



FOR AWARDS CONSIDERATION



Little Caesars®

A Family COMPANY

DIRECTOR
RUGANZU HOWARD

PATRICK LUMB

PRODUCTION DESIGN

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First up a zoom with the **Director**, the talented and charming **Ruganzu Howard**.



“ We have **3 separate spots to shoot in 2 days** ”



in one we're gonna have to make a lady fly after being fired by a volley ball net/slingshot style and then slam her into the window of the hair salon where she lands ! ”

“**GREAT !**” I said, “ **When do we get to start and when do we shoot ?** ”

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Next, during our location scout, I demonstrated to **Ruganzu** how it's possible to use SketchUp's AR feature to place and move objects in real time at potential beach locations.

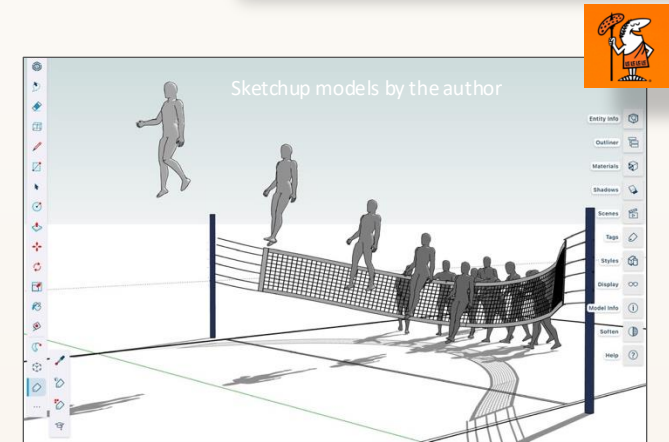


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Our **Prop Master, Oscar Arellano** re-rigged the existing volley ball poles with out own netting and flexible ties to allow for the net to retract.
From there our **Stunt Coordinator, Rene Paul Mousseux** took over with his rigging to emulate the talent being sprung into flight.



Shoot Still

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The schedule and budget precluded us from shooting on stage, so we needed to find all the locations including the hair salon where our 'hero' slams into the glass window.



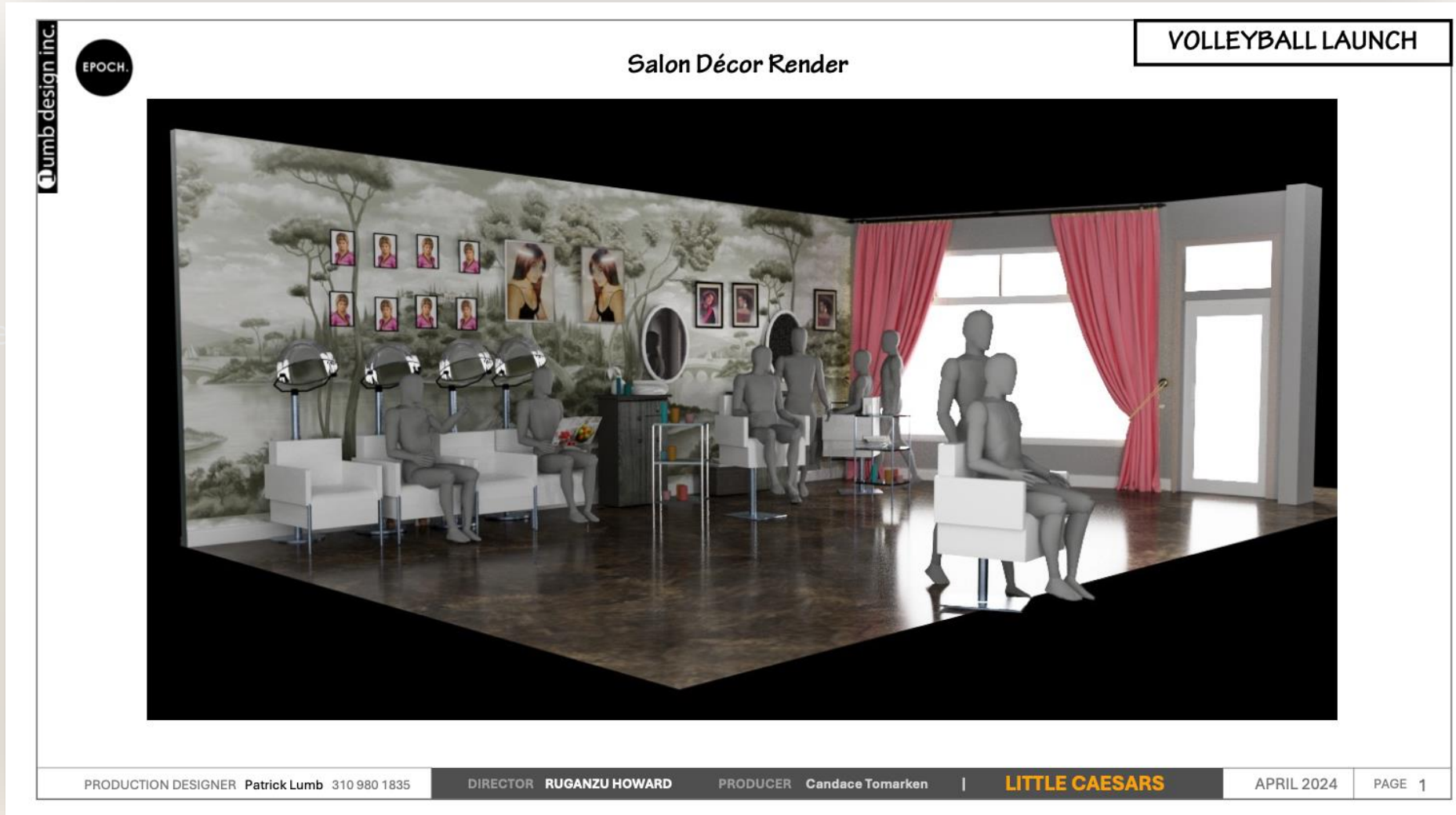
We found this existing hair salon with the help of **Location Scout, John Hixson**, which had the bones of what we needed and the space for **Ruganzu** for get the camera angles he wanted but was aesthetically a no go.

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I then proposed the following augmentation and dressing options for the location by creating renders using **Sketchup and Vray**.

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I then propose

Sketchup and Vray

Shoot Still

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Set Render by author

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Set Render by author

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With a one day prep for all of our locations, (for this and the other 2 spots) which would need to include removing the existing fixtures and fittings, I knew I wanted to use a wall covering of some description and called my old friends at **Aztec Wallcovering** who custom printed this stock image for us with a low tack removable finish.

We were lucky to have the **Scenic Artist, Antje Menikheim** and her assistant, **Ashleigh Scott** place the mural on the wall, while the Set Dec. crew led by our **Decorator Jen Beltran** and her **Leadman Francisco Vargus** removed the existing furniture and brought in our own.

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Location photo by author

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Dressed Location photo by a author

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Sketchup models by the author



Dressed Location photo by the author



Dressed Location photo by the author

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One of the advantages of designing in **Sketchup** is that you can preview the set to scale – whether it's augmenting a location or building on stage. It's possible to preview camera angles and easy to share the dimension internally and with the other departments.

Jen found some great dressing including this amazing statue of a dalmatian, which we had to use ! and **helped guide the entire look of the salon**

And ~~Cynthia Su~~ my amazing **Art Dept. Coordinator** was able to have the windowpane switched out from regular window to tempered glass for safety.

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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.

I relish reading a new script and the Director's treatment, making the budget, researching inspiration, sketching ideas, creating renders, producing graphics, and developing construction drawings. Collaborating with vendors, selecting dressing and artwork, building or dressing the sets, overseeing special effects, being onset for the shoot and working closely with my crew and collaborating with all the other departments.

THANKS TO THE ENTIRE CAST AND CREW

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THANK YOU
FOR YOUR CONSIDERATION !
