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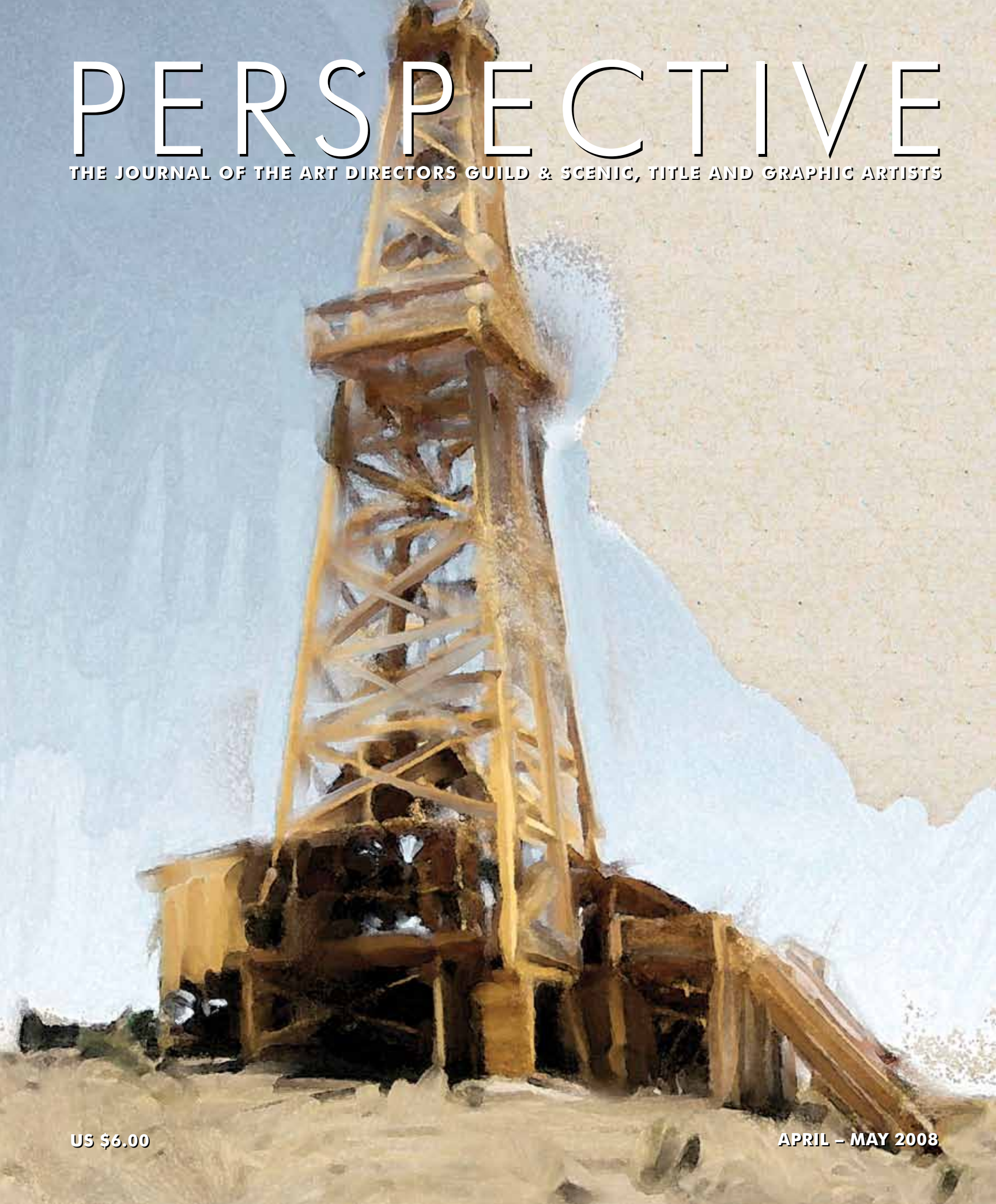
THE JOURNAL OF THE ART DIRECTORS GUILD & SCENIC, TITLE AND GRAPHIC ARTISTS



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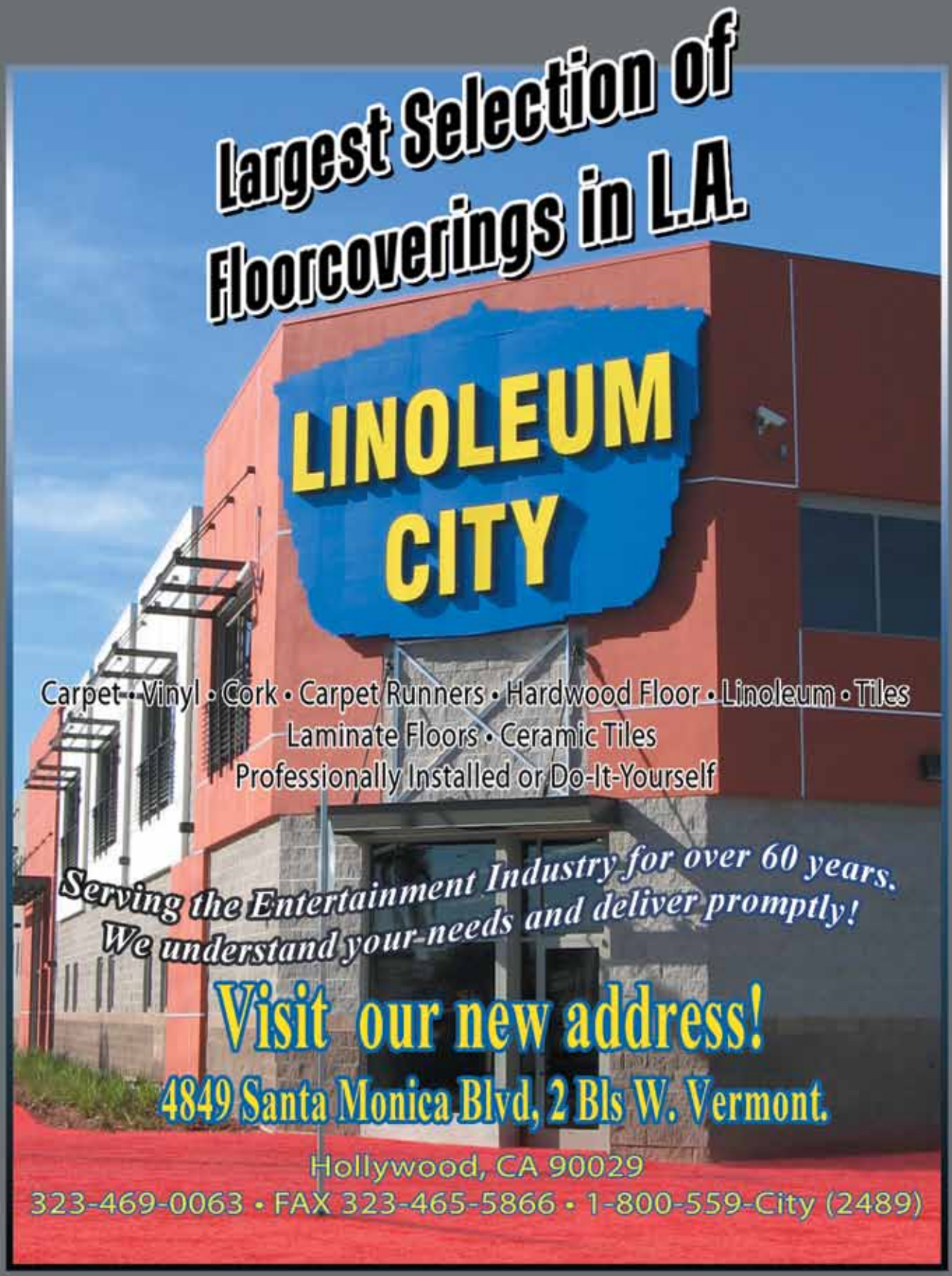

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COVER: Oscar® nominated Production Designer Jack Fisk's extraordinarily painterly presentation sketch of the oil derrick for THERE WILL BE BLOOD. Jack used Corel® Painter™X and a Wacom® Cintiq® 21UX to execute the sketch. The Cintiq is a combination monitor/tablet that allows him to draw or paint directly on the screen image. Corel Painter has a wide range of vitual "brushes" that enable him to duplicate traditional artists' media.

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Disclaimer:
The opinions expressed in PERSPECTIVE are solely those of the authors of the material and should not be construed to be in any way the official position of Local 800 or of the IATSE.

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contributors

Production Designer **GREGORY MELTON** hails from a fourth-generation Hollywood family. A graduate of Hollywood High's legendary drama department, where his father, Jerry Melton, was a longtime director, he received his BA in film production at Cal State University, Northridge. Working in television and features, his first Production Design credit was on HBO's *Tales From the Crypt*. Prior to becoming a designer, Melton worked as an Art Director, set decorator, and property master on more than 200 commercials and videos. Married to Giovanna Ottobre-Melton, an Emmy-winning costume designer, Melton has two sons: Ryan, 21, and Thomas, 16.

ANDREW MENZIES makes his debut as a Production Designer with *3:10 to Yuma*. Menzies' credits as an Art Director include *Syriana, Avatar* and Steven Spielberg's *War of the Worlds* and *Munich*. Prior to his film career, Menzies traveled extensively, working in such places as the Borneo jungle and the outback of Australia, before returning home to obtain a post-graduate degree from London's prestigious Royal College of Art. When visiting the United States for a motorcycle trip across the country, a chance meeting with a Production Designer led to his first job in the Art Department on a George Lucas feature. That in turn was followed by set design and Art Direction jobs on a host of films, including *AI: Artificial Intelligence, Man on the Moon, October Sky* and *Enemy of the State*.

BARRY ROBISON received his MFA from UCLA in theatrical set and costume design and worked at the Guthrie Theater in Minneapolis as a milliner and assistant to various designers from around the world. He moved to Chicago to work at David Mamet's St. Nicholas Theater and the Goodman Theater, before relocating to New York. After a few years designing for opera and theater companies there, and a few regional theaters, Robison moved into television, designing soaps such as *All My Children, One Life to Live* and *Another World*. After eight years, he moved to Los Angeles to "shake things up a bit" and started from the bottom doing any job he could find on low-budget pilots and MOWs. The respected PBS series *Mi Familia* was his first real break, which lead to *October Sky, The Rookie, Hidalgo, The Wedding Crashers* and the upcoming *Nim's Island*. He is currently working in Australia on *Wolverine*.

This Christmas is **DAWN SNYDER**'s second collaboration with director Preston Whitmore; the first was *Crossover*. Her previous Production Design credits include the NBC series *Psych*, the Fox series *Arrested Development* for which she won an Art Directors Guild Award and the Sundance independent movie *Marilyn Hotchkiss Ballroom Dancing & Charm School*. Snyder made the transition to Production Design after a substantial career as an Art Director and set designer on such films as *Van Helsing, Eraser, Speed II, Cruise Control, Halloween, H2O, The Mighty Ducks II, Lemony Snicket's A Series of Unfortunate Events, Armageddon, Pleasantville, Bowfinger, The Nutty Professor, Clear and Present Danger, Mission to Mars* and *Field of Dreams*.

Production Designer, Art Director, and a member of the Guild's Board, **JACK G. TAYLOR, JR.,** was born in Memphis, Tennessee, and studied at the Memphis Academy of Art and Carnegie-Mellon University where he received his BFA in theatrical design. In a rich career spanning network television, features and filmed television, Jack has worked with some of the industry's finest Production Designers. His twelve-film association with Henry Bumstead brought Jack an ADG Award for *Mystic River*, and two other nominations for *Million Dollar Baby* and *Flags of Our Fathers*. He was Bumstead's Art Director when *Unforgiven* won the Oscar for Art Direction. Jack also won an Emmy assisting Jan Scott on *I'll Be Home for Christmas*, and another ADG nomination assisting Michael Baugh on *American Tragedy*. He has just finished designing a nine-minute commercial for Freixenet champagne directed by Martin Scorsese.

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IMMERSIVE DESIGN

by Michael Baugh, Editor

Our job, as artists and designers, is to envision and create environments. There are only minor differences, primarily technical, between creating spaces for films, or television, or theater, or theme parks, or interactive museums, or electronic games, or architecture and interior design, or even the pages of this magazine for that matter. The designer creates environments that tell stories—about the people who live and work there, their values and aspirations, about the purposes for which the spaces are constructed and the skills and history of the people who build them, and about how we should feel and act when we are within them.

Recognizing this commonality of design, the Art Directors Guild, in partnership with the University Art Museum at Cal State Long Beach, will present in October an international conference to explore, through a series of panels and workshops, future trends and convergences in design and in the technologies that support them. The conference, open to the public and to designers from every field, is called:

5D: The Future of Immersive Design

Did you think there were only three dimensions, or perhaps four if you count time? But why not five? Or twelve or thirteen? This conference is designed to open our collective eyes to future possibilities within all fields of narrative design, and perhaps to suggest paths to richer and more varied careers for us all.

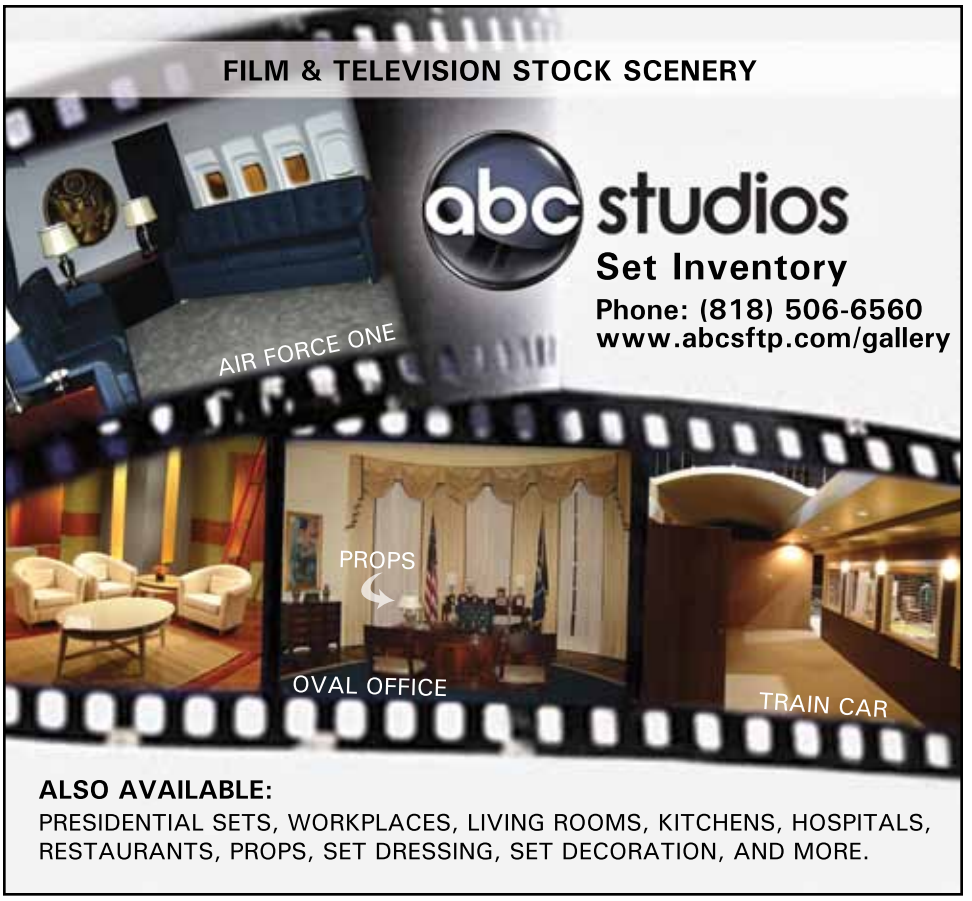
The keynote speaker for the two-day gathering, will be Henry Jenkins, the director of the Comparative Media Studies program, and Peter de Florez, professor of humanities at MIT. The CMS program there is not designed to study existing paradigms, but rather "to prepare students for jobs that do not yet exist." He is the author of a half-dozen books, including *Convergence Culture: Where Old and New Media Collide*, and is an internationally recognized thinker on the future of media and how it will affect us all.

Some of the panels at 5D will include **Reality and Hyper Reality: Envisioning New Design Paradigms in CG Animation** to explore the future of environment and character in design-based entertainment, moderated by John Tarnoff of DreamWorks. **Narrating Space** will contemplate virtual and material space and explore what happens to architectural environments, their authors, and the communities they create when they are projected into a digital world. Peter Frankfurt from Imaginary Forces will lead the discussion. **New Television: The Media Blender** will focus on *immersive interactivity*, blending television, Web, movies and gaming to redefine the experience of television. It's moderated by Anne White, VP Programming at PRN, the digital signage company that created the Wal-Mart in-store television network. **Bigger Bang: Colliding Science & Design** will examine how the depiction of science and technology in film, novels, television, games, and other media directly informs and affects the work of real-world scientists, and will be moderated by John Underkoffler, chief scientist at Oblong Industries and sci/tech advisor on *Minority Report* and *The Hulk*. **Building New Worlds – Designing for the New Frontier** investigates the impact of *immersive design* on interactive and narrative media, moderated by Scott Fisher of the USC School of Cinema and Television. **Design in Flux: Immersive Design and the New Visual Narrative in Pop Culture** will discuss how *immersive design* addresses the character, architecture, and content of any space that triggers and drives narrative, and is moderated by Production Designer Alex McDowell.

Every artist who wishes to continue to work is this rapidly changing industry should attend this conference.

Inset at left: Henry Jenkins.

Join the growing dialogue and contribute to the 5D community through 5D pages on Facebook and MySpace. For information and to register with special rates for ADG members: visit www.5dconference.com.



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from the president

GREETINGS FROM SANTA FE, NEW MEXICO (ELEVATION 7,077 FEET ABOVE SEA LEVEL)

by Thomas Walsh, ADG President

I was granted a temporary leave of absence from my day job at *Desperate Housewives* to design a small, fiscally challenged feature, entitled *Beer for My Horses* for CMT. This is your typical, contemporary cowboy/sheriff's procedural, save the damsel in distress, kind of Western comedy, starring country and western performers Toby Keith, Rodney Carrington, Willie Nelson and rocker Ted Nugent. Many of our ADG members have found New Mexico's land, sky and atmosphere to be both beautiful and restorative, though I had some concerns about filming in a place I love to visit. It's like going into the kitchen of your favorite restaurant; it's just something that you should never do.

The reason I choose to share this project with you is that New Mexico is experiencing a great bonanza in film production because of the state's enlightened tax incentive program. Basically, the state is giving producers significant tax rebates and political cooperation. The primary reason that we we're shooting in New Mexico is these tax incentives which, in our case, amount to more than a million dollars in rebates. However, to qualify for this money and to make our budget work, we had to hire a mostly local crew. I've worked in many states and foreign countries, so this requirement is not a new one. When there is an excessive amount of work in a small state, the experienced crew base is seldom deep enough and, in this state's case, the demand for experienced crew is far greater than its supply.

In Santa Fe, where we were based, there were two features shooting: *Appaloosa,* designed by ADG member Waldemar Kalinowski, and *Brothers*, designed by ADG member Tony Fanning, while, *Not Forgotten*, designed by ADG member Craig Stearns and my show were prepping simultaneously out of the same production building. Santa Fe is a very small town and not capable of supplying the Art Department crews for this many shows, so the majority of the artists must commute from Albuquerque, more than 60 miles away. We were all in competition for crews with the many productions filming in Albuquerque, as well as with each other. There are a few ADG members residing in the state and for them it's become a seller's market. IA Studio Mechanics Local 480 represents most of the crafts servicing the New Mexico film industry. It's far too easy for those members to misrepresent their abilities, so let the buyer beware; you must be vigilant in your background checks. However, even your best investigations do not always work in a small state if you must rely on other local craftsmen for recommendations. Where most everyone in the film industry is on a first-name basis with each other, many of your candidate's references may be less than candid because they depend upon each other for referrals.

If you have the pleasure to work in New Mexico, do not be too quick to capitulate to your producer's request/ demand that you hire an all-local crew. Most films go to New Mexico because of its stunning locations but there are currently very few really capable location managers in the state. The number of experienced Art Directors is very low, and the same can be said for experienced set designers, so don't be surprised if you end up doing a lot more drawing than you would otherwise wish to do. There are many talented and hard-working artisans there, just not a lot with extensive experience. Further along the crew chain things get better: there are a number of experienced Art Department coordinators, Graphic Artists, painters, propmakers, and set dressers. But again, it's a seller's market so you may need to bring your patience. Bring a good antacid, too, as almost everything has chili in it. I recommend that you order Christmas (red and green chili mixed together).

Hasta la vista, baby!

news

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2008 FILM SOCIETY

by Tom Walsh, Film Society Chair

The Art Directors Film Society is proud to announce, in collaboration with the American Cinematheque, the 2008 film season. This distinctive film series gives ADG members and industry professionals, students, educators, film buffs and the public a unique opportunity to take a closer look at the process of designing motion pictures—from the designer's perspective. Each year, the Society chooses to honor those designers whose work and professional accomplishments have drawn special honor or distinction to our art and profession. It also seeks to focus public attention on special films that have inspired us with their artistry and yet may be often overlooked. Based on these criteria, the Society has selected the following lineup for its twelfth season of screenings.

THE YAKUZA (1975) designed by Stephen Grimes

On Sunday, March 30, at the Egyptian Theater, the season opened with a tribute to this recent ADG Hall of Fame inductee, with a screening of Sydney Pollack's gangster film, set in contemporary Tokyo. Stephen both designed and served as second unit director on this action-filled drama. His body of work is truly exceptional: films as diverse as *The Misfits* (1961), *Ryan's Daughter* (1970) and *Out of Africa* (1985). His friend and colleague, Production Designer Terrence Marsh, was on hand to share his memories of Stephen.

BLONDE VENUS (1932) designed by Wiard Ihnen
On Sunday, April 27, at the Aero Theater in Santa Monica, the Society will screen Joseph von Sternberg's classic and highly regarded film, renowned for its exceptional use of cabaret environments. It's worth the price of admission (Free!) just to see Marlene Dietrich sing "Hot Voodoo" ("I vant to be bad!"). Wiard Ihnen (known as Bill) was married to costume designer Edith Head and was a pioneer Art Director of works as memorable as *Duck Soup* (1933), *Becky Sharp* (1935) and *Stagecoach* (1939, with Alex Toluboff). Production Designer and recent Oscar recipient, Bob Boyle, will be on hand to discuss Bill's career. Ihnen was Boyle's mentor and friend.

THE DETECTIVE (1968) designed by William J. Creber
On Sunday, May 25, at the Egyptian, the Society will present this Frank Sinatra action/thriller and Bill will discuss his body of work. Bill was the ADG's

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2004 Lifetime Achievement recipient in Production Design, and his career spans the studio system, classic 1960's TV series, such as *Lost in Space* and *Voyage to the Bottom of the Sea*, as well as landmark science fiction and disaster films such as *The Planet of the Apes* (1968) and *The Towering Inferno* (1974).

WHAT A WAY TO GO (1964) designed by Ted Haworth
On Sunday, June 29, at the Aero, the Society will screen this star-studded, rags-to-riches, high-style comedy classic, about an heiress, Shirley MacLaine, and her many suitors, Paul Newman, Robert Mitchum, Dick Van Dyke, Dean Martin, Gene Kelly and Bob Cummings. Ted's career was rich in its contrasts, designing for all genres in films as diverse as *Invasion of the Body Snatchers* (1956), *Some Like It Hot* (1959) and *The Longest Day* (1962).

BULLITT (1968) & POINT BLANK (1967) designed by Albert Brenner
On Sunday, July 27, at the Egyptian, the Society will present this double bill of action films and Albert will discuss his career. Albert's career began in the New York film scene of the 1950s and 1960s, and he received the Guild's 2002 Lifetime Achievement Award. Albert has designed many of Neil Simon's finest comedys, such as *The Sunshine Boys* (1975) and *The Goodbye Girl* (1977), and the science fiction classics, *Coma* (1978) and *2010* (1984).

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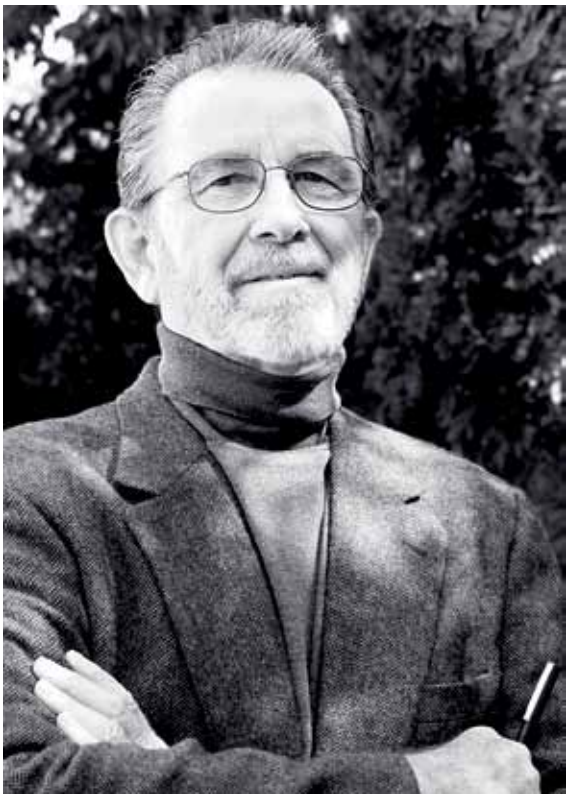
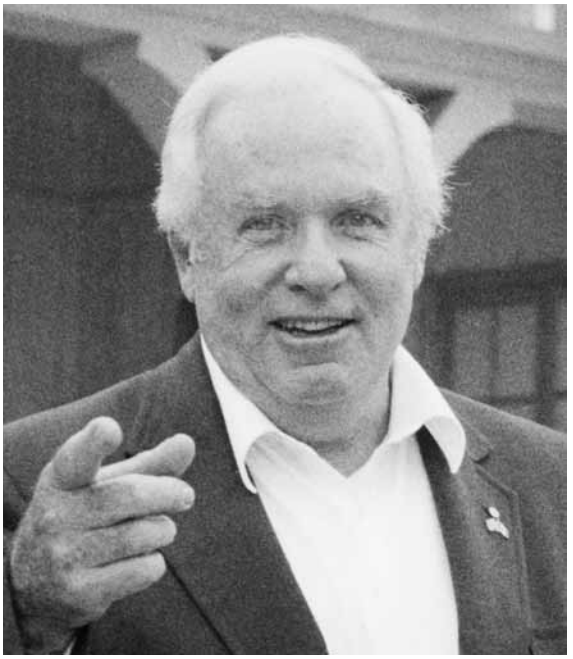


Opposite top: Stephen Grimes and Sydney Pollack line up a shot in a Japanese cemetary for THE YAKUZA. Bottom: Marlene Dietrich is the BLONDE VENUS. This page: A nightclub from THE DETECTIVE and the film's designer, Bill Creber.

news



HELLER IN PINK TIGHTS (1960) designed by Gene Allen
On Sunday, August 24, at the Aero, the Society will screen George Cukor's comedy about traveling theatrical players in the Old West, starring Anthony Quinn and Sophia Loren. Gene will be with us to discuss his body of work. His career began during the studio system's golden age, and led him into public service, when he became the first member of the Art Directors' Branch to serve as the President of the Academy of Motion Picture Arts and Sciences. Gene's work includes classics such as *Les Girls* (1957), *My Fair Lady* (1964) and *The Cheyenne Social Club* (1970).

THE ADVENTURES OF TOM SAWYER (1938) designed by Lyle Wheeler
On Sunday, September 21, at the Egyptian, the Society will present Mark Twain's classic in its original three-strip Technicolor glory. Lyle is a recent ADG Hall of Fame inductee and another pioneering leader in Art Direction, serving for a long time as Fox's Supervising Art Director. His personally designed films include the original *A Star Is Born* (1937), *Gone With the Wind* (1939) and *Marooned* (1969). Lyle's son, Production Designer W. Brooke Wheeler, will be on hand to discuss the career of his gifted father.

© Walt Disney Productions

DARBY O'GILL AND THE LITTLE PEOPLE (1959) designed by Carroll Clark
On Sunday, October 26, at the Aero, the Society will be screening this highly regarded visual effects masterpiece. Known for its exceptional use of analog and in-camera effects, we will have visual effects wizards, Mike Fink and Harrison Ellenshaw, on hand to discuss what makes this film such a landmark achievement in visual effects history. Carroll Clark is an ADG Hall of Fame member and was the founder of Disney's live-action Art Department. His many works include classics such as *King Kong* (1933), *Top Hat*, *Becky Sharp* (both 1935) and *Mary Poppins* (1964).

All screenings are free to all ADG members and their guests on a first-come basis. Your participation is both valued and encouraged. Consider it a great opportunity to reconnect with a colleague or a friend while seeing some truly great films that are exceptionally well designed. First-person accounts of experiences by Art Directors, Production Designers, and their colleagues, give us all the unusual chance to explore the creative origins of many of the classic film and television images they have created. The screenings introduce us to films that are now rarely seen and give us a glimpse into what the future may hold for the art of visual storytelling. **ADG**

Top: Gene Allen designed HELLER IN PINK TIGHTS, based on the life of vaudeville actress Adah Isaacs Menken. Above: For DARBY O'GILL AND THE LITTLE PEOPLE, Carroll Clark designed sets for leprechauns.

LOCAL 829 DUES ASSESSMENTS

by Scott Roth, Executive Director

Shortly after Local 829 re-affiliated with the IATSE, about ten years ago, Locals 800 and 829 reached a number of understandings to facilitate the employment of their members working in each other's jurisdiction. In addition to an agreement that neither Local would require a member of one to join the other when he or she works in the other's jurisdiction if they don't wish to, there was this (among some other understandings): as an exception to the rule stated in the IATSE's Constitution, a member working in the other Local's jurisdiction would not be required to pay a dues assessment to that other Local during the time of such employment.

This means that a Local 800 member working in 829's jurisdiction, that is, on a New York–based production or a production made in the vicinity of New York, need not pay a dues assessment to Local 829 during that time. (It's the case as well that an 829 member working in 800's jurisdiction also would not be subject to a dues assessment by Local 800.) This understanding about dues assessments recently was reaffirmed by the IATSE.

MERGER

by Scott Roth, Executive Director

As of this writing, and since my last report to you on this matter in these pages, there've been more meetings among Locals 800, 790 and 847 pursuant to the IATSE's directive last June to work to create a voluntary framework for a merger among our groups. Those recent meetings have included two town halls, a couple of joint merger committee meetings, and a few subcommittee meetings dealing with particular matters (finances, constitution, new technologies.) We've also posted online in the Members Only section the IATSE's June report, minutes of our meetings, and proposals the Locals have made.

Anyone with any questions or comments about this ongoing matter should feel free to contact me.

MINIATURE ART SHOW

by Nicki LaRosa, Project Coordinator

The Fine Arts Committee of the ADG welcomes you to participate in a miniature show hosted by Ghettogloss Gallery in Silverlake.

We'd like to fill the walls of the modest-sized gallery with our members' personal, non-commercial works. There are no restraints on content, just that they have to be minis—the miniature paintings shall be no larger than 11x14 (or 155 square inches total). Commission contracts with the gallery and further details on the show will follow once we determine the level of member participation.

This a fun and fantastic way to gain exposure for your personal artwork and network among the other guilds as well. The opening party is scheduled for Saturday, June 28, 2008. Please let me know if you are interested in participating, and how many pieces you would like to submit. **nicki@artdirectors.org** or 818 762 9995.

LEATHERHEADS
Jim Bissell, Production Designer
Christa Munro, Scott Ritenour, Art Directors
Cosmas Demetriou, Stephanie Girard, Assistant Art Directors
Martin Charles, Graphic Designer
Opens April 4

© Universal Pictures

news

Above: Last year's Production Design Showcase at the AFI Conservatory Soundstage.

AFI CONSERVATORY PRODUCTION DESIGN SHOWCASE

AFI Press Release

AFI Conservatory is proud to announce its annual Production Design Showcase. The event will feature the design work—from renderings to scale set models—from the AFI Conservatory's first- and second-year Production Design Fellows.

Attracting artists from architecture, interior design, theater arts, scenic design and other related fields, the AFI Conservatory's Production Design program focuses on the creative process of visually and physically developing an environment that becomes an essential component of the storytelling process. The program has consistently been renowned for guiding its Fellows to successful film design careers.

When

The opening-night reception is Wednesday, June 4, 2008, from 7 to 10 PM. The exhibit opens for public viewing from Thursday, June 5, to Tuesday, June 10, 2008, between 9 AM and 6 PM.

Where

The exhibit is housed in the AFI Soundstage in the Warner Communications Building at the AFI, 2021 N. Western Ave. in Hollywood. Admission is free, and both the reception and exhibit are open to the public. ADG members are especially welcome

The AFI Conservatory offers a two-year accredited MFA program, granting degrees in six filmmaking disciplines including Production Design. World-renowned for its advanced professional training, AFI's program is designed to nurture the talents and enhance the skills of tomorrow's leading storytellers in the global motion picture and television professions. The curriculum focuses on narrative, visual storytelling through hands-on collaboration, taught by working professionals from the film and television communities. The AFI Conservatory has trained more than 3,000 artists since its founding in 1969. These graduates have, and will continue to have, a major impact on the art of film, television and digital media.

For more information, please visit **AFI.com.**

NEGOTIATIONS FOR THE 2009-2012 BASIC AGREEMENT

On Monday, February 25, 2008, the Guild received the following official notification from the IATSE International office:

This is to advise you that the dates for negotiations with the AMPTP for a successor to the 2006 Basic Agreement are confirmed for Monday, April 7, 2008, through and including Wednesday, April 9, 2008.

The subjects of the negotiations will include wages, benefits and a residual formula on new media for our Motion Picture Health and Pension plans.

No other issues from either side will be addressed.

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REGISTRATION: www.5dconference.com

Registration includes all panels, demonstrations and workshops

- **$175.00 Full Registration**
- **$100.00 Students/ADG Members Only Registration**
- **$35.00 Wrap Party** (CSULB Outdoor Japanese Gardens)

Website: www.5dconference.com

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UAM CSULB

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Long Beach, CA

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ADG COLLEGE SCHOLARSHIPS

by Richard Stiles, Scholarship Chairman

The Guild will once again make two $2,500 scholarships available to dependents of ADG and STG members. Anyone wishing to be considered for this award should contact Sandy at the Guild office—**sandy@artdirectors.org** or 818 762 9995. An eligible applicant must be a senior in high school or currently attending, or planning to attend, a junior college, university or post graduate program. Emphasis will be placed on a student's academic achievement, financial need and continued good grades. The applicant must provide two letters of recommendation. To ensure impartiality and security of financial history, names will be blacked out prior to the Selection Committee's reviewing the submissions. This year the Selection Committee again includes Mary Ann Biddle, Hub Braden, Bill Creber, Mary Weaver Dodson, Lisa Frazza, Dionisio Tafoya and Richard Stiles. Applications must be returned to the ADG by 5 PM on May 12, 2008, and the winners will be notified in July. Previous recipients and applicants are encouraged to apply again.

MEMBERS' WEBSITE LISTINGS

by Nicholas Hinds, ADG Receptionist

If you are not listed correctly (or at all) on the Art Directors Guild website and wish to make additions, please send an email message to Nick Hinds at **nick@artdirectors.org** and request to be added. Your user name will be your first and last name, lower case, no space, and you need to select a password consisting of at least six characters, alpha or numeric or mixed. Please keep in mind that we enter only your name and it is then your responsibility to update the rest of the information by going to the members area of **www.artdirectors.org.**

EARTHSCAPES EXHIBITION

from NoHoGalleyLA.com

Honoring Earth Day, NoHo Gallery LA's *Earthscapes* exhibit is a group show of seasoned, professional artists whose works are designed to illustrate the splendid beauty of our planet. Several of these exhibitors are members of the Art Directors Guild, including Michael Denering, a member of the STG Council and the Guild's Board, Donald Hanson, who coordinates the Guild's Tuesday-night figure drawing workshops, Production Designer Carol Winstead Wood, Jim Fiorito, also a member of the STG Council and the Board, and the Guild's special activities coordinator, Nicki La Rosa.

Meet the Artists Reception
Saturday, April 5, 6:30–10:30 pm
Free & open to the public

Exhibition Schedule
April 5–May 2 at the NoHo Gallery LA
5108 Lankershim Blvd., North Hollywood
Gallery hours: Thursday–Saturday 2–8 pm,
Sunday 1–6 pm

Above: Plein air oil by Scenic Artist Donald Hanson at the EARTHSCAPES exhibit.

the gripes of roth

YES, WE DO GET RESIDUALS

by Scott Roth, Executive Director

In the run-up to the recent WGA strike and during the strike itself, there was much discussion about residuals, with new media as the flashpoint. I heard more than once during this time, "Why don't we below-the-line artists get residuals?" In fact, though the money does not go into our pockets directly, as it does for the above-the-line crafts, we do get residuals indirectly: they go to the Motion Picture Industry Pension and Health Plans for our benefit.

Under the Basic Agreement, residual payments are generated from feature films which are run on broadcast television, and from what are called *supplemental markets*, principally, DVDs and pay cable. These payments run into the hundreds of millions of dollars every year. They are residuals, and they fund approximately 60% of the health and pension plans. The primary reason why the MPI Plans are as good as they are and are as solvent as they are—our members don't pay premiums or co-payments when nearly everyone else covered by a health plan does—is because of this very substantial infusion of residual monies.

So, in fact, we do get residuals. They may be indirect, but they are exceedingly important. In this sense they benefit us more than direct, and fully taxable, residuals benefit the above-the-lines artists whose health and pension plans are not as financially stable as ours, and who pay more to participate in them than we do.

WGA Strike, et al.

As everyone knows, the writers' strike recently ended. The negotiated settlement followed on the heels of the deal made between the directors and the employers, most of the essential elements of which, with respect to new media residuals, found their way into the writers' deal.

As I noted before, the fact that the strike has ended doesn't mean that the economic dislocations in the lives of a significant percentage of our membership has necessarily ended as well. For this reason, the Guild's strike relief policy, providing limited, no-interest loans to members demonstrating economic need because of the strike, remains in place. Members continuing to feel the effects of the strike may still apply for relief under the policy. Please contact Lydia Zimmer, the Guild's Operations Manager, for further details.

Next up in the negotiations roundelay is the IATSE, which in April 2008 will enter into early negotiations with the producers for a successor to the 2006 Basic Agreement. We are going in as early as we are—the contract otherwise would expire in July 2009—in an effort to provide as much stability to the industry as possible, which can only be a good thing given its current instability. So this will be a classic *cut-through* negotiation, with only new media, wages and benefits on the table, and with no other working conditions or local negotiations on the agenda.

After the IATSE, it will be the actors' turn. The SAG agreement is up June 30. It's our hope that all the groundwork laid in the DGA, WGA and what will, by then, be the concluded IA negotiations, will provide the setting for a successful agreement between the actors and producers, with no work stoppage.

lines from the station point

ARRRGH MATE

by John Moffitt, Associate Executive Director

There has been much talk about piracy in the news lately, and we're not talking about the swashbuckling, pirates-of-the-Caribbean type of piracy popularized on film by Errol Flynn and Johnny Depp. The most prevalent form of piracy today involves the theft of intellectual property rights. The IATSE dedicated the entire October issue of the *Organizer* to the subject, and a report was made at the IATSE Mid-Winter Executive Board Meeting in Orlando addressing the devastating losses to our industry attributable to piracy. An economic impact report, published the Motion Picture Association of America (MPAA), suggests that piracy worldwide will cost its member studios more than $6 billion this year if trends continue. Every year, losses from all orms of copyright piracy cost the U.S. economy a staggering $250 billion. This report further indicates that this year alone the impact of piracy on people working in the motion picture industry could be as high as 150,000 jobs lost and more than $5.5 billion in lost wages.

Here in the United States, piracy will bleed $1.3 billion in lost revenue from the MPAA affiliates. Remember that only four out of ten films generate profitable returns on the producers investment and this directly affects incentives toward entrepreneurship in the industry. These lost dollars can dramatically reduce the infusion of fresh resources to create new entertainment product. Less production translates into fewer jobs, less wages, smaller tax revenue and reduced residuals. In fact, this year intellectual property thieves will pillage $100 million in lost residuals destined for our health and retirement funds.

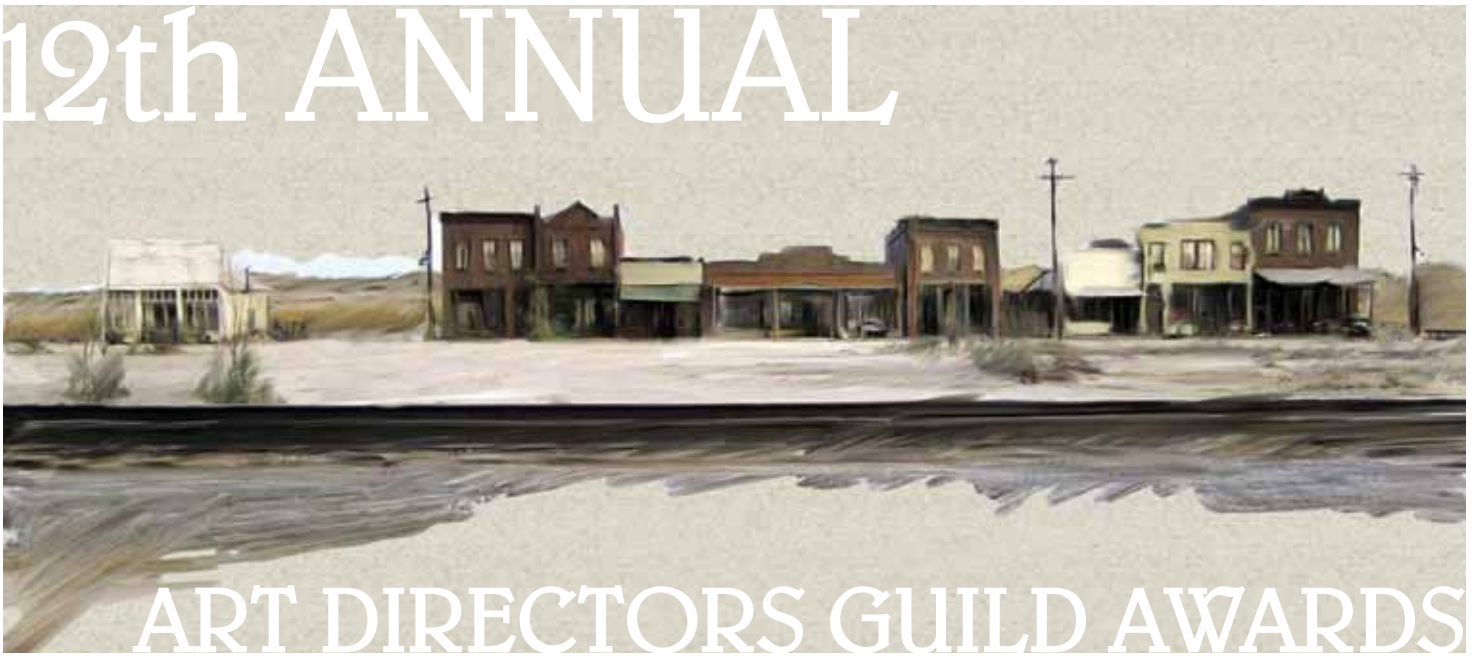
Who are these twenty-first century pirates? Colorful scoundrels with black eye patches, plumed tricorn hats emblazoned with the skull and cross bones? Wrong picture. Today, these villains who copy, plunder and distribute copyrighted material are most likely young men between the ages of sixteen and twenty-four. They can hail from all backgrounds and may include our own sons and brothers. Although some are members of vast criminal enterprises, many are unsuspecting downloaders or file sharers who have no idea of the havoc they cause in our industry.

This is a problem for all of us. Don't be lulled into thinking that piracy is a victimless crime or that it only affects the producers and the people at the top of the economic pyramid. We, the IA working people, the core of the entertainment industry, are these looters' victims as well. To sink these thieves, new legislation with harsher penalties, enhanced law enforcement efforts and public education campaigns have been stepped up in the United States and around the world. But the first line of defense we have to protect our industry and our benefits from this criminal activity is our own members' awareness that this money is stolen from our pockets. I invite Local 800 members to take a stand with the IA against copyright piracy.

Training Approved

The Contract Services Administration Training Trust Fund (CSATTF) Board of Trustees has approved the Multi-Local Skills Training Proposal for 2008/09 in an amount of nearly $260,000. This is an increase of $30,000 over last year's training-session budget. As a result, in April, Studio Arts will begin CSATTF skills training as well as California State Employment Training Panel (ETP) funded training. Check their website for course descriptions, numbers and schedules at **www.studioarts.tv**, or call Eric Huelsman at 323 227 8776. CSATTF has updated the application and reimbursement forms, so throw your old forms away. New forms are available on the Studio Arts website and the ADG website at **www.artdirectors.org**. The Trustees also approved a separate joint proposal from Locals 800 and 847 for skills training in Autodesk's Revit Architecture 2008 at U.S. CAD, located downtown on Wilshire Boulevard near Los Angeles Center Studios. For more information and updates on training opportunities, visit the ADG website or call the Guild's office.

12th ANNUAL ART DIRECTORS GUILD AWARDS



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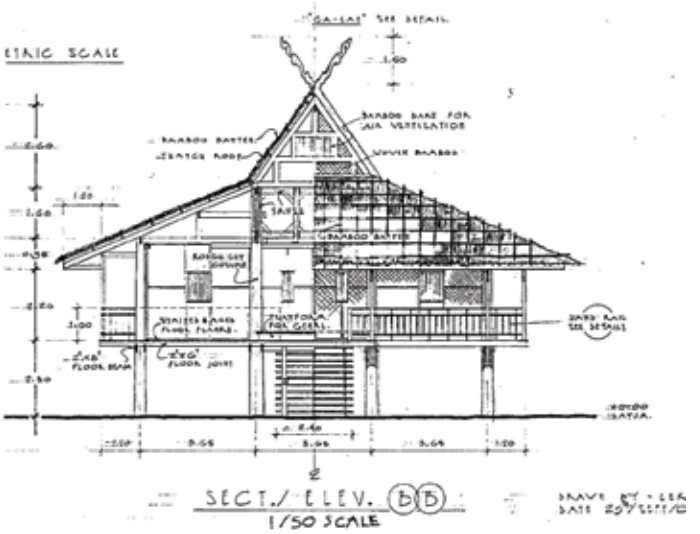
Top: Jack Fisk's digital sketch of the town of Little Boston for THERE WILL BE BLOOD. Above, left to right: Presenter Tony Hale, David Crank, Jack Fisk, and Set Decorator Jim Erickson. Right: Thai Art Director Lek Chunsuttiwat's drawing for the opium farm building from AMERICAN GANGSTER, with the finished set below. Opposite page, from top: production stills of Mrs. Lovett's kitchen for SWEENEY TODD, the Shepperton Studios council chamber set for ELIZABETH: THE GOLDEN AGE, and Stokesay Court in Shropshire, with period set dressing for ATONEMENT.

EXCELLENCE IN PRODUCTION DESIGN FOR A PERIOD FEATURE FILM

THERE WILL BE BLOOD
ADG Award Winner
Jack Fisk, Production Designer
David Crank, Art Director



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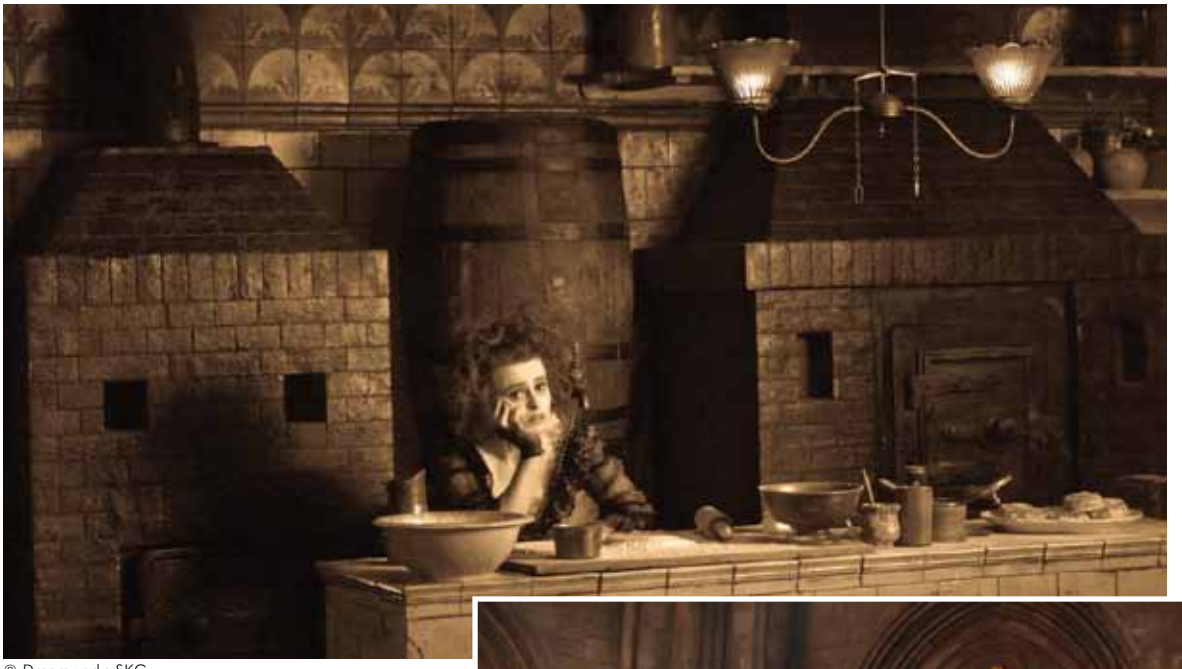
AMERICAN GANGSTER

Arthur Max, Production Designer
Nicholas Lundy, Art Director
Charles V. Beal, Steven Graham, Douglas Huszti, Hinju Kim, Charles E. McCarry, John Pollard, Chris Shriver, Assistant Art Directors
Thailand Unit:
Lek Chunsuttiwat, Art Director
Golf Ongchaisak, Assistant Art Director
Beer Phetchdee, Assistant Art Director
Wang Rattanasirivanich, Assistant Art Director



© Dreamworks SKG

SWEENEY TODD: THE DEMON BARBER OF FLEET STREET
Dante Ferretti,
Production Designer
Gary Freeman,
Supervising Art Director
David Warren,
Art Director
Guy Bradley,
Standby Art Director
Peter Dorme,
Assistant Art Director

ELIZABETH: THE GOLDEN AGE
Guy Hendrix Dyas,
Production Designer
Frank Walsh,
Supervising Art Director
David Allday, Senior Art Director
Christian Huband,
Jason Knox-Johnston, Phil Sims,
Andy Thomson, Art Directors
Dean Clegg, Standby Art Director
Helen Xenopoulos,
Assistant Art Director

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ATONEMENT
Sarah Greenwood,
Production Designer
Ian Bailie, Supervising Art Director
Nick Gottschalk, Art Director
Niall Moroney, Art Director
Netty Chapman,
Standby Art Director
Georgina Millett, Emma Vane,
Lotta Wolgers,
Assistant Art Directors

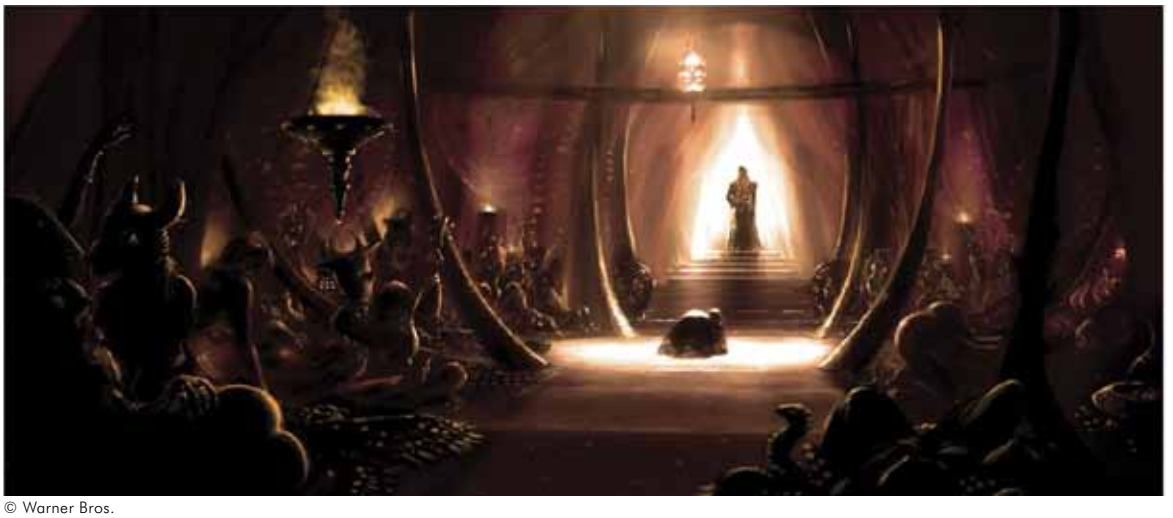
© New Line Cinema

EXCELLENCE IN PRODUCTION DESIGN FOR A FANTASY FEATURE FILM

THE GOLDEN COMPASS
ADG Award Winner
Dennis Gassner, Production Designer
Richard Johnson, Supervising Art Director
Chris Lowe, Andrew Nicholson, Art Directors
Tino Schaedler, Art Director, Digital Sets
James Foster, Standby Art Director
Gavin Fitch, Helen Xenopoulos,
Assistant Art Directors

© Warner Bros.

HARRY POTTER AND THE ORDER OF THE PHOENIX
Stuart Craig, Production Designer
Neil Lamont, Supervising Art Director
Andrew Ackland-Snow, Senior Art Director
Mark Bartholomew, Alastair Bullock,
Gary Tomkins, Alex Walker, Art Directors
Tino Schaedler, Art Director, Digital Sets
Martin Foley, Stephen Swain,
Standby Art Directors



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300
James Bissell,
Production Designer
Isabelle Guay,
Supervising Art Director
Nicolas Lepage,
Jean-Pierre Paquet,
Art Directors

© Walt Disney Pictures

RATATOUILLE
Harley Jessup,
Production Designer

© Walt Disney Pictures

**PIRATES OF THE CARIBBEAN:
AT WORLD'S END**
Rick Heinrichs, Production Designer
John Dexter, Supervising Art Director
Bruce Crone, William Hawkins,
William Ladd Skinner, Art Directors
Nick Navarro, Eric Sundahl, Clint Wallace,
Darrell L. Wight, Assistant Art Directors

Opposite page, top: Lyra walks along the chairs of the college dining hall in THE GOLDEN COMPASS. Center: Presenter Jason Segel with Art Department Coordinator Tamazin Simmonds who accepted for Dennis Gassner. Bottom: Stuart Craig's pencil sketch of Daigon Alley, used in all five of his HARRY POTTER films. This page, top to bottom: a digital sketch of Xerxes' tent for 300; Rene the rat learns that anyone can cook in RATATOUILLE; the pirate ship Black Pearl, rigged with a massive gimbal, on stage at Walt Disney Studios in Burbank.

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EXCELLENCE IN PRODUCTION DESIGN FOR A CONTEMPORARY FEATURE FILM

NO COUNTRY FOR OLD MEN
ADG Award Winner

Jess Gonchor, Production Designer
John P. Goldsmith, Art Director
Deborah L. Jensen, Assistant Art Director

MICHAEL CLAYTON

Kevin Thompson, Production Designer
Clay Brown, Art Director

© Warner Bros.

Top: Graphic Artist Gregory Hill's composite sketch of the Ellis Cabin for NO COUNTRY FOR OLD MEN. Center, left to right: John Goldsmith, Jess Gonchor, and Deborah Jensen. Bottom: Attorney Arthur Edens' SoHo loft from MICHAEL CLAYTON.

© Universal Pictures

Top: A digital sketch of the New York Hub offices for THE BOURNE ULTIMATUM. Center: Laurent Ott's early sketch of Jean Dominique's hospital room for THE DIVING BELL AND THE BUTTERFLY. Bottom: Carlos Conti's rendering of Baba's house for THE KITE RUNNER.

THE BOURNE ULTIMATUM

Peter Wenham, Production Designer
Alan Gilmore, Supervising Art Director
Rob Cowper, Jason Knox-Johnston,
Andy Nicholson, Art Directors
Grant Armstrong, Standby Art Director
Joanna Foley, Ashley Winter, Assistant Art Directors
Rachid Quiat, Assistant Art Director, Morocco
David Swayze, Art Director, New York
Jeffrey McDonald, Mark Pollard,
Tom Warren, Assistant Art Directors, New York
Sonia Aranzabal, Art Director, Madrid
Sebastian Krawinkel, Andreas Olshausen,
Art Directors, Berlin

© Miramax Films

THE DIVING BELL AND THE BUTTERFLY

Michel Eric, Laurent Ott,
Production Designers

© Dreamworks SKG/Paramount Vantage

THE KITE RUNNER

Carlos Conti,
Production Designer
Karen Murphy,
Art Director
Michael Turner,
Assistant Art Director
Douglas Cumming,
Art Director, San
Francisco

© Lions Gate Television/AMC

© NBC Universal Television

EXCELLENCE IN PRODUCTION DESIGN FOR AN EPISODE OF A SINGLE-CAMERA TELEVISION SERIES

MAD MEN "SHOOT"
ADG Award Winner
Dan Bishop, Production Designer
Christopher L. Brown, Art Director

HEROES "FIVE YEARS GONE"
Ruth Ammon, Production Designer
Matthew Jacobs, Art Director
Tom T. Taylor, Art Director

LOST "THROUGH THE LOOKING GLASS"
Zack Grobler, Production Designer
Scott Cobb, Art Director
Andrew Murdock, Art Director

PUSHING DAISIES "PIE LETTE"
Michael Wylie, Production Designer
William Durrell, Art Director

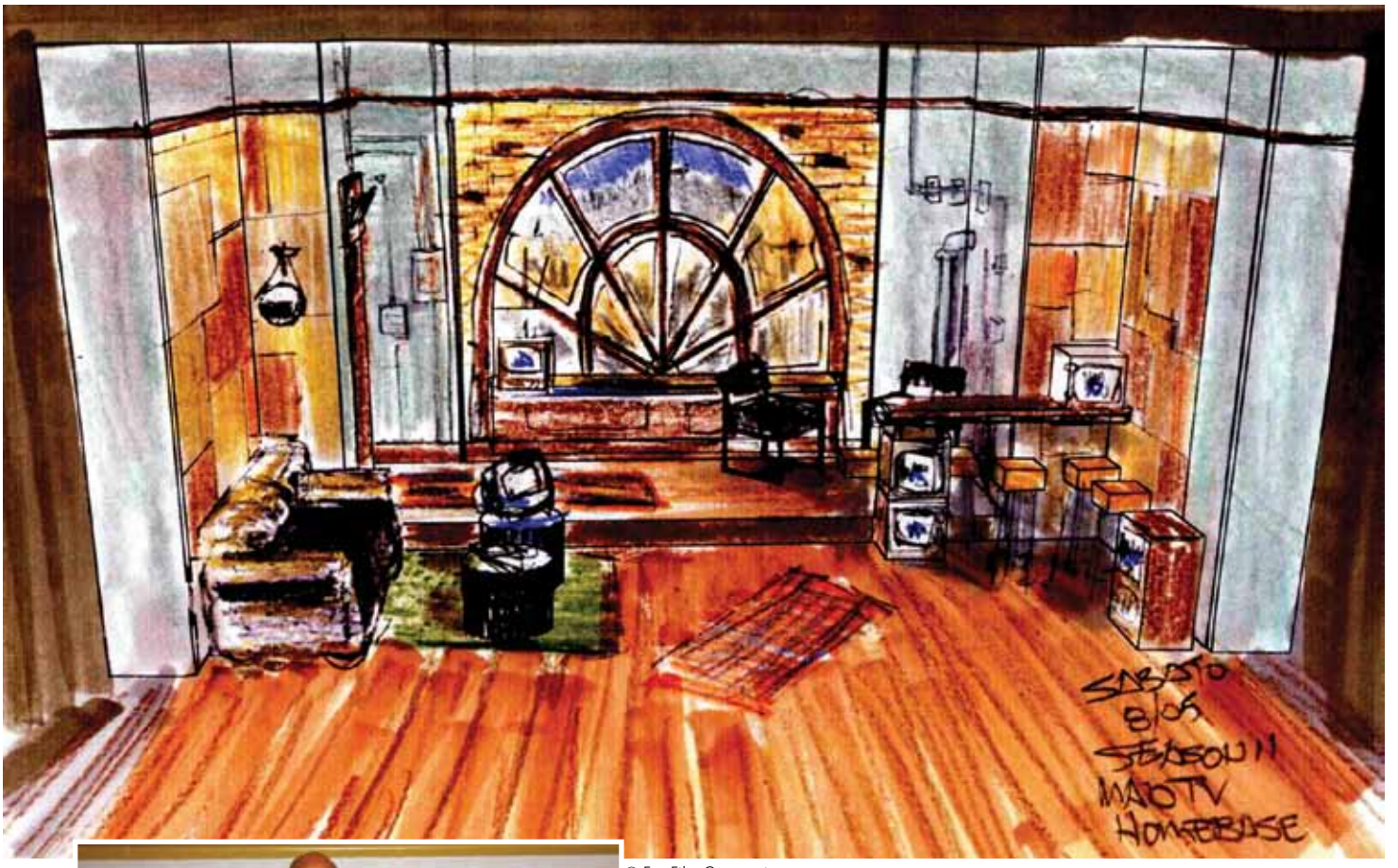
UGLY BETTY "EAST SIDE STORY"
Mark Worthington, Production Designer
Jim Wallis, Art Director

© Warner Bros. Television/ABC

© ABC Studios

© ABC

Opposite page, top: The Sterling Cooper office for MAD MEN Center: Presenter Keegan Michael Key, Set Decorator Amy Wells, Christopher Brown. Bottom: Study from HEROES. This page, top: Michael Wylie's presentation sketch for The Pie Hole Cafe for PUSHING DAISIES, along with a photo of the finished set on stage. Center: The moon pool set from the season finale of LOST. Left: Executive offices of Mode magazine for UGLY BETTY.



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EXCELLENCE IN PRODUCTION DESIGN FOR AN EPISODE OF A MULTI-CAMERA TELEVISION SERIES

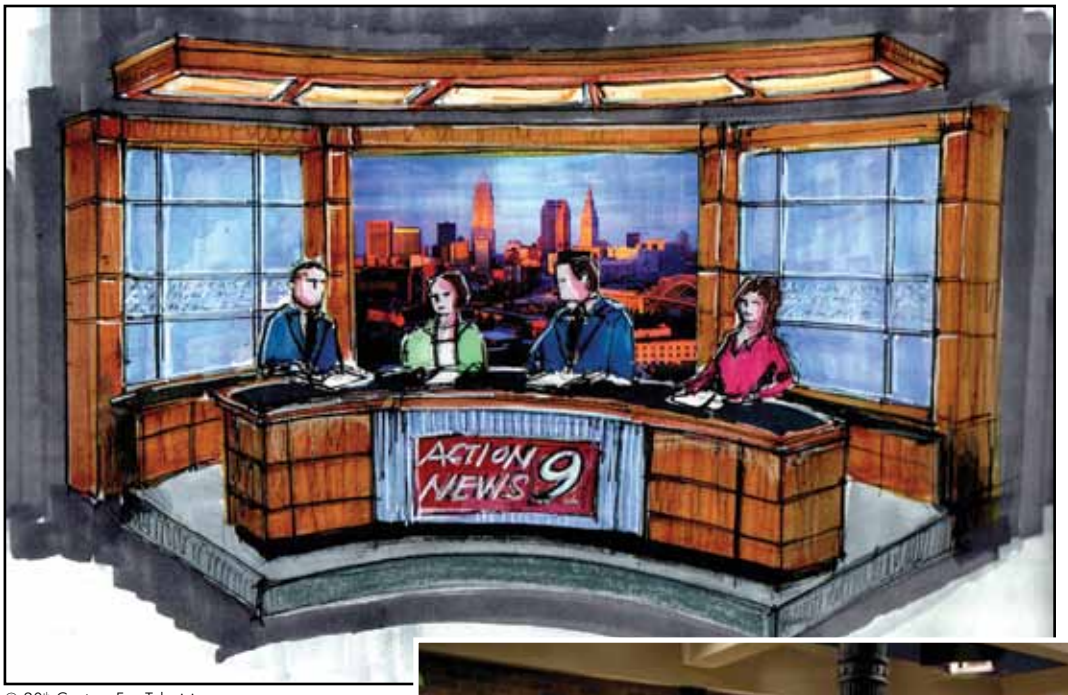
MAD TV (EPISODE 1221)
ADG Award Winner
John Sabato, Production Designer
D Martyn Bookwalter, Art Director
Nicole Elespuru, Assistant Art Director

BACK TO YOU (PILOT)
Bernard Vyzga, Production Designer
Richard Rohrer, Assistant Art Director

HOW I MET YOUR MOTHER
"SOMETHING BLUE"
Stephan Olson, Production Designer

RULES OF ENGAGEMENT
"FIX UPS AND DOWNS"
Bernard Vyzga, Production Designer
Lynn Griffin, Assistant Art Director

TWO AND A HALF MEN
"IS THERE A MRS. WAFFLES?"
John Shaffner, Production Designer



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Opposite page, top: John Sabato's pen and conte sketch for the MADtv home base set on stage at Hollywood Center Studios, Center: D Martyn Bookwalter, presenter Keegan Michael Key, John Sabato, Set Decorator Daryn-Reid Goodall. Bottom: sketch set from the winning episode.

This page, top: Bernie Vyzga's marker sketch of the news set for the BACK TO YOU pilot. Center: Architectural offices from HOW I MET YOUR MOTHER. Bottom: a photocopy of Vyzga's pencil on vellum presentation sketch of the Broadway Theater entrance for RULES OF ENGAGEMENT.

© HBO Films

EXCELLENCE IN PRODUCTION DESIGN FOR A TELEVISION MOVIE OR MINI-SERIES

PU-239
ADG Award Winner
Tom Meyer, Production Designer
Cristian Niculescu, Supervising Art Director
Adrian Curelea, Sorin Popescu, Art Directors
Andreea Gherghel, Puscariu Grigore,
Kalina Krasteva, Monica Timofte,
Assistant Art Directors

Opposite page, top: Tom Meyer's pen and marker rendering of the nuclear power plant gate for PU-239. Center: Meyer with presenter Natasha Henstridge. Bottom: The finished set, shot near Bucharest, with the composited plant buildings. This page, top and center: A digital rendering of a street with movie theater in post-WWII Berlin, along with the finished set for THE COMPANY. Bottom: Tracey Gallacher's sketch for a themed party from THE STARTER WIFE.

© TNT

THE COMPANY

Marek Dobrowolski, Production Designer
Anastasia Masaro, Alan Muraoka,
Malcolm Stone, Supervising Art Directors
William A. Cimino, Laszlo Rajk,
Csaba Stork, Art Directors
Zsusanna Borvendeg, Assistant Art Director
Sylvain Bombardier, Arlene Lott, Dan Norton,
1st Assistant Art Directors
Matt Middleton, 2nd Assistant Art Director

© NBC Universal Television

THE STARTER WIFE

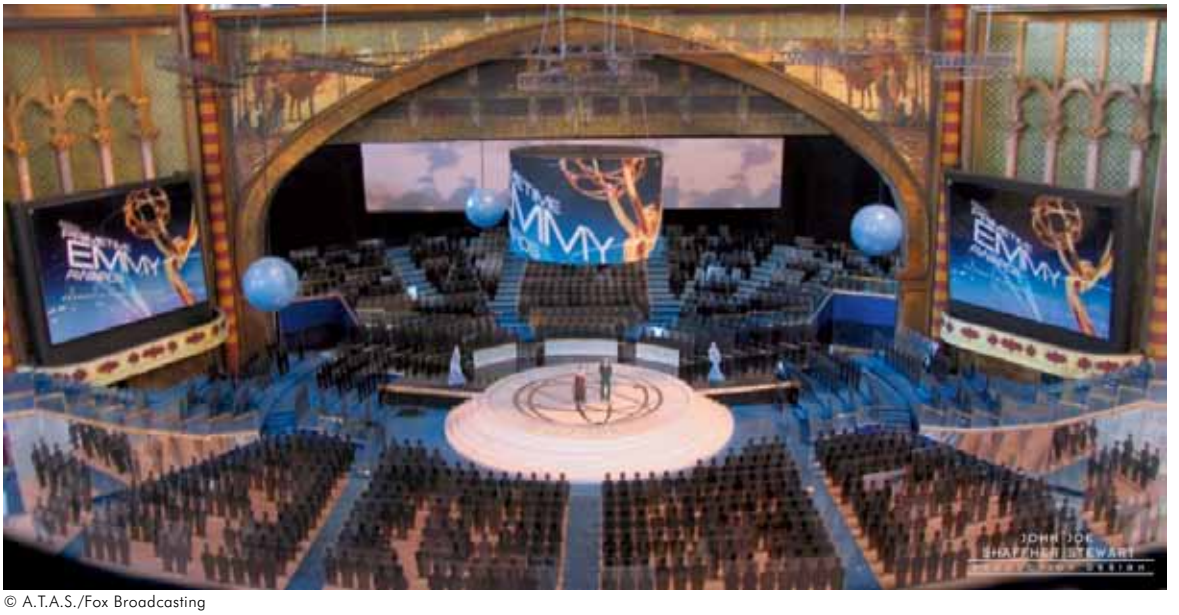
Tracey Gallacher, Production Designer
Brian Edmonds, Art Director
Michelle McGahey, Assistant Art Director

© Fox Film Corporation

EXCELLENCE IN PRODUCTION DESIGN FOR AN AWARDS SHOW, VARIETY, MUSIC OR NON-FICTION PROGRAM

HELL'S KITCHEN
ADG AWARD WINNER
John Janavs, Production Designer
Robert Frye, Kevin Lewis, Art Directors

© CBS Television



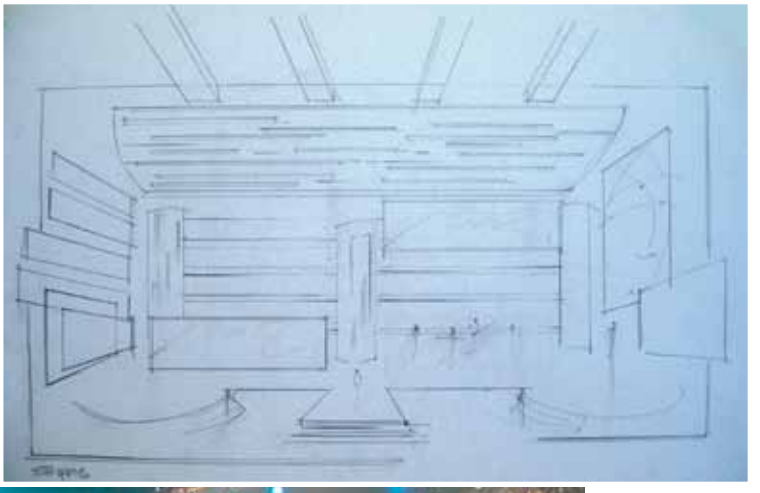
© A.T.A.S./Fox Broadcasting

Opposite page, top: The working restaurant interior for HELL'S KITCHEN. Center, left to right: Presenter Joel McHale, Kevin Lewis, John Janavs, Robert Frye, and Set Decorator Stephen Paul Fackrell. Bottom: Sean Dougall's digital rendering for the PRINCE SUPER BOWL HALFTIME show. This page, top: The presentation model for the 59TH EMMY AWARDS. Center and bottom: John Shaffner's original rough concept sketch for the AMERICAN MUSIC AWARDS, along with a production still of the live performance.

59TH ANNUAL EMMY AWARDS
John Shaffner, Joe Stewart, Production Designers
Matthew Russell, Art Director

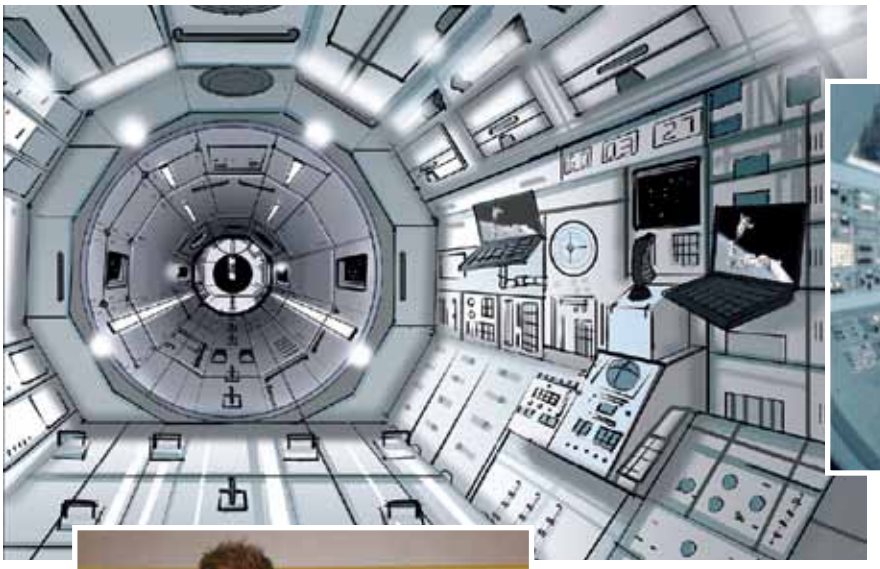
2007 AMERICAN MUSIC AWARDS
John Shaffner, Joe Stewart, Production Designers
Tina J. Miller, Art Director

49TH ANNUAL GRAMMY AWARDS
Steve Bass, Brian Stonestreet, Production Designers
Alana Billingsley, Kristen Merlino,
Scott Welborn, Art Directors



SUPER BOWL XLI HALFTIME PERFORMANCE STARRING PRINCE
Bruce Rodgers, Production Designer
Sean Dougall, Mai Sakai, Art Directors
Matt Steinbrenner, Assistant Art Director

© Dick Clark Productions/ABC



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EXCELLENCE IN PRODUCTION DESIGN FOR A COMMERCIAL, PROMO OR PUBLIC SERVICE ANNOUNCEMENT

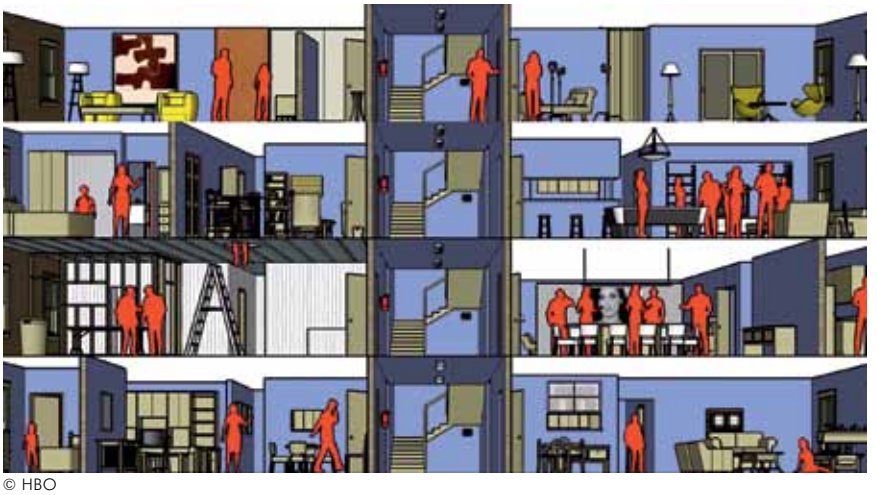
BUDWEISER "SPACE STATION"
ADG Award Winner
Jeremy Reed, Production Designer

BARCLAYS "BALLET"
Tom Foden, Production Designer
Michael Manson, Art Director
Tim Beach, Adam Davis, Assistant Art Directors
Laura DeRosa, 2nd Assistant Art Director

THE BEE MOVIE "TRAILER #2: STEVEN"
(Live Action Section Only)
Ramsey Avery, Production Designer

HBO "VOYEUR: FOUR FLOORS, EIGHT STORIES" (PROMO)
Tom Foden, Production Designer
Michael Manson, Art Director
Adam Davis, Assistant Art Director
Jennifer Fullwood, 2nd Assistant Art Director

LEXUS "HYDRANT"
Floyd Albee, Production Designer
Jason Dawes, Art Director



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LIFETIME ACHIEVEMENT AWARD
Stuart Craig

OUTSTANDING CONTRIBUTION TO CINEMATIC IMAGERY
Ray Harryhausen

Opposite page, top to bottom: Jeremy Reed's rendering of a space station interior for the BUDWEISER commercial, along with an image from the finished product; presenter Joel McHale with Jeremy Reed; a SketchUp rendering of the HBO VOYEUR: FOUR FLOORS, EIGHT STORIES promo. The elements were built one floor at a time over three stages and the final four-story stacking was done in post-production. The assembled footage was then projected 1:1 on the side of a four-story building for an HBO premiere party in New York. Finally, a beautifully detailed rendering for the beginning of the BARCLAY'S BANK BALLET commercial. This page, top: Two-time Oscar-winning Production Designer Terence Marsh (left) presents the Lifetime Achievement Award to his friend and protege, three-time Oscar winner, Production Designer Stuart Craig. Bottom: Visual effects pioneer and the dean of fantasy filmmaking, Ray Harryhausen, thanks the Guild for his Contribution to Cinematic Imagery Award, which was presented to him by author Ray Bradbury.

THE OSCARS®

ACADEMY AWARDS® NOMINEES FOR ACHIEVEMENT IN ART DIRECTION

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SWEENEY TODD: THE DEMON BARBER OF FLEET STREET
Dante Ferretti, Production Designer
Francesca Lo Schiavo, Set Decorator

© Dreamworks SKG

THERE WILL BE BLOOD
Jack Fisk, Production Designer
Jim Erickson, Set Decorator

ATONEMENT
Sarah Greenwood, Production Designer
Katie Spencer, Set Decorator

AMERICAN GANGSTER
Arthur Max, Production Designer
Beth A. Rubino, Set Decorator

THE GOLDEN COMPASS
Dennis Gassner, Production Designer
Anna Pinnock, Set Decorator

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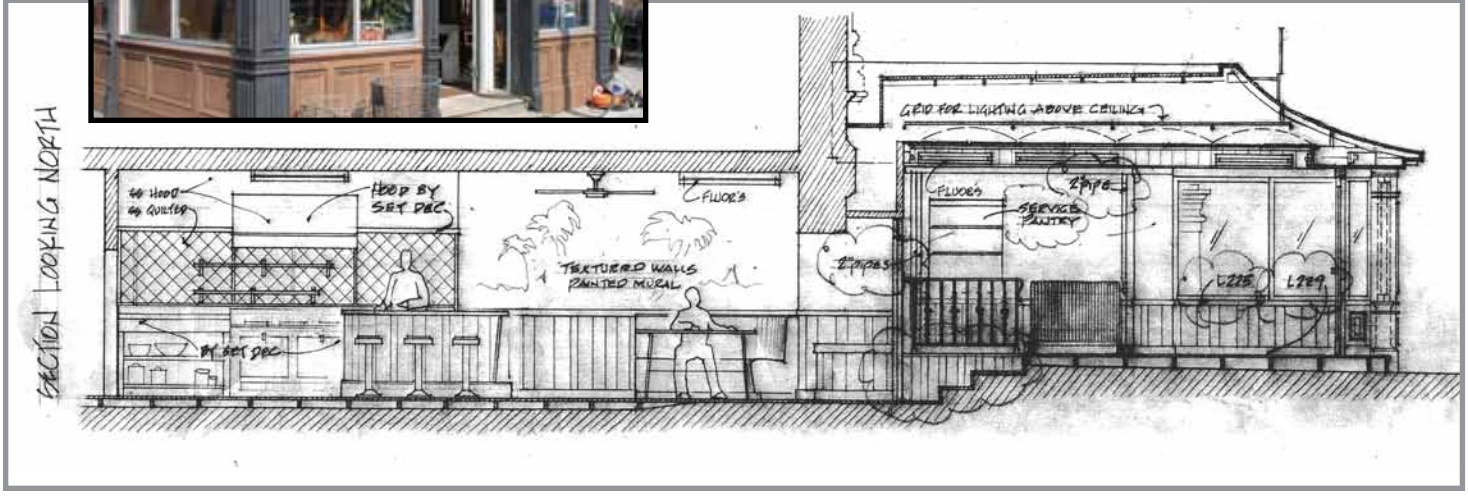

AN HONORARY ACADEMY AWARD
Robert F. Boyle

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"A 98-year-old Production Designer's acceptance speech for the Honorary Academy Award was the evening's highlight."

–Dink O'Neal, in the LOS ANGELES TIMES

"You have to tools now to do anything. Unfortunately, too often you do everything. Discipline in art is also very important. The things you don't say are sometimes as important as what you do say. If you do too much, you destroy the points you are trying to make. I would like to see more discipline in the general construction of films."

–Robert Boyle, receiving his honorary Oscar

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Opposite page, counterclockwise from top: Dante Ferretti's sketch of the barbershop for SWEENEY TODD: THE DEMON BARBER OF FLEET STREET; Francesca Lo Schiavo and Dante Ferretti with their Oscars; the finished Lucille's Cafe set built at 122nd Street and Lenox Avenue in New York City, incorporating a vacant storefront in an existing building, and Assistant Art Director Charles McCarry's section of the set, which served as the presentation sketch, for AMERICAN GANSTER; Art Director David Crank's pencil and pen drawing of Plainview's cabin for THERE WILL BE BLOOD. This page, from top: Actress Nicole Kidman presented Bob Boyle his honorary Oscar; the beach at Dunkirk, staged for ATONEMENT; the entrance corridor to the Magisterium from THE GOLDEN COMPASS.

a Popcorn Movie

Images © MGM – Photos by Ralph Nelson, SMPSP

by Gregory Melton, Production Designer

Reading *The Mist* in the early 1980s, I was intrigued by the cinematic promise of Stephen King's legendary tale of terror. Director Frank Darabont and I discussed his plan to make the story into a movie.

Shortly after the release of *The Shawshank Redemption* (1994, Production Design by Terence Marsh), Frank acquired the rights to *The Mist*. It was ten years before he had time to write the adaptation about a group of people trapped in a small-town market, enshrouded by a deadly mist. Frank's screenplay ratchets up this grim reality and transforms what could be a standard-genre horror film into an intense psychological nightmare. What I always liked about the story is how the real monsters are the people trapped inside the store. Frank's first three films were about hope and redemption; no one will see this one coming.

THE MIST
Gregory Melton, Production Designer
Alex Hajdu, Art Director
W. Rick Nichol, Assistant Art Director
David Scott, Graphic Designer

Left: Exterior/interior supermarket set, built at the Stageworks facility, an abandoned convention center in Shreveport, Louisiana. Bottom: Here the on-stage parking lot is slowly being filled with mist, as the characters make their ill-fated foray to the pharmacy.

Above: Tom's Market in Vivian, Louisiana, was rebranded as The Food House for the film. Opposite top: The partial exterior facade, built at Stageworks to make the transition into the market seamless. The first row of the parking lot was duplicated here and a piece of the giant greenscreen can be seen at the right. Center: The set under construction gives an idea of the scale of the space required to build the set. Bottom: The exterior parking lot illusion was achieved partly with a backdrop, partly with a large greenscreen, and partly with a full row of parked cars.

From the beginning, Frank intended to shoot the movie quickly in cinema-vérité style, without dolly shots or cranes. He chose to capture the frantic action with multiple cameras in every scene. Steadicam and handheld cameras would add to the pathos and immediacy of the story.

The budget of seventeen million dollars and the thirty-seven-day shoot, put pressure on us to keep it simple. This would be faster than a television schedule: a forty-minute pilot schedule can be as long as sixteen days; we had three times the length but not three times the schedule. In order to keep costs down, the producers chose Shreveport, Louisiana, over Canada and received that state's generous tax rebates. Both preparation and shooting would total fourteen weeks. On our last movie together, *The Majestic* (2001), we had twenty weeks just for prep. This would be a very different experience.

While still in Los Angeles, I assembled a small Art Department headed by Art Director Alex Hajdu and Set Designer Rick Nichol. We had two weeks to design the sets with Frank.

The week before Christmas, I headed to Louisiana to find locations and meet local crew to fill out the construction and set decoration departments. Fortunately, we were able to secure the Stageworks facility in downtown Shreveport. This former convention center was the only space large enough to accommodate a market and a parking lot. The stage had been nicely upgraded with soundproofing and office space.

Almost all the script took place in the market, so I started designing that set, allowing as much freedom as possible for blocking and special effects. The market shelving units were nearly sixty feet long. Cutting them in half added a center aisle across the width of the market. This provided more crosses and opportunities to stage the action and keep things dynamic.

As with my past collaborations with Frank, he wanted *The Mist* to have a healthy dose of nostalgia. The market needed to feel like a place we all knew from another time—in a sense, timeless. The 1960's markets of our youth became our design cue. We eliminated bar-code scanners and anything resembling a soul-depleting Costco to create a look lost in time. When we shot at an Army base in Minden, Louisiana, we used jeeps as well as Humvees. This helped keep the movie hard to date.

We decided to film the exterior parking lot of the market on location, and we found our market in Vivian, Louisiana. It was perfect for us in every way. The building was built in the mid-'60s with large plate-glass windows and a parking lot in front. We simply had to change the signage to The Food House and add a pharmacy façade.

One of my most troubling concerns was how to make the transition from location market to stage market. For the first ten pages of the script, there was no mist to hide the parking lot we would see when looking out the stage-market windows. We debated whether to use blue screen, shoot a

backdrop, or build the parking lot. We had to be resourceful in our approach to keep within our budget and to ensure that Frank and our producer, Randi Richmond, were happy.

We drew on past experience to pull off the exterior of the store on stage—we made it happen old school, utilizing part of the actual location, a partial drop, and a small green screen. Additionally, we built the first lane of the parking lot. It required a lot of math to piece that all together, but the opening sequences in front of the market cut together seamlessly.

Early in the story, our fictional market loses power. To help director of photography Ronn Schmidt with this tricky lighting issue, we added skylights. All the shelf units were put on casters, which made wilding sections quick and easy. Elaborate visual- and physical-effects sequences required close coordination with mechanical, visual and creature effects departments. Even though the film depended heavily on CGI techniques, we used in-camera effects and classic Hollywood cheats whenever possible. For a sequence that required an earthquake, we simply shook the cameras, used monofilament to move the overhead lights, and tossed debris from ladders while people shook the shelving. Everyone pitched in and it looked great.

On the same stage as the market set (while the market was still standing) we sealed off half the stage with draped plastic to create a mist environment. Each day Darrel Pritchett, the special effects coordinator, and his team would fill the enclosure with mist. It served double duty: first, as our misty world outside the plate-glass windows whenever we were shooting in the market set; second, as a soundstage for all our supposed exteriors in the mist, including all the driving shots—we simply redressed it with fallen freeway signs and traffic accidents. It was fascinating how far a little mist went in transforming our sets into apocalyptic landscapes and disorienting the action.

The interior pharmacy set was interesting because it would only be seen in deep shadows, darkness and mist. This allowed me to design without walls and create a creepy, surreal space. The sequence was so dark and misty that we could point the cameras anywhere with impunity and the viewer would never realize the walls weren't there. The set began with two walls and an entrance, which then gave way to a very abstract wall-less space. The actors enter the scene in a real and recognizable environment which becomes increasingly surreal and undefined

the further they go into it. The transformation is subtle, moving from real to abstract, from normal to nightmarish, without the audience noticing. Not having the third and fourth walls allowed us great freedom to shoot and saved the studio a ton of dough. It's fun to throw off the conventions and the pedantic nature of sets at times and design without constraints.

On stage, Jerry Henery and his construction team built a 12,000-square-foot market, storage and loading docks, and a full pharmacy and diner in six weeks.

Since this was a super-low-budget horror movie, product placement proved difficult. The majority of brand-name products and corporations turned us down. Oddly enough, the popular bug insecticide companies did not want to be associated with killing alien spiders. Scripted products had to be redesigned and packaged. Our propmaster, Maureen Farley, did a superhuman job, using every contact she had ever made to pull together the action props. In spite of the product-placement difficulties, our talented set decorator, Ray Pumilla, dressed the market and pharmacy in every detail. Half the market was promotional merchandise and the remainder was rented and purchased. We were always curious when the delivery trucks pulled up to the dock with promotional items. One day we received six pallets of pickles and, on another day, a crate of doggie diapers. Building and dressing an entire market and pharmacy in six weeks left us with a great sense of accomplishment.

Frank Darabont and I met more than thirty years ago at Hollywood High School, where my father, Jerry Melton, was head of the Drama Department.

Top: The 12,000-square-foot supermarket set was built with skylights to provide source lighting when the power is cut. All of the shelving and checkout counters were castered for ease of movement. Center: With mist shrouding the market, trouble begins. Here it is an earthquake. Bottom: Huge sheets of Visqueen created a multi-purpose mist environment. Here a fallen freeway sign was all that was needed for a driving shot in heavy mist.

We were both students of his and spent most of our high school years in the H.H.S. Auditorium, immersed in the world of theater, building sets and putting on plays. We made our share of student movies and dreamed of one day working in the studios. The day after we graduated, we went together to the craft service and the carpenter unions, looking to start our careers. We were told to buy hammers and wait to be called. When no calls were forthcoming, we went to work at the Egyptian Theatre as ushers. A few years later, Thomas Walsh asked me to work on an AFI project. I've known Tom since I was eleven years old when he was also a student of my father's. Tom gave me the confidence and practical experience a nineteen year old needs to pursue his dreams. Shortly thereafter, I met Alex Hajdu, also a Hollywood High alumnus, who hired me to work with him on commercials. These two Art Directors pointed me in the right direction on my career path. Without them, I might still be collecting tickets at the Egyptian. Frank worked for me as a set dresser over the next six years, as he tried to get his writing career going.

So here we are, a couple of guys putting to use all the low-budget skills that we learned making Super 8mm films as kids, and subsequently working in art departments in our twenties. It took us thirty years to finally make our low-budget horror movie together. Now, working with Frank, I felt elevated and confident enough to reach new heights. Starting with his amazing scripts, clear uncluttered ideas, and laser vision, we bent time and space to our will. It was great fun and always challenging, a popcorn movie like I used to see at the Magnolia Theatre. **ADG**

Top: The pharmacy exterior was a facade, erected next to Tom's Market. Center: The interior was built at Stageworks and was seen only in darkness and mist. Here the store was plagued with alien spiderwebs. Bottom: Production Designer Greg Melton's SketchUp model of the pharmacy set, used to pre-visualize the space.

Christmas With the Whitfields

by Dawn Snyder, Production Designer

Images © Screen Gems

Above: The bedroom of the early twentieth-century Craftsman home was designed to reflect the comfort and warmth of home. Opposite page top: The living room, again filled with Craftsman details and traditional furniture, becomes an inviting haven for the extended family to come home to for Christmas. Opposite bottom: The dining room was pivotal to the story, with several important scenes involving the family at the table. The walls were finished in a three-step glaze to add richness.

The kitchen reflects a comfortable affluence, without any formality or stuffiness. The vibrant colors throughout the house lend emotional support to the characters.

The Screen Gems film *This Christmas* was my second collaboration with writer/director Preston Whitmore, who creates rich human dramas with complex and yet, believable characters. As his Production Designer, it is my challenge to visually support each of these characters, providing depth, personality and a sense of history to their environments.

Christmas with the Whitfields this year promised to be one they would never forget. All the siblings had come home for the first time in years and they brought plenty of baggage with them. The setting was present-day Los Angeles. I wanted to portray, not only the family's affluence, but generations of their history and the warmth and love evident in Mom's house.

We chose the house that became the family home's exterior and partial interior in Victoria Park, a lovely cul-de-sac neighborhood near Carson, California, that was built in the 1920s. The homes in the area are large two-story houses, predominantly Craftsman bungalow style. The location street was a circle with our house at a T-intersection, which meant there were many neighboring houses we could dress for the holiday season. The house was used for all exteriors, Mom's bedroom and study, two of the boys' bedrooms and the guest bedroom.

We elected to build the kitchen, dining room, living room and three bedrooms on stage because of the complexity of the action and the number of actors required—nine to twelve in the kitchen and dining room scenes. Many sequences required the characters to cook food and then enjoy the holiday feast. Building the bedrooms allowed us to emphasize the individuality of each of the six children.

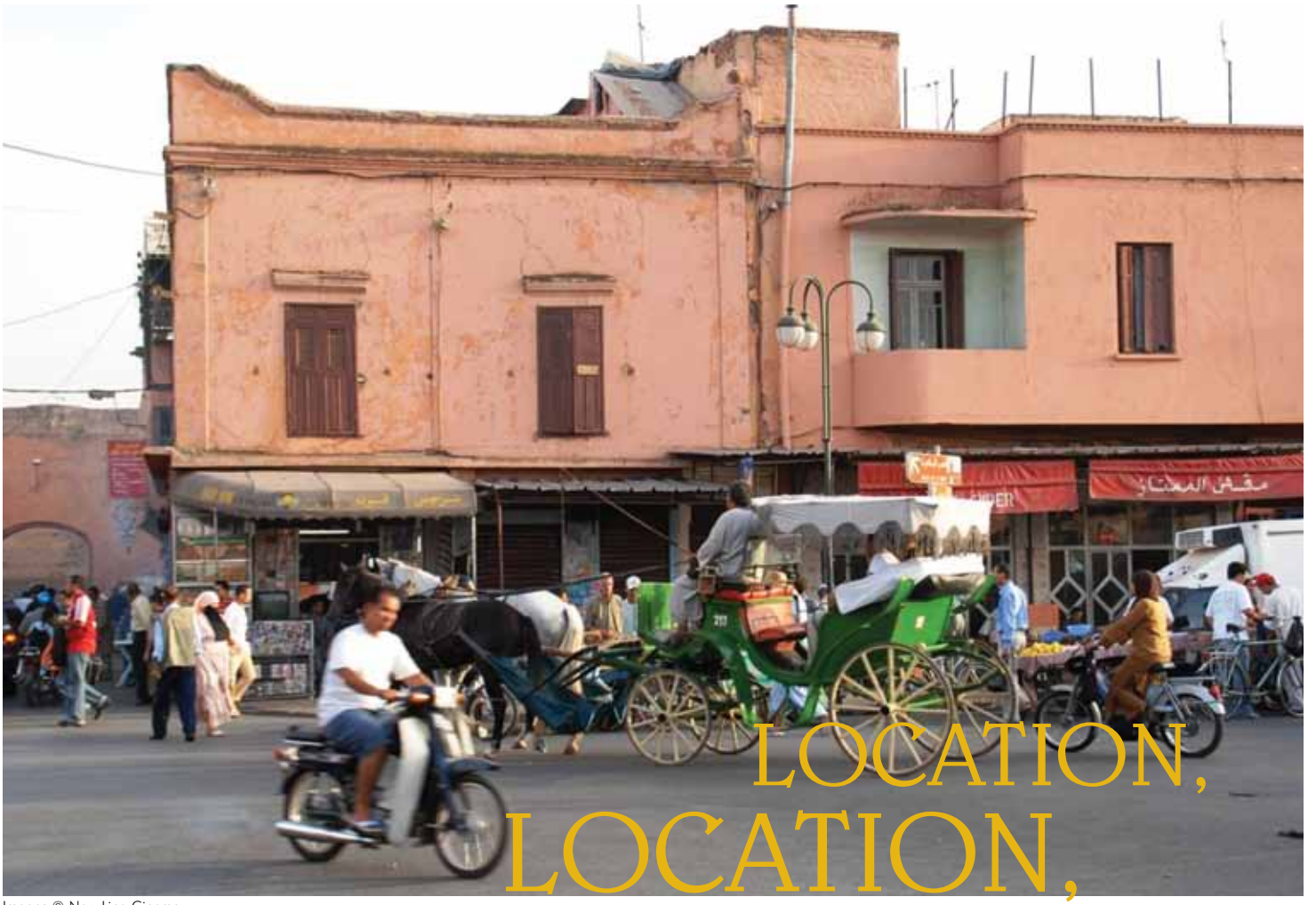
The architectural elements of the constructed interiors were inspired by the Craftsman details found at the location house. The emotional content of the scenes and the visual support I wanted to afford the characters led me to select vibrant colors I don't often use. Given the various tones of African-American skin, it made sense for us to do camera tests with the selected wall colors. The trim and built-ins were stained a deep, warm wood, and a rich palette was selected that reflected African-American style and contrasted warmly with the actors' skin tones. The depth and visual texture of the dining room walls were achieved with a buttery rag roll over an orange lay-in, finished off with a tobacco overglaze. The (color) accent tiles in the kitchen were designed in the Art Department and printed on sticky-backed paper. The furnishings selected reflected the family's history and affluence, and the layering of personal items gave the audience clues as to who these people were.

To create the illusion of an outside environment, we hung both night and day translights on three sides of the set and provided fences and plants that matched the location.

The remaining sets, which included a New York hotel suite, a nightclub and a jazz bar were designed, constructed and dressed in a cleaner, less-cluttered style to contrast with the complexities of family life portrayed in the home. **ADG**

Above: The hotel room, while still comfortable looking, was purposely designed in neutrals and clean lines to contrast with the rich character and personality of the home. The set decorations throughout were done by Beau Peterson.

THIS CHRISTMAS
Dawn Snyder, Production Designer
Stella Starlight, Assistant Art Director



Images © New Line Cinema

LOCATION, LOCATION, LOCATION

by Barry Robison, Production Designer

Above: A roundabout in the streets of Marrakech, a pivotal scene in the movie where a suicide bombing takes place. The color scheme for this portion of the film was Marrakech reds and earth tones, to create a distinct difference between Washington, D.C., and North Africa. Opposite top: The Carpenters' Union building in Washington, D.C., was all steel and glass, muscular strength, no sentimental images. If you saw an icon, it was always in passing, organic. Note the color scheme. Center: This is a pivotal moment in the film. We used intense color and light to add to the character's distress. Bottom: Corrine Whitman's house. She is the one who gives the orders to use rendition and starts the story moving. The palette is the cool, controlling grays and neutrals of Washington, D.C.

After doing a string of comedies, I decided to wait until a different kind of project came along, not thinking I would have to sit out most of 2006. In September, I received a call from my agents: New Line had a project going and would I like to read it? Yes! They sent the script, and what a story it was. I couldn't believe my luck. Not only was it an ambitious project for the money, but the subject matter was very tough. The director, Gavin Hood, was coming off his Academy Award® win for best foreign film (*Tsotsi,* 2005, Production Design by Emilia Weavind) and he had hired Dion Beebe as Director of Photography, who was coming off his win for *Memoirs of a Geisha* (2006, Production Design by John Myhre). It showed real courage on Gavin's part to look beyond my last few films (which, as I said, were all comedies) and see that I could work in other genres. *Rendition* was a great opportunity and a challenge.

The film shot first on locations in Los Angeles, doubling for Chicago exteriors and interiors and for Washington, D.C., interiors. The production then traveled to Washington for exteriors and a few selected interiors, and finally to Morocco. Morocco was always conceived as a separate element in the schedule; it was almost like doing two films. We had the Christmas holiday to split the transatlantic travel, which also gave the crew time to prep the Moroccan portion.

During the first week of principal photography in Los Angeles, New Line raised a red flag with my hiring an Italian crew to supervise the local Moroccan workers. I had to leave the United States early to resolve the issues. Since I had worked with the Italians before on *Hidalgo* (2004) and had great success, I was confident that I could overcome any obstacle. We had a very short prep (five weeks

for the Los Angeles portion), but Supervising Art Director Kevin Constant, Construction Coordinator Doug Womack and Set Decorator Barbara Munch and I had done many films together so the trust and communication level was very high. They all did a great job in my absence, and I was saved as well by the Internet and real-time video—it was a lifesaver.

When I arrived in Marrakech, I wasn't able to get the Italian crew and New Line to come together. Time was running out, so I had to start from scratch. It was November and shooting there was scheduled to begin in January with some major set pieces. I flew to London to hire a new Art Department.

I'll digress here for a quick story. I arrived in London after a terrible flight full of delays and bad weather. I had left Marrakech at 7 am and arrived in London at 11:30 pm in the pouring rain. (It's usually a three-hour flight.) I was toast. I got to the Park Lane in Piccadilly, really tired and wet. It looked like they had shut up the hotel early. I thought, "Where was everyone?" I checked in, and the young guy at the front desk (did I detect a Russian accent?) was very excited that he was able to upgrade me to a "very nice Junior Suite with a bit of a view" on the eighth floor. "The hotel is packed."

You could have fooled me. "OK," I thought, "just give me the key." I lugged my bags over and onto the rickety old elevator and went up to the eighth floor. No bellhops. Hummmnnnnnn… As I got off the elevator, I noticed a big black screen to my left and what appeared to be plumbers working. What was that big fan for? I didn't think too much about it. I got to my door, opened it and entered a frigid room. It figures. I dropped my bags, picked up the phone and called down to the desk. The same young guy at the desk answered and said he was sorry and that a superintendent would be up straight away to get it sorted out.

OK, now I'm freezing, wet, and tired, standing in my room with no heat, in my foul weather gear. The superintendent comes up, tries a few things, knocks on a few pipes and leaves after announcing that the room should heat up soon. Riiiiight. He's gone all of two minutes when an envelope comes sliding under the door. I picked it up and tore it open. It was addressed to the guests of the hotel from the Home Secretary (I think it was Charles Clarke) who is in charge of British domestic security. He was sorry for the inconvenience, what with all the police and Interpol activity at the hotel. (I love how the British make it seem so normal: Today it's going to be tea at four in the dining room and Interpol activity on the eighth floor. No worries.)

Above: A Washington fundraiser where we see Corrine Whitman working the system. The photos are of the Rwandan genocide, strong images of people oppressed by their government. The message was too good to pass up. Below: The prison was built within the walls of the medina in Marrakech.

He was sure the radiation contamination was contained to the eighth floor.

Wait! I'M ON THE EIGHTH FLOOR! And he was sure that everyone else in the hotel would be fine. Now I'm really awake—cold and awake. The Russian spy, Victor Litvenenko, had been staying in the Junior Suite next to mine. OH, GREAT. I love the movie business but come on. So much for corporate hotel deals; I got out of that room so fast.

Dragging my stuff back to the elevator, what I thought were plumbers turned out to be police in overalls. The way I could tell they were police is that they kept their hats on. I still don't know what the fan was for.

Down in the lobby, I encountered an Asian woman at the check-in desk with the same intentions as mine: to get out fast. The good news (for her) was she had been on the fifth floor, but she was angry—really angry—accepting no excuses and waving the white letter she had received like a battle flag in the face of the young guy at the desk. I threw my key card down and left—briskly. She was still yelling at the young night clerk with the Russian accent when I got into a cab. I slumped into the back seat and started the hunt for a new hotel. I did, finally, find another hotel, got a good night's sleep and started interviewing crew the next day. I have the letter framed in my office at home.

In reasonable time, I was able to get the Art Department, construction, paint and set decoration up and running in Marrakech. I knew there was going to be a learning curve with a new British crew, but the Art Department turned out to be really first rate, especially the set decorator, Jille Azis, and her amazing department. They were a complete joy.

I had shot in Morocco before, in the interior desert region in and around Quazazate, for *Hidalgo,* so I was

familiar with local crews and materials. But shooting urban Morocco was quite a different experience. Marrakech poses its own problems, not unlike any other large city in the world: traffic, crowd control, location fees, etc. *Rendition* was altogether different, due in part to the sensitive nature of the subject matter: abduction, torture and the illegal transport of innocent citizens. We were guests of King Mohammed of Morocco, so the last thing we wanted to do was to upset anyone connected to the government. It was very delicate.

We set up a construction mill at the production office facility, which also housed a large studio area for the prison, the interrogation room, etc. It really helped to keep this material away from prying eyes and the crew behind gated studio walls for security.

As it turned out we had a lot of building to do, not only augmenting existing locations but construction from the ground up as well. Most of the location building was done on site. We used an ancient palace, the Palais el-Bade, as the exterior prison yard. It is a tourist destination and had to be open to the public at all times, so everything was pre-fabbed. Our university was at another palace, the Palais Ba'hia. Both locations are within the walls of the medina, the old city. It's very tight and crowded with tourists.

The film's poor-neighborhood set was built adjacent to a roundabout where the bombing was staged. It, too, was a ground-up build (as was the roundabout) and was the largest constructed set of the project. We found an unfinished housing development with a large paved area, to which we were able to add building facades, fountains, adjacent streets, etc. It was very ambitious, but Morocco has a very film-friendly environment—anything can be made to happen.

Gavin and Dion fully embraced my idea of using tightly controlled color palettes for the different sequences of the film. Chicago had warm autumnal colors and low-angled light. Washington, D.C., was cold and steely with top and fill light. Morocco was painted earthen colors with hard light and deep shadows. These distinctions help set the emotional tone of the piece. As designers, we all know you can change colors in the digital intermediate process, but it's great when our collaborators—directors, cinematographers, costume designers—work with us to allow color shifts to happen organically. I also abstracted many of the interiors, paring down the details to a minimum, limiting the scenery and dressing to the basics, letting the location dictate how far to push the dressing. Barbara Munch in the United States and Jille Azis in Morocco really understood that aesthetic. Their work illustrates this minimal approach perfectly.

My designs gave Dion the freedom to paint with light, using positive and negative space, to propel the story visually, adding tension where we felt it was needed, and keeping unnecessary dressing to a minimum, especially around the edges of the frame. Because it was a wide-format film (1:2.35), the usual instinct is to fill the frame to the edges, but we agreed to let those edges drift into shadow. It is a theatrical conceit, but one that serves the story and the emotional underpinnings of the characters.

Every location is a new learning experience, and those for *Rendition* were no exception. I'm very proud of the work my Moroccan, British and American crews were able to accomplish with such limited time and resources. **ADG**

RENDITION
Barry Robison, Production Designer
Kevin Constant, Supervising Art Director
Keith Pain, Art Director
Tony Noble, Art Director
David Utley, Assistant Art Director
Aziz Rafig, Assistant Art Director
Harry Pain, On-set Art Director
Laura Dishington, Graphic Designer

Below: Robison's acrylic and pencil sketch of the back alley set in the Medina.

Western Thoughts

Images © Lionsgate

It is easy, when designing a Western, to gravitate toward the iconic imagery established in the golden age of the genre. Most of these films were not historically accurate, but rather stylized simulacrum of the true West. Jim Mangold, the director of *3:10 to Yuma*, decreed early on that this was going to be a contemporary movie set in the past, the realism of the environment was very important, and that clichéd Western movie conventions should be avoided wherever possible.

by Andrew Menzies, Production Designer

The script brought to mind a harsh, dry environment, utilitarian and sparse, where the barren and lonely landscapes would echo the characters' emotional journey. From what I knew of Jim's work, the camera was going to focus on the complex relationship between the protagonists and, with this in mind, I wanted the sets and locations to be backdrops to the performances, not characters in themselves, like a science fiction or stylized movie might have.

Above: For the town of Bisbee we restored a derelict Western town built for a spaghetti western more than twenty years ago. It was originally constructed at two-thirds scale to make the actors seem more imposing during a gunfight in the street. To deal with the scale, we clad upstair windows to make the buildings single story. Opposite page bottom: The town of Contention was rebuilt on the Cook Ranch, originally constructed for SILVERADO (1985, Ida Random, Production Designer). It then was burned down on WILD WILD WEST (1999, Bo Welch). A misunderstanding with the fire fighters, who thought many fewer buildings where going to be burned, allowed the fire quickly to get out of hand. I saw an interesting picture taken at the time of a fire volunteer holding a garden hose while the town burned behind him. Above: Dan Evans' ranch house, built of mud and a few short lengths of lumber.

Above: The interior of Dan Evans' ranch house, humble but still warm and comfortable. Below: The lobby of the hotel in Contention. The polar opposite of the ranch house.

Opposite top: The interior of the Bisbee saloon. Center: Interior of Doc Potter's office and surgery—for animals and people. Below: Contention in the snow.

I selected a palette and visual mood for the film of muted earth tones, masculine and sparse. A desiccated landscape was important to the story as a drought was breaking Dan financially and his desperate need for money drove him to escort Wade to the train. This look was harder to achieve than one might think, as there was a twenty-year record rainfall in Santa Fe. Where possible, we filmed around the green trees and bushes and painted some of them brown. I hope it is hard to imagine when you watch the movie, but three feet of snow fell on the town of Contention midway through shooting the gunfight. Within these broad design parameters, each set and location was manipulated to enhance mood and emotion to complement the performances.

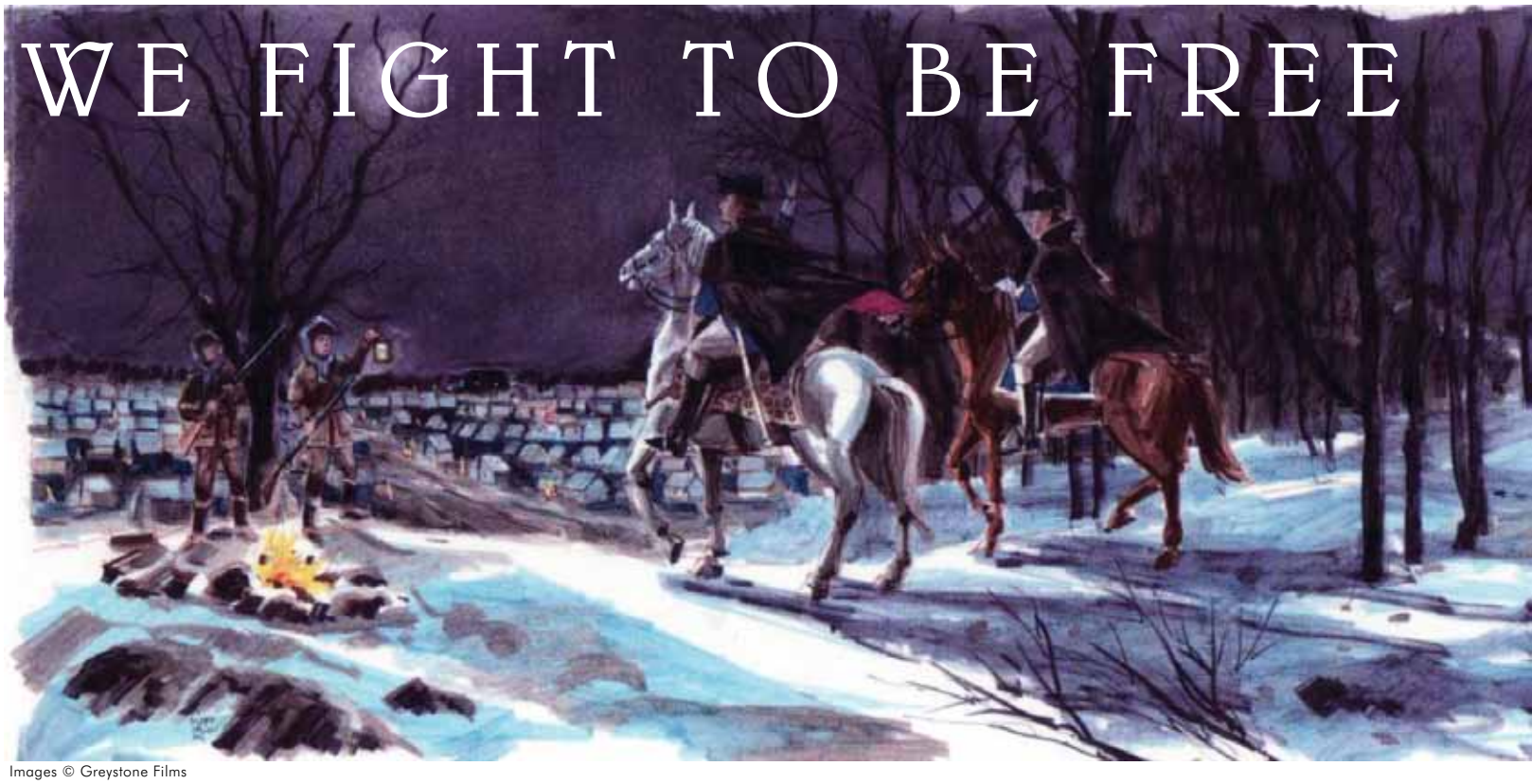
I wanted to start with open plains and constrict the journey into tighter and tighter spaces as the gang bore down on Dan, Wade and their group, culminating in the claustrophobic tunnels; then, once safety was in sight, open up to Contention. The ranch needed to be a poor but comfortable family home, a haven which Dan had to leave in desperation, searching for money and, ultimately, self-respect. Likewise, the Contention hotel room had to feel womblike to accentuate the feeling of danger, leaving there to navigate the dangerous streets of the town.

Beyond the research, it really helped me in the design process to imagine I was Dan, or perhaps the townfolk of Bisbee, and to see what building materials I would. For instance, Dan was poor and we know the railroad had not yet gotten to his area. He would only be able to build his homestead with what he could find locally and transport. Hence, his home is made of lumber that could fit in a wagon and mud walls he could make locally. It would have looked odd if he had built a log cabin with not a tree in sight.

A highlight of this assignment was to work one-on-one with Russell Crowe, teaching him how to draw as his character sketches in the movie. I gained an insight into why he is a leading actor of our time; his focus was intense and his skills grew from primitive (Sorry, Russell) to the level seen in the film in a short space of time. He would even practice between scenes on horseback.

If you're a filmmaker who loves the traditional film processes, few experiences match up to making a Western. As much as you might gripe about having to hump equipment up hills or build in gale-force winds, I think most would look back and say with pride, "I did that." For a few months of my life, I focused on a time when the foundations of the American psyche were forged; and it was interesting to see this spirit come out of the filmmakers when things were hard. The day that three feet of snow fell on Contention the team joined together, grabbed shovels and dug the town out, and Jim deftly improvised new shots to adapt to the conditions. From this adversity I believe a better movie was made. **ADG**

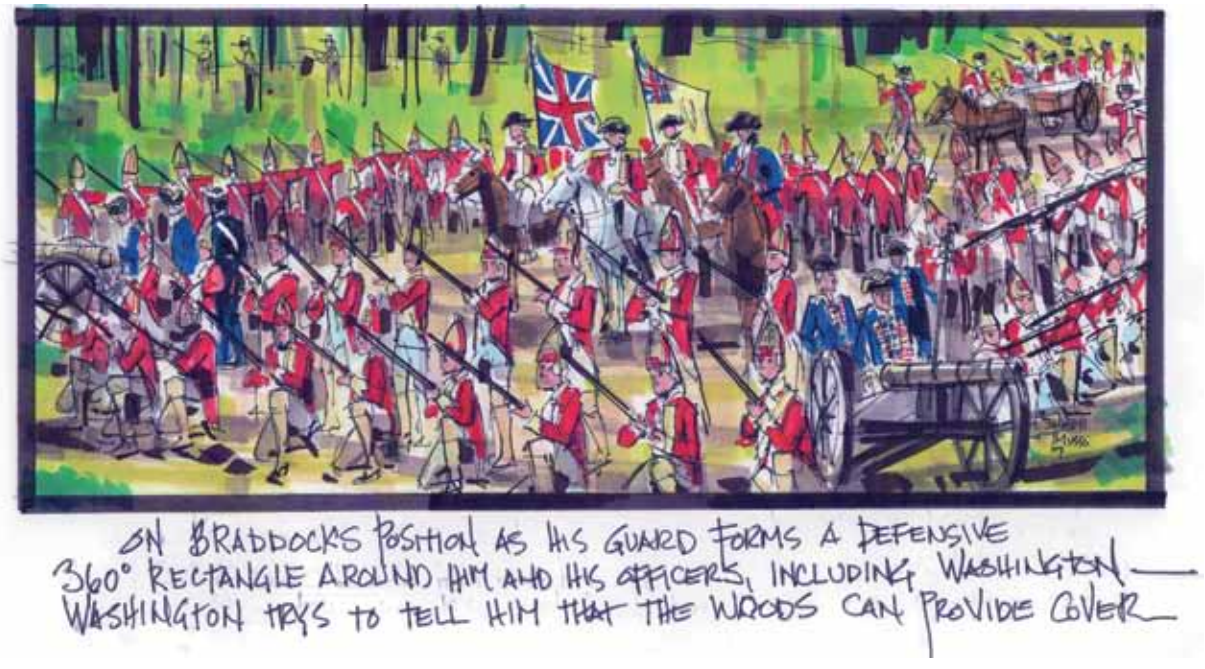
WE FIGHT TO BE FREE



Images © Greystone Films

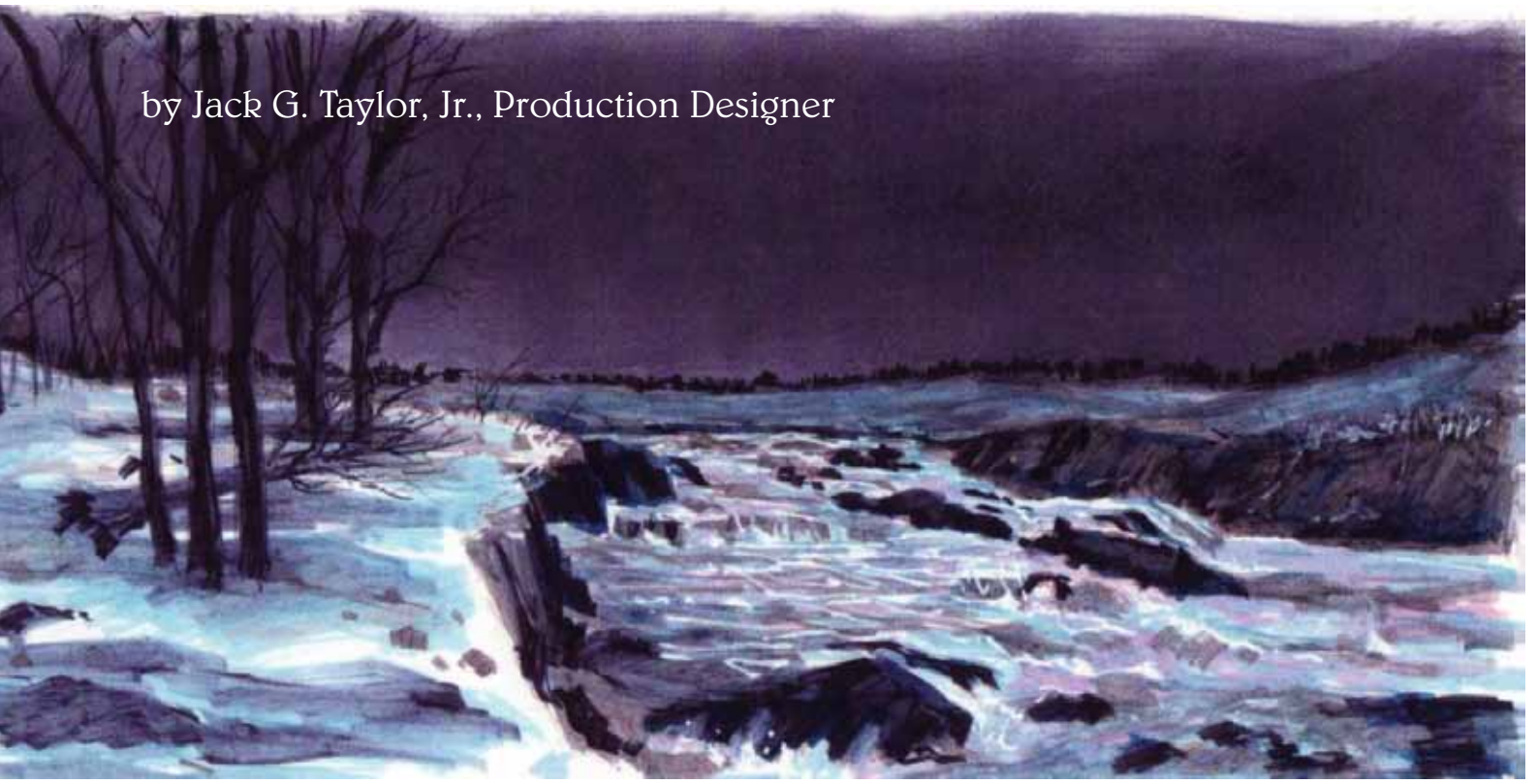
The Mount Vernon Ladies Association, caretakers of George Washington's Mount Vernon Estate, commissioned producers Craig Haffner and Rick Brookwell of Greystone Films to make a twenty-five minute, 70mm theatrical film entitled *George Washington: We Fight to Be Free* for the Estate's new multi-million-dollar visitors center, and for the 1.1 million people who visit the estate each year. The film was to vividly illustrate the defining moments that made George Washington an indispensable leader for our country at the time of its infancy.

Beginning with Washington's winter war council meeting on December 24, 1776, the film flashes back to Washington's rise to leadership at twenty-three years old, taking command of British forces at the Battle of the Monongahela during the French and Indian War, and then to his later appointment as commander in chief, making the decision to lead the Continental Army across the icy Delaware River at McConkey's Ferry to secure the first victory of the American Revolution against the British Army.



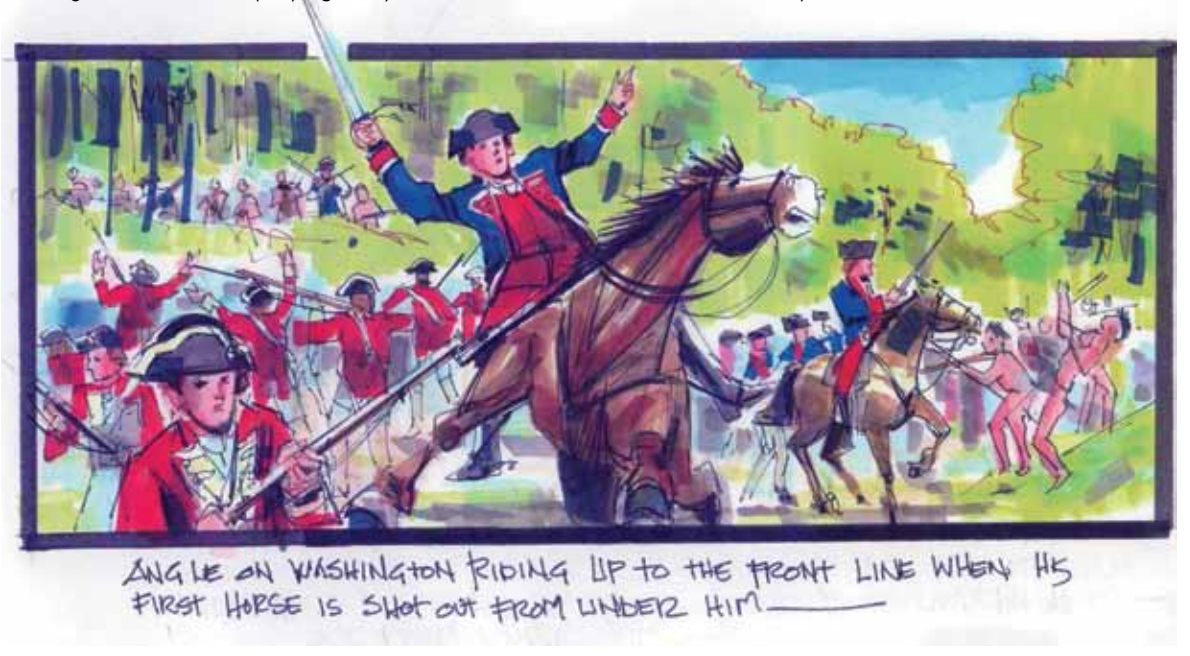
Top: The opening title establishing pan shot showing Washington's Christmas winter encampment next to the Delaware River rapids on the decisive eve of Washington's crossing the Delaware into New Jersey and the beginning of the long road to victory and freedom. Based on location photos of the upper Potomac River near Antietam, Maryland. Illustration by Joseph Musso, marker on illustration board.

by Jack G. Taylor, Jr., Production Designer



The production shot a winter location along the upper Potomac River near the Civil War battlefield of Antietam, which doubled for the Delaware River crossing, and a spring location with interiors at Mount Vernon Estate and exteriors re-creating of the Battle of the Monongahela in the densely forested grounds of the Estate. Williamsburg, Virginia, and the nearby Westover Plantation provided period interior and exterior locations for the romantic meeting of George Washington and widow Martha Custis. Director and cinematographer, Kees Van Oostrum, made extensive use of Joseph Musso's river-crossing illustrations and battlefield storyboards to provide a guide for the special visual effects to be added in post-production.

This film provided a rare opportunity as a Production Designer to make history and historical research come alive on the big screen in an intelligent, informative art form that will last for future generations. *We Fight to Be Free* is playing daily at Mount Vernon for the next fifteen years … at least. **ADG**



The lower illustrations are two of the 200-plus frames by storyboard artist Joe Musso of a flashback sequence showing a young Col. Washington assuming command of British forces in the French and Indian War from the mortally wounded British General Braddock at the Battle of the Monongahela in the Pennsylvania wilderness, just a few years prior to his being named commander of the Continental Army in the Revolutionary War. Based on the forested valley location terrain of the Mount Vernon Estate. Marker on 8½" x 11" bond paper.

calendar

GUILD ACTIVITIES

April 15 @ 7 pm
ADG Council Meeting

April 16 @ 5:30 pm
STG Council Meeting

April 27 @ 5:30 pm
Film Society Screening
BLONDE VENUS
Wiard Ihnen, Production Designer
Aero Theatre – Santa Monica

April 29
New Member Orientation @ 5:30 pm
Reception @ 7 pm
General Membership Meeting @ 7:30 pm

May 20 @ 7 pm
ADG Council Meeting

May 21 @ 5:30 pm
STG Council Meeting

May 25 @ 5:30 pm
Film Society Screening
THE DETECTIVE
Bill Creber, Production Designer
Egyptian Theatre – Hollywood

May 26
Memorial Day
Guild Offices Closed

May 27 @ 6:30 pm
Board of Directors Meeting

June 4 @ 7–10 pm
Production Design Showcase
American Film Institute Sound Stage

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

THE DETECTIVE (1932)
Bill Creber, Production Designer – SUN May 25, 5:30 PM – Egyptian Theatre – 6712 Hollywood Blvd., Hollywood – FREE tickets for ADG members and guests – more information 818 762 9995 or **www.artdirectors.org**

Ingmar Bergman Weekend Retrospective New 35mm prints of five Bergman classics: *Fanny and Alexander* (1982) – Anna Asp won the Oscar for her design of this film; *The Virgin Spring* (1960), *Through a Glass Darkly* (1961) – both designed by P.A. Lundgren; *Cries and Whispers* (1972) – designed by Marik Vos-Lundh; and *Autumn Sonata* (1978) – again designed by Anna Asp – FRI–SUN April 4–6, 7 PM each day – Dunn Theater – 1313 N. Vine St., Hollywood – tickets $5 ($3 for Academy members) and more information 310 247 3600 or **www.oscars.org**

BLONDE VENUS (1932)
Wiard Ihnen, Production Designer – SUN April 27, 5:30 PM – Aero Theatre – 1328 Montana Ave., Santa Monica – FREE tickets for ADG members and guests – more information 818 762 9995 or **www.artdirectors.org**

ANNIE GET YOUR GUN (1950)
Cedric Gibbons and Paul Grosse, Art Directors – SAT April 26, 2 & 8 PM – Alex Theatre – 216 N. Brand Blvd., Glendale – tickets and more information at 818 243 2539 or **www.alexfilmsociety.org**

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WELCOME TO THE GUILD

by Alex Schaaf, Manager
Membership Department

During the months of January and February, the following sixteen new members were approved by the two Councils for membership in the Guild:

Motion Picture Art Directors:
Jason Kuzia – THE KINGS OF APPLETOWN – 415 Crystal, LLC
David Tennenbaum – WITLESS PROTECTION – Lionsgate
Geanina Vasilescu – OPPOSITE DAY – Opposite Day, LLC

Commercial Art Director:
Noel McCarthy – Epoch Commercials

Television Art Directors:
Joe Celli – 80th ACADEMY AWARDS – AMPAS
Majken Larsson – WANNA BET – ABC

Television Assistant Art Director:
Geoffrey Grimsman – ARMY WIVES – ABC Studios

Graphic Artists:
Adam Baral – KTTV
Muchin Kuo – CBS
Carson Mazaros – CBS
Kevin Preddiville – Fox Television Stations
Daniel Sorenson – Fox Television Stations

Assistant Scenic Artist:
Jerry Ortega – CBS

Scenic Artist Trainee:
Scott Gordon – Warner Bros.

Electronic Graphic Operator:
Sean Fagan – Fox Television Stations

Fire/Avid Operator:
Robert Brown – Fox Television Stations

TOTAL MEMBERSHIP

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

960 Art Directors & Assistants
575 Scenic, Title and Graphic Artists

AVAILABLE LIST:

At the February Council meetings, the available lists included:

57 Art Directors
17 Assistant Art Directors
5 Scenic Artists
1 Electronic Graphic Operator
4 Graphic Artists
5 Graphic Designers
3 Student Scenic Artists
1 Title Artist Tech

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

DUES PAYMENTS

by Alex Schaaf

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 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 each quarter for your records.

Tuesday is the new Monday!

Ever since The Huntington first allowed film production on the grounds, Monday has been the day of choice. In fact, for many years it was the only day filming was permitted.

But starting January 2008, the official "closed to the public" day became Tuesday instead of Monday.

Enjoy the convenience of prepping on a Monday and shooting on a Tuesday, as Tuesday is now the least expensive, most flexible day to film at The Huntington.

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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 January and February by the ADG Council upon the recommendation of the Production Design Credit Waiver Committee.

FILM:

William Arnold – CIRQUE DU FREAK – Universal
John Beard – INKHEART – New Line Cinema
Laurence Bennett – IN THE VALLEY OF ELAH – Warner Independent Pictures
Bill Boes – SOUTH OF THE BORDER – Walt Disney
Gae Buckley – HE'S JUST NOT THAT INTO YOU – New Line Cinema
Franco-Giacomo Carbone – THE LODGER – Screen Gems
Guy Hendrix Dyas – INDIANA JONES AND THE KINGDOM OF THE CRYSTAL SKULL – Paramount
Tony Fanning – HAMLET 2 – Focus Features
Richard Hoover – HENRY POOLE IS HERE – Lakeshore Entertainment
Kalina Ivanov – MADE OF HONOR – Columbia
Bruton Jones – LAKEVIEW TERRACE – Screen Gems
Monroe Kelly – YELLOW HANDKERCHIEF – Corbele Productions
John Larena – SEX AND DEATH 101 – Anchor Bay Entertainment
Joe Lemmon – SENIOR SKIP DAY – Irwin M. Rappaport, P.C.
Jeannine Oppewall – THE HAPPENING – 20th Century Fox
William Sandell – HOTEL FOR DOGS – Paramount
Tom Sanders – EAGLE EYE – Paramount
François Séguin – PUSH – Summit Entertainment
Missy Stewart – I KNOW WHAT BOYS LIKE – Columbia

TELEVISION:

Oana Bogdan – KAMEN RIDER – Kamen Rider Productions
Jonathan A. Carlson – LOST – ABC Studios
Anton Goss – AMERICAN GLADIATORS – NBC
Michael Novotny – THE SARAH CONNOR CHRONICLES – Warner Bros. Television

milestones

MARY RUTH SMITH
1950–2008

by Scott Roth, Executive Director

A valued Guild employee who was terribly well thought of and genuinely liked—no loved—by her co-workers, Mary Smith died January 28 after a furious bout with pancreatic cancer. She was 57. Mary's professional career was grounded mainly in editing; she worked in both features and TV and received an Emmy® nomination for her work as a music editor on *Hill Street Blues*. She also won Golden Reel Awards from the Motion Picture Sound Editors for her work on *Aladdin* and *Jerry Maguire*. Other credits included *The Insider*, *Civil Action*, *Godzilla*, *Braveheart*, *The Devil's Advocate*, *The Hunt for Red October* and *The Prince of Tides*.

Notwithstanding the enjoyment she derived from her career as an editor, Mary had longed wished to return to college and earn her degree, which she did in 2000. She also realized that she had an affinity and aptitude for research. This, plus the fact that her partner, Nicole Oeuvray, is the Guild's bookkeeper, brought her to the attention of the Art Directors Guild. She began working part time for the Guild a few years ago handling a myriad of tasks for me and for the Guild's Technology Committee, and for and with other departments and other Guild members. In all that she did she was precise, inordinately pleasant and helpful, and, frankly, very good at each and every task that came her way. In short, she got it and in turn, we got her, if only for an indecently short time.

We miss Mary very much but we're consoled by this: the great joy she brought into the lives of Nicole and all those at the Guild she touched, lives with us.

CHRISTIAN ANTONIO RENTERIA

Adrian Renteria, the Guild's mailroom supervisor, and his wife Christy are happy to announce the birth of their son Christian, born at 11:30 AM on March 6, 2008.

WADE BATTLEY
1955–2008

by John Shaffner and Joe Stewart, Production Designers

Our friend and colleague, Art Director Wade Battley, passsed away Sunday, March 2, after a a courageous seven-year battle with cancer. Her husband and daughter were by her side.

An Emmy® Award winner, Wade was famous for her feisty, insightful and loyal personality. She represented the essence of the can-do attitude. She was a favorite of her professor, Mr. Fred Youens, at Carnegie Mellon University where she received her BFA in stage design. We mourn the loss of a wonderful and creative person.

She began her career as a freelance designer in New York and regional theatre. For a time she created fabric pattern designs. She was intimately involved with the Moliere In the Streets Company, designing everything, masks, sets, costumes, makeup and hair, her talent and determination were remarkable. She ventured into television as an Art Director on *Showtime at the Apollo* and as the New York Art Director on *Star Search* with Ed McMahon. She moved to Los Angeles in 1990, began her career in West Coast television, and was welcomed into the NBC family of *Days of Our Lives*. Working with Chip Dox, fellow alum, she art-directed and set-decorated, winning her Emmy in 1997. She later applied the same skills to *General Hospital* and *Port Charles* at ABC.

Few realize her impact on daytime television especially, not understanding the thoughtful and perceptive choices she made for years that defined character and brought style to the programs she worked on.

While at NBC, Wade met and married her soul mate, Alan Tate. She made the decision to leave show business when her main projects were raising her sensitive and beautiful daughter Harrison, keeping the home fires burning for her adoring husband Alan, head prop man for the L.A. Opera, dedicating enormous energy in the fight against cancer for others and her own personal war with disease. She gave enormous energy to community and educational activities. She is survived by her husband Alan, daughter Harrison, stepdaughter Alicia, residing in Los Angeles, and mother Avis Battley, sister Tacy, brother Devin, of Virginia and Maryland, and her loving friends.

reshoots

Hans Ledeboer (right) and John Bartholovsky, Scenic Artists at work on paintings for THE VAGABOND KING, a 1930 Paramount musical starring Jeanette MacDonald. Mural paintings and rich draperies decorated the walls of most of the fifty-five settings designed by Hans Dreier, and a small army of Scenic Artists worked on them for months. The film, shot in two-strip Technicolor, was long thought lost, but was recovered and restored in 1998.

Photograph courtesy of Mark Wanamaker, Bison Photo Archives

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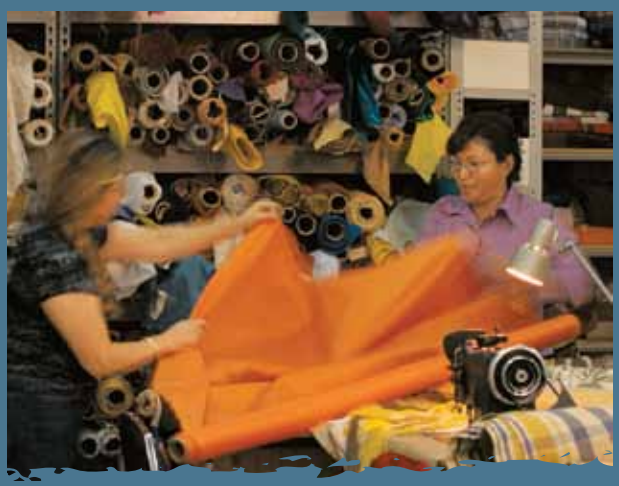

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