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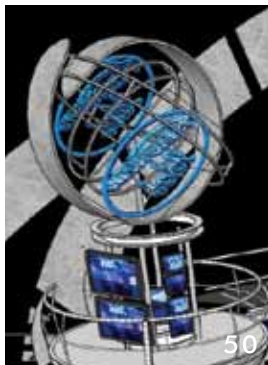


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COVER: A detail from a 3D rendering of the new Central Terrorism Unit for season eight of the series **24** (Carlos Barbosa, Production Designer). The illustration was created in SketchUp® and SU Podium®, and then further overpainted in Photoshop®, by Amy Maier and Set Designer Marco Mieke.




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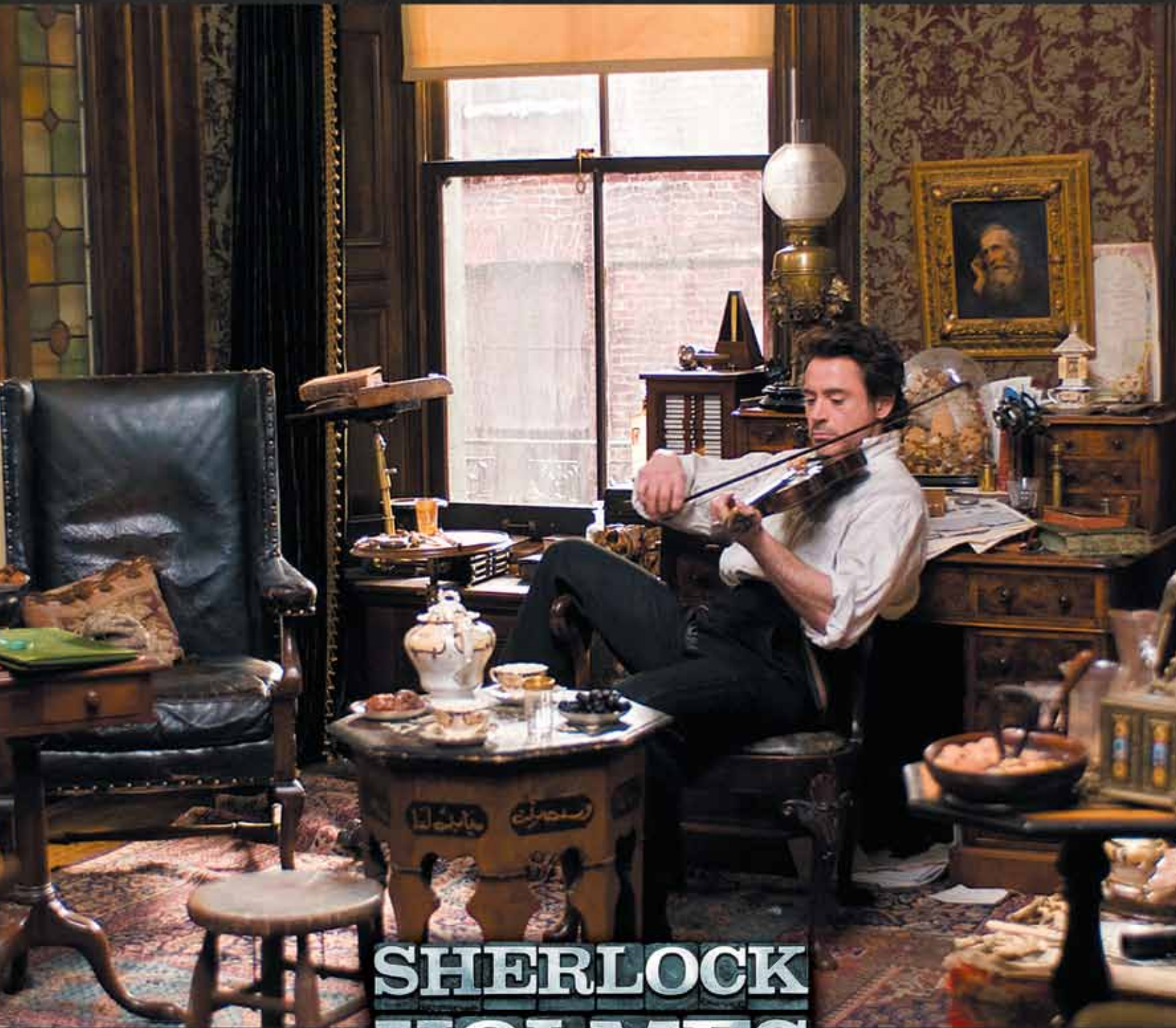
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SHERLOCK HOLMES

BEST ART DIRECTION

Production Designer
Sarah Greenwood

Set Decorator
Katie Spencer



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AND ROUGH-HEWN AT THE SAME TIME,
DREAMLIKE AND EARTHY. WITH ITS WARM LIGHTING
AND DETAILED PRODUCTION DESIGN,
WHERE THE WILD THINGS ARE REMAINS LOVINGLY
FAITHFUL TO THE LOOK AND SPIRIT
OF THE BOOK BUT FUNCTIONS
ASSUREDLY AS ITS OWN ENTITY."

CHRISTY LEMIRE
THE ASSOCIATED PRESS

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BEST ART DIRECTION

PRODUCTION DESIGNER
K.K. BARRETT

SET DECORATOR
LISA THOMPSON

LONG-DISTANCE LEARNING

by Michael Baugh, Editor

One of the most important services the Art Directors Guild provides to its members is continuing education. Like most professionals, entertainment designers and artists continually need to hone and refresh their skills, and, since the creative workflow is changing so rapidly, those who do not stay on top of new technologies get left behind.

The Art Directors Guild provides several opportunities for training at its Studio City headquarters and at other nearby venues. Figurative Drawing Workshops are held every Tuesday night at the Robert Boyle Studio 800, and CSATTF-subsidized digital classes are available at Studio Arts and at USCAD in Los Angeles.

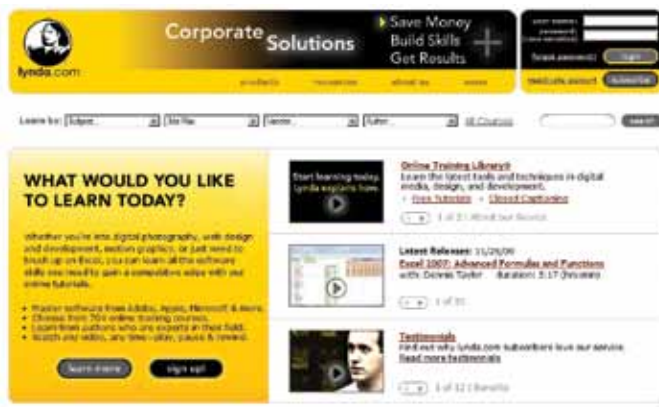
More and more Guild members, however, are spending large amounts of time on distant locations, and many live outside of Los Angeles, and even outside of the United States. Local training for these members is not an option, and it is frequently not possible, either, for artists working long or irregular hours. The staff and Board of Directors have recognized these obstacles, and are actively seeking sources of continuing education that are available online, on demand.

One such source is **lynda.com**, a ten-year-old online training library which features more than 21,000 Windows- and Macintosh-compatible QuickTime video tutorials. Topics include design principles and software related to print, Web, video, graphics, digital photography, DVD creation, 3D, and much more, from vendors such as Adobe, Alias, Apple, Corel, Autodesk, Macromedia and Microsoft. The Guild has negotiated a half-price rate for our members: \$187.50/year for unlimited use of all tutorials. Contact the Guild office to reserve a license.

A second online resource is **go-2-school.com**. The Guild is currently negotiating with School to provide free access to all members in good standing. It is a relatively new service, tailored to cultivate knowledge of 3D visualization through community input. Anyone with questions to contribute or skills to flex can feed the online community, and be fed in return. Featuring videos, webinars, DVDs and blogs, it intends to expand, in partnership with the Guild, into all design software that our members use. It started with the SketchUp® community, School says, "because that's who we are: a ragtag group of architects, computer nerds and dreamers, united by a vision of ever-evolving education. Wielding SketchUp and Google Earth® like no one else, we're poised to drop some heavy knowledge on whoever stands too close."



Below: Two distant learning resources that provide training in partnership with the Guild: lynda.com and go-2-school.com. Check them both when you have a chance, and call the office at 818 762 9995 or watch the ADG email Education Bulletin for more information.



contributors



Born in Bogota, Colombia, and trained as an architect with a masters degree from Tulane University, **Carlos Barbosa's** professional career started in New Orleans at the firm of Perez Associates where he was hired as a staff designer planning the 1984 Louisiana World's Exposition. He was later recruited by architect Charles Moore's Los Angeles firm, MRY. This brought him to Los Angeles where the world of the silver screen became a real possibility and an alternative career. He helped a friend by designing his student film at USC, but his real chance came on *Ultraviolet*, a low-budget Roger Corman film, his first credit as a Production Designer. Today, his credits include of *24*, *Lost*, *CSI: Miami*, *Studio 60*, *Action*, *Coach Carter*, *The Invisible*, and *Hurricane Season* among many others. Carlos continues to practice as an architect and has completed projects in Louisiana and California.



David Brisbin was born in the United States but lived in Northern Ireland as a child. Trained initially as an architect (BFA, Rice University), he interned in the Philadelphia office of architect Robert Venturi. Brisbin also studied filmmaking (MFA, Cal Arts) under the late director, Alexander Mackendrick. After receiving a Henry Luce Scholars Grant, he worked as a television news reporter in Manila where he covered the fall of the Marcos regime. The combination of his interests in film, architecture and reporting lead to a career in Production Design. In recent years, he directed a documentary about Cambodia, taught Production Design in Hong Kong and did a residency in new media at the Canadian Film Centre. For many years, home for Brisbin and his partner has been in Vancouver, with an apartment on the side in Vilnius, Lithuania.



With a degree in theatrical design and film from Northwestern University, and a MFA in Production Design from the American Film Institute, **R. Brandt Daniels'** career in Art Direction has spanned twenty-six years. His credits include an Emmy Award® for *Pee-wee's Playhouse*, the Fox comedy series *In Living Color*, and seventeen years as Art Director of NBC's *The Tonight Show With Jay Leno*, for which he received another Emmy nomination, before being asked to design the new Jay Leno show last winter for NBC Universal.



Melody Harrop grew up in Central Texas where her ancestors have lived since the early 1800s, and received a BFA in art history from the University of Texas at Austin. After receiving an MFA in scenic design from UCLA, she spent twenty-plus years working, at one time or another, in every aspect of the television Art Department, on a wide range of shows, from one that was last on the television rating charts to another that was number one. Oddly enough, many of the stage and television sets she has designed or decorated have required toilets. She is married to a talented electrical contractor, and they live in Burbank with a lovely, thirteen-year-old daughter.



Andrew Walmsley was born in a trunk to a showbiz family in Blackpool, the UK's answer to Las Vegas. His father was a comedian and his mother performed a fire-eating specialty act. Growing up, Andy pursued various show business careers ranging from professional drummer to Jim Henson puppeteer. While trying to become a television cameraman, he made miniature set models to study camera angles; his models improved and eventually, he figured why not design the sets instead. The last term of college, he designed a summer season spectacular. The show became a big hit and led to a spate of theater work, including *Buddy*, *the Buddy Holly Story*, a major West End musical with a kid six months out of college designing it. Andy designed the set for his first quiz show in just a few days and three weeks later, it had been built. Since then, his *Who Wants to Be a Millionaire* set has been rebuilt for 108 different countries.



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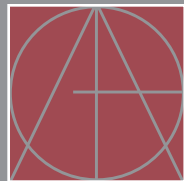
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Henry Selick (Production Designer)

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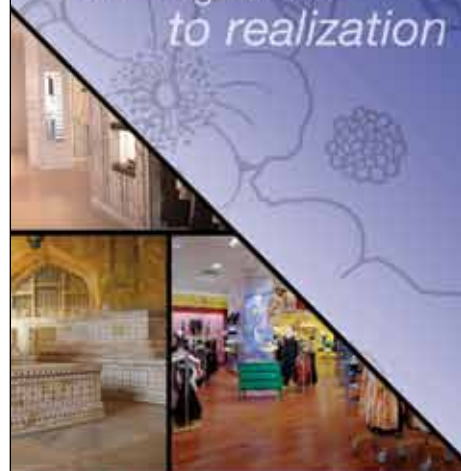
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WHEN HOLLYWOOD WAS GREEN

by Thomas Walsh, ADG President

In the beginning, before there were **green** construction products and concern for the environment, Hollywood was a very green place—and I don't mean in its abundant flora, since it has always been a desert. I mean green in its appreciation and management of its resources. Whether it was a stick of wood, a bolt of cloth, or a manufactured product, everything had to come to Southern California by ship or train; there was not an interstate highway or air-cargo system until the 1950s. At its founding, the Hollywood film industry practiced a level of resource management and recycling that has yet to be equaled.

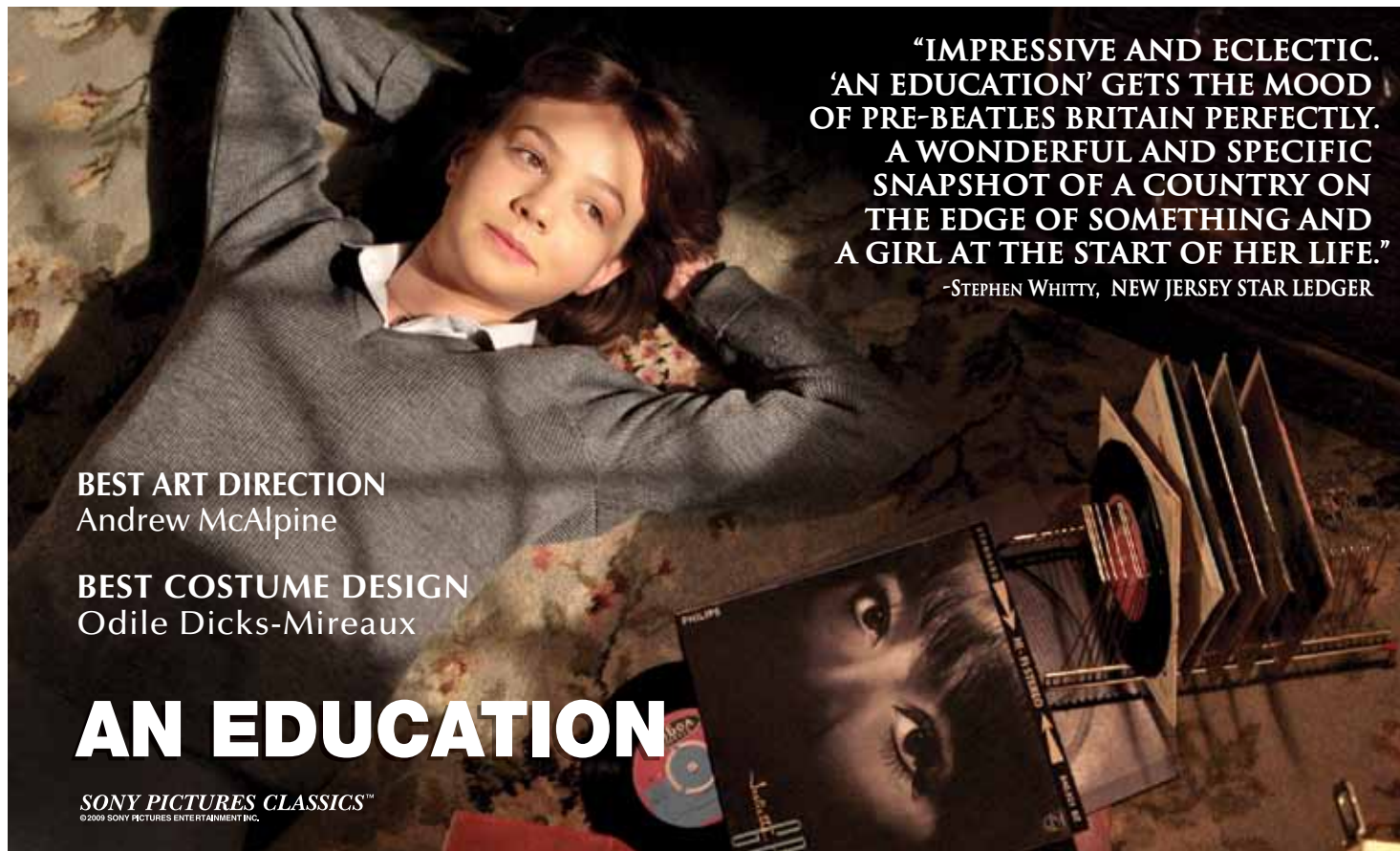
Central to its business plan was the construction and reuse of physical assets, whether it was a backlot building, interior set, staircase, fireplace, window, set dressing, a prop, costume or research book. All of the studio's resources were treated as recoverable assets whose costs were amortized over time and multiple films. Items of value were cataloged, scene-docked and safely stored. But this was back when the industry was managed by a very different kind of filmmaker. Though none of them possessed advanced degrees in business management or cinematic arts, they all loved to make movies, and they made great ones ... and great profits as well. At their core, they were all optimists who possessed a long-range outlook that was central to their business philosophies and practices.

As we know, today's studios are owned by conglomerates and mostly managed by accountants, lawyers, and masters of business administration, who by their current actions exhibit a lack of appreciation for the physical and human resources that are necessary to the survival of the film industry in Southern California.

In the decade surrounding the release of *Easy Rider* and the sale of MGM's backlot with its vast collection of props and costumes, Hollywood's green traditions finally perished. Since then, 20th Century Fox, Paramount, and Disney studios have all repeated MGM's mistake, and there is a continuing pressure on all of the studio managers to reduce their below-the-line operating costs by further downsizing and repurposing their production infrastructures. These unique physical assets, as well as the collective knowledge of the craft of filmmaking that the industry invented, nurtured, and perfected over its first one hundred years will be lost unless some significant changes to current trends are adopted. This past July, the remainder of 20th Century Fox's exceptional collection of furniture and lighting fixtures fell under the auctioneer's gavel, and is now lost forever. The private company that owned these treasures was forced to close and sell its entire stock, primarily due to the industry's aggressive pursuit of incentive financing in other states and countries.

NBC Universal's current master plan calls for tearing down the majority of its backlot to build town houses. The result will be the diminishing of Hollywood's oldest, largest, and most diverse studio facility. One need look no further back than 2006 when, in less than ten months, Universal's New York Street was transformed three times: first into turn-of-the-century London for *The Prestige*, then into 1940's Time Square for *Flags of Our Fathers*, and finally into post-World War II Berlin for *The Good German*. With a more green approach and a more industry-directed master plan, the whole of Universal's backlot could be as productive as its New York Street continues to be.

Like our cinematic forefathers, I too wish to remain an optimist. It is my hope that the current generation of studio owners and managers will reach out to all of our crafts' artists and forge a meaningful partnership to identify profitable and sustainable solutions so that our industry may once again be as **green** as it once was.



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SNAPSHOT OF A COUNTRY ON
THE EDGE OF SOMETHING AND
A GIRL AT THE START OF HER LIFE."**

-STEPHEN WHITTY, NEW JERSEY STAR LEDGER

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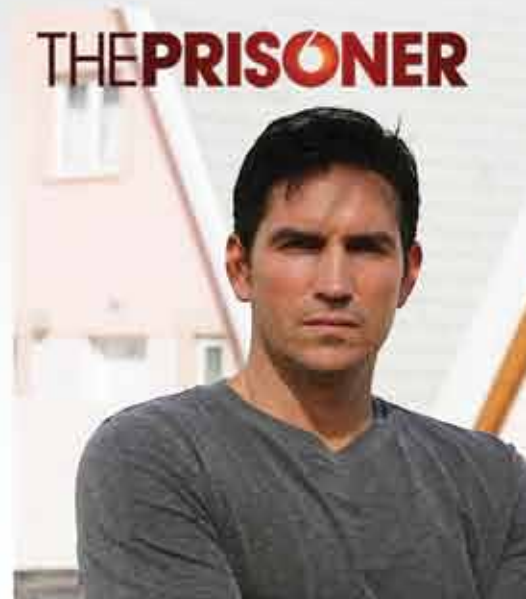
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HOLLYWOOD BOOK LAUNCHES IN PHUKET

by Alasdair Forbes,
The Phuket (Thailand) Observer

Jim Newport—from rock photographer to movie Production Designer, blues singer and author. We're a long way from Hollywood here, but author Jim Newport, who these days spends most of his time in his home in Kamala, has chosen Hung Fat's restaurant in Kalim for the launch of his fifth book, *Tinsel Town*, based loosely on his long experience of Hollywood.

Jim is one of those enviable people who's had several lives, all of them immensely enjoyable. In his youth he was a rock photographer, hanging out in Swinging Sixties London with the likes of Eric Burdon of the Animals, and then later, living in Laurel Canyon, California, alongside legends such as John Mayall and Canned Heat's Bob "The Bear" Hite.

He moved from photography into movies, becoming a highly successful Production Designer. He's been nominated for Emmy Awards® twice and has been responsible for the look of television series such as *Lost* and movies such as *Bangkok Dangerous*, in which he got to design and build a stark but gorgeously minimalist house and then later, blow it up as part of the movie's plot. *Bangkok Dangerous* star Nicolas Cage was impressed enough with the house to ask him for the plans.

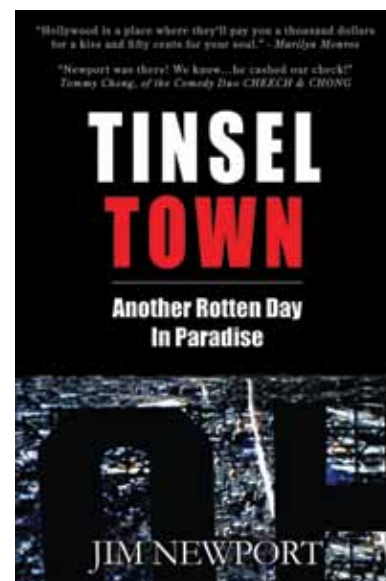
And then there's his rock star persona, Jimmy Fame, singing blues, especially songs by Jimi Hendrix. As Jimmy Fame, Jim Newport sings Hendrix at this year's Phuket Blues-Rock Festival. "Eric Burdon once told me that being in a rock band had to be the best job in the world. 'After all,' he said, 'how many jobs are there where you go to work and afterward everyone stands up and applauds?'"

Singing the blues gives him his "instant karma," while movies are a different kind of satisfaction, rather more long term, but still part of a team effort.

And then there's the writing, which gives him yet another kind of satisfaction, this time solitary. So far, he's had four books published—the *Vampire of Siam* trilogy, and a work of "faction," *Chasing Jimi*, involving real characters from the Swinging London days in a semi-fictional plot.

Now there's his fifth book, *Tinsel Town* (subtitled *Another Rotten Day in Paradise*), about Hollywood around the time when he was making his mark there, a time he describes as "the wild and woolly *Easy Rider* days of independent filmmaking. A non-stop party."

The first part, he admits, is generally autobiographical, but then the plot takes off at stranger, more fictional angles. It "doesn't gloss over the cracks in the scenery, the grit, the stench, the plain old-fashioned blood and sweat that making movies is really about," Jim says. "It gives the reader a glimpse into what it was like to enter this privileged arena."



Top left: Blues singer Jimmy Fame (better known to us as Production Designer Jim Newport) on stage in Thailand at the Phuket Blues-Rock Festival. Top right: The cover of Jim's newest book, TINSEL TOWN, his fifth. To learn more about this book and the others he has written, visit Jim's website at www.vampireofsiam.com.



FINE ARTS NEWS

Art Unites

by Nicki La Rosa, Special Projects Coordinator

There will be a holiday preview of our fourth annual "Art Unites" exhibition on December 12, from 2 to 7 p.m., and a hosted reception on January 23, 2010, from 5 to 10 p.m. If you didn't submit your work for this exhibit, please consider doing so next time! (Visit www.Gallery800.com for address and hours.)

The Fine Arts Committee would like to thank every member of the Guild for their support this year. Whether opening Gallery 800 (and hosting three successful exhibitions) or maintaining the success of the weekly Figure Drawing Workshop, our members managed to create value through the arts at a time when the world is telling us the economy is ruining everything. We know some of the most prolific art in the world was born in oppressive socioeconomic down-cycles. There is no exception here. Hundreds of our members exhibited original works at the gallery this year. We must continue to honor the freedom of self-expression, no matter what. I'm deeply grateful and proud to work for a Guild that provides so many opportunities to do just that. I'm purchasing many of my holiday gifts from Gallery 800 this year. Crafted by your brothers and sisters, these make the most special gifts.

From the Curator

by Denis Olsen, Gallery 800 Curator & "Art Unites" Founder

"I'm glad to see that our new members and all crafts are getting involved and exhibiting at Gallery 800. It is rare to exhibit in this city without restrictions and massive fees. Our members receive 70% of the sales of their works, and I am happy to have had so many participants this year. So please join us in the upcoming shows, and let's continue to unite!"

Figurative Workshop

by Michael Denering, Board member and Figurative Workshop host

"I would like to thank the Guild for the continuing support of the Figurative Drawing Workshop. The Workshop started more than two years ago and has recently passed the 110th session mark. At present, more than three hundred people have come to one or more sessions. The Workshop has evolved to a place where you can come for the relaxed atmosphere and to exchange ideas, have a safe haven away from the struggles of finding work, and be congratulated when you find a project to pour your talent into. In the true sense of the Guild, the Workshop has helped bring the crafts together on an equal playing field, to help each other celebrate the fact that we are all artists. The Workshop has

opened its doors to include non-Guild members. This move has helped spread the word that we exist and are a vital group. The models have been great with a professional attitude, always a pleasure to work with. Once again, I would like to thank the members for their continued support."

Please feel free to contact Nicki@artdirectors.org if you have any questions or concerns.



Above: Soft-pencil quick sketches done by Scenic Artist Michael Denering at a Tuesday-night Figurative Workshop.

ED RUBIN'S FIRST SOLO SHOW

Production Designer Ed Rubin's latest painting, *The Annunciation*, has won an Honorable Mention in the Eleventh Annual Pastel 100 Competition 2009. The international competition has five categories and there are only twenty winners per category, with more than one thousand submissions. *The Annunciation*, along with the other winners, will be published in the April 2010 issue of *The Pastel Journal*, the preeminent fine art magazine about the pastel medium.

This painting, along with twenty-three other of Ed's works, spanning eighteen years, will be shown at his first solo exhibit at the Ebell Club of Los Angeles. The Ebell Club, designed by architect Sumner P. Hunt in 1927, is a Los Angeles Cultural Historic Monument and is on the National Register of Historic Places. Judy Garland first auditioned on the Wilshire Ebell Theatre Stage, and Amelia Earhart made her last public appearance and speech at the club. The opening reception is Thursday, January 7, from 5 to 8 p.m. at 743 South Lucerne Blvd., Los Angeles, CA 90005, and all are welcome to attend. Please call 323 573 0525 for more information.



Above: THE ANNUNCIATION, by Edward L. Rubin
Soft Pastel on Paper,
32" x 45", 2009

"A stunningly odd world of gorgeous landscapes, bizarre creatures, and no shortage of plain old strangeness- it's so gorgeous to look at it almost damaged my eyes."

-Scott Weinberg, CINEMATICAL

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Monique Prudhomme

*The Imaginarium
of Dr. Parnassus*
a Terry Gilliam film

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RESEARCH LIBRARIES: NOT JUST THE FACTS

by Steve Bingen, Manager, Warner Bros. Research

There is a place in the San Fernando Valley where the answers to all the mysteries of the universe can be found. A visit here can provide an Art Director or a costumer or a writer with an answer to any question of any type. For example: What was the lining inside a Roman soldier's helmet? Or, were there parking meters in 1934 on the south side of Chicago? Or what did a medieval bathroom look like?

Up the road from Warner Bros. Studios is the Warner Bros. Corporate Archive Research Center. Open to researchers for a fee, the Center is a mix of the combined books, periodicals, and clipping files that made up the original research library collections of Warner Bros., Metro-Goldwyn-Mayer and Hanna-Barbera studios.

The Research Center's resources are as vast as they are varied. The core of the collection consists of more than a hundred topic-specific, five-drawer file cabinets and more than a quarter million shelved accordion files. Here too can be accessed thousands of current and historic periodicals—some with print runs uncoiling back

into the mid-18th century; from *Life* to *Mortuary Management*, from *Country Gentleman* to *Soldier of Fortune*. Additionally, some 75,000 books are stored here for use on your next project. Subjects range from 18th-century architectural folios to high school yearbooks, and from 1980 (or 1880) retail catalogs to treatises on manhole covers. At the Research Center, it's all in a day's work—a day's work and more than seventy years of accumulated, oft-times bizarre, yet fascinating, collections of information.

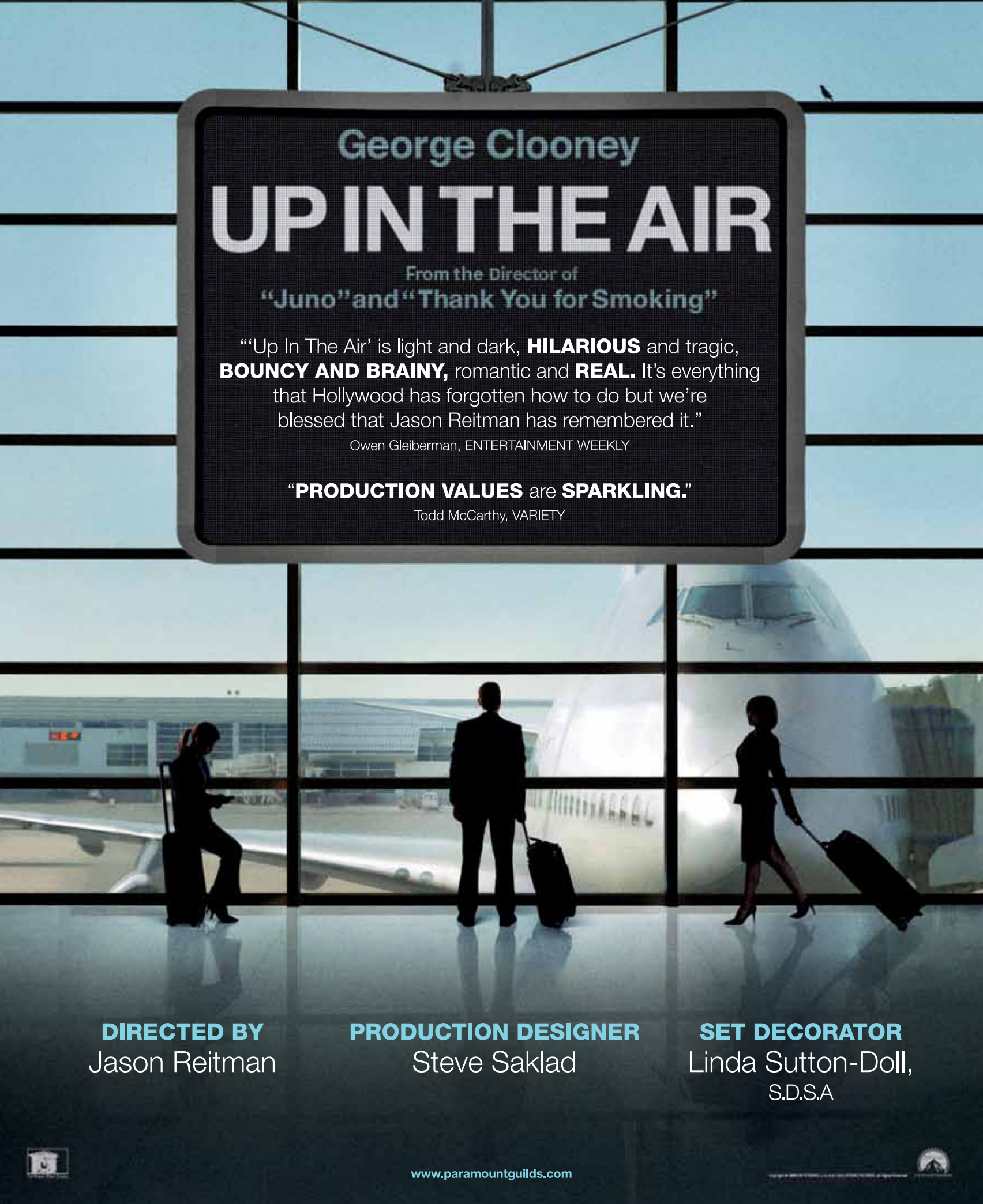
I'm in possession of, I suppose, a unique familiarity with the Research Center, if only because, in recent years, I've been lucky enough to co-manage it. I doubt if anyone, alive or dead, has ever really been able to claim complete mastery of all the collection's contents. I'll certainly not be the first, but I've spent many a day, and more than a few lunch hours and evenings, prowling about its catacombs, learning some of its secrets. I sometimes wonder if the collection is haunted, not by the dogged, long-suffering generations of librarians who created it, but by the thousands of movies which were mid-wived from the facts and fancies the library has given to the world.

You see, I've learned that the most helpful, most used, research materials on file sometimes aren't the historical photographs, as might be expected, but rather the set photos taken from the resultant films. Over the years I've learned audiences don't really want to see an actual village in Transylvania at all, no matter how much they may think they do. What they really want, what they need to see to validate their movie-created world view, is Hollywood's past interpretations of that village from a dozen fog-layered Bela Lugosi pictures. The Research Center can offer, probably always has offered, both versions—often housed in the same file, as though to suggest that Hollywood's reality is just as valid as the real thing. Maybe it is.

The Research Center has a background as historic as many of the items within. The department's initial era of expansion was the 1930s when expensive, research-heavy period films such as *Captain Blood*, *A Midsummer Night's Dream*, and *The Life of Emile Zola* resulted in the eventual

Above: The reading room at the Warner Bros. Corporate Archive Research Center, where industry designers and artists can search for visual inspiration from the collection's millions of resources.

continued on page 20



George Clooney

UP IN THE AIR

From the Director of
"Juno" and "Thank You for Smoking"

"'Up In The Air' is light and dark, **HILARIOUS** and tragic, **BOUNCY AND BRAINY**, romantic and **REAL**. It's everything that Hollywood has forgotten how to do but we're blessed that Jason Reitman has remembered it."

Owen Gleiberman, ENTERTAINMENT WEEKLY

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Jason Reitman

PRODUCTION DESIGNER
Steve Saklad

SET DECORATOR
Linda Sutton-Doll,
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Right: High-density rolling shelving houses the 250,000 accordion files that hold clippings originally collected by the MGM Research Library. They are now part of the collection owned by, and housed at, the Warner Bros. Corporate Archives Research Center.



acquisition of thousands upon thousands of books and files which were efficiently housed on two floors of the Warner Bros. Art Department building, just steps away from the Production Designers and Illustrators who needed them.

In the 1950s, television kept the large staff constantly busy. But, in 1974, the research collection was donated to the Burbank Public Library. Thirty years later, in 2004, the materials returned to Warner Bros.' care, if not to the physical lot. The library operates under the stewardship of the studio's Corporate Archive and contains not only the original Warner Bros. materials, but most of the equally priceless MGM Research Library, acquired in 1989 when Warner Communications purchased Lorimar, and the Hanna-Barbera Research Library, acquired through Turner Entertainment. Combined, these collections constitute the largest such studio research library in the world.

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Let's take a minute to explore what an afternoon visit to the Research Center can produce:

A request for pictorial information on Ford's Theater to be used on a project about Lincoln's assassination results in a brown accordion file bulging with current and vintage photography, as well as actual newspapers from 1865 covering the event as it was unfolding.

A query regarding early China produces a cart full of monogrammed scrapbooks compiled in 1937 by MGM's Supervising Art Director Cedric Gibbons, who, in his spare time, designed the Academy Awards® statue.

A project on 19th-century Siberian architecture yields a cache of rare books published in Russia before the revolution, presumably with the blessing of His Imperial Highness the Tsar. The Production Designer eventually duplicated the felt backing on one of the books and used it as wallpaper on the set.

A request for information on New York City nightclubs in the 1930s results in hundreds of unpublished, detailed photographic studies, as well as actual cocktail napkins, swizzle sticks, and menus, some with martini rings stained into the paper. (One does have to wonder what lucky 1930's research staffer drew that assignment.)

continued on page 22

FOR YOUR CONSIDERATION
BEST **PICTURE**

BEST **DIRECTOR**
Peter Jackson

BEST **ART DIRECTION**

Production Designer
Naomi Shohan

Set Decorator
George DeTitta, Jr.



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The Research Center's clients include academic researchers, interior and fashion designers, theatrical productions, architects, theme park developers and special event planners. But really, this place was uniquely created to service motion picture and television production. If you are involved in the creative end of the film and television industry, the materials here constitute your collection, and your heritage. This amazing, storied treasure trove was begun solely with production personnel and their problems in mind. Further information is available online at **wbsf.com**. Just click on Research Center. Why not take advantage? Who else, after all, would want to envision a medieval bathroom?

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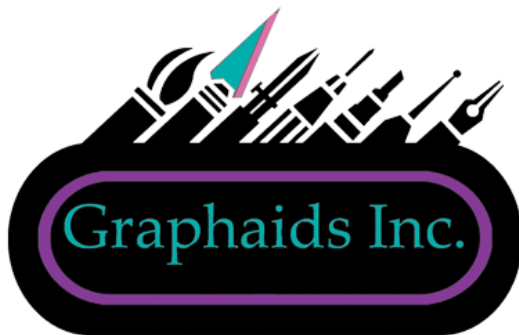


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WHAT IS A MICHELSON LOAN?

by Cate Bangs, Set Designer and Art Director

Several years ago, when Illustrator and Production Designer Harold Michelson passed away, his wife Lillian aspired to honor him with a scholarship program in his name. Driving home from the Board meeting that evening, I began to think about our current scholarship program and wished for something that would support the education of current members as well. I thought about the many artists who had expressed to me that they would like to take CSATTF classes, but couldn't afford them when they weren't working and couldn't afford the time when they were.

What popped into my brain was the concept of micro-credit/micro-loans, first pioneered by the Bangladeshi, Muhammad Yunus beginning in 1976, pulling many Bangladeshi, particularly women, out of poverty. There are now micro-credit programs all over the world, and in 2006, Yunus was awarded the Nobel Peace Prize for developing and implementing this idea. I remembered an NPR interview where he said he had never had anyone default on any of these loans. The Board approved my idea and the Harold Michelson Loan Program was born.

Let me summarize the program:

1. A Michelson Loan is available to any member in good standing of any ADG craft, who demonstrates a financial need.
2. It is only available to be used for CSATTF-sponsored classes/vendors. The loan will be paid directly to the vendors.
3. The member is expected to come up with the normal one-third of the cost of the class; the loan is used to cover the remaining two-thirds cost that is repaid by CSATTF after completion of the class. For example, the loan for a studio arts class which costs \$1,500 would be \$1,000.
4. An initial list of people requesting a loan would be established by lottery, administered by the Scholarship Committee. The member would maintain a place in the list until he/she was able to use their space. After the first use, the person would return to the bottom of the list; thus, there would be no limit on the number of times a loan could be obtained. After the initial lottery, people will join at the bottom of the list.
5. Because one of the goals of the program is self-sustenance and perpetual motion, the loan must be paid back immediately upon receipt of the reimbursement from CSATTF, thus enabling the next person on the list to take a class. If a person does not complete the class and therefore doesn't receive reimbursement from CSATTF, he/she would be liable for immediate repayment. It will be the responsibility of the participants, not the Guild, to keep the program going, allowing as many members to further their education.
6. A simple loan agreement is signed by the member agreeing to these terms—duration, amount, anticipated repayment date, etc.
7. In addition, to the loan amount, a \$50 donation to the Scholarship Fund will be required in lieu of interest. This money will go toward building the Michelson Loan Fund, so that more loans can be offered in the future.

For the Nobel Peace Prize Committee, breaking the cycle of poverty by the extension of micro-credit leads to the creation of world peace and stability. For the membership of the Art Directors Guild, easy access to skills training will lead to the creation of continued employability and a much stronger future in the industry.

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SPEC WORK

by Scott Roth, Executive Director

Spec work is work done for no pay; “spec,” of course, is short for speculative, which I think covers nicely the chances you’ll get paid for such work, which is next to nil.

We recently had a meeting with some members who design for variety and awards shows for whom offers of spec work are not uncommon. I told the members at that meeting, and I am repeating it here again: Members may not work on spec. It is wrong, and it’s wrong not just because you won’t be paid for the fruits of your labor, but also because your brothers and sisters in the union will more easily be preyed upon as well, since you will have provided the template. It’s also wrong because it violates the Art Directors Guild Constitution.

To be clear, working for spec is not even working for less than scale, it’s working for no scale, and this you may not do under the Guild’s Constitution. Engaging in this practice also violates the Constitution because it is contrary to the best interests of this Local and the IATSE; that is, it impairs the integrity of the collective bargaining agreement in which scale rates are enshrined, and (as noted above), it makes it ever more likely that your brothers and sisters will be subject to the same treatment by the same producers.

This issue came up in connection with Production Designers working on awards and variety shows, but the practice, and it is nefarious, plays out on other projects involving others of our members. It is as wrong for any of our other members to accept spec work as it is for the members referenced above.

Besides going after companies which do this, we will also be vigilant in policing our own members. Any member accepting such work will be subject to and discipline in the form of fines, censure and other sanctions—even including expulsion from the union. We’re not kidding, it’s that serious.

Please let me know if you hear of any company doing this and I will follow up. And remember, this union, as any union, is only strong as long as it acts collectively on behalf of all its members, and on an issue like this, where producers are preying on our members, we will be strong on your behalf.

Not everybody gets to be 100

Not everybody gets to be 100 and certainly not everybody who does is a living legend. But we have one of those, and his name is Bob Boyle. He turned 100 on October 10 and he is a living legend. Bob joined the Guild in 1939, designed *Notorious* (1942), *North by Northwest* (1959) and *The Birds* (1963) for Alfred Hitchcock as well as, we are told, ninety-seven other projects, meaning Bob has designed one film per year for every one of his one hundred years. Bob was recognized by the Motion Picture Academy® with an honorary Oscar® in 2008, has shared his considerable talents and experience with AFI students over the years, and has served as this Guild’s President and on its Board.

Bob was celebrated the night of October 27 at our General Membership Meeting on what was proclaimed Robert Boyle Day in Los Angeles by the Los Angeles County Board of Supervisors. At that meeting he was presented with an IATSE Gold Card and a fifty-year membership scroll.

Bob is a gentleman and a world-class human being, and I’m proud to call him my friend. May his next one hundred years be as productive as his first. Happy birthday, Bob.

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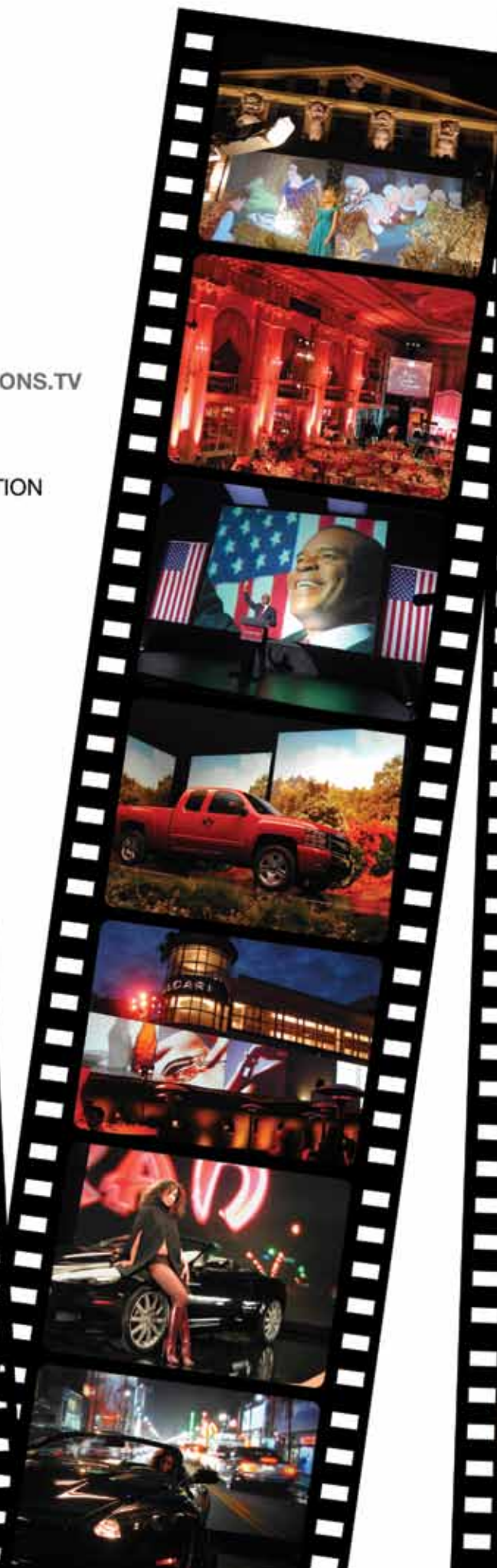
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USE THE HEALTH NETWORK

by John Moffitt, Associate Executive Director

With the August 1 implementation of the changes to the Motion Picture Plans, participants and their families have become concerned about the Plans' future. Due to the general economic collapse, changes affecting pension funding as mandated by the Pension Protection Act of 2006, a flattening out of hourly contributions and residuals used to fund the Plan, and the spiraling increase in healthcare costs, it became glaringly evident during the last of negotiations that the Health Plan, with no changes in benefits, could not be sustained. Although the Motion Picture Pension Plan remains secure, the possibility of multi-million dollar deficits to the Health Plan had to be addressed, and therefore, became the focus of the negotiations. The result was to increase employer contributions, spend down health plan reserves and adjust the healthcare benefits and eligibility to save the Plan and avoid participant co-pays for premiums.

We may not be able to sidestep even further changes to the Plans during the 2012 negotiations—spending down the health plan reserves was a one-time option. However, we can help by making better consumers out of our members. One of the keys to controlling cost increases in the Plans, as well as reducing members' out-of-pocket expenses, is greater utilization of the Motion Picture and Television Fund's Health Network.

The Health Network consists of more than five hundred physicians and healthcare professionals who deliver quality managed care to entertainment community employees, retirees and their families who belong to the Motion Picture Industry Health Plan and live in the greater Los Angeles area. Using the Network, primary care is provided at the Fund's health centers by physicians in the MPTF Medical Group who treat adults and children ages thirteen and over. With the November opening of a center in Glendale there are now six health centers. For the location of these centers, you can visit the Motion Picture Television Fund website at mptvfund.org or call 800.876.8320. Specialty treatment by selected, contracted, independent physicians is offered on referral from the primary healthcare providers, as well as outpatient surgeries and hospitalization provided for a full range of procedures.

For example, within the Medical Group for heart surgery, the Plan pays ninety percent of the contracted rate, which is often less than half of the allowed rate. When professional services are obtained out-of-network for the same procedure, the Plan pays seventy percent of the allowed rate. Based on a real situation from 2008, let's say you're billed \$93,100 for your heart surgery. The allowed rate is only \$23,650. If the Plan pays seventy percent of this allowable amount (\$16,555), the member's responsibility would be \$76,545. The same professional services obtained for the same procedure from an in-Network provider at the Plan's contracted rate of \$7,845, and paid at ninety percent of that rate, would amount to an out-of-pocket cost to the member of \$784—obviously a gigantic cost savings for both the plan and the participant. Similar cost-saving scenarios exist for procedures from prostatectomy to knee surgery and relatively simple procedures like mammography and colonoscopy. And, in-Network participants generally pay no hospital charges.

Using in-Network providers for professional services and the MPTF Health Centers for primary care is a win-win situation for both the Health Plan and the participant, yet in 2008, only forty-six percent of this Guild's eleven hundred Southern California Plan participants used the Network.

I can't promise to forestall future Plan coverage changes, even if more members choose healthcare providers within the Network, but it will certainly help.

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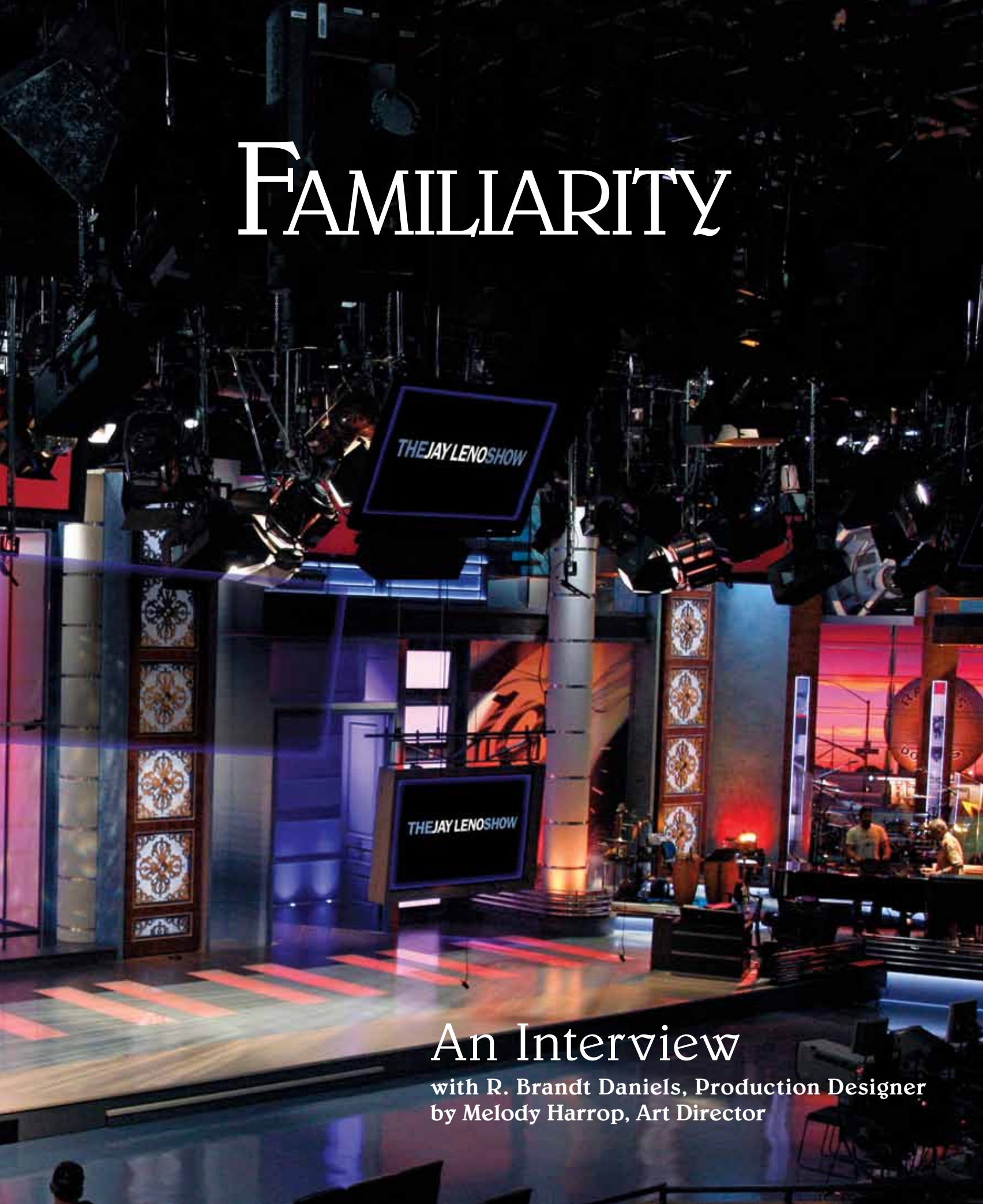


NBC NEW YORK

THE JAY LENO SHOW



FAMILIARITY



An Interview

with R. Brandt Daniels, Production Designer
by Melody Harrop, Art Director

When R. Brandt Daniels was asked to design the set for Jay Leno's new high-profile venture into prime-time television, the show's producers and NBC Universal Television knew his talent and loyalty from his seventeen-year tenure as the Art Director on *The Tonight Show With Jay Leno*, yet he had never before taken on the responsibility for the Production Design of a prime-time television show. Melody Harrop, one of Brandt's assistants on the daunting project, sat down to talk with him.

Melody: When you first stood on that empty stage as the Production Designer of Jay Leno's new show, how did you determine your course?

Brandt: Initially, I met with the producers, Larry Goitia and Debbie Vickers. We knew that the new show would be similar to *The Tonight Show*, but that it needed to establish its own identity and stand on its own. Jay had inherited *The Tonight Show* from Johnny Carson and from Steve Allen and Jack Parr before him. The new show would be Leno's alone and that needed to be evident in the design.

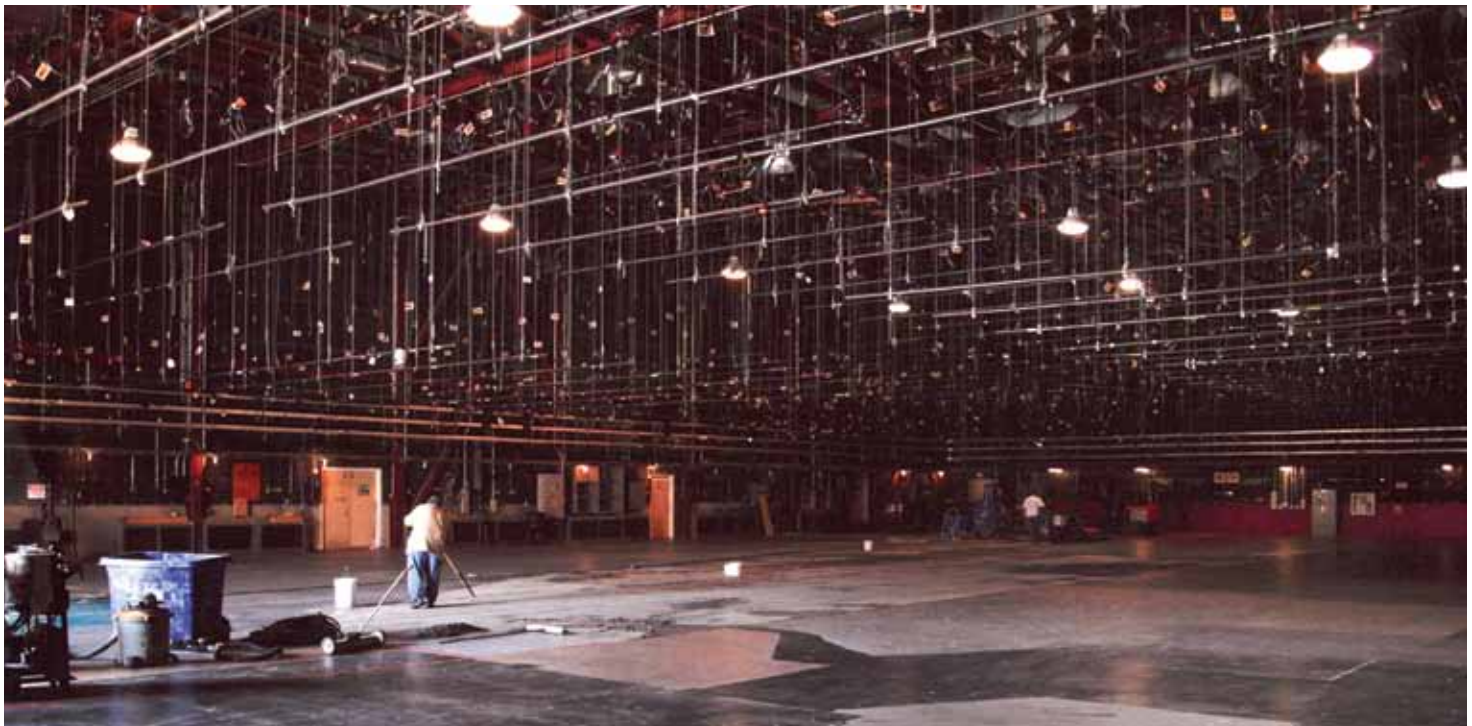
I knew Jay's comedy and personality well from my many years on *The Tonight Show* assisting Production Designer Dennis Roof. The challenge with this project was to leave the confines and traditions of *The Tonight Show* behind, without alienating the loyal fan base that had followed and supported the show since May of 1992, and focus the spotlight on Jay Leno himself. The show needed to appeal to the same audience that had elevated

Leno to the number one position in late night, while drawing new viewers to him in prime time.

I was asked to examine the possibilities of two stage options: the former *Tonight Show's* Stage 3, and Stage 11, also on the NBC Burbank lot. The first was completely operable and ready to go, but small and we'd pretty much outgrown it. The second option was about a third larger but would have to be completely overhauled to turn it into a state-of-the-art television stage. I weighed the options and considered the day-to-day working of the show, as I imagined it. Stage 11 seemed the better choice because Leno was moving to prime time. Historically, it would change the way television had been programmed in the past and might possibly define the future, but it was still important that the show remain familiar. Familiarity became an important element of the design which could not be ignored if the transition was to be successful. Fortunately, it took awhile for the enormity of the task to become clear to me. Everything seemed simple at first, so I didn't panic at all.

The producers presented me with their thoughts and ideas, but no one was really clear how the show would develop over the next nine months. It became my task to incorporate these ideas and to find a comfortable balance between the old show, the new show, the producers' requirements, and yet still remain flexible. I also had my own list of ideas and visions of what I thought the look should be.

Previous spread: An overall view of the set for THE JAY LENO SHOW. Daniels wanted it to be masculine, architectural, modern, warm, and rich in color. Below: Stage 11 at NBC Burbank. Daniels remembers: "It wasn't until I walked into the stage and saw it empty for the very first time that I realized the enormity of my task. This photograph was taken at that moment, and it still gives me a slight sense of anticipation."





Left: The translight backing that can be seen through the architectural columns is a very sophisticated image of the iconic Randy's donut shop in West Los Angeles. It lends beauty and comic relief to the set. Below left: This composite translight adds a new prospective on Los Angeles. It is intentionally graphic, archtectural and bright, and has a number of hidden personal elements in it, including Jay's favorite car and a photograph of Daniels' ten-year-old godson, Giovanni, who he credits with keeping him grounded and sane during this very stressful journey. The chairs are custom-made by a Seattle designer named Christian Grevstad. Bottom right: The heart of the set, Jay's entrance. His monologue position is marked with a design inspired by an old KNBC 4 graphic used at the end of the broadcast day.

Together, we adjusted and refined our collective vision over the summer. While some ideas were not right for what we wanted, they became part of the process and were still helpful. Surprisingly though, the initial drawings incurred few major changes, and most elements that remained in the final set of plans had been there throughout the development process. I am very fortunate and grateful that, from the very beginning, we all shared common visions about the set and our goals.

Melody: Late-night talk shows are a pretty formulaic television genre. What staging elements did you know you would not change, and was there any part of the traditional design that you were eager to re-think?

Brandt: My objective was to give the show a fresh look. I wanted it to be masculine, comical yet sophisticated, shiny, warm, technologically advanced, green where possible, but most importantly...New. It needed to be colorful, warm and inviting...and New. I love color and I think it's my strongest tool. I juxtaposed warm woods and beautiful painted images with shiny cool metals and glass to make it inviting, comfortable and architecturally interesting. The imagery became representative of both Leno and of Los Angeles, but in a different manner from that of *The Tonight Show*. For example, the choice of Randy's Donuts, an iconic local architectural landmark, as the subject of the translight behind the band area exemplifies the mix of comedy and sophistication I was after in the design. For this and the other

Images © NBC Universal



Below left: Daniels' approach was to make the stage, in its entirety, the set, and to let the audience see, and become a part of, the total environment. The stage loading doors themselves became an important element of the set. Right: The inspiration for the outside of the Stage 11 doors, and for much of the set, came from Leno's Shelby Cobra, Daniel's favorite car in his collection. It is a perfect icon to represent Jay Leno and his new prime-time show.

translights I looked to photographer Richard Lund, who had shot many of the original *Tonight Show* backings. It's a truly beautiful image with careful attention to color and movement. What could be more comical than a beauty shot of a donut shop, especially one with an oversized two-story donut on its roof. That image is juxtaposed against the clean, architectural lines of the band area walls and their back-lighted art boxes, LED message boards and cylindrical ceiling pieces. It is exactly that kind of a balance that I was after in my design.

From the former *Tonight Show*, I took only those things that worked for Jay and the new show. For example, Jay's center-stage monologue platform. The direct contact with the audience

to focus their energy beyond the actual start of the show to the countdown, so to speak, in the same way a performer might be glimpsed in the low light of the wings, immediately before he steps into the spotlight.

There were changes to the home base and interview area of the set as well. All previous *Tonight Shows* had the symbolic desk, with the armchair and sofa flanking it stage right. They never moved. Here we made a big change: we would not have a desk. This became one of the most talked about details of the new show. In the media, the NO DESK! story became almost as important and controversial as President Obama winning the Nobel Peace Prize.



Opposite page, top: A computer rendering of the race track. Leno called Daniels into his office one day and asked him to convert 44,000 square feet of parking lot into a racetrack. The cars, provided by Ford, would be battery-operated, green and efficient. Daniels' inspiration came from the art of Peter Max ... with a nod to the solar system.

stayed because it works for him. The stage right band position, with Kevin Eubanks seated in front, positioned to Jay's left side, stayed in the plans because the physical relationship facilitated the easy banter and verbal asides tossed between Jay and Kevin. This blocking had always worked for Jay's comedy routines and especially his monologues. It was important to maintain that comfortable relationship with Kevin.

Another important consideration was how to present Leno to the audience. I felt Jay's entrance needed more importance and attention than previous *Tonight Show* sets had given to it. The much talked about glass-door entrance grew out of a desire I had to play with the whole notion of the fourth wall. I wanted to allow the audience to see beyond the entrance to the moment just prior,

Melody: You once mentioned that you wanted something other than the typical nightscape backing up the interview area. How did you determine the backing you have?

Brandt: The interview area, borrowing from the old show's footprint, is presented in front of a city-view translight of Los Angeles, but ours is not your traditional image. In an effort to present a different and fresher feel to the show, I again collaborated with Richard Lund. I knew I wanted a collage of interesting architecture. About two years ago, I had been asked to conceive a new backing for *The Tonight Show*, but the show decided not to spend the money at that time. I still loved the idea and held it in my files of ideas. For this new set it re-emerged and seemed to be the perfect fit. It is not a realistic arrangement; the buildings are



including the actual soundstage walls themselves, which became part of the total setting. I felt these revelations would make the entertainment experience richer.

On the day I presented my designs and this notion of breaking the fourth wall to executive producer Debbie Vickers, she surprised me by saying that the night before, in a conversation she had with a top NBC executive, they had discussed and favored such an open atmosphere for the show. From that day forward, we were in sync and the show evolved in that direction. Everyone watching the show has the sense that they are in on the joke, participating in the making of the show.

Breaking through came to include audience areas,

the loading doors, the backside of the set, the exterior of the stage itself. They all became part of the set's integrated design. The design does not end at the edge of the stage. Everything—dressing rooms, production areas, greenroom—needed to be cohesive, to work as a complete environment. Whether you are entering the stage or moving out onto our Green Car Challenge racetrack, the vibe is apparent. There is a consistent ease of imagery, texture, color and modern sophistication.

Melody: Where did you find inspiration for the visual environment you wished to create? Was there a particular image or architectural detail that captured the essence of your concept?

Brandt: As I have said earlier, I wanted the set to be architectural and modern, but I also wanted it to have a techie mechanical feel because of Jay's interest in new technologies and, of course, his love of automobiles. The single image that captured the essence I wanted is a photograph of the steering wheel and dashboard of one of his classic cars. It is blown up and printed on the reveal of the guest artist performance area. The upper half of the production area proscenium is constructed from glass with this same printed image.

I also looked through photographs from my travels for inspiration. When I travel, I shoot unusual buildings and details rather than standing in front of beautiful vistas. I came across pictures from a Catalina weekend, and a particular image



prompted me to visit Catalina again. It was a detail of bronze doors on the Wrigley Memorial. The doors had a beautiful natural blue patina that I loved, and a wonderful deco relief pattern. On my return I was surprised to find the actual doors weren't blue at all, but bronze. It was something in the photo processing that had given me the color. I didn't use the image itself, but that beautiful blue became the main color in my ever-evolving palette.

As many designers do, I copied images from books and magazines, covering the walls of my office, and drawing inspiration from many of them throughout the process. I wrote a list that I kept close to my desk with words that described the design I was going for: architectural, masculine, technologically advanced, polished, reflective, transparent, geometric, sophisticated, comical. I love the way light bounces and reflects and I wanted to include glass in my sets, something often treated as an absolute taboo in television design. I have never believed in that rule. Reflections are natural and can be very interesting, adding movement and life to a setting.

Melody: Did you mention a bit earlier that you planned to use green products where possible?

Brandt: We took the greener route whenever possible, though many times the cost was prohibitive. The opportunities are endless, but expensive and budget busting. Sadly, we were not able to be as green as we would have liked. We selected environmentally-friendly materials for flooring, carpeting, and upholstery. Some of the woods in the furniture are rated as eco-friendly, and many of the specialty lights used in the physical set are low-voltage LEDs. Even the lighting used in the audience risers was converted to lower energy LEDs.

Melody: As your design was forming in your mind, how did you communicate this to everyone else and sell the look? What presentation technique helped you the most?

Brandt: I did not want any surprises when the set finally appeared on stage, so I used just about every presentation method I could produce. First, I divided the set conceptually into different areas to keep it manageable. I did separate Vectorworks® plans and used display boards to visually articulate each area. I think the presentation technique that really helped me was keeping all the boards consistent in treatment, such as colors used, geometric arrangement, and sharp clean edges.

Opposite page, top: The dashboard of Leno's Shelby Cobra became an integral image, fragmented and painted on the permanent set's headers. **Opposite, bottom:** A detailed foamcore model enabled Daniels and the show's producers, to feel comfortable with the physical layout of the set. This page, left: Pete Stern, an ADG Scenic Artist, at work on some of the lightbox panels. Daniels says, "Pete and I had worked together for much of the seventeen years on THE TONIGHT SHOW. By the time I'd started designing the new show, he had already been retired for about two years. He is an amazing artist with old-school talents, and a very good friend. When I asked if he would come out of retirement to paint the murals for the set, he thankfully said yes. I am truly indebted to him, and to the many great talents surrounding me during this adventure, in areas from scenic to construction to drapery and lighting."



Right, center: Art Director Melody Harrop's early SketchUp Pro® white model of the set. "At this stage," she says, "it's very similar to a white foam core model, but easier to revise, cleaner to build, and much more transportable." Bottom: Once the white model was finished, Harrop added backings and murals by importing jpgs as textures. The finished model was used to check backgrounds from actual camera positions, as well as the positions of various set elements. Opposite page, top: In an effort to finish off the space, Daniels added these cylindrical wood and LED light box ceiling pieces with printed graphic images of early-evening skies. Bottom: Stagehand and Local 33 set crew builder Albert Williams chats with Daniels about the painted murals. This was about half way through construction and the first time that he'd seen decorative detail starting to be put into place.

That way the look I envisioned for the set was evident in the style of the presentation boards as well. We built a detailed model which showed how all the areas related. Photographs of the model were enhanced with Photoshop to illustrate some of the reflective qualities I sought. I tried to present as complete a picture as I possibly could of what the final set would look and feel like for the producers, NBC executives, and everyone else involved. When the set was onstage, there really weren't any surprises.

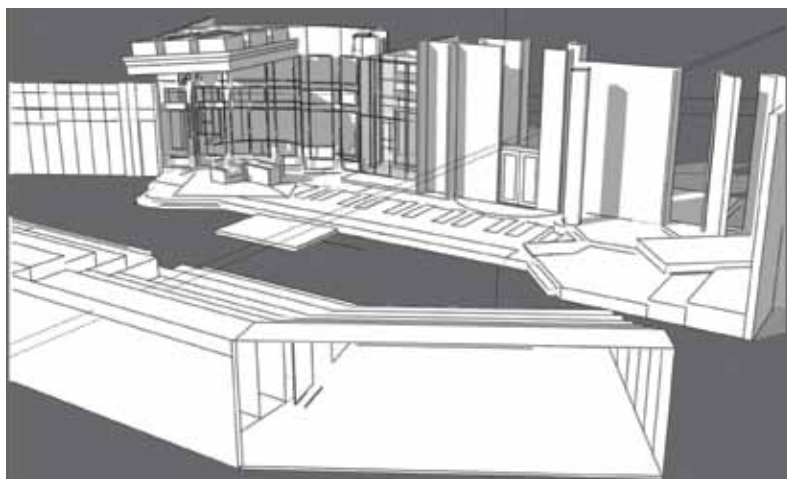
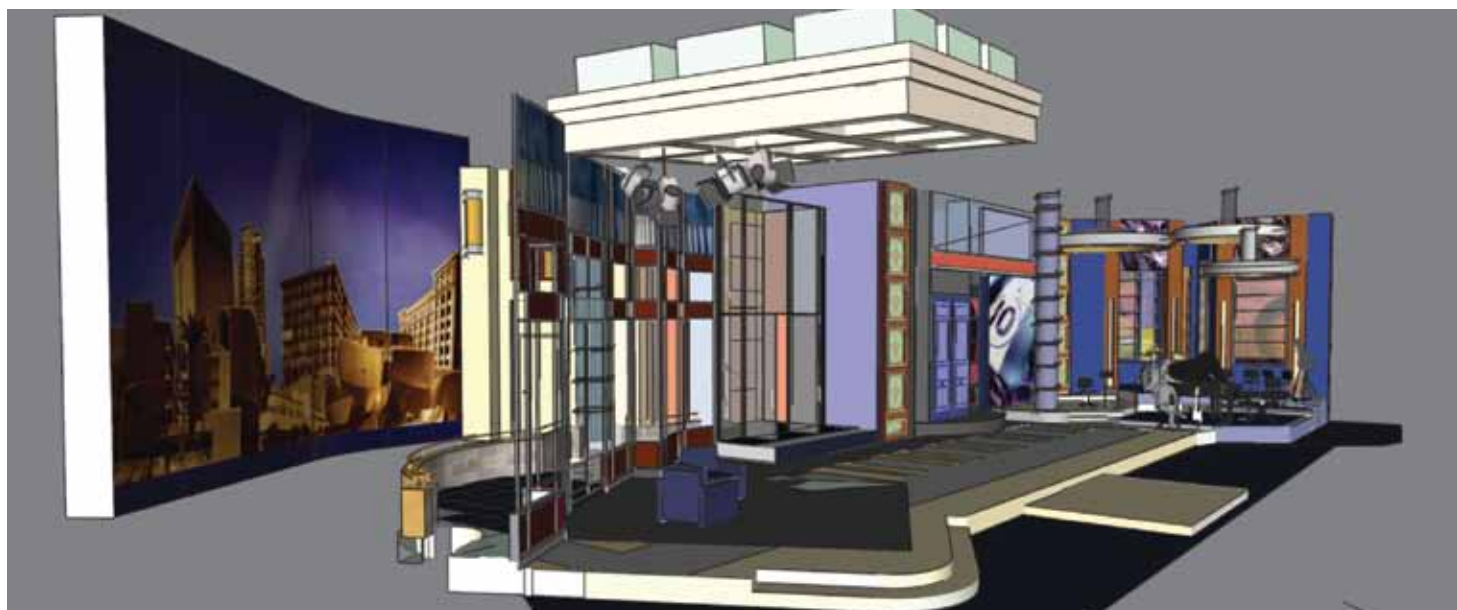
Melody: You had me model the set in SketchUp®. Did you find that useful?

Brandt: Yes, it helped me a lot. I am accustomed to reading 2D plans and elevations, but your meticulously rendered SketchUp drawings made it much easier to visualize relationships when my brain became crowded with details. For example, it helped me work out some issues with the turntable. The clearance necessary for the light

fixture I had planned for the turntable was too tight. Consequentially, the fixture would not work as designed and it was eliminated from the budget. When I saw the SketchUp model of the band area, I altered the design of the round-hanging fixtures from the original drawings. Spatial relationships between elements can be explored using a program such as SketchUp, making it possible to know exactly what to expect when the set arrives on stage. Using the SketchUp camera view I could anticipate how Jay would look entering the set, doing his monologue and seated for an interview. That was very helpful.

Melody: When the set appeared, fully lit in the early rehearsals, what did you think?

Brandt: I was lucky: first, to be trusted with the responsibility of this important set and second, that I got to work with lighting designer Gary Thorn. He has worked, like I have, on *The Tonight Show* for a long time. We know how to work together. In every stage of the process, I showed him images of what I wanted to happen with the set. He contributed all his expertise and good ideas and worked with me to help create the set we both wanted. An outside star lighting designer would have also done a great job, but may not have been willing to accept my input so readily, considering this is my first really big set design. I was also fortunate to build in my backyard, so to speak. I was very familiar



with the NBC construction and paint shop. We spoke a common language because we had worked together for many years. I am very thankful for those guys and their abilities, too many to name but they know who they are.

Melody: Was there any time in the whole process when you felt really frustrated?

Brandt: Well, I felt a lot of pressure to prove my ability and demonstrate that I was up to the responsibility of Production Design for the project. I know I can design sets, I know I am talented, but this was a really big deal. It was prime time and all eyes would be focused on the set in the weeks leading up to our premiere. I was constantly aware that I could easily be replaced. When things really got tough—and they occasionally did—I'd remind myself that I'm "Mary and Jesse's boy," a tattoo I proudly display on my forearm. I had great parents. Everything in my career to this point brought me to this design job, and I believed I was ready and capable. I don't think I started with the complete confidence of the production group or the network. Many people were confused by my choice for the job. That having been said, I did have the respect and unwavering support of the producers, Larry Goitia and Debbie Vickers. I knew they had gone out on a limb and they believed I was the one to do this particular job, so I worked hard and long to produce a set that I would be proud of and one that would make them know they made the right choice. When the process stressed me, I reminded myself that even though this project was the biggest I had ever been asked to design, it's still just a process...like making a cake. I knew the steps and I just had to follow the recipe. It's a silly metaphor but designing a set really is just like making a cake.

Melody: I know from working with you, that you designed every square foot of that set and the entire studio environment. You delegated the execution, but you gave attention to every detail.

Brandt: It was an opportunity that I am extremely grateful for. It had been a long process—nine months from start to finish. I will never forget the emotion as I stood on stage one evening looking over the set, checking for any missed details, when I realized it was finally done. I had an overwhelming sense of relief and accomplishment. I am thankful to the many talented carpenters, painters, craftsmen, furniture makers and riggers. I am especially grateful and fortunate to have exceptionally talented assistants, Justine Mercado and Jennifer Savala, who always went beyond what I asked of them. A lot of very talented craftsmen put their best effort into this show and I am proud of their work, and I am proud of the finished stage setting. I am especially proud of the collaboration. **ADG**

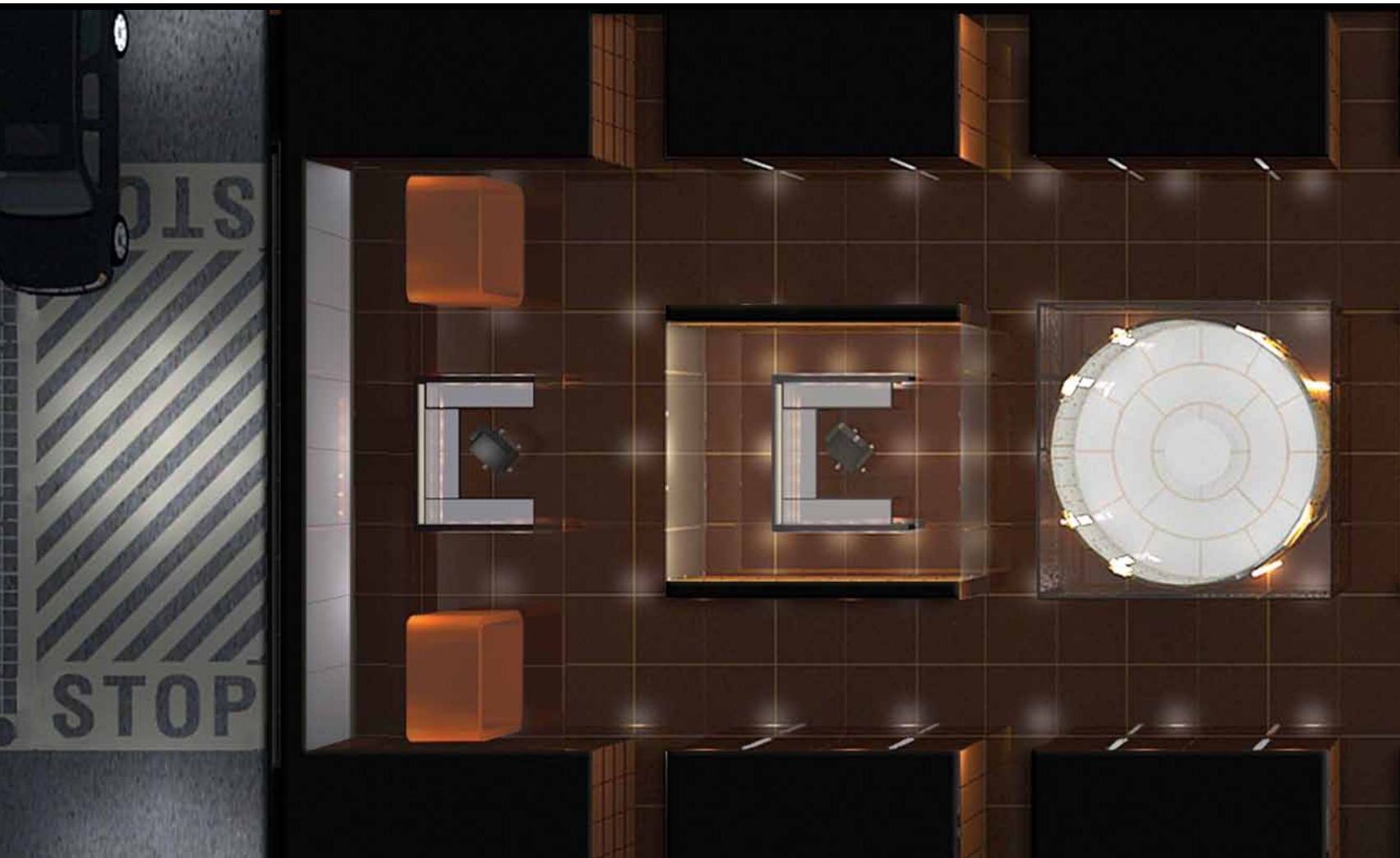




by Carlos Barbosa, Production Designer

DESIGNING 24

Above: A rendered and lighted longitudinal section model of the CTU underground facility, created by Amy Maier and Set Designer Marco Miehe using SketchUp®, SU Podium®, and Photoshop®. Below: A first-level floor plan of the same set, also by Maier and Miehe, built on a warehouse stage in Chatsworth in the San Fernando Valley.





No scripts had been written when I was asked to design the eighth season of 24. The story would be set in New York City, based around a nuclear disarmament treaty being negotiated at the United Nations between the United States and a fictionalized Islamic Republic. Jack Bauer would not be allied with CTU (Counter Terrorism Unit) at the beginning of the season, but would ultimately, be pulled into the center of the action. The CTU was to be revived, and would need to be reimagined.





Images © 20th Century Fox Television

Above: A production photograph of the CTU bullpen with the Director's office, conference room, and debriefing module in the background.

THE SCIENCE BEHIND THE ART

Armed with this small amount of information and the experience of having designed the pilot, I decided that CTU had to be placed in New York City. Choosing exactly where would be my first challenge. Evoking the defensive, medieval notion of a moat, I opted to place the new CTU underground, at the southern end of Roosevelt Island, directly across the East River from the United Nations complex. The new underground CTU would be linked to Manhattan by an abandoned subway tunnel twenty-four feet in diameter. This tunnel would be under the East River for approximately two city blocks and would exit at the FDR Freeway in front of the UN. A heliport would be placed on the Roosevelt Island site and linked to the underground facility by an elevator. In addition, CTU could also be reached by speedboat.

The interior architecture of CTU had to reflect that

it is a government facility where the prime business is intelligence gathering and counter terrorism. To achieve this, I introduced a four-foot by four-foot grid that serves to organize the entire set. Floors, walls, ceilings and architectural components had to be part of the grid. This grid also became the vehicle for organizing all the computer display information (satellite views, desktops, broadcastings, charts, data, etc.). Only elements with a function directly related to the business of intelligence gathering and counter terrorism were acceptable. For example, objects not having a practical use (family photos, art, decorative plants, personal effects, etc.) were not allowed. Only technology and information were considered in creating a minimalist interior architecture of maximum efficiency. All the volumes that compose offices, labs, conference rooms, etc., were aligned within this grid, maintaining transparency with the use of glass. Transparency was vital in giving a layered effect and great depth for camera.



Above, clockwise from top left: SketchUp and SU Podium rendering by Amy Maier and Marco Mische of the Director's office and main stairs seen from the bullpen of the CTU. Another conceptual model, this time of the medical wall facing the bullpen. A set photograph of the CTU bullpen showing the lighting partitions and the twenty-four-foot wide multimedia wall screen. The CTU Director's office, on the second level overlooking the bullpen, with its high-gloss orange and black-brown wood panels. The modular conference room repeats the same color palette. A production photograph reveals the functionality of the giant multimedia screen.



Above, clockwise from top left: A set photograph of the CTU biometric module; in the background are the security module and the entrance lobby and tunnel. A graffiti-scarred abandoned subway tunnel links Manhattan with the CTU entrance on Roosevelt Island; faux subway tiles and high-gloss black-brown wall panels tie the old to the new. The CTU armory features white-painted metal frames over white walls and high-gloss lacquered wood floors. The view of the helipad from inside the CTU elevator module. The exterior set for the CTU's heliport access module contains a security desk and an elevator which links the heliport to the CTU underground facility; it was built on location of faux concrete and glass. A bird's-eye view of the CTU's central interrogation cylinder with its white high-gloss wooden panels and orange trim.

The choice of color was dictated by the mood I wanted to create. Glossy black-brown to envelop the skin of the facility and submerge it into a reflective darkness. Glossy burnt-orange to create a mood of intensity in interior office spaces; glossy creamy-white for a septic and sterile mood for the labs and for the interrogation cylinder. All surfaces have a high-gloss finish reflecting every bit of light to create an environment where all the elements are echoed and constantly in your face.

The lighting was incorporated into the architecture as one of the elements on the grid. Sharp, bold wall fixtures, recessed and spaced to create a rhythm of light and dark were designed as the overall light envelope. Smaller fixtures were placed at every intersection point of the ceiling grid as an accent. Glass partitions for the work stations were designed to glow softly to create their own environment. Task lights were mounted on a perimeter track to punctuate the working surfaces. All lighting was designed to be part of the set

with the final objective of giving the director of photography an environment that could be shot in the traditional style of 24 (with handheld camera and long walk-and-talks) and in any direction without having to continually re-light.

DESIGNING THE UNITED NATIONS PERMANENT SET

Because the plot for this season of 24 was based on a disarmament treaty taking place at the United Nations, it was necessary to design a permanent set that would not only serve the needs of our story but would also capture the essence of a true mid-century modern architectural icon. Since 24 is shot in real time and the passing of time is vital to the show, I created an exterior plaza where two graffiti-covered sections of the Berlin Wall appear to float above a reflecting pool. This served as the visual focus of the UN Complex set, and allowed the director of photography to light the set to show the passing of time during the twenty-four hours of the plot.

Below: The view of the medical module through one of the orange glass portholes which front the interior end of the bullpen.





Above: The United Nations Council Chamber and translation booths on the main floor borrow freely from the actual UN Security Council hall. The Chamber features faux gold-leaf walls, faux terrazzo floors, slated wood walls, and faux maple and cherry built-in furniture.

A glass wall separates the plaza from a grand lobby that leads directly into the Council Chamber where the negotiations would be conducted. The chamber was designed with a circular floor plan. The two tables where the presidents would sit serve as the central focal point. The design of the ceiling served to further strengthen the central focus and, therefore, the importance of the negotiations. Additional conference rooms, elevator lobby, and hallways, were wrapped around the exterior plaza.

Architectural details were executed in the style of the original UN complex designed by a team of world-renowned architects such as Le Corbusier and Oscar Niemeyer. The suites housing foreign dignitaries involved in the negotiations were set on the twenty-fourth floor of the UN tower. Elevators link this floor to the set of the UN complex below. The floor plan gives maximum exposure to the floor-to-ceiling windows facing the New York

skyline. An interchangeable day or night chroma transligh hangs outside the windows to provide the view. The interior design is based on the original mid-century modern style but, to set it apart from the rest of the complex, the premise that the twenty-fourth floor had been retrofitted and remodeled was introduced. The lighting throughout the entire set was built-in to create an environment in which the director of photography could move the camera in the handheld style of the show without having to stop and re-light. **ADG**



Above, clockwise from top left: A reverse view of the UN Council Chamber, showing the observer seating. The third-floor lobby of the United Nations building has faux terrazzo floors and faux marble columns and walls. This UN conference room, with its faux cherry paneling and oak table is adjacent to the third-floor lobby. The corridor of the UN Executive Suites, supposedly on the twenty-fourth floor of the tower building, have faux marble, faux cherry paneling, and a Venetian plaster finish. The interior of the living room of one of the twenty-fourth floor executive suites is designed to evoke a mid-century modern retrofit with redwood paneling and Venetian plaster walls. An exterior UN courtyard on the third floor has a pool in which two panels of the Berlin Wall and a couple of tank-busters are placed floating above water as a monument to peace.



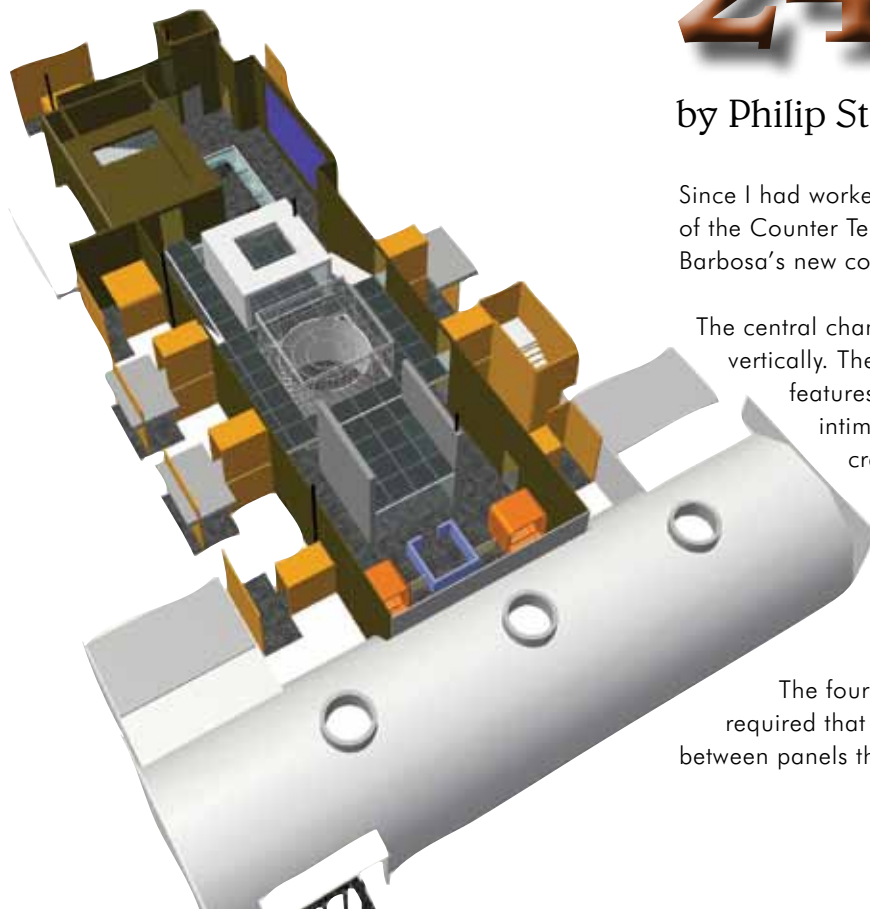
24 x 8

by Philip Stone, Construction Coordinator

Since I had worked on 24 for several seasons with two different prior versions of the Counter Terrorism Unit (CTU), I was very curious to see what Carlos Barbosa's new concept would be.

The central chamber of the CTU is a cylinder with four doors that open vertically. The chamber is the interrogation room this season, devoid of features that indicate an entrance or exit and harshly lit. It is both intimidating and disorienting. The liberal use of glass in the CTU creates a layering effect and adds depth to the structure without giving up geography, allowing more latitude when filming and allowing the same areas to be used as different locations within CTU. The multiple hallways on either side allow rooms to be added as needed, including an armory, medical clinic, and lab spaces.

The four-feet-by-four-feet grid, on which the entire set was laid out, required that every panel be precisely cut in order to maintain the 1/4" gap between panels that would align throughout the entire structure. In all there are





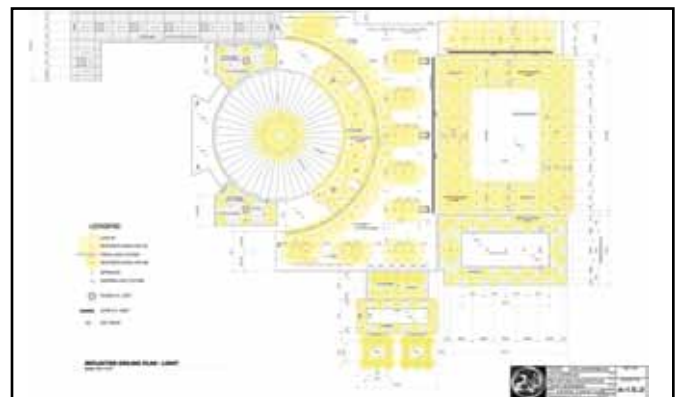
more than three thousand panels that had to be cut, painted, and installed. The reflective nature of the surfaces give the impression that the space is much larger than it actually is. The high-gloss finishes required multiple coats of paint: primer, color and gloss finishes.

The overhead lighting grid was quite a challenge in itself. It is forty feet wide and one hundred and fifty feet long, built in sections that could be assembled twenty feet in the air. The complex design worked flawlessly. The grid is laid out on the same four-feet-by-four-feet pattern as the floor, with recessed can lights at each intersection. It was necessary to hang the grid first, in order to align the walls of the set.

I have been involved in the engineering and construction of a tremendous amount of scenery over the last thirty years and the CTU that Carlos designed for the eighth season has been one of the most challenging and interesting sets I have been involved with in that time.

The other permanent set, for this eighth season, is the UN complex, which includes the Council Chamber, conference room, courtyard, hallways and elevators, as well as an apartment for visiting dignitaries. The United Nations is a well-known institution and the Security Council is seen regularly on news broadcasts. The general architecture is well established. To replicate that in a size and configuration that meets the demands of episodic filming was no easy task. The Art Department's solution filled all the requirements of production, while staying within the budget and available time.

These two sets are from opposite ends of the design spectrum. The minimalist CTU has smooth surfaces and a rigid grid pattern, and the UN has curves and a liberal use of organic materials. Both sets were challenging in their own way. The final products are a testament to the vision of the designer and the skill of the craftspersons that bring those visions to life. **ADG**



Opposite page, top: The interrogation module, with its vertical sliding doors, is part of the main CTU stage set, placed between the biometric and security area and the bullpen. **Opposite, bottom:** Amy Maier's SketchUp conceptual model of the complete two-story CTU facility and its connecting subway tunnel. **This page, top:** A SketchUp and SU Podium conceptual model, also by Amy Maier, of the second story CTU Director's office, showing the 4'x4' ceiling grid and built-in lighting fixtures at the intersection points. **Above:** Construction documents of two reflected ceiling plans, one showing the lighted grid, and one a set lighting study, were drawn in Vectorworks by Marco Miehle.

THE BRITISH ARE COMING

by Andy Walmsley, Production Designer

In case you hadn't noticed, there are large numbers of British people working in Hollywood, both behind and in front of the camera.

In 1981, when the British film *Chariots of Fire* won four categories at the Academy Awards®, British writer Colin Welland waved his best picture Oscar® in the air and famously announced, "The British are coming." It was inspiring stuff to this then-fourteen-year-old English lad watching the telly in rain-swept Northern England. Broadway and Hollywood had always held a fascination for me and when I visited both holy grails on vacations, my fate was sealed. I wanted to live and work here, but I just wasn't quite sure how it could happen.

I was fortunate enough to enjoy a modestly successful career as a theater set designer in London early on, and that led to a chance to design two Broadway shows. I could check off the "Work on Broadway" box on my bucket list, but Hollywood was still a far-off dream. When I was

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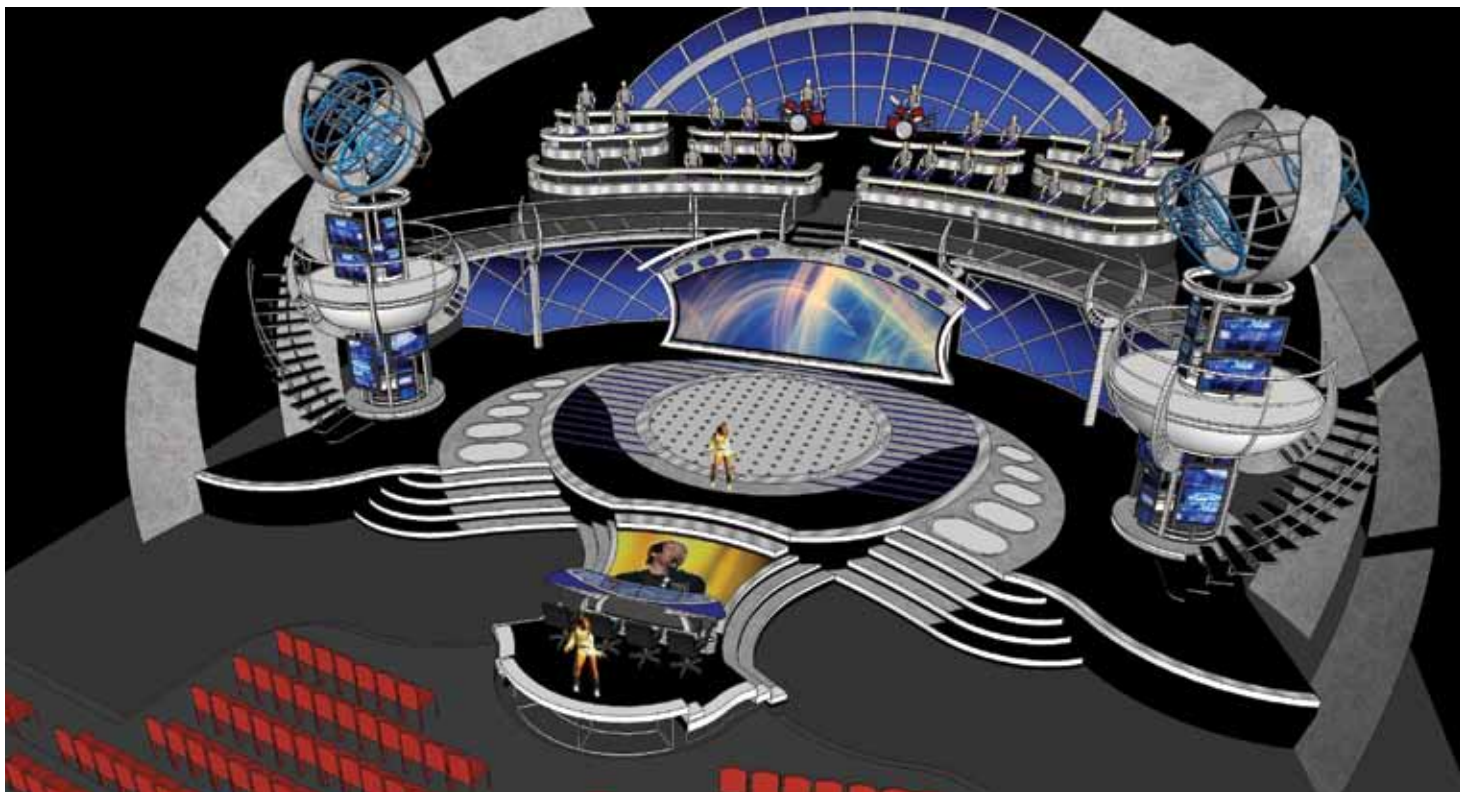
chosen to design a small British quiz show called *Cash Mountain*, the producer asked me to make it look nothing like any quiz show ever seen before, to do something totally unexpected. The show was re-titled *Who Wants to Be a Millionaire*. Its in-the-round-plexiglass-bowl floor design was unprecedented in many ways. The producers sold the show around the world as a franchise, requiring that every detail of the set be reproduced exactly as per the original blueprints. Before long I was flying off to Egypt, and then to Germany, Sweden, the list goes on. In fact, I am very proud to say, the set has been reproduced in no less than one hundred and eight countries. When talk of the show coming to the United States hit my ears, I figured, "This is it, this is my entrée to a life in America. When do I pack?" But, alas, it was not to be, and although my designs were reproduced here (and are still used to this day), destiny did not allow me the opportunity to work in tinsel town. I was given a small measure of consolation in 2009, though, when my design was featured in the Oscar-winning *Slumdog Millionaire*.

My career in the UK continued to thrive and my next assignment was another reality show called *Pop Idol*. It won the BAFTA Award as best entertainment program, and the scenic-design cookie cutter was employed again as my designs where reproduced around the world. This time, when the show was re-titled *American Idol*, I was determined to come to the United States with it. I told the *Idol* producers, Nigel Lythgoe and Ken Warwick, "Guys, I'm doing it, even if I have to pay my own airfare."

That was seven years ago and since then we've come to see more Brits on the small screen in Hollywood. Anne Robinson hosted *The Weakest Link*, Hugh Laurie became a doctor on *House*, Sharon Osbourne cursed at Ozzie on MTV and then judged on *America's Got Talent* along with fellow Brit Piers Morgan, *Supernanny* Jo Frost brought some discipline to American kids, and big kid Gordon Ramsey threw pans at contestants. Nigel Lythgoe both produced and judged *So You Think You Can Dance* with Brit host Cat Deeley.



Left: Walmsley's set for the UK version of WHO WANTS TO BE A MILLIONAIRE. It's identical to the set used in the United States, and virtually identical in the other 107 countries. First designed ten years ago, it is still in use today, standing on the same stage at Elstree Film Studios where it was first built. The STAR WARS hangar scenes were filmed on that same stage.



Above: Production Designer Walmsley drew his own SketchUp® models for his AMERICAN IDOL set. He has become quite proficient with the program, which he first learned from Don Jordon at the Art Directors Guild.

Len Goodman judges the other British dance show, *Dancing With the Stars*, and of course, Simon Cowell rules supreme as the ultimate talent-show judge (and behind-the-scenes mogul). Hell, even the Geico gecko is British ... or is he Australian?

As well as on-screen talent, there are Brits behind the scenes as well. My good British pal, and Art Directors Guild member, James Yarnell, not only works with me as the Art Director on *American Idol*, but also serves as Production Designer on *Dancing With the Stars*. These days it's not uncommon to find some British breakfast tea on the more discerning craft service tables.

Prior to moving stateside, I was lucky to have had previous experience in the American way of doing things, thanks to my Broadway shows, particularly in navigating the tricky union issues that many Brits struggle with. There are still a significant number of differences between the British and American television industries, however, and I've had many learning curves to navigate in the last seven years, some of which I'd like to share with you:

TERMINOLOGY

It's always fun to watch a Brit fresh off the boat use British technical slang with American technicians (and vice versa). As a Brit, I could easily understand a request by the LX that I slide a pulley to hang a lantern bar above the band lift before fit

up, but when a best boy suggests kicking a sheave to spot a juice pipe over the pit elevators before load-in, it can throw the most experienced Limey into complete confusion.

UNIONS

I have great admiration for the union system in American entertainment. Our unions died out in the UK in the 1970s and British people who first work in the United States are often wary of the system here, as was I when I first worked on Broadway (where the unions are at their most powerful). The truth is that union guys are very well trained and multi-skilled and you know as a designer that your problems will be solved quickly and efficiently on a union gig. The Hollywood system does have a few drawbacks for me, and the worst is the lack of union construction shops here that can build the type of shows I do. Currently, there are only three. If those shops are busy, or too expensive, I'm stuck. There are some acceptable non-union shops in town, and they can be very cost-competitive, but I cannot approach them. I have had great experiences with the union shops; it's not having a wider choice that is frustrating.

THE BID SYSTEM

This one was the hardest for me to get used to. In the UK, it's up to the designer which shop builds his or her set. It was always my choice, and sometimes I would select a shop when their strongest skills

meshed best with the style of set I had designed. More often than not, if I needed a favor on a tight-budget show, I could pull that string with a promise of a big-budget show down the line, and I always returned the favor. There was a trust that I would always make it up to the shops down the line. Having to bid the work on my shows in Hollywood, with the producers always choosing the cheapest (not necessarily the best) shop, leads to a frustrating lack of control.

CRAFT SERVICES

In the UK we have pubs ... period; no craft services. At best, there is the legendary BBC Canteen (and I don't mean legendary in a good way), but generally, all cast and crew are left to fend for themselves. When I first arrived on set in Hollywood, I couldn't believe that the production provided food and drink ... and for FREE. Needless to say, I have gained weight in the last seven years.

STUDIOS/SOUNDSTAGES

All television shows in the UK are shot in purpose-built studios with steel grids and laser-leveled concrete floors. Most have modular bleachers that roll in or pull out of the wall. I am fortunate to have worked a great deal at CBS Television City, which is very typical of studios at the BBC or ITV, but I have also done lots of shows in old Hollywood movie soundstages. I love the feeling of history, working at an old movie lot, but those old barns are not ideal for slick entertainment sets.

CAMERAS DON'T MOVE

In the UK, camera operators love to move with their cameras. I'm not just talking about Steadicams®; traditional pedestal cameras fly along the floors at speed while shooting to give the director tracking shots during musical numbers. Jibs and Technocranes® (Yes, we use Technocranes on entertainment shows in the UK. Hell, we use them on the news.) are constantly moving around the studio floor. Therefore, there is always a no man's land for the cameras to roll around between the set and the audience. I quickly learned that the American style is to have the audience jammed right up against the stage and create holes in the bleachers to lock

in the cameras. The only cameras that move in the United States are hanging on the shoulders of Steadicam operators.

PROFESSIONALISM

Don't get me wrong, we Brits pride ourselves on our professional practices back in the UK, but one thing I miss is the sense of humor and a relaxed "This is just telly; let's not take things too seriously" work environment. I have come across some funny stagehands and riggers in the United States with great senses of humor, but I find the general atmosphere on sets to be very serious and professional. The one thing I miss the most from the UK industry is the practical joking and the general, "If we wanted a real job, we'd be working in a bank" attitude.

I am immensely proud to be a part of the television community in Los Angeles, working alongside designers I had admired long before I moved here. I feel privileged to have become a part of the rich history of television in America. I could never have dreamed that one day I really would be driving down Sunset Boulevard on my way to work in a Hollywood studio. Pinch me now. At the same time, I'm pleased to be a British television professional during this unique period in history, that started with *Millionaire* and *Idol*, where Brits have created a certain worldwide genre of reality television. We can say that, perhaps for this decade, we have painted a union jack on the Hollywood sign. It took more than twenty-five years, but Colin Welland's prediction surely did come true. **ADG**

Below: A production photograph of this year's AMERICAN IDOL set, for which Walmsley won an Emmy Award®.



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INSTANT Fan-Made MEDIA

by David Brisbin, Production Designer

Top: NEW MOON official publicity art featuring Jacob's house, filmed in Vancouver. Opposite page, left: A YouTube screen capture of the first known posted fan discovery of the Jacob's House location. Sunnykins09 appears to have shot the video while driving by the location alone, which some sites deem a safety offense and therefore grounds for taking down the video. Sunnykins09 provided captions throughout (like the one shown) and included a running voice-over including: "There it is, the red barn! Hopefully nobody catches me...."

During prep on *The Twilight Saga: New Moon*, it hit me that movie design has crossed a line.

I was roaming back and forth on the nearby public road, scoping out the paint department's aging work on an idyllic house and barn set in a small meadow. It was a remote spot, so I was a bit surprised when a woman pushing a baby carriage trundled up and said hello. "That's for a movie, isn't it?" she asked. I go out of my way to be gracious to anyone in the orbit of a location, but on this project the producers had asked for an extreme level of secrecy. As warmly as I could, I ducked her question. "Oh, you know, don't you think someone could just get tired of green and decide to paint their place red?" She shot back, "Sure, but they wouldn't keep painting over everything until it looked real old. It's Jacob's house isn't it?" She actually seemed to be salivating at the idea of Jacob, one of the two male heartthrobs in our story. The location owner's name was spelled out on the mailbox right next to us, so I told her the place belonged to him. She was unfazed. "I can see all the fishing stuff you brought

in over there, and Jacob's dad was a fisherman before his accident, so it's pretty obvious. Can you just tell me this, is Chris Weitz the director?" It was hard not to grin at how much she knew about *Twilight*, but I bowed out. "Sorry, I can't answer that." And on I went about a normal day in movie prep.

Late that night everything changed. There was a shriek from the front of the Art Department followed by a rumble of astonishment. Art Director Catherine Ircha had discovered that the woman with the baby carriage had recounted that afternoon conversation on one of the *Twilight* fan blogs. She contended that my evasiveness, in contradiction to the clear evidence in the meadow, made it very likely that she had discovered a major Vancouver location for *New Moon*. Jacob's house was a key venue in *The Twilight Saga* novels by Stephenie Meyer, but had not appeared in the first movie, so this was a big find. The fan sites were electrified. The next



© Summit Entertainment



day, another fan (YouTuber Sunnykins) posted a drive-by video of the location with her voice-over explanation why this was surely Jacob's place. She saw the red paint as solid proof, but she did note that the "barn or shed thing" did not precisely match the garage of the books. The fan blogs went on in subsequent days and weeks to enthusiastically pick apart and analyze the merits of any of my design choices they could find in posted photos, videos and speculations. The sentiment on Jacob's location, in general, was exuberantly positive, but a howl of alarm went up when a grey/blue VW Rabbit was parked out front by the set decorating department. The Rabbit in the book was RED and this grey/blue thing wouldn't wash. (The red one was, in fact,

being prepped elsewhere and the grey/blue one was merely about parts.)

To protect the set from prying eyes, the producers eventually had the grips install a twelve-foot-high barrier of solids around Jacob's entire property. Despite this and round-the-clock security, a determined set tracker still managed to break into Jacob's house, take photos of the dressed interior, and promised online to post the shots. A fan blogged, "I know these photos are sooo wrong, but I'm still dying to see 'em! Like Gollum from *The Lord of the Rings*, my TwiCrack addiction is a disease—I want my PRECIOUS!!" Throughout the show—in closed-to-the-public wilderness reserves, on distant

Above, right: A YouTube screen capture of a wide shot in one of the first mashup trailers, composed of stills and set to music. Different watermarks appear on the stills, and this YouTuber labels his (multiple) videos for a French audience. This was posted within twenty-four hours of the scene being shot.



Top: A still image grabbed from TwilightersItalia.com during the prep of Montepulciano Piazza for the climax scene. The white umbrellas beyond the pop-up tent belong to a cafe where TWILIGHT tourists could order good coffee and take snapshots of the paint drying on the fountain. **Above:** The Montepulciano Commune building being prepped, a still image from from TwilightersItalia.com. This is where an aspiring extra from Wisconsin alerted me to a set dressing banner hung upside down.

beaches, at far-flung location construction sites, not to mention in a public school and in city parks and streets—the onslaught of fans shooting photos and video was astounding. Our elaborate and creative effort to keep them at bay was just never enough to seal every light leak, and the results—here’s what counts—were IMMEDIATE. Even the professional paparazzi, hanging off freeway abutments and hiking over cliffs to get shots, couldn’t get imagery posted any faster than the uber-tracker fan base. Oceans were not even a deterrent. Late in the production, I was building a fountain and dressing a public piazza in Tuscany for our last week of shooting. The fan machine was so hungry and efficient that they shot and posted every step of our construction, paint and dressing progress in that piazza so that when the Art Department in Vancouver came to work each day, they could scrutinize stills and video on public blogs showing precisely what had been accomplished by wrap time in Italy a few hours earlier.

Anyone on the *New Moon* production could regale you with stories of the online and in-person fan fervor, but a lot of it follows the patterns of previous pop-culture movies. The main excitement, naturally, focused absolutely on the cast: Kristen Stewart, Robert Pattinson, and Taylor Lautner, numbers three, six, & sixteen on the summer IMDb star-meter. Further, anyone in Art Departments on other mammoth franchise movies of recent years could tell tales of the proliferation of Internet-enabled fan(atic)s. Breathless chat-room debates and highly networked fan groups responded instantly to every rumor, teaser or shred of news. Real-time fan engagement: that’s old news. New-media savants have long kept an eye on the blog sites, mashups, machinimas, lego-film knockoffs and other forms of fan-made media in homage to beloved movies: that’s old news too. What I am arguing here is that on *New Moon* (and presumably other projects shot in 2009) these two strands converged

on the back of the current wave of tech tools in the hands of fans. The result is something new: instant fan-made media, and instant, in this case, is a lot faster than movie production.

Consider this: On our biggest shoot day in Tuscany, in the piazza of Montepulciano, we had one thousand extras. Privacy was out of the question. In our scene, the leading boy, Edward (played by Pattinson), having decided to do himself in, was to step out the front door of the late-medieval town hall into bright sunlight. (Sun is a big problem for a vampire boy.) The leading girl, Bella (played by Stewart), was to race desperately among the throngs, through the fountain and plow into Edward, simultaneously kissing him and pushing him back into the shadows. This was the climax of the love story. Our shoot was a great success, but before our negative was processed in Rome, the Art Department in Vancouver watched a version of the scene on YouTube. Someone had edited a montage of still photos, shot through hidden windows, between extras and from nooks and crannies of the piazza, into a rather effective little movie scene. Some of the stills were watermarked from different online sources and many had bits of grip equipment in frame, but those stolen angles weren't bad, the sampled music track was emotional. In basic filmmaking terms, it worked. It was soon covered by a number of other YouTube versions of our climax.

The production and advertising implications of this are huge, but how is it relevant to film design? In the case of *The Twilight Saga*, the books' author, Stephenie Meyer, was very specific in her text about certain colors and visual elements. She went further in her blogs, even detailing her reasons for choosing the colors and models for the main characters' cars. The fans are so attentive to all of this that there were heartfelt posts of disappointment, for example, that the yellowed lace curtains described in the book for Bella's bedroom were not lace at all in the first *Twilight* movie. Even before I realized the scope

of the fan involvement, I had asked the executives from Summit Entertainment what the approach should be to the desires of the fans. They were very centered about it, and made a strong point that the only way forward was to focus not on the minute wishes of fans, but rather to stick to the vision of our director and make the best possible film out of his interpretation. (Music to a designer's ears!) This wisdom was supported by the reality that the fans were far from unanimous, and sometimes amusingly wrong. Before spotting the real Jacob's house, for example, the blog sites went on for days about what they thought was his house. In fact, it was a bungalow being prepped for another movie.

At the end of the day, however, Chris Weitz did have to decide whether to maintain continuity with *Twilight*, the first movie (different director, no lace curtains), or follow the hardcore fans (add lace curtains per the book) for *New Moon*, the second film. Here is the rub: how many times do we as designers work out visual detail with our directors and choose when to embrace and when to alter source material? Suddenly, entering into this discussion, in very real time, is a vocal fan base equipped with sound and picture. It is almost as if film production gets pushed in this moment toward something akin to live stage performance. Sure, in a stage performance you can choose to be deaf and blind to your real-time audience, but it is a whopper of a choice. On *New Moon*, when the fans discovered a new location, they launched



Above: The home page of the Twitalia.com site. Below: Two YouTube screen captures. Left: Bella and Edward's climactic kiss. Notice the number of plays! The video author acknowledges in his notes that the accompanying music is sampled from ARMAGEDDON. Right: A stolen shot from inside a building in Montepulciano of the yellow Porsche during one of the last rehearsals before a take and posted promptly on the net. Stephenie Meyer specified a yellow Porsche for these scenes in her book, so the siting of some of them around Montepulciano were viewed as proof positive for fans that it was the shooting location for Volterra.



Screen Captures © YouTube, LLC



Above: The home page from an unauthorized set-tour site. The tour packages were offered by an entrepreneurial fan/stalker, and included photos of locations acquired without permission. Right: A capture from newmoonmovie.org. When the first trailer was posted, this site (presumably sanctioned) posted seventy still frames from the trailer. This is a shot of Bella's house exterior. Both interior and exterior for this house were shot on a location in Portland for the first TWILIGHT movie. For NEW MOON, we built a matching exterior on a site in Vancouver and the interior on stage.

(online) into traditional Art Department-type debates, informed by intense knowledge of the source text, about which colors, buildings, and set dressing worked—or didn't. Despite some rather dogged set intrusions on the part of a few, the overwhelming tenor of the fan base was respectful, excited, and affectionately open minded—and supportive. They gushed over successes of reproduction, as in the case

traveled from North America and from elsewhere in Europe to see the Italy shoot. I arrived a couple of weeks in advance of the shooting crew, and already there were girls hanging about, waiting for the movie and hungry for any bit of information they could glean. One trio sat in the piazza of Montepulciano all day, every day, watching my team install and rig a fountain. Finally, one of the girls approached me and pleaded for help getting through to extras casting. She and her two friends had traveled all the way from Wisconsin, hoping to be extras. I managed to get her the number of someone in local casting who spoke English. Some days later, the props team was in a frenzy, installing the last of some six hundred festival banners for the piazza climax scene. The Wisconsin trio was still there, seated in the shade of the church steps, now joined by an enormous crowd of other fans, all watching the paint dry inside the ropes around the fountain. At some point, one of the Wisconsin girls called out to get my attention. When I made



of a house exterior we built on an empty lot in Vancouver to precisely match a location house shot in Portland on *Twilight*. As for the yellowed lace curtains, Chris decided we should have them.

So who are these fans? Based on evidence of some of the bigger sites, like twirackaddict.com and twilightersitalia.com (in Italian), the activist ones were website happy, blogging adept, YouTube-enabled, and video-equipped—and they skewed female. Among them were those who were vigorously entrepreneurial. The one who got interior photos of Jacob's house apparently did not post them, but she did set up a Vancouver New Moon Set Tour service, with very high prices quoted on her site, and supposedly revealed the photos to her paying customers. On the other extreme, there were enormous numbers of fans willing to spend their own money to get involved in the actual production. Hundreds

my way to her, she pointed out one of our banners, two stories up on town hall facade. "That flag up there," she said, "three out from the middle. It's upside down." I scoped the facade and damned if she wasn't right. I thanked her and hollered for a prop guy.

Within our Art Department, we had several devotees of the books who eagerly monitored the fan-site traffic. They kept me updated on anything visual that was getting attention. It was tough to embrace the project, and the larger world around the series, and not be drawn deeper and deeper into the vision of these fans. Fortunately, the visual emphasis of the fan traffic was very much centered on detail rather than themes. The bigger visual themes came from Chris Weitz's interpretations, period, but the omnipresence and prescience of the fan base weighed on us. Eventually moving onto soundstages spelled relief for us all. We had to build some large,



fantastical interiors which had not appeared in the first movie and which were well hidden from fans deep inside the studio. It felt almost luxurious to be able to execute this part of the project exclusively among the paid filmmakers, and to know that the public debut of this material would be fully controlled by our own publicity plan.

It is impossible to know exactly where the seam lies between pure fan exuberance and commerce in all of this. Certainly commerce, both spontaneous and sponsored, swirls around every aspect of this project. Even before the *Twilight* Barbie dolls went into production, locally handcrafted soap bars in the artisan shops of Montepulciano were repackaged for sale to fans as *New Moon* Sapone. The climax scene mashups on YouTube were also hybrids, including shots, so it seems, by both paparazzi and fans. The promotional opportunities in instant fan-made media are so viral that they are bound to be fast-moving targets. The non-commercial part which is unsponsored, unsolicited, passion-made fan media might not last long. That's why I think it is worth shining a light on the phenomenon now before it becomes subsumed and invisible among the multi-layered processes of movie marketing.

It is perhaps also worth a moment of speculation on what this forecasts for Production Design. It is surely unavoidable that instant fan-made media will, depending on the story, be insinuating itself into our future work. It seems likely that heightened levels of production security will settle over us as we romp around in public spaces pulling together sets. We will probably have to face a growing contradiction between the way film production increasingly becomes its own performance medium and the way we designers are contractually bound to be mum. Above all, this is a question of where the designer stands in relation to instant fan engagement. It has always been our job to know, and report to production departments, the contexts of the environments

we create—and this blogosphere is pure context. Where are the boundaries, and opportunities for interpretation, created by this context, which erupts post-screenplay, going to lie? In some ways we had an easy ride with *New Moon* in that it is recent material with a fan base coming to it fresh. We were free of the baggage and fan disagreements normal with a remake or a film with source material known to generations. But for all of us designing from now on, the noise, politics, and design dilemmas emerging from instant fan-made media can only grow.

The third installment of this series, *The Twilight Saga: Eclipse*, is now underway, designed by my friend, Paul Austerberry, and already the fan-to-production space has condensed. You can follow events on the set via Twitter with regular tweets coming from the director, David Slade, and from cast members Peter Facinelli and Billy Burke. The fan-base *Twilight* Twitter traffic is huge. Meanwhile, Summit Entertainment has signed a deal with the teenage online virtual world, HABBO (which claims thirteen million users in thirty-one countries), to enable users to create “*Twilight*-branded rooms, virtual items, and activities.” Get in line for online design! **ADG**

Above, left: Another capture from YouTube, the Volterra Piazza as revealed in the official trailer. Above, right: A YouTube screen capture. The interior stage sets were among the few things NOT accessible to set stalkers and video mashup editors until Summit Entertainment posted official trailers for the film. This is the interior of the Volturi Hall which filled a soundstage in Vancouver. Below: This image, captured from Twifans.com is a composited set illustration from an unknown source that has nothing to do with any scene, location or design in any of the first three TWILIGHT films. Sheer fan creativity.



production design



SCREEN CREDIT WAIVERS

by Laura Kamogawa, Credits Administrator

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

FILM:

Nathan Amondson – TEKKEN – Crystal Sky Pictures
Albert Brenner – VALENTINE'S DAY – Warner Bros.
Bill Brzeski – FLIPPED – Warner Bros.
Nelson Coates – THE LAST SONG – Walt Disney
Howard Cummings – PERCY JACKSON
AND THE OLYMPIANS:
THE LIGHTNING THIEF – 20th Century Fox
Tony Devenyi – AMERICAN PIE PRESENTS:
THE BOOK OF LOVE – NBC Universal
David Gropman – DATE NIGHT –
20th Century Fox
Alec Hammond – THE BACK-UP PLAN – CBS Films
Derek R. Hill – CROWLEY – CBS Films
Dan Leigh – WARRIOR – Lionsgate
Ina Mayhew – WHY DID I GET MARRIED TOO –
Lionsgate
Kirk Petrucci – THE ZOOKEEPER – MGM
Raymond Pumilia – DEAD OF NIGHT – DON Prod.
Barry Robison – THE CHRONICLES OF NARNIA:
THE VOYAGE OF THE DAWN TREADER –
20th Century Fox
Rusty Smith – BEASTLY – CBS Films
Jon Gary Steele – TAKERS – Screen Gems

Dominic Watkins – RED DAWN – MGM
Martin Whist – THE FACTORY – Warner Bros.
Jeremy Woolsey – TICKING CLOCK –
Ticking Clock LLC

TELEVISION:

Richard Berg – MODERN FAMILY –
20th Century Fox
Cameron Birnie – DOLHOUSE –
20th Century Fox
Maria Caso – EASTWICK – Warner Bros.
R. Brandt Daniels – THE JAY LENO SHOW – NBC
Cecele Destefano – MELROSE PLACE –
CBS Paramount
Kitty Doris Bates – THE MIDDLE – Warner Bros.
Michael Hynes – GARY UNMARRIED –
20th Century Fox
Gary Kordan – THE LEAGUE – FX Network
Doug Kraner – THE FORGOTTEN – Warner Bros.
Dina Lipton – CHUCK – Warner Bros.
Joseph P. Lucky – SONS OF TUCSON –
20th Century Fox
Harry Matheu – VICTORIOUS – Nickelodeon
Michael Mayer – BONES – 20th Century Fox
Cabot McMullen – HANK – Warner Bros. &
UNITED STATES OF TARA – Showtime
Steve Olson – ACCIDENTALLY ON PURPOSE –
CBS Paramount & HOW I MET YOUR
MOTHER – 20th Century Fox
Victoria Paul – LIE TO ME – 20th Century Fox
Randy Ser – THE MIDDLE – Warner Bros.
Dawn Snyder – BETTER OFF TED –
20th Century Fox
Alfred Sole – MELROSE PLACE – CBS Paramount
Garreth Stover – VAMPIRE DIARIES – Warner Bros.
Phil Toolin – THREE RIVERS – CBS Paramount
Richard Toyon – UNITED STATES OF TARA –
Showtime
Bernie Vyzga – RULES OF ENGAGEMENT –
Sony Pictures TV
Mark Worthington – UGLY BETTY – ABC

NINE
John Myhre,
Production Designer,
Simon Lamont,
Supervising
Art Director,
Peter Findley, Phil
Harvey, Art Directors,
Neal Callow,
Stand-by Art Director,
Lisa Vasconcellos,
Assistant Art Director,
Heather Pollington,
Graphic Artist,
Julian Walker, Decor
and Lettering Artist,
Rich Romig,
Set Designer, Alex
Smith, Draughtsman,
Jack Wilkinson,
Junior Draughtsman

Opens December 25



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A request to grant joint Production Design credit to Rick Carter and Rob Stromberg for AVATAR – 20th Century Fox was approved by the ADG Council upon the recommendation of the Credit Waiver Committee.

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membership & calendar



WELCOME TO THE GUILD

by Alex Schaaf, Manager
Membership Department

During the months of September and October, the following seven new members were approved by the Councils for membership in the Guild:

Art Director:

Michael Grasley – ROGUES GALLERY –
Infinity Films

Assistant Art Directors:

Carmen Ruiz de Huidobro –
UNSTOPPABLE – 20th Century Fox
Richard Bloom – THOR – Paramount
Tristan Miles Theopholis Dalley –
VICTORIOUS – Nickelodeon

Commercial Art Director:

Andrew Rhodes – Various signatory
commercials

Graphic Artist:

Matthew Mary – CBS

Illustrator:

Michael Kutsche – THOR – Paramount

TOTAL MEMBERSHIP

At the end of October,
the Guild had 1847 members.

AVAILABLE LIST:

At the end of October, the available lists included:

- 42 Art Directors
- 13 Assistant Art Directors
- 3 Scenic Artists
- 1 Assistant Scenic Artist
- 1 Student Scenic Artist
- 1 Scenic Artist Trainee
- 3 Graphic Artists
- 6 Graphic Designers
- 2 Electronic Graphic Operators
- 79 Senior Illustrators
- 5 Junior Illustrators
- 2 Matte Artists
- 74 Senior Set Designers
- 13 Junior Set Designers
- 6 Senior Set Model Makers

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

CALENDAR

December 16 @ 5:30 pm STG Council Meeting
7 pm ADG Council Meeting

December 17 @ 7 pm IMA Council Meeting

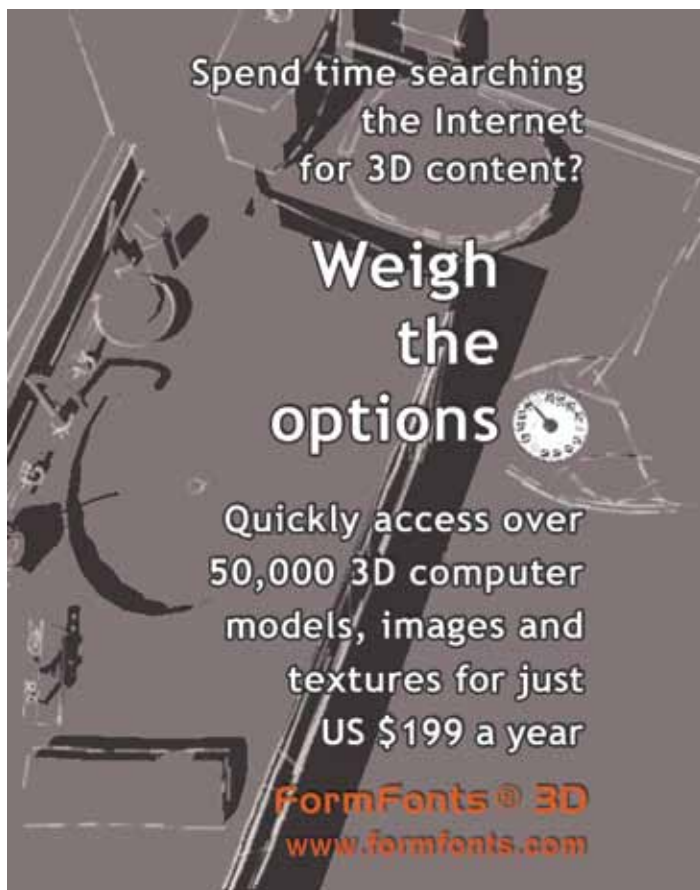
December 25 Christmas – Guild Offices closed

January 1 New Year's Day – Guild Offices closed

January 20 @ 5:30 pm STG Council Meeting
7:00 pm ADG Council Meeting

January 21 @ 7pm IMA Craft Membership Meeting

Tuesdays @ 7 pm Figure Drawing Workshop
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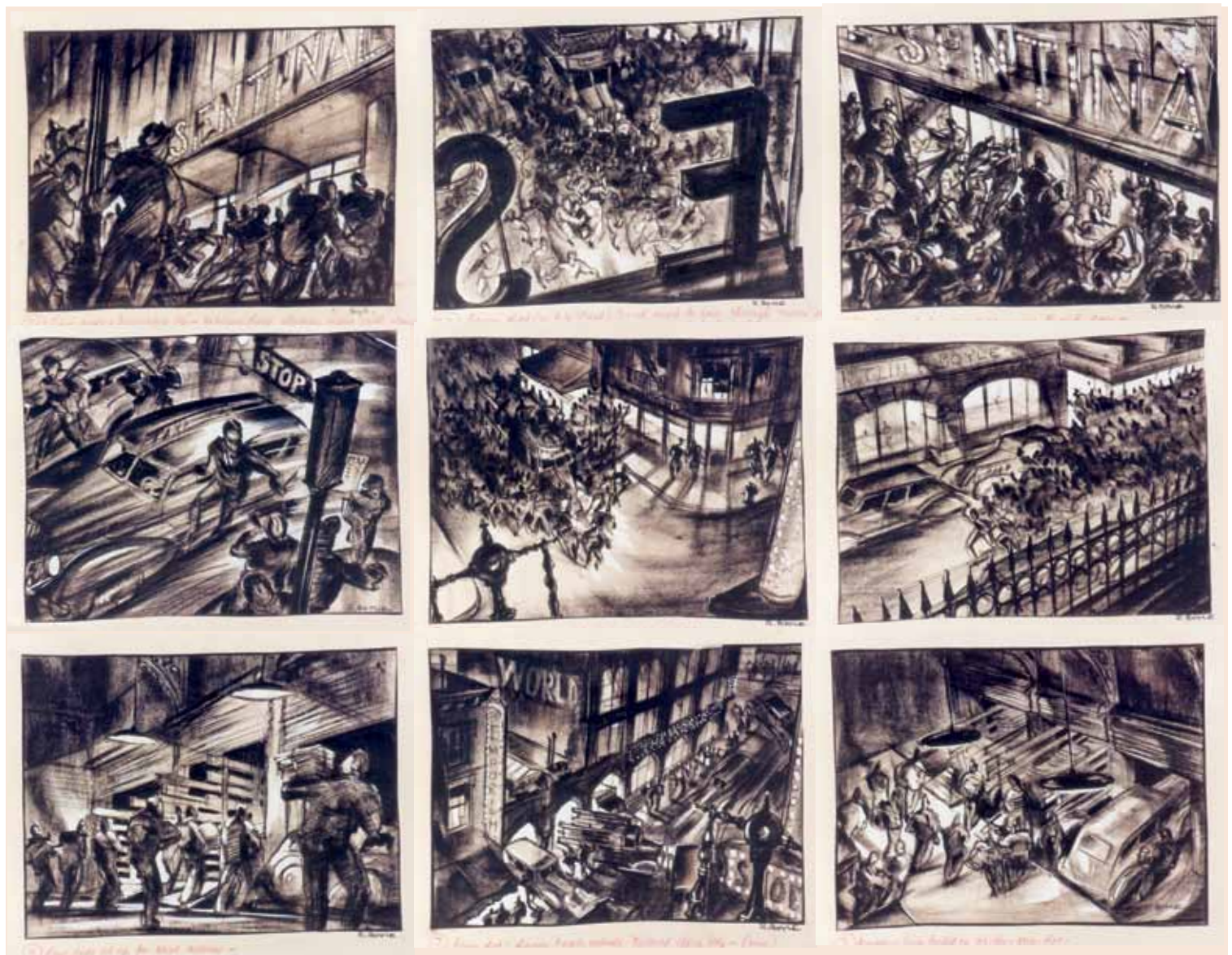


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reshoots



The wonderfully powerful set of storyboard frames reproduced below were executed in soft pencil and charcoal by the earnest-looking 28-year-old Assistant Art Director pictured at left for (to the best of his memory) a 1938 Fritz Lang film called *YOU AND ME* starring George Raft and Sylvia Sydney. The sequence, which appears to portray a newspaper strike at *THE SENTINEL* was filmed primarily on the old New York street at Paramount Studios in Hollywood. The film was designed by Oscar®-winning Art Director Ernst Fegte, along with the studio's department head, Hans Dreier. In the 1930s, and earlier, the now-traditional Hollywood division of labor between Illustrators, Set Designers, and Art Directors did not exist, and a young Assistant could be called upon to execute any design task required, including storyboards for a complex action sequence. As you can see, his talent was prodigious, and four years later he became a full Art Director, designing a film for Alfred Hitchcock. He went on to earn four Oscar® nominations during his long career and in his honor, when he turned 100 this year, the Guild renamed its largest meeting and classroom, the Robert Boyle Studio 800.



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