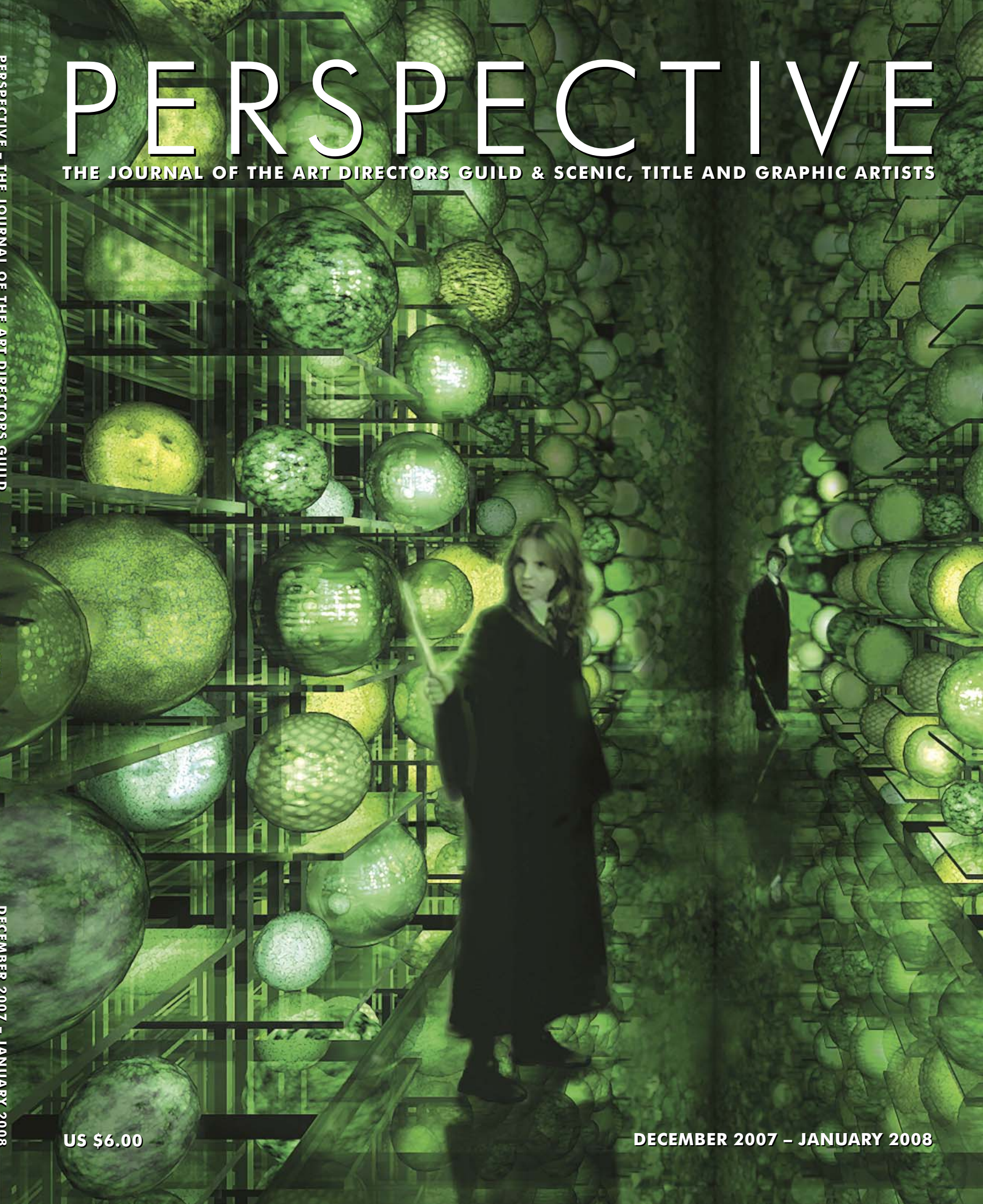

PERSPECTIVE

THE JOURNAL OF THE ART DIRECTORS GUILD & SCENIC, TITLE AND GRAPHIC ARTISTS

US $6.00

DECEMBER 2007 – JANUARY 2008

PERSPECTIVE – THE JOURNAL OF THE ART DIRECTORS GUILD – DECEMBER 2007 – JANUARY 2008

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COVER: Detail from a concept sketch of the Chamber of Memories for HARRY POTTER AND THE ORDER OF THE PHOENIX (Stuart Craig, Production Designer) by Tino Schaedler, Set Designer for digital sets, using Maya® and Adobe® Photoshop®.

contributors

Zack Grobler was born and raised in South Africa, where he studied Architecture at the University of the Witwatersrand. He has designed films in South Africa, such as *The Ghost and the Darkness*, and around the world on movies such as *The Interpreter* in Mozambique, *The Young Black Stallion* in Namibia and *The Four Feathers* in Morocco. Zack relocated to the United States and has completed two seasons as Production Designer for the television series *Lost*.

In 1995 after graduating from UC Santa Cruz with a degree in marine biology, **Aaron Haye** began his film career in the ILM model shop. Seven years and nearly twenty films later, he moved to Los Angeles to work as a digital set designer. His feature credits include *Star Wars: Episodes I* and *II*, *A.I.*, *The Matrix 2* and *3*, *Monster House* and *The Kingdom*. In addition to his feature film work, Aaron has also directed several animated and live-action music videos in the U.S. and Europe.

Peter Rubin has worked in film and television as a continuity artist, illustrator and Art Director for seventeen years, including four years at ILM. He was the first feature film artist to switch to all-digital media, and pioneered a number of digital workflow techniques, including the creation of custom databases for storyboard management. He travels to Los Angeles and Vancouver with some regularity, but keeps his studio in Northern California, where he lives with his wife and three daughters.

Tino Schaedler graduated from the University of Hannover in architecture and studied at the Berlage Institute in Amsterdam, UC Berkeley and the Filmschool in Vancouver. After three years in architectual firms, he turned to film design and has worked as a set designer for digital sets on *Charlie and the Chocolate Factory*, *Harry Potter and the Order of the Phoenix* and *The Golden Compass*. He co-founded NAU, a cross-disciplinary design collective positioned between architecture and film.

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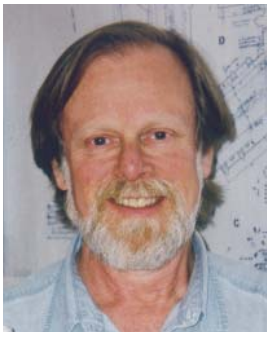
REMEMBER OR REPEAT

by Michael Baugh, Editor



The lead time to publish PERSPECTIVE is long, and I take the chance in talking about the writers' strike that it will all be over by the time you read this—yesterday's news. But I don't think so. I remember 1988 very well. That was the year of the last major strike by the Writers Guild of America (WGA). Gabriel Spitzer noted, in *Media Life* magazine:

> "To say those memories are unpleasant would be an understatement. For twenty-two weeks, from March seventh through August seventh, the writers did not write and television ground to a halt. Thirteen years later, the networks are still paying for those five months of darkened TV sets. Already facing audience erosion, network executives watched as Americans turned off their TV sets in disgust. And when they turned them back on again months later, there were a lot fewer viewers. Nearly ten percent of Americans declined to tune back in."

The unfortunate truth about most strikes (there are a few rare exceptions) is that nobody wins, and 1988 proved that in spades. The WGA was feeling chastised and resentful at the time, much like the Germans after World War I. They had struck the producers in 1985, a job action that lasted only two weeks until it became clear they didn't have the support or the will to go on, and they capitulated on nearly all of their demands. That capitulation festered for three years, and when the writers hit the bricks again, without a lot of advance publicity, the WGA was a lot more organized and determined that "we wouldn't take any crap."

At the end of the strike, it was calculated that the improvement in writers' residuals was so small that the vast majority of them would not recoup, over their entire remaining professional career, what they had lost in those five months. The strike was so devastating that neither side could summon the will to declare victory. Everybody lost.

Those who lost the most, as is usually the case, were those least able to afford it. Below-the-line workers from all of the crafts lost not only their jobs, but in some cases their savings, their homes, their marriages. So, too, did employees of industry vendors and all of those small businesses that rely on the studios, and studio workers, for their income.

It's difficult not to side with writers who, like us, toil in the creative vineyards, sweating out our days in studios and networks where executive salaries can frequently be measured in the millions. The argument that the studios cannot afford higher residuals is disingenuous at the least.

Still, discretion must prevail. Fighting the good fight does not mean walking into a battle that will leave both sides devastated. As George Santayana might have said, "Those who cannot remember 1988 are condemned to repeat it."

A writer fighting the good fight and, hopefully, remembering 1988.

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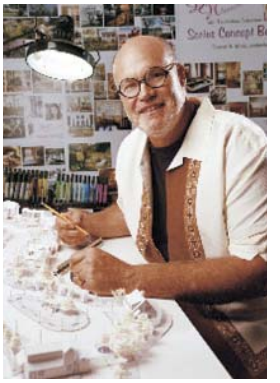
from the president

WHAT'S IN A NAME?

by Thomas Walsh, ADG President



Early television of the late 1940s and early 1950s originated on the East Coast and migrated west. It attracted many designers from the theater because it often required proscenium-style sets and rapid on-air scene changes. It was a healthy environment for training new film designers. They all had to do a little bit of everything in the course of their workday and this nurtured a resourceful and effective generation of manager/artist/designers.

As the entire system of photochemical image capture is replaced by digital capture systems, the distinction of a film designer vs. a television or tape or commercial designer will finally leave us.

In Hollywood, the studio system created artificial distinctions (out of an effort to control the workplace by a well-positioned minority) through formally classifying the work into the categories of features, television and commercials. This artificial ghetto of terminology is still with us today, even less relevant now than before.

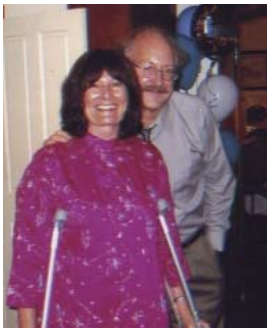
The standards for the successful design of narrative television (episodic, movies and miniseries) are no different than those for feature films; variety programming, game shows and live events are more complicated and ambitious than ever before; and, of course, there's the whole new world of electronic games and the Web to be discussed. The only difference between these performance-design categories is a project's budget, scope and schedule. The quality and final expectations are the same. As the entire system of photochemical image capture (film) is replaced by digital capture systems, the distinction of a "film" designer vs. a "television" or "tape" or "commercial" designer will finally leave us.

Very soon a designer's work will be released in a variety of formats and venues simultaneously. The only distinguishers will be that of the story's structure: is it to be episodic, miniseries, long-form, variety, commercial or reality-structured. The previous distinctions that have been used to justify the classes of designers are no longer relevant and the only future qualifiers which will determine a designer's career path and potential, will be that person's individual abilities, ambitions and opportunities.

For example, a costume designer could also be a character designer for animation, an illustrator could also be a digital pre-visualization specialist, a set designer may also choose to design virtual worlds for the electronic gaming industry, a Scenic Artist could also be a digital-matte painter, and Production Designers and Art Directors must have knowledge of all of these fields in order to remain the effective manager/artist/designers they were in the beginning.

NEW BEGINNINGS

by Bridget Duffy, Scenic Artist



Hello all. I want to inform you of an upcoming art show that I've been honored to join at the NoHo Gallery LA, 5108 Lankershim Blvd. in North Hollywood, where I will be featured with nine other artists. It is a special show displaying works by artists who suffer through physical hardships, yet who still pursue their art with passion, as often that is all they can do while incapacitated. The show is called *New Beginnings* and runs through December 28, with an artists' reception December 1 6:30–10:30 pm at the gallery.

As some of you may know, I suffered a horrifying fall with multiple fractures to my right foot, and it has put my scenic career on hold while I recover the six-nine months necessary to build up strength and flexibility to walk again. I was rescued at night from a mountain trail by an amazing team of twenty-six people, the foremost group being Montrose Search and Rescue who police the San Gabriel Mountains. In the show, I plan to include a painting I created to honor and donate to the team who saved my life from the summit of Mt. Waterman. It depicts the site where I was injured and is entitled *Lofty View From Mt. Waterman, Rescue #46*, and includes an honorary plaque dedicating it to the MSAR Team.

It was very healing to paint the spot where I suffered so much pain. My rescue letters and photos are posted on the website for Montrose Search & Rescue at **montrosesar.org**, under their missions link, and under the June 30, 2007, Mt. Waterman rescue.

MELA GAINER

by Graphic Artist Trang Cao and her husband Matt Gainer

Matt and I are happy to share this picture of baby Mela.

She was born at 9:19 am on September 11, 2007—a healthy six pounds, fifteen ounces, and twenty-one inches tall (yes, she already knows how to stand up!).

letters

THANKS SO MUCH

by Nicki La Rosa, ADG Staff Committee Liaison

It certainly was a pleasure to join the staff of the ADG and be welcomed with the dynamic project, *Art Unites*. Working alongside Fine Arts Committee Chairs, Denis Olsen and Mike Denering, we embraced the challenge of coordinating the Guild's second annual exhibition of members' personal works.

A newbie to the Guild, I was just learning the recipe. First, you take the vibrant colors of skilled and proficient Scenic Artists, Art Directors, Production Designers, Title and Graphic Artists. Next, swirl them together in one strong Guild. Then, invite them to exhibit their personal artworks, and voila! What we have is a diverse palette of talent to exhibit, united by extraordinary creativity. I am very pleased to report the show was indeed a great success. Our curator, Dan DeBevoise, has invited us back to NoHo Gallery LA next year as well. Good work everyone! For those interested in participating next year, we welcome you in advance. Thank you for making my first ADG project so much fun.

A FAN LETTER

from Peter Wooley, Production Designer

Michael,

Well, you did it. You published a world-class magazine! I'm more proud of what you're doing every time a new edition comes out. PERSPECTIVE is a major step in the direction I always figured we could present to the industry. There is a good number of ads which say, "We care about what those Art Directors are doing and want to be a part of it." The whole thing is focused on subjects that are as relevant to our business as they are visually exciting. What an amazing number of tools we have available compared to when I entered the scene. Let's see: T-square, adjustable triangle, and petermeter. That's about it. We did do some nice work, though, didn't we?

Tell Walsh his letter is right on the mark. Focus ain't just for the camera department. PERSPECTIVE is getting focused, and you're not tracing anything to accomplish that.

I just wanted you to know how pleased I am to have lived long enough to see a magazine that truly represents what it is we do. You're getting there, my friend, keep it up, and keep it friendly.

Answer to the question on last issue's Reshoots page: Guy Hendrix Dyas' pencil illustration for the Daily Planet building from SUPERMAN RETURNS was included with the 1922 entries in the CHICAGO TRIBUNE competition.

AND ANOTHER

from Stephen Hendrickson, Production Designer

Michael,

Congratulations on the spectacular new look and content of PERSPECTIVE. It's just great, and classy looking, and I can't wait to read every article.

(Ed.: Thank you both. All we need for PERSPECTIVE to be a success is for every artist in the industry to read it from cover to cover. Advertisers love that.)

ILLUSTRATORS EXHIBITION

AMPAS® Press Release

Illustrations created during the production of *Bambi* (1942), *The Birds* (1963 – Robert Boyle, Production Designer), *The Graduate* (1967), *Dick Tracy* (1990 – both Richard Sylbert) and dozens of other films from the late 1940s through the early 1990s are highlighted in the Motion Picture Academy's exhibition, *The Art of the Motion Picture Illustrator: William B. Major, Harold Michelson and Tyrus Wong*, which opened on Friday, September 28, in the Academy's Grand Lobby Gallery.

Featuring more than 110 color and black-and-white storyboards, sketches and watercolor renderings, the exhibition honors an essential but rarely publicized member of the moviemaking team: the illustrator. The impressive skills of Major, Michelson and Wong define an era when the film industry prized art school training and an ability to paint and draw quickly at the highest professional levels.

Top: Bill Major's watercolor illustration for THE GRADUATE. Near right: Artwork lender and former colleague of Bill Major, Suzanne Bravender; illustrator Tyrus Wong; Lillian Michelson, widow of Harold Michelson; and Academy President Sid Ganis. Far right: Tyrus Wong in front of his watercolors for THE WILD BUNCH (1969 – Edward Carrere, Art Director).

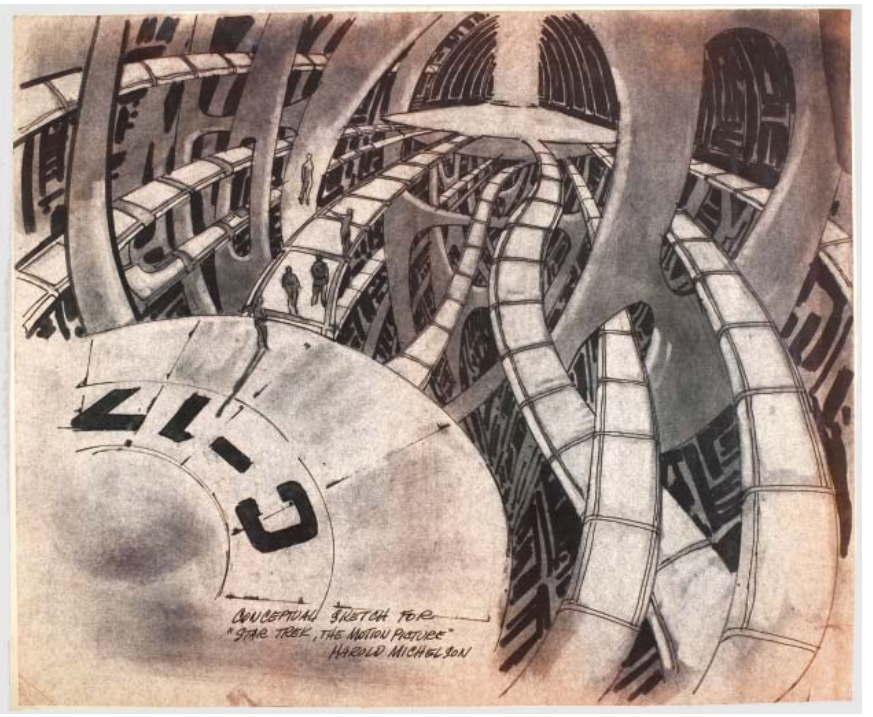
Motion picture artists sketched and painted countless scenes for each film, drew hundreds of pages of storyboards, and illustrated key sets. They enabled Production Designers to convey their ideas to directors, facilitated set construction, and helped directors and cinematographers alike visualize their most important shots.

Major and Wong attended Otis Art Institute, while Michelson studied at the Art Students League and Pratt Institute in New York. A formative early experience for both Major and Michelson was working in the Paramount Art Department on Cecil B. DeMille's *The Ten Commandments* (1956 – Albert Nozaki, Hal Pereira and Walter Tyler). Major spent thirty years at Paramount and enjoyed a brief stint at Universal before his death in 1991.

While Michelson became an Art Director and Production Designer starting in the late 1960s and earned Academy Award® nominations for *Star Trek: The Motion Picture* (1979) and *Terms of Endearment* (1983 – with Polly Platt), he continued to accept illustration assignments throughout his career. He passed away in March 2007.

Wong worked for three years at Disney, where his distinctive watercolor style shaped the entire look of Bambi. He then went to Warner Bros., where he illustrated for three decades. He continues his personal artistic pursuits to this day.

The Art of the Motion Picture Illustrator will be on display through Sunday, December 16, at 8949 Wilshire Boulevard in Beverly Hills.



Photos by Greg Harbaugh/©A.M.P.A.S.

Above left: Production Designer Robert Boyle; Marguerite Hurley, widow of illustrator Joe Hurley; Production Designer Norman Newberry; and producer Harry Redmond. Right top: Harold Michelson's concept sketch for STAR TREK: THE MOTION PICTURE. Bottom: Tyrus Wong's watercolor of a kingfisher for BAMBI.

news

Above: Production Designer John Janavs' model for this year's 12th Annual Art Directors Guild Awards banquet, February 16 at the Beverly Hilton Hotel.

AWARDS BALLOTS COMING

by Amy Jelenko, Awards Coordinator

The ADG Awards Committee is busy preparing for the upcoming 12th Annual ADG Awards banquet and ceremony, February 16, 2007, at the Beverly Hilton Hotel. Keep an eye on the mail for your nomination ballot. It's your opportunity to participate in recognizing your fellow Art Directors.

If you would like to purchase a ticket to the banquet, please contact our Event Planner, plan A, at 310 860 1300. The banquet is an exciting event honoring luminaries in the industry, such as Cinematic Achievement Award recipient Ray Harryhausen. It is a great opportunity to celebrate your craft with your peers!

At the banquet, Production Designer Stuart Craig will be given the Guild's Lifetime Achievement Award. Craig, well known for designing the five *Harry Potter* films, has won three Oscars®: for *Gandhi* (1982), *Dangerous Liaisons* (1988) and *The English Patient* (1996). He also received the ADG's Excellence in Production Design Award for the latter film.

CONTRACT NEWS

by John Moffitt, Associate Executive Director

We are pleased to announce that negotiations with the Los Angeles Opera Company have concluded and we have in hand a signed four-year agreement. The new Agreement was ratified unanimously by our members who have had an employment history at the Opera during the term of the previous Agreement.

A PARTITONED WORKPLACE IS HISTORY NOT TO BE REPEATED

by Thomas A. Walsh, ADG President

I have always loved the concept of the Art Department, a select group of people who visualize the work together throughout the entire spectrum of the project. There is real-time interaction and metamorphoses, immediate deadlines, goals that are forever shifting. I find the logistics and process of moviemaking both challenging and gratifying. During Hollywood's Golden Age, the studio Art Departments were formally structured work environments with clearly delineated roles for all.

These departments were modeled after architectural offices and they often hired refugees from architectural firms. The workflow was partitioned and parceled out to complementary departments based on an industrial model for the manufacture of films in a assembly-line manner.

Today, this old factory model is much less relevant, and the historic contractual jurisdictions which partitioned the workflow are often compromised, either by inter-departmental infractions within the workplace or, more often, because many location Art Departments require a more resourceful work-sharing collaboration to get the job done. For the majority of our current members, the methods and traditions of the studios are history with little direct relevance to their current work experiences.

Because of new technologies and ingenious design software, the future progressive Art Department will be much more interdisciplinary. These new technologies are moving us quickly toward a new set of design-visualization paradigms. The Production Designer's collective output will once again be as relevant to the pre-production process as to the production and post-production periods. The same documents that propmakers will work from will be reformatted to be equally relevant to the visual effects department. The early-concept drawings created during the pre-visualization phase will be saved in a digital file and will remain relevant and easily adaptable throughout the workflow.

© MGM

Fortunately for all concerned, there are clearly delineated and negotiated jurisdictional agreements that will help ensure that no one group or individual becomes victimized by this workflow model. The future rules that will govern our job classifications, their interchangeability, as well as our future organizing efforts will evolve to meet the requirements of a progressive Art Department, not in some seismic shift, but carefully and deliberately over time. A new mutual trust between the Art Department's collaborative artists will take hold and a renewed interdependence and respect will replace the rancor and distrust of our collective history and partitioned past.

Now is the time for those who care about our craft's future to take the necessary steps toward nurturing a more progressive Art Department, conceived today for the welfare of a stronger design community of tomorrow.

Above:
THE CROWD (1928)
Settings by
Cedric Gibbons and
Arnold "Buddy"
Gillespie.

Board member Denis Olsen at work on the paint frame at Superior Backings in Burbank.

PROFILE: BOARD MEMBER DENIS OLSEN

by Shiloh von Mechow, Baroness and Biker

On the Board of the Art Directors Guild is an artist with a unique vision. Denis Olsen is a member of the Scenic Title and Graphic Artists Council (as well as the Board of Directors) who likes to get involved, and spreads his creative enthusiasm in a variety of ways.

At an early age, he realized his destiny was to be an artist, and he pursued that destiny in all aspects of his life. The design flare of Ed "Big Daddy" Roth, the artist and cartoonist who created the hot-rod icon Rat Fink and other extreme characters, was a strong influence on Denis. He enjoyed expressing himself painting scenes on tee shirts, and won awards and recognition for his creations.

Denis received a small inheritance while still in high school and left on a trip around the world, ending up in Paris to live and study in the art community on the Left Bank. His technique was enriched by this exposure to classical traditions.

Back in the United States, the avid Harley rider became known for using bikes as a canvas for his highly individual art. Later, attracted to larger-than-life images, he moved into painting murals, stage backdrops and buildings around the Los Angeles area. Denis naturally migrated to the television studios, painting sets and doing set design for many well-known shows. Over the years, he always kept a hand in tee-shirt painting, often doing custom work for people he'd met at the studios. The Rolling Stones, Helen Reddy and Elizabeth Montgomery were among his clients.

Denis's favorite media still include murals and backdrops. Currently, the industry keeps him very busy, but he's looking forward to working more out of his own studio in the future.

For the Guild, Denis has successfully produced the first annual art show entitled *Visual Jam Session* and, in partnership with Michael Denering, the second exhibit, *Art Unites*. He is justifiably proud of these two events which have presented the work of many of the Guild's talented artists, from all of its different crafts, for the public to appreciate, and so that Guild members could share their talents among themselves. The turnout has been outstanding at these events, and they were an inspiration to all who attended.

Denis and his company, Olsen Graphics, will continue to contribute much to the Los Angeles art community through his passion and his ability to observe and portray the world with a unique flare and originality.

Denis invites you to contact him to see his work at Olsen Graphics, 818 846 4826.

the gripes of roth

ADG TRAINING PROGRAM

by Scott Roth, Executive Director

The Directors Guild has maintained for many years a successful apprenticeship program to bring promising second assistant directors into its fold. The DGA Assistant Director Training Program is a jointly run union/producer program which has graduated hundreds of trainees who have gone on to assistant director positions and beyond. It offers our Guild many useful ideas and lessons, among them that an apprenticeship program, undertaken with the producers, can yield benefits not only to the individuals themselves but to the union, the employer and the industry at large.

It's with this successful program as a model and the recognition that Local 800's ranks are getting older and not younger that ADG President Thomas Walsh appointed a special committee to examine the idea of creating a trainee program for the next generation of Assistant Art Directors. Once all the details are in place and the Art Directors Council has approved them, the committee's proposal will be presented to the producers.

This is how the special committee presently conceives the mission for this program:

> "IATSE Local 800, Art Directors Guild & Scenic, Title and Graphic Artists, representing Production Designers, Art Directors and Assistant Art Directors, seeks to train talented people from diverse backgrounds for careers in Art Direction for motion pictures, television, commercial and music-video production. The Art Directors Trainee Program will help the next generation of designers achieve success by coupling technical training with real-life experience. By observing veteran Guild members and the entire Art Direction process from script to screen, ADG trainees will be uniquely equipped to succeed within the entertainment industry. This next generation of Art Directors will use this collaborative training to become productive and knowledgeable members of the filmmaking design team."

Over the course of a likely two-year program, the trainee would work under the supervision of the Art Director (and Assistant Art Director, if engaged) and would perform various duties as both an observer and aide to one or both; but no trainee, at any time, would be permitted to perform any work traditionally performed by a member of Local 800 or any other Local.

Eligibility requirements for admission to the program would be defined which, aside from basic employment eligibility and other considerations, would include a demonstrated interest, aptitude and/or experience in the field of Art Direction.

Trainees would be engaged for a minimum number of days over the course of the program and during this time they'd be the beneficiaries of mentoring sessions and educational seminars in addition to performing the core trainee functions as an aide in the Art Department. Trainees should expect to be paid an appropriate salary and receive benefits in connection with the work they'd do.

Mentorship elevates the value and quality of all crafts. The special committee believes that we have an obligation to train the next generation of Art Directors for motion pictures and television, and that this new infusion of creativity, productivity and knowledge will benefit the design process and the art of cinematic storytelling. Further, the program will generate a clear career path for talented young people and thus will positively impact the future of the whole film industry by introducing a young, dynamic and diverse population of visual artists to Hollywood filmmaking.

lines from the station point

ON THE TABLE FOR 2008

by Thomas Walsh, ADG President

As 2007 comes to a close and I reflect on the past few months and its many challenges, the KTLA negotiation stands out as the most eye-opening and educational experience since I came to the Guild. After three months of difficult and at times contentious meetings between Tribune Company representatives, including KTLA management, and the IATSE negotiation team, led by IA International Representative and Local 800 member Gavin Koon, a three-year deal was hammered out that left the mature agreement intact and left a door open to organize the new technologies. As the negotiations slogged on, and Scott and I spent many a day in the company of the Business Representatives from the other crafts, I was imbued with a sense of purpose and belonging as I gained experience and confidence at the negotiating table. This feeling was reinforced when the bargaining unit ratified their contract by the overwhelming margin of fifty-two to ten.

The coming year will certainly put this experience to the test. On stage are no less than twelve network agreements to be settled as well as two in San Francisco, all this to be done against the backdrop of rancorous rhetoric from the Writers Guild and the Alliance of Motion Picture and Television Producers (AMPTP) as they attempt to overcome seemingly irreconcilable differences. Add to this stage the same ominous cloud hanging over the upcoming negotiations between the Screen Actors Guild, the DGA and the AMPTP.

Here is the cast of characters we will find ourselves sitting across the table from as the year unfolds: We will begin with CBS/KCAL in February. Following in March, we will commence negotiations with KCET and NBC in the Scenic and Graphic Artist arena. As April approaches, we begin talks with KCET involving the Art Directors and Scenic and Graphic Artists. There is no relief for us in May due to simultaneous negotiations, in conjunction with the International, as we sit across the table from Fox Mobile Television and National Mobile Television representing our members working in the booths and trucks broadcasting sports events. Also in May, we will be traveling to San Francisco to begin sensitive negotiations with the San Francisco Opera and at the same time with the San Francisco Ballet. As summer approaches in June, and we begin to brace for the hotter weather in July and August, there's no cooling off when it comes to the next round of negotiations. We will be sitting across the table from all three of the traditional networks, ABC, CBS, and NBC, to discuss renewed contracts for our Art Directors employed under the network and sister agreements. As the summer moves on, we will once again find ourselves sitting beside our IA brothers during August and September to face off with KTTV/KCOP management in negotiations. At this venue the International is the bargaining agent for a wide range of crafts including Scenic Artists, Graphic Artists and Art Directors. Meanwhile, we will also be engaged in brokering an agreement with CBS for the Scenic Artists, Graphic Artists and Graphic Designers who are employed for the most part at Television City. Last but not least to be renegotiated is the Fox Digital Agreement. With the aim of retaining a competitive edge over outside, nonunion, competition, Fox has already asked that Local 800 and representatives from the IA join them and NABET in discussions regarding jurisdiction and cross utilization. For those who are unaware of our presence at the Fox Pico facility, Fox employs anywhere from sixty to eighty of our members on a continual basis as Electronic Graphic Operators, Graphic Artists, Scenic Artists and Art Directors.

On the Road

In September, Scott and I journeyed to San Francisco to visit our members and tour most of the shops in the Bay Area with whom we hold renewed contracts. In South San Francisco, we dropped in on the Opera's shop and then on to Acme and the American Conservatory Theater shops, then out to Treasure Island, home of Island Creative. After an inspiring tour of the historic San Francisco Opera House, we met with the Local 800 San Francisco Council in their monthly session.

PRIMETIME EMMY® AWARDS

Images © British Broadcasting Corp./Showtime

OUTSTANDING ART DIRECTION FOR A SINGLE-CAMERA SERIES

The Tudors
Tom Conroy, Production Designer
Alan Gilmore, Art Director
Eliza Solesbury, Set Decorator

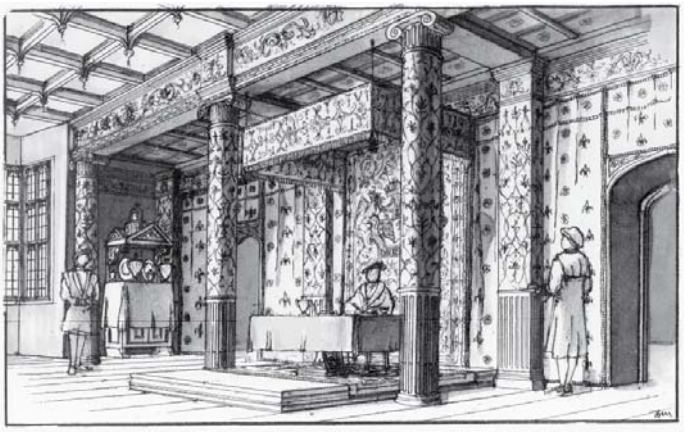
Deadwood
Maria Caso, Production Designer
David Potts, Art Director
Ernie Bishop, Set Decorator

Heroes
Curtis A. Schnell, Production Designer
Daniel J. Vivanco, Art Director
Crista Schneider, Set Decorator

Rome
Joseph Bennett, Production Designer
Anthony Pratt, Production Designer
Carlo Serafini, Art Director;
Cristina Onori, Set Decorator

Shark
Suzuki Ingerslev, Production Designer
Cat Smith, Art Director
Rusty Lipscomb, Set Decorator

Ugly Betty
Mark Worthington, Production Designer
Jim Wallis, Art Director
Archie D'Amico, Set Decorator



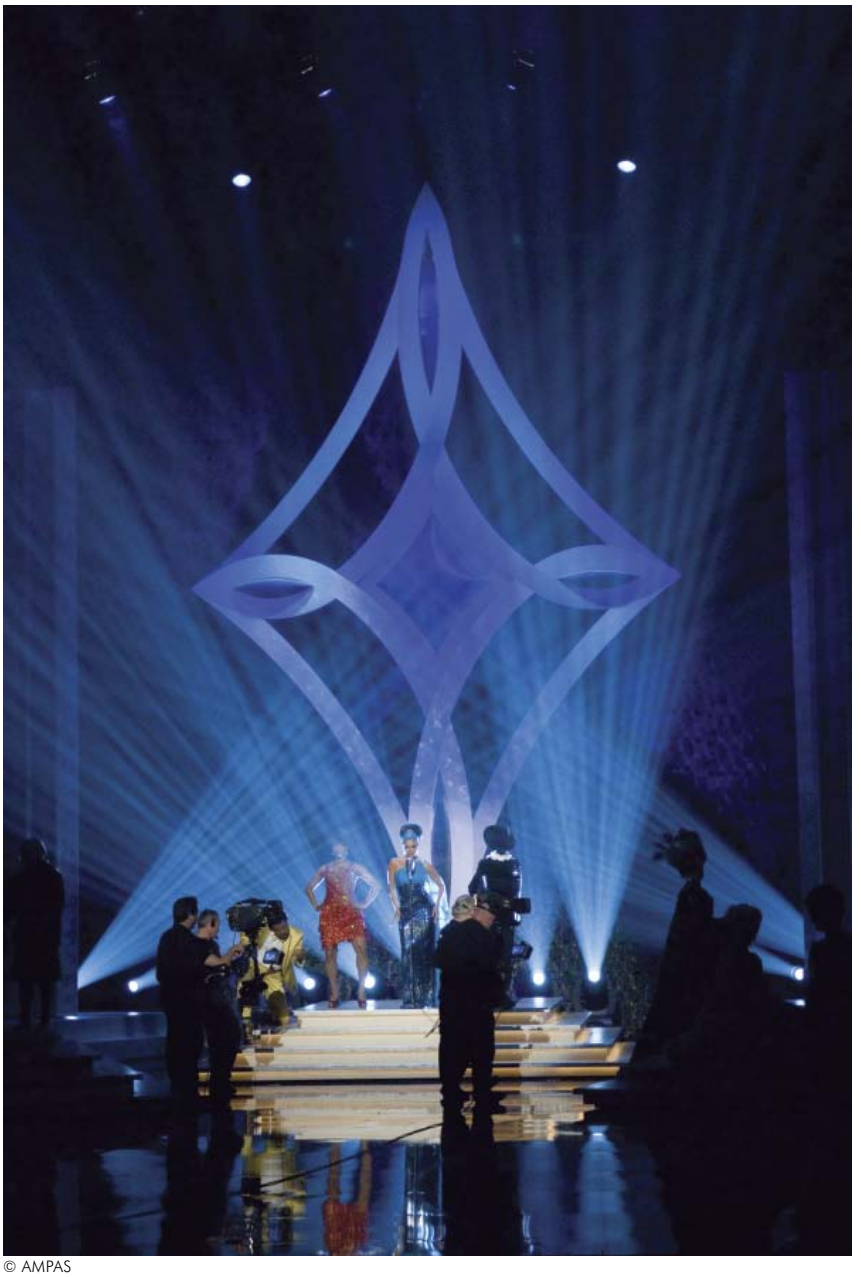
Top: The Presence Chamber in Whitehall Palace from THE TUDORS, built on stage at Ardmore Studios in Bray, south of Dublin, Ireland. Center: Tom Conroy's pencil sketch of the Presence Chamber. Bottom: The set for the "lonely tower," also from THE TUDORS. (The image of the Emmy statuette indicates the category winner.)

© HBO

© Touchstone Television/ABC

© Imagine Television/CBS

Top: Sepia print of a pencil sketch of the Suburra district in ancient ROME. Center: "The tube" at Raleigh Studios, part of the magazine offices set for UGLY BETTY. Bottom: The kitchen and living room of SHARK's house in the Hollywood Hills, built on stage at 20th Century Fox Studios.



© AMPAS

OUTSTANDING ART DIRECTION FOR VARIETY, MUSIC OR NONFICTION PROGRAMMING

The 79th Annual Academy Awards
Michael Riva, Production Designer
Gregory Richman, Art Director
Tamlyn Wright, Art Director

Tony Bennett: An American Classic
John Myhre, Production Designer
Tomas Voth, Art Director
Barbara Cassel, Set Decorator

Cirque du Soleil: Corteo
Jean Rabasse, Set Designer/Set Decorator

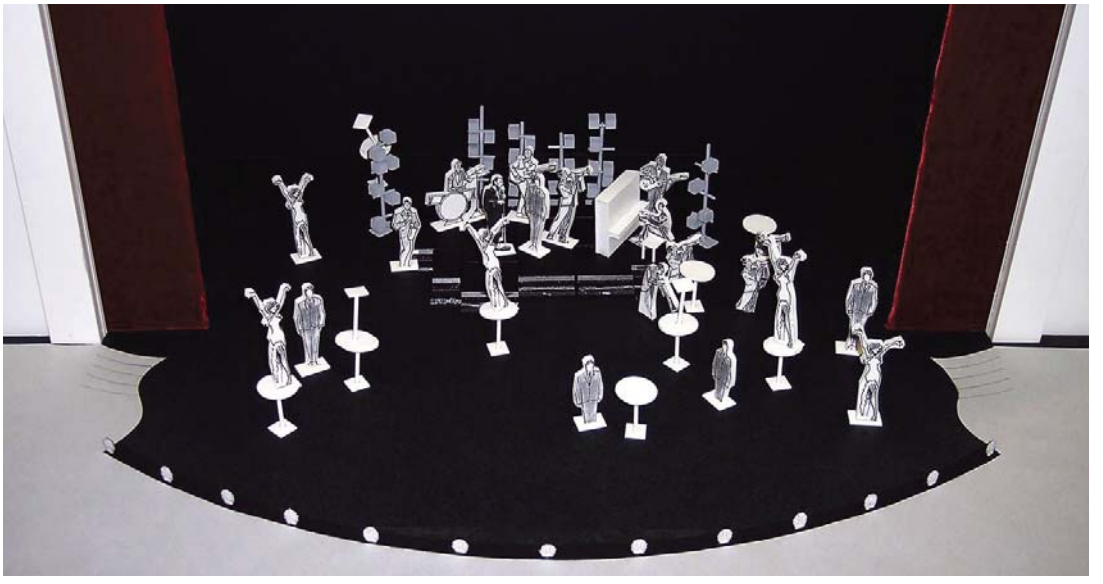
Desperate Crossing: The Untold Story of the Mayflower
Katha Seidman, Production Designer
Kent Lanigan, Set Decorator

Egypt: Engineering an Empire
Preeya Jensen, Art Director

Hell's Kitchen
John Janavs, Production Designer
Robert Frye, Art Director
Dawn Sinko, Art Director

MADtv
John Sabato, Production Designer
D. Martyn Bookwalter, Art Director
Daryn Reid Goodall, SDSA, Set Decorator

© RPM Television Productions/NBC



Top: Set for the costume design number from THE 79TH ANNUAL ACADEMY AWARDS, on stage at the Kodak Theater. Bottom: Study model for the "Sing You Sinners" number, built for TONY BENNETT: AN AMERICAN CLASSIC by Tomas Voth, Set Designer Rich Romig, and Model Maker Scott Erb. (The image of the Emmy statuette indicates the category winners.)

© Fox Network

© Warner Bros./Fox Network

Top: A view from the balcony of the HELL'S KITCHEN 110-seat functioning restaurant set, built in the Century Studios warehouse on La Cienega Place. Center: John Sabato's pen and conte sketch for the MADtv home base set on stage at Hollywood Center Studios. Below, left to right: Production stills from DESPERATE CROSSING: THE UNTOLD STORY OF THE MAYFLOWER and CIRQUE DU SOLEIL: CORTEO.

© History Channel

© Cirque du Soleil Images

© British Broadcasting Corp./ WGBH

Top: Production still from JANE EYRE, filmed primarily in Derbyshire in the UK. Above: Ed Rubin's pencil sketch for the Witch University dining hall for RETURN TO HALLOWEENTOWN, filmed in Utah. (The image of the Emmy statuette indicates the category winner.)

OUTSTANDING ART DIRECTION FOR A MINI-SERIES OR MOVIE

Jane Eyre (Masterpiece Theatre)
Grenville Horner, Production Designer
Patrick Rolfe, Art Director
Clare Andrade, Set Decorator

Broken Trail
Ken Rempel, Production Designer
Bill Ives, Art Director
Paul Healy, Set Decorator

Bury My Heart at Wounded Knee
Ian Thomas, Production Designer
D.A. Menchions, Art Director
Paul Healy, Set Decorator

Return to Halloweentown
Edward L. Rubin, Production Designer
Kenneth J. Kirchner, Set Decorator

The Starter Wife
Tracey Gallacher, Production Designer
Brian Edmonds, Art Director
Rolland Pike, Set Decorator

© 20th Century Fox

© Warner Bros. Television, Photo by Ken Haber

NOMINEES FOR OUTSTANDING ART DIRECTION FOR A MULTI-CAMERA SERIES

How I Met Your Mother
Steve Olson, Production Designer
Susan Eschelbach, Set Decorator

The Class
Glenda Rovello, Production Designer
Peter Gurski, Set Decorator

© HBO

Top: Architectural office set from HOW I MET YOUR MOTHER. Center: THE CLASS. Bottom: The fully constructed reservation town at Pineridge, South Dakota, filmed outside of Calgary, Alberta, for BURY MY HEART AT WOUNDED KNEE.

Art Unites

by Michael Denering,
STG Council Member

My hope is that everyone involved had a positive experience at this year's Art Directors Guild Art Show, called *Art Unites*, held during the month of September at the NoHo Gallery LA on Lankershim Boulevard. We tried something different, bringing the show to a professional gallery. This proved to be more economical for the Guild, and provided the artists with a better chance to sell their work. The gallery commission was very low, and they provided not only the space itself, but a curator, a database of clients and Web exposure.

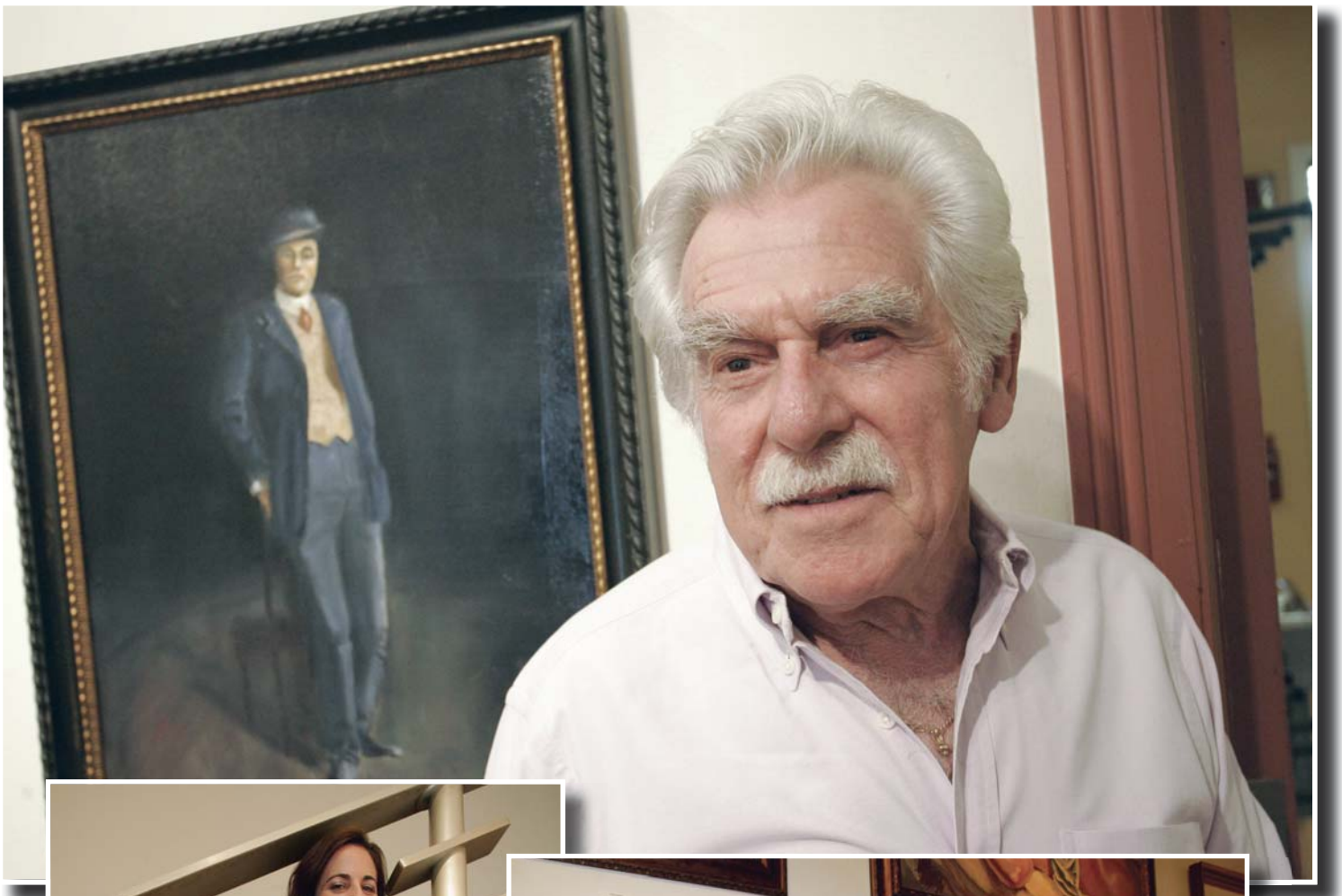
The curator, Dan DeBevoise, was delightful to work with and wants us to come back next year. There were two opening receptions, on Saturday and Sunday nights, September 8 and 9, and a closing party in connection with the NoHo Arts Festival on October 6.

Some artists sold their work, and the event gave us all a chance to have several social gatherings. These yearly art shows help us cross our social and work boundaries and, I feel, are very important activities to unify our membership.

Next year we will feature biographies from each artist, and every piece entered will be for sale. We added walls to the gallery this year, giving us more exhibit room, and the work was installed without being judged or scrutinized. We'll do the same in 2008.

The Fine Arts Committee is considering a theme for next year's event, but all art will be accepted, in the theme or not. This is the members' show and any ideas are appreciated. Please feel free to provide suggestions for making this event even better next year. You can reach me at **mdartist53@aol.com**

Below: Scenic Artist and Board member Michael Denering with his oil SUNDAY IN FLORENCE.



Top: Production Designer Albert Brenner with THE DANDY, an oil. Left: New ADG Committee Liaison Nicki La Rosa with her oil SEA SOUL.

Above: Production Designer Ed Rubin with THE LETTER, a soft pastel drawing on paper.

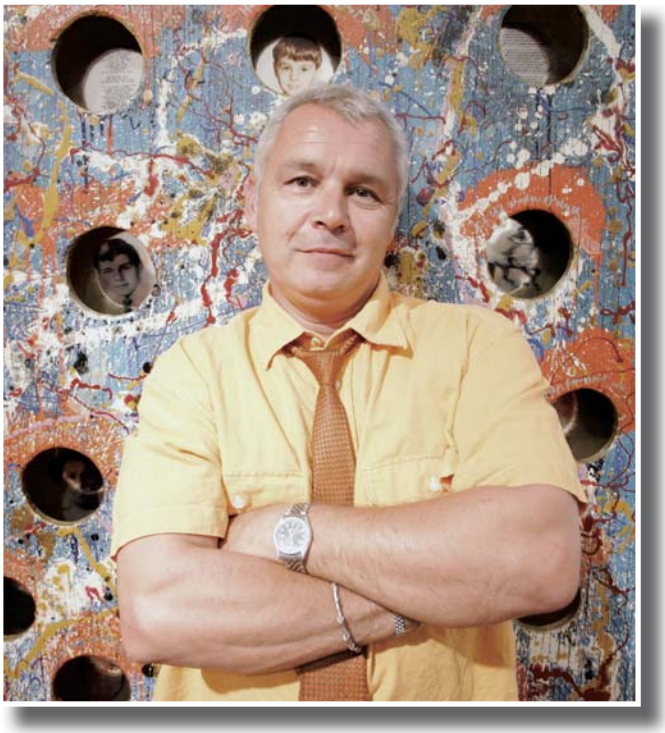
Above: Scenic Artist and Board member Denis Olsen with two of his pencil drawings, DOWN & DUSTED and LOOKIN' FOR IN'N OUT. Below left: Albert Brenner's bronze figure THE LAUNDRESS.

Left: Scenic Artist Gary Thomas with two of his oils, ABOUT 5:15 and JOHNSON VALLEY AFTERNOON.

Opposite page, lower right: ADG Operations Manager Lydia Zimmer with Scenic Artist Board member Jim Fiorito at the opening reception. Below: Scenic Artist Virginia Belloni with her untitled seascapes #1, #2 and #3.

Above Scenic Artist Donald Hanson, who coordinates the Guild's Figurative Drawing Workshop every Tuesday evening, with two of his oils, REPOSE and STRAWBERRY PEAK.

Thinking Cap



Left: Scenic Artist Guy Maturo with his pencil and acrylic CLOWNS. Below: Entertainment for the opening receptions was provided by vocalist Scotti Austin with Tim Moran on the guitar.

Opposite page, clockwise from upper left: Scenic Artist William Cervantes with AGAVE (oil), Scenic Artist and Board member Evans Webb with FIRE ON A YOUNG PLANET (acrylic on panel), Art Director Susan Lomino with WILD CUCUMBERS (acrylic), Production Designer Nigel Mitchell with 23RD–A SELFISH PORTRAIT (mixed media), and Art Director William Ryder with HEART OF THE LAST TREE (watercolor).

Left: Scenic Artist and the Guild's Associate Executive Director John Moffitt stands before his BLUE BALLOON (oil on linen).

Painter™ X: A Tool for Weaving?

by Peter Rubin, Concept Illustrator and Art Director

Above: A scene from DAS RHEINGOLD, the Giant Fafnir demanding payment for his labor, from Plácido Domingo's Ring Cycle at the Los Angeles Opera. (Never produced.) Bottom left: Blue pencil—a variant of the "2B Pencil"—purely psychological, but I prefer to sketch this way because it doesn't seem as "permanent" as black. Ridiculous, isn't it? Bottom right: Eraser, Blender, and Digital Watercolor start me on the road to color, I will come back to these tools more than once as the drawing progresses.

I have been a Painter user since version one. I have a friend who even calls me a power user although that makes me shudder. (Do I need to buy carbon offsets for that?) I have gone through every change of ownership, U-turn in the GUI, and glitch in the functionality throughout the software's life. I have used it almost daily since 1992, when I was the first feature film artist to bring it, or any digital sketching tool, into a production environment. It has been, and I hope always will be, indispensable to my working life.

Painter often gets a bum rap—not entirely undeserved, but usually for the wrong reasons. It has always been compared to Photoshop®. At first glance, that is not an inappropriate comparison. It will do, in a pinch, many of the things Photoshop is famous for: color correction, value adjustment, distortion, free-transform, visual effects like drop shadows and displacement, cloning, painterly cheats to make photos look more like art (which are indispensable to my workflow), and compositing elements.

Sorry to say, it does none of these things particularly well, even though it did many of them long before Photoshop could. Layers were the province of Painter version X3 back in 1993—called Objects then—using a proprietary and quite functional masking system (now replaced by a sad-sack little brother of Photoshop's). I have no idea how successful this has been as a marketing move, but it certainly doesn't help that none of the new imitation-Photoshop features are implemented nearly as well as in Photoshop. For instance, you can't modify the aspect ratio of an existing canvas without jumping through hoops (say, for an image that's come from a source that uses non-square pixels and needs to be squeezed or stretched). The Painter interface is sometimes frustratingly buggy. Lately, the handles for distortion, scaling or rotation have taken to disappearing on me when I first click on them. I must then use numerical entry or switch to Photoshop and come back later. The same thing happens to the Layer palette buttons, although they are still there and can be punched if you know where they are. So, overall, Photoshop is the choice for photo-handling tasks.

But I don't handle photos for a living. I design, I draw, I paint. To start a sketch? To throw down that first dab of color onto a blank canvas? Nothing digital comes closer to real life than Painter, and I would not try to create an illustration without it. I can't really do it in Photoshop.

Many people ask if I really created my work on the computer, and they don't believe the answer. Painter is a little bit of heaven in this respect, excelling at the thing it was designed to do: emulate natural media. Paper interacts with pencil and chalk. Watercolors bleed and drip. Oil paints stay wet and blend. Erasers erase so realistically I'm tempted to brush the screen with the back of

Bottom left: And about two hours later, here's where we're at. I will use the Round Camelhair Oil Brush and a little airbrushing to finish him off. Bottom right: This is how working digitally really pays off. I was able to change the position and shape of his jaw without losing a single pixel of work.

Images © Warner Bros.

Top: The future Hunter-Killer from John Conner's dream in TERMINATOR 3: RISE OF THE MACHINES (2003 – Jeff Mann, Production Designer). Center: I worked with texture artist Steve Walton to create the surfaces for the all-digital dream sequence Hunter-Killer. He and I had previously collaborated on the Ikon satellite for SPACE COWBOYS (2000 – Henry Bumstead), a physical model, back when he was still using paint. Bottom: TERMINATOR 3 was one of my all-time favorite assignments.

my hand to disperse the rubber crumbs. So Painter would be better compared to using traditional media, without all the effort, time, expense and equipment required to work that way. For an illustrator or Art Director, and an increasing number of fine artists too, Painter wins that contest hands down. Sorry, Luddites.

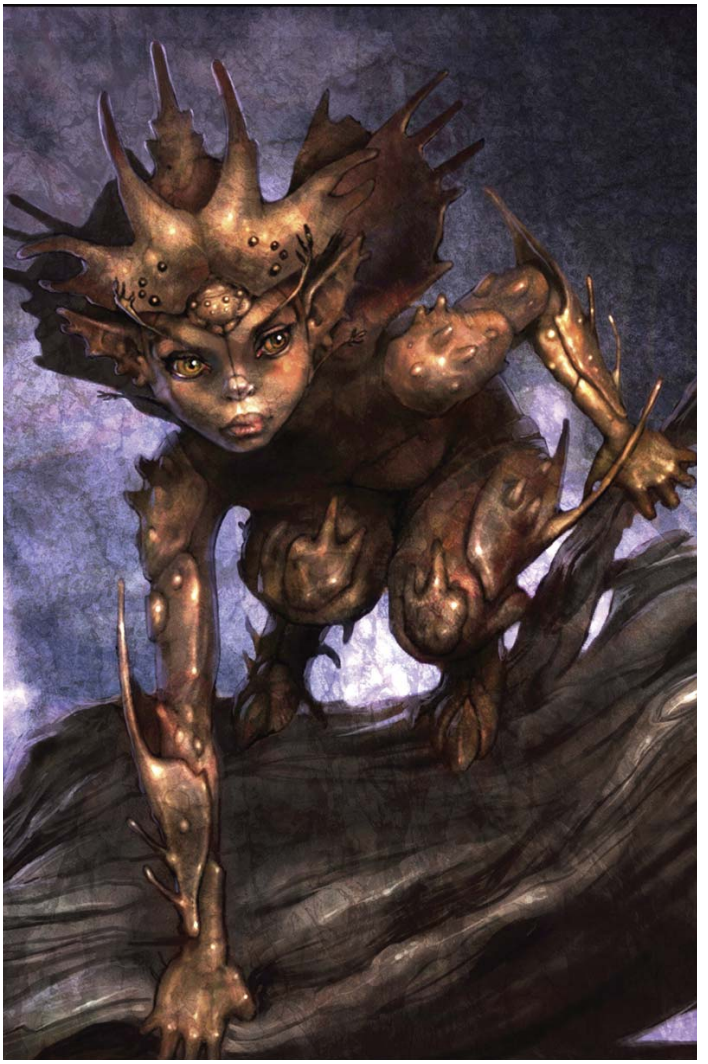
There are some things that Painter does much better than Photoshop, I think. Using the pen tool to make shapes that become selections can be a delight. Drawing straight lines in Painter is easier and can be done in any direction and with any brush. Selective color modification works brilliantly, too, better than Photoshop's. And in Painter—pay attention here—you can turn the canvas around 360 degrees like a piece of paper on a drawing board. That feature alone is worth the money.

I've heard people complain about Painter's interface, particularly in the old days of its giant, colorful tear-off tool icons. It just didn't look like Photoshop. Worse, there were so many options for adjusting and building individual tools that folks became confused. You sometimes had to click twice, if you did things in the wrong order, to get back to the brush you wanted to use. And many came to the erroneous conclusion that there was no avoiding all the options, that one was obligated to build a brush hair by hair before drawing. Not so. I do almost everything I do with four or five default brushes.

When you start the program, the first thing you'll see is the welcome screen, which is almost like a pamphlet these days, with multiple pages. You can create a new document, open an old one, select one from a drop down recent-items list, or open a template document. You can also browse through a gorgeous gallery of users' work, or seek online help. (Sidebar complaint: There's a Browse function available from the Open dialog. Again, this was something Painter had years before Photoshop. But it doesn't see thumbnails that weren't created by Painter itself, even ones that the system software can display by default. And it will not build thumbnails for you. Grrr. I use Adobe Bridge instead, and Open With...) Creating a document is a lot like Photoshop. You indicate pixel dimensions and print resolution, but then you can select Image or Movie. Yep, Painter has an animation function, complete with onion-skin transparency. On the upper left of the screen you will find a tool palette much like Photoshop's which, in addition to the usual painting, handling and selection options, also gives you instant access to paper texture (changeable on the fly), patterns (any image can be captured as a full-color pattern, or a gray-scale paper texture), a large selection of gradients (again, you can make your own), special -effect brushes like neon and fur, weaves (more on this later) and, deliciously, the Image Hose Library. This last can be modified to spray out anything you can imagine or draw; I've used it for flying bats, fire, and broken glass.

On the upper right, you'll see a docked panel with two drop-down menus. The left, colorful one, allows you to choose your type of brush. They range from sophisticated, complex bristle brushes, that are almost endlessly modifiable and can lay down thick layers of three-dimensional paint, to the standard digital imitation of an airbrush. There's a Van Gogh brush, fairy dust, oil paint, chalk (I love the square chalk that rotates to follow the direction of the stroke), watercolor (digital or natural) felt pens, scratchboard tools, liquid ink, and on and on. Once you've chosen the tool type, then you can pick the variant from the right-hand drop-

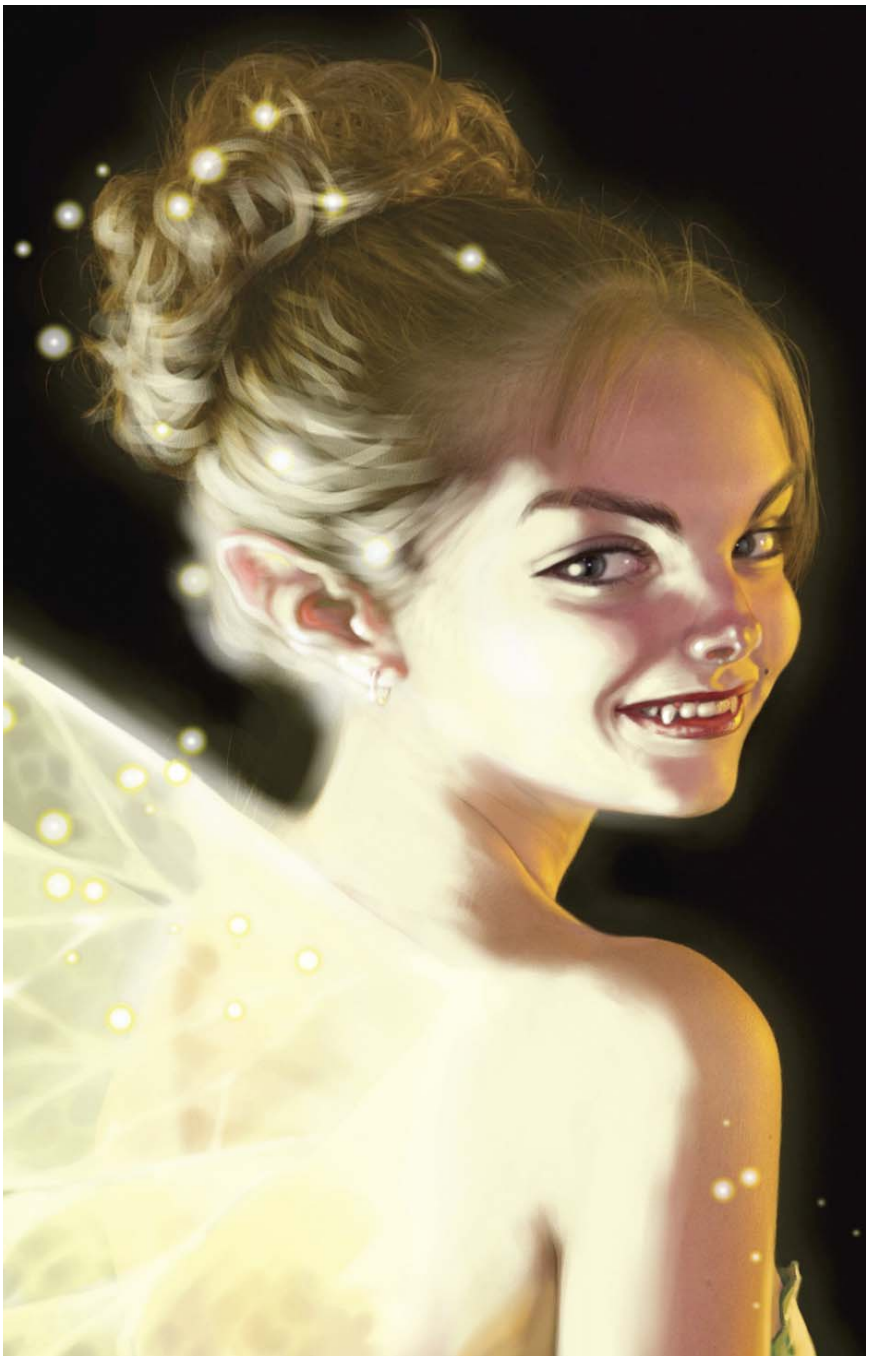
Bottom left: Part of a character bid for PETER PAN (2003 – Roger Ford), back when I was still an Art Director at ILM. Right: A much wilder vision of a faerie.



Images © ILM & Universal Pictures

down. When you create your own brushes, you can save those variants and find them again in the same drop-down. Those variants can be anything from simple brush size to variations in feature density or the degree to which certain brushes will bleed, or pick up the colors underneath as you paint. Brush profiles, controlling the way a brush fades from the center out, as well as minimum and maximum sizes that respond to pressure, are easily accessible from the size palette. There are what looks like a million different functions controlled with sliders that allow you to customize brushes in every way possible. I recommend that you spend a few hours playing with them. You may find a treasure that I've never given a thought to, and you can create custom palettes for easy access to your favorite brushes (although the palettes themselves are frustratingly uncustomizable).

A slightly more traditional Tinker Bell, if you ignore the canine teeth.



© ILM & Universal Pictures

Painter's tools are sensitive, not just to stylus pressure, but also to bearing, tilt and direction, and can be made to express different attributes based on any of those. For instance, stylus tilt can be made to express color, varying between the foreground and background colors. Once, I used this feature to record strokes that resembled figures, in two colors, one for the head and one for the costume, and used the playback stroke command to sketch an entire crowd scene. Colors can be made to vary randomly across a stroke as well. My complaint about all this deep functionality (you knew I'd have one) is that many of the sliders and number fields are so small I need a magnifying glass to see them—the penalty for a feature-rich program, I guess.

There's a very useful Record Stroke function; strokes can be played back with any brush and can be randomized. In fact, entire painting sessions can be recorded, in the form of editable scripts, and saved to be replayed in full—even at a higher resolution. Sessions can also be recorded as movies, which is very useful for teaching the program.

Painter X adds a new RealBristle Brush system to the older brushes that is intended to enhance the realism you can get by increasing the apparent randomness of the color and shape of the stroke. The truth is, if I was using real-world brushes and real-world paint to do my illustration work, I would probably be making every effort to exert greater control over my tools, not less. So for me, this imposed randomness feels oddly more artificial than the earlier-style digital brushes.

As I have mentioned, I use just a few, mostly default brushes that have been in the program for years. Experimentation will tell you which you like the best, but here are my favorites:

• Pencils, two different kinds, 2B and cover pencil. The 2B builds up color just like a real pencil, interacts with the paper tooth very realistically, and is a joy to sketch with. I usually use a blue-colored pencil to start a sketch, just out of habit left over from my analog days. It's easy to convert to black and white if I like the results. The cover pencil allows me to do white-on-black effects without changing the look of the sketch.

© MGM

Above: Storyboards for STARGATE (1994 – Holger Gross), one of three projects I did with Roland Emerich and Dean Devlin.

• A blending brush or stomp. There's one called "just add water" that does the trick nicely for most jobs.

• A pen tool, like the scratchboard tool, that works in a cover mode (the ink is not transparent, and doesn't build up).

• The Digital Watercolor brush called Simple Water. I love it for adding color to a drawing quickly or blocking out large areas of mass. It works with the paper nicely and can create some terrific color effects with unexpected interactions. Check out the Ring Cycle image that accompanies this article for an example.

• The Round Camelhair variant of the oil brush. My favorite brush for finish work.

• The digital airbrush. Varying the brush profile can create numerous different effects with this single brush.

I have to acknowledge the wonderful artist Marc Baird, who is a digital illustration and pre-visualization maven in his own right. He and I were obsessing over computerized illustration together in the very early nineties, and his efforts actually predated mine. It was techno-serendipity that he hitched his wagon to the Amiga, and I was persuaded to buy a Macintosh—the perils of the early adopter.

Oh, and the weaving thing? Mark Zimmer created Painter for his wife, a weaver, as a tool to pre-visualize her work. Then as a lark, he added the 2B pencil tool, and the rest is history. Eventually, he and John Derry were running Fractal Design in Cupertino, not far from Apple, with a fully functioning art studio onsite. Everyone on the staff was required to work with their hands using pens, pencils, paint or clay, a certain number of hours every week. A lot of wonderful R&D work was done and it shows, even after all these years, (and all those corporate buyouts).

There it is. I can't recommend the program highly enough. It has astonishing depth and allows the artist incredible creative freedom. I suggest you get your mitts on Painter, if you haven't already. Check out their website at apps.corel.com/painterx/us/index.html. And if you want to see more examples of what I've done with Painter, check out my website at ironroosterstudios.com. **ADG**

Digital Set Design

by Aaron Haye, Digital Set Designer

In the summer of 2005 when I was brought on board the Art Department for *The Kingdom* it was not in my usual capacity as a digital set designer. Instead, I was hired for approximately five weeks as a traditional concept model builder. Initially, Tom Duffield, the Production Designer, expressed hesitance at using CAD programs to generate construction drawings. He was more comfortable with the so-called Pencils (hand draftspersons) with whom he had been working for years. To Tom, CAD drawings seemed a bit soulless and, to some extent, I agree with him. The character and experience that a talented draftsperson brings to a set of drawings is very difficult to replicate digitally, but the accuracy and flexibility of digital is outright impossible to replicate with lead and a Mayline. I had been asked to build a few foam-core models, but I brought in my 3D workstation—just in case. In the end, I wouldn't pack that computer up again for eleven months.

During the initial phase of site planning and location scouting we had several possibilities for building the International Housing Complex, a central element and major plot point in the script. We began by building a study model of an existing military housing site near Victorville, California. Seeing Supervising Art Director Patrick Sullivan fussing with the layout of a complicated multi-pitch roof for our model, I quickly modeled one of the houses in Rhinoceros® 3D, unfolded the digital model and printed out a layout. It was quick. It was painless. I had used the computer. My digital foot was in the door.

When it became clear that we would need accurate surveys of one of the more remote locations, we considered flying over and taking aerial photos. Enter Google Earth®. We were able to use this new digital tool to view our location with perfect scale reference already in place, overlay CAD drawings of the complex and quickly generate accurate site plans. Today, this pipeline is much more advanced with Google's acquisition of SketchUp®. It is now possible to create rough 3D models of a set in SketchUp and import this file directly into Google Earth where the rough contours of the geography and interaction with pre-existing architecture in the area can be explored.

With site plans drawn, paving estimates underway, and the entire Saudi backlot taped out at the site, the Production Department informed us that we would have to look for a new location. Dubai was a possibility, as was India, Tunisia, New Mexico and, ultimately, Arizona. Our site plans proved to be helpful studies, but would have to be redrawn for the new location. A site was eventually found on the auxiliary campus of Arizona State University in Mesa. A former Air Force Base with existing military style housing was just the right backdrop for the multi-story apartment buildings and recreational facilities called for in the script. We were even able to acquire an AutoCAD® drawing of the entire

Infiltrates The Kingdom

Images © Universal Pictures

Panoramic photograph of apartments before final dressing. In addition to the three apartment buildings, recreational facilities including a gym, soccer field, baseball field, tennis courts and playgrounds had to be built.

campus, which was then combined with the plans for the previous location to create a new site plan. This supplied drawing (thankfully) showed the locations of underground pipes and electrical, as well as the large pipes which used to supply jet fuel to the airfield. Unfortunately, no one seemed to know if the pipes still contained fuel!

Before arriving in Mesa to begin detailed surveys we were hit with yet another snafu. Apparently, the chosen location was sacred Native American land. We again turned to Google Earth and our CAD file of the campus. An alternate location was found outside the protected area and this site was given the green light. Again, the flexibility of digital proved itself, as we were able to adapt the original Mesa site plans to the final location without having to redraw every detail. Subsequently, separate

"I brought in my 3D work station—just in case. In the end, I wouldn't pack that computer up again for eleven months."

plans were generated for construction, greens, and paving. The digital tools offered us the advantage of deciding what layers in the master AutoCAD drawing were relevant to a given department and printing only what was needed.

Throughout this time, Tom had begun to develop a hand-drawn elevation of one of the typical apartment buildings that would be part of the complex. A major challenge of this set was the need to see everything before and after a major bombing in which the facades of each building would be ripped off to varying degrees. I took Tom's hand drawing and created a 3D Rhino model of each of our hero buildings and began to model the interiors. In this way we were able to explore how much of the interiors we would need to build. The digital models also clearly showed that we could build the interior sets as post-explosion with clean hero facades concealing the destruction that was to come later. We would shoot the clean exteriors then simply remove sections of the façade revealing the pre-destroyed interior scenery.

Documenting this destruction for the construction department was another matter. To do this traditionally would require the copying and tracing of each of the three building's four floors containing a total of forty apartment units. We would then be required to redraw every wall and every floor of each unit at a scale that would be useful to the construction crew. The main advantage of designing this destruction in 3D meant that it would have to be created only once, and all details could be derived from this one master file. Also lending itself nicely to the digital pipeline was the fact that the buildings were nearly mirror images of one another so that once the first building was developed in 3D, the second and third buildings would be that much simpler.

Initially, the construction coordinator and foreman expressed skepticism about working with a digital

Above: Photograph of Art Department study model of ASU location built with the aid of AutoCAD and Rhinoceros files, including CNC cut vinyl mask for paint stencils and laser-cut Gator Foam bases for all houses. Below: Interior study of Apartment A, pre-explosion. Opposite page, top: Two similar paint and set decoration treatments for the Recreation Center. Composite digital photos with Rhino and Photoshop elements. Bottom: Perspective rendering of Apartment A. Built in Rhinoceros 3D, rendered with Penguin, and finished in Photoshop.

set designer. However, being able to orbit a view around a particular piece of scenery in the 3D model or quickly print out a full-size detail soon brought the benefits of digital to light.

Advantages to designing a set in 3D also include the ability to composite renderings of the scenery into a digital photo of your location. This flexibility allows the Director, Director of Photography and Production Designer to see roughly what the final shot will look like and to assess whether any set extensions or digital manipulations will need to be done in post-production. In our case, the script called for one particular POV shot from the perspective of the terrorist mastermind (who was far from the action) as the bombings were taking place. With the 3D model, we were able to select an appropriate lens and aspect ratio and find a location for the high-angle camera. Without this technology the camera crew would need to be driven around in a Condor basket with a finder looking for the shot, in order to let the rigging crew know where to build the camera platform. We were able to shorten this process by giving the director of photography an initial location, camera height and lens length, as well as a director-approved rendering taken from this virtual camera position.

"The entire industry is shifting as the process of filmmaking becomes more digital, from concept to completion."

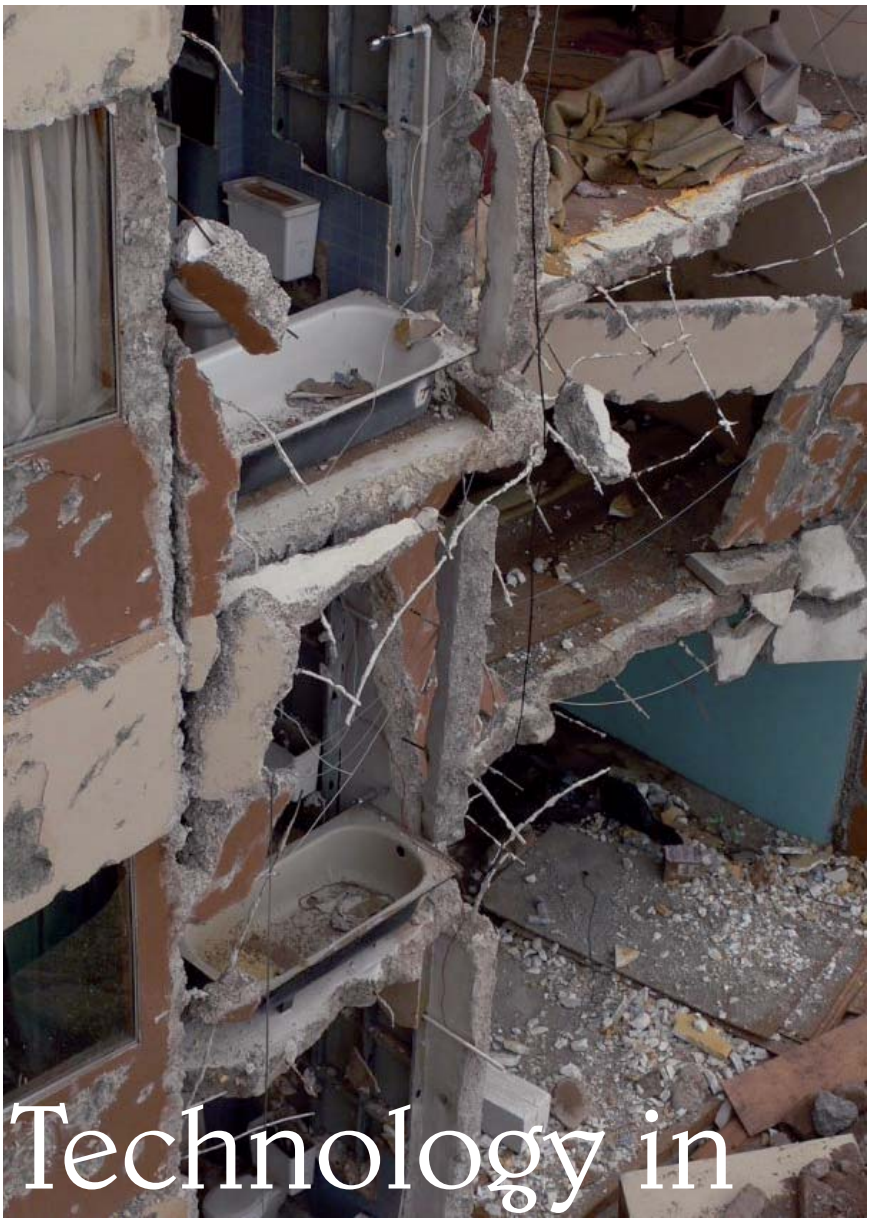
Digital design and 3D modeling is not only helpful for creating construction documents, it can also be used to create paint schemes and interior lighting cues. One of the major set pieces for the complex required large painted super graphics and dimensional signage. With a digital photograph of the set construction underway and a combination of 3D modeling and Photoshop® work, I was able to give the Production Designer dozens of variations of exterior treatments for this set. Ultimately, the chosen graphics were then translated into documents to help the Paint Department create eight-foot-high painted lettering.

For more than ten years I have been utilizing the computer as a design tool, nearly as long as I've been in this business. Early on as a model builder at the Industrial Light and Magic (ILM) model shop, I realized the value that CAD can have in

the film industry. AutoCAD was the first digital tool that I used, not as a drafting tool, but as a way of creating increasingly complex laser-cut models. This quickly evolved into the need to learn 3D when ILM acquired their first CNC milling machine. Ultimately, I discovered that I could build entire miniature sets in Rhinoceros 3D then use these computer models to create laser-cut templates and print crude construction drawings for the model builders. Renderings of these models would also be sent to the Art Department illustrators who would then use Adobe Photoshop to develop final texture and paint schemes for the camera-ready miniatures. The visual effects department would also utilize the models to create an accurate representation of the sets as they began their final composite and extension work.

With each new show the opportunity for digital and 3D design to make its way into the creative process is increasing. It seems that nearly everyone in the Art Departments these days is at least familiar with a basic 3D program like Sketch-Up and with the ubiquitous Photoshop; and the reach of this technology is beginning to extend beyond just the Art Department. In the last six months, I have seen Set Designers, Art Directors, Illustrators, Storyboard Artists, Production Designers, Construction Coordinators, Foremen, and even Directors of Photography use 3D modeling and digital manipulation with varying degrees of compexity and success.

The entire industry is shifting as the process of filmmaking becomes more digital from concept to completion. The new Art Department, and indeed the film industry in general, is full of very talented people from vastly different backgrounds, all developing a nimble familiarity with many tools, both traditional and digital. It is not a question of if we use new technologies, but how we will work together to find new and innovative uses for technology that are yet to be determined. **ADG**



Technology in The Kingdom

by Tom Duffield, Production Designer

Above: Detail photograph of interior apartment destruction. Opposite page, top: Photo of exterior destruction taken from the edge of the bomb crater. Bottom: Hand-drawn elevation and post-bombing destruction study by Tom Duffield.

As a stalwart of hand-drawn set plans, I wasn't easily led to the trough of CAD–designed set drawings, as I have found them, in the past, to be bland and a bit soulless. I decided, due to the very large site and set requirements on *The Kingdom,* that I would see if this technology could prove itself useful. I am now a convert to its value in the right situations.

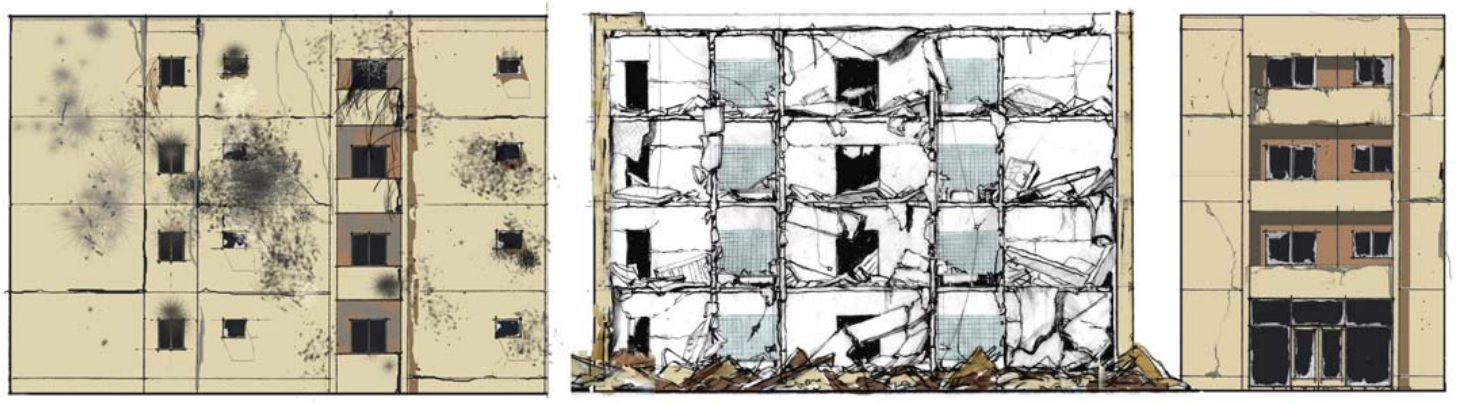
For the film we needed to construct three large, multilevel apartment buildings both before and after a large bomb was to demolish them. These buildings also required adjacent parking lots, tennis courts, baseball and soccer fields, a gymnasium and perimeter walls and roads. As the buildings were so similar, Aaron Haye, our digital set designer, was easily able to manipulate one basic layout into the three buildings needed. That alone saved an enormous amount of time. Time was short to build such a large set on the third site selected. The first two sites developed were changed, the first time for financial and the second time for religious reasons: we unknowingly wished to build on a sacred Native American burial ground. That is where I feel Aaron's CAD work really made its value known. As our third location site was on an old Air Force Base in Arizona, we were able to obtain a digital plan for the entire base, and after translating it into a file he could manipulate, we were rapidly able to accurately re-site and embellish the final layout. We were then able to begin the grading, paving, building foundations and landscaping on schedule with confidence in its accuracy. His digital layouts alone saved weeks had we been forced into a hand survey and drawing of the vast site.

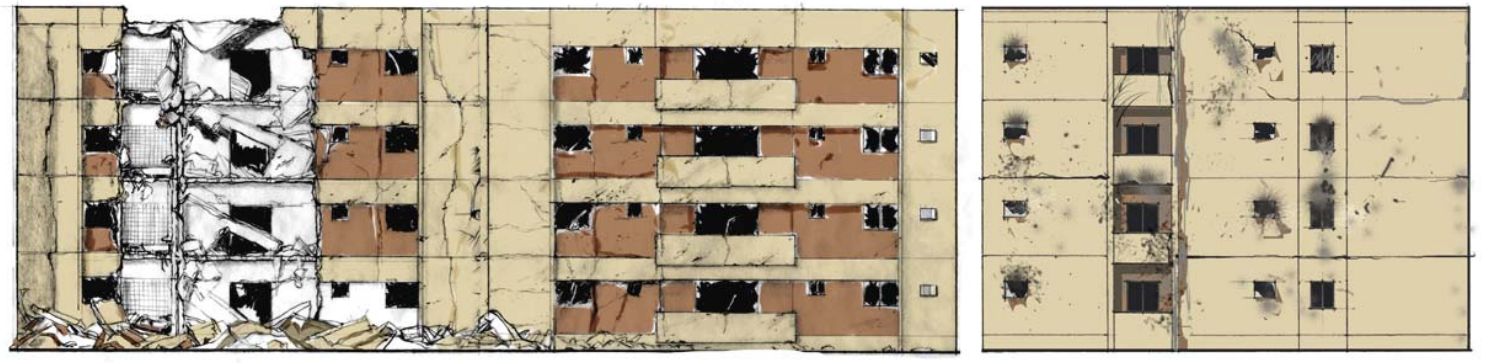
> **"Aaron Haye's digital layouts alone saved weeks had we been forced into a hand survey and drawing of the vast site."**

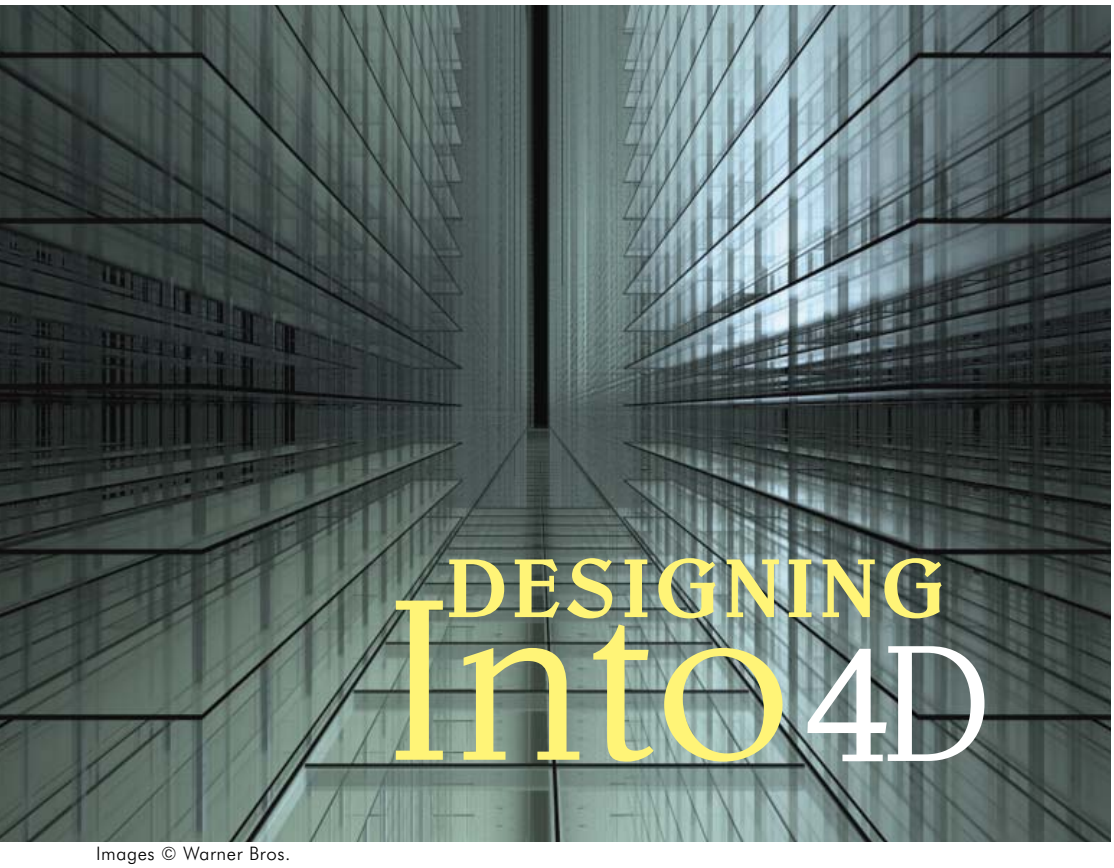
These layouts also were very valuable in meetings with the DP Mauro Fiore, as we were able to set digital lenses on the layouts and determine what would be in the shot or out of frame. He used them to set the high-angle cameras that were an important story point in the film. Our visual effects firm, Rhythm & Hues, also made use of both Aaron's construction plans and digital site layouts for the numerous set extensions they created for the film.

As I begin another film, I now aggressively look for new possibilities to use this technology. **ADG**

Images © Universal Pictures







DESIGNING Into 4D

Images © Warner Bros.

by Tino Schaedler, Digital Set Designer, and
Michael J. Brown, Architect

"With the notion of duration entering as a constitutive element into the conception of space, we will easily imagine an art of Cineplastic blossoming which would be no more than an ideal architecture."

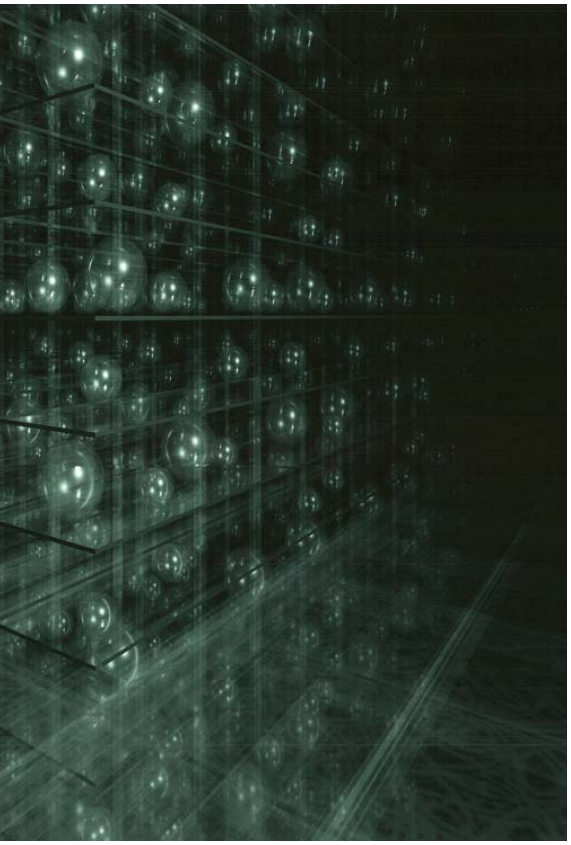
–Élie Faure, 1922
Treatise De la Cineplastique

Cinema proved to be both rapid and prophetic in its transition from abstract, static notions of space to naturalistic and dynamic modes. After the camera was freed from its tripod, just before the dawn of the 20th century, cinematic space exposed the indivisible union of space and time. While early films represented scenes from an unflinching frontal perspective, akin to filmed theatre, the transition to complex interweaving of views and montaged narratives marked the birth of contemporary cinematic space. It was only through the splicing of film material that different spaces merged into dynamically unfolding volumes, montaged to create a cineplastic meta-form. For unlike real architecture, the space of cinema is spatial sequences of rhythm, color and proportion animated by the camera's movement.

Technical and artistic advances in cinema have always driven one another, so it comes as no surprise that in the last years new digital technologies have pushed camerawork beyond the classic montage model toward uncut, truly cineplastic, camera moves flowing between rooms and scales—and between seamless digital and real film material. This creates new demands for sets that employ design in four dimensions prompting designers to reevaluate the limitations of the tools at hand and to explore new techniques now coming into their prime.

In his book *The Projective Cast* (1995), architectural theorist Robin Evans traces the intimate bond between architectural design and its means of representation. Evans argues the architecture we create cannot be separated from the tools by which we represent, design and thereby evaluate it during the many steps from inception to realization. This premise could not

Above and center: Partially completed models of the endless glass shelving in the Chamber of Prophecies for HARRY POTTER AND THE ORDER OF THE PHOENIX.

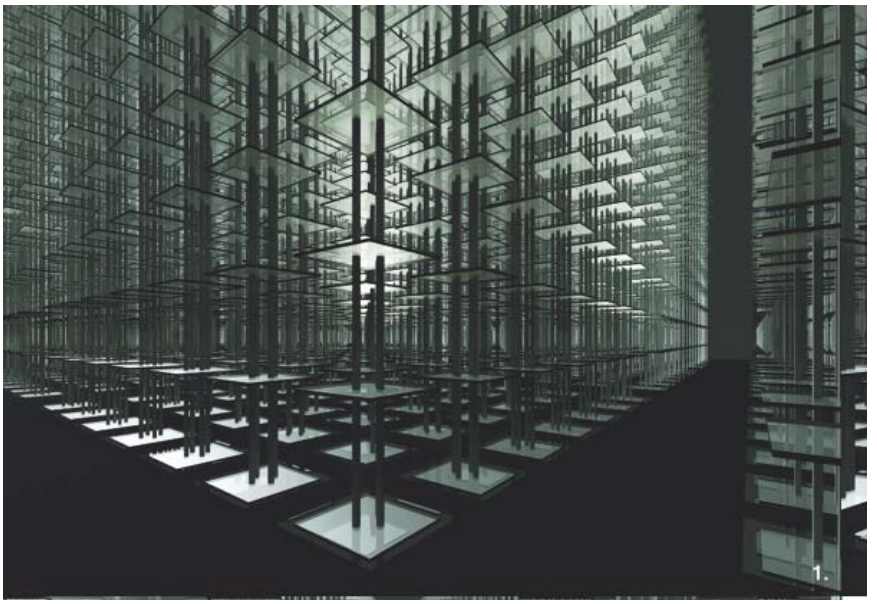


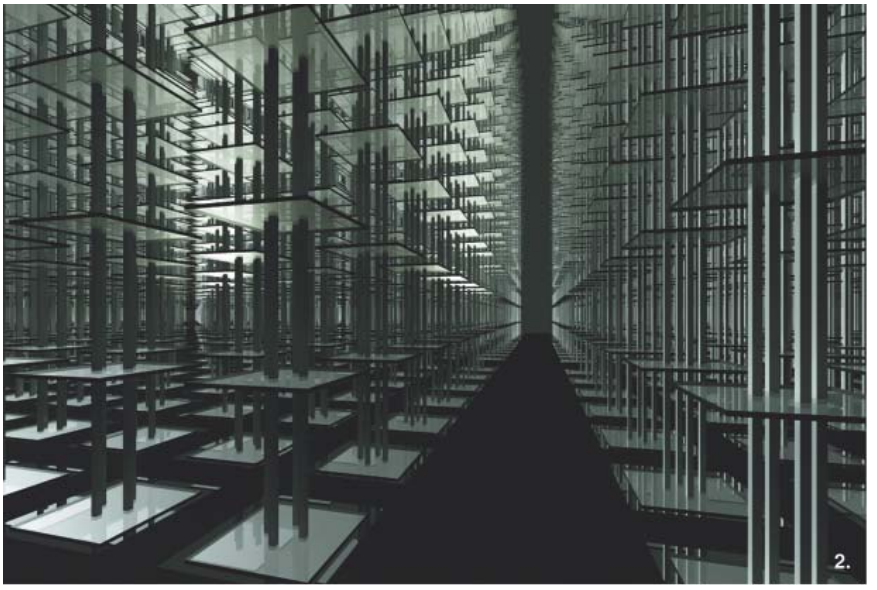
hold more truth for film sets that are consumed, in their final form, as an entirely visual product. Yet, by and large, set design continues to be chained to architectural drawing convention, namely projective geometry. Its main assets—plan, section and elevation—are static projections promoting an inert notion of space within the constraints of Euclidean geometry. Spaces designed within these constraints will always veer toward isolated rooms rather than dynamic, narrative spaces. Thus any methodological reassessment should bolster tools which provide other means to develop temporal spaces.

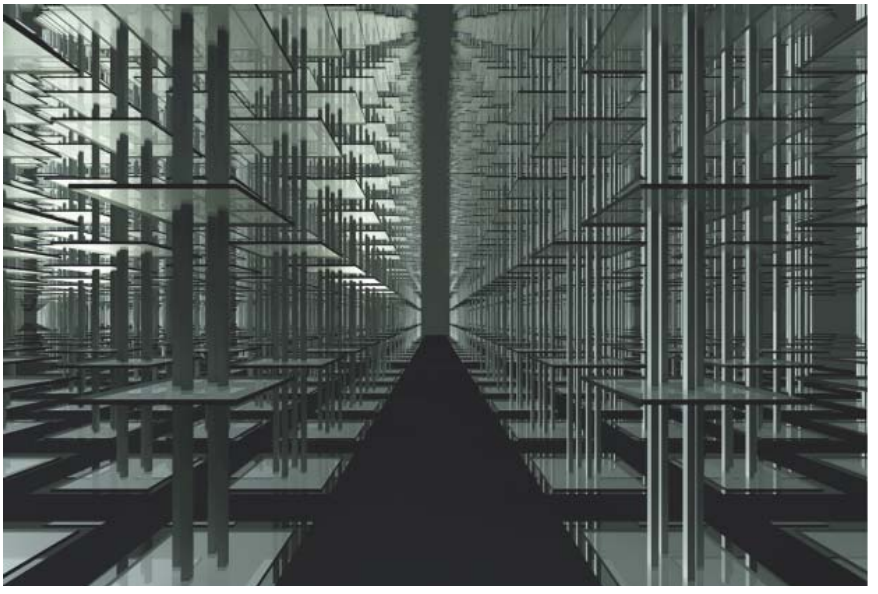
Storyboarding marked an important step to conceive sets as temporal compositions framed by the camera. While the utility of designing sets through establishing shots with illustrations or storyboarding has been well established, it fails to fully address the dimension of time. The nature of storyboarding is limited to the suggestion of a moving camera by breaking the fluidity of time-space into key frames, borrowing historically from the architect's use of perspective drawing. Storyboarding as a design tool lacks the momentum of experimentation to bring about unforeseeable results. In musical analogy, it offers a means to notate the score, but is missing the instrument to experiment with.

While past directors pioneered new physical techniques to put their cameras in motion, some directors, like David Fincher, are revolutionizing viewing conventions by incorporating digital planning and filming. Fincher's films, such as *Fight Club* (1999, Alex McDowell, Production Designer) and *Panic Room* (2002, Arthur Max, Production Designer), feature complex and fast-paced segments that tell a story, not by splicing together shots from different rooms, but by literally sweeping between them. These iconic camera moves, which often involve massive changes of viewer scale and the seamless integration of digital and real-action film, would be inconceivable without computer-driven cameras and pre-visualization software. Unlike the key frame nature of storyboards, pre-vis offers the full potential to design in real-time 4D, making the development, and later the execution, of Fincher's filmic language possible. Although the result is breathtaking while surprisingly intuitive in its narration, his case remains a relatively isolated one, and still awaits a meaningful translation into set design.

Above: The Chamber of Prophecies model, fleshed out in Photoshop.

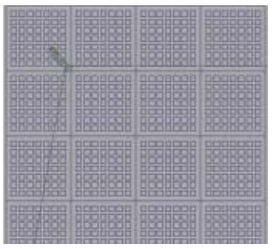


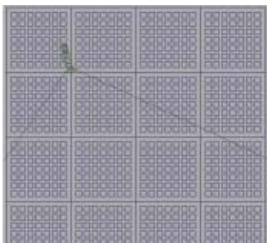


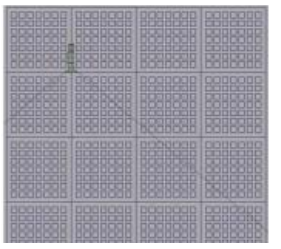


Pre-vis techniques, originally applied to break down complex CGI shots in the visual effects department, currently migrate to the Art Department. The pre-vis technique uses low-cost digital 3D animation to aid the filmmaking process by creating rough versions of the shots in a movie sequence. While these are far from photorealistic, they enable a real-time evaluation of future sets through the cameras lens. This allows all components of the set to be constantly tested as the camera pans through them. The tangible result is that sets can be generated with the camera's movement at their core and designs can be passed down the pipeline in the digital language of the production department. Conceptually, however, they provide the first link for designers to break projective geometry's bonds and begin to conceive of space as the camera, and eventually the audience, will perceive it.

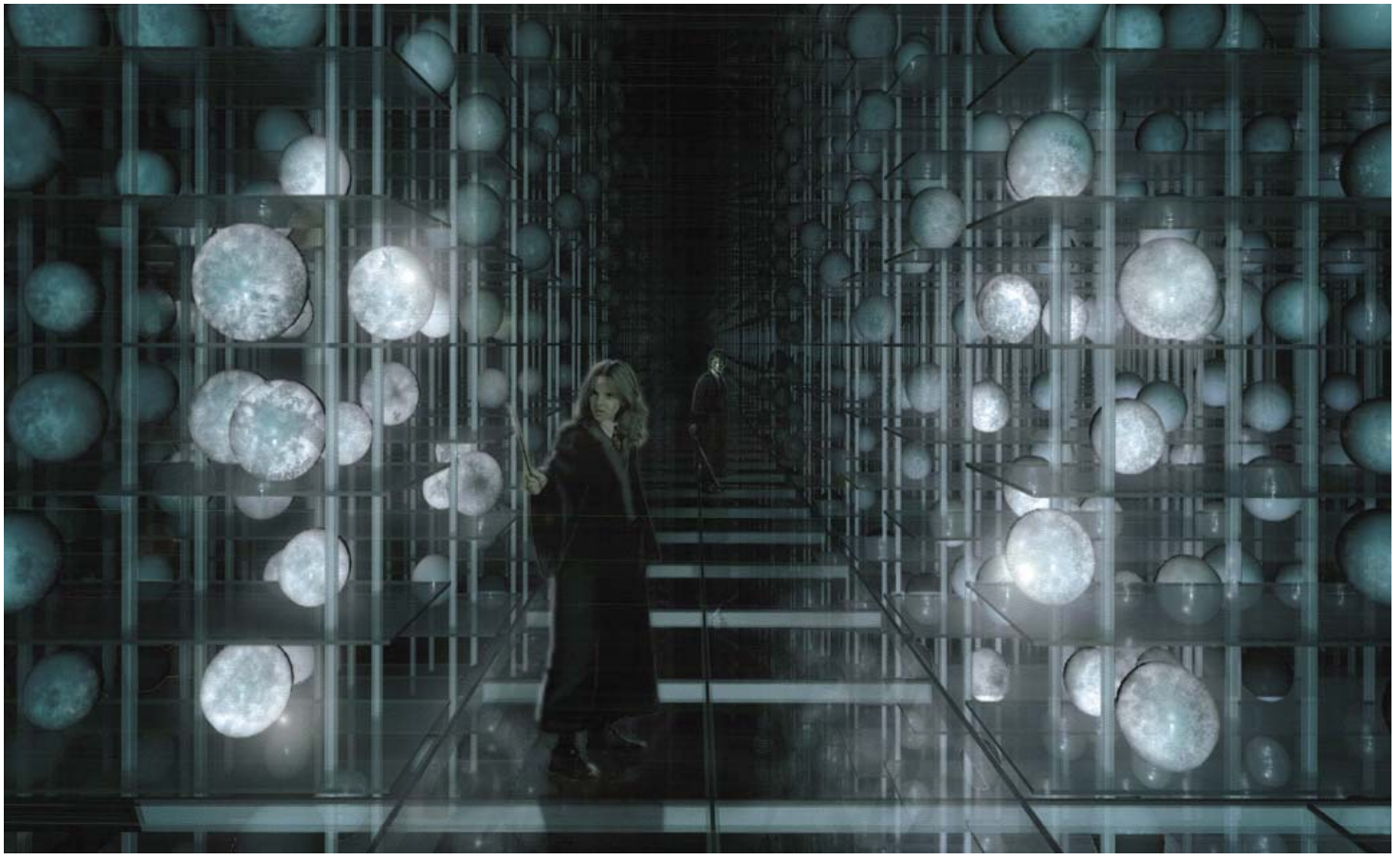
One example comes from the Chamber of Prophecies, a set in the Ministry of Magic in *Harry Potter and the Order of the Phoenix* (2007). Here Production Designer Stuart Craig had in mind a simple repetitive geometry of endless glass shelving units. Having quickly modeled the set in Maya from a simple drawing, we used animations to explore complex parallax effects caused by the camera moving through the 3D model. The results were very promising and created a meta form of simple geometry enhanced by the dimension of time.



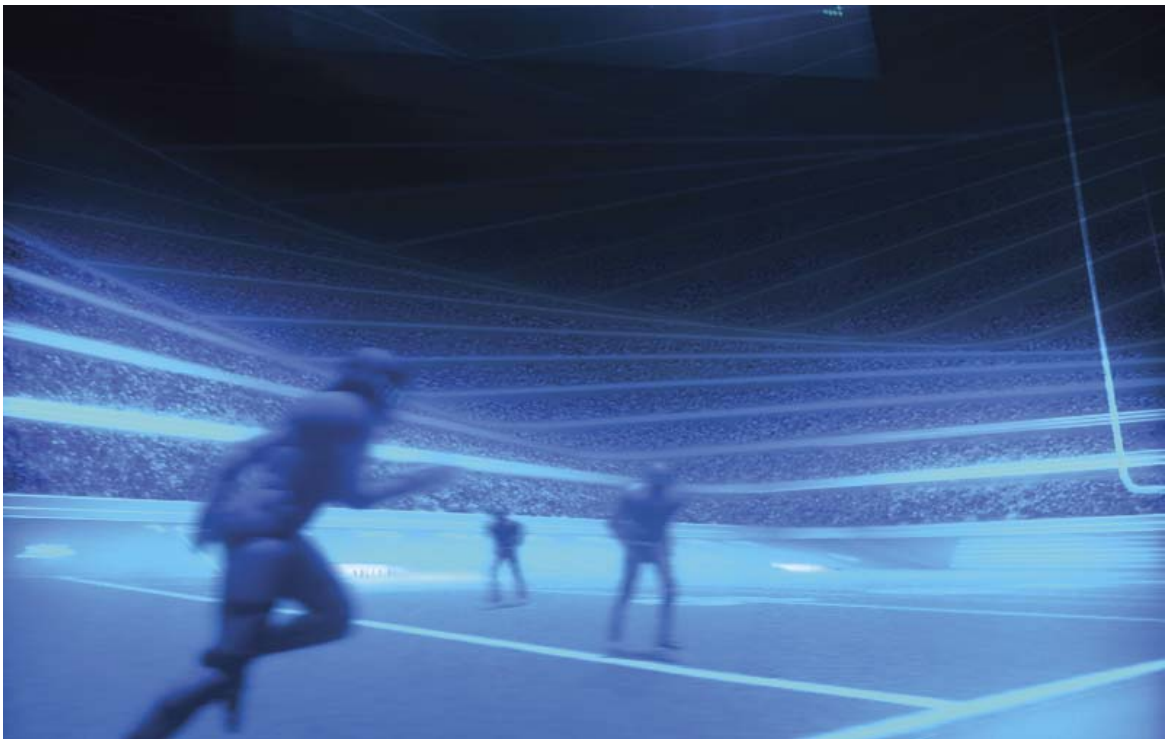




Far left: Three views, from different station points, of the bare glass shelving. The small plans, near left, indicate the lens position and angle for each view. The lens height remains the same. Opposite page, top and bottom: Two illustrations, built from the Maya model and completed with Photoshop. You can see the underlying models from the left page in these renderings.



Top: NAU Architecture recently developed a 4D modeling technique that puts dynamic perception at the core of digital virtual design. Originally used to design stadiums for a futuristic video football game, 4D modeling assumes gaming's ubiquitous first-person narration, animating various camera paths that simulate the characters' movements.



We were able to explore rather complex spatial phenomena in a very time effective way. The Maya 3D model enabled us to set up proper light and material properties to pre-plan and test these from a dynamic point of view. Specularity, transparency and reflectivity changed dramatically when tested through animated cameras as they are determined by relative attributes such as view—and light angle. This virtual environment fostered experiments and exploration heavily enriching the design.

Design-driven animatics are great tools to communicate ideas to the director and the director of photography as it offers them opportunities to see ideas presented in the language of the camera to which they relate better then to abstract 2D drawings. It also helps to integrate them into the design process early on and get their valuable input. On *Harry Potter and the Half Blood Prince,* currently in production, director of photography Bruno Delbonnel has been a vital part in the design process for a gigantic crystal cave, conceived as a digital set. Delbonnel suggested ideas on composition, camera movement and lighting. I am sure that without animations at our hand, as a powerful simulation tool, this collaboration would not have been possible as described.

Pre-vis offers an example of how techniques from the production department have been adapted by set designers, yet there are other sources filmmakers are turning to. To combine digital sets and blue-screen shots, progressive filmmakers recently began using real-time render engines borrowed from the video-game industry to load virtual sets and motion-captured actors' performances into a system connected to a camera viewfinder. The director can walk with the camera through space, watching the overlapping digital set and real set respond in sync. This allows him to record acting independent of preset camera perspectives while maintaining a high level of cinematographic freedom. At the moment, technical limitations allow for a real-time display quality equivalent to that of simple video games but, considering the rapid pace at which digital technology is evolving, we expect major improvements allowing photo-realistic display in the near future.

Inspired by my work on film, I have recently been able to apply these thoughts to a game design I have been involved in. Used to design stadiums for a futuristic American football video game, 4D Modeling assumes gaming's ubiquitous first-person narration, animating various camera paths that simulate the character's possible future movements. The designer runs through these cameras' perspectives, roughs out the geometry and gradually refines it with details that sculpt the experience into the fourth dimension. The result is virtual spaces that reveal their depth and variety only through the player's movement across the field. His speed and view angle vary the user's

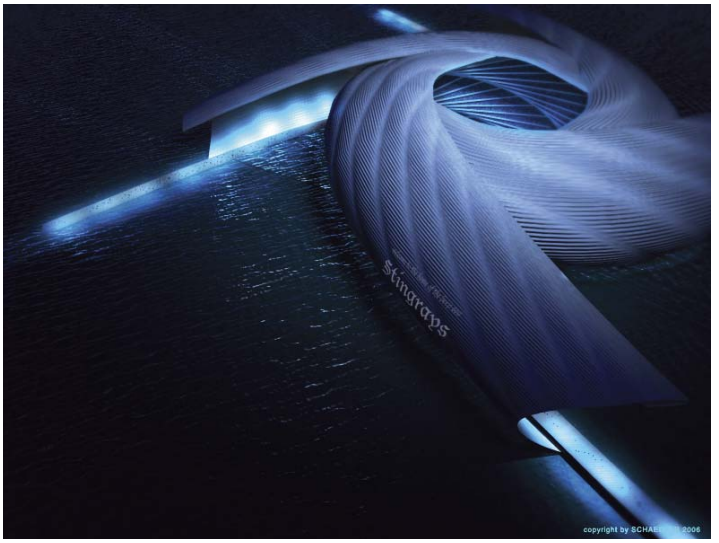
spatial perception, making surrounding stadium forms seem to flow like smooth sequences of looping waves—a true cineplastic architecture.

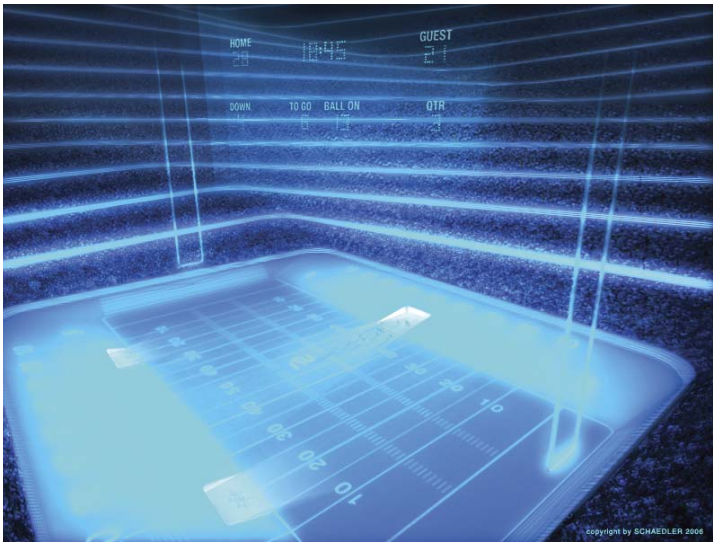
Such experiments are redefining the use of animations in film design, elevating and liberating them from roles as workhorses in the visual effects department and embedding them directly in the design process. Techniques like 4D Modeling allow film designers to develop a design intuitively in terms of storytelling and temporally unfolding composition, closer to the work of an animator than a draughtsman. Aspects such as the change of lighting, texture and surface can be fully addressed as they unfold over time.

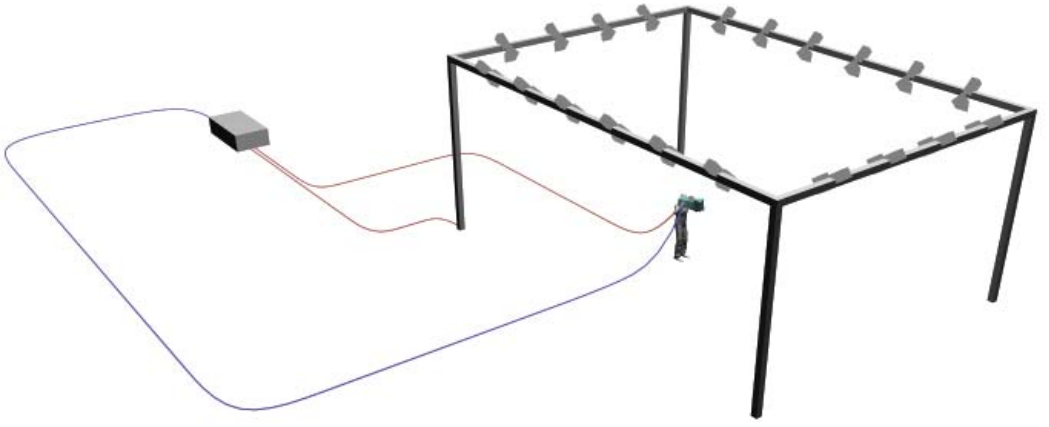
These techniques have been used primarily as an interface to digital sets, but it is only a short step to fusing these technologies to allow for interactive evaluation of physical sets, onsite and real-time. Beginning with a 3D model, film designers will be able to develop their script for the design, evaluating various speeds, approaches and lighting conditions. Before thinking about sets per se, they can focus on the narrative, the actors, blocking out the basic geometry and pathway. With an advanced game engine, our future Production Designer will explore the sets through a visor, tuning the interior making real-time adjustments. Transfers between real and digital modes continue throughout the design process, in each step educating and surprising the designer. New, more nuanced conceptions of space emerge, not only because technology allows them to be discovered and evaluated, but also because designers are freed from line and paper in the first place.

Computer-driven design has certainly had its fair share of prognosticators, and clearly the ideas offered here cannot be applied to every set design. However, there is an increasing amount of traffic between the worlds of film and digital tools. Without a doubt, the cross-fertilization of these fields will provide the tools and concepts to feed both Production Designers eager to make new cinematic spaces and a public conditioned by popular culture to hunger for them. The fusion of filmic and digital worlds will finally make possible Faure's cineplastic vision—but perhaps in ways he never imagined. **ADG**

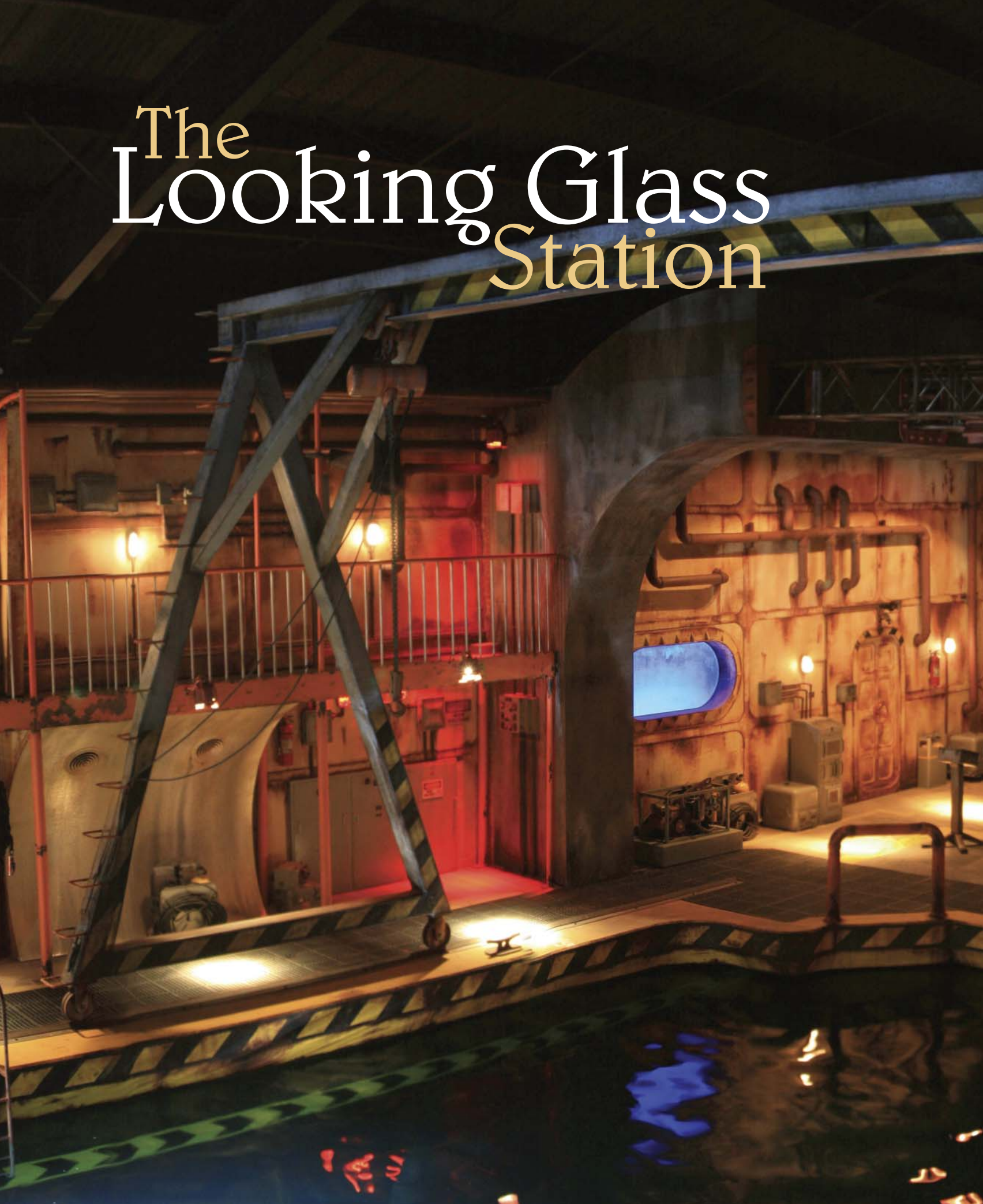
Below, left and right: Various player perspectives on the stadium shown on the opposite page. Bottom: A virtual camera setup. The motion-capture cameras on the top of the space frame follow the movement of a tracking point on the camera. The information is sent back to the CPU where it is converted into digital vector information which then informs the virtual camera in a 3D space generated in a modeling environment such as Maya. The rendered image of the scene mirrors the real-space camera movement and is reported back to the camera-eyepiece display.



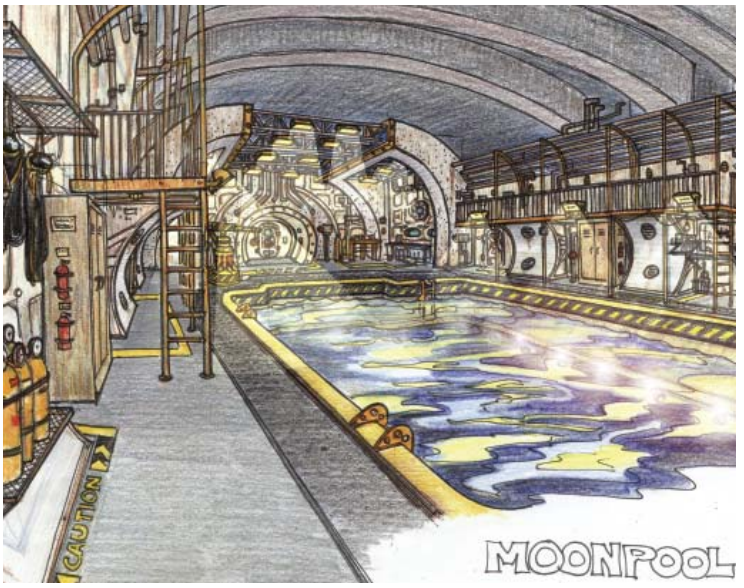




The Looking Glass Station



by Zack Grobler, Production Designer



Images © ABC/Touchstone Television

Previous pages: A view from the catwalk of the completed Sealab moonpool set for the third season finale of LOST. Zack Grobler, Production Designer; Scott Cobb, Art Director; Andrew Murdock, Art Director. Top left; Grobler's concept sketch for the set. Top right: The set under construction, showing the decked-over shallow end of the pool. Bottom left: Another view of the set under construction, showing the lighting trusses integrated into the design. Bottom right: The revamped gantry crane and the door to

When the season three finale of *Lost* required me to provide ideas for an underwater set, a docking station for a forty-foot submarine, I suggested a moon pool, an opening in the floor of an underwater Sealab that provides access to the ocean. This meant that I could take advantage of an abandoned pool in an old shed on our Honolulu studio lot.

After emptying and removing years of accumulated debris and rubble, we sealed and painted the pool and then repaired the old pumps. We created a deck over the shallow end to increase the staging area, but still allowed enough space for a submarine to fit. Because the shed had corrugated walls, we clad and painted the walls in appropriate metal and bolt-style panels. Pipes, hardware and practical light fixtures were dressed in. We also added catwalks to create some height and even revamped an old gantry crane to act as part of the submarine loading system.

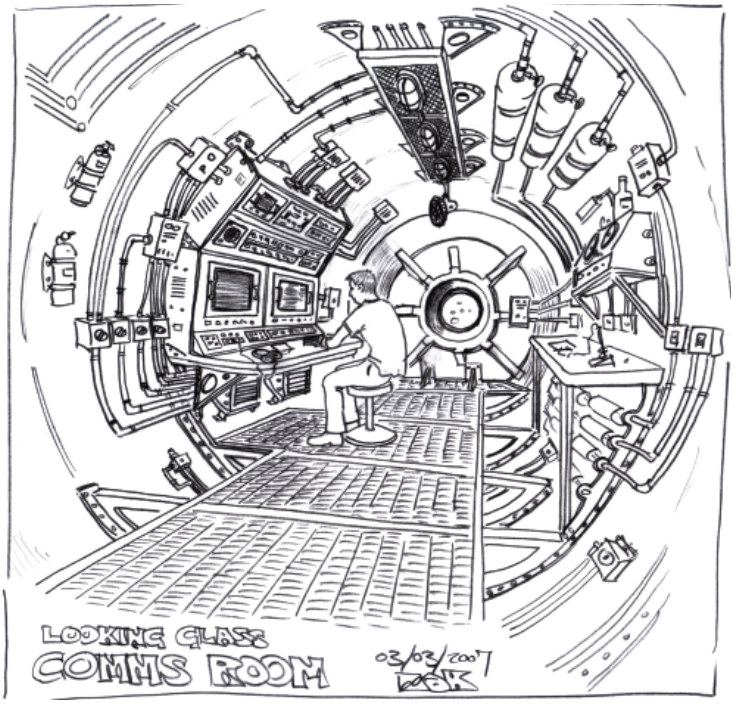
Since the shed was not strong enough to support a light grid safely, all the lighting had to be incorporated into the set design. The trusses over the main staging area had to be bridged from the floor and then disguised as concrete structures. John Bartley, the cinematographer, was involved in the early-design stages and together we chose stage lights that most looked like practical fixtures. The set dressing department scoured the Honolulu dock area for salvaged marine equipment which they could disassemble and reconfigure into consoles with monitors and flashing diodes.

Attached to the moon pool set was a communications room, which was to be flooded

in later scenes. The dry scenes were all done in the moon pool set, but for the wet scenes we built a duplicate of the communications room in a sealed shipping container, which we placed outside in the parking lot. Using a container was a quick and cost-effective way to contain a large amount of water but, because the set was bigger than the standard container width, we welded two containers together. An interior wall with a glass porthole was added, creating a chamber inside the container that could be filled with water. On the opposite wall, we built a non-practical door that matched the moon pool set to allow the actors to continue the scene from the dry set.

Lighting was done with practical fixtures inside the set, as well as with lamps rigged from spreaders above. Refilling the chamber and dump tank with water was quick, since we had several water bowser trucks with high-volume pumps. Refitting the safety glass took a bit longer.

Splitting the wet scenes worked really well for us. It was a low-tech, cost- and time-effective solution that took advantage of the elements available to us. ADG



All the seams were sealed with bitumen to waterproof the container. The top of the set was removable and left open for the actors' safety, and an emergency plug was fitted to the side of the container so that the set could be drained in seconds.

We broke the porthole window to let water rush into the chamber, while it was continuously being topped-up by pouring a large dump tank into it from above. The idea came from a similar scene we did in the season three premiere, where a dump tank was emptied into a door as it opens. It worked really well, but we wanted to increase the amount of water, thereby increasing the length of time we could shoot it.

the communications room. Center left: Zack Grobler's sketch for the communications room set. Center right: Two views of the completed dry version of the set, showing reconfigured consoles. Left: The wet version of the set was sealed inside a shipping container to hold in the flood of water.

calendar

GUILD ACTIVITIES

December 11 @ 7 pm
ADG Council Meeting

December 12 @ 5:30 pm
STG Council Meeting

December 21
Art Directors Guild Awards
Nomination Ballots Mailed

December 25
Christmas Day
Guild Offices Closed

January 1
New Year's Day
Guild Offices Closed

January 8 @ 7 pm
ADG Council Meeting

January 9 @ 5:30 pm
STG Council Meeting

January 10 @ 5 pm
Art Directors Guild Awards
Nomination Ballots Due

January 11
Art Directors Guild Awards
Nominations Announced

January 15 @ 6:30 pm
Board of Directors Meeting

January 22 @ 5:30 am
Academy Award
Nominations Announced

February 16
Art Directors Guild Awards
Banquet at the Beverly Hilton Hotel

Tuesdays @ 7 pm
Figure Drawing Workshop
Studio 800 at the ADG

Playing God: The Art and Artists of Matte Painting – Exhibition profiling the work of Peter Ellenshaw, Albert Whitlock, Matthew Yuricich and others, featuring several of the stunning matte paintings created for *The Wizard of Oz* (1939), *Spartacus* (1960) and *The Birds* (1963) – opening MON, December 10 – Academy of Motion Picture Arts & Sciences, Linwood Dunn Theater, 1313 North Vine St. – Admission is free – the theater lobby is open during Academy events – more information 310 247 3600 or **www.oscars.org**

Classical Connections: The Enduring Influence of Greek and Roman Art – Exhibition explores the influence of ancient art on the art of later centuries – Permanent exhibition – Getty Center – 1200 Getty Center Dr., Los Angeles – Free – TUE–THU, SUN 10 am–6 pm, FRI & SAT 10 am–9 pm – more information 310 440 7300 or **www.getty.edu**

membership

WELCOME TO THE GUILD

by Alex Schaaf, Manager
Membership Department

During the months of September and October, the following nineteen new members were approved by the two Councils for membership in the Guild:

Motion Picture Art Directors:
Christopher Cleek – WANTED – NBC/Universal
Steve Joyner – GRINDHOUSE – Weinstein Co.

Motion Picture Assistant Art Director:
Karl Martin – G-FORCE – Walt Disney

Videotape Art Director:
Tina Miller – ARISTA 25TH ANNIVERSARY SHOW – Arista Records

Videotape Assistant Art Director:
Paolo DeLeon – FARMER WANTS A WIFE – CW Network

Commercial Art Directors:
Paula Good – HSI Productions
Chad Yaro – HSI Productions

Scenic Artist:
Kelly Finn – RM Productions
Scenic Artist Trainees:
Matthew Myers – Superior Backings
JessieAnna Wilton – Superior Backings

Graphic Artists:
Richard Kerrigan – CBS Digital
John McConnell – PASSIONS – NBC

Title Artist:
Carolyn Baumert – COLD CASE – CBS/Paramount
Title Artist Trainee:
Russell Welch – CSI: MIAMI – CBS/Paramount

Electronic Graphic Operator:
Nicholas Laino – FOX Television Stations

Fire/Avid Operators:
Joseph Guglielmo – FOX Television Stations
Andrew Jackson – FOX Television Stations
Casey Wright – FOX Television Stations

WALK HARD: THE DEWEY COX STORY
Jefferson Sage, Production Designer
Domenic Silvestri, Art Director
Steven Samanen, Assistant Art Director.
Opens December 21.

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AVAILABLE LIST:

At the October Council meetings, the available lists included:

41 Art Directors
14 Assistant Art Directors
5 Scenic Artists
1 Assistant Scenic Artist
1 Student Scenic Artist
1 Graphic Artist
2 Graphic Designers
1 Title Artist Technician

Members must call or email the office monthly if they wish to remain listed as available to take work assignments.

TOTAL MEMBERSHIP

As of the October Council meetings, the total membership of the Guild was:

930 Art Directors & Assistants
579 Scenic, Title and Graphic Artists

production design

SCREEN CREDIT WAIVERS

by Kiersten Mikelas, Signatories Manager

The following requests to use the Production Design screen credit have been granted during the months of September and October by the ADG Council upon the recommendation of the Production Design Credit Waiver Committee.

FILM:

Perry Andelin Blake – BIG STAN – MGM
David Brisbin – PASSENGERS – Columbia
Franco Carbone – RAMBO – Lionsgate
Doug Chiang – BEOWULF – Warner Bros.
Mark Alan Duran – TO LIVE AND DIE – MGM Home Entertainment
William Elliott – MEET THE SPARTANS – 20th Century Fox
Tony Fanning – HAROLD & KUMAR ESCAPE FROM GUANTANAMO BAY – New Line Cinema
Shepherd Frankel – 27 DRESSES – Fox 2000 Pictures
Mark Friedberg – SYNECDOCHE, NEW YORK – Sidney Kimmel Entertainment
Mark Garner – BRING IT ON: IN IT TO WIN IT – Universal
Devorah Herbert – STEP UP 2 THE STREETS – Walt Disney Pictures
Clark Hunter – MIDNIGHT MEAT TRAIN – Lionsgate
Martin Laing – CITY OF EMBER – Fox/Walden Media
Dina Lipton – FIRST SUNDAY – Screen Gems
Ina Mayhew – MEET THE BROWNS – Lionsgate
Cabot McMullen – WITLESS PROTECTION – Lionsgate
Andrew Menzies – TALE OF TWO SISTERS – Paramount Pictures
Bryce Perrin – FIVE DOLLARS A DAY – THINKFilm
Jefferson D. Sage – WALK HARD: THE DEWEY COX STORY – Columbia Pictures
Steve Saklad – JUNO – Fox Searchlight
Chris Spellman – PINEAPPLE EXPRESS – Columbia Pictures
Jon Gary Steele – PROM NIGHT – Columbia Pictures
Missy Stewart – 21 – Columbia Pictures
Brent Thomas – MAD MONEY – Millennium Films
Ethan Tobman – COLLEGE – Lionsgate
Patrizia Von Brandenstein – THE TOURIST – 20th Century Fox
Dominic Watkins – NATIONAL TREASURE: BOOK OF SECRETS – Walt Disney Pictures
Robert Bo Welch – LAND OF THE LOST – Universal
Kristi Zea– REVOLUTIONARY ROAD – Paramount Pictures

TELEVISION:

Brandy Alexander – CAVEMEN – Touchstone
Dan Butts – TRACEY ULLMAN'S STATE OF THE UNION – Showtime
Charisse Cardenas – JERICHO – CBS Paramount
Gary Frutkoff – THE OAKS – 20th Century Fox
James A. Gelarden – RACING FOR TIME – Lifetime
Bruce Hill – RAISING THE BAR – Steven Bochco Productions
Eric Hugunin – ZOEY 101 – Nickelodeon
Cabot McMullen – THE NEW ADVENTURES OF OLD CHRISTINE – Warner Bros.
Bryce Perrin – HUSBAND FOR HIRE – Oxygen Channel
Nina Ruscio – BIG SHOTS – Warner Bros.
Albert Sole – MOONLIGHT – Warner Bros.
Phil Toolin – BIG SHOTS – Warner Bros.
Arlan Jay Vetter – UNHITCHED – 20th Century Fox TV
Bernie Vyzga – RULES OF ENGAGEMENT – Sony Pictures TV
Dennis Washington – BLUE BLOOD – 20th Century Fox

JOINT CREDIT REQUESTS:

A request to grant joint Production Design credit to Chris Brown and Scott Murphy for the pilot of THE SARAH CONNOR CHRONICLES – Warner Bros. TV – was approved by the ADG Council.

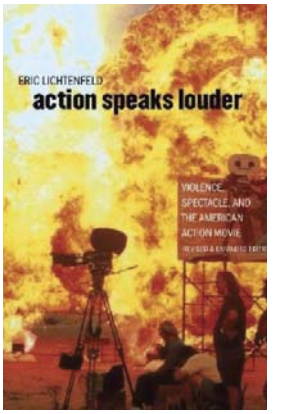
A request to grant joint Production Design credit to Richard Hoover and David Stein for THE LOSS OF A TEARDROP DIAMOND – Constellation Entertainment – was approved by the ADG Council.

Considering how dominant the action film is in American popular culture, it's pretty astounding how little serious scholarship there's been about this important genre, outside of feminist rants (albeit justifiable), or overly intellectualized, post-modern deconstructions written by and for the miniscule audience of academics. *Action Speaks Louder* is the rare book which is written for the rest of us—for the educated, curious movie-goer who wants to think more seriously about movies we know and might even love.

Action Speaks Louder: Violence, Spectacle, and the American Action Movie by Eric Lichtenfeld
Wesleyan University Press, 2001. $24.95pb

While he's not above placing films in their historical context, or speculating about their larger meanings and their influences on society, author Lichtenfeld never loses sight of the fact that these movies are commercial enterprises—mass entertainments made within the confines of a commercial marketplace. He explores creative choices made by filmmakers and writers, and the book is peppered with interviews. Aware that form is content, Lichtenfeld delves into the stylistic features of the movies. He also explores how technological advances patently change the nature of these movies.

Available at **amazon.com** or at Samuel French Booksellers, next door to the Art Directors Guild.



Review by A. Marks

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reshoots

The 1963 20th Century Fox production of CLEOPATRA was one of the most lavish and expensive films ever made by that studio. Production Designer John DeCuir realized that he would be unable personally to design every element of the mammoth project, so he hired Hilyard Brown, a lifelong sailor and nautical historian, as the Art Director to design all of the ships. This photograph, showing the Italian shipwright standing on the battering ram, was taken by the second unit cinematographer, Piero Portolupi, in the harbor of the island of Ischia in the Bay of Naples, Italy. This is a warship, probably Antony's for the Battle of Actium, although most of Hilyard's creations were redressed several times during the filming. The boat was built on a barge platform, fitted with historic sides and deck dressing, probably around forty meters in length. Most likely the hull sides and deck dressing were trashed after the film wrapped, and the barge base was resold as a working barge.

– John DeCuir, Jr.