

A portrait of a young woman with blonde hair, wearing a dark grey headband with a large red feathered flower on top. She is looking slightly to the left with a soft expression. She wears a white lace collar and a textured orange-brown garment. The background is dark and ornate, with a bowl of fruit visible in the lower right.

EMMA.

HARTFIELD.



“Emma Woodhouse, handsome,
clever, and rich, with a comfortable
home and happy disposition....”



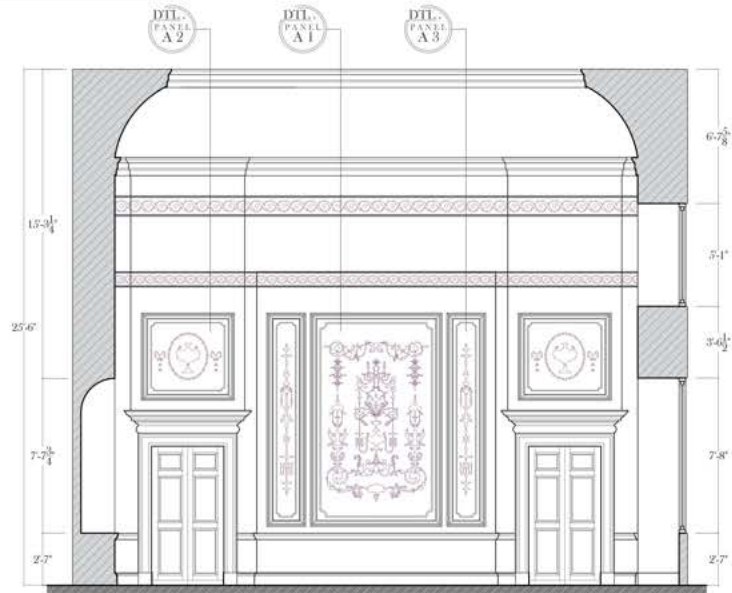
When Autumn de Wilde approached the classic Jane Austen story *Emma* on film, she sought to play up the boldness of the heroines in a way that felt new. To bring her vision of a colourful, vibrant and witty version of *Emma* to life, the Art Department created a world that was period in a way that had never been attempted before. For ‘Hartfield’, the film’s central location, the first requirement was to use a house that had not ever been seen on film—especially not in any past adaptations of the novel. The second was finding an authentically Georgian location. And, knowing de Wilde’s intent was to encourage playfulness and humour across the board, a National Trust property bound by strict rules was not an option. As chance would have it, Location Manager Helene Lenszner found the perfect place. Built during the 16th century and remodelled during the 18th, Firle Place fit the architectural timeline seamlessly. Plus, the owners allowed our team to add all of the bright paints, patterned wallpapers and drapery we desired.



GREAT HALL.



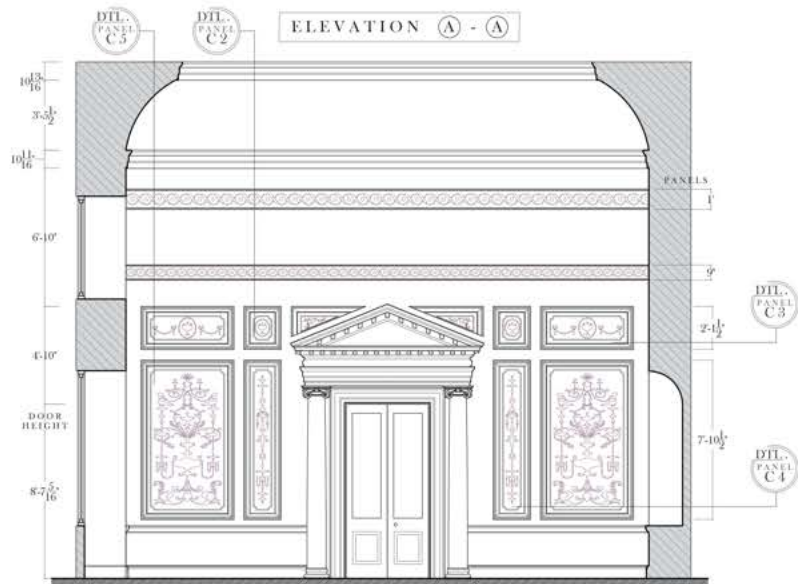




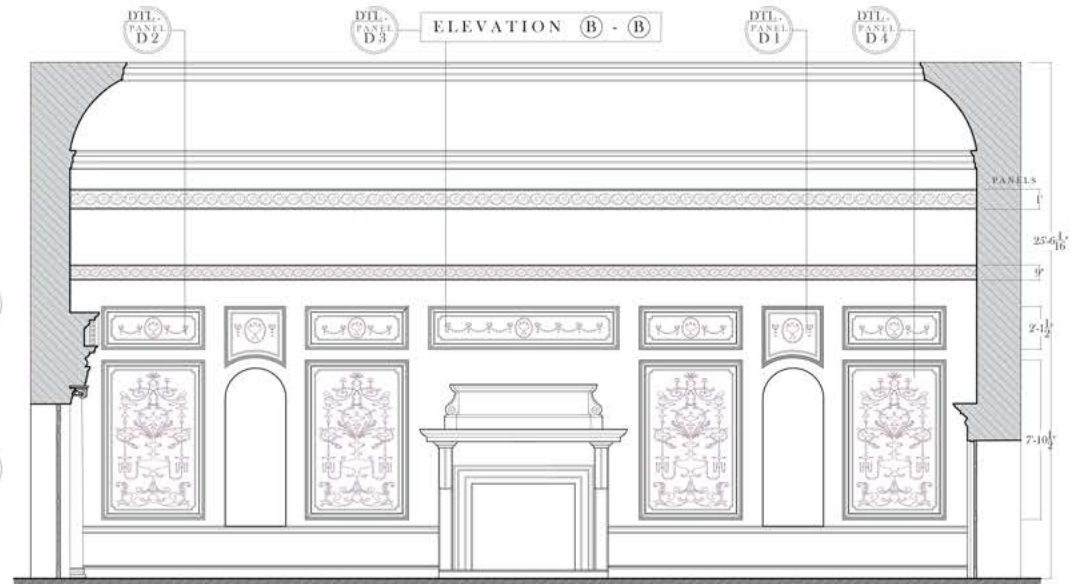
ELEVATION A - A



ELEVATION B - B



ELEVATION C - C



ELEVATION D - D

EMMA.

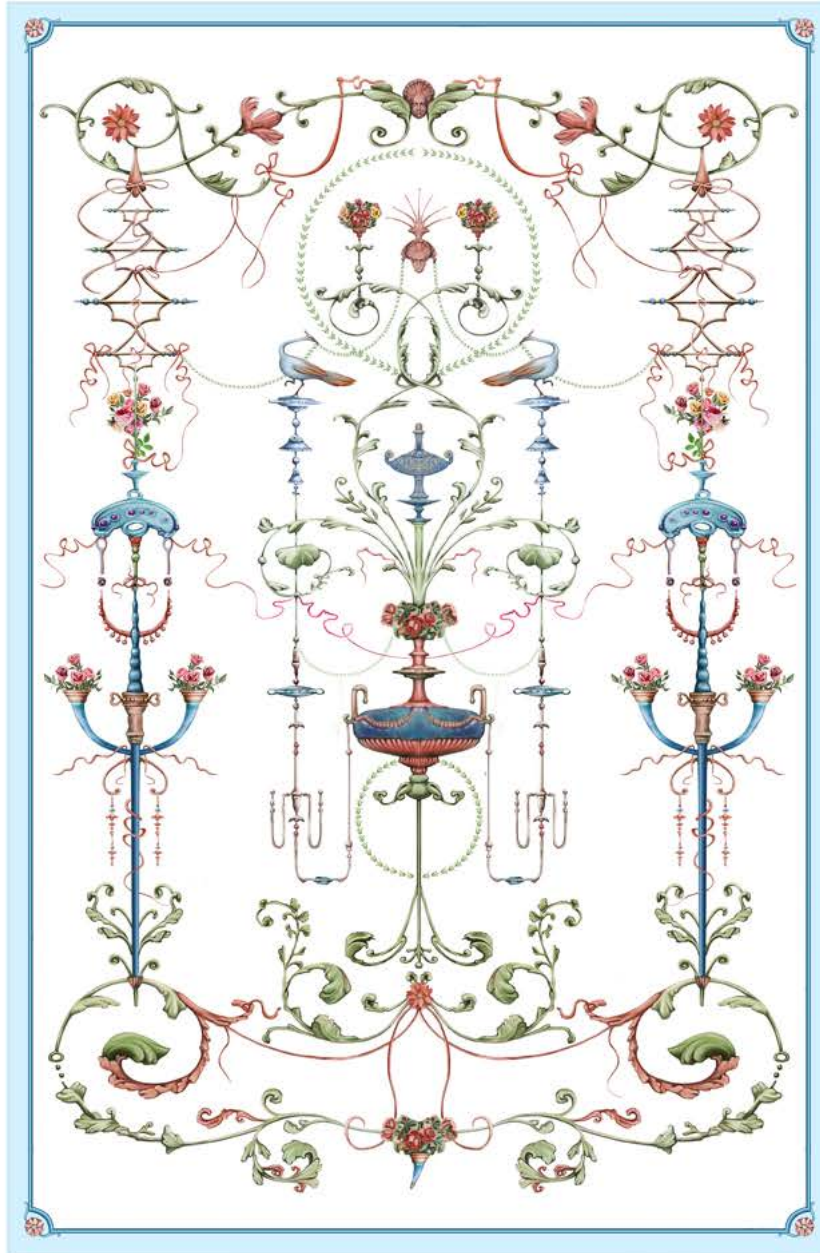
LOCATION:
FIRLE PLACE

SET:
INT. GREAT HALL

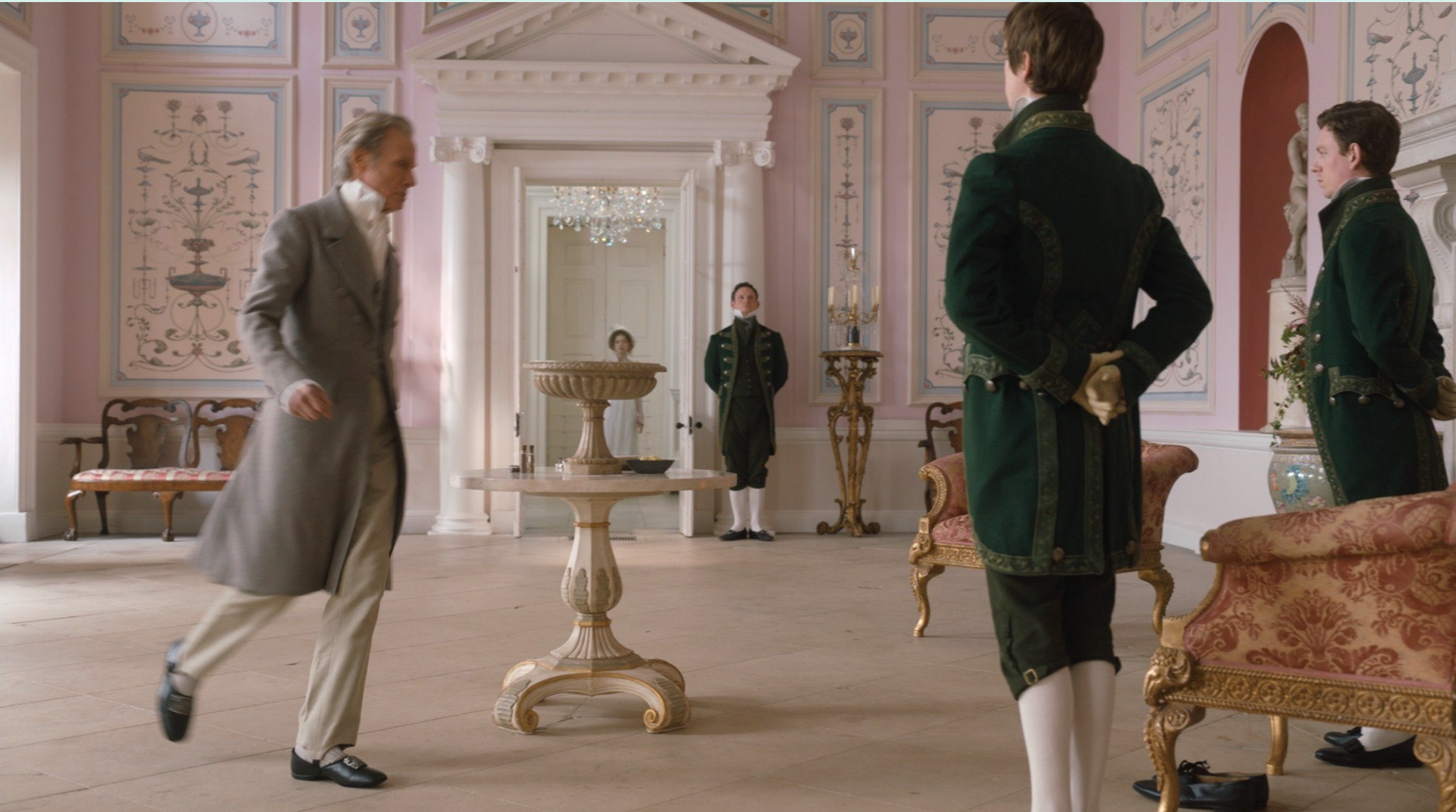
ELEVATIONS & PANELS

SCALE:

DWG:
077A



The Art Department set about creating a world that incorporated a vivid colour palette for ‘Hartfield’. Bold pastel colours were fashionable with Georgian society during the Regency Era. With this in mind, we created a doll’s house where each room was more colourful than the next. We added panels in the corridors, painted every room, changed curtains and brought in our own carefully selected furniture. This vision was shared closely with Costume Designer Alexandra Byrne and Director of Photography Chris Blauvelt. The bright, playful colours contrasted with the darker, muted tones of the homes of our less affluent characters.



MINT DRAWING ROOM.











GOLD ROOM.









EMMA'S BEDROOM.



EMMA - INT EMMA'S BEDROOM





DINING ROOM.







MUSIC ROOM.



EMMA - INT. MUSIC ROOM

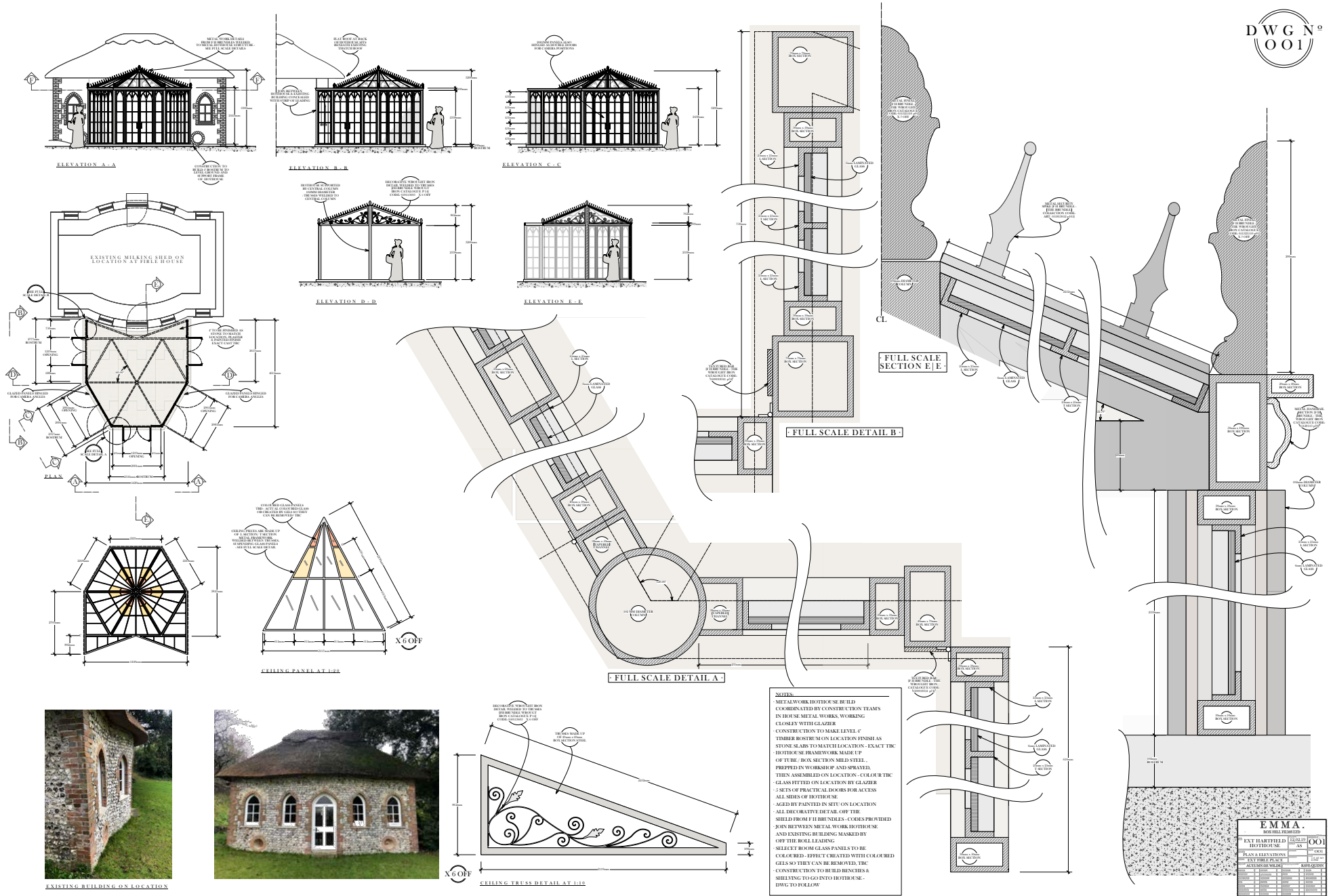




HOT HOUSE.



DWG N°
001









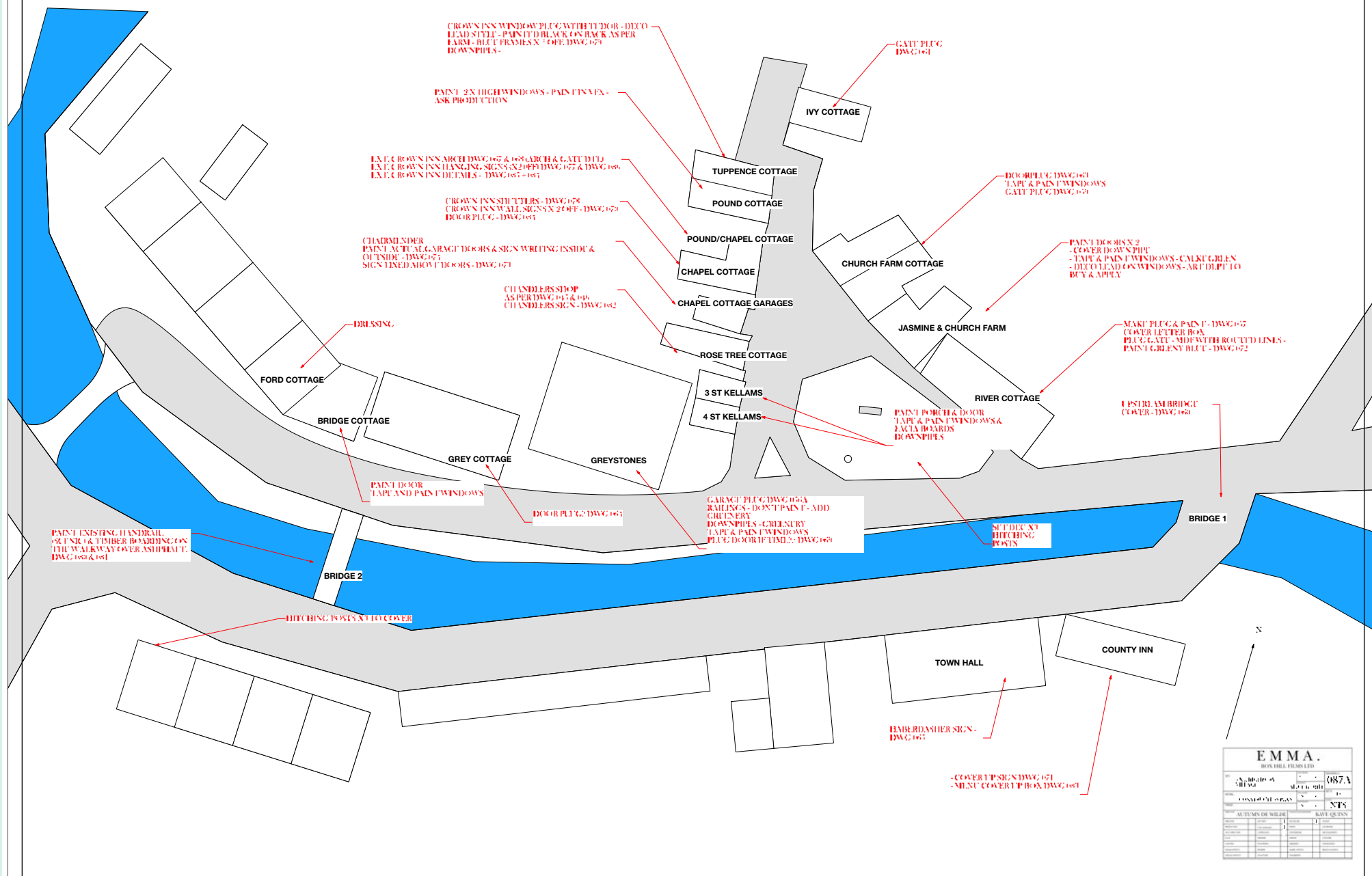
What is unusual about Firle Place is that it is a Tudor house with a Georgian Baroque building added onto it, and since the late 1700s the owners have not made any radical changes to the house. There are no Victorian additions. The set build of Emma's 18th century hot house was a seamless addition to the existing architecture.



HIGHBURY VILLAGE.









“Highbury, the
large and populous
village, almost
amounting to a
town...”



As with Hartfield, the Art Department injected a Georgian sensibility into the village of Lower Slaughter, the location for Highbury Village. Buildings were subtly repainted and an ageing technique was used so that the colours were just right. The bright colour palette was incorporated into the interiors, such as the Haberdasher's and the Crown Inn Ballroom.



HABERDASHERY.



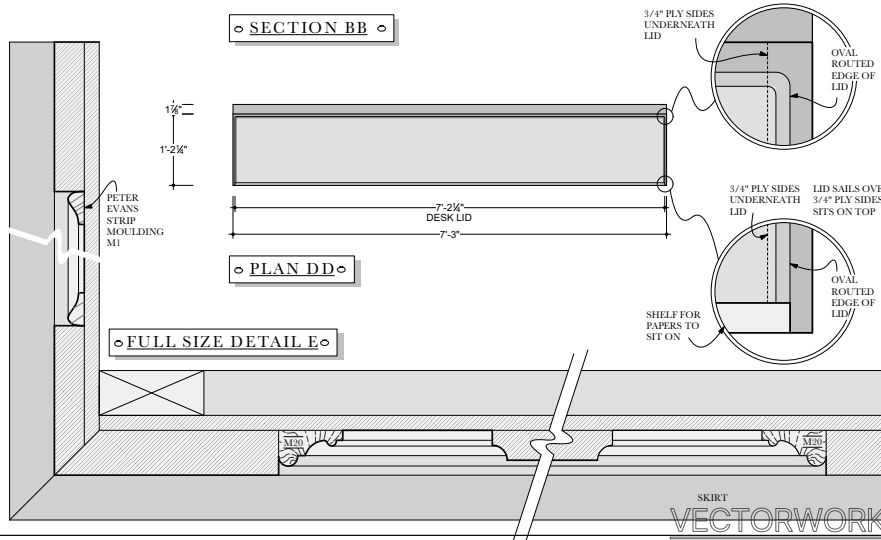
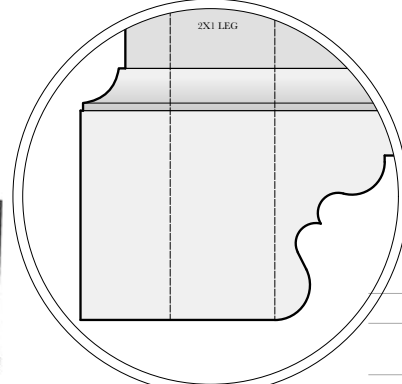
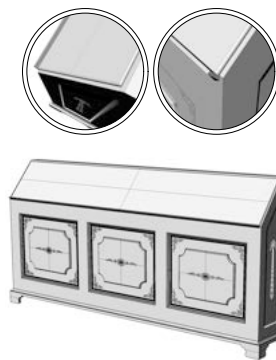
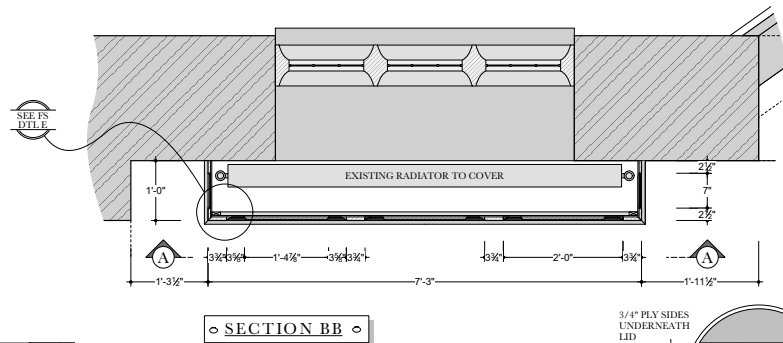
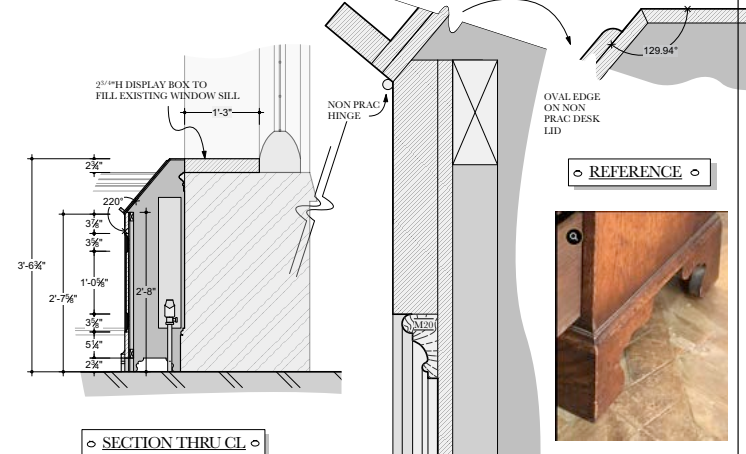
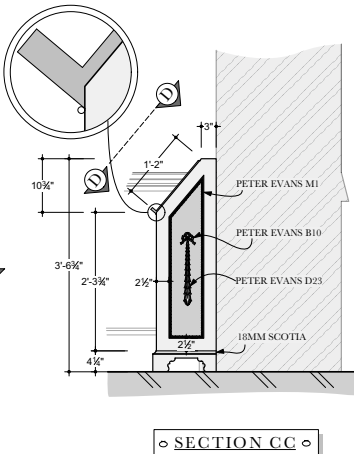
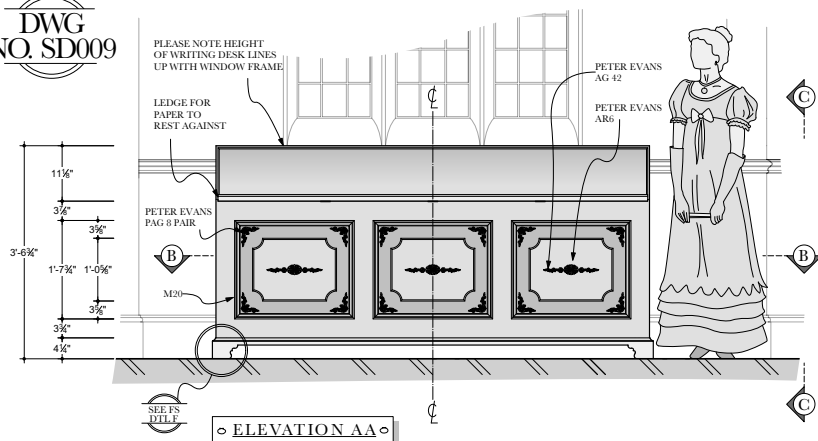


EMMA.

INT. FORD'S HABERDASHERY - WRITING DESK RADIATOR COVER DTL - P/E/S - LOWER SLAUGHTER - SCALE: 1" = 1'-0" & FS @ A1

DWG
NO. SD009

PLEASE NOTE HEIGHT
OF WRITING DESK LINES
UP WITH WINDOW FRAME



NOTES

- RADIATOR COVER IN THE STYLE OF GEORGIAN WRITING DESK (NO DRAWERS) AND ONE DISPLAY BOX TO SIT ON WINDOW SILL BEHIND DESK
- NON PRAC LID. PLEASE SEE REFERENCE & FS DETAILS FOR INFO ON HOW LID SITS ON TOP OF DESK.
- NON PRAC HINGE REQUIRED
- MINIMUM DISTANCE BETWEEN RADIATOR AND COVER = 3"
- PAINTED FINISH, COLOUR TBD

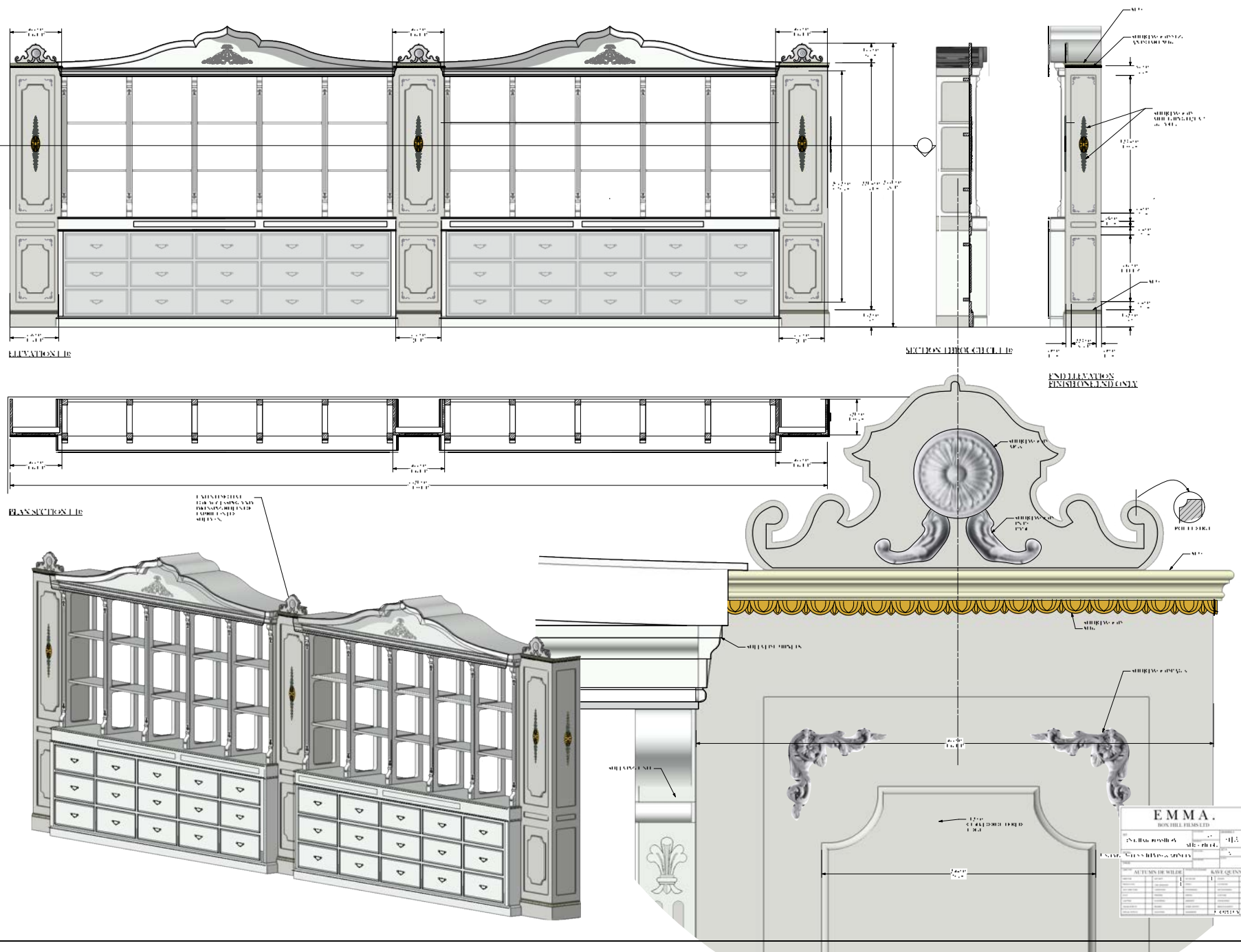
PETER EVANS MOULDINGS

- 2 OFF D23
- 2 OFF B10
- M1 STRIP MOULDING ON DESK SIDES
- 3 OFF AR6
- 6 OFF AG42
- 6 PAIRS OF PAG8

EMMA.		BOX HILL FILMS LTD	
INT. FORD'S HABERDASHERY	06/02/2019	SD009	
WRITING DESK RADIATOR DTL	CAH	045	
LOWER SLAUGHTER		1" = 1'-0" & FS	
AUTUMN DE WILDE	SAVY QUEEN		

VECTORWORKS EDUCATIONAL VERSION

EMMA - INT. HABERDASHER - UNITS BETWEEN SHELVING CABINETS AT 1:10 SCALE AND FULL SIZE. 3 QTR.







MRS GODDARD'S .







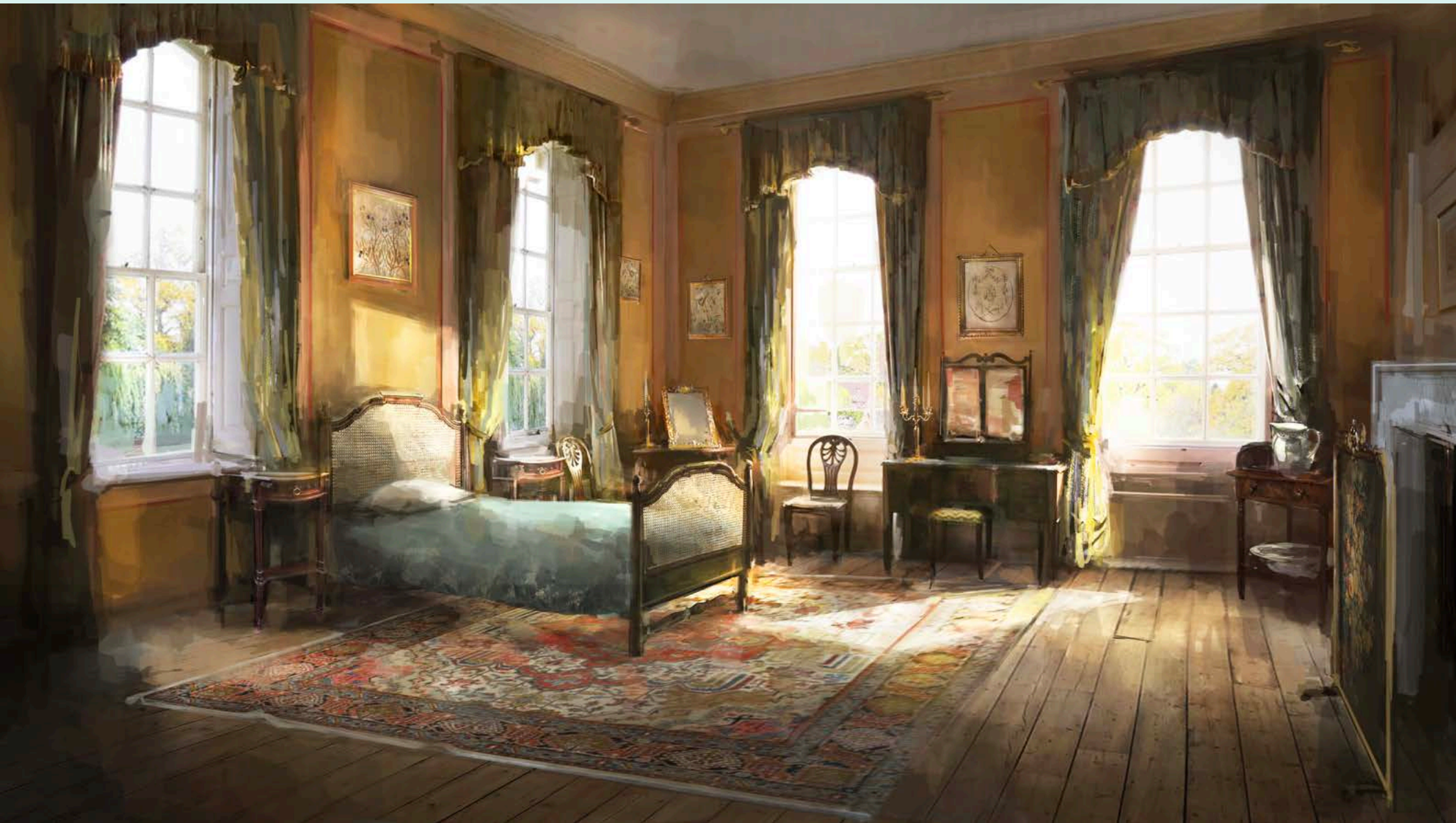
“Harriet Smith was the natural daughter of somebody. Somebody had placed her, several years back, at Mrs. Goddard's school, and somebody had lately raised her from the condition of scholar to that of parlour-boarder. This was all that was generally known of her history.”





When selecting the locations, Autumn and our Director of Photography, Chris Blauvelt, were careful to choose buildings with elegant and symmetrical façades. With its perfectly aligned frontage, Mrs Goddard's school captured the spirit and precision of our Production Design.

HARRIET'S BEDROOM.









THE WESTONS'.





RANDALL'S COTTAGE.

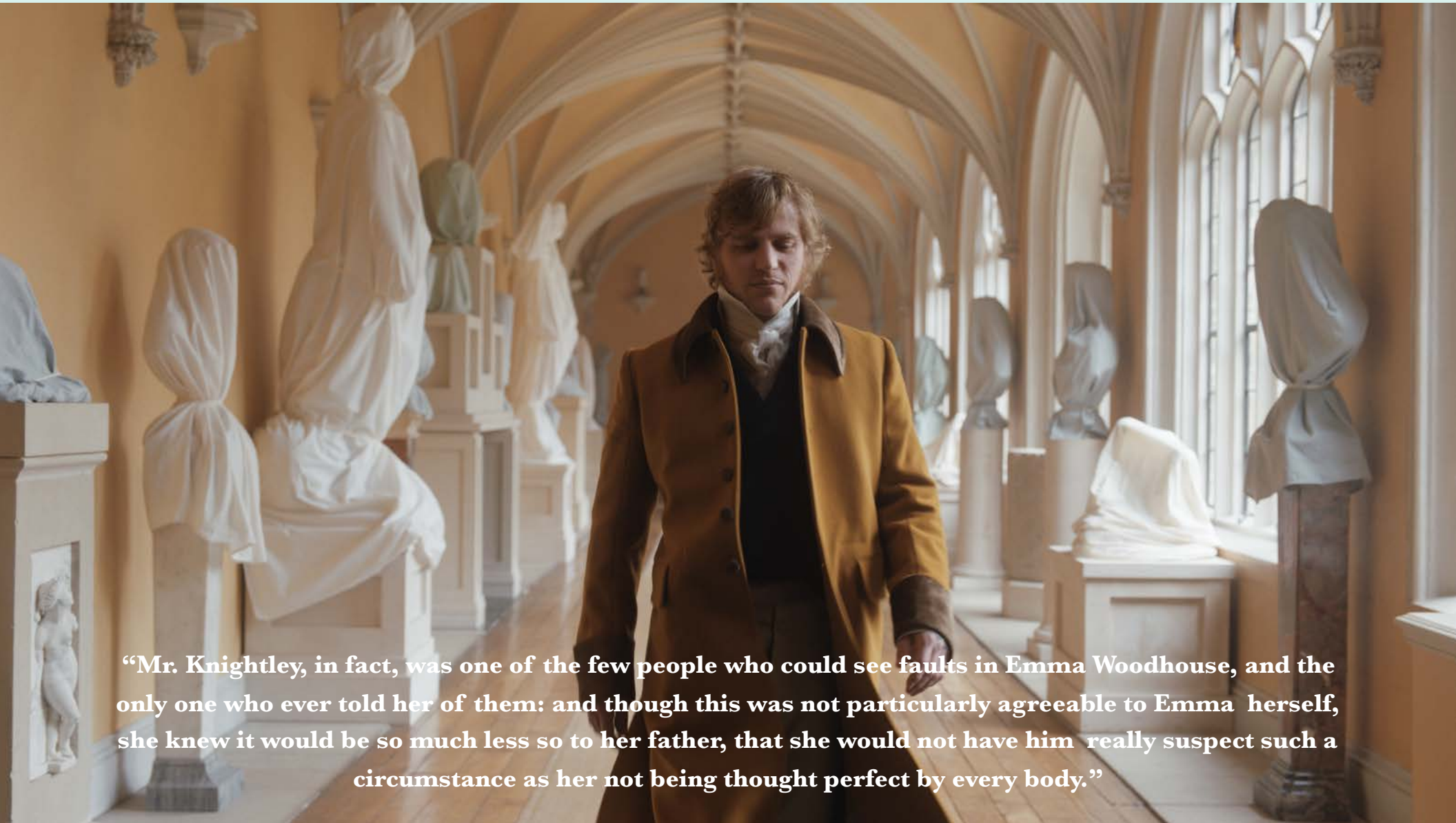




DONWELL ABBEY.







“Mr. Knightley, in fact, was one of the few people who could see faults in Emma Woodhouse, and the only one who ever told her of them: and though this was not particularly agreeable to Emma herself, she knew it would be so much less so to her father, that she would not have him really suspect such a circumstance as her not being thought perfect by every body.”

“The house was larger than Hartfield, and totally unlike it, covering a good deal of ground, rambling and irregular, with many comfortable, and one or two handsome rooms. It was just what it ought to be, and it looked what it was, and Emma felt an increasing respect for it, as the residence of a family of such true gentility, untainted in blood and understanding.”





BOX HILL.







“It was a sweet view—sweet to the eye and the mind.
English verdure, English culture, English air, seen under
a sun bright, without being oppressive.”

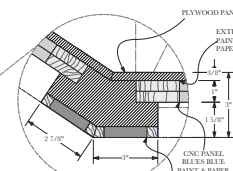
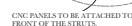
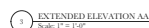
CROWN INN BALLROOM.





LOCATION: RAMSTEADT TOPWORKS EDUCATIONAL SCOVER 18" & HS @A0
SET: INT. CROWN INN - BANDSTAND

PAINT NOTES:
ALL PAINTS ARE FROM PAINT & PAPER
ALL FRETWORK TO BE PAINTED BLUES BLUE
T&G TIMBER PANELS EXT SIDE (BEHIND FRET
PANELS) - SPRUCE
INT T&G TIMBER PANELS AND FLOOR TO BE
PORCELAINE 5



<h1>EMMA.</h1> <p>BOX HILL FILMS LTD</p>		<div> <div>100</div> <div>133</div> </div>	
INT CROWN INN - BANDSTAND		<div> <div>100</div> <div>133</div> </div>	
BANDSTAND - PLAY & ELEKTRON		<div> <div>100</div> <div>133</div> </div>	
AL TU MEN DER WILDE		RAINBOW QUEEN	
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“The Crown Inn had been built many years ago for a ball-room, and while the neighbourhood had been in a particularly populous, dancing state, had been occasionally used as such—but such brilliant days had long passed away, and now the highest purpose for which it was ever wanted was to accommodate a whist club established among the gentlemen and half-gentlemen of the place.”



ABBAY MILL FARM.

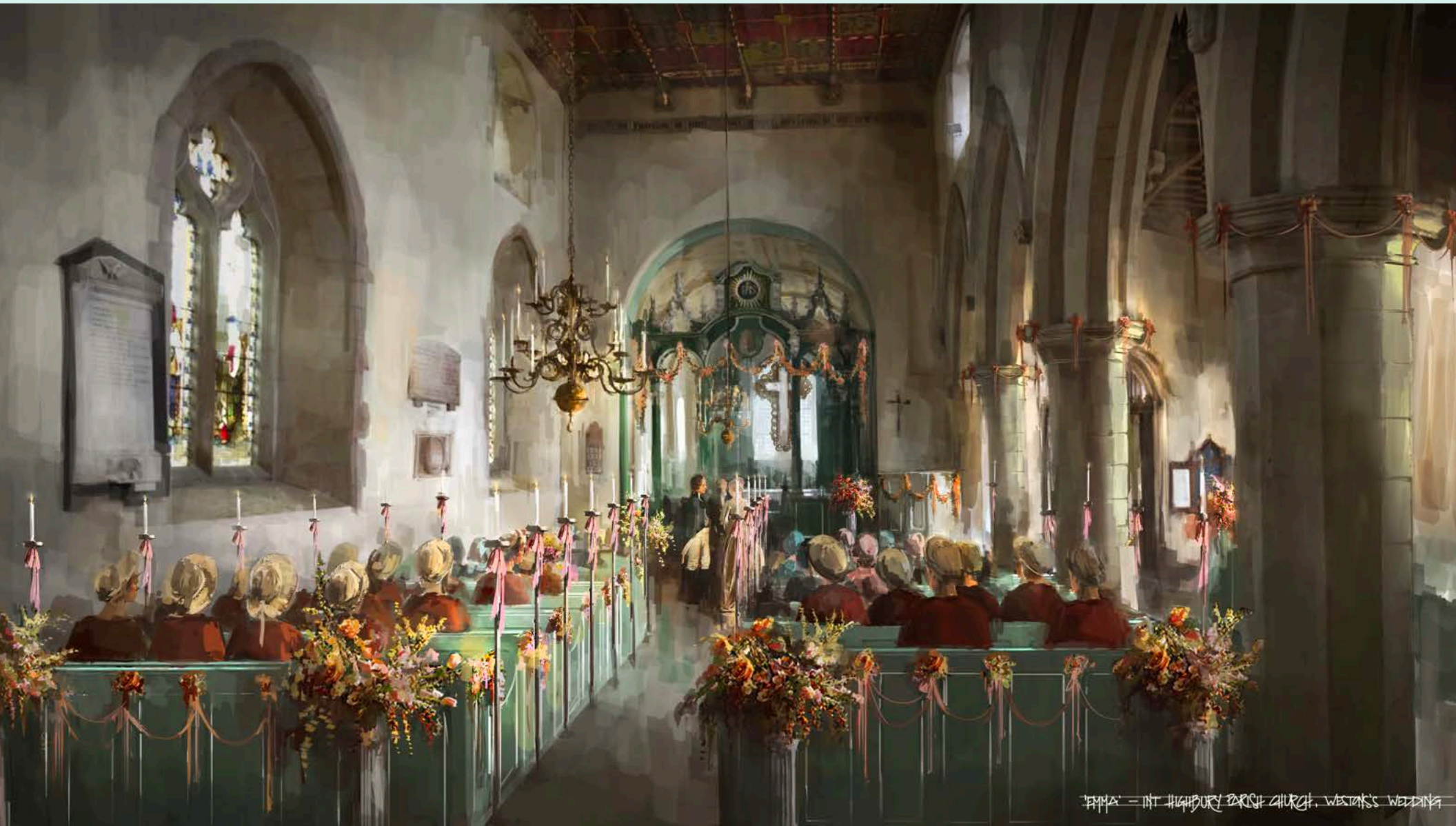




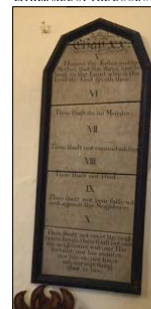
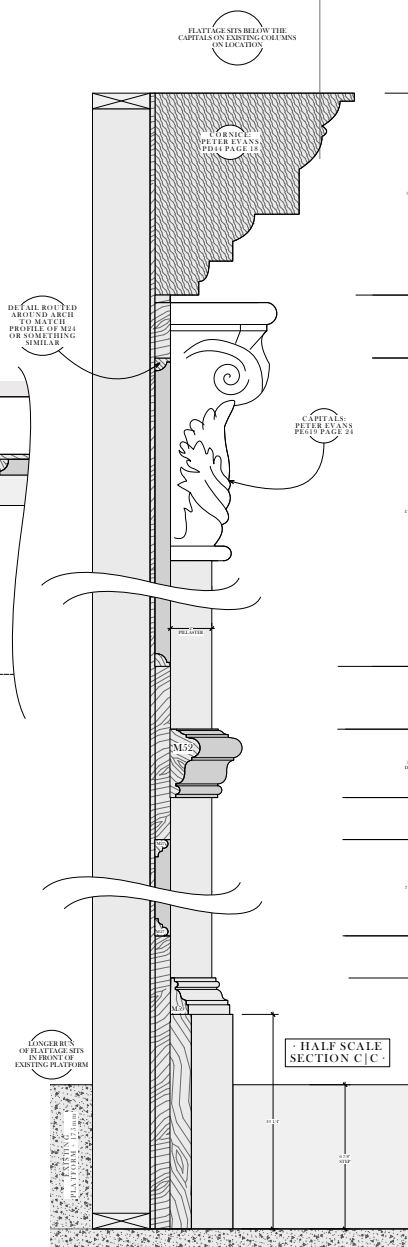
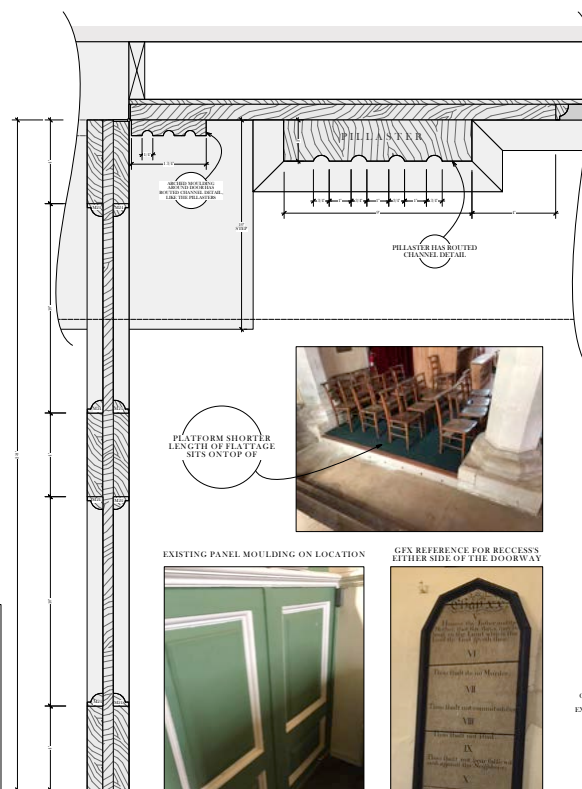
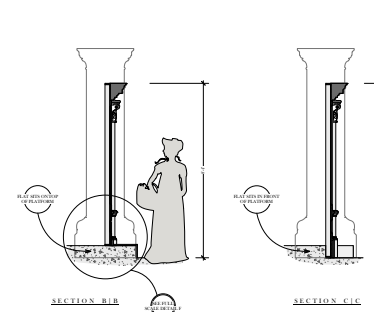


“Abbey Mill Farm might be safely viewed from Donwell Abbey with all its appendages of prosperity and beauty, its rich pastures, spreading flocks, orchard in blossom, and light column of smoke ascending.”

HIGBURY PARISH.



EMMA = INT HIGBURY PARISH CHURCH, WESTON'S WEDDING



EMMA.
BOX FILM FILMS LTD

INT CHURCH FLATTAGE 26.04.19 AS 11

PLAN & ELEVATIONS

INT ALL SAINTS, HITCHING

ACTUUM DE WILDE REVUE DE

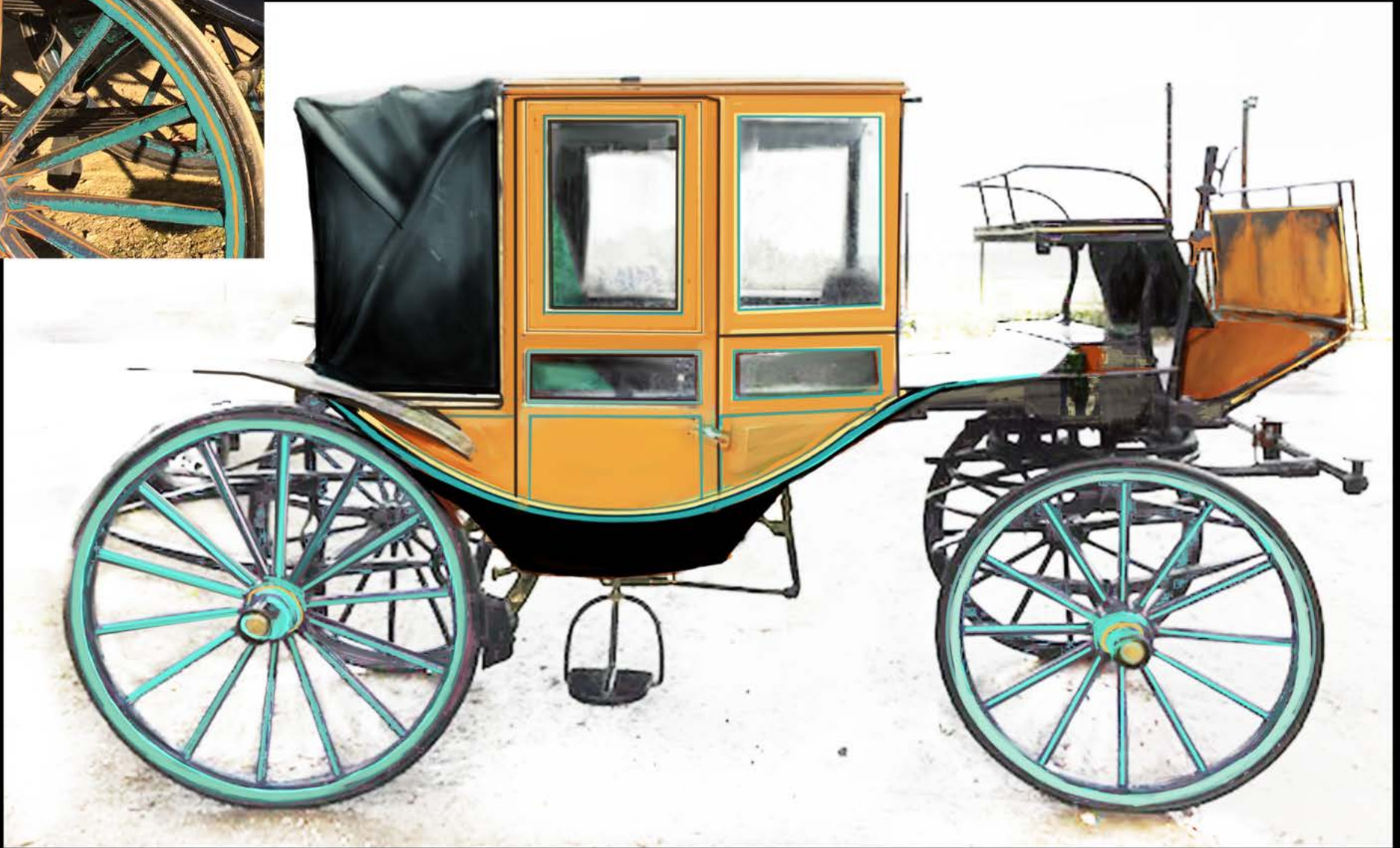




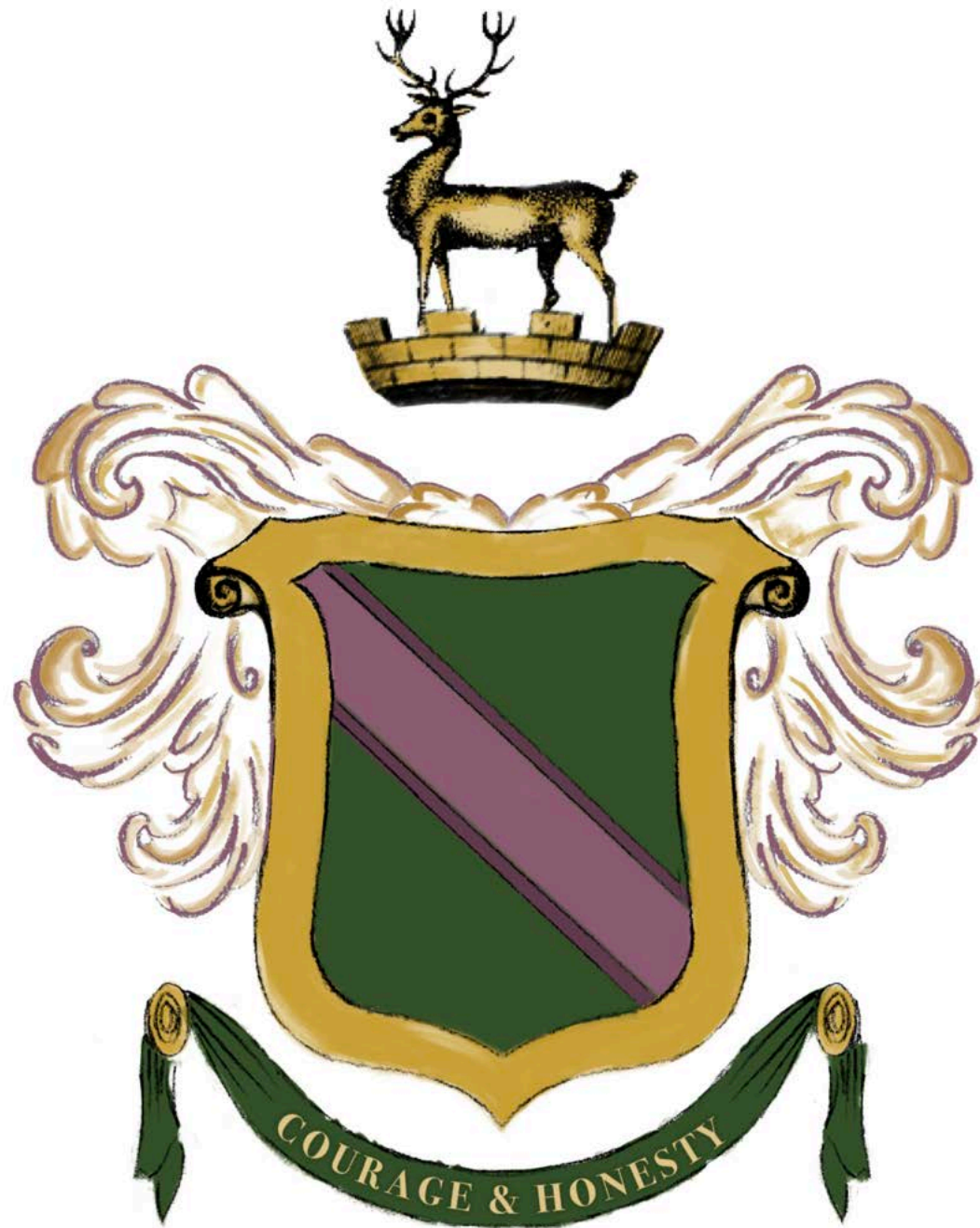


CARRIAGES.





EMMA'S CARRIAGE



Jane Austen often used carriages to convey information about the status and aspirations of her characters. Several of the wealthier characters use a horse-drawn carriage as a way to travel to and from their respective homes. However, it's almost impossible to find carriages for hire that come in a colour other than black, and it was essential to us that they were in keeping with the rest of the Production Design. To this end, we painted each carriage a different colour to suit each lead character and also reupholstered the interiors using beautiful antique fabrics that matched our colour scheme and complemented the costumes.





Emma and Mr Woodhouse's carriages were designed to mirror each other, so we used identical patterns in two distinct colours for the upholstery. Working closely with the Costume Department, we designed a pink interior for Mr Woodhouse's carriage to complement his grey coat, while conversely Emma's pink coat dazzled against the blue-grey interior of her carriage.





A photograph of two women in period costumes standing outdoors on a dirt path. The woman on the left is wearing a red cape over a pink and white checkered dress, a tan straw hat with a blue and red ribbon, and is smiling and looking towards the other woman. The woman on the right is wearing a dark blue hat with a red feather and a red textured coat over a white ruffled collar, and is smiling and looking down. The background shows a grassy field and trees under a cloudy sky.

THANK YOU.

Production Designer KAVE QUINN

Set Decorator STELLA FOX

Supervising Art Director ANDREA MATHESON

Graphic Designer FRANCES BENNETT

Standby Art Director MARY BURI

Art Director MARK LAVIS

Art Director ALICE SUTTON

Assistant Art Director AISLINN TUDHOPE

Assistant Art Director CHARLOTTE HUTCHINGS

Concept Artist ELO SOODE