



New Scotland Yard



ANNO



1669

Faust



Backstage - Faust



Asylum



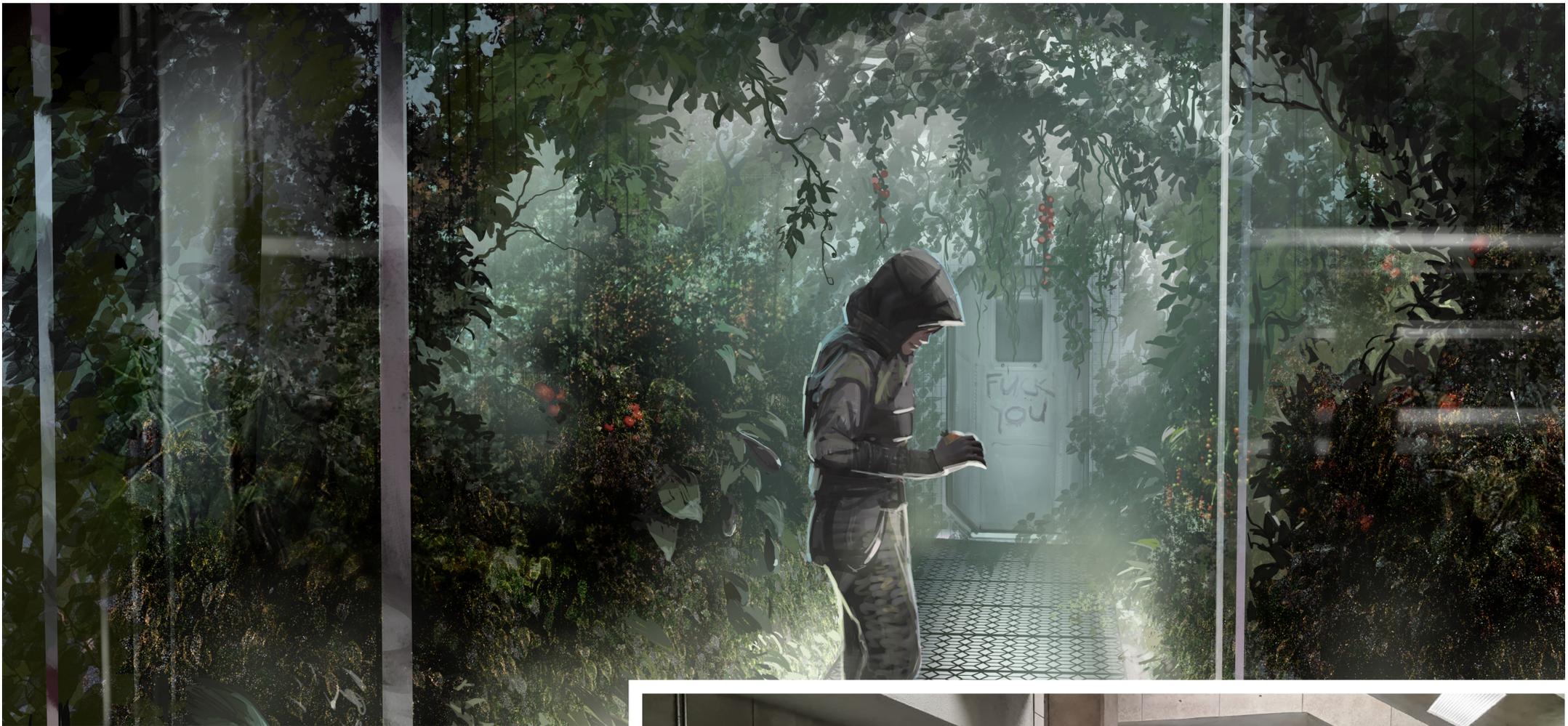
Penance's Car



Alley



Dark Flat



The Outpost

Gemma Jackson, Production Designer for The Nevers.

My first reading of an episode for The Nevers was instantly compelling.

It was to be a visually rich Victorian London with some extraordinary events pushing the subject into a world of Science Fiction. The protagonists were mostly strong females and I was inspired.

A meeting with Joss Whedon confirmed for me not only the extent of the magic he wanted to explore but also the size of the Production and the amount of sets I was expected to design and build.

I very quickly gathered a talented team to work with me. Peter Russell as Supervising Art Director and Tina Jones as Set Decorator. Both these people bring excellence and wonderful crew members with them many of whom were already well known to me. Through Joss' reputation of innovation and creativity I was able to lure some new talent in to join us as well.

The creative process with Joss was really one of trial and error. I would show him as many ideas as I could with photographic references, concepts and eventually models in order to gradually get a picture of how The Nevers was going to evolve visually. There was a huge diversity of sets to build and locations to manipulate. We are initially introduced to Penances Electric car when it is "birthed" out of a carriage as it rushes along our 1890's version of Oxford Street. For this we went to Chatham where I designed a version of 1890's big shopping street. I lined one of their long streets with shop fronts, pubs, traffic and street life.

The Orphanage we created at an outer London location. It has become our ever expanding backlot over the past couple of years. At the beginning it proved to be a fabulous space to create a home for all the beleaguered Touched. The Exterior of Penances workshop was also positioned here. The magical Interior was built and incredibly dressed back at Titan where her workshop was a cornucopia of electrical experiments, some successful and some not so!

Penance and Amalia are bidden to Faust, the opera. Here we are introduced to the magnetic and shocking Maladie. As a once upon a time theatre designer it was a treat to design this production of Faust which we staged at Wimbledon theatre. There were so many layers to this part of the episode which were created across a host of locations and builds. I had to show the main theatre, the main theatre set, the details of Victorian technology backstage and the chase between Maladie and Amalia taking us down a wooden staircase to the sewers below. Meanwhile amongst other things we built gigantic caves, underground sewers, a magical staircase, a big fabulous police station and an asylum.

And surprisingly an underground research station from hundreds of years in the future.

The Nevers was a huge and wonderful project for us all and I got to create a very particular visual original world.