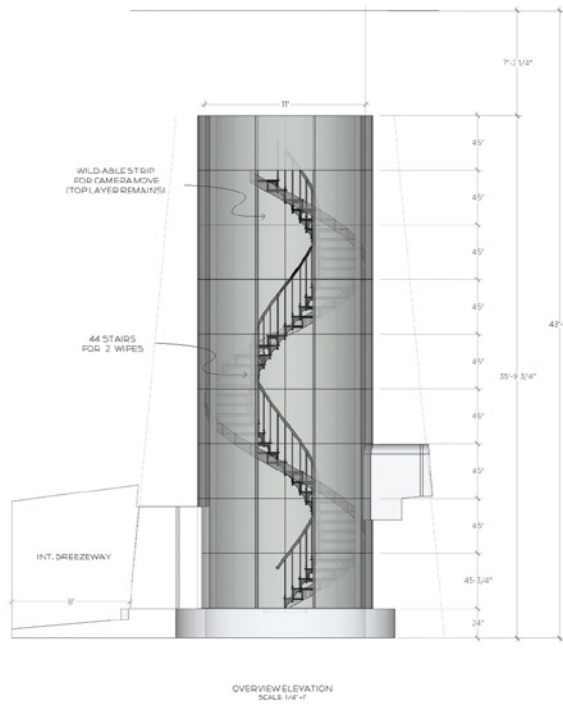


THE LIGHTHOUSE
EXT. LIGHTHOUSE - CONICAL LAYERED OVERVIEW
SCALE: 1/10 - DRAWN BY: M.L. PRODUCTION DESIGNER: CRAIG LATTROP
10/17/14 09:00 DRAWING: 0/1 APPROVAL: []

DRAFT FOR DISCUSSION



INT. LIGHTHOUSE STAIRS - OVERVIEW

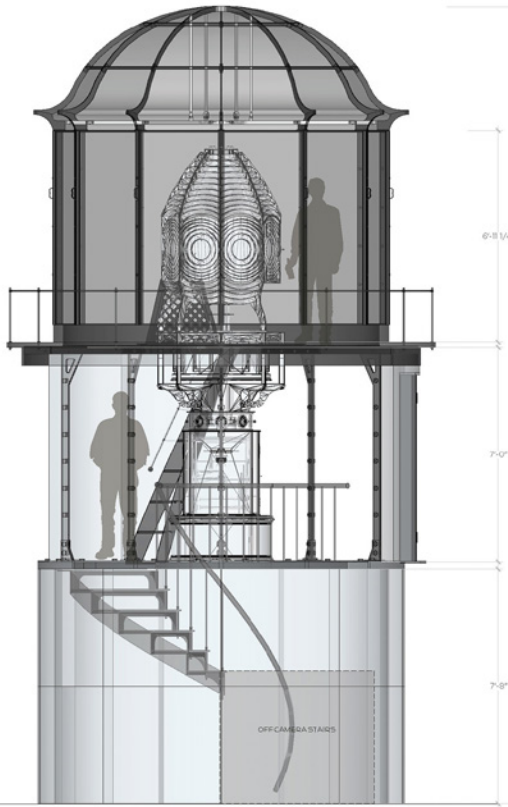


THE LIGHTHOUSE INT. LIGHTHOUSE STAIRS - OVERVIEW 0119 0908 REVISED BY
SCALE AS NOTED DRAWN BY HL PRODUCTION DESIGNER CRAIG LATHROP APPROVAL





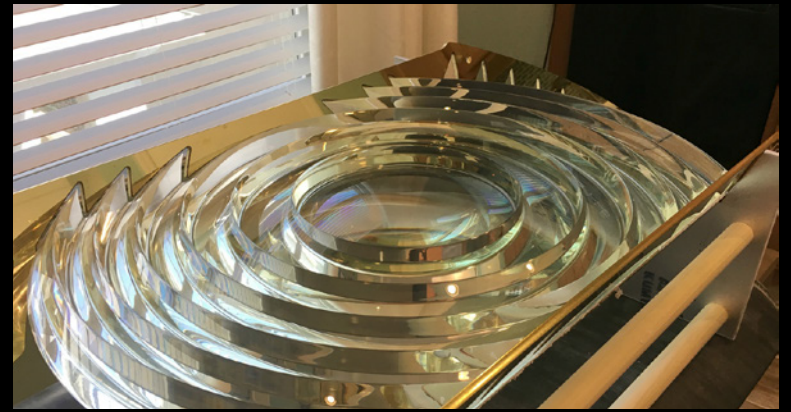
INT. LIGHTHOUSE TOP - OVERVIEW



The Lens

“I’m the keeper of the light, lad, I
never let no man touch her--”

Actually, Dan Spinella did touch her. The third-order Fresnel lens consists of 232 catadioptric and dioptric prisms, CNC cut out of optically clear acrylic, then hand polished and tinted by Dan.





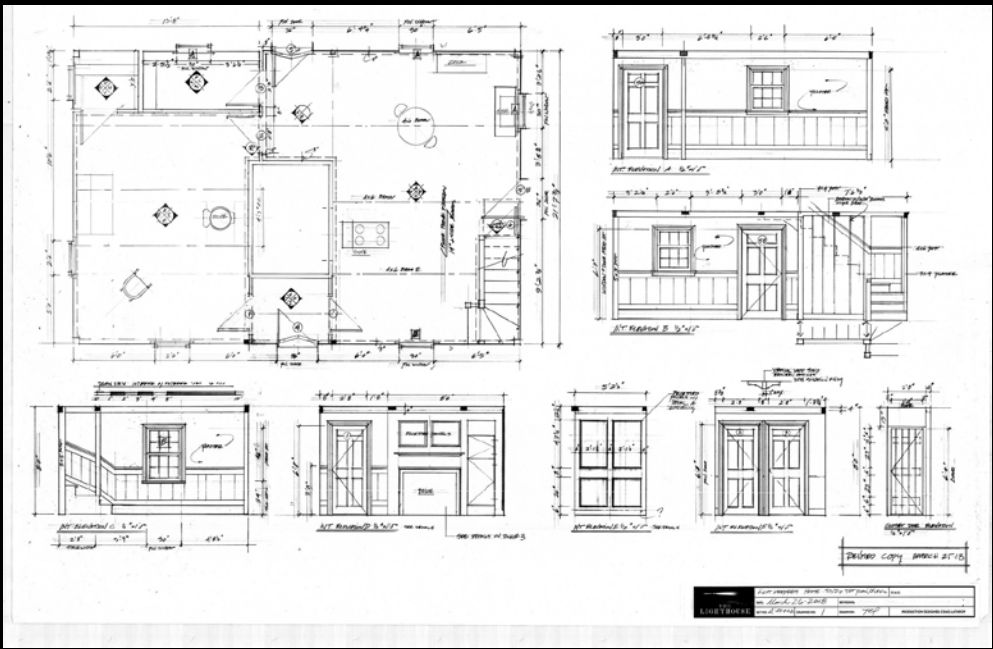
Keepers' House

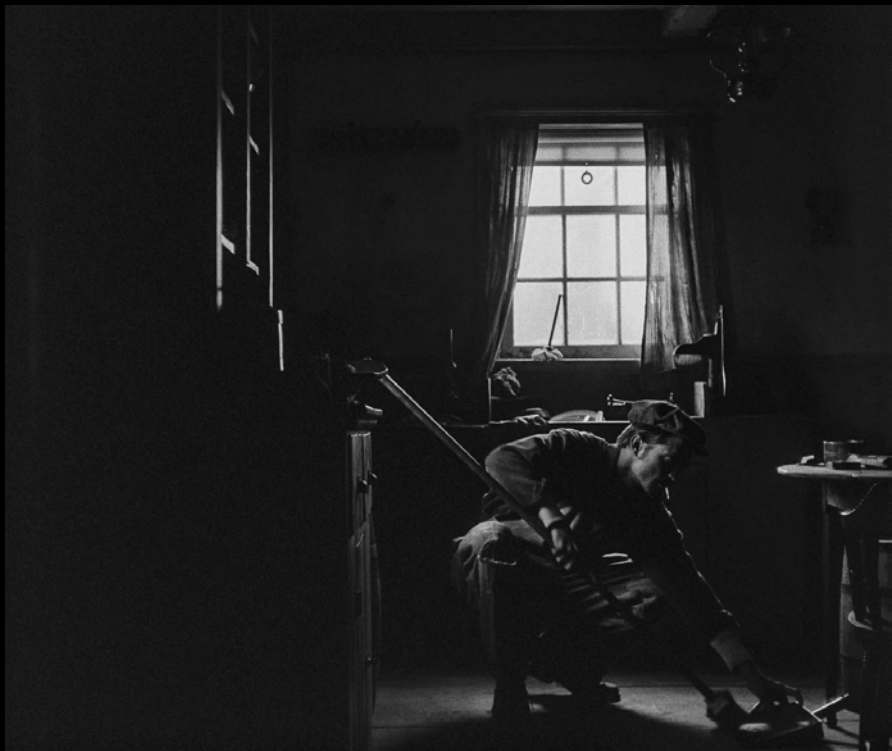
Jarin Blaschke, our Director of Photography, used a custom blue filter to “weather” our actors’ faces. Many black and white still photographers will use a red filter, which shifts the red tones towards white, smoothing out their subjects’ complexions. A blue filter shifts the red tones towards black, accentuating wrinkles, pores, etc. It was counterintuitive to my experience with black and white photography; normal wood tones looked like charcoal when red hues were too prominent. So we built a custom Lightroom filter that could approximate Jarin’s camera filter and help us analyze the shift.







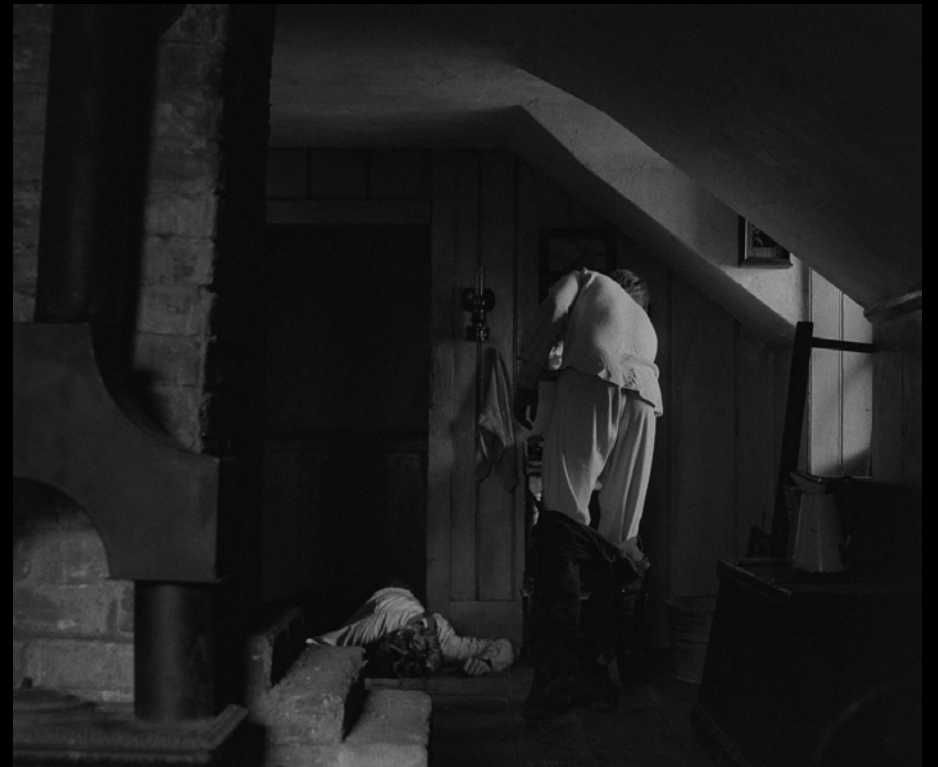










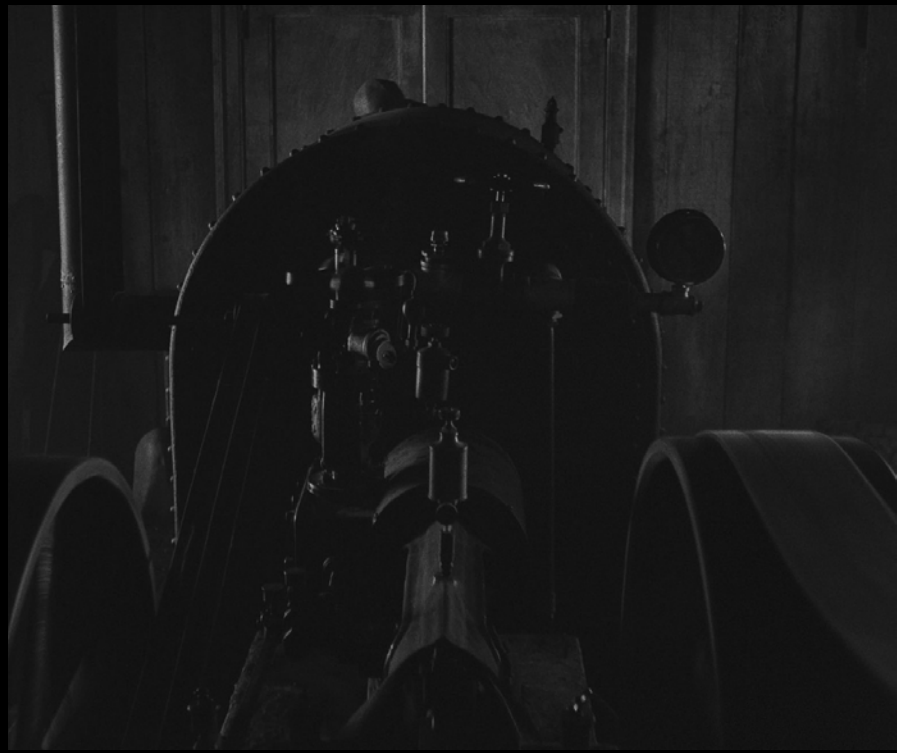


Fog Signal House

By the mid-1870s, test had been run on several different forms of fog signals, including bells, steam whistles, sirens, and trumpets. The clear winner was the Daboll Fog Signal with a cast iron trumpet (powered by a caloric engine).

Ian Greig, our Set Decorator, found me the period steam engine and air compressor that we refurbished and modified to appear as a caloric engine. The trumpet was actually made out of aluminum, which our Key Scenic Artist, Kevin Lewis, and his team turned into cast iron.





Boathouse and Outbuildings

We used reclaimed lumber wherever possible for all of the exteriors, including the barn beams used for the Boathouse launch rails.





Details

