

SDSA AWARDS 2020

WINNER

BEST ACHIEVEMENT IN DECOR/DESIGN
OF A HALF-HOUR SINGLE-CAMERA SERIES



Hacks

FOR YOUR ADG AWARDS CONSIDERATION

OUTSTANDING PRODUCTION DESIGN

FOR A NARRATIVE PROGRAM (HALF-HOUR)

“IMMACULATE”

— Vogue

JON CARLOS

PRODUCTION DESIGNER

ELLEN REEDE DORROS

SET DECORATOR

JAMES BOLENBAUGH

ART DIRECTOR

as featured in

PERSPECTIVE

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VARIETY

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AD

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IndieWire

BEHIND THE SCENES >

WATCH THE TRAILER >

WATCH THE SEASON >

use code: **zfJZ3fxXwt4h**



“a masterful portrait”
— DECIDER



“I envisioned Deborah taking complete ownership over the design of her dressing room, specifying requests in her contract with the Casino. I was enamored with the idea that she would have demanded a sunken living room, which required the Casino to loft the dressing room floor up two feet past the foyer entrance. On a superficial level, it allowed for one of my most favored mid-century floor plan aesthetics. From a character perspective it provided more: a physical means for Deborah to reinforce the dominance of her space. When guests or press members were invited into her private room she had them sit below, which allowed her to maintain her superiority by remaining above and talking down to them. Likewise if she decided to engage with them on a more intimate level, she would descend down to their level and thereby perpetuate a subliminal sense of inferiority.”

“As much as Deborah tried to dominate her relationship with the Casino, the power balance was not always in her favor. Certain design elements were employed in the room to show this power struggle. While appearing opulent at first glance, the illusion starts to fade upon more careful inspection. The decorative curtains lack a certain fullness, with exposed track and hook hardware mounted to the ceiling. The vintage track lighting and HVAC have not been upgraded in decades. Concrete aggregate walls with exposed conduit can be glimpsed in some of the back corners. The high gloss painted walls show evidence of heavy handed touch-ups, layers of roped paint applied over the years like thick make-up to an aging face trying to hide the imperfections.

With the first encounter of the dressing room, prolonged views and certain angles were purposefully kept to a minimum to keep up the glamorous illusion. It isn't until later in the episode when the camera work settles for longer periods that one can take in the truths of this room that envelop Deborah when sitting in solidarity and emoting signs of discontent. This differs greatly from the initial introduction of Deborah in the room, sitting on her throne sipping champagne before jet-setting off to rule her cobranded QVC empire, and eventually returning to her colossal Las Vegas estate to the tune of ‘Evan Finds the Third Room’ by Khruangbin.”






“GORGEOUS TOUCHES”
— Architectural Digest

FEATURED IN **AD**
ARCHITECTURAL DIGEST



“In contrast to the colorful worlds of the Casino and QVC, a grayscale color palette is used in her personal kitchen at home. The over-scale nature of the mansion was not solely for Deborah to broadcast her wealth, but rather to act as a fortress and protect her. The byproduct is that it also dwarfs and swallows her. Cinematographer Adam Bricker beautifully captured the contrast in scale between Deborah and her environment in a way that had not yet been witnessed in the episode prior, closing the gap on her larger than life persona. This allows a sense of sympathy towards her character on a more basic, human level.”

A cinematic still from a film or television show. Two women are seated in ornate, light blue upholstered chairs with gold-colored frames. They are positioned on either side of a low, white coffee table. The woman on the left is younger, with shoulder-length brown hair, wearing a dark blue t-shirt and brown pleated trousers. She is looking towards the older woman. The woman on the right is older, with short blonde hair, wearing a blue and white patterned blouse and white trousers. She is also looking towards the younger woman. The coffee table holds a clear glass bottle of water, a large bouquet of purple and pink flowers, and two stacks of books. The background features large windows with heavy grey curtains and a bright, hazy light source. The overall atmosphere is elegant and sophisticated.

“It was decided early on that all of the mansion’s interior spaces would be built on stage – eventually spreading over three soundstages at Paramount. Set Designers Sally Thornton and James Bolenbaugh translated this notion beautifully, taking great care in structuring layers of detail in the staff and moulding selections.”



“EXTRAORDINARY...
one of the year’s best shows.”
— AWARDS WATCH



“The mansion that Ava experiences is one that Deborah specifically crafted for the guests she allows into the public spaces of her estate – a manifestation of Deborah that exists somewhere in between her celebrity and actual personas. As one moves from the front door into the living room, the depths of Deborah become more evident.”



“Deborah’s mansion was like a rose garden: the more public spaces on the ground floor are riddled with thorns. Acanthus leafing was placed around all the doors, and a staff that interspersed what appeared to be a leaf with an outward sticking tongue seemed very fitting for someone who had been labeled a ‘mouthy broad’ by her tax accountant in the 1970s. Deborah takes ownership of her criticism.”

“The private sections of the mansion’s upstairs level were treated differently than the more public downstairs. There was a hardness to the first floor: furniture was trimmed with iron or wood arms, the art collection was bolder and more aggressive. In contrast the private upstairs area were softer. The sanctity of her bedroom was to be the inner petals of her rose garden. Staff ornamentation was transitioned to include more florals and furniture pieces were upholstered with softer curving arms and layered with fur throws and an abundance of pillows. This was a place where Deborah could let her guard down.”



“The stately exterior needed to be a towering force that walked the line between strong and powerful, yet feminine and romantic. The Bel Air property selected was still under construction and would not be completed before filming. The exterior and interior areas had years to go, but the design foundation was undeniably perfect. The illusion was completed with construction, greens, set decoration and VFX magic.”









“The attention to the specifics helps make the case for Deborah’s rigor,
and the ways that rigor traps her.”

— VARIETY









“In contrast, Ava’s environments portrayed the opposite side of the spectrum. Ava remains captive in the Casino. The lack luster conditions of hotel life are anecdotal to Deborah’s early career conditions when she hit the road performing in subpar comedy clubs across the country. Deborah uses this calculated move as a means to curb and control Ava’s elitism and sense of entitlement.”







“The fictitious Palmetto Casino was fashioned as a slightly older staple on the Strip – European romanticism in its conception, and in actuality a weathering monument trying to maintain relevance on the ever changing Boulevard. In some regards, the Casino and Deborah are akin.”





ALFREDO SAMAN...
1991

TRICKER
1992

LORENZO DE...
1993

ANNA MAYWORM
1995

TAYLOR RAMSEY
1995

ALISON LOVE
1996

JEANNE MCCARTHY
1997

ROCK BAILEY
1997

BRAD DAVIS
1997

THIS
IS YOUR
LUNCHROOM

HELP KEEP
IT CLEAN



JACKPOT

JACKPOT

JACKPOT

JACKPOT
\$52,210

KITTY
GLITZER

KITTY
GLITZER

KITTY
GLITZER

KITTY
GLITZER

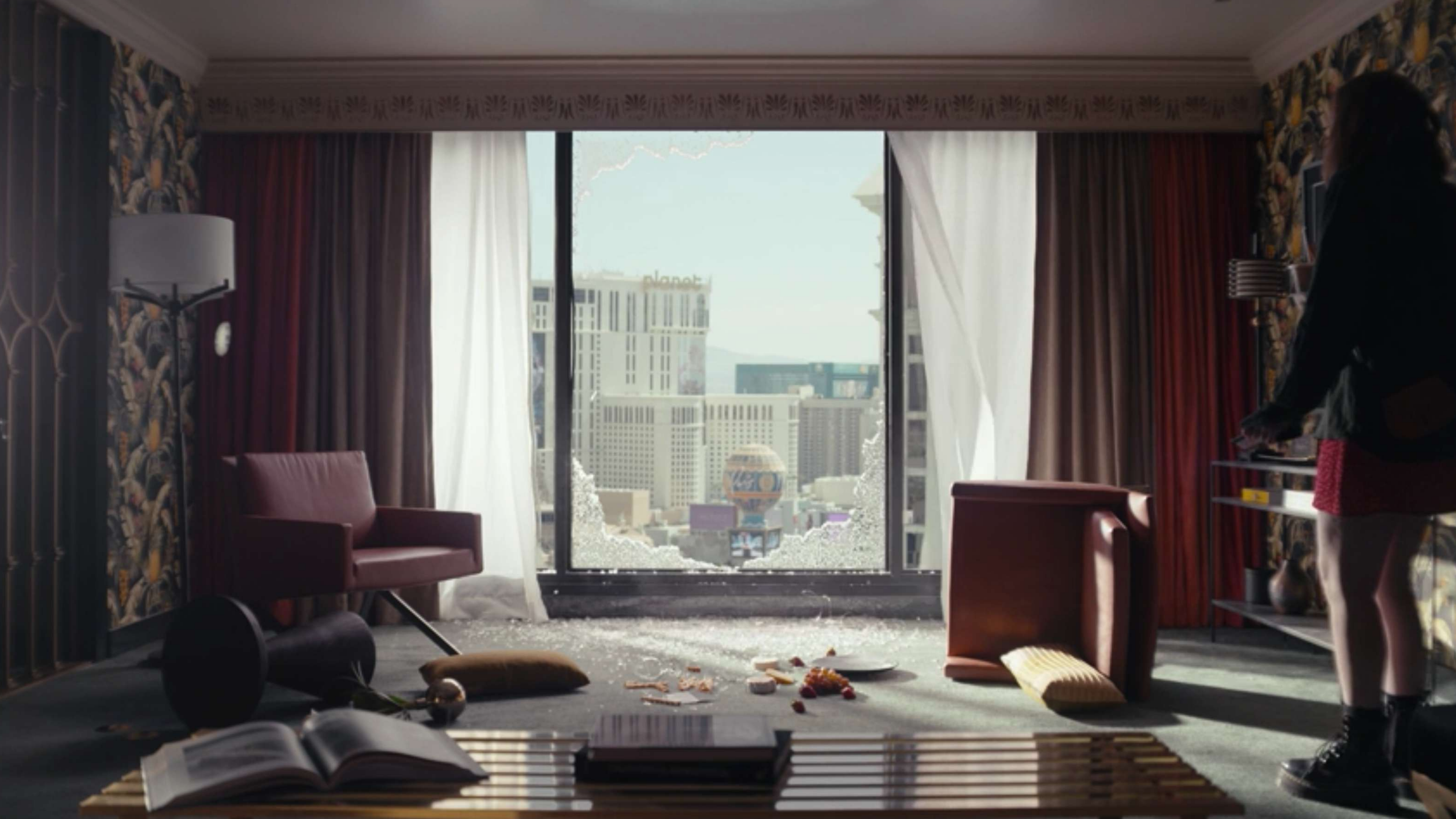
PROGRESSIVE JACKPOT

5x5
COIN
TABS
KITTY













“Specific color palettes were assigned to each character that carried throughout the season: Deborah with warm pinks, and Ava with cool blues. When their relationship hits a positive milestone in the surgery center hotel suite, their palettes intermingled as seen with the hotel suite finishes. The wallpapers and curtain fabrics selected incorporated a combination of teal-like blues and soft dusty blushes used in harmonious balance.”















