

FARGO YEAR 5



TRIALS AND TRIBULATIONS 502

PRODUCTION DESIGNER:
TREVOR SMITH

SET DECORATOR:
AMBER HUMPHRIES

SUPERVISING ART DIRECTOR:
CATHY COWAN

ART DIRECTORS:
NATHAN BLACKIE | JOEL TOBMAN

ASS'T ART DIRECTORS:
JEROD FAHLMAN | AMANDA NICHOLSON

2ND ASS'T ART DIRECTOR:
DANIEL NGUYEN

SET DESIGNERS:
ZACHARY DEARBORN | NIGEL CUTTING

GRAPHIC ARTISTS:
EMILY HORNE | MELISSA NEUMILLER | SPENCER SMITH

CONCEPT ARTIST
POUYA MOAYEDI

MISSION MOOD

For the fifth installment of the series Fargo, I was fortunate enough to be brought back to the show, and in many ways, close the loop personally and come full circle from my art direction beginnings on year one. Additionally, the fifth year on the series is more than ever a meditation and reworking of the original 1996 Coen brothers' movie, posing the core question: when is a kidnapping not a kidnapping? This time around, it is the wife's story. The tiger in the cage. And a study of class, debt, the political divide in America, and the continued fallibility of humanity expressed as poor decision making and inevitable violence. I was proud to take on the challenge and breathe life into the wondrous words and characterizations Noah Hawley and his team had splayed on the pages.

It's fair to say that year 5 for show runner/producer Noah Hawley and producer/DP Dana Gonzales was a continued morph from the expected Fargo-isms and expected snowbound mundane images of our mind. Yes, winter, "Minnesota nice", and dark North Dakotan sidesteps continued, but the visual world was strategically distinct. We wanted every space to have an element of the unexpected, almost hyper real, and always containing an ugly thing -- the mismatched thing. Early on I was coached to never make a half measure. We worked to be bold in our décor choices, being sparse and purposeful. My set decorator Amber Humphries and I aspired to find the unsettling, peculiar, and funny off-kilter beat in each space. Noah and Dana were huge advocates of this bold aesthetic dive.

I always love a good set of rules in my designs. Noah is equally invested in visual strategies. Meaning is differential, and without polarities in our show's universe, I felt the series might feel muddled and lost. We all agreed that the audience should always know "where they are" via the sets, colours, and cues we provide.

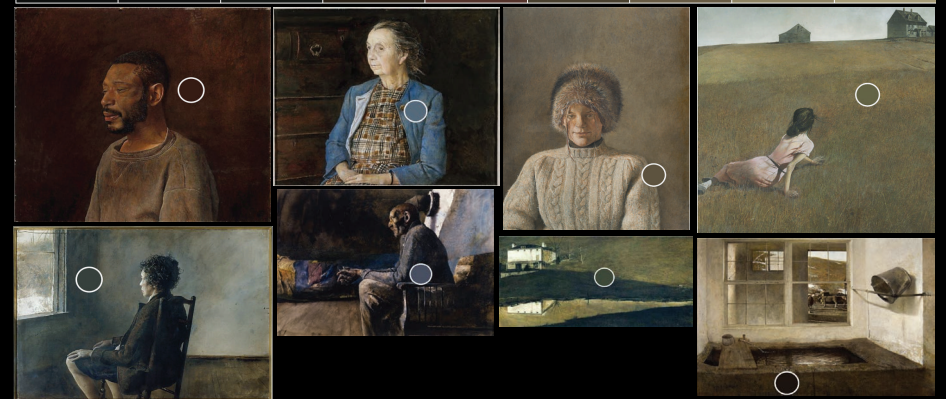
So with that in mind, we crafted divergent worlds for each character. They concurrently were economic and political in their expression, and borders played a huge role in crafting an eccentric look for each set piece, police force, and dark milieu. Minnesota was civilized, suburban, progressive, and nice to a tee. Even affluence was a bit dull and expected. North Dakota, in our story, was frontier, rugged, and justice obsessed. Freedom, as overused a term as it is, was a lynch pin in dividing folks. Country vs city. Dogged morality vs law. Power vs the invisibility and comfort of normalcy. Debts needed accounting for. Decent people struggling against the forces of cynicism.



COLOUR

Finding a palette for the fifth installment of Fargo was a winding path. We worked and researched tirelessly to find a unique flavour for this tale. Heavily pigmented in earthy hues, darkness, and amber tinted, the show dipped its toes into horror genre areas I never expected and lived in a painterly world closer to Andrew Wyeth or Jean-François Millet. No Country For Old Men certainly lurked in the shadows of everything we did too – it's undeniable, even if unconscious.

Photographically we steeped ourselves in the urban landscapes of Julie Blackmon, Robert Evren, and Brittany Powell for our signature houses. Using steely blues to shape the Twin Cities and Indira Olmstead, a vampiric austere white for Lorraine Lyon, and earthy heritage tones for Stark County, ND, each colourful mood had distinct goals and boundaries.



TILLMAN BILLBOARD



"A Hard Man For Hard Times" was Roy Tillman's campaign slogan for Stark County's sheriff's seat. In Roy's mind, it was his family's to maintain, and to do so with an iron fist of alt-right certainty and Christian might. This billboard was a really playful way for us all to highlight Roy's own egoistic image of self, framed as a Marlborough Man for today's times.

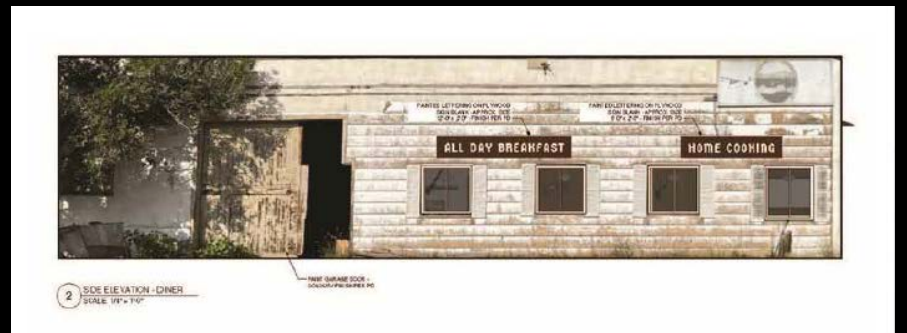
NORTH DAKOTA DINER



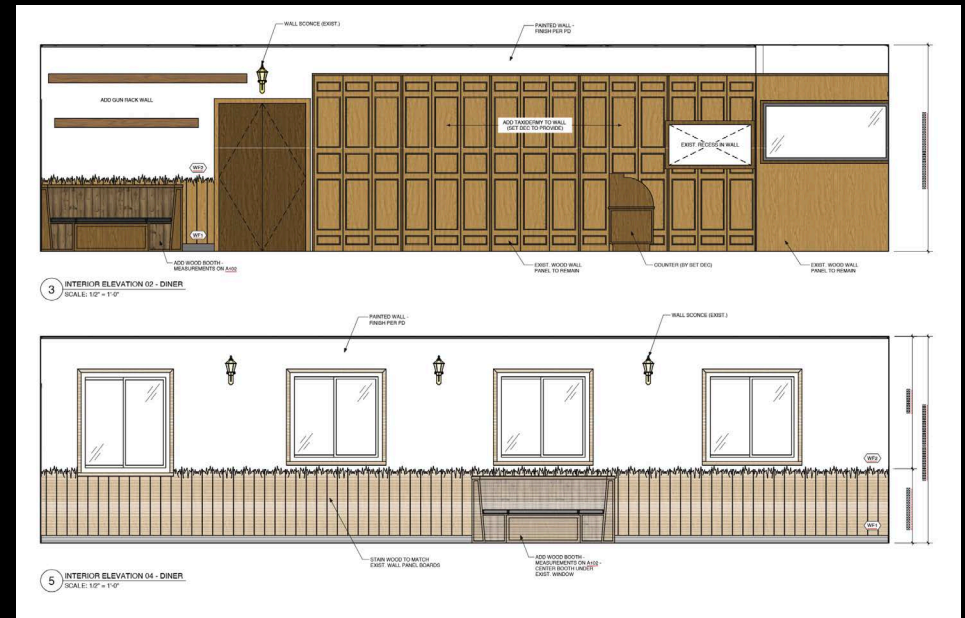
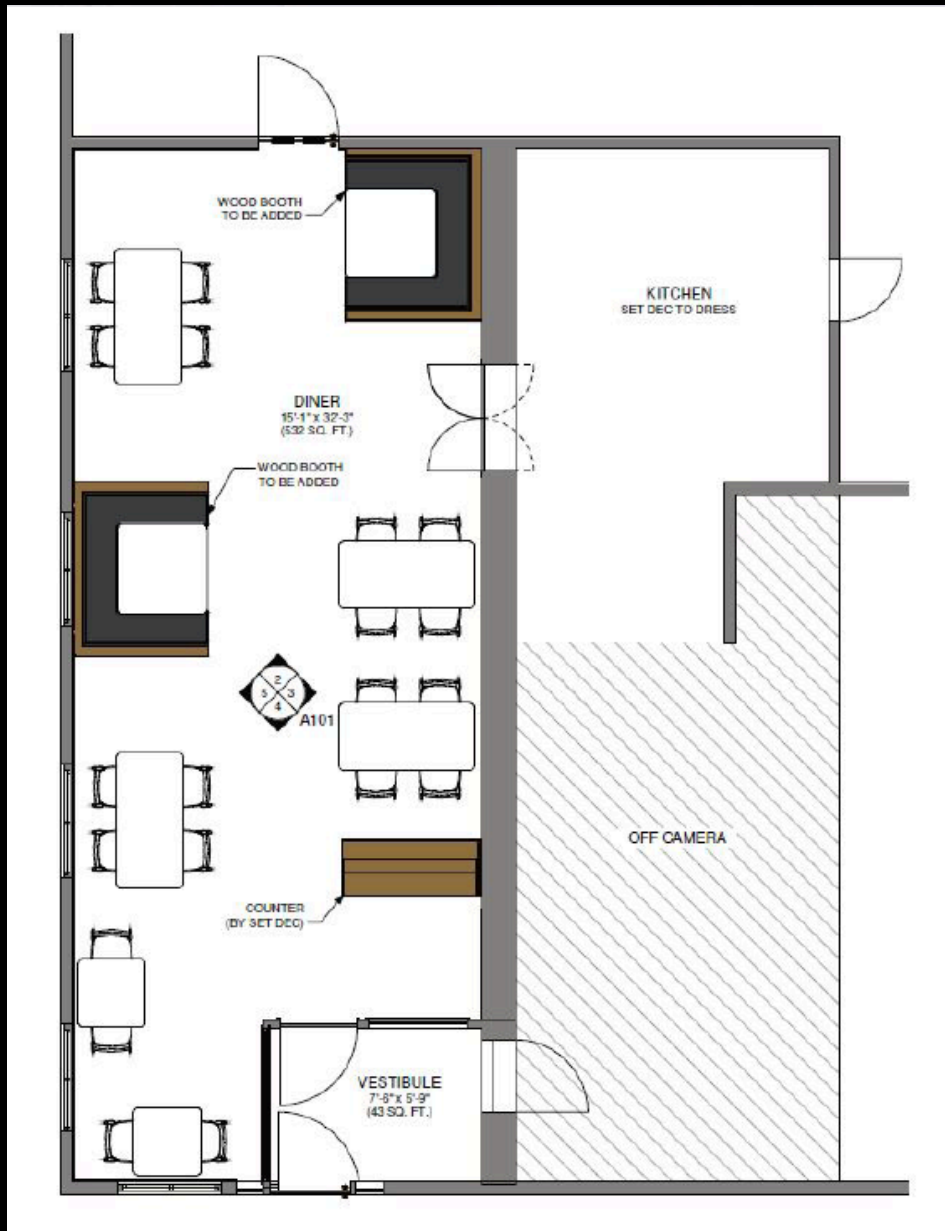
Everything we designed for the North Dakotan portions of our show was filtered through the lens of Jim Dow's photography in "Marking The Land". That wonderful collection of photos gave me the vision of a state I needed to guide every location choice and flourish of hardened prairie life. The Diner (Little Texas) was our first opportunity to define in mere seconds onscreen the difference

between Roy Tillman's county, and the Lyons. In a celebration of cowboys, we transformed an old abandoned gas station into a hot coffee shocker of an intro to Roy Tillman, and his interpretation of the law in these parts. It was part Howard Hawks, and pure Fargo peculiarity.













LITTLE TEXAS

• BREAKFAST •
Served All Day Long

Traveller's Special
Large Orange Juice, Fresh Cereal with milk, Buttered Toast with Jam, Fresh Brewed Coffee \$8.00

Big Breakfasts
Farm Fresh Eggs (2) - Fried, Boiled Poached or Scrambled \$6.00
Farm Fresh Eggs (2) with Ham Bacon, or Sausage \$5.00
Half Portion Farm Fresh Eggs with Ham, Bacon, or Sausage \$5.00
Full Portion of Ham, Bacon, or Sausage \$4.00
Side Order of Ham, Bacon, or Sausage \$3.00
Plain Omelette (3 Egg) with Toast and Jam \$5.00
Spanish or Denver Omelette (2 egg) with Ham, Bacon, or Sausage and Toast with Jam \$5.00

Beverages
Fresh Brewed Coffee \$1.00
Pot of Tea \$1.00
Milk \$2.00
Buttermilk \$2.00
Hot Chocolate \$2.00

Fruits and Juices
Grapefruit Juice \$1.00
Tomato Juice \$1.00
Orange Juice \$1.00
Prune Juice \$1.00
Apple Juice \$1.00
Orange Slices \$1.00
Breakfast Figs \$1.00
Stewed Prunes \$2.00
Pineapple Juice \$1.00
Half a Grapefruit \$1.00
Seasonal Fresh Fruit \$1.00
Sliced Canned Peaches \$1.00
Sliced Bananas with Cream \$1.00

Pancakes, Toast and Rolls
Toast, Dry or Buttered \$1.00
Cinnamon Toast \$2.00
French Toast with Maple Syrup \$4.00
Waffle with Maple Syrup \$2.00
Silver Dollar Pancakes \$4.00
Backwheat Pancakes \$4.00
Pancakes or Waffles with Ham Bacon, or Sausage \$5.00
Sweet Roll \$1.00
Donuts (2) \$1.00

Sandwiches
Fried Egg \$3.00
Ham and Cheese \$3.00
Turkey and Swiss \$5.00
Grilled Cheese \$2.00
Classic Clubhouse \$4.00
B.L.T. \$3.00
Tuna Salad \$4.00
Chicken Salad \$4.00
Lettuce and Tomato \$1.00
Ham Salad \$2.00
Salami Trio \$3.00
Steak on Toast \$4.00
Chicken on Whole Wheat \$4.00

Dinner Specials
Roast Beef Plate \$8.00
Pot Roast \$8.00
Liver and Onions \$7.00
Meatloaf \$7.00
Fried Chicken \$7.00
Grilled Pork Chops \$8.00
Broiled Quarter Chicken \$8.00
Chicken Kiev \$8.00
Hamburger \$5.00
Cheeseburger \$5.00
Chinese Chicken Chow Mein \$6.00

• Steaks •
Minute Steak \$6.00
Sirloin \$8.00
T-Bone \$9.00
Ribeye \$12.00

• Side Orders •
French Fries \$1.00
Onion Rings \$1.00
Caesar Salad \$2.00
House Salad \$2.00

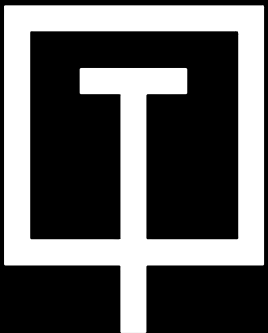
• Daily Specials •

\$4.25 Cheeseburger with French Fries MON	\$4.25 Clubhouse with Caesar Salad TUE	\$4.25 B.L.T. with French Fries WED	\$4.25 Tuna Salad with Onion Rings THU	\$4.25 Steak Sandwich with Onion Rings FRI
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• Open 24 Hours A Day •



TILLMAN RANCH



Roy Tillman's ranch in Stark County, North Dakota is a no fuss, man-of-the-people, cattle operation. It is a modest farm of greyscale colours, splashes of oxblood, painterly desaturated prairie, winter scrub, and Christian moral purity forged in struggle. It is a full expression of his ego: cowboy community church across the coulee, markers of past generational hardships, quiet places behind the barn

for dark acts, the signature red windmill as death's harbinger, riding arena to break all sorts of animals, and a hot tub with a view to breathe in the sections of sprawling pasture. Roy is rich in land, and in frontier ethical clarity.





TO MAIN GATE

TO SODDY

TO COWBOY CHURCH

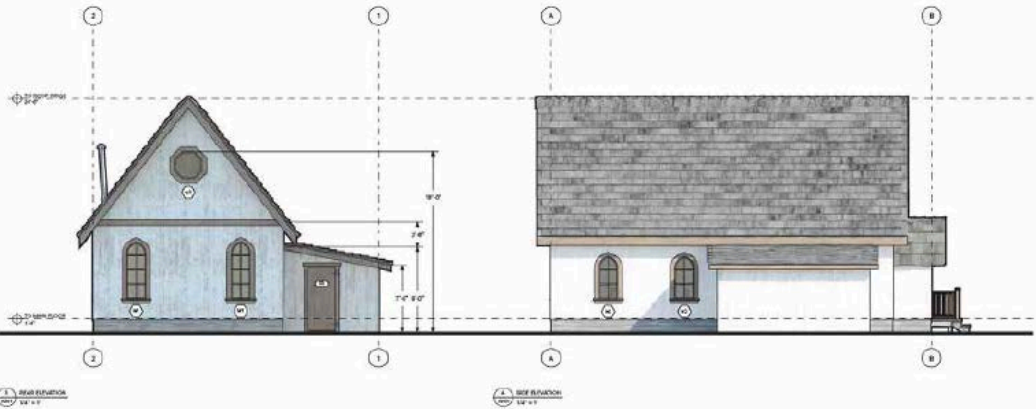
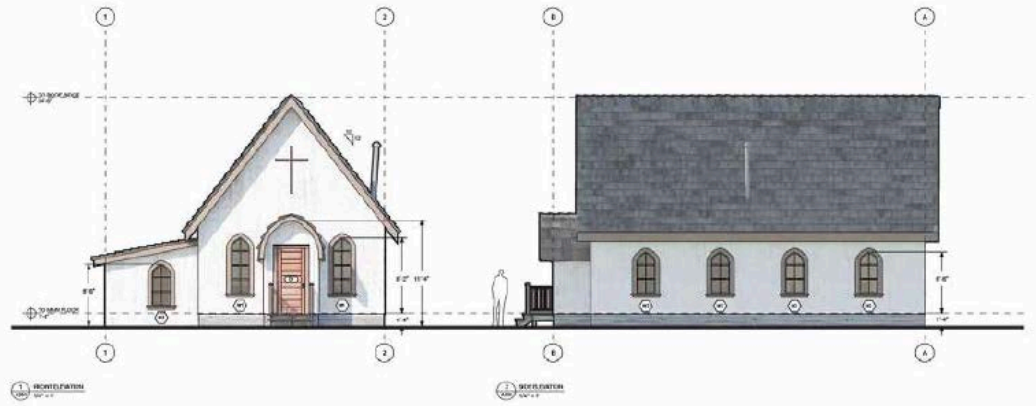
TILLMAN RANCH HOUSE

BUNK HOUSE

QUONSET

GUEST HOUSE

























EXTERIOR LYON HOME



It was a needle in the haystack adventure to find a vacant lot in an older neighbourhood that had mature trees and traditional homes to nest around Dot and Wayne's place. The Lyon House was a full build on location, preserving all the charm of the lot, echoing the craftsman tendencies of the street, while having an integral relationship to festivities of Halloween. So much interrelation happened between the inside and

outside hijinks that I felt it was critical that we build exactly the house Noah needed to satisfy all the physical shenanigans to follow in episodes 1 through 4. There was a quality of John Carpenter's Halloween that pervaded my design of the house and decorated Scandia streetscapes --- what should be forgettable, charming, and mundane transforms into violation, terror, and violence.

Nosy neighbours often mistook our crews for the fastest contractors they'd ever seen, never once realizing that we were building a shell of a home for film & television, and not another modest charmer on the riverside streets of Calgary.





COLOR OPTIONC

Bleeker Beige HC-80	Tamarind AF-120	Lodge AF-115
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INTERIOR LYON HOME



Wayne and Dot Lyon's home design was a monumental challenge for the art department, and first assignment out of the gate. It needed to walk the delicate line between Fargo-esque echo of Jerry Lundegaard's original house from the 1996 film, while being customized to the multitude of actions and twists the scripts demanded. My assistant art director Amanda Nicholson and I scrutinized the Coen brothers' film shot-by-shot to rebuild the musculature of the house. Our version lovingly alludes to it,

while also embracing equal shots of craftsman solidity and wacky unharmonious elements. The studio housed the main floor with an integral staircase and upper landing, and another robust second storey that included all the bedrooms finished, wild walls/ceilings, and stunt gags required to not one, but two epic invasions.

The jungled master bedroom and leopard prowling wallpaper in the ensuite were a particularly thematic deep dive into this

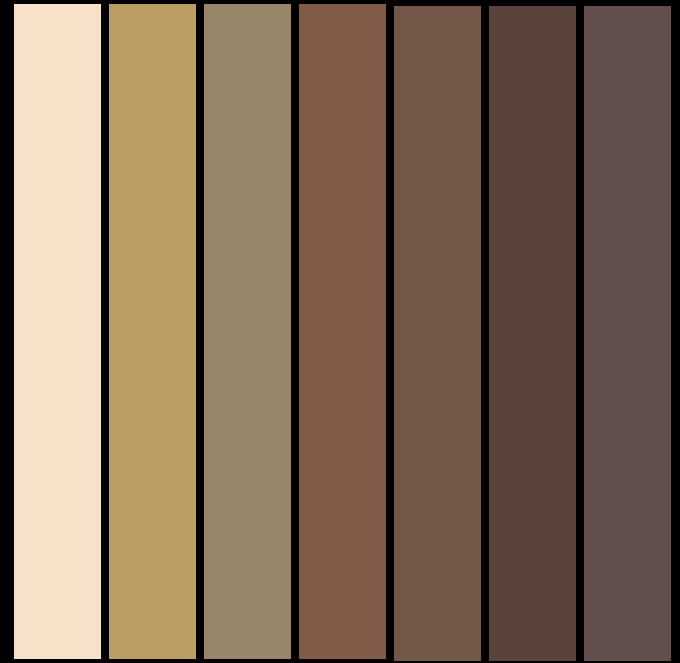
season's animal kingdom subtext. If Dot was an enraged lioness, then Roy was a near extinct bison of day's past.

Dark pigment colours, period millwork, and grotty shadows all heightened the sense that this old house was, unbeknownst to any of us in prep, staging a peculiar version of a horror film. It was only when we began shooting that this house became a rich collection of genre tropes and fun misdirects.



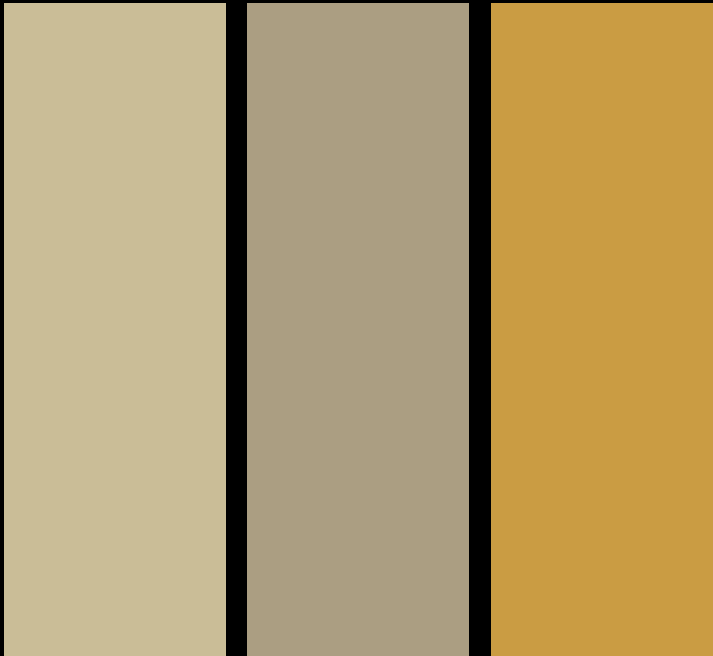
















REDEMPTION SERVICES

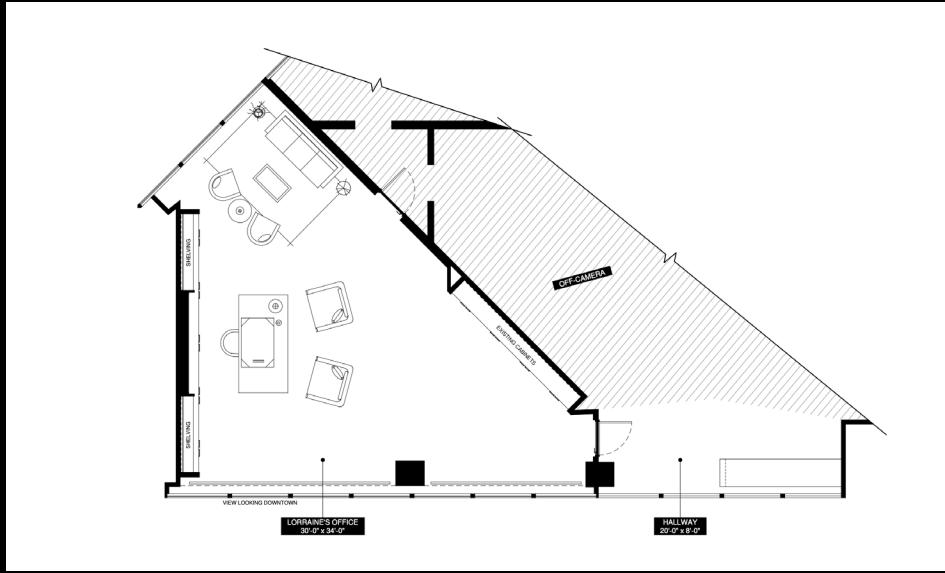


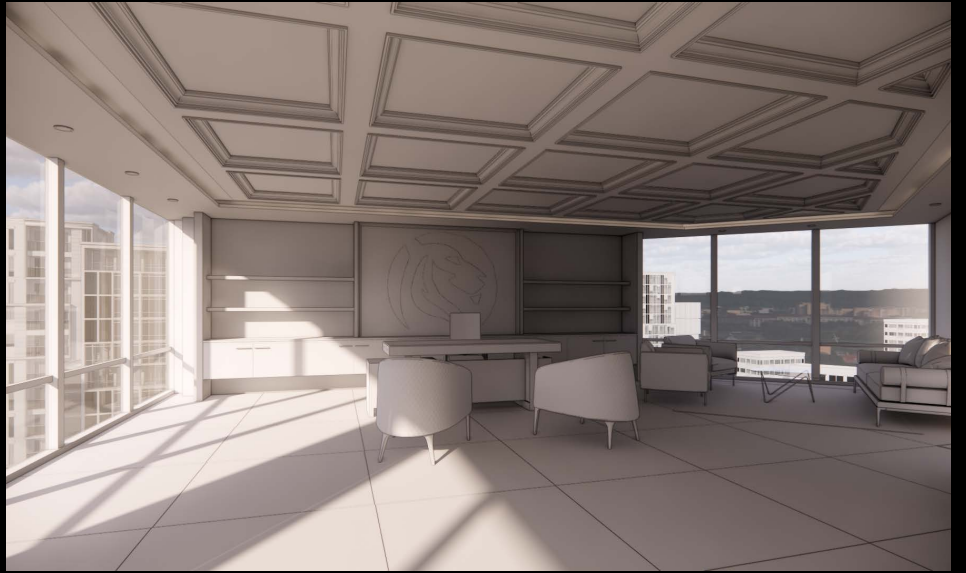
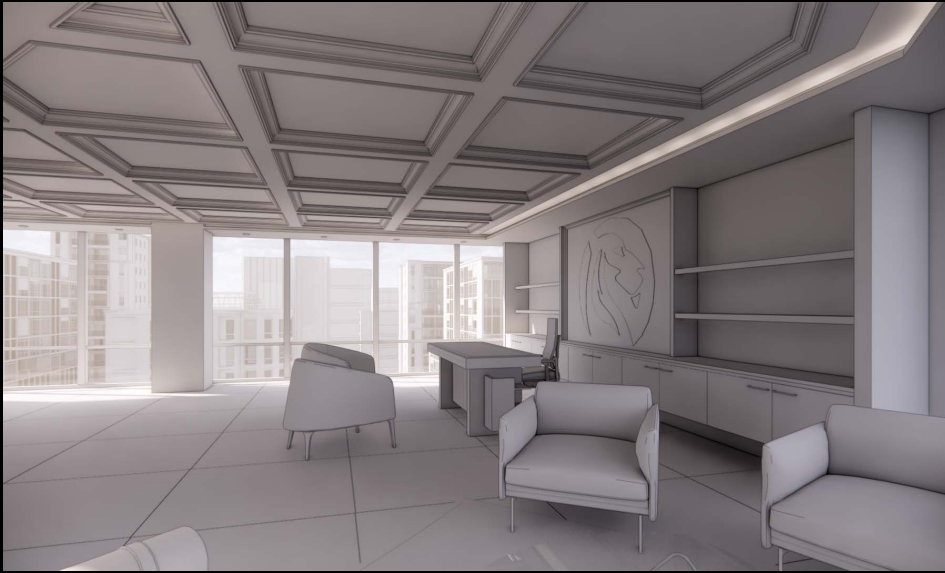
Redemption Services was Lorraine Lyon's top floor roost from which she lorded over the peasants below. For me it was vital we had lots of glass with high views of Calgary (read: Minnesota's) skyscrapers and frigid wintery exhausts billowing in every wide shot. The marble space was built entirely on site, with an exaggerated "No" painting framing Lorraine's desk and related attitude. The space exuded

power and austere simplicity. Its triangular shape forced all perspectives to a seated Lorraine; there was nowhere to hide.

Billionaires are so rich, they almost don't decorate or read. Materials, books, and collectibles are beneath them. After many attempts at a colour palette of her own, I proposed that Lorraine be nearly colourless,

drained of blood, and distinctly cold. We imagined that anyone in there felt like they were being punished and couldn't wait to leave the principal's office with their tail between their legs.

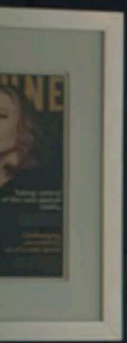














KIA DEALERSHIP



Being set in 2019, a KIA dealership was a tougher puzzle to solve than first imagined. The car company had been through a big rebrand in 2020, and getting that earlier look proved trickier than we thought. Ultimately, through a blend of

convenience, schedule demands, and ingenuity, we converted a corner of the studio into a high ceiling showroom and sales offices for Lyon Motors. Fargo the movie remained another large looming echo in this scene, and we leaned hard

into that clean, awkward, sales floor sterility. Wayne cluelessly commanded from the corner, naively taking his lumps and weakly defending his turf.



THE ORIGINAL

TRUE-COTE

UNDER-SEALANT



PROTECTS LIKE A SILK GLOVE

MAINTAIN YOUR SHINE | PROTECT YOUR PAINT | DEFLECT THE ELEMENTS | EASY MAINTENANCE



BISMARCK HOSPITAL



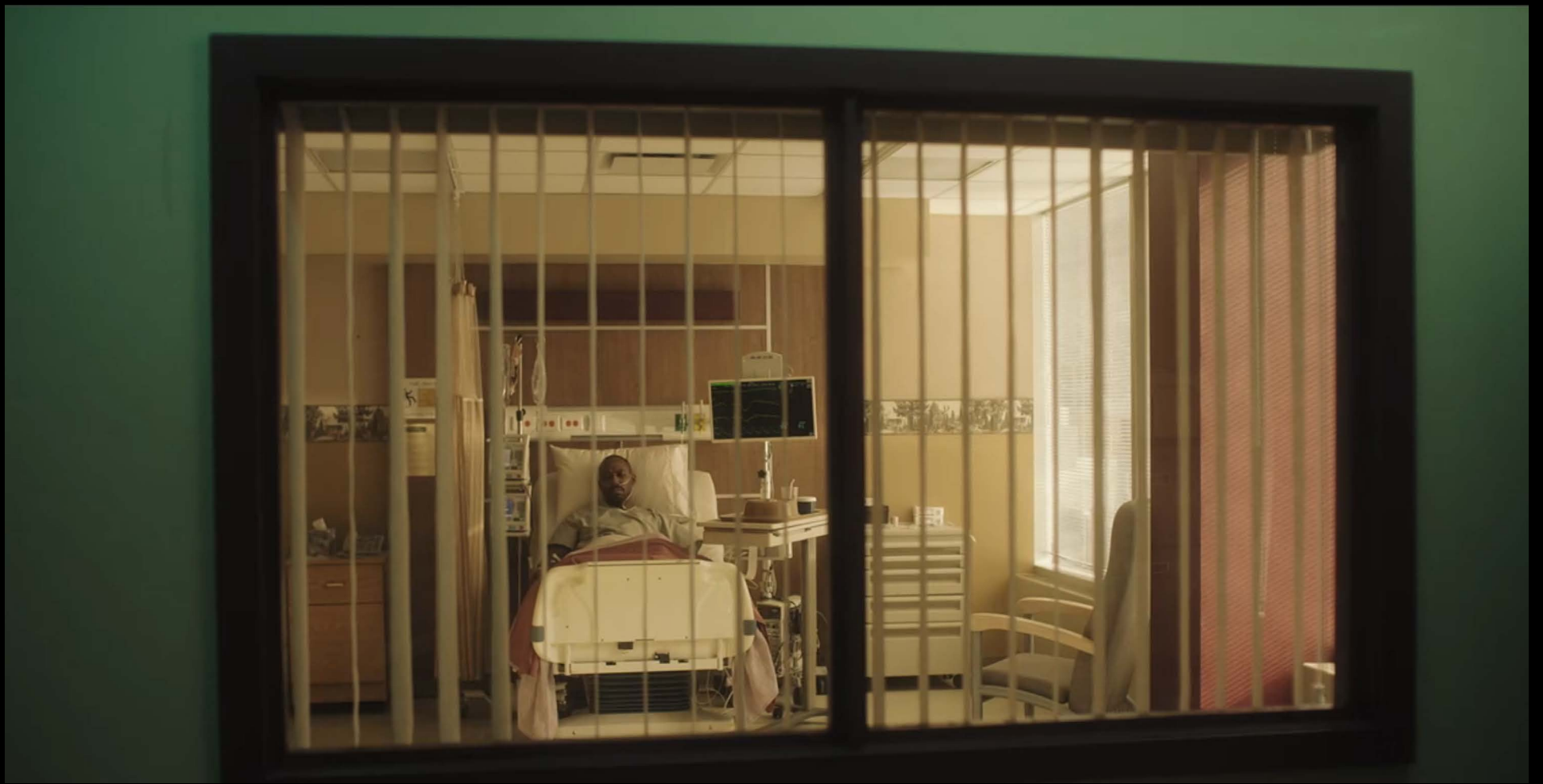
Witt Farr's recovery pit stop in Bismarck marks an early collision between North Dakota State Trooper (disempowered Witt), metro Minnesotan officer for Scandia Police (Indira), and Stark County Sheriff (Gator). It's the show's law enforcement triangle in one elegant scene.

The room overlooks grim mid-west buildings, with a tan and burgundy vibe reminiscent of seventies films. I wanted Bismarck to be beige and mundane. There is a subtle deer in the wallpaper border (more hunted game) and overall openness to the room with the honesty

of the windows that worked to great effect as we lingered in this tense and table setting scene. For me, it's like the weighted languor of bureaucracy in this hospital moment.







FILLING STATION



One of the largest set pieces for the year was the isolated Filling Station along a lone dark highway. It was a slice of pure film noir and Americana. Like the Lyon House's specificity of action needs, we knew that Alberta didn't have the right gas station and openness with

the many road controls we required. So the challenge became building it entirely, and where. Eventually we reverse engineered the challenge from a pavement scenario and created our own kilometre of two-lane highway on an abandoned airstrip, with this beacon in the night glowing

like a lighthouse in a prairie ocean of black. It was the first image for the series I had in my head, and a lasting one that I feel illustrates the magic of defending a vision from concept through to completion as initially dreamed.





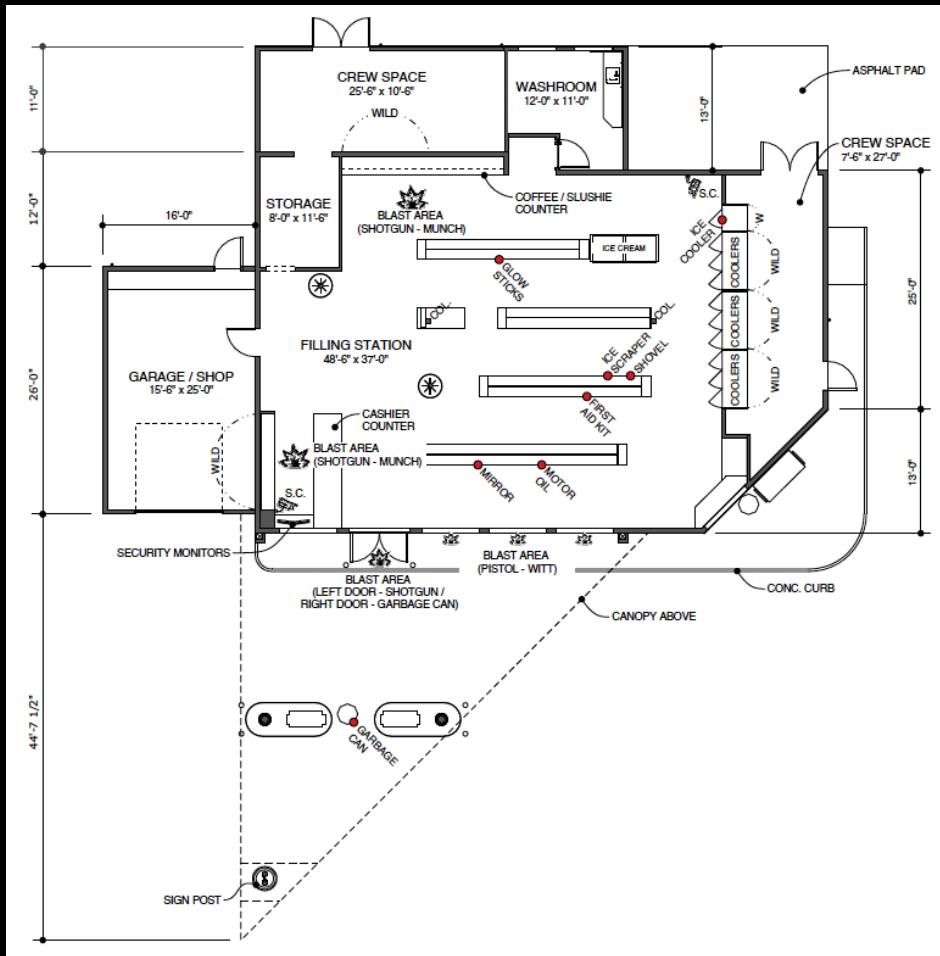
GAS 'N GO REVERE

2 58
2 95
OPEN 24 HOURS
MECHANIC
ON DUTY

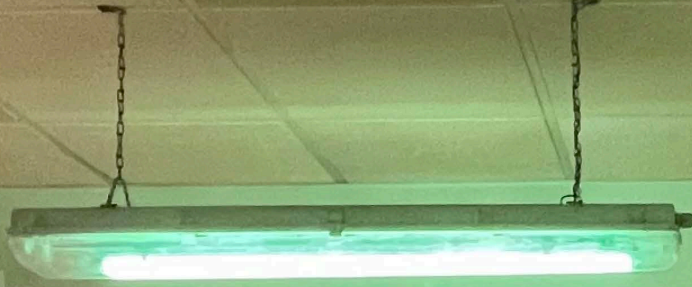
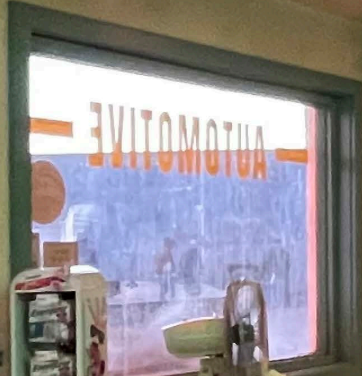
WATER
HOT COFFEE

MECHANIC ON DUTY





WALL TILE (PLUM BRIGHT)	WALL TILE (BISCUIT BRIGHT)	WALL TILE (DUSK BRIGHT)	FLOOR PATTERN
FLOOR VINYL TILE (503 ADOBE)	FLOOR VINYL TILE (556 SANDSTONE)	FLOOR VINYL TILE (572 CLOUDY)	



Price tags and signs for tobacco products:

- Camber: \$ 3.59
- VELVAAT: \$ 4.60
- WENDRICK: \$ 4.87

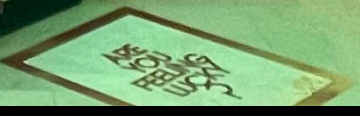
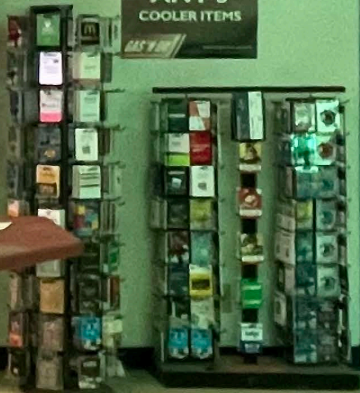
Signs on the wall:

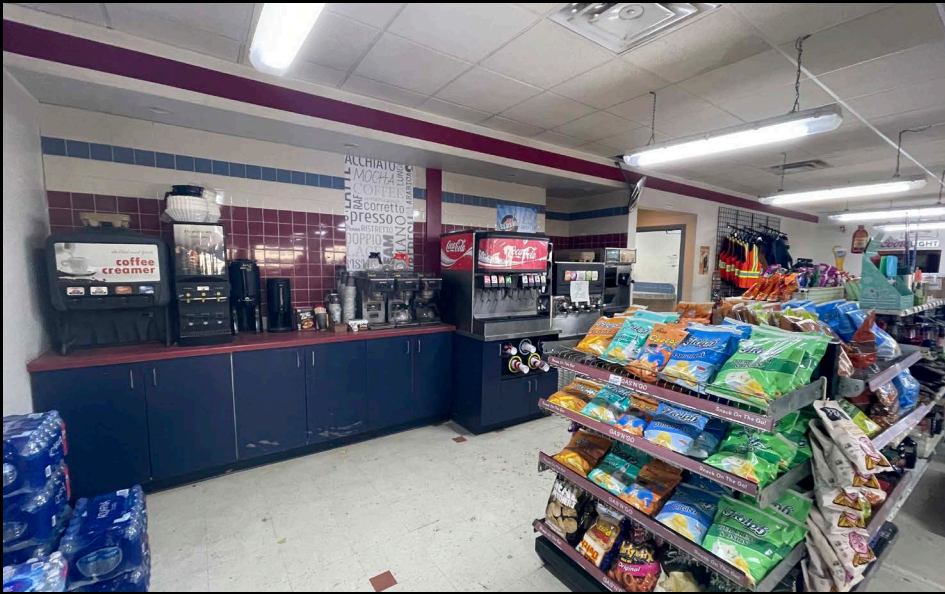
- Please Have Your ID Ready
- NO REFUND
- NO CASH REFUND
- SALE OF TOBACCO PRODUCTS
- BUYING TOBACCO FOR MINORS COULD COST YOU

Confectionery display rack:

A large, multi-tiered metal display rack is filled with a wide variety of packaged candies and chocolates. The products are arranged in neat rows, showcasing brands like M&M's, Snickers, and various other popular sweets. The rack is positioned in front of the counter area.

★ 500 BONUS POINTS
ANY 3 COOLER ITEMS





UNTIL NEXT SEASON

