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# The Draftsman

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THE DRAFTSMAN

A Capstone Experience/Thesis Project

Presented in Partial Fulfillment of the Requirements for

the Degree Bachelor of Arts with

Honors College Graduate Distinction at Western Kentucky University

By  
Hannah R. Bowman

Western Kentucky University  
2013

CE/T Committee:

Professor Ron Demarse, Advisor

Professor Brad Pfranger

Professor Leslie Baylis

Approved by

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Advisor

Department of Journalism and Broadcasting

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2013

## ABSTRACT

*The Draftsman* is a 50 minute narrative film which explores the themes of forgiveness and commitment in relationships with those who have mental illnesses. The plot for the narrative was inspired by the dedication I have witnessed between my grandpa and grandma throughout their married life.

This level of dedication began early in their relationship. My grandparents, Bill and Eleanore, had a difficult marriage. My grandmother most likely suffered from undiagnosed depression for most of her adult life. This illness probably stemmed from traumatic events in her childhood including her mother's death and her father's choice to abandon her, as well as her little sister, to an orphanage.

*The Draftsman* takes place in the year 1949 and recounts a fictionalized version of the early stages of my grandparents' relationship—starting with Bill Bowman's decision to leave his home on a farm in Missouri in order to make money to help pay for his brother's medications. His plans change however, when an injury forces him to stop in New Haven Kentucky, where he meets a beautiful but odd young waitress named Eleanore. The film strives to pay tribute to the trials they have faced together and to emphasize how marital commitment can outlast even the most trying circumstances.

Keywords: Film, 1940's, mental illness, depression, Draftsman

*The Draftsman* is dedicated to Bill Bowman

## ACKNOWLEDGMENTS

*The Draftsman* would not have been possible without the time, effort, and support of several key people. First of all, my actors Luke Voorhies and Rose Marshall whose talent, professionalism, and enthusiasm for the project, carried the story. I would also like to thank them for enduring blistering heat, freezing cold, and countless takes. The rest of the cast, Eric Diersing, Mollie Carter, Mickey Anderson, Winton Vernon, Bob Munroe and Tammy Bailey were wonderful to work with and never ceased to amaze me by how much they were willing to sacrifice of their time and effort to make this film a success.

Stephanie Mathews, my right hand girl, deserves so much credit for consistently showing up at every shoot over the summer, helping me haul equipment back and forth, helping with lighting and audio, and keeping me sane during the most difficult days of shooting. She is a treasure. I would also like to thank my parents, as well as Christi and Dave Marshall, Carolyn Cook, Larry Green, Tom Vernon, Julie Carter, Theresa and John Hundley, the Friends of Wickland, the Sherwood Inn, and The Kentucky Railway Museum for providing rides, locations, help on set, and support. I would like to thank my Readers, Ron Demarse, Brad Pfranger and Leslie Baylis for their guidance and for taking the time to watch my film, and read this summation of my experience. I would also like to thank the The WKU Honors College for generously agreeing to fund my purchases for

equipment for the production of *The Draftsman* with an Honors Development Grant.

Finally, I'd like to thank Bill and Eleanore Bowman for allowing me to use their names and their story and for being supportive of the entire project.

## VITA

- April, 4, 1992.....Born - Fort Knox Kentucky
- 2008.....Kentucky Governor's Scholar
- 2009.....Bardstown High School, Bardstown KY  
Presidential Scholarship Recipient
- 2012.....WKU Film Festival “Best Picture”  
for *The Redbox*  
Academy of Television Arts and  
Sciences Internship Finalist  
Founder and Co-President of  
WKU Film Production Club
- 2013.....*The Redbox* shown at The Nashville Film  
Festival  
*The Draftsman* wins Best Picture,  
Best Production Design,  
Best Actor (Luke Voorhies),  
Best Supporting Actor (Mickey Anderson)  
Best Supporting Actress (Mollie Carter)  
at the 2013 WKU Film Festival

## FIELDS OF STUDY

Major Field: Film

Minor Field: Music



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## INTRODUCTION

The screenplay for *The Draftsman* was inspired by the dedication I have witnessed between my grandpa and grandma throughout their married life. My grandma passed away in April 2013. Before she passed, she lived with late stage Alzheimer's

disease for over five years. While she would sometimes utter words or very short phrases, she was incapable of conversation, and of any movement more extreme than lifting her hands. Because of a promise made near the start of her illness, my grandfather refused to admit her to a nursing home. Rather, he dedicated his life to providing care for her and staying with her at all times. My grandpa



*Bill and Eleanore Bowman 2010*

saved his money in order to hire assistants to come to their home and help him take her to the bathroom, bathe her, and even curl her hair and paint her fingernails.

Watching my grandpa treat my grandma with such delicacy sparked curiosity in me. Most elderly people in a similar situation would almost certainly leave their spouse's care in the hands of trained professionals rather than learning the skills themselves or

hiring nurses to come to their home. The situation didn't make sense to me. From what I had heard of my grandmother before her Alzheimer's really set in, she was a harsh woman. She was very strict in all aspects of life and I couldn't imagine what my free-spirited and forever-joking grandfather saw in her.

Starting this project involved lots of time spent interviewing my grandpa and asking him about his past—something he was reluctant to talk about at first. He was hesitant I think, not because of bad things that had happened to him, but rather because he, in a manner uncharacteristic for people his age, prefers to live in the present, not the past. While we had spent time together before, it was never one-on-one and he never talked about his personal feelings. I am grateful that this project has given me the opportunity to not only learn about my family's history, but to get to know my grandpa's personality too. Since I've undertaken this project, we've gone from sitting around the kitchen table at family functions, eating cheese and crackers, to actually going skydiving together, just the two of us.



*Bill and Eleanore Bowman as newlyweds*

The initial plot concept of the story was originally intended to be as close to true life as I could make it. Firstly, I thought the story of my grandparents' childhoods were both remarkably interesting and moving, and secondly, because I wanted to learn as much about my family history as I could. After writing a first draft of the script, I realized that sticking to true facts would be possible, but it

wouldn't make for a very good movie.

It seemed as though the best part of my grandmother's story was over by the time she was 12 years old. The part of my grandpa's life which I particularly wanted to document involved him leaving home when he was sixteen. However, I wanted this to be a love story about my grandparents' first meeting. When I pried my grandpa for details about this, there didn't seem to be any conflict—nothing to write a story about. They dated for a little over a year and got married in a court house just before my grandpa was stationed overseas in the army.

I decided to move away from the original plan of a documentary-esque feel and go for fiction which utilized their characters. Throughout this process, my family has been very involved and eager to help me. I had a hour-long conversation with Joe Fox, my grandma's nephew who I had never met, about who she was when she was younger.

My aunt told me secrets about my grandma that she had never told anyone else. My grandpa actually designed and built the props that his character was supposed to have built in the film—the telegraph featured



*Bill works on the telegraph*

in the opening credits and the radio that Bill built for Eleanore mid-way through the story.

During the interview process, my grandpa mentioned that he had built both of these

things when he was young—a telegraph for his brother and a radio for Grandma.

*The Draftsman*, at heart, is a coming of age story about my grandpa, but it's also a coming of age story about myself. Completing this project in my final year as a student has prepared me in so many ways for what I hope will be my future career. *The Draftsman* has allowed me to grow closer to my family and to meet many talented actors and actresses. It has improved my confidence and my ability to work with people I don't know. Through all the frustrations, setbacks, and the nights I didn't sleep at all, I poured my energy into working with passionate and talented people to tell a story I profoundly care about. My biggest hope is that my efforts succeeded in creating a great tribute to a great man.

## METHODS

The screenplay for *The Draftsman* was the first screenplay I had ever attempted to write. One year ago, I could fit everything I knew about writing for film on a post-it note. I checked out multiple books from the Nelson County library about screenwriting and I started following blogs like *John August* and *Screenwriting Tips You Hack*.

The story of *The Draftsman* was originally intended to be a novel. In fact, I wrote about 50 pages of the book and decided to turn it into a film. The story line and characters changed drastically. I started my research for the film by asking my grandpa to talk about his past—his family, his hometown, how he ended up being a mechanic, how he met



*Rose Marshall plays Eleanore Fox in The Draftsman*

grandma, how they fell in love.

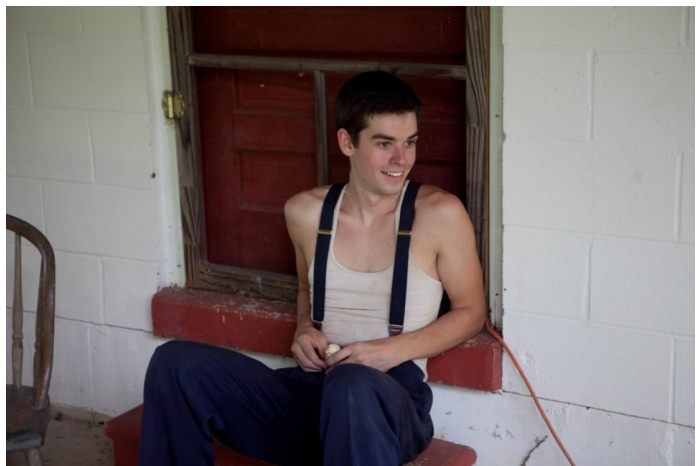
I started working on the script in April of 2012 and finished it in early June. Throughout the production process, the script changed and scenes and even characters have been cut. After the script was finished, I started contacting people I would need to work with. Initially, I casted Rose Marshall, a lifelong friend, to play Eleanore and Spencer Smith, a friend from high school, to play Bill. Several weeks before

we were going to start shooting, Spencer told me he couldn't do the film because of health reasons.

I was floundering trying to think of who could now play the lead role. I asked Rose if she had any ideas. She suggested Luke Voorhies, the guy she was dating at the time. I didn't really want to cast someone I had never met but I didn't have many other options. I drove up to Louisville to meet him and do a read through of some scenes.

Once I heard him read, I couldn't

believe I had ever wanted anyone else to play Bill. I was worried that Luke and Rose wouldn't last very long together however, so the first scene the two of them shot together was the first kiss scene. I didn't want



*Luke Voorhies plays Bill Bowman in The Draftsman*

to have to shoot a kissing scene between two recently broken up actors. I ended up having to shoot one anyway, but that was the thought.

I cast the rest of the parts from people I had seen act around Bardstown. Mollie (Gloria) was just a girl I had never really talked to who went to my church. I asked her and her mom if they would be interested in this project. They were very excited and Mollie turned out to be absolutely wonderful to work with. She always knew all of her lines and was really great at taking direction and trying new things.

The costumes and props were either borrowed from Bardstown Community



Theater's warehouse or from Bob Munroe (Glenn). Choosing costumes for *The Draftsman* was challenging. The warehouse I was sifting through was packed with the spoils of many a yard sale. It was dimly lit and difficult to get around in because of the sheer amount of stuff. I did the best I could in the circumstances. The pants Bill wears throughout the entirety of the film are actually women's pants circa 1980. Jimmy is wearing a maternity shirt during his seizure. Eleanor's maid's dress was taken from a decrepit 1940s-style nurse's dress. I cut off the collar and sleeves, bleached and ironed them, dyed the rest of the dress blue, and reattached the collar and sleeves.

The props were mostly easy to come by, with the exception of the working telegraphs and the radio that Bill makes for Eleanore. When I couldn't find them on my own, I asked my grandpa for help. It was really exciting watching



*The Sherwood Inn, New Haven, KY*



*Rose Marshall on location at the Sherwood Inn*

my grandpa design the draft for the telegraph system for the movie in which his character designs the draft for the telegraphs. Bardstown Community Theater had a radio from around the correct year, but it looked too ornate to

have been able to be made in a couple days by Bill. My grandpa found the radio used in the film at a yard sale. He bought it for a couple dollars, and fixed it up so it looked new.

During the summer, we shot almost exclusively at the Sherwood Inn in New Haven. Rose and Luke were living together in Louisville at this time. I would pick up Stephanie Mathews, a high school friend who goes to Emerson in Boston, and head to New Haven with the costumes, props, scripts, lights, camera, tripod, slider, zoom, cables, and mic. Rose and Luke would meet me there and we'd film usually for 5-7 hours.

*The Draftsman* was edited in Final Cut Pro. All the audio was synched manually. The color grading was done in Apple Color and the limited number of special effects (sky and window replacement, steam, and the old cars and taxi shot) were created in Apple Motion.

The score was composed after the original rough cut was finished but before the seizure scene, some of the Sherwood scenes, and all the scenes involving Bessie were shot. I sent the rough cut to my brother who lives in Russia and he spent about two weeks working on scoring and recording the entire movie. It was a very collaborative process. We would both have a copy of the rough cut up and go through the specific time code to talk about the feel of each piece of music and at exactly what time the piece should change modes. I would say something like “I think this needs dissonance in the low strings and maybe some sparse piano dum chunk chunks on top” and he knew what I was talking about. I think that was the best thing about working with my brother—I could say things that sound like gibberish to someone else and he would take those words, understand them, and turn them into a beautiful musical fragment.

Some of the pieces he sent were labeled, for example, “Bill and Jimmy with solo.wav” and “Bill and Jimmy without solo.wav.” Nathan used the violin as a motif for

the character of Jimmy. Any time there was drama involving Jimmy, Nathan wrote a violin solo. However, Nathan had no recording equipment or instruments with him in his apartment, so all the music was created with a computer except for the violin solos. In the songs labeled “with solo” he would input a midi violin version of what he had in mind for the solo. The “without solo” would be the same track sans solo so that we could record an actual acoustic instrument over top.

I knew I wanted the song “Bright Morning Star” to play when Bill finds out that Jimmy is dead. “Bright Morning Star” is a Kentucky folk song that has special meaning to me. I asked two friends who are music majors at WKU to record a violin and viola part to the song. I played the piano accompaniment. Once Nathan sent the songs, Steven Steward, the violinist, Elliot Beckley, the studio engineer, and I had a recording session at First Baptist Church in which we adapted and recorded the solos over the track Nathan sent. Elliot mastered the recordings so the tone of the violin would match the other instruments and I replaced the midi violin version in my timeline with the acoustic violin version. This was the last step in the post production process before I rendered the final cut.

## CHALLENGES & SOLUTIONS

The first challenge I encountered stemmed from writing a screenplay using characters that would eventually be seeing the film. I knew that for the screenplay I wanted to take liberties from what actually happened during my grandparents' courtship and make the story line my own. I needed to do this in a way that would keep the



*Eleanore Bowman, 2012*

characters' motivations and personalities true to life though. My grandmother was so far gone from Alzheimer's when I was writing the script that there was no way I could talk to her about her past or get a feel for who she really was as a person. I needed to ask other family members for help to piece together what she was like

and how she felt about Grandpa.

Unfortunately, and presumably because of her depression, most people didn't have extremely positive things to say about her. She was a very strict woman and she and Grandpa often fought before she got sick. Her sickness was actually something that most people said brought them closer together. Up until a week or two before shooting,

Eleanore's character's name was “Ellie” because I hated the name Eleanore. My aunt threw a fit about this however, saying that Grandma always hated people calling her that name. My aunt said that if I named the character Eleanore and not Ellie, she would tell me a secret about my grandma that would be helpful in writing my story. At this point I was too curious to refuse so I changed the name. What my aunt told me did help a lot with writing Eleanore's motivation and personality and it helped me see my grandmother as a good person.

A little over a month into



*"The Morning After Scene"*

shooting, Rose (Eleanore) and Luke

(Bill) broke up. I saw it coming so I

strategically planned the shooting

schedule around their probable

breakup. In fact, the first scene the two

of them shot together was the “First

Kiss Scene.” I wanted to get it out of

the way while they still liked each



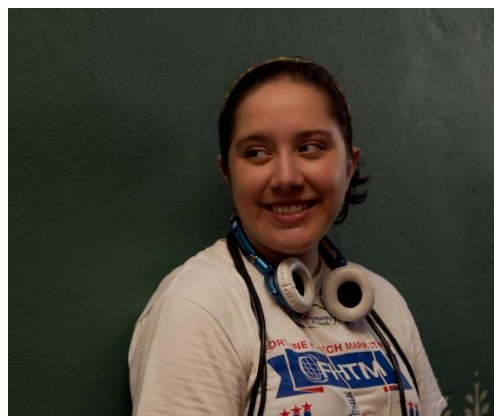
*Stressful shooting day at the Sherwood*

other. Unfortunately, the “Morning After Scene” had to be shot after they had broken up.

They are both fantastic actors, however, and were really dedicated to the project. They

behaved professionally and that scene turned out to be my favorite from the entire film.

Shooting at the Sherwood proved to be a veritable nightmare. At first, I got permission from the manager to shoot there. She was very happy to have us there and let us move anything we needed to. She even cooked us free lunch on our first day of shooting. However, she ended up moving out of state shortly after we started shooting. Apparently she didn't tell anyone else who worked there that we would be coming in to shoot and on which days. At the end of our next shoot, we were packing up when someone knocked on the door. It was an employee I had never met before and two guests who had reserved the room because no one told them we were using it. We offered to leave immediately but they were interested in the project and told us to take our time. They went to explore downtown New Haven. Finally, we were hauling everything out of the room and a man approached us, livid. He told me he was the owner of the Sherwood and that he didn't even know we were here. He wouldn't make eye contact with me as I explained that we had permission from the manager. I think that day was the most impressive smooth talking I've ever done. In front of the whole crew, I explained who I was, what the project was about, and apologized for all the miscommunication. I called the Sherwood several days later to see if we could continue to shoot there and he grudgingly said yes. The woman employee who first knocked on the door however, could hold a grudge with the best of them. For the rest of our time there she purposefully made



*Stephanie Mathews taking a break on location at the Sherwood Inn*

our lives difficult and was shamelessly rude to us.

Besides the miscommunication and staff changes in the Sherwood, there were also natural elements to deal with. The Sherwood was build in the 1800s and had no air conditioning in the upstairs rooms (where we were primarily shooting.) The combination of the hot lights and shooting in stuffy 110 degree heat with no air conditioning was miserable. The day we shot the conversation between Bill and Wilson after Bill breaks his ankle, the audio recordist collapsed from the heat. Luckily Mickey (Wilson) is a doctor as well as an actor and was able to take care of her.

While it was fortunate in this particular instance that Mickey was a doctor, it was a major inconvenience for the majority of the project. Mickey is a not just a doctor, he is one of the few surgeons in

Bardstown, and as such, works just about every hour of every day. It was almost impossible to find a time when he was free for several hours at a time to shoot, particularly a time that coincided with Rose, Luke,



*Luke and I goofing off on location in Bardstown*

and Mollie's free time. I had to work around this by cutting him out of many scenes.

Wilson is supposed to be present in the long scene where Bill sings to Eleanore, but I couldn't find a date that they all could do it. I turned Wilson's lines into a voice over,

as if he were working in the other room. Even this proved too much, and we couldn't even find a time for him to record three lines of voice over. The voice that Rose, Luke and Mollie interact with in that scene is actually Elliot Beckley recording in one of the dressing rooms at First Baptist Church.

Another challenge I ran into was the difficulty of getting my cast and crew where they needed to be at the same time. When we started production of *The Draftsman*, Luke was preparing for his freshman year at U of L with Rose. After taking a month or two of classes, he decided college wasn't for him and he dropped out. He broke up with Rose and moved to Western Kentucky. At this point, I was in school in Bowling Green, Luke was working in Murray Kentucky, Rose was getting ready to graduate from U of L, and neither Luke nor I own a car. We still had to shoot in New Haven. Without the help of my parents, other students from Western, my family members and a greyhound bus, we couldn't have completed the project.

In addition to my main actors being spread out, I had to account for Mollie's (Gloria) early bedtime and basketball schedule, Winton's (Jimmy) cross country meets and high school schedule, Mickey's impossible work schedule, Eric's (Earnest) rehearsals for several theatre shows, and Tammy (Bessie) who lives in Frankfurt Kentucky. Trying to find a time when everyone could get where they needed to be and a time when I wasn't busy with my many other activities and could find a ride from Bowling Green to Bardstown was incredibly challenging and incredibly stressful.

On top of this, at the end of the summer, my right hand woman had to leave to go back to school in Boston. I now had no one to hold the boom pole or help set up lights



and I quickly become the director/cinematographer/grip/gaffer/audio recordist/boom op/camera op all at the same time. On shots that I had to have a hand on the camera, I would either set up a mic stand and aim the mic at the actors, or we would use hidden lavalier mics.

Many other challenges arose on set, as they always do: no electricity, angry location owners, batteries dying, trains delayed for hours on end, light bulbs burning out, forgotten props, weekly Harley conventions across the street from the Sherwood, not being able to shoot in the Sherwood one day and having to green screen Rose and Luke in my basement, the bridal party that took up residence one room over during the first kiss scene, (we had to ADR the lines because the women were screaming) the bee sting fiasco, the possum incident...



*Rose Marshall shooting a greenscreen scene in my basement*

One of the bigger challenges I faced was in the scoring of the film. My brother Nathan is a wonderful musician and composer and I knew I wanted to ask him to score the film for me.

He agreed, but with the minor inconvenience that he currently lives in a small town in Russia. When I was going to bed, he would be just waking up in the morning. We did a lot of talking at around 3 or 4 in the morning for one or both of us. Nathan doesn't have any of his recording equipment or musical instruments with him in Russia. It was a challenge to come up with acoustic sounding music (what I wanted) with no actual

acoustic instruments. He scored the film using only the instruments that had decent midi sounds and had me record a violin over some of the pieces.

Finally, as I was trying to output the rough cut for Nathan, I encountered what I can only guess was a glitch in Final Cut's export options. Every time I tried to export the film as a Quicktime file, the audio and video would jump wildly out of sync at a certain point in the film. This stumped me for several weeks and delayed the scoring process. I worked around this problem by bypassing the quicktime export and sending the file to Compressor directly. I used Compressor to output an mpeg II file.

## STRATEGY & BUDGET

*The Draftsman* was shot in 19 days between June 16, 2012 and April 9, 2013.

<b>Date</b>	<b>Scene(s)</b>	<b>Location</b>
06/09/12	Table Read	Bardstown
06/16/12	Eleanore SFX scene	New Haven
06/23/12	First Kiss Scene, Bill and Gloria after Jimmy's Death	New Haven
06/24/12	Bill and Eleanore's Argument	New Haven
07/01/12	Letter Writing, Letter Reading, Pickups from 6/23	New Haven
07/07/12	Stubborn as a Mule	New Haven
07/21/12	Eleanore and Glenn Pre-Fightscene	Wicklnd
07/22/12	Stedicam Shot	Bardstown
07/28/12	Opening Credits and Telegraph Scene	Bardstown
08/04/12	Bill and Earnest on the Porch	Bardstown
08/05/12	The Diner Scene	New Haven
08/19/12	After the Destruction, Broken Ankle	New Haven
09/21/12	Chickasaw Park, Walk in the Alley	Bardstown
10/27/12	The Train Scene	New Haven
11/16/12	The Last Letter, Frantic Packing, The Fightscene	New Haven/ Wicklnd
11/17/12	The Morning After, Painting Your Eyes Purple, The Last Stand, Tinkering With Radio (Cut)	New Haven/ Wicklnd
11/18/12	The BIG Scene, Batshit Crazy, Bill Sees the Destruction	New Haven
02/16/13	Meeting Glenn, The Attack	Bardstown
04/08/13	Greenscreen Shot	Bardstown
04/09/13	Jimmy's Dead, Sherwood Exteriors, Seizure, Taking Care of Jimmy, The Phone Call, Earnest and Bessie Argue	New Haven/ Bardstown

## BUDGET

*The Draftsman* was produced with limited funding. The costumes and props were borrowed, the locations were secured for free, and none of the cast or crew were paid. The small amount of money spent was used to purchase camera and lighting equipment and to pay for food to have on set. Included here is a copy of the Honors Development Grant which I submitted for consideration to the WKU Honors College in the Spring of 2013. *The Draftsman* was awarded \$437.00 by the Honors College.



## Honors Development Grant Application

Office use only		
Date:	Total Hrs:	Approval?
GPA:	GS?	Amount:
H. Cr.:	Warning?	Notified on:

Before completing this form, please fully read the HDG Directions.  
**Do not save this document as a PDF. Please submit it as a Word document.**  
 Please **type** and fully provide the information requested below:

Name:	Hannah Bowman
Student ID#:	800-596-874
Mobile Phone #:	(502) 269-1088
Project Advisor or Professor:	Ron Demarse
WKU Email:	Hannah.bowman814@topper.wku.edu
Local Mailing Address:	1514 College Heights Blvd

### INTENDED TERM OF USE

- Fall 20\_\_\_\_
  **Spring 2013**
 Summer 20\_\_\_\_  
 Winter 20\_\_\_\_
  Spring Break 20\_\_\_\_

### PURPOSE

- General Research/Materials
  Conference or Convention  
 Honors Course  
 Research
  Conference Presentation  
 Honors Course Augmentation  
 **Tangible Materials**
 Other:

Please *briefly* describe the activity and any pertinent dates related to it. If traveling, specifically list the dates of travel, where you will be traveling and your mode of transportation. If using the grant to purchase equipment/materials, these items must be returned to the Honors College at the completion of the project.

I am requesting funds to help offset the cost of the purchase of tangible items I used to work on my Capstone Experience, a 45 minute narrative film, *The Draftsman*. I have been working steadily on this project since June of 2012.

## BUDGET LIST

Itemized List of Expenses:	Cost:
Script copies made	\$13.99
Lowel Day Blue DP Gels (4 pack)	\$18.14
Duracell AA batteries (8 pack)	\$7.34
White shirts for costumes (3 pack)	\$9.01
IndiSLIDERmini	\$115.38
Matte Black Cinefoil	\$24.88
Smith-Victor 3-Light 1250W kit w/ umbrellas and dimmers	\$215.00
Tiffen 58mm circular polarizing filter	\$26.80
Tiffen 58mm UV protector filter	\$7.20
Total Expense of Project:	\$437.74
<b>Total Requested Funds:</b>	<b>\$437.74</b>

**Note:** You can only be funded for items and amounts listed on your budget sheet. If your HDG is approved, all receipts must be submitted to the Honors College within 30 days of purchase. The Honors College reserves the right to request two or more price quotes be obtained prior to purchase.

Have you previously received an Honors Development Grant? If so, when and how much?
No.

<b>Do you wish to be considered for a CE/T Excellence Grant?</b> (Maximum award of \$1,500) If so, please describe the extra steps you will take (such as attempting journal publication, conference presentation, etc.) due to the potential additional funding. Note: You must have an approved CE/T Proposal on file.
No.

<b>Have you sought funding from other sources?</b> You are expected to do so, such as from your department, college, SGA, etc. Please list the individual and/or department(s) you have contacted and the amounts of alternative funding you have sought.
No.

Please provide a typed, double-spaced narrative of approximately 250 words describing how the funds are necessary for your project and the importance of this project to your academic and/or professional goals. If you are attending a conference, please discuss your role. If you are conducting research, please describe this research and its academic value.

As a student filmmaker, it is important to budget both time and funding wisely to get the highest production quality possible without having the typical budget of millions of dollars to make a film.

The items I chose to spend money on were integral parts of the project (scripts, costumes, batteries, lights, and filters) or items that I believed would significantly increase the production value of the film. This project is very near to my heart because the plot is based on the amazing story of my grandparents' courtship in the 1940s.

I conceptualized the story when I was seventeen, and now, almost four years and \$437.74 later, I have seen the project through, from scriptwriting, to casting, to shooting, to editing and finally transcoding. I am now in the final stages of production. I will be presenting this film at the 2013 WKU film festival, as well as hosting a separate premier in Bardstown. I am still inexpressibly passionate about the project and I can't wait to show it to all the people involved in its creation, my peers in the Film Department and the attendees of the premier and of the film festival.

The items on this list have helped boost the production value to a level that the Honors College, the WKU Film Department, and I myself can be proud of.

## CONCLUSION

On Friday, April 3<sup>rd</sup>, I sat in an auditorium with around 250 people and watched *The Draftsman* premier at the 2013 WKU Film Festival. My parents, my grandpa, my uncle, and about fifteen other friends came to watch my film and support me. The experience of sharing “my baby” with so many people—some who were there



*Friends and family at the 2013 WKU Film Festival*

to support me, some who were very critical, and some who were indifferent—was an almost out of body experience. Throughout the production process of *The Draftsman*, the only other person to actually see my footage was my brother Nathan. For a whole year, I felt like the footage, the editing, the script, the story, and the characters were festering inside me and I had no feedback on if it was good or if it was terrible.

I myself have probably watched the film several hundred times throughout the editing process. I had gotten to the point where I was so familiar with it, I couldn't



remember if the actors' emotions were believable, whether the jokes were funny, or if there even were any jokes in the script. To harbor this thing, this culmination, completely to myself for so long and then to all of the sudden hurl it up on a gigantic screen in front of strangers was a terrifying but relieving feeling. Good or bad, at that point I had done all that I could possible do and it became a 49 minute waiting game.

It was rejuvenating to hear an audience that size laugh at things I had intended them to laugh at when I was writing the script last year. It was surprising to hear them react to things I didn't even know were funny. It was moving when people came up to



*My family and I after the awards ceremony*

me afterwards and told me the film made them cry. *The Draftsman* was nominated for quite a few awards at the film festival and it did win several of those awards. While

it was nice to be recognized for the hard work I put into the film and the literal blood, sweat, and just a couple tears, I knew I had succeeded not when they announced *The Draftsman* had won best picture, but when, immediately after the movie, my grandpa stood up, hugged me and told me he was proud of me. I've heard that people who are successful in the filmmaking business are the people who are passionate about the

stories they tell, more so than any technical proficiency or access to top-notch equipment. Hearing the positive feedback from so many people about how they cared about the characters in *The Draftsman* and loved the story made me feel positive about my chances for having a career in this field and someday making films that touch people on a broad scale.

BEHIND THE SCENES PHOTOGRAPHS



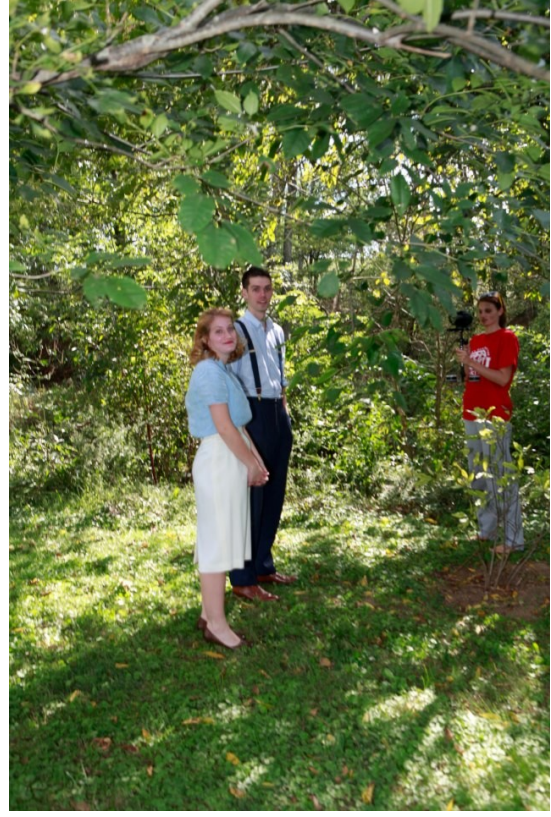
*Rose and Luke look exhausted and homeless between takes during the train shoot.*



*Setting up a shot for the front porch scene with Eric and Luke*



*Luke poses on location at the Sherwood Inn*



*Shooting "Chickasaw Park" in Bardstown*



*On location at Wickland*



*Showing off our personalities on location in Bardstown*



*Stephanie stands in beautiful light at the Sherwood before shooting the diner scene*



*Rose, Luke, and me*

