

DESIGN BOOK

EPISODE 2 - "WHITHEY'S ON THE MOON"

EPISODE 6 - "MEET ME IN DAEGU"

EPISODE 7 - "I AM"

WELCOME



CREATOR/SHOWRUNNER: Misha Green

PRODUCERS: J.J. Abrams & Jordan Peele

HBO / BAD ROBOT / MONKEYPAW

THE ART DEPARTMENT :

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SUPERVISING ART DIRECTORS: Troy Sizemore & Audra Avery

ART DIRECTORS: Mari Lappalainen, Omar Foster, Elena Albanese & Nathan Krochmal

SET DESIGNERS: Justin Trudeau, Justin Lang , Mayumi Valentine & Chad Frey

GRAPHIC DESIGNERS: Jenn Moye & Kevin Kalaba

CONCEPT ARTISTS: Hugh Sicotte, Christopher Brandstorm & Deak Ferrand

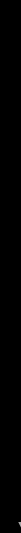
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CONSTRUCTION COORDINATOR: Steven De Santis

SCENIC CHARGE: Maureen Kropf

PROP MASTER: J.P. Jones

SET DECORATOR: Summer Eubanks



WHITEY ON THE MOON

MAGIC

MAGIC



EPISODE 2

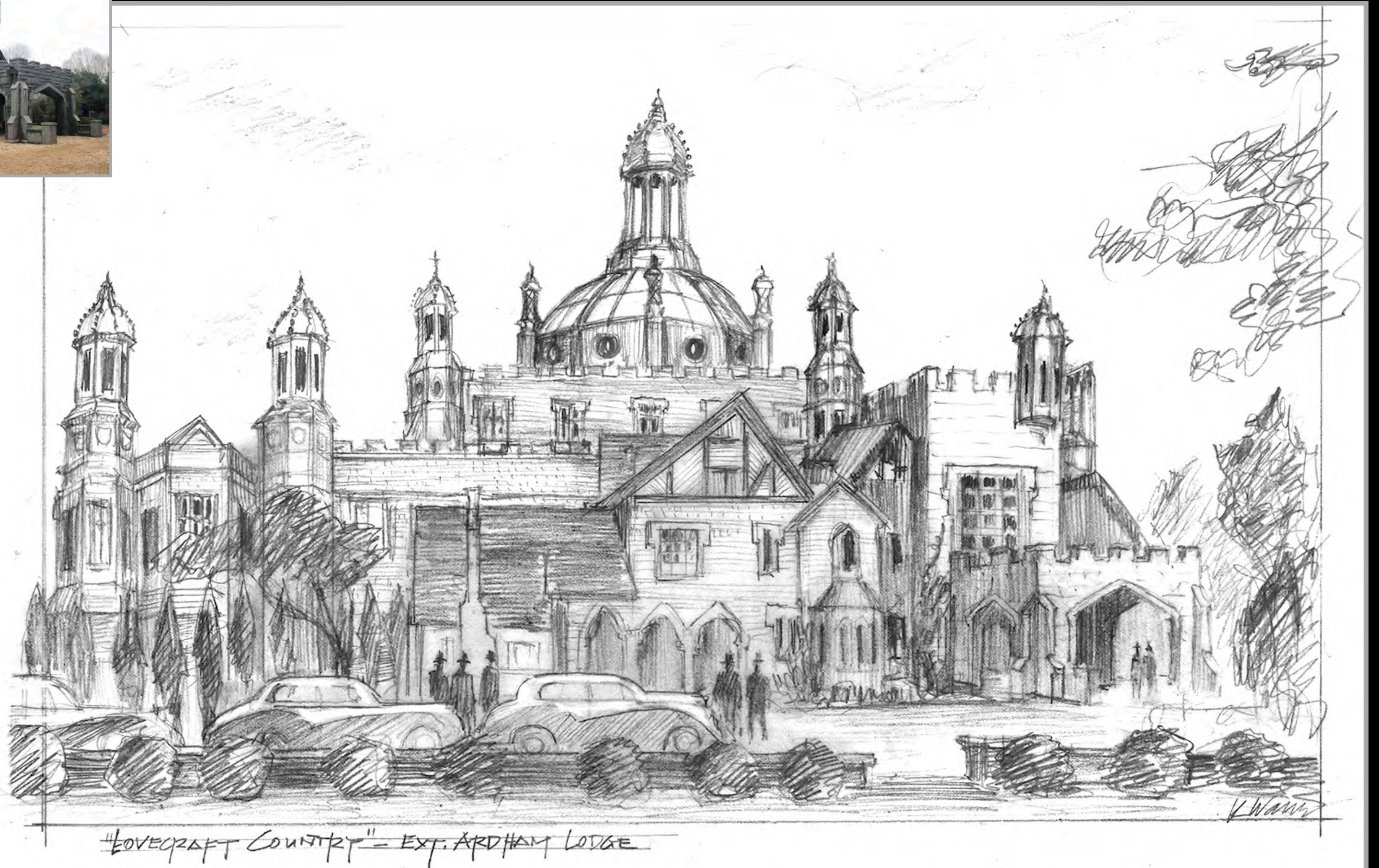
The show takes place in 1955 during the Jim Crow era, centering on two Black families with intertwined destinies, and each character carrying a deep secret. It begins with Atticus (Tic) Freeman arriving in Chicago in search of his missing father, Montrose Freeman. He teams up with his uncle, George Freeman, and his childhood friend Letitia (Leti) Lewis, and soon they run into trouble with racist cops, strange monsters and the powerful Braithwhite family. It turns out that the blood of the black Freeman clan is interlaced with the one of the white Braithwhites, and over the course of the series the two families battle over the possession of magic spells and the Book Of Names .

EXT. ARDHAM LODGE - PRELIMINARY CONCEPT



Location photo

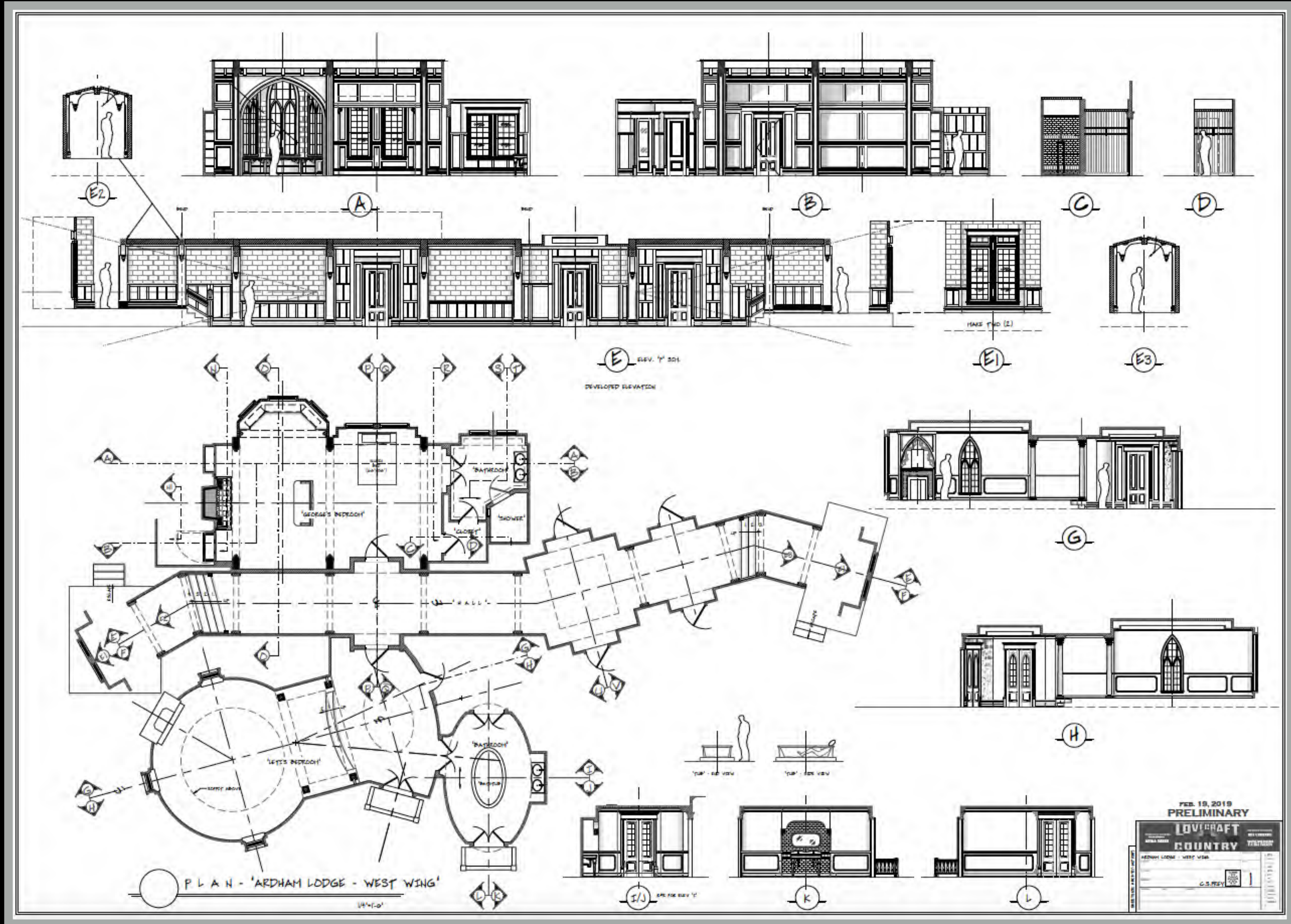
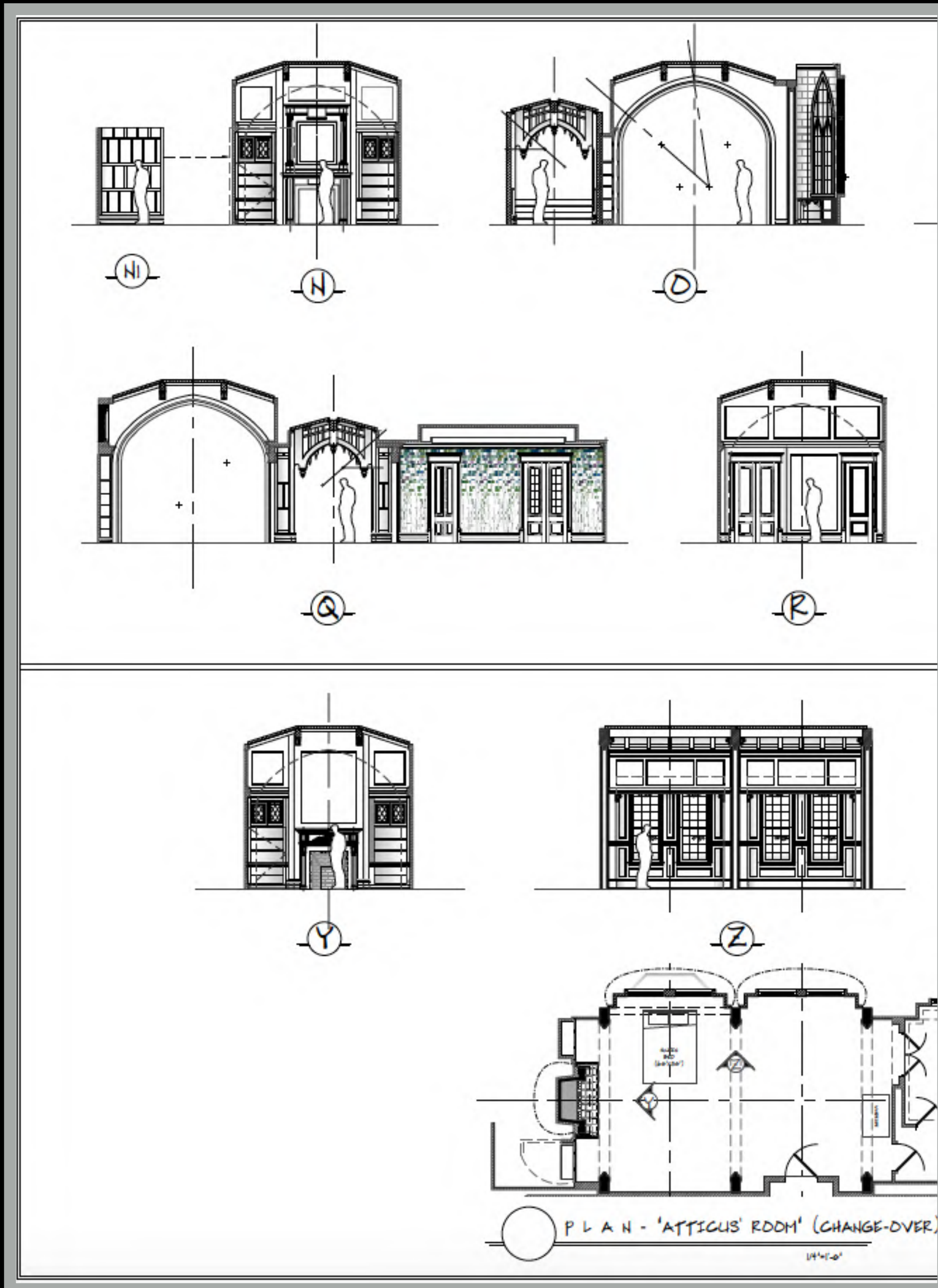
I wanted to create a mythical place, so I drew upon the architectural styles of Henry the VIIIth's Tudor castles and combined it with the US robber barons' opulent homes...



ARDHAM LODGE - FINAL DESIGN



GEORGE, ATTICUS & LETI'S SUITES - SET DESIGNS



The Braithwhite family tailored each suite to the characters' dreams and fantasies.

ARDHAM LODGE - WEST WING CORRIDOR SET



I purposefully designed the corridors' arches to look like the Shoggoth's teeth, both to create danger and also as a nod to H.P. Lovecraft.

ARDHAM LODGE - GEORGE'S SUITE SET



George is an avid reader of science fiction, classic literature and pulp books, so the room looks like a well-appointed gentleman's quarters.

ARDHAM LODGE - GEORGE'S SUITE SET



ARDHAM LODGE - LETI'S SUITE SET



Leti's suite was designed to look like a Hollywood movie star's bedroom on the surface; however, the church-like stained glass windows depict a rather risqué Garden of Eden.

ARDHAM VILLAGE & SILO - DESIGN

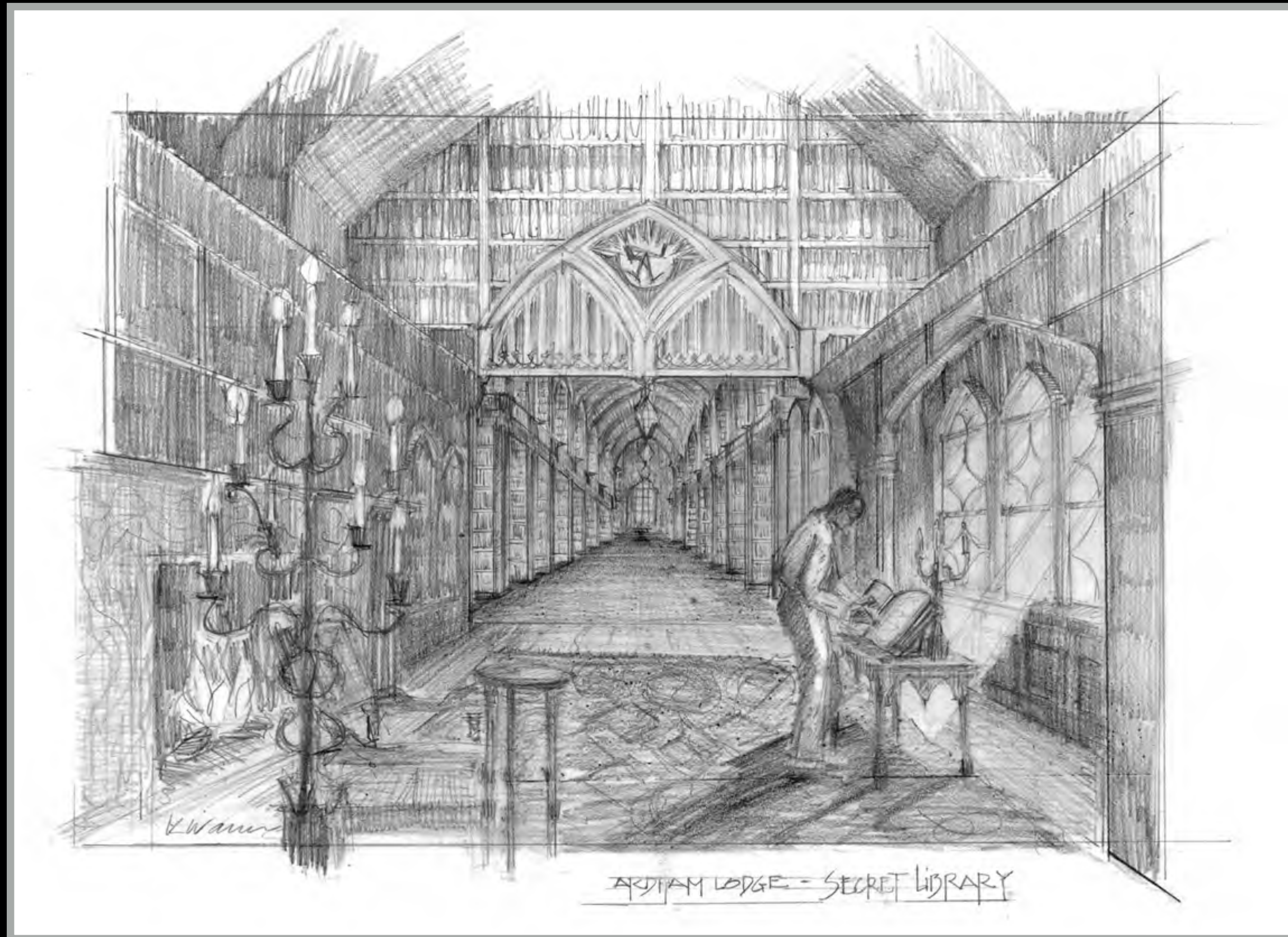


Tic, Leti and George search for the missing Montrose in the strange Ardham Village, which is dominated by a silo full with dead animals corpses.

ARDHAM VILLAGE - SET



SECRET LIBRARY - PRELIMINARY AND FINAL DESIGN



George finds a secret library containing the Order of the Sons Of Adam's book of by-laws.
We created the illusion of a giant library space through VFX extensions .

SAMUEL'S LABORATORY



SAMUEL'S LAB - SET



This set was the cornerstone of the episode. Samuel Braithwhite, the leader of the Order of The Sons Of Adam, is a natural philosopher and magician. In his lab he perfects his spells, entertains his order members, and also performs The Garden Of Eden ritual, hoping to gain immortality.

Once again, I wove into the design the supernatural symbolism of the Shoggoth's teeth.

SAMUEL'S LAB - DINNER



SAMUEL'S LAB - DINNER SET



SAMUEL'S LAB - GARDEN OF EDEN CEREMONY



ARDHAM LODGE DESTRUCTION



After the immortality ritual by The Sons Of Adam goes wrong , the lodge collapses into ruin.

“MEET ME IN DAEGU”

WAR

WAR



EPISODE 6

This episode takes place during the Korean War. A young woman, Ji-Ah, wants nothing but to sing along with Judy Garland musicals, when the American army descends on Daegu. As a nursing student, she is obliged to tend to the wounded soldiers, in spite of the fact that some of them killed her best friend. Complicating matter further, there's also a supernatural barrier to Ji-Ah, as she's a Kumiho who hunts for men to possess their souls. When she falls in love with Tic, who is a US Army soldier, she has to fight her impulses to kill him and take his soul. The emotional landscape constantly shifts in this complex flashback story.

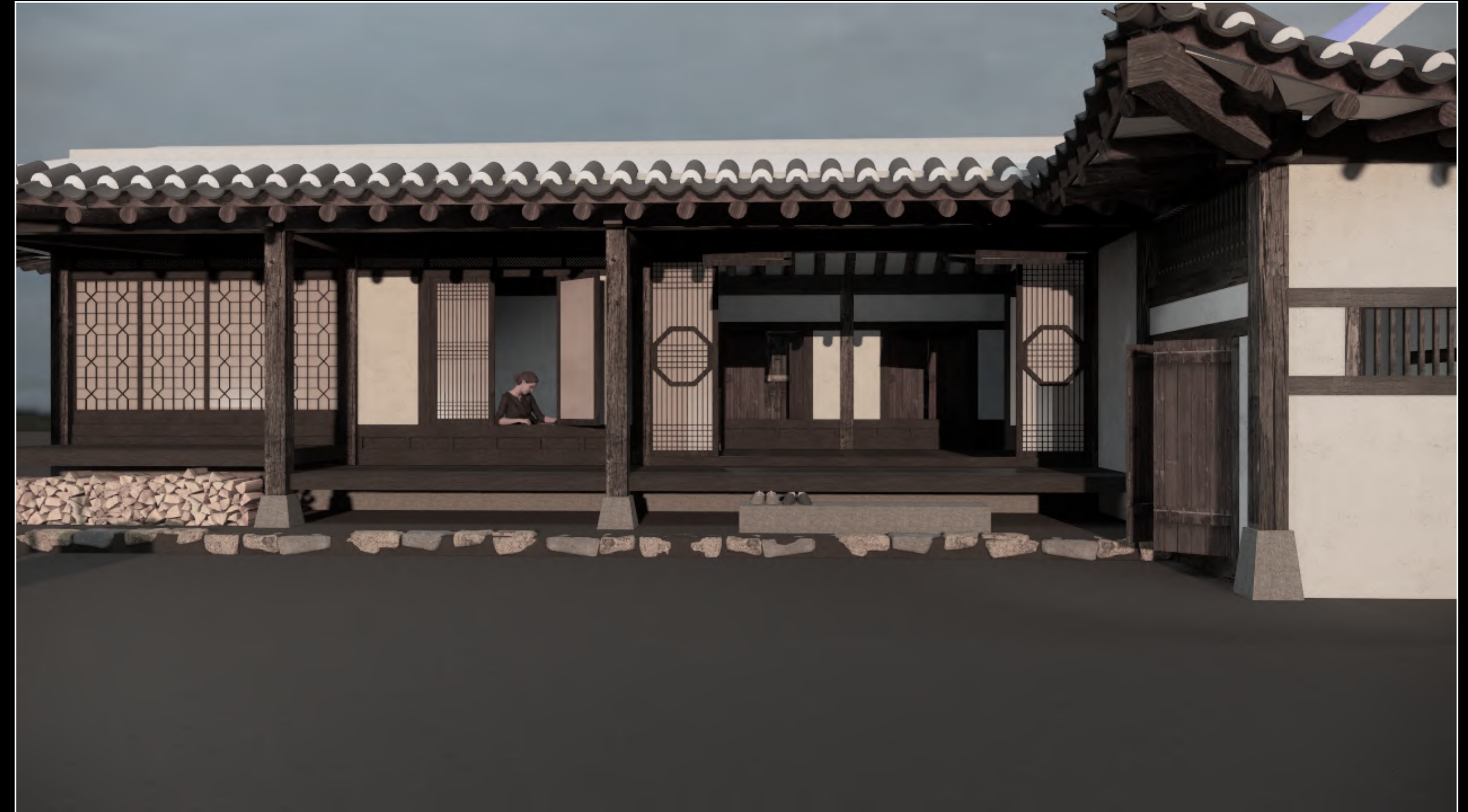
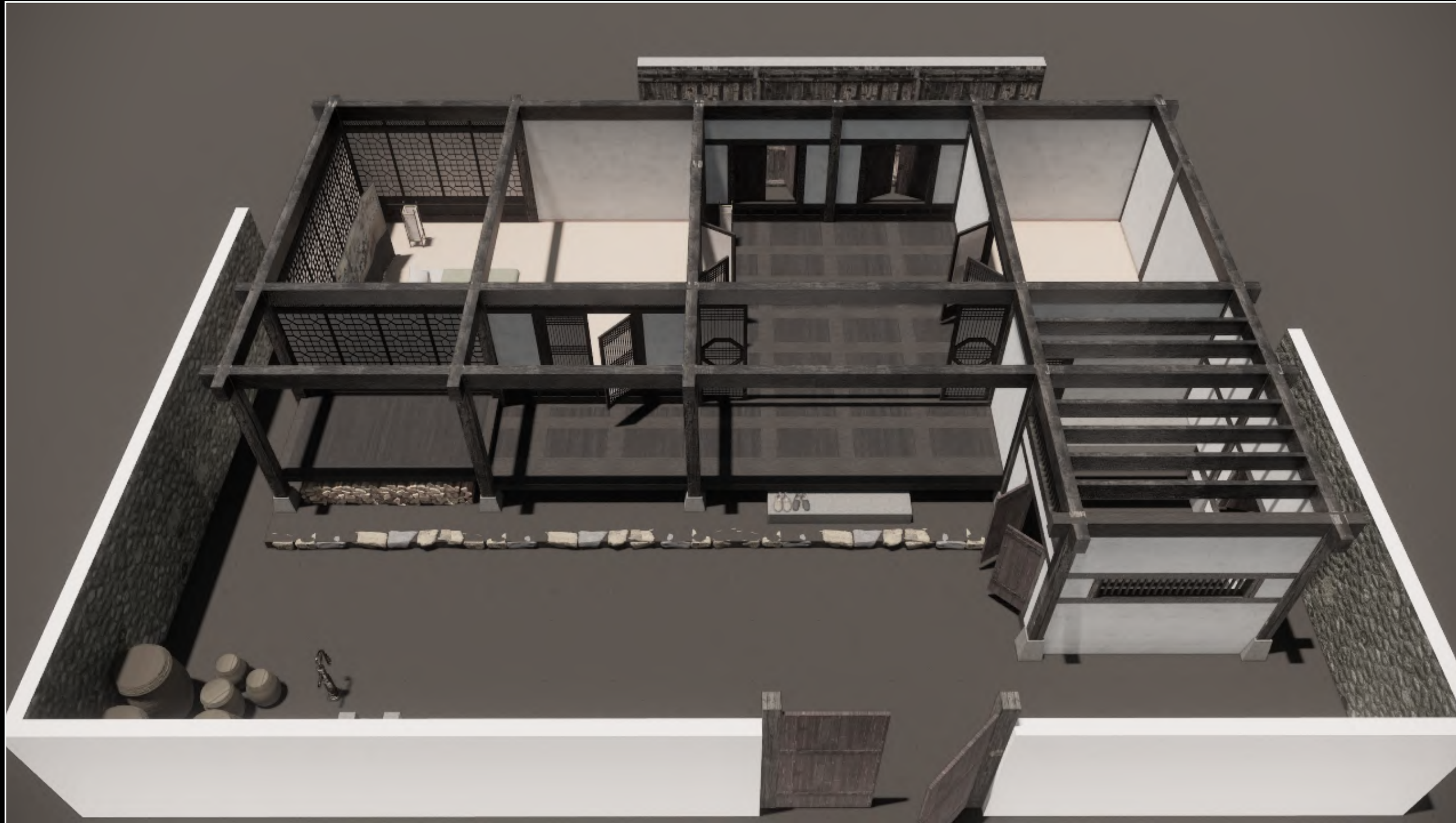


KUMIHO

“A nine-tailed fox spirit” that, as the episode puts it, is “summoned into the form of a beautiful woman to avenge the wrong done by men.”



HANOK - SET DESIGN



Ji-Ah and her mother live in a traditional Korean hanok,. They are shunned by their neighbors, and barely surviving.

We did extensive research on hanok construction in order to create an authentic home.

HANOK - SET



HANOK - SET





1950 EXT, DAEGU MOVIE THEATRE - THE WAR ARRIVES



EXT. DAEGU STREET - SET



EXT. DAEGU STREET - SET



KNU HOSPITAL - SET



CAMP WALTER BASE - DESIGN



DAEGU CAMP WALTER BASE - SET



The Korean War was brutal to the local people, and many of them ended up selling their possessions in order to survive.
I thought it was important to incorporate the ad-hoc markets outside the base.
Our VFX team added the mountains and erased all modern elements.



KOREAN ANCESTRAL VILLAGE - SET



The episode concludes with Ji-Ah and her mother returning to the Mudang who helped summon the Kumiho spirit. “Your mortal concerns are meaningless,” the shaman replies in answer to the question if Tic is going to die.



"I AM"

JOURNEY

JOURN



EPISODE 7

HIPPOLYTA'S journey begins at the Winthrop house, in a secret room with a broken orrery. Once she fixes the orrery, she takes it on the road with her to find the mystery behind the planetary model, which leads her to an abandoned observatory and an unexpected travel across time. In this episode Hippolyta goes from 200 years in the past in the Dahomey Kingdom to 200 years in the future, with a stop in 1930s Paris to dance and kiss with Josephine Baker - all because she loves astronomy and knows how to fix a defunct time machine.

EXT. WINTHROP HOUSE - DESIGN



EXT. WINTHROP HOUSE - SET



The Winthrop House is one of the main sets in the series. Leti buys the property to turn it into a boarding house. She's also 'pioneering' as the first black person to move into an affluent white Chicago neighborhood in 1955.

The entire location was aged, and we added a new distressed porch, front gates and greens to create an abandoned look.

EXT. WINTHROP HOUSE - STILLS



The white neighbors declare war on Leti and her black boarders, and burn a cross on the front lawn.





WINTHROP HOUSE - BEFORE

The location was a great example of Victorian architecture. The owners had lovingly restored it with period-appropriate wallpaper and trimmings.

However, it was all brand new, and not in the color palette of our show.

We had to remodel the entire first floor, in addition to distressing the full exterior facade.



WINTHROP HOUSE / FIRST FLOOR - SET



The first floor was shot on location for a seamless transition from exterior to interior. We replaced all the wallpaper and brought in new furniture, then distressed and aged everything.

WINTHROP HOUSE / SECOND FLOOR - SET



The second floor of the house was built on stage, mirroring the proportions of the location. Each room represented the personalities of the different boarders.

WINTHROP HOUSE / THIRD FLOOR - SET



We built three elevator cabs: one was capable of going up and down, one traveled between location and stage, and one was submerged in water, since the elevator was a major character in the story.

WINTHROP HOUSE / BASEMENT - SET

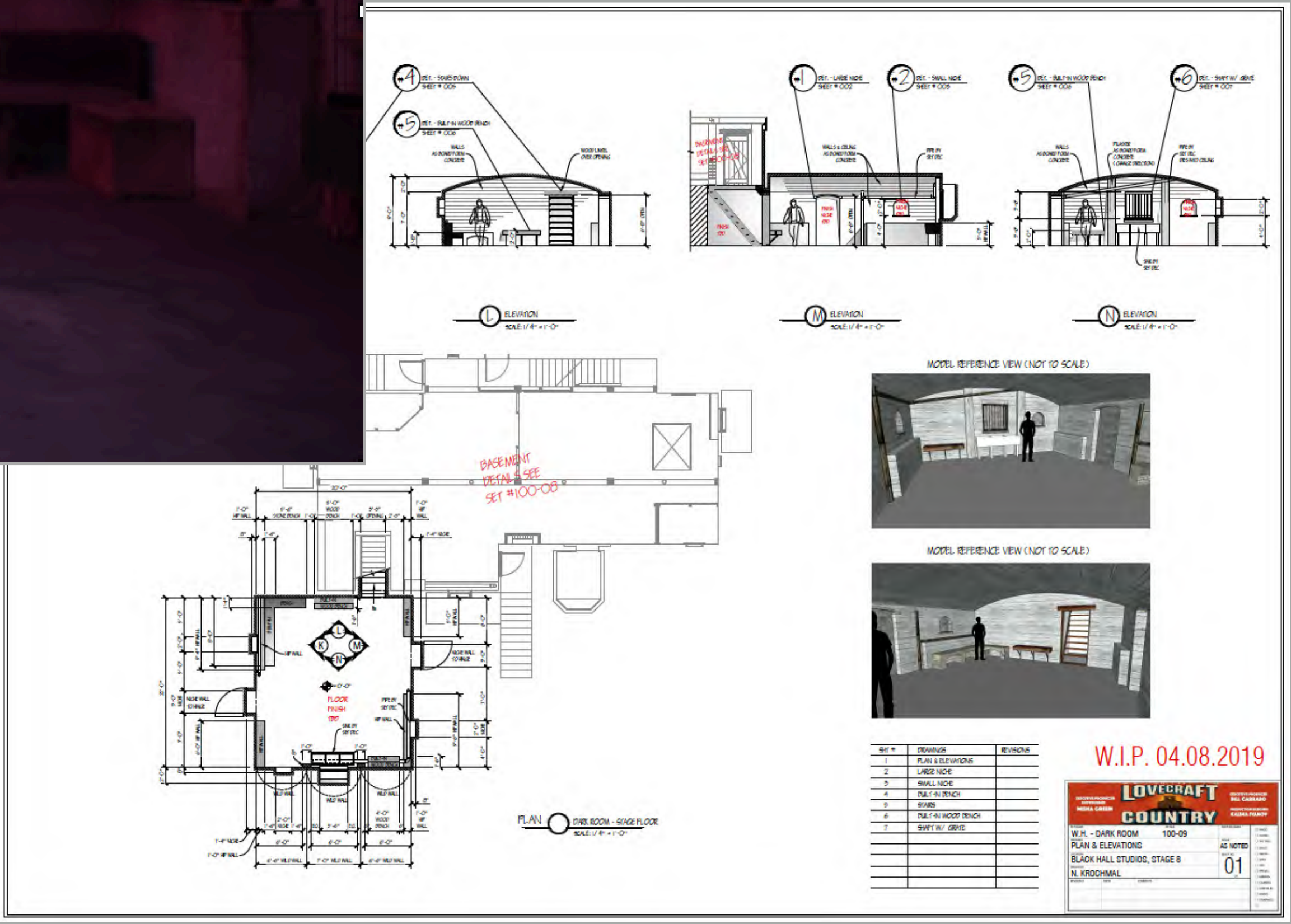


Each floor was built on stage, next to each other. The boiler was purposefully designed to look like a spider.



WINTHROP HOUSE / DARK ROOM - SET

The dark room sub-basement was built below the main basement.



THE ARDHAM LODGE RUINS - PRELIMINARY DESIGN & FINAL CONCEPT



My rough sketch indicated the portion we needed to build, and the rest was to be achieved with set extensions.





THE ARDHAM LODGE RUINS - SET



We built the collapsed entrance of the lodge, and VFX extended the rest.

Hippolyta finds a metal blade with the symbol of The Sons Of Adam order.

She realizes that her husband died battling the white order's dark magic.



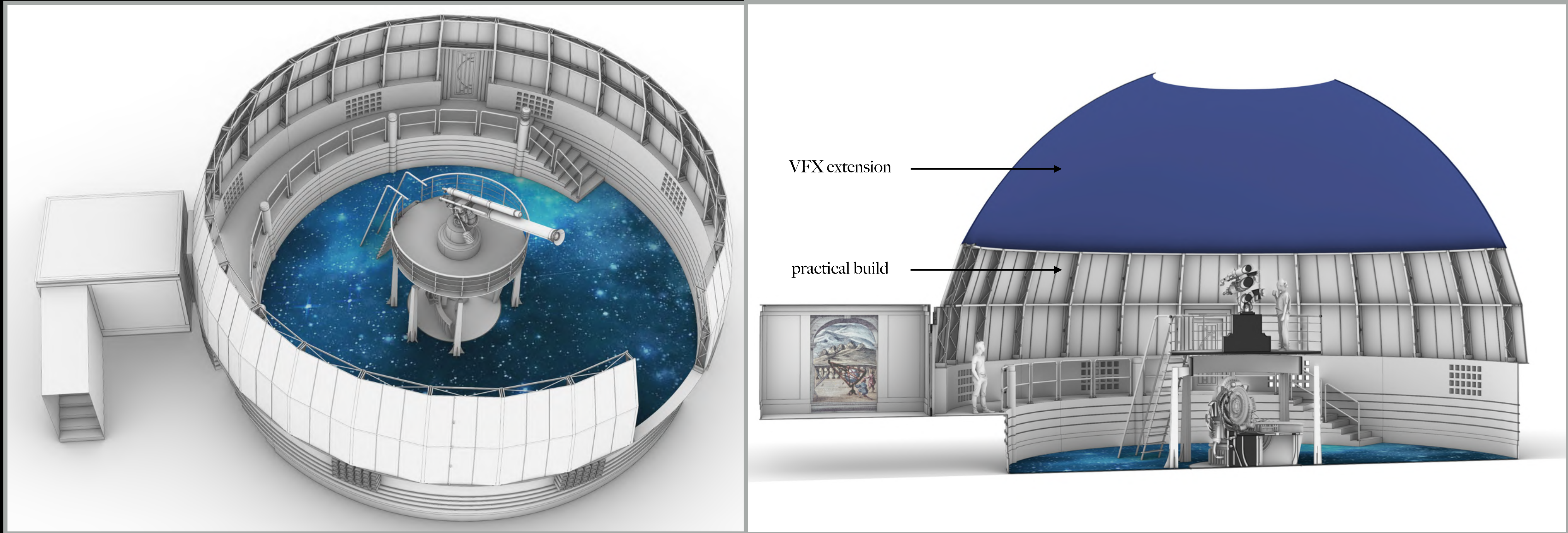
SONS OF ADAM
HALF SUN

EXT. OBSERVATORY - CONCEPT



Hippolyta's journey of self-discovery begins at an old abandoned observatory.

THE OBSERVATORY - SET DESIGN

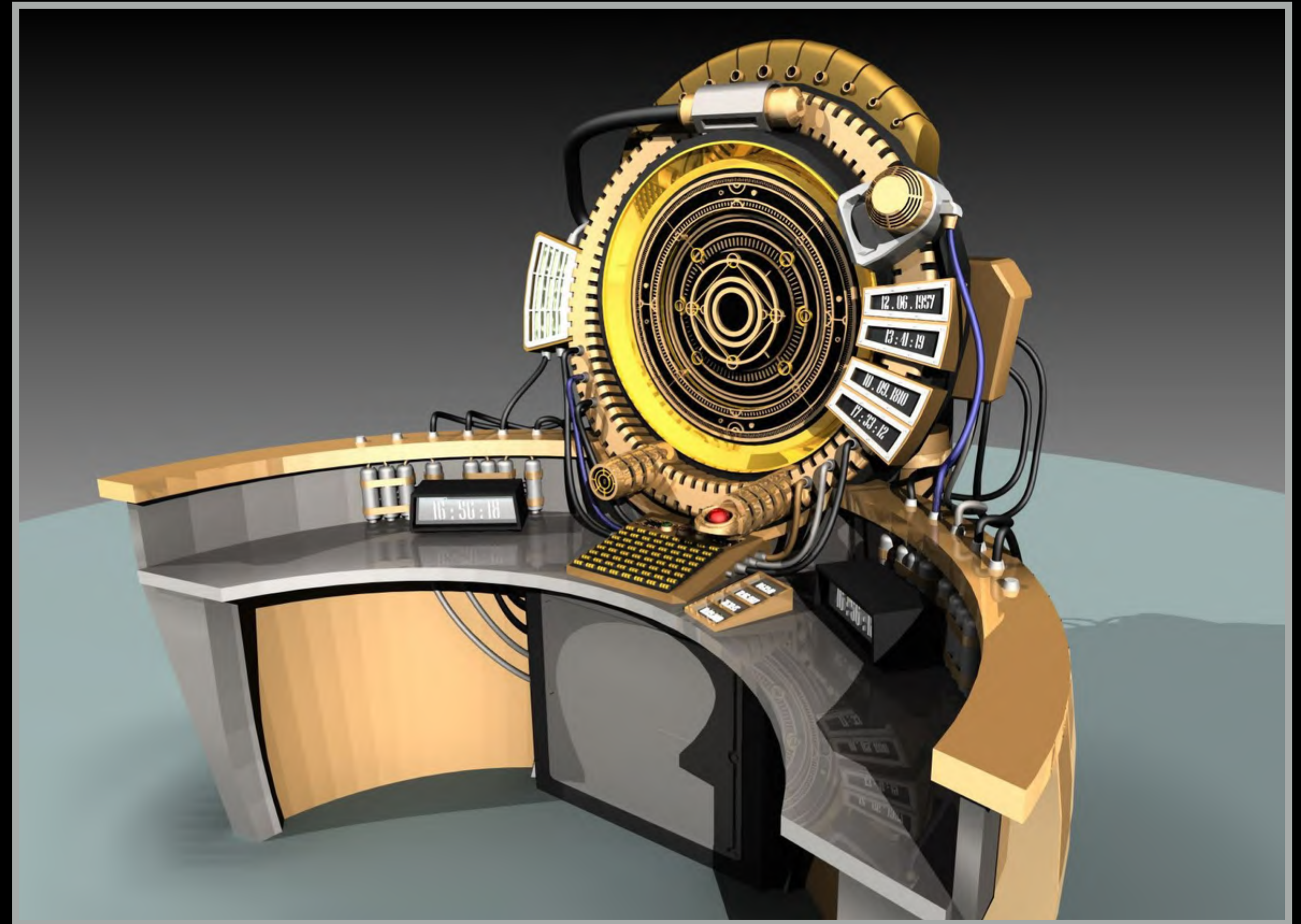
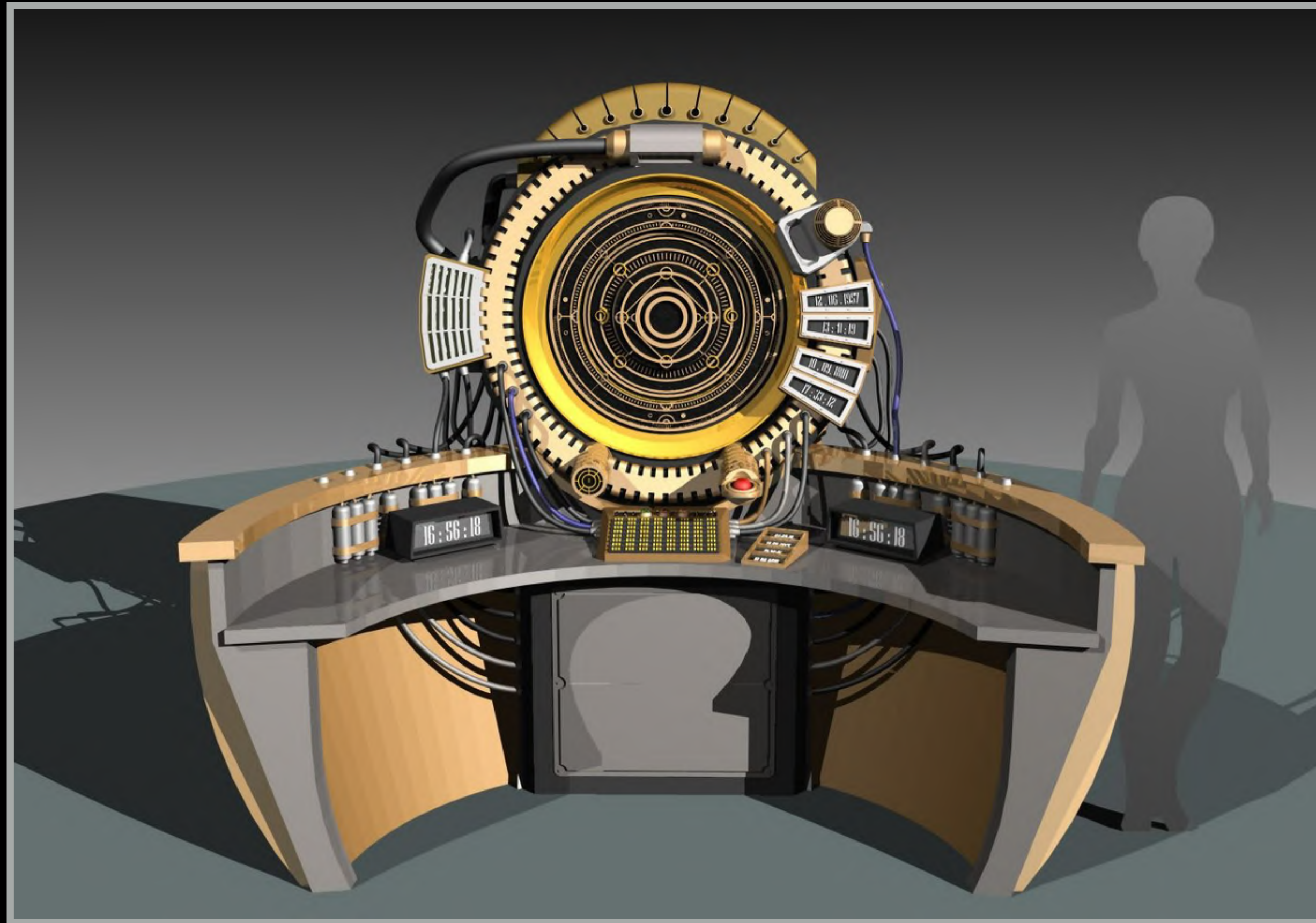


In addition to the set, we also built the telescope.

THE OBSERVATORY - DESIGN



TIME MACHINE - SET DESIGN



The machine was built into the set; we therefore generated the look and concepts .



OBSERVATORY - STAGE SET

The script called for a lot of action around the time machine, which at the beginning is under the telescope platform, and is eventually pulled out to the middle of the observatory.



time machine - final build

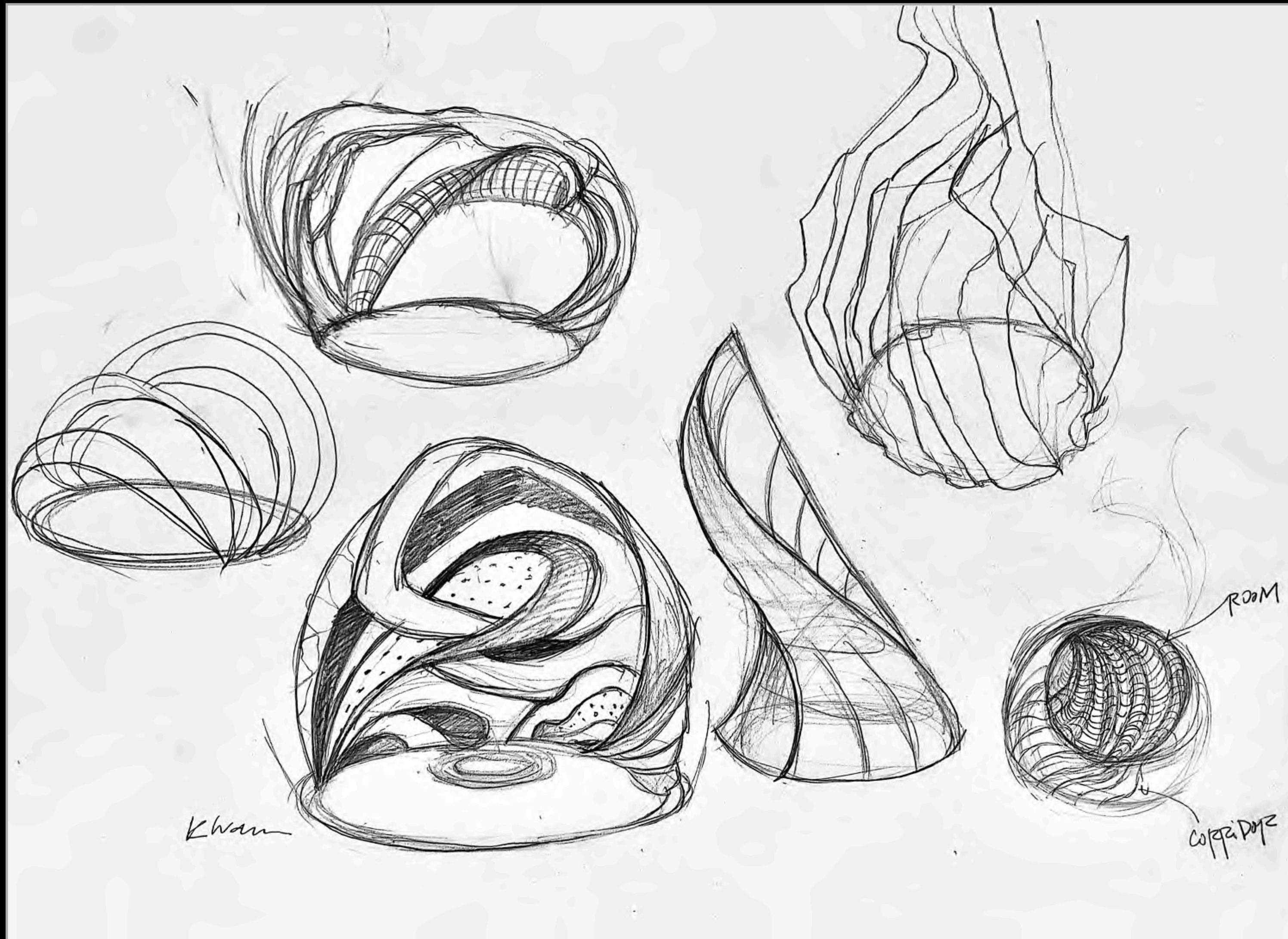
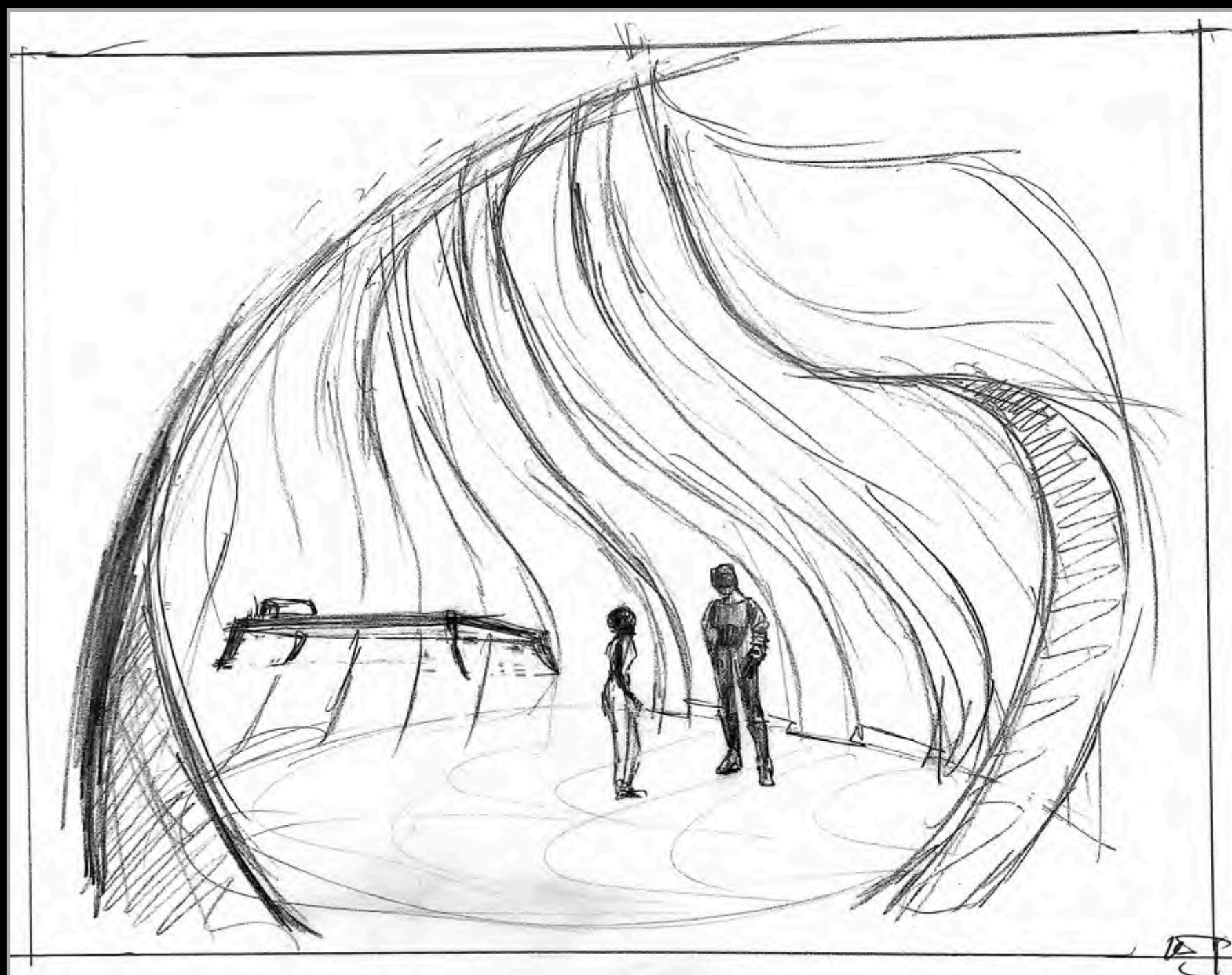
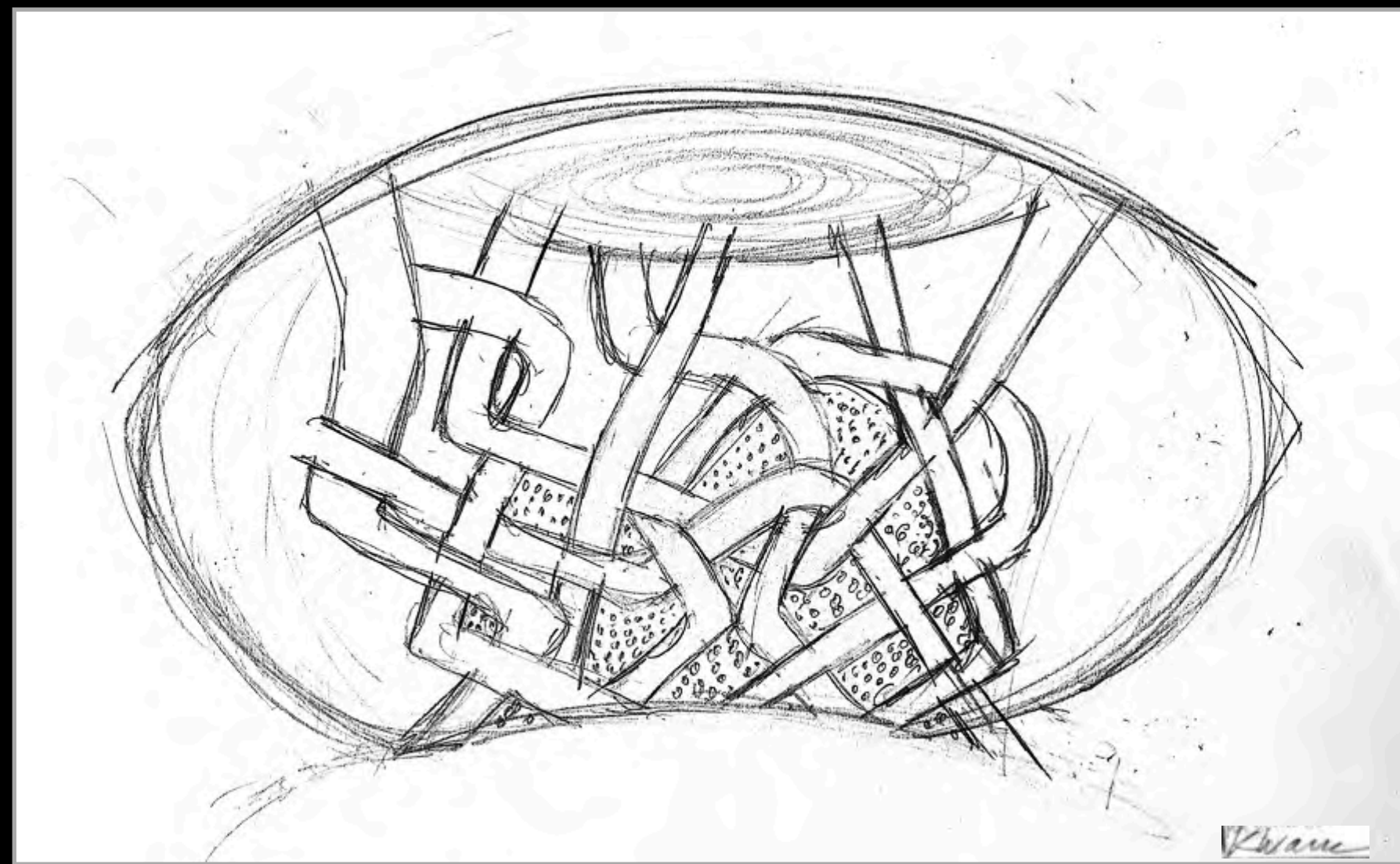




PORTAL - CONCEPT



Hippolyta opens a portal through the time machine, and chooses to land 200 years in the future .



THE WHITE ROOM - PRELIMINARY DESIGNS

I was inspired by African braids, and wanted the room to reflect Hippolyta's conflicted mind.



THE WHITE ROOM - FINAL DESIGN

THE WHITE ROOM - SET



This set is supposed to be a prison cell, which exists only in Hippolyta's mind.



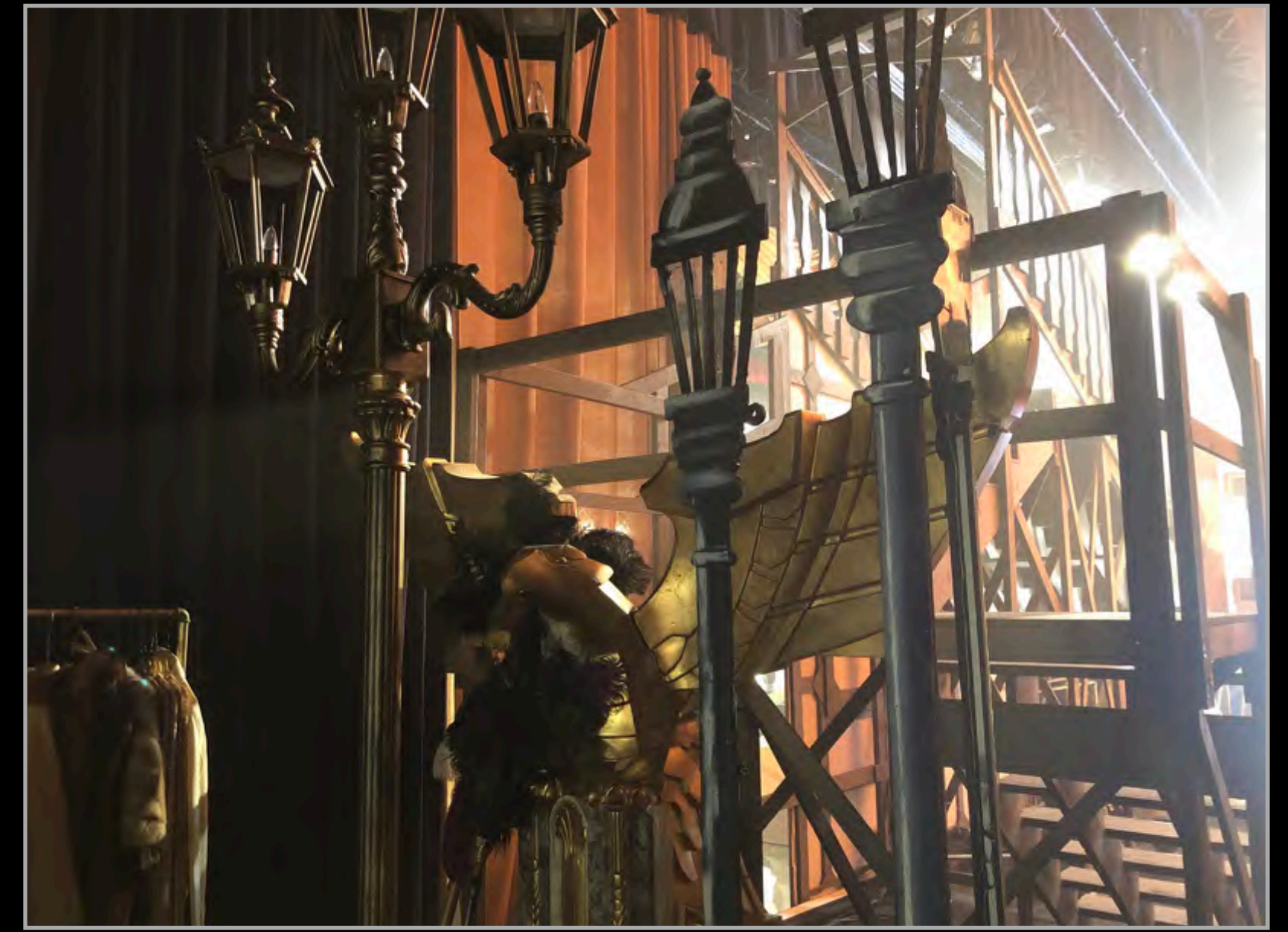
In the story, Hippolyta wishes to dance with Josephine Baker, and lands in the middle of a bare-breasted musical number. —

1930S PARIS THEATRE - JOSEPHINE BAKER DANCE NUMBER

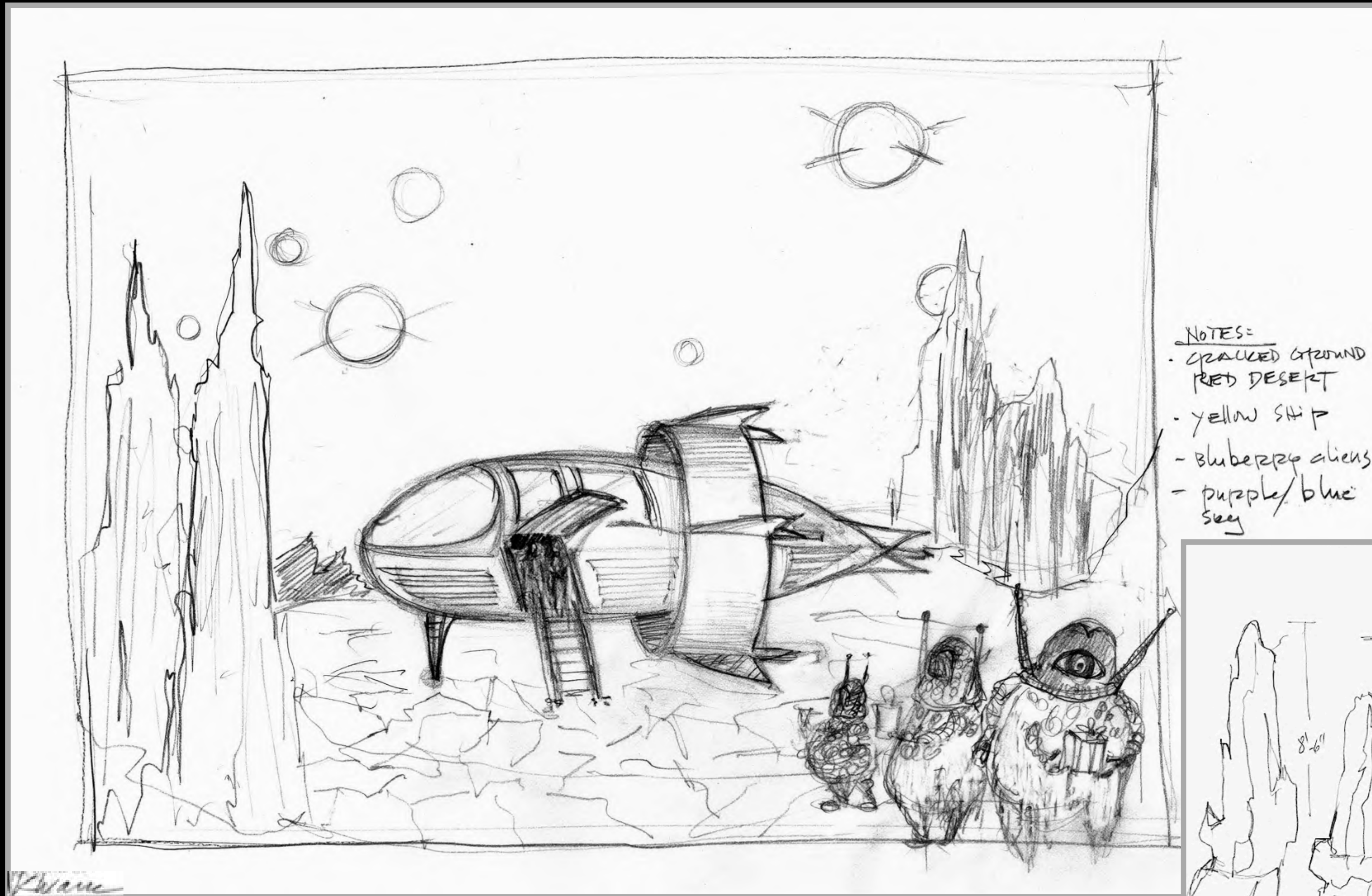


1930S PARIS THEATRE - JOSEPHINE BAKER DANCE NUMBER - SET

Originally we were going to shoot this scene at the period-appropriate Macon Opera. Our schedule dictated that we shoot the scene near Atlanta, so we ended up in a contemporary high school auditorium instead, where we transformed the entire stage & backstage into a 1930s Paris theater. —



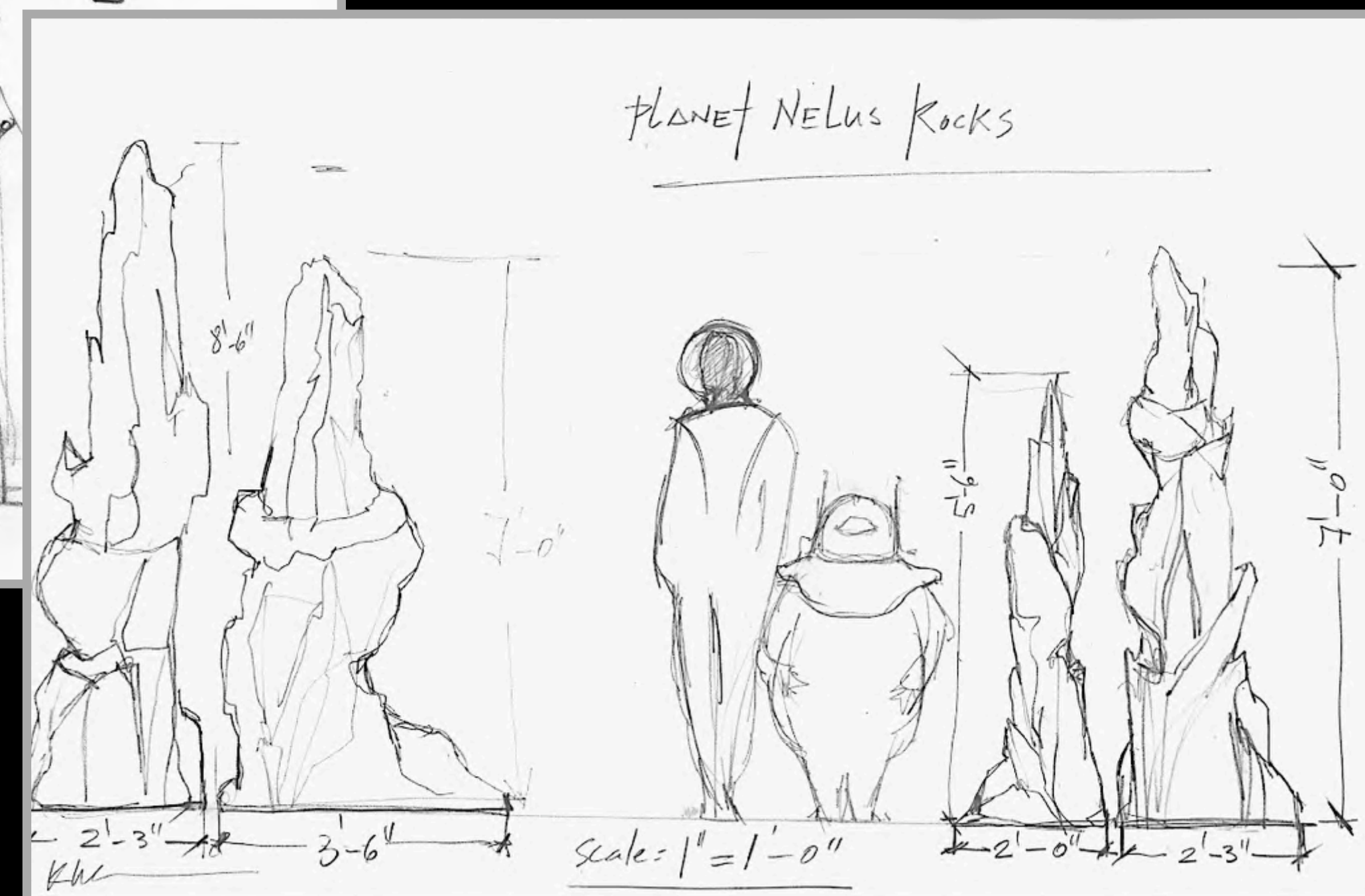
1930S PARIS THEATRE - JOSEPHINE BAKER DANCE NUMBER - SET



The next stop on Hippolyta's time travel is planet Nelus.

The idea was to capture the spirit of 1950s science fiction illustrations as represented in young Diana's self-drawn comic books.

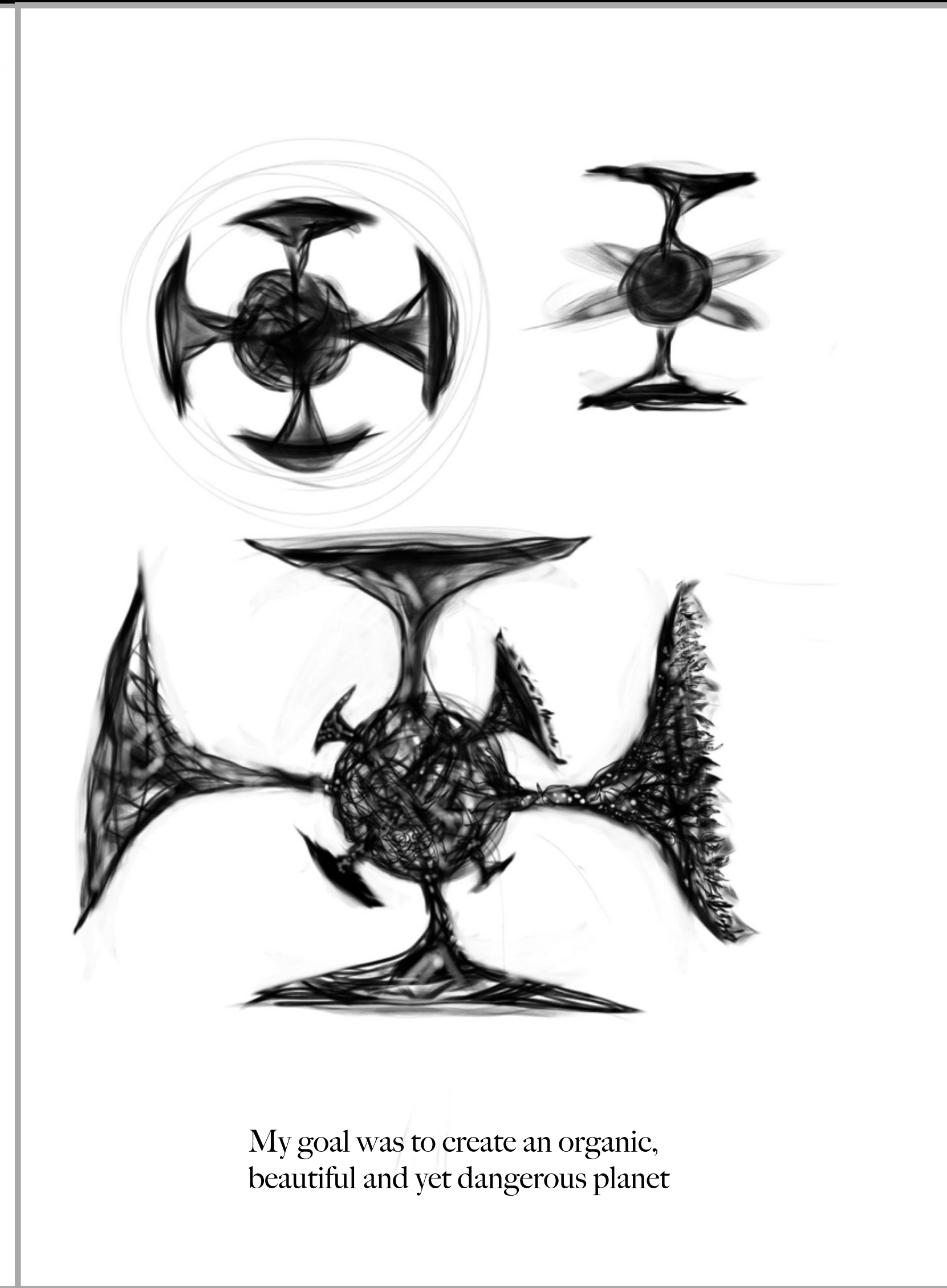
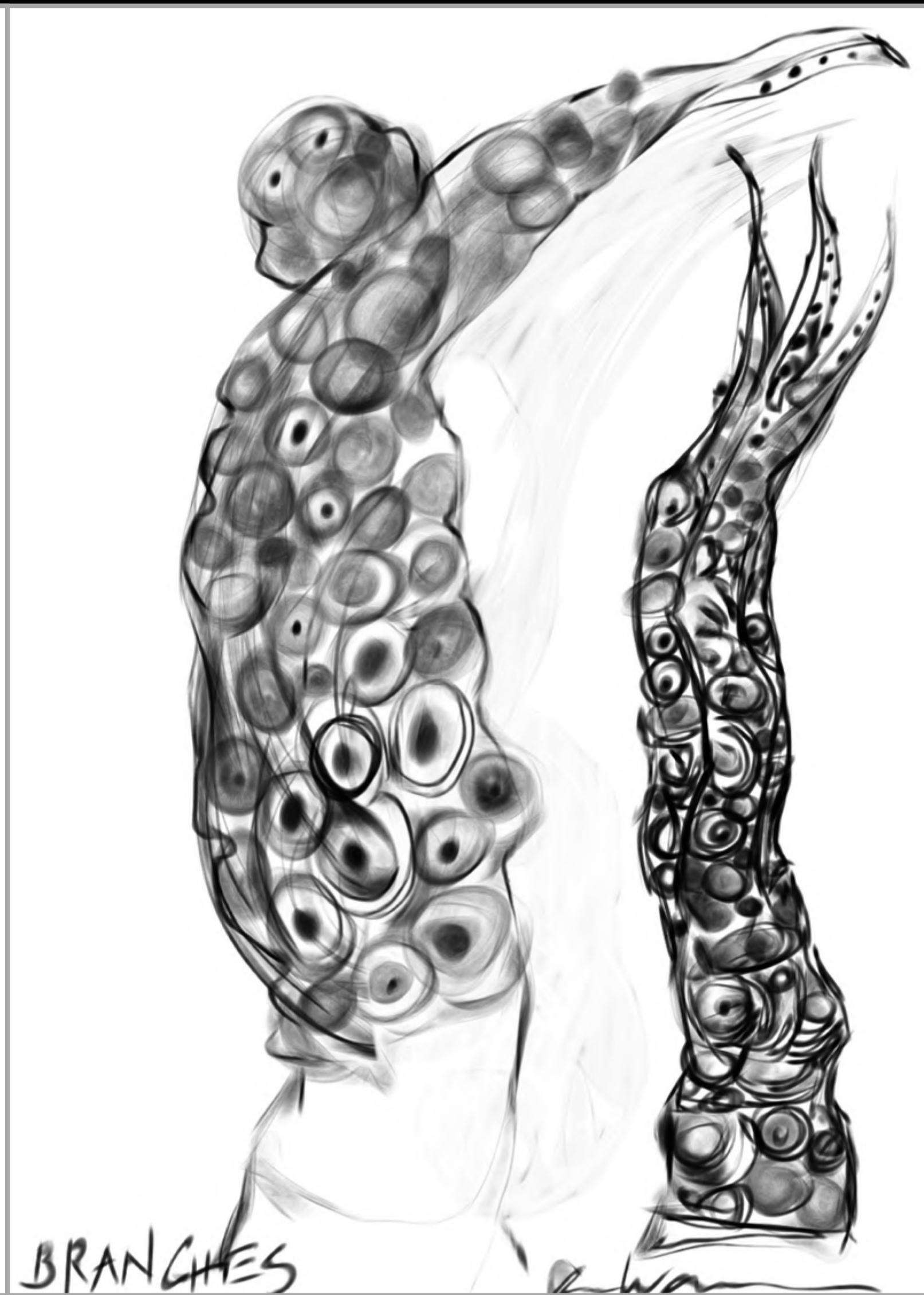
In this scene Diana's parents are dressed as in her drawings. My goal was to keep a child's wonderment and sensibility in the environments. The rocket ship is designed to look like the family car, Woody... —



PLANET NELUS - PRELIMINARY DESIGNS



PLANET NELUS - FINAL CONCEPT





TAMM 19

PLANET EVALA - FINAL CONCEPT

PLANET EVALA - SET

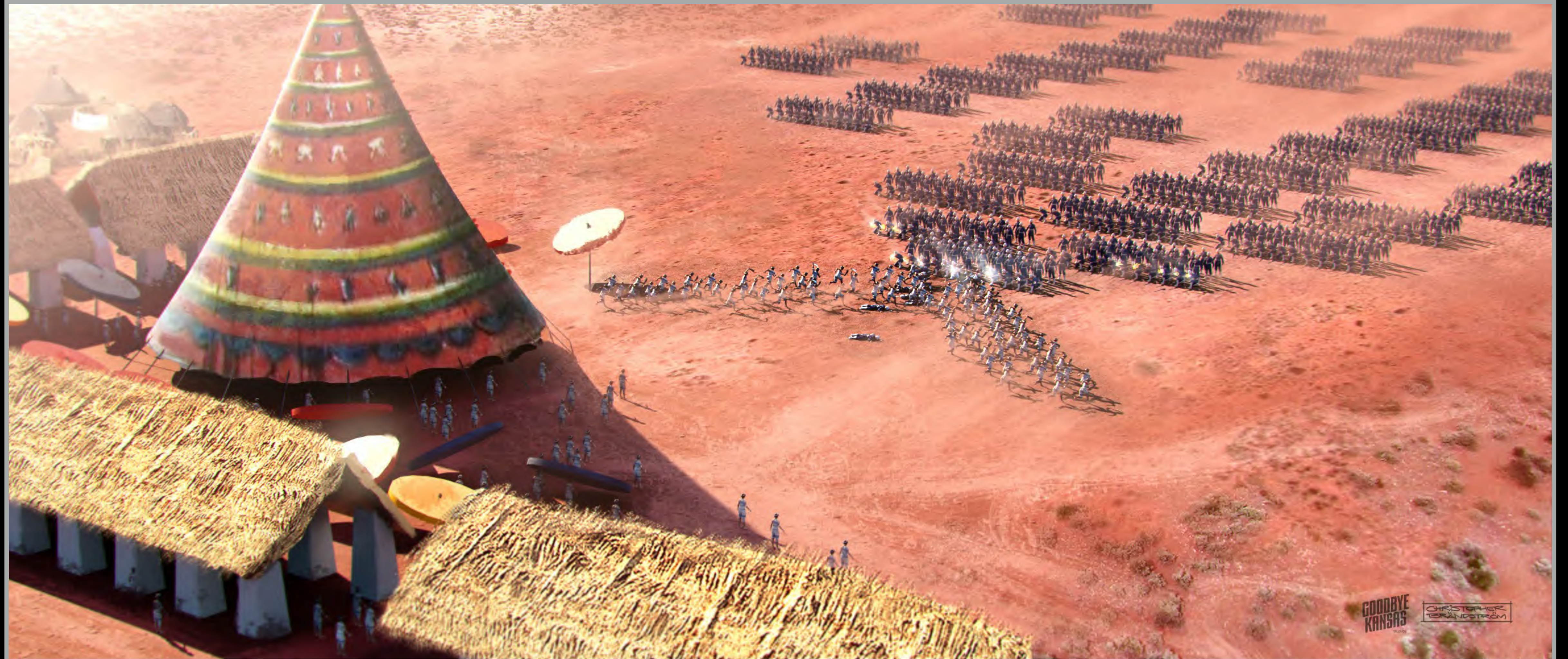


PLANET NELUS - SET



We built portions of the sets, and the rest were achieved with VFX extensions.

DAHOMY KINGDOM BATTLE - CONCEPT



Hippolyta's journey ends as a warrior in the all-female Dahomey Kingdom's army.

DAHOMY KINGDOM FIGHTING PIT - DESIGN





DAHOMY KINGDOM FIGHTING PIT - SET



THE GLITTER ROOM - DESIGN



The final moment of Hyppolita's planetary journey is her floating in space and speaking with Beyond-C'est.
The entire sequence design was heavily influenced by Sun Ra's SPACE IS THE PLACE.

BUT WAIT -
THERE'S MORE

...while Hippolyta is flying through time and finding her true inner self, the rest of the characters are battling evil forces and dark magic... _____



CHRISTINA'S MANSION - SETS

CHRISTINA,
who sometimes
transforms into
WILLIAM,
lives in an old
Chicago
mansion.

She practices
occult and dark
magic, hoping
to become
immortal.



She performs all her
experiments in
the basement.

We built the
interiors on stage
and used a
location for all
exterior shots.

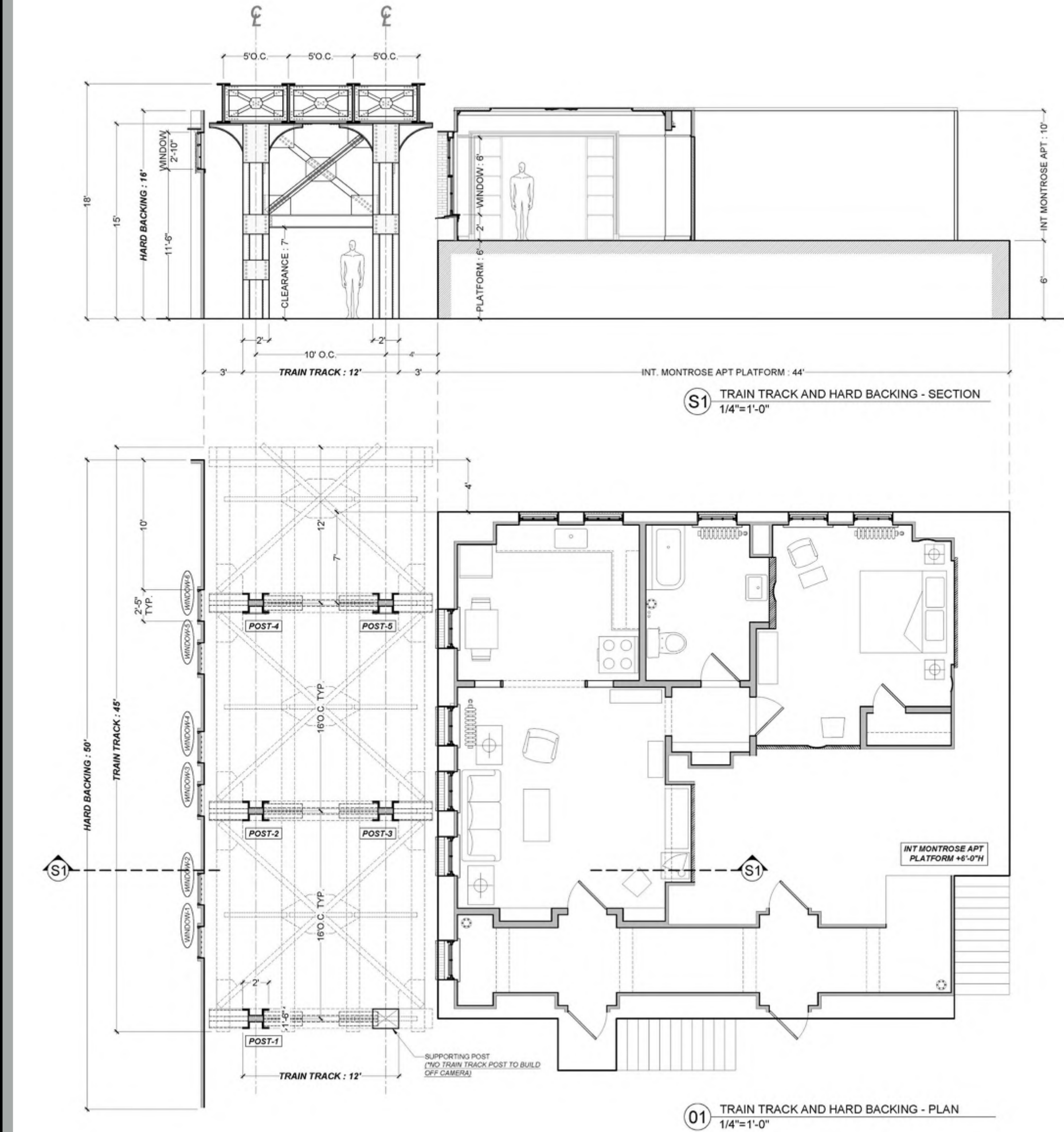


EXT.MONTROSE'S APARTMENT - DESIGN



We wanted to incorporate the Chicago L Train, which we achieved through VFX, since we were shooting the series in Atlanta.

INT.MONTROSE'S APARTMENT - SET DESIGN



We built a replica of the train tracks outside the apartment to connect to the exterior establishing shots, and for atmosphere.

INT.MONTROSE'S APARTMENT - SET



The main character, Atticus Freeman, grew up in this flat. His parents had an unconventional marriage, and we discover in this episode that his father is gay.
I wanted to create a bohemian feel to the apartment, reflecting the couple's lifestyle of listening to jazz and reading hundreds of books.
We ended up creating our own wallpaper to best convey the emotional life of Atticus' parents.

INT.MONTROSE'S APARTMENT - SET



INT.MONTROSE'S APARTMENT - BEDROOM SET



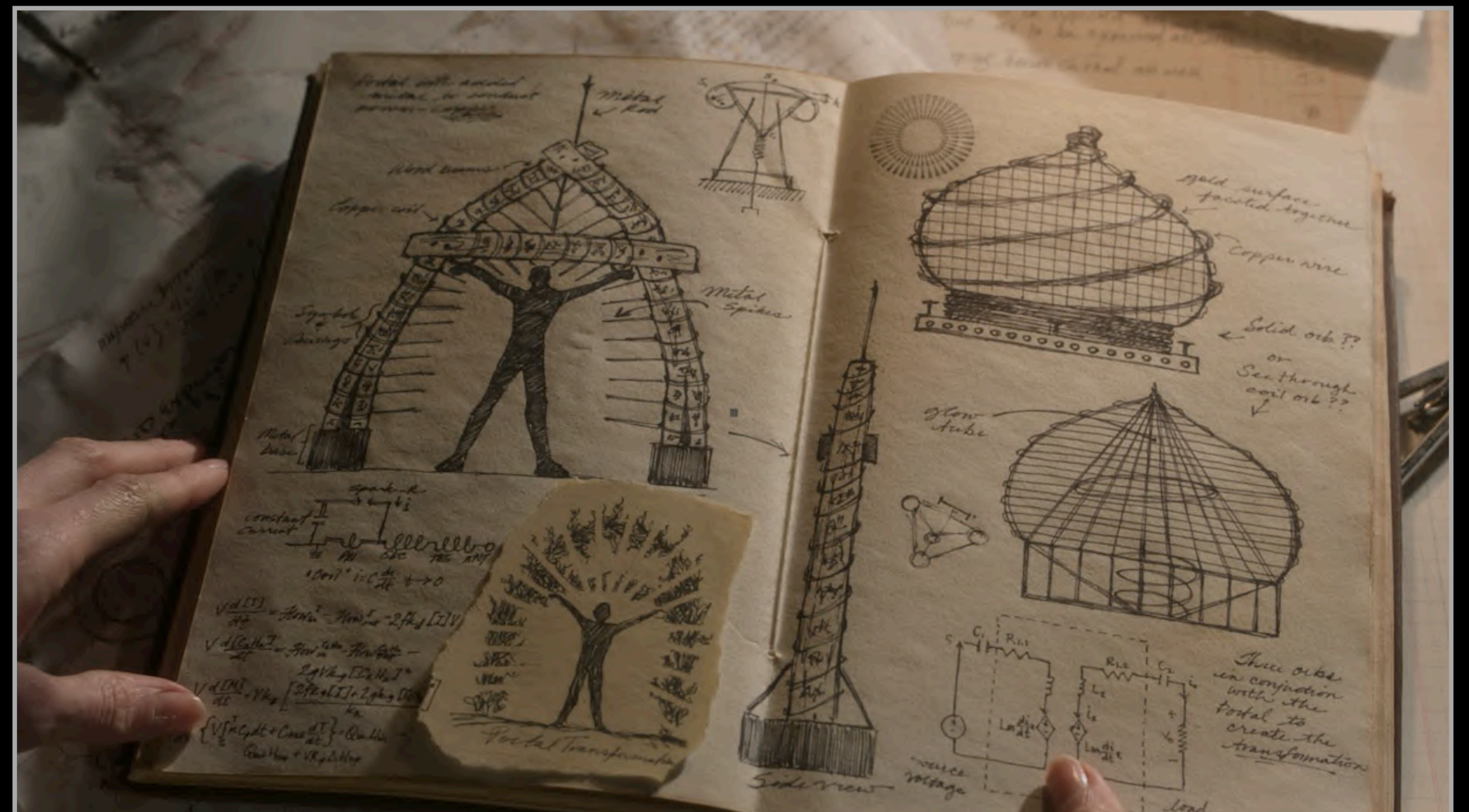
Atticus' father is a complex character, and prone to violence . We made special dents in the walls to show how he used to beat his son and throw him against the walls.

THANK YOU



“Lovecraft Country” is a show that uses genre storytelling to peel back layers of American history to reveal the systematic problems underneath it, but it’s also got a marvelously entertaining side, one that’s gory and sexy in unexpected ways.”

Brian Tallerico, Roger-Ebert.com



“LOVECRAFT COUNTRY is a celebration of black culture, at a time when Black Lives Matter and social reckoning make their themes particularly resonant.”

Caryn James, BBC Culture