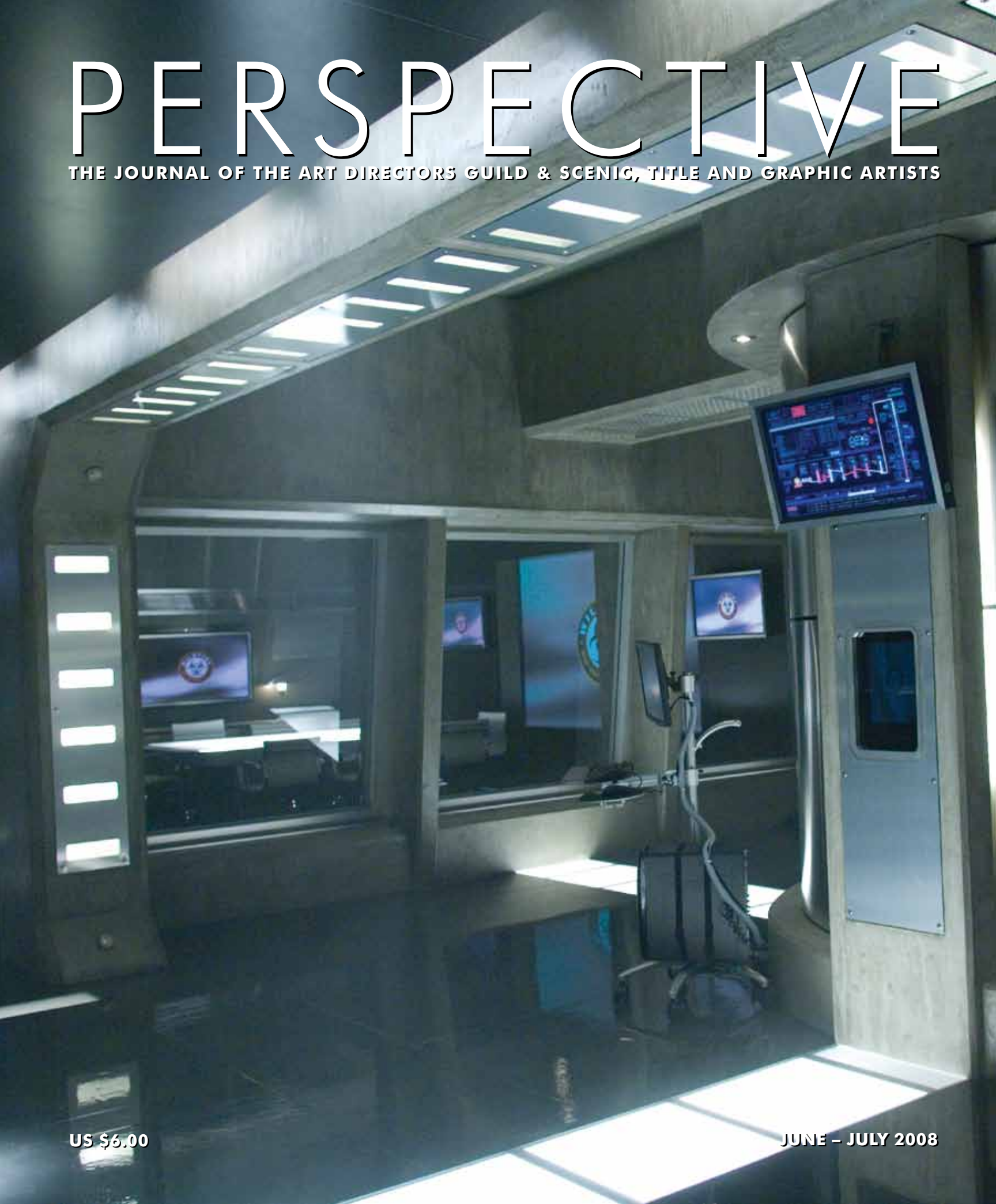


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COVER: Photograph of the elevator lobby and conference room of the underground Wildfire bio-containment laboratory for *THE ANDROMEDA STRAIN*. The remake of the 1971 classic was produced in Vancouver, B.C., by Tony and Ridley Scott as a miniseries for A&E. Production Designer Jerry Wanek platformed the entire eight-thousand-square-foot set above the stage to allow for underfloor lighting throughout. Most of the planning and construction drawings were created in Autodesk's® Revit® Architecture. Photograph by Wanek.

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Submissions

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

Website: www.artdirectors.org

Disclaimer:

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

contributors

Dan Bishop grew up in Alexandria, Virginia, received a BFA from Virginia Commonwealth University in Richmond, and an MFA from NYU, both in theatrical design. His early work as a scenic artist in New York led to his drafting for Howard Cummings on MTV shoots and *ABC Afterschool Specials*. He interviewed with director Jim Jarmusch to land his first feature film *Mystery Train*, and followed that with two films for John Sayles, *City of Hope* and *Passion Fish*. After a steady diet of more than twenty-five feature films, Dan tried out series television with HBO's *Carnivàle* and *Big Love*. He won an Emmy, and a second nomination, for *Carnivàle*, and he won the ADG Award this year for *Mad Men*. Dan and his wife, set decorator Dianna Freas, met while both were theater design students at NYU, and live in South Pasadena with their two sons.



Peter Plantec, the author of *Virtual Humans—Creating the Illusion of Personality*, has experience in animation, software development and clinical psychology. He is now a full-time writer and digital artist. As president of Virtual Personalities, Inc., which he founded with Dr. Fuzzy Maudlin, father of Lycos, he was responsible for the design and development of Sylvie, the first commercial virtual-human interface using an animated human face. He is contributing editor of *Studio Magazine* in New York and a columnist at *VFXWorld.com* in Hollywood; he speaks at conferences and film festivals around the world; and he has taught master classes in virtual-human design at FITA in Angoulême, France, and he is currently consulting on the design of virtual-human teachers to be used to assist real teachers across the United States. His digital graphics artistry can be visited at caedes.net where his handle is DigitalFX.



A Los Angeles native, **Edward L. Rubin**, has also lived in Paris, New York, San Francisco, Pittsburgh, Santa Barbara, Berkeley and yes, Hoboken. He received a BA in architecture with honors from the University of California, Berkeley, and an MFA in theatrical set design from Carnegie-Mellon. As a Production Designer and Art Director in film, television and commercials, Ed has worked on more than sixty projects. He has an Emmy as an Art Director for *Cinderella*, starring Brandy and Whitney Houston and four Emmy nominations. He has also been nominated three times for the Art Directors Guild Award, winning for *Cinderella*. His commercial for *Rooms to Go* received the 2004 Telly Award. Ed is a proud member of Pacific Masters Swimming and a volunteer chaplain at Cedars-Sinai Hospital. He is currently designing the Leonidas Chocolate Cafe in Beverly Hills.



Jerry Wanek was born into a family of ten from Manitowoc, Wisconsin. His father, a residential builder and self-taught designer, introduced Jerry and his brothers to materials and reading blueprints. Jerry majored in fine arts at the University of Wisconsin in Madison and moved to Los Angeles in 1977; his first job was as a P.A. on a McDonald's commercial. He assisted Vance Lorenzini on music videos, commercials and movies, and then struck out on his own as a Production Designer on ZZ Top's *Viva Las Vegas*. Kenny Rogers entrusted Jerry with his stage design and television specials, and gave him his first MOW, *Rio Diablo* and miniseries *The Gambler*. Jerry went to Vancouver to work on James Cameron's *Dark Angel* and has rarely left. He says it is a beautiful city full of talented artists and warm hearts. He spends his free time in Kohler, Wisconsin, in a 1920's house he and his girlfriend have just finished renovating.



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THE CENTER FOR FILM AND TELEVISION DESIGN

by Michael Baugh, Editor

The first floor of the Art Directors building in Studio City is home to an educational and cultural institution which was established by a group of Art Directors, Costume Designers, and other creative artists and is dedicated to the visual arts of film and television design. It seeks to foster the vitality of these various arts in the areas of conservation, education and scholarship.

Conservation

The Center's collection includes rare and unique materials, such as sketches, photographs, artists' books, models, publications, and primary documents that illuminate the history of screen design and encourage critical and creative thinking about the various fields of design. A smoke- and fire-resistant vault houses several thousand sketches and artifacts, both digital and traditional, and the Center is constantly seeking additional material. Never again should we see our work consigned to a dumpster when a project is completed.

Education

The Center's library collects books and periodicals on film and television design and designers, as well as a photo-study collection to provide visual references for scholars studying film and television design. This includes core collections in Art Direction and Set Decoration, Costume Design, Title Design, Scenic Art and painting, special visual effects, miniature construction, sculpture and property design. The Center also collects books and magazines in a host of areas appropriate for a film and television designer's research library—architecture, fine arts, costume, decor, graphics, photography, travel, and many others. While a full-service designers' research library is still in the future (not too distant, I hope), the Center has shelving for approximately four thousand volumes, and is seeking additional donations.

Scholarship

The Center has embarked on a program of commented screenings wherein designers provide a separate audio track (and video track—they are photographed as well) as they speak over the screening of one of their projects. Peter Wooley and Jim Spencer provided the inaugural event, telling stories of the making of *Blazing Saddles*. These recordings will be archived in the first-floor vault, and made available to persons interested in the behind-the-scenes stories of how films and television programs are designed.

Donations and Volunteers

The Center needs you. If you have, or have access to, sketches, photographs, models and similar valuable artifacts, from older films or current ones, that you don't want to see destroyed, consider donating them to the Center, an IRS-approved Section 501(c)(3) charitable organization that will allow you to claim a tax deduction for your contribution. The same holds true for research books. And if you have a few mornings or afternoons to spare, these artifacts and books need to be photographed, catalogued, conserved and filed. Please call the Center at 818 762 5656 to volunteer. A few hours or a few days—every bit helps. The work has to be done carefully and requires people who love these drawings and models and books. People like you.



Below: Pencil and charcoal sketch from THE GAY FALCON (1941, Van Nest Polglase, Art Director), in the Center's collection. (Illustrator unknown)
Bottom: Bookcases for approximately four thousand volumes.



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from the president

A MINOR EPIPHANY

by Thomas Walsh, ADG President

Director Orson Welles often called the Hollywood movie studio “the biggest electric train set a boy ever had.” From his first feature film, working with RKO Art Director Perry Ferguson in 1940 on *Citizen Kane*, Welles often expressed his fascination and love of our art and craft and the highly skilled and professional artists and craftspersons of that time.

At a recent meeting of the ASC-VES-ADG Previs Joint Subcommittee I had a minor epiphany and a moment of great pride: your Art Directors Guild and its staff are an organization of extraordinary value, worthy of our highest esteem. This meeting and discussion involved members of the American Society of Cinematographers, the Visual Effects Society and the Art Directors Guild, all of whom are concerned with nurturing the future growth and a formal integration of pre-visualization technology and its artists into the workplace. These meetings are being hosted by the ADG at our conference facilities in Studio City. Your Guild is a significant contributor to this ongoing and meaningful dialogue intended to create standards and practices to benefit the greater community of pre-vis narrative artists.

This effort is also historic, as our three groups have never attempted such a significant cooperative effort before, and it is our hope that this is just the beginning of many similar co-ventures. The motivation for our effort is altruistic. We all wish to see these visualization tools and workflow technologies, and their practitioners, embraced by the entertainment industry at large and integrated into the workplace in a sensible and constructive manner, one that will benefit us all.

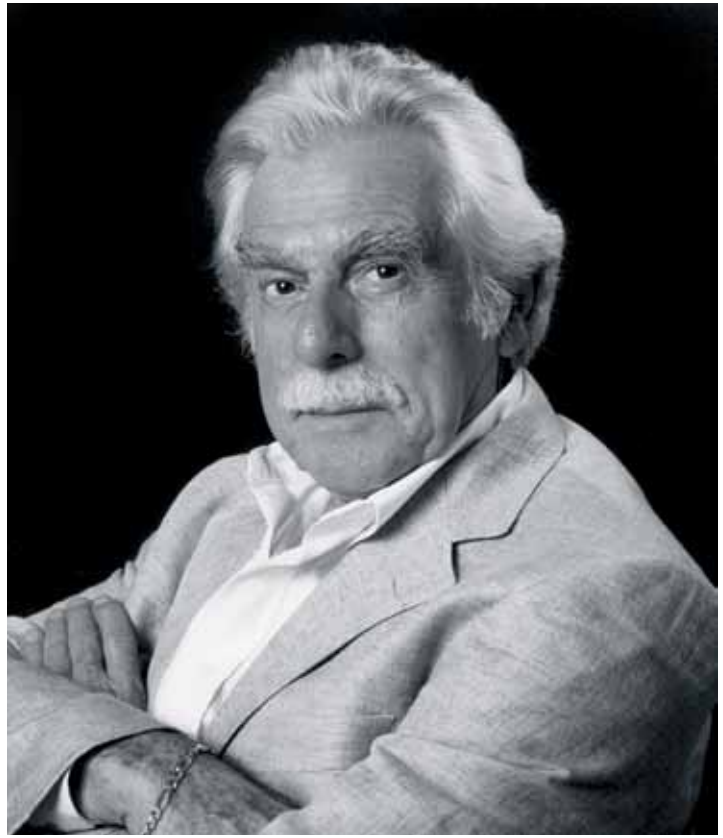
The future Art Department will involve artists with many different skills, all of whom will share equally the challenges of designing for narrative media, and whose participation should be freely interchangeable. In the future Art Department, one’s position and participation will be defined and regulated by one’s talent, ambitions and capabilities, and not by any of the artificial partitions and barriers that have historically served to subjugate and divide us. A example of the latter is the current relationship that exists between Locals 800, 790 and 847.

The IATSE is adamant that the merger of our three Locals must occur. A renewed and sustainable interdependence and respect for each artist’s talents must replace the rancor and distrust of our collective histories and partitioned past. A new Art Department paradigm, one that ensures the welfare of all, is achievable.

Now is the time for those who truly care about the Art Department’s future, to step forward and support and actively participate in the creation of a structure that has good governance and a respect for existing contracts at its foundation and is dedicated toward evolving a more progressive Art Department paradigm, one that is committed to safeguarding the welfare of the design community of tomorrow.

That way we can all take turns, playing with the electric train set together.





Left: Ted Haworth
Right: Albert Brenner

THE ADG FILM SOCIETY

by Tom Walsh, Film Society Chair

WHAT A WAY TO GO (1964) designed by Ted Haworth

On Sunday, **June 29, at the Aero Theatre** in Santa Monica, the Society will screen this star-studded, rags-to-riches, high-style comedy classic, about heiress Shirley MacLaine and her four marriages, in which all of her husbands became incredibly rich and died prematurely because of their drive to be rich. Paul Newman, Robert Mitchum, Dick Van Dyke, Dean Martin, Gene Kelly and Bob Cummings.

Ted's career was rich in contrasts; he designed for all genres in films as diverse as *Invasion of the Body Snatchers* (1956), *Some Like It Hot* (1959) and *The Longest Day* (1962). One of Hollywood's finest Art Directors during the 1950s and 1960s, he received the last of his six Oscar® nominations for this film.

BULLITT (1968) & POINT BLANK (1967) designed by Albert Brenner

On Sunday, **July 27, at the Egyptian Theatre** in Hollywood, the Society will present this double bill of action films and Albert will discuss his career from its beginning in the New York film scene of the 1950s and 1960s. These films tell two stark and cold stories of retribution. In the first, the lone hero (Steve McQueen) chases a vicious killer and the powerful mafia chieftain who protects him. In the second, the lone hero (Lee Marvin) chases the vicious criminal and the powerful corporate chieftain who protects him. Along with this action genre, Albert has designed many of Neil Simon's finest comedies, such as *The Sunshine Boys* (1975) and *The Goodbye Girl* (1977), and the science fiction classics, *Coma* (1978) and *2010* (1984). Albert received five Oscar nominations and the Guild's 2002 Lifetime Achievement Award.

SET DECORATION EXHIBIT AT THE ACADEMY

A.M.P.A.S. Press Release

The home library of an action hero, the bedroom of a mother-to-be and the office of a police chief are among the installations celebrating the set decorator's art in *Pulling Back the Drapes: Set Decoration Revealed*, a new exhibition which opened on Friday, May 16, in the Academy of Motion Picture Arts and Sciences® fourth floor gallery in Beverly Hills. Admission is free.

As part of the production design team, a set decorator's role is to give a level of physical reality to the various environments in a film, including the spaces that help define a character. In just a few seconds of screen time, the set decorator must convey something about the character's personality, past experience or present emotional state. With input from the film's director and production designer, the set decorator makes decisions about furniture, fabrics, color, personal items and other objects that serve to give the audience a window into the character's mind and heart.

Pulling Back the Drapes will highlight the creative work of the following artists:

Larry Dias – *Indiana Jones and the Kingdom of the Crystal Skull* (Guy Hendrix Dyas, Production Designer) – Set elements to be featured include Indy's home library and desk.

K.C. Fox – *Forgetting Sarah Marshall* (Jackson DeGovia, Production Designer) – An elaborate Hawaiian hotel lobby will be re-created.

Lauri Gaffin – *Iron Man* (J. Michael Riva, Production Designer) – This installation will reproduce part of a cave indoors.

Anne Kuljian – *The Mummy: Tomb of the Dragon Emperor* (Nigel Phelps, Production Designer) – This installation will feature oversized pieces inspired by Chinese art techniques and artifacts.

Jan Pascale – *The Spiderwick Chronicles* (James Bissell, Production Designer) – The film's mysterious attic will be reconstructed in the gallery's alcove.



© Warner Bros.

Leslie Rollins – *Get Smart* (Wynn Thomas, Production Designer) The Chief's office will be re-created with references to the original TV series.

Susan Bode Tyson – *Baby Mama* (Jess Gonchor, Production Designer) – This installation will feature Kate's bedroom in a New York City apartment.

The exhibition also will include display cases that reveal some tricks of the set decorator's trade and video monitors with footage from the movies and behind-the-scenes material.

Pulling Back the Drapes: Set Decoration Revealed will be on display through Sunday, August 24. The Academy's galleries, located at 8949 Wilshire Boulevard in Beverly Hills, are open Tuesdays through Fridays, 10 am to 5 pm, and weekends, noon to 6 pm. The Academy will be closed during the Memorial Day holiday weekend – Saturday, May 24, through Monday, May 26 – as well as for the Independence Day holiday weekend – Friday, July 4, through Sunday, July 6.

Above: The Chief's office set from GET SMART will be re-created in the Academy's fourth floor gallery with references to the original TV series. Photo courtesy of Leslie Rollins, Set Decorator



The 5D FORUM panel at fmx/08 (left to right): Juan Diaz, Alex McDowell, Malcolm Garrett, Peter Plantec, Alex Laurant. Photo by Laurent

5D AT THE fmx/08 CONFERENCE IN STUTTGART, GERMANY

by Alex McDowell, 5D Conference Chair

5D hosted a two-hour design panel at fmx/08 called the *5D Forum: Design in Flux*. We showed an hour of material, followed by a one-hour discussion. The four-panel members talked about the role of immersive design in film, animation, interactive media, Web design, virtual architecture and gaming to a very engaged audience of about sixty people. Peter Plantec moderated the discussion.

fmx/08, the 13th International Conference on Animation, Effects, Games and Digital Media, is the primary European meeting of the digital community. The conference is presented by the Film Academy of Baden-Württemberg.

Peter Plantec remarked, "As one who also attended fmx/07, I left with a feeling that 5D is of great interest to a broad range of people internationally. I both hosted 5D presentations and did some television interviews of 5D founders and I must say that they (we) represented 5D very well.

"I also want to thank Dr. Thomas Haegele and his fabulous wife Renata for allowing me to mention

5D at every opportunity as I was hosting many of the main presentations. Somehow there was just about always some way to fit in a brief mention. It was all very exciting and I highly recommend fmx/09 to anyone in immersive media as the finest conference of its kind in Europe. I prefer it over SIGGRAPH."

BELOW THE LINE PRODUCTION LISTINGS

by Patrick Graham, Publisher, Below the Line

Big things are happening at *Below the Line* magazine.

We launched our crew-centered production listings online: www.findfilmwork.com. On this service, you can:

- Browse, search and sort production listings by last modified, added, title name, location, status (shooting, pre-production, etc.), type (television, motion picture, etc.), with more to come.
- Receive daily or weekly updates (depending on preference) via email. Learn what's new without even loading your browser.
- Add your own personal notes on individual projects. Enjoy detailed crew listings, addresses, locations and more.
- Keep track of and manage all your project notes, listed by most recent—all on one convenient page.

We will be charging only \$7 per month. That's like the price of two cups of coffee (with or without cream and sugar) and you'll get all the production listings we've been publishing for years.

Additionally, through an arrangement with the Art Directors Guild, all ADG members will receive 30% off (\$5 per month or \$50 per year—BEST value—two months for FREE).

If you have any questions, please don't hesitate to email me at patrick.graham@btlnews.com. I look forward to seeing you all on the new site!



TRAINING IN AUTODESK'S® REVIT® ARCHITECTURE 2008

by John Moffitt, Associate Executive Director

Revit Architecture 2008 Fundamentals

This class will enable students to create full 3D architectural project models and set them up in working drawings. Students will learn how to use the Revit Building workspace and interface to draw floor plans with walls, windows and doors, as well as create sections, elevations and 3D views. Students will also learn how to add component features, such as furniture and equipment.

Revit Architecture 2008 Intermediate

This class is the next step following Revit Building Level I. Topics covered include: setting up Revit Building with templates, object styles and materials, creating families and family types, using massing elements for conceptual design, space planning and area analysis, importing, exporting and linking files, using worksets, rendering and other visualization tools, and structure and site planning.

For your convenience, the following Saturday dates have been added:

Revit Architecture 2008 Fundamentals
June 7, 14 and 21
July 12, 19, and 26
September 13, 20 and 27
October 11, 18 and 25

Revit Architecture 2008 Intermediate
August 2, 9 and 16

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IDEAS JUNE WORKSHOPS

Release From Los Angeles Valley College

IDEAS and Locals 790 and 847 present the following new June workshops at Los Angeles Valley College open to Local 800 Guild members:

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Digital Portfolio

Saturday – June 7

Instructor Ray Hofstedt – 10 am to 2 pm

Adobe Acrobat

If you ever needed to make or edit a PDF or work on one of those quirky attachments, this class is for you.

Saturday – June 7

Instructor Richard Holdredge – 3 to 7 pm

Retouching Photos & Object Removal

Sunday – June 1 & 8

Instructor Stella Hofstedt – 10 am to 2 pm

Adobe InDesign Grand Tour

A non-project-based workshop covering all the tools in this Desktop publishing software.

Sunday – June 1 & 8

Instructor Scott Greene – 10 am to 2 pm

Garage Band for Mac

Quick & easy soundtracks for digital presentations

Saturday – June 21 & 28

Instructor Ray Hofstedt – 10 am to 2 pm

Ray's Tips and Tricks

Our professional user shows you nifty tools to make you a power user!

Sunday – June 22 & 29

Instructor Ray Hofstedt – 10 am to 2 pm

Preparing Photos for the Web and Digital Image File Formats

A gif, a tif, a jpeg? What to use when and how to get those photos to look great in emails and on the Web.

Sunday – June 22 & 29

Instructor Scott Greene – 10 am to 2 pm



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U.S. CAD has been approved by the Contract Services Administration Training Trust Fund to provide subsidized training in Revit Architecture 2008. Contact Sandra Howard at the ADG office for further information, or visit www.artdirectors.org

The IDEAS Center at Valley College is a regional center of the Multimedia/Entertainment Initiative of the Economical Development and Workforce Development Program of the State Chancellor's Office of the California community colleges.



THE ADG'S 70th BIRTHDAY

by Murray Weissman, ADG Publicist



This ADG70 logo, designed by Assistant Art Director and Graphic Designer Steve Samanen, has been designated the symbol of a week-long celebration this summer, from August 18 to 24, to herald the seventieth anniversary of the Guild and the completion of the \$1.3 million remodeling of its three-story Studio City office building purchased in 2005.

The climax of ADG70 week will be a red-carpet, open-house reception at the building from 6 to 10 PM on Saturday, August 23, for ADG members, industry guests, civic dignitaries and media. This will be preceded the night before, Friday, August 22, by an outdoor screening of a classic film along with a picnic for members and their families, with hot dogs, hamburgers, party favors and soft drinks served. The closing event will be the ADG Film Society screening of *Heller in Pink Tights* (1960) at the Aero Theatre in Santa Monica, and a discussion with the film's Oscar-winning Production Designer, Gene Allen. Earlier in the week there will be exhibits of outstanding film and television Production Design, Scenic and Title Art, instructive panel discussions about new scenic and design technologies, and numerous other activities to be announced. While many details of this week

of celebration are still in development, Guild members are encouraged to "save the dates" of August 18–24.

Said the Guild's President Tom Walsh: "ADG70 will be a major showcase for the Guild as we celebrate its seventy-year history, reaffirm who we are and what we do, and proudly display the work of our members, including our creative Building Committee which has taken a forty-five-year-old, 17,500-square-foot, mid-century obscure building and remodeled its interior and exterior into one of the most beautiful showcase office buildings in the San Fernando Valley. I congratulate ADG member Christy Belt who served as lead designer and project manager, supervising every detail of the remodeling."

The Guild's building, at 11969 Ventura at Radford, next to CBS Studio Center, also houses the Costume Designers Guild, Don Jordan's Design Visualization Center computer classroom, and the Center for Film and Television Design, a nonprofit foundation created by Art Directors, Costume Designers, Set Decorators and other visual artists to preserve and interpret the work of theatrical film and television designers.

Serving on both the Building and ADG70 Committees, in addition to Walsh and Belt, are Michael Baugh, Richard Stiles, Evans Webb, and Patrick DeGreve. Also on the ADG70 Committee are Scott Roth, Lydia Zimmer, Tarin Wilson, Amy Reynolds and Murray Weissman.

VACATION AND HOLIDAY PAY

adapted from the Pegboard

If you work under the Motion Picture Basic Agreement, you are probably owed additional pay for accrued vacation and holidays. There are a few exceptions, such as work under the Series Pilot and First Seasons side letter and work under the Television Movie side letter. The following describes how to figure your unpaid vacation and holiday pay and how to collect it.

Q: How does vacation pay work?

A: If you worked for less than twelve months for the same employer, or if you worked more than twelve months and did not take a paid vacation, you are owed vacation pay equal to 4% of your straight-time earnings. For on-call employees, straight time generally means the first five days worked in each week.

If you are currently employed and have worked less than a year for the same employer, you will not be entitled to take a paid vacation until you have worked more than twelve months.

If you are currently employed and are entitled to vacation time, the employer has the right to require you to take the vacation in order to be paid for it. However, if the employer has not let you take a vacation, he must pay for it.

Q: How does holiday pay work?

A: If you worked less than the full year of 2007 for the same employer, you may be entitled to unpaid holiday pay. The amount you are owed is equal to the difference between 3.719% of your straight-time earnings and the amount you were paid on your weekly paycheck for holidays on which you did not work.

Q: How do I calculate my unpaid vacation and holiday pay?

A: Let's say you worked twenty-seven weeks in 2007 for the same employer, at \$2,500 per week. You did not work on three holidays (Good Friday, Memorial Day and Independence Day), but you were paid for those holidays on your weekly check. Since your layoff you have not gone back to work for the same company. Here's how you would calculate your unpaid vacation pay:

Total straight-time earnings:
 $(\$2,500 \times 27) = \$67,500$
Vacation pay owed:
 $(4\% \text{ of above}) = \$2,700$



And here's how you would calculate your unpaid holiday pay:

3.719% of straight-time earnings = \$2,510.32
Minus pay for holidays not worked* = \$1,500
Holiday pay owed:
\$1,010.32

(*If this amount is the same or more than 3.719% of straight time, you are not owed any 2007 holiday pay.)

Q: How do I claim my unpaid vacation and holiday pay?

A: Before you go any further, check your pay stubs to make sure your employer did not already pay you your vacation and holiday pay when you were laid off. Also be sure that you were not employed as a *daily* employee, in which case you do not accrue holiday pay. If you have received vacation pay on your regular paycheck, you would not be entitled to additional pay.

Studios have varying policies for handling holiday and vacation pay requests. Many larger studios have voicemail numbers to request unpaid pay; however, the union contract allows employers to require that the pay be requested in writing. Contact the payroll or human resources department of your former employer for further information.

As a rule, these procedures are to be followed only if you are no longer working for the same employer. If you are still employed at the same company, you should request vacations through your department's supervisor.

THE PEGBOARD is the newsletter of IATSE Local 839, the Animation Guild. Thanks to editor Jeff Massie and business representative Steve Hulett for this article.



A MiniWorx piece entitled GRAVEYARD by Production Designer Bill Boes. It's a 6"x9" giclée on canvas print.

MINIWORX ART SHOW AT GHETTOGLOSS GALLERY

by Nicki LaRosa, Special Projects Coordinator

The Art Directors Guild and Ghettogloss Gallery will present a show of ADG members' small art at the gallery, 2380 Glendale Blvd., Los Angeles, CA 90039.

OPENING-NIGHT PARTY – ADG MEMBERS INVITED SATURDAY, JUNE 21, 2008, 7 PM–MIDNIGHT

The exhibition will be up for one month. The show comes down Friday, July 18. Regular gallery hours are Mon–Fri 9 AM–6 PM and Sat–Sun noon–4 PM.

Any member may participate, and artists may submit more than one piece. There is a maximum of three pieces, but only one piece per artist is guaranteed to be in the show. All art submitted should be under 11"x14" or 154 sq. in. If art is three-dimensional, it should be under 11"x14"x11". Photographs are OK. Work can come framed or unframed, but all frames must stay under the specified size range.

More information is available directly from the gallery owner, Fiora, at: 323 912 0008 or ghettogloss@ghettogloss.com

or from Nicki at the ADG:
818 762 9995 or nicki@artdirectors.org

INSIDE OUT
A ONE PERSON SHOW
IN TWO PERSONS

Starring: **JODY VACLAV**

Directed by: Ludwig Manukian
Produced by: Tilda Del Toro
In association with:
OTHER EYE FILMS

MAY 30,31
JUNE 6,7,13, & 14
8PM - \$15

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JODY VACLAV PERFORMS AT THE OPEN STAGE WEST

by Leonard Morpurgo, Publicist,
Murray Weissman & Associates

Jody Vaclav, currently Assistant Art Director for *Wheel of Fortune*, is equally at home both backstage and in front of the camera and the audience. She is performing *Inside Out*, her "one-person show in two persons," at the Open Stage West in Sherman Oaks from May 30 to June 14. Jody says that in this piece, autobiographical in nature, she starts as the bearded Joe, later becoming Jody.

Jody has led a diverse life, working as everything from a log home contractor to lighting coordinator for Universal's *Island of Adventure* theme park. She co-starred in an episode of *CSI* and has performed as a guitarist, pianist, singer, dancer and improvisational artist. She has also worked for international architectural design firms, rock & roll concert lighting firms, was a senior field engineer designing high voltage power grids and distribution systems; and all along she's been involved with the theater, designing sets ranging from college productions of *Sweeney Todd*, to her latest design for *Fat Girls—The Musical*, all the time being onstage almost as much as off.

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TWO IMPORTANT ISSUES

by Scott Roth, Executive Director

Basic Agreement Negotiations

As I reported previously, the IATSE had set Basic Agreement *cut-through* negotiations with the producers for three days in April on just new media, wages and benefits (with no local negotiations), in an effort, following the recent WGA strike and amid concerns about upcoming actor negotiations, to avoid further industry instability. While we didn't conclude those negotiations, progress was made on all fronts and dates for new talks will be set as soon as both sides have open calendar dates. IATSE President Tom Short said following those discussions, "These talks have been extremely helpful in understanding the fundamental issues before us in an environment that has been conducive to bargaining. We look forward to the resumption of negotiations with AMPTP and to securing a contract that will benefit our membership."

Stay tuned.

Working in New York City

In the last issue of PERSPECTIVE, I addressed the understanding Locals 800 and 829 (United Scenic Artists) have with respect to not charging dues assessments on the other Local's members for the privilege of working in that other Local's jurisdiction. As before, please contact me immediately if you are asked to make such a dues assessment payment to Local 829 in order for you to work in New York City.

It's the case, as well, that a member of one Local need not join the other Local to work in the other's jurisdiction except that he or she must join the other Local if they obtain a permanent residence in that other Local's jurisdiction. Thus, if you go to New York City on a job but you maintain your residence in Los Angeles and are essentially working on a distant location, you need not join Local 829. You must do so, however, if you take up a permanent residence in New York.

Concerning motion picture benefits, provided you are vested in the MPI Pension Plan (five years), you can, with the simple execution of a form, arrange to have benefit payments that otherwise would be made to the Local 829 Plans made instead to MPI. You must take care of this before you begin employment, and you may not participate in any employer-supported plan other than MPI while you are on this project. We have the appropriate forms in the office; please contact Kiersten Mikelas by email, Kiersten@artdirectors.org, or phone 818 762 9995 to obtain them or to follow up.

And, of course, please don't hesitate to contact me with any questions about the above.

lines from the station point

THE MEMBER AREA ON THE ADG WEBSITE

by John Moffitt, Associate Executive Director

Want to know what the producers have to pay you for a sixth day not worked while you're on a distant location, including how much the benefit payment contributions will be for your idle day? How would you like to have a copy of the Basic Agreement at your fingertips? Or, how would you like to download applications for skills training? Wouldn't it be nice to have access to the minutes of all those recent Council and Board meetings? All of this information and more is now available on our newly redesigned ADG Web page in the ADG Members Area. For those of you that have computer technology and the ability to log on to the Web, and that's most of us these days, all of this information and much, much more is, now, truly at your fingertips.



To access the Members Area is simple. All that's needed is a username and a password. Register your username and password by calling Amy Reynolds at the Guild and she will set you up with your personal login information. After that, simply go to Members Log In at the right-hand side of the home page heading or you can log on in the Members Directory and with a click or two this font of information and services is at your disposal.

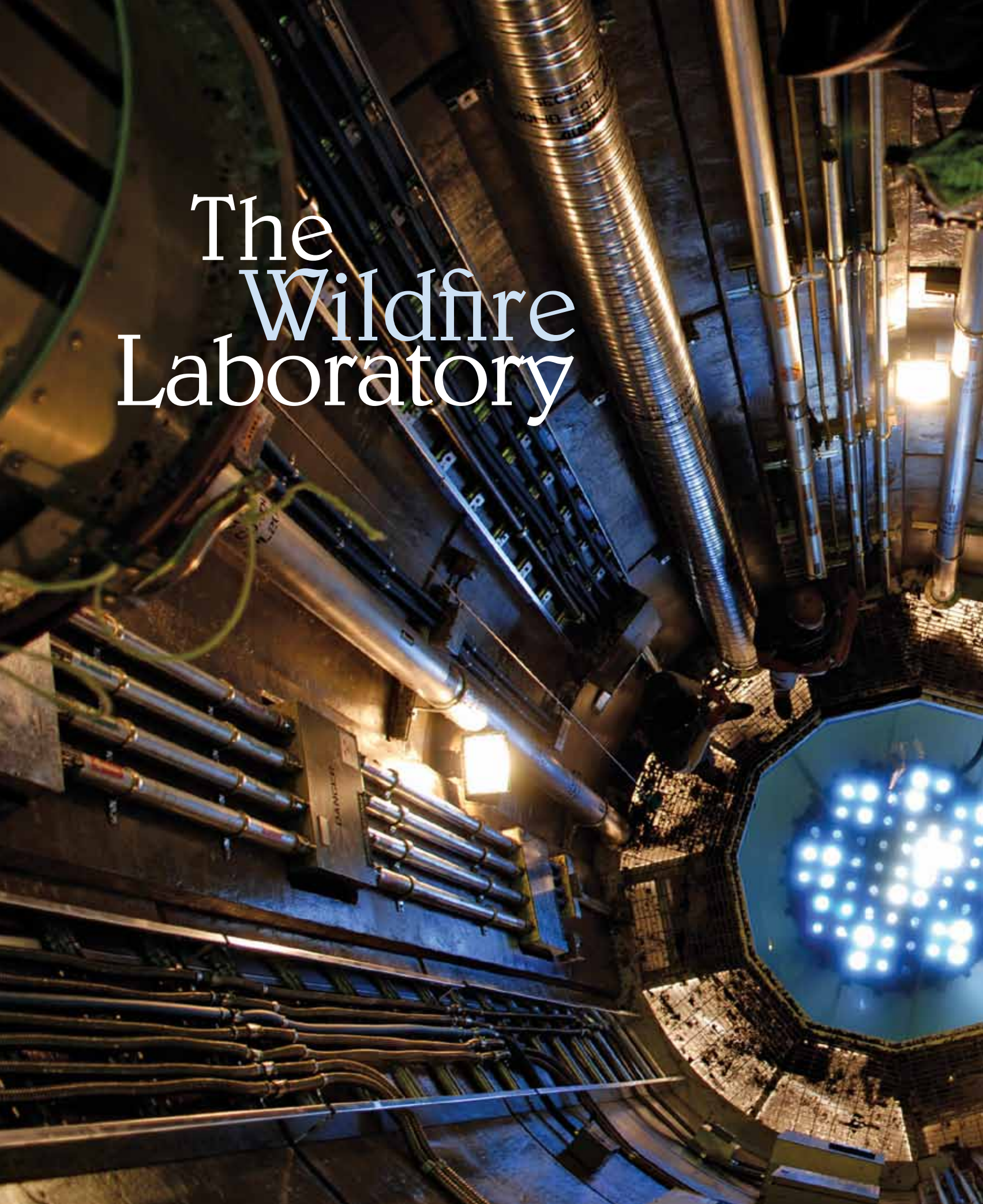
Members can now notify the office of a job start or job completion online, a convenience offered for the member that permits confidential use of this essential information by the office staff to track production and trends, and may even help us to organize non-union shows. Please let us know what you're working on. Job offers can be found in News and Announcements, and we have a complete Calendar of Events that lists the all the Guild's Council, Board of Directors and General Membership meetings planned for the coming year.

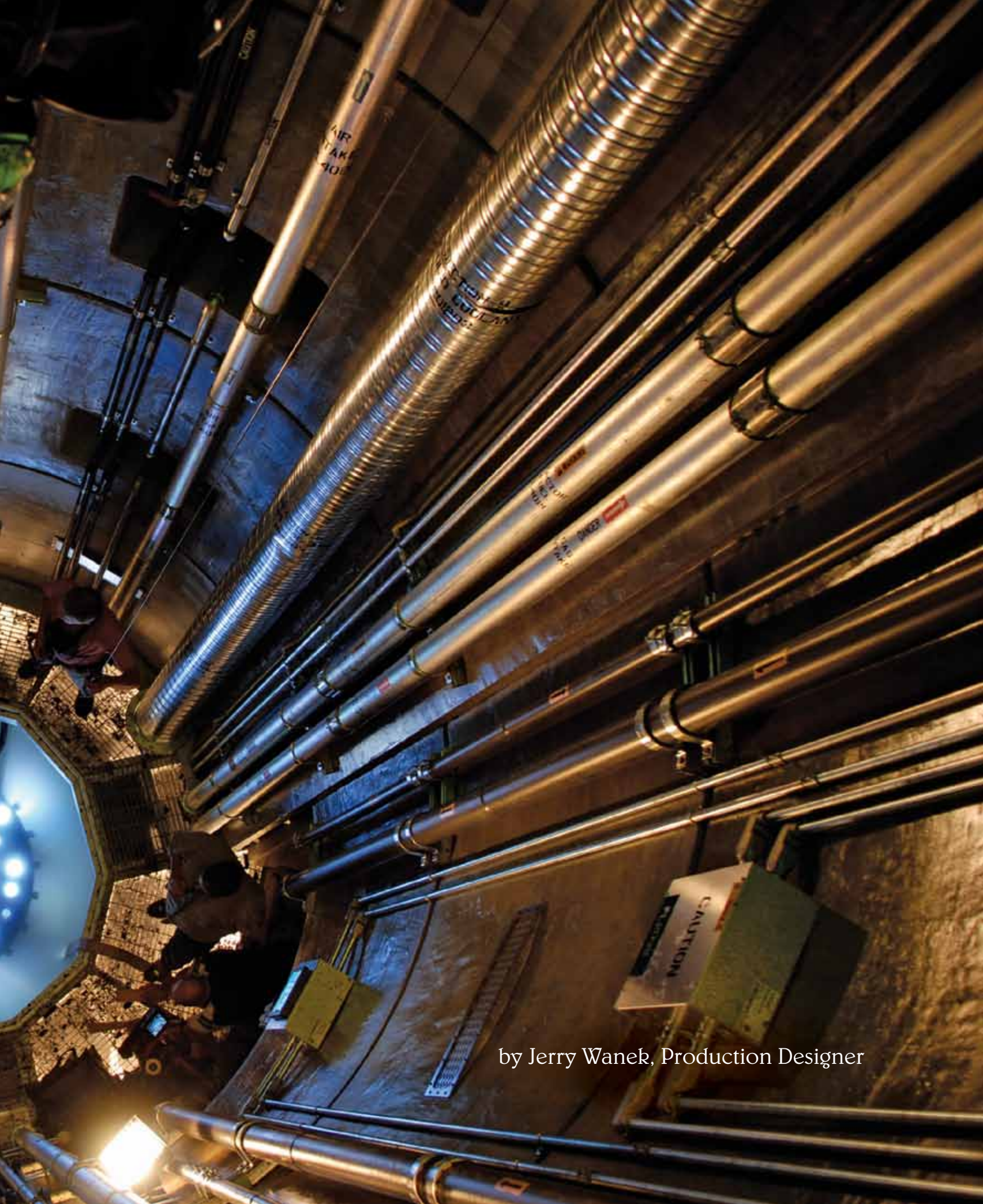
Especially relevant in these times of labor unrest in our industry, phone numbers for alternative health plan options as well as assistance programs available are included on the site. We now offer the guidelines and application forms for the Guild's Scholarship Award Program for children and dependants of members in good standing as downloads. You can also check the schedules for upcoming classes at Studio Arts and Don Jordan's Design Visualization Center and for your convenience you may now download CSATTF applications for skills training at Studio Arts and U.S. CAD directly from our website. Keep your eye on the skills training announcements for further training updates and opportunities as we go on through the year.

Complete minutes, going back to January 2007, are now available on line for both the ADG and STG Council meetings, along with the Board of Directors meetings and even the semiannual General Membership meetings. And as I promised, the Basic Agreement (Schedule of Wages and Conditions) for both the Art Directors and the Scenic, Title and Graphic Artists can be perused, downloaded and printed from the site. Of course, the office staff and Scott and I will still be available to interpret or answer any questions you have about your agreements.

To access all of this information and much more that I don't have the space to mention, I strongly encourage our members to visit and make use of the Members Area of our ADG website. But don't think the website is for members only. Still available to the uninitiated is a trove of information about the Guild and the events we sponsor including the Film Society, our annual Awards Show and art exhibits, conferences and recent editions of ADG publications and press releases. Even the PERSPECTIVE magazine is now online at your fingertips, so check it out.

The Wildfire Laboratory





by Jerry Wanek, Production Designer



All images © A&E Television Networks

Preceding page: A photograph looking down the central core to the nuclear reactor. Mikael Solomon suggested building Wildfire on top of a reactor. It provided a plausible power source and ramped up the jeopardy when *Andromeda* starts to destroy the lab. The steel structure was forty feet tall by twelve feet in diameter with six feet underneath to light the pool. Half of the panels were hinged to allow for camera access and stunt rigging.

The original *Andromeda Strain* (1971), directed by Robert Wise and based on Michael Crichton's novel, is considered a cult classic, so I was very excited for the opportunity to re-conceive the project as a miniseries produced by Ridley and Tony Scott and directed by Mikael Salomon. The strikingly futuristic underground laboratory in the original movie was one of the most expensive sets ever built at that time, and it earned Production Designer Boris Leven one of his nine Oscar nominations. To do anything like the same on an A&E miniseries with a fairly modest budget was a huge undertaking. There was enormous pressure to maintain feature quality while keeping the show on budget and producers David Zucker, Tom Thayer, and Clara George were extremely supportive in making that happen.

The script, written by Pulitzer Prize-winning author Robert Schenkkan, gave us a series of challenges: the White House, the Pentagon, various desert locations, large corporate offices, several military installations, a nuclear reactor, a

top-secret underground bio-lab and of course, the space station. The story opens in a small desert community in Utah, when a U.S. satellite crash-lands nearby, unleashing a deadly plague that kills everyone except two survivors, an infant and an old man, whose survival may provide clues to immunizing Earth's population. As the military attempts to quarantine the area, a team of highly specialized scientists is assembled to find a cure and stop the spread of the alien pathogen, code-named *Andromeda*.

We had to drive six hours outside of Vancouver to the small town of Hedley, British Columbia, to find the right Utah look. We built a gas station, painted a large mural on an existing building and altered several store fronts and interiors to fit our story line—all pretty straightforward design tasks. The hard work was on a soundstage back in Vancouver, building the signature set for the project, the underground Wildfire Laboratory. We knew we had to get the science right or we would lose the whole story line, and we also faced the typical challenge

when designing any project that exists only in the future: to structure all the design elements, props, wardrobe, set decoration, graphics and visual effects into a single seamless environment.

We built a clandestine desert outpost as the entry point, and designed a beautifully choreographed and photographed decontamination sequence upon entering the lab. The Wildfire Laboratory interior had to be a multi-level subterranean bunker impervious to outside elements. It had to be a futuristic design with cutting-edge technology that was believable as a bio-containment facility. We designed the set around a central elevator shaft that was built over the nuclear reactor. To give Wildfire the appearance of structural integrity, we used over-scale cast concrete and steel retaining walls with cement columns around the perimeter. The surfaces throughout the complex had a very technical look to support the bio-lab story line.

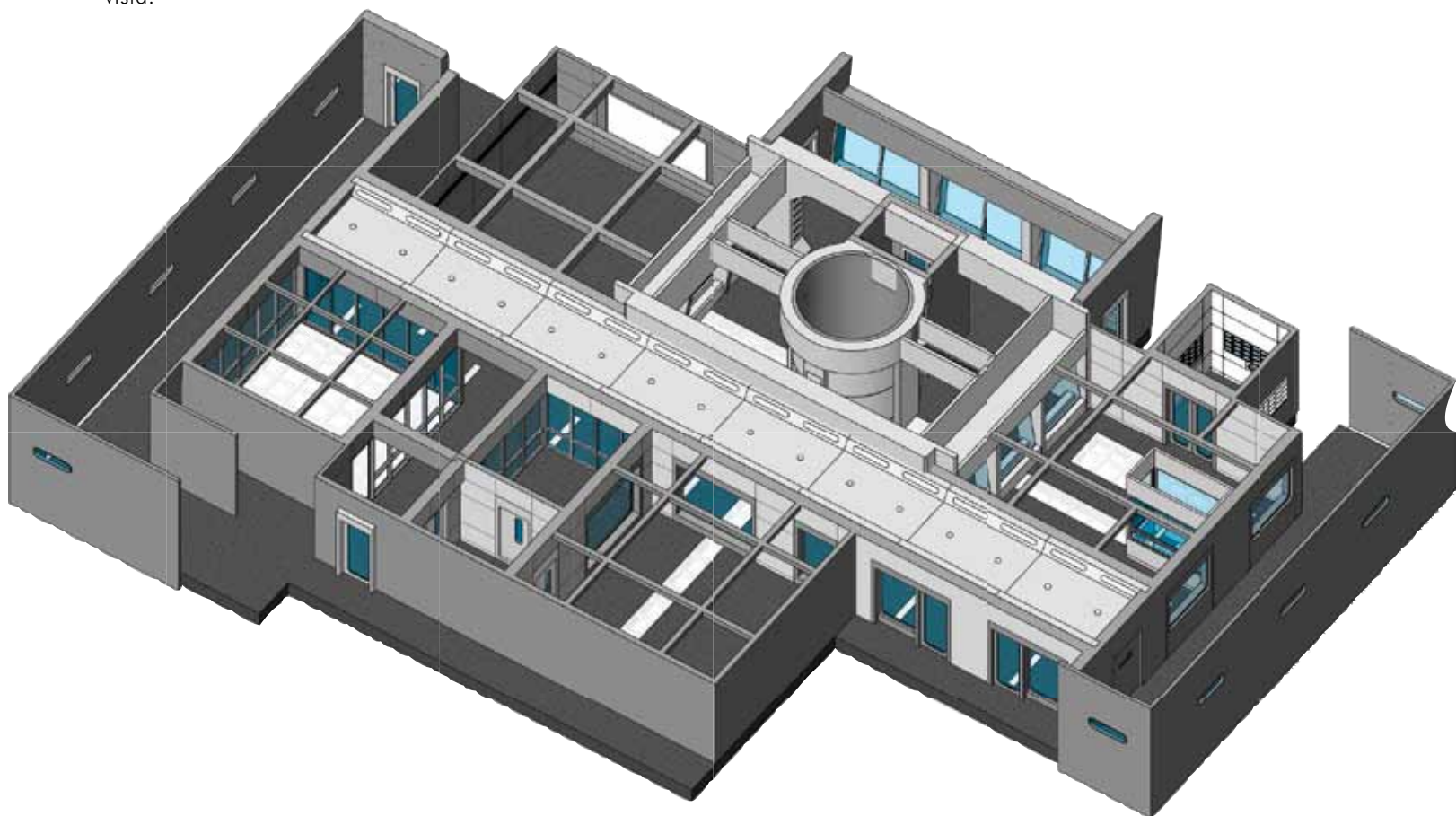
As a designer, I was very fortunate to have a director and cinematographer who embraced a set that was predominantly reflective surfaces. It ultimately extended the depth and scope of each vista.

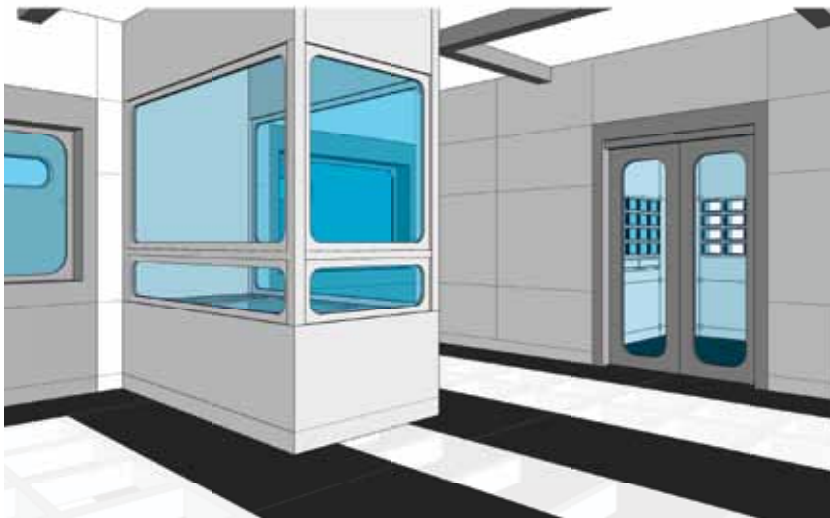
The other dominant design feature was the lighting design. We worked very closely with cinematographer Jon Joffin to build as much practical lighting into the laboratories as possible. The morphology lab was built entirely on a plexiglass floor that was underlighted by one hundred and twenty individually-controlled Kino Flos. The pathology lab had a similar floor with the addition of an underlighted robotic observation platform connected to a series of automated shafts which brought specimens into the sterile environment. This made the original construction more lengthy and expensive, but having that much lighting built into the set saved a lot of shooting time.

The conference room was the hub of the digital communications system that was fully integrated into each level of Wildfire. Again, we chose to build an underlighted conference table as the main set piece to keep the look consistent with what had been established in the labs. The Wildfire Hospital could only be accessed through air locks and an underground shaft that carried infected patients into the quarantine unit. All the monitoring panels

Left: The main corridor of the Wildfire complex which provided access to the elevator and all of the labs. The combination of overhead and under-floor lighting enabled sufficient exposure without a lot of additional lighting equipment.

Below: An isometric overview of the complex, generated in Autodesk's® Revit® Architecture, drawn by Art Director Dan Hermansen and Set Designer Doug Girling.





Top: The morphology laboratory with a built-in bio-chamber that has a working underlighted elevator and 360-degree access to optimize cast reaction to the foreground test animals. Above: A Revit perspective sketch, generated from the construction documents drawn by Dan Hermansen.

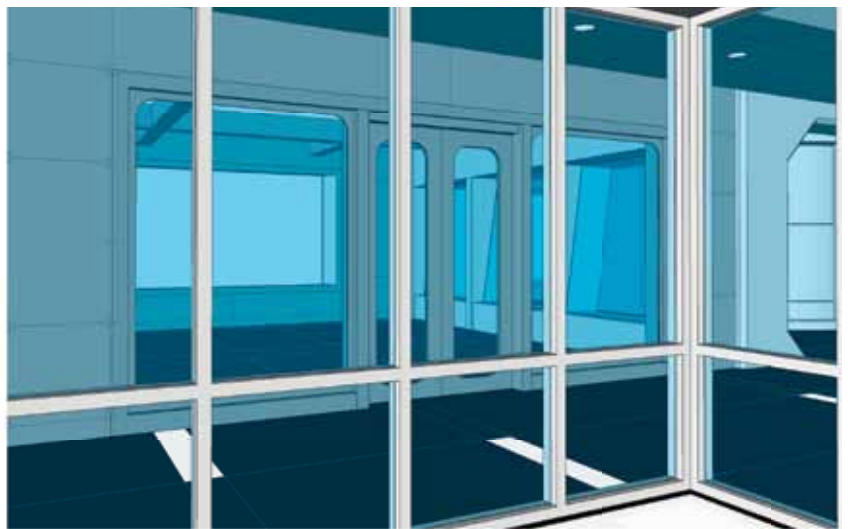
and medical devices were designed and built in to the unit to maintain the look.

The forty-foot-tall by twelve-foot-diameter nuclear reactor was made primarily of steel framing to support three actors on wires as they attempted to escape. This set required a lot of work from the visual effects department to make the shaft appear to be disintegrating. Overall, there were more than eight hundred visual effects shots done in Prague by the Emmy-winning Czech visual effects company U.P.P. We had a visual effects artist on the set for about eighty percent of our shooting schedule.

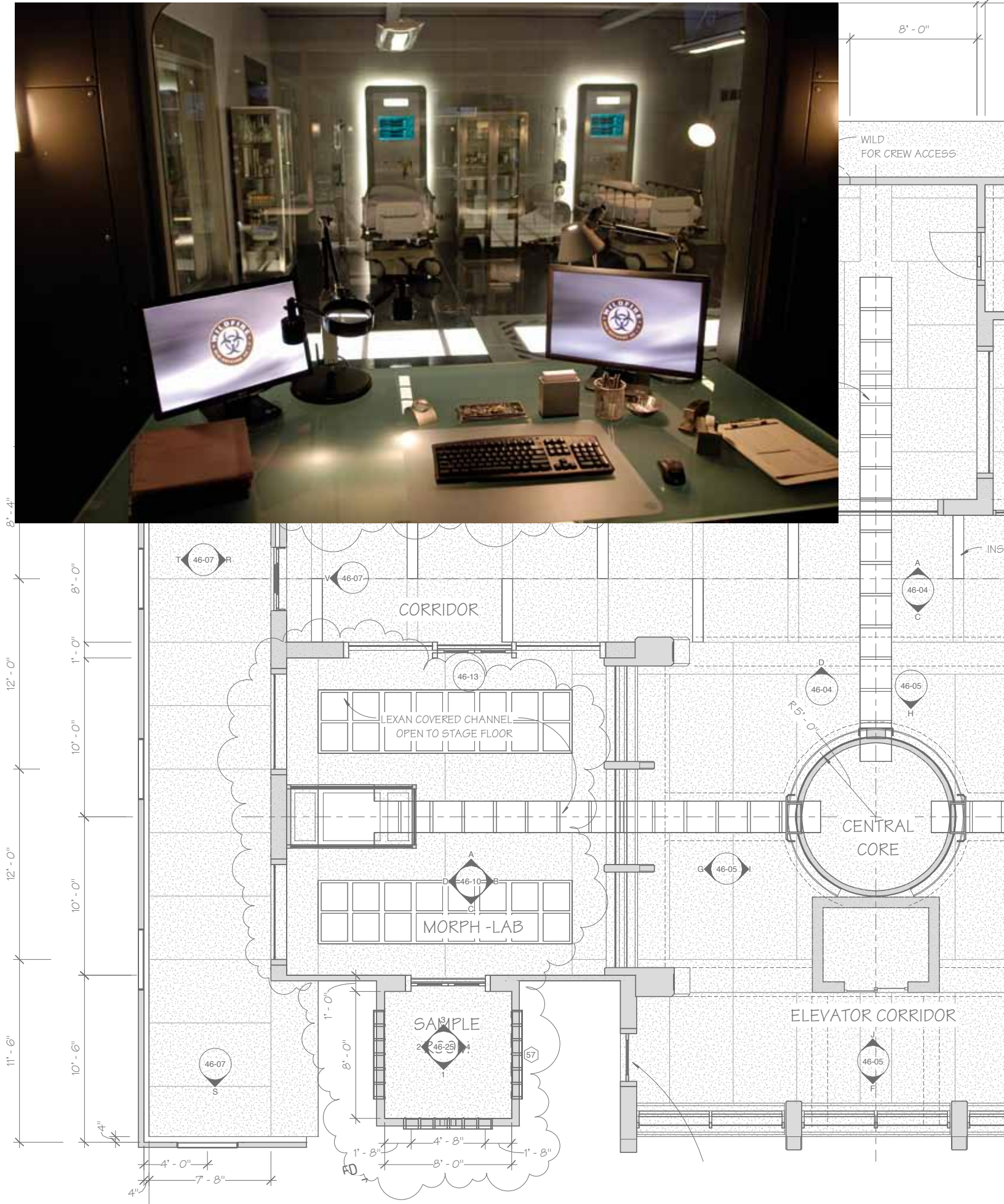
Throughout the laboratory, seams became our friend. I wanted a high sheen to the walls and floor but we did not have the time to install, fill, sand, and paint. So instead of hiding the seams we featured them. This allowed the wall surfaces to be divided into panels that could be pre-finished and then installed.

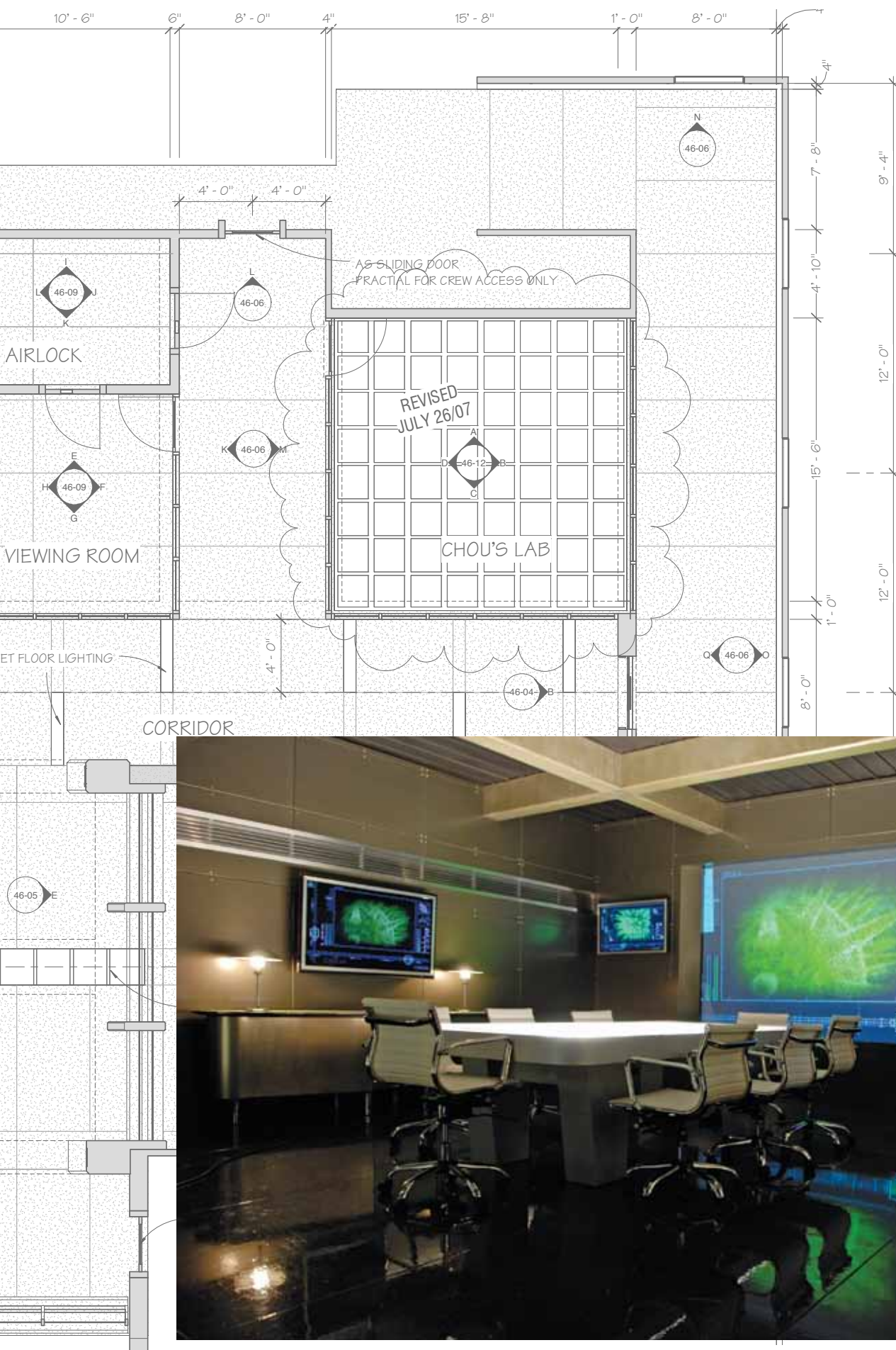


Much of the conceptual art was done in SketchUp® and the sets were primarily drawn in Autodesk's Revit Architecture. In Revit, every schedule, drawing sheet, 2D view, and 3D view is a direct presentation of information from the same underlying database. Dan Hermansen, the Art Director in charge of this set, says: "The other aspect of the design that is part of my personal agenda was the use of Revit, which allowed instant feedback as to how the design looked as modifications and adjustments were made, as well as instantly updating construction drawings so that the information could be transferred to the shop floor." Using Revit, as various members of the Art Department work on the same set, Revit Architecture automatically coordinates changes across all other representations of the project. **ADG**



Top: The pathology laboratory featured four walls of reflective surfaces and a complete plexiglass underlighted floor. Above: Another Revit perspective sketch, generated from the construction documents drawn by Doug Girling.





Opposite Page: The hospital set, again with reflective surfaces and underlighted floors. Custom graphics on multiple monitors were an important design element of nearly every room. This set was designed by Art Director Liz Goldwyn using Vectorworks®. Below: The conference room, one of the few sets without an underlighted floor, employed lights in the conference table top instead. This set was designed by Assistant Art Director Adrian Hrytzak using SketchUp. Background: The Autodesk Revit Architecture ground plan, team-drafted by several members of the Art Department. Changes made by one person to an elevation or section are reflected in the underlying database and are automatically reflected in plans or perspectives output by anyone else.





MAD MEN^{and} me

by Dan Bishop, Production Designer

Above: The set for
Doctor Wayne's office,
built on stage at
Los Angeles Center
Studios.



All images © Lions Gate Television

Mad Men is set in the 1960s on Madison Avenue and the primary design challenge is to capture the feeling of New York in Los Angeles. I look for both visual and atmospheric similarities. New York is a big, heavy, muscular city and Los Angeles is predominantly suburbia, but there are a few usable locations downtown that feel like a big city. It is a continual struggle to find the history that New York has; there is a little bit in Los Angeles, but not nearly the options that exist in New York itself. I was fortunate to live in New York for fourteen years so I have a sense of all that, which I try to bring to the show.



Above: The office of Donald Draper, a very successful advertising executive with the Sterling Cooper Agency. This is part of a complete ad agency office complex, built like all of the sets at Hollywood Center Studios.

Matthew Weiner, the creator and executive producer, uses words to establish the visual thrust of the show. Sometimes the words are a scene description, and sometimes the words that the characters say give me the inspiration that determines how things will look. Matt is very well versed in the period visually, intellectually, historically and culturally—way beyond my familiarity with it. Especially in regard to the advertising world, he was way ahead of me when I started, though I have caught up some since then.

Our primary research is done through books, and we've collected a vast number. I now have a small library on the period, as does Set Decorator Amy Wells and Art Director Chris Brown. We try to focus on visual elements, but almost any subject is game. Our library is set up in categories: architecture, décor, history, advertising and advertising art, New York City, photography of the period, and the like. We collect books that are newly published, that are studies of this period, and we have also managed to collect a lot of books that were published in the sixties, as well. Catalogs are very valuable—Sears catalogs and hardware catalogs of the period. Sometimes we study older films as well, but I tend to look only at what I perceive to be real streets or location scenes rather than something that was invented by a Hollywood designer.

A lot of the initial look came from the pilot, which was designed by my friend, Bob Shaw. In any project you want to try to take the things that work best from a pilot and do away with the things that were less successful. Because a pilot costs a lot of money that may immediately go into the trash, you generally have a limited budget and a tight schedule, knowing that more resources can be put into it when it is picked up. Bob's work had a very low attrition rate; I think the pilot looked great and, if it hadn't, I wouldn't have taken the job. When the pilot looks dreadful, unless the producers declare upfront they want a totally different approach, I would have a difficult time maintaining the look. The office Bob put together on location in New York inspired the constructed set in Los Angeles. I tried to meld ideas from the pilot set, the pilot location and the location in Los Angeles, so it's a composite of different influences. But I think, ultimately, when you see the footage, our office set feels like the pilot. Some of the details are the same and some of them are different because we have the money and the time that Bob did not.

Other sets that were established in the pilot also became permanent sets. I tried to replicate Midge's apartment set that Bob put together in New York and it matches fairly well, with the exception of a different paint treatment on the walls. The



pilot shot a location where they didn't have the ability to paint the walls, but we were able to help cinematographer Phil Abraham by mitigating his difficulties with white walls.

I've tried to stay away from all stereotypes. Although much 1960's decor was mid-century modern, I didn't want to have that iconographic, cold-war, Jetsons look. Some people treat the 1960s as ancient history, but I didn't want to project that image, either. What is interesting for me is that this is a transitional period where electronic technology was making vast leaps; and even though I have studied history and décor, objects and architecture, I am surprised at some things that did exist then and also surprised at things that did not.

This is the first period show I've worked on that is set in a time when I was actually alive. (I was five years old.) Even though many of us working on *Mad Men* can say, "I remember it this way," I have to go back to the visual research to double check that it existed, and if it did, was it in common use. At that point a kind of aesthetic instinct takes over and you can say that, even though they had these things in 1960, they feel too modern for the scene. Other times there are things that haven't changed in the 47 years that have gone by, so we use them

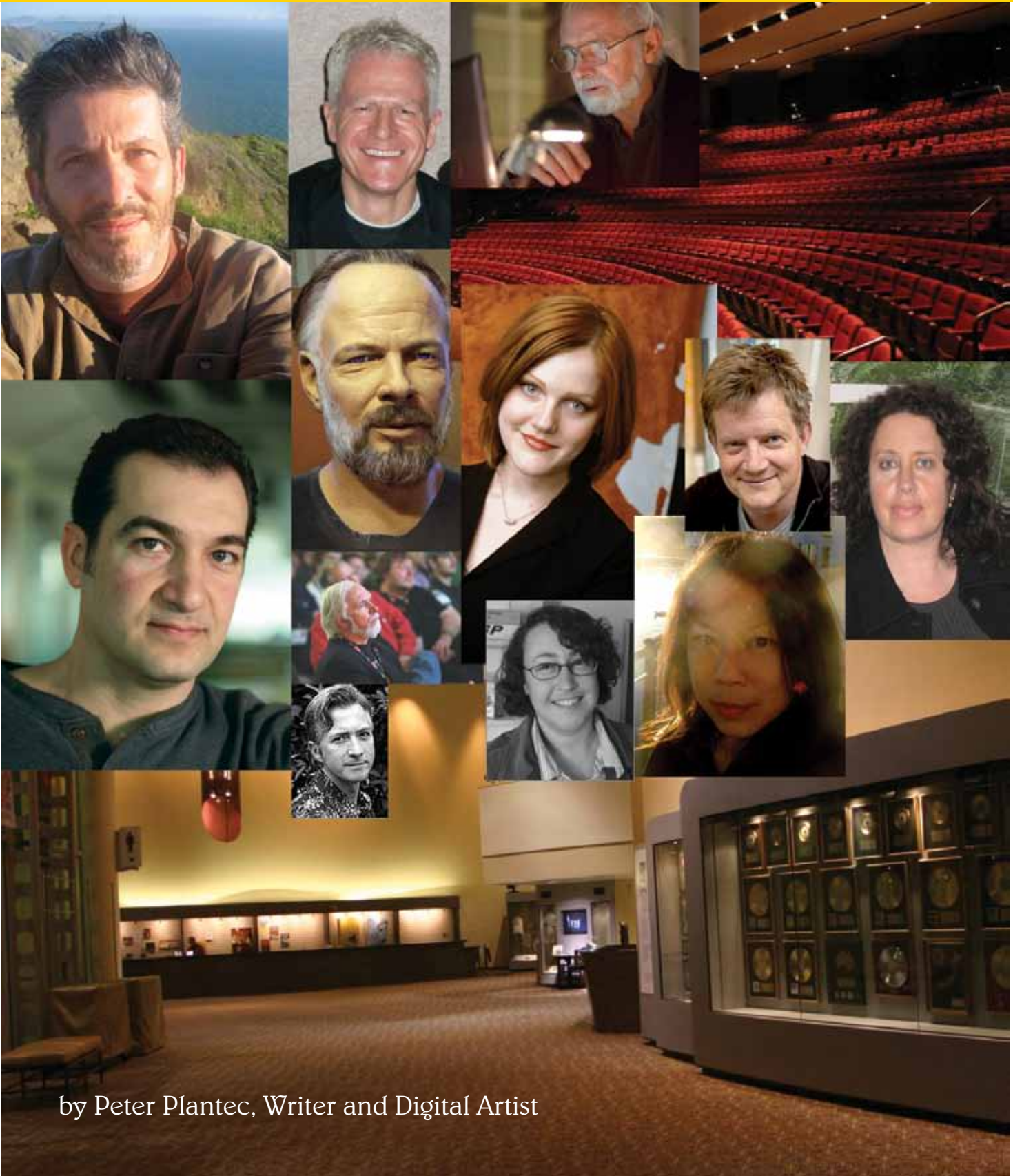
on purpose to show that some things have not changed during the passage of time. That relates not just to stuff but to people as well. I have been amazed by the abilities of the actors to make their characters so much a part of the 1960s, yet totally identifiable to today's audience. So there's a constant push and pull to point out the differences between 1960 and 2007 as well as the similarities.

For me, one of the most enjoyable parts of this job has been to study the research material and the history. Seeing the sets when they're done is a great thrill. I find myself saying, "Hey, this looks good. I believe it's from 1960, almost like we planned it." So I usually get a great deal of satisfaction taking a picture of a set when it's done. And actually getting to hang around in downtown Los Angeles has been fun, too, bringing back memories of New York. **ADG**

Above: The New York City Loft apartment of Midge Daniels, a smart and ambitious advertising illustrator at Sterling Cooper. The set reflects her character as a thoroughly independent career woman who rejects the 1960's values of marriage and domesticity. This set was re-created on stage, using an actual loft as inspiration.



5D IN PERSPECTIVE • 5D IN PERSPECTIVE



by Peter Plantec, Writer and Digital Artist

The Screaming Edge of Change

Designing the Future in 5D

Artistry and Evolution

Artistry is not the part of Art Direction that you learn in school. It's the glowing core bound within your DNA. It cannot be taught. Artistry combined with learned skills and tools of expression is what yields art. But you know all that. As Art Directors and Production Designers, Concept Artists and Matte Painters, we are the ones who gaze at thin air and imagine what could be. We use our skill to make our vision real. It may be beautiful or interesting or compelling or ugly as the job demands. It can be realistic or fantastic but it is always original.

Production Designer Rick Carter helped me get my brain wrapped around what's really happening in our world: "While we are busy explaining and solving, let's not forget to experience and express deeply. The question for Production Designers is: how do we help inspire and guide this phantasmagoric process of moviemaking in order to create the most compelling stories of our times?"

I think Rick hits it on the head. Regardless of what the job is, the paradigm is the same:

[Story Concept → your emotionally charged, creative visualization → your intrinsic artistry → use of tools (from charcoal to Photoshop to 3ds Max) to externalize your vision → sharing that vision with the rest of the team]

It is essential that this process forms a feedback loop where, upon sharing your vision with the director and writers, the story concept is amplified and clarified or perhaps modified, as the process of refinement begins. Your inspiring art influences

both the director's vision and the writer's story. It stands to reason that this artistic revelation must come early in the pipeline for any narrative medium, so that it enhances and inspires the entire production process.

You now stand with your bare toes curled over the screaming edge of change, and you're about to leap. You'll want to soar into your career, and the 5D Conference in Long Beach this October will guide you. Come, share your energy and ideas with the giants of industry, while learning about painless new collaborative pathways to the future.

Some of our tools haven't changed in more than ten thousand years. That stick of charcoal you use for sketching is identical to the burned tip of a branch that outlined that first primitive herd animal on a flat stone at the dawn of history. But things are changing—fast. Scientist and futurist, Ray Kurzweil, tells us that the rate of change in technological complexity is accelerating: "My models show that we are doubling the paradigm-shift rate for technology innovation every decade." He goes on to explain: "To express this another way, we won't

Opposite: A collage of images of the lobby and seating at the Carpenter Center, along with a few of the 5D Conference organizers. Just for fun, one of them is a robot version of Philip K. Dick created by Hanson Robotics. It's hard to tell which one it is. I figured a virtual member of the organizing committee would be interesting.



5D IN PERSPECTIVE • 5D IN PERSPECTIVE

experience one hundred years of technological advancement in the twenty-first century; we will witness on the order of twenty thousand years of progress, when measured by today's rate, or progress one thousand times greater than what was achieved in the twentieth century."

What Ray suggests has implications for the entire production pipeline for everything from film to fully immersive narrative experiences. We are into the knee of the curve and things are already speeding up so much we can see it happening. Wikipedia, updated every second, is replacing the *Encyclopaedia Britannica*, updated every year. Yahoo! news updated every minute is replacing newspapers updated daily. Blogs are a whole new source of information. The way we work is already evolving big time, and that can be good or bad depending on how prepared we are, and how much we can influence that change.

Looking Ahead

Taking the dinosaur by the horns, the art contingent of the entertainment world must become a driving force for leadership in how production methods evolve. Many of us are not technically oriented, but technology is coming to us whether we want it or not. Technology is a flexible thing but, if it's built by engineers without proper guidance, few of us will be comfortable with it. I recall the first 3D tool I ever worked with. It was called POV (Persistence of Vision) and it had no user interface. In order to create a pretty 3D image, you actually had to learn a programming language and write a long program, run it in POV and hope for the best. Some of you will remember the many images of mirrored balls floating above checkerboard floors. We do not want this to happen ever again. We need the engineers to build our tools but they need us to lead the way. This too must lead to a feedback loop of sorts. With new tools comes new responsibility. Rick Carter said it best: "It is often noted that the cutting edge of the digital revolution in the arts now allows us to create anything we can imagine. These innovations cut two ways. We must also imagine everything that we can now create." Each new tool opens vast new areas of our

creativity and that is a good thing ... as long as we can use those tools comfortably.

As a former game company Art Director and president of Virtual Personalities, Inc., I discovered that one can bend technology design to the needs of Art Direction. I hired a young fellow who was both an artist and a programmer. I made him CTO. Sure, these people are rare, but more and more are surfacing as technology stirs the waters of pure art. I'm also a psychologist, and personality is a great interest of mine. The person who can walk in both the world of art and the world of technology comfortably has what is often referred to as a dual mind style or cognitive style. They actually flip back and forth between the two, by switching how they process the world.

Here's how it worked for me. To have the technology guys build exactly what I wanted, I sat down with my CTO and all of my Photoshop® printouts of what I was looking for. I drew a few charts on how things had to work, and conveyed, as well as I could, the feel of the characters I wanted to create. He then coordinated with my artists, animators and programmers and the process went well because he could flip that mental switch that most of us don't have.

This simple collaborative effort worked. I designed the same way I always had, but the pipeline beyond me got very technical. I didn't care because I didn't have to deal with it. I got constant feedback that I could understand, and the intelligent animated virtual humans that came out of it were not only state-of-the-art but engaging and exactly what I wanted ... only a little better because every one along the pipeline had suggestions on how they could be improved. I was able to pick and choose and incorporate the best to fit my vision.

So much of what entertainment is about is subjective and artistic. The personalities of virtual humans are pure art. What made Davy Jones in *Pirates of the Caribbean* a success had little to do with the amazing technology behind him. It was the artistry with which that technology was applied that made Davy such an engaging character. When



virtual acting is left more to technology, you get something like *The Polar Express*, to my mind a beautiful picture filled with creepy virtual actors. Gore Verbinski insisted that the technology behind Davy Jones must entirely serve the art that is Davy Jones. It is important that we make that stand. Art must, from now on, drive the technology used to create and display it.

Disney Leads the Way

As Disney was shifting from traditional media to digital, they realized that many of their finest artists

were going to have a difficult time learning an entirely new way of working. Seeing these artists as valued assets, they decided to make the transition as smooth and painless as possible. Arthur Shek heads a division at Disney that is all about making the technology serve the artists. Many older Disney animators with enormous skill and vision had no interest in learning all the new-fangled digital tools. So Arthur and his crew set out to design artist interfaces that would hide all the complexity behind the digital tools. They worked very hard to make all that technology transparent. In some cases they even built specialized tools for individual artists,

Above: The 1074-seat Richard and Karen Carpenter Performing Arts Center located on the campus of California State University, Long Beach, will host the 5D Conference on the Future of Immersive Design.



5D IN PERSPECTIVE • 5D IN PERSPECTIVE

just so the artists could work in their own traditional ways without having to adapt to technology. That is the way it should be. An artist should not have to adapt to technology; the technology should adapt to the artist ... in most cases.

I will admit that some of the interfaces, like Photoshop®, have been refined by engineers listening to artist users and are more efficient than I would have come up with. Thank god for my Wacom tablet; it gives me a little tactile feedback. I think the thing I missed most when switching from natural media to digital was the feel of brush on paper, or even my chisels and Dremel tool on wood or stone. Although Z brush doesn't give me the same feedback, I've adapted because it's exciting to sculpt in 3D with such precision using the new tools. I love creating my textures in Photoshop now and applying them to the surface of my digital sculptures. I never thought I'd adapt, but I did, and I love it.

The 5D Conference coming up in October is all about artists having their say in how things evolve, particularly in the new realm of immersive narrative media. I know that's a buzz word you may not be familiar with, so let me explain.

Immersive Narrative Media Design

It would help if we could all agree on what we're talking about, so let me propose the following: Immersive narrative design takes place when a team of specialists work together within an immersive virtual workspace, to create an immersive narrative experience. Clearly this implies a twofold process.

First, the team mission is to create coherent worlds with full and believable back stories for every element and character. Each world must also have its own logical and internally consistent set of rules. That is, everything in the immersive story environment has a reason for being, a virtual history and behaves according to the laws of the virtual world.

Second, in order to create these worlds the builder has to build a nonlinear immersive collaborative

workspace that allows for unprecedented levels of team cooperation and communication. To create such experiences requires vast human resources of both artistic/creative and engineering/scientific orientation. These groups often speak different languages and visualize differently. The system must allow for easy cross-genre communication, central file maintenance and collaborative virtual work rooms.

Alex McDowell articulately summarized it as follows: "Immersive design is the new multi-disciplinary art and science of image-making that's obliterating the boundaries, both traditional and artificial, between film design, interactive gaming, environmental design, architecture, and the fine arts.

Network with creative leaders across five entertainment media industries. See how your kind of artistry is driving new technology that will not only adapt to traditional methods of design, but give you new powerful tools to move ahead of the pack. Artistry and technology are hooking up as never before, yielding new and exciting collaborative work environments that will enhance your entire future.

"The possibilities of digital technology are so infinite they've become old news. The future is in the eye of immersive designers; visionaries who adapted aviation programs to create modern sculptural architecture; animators who saw in biomechanical engineering the possibility of motion capture; the designers of NASA mission simulations who crossed fields into virtual reality gaming. Today's designer is the master of an endless range of new immersive design technologies."

Opposite page: Peter Plantec composited an audience image from photo elements he shot at fmx two years ago over an illustration by Mathias Verhasselt, a visual development artist and concept designer, working for Blizzard Entertainment in Irvine. He manipulated and composited the elements in Photoshop using hand-painted masking. Verhasselt's illustration, done with 3ds Max and Photoshop is called The Great Discovery ("Honey, I Think I Discovered Something In the Backyard") and was created for the Last Man Standing competition on conceptart.org. Blizzard Entertainment employs more than two-hundred and fifty designers and artists and its signature game, THE WORLD OF WARCRAFT, boasts more than ten million online subscribers.



The Future Is Now

All of this is not so far in the future. Some of us, like Rick Carter and Alex McDowell, are already employing immersive collaborative work environments to both enhance and smooth the flow of Production Design and follow-up, right through post-production. It starts with very early pre-visualization on the fly. It's kind of a try before you buy concept where the Production Designer works with technology and concept artists to produce visual material that will inspire the director and influence the writers. It promotes an interweaving of skills and talents that result in rapid early progress as the story and its visual elements evolve together, each influencing the other.

This may sound like it involves complex new methodologies and highly technical stuff. Well, for some people it could, but it's not necessary. The best technology should be invisible. If we can have our say on how the technology evolves, the new systems will adapt to traditional methods—our comfortable ways of working—enhancing them in exciting ways we may not have thought of. But Rick has a word of caution: "Because of the ever-increasing pace of all the new technological discoveries in cinema, cutting to the heart of the matter—to the fundamental essence of the imagery—is more essential than ever." We must not let the new tools become a set of gimmicks that we overuse just because we can. We don't



5D IN PERSPECTIVE • 5D IN PERSPECTIVE

want another wave of visual effects movies without stories, just because we can make them pretty. We must use the tools in pursuit of our art and not let those tools use us.

What the Heck Is 5D and Why Should I Go?

I asked some people involved with 5D what the name stands for and I got several answers. Some said $2D+3D=5D$. Others said it represents the five key media: Film, Television, Interactive Media, Animation and Architecture. The best I think was: 5D is about working in five dimensions to tell stories—the traditional three, and the added dimensions of time and synergy. 5D is about art and story working together in a synergistic flow of creativity. That fifth dimension is the key to the entire immersive process. People working effectively together, using new media tools to create narrative experiences we have yet to imagine. The 5D Conference is about the future.

Having Our Say

The 5D Conference is being created for you ... for us. Its organizers are gathering some of the best, most forward-thinking minds in the business to present a comprehensive and lucid view of how Production Design is already changing and to speculate on where it is going. The timing of 5D is critical because the future is here, but not yet cast in stone. There is a battle raging about who and what will drive the technology we'll all be using. 5D is concerned with making sure we, as artists, will have a strong influence over future technology as it evolves. It's critical that, at this juncture in history, art must take the lead.

Technology, designed in the service of art, can be like getting a brand-new set of brushes to play with. Photoshop is an interesting example. Designed by engineers, the interface was definitely non-intuitive when it first came out, but it has evolved with input from thousands of artists who use it. Now, I for one can't live without it. It has allowed me to create images I never would have imagined ten years ago. Learning that

interface was painful, but it makes learning other graphic software easier. My point is there is a meeting place between technology and art that is very exciting. Photoshop allows me to be a better artist. It gives me tools to more nearly achieve my inner visions.

5D is about making sure that learning the new technologies won't have those steep learning curves.

5D is about defining the needs of Production Designers and other artistic elements of production. It's about achieving a comfort level in the new work environments. It's about the flow of art and ideas and how they can influence each other. It's about new, immersive narrative experiences and how they will be defined and designed. It's really about finding a place of comfort and productivity in this world of change that is rushing upon us.

A Conference Like None Other

The 5D Conference is being presented by the University Art Museum (UAM) at California State University, Long Beach, and by the Art Directors Guild. It is designed as an interactive, immersive experience, and you will be able to work synergistically with your colleagues, to express your opinions and get answers. It's about understanding the cutting edge and deciding where you can stand on it. It's also about getting a glimpse of some new tools and immersive experiences already under development both here and abroad. Trust me, you won't want to stay home and miss the most important conference of your career. Put October 4 and 5 on your calendar and don't schedule anything else for that time. I'll see you there. **ADG**



5D: THE FUTURE OF IMMERSIVE DESIGN

FILM / TV / ANIMATION / INTERACTIVE / ENVIRONMENT

October 4-5, 2008

The Carpenter Performing Arts Center
Long Beach, California

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

Reduced rates available until July 31, 2008

- On the web at www.5dconference.com
- On Facebook at Group Name: [5D Conference](https://www.facebook.com/5D-Conference)
- On MySpace at www.myspace.com/5dconference

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Presented by the Art Directors Guild
and the University Art Museum of CSULB



The Artist and the Circus

by Edward L. Rubin, Production Designer

I can't remember a time when I wasn't drawing or painting or just creating something out of nothing. I've always done it, and I imagine I always will. I think it's because I like to tell stories; or rather, I need to tell stories, and this compulsion profoundly defines me—who I am, how I am, what I am. It's my job in life. So I spend a lot of my time, or maybe all of my time, observing, noticing, watching, staring and looking. I'm looking at colors and hues and textures and spaces and volumes and light and shadow. I'm looking at dogs and cats and buildings and sidewalks and trees and water and SUVs and CNN and Hostess Twinkies (well, I'm actually eating those) and everything else that's right in front of me.

I am especially looking at people. I look at the people who are on the film, television and commercial sets that I design—the actors, the extras, everyone; and I take photos of them. I take a picture, and then I paint it on paper, using soft pastels—layers and layers of soft pastels. It can take months to finish. But I don't paint just any photo that I snap; it's the one that tells the story that I really, really like. And what do I like? Ambiguity. Drama. Tension. Humor. Contradiction. Sensuality. Mythology. Tragedy. Beauty. Rapture. Love. And God.

It's all in the work. The woman in *Circus Girl* was an extra in *The Fantasticks* (1995, Douglas Schmidt, Production Designer), a film that I worked on as an Art Director in Arizona in 1996. The directness of her gaze is simultaneously sweet and confrontational, open and threatening. Let's face it, she is pretty strange looking and I liked that a lot. She is so proper, so childlike, with her dainty hands placed just so, her head slightly tilted and her legs carefully crossed. Has she been a good girl? Or is she Satan! One of my friends called this painting "deeply disturbing" and I thought: Mission accomplished.



Opposite page: REHEARSAL, 1996, 26" x 37", soft pastel on Arches Cover white paper. Layers and layers of color, however, I only spray fix the pieces at the very end, after I finish them. Fixative changes the texture and you lose the natural luminosity of the pure pigment. This page top: CIRCUS GIRL, 1996, 36" x 52", soft pastel on Arches Cover white paper. Layers of color, only fixed at the very end. This piece took seven weeks to finish, working every day for six-eight hours, and the greatest technical challenge was creating the layers of transparent fabric—I had never done that before. Above: BLISS, 2002, 22" x 23", soft pastel on Arches Cover white paper. Again, layers of color, only fixed at the very end. This image is from a photograph my father took of me when I was six or seven years old, and I think the composition is absolutely perfect.



THE LETTER, 2006, 36" x 35", soft pastel on Arches Cover white paper. I worked on this piece for over one year, on and off. Layers of color, however, this time I did not use fixative at the end. I felt that the values and color balance were absolutely perfect, and I did not want to risk changing them with the fixative.

The Letter is all about loss, what happens when whatever it is we are clinging to—a belief, an attitude, a relationship—is severed, broken, or stolen. What happens when bad news arrives; what does that look like? It looks like this. She was a stand-in on the set of a commercial I designed, and I took her photo kind of accidentally and I knew, the instant I saw it, that I had struck gold. Everything was perfect: the composition, the luminosity, her pain. I worked on it, alone in my studio, for one year while listening to *The Lord of the Rings* soundtrack over and over like some kind of obsessive maniac. When it was finished, I tracked her down and showed it to her. Not only did she not remember this particular moment or what was on that piece of paper, but she herself had so physically changed that I didn't even recognize her at all! She

was thin, gorgeous, glamorous—anything but tragically depressed. Oh, I got it, all right, right then and there: I had painted my sorrow, not hers.

In the Greek myth *Judgement of Paris*, a young man is asked to decide which of three goddesses is the most beautiful: Hera, Athena or Aphrodite. Hera was the wife of Zeus, the king of the gods, and she promised Paris great power if he chose her. Athena was the goddess of the hunt, and she offered him wisdom and skill, if chosen. And Aphrodite was the goddess of love and, well, we all know what she offered him: Helen of Troy, the most beautiful woman in the world. Paris, of course, chose Aphrodite and thus began the Trojan War, and eventually the founding of Rome. Funny how things turn out. The three girls in my painting, dancers in the *The Fantasticks*, have their own special charms to offer. Which would you choose?

When I was a kid, I wanted to run away and join the circus. I had no idea where to find the circus, or even what I could do in the circus, what I had to offer. I was lousy at most sports (OK, all sports) and I didn't like cats, so trapeze artist and lion tamer were out; and if my mother couldn't get me to wash the dishes, how would I ever hose down an elephant? But I knew, somehow, that the circus was just right for me. Why? Because it was escape. It was imagination and it was mystery. It was permission to be different, to have a different life, which I guess I very badly wanted.

Now I know, after architecture school in Berkeley, art school in Paris, graduate school in theater, living above a skinhead bar in Jersey and a tenement in the Bowery, getting married and divorced and coming out as a gay man, leaving Hollywood for San Francisco to paint, committing my life to an amazing poet for more than eighteen years (and still counting), returning to Los Angeles and becoming a Production Designer, meeting Patty Hearst at a hot dog stand (yes, I did) and becoming a Religious Science (not Scientology) professional practitioner, that I am the circus. Every time I pick up a pastel and touch it to paper, no matter what image I am using from whichever photo I've taken on whatever set that I have designed, that's what I'm painting—Myself. My story. And it's a good one.

Did I mention that I was Bar-Mitzvahed at St. Alban's Episcopal Church in Westwood? Well, I was. **ADG**

Top: JUDGEMENT OF PARIS, 26" x 36", soft pastel on Arches Cover white paper. Layers of color, only fixed at the very end. Technically, the challenge here was to make all of these colors, patterns and textures work together, and to show each woman as a distinct individual with her own special personality. The details are everything.

Right: APHRODITE, 26" x 36", soft pastel on Arches Cover white paper. Layers of color, only fixed at the very end. The biggest challenges here were making the coral crown she is wearing distinct and separate from the pink shell background, and creating the fish nets with clarity and movement.



calendar

GUILD ACTIVITIES

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

June 17 @ 7 pm
ADG Council Meeting

June 18 @ 5:30 pm
STG Council Meeting

June 21 @ 7 pm to midnight
MiniWorx Art Show Opening
Ghettogloss Gallery

June 29 @ 5:30 pm
Film Society Screening
WHAT A WAY TO GO
Ted Haworth, Production Designer
Aero Theatre – Santa Monica

July 4
Independence Day
Guild Offices Closed

July 15 @ 7 pm
ADG Council Meeting

July 16 @ 5:30 pm
STG Council Meeting

July 22 @ 6:30 pm
Board of Directors Meeting

July 27 @ 5:30 pm
Film Society Screening
BULLITT & POINT BLANK
Albert Brenner, Production Designer
Egyptian Theatre – Hollywood

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



Background painting from *GAY PURR-EE* (1962), Gloria Wood, color stylist

INK & PAINT: THE ART OF HAND-DRAWN ANIMATION – More than 125 hand-drawn pieces from such classics as *Alice in Wonderland*, *101 Dalmatians*, and *The Lion King* – through AUG 24 – TUE–FRI 10 AM–5 PM, SAT & SUN noon–6 PM – Motion Picture Academy Grand Lobby Gallery – 8949 Wilshire Blvd., Beverly Hills – FREE – more information 310 247 3600 or www.oscars.org

WHAT A WAY TO GO (1964) – Ted Haworth, Production Designer – SUN June 29, 5:30 PM – Aero Theatre – 1328 Montana Ave., Santa Monica – FREE tickets for ADG members and guests – more information 818 762 9995 or www.artdirectors.org

BULLITT (1968) & POINT BLANK (1967) – Albert Brenner, Production Designer – SUN July 27, 5:30 PM – Egyptian Theatre – 6712 Hollywood Blvd., Hollywood – FREE tickets for ADG members and guests – more information 818 762 9995 or www.artdirectors.org



© Warner Bros.

THE ADVENTURES OF ROBIN HOOD (1938) – Carl Jules Weyl, Art Director – a Warner Bros. digital restoration of the classic. The program will also explore behind-the-scenes secrets from the making of the film – SUN June 1, 7 PM – Linwood Dunn Theater, 1313 North Vine St. in Hollywood – tickets \$5 (\$3 for Academy members) – more information at 310 247 3600 or www.oscars.org

membership

WELCOME TO THE GUILD

by Alex Schaaf, Manager
Membership Department

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

Motion Picture Art Directors:

Elliott Glick – EAST BOUND AND DOWN – HBO
Sara Morgan Petersen – TUCKER –
Tucker Productions, LLC
Joshua Stricklin – GRETA – Greta Productions, LLC
Lisa Wolff-Mandziara – BABY ON BOARD –
A Plus/Entertainment 7
Sid Nicholson – INSANITARIUM –
Insanitarium Pictures, Inc.
Mark Hofeling – HIGH SCHOOL MUSICAL 3 –
Walt Disney
Celine Diano – ANNA NICOLE –
Nasser Entertainment
Nikki Rudolff – SUPER CAPERS – Super Capers LLC
Meghan Rogers – SOUL MEN – Dimension Films

Commercial Art Directors:

Jeffrey Higinbotham – various commercials –
Radical Media, Inc.
Rika Nakanishi – various commercials –
Downtown Reel

Commercial Assistant Art Director:

Kevin Kalaba – various commercials – FSI

Scenic Artists:

Richard Blakely – Milk Productions, LLC
Tammie McCall – HIS Productions

Graphic Artists:

Brad Mueller – CBS/KCAL
Mark-Austin Rowell – O.I. Graphics
Mark Larkin – DreamWorks SKG
Sara Wilhelmi – AN AMERICAN CAROL –
An American Carol, LLC

Graphic Designer:

James Burke – Nickelodeon

Shop Person:

Jessica Harriman – San Diego Opera

Fire/Avid Operators:

Timothy Counihan – Fox Television Stations
Dana Jack – Fox Television Stations

TOTAL MEMBERSHIP

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

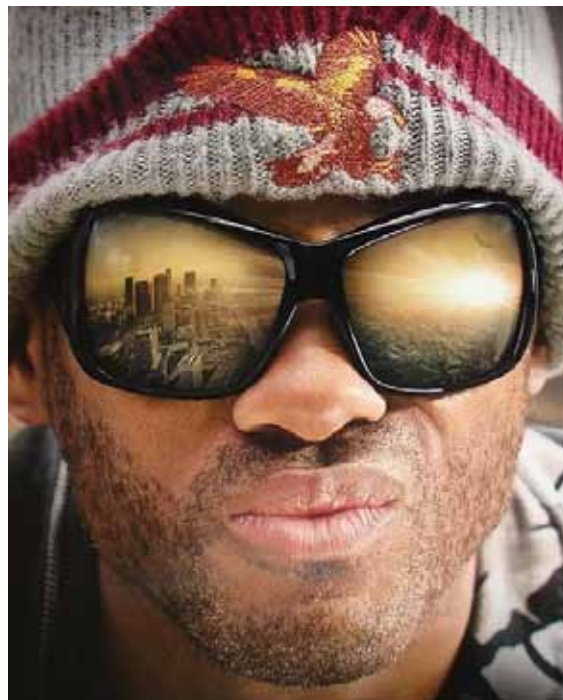
961 Art Directors & Assistants
571 Scenic, Title and Graphic Artists

AVAILABLE LIST:

At the April Council meetings, the available lists included:

43 Art Directors
18 Assistant Art Directors
11 Scenic Artists
4 Graphic Artists
6 Graphic Designers
2 Student Scenic Artists
1 Title Artist Tech

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



Left: HANCOCK
Neil Spisak,
Production Designer
William Hawkins,
Dawn Swiderski,
Art Directors
Tristan Paris Bourne,
Easton Michael Smith,
Assistant Art Directors
Eric Rosenberg,
Graphic Designer
Opens July 2

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 March and April by the ADG Council upon the recommendation of the Production Design Credit Waiver Committee.

FILM:

Perry Andelin Blake – YOU DON'T MESS WITH THE ZOHAN – Columbia
Frank Bollinger – AMERICAN EAST – Distant Horizons
James Chinlund – TOWELHEAD – Warner Independent
Nathan Crowley – PUBLIC ENEMIES – Universal
David Doernberg – NICK AND NORAH'S INFINITE PLAYLIST – Sony Pictures Entertainment
Clayton Hartley – STEP BROTHERS – Columbia
Clark Hunter – CARRIERS – Paramount Vantage
Andrew Laws – YES MAN – Warner Bros.
Alex McDowell – WATCHMEN – Warner Bros.
Jane Musky – THE WOMEN – New Line Cinema
Andrew Neskorumny – PUNISHER: WAR ZONE – Lions Gate
Sharon Seymour – TRAVELING – Universal
Neil Spisak – HANCOCK – Columbia
Gareth Stover – 17 AGAIN – New Line Cinema
Yvette Taylor – LEGALLY BLONDES – MGM
Warren Alan Young – THE SECRET LIFE OF BEES – 20th Century Fox

TELEVISION:

Mark Worthington – SAINT OF CIRCUMSTANCE – ABC Studios
Ray Yamagata – COLD CASE – Warner Bros.

JOINT CREDIT REQUEST:

A request to grant joint Production Design credit to P. Eric Carlson and Thomas A. Walsh for three episodes of DESPERATE HOUSEWIVES – Touchstone Television – was approved by the ADG Council.



ASSISTANCE INFORMATION

by Scott Roth, Executive Director

In this year of strikes, de facto as well as actual, here are a few resources to help you through:

Immediate Steps:

- Make a budget and cut expenses; review and reduce food expenses, curb costs by preparing food at home; reduce home and/or cell-telephone usage and change to a lower cost plan; reduce cable television plan or eliminate service; reduce household energy usage and unnecessary driving; put off unnecessary purchases and stop using credit cards; sell off extra vehicle or possessions you do not use.
- Make a plan for employment or temporary employment; contact friends, acquaintances and various job centers, newspapers, Internet, etc.
- Try not to borrow money. If you need to take out a loan, check first with credit unions' community assistance for the lowest possible interest rates; avoid temptation to tap any retirement funds.

Medical Resources

- Actors' Fund of America (emergency premium payment), 5757 Wilshire Blvd., Suite 400, L.A. 90036. Call 323 933 9244 or www.actorsfund.org/services
- Motion Picture and Television Fund: General information 800 876 8320; Social Services 323 634 3800 Industry Advantage Individual Plan 888 558 4247 or www.mptvfund.org
- United Way 213 808 6220 – 523 W. Sixth St., Los Angeles or www.unitedwayla.org

Top right: The Los Angeles Free Clinic is a useful temporary resource for members who have lost their jobs and their health insurance.

- The Los Angeles Free Clinic, 8405 Beverly Blvd., Los Angeles 323 653 8622 or www.lafreeclinic.org
- Hollywood-Sunset Free Clinic – 3324 Sunset Blvd., Los Angeles 323 660 2400
- T.H.E. Clinic – 3860 Martin Luther King Jr. Blvd. 323 295 6571
- Chinatown Service Center 767 N. Hill St., 213 808 1718 or 800 427 8700
- AltaMed Health Services 323 725 8751 (Call for location nearest you)
- Queen's Care Clinic 2859 Glassell St. 213 413 1050
- County-USC Medical Center, 1200 State St., Los Angeles 323 226 2622
- County of Los Angeles, Ability-to-Pay Plan, healthcare at county hospitals and clinics at no cost or lower costs 800 378 9919
- Tarzana Treatment Centers, for L.A. county residents who have no Insurance, Ability-to-Pay-Plan, free immunizations, prescriptions, medical care – 18646 Oxnard St., Tarzana 818 996 1051
- Public-Private Partnership Program (PPP), neighborhood clinic info 800 427 8700; Los Angeles County Health Services, www.ladhs.org
- Baichman & Daughters, purchase basic medical insurance by the day or month 800 794 0115
- Oso Verde Benefit Counseling 877 676 8373 see Gene Karzen for Met Life Individual Health & Disability Insurance 310 689 3309 (Gene's company has helped many IATSE members obtain low-cost insurance in the past.)

Vision Care Resources

- Queen's Care Clinic 1300 N. Vermont Ave., Suite 1002 Los Angeles 323 953 7341
- PTSA (for children), 1000 Venice Blvd., Los Angeles 213 745 7114
- Medi-Cal Eye Doctors (by appointment only); Downtown 213 628 6291; Hollywood 323 464 3228; Central Los Angeles 323 263 2307; Huntington Park 323 583 8000; Monterey Park 626 288 3555



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at

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milestones



TREVOR JOHN WILLIAMS 1931–2008

Production Designer Trevor Williams was born March 3, 1931, in London, England, and entered the Harrow School of Art at the age of thirteen. He served in the Royal Army Ordinance Corps, and in 1952, married his lifelong love, Helen Bass.

When the CBC in Toronto opened Canada's first television broadcasting facility in 1953, Trevor moved there and began working as an Art Director, honing his craft in live, black-and-white television and progressing to taped full-color production.

In 1969, he moved again, this time to New York where he began a long association with producer Dan Curtis on the gothic soap opera *Dark Shadows*. Curtis followed the show's success with

Dark Shadows feature films, and Trevor began to work, as he would for the rest of his career, on an eclectic mix of features, television movies, and the occasional series.

When Curtis produced the two-hour television movie *The Night Stalker* (1972), Trevor came to Hollywood and joined the Society of Motion Picture and Television Art Directors. The film was turned into a series, *Kolchak: The Night Stalker*, but Trevor had moved into features, designing John Milius' first film, *Dillinger* (1973), and high-profile television movies such as *Little House on the Prairie* (1974) which also became a long-running series.

He designed *Hard Times* (1975) with Charles Bronson, *The Duchess and the Dirtwater Fox* (1976) with Goldie Hawn, and director Louis Malle's first American film *Pretty Baby* (1978). In between, a steady stream of television dramas culminated in Tennessee Williams' *Eccentricities of a Nightingale* (1976) at KCET that earned Trevor his first Emmy nomination.

Trevor was a favorite of many producers and directors and worked steadily in Canada and Europe, as well as in Hollywood. He won a Genie Award from the Academy of Canadian Cinema and Television for *The Changeling* (1980), and he designed five films of the *Police Academy* franchise (1984–1988) in Toronto and in Florida.

In 1997, he received his second Emmy nomination for the TNT version of *The Hunchback*, filmed in Hungary, Prague and at Rouen Cathedral in France.

Trevor retired to painting and converted the attic of his home in Devon in southwestern England into an artist's studio. He passed away there on February 14, 2008, and is survived by his wife of fifty-five years, Helen, his daughter Rebekah, sons Ben and Rhiley, four grandchildren, Dylan, Rhorey, Grace and Cooper, and his brother Roydon.

Trevor Williams with his grandson Cooper on the quay overlooking the Torridge estuary in the picturesque town of Bideford, Devon, England, where he had retired to paint.



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reshoots



Canadian-born painter and architect Richard Day moved to Hollywood to become a Scenic Artist, painting sets and backdrops for various production companies. In 1922, he was hired to assist director Erich von Stroheim on *FOOLISH WIVES*. The designs for the tale of romantic and sexual intrigue, credited to “Captain Richard Day and Erich von Stroheim,” were some of the most stunning of all the silent era. The Place Centrale in Monte Carlo, with the block-long Hôtel de Paris flanked by the Café de Paris on the right and the Casino of Monte Carlo on the left, led Carl Laemmle to publicize the film as the “First Million Dollar Picture.” The set stood for years on the Universal backlot, eventually forming the beginnings of the present-day European street.



Photographs courtesy of Mark Wanamaker, Bison Photo Archives

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A photograph of a museum display featuring several classical statues. The most prominent is a large white marble statue of a man, possibly a deity or philosopher, with curly hair and a beard, pointing his right index finger upwards. To his left is a bronze statue of a seated figure, possibly a woman, with a green patina. Further left is a green patinated statue of a standing figure, possibly a woman, with a green patina. In the background, other white marble statues are visible, including a seated figure and a standing figure. The statues are displayed against a dark background with some architectural elements.



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