

# JA Prim



## Visual Portfolio

The past 7 years have been filled with more adventures than I thought I would experience in a lifetime. From DIY home productions to working on network shows focused in true crime, horror, and reality, then venturing into commercial and branded content, my range of work continues to expand.

I hope you enjoy looking back at my work thus far, and that you will consider endorsing my candidacy into the Art Directors Guild Production Apprentices Program.







With much of the DC area's production work focused in true crime recreations, I first gained attention for my enthusiastic interest in period art direction. My first gig as Art Director was an A&E original show, *Cursed: The Bell Witch*, essentially a horror series set in 1820, for which I was responsible for all sets, prop construction and wardrobe.







One of my first and largest set builds was for an episode of Investigation Discovery's House of Horrors set in 1976, in which a school bus full of children was hijacked, and the kids were taken to a rock quarry where they were buried, only to be rescued after the trailer in which they were buried collapsed, permitting their escape. We were charged with the task of building a collapsible set in a studio. As art director, I was responsible for the set design, construction, and wardrobe.







As I gained more experience with period pieces, I began to feel more comfortable creating larger scale sets, and more detailed focus on historic accuracy.

Creating large scale sets that pair my affinity for color with depth of action lead to some of my favorite scenes, like the one here for Investigation Discovery's Who Killed Jane Doe.



Delving into these true stories involved a wide range of scenarios and sets, for which I was responsible for all set design, picture car sourcing, and wardrobe.







In a story set in the early 1980s Ohio, the two characters above stumble upon a party on a back-country road, and meet their unfortunate demise at the hands of some homicidal party-goers.



\*Note - this coke bottle was not in the scene!





Many of these stories cover the lifespan of the victims. Here we start with our subject as a young, promising student in the early 80s.



As the story unfolds, we travel with her through time, meeting her first love (left) and how they begin their lives together in a small trailer in early 90s Florida. Trailers are not ideal for shooting, so we made a larger space into a narrow, trailer feel.



As with all these tales, our subject takes some wrong turns in her life, falling for a new man (top left) who eventually ends her life, and disposes of her remains in a trash can. We were tasked with creating her last perspective, looking up from inside the can.



At wrap, the crew had some fun with the trick shot. (Bottom right)





With such small crews, everyone has to wear many hats. Above, you see me as I offer myself as the model for our dead, decomposing hand, a much more cinematic alternative to the prop dead hand that was originally requested.



Considering the nature of the subject matter typical of true crime, I have art directed my fair share of murders and crimes scenes, and autopsies. Consequently I have lost desensitization to blood and gore.







Another scene I've grown painfully comfortable with setting are cop-shops throughout time. Above, I had the opportunity to have fun with an early 80s police station.



Most of my investigation scenes have been modern day. They are set all over the country, and range from offices to stake outs and beyond.





# Prop Construction

From my very first show, I realized that I have a passion for set and prop construction. My pliability with creating sets made the capacity for our productions much greater and more portable.



The coffin above was the first major prop I ever constructed. Built for a 1915 voodoo priestess' funeral, the coffin served as a center piece for the scene for American Supernatural for the Weather Channel.



From that first build, I gained a reputation for building anything needed to make the scene work. Above, a portable foam pillar that was taken to various locations to signify the movement of centuries around this stationary piece.



This bus stop was constructed as the scene of a kidnapping, and then a surreal nightmare (middle) as the victim recounts her fateful decision to get into a stranger's car.





Once I established my affinity for prop fabrication, the bounds of our scripts loosened significantly. Above, is a paper mache boulder behind which a child disappears, never to be seen again.

To the left, a foam log that falls on a man whose family is cursed through generations by the Bell Witch.



Next, a 16' mirrored wall for a makeshift dance studio



Finally, one of the largest set's I've ever helped to build, a 13th century Egyptian interior for a PBS feature, Sultan and the Saint.





Landing one of the most exciting jobs of my life as lead set carpenter for Germany's Next Top Model as my first job in LA was no less than entralling! My focus was on construction, mainly of large scale installations and runways.

Below, the first set I helped build for the show for the always anticipated "Makeover" episode.

Bottom right, a 2 way mirror for camera to capture the moment the models see their new look.

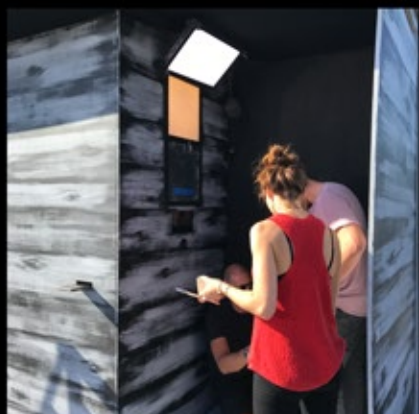
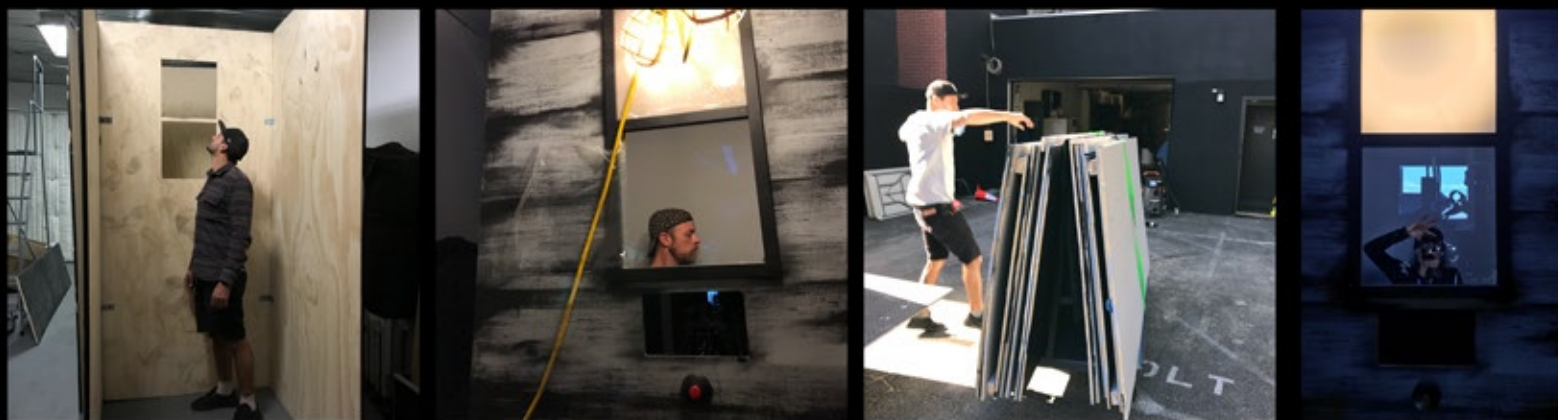




One of my first construction challenges for GNTM came with the design of the model's podshare home. As the models are divided into 2 teams, the large, open concept of our location had to be divided. the challenge - we were not allowed to drill into anything. Below, you will see the our framing pressure-clamped to the existing bunk structure. The final product, an entirely divided space.







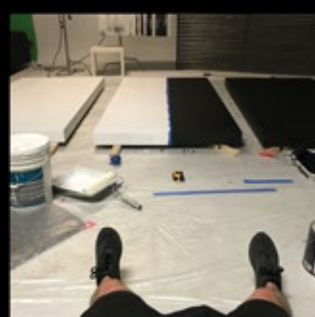
Another large-scale build for GNTM, a photobooth challenge for the models on the USS Midway in Sand Diego. The structure's design had to maintain it's ability to be readjusted for camera, and the photobooth mechanism was designed to send pictures to video village for composition and quick return to the booth for printing.



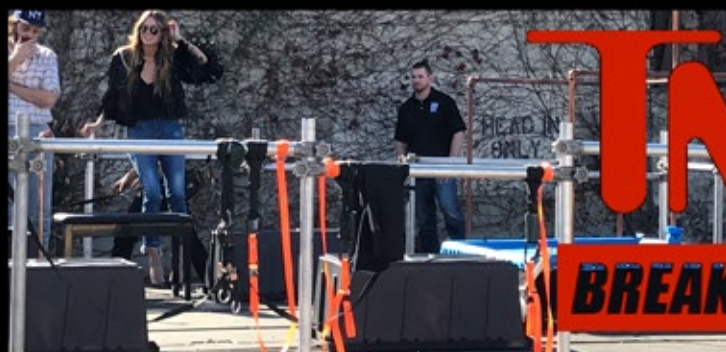




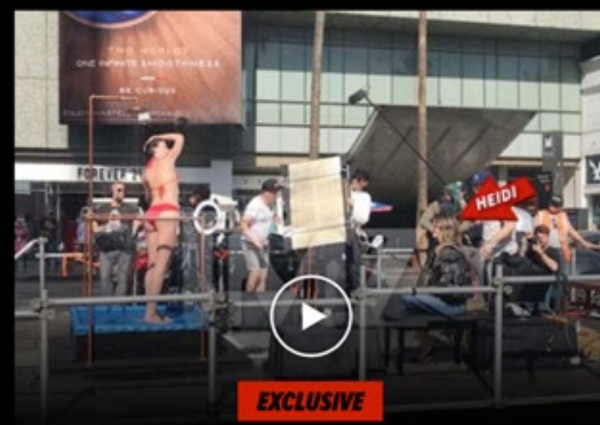
One of the most amazing parts of the experience on GNTM were the various themed-runways, photoshoots, and backstage setups. As a longtime America's Next Top Model fanatic, it was truly a dream job.







Testing the limits of the construction team, our most complex build was a working shower to be installed on a moving trailer. The design was a challenge, but the final product was my first build to ever make headline news!



**EXCLUSIVE**  
**HEIDI KLUM**  
**HIT THE SHOWERS**  
**IN PUBLIC, PLEASE!!!**

2/2/18 3:30 PM PST  
23 COMMENTS



# Branded Content



One of my first opportunities to design a branded content set was for a digital campaign for [greaterthan.org](http://greaterthan.org). The #Empowered campaign was designed for patient health awareness/education.

As with all of my projects, I like custom building at least one prop for the client. Below is a spinning double helix designed in the color scheme of the campaign, fabricated out of a toilet paper holder and Christmas beads.







Above is a collapsible set for New Belgium Brewery's Tour De Fat. The set was commissioned as backdrop for the "Zag" video campaign touring with the festival in the Mid-Atlantic. The set was comprised of a PVC frame, fabric backdrop, and New Belgium's iconic Fat Tire bike bursting into frame.

Below is a commercial campaign that we designed for a collaboration between GNTM and Venus-Braun.







Finally, we end where I began. In my quest to find what I REALLY wanted to do everyday for the rest of my life, I found myself in the midst of some of the most talented and motivated people I'd ever met. They were my roommates, my best friends, and my inspiration. I began designing props and sets for their personal projects, and was eventually inspired to hit the reset button and start a new career in production.

Together, we created some amazing promos, live events, and an award winning series, Chuch Night TV. Among the many awards and nominations, we were nominated for Best Art Direction at IndieCapitol Awards in Washington DC.

