

PERSPECTIVE

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



US \$6.00

FEBRUARY - MARCH 2008



contents



features

- 24 BELIEF IS SUSPENDED: MAGIC ENSUES
Jim Bissell
- 32 SPIDERWICK: FROM PAGE TO SCREEN
Jim Bissell
- 34 5D: THE FUTURE OF IMMERSIVE DESIGN
Alex McDowell
- 38 HELL'S KITCHEN
John Janavs
- 44 A TALE OF TWO BUSES
Derek Hill
- 46 THERE WILL BE BLOOD
Jack Fisk
- 54 RAIN, MUD AND DEVIL WINDS
Jess Gonchor
- 58 VAMPIRES IN THE ANGEL CITY
Nathan Goldman



departments

- 7 CONTRIBUTORS
- 8 EDITORIAL
- 11 FROM THE PRESIDENT
- 12 NEWS
- 21 THE GRIPES OF ROTH
- 23 LINES FROM THE STATION POINT
- 62 CALENDAR
- 65 MEMBERSHIP
- 66 PRODUCTION DESIGN
- 68 MILESTONES
- 72 RESHOOTS



COVER: A detail from an extraordinarily complex illustration by Meinert Hansen of Arthur Spiderwick's Secret Study from *THE SPIDERWICK CHRONICLES* —Jim Bissell, Production Designer. Bissell created a SketchUp® drawing of the room to use as a template, and Hansen built more than eighty layers of detail and atmosphere over the template using Adobe® Photoshop®. The entire finished illustration can be seen on page 31.



AV ASTEK
WALLCOVERINGS
designyourwall.com

NEW ART DEPARTMENT



NEW ECO UV PRINTERS



NEW SHOWROOM



VISIT OUR NEW LOCATION
(Across the street from our old building.)

Huge Showroom
6 custom printers.
We print WHITE INK
on ANY material.

15924 Arminta Street
Van Nuys CA 91406

800.432.7930 818.901.9876
818.901.9891 FAX

PERSPECTIVE

THE JOURNAL OF
THE ART DIRECTORS GUILD
& SCENIC, TITLE AND GRAPHIC ARTISTS
February – March 2008

Editor
MICHAEL BAUGH

Copy Editor
MIKE CHAPMAN

Print Production
INGLE DODD PUBLISHING
310 207 4410

E-mail: Inquiry@IngleDodd.com

Advertising
DAN DODD
310 207 4410 ex. 236
E-mail: Advertising@IngleDodd.com

Publicity
MURRAY WEISSMAN
Murray Weissman & Associates
818 760 8995
E-mail: murray@publicity4all.com

PERSPECTIVE ISSN: 1935-4371, No.16 © 2008. Published bi-monthly by the Art Directors Guild & Scenic, Title and Graphic Artists, Local 800, IATSE, 11969 Ventura Blvd., Second Floor, Studio City, CA 91604-2619. Telephone 818 762 9995. Fax 818 762 9997. **Periodicals postage paid at North Hollywood, California, and at other cities.**

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

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

Submissions

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

Website: www.artdirectors.org

Disclaimer:

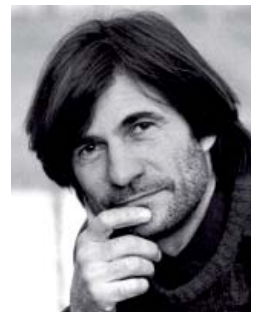
The opinions expressed in PERSPECTIVE are solely those of the authors of the material and should not be construed to be in any way the official position of Local 800 or of the IATSE.

contributors

JIM BISSELL is a graduate of the University of North Carolina at Chapel Hill with a BFA in Theater. After working in New York and Los Angeles on commercials and low-budget features, he won an Emmy Award® in 1980 for his work on *Palmerstown, U.S.A.* followed by a BAFTA nomination for production design on Steven Spielberg's *E.T.: The Extra-Terrestrial*. He later reunited with Spielberg on the films *Always* and *Twilight Zone: The Movie*. Bissell is also known for his collaboration with director George Clooney, starting with 2002's *Confessions of a Dangerous Mind*, followed in 2005 with *Good Night, and Good Luck.*, and continuing with the recent completion of *Leatherheads*. Other production design credits include: *300*, *The Rocketeer*, *Jumanji*, *Someone to Watch Over Me*, *The Falcon and the Snowman*, and the soon-to-be-released *The Spiderwick Chronicles*.



JACK FISK began designing films in the early 1970s and has worked as both a Production Designer and a Director. In 1972, he designed Terrence Malick's *Badlands* and has reunited with him on each of the director's successive films: *Days of Heaven*, *The Thin Red Line* and *The New World*. Over the course of his career, Fisk has also collaborated with Brian De Palma on *Phantom of the Paradise* and the horror classic *Carrie*; Stanley Donen on *Movie, Movie*; and David Lynch on *Mulholland Drive* and *The Straight Story*. Fisk played the Man in the Planet in Lynch's first feature, *Eraserhead*, and made his feature film directorial debut in 1981 on *Raggedy Man*, starring Sissy Spacek. Fisk is presently working with Malick on *Tree of Life*.



With degrees in architecture from both UC Berkeley and UCLA and a license to practice, **JOHN JANAVS** was ready to be a developer until he got a call asking if he had a couple of days available to work on a television show. Fifteen years later, he is blessed with a broad career. For six years, he worked as an Art Director on dozens of award shows, music shows, magic, and game shows, including *The Primetime Emmys*, *The Billboard Music Awards*, *Soul Train Music Awards*, *Jeopardy!*, and countless others. In 1999, he went on his own with *The Martin Short Show*. Over the last eight years, he's done hundreds of hours of late-night talk for Jimmy Kimmel, questionable humor for *The Man Show*, questionable talk for *Roseanne*, the GQ Awards, *Extreme Dating*, *The Biggest Loser*, *Endurance*, *Unanimous*, *The Complex*, *For Love or Money*, *Science of Love*, and a standout in any category, *Hell's Kitchen*.



ALEX McDOWELL is a classically trained painter and graduate of London's Central School of Art. He began his entertainment industry career designing album covers and music videos. After relocating to Los Angeles in 1986, he segued into film Production Design. Among his early credits are *The Lawnmower Man*, *The Crow*, *Fear and Loathing in Las Vegas* and *The Affair of the Necklace*. An advocate of progressive film design, McDowell started incorporating digital design into his practice with *Fight Club* and evolved one of the first fully integrated digital design departments for Steven Spielberg's *Minority Report*. His recent films include *The Terminal*, *Charlie and the Chocolate Factory*, and the animated film *Bee Movie*. His current projects include the film *Watchmen*, an opera, and a children's multiplayer online game. He makes his home in Los Angeles with his wife, painter Kirsten Everberg, and their two children.



ALFRED SOLE was born in Paterson, New Jersey, and grew up avidly watching the movies of Alfred Hitchcock. He graduated from Italy's University of Florence with a degree in architecture. As a director, Sole's superbly atmospheric and vehemently anti-Catholic horror winner *Alice*, *Sweet Alice* won first prize at the Chicago Film Festival and garnered highly positive reviews from critics. His final film as director was the slasher spoof *Pandemonium*. Sole also wrote stories for episodes of the TV shows *Alfred Hitchcock Presents*, *Friday the 13th*, and *Hotel*, before he called it a day as a director in 1982 becoming a successful Production Designer. Among the pictures Sole has designed are *Halloweentown High*, *These Old Broads*, *Clubland*, *Wishmaster 2: Evil Never Dies*, *Glory Daze*, *Bodily Harm* and *Night of the Running Man*. More recently, Alfred Sole has designed the series *Veronica Mars* and *Moonlight*.



editorial



A LESSON FROM BOB BOYLE

by Michael Baugh, Editor

This issue's lead news story is that Bob Boyle, after seventy-five years in the industry and four Academy Award® nominations, will finally get his Oscar®. It's long overdue, and I am so happy the Academy Governors have chosen to do this for him, and for our craft. During his seventy-five working years, Bob watched the movie business change, just as it has always been changing from its earliest days more than a century ago. It will continue to change far into the future, as long as people need entertainment. We who toil in this field are always seeking new stories to tell and new ways to work, and it's unlikely that we will ever stop. One truth remains fixed, though, no different now than it was when Bob first abandoned (temporarily, he said) his architecture career and went to work for Hans Dreier in the Paramount Art Department: someone has to visualize the film, someone has to design what ends up on the screen, and someone has to communicate those designs, to draw the film's elements. Although the workflow is in for some immense changes, our job is here to stay.

When Bob first went to work for designers such as Dreier and Bob Usher and John Goodman, the workflow was simpler. Art Directors designed films and many of the individual elements that went into them—props, vehicles, miniatures, matte shots—and Assistant Art Directors helped the Art Directors. They did the drafting, most of the illustrations, supervised construction crews, and even designed some of the smaller sets. The concept of an Art Director who didn't draw was impossible to conceive. An Assistant Art Director who didn't draw, didn't work.

Change brought compartmentalization to the Art Department: set designers to create working drawings, illustrators to do continuity sketches, model makers (some in the Art Department and some in the construction mill) to build set-study models, matte painters to execute glass shots. Art Directors became compartmentalized as designers only, who had other people draw things for them. A few designers who didn't draw actually did find work, and that reinforced the compartmentalization. Bob was appalled, and occasionally spoke of the need to qualify Art Directors for the position, based on their mastery of the basic skills. Through all the industry's changes, Bob never stopped drawing.

Change has come again, driven by a more complex workflow. Drawings—the way designers communicate visual ideas—are needed more than ever and in more areas than just the Art Department. Special visual effects, video game development, the new field of pre-vis—all these departments require drawings to tell them what the film looks like; and if they don't get them, they make up their own look. Compartmentalization is breaking down and a new, more fluid, nonlinear process is taking its place. This new workflow needs Production Designers, Art Directors and Assistant Art Directors who draw. It doesn't matter if they draw with a pencil or a Wacom tablet or directly on their computer screen, as we all will in a few years. They just have to draw. When this change is complete, I know Bob will be pleased.

The wonderfully powerful continuity sketches reproduced here were not executed by a full-time illustrator. They were done by a young Assistant Art Director working for Ernst Fegé on a film called YOU AND ME in 1937. If you can't read the tiny signature, it says R. Boyle.



Images courtesy of the Margaret Herrick Library, A.M.P.A.S.

WARNER BROS. STUDIO FACILITIES

CONGRATULATIONS

TO ALL

THE NOMINEES

AND HONOREES

OF THE

ART DIRECTORS

GUILD AWARDS



4000 Warner Boulevard
Burbank, CA 91522
818.954.7820
www.wbsf.com
wbsf@warnerbros.com

CREATING INTERIOR AND EXTERIOR SETS AND PROPS

Signs & Graphics, Hand-Painted Murals,
Large-Format Digitally Printed Murals,
Fabricated Surfaces (*vacuum-formed panels*),
Plaster & Fiberglass Fabrication,
Architectural Ornamentation Collection,
Metal Fabrication

™ and © 2008 Warner Bros. Entertainment Inc. All rights reserved.



CONSTRUCTION SERVICES

ART DIRECTORS GUILD NATIONAL BOARD OF DIRECTORS

President
THOMAS A. WALSH

1st Vice President
PATRICK DEGREVE

2nd Vice President
JOHN SHAFFNER

Secretary
LISA FRAZZA

Treasurer
MICHAEL BAUGH

Trustees
DAHL DELU
CATHERINE GIESECKE
RICHARD STILES
EVANS WEBB

Members of the Board
CATE BANGS
MICHAEL DENERING
JAMES FIORITO
MIMI GRAMATKY
GAVIN KOON
ROBERT LORD
GREGORY MELTON
DENIS OLSEN
JAY PELISSIER
JACK TAYLOR

Council of the Art Directors Guild:
CATE BANGS, MICHAEL BAUGH
NATHAN CROWLEY, DAHL DELU
MIMI GRAMATKY, MOLLY JOSEPH
GREGORY MELTON, PATRICIA NORRIS
JAY PELISSIER, JOHN SHAFFNER
RICHARD STILES, JACK TAYLOR
THOMAS WALSH

Scenic, Title and Graphic Artists Council:
JANELL CORNFORTH, PATRICK DEGREVE
MICHAEL DENERING, JIM FIORITO
LISA FRAZZA, CATHERINE GIESECKE
GAVIN KOON, LOCKIE KOON
PAUL LANGLEY, ROBERT LORD
DENIS OLSEN, PAUL SHEPPECK
EVANS WEBB

Executive Director
SCOTT ROTH

Associate Executive Director
JOHN MOFFITT

Executive Director Emeritus
GENE ALLEN

from the president



Photo courtesy of Mark Wanamaker, Bison Archives

BOB BOYLE FINALLY GETS HIS OSCAR®

by Thomas Walsh, ADG President

The Japanese have a long and inspired tradition of bestowing the title of Living National Treasure upon many of their most revered artists and cultural leaders. At the Art Directors Guild, Bob Boyle is revered by his colleagues and friends as one of our most valued living treasures. Now, at age 98, his life spans almost the entire arc of the medium of film itself. *North by Northwest*, *Cape Fear*, *The Birds*, *Marnie*, *The Russians Are Coming*, *The Russians Are Coming*, *How to Succeed in Business Without Really Trying*, *In Cold Blood*, *The Thomas Crown Affair*, *Gaily, Gaily*, *Portnoy's Complaint*, *Winter Kills*, *Private Benjamin*, *The Best Little Whorehouse in Texas*, *Table for Five*, *Saboteur*, *Shadow of a Doubt*, and *Staying Alive*, are only a few of the more than one hundred movies he designed. Not only was he Alfred Hitchcock's

Production Design collaborator for many years, Bob also designed for directors Douglas Sirk, Sam Fuller, Norman Jewison, Richard Brooks, Hal Ashby, Arthur Hiller, and Don Siegel.

In 1991, Bob began teaching at the American Film Institute. His interest in training the next generation of filmmakers became a passion and led to an honorary doctorate from the AFI in 1996. In 1997, he was given the Art Directors Guild's Lifetime Achievement Award by his fellow designers. In the year 2000, he was the subject of a documentary short film called *The Man on Lincoln's Nose*, which received an Oscar nomination. In that film, Art Director Al Nozaki said of Boyle, "I always felt he looked into the deeper meaning of what ... designs meant." Bob attributes his longevity to his love of teaching and his avoidance of falling down.

To date, many producers, directors, actors, and screenwriters have been given honorary Oscars. In addition, six cinematographers, five choreographers, four animators, two makeup artists, a composer, an editor, a stunt man, a special effects artist, and a film researcher/preservationist have received this award. But never an Art Director. Not since 1939, when William Cameron Menzies received a Special Award for "outstanding achievement in the use of color for the enhancement of dramatic mood on the production of *Gone With the Wind*," has any member of the Art Directors' branch been singled out for special notice by the Academy.

Bob Boyle is just the kind of man for whom this honorary award was designed. The award honors the Academy for granting it to him, just as it honors Bob's dedication to the art of motion pictures and his passion to pass on his craft to new generations of filmmakers.

On behalf of the 1,500 members of the Art Directors Guild, I want to thank the Governors of the Academy for bestowing this extraordinary recognition upon our friend and member, Bob Boyle, who through his generosity, love of the craft and passion for our art form, continues to remain an inspiration to us all.

Congratulations, Bob!



Above left: Bob Boyle, then (1937) a 28-year-old Assistant Art Director at the Paramount Studios Art Department, helping Hans Dreier and Robert Usher design ANGEL, starring Marlene Dietrich.



BOB BOYLE VOTED HONORARY ACADEMY AWARD®

A.M.P.A.S.® Press Release

Legendary Production Designer Robert Boyle has been voted an Honorary Academy Award by the Board of Governors of the Academy of Motion Picture Arts and Sciences.

The award, an Oscar® statuette, will be given to Boyle at the 80th Academy Awards® presentation on February 24, 2008, "in recognition of one of cinema's great careers in Art Direction."

Boyle has earned four Art Direction Academy Award nominations for his work on *North by Northwest* (1959), *Gaily, Gaily* (1969), *Fiddler on the Roof* (1971) and *The Shootist* (1976).

"Robert Boyle's career is truly worthy of this honor," said Academy President Sid Ganis. "From his multiple collaborations with Alfred Hitchcock to his top-quality work on so many other films, this is a master film artist and I couldn't be happier that an Oscar statuette will be presented to him."

Boyle's nearly 100 credits begin with Hitchcock's *Saboteur* (1942) and include *Shadow of a Doubt* (1943), *It Came From Outer Space* (1953), *The Birds* (1963), *Marnie* (1964), *How to Succeed in Business Without Really Trying* (1967), *In Cold Blood* (1967), *The Thomas Crown Affair* (1968), *Portnoy's Complaint* (1972), *Private Benjamin* (1980), *Rhinestone* (1984) and *Dragnet* (1987).

He also was the subject of the Academy Award-nominated documentary short *The Man on Lincoln's Nose* (2000).

Born in Los Angeles in 1909, Boyle trained as an architect. When the Depression cost him his job in that field, he found work in films as an extra. In 1933, he was hired as a draftsman in the Paramount Studios Art Department, headed by Supervising Art Director Hans Dreier. He went on to work on a variety of pictures as a sketch artist, draftsman and Assistant Art Director before becoming an Art Director at Universal in the early 1940s.

The 80th Academy Awards will be presented on Sunday, February 24, 2008, at the Kodak Theatre at Hollywood & Highland Center®, and televised live on the ABC Television Network beginning at 5:00 pm.

ENHANCING OUR IMAGE AS LEADERS

by Judy Cosgrove, Art Director

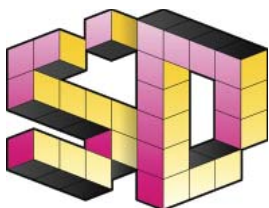
About eighteen months ago, I discovered the Guild's Technology Committee through Don Jordan, who had shown me the mission statement the group generated at their initial meeting. This prompted me to attend the next meeting without invitation (I wasn't aware you needed one!), and I learned the members were undertaking a special issue of PERSPECTIVE,

focused on new technology and the transition to digital-design processes. The printing was stalled due to lack of funds, so to help the effort with no article to contribute I volunteered to seek out advertisers.

What surprised me is that almost everyone I contacted in marketing at the design software firms did not know what a Production Designer was or what an Art Director did. They were pleasantly surprised to learn that such a thing as the Art Directors Guild existed. By directing them to the ADG website and sending a list of the articles and authors we had in place, I was able to build a substantial base of interested software- and technology-related companies willing to invest in our organization for the first two issues.

The Art Directors Guild must seize every opportunity to increase our visibility and enhance our position as the leaders of design in our industry. Growing PERSPECTIVE is one way. The *5D Design Conference 2008* is another.

Through this event we have aligned ourselves with a notable group of industry leaders, pioneers and intellectuals to explore the new design paradigms in all fields of narrative media. We have new media partners and corporate sponsors that have taken notice and support us in this endeavor. It behooves us all, including those not yet facing the necessity of going digital, to avail ourselves of this opportunity to develop better awareness of new standards and workflow practices and participate as a critical audience that will ensure the success of this inaugural event. I strongly encourage all ADG members to attend.



5D: The Future of Immersive Design
October 4 & 5, 2008 – 7:30 am
The Carpenter Performing Arts Center
California State University, Long Beach
www.5dconference.com



UCLA EXTENSION CLASS IN GRAPHIC DESIGN

from the UCLA Extension Catalog

ADG Graphic Designer Geoff Mandel will be teaching a class in graphic design for filmed entertainment starting in April at UCLA Extension.

The class description reads in part: Graphic design gives filmed entertainment the look and texture of real life. In this course, we'll look at the function of the graphic designer as a key member of the art department, as well as the role graphics play in TV and film production, including signage, props, set dressing, wardrobe, computer animation, and title design. Genre, script breakdown, clearance and copyright issues, designing for period and science fiction, visual presentation of concepts, and production of signs and props will be covered. Prerequisite: Familiarity with Illustrator and Photoshop.

Graphic Design for Film and Television

X 481.4AA ART 4 UNITS \$540

WEDNESDAYS 7-10 PM

Geoff says that some additional goals for this class are to work faster and more efficiently, to embrace new styles, palettes and fonts, to create portfolio pieces that will help you get a job, and to consider ethical issues that impact designers. Geoff's past credits include *Blades of Glory*, *Dirt*, *MI3*, *Serenity*, *Spider-Man 2*, *NCIS*, *Solaris*, *Enterprise*, *Star Trek: Voyager*, *JAG* and *Space: Above & Beyond*. He is the author of *Star Trek: Star Charts*, and the co-author of *The Official Serenity Blueprints*.



Graphic Designers practice their craft on a wide range of motion picture props and set elements. Geoff Mandel designed the caviar can featured in a Washington Mutual commercial (Ken Averill, Production Designer).



SNAPSHOT: THE STATE OF PRE-VIS

by Nicki La Rosa, Special Projects Coordinator



On December 15, 2007, The Previs Joint Subcommittee of the Art Directors Guild and American Society of Cinematographers hosted a roundtable presentation and discussion focusing on the state of the art of pre-visualization and its

future trends within the entertainment industry.

Gathered in Studio 800 at the ADG, eleven pioneers in the field spoke candidly, sharing their unique perspectives, experiences and clips from their favorite projects: Anupam Das, a CGI lead artist from Electronic Arts; Daniel D. Gregoire and Brad Alexander, owner-operators of Halon Entertainment; David Dozoretz and Brian Pohl, pre-vis supervisors and owners of Persistence of Vision; Colin Green, founder of Pixel Liberation Front; Ron Frankel, pre-vis supervisor and founder of Proof Inc.; Chris Edwards, CEO and pre-vis supervisor at the Third Floor; Steve Yamamoto, pre-vis supervisor at Unit Eleven; Laurent Lavigne, pre-vis supervisor at Versailles Studios; and Rpin Suwannath, a free-lance pre-vis artist and director. Bill Desowitz, editor of VFX World, moderated the discussion.

ADG President Tom Walsh opening the first Joint ADG/ASC Previsualization Roundtable. From left to right above: Brad Alexander, Dan Gregoire, Brian Pohl, Colin Green, Walsh, cameraman Scott Berger, Ron Frankel, David Dozoretz, and Steve Yamamoto. Not pictured: Rpin Suwannath.

ADG President Tom Walsh opened the roundtable, encouraging, "Today is your opportunity to have an internal dialogue about the state of the art of pre-vis, a snapshot in time, if you will, of pre-vis's current trends and your future ambitions for this dynamic visualization practice. From the ADG, I actually have one request today, if only one, that at the end of the day, a consensus in terms of how to spell Previz, whether you want an S, a Z, where you want the hyphen, and whether you want an S or a Z in the middle of that word with a hyphen on it."

Previz, previs, and pre-vis, are each widely-accepted industry slang for the relatively new field of pre-visualization. This varied nomenclature aptly bespeaks the diversity of the tool itself. An ever-morphing discipline that serves multiple departments within a production, pre-vis has broken ground and is building a foundation for itself project by project, shot by shot.

Sorry, Tom. As you know, that consensus was not reached. However, in all other respects the roundtable was a huge success. The ADG and ASC members present, as well as some members of Locals 790 and 847, lobbied complex questions at the distinguished panel. Their answers provided a snapshot in time of the state of pre-vis, documenting it on video, and the Guild has a transcription for archival reference as well.

ADG and ASC members are welcome to contact the Guild for the complete transcript of the roundtable, or they may borrow a copy of the video from our library. Contact me at 818 762 9995 or nicki@artdirectors.org

And look for Bill Desowitz's article online at www.vfxworld.com



Above, from top: Celia Lesh, daughter of San Francisco area Scenic Artist Stephanie Lesh, and Philip DiGiacomo, son of Art Director David DiGiacomo and his wife Patricia.

ADG SCHOLARSHIPS GIVEN TO TWO STUDENTS

by Sandy Johnson, Membership Department

Two \$2,500 scholarships were awarded to children of ADG members for the 2007–2008 school year.

Celia Lesh is a freshman at UCLA. She is just finishing her first quarter. French has been hard, but she likes it a lot. World arts and culture is a broad overview. She had to write a Japanese Noh play and perform it with a group of other students. She's doing well in English composition and feels like she's becoming a better writer.

Adjusting to being away from home has had its rough periods, but she's enjoying the academics at the university and is grateful for the Guild's scholarship.

Philip DiGiacomo attended Wildwood Elementary and Secondary School in West Los Angeles from kindergarten through twelfth grade. Although this school does not bestow the honor of valedictorian, Philip graduated at the top of his class and was a featured speaker at his graduation. Captain of both the varsity soccer and baseball teams, Philip gave the Senior Boys Speech at the school's annual sports banquet. During his college search, Philip fell in love with Kenyon College and its idyllic and historic hilltop campus in rural Ohio. Established in 1824, Kenyon is one of the nation's top liberal arts colleges. He has just completed his first semester there, and is considering a major in Asian studies, history or economics, with an eye toward attaining a graduate business degree. Philip's course of study this fall included Japanese language, World War II history, Japanese history to 1860, and Quest for Justice, a political science seminar.

Philip plans to spend time studying in Japan during his junior year, hopes to make the baseball team and looks forward to taking a broad range of courses for a well-rounded and fascinating education. Philip loves life on the hill, as it is referred to by Kenyon students, and is grateful for the opportunity to be a student there, made possible in part by the ADG scholarship.

WEINGARTEN RIGHTS

by Scott Roth, Executive Director

Workers represented by labor unions—and of course this means you—have “Weingarten rights”; by federal law they may request union representation during “investigatory interviews” by supervisors and other management.

An investigatory interview occurs if management wishes to speak with you and you have a reasonable belief that your answers could be used as the basis for discipline or other adverse action.

To invoke your Weingarten rights you must ask for union representation either before or during this interview; management does not have to remind you or inform you of these rights. On the other hand, if you ask for representation and are refused, you may decline to answer any further questions. Your employer then would be guilty of an unfair labor practice, and charges could be filed.

So if you are questioned in a situation where you believe your Weingarten rights may apply, you can read verbatim the following statement or present it in your own words:

If this interview could in any way lead to my being disciplined or terminated, or affect my personal working conditions, I respectfully request that my union representative, officer or steward be present at this meeting. Until my representative arrives, I choose not to participate in this discussion.

Once invoked, a Local 800 representative will come out to your worksite to represent you in your discussion with management.

Please contact me with any questions about the above.



Courtesy of the Robert Boyle Papers, Margaret Herrick Library, A.M.P.A.S.

A graphite on paper drawing by Art Directors Guild Hall of Fame inductee John De Cuir, Sr. (then an illustrator) for the climactic scene on the Statue of Liberty in *SABOTEUR* (1942 – Robert Boyle, Art Director).

CASTING A SHADOW

A.M.P.A.S.® Press Release

Film clips from *Shadow of a Doubt* (1943), *North by Northwest* (1959) and *The Birds* (1963, all three designed by Robert Boyle) will be featured alongside dozens of drawings, photographs, paintings, storyboards and script pages on display in *Casting a Shadow: Creating the Alfred Hitchcock Film*, a new exhibition in the Academy of Motion Picture Arts and Sciences' Fourth Floor Gallery in Beverly Hills. Admission is free.

Though Hitchcock presented himself as the sole author of his work, the director was in fact a deeply collaborative artist, working intensely with actors, producers, cinematographers, screenwriters, editors, and production and sound designers to create what the public knew as an Alfred Hitchcock film.

Casting a Shadow will reveal how Hitchcock's colleagues contributed critical ideas and how the films were crafted, sometimes frame-by-frame, as a collective enterprise.

Born outside of London in 1899, Hitchcock got his start at Famous Players-Lasky's Islington Studios designing titles for silent movies. In 1925, he made his directorial debut with *The Pleasure Garden* and went on to direct more than 50 films over the next six decades. He made transitions from the silent to sound era and black-and-white to color film with inventive ease, and throughout his career his films demonstrated the possibilities of the medium in both technique and content.

Casting a Shadow: Creating the Alfred Hitchcock Film is organized by the Mary and Leigh Block Museum of Art, Northwestern University, in collaboration with the Academy's Margaret Herrick Library. It will continue on display through April 20.

Support for the exhibition is provided by the Alice Kaplan Institute for the Humanities, Northwestern University; the Alfred J. Hitchcock Foundation; American Airlines; the Illinois Arts Council, a state agency; the Louis Family Foundation; the Myers Foundations; James B. Pick and Rosalyn M. Laudati; and the Rubens Family Foundation.

DUES PAYMENTS

by Alex Schaaf

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

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

the gripes of roth

THE NEW YEAR

by Scott Roth, Executive Director

WGA Strike

At the time of this writing—early January 2008—the writers’ strike continues with no discernible end in sight. Unemployment within our membership has skyrocketed because of the strike, and many members are hurting. In this connection, a Strike Survival Strategies seminar was held January 4 at Local 80 in Burbank. That seminar focused on assistance to out of work members with difficulties meeting the mortgage, finding temporary employment and providing advice on budgeting and utility assistance. Furthermore, every Friday throughout the strike, applications will be taken from members for the utility assistance program. Contact the Guild office for information at 818 762 9995.



As noted before, we have a “no strike clause” in our basic collective bargaining agreement. This simply means that as long as the employer doesn’t breach the existing agreement, members working under that agreement will not withhold their services; so if there’s work to be done, our members must go to work. If a member chooses, however, to honor a picket line and not report for work, that individual can be replaced, and the union cannot afford protection in that event.

Members laid off who file for unemployment compensation should indicate their layoff was due to “lack of work,” and not a strike or labor dispute, as this may slow down or interfere with the ability to receive compensation. With respect to MPI benefits, if because of the strike members exhaust their qualified hours, they should dip into their bank of hours, if available. For further information here, please check with MPI at 818 769 0007 or www.MPIPH.org. Finally, MPTF, the Motion Picture and Television Fund, has many resources available to members in need—financial, social and emotional support are all available. MPTF can be reached at 323 634 3888.

Merger Discussions

As you may recall, Locals 800, 790 and 847 were directed by the IATSE several months ago to form committees to meet regularly to pursue voluntary merger discussions. As you may also recall, when the IA gave this direction, it also set out several reasons why it believed the merger of these three local unions would be in the best interest of all its members and of the IA itself. Here are some of those reasons:

- With technology blurring more and more jurisdictional lines among the three locals, a merger would help ensure that all relevant work opportunities remain within the IA’s overall jurisdiction;
- the ability to organize the technologically unorganized would best be promoted by the three locals working together as one organization;
- a great many of the members of Locals 790 and 847 (though far more from 847) are dual members with Local 800. As the IA noted with respect to Locals 847 and 800, “a merger of memberships is already almost half completed”; and
- in the IA’s words, “It just makes sense ... it is our opinion that if the motion picture industry in Hollywood were being organized today, all of these members would be placed into a single local union. The community of interest and overlap amongst these interconnected crafts is obvious.”

To this writing, and pursuant to the IA’s direction, our three groups have had five formal meetings, on a once-a-month basis. Our discussions have focused on resolving longstanding “bumps” in the workplace—among them jurisdictional and other tensions arising from the intersection of Assistant Art Directors and Set Designers—and we’ve also discussed models for the structure and governance of a merged local. These meetings have been honest and direct, and concerns between and among the groups that have long festered over the years are now finding their free expression, and this is a good thing.

lines from the station point

TRAINING UPDATE

by John Moffitt, Associate Executive Director

As we continue our trek through 2008, the Guild would like to re-acquaint our members with a number of training opportunities that can aid Guild members to navigate the changing landscape presented by the digital age as well as sharpen some old tools in their pack.

Each year the Contract Services Administration Training Trust Fund sets aside a budget to train eligible union entertainment workers in programs it deems essential to the industry. The CSATTF allows for multi-union grants that can apply this money to train employees in computer skills and software programs so necessary to keep pace with advancing technology. Eligible employees are those who are listed on the Industry Experience Roster, the Television Commercial Roster, or those not on a roster who have worked in a union shop under the Basic Agreement for at least thirty days. The non-rostered employees will also need a letter from their employers explaining the need for the training.

For our members working in the broadcast area, the Employment Training Panel offers California State funds to train eligible workers to meet the challenges of out-of-state competition and the global economy. Training under the ETP is available to workers who are employed full time during the training and who work for ninety days before and ninety days after the training is completed. Participating companies include CBS, Fox Digital, Fox Network Group and Pacific Title. We hope to bring NBC and ABC on board this year.

Those who would like to take advantage of the intensive training classes covered by these above mentioned grants should contact Studio Arts at 323 227 8776. For those that desire a less rigorous schedule, the Los Angeles Valley College's IDEAS program offers low-cost training workshops in some of the new software as well as many other classes of interest to the entertainment professional. Visit www.lavc.edu/ideas/workshops.html for information on the availability of classes and fees.

I should also mention the software training courses offered by Don Jordan's Design Visualization Center. He offers many of the most popular software programs, and is a great teacher to boot. Give him a call at 818 505 8520 or email him at don@artdirectors.org for further information.

And finally for those who would like to hone their artistic skills using the traditional tools of the trade, the American Animation Institute offers art classes in life drawing, animation and still-life painting. Although Animation Guild members take precedence, these classes are open to the members of other guilds and unions working in the entertainment industry if the class space allows. We would also like to invite you to join Local 800 members participating in a life drawing workshop held every Tuesday at 7 pm, when we turn the downstairs meeting room into a drawing studio. A reasonable fee of fifteen dollars is collected at the door to pay for the professional models and the workshop's administration.

If you have questions about any of the training opportunities mentioned, call us at the office or email me at john@artdirectors.org.





Belief Is Suspended Magic Ensues

by Jim Bissell, Production Designer





In December 2005, I was at home for a holiday hiatus from the production of *300*. I kept sneaking peaks over my kids' shoulders at beautiful paintings of ogres, elves and fairies, and great little black-and-white sketches. They were intently reading *The Spiderwick Chronicles* and *Arthur Spiderwick's Field Guide to the Fantastical World Around Us* and loving them. I liked the books as well, but I really loved Tony DiTerlizzi's illustrations.

Five weeks later, shortly after *300* wrapped, the movie version of *Spiderwick* went into production at Paramount, and I was asked to join the team. I was delighted. My last three films (*The Ring 2*, *Good Night, and Good Luck.*, and *300*) definitely skewed toward audiences older than ten, and I really wanted to work on a film my kids would be eager to see. My mother's a sucker for faries, too; so big points all around on the home front. Plus, I would get to meet the creator of those wonderful paintings I had admired a little over a month before.

Thus began the creative challenge of helping translate the vision presented in Tony DiTerlizzi and Holly Black's books to the big screen. More importantly for me, it was the beginning of a new friendship.

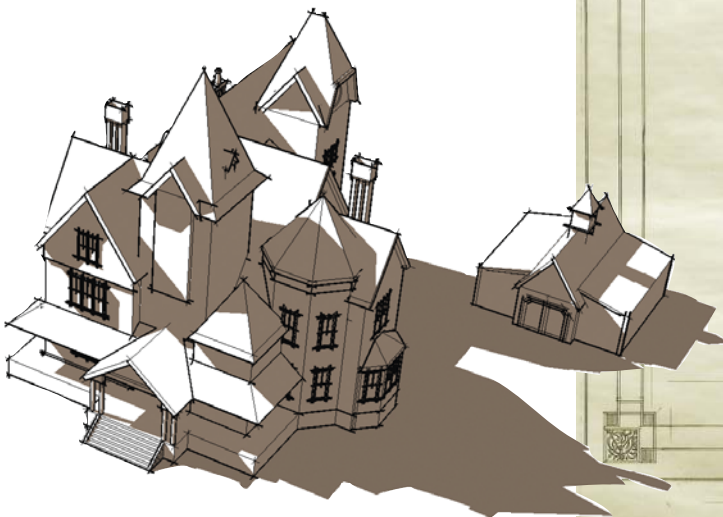
DESIGNING THE SPIDERWICK CHRONICLES

The Spiderwick Chronicles is the story of the three Grace children, Simon, Jared, and Mallory, and their single mother, Helen. They are forced by circumstance to move away from New York City

Previous pages: The set for the Goblin Camp built on Stage H at Mel's Cité du Cinéma in Montréal. The silk leaves of the canopy are approximately four feet deep and suspended on a grid. The tree trunks rise from the ground into the leaves. With a few leaves added randomly to the trunks, the forest looked very naturalistic. The trunks themselves are constructed with molded latex bark over padding around steel armatures. This allowed the kids to climb on the twisted shapes. Cinematographer Caleb Deschanel lit the set beautifully with a giant silk above the canopy and hard lights penetrating the leaves with shafts of light. Above: Elizabeth and Alexander Bissell read BOOK FOUR: THE IRONWOOD TREE in December of 2005. Right: Arthur Spiderwick's Mansion. Illustration and drawing by Tony DiTerlizzi. Below left and right: For the initial presentation to the studio, Norm Newberry and I developed a design for the house based on the Stick style of Queen Anne architecture. SketchUp model by Jim Bissell, drawing by Norm Newberry.



Images from the books © Tony DiTerlizzi and Holly Black





All film images © Paramount Pictures

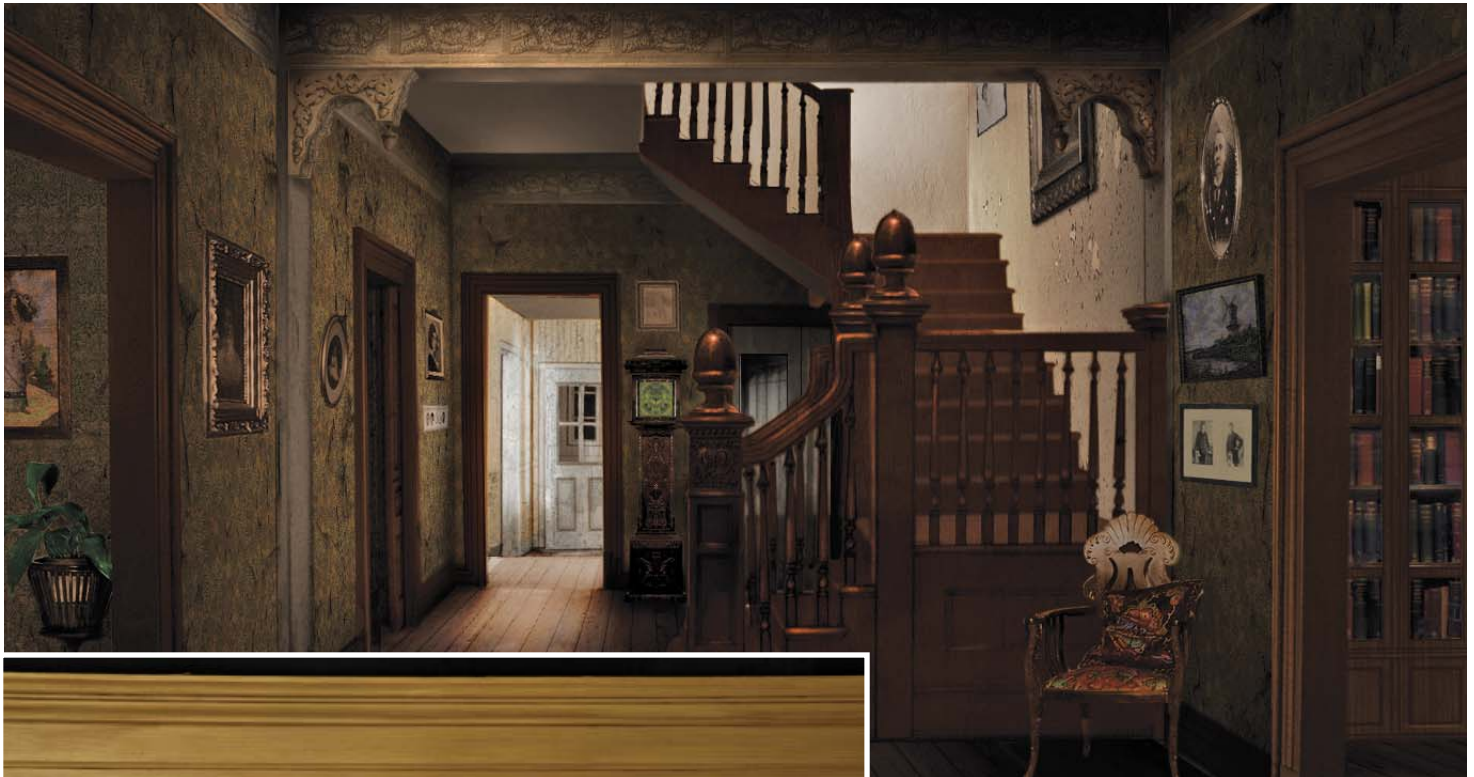
and into their great-great uncle Arthur's house in the New England countryside that has been recently abandoned by their elderly cousin, Aunt Lucinda. Once in the house, Jared discovers Arthur's secret study and the book that constituted his life's work: *Arthur Spiderwick's Field Guide to the Fantastical World Around You*. The book is eagerly sought by the ogre Mulgarath, and the children are drawn into a conflict between the fantastical creatures described in the book.

ARTHUR SPIDERWICK'S ESTATE

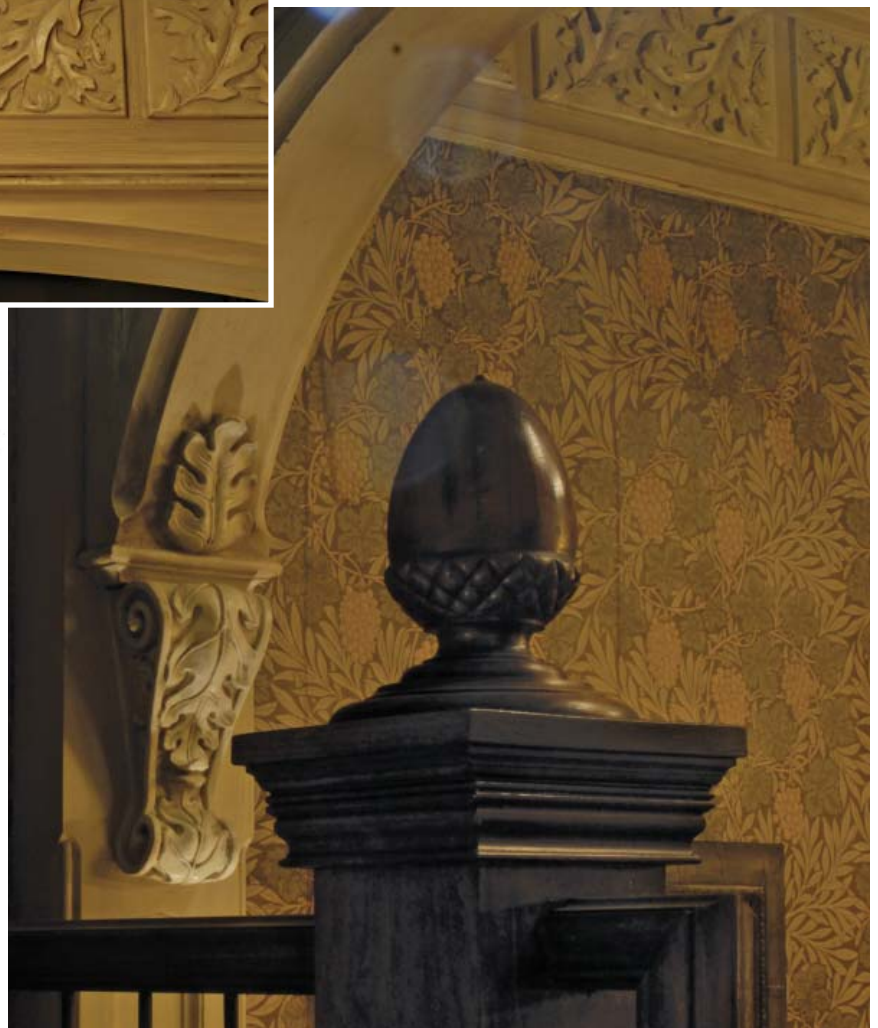
Tony's Sketches and color renderings from the book *The Spiderwick Chronicles* portray Arthur Spiderwick's mansion as a stylized three-story Second Empire Victorian. As much as I admired the character of the sketches, two things occurred to me. First, I felt that the film should not be overtly stylized, and second, that even if rendered realistically, the mansard roofs would evoke the image of the house in Alfred Hitchcock's *Psycho* or a Charles Addams cartoon. In the story, the house starts as an intimidating presence to the Grace children who are forced by circumstance to live in it. Soon, they realize that it is at the center of a mysterious world they didn't know existed. In the end, the house is warmly accepted as the family's ancestral home.

After scouting Australia and considering New Zealand and Romania, Montréal was chosen as our production center because of the proximity of

I felt that the slight asymmetry and clean lines of this Italianate design embraced the spirit of Tony's drawings, but allowed the mansion's character arc to develop unencumbered by historical visual baggage. The design is based on a house we found in Stanstead, Quebec, and altered to fit the needs of the script (and budget). The SketchUp model, top left, shows the building on the site in Cap-St-Jacques. Throughout the film I would use SketchUp to rough out sets, and then captured frames as the basis for set illustrations. My SketchUp models were then passed on to set designers and pre-vis artists. Above right: The house nearing completion in late August. We built approximately forty trees with silk leaves of autumnal color. While shooting exteriors from late summer into winter, we knew we would need them for background continuity. During a very rainy autumn, the lawn was sometimes replaced three times a day with new sod when shooting. Center: Production illustrator Meinert Hansen created this beautiful rendering of the house at 5:30 pm in early autumn.



Top: Another beautiful illustration from Meinert Hansen of the foyer, based on a SketchUp template. Above and right: For all of pre-production and into production, a pivotal scene in the script centered on an oak symbolizing the tree of life. The motif was developed extensively in the house and, even after the scene disappeared, it still reflected Arthur Spiderwick's reverence for nature.





The foyer set as it actually turned out.

New England-looking locations to the large stage spaces needed for the sets. Exchange rates and tax incentives played into the decision as well. Kathleen Kennedy came on board as Producer and we were soon joined by Phil Tippet of Tippet Studios and Visual Effects Supervisor Pablo Helman of ILM. I was fortunate enough to secure my Art Director, Isabelle Guay, and the Montréal-based art department I had grown so fond of working with while on *Confessions of a Dangerous Mind* and *300*.

We found a location for the Spiderwick Estate at Cap-St-Jacques, a park on the western tip of the island of Montréal and within the local work zone, and redesigned a more modest house to suit the site.

GOBLINS' CAMP

Tony's illustrations in the Spiderwick books are usually vertically oriented (as were Frank Miller's in *300*). It was an exciting challenge to try and capture the essence of his drawings and reinterpret them in a realistic, horizontal format. Sinister Wind Chimes depicts the goblin camp where Jared is

held captive; a setting called for in our script.

The silk leaves of the canopy are approximately four-feet deep and suspended on a grid. The tree trunks rise from the ground into the leaves. With a few leaves added randomly to the trunks, the forest looked very naturalistic. The trunks themselves are constructed with molded latex bark over padding around steel armatures. This allowed the kids to climb on the twisted shapes. Cinematographer Caleb Deschanel lit the set beautifully with a giant silk above the canopy and selected hard lights penetrating the leaves with shafts of light.

SPIDERWICK FOYER

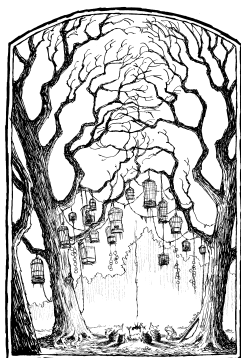
For all of pre-production and into production, a pivotal scene in the script centered on an oak symbolizing the tree of life. The motif was developed extensively in the house and, even after the scene disappeared, it still reflected Arthur Spiderwick's reverence for nature.

THE SECRET STUDY

In the books, a troll attacks his brother and prompts Arthur Spiderwick's lifelong study of the



Above: The central tree in the Goblin Camp set on stage in Montréal. The trees were built of latex bark over steel armatures with silk leaves above. Above right: Meinert Hansen's illustration for the set leading up to the tree where Simon Grace is held captive in a crude cage. Right: Tony's illustrations in the Spiderwick books are usually vertically oriented. It was an exciting challenge to try and capture the essence of his drawings and reinterpret them in a realistic, horizontal format. Sinister Wind Chimes depicts the goblin camp where Jared is held captive; a setting called for in our script.



fantastical world. In the film, he is portrayed instead as a naturalist who, through careful observations of nature, discovered the fantastical world. This is reflected in the objects that populate his study.

The Secret Study was one of the most beautifully detailed sets I've ever seen. In it, Jared discovers the *Field Guide*, meets Thimbletack (the house Brownie) for the first time, and eventually confronts the evil ogre, Mulgarath. Everywhere the eye rested was a beautiful still life, thanks to our amazing set decorators lead by Jan Pascale and Paul Hotte.

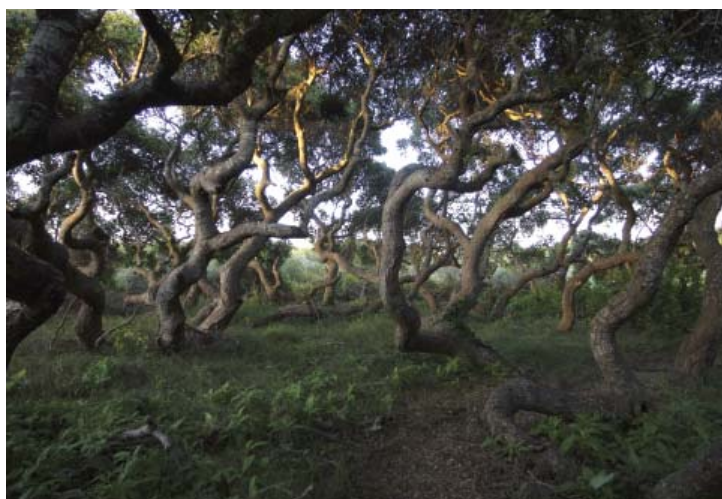
THE FIELD GUIDE

Arthur Spiderwick's *Field Guide to the Fantastical World Around You* is the McGuffin of *The Spiderwick Chronicles*. Tony's *Field Guide* is beautiful and highly polished; for the film, we felt that it should look like a compilation of notes Arthur made in the field and later consolidated in his study. It is roughly bound to allow for additions, but also helps when the goblins grab for it and are able to wrest a few key pages out of the book.

I've been designing films for a while now, but I still have to pinch myself when I look at the kind of talent that surrounds me in an art department. It's really exciting and I don't know if I'll ever get tired of it. **ADG**



Above, left to right: Scenic Artist Serge Archambault, Art Directors Isabelle Guay and Jean-Pierre Paquet. Right: This is a Pygmy Oak forest on the Central Coast of California. These oaks seemed to embody the elegantly tangled branches with art nouveau overtones that Tony drew, yet still reflected the Goblin's twisted and ugly nature. The photos I shot of this forest served as the model for the set we designed and the trees that were sculpted and constructed in Montréal.



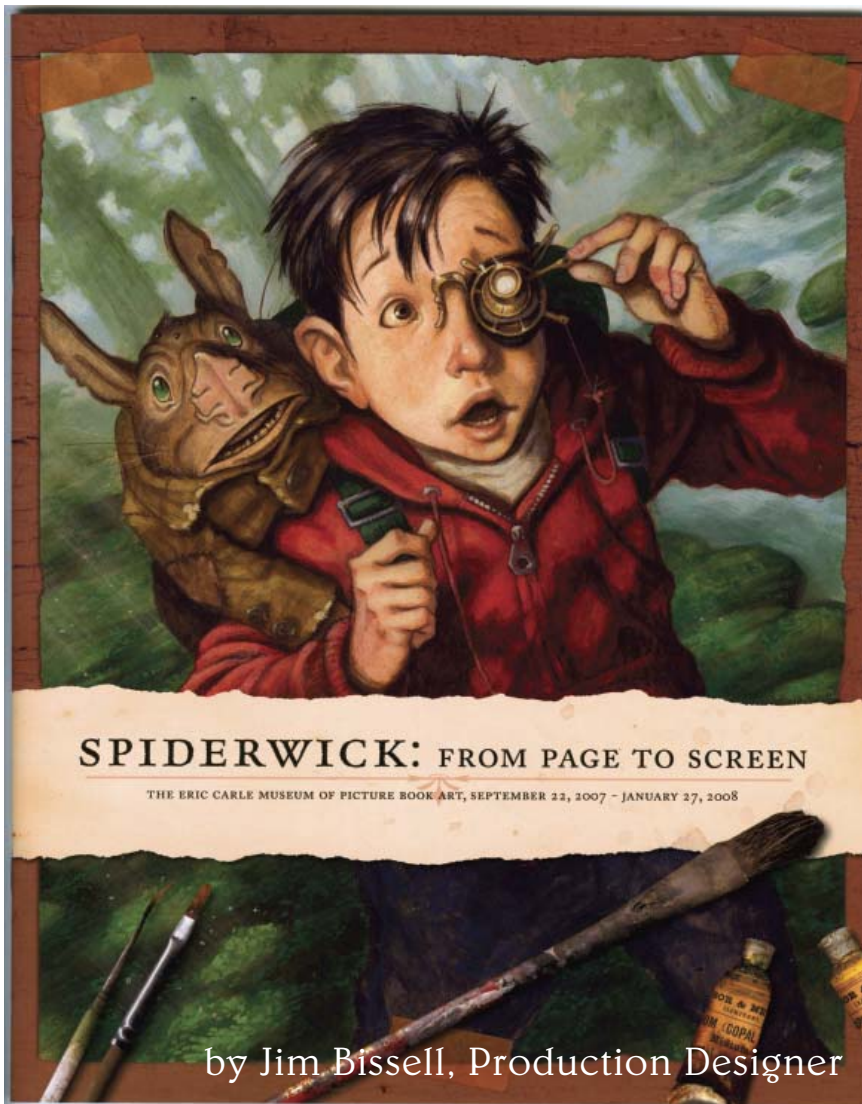


In the books, a troll attacks his brother and prompts Arthur Spiderwick's lifelong study of the fantastical world. In the film, he is portrayed instead as a naturalist who, through careful observations of nature, discovered the fantastical world. This is reflected in the objects that populate his study. Top: Meinert Hansen's extraordinary Photoshop sketch for Spiderwick's Secret Study. Above: Meinert's loose watercolor sketches are very effective in creating the sense of a naturalist intently studying his subject. Calligraphy: Mich  l L  vesque. Book cover: Christa Munro; patina: Sylvie Chaput. Right and below: The Secret Study was one of the most beautifully detailed sets I've ever seen. In it, Jared discovers the FIELD GUIDE, meets Thimbletack (the house Brownie) for the first time, and eventually confronts the evil ogre, Mulgarath. Everywhere the eye rested was a beautiful still life, thanks to our amazing set decorators lead by Jan Pascale and Paul Hotte.



All photos by Jim Bissell





© Eric Carle Museum of Picture Book Art

Months after photography had wrapped in Montreal, the book's illustrator, Tony DiTerlizzi, asked me to help document that journey by working with H. Niccolas B. Clark, founding director of the Eric Carle Museum of Picture Book Art in Amherst, Massachusetts, as co-curator of an exhibit titled *Spiderwick: From Page to Screen*. I was honored and thrilled at the prospect of being able to showcase to the general public the kind of creative energy that Art Departments pour into the making of a feature film.

The following is the essay I wrote to open the catalogue for the exhibit. As an aside, I couldn't figure out what to call the piece. Tony came up with the title: *Belief Is Suspended—Magic Ensues*

Tony DiTerlizzi's sketches and paintings in *Arthur Spiderwick's Field Guide to the Fantastical World Around You* are so vibrant and alive that Paramount Studio's decision to turn *The Spiderwick Chronicles* into a motion picture seems an obvious choice. Fantasy has always been a staple of Hollywood, and Tony's vision coupled with Holly's stories updates and reinvigorates characters from nineteenth- and early twentieth-century folklore to make them a vital part of the fantasy lexicon of the twenty-first century. *The Spiderwick Chronicles* are also immensely popular books and come complete with a built-in audience.

The process seems straightforward: turn the paragraphs into script pages and the drawings into sets and make the creatures move. Add a few actors and what could be simpler?

Fortunately, the complexities of script development are not within the purview of this exhibit. Aldous Huxley touched on the core of this complex process when he observed: "Hollywood is the only town in the world where all the artists try to be businessmen and all the businessmen try to be artists." Studio executives eager to protect the huge investment of cash often required of film production scramble to tailor scripts to the largest potential paying audience, while writers struggle to bring artistic integrity to a largely commercial activity. It's a process that has sent more than a few accomplished wordsmiths screaming with large tufts of their own hair clutched in their hands toward the mountains, which surrounded Los Angeles. As a designer for film, I am mercifully spared exposure to all but the final stages of this grisly process. I do, however, have to contend with the end result. I have to design and supervise the execution of sets and environments that seamlessly integrate the director's vision with the dramatic intent of the written word. Together, with a small army of skilled artists and craftsman, I assist in creating the world within which the story takes place. A world that, if created properly, seems so appropriate that it hardly bears notice.

My mandate on *Spiderwick* was to take Tony's delightfully evocative black-and-white sketches of the unfamiliar world the Grace kids find themselves in and turn them into three-dimensional environments. Environments that could bear the probing scrutiny of a film camera and present on a huge screen a world so detailed that it seems possible for another reality to exist within the reality that appears before our eyes. These environments also had to meet the dramatic requirements of the script and the physical demands of

Above: Catalogue cover designed by John Lind and Tony DiTerlizzi for the Eric Carle Museum of Picture Book Art in Amherst. **Opposite, top:** *LITTLE HANDS* by Jennifer Small—Thimbletack's nest in an old dumbwaiter as an example of the decorators' stellar work. **Center:** The strangest eyepiece from book two: *THE SEEING STONE*. **Bottom:** *THE SEEING STONE* holder devised by Arthur Spiderwick which Jared discovers in the Secret Study. Fabricated by Jean-Phillipe Morin.

camera, lighting and grip crews. There was a stylistic mandate as well. The settings had to be realistic enough to convince an audience that the fantastic world is real and visible if you look closely enough, and vague enough to allow the suspension of disbelief. While exploring this idea in *The Uses of Enchantment*, Bruno Bettelheim stated that old fairy tales were often set in a distant time and place so as to be less threatening to the young listener. "This deliberate vagueness ... symbolizes that we are leaving the concrete world of ordinary reality" and hence grants us permission to enter the world of fantasy.

Arthur Spiderwick's mansion becomes our "castle," and we follow Jared, Simon and Mallory from the concrete world of New York into the distant world of a musty old mansion in the countryside of New England. Belief is suspended; magic ensues.

The character designers at ILM and Tippett Studios had a similar challenge. The creatures, of course, had to be adapted from Tony's designs to function realistically in three-dimensional space. Psychologically, the Grace children's often chaotic inner life is given form and coherence in external figures. Thimbletack allows Jared to see his own ADD-like antics, Mulgarath personifies their father's monstrous behavior, and the sprites mirror the magic that they see in the landscape around them.

Magically, the process of exploring all these psychological and dramatic elements produces art. Sketches are made to explore ideas and paintings are created to refine them. Models are built to allow technicians the ability to see where they are going to put the lights and blue screens, and sculptures are formed of clay to give full expression to the evolving characters. Scenic Artists labor intensively to bring the patina of years of exposure to new wood. Each work is created to ensure that the next step brings us closer to fulfilling the requirements of the story.

And that is the art that you have before you in *Spiderwick: From Page to Screen*. It's process art; generated in the pursuit of an ideal, then discarded when the ideal is attained. The ideal will be revealed when *The Spiderwick Chronicles* is released in February, but it is my hope that the work you see in this exhibit illuminates the tremendous effort that goes into producing the final result. The settings, props, decorations, creature sketches and animation studies reflect the efforts of a very talented army of artists and artisans whose every effort is bent toward physically creating a believable, but imaginary, world. The world within which the story of the Grace family takes place.

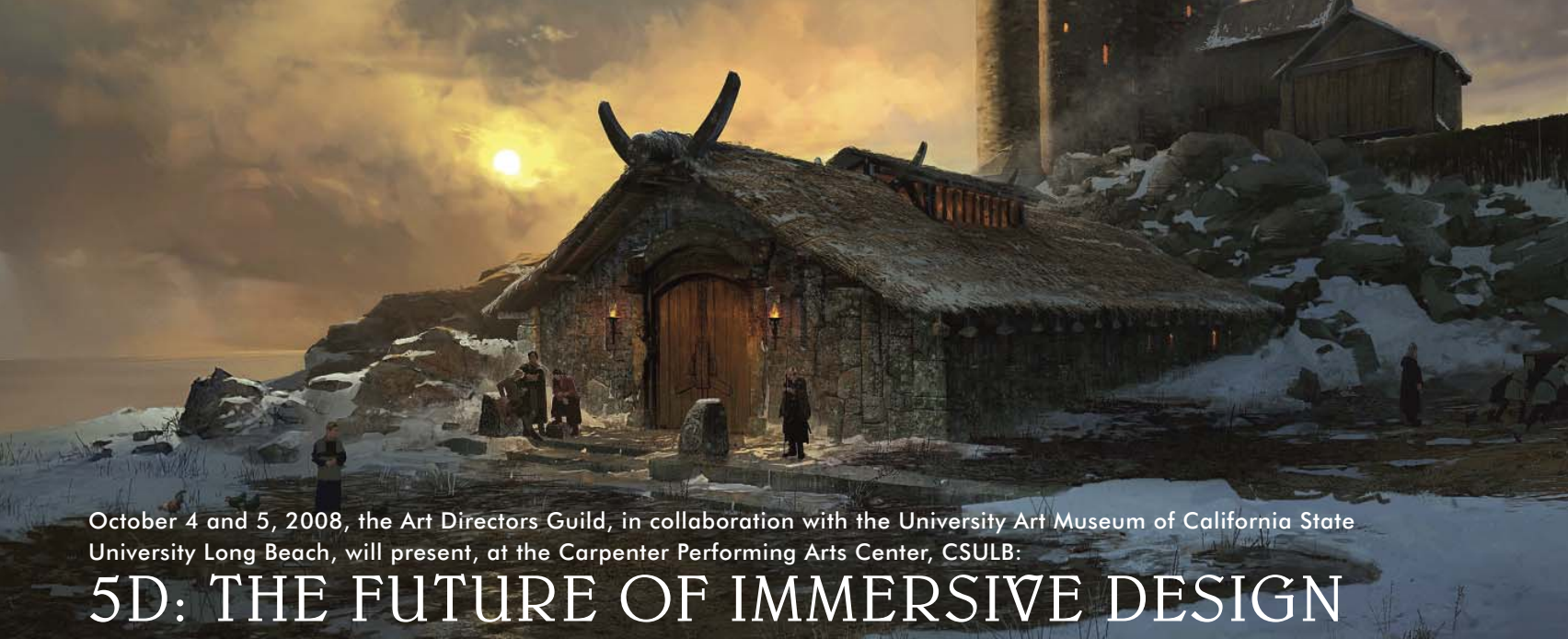
That's the essay. I'm grateful to Tony and Nick Clark for giving me the opportunity to bring some behind-the-scenes art into the public eye. The exhibit is currently in the main gallery of the Eric Carle Museum in Amherst. The room is approximately 40' x 60' with a small set displayed in the center and the surrounding walls and display cases filled with the stuff we create; patinaed props, study models, scenic art, set design, illustration, set decoration, sculpted maquettes and character design, construction, pre-vis and photos of completed sets. For those who might be interested, I'll leave a couple of copies of the catalogue in the research library on the first floor of the Guild's Ventura Boulevard offices. **ADG**



© Tony DiTerlizzi and Holly Black



Top and bottom photos © Paramount Pictures



October 4 and 5, 2008, the Art Directors Guild, in collaboration with the University Art Museum of California State University Long Beach, will present, at the Carpenter Performing Arts Center, CSULB:

5D: THE FUTURE OF IMMERSIVE DESIGN

by Alex McDowell, Production Designer and
Chair of the ADG Technology Committee
Judy Cosgrove, Art Director,
John Muto, Production Designer

What do we mean by 5D?

We coined the term 5D to describe, both poetically and concretely, the nature of the interface we mean to create among the many disciplines that will be brought together for this conference. As visual artists, we are inspired by the conception that if the first three dimensions define space, and the fourth time, then the next dimension describes a place as yet unknowable, but absolutely essential for us to explore.

“Think of entertainment differently ... not just as leisure activity ... but as the way messages grab and hold our attention. Think of entertainment not just as a sector of the economy, but a driving force—maybe the driving force—of daily life in this brave new world. News, politics, education, religion, commerce, the arts ... today there is scarcely a domain of human existence unaffected by the battle for the eyeballs...”

(www.learcenter.org) Norman Lear, producer, is one of the earliest contributors and sponsors of the 5D Conference.

We mean to take that step together—we will connect those dots—as part of a unique group of practitioners from every possible frontier of immersive, narrative, and experiential design. From film and television, from architecture and experience design, from animation, interactive media, computer gaming, the visual arts, and cutting-edge theatre; from both applied and theoretical engineering and the sciences; we will gather to share our

Production Designer Doug Chiang, working with director Robert Zemeckis, is at the frontier of new immersive design, where live action, animation, and digital technology converge in fully created environments.

Top: The exterior of Hrothgar's Mead Hall at sunset before Beowulf's fight with Grendel, for *BEOWULF* (Doug Chiang, Production Designer). The environment was conceived as an exaggerated interpretation of Viking era Mead Halls. Illustration by Aaron Becker and Young Duk Cho using Photoshop, Painter and Maya.

knowledge, teach each other our tools, inspire one another, and attempt to articulate—if that's even possible!—a vision for the future of immersive storytelling.

What do we mean by “immersive” design?

Film designers support and create narrative through environment. A film works when the audience believably enters and occupies the visual space. Production Design is the process of surrounding the audience with the triggers of narrative: geography, time, environment, history, color and form. What is new, and immersive, is the effect of new technology and new design tools.

As newly evolved—and still evolving—digital tools have joined the designer's traditional set of tools (research, sketching, modeling, and so on), today's designer has gained, for the first time, the ability to bring his colleagues (the director, cinematographer, visual effects supervisor, and costume designer), his co-workers (the art and construction departments), and ultimately his audience (the whole wide world), into the environments that currently exist only within his or her own imagination—in a more fully realized way. Even when this involves additional cost and effort, the value to the overall process is exponentially greater than the classic approach.

Technology-based tools provide the ability to build without building; walk-through without walking;

fly without leaving the ground; to convincingly experience other spaces, other times, and other worlds from an office chair, a theatre seat, or in an airliner on a location scout.

“...I'm determined to find the best tools to work out design issues with the Director and the Art Department as well as to communicate with the construction, camera, special effects, and visual effects departments, the assistant directors, producers, and studio. If Art Directors create a communications link with our colleagues in the industry and become the information conduit of choice for directors and producers in this evolving work environment, we will thrive in it...”

Rick Heinrichs. Production Designer,
5D Founding Committee

Below: Interior of King Beowulf's Mead Hall. After Beowulf becomes king, he rebuilds the Mead Hall to reflect his new found power. But as his Faustian bargain eats at his soul, the unseen power behind Beowulf subconsciously causes him to infuse the new Mead Hall with traces of Grendel's mother's cave, as reflected in the rib-like structure of the arch trusses. Visually, this reinforces the connection between Beowulf and Grendel's mother, the source of his temptation and ultimate demise. Illustrators Bill Mather, Dermot Power, and Young Duk Cho using Photoshop, Painter, and Maya

Images © Paramount Pictures



**Key themes of the conference:
collaboration**

For at least the last forty years, film and television designers have often worked in isolation from our colleagues on the shooting crew, as well as visual effects artists and post production in general. Within our own industry, certainly without, our job has often been seen as one of many that simply support a manufacturing process. While some of us have been fortunate enough to occupy a central position in the actual making of a film—in a true creative collaboration with director and cinematographer—that has not been the norm. In an ongoing series of discussions between the cinematographers' ASC Technology Committee and our own ADG Technology Committee, we've worked to redefine our collaborative positions through the adoption of new technology. Working together, we've found ways to redefine our centrality to the process as well as collaborate and combine our creative power.

One area that may warrant more exploration is game design. The fractured, increasingly decentralized gaming industry is a virtual lab for new forms of storytelling and a new language of visual narrative. I, for one, am tracking this closely, hoping to learn if there is a new aesthetic and film grammar evolving.

**Chris DeFaria, Production Executive,
Warner Bros. Digital Development,
5D Founding Committee**

The most recent *American Cinematographer* 'Authoring Images' supplement addresses the idea that there really is little to no distinction now between pre-production, production and post. For the designer, in any of the narrative media, these are now archaic and artificial markers that do not relate to the new non-linear workflow. 5D will help to reframe our processes in the light of new technology, and in the process define a new creative power.

**Key themes of the conference:
appropriate technology, shared tools**

Production Designers working on high-budget feature films, with a vast array of tools and cg artists at their disposal, naturally drive these

changes. But that does not diminish in the slightest the relevance of these changes for the designer working on any project of any size. As memory gets cheaper and clock speed faster, today's proprietary super-software arrives tomorrow on the sale rack at Best Buys—its power undiminished, limited only by the designers' talent.

When designers look for ways to both enhance their ability to design, as well as to persuade others to embrace their design, architectural and animation 3D software, and pre-visualization have become vital tools. The gaming community, meanwhile, has moved to a whole new level. Real-time engines are becoming the standard. How soon can we adapt this technology and begin exploring our designs in real time? We will explore the effect of building narrative environments for virtual worlds, new digital animation, interactive media and new platforms of delivery for media on our processes.

5D/2008 will be the pivotal, open-source forum for narrative and immersive design. As the shared tools used by the five related fields of design point out the open doors between our professions, the potential cross-over for all of us as designers within and outside our field grow more exciting and inspiring. At every step in this new technology conference we will of necessity be building new relationships, not only in our own small industry, but in all the others within the 5D paradigm. Events throughout the year will continue, designed to keep our craft fully informed of new advances and to harness this expanding knowledgebase for our own creative community. **ADG**

When we are all so busy working in our contained project pods wherever they may be, it is easy to lose perspective on how your peers may or may not feel your pain, or share your challenges, in their closed pods ... we come out for air and speak to each other so rarely.

**Alex Laurant, Art Director-LucasArts,
5D Founding Committee**



5D: THE FUTURE OF IMMERSIVE DESIGN

FILM / TV / ANIMATION / INTERACTIVE / ENVIRONMENT

The culture of design is being redefined.

October 4-5, 2008

A groundbreaking conference, **5D: The Future of Immersive Design** explores the profound impact of rapidly changing technologies in design fields including film, animation, interactive media, architecture and television—for creators and students.

5D assembles the design world's leading pioneers and academics in an open exchange of ideas and insights about new design processes and the delivery of the immersive experience.

REGISTRATION: www.5dconference.com

Registration includes all panels, demonstrations and workshops

- **Website:** www.5dconference.com
- **Join us on Facebook** Group Name: [5D Conference](https://www.facebook.com/5DConference)
- **URL:** <http://www.facebook.com/group.php?gid=21488516448>

FOUNDING COMMITTEE

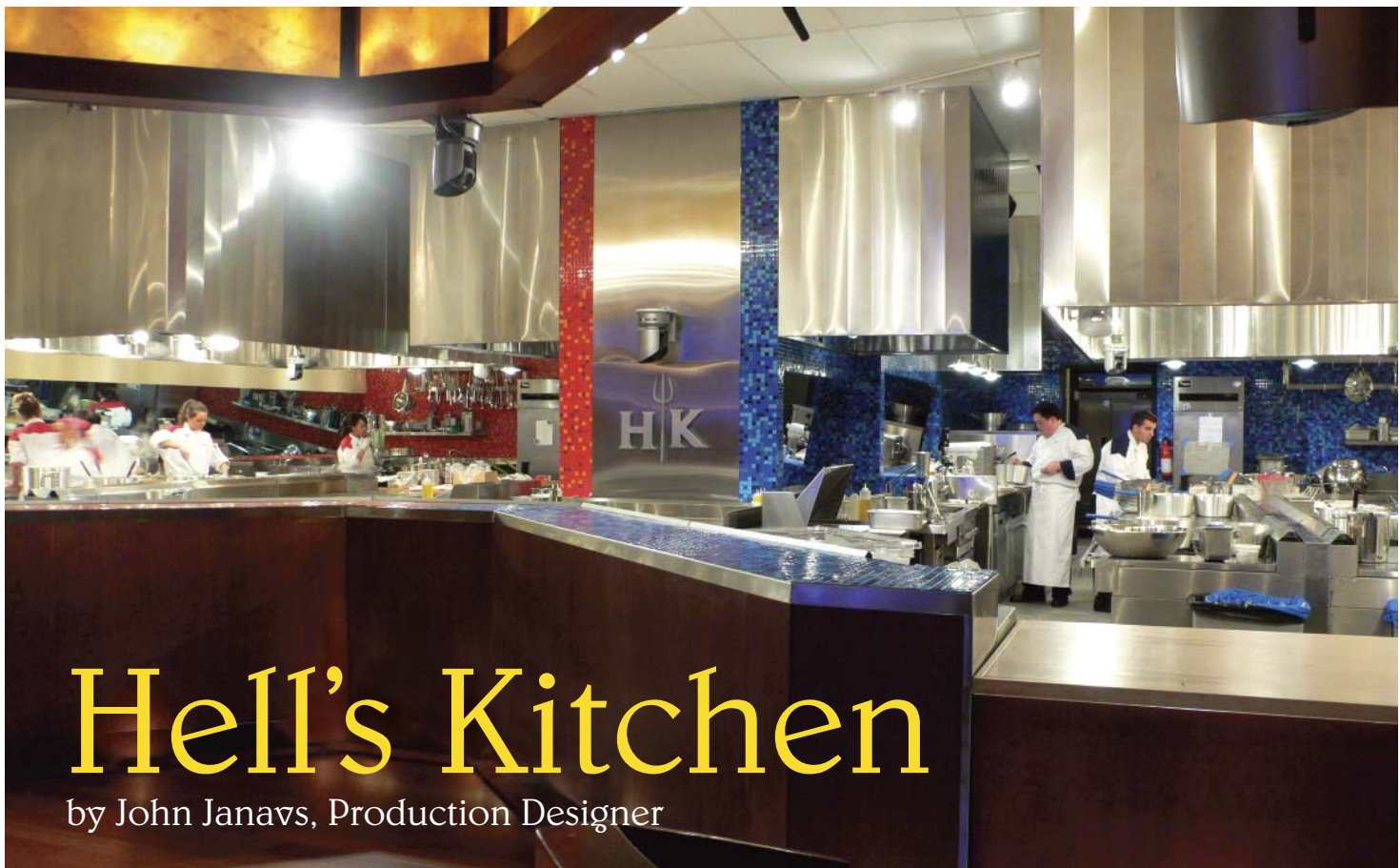
François Audouy
Richard Berg
Jim Bissell
Bruce Block
Rick Carter
Doug Chiang
Jason Clark
Curtis Clark
Doug Cooper
Doug Coupland
William Creber
Nathan Crowley
Elizabeth Daley
Chris DeFaria
Bill Damaschke
John DeCuir Jr.
Scott S. Fisher
Ron Frankel
Peter Frankfurt
Bernard Frischer
Tracy Fullerton
Malcolm Garrett
Dennis Gassner
Joe Garrity
Doug Goheen
Barbara Groth
Thomas Haegele
David Hadlock
Jeremiah J. Harris
Rick Heinrichs
Eiko Ishioka
Henry Jenkins
William Joyce
David Kung
Henry LaBounta
Kim Baumann Larsen
Alex Laurant
Golan Levin
Greg Lynn
Tod Machover
Patty Mack
Grant Major
Alex McDowell
Frank Moss
William Sargent
Christopher Scoates
John Tarnoff
John Underkoffler
Ali Vatansever
Bruce E. Vaughn
Gore Verbinski
Bill Viola
Thomas A. Walsh
Glenn Ward
Martyn Ware
Daniel Wheeler
Anne White
Habib Zargarpour



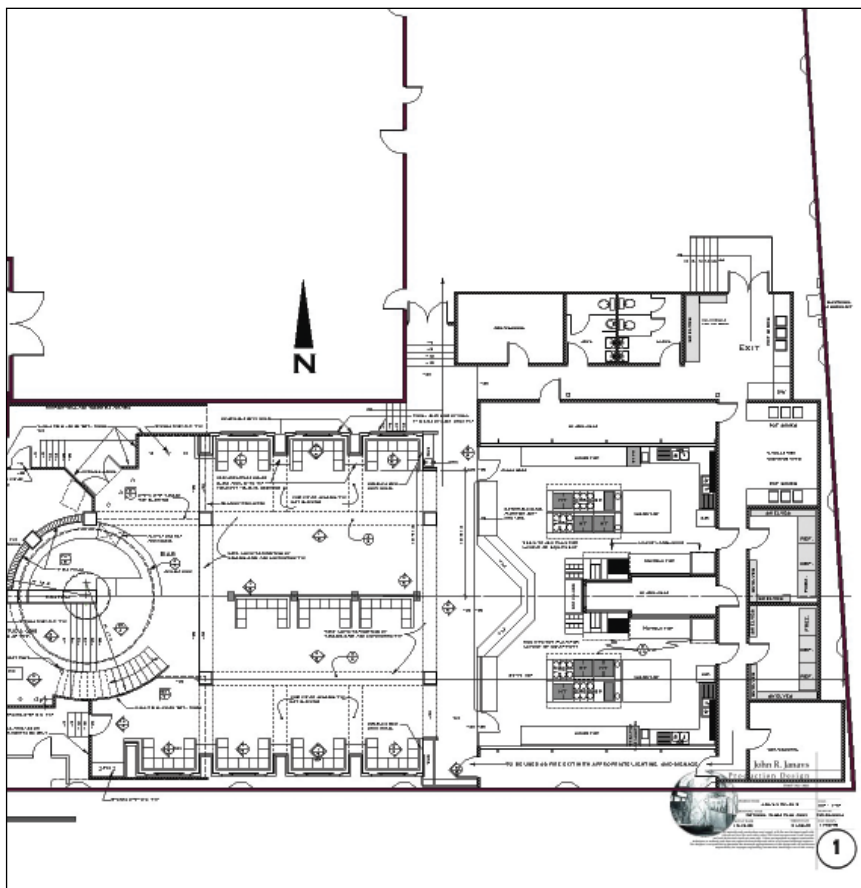
UAM
CSULB

Presented by the Art Directors Guild
in partnership with the University Art Museum

The Carpenter Performing Arts Center, Long Beach, CA



Images © Fox Network Television



Love them or hate them, reality shows have become a major part of current television programming. After many years of designing award shows, variety programming, and sketch comedy, I was dragged into designing a reality series by one of my primary clients. What was I going to say, “No?”

Although these shows are often derided, most are extremely challenging to design and to shoot. Budgets are tight, lead times are short, hours are long, but the best of reality shows will leave you with a sense of accomplishment that few stage productions ever do. It’s a sense of “I can’t believe we actually made that happen, and it’s really good.”

For *Endurance* (2002 for Discovery Kids Channel), in five seasons, I’ve put a 24’ high temple in some amazing locations: the peak of a mountain in Fiji where there were no roads and it was an hour boat ride from anywhere, a 60’ by 60’ float on the Sea of Cortez, and an eighty-foot cliff on Catalina. For *The Biggest Loser* (2004 for NBC/Universal), we built a 60’ by 120’ gym on the side of a mountain that had to endure forty mph winds, rain, and still be ready to shoot daily for four months.

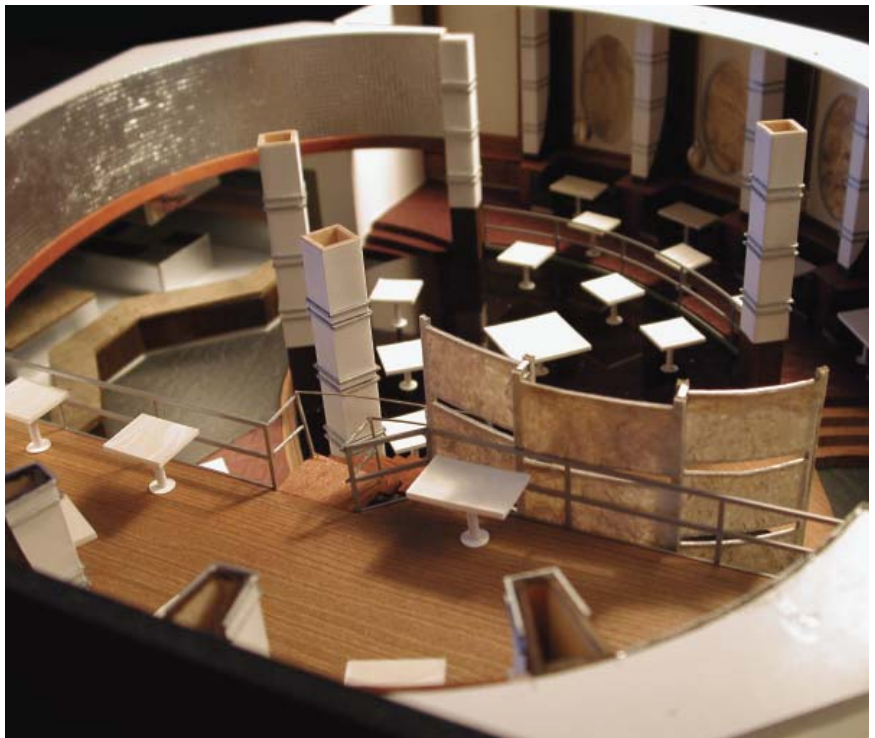
These sets rarely have an offside, backside, or unfinished face. They are real, 360° finished structures, shootable and usable from every angle, inside and out. If it isn't a real, believable environment, I've failed. That's why when the look calls for log cabins, they get built from real logs, not vacuform. In Fiji, it's all bamboo and thatching; in La Paz, it's adobe and palapas. Whatever it is, it's rarely scenic—it's as real as we can make it.

But the real standout in this chain of challenges has been *Hell's Kitchen* (2006 for Fox). The program requires 15,000 sq. ft. of built space, and includes a restaurant dining room for one hundred and ten patrons, mezzanine seating and chefs' offices, two oversized commercial kitchens, dishwashing, storage and refrigeration rooms, lobby, exterior entrance, patios, and 3,000 sq. ft. of living quarters for the cast, with its own kitchen and bath facilities.

Each season this challenge begins with finding a building that has a minimum of 22' clear height that can accommodate, not just the space requirements, but a street-front entrance, a protected outdoor space for a patio (since most chefs seem to smoke), an adequate gas supply to fuel more than a dozen stoves, broilers, and deep fryers at the same time, and a nearby sewer line to drain everything into. With the ability to produce more than two million BTUs of heat when in full use, the kitchens require, and the building must be adapted to accept, eighty tons of additional cooling and a separate exhaust system. Then, we still need space for two control rooms, audio, lighting, and production facilities. Oh, and it needs to be in Hollywood or the west side so that patrons can find it (and the executive producers didn't have to drive too far). It's a rather tall order to find such a facility anywhere.

The search usually begins a month or two before we start to build. The problem is, that's also my lead time for designing everything—tough to do when you don't know the building you're going to be in. Once we have a location, there are six weeks on-site to build everything.

Fortunately, going into the fourth season, the kitchens are now technically a given thing—only the finishes change. And since they take the longest to build, I can start on them even before the rest is designed. First, we install steel deck to raise the entire floor 24" or 30" so that there is room for wiring, plumbing and adequate fall for



Opposite page top: The massive, fully functional commercial kitchen is the focal point of the HELL'S KITCHEN set. **Below:** VectorWorks plan for the 15,000-square-foot set drawn in equal part by Production Designer John Janavs and Art Director Robert Frye.

This page top: The kitchen under construction, built to code with two-hour drywall and metal stud walls and an open-topped, fully sprinklered performance space make the set legal for the 110-seat restaurant patron audience. **Above:** A detail of Janavs' and Robert Frye's model for the finished set, showing the point of view from the mezzanine.

HELL'S KITCHEN
John Janavs,
Production Designer
Robert Frye and
Kevin Lewis,
Art Directors



the sewer line. This portion of the restaurant is built by a general contractor and is built to code, all steel stud, drywall, acoustical ceilings, glass tile, and stainless steel. To get the best shots, I've designed the kitchens around three hidden-camera aisles: one between the two kitchens and one on the outside of each. From the kitchen side, there appears to be a continuous mirrored backsplash; from the camera aisle, you can stand eighteen inches from a chef, shoot every detail, and be completely invisible. It's a little odd to stand that close to someone and be unnoticeable.

Because of the magnitude of the job, and the time it has to be completed in, I segment the job into five primary builds: kitchen, restaurant, mezzanine, exterior entrance, and the living quarters. Our general contractor handles the kitchen build and mezzanine framing because they are built to commercial-code specifications. The restaurant is built by a set shop that also applies the finished surfaces to the mezzanine. The entrance is built by another set shop, and the living quarters are a combination of the general contractor handling plumbing and construction of toilet and shower facilities, while my own set-construction crew builds everything else and ties together the loose ends throughout the entire project ... of which there are many.



Dressing the set is almost as involved. Just like any art department, we source or design everything that's on camera. The challenge is that nothing is just dressing. All the kitchen equipment, from the refrigerators to the smallest fork, is practical and has specific uses. (How many different types of knives do you really need!) Everything is picked both for aesthetics and performance. In the living quarters, we need to accommodate twelve people and all the action associated with everyday life—dressing, showering, meals—while considering privacy issues and facilitating cast interaction.



Putting all the dressing in place isn't the end of it. On an ongoing basis we have to coordinate the maintenance of all of this. That means we print new menus for every dinner service, have tablecloths and napkins laundered, make sure we have an adequate and ongoing supply of silverware, votive candles, dishes, etc. The only thing we don't supply is the food.

Although there is no script, the typical reality show follows a very specific format. A challenge is presented, a winning team is identified, a worst performer is eliminated, and one side is rewarded and the other punished. This sequence repeats,



more or less every other day, a challenge one day followed by a reward and punishment the next, ending in a dinner service. Sometimes all of it happens in one day. Each of these components typically has a large Art Department element to them. In the case of *Hell's Kitchen*, we may in one day decorate a church for a wedding, dress the restaurant for the wedding reception, reset the room for an elimination, and finally redress it for the following morning roll call, all the while preparing for the next round. Lead times for knowing what the Art Department needs will range from one or two weeks to hours. Many challenges and rewards take place on location and are set and shot in just a couple of hours, no matter how complicated. When the weather changes or there is a problem, we can't reschedule, we have to adapt. Because it's reality, there are no spare days in the shoot schedule. Every day, all day is on camera. Even when the cast sleeps, a couple of cameras are watching, and that's really the only time the Art Department is not on-site.

We finish the series by splitting the dining room in half and designing each half to reflect the taste, food and style of each finalist. The entire rebuild is done in two days. The extraordinary challenge is



Opposite page top: The restaurant mezzanine under construction. Again it's 2x4 framing and drywall. **Center:** Another detail from the beautiful restaurant model, this time showing the mirrored wall of booths. **Bottom:** The finished and fully dressed booths with the mezzanine at left.

Above: The finished restaurant set, seen from the mezzanine, ready to open for patrons. **Left:** A detail of the booth area, showing Stephen Paul Fackrell's wonderful set dressing.



Top: The exterior of the stage facility each season must include a drive-up entrance. Here the loading dock of the warehouse stage has been built out. Center: Art Director Robert Frye's model of the entrance set. Bottom: The loading dock at Century Studios warehouse on La Cienega Place as we found it.



Opposite top: The series also requires 3,000 square feet of living space for the cast, including this fully functional kitchen. Center: The living space, shown here under construction on the same stage as the restaurant, must also be built to code so the cast can live there safely. Bottom: The open plan living, dining and kitchen area again shows off the talents of set decorator Stephen Paul Fackrell.

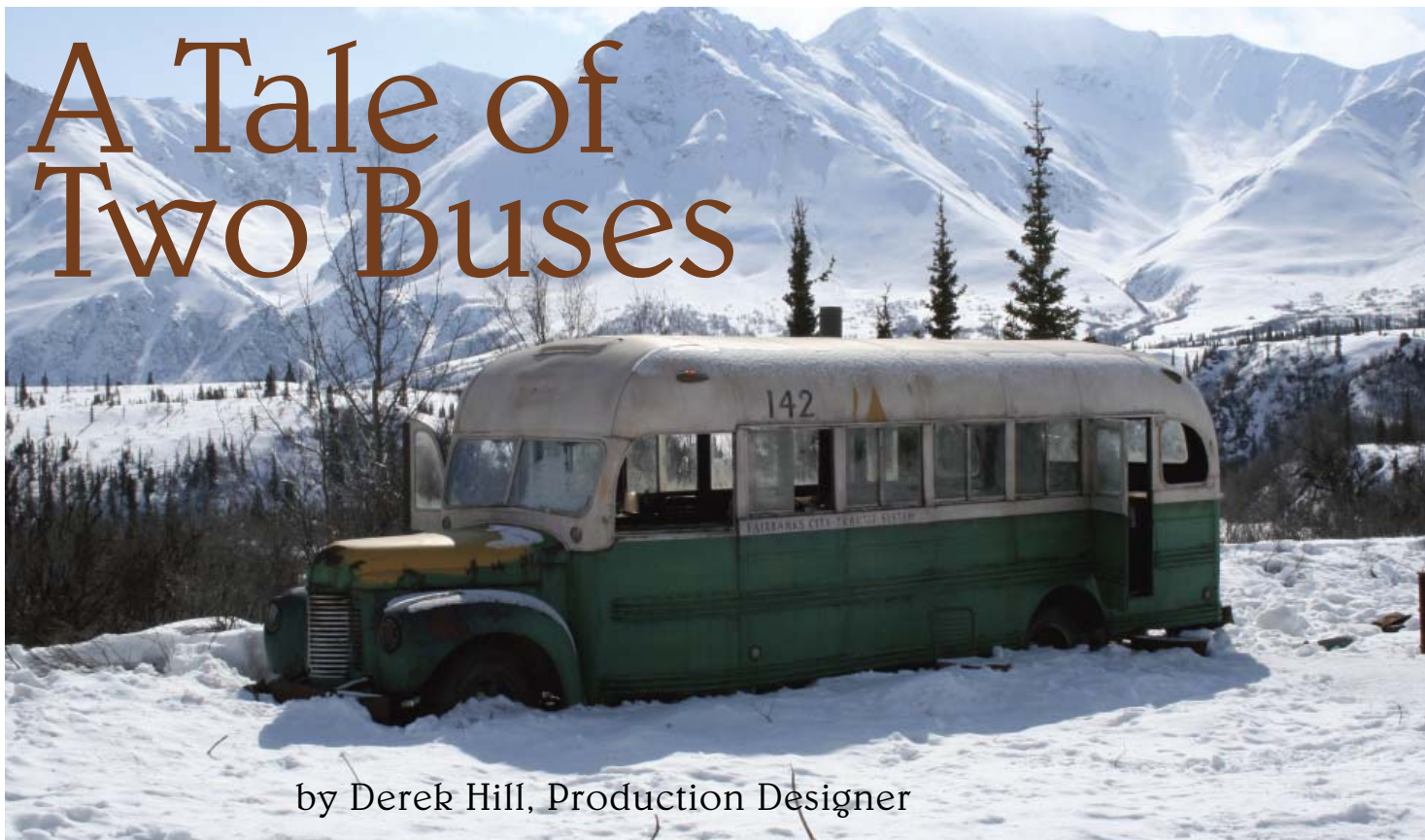


that I don't know who the two finalists will be until two days before the finale shoots. I create lead time by having the cast fill out a survey about their ideal restaurant a week early, and then design five restaurants. Once I have five good looks, I find the common elements and start building those, but with no finishes. I preview, photograph and hold chair and table options at prop houses, and source dish and silverware choices. After the final elimination, I sit down with each finalist and really get the specifics on what they want, show them the options of what's available, and adapt their ideas to the skeleton I've already built. Then, in a day and a half, we put it all in place. The time is so absurdly short, that the wallpaper is literally still wet as the dinner guests arrive for the final service. Five hours later we take the center dividing wall and most of the dressing out to restore the original dining room and shoot the reveal of the winner.

Hell's Kitchen is at the peak of reality TV in terms of the quality and complexity of the Art Department contribution. We are fortunate to have producers that support and demand that level of detail. They realize that, in this case, the set is a cast member. A lot of reality programming isn't quite so fortunate, but the next time you scan the channels and flick past one of these lowly little shows, pause a second. You might be surprised by what you see.

ADG





by Derek Hill, Production Designer

The real *Into the Wild* bus is located twenty-eight miles off the main north/south highway from Anchorage to Fairbanks, off the Stampede Trail. The bus was moved there many years ago; the Alaskan Highway Department put out several buses when a road was planned to go through. The workers used it for shelter and, once the road project was abandoned, they left the bus for hunters, hikers, or anyone else that happened to be in that area. *Into the Wild* is based on the true story of Christopher McCandless, a top student and athlete who abandoned his possessions, gave his entire \$24,000 savings account to charity and hitchhiked to Alaska to live in the wilderness. He lasted there a total of 113 days before he died of starvation after seeking shelter in the abandoned bus.

Sean Penn had read Jon Krakauer's book almost ten years ago and he always wanted to make this story into a movie. He finally got the McCandless family, as well as Krakauer, to agree and quickly wrote a script based on the book. Because of Sean's respect for the family and the sacredness of the bus to Christopher, we scouted the bus in late February by snowmobile. The winter makes it easier to get there by snowmobile because the rivers are frozen over.

I took photographs to capture and replicate the exact look as well as the emotional feel of the bus and its site. I sent out newspaper ads and contacted bus collectors to find the same type bus (a 1948 International). Several weeks and many phone calls later, we bought two different buses and took the parts off one to add to the second, creating one very similar duplicate. We dented the bus to match, shattered the windows and replicated the bullet holes, graffiti, and other details down to the same clothes dresser and the same type of wood-burning stove and metal-framed beds.

When the bus was ready, we then had to figure out how to get it to the location that we had chosen, also by snowmobile, down a frozen river, up a steep embankment to an area that overlooked another river and the majestic purple mountains of the Alaskan Range, a spot very similar to the one where the real bus still sat. We built a large sled out of highway guardrails and towed it with a bulldozer. Then we had to conceal the bulldozer tracks that we had made, first by bringing in loads of snow by snowmobile, and then by using a snowmaking machine to cover those snowmobile tracks.

Once in place, we still needed to get electric generators in place for the filming and all of the

Above: Christopher McCandless survived for approximately 112 days in the Alaskan wilderness, foraging for edible roots and berries, shooting an assortment of game—including a moose—and keeping a journal. To weather the arctic winter, he camped in a derelict bus.



Images © Paramount Vantage

other grip, electric and camera equipment needed at the location. We used a lot of the local people to create relay runs with snowmobiles to and from the location. Our plan all along was to shoot the bus during the four different seasons to allow actor Emile Hirsch, who played McCandless, time to lose weight and grow his beard. This also allowed us to enrich the look of the film with authentic seasonal changes.

Challenges faced us, though, when we returned in the spring. It was far easier to maneuver during the frozen season. We went from snowmobiles to tractors to large four-wheel-drive swamp buggies to traveling by foot for the journey to the bus. The frozen river was no longer completely frozen and we tried several different crossings as we shot the various sequences for the spring version of the bus. We basically left the bus in place, removed our set dressing each time and wrapped the bus in tarps at the end of each seasonal shoot.

The summer trip to the bus was even more eventful. We built a bridge now over the ever-widening river. This journey was even more difficult than the previous time; the frozen tundra was no longer frozen and our paths became muddy sumps that we needed to cover up with greens each time we wrapped and returned the next day.

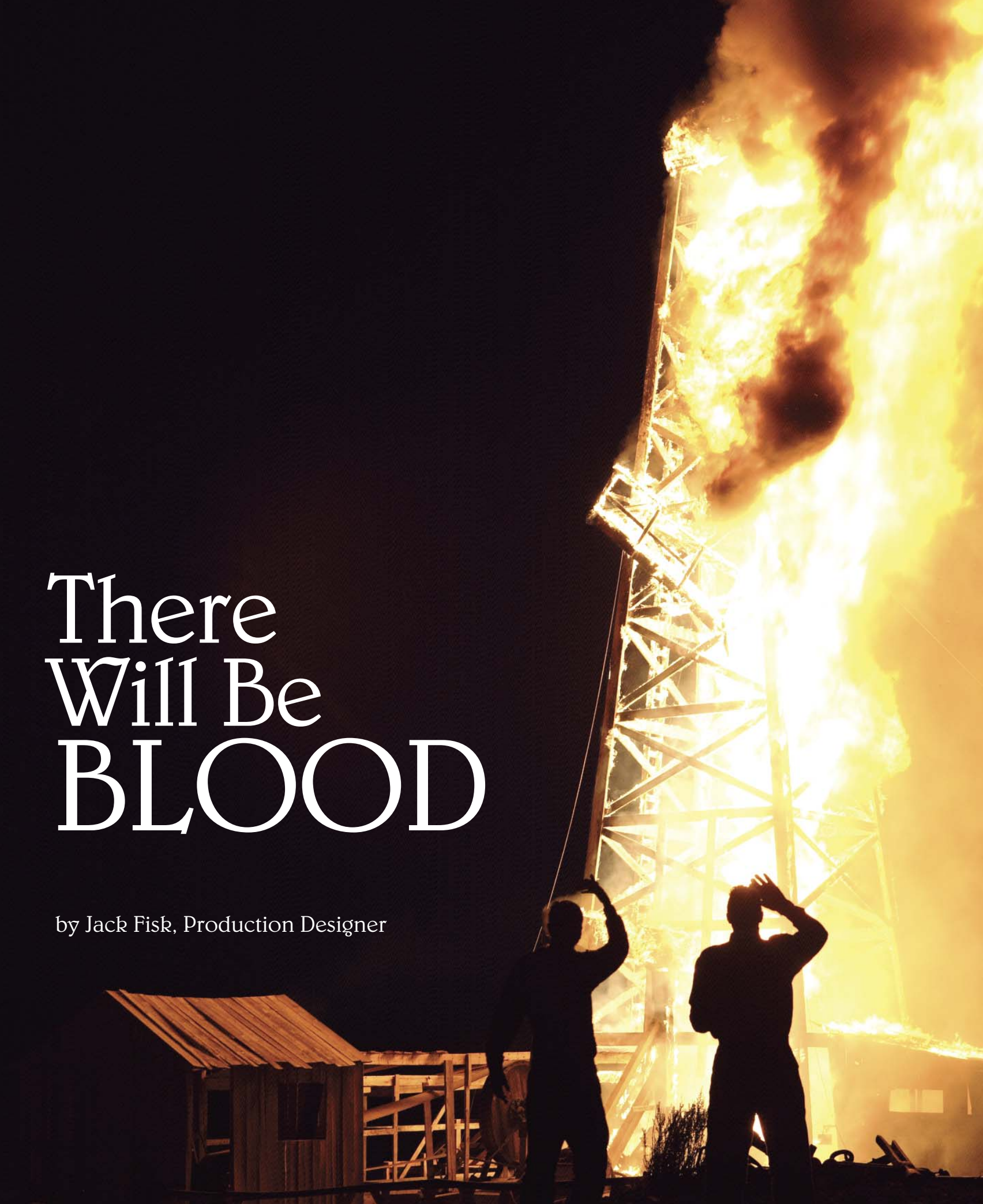
Our final journey to Alaska to shoot the bus was in August when the rainy season came and the snow melting made the river crossing yet even more difficult than the previous time we shot. By now everyone knew what they were up against so the difficult tasks seemed almost normal and we shot the end of the movie.

On one of the final weekends that the crew was there, Sean took a large group to see the original bus so that anyone who wanted to experience the real thing could. On that Sunday, I got one of the best mobile telephone messages that I could ever want. Sean called from the real bus, almost speechless, saying that he really could not tell the difference between our bus and the one still there in that sacred spot. The reality that I had captured, he said, was unbelievable. In this business, that's all that a designer can ask for.

Sean donated our movie bus to the Indian reservation that allowed us to shoot on their land. I believe that they will make it available for all to see once the film is released, since many people cannot make that journey to the actual bus.

Thanks for allowing me to share my experiences of Chris' journey, that the entire *Into the Wild* film crew was also able to enjoy. **ADG**

Above: When spring came, McCandless planned to hike to the coast but the boggy terrain of summer proved too difficult and he decided instead to stay. In July, he tried to leave again, only to find the route blocked by high water. He probably died on August 18, nineteen days before six hunters and hikers would happen across the bus and discover his body inside.

A dramatic night scene featuring a large oil rig engulfed in intense flames and thick black smoke. In the foreground, two silhouetted figures stand with their hands raised, looking up at the inferno. To the left, a small wooden structure is partially visible. The background is dark, emphasizing the bright fire.

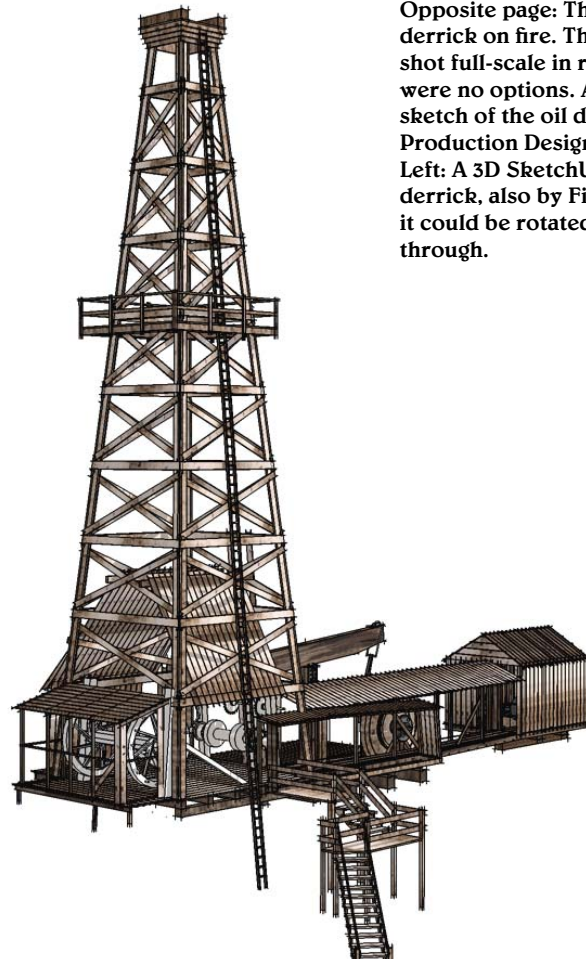
There Will Be BLOOD

by Jack Fisk, Production Designer



Images © Paramount Vantage/Miramax Films

I first met Paul Thomas Anderson at the Burbank Airport when we headed off on a location scout to Texas and New Mexico for *There Will Be Blood*. His enthusiasm and humor were infectious and I liked him instantly. One of the very first ranches we scouted was the McGuire Ranch outside Marfa, Texas; it had eighteen miles of railroad track and the terrain reminded us of early California. Along with the track, there was a water tower and one small brick building built around 1920 by the railroad. We visited several other ranches in Texas and New Mexico but came back to Marfa. It felt right.



Opposite page: The eighty-foot derrick on fire. The burning was shot full-scale in real time—there were no options. Above: A paint sketch of the oil derrick by Production Designer Jack Fisk. Left: A 3D SketchUp model of the derrick, also by Fisk, drawn so that it could be rotated and walked through.



Photograph by Ruth DeJong





Because Daniel Day-Lewis, the lead actor, wanted to shoot in the summer when his kids would be out of school in Ireland and could come to Texas with him, and realizing that we wouldn't be able to get the financing and sets together in the few months before May, we planned to come back in a year. Before separating, though, we spent a couple of weeks exploring the oil fields of Kern County, Bakersfield and Signal Hill. Paul had seen all of

The film had been set up at Paramount Vantage for about one half of our proposed budget; but Paul, like other passionate filmmakers, was going to make his film no matter what.

this while he was writing the script, but it helped me get up to speed and understand what he wanted visually in the movie.

I went off to do another film and met Paul again the following January. The film had been set up at Paramount Vantage for about one half of our proposed budget; but Paul, like other passionate filmmakers, was going to make his film no matter what. We investigated shooting on a movie ranch somewhere within the local studio zone, thinking it

might save us some money, but nothing compared visually to the McGuire Ranch. Paul and I loved its simple, harsh beauty.

So, in March of 2006, Art Director David Crank and I, working with construction coordinator Bill Holmquist and a crew from Los Angeles and Texas, began constructing the oil derrick in Marfa. I found some plans for a 1914 derrick in Taft, California, and with a few alterations and additions we were able to make working drawings. We constructed the derrick like they built the original, except we had an eighty-foot hydraulic bucket to lift wood and workmen to the top. Low Grade Lumber in El Paso supplied us with 2 x 12's for the derrick and a solid piece of wood 18" x 24" x 35' for the walking beam. Wind was a serious consideration in West Texas so we engineered a hefty footing for the ninety-foot derrick: we drilled twelve feet into solid rock for the footings and then used steel and concrete to erect a level floor. When the winds reached thirty mph or more, we pulled everyone off the derrick. It took about four weeks to complete our structure on the side of a hill.

The special effects supervisor, Steve Cremins, and set decorator Jim Erickson's gang outfitted the derrick to work realistically and later burn and fall. Several Texas oilmen, who had been around since the time of cable rigs, generously loaned us

Opposite top: The early version of the Church of the Third Revelation. It was constructed with the wood from an old cattle pen. Below: Art Director David Crank's pencil sketch of the view from the derrick toward the camp and church in the distance. Above: Plainview and H.W. at the opening of their new derrick. We modified the plans of a 1914 derrick that I had found at the West Kern Oil Museum in Taft, California. Twelve feet of footings were drilled into solid rock to secure it on the side of a hill. The finished derrick was eighty feet tall and the base was another fifteen feet.



Above: This first derrick was fashioned after the research of an early rig that was built on Glendale Boulevard in Fullerton. This exterior was shot at Polsa Rosa Ranch in Santa Clarita. **Opposite page top:** The interior shaft below the early well shown on the opposite page. The shaft was constructed above ground and the rickety derrick was placed on top of the scaffolding for up shots. **Bottom:** Daniel Plainview (Daniel Day-Lewis) works in the bottom of the shaft, lifting oil to the surface.

truckloads of pipe, tools, and a steam engine for our set. Jim was able to find most of the dressing for the film in Texas. We even shipped some of it back to Los Angeles for the oil wells we built there later.

The way I normally work is to immerse myself in as much period research as possible but then try not to make a period film. Cars and the like have to be from around the time of the story, but I try not to be too specific about the year or the place so the film has a timeless and universal quality. There are towns today around Marfa in which you have little clue which decade you are in, or even which country.

I approached building the Sunday Ranch like a settler of the time might have done. The crew collected wood from old buildings and barns and then laid out the house on the ground using railroad ties for a foundation. I thought of it as Stanislavski sculpture. We didn't use plans or levels

and put it up in a couple of days incorporating the old wood. I had a plan in the back of my mind based on a small house in Vermont that I had once lived in, and I imagined the character Mr. Sunday might have migrated from the East Coast and built a home that he remembered. We all had great fun building this set and I saw the carpenters, who thought I was a little crazy in the beginning, getting

The way I normally work is to immerse myself in as much period research as possible but then try not to make a period film.

into it and thinking like the characters. I think Paul was uncertain about its humbleness, but once he saw the actors in it, it all worked and he liked it. Mark Bridges' wardrobe worked perfectly with the settings. The greensman built a garden and



Photograph by Ruth DeJong

everyone chipped in constructing the barns and goat pens. The McGuire Ranch manager, David Williams, who has a small part in the film, brought an old windmill off his father's ranch and gave it to us. The generosity of the people of West Texas allowed us to do more than the budget warranted.

The set for the Church of the Third Revelation was put together with wood from an old cattle pen on the neighboring ranch (again, generously donated by the owner). I designed a simple church and built it like a barn with frameless gothic windows and a dirt floor. I designed the pews to be very uncomfortable. A section meant to be a later addition to the church was built with the same wood as the derrick. This new incarnation was laid out in the form of a cross, like the cathedrals





The town of Little Boston, seen from the train station. This set was built along eighteen miles of railroad track on the McGuire Ranch in Marfa, Texas.

of Europe. A simple cross was cut out of the rear wall to light Daniel Plainview's baptism and to add visual interest. At the end of filming the McGuire Ranch we decided to leave the church on the hill in its earliest form.

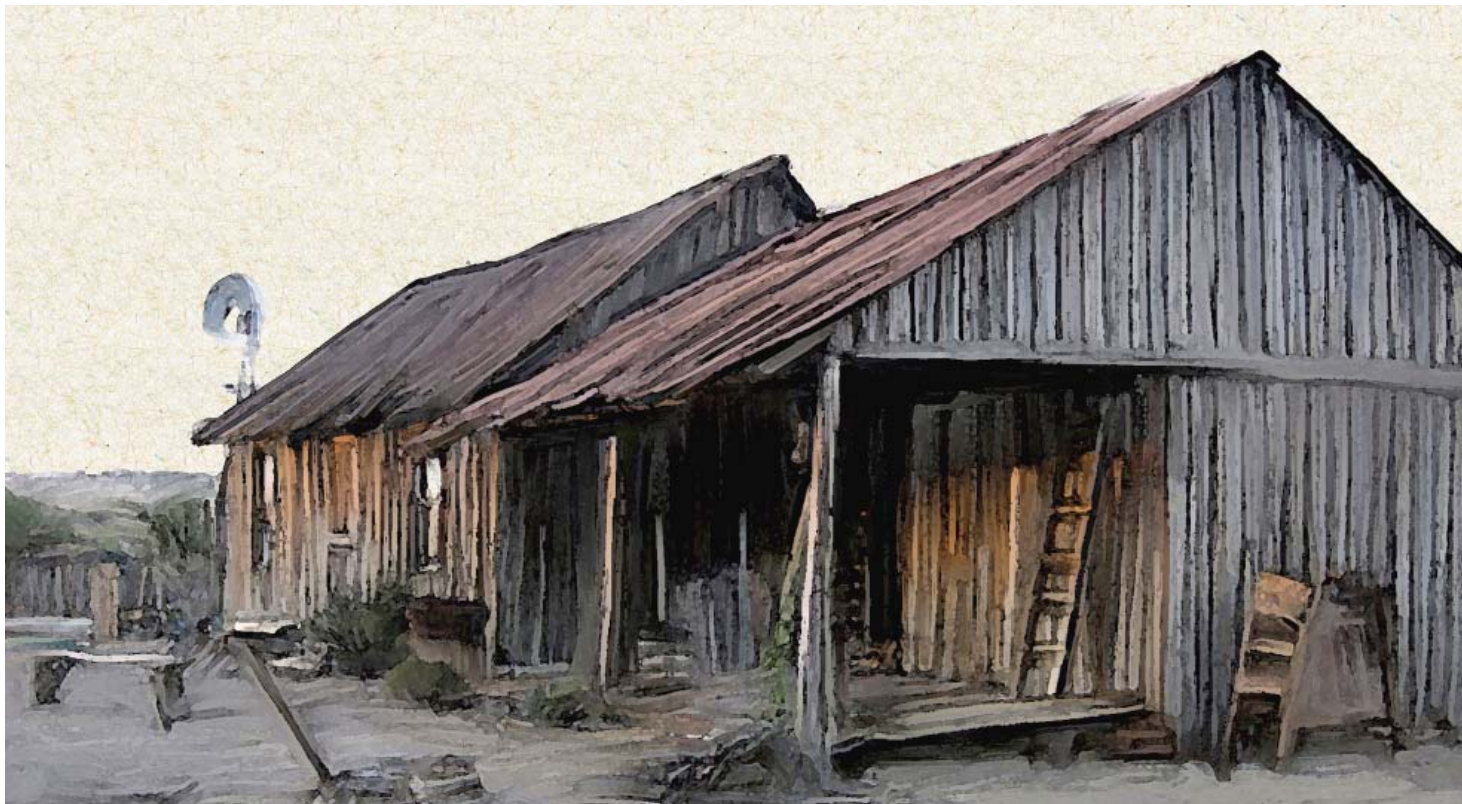
The McGuire Ranch manager, David Williams, who has a small part in the film, brought an old windmill off his father's ranch and gave it to us. The generosity of the people of West Texas allowed us to do more than the budget warranted.

The town of Little Boston was built in the last four weeks of preproduction because we thought that it might not be needed. I had always wanted to build the town, and it was dangerous to wait so long because the money was dwindling week by week.

I modeled our town after the original few buildings of Marfa sitting parallel to the railroad track. It was a combination of facades and full buildings. We constructed interiors for the real estate office, the hotel restaurant, and several bars. This made Little Boston seem more like a real place and helped Daniel and the other actors to stay in character. Starting late and working with little money was challenging but worth the effort. It was important to define the town.

I designed the train station level with the tracks, taking advantage of the existing water tower nearby. We found the waterspout from the tower being used as a culvert on another ranch. The owner surrendered the needed piece to complete the set.

Later, back in Santa Clarita, we built a smaller, rickety derrick fashioned after a turn-of-the-century research photo of one built by Edward Doheny in Glendale. We built the interior shaft completely above ground surrounded by scaffolding and then erected a similar derrick on top of it for shots



Above: Production Designer Jack Fisk's paint sketch of the Sunday Ranch. The set was then built without plans, other than marks scratched in the dirt, like many homes of the period. Below: The finished set in Marfa, Texas.

looking up. It was very easy to shoot on solid ground as long as you weren't one of the actors being drenched in oil.

Paul's script also called for a mansion with a bowling alley. We tried to find one in Texas without luck and ended up at the Doheny Mansion in Beverly Hills. It had a bowling alley in it originally that had deteriorated over the years. The gutters and ball returns had been removed, the floor was painted red, the walls were crumbling from water damage and the electricity was not working. We made a deal with the city to restore the bowling alley and leave it for them if they did not charge us rent while we fixed it

up. David Crank and I had done some work in a house museum on *The New World* so the curator gave us a letter for the Doheny Mansion stating his satisfaction with the work we had done at his museum. David created some beautiful working drawings of a 1920's bowling alley with ball returns, etc., from an early Brunswick catalogue. The city approved our plans and we restored it to what you see in the film.

It was an exciting collaboration with Paul Thomas Anderson and a great privilege to watch Daniel Day-Lewis work. Like all films, the Art Department's contribution to *There Will Be Blood* was the work of many talented people. **ADG**

Photographs by Ruth DeJong





Rain, Mud and Devil Winds

by Jess Gonchor, Production Designer

Above: The Ellis Ranch. A mockup done by Graphic Artist Gregory Hill. Photoshop® composite of a pencil sketch and a location photo. Opposite top: The daytime crime scene, another composite by Hill. Bottom: The nighttime crime scene; a Photoshop modification of the daytime shot.

**NO COUNTRY
FOR OLD MEN**
Jess Gonchor,
Production Designer
John Goldsmith,
Art Director
Marcia Colosio and
Deborah Jensen,
Assistant Art Directors
Gregory Hill,
Graphic Designer

It's a landscape movie. You just shoot the landscape. Right? Wrong!

I was excited when the Coen Brothers asked me to design *No Country for Old Men*. I knew it wasn't going to be easy, but Mother Nature? Now there's one tough boss.

One of the essential aesthetics for the movie was the hot, heavy dusty colors of a West Texas summer—positively no green. When we scouted Marfa, Texas, in February, it seemed to have the exact look we wanted; but when I questioned whether Marfa in June would be this brown, the location scout handed me a book she had in the van. "Here's the town in summer," she said. What I saw was a two-page spread of Marfa in June, looking green as Ireland. I shut the book fast and threw it in back of the car because we were pretty much committed to Marfa for the first



week of shooting. If I didn't see the greenery on the page, maybe it would disappear.

When we arrived in June, this poor little town was in the midst of a drought; good for the movie, bad for Marfa. While the townspeople were doing a rain dance, I was doing a rain-come-in-a-month dance. I must have gotten my moves right because, for the first time in ten years, it didn't rain in Marfa in June and we got all of the amazing landscape shots we needed; and, lo and behold, the day we left Marfa it rained twelve inches, and continued to rain for two weeks straight.

Next came the crime-scene set which was located on a 200,000-acre ranch outside of Santa Fe. While we got lucky with the Marfa shoot, we needed those same dirty, dusty conditions to be replicated in the New Mexico desert. New Mexico was going through its own drought but conditions in that desert were still greener than we needed for an acceptable match with Marfa.

This time we created our own miracle: we replanted the desert. Green trees and bushes (and there were a considerable number of them) were relocated to a site where they would continue to

flourish unseen by the camera; then we dug up dead trees and foliage and put them in their place. By the time we were ready to shoot, the desert was completely out of bloom.

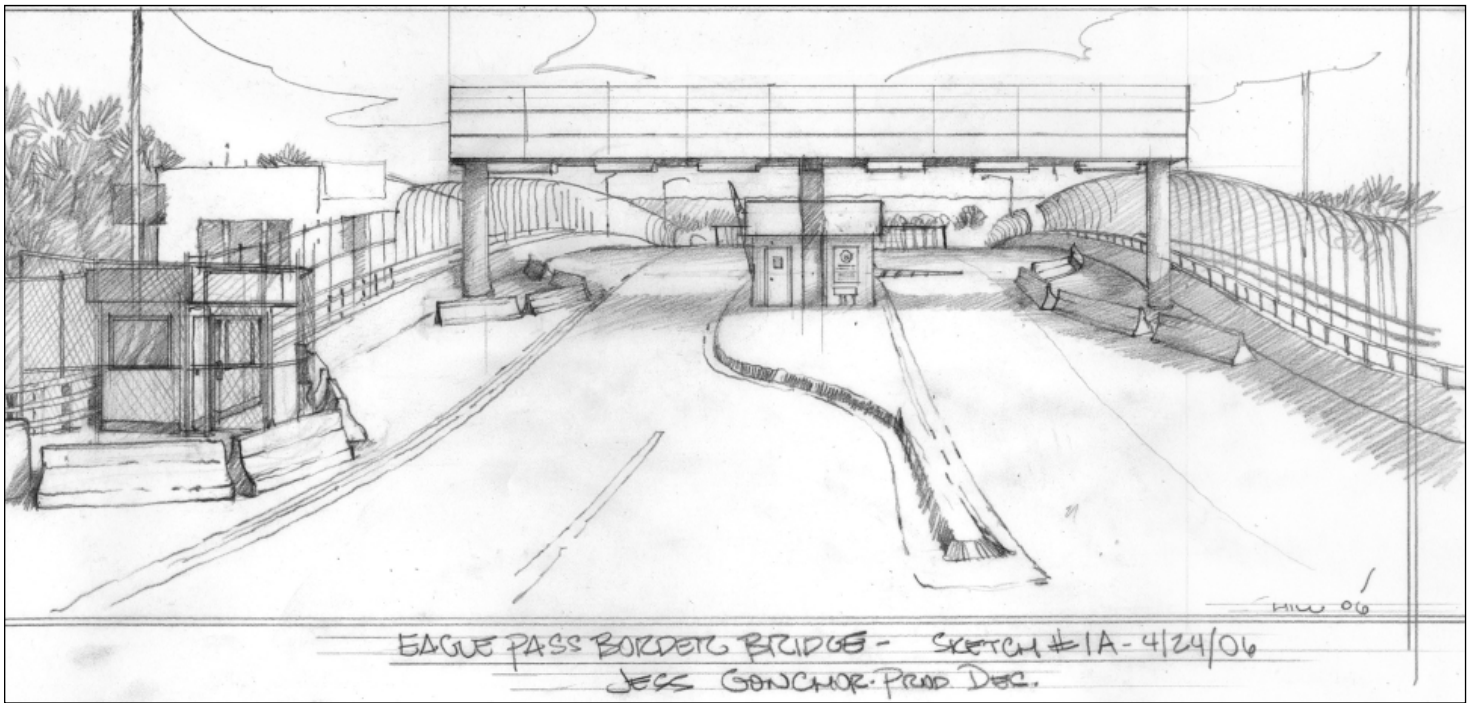
One of the great features of working with the Coen Brothers is that every shot is storyboarded and they are so precise in the planning stage that rarely do the shots and angles change. This is a great tool for any Production Designer, and it certainly was for me on this film. The boards made it exactly clear what and how we were going to shoot, and no time or money was wasted with onsite experimentation.

The crime-scene set was to shoot for eight days, three for daytime scenes and five nights. We shot the days first and everything worked exactly as we had planned. But then came the nights. On the very first night of shooting, there was a torrential downpour. The distance from where the crew was working, to the set, was a five-mile drive on a twisty dirt road mainly used for moving cattle. Now, it was mud path. It poured continuously for the next five days so an outside crew laid gravel every day in order for the crew to drive the gear and themselves over the mud.



The cattle gun. The murder weapon; just another element that a Production Designer has to design.





Cinematographer Roger Deakin's plan for keeping his lighting gear out of the set, but still being able to see the night shots was a masterpiece of lighting direction. It appeared that most of the night work was lit by headlights and searchlights, but the main illumination really came from the top of the ridge.

The next big set was a border crossing which was supposed to run from Eagle Pass, Texas, into Mexico. We found a highway overpass on Interstate 25 in the town of Las Vegas, New Mexico, that seemed perfect for such a set—a lonely bridge a





mile or so long, two lanes in and two lanes out with a steep rise in the middle. When we shot from one end, the bridge appeared to go on forever. The lanes had fences on both sides and could definitely pass for a bridge going over the Rio Grande. Perfect. Seeing the Coen Brothers' positive response to the design and knowing how important this set was to the story, I had to make it happen, even if it took half the budget (which it did).

I knew the bridge needed to be lighted practically, and we came up with a system of fluorescent lighting on the American side and incandescent on the Mexican side, so both border crossings had a different look. For me, what our team accomplished here, was the best-looking set in the movie.

Since we would film for three weeks in Las Vegas (New Mexico), employing local labor, renting motels, patronizing the local shops and restaurants, I hoped that the town officials would do what they could to help make the project work. I was asking a lot.

I needed to put about 100,000 pounds of scenery on the existing bridge (not the strongest bridge I had ever come upon), and to close it down for three weeks. The town only had three exits and I proposed cutting them down to two.

I don't know another place in America that would let us do this, but this town did, with only a few

restrictions. I put extra supports underneath the bridge so that, with just the right weight distribution, we all felt safe erecting the massive border crossing set. They then shut down the bridge for the duration of the work.

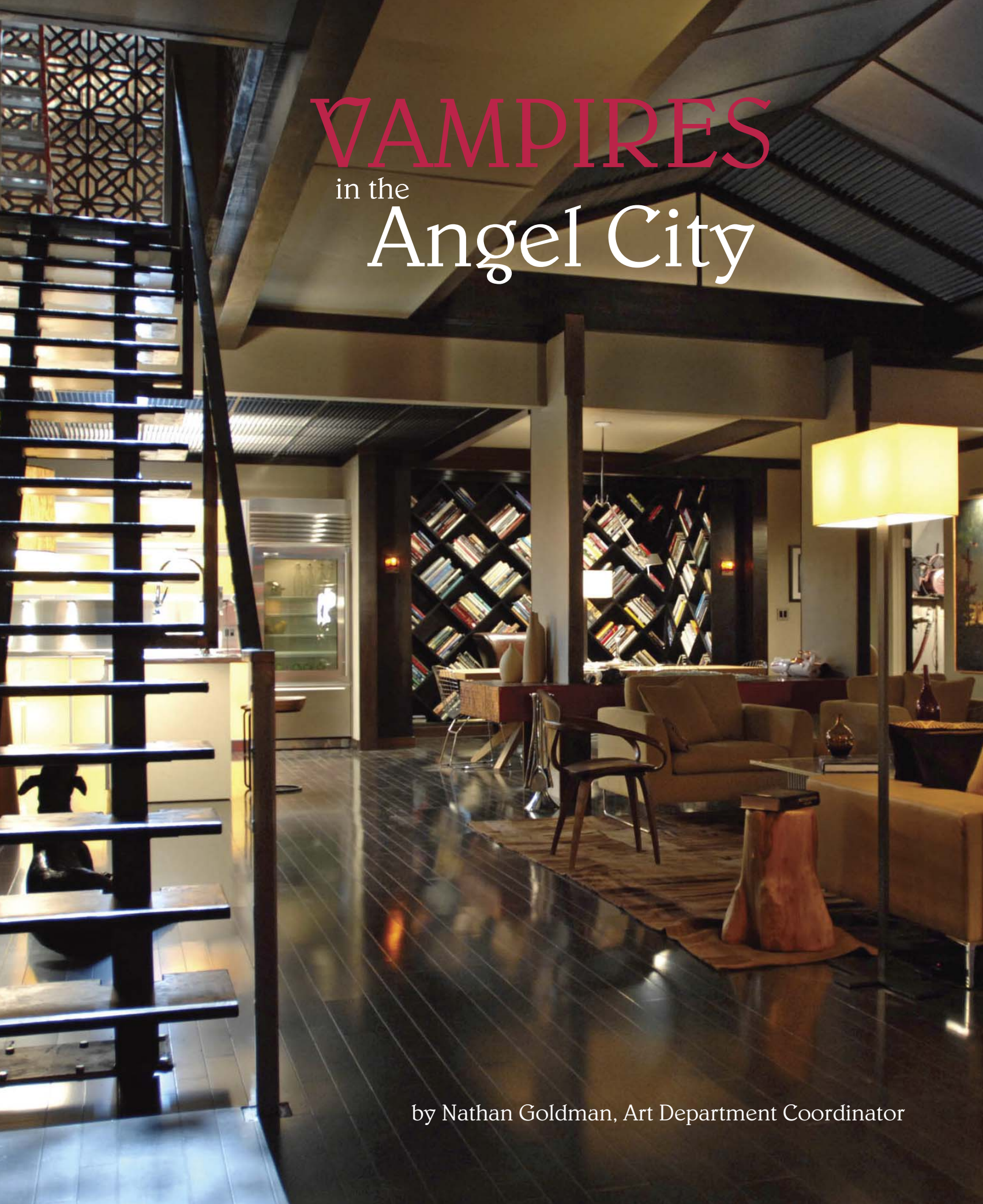
Now came the biggest obstacle to the border-crossing set: the high winds they get in Las Vegas, up to eighty mph. This set was prefabricated fifty miles away in Santa Fe and trucked out to the location. Many days were so windy we couldn't do any assembly at all. In addition to all else, I had to alter the design to accommodate the devil winds.

Finally (and here I must acknowledge the wonderful job of set decoration by Nancy Haigh, who made all the sets look fantastic), the border-crossing set got done—and not just done. It looked so realistic that locals crossing the bridge on foot took out their IDs to show when they got to the end. In fact one guy said to me, "When did they move the border so far north?"

Back in my New York City office now, and recalling the production-anxiety of the project, I wouldn't want to have missed the experience and adventure of designing *No Country for Old Men*. Even with the drought, the rain, the wind and the mud, Texas and New Mexico are still great places to work.

ADG

Opposite page, top: Pencil sketch of the freeway bridge border crossing set by Gregory Hill. Center: The same pencil sketch, imported into Photoshop and rendered in color. Bottom: A location photo with pieces of the rendered sketch provides a very accurate pre-visualization of the finished set. Above: Another Gregory Hill sketch of the border crossing at night.



VAMPIRES

in the

Angel City

by Nathan Goldman, Art Department Coordinator

A television pilot usually provides the visual model for the series' permanent sets. For Production Designer Alfred Sole and the Moonlight Art Department, this was not the case. Moonlight, originally set in New York City, follows private investigator Mick St. John, who happens to be an 85-year-old immortal vampire. After the pilot was picked up, major creative changes were made, including new cast members and a shift in the show's locale from New York to Los Angeles. With these changes came the need to determine which permanent sets would best serve the show's new direction.

When the Art Department came onboard, the schedule was already tight and, without a pilot from which to build, designs were in a holding pattern until the show's new direction was determined. Two sets would factor prominently in the first twelve episodes of the show: Mick's loft, a modern living space with vampire-friendly amenities; and the headquarters for Buzzwire, an

Internet news site and the workplace of reporter Beth Turner. Alfred began designing these sets while other creative decisions were still in flux.

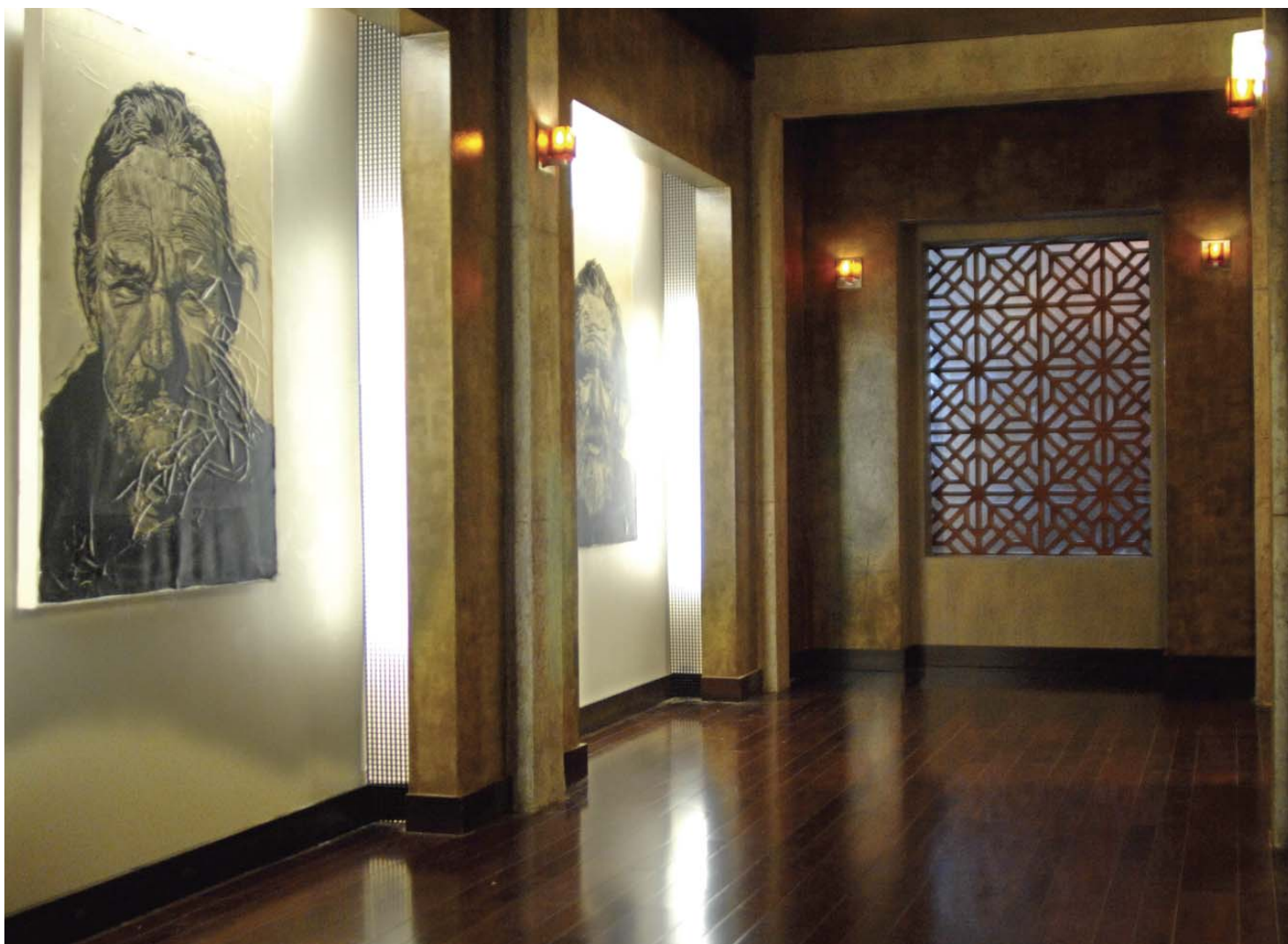
The idea behind the show was to put a modern spin on the vampire genre, so Alfred wanted the sets to reflect that quality. Mick's loft, the centerpiece of the permanent sets, had to embody the character's personality and life experience as well as provide everyday practicality for a vampire attempting to live unnoticed in a mortal world. Mick was born in 1922 and had sufficient time to acquire a body of worldly knowledge, including an appreciation of art and design. Therefore, his living space had to reflect this lifetime of experience as well as a contemporary aesthetic that fit the feel of a modern drama.

Mick's kitchen is fairly sparse (vampires don't eat), but he does keep it stocked with a few items to keep up appearances. His real source of nourishment is stored in a secret refrigerator. To

Opposite page: Mick St. John's loft, built on stage at Warner Bros. The built-in Sub-Zero does not store Mick's real food. Below: Another view of the loft set reveals a decidedly modernist take on the traditional vampire lair.

All images © Warner Bros. Television





Neil Shigley, an Art Center graduate and Associate Professor of Art at San Diego State University provided the striking woodcut portraits that line the wall of Mick's foyer.

MOONLIGHT
Alfred Sole,
Production Designer
Edward Rubin,
Art Director

preserve their bodies, modern vampires sleep in freezers—in Mick's case, a stainless steel one with a glass top.

Alfred and set decorator Christopher Marsteller approached several artists to supply their work for Mick's loft. Painter Kai Samuels-Davis was commissioned to create two large murals that flank the entrance, and Neil Shigley's woodcut portraits line the walls of the the foyer, providing a dramatic entryway. Paintings of Chris Hero appear in both Mick's loft and his office, and classic photographs by Leigh Wiener appear throughout the loft. The photographs, mostly of mid-century American musicians, hint at Mick's past occupation as a 1940's jazz musician.

Eventually, two additional permanent sets were added: the Santa Monica Beach apartment of Beth Turner, and the penthouse office of business mogul and 400-year-old vampire Josef Kostan. Beth's apartment is probably the most traditional of the sets and helps to ground the character in

contrast to the modern look of Mick's loft and Josef's upscale office. As our only non-vampire lead, Beth provides a link to the human world and her living space reflects a more conventional lifestyle. Josef's office is the penthouse of a downtown Los Angeles high-rise. One of the most-asked-about pieces of art on the show is the set's ceiling mural. Alfred came across a book of paintings by Pasadena-based artist Alex Gross and inquired if Alex would allow us to use his *Matasaburo of the Wind* as the ceiling mural. The painting became the centerpiece of the set, and director of photography Marvin Rush has done an impressive job of capturing the giant canvas in several episodes.

In Episode 110, Josef's office is bombed as part of an assassination attempt, and the Moonlight Art Department had to transform this set into a bombed-out husk of its former self. What made the transformation particularly challenging was that the episode included scenes of the office in its usual state as well as the bombed aftermath. Both



variations of the set would need to shoot within the eight-day schedule. The scenes of the office in its normal state were shot first and, as soon as the shooting crew wrapped the set, the construction crew got to work gutting it. Both hand-drawn and 3D digital renderings of the bombed space were developed to give the workers as much information as possible about how the wreckage should look. Rebar, Sheetrock, cabling, broken glass, and charred furniture were all used to fabricate the new set. Scenic Artists prefabricated a lot of the debris so that once the set was ready to be dressed, we could simply move the materials inside. With construction and set dressing crews working simultaneously, the set was completely “destroyed” in under a week.

Now, after twelve episodes, *Moonlight* has found its distinctive style, combining a contemporary Los Angeles aesthetic with a modern take on the vampire world. It has been a unique challenge, as well as a rewarding opportunity. **ADG**



Top: The offices of Buzzwire, the internet news site where Beth Turner, Mick's mortal love interest works. Above: Mick's office. A modern and upscale take on Sam Spade's workplace.

calendar

GUILD ACTIVITIES

February 14 @ 5 pm
Art Directors Guild Awards
Final ballots due

February 16 @ 6:30 pm
Art Directors Guild Awards
Banquet and Presentation
Beverly Hilton Hotel

February 18
Presidents' Day Holiday
Guild Offices Closed

February 19 @ 7 pm
ADG Council Meeting

February 20 @ 5:30 pm
STG Council Meeting

February 24 @ 5 pm
80th Academy Awards
at the Kodak Theatre
Televised on ABC

March 18 @ 7 pm
ADG Council Meeting

March 19 @ 5:30 pm
STG Council Meeting

March 21
Good Friday Holiday
Guild Offices Closed

March 25 @ 6:30 pm
Board of Directors Meeting

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

Top: Graphite on paper drawing by illustrator Dorothea Holt for *SHADOW OF A DOUBT* (1943, Robert Boyle and John Goodman, Art Directors). **Left column:** *ALONG THE VIRGIN RIVER*, 40x50 oil on linen by Dennis Doheny.

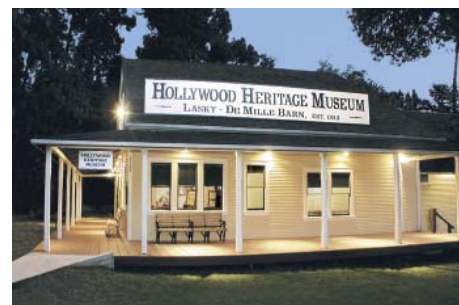


Casting a Shadow: Creating the Alfred Hitchcock Film – Exhibition of film clips, drawing, photographs, painting, storyboards and script pages from Hitchcock's many films – continuing through April 20 – Academy of Motion Picture Arts & Sciences – Fourth Floor Gallery – Admission is free – TUE–FRI 10 am–5 pm, SAT & SUN noon–6 pm – more information 310 247 3600 or www.oscars.org



Masters of the American West Fine Art Exhibition and Sale – The country's most important Western art show, representing the extraordinary range of subject matter that contemporary, historic, and mythic

Western experiences continue to inspire – SAT February 2 through SUN March 2 – Autry National Center – 4700 Western Heritage Way, Los Angeles – more information 323 667 2000 x317 or www.autry-museum.org



Hollywood Heritage Museum in the Lasky-DeMille Barn – A collection of photographs and memorabilia from the earliest days of Hollywood filmmaking; but the real treasure is the building itself: Hollywood's oldest silent stage where Cecil B. DeMille filmed *The Squaw Man* (1914, Wilfred Buckland, Art Director) – THU–SUN noon–4 PM – 2100 N. Highland Ave., Hollywood – Adults \$5, seniors and students \$3 – information 818 243 2539 or www.hollywoodheritage.org

membership

WELCOME TO THE GUILD

by Alex Schaaf, Manager
Membership Department



During the months of November and December, the following twenty-seven new members were approved by the two Councils for membership in the Guild:

Motion Picture Art Directors:

Hunter Brown – LA LINEA – La Linea, Inc.
Caylah Eddleblute – GRIND HOUSE –
Weinstein Co.
Scott Enge – TIMER – Truck Beef, LLC
Jasmine Garnet Langstaff – ALONE IN THE
DARK II – PAE, Inc.
T. Stefan Gesek - KAMEN RIDER:
DRAGON KNIGHT – Kamen Rider Prods.
Thomas Hallbauer – ALONE IN THE DARK II –
PAE Inc.
Christina Kim – WELCOME TO ACADEMIA –
Map Productions, LLC
Maya Sigel – TIMER – Truck Beef, LLC
Motion Picture Assistant Art Directors:
John Richardson – INTO THE WILD –
Paramount Vantage
Lissette Schettini – ALVIN AND THE CHIPMUNKS –
Fox 2000

Television Art Directors:

James Hewitt – WITHOUT A TRACE – Warner Bros.
Stephanie Gordon – BUFFY THE VAMPIRE
SLAYER – 20th Century Fox
Lindsey Moran – THE MOMENT OF TRUTH –
Light Sleeper Ent.

Television Assistant Art Directors:

Shaun Page – WHEEL OF FORTUNE –
Sony Pictures TV
Chikako Suzuki – UGLY BETTY – ABC
Julie Walker – TERMINATOR: THE SARAH
CONNOR CHRONICLES – Warner Bros.

Commercial Art Directors:

Eric Beauchamp – Various signatory commercials
Fredrik Buch – CVP Films Inc.
William Cole – Various signatory commercials

Graphic Designers:

Kim Papazian – PUSHING DAISIES – WB
Josh Stone – Fox Sports

Graphic Artists:

Jene Lee – Fox Television Stations
Thomas Wooh – Fox Television Stations

Electronic Graphic Operators:

Jerald Cole – KTLA
Alexander Newman – Fox Sports

Fire/Avid Operator:

Denise Howard – Fox Sports

Student Scenic Artist:

David Petricca – Warner Bros.

AVAILABLE LIST:

At the December Council meetings, the available lists included:

44 Art Directors
12 Assistant Art Directors
2 Scenic Artists
3 Student Scenic Artists
3 Graphic Artists
1 Electronic Graphic Operator
9 Graphic Designers

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

TOTAL MEMBERSHIP

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

948 Art Directors & Assistants
561 Scenic, Title and Graphic Artists

production design

SCREEN CREDIT WAIVERS

by Kiersten Mikelas, Signatories Manager



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

FILM:

Maher Ahmad – ALL ABOUT STEVE –
20th Century Fox
Ben Barraud – COLLEGE ROAD TRIP – Walt Disney
Judy Becker – MANAGEMENT – MGM
James Bissell – THE SPIDERWICK CHRONICLES –
Paramount
Susan Block – THE YEAR OF GETTING TO
KNOW US – Eliot Rockett Productions
Shawn Carroll – PISTOL WHIPPED – Screen Gems
Stefania Cella – GET SMARTER: BRUCE AND
LLOYD OUT OF CONTROL – Warner Bros.
Jack DeGovia – FORGETTING SARAH
MARSHALL – Universal
Marek Dobrowolski – THE BEAST –
Canterbury Prods.

The disembodied head of the Statue of Liberty has been tossed into the streets of New York by a terrible monster in CLOVERFIELD. Martin Whist, Production Designer; Doug Meerdink and John Pollard, Art Directors. Opened January 18.

Mark Alan Duran – THE BURROWERS – Lionsgate
James A. Gelarden – MIDDLE OF NOWHERE –
Nowhere Films Louisiana
Clay Griffith – STARSHIP DAVE – 20th Century Fox
David Gropman – OLD DOGS – Walt Disney
Alec Hammond – NIGHT WATCHMAN –
20th Century Fox
Jaymes Hinkle – ASYLUM – 20th Century Fox
Stephen Lineweaver – LITTLE BIG MEN – Universal
Cory Lorenzen – OVER HER DEAD BODY –
New Line
Jeff Mann – TROPIC THUNDER – DreamWorks
Nava – APRIL FOOL'S DAY – AFD Productions, LLC
Kirk M. Petrucci – THE INCREDIBLE HULK –
Universal
Leslie Pope – THE LUCKY ONE – Lionsgate
Ida Random – THE FAST AND THE FURIOUS 4 –
Universal
Ida Random – NEVER BACK DOWN – Summit Ent.
J. Michael Riva – IRON MAN – Paramount
Barry Robison – NIM'S ISLAND – 20th Century Fox
Linda Sena – WRISTCUTTERS: A LOVE STORY –
Lionsgate
David L. Snyder – REDLINE – RL Films, LLC
Jane Ann Stewart – MY BEST FRIEND'S GIRL –
Lionsgate
Patrizia Von Brandenstein – NIGHTS IN
RODANTHE – Warner Bros.
Martin Whist – CLOVERFIELD – Paramount

TELEVISION:

Dave Blass – COLD CASE – Warner Bros.
Jeremy Cassells – HOUSE – Universal
Paolo DeLeon – FARMER WANTS A WIFE –
CW Network
John Gilles – THE MOMENT OF TRUTH –
Light Sleeper Ent.
Greg Grande – DIRT – ABC
Renee Hoss-Johnson – WHEEL OF FORTUNE –
Sony Pictures TV
Craig Jackson – FAMILY PRACTICE –
Sony Pictures TV
Wendell Johnson – CEDRIC – ABC
Joseph P. Lucky – SAMANTHA WHO? – ABC
Richard Sherman – PRETTY HANDSOME –
20th Century Fox
Kathleen Widomski – MEDIUM – CBS/Paramount

© Paramount Pictures



milestones



LEON ERICKSEN 1937–2007

adapted from the Lovell, Wyoming, Chronicle

Allen Leon Ericksen died of a heart attack at his residence in Glendale, June 19, 2007. Leon was born in Lovell, Wyoming, on July 31, 1937, to Ralph and Nelda Ericksen, longtime residents and schoolteachers there, both of whom have passed away.

He graduated from Lovell High School as salutatorian and was active in the band and school artistic activities. It was the senior play, *Harvey*, that launched his acting and, more importantly, his set design career.

After high school, Leon attended Brigham Young University, Pepperdine University in Malibu, and the University of California at Los Angeles. He received his Master of Fine Arts in Theater from UCLA. During his years in college he was involved in numerous plays as an actor and a set designer. After college he became the staff Art Director for Channel 13 in Los Angeles until he began to be more involved in making movies.

Early in his movie-making career, he teamed with the famous director, Robert Altman, beginning a twenty-seven-year association creating movies known for their realism and innovation created outside the Hollywood mainstream. Current filmmakers study that genre created during the 1970s and 1980s, implementing many of those techniques formulated by Ericksen and Altman.

Many now well-known actors were beneficiaries of their collaboration including, Robert Duvall, Peter Fonda, Jack Nicholson, Tom Skerritt, James Cain, Julie Christie, and Warren Beatty, to name a few. Perhaps a comment made by Sally Kellerman, the nurse Hot Lips in the movie *MASH* (1970, Arthur Lonergan, Production Designer), in an interview regarding that movie illustrates Leon's reputation in the industry. Said she, referring to the movie, "we had a fantastic, lovely man and brilliant art director, Leon Ericksen."

Leon was involved in the making of nearly thirty films with responsibilities ranging from Art Direction and Production Design to producing. Among them are *The Trip* (1967), *Medium Cool* (1969), *McCabe & Mrs. Miller* (1971), *Cinderella Liberty* (1973), *Mahogany* (1975, all designed by Ericksen), *Star Wars* (1977, John Barry), *Hammett* (1982, Dean Tavoularis), and *Iceman* (1984, Joe Russo).

His last movie was *Kansas City* (1996, Stephen Altman) with Robert Altman again as director, fittingly closing out his career with his longtime friend and associate who died last year. The Art Directors Guild honored Leon with a Film Society screening of *McCabe & Mrs. Miller* in 1999. The film's innovative and highly influential Western town were created by a method Ericksen termed "organic," as he and his crew literally lived and worked in the set as the film was being shot.

In addition to Leon's dedication to his craft and his well-known work ethic in the industry, he is remembered for his many acts of kindness and financial help to those who were struggling for success or reeling from failure. His quiet, unassuming nature endeared him to those who took time to get to know him. Leon is survived by his wife Laura and two daughters, Shalleah and Molly; siblings Sherry Brown of Bozeman, Montana, Barry of La Verne, California, Greg of Torrington, Wyoming, Scott of Afton, Wyoming, and Colleen Allen of Post Falls, Idaho.

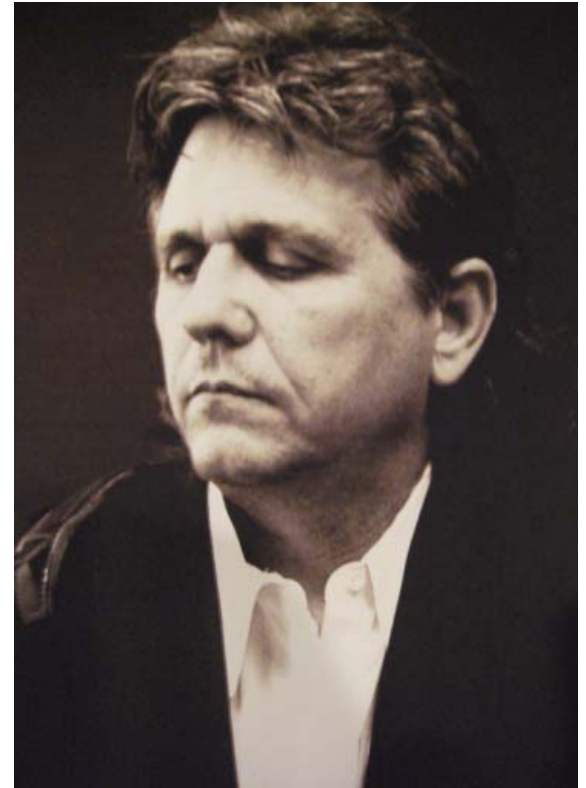
PATRICK EDWARD TAGLIAFERRO **1952–2008**

by Debi Tagliaferro

Patrick Edward Tagliaferro, 55, of Hayden Lake, Idaho, was born on December 5, 1952, to Charles and Lenora Tagliaferro in Lancaster, California. He passed away on January 1, 2008, at the OHSU Hospital in Portland, Oregon, after a short illness. Pat was married to Debi Shirk in Coeur d'Alene, Idaho, on May 24, 1980.

Pat was well known in the local art community as well as the motion picture industry as an Art Director and Production Designer. He had been a part of more than thirty-five feature films such as *My Girl* (1991, Joseph Garrity, Production Designer), *Benny & Joon* (1993, Neil Spisak), *About Schmidt* (2002, Jane Stewart), *Around the World in 80 Days* (2004, Perry Andelin Blake) and *For Your Consideration* (2006, Joseph Garrity).

Pat was an avid fisherman, golfer and craftsman, and enjoyed collecting antique tools and musical instruments. He is survived by his wife Debi, his daughter Brittany, 25, his son Packy, 23, his nieces Lori Kortz of Boise, Idaho, Rigel Garibay of Yuma, Arizona, and Renee Tagliaferro of Olympia, Washington. Pat is also survived by many friends, colleagues, and the family cat, Fuzzy. He was preceded in death by his mother, his father, and his brother William. The family asks that donations be made in memory of Pat to the OHSU Hospital Foundation in Portland. www.ohsu.edu/ohsufoundation



JACK POPLIN **1920–2007**

from the Academy of Motion Picture Arts and Sciences

Academy Award–nominated Production Designer and former president of the Society of Motion Picture and Television Art Directors, John S. (Jack) Poplin, Jr., died peacefully at the Motion Picture and Television Fund Country House in Woodland Hills, October 15, 2007. His wife Mary had predeceased him.

Jack was born in Los Angeles and graduated from Los Angeles High School in 1938. He studied art and design at the Chouinard Art Institute and Art Center College of Design. After serving in the Army during World War II, he was an illustrator and designer on such films as *The Baron of Arizona* (1950) and *Hellgate* (1952). In 1953, Poplin began working for 20th Century-Fox as a designer of special props and furniture. During his three and a half years at the studio, his work appeared in such films as *The Egyptian* (1954), *Broken Lance* (1954), and *South Pacific* (1958). Poplin's first film as an Art Director was *God's Little Acre* in 1957. He has also designed such films as *The Rise and Fall of Legs Diamond* (1960), *The Stalking Moon* (1968), *The Great Bank Robbery* (1969), *The Great Santini* (1980), and *Traxx* (1987). His television credits include the groundbreaking science-fiction anthology series *Outer Limits* (1963–1965). Poplin was nominated by the Motion Picture Academy for Art Direction (black and white) for *The Slender Thread* (1965).

He served on the Art Directors Executive Board for a decade and was President of the Guild from 1976 through 1978.

milestones

HARRY DARROW 1950–2007

Theatrical Scenic Artist and motion picture and television Art Director Harry Darrow died on Sunday, December 30, 2007, at his home in Pelham, New York, following a courageous battle with lung cancer. A memorial was held January 6 at the Pelham Art Center.

Darrow was born on July 20, 1950, in Dallas, Texas, as Harry Silverglat, Jr. His theatrical career began at the age of sixteen when he was appointed technical director of the Barn Theatre in Prairie Village, Kansas. He attended Carnegie Mellon University, graduated from the University of Kansas, and did graduate work for his MFA at NYU. He lived in New York City and Pelham.

Prior to his work in film and television, Darrow owned Half Moon Productions, the scenic shop attached to Hudson Scenery, and he was the Scenic Artist for numerous Broadway and national touring shows including *Les Misérables*, *Cats*, *Phantom of the Opera* and many others. He also designed lighting for several rock and roll tours.

From its inception, Darrow was the Art Director of the drama series *Law & Order: Criminal Intent*, working with both of the shows' Production Designers, Rick Butler and Leslie Bloom. He had previously been the Art Director on the HBO series *The Sopranos* and Spike Lee's *Bamboozled*, and he worked on films throughout the United States, as well as in New York.

Darrow is survived by his wife Marcia Edelstein, his six-year-old daughter Tess Honor Darrow, his brothers and sister, Michael Silverglat of Missoula, Montana, Susan Star Paddock of Gettysburg, Pennsylvania, and Roger Silverglat of McKinney, Texas. His brother Philip Darrow of Verona, New Jersey, predeceased him.

An education fund for Harry's daughter Tess is being organized by Lisa Frank who can be reached at 212 841 8089.

ED RICHARDSON 1944–2008

by Michael Baugh, Editor

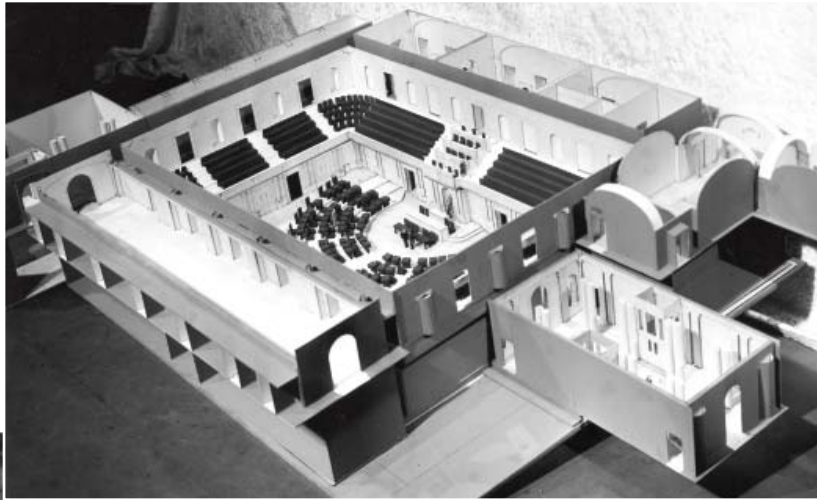
Production Designer and Art Director Edward Richardson was born in Piedmont, Missouri, on May 10, 1944. He died January 4, 2008, of lung cancer.

Ed's motion picture career began assisting Production Designer Jack Fisk on Terrence Malick's *Badlands* (1973) and Peter Wooley on Mel Brooks' *High Anxiety* (1977). In 1980, he met Oscar-winning Production Designer Ferdinando Scarfiotti and became his Art Director on *American Gigolo*. The partnership would last for fourteen years, through every film that Scarfiotti did in the United States. Ed was the Art Director on *Toys* (1992) when Scarfiotti received his second Academy nomination, and he was also there for Warren Beatty and Annette Bening's *Love Affair* (1994), Scarfiotti's last picture.

Ed also designed films on his own as a Production Designer, including *Hard Country*, directed by David Green, and *Modern Romance*, directed by Albert Brooks (both 1981). During his career as an Art Director and Production Designer he had the opportunity to work with some of the industry's finest directors, Barry Levinson, Ron Shelton, Paul Schrader, and Brian DiPalma among them.

reshoots

Art Director Lionel Banks received his second of seven Oscar® nominations in 1939 for Frank Capra's production of *MR. SMITH GOES TO WASHINGTON*. The U.S. Senate Chamber, built on stage at the old Columbia Studios (now Sunset-Gower), was one of the most carefully researched settings ever erected in Hollywood. Banks copied the original in the nation's Capitol down to the last minute detail. The top image shows the Art Department study model of the main chamber and its attendant corridors, foyers, and cloak rooms. The image in the center records the huge set under construction; and the bottom image is a production still of the fully dressed and populated set.



Photographs courtesy of Mark Wanamaker,
Bison Photo Archives