



# 1923







POST OFFICE, EMIGRANT, MT - SET BUILD









**MASS MEETING**  
— AGAINST —  
**RAILROAD BONDS**

**REWARD!**

**In Memory**  
You are cordially invited to attend  
**A Flag Raising**

**ADMINISTRATOR**  
SATURDAY





Livingston Examiner  
ELECTRICITY COMING TO PARADISE VALLEY  
WIDESPREAD  
MADE EASY  
WHAT DOES THIS MEAN  
FOR THE LOCAL ECONOMY?

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WIDESPREAD  
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WHAT DOES THIS MEAN  
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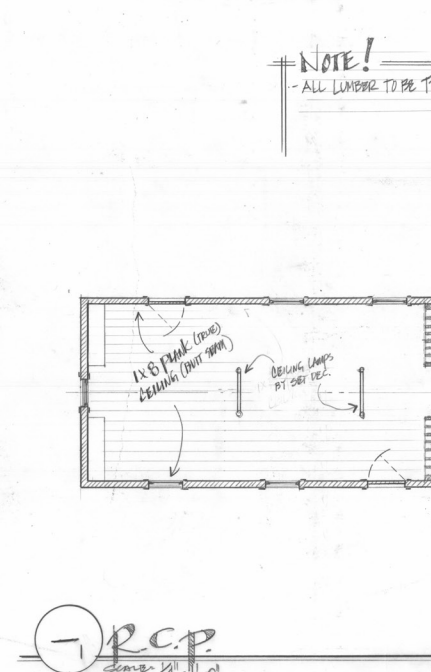
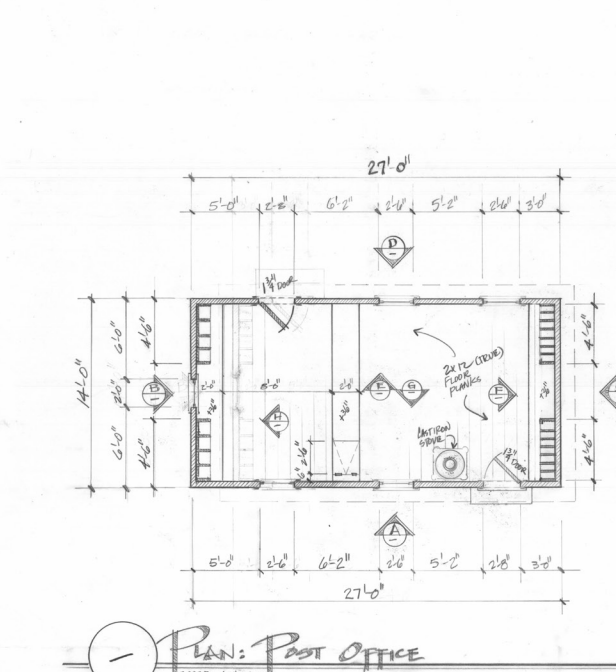
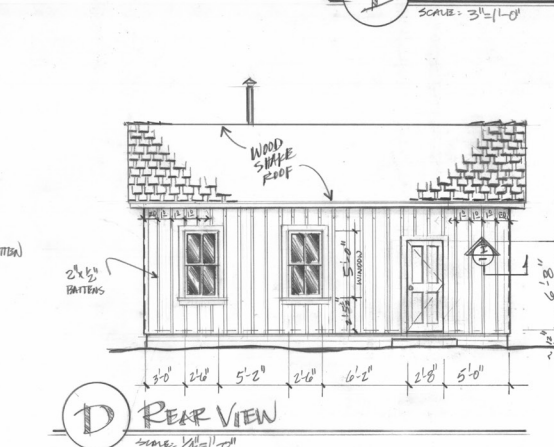
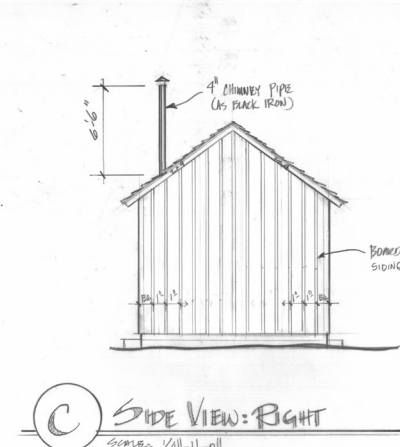
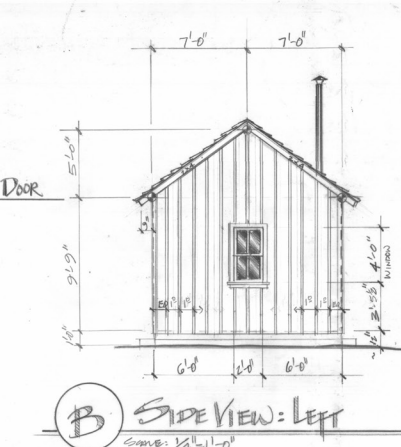
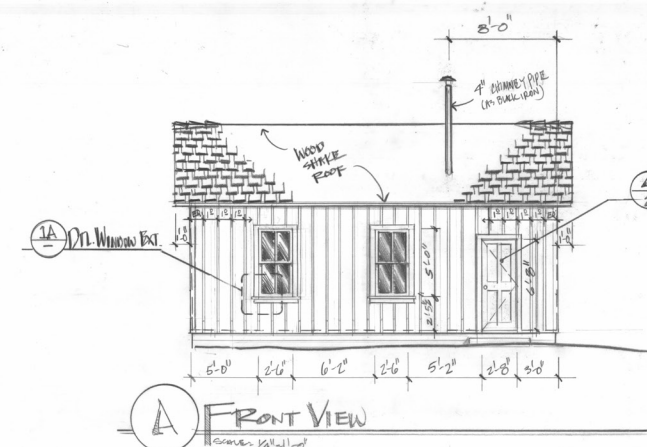
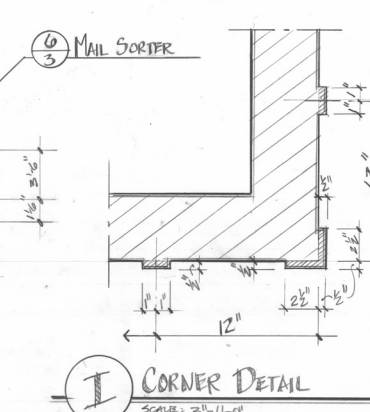
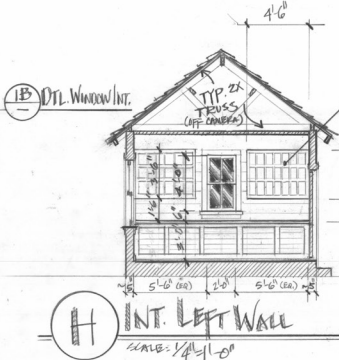
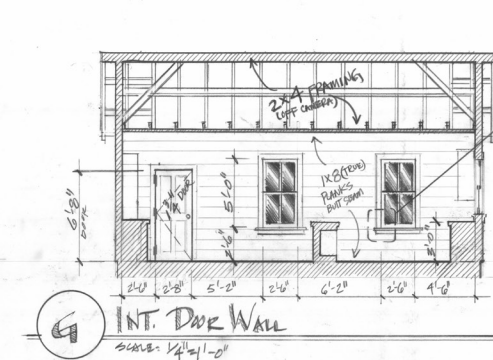
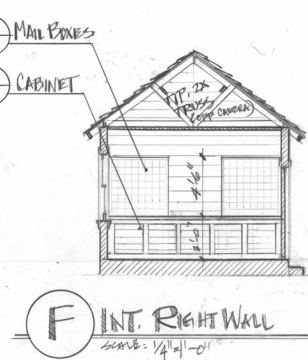
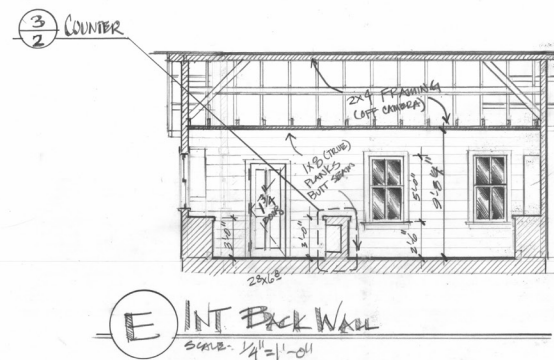




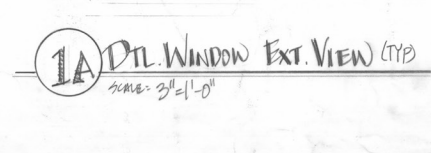
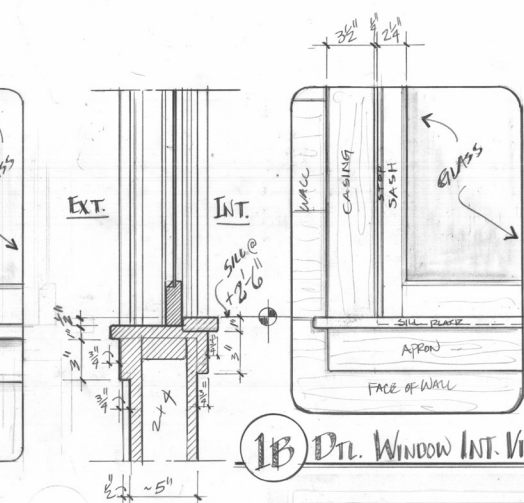
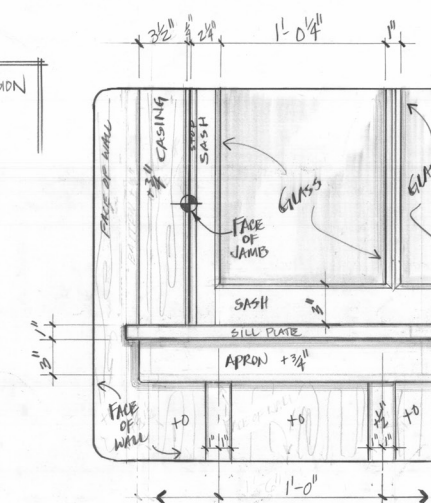








**NOTE!**  
- ALL LUMBER TO BE TRUE DIMENSION



| 1923                |                        |          |                      |
|---------------------|------------------------|----------|----------------------|
| SET #               | 227                    | SET NAME | INT/EXT. POST OFFICE |
| DRAWING             | VAN/ELEN/SECTIONS/DTLS |          |                      |
| TITLE               | EMIGRANT, MT           |          |                      |
| LOCATION            | EMIGRANT, MT           |          |                      |
| SCENE               | AS NOTED               |          |                      |
| PRODUCTION DESIGNER | CARY WHITE             | DRAWN BY | J. HEWITT            |
| ART DIRECTOR        | LISA WARD              | SHEET #  | 1                    |

9/13/22  
9/12/22  
WIP









































































YELLOWSTONE LODGE - SET BUILD













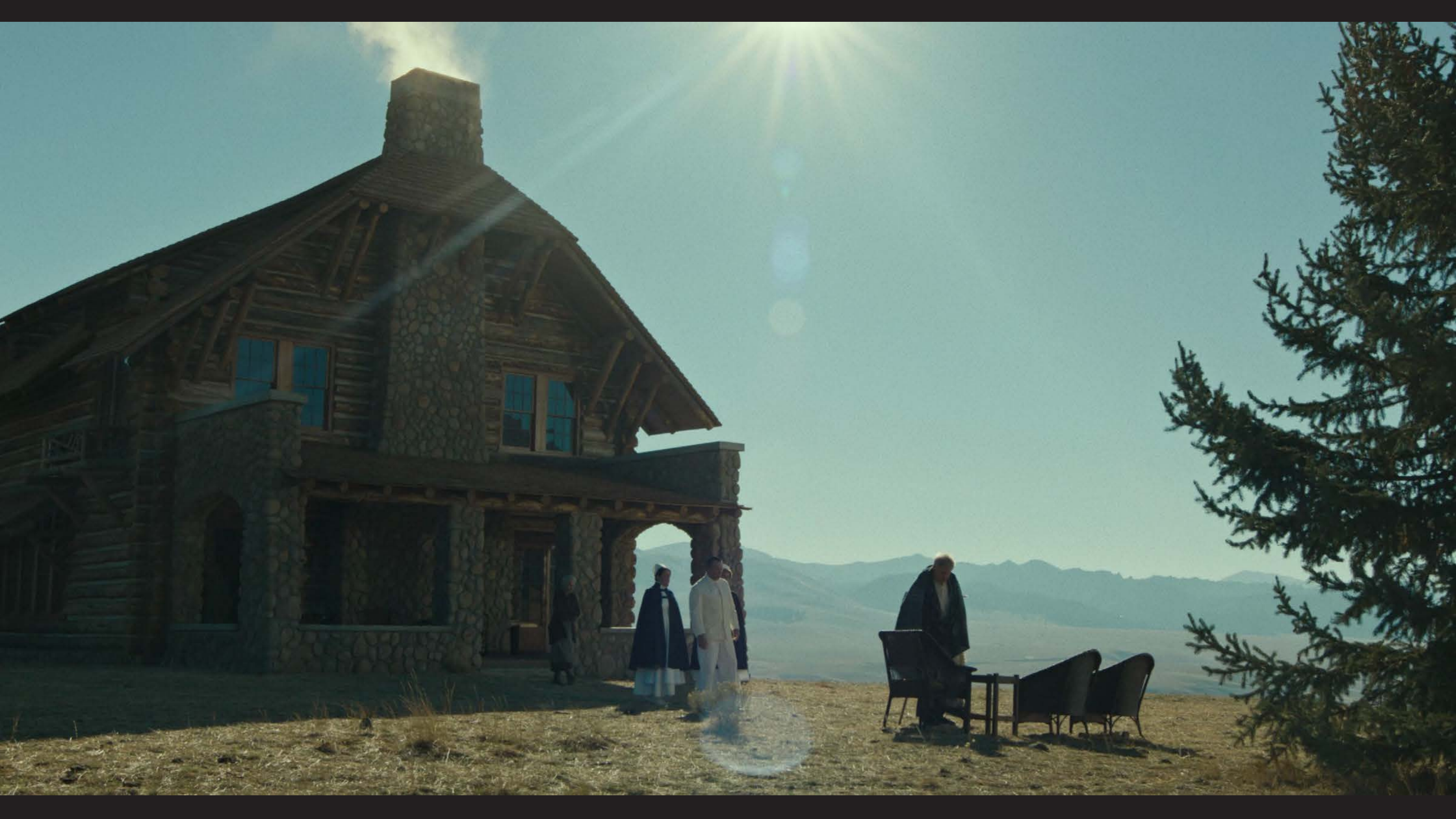










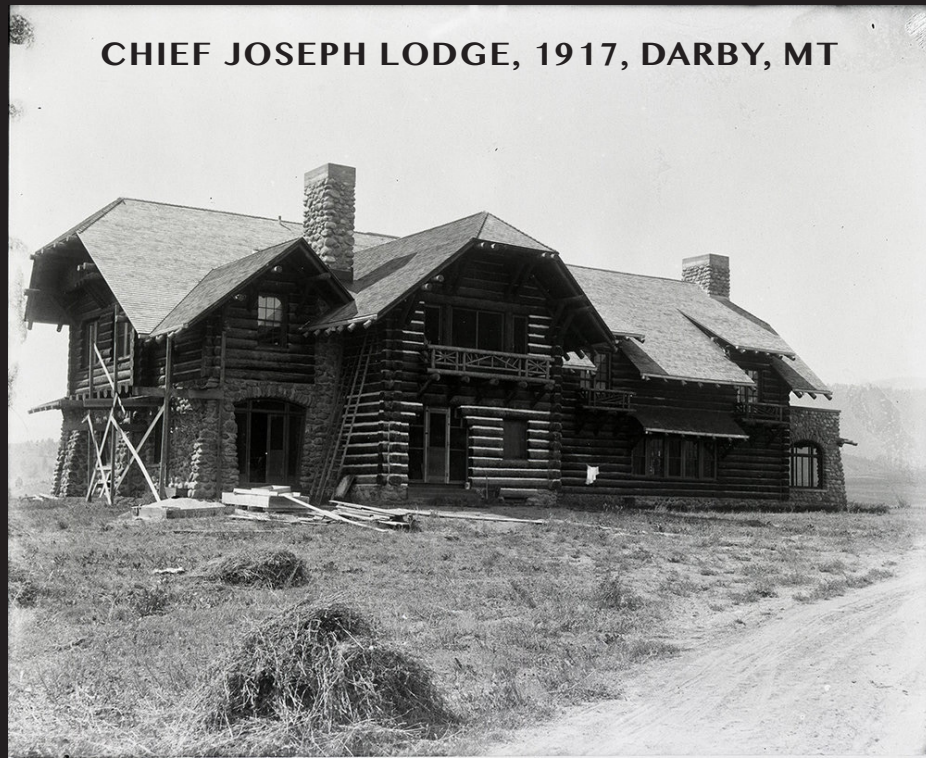








CHIEF JOSEPH LODGE, 1917, DARBY, MT



CHIEF JOSEPH LODGE, 2022, DARBY, MT



EXTERIOR LODGE BUILD AT FLEECER RANCH, DIVIDE, MT

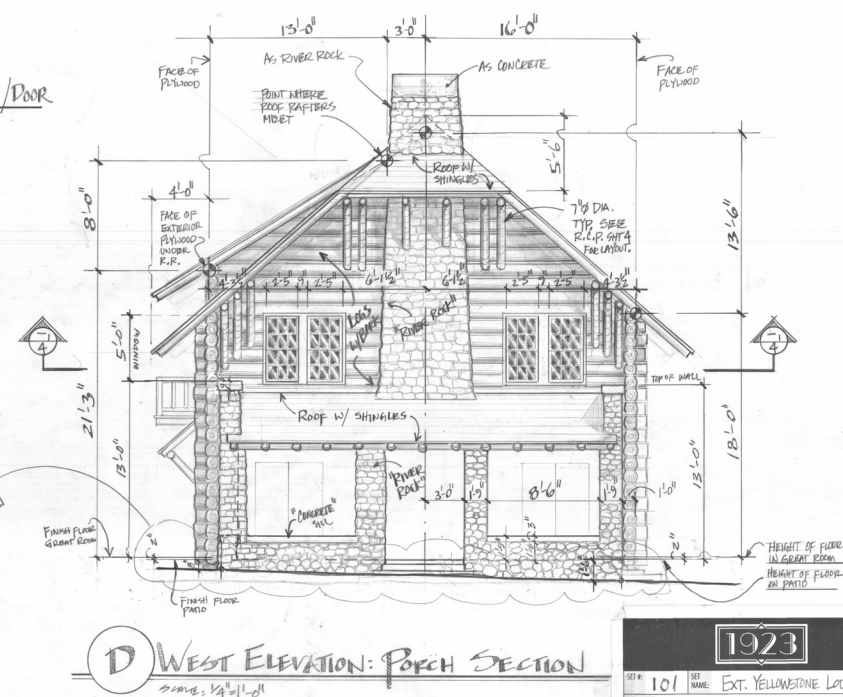
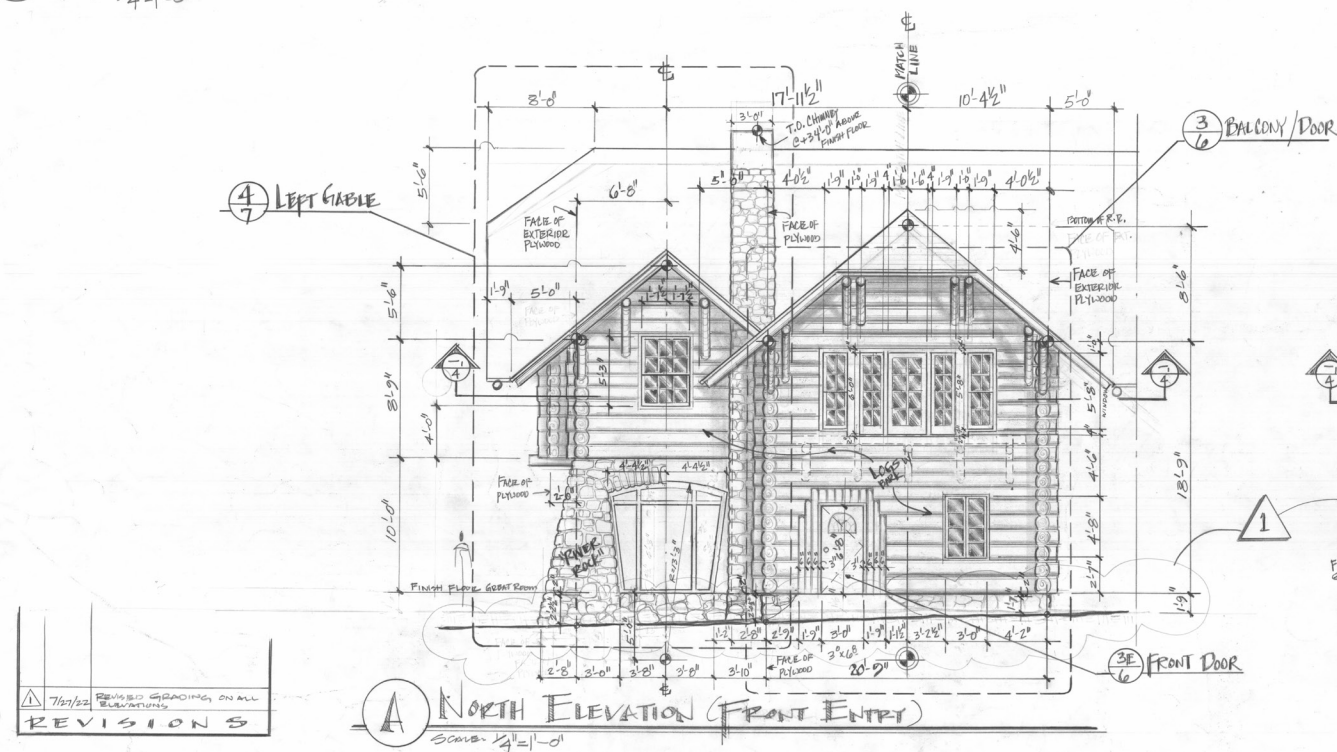
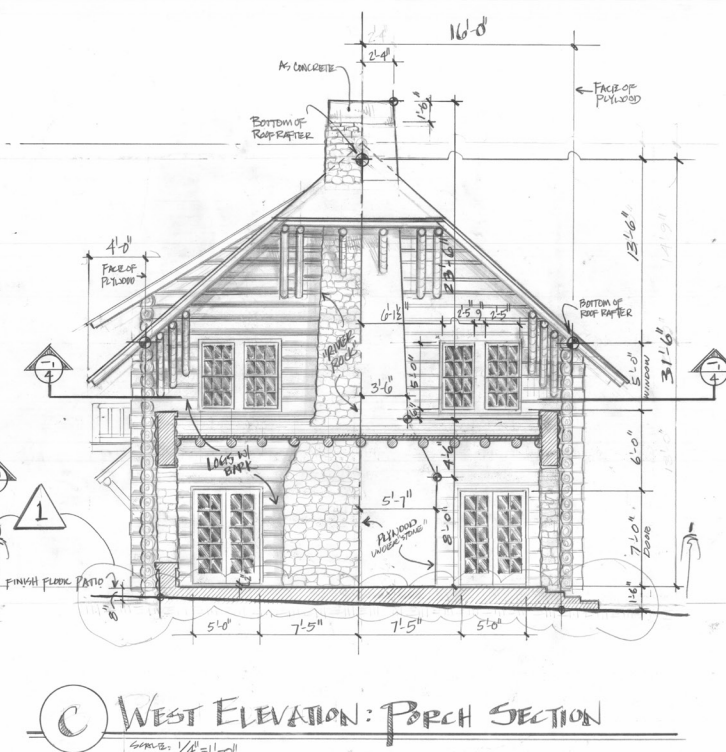
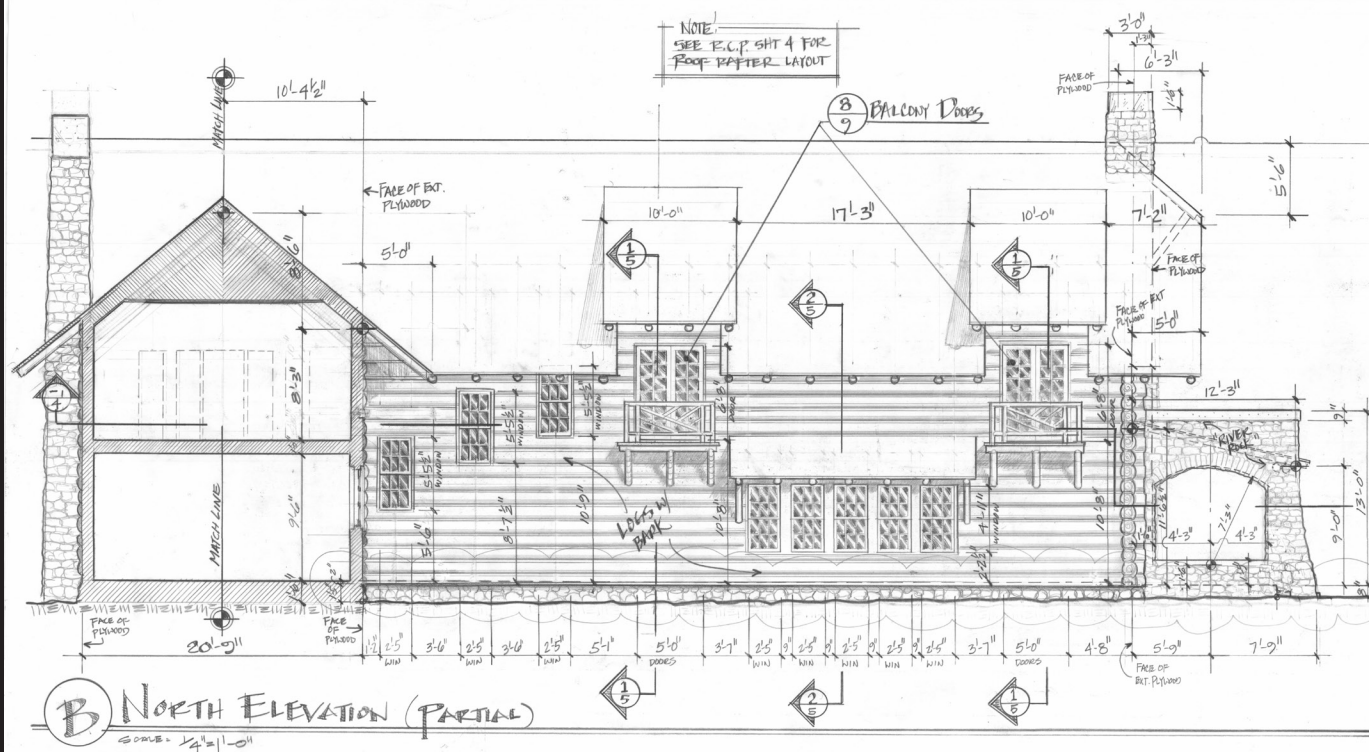










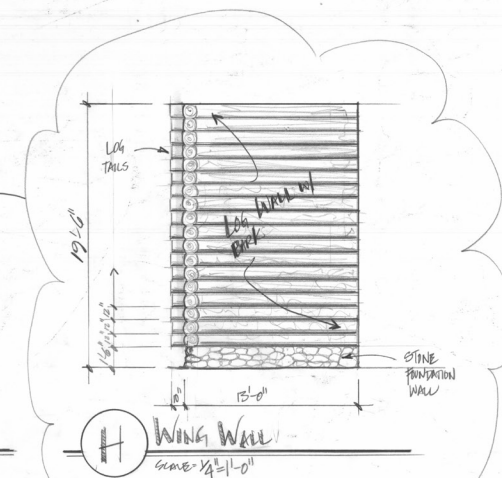
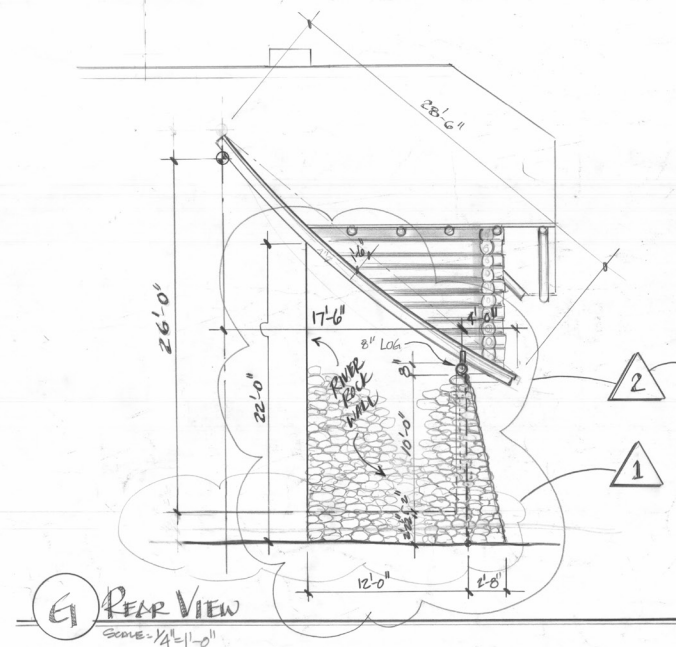
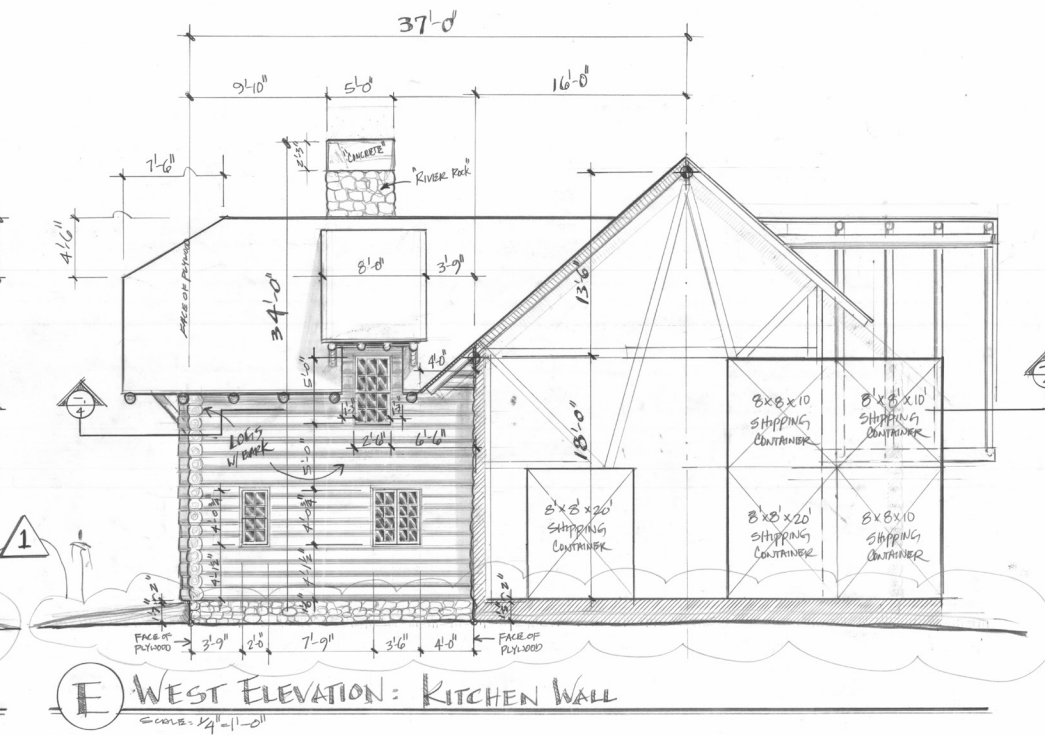
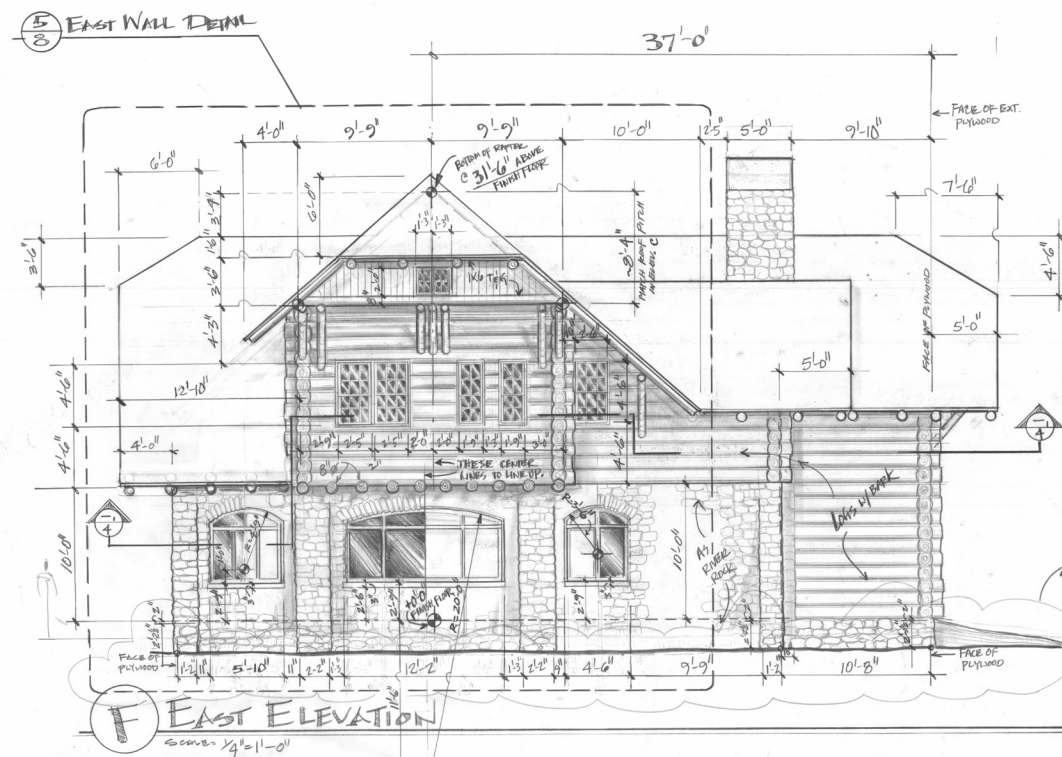


|           |         |                                   |
|-----------|---------|-----------------------------------|
|           |         |                                   |
|           |         |                                   |
| ⚠         | 7/27/22 | REVISED GRADING ON ALL ELEVATIONS |
| REVISIONS |         |                                   |

|         |
|---------|
| 7.27.22 |
| 7.14.22 |
| 7.12.22 |
| W.I.P   |


|                                 |           |                |                        |
|---------------------------------|-----------|----------------|------------------------|
| <div>1923</div>                 |           |                |                        |
| SET #:                          | 101       | SET NAME:      | EXT. YELLOWSTONE LODGE |
| DRAWING TITLE:                  |           | A-D ELEVATIONS |                        |
| LOCATIONS:                      |           | DATE:          | 7/11/11                |
| SCENES:                         | SCALE:    | 1/4" = 1'0"    |                        |
| PRODUCTION DESIGNER: CARY WHITE | DRAWN BY: | J. HEWITT      |                        |
| ART DIRECTOR: LISA WARD         |           | 2              |                        |





|   |         |                                   |
|---|---------|-----------------------------------|
| 2 | 8.2.22  | ADD 2 WING WALLS                  |
| 1 | 7.27.22 | REVISED GRADING ON ALL ELEVATIONS |

REVISIONS

|   |           |                 |                        |
|---|-----------|-----------------|------------------------|
|  |           |                 |                        |
| SET #:  | 101       | SET NAME:       | EXT. YELLOWSTONE LODGE |
| DRAWING TITLE:  |           | E.F. ELEVATIONS |                        |
| LOCATIONS:  |           | DATE:           | 7/1/14                 |
| SCENES:   | SCALE:    | AS NOTED        |                        |
| PRODUCTION DESIGNER: CARY WHITE<br>ART DIRECTOR: LISA WARD                            | DRAWN BY: | J. HEWITT       |                        |
|   |           | 3               |                        |

8.2.22  
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W.I.P





YELLOWSTONE LODGE - GREAT ROOM - SET BUILD





















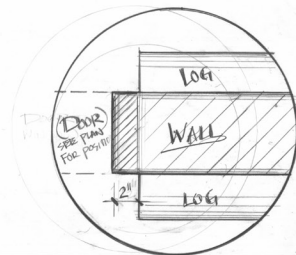




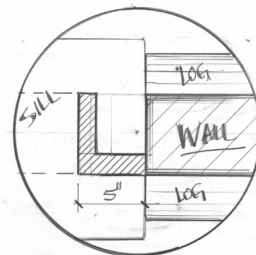




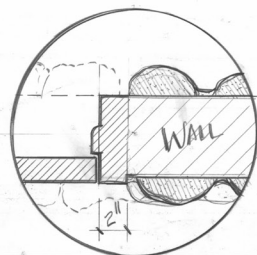




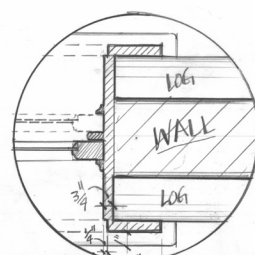
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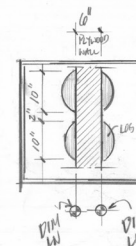
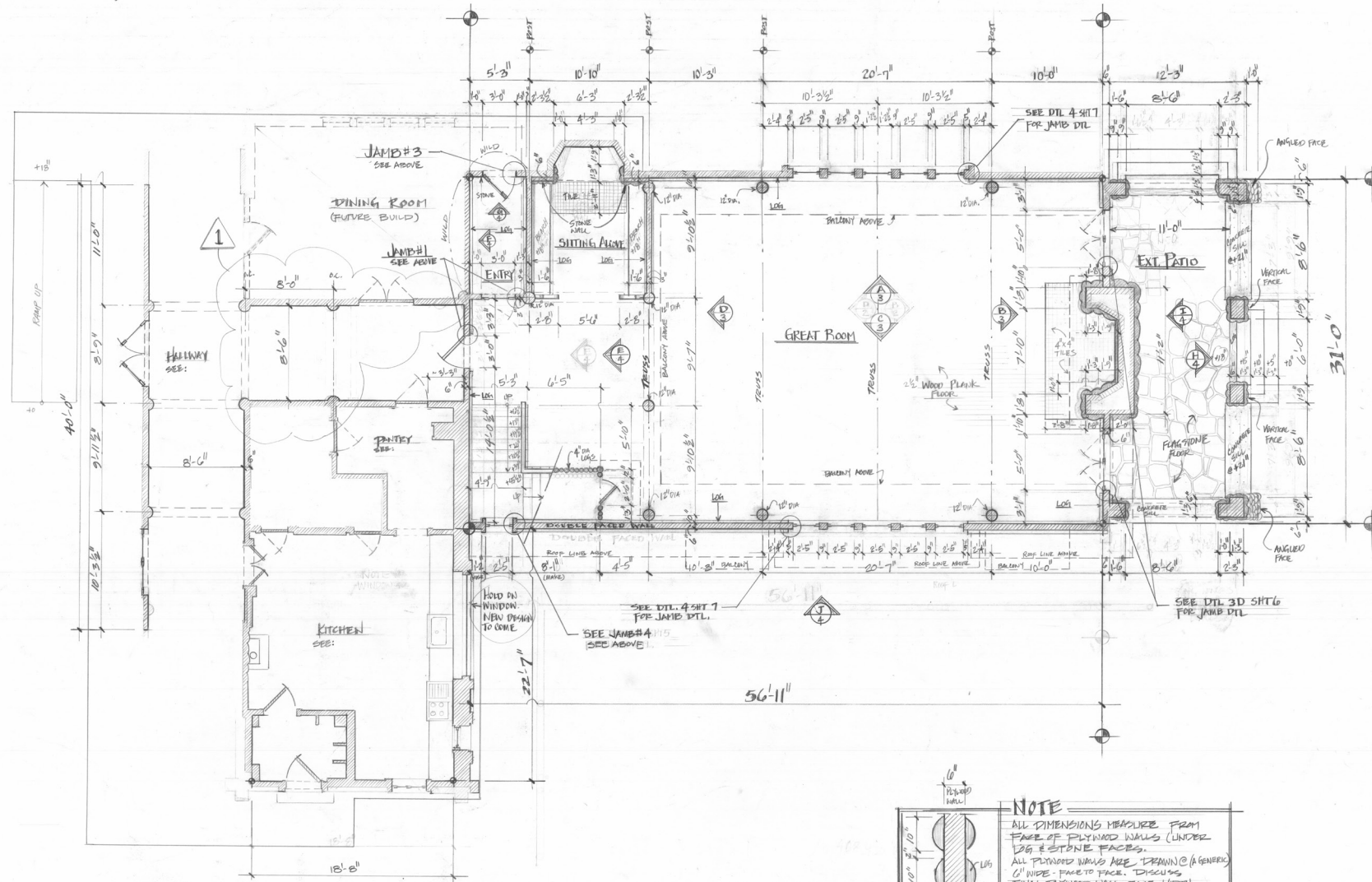
JAMB #2  
SCALE: 3/4"=1'-0"



JAMB #3  
SCALE: 3/4"=1'-0"



JAMB #4  
SCALE: 3/4"=1'-0"



NOTE

ALL DIMENSIONS MEASURED FROM  
FACE OF PLYWOOD WALLS (UNDER  
LOG & STONE FACES).  
ALL PLYWOOD WALLS ARE 2" MIN. @ 4" SPACING  
C/ WIDE - FACE TO FACE. DISCARD  
FINISH PLYWOOD WALL FACE WIDTH  
AS PER STRUCTURAL REQUIREMENTS

|           |                                 |
|-----------|---------------------------------|
| 1/14/22   | UPPER (HALLWAY, DINING) / TRUSS |
| REVISIONS |                                 |

DUTTON LODGE

SCALE: 3/4"=1'-0"

1923

|                                 |                             |           |
|---------------------------------|-----------------------------|-----------|
| SET#                            | SET NAME: INT. DUTTON LODGE | DATE:     |
| DRAWING TITLE:                  | FLOOR PLAN                  | SCENES:   |
| REVISION:                       | LOCATION:                   |           |
| NOTES:                          | SCALE: 3/4"=1'-0"           | SHEET # 1 |
| PRODUCTION DESIGNER: Gary White | DRAWN BY: J. Hewitt         |           |
| ART DIRECTOR: Lisa Ward         |                             |           |

6-24-22  
WIP









BANNER MANSION KITCHEN - SET BUILD





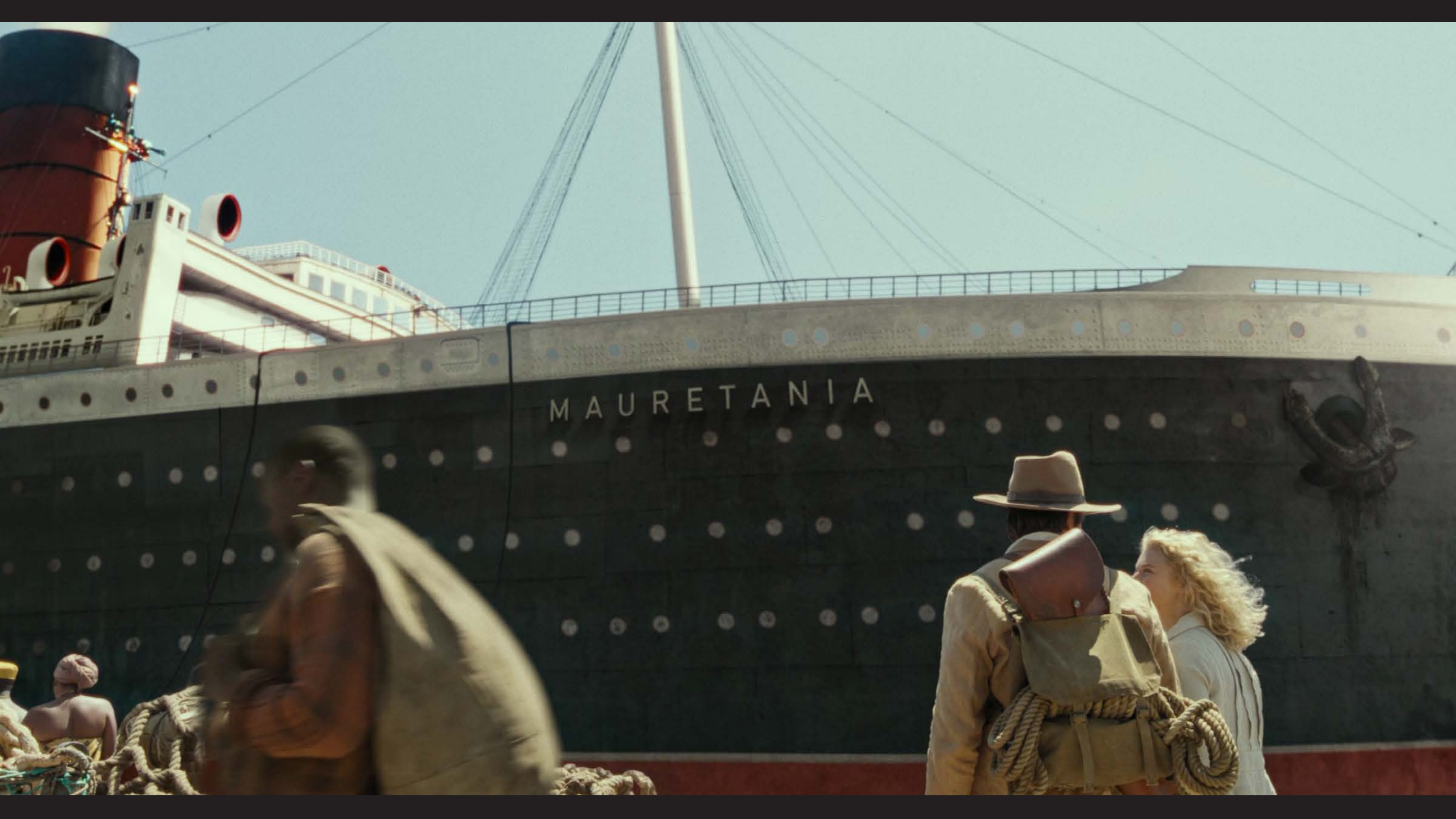












MAURETANIA





MAURETANIA CAPTAIN'S BRIDGE - SET BUILD









TUGBOAT - MULTIPLE SET BUILDS



































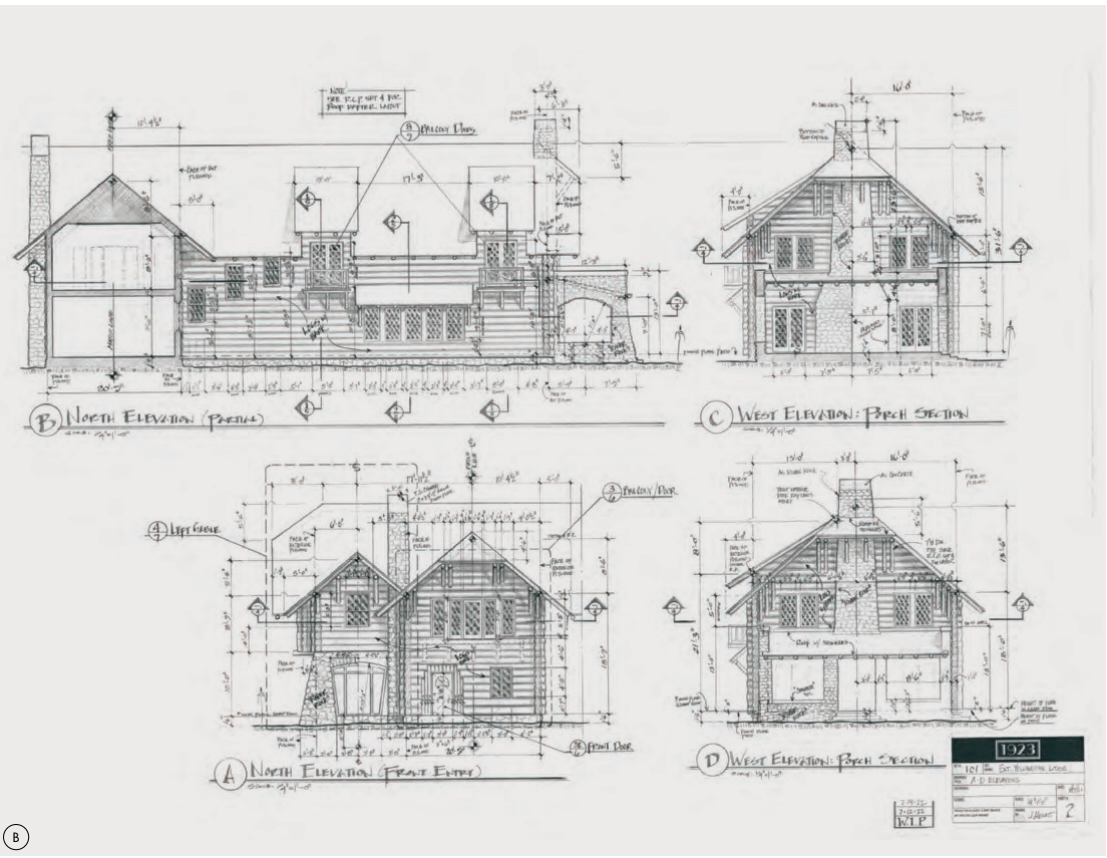




# Developing the Dutton Saga

## 1923

BY CARY WHITE, PRODUCTION DESIGNER



### Working for Taylor Sheridan has always been an adventure.

Last year I thought *1883*, the *Yellowstone* prequel that stretched from Texas to Montana, was an insane adventure. That is was—but nothing compared to *1923*, the sequel to the prequel.

It began last summer at the same time *Yellowstone* was shooting season five in Montana’s Bitterroot Valley. It was late June and the production had no scripts, just a December 12 air date. Everyone knew our schedule would be extremely tight. We also knew that the Bitterroot could not accommodate both productions and that we would have to find another Montana location for *1923*.

What was I looking for? A town that had been a “modern” city in the 1920s but whose glory days had long since passed. A place that needed and would welcome the economic benefits that hosting a major TV production would provide.

Somewhere with an extensive historic district that encompassed commercial and residential buildings representing a variety of turn-of-the-century architectural styles.

Several locations were eliminated that were too booming or hard to control (including Bozeman, the Montana town in which *1923* is set). Then the production scouted Butte, which I knew would be the perfect place even before we got there. Butte had been a copper mining boom town in the late 1800s and early 1900s and was known as “The Richest Hill on Earth.” Uptown Butte boasted ornate mansions and an assortment of plain to stunning commercial buildings, many unoccupied or underutilized, just sitting there looking like they did in 1923. I’d scouted Butte several years before—it didn’t work for that show, but I recall thinking to myself, “this would

be the perfect place to shoot a 1920s period piece.” I had no idea that a couple of years later, I would get to do just that.

The world has changed a lot in the last century and turning the clock back to 1923 certainly presented challenges. Butte worked better than most. Yes, the show had to deal with chronological inconsistencies that were definitely NOT period. For example, one of our most important locations was the EXT. TOWN HALL set. The Butte Water Department building, located on a T-intersection at the corner of Granite and Alaska Streets, was perfect. Catty-cornered on one side was the Silver Bow Center, another perfect building for both the exterior and interior of the Montana Livestock Commission set. Unfortunately, catty-cornered on the other side was the very unattractive 1980s Montana Department of Corrections building. Using both physical and VFX alterations, the production transformed the look of the corrections building and made it work. For the most part,

though, we were able to find the locations we needed for both the interiors and exteriors that looked good and were period-correct, and gave us our Bozeman, MT 1923.

The next big challenge related to the Dutton ranch. What would the series do about the huge, historic lodge that plays the ancestral home of the Dutton family and is visually a character in

**C.** REFERENCE PHOTO OF THE YELLOWSTONE LODGE UNDER CONSTRUCTION IN 1917. COURTESY OF ARCHIVES AND SPECIAL COLLECTIONS, MANSFIELD LIBRARY, THE UNIVERSITY OF MONTANA.



**A.** EXT. YELLOWSTONE LODGE BUILT ON LOCATION. SET PHOTO.

**B.** EXT. ELEVATION OF YELLOWSTONE LODGE DRAWN BY JIM HEWITT. BUILT ON LOCATION.





**A.** EXT. TOWN HALL SET. PRODUCTION STILL.



**B.** BUTTE, MONTANA, AS BOZEMAN, MONTANA, 1923. PRODUCTION STILL.



**C.** EXT. BROADWAY ANTIQUES (DRY GOODS) PLANS AND ELEVATION DRAWN BY ANTHONY PARRILLO. BUILT ON LOCATION.



**D.** EXT. BROADWAY ANTIQUES (DRY GOODS) BUTTE, MONTANA, AS BOZEMAN, MONTANA, 1923. PRODUCTION STILL.

the *Yellowstone* series? *Yellowstone* was then in its fifth season and its fans know exactly what the *Yellowstone* Dutton ranch looks like. We had to create an “original” 1923 Dutton lodge that structurally matched.

Fortunately, there was a historic photo of the lodge taken in 1917, just after it had been built. The Art Department took a photo of the *Yellowstone* Dutton lodge from the same angle as the original 1917 lodge and compared the two. The difference was dramatic. The original lodge itself had

changed very little—a porch had been added. However, the world around the lodge had changed tremendously—it was overgrown with trees and shrubbery. We sent the two photos to Taylor, and the decision was made to build three sides of the lodge exterior at a location close to Butte that had a landscape consistent with that of the original lodge.

A month or so later, at around midnight, I got a call from Taylor. “Don’t you remember, I told you we need the fourth wall?” I said, “No, I don’t

remember that, but if we need the fourth wall, we’ll build a fourth wall.” Construction worked seven days a week, twelve hours a day, and got it done. I’d never built a facade with all four sides before and wondered...if a facade has all four walls, is still a ‘facade’?

The decision to build the interior of the lodge was more difficult. At that point, the series had only a couple of scripts and didn’t know how much material would need to be shot in the interior. The actual *Yellowstone* Dutton lodge was in Darby, MT, a two-hour drive away, but *Yellowstone* season five was being shot there. For us to use it would require a total redress (with, for example, lighting before electricity and completely different furniture). Also, for a variety of reasons, *Yellowstone*’s schedule was in a state of perpetual flux. After weeks of back-and-forth debate, the decision was finally made to build the interior on stage (or in this case, in the Butte Civic Center). The lodge exterior, the lodge interior and the uptown Butte remodel—a total of three very large builds—needed to be ready to go and the production was only a couple weeks from beginning photography.

In addition to the Dutton lodge, another major piece of the *Yellowstone* Dutton puzzle had to be found—the barns, outbuildings and corrals that make up the ranch headquarters. I felt like, as a practical matter, time constraints made it impossible to build this world too, and the show had to find a suitable more or less existing location. Every once in a while you get lucky, and this was one of those times. We found a ranch



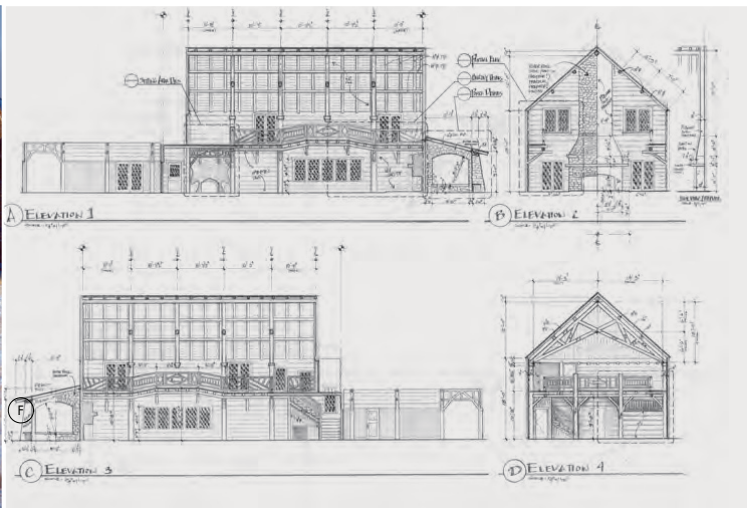
**G.** YELLOWSTONE RANCH HEADQUARTERS ILLUSTRATION BY KATHRYN YINGLING.

**H.** YELLOWSTONE RANCH HEADQUARTERS.

located just across the highway from the lodge exterior build that had a complex of period-correct barns. All the buildings were painted red, so I photoshopped a white *Yellowstone* brand on the gable ends of the barns and pitched the idea of using this as our ranch headquarters to Taylor. His response was, “It’s not terrible, but we’d have to paint everything white.” I took that as two thumbs up and what a huge relief it was. The paint job was a lot of work, but it was infinitely better than trying to build the *Yellowstone* ranch HQ from scratch.

**I.** YELLOWSTONE SERIES LODGE—OUTSIDE OF THE TOWN OF DARBY, MONTANA.

**J.** MATCHING LODGE IN 1923, BUILT ON STAGE IN BUTTE, MONTANA.







**A.** VFX COMPILED OF THE THREE MASSIVE BUILDINGS ON THE TREELESS PLAIN. PRODUCTION STILL.

**B.** EXT. OF THE STANLEY HOTEL BALCONY BAR. PRODUCTION STILL.

**C.** EXT. OF THE STANLEY HOTEL. PRODUCTION STILL.

So much for turning the *Yellowstone* Dutton world back almost one hundred years. Other Montana locations proved to be difficult as well. For example, the script described the “GOVERNMENT SCHOOL FOR AMERICAN INDIANS” as “three massive brick structures sit in a treeless plain.” Locations found an old school in the little town of Pony, MT, that had a good interior and even turn-of-the-century cast iron school desks. However, the exterior didn’t match the description in the script at all. The school was surrounded by a scattering of houses and Pony sits at the foot of the mountains. I thought

we were going to have to surround the schoolyard with chroma key green screens and replace it with treeless plains with CGI. Director Ben Richardson wanted to do the opposite, and we ended up shooting a treeless plain and used the green screens to replace the school buildings as he preferred. I don’t know if his way was actually easier but, either way, it was a huge special effects project.

The Montana challenges were only half of the 1923 adventure. If Taylor’s inspiration for 1883 was *Lonesome Dove*, then *Legends of the Fall* might have been his inspiration for 1923. In both *Legends* and 1923, the Montana ranching family has a son who leaves his family and is a big-game hunter in Africa. There were no scripts and the crew knew only that a substantial part of 1923 would involve a Dutton son big-game hunting and Africa. Flying pretty much blind in terms of what I was looking for, I made the first of four trips to South Africa, where it soon became obvious that with lions, leopards, elephants and ships, this was going to be a different kind of Western.

By the beginning of principal photography on August 22, the production was moving at warp speed on two continents. Ben Richardson (who along with Guy Ferland, directed the 1923 episodes) had started and was busy shooting the scenes in Montana and never got to scout Africa. The fact that the director had never seen the locations made me very anxious—that’s not the way preproduction is supposed to work. Usually, important decisions like selecting locations are made more collectively, but we simply had no time for that. I was particularly nervous about one set, the Stanley Hotel. The slug line in the script read, “EXT. ROOFTOP BAR—STANLEY HOTEL—NAIROBI—DAY” and there were no rooftop bars to be had. Taylor Sheridan scripts are the most sacrosanct scripts I’ve ever worked with, we are sworn to follow exactly what is written. In this case, the closest thing I could find to the rooftop bar was a wonderful Victorian mansion with a large wrap-around second-floor balcony. It wasn’t literally what was written, but I felt it captured the essence. We transformed the balcony into a bar and shot the scene with a beautiful jacaranda in the background. It worked, Ben was happy, and I never heard otherwise from Taylor.

I was in South Africa when I read Taylor’s fifth script. It featured a tugboat that would, in the story, carry Spencer Dutton and his love interest Alex from Mombasa to the Suez Canal. That was fine, no big deal. But then I read that the tugboat capsizes and Spencer swims under it to save Alex. I’d never done a scene like that and asked myself, “How and where in hell are we going to pull that off?”

The first step was to find an existing boat that could be remodeled into a 1923 tugboat. After a frantic international search, the team concluded that most of the boats we saw were too “modern” or otherwise unusable. Then, miraculously, our South Africa marine coordinator Jason Martin sent me pictures of the *Renja*. I knew instantly—and insisted—that “this is our tugboat!”

The *Renja*, although built in 2019, had a simple and uncluttered design. Its big open deck provided the perfect tabula rasa needed to redesign the boat to look like a tugboat, and also work for the scenes and reflect the period. Episode five and six director Guy Ferland defined what the spaces in the script should look like, and South African construction manager Brendan Smithers and I undertook the challenge of designing the sets into the *Renja*’s existing architecture. The end result was the 2019 *Renja* redesigned as a 1923 era tugboat.

All the scenes that included the redesigned *Renja* were filmed in Cape Town, and at the end of episode five, the vessel was capsized by a VFX ‘ghost ship.’ Somewhat unexpectedly, that was the end of our filming in Africa. Episode six includes several real underwater scenes and it was decided

that the deep tank at the Cape Town Film Studio was not deep enough. A sudden course correction was made, and the production moved to Malta to film them in the deep tank at the Malta Film Studio. I made my first of three trips to Malta and hired another Art Department. Fighting a crushing time deadline in Malta, we had to build the shell of another *Renja*, turn it upside down and then sink it in the deep tank, a feat that required three cranes to execute. We also had to build the *Renja*’s hull and float it in the shallow tank for the scenes of the ship’s capsized condition. The tale of three *Renjas*!

When I left Malta, a few scenes still needed to be shot in Butte, but shooting there had gotten very ugly. It was bitter cold (the temperature one day dropped to -36 degrees) and it was snowing like crazy. The decision was made to move the remaining sets to the Tejon Ranch in Southern California, match the landscapes, rebuild the sets and complete shooting there. While this seemed like a good idea at the time, the time was now January 2023. In typical 1923 fashion, the move from Montana to

**D.** OUTDOOR CAFE “OVERLOOKING THE COBALT BLUE WATER OF THE MEDITERRANEAN.” ILLUSTRATION BY KATHRYN YINGLING IN PEN/INK AND WATERCOLOR.

**E.** PHOTO OF THE UNTOUCHED “TABULA RASA” *RENJA*.

**F.** OUTDOOR “MEDITERRANEAN” CAFE. PRODUCTION STILL.





**A.** PHOTO OF THE COMPLETED TUGBOAT.

**B.** A REPLICA OF THE TUGBOAT IN THE PROCESS OF BEING FLIPPED OVER AND LOWERED INTO THE DEEP TANK OF THE MALTA FILM STUDIO.

**C.** THE HULL OF THE TUGBOAT IN THE MALTA FILM STUDIO TANK.



California apparently caused an atmospheric river that brought flooding rains rolling across the state every day. And Ben Richardson had to have an appendectomy. Filming finally resumed on January 11 and wrapped January 20.

There were lots of boats in this Montana Western. A dug-out canoe shot on a beach in Kenya. An ocean liner, the *Mauritania*, and our 1923 tugboat shot in South Africa. Our doubled tugboats and the freighter, the *Lambshead*, shot in Malta. And, finally, another ocean liner, the *Majestic*, shot on the *Queen Mary* (QM) in Long Beach, California.

I left Malta and went to California to prep the *Queen Mary*. The QM, launched in 1934 after three years of construction, was slightly later than our period but nevertheless worked perfectly. What a floating palace it is! I loved the extravagant art deco design, the sumptuous first-class suite and the elegant grand ballroom. As I said from the get-go, 1923 has been an insane adventure. For me, visually, decorating the *Queen Mary*'s grand ballroom and setting up the stage for the orchestra was the cherry on top of the chocolate sundae.

I've been a Production Designer for a long time, but I've never done a show where I've had three Art Departments scattered around the world. Fortunately, they were all brilliant.

Art Department #1, United States. I will forever appreciate the returning veterans of both *Yellowstone* and the 1883 adventure who made

everything in Montana, Utah and California look great. I'm talking about Lisa Ward, Supervising Art Director, Iman Corbani, Assistant Art Director, Carla Curry, set decorator, and Sammy Hammett, construction coordinator. These people are truly amazing. And many thanks to Set Designers Jim Hewitt and Anthony Parrillo and Kathryn Yingling, Graphic Artist—they're all great!

Art Department #2, South Africa. I am so grateful to the Supervising Art Director, Bobby Cardoso, and our South African Art Department, along with Thomas Olive's set decoration department. The South African construction and set decoration

crews pulled off big sets, like the Stanley Hotel, the port of Mombasa and many others, and did them brilliantly. We filled up three of the four sound stages with sets at the Cape Town Film Studio.

Art Department #3, Malta. Last, but not least, was the Malta Art Department. Art Director Charlo Dalli and set decorator Sandra Zaffarese, and the construction and set decoration crews—everyone in Malta—did an amazing job. They built the three *Renjas*, and other sets like the OUTDOOR CAFE overlooking the cobalt waters of the Mediterranean, on time and did so in great style. **ADG**

Cary White,  
Production Designer  
Lisa Ward,  
Bobby Cardoso (SA),  
Supervising Art Directors  
Barru Crotzer (SA),  
Len Cockcroft (SA),  
Storm Dyssell (SA),  
Kerry Von Lillienfeld (SA),  
Charlo Dalli (Malta),  
Art Directors  
Iman Corbani,  
Assistant Art Director  
Jim Hewitt, Anthony Parrillo,  
Robert Fechtman,  
Set Designers  
Kathryn Yingling,  
Emlyn Nield,  
Kimberly Carbonari,  
Amber Poer,  
Graphic Artists  
Carla Curry,  
Tom Olive (SA),  
Sandra Zaffarese (Malta),  
Set Decorators



**D.** THE MAURITANIA'S CAPTAIN'S BRIDGE. A SET BUILT ON STAGE AT THE CAPETOWN FILM STUDIOS. PRODUCTION STILL.



**E.** THE BAND IN THE GRAND BALLROOM OF THE QUEEN MARY. PRODUCTION STILL.



**PRODUCTION DESIGN - CARY WHITE**

**UNITED STATES**

**SUPERVISING ART DIRECTOR - LISA WARD**

**ASSISTANT ART DIRECTOR - IMAN CORBANI**

**SET DECORATOR - CARLA CURRY**

**SET DESIGNER - JIM HEWITT**

**SET DESIGNER - ANTHONY PARILLO**

**GRAPHIC DESIGNER - KATHRYN YINGLING**

**GRAPHIC DESIGNER - AMBER POER**

**MALTA**

**ART DIRECTOR - CHARLO DALLI**

**SET DECORATOR - SANDRA ZAFFARESE**



**SOUTH AFRICA**

**SUP. ART DIRECTOR - BOBBY CARDOSO**

**ART DIRECTOR - BARRY COETZER**

**ART DIRECTOR - KERRY VON LILLENFELD**

**ART DIRECTOR - LEN CROCKCROFT**

**ART DIRECTOR - BRENDAN SMITHERS**

**ONSET ART DIRECTOR - STORM DYSEL**

**SET DECORATOR - THOMAS OLIVE**

**SET DESIGNER - JOAO HENRIQUES**

**GRAPHIC DESIGNER - SONIA STAVEN**

**GRAPHIC DESIGNER - EMLYN NIELD**