



OUTLANDER

BLOOD *of my* BLOOD

PRODUCTION DESIGNER: MIKE GUNN
SUPERVISING ART DIRECTOR: MARTIN KELLY
SET DECORATOR: STUART BRYCE





POST-APOLYPTIC WAGON



PASCHENDAELE - NO MANS LAND



PASCHENDAELE - NO MANS LAND



PASCHENDAELE - NO MANS LAND



PASCHENDAELE - NO MANS LAND





PASSCHENDAELE TRENCH



PASSCHENDAELE TRENCH



PASSCHENDAELE TRENCH



PASSCHENDAELE TRENCH



ELEVATION (A)-(A)
ELEVATION (B)-(B)
HERO AREA WITH SUBMERGED SOLDIER

PLAN
3D VIEW WITH DRESSING

REF.

PLAN SHOWING POSITION

LEGEND:
 ■ EARTH / MUD MOUND
 ■ DEAD / DUV
 ■ NEW EXCAVED AREA
 ■ DIGGING

NOTES:
 SAND AND CEMENT ON SIDES AS STARTING FUTURE, OPENING TO COVER IN MUD IN TOP.
 SIDE PANELS, DUMP TANKS AND HINGED SHELVES AS PER SPL.
 REINFORCING AROUND UNDERWEATH TO PROTECT LOGS OF ACTOR / STAY WORK REMOVABLE BOARDS TO ALLOW ACCESS.
 FRONT EDGE TO BE DRESSED IN MUD TO HIDE FRAMEWORK.
 SOLID STEPPED RAMP ELEMENT TO BUILD UP TO +400.

NO.	DESCRIPTION	DATE	BY	CHECKED
1	ISSUED FOR PERMIT	10/10/2018	...	...
2	...	...	...	...

BLOOD OF MY BLOOD SET: EXT. PASSCHENDAELE BOMB_005_016A - GAS ATTACK TRENCH, POST OFFICE & SLEEP BUNKER PLAN LOC: COMRIE COLLIERY SCALE: 150 @ A1

ELEVATION (A)-(A)
ELEVATION (B)-(B)

3D PLAN
REF.
PLAN

3D VIEW
3D ELEV B-B

LEGEND:
 ■ EARTH / MUD MOUND
 ■ DEAD / DUV
 ■ NEW EXCAVED AREA
 ■ DIGGING

NOTES:
 GAS ATTACK TRENCH
 SLEEP BUNKER
 POST OFFICE AREA

NO.	DESCRIPTION	DATE	BY	CHECKED
1	ISSUED FOR PERMIT	10/10/2018	...	...
2	...	...	...	...

BLOOD OF MY BLOOD SET: EXT. PASSCHENDAELE - NO MANS LAND BOMB_006_010 - ZIG ZAG TRENCH LOC: COMRIE COLLIERY SCALE: 150 @ A0

ELEVATION (B)-(B)
SEC 3/10 (C)-(C)

ELEVATION (A)-(A)

FRAMEWORK - TYPICAL SECTION
FRONT ELEVATION
SECTION THROUGH

PLAN
3D VIEW

3D VIEW

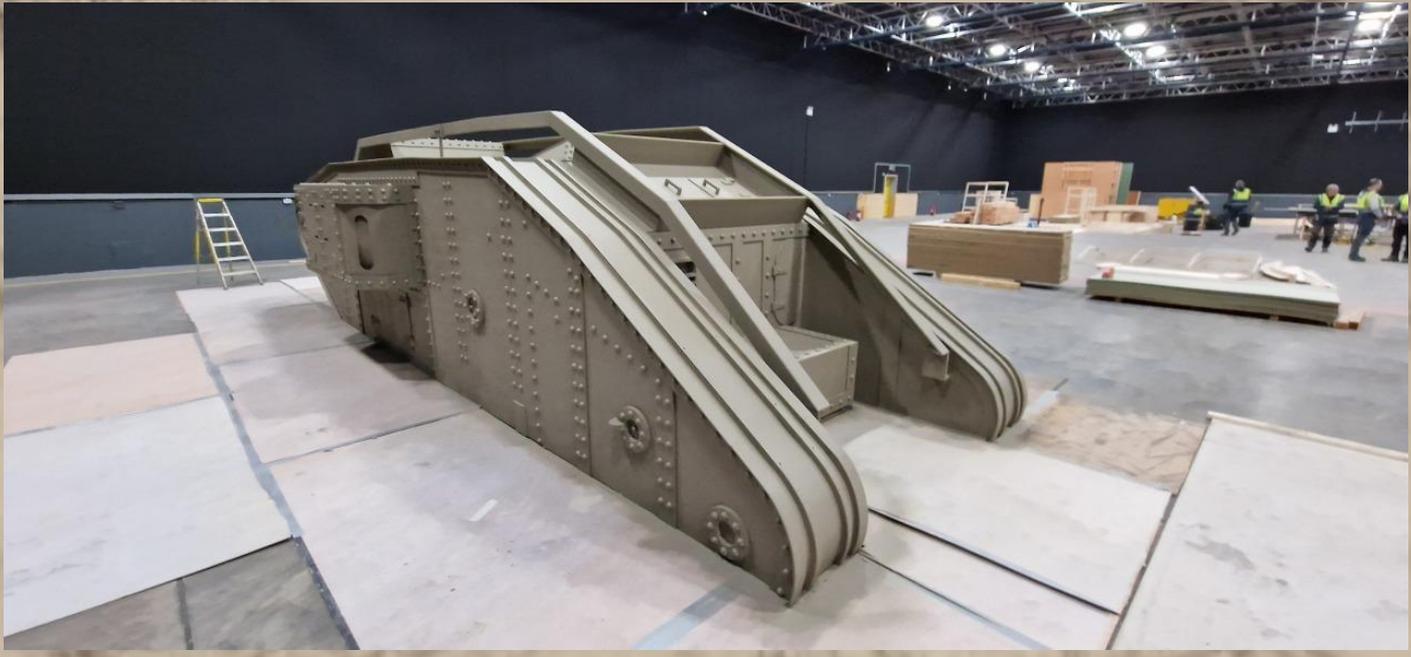
NOTE: MOST OF FRAMEWORK & BOARDS WILL BE COVERED IN THICK MUD.

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B.M.B - WRECKED TANK [MK.4] PASSCHENDAELE LOC: COMRIE QUARRY SCALE: 1:25

FRONT
REAR
RIGHT HAND SIDE
LEFT HAND SIDE

NOTE: SKETCH - LEFT HAND SIDE - NOT TO SCALE
 SKETCH - RIGHT HAND SIDE - NOT TO SCALE

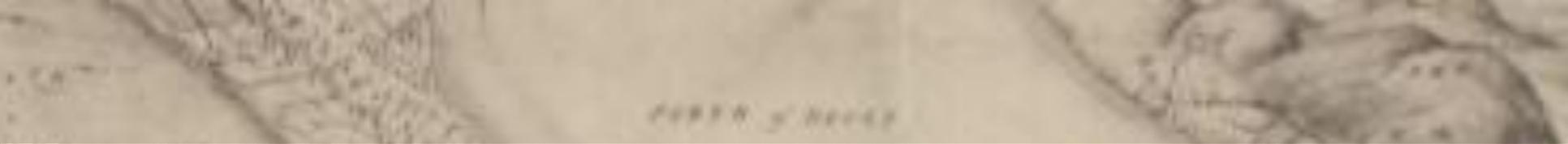








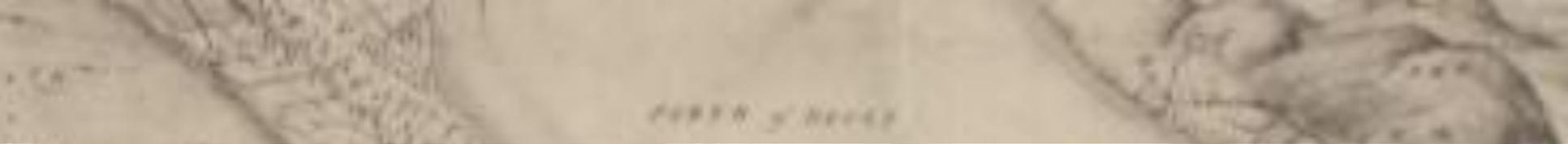
















REDACTION OFFICE



int. censorship office



int. censorship office



int. censorship office



int. censorship office





LOCATION PHOTO BEFORE SET DRESSING

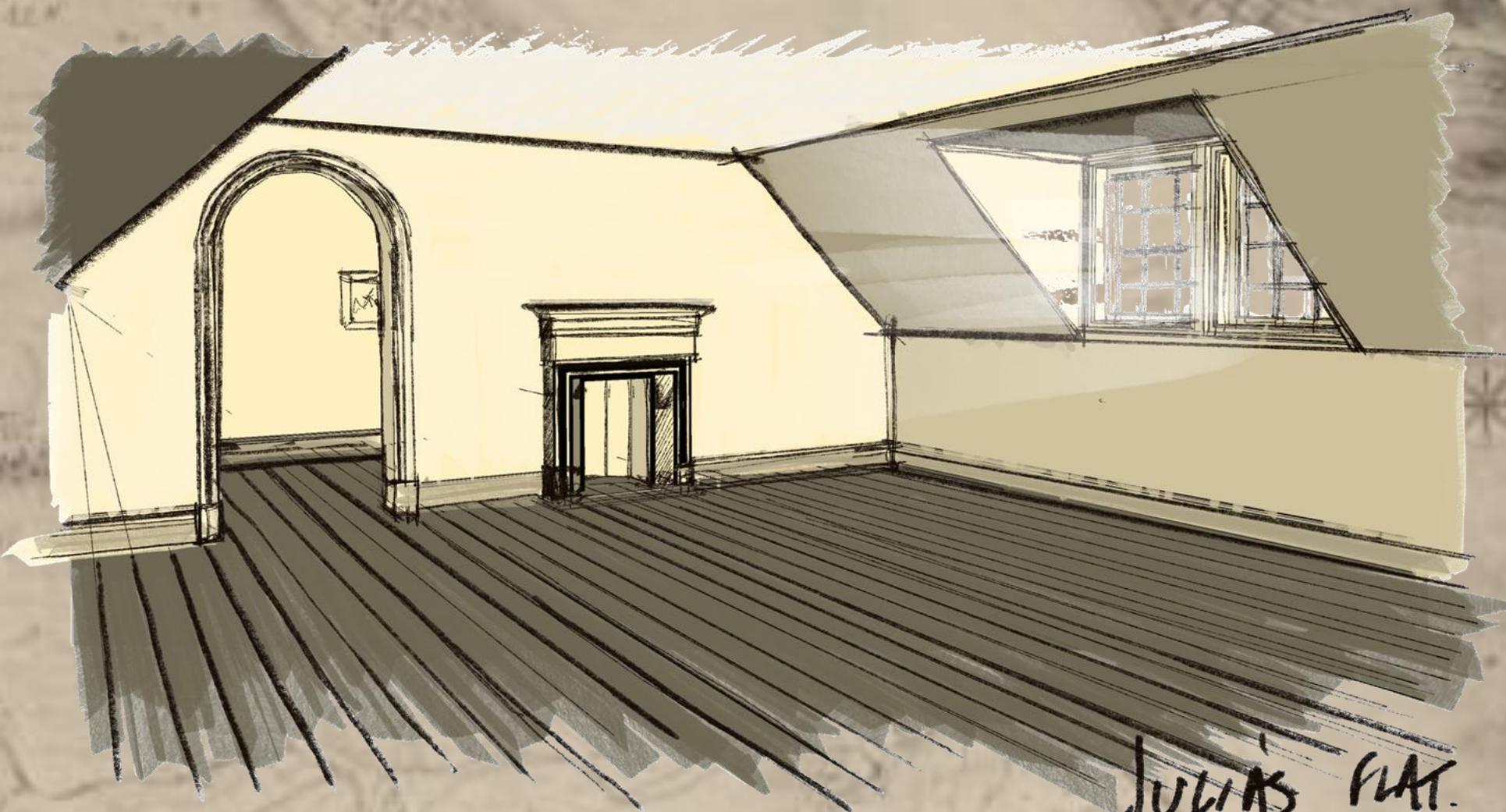












JULIA'S FLAT.



Int. Julia's London Flat

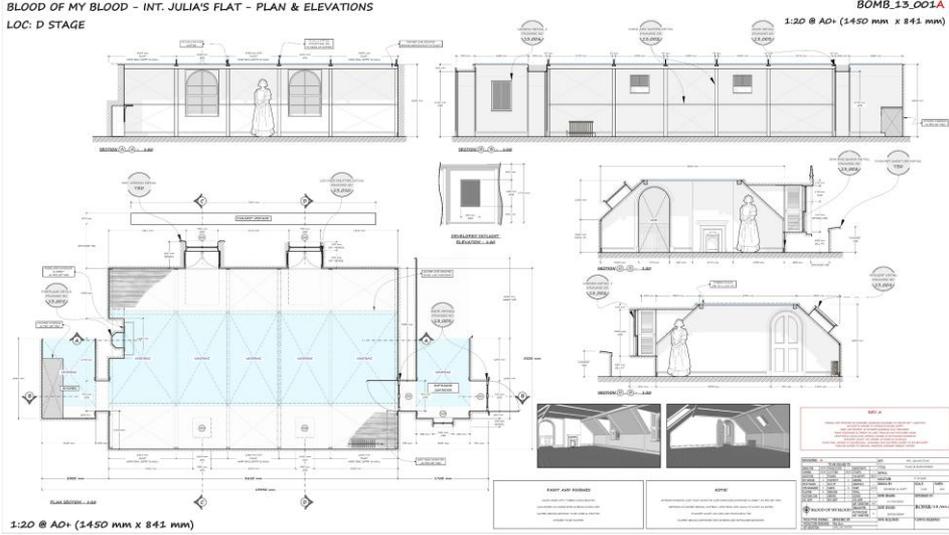


Int. Julia's London Flat

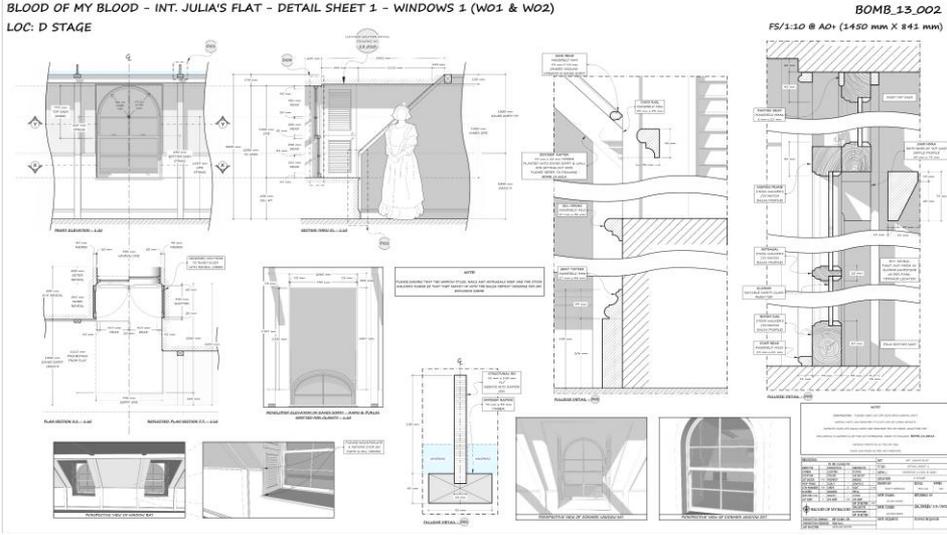


Int. Julia's London Flat

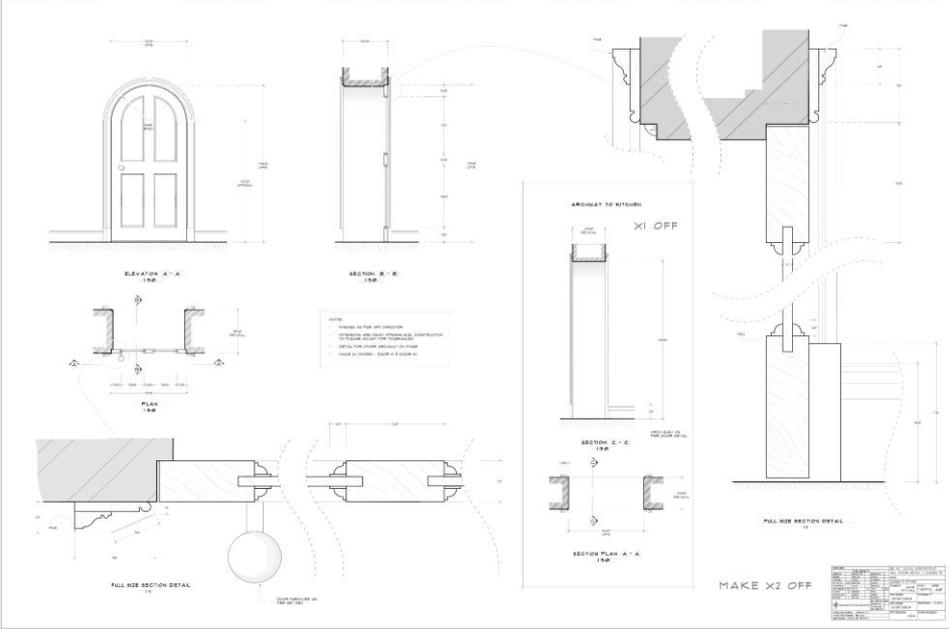
BLOOD OF MY BLOOD - INT. JULIA'S FLAT - PLAN & ELEVATIONS
LOC. D STAGE



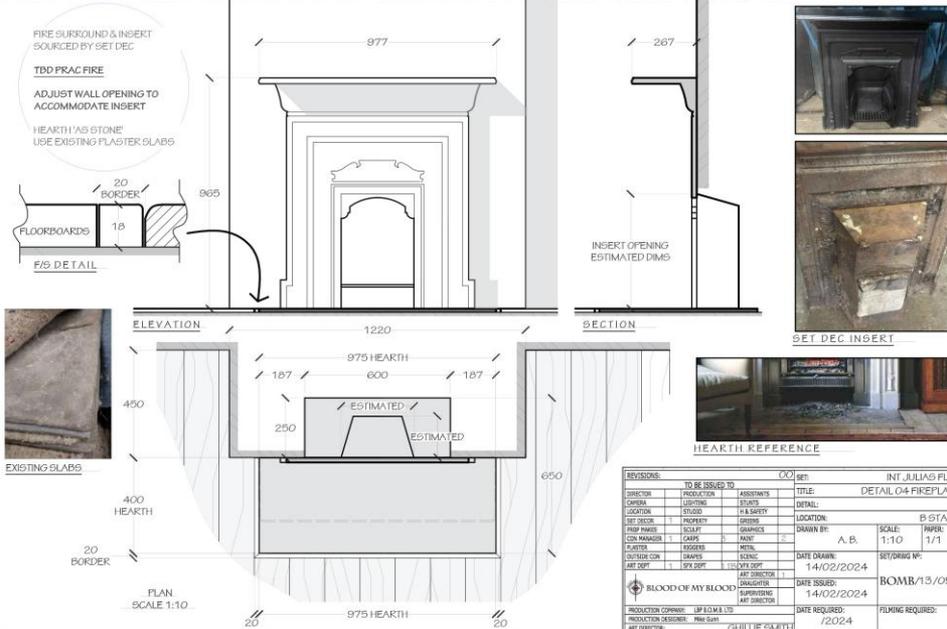
BLOOD OF MY BLOOD - INT. JULIA'S FLAT - DETAIL SHEET 1 - WINDOWS 1 (W01 & W02)
LOC. D STAGE



BLOOD OF MY BLOOD - INT. JULIA'S LONDON FLAT - DETAIL 2: DOOR #1, DOOR #2, ARCHWAY DETAIL - LOCATION D STAGE - SCALE 1:10 @ A3 DWG NO: BOMB_013_003



BOMB INT JULIA'S FLAT / DETAIL 04 - FIREPLACE / B STAGE / SCALE 1:10 @ A3 DWG 013/05



REVISIONS:		TO BE ISSUED TO:	DATE:	BY:
1	ISSUED	PRODUCTION	14/02/2024	AMT
2	ISSUED	PRODUCTION	14/02/2024	AMT

ROLE	NAME	DATE
PROJECT MANAGER	AMT	14/02/2024
DESIGNER	AMT	14/02/2024
CHECKER	AMT	14/02/2024
DATE ISSUED	14/02/2024	

NO.	DESCRIPTION	DATE
1	ISSUED	14/02/2024
2	ISSUED	14/02/2024





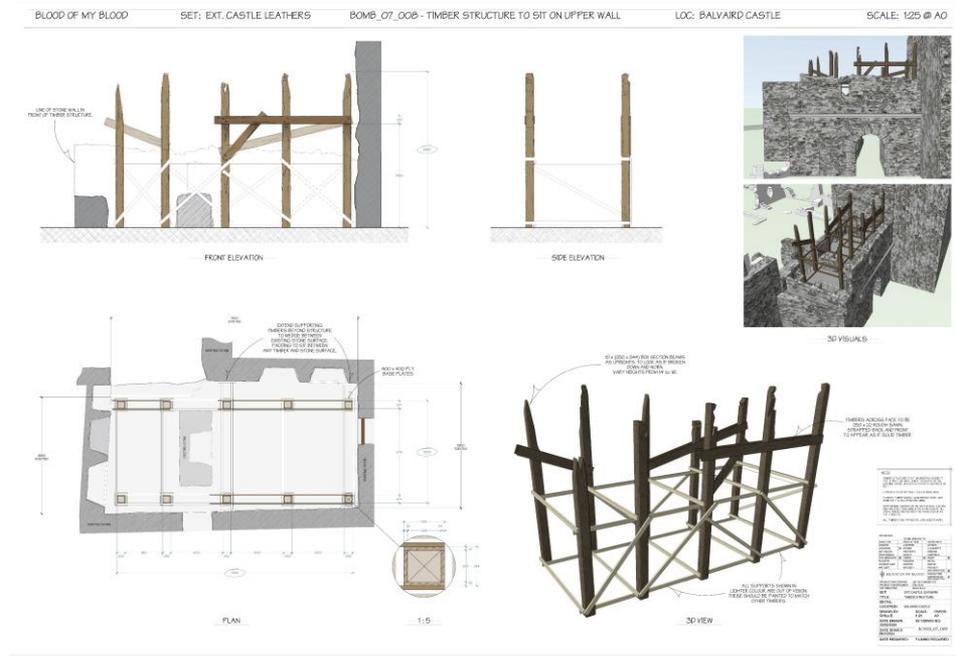
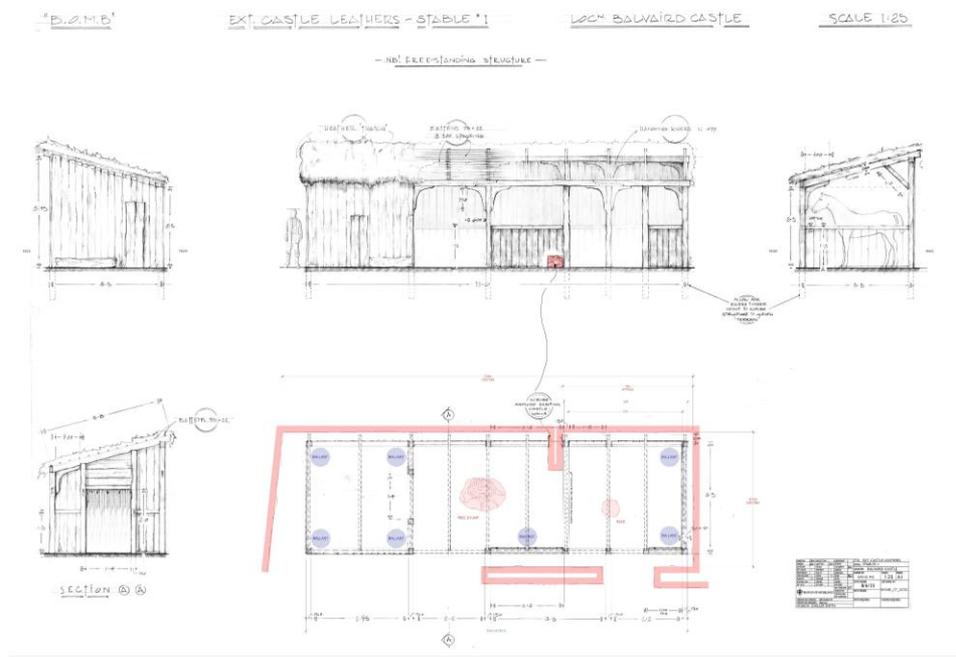
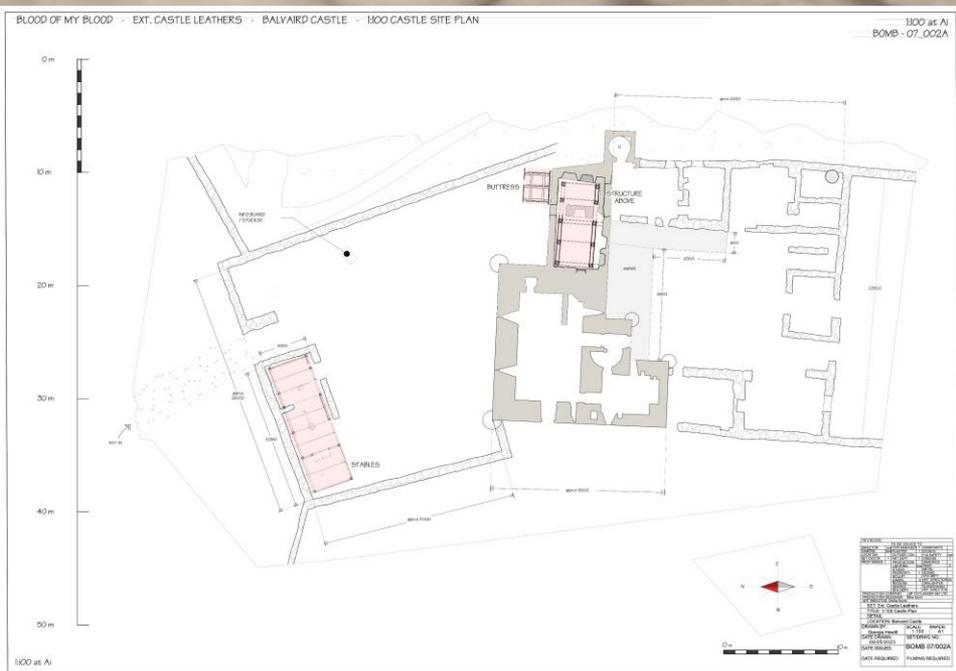
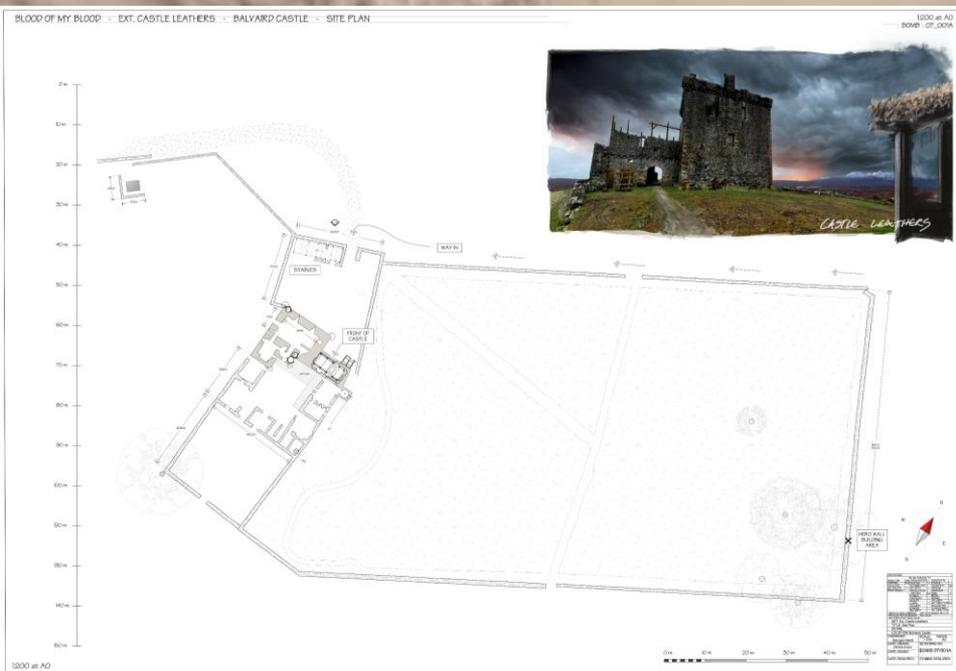


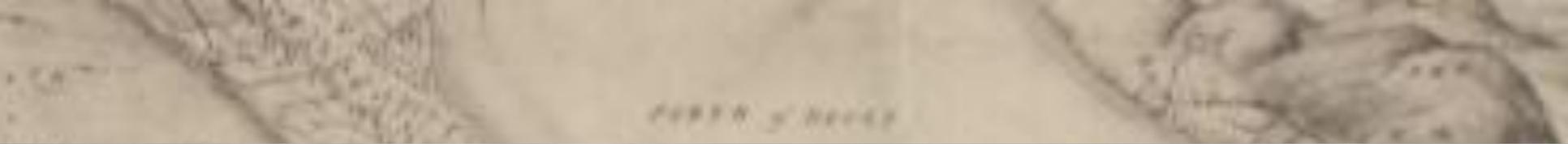


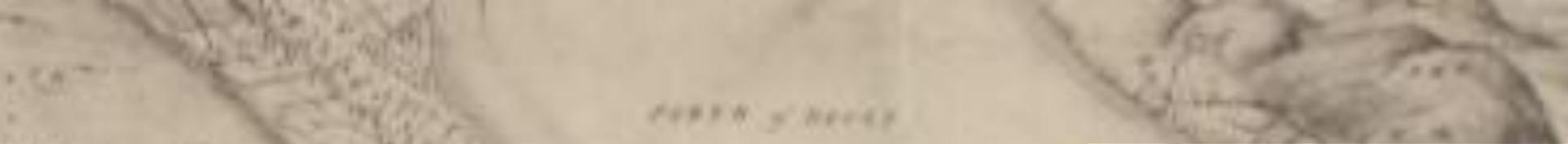




CASTLE LEATHERS









CASTLE LEATHERS - main hall



CASTLE LEATHERS - main hall



CASTLE LEATHERS - main hall



CASTLE LEATHERS - main hall





CASTLE LEACHERS - SERVANTS QUARTERS



CASTLE LEACHERS - LOVAC'S BED CHAMBER

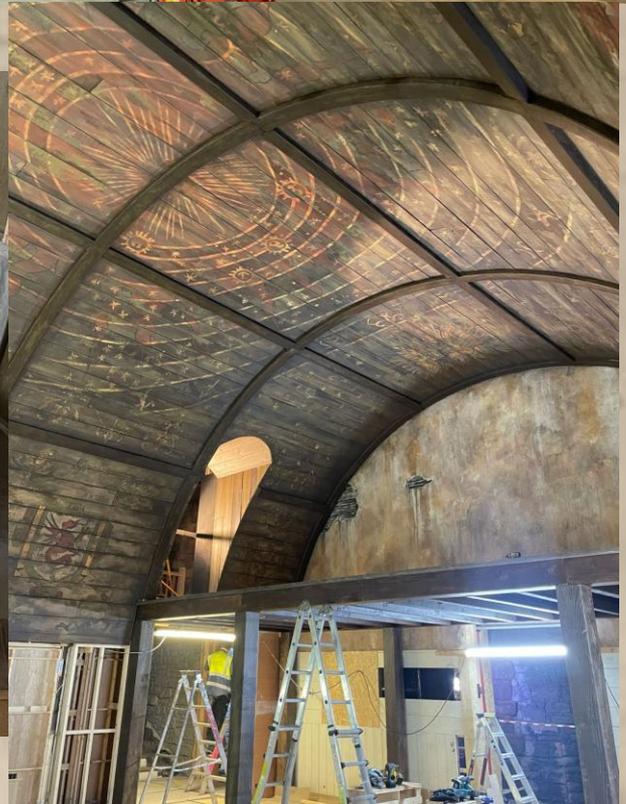


CASTLE LEACHERS - RAMPARTS



CASTLE LEACHERS - SERVANTS QUARTERS

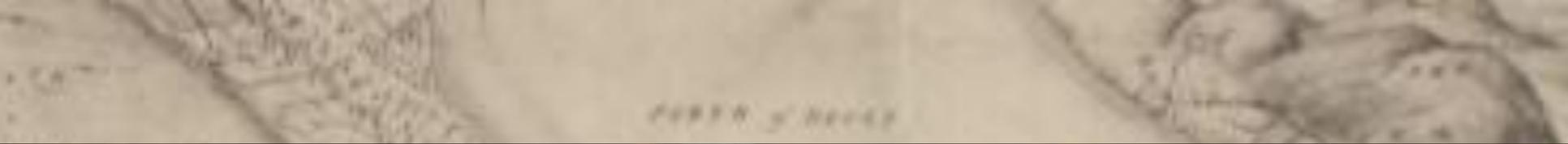




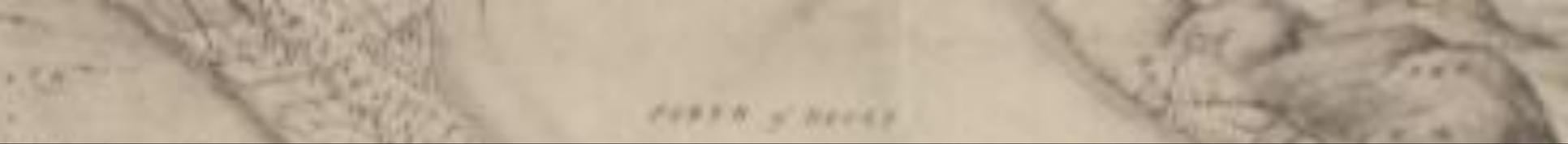




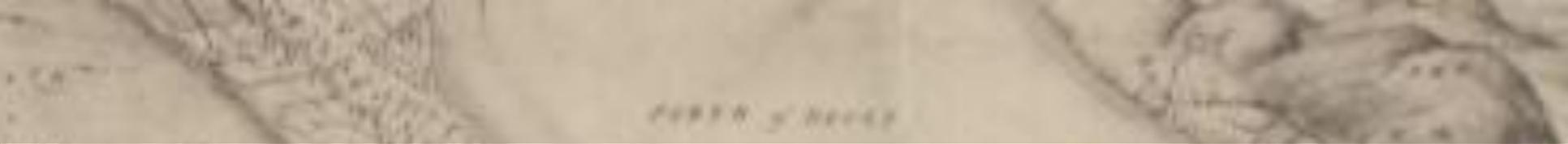






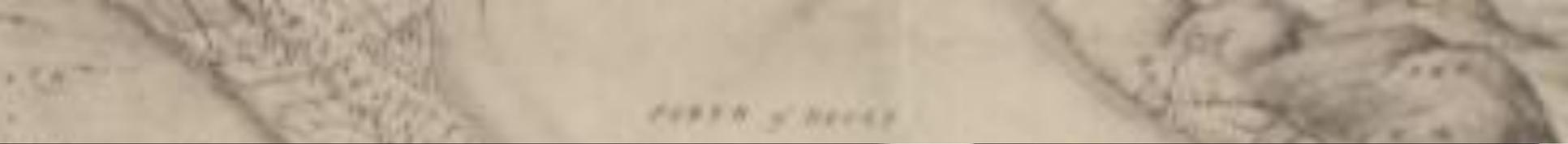


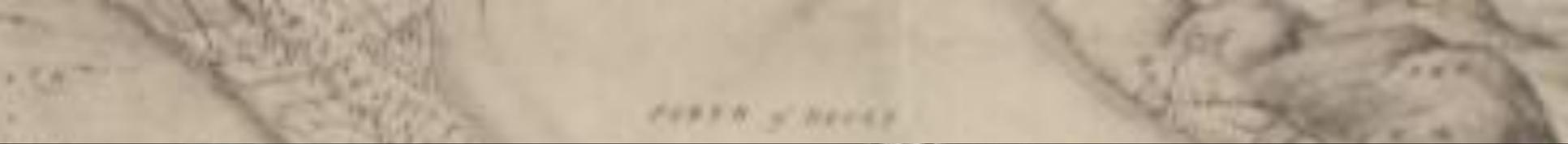


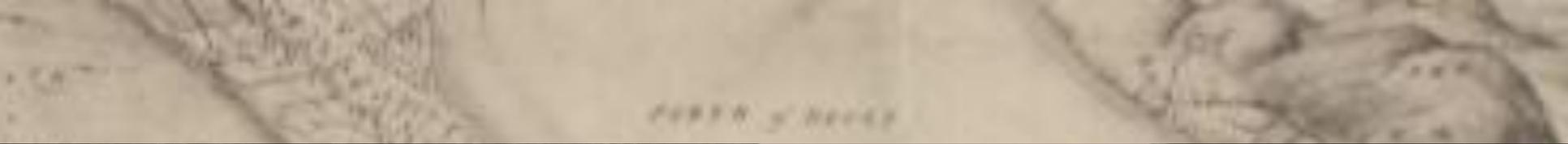


PLAN OF HOUSE











PRODUCTION DESIGN STATEMENT

Across the season, we built **134 sets** across **31 locations** and **six sound stages**, spanning **200 years of history**. For this episode, we focused on **four contrasting environments** that carried the emotional weight of the narrative while remaining historically authentic: the **devastated First World War battlefield of Passchendaele**, the **Redaction Office**, where the war was filtered into bureaucracy, the **cozy sanctuary of Julia's Flat**, and the **medieval fortress of Castle Leathers**.

Each world reflects the contrasting imprisonment of our characters across different time periods, taking the audience on a journey from the grandeur of the past, through the destruction of the battlefield, to the quiet oppressiveness of the home front—a narrative arc spanning two centuries.

From my interpretation of the scripts and close collaboration with the Writers and Producers, I developed a comprehensive design brief supported by conceptual sketches and models. These allowed me to entrust the Supervising Art Director with translating the concepts into detailed plans, elevations, and 3D models, ensuring each set was buildable, practical, and visually precise. The Set Decorator then layered the spaces with objects, textures, and lived-in details, giving the actors and camera a world of depth and truth to inhabit.

Passchendaele posed the greatest technical challenge: constructing trench systems and a battlefield that could convey scale, chaos, and horror. The sets combined layered timber, corrugated iron, and sandbags with artificially waterlogged earth to evoke the soaked, decaying terrain. We built tanks, burnt-out vehicles, shattered trees, bunkers, and collapsing trenches that could be flooded and drained. Personal debris enhanced the authenticity, resulting in an immersive, visceral environment that allowed the audience to experience the grim reality and unrelenting tragedy of the Western Front.

In contrast, the **Redaction Office** risked monotony. The challenge was to make a paper-based environment cinematic. I designed the space with visual rhythm and depth, while the Set Decorator filled it with period-accurate details—typewriters, mailbags, stacked files, and ledgers. This layering conveyed the overwhelming scale of wartime bureaucracy and the emotional disconnect between clerical order and frontline chaos. Our love letter became the *needle in a worldwide bureaucratic haystack*.

Julia's Flat is a cozy yet cramped 1920s London attic garret. With sloping ceilings, exposed rafters, and muted earth tones, the space exudes warmth and intimacy. Dark, well-worn furniture, a cast-iron bed, and literary clutter create a bohemian sanctuary for a working woman in post-WWI England—a personal refuge in contrast to the wider world's turbulence.

Castle Leathers required a balance between ancient grandeur and ruin. The location provided a skeletal framework that we expanded with extensive exterior construction to enhance its scale and authenticity through medieval stonework and crumbling ruins. The interiors, built on stage, showcased an enormous vaulted ceiling brought to life through detailed scenic painting. Historic furnishings, tapestries, and chandeliers added richness, while weathered finishes and lighting emphasized both power and fragility.

This episode was chosen because it demonstrates the **full range of the Production Design team's work**—from the architectural authority of a medieval castle, to the devastated landscapes of the Western Front, and finally to the intimate precision of the home and the office. These four sets highlight every discipline within the Art Department—**Graphics, Prop Making, Scenic Painting, Plasterwork, Drapes and Textiles, Construction, and Set Decoration**—showcasing the **versatility, ambition, and precision** that define our team's craft.