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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**





“

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

VARIETY

“
“Atmospheric richness”
THE NEW YORKER



“

“Visually striking and full of sensuous atmosphere”

The New York Times



“

“...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

SET: PHAROAH CLUB

SET BUILD



Many of the sets from *Lady in the Lake* were inspired by real places within Baltimore's rich cultural history. This includes our set for *The Pharaoh Club*, the show's rendition of a real black member's only club called "The Sphinx" that hosted artists like Red Foxx and Sam Cooke. This club was the once thriving icon of Black Baltimore and Jazz: the pride of Penn Avenue in its heyday.

RESEARCH

The Pharaoh Club was a full build. All the little details in the space were drawn from old photographs of the original club “The Sphinx” and other jazz bars of the north east. The art dept and set dec teams relied on a diverse array of sources including photographers, archivists and even local community historians. One source we turned to constantly was the work of Irving Henry Webster Phillips Sr, a noted African American photojournalist for the Baltimore based Afro American Newspaper. Our collaboration with Phillips’ son was essential in ensuring we make an accurate and also visually rich recreation of Black life in Baltimore during our time period.



Junior Wells joking with a gun, Chicago



The sphinx club, 1961



ILLUSTRATIONS

Every set from Lady in the Lake was accompanied with an illustration - we had a total of 132 of them, and they were the foundation for the visual guide for our entire creative team.



These illustrations were released to all departments including camera, lighting, wardrobe and visual effects so that everyone was on the same page as to our goals for the vision of the show.



Every detail we brought to the set was important to make it feel like a real place and allow the audience to get lost in the narrative. This includes old tinsel stapled to the ceiling to show the passage of time from earlier celebrations and little photos and keepsakes tacked up to the back bar wall. Two giant gold palm trees were custom fabricated and shipped from Mexico to bookend the stage. Even the backstage had a great level of detail including a rope fly system, stage lights, fuse boxes and a radiator.





Inspiration for the hanging burgundy louvers in the set was drawn from the film "Soy Cuba" which tied in nicely with the Afro Latin Jazz sounds of Willie Bobo as heard in the club in Episode 2. The louvers created long shadows on the ceiling like a film noir: The perfect sexy and moody vibe for the home turf of our Numbers King character, Shell Gordon.



The giant tufted bar was custom built by the construction department and upholstered by the set dec team with fabric sourced from LA's Fabric District. Our mission was to immerse our viewers in the world of the story and honor Black Baltimore.









SET: PHAROAH GREEN ROOM

SET BUILD



This set was a full build on stage - a great deal of inspiration was borrowed from historical photos of Jazz greats in their own green rooms including Duke Ellington, Nat King Cole and Louie Armstrong. We wanted to recreate the richness of clutter and texture from these photos like hanging clothes and toiletries, loose wires, cage bulb lights over the vanities and the uneven plaster on the walls.



We fell in love the decaying lincrusta tile ceiling from the Baltimore Polish Home Club and adopted this detail to our set. The lounge chair seen in the space was matched from a photo of Louie Armstrong's green room from our 1200 page reference bible. The vanity table with cage bulbs was fabricated by our construction dept and all the toiletries and tabletop lighting was sourced locally.



The bathroom was layered with cosmetics and clothing to illustrate that our character Dora Carter had special status at the Pharaoh Club.

SET: SHELL GORDON'S OFFICE

SET BUILD



Shell Gordon is our Numbers King and the most high profile black business person in the city in our story. It was important that his office reflect his status and power.



In the script, Shell has an interest in exotic fish and from this, our decorator drew the idea that Shell might have an intellectual curiosity and appreciation for the finer things in life.



To reflect this, Shell's executive desk as well as the wallpaper in his office are Italian imported, and he has a cubist painting adorning the wall where you enter. The room is tied together with a sofa custom upholstered in green velvet.



SET: PENN AVE

SET BUILD



enn Avenue was a hotspot for the black community in Baltimore in its heyday. It was a place where black Baltimore could go to have a good time, spend their money, rub shoulders with artists and musicians and see the latest in entertainment. Its theater The Royal, was part of the “Chitlin’ Circuit”, a network of African American clubs that drew the most famous acts of that era.



After the tragic assassination of Dr. Martin Luther King Jr, Penn Ave was overtaken by riots and burned to the ground, causing further pain and hurt to the community that used to frequent the Avenue.



The day we put the final touches on our set, a woman from the neighborhood got out of her car exclaiming to her daughter how the street looked exactly like she remembered penn ave when her father would walk her down the avenue. We all felt a sigh of relief that our recreation of Penn ave resonated emotionally with someone who had personal history with that iconic street.



SET: HECHTS

SET BUILD / LOCATION



Hecht's Dept Store is the set in our story where Maddie Schwartz and Cleo Johnson's worlds collide for the first time. Much like Penn ave. catered to the black community, Hecht's was a space created by jewish business owners with their community's taste in mind.



Before art dept and set dec got our hands on the Hecht's location, this space was the Under Armour Gym of Baltimore and required a top to bottom makeover with a constantly changing schedule: an extreme design and logistics challenge including rebuilding the location on stage.

RESEARCH

The look for Hecht's Dept Store was created using historical photos of other department stores from the era including Hutzler's, Stewart's and the original Hecht's in Baltimore. Our favorite reference was Marshall Field's in Chicago, for a stunning seasonal leaping deer display. We brought this same detail into our set with custom fabricated leaping gold deco deer that were rigged to hover over the main showroom floor. One of our favorite moments during the shoot was watching Natalie Portman slowly walk alongside each glass top display counter inch by inch and lean down to peer inside the cases - she was shopping!



Marshall - Field's, Chicago, 1941



Hecht- May Company, Baltimore, 1978



ILLUSTRATIONS

For our Hechts illustrations, we felt it was essential to capture the grandeur of the period: The 1960s embodied a renaissance for modern design and fashion. As with many other sets in our story, we leaned on the iconic images of photographer Fred Herzog for the color palette. Since it was not possible to shoot the show on Kodachrome film stock, art dept and set dec made a point to transport the viewer to that time by recreating the sharp greens and orangey reds found in Herzog's color photos.



To recreate this look, anytime there was red in the frame, such as the Christmas ornaments and decor in the department store, we would try to make sure the red was not a “true” red but a more “orange red” to achieve that Kodachrome look. This essentially meant painting over hundreds of: Christmas ornaments, holiday bows, antique Christmas decor in a color that we coined “Herzog red”.



Since the location was a gym, we had to strip away the elliptical machines and drab gray carpet to get to the original Hildreth Meière mosaic tile underneath. Once the art dept had a blank canvas, the space was filled with custom fabricated display cases and layers of store product including cosmetics, hats, shoes, hosiery and clothing. A 30 ft tall Christmas tree rounded it all out.





Set dec procured product for the cosmetic counter from companies that existed during that time including Caswell Massey and Mason Pearson. Everything in the space was brought in by art dept and set dec whether it was fabricated or found.

HECHT'S INT (10 LIGHT ST)
20'0" 20'0" 20'0"



TYP. DECK 29 3/8" x 13 3/4"
1/4" GROUT
TOWARDS STAIRS
16 stairs to landing
24 total

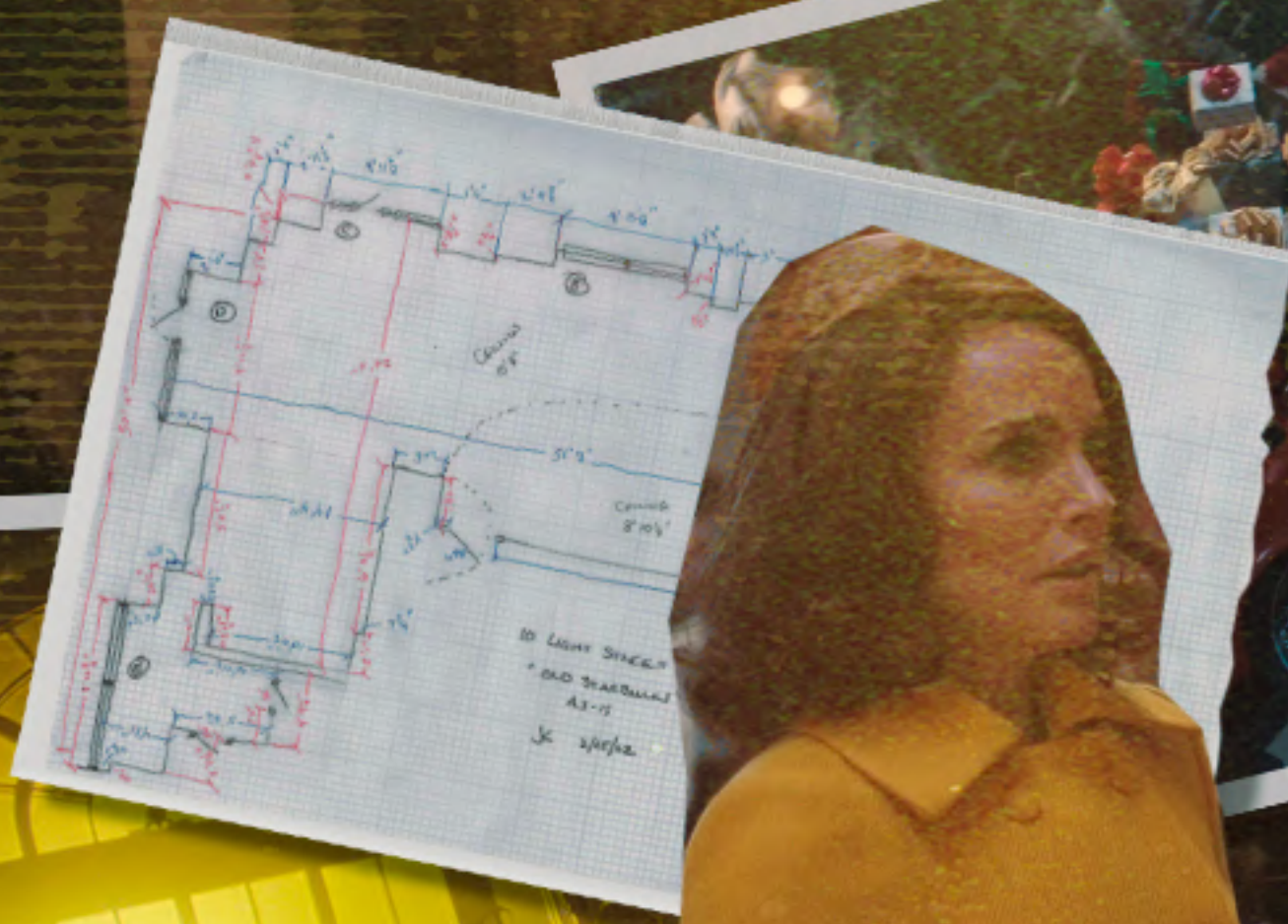












Super
AM/FM with A.F.C.
BATTERY-ELECTRIC
WITH BATTERY CHARGER

The Hecht Co
The Hecht Co
The Hecht Co
7-8" OA
Cream
6-10" Pink Bunting
5-0" Tufted Cream



SET: SCHWARTZ HOUSE

LOCATION



The Schwartz residence was a full dress at a location in Pikesville, a historically Jewish neighborhood in Baltimore. It was important to be able to ground these scenes in a space that Maddie Schwartz may have occupied in real life. The home we scouted was a 1960s time capsule, but art dept and set dec gave the space a full makeover to bring in the color palette and detail we had envisioned for our characters.



Wallpaper, carpeting and custom drapery added to each room were all carefully selected. The whimsical nature of the putting green and forest mural in the basement bar merged the fantasy of the dream sequences with reality of the time period.

RESEARCH

We imagined that housewife Maddie Schwartz, would dream up the look of this space from the pages of her favorite home decor magazines from the era. While Maddie's life is far from perfect, this created facade has many secrets hidden behind it. It reveals something in what it does not show. Along with decor magazines from the time, we drew our main inspiration from a single image of New York socialite Babe Paley- another woman of high taste - in her George Stacey decorated livingroom, as well as the interior design of Dorothy Draper and Larry Sultan's photographs of his parent's house from the book "Larry Sultan at Home".



ILLUSTRATIONS













SET: LOMBARD MARKET

LOCATION



Lombard St. is the space where Maddie Schwartz' worlds of the old and new as a Jewish person in America merges. Only a few of the actual historical landmarks on Lombard St. in Baltimore remain, notably Attman's Deli which was founded in 1915 and is still the oldest Jewish deli in the country operated by the original family.



Our director Alma Har'el has a background in documentary, and as a result, the whole world becomes fair game for the camera. Our canvas started as a market co-op, and we had to dress every inch of the interior which stretched a full block.

ILLUSTRATIONS





We filled the space with period appropriate food scales, barrels, cash registers as well as product from Baltimore brands that existed during the era including Tulkoff's and Joyva Halva. Our neons were custom fabricated as was all the stall signage. As with our other sets, inspiration for the signage and decor was taken directly from historical images of Lombard St. as well as other Jewish markets in the United States from the early and mid century.

SET: GORDIAN

SET BUILD



The Gordian was Shell Gordon's hotel where he staged his headquarters and ran the illegal numbers game. It was also a spot where local celebrities and black elite would congregate. It was important for us to make this space feel high end and historic.



In our concept for the Gordian, we felt it was important to set the location of the hotel at the port overlooking the water, because of Baltimore's past history using slave labor for the canning industry. Shell takes a space that once represented pain and oppression and transformed it into a space that represented status, empowerment and the future of the black community in the city.









SET: MADDIE'S APARTMENT

SET BUILD



For Maddie's apartment, we wanted the bareness of the space to do most of the talking, in contrast with the luxury of the Schwartz House. This studio apartment in the Black area of Baltimore is where Maddie Schwartz finds herself after leaving her family to moonlight as a crime reporter.



One of the main references for this space was Patti Smith's apartment in New York - mostly empty but functional and embodying the spirit of an unburdened woman.



We also wanted to tell a story about white flight and the redlining that occurred in Baltimore through the apartment's details. Torn gauzy curtains, dated fixtures and finishes, even a patch of green floral wallpaper that all read a decade too old, as if the community and the occupants have shifted over time, but the space has not been updated.



As Maddie gets settled the space begins to feel more cozy with her own personal touches like plants, throw pillows and even her favorite atomic teapot she might have spirited away from the Schwartz House.

SET: SILVER DOLLAR

LOCATION



This set was a top to bottom makeover of a former neighborhood bar with an upstairs apartment. The Silver Dollar counter and booth seating was custom fabricated. The barstools were purchased in an auction from a beloved Baltimore restaurant (Woodberry Kitchen) that was shut down, giving them a second life in our show.



The restaurant's curtains and counter skirt were custom made by our set dec Draper and all vintage product, cups, dishes and appliances were sourced locally.





SET: WEINSTEIN'S JEWELER

LOCATION



We dressed an actual jewelry store in Hamilton, a little neighborhood outside downtown Baltimore. Our filming location Lakein's Jewelry has been in business since 1913. It felt serendipitous that this store was owned by a Jewish family just like in our show and we were lucky to be able to leave up some of the store's framed family photos in the set.



Our director wanted the store to be a hodgepodge of jewelry, fine china, keepsakes and glassware to make it clear that this space is a pawn shop rather than a dedicated jewelry store.



The existing jewelry cases and safe remained, but all other items were switched out for more period appropriate choices. Jewelry and pawn items were thrifted locally. The window display with its china ball lights and green velvet display bed was matched from a historical photo of Lakein's and blush pink wall paper was added creating a quirky color blocked look.

SET: SHERWOOD HOUSE

SET BUILD



This set was a full build on a stage. Inspiration was drawn from the photos of photojournalist Irving Henry Phillips Sr and Gordon Parks but also from a family friend of the decorator, Linda McCargo. McCargo was born and raised in Baltimore around the same time as our character Cleo Johnson. McCargo did not have many photos from her childhood, so our decorator sat down with her and took notes on whatever she could remember in detail.



McCargo's family home had a wringer washer. There was a picture of Jesus on the wall. She had a black and white tv and a ceramic dog figurine that sat near it. All these elements were added to the set. There is even a painting of McCargo's father in the set above the television as seen in Episode 3.



The chocolate mohair sofa and armchair were brought in from Los Angeles, but most everything else was sourced locally in Baltimore. Drapes were custom made in house. We wanted the space to feel cozy but also have a more dated look to contrast with the Schwartz Home: as if the family maintained this space with pride even though not the most current decor.



The smallest details mattered including twisted electrical wire creeping along the chair rail and a hall pantry full dressed even if we did not know we were going to see it. Our decorator was intent on imbuing the set with history from Baltimore community members like McCargo, to bring it to life and give it weight.

SET: BALTIMORE STAR

LOCATION



We started out with a completely blank canvas in an empty midcentury modern building. We studied images of other news offices from that time including the Baltimore Sun (which the Star is based on) and created our own hybrid version.



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Big pieces like the rows of tanker desks and were brought in from a prop house in Atlanta and the smaller pieces were sourced everywhere from local vintage stores to Etsy - including the small details like period appropriate pencils, thermoses, notepads and office supplies.



The sets within the Baltimore Star were not limited to the bullpen and also included an editor's office, bathroom, incinerator, secretary's office, front lobby and other misc offices.

SET: DREAM SEQUENCE HOSPITAL

LOCATION



Natalie Portman's character Maddie falls deep into a fever dream while in the John's Hopkins hospital. It became art dept and set dec's job to take what was in the script and bring it to life - including an 80 ft long hallway flooded with water, a manifestation of the eponymous 'Lake' in Maddie's psyche. This was all done "practically" meaning without any CGI. Art dept came up with an idea to skin the hallway with what was essentially pond liner and then apply printed vinyl to it to match existing tile and wall color.



Marsh greens were brought in by our greens dept and set dec brought in hospital furniture and practical lighting. All scenes were filmed in the now defunct Crownsville Mental Hospital, the site of one of Baltimore's darker chapters. It felt appropriate to film there and infuse the space with those heavy vibes.



ADDITIONAL SETS

SET: MADDIE'S HOSPITAL ROOM

LOCATION





SET: DREAM SEQUENCE FOUNTAIN

LOCATION / SET BUILD



SET: DREAM SEQUENCE TRAIN TRACKS

LOCATION



SET: PIMLICO NUMBERS ROOM

SET BUILD



SET: LUCILLE'S HOME BEAUTY

SET BUILD



SET: FISH STORE

LOCATION









FOR YOUR CONSIDERATION

LADY
IN THE
WAKE



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

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

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

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

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

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

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

ILLUSTRATOR: **YUJIN**
CHOO

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

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

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

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

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