

DINOSAUR

production design - Jamie Morgan Lapsley, set decoration - Laurel Wear

hulu/bbc/two brothers pictures

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production design - Jamie Morgan Lapsley
set decoration - Laurel Wear
art director - Connor Dupré
art director - Aaron Close
standby art director - Felix Coles
graphic designer - Gavin McCourt
asst graphic designer - Akvile Dirmauskaite



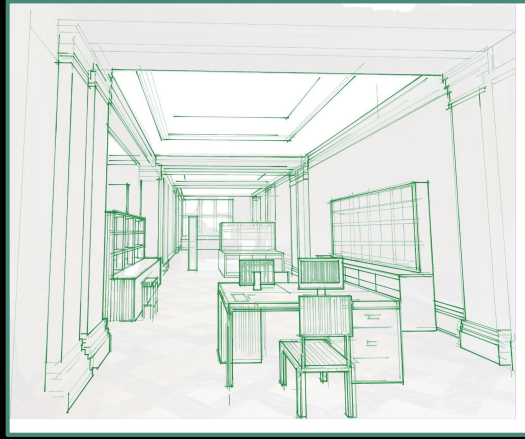
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Episodes 101, 106

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museum office



A key set in every episode, the museum office was only filmed for 2 days in the schedule, but as the visual anchor to Nina's hopes and career we felt it important to go 'all in' on the scope and dressing of the museum archive.

Key props were rented from existing museum collections and extensively catalogued and packed by the props team

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museum office



Working in an empty victorian warehouse in one of Glasgow's old industrial districts, we added glazed office walls and steel mesh container bays alongside workbenches for conservationists, archivist and admin staff. Key to this was an understanding of the processes within such a department and assigning our supporting artists specific jobs to perform in the background of scenes.



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museum office



Fun was had giving actor Jim Kitson (Decland) a half finished Crash McCreery-esque drawing of an Allosaurus and letting him finish the illustration during takes.



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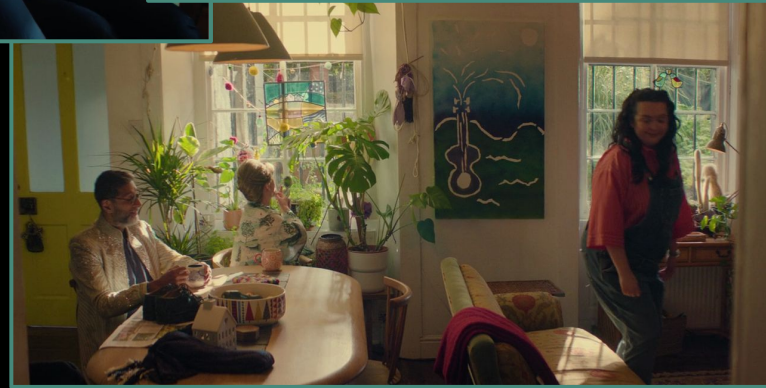
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ade and diane's (parents) house

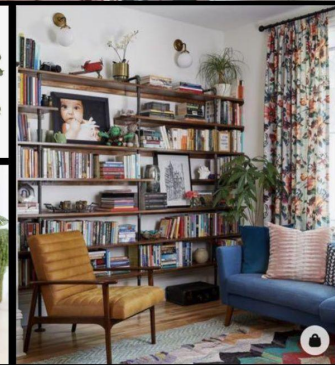
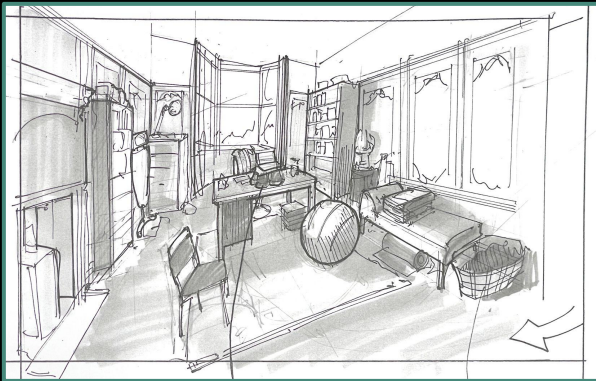


The parents house was envisaged as a riot of colour and style.

Mum Diane's home office being such a place - in story world she retrained as a therapist during the pandemic and hasn't quite got her home consultation room as organised as hoped for IRL meetings vs zoom chats.



The chosen location offered a wood panelled room (repurposed from the state room in a salvaged steamer in Govan shipyard around 1910) - on paper far too opulent but, suitably in character for their lives (and to be fair such odd discoveries are par for the course in Glasgow)



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nina and evie's house

Exploring the palette of Nina and Evie's house was a full collaboration with Director Niamh McKeown - looking to layout the two personalities of the sisters without creating overt tonal changes

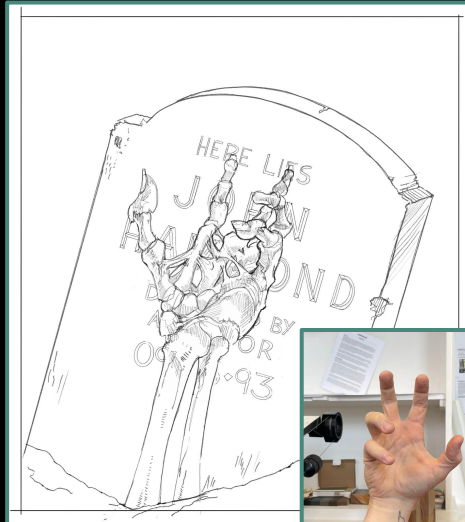
The softer tones of Evie's world blending with the cooler instincts of Nina - but essentially having the other sisters tones bleed through into set decoration as they've shared a space since either can remember.



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bowling alley



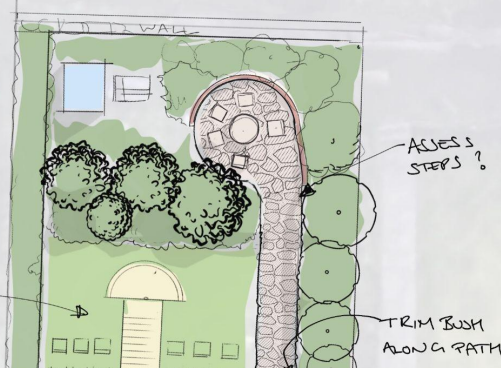
Fun gfx design, channelling Michael Hasuers 'Army of Darkness' poster for a throwaway moment when we see what arcade game Nina and her colleague Declan are playing in Episode 2



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garden wedding



Series finale!!! The wedding that everything has been leading up to - originally envisaged as within a marquee (!) we had to quickly dissuade ourselves of that notion - wouldn't fit in a glasgow garden, nor offer weather cover as scottish rain would be like a drum solo on the canopy.

We embraced our ramshackle aesthetic to create the garden space, riffing off Nina's father furniture business and his garage full of old stock.always looking for backstory to our madness and eclectic styling choices.

The prop makes by Set Dec Laurel Wear and Prop Master John Gorman were the literal icing on the cake

