

THE LORD OF THE RINGS: THE RINGS OF POWER

RAMSEY AVERY, PRODUCTION DESIGNER

PRODUCTION STILLS AND CONCEPT ART FROM EPISODE 103

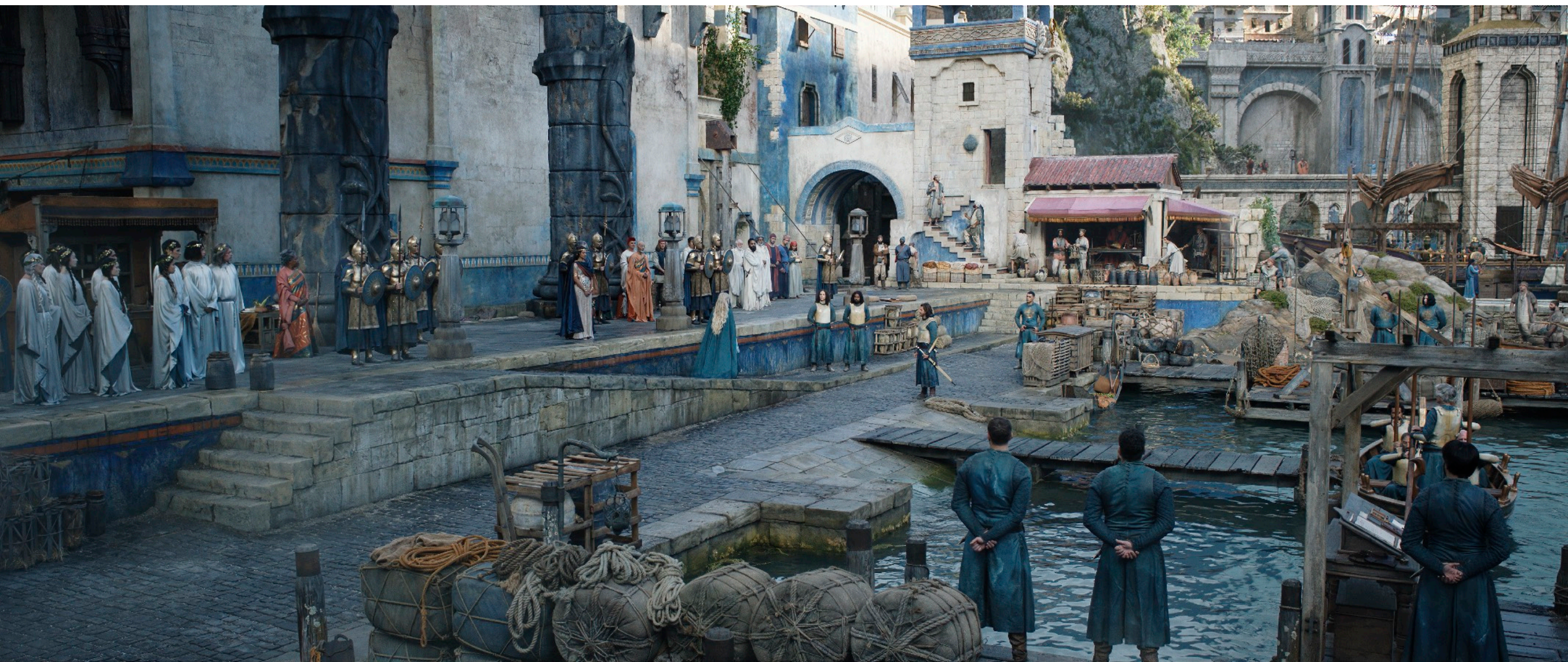
ALSO INCLUDING AN ARTICLE FROM PERSPECTIVE MAGAZINE (SEPT/OCT 2022)
COVERING MORE OF THE SHOW'S PRODUCTION DESIGN







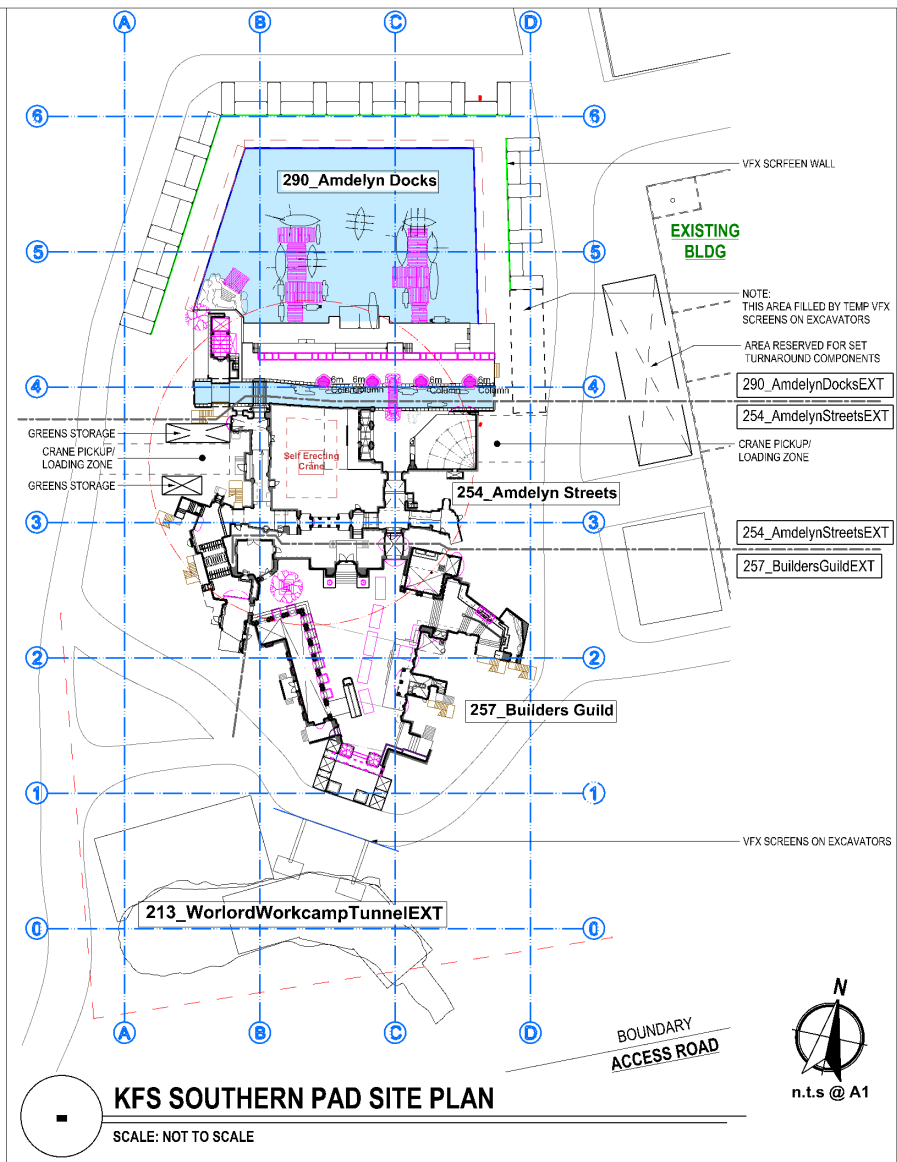




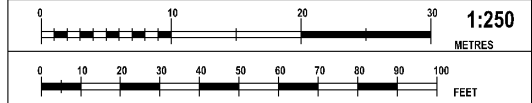








REVISION		
B	15/03/2021	- Removeable 1xColumn for Docks setup deleted. Refer Sheet 10
A	03/03/2021	- SOUTHERN PLAZA EXTENSION. See sheet 030



NOTE:
DATUM LEVELS FOR DISCUSSION.
BOTH CANTINA AND WHARF SETUPS ARE SHOWN ON THIS PLAN.
MEASUREMENTS IN MILLIMETERS UNLESS OTHERWISE STATED

REL **KFS BACKLOT**
REVISED (B) 21-03-15
REVISED (A) 21-03-03
RELEASED 20-11-04

<h1>UAP</h1> <p>SHOW RUNNERS: JO PADYNE, PATRICK MCKAY PROD. DESIGNER: RAMSEY AVERY PRODUCER: LINDSEY WEBB PRODUCER: BRUCE RICHMOND PRODUCER: BUGRAH DELI PRODUCER: CALUM GREENE PRODUCER: CHRISTOPHER NEWMAN</p>	ART DIRECTOR: JCW	DATE: 04/11/2020	<input type="checkbox"/> DIRECTOR <input type="checkbox"/> PRODUCER <input type="checkbox"/> DP <input type="checkbox"/> COSTUM. <input type="checkbox"/> PAINT <input type="checkbox"/> SET DEC. <input type="checkbox"/> CREWERS <input type="checkbox"/> LOCATIONS <input type="checkbox"/> SPEX <input type="checkbox"/> STX <input type="checkbox"/> LIGHTING <input type="checkbox"/> ELECTRIC <input type="checkbox"/> GRIP <input type="checkbox"/> AD'S
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	SCALE: 1:250 @ A1		
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SET NAME: AMDELYN STREETS EXT			
DRAWING TITLE: AMDELYN STREETS PLAN			
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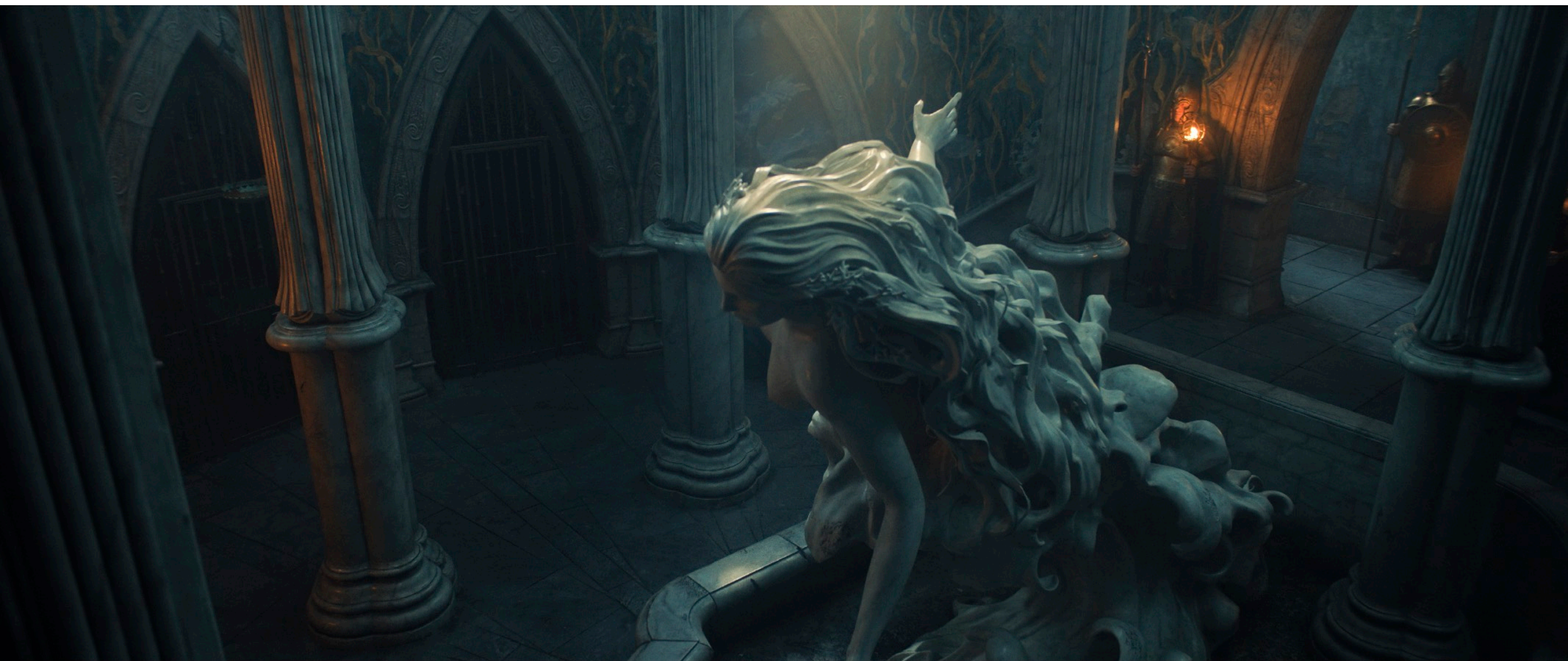









































Expanding Tolkien's World

THE LORD OF THE RINGS: THE RINGS OF POWER

BY RAMSEY AVERY, PRODUCTION DESIGNER

*If you had the patience and skill to sculpt stone to your deepest desire,
how would you shape it—and how would it shape you?*

*If you are immortal beings, who've already lived in a version of Heaven,
what type of a kingdom would you build for yourselves now, outside of paradise?*

*If you had to carry your entire world with you, and be able to hide it all in a flash,
how would you survive?*

*If your ancestors fought on the side of a great evil, and now you are only allowed the
barest means of sustenance, what would you decide to keep from the past?*

*If the gods granted you a bounteous island and guided you with wisdom, but you grew
to resent that they also made you mortal, what civilization would you build?*

That is the Middle Earth of the Second Age, more than three thousand years before the Third Age world, featured in Peter Jackson's movies. The Third Age was a time of war and decay. The Second Age is a world at peace. After the destruction of a brutal war that sank a whole continent, the cultures of Middle Earth have rebuilt themselves into a Golden Age, alive and vibrant and filled with beauty.

The series tells its story in an eight-hour movie, eight chapters filled with new locations and scenery, all of worlds at a time never seen on screen before. Essentially, it is the scope and scale

of three Marvel movies, and the series is going to produce it on the schedule of two, with the budget of one. (And during a pandemic...)

There were six cultures to fully flesh out and design, including four complete cities, and a couple of "working" ships. And, in keeping with the depth of Tolkien's world, there were other remnant or distant cultures to create and integrate.

To make it even more interesting, I was brought in halfway through preproduction, with the Art Department facing significant budget and

A. NÚMENÓREAN SHIPS SAILING IN THE GREAT HARBOR. PRODUCTION STILL FROM THE FINISHED FILM. FULLY DIGITAL SHOT USING SCANS OF THE ACTUAL BUILT SHIPS.

A. SAURON'S FORGE. SECTION VIEWS DRAWN IN RHINO BY ED SYMON.

B. SAURON'S FORGE. SCALE MODEL, AMANDA PEARCEY, LEAD MODEL MAKER.

C. THE HUMAN VILLAGE OF TIRHARAD, SOUTHLANDS. PRODUCTION STILL.

D. THE VILLAGE OF TIRHARAD, SOUTHLANDS. ILLUSTRATION IN PHOTOSHOP OVER DIGITAL MODEL PLACED INTO A LOCATION PHOTO BY JULIEN GAUTHIER.

E. THE VILLAGE OF TIRHARAD, SOUTHLANDS. PRODUCTION STILL.

F. BRONWYN PREPARES MEDICINES IN HER COTTAGE IN THE VILLAGE OF TIRHARAD. PRODUCTION STILL.

schedule challenges. How was I to proceed? Well, not by myself of course.

The show runners, JD Payne and Patrick McKay, have a deep passion for Tolkien and a clear story they want to tell. To get me going, they laid out five guideposts:

-It had to feel "real"—they did not want high fantasy make-believe. They wanted the audience to believe that this is truly how and where elves, dwarves, Harfoots, orcs, and two very different sorts of men lived, worked and loved.

-They wanted the sets to be as practical as possible, using VFX only when absolutely necessary.

-The audience should be able to clearly identify a culture should they be dropped into the middle of a scene, from any single still frame.

-It had to fit into the budget and schedule Amazon was willing to expend.

-Most importantly, it had to feel like Middle Earth. It had to be true to Tolkien's words.

JA Bayona, the director of the first two episodes, landed in New Zealand the same time I did. He

had a very exciting—and very expansive—vision for the series, equal to the breadth of the words in the scripts and the audiences' expectations of Tolkien's world. To get to the heart of that, he wanted at least one piece of fully developed key art for every scene in those episodes: about one hundred fifty pieces of key art in a very short time. As daunting as that appeared, it created a path to answer many questions right up front about so many issues, helping to set the tone for the whole series.

But in addition to those keyframes, work had to continue on specific designs that needed to start being built almost immediately, along with design work on the other six episodes. Fortunately, I discovered the production had an amazing crew of local Kiwi and international talent, with a strong Art Department still in LA. Adapting crew to the workload required meant that over the next twenty-three months, the series had Art Departments working on up to five continents and two islands. Literally, the sun never set on our Art Department; there was always somebody working somewhere in the world.

To sort out what all those people needed to do, I first sat down with New Zealand Supervising Art Director Jules Cook, and we figured out what we could quickly feed Phil Chitty's remarkable construction teams. To create the design-build-install-shoot-strike work plan, and to wrestle the budget, we brought in Supervising Art Director Don Macaulay from Vancouver. To oversee the US team, and to specifically guide the concept design process in LA, we added Iain McFadyen as the US Art Director.

This led—not always in the smoothest of paths!—to a process where Jules and the NZ teams, concentrated on the human southlands and the Harfoot elements that could be adjusted later while I worked out concept designs with director JA through the development of the key frames. Another NZ Art



Director, Jill Cormack, not only worked with Don to organize the NZ art crews but oversaw the elvish sets.

Meanwhile, I worked with Iain on the concepts of dwarven kingdom. As we got through all the concepts, including digital and physical modeling, the work would then shift back to the Art Directors and Set Designers in NZ to break down, adjust and get them built.

Simultaneously, while I was orchestrating the work of over twenty concept artists, off I went to explore the breadth of New Zealand, by plane, car and helicopter, with the incomparable location manager, Kevin Spring.

The village, Tirharad, was thus built into a lovely hollow on a hillside above it. Bronwyn's house was built on a hillside above it. This revealed one of the trickiest bits of shooting in New Zealand. Each part of the country is controlled by local councils, whose permission must be secured, and whose rules must be abided. (In some cases, the production also needed to interface with the local iwis, the tribal councils of the Māori.)

The crew were two weeks into filming the village when the pandemic shut us down in March 2020. The set sat unused, in the elements, for months, aging gracefully into its surroundings. While all the crafts had done a remarkable job with their teams





A. THE GREAT COURT OF LINDON (ELVISH KINGDOM) CONCEPT ART BY ROBERTO FERNÁNDEZ CASTRO. THE FIRST PIECE OF ART PRESENTED TO THE SHOW RUNNERS, IT SET THE TONE FOR HOW MIDDLE EARTH WOULD BE APPROACHED.

B. THE UNDYING LANDS TAPESTRY IN THE HALLS OF THE COURT OF LINDON (ELVISH). PRODUCTION STILL.

C. HALL OF MEMORIAL TREES, LINDON (ELVISH) HAND SKETCH ENHANCED IN PHOTOSHOP BY JOHN HOWE AND CLAY MAQUETTE BY NEIL LAFFOLEY.

D. GALADRIEL HONORING HER BROTHER FINROD, IN THE HALL OF MEMORIAL TREES, LINDON (ELVISH). PRODUCTION STILL.



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forests of the South Island were too far away and too hard to access. The series needed to build our forest.

Originally, I had hoped to build it outside on a backlot, but, being a very green country, it rains—a LOT—in New Zealand. To stage it went. Jill Cormack and I worked with Set Designers in both LA and NZ to come up with a set where we

could rearrange platforms and shift trees to create multiple locations. The greens team, led by Simon Lowe, built one hundred twenty-five aspen trees entirely from scratch on metal frames with cast bark skins, artificial leaves and realistic bends to their trunks. The Great Tree and its rock were sculpted and bedecked with over 14,700 handmade tri-lobed leaves. Simon's team also cut and painted literally hundreds of thousands of leaves, some with metallic gold edging, to cover the ground of the sound stage-filling set. There were thousands of saplings, ferns and white flowers to complete the environment. And a flowing stream, which became a waterfall in the VFX extension.

The Art Department worked with the multiple assistant directors and producers to figure out a timeline to allow for all the changeovers. For one set, it was important to me to show the elves creating, not just elegantly lounging about, so, to also tell an important visual story of Valinor, a tapestry was designed that elves could be weaving on camera. This design came late in prep, so the 24-foot by 24-foot piece could not be hand woven, but set decorator Megan Vertelle had a secret weapon up her sleeve, two remarkable soft-goods experts, Jillian Chitty and Sarah Bailey Harper. They found a legacy weaver in France who could machine loom it in time. (Time after time, in sets as diverse as an orc tunnel, a magnificent sailing ship or a dying king's bedroom, they came up with similar magic.) Then a scenic team worked with dyes, paint and metal leaf to soften the machined look.



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There was one environment the Art Department could not make in that unit set, the Hall of Memorial Trees, where the elves tended to images of their fallen, carved into the living trunks of trees. We dug deep into the Tolkien Legendarium to see who to feature here, and John Howe designed a dozen soulful sculptures which were lovingly brought to life by Neil Lafolley and his team of sculptors.

One of the first things I did was go back to Tolkien's own drawings and paintings, studying their graphic quality. I dug into the broad history of Middle Earth drawings by Alan Lee and John Howe—and was graced with the ability to work with John Howe every day, to keep the pulse of Tolkien's DNA in our details.

As we immersed ourselves in the details of Tolkien's vast world, they guided our design. What audiences know of the dwarven kingdom under the Misty Mountains are the ruins seen in the films. It was important to capture a Second Age culture that is based on the reverence for the stone that Gimli speaks of when he describes the glittering caves in *LOTR*: "We would tend these glades of flowering stone... With cautious skill, tap by tap—a small chip of rock and no more, perhaps in a whole anxious day..." In our Second

Age Khazad-Dûm the dwarves honor the forms of the rock, more than they impose their will upon them.

I went back to those early drawings of Alan Lee and John Howe to find elements of dwarvish architecture that were irregular and more intimate. From there, I explored various corners, both in wide shots and interiors, with many illustrators working simultaneously to speed up our process. In the end, though, it took exploring the world in 3D to resolve it, working in Unreal, SketchUp and Rhino, finding ways to give a sense of scale but still respecting the shapes of the stone and even finding a sense of intimacy.

E. DWARFISH GUARDS LEAD ELROND THROUGH KHAZAD-DÛM (DWARVES). COMPOSITE SHOT—BRIDGE AND BRAZIER ARE PRACTICAL, THE SURROUNDING ENVIRONMENT IS CG.

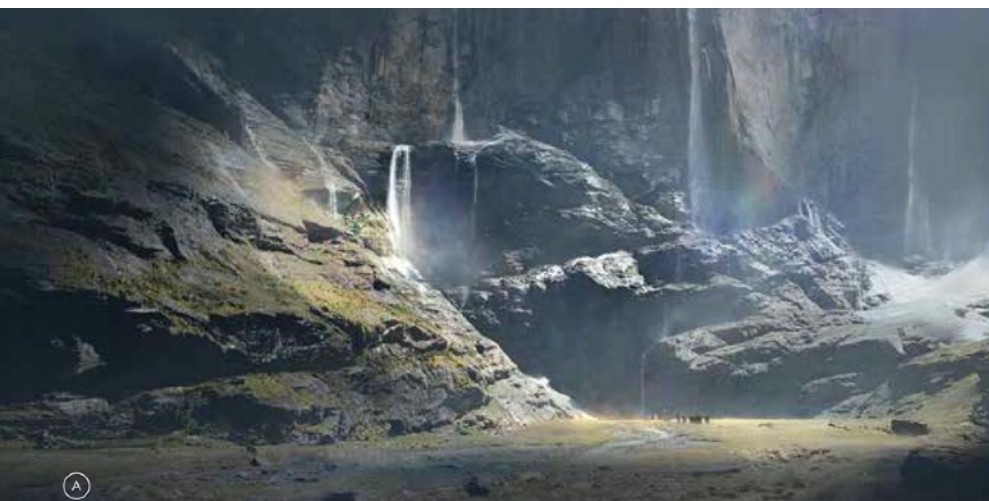
F. PRINCE DURIN AND PRINCESS DISA ENTERTAIN ELROND IN DURIN'S HOME, KHAZAD-DÛM (DWARVES). ILLUSTRATION BY ROBERTO FERNÁNDEZ CASTRO. PHOTOSHOP OVER SKETCHUP MODEL BY DANIEL JENNINGS AND GORDON STOTZ.



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A. ELROND AND CELEBRIMBOR APPROACH THE GATES OF KHAZAD-DÛM (DWARVES). ILLUSTRATION BY GERHARD MOZSI. CINEMA 4D, 3D COAT AND PHOTOSHOP OVER PHOTO OF NZ LOCATION.

B. MODEL VIEWS OF SET PIECES FOR THE EXT. GATES OF KHAZAD-DÛM, BACKLOT BUILD (DWARVES). DONE IN RHINO BY SAM COTTERELL.

C. INT. DURIN'S HOME, KHAZA-DUM (DWARVES): A COMPOSITE SHOT BLENDING TWO SCALES. THE FG AND THE DEEP BG ARE "LARGE SCALE" WHILE ELROND AND HIS TABLE, CHAIR AND PROPS WERE SHOT IN "STORY SCALE."

The long history of dwarves informed much the show's design. We took clues from the words of the *Song of Durin*, even incorporating those phrases into carvings within the rock. Another tricky thing about dwarves is that their god, Aulë, is married to the goddess of nature, Yavanna. To honor her, they rarely cut down trees, so very little of their craft is made with wood, using it only when its tensile strength and flexibility cannot be reproduced with another material. So, making furniture posed a unique challenge. Megan had a brilliant idea: while much furniture could be made from metal, some could be petrified wood, a beautiful material. Throughout all our designs, we found similar ways to subtly weave in the Legendarium.

Logistically, one of the trickiest things about dwarves was their scale. The actors playing them

are averaged-sized folk, but dwarves are generally seventy-five percent the size of humans. This was approached in several ways. First, everything in their world was scaled up in bulk or shape, so that made the actors look smaller. Their chairs are tall or broad, their goblets chunky.

Then the production had to work out how to put them in scenes with characters who are ostensibly taller than them. This meant we had to figure out how to adjust for the scale of their world. There would be "Story Scale" sets, where things were the correct size for a human, elf or orc, and "Large Scale" sets, where things were scaled appropriately to the smaller races of dwarves and Harfoots. The trick was when the two worlds had to be shown in the same shot. We didn't want to force the actors to work separately in green screen environments, nor did we have the resources or



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stage space to build the same set in two different scales. So, the VFX team, led by supervisor Jason Smith, and abetted by the scale supervisor, Tim Capper, would take each scene where we needed differently scaled characters and work with the directors to sort out how we could build forced perspective gags or work out sections of the set to allow for multiple techno-crane match moves. This meant we built some props and dressing or a few individual set pieces in two scales—and occasionally there was no way out but through a green screen—but in almost all cases, we were able to figure out how to use the same set to shoot the two scales. Movie magic, indeed!

Once these elements were all worked out, the NZ Art Department wrestled them into buildable sets. Next, an army of skilled artisans cut CNC structural ribbing for the stonework, applied remarkable stone skins and molded real plaster ornament. Then talented scenics, under Giles Smith, layered paint, resin, crystalline finishes, gold gilt and cast gems to bring these underground worlds to life.

This conceptual resolution of Khazad-Dûm into practical shooting sets encapsulated the methodology the Art Department had to employ to complete the enormous scale of design ROP required. As there was no way that we had enough artists or budget to complete the work in the time we had, and, as much of this work required VFX extensions, we created a small Virtual Art

Department within the Art Department. It was led by the amazing Peter Baustaedter; they formed the pipeline of both baseline VFX concept and modeling/Unreal development and animations.

In addition, due to the nature of this project, I was able to work directly with concept artists in the VFX houses. This kept an institutional knowledge of the design intent embedded in VFX work throughout completion. Julien Gauthier was a key one of these artists, instrumental to the initial design exploration and further development of Númenór.

As with the dwarves, how would the design seen with ROP's Harfoots evolve to be that shown in *LOTR*? One answer—look to the giant wheels of their wonderful hand-built carts...

D. OVERVIEW OF KHAZAD-DÛM (DWARVES). ILLUSTRATION BY YANICK DUSSEAU. PHOTOSHOP PAINTED OVER AN UNREAL MODEL FRAME FROM CONCEPT ARTIST ANDREW LEUNG.

E. HARFOOT TINKER'S CART. ILLUSTRATION DONE IN PHOTOSHOP BY JAMES CARSON.



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Harfoots are even smaller in story scale than dwarves, so the production had similar issues to resolve with their props and dressing. With several Illustrators, we explored fun images of their camp. Matt Cornelius, the prop master, set out to create those props, using every trick in the book from handcraftsmanship to 3D printing to produce an army's worth of props for all these cultures.

I particularly admired how he and his team worked out what each culture would eat. The Harfoots had overscale roots, leaves, nuts and berries. (Props made ten thousand large-scale gummy blackberries for Harfoot children to eat in the berry patch.) There were the elegant, mostly vegetarian and very artistic meals for elves, and robust (overscale) root vegetables and meat shanks for dwarves. The very simple and spare fare of the Southlanders contrasted with the elegant and rich foods of the Númenóreans, including custom-made fish from the Sundering Seas.

The Harfoots also had one of the three language systems created for this series. They are not a literate people, but the story required some way to record what they needed to know to safely travel. I asked Daniel Reeve, who has been doing calligraphy and maps for the Tolkien world over several decades, to come up with a system of simple pictographs that we could annotate into the "star book" Sador carries, and to also carve on the wood supports of the Harfoot tents, telling the story of each family, and to

carve into the rock to tell the entire clan's story. Language is such an important part of Tolkien's work and it was a privilege to also create a new written language for the Númenóreans, one that shifted, as human creations do, through several forms and shapes throughout the thousands of years of that civilization. Daniel was up to that task as well, developing a whole history of how Adûnaic writing evolved from the Tengwar of the elves into its own specific alphabet.

The kingdom of Númenór reflected that history in its architecture as well. What this means in terms of design hasn't premiered by the time this article is to come out, so I can't describe it just yet. But it required building a city on a back lot, one that could reflect those thousands of years of shifting cultural influences.

As much as all of that was a juicy and wonderful challenge, my favorite part of Númenór were its ships. (New Zealand, with its sailing traditions, is the perfect place to build a boat!) The crew had built the swan ship for Galadriel's trip sailing to the Undying Lands, a challenge itself, with its fine elvish finishes in enamel, gold and mother of pearl, and its 20-foot-long 3D printed swan head. Elendil's ship was a whole step beyond. It needed to be almost twice as long to hold the people required by the story, it needed functional sails to show the skill of its crews, and it had to work effortlessly on SFX supervisor Dean Clarke's gimbal. The design process was a long journey



through Greek triremes and grand Venetian barges, with influences from a remarkable Māori ship model in the Auckland Maritime Museum that was carved from the keel of an albatross. We felt it needed to appear graceful, powerful and fast. It wasn't until I stumbled upon an image of a double-masted Chinese junk and saw how its sails resembled the crown of Gondor, that we finally cracked the design. Instead of the shape of that crown representing eagles' wings, it suddenly occurred to me that it could be honoring the sails of the ships that rescued the Faithful when (spoiler alert) the gods sink Númenór below the waves!



A. THE BRANDYFOOT CART IN THE HARFOOT ENCAMPMENT, THE WILDS OF RHOVANION. ILLUSTRATION DONE IN PHOTOSHOP BY JAMES CARSON.

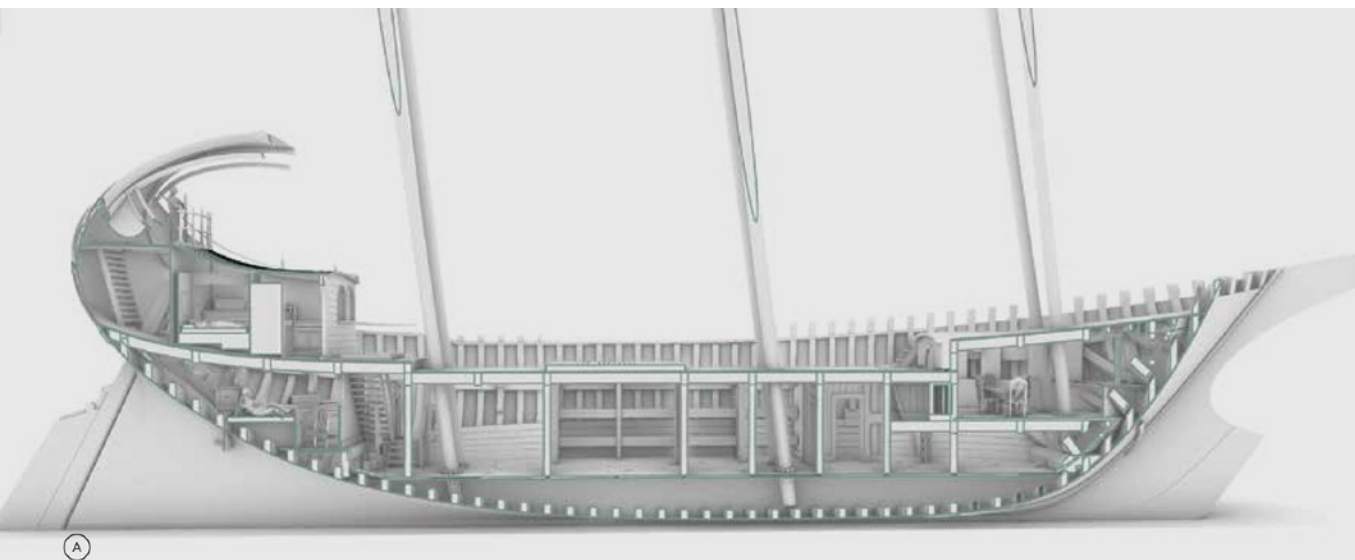
B. THE BRANDYFOOT FAMILY TRAVELING THROUGH THE WILDS OF RHOVANION. (HARFOOTS). PRODUCTION STILL.

C. SADOR'S CART, HARFOOT ENCAMPMENT. ILLUSTRATION BY SIMON MURTON.

D. HARFOOT ENCAMPMENT, THE WILDS OF RHOVANION. PRODUCTION STILL.

E. ELENDIL'S SHIP, NÚMENÓR (HUMAN) ILLUSTRATION DONE IN PHOTOSHOP BY ANDREA DOPASO BASED ON 3D MODELS BY RON MENDELL.

F. NÚMENÓREAN SHIPS RACING ALONG THE COAST OF NÚMENÓR. PRODUCTION STILL.



A

A. ELENIL'S SHIP, DIGITAL CUT-AWAY MODEL BY KEVIN CROSS AND RON MENDELL.

B. EXAMPLES OF ANDŪNAIC SCRIPT (HUMAN). GRAPHIC LAYOUT BY DANIEL REEVE AND JORDAN YOUNGBLOOD.

C. & D. GUARDS' SHIELDS, AND GALADRIEL'S HEIRLOOM DAGGER (NOLDOR ELVES). ILLUSTRATIONS BY IONA BRINCH AND JEREMY HANNAH AND TAHIMI TRENNOR-HUNT.

E. THE GATES OF OSTIRITH. SET PHOTO.

F. THE GREAT HALL, THE KINGDOM OF IINDON (ELVISH) ILLUSTRATION BY ROBERTO FERNÁNDEZ CASTRO. OVER A MODEL BY SHARI RATLUFF AND MARINA STOJANOVIC.

When the cast, in Kate's amazing costumes and armor, straddled the decks, when the wind machines started to blow, the gimbal to rock, and water to crash over the bow—while actual sailors as extras manned the sails, my childhood fantasies of sailing the seven seas of adventure sprang amazingly to life.

And there is so much more in future episodes I can't talk about yet!

There is no way I can acknowledge all of the people who helped this come to life, from the skills of embroiderers, to the craftsmanship of blacksmiths, to the medics that helped keep the crew safe and healthy. At its largest, the Art Department had about seventy-five people in it, but that does not count the dozens of others who cycled in and out over more than two years. Construction, at its peak, had over five hundred craftsmen, staff and laborers. There were

hundreds of people working in set decoration and props, and more in the workshops of WETA and other vendors.

And the weapons! Designing the weapons of Middle Earth was not even on my radar when I agreed to take on this project, but it turned out to be one of my favorite parts of the job. Joe Dunkley and his team at WETA worked tirelessly, through multiple iterations of the weapons for each culture, striving to come up with pieces that were specific to each race and to each character. In the long run, they made over one thousand weapons (and twenty-five hundred arrows). These had to be not only striking, but practical and safe.

This was the opportunity of a lifetime. And it wasn't exactly the response I expected when emailing a producer three years ago.

I had known Lindsey Weber through several Bad Robot projects, and she was now producing what would become known as *The Lord of the Rings: The Rings of Power*. So, when a question arose to explore an Amazon Studios non-film-related project with my husband, I gave her a call. Turns out there wasn't a department for his type of work, but, what, she asked, was I doing...? **ADG**



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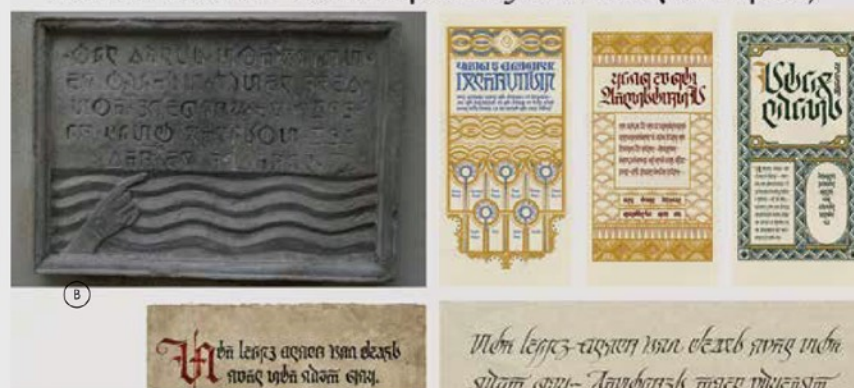
D



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Ramsey Avery
Production Designer
Jules Cook, Don Macaulay,
Supervising Art Directors
Jill Cormack, Mark Robins,
Senior Art Directors
Jason Brown, Kim Jarrett, Iain McFayden,
Ross McGarva, Andy McLaren, Mark Stephen, Helen Strevens,
Philip Thomas, Ken Turner, Peter Baustaedter (VXF),
Art Directors
Gabriel Kearney, Simon Hall, Joseph Leary,
On-Set Art Directors
Christopher Dexter, Colette Mullin,
Ross Perkin, Todd Smythe, Sam Storey,
Brendan Sweeney, Yvonne Yip,
Assistant Art Directors
Tristan Bourne, Tim Clissold, Kevin Cross,
Tim Devine, Forest Fischer, Tom Fröhling, Will Giles,
Kevin Loo, Anne McGrath, Zahra Minogue,
David Moreau, Paulina Piasta, Shari Ratliff, Barry Read,
Karjus Schlogl, Shamim Seifzadeh, Marina Stojanovic,
Rachel Van Baarle, Sam Dobrec, Gordon Stotz,
Set Designers
Sarah Contant, Daniel Jennings, Ron Mason,
Ron Mendell, Andrea Onorato, Ed Symon,
Specialist Set Designers
Samuel Cotterall, Nick Redmond,
Haroun Barazanchi, Sarah Mosley,
Draughtspersons
Amanda Pearcey (Head), Dimitri Frost, Jeff Frost,
Annie McGrath, Laura Stephenson, Lou Zutavern,
Model Makers
Liam Beck, Mauro Borelli, Pablo Carpio, James Carson,
Roberto Fernández Castro, Ryan Church, Oscar Chichoni,
Steve Cormann, Sylvain Coutouly, Ryan Church,
Rodolfo Damaggio, Pablo Dominguez Aguilar,
Andrea Dopazo, Yanick Dusseault, Kim Frederiksen,
Julien Gauthier, Alexander Gustavson, John Howe,
Jaime Jones, Jorgen Klubien, Igor Knezevic,
Andrew Leung, Stephane Levallois, Gerhard Mozsi,
Simon Murlon, Till Nowak, Eduardo Peña Garzon,
Jamie Rama, Emmanuel Shiu, Dean Sherriff,
Evan Shipard, Stephen Tappin, Filippo Valsecchi,
Imery Watson, Stephen Zavalla,
Concept Artists
Monica Fedrick, Yip Lee, Sean Andrew Murray, Tina Charad,
Graphic Artists
Elayne Chan, Dylan Coburn, Ryan McQuarters,
Storyboard Artists
Megan Vertelle, Victor Zolfo,
Set Decorators

Númenoreans - Contemporary Adûnaic (Examples)



B