

N SERIES

ERIC



8 Day Sunshine
SCHEDULE PERSONS
START TIME TAKE
4:20 8:30 5
DIRECTOR
M. DONOVAN

Production Designer - Alex Holmes APDG
Set Decorator - Andrew Baseman SDSA
Graphic Designer - Matthew Hindle

Presentation by Alex Holmes
68 Marian St
Enmore, NSW, Australia
c: +61438457270
alexanderholmes@me.com

PRODUCTION DESIGNER'S STATEMENT

The first thing I want to mention by way of introduction is that “Eric”, despite being set in New York City was not actually shot there. We did shoot SOME exterior street scenes in NYC, but 90 percent of it was shot in Budapest, Hungary. I mention this to highlight just how much harder and bigger the job was as a result. It took an enormous amount of passionate dedication to detail to achieve the sense of place we created for the series. This document will hopefully illustrate that and how it was done.

“Eric” really was a once in a career project with such a unique premise and tone. The most unusual element: a protagonist hallucinating, and talking to, a 6-foot monster puppet as he starts to lose his mind in the aftermath of his son’s disappearance. Set in 1985, in New York city, it was a psychological drama on the one hand, a “missing child” mystery and police procedural on the other. Combined, it become a far-reaching portrait of a troubled city in a troubled time.

The design job was an enormous challenge due to the sheer scope of how many contrasting worlds were scripted across the 6 episodes. It took in the whole spectrum of NYC environments, from the living quarters of its most impoverished citizens right up to it’s wealthiest and most powerful.

Tonally, despite the heightened premise, we wanted a wholly authentic and realistic depiction of NYC for the series, while at the same time keeping the tone moody and cinematic in keeping with the mystery genre. Creating a sense of verisimilitude was key. The tonal balancing act centred on how to accentuate all the contrasts the script traversed, while still giving it a cohesive look and colour palette. We wanted domestic environments that felt extremely rich in character detail, to tell the story of a cast that came from every walk of life, something that I feel Andrew Baseman, our set decorator, achieved beautifully. A cultivated, Art Deco apartment owned by a cellist contrasts with his boyfriend’s grim place of work – the

battered, worn-out NYPD. The vibrant, cheerful world of Vincent’s primetime puppet show Good Day Sunshine sits in contrast to the grimy streets and nightclubs of NYC’s underbelly. Huge effort was put into really capturing the filth of 1980’s New York street life, as well as its famous graffiti culture. A replica subway carriage was built, so that we could faithfully recreate the intense amount of graffiti subway carriages of the period typically had.

Another major element was the design of the puppets, which was a long and detailed process that illustrator Poppy Kay and our amazing director Lucy Forbes spearheaded. I had to make sure our set for the puppets was iconic, warm, welcoming and tied in with the overall style of the puppets. We were creating a world within a world.

Almost every interior in the series was shot in Budapest Hungary, either in a studio set or location. Huge effort was spent getting the architectural details of domestic interiors right. Exterior street scenes, for authenticity’s sake, were mostly shot in New York and New Jersey, except for the street of “The Lux” nightclub which was shot on a Budapest backlot. Built for another film some 15 years ago, it needed an enormous face lift - all new signage, and all new shopfront and street dressing.

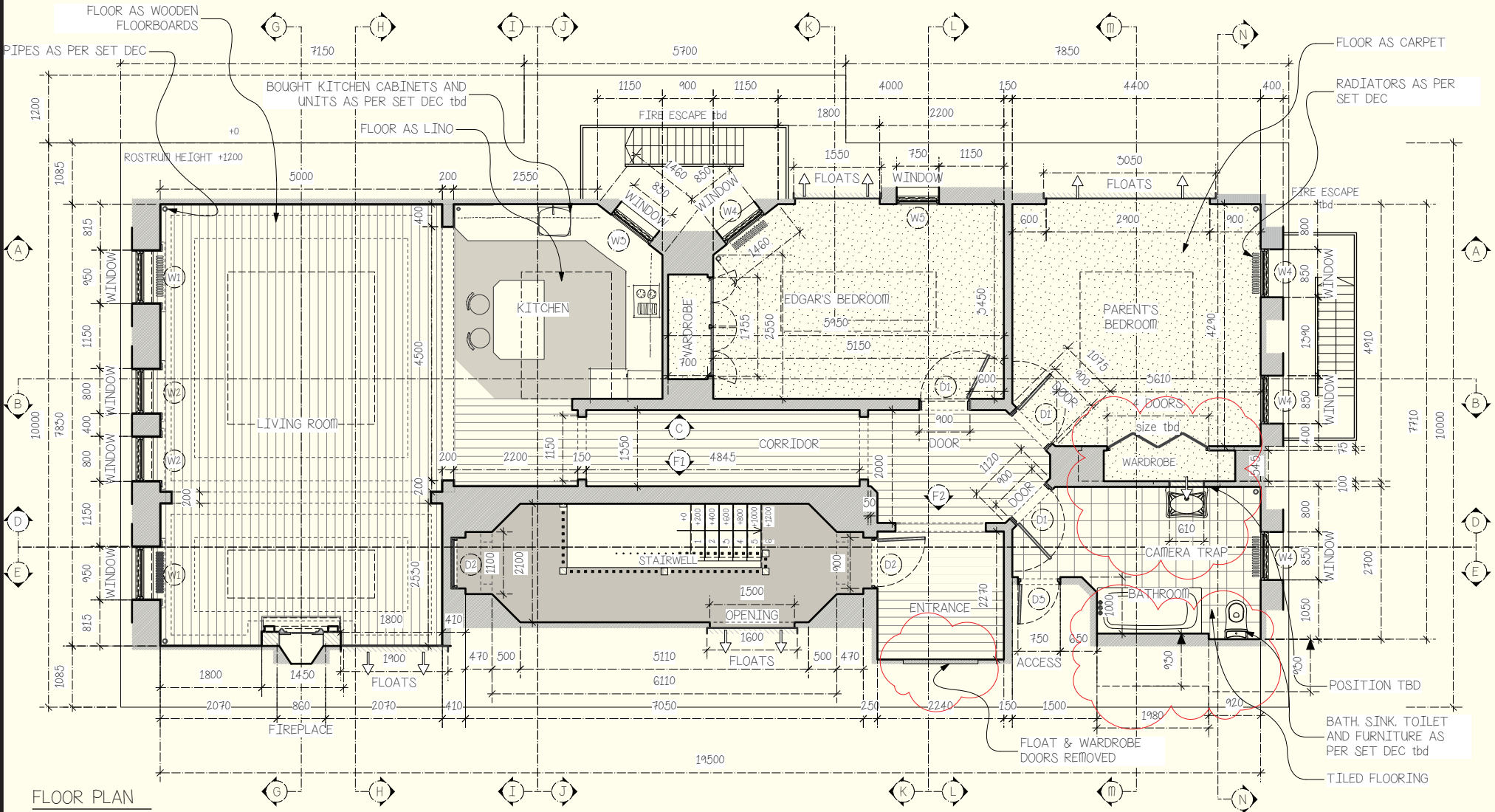
Overall, to recreate New York City in a foreign country came with huge challenges, especially for Set Decoration. Props and dressing had to be imported not only from the USA but also from all over Europe—a massive hunt for the appropriate dressing as you can imagine. We hope you enjoy viewing the series and this presentation.

Alex Holmes, APDG - Production Designer

VINCENT, EDGAR AND CASSIES' BROWNSTONE APARTMENT,
CHELSEA AREA, NEW YORK CITY
1985

REFLECTED CEILING PLAN

Scale: 1:50



FLOOR PLAN

Scale: 1:50

STAGE SET

Studio Build, Budapest Hungary

VINCENT'S FAMILY HOME NYC BROWNSTONE APT

The set was designed to match an exterior location we found in New York. All exteriors of the house shot in USA. Lower floors of the stairwell also shot in the USA. Last ten steps of the mezzanine built in studio (Budapest) for entries and exits.



WIP STAGE SET

Studio, Budapest Hungary

VINCENT'S FAMILY HOME
NYC BROWNSTONE APT

The set was designed to match an exterior location we found in New York. All exteriors of the house shot in USA. Lower floors of the stairwell also shot in the USA. Last ten steps of the mezzanine built in studio for entries and exits.



SERIES
ERIC

CONCEPT ART by  **ROXOLID**
STUDIO



MOOD & REFERENCE

VINCENT'S FAMILY HOME
NYC BROWNSTONE APT

Concept art and some of the mood references used for the set.

VINCENT & CASSIE

The chaos of family life. Fairly bohemian, plenty of books, lots of art on the walls. Not a lot of it is expensive. Predominantly framed prints, posters etc interspersed with some small original works from friends and minor artists.

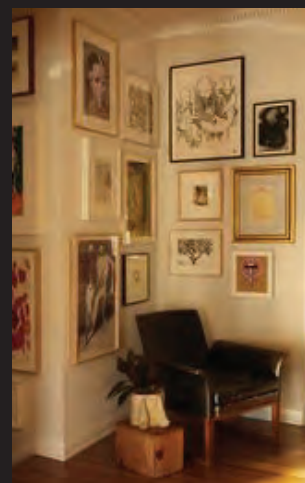
Vincent may have inherited one or two more expensive artworks. May have bought a few too.

The feel is organic, asymmetrical, homely, worn. It's Cassie's touch. There's some humorous art herer and there. GDS merch on the shelves. Puppet related ornaments, and other interesting artifacts. Eclectic.

Crochet, patterned throw rugs liven the place up a bit. Curtains in subtle florals....nothing too psychedelic or 'screamy 70's, 80's.

The kitchen will sell the period as will the floor lino in kitchen and the furniture. Curtains fairly innocuous.

Signs of Edgar are everywhere, board games, sneakers lying around, pens, pencils etc etc.



ERIC



MOOD & REFERENCE

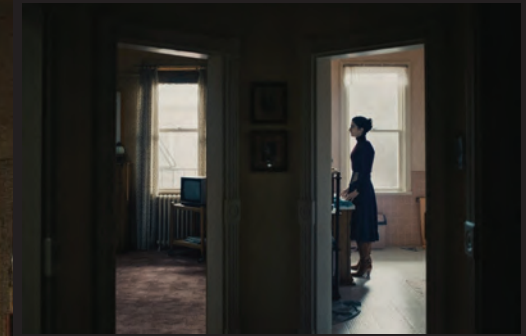
VINCENT'S FAMILY HOME NYC BROWNSTONE APT

Set Decoration mood and furniture references. The brief was an artistic, intellectual family. Plenty of art on the walls, books, mess and Vincent's sketches and creative chaos. At once rich and homely, but still moody and cinematic. Care was taken to make sure the 70's as well as the 80's was felt in the house.



FINISHED SET
Studio Build, Budapest Hungary

VINCENT'S FAMILY HOME
NYC BROWNSTONE APT



FINISHED SET
Studio build, Budapest Hungary

VINCENT'S FAMILY HOME
NYC BROWNSTONE APT

NEW YORK CITY POLICE DEPARTMENT
1985

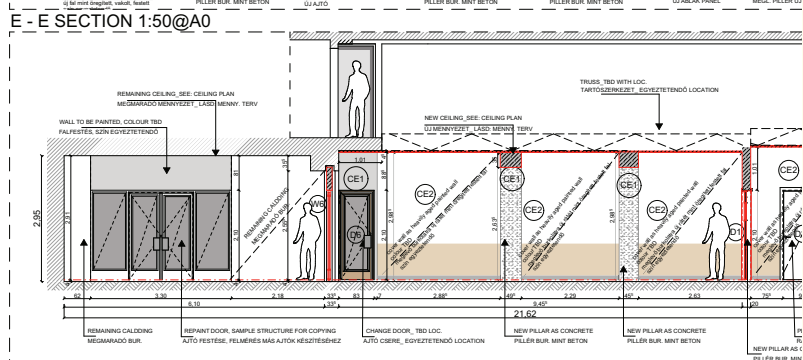
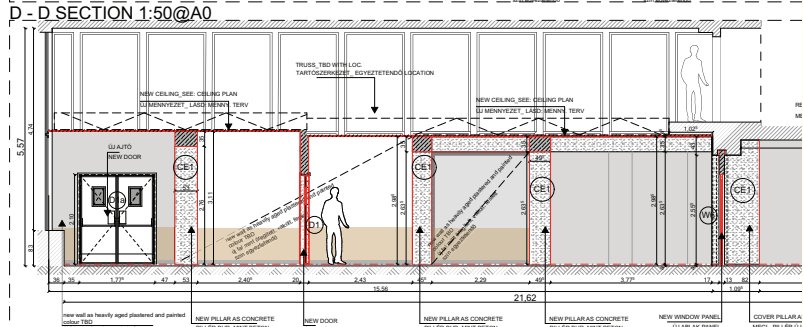
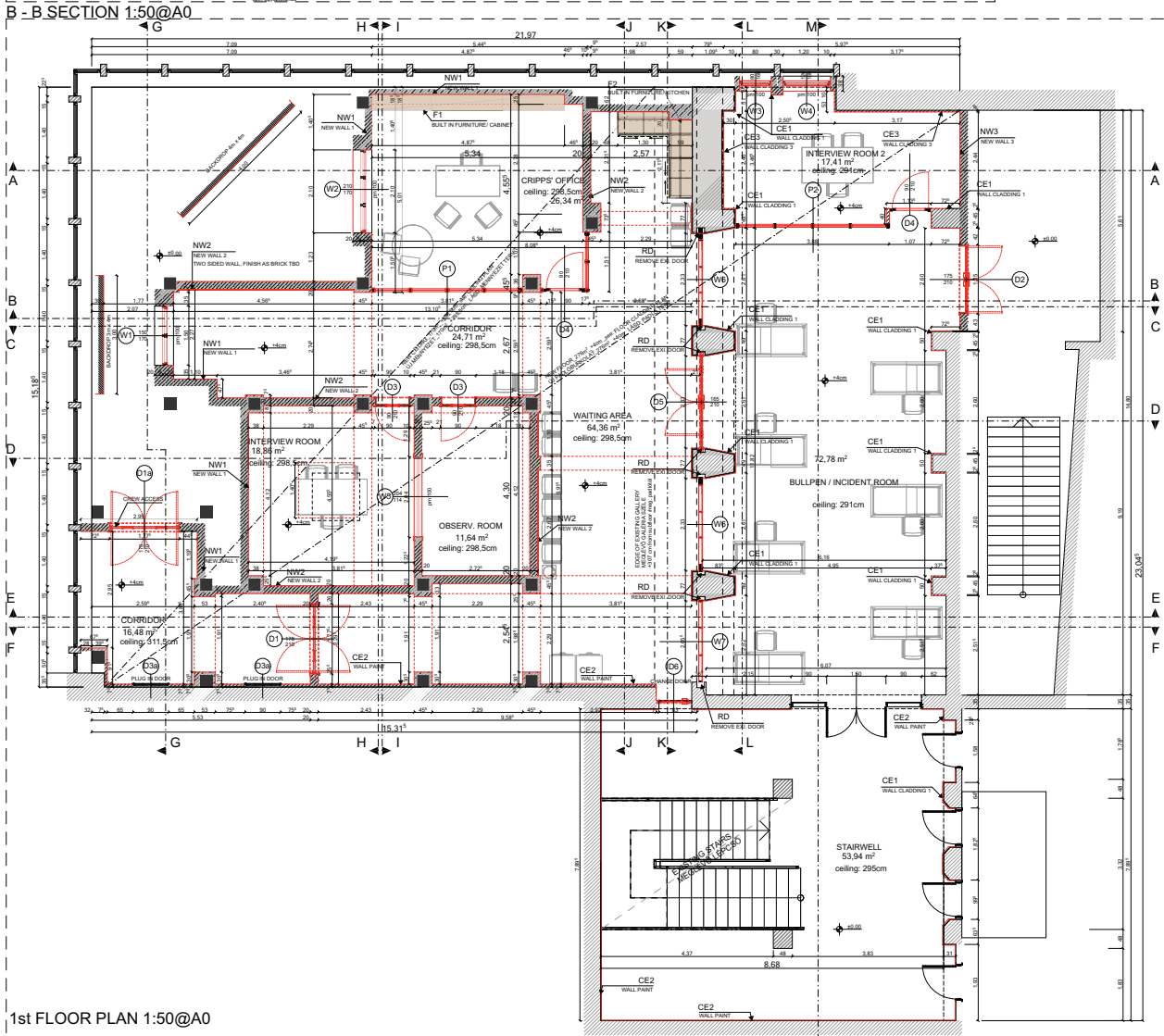
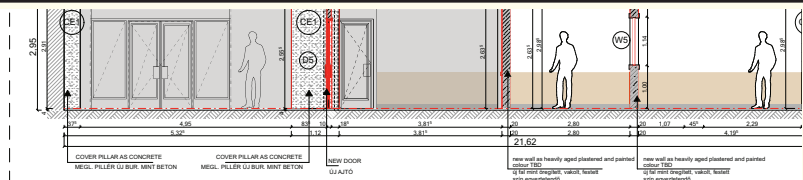
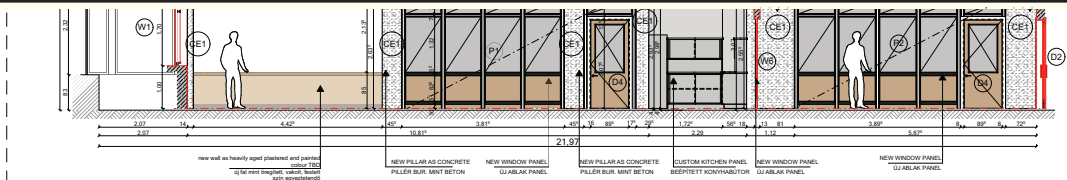


BEFORE

Location, Budapest Hungary

NEW YORK POLICE DEPARTMENT

An old building in Budapest Hungary was chosen to be transformed into the NYPD. A large set was built into an open area on 2nd floor. Marble pillars were covered with 1960's pebblecrete for a worn out Brutalist architectural look. Walls painted and aged. Cracked and aged linoleum floors installed.



LOCATION SET BUILD
Location, Budapest Hungary

NEW YORK POLICE DEPARTMENT

A large set built into a location in Budapest. Marble columns were covered with pebblecrete. Floors covered worn out linoleum. Various corridors, offices and viewing rooms built into a large open space in the building.



CONCEPT ART BY BRIAN CARLIN



CONCEPT ART BY BRIAN CARLIN

MOOD CONCEPT

NEW YORK POLICE DEPARTMENT

To be true to period the place had to feel, tired, underfunded, worn out. As a contrast to the colourful world of Good Day Sunshine, this needed to be a world of joylessness, a mostly grey / beige colour palette, aged and decayed linoleum flooring that has seen better days etc.



FINISHED SET
Location, Budapest Hungary

NEW YORK POLICE DEPARTMENT



FINISHED SET
Location, Budapest Hungary

NEW YORK POLICE DEPARTMENT

THE GOOD DAY SUNSHINE TV SHOW
1985



Photo: Ian Grundy



BEFORE

Location, Budapest Hungary

GOOD DAY SUNSHINE TV SHOW SET

An old theatre in Budapest, currently used for dance rehearsal and performance, was transformed into our Network TV studio for the puppet show.



CONCEPT ART

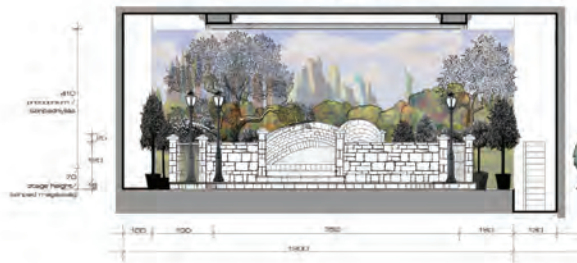


CONCEPT & REFERENCE

GOOD DAY SUNSHINE TV SHOW SET

An autumnal palette was chosen to give the set a warm, friendly feeling and to create a sense of nostalgia and romance that I felt we wouldn't get if we'd simply gone with a green based palette.

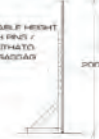
FRONT ELEVATION
scale: 1:50



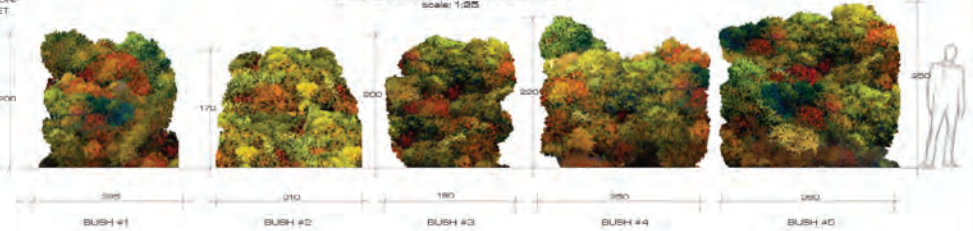
PAINTED SKYLINE
scale: 1:50



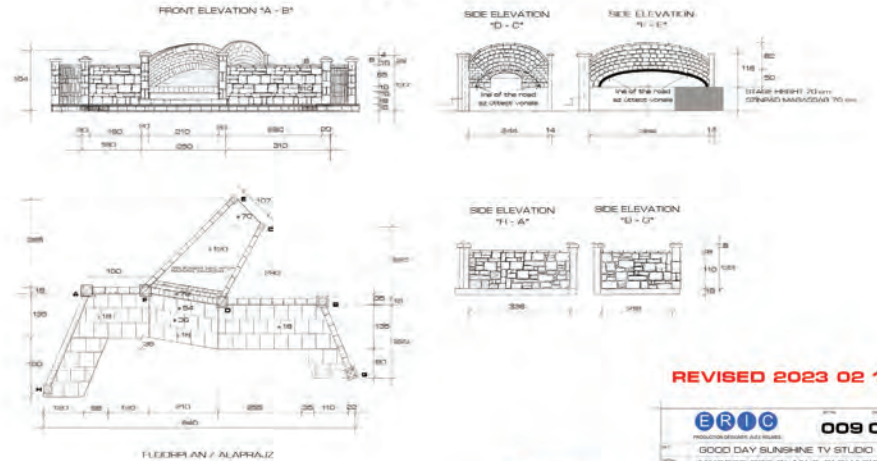
SIDE ELEVATION/
OLDALNEZET
scale: 1:50



PAINTED BUSHES, FRONT ELEVATION
scale: 1:50



STONE BRIDGE & PARAPET DETAIL
scale: 1:50



REVISED 2023 02 15

ERIC 009 002
 PRODUCTION DESIGNER AND VISUALS
 GOOD DAY SUNSHINE TV STUDIO
MUPPET SET PLAN & ELEVATIONS
 1:50
 THEATRE: BETHLEN THEATRE
 DEPARTMENT: DEPARTMENT

2023 12 11

NO.	DATE	BY	REVISION
1			
2			
3			
4			
5			
6			
7			
8			
9			
10			

APPROVED
2023. 01 31

Scale = 1:50 @ A/O

FLOORPLAN
scale: 1:50

PAINTED SKYLINE / FESZTETT EG HÁTTER
 PAINTED 3D BUSHES / FESZTETT 3D BOKROK
 3D ARTIFICIAL TREE ON WHEELS / 3D MŰ FA KERÉKEKEN
 3D BUSHES / 3D BOKROK
 REMOVABLE "STONE" PARAPET WALL / ELVEHETŐ "KŐ" MELLVÉD
 BOOK STAND / KÖNYVES BŐCE
 LAMP POST / KANDELABER
 LAMP POST HEAD ON TRIPOD / KANDELABER FEJ STATÍVON
 BRUNCH DETAIL ON WHEELS / PADG RÉSZELET KERÉKEKEN
 3 x 3 m PAINTED SKYLINE FROM BALCONY / 3 x 3 m FESZTETT EG HÁTTER A KARTÁZSOL
 EXISTING ROOSTRA / MELEVEDŐ SZÉNYALU
 3D TREE ON WHEELS / 3D FA KERÉKEKEN
 3D BUSHES / 3D BOKROK
 REMOVABLE "STONE" PARAPET WALL / ELVEHETŐ "KŐ" MELLVÉD
 PAINTED BACKING / FESZTETT HÁTTER
 BENCH / PAD
 HOT DOG STAND
 18 cm HEIGHT ROOSTRA AIR STAKE / 18 cm MAGAS FÉM VÉNY KÖ HATÁRSZÉL
 PAINTED VINYL FLOOR / FESZTETT PVC PADLÓ



FINISHED SET

Location, Budapest Hungary

GOOD DAY SUNSHINE TV SHOW SET

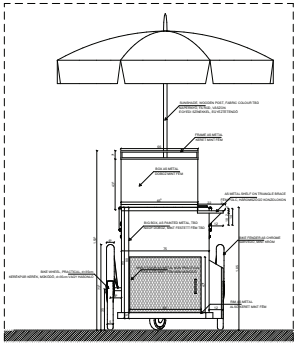
An autumnal palette was chosen to give the set a warm, friendly feeling and to create a sense of nostalgia and romance that I felt we wouldn't get if we'd simply gone with a green based palette.



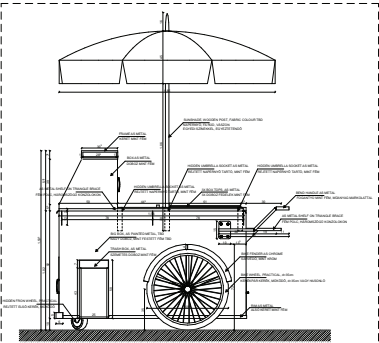
FINISHED SET
Location, Budapest Hungary

**GOOD DAY SUNSHINE TV
SHOW SET**

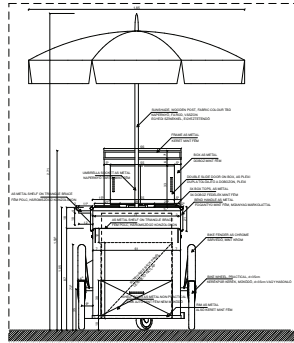
An autumnal palette was chosen for a warm, friendly feeling and to create a sense of nostalgia and romance that I felt we wouldn't get if we'd simply gone with a green foliage and a mostly green palette. The city backdrop was handpainted for period authenticity.



HOT DOG CART FRONT VIEW 1:10
HOT DOG KOCSI ELŐL NÉZET 1:10



HOT DOG CART SIDE VIEW 1:10
HOT DOG KOCSI OLDAL NÉZET 1:10



HOT DOG CART REAR VIEW 1:10
HOT DOG KOCSI HÁTUL NÉZET 1:10

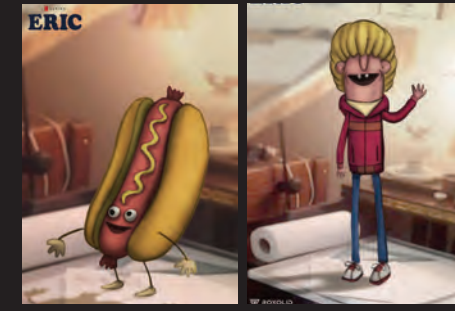
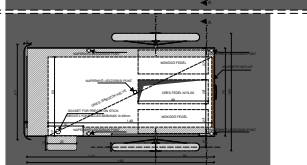
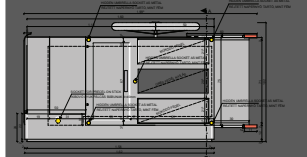


3D VIEW



REFERENCES

HOT DOG CART TOP VIEW 1:10
HOT DOG KOCSI FELÜL NÉZET 1:10



ILLUSTRATIONS BY POPPY KAY



ILLUSTRATIONS BY POPPY KAY



CONCEPT & DRAWINGS

Location, Budapest Hungary

GOOD DAY SUNSHINE TV SHOW SET

An autumnal palette was chosen for a warm, friendly feeling and to create a sense of nostalgia and romance that I felt we wouldn't get if we'd simply gone with a green based palette.

THE LUX NIGHTCLUB
1985



BEFORE

Location, Budapest Hungary

THE LUX NIGHTCLUB

A local budapest nightclub was to be dressed up to become our 1980's NYC nightclub. Black and gold art deco designs were applied to cover undesirable facades. Art Deco light fittings and metallic curtains. Coloured flourescent practical lights installed liberally.



FINISHED SET

Location, Budapest Hungary

THE LUX NIGHTCLUB

An old cinema art deco cinema facade in the Budapest backlot became our nightclub exterior. A new awning was built with interactive neon and tungsten globes. Black and gold paint work to match our palette on the inside.



FINISHED SET
Location, Budapest Hungary

THE LUX NIGHTCLUB



Nightclub toilets built as a studio set.

FINISHED SET
Location, Budapest Hungary

THE LUX NIGHTCLUB

The nightclub backrooms and toilet. Toilet was a studio set. Backrooms on location.

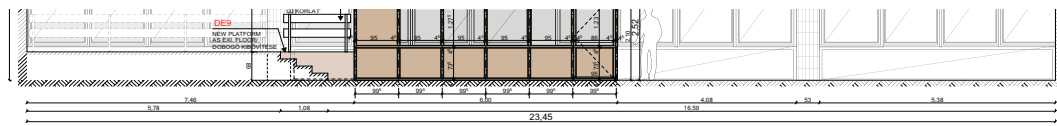
PUPPETEERS' WORKSHOP
1985



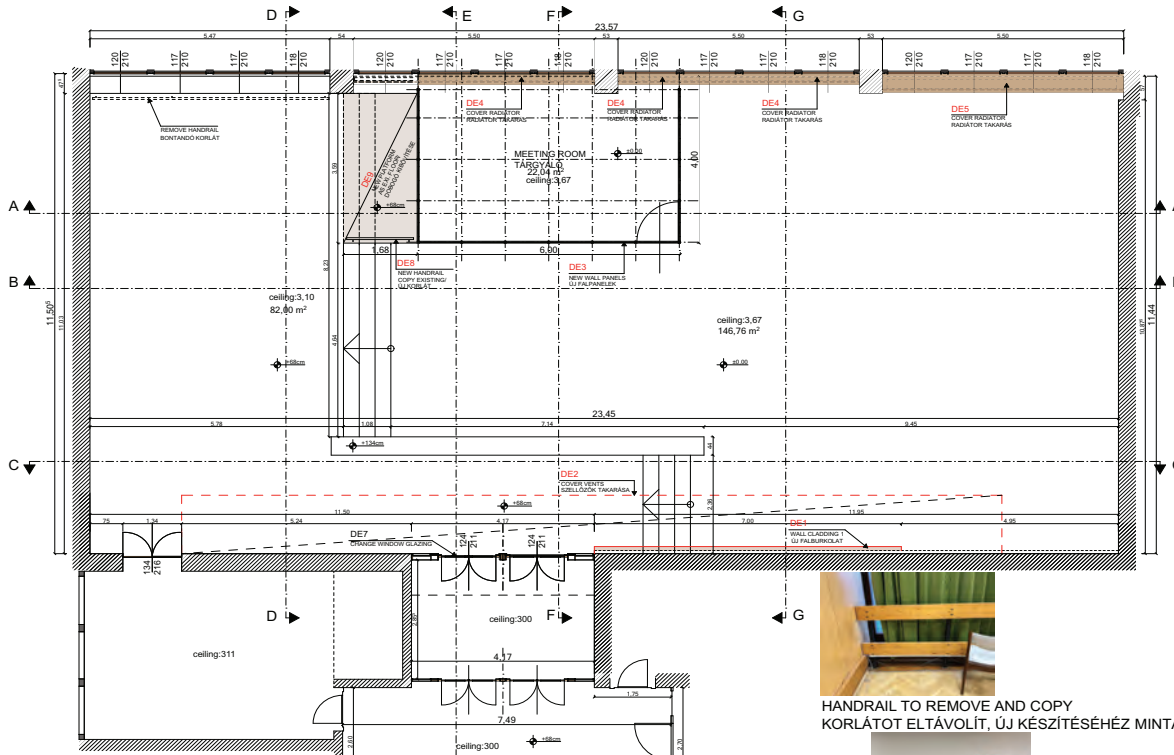
BEFORE
Location, Budapest Hungary

PUPPETEERS' WORKSHOP

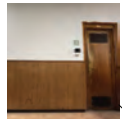
A partitioned office built into the space along with puppet racks and tables.



B - B SECTION 1:50@A0



FLOOR PLAN 1:50@A0



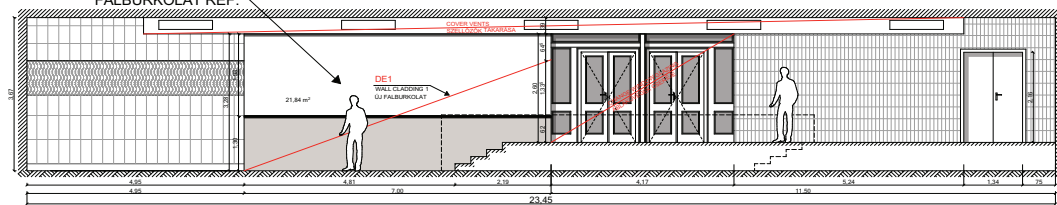
DE1 CLADDING REF.
FALBURKOLAT REF.



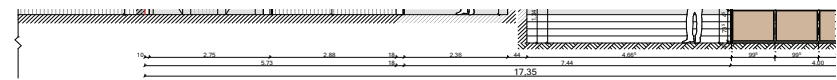
HANDRAIL TO REMOVE AND COPY
KORLÁTOT ELTÁVOLÍT, ÚJ KÉSZÍTÉSÉHEZ MINTA



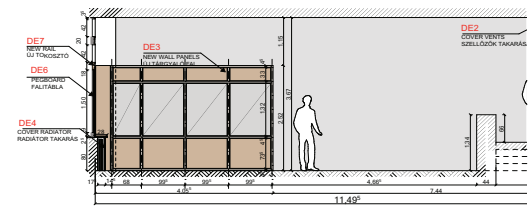
NEW WALL REF.
ÚJ FAL REFERENCIA



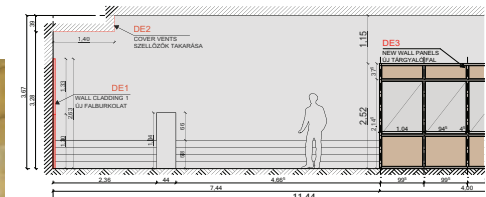
C - C SECTION 1:50@A0



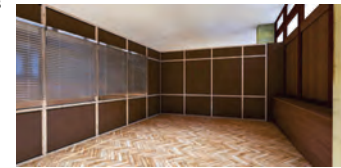
E - E SECTION 1:50@A0



F - F SECTION 1:50@A0



G - G SECTION 1:50@A0



3D VIEW



3D VIEW



3D VIEW



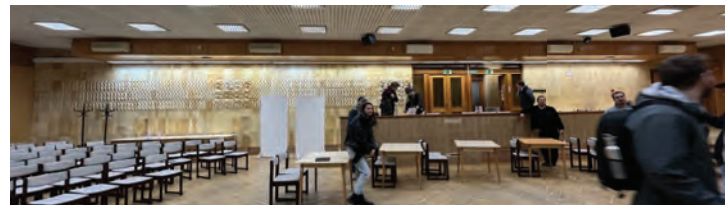
LOCATION



LOCATION



LOCATION



LOCATION

MIN
HELYSZIN
ALL
TO BE CHE



UNSERE GESCHICHTE **Rollie Krewson**
Puppenbauerin

MOOD & REFERENCE

PUPPETEERS' WORKSHOP

Real world references from 1980's Muppet show workshops were our main point of reference.



FINISHED SET
Location, Budapest Hungary

PUPPETEER'S WORKSHOP



FINISHED SET
Location, Budapest Hungary

PUPPETEERS' WORKSHOP

30 puppets custom made to hang as background puppets. Fanmail and childrens drawings created. Goache concept renderings of hero puppets created for display. Vast amounts of clutter and puppet making tools installed.

HOMELESS ENCAMPMENTS IN SUBWAY TUNNELS
1985



BEFORE

Location, Budapest, Hungary.

NEW YORK STREET
SUBWAY HOMELESS
ENCAMPMENTS



MOOD & CONCEPT

NEW YORK STREET
SUBWAY HOMELESS
ENCAMPMENTS

Concept art created for the tunnels in Hungary.



MOOD & REFERENCE

NEW YORK STREET
SUBWAY HOMELESS
ENCAMPMENTS

As is well known, the subways of NYC in the 1980's had a large community of homeless people living in them often called 'The Mole People'. Documentaries on the subject were our main references.



FINISHED SET
Location, Budapest Hungary

NEW YORK STREET
SUBWAY HOMELESS
ENCAMPMENTS

00:35:52:23



FINISHED SET
Location, Budapest Hungary

**NEW YORK STREET
SUBWAY HOMELESS
ENCAMPMENTS**

All makeshift structures added. All subway electric wiring & in camera lighting added. Layers of Graffiti and detritus added.



FINISHED SET
Studio Build, Budapest Hungary

YUSUF'S SHACK

Shack made from plywood, wooden pallets, scrap plastic and tarpaulins. Aged & stained appropriately. Strategically placed plastic for ambient lighting.

NEW YORK CITY
SUBWAY TRAIN CARRIAGE
1985



MOOD & REFERENCE

NEW YORK SUBWAY
CARRIAGE 1980'S



FINISHED SET
Studio Build, Budapest Hungary

1985 NEW YORK SUBWAY
CARRIAGE

The carriage was shot with 3 different levels of graffiti for 3 different scenes. Posters were swapped and changed for each scene. Sim travel was created outside the window with a wrap around LED screen wall.



FINISHED SET
Studio build, Budapest, Hungary

1985 NEW YORK SUBWAY
CARRIAGE

VINCENT'S PARENTS' NYC PENTHOUSE
1985



BEFORE
Location, Budapest Hungary

VINCENT'S PARENTS'
NYC PENTHOUSE

A luxury retail store in Budapest was painted, wallpapered and dressed up to become a park avenue style penthouse apartment.



FINISHED SET
Studio build, Budapest, Hungary

VINCENT'S PARENTS'
NYC PENTHOUSE



FINISHED SET

Location, Budapest Hungary

VINCENT'S PARENTS' NYC PENTHOUSE

As characters this couple were distinctly unpleasant and very rich. The penthouse needed to feel ostentatious, 'old-money' and conservative. Antiques, expensive art. The sofas became the only 1980's touch in the space. We opted for a very classical, tonal palette of golds, creams and off whites.

OLIVE'S LOW RENT TENEMENT APARTMENT
NYC 1985



FINISHED SET

Location, Budapest Hungary

**OLIVE'S LOW RENT
TENEMENT APARTMENT**

The single mother of a missing boy living in a low rent tenement.
A location dress in Budapest.



FINISHED SET
Location, Budapest Hungary

OLIVE'S LOW RENT
TENEMENT APARTMENT

NEW YORK STREETS (CHELSEA AREA)
1985



BEFORE

Backlot, Budapest Hungary

NEW YORK STREET
(Chelsea area) 1985

A deteriorated backlot, built for "Hellboy" 15 years ago, needed a facelift - bricks and facades repaired and scenic painted. All new signage, and shop awnings required. The old theatre that became the exterior of our nightclub needed a new art deco awning which is seen half built here.



MOOD & CONCEPTS

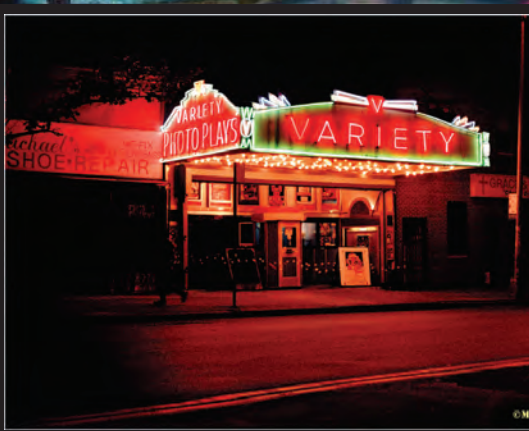
NEW YORK STREET
(Chelsea area) 1985

Bricks and facades repaired and scenic painted. All new signage, and shop awnings. Ageing, graffiti and rubbish layers important to transporting audience into the period..



MOOD & CONCEPTS

NEW YORK STREET
(Chelsea area) 1985



SIGNAGE REFERENCE

NEW YORK STREET
(Chelsea area) 1985



Lead Graphics - Matthew HIndle

SIGNAGE DESIGN

NEW YORK STREET
(Chelsea area) 1985

SIGNAGE plan for each shop front and building was created as pictured. All new signage, and shop awnings. Ageing, graffiti and rub-bish layers important to transporting audience into the period..



street extended
in vfx



Lead Graphics - Matthew HIndle

FINISHED SET

Backlot, Budapest Hungary

NEW YORK STREET
(Chelsea area) 1985

Facades above a certain height were replaced and fixed in VFX. New York skylines and rooflines added in VFX. Below, all new signage, and shop awnings. Ageing, graffiti, street Street extended in VFX for a few shots. Posters, street rubbish and vehicles were important to transporting audience into the period.



FINISHED SET
Backlot, Budapest Hungary

NEW YORK STREET
(Chelsea area) 1985

Facades above a certain height were replaced and fixed in VFX. New York skylines and rooflines added in VFX. Below, all new signage, and shop awnings. Ageing, graffiti, street posters and rubbish layers were important to transporting audience into the period.



FINISHED SET
Backlot, Budapest Hungary

NEW YORK STREET
(Chelsea area) 1985



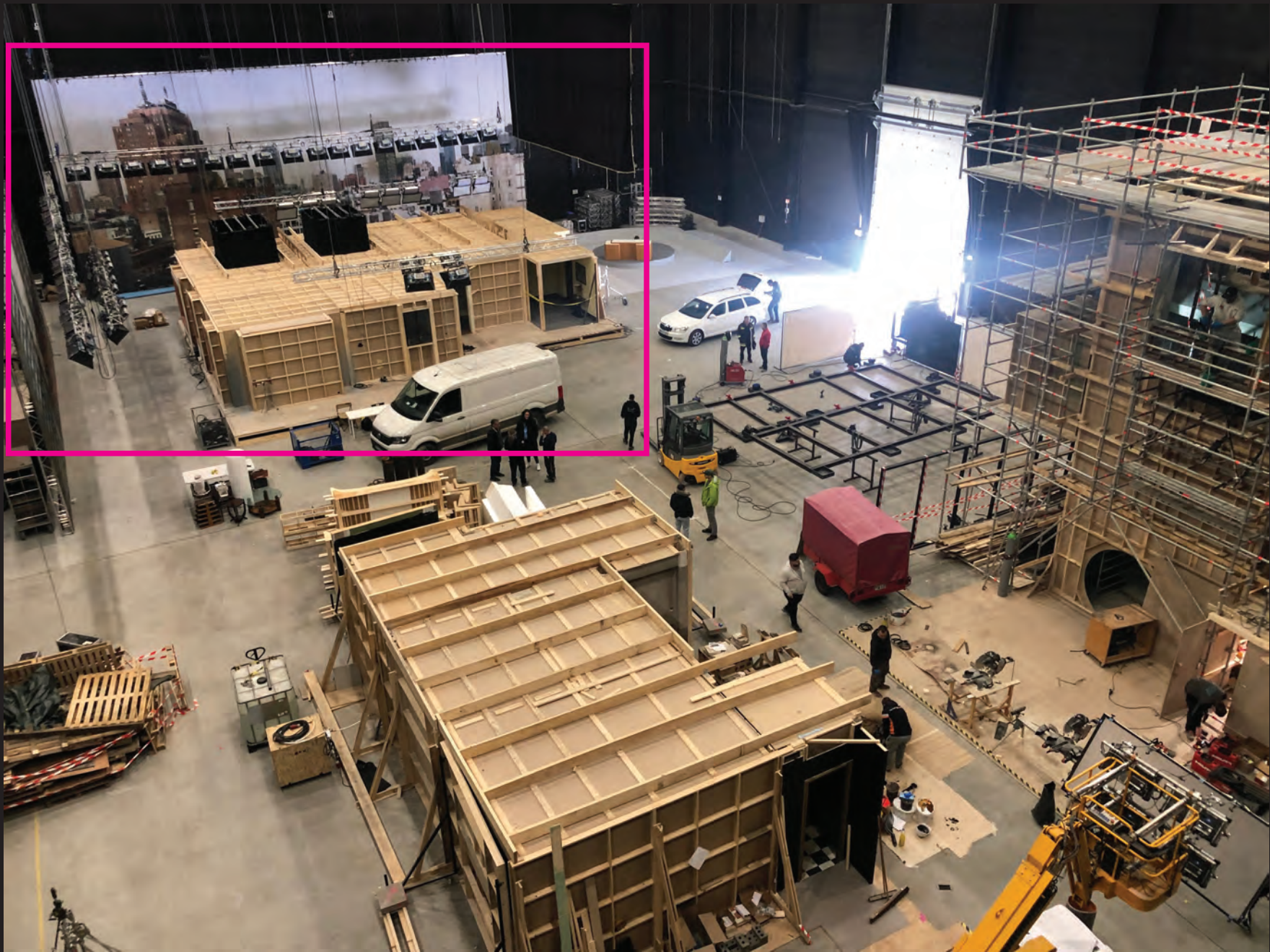
FINISHED SET

Location, NEW JERSEY, USA

NEW YORK STREET
(Chelsea area) 1985

All new signage and window display dressing. All 1980's graffiti at eye level added by Art department.

LEDROIT & WILLIAMS' APARTMENT
NYC 1985



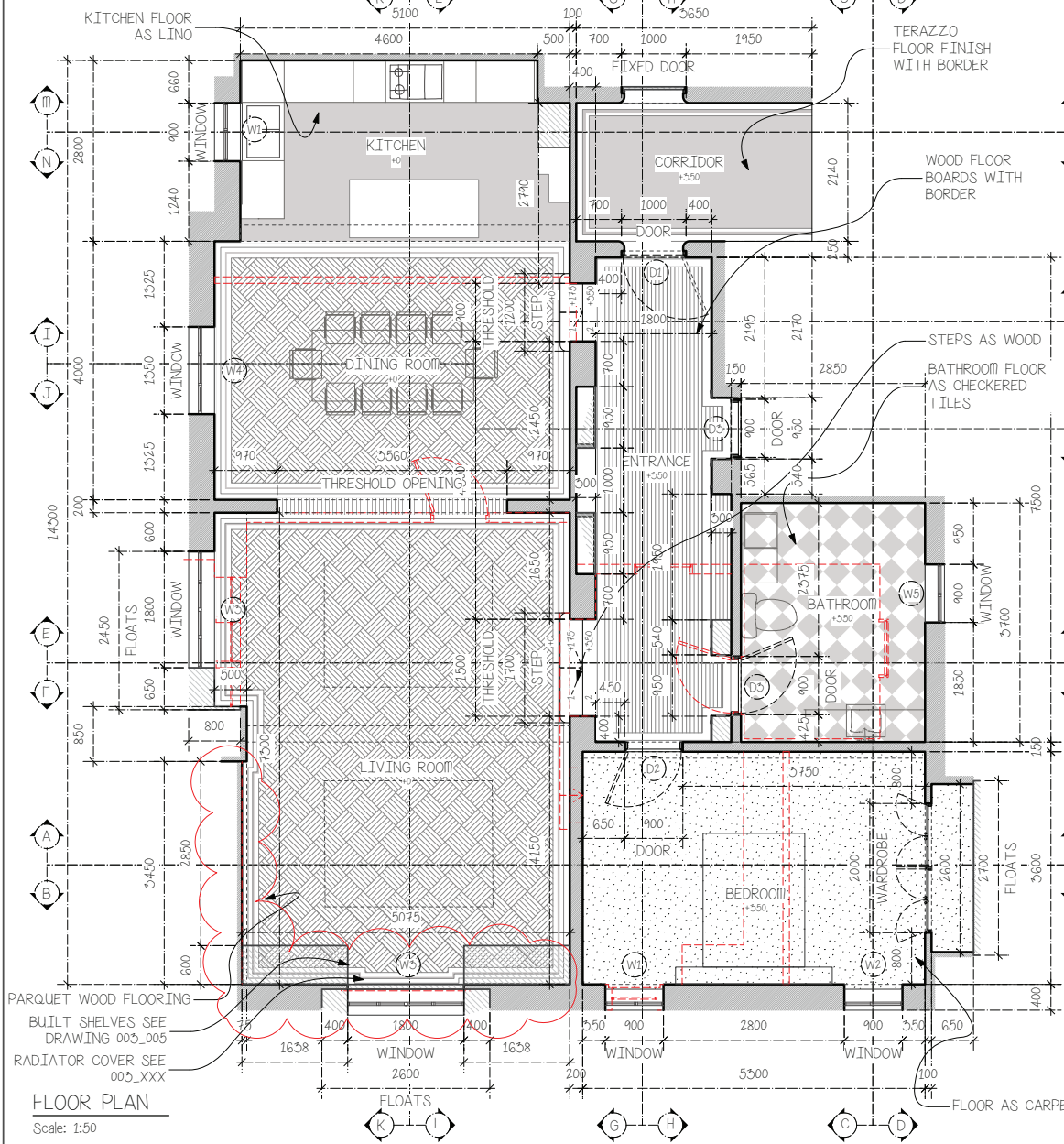
FINISHED SET

Stage build, Budapest, Hungary

**WILLIAM & LEDROIT'S
APARTMENT**

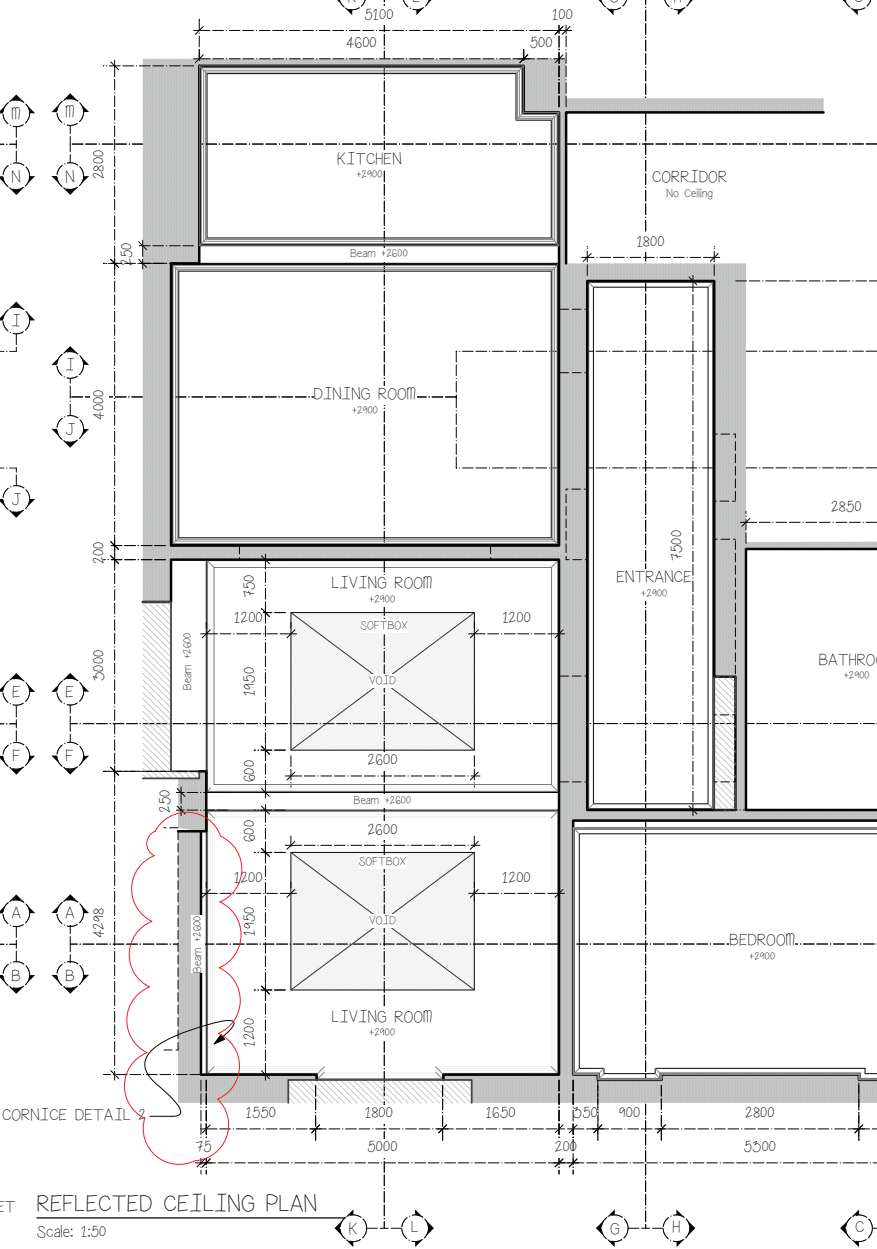
SECTION THRU M

Scale: 1:50



SECTION THRU N

Scale: 1:50



William's

DRESSING REFERENCE - William's taste style.

William in his 50's. Fairly conservative musician. Not one for fashion and fads. Sticks to more timeless, classic furniture.

Still buys modern furniture, but when he does its of a 1980's traditional timeless style. There is nothing hipster about him?

The odd piece of high end, danish mid century perhaps...for a dining table or occasional chair, but otherwise it's predominantly antiques, inherited and bought and traditional modern.

The sense that Ledroit and he are very different - love, despite their differences in class, interests and occupation.

The place is elegant, but rugs, sofas, fabric etc make it feel homely. A good place to entertain. A refuge from the city.

The place also feels worldly... Art, music. William is cultured. Travelling with the orchestra he's collected ornaments and art from around the world.

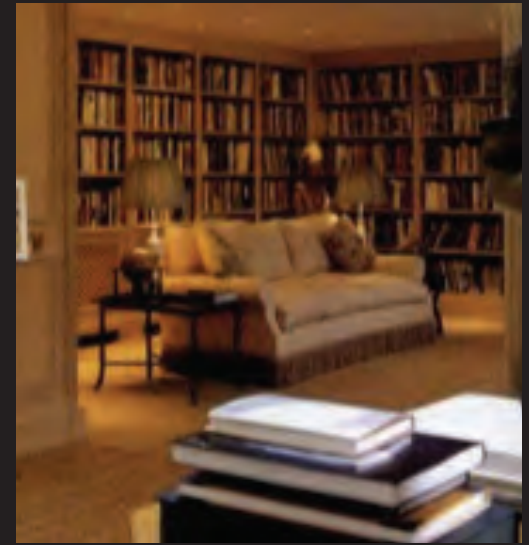
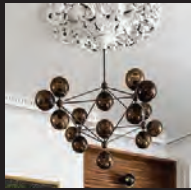


Photo: Koster and his family have evidence of some of the most famous furniture designers and designers ever a while ago. The painting, 'Allegory' (c. 1870) by J.M.W. Turner. The statue was by John Gibson. The figure and a bronze bust by Michelangelo. A Maltese cross by George Frederic Watts. The lamp by the designer of the lamp.



MOOD & REFERENCE

Stage build, Budapest, Hungary

WILLIAM & LEDROIT'S APARTMENT



FINISHED SET

Stage build, Budapest, Hungary

WILLIAM & LEDROIT'S APARTMENT

This was really William's apartment. William comes from money. He's a professional cellist, has a sophisticated taste in art. Books, theatre posters, a piano and other music related dressing populated the space. Ledroit, a detective with the NYPD, needed to feel slightly out of place in this apartment reinforcing the idea of a loving couple who have built lives together despite their differences and upbringings.



FINISHED SET
Location, NEW JERSEY, USA

**WILLIAM & LEDROIT'S
APARTMENT**

Other sets



FINISHED SET

Location, Budapest Hungary

MISCHA'S CARAVAN



FINISHED SET

Location, Budapest Hungary

GEORGE THE CARETAKER'S
BASEMENT APARTMENT



FINISHED SET

Studio build, Budapest Hungary

NEW YORK SUBWAY DRAIN



FINISHED SET
Location, Budapest, USA

**HUDSON SANITATION
PLANT**

Piles of rubbish behind actors created in VFX. Truck's graffiti to mimic 1980's trash pick up trucks.

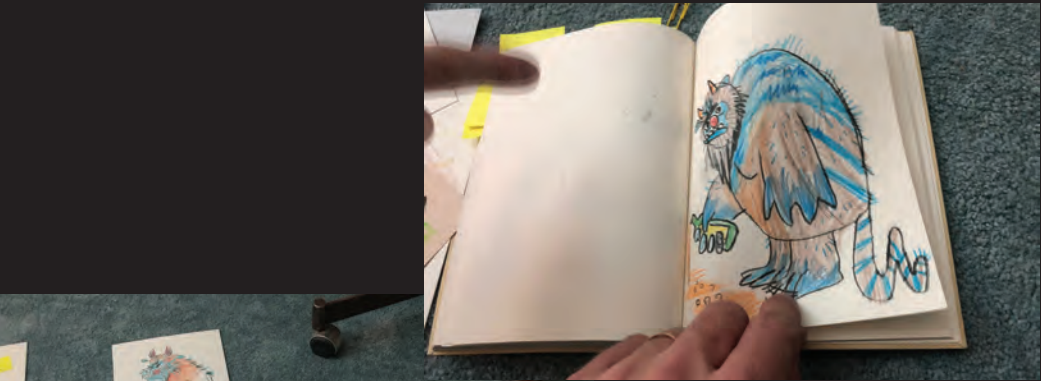
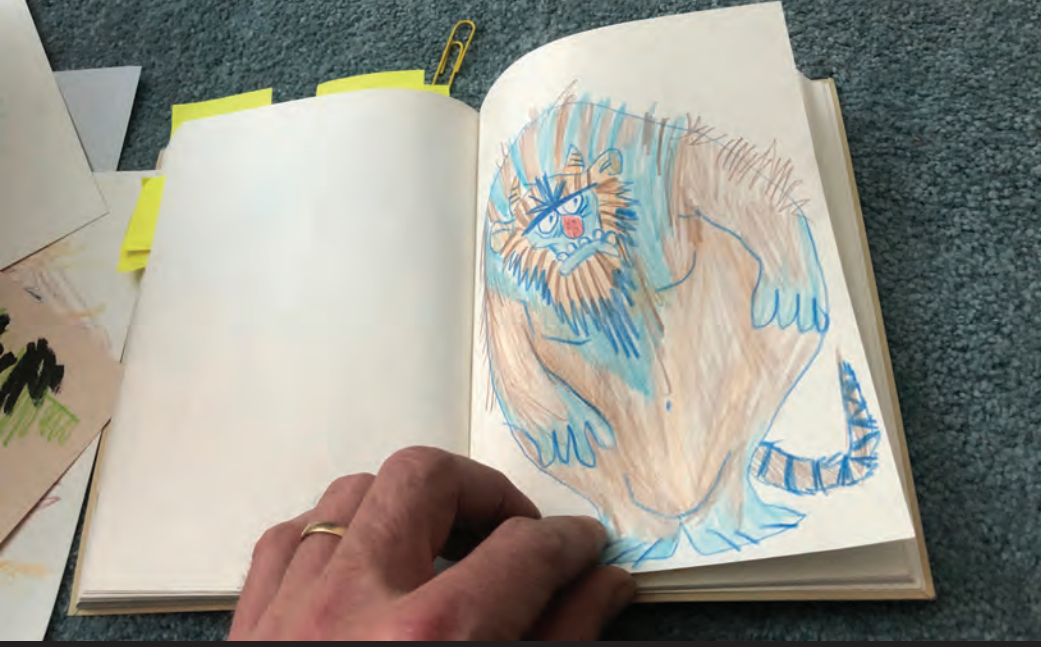
GRAPHICS & ARTWORK - A SELECTION



Illustrations by Rhiannon Fraser

GRAPHICS SELECTION

VINCENT'S DRAWINGS

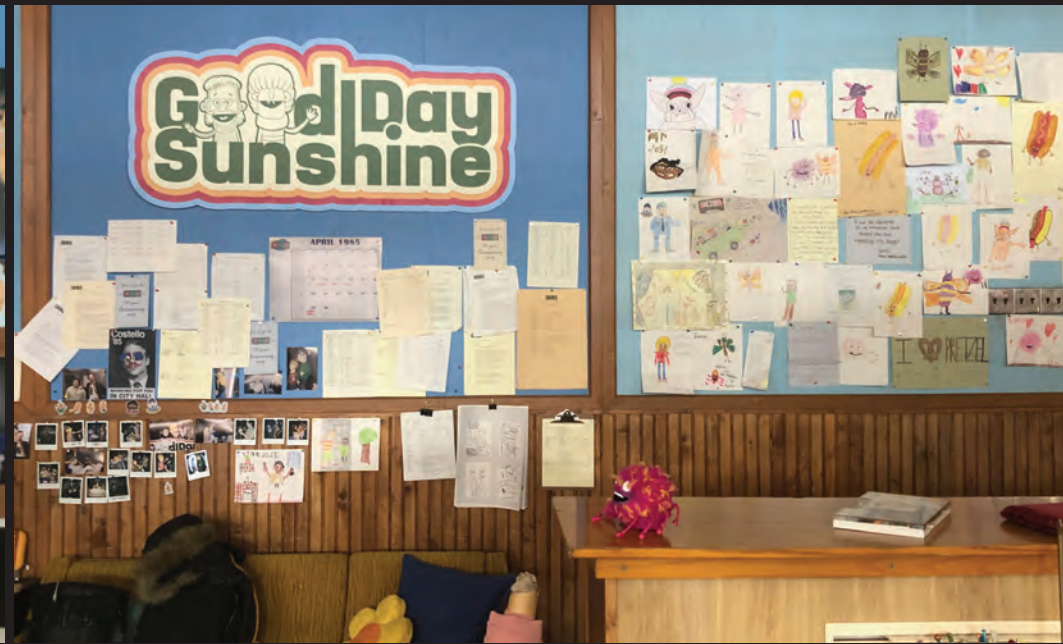


Illustrations by Krisztian Kiraly

Illustrations by Krisztian Kiraly
Graphics by Matthew Hindle

GRAPHICS SELECTION

9 YR OLD EDGAR'S DRAWINGS
AND INSPIRATION BOARD



Lead Graphics - Matthew Hindle

GRAPHICS SELECTION

PUPPETEER'S WORKSHOP PINBOARDS

Fanmail, polaroids, stickers and childrens drawings created for workshop pinboards.

CONCEPT VISUAL



ADVERTS



ADVERT



CONCEPT VISUAL



Lead Graphics - Matthew Hindle

GRAPHICS SELECTION

1980'S SUBWAY & STREET GRAPHICS

THANK YOU