

www.michelleharmon.design



Michelle C. Harmon

Creative
Portfolio

Crafting Worlds Through
the Art of Storytelling



Int Noah's Bathroom | Stage Build



Construction build in progress.



Completed stage interior with alternative lighting scheme.



Completed stage interior.



Stair and bookshelf detail



Dining Room



Exterior of completed set on soundstage.



Original 3d rendering using Vray for SketchUp.



Local Artist Collab

INT BABYLON BATHROOM

After reading the scene for the action that takes place in this bathroom stall, which included doing drugs, I envisioned the characters being watched closely in this intimate and frantic setting.

I immediately thought of a local, queer New Orleans artist, Hugo Girl, to reach out to to come up with a colorful and energetic installation for the small space. Since they were in New York at the time of our prep, we came up with the idea of them painting a variety of eyes on newsprint, which could be sent to us, that our scenic department could install on site.

We did not have a specific layout for all of the pieces so we had to organically place them in a way that felt balanced and intentional. The set was built in a location bathroom where we added the stall which needed a wild wall for the tight shot.



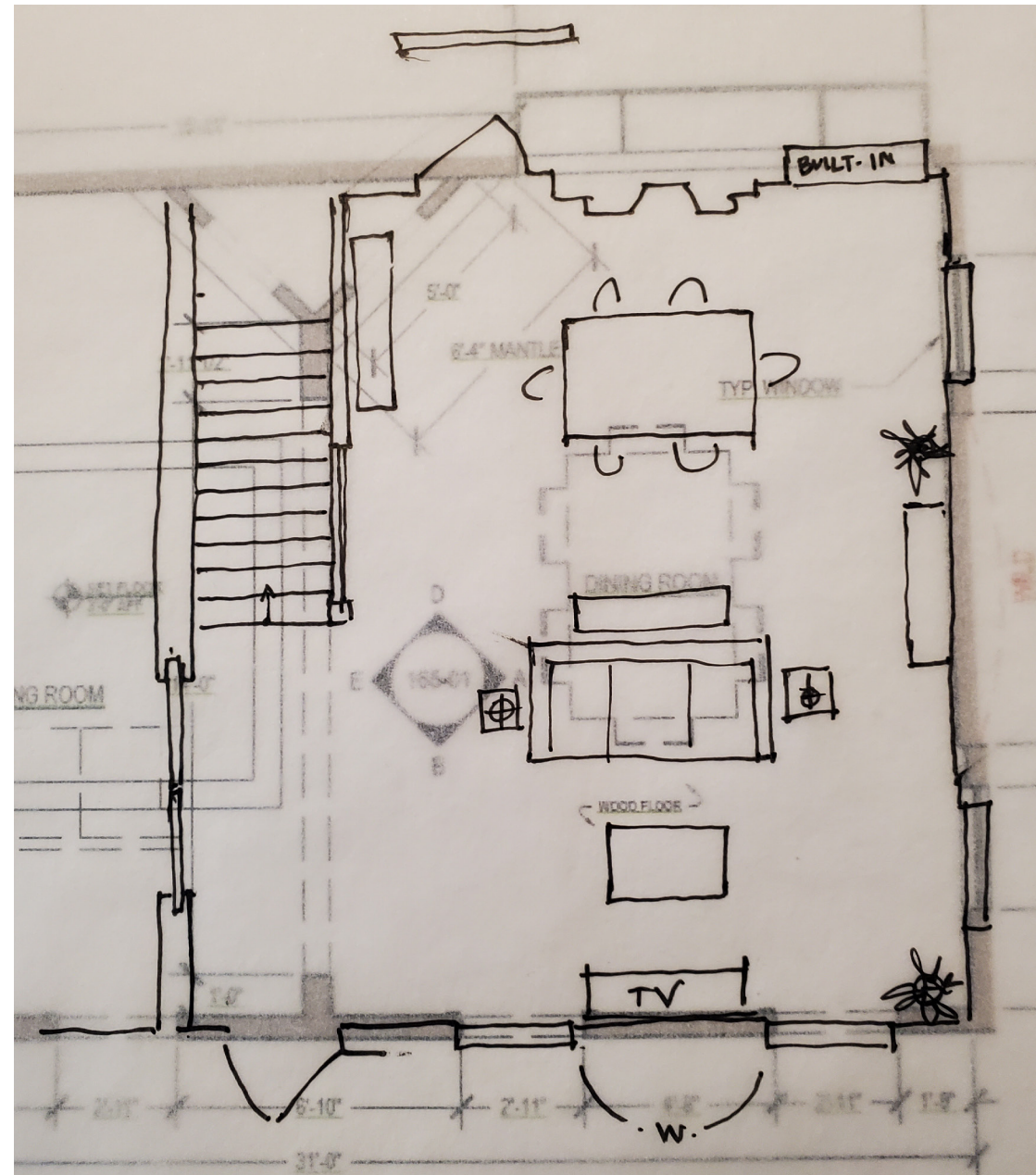
Left: Production still; Top: Location before; Middle: Art installation; Bottom: Set photo.

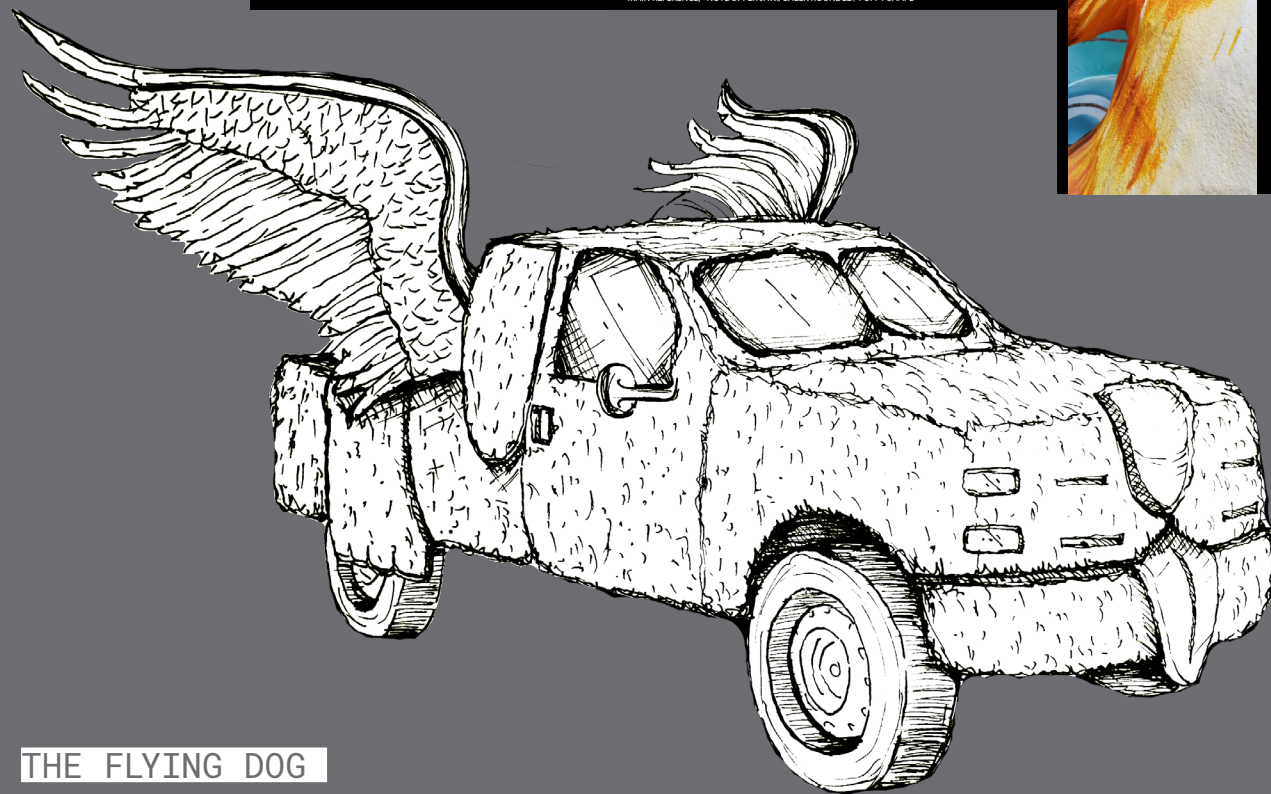
INT BLEEP'S LIVING ROOM

For this set, which takes places during a flashback in time, 13 years prior, the producers wanted the space to feel dated, lived in and intimate for the emotion of the dialogue and history between the characters whom would be sitting on the sofa.

The two images on the far right were references that I presented to the director and producers to inspire the aesthetic.

We had to reuse the exterior walls and footprint of an existing set that had already been shot in order to save money and time. My sketch shows my overlay of the new set floor plan on top of the old one. By adding a staircase, a warm color palette, second-hand furniture and more traditional mouldings, we were able to achieve a space that felt warm and familiar to both the actors and audience alike.





THE FLYING DOG FLOAT

I was tasked with designing a truck that looked like a dog with wings. After studying the main reference which was inspired by a mobile dog grooming van from a feature film, I sketched a version that would be practical for our story, time and budget. We worked with a local company, Mardi Gras World, who are known for building massive floats and props for Mardi Gras in New Orleans and around the world. It was a detailed process that required constant communication and feedback to achieve the desired result.



The Flying Dog Float served as a chariot to bring victims of a tragedy to safety.



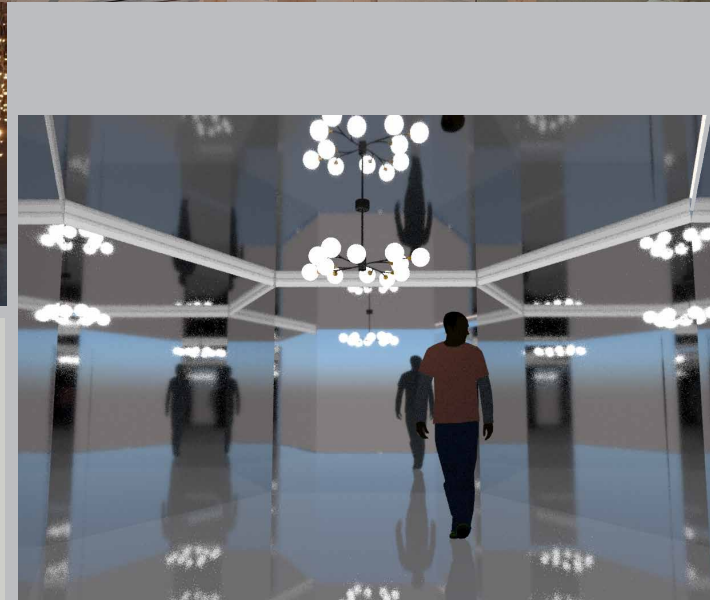
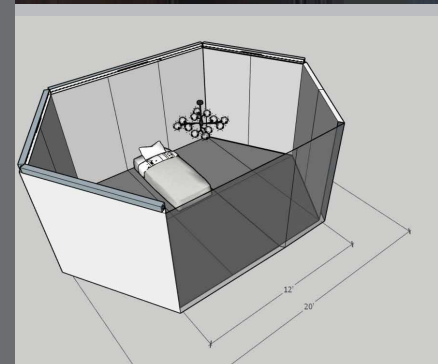
Art Imitating Art

THE INFINITY ROOM

Inspired by Yayo Kusama's museum installations of the same name (below), The Infinity Room, was a mirrored hexagonal set which was used in a fantasy sequence.

The biggest challenge was making sure the camera reflections would not be seen in any angles. There were also structural challenges because it could not have any interior posts and it needed to allow for wild wall sections that could be removed to swap out two way mirror panels.

Using a physical scale model, was a useful tool for the director and cinematographer to be able to efficiently plan their camera angles with the actors.



Above: Set photo and production still.

Top right: Set build in progress; Middle: 3d Rendering; Bottom: Director and cinematographer looking through a finish model.



Top: Production still; Bottom: Historic research photo

WOMEN OF THE MOVEMENT

TV SERIES

This six-episode series (2021) is based on the true story of Mamie Till-Mobly, who in 1955, risked her life to find justice after her son, Emmett Till, was brutally murdered in the Jim Crow South. Unwilling to let Emmett's murder disappear from the headlines, Mamie chose to bear her pain on the world's stage, emerging as an activist and igniting the civil rights movement as we know it today.

For authenticity and to honor the legacy of both Mamie and Emmett, production was based in Mississippi, centered in close proximity to where the tragic incident and subsequent events occurred. Many scenes were filmed in the actual story locations; including the historic murder trial in the Tallahatchie Courthouse where Emmett's murderers were acquitted of their crime.

Read more about the process [here](#).

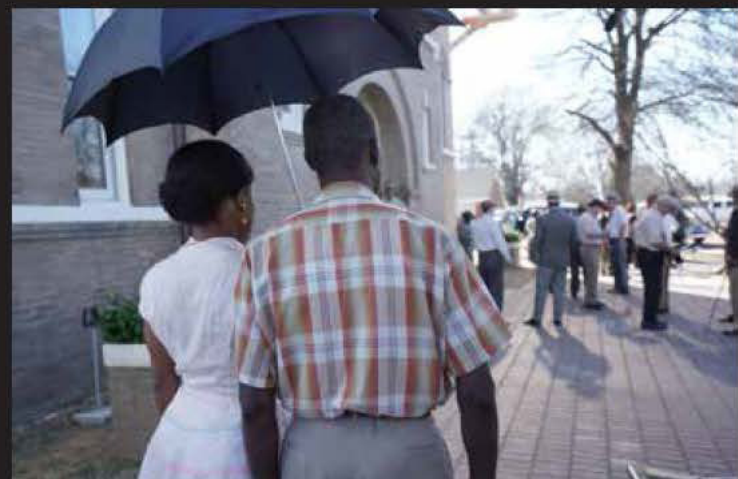
Working with a scenic artist to replicate a religious mural for a church scene.



Since we only had black and white research images, I worked with the cinematographer and costume designer to create a palette that was of the period and would help to amplify Mamie's speech.



PRODUCTION STILLS / SET PHOTOS [ABC/HULU]



RESEARCH [GETTY IMAGES]



SPINAL TAP 2 | THE FINAL CONCERT STAGE

FEATURE FILM (2025)



Reference inspiration (note hexagonal lights at top) from one of Spinal Tap's 1992 concert at Royal Albert Hall.



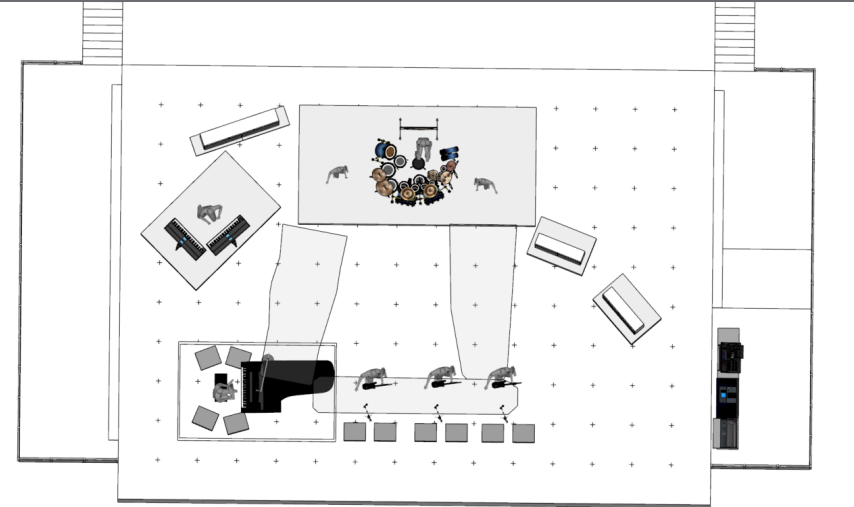
A physical model of the stage.



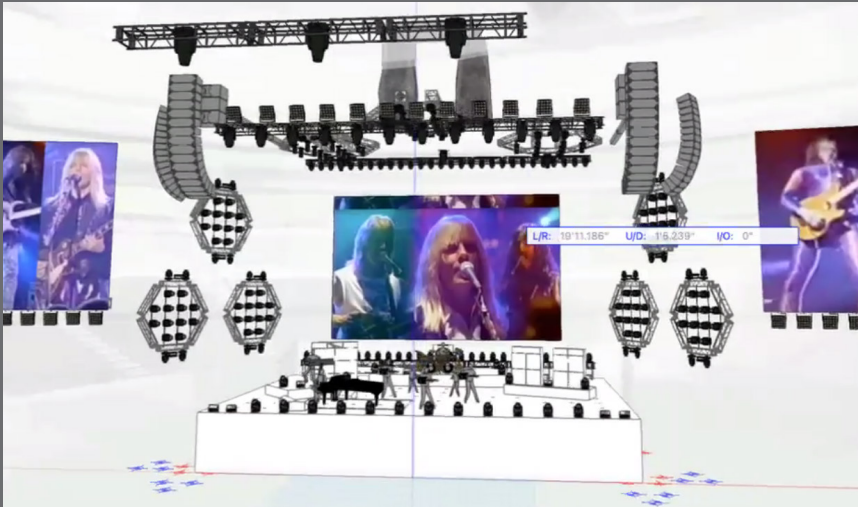
Scenic artists sculpting the foam for the stonehenge prop.



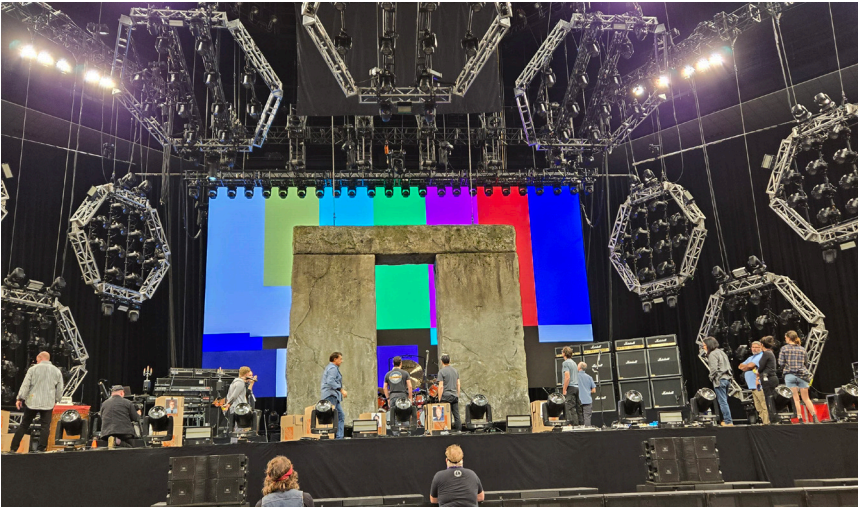
Technical rehearsal with the band.



SketchUp model rendering showing a plan layout of the stage and necessary elements.



Sketchup rendering including the rigging, audio, visual and lighting.



The stage during technical rehearsals, including the stonehenge prop.



The final stage with the band and concert audience extras.

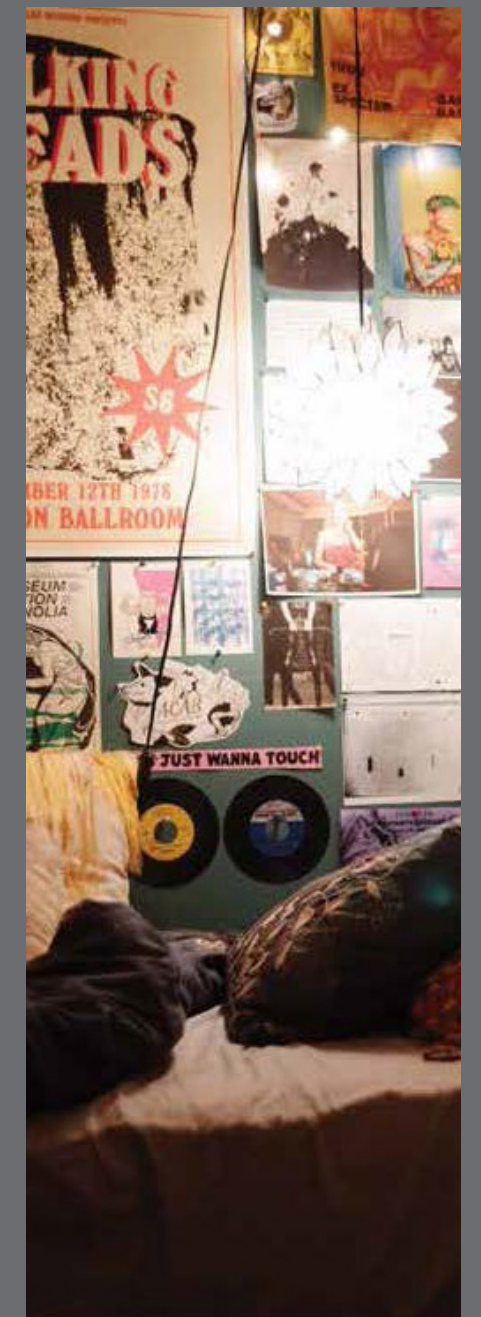
SIGNAGE AND GRAPHICS

VARIOUS PROJECTS & GRAPHIC ARTISTS

Graphic design is a major component in storytelling on film. A good or bad graphic can make or break a set by giving the audience a clear definition of where they are or being too distracting and not feeling real. I love the process of working with graphic artists, sign shops and scenic artists to fill in a world with the graphic visuals that are consciously and unconsciously a part of our everyday lives.



VARIOUS HAND PAINTED GRAPHICS





Set Name	Enter Location	Prep Days	Shoot Days	Commu Ben	Paint	Green	Set Dec	Other Dept	8/6 All Dept	8/7	8/8	8/9	8/10	8/11	8/12	8/13	8/14	8/15	8/16	8/17	8/18	8/19	8/20	8/21	8/22	8/23	8/24	8/25	8/26	8/27	8/28	8/29	8/30	8/31	9/1	9/2	9/3	9/4	9/5	9/6	9/7	9/8	9/9	9/10	9/11	9/12	9/13	9/14	9/15				
Location - Green Shops - Red																																																					
INT HIGH SCHOOL-HALLWAY/ HISTORY CLASSRM	3-Aug	3	2																																																		
EXT ST CECILIA'S CEMETERY	9-Aug	1	1																																																		
INT LISA'S OLD HOUSE	8-Aug	2	1																																																		
INT 1800s HOUSE (PORTRAIT)																																																					
EXT PARTY HOUSE- PICNIC TABLE/COOLER	5-Aug	4	2																																																		
INT PARTY HOUSE- LIVING RM, BEDROOM	5-Aug	4	2																																																		
EXT/INT MICHAEL'S HOUSE	11-Aug	2*	2																																																		
EXT/INT SUBURBAN RD/MINIVAN (sc 104)	15-Aug	1	1																																																		
EXT GLEN TERRACE- DEAD END STREET	16-Aug	1	1																																																		
EXT LISA'S HOUSE- DRIVEWAY, GARAGE	12-Aug	3	2																																																		
EXT NEIGHBOR'S HOUSE- FRONT YARD	16-Aug	1	1																																																		
INT WAYNE'S DRY CLEANERS	18-Aug	2	1																																																		
EXT PAPOOSE LAKE	19-Aug	1	1																																																		
EXT BACHELOR'S GROVE CEMETARY	15-Aug	5	2																																																		
INT LISA'S HOUSE- LIVING/DINING/HALL (1ST FL)																																																					
INT LISA'S HOUSE- SHED																																																					
INT LISA'S HOUSE- BEDRM/BATH (2ND FLR)																																																					
INT 1800s HOUSE- REDRESS																																																					

ART DIRECTION

VARIOUS PLANNING DOCUMENTS

In art direction, logistical planning documents such as Gantt charts (above), construction drawings, set notes (middle), and calendar breakdowns (far right) are essential for ensuring a streamlined production process. These tools serve as a shared visual and logistical guide, enabling clear communication of creative goals and technical requirements to various departments. By aligning tasks with detailed schedules, these documents help coordinate resources and team efforts,

ensuring timely and efficient execution while maintaining the overall artistic vision of the production designer. The producer and several departments including electric, locations, grips, etc rely on these documents to better understand the art departments intentions and how to work with and around them. This communication is also important in budgeting labor expenses and foreseeing issues with production's filming schedule.

ON BECOMING A GOD: EPISODE 108

Art Department Work List and Schedule

	DAYS	DATES
SET NO:	0811, 0812, 0813	PREP: 1 14-Jan
SET NAME:	Ext Hotel, Int Hotel- Ballroom, Bathroom	SHOOT: 1 15-Jan
LOCATION:	Chateau Estates	STRIKE: 1 16-Jan
	Kenner, LA	
SCENE #s:	11,23,40,10,26,28,31,32,36,A42	ESTIMATED CREW CALL: 9a

CONSTRUCTION

Ballroom: Build podium and stage set pieces, including flat

Bathroom: Build/install toilet tanks in 3 stalls, including handicap (hero- Krystal & stroller)

PAINT

Paint stage pieces as required Repair wallcovering holes in bathroom

Paint toilet tanks as required Paint steel deck stage black, as needed

GREENS

Ext: Bank of greens in front of gas light, 14'l x 8'h; more greens behind shade cloth fencing near handicap parking

Greens on stage to match previous rally set

SET DEC

Ballroom: 80 chairs	Pipe and drape in large openings
Sheers and legs on existing windows	Remove non-period/relevant décor and signage
Bridges merchandise table	Flowers from flower shop
Flags on stage	ADD'L STANDBY DRESSER
Shades on sconce lights	Hang banner on stage wall flat
Practical Fire Alarm light	Balloons (x resets)

Exterior: Remove string lights uner awning, remove handicap signs on posts, remove"Men's Loung" h stand sign

Bathroom: Remove baby changing station in handicap stall, swap bathroom signage, cover "birth defects" sign on back of door

LOCATIONS

Prep: 1	Shoot: 1	Strike: 1
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GRAPHICS

Bridges System merchandise: pamphlets, books, stage set pieces, banner

Buck Bridges cut out?

PROPS

Ballroom: Fog machine, mic for podium, Cody's golden gun, Bathroom: pen, note on napkin "Have Info on OG2" recording from Cody's briefcase, thumb tacks, flower resets. Exterior: Golf clubs for golfer on cart, falconry glove, Mirta's bao of stuff

ART

PICTURE CARS

GRIPS

Steeldeck stage with 8" black skirting

OBAGICF- Season 1

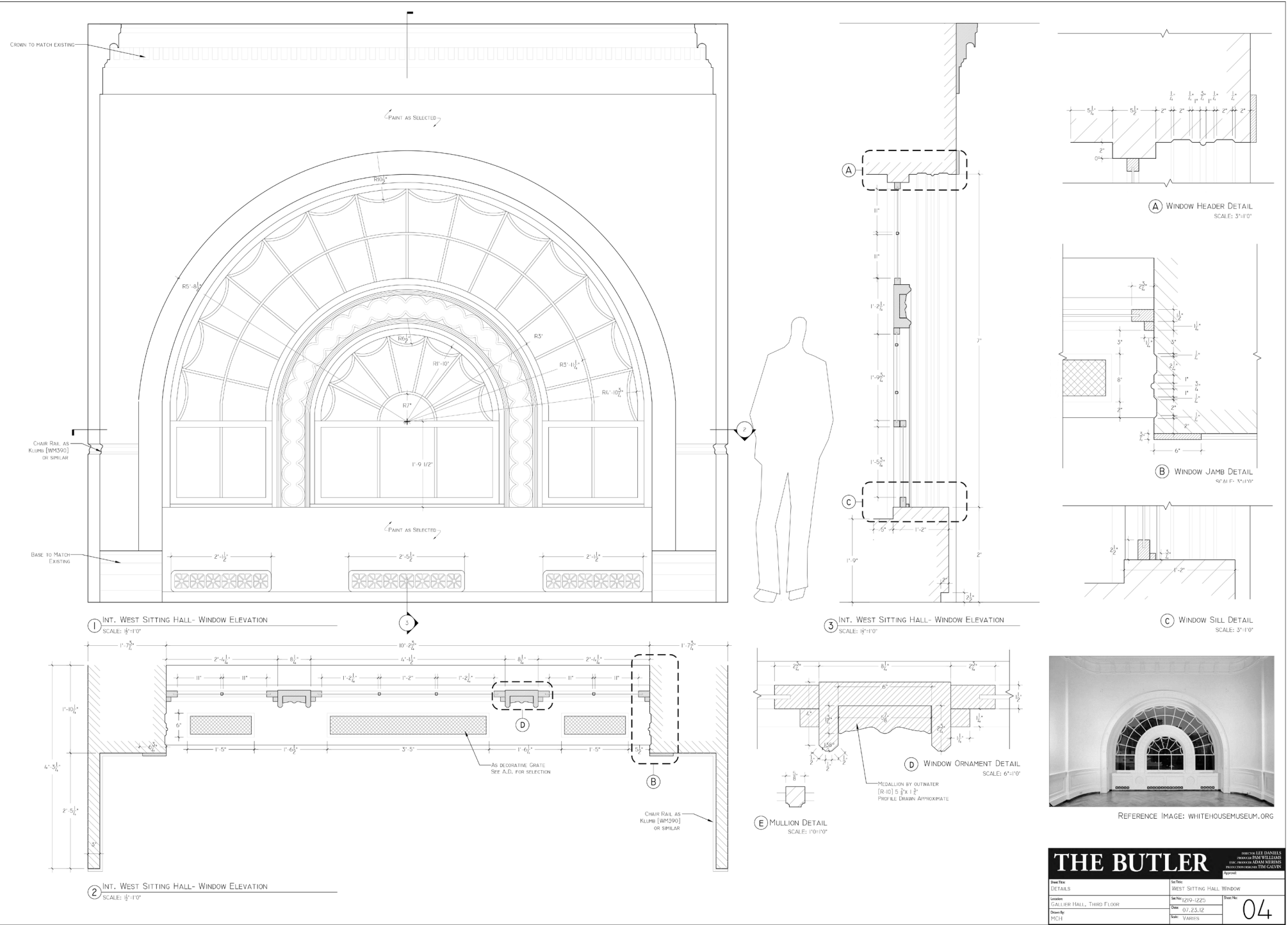
Art Dept PREP-SHOOT-STRIKE Calendar

Based on One Liner: 09.21.18

SEPTEMBER / OCTOBER 2018						
Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
23-Sep	24	25	26	27	28	29
			PREP Rebel Rapids			
			PREP CAI Offices			
30	Audubon Zoo-9a 1	Fed City-10:30a 2	Metairie/Jefferson-11:30a 3	Jefferson-1230p 4	English Turn-1:30p 5	6
	101/ Day 1	101/ Day 2	101/ Day 3	101/ Day 4	101/ Day 5	
	Ext Rebel Rapids	Ext Ramada- Parking Lot	Int Tuxedo Shop	Ext CAI Offices- Backdoor	Int Wilkes Mansion- Living Rm	
	Int Rebel Rapid- Entry, Utility Rom, Pool	Int Ramada - Mensroom, Backstage, Ballroom	COMPANY MOVE	Int Limo (Moving/Under Bridge)	I/E Travis Car-Hwy- Drive	
	COVER: Int CAI Offices		E/I CAI Offices- Front Lot,Cubicles, Lobby/Hall	Int AAA- Front Lot, Cubicles, Bathroom, Backdoor, Offices	I/E Travis' Car- Moose & Post Crash	
					EXT Wilkes Mansion- Front Door	
			PREP E Stubbs/ Gomes		I/E Carol's Car	
			PREP Tuxedo		PREP Wilkes	
	PREP Ramada	PREP Ramada	STRIKE Tuxedo Shop	PREP Wilkes	PREP E Stubbs/ Gomes	
		PREP Tuxedo	STRIKE Ramada	PREP E Stubbs/ Gomes	STRIKE CAI	
7	Swamp-9a 8	Metairie-2p 9	Stage 1 10	Stage 1 11	Stage 1 & 3 12	13
	101/ Day 6	101/ Day 7	101/ Day 8	101/ Day 9	101/ Day 10	2nd UNIT
	I/E Travis Car-Swamp	Ext Gomes Front Yard	Int Stubbs Home- Foyer, Dining Room, Various	Int Stubbs Home- Kitchen, Master Bath/Bedroom, Living Rm	Int Stubbs Home- Destinee's, Kitchen, Foyer, Dining Rm, Master Bed, Garage	Ext Rebel Rapids @ Blue Bayou
	Ext Swamp Rd	Ext Gomes Backyard				
	I/E Carol's Car- Swamp	Ext Stubbs Home-Backyard				
	E/I Limo	Ext Recruit's Home			Travis' & Carol's Car- Poormans' Process	
	COVER: Int Stubbs					
	PREP E Stubbs/ Gomes					
	STRIKE Wilkes	PREP E Stubbs/ Gomes				
	STRIKE CAI	STRIKE Swamp	STRIKE Gomes/ Stubbs			
14	Metairie-630a 15	Metairie-9a 16	Stage 2 & 1-10a 17	18	19	20
	101/ Day 11	101/ Day 12	101/ Day 13	102/ Day 1	102/ Day 2	
	Ext Funeral Home (Helicopter)	Int Funeral Home- Chapel, Family Rm	Int Gomes Home- Harolds, Master Bedroom	Int Cody's Condo	Int Bank	
	COVER: Int Funeral Home	MOVE	Int RR- Stockroom	COMPANY MOVE	Int/Ext RR- Mr. V Office	
		Ext Diner - Payphone	Int RR- Van G's Office	Int Buzz's Motorsports	Int/Ext Rebel Rapids	
PREP Funeral Home		PREP Payphone	PREP 102 Work	102 Sched.TBD		
		STRIKE E Funeral Home	STRIKE I Funeral Home			
21	22	23	24	25	26	27
	102/ Day 3	102/ Day 4	102/ Day 5	102/ Day 6	102/ Day 7	

Red: Stage/ Green: Location
Orange: Prep/ Blue: Strike

Revised: 9/24/2018, 3:59 PM



SET DESIGN

THE WHITE HOUSE WEST SITTING HALL

Before becoming an art director, I spent three years using my interior design training to draft as a set designer. With AutoCAD, I was given a wide array of locations, sets and set pieces to detail including The White House for the feature film, The Butler.

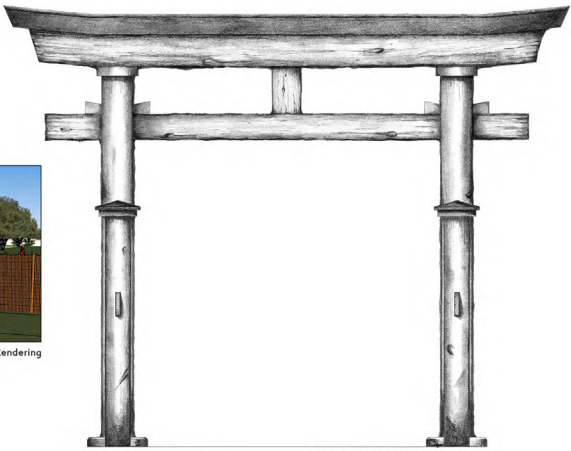
Without being able to survey the location, I studied archival images to detail the famous fan window as closely as possible.

From Left to Right: Construction drawing, my SketchUp rendering, production still.

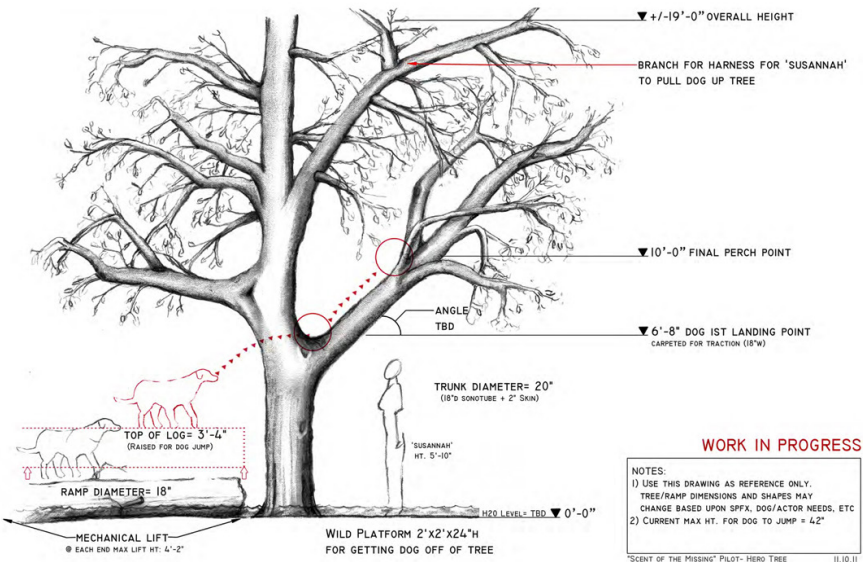




Gl Joe II, Japanes Torii, SketchUp Rendering

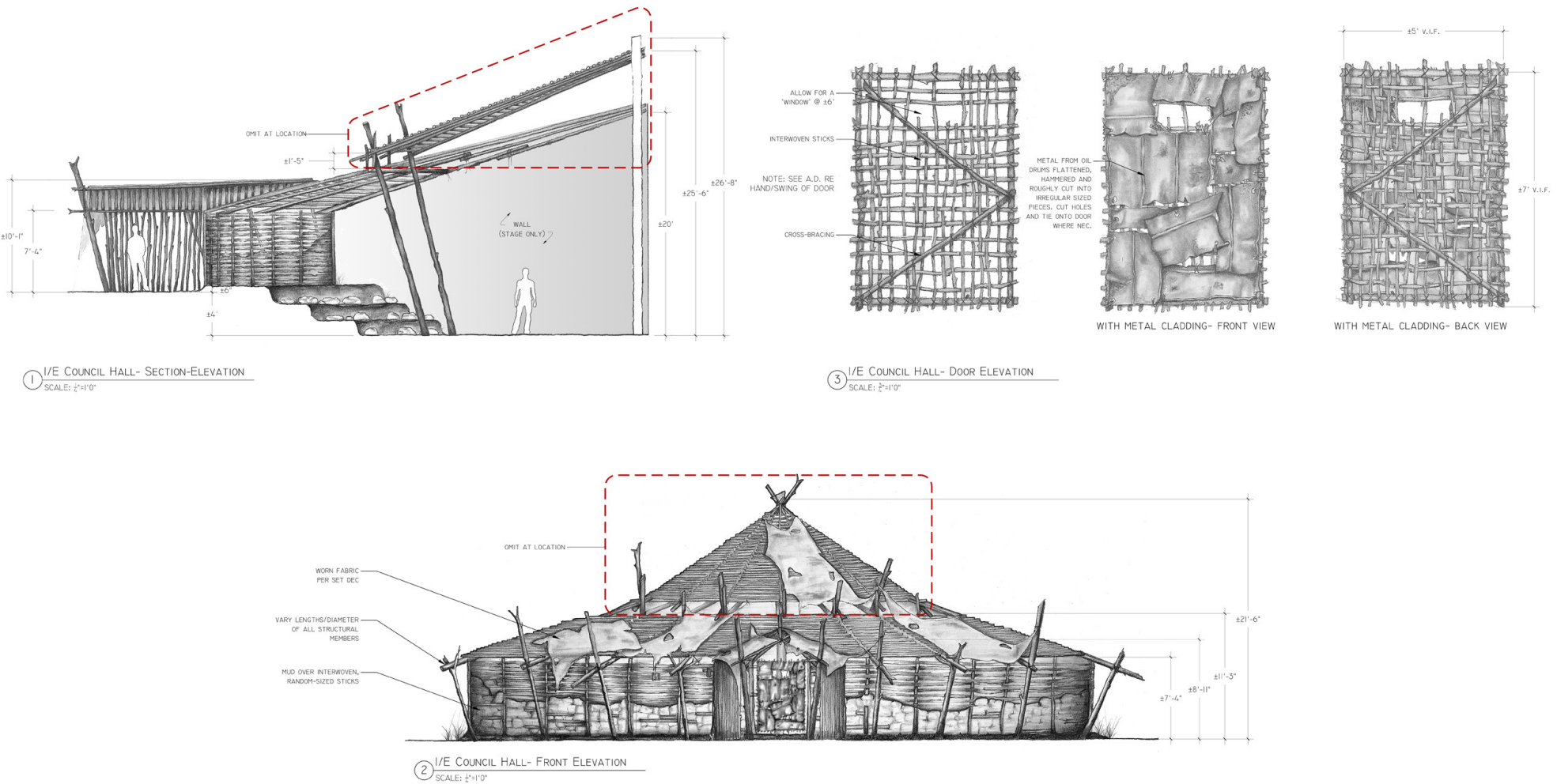


Gl Joe II, Japanes Torii, Hand Rendering



HAND RENDERINGS

Sometimes a digital drawing cannot capture the organic, irregular lines and surfaces of nature. I have had the opportunity to draw set pieces and full sets by hand and add digital notes afterwards to communicate details.



THE MAZE RUNNER DIRECTOR: WES BALL PRODUCTION DESIGNER: MIKE FIDELLIA	SET NO. 18/19	SET NAME INT/EXT COUNCIL HALL	DATE 04.11.13
	DRAWING TITLE SECTION/ ELEVATION	SCALE 1/4" = 1'-0"	
	LOCATION TUCKER STAGE/TBD	DRAWN BY MCH	
	REVISIONS 1/1 ADDED DOOR @ ENTRY TO FRONT ELEV.	SHEET NO. 02	OF 02
	2/1 ADDED METAL PIECES TO DOOR		

It is a medium that forces you to keep moving forward."

Fine Art

PORTRAIT DRAWINGS

My first love in art was and will always be in portrait drawings. Although it has been a while since I have been able to focus my skills on it, a pencil and paper is all I need to connect with my innate nature to create.



Effortless: Judith Jamison, 2005



Directions to Bourbon Street, 2003



Creative
Portfolio

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