

PERSPECTIVE
THE JOURNAL OF THE ART DIRECTORS GUILD
OCTOBER - NOVEMBER 2007

PERSPECTIVE

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



US \$6.00

OCTOBER - NOVEMBER 2007



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COVER: Detail from Production Designer Guy Hendrix Dyas' concept sketch of Old St. Paul's Cathedral for *ELIZABETH: THE GOLDEN AGE*. He says, "This sketch shows Elizabeth visiting Old St. Paul's while it's under renovation. Ordinarily I like to sketch with pencil and paper but in this instance I chose to use Photoshop for color and realism since it was also the basis for a VFX matte. Old St. Paul's was destroyed in 1666 in the great fire of London but it was the heart of the city in Elizabethan times."

contributors



Guy Hendrix Dyas is a graduate of the Chelsea School of Art and the Royal College of Art in London. He worked in Tokyo as an industrial designer for Sony before moving to California to join ILM as a VFX art director. Guy also gained experience in the Art Department by working on a wide range of films as a conceptual illustrator and as an Art Director before moving into Production Design. His next project is Steven Spielberg's highly anticipated sequel to his *Indiana Jones* series.



Syd Dutton was born in San Francisco and studied art at UC Berkeley where he received his BA and MFA degrees. Starting in the mail room at Universal Studios, he met veteran matte artist Albert Whitlock, and Dutton began a decade in that department, learning his craft as Whitlock's assistant. There he won an Emmy for his work on the miniseries *A.D.* Along with his colleague, director of photography Bill Taylor, he owns Illusion Arts, one of Hollywood's most successful VFX companies.



Candi Guterres grew up between her homeland of Portugal, her parents' native Japan, and her adopted homes of Nicaragua and the United States. After completing a BA in architecture at Columbia, Guterres spent thirteen years in New York City before coming to Los Angeles and discovering her passion for filmmaking. Throughout her work, from Legos to movie sets, Guterres employs her talents to construct the reality she sees. Check out her vision at www.candivision.com.



Gavin Bocquet received a degree in product design from Newcastle Polytechnic and a Master of Design from the Royal College of Art. Starting out as a draftsman on *The Elephant Man* and *Return of the Jedi*, he moved on to become an Art Director, working with his mentors Stuart Craig and Norman Reynolds, on *Empire of the Sun*, *Dangerous Liaisons*, and *Cry Freedom*. His credits as a Production Designer include *Kafka*, *Radioland Murders*, and *Star Wars*, Parts I, II, and III.

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PERSPECTIVE ISSN: 1935-4371, No.14,
© 2007. Published bi-monthly by the Art Directors Guild & Scenic, Title and Graphic Artists, Local 800, IATSE, 11969 Ventura Blvd., Second Floor, Studio City, CA 91604-2619. Telephone 818 762 9995. Fax 818 762 9997. **Periodicals postage paid at North Hollywood, California, and at other cities.**

Subscriptions: \$20 of each Art Directors Guild member's annual dues is allocated for a subscription to **PERSPECTIVE**. Non-members may purchase an annual subscription for \$30 (domestic), \$60 (foreign). Single copies are \$6 each (domestic) and \$12 (foreign).

Postmaster: Send address changes to **PERSPECTIVE**, Art Directors Guild, 11969 Ventura Blvd., Second Floor, Studio City, CA 91604-2619.

Submissions
Articles, letters, milestones, bulletin board items, etc. should be emailed to the ADG office at perspective@artdirectors.org or send us a disk, or fax us a typed hard copy, or send us something by snail mail at the address below. Or walk it into the office—we don't care.

Website: www.artdirectors.org

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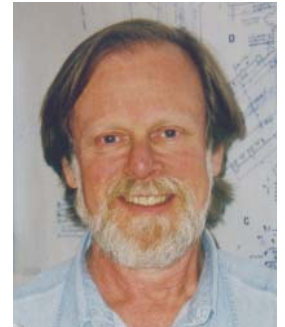
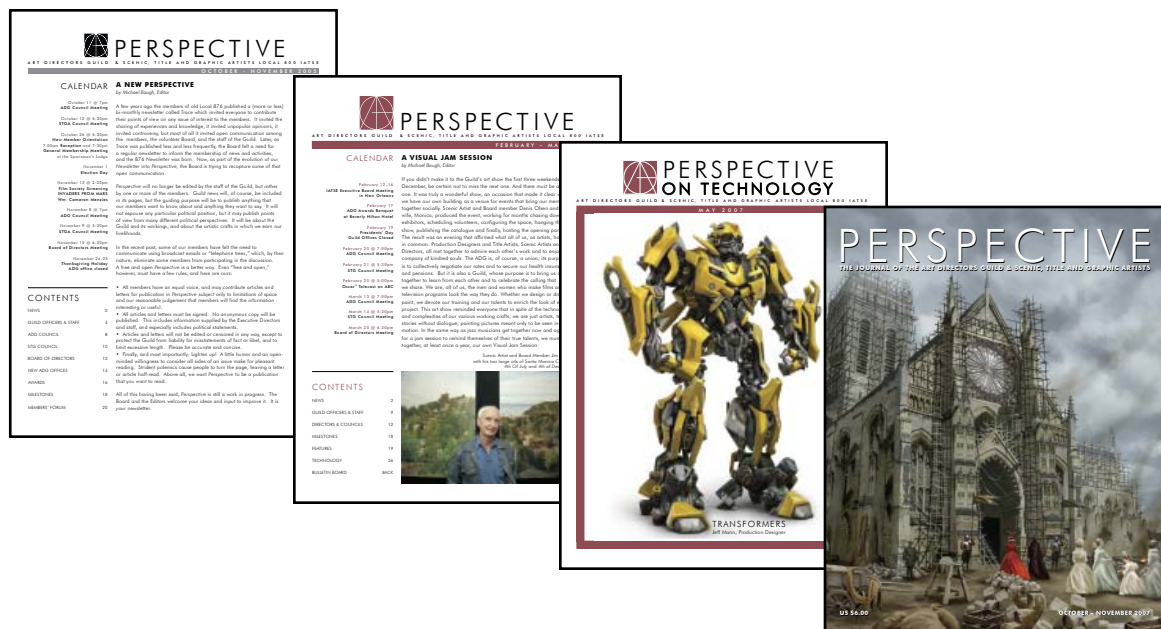
PERSPECTIVE 2.0

by Michael Baugh, Editor

It has taken exactly two years—twelve bimonthly issues, and two PERSPECTIVE ON TECHNOLOGY specials—to grow our humble newsletter into a full-color magazine. The economics are still a bit shaky; but if you, the members of the Art Directors Guild, read this magazine regularly, the advertisers will come. We are way too influential a group of filmmakers—and tastemakers—for any major companies not to want us to know about their products and services. I earnestly hope that two years from now PERSPECTIVE will have grown to at least double this size. I also hope it will require more than one editor.

PERSPECTIVE, the full-color magazine, will continue to be directed to you, the members of the Guild, and not to the general public. There may be a need for a general interest magazine on Production Design and Scenic and Title Art, but PERSPECTIVE is not it. The sole editorial criterion will remain: Is this an article that the members of the Art Directors Guild wish to read? Whether the subject of a piece is technology or film and television history or current guild affairs, the target audience is composed of those professional film and television designers and visual artists who are members of the Art Directors Guild. This magazine is subsidized by your dues (although, with enough advertisers, that could change) and it is important to me that it remain relevant to your lives and your work. That having been said, subscriptions to non-members are available for purchase—see the masthead on page three for rates.

For this magazine to thrive, it needs, most of all, interesting content. I hope you like this issue's articles: Gavin Bocquet's work on *Stardust*, Syd Dutton's take on Production Designers, Candi Guterres' story of a side of the business many of us don't see, and of course, Guy Dyas' extraordinary sketches. The only way this quality can be maintained is if you—yes, I really mean you—send articles and illustrations our way. PERSPECTIVE has no paid writers, and every article is written by a volunteer. Why not you? Do you have a story you'd like to tell about a project you've worked on, or about a now-deceased mentor who inspired your early career, or about a new piece of software that expands your abilities? Write it, pick a few high-resolution images to illustrate it, and send it in. Don't worry about issues of style. We have editorial tools at our disposal to clean up your article for publication.



PERSPECTIVE has gradually morphed from a black & white newsletter into a full-color journal which serves, explores and celebrates the various crafts of Art Directors Guild members.

from the president

THE MORALITY OF MULTITASKING

by Thomas Walsh, ADG President

Because technology makes it easier for a Production Designer or an Art Director to multitask does it make it right?

Our new technologies provide us with the ability to sketch, model, illustrate, dimension and output from a laptop in the caffeinated comfort of our local Starbucks, but with these new possibilities comes an even larger responsibility. The unpleasant image comes to mind of the multi-limbed Hindu god, Kali, a designer/destroyer who chooses to do everything to the detriment of his friends and creative collaborators. As the leaders and principal managers of his Art Department, Production Designers have a significant obligation to respect, honor and defend the jurisdiction and rights of our collaborators and co-workers. With a few strokes on the keyboard it is now easy to violate the jurisdictions and standing contracts of others, even if it is done with the best of intentions and without malice.

Digital tools are blurring the lines of many of the classic contractual job classifications, and digital multitasking is no longer an optional skill within the Art Department. It is now a necessity for a designer's future survival and workplace relevance; but we cannot go down this digital road by driving over the bodies of those collaborators we have historically depended upon. Like the old expression, "A rising tide raises all boats," we must encourage and support our co-workers as we evolve together into a more progressive and digitally interconnected Art Department. If collectively—and by collectively I mean Production Designers, Art Directors, Set Designers, Illustrators, Model Makers, Scenic, Title and Graphic Artists—we wish to reaffirm and maintain our influence within the workplace and over the workflow, then we must work together to capture and secure our place within the future of the entertainment industry.

A critical aspect of this approach requires the strategic organizing of new members as well as the reshaping of some of the primary roles and responsibilities within the Art Department. The most innovative design visualization artists and those support specialists possessing the most progressive digital skills must be organized and brought into the collective Art Department. Their participation within our group will help our current members learn and master these new tools for design creation and management while demonstrating to the industry that a progressive Art Department is the most valuable resource to guide the design and visualization processes from earliest conception through final realization.

This is a unique opportunity and a serious responsibility. Through the power of our collective experiences and prestige, we can positively influence our industry. Others around the world are watching what we do and we have a professional responsibility to get it right and to lead our industry by our example.

So as you organize and staff your Art Departments, and as you process the work, do it in a constructive manner which respects and utilizes the participation of our valued design co-workers and collaborators.

In closing, I again wish to encourage you to participate in the future of your Guild. Attend a meeting, participate in a seminar, view a screening, sign up for a class or join a committee or a Council. Involve yourself in the continuing evolution of our profession and future.

Be well, do good works, and get in touch.





Production Designers (left to right) John Muto, Jim Bissell, Ruth Ammon, and Alex McDowell at Comic-Con 2007 in the San Diego Convention Center.

A BLEND OF CARNIVAL & CANNES: Production Designers at Comic-Con

by Leonard Morpurgo, Murray Weissman & Associates, ADG Publicists



Comic-Con, which erupts every July in San Diego, is the largest event of its kind in the United States, with more than 100,000 fans and professionals in the comic book and sci-fi/fantasy film and television fields happily mingling in the vast halls of the convention center. This year, for the first time in the event's 38-year history, the Art Directors Guild was invited to bring together a panel of Production Designers, responsible for some of our greatest sci-fi and

fantasy movies and television shows. These masters of design, Ruth Ammon, Jim Bissell, Alex McDowell and John Muto, were there to explain how they create worlds and environments and to answer questions from the true cognoscenti. Fans from across the country, many of them wearing costumes and body paint, cram the hundreds of booths and dozens of panel discussions during the four-day event. It's become a must-stop for Hollywood studios because this is where that first buzz is generated, even before one meter of film is shot, or digital camera lens opened.

It is a cacophonous blend of Carnival and Cannes, of knowledgeable geeks and movie pros, and quite unlike any place else in the world.

The panel's moderator, John Muto, is the founder of the Art Directors Film Society and Production Designer of such films as the sci-fi cult classic *Night of the Comet* (1984), the blockbuster comedy *Home Alone* (1990) and the sci-fi thriller *Species*

(1995). He created the gigantic post-apocalyptic sets for James Cameron's *Terminator 2 3D: Battle Across Time* (1996), a unique large format 3D presentation that's one of Universal Studio Tours' top attractions.

At the 2006 Comic-Con one of the most anticipated television series was *Heroes*. So audience members were particularly interested to hear panelist Ruth Ammon, Production Designer of this runaway hit and Emmy® nominated show. She came to Comic-Con during a week that she was working 14 to 16 hour days on the show's 2007-08 season. Ruth has designed many television shows, including the hit series *Without a Trace* (2005-06).

Jim Bissell began his motion picture career as Production Designer on Steven Spielberg's *E.T.: The Extra-Terrestrial* (1982). His most recent work was on Zach Snyder's *300* (2007) and the yet-to-be-released *The Spiderwick Chronicles* (2008). In between he was the designer of such films as *Confessions of a Dangerous Mind* (2002), *Good Night, and Good Luck* (2005)—which garnered him nominations from both the Art Directors Guild and the Academy of Motion Picture Arts and Sciences—as well as the Comic-Con fan favorites *The Rocketeer* (1991) and *Jumanji* (1995).

Alex McDowell flew to San Diego from Vancouver, where he is in pre-production on *Watchmen* (2008), based on the best-selling graphic novel. McDowell has shown great innovation in the design of such films as *Fight Club* (1999), *Minority Report* (2002), *The Terminal* (2004), and Dr. Seuss' *The Cat in the Hat* (2003), as well as two films from Tim Burton, *The Corpse Bride* and *Charlie and the Chocolate Factory* (both 2005).

Following are a few nuggets from the panel discussion.

John Muto (telling the Comic-Con audience about William Cameron Menzies on *Gone With the Wind* in 1939): "He was a designer who literally drew a color painting of every frame of the picture and directed the second unit. He was involved in everything; so they came up with the term Production Designer for him. This is not what

we do nowadays, although some of us storyboard, some of us do paintings, some of us work entirely on the computer."

Ruth Ammon (talking about *Heroes*): "Because there are so many different characters from all over the world we needed to make a really specific choice in how to tell each character's story visually. I try to pretend that character isn't there and make that character out of their home, the world they live in or pass through."

Alex McDowell: "Our job is essentially narrative design. It's all about framing stories. So the unique and interesting time is when I first meet with the director. Any film that I've worked on has been entirely encapsulated in that first half-hour or hour. Filmmaking is a kind of visual narrative marriage and it's that kind of alchemical thing that starts it. My process always begins with research. Then we build a bible of images that everybody can agree on. The next stage is to draw—usually back-of-envelope sketches, in my case, that go to illustrators, that go into set design and the whole process starts. I actually build a visual language."

Jim Bissell: "Every image has to forward the storytelling process, but it also has to provide information to the audience that is engaging. You want a sense of time and place. There's a lot of

Ruth Ammon talks with Comic-Con attendees, including a clone of Xena, the warrior princess.





The dais of the Production Design seminar at Comic-Con. (left to right) John Muto, Alex McDowell, Ruth Ammon, and Jim Bissell.

different things you want every image to contain. If you're not providing context to the story, then your visual elements can be distracting and that is the antithesis of what we want as dramatic designers. We want the audience to feel totally engaged in the story the whole time and if they stop and notice the sets, then we're not doing a very good job."

AMcD: "You're always filling in those blanks. You have those one-line descriptions like 'the cavalry rides over the hill' and from that you have these massive settings that have to be built and to become real, first for the director, then for the actors, and then for the audience."

JB: (describing *Confessions of a Dangerous Mind* as "a beautiful mind on acid"): "We played with the cinematic syntax, the transitions that went from one scene to another. It was really exciting to design these transitions that would disorient the audience, so they wouldn't know what was happening."

(On working with director George Clooney): "Despite the fact that he has a high-paying day job, he's a really good director. What's exciting about working with him is this trust he has and his willingness to go out on a limb."

JM: "They talk about how the Production Designer is the director's best friend or the director's girlfriend, until the shooting starts, and then it's the director of photography and you're jilted. You're gone."

AMcD: "Early on the designer gets to have a lot of the director's time because there aren't that many people around. I would love the cinematographer to be there more often because I value the collaboration with them."

RA: "I really love the process of figuring out what the show is about, what the story is about, and about how it's going to be lit. With a show like *Heroes* we are doing everything at the same time. The Production Design is really left up to me and the approval process is very, very quick. In fact, it's harder to get approval of a graphic design than it is for a \$300,000 set. On a television show like this there's a different director every week. Most of the time we tell our directors that they're visitors, but in a nice way."

JB: (on director Zack Snyder): "Zack is right up there in terms of great directors. He's extraordinary, a visual artist himself. He gives Alex and me a real shorthand. On *300* we had to figure out how to create the stylistic ingredient that would capture the vitality of Frank Miller's graphic novel and how to bring in a show on budget that has almost one hundred visual effects shots."

"You can't know enough about this job. You don't ever stop learning and that's probably why I never went through a mid-life crisis in my career, because every show's completely different."

RA: "I've never been bored a day in my life. I couldn't have been luckier in the choice of a career. It has satisfied everything I could have wanted in terms of being an artist and using every tool that you can get your hands on to describe something. Every day it changes. Every day you're reading about a topic that you never thought you'd even know about."

AMcD: "Our job embodies this sort of educational process in that you have to learn an entire unique world every single time and you have to go through intense research and development for every film. You can move from 17th-century France to 2054, then start all over again. It's constantly stimulating."

RA: "You get a little more support on science fiction than you do in contemporary film, where everyone feels 'oh, it's there, why change it, why do anything different?' In science fiction or fantasy you are reinventing an idea."

JM: (on Production Designers being typecast): "There are a few directors who are creative enough that they'll hire someone who hasn't done the genre because they want a fresh take. When I did *Species* the instruction I got from the director was that he didn't want it to look like a science fiction movie. It was great direction and really helped me." **ADG**

TUESDAY NIGHT FIGURATIVE WORKSHOP

by Michael Denering, STG Council Member



Join us for this back-to-basics workshop. Enjoy good music and a live-art model for a pleasant creative evening. We start with Quick Pose, then move on to longer poses. Make it a new habit and hone your skills, it's good for the soul!

Bring your favorite art supplies and a light easel if you prefer. Attend as many workshops as you like, each workshop is an independent experience.

\$15 at the door

7 to 10 pm every Tuesday

at the ADG's Studio 800

11969 Ventura Blvd., Studio City – 1st Floor

Please RSVP to Nicki at 818 762 9995 or

nicki@artdirectors.org.



For the ninth film in the **HALLOWEEN** series, Production Designer Anthony Tremblay painted this sketch of Michael Meyers' cell in the sanitarium where he was confined since he was ten years old, and a photograph of the finished set.

HALLOWEEN

Anthony Tremblay, Production Designer

T.K. Kirkpatrick, Art Director

Opened August 31



The set and table decor for last year's awards were designed by **Renee Hoss-Johnson**. This year **John Janavs (HELL'S KITCHEN)** will take on the assignment.

12th ANNUAL EXCELLENCE IN PRODUCTION DESIGN AWARDS

by Amy Jelenko, Awards Coordinator



Awards season is upon us once again and the ADG Awards Committee has begun production of the 12th Annual Art Directors Guild Awards, to be held Saturday February 16, 2008,

at the Beverly Hilton Hotel. Any Guild members from either branch who wish to participate in the planning and execution of this wonderful event are encouraged to volunteer. Just call or email me, Amy, at 818 762 9995 or amy@artdirectors.org.

Co-producing the banquet this year are Production Designers Scott Meehan and John Sabato. John Janavs, Emmy® Award—and ADG® Award—nominated Production Designer, will design the set. We are proud to induct another five legendary Art Directors into the ADG Hall of Fame: Edward Carfagno (*Ben-Hur*, 1959), Lyle Wheeler (*The Diary of Anne Frank*, 1959), Dale Hennesey (*Fantastic Voyage*, 1967), Stephen Grimes (*Out of Africa*, 1985), and James Trittipo (*Frank Sinatra: A Man and His Music*, 1965). And thank you to our

early Gold Sponsors: *The Hollywood Reporter* and *Daily Variety*.

Submission forms for television programs and commercials will be mailed to the ADG membership on October 29, 2007, and made available to non-members via the ADG website at www.artdirectors.org in the Awards section. All television and commercial projects must be submitted to ADG in order to be considered for awards. Feature films are not required to be submitted directly to ADG—we use the Motion Picture Academy Awards® reminder list as the source for our feature film reminder list.

Entrants will have the opportunity to upload video clips and still images to the ADG website to showcase their submitted projects. The uploaded content will appear on the Eligible Projects page in the ADG Awards section and be viewable by all traffic to the site. It's a great way to highlight your accomplishment!

AWARDS CALENDAR

Here are other key dates in the 12th Annual Art Directors Guild Excellence in Production Design 2007/08 Awards Timeline:

10/29/07

TV and Commercial submission forms mailed to ADG members and available for download from ADG website

11/30/07

TV and Commercial submissions due by 5 pm

12/03/07

TV and Commercial submissions reviewed by ADG Awards Committee for eligibility

12/21/07

Nomination ballots mailed to ADG members; ADG website goes live with video and still postings from eligible submitted projects; all eligible submitted projects in Commercial category posted on ADG website

1/10/08

Nomination ballots due by 5 pm

1/11/08

Nominations announced

1/14/08

Final ballots mailed to ADG membership

2/14/08

Final ballots due at the our accountant's office by 5 pm

2/16/08

Awards Ceremony at Beverly Hilton Hotel; winners announced

Please contact Amy Jelenko with any questions at 818 762 9995 or amy@artdirectors.org. **ADG**

UNIVERSAL ACQUIRES PARAMOUNT DRAPERY

by Aaron Rogers, Manager,
Advertising & Publicity
NBC Universal Media Works

NBC Universal Property Department recently acquired the entire Paramount Studios' drapery inventory. Using three forty-eight foot trucks filled to the top, the immense inventory was brought to its new home in the expanded Drapery Department at Universal Studios. The collection has been organized into ten expansive rows by color and fabric. One entire wall is dedicated to displaying the incredible range of tassels available. "This collection started in the 1920s," said Beverly Hadley, head of the Property Department. "It is a wonderful addition to our existing stock and to our active drapery manufacturing operation." More information at 818 777 5365 or www.filmmakersdestination.com.



Congratulations to the Art Directors Guild
on 70 years of creativity!



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the gripes of roth



TEN YEARS ON

by Scott Roth, Executive Director

I began work on September 2, 1997, as the fourth Executive Director (since 1946) of the Art Directors Guild (then known as IATSE Local 876, Society of Motion Picture and Television Art Directors (SMPTAD)). In the ten years since, there have been many changes at the Guild, among them:

New Name, New Local, New Building

The SMPTAD morphed into the more succinct ADG, in 2000. In 2003, ADG joined ranks with IATSE Local 816, Scenic Title and Graphic Artists, to become Local 800, Art Directors Guild and Scenic Title and Graphic Artists. And in 2005, we became, for the first time, property owners, carving out that piece of

real estate and improvements located on the southeast corner of Ventura and Radford in Studio City (and since owning it we have improved it even more; come over and see for yourself).

New Programs and Activities

Among other initiatives in these last ten years we have legitimized our Film Society as an exciting, classic alternative to every other guild's rollout of current films; we've put out (classic as well) membership directories; and we've institutionalized our annual Awards Banquet, with by far the classiest sets of any awards show in town.

Collective Bargaining and Organizing

We've grown from a 650-member Local 876 and 500-member Local 816 to a 1,500-strong Local 800. We've established regional offices of Local 800 in Wilmington, N.C., Chicago and New York City to better serve both our current membership and our new members in those areas.

In Basic Agreement collective bargaining negotiations with the producers, we've resisted, successfully to this point, management's proposals to rend provisions favorable to the union relating to screen credits, layoff pay, and other union perquisites.

Training and New Technologies

Training in traditional artistic disciplines and in the new technologies has been a major focus. Members have been able to take courses through Contract Services funding with various vendors, Studio Arts and Gnomon School of Visual Effects among them. Members also have taken greatly discounted on-site coursework through Don Jordan's Design Visualization Center.

In addition, we have recently begun offering life drawing workshops in our downstairs meeting room.

What's Next?

Much has been done in the ten years I've been with the Guild, but obviously, much more remains to be done.

Among our challenges:

- Finally pass California incentives legislation to retain as much film and TV production in-state as we can, and forestall the day our industry no longer calls California its home (for a useful reference point check out the aerospace industry).
- Make improvements in MPI benefits, wages and working conditions members have clamored for and are entitled to receive.
- For those Local 800 members for whom Film Society, Awards Banquet and the other activities and programs we offer simply are not justification enough for the dues they pay to the Guild, continue to "take the pulse" of these members (and in fact, of the entire membership), so we can determine what benefits, activities and services they would, in fact, like us to offer.

Breaking News

Missy Humphrey, formerly the Associate Executive Director of Local 800, recently won election to the position of Business Agent of Local 871, the Script Supervisors/Continuity & Allied Production Specialists Guild. She has our congratulations and our best wishes for success in her new role.

lines from the station point

EARLY ORGANIZING

by John Moffitt, Associate Executive Director



When I took this new job, I thought my days of getting out of bed long before the sun had risen in order to make early-morning calls were over. Not so, particularly on Mondays. Most Mondays, sometimes earlier than six a.m., in the company of other IATSE business agents, assistants and field representatives, I find myself handing out informational fliers and fielding questions about union membership from employees arriving for the early shifts at non-union scenic shops around the San Fernando Valley. This is part of an ongoing organizing effort spearheaded by the IATSE and led by International Representative (and ADG member) Gavin Koon. Representatives of Local 33, Local 44, Local 729 and Local 683 are also involved in this effort to organize these fixed facilities. We have had some past successes with this strategy and have noted that, with each visit to the sites, we gain inroads galvanizing interest among the employees to force these companies to sign union agreements. If you find yourself working in one of these non-affiliated facilities, or for any non-union company for that matter, please contact the office. The information you provide can be a valuable organizing tool.

Just as a reminder, it has always been the policy of our Guild to urge our members, both ADG and STG, to use IA signatory facilities for the manufacture and painting of sets and scenery. If you have any information about non-union set manufacturers or questions about where to shop for your scenery, contact the office. We have an updated list of all the IA signatories.

Once all of the non-union shops are organized, the rest of the membership can sleep better and I can sleep in. Until then, we all have our work cut out for us and my alarm will be set early on Monday morning.

CONTRACT NEWS

Continental Scenery

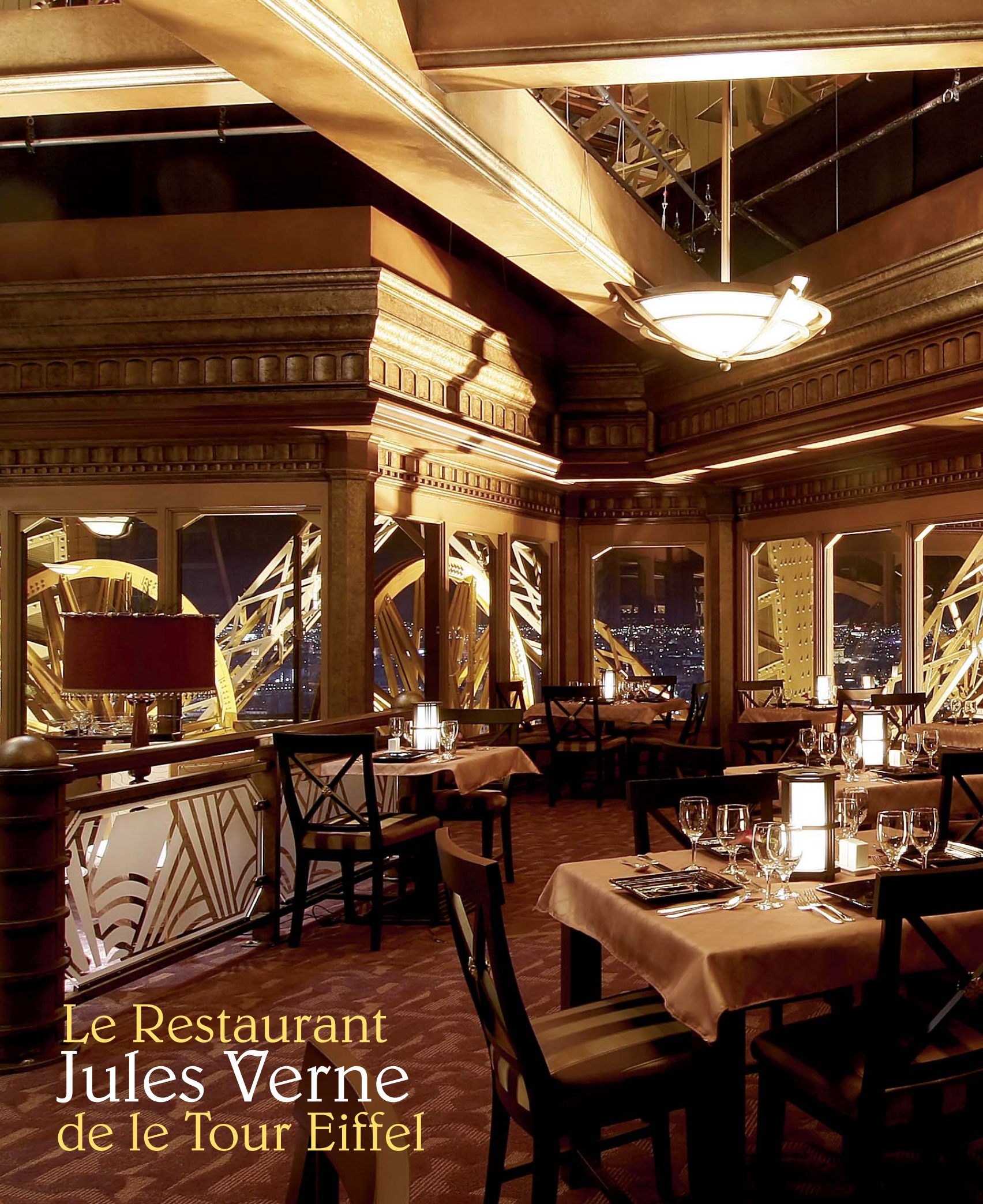
The entire staff would like to congratulate Frank Pera on his recovery from multiple bypass surgery. He was looking hale and hardy when we met at the Local for talks about a new contract for the relaunch of Continental Scenery.

Los Angeles Music Center

At a downtown restaurant nestled beneath the Los Angeles Music Center, the Guild began discussions with Gerrie Maloof and Jeff Kleeman regarding the renewal of our contract with the Los Angeles Opera. Gerrie is the Opera's Director of Human Resources and Jeff is the Opera's Technical Director. During our discussions, Jeff informed me that they have plans to undertake some challenging and ambitious productions in the coming years, and I am confident that the talented and professional artists in Local 800 will play a role in their success.

San Francisco Area

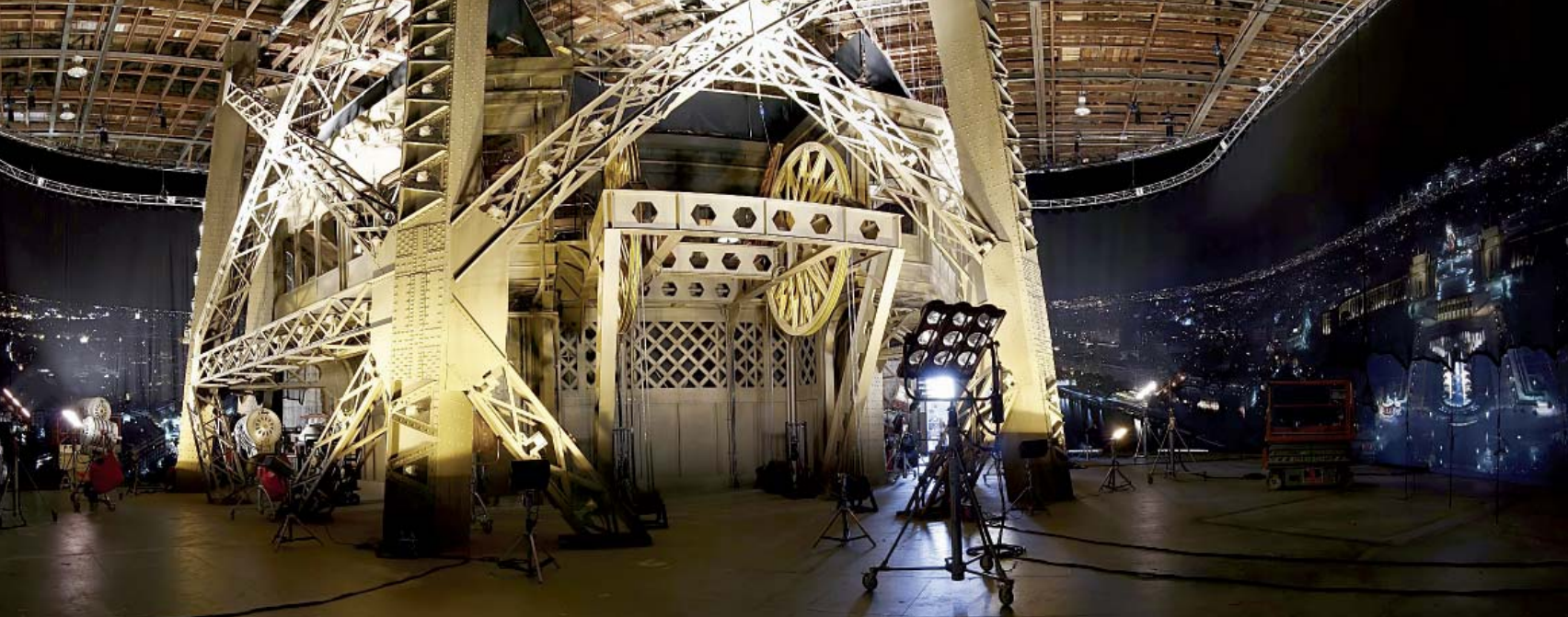
Scott and I have been busy in the San Francisco Area completing agreements with a number of independent companies, and we should soon be able to count the American Conservatory Theater, Island Creative Management, and RM Production Firm agreements as successfully completed. We will both be making further trips to the Bay Area to discuss with Local 16 organizing efforts at companies that have Local 16 agreements but have not yet signed with our Guild.



Le Restaurant
Jules Verne
de le Tour Eiffel



by Greg Papalia, Supervising Art Director



Two more views of the Eiffel Tower restaurant set, built on stage at night, surrounded by the largest translight ever manufactured.

The cell-phone conversation between Production Designer Ed Verreux and I went something like this:

"Where are you? ...Kauai? ...Where in Kauai? ...You're on your way to where? ...Paris? ...When? Tomorrow? ...Me? It looks like I'm headed to New York City for ten months, I have to decide today. ...Would I rather go to Paris? ...What film? ...*Rush Hour 3*? Jackie Chan, right? ...Do I want to do it? ...Paris? Sure, why not!"

It's funny how an adventure starts and, of course, it's even stranger where it ultimately leads. Four months later, I found myself atop the Eiffel Tower (not the one in Las Vegas) at one a.m. with a team of French location assistants, production personnel, Pierre Steele from J.C. Backings and Anne Siebel, our French, Paris-based Art Director. As in all good adventures, it was very, very cold and windy and of course, we were racing against time. The assignment was to shoot a 360-degree

view of Paris at night from the third deck of the Eiffel Tower, for what would ultimately become the largest single translight ever fabricated. The cool part was that we had the tower, one of the world's greatest architectural monuments all to ourselves. The not-so-cool part was that during the first night of a planned and coordinated two-night shoot, we discovered that by tradition, all the lights on the major monuments in Paris as well as a full third of the lights in the city, are promptly switched off at one a.m. With a previous night of shooting lost we had to accomplish a ten-camera shoot in much less time than had been planned and had been meticulously negotiated for. I would much rather have spent the evening wandering the streets of Paris, sipping Bordeaux and eating snails!

This translight shoot was just a small part in the rather large effort made on *Rush Hour 3* by Production Designer Ed Verreux and our Hollywood-based Art Department to duplicate Paris in Los Angeles. Given that Los Angeles and vicinity

**RUSH HOUR 3:
Ed Verreux,
Production Designer
Greg Papalia,
Supervising Art Director
Chad Frey, Art Director
Susan Burig,
Graphic Designer
Opened August 10**



regularly doubles for locations all over the world, one would think that a Parisian look could be dug up somewhere amongst the vast recesses of L.A. Were it not for multiple direct cuts from Paris to our sets here it might have been an easier task. The big discovery was that in terms of design, French architecture is infinitely more detailed and better done than just about anything we have here. And if you're thinking Universal's European Street, forget it! For entirely built sets the approach was clear. As for locations, there was much more than the average adapting and retrofitting to be done in order to meet the visual standard set by the film's Parisian look. The photos of what in reality is a very shabby and rundown ballroom in the Alexandria Hotel at 5th and Spring in downtown Los Angeles

Chan-style gymnastics would continue out the windows of the set onto the steel girders of the Tower. The action would include a high fall onto another portion of the tower two hundred feet below and ultimately end up in the Trocadero Fountain nearly a mile away. During the sequence there would be multiple cuts back and forth from choreographed action and off-the-cuff stunts on the real tower, to our fully-built sets, then onto our multiple partially-built green-screen sets. The somewhat vaguely planned sequence would continue on to a VFX build of a scale miniature of the Tower for what would surely be unanticipated plate shots. All the while there would be an attempt to marry the action with the VFX plate shots optimistically filmed in Paris months earlier. Did I



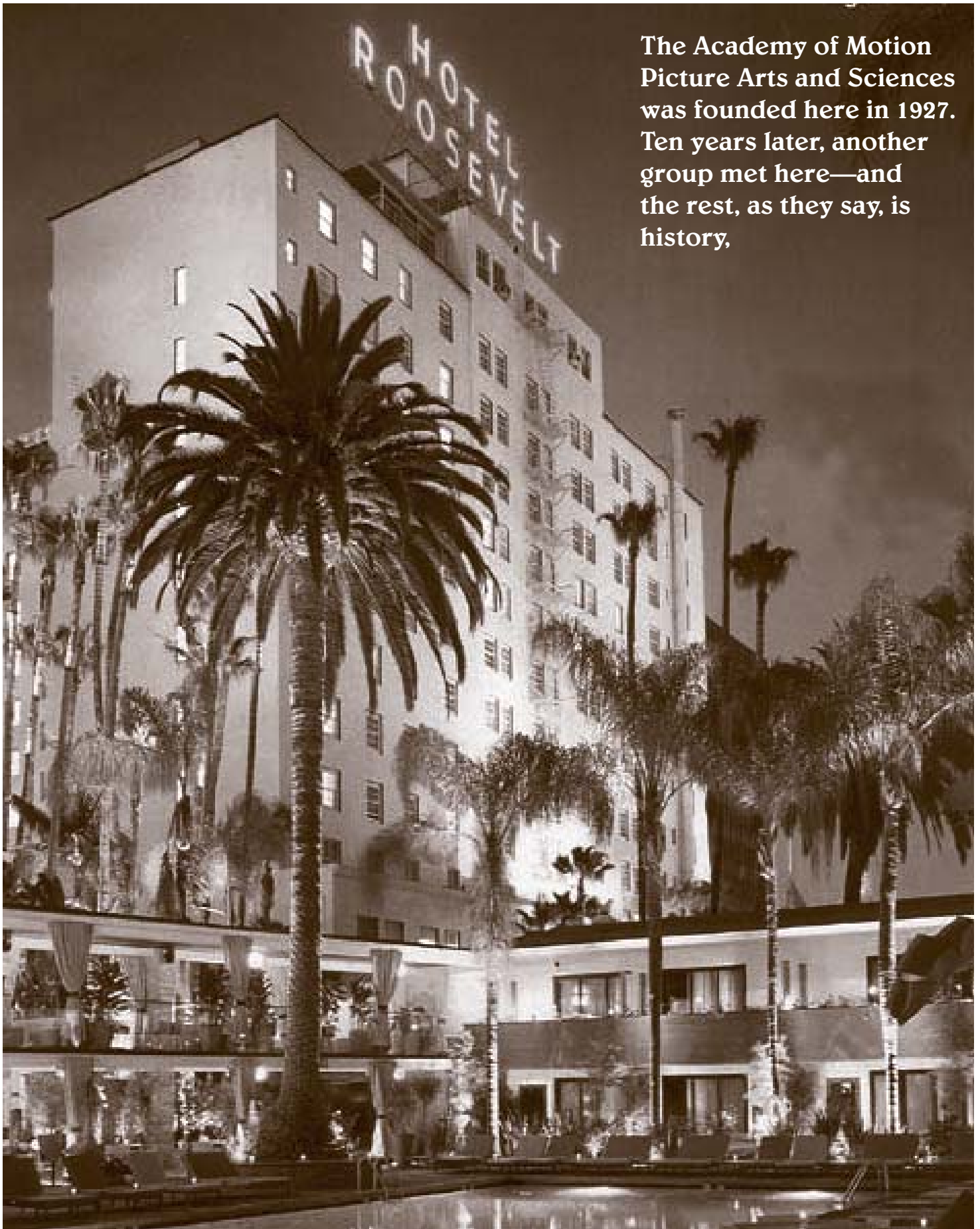
are a case in point, and a good example of the overall effort that went into this third installment of the *Rush Hour* series.

By far the largest endeavor was a complete re-design and subsequent stage-set build of the existing Jules Verne restaurant high atop the Eiffel Tower. The requirements for this set were such that it had to be designed for an un-choreographed and loosely scripted Jackie Chan fight scene. The scene was to begin at night in the Jules Verne restaurant and had to include a sweeping view of the city of Paris. As planned, the fight and Jackie

mention the crystal ball that the visual effects boys used to tell them where to set the camera? True to form, stage space for all this had been selected not at all to service this complex action sequence but to meet the needs of a budget conceived well before the script itself. Does any of this sound familiar? How we get ourselves into these kinds of things often starts with a cell phone conversation and a comment like, "Sure, why not?" How we get ourselves and everyone involved out of these situations is really the more hair-raising and ultimately more rewarding part of the equation.

ADG

Believe it or not, this set for Reynard's office is actually the derelict ballroom at the old Alexandria Hotel in downtown Los Angeles, after a huge amount of work and monumental dressing by Set Decorator Kate Sullivan. A small taste of Paris in California.



The Academy of Motion Picture Arts and Sciences was founded here in 1927. Ten years later, another group met here—and the rest, as they say, is history,

A Social Club for Art Directors?

A BRIEF HISTORY OF THE ART DIRECTORS GUILD—THE FIRST 70 YEARS

by Michael Baugh, Editor

The motion picture industry employed rudimentary sets since the beginning of film, but the term Art Director was first used in 1914 by Wilfred Buckland, an early pioneer of the craft and a member of the Art Directors Guild Hall of Fame. In addition to their artistic functions, most of these men (and they were invariably men) performed the duties now done by construction coordinators, location managers, and production managers. These early Art Directors, like similar groups of artists as far back as the Middle Ages, sought to band together to maintain professional standards and to improve their financial and creative status.

The earliest such group in the motion picture industry was founded in 1924 as the Cinemagundi Club, with Leo “K” Kuter (*Key Largo*) as its founding president. The name was derived from the Salmagundi Club, a sketching society formed in New York City in 1871, which had recently purchased a brownstone clubhouse on lower Fifth Avenue. Kuter and the Cinemagundi Board bought their own clubhouse, and held regular meetings, hosted life-drawing workshops, and drank a lot. It was, at its heart, a social club for Art Directors, and it continued until 1937. The clubhouse, a residence on lower Beechwood Drive, still stands.

In 1929, the Art Directors League was formed, as a true craft guild, to improve wages and working conditions for Art Directors. The Depression undercut the League almost as soon as it was formed and Art Directors, happy to have any kind of steady work in those difficult times, abandoned all thought of collective action.

After the passage of the Wagner Act (National Labor Relations Act) in 1935, the Art Directors decided they must form their own organization before another union attempted to organize them. Fifty-nine Art Directors, from all of the major studios, met on May 6, 1937, at the Hollywood Roosevelt Hotel and founded the Society of Motion Picture Art Directors, the organization that still exists today, seventy years and three name-changes later, as the Art Directors Guild. Stephen Goosson was elected as the Society’s first president, and a week later the organization was incorporated under California’s non-profit corporation law. From the very beginning, the Society had three purposes:

“...to preserve the right of employees to bargain collectively through representatives of their own choosing...” The Society was formed to be a labor union.

“...to establish educational, recreational, social and charitable enterprises...” The Society was formed to be a professional society, a guild.

“...to purchase, hold, use and take possession in fee simple... of real property necessary for the uses and purposes of the corporation...” The Society was formed to buy a building.

The initial Board of Directors reads like the Who’s Who of the finest Art Directors of the day: Van Nest Polglase (*Flying Down to Rio*), Bernard Herzbrun (*Knickerbocker Holiday*), Roland Anderson (*Union Pacific*), Cedric Gibbons (*The Bridge of San Luis Rey*), Wiard Ihnen (*Blood on the Sun*),

Art Director Stephen Goosson (1889–1973), the first President of the Society of Motion Picture Art Directors.





Stephen Goosson, then 78 years old, and Leo “K” Kuter, the founder of the Cinemagundi Club celebrate the Society’s 30th anniversary and its new name.

Richard Day (*A Streetcar Named Desire*), William Horning (*The Wizard of Oz*), John Harkider (*100 Men and a Girl*), Jerome Pycha (*Blondie*), John Hughes (*The Treasure of Sierra Madre*), Jack Okey (*It’s a Wonderful Life*), Willy Pogany (*The Mummy*), Al D’Agostino (*The Magnificent Ambersons*) and Stephen Goosson (*Lost Horizons*).

Two years later, in July of 1939, the NLRB compelled an election at Universal Studios and subsequently at the other major lots, and the Society had collective bargaining agreements covering Art Directors, Assistant Art Directors, and the Art Directors who supervised the drafting rooms (there were six of those). However, the Society had not yet bought its own building.

The peace that followed World War II was not mirrored in Hollywood labor relations. The set designers, model makers, set and costume illustrators, and set decorators joined together into the Screen Set Designers, Local 1421 of the Brotherhood of Painters, and Herb Sorrell was its firebrand Business Agent. He combined his local with carpenters, cartoonists, and six or seven other crafts to form the CSU, the Confederation of Studio Unions, and in 1945, took them all out on strike against the producers.

The studio moguls much preferred dealing with the IATSE which, it was claimed, saw to it that wages were kept low and the industry kept stable—and profitable. The studios fought the CSU, and locked out any IATSE members who supported them. The CSU charged the IA with racketeering; the IA called the CSU communists; and the strike went on for seven months. The Art Directors, after an aborted attempt to affiliate with the CSU, elected to remain independent so that they could be compelled (probably willingly) by their no-strike clause not to cross the picket lines and thus still collect their paychecks. When the strike ended, Herb Sorrell was broken, hounded by accusations that he was a communist in those Red-baiting times. The IATSE began to clean up the union and took over most of the backlot crafts, including all of the Art Department except those positions covered by the Society of Motion Picture Art Directors.

In 1949, the Society recognized the infant television industry and voted to include television Art Directors in its membership, eight of them working in filmed television and six in “live production of studio origin.” The committee that drafted the proposal to affiliate these Art Directors included Bob Boyle (*North by Northwest*), “K” Kuter, Preston Ames (*Gigi*), Edward Ilou (*The Many Loves of Dobie Gillis*), and Hugh Reticker (*Hell’s Kitchen*). We were still renting space in someone else’s building.

In that same year, the IATSE issued a charter to a new local for Scenic Painters, Title Artists, Graphic Artists, and Theatrical Designers on the West Coast. These men and women in Local 816 worked primarily in theater and live television, but the motion picture studios had also been using their skills since the earliest days of silent films. They, too, had been part of the constant conflict between competing unions, and the ascendancy of the IATSE provided a stable solution to the turmoil.

It took another nine years before the Art Directors realized that they, too, would have to join the IA. There were issues to be resolved with illustrators and set designers, but these were approached, for the most part, in a spirit of partnership—Art Directors had once been illustrators or set designers themselves, after all. In January of 1960, the new IATSE charter was issued. Two of the eleven members who signed it were network television designers, Larry Klein (*Shindig*) and Ed Stephenson (*The Andy Williams Show*). The Society was now Local 876, Society of Motion Picture Art Directors, with jurisdiction throughout the country. The Society had lost a bit of its independence and singularity, but it had gained the strength of a large international union. Dale Hennesey (*Logan’s Run*) said that it was a perfect time to buy a building. In 1967, the Society, at the urging of its network television members, voted at last to include Television in the name of the Society. The acronym was pronounced “simp-tad” but everyone still called it the Art Directors.

Old habits take a long time to break, so the Great Name Change Debate didn’t take place for thirty years. When it did, in 1998, it was a doozy. Magazine articles and phone calls and a few emails (they weren’t quite as common ten years ago) were fired back and forth. The process took over a year, and

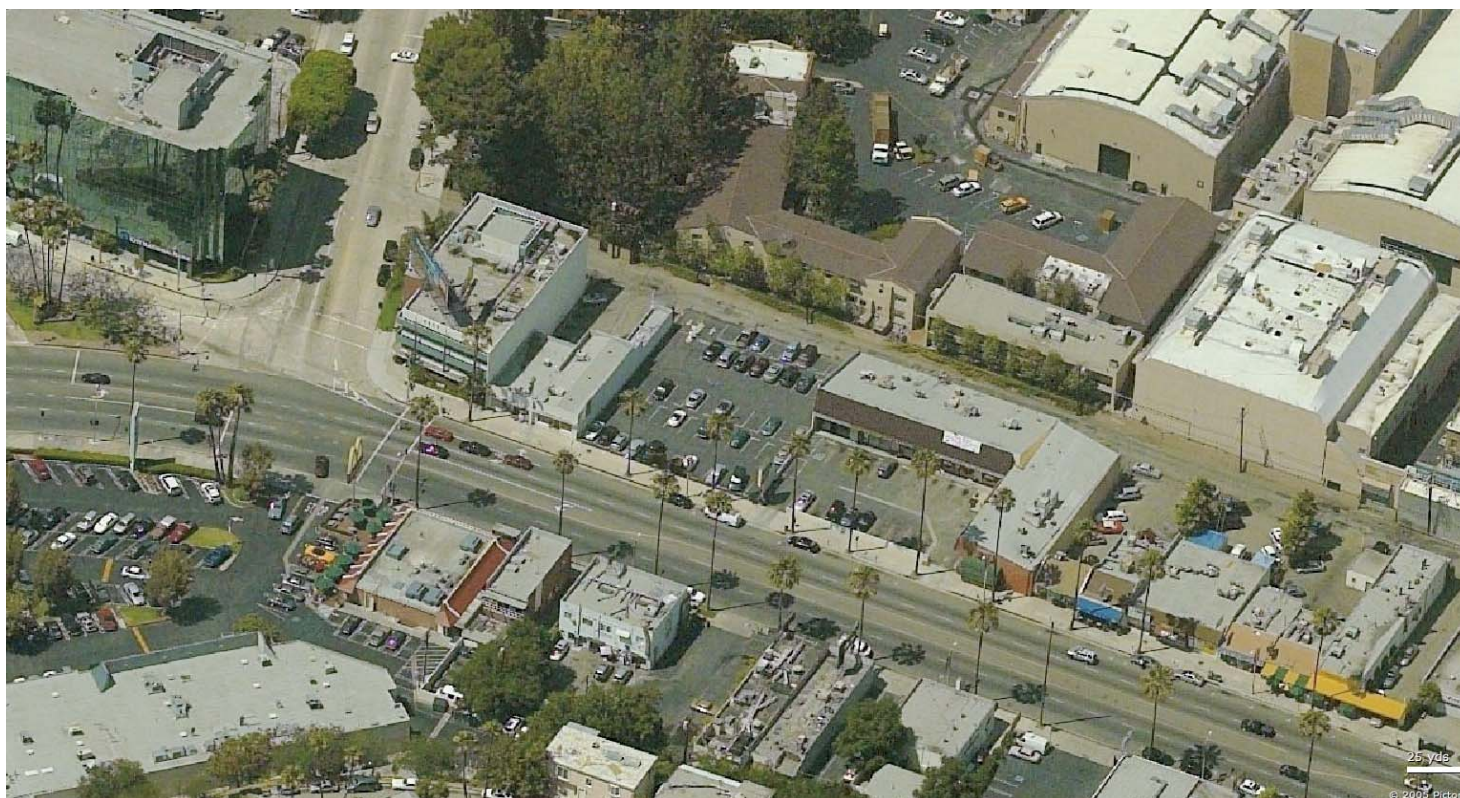
when it was over the crusty traditionalists ("keep the SMPTAD") had lost, and so had the wild-eyed revisionists ("make it the Production Designers Guild"). The moderate majority elected to keep our traditional job title, given us by Wilfred Buckland in 1914. We became the Art Directors Guild, simple and short and to the point. It wouldn't last.

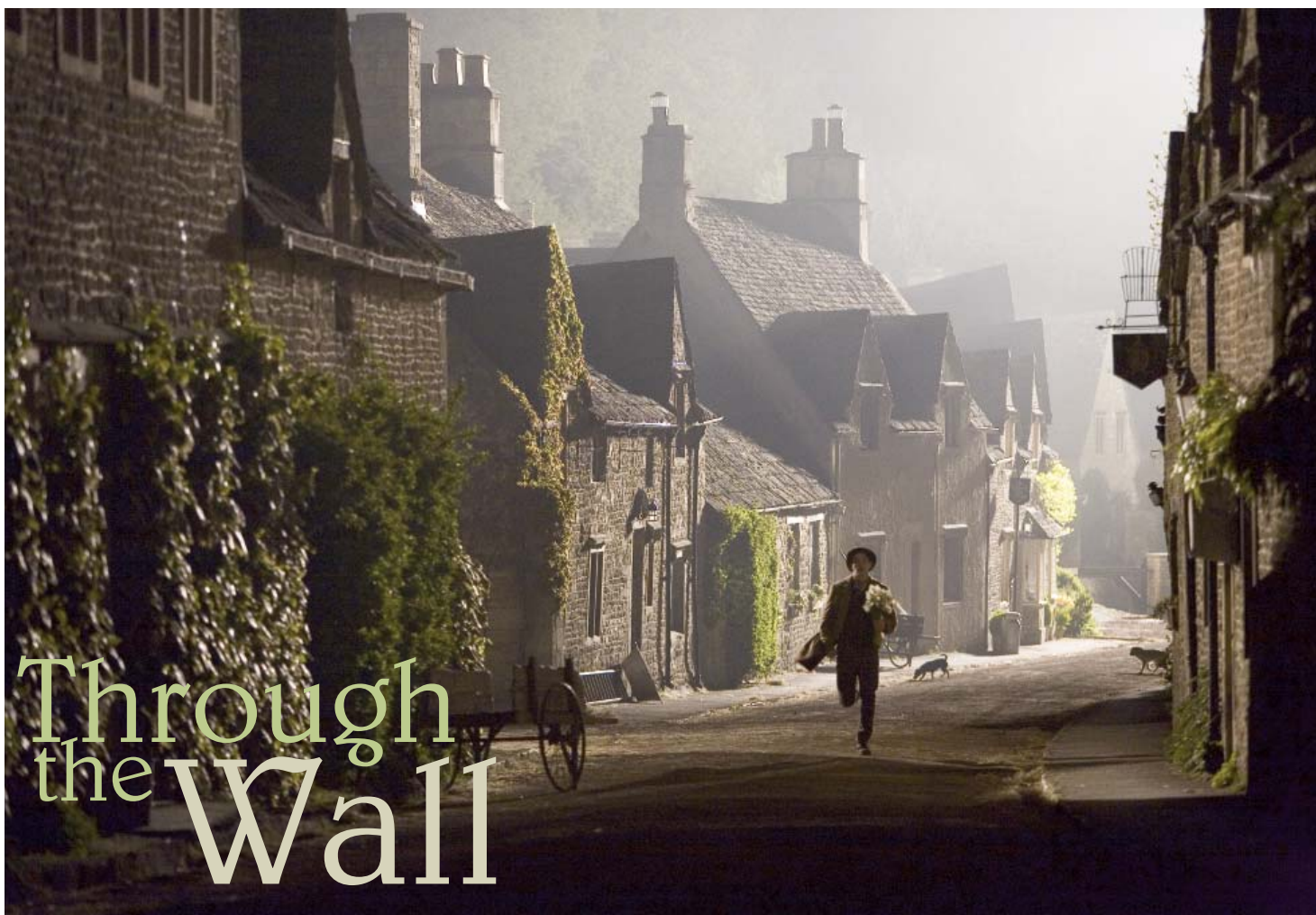
Discussions of merging our IATSE local with others had been floating in and out of Executive Board meetings, and less formal gatherings at the Hollywood Roosevelt bar or the Magic Castle, for decades. Why the time seemed finally right in 2003 is hard to say, but all of those musings turned into a concrete plan, and committees finally hashed out the details and, two years later, 816 was gone and 876 was gone (and our simple, short and to the point name was gone, too). That same old Society, that was formed so long ago to be a union and to be a guild and to buy a building, had become the Art Directors Guild & Scenic, Title & Graphic Artists, IATSE Local 800, the number that became magically and serendipitously available just as the merger documents were completed. At that time, we were renting office space from the Pension Plan.

In 2005, the Guild formally solidified the national jurisdiction it had held since 1960 by appointing three Regional Representatives in New York (Northeast Region), Wilmington, NC (Southeast Region) and Chicago (Central Region).

And then it finally happened. The newly merged Guild did, at last, what it hadn't been able to do for sixty-eight years—it became a homeowner. In 2005, the Guild signed the purchase documents to buy the 17,500 square foot building it now occupies at Ventura and Radford in Studio City. Two years later, the office space has been remodeled, there is a computer lab on the first floor, and a combination art studio and meeting room with screening facilities. There is a fire-resistant vault to store valuable artwork and recordings, and shelves in which to collect research books that members no longer need. Step by step the Guild is fulfilling the dreams of "K" Kuter and Stephen Goosson and the other founders and early contributors to the Society. This Union/Guild/Property-Owner still has growing and changing to do, and I, personally, can't wait to watch it happen. **ADG**

A view of the Art Directors Guild building at Ventura and Radford. That's the Guild's headquarters on the northeast corner, across from the glass bank building. The one-story structure next door is Samuel French Bookstore. The 10,000 sq. ft. parking lot belongs to the Guild as well. East of that lot is a 15,000 sq. ft. mini-mall. Hmmm.





by Gavin Bocquet, Production Designer

Stardust is, at its heart, a quest movie set in the sleepy English countryside of Victorian England around 1890. It is based on a graphic novel by Neil Gaiman, who also produced this film along with its young director, Matthew Vaughn. The script was written by Matthew and Jane Goldman. The little town of Wall has stood on a jut of granite for six hundred years, and immediately to the east looms a high stone wall, for which the village is named. One crisp October night, Tristan Thorn, who has lost his heart to the hauntingly beautiful Victoria Forester, sees a star fall from the sky. Victoria promises to marry Tristan if he'll retrieve that star and its powerful magic. This promise sends Tristan through the only gap in the wall, across the meadow, and into the dark and mystical land of Stormhold. Michelle Pfeiffer plays the witch Lamia who also covets the star as a

Two picturesque English villages were used to create the Village of Wall, Castlecoombe and Bibury. We took away any modern elements, and created a period grocery store in an empty building.

means to recover her faded powers. Tristan and Lamia find that the star is actually a beautiful girl, with a broken leg from the fall, who is in no hurry to be taken to anyone's fiancée.

This was a mid-sized production, planned as a mixture of locations and constructed sets, and it took a fairly enlightened approach to design, allowing us six or seven months' prep time with a partial Art Department to evolve the two disparate environments, Wall and Stormhold. The bleak and frightening Stormhold was by far the most complex, and early on Matthew and I looked to Iceland as the best choice. That location posed some problems for this film, however, most notably our heavy need for horses. The country's equine quarantine meant we would have to use Icelandic horses which are small, much like Shetland ponies. We were unlikely to be able to cast the film exclusively with small actors, so we sought a similar look in the UK. Neil actually owns a home on the island of Skye in the Inner Hebrides off the west coast of Scotland. Its rocky promontories and dramatic landscapes fulfilled our vision of the strange and magical land.

Wall itself needed to be as bucolic as Stormhold was forbidding, and two medieval villages in Norfolk, northeast of London served us well, after we took away their modern elements and took them a century back in time. We also shot various intermediate scenes in Scotland.

The stage construction centered around a few key sets. The lair of the witch Lamia and her sisters appeared to be a small cottage on the outside, but the interior reflected their ability to cast a spell on the cottage's interior and make it become much bigger, their dream palace. We envisioned the Hall of Mirrors at Versailles, done in black marble and silver, as dark witches might prefer. We built the immense grand hall, with its double stairway, on one of the largest stages at Pinewood, and Ben Davis, the film's director of photography, brought it to mystical life as if lit by a hundred candelabra.

The magic flying vessel of Captain Shakespeare, played by Robert De Niro, was based on drawings by Charles Vess, who also illustrated the graphic novel. Matthew wanted to go in a different direction than the traditional pirate galleon, so we

We constructed about one hundred twenty feet of the wall on location using plaster and timber, and then extended the wall with VFX in the wider shots.





The interior of the Witches' Lair was constructed completely on stage at Pinewood Studios, and was built with practical balconies, fountains, and nine huge, gimbaled mirrors lining each side of the room.

settled on a worn-out Victorian trawler, a rusting hulk that gathered lightning to propel itself, and flew through the air with the help of a tattered hot-air balloon. Sammy Sheldon, the film's costume designer, helped especially to develop the look of these sequences. We based much of our research on visits to the Cutty Sark, an 1860's wooden tea clipper, now a museum ship in Greenwich. The set for the ship, with its one-hundred-forty-foot long deck, was built wall-to-wall on stage; indeed the bow had to be clipped off to fit the space. The set was not gimbaled in the tank, but we still subjected it to wind and rain and waves against the stage's immense green screen. Peter Chaing, the visual effects supervisor, had his office in the same building as our Art Department, and worked very closely with us on these complex sequences. We built the ship's interior and Shakespeare's cabin on stage as well.

A magical travelers' inn in Stormhold was built, somewhat realistically, on the backlot at Pinewood; and we also provided the interior of Tristan's house in Wall and a lovely wedding chapel as well.

Our Art Department was generally twelve to fifteen people and was staffed fairly traditionally with a mixture of skills, both conventional and digital. Peter Russell, with whom I have worked for quite a few years on all three of the *Star Wars* films (Parts I, II, and III), was the supervising Art Director, and helped locate a wonderful crew of illustrators and draftsmen. Our two concept artists, Gert Stevens and Ravi Bansal, made major contributions to the final look of the film. Even our juniors, runners and PAs were hired for their flair and off-center ideas.

I was especially fortunate to land two-time Oscar winning set decorator, Peter Young, for this film (he won for *Batman*, 1990, Anton Furst, Production Designer; and *Sleepy Hollow*, 1999, Rick Heinrichs, Production Designer). He has such extraordinary character about himself, and along with Peter Russell—my two Peters—my job was made immeasurably easier. **ADG**



Top: The set for the Lair of Lamia and her sisters was built to thirty feet high, and used practical gas candelabra and chandeliers. The ceiling detail was added as a CG extension. Center: A small section of the exterior was constructed on the back lot at Pinewood, and CG used to extend the built section in the wider shots. Bottom: We constructed the exterior of the Crossroads Inn on the backlot at Pinewood, and the interiors on stage there. The design was intended to be similar to a traditional coaching inn, to attract Tristan to stop there.





Top right: The king's tower at the end of the film as the camera carries past Tristan and Evaine and up toward the stars. The shot is entirely CGI.

Top left: We found a stunning Indian-style palace for the king's bedroom which had been built as a folly in Norfolk, England.

Bottom: The coronation scene was shot at Stowe School in Buckinghamshire (where Matthew Vaughn went to school) and sixty percent of the final image is a CG extension.





We constructed one hundred twenty feet of the deck of Captain Shakespeare's ship on stage at Pinewood, to give us the necessary control for rain, lightning, wind, and visual effects. Peter Chiang and his VFX team then placed the vessel into some exciting flying scenes.



AN ART DIRECTOR'S JOURNEY

by Candi Guterres, Production Designer

Above: Candi Guterres at work on a sign for FINISH THE GAME. Opposite page, top to bottom: two interiors for the same film, built in a warehouse space called Barnloft in downtown Los Angeles; the third at Downey Studios. All three demonstrate how character and period can be conveyed in a single-wall set.

When I look back at the films and TV shows that I've worked on as a Production Designer, it seems like I have lived many lives. Each lifetime stands out in my memory as a unique and extraordinary experience, filled with indescribable situations, exhausting stresses, and completely insane moments that somehow turned out to be rewarding and unforgettable learning experiences. Those experiences have made me the person I am today, and I wouldn't trade any one of them.

Along each step of this path, I have tried to do the best I could, and sometimes I achieved a whole lot more than I thought I could, for the resources given to me have often been limited.

I came in the profession by the way of design and fashion. I studied architecture at Columbia University and traveled around the world doing many different types of jobs. Forces beyond my control led me to faraway countries, like Japan where I worked for Sanrio, and back in the United States working for the Japanese Ministry of Trade & Industry, and then to Miami where I worked with Arquitectonica International, the award-winning design team of Laurinda Spear and Bernardo Fort-Brescia, and finally to Los Angeles, where I worked on fashion editorials for magazines like *Elle*, *Vogue* and *GQ*. When the time came, the

transition from fashion and design into film & television was seamless and natural.

Amy Goldstein, the one and only person I knew in the film industry in Los Angeles, gave me my first crash course in film by bringing me on to help her on an independent film she had written and was going to direct called *The Silencer* (1992). There I had the opportunity to learn from the extraordinary Production Designer, John Myhre, who would later win two Academy Awards for *Chicago* (2002) and *Memoirs of a Geisha* (2005) and two further nominations for *Elizabeth* (1998) and *Dreamgirls* (2006). He became my mentor and took me through "film school."

The next step was to join the union—Local 44—on a film with John called *Foxfire* (1996) in Portland, Oregon, followed by an amazing film experience: he took me to St. Petersburg, Russia, to do my first period film, *Anna Karenina* (1997). He taught me a lot about film and some very valuable lessons about life: learn your job and do it well; pay close attention to even the most minute detail; care about each and every aspect of what you're doing; take the time to explain things well or, if you have to, do it yourself; know every aspect of the Art Department; never ask others to do what you aren't willing to do yourself; write things

down; follow through; protect and fight for your crew, and always make the time to thank them for their hard work at the end of the day; work as a team and don't blame others; and, in the end, you as the head of your department should take full responsibility for whatever goes wrong. From John I learned to enjoy the work, no matter what happens, and that remaining calm and keeping your sense of humor are golden virtues in this high-stress business.

Since then, I have worked in practically every position in the Art Department: scenic painter, construction, swing, on-set dresser, shopper, lead, assistant props, prop master, decorator, graphic designer, set designer, Art Director and finally, Production Designer. When one works on low-budget films, doing multiple jobs comes with the territory and you learn many positions rather quickly. My design background, drafting skills and knowledge of construction helped greatly. It was not long before I was drafting for respected designers, earning my place as an Art Director, and finally designing my own projects.

I worked on horror films, where I learned about cabling, SPFX makeup, and the meaning of "gratuitous scenes." I did my share of action films where I learned about balsa wood and breakaways, squibs and gunfire, tempered glass, ramps and all sorts of stunts. And, of course, I did your token T&A films such as *The Attack of the 60-foot Centerfolds* (1995), where I learned forced perspective, miniatures and oversized props. It was all very, very exciting and fun! I learned something new with every project, discovered new places and met all sorts of interesting and colorful personalities.

As the years unfolded, I ended up designing a film in the Florida Everglades, building underwater scaffolding and partial sets on a small island reachable only by airboat. I found myself holding a big chunk of bloody horse meat in an alligator breeding pond in the middle of the night under big lights. Fortunately for me, I was not dinner for those forty reptiles, the show went union, and I became a proud member of the Art Directors Guild. With that passport to success, my union card, I did the pilot and four seasons of the award-winning Nickelodeon series, *Brothers Garcia*, and the first of the HBO Films independent film series, *Stranger Inside*, directed by Cheryl Dunye. It had its world premiere at Sundance in 2001 and went on to win awards at several film festivals.





Headshots laid out on the wall of the FINISH THE GAME casting office set, a location at the Center for Visual Communications in downtown Los Angeles near the Japanese-American Museum. The 1970's colored stripes on the wall tied in several disparate locations to suggest they were in the same building.

In 2002, the chance finally came for me to do a studio film, *Chasing Papi* for Fox 2000. Well, the chance actually came and went. Studios have their “short lists” and if you are not on one, you can’t get in, even if you have designed a low-budget film that became an overnight success. Studios like to play it safe. Although I had been director Linda Mendoza’s first choice, I did not get hired.

But then a bit of magic came my way when the short-listed Production Designer quit, three weeks before principal photography. I was shooting a low-budget thriller when I got the call. I assessed the situation and poured over their shooting schedules, script, logistics, location photographs. It seemed like a dream come true. I assured the director and the producers that I could—definitely and without a doubt—deliver the sets without pushing the start date of the film, but that I needed a few more days to make arrangements, open the final set on the thriller, and hire some back-up to make sure the smaller film wouldn’t suffer. If they couldn’t wait until then, although it was what I wanted more than anything in the world, then it just wasn’t meant to be. To my delight they agreed to wait. Working as hard as I ever had, I delivered—just as I had given my word—and principal photography started on schedule. I was on my way, and everything seemed fine...until the film tanked at the box office. It wasn’t a safe film. I applaud Fox 2000 for being unafraid, for taking a chance on a crossover film, and for trying to break down the barriers of racism and reshape the studio model which determines which films get made. Needless to say, though, I didn’t get on anyone’s short list that year.

My next project was an ultra-low-budget film in Mexico for which I not only did the Production Design (with an Art Department of four girls, whom I hired locally), but I also did all the location scouting, negotiated the deals with the locations, supervised transportation, and actually built and dressed sets. *Between* (2005) was nominated for the Dramatic Grand Jury Prize at Sundance 2005. I received points, which is rather typical with most of these lower budget films (although one rarely ever sees a penny of it). Money is never the reason we do these little indie films.

Then it was back to America and back to politics with the launch of the first-ever gay television network, Logo TV. I was brought on to redesign the pilot and design the first season of *Noah’s Arc*, Logo’s first scripted series, created, written and directed by Patrik Ian-Polk and produced by Carol Ann Shine. *Noah’s Arc* was pitched as *Sex in the City* with gay black men. The show was ambitious, striving for a high-gloss look on a shoestring budget. It started out non-union. Scheduling was a nightmare since the stages were too small to accommodate all the sets we were building. I executed the drawings and supervised the construction and set dressing with a very limited crew. The show eventually went union and, after the first season, went to Vancouver. Logo then asked me on to redesign the pilot of *XO*, their second scripted series, about lesbians in Seattle. The show got picked up, and went straight to Vancouver.

Two years later, and thirteen years into my career, I am still changing, still pursuing creative challenges, and still reinventing myself. I have always pushed to make a difference, to help integrate African-American, Latino-American, LGBT, and now Asian-American cinema and television into mainstream America, by working on projects that I hoped would help break down stereotypes, racism and help change the landscape of cinema as we know it today.

Early this year, I was at Sundance with two films that had their world premieres. The first is *Rocket Science* (Rick Butler, Production Designer), on which I was the Art Director. The second was *Finishing the Game*, directed by Justin Lin, which I designed and co-produced. The photographs that accompany this story are from this film. The idea for the script was based on *Game of Death*, a film created and built around twelve minutes of found footage of a fight sequence between Bruce Lee and Kareem Abdul-Jabbar after Bruce Lee’s death in 1972. Our story followed the different aspiring-

Bruce-Lee-stand-in-wannabee-hopefuls as they all audition to be the next Bruce Lee stand-in. I met several times with Justin, and eventually was asked out to lunch and offered a co-producer credit and points, besides being the Production Designer. The budget was low (half a million) and a period piece on a budget is always a challenge. We were going to rely heavily on interns and volunteers; I had done it before and I could do it again. It meant long, hard hours and not much sleep, but I was working with a group of people who shared the same principles, the same ideals; we were all fighting for the same thing, a much bigger thing than just the film itself.

Justin was in good standing with Universal, due to his success directing *The Fast and the Furious: Tokyo Drift* (2006, Ida Random). They gave us a great deal on set dressing, props and wardrobe, and let us take and reuse sets, supplies and materials that were being discarded from other shows that had just wrapped. It was an Art Department candy store. I went through boxes and grabbed scraps of leftover fabric, wall paper, contact paper, looked through all the docked scenery that was being tossed and selected flats that I would be able to tear apart and use the pieces to build other sets.

Once we found our locations, the trick was to tie them all in to make it seem like it was the same place. The solution was clear to me. I have done a lot of low-budget indie films, and you can't help but learn a few good tricks. It's really all about getting the biggest bang without any bucks. The secret, this time, was four buckets of mis-tints, which are a lot cheaper than ordering mixed paint. We custom-mixed our very own 1970's color palette —chocolate brown, cool powder blue, tangerine orange, sunshine yellow. Add to that several sheets of corkboard, a salvaged hi-tech modern wood-paneled set, a box of Sharpies and rolls and rolls of wood-grain contact paper, the kind that matched the wood paneling. Contact paper can get you out of practically any bind, mark my words. The most used tools in my kit on this film were a pencil, measuring tape, scissors, an X-acto knife with lots of sharp blades, a straight edge, a self-healing mat, a plastic squeegee, tape, a black Sharpie and, of course, the contact paper itself. I felt invincible!

I created a very distinctive four-color striped pattern using our 1970's color palette, and together with

Assistant Art Director Allesandra Said, we painted those same stripes in each location.

The next step was to bring in the '70s-style set dressing. Set Decorator Kurt Meisenbach, with his Assistant, Aleksandra Landsberg, dressed in 1970's office furniture, which was a combination of wood, chrome and fabric. Burnt-orange chairs, brown and tan sofas, pea green carpeting, shag carpeting in cream, brown and orange, and all the details that were so specific to that period (including the 8-track player and the contact-paper-covered television sets). The transformation was complete and everything complemented everything else.

Early this year, *Finishing the Game* had its world premiere at the Sundance Film Festival. Although we got offers to buy the film, we chose to hold on to it. This was a deliberate choice to give the smaller Asian-American film festivals a chance to show the film first. As FTG started making the festival circuit, Justin took matters into our hands, and we partnered with IFC Films in order to self-distribute. We are gearing up for our theatrical release on October 5, 2007, in New York at the IFC Theatre, and throughout the country on VOD (Video on Demand) through local cable networks.

With this, esteemed colleagues, I conclude this part of my journey as a Production Designer, Art Director, producer, and soon-to-be writer/director. Designing is, and always will be, my passion. I look forward to becoming a stronger and more diversified artist, exercising my unique creative voice, and expanding the limits of filmmaking. I want to do it all. **ADG**

FISTS OF FUHRER, a take-off on Bruce Lee films, was a film-within-a film for FINISH THE GAME. It was shot on location at a temple on East Broadway, in Chinatown. We had to bring in rolls and rolls of outdoor carpeting and reuse the bamboo forest from an earlier scene.



Tiptoeing Into the Digital Age



by Syd Dutton, Visual Effects Supervisor, Illusion Arts

I well remember the first time I sat in front of a computer running a paint program. Apogee, no longer at the apogee of their business game and sliding into oblivion, had just bought the computer and set it up in its own space, unique in itself for an effects house of that period, where space was always at a premium. The room was newly carpeted, freshly painted and very quiet.

There it was, the confessional of the future and me, an ignorant sinner and quite happy to remain that way for the rest of my life. I sat down without any instructions and stumbled around for a while, happy to leave in the end and return to my brushes and oil paint.

It wasn't long before the digital gale hit us. We had hired a brilliant man, Richard Patterson, as our digital priest to help guide us. His recommendation was that we buy Apple® computers, which were really considered a graphics toy by most. Everyone else was going into debt buying Silicon Graphics® machines and the expensive software that went with them. Of course, the problem for us was money, since we were determined to stick to our simple-minded business plan: no debt, no receivables. The choice was between several Apple workstations or one Silicon Graphics machine. Richard's logic was that a computer was a computer was a computer, so Apple it was—a decision we never regretted. Rob Stromberg, a young, amazingly talented traditional painter who was working with us at the time, eagerly embraced Photoshop®, immediately seeing its tremendous potential. I, older and not so eager, had to be dragged kicking and screaming, which by the way, I'm still doing today. If you can't smell the paint, is it really paint?

The transition to digital matte paintings took a while. We were still painting on glass, making large multi-planed set-ups on our motion control stage, the only way we could work in 3D space. A typical shot used forced-perspective miniatures in front of six-by-eight-foot matte paintings. We used multiple passes, miniature rear projection, Shufftan mirror setups, Claymation, every trick in *Ye Old Book of Visual Effects*. After three or four planes of imagery, we ran out of depth of field, so the limits of the multi-plane technique were clear and pressing. Photoshop and After Effects® were then the only computer tools we had, and off-the-shelf 3D programs were still in the future. Illusion Arts has always been poor but proud.

Sometimes we would paint something on the computer, make a photo negative and do a large photo blowup, paste it on a piece of glass, touch it up with paint and composite on a matte stand.

Sometimes we would paint a traditional painting, touch it up in Photoshop and composite it in After Effects. We were at that hybrid stage; our motto, "Let the punishment fit the crime."

The last movie that we did totally with traditional matte paintings was appropriately enough, *The Age of Innocence* (1993, Dante Ferretti, Production Designer).

Working for Production Designers

I was lucky enough to be an apprentice to Al Whitlock. Al was a truly remarkable man and the best matte painter in the world. Peter Ellenshaw was his contemporary, and though Peter was a superb artist, no one mastered the craft of matte painting better than Al. It seems like a fine distinction between artist and craftsman, but it's not that fine. A craftsman makes something that serves a function. A craftsman who makes a beautiful chair is not an artist. That's what matte artists are: craftsmen. There is a problem that has to be solved, you define the problem and then you solve the problem. Al only had brushes, paint and locked-off cameras. Today, a matte painter has digital tools that Al could only have dreamed of. We can create convincing environments, populate them with animated people, and move the camera at will.

"I asked Bob Boyle how it was working with ILM. He said it was like making a sausage: You feed these different ingredients into a machine, and at the other end, out came a sausage. It was a very good sausage, just not the one you had in mind."

The question still arises: who offers the problem to be solved? When I was working for Al, it was the Production Designer. And what Production Designers they were: Henry Bumstead, Bob Boyle

Opposite page: The core of Illusion Arts: Visual Effects Supervisor Bill Taylor, Visual Effects Producer Catherine Sudolcan, and Syd Dutton. Original negative camera set up on location at the Ritz Carlton in Pasadena.



Syd Dutton executing
a traditional matte
painting on masonite for
a commercial.

(probably Al's best friend), John Lloyd, Harold Michelson, Ed Carfagno, Ferdinando Scarfiotti, Stuart Craig, to name just a few. There was never a question who we were working for—it was the Production Designer who worked closely with the director to help put his vision on the screen.

Today, sadly, once the Production Designer is off the movie at the end of filming, visual effects is off and running and the Designers' influence can be diluted. Bob Boyle expressed it beautifully to me at the end of *Innerspace* (1987), one of his last films. I asked him how it was working with ILM. He said it was like making a sausage: You feed these different ingredients into a machine, and at the other end, out came a sausage. It was a very good sausage, just not the one you had in mind.

There was an incident on the first Addams Family film that I'm embarrassed to mention. The Production Designer was the late Richard MacDonald; I was asked to do some traditional matte paintings. I was at the zenith of my power, just one of a handful of people who was, as Peter Donen described us, a "good wrist man."

"The visual cohesiveness one sees in a Hitchcock film was no accident. Most films I see today lack that cohesiveness, because a very important person is missing in the final equation."

I had had a very frustrating time working for Richard on *Coming to America* (1988), and I incorrectly blamed him for the substandard work that I felt I had done. I agreed to work on *The Addams Family* (1991), but I declined to work under Richard. It was a mistake. When I finished the work, I had the nerve to ask him what he thought of the matte paintings.

"A bit James Bondish, don't you think?" he replied in his perfect Oxford accent.



I asked him what he would have done.

"Something gossamer, old boy,"

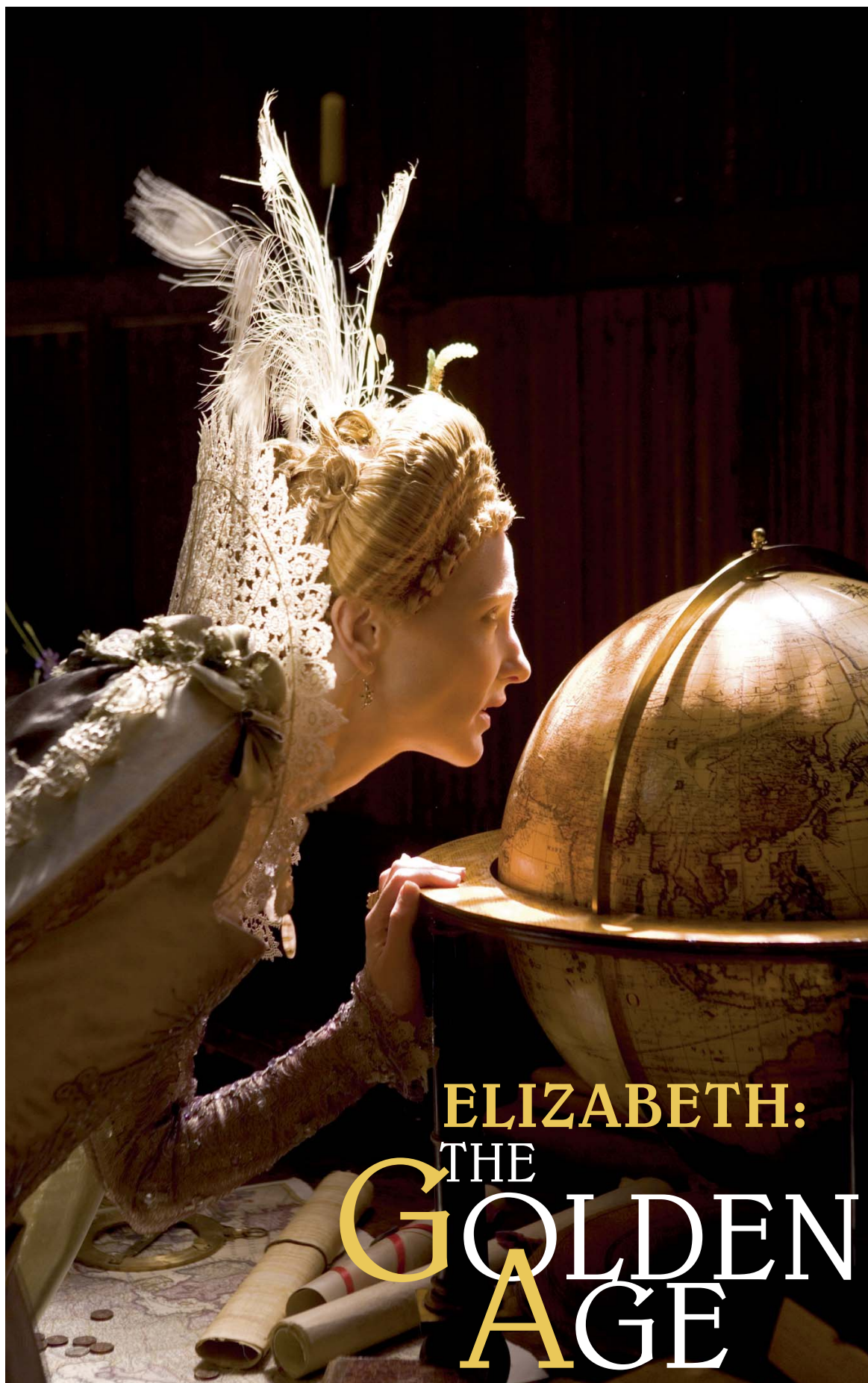
He was absolutely right. What I had done was well executed, but heavy-handed, and not in keeping with the mood of that delightful film.

This is a long-winded explanation why I think Production Designers should be involved in post-production. Someone has to keep the imagery consistent and unified until the end, and it most often falls on the shoulders of an overburdened director, his editor and sometimes even an assistant effects editor. The visual effects supervisor will make artistic decisions and present them to the director; the director's responses, made sometimes on the spur of the moment, can take a shot in an unfortunate direction.

The visual cohesiveness one sees in a Hitchcock film was no accident. Most films I see today lack that cohesiveness, because a very important person is missing in the final equation. **ADG**

Dutton and Al Whitlock on the Queen Mary for CHAPLIN (1992, Stuart Craig, Production Designer).

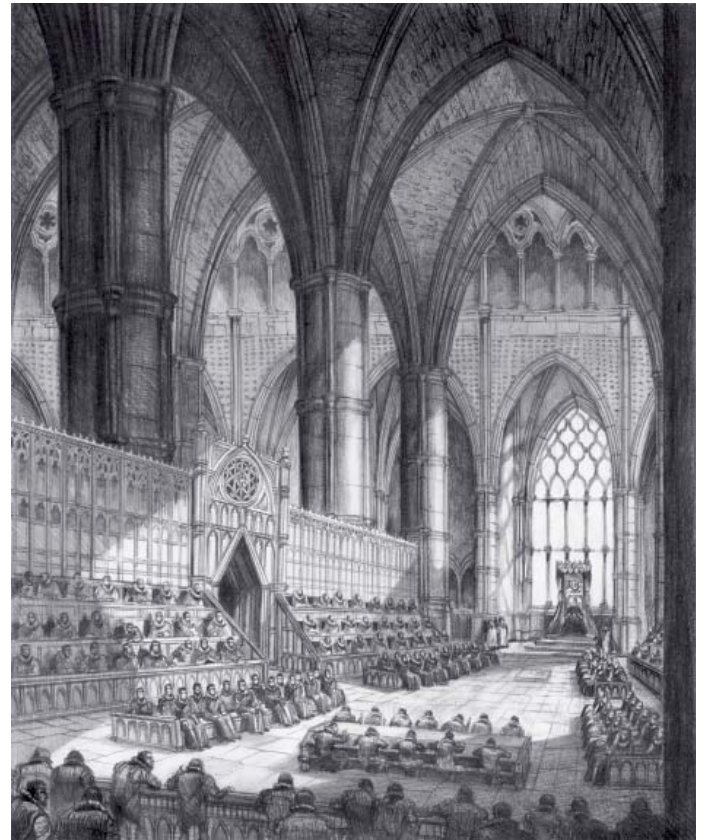
Right: Part of a montage. To create the darkness around Elizabeth we removed most of the outer walls of the set and left only a few key props. Opposite page, top: One of my very early pencil sketches for Whitehall Palace's banquet hall. Our director had specifically asked for lighter and taller structures to accentuate Elizabeth's status. Bottom: The script called for many sets we couldn't always afford. This scene takes place at a Spanish shipyard in Lisbon and was shot almost entirely behind a large sail bearing the Spanish cross.



ELIZABETH: THE GOLDEN AGE

by Guy Hendrix Dyas, Production Designer

The Golden Age is the continuation of the story of Elizabeth I and reunites director Shekhar Kapur and actors Cate Blanchett and Geoffrey Rush. The sets were diverse, ranging from Whitehall Palace and surrounding London to a full-scale Spanish galleon and Sir Walter Raleigh's ship the *Tyger*. A large portion of the film was shot on stage at Shepperton Studios with some additional location work set





Above: To re-create the English army camp at Tilbury we chose the dramatic cliffs of Brean Down on the Somerset coastline. We constructed a large army camp as well as Elizabeth's Royal tent on a promontory of land overlooking the sea. Right: During my research I came across an 18th-century sculpture showing Elizabeth and King Philip II playing chess. This became our inspiration for the scene where Elizabeth discusses the threat of the approaching Spanish Armada. Opposite page: This interior stage set for Sir Walter Raleigh's residence was inspired by an early Tudor Manor.





in Somerset, Cambridge and London. Stylistically, we wanted to show the evolution of the character of Elizabeth I since the first film and her status as England's reigning queen. She has matured as a monarch and as a politician while her personal style has influenced every aspect of the early English Renaissance. Elizabeth's reign marks a truly fascinating period of design in England which isn't yet heavily inspired by the arts of Italy and France. All of our designs strived to reflect this moment in time when England has clearly emerged from the Dark Ages and is embarking on a period of world discovery and enlightenment. One of the biggest challenges when trying to re-create Elizabethan England is the fact that not much of it remains today—at least not in its pure and unaltered state. To give our film scope we used several historical locations in southern England but there was always intricate work involved to return these monuments back to the exact style of the period. Even churches and cathedrals have almost always been updated with Victorian architecture and other modern decorative elements. In general, I prefer to use locations that bring something unique to the story and that complement our constructed sets. There have been many films that have taken place in the Elizabethan period so the challenge for a designer is to be able to remain historically accurate while creating a fresh and original look.

Shekhar Kapur is a highly creative and imaginative director so I often took the opportunity to propose unconventional concepts when it came to the sets and their design. For example, in the scene in which Elizabeth is discussing with her generals the threat of the approaching Spanish Armada, instead of simply having everyone gathered around a map on a table as it was originally scripted, I proposed to turn the entire floor of her council chamber into a mosaic map of Europe. This got everyone very excited and enabled Shekhar to choreograph the wonderful scene in the film where Cate Blanchett is standing alone on the map of England. **ADG**



“Elizabeth’s reign marks a truly fascinating period of design in England



Top: Turner’s paintings were a great source of inspiration and we tried to capture some of his skies and atmosphere in our London exteriors. I created this image using Photoshop to show the exact placement of Whitehall Palace on the Thames, and it was also used by our VFX team to create their matte. Center, left and right: The Tyger was our biggest build; the main challenge was to redress this single ship enough times to create the illusion that we had an entire fleet! It was constructed on H Stage at Shepperton Studios, ninety feet long and raised on a gimbal. The main deck was eighteen feet off the ground. We carefully based all of our details, colors and paint finishes on illustrations in the Anthony Roll in the British Library.



which isn't yet heavily inspired by the arts of Italy and France."



Opposite page, bottom: One of my early pencil sketches for Elizabeth's Royal barge, built using the hull of an existing barge and assembled to this concept quite closely. This page, top: Council chamber, built at Shepperton and redressed later as the map room. We wanted Elizabeth to be framed at all times by the architecture and we designed each set to surround and emphasize her, as with this elaborate tracery in the archway. Bottom: This scene was shot on location at Winchester Cathedral. This historical edifice was chosen because of its remarkable scale and its similarities to Old St. Paul's. We took great care to cover its many Victorian additions.



Shoot 'Em Up

by Gary Frutkoff, Production Designer



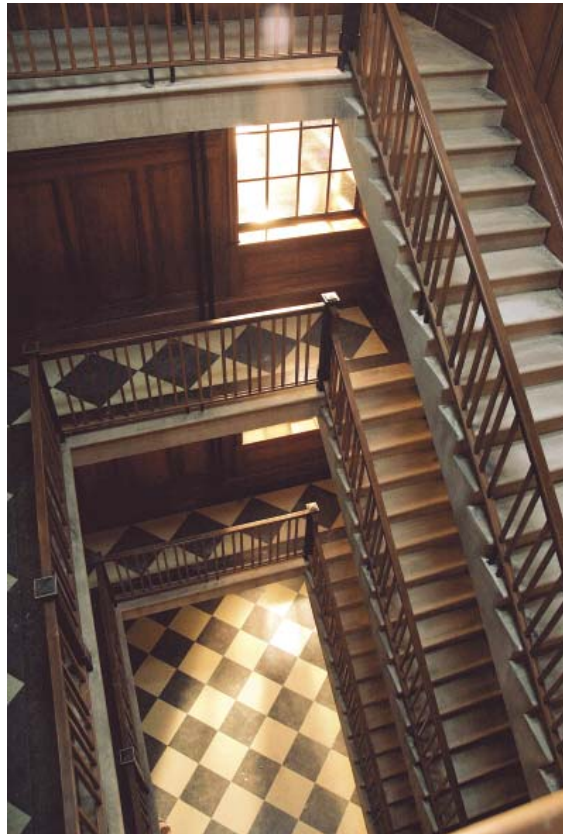
One Friday evening toward the end of production on *Shoot 'Em Up*, there was a discussion whether more squibs or construction staples were used. It was probably very close. Director Michael Davis' vision was a continuing shootout through a land of urban dystopia.

The film was shot in a frigid Toronto winter, so as many sets as possible were moved onto stage for control and comfort. Michael's script called for old warehouses and alleys, and Toronto's gentrification had eliminated most of those, so the Art Department created on-stage rooftops, alleys, brothels, and warehouses for the land of speeding bullets.



One set was a four-story warehouse staircase that had to support the filming crew, lighting, rigging, and fifty stuntmen running up the stairs while being shot. We fabricated hundreds of pre-rigged balusters and handrails for quick replacement. The metal armature alone took weeks to construct.

Art Director Patrick Banister assembled an entire set-design team with digital skills. All design work was done in SketchUp® and then exported into VectorWorks® for CAD output. It was my first experience with an entire crew who was SketchUp savvy. The experience was fun, educational and expedited the whole process enough that we could return to the squib and staple discussion. **ADG**

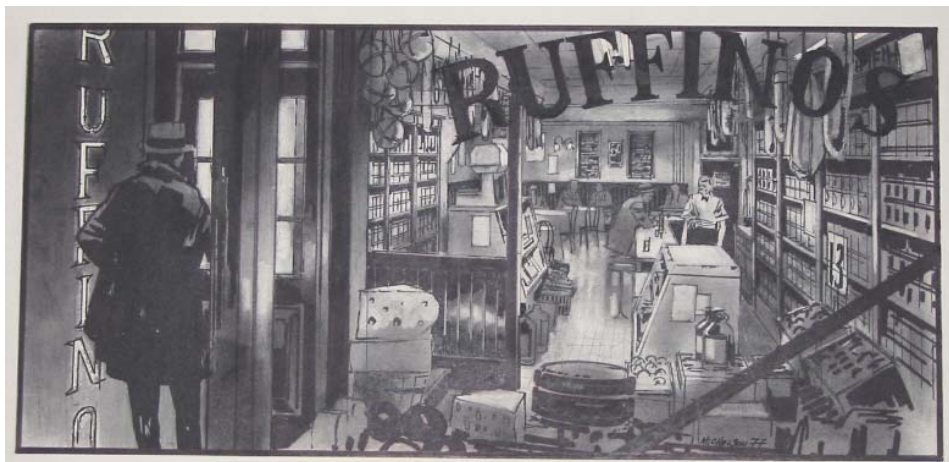


Opposite page, top and bottom: Rooftop stage set for F*K U TOO shootout. Center: SketchUp rendering of the set by Patrick Banister and Dave Fremlin. This page, top left: One of the alley sets for another shootout. Top right: four-story staircase stage set for yet another shootout. Bottom: Hammerson's (Giamatti's boss) living room stage set.

SHOOT 'EM UP
 Gary Frutkoff,
 Production Designer
 Patrick Banister,
 Art Director
 Scott Lyon,
 Graphic Designer
 Opened September 7



calendar



The Art of the Motion Picture
Illustrator: Bill Major, Harold
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 of set and continuity sketches from the
 late 1940s through the early 1990s –
 continuing through mid-December –
 Academy of Motion Picture Arts &
 Sciences – Grand Lobby – Admission is
 free – TUE–FRI 10 am–5 pm, SAT & SUN
 noon–6 pm – more information
 310 247 3600 or www.oscars.org.



TO KILL A MOCKINGBIRD (1962) –
Henry Bumstead, Production
Designer – SUN, OCTOBER 28,
 5:30 pm – Aero Theater – 1328
 Montana Ave., Santa Monica – FREE
 tickets for ADG members and guests
 – more information 818 762 9995 or
www.artdirectors.org.

10th Annual Three Stooges® Big
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Pop Goes the Easel (1935), *A Plumbing*
We Will Go (1940), *Micro-Phonies*
(1945), and *Punchy Cowpunchers* (1950)
 – Art Direction by Charles Claque and
 uncredited others – SAT, NOVEMBER 24,
 2 & 8 pm – Alex Theatre – 216 N. Brand
 Blvd., Glendale – tickets and more
 information 818 243 2539 or
www.AlexFilmSociety.org.

Entertainment for All Expo – The
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 18–21 – Los Angeles Convention Center
 – THU 3–8 pm, FRI noon–8 pm,
 SAT 11 am–6 pm, SUN 11 am–4 pm
 Tickets \$50 to \$90 – more information
www.eforallexpo.com.

GUILD ACTIVITIES

October 6 @ 4–8 pm
 ART UNITES Closing Reception
 NoHo Gallery LA

October 9 @ 7 pm
 ADG Council Meeting

October 10 @ 5:30 pm
 STG Council Meeting

October 23
 New-Member Orientation @ 5:30 pm
 Reception @ 7 pm
 General Membership Meeting @ 7:30 pm

October 28 @ 5:30 pm
 Film Society Screening
 TO KILL A MOCKINGBIRD
 Henry Bumstead, Production Designer
 Aero Theatre – Santa Monica

November 13 @ 7 pm
 ADG Council Meeting

November 14 @ 5:30 pm
 STG Council Meeting

November 22 & 23
 Thanksgiving Holiday
 Guild offices Closed

November 27 @ 6:30 pm
 Board of Directors Meeting

November 30
 Art Directors Guild Awards
 Television and Commercial
 Submissions forms due

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

membership

WELCOME TO THE GUILD

by Alex Schaaf, Manager
Membership Department



During the months of July and August, the following thirteen new members were approved by the two Councils for membership in the Guild:

Motion Picture Art Directors:

James Connelly – AMERICA'S NEXT TOP MODEL – CW Network
Seth Engstrom – AVATAR – 20th Century Fox
Kevin Pierce – SAY HELLO TO STAN TALMADGE – Say Hello to Stan Talmadge, LLC
Erika Rice – MAMA I WANT TO SING – Mama Productions

Chris Stull – KINGS OF THE EVENING – Picture Palace Films
Dan Yarhi – MIKEY AND OONA – First Take

Motion Picture Assistant Art Directors:

Jason Cohen – SAY HELLO TO STAN TALMADGE – Say Hello to Stan Talmadge, LLC
Mark Hunstable – ALL ABOUT STEVE – Fox 2000

Commercial Art Director:

Dwane Platt – Various signatory commercials

Commercial Assistant Art Director:

Charles Varga – Various signatory commercials

Scenic Artist:

Samuel Kopels – Comedy Central

Graphic Artist:

Kevin Moseley – Fox Television Stations

Fire/Avid Operator:

Robert Brown – Fox Television Stations

Continued on page 54



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Continued from page 53

AVAILABLE LIST:

At the August Council meetings, the available lists included:

- 40 Art Directors
- 6 Assistant Art Directors
- 4 Scenic Artists
- 1 Assistant Scenic Artist
- 1 Student Scenic Artist
- 1 Graphic Artist
- 2 Graphic Designers

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

TOTAL MEMBERSHIP

At the August Council meetings, the total membership of the Guild was:

- 923 Art Directors & Assistants
- 571 Scenic, Title and Graphic Artists

DUES PAYMENTS

by Michael Baugh

Dues and initiation payment notices are mailed out two weeks prior to the beginning of the quarter and are due on the first of January, April, July and October. If payment is not received by the last day of those months, a \$25 late fee is assessed on the first of the following month. The Guild sends out invoices as a courtesy, but please keep in mind that it is ultimately the responsibility of the member, even though the mail might have been lost, to make the quarterly payment within the first month of the quarter.

Arrangements can be made with Alex Schaaf to automatically charge your Visa® or MasterCard® for the quarterly dues by giving her your account number to keep on file. A receipt will be mailed to you for your records.

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 July and August by the ADG Council upon the recommendation of the Production Design Credit Waiver Committee.

FILM:

Maher Ahmad – THE MARC PEASE EXPERIENCE – Paramount
Julie Berghoff – DEATH SENTENCE – 20th Century Fox
Merideth Boswell – IN THE ELECTRIC MIST – In the Electric Mist, LLC
Bill Curtis – BILL – Billback Films
Dante Ferretti – SWEENEY TODD: THE DEMON BARBER OF FLEET STREET – Paramount
Jerry Fleming – PATHOLOGY – Lakeshore Ent.
Mark Friedberg – ACROSS THE UNIVERSE – Revolution Studios
Richard Holland – ALVIN AND THE CHIPMUNKS – 20th Century Fox TV
Rob Howeth – BROKEN ANGEL – Broken Angel, LLC
Maia Javan – IN BLOOM – 2929 Productions
Joseph Nemec III – MIRRORS – New Regency
John Paino – THE VISITOR – Visitor Productions
Claude Paré – ELEGY – Lakeshore Entertainment
Barry Robison – RENDITION – New Line Cinema
Jan Roelfs – LIONS FOR LAMBS – MGM
Oliver Scholl – JUMPER – 20th Century Fox
Craig Stearns – MUSIC WITHIN – MGM
Craig Stearns – AMUSEMENT – New Line Cinema
Dawn Snyder – THIS CHRISTMAS – Screen Gems
Jack Taylor – GEORGE WASHINGTON: WE FIGHT TO BE FREE – Greystone Films
Wynn Thomas – GET SMART – Warner Bros.
Ed Verreux – RUSH HOUR 3 – New Line Cinema
David Wasco – STOP-LOSS – Paramount
Dennis Washington – PREMONITION – MGM

TELEVISION:

Stuart Blatt – K-VILLE – 20th Century Fox TV
Eve Cauley – CANE – CBS/Paramount TV
Scott Chambliss – MISS/GUIDED – 20th Century Fox TV
Mayling Cheng – JOURNEYMAN – 20th Century Fox TV
Mayling Cheng – GHOST WHISPERER – ABC
Michael Clausen – THE CLOSER – Warner Bros. TV
Debbie DeVilla – K-VILLE – 20th Century Fox TV
Denny Dugally – BROTHERS & SISTERS – Touchstone TV
Cecele De Stefano – CHUCK – Warner Bros. TV
Paul Eads – SHARK – 20th Century Fox TV
Thomas Fichter – ELI STONE – Touchstone TV
Ken Hardy – JOURNEYMAN – 20th Century Fox TV
Mark Harrington – BURN NOTICE – 20th Century Fox TV
Scott Heineman – OUT OF JIMMY'S HEAD – Cartoon Network
Derek Hill – CARPOOLERS – Touchstone TV
Derek Hill – HOUSE – NBC/Universal
Jaymes Hinkle – SAMANTHA WHO? – ABC Studios
Joseph Hodges – 24 – 20th Century Fox TV
John Iacovelli – LINCOLN HEIGHTS – ABC Family
Suzuki Ingerslev – IN TREATMENT – HBO
Colin Irwin – SAVING GRACE – 20th Century Fox
Vincent Jefferds – CRIMINAL MINDS – ABC Studios
Jessica Kender – OCTOBER ROAD – ABC Studios
Phil Leonard – PRISON BREAK – 20th Century Fox
Michael Mayer – BONES – 20th Century Fox TV
Gregory Melton – PRIVATE PRACTICE – ABC
Bruce Alan Miller – THE UNIT – 20th Century Fox
Scott Murphy – LIFE – NBC/Universal
Stephan Olson – HOW I MET YOUR MOTHER – 20th Century Fox TV
Victoria Paul – WOMEN'S MURDER CLUB – 20th Century Fox TV
Peter Politanoff – BOSTON LEGAL – 20th Century Fox TV
Randy Ser – MY NAME IS EARL – 20th Century Fox
John Shaffner – BIG BANG THEORY – Warner Bros. TV
Dawn Snyder – MISS/GUIDED – 20th Century Fox
Phil Toolin – LIFE – NBC/Universal
Arlan Jay Vetter – RULES FOR STARTING OVER – 20th Century Fox TV

Continued on page 58

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Continued from page 57

Bernie Vyzga – BACK TO YOU –
20th Century Fox
Thomas A. Walsh – DESPERATE
HOUSEWIVES – Touchstone TV
Steve Wolff – DIRTY SEXY MONEY –
ABC Studios
Mark Worthington – UGLY BETTY –
ABC Studios
Michael Wylie – PUSHING DAISIES –
Warner Bros.

JOINT CREDIT REQUESTS:

A request to grant joint Production Design credit to Sydney Bartholomew and Arlen Jay Vetter for THE HEARTBREAK KID (Feature) – DreamWorksSKG – was approved by the ADG Council.

A request to grant joint Production Design credit for I AM LEGEND (Feature) – Warner Bros. – was turned down by the ADG Council. Naomi Shohan was granted the sole use of the credit.

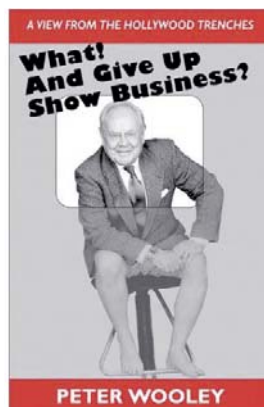
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**THE ART DIRECTORS
GUILD**

*On Your 70th Anniversary in
the Film and Television
Industry*

in print



Review by Kim Holston

"As I look back on all of this, it comes to me that this story is really what Hollywood is all about. Or at least what it's supposed to be about," says Peter Wooley as he describes an antic casting session with Mel Brooks before they gallop off to shoot

**What! And Give Up Show Business?
A View From the Hollywood
Trenches**
by Peter Wooley
Fithian Press, 2001. \$12.95 pb

Blazing Saddles (1974). Wooley's autobiography is a fast-paced, humorous memoir of scouting and creating sets for numerous feature films and TV movies. Designing often translates into transporting or re-making, as when he dismantled and moved a derelict, vermin-infested house for *Souder* (1972) and re-created Dom DeLuise's childhood kitchen for *Fatso* (1980). Frequently, location scouting

comes to nought and the film is aborted. See, for instance, Wooley's adventures in Nigeria or in Cleveland, where almost-famous boxing impresario and executive producer Don King introduces him to physicians financing his film *Blood, Black and White*, "so that the doctors could see that we were, indeed, legitimate Hollywood types." Wooley's behind-the-scenes cohorts are as interesting as the notables he encounters, which include Robert Mitchum, James Cagney, Anne Bancroft, and Katharine Hepburn. A welcome anecdote to star and director bios.

"Fraught with insight and mirth, just like Peter Wooley, himself." — Mel Brooks

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

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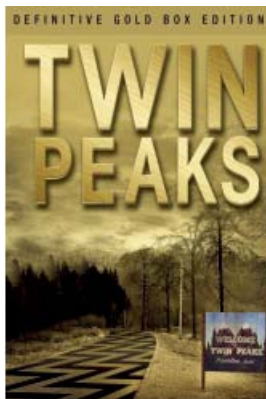


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Review by
Donald Liebenson
and Gord Lacey

Twin Peaks devotees, who have kept the mystery alive on myriad websites, can return to the spooky town that might just be the anti-Mayberry. Rarely syndicated, the *Twin Peaks* television series has lost none of its quirky and queasy power to get under your skin and haunt your dreams. So brew up a pot of some “damn fine coffee,” dig into some cherry pie, and lose yourself in this combination murder mystery and soap opera, which unfolds, in one character’s words, “like a beautiful dream and terrible nightmare all at once.”

All twenty-nine episodes plus both the original and European versions of the pilot. Considered technically and artistically revolutionary when it debuted, *Twin Peaks*™ garnered eighteen Emmy nominations over the course of its two-season run, including two for Production and Costume Designer Patricia Norris (she won for Costume Design). This set includes a plethora of special

features, including a collection of four new documentaries exploring the origins, production and impact of the show. Thought to have been lost forever, a selection of deleted scenes has been unearthed, offering viewers additional clues and

Twin Peaks—The Definitive Gold Box Edition (Complete)
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background on some of their favorite characters and locations in the series. Newly remastered from the original negative, the episodes have never looked better. Available at amazon.com or at the Paramount Studio Store.



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In 1922, the CHICAGO TRIBUNE hosted an international design competition for its new headquarters and offered a \$50,000 prize for “the most beautiful and eye-catching building in the world.” The competition worked brilliantly as a publicity stunt, and the resulting entries still reveal a unique turning point in American architectural history. More than two hundred sixty entries were received.

One of these sketches didn't make it to Chicago in time to be considered. Which one is it, and why? Answer in the next issue.

