

2025 **ADG** AWARDS CONSIDERATION

The

CRANPUS

[LINK TO VIEW PROJECT HERE](#)

DYLAN KAHN
PRODUCTION DESIGNER





The Cranpus



Still Frame

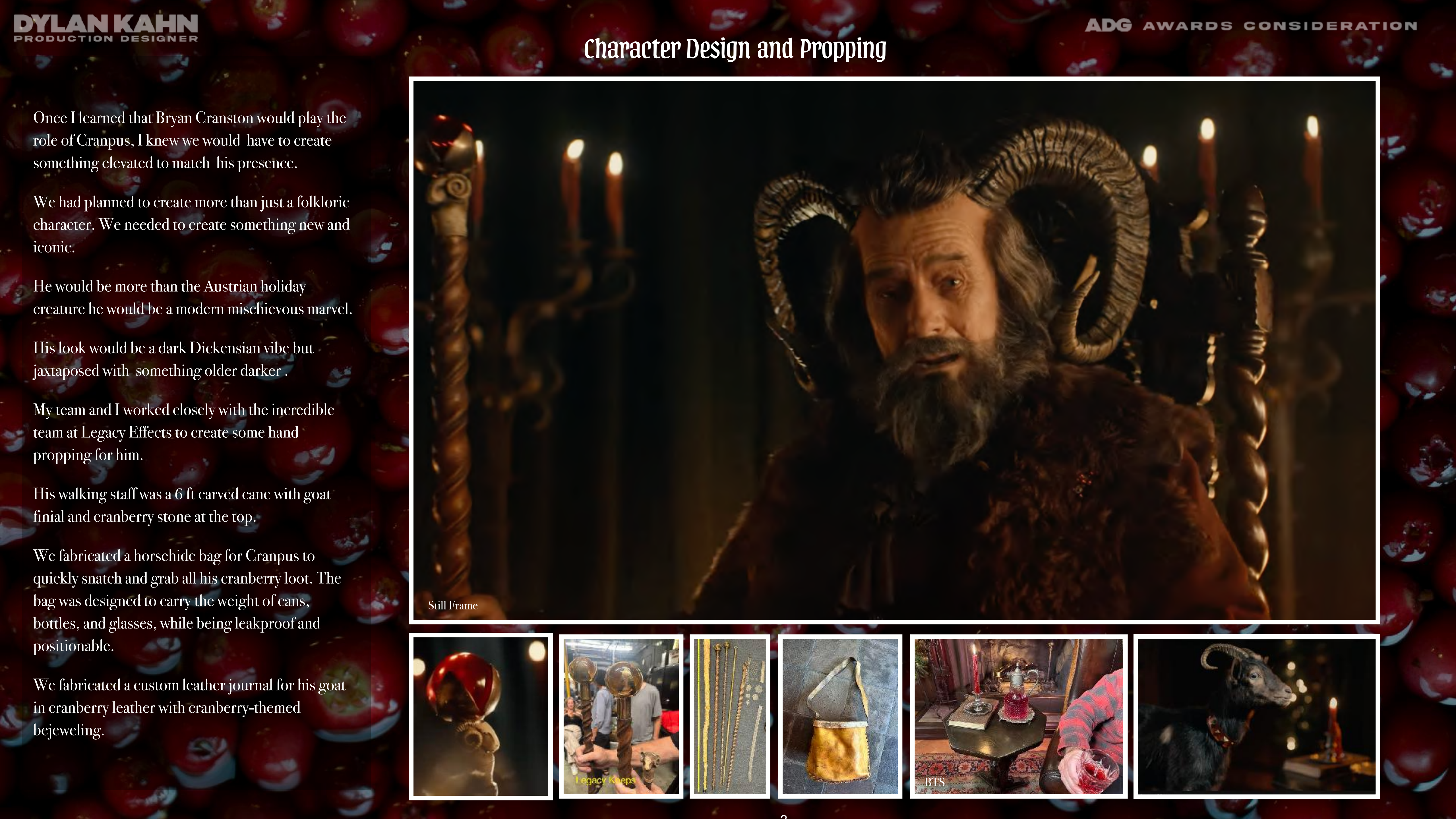
When MJZ reached out to me about this project I was thrilled about the opportunity to collaborate with Dante Ariola and create a quirky world for Bryan Cranston to inhabit.

It would not be without its challenges. We had a short timeline to prep and an even shorter window to shoot it. We would have two days to shoot seven different sets.

The plan was to shoot one day on location and one very long day on stage.

My team and I had just under two weeks to design scenery, build custom propping, source dressing, prep practical effects, create a large volume of color correct packaging and handle all the food and beverage for these spots.

Fortunately we were able to shoot here in Los Angeles. With the support of the best union crews in the world, we were able to accomplish this feat.



Character Design and Propping

Once I learned that Bryan Cranston would play the role of Cranpus, I knew we would have to create something elevated to match his presence.

We had planned to create more than just a folkloric character. We needed to create something new and iconic.

He would be more than the Austrian holiday creature he would be a modern mischievous marvel.

His look would be a dark Dickensian vibe but jaxtaped with something older darker .

My team and I worked closely with the incredible team at Legacy Effects to create some hand propping for him.

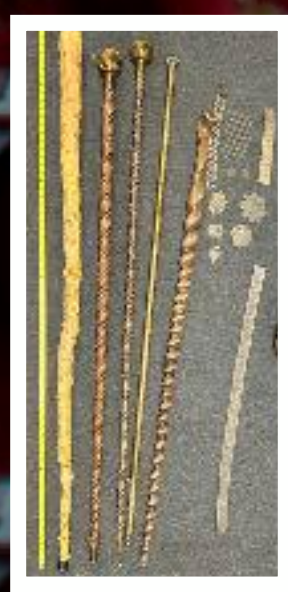
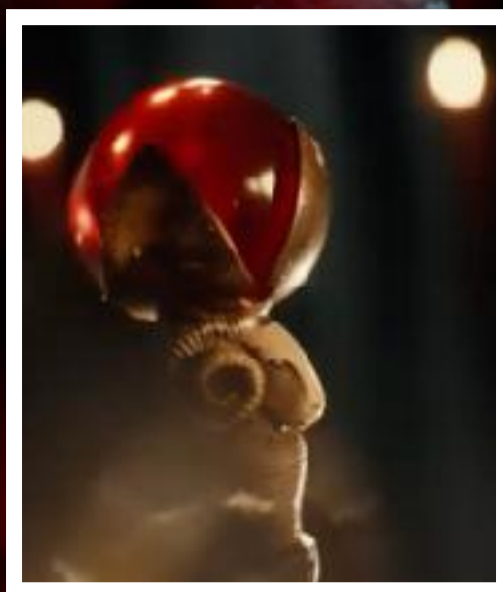
His walking staff was a 6 ft carved cane with goat finial and cranberry stone at the top.

We fabricated a horsehide bag for Cranpus to quickly snatch and grab all his cranberry loot. The bag was designed to carry the weight of cans, bottles, and glasses, while being leakproof and positionable.

We fabricated a custom leather journal for his goat in cranberry leather with cranberry-themed bejeweling.



Still Frame





Still Frame



BTS



BTS



Still Frame

On stage we were tasked with building a dramatic and moody tablescape as an introduction to our Cranpus.

The goal was to recreate something like a Flemish still life for the camera to travel along and end on our hero talent.

After much sourcing and fabrication we created a 16 x 5 ft long table full of ornate crystal, antique silver service, candelabras and pillar candles, and gorgeous custom-sewn linens. We made custom ripped cans and a cornucopia of foods, feathers, and cranberries dishes. A total of 46 different plates were created.

The back wall was a panel of charcoal velvet drape. The table was flanked by a 16 x 14 ft wood-paneled wall that was used on another set.

Gothic consoles dressed with red and black floral arrangements and candelabras lit the space to create the mood.

For added intrigue and maximum drama, Cranpus himself was seated on a high back antique gothic chair that was mounted to a turntable to allow him to rotate into frame.









Shot on location, we fabricated a cabinet plug to obscure a window and some existing architecture. We utilized a muted color palette.

In this sequence, we redressed an existing location, added lighting, and controlled the color and textures.



The exploding glasses were shot practically on stage. A section of the bar was reproduced on stage to minimize the damage and maximize our shooting time.





Our cooking show on stage with a daytime TV look.

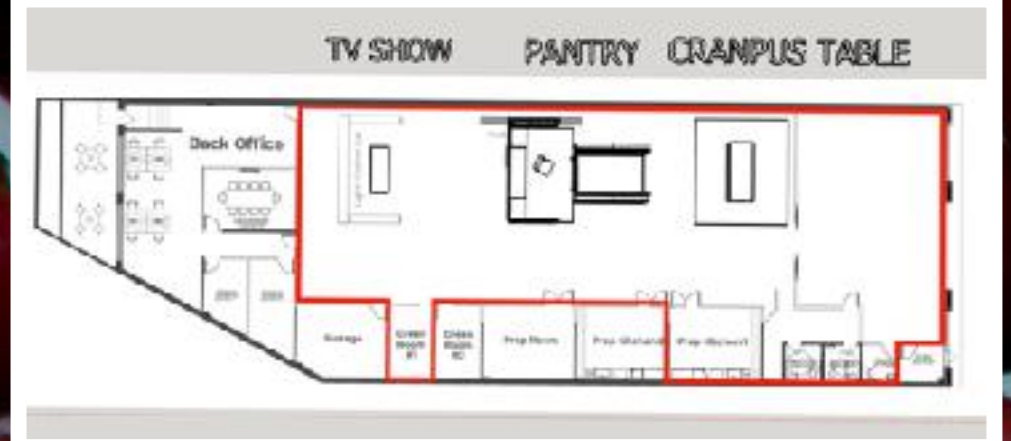
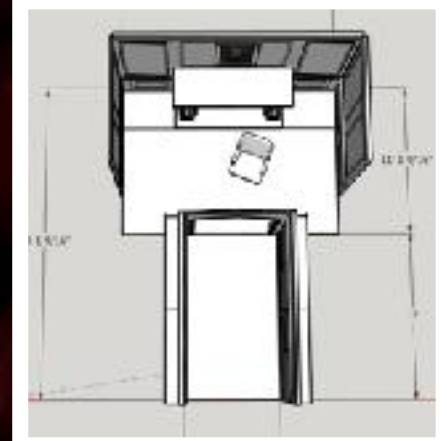
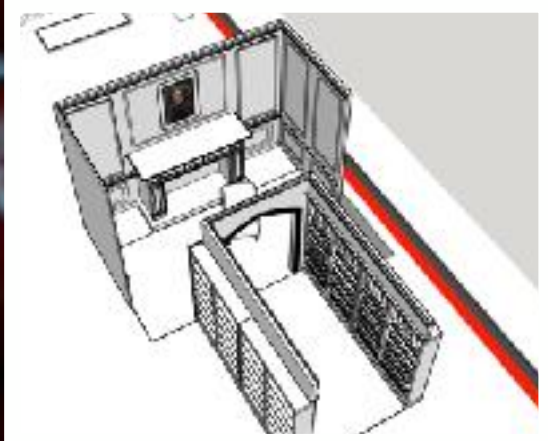
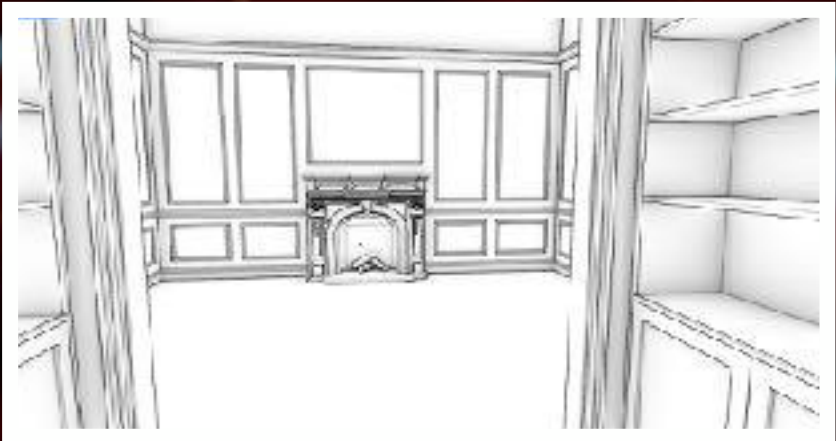
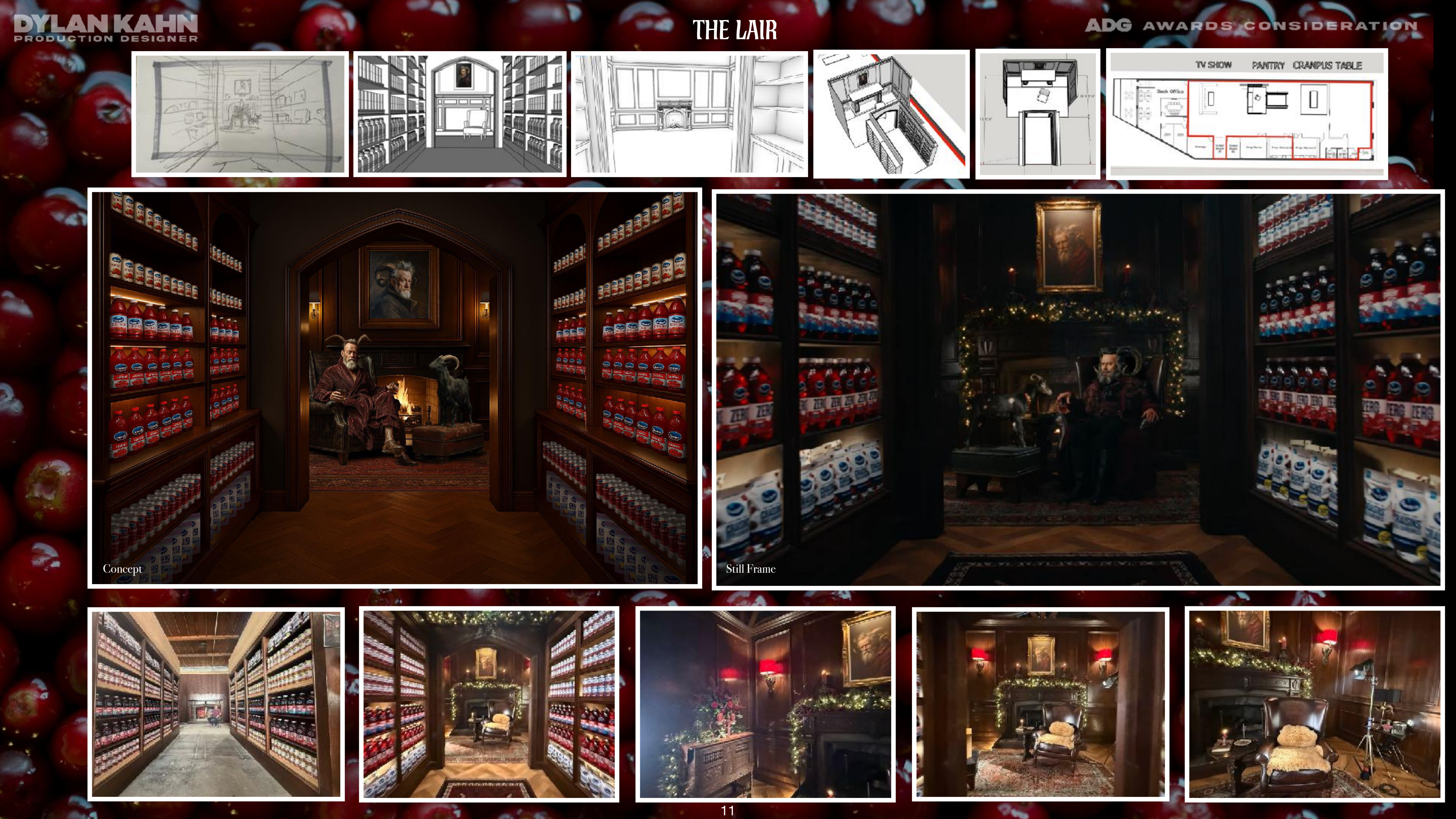
We continued the color palette here.

My team sourced and operated all of the on-camera film equipment including cameras and monitors.





Concept art by Jamie Rama

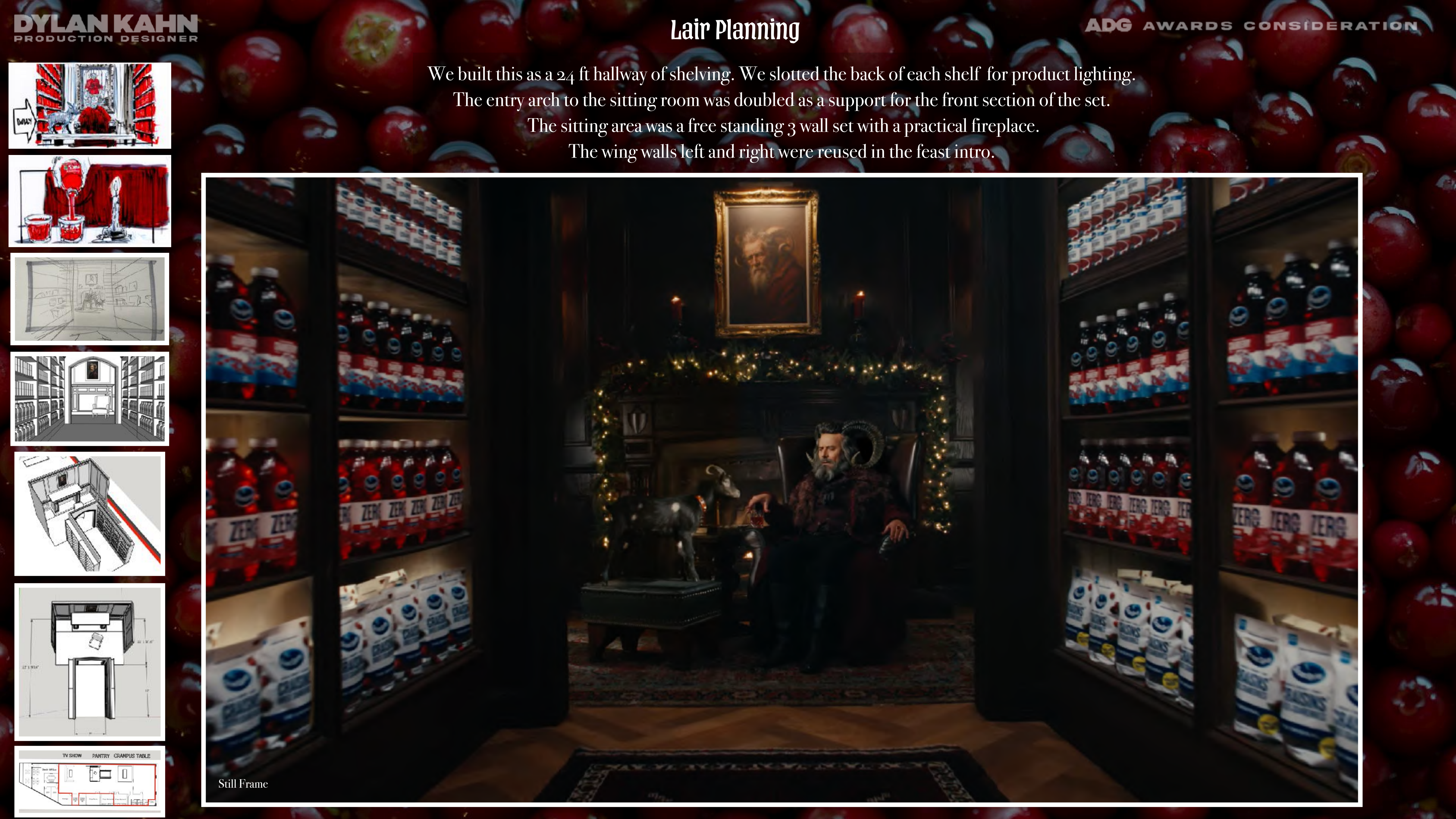


Concept

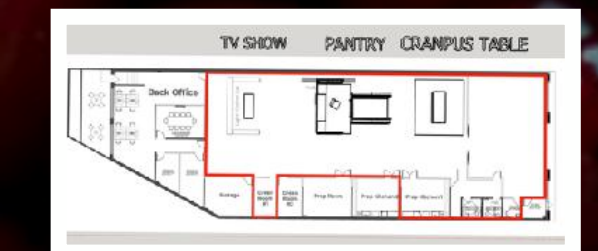
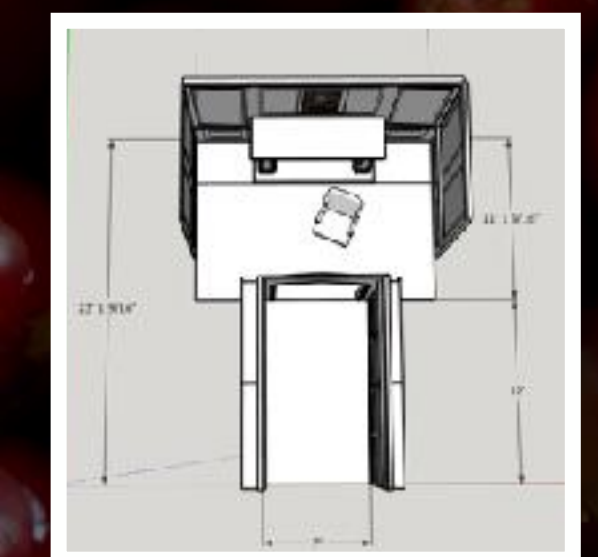
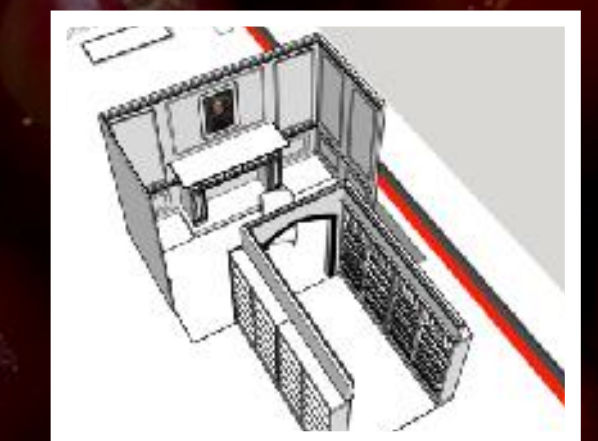


Still Frame





We built this as a 24 ft hallway of shelving. We slotted the back of each shelf for product lighting.
The entry arch to the sitting room was doubled as a support for the front section of the set.
The sitting area was a free standing 3 wall set with a practical fireplace.
The wing walls left and right were reused in the feast intro.



Still Frame

We created several different portrait options in varying styles as digital paintings.
Once approved we then added layers of oil paint crazing and crackle and aging digitally over the image.
After printing we then sent it to be hand painted over and aged again to create more depth and dimensionality to the piece for more detail.
We then finished it in custom gold baroque framing.





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THANK YOU FOR LOOKING

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DANTE ARIOLA | DIRECTOR

NATALIE HILL | PRODUCER

MIKE GIOULAKIS | DIRECTOR OF PHOTOGRAPHY

DYLAN KAHN | PRODUCTION DESIGNER

MIKE MARTELLA & MUNDO ENRIQUEZ | ART DIRECTORS

GAIL OTTER | SET DECORATOR

JAMIE RAMA | ILLUSTRATOR

JON MOBERG & DRU DOE | PROPMASTERS

CRISTOPHER GLASS | STORYBOARDS

