



ELVIS

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ASSISTANT ART DIRECTOR
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STORYBOARD ARTIST
SAM UTHUR

SET DESIGNERS
TANIKA PRATT • ALICE WILKINSON
SIOBHAN PURKIS • RACHEL VAN BAARLE

SET DECORATOR
BEV DUNN

ELVIS DESIGN

Although production took place in Queensland, Australia, from the outset, director, Baz Luhrmann, wanted the design team to immerse themselves in the real world of Elvis. Over a two-year immersive research journey, we traveled through Mississippi and Tennessee, taking in the landscape of his birthplace, the architecture, the textures, the colors, and the various houses he moved to as a child. Visiting, photographing, and documenting these homes, musical performance venues, recording studios, and the businesses he frequented helped us to find a place from which to jump off and create the world of the film.

Our time in Elvis's spiritual home, Memphis, Tennessee, and in particular, the Graceland estate archives, proved invaluable to both the Production Design and Costume departments. Team members embedded themselves over a period of eighteen months, where we viewed personal items, clothing, photographs, paperwork, cars, Colonel Parker-designed merch, and a vast collection of ephemera. From this collection and those of places such as the National Civil Rights Museum and the public museums devoted to the music and culture of the area and time, we were able to glean period and contextual details.

For the most part, we built and filmed on stage sets and backlots, but the quality of the vegetation and farming land around our studios in Queensland proved an excellent match for those of Tupelo, Mississippi, for the scenes of Elvis as a boy.

Our focus on photography of the 1950s played a big part in our design process. The candid, documentary style of the 1956-57 Alfred Wertheimer series caught Elvis on his rise; his style and the environments depicted while touring, at home, and performing allowed us to pore over every detail. The photography of Saul Leiter, Ernst Haas, Ernest Withers, and Gordon Parks supported the development of our vernacular; the textures, colors, politics, and points of view of the time. The latter, Gordon Parks's hauntingly beautiful work, inspired the design and color palette of Elvis's childhood sets: Shake Rag, The Juke Joint, and the Pentecostal tent. The light and tone of Leiter and Haas's work inspired the colors and signs of our Beale St, Memphis of the 1950s, the Carnival, our graphic treatments, and the color palette of the 75 hero Elvis vehicles and 220 background cars brought together for filming.



SHAKE RAG

1935 - Elvis Presley was born in East Tupelo, Mississippi. It was the Great Depression, and the Presleys fell on hard times. During the first thirteen years of Elvis's life, the family moved several times around Tupelo and, during his father Vernon's incarceration for forging a check, Elvis and his mother lived adjacent to a predominantly Black area called Shake Rag. It was in these formative years that Elvis encountered Pentecostal Revival music in both Black and white congregations, Grand Ole Opry-style country, and the soul of Rhythm and Blues.

In a 1956 interview, Elvis said, "Down in Tupelo, Mississippi, I used to hear old Arthur Crudup bang his box the way I do now, and I said if I ever got to the place, I could feel all old Arthur felt, I would be a music man like nobody ever saw."





SHAKE RAG FINAL FRAMES





LOCATIONS



SHAKE RAG DOCUMENTATION



SHAKE RAG REFERENCE IMAGERY BY GORDON PARKES



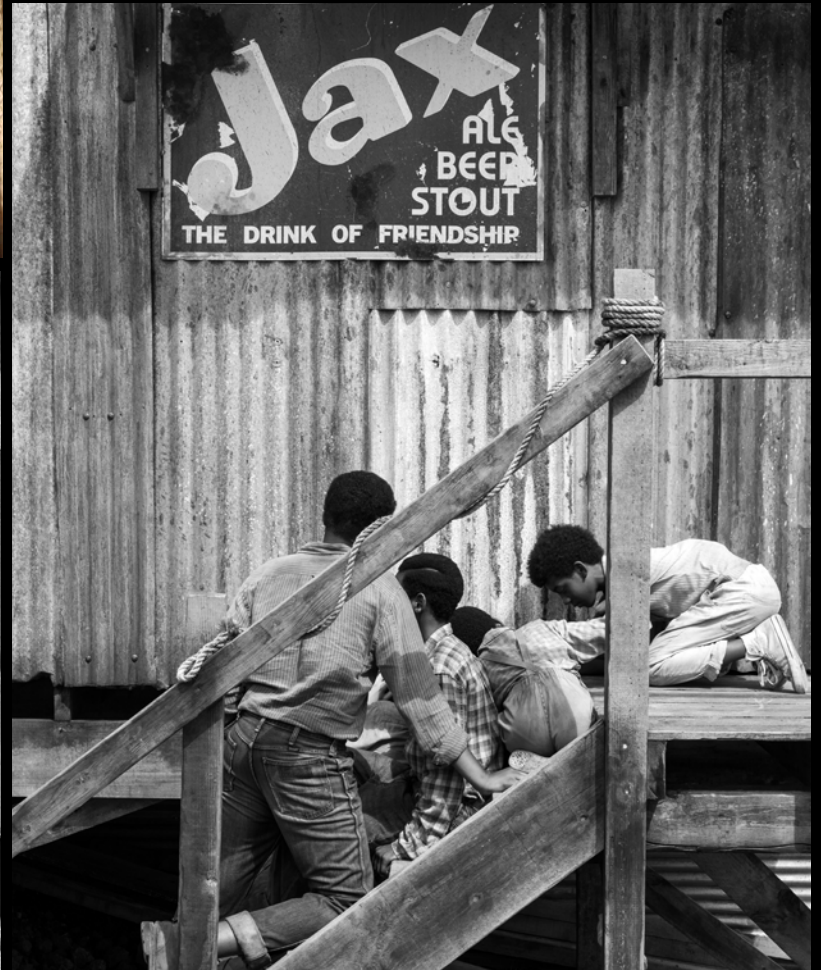
TUPELO DESIGN RECCE

JUKE JOINT

A juke joint in the Jim Crow South was a haven where the community could gather without white supervision to celebrate, perform and dance to blues music. Often in refashioned, ramshackle buildings or private homes on the rural outskirts of town, they became more about the crowd and the music than their physical surroundings.

The film's Juke Joint was designed as a formerly-abandoned, wood-framed and Ironclad building on the edge of a row of sharecroppers' shacks.

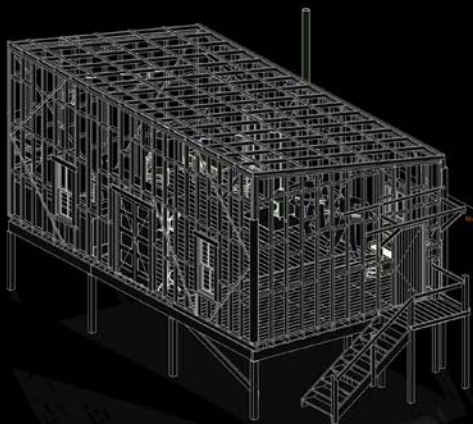




JUKE JOINT ON SET PHOTOGRAPHY



HERO REFERENCES



2 AXONOMETRIC

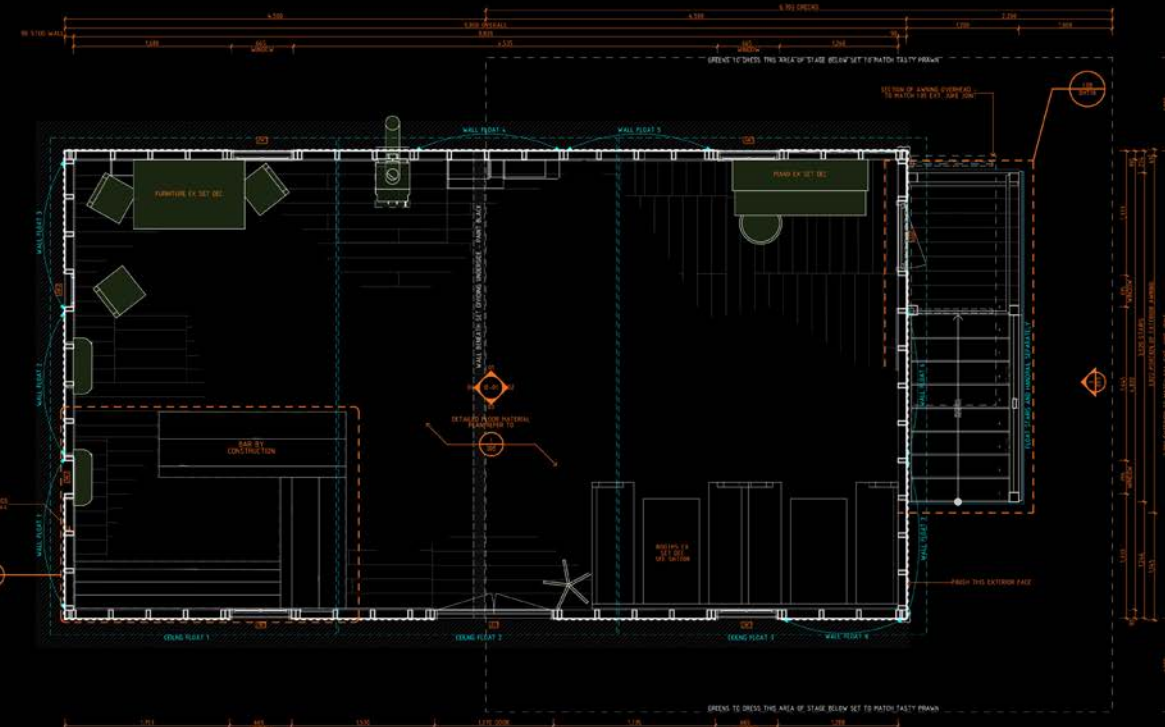
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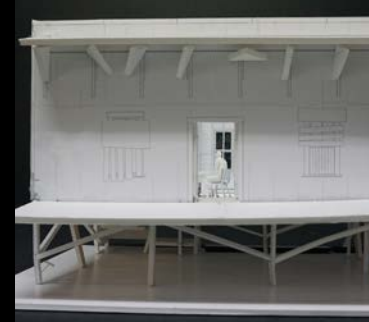
PERSPECTIVE



PERSPECTIVE



1 PLAN
SCALE: 1/25



BEALE STREET

When Elvis was thirteen, the Presley family moved to Memphis. Elvis would be exposed to the Blues music coming out of the Beale Street area - a bustling, predominantly Black commercial district housing retail shops, trade stores, pawnbrokers, theaters, cafes, and clubs. Many Jazz and Blues musicians of the time, including B.B. King, Rufus Thomas, Big Mama Thornton and Little Richard, frequented and performed at the clubs on Beale Street.

Beale Street was also home to Lansky Brothers' Outfitters, a clothier and tailor catering to the local community's tastes. It was there that Elvis had many of his early signature outfits made, and he would continue to return to the store, even as his star rose.





BEALE STREET FINAL FRAMES AND ONSET PHOTOGRAPHY



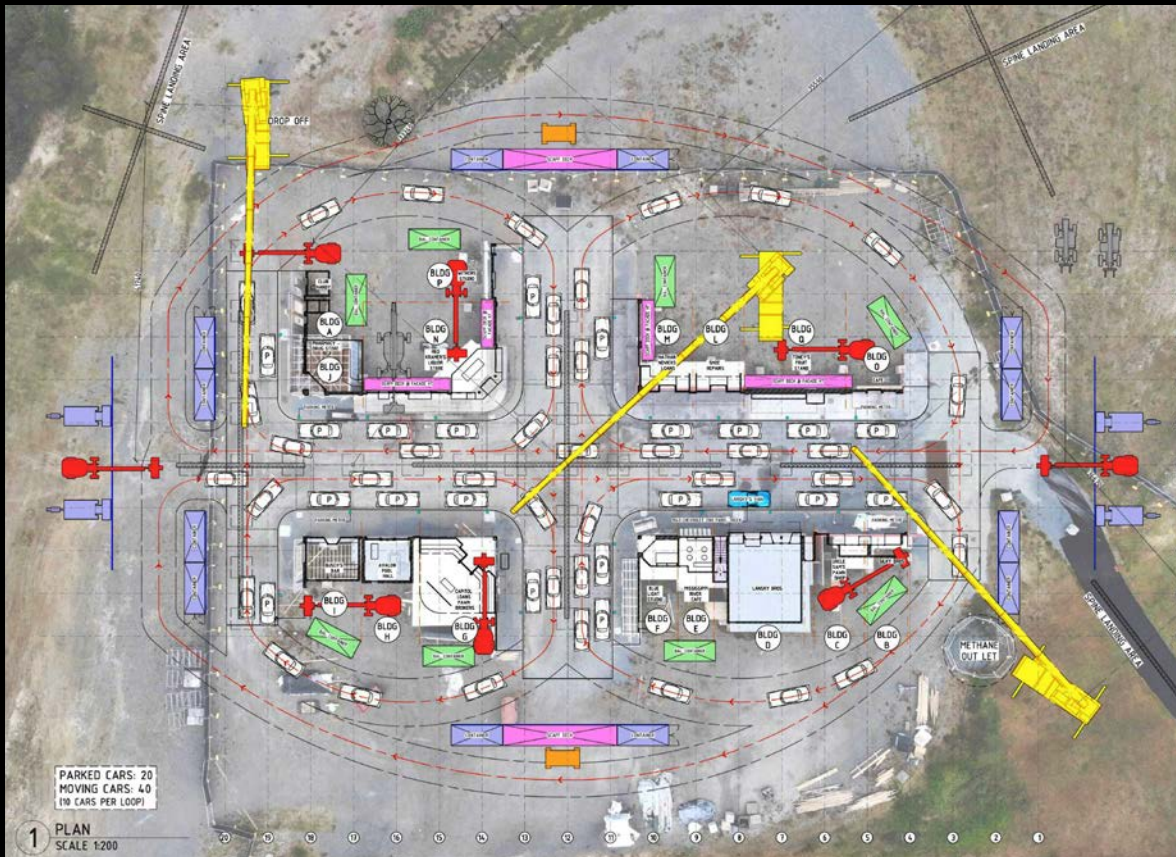
BEALE STREET FINAL FRAMES AND ONSET PHOTOGRAPHY







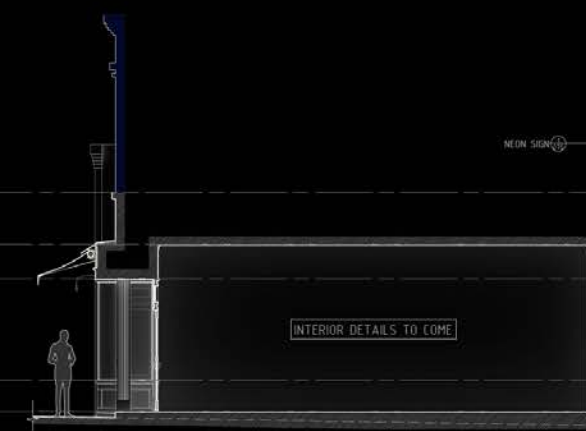
BEALE STREET DESIGN VR



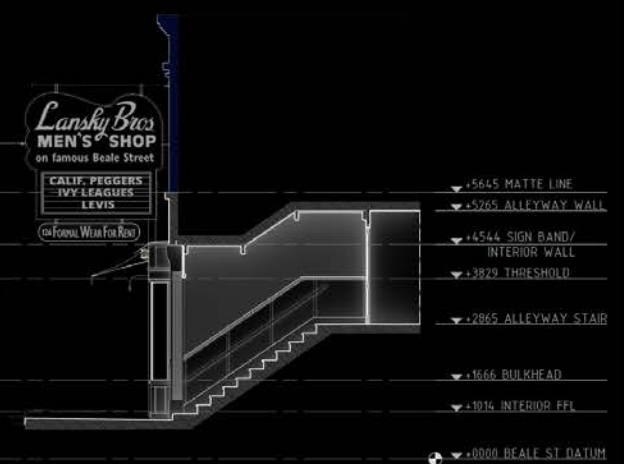
BEALE ST WHITE CARD AND DOCUMENTATION



E1 ELEVATION
SCALE 1:50



A SECTION
SCALE 1:50



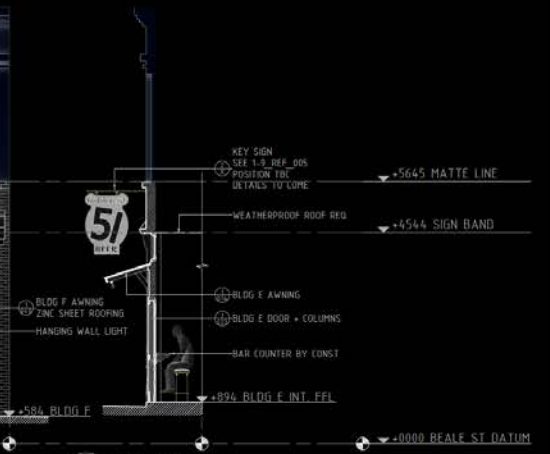
B SECTION
SCALE 1:50



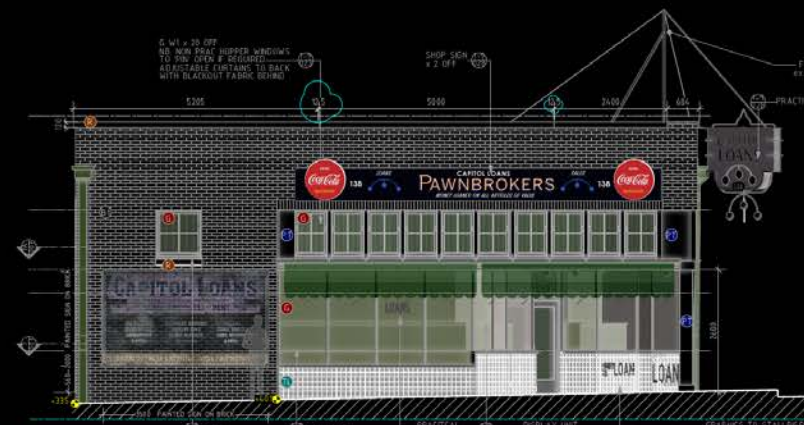
E1 ELEVATION
SCALE 1:50



E2 ELEVATION
SCALE 1:50



A SECTION
SCALE 1:50



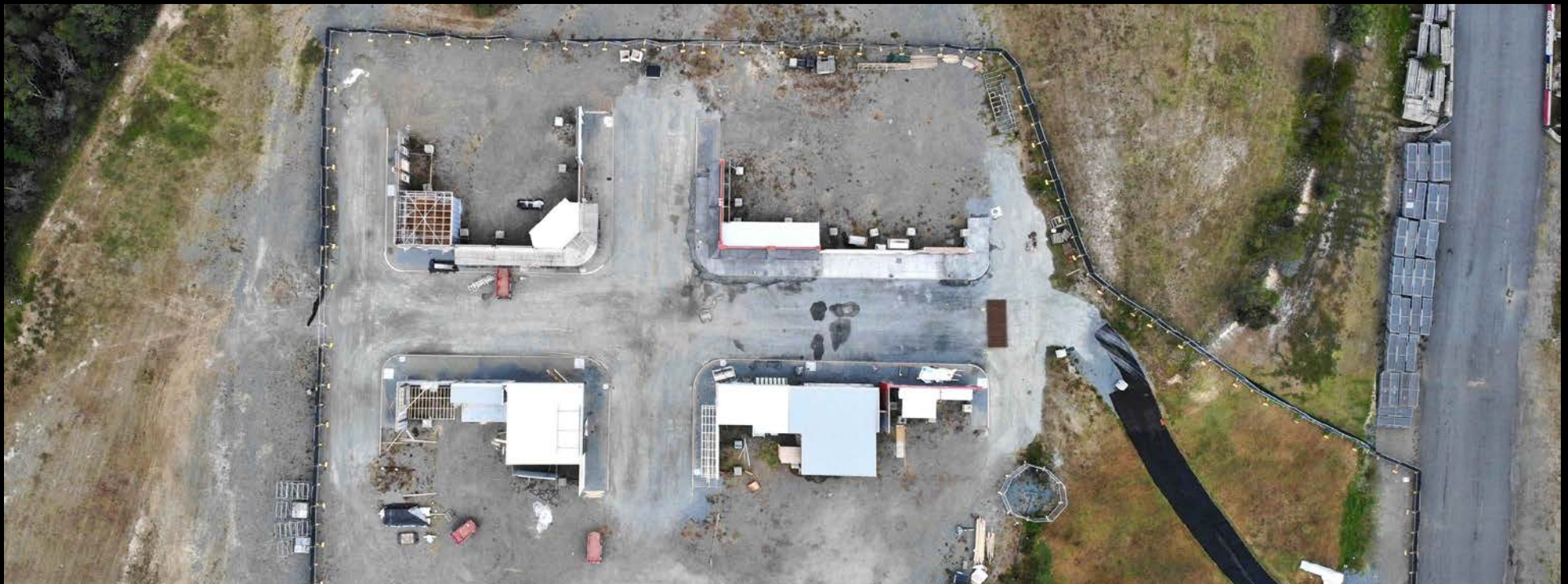
2 ELEVATION
SCALE: 1:50 @ A1 | 1:100 @ A3



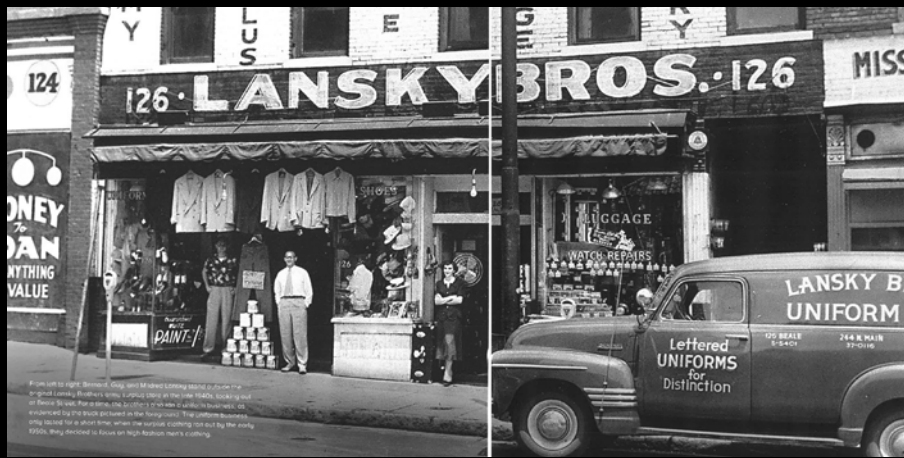
3 ELEVATION
SCALE: 1:50 @ A1 | 1:100 @ A3



4 ELEVATION
SCALE: 1:50 @ A1 | 1:100 @ A3



BEALE STREET CONSTRUCTION



BEALE STREET REFERENCE IMAGERY



BEALE STREET DESIGN RECCE

STORYTELLING THROUGH CARS

Collecting motor vehicles was a passion for Elvis throughout his life. Accordingly, the cars became a critical part of the design language of the film. Elvis had a particular love of Cadillacs, owning more than 200 in his lifetime. He purchased his first in 1955; a 1954 Fleetwood Series 60. Throughout his career, Elvis gave many Cadillacs away to family, friends and sometimes even virtual strangers as gifts.

When sourcing more than 90 hero picture vehicles associated with Elvis for the film, it was critical that these choices were forensically accurate. We sourced exact model information with the help of insurance documents from the Graceland archive and acquired precise color information through detailed research, testing, and comparing of period automotive color swatches. There are many apocryphal details surrounding the history of Elvis's cars and motorcycles, which presented a unique challenge for the art team. For example, at Graceland, the pink tone of Elvis's 1955 Cadillac Series 60 Special Sedan is today a very light-toned pink. We found that this car's restoration had matched photographs of the sun-faded original paintwork and decided to honor that original deep fuchsia tone instead.

We were initially concerned with the availability of period-correct vehicles in Australia. However, by the end of pre-production, we found that, of the more than 300 picture vehicles in the film, we only needed to ship six from the United States. Remarkably, we sourced such specific cars as Elvis's custom coach-built Lincoln Lehmann Peterson limousines and Mercedes Pullman limousines from local private collections.





CLUB HANDY

The 'Chitlin' Circuit' was a network of clubs and cafes committed to offering a place for black musicians and entertainers to perform during Segregation in the US. There were two such venues in Memphis, both run by local entrepreneur Andrew "Sunbeam" Mitchell. One of these, Club Handy, named after W.C. Handy, the "Father of the Blues," was a small second-floor lounge inside Mitchell's eponymous hotel on Beale Street.

Ernest Withers, a Black photographer of note with a studio on Beale Street, photographed performances at Club Handy and other venues on the circuit. His photographs helped inform our design. For example, one image captured a band performing on a tiny stage in front of a hand-painted backdrop; both would become essential design elements. In addition, director Baz Luhrmann was keen to incorporate the musical story of Beale St into the film's mural, placing W.C. Handy at its center and depicting musicians and entertainers performing on the rooftops and in windows of the buildings of Beale St. Other photographs by Withers captured 1940s and 50s clubs with the wallpaper covered in photographs, drawings, and hand-painted portraits of musicians. All of these details helped us take what started as a one-walled vignette set in an early script and create a lively, electric performance environment for Little Richard and Sister Rosetta Tharpe.

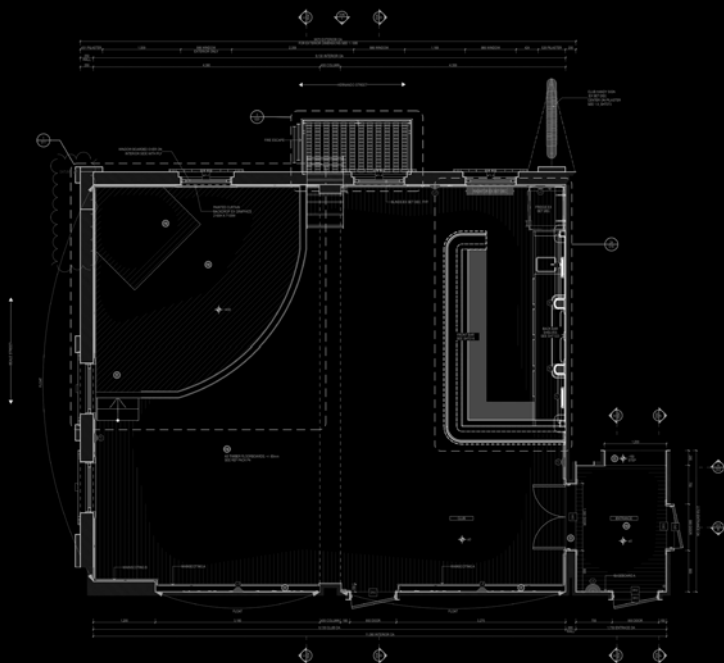




CLUB HANDY FINAL FRAMES AND ON SET PHOTOGRAPHY



CLUB HANDY CONCEPTS



CLUB HANDY WHITE CARD AND DOCUMENTATION

SUN STUDIOS

In 1950, Sam Phillips opened Sun Studios in a corner building on Union Ave in Memphis with his assistant Marion Keisker. His open-door policy meant that anyone could walk in and record. It was not until 1952 that Phillips launched his own record label, Sun Records, and began recording with local artists B.B. King, Rufus Thomas, and Howlin' Wolf.

In July 1953, Elvis Presley walked into Sun Studios, wanting to record Arthur Crudup's "That's Alright Mama." When asked by Phillips to characterize his singing style, Elvis responded: "I don't sound like nobody," not just because he sang all kinds of music, but also because of his indifference to the usual social distinctions.

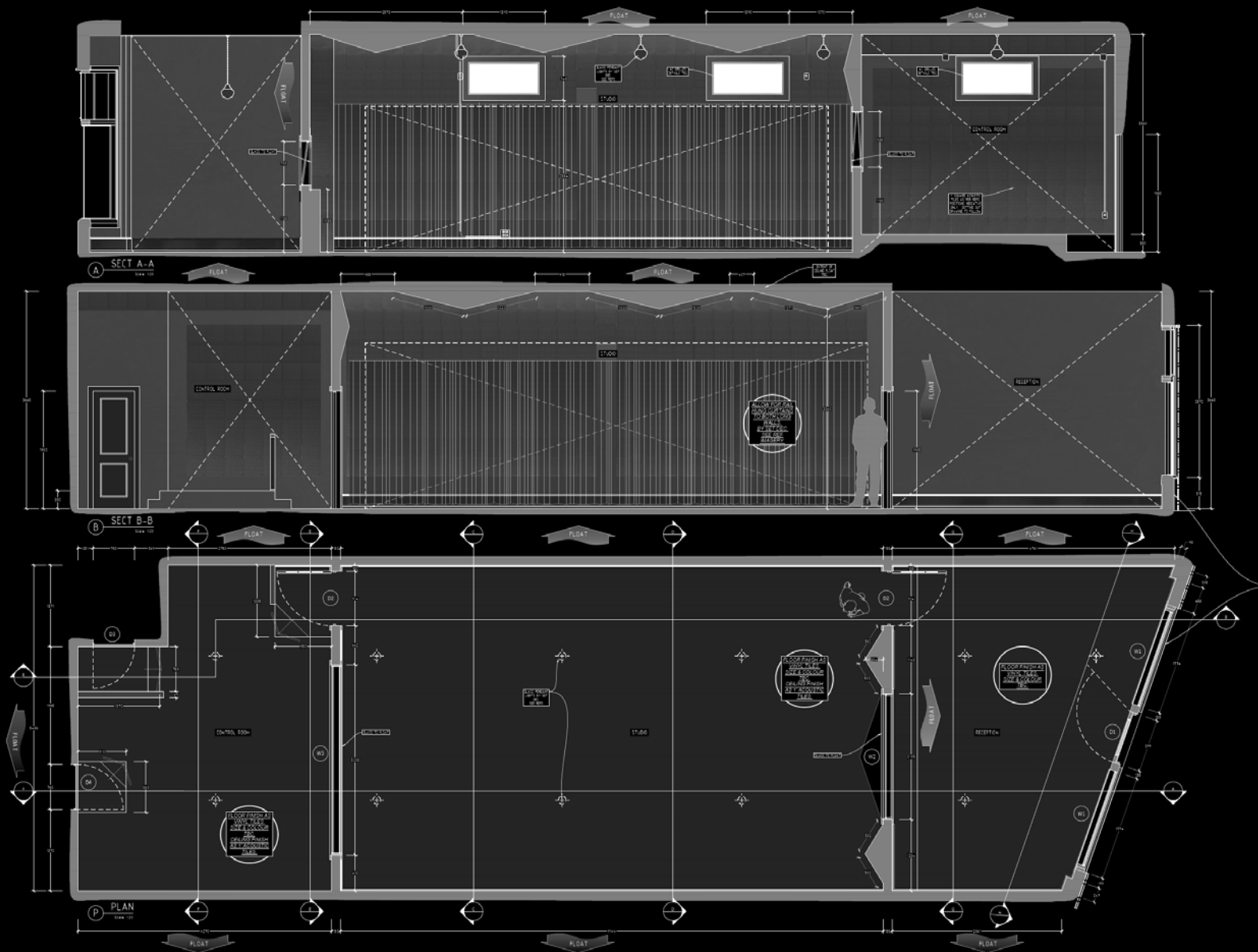
Sun Studios is one of the few historical environments that still exists in some form today. While scouting the studio, now a Memphis museum, the design team registered the curators' notes that furniture, equipment, and even color schemes were approximations of the original. As a result, the team once again forensically worked through photographic references and other historical records to create the set in the film.



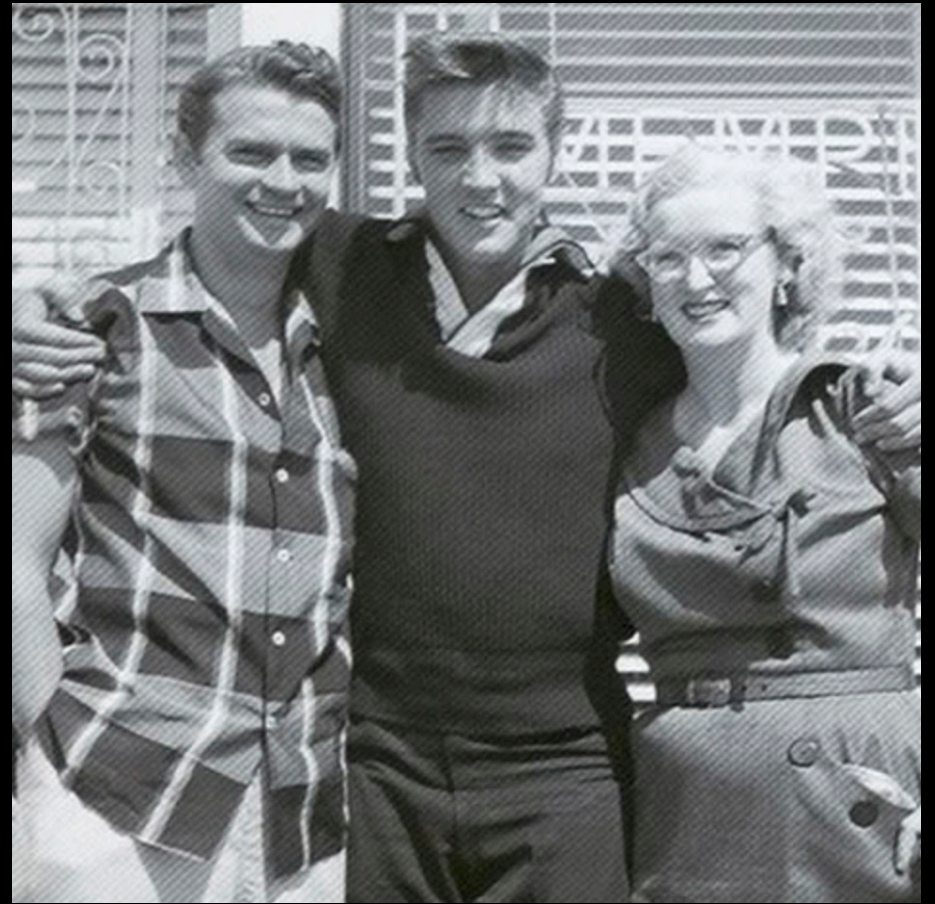
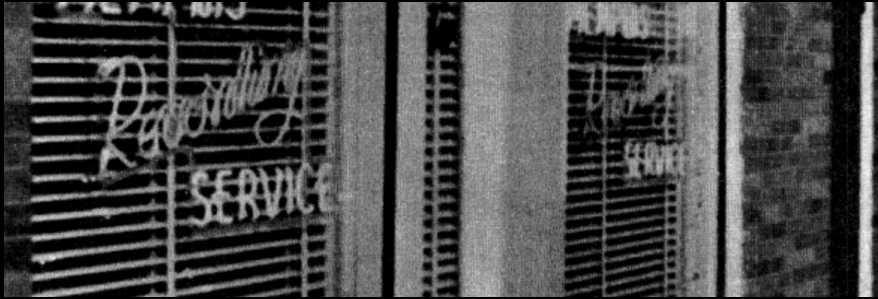


SUN STUDIOS FINAL FRAMES

SUN STUDIOS ON SET PHOTOGRAPHY



SUN STUDIOS WHITE CARD AND DOCUMENTATION



SUN STUDIOS REFERENCE IMAGERY



SUN STUDIOS DESIGN RECCE

HAYRIDE

The Louisiana Hayride started in 1948 as a country music radio broadcast in Shreveport, Louisiana. It helped launch the careers of many country and western musicians, such as Johnny Cash, Faron Young, and Willie Nelson.

Elvis first played in mid-1954, performing his debut release “That’s All Right.” That same night he signed a year-long contract to become a regular performer at the Hayride.

This environment comprised two sets for the film: the auditorium and stage and the exterior back alley/loading dock. Director Baz Luhrmann wanted to decode not precisely what this environment was but what it felt like to bear witness to this breakout performance. For the exterior, we referenced the working parts of the Shreveport Auditorium, its loading docks, and utilitarian ironwork access stairs. The interior architecture also took its cues from the historical interior of the Shreveport Auditorium. The painted scenic backdrop and signage were designed with reference to pictures of Elvis performing in front of them in his iconic pink suit.





HAYRIDE AUDITORIUM FINAL FRAMES AND ONSET PHOTOGRAPHY



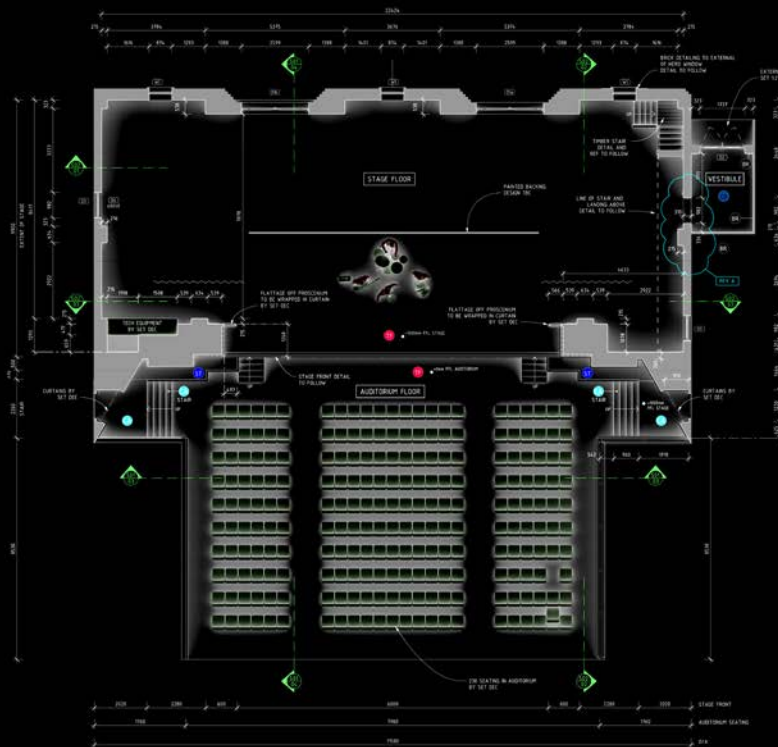
EXT. HAYRIDE LANE WAY CONCEPT



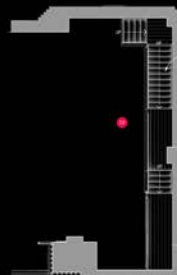
INT. HAYRIDE AUDITORIUM CONCEPT



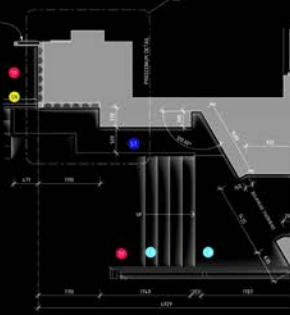
HAYRIDE DESIGN VR



01 PLAN - OVERVIEW
SCALE 1:50



02 PLAN - STAIR OVERVIEW
SCALE 1:50



03 PLAN - PROSCENIUM/STAIR SETOUT
SCALE 1:25



REFERENCE 01



REFERENCE 02



HAYRIDE WHITE CARD AND DOCUMENTATION

LAUDERDALE COURTS

Colonel Tom Parker had seen Elvis perform at the Hayride in 1954, but it wasn't until February 1955 that the Colonel first met Elvis at Memphis diner Palumbo's, while Elvis was on tour with his band and fellow Hayride performers. This meeting paved the way for Elvis's lifelong professional association with Parker. Elvis would go on to sign his contract with the Colonel, perhaps the most consequential document of his life, at the kitchen table of the family's modest apartment at Lauderdale Courts.

Moving so much in his early years, the apartment at Lauderdale Courts provided the longest stay in a single residence that Elvis would have growing up. The shy, teenage Elvis would practice his guitar in the basement laundry room directly below the Presley apartment. He eventually made friends and played in the complex's communal courtyards and on the grassy Market Mall. The building's proximity to Beale St and the center of town gave Elvis access to the city's musical culture.





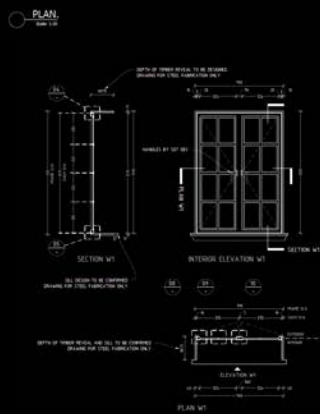
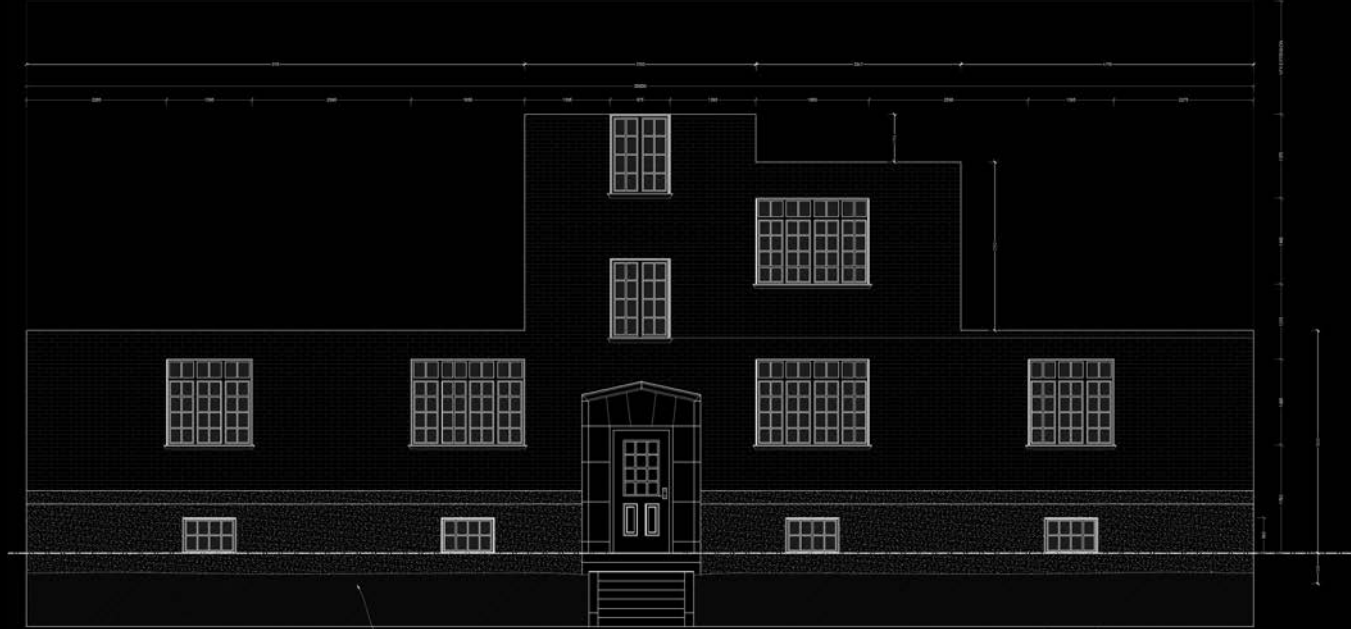
LAURDERDALE POSTVIS DESIGN



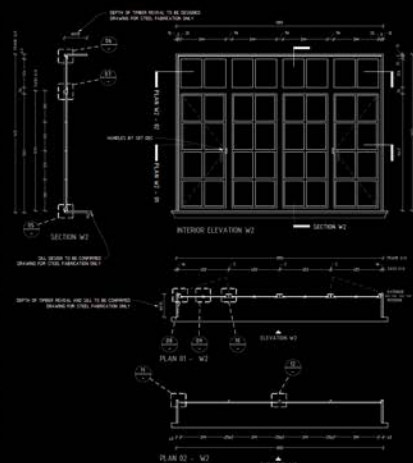
LAURDERDALE COURTS FINAL FRAME



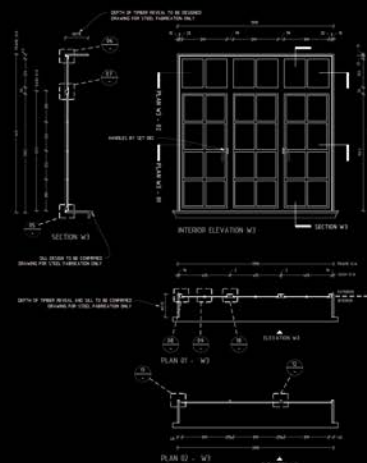
LAURDERDALE COURTS FINAL FRAMES AND ONSET PHOTOGRAPHY



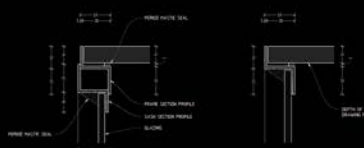
1 OVERVIEW - WINDOW 01 - OPERABLE HEAD WINDOW
SCALE 1/8" = 1'-0"



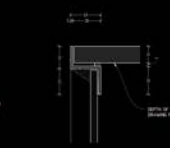
2 OVERVIEW - WINDOW 02 - OPERABLE HEAD WINDOW
SCALE 1/8" = 1'-0"



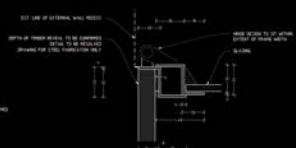
3 OVERVIEW - WINDOW 03 - NON OPERABLE
SCALE 1/8" = 1'-0"



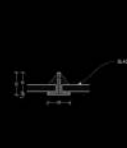
4 FABRICATION DETAIL - SECTION - WINDOW HEAD
SCALE 1/4" = 1'-0"



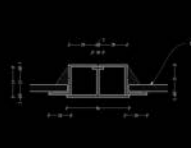
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SCALE 1/4" = 1'-0"



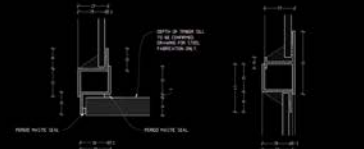
6 FABRICATION DETAIL - SECTION - WINDOW JAMB
SCALE 1/4" = 1'-0"



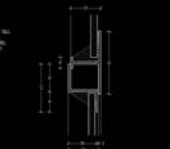
7 FABRICATION DETAIL - SECTION - WINDOW TIP
SCALE 1/4" = 1'-0"



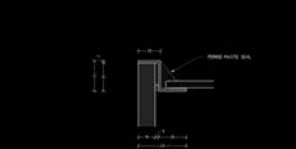
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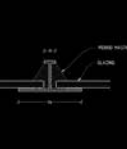
9 FABRICATION DETAIL - SECTION - WINDOW SILL
SCALE 1/4" = 1'-0"



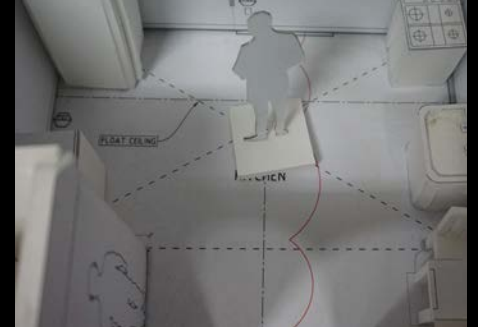
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SCALE 1/4" = 1'-0"



11 FABRICATION DETAIL - SECTION - WINDOW JAMB
SCALE 1/4" = 1'-0"

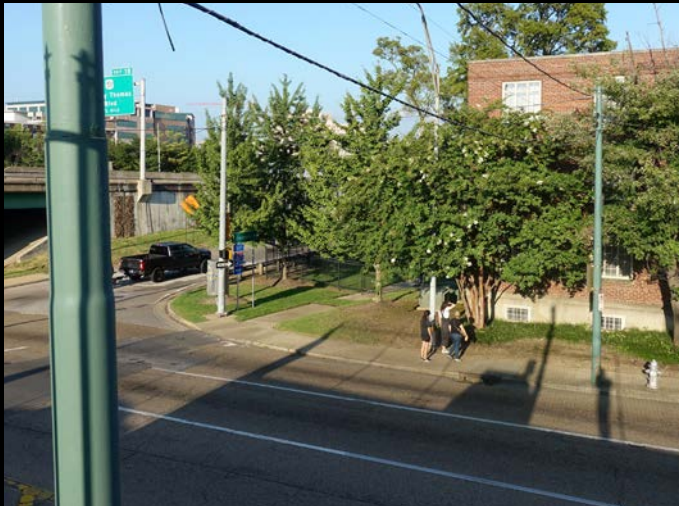


12 FABRICATION DETAIL - SECTION - WINDOW TIP
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LAUDERDALE COURTS REFERENCE IMAGERY

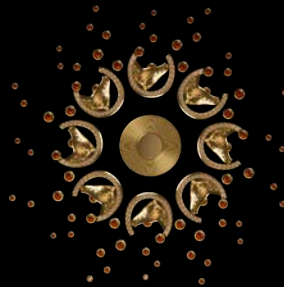


LAUDERDALE COURTS DESIGN RECCE

CARNIVAL

Beginning his career in the United States as a carnival barker, Colonel Tom Parker worked with elephants, managed a palm-reading booth and performed a macabre sideshow act where he would place chickens on a hotplate, so that they would appear to “dance.”

The carnival in the film is an amalgamation of many such attractions of the period in the South. The key design features were the colorful tents, sideshow banners, and signs. We created a midway with layers of banners designed, printed, and hand painted in the traditional 1930s and 1940s style of the traveling carnivals of the South and Mid-West of the United States.





CARNIVAL FINAL FRAMES AND ON SET PHOTOGRAPHY





CARNIVAL DESIGN VR



LOCATIONS



CARNIVAL WHITE CARD AND DOCUMENTATION

GRACELAND

We wanted to re-create Graceland as accurately as possible so that the audience, legions of whom would be familiar with every nook and cranny of the property, would be immersed in the immaculate reality of Elvis's life. Baz felt it was also crucial for them to see the not-so-well-known interior decor in the 1950s, offering an intimate and surprising glimpse into Elvis's early life at Graceland.

Tasked with piecing together all these details, we were fortunate to have been given unprecedented access to Graceland and its archives. We carefully sifted through the extensive archives of Elvis's life; scale drawings and details, photographs, records of paint colors, and the history of improvements made to the house over the years. In addition, we took private tours of the grounds, the house, and other buildings, measuring and photographing to create an extensive resource for our set designs.

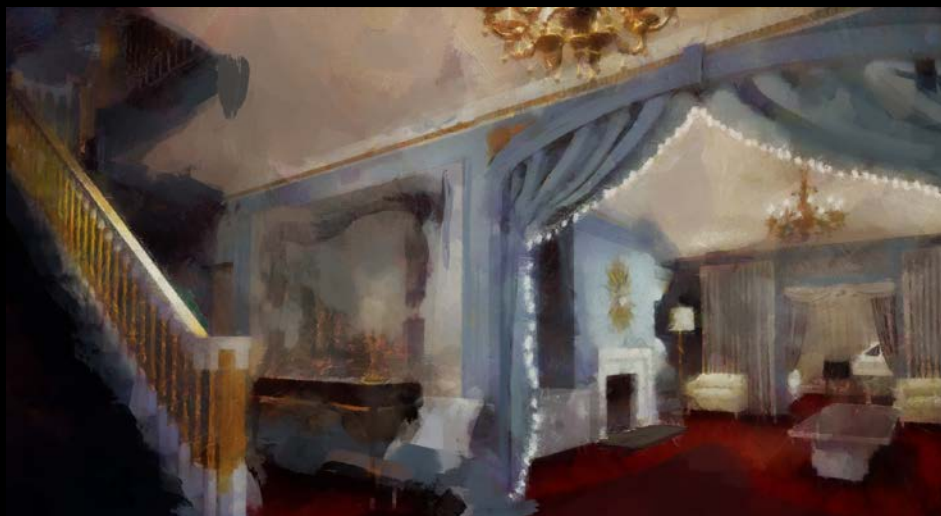
Baz wanted to capture Elvis's excitement at purchasing Graceland, as it coincided with his rising stardom and wealth. We illustrated this by expressing on screen the evolution of the house's exterior and interior decor. Elvis arrived in 1957 to find a working farm, and by the summer of 1968, Graceland had changed to the exterior and surrounding grounds we know today. These changes were combined and compressed to underline Elvis's story arc. The integration of the physical set with VFX set extensions and the Graceland gates helped to create the reality of the Graceland grounds.

Similarly, the interior had three iterations: moving in; the establishment of the blue-and-red '50s look; and finally, the interior of Graceland as we know it today. Elvis was always intimately involved in Graceland's redecoration and renovations as a testament to his iconic style.



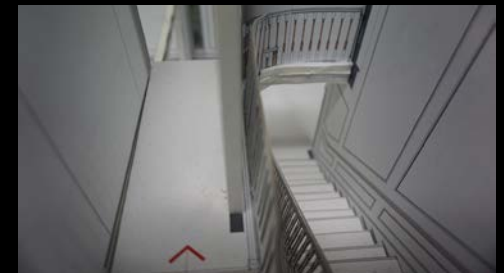






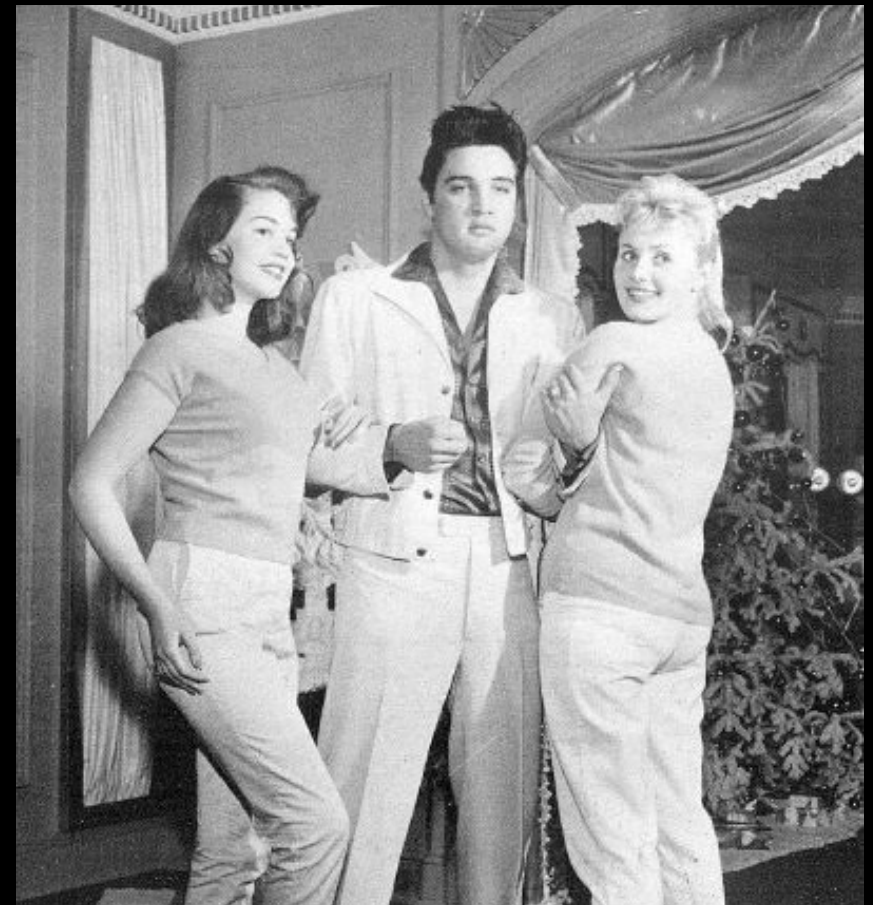


GRACELAND DESIGN VR



GRACELAND DOCUMENTATION





GRACELAND REFERENCE IMAGERY



GRACELAND DESIGN RECCE

RUSSWOOD

We recreated Russwood Park, the city's original baseball stadium, for the sequence where Elvis reclaims his rock n roll rebel status, just days after allowing himself to be humiliated at the hands of the entertainment establishment on The Steve Allen Show. Per the show's producers, Elvis had been dressed in a top hat and tails, singing to a Basset Hound. On the 4th of July, 1956, as he headlined a three-hour benefit concert featuring 100 artists in front of 14,000 fans, Elvis sought to redeem himself.

During the set design period we relied heavily on the powerful reportage-style, black and white photographs Alfred Wertheimer took of Elvis on stage during this performance. In particular, he captured the electricity and hysteria of the vast crowd. His pictures taken from behind Elvis, shooting directly into the bright footlights of the makeshift stage and the stadium lights, were particularly helpful. Elvis appears almost Messianic, the power of his performance overwhelming the crowd.

The stadium environment was vast, so Digital Art Director, Christopher Tangney, worked with Baz using Maya software to extend the environment beyond what we would build for filming during production. For Baz, this was a crucial sequence in his depiction of Elvis's rise to fame and would serve to demonstrate the power of his stardom and risk-taking during this challenging period in the cultural history of the United States.

Our graphics department secured clearance to design both fictitious and historical period advertisements for the outfield walls. Some of these, such as the Loeb's Laundry logo, were ubiquitous in Memphis at the time.





RUSSWOOD STADIUM FINAL FRAMES



RUSSWOOD STADIUM DESIGN POSTVIS



RUSSWOOD STADIUM FINAL FRAME







RUSSWOOD STADIUM
REFERENCE IMAGES FROM ALFRED WERTHEIMER

VISTALINER

Elvis returned from Germany in 1960 and began his career as an actor in Hollywood. Adverse to flying, Elvis preferred to travel by road accompanied by his entourage, affectionately known as the “Memphis Mafia.” For his frequent trips between Memphis and Los Angeles, Elvis purchased a Flxible VL-100 Vistaliner two-level Intercity coach.

Elvis expressed a desire to keep the exterior of the bus simple and unassuming, to preserve his privacy. For the interior, he commissioned George Barris, the owner of Kustom City in North Hollywood. He gave Barris a brief featuring custom fabrics, ceiling panels, lighting, drapery, and many comforts. Barris, who had worked on customizing many of Elvis’s vehicles, created a design unique to the period and Elvis’s tastes. The color scheme was predominantly red and fuchsia, with black and gold details and honey-toned wood veneer, and included printed and plain velvets and shagpile carpet. In addition, we chose to heighten the design by using a black gloss finish with gold details, custom lighting, and distressed mirror panels for the cabinets, doors, and partitions.

We were faithful to the thirty-five foot long split-level design, widening the bedroom area at the back, separated by a door and joinery to enable better access for the camera. The design included an entertainment unit built into the back of the driver’s seat, with a TV, amplifier, and record player, a fully equipped kitchenette, bunks, a bathroom, a large double bed with a wall-mounted TV and an illuminated dressing table.



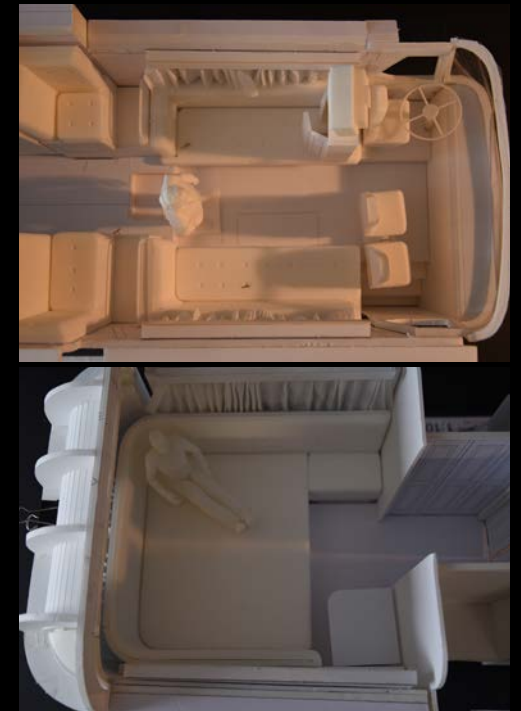
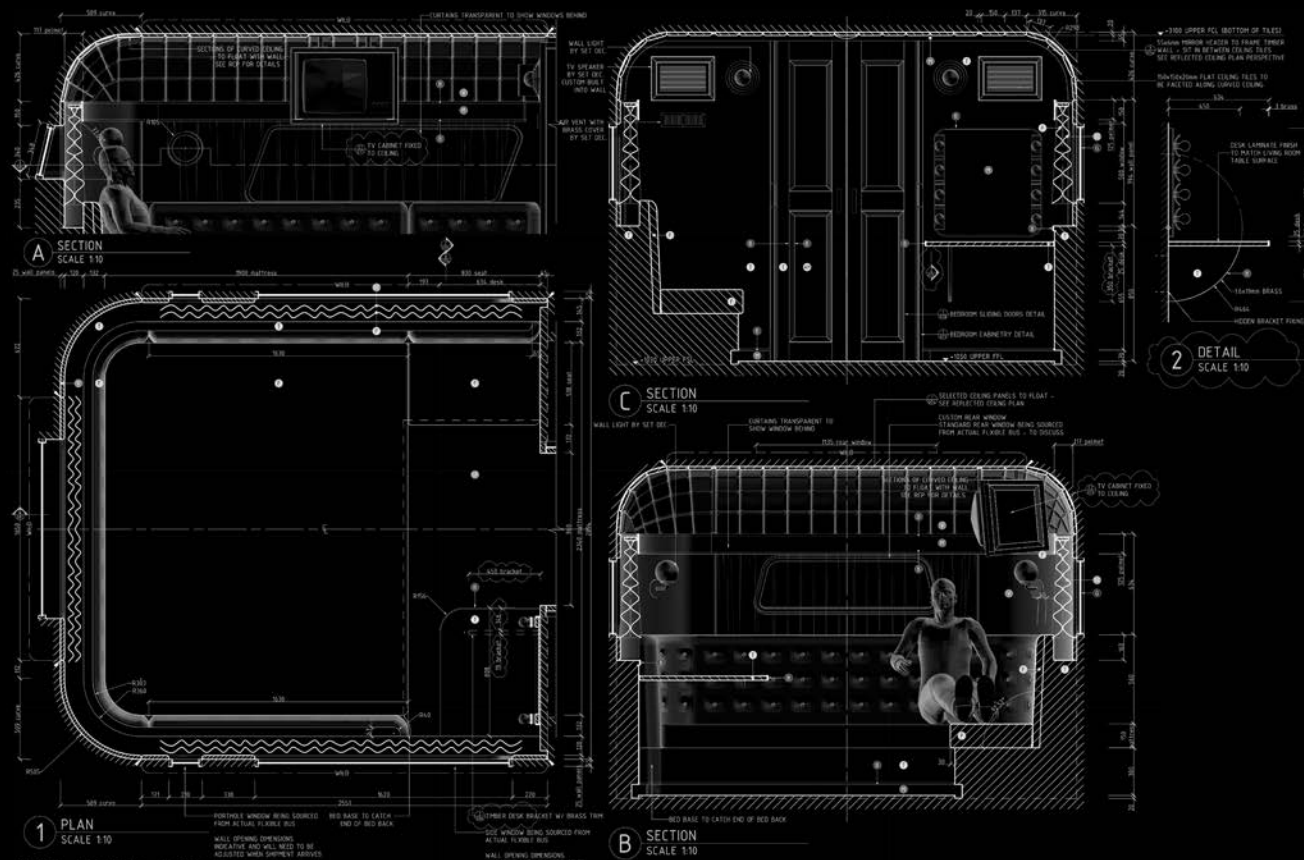


VISTALINER FINAL FRAMES AND ON SET PHOTOGRAPHY





VISTALINER DESIGN VR



VISTALINER WHITE CARD AND DOCUMENTATION

HOLLYWOOD SIGN

The Hollywood Sign has been standing in the hills over Los Angeles since 1923. First built as advertising for a new housing development, it later became a symbol of the movie industry that had grown up around it. The scene represents the hope and possibilities that a new TV special would present for Elvis, who had been flattened creatively by the latest string of films in which he had starred.

The makeshift nature of the sign's original construction and a lack of maintenance led to its deterioration. By 1968 it was a rusted remnant of what had once been and the version we see today.





HOLLYWOOD SIGN FINAL FRAMES



HOLLYWOOD SIGN CONCEPT



HOLLYWOOD SIGN DESIGN POSTVIS

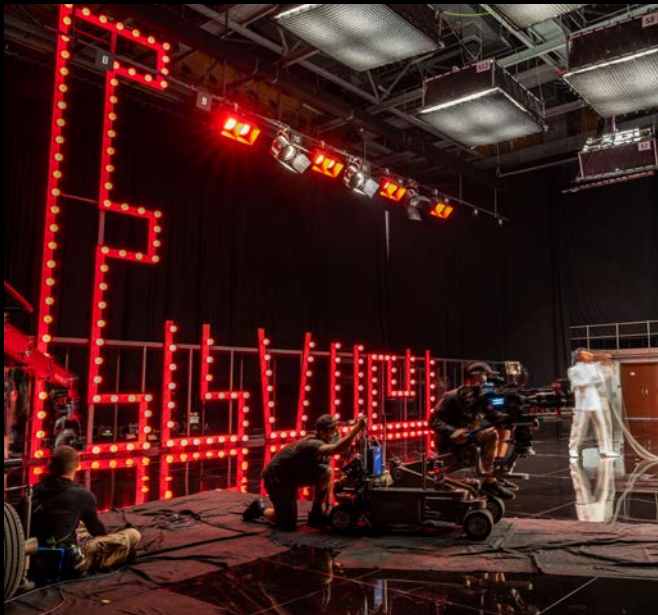
1968 SPECIAL NBC STUDIOS

The '68 Comeback Special was a televised concert. Aired on Dec 3, 1968, by NBC, it marked Elvis's return to live performance after seven years of working in films. Unhappy with his separation from music and the low quality of those film productions, Elvis saw the Special as a way to connect with his existing and new fans. Originally pitched as a Christmas special, Steve Binder and Bones Howe directed and collaborated with Elvis to create a career-defining and critically well-received performance piece, the look of which again spoke to Elvis's iconic style.

We created three sets within the NBC Television Studios environment: the studio and the many swing sets of the Special's production; Elvis's backstage dressing room; and the control room. The former two were contiguous on one soundstage, with the latter built at a height on the edge of an empty tank on another stage. This allowed the Director of Photography, Mandy Walker, to achieve shots from the bottom of the tank looking up at Parker in the control room from Elvis's perspective on the floor.

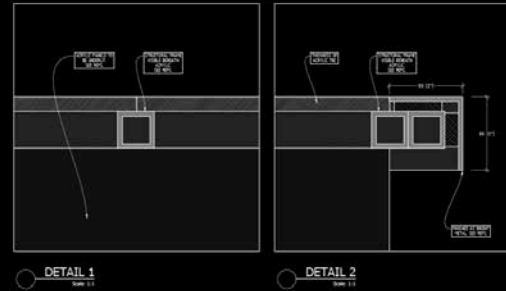
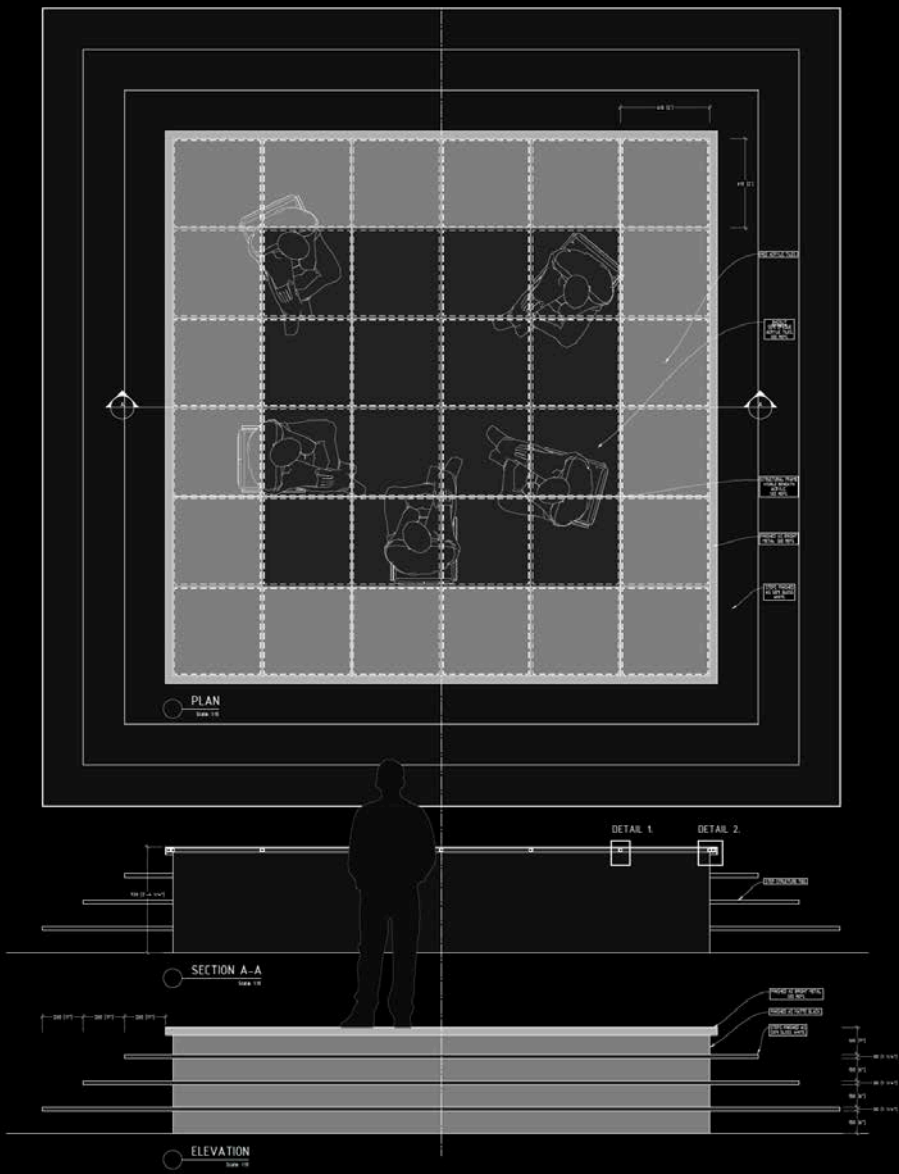
We were authentic to the designs of the original television production sets. We created appropriate staging and geography to connect these environments to suit the scenes in the film. A great deal of the rigging and the behind-the-scenes of a television studio, although never seen through the lens of a television camera, was to be captured by the film's camera. Again, we made it a priority to create the texture of the stage walls and to attach period-correct television lighting to a period grid.





1968 COMEBACK SPECIAL FINAL FRAMES AND ON SET PHOTOGRAPHY





1968 SPECIAL WHITE CARD AND DOCUMENTATION

INTERNATIONAL HOTEL LAS VEGAS

Elvis returned to Las Vegas to perform at the newly built International Hotel Showroom in July/August, 1969. Leveraging the 68 Special's momentum, his manager, Colonel Tom Parker, secured a contract containing a lucrative residency at the Hotel; two shows a night, seven days a week. Elvis performed 636 consecutive sold-out shows on that stage between July, 1969 and December, 1976.

The size of the stage, the curtain, and the backdrop cyclorama of the showroom's set proved to be a significant undertaking for the design and set decorating departments. We pored over original plans, elevations, photographs and, in particular, a performance film made at the time to piece together the textures and details of the showroom.

Unable to find carpet to match the original, we created a design based on the references and printed the hundreds of meters required for the house. We also found the exact fabric used for the original 1970s curtain, the sewing, and rigging of which was of an unprecedented scale now, as it was at the time.

Baz emphasized the importance of creating authentic backstage environments for the showroom and the other performance venues. These details helped to ground the environment, which, traditionally, the audience only sees from the house. We had a musician on our team to help ensure the authenticity of the backline setup, live mixing equipment, cables, and instruments for these and all of the performance environments in the film.





INTERNATIONAL HOTEL FINAL FRAME AND ONSET PHOTOGRAPHY



INTERNATIONAL SHOWROOM FINAL FRAMES

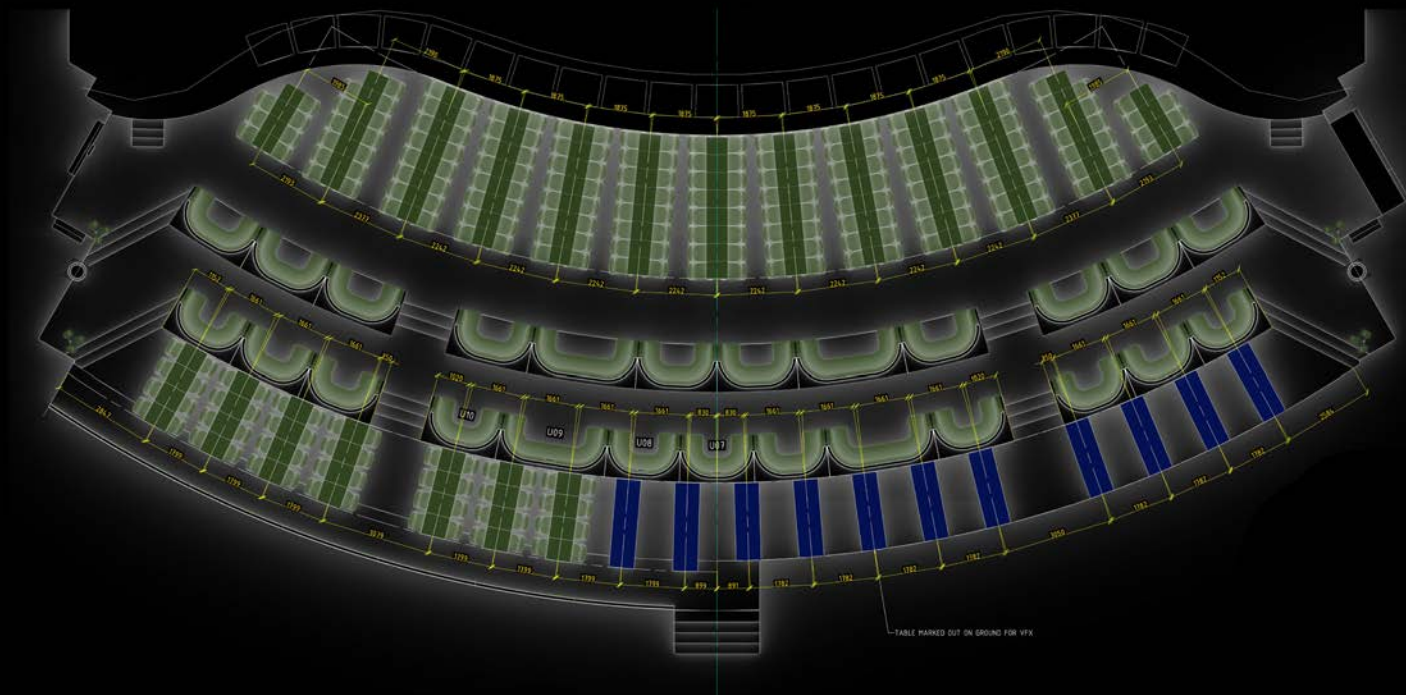




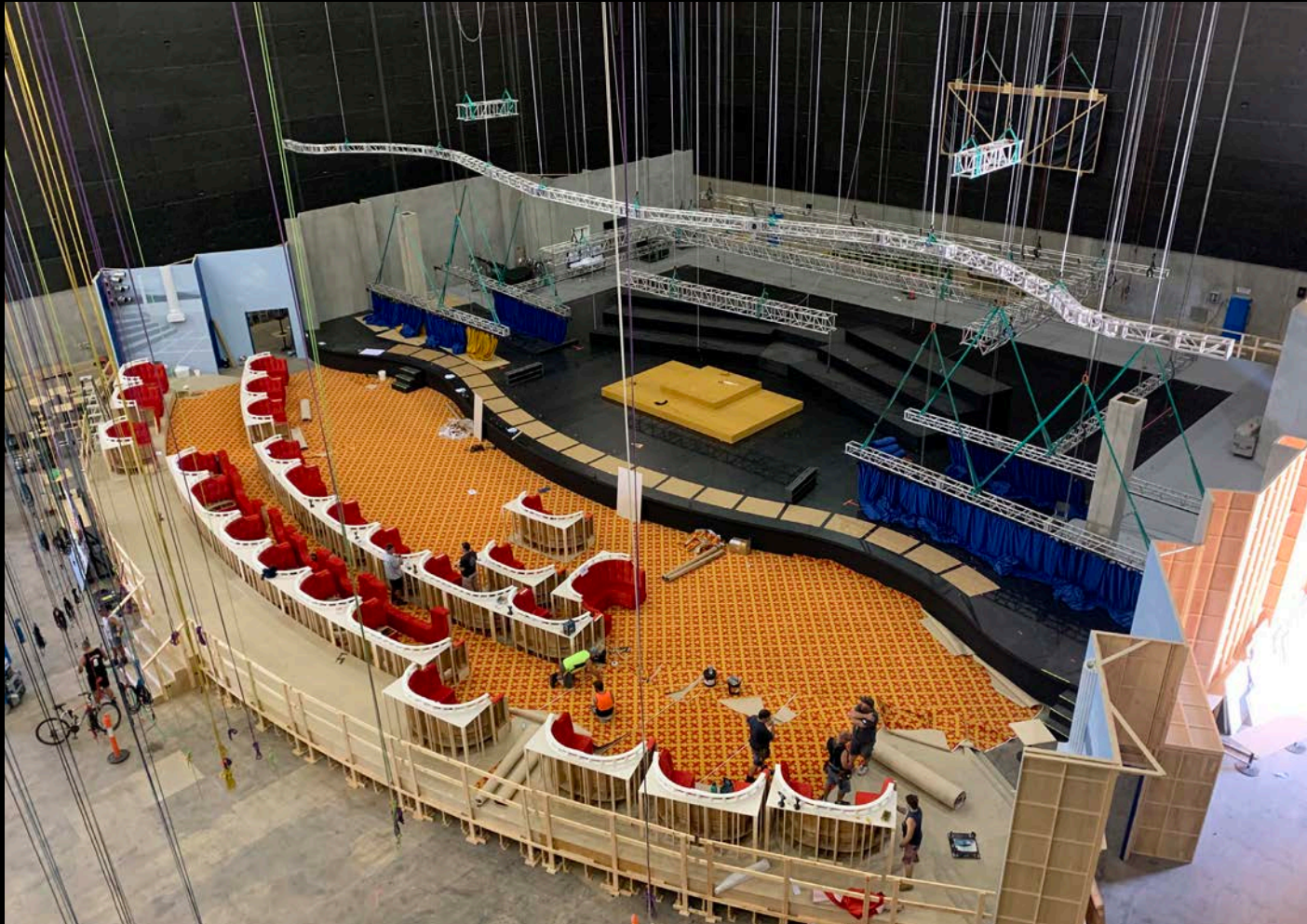
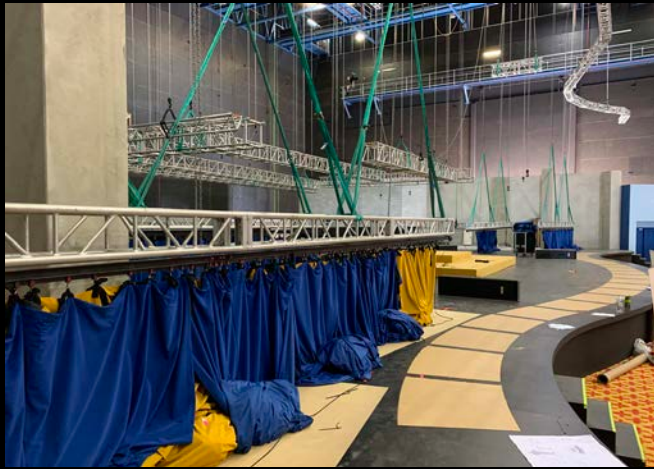




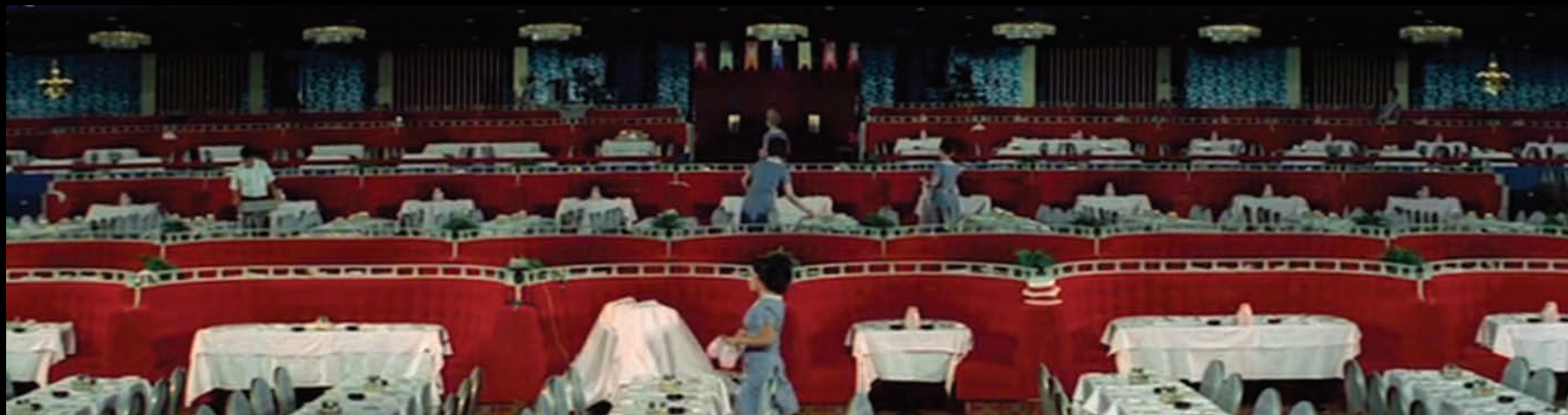
INTERNATIONAL SHOWROOM DESIGN VR



INTERNATIONAL SHOWROOM WHITE CARD AND DOCUMENTATION



INTERNATIONAL SHOWROOM CONSTRUCTION



INTERNATIONAL SHOWROOM REFERENCE IMAGERY

INTERNATIONAL HOTEL ELVIS' SUITE

Although there are some photographs of Elvis's hotel suite, and Baz had visited what was left of it in Las Vegas before its complete renovation in 2018, there were limited visual historical records or references for this set.

We leaned heavily on the plans and drawings of the International Hotel during our period to deduce what the layout could have been. The decor and color palette came from the director's brief: he was clear that the suite needed to represent the gilded cage Vegas would become in Elvis's life story. He described a luxurious sarcophagus underlining his loneliness, isolation, and withdrawal from the world.

Drawing on the Regency-style architectural details from Graceland and some of Elvis's Los Angeles homes, we incorporated a sunken lounge into the television area. Using dark colors and heavy drapes and furniture, we also painted the ceiling navy blue to match the carpet, all to help create the room's sarcophagus-like feel.





ELVIS SUITE FINAL FRAMES



ELVIS SUITE DESIGN POSTVIS



ELVIS SUITE FINAL FRAME



ELVIS SUITE EARLY DEVELOPMENT



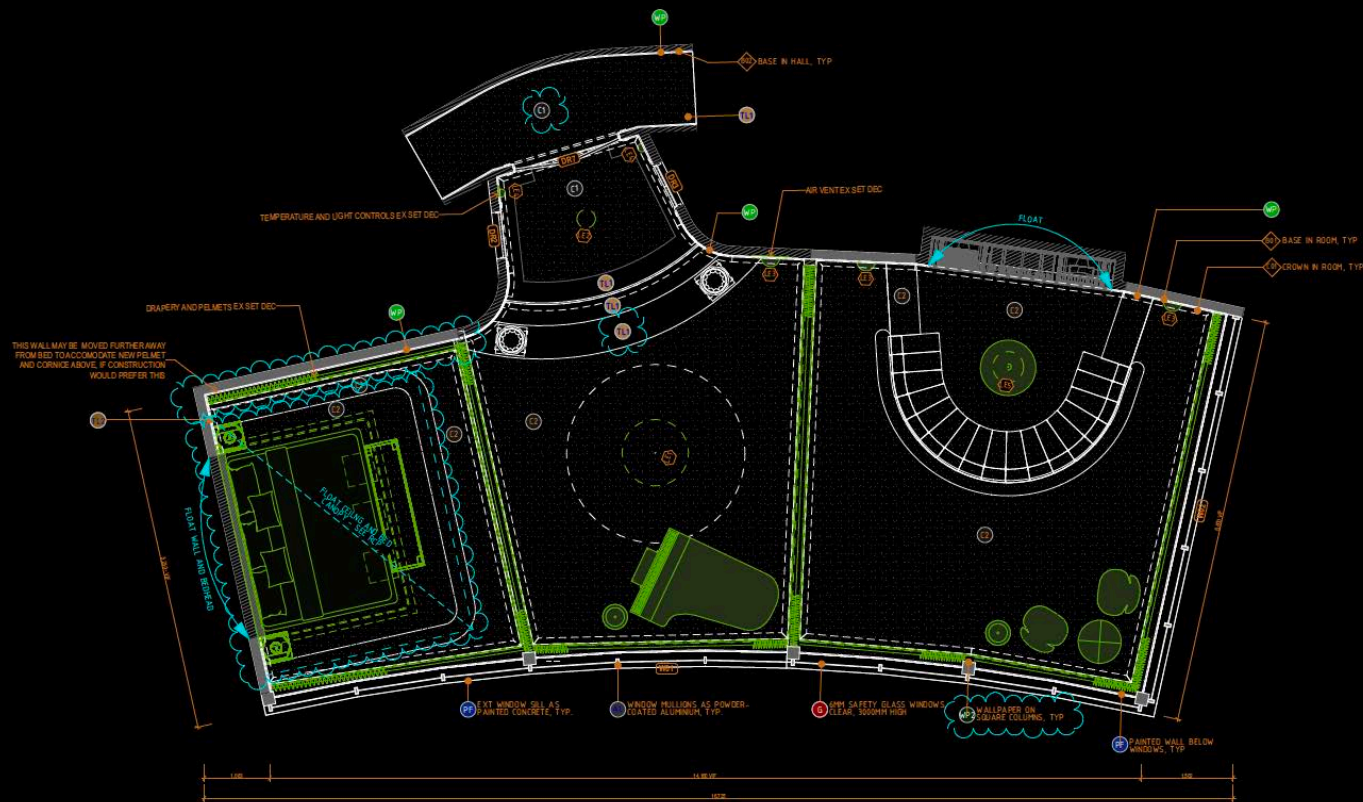
ELVIS SUITE EARLY DEVELOPMENT



ELVIS SUITE CONCEPT



ELVIS SUITE DESIGN VR



ELVIS SUITE WHITE CARD AND DOCUMENTATION

INTERNATIONAL HOTEL COLONEL'S SUITE

There are two other scripted hotel room sets at the International Hotel. One, which ultimately didn't make the final cut of the movie, was Jerry Schilling's hotel room, and the other was Colonel Tom Parker's suite.

We concluded that the International Hotel rooms were repetitions of each other. Therefore, we could repaint, redress, and refurnish portions of Elvis's Suite, to create the other two. This also allowed us to economize on the most expensive item in the set: the enormous plate glass windows looming over the Las Vegas landscape.

For the Colonel's suite, very few substantiated images exist. However, there are written descriptions of him insisting that the International redecorate his suite in his favorite color. In addition, the Colonel had a lifelong love for and obsession with elephants, which we used here as decorative motifs. We also revisit his Snowmen's League banner, prominently displayed behind his desk. He was proud of his ability to convince people to do things they didn't want to and unburden them of their funds; to "snow" them. Parker started a Snowmen's League to celebrate this, with the motto "Free to get in, a fortune to leave."

For the decor, we leaned into Americana, carnival tchotchkes, and promotional posters. It is possible to feel and understand Colonel Parker's history from carnival barker to promoter on top of the world from the collection of artifacts in the suite.





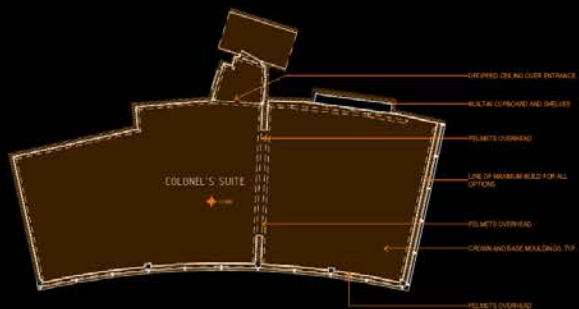
COLONELS SUITE FINAL FRAMES AND ON SET PHOTOGRAPHY



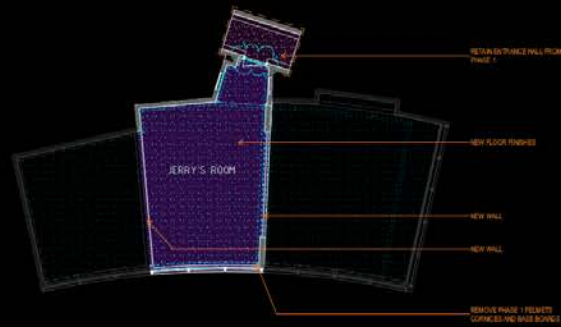
COLONELS SUITE CONCEPT MODEL VIEWS

REFERENCES
SCALE

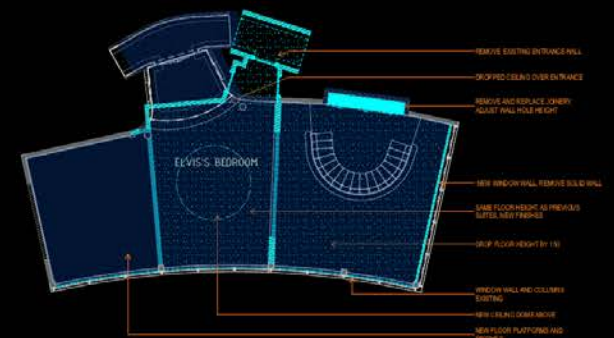
2.72_INT-INTERNATIONAL HOTEL - COLONELS SUITE SET TRANSITIONS



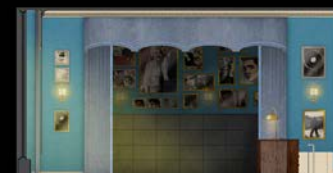
① PHASE 1 - COLONEL'S SUITE
SCALE 1:100



② PHASE 2 - JERRY'S ROOM
SCALE 1:100



③ PHASE 3 - ELVIS'S BEDROOM
SCALE 1:100



ELVIS DECORATIVE AESTHETIC

Director Baz Luhrmann wanted to include secret symbols from Elvis's life within the film's story. So many people are aware of the details of Elvis's life, and Baz was keen to include these symbols in the hope that they would resonate. These motifs and symbols signify key story moments and can be found within many set design and dressing elements along with the graphic language of the film's end titles and credits sequence. Under Baz's exacting direction, the design team developed the ornately detailed graphics by referencing Elvis's richly decorated jumpsuits and other known and obscure details.





ELVIS DECORATIVE AESTHETIC CONCEPT



ELVIS DECORATIVE AESTHETIC FINAL



ELVIS DECORATIVE AESTHETIC CONCEPT



ELVIS DECORATIVE AESTHETIC FINAL

