

Apple tv+

NATALIE  
PORTMAN

MOSES  
INGRAM

# LADY IN THE LWKE

PRODUCTION **JC**  
DESIGNER: **MOLINA**

SET **KARUNA**  
DECORATOR: **KARMARKAR**

SUPERVISING **ROBERT**  
ART DIRECTOR: **VUKASOVICH**

ART **AIDAN FIORITO**  
**JUSTIN KISTLER**  
DIRECTORS: **MARK ANTONI FRIEDHOFF**



“

*“Visually striking and full of sensuous atmosphere”*

**The New York Times**



A woman in a shimmering gold sequined dress is seated on a golden hula hoop. She is positioned in the center of a dark, circular stage. The stage is surrounded by several golden pillars that are emitting a shower of golden sparks or confetti, creating a dramatic and celebratory atmosphere. The background is dark, with some faint green and orange lights visible, suggesting a stage or performance setting.

“

*“...Lady in the Lake is ... an incredibly sumptuous and fearless aesthetic experience, combining not just the meticulous recreation of the 60s, but also of Cleo’s childhood in the 40s and Maddie’s formative experiences a decade or so later. It uses dream sequences, musical interludes, flashbacks and assorted other devices that in lesser hands can be – and frequently are – mere irritants to flesh out its characters and questions more fully.”*

**The  
Guardian**



“

*“Production design by JC Molina is vibrant”*


**THE**  
*Hollywood*  
REPORTER



“

*“The production design of “Lady in the Lake” adroitly conjures up Baltimore of the ’60s in a way that is both stylized and character-defining.”*

**IndieWire**

A close-up shot of a woman with dark hair pulled back, wearing a brown dress with a white collar. She is looking out of a window with a distressed expression. The window has white frames with some peeling paint. In the background, there are patterned curtains with blue and white floral designs. The lighting is dim and blue-toned, creating a somber atmosphere.

“  
*“Atmospheric richness”*  
THE NEW YORKER



“

*...A handsomely mounted depiction of '60s Baltimore, full of impeccable costumes and production design choices.”*

**VARIETY**

# SET: PHAROAH CLUB

SET BUILD



*The Pharaoh*  
CLUB

The design of the series required a careful and creative collaboration in a series that is both a period piece of social struggle and wealth inequality, and is fully realized as a phantasmic drama wrapped in noir with subtle overtones of horror.



# RESEARCH

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The unique focus of our project on the African American and Jewish communities in Baltimore during the 1960s, we assembled a research team that included photographers, archivists, librarians, and local community members. These were essential in compiling a thorough Production Bible which consisted of Renders by scene and period, archival references, period ready commercial guides, and historical, literary and cultural milestones. One of our most significant contributors to the thorough production Bible was career journalist and son of renowned photographer Henry Phillips Sr., who had worked for Baltimore newspapers, the Afro and the Baltimore Sun. This collaboration was essential to ensure that the sets we designed accurately reflected the culture we aimed to portray while also being visually captivating for the world we were building.

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*Junior Wells joking with a gun, Chicago*



*The sphinx club, 1961*



# ILLUSTRATIONS

Every set in the movie began with heavily researched concept art and renderings. One hundred and thirty two illustrations which were the backbone of the production design and guide for the entire creative team.



They were used to convey to every department from camera, lighting, and wardrobe, and even for practical, special and visual effects, to clearly illuminate the director's vision of the world to come in physical form.



50s and 60s era Baltimore, like any big city had vestiges of cultural insincerity that had remnants of a bi-gone era that opened the possibilities of design from a textual point of view. Details such as the gold decorative palm trees and the pre-period matinee curtains hearken to a theatrical past and provides a macabre and purposeful inhabit of the space.























# SHELL GORDAN'S OFFICE



# PENNSYLVANIA AVENUE





# SET: HECHTS

SET BUILD / LOCATION



Much like the creation of the Pharaoh set, the creation of Hechts Department store began as it always does before other factors are taken into consideration, the realization of the best possible creative outcome for the scenes to be filmed in the space.



# RESEARCH

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Our team knew that we needed a place that would rival the Pharaoh in its size and necessity, and also reflect what the department store meant culturally and socially for the community it was serving.

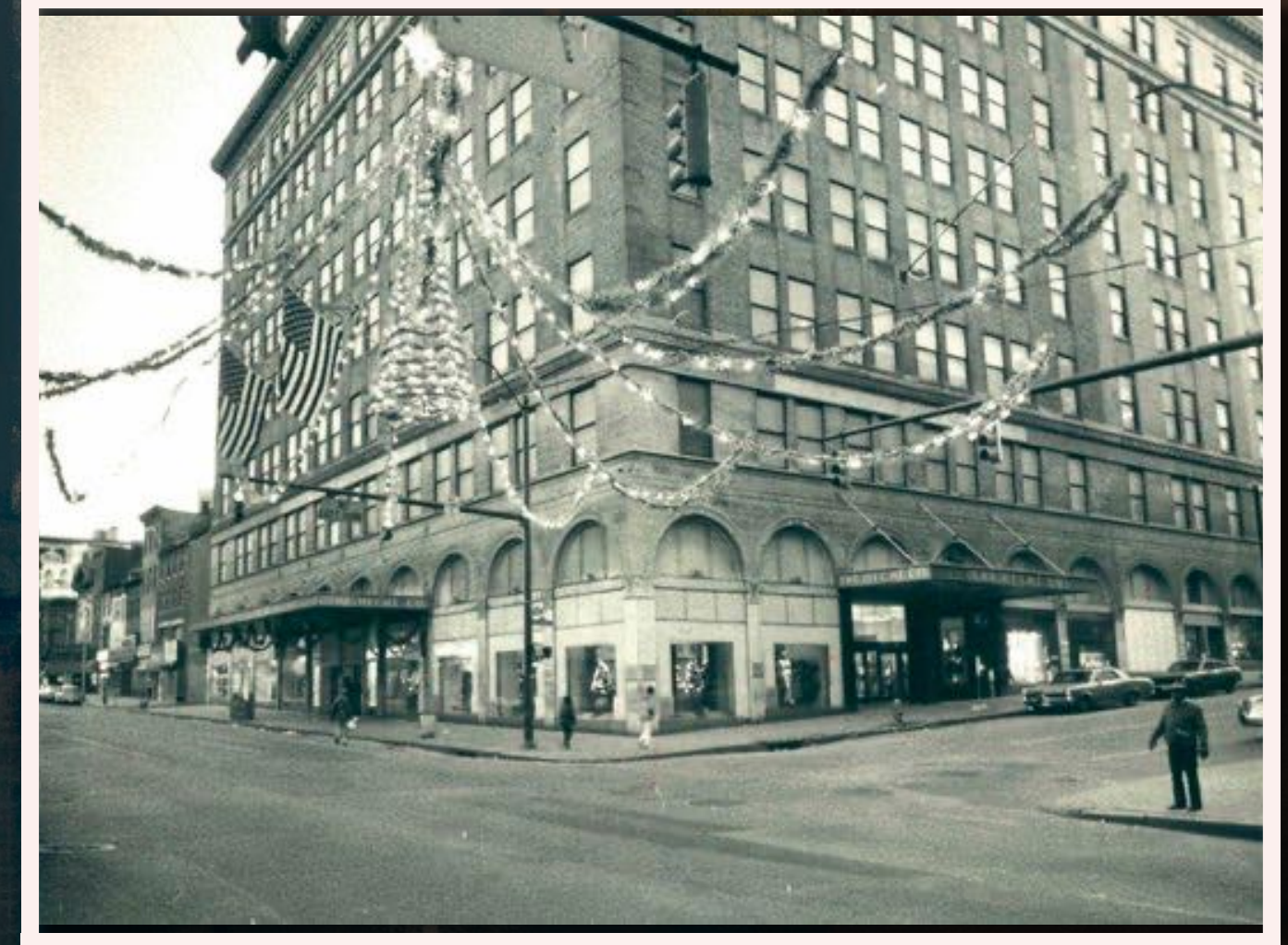
In Hecht's our team wanted to present, if not the antithesis of the Pharaoh, a suitable counter to such a bastion of aspiration and commerce that would have been prevalent for the time.

The Art Direction and Set Decoration here is at the fore as we really couldn't know what kind of space that ultimately we would have to transform and the diminutive representation really was more of a guide until the serendipity of building the perfect structure to cultivate what would become an immense part of the intersection of the central character's stories.

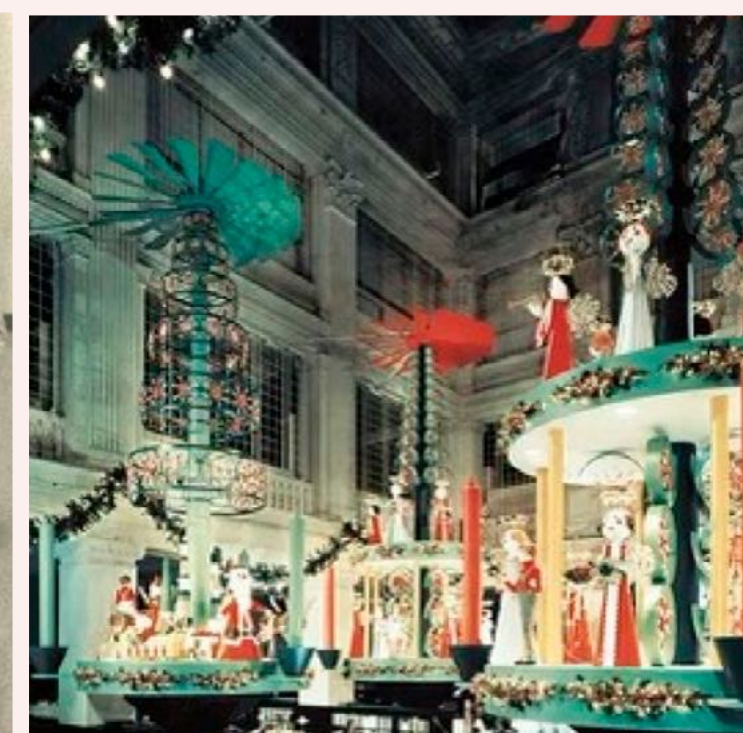
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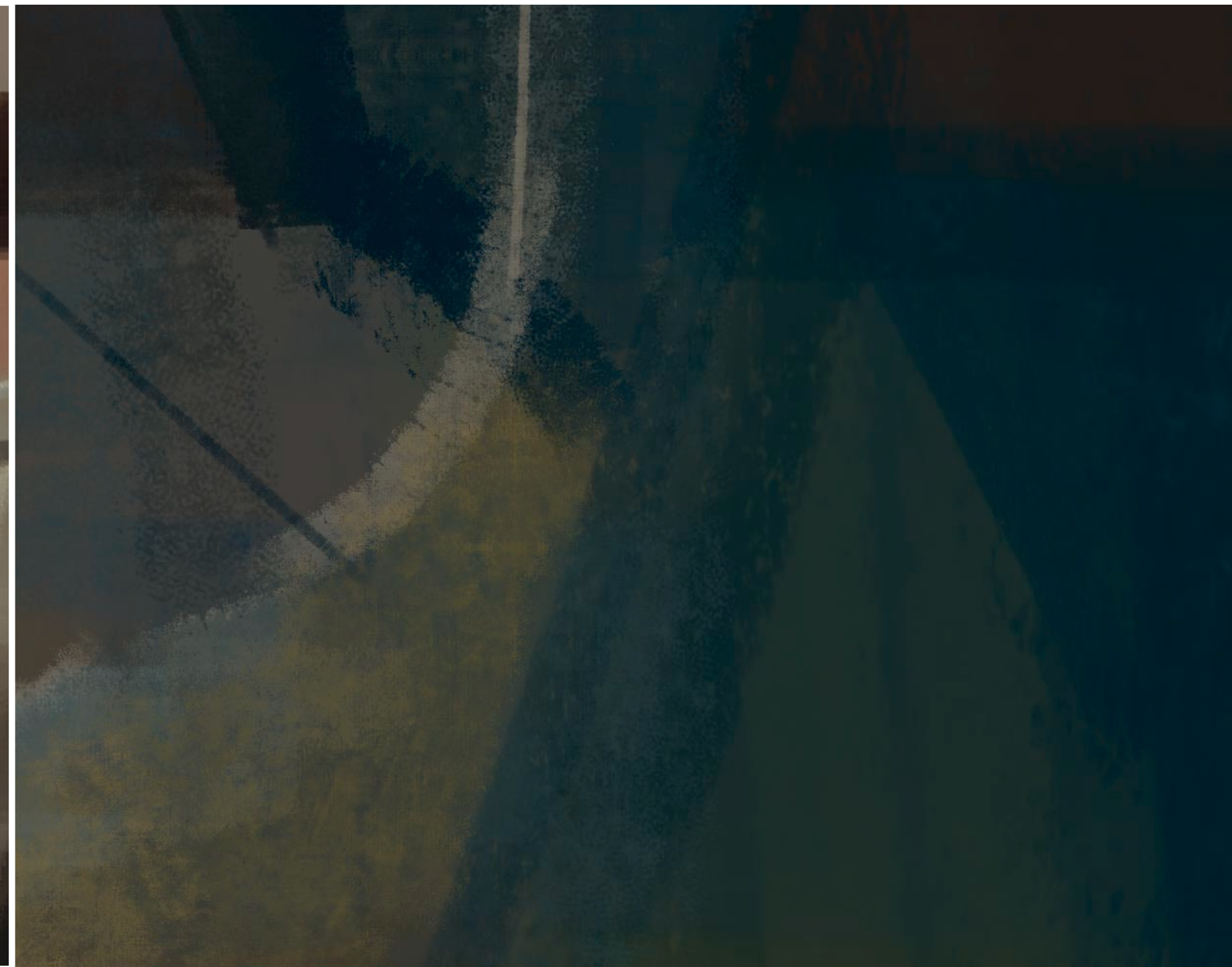
*Marshallfield's, Chicago, 1941*



*Hecht-May company, Baltimore, 1978*



# ILLUSTRATIONS







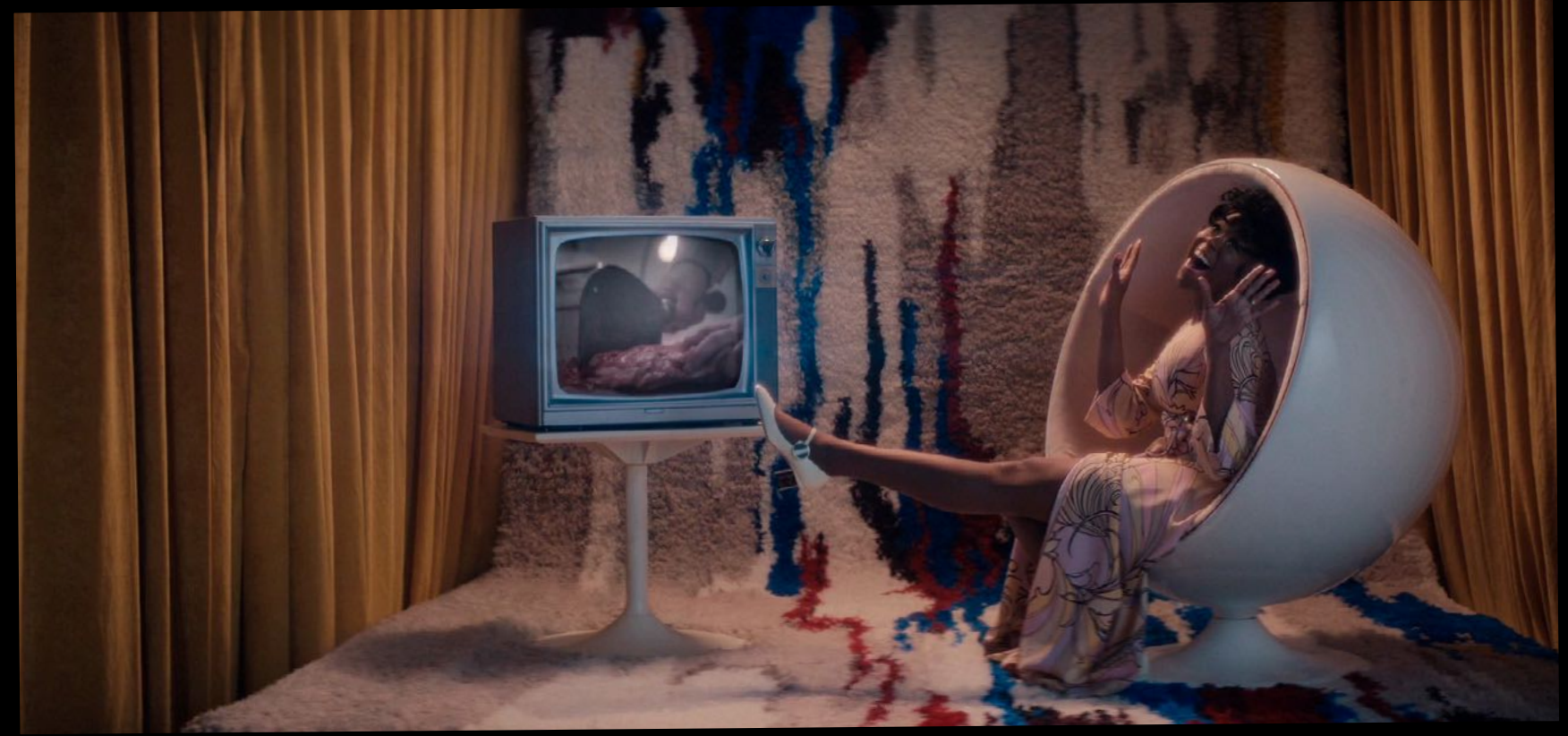


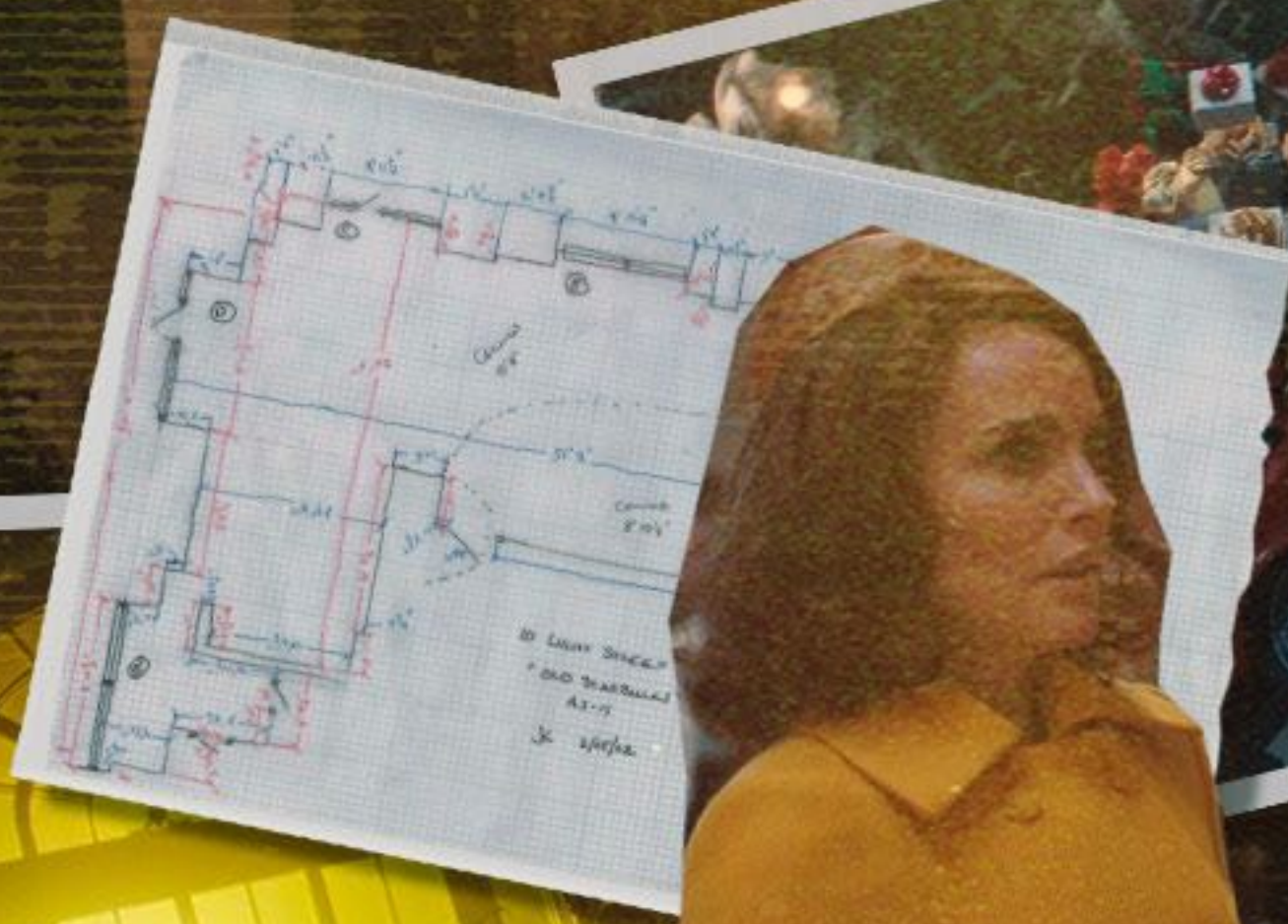






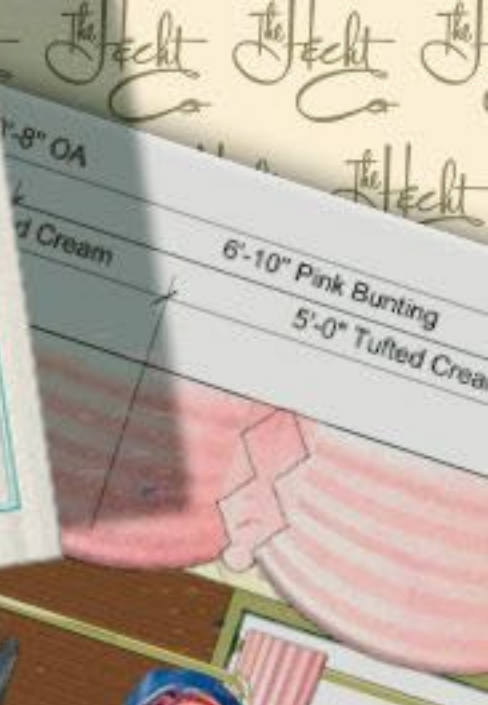






Super  
AM/FM with A.F.C.  
BATTERY-ELECTRIC  
WITH BATTERY CHARGER

Two vintage record players, one in an open case and one with a vinyl record on the turntable.



# SET: SCHWARTZ HOUSE

LOCATION



# RESEARCH



# ILLUSTRATIONS



















# SET: LOMBARD MARKET

LOCATION



# ILLUSTRATIONS









# SET: GORDIAN

SET BUILD













# SET: FISH STORE

LOCATION











# SET: MADDIE'S APARTMENT

SET BUILD









# SET: SILVER DOLLAR

LOCATION



ASK FOR  
*Heise*  
BEVERAGES

Wednesday  
Special  
Mac & Cheese  
40¢  
with green onions!

All  
Sandwiches  
1.00



...IDE PIE 45¢









SET: WEINSTEIN'S JEWELER  
LOCATION







# SET: SHERWOOD HOUSE

SET BUILD











# SET: BALTIMORE STAR

LOCATION









# SET: PIMLICO NUMBERS ROOM

SET BUILD



# SET: LUCILLE'S HOME BEAUTY

SET BUILD



# SET: DREAM SEQUENCE HOSPITAL

LOCATION





# SET: DREAM SEQUENCE TRAIN TRACKS

LOCATION



# SET: DREAM SEQUENCE FOUNTAIN

LOCATION / SET BUILD



FOR YOUR CONSIDERATION



ART **MARK ANTONI**  
DIRECTOR: **FRIEDHOFF**

ART **AIDAN**  
DIRECTOR: **FIORITO**

ART **JUSTIN**  
DIRECTOR: **KISTLER**

PRODUCTION **JULIO CESAR**  
DESIGNER: **"JC" MOLINA**

ASSISTANT **JESSICA**  
ART DIRECTOR: **RIPKA**

SUPERVISING **BOB**  
ART DIRECTOR: **VUKASOVICH**

GRAPHIC **JERRY**  
DESIGNER: **NICOLAOU**

GRAPHIC **HUNTER J**  
DESIGNER: **GUERIN**

GRAPHIC **ELENI**  
DESIGNER: **DIAMANTOPOULOS**

SET **MICHELLE**  
DESIGNER: **STUMPF**

SET **COSMAS ANGELOS**  
DESIGNER: **DEMETRIOU**

SET **TRISTAN PARKS**  
DESIGNER: **BOURNE**

SET **JAMES**  
DESIGNER: **HARDESTY**

SET **KARUNA**  
DECORATOR: **KARMARKAR**

ILLUSTRATOR: **YUJIN**  
**CHOO**

SET **CHEYENNE**  
DESIGNER: **AYUMI BELL**