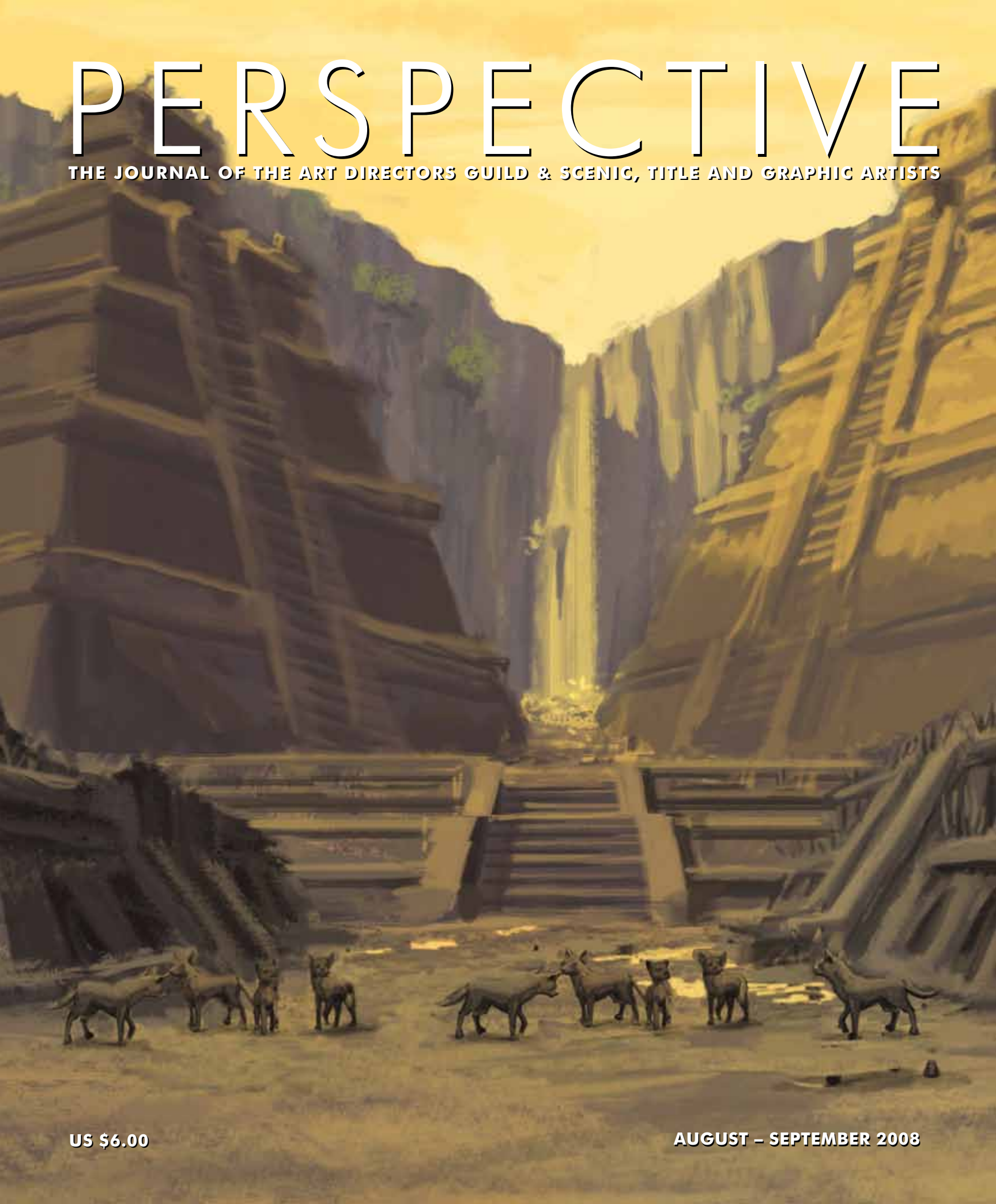


PERSPECTIVE

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



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COVER: A detail from Juan Pablo Garcia's illustration portraying the lost city of Techichi from BEVERLY HILLS CHIHUAHUA, drawn completely in Photoshop®. Production Designer Bill Boes wanted to explore how lighting could affect the mood in this sacred valley. The setting sun mirrors the end of Chloe the Chihuahua's former materialistic values and the beginning of her new enlightenment. The scene features the litter of puppies that greet Chloe when she first discovers the forgotten canine civilization.

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contributors



Vlad Bina, V.E.S., received an architecture degree from Ion Mincu University in Bucharest, a Master of Architecture from Pratt Institute in New York, and he attended MIT on a Fulbright Scholarship. He has contributed digital sets and digital set extensions for *13 Ghosts*, *The Matrix Reloaded*, *The Matrix Revolutions*, *Catwoman*, *Sin City*, *The Da Vinci Code*, *Spider-Man 3* and *Shine a Light*. Recently, he began working closely with pre-production and previsualization teams trying to establish a 3D film set database to be used not only for Production Design but also for production planning, management and eventually for post-production work. Vlad considers digital set design to be an integral part of Production Design, and hopes that in the near future there will be a convergence of the two fields in terms of tools and pipelines. His Los Angeles-based company, xyBlue Design, is founded upon this conviction.



Stuart Blatt grew up in Philadelphia, the son of a ballerina and a Broadway dancer. He studied theater at Temple University and then moved to California in 1977. After working as a longshoreman, owning a children's clothing store, and running a balloon decorating business, the Art Department seemed a natural progression. Stuart cut his teeth on about twenty-five low-budget films that took him as far afield as Romania and Morocco, and *What's Cooking* went on to be the opening-night selection at Sundance. He started in television in 1999 with five seasons on *Angel* and followed that with several series—*Point Pleasant*, *K-Ville*, *Pepper Dennis*, *CSI: Miami* and *Cold Case*—and assorted MOWs and pilots. He lives in South Pasadena with his wife Brenda, daughter Atty and son Zack. Despite all of his accomplishments, he can't compete with the fact that Brenda works with *Hannah Montana*.



Bill Boes grew up a hippie kid in Santa Cruz, California, and developed at a very young age a love for the art of stop-motion animation. After graduating from the San Francisco State University film program, he landed a job as a staff toy designer for Lewis Galoob Toys in South San Francisco. Volunteering his time on various music videos and film projects led to his being hired as a model maker on Tim Burton's *The Nightmare Before Christmas*. There he met Production Designer Rick Heinrichs who promoted him to Assistant Art Director; the two have been friends ever since. In 1996, Bill moved to Los Angeles and sharpened his Art Director skills on projects such as *Alien Resurrection*, *Sleepy Hollow* and *Lemony Snicket*. His first feature, *Monkeybone*, combined his love of stop-motion animation with live action.

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Submissions

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

Website: www.artdirectors.org

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.

ACADEMY ADMITS TWO PRODUCTION DESIGNERS

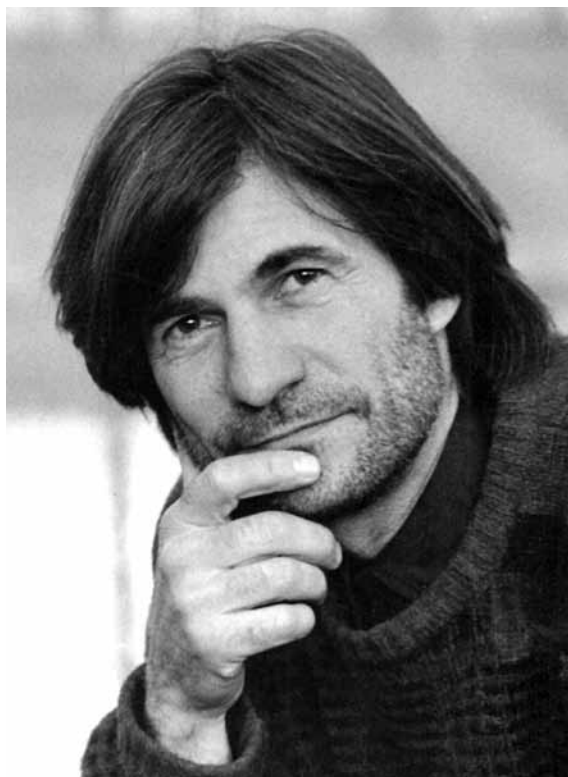
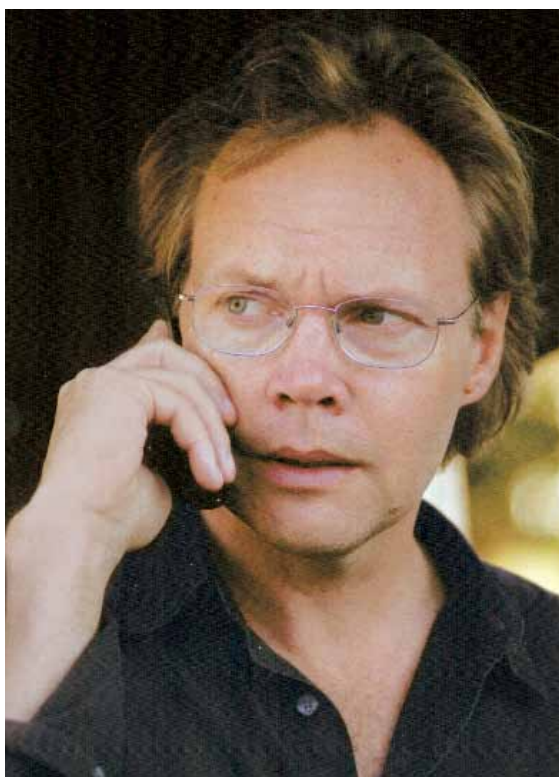
by Michael Baugh, A.M.P.A.S. Art Directors Branch Committee

The Academy of Motion Picture Arts and Sciences® has extended invitations to join the organization to 105 artists and executives who have distinguished themselves by their contributions to theatrical motion pictures. Those who accept the invitation will be the only additions in 2008 to the Academy's roster of voting members.

I am very pleased to report that, included in this elite company, are Production Designers Jack Fisk and Clayton R. Hartley. Jack began a thirty-five year partnership with director Terrence Malick on *Badlands*, and continued with *Days of Heaven*, *The New World*, and *There Will Be Blood*, for which Jack received an Oscar® nomination and an ADG Award. Clay's twenty years in the Art Department have taken him from set design and Art Direction with Designer Steven Lineweaver to Production Design on some hugely successful films, including the Will Farrell comedies *Anchorman*, *Talladega Nights*, and *Step Brothers*.

Also invited to join the Art Directors branch are set decorators Larry Dias, Katie Spencer and Sandy Reynolds-Wasco, and costume designer Isis Mussenden. Academy President Sid Ganis said, "These individuals are all incredibly talented and a credit to the world of filmmaking. They exemplify the high standards of the Academy and I welcome each and every one of them to our ranks."

The membership policies that the Academy adopted in 2004 in order to slow the growth of the organization would have allowed a maximum of 137 new members in 2008 but, as in the previous years, the various branch committees sometimes endorsed fewer candidates than were proposed to them. Voting membership in the organization has now held steady at just under 6,000 members since 2003.



Far left: Jack Fisk.
Left: Clayton R. Hartley.



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from the president

MERGERS AND THE DESTRUCTIVE POWER OF FEAR

by Thomas Walsh, ADG President

Over the past several months, I have been working on location in Detroit. Needless to say, because of my distant assignment, I have been relegated to the role of an engaged listener during the recent merger meetings, rather than an active participant. The positive aspect of being a listener is that I have not become ensnared in the passion of the debate, the verbal sparring and gamesmanship that too often undermines a more thoughtful and important dialogue. From my quiet observations the following truths seemed to me to be self-evident, heartfelt, and at the very core of Locals 790 and 847's differences with Local 800.

It is Locals 790 and 847's conviction that Local 800 does not fully, deeply and genuinely appreciate nor respect their concerns and fears regarding the possible loss of their jurisdiction. They believe that we are engaged in a plan to undermine and ultimately eliminate their workplace hegemony, and understandably, this terrifies them greatly. They also believe that Local 800 has no real interest in maintaining, promoting or policing workplace standards or jurisdictions, and that we do not fully understand or appreciate the erosion of our own jurisdiction by other guilds or outside contractors.

They feel that Local 800's current system of governance is inherently unfair and that it would be ultimately hostile to their interests. Our current model of governance consists of two standing craft councils, both of equal size. Our current Board of Directors is also equal but we have proposed that it evolve into a more proportional model, much like that of the House of Representatives. The President, Vice President, Treasurer and Secretary would still be elected from the membership at large; the Trustees would continue to be equally represented from all groups and the remaining Board members would come from the craft Councils based on a proportional model, one that is relative to the number of declared members in each branch of the Guild whom they represent. Locals 790 and 847 are concerned that the proportional distribution of the Board of Directors' seats will lead to their marginalization within the larger organization.

Needless to say, the merger process and dialogue has been challenged from the start. Most disheartening of all is that a great deal of misinformation has been spread among their members, further inflaming historic fears, prejudices and suspicions.

As I reflect upon all of the above I'm reminded of FDR's famous words, "The only thing we have to fear is fear itself." Local 800's mandate, now and for all time, is to ensure that all of its members are equally represented and protected within the workplace and within our union. We seek to disenfranchise no group or individual in any manner whatsoever. We will now and always respect the rights of the individual in equal measure with the interests of the group. Most importantly, the craft Councils and Board of Directors of Local 800 must always consist of working professionals who selflessly give of their time and energies to serve the best interests and welfare of the entire membership without craft allegiances, pre-qualifications or special agendas.

For the time being, it sadly appears that the hardest thing for us to overcome will be our fears of each other.





THE ADG FILM SOCIETY

by Tom Walsh, Film Society Chair

HELLER IN PINK TIGHTS (1960) designed by Gene Allen

On Sunday, August 24, at the Aero Theatre in Santa Monica, 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 as an illustrator during the studio system's Golden Age, on films such as the Errol Flynn *Robin Hood* (1938, Carl Jules Weyl, Art Director) 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 body of work as a designer includes *A Star Is Born* (1954) with Judy Garland, *Les Girls* (1957), *The Chapman Report* (1962) for which Gene also wrote the screenplay, *My Fair Lady* (1964) and *The Cheyenne Social Club* (1970), and *At Long Last Love* (1975).

THE ADVENTURES OF TOM SAWYER (1938) designed by Lyle Wheeler

On Sunday, September 21, at the Egyptian Theatre in Hollywood, the Society will present Mark Twain's classic in its original three-strip Technicolor glory. This rendition captures the boyish wonder and childlike bliss which permeate the classic yarn. Lyle is a recent ADG Hall of Fame inductee and a pioneering leader in Art Direction. 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.

Wheeler succeeded Richard Day as the head of the Fox Art Department in 1947 and went on to become one of the great Supervising Art Directors of Hollywood's Golden Age. His era included the transition from black-and-white to color and the emergence of the widescreen formats.

Left: Gene Allen
Right: Lyle Wheeler



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VISUAL EFFECTS PRIMETIME EMMY® VOTING EVENT

A.T.A.S. Press Release

The Academy of Television Arts & Sciences will present the Third Annual Visual Effects Primetime Emmy Voting Event, a program showcasing the five episodic and five long-form Visual Effects nominees on Thursday, September 11, at 7:30 p.m. at the Leonard H. Goldenson Theatre, 5220 Lankershim Blvd., in North Hollywood.

The program, hosted by the current Governors of the Special Visual Effects Peer Group, Dan Curry and Geoff Mark, will feature discussions with the nominees. Following the screenings, qualified Peer Group members will vote to select two Emmy winners (Series & Long Form). Special remote voting arrangements will be made for Peer Group members unable to attend.

All industry professionals, VFX students and interested parties are invited. Reservations for the VFX Primetime Emmy Voting Event are necessary to secure admission. ID will be required. For reservations, please send an email to vote-off@emmys.org. Doors open at 6:30 PM, with a cocktail party afterward. All seating is unreserved. Parking is available for four dollars.

The 2008 nominated achievements are: (Long Form) *Comanche Moon*, *John Adams*, *Life After People*, *The Company*, *Tin Man* (Series) *Battlestar Gallactica*, *Heroes*, *Human Body: Pushing the Limit*, *Jericho*, *Stargate Atlantis*, *Terminator: The Sarah Connor Chronicles*.

FROM AMSTERDAM

a letter from Romke Faber,
Dutch Production Designer

I have finally received the *Perspective* magazines (see picture). Excuse me for my looks; it was a long day working today. Now you know with whom you were all the time mailing. So thank you very very much for your help. And I hope that from now on all will be OK with *Perspective*.



(Editor's note: For those of you who haven't read the fine print on the masthead page, *Perspective* subscriptions are available for purchase by persons who aren't Guild members. The content of the magazine is, and will remain, directed to ADG members, but others sometimes find the articles of interest. We have subscribers in a variety of foreign countries including Canada, Israel and, as you can see, the Netherlands.)

BALLET AND OPERA CONTRACTS

by John Moffitt, Associate Executive Director

As a result of a trip to the Bay Area in late May to sit down with representatives from the San Francisco Ballet Association, a tentative deal for a three-year contract for Scenic Artists was agreed upon in discussions that lasted a couple of hours. "Nearly a record time for a negotiation," proclaimed Ballet General Manager Lesley Koenig. It has been rumored in the San Francisco press that Lesley has been selected for a position with the Metropolitan Opera in New York. The Local wishes her all the best but concedes that, in our opinion, her shoes will be hard to fill.

In June, we also sat with representatives from the San Francisco Opera Association and, following two further trips to San Francisco and exhausting efforts from representatives sitting on both sides of the table, a tentative three-year deal was finally struck with the Opera. Ratification by Bay Area Scenic Artists of both contracts is pending and the final agreements should be signed in September.

Top left: JOHN ADAMS, Gemma Jackson, Production Designer, John Goldsmith, David Crank, Christina Moore, Steve Summersgill, Art Directors. The film is also nominated for Visual Effects.

MINIWORX ART SHOW WAS A BIG SUCCESS

by Nicki La Rosa, Special Projects Coordinator



The MiniWorX exhibition opened on Saturday, June 21, with a reception at the GhettoGloss Gallery. It was a fine way to celebrate the first day of summer as well as our members' personal artwork.



As the sun set over Silverlake, trails of guests gathered to view the exhibit of small-scale works. Paintings in various media graced the walls, as well as a few mini-light installations. Four pieces were sold in the first hour. The talent reflected a remarkable range of creative expression, from biker portraits to two-tailed headless tigers, warm paintings of beautiful women, sharp photos of mannequin heads, stunning landscapes, clouds, orchids, koi fish, colorful abstracts, vintage photographs, pirate ships sailing into the sunset, even a rustic Western string trio. You can still access the entire exhibit on the **GhettoGloss.com** website if you missed the opening.



When the sunlight faded to dark, a ten-foot-tall ADG motion logo was projected against the outside wall, acting as a beacon for the buzzing gallery. Inside, champagne flutes topped with strawberries and plates loaded with food floated throughout the room. Members enjoyed the opportunity to catch up with one another, as well as meet new additions to the fellowship.

Eleven pieces sold by night's end. One of the most thrilling surprises an artist can experience (besides having their work shown in a gallery), is finding that magnificent red sold dot next to their piece. Congratulations to all who exhibited.



Thank you to the Fine Arts Committee and its Co-chairs Denis Olsen and Mike Denering for another successful ADG gallery exhibition. Thank you to GhettoGloss Gallery for supporting the Guild and inviting our members to show their works. And thank you to the members for participating.

The Fine Arts Committee is very pleased to provide opportunities for Guild members to show their personal works in galleries. If you haven't done so before, please don't be shy. *Art Unites*, again hosted by NoHo Gallery LA, is just around the corner.

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5D: THE FUTURE OF IMMERSIVE DESIGN

by Scott Roth, Executive Director

Our workplace and the landscape of our industry are changing faster than any of us could have imagined. Our ability to continue to practice our craft, and to bring our historical skills to the center of the creative process, depend on a deep understanding of new tools and design practice. We are witnessing a change in entertainment media more fundamental than the introduction of the talkies.

The ADG has spent the past three years developing a sophisticated understanding of the impact of technology in design, and has been passing on this knowledge to its members through *Perspective*, the Art Directors website and the ADG Wiki. It has also been integral in launching the first forum for discussion of design throughout narrative and entertainment media, the 5D Conference.

I want to encourage our membership to take advantage of this groundbreaking new conference.

5D: The Future of Immersive Design is being produced by the Art Directors Guild and the University Art Museum at California State University, Long Beach. With Autodesk as the presenting sponsor, this two-day conference on **October 4-5, 2008**, will reveal the impact of design and the creative process integrated with technology for narrative-based media across film, television, interactive, animation and architecture. Leading practitioners in these fields will conduct a series of in-depth panels covering the entire visual entertainment spectrum across all media. Special workshops from such companies as DreamWorks Animation, ILM, and Sony ImageWorks (at press time) will run tandem to the panels, introducing veterans and students alike to the current wares of the immersive design community. You will benefit from the opportunity to explore the future of design and the evolving role of our membership in that future.

The keynote address will be delivered by Henry Jenkins, leader of the Convergence Culture Consortium at MIT and author of *Convergence Culture—Where Old and New Media Collide*, among his many writings on pop culture and new media.

Additional speakers and panelists include: Rick Carter, Production Designer for *War of the Worlds* and *The Polar Express*; Doug Chiang, Production Designer and executive vice president, Imagemovers Digital; Peter Frankfurt, co-founder/co-director, Imaginary Forces; ADG member and co-head of the ADG Technology Committee; Alex McDowell, Production Designer, *Minority Report* and *Watchmen*; John Tarnoff, head of show development, DreamWorks Animation; John Underkoffler, design and engineering consultant and science/technology advisor for *Minority Report* and *The Hulk*; Gore Verbinski, director of the *Pirates of the Caribbean* trilogy, and Habib Zargarpour, senior art director, Electronic Arts.

The 5D Conference will take place at the Carpenter Performing Arts Center at CSULB on October 4-5, 2008. I strongly encourage our members, their colleagues and friends, to visit the website www.5dconference.com and register right away. Again, this is your future.

Get immersed!



lines from the station point

ART UNITES 3

by John Moffitt, Associate Executive Director

The ADG Fine Arts Committee is very pleased to coordinate gallery exhibitions of members' personal works. If you haven't participated before, please don't be shy. *Art Unites*, hosted by NoHo Gallery LA, opens September 14. This year, the show will feature biographies from each artist, and every piece will be for sale. Dan, the exhibit curator, requires your submission to be sent via email. Every effort will be made to put in as many pieces as are submitted (up to the limit of six), subject to space available. Please read carefully; the submission guidelines are thorough.



- You may submit work in the theme of your choice
- The artist must electronically submit (up to) six pieces total
- All artists are guaranteed at least one piece in the show
- Submissions may be paintings, photos, mixed media or sculptures
- If sculpture or 3D piece, artist must provide a podium or display stand

Email Submission Requirements:

- Please put ART UNITES in subject line and include your NAME and EMAIL:
- Send to: **curator@nohogalleryla.com** and **cc: nicki@artdirectors.org**
- Include the following:
 - JPEGS OF EACH PIECE (low resolution)
 - TITLE, MEDIUM, SIZE, and WEBSITE (if applicable)
 - RETAIL PRICE (gallery takes 38% commission)
 - ARTIST'S BIO – A summary in MSWord of your experience, including credits for films, television, and media you have worked on, any recent exhibition experience, and any notable awards. The biographies offer a way to get to know fellow members, and they serve as a great promotional tool for the show and the Guild.

Dan will respond to your email, indicating which pieces he can hang in the show. He will also promote your work to his out-of-town collectors.

Each piece, once selected, must be delivered bubble-wrapped with PRINTED labels on the back of piece and on the outer bubble wrap, stating NAME, PHONE NUMBER, and EMAIL. Please include a PRICE LIST of the pieces dropped off, including Title, Medium, Size and a Photo or detailed description of each piece. Also include two hard copies of the artist's BIO.

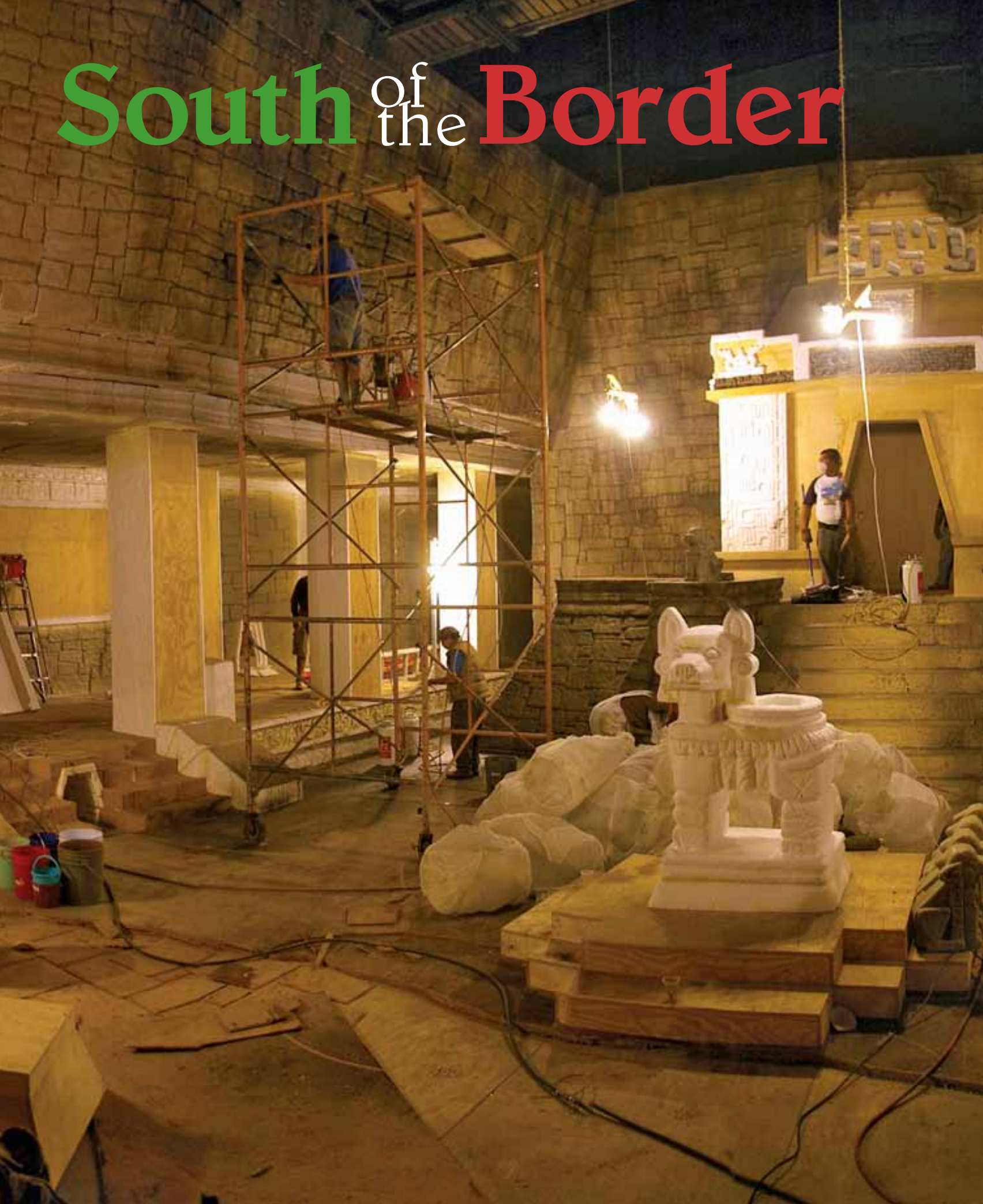


Please remember these dates:

- August 15 – submissions are due via email to the curator
- August 25 through 29 – Art dropoff week at the Guild – HOURS: 10 AM–6 PM
- September 14 – *Art Unites* Opening Reception – 4 PM–10:30 PM

We look forward to your submissions. Please call Nicki at the Guild with questions or if special arrangements need to be made.

South of the Border





by Bill Boes, Production Designer



All images © Walt Disney Pictures

Previous page: The temple interior under construction on stage at Churubusco Studios in Mexico City. Above: The completed fountain set on the Malecón in Puerto Vallarta. Below, left: A SketchUp model by Carlos Gamboa of the mansion facade, built as part of the garden set to tie the two locations together. Below right: A model of the mansion garden, a collaborative effort of the sculptors, the greens department, and the entire Art Department staff.

When my friend and frequent collaborator, director Raja Gosnell, called about his next project, I had no hesitation. How could I pass up a chance to design a film chronicling the spiritual and physical journey of a pampered Chihuahua named Chloe throughout Mexico on her quest to find her cultural roots, her ancestors and eventually, a way back to Beverly Hills. Raja likened it to a kind of *Doggie Indiana Jones* movie, taking the audience to the dirtiest parts of Mexico City, to the most beautiful beaches of Puerto Vallarta, to a hidden temple nestled deep in the jungle, through the faded beauty of old Guadalajara, up into the great deserts of Sonora, and eventually, to a hidden Chihuahua civilization known as Techichi. Raja really wanted to portray Mexico's indigenous romantic beauty, to break the stereotypes and misconceptions. He wanted the film to be a love letter from Mexico.

After three weeks of work in Los Angeles, I left—preliminary designs in hand—for Puerto Vallarta, our home base for the next four months. I was fortunate enough to talk my friend, Production Designer Pipó Wintter, into joining me as Artistic Consultant for the entire shoot. Peeps is from Argentina; he knows the language and the Latin culture, so he was a priceless asset to me and the movie. On my first trip to Mexico City I was also fortunate to meet the multi-talented Hania Robledo who would become the project's Art Director. Hania is a former set decorator, nominated for an Oscar for her work on *Frida*. It was largely through her efforts that we finished on time and under budget. When I arrived in Puerto Vallarta she had staffed our Department with a talented and diverse crew, including two newborn puppies that greeted us every morning. It felt like a family.



Locations were the first hurdle. There were 107 scripted locations and sets, so I spent the entire first week in a van, going out of the air conditioning into the moist tropical air. In addition to creating large salt stains on my shirt at the end of each day, I lost weight. The large fountain on the Malecón was an important scene where Chloe washes herself off and reveals her jeweled necklace. The location manager laughed when I asked to see a few. Apparently we'd be building our own fountain. The finished set blended so well that as we were striking it more than a few tourists asked how we could destroy such a beautiful landmark. Finding a Beverly Hills mansion and a Rodeo Drive shopping mall in Puerto Vallarta was another story. Shopping malls in Mexico don't look at all like California; although we eventually found a new one near the tourist center that at least had a Starbucks (which became the oasis of caffeine for the Art Department). Once silver fire hydrants, high-end signage, the classic Beverly Hills crest and a few fancy cars were added, we had it.

The script also called for a lavish Beverly Hills mansion with a sprawling garden that was constantly being reworked. A newly built residence in Nuevo Vallarta, an exclusive development north of the city, had a Mediterranean feel to it and was perfect for the interior. It had a grand foyer with a large staircase and lots of large rooms. Once it had been given a light olive-green color and dressed in warm natural colors, it reflected Jamie Lee Curtis' character, Aunt Viv, perfectly. The back of the house, however, was literally the Pacific Ocean, and we didn't have much luck in the hunt to find a garden worthy of the interior. I finally settled for a sprawling backyard ten miles away which had sufficient area, but that was about all. The architecture of the house didn't match what we shot at the other location, the existing swimming pool was a mess, and the landscaping would have to be completely re-imagined into a garden. After a complete Art Department survey, a version of the house was built in SketchUp®, and a large half-inch dimensional model of the site, including the garden area was constructed. With this model, we all experimented with ideas for small topiaries, ponds, gazebos, benches, and featured plants. Many SketchUp models were generated until the house facade matched the



Top: An early concept illustration of the temple exterior, drawn by Patrick Janicke in Los Angeles. Above: Juan Pablo Garcia drew this illustration entirely on a Wacom® tablet using Photoshop® to explore the partially hidden entrance to the temple.



massive Mediterranean columns and arches at the Nuevo Vallarta location. The intervention also included a huge greenhouse and a complete new garden. The pool was drained, and new tiles were added to create Aunt Viv's stylish logo at the bottom. The garden began to take shape with all kinds of exotic plants and trees brought in from the area. Later, when the location was wrapping, the owner pleaded with us not to strike it. We later found out she had held her daughter's wedding reception in it.

It was during this initial phase that we began to have sudden electrical blackouts. For all of us in the digital age, this is a serious problem. Everyone in the Art Department had to go analog during these dismal times and wait for the power to come back on. The office was located across the street from a church, and I thought it was in character that everytime the power would go out we'd hear loud praying coming from our neighbors across the street—in Spanish.



The construction manager, Alberto Villaseñor, had set up a warehouse in Puerto Vallarta to prep the first half of our shoot. It soon became apparent that shooting in Vallarta would be like shooting in any tourist town. By that I mean that materials and specialty items, anything that isn't regularly used in the hospitality industry, had to be flown in from either Mexico City or Los Angeles, and therefore, thought out well in advance. Even sending a truck to Guadalajara was a six-hour roundtrip. More preparation than normal had to be put into every step. Alberto Villaseñor and his crew would prep each location with a surgeon's precision, and the film was always well taken care of.

The story called for a pyramid, an ancient undiscovered tomb filled with tunnels for our canine characters to get lost in. The interior would be built later on stage at Churubusco Studios in Mexico City, but the exterior needed a location with a natural mountainside hidden deep in a forgotten jungle. My initial scouts into the jungles where *Predator* (John Vallone, Production Designer) was shot in 1988 were not very positive. The *Predator* jungle, as it was now known, was a huge tourist attraction filled with *Arnold Was Here* signs. I moved on.



The ideal exterior location was found up an intimate dirt road, suitable only for 4x4s, near the surf town of Sayulita, up the coast from Puerto Vallarta. About 2.5 kilometers off the main highway, past a small community of about 40 people and several farms with cows, chickens, goats and two pigs that were always tied to a tree right in the middle of the road, I found the perfect place for our Temple. I really loved this

hidden jungle location; it had the wonderful kind of foliage you've seen in the classic jungle movies, as well as that Jungle 101 soundtrack—macaws, wild tropical birds, cicadas. After spotting the temple, the Art Department surveyed the location and the topography was input into a SketchUp model. From this information I created what I call a sketch model, a very rudimentary model out of cardboard conveying only the basic design elements. After Raja approved the sketch model, I handed it off to illustrator Juan Pablo Garcia, who began to interpret my model and embellish the forms, further developing the design. Using Photoshop, Juan Pablo, an accomplished fine art painter, worked free form—no scanning, just drawing right on his Wacom tablet—to generate beautiful illustrations. From these illustrations, lead set designer Charly Gamboa would devise working drawings for Alberto and his head sculptor, Arturo del Moral. While Alberto and his crew were building the structure and assembling the platforms on location, Arturo generated samples of the stone work, the blocks and carvings with which the entire set would be covered. Pipo headed up this effort, incorporating textures of rocks indigenous to the area. Sculptors in Mexico are sometimes responsible for the painted finishes as well. As Arturo sculpted the stonework samples, he also generated paint samples utilizing the colors of the rocks, moss, and other organic matter from the location. I wanted the temple to look as if it had been there for thousands of years, slowly being swallowed up by the jungle and the mountain, with only a third or so protruding out of it. Using Angkor in Cambodia as inspiration, Arturo also sculpted large root formations to reinforce this swallowed-up look.

Naturally, it was during this time—the time I love most while building a set—that the rains came. It rained for five days straight, all while we were trying to paint the temple. It was the tail end of Hurricane Dean and to stay on schedule the painters and the sculptors worked in the rain. Things got really intense. The painters would wait for a break in the rain and paint as fast as they could, then wait out more of the rain. But, where there is rain, there are floods and we had one of those as well. The day before the temple was to shoot, I got a call from Pipo saying, “You gotta just come and see for yourself.” I hopped into the van, which felt more like a boat in the heavy downpour and headed to Sayulita. As soon as I arrived at the turnoff from the main highway, I saw it: a 14' by 22' section of the temple had broken off in the night and traveled the 2.5 kilometers down to the main highway. Who knows what it hit along the way. Were the pigs OK? When I arrived, Arturo and his wonderful crew were already at work. Miraculously, the rainy weather broke, the

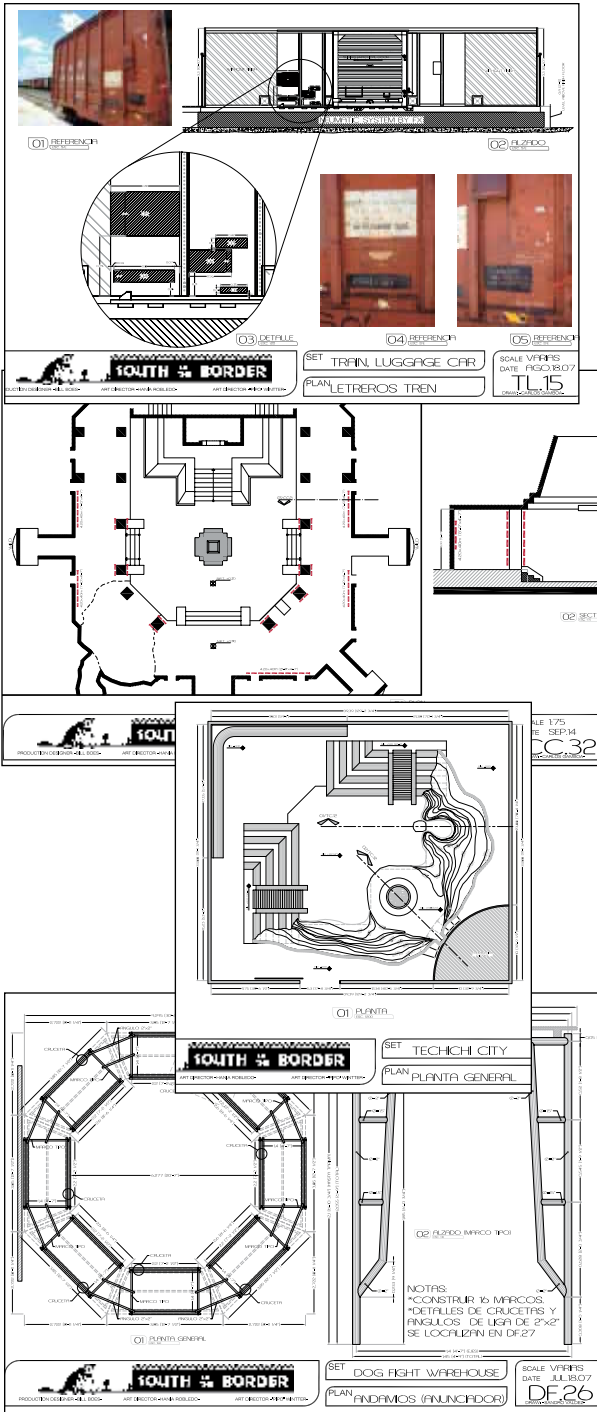


Opposite page from top: An extremely rough sketch model built of corrugated cardboard to explore designs for the temple steps. The temple in mid-construction, skinned with blocks of foam and hieroglyphs. The sets were sculpted and painted by the same set of artists. The rains came to Puerto Vallarta on the last day shooting the dogfight warehouse. It was a sunny day 35 minutes before the photograph was taken.

This page top: The dilapidated hulk of an unfinished movie theater was a perfect space for the dogfight arena. Left: The finished set offered us a variety of levels, chambers and vantage points. To suggest that the bad guys moved their dogfights every other day, we constructed everything out of scaffolding.

repairs were completed in time, and the company was able to shoot the temple the next morning. We later found out that the pigs were just fine.

There's a scene in the film, where Chloe finds herself dog-napped and right in the worst place she could possibly be: a dogfight in Mexico City. Two blocks from the beach in Puerto Vallarta, is a wonderfully dramatic location. Mexico is notorious for its collection of unfinished buildings, but very few people knew this building was there. It was supposed to be, at one time, a movie theater. From the looks of the unfinished and deserted interior, it was hard to imagine what the



original architects had in mind. The spaces had a strange Piranesian feel with unfinished brick walls and lengthy staircases. Re-bar protruded from every column—even places you wouldn't think needed rebar had it—and there were numerous chambers on multiple levels. I gravitated to a central hub in the bleakness, the perfect spot for a dogfight arena. I didn't have to do much to this location; it already had a visual feast of impending doom all around. I built the arena in the center hub, added bleachers, platforms and handrails, and the set basically completed itself. Set Decorator Maria Paz Gonzalez suggested adding a layer of circus iconography to the space to soften the blow of the subject matter and give the place a more amusing feeling. I was especially proud of this set. On the last day of shooting at this location, a powerful rainstorm enveloped Vallarta. We were at lunch in the bright sun, when suddenly more rain than I had ever seen fell upon the unfinished movie theater. Every hole in the ceiling, every uneven door, every pipe, and every crack spewed water and there was nothing anyone could do. I was in the producer's trailer when the water rose up to the floorboards; it was nearly eighteen inches of water. The streets were flowing like rivers and it was our last day there, so the crew broke early for the day. We returned later, after it had dried out, with a second unit to pick up the few shots that were missing.

Over the past months, Pipó and I had been making models and working with the illustrators and Raja to design the temple interiors for the lost civilization of Techichi. The look was based on existing ruins and ancient Mexican cultures. I looked at pictures of every pyramid in Mexico, and read about the culture to immerse myself in the imaginations and inspirations of those ancient artists. Pipó worked with Juan Pablo to develop a visual style for the hieroglyphics and iconography of the ruins. The story revolves around the history of man living with Chihuahua, and one illustration shows an ancient





Opposite page top: Raphael A. Mandujano drew this illustration of the boxcar set using an AutoCAD model exported into Bryce for texturing. The set was built on stage on linear actuators to simulate the motion of a moving train. The construction documents were drawn by Charly Gamboa, Sandro Valdez, Raphael Mandujano and Luis Ordoñez using SketchUp, AutoCAD® and VectorWorks®. This page: The company shooting in the temple set at Churubusco, showing the massive root system sculpted into the set to suggest the invading jungle.



Above: The film includes a historical sequence, showing how the great kings and queens of ancient Mexico lived in harmony with the Chihuahua civilization. Here is a princess' bedchamber, built on stage, whose carvings and hieroglyphs reflect this unity. A green screen was placed outside the windows, allowing for a vast landscape depicting the ancient city. Opposite page inset: Studies by Juan Pablo Garcia for sculptural Chihuahua's, used in the temple interiors.

Chihuahua sitting on top of a warrior that we used extensively through the stage work. I built as many rough sketch models as I could to convey the feel of the temple and its caverns. The whole department developed a beautiful model of the sacred pool and the Techichi Valley, built out of foam-core and cardboard. I used a lipstick camera to explain the set to Raja and cinematographer Phil Meheux, showcasing the ideal angles.

After our adventures in Puerto Vallarta, the company packed up, ready to take the show on the road. It was time for the Art Department to part ways. Pipó and most of the department left for Churubusco Studios in Mexico City, where in a few weeks we would meet again. It was also at this point that our two art department puppies, now grown, found a home. Doctor & Mrs. Gutierrez and their family adopted our puppies and took them in, right across the street from the church and our Art Department. I guess they will always feel at home.

The company went to Hermosillo, across from the Baja Peninsula in the north, to shoot some desolate desert

scenes. The temperature was about fifteen degrees hotter, and I guess this caused me to lose a filling. I went to a dentist, who drilled out my tooth and filled it with some sort of material. I gave him (oddly enough, another Dr. Gutierrez) my four hundred pesos, which he put right in his pocket, and I went to the train yard to check on the next set. No waiting, no messy paperwork, just get the filling and go. The train which takes Chloe and Delgado—whom she meets along the way—from Puerto Vallarta to the desert consisted of an engine, two passenger cars, a cargo platform, and a caboose. The cargo platform would hold the generator, which provided all the power for shooting once the train was in the middle of nowhere. I dressed the generator to look like wrapped cargo (to me it looked like a giant T-Rex under a tarp) but, honestly, it worked like a charm. The company shot for a week in the desert, and except for a few more rainstorms with golfball-sized hail, it was uneventful.

Guadalajara was the next stop, one of the most beautiful places in the world. When Raja and I first scouted there, we both knew it had to be in the picture. He and I planned a large cable-cam sequence where



Chloe and Delgado are chased by dogs from the dogfight in an open-air market at night, and we also created our own Day of the Dead parade at night with majestic Guadalajara as background. When people think of Mexico, I believe they are seeing this city. Romanticism just pours from the architecture.

A sequence where Chloe and Delgado hop on a train was shot in Guadalajara as well. Animal trainer Mike Alexander and his crew orchestrated a magnificent stunt, where Delgado, chased by the other dogs, pushed Chloe up onto a boxcar and does an unbelievable jump onto the boxcar to join Chloe. We spent two days clearing the surfaces of hazardous debris for the dogs. The hero train from Hermosillo had to be driven down to Guadalajara. Typical of shooting in Mexico, the train arrived with different boxcars. A talented painter re-created the original boxcar, and aged the interior to match what we had shot earlier in Hermosillo.

The shooting would finish at the famous Churubusco Studios in Mexico City, where films such as *The Sun Also Rises* (1957, Mark-Lee Kirk and Lyle Wheeler), *The Magnificent Seven* (1960, Edward Fitzgerald), *Dune* (1984, Tony



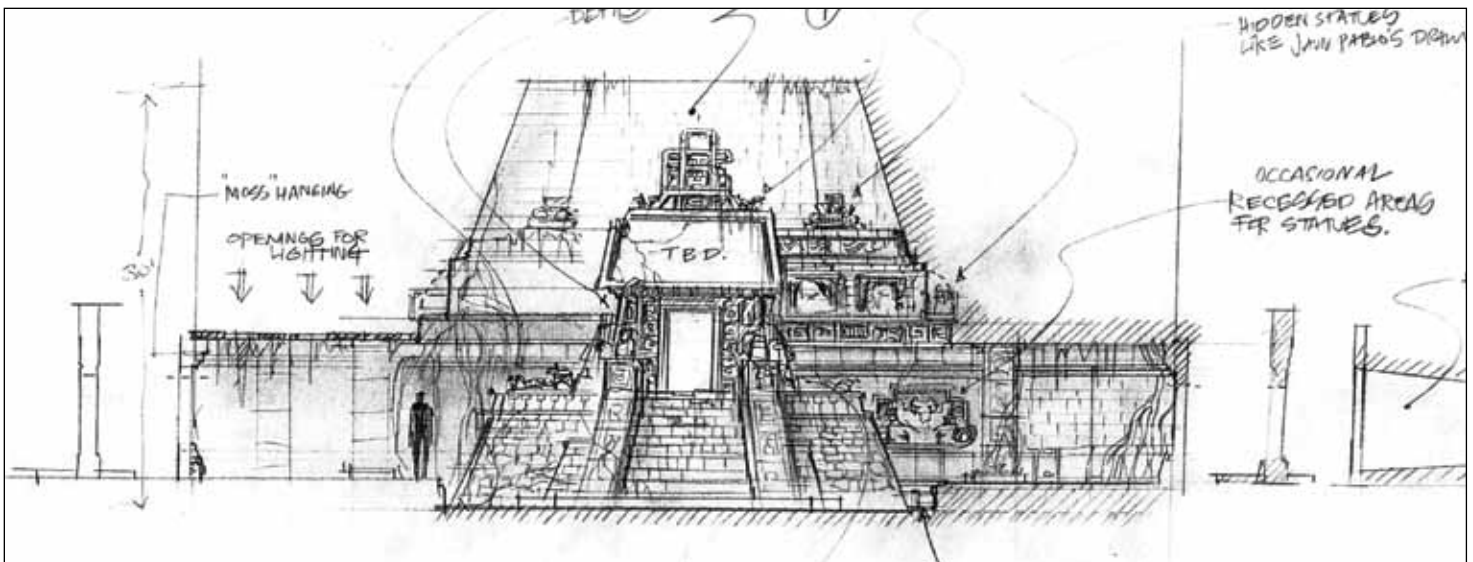
Above: A paint elevation for the mural in the princess' bedchamber, drawn in Photoshop, totally from scratch, by Juan Pablo Garcia and Hania Robledo. For accuracy, they were assisted by restorers from the National Museum of Anthropology, but then added Chihuahuas to embellish the story. **Left:** Hania Robledo and Pipo Wintter.



Above left: The lost valley of Techichi begins to take shape on Stage 5 at Churubusco Studios. Right: Head sculptor Arturo del Moral supervises the installation of foam skins and hieroglyphs. Below: My own early pencil study of the pyramid interior.

Masters), and *Honey, I Shrunk the Kids* (1989, Gregg Fonseca) were shot. One of the three stages (each was 125' by 120' by 50' tall) housed the temple interior and various tunnels and chambers. After the construction crew had erected the main walls, Arturo and his crew of sculptors installed the stone paneling and carvings that he had molded previously. He had also molded various rock formations from our location in Puerto Vallarta, and the results were great. Positives were punched out of the molds and various random pieces were used to create the rock walls and natural formations. The previously designed hieroglyphs were sculpted in many different varieties and sizes to skin the interior. Plain stone blocks were also shaped in various sizes out of Styrofoam and glued into place. I incorporated different levels to create the feeling that the ground was uneven and unstable, and the entire top section of the set was left open to allow flexibility for Phil's lighting. Any shots looking up would need

to be extended digitally. We gave the set a distressed feel, as if gravity had taken over and toppled certain relics. A section of the roof was made to look as if it had caved in and roots and plants had wrapped themselves around anything they could find. This caved-in section created a large opening and helped to motivate lighting, as if the sunlight filtered in from above. A large root system was strategically placed near the altar atop the stairs to allow Chloe to run up and out of frame. We even added mushrooms, lichens, and various exotic mosses. Dog-sized tunnels, holes and random openings were also created for lighting purposes in the darker areas of the set and a network of tunnels was built around a central hub which, together with specially-built wild plugs, allowed for individual tunnels to be reconfigured for different shots. It gave us variety without wasting the much needed square footage.



Because the lost civilization of Techichi is intended to be a sacred, forgotten valley of the great lost Chihuahuas tribes, Raja wanted it to feel as if no humans had seen it in centuries. The only way to get to it was through a single secret cavern. Using references and photographs of ancient Mexican civilizations, we designed our own Shangri-La. At one end it had two massive pyramids, hundreds of feet high, that were tilted side by side at a forty-five degree angle to create a protected plaza behind them. The sacred pool of knowledge was in this area, build on a different stage. I researched the rock formations of the Sonoran Desert and found magnificent shapes created when water once carved the rock. Some of these special rock formations were sculpted and fitted into place. For the majority of the rock formations, topography sections were installed and chicken wire acted as a skin for the foam. I gave the set a warm, glowing paint job to make it feel welcoming. I wanted this place to feel different from any other place we'd seen in this film. Exotic greens, rare cacti and even fictional plants were created to give the area a hyper-fantastic feel. A massive waterfall was added to give the impression the valley was kept alive and the sacred pond constantly fed from hidden springs above. A four-foot-wide trough was sculpted and was as high as the set (forty feet). The special effects crew rigged a tank at the top, where the water could be regulated, and a catch tank at the bottom received the water, recycling it throughout the day.

This set had canine concerns as well. Special platforms and a series of catwalks were created so the tribes of Chihuahuas could be staged and get to their marks during the shoot. One scene called for hordes of Chihuahuas to come out of nowhere and surround our two protagonists, so we sculpted small openings and caves with access from behind so the trainers could be near their dogs during the takes.

I was very fond of this set, and I feel it will be a special part of the film with its content and underlying sentiment of togetherness. This set was the Art Department's crowning achievement and really showcased the combined talents of the entire department. During those last days, everyone was working on set, either planting trees, painting or sweeping. It gave me an overwhelming sense of pride to watch all my friends, new and old, pitching in and doing anything they could to help, not because we were behind but because they had an overwhelming desire to be part of the process. I watched Juan Paulo, the illustrator, up on a ladder painting; I saw set designers bringing people water; I even saw our driver, Riche, on the set helping, and our loyal Art



Department coordinator, Alida, dressing in flowers. As I sat back and savored this last set, I couldn't help but feel an overwhelming sense of gratitude to my department. We had come a long way and had become a family, primarily due to the efforts of my good friend Pipo Wintter and Art Director Hania Robledo and her constant professionalism, talent and patience. I was thankful that I had been part of such a extraordinary group of people. The valley of Techichi was a happy way to end this journey, a sweet memory of an important life experience in Mexico. **ADG**

Top: The last in a line of many sketch models, built of corrugated cardboard, of the lost city of Techichi. I like working in 1/8" scale; it allows me to build very quickly, and often the original gesture and feeling of the set can be more easily captured, and then carried through the entire design process. Bottom: The company shooting on the finished set.



Science & Hot Chicks



When producer Kelly Manners first called me about *Dollhouse*, neither of us had any real idea what the show was about. It was going to be the much anticipated return to series television of Joss Whedon, the creator of *Angel* and *Buffy the Vampire Slayer*. The writers strike was just ending, which was enough reason to be interested, but working with Kelly and Joss once again had the makings of a perfect storm.

I was to meet with Joss the next day and I really didn't want to go in cold, so I Googled *joss whedon dollhouse*, and his legions of fans, rabid with anticipation for his next project, had posted lots of tidbits and many of the details. They had actually pieced together enough of a synopsis that I got an idea of what I might be in for: cutting-edge science in a house full of hot chicks.

I was feeling pretty confident at our first meeting at the Beverly Hilton, more so when Joss arrived with bags of amazing research from Hennessey & Ingalls—two dozen books with hundreds of post-its marking pages full of delicious ideas. We spent an hour or so talking about the show, where he hoped it could go and where it definitely would not.



by Stuart Blatt, Production Designer

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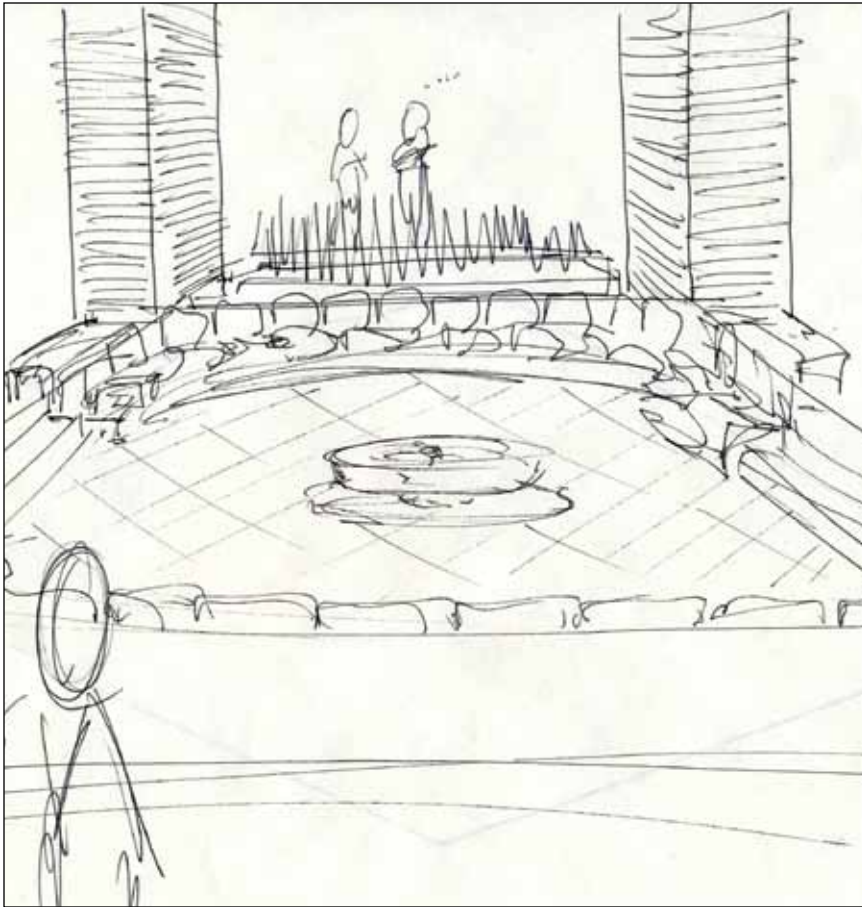
Joss wanted something lush and soothing, natural elements like stone and wood rather than steel and concrete. He wanted to portray present-day Los Angeles in an interesting and sexy way. He did not want to telegraph visually what kind of place this dollhouse actually was, but rather to let everything take place in the most serene and peaceful of settings. He had tagged pictures of Japanese country homes. We drooled over exotic spas in Sri Lanka. Finally he said, "Design me the most beautiful spa in the world." And with that he was off.

Monday morning, Art Director Leonard Harman and myself were huddled together in an office at the V.A. Hospital in North Hills with Joss' books and a stack of white foamcore. Fox had locked themselves, and therefore us, into a shooting date just seven weeks away. A shorthand approach to getting started was needed. The studio had assigned us Stages 18 and 19, about 14,000 sq. ft. each, and each with a pit clearly (or so we thought) marked on the stage floor. Joss agreed that we should build the dollhouse main area on one stage with the other housing rooms that were out of sight from the main floor. After much arm waiving, it was time to design.

I was really fortunate to take this project just as the strike was just about to end, so almost everyone was available to work. Construction coordinator Ted Wilson stopped by the office to offer his help and to see how the model was shaping up. Leonard and I were approaching this project a bit sideways because we really didn't have the time to draw the set and work out ideas on paper before jumping into the model phase. We needed answers quickly.

The dollhouse was to be a secret space that had no real contact with the outside world, so we eliminated any windows in the set. No windows meant no translites. No translites meant that we could build more set, literally fire lane to fire lane. Things began to move. As we cobbled together the model, Leonard did a few conceptual drawings and a spiffy 3D SketchUp® version of the set which was amazingly helpful to get a feel for what we were doing. I can't say enough about the fantastic communication device this SketchUp model became, not only early in the design process but later with cinematographer Ross Berryman and gaffer Dan Kerns.

Top: The signature permanent set for DOLLHOUSE, dressed and ready to shoot on stage at 20th Century Fox. Center is Tropher's office looking out onto the main area, with the tranquil conversation pit barely visible below, and the elevated walkways on either side. Opposite page bottom: Production Designer Blatt during the set's construction.



Four days after getting started, with the model, drawings and laptop in tow, we hauled out all of our dogs and ponies and went to see Joss. The clock was ticking and there was no time to waste. He quickly came onboard with our design but had a few suggestions: maybe could we move the gym here; could we have the art therapy area there; and, oh by the way, how about a suspended skybridge that traversed the entire set? Wouldn't that be cool?

The next Monday we were off and running, finally housed at an office on the Fox lot where we could spread out. I got lucky again when Production Designer Cam Birnie came aboard as our set designer. He jumped into this project with all sorts of great ideas and his experience brought a new set of eyes to a project that was shaping up to be something quite challenging. Ted Wilson joined us to offer ideas from his point of view, and Art Department coordinator Jessie Brodsky began the quest for samples. We had become a working Art Department—and also the only people in the large bullpen which would eventually become our production office. It was great. No one—no production coordinators, UPMs, transportation department, assistant directors—was around to distract us. During the first week, we completed the model, adding the sky-bridge and a sunken conversation pit. Leonard did beautiful renderings and took the SketchUp model to the next level with colors and surfaces. Meanwhile, Cam banged out a great set of basic working drawings with enough information to discuss, and even build, most elements. We also put together what we called the Wall of Joss—dozens and dozens of color copies of the research that Joss had brought to our first meeting. We would gather around the Wall of Joss during the entire building and decorating process, repeatedly asking ourselves if we had used this feature or that element yet. When stymied by a design challenge we would cry, “Let’s go to the Wall.” It became a wonderful place for me to huddle with set decorator David Koneff to figure a way to replicate whatever had drawn Joss to that picture in the first place. And even with Ross I was able to convey, with an image, the quality of the light we were after in any particular space. We had put together a tremendous visual guide to what we were hoping to achieve.



But there was still one fly in the ointment. No money had been approved to go ahead and build this vision. The clock was still ticking, and now it was getting louder and louder. Fox was willing, grudgingly, to spend \$.75 million on the sets



for the pilot. Since Fox had committed to a seven-episode deal with Joss, it wasn't really a pilot. We were building the first and grandest of the permanent sets for what everyone hoped would be a very successful series. We made the dangerous decision to design and draw everything that Joss asked for, all of the elements that would make this dollhouse an extremely private and secret spa where the characters either lived or worked, shut off from the outside world; a space that, unless you had a reason to be there, you would never know existed, extremely serene and relaxing with no hint of what was actually going on.

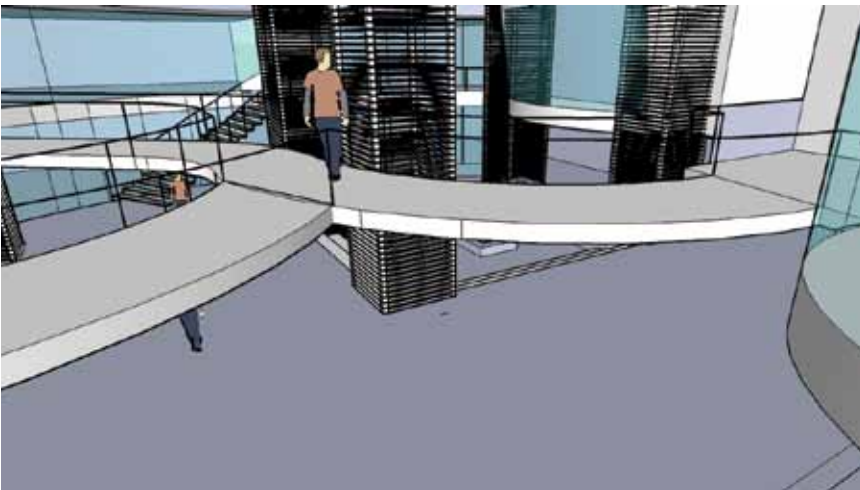
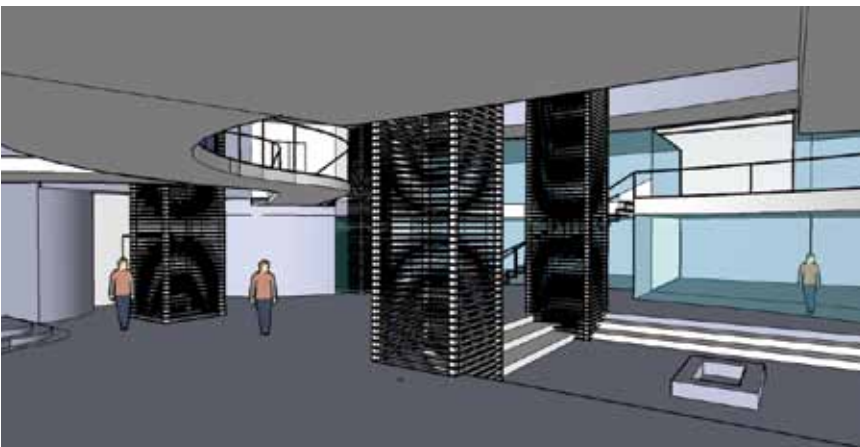
Joss had lots of ideas how this place should look and feel based on the stories that were still whirling in his head. There would be a massage area, doctor's office, art therapy space, dining room, gym, sunken conversation pit, some sort of silent water feature, somewhere to do yoga, and a lap pool. On the second floor would be Topher's laboratory, the imprinting room and a few flexible n.d. spaces that would be determined as the show progressed. All of these

spaces would be as open as possible, without privacy, walls that weren't really walls but rather implied dividers that could be seen through or around. There was Adele's very swanky office, the co-ed shower and sauna, and, of course, the sleeping pods. Oh, and don't forget the suspended sky-bridge. Tick-Tock. We drew all of Joss' requests, explored his ideas, and fleshed out every scenario that we had been talking about to see where we were. And where we were was \$1.4 million. About then the expletives started flying.

OK. Joss agreed the pool could be a location and that the n.d. spaces on the second story could be implied and built for the second season. Fingers to calculators brought us to \$1.2 million. What to do? The best approach, it was decided, was that I should do a presentation to the studio; so we loaded up the dogs and ponies and went on the road. The studio loved it. They got Joss' vision immediately, and loved everything about it, except the bottom line.

Opposite page top: Early concept doodle by Blatt of the conversation pit. This eventually became the yoga platform over the reflection pool, and the only elements from this sketch that made it to the finished product were the two towers seen upstage. **Bottom:** Construction begins on the yoga platform. The pit cover has been removed and a new platform has been built which will eventually hold the weight of 19,000 lb of water and stone.

This page above: The reflecting pool finished and filled with water. A one-piece commercial pond liner covered the bottom and wrapped up the sides of our pool. The painters gave the faux slate surround an overall scumble and a wash before coming back with a semi-gloss sealer to bring some life to it. Two dozen sacks of three-inch black Mexican river pebbles and new fiberglass cap rocks from Jackson Shrub finished the water element.



Passing the proverbial (and literal) buck, they asked me to do a presentation to the network. (Do you know how hard it is to navigate elevators with all those ponies?) Well, the network loved it too ... loved the colors and textures and Leonard's snazzy SketchUp 3D walk-through. They loved the renderings and the research photos and all the (very serene) bells and whistles. There was only one thing they had a problem with: committing money to a project for which they as yet hadn't seen a single written page. Tick-Tock ... Tick-Tock. I gently reminded them of the clock, and tried to get them to realize that if we didn't start building something on Monday, costs would begin to mount up dangerously. I mentioned the domino theory. I put on my tap shoes and danced for all I was worth, guaranteeing them that I wouldn't be spending all \$1.2 million the first week, but that somebody had to release some money to get something started. And with that the meeting, all our shows and tells and dog and pony acts, ended. I packed up my little theater of the absurd, closed the laptop, gathered the drawings and left, not knowing what to make of any of this. Were we building this set or not?

No sooner had I gotten back to the office than the question that I had been waiting for came: "How much do you need to get started for the first week?" Release the hounds!

As always, it was a race to the finish, but once we got started nobody looked back or even really questioned the decision to go ahead. Sure, there were a few hiccups along the way. The sunken conversation area that anchored the entire set was to be built into the large pit on Stage 19. The pit turned out to be about five feet off, in a few directions, from where the studio had sworn it was. Joss, who was diligent about visiting the set during construction, asked us to lower the platform height of the elevated office set as much as possible. (That time I thought Ted was going to lose both his breakfast and his lunch). And we could not get enough birch plywood to finish the set because we had purchased every bit of it in the entire Los Angeles area.

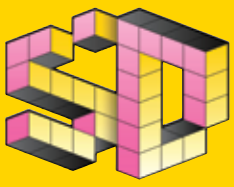
We cured most of the hiccups. The conversation pit became the major focal point of the set. It is now a 23-foot-square reflecting pool with a yoga platform in the center and four walkways connecting it. It contains about nineteen thousand gallons of water and a few thousand ponds of black Mexican river rocks. The lowered office has actually made for much more desirable sight lines and taken the curse off the enormous front window wall (that the crew calls the Staples Center). We found more birch. (I actually think that there had been plenty all along but I was told the opposite to stop me from designing anything else).

The finished set that occupies the two stages is everything I had hoped for, and more. Ted Wilson's crew worked tirelessly, running day and night shifts. David Koneff and his swing gang brought the set to life and gave it real character with their spectacular decorations. And, at the end, Leonard, Cam and I stood there, wide-eyed with amazement. One of the writers, on the first day of shooting, asked me if this was the most beautiful set that I had ever built. Before I could answer, Joss, who was standing nearby, chimed in, "So far." **ADG**



Opposite page, top to bottom: Color study of the main floor of the DOLLHOUSE by Art Director Leonard Harman, first laid out in SketchUp and then finished with markers. Two views of Leonard Harman's 3D SketchUp model of the set, done before any working drawings were completed, which allowed every department to explore the complexities of the set.

This page top: The art therapy area features a wall design inspired by a photograph found in a European design review magazine. The Art Department's design was output to a C&C router cutting 1/4" mdf into the branch-like pieces. The paint department gave it a weathered metal look by using metal-flake powders and a three-color finish. Above center: The massage area's tables were made of birch plywood, and the pillows, bolsters, and mattress covers were fabricated at the Fox Studios drapery department. Above: Topher's lab, which the crew called the Staples Center, with its viewing window looking over the entire dollhouse. The walls along the back on the ground floor are woven and slatted, created of stained birch plywood, backed with burlap, and lighted with sky pans mounted to the stage walls.



The Medium and the Message

by Vlad Bina, Art Director for Digital Sets

© Warner Bros. Pictures

HYBRID PRODUCTION DESIGN PIPELINES FOR DIGITAL SETS

William J. Mitchell, professor of Architecture and Media Arts and Sciences at MIT, wrote that there will be a time when we won't talk about computer-aided design but only about design. The machines will be an intrinsic and transparent part of the process. Clearly, that time isn't here yet, and until it is, digital tools for visual media will continue to produce a mixture of apprehension and enthusiasm.

“It was said of Uccello that the discovery of perspective had so impressed him that he spent nights and days drawing objects in foreshortening, and setting himself ever new problems. His fellow artists used to tell that he was so engrossed in these studies that he would hardly look up when his wife called him to go to bed, and would exclaim: What a sweet thing this perspective is...”

—E.H. Gombrich, *The Story of Art*, 1950

Enthusiasm for new techniques is exactly what has been happening to media arts for the past twenty years, and at an expanding rate. From just a few to more than two thousand digital visual effects shots per film, to give an example from our profession; and anyone who has gone through a grueling digital-media charrette can attest to the sleep deprivation part of the story too.

We are continuously relabeling and rearranging new professional niches, but the bigger picture—various teams, tools and pipelines working toward the same final product—seems to be forgotten. The structure and hierarchy of digital film production and visual effects taxonomy include exotic job descriptions and credits such as virtual cinematography or matte painting compositing. The concept of digital sets has been around for a long time, but has gone through the same iterations. Only in the last few years have the titles Art Director for digital sets or digital set designer begun showing up on screen. I have received credits such as virtual background designer, and virtual cinematographer among others. We can only hope that within a few years William Mitchell's prediction will be realized and the title will simply be Art Director.

Until then, unfortunately, some films will continue to be assembled from two separate parts: a physical-set film with a Production Designer, Art Director and set designers and a virtual-set one with a digital set designer, matte painter and a color and lighting team. The communication between these two separate design departments can sometimes be minimal.

And yet, the results of the separate design processes should be two groups of film sets that are perfectly integrated visually. The best way to achieve this integration is to merge the two design teams and use a coherent and complementary digital toolset from the inception of the film to its final delivery. Digital art direction and design as well as previsualization are integral to the Production Design process and should be considered as such. The result will benefit the profession and streamline the journey of the

moving image from concept to printed film stock or digital projection.

Dustin Hoffman once explained that he stayed up for three days and three nights to prepare for his most intense scenes in MARATHON MAN. He wanted to appear really ragged, he told his co-star, Sir Laurence Olivier. "Or you could just act," Olivier replied.

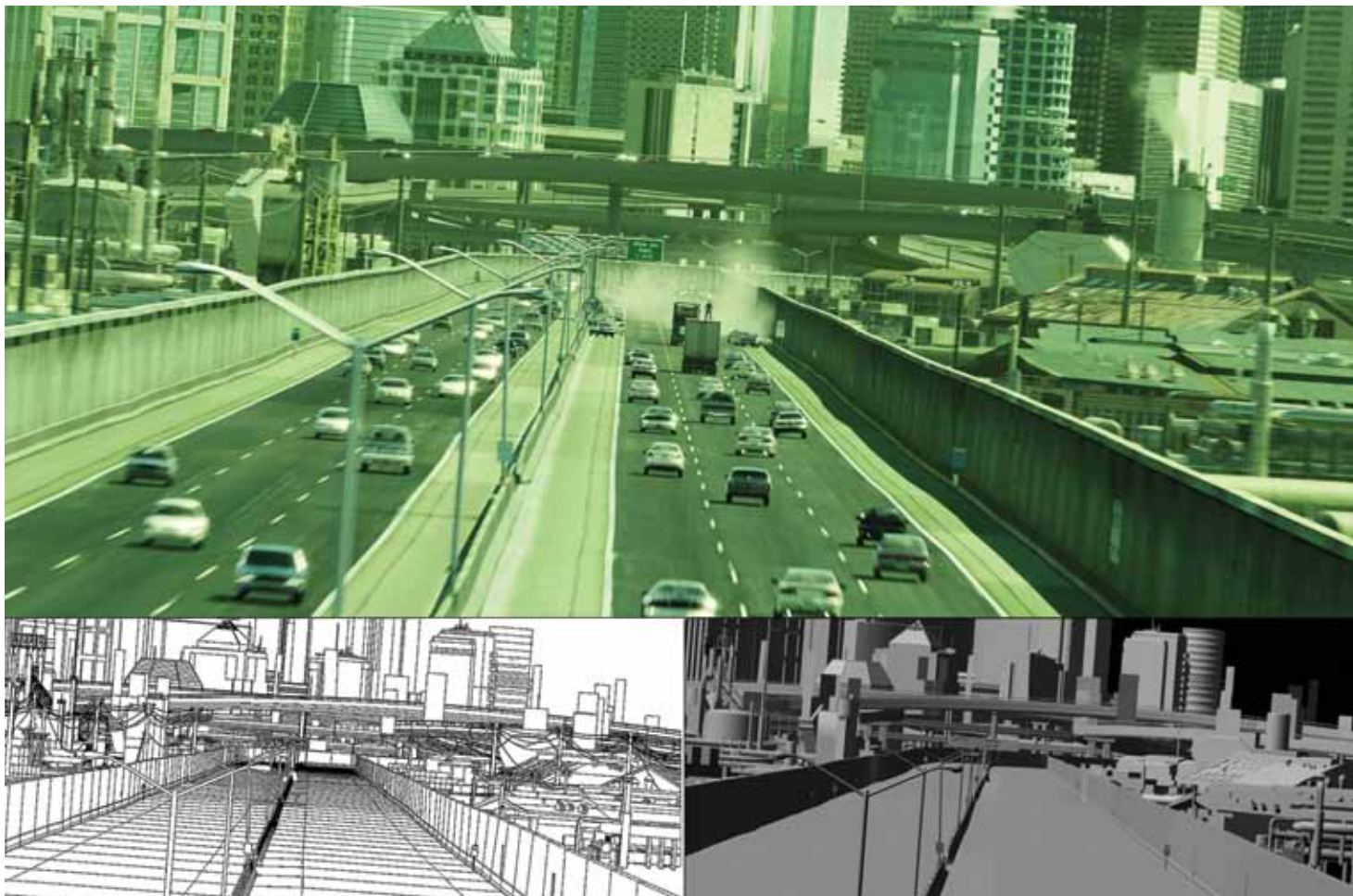
Old Tools, New Handles

Computer-generated imagery for film production is moving from representation toward simulation, from an interpretation of visual situations toward completely correct and believable reproductions of physical environments. In truth, we shall always find ourselves somewhere between the two.

We have today the technology to simulate a physically correct environment down to light dispersion algorithms and micro surface beveling. This high-tech simulation is to digital sets what the method school is to performance. Most visual effects houses go through a lot of posturing, showing off their latest digital silver bullets and mothers-of-all-reality-simulators. Most of the time, though, pressed by deadlines or computational price tags, they choose to go back to classical perspective and parallax tricks, projection paintings and transparency cards—basically the old toolbox of visual representation. We start acting our way through a hybrid 3D model that is midway between simulation and representation.

The schedule is often tight and the new software toys are not always ready for prime time, so we need to assemble a backup of tried and tested visual tricks from the analog world, and find them a home in the digital one. A balance should exist between these two ways of designing and building a digital set. Under pressure we will always need

Opposite: CATWOMAN (2003, Bill Brzeski, Production Designer) This is a CG render of a reconstructed set. The real-set counterpart was on a Vancouver sound stage. The render was done in Maya with a panoramic lens. The reconstruction was used for the virtual character shots, for some of the green screen shots, and in some cases, to complement the real set for secondary passes.



© Warner Bros. Pictures

The Freeway chase from THE MATRIX RELOADED (2003, Owen Patterson) was filmed at the decommissioned Naval Air Station in Alameda California. A 1.5-mile freeway on the old runways was built just for the movie, and I used Maya to design and model the city surrounding it.

a simple and efficient CGI Swiss army knife of basic, traditional procedures that can troubleshoot a visual effects 911 call. Perfect re-creation is feasible for a short shot or a single static frame, but it creates problems on shots over one hundred frames. Both render time and sampling issues make it a solution that is seldom used on its own in real production environments.

The quality of a digital shot, irrespective of the technology involved, lies in the right balance between compositing and lighting, texture detail and 3D detail, camera projection and frontal UV-coordinate surface mapping.

The following are a few case studies using both basic and advanced procedures, in most cases a combination of the two.

A SIMPLE DIGITAL SET TYPOLOGY

Reconstructed Sets

Catwoman—See image on page 32.

Toolset: Medium- and long-range scanned environments, High Dynamic Range Imaging (HDRI) capture, photogrammetry and camera projections, light extraction algorithms

Basic stages of the reconstruction: the cloud point and HDRI data are acquired by the digital-set Art Department with a Leica scanner and a simple Canon EOS camera set for three exposures per picture; the cloud point data is optimized using Leica Cyclone 3D point cloud processing software; the camera alignment to the geometry

(photogrammetry) is accomplished with a proprietary Maya Plugin (Autodesk Image Modeler should be able to handle it properly, too); simple Cyclone-generated 3D guides let us assemble a low-resolution model of the set; the pictures are then projected onto geometry through the aligned cameras and used as textures.

The Maya scene ended up being light enough to be used in previsualization as a real time Graphics Library environment in full textured shaded view. Once ready to render, we switched to the higher resolution textures.

Digital Sets and Set Extensions Without a Real Set Counterpart

The Matrix Reloaded—See images on opposite page.

Toolset: orthographic UV-coordinate texturing, matte painting and camera projections, 2.5D cards

These are three digital sets built mostly by using a classical toolset: light rig and orthogonal UV-coordinate textures.

The sets are designed and executed in 3D only, using classical orthogonal textures, adjusted light rigs and matte paintings.

The sets began with 3D object libraries. A library should be able to cover a sequence of at least twenty shots and give a consistent look to all of them. Textures have to be in the same color space and have the same resolution range. Camera and sequence previs determine the polygon count and level of detail (LOD) specs.

For the *The Matrix Reloaded* shot, the industrial and urban landscape collection was quite large and eclectic. The main shot had eighty-one layers. Still, we did everything in one render pass, with an occasional accent pass here and there (sun glints, etc.)

The brain computes 3D space based on parallax. If you can simulate enough parallax between scenic elements, then the shot is believable as 3D space. These shots came together the moment small props were added (light and telephone poles,

chimneys, etc.), creating sufficient parallax. Most of the city buildings in the scene have elongated, slightly distorted footprints in order to create the same effect. These optical tweaks are simple yet extremely effective and are part of the classical toolset.

THE CG SWISS ARMY KNIFE—A DIGITAL/TRADITIONAL TOOL SAMPLER

Texturing Reconstructed Digital Sets

Mental ray is becoming the de facto standard for rendering CG for film. It is part of the Maya package, along with the other Autodesk products, most recently Revit.

The huge advantage of mental ray (besides working with floating point images) is its ability to use mipmap pyramid textures, which increased rendering speeds and optimize the use of computer resources. Several rendering systems have this capability today in which a pyramid texture contains several resolutions of the texture at the same time, that are picked by the rendering engine based on camera proximity and required resolution.

Mental ray can compute pyramid textures up to 6K (6144 x 6144 pixels). You can UV map or camera project large photographs, textures or matte paintings onto simple geometry without render penalties. The render will choose for you the amount of detail needed based on the camera distance.

Render Tips for Large Geometry Datasets

For the Roman Forum in *The Da Vinci Code*, 18th- and 19th-century classicist studies from France and Italy were used. They were interpretations, but they captured the spirit of the place in the best way possible.

Classical architecture has a very strict grammar that obeys precise rules, and these rules were used to create a 3D library. Once the camera blocking and alignment were done, the challenge was to balance



© Columbia Pictures

Above: The Roman Forum circa 300 AD from THE DA VINCI CODE (2006, Allan Cameron) simplified the wideshots by using 2D paintings as textures projected onto minimally detailed 3D models. 18th- and 19th-century Beaux-Arts watercolors and neo-classical paintings were used as research.

the level of detail required with the available rendering resources. Roman temples and public buildings had a tremendous amount of sculptural detail.

A few of the close-up shots needed full 3D detail, but the establishing shots relied heavily on projections and normal mapping. In most cases, large and very large ortho textures were used, covering several building sections. Matte painting planes closed the perspective vantage points. For wide panoramic shots, cameras had simple translations or (close to) nodal point pans. One frame from each of two cameras can be rendered at 4K resolution and then re-projected through the same cameras onto the geometry.

This means that the number of light calculations at render time will decrease substantially and the entire geometry dataset can be used without breaking it down in layers. It's like doing a reconstruction, but this time both the projection cameras and the projected images are created in Maya. This is a substantial timesaver if you run into sampling issues and long render times. Lighting conditions for digital sets do not usually change over the duration of the shot; this means that this re-projection can be done routinely.

Again this is another example of using traditional perspective methods instead of going uphill the technology slope when there is no need for it.

These shortcuts would affect the dynamic between VFX supervisors and production designers.

Putting the Cart Before the Horse

When the deadline looms and resources are stretched, the CG Swiss Army knife has to perform at its best. On a tight three-week production schedule, a Ford Fusion commercial required an old city to morph into a contemporary one. Because the time was so short, the shot was designed with very simple moves—short dollies and nodal point pans.

The solution was to create the images in reverse, paint the new city first over the old city plates at double resolution (3K-4K), and only then to model the new buildings to match the paintings. The paintings were then used as camera-projected textures for the new buildings. The usual CG pipeline—design and build the city and then texture it—would have extended the project another two weeks.

Optimizing Large Datasets Simultaneously for Previs and Final Render

The sequence required a very large digital city model containing mostly high-rises to be used for sixty aerial shots. The city model was also required to have a version in full real-time textured mode for the previs team. There was no way to do this with a traditionally textured model.

The camera positions were very high above the city so the ratio between the sequence area and the city area was $\sim 1/500$. The sequence area could be approximated to a point in this context, so the city could be correctly represented by a semi-spherical cyclorama projection.

The model was assembled first in 3D by repeating a sample 3D block of Sydney, Australia, textured by camera projection, over and over, scaling it up, stretching it and rotating it. Then six 6K plates were rendered from the camera position above the city covering six sectors of a hemisphere. The images looked quite bad initially (as expected) because of the geometry manipulation and texture

Below: A Ford Fusion commercial produced by The Syndicate in Santa Monica bypassed the traditional CGI pipeline by painting the modern glass city over the older city (here the Paramount New York Street) and then modeling the glass city in 3D to fit the painting which was finally projected onto the model as a texture.





5D IN PERSPECTIVE



© Warner Bros. Pictures

Above: THE MATRIX REVOLUTIONS (2003, Owen Paterson): The fight, flying above the city during a thunderstorm. Maya was used for modeling and design and the scenes were rendered with mental ray using a proprietary shader library and light extraction algorithm.

distortion. But they were the correct scale and, first and foremost, a correspondence between the 3D model and the six projection tiles was refined so that details could be added back and forth with secondary passes and with the color pass in paint. The six 6K panels were enhanced by a matte painter and ended up being used for the beauty passes.

A lower resolution version was used to make the cyclorama usable in Open GL. The previsualization team had at that point a very flexible and accurate city model that they could use in real time. The compositors had enough flexibility to tweak the look of the shots, dialing in the multiple passes (lighting, shadows, etc.) and asking for extra elements that could be generated very fast from the 3D model through the same process.

The nicest thing about standards is that there are so many of them to choose from.
—Andres S. Tannenbaum

A Common Digital Toolset for Production Design, Previsualization and Post-Production

At this moment there is no standard digital pipeline to go from the preproduction stage to post-production. The best approach is to bring everything under the same digital umbrella, to have one single 3D database and similar software used from preproduction to post-production. The digital set designers and Art Directors for digital sets seem to be well qualified maintain this database since they speak both the language of the Production Designer and the language of the post-production facilities.

Building a digital replica of the physical set, laying out camera tracking, and even the actual building of the physical set itself will eventually be simplified by increased 2D/3D integration. This means compatible software (ideally, the same software) should be used to build both the physical sets and the digital ones. Construction documents, and digital models should be created from the same program.

A central 3D database created in the initial stages of production can generate all the necessary elements for building the physical sets (2D construction documents, shop drawings, etc.), the data necessary for previs and camera choreography, and the precise 3D framework for the film production management.

The information can flow the other way too, from the physical set back to the 3D database in the form of adjustments derived from photogrammetric or 3D scanned elements. The 3D database thus becomes the pivot of the entire production.

To achieve this integration, the temporal overlap of the Art Department and the visual effects department should be increased. If at least part of the original Art Department continued to exist throughout the post-production visual effects process, there would be enough overlap to design aspects of the CGI that are sometimes left on autopilot. This would go a long way toward keeping the original Production Design vision consistent throughout the entire film.

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calendar

GUILD ACTIVITIES

August 11–15
SIGGRAPH 2008
Los Angeles Convention Center

August 19 @ 7:00 pm
ADG Council Meeting

August 20 @ 5:30 pm
STG Council Meeting

August 24 @ 5:30 pm
Film Society Screening
HELLER IN PINK TIGHTS
Gene Allen, Production Designer
Aero Theatre – Santa Monica

September 1
Labor Day
Guild Offices Closed

September 16 @ 7:00 pm
ADG Council Meeting

September 17 @ 5:30 pm
STG Council Meeting

September 13
ATAS Creative Arts
Emmy Awards and Ball

September 21 @ 5:30 pm
Film Society Screening
THE ADVENTURES OF TOM SAWYER
Lyle Wheeler, Production Designer
Egyptian Theatre – Hollywood

September 21 @ 5:00 pm
Emmy Awards Telecast on ABC
From the Nokia Theater

September 23 @ 6:30 pm
Board of Directors Meeting

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

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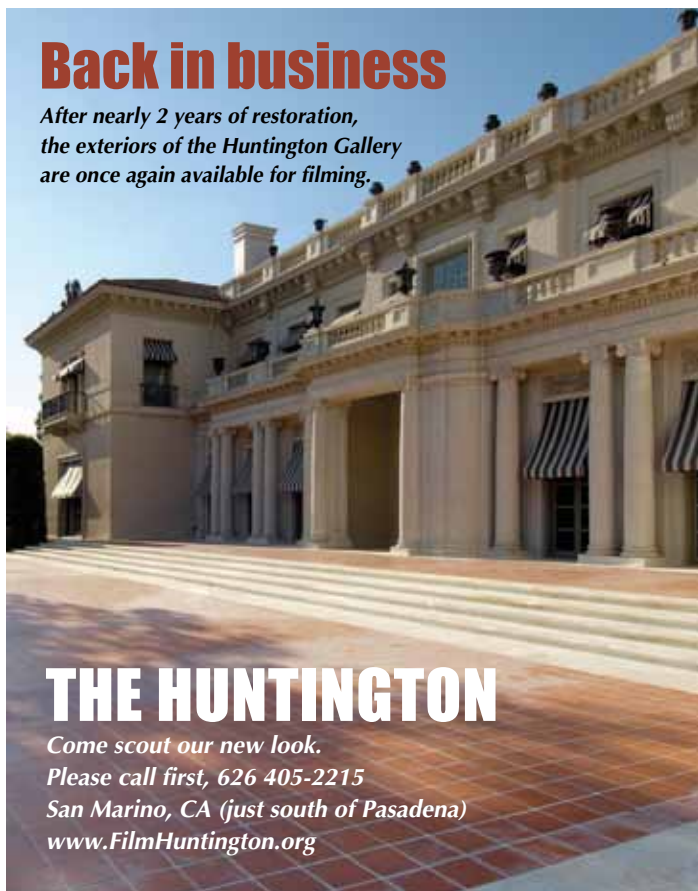
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membership

WELCOME TO THE GUILD

by Alex Schaaf, Manager
Membership Department

During the months of May and June, the following twenty-one new members were approved by the two Councils for membership in the Guild:

Motion Picture Art Directors:

Alan Atwood – BLOOD SHOT –
Infinite Justice Productions, LLC
Antony DeQuin – FARMHOUSE –
Alliance Group Entertainment
Sarah Greenwood – THE SOLOIST – DreamWorks
Derrick Hinman – LA LINEA – La Linea, Inc.
Sarah Palmrose – THE CLOSER – Warner Bros. TV
Patrick “Paki” Smith – THE OPEN ROAD –
Open Road Productions, LLC

Motion Picture Assistant Art Directors:

Kevin Loo – DARK SKY – Paramount
Ian McFadyen – TRANSFORMERS 2 – DreamWorks

Commercial Art Directors:

Beth Goodnight – various signatory commercials
Wendy Samuels – various signatory commercials
Bradley Thordarson – various signatory commercials

Scenic Artist:

James Ritchie Gemmill – ANGELS AND DEMONS –
Columbia

Graphic Designers:

Kenneth Neese – WITHOUT A TRACE –
Warner Bros. TV
Eduardo Gomez – ROLE MODELS – Universal

Assistant Graphic Artist:

Gilda Reinert – ABC

Student Scenic Artist:

Andy Somma – CHAW – Polygon Prod.

Electric Graphic Operators:

Bryan Hamrick – Fox Television Stations
Carolyn Manor – Fox Television Stations
Hans Tjandra – Fox Television Stations

Fire/Avid Operators:

Markus Hoffmann – Fox Television Stations
Mark Kleiman – Fox Television Stations
Vincent Stancarone – Fox Television Stations

TOTAL MEMBERSHIP

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

961 Art Directors & Assistants
577 Scenic, Title and Graphic Artists

AVAILABLE LIST:

At the April Council meetings, the available lists included:

39 Art Directors
12 Assistant Art Directors
5 Scenic Artists
1 Assistant Scenic Artist
3 Graphic Artists
6 Graphic Designers
1 Student Scenic Artist
1 Title Artist Tech

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



DEATH BENEFIT ESTABLISHED

by Michael Baugh, ADG Treasurer

The Executive Board of the Guild, acting on a recommendation from the Board of Trustees, has established a \$1,000 death benefit for all active and retired members. This benefit has existed for former members of Local 816 for some years, but has not applied until now to Art Directors and Assistants.

The size of this initial benefit is low, but the Trustees recommended that it be increased substantially as soon as financing for it is secure, probably starting in 2009. At that time, a judgment will be made on an appropriate amount, taking into consideration that the costs of the merger with Locals 790 and 847 will be more accurately known at that time.

Death benefits are not meant to replace personal life insurance or surviving-spouse retirement payments, but rather to provide easily available cash to cover unexpected final expenses for members' families.

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 May and June by the ADG Council upon the recommendation of the Production Design Credit Waiver Committee.

FILM:

Gae Buckley – THE SISTERHOOD OF THE TRAVELING PANTS 2 – Warner Bros.
Barry Chusid – THEY CAME FROM UPSTAIRS – 20th Century Fox
Daniel Dorrance – MAX PAYNE – 20th Century Fox
Scott Enge – SUPER CAPERS – RG Entertainment
Jerry Fleming – GAME – Lakeshore Entertainment
James A. Gelarden – BEYOND A REASONABLE DOUBT – BAR Doubt, LLC
Sarah Greenwood – THE SOLOIST – Paramount
Marc Greville – DON'T LOOK UP – DLU, Inc.
Bill Groom – MILK – Focus Features
John Hansen – BEHIND ENEMY LINES 3 – 20th Century Fox
Robert Henderson – SPECIAL DELIVERY – Mar Vista Entertainment
Mark Hutman – POST GRAD SURVIVAL GUIDE – 20th Century Fox
Craig Jackson – THE UNBORN – Rogue Pictures
Waldemar Kalinowski – APPALOOSA – New Line
Jeff Knipp – WILL – Anschutz Film Group
Ina Mayhew – TYLER PERRY'S THE FAMILY THAT PREYS – Lions Gate
Caty Maxey – SPRING BREAKDOWN – Warner Bros.
Carey Meyer – CHESS – Check Productions, LLC
John Sabato – HARD BREAKERS – Oceanfront Productions, LLC
Jon Gary Steele – QUARANTINE – Screen Gems
Philip Toolin – THE CLIQUE – Warner Bros.
Wynn Thomas – ALL GOOD THINGS – Weinstein Company
Lisa Wolff Mandziara – BABY ON BOARD – Entertainment 7
Charles Wood – THE LOVE GURU – Paramount
Kristi Zea – CONFESSIONS OF A SHOPAHOLIC – Walt Disney

TELEVISION:

Richard Berg – THIS MIGHT HURT – 20th Century Fox
Stuart Blatt – DOLLHOUSE – 20th Century Fox
Scott Chambliss – SWINGTOWN (Pilot Only) – CBS/Paramount
Paul Eads – COURTROOM K – 20th Century Fox
Gary Fruktoff – THE EX LIST – 20th Century Fox
Devorah Herbert – SWINGTOWN – CBS/Paramount
Bruce Robert Hill – RAISING THE BAR – Steven Bochco Productions
Marcia Hinds – SWINGTOWN (Two Episodes) – CBS/Paramount
Michael Hynes – ACCORDING TO JIM – ABC Studios
Michael Hynes – BETTER OFF TED – 20th Century Fox
Michael Hynes – UNTITLED ED YEAGER PROJECT – ABC Studios
Doug Kraner – UNTITLED DAVID HEMINGSON – 20th Century Fox
Joseph P. Lucky – SAMANTHA WHO? – ABC Studios
Anthony Medina – SONS OF ANARCHY – 20th Century Fox
Michael Novotny – BAD MOTHER'S HANDBOOK – ABC Studios
Roland G. Rosenkranz – CSI: MIAMI – CBS Studios
Glenda Rovello – DO NOT DISTURB – 20th Century Fox
Craig Siebels – BURN NOTICE (One Episode) – TVM Productions
Naomi Slodki – THE MIDDLEMAN – ABC Family

JOINT CREDIT REQUEST:

A request for joint Production Design screen credit on the television series BURN NOTICE was denied by the Art Directors Council upon the recommendation of the Screen Credit Committee. J. Mark Harrington was granted the sole Production Design credit.

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milestones



MARVIN JAMES DE CHELLIS 1925–2008

by Taryn De Chellis, Costume Designer

Throughout the years, Dad was adamant about keeping his life private. He wanted no fuss, no gossip, no Marvin stories. Sorry dad, I am so proud of you and all that you symbolize that I want to share what you have meant to me, how wonderful a man and father you have truly been.

For years I was known as “daddy’s little girl,” and what an honor that has been. I was spoiled by a loving father who was my best friend and my mentor. There was never a time that he turned his back on me. Dad was there emotionally, spiritually, and intellectually. He taught me about life, about people, and he helped prepare me for life’s challenges.

As a child he gave me the tools to create and express myself in the arts, practical lessons like the proper use of paints, brushes, charcoal, and

pencils. How many kids at four years old can climb six foot ladders, draw straight lines, hammer nails, saw wood, paint walls, and master razor blades? It was all thanks to Dad. His knowledge and patience were endless.

Deep inside, Dad was an intense, amazing man, a good man, a proud man, a complex man, a renaissance man who cared about family and friends and anyone who was willing to listen and to learn. He reached out to others with compassion and concern.

Dad stood for honor and respect. He would speak his mind, truthfully from his heart, in blunt, straightforward words. There was his way ... and then there was his way. He was committed to his standards and beliefs, and did not sway easily. There was no finesse, just honesty, and a twinkle in his eye.

This was my father, Marvin De Chellis.

**Marvin De Chellis with
his daughter Taryn
and his son-in-law
Cary Nadler.**

In eleventh grade, Dad joined up to be a Marine, and was among the first men to hit the beach at Iwo Jima. He never wanted to share with others all that happened to him on that dot of an island, but it was a life altering experience for him. "Once a Marine, always a Marine," he would proudly say.

Upon arriving in Los Angeles after the war, Dad enrolled in the School of Allied Arts. He felt at home and at peace, elated in 1948 when he landed a job at the Pasadena Playhouse. He loved painting the sets, learning the trade and skills of Scenic Art, and knew he found his life's calling. He joined art groups and associations, volunteering his artistic skills.

Dad was initiated into Local 816 in 1949 when he was hired at CBS, just months after the Local received its charter from the IATSE. Later he would work for NBC, Hollywood Video, SunSets, and Burbank Scenery. In each shop that he worked, he set up his paint station area to perfection. All paint was organized by color, all tools had their place. He was such an amazing artist, and so well respected that Art Directors would follow him to the various shops, requesting him as their Lead Scenic Artist. Dad mastered trompe l'oeil, painting flat surfaces to look like wood, marble, brick, you name it. I was proud of his abilities and his perfectionism.

I had the honor to work as a Scenic Artist beside my dad for six months. He was very demanding, and expected only the best from me, as he did with everyone who worked for him. He was a gracious teacher, sharing all the tricks and knowledge of the trade; and you had better learn it, or you would be told, "Do it over until you get it right." Dad challenged both himself and others to rise to greatness.

In the 1970s, Dad challenged himself again, joining Toast Masters International to learn public speaking. He felt he was backward in his speaking skills, and so he studied, faced his fears, and gave one speech after another.

He served on the Local 816 Executive Board for a number of years before being elected Business

Representative. In that role he led the brotherhood of Scenic & Title Artists (and Theatrical Stage Designers, in those days) until early 1977, helping gifted young artists get into the union and find jobs, creating new benefits for the members, and opening up many new contracts with theatres, studios, and production companies.

Dad was self-educated, spending night after night reading books on philosophy, religion, history, Greek mythology, and archeology. His art studio was his sanctuary and cathedral, and what he cherished most were his books, his research, his tools, and his art supplies. He cherished one more thing. His toys! Clowns on highwires racing across the room, hand puppets, mechanical animals, and his smiley-face mannequin.

My husband Cary came into the family in 1992, and for the first time Dad enjoyed the son he never had. With Cary, Dad opened up and expressed emotions and thoughts that had been bottled up inside for nearly his whole life. In 1997, when Dad lost his beloved Marie, Cary helped him carry on.

Need to remodel or paint your home? Dad was there. Having a party, a wedding, a birthday, graduation, or anniversary? Dad wanted to paint the banners, decorate, write the speech, script out the entertainment, which usually starred himself as the MC. You never knew what he would come up with next: jokes, skits, pranks, costumes. My father was outrageous. How many men would put on a ballet leotard and dance to the beat of their own music? Dad was actually very shy, but he challenged himself and put himself out there, striving to evoke levity, humor and laughter wherever he went. There was never a project that was beneath him. He always wanted to help. Dad gave unconditionally, asking for nothing in return. And, please, never pay him a compliment; you would only embarrass him. He was the most selfless brother, uncle, and friend that anyone could ask for.

My father has left a mark in our hearts and in our memories. He touched many people in many ways. I'm the lucky one, though. He was my father.

reshoots

Hungarian-born Art Director Willy Pogány works here with two unidentified Scenic Artists painting murals at Universal for the tomb of Im-Ho-Tep from *THE MUMMY* (1932). Before he came to Hollywood in 1915 at the age of 33, Pogány, worked in London as an important and influential book illustrator, including *THE ANCIENT MARINER* and stories from Wagner's *TANNHAÜSER*, *PARSIFAL* and *LOHENGGRIN*. He was also an accomplished muralist himself, painting those at the Heckscher Children's Theatre in New York City and the Niagara Falls Power Station. An expert on theatrical scenery design and lighting effects, he designed sets for ballets and operas, such as *LE COQ D'OR*, and for many films, although the moody and romantic *MUMMY* remains his most well known.



Photograph courtesy of Mark Wanamaker, Bison Photo Archives

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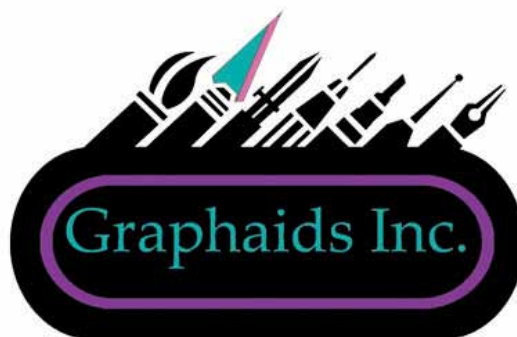


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