

E M B E R S



GED CLARKE - PRODUCTION DESIGNER

EMBERS

14th BFDG AWARDS

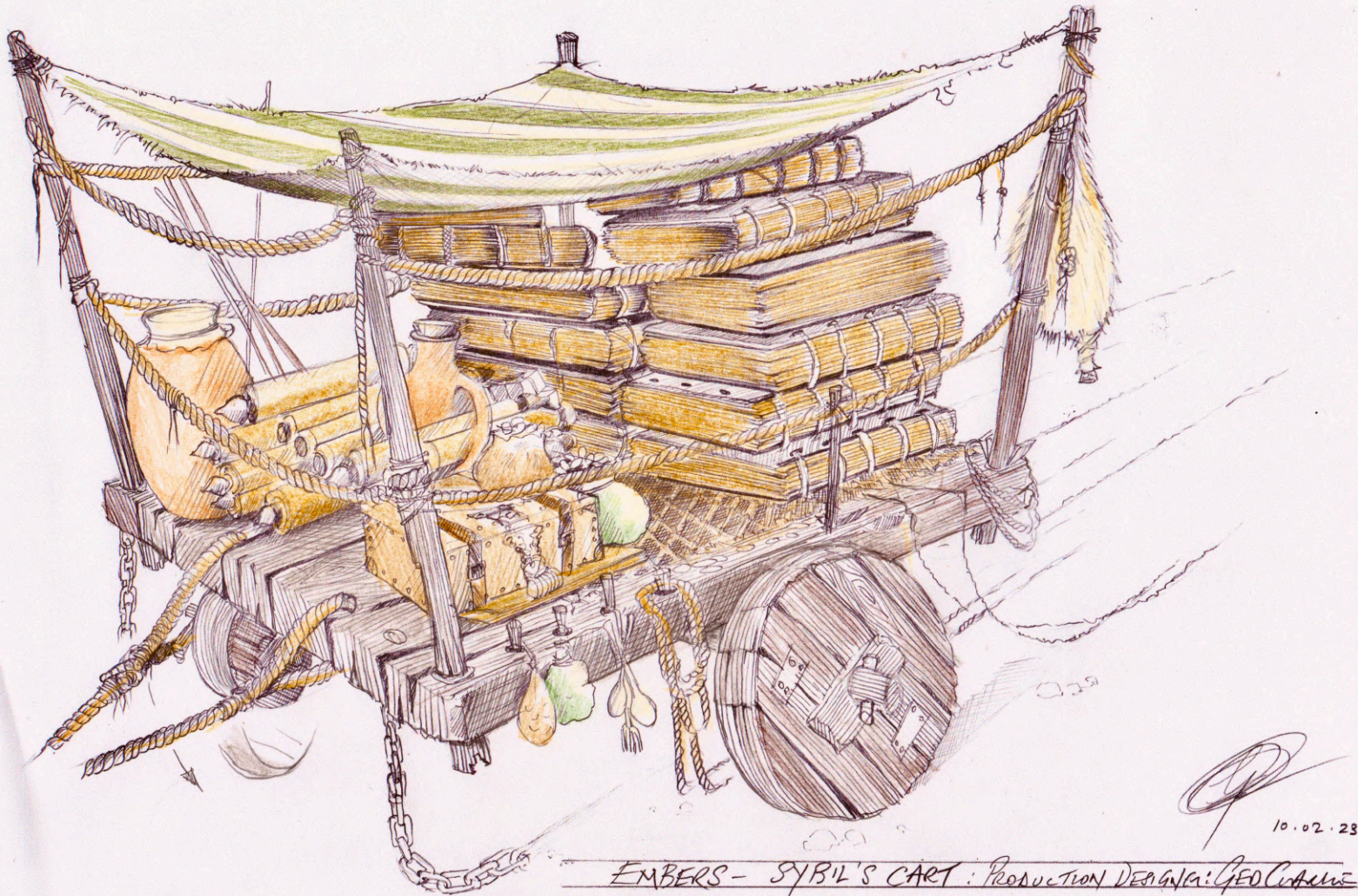
SHORT FILM - PRODUCTION DESIGNER - GED CLARKE

SET DECORATOR - Menouir Samiri

EMBERS, written by Gerald McMorrow is based on the legend of The Sybilline Books by Douglas Adams about the Environment. We originally intended to shoot at Ait Ben Haddou, Skoura or Atlas Studios, Ouarzazate, but budget wouldn't permit. I selected many Props from my own collection and visited UK Prophouses for Astrolabes and an Orrery. I designed a medieval Orrery with a wooden globe in the centre, with carved runes to match our Tomes. Gerald fortunately met an old Producer friend of mine, Jimmy Abounouom in Morocco, who was Producing Ridley Scott's Gladiator II. He gave us his fort location near Marrakech and also offered us free Props & Costumes if we were to promote the Location in our Film. I designed a Cart for Sybil and the Twelve Tomes which contained 'All the Knowledge in the World'. We needed to repaint and age the whole front section of the Fort and rebuild the road leading to the main gate. We used a Square within the Fort for our Market Place. I had an old Art Director friend Menouir Samiri as my set Decorator. Samiri and I had worked together in Marrakech & Ouarzazate in 1995 on a Commercial. Samiri had worked in the Sound Department on Lawrence of Arabia, with over 61 years of experience. I sourced some specialist aged papers in the UK and penned pages of Runes, sketches of various Encyclopaedic Knowledge, with a Tree of Knowledge and Anatomy in the style of Leonardo. Samiri & I went to several warehouses and chose 15 Market Stalls, Poles and Canopies, plus merchandise for each Stall, from Carpets, Pottery, Spices, Fruit & Vegetables to a Street Cafe. Once we chose times of day to shoot, we needed a canopy over the whole market to shade from the direct overhead sun as we needed the dawn and sunset shots of Sybil in the landscape, coming and going at the City's Great Entrance. There had fortunately been rain in Marrakech which meant there was a very small carpet of green, which was perfect to start the film in a lush green landscape, but as the story progresses over the years, the land becomes barren. This we overcame with shooting different angles and into a backlit sun. We also needed a Kings Chamber and some corridors. Choosing to shoot these in the middle of the day, we were able to use the direct rays that cut through sections in the roof, together with smoke to create the right Interiors, simply dressed. We stitched up 16 Sacks and gilded the gold coins. I also spent much time choosing costumes with our local Costume Designer, Hassan Taghridt, with rich costumes for the wealthy citizens, to the rags worn by the destitute. I shopped in the Souk for shell beads for Sybil's headwear, muslin for her gown and brought many of my own personal props from home, such as her ancient Flute, Striker and coins as my Art Department budget was £2,500 all including my few expenses.

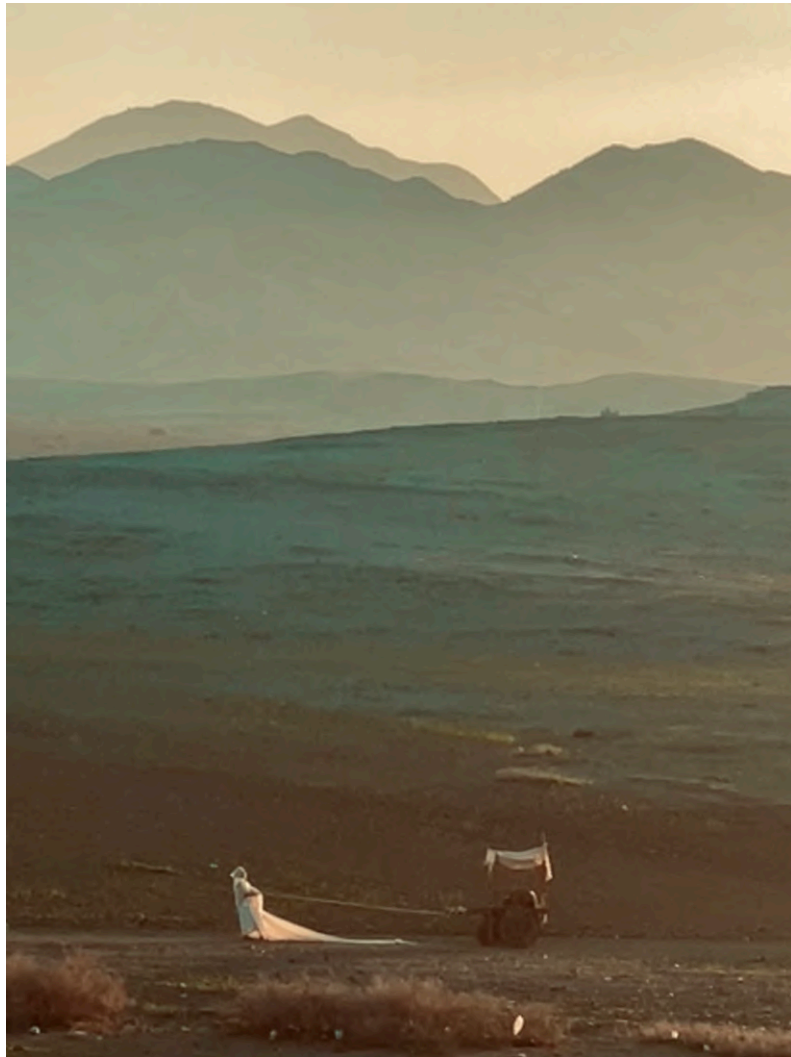
GED CLARKE - PRODUCTION DESIGNER

EMBERS



SYBIL'S CART SKETCH

EMBERS



GED CLARKE - PRODUCTION DESIGNER

EMBERS



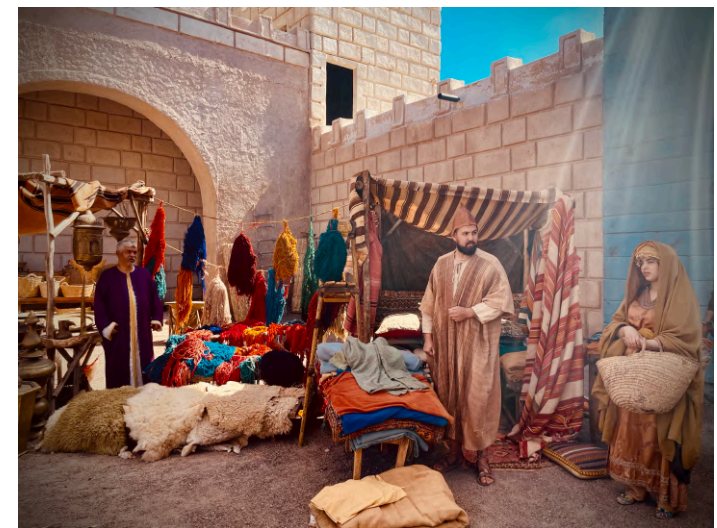
GED CLARKE - PRODUCTION DESIGNER

EMBERS



MARKETPLACE with STALLS & ASTROLABE

EMBERS



GED CLARKE - PRODUCTION DESIGNER

EMBERS



GED CLARKE - PRODUCTION DESIGNER

EMBERS



GED CLARKE - PRODUCTION DESIGNER

EMBERS



GED CLARKE - PRODUCTION DESIGNER

GED CLARKE - PRODUCTION DESIGNER

