



SKETCHES AND FINAL OUTCOMES OF  
INT. BENEDICT CANYON -  
GRANT'S 1960'S HOLLYWOOD HOME





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HOME





SKETCHES AND FINAL OUTCOMES  
INT. BENEDICT CANYON - GRANT'S 1960'S  
HOLLYWOOD HOME





INITIAL SKETCH for INT BUNGALOW UNIVERSAL STUDIOS 1940S-1960 plus FINAL OUTCOMES  
STILLS USED TO RECREATE SETS FROM 'CHARADE' AND 'SHE DONE HIM WRONG'



RECREATING CLIPS  
FROM 'CHARADE'  
AND 'NORTH BY  
NORTHWEST'

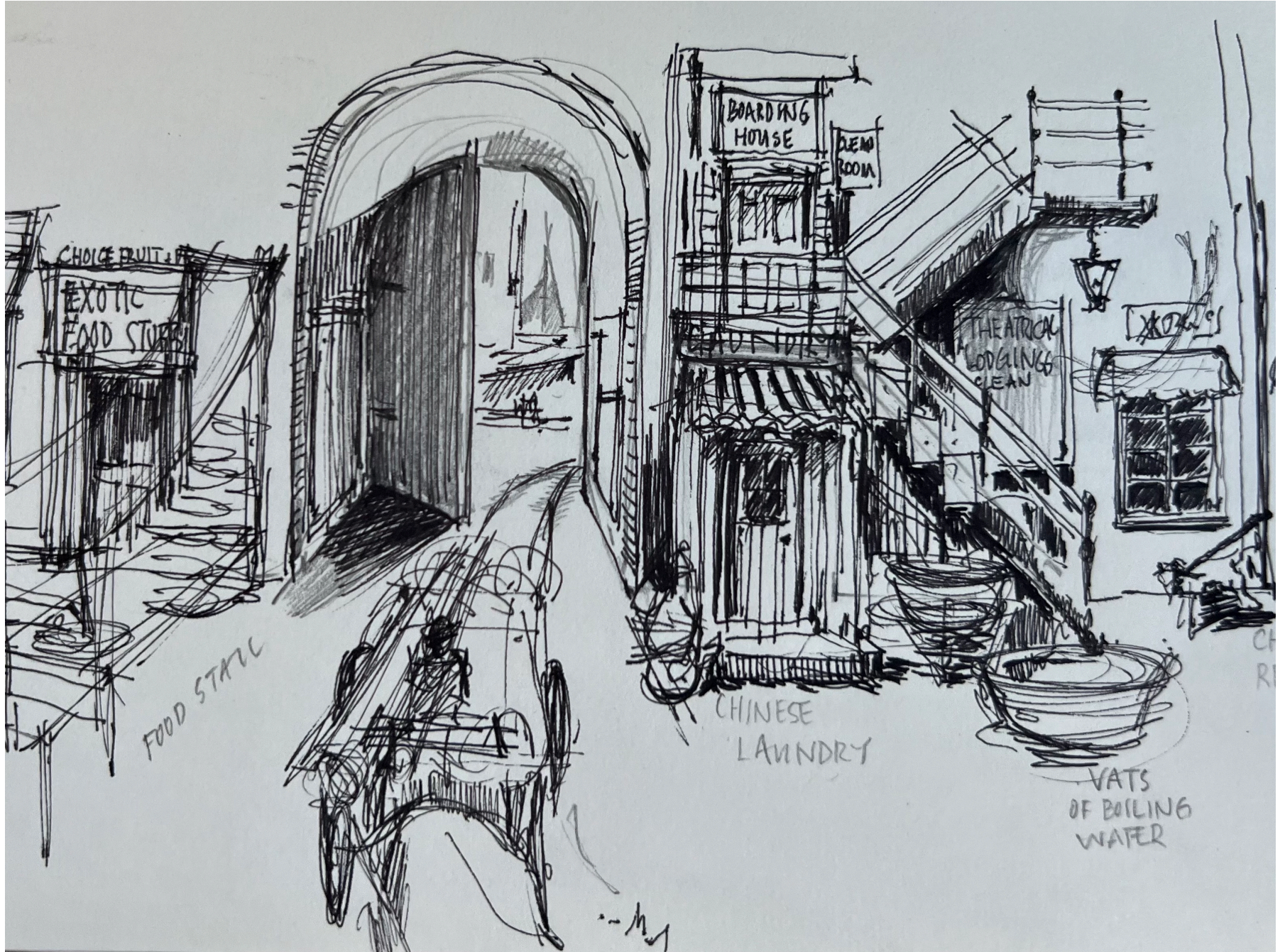


RECREATING CLIPS  
FROM MAE WEST'S  
'SHE DONE HIM  
WRONG'





INT STANLEY FOX'S HOUSE - L.A.



INITIAL SKETCH FOR EXT LODGINGS/NEW YORK STREETS 1920'S



EXT LODGINGS/NEW YORK STREETS 1920'S





INT. NY LODGINGS, INT CHINESE RESTAURANT, INT NY THEATRE, INT BRISTOL HIPPODROME.

## ARCHIE – ITV Overall budget: £2.4 million per episode. 6 eps.

As in his life, the tone of ARCHIE was designed to reflect the extreme contrasts which were at the root of Cary Grant's troubled mind. His is a story of reinvention and metamorphosis. The production design brief was to make these worlds feel authentic and to enhance the storytelling.

Grant's childhood in the 1900's was dark and troubled. This was reflected through the use of earthy browns and blues. Sets from his Bristol years were textured and overlaid with a deep chill.

We borrowed themes from his early black and white films. *None But The Lonely Heart* was a useful visual reference as it was said that this film had brought him closest to his past.

During the 1920s/30s Grant's journey took him through the gaudiness of Vaudeville where we used bold colour set against the grimy palette of Bristol's Hippodrome and then on to Broadway, New York where we gradually increased the use of colour using graphics, posters and exotic veg markets to show the culturally diverse world he found himself in. The New York sets borrowed from some of his screwball comedies, bright splashes of colour, lights, pan stick and garish costumes against the harsh reality of grime filled New York of the 1920s. His lodgings and back streets were a stark reminder of where he had come from.

Then to Hollywood; West coast sun saturated colour. Grant's life became dipped in soft golden sunshine and the sets were designed to reflect this sense of light using lemon yellows, tangerine, peachy pinks and turquoise. The interior of his Benedict Canyon mansion was designed to reflect the slick, polished technicolor of his romantic comedies, gorgeous, sumptuous interiors depicting soft glamour. A citrus palette, azure pools, white fringed beach umbrellas and elegant furnishings.

The set for Benedict Canyon took inspiration from the production design of Ken Adam on the early Bond films. The strong shapes he created using dynamic ceilings to help frame and focus were used in shaping the volume of Grants living rooms. The home of Ava Gardner inspired the use of strong burnt orange and the lavish dark wood and gilt furnishings.

The 1980s were his last decade and these years were depicted by contrasting his real-world ill health with his haunted inner world.

Research for this project was key to the design of the show; viewing a back catalogue of Grant's movies, reading the biographies written about his life and dialogue with Jennifer Grant provided the backbone to the design decisions throughout.

Challenges were largely budget related and included late decisions to build sets in the UK (Benedict Canyon interiors) to reduce time spent shooting in Spain, losing locations at the last minute and having to adapt existing built elements to a new environment (New York exteriors) and finding locations in and around Liverpool to work as New York and LA.

It was an honour to design Archie and to pay homage to this deeply complex, often misunderstood star of so many wonderful films.