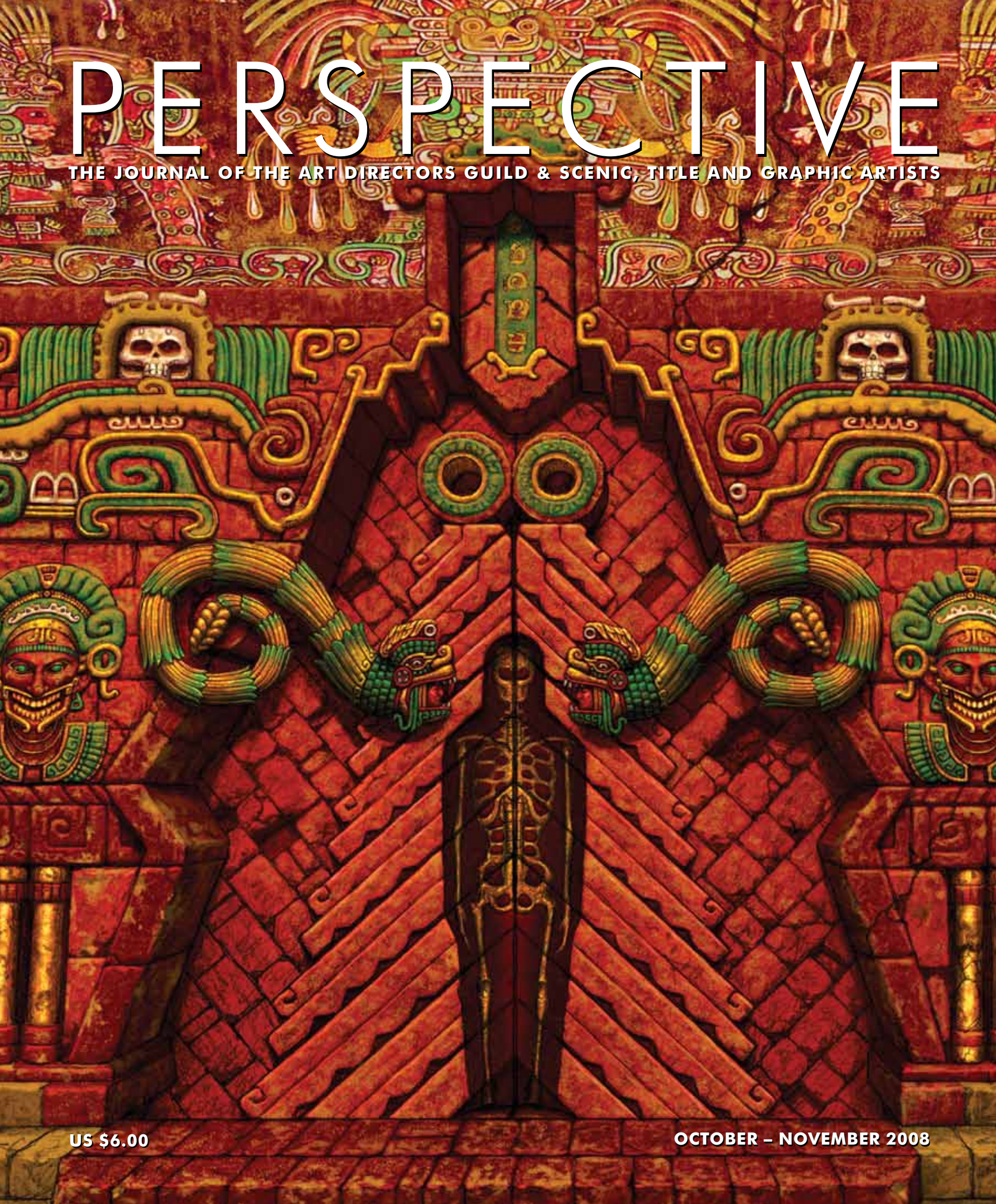


PERSPECTIVE

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



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COVER: A detail from Miles Teves' presentation illustration of the Door to the Temple Heart for *INDIANA JONES AND THE KINGDOM OF THE CRYSTAL SKULL*, Guy Hendrix Dyas, Production Designer. This red door represents the final gateway to the heart of the temple and is part of an anti-chamber brimming with archeological treasures. It was manufactured using over thirty individual moving elements; the special effects department used hydraulics to move each part of the door but the final result looks as though, once Indy sets off the unlocking process using the psychic powers of the crystal skull, the mechanism is powered solely by gravity.

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contributors

Rick Carter has been collaborating with Steven Spielberg and Robert Zemeckis for over twenty years. He studied sociology and painting at the Universities of California at Berkeley and Santa Cruz, and spent a year and a half of traveling around the world. After living a year in New York City, he became interested in Art Direction because it had the word *art* in it. His journeys to foreign places provide his greatest Production Design inspiration, along with his mentors, Richard Sylbert, Michael Haller and Michael Riva. Rick's Design credits include *Back to the Future Part II and III*, *Jurassic Park 1 and 2*, *Forrest Gump* (Oscar® nomination), *Amistad*, *Cast Away*, *AI: Artificial Intelligence*, *The Polar Express*, *War of the Worlds* and *Munich*. He is married to his wife of twenty-three years, Adele, and they have two children, a twenty-one-year-old daughter, Amee, and a seventeen-year-old son, Jimmy, who continue to amaze him.



Guy Hendrix Dyas is a graduate of the Chelsea School of Art and the Royal College of Art in London. He worked in Tokyo as an industrial designer for Sony before moving to California to join ILM as a visual effects Art Director. Dyas gained experience in the Art Department working on a wide range of films as a conceptual illustrator and Art Director before moving into Production Design in 2002 on his first feature film, *X2* for Bryan Singer, followed by *The Brothers Grimm* for Terry Gilliam. He has also designed *Superman Returns* and *Elizabeth: The Golden Age*. He currently splits his time between Europe and the United States and some of his work is displayed in the Design Museum in London and the Wakita Museum of Art in Tokyo. In 2007, he was named by the *Sunday London Times* as one of the top ten British artists working behind the camera in Hollywood.



Robb Wilson King is a Hollywood-born designer who grew up with a Scenic Artist father and a jazz pianist mother. He studied art at the San Francisco Art Institute, architecture at the Southern California Institute of Architecture, and theatre design with Stella Adler's Theatre Workshop in New York City. He began his film career as a set designer, then set decorator, eventually graduating into Art Direction and Production Design. Robb has worked worldwide on projects from the Philippines to Africa. He recently completed his second TNT Librarian Project in New Orleans; his first was in South Africa. Robb's early films included *The Osterman Weekend*, *Losin' It*, *Friday the 13th Part III*, *Swamp Thing*, and *Rudy*. His more recent films have included *Tomcats*, *Run Ronnie Run*, *Rush Hour*, *Scary Movie*, *Barbershop 2*, *Just Friends*, *Paparazzi*, and *Hostel: Part II*.



Eric Orbom was born to draw. His father, Eric Sr., was an Oscar-winning Art Director and his mother was an oil painter, his sister paints in San Diego and his brother is a sculptor in Hawaii. After a stint in the Navy, Eric landed a job running blueprints at Universal Studios. Alexander Golitzen asked him to create and run the model shop for the studio, where he also built models related to the tours, publicity, and events thanks to the support of Bert Tuttle, the studio architect. He freelanced as a set designer at 20th Century Fox and Paramount and became an Art Director working for Joel Schiller on *The Muppet Movie* in 1979. Eric and his wife Susan are both retired and spend time at their second home on the southern Oregon coast with six acres of trees and meadows and resident deer. Susan and Eric are adding a twelve-sided geometric ballroom to their home there where they'll dance tango every night.



Joseph A. Serbaroli, Jr. is the grandson of the California painter and Scenic Artist Hector E. Serbaroli. Born in New York City, he holds a Bachelor of Arts degree from Hunter College of the City University of New York, where he graduated with honors. After graduation, he moved to Munich, Germany, where he lived and worked for almost ten years. Since his return from Europe, he has continued his career in business management and, together with his wife of more than thirty years, raised two daughters—one of whom is an officer in the U.S. Marine Corps. In between his career and raising a family, Joe has found time to pursue his avocation as an author and historian, publishing numerous articles on a variety of topics. He is currently working on a biography of his grandfather.



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AN ANNIVERSARY

by Michael Baugh, Editor

It's hard for me to believe, but I have been editing PERSPECTIVE for three years now, including one full year in this new magazine format. Miles Teves' bright red pre-Columbian door on this cover heralds the beginning of the second year. A few things have changed in the magazine, and many things have stayed the same. One of the latter is the magazine's underlying mission:

PERSPECTIVE will continue to be directed to you, the members of the Guild, and not to the general public. Its sole editorial focus remains: Is this an article that the members of the Art Directors Guild wish to read? Whether the subject is a piece of new technology or film and television history or current Guild affairs, the target audience is composed of those professional film and television designers and visual artists who are members of the Art Directors Guild. The magazine is subsidized by your dues (although we continue to look for more advertisers so that won't always be the case), and it is important to me that it remain relevant to your lives and your work.



For this magazine to continue to thrive, it needs, most of all, interesting content. I hope you like this issue's articles: Robb Wilson King's work on *Breaking Bad*, Rick Carter's take on the craft of Production Design and where it's headed, Eric Orbom's explorations into geometric structure, Guy Dyas' inside view of the Indiana Jones process, the story of Scenic Artist Hector Serbaroli at the beginning of Hollywood's Golden Age, and of course, the work of Joe Garrity's AFI Production Design Fellows.

The only way this quality can be maintained is if you—yes, I really mean you—send articles and illustrations our way. I'm often asked how I decide which stories to publish and which films to feature. The answer is very simple: I open my mailboxes, (both snail and e) to see what people have sent me. If someone takes the time to write an article, I'll see to it that it gets published.

PERSPECTIVE has no paid writers, and every article is written by a volunteer. Why not you? Do you think people would like to know about the work you have done on a film, commercial, television program, video game, or anything else, for that matter? Do you have a story you'd like to tell about a project you've worked on, or about a now-deceased mentor who inspired your early career, or about a new piece of software that expands your abilities? Send me a note and I'll let you know how to do it.

It's really easy. You just write something, pick a few high-resolution images to illustrate it, and send it in.

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from the president

THERE IS NO ENEMY, NO THEM, NO US

by Thomas Walsh, ADG President

For the most part, artists are not great union participants. If an issue does not affect members' careers or pocketbooks, then in general, they tend to be missing in action when they are encouraged to participate in the affairs of their union's governance.

At the end of my many letters to you over the past seven years, I have tried to empower all members by saying:

"All of these programs, committees and ventures depend on the leadership and participation of members to see them through. We can only continue to grow and succeed if you choose to participate. The Guild is here to help you grow so take advantage of a great opportunity. Attend a meeting, participate in a seminar, view a screening, sign up for a class or join a committee, a Council or the Board. Involve yourself in the creation of our common future."

I can count on one hand the number of members of all branches, who have heeded my call to become engaged in the needs and future of our professional community and its governance.

We all have busy lives, insane work hours, infrequent employment, and life issues that are a genuine excuse for why we can't give more of our time and participation to the Guild, but there are some who do not share the majority's apathy and we must thank the gods for their dedication and selfless efforts on our behalf.

Recently, the ADG has been the subject of e-mail chatter that alleges that your Board of Directors and Councils, are imperious, detached from the realities of the workplace, and irresponsible with the expenditure of your financial resources. Contrary to this chatter, your Board of Directors and Councils are not secret associations of disconnected elitists. They are working Designers, Scenic and Graphic Artists and Retirees, all non-compensated volunteers, elected by you, and who all share the working membership's current day-to-day experiences, concerns and ambitions. There is no them, no us, we are all one!

As to the management of your funds, all significant expenses and the allocation of all funds are closely monitored. The Councils and the Board approve no program or expenditure without a full review, discussion and a formal vote. The books are open and the votes approving the expenditures are in the minutes. The checks and balances are in place. If you disagree with any or all of the past expenditures that go toward facilities, programs or outreach, then I again urge you to run for an elected office and become engaged in the process and dialogue of governance.

It is my sincere hope that you and others like yourself who care about the future, will finally become engaged in the administration of the Guild and help us find long-term solutions to some of the difficulties that continue to confound us.



JASON AND THE ARGONAUTS (1963, Geoffrey Drake, Production Designer), an earlier band of volunteers who faced difficult challenges.



© Columbia Pictures Corp.



© Walt Disney Pictures



THE ADG FILM SOCIETY

by Tom Walsh, Film Society Chair

DARBY O'GILL AND THE LITTLE PEOPLE designed by Carroll Clark (1959)

On **Sunday, October 26, at the Aero Theatre** in Santa Monica, the Society will screen this highly regarded visual effects masterpiece, known for its exceptional use of analog and in-camera effects. We will have visual effects wizards, Mike Fink and Harrison Ellenshaw, on hand to discuss what makes this film such a landmark achievement in visual effects history.

Carroll Clark is an ADG Hall of Fame member and was the founder of Disney's live-action Art Department. His many works include classics such as *King Kong* (1933), *Top Hat*, *Becky Sharp* (both 1935) and *Mary Poppins* (1964).

Darby O'Gill is an aging groundskeeper living with his daughter Katie in Rathcullen, a small town in rural Ireland. Darby spends more time in the pub telling tall tales of his encounters with leprechauns than looking after the country estate he has been charged with. Nearing retirement, the lord of the manor decides to bring in a younger man, Michael

McBride (Sean Connery), to take over. This film brought Connery to the attention of producer Albert R. Broccoli, who was casting the first James Bond film, *Dr. No*.

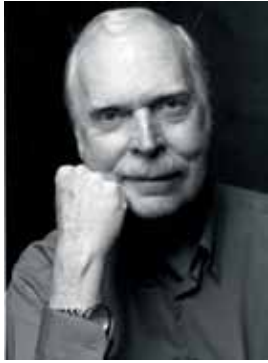
Despite its setting, the bulk of the film was shot at Disney Studios in Burbank, California. Second unit footage from Ireland, combined with the matte paintings by Peter Ellenshaw, helped present a seamless picture of 19th-century Ireland.

Walt Disney devoted an episode of his show *Disneyland* to promoting the film, recruiting stars Albert Sharpe and Jimmy O'Dea to film special segments on the set with Disney, as well as Irish-American actor Pat O'Brien. Despite the film's good-natured salute to Irish culture, actor Cyril Cusack and Chief Justice (later president) Cearbhall Ó Dálaigh picketed the film's launch in Dublin due to what they felt was ridiculous stereotyping of the Irish people.

Above left: Irish actor Albert Sharpe plays Darby O'Gill. He also created the role of Finian McLonergan in *FINIAN'S RAINBOW* on Broadway. **Above right:** Carroll Clark

2008 ADG SCHOLARSHIPS

by Richard Stiles, Scholarship Chairman



The Scholarship Committee has selected Cecelia Lesh and Matthew Guichard to receive this year's \$2,500 scholarships.

Cecelia is the daughter of Scenic Artist Stephani Lesh. This is the second time that Cecelia has been awarded the scholarship. She now enters her second year at UCLA as an undergraduate in the College of Letters and Sciences, and will pursue a career in Art and Art History. As with all of our applicants this year, she is very involved in school

and community activities. She serves as historian of the Student Advisory Committee for UCLA's Hammer Museum. She has done volunteer work in Tanzania, working in AIDS prevention programs, art therapy, and assisting in an orphanage.

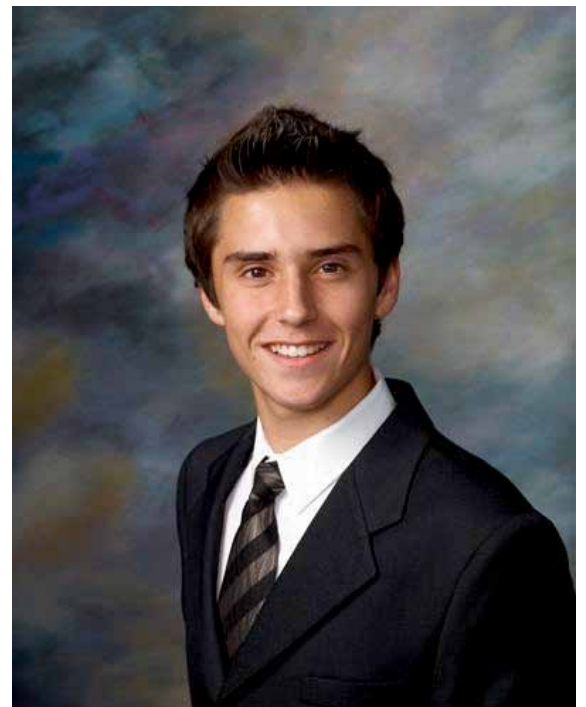
Matthew Guichard just completed his freshman year as a Journalism major at the University of Southern California Annenberg School for Communication. He recently wrapped up a semester-long internship at the KCBS Studios with the sports department where he helped log games and provide assistance out in the field. He also hopes to add a business minor to his Journalism degree while at USC.

As a student at San Marino High School, Matthew distinguished himself on the school's newspaper first as sports and then as managing editor. He became passionate not only about writing but also designing graphics and layouts for newspapers and publications. Ultimately, Matthew hopes to put all of his experiences together to launch a career in sports marketing or journalism.

Matthew was born in New York City but moved with his family to Los Angeles at the age of four. A dual citizen of France and the United States, he speaks French fluently.

The following members served this year on the Scholarship Committee: Mary Ann Biddle, Hub Braden, Bill Creber, Pat DeGreve, Mary Weaver Dodson, Lisa Frazza, Dionisio Tofoya, and Richard Stiles.

The Committee is interested in getting input from Guild members concerning ways to keep these annual awards as helpful as possible to our members. One of the suggestions the Committee is reviewing would make the scholarships available to members themselves. This could help members improve their art skills or even help them prepare for an alternate career. Any suggestions you have should be sent to sandy@artdirectors.org. Sandy will forward them to the Scholarship Committee and to the Councils.



Above from top:
Cecelia Lesh,
Matthew Guichard



Production Designers J. Michael Riva, Richard Hudolin, and Ed Verreaux at the Art Directors Guild panel for Comic-Con in San Diego.

COMIC-CON 2008

By Leonard Morpurgo, Vice President, Murray Weissman & Associates

For the second year, a panel of leading Production Designers, sponsored by the Art Directors Guild, attracted a sold-out crowd at Comic-Con at the San Diego Convention Center. Moderator John Muto called the panelists, Richard Hudolin, Alex McDowell, J. Michael Riva and Ed Verreaux, the Fantastic Four, not because they were comic book heroes, but because of their unrivaled experience in the field of science fiction, fantasy and related genres.

This year, just when you thought it couldn't get any bigger (and noisier and more crowded and more frantic), Comic-Con 2008 did just that with a record attendance of 130,000. The Production Designers' audience of almost 400, many of whom had been waiting in line for over an hour, enthusiastically applauded each panelist's introduction. This core fan audience had apparently seen every one of their films or television shows.

Moderator John Muto is founder of the Art Directors Film Society and Production Designer of such films as the cult classic *Night of the Comet*, the blockbuster comedy *Home Alone* and the thriller *Species*. He also created the gigantic post-apocalyptic sets for James Cameron's *Terminator 2/3D Battle Across Time*, the large-format 3D presentation that's one of Universal Studio Tours' top attractions.

Panelist Richard Hudolin designed four seasons of *Battlestar Galactica*, plus the *BSG* miniseries, and is currently designing the prequel to *BSG*, *Caprica*. He also worked on five seasons of *Stargate SG-1*.

Alex McDowell, RDI, designed Comic-Con's most talked about upcoming movie, *Watchmen*, based on the hugely successful graphic novel. Alex also designed *The Terminal*, Steven Spielberg's *Minority Report* and Tim Burton's *Charlie and the Chocolate Factory*.

J. Michael Riva designed one of this year's most popular films, *Iron Man*. He was an Academy Award® nominee for his work on *The Color Purple* and also designed *Spiderman 3* (with Neil Spisak). He won an Emmy® for his design of the *The 79th Annual Academy Awards*. His other credits include *Lethal Weapon 1, 2 and 4*.

Ed Verreaux has designed numerous fantasy movies, such as *Mission to Mars*, *Jurassic Park 3* and *The Scorpion King*. His other designs include *X-Men 3*, *Rush Hour 3* and his latest, the upcoming *G.I. Joe: Rise of Cobra*. His first job as a Production Designer was on Bob Zemekis' *Contact*.

Muto rightly described the panelists as "the absolute pinnacle within our craft." He said that what Production Designers do is analogous to what comic book artists do, but the designer does more because he has "a lot of machinery to push around and a lot more people to work with."

When the session was opened to the audience the first question was, "What are the primary reasons you pick a movie to work on?"

Ed Verreaux: "You really want to have something in the script or story that you believe in. It isn't just building sets, it's also somehow helping you create, push and move the story along. With these bigger films the screenwriting process is ongoing, hand-in-hand with the design and the filming process."

J. Michael Riva: "We worked on *Iron Man* for six months on a script that eventually got thrown out. We designed an entire character that's not in the movie. We (Production Designers) are one of the very few people on a movie that actually do our homework. We research and find incredible lapses of intelligence in scripts. It happens very often that scripts get better after they've gone through the Art Department."

"When you work on something that has been done before, do you try to ignore it or use it?"

Richard Hudolin: "When I started work on *Battlestar Galactica*, the only thing we kept from the original series, which we thought was pretty good for the time, was the Mark II. We kind of elongated it and made it more of ours. Everything past that point was our design. We made the control room like an operating theater or like an aircraft carrier. It was a greet free approach that was liberating for us."

Alex McDowell: "When we started on *Charlie and the Chocolate Factory*, (director) Tim Burton made it pretty clear that he didn't like the original movie, didn't want to have anything to do with it and pretty much banned anybody from seeing it. But why, why copy a film that's been done before? What I was interested in was to see what Tim would do with that material. It was a matter of finding a balance between his personal obsessions and the really dull original story."

"What has been successful for you in dealing with directors who may not be pictorially sensitive?"

Ed Verreaux: "You're right. It's surprising how non-visual some directors can actually be. They do need a lot of help from us. Some directors have very specific ideas. Other directors are more concerned with the narrative and with the actors and they want you to help them. This is really supposed to be what we do anyway. We're supposed to help them tell their story."

"How many designs do you go through before reaching the prototype you decide on?"

J. Michael Riva: "When I came onto *Iron Man* two months after work started, I was a little behind the curve, but I trusted the guys who were working on it a lot. My biggest concern was elegance (for the helmet). Every time it started to stray into mechanics and cool stuff and it didn't start looking beautiful and elegant, I started pulling it back to elegance. It was a combination of all of us working on it, tugging and pulling. We gave it to Stan Winston. He did a one helmet design and that was it."

"What did you do before computers?"

Ed Verreaux: "Movies weren't quite as complex. *Watchmen* has been around for twenty years or so as a potential script, but they weren't able to do it because the technology wasn't really available. We're seeing more comics being turned into movies because we can do it digitally now. We can do a lot of stuff that twenty years ago would not have been possible."

Below left: Alex McDowell with his daughter greets the fans at the San Diego Convention Center.

Right: Production Designer and panel moderator John Muto talks with fans as well.





GIVING CREDIT WHERE IT'S DUE

by Anthony Brockliss, *Production Designer*

Under the Guild's (Local 800) Basic Agreement for Art Directors, the Guild, and not the producer, determines when the *Production Designer* credit may be granted on a project. In carrying out this responsibility, the Guild strives to maintain the importance and prestige of the credit.

Generally speaking, a person is entitled to the Production Designer credit when he or she provides the primary influence on, and supervision of, the conception and realization of the complete set of visual images on the project. Typically, that Designer would have overseen the selection of the locations, supervised the construction and decoration of the sets, been responsible for the Art Department budgets, and collaborated with the entire creative team—essentially having designed the project from beginning to end.

Traditionally, a letter from the producer, describing the contributions of the Designer and requesting the right to use the Production Design credit, is submitted to the Guild and reviewed by its Production Design Credit Committee. That committee passes its recommendations on to the ADG Council, which has final responsibility for approving all uses of the credit.

However, to streamline the process and make it easier to implement, and to ensure that requests are processed in a timely fashion, the Guild is now asking for a copy of a Designer's fully executed deal memo or contract to be sent to the office (the company has to do this anyway under the Basic Agreement). Upon receipt of this deal memo or contract, the committee will, in most cases, immediately grant the screen credit approval.

The committee asks first-time candidates for Production Design credit to provide a current copy of their resume along with the deal memo. If the Designer in question has received Production Design screen credit on two nationally or regionally distributed films or television projects, whether union or non-union, domestic or foreign, as a

member of the Guild or not, the credit will be granted, but this resume is still useful to the committee.

The Guild's strong policy preference is not to grant shared Production Design credit, on the theory that unless the two Designers truly work together as a team, they each are designing only part of the project. As the above standards make clear, the Production Designer sets the visual style for the *entire* project, not just some of it. In cases of joint credit requests, the production and/or the Designers involved will be asked to furnish additional documentation including but not limited to crew lists, call sheets, and shooting schedules, along with deal memos, so that the committee can review the facts at hand and make an informed determination.

In the past, the Production Design Credit Committee has often received credit requests from producers at the last possible moment, just as the credits are about to be locked. This makes it difficult, if not impossible, for the committee to do its job. It is crucial that producers submit them in a timely manner. We believe that initiating the process with a deal memo will almost completely eliminate this problem. All Production Designers (or their agents) should remind producers to submit the deal memo in a timely fashion. Please do note that even with a deal memo, producers are still required to submit a Production Design waiver request in writing. Help simplify the process—make sure the production sends us your deal memo. These deal memos should be submitted by fax and/or mail and/or email to:

Production Design Credit Manager
Art Directors Guild
11969 Ventura Boulevard, Ste. 200
Studio City, CA 91604
818 762 9995 fax 818 762 9997
Anthony@artdirectors.org

Your assistance in streamlining this process will be very much appreciated.



SARAH GREENWOOD

by Murray Weissman, ADG publicist

Academy Award®-nominated Production Designer Sarah Greenwood will receive the Hollywood Film Festival's Production Designer of the Year Award at the Festival's October 27 awards ceremony.

Greenwood was nominated for an Oscar last year for her designs for *Atonement*, along with the British Film and Television Award and an Evening Standard British Film Award. She was also nominated for an Oscar® for *Pride & Prejudice* in 2006, and she has been nominated twice for a BAFTA Award, for *The Last King* (2003) and for *The Tenant of Wildfell Hall* (1996).

Greenwood's recent films include the upcoming *The Soloist* and the new Warner Bros. production starring Robert Downey, Jr. as Sherlock Holmes.

Previous winners of the Festival's Production Design honors include Robert Boyle, Henry Bumstead, Stuart Craig, William Creber, Dante Ferretti, Grant Major, Harold Michelson and John Myhre.



OL' WEST WRAP UP

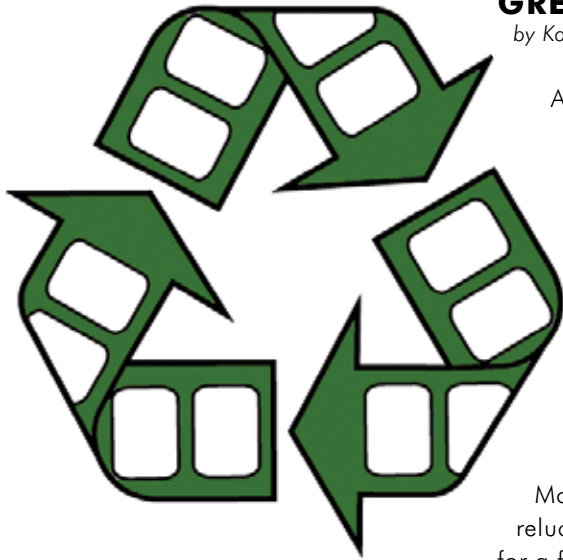
by Nicki LaRosa, Special Projects Coordinator

On Tuesday, August 19, the Fine Arts Committee hosted a special Old West Figure Drawin' Workshop at the Art Directors Guild Studio 800, rounding up more than seventy members throughout the night. The special themed workshop was held to publicize the Guild's weekly figure drawing workshop. Two Western period-dressed models posed in front of a saloon backdrop, while twenty-five artists (three of them under ten years old) saddled up to the drawing horses or made make-shift workspaces. Those that didn't draw looked on, and several experienced the weekly workshop for the first time. There was plenty of hearty Ol' West fare. During breaks from the poses, the fellowship mingled as contagious laughter floated in the room with the aromas of chili and cornbread. Thank you to the members for making the evening such a smashin' success.

If you haven't made it to a workshop yet, schedule yourself a night to enjoy. All are encouraged to draw their *creativity guns* each and every Tuesday from 7 to 10 PM. Snacks, coffee, good music and a relaxed atmosphere are here for the taking. Fee is \$10. Simply call the office, check the ADG website, or RSVP to nicki@artdirectors.org for complete details.

Much obliged.

Above: Scenic Artist Michael Denering sketches during the Old West night at the Guild's Figure Drawin' Workshop.



GREEN ALLIANCE DESIGN

by Karen Steward, Art Director

As an Art Director in Hollywood for twenty years, I have watched hundreds (if not thousands) of recently struck sets, literally tons of material, thrown into the landfill because our industry lacks the knowledge and the commitment to seek healthier decisions when a production is over.

The film industry is a vibrant community where art and architecture meet science and physics. Designers find inspiration in all aspects of our environment, and it is my philosophy that we must work harder to preserve it. It is not just the Art Department alone, of course, that generates unconscionable waste. Fuel waste, office supplies, redundant script printing—all filmmaking procedures are ripe for improvement.

Most Designers, understandably, want their signature on a project, and many are reluctant to reuse sets that have already been seen. Creating a new and exciting look for a film requires the freedom to use new forms to breathe life into a script's characters, a fresh approach from what has already been done.

Herein lies the conundrum. What can we do to achieve a signature look on a project AND be resourceful with the materials that we use?

I believe our Guild should sponsor a roundtable think tank regarding these issues and create ways to share information. My father, a Fellow of the American Institute of Architects (FAIA) and retired Dean of the University of Nebraska at Lincoln, built the College of Architecture, over his twenty-five-year career there, into an international destination for students interested in studying sustainable architecture. Since 1994, Cecil Steward has been building his nonprofit Joslyn Institute for Sustainable Communities (JCI) in Omaha, into an international force, reaching from Middle America to China, from the United Arab Emirates to the United Nations. These men are my inspiration.

We in the Art Department are heavily influenced by architectural practices, so why not look at what is being achieved there and embrace the idea that we can build sets with a view toward what happens to them after the camera wraps. The film industry can learn from and use some of the sustainable resources being developed all over the globe in the architectural community today, and I know that we can reuse and manage our waste with a proven environmental approach.

We need to think forward toward the end of a project just as we begin pre-production. We can even follow the lead of the State of New Mexico which is committed to a Green Film Industry and has launched, through the State Film Commission, a new Green Filmmaking Program.

I am very interested to discover how many of us in the Art Directors Guild would be interested in participating in a forum to help producers (and other skeptics) who believe that conservation and reuse are more expensive than dumping our sets into the landfills of our country.

Here are some great resources:

www.greenfilmalliance.org/

albuquerque.bizjournals.com/albuquerque/stories/2006/11/20/daily21.html

www.ecospheres.com

Above: The logo of the Green Film Alliance.
Opposite page top: John Moffitt holds the Guild's retirement gift for IATSE International President Tom Short while Scott Roth and Short look on.

TOM SHORT GIFT

by Scott Roth, Executive Director

At the mid-summer meeting of the IATSE General Executive Board in San Diego in July, International President Tom Short announced his retirement after fourteen years as the head of our 110,000-member union. Several Locals, including the Art Directors Guild, presented Short with going-away gifts. Short, who came to the National Office through Cleveland Stagehands Local 27, is a lifelong Cleveland Indians fan. Scott Roth, an avid baseball aficionado himself, presented Short with a signed photograph of 1950's Indian's Hall of Fame pitcher Bob Feller. Short's term at the IA's helm has seen immense changes in the union, including new contracts such as the Area Standards Agreement, the AICP Commercials Agreement, a digital supplement to the Basic Agreement, and a National Music Video Contract.



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MERGER MATTERS

by Scott Roth, Executive Director

Not surprisingly, I get lots of questions about the merger of Locals 790 and 847 into Local 800. I'll respond here to some of these I've received.

Why is this merger happening?

There are actually two answers to this question. The merger is happening because it made sense to do it, facilitating the organizing of the newest technologies and enabling the three crafts to work better, smarter and more collegially in the workplace (resolving workplace and jurisdictional differences, etc.) is simply the right idea at the right time. On a concrete, process level, it's happening because the IATSE, this past June, determined that following a year of unsuccessful efforts by the Locals to voluntarily merge, the merger would occur involuntarily.

What's happening as of this writing (first week of September)?

In connection with the legal efforts of the former Locals to undo the merger, charges were brought by these former Locals with the National Labor Relations Board (NLRB) claiming the merger violated the National Labor Relations Act because of the supposed domination of the merged Local by Art Directors and Production Designers. These charges were dismissed by the NLRB in the last week of August. There is also litigation at the Federal District Court level, which continues.

I and the Guild's staff have been charged by the IA to do our best to represent these newest members. However, given the litigation and the fact that every request to the leadership of the former Locals for information essential to fulfilling that charge has been refused, our ability to fully represent these members has been hampered. But I am confident that over time, when the litigation finally winds down, and with the IA's recently promulgated Institutional Reorganization Plan setting the contours of the now merged Local, hostilities will cease and we'll be able, finally, to provide unimpaired representation to these members. In this vein, allow me to reprise International President Loeb's recent words:

"I believe the time has come to refocus the energy and resources committed to fighting against the merger to efforts aimed at integration into Local 800. The merger has already occurred and I remain committed to ensuring that the best interests of all of the members are protected. I suggest that at this stage you urge the former leadership of Locals 790 and 847 to act responsibly on your behalf."

Why is the Executive Board proposing to amend the Local 800 Constitution?

To help facilitate the merger, the Guild needs to make certain changes to its Constitution. Among the necessary changes is to provide the same craft representation to Set Designers and Illustrators that Art Directors and Scenic/Graphic Artists currently enjoy via their craft councils. So, shortly, proposed Constitutional amendments will go out to all of our members for review and a vote to approve the formation of craft councils for Set Designers and for Illustrators; additionally, the amendments will propose a change in the configuration of the Board of Directors to more accurately reflect the relative numbers of Art Directors, Scenic/Graphic Artists, Set Designers and Illustrators in the Guild as a whole.

Working in Dual Classifications

I've received questions from members about whether they can continue to work in the dual classifications they currently hold post-merger, or whether, due to the merger, they will be precluded from doing so. The answer is, they may continue to work in dual classifications post-merger (but not, of course, at the same time, on the same production), just as readily as they did pre-merger.

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THE ART DIRECTORS GUILD DIGITAL CLASSROOM

by John Moffitt, Associate Executive Director



As many of you are aware, for the past few years, Don Jordan's Design Visualization Center located on the first floor of the ADG building has spearheaded the Guild's hands-on computer training efforts to familiarize our members in the use of the latest software programs essential to their continued employment in the entertainment industry. During 2006 and 2007 alone, Don trained over one hundred and thirty Guild members in programs such as SketchUp®, VectorWorks® and After Effects®. He was also instrumental in organizing symposiums and expos to introduce our members to many of the new high-tech solutions applicable to our craft. His students over the years have unanimously lauded his teaching ability and the laid-back atmosphere of his classes.

Recently, due to health and other family issues, Don has decided to permanently relocate to Florida where his family lives. We will miss him.

I know that the entire Guild joins his former students and the Local 800 officers and staff as we wish Don well in whatever endeavors he undertakes in the Sunshine State. We are sorry that Don will be unable to be a part of our future plans for the digital classroom and wish to acknowledge his significant contribution to the Local's training program.

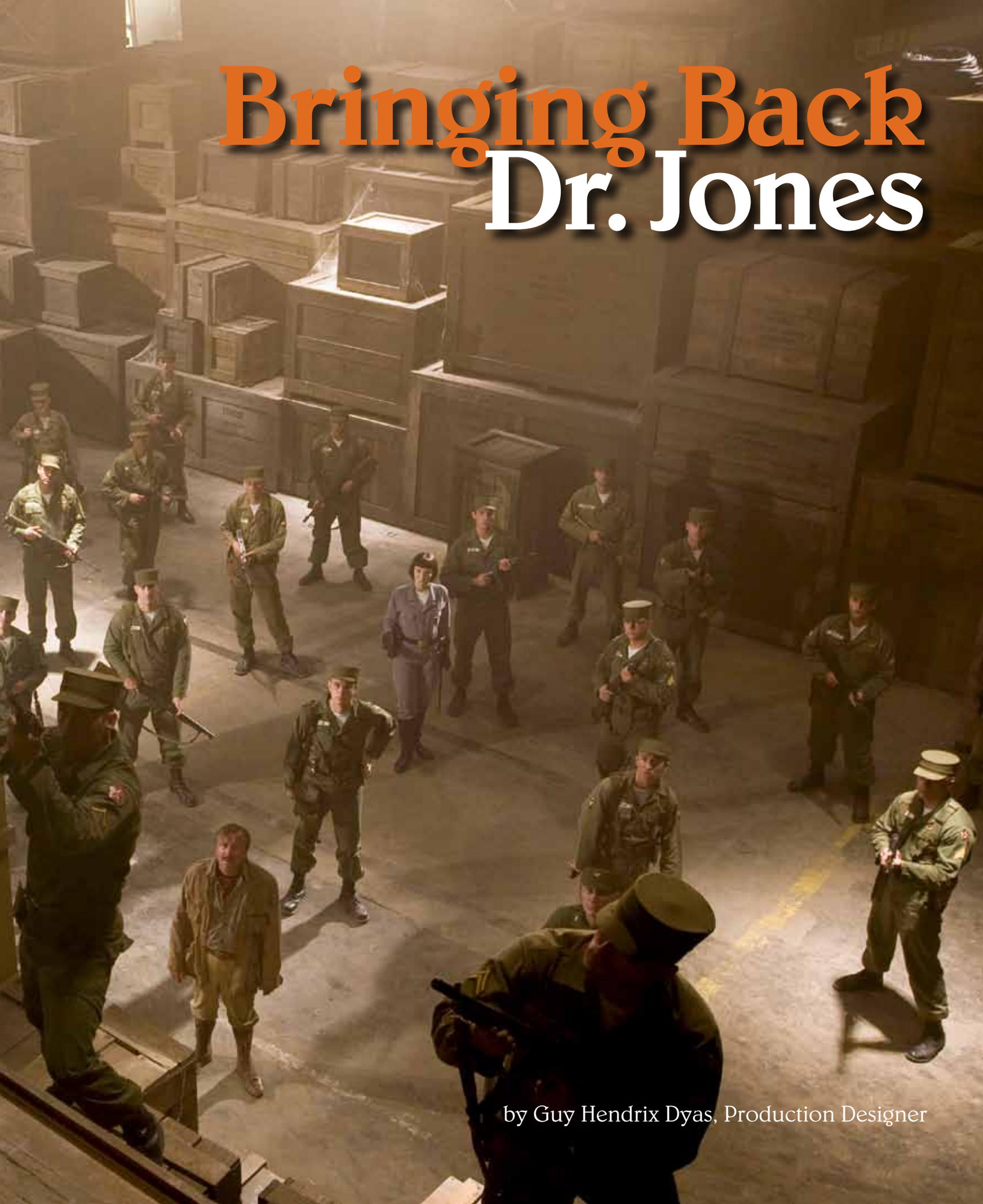
With Don's exit, the Guild will take the opportunity to turn the page on our approach to the digital classroom and begin a new chapter. What we envision for the digital classroom is a revitalized computer training environment dedicated to a robust skills training program that continues to familiarize and train our members in the vital programs that design, create and execute the artwork for today's entertainment industry, but with an eye on developing the skills necessary for tomorrow.

The Guild is committed to providing a training venue on par with those in use by companies whose sole purpose is to train people involved in the entertainment industry to develop and enhance their computer skills. To further this goal, we plan to reconfigure the space in the classroom and to double the number of student workstations to expand its training capacity and capability. We hope to forge partnerships with proven and accredited instructional sources to develop and teach a curriculum geared to the members' needs that will include flexible scheduling designed to accommodate the members' schedules. Lab time and online tutorials will be provided for those who want to hone their skills or learn at their own pace.

It's an ambitious plan, but we are dedicated to its realization. Look for announcements for these skills training opportunities on the website and in the *News You Can Use* communications.



Bringing Back Dr. Jones



by Guy Hendrix Dyas, Production Designer

Previous page: The storehouse set, supervised by Art Director Lauren Polizzi, was built at Downey Studios on the only stage big enough to accommodate its length. Larry Dias and his set decorating department manufactured more than two thousand individual wooden crates as well as fixed groupings of boxes, combined to make them faster to move around.

Right: Dr. Indiana Jones' residence, a stage set. Far right: A house in the atomic bomb test range Doom Town, built realistically to measure the effects of a nuclear explosion on typical construction and furnishings.



In the previous installments of Steven Spielberg and George Lucas' cult *Indiana Jones* series, Indiana's adversaries were Hitler's Nazi army. Now, in this latest episode, *Indiana Jones and the Kingdom of the Crystal Skull*, time has passed and it's 1957, a little more than ten years since his last adventure. It was imperative to clearly place this story in post-war, mid-20th-century America, and the entire Art Department really strived to re-create this newer style while still remaining faithful to what fans visually expect from an Indiana Jones film.

Harrison Ford has a unique and almost intuitive knowledge of who Indiana Jones is, so when he described Indy as a dual person, half academic and half adventurer, I really tried to express that duality with my designs, mixing the historical with the precarious and dangerous. When I first joined the project, Steven had already been working with Dan Gregoire and his pre-visualization team, creating exciting and elaborate sequences. This allowed me to design the sets to fit the action precisely. Once the Art Department was up and running, it also provided digital 3D concept models



All images © Paramount Pictures

for each set to the previs department. We then, in turn, benefited from their expertise and speed at mapping out shots with our sets in mind.

I also took an extensive research and location scout through Mexico and Guatemala, visiting many of the still-existing ancient pyramids and pre-Columbian ruins. I was really fortunate with this production to be able to spend the pre-production period, and most of the shoot, in Los Angeles, drawing upon the talents and experience of an amazing Art Department and





Above: Arnie's Diner. To accommodate the shooting schedule, this set had to be built in a small building on the Paramount back lot so Set Designer Mark Hitchler and Art Director Troy Sizemore came up with clever tricks to deal with the lack of space in a way that ultimately added a lot of charm to the finished set.

construction crew who all contributed to bringing reality to our concepts and visions.

Some of the more challenging, and I hope successful, achievements of this wonderful Art Department include:

Area 51 Storage Warehouse – In this scene Indy has been captured by Russians and must help them find an artifact stored amongst rows of unmarked wooden crates. The set is a physical re-creation of the famous matte painting by Michael Pangrazio

of the 1930's storage facility seen at the end of *Raiders of the Lost Ark*. We now find out that this warehouse is actually located in the Nevada desert and part of one of the most secretive places in the world, known as Area 51.

Dr. Jones' Residence – I wanted this set to have a warm, slightly deco, classic feel to it. I worked with Larry Dias to create a home that would reflect Indy's personal style and interests while conveying to the audience a real sense of the passage of time since the last film. We filled Indy's living room and study with beautiful and intriguing archeological artifacts collected over the years during Indy's previous adventures.

Arnie's Diner – Our concept for the college-town diner deviated somewhat from the more conventional fifties-style diner with stainless steel and neons. This diner is clearly from the late 1930s and is well worn, an old-time hangout right around the corner from Indy's Marshall College.

Doom Town House – While trying to escape from the Russians, Indy stumbles upon a small desert town which he soon realizes is actually an atomic test site. This full-scale re-creation of suburban streets, belonging to the military, was used to measure the effects of atomic weapons on humans, animals and various types of buildings.



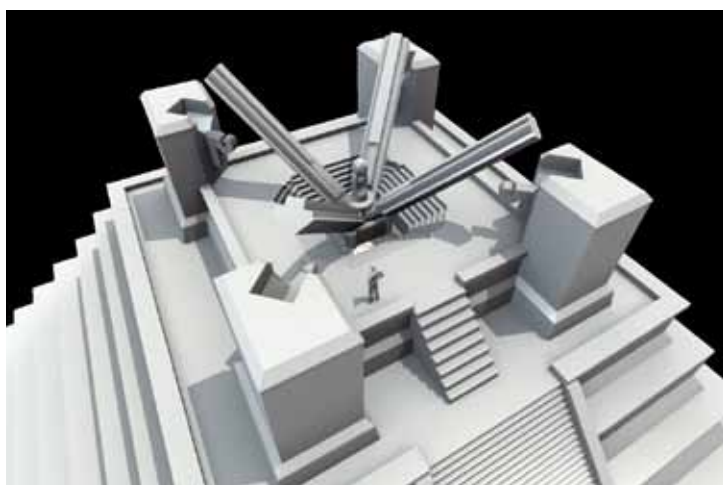


Opposite page bottom: The Nazca Burial Chamber. Assistant Art Director Dean Wolcott oversaw this set at Universal and focused on giving each chamber varying levels of detail, adding layers of soil, dust, roots and cobwebs whenever necessary.

Top left: A concept sketch of the exterior of the temple-top obelisk, drawn by Production Designer Guy H. Dyas, indicating how the large obelisk could be raised to a vertical position in order to access the inside of the temple. Below left: A 3D model of the temple-top obelisk, drawn in Rhinoceros 3.0 by model builder Paul Ozzimo. Below right: A photograph of the finished set prior to the obelisk being raised.

Our research showed that in those days the military made huge efforts to construct and furnish their atomic towns as realistically as possible; it was quite terrifying, but it also freed us to take things as far as we did with the dummies and the decor of the various test homes. It's also what enabled us to trick the audience at first into believing that Indy has found refuge in a real town. The design of our Doom Town was loosely based on the Alexander homes of the early 1950s and a disused aircraft landing strip in Deming, New Mexico, was the perfect location for us since it gave us the luxury of an already-built asphalt street in the middle of nowhere.

Underground Nazca Burial Chamber – In Nazca, Peru, Indy and Mutt (played by Shia LaBeouf) visit the Chauchilla Cemetery where they find a secret door leading into a subterranean maze of tunnels, eventually leading to the last resting place of the Spanish conquistador, Francisco de Orellana. The design for this ground level and underground cemetery was based on a still-existing ancient ceremonial site called Cahuachi which overlooks the famous Nazca lines geoglyphs in the Peruvian desert. We found it practical to split this set into many parts giving each section its own staircase and lower level. We lined the tunnels with skeletons placed in





their traditional crouched position and re-created some of the Inca pottery, textiles and jewelry that would have been found in an untouched Peruvian cemetery like this.

Akator Temple – Akator is a fictitious city that in the script seemed inspired by Peru’s pre-Columbian Inca site Machu-Picchu. The concept of a large obelisk being raised to a vertical position in order to access the inside of the temple was written in the script but not clearly described since historically we have no knowledge that such a system existed. The challenge for the Art Department was to design a practical mechanism for this scene. We knew that the Incas used some advanced engineering based on weights and pulleys so we came up with the stone-and-sand system seen in the film. The final concept works with simple gravity: when the sand pours out, the level drops which causes the sections of the obelisk to pivot and rise. Once the obelisk’s four sections connect they form the visible tip of a much bigger underground structure and reveal the opening to the temple.

Retracting Spiral Staircase – According to the script, once Indy’s group has successfully unlocked the obelisk’s mechanism, the sand empties out and the floor opens up beneath them. The idea for the retracting spiral staircase was something I added to the scene and proposed first in sketch form. Even though it was quite a simple idea, I felt that it really added to the tension of the scene and would force the characters to run down the stairs, making their way to the bottom much more quickly, before the steps were fully retracted. This initial concept was fleshed out and the Art Department joined forces with Dan Sudick and his special effects team to perfect the operation of this towering movable set. The biggest challenge was keeping the steps synchronized and properly paced with the actors. Each step was linked by a cable to powerful pistons bolted to the stage floor making the final result look like a monumental string instrument. The interior of the staircase set looked much like it does in the film and, despite its height, we were kept to a confined and narrow space once we were inside the shaft. The central column was twenty feet in diameter (since in theory it houses part of the retracted obelisk). In order to accommodate the camera and crew, we added a base portion of the staircase on the same stage. This set piece added another twenty-five feet to our overall staircase height and it slightly widened at its base into a bottleneck shape which allowed us to transition nicely to the underground tunnels and spaces of the temple heart. The sand which had poured out

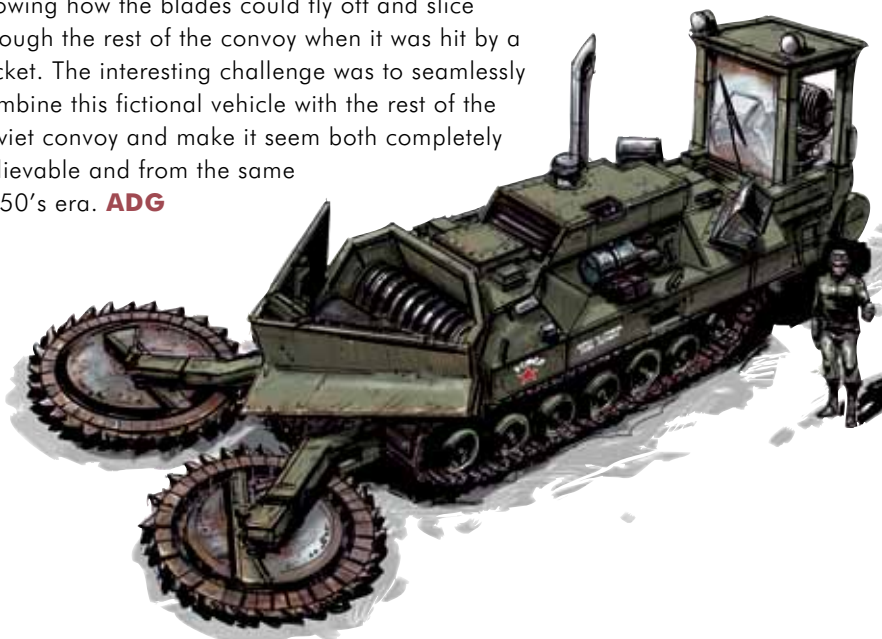


Top: Two pencil sketches of the retracting spiral staircase, drawn by Guy Dyas. Above: The set on stage, showing the extent of Dan Sudick’s special effects rigging.

from the obelisk's top mechanism now coats most of the central column's decorative spouts and the bottom is filled with murky water to convey depth and the humid climate of the Amazon forest.

Temple Heart – The further we progress into Akator the more saturated the color palette becomes which is something that I noticed during my research trip to Palenque in Mexico. All of the color pigments and precious metals were preserved far better the deeper underground we traveled. Both the central Andean region and the Mesoamerican cultures favored extremely bright colors, particularly shades of red. The temple heart with its ornate thrones and circular shape is the most powerful and mysterious area of Akator. Here we kept our use of vibrant colors and detailed carvings while reducing the level of aging since this chamber has been locked off from the rest of the world. Our goal here was to show clearly the thirteen skeletons arranged in a circle. Each skeleton was placed on stepped plinths decorated with ancient inscriptions; about 3,500 tiles were cast for this purpose. The central floor was twenty-six feet across and entirely sculpted, resembling some of the existing Mesoamerican sacrificial slabs and sun stones.

Russian Jungle Cutting Machine – In order to clear a passageway in the dense Amazonian jungle for the Russian convoy to make its way toward the lost city of Akator, Steven Spielberg and George Lucas came up with the idea of a cutting machine, described as a large military vehicle that would be at the very front of the convoy with massive blades and reinforcement to cut down trees in its path and push them to one side. Additionally, Steven and the pre-vis artists came up with a great animatic showing how the blades could fly off and slice through the rest of the convoy when it was hit by a rocket. The interesting challenge was to seamlessly combine this fictional vehicle with the rest of the Soviet convoy and make it seem both completely believable and from the same 1950's era. **ADG**



Top and center: Two views of the temple heart, with thirteen ornate thrones arranged in a circle and extraordinary detail carved into the floors and columns. Above and left: Ed Natividad's concept sketch for the Russian jungle cutting machine, and a photograph of the completed vehicle. It was built on a snow cat chassis and Art Director Luke Freeborn supervised its construction.

AFI CONSERVATORY PRODUCTION DESIGN SHOWCASE 20 08



by Joseph Garrity,
AFI Senior Filmmaker in Residence

On Wednesday, June 4, the AFI Conservatory held the opening-night reception for its annual Production Design Showcase. The event featured the design work—from renderings to scale set models—from the AFI Conservatory's first- and second-year Production Design Fellows. The Showcase exhibit remained open on the AFI Soundstage through June 10 for public viewing.

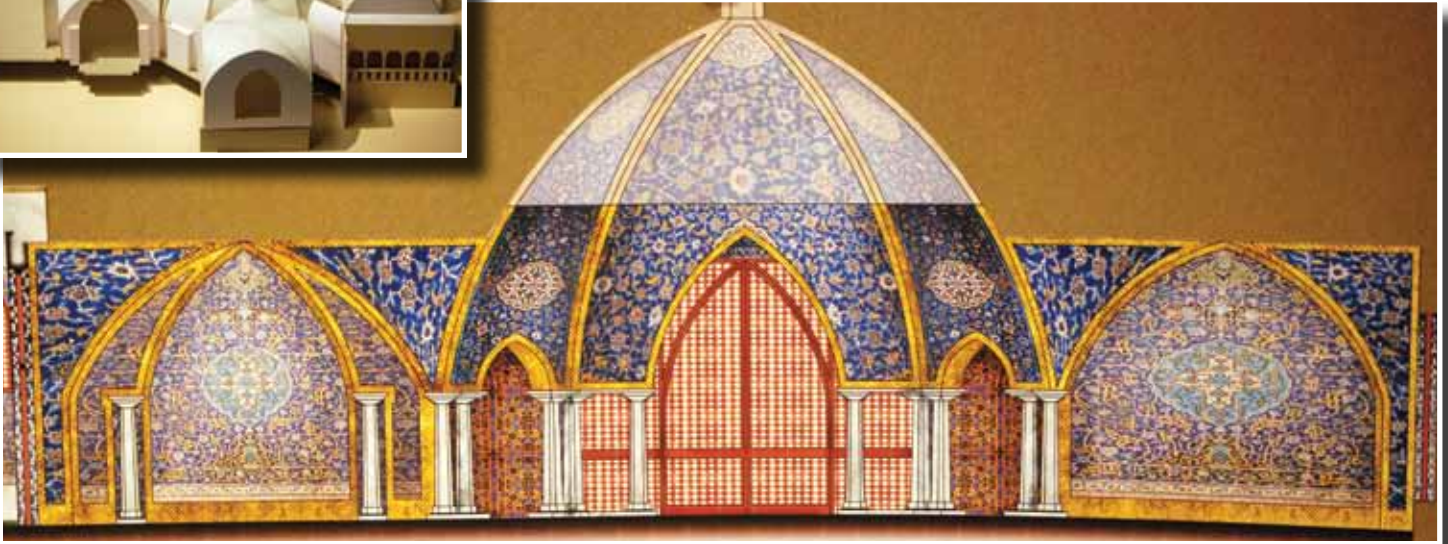
Attracting artists from architecture, interior design, theater arts, scenic design and other related fields, the AFI Conservatory's Production Design program emphasizes the creative process of visually and physically developing an environment that becomes an essential component of the storytelling process.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

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

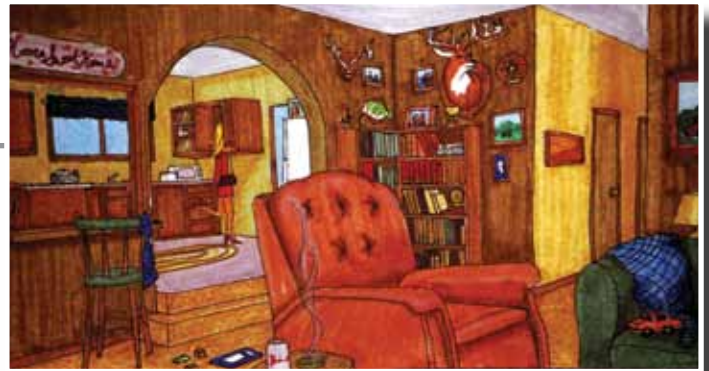




Below: Andres Cubillon is a second-year Fellow and a graduate of the Rhode Island School of Design with BA degrees in both Architecture and Fine Arts. His paint elevation of the princess' private quarters for Puccini's TURANDOT was created with AutoCAD® and Photoshop®. The inset is his model of the set, built with chip board, balsa wood, and museum board.



Right: First-year Fellow Toi Whittaker is a recent graduate of Florida A&M where she received a BS in Theater with a concentration in Scenic Design and a minor in Fine Art. Her illustration of the sheriff's living room and kitchen for RAIN was executed in SketchUp® and colored with markers.

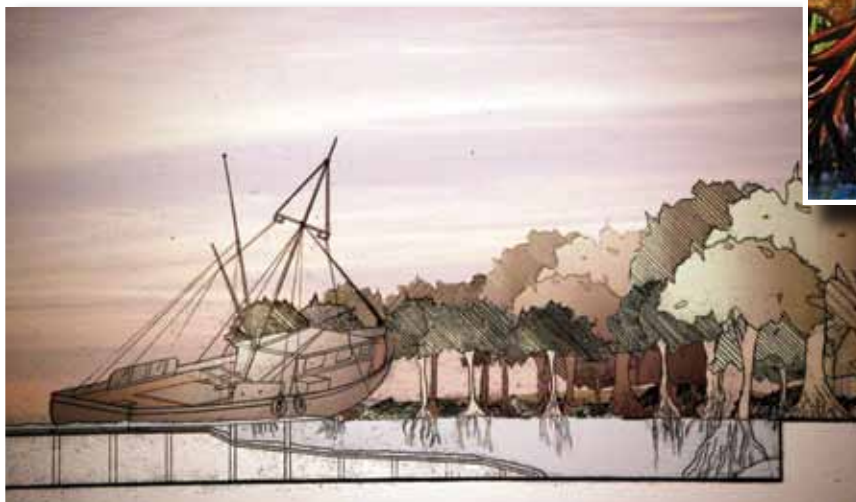


Above: Second-year Fellow Jennifer Bash graduated in 2006 from California State University at Long Beach with a major in Film and Electronic Arts. She has also received two associate degrees in Fine and Liberal Arts, and has a background in painting, drawing, art history and theater. This plan showing a floor treatment was done for a public bath set she designed for THE GODFATHER, set in ancient Rome. She used SketchUp to develop the concept, AutoCAD to draw it, and Photoshop to add color and pattern.

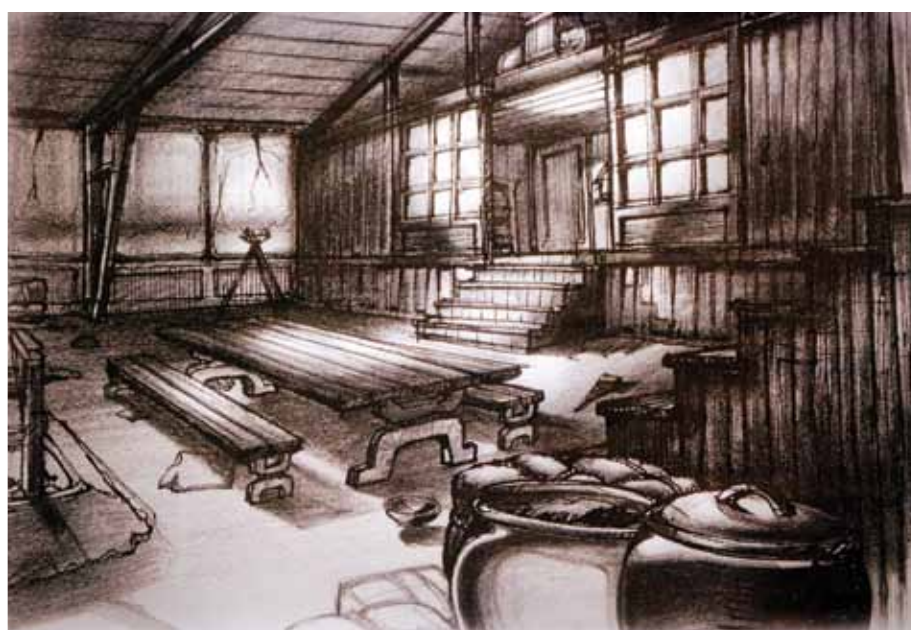
Below: Hyo Shin Kim is a first-year Fellow who studied Visual Communication Design at Hongik University in Seoul and Introduction to Architecture at UCLA. This pen and pencil illustration is Joe Lorkowski's living room for SUNSHINE CLEANING.



Below and right: First-year Fellow Lily Shapiro majored in Architecture with a focus in Social Sciences at Mt. Holyoke College. She has also participated in various architecture projects at Harvard and Columbia Universities. The elevation of this partially sunken shrimp boat for HOOT was hand-drafted and colored in Photoshop. The illustration was done with colored pencil, acrylics and markers on paper.



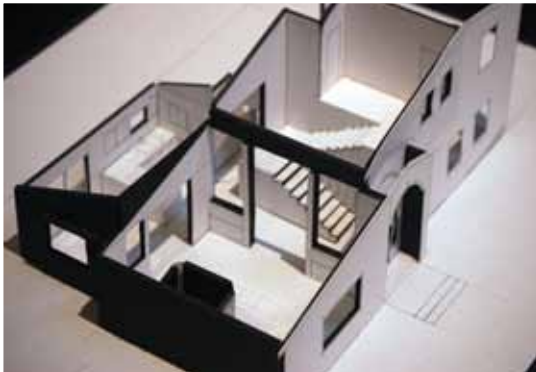
Above: Andrew Hussey is a second-year Fellow who has a BA in Studio Art from Beloit College who has worked in the film industry for fourteen years, primarily as a lead man and set dresser. He has also worked as a model maker for architects in New York, Chicago and Vancouver. This is an elevation for a war room on the moon for DR. STRANGELOVE set in the future. The drawing was executed in Form Z.



Right: First-year Fellow Carlos Fernandez had two careers—the military and the automobile industry—before he found his calling as a film Art Director. He has taught design at the Center for Creative Studies and at Art Center School of Design, and is proficient in CAD, pre-visualization, character design, and industrial design. This colored pencil and Photoshop illustration of a tavern interior was done for LIFE AS A DOG, an AFI cycle film.

Right: BreAnn Vander Ark graduated magna cum laude from the University of Illinois in Chicago with a BFA in Industrial Design and a minor in Moving Image Arts with a concentration in Theater Design. The second-year Fellow executed this pen and marker sketch of Colin's bedroom for THE SECRET GARDEN.

Below: First-year Fellow Miriam Gilbert holds a Bachelor's degree in Theater from the University of Massachusetts at Amherst and has worked as an Art Director on several films, including SPLINTER and the TLC series UNTOLD STORIES OF THE ER. This is a study model of Jeffrey's house for MAMA'S BOY, built with foamcore and illustration board.



Above: Emily Kwong was born in Hong Kong and raised in Singapore. She graduated with a BFA from the North Carolina School of the Arts in Filmmaking, and interned with Production Designer Jim Bissell on LEATHERHEADS. The first-year Fellow's project shown here is a pen, colored pencil, and marker sketch for MONSTER SPRAY, an AFI cycle film.

Below: Harrison Yurkiw is a first-year Fellow who has been working in various Art Department positions on music videos, commercials and short films for the past six years. This sketch of Harrison's, executed with SketchUp, Photoshop and markers, is Isaac's studio office for DIVA.

Above: First-year Fellow Justin Terry grew up in Ann Arbor, Michigan, and studied Production Design at the Brooks Institute of Photography where he completed six portfolio projects as the lead designer. This class exercise is a drawing of robots, executed with pen and markers.





Left: Second-year Fellow Miguel Montalvo has been working steadily as a costume and scenic designer in Los Angeles theaters and has over fifty credits to his name and has already collaborated on three AFI films. This illustration of the great-room interior of a lighthouse complex for OBOLUS, an AFI thesis film, was created in SketchUp and Photoshop.

Right: Melissa Krystofiak graduated from the University of Alberta with a Bachelor's degree in Industrial Design. She has shown her furniture designs at the Industrial Design Show in Toronto and the International Contemporary Furniture Fair in New York. Her model for Hallybally Cabin for SPEAKING OF SEX was built with balsa wood, foamcore, paint and markers.



Far right: First-year Fellow Nick Futrell graduated from Brooks Institute of Photography with a BA in Feature Film Production. This model of a town square, built of plywood, foamcore and illustration board, and using Photoshop as well as typical model supplies, was done for THE MOGULS.



Left: Monica Lead is a graduate of Arizona State University with a BA in Humanities/Film and Media Studies. The first-year Fellow's model of Jocelyn's house for THE JANE AUSTEN BOOK CLUB was built entirely of balsa wood.

Right: Doerte Schreiterer, a second-year Fellow, has worked in the Art Departments of television programs, commercials and films in Berlin since 1995. She holds a diploma as a property master from the German Chamber of Industry and Commerce in Hamburg. Her illustration for Felix's apartment was done for SUNDUST PARTICLES, an AFI thesis film, using pen, colored pencils and markers.



Left: First-year Fellow Elizabeth Van Dam earned her BFA in Painting, Media Arts and Performance from the Minneapolis College of Art and Design, and has worked for the past decade as an event designer. This illustration, done in acrylic, mixed media and collage on Arches paper, portrays the interior of Jason Scott's office for HELLO, MY NAME IS JASON SCOTT.

Below: Jenna Anderson received her Bachelor's degree in Film from Full Sail University in Winter Park, Florida. The first-year Fellow has also designed commercials for Rockstar Energy Drink and Jägermeister. This groundplan of the interior of a mental hospital activities room for NEVERWAS was drawn in Vectorworks® and colored in Photoshop.



Left: First-year Fellow Aashild Nordaas graduated from the University of Central England in Birmingham with a Bachelor's degree in Theater Design. Back in Norway, she has designed sets and costumes, acted and directed for community theaters. Her watercolor illustration for NUDE AND NAKED shows the interior of a carriage house.

Hector Serbaroli

A Scenic Legacy

by Joseph A. Serbaroli, Jr.

My grandfather, Ettore (Hector) Serbaroli, was born in Italy, on January 7, 1881, and trained at the Ospizio di San Michele in Rome, an institution for boys who were either orphaned or had only one parent. He studied with master painters Alessandro Ceccarini and Alessandro Raggi, honing his skills and finally winning the prestigious gold medal in art from San Michele. Based on that achievement, he earned himself a position working with the famous portrait painter and muralist, Cesare Maccari (1840–1919), on what was to become Maccari's masterpiece, the awe-inspiring murals that today grace the cupola of the Basilica of Loreto.

He was about twenty-six when he was hired to help decorate the Teatro Nacional in Mexico City (today the Palacio de las Bellas Artes), a massive project designed to become a cultural showplace for Mexico's fine arts. Before the work on the Palacio was even finished, he was summoned to the city of Chihuahua to do extensive decorative work in

preparation for an important state visit between Mexican President Diaz and U.S. President William H. Taft. The trip to Chihuahua turned out to be pivotal: while working there, he met Josefina Sini, a dark-haired, petite thirty-one year old. They were married in the basilica on November 28, 1912.

Not long afterward, the Mexican Revolution forced him to flee that country with his wife, mother-in-law and one-month-old daughter Judith. Leaving most of their personal possessions behind, they journeyed north to San Francisco, where the Panama Pacific International Exposition was under construction. For the Expo he was commissioned to paint six large oil paintings depicting important places and events in the history of California. One of these was a twenty-two-foot-long, breathtaking landscape of Mount Tamalpais, a spectacular view of the mountain and its upland meadows as they existed in the early twentieth century. Today it hangs in the council chambers of Mill Valley's City Hall.

Serbaroli as a young man in Chihuahua, Mexico, ca. 1911.



Over the next several years, he made his living in the Bay area selling paintings and teaching art at Tamalpais Military Academy (now the prestigious Marin Academy) in San Rafael, until he was asked by architect Julia Morgan to decorate William Randolph Hearst's fabulous castle at San Simeon. Like everything else in Hearst's life, he wanted only the finest artworks and artisans for his residence. Serbaroli worked on the interior executing original designs and embellishments, particularly on the ceilings, as well as restoring many of the priceless antique artworks that Hearst acquired over the years.

Just as his work at Hearst Castle began to wane in 1927, he met the illustrious writer Adela Rogers St. Johns (1894–1988) who was writing screenplays for the movie studios in Los Angeles. Through her intervention, Serbaroli was offered a position as a sketch artist and to help with set designs at First National Studios in Burbank. By now, he had four lively young children to feed, clothe and educate on an artist's modest wages. Recognizing an opportunity to work steadily in the motion picture industry, he accepted the job and moved the family to Hollywood in 1927.

Jack Okey was First National's leading Art Director and he soon realized that Serbaroli was trained to do much more than just sketches and set designs. He asked him to create a full-length portrait of actress Marion Douglas in her shepherd girl costume for *The Shepherd of the Hills*. Released on January 1, 1928, it became one of First National's top box-office successes.

On October 29, 1929, Black Tuesday, the stock market crashed, and millions of Americans were thrown out of work, but the Hollywood studios could not seem to produce feature films fast enough for a society starving for a cinematic escape from reality. Art Director Max Rée at RKO Studios called on Serbaroli for a forthcoming spectacular show with sumptuous sets. The movie was *Dixiana* (1930), a big-budget musical comedy that introduced American cinema goers to the legendary African-American dancer Bill "Bojangles" Robinson in his first feature film. While Rée devoted



Photos courtesy of First National Pictures/Warner Bros.

Top: The actors, John Boles and Marion Douglas, with the Serbaroli portrait of Douglas, on location for *THE SHEPHERD OF THE HILLS* (1928, Jack Okey, Art Director) for First National Pictures. Above: The artist, H.E. Serbaroli, in Hollywood painting the portrait of actress Marion Douglas as the tragic Maggie Matthews.



Photo by Bertram "Buddy" Longworth



Photo courtesy of Twentieth Century-Fox

Top: An rare unpublished photograph of Bette Davis with the artist Hector Serbaroli. The movie that the portrait was for remains unidentified, but is thought to be from about 1931 and possibly for the RKO Radio Pictures production *WAY BACK HOME* (1931, Scenery by Max Rée).

Above: H.E. Serbaroli's powerfully executed image of Darryl Zanuck on the wall of the Café de Paris in 1934 at the Twentieth Century-Fox Studios commissary.

much of his time to the film's fabulous costumes, Serbaroli worked on more than a dozen oil paintings and murals. Two of the paintings, each almost five feet tall, are 17th-century Dutch-style portraits that appear on the wall of the Van Horn's grand plantation home in Louisiana. Typical of Hollywood prop oil paintings, they were not signed, but Serbaroli didn't mind. He preferred not to place his signature on works that were not his original ideas. In his characteristically Italian lighthearted manner, however, he did do something unusual. In the picture of the somber Dutchman, he painted a small cartello in the man's left hand. In it he inscribed a very small note, in finely scripted lines on the card: "Dear Mr. Rée, I hope that you will be pleased. Truly yours, E.H. Serbaroli."

The following year, he worked on a number of films for Anton Grot, who had become the Supervising Art Director of the newly merged Warner Bros./First National Studio. He produced several murals in the museum for *The Mystery of the Wax Museum* (1933), and a large portrait of President Theodore Roosevelt for *Footlight Parade* (1933, Anton Grot and Jack Okey). He worked as a scenic artist on *A Midsummer Night's Dream* (1935) with the noted Austrian stage director Max Reinhardt, as well as Polish-born Anton Grot and German director William Dieterle. In front of the camera was an all-star cast of eloquent American actors including Dick Powell, James Cagney, Joe E. Brown, Olivia de Havilland and eleven-year-old Mickey Rooney. But behind the cameras was a pageant of polyglot artists with foreign accents; Dieterle, Reinhardt, Rée, Grot, and of course, Serbaroli. There were many other talented, well-trained immigrant artisans, most of whom came to America in search of a better life, or because they were persecuted in Europe for their religious or political beliefs. While pursuing their own dreams, they all contributed enormously to their adopted homeland and to America's principal art form.

In the bustling restaurant of Twentieth Century-Fox Studios known as the Café de Paris (today it's simply the Fox commissary), he completed several portraits including a very large one of Darryl Zanuck that is still there.

Often celebrities like Bette Davis, who had busy schedules or couldn't sit for long lengths of time at the sets, would drop by his home or studio. They always felt comfortable in his presence. He was a consummate professional, well mannered,



impeccably dressed and very serious about portraiture. Art Directors and set decorators never had any reservations about sending high-profile Hollywood actresses over to his house. On the contrary, when they arrived at the home, the door was likely to be answered by his oldest child, Judy, in her paint-stained artist smock or by his wife who would offer iced tea and refreshments before bringing them to sit for the portraits in the atelier.

Over the years, Serbaroli witnessed Hollywood's metamorphosis from the early days of the first talkies into a world of mega-bucks and power politics, but some studios were more difficult to work for than others. Jack Warner was an autocrat, bombastic and overbearing, but his status as the boss of Warner Bros. never impressed Serbaroli who was not beholden to any single studio for his livelihood. When Warner barked at him as if he were some unskilled prop boy, Serbaroli refused to swallow it. In a loud and angry rebuke, the words colored by his hand gestures and lingering Italian accent, he told Warner what other employees

hesitated to say: he wasn't going to stand for Warner's demeaning remarks, he was through with him and his studio, and he would never work for him again. Then, tossing aside his palette and brushes, he walked off the set in disgust and went home. The day after the incident, on the advice of his movie crew and as a gesture of reconciliation, Warner had art supplies sent to his home along with a note asking him to finish some of the work at his home studio. But Serbaroli had his principles. He sent the art supplies back with a gracious "no thank you," and true to his word, he never again set foot on the Warner Bros. lot.

In between films, he still worked on architectural projects. His friends, Juan Larrinaga (1885–1947) and his brother Mario (1885–1979), were artists at RKO Pictures. Juan was doing murals in Dallas and suggested he contact Chief Architect George Dahl who needed trained muralists. The project was the Texas Central Centennial Exposition, commemorating the first one hundred years of Texas independence. At Fairpark, one of his

A production still from LLOYDS OF LONDON (1937, William Darling, Art Director) with the original oil painting over the fireplace in the casino. The portrait was commissioned from Serbaroli by set decorator Thomas Little.

murals, *Goddess of the Harvest*, is still on the wall of the Food and Fibers building.

On his return home from Texas, he worked on one of Darryl Zanuck's biggest productions at Twentieth Century Fox, the movie *Lloyds of London* (1937), a tale about the famous British insurer of ships, and it required numerous paintings for the 18th-century stage settings. Art Director William Darling and Set Decorator Thomas Little requisitioned a number of "pictures painted to order" for the casino scene. One of these is the large oval oil painting of a lady in the 18th-century gambling salon that hangs over the fireplace. Another is an oblong portrait of a gentleman. In the end, despite some fine acting,

in her absence on stage for a particular scene, a small picture of Loretta Young as the French Empress Eugenie was essential to make the scene succeed visually. A photo wouldn't do, because this was a period film. Without a hand-drawn portrait, Herzbrun was reluctant to shoot the next day. An article in the June 1938 issue of *20th Century-Fox Magazine Close-ups*, tells the story:

"(Serbaroli) got up out of a sick bed and worked until four o'clock in the morning getting out a rush job for us—a beautiful pencil sketch of Loretta Young as Eugenie for *Suez*. And did such an excellent job that Miss Young raved about it and demanded one exactly like it for herself."



Photos courtesy of RKO Radio Pictures

Above left: Serbaroli with actress Hedy Lamarr, discussing his portrait of her as Allida Bederaux for the RKO movie *EXPERIMENT PERILOUS* (1944, Albert D'Agostino and Jack Okey). The painting was a focal point of the movie's dramatic story. Right: Serbaroli's finished painting.

an absorbing storyline and ample promotion, *Lloyds of London* received only two Academy Award® nominations. One of them was, of course, for William Darling's Art Direction. Serbaroli's splendid work contributed greatly to those sets, but he received no recognition for any of the pictures he did on that production. He was paid \$100 each for painting.

During the filming of *Suez* (1938), for Art Directors Bernard Herzbrun and Rudolph Sternad, something happened that underscored Serbaroli's conscientiousness and professionalism. One evening, Herzbrun had an idea. He decided that,

For Hans Peters that same year, he worked on *The Hound of the Baskervilles* (1939), completing six beautiful portraits including one of Ralph Forbes as Sir Hugo Baskerville.

The Rains Came (1939, William Darling) takes place in the Indian state of Ranchipur, and a lot of work was to be done in the Twentieth Century-Fox scenic loft. Serbaroli helped out doing matte shots with some of the other artists. He usually did the more difficult work, painting people or facial features as opposed to landscapes, and a photo shows him painting a statue of Queen Victoria onto the matte's background. He was modeling it

from a photograph of a bust of the queen. Several shots of his work made it into the final cut. In one scene, George Brent playing the artist Thomas Ransome, ends by raising his glass to the matte shot of the queen's statue done by Serbaroli.

For *Wilson* (1944), he spent several months doing oil paintings. Some of these were half portraits of U.S. Presidents William Howard Taft, Abraham Lincoln and James Madison, Benjamin Franklin and others. Four of them, however, were superb full-length portraits, eight-feet-tall, gold-gilt framed, life-size reproductions of the historic originals that hang in the East Room of the White House. The portrait of Washington was a copy of Gilbert Stuart's famous 1796 Lansdowne portrait, while the portrait of Lincoln was originally by William F. Cogswell. According to a promotional folder issued by Twentieth Century-Fox before the movie's release, "In all 162 sets, 124 interiors and thirty-eight exteriors, were created by Wiard B. Ihnen and James Basevi, art directors at the Twentieth Century-Fox Studio. The sets covered thirty-seven acres of ground... Numerous White House paintings, especially the four full-length paintings of George Washington, Abraham Lincoln, Thomas Jefferson and Martha Washington which hang in the East Room, had to be copied in detail. These paintings could not be photographed and then colored because the deception would have been detected by the Technicolor cameras and, obviously, they could not be borrowed. So to the artist Hector Serbaroli went the three-month job of painting duplicates. They were so good that when Vice President Wallace visited the Wilson sets at the studio he asked, astonishingly, how the paintings were obtained. He was informed, of course, that they were exact replicas painted by the distinguished studio artist H.E. Serbaroli.

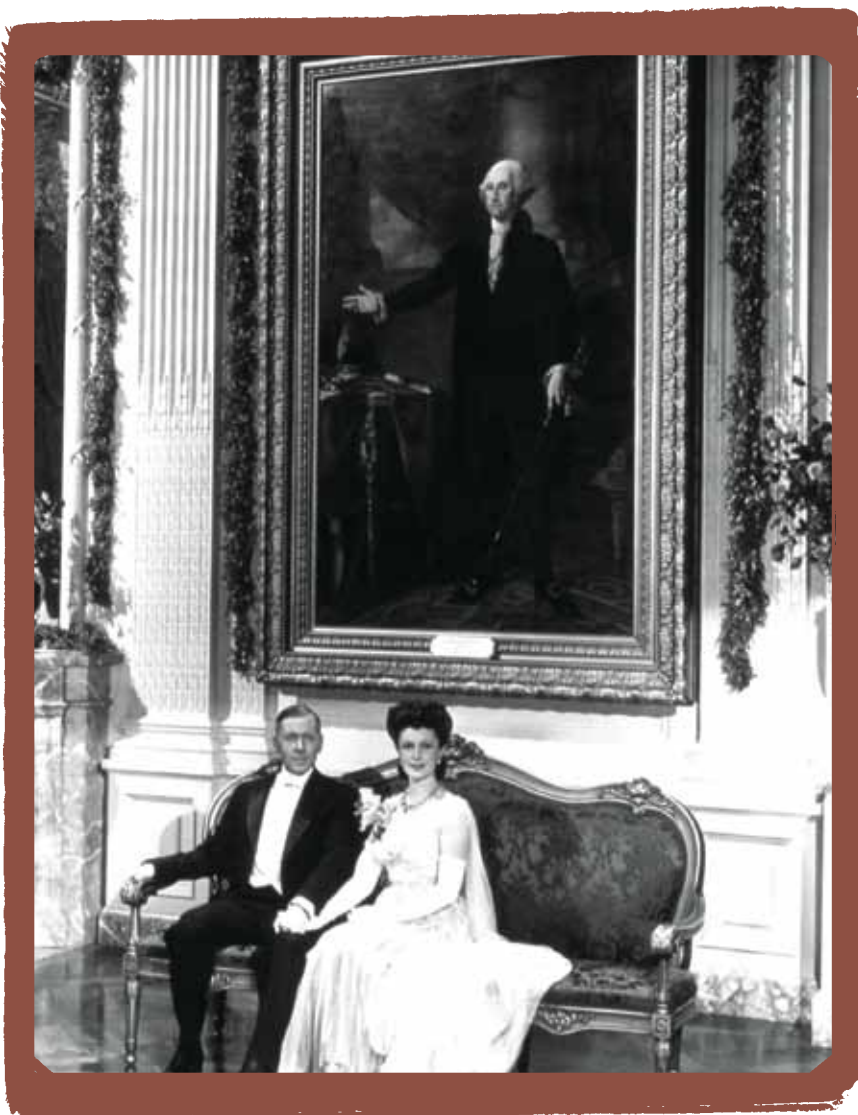
In 1944, RKO Radio Pictures' produced *Experiment Perilous* (1944), Jacques Tourneur's gothic thriller. Albert S. D'Agostino and Serbaroli's old friend, Jack Okey, were responsible for the Art Direction of this production, along with Darrel Silvera and Claude Carpenter who did the set decoration. Serbaroli was commissioned to do the portrait of Hedy Lamarr as Allida Bederoux that would become a focal point of the movie's story. The movie won the Oscar® for best Art Direction.

He continued doing Scenic work for Twentieth Century, Paramount and RKO, specializing in portraiture; but toward the late 1940s his focus slowly shifted toward ecclesiastical artwork. Up



Left: Tyrone Power and his first wife Annabella in the Twentieth Century-Fox movie SUEZ (1938, Bernard Herzbrun and Rudolph Sternad). Serbaroli's soft-pencil portrait of Loretta Young was placed on the desk between them.

Below: Alexander Knox and Geraldine Fitzgerald on the set of Twentieth Century-Fox's WILSON (1944, James Basevi and Wiard Ihnen) with Serbaroli's copy of Gilbert Stuart's famous portrait of Washington in the East Room of the White House.



Photos courtesy of Twentieth Century Fox Film Corporation



Photo courtesy of Twentieth Century-Fox

Portrait of Sir Hugo Baskerville, one of six portraits Serbaroli did for *THE HOUND OF THE BASKERVILLES* (1939, Richard Day and Hans Peters).

Opposite page, top: H.E. Serbaroli painting a matte shot of Queen Victoria for *THE RAINS CAME* (1939, William Darling and George Dudley) in the Scenic Art Department at Twentieth Century-Fox. Bottom: The artist, Hector Serbaroli, ca. 1947.

until 1951, he worked on murals and paintings for more than a dozen California churches. Among those that can still be viewed today are:

Church of Saint Monica, 7th and California Sts., Santa Monica (Murals in the dome and on the walls – ca. 1938)

St. Andrew's Church, 311 North Raymond Ave., Pasadena (Archbishop's Chapel)

Immaculate Conception Church, 1433 West 9th St., Los Angeles (Rosary Chapel murals – 1946)

First Lutheran Church, 3119 West 6th St., Los Angeles (*The Last Supper* – 1947)

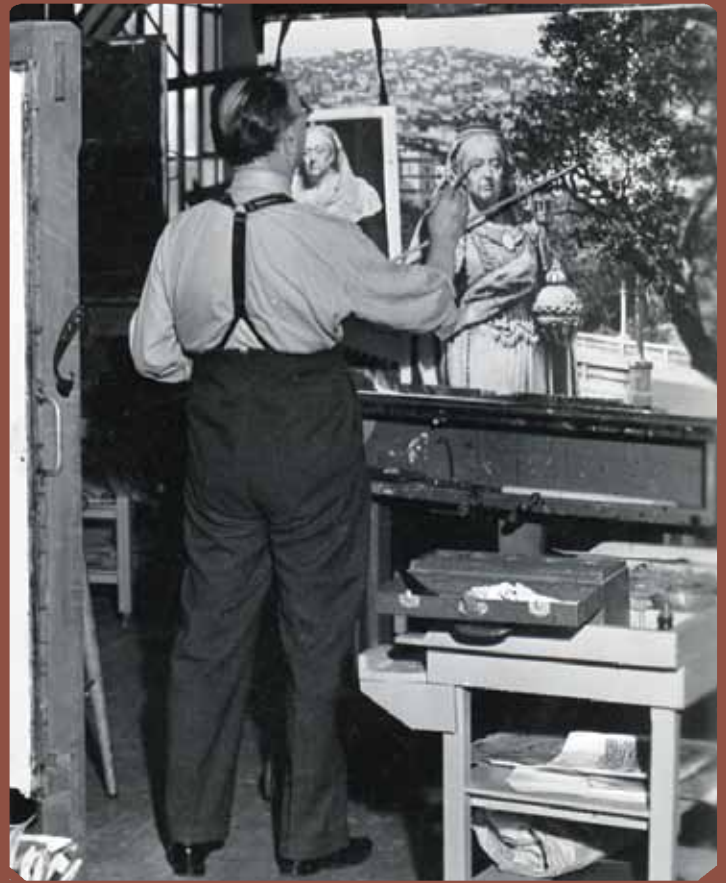
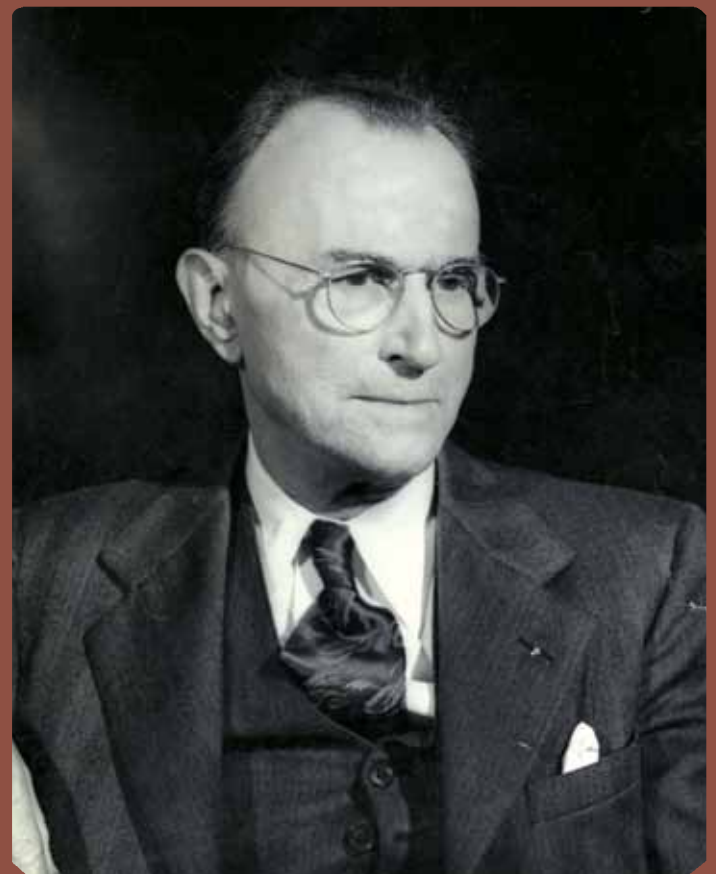
Church of the Good Shepherd, 505 North Bedford Dr., Beverly Hills (Stained-glass window design – ca. 1947)

Church of Saints Peter and Paul, 660 Filbert St., San Francisco (Cupola, ceiling & mosaic designs – 1950)

Holy Family Church, Rollin St. and Fremont Ave., South Pasadena (Altar murals of the Assumption of Our Lady and the Death of St. Joseph – 1951)

By the late 1940s, however, he was almost blind from cataracts. He returned to Rome in 1950 for the first and last time to have his eyes operated on by one of the world's-finest eye surgeons. He had not been back in 48 years. He underwent an operation that restored the eyesight in one eye, so that he could continue to pursue his art, the only livelihood he ever knew.

On December 19, 1951, the artist's eyes, the windows through which his inspiration flowed during his life, closed for the last time, just three weeks short of his seventy-first birthday. Accompanied by a small and intimate group of family and friends as mourners, this simple man, this wonderfully talented and accomplished artist, was brought to Calvary Cemetery in Los Angeles to rest after a long and very fruitful life. He left in his wake a tremendous legacy of art and beauty on the celluloid of some of Hollywood's finest films, and we are fortunate that we can all still enjoy them in movies today. **ADG**



Non-Rectangularity

by Eric Orbom, Art Director (Ret.)



People ask, "What do you do with yourself now that you've retired?" I tell them I'm having fun redesigning the world. And it's true. A non-rectangular world!

We live and work in right-angled boxes. But right angles seldom appear in nature. Look at tree branches, honeycombs, flower petal arrangements, clusters of soap bubbles, crystals. Why not an architecture based on pentagons, or hexagons, or ...? That is what I have been investigating.

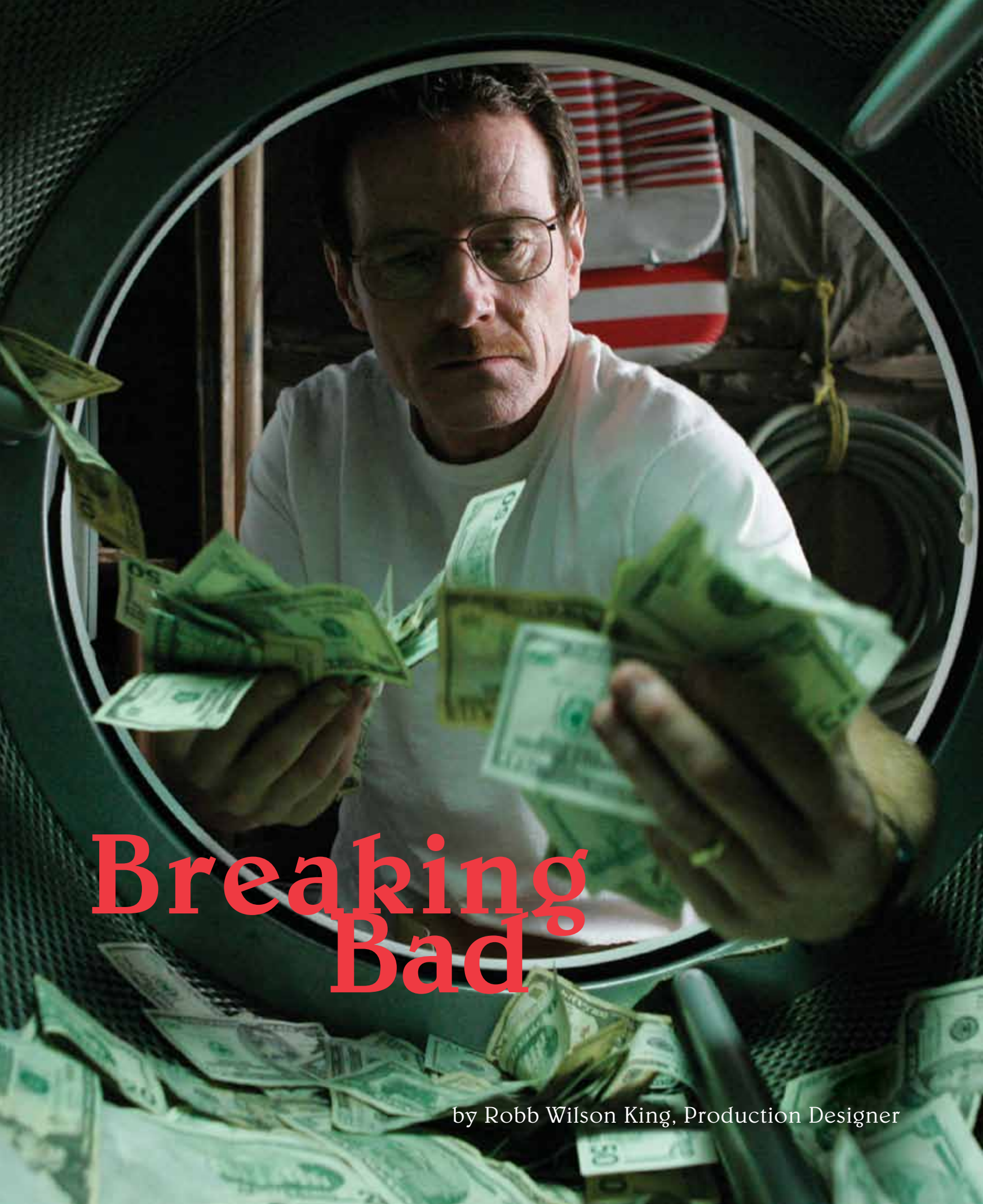
I have been a sailor, a model maker, set designer, Art Director and now, inventor. The opportunities of my life have given me the tools to discover new (to me) geometry, two-dimensional patterns and now, three-dimensional clustering and stacking of forms that incorporate other angles. But I look at this geometry as an architect, not as a mathematician.

I want to design structures that are visually exciting, recyclable, and self-trussing to provide superior resistance to wind forces and earthquakes. To make this possible I have invented and patented connectors for the steel beams in the framework of large structures that disperse stresses at the corners. With my adjustable corner connector, I can layer prism forms and stack them in a truss style of architecture that seems to grow organically in a crystalline fashion. The connectors will also allow the turning of a corner in a truss to build spheres, cylinders, and any curved style of surface.

The new geometry involves the mixing of polygons into a new grid of bubble forms. The turn on for me has been the strangeness of finding new combinations of stacking. This strangeness could lead to a new architecture of mega-structures with new habitat in places we cannot reach with present technology or imagination. This geometry is wild in the sense that it builds in all directions to infinity. A picture tells a thousand words. Take a look. **ADG**



Opposite page: Orbom with a small part of his collection of study models for a new geometric architecture. This page: Details from various models, reflecting Orbom's experiments with different polygons. Some of the models reflect studies into conventional framing of the non-conventional forms. Also included is one of his patented flexible connectors for adjustable vertices, and his model of a twelve-sided ballroom, photographed on-site on the Oregon coast.



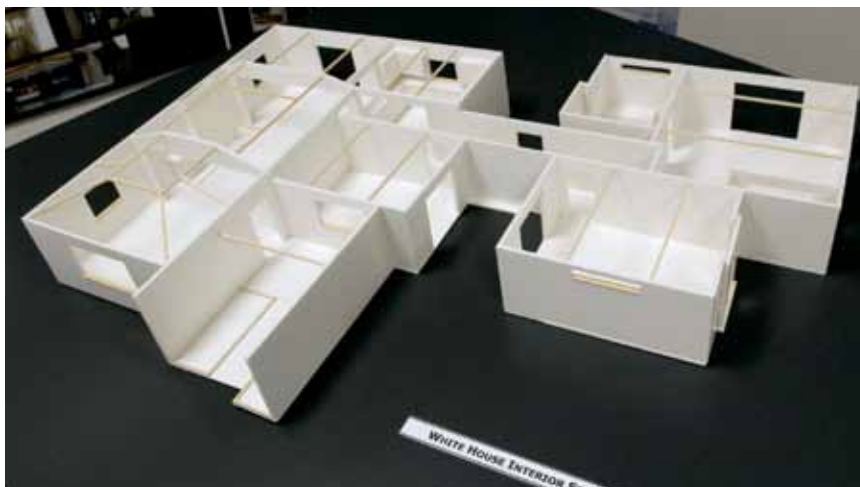
Breaking Bad

by Robb Wilson King, Production Designer

Writer/creator Vince Gilligan has provided the AMC series *Breaking Bad* with a narrative so intriguing and unconventional that it needs to be grounded in visual reality. As a Production Designer, it is an immense joy to be a part of this translation process. The continuing story follows Walter White, a fifty-year-old high school chemistry teacher who turns to crime, cooking crystal methamphetamine, to provide security for his family when he is diagnosed with terminal lung cancer. Each episode sees Walter and his world change as the pressures of his new occupation, the criminals and DEA agents he has to deal with, and the strain of his chemotherapy regimen all take their toll on him and his family. Like most designers, I strive hard to bring a feature-film quality to episodic television, in spite of the limited budget, and I give a great deal of attention both to the designed sets and the wonderful, untapped New Mexico locations to bolster the narrative's scope and scale.

The story is set in Albuquerque, and the series is filmed at the New Mexico Studios and in the wonderful locations that surround the city. Every week I try to capture as much as I can of this amazing countryside and its unusual locations, continually treating the camera to new delights. My mantra is: be foreign, seek visual surprise, and always celebrate the ever-changing landscape. I also wish to use those indigenous elements that are unique to the area. The organic quality which comes from shooting a New Mexico story in New Mexico allows the Art Department great freedom of invention and in the layering of detail. We have made new discoveries daily and many of them make their way into the visual narrative. And always the extraordinary New Mexico skies serve as the final touch, blanketing the images with a rich anamorphic backdrop. I hope the unique and varied homes, workplaces, and hangouts that I have been able to create in this New Mexico landscape are as stimulating to our audience as they have been to me.

Starting with the pilot episode, I had the opportunity to set up a complete color arc for the season, which served to chart the emotional trajectory of each character. This color arc also was paramount in the selection of locations which needed architectural integrity and yet would allow me to maintain color integrity as well. By painting many of them, I was able to maintain a vision which enabled the series to unfold carefully in a rare combination of story and color. Every set has a rich patina that surrounds the characters.



Photos by Ursula Coyote and Colleen Hayes © Sony Pictures Television

Opposite page: A fascinating special effects rig was created to film this *Cinema Obscura* moment when Walter White dries his ill-gotten cash. To create this sequence, the dryer drum was removed from its axle and motor and placed on casters, set at four and eight o'clock to support the weight of the drum and to allow it to spin. The top of the drum was cut out to allow for lighting, and the back was removed to provide for camera access and for a fan to move the money. A cable was attached to the drum to tumble Walt's loot silently. **This page:** A white model and two photographs of Walter and Skyler White's family home, built on stage at New Mexico Studios in Albuquerque.



Top: Jesse's meth lab, set up in his aunt's basement—a set on stage at New Mexico Studios. Above: The color palette for the entire arc of the season's episodes is always on display in the BREAKING BAD Art Department.

The colors shift as the seasons progress along the emotional life of the White family and the parade of unusual characters. It has been essential to diagram all of the locations and sets in color terms so that as story unfolds, the Production Design can accent the emotional trail.

Graphic Design also plays a very important role in *Breaking Bad*. Because of the subject matter, product placement has been very problematic. I have an amazing Art Department team that has risen to this challenge. Art Director Marisa Frantz and Graphic Designer Steve Maes have created graphic imagery that represents the episodes, characters, scenes

and inspired narrative of the writers. We spend a great deal of time walking the fine line between real and the tweaked universe of our characters.

The primary permanent set is the home where Walter White lives with his wife, Skyler, and his son, Walter Jr. It was vital that this set worked on multiple levels. The set needed to speak of the

White household economics, to explain how he could be driven to make the decisions he does. It's slightly shabby character reveals the time it was purchased some twenty years earlier, and the state of the family since. I wanted the home to be rich with details, layered with an old patina in colors both warm and haunting at the same time. The challenge here was to create something at first warm and cuddly which could then turn cold and unwelcoming. These parallel universes coexist on this set with a certain degree of truth.

The White home had to offer abundant shooting opportunities, rooms opening up to each other, kitchen to dining room and living room views. The floor plan allows for camera ports, wild closet units, and secret passages that have been designed for quick camera setups. We have yet to wild a wall because the layout is flexible and yet still allows the interior to feel small, intimate and casual.

Jesse's aunt's basement needed to have a believable sense that it was part of the larger location house. Many scenes that launched our series were shot here. If you sensed this was a set piece, all would be lost. The final achievement was largely in the hands of Decorator Marcia Calosio and a wonderful Scenic Artist, Michael Diagle. Michael and I have been breathing life

into sets together for many years. I owe him a great deal for the realism and character of his work on *Breaking Bad*.

The Winnebago, which has become the most iconic element in our film narrative, needed the same compelling realism as the basement. To achieve this set, I had the wonderful help of our lead special effects designer, Dennis Peterson. After building it on a rocker to get the maximum traveling sensibility, Dennis achieved wonderful visceral effects with smoke, steam, and rain, and very little money. This set has done a lot of traveling on our show portraying a slightly ridiculous, and yet at the same time, an ominous mobile meth lab. Without this darkly humorous reality, you could not travel the road our characters take into their own brand of individual chaos.

In season two, I had the great pleasure to use the exterior and interior of the first high-rise built in downtown Albuquerque, circa 1954. The production company leased the ninth floor for the next two years and, after gutting it completely, I was able to create a regional Drug Enforcement Administration (DEA) Headquarters overlooking downtown Albuquerque. Again, it was vital to the realism of the story to have a completely believable set with a strong regional sensibility. Time and money were not our friends here, but all the hard work paid off. The DEA office set



Above and left: Three views of the Winnebago, Walter's mobile meth lab. At top is the set exterior and picture vehicle, a twenty-seven-foot 1987 Fleetwood Bounder. The other two images are the interior set. It sits on a gymbal on stage with the boiler end on the center of gravity to support the built set. To stimulate the Winnebago's driving movement inside, the actors are attached to cables and pulled back and forth.



Above: Two views of the set for the Albuquerque Drug Enforcement Administration (DEA) headquarters, built out on the vacant ninth floor of a downtown office building. The set provides eighty-five feet of windows looking over the Albuquerque skyline.

now boasts eighty-five running feet of windows overlooking the actual Albuquerque skyline. The finished design provides wild wall joints with felted plates to ease the moving of walls. Pivoting glass windows help control the desert light and provide various camera ports, allowing us to preserve those important wide and long shots that would eventually distinguish the set, continuing our ability to capture this region so fluently.

This set was drawn by Lead Set Designer Derrick Ballard using Autodesk's Revit® Architecture which has served the Art Department well, enabling us to understand many of the sets and their inherent complications. Both the actors and the episodic directors love this set and are delighted with the way it visually anchors itself to the city while still affording the shooting company full operative advantages.

Another exciting element of the show is what I call *camera obscura*. It is a combination of special effects rigging, oversized props, and various angled platforms that is used with micro close-ups and visual effects work to advance the narrative with imaginative moments that exaggerate the



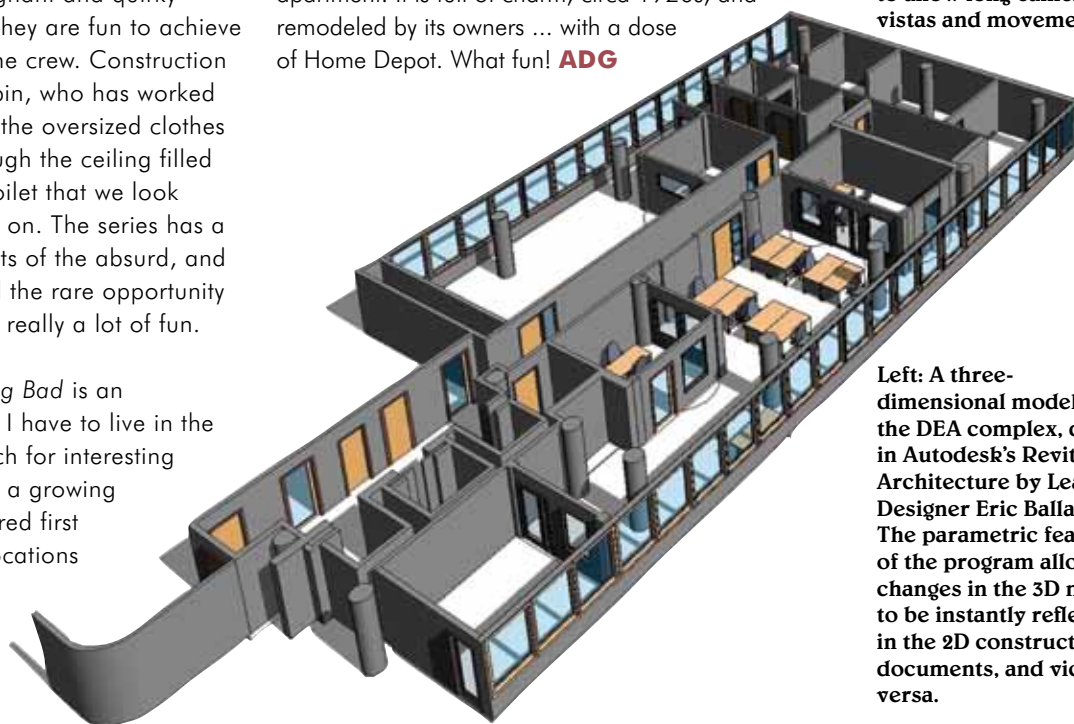
Top: The bullpen area of the DEA office complex. Most of the interior walls feature pivoting glass and walls that will easily allow long camera vistas and movement.

audience's suspension of disbelief. In one camera obscure moment, Walter White is drying his first bit of money, dampened in a horrific combination of tragic events, in a clothes dryer. Moments like this, handpicked for their poignant and quirky absurdity, dot our episodes. They are fun to achieve and use the talents of all of the crew. Construction coordinator William "W" Gilpin, who has worked with me for many years, built the oversized clothes dryer, a bathtub that fell through the ceiling filled with human remains, and a toilet that we look through. The list goes on and on. The series has a fascination with these moments of the absurd, and the Art Department is allowed the rare opportunity to actually visualize them. It's really a lot of fun.

Production Design on *Breaking Bad* is an experience in method design. I have to live in the narrative and constantly search for interesting ways to convey it. The story is a growing life-form that has to be captured first in spirit, and only then with locations and constructed sets. These physical environments have to breathe life. No moment is a throwaway. Everything

has meaning, a subtext, and serves our inspired scripts on multiple levels.

My next project will be to create Jesse's new duplex apartment. It is full of charm, circa 1920s, and remodeled by its owners ... with a dose of Home Depot. What fun! **ADG**



Left: A three-dimensional model of the DEA complex, drawn in Autodesk's Revit® Architecture by Lead Set Designer Eric Ballard. The parametric features of the program allow changes in the 3D model to be instantly reflected in the 2D construction documents, and vice versa.



What...



© Warner Bros. Pictures

Am I Looking At?

by Rick Carter, Production Designer

I see my role as a Production Designer as a visual guide who tries to answer the questions: “Where are we going?” and “How do we get there?”

To me, the vision thing is the most important. It starts with a question that Steven Spielberg once asked me on a location scout: “What am I looking at?”

Everyone who has good eyes can look at something, but what do they really see? Ay, there’s the rub! As a Production Designer, you have to be specific, whatever your solitary or collaborative process of getting there, about the imagery you put before an audience.

Another dimension of this question revolves around the expanding forms of vision provided by new technologies. Today, there is an abundance of possibilities and I say the more the merrier. That's what leads to new ideas, solutions and innovations.

Not that there's anything deficient about tried-and-true methods, especially good old-fashioned physical sets. Nothing to me is more wonderful than the infinite possibilities of a big empty lot, soundstage or warehouse and the excitement of watching it transformed magically into an extraordinary movie setting. In the digital realm, the possibilities seem infinite; but just because you can now do anything doesn't mean you should. You still have to decide what to do, what to look at, what to see.

I've heard it said that Production Design is setting the stage for a movie (or interactive video game or amusement park ride, etc.). The question I ask is, "What is the stage?" Or occasionally even, "What is this movie?" That leads to even more questions: "Why?" Why choose to visualize a movie as live action, animated or motion capture—or a hybrid of all three? "How?" How should the movie be

realized? "Where?" and "When?" quickly follow. Where in the world will the shooting, motion capture—or animation be done? And finally, what is the cost and time required for the production? When confronted with a solution that he's heard before, Bob Zemeckis likes to say, "Anybody can do that." Jim Cameron says, "The mission is expanding." Steven continuously wonders what he's seeing in his mind's eye. What I have learned from them is that the answers to all of these questions we have about making movies are found in the questions themselves.

The nature of our questions about how to "set the stage" is evolving, and maybe even changing fundamentally. I've had numerous conversations with people my age on the topic of reality versus perceived reality. I can't define either, but hopefully, I know it when I see it.

The very question, "Where are we going?" implies that we're in motion, heading somewhere. And indeed we are.

Each year new projects expand the rules of engagement for creating entertainment. On some

© Warner Bros. Pictures



Opposite page: POLAR EXPRESS. This image, and the others accompanying this article, are filmscape memories from my personal cinematic journey into the digital realm. They are low-resolution frame grabs from films I have designed, which I have filtered in Photoshop® to depict impressions from my artistic expeditions thus far. In this instance, I've identified the impression as Believing in a Dream. Left: AI: ARTIFICIAL INTELLIGENCE. The Impression of Entering the Future.



© Paramount Pictures

There will be no discernible distinction how, when and where a movie setting is created. These environments will be realized by an assortment of Art Department, visual effects and cinema graphic artists whose categories and job titles we don't even recognize today.

movies, for instance, there is no real distinction between preproduction and post-production. From the very beginning, the digital imagery being created is being fed into a pipeline for the final rendering of the movie. I've seen motion capture rehearsals become the first template sketches of scenes, which are then edited together to form the first cut.

"How are we going to get there?" has become a highly creative blur. As the saying goes, "there is no there, there." Not because nothing is there, but rather because what is there is not fixed, or even a known or fully defined process. Form now mirrors content and vice versa. Both are in motion. And

each movie, interactive game or amusement park ride is capable of utilizing the creative toolbox in a new way that redefines the possibilities of this form and content.

My Production Design mentor, Dick Sylbert (*The Graduate*, 1967; *Chinatown*, 1974; *Reds*, 1981), was in turn mentored by William Cameron Menzies (*Gone With the Wind*, 1939), for whom the title Production Designer was created. Back in the early 1990s, I remember Dick telling me that he thought his generation's task as Production Designers was to move from the studio backlot out onto the streets and yet still create a unified vision for each movie. Then he looked at me with a gleam in his eye and said, "Kid, looks like your generation is heading into the digital realm." I wrote that down. Trying to look into the future now—which is, of course, impossible to do—it's not too difficult to imagine three-dimensional worlds designed in both physical and digital realms that are not just blended together seamlessly, as we try to do now. Rather they will be of the same essence. In other words—and I realize this may sound like heresy to some—there will be no discernible distinction how, when and where a movie setting is created; and these environments will be realized by an assortment of Art Department, visual effects and cinema graphic artists whose categories and job titles we don't even recognize



today. The boundaries between today's distinct categories of cinematography, lighting, Art Direction, illustration, pre-visualization, set decoration, set design, scenic design and visual effects design will be obsolete. The jobs that will replace them will be what we would now consider hyphenate positions.

Nonetheless, some group of people is going to guide the realization of the visual moviescape. Who will this be? Production Designers are uniquely positioned to take on this task because of our past contributions to the evolution of cinema, but these positions cannot be claimed based purely on the past. Present-day vision, an openness to new ways of thinking, and leadership are both recognized and required by directors and producers.

Those visual artists must not take away from what others can contribute in this wonderfully collaborative medium. Rather, as Production Designers in the future, we must encourage, inspire and truly understand that we all need one another's contributions to make the movies, games or amusement parks as inspiring, exciting and profound as they can possibly be. Then the audiences will continue to be awed and ask Steven's fundamental question:

"What am I looking at?" **ADG**



Images © Paramount Pictures

Opposite page: FORREST GUMP. Another impression of Believing in a Dream. This page, top: FORREST GUMP. Above: WAR OF THE WORLDS. Both images are impressions I've identified as In Our Own Backyard.

production design

SCREEN CREDIT WAIVERS

by Anthony Brockliss, Production Designer

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

FILM:

William Arnold – NOWHERELAND – Paramount
Gary Baugh – CA\$H! – Three Good Men, LLC
Laurence Bennett – TRAITOR – Overture Films
David Bomba – RACE TO WITCH MOUNTAIN – Walt Disney Pictures
Charles Breen – THE LONGSHOTS – MGM
Donald Graham Burt – THE CURIOUS CASE OF BENJAMIN BUTTON – Paramount
David Chapman – MY LIFE IN RUINS – Fox Searchlight
Daniel B. Clancy – NOTHING LIKE THE HOLIDAYS – Overture Films
Nelson Coates – THE PROPOSAL – Walt Disney
Howard Cummings – I LOVE YOU BETH COOPER – 20th Century Fox
Linda DeScenna – BEDTIME STORIES – Walt Disney Pictures
William Elliot – DISASTER MOVIE – Lionsgate
Mark Garner – BEETHOVEN'S BIG BREAK – Universal
Sandy Getzler – FENCEWALKER – Fencewalker, LLC
Mimi Gramatky – WITHOUT A PADDLE: NATURE'S CALLING – Paramount
Clay A. Griffith – A THOUSAND WORDS – Paramount
Alec Hammond – THE BOX – Warner Bros.
Clayton Hartley – SHE'S OUT OF MY LEAGUE – DreamWorks
Derek Hill – W. – Lionsgate
Marcia Hinds – FIRED UP – Screen Gems
Mark Hofeling – HIGH SCHOOL MUSICAL 3: SENIOR YEAR – Walt Disney Pictures
Jon Hutman – MY SISTER'S KEEPER AND TIME TRAVELER'S WIFE – New Line Cinema
Andrew Laws – I LOVE YOU, MAN – Paramount
Dan Leigh – THE BURNING PLAIN – 2929 Productions

Cecelia Montiel – THE INFORMERS – Informers, LLC
Rando Schmook – THE KINGS OF APPLETON – 415 Crystal, LLC
Jeffrey Schoen – NOBODY – Lindeman Pictures
Chris Spellman – OBSERVE AND REPORT – Warner Bros.
Jon Gary Steele – ARMORED – Screen Gems
Missy Stewart – THE UGLY TRUTH – Lakeshore Entertainment
Joshua Stricklin – GRETA – Greta Productions, LLC
Graham "Grace" Walker – WHITEOUT – Warner Bros.

TELEVISION:

P. Eric Carlson – DESPERATE HOUSEWIVES – ABC
Cynthia Charette – SINGLE WITH PARENTS – ABC
Mayling Cheng – GHOST WHISPERER – ABC
Michael Clausen – THE CLOSER – Warner Bros.
Michael Scott Cobb – FLIRTING WITH 40 – Sony Pictures Television
William G. Davis – ONE TREE HILL – Warner Bros.
Marek Dobrowolsky – THE SARAH CONNOR CHRONICLES – Warner Bros.
Jerry Dunn – THE SUITE LIFE ON DECK – Disney Channel
Thomas Fichter – ELI STONE – ABC
Alec Hammond – LIE TO ME – 20th Century Fox
Stephen Hendrickson – LIFE ON MARS – 20th Century Fox
Joseph Hodges – 24 – 20th Century Fox
Michael Hutman – GLEE – 20th Century Fox
Bruton Jones – DRAGONBALL – 20th Century Fox
(Richard Holland was granted a single-card credit as Visual Consultant)
Waldemar Kalinowski – GOOD BEHAVIOR – ABC
Phil Leonard – PRISON BREAK – 20th Century Fox
Michael Mayer – BONES – 20th Century Fox
Anthony Medina – MENTAL – TVM Productions
Bruce Alan Miller – THE UNIT – 20th Century Fox
Stephan Olson – HOW I MET YOUR MOTHER – 20th Century Fox Television
Jay Pelissier – ROOMMATES – ABC Family
Peter Politanoff – Boston Legal – 20th Century Fox
Randy Ser – MY NAME IS EARL – 20th Century Fox
Carol Spier – FRINGE – Warner Bros.
Mark Worthington – UGLY BETTY – ABC

continued on page 57

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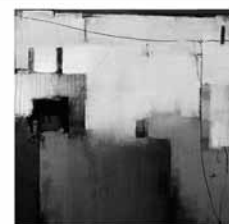
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membership

JOINT CREDIT REQUEST:

A request for joint Production Design screen credit on the television series BURN NOTICE – TVM Productions – was denied. J. Mark Harrington was granted the sole Production Design credit. Subsequently, a request to credit J. Mark Harrington and Craig Siebels as Production Designers on alternating episodes was approved by the Art Directors Council upon the recommendation of the Production Design Credit Waiver Committee.

WELCOME TO THE GUILD

by Alex Schaaf, Manager
Membership Department

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

Motion Picture Art Directors:

Marcel Victor Prefontaine – FORGET ME NOT –
Vindicated Pictures, LLC

Angela Stauffer – A THOUSAND WORDS –
DreamWorks SKG

Robert Stromberg – ALICE IN WONDERLAND –
Walt Disney Pictures

Mercedes Younger – HIGH SCHOOL MUSICAL:
GET IN THE PICTURE – ABC

Motion Picture Assistant Art Directors:

John Lord Booth – THE PRINCE OF MOTOR CITY –
STP Productions, LLC

Christina Hulen – HIGH SCHOOL MUSICAL:
GET IN THE PICTURE – ABC

Michael Ward – ARMY WIVES – ABC

Commercial Art Directors:

Jeremy Hindle – FORD – various signatory
commercials

Victoria Morris – EPOCH FILMS –
various signatory commercials

Morgan Runyon – various signatory commercials

Scenic Artist:

Tim Geisen – CRIMINAL MINDS – ABC

Graphic Designer:

Michael Ruby – A THOUSAND WORDS –
DreamWorks SKG

Graphic Artist:

Angus Lyne – THE DOCTORS/DR. PHIL –
Paramount

Student Scenic Artist:

Jonathan Rodriguez – CBS

Fire/Avid Operator:

Brian Lettieri – Fox Television Stations

TOTAL MEMBERSHIP

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

- 957 Art Directors & Assistants
- 570 Scenic, Title and Graphic Artists
- 186 Illustrators and Matte Artists
- 148 Set Designers and Model Makers

AVAILABLE LIST:

At the August Council meetings, the available lists included:

- | | |
|----|-------------------------|
| 43 | Art Directors |
| 12 | Assistant Art Directors |
| 12 | Scenic Artists |
| 2 | Graphic Artists |
| 11 | Graphic Designers |
| 2 | Student Scenic Artists |
| 80 | Senior Illustrators |
| 2 | Junior Illustrators |
| 39 | Senior Set Designers |
| 7 | Junior Set Designers |
| 4 | Set Model Makers |

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



Below: THE SOLOIST

Sarah Greenwood,
Production Designer
Suzan Wexler,
Art Director
Ron Mason,
Assistant Art Director
Eric Luling,
On-set Art Director
Karen Teneyck,
Graphic Designer

Opens November 21



calendar

GUILD ACTIVITIES

October 1 @ 6:30 pm
Town Hall Meeting

October 4–5
5D: THE FUTURE
OF IMMERSIVE DESIGN
Carpenter Performing Arts Center
California State University at Long Beach

October 20
ADG Awards Submissions Begin

October 22 @ 5:30 pm
STG Council Meeting
7 pm
ADG Council Meeting

October 26 @ 5:30 pm
Film Society Screening
DARBY O'GILL AND THE LITTLE PEOPLE
Carroll Clark, Production Designer
Aero Theatre – Santa Monica

October 28
New-Member Orientation @ 5:30 pm
Reception @ 7 pm
General Membership Meeting @ 7:30 pm

November 5 @ 6:30 pm
Town Hall Meeting

November 19 @ 5:30pm
STG Council Meeting
7 pm
ADG Council Meeting

November 21 @ 5 pm
ADG Awards Submissions Close

November 27–28
Thanksgiving
Guild Offices Closed

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



5D: THE FUTURE OF IMMERSIVE DESIGN – The first international conference exploring the impact of rapidly changing technologies in the field of narrative design – OCT 4–5 – Carpenter Performing Arts Center at California State University, Long Beach – 6200 Atherton St., Long Beach – Two-Day Pass \$225, ADG members \$175 – more information and registration at www.5dconference.com



DARBY O'GILL AND THE LITTLE PEOPLE (1959) – **Carroll Clark, Production Designer** – SUN October 26, 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



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A STORY OF PHOTOGRAPHY: THE MARJORIE AND LEONARD VERNON COLLECTION – An exhibition of over seventy seminal photographs by Ansel Adams, Julia Margaret Cameron, Edward Steichen, Paul Strand, W.H. Fox Talbot, and Edward Weston, highlighting West Coast photography in the early and mid-twentieth century – OCT 5 through FEB 1 – weekdays noon–8 PM, SAT/SUN 11 AM–8 PM, closed WED – LACMA – 5905 Wilshire Blvd., Los Angeles – tickets \$12 – more information 323 857 6000 or www.lacma.org

Above: MAGNOLIA BLOSSOM (1925), gelatin silver print by Imogen Cunningham

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milestones



CLAUDIO GUZMÁN 1927–2008

by Michael Baugh, Production Designer

Production Designer, Producer and Director Claudio Elias Guzmán was born August 2, 1927, in Rancagua, Chile, the son of architect Guillermo Guzmán and his wife Maria Elena. He received a degree in Architecture from the University of Chile in Santiago and came to the United States in 1951 with his younger brother, Production Designer Patino “Pato” Guzmán, intending to study architecture in the East. He ended up in Los Angeles instead.

While working as a hospital orderly with limited English skills, Claudio often drew pictures to communicate with his patients. One patient introduced him to Cuban-born television producer Desi Arnaz, with whom he could speak Spanish. Arnaz hired Claudio repeatedly, in years to come, to design television series and movies at his Desilu Studios.

Claudio was nominated for an Emmy® Award in 1955, the first year that Art Directors were recognized, for the Ray Bolger series *Where’s Raymond*, and four years later, he won an Art

Direction Emmy for the television film *Song of Bernadette*, produced by the Westinghouse Desilu Playhouse. He also designed *The Danny Thomas Show*, *I Love Lucy*, *The Jack Benny Show*, *The George Gobel Show*, and *The Victor Borge Show*.

He went on to direct several Desilu Playhouse dramas, including 1959’s *A Diamond for Carla*, which starred Anna Maria Alberghetti, the Italian-born actress and operatic singer whom he married in 1964. They had two daughters and divorced in 1972.

Over a career that spanned four decades, Guzmán directed thirty different television shows, including *The Patty Duke Show* and *I Dream of Jeannie* in the mid-1960s, and *Harper Valley P.T.A.* in 1981.

In 1973, he created and produced *Villa Alegre*, a half-hour series in the tradition of *Sesame Street*, which became one of the nation’s first bilingual and bicultural Spanish-English educational television programs for children. It aired for five seasons on 230 PBS stations. “We want children to understand that, despite language, geography and cultural differences, they are all similar,” he told the *Los Angeles Times* in 1972. The *Times* called *Villa Alegre* a stylized, uplifting show that cleverly mixed Spanish and English.

After Guzmán married his second wife, Micki McAuliffe, in 1981, they spent six years in Chile, where he worked for a television station and designed homes for friends.

An avid painter and sailor, he named his boat *El Mudo*, The Mute, a joking reference to the days when he barely spoke English.

Guzman died July 12 of pneumonia at Cedars-Sinai Medical Center in Los Angeles after a long illness. In addition to his wife Micki, Claudio is survived by his two daughters from his first marriage, Alexandra Guzmán, a family therapist in Los Angeles, and Pilar Guzmán Mitchell, a magazine editor in New York City; stepchildren Ken Rich, Eloise Rich and Kelly Rich; and two grandsons.

Claudio Guzmán in 1975 on the set of VILLA ALEGRE (Michael Baugh, Production Designer).

SIDNEY BARTHOLOMEW

1953–2008

by Jackie Beach

Production Designer Sidney Jackson Bartholomew, Jr. passed away at his home in Los Angeles on June 15, 2008. He was a visionary artist and poet who brought his unique and colorful vision to a wide range of media as an Art Director and Production Designer. He will be remembered by all who knew him as a larger-than-life character and a loyal friend who brought laughter, a quick wit, and an irreverent sense of humor with him wherever he went.

Sidney was born in Tarboro, North Carolina, on August 5, 1953, to Jack and Frances Bartholomew. He received his Bachelor of Arts degree from Appalachian State University where he studied Visual Art under William Dunlap, and he later earned a Masters degree in Art from Memphis State University.

He was influenced by many 20th-century pop artists and eventually worked as an assistant to the environmental project artist, Christo. Sidney's career in the entertainment industry was launched when he channeled his outsized and anthropomorphic sensibility into his first major job as Art Director on *Pee-wee's Playhouse*. He was hired to create the setting for the show at its inception and his efforts garnered an Emmy® in Art Direction.

His success with *Pee-wee's Playhouse* made him in-demand as an Art Director for music videos, and he worked with many of the major directors in that field throughout the 1980s and 1990s. He brought his signature style to many remarkable videos. Perhaps his most memorable creation was the animated haunted-house library for George Harrison's *I Got My Mind Set on You*.

In 1994, he moved to the big screen as Production Designer for *Dumb & Dumber*. This was the beginning of a long and productive relationship with Peter and Bobby Farrelly. Sidney provided much of the artistic vision on all the Farrelly Brothers films including *Kingpin*, *There's Something*



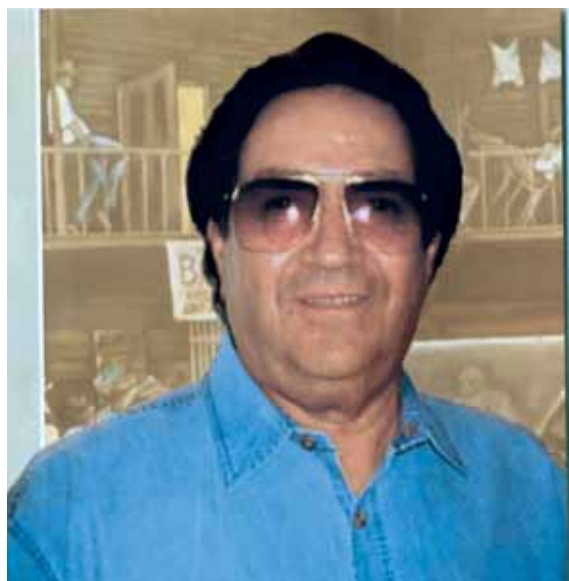
About Mary, and most recently, *The Heartbreak Kid*. Peter Farrelly said, "He was a total weirdo, the best kind of weirdo, and the most talented artist I've ever known, but his huge heart will be the thing I'll most remember when I think of Sidney J."

In 2002, he wrote and directed the kids' soccer film *Just for Kicks* for MGM. His artwork is exhibited in galleries in New York City, Washington, D.C., and Los Angeles. He was also a great blues harp player, world-class animal lover, and an avid sailor.

In addition to his achievements in the arts, Sidney J. Bartholomew, Jr. will live on in legend: he once drove a car off a cliff; another time he ran twelve state troopers to the North Carolina line in his buddy Merle's Maserati; and he jammed with Vassar Clements. These and other exploits will titillate minds and hearts far and wide for years to come.

He is preceded in death by his parents and his loyal and beloved Airedales Jack, Scout and Bubba. He is survived by his sister Jackie Beach, and brother-in-law Marshall Beach of New Bern, N.C.; nephew Mark Beach; niece Amy Parrish and her husband Andrew; grand nephews Jackson and Nicholas Beach; and many, many friends.

milestones



IGNACIO "NACHO" CANALES 1933–2008

"Nacho" Canales, 75, died peacefully on Monday, July 14, 2008, at Memorial Medical Center in Las Cruces, New Mexico. He was born July 3, 1933, in Monterrey, Mexico, to Juan and Luz Vargas Canales. Nacho served his country honorably in the U.S. Army, and was stationed at White Sands Missile Range. Many years later, he returned to Las Cruces.

Gifted in a many areas of the visual arts, he studied art throughout his life, at Los Angeles Trade Tech, Art Center College of Design, private instruction or the books he constantly examined up until the remainder of his life. With prizes won in his hometown and gallery showings in a variety of places including Barcelona, Brazil, California, Columbia, Hawaii, Italy, Massachusetts, Mexico, New Mexico, New York, Spain, Texas and Tokyo, he was constantly testing the waters of the art world.

Nacho currently has two medium paintings at Glenn Cutter Jewelers & Gallery here in Las Cruces. A gifted, award-winning artist, Ignacio's art range spanned billboard art to miniature prints, before he developed his signature collage style. His work is an analysis of color within the framework of abstract expressionism. His technical expertise eventually secured him employment in Hollywood, Calif., a career that started at CBS and finished at Fox Television as Head of Scenic Art. His retirement brought him back to Las Cruces to a friend he had not seen. After his military service, Ignacio ventured to Los Angeles, Calif., where he met and fell in love with Mary Rachal. They were married February 15, 1964, at the Hitching Post Wedding Chapel in Las Vegas, Nev., with the bright lights, the cameras and the action. He truly enjoyed the vast complexities of art, the victorious competitiveness of sports and the very culture of politics.

Survivors include his wife Mary; son David Alfaro Canales of Dona Ana, New Mexico; daughter Angeline Luz Canales of Las Cruces; three sisters: Martha Villarreal, of Zacatecas, Mexico, and Carmen and Marilu Canales, both of Monterrey, Mexico.

SCOTT MICHAEL WEISS 1975–2008

Avid Fire artist Scott Weiss was tragically killed in a traffic accident July 12 on Chandler Boulevard, east of Hazeltine Avenue. He was the lone occupant of his blue four-door Audi when it struck a light pole and then a tree.

Scott began working for the Fox Television Station's Graphic Department in April and had just become a member of the Guild on June 13.

Above: Ignacio "Nacho" Canales. Below: Scott Weiss.





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reshoots



Art Directors Guild Hall of Fame designer Anton Grot looking over a model of the set for a Mexican street, built on the Warner Bros. Burbank lot for the film *JUAREZ* (1939) starring Paul Muni. Grot was born in Poland in 1884 and emigrated to America in 1909. He began his career in 1913 as a set designer for the Lubin Picture Company in Philadelphia, came to Hollywood to work with the Fairbanks-Pickford unit at United Artists, and then, from 1922 to 1927, designed for Cecil B. DeMille. He remained at Warner Bros., designing eighty films before his retirement in 1948, after which he indulged his joy of painting for another twenty-six years. Grot and his department drew more than 3,600 sketches for the film's sets, the largest of which was a re-creation of a street in Mexico City under the rule of Maximilian.

Photograph courtesy
of Mark Wanamaker,
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NBC NEW YORK