THE LOWDOWN
SEASON 2

FOR YOUR ADG AWARD CONSIDERATION

Excellence in Production Design
One-Hour Contemporary Single Camera

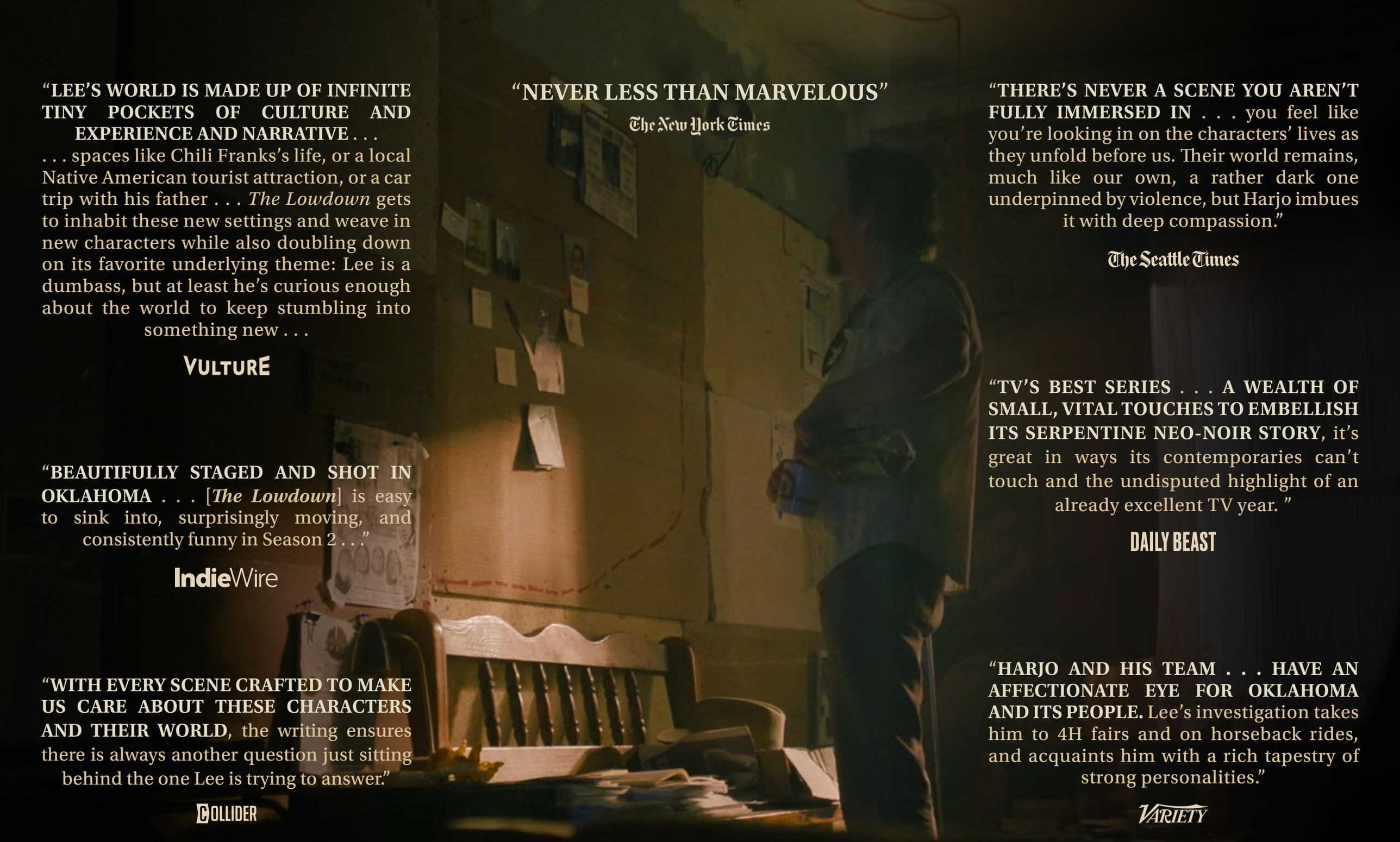
EPISODE 203: TRUTH'S EASY











“LEE’S WORLD IS MADE UP OF INFINITE TINY POCKETS OF CULTURE AND EXPERIENCE AND NARRATIVE . . .
. . . spaces like Chili Franks’s life, or a local Native American tourist attraction, or a car trip with his father . . . *The Lowdown* gets to inhabit these new settings and weave in new characters while also doubling down on its favorite underlying theme: Lee is a dumbass, but at least he’s curious enough about the world to keep stumbling into something new . . .

VULTURE

“BEAUTIFULLY STAGED AND SHOT IN OKLAHOMA . . . [*The Lowdown*] is easy to sink into, surprisingly moving, and consistently funny in Season 2 . . .”

IndieWire

“WITH EVERY SCENE CRAFTED TO MAKE US CARE ABOUT THESE CHARACTERS AND THEIR WORLD, the writing ensures there is always another question just sitting behind the one Lee is trying to answer.”

COLLIDER

“NEVER LESS THAN MARVELOUS”

The New York Times

“THERE’S NEVER A SCENE YOU AREN’T FULLY IMMERSED IN . . . you feel like you’re looking in on the characters’ lives as they unfold before us. Their world remains, much like our own, a rather dark one underpinned by violence, but Harjo imbues it with deep compassion.”

The Seattle Times

“TV’S BEST SERIES . . . A WEALTH OF SMALL, VITAL TOUCHES TO EMBELLISH ITS SERPENTINE NEO-NOIR STORY, it’s great in ways its contemporaries can’t touch and the undisputed highlight of an already excellent TV year. ”

DAILY BEAST

“HARJO AND HIS TEAM . . . HAVE AN AFFECTIONATE EYE FOR OKLAHOMA AND ITS PEOPLE. Lee’s investigation takes him to 4H fairs and on horseback rides, and acquaints him with a rich tapestry of strong personalities.”

VARIETY





"The Lowdown has a brown toned palette that nods to the New Hollywood era and helps collapse the past and the present."

THE NEW YORKER

Tulsa, at the intersection of the American south and mid-west, is hot as hell during the summer and freezing cold during the winter. We wanted the color palette to reflect months of never-ending direct sunlight tempered by months of ice storms with a focus on browns, yellows, and deep reds that showed off the texture and wear of our Dust Bowl noir world.

The timelessness of the color palette, always feeling slightly out of date but on the cusp of contemporary, was also inspired by the shaggy dog, New Hollywood era movies Sterlin was referencing when writing the show. But instead of a loose, dreamy noir journey through LA or NY, this would examine the complex history and landscape of Tulsa.





BUILDING BIG DEER VILLAGE

"THIS IS A SHOW THAT LUXURIATES IN ITS ENVIRONMENT . . . In truth, *The Lowdown* is anything but a virtuous bit of cultural vegetables. It's a party that more people should join, and you'll be glad you did."

VARIETY

About three weeks before it was set to shoot, Sterlin asked if we could conjure a recreation 18th century Native American village for a scene that had previously been set at a reoccurring location. We wouldn't have it any other way, we said.

As with anything we create, cultural authenticity was paramount. The concept: the type of fully realized village that occupies a niche between tourist trap and educational field trip destination. It began with the research: identifying the various structures found in 18th century Mississippian Indigenous villages. We worked with historians to learn about the type of chickees (dwellings) different Southeastern tribes built and what building materials would be most accurate. We relied on accounts and illustrations of pre-Trail of Tears Creek villages to guide our concept art.

REFERENCE



REFERENCE











CONCEPT



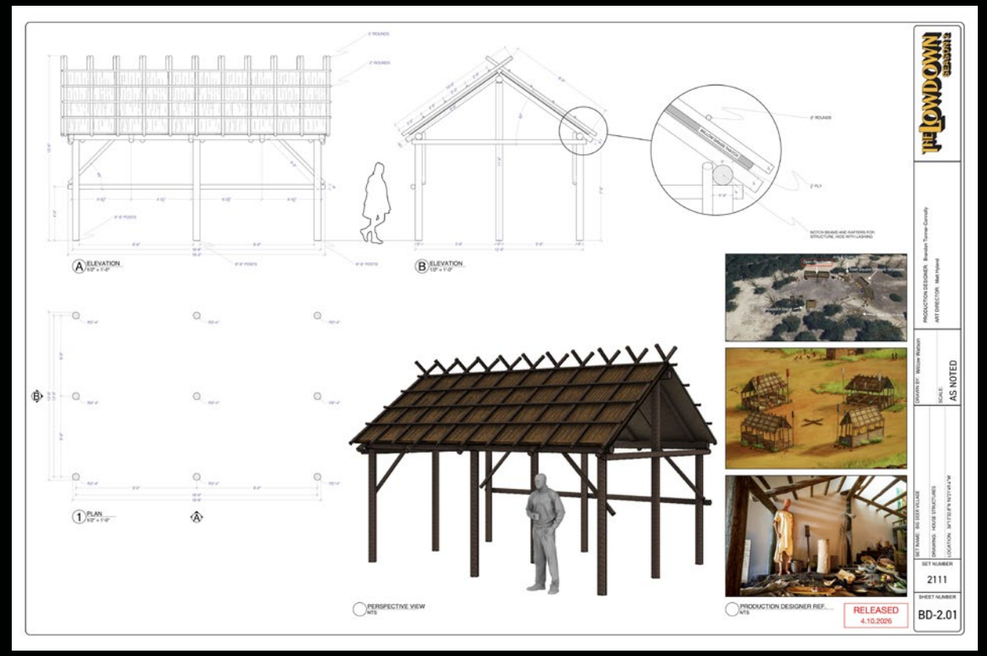


BEFORE



Once we had a layout and build plans, our incredible team sourced thousands of cedar logs and our Construction/Scenic departments made magic happen in an open field selected not just for aesthetics but with the idea that we could leave the village as an actual educational site after we were finished. We were once again honored to work with Muscogee Creek artist Johnnie Diacon, who created culturally accurate Mississippian scenic elements for our painters to apply to the town center structures.

BUILD PROCESS

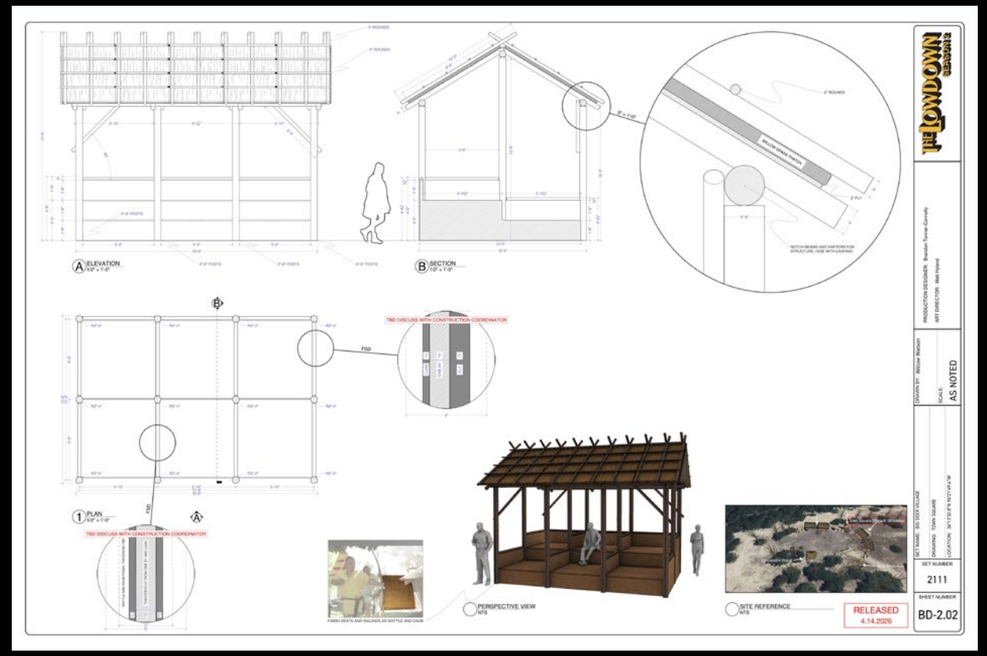



IN PROGRESS


IN PROGRESS


FINAL STILL

BUILD PROCESS





IN PROGRESS



IN PROGRESS



IN PROGRESS



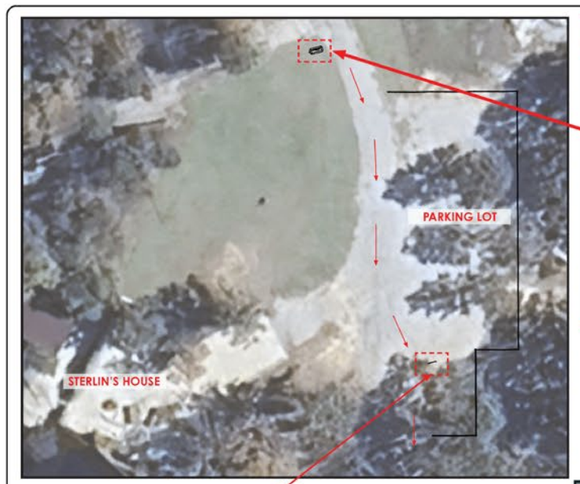
IN PROGRESS







The village truly came to life with the contributions of our detail obsessed Set Decoration team. They helped coordinate a cohort of Indigenous craftspeople who joined the production as both vendors and onscreen talent. The same people who provided us with authentic baskets, blow darts, and long bows were playing the village's recreation actors in the episode. Graphics provided the finishing touches, bringing together National Park style educational placards, signs expressing greetings in a variety of Mississippian tribal languages, and, of course, a playfully modern Snack Bar sign.



PARKING LOT SIGN

PLACEMENT: IN PARKING LOT NEAR ENTRANCE
SIZE: 6'-0" X 3'-6"
MATERIALS: HAND PAINTED GRAPHIC ON SUBSTRATE W/ WOOD FRAME + WOODEN PLANTER BOX & POSTS
WHO WILL DESIGN: Jessica
WHO WILL BUILD: CONSTRUCTION
WHO WILL INSTALL: CONSTRUCTION
STATUS: DESIGN APPROVED - PAINTING/CONST. IN PROGRESS
REFERENCE:





RAKKO
ECO
BIG DEER VILLAGE

A DAY IN THE LIFE SIGN

PLACEMENT: IN PARK NEAR WELCOME SIGN
SIZE: 6'-0" X 3'-0"
MATERIALS: HAND PAINTED GRAPHIC ON SUBSTRATE W/ WOOD POSTS & SHINGLE ROOF
WHO WILL DESIGN: JESSICA
WHO WILL BUILD: CONSTRUCTION
WHO WILL INSTALL: CONSTRUCTION
STATUS: DESIGN DONE - PAINT/CONST. IN PROGRESS
REFERENCE:

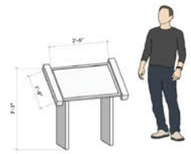




HISTORICAL INFO SIGN (X4)

PLACEMENT: IN PARK AT EACH STRUCTURE
SIZE: 2'-6" X 1'-8"
MATERIALS: PRINTED GRAPHIC ON SUBSTRATE W/ FRAME MATERIAL TBD
WHO WILL DESIGN: JESSICA
WHO WILL BUILD: CONSTRUCTION
WHO WILL INSTALL: CONSTRUCTION
STATUS:

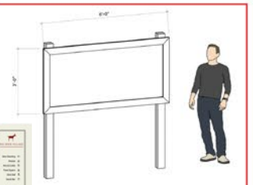


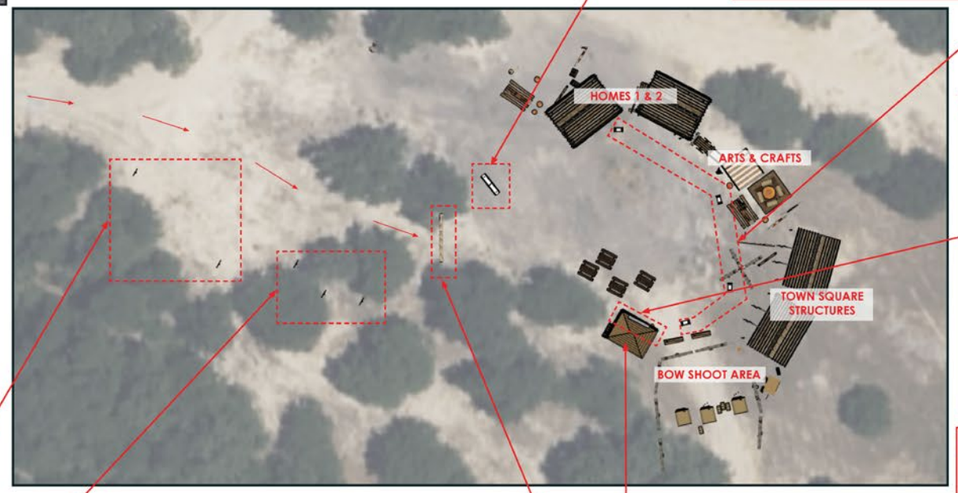


PARK MAP SIGN

PLACEMENT: IN PARKING LOT NEAR PATH
SIZE: 6'-0" X 3'-0"
MATERIALS: PRINTED GRAPHIC ON SUBSTRATE W/ WOOD FRAME AND POSTS
WHO WILL DESIGN: JESSICA
WHO WILL BUILD: CONSTRUCTION
WHO WILL INSTALL: CONSTRUCTION
STATUS:







CONCESSION STAND SIGN

PLACEMENT: ON FACADE OF CONCESSION STAND
SIZE: 62"x24"
MATERIALS: ADHESIVE VINYL ON WOOD
WHO WILL DESIGN: JESSICA
WHO WILL BUILD: CONSTRUCTION
WHO WILL INSTALL: CONSTRUCTION
STATUS: DESIGNED - BEING PRINTED - CONST. IN PROGRESS
SIGN:



TRAIL MARKER SIGNS (X4)

PLACEMENT: PATH LEADING TO PARK
SIZE: 3'-0" X 6"
MATERIALS: PAINTED WOOD WITH ROUTED LETTERS
WHO WILL DESIGN: JESSICA
WHO WILL BUILD: CONSTRUCTION
WHO WILL INSTALL: CONSTRUCTION
STATUS: BUILT - READY FOR INSTALL
REFERENCE:





CONCESSION STAND MENU

PLACEMENT: INSIDE CONCESSION STAND
SIZE: TBD
MATERIALS: PRINTED GRAPHIC ON SUBSTRATE
WHO WILL DESIGN: JESSICA
WHO WILL BUILD: N/A
WHO WILL INSTALL: SET DEC
STATUS:



TRAIL HELLO MARKER SIGNS (X6)

PLACEMENT: PATH LEADING TO PARK
SIZE: 3'-0" X 12"
MATERIALS: PAINTED WOOD WITH ROUTED LETTERS
WHO WILL DESIGN: JESSICA
WHO WILL BUILD: CONSTRUCTION
WHO WILL INSTALL: CONSTRUCTION
STATUS: BUILT READY FOR INSTALL
REFERENCE:





WELCOME SIGN

PLACEMENT: ENTRANCE TO PARK PER SCOUT
SIZE: 13'-6" X 12'-11" (POSTS) 11'-6" X 1'-6" (SIGN)
MATERIALS: DEBARKED LOGS + WOODEN SIGN W/ BARK TEXTURE W/ DIMENSIONAL LETTERS
WHO WILL DESIGN: JESSICA
WHO WILL BUILD: CONSTRUCTION
WHO WILL INSTALL: CONSTRUCTION
STATUS: BUILT - READY FOR INSTALL
REFERENCE:





MISSISSIPPIAN WELCOME SIGNS (X4)

PLACEMENT: AFFIXED TO WELCOME SIGN POSTS
SIZE: 2'-3" X 1'-6"
MATERIALS: ADHESIVE VINYL ON WOOD
WHO WILL DESIGN: JESSICA
WHO WILL BUILD: CONSTRUCTION
WHO WILL INSTALL: CONSTRUCTION
STATUS: DESIGNED - BEING PRINTED - CONST. IN PROGRESS
GRAPHIC:



REVISED
04.17.26

THE LOWDOWN
SEASON 2

PRODUCTION DESIGNER: Brandon Tonner-Connolly
ART DIRECTOR: Matt Hyland

DRAWN BY: BRYNNA NORVELL
SCALE: N'TS
SET NAME: EXT. BIG DEER VILLAGE
DRAWING: SIGNAGE MAP
LOCATION: 36°13'32.8"N 96°21'49.4"W
SET NUMBER: 2111/2112/2113
SHEET NUMBER: XX

IN PROGRESS

On the day of the shoot, the feeling on set was one of joyful reunion as old friends hugged each other and got lost in the magic of Big Deer Village. Just as with Reservation Dogs, we were fortunate enough to be a part of telling a culturally important story with a community that trusted us.







FINAL STILLS



FINAL STILLS









FINAL STILLS



JOHNNIE DIACON

"Mvto! It's been an honor and an extreme pleasure to have had the chance, these past five or so years, to work with the art department and set decorator for FX's Reservation Dogs and now The Lowdown. It's amazing how much work goes on behind the scenes even though not all of it may make it to air. It is however the work and attention to detail, no matter how tiny some are, that gives these shows the foundation that is so integral to the heart of the stories and the characters portrayed.

I'm glad to do whatever I can when approached by production designer Brandon Tonner-Connolly, set decorator Tafv Sampson, and art department coordinator/construction buyer/ accountant Sun Roller. It's an honor and a pleasure to know these people, to work with them, and ultimately call them friends.

For the second season of The Lowdown, I did some design work for a set depicting a touristy



roadside living museum. I designed the artwork for the structures that the production scenic department copied onto the actual sets. These photos are from behind the scenes and set pieces that incorporated my designs for the season 2 episode 3, "Truth's Easy", of FX's The Lowdown."

- Johnnie Diacon



REFERENCE



IN PROGRESS



IN PROGRESS

GINGER'S HOUSE

"A second season that's so good **IT FEELS LIKE IT'S BEEN SHOT OUT OF A CANNON**"

VULTURE







GINGER'S HOUSE

THE LOWDOWN

ANGIE'S HOUSE

"No, *The Lowdown* is not a subtle show, but it is a rewardingly intricate one."

VULTURE









ANGIE’S HOUSE

THE LOWDOWN

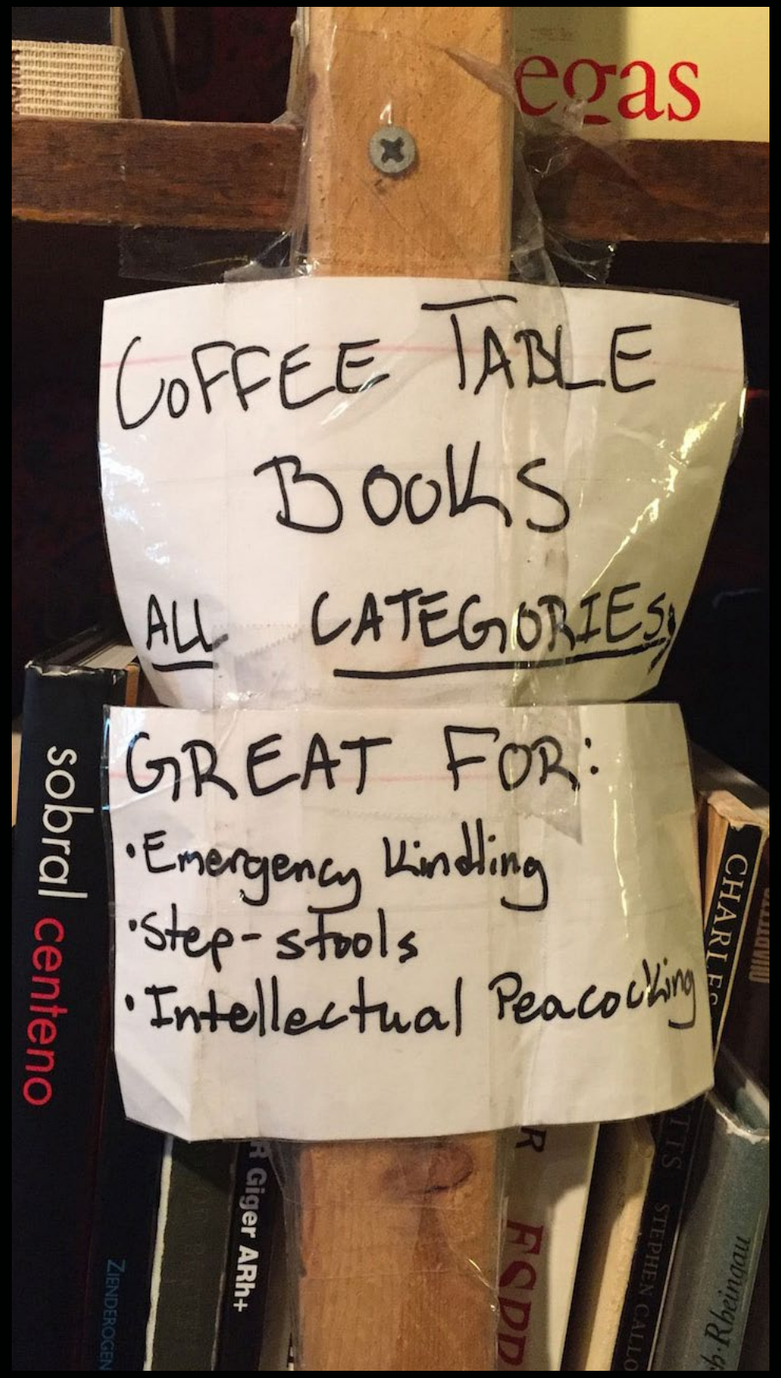
INT. HOOT OWL BOOKS

"For the love of television, please watch."

VARIETY



REFERENCE


egas
COFFEE TABLE
BOOKS
ALL CATEGORIES
GREAT FOR:
•Emergency Kindling
•Step-stools
•Intellectual Peacocking
sobral centeno
Giger ARh+


BAILEY'S
MOVING & STORAGE


MABEL
Road to Tara




BIG SCIENCE
MAGIC UNIVERSE
BERNIE MADOFF AUCTION
THE PHILOSOPHY OF SCIENCE
BOOKED UP



Described as part barely functioning bookstore, part Lee's mad laboratory, Hoot Owl is Lee's kingdom and the heart of the show. After creating the concept art and building the set in the space, we handpicked 5,000 books from a local independent bookstore called Gardiner's to make sure the shelves all looked right and every book belonged. We wanted anyone to be able to walk down the aisle, pull a book out, and feel it added to the set and the story. Plus, we're a bunch of nerds who love books.



We decided to make the section by the counter a rare titles section where we could highlight some favorites by Oklahoma authors that spoke to the local cultural landscape. The space behind the register became a wall of honor for Tulsa artists, including some of Lee Roy Chapman's own screen-printing work, Larry Clark's photos, and an original Chito Harjo block print. We could tell we did a good job because people kept wandering by and coming in to start browsing, thinking a new bookstore had opened in town. That and Ethan kept finding books he liked on the shelves and taking them home with him (aka stealing them).

BEFORE





FINAL STILLS



FINAL STILLS




INDIAN FRY BREAD MIX
INDIAN FRY BREAD MIX
Will Rogers
BLIGHT
Remove the Klan Trophy from Owen Park
Sign this Petition
RELAX WITH A GOOD BOOK
TULSA
LARRY CLARK
ARCHITECTS OF THE MASSACRE
HICKOIDS
REVOLT!
AMERICA'S BLACK WALL STREET
NONE OF THE ABOVE
TOUCH THE EARTH
THE INDIAN WARS
PARIS
SHRINE CIRCUS
DURACELL
INDIANS
INDIAN CRAFTS AND LORE


BREAD MIX
INDIAN FRY
TULSA
MARK TWAIN
I AM A STRANGE LOOP
ULYSSES
THE STORY OF B
Blue Highways
CURES
PEACE KILL
TWO-FISTED DETECTIVE
THE GREEN DOOR
CÉLINE
BOB DYLAN
BIG BOOKS
LOCKED-ROOM MYSTERIES
BLACK MASK STORIES
Sam Antonio Rose
Kerouac
HAMMERMILL


UNPAVED ROAD
Landmarks: Humanities
CHITA
GLORY YEARS OKLAHOMA
INDIAN HERITAGE
THROUGH INDIAN EYES
The Beatles
Tales of Poe
BLOODY FRIDAY
77 KILLED
171 INJURED
253 EXPLOSIONS

6TH STREET BUSINESSES

"The Lowdown has an actual geography - a world you can walk down."

VULTURE

After extensive scouting, we found a block of empty, unfinished (read: decrepit) storefronts with an amazing view of downtown Tulsa and space on the second floor we could turn into Lee's Apt. It was a challenge since none of the buildings had working power, water, or much internal structure, but we knew building our mini backlot on Tulsa's North 6th Street would help tell the story the right way, creating an uninterrupted interior/exterior world for Sterlin and the cast to get lost in. Later, we found out that Lee Roy Chapman had lived on the second floor of one of the buildings we chose, very close to where we put Lee's Apartment.



CONCEPT




CAFE

FINAL STILLS



FINAL STILLS







HIDDEN DETAIL

Sweet Emily's is the neon lit, greasy spoon diner where Lee eats most of his meals and does his writing.

We went to work building our own red Formica diner counter, bringing in our custom-built booths, and laying our flooring - checker tile near the counter for the color and low pile carpet for the adjoining dining room to really show the age of the place with food stains.

For the walls, we wanted a combination of wallpaper and wood paneling to give the space a warm, aged texture. We wanted a wallpaper with pastoral scenes, the kind of thing that could easily fade into the background but could also amuse you for a minute when you were sitting alone having a cup of coffee and a cigarette at 2am. We brought in an illustrator to hand draw a pattern using characters and moments from Reservation Dogs as a very subtle easter egg. Sticking to our ethos, we had it printed locally by a vendor who was excited to nail the specific texture we wanted. Sticking to our ethos, we had it printed locally by a vendor who had never made something for film/tv before but, once we explained the situation, was excited to make it happen.

Cast and crew that worked on Rez Dogs were in tears once we revealed the subtle detail and Sterlin asked us for a few rolls so he could have a room in his house with the wallpaper.



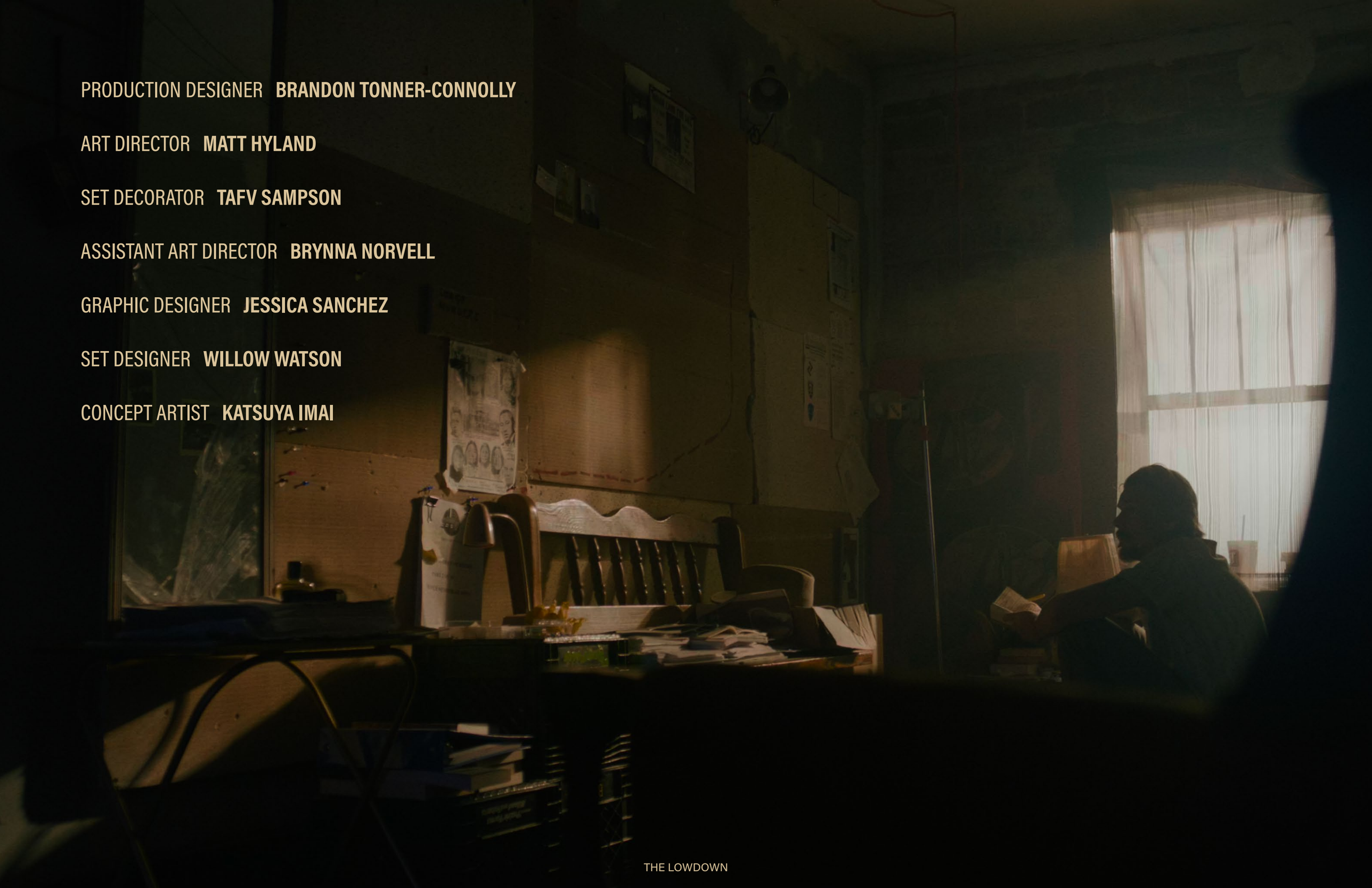





Tulsa
Cultural Capital of Oklahoma




Free
Refills



PRODUCTION DESIGNER **BRANDON TONNER-CONNOLLY**

ART DIRECTOR **MATT HYLAND**

SET DECORATOR **TAFV SAMPSON**

ASSISTANT ART DIRECTOR **BRYNNA NORVELL**

GRAPHIC DESIGNER **JESSICA SANCHEZ**

SET DESIGNER **WILLOW WATSON**

CONCEPT ARTIST **KATSUYA IMAI**

"Watching someone **struggle to find the truth** is something that I think **we all kind of need** and could take inspiration from in this moment..."

- Sterlin Harjo