

PATRICK LUMB
PRODUCTION DESIGN

FOR AWARDS CONSIDERATION



YESSSSSSS!!!

DIRECTOR
HAROLD EINSTEIN

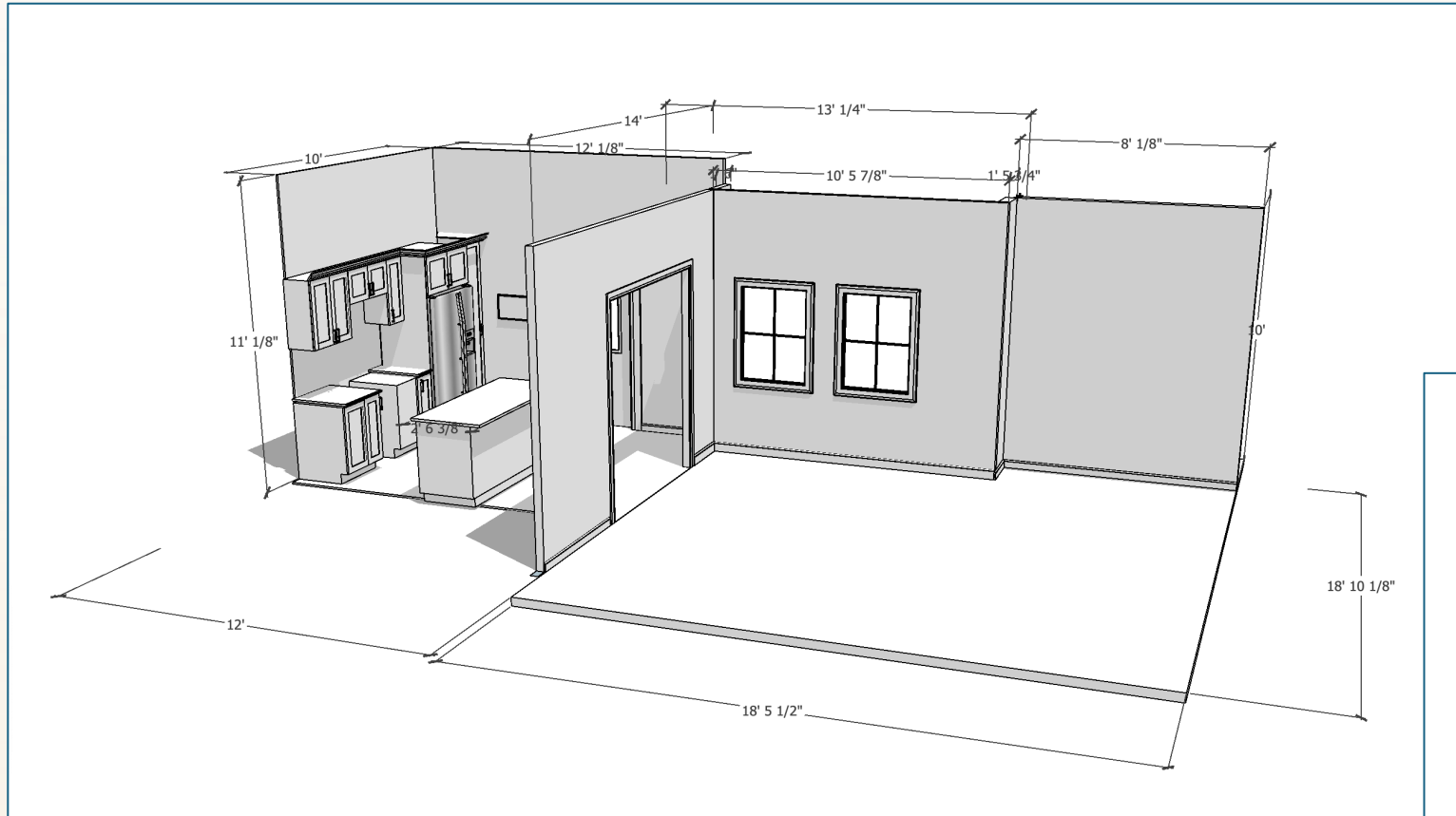


This spot gave me the opportunity to work once again with long time creative collaborator, the director **Harold Einstein**.

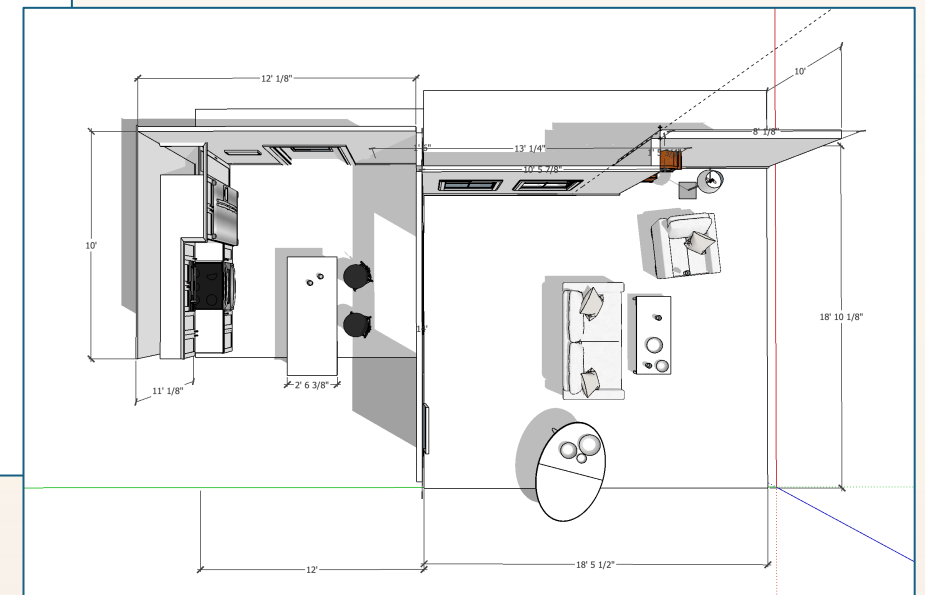
“What could be simpler?” He said, when he first told me about the project.

“All you have to do is create a modest living room, where 6 characters who’ve come over to watch a game, go from watching the TV to then simultaneously freaking out and repeatedly enacting in camera practical stunts,

Oh, and they do this all without interfering or crossing each other.”



Knowing we would have a **fixed camera angle** was **essential to the design process** and meant we'd only need to build 120° and allow us to place the camera farther away and on a longer lens to keep everyone in focus while **not breaking the 4th wall**.



Sketchup models by the author

Together **H**(arold) and I determined the possible stunts and I began laying out various versions of possible rooms in Sketchup, that would be **big enough for all the characters and their action, but not too big to be believable!**



Harold wanted the comedy to be in the action and for the set to seem as “**real**” as possible.

To create depth and a fore, mid and background, I decided to add the open kitchen to the back of the set which also helped base the home in reality and keep it relatable to the average viewer.

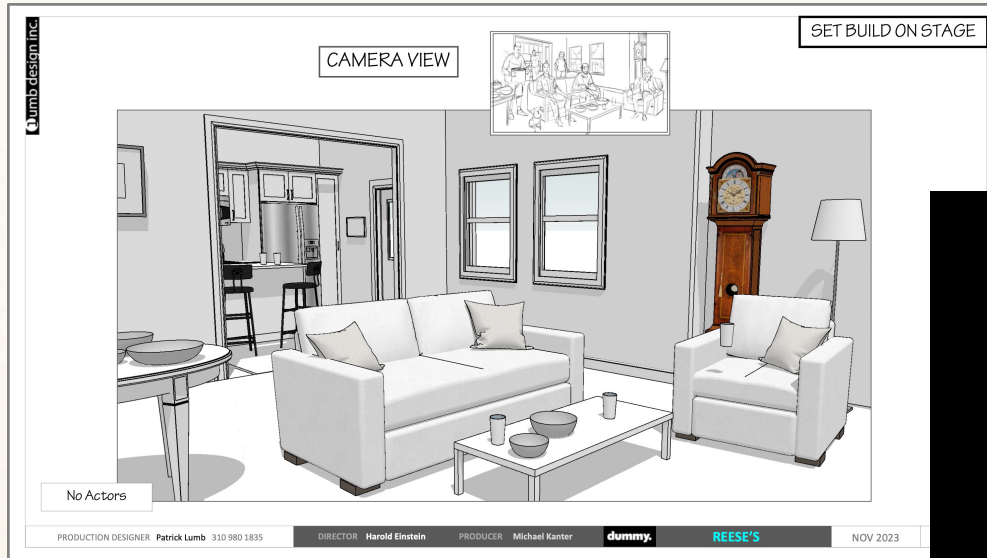
I chose light colors with low chroma that enabled the set to feel spacious and play a supportive role, rather than a distraction to the action that would unfold.

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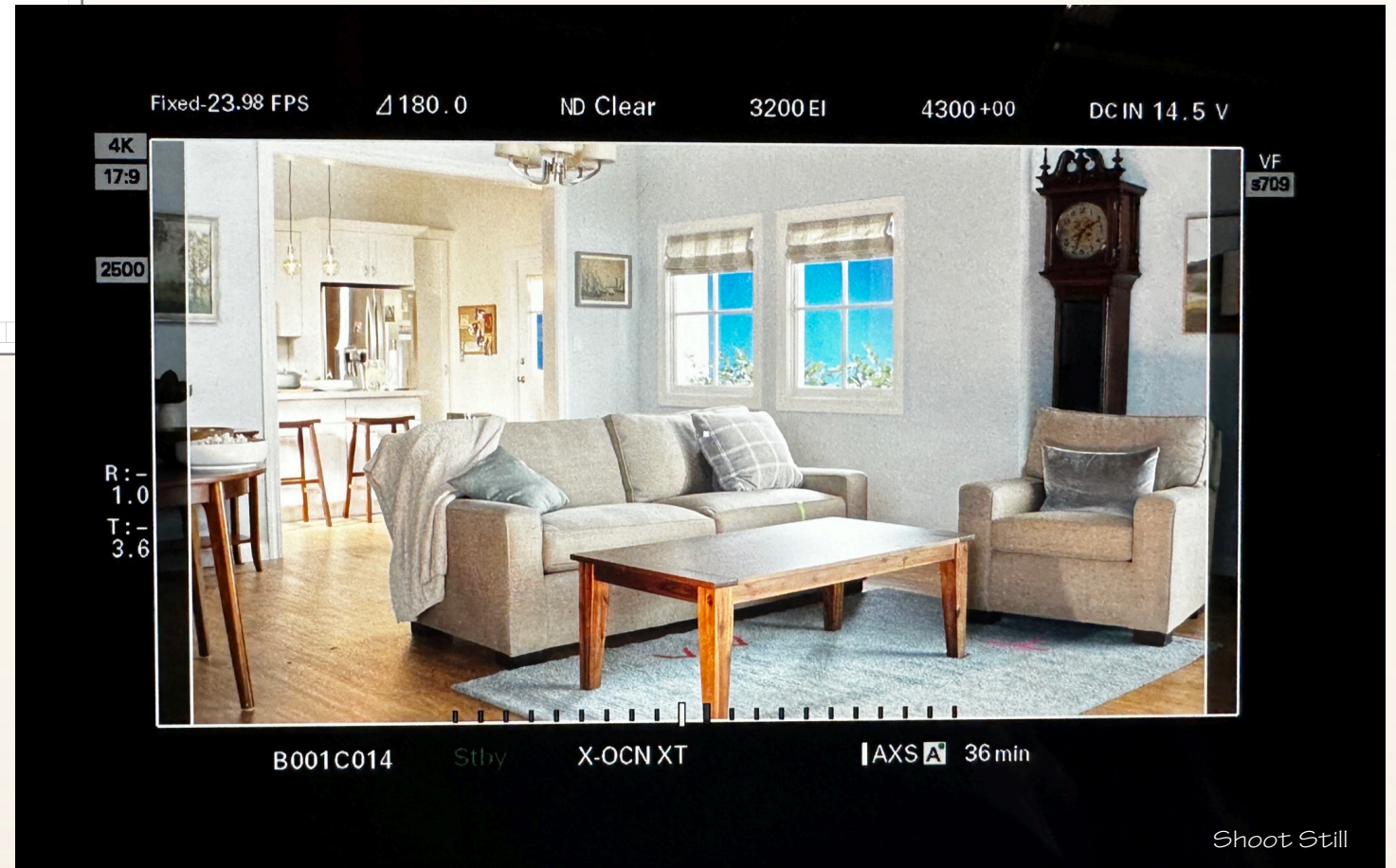
Sketchup models by the author

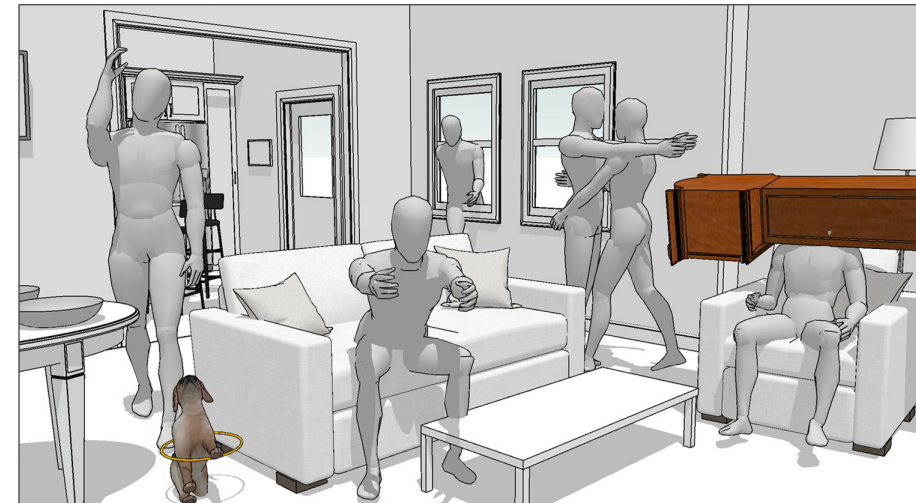
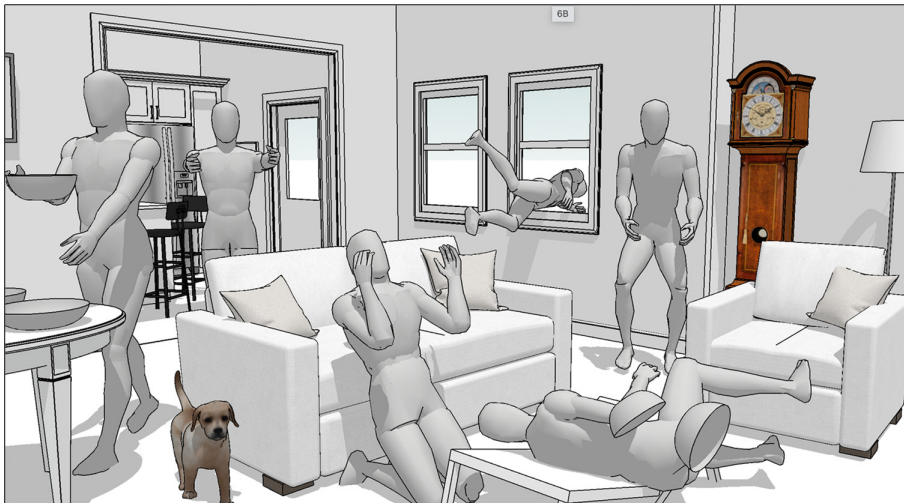
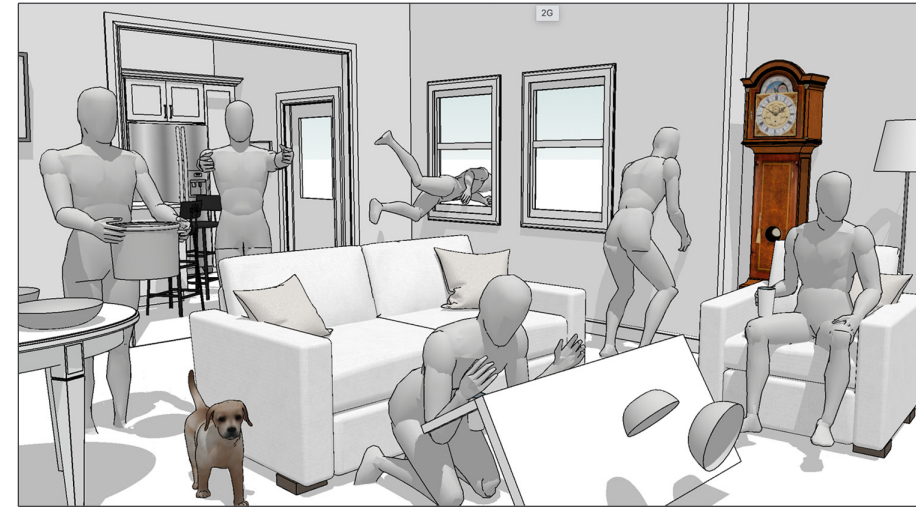
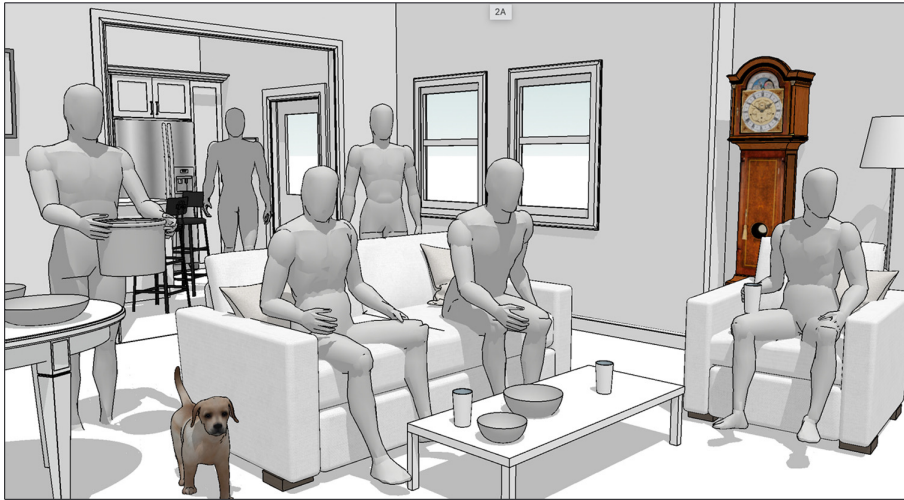


This particular job required the **layout of the walls, windows and furniture all to be precisely planned**, which i could do in 3D by adding the furniture and characters to scale within the model.

I find **Sketchup to be an invaluable tool** to determine the size and layout of a set, especially when, as in this case, all the elements had to be exact and the budget was tight..

It's possible to determine ahead of time with a director and the D.P. the desired camera angles and only build what's going to be seen by the camera.





Sketchup model by the author

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Commercials are fast paced and that's one of their biggest challenges, **I thrive on these demands and appreciate the hands-on approach they require,** especially compared to the bigger films I've designed.

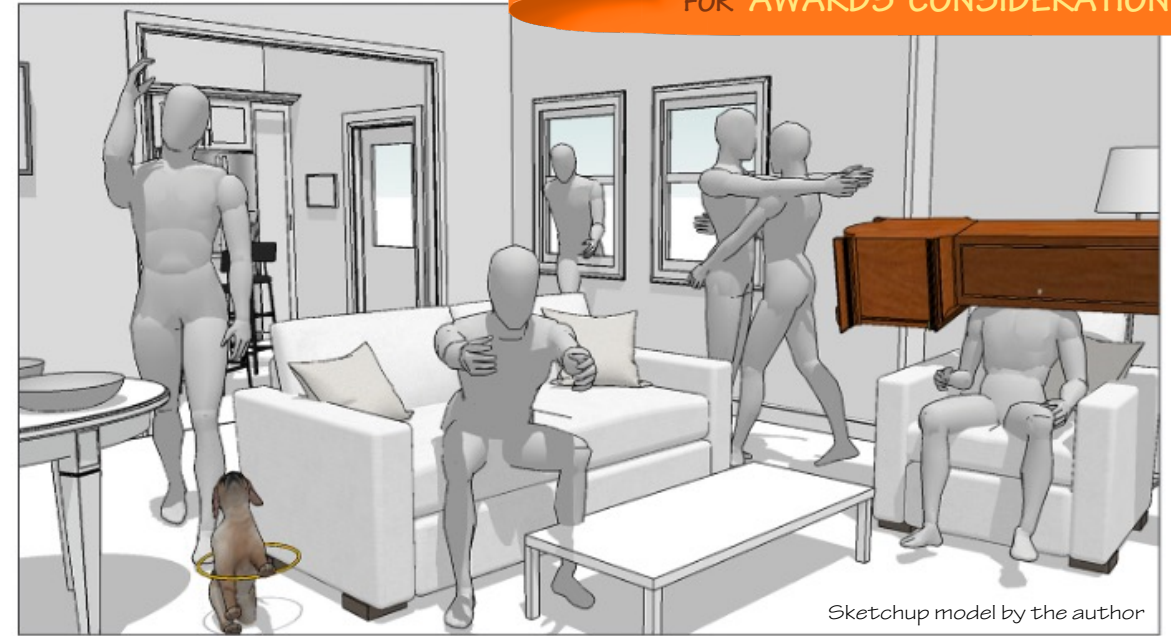
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I enjoy reading the script and treatment, making a budget, researching inspiration, sketching ideas, creating renders, producing graphics, and developing construction drawings. Collaborating with vendors, selecting dressing and artwork, building the set, overseeing special effects, being onset for the shoot and working closely with my crew especially along with all the other departments.



Set Photo



Sketchup model by the author

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“

I couldn't do my job without all the help of my outstanding team and the entire crew who all worked in unison to bring this project to fruition.

”

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Set Render by the author

With the set approved, it was time for my amazing **Art Dept. Coordinator** and right hand **Cynthia Su**, along with our diligent and resourceful **Art PA Nils Erick- Hilliard**, to track down a Grandfather clock wide enough to stick a person's head through,

and for my illustrious **Set Decorator Jen Beltran** to find multiples of the furniture that best matched the dimensions in the renders, for repeats of the gags.



Set Photo

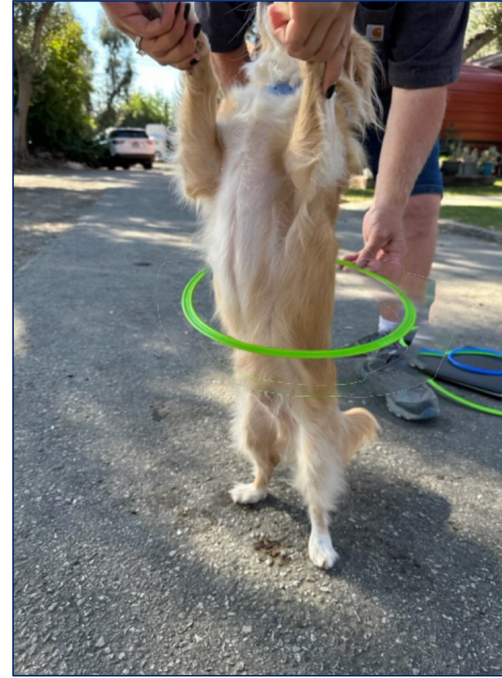
I also called upon my long time friend and **Prop Master**, the ingenious **Chris Atkinson** to start sourcing the scripted props and meet up with **Animal Wrangler Michael Morris** to rehearse with his rig for our 'hoola hooping' dog.

lumb design inc.

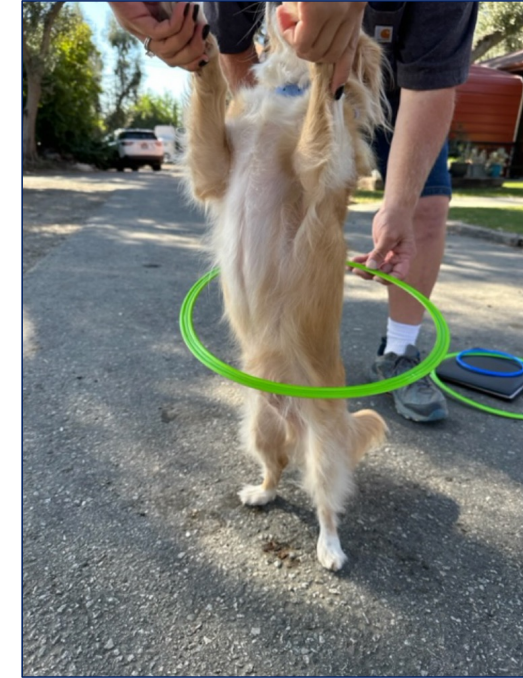
Small



Medium



Large

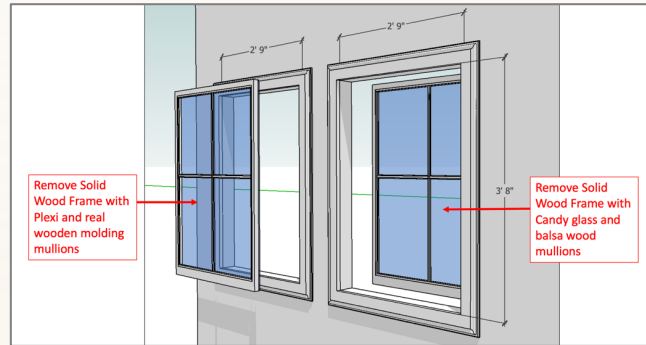


HOOLA HOOP SIZE

Please Note : Mock ups for Sizing only - not the color or style of the hoola hoop

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It's always a pleasure for me to collaborate with **Dave Peterson & Capt. Ron Rosegard** at **Full Scale Fx** to figure out and accomplish the practical effects

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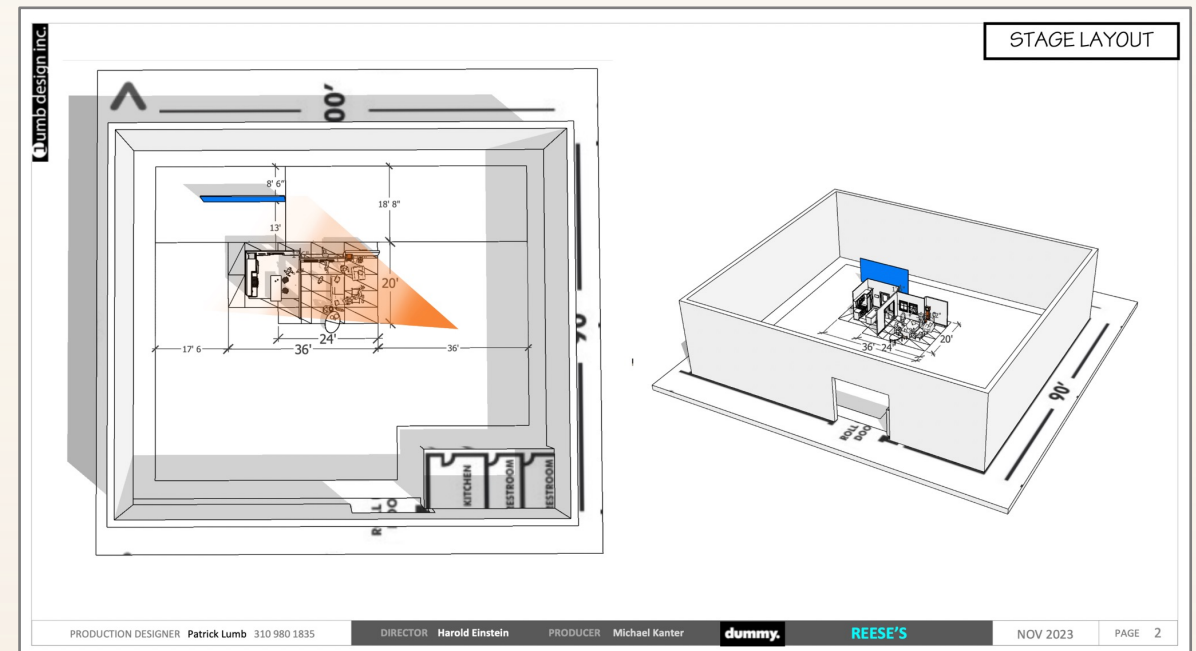
and consulting with our stunt coordinator **Pat Romano** to discuss the best and safest way to achieve the stunts.



Set Render by the author



For the view outside, after discussions with our **D.P. Glynn Speckaert** and **Visual EFX supervisor Phil Crow** from **Parliament** we decided to photograph a location that the director really liked and use it in conjunction with blue screen instead of a backing.



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Special thanks to my Leadman Larry Azarva, Onset Brian Tencza and our entire set dressing crew.

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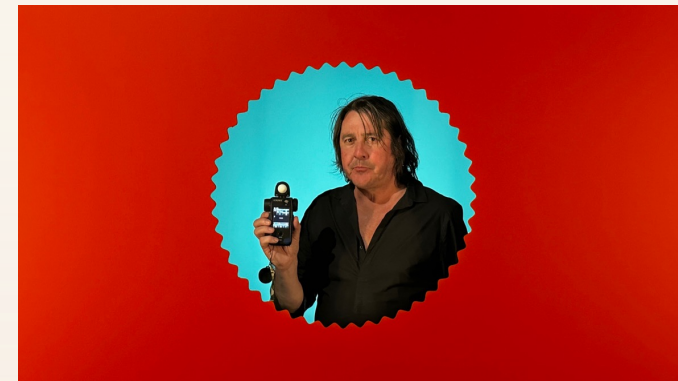
CIRCULAR DOOR V 3

We'll add this edge design to the opening and the door shape

The door will be a thin flexible material that we will open to match the pre viz with the help of a rod

PRODUCTION DESIGNER Patrick Lumb 310 980 1835 DIRECTOR Harold Einstein PRODUCER Michael Kanter **dummy.** REESE'S NOV 2023 PAGE 1

Special thanks to John Hemsley and his team at Red Truck built and installed the set on stage and to Mike Garcia and Nova Lighting for illumination.



D.P. Glynn SPeeckaert

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Shot on Stage at



Under the Jurisdiction of



THANKS TO THE ENTIRE CAST AND CREW!

AND THANK YOU FOR YOUR CONSIDERATION!