



PERSPECTIVE

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WHO'S TALKING IN THIS ISSUE

Stefania Cella, *Production Designer of LUCY IN THE SKY* – page 61

Lucy begins the film in space, an emotional point of view of space, not the technical aspect—the feeling of impermanence and the scale that dwarfs her.



Sharon Seymour, *Production Designer of JUST MERCY*, with team members at the Friday Art Department social – page 83

As an Art Department team, that's what the people I surround myself with do—we think through problems and choices before it's an issue on a shooting day. We enrich the story with our work. An Art Department of the level and talents that I had on *Just Mercy* makes the work such a pleasure.

Mark Tildesley, *Production Designer of THE TWO POPES* – page 103

The production committed to scenically painting our own version, matching the brightness and saturation of the refurbished chapel. We painted our sections at one-third scale to complete the project in the time available, photographed these and then used the 'tattoo' technique at full scale. For this we called upon some of Italy's finest scenic painters!!



Charles Wood, *Production Designer of AVENGERS: ENDGAME* – page 51

The expectations from the directors, the studio and the audience were extremely high. These films had been in the planning phase for many years. It was always going to be a monumental task from a design point of view and a daunting logistical challenge, particularly as the two films needed to be worked out pretty much at the same time.

Eve McCarney, *Production Designer of LIZA ON DEMAND* – page 88

I spent my first week trying to track down where the set was stored. To my dismay, I discovered the set had been placed outside without any tarping or coverage during the heavy rains that plagued LA last winter. The set was destroyed, but the hardware, vanity and shower door were salvaged. Since it had to be rebuilt, I took it as an opportunity to enhance and better the set.



Designing for a YouTube Star

THE MILLENNIAL WORLD OF *LIZA ON DEMAND*

BY EVE MCCARNEY, PRODUCTION DESIGNER

I got the interview for season one of *Liza on Demand* through a costume designer colleague who knew the line producer. At the time, the town was really busy, and they were having a tough time finding the right designer for their quirky comedy. I had just come off a feature in town, so the timing was perfect for me, other than the trip to Europe I had planned. The meeting went great, the showrunners and I clicked right away, and it turns out we're all from Philadelphia too. The idea that sealed the deal was my concept for a pop-up cupcake shop called the Cupcaken (a cupcake inside a cupcake inside a cupcake). Researching for the presentation, I came across some really creative things Adidas, Nike and Tiffany were

doing. Large-scale shoeboxes and jewelry boxes used to promote new products and create an interactive experience for the customers. This concept seemed like an excellent thing to elevate the pilot, so I pitched the idea of building a giant cupcake for the pop-up set.

The star of the show, Liza Koshy, is a YouTube comedian who at the time had thirteen million followers (currently 17.7M). She wrote, acted and edited all of the content on her channel. She's naturally exuberant and hilarious, which landed her the series with showrunners Deborah Kaplan and Harry Elfont, known for classic comedies like *Can't Hardly Wait* and *Josie and the Pussycats*. The

A. LIZA'S APARTMENT INTERIOR. PRODUCTION STILL.

B. CUPCAKEN POP-UP STORE. BUILT AT LA CENTER STUDIOS. SET PHOTO BY EVE MCCARNEY.



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C



D



B



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E. LIZA'S APARTMENT INTERIOR. PRODUCTION STILL WITH VIEW INTO THE BATHROOM.

F. OVERHEAD VIEW OF A STUDY MODEL FOR LIZA'S APARTMENT. DRAWN BY EVE MCCARNEY USING SKETCHUP PRO.

A. LIZA'S DINGBAT APARTMENT EXTERIOR. LOCATED IN NORTH HOLLYWOOD.

B. LIZA'S APARTMENT INTERIOR. PRODUCTION STILL SHOWCASES THE VINTAGE FEEL FOR THE KITCHEN.

C. LIZA'S BEDROOM. PRODUCTION STILL FEATURING THE NEW TIE-DYED WALLPAPER USED IN SEASON TWO.

D. PASS-THROUGH WALLPAPER. PURCHASED FROM AN INTERNATIONAL VENDOR.

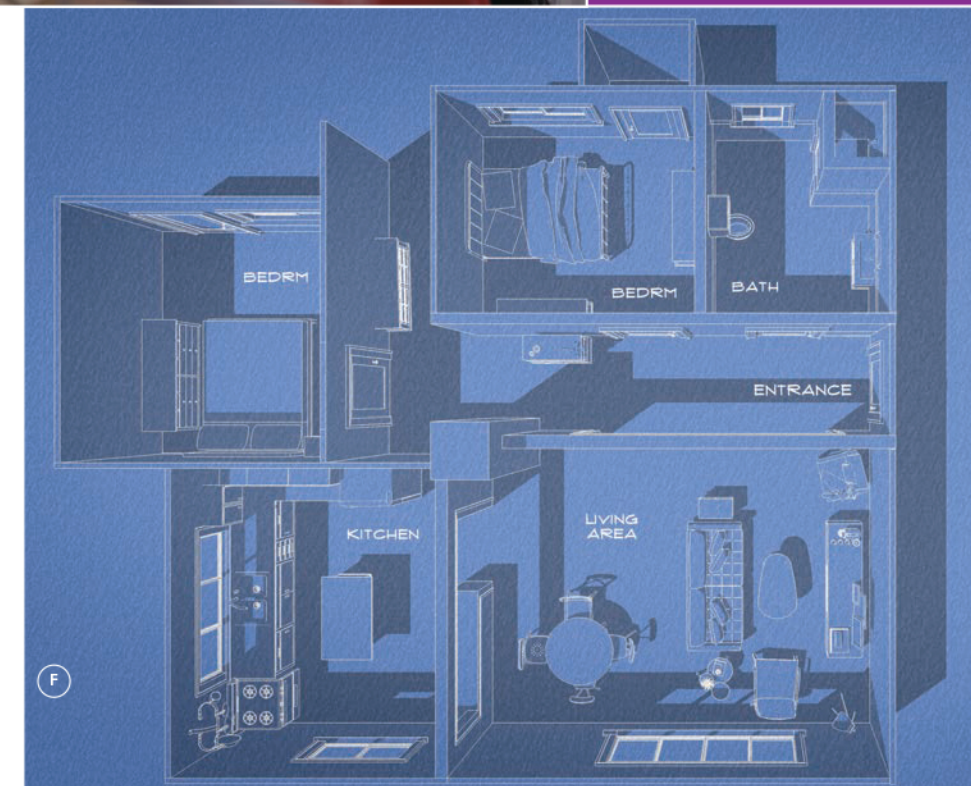
first season was built around Liza's quest to become an elite tasker and all the things that go awry on her journey. My goal was to ensure that the sets were reflective of Liza's energy, comedy and charm.

The showrunners and I were inspired by the dingbat style of apartments strewn about Los Angeles. We found a building in the valley that felt like the right fit for our characters and establishing shots. We decided to lean into the 1950s & 1960s style for the cabinetry, flooring and general aesthetic. The one troubling thing about that style was the lack of moldings around the windows and doors. One night while doing research at home, I found myself looking at the 1920s era trim around my house when inspiration hit, I could implement that style of trim to elevate the apartment set

aesthetic. Next up, I needed to find the perfect wallpaper for the pass-through accent wall. It was the wall that would be featured the most as it separated the living room from the kitchen. After much searching and rounds of production meetings about the wallpapers, the consensus landed on my top choice; a blue iridescent three-dimensional flower pattern with contrasted white pearlescent flowers. It has a vintage feeling but is also a bit funky and fun and felt perfect for this trio of millennials. For the bathroom, I fell in love with a vintage-inspired flower print. It was out of stock at the time, so I had it scanned and created a print file. This worked in my favor because the scale of the actual wallpaper wasn't quite right for the set. I was able to minimize the size and play with the color tone to create a more vintage-feeling pattern.

All of the fixtures, sinks and vanity were shopped at ReUse People in Atwater, where a fantastic period vanity with striated metal trim was found with a period sink to top it off. It was perfect! The decorator, Sandy Skora, dressed the apartment with a mix of retro rentals and more current trends to give the space an eclectic feel. Our main goal was to establish furniture and decor that reflected each character but ensure at the same time that they all worked together as whole. For example, Harlow and Oliver each had an Eames shell chair, while Liza had an old painted wooden dining chair which displayed the disparity between her financial status and that of her roommates.

Word came down that season two was a go right after the Christmas holidays and everyone on the



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A. ECCENTRIC DOLL LADY APARTMENT. PRODUCTION STILL.

B. NEW YEAR'S FINALE NIGHTCLUB. PRODUCTION STILL

C. CURIOSITY SHOP. BUILT ON STAGE AT LACS. PRODUCTION STILL

D. DARK WEB BASEMENT. BUILT AT LACS. PRODUCTION STILL.

E. CARNIVAL OF CARING LOGO SIGN DESIGNED IN ILLUSTRATOR AND PHOTOSHOP BY EVE MCCARNEY. SET PHOTO.

F. CARNIVAL OF CARING. SET PHOTO BY ALAN TANNER.

G. LIZA'S TASKIT IPHONE APP SCREEN. DESIGNED IN ILLUSTRATOR BY EVE MCCARNEY

H. CARNIVAL OF CARING. PRODUCTION STILL.

production was excited to kick things up a notch. The producer had struck a deal with LA Center Studios to keep the set as a rental asset with the caveat that the show could use it for additional seasons. I spent my first week trying to track down where the set was stored. To my dismay, I discovered the set had been placed outside without any tarping or coverage during the heavy rains that plagued LA last winter. The set was destroyed, but the hardware, vanity and shower door were salvaged. Since it had to be rebuilt, I took it as an opportunity to enhance and better the set. After talking with the director of photography and showrunners, we decided to increase the overall width of the set and Liza's bedroom. I also pitched the idea of adding a door between Liza's bedroom and the bathroom to increase shooting angles and depth. Another hurdle that had to be faced was the hero wallpaper had been discontinued. I had several rolls in storage but not enough coverage with the added width. Luckily, the vendor still had that style in another color. Rolls of this similar pattern were hand-painted to match. It was barely discernable next to the original. While looking through the wallpapers, I fell in love with two other patterns and decided to add a gorgeous art deco paper in the hallway which speaks to Oliver's

sophistication; and a funky blue tie-dyed for Liza's bedroom which truly reflects her spunky and carefree character.

The season two scripts were stellar and allowed for some fun and creative swing sets. My favorites being a curiosity shop inspired by Mr. Wangs from *Gremlins*, a dark web hacker basement, a kooky doll lady's house and an old timey charity carnival. For the curiosity shop, a dusty, dark shop with a glass block window featuring a mix of relics, antiques and vintage electronics was created. The story line involved a magical VCR that took away Liza's ability to say, "I'm sorry." It was a good episode because it shone a light on the tendency for women to over-apologize out of habit. The dark web hacker basement featured a mix of old tech and new and I found the perfect spiral staircase to give it some height and dimension. For an eccentric doll collector's house, I used a retro flower print wallpaper to change up the standing set at Riverfront Stages and give it some flair. The decorator brought in lots of other patterned furniture, doilies, tchotchkes, and loads of dolls to highlight the character's kookiness and obsession with doll collecting. The charity carnival was set up in the park at LA Center. I had a vision for the

entrance using vintage gooseneck carnival lamps with the logo sign in the center. The director of photography did a crane shot where he boomed down from the sign into the set. It was beautiful, especially with downtown LA in the background.

The second season was such a collaborative effort between all the department heads. There was an energy and synchronicity between us after having done season one together, we felt like a family. What a blast! Once season two released, it became YouTube's most-watched original debut to date, with twenty-five million views in the first week. **ADG**



Eve McCarney,
Production Designer
Danielle Lee,
Chris Roberts,
Assistant Art Directors
Sandy Skora,
Set Decorator

