

MARVEL STUDIOS

# ↑hawkeye

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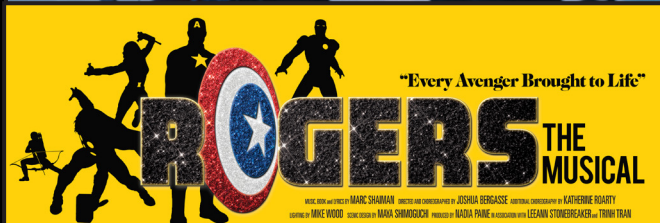
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Concept Sketch



INT ROGERS THE MUSICAL

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Rogers! The Musical - the first episode includes scenes in which Clint Barton (Hawkeye) is a special guest at the premiere performance of Rogers! The Musical on Broadway. It tells the tale of the Avengers defense of New York City, led by Captain America, Steve Rogers, against Loki and the Chitauri. For the episode, a complete musical number was staged at the Fox Theater in Atlanta. The number, entitled "I Could Do This All Day", is the end of the first act and shows the beginning of the Battle for New York. With Lyrics and music by Marc Shaiman, the number featured a cast of twenty-two and a massive forced perspective set. The centerpiece of the set is a bridge in the spirit of the bridge over 42nd Street into Grand Central Station. The bridge has an open span of over forty feet and can support up to five tons. The entire set was designed like a road show with rigging, lighting and scenery loading into the theater in one week.

Live Performance



Model



Live Performance



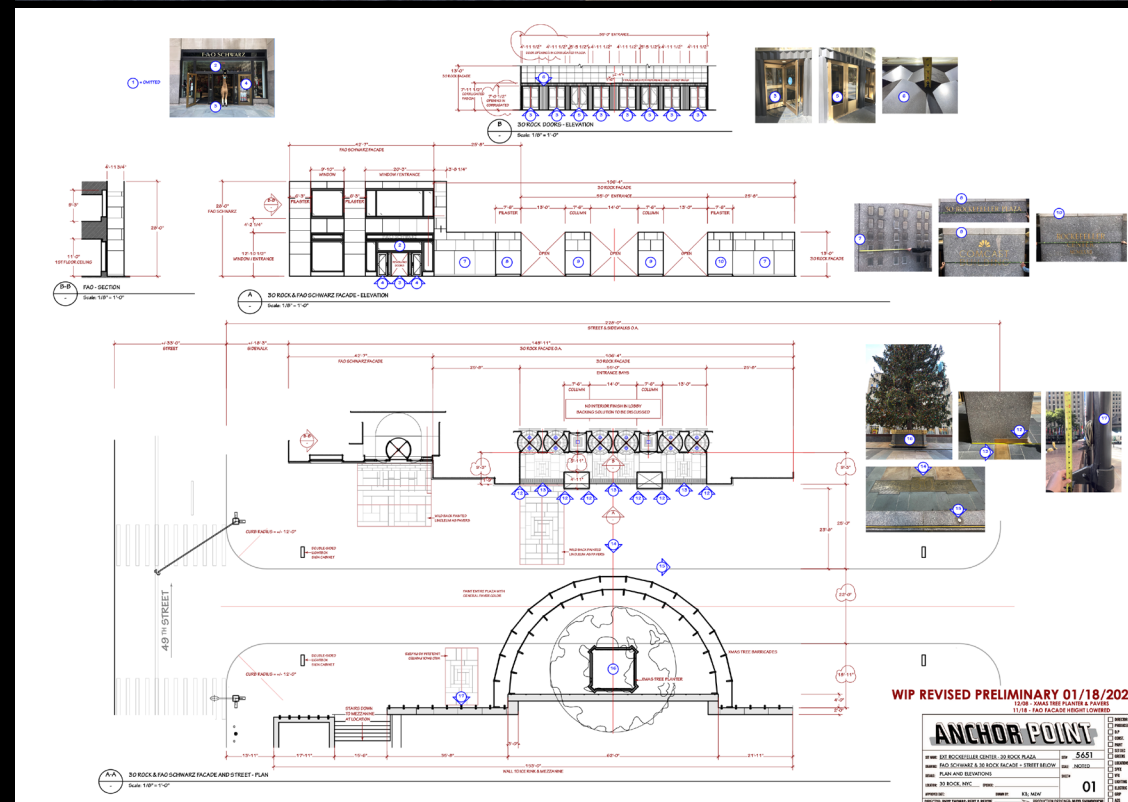




Bishop Mansion - Kate Bishop, who takes over the mantle of Hawkeye by the end of the series, is the daughter of a prominent Manhattan family. For the series, the two story pent-house mansion of the family, used for several generations, had to be built as a unified two story stage set. It consisted of a marble entry foyer with an elevator and a grand curved staircase, a living room with a ceiling fresco and adjoining office, an elegant dining room and large kitchen. The staircase was practical, leading to a developed second story with a hall, Kate's childhood bedroom and a partial master bedroom.







Rockefeller Center/ 30 Rock/ FAO Schwarz - The final episode includes a massive action sequence throughout the Rockefeller Center complex in New York. Location shooting only allowed for one night of establishing shots. All the rest had to be accomplished with built sets to match the location. For the climatic sequence, we constructed the plaza in front of 30 Rock including the exterior and interior of FAO Schwarz with its iconic giant piano. The famous Rockefeller Center Christmas Tree also plays a pivotal part, which required shipping two sixty foot pines from Colorado to Atlanta.





Rockefeller Center/ Ice Rink - In the final climatic battle in the last episode, Hawkeye ends up jumping from the 30 Rock tower into the iconic Christmas Tree. Kate Bishop then 'rescues' him by knocking the tree down with exploding arrows. This sends Hawkeye, and the tree, careening into the famous Rockefeller Center Ice Rink. The rink was recreated in its actual size with a synthetic ice surface. This surface allowed for practical ice skating. Three quarters of the surrounding walls and steps were also built with the same dimensions and details as the Rockefeller Center Rink. The set required hundreds of sheets of material scenic painted as granite to match the real location. The fallen tree was covered with thousands of lights like the famous tree at Rockefeller Center and the Saworski Crystal star at the top of the tree was recreated out of resin with embedded glitter.







Kate Bishop's Loft - In the story, Kate Bishop, being from a substantially wealthy family, has a funky loft in Manhattan for those times when she is not at university. The loft reflects her interests as an archer, a fencer, and would be superhero. As Kate becomes embroiled in Hawkeye's troubles from his past as Ronin, her loft is firebombed. This called for a substantial redress and burning copies of much of the set dressing. The set was designed to match a practical exterior location.





Grill's Apartment - Grills is a supporting character who enlists his friends to aid Hawkeye and Kate Bishop in their battle against the Track Suit Mafia. He is a NYFD firefighter and is dedicated to LARPing. His predilection to costumed simulated combat is reflected in the decor of his apartment, where Clint must take refuge at one point. This set was a slight redesign and complete redress of another apartment interior, Moira's apartment, where Clint and Kate hide out until the aged Moira unexpectedly returns

Mob Boss Penthouse (Wilson Fisk) - In the course of the series, Kate makes the unpleasant discovery that her family has become entangled with the crime boss Kingpin (although not called out as such in this series). Kate's mother must take a dinner meeting at the lavish and rather tasteless penthouse of Kingpin. This set was repurposed from the Bishop Security office complex set by modest alterations in the floor plan, new ceiling details, molding and finishes.





S145\_GrandHotel-Ballroom\_Set\_Photo\_17\_AC

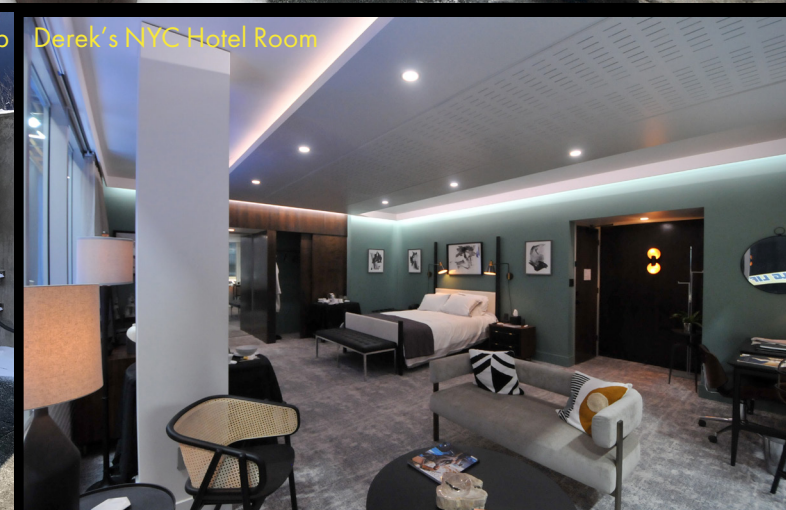


S145\_GrandHotel-Ballroom\_Set\_Photo\_56\_AC

Grand Hotel Ballroom - Utilizing a ballroom space at an Atlanta hotel, this location was transformed into an upscale New York charity auction with the addition of a stage with a three dimensional geometric backing, drapery treatments on the existing walls and a series of large 'light fountains' made with glass beaded curtains that refract light from LED's embedded in the structures.

Campus Rooftop - One of several rooftop sets, the campus rooftop was built to match a location used as the university Kate Bishop attends. Kate and her friends sneak up to the roof of the camps building so that Kate can fire an arrow with a tennis ball on it at the bell in the campus bell tower. This set was built as a large wagon, along with the roof of Moira's apartment.

In total the production required the construction or modification of one hundred and thirty sets and locations, including car chase sequences, a cavernous abandoned big box toy store, an exact replica of a current MTA subway car, a small midwestern amusement park and more.



Maya's Childhood Home

Moira's Rooftop

Derek's NYC Hotel Room



# Picture Cars

Maya's Motorcycle - Picture vehicles played a big part in helping to define the various characters. Among the vehicles was a custom motorcycle fabricated for the Maya (Echo) character. Built from a KT Duke motorcycle, chosen for its light weight and performance, the bike was stripped of all of its body panels, seat, gas tank, lights and exhaust. The bike was then customized to become a cafe style bike with much more aggressive but simplistic styling.



Maya's Muscle Car - A number of vintage cars were utilized in the production, including this 1970 Dodge Challenger, a car taken straight from the Hawkeye/ Kate Bishop Marvel comics. Other vintage vehicles were rare or obscure such as a Buick Gran Sport muscle car and a 1977 Chrysler New Yorker as a hero vehicle involved in a long chase sequence. The production had to acquire nearly every New Yorker in good condition left in the Eastern U.S.



Trust a Bro - The principal villains in this story are members of the Track Suit Mafia. They have a moving business as a front called 'Trust a Bro'. Their aging vans and trucks are used for all sorts of criminal activities throughout the series.

