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COVER: A detail from Illustrator Scott Lukowski's presentation drawing of the rooftop inferno miniature set for WATCHMEN (Alex McDowell, Production Designer). The miniature set included only the top floor and rooftop of the building and was built and shot at New Deal Studios in Culver City.

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Editor
MICHAEL BAUGH

Copy Editor
MIKE CHAPMAN

Print Production
INGLE DODD PUBLISHING
310 207 4410
Email: Inquiry@IngleDodd.com

Advertising
DAN DODD
310 207 4410 ex. 236
Email: Advertising@IngleDodd.com

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

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

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contributors

Brian Cunningham is a 36-year-old Graphic Designer and Illustrator. He received a B.F.A. from the University of Western Ontario and later graduated from Capilano University's Graphic Design and Illustration program. After working in print media as a Graphic Designer and Illustrator for several years, his desire for greater creative expression in a storytelling medium prompted a move into film in 2001. He was influenced by graphic and stylized films such as *Blade Runner* and *Alien*, and has realized his childhood dream of being able to contribute to films that might inspire tomorrow's great designers. Since the completion of *Watchmen,* Brian has worked on *Night at the Museum 2* and *Wolverine*. He is currently working on *Percy Jackson and The Lightning Thief*. Brian lives in Vancouver with his wife Sara and two children, Dylan and Kelly. He considers oil painting and skiing as two of his favorite activities.

Ian Hunter's film career started when he combined his artistic talents with his love of film and joined Boss Films. While at Boss, he met Mark Stetson who invited him to join his then-fledgling Stetson Visual Services, Inc. During his six-year residence at the company, Hunter supervised dozens of projects, including *Total Recall*, *The Hudsucker Proxy*, and *Waterworld*. In 1995, Stetson closed his company and Hunter, along with Matthew Gratzner, seized the opportunity to collaborate on miniatures and sequence design for the John Woo film *Broken Arrow*. Hunter/Gratzner Industries was born, and their credits have since included *T3: Rise of the Machines*, *The Chronicles of Riddick*, *Fantastic Four*, *Constantine*, *The Core*, *Seabiscuit*, and *Batman: The Dark Knight*. Hunter is a member of the Motion Picture Academy and is on the Board of the Visual Effects Society. Hunter has also just finished production on his short film *Allure*.

Scott Lukowski is a Chicago native currently living and working as a Concept Artist in Los Angeles. He graduated from the Industrial Design program at Southern Illinois University and began his career as a Visual Effects Artist sculpting and fabricating miniature vehicles, architectural environments and characters for companies such as Digital Domain and Stan Winston Studios, among others. His illustration and design career began with a style grounded in traditional methods but over time has evolved into the digital realm. Over the years, Scott has been involved with such projects as *Watchmen*, *Charlie Wilson's War*, *Transformers*, *Zodiac*, *Superman Returns*, *Big Fish*, *Terminator 3*, *The Man Who Wasn't There*, *Armageddon*, *Titanic* and most recently, Tim Burton's *Alice in Wonderland*. In tandem with his creative efforts in the film industry, Scott and his wife Annie have made a career out of renovating their home.

Originally from Toronto, Canada, **Dean Sherriff** graduated from the Ontario College of Art and Design with honors in Illustration. After breaking into advertising, his portfolio showcased a varied array of print and commercial ads for companies such as British Airways, Toyota and Levi's. Stumbling upon the conceptual drawings of Production Designer Anton Furst for Tim Burton's *Batman* in a print publication sparked a sudden turn into the film and animation industry. An impulsive road trip across country would unknowingly open the door to his eventual work on projects such as *X-Men 2*, *The Incredible Hulk*, *Night at the Museum* and *Watchmen*. Since *Watchmen*, Dean has created concept art for *Wolverine* and is presently working on *Percy Jackson and The Lightning Thief*. He is an avid cyclist and currently resides in Vancouver with his wife Elenita and daughter Sequoia.

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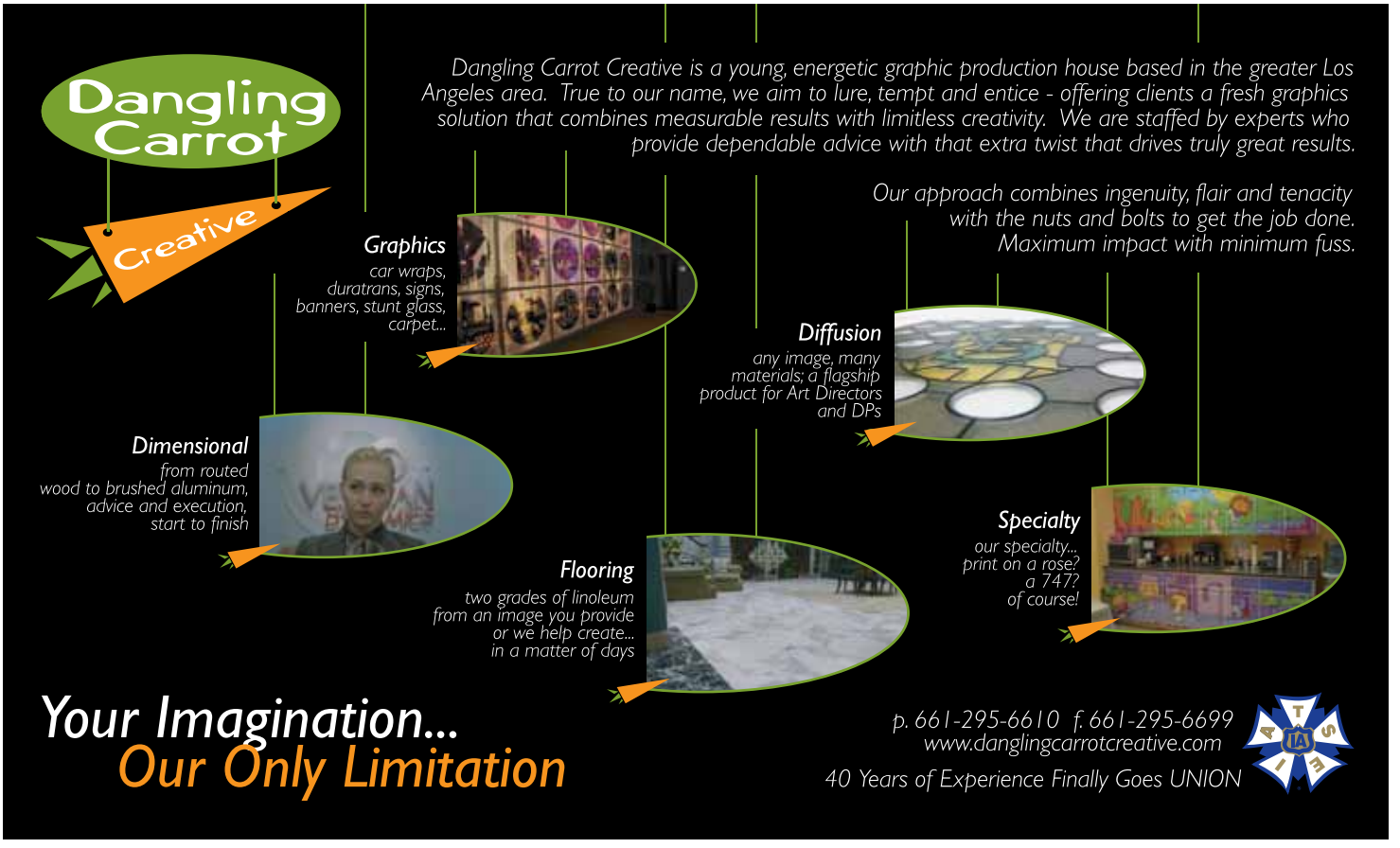
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THE ACTORS FUND IS NOT JUST FOR ACTORS

by Michael Baugh, Editor

Unless you have been Rip Van Winkle, asleep under a tree, you have probably noticed that our industry, and many ADG members who earn their living in it, have fallen on hard financial times. Production in Hollywood, and around the country, is unusually low, and lots of our members are unemployed or under-employed. Life in the Art Department, even in good times, imposes a unique set of demands: inconsistent work and variable pay scales, late-night or early-morning schedules, and locations far from home, sometimes for long periods of time. Financial hardship can come with the territory.

The Actors Fund, with offices in New York, Chicago and Los Angeles, sponsors the Entertainment Assistance Program (EAP) to help members of the entertainment community, including ADG members, manage a variety of demands in their work and personal life. The Fund offers comprehensive programs designed to meet the critical needs of entertainment professionals throughout their lives. Services include information, counseling and referrals, assistance in locating legal and health services as well as information on affordable housing and advice in dealing with landlord/tenant issues. Social workers provide crisis intervention, individual and family needs assessments, and develop long-term plans which include ongoing support, education, information and referrals. Support and education is a primary focus of the EAP. It offers seminars and groups on a wide variety of relevant topics.

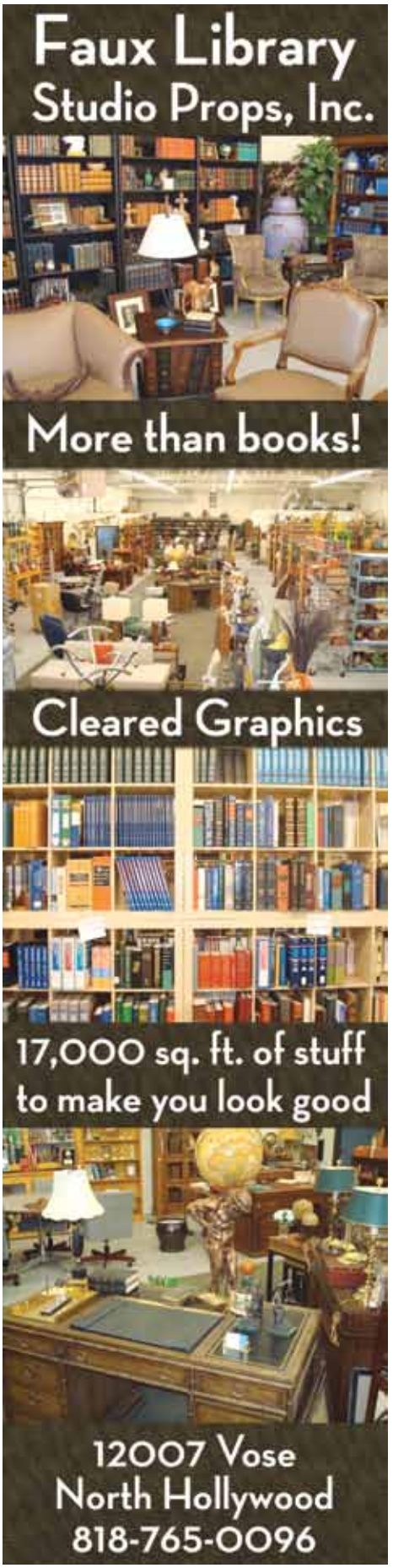
In addition, emergency financial assistance may be provided for basic living expenses such as rent or medical costs. Several dozen ADG members have availed themselves of this assistance in recent months. Overall eligibility for financial assistance is based on a minimum of five years of industry employment with earnings of at least $6,500 for three out of the last five years, and on financial need. To apply for financial assistance, an application with supporting documentation and an interview are required.

Art Department employees are contingent workers, i.e. people who are employed on a project basis and are, therefore, constantly looking for work. Because of the strong competition and high unemployment rate, some of our members need to have parallel careers. Many of the skills which we practice—communication skills, discipline, creativity, flexibility, professionalism—are highly valued in the broader labor market. The Actors Fund has recognized the need to assist our community in identifying and obtaining non-industry work that is rewarding and complements an individual's entertainment industry career. The Fund also recognizes that entertainment industry professionals need employment that not only helps pay the bills but feeds the soul. The Fund's Actors Work Program is a comprehensive workforce development program providing career counseling, job training, and job placement to help clients find work that can be done while continuing in the entertainment industry or while developing a new professional direction. The program is available to ADG members.

The Housing Resource Center provides information on finding affordable housing, roommate and home sharing, tenants' rights, housing court cases and purchasing your first home. The Housing Resource Center also sponsors the Housing Bulletin Board where industry members can post housing availabilities and search for places to live. Through The Actors Fund social services program, emergency financial assistance is available for rental assistance and eviction prevention.

Money and the Performing Artist is a six-week group, offered three times a year, that explores how cultural, family, and entertainment industry attitudes contribute to how we think about and use money. This group is open to all entertainment professionals.

If you wish more information about The Actors Fund, contact Lydia Zimmer at the Guild: **lydia@artdirectors.org** or 818 762 9995, or check **www.actorsfund.org**.



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from the president

CLOUDS, STARS AND LIGHT

by Thomas Walsh, ADG President

I recently had the privilege of representing the ADG membership at a celebration of the memory and life of Production Designer Richard "Dick" Stiles. My relationship to Dick was that of a professional and admiring colleague, one who knew him well within the context of his long-serving participation as a Council, Board and Trustee member of the Guild. The many ADG hats that Dick wore over the years all speak to his deep generosity and commitment to serve, and whenever possible, to improve upon or provide for the welfare of others.

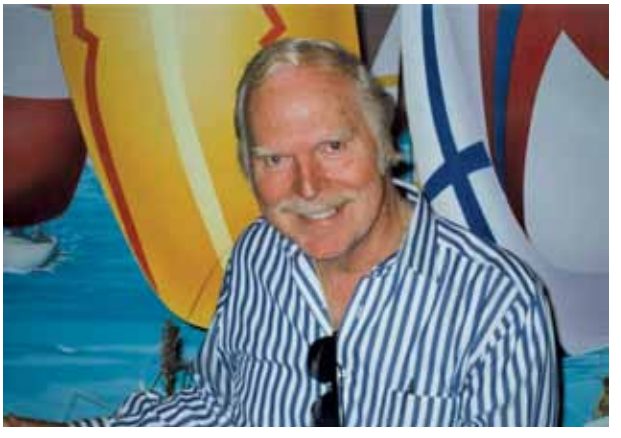
The Guild depends upon its member/volunteers to nurture and advance all of the initiatives and programs that celebrate, renew and strengthen our art and craft. They provide both the cloth and the tailors that we depend upon to clothe our aspirations for change and growth. Dick was one of the Guild's most capable tailors of this cloth. Amongst his many contributions was his leadership in imagining, founding, and administering the Guild's scholarship program, the first of its kind in our history. Through this program the children of our members, regardless of their parents' craft or prominence, have had an equal opportunity to apply for and receive the benefits of this modest but much appreciated stipend.

I'm grateful to see that we have once again entered an era where the term *community service* is no longer considered a pejorative but rather is representative of a renewal of our mutual obligations to do what we can, and what we must, to help others less fortunate than ourselves, and to work collectively toward genuine, and mutually beneficial change within our professions, communities and world.

One of the best ways for us to honor and celebrate Dick's memory is through the renewal of our own commitment to community service, electing to participate in programs that are designed to benefit others. This service can take many forms, whether it is to one's professional associations, institution of faith, a child or grandchild's school, a food bank, or any number of outreach programs. This is the simplest and most enduring way that we can honor Dick's memory, and it's one that I'm certain he'd approve of.

Dick was blessed with a rich and full life. The Guild will always be grateful for the gracious and generous gift of his time, compassion and intellect, all of which were put to the service of his many friends and colleagues who all shared his passion and love for our most unique art and craft. Dick was a highly gifted sculptor, who has now moved into a new medium, no longer grounded in clay and bronze; he is now working with clouds, stars, and light.

Below: Dick Stiles, Trustee of the Guild, Chairman and founder of the ADG Scholarship program, and Production Designer for twenty-seven years of ABC's WHEEL OF FORTUNE.



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Above: THEY WERE EXPENDABLE is a World War II film made by great filmmakers who understood the war from the inside.

2009 FILM SOCIETY SCREENINGS

by Tom Walsh and John Muto, Film Society Chairs

Designing for World War II

THEY WERE EXPENDABLE (1945) designed by Malcolm Brown

In a departure from previous seasons, this year's ADG Film Society is focusing on a celebration of landmark films that best represent specific genres of narrative storytelling, in addition to its continued commitment to showing great films that have fallen out of the public's view and appreciation. As its selection for a wonderfully designed film about World War II, the Society selected John Ford's seldom-screened production of *They Were Expendable* (MGM, 1945). Designed by veteran MGM Art Director, Malcolm F. Brown, it was superbly photographed in black and white by Ford's longtime collaborator and American Society of Cinematographers co-founder, Joseph August (Lt. Cmdr., USNR) who served along with Ford (Capt., USNR) in the Field Photographic Unit section of the Office of Strategic Services.

Considered by many to be one of Ford's best films, and certainly one of his most underappreciated, it is based on the best-selling book by William L. White, with a screenplay by Frank Wead (Cmdr., USN), about the real-life experiences of Lt. John Bulkeley, who commanded a squadron of PT boats in the Philippines at the beginning of the war. It is a quiet, impressionist saga of the early battle in the Pacific, of Subic Bay and Corregidor and Bataan, a time early in the war when America was being battered.

The film was shot with the full cooperation of the Navy, which supplied two PT boat squadrons for the filming. Art Director Brown and his crew from MGM re-created the Navy bases of Manila and Bataan in Key Biscayne, Florida, bringing exceptional authenticity to this tragic tale. Besides its detailed Art Direction, the film displays superior special physical effects and marine miniatures. James C. Havens (Capt., USMCR), a demolitions expert in the war, directed the second unit.

This film was the result of a very dedicated and extremely well-informed group of film professionals, many of whom had only recently returned from active duty in the military, drawing upon their personal experiences photographing and fighting in the war to bring an almost documentary sense of reality to telling of this story. The film's star, Robert Montgomery (Cmdr., USNR) had himself recently commanded a squadron of PT boats in the Solomon Islands. Costars include John Wayne, Donna Reed, Ward Bond, Jack Holt, Jack Pennick, Russell Simpson, and many of Ford's favorite stock players.

The film was completed just after the bombing of Hiroshima and Nagasaki—it was released on December 7, 1945—and was among the very first of the post-war films to be released. Because of a growing war fatigue and in spite of excellent reviews, the American public's interest in this film was tepid at best, it made little money, and was pulled from exhibition after a very short run.

Art Director Malcolm F. Brown was one of our industry's true journeymen designers and consummate professionals, designing films as rich and varied as *The Three Musketeers* (1948), *It's a Big Country* (1951), *Bad Day at Black Rock* (1955), *No Time for Sergeants* (1958), *Cat Ballou* (1965) and the first season of *The Twilight Zone* (1963-64). He was nominated for an Academy Award for his work on *I'll Cry Tomorrow* (1955), and won the Oscar® for *Somebody Up There Likes Me* (1957).

This screening's Q&A program will be moderated by Production Designer Tom Walsh, whose father, Arthur Walsh, appears in the film as Seaman Jones, and he will be joined by Production Designer William J. Creber and Cinematographer John Hora, ASC. The screening will be held at the Aero Theatre in Santa Monica on Sunday, April 26, at 5:30 PM.

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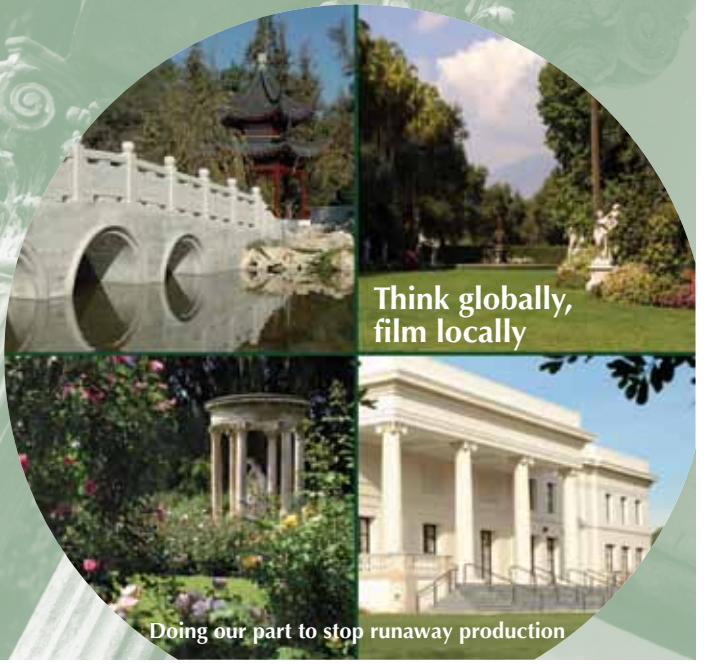


Think globally, film locally

Doing our part to stop runaway production

Front row, left to right: Tom Walsh, Kristi Zea, Michael Carlin, Nathan Crowley, and Donald Graham Burt. 2nd row: Gary Fettis, Peter Lando, Rebecca Alleway, Debra Schutt, and Victor J. Zolfo.

OSCAR® NOMINEES DISCUSS THEIR WORK

by Leonard Morpurgo, Murray Weissman & Associates, ADG Publicists

The Oscar-nominated Production Designers and Set Decorators took part in the third annual panel discussion at the Egyptian Theatre in Hollywood on the eve of this year's Academy Awards® show. Presented by the Art Directors Guild and Set Decorators Society of America, in association with the American Cinematheque, the event was moderated by ADG President Tom Walsh. Clips from each of the nominated films preceded the discussion.

Revolutionary Road was represented by Production Designer Kristi Zea and Set Decorator Debra Schutt. Based in Manhattan, they spent a month looking for locations in New York and New Jersey, before being told the film would have to be shot in Connecticut. Kristi Zea told the audience that they went into the area just six weeks before shooting was to start and miraculously they found everything they needed.

The Curious Case of Benjamin Button had a similar venue change. Original plans were for it to be filmed in Baltimore, but they ended up in New Orleans. Production Designer Donald Graham Burt and Victor J. Zolfo, the Set Decorator, explained that there was a long prep period for this complex motion picture. Donald found a tugboat in Hawaii and brought it to New Orleans, but ended up using it there for only two short sequences. "The tugboat was built on a gimble on stage in Los Angeles, with a CGI background." The famous backward-moving clock was built piecemeal. Nobody knew what it was going to look like. "It was a surprise," said Victor.

Nathan Crowley, Production Designer of *The Dark Knight,* and Set Decorator Peter Lando explained that they wanted to be innovative with their designs and not do the same thing as *Batman Begins*. They abandoned the bat cave and the gothic look and went modern. Most of the film was shot on soundstages but there were exteriors in Iceland and Chicago.

Because James Murakami, Production Designer of *The Changeling*, was on a plane coming from South Africa, the Set Decorator, Garry Fettis, spoke on behalf of the film. Gary said that much of the movie was shot on the Universal Studios back lot, before it burned down in the massive fire. He said that the shell of the Red Car used in the film was brought from Nebraska. There was talk of building rail tracks for it, but eventually they were laid down digitally. A great deal of research material was available, including actual newspaper articles, because this had been a true event. "My biggest challenge was to keep a common thread throughout the picture," he said.

Michazel Carlin, Production Designer of *The Duchess*, said the original plan for this period film was to build not a single set, filming everything on location, but in the end a couple had to be constructed. Michael said that they used seven different homes to make the one home of the Duke of Devonshire. "He was the richest man in England at the time, but his house wasn't that much. All these houses had just one big room, with lots of corridors going off to smaller rooms. We wanted lots of big rooms." One problem the crew had was candles. The National Trust didn't want candles in these old homes.

SCHOLARSHIP COMMITTEE, 2009

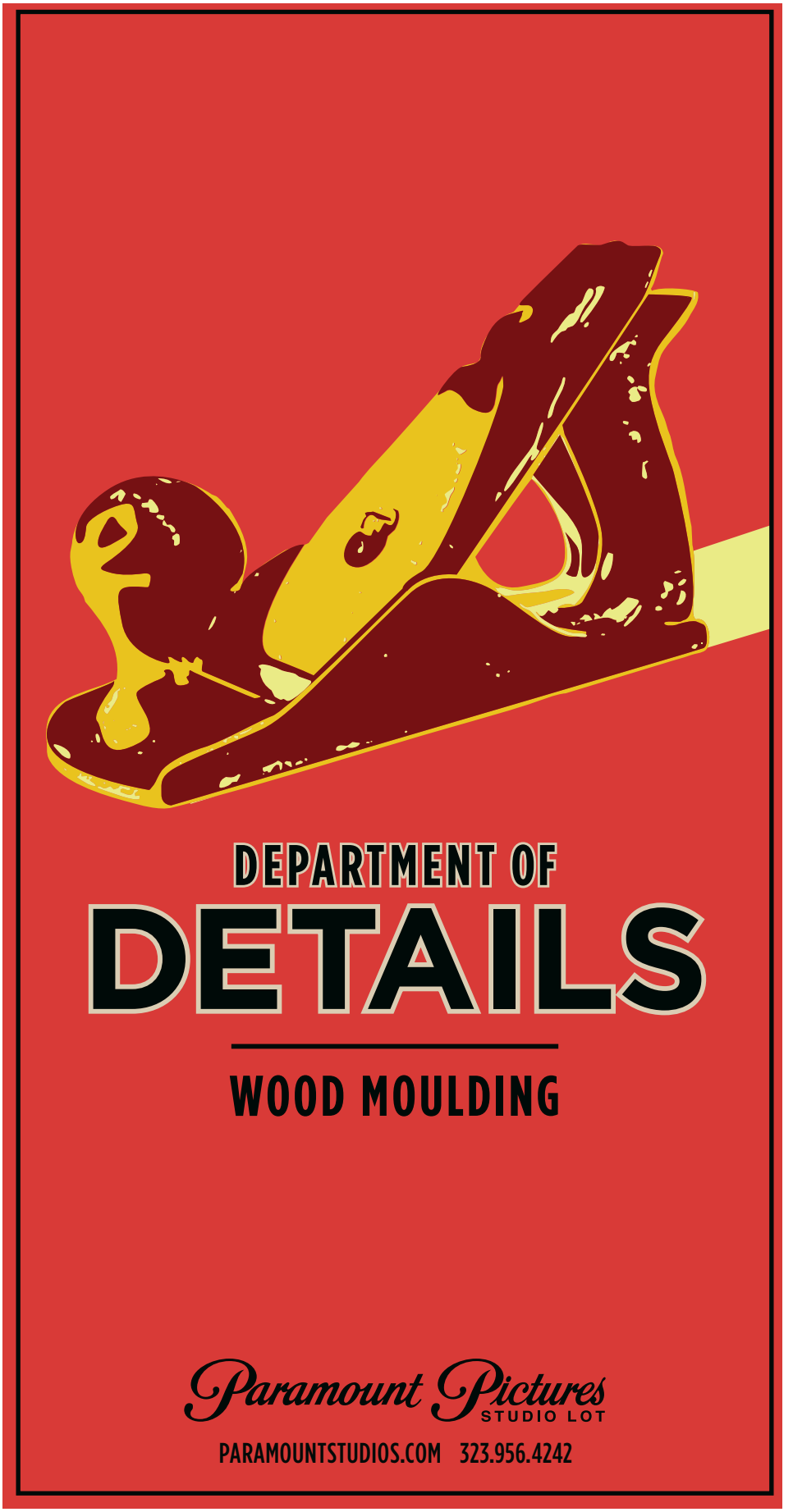
by Lisa Frazza, Scholarship Committee Chair

Following in the footsteps of such a well-respected and talented leader as our truly missed Dick Stiles is a great honor. I will strive to make him proud as I assume the Chair of the Guild's Scholarship Committee for 2009.

I would like to introduce the other members of the Committee for this year. They are Mary Ann Biddle and Bill Creber, from the Art Directors Council; Patrick DeGreve, Denis Olsen and Dionisio Tafoya representing the Scenic, Title and Graphic Artists; Marty Kine from the Illustrators Council; and Rob Johnson representing the Set Designers.

Every year our Guild awards $2,500 college scholarships to two deserving applicants. To be eligible, applicants must be the children or dependents of Local 800 members in good standing. The Committee considers academic achievement, financial need, and participation in school activities and community service, as well as recommendations and a themed essay. The judging is done blind by the Committee members. Each applicant is known by a number only; names and gender are kept secret by the office until the votes have been tallied and the winners selected. Applicants are judged based on a point rating system.

Applications must be received at the Guild by the close of business, Friday May 15. Winners will be notified the week of July 13. Those interested should contact Sandy Johnson or John Moffitt at the ADG Office: **sandy@artdirectors.org**, **john@artdirectors.org**, or 818 762 9995.



the gripes of roth

WHY THE EMPLOYEE FREE CHOICE ACT IS SO IMPORTANT

by Scott Roth, Executive Director

Jake McIntyre, writing as Trapper John in the Daily Kos blog, waxed so effectively on the value of unions, and the importance of the Employee Free Choice Act to their continued viability, that I've quoted liberally from his piece, "Why the Employee Free Choice Act Is So Important: The Power of Organizing."

> *Why do labor organizers care so deeply about Employee Free Choice? Why is the Chamber of Commerce spending $20 million–$30 million to poison the minds of Americans against the bill? Because the Employee Free Choice Act is, quite simply, the most necessary and important labor law reform in 75 years. It's the cornerstone of any serious effort to reestablish a middle-class in the United States.*
>
> *For the most part, people who form unions don't do it because it's ideologically satisfying—they do it because they want their share. They want a safe workplace. They want better wages. They want health insurance for their families. They want retirement security. They want fair treatment on the job. And, as A. Philip Randolph said, it's nigh impossible to get those things without organization in the workplace, without all the employees of a company standing together to demand their fair share.*
>
> *The list could go on, but the point is clear: union workers earn significantly more money, enjoy significantly greater benefits, and have significantly safer workplaces than non-union workers. It's not close. Cornell University's Kate Bronfenbrenner, studying hundreds of organizing campaigns, found that:*
>
> - *92% of private-sector employers, when faced with employees who want to join together in a union, forced employees to attend closed-door meetings to hear anti-union propaganda.*
> - *80% required supervisors to attend training sessions on attacking unions; and 78% required that supervisors deliver anti-union messages to workers they oversee.*
> - *75% hired outside consultants to run anti-union campaigns.*
> - *Half of employers threatened to shut down, partially or totally, if employees join together in a union.*
> - *In 25% of organizing campaigns, private-sector employers illegally fire workers because they want to form a union.*
> - *Even after workers successfully form a union, one-third of employers do not negotiate a contract.*
>
> *It's supposed to be the sole decision of workers, not their employers, whether to join a union and demand their fair share. Federal law is supposed to preserve the free choice of employees to choose unions, but in practice it does no such thing. The Employee Free Choice Act has three simple components:*
> - *Toughen the penalties against employers who break the law.*
> - *Allow employers and/or unions to request mediation or arbitration of a first contract.*
> - *Restore the right of employees, not employers, to make the unionization decision, by allowing workers to form a union through majority signup.*
>
> *As Al Franken says, "Right now, there are two ways to form a union: majority signup or a secret-ballot election, and management gets to decide which is used. The Employee Free Choice Act would protect the same two ways of joining a union, but leave it up to workers to decide which is used."*

On this, Franken has it right—and that's no laughing matter. Please contact me with any questions.

lines from the station point

A SILVER LINING

by John Moffitt, Associate Executive Director

With the national economy in shambles, the storm unleashed on the entertainment industry by the writers' strike and the lingering squall lines of labor strife on the horizon, this may well be a challenging year for Local 800 members. The entertainment industry, once perceived recession-proof, has become subject to the vagaries of the current economic climate. Under these darkening skies, our members face evaporating job opportunities from a deluge of shrinking production budgets, downsizing, layoffs and company closures. While our members tread water and hold their breaths, this may be the year to take advantage of an otherwise gloomy situation: the film and television producers, we are pleased to announce, have joined with the Guild to offer members a peekaboo ray of sunshine by supporting some truly robust skills-training programs in the utilization of electronic technology.

The Contract Services Administration Training Trust Fund (CSATTF) has approved, at an unprecedented level, multi-local skills-training funding for the coming fiscal year 2009/2010. Funds available for this program have been increased from last year's initial amount of $350,000 to well over $650,000 for this year. This is great news, considering that last year's funding for the program ran out in August and again in October after the program was given an additional $100,000. These pooled funds are shared by Locals 44, 705, 706, 729, 755, 800, 839, 871 and 892.

Training under the multi-local program will begin at Studio Arts in the spring of 2009 and continue through winter 2010. The CSATTF program provides for eligible union members to receive a two-thirds reimbursement for the cost of the classes once they have provided proof of course completion. The curriculum will include such staples as introductory courses in Photoshop, Illustrator and Sketchup® and extend to the more exotic tastes of advanced instruction in Maya®, Rhino® and Renderman. Studio Art's courses are extensive and immersive and are taught by highly qualified professionals.

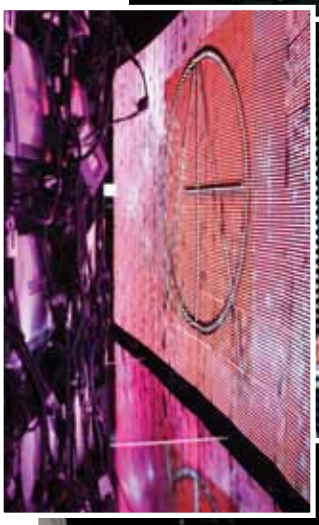
We're equally pleased to announce that the CSATTF Trustees have earmarked nearly $103,000 in reimbursement funds for Local 800 members who receive skills-training instruction from another of our training partners, U.S. CAD. An authorized Autodesk® dealer and educator, U.S. CAD maintains its main training facilities in Los Angeles, but has satellite locations in Orange and San Diego counties as well as Honolulu, Hawaii. Eligible members can choose from a curriculum that will include AutoCAD® (Fundamentals and Advanced), AutoCAD 2006/2007 and 2008 updates, and Revit® Architecture (Fundamentals and Intermediate). There will also be classes launched in the 3D modeling and animation program, 3ds MAX, that is becoming a popular design visualization tool for film, television and gaming production. As is the case for the multi-local training, Contract Services will reimburse two-thirds of the cost of classes offered by U.S. CAD with proof of course completion.

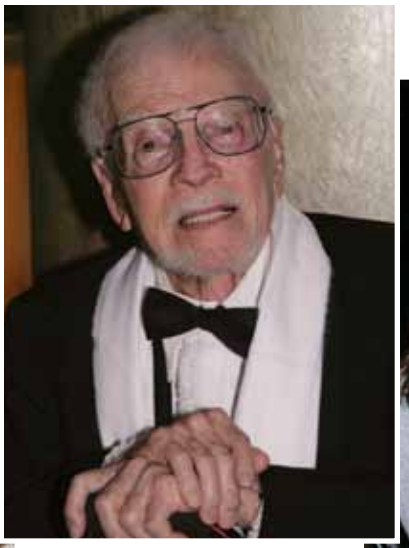
To supplement the CSATTF training programs, the Local also offers economically priced, less intensive, craft specific training opportunities through an educational partnership with the IDEAS program centered at Los Angeles Valley College. IDEAS offers Local 800 members first preference for registration in a number of courses designed with Art Department professionals in mind.

And finally, the Local's digital classroom, located downstairs in the Art Directors building, will spring to life and continue to bloom over the course of the coming year, offering a number of training opportunities. We plan to provide a computer lab for our members' use that offers instruction in a visual design-based curriculum taught at the facility, as well as the capability to stream online instruction to our members living outside the Los Angeles area.

Look for notices, schedules and information about all of the Guild's educational programs in the News You Can Use email and online at the ADG website, www.artdirectors.org.

13th ANNUAL
ART DIRECTORS GUILD AWARDS





George Lucas

© Paramount Pictures

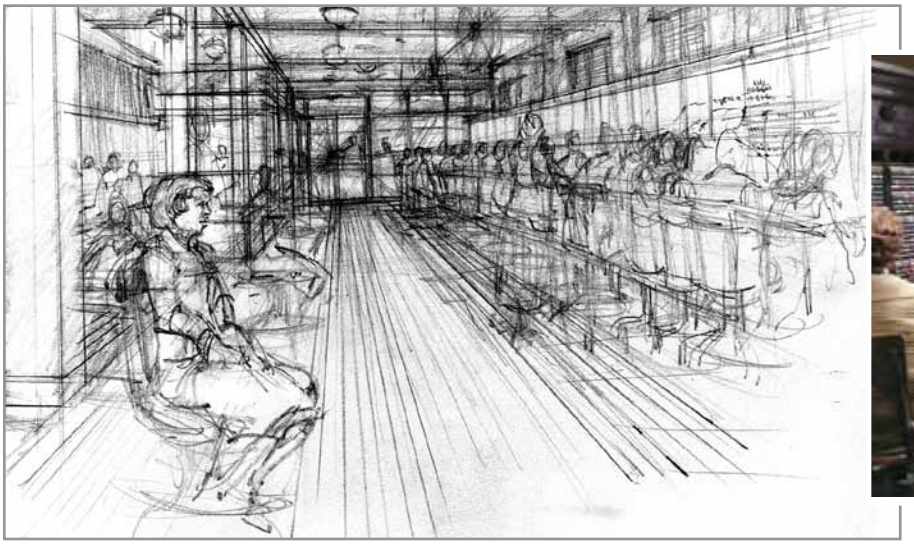
EXCELLENCE IN PRODUCTION DESIGN FOR A PERIOD FEATURE FILM

THE CURIOUS CASE OF BENJAMIN BUTTON
ADG AWARD WINNER

DONALD GRAHAM BURT,
Production Designer
TOM RETA, Supervising Art Director
RANDY MOORE, SCOTT PLAUCHÉ, KELLY CURLEY, MICHÈLE LALIBERTÉ, Art Directors
MOLLY MIKULA, NITHYA SHRINIVASAN, AARON HAYE, Assistant Art Directors
LORRIE CAMPBELL, RYAN HECK, JANE WUU, CLINT WALLACE, RANDY WILKINS, TAMMY LEE, MASAKO MASADA, Set Designers
RICHARD BENNETT, CHRISTOPHER ROSS, Illustrators
JANE FITTS, Graphic Designer
DAVE KELSEY, Draftsperson
VICTOR J. ZOLFO, Set Decorator

CHANGELING

JAMES J. MURAKAMI, Production Designer
PATRICK M. SULLIVAN, JR., Art Director
PAM CARTMEL, Assistant Art Director
ADRIAN GORTON, JEFF HUBBARD, DIANNE WAGER, Set Designers
DOREEN AUSTRIA, Graphic Artist
GARY FETTIS, Set Decorator



© Universal Pictures

© Universal Pictures

Opposite page, top: Richard Bennett's Photoshop® enhanced sketch of a train station for THE CURIOUS CASE OF BENJAMIN BUTTON. Inset, left to right: Construction coordinator Jonas Kirk, Victor Zolfo, Donald Burt, presenter Marisa Tomei, and Aaron Haye. Bottom: Jim Murakami's pencil sketch of the telephone switchboard room for CHANGELING along with a photograph of the finished set. This page, from top: Nixon's San Clemente music room for FROST/NIXON, Harvey Milk's Castro Camera Shop for MILK, and Sister Aloysius' classroom for DOUBT.

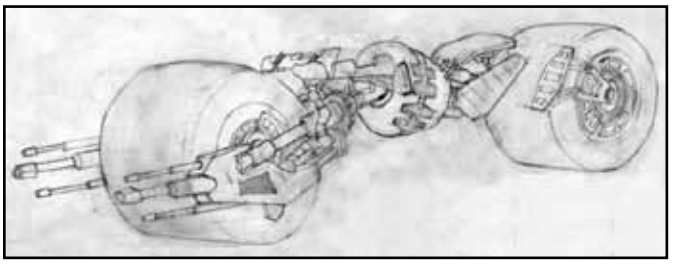
© Focus Features

© Miramax Films

FROST/NIXON
MICHAEL CORENBLITH,
Production Designer
BRIAN O'HARA, GREG VAN HORN,
Supervising Art Directors
MICHAEL E. GOLDMAN,
JAY PELISSIER, Assistant Art Directors
LORRIE CAMPBELL, Set Designer
MARTIN CHARLES, Graphic Designer
SUSAN BENJAMIN, Set Decorator

MILK
BILL GROOM, Production Designer
CHARLEY BEAL, Art Director
SUSAN ALEGRIA, Assistant Art Director
CHAD OWENS, Set Designer
CRAIG HALSTEAD, Graphic Designer
TOM RICHARDSON, Scenic Foreman
LAUREN ABRAMS, RICHARD J. BLAKELY,
JASON BYERS, DALE HAUGO,
JAMES SHEFIK, Scenic Artists
BARBARA MUNCH, Set Decorator

DOUBT
DAVID GROPMAN,
Production Designer
PETER ROGNESS, Art Director
ADAM SCHER, MIGUEL LOPEZ-
CASTILLO, Assistant Art Directors
DAWN MASI, Graphic Designer
BOB TOPOL, Lead Scenic Artist
ELLEN CHRISTIANSEN,
Set Decorator



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EXCELLENCE IN PRODUCTION DESIGN FOR A FANTASY FEATURE FILM

THE DARK KNIGHT
ADG AWARD WINNER

NATHAN CROWLEY, Production Designer
KEVIN KAVANAUGH, SIMON LAMONT, Supervising Art Directors
NAAMAN MARSHALL, CRAIG JACKSON, MARK BARTHOLOMEW, STEVEN LAWRENCE, JAMES HAMBIDGE, Art Directors
TOBY BRITTON, PETER DORME, PHILLIS LEHMER, Assistant Art Directors
NEAL CALLOW, ASHLEY WINTER, Stand-by Art Directors
STEPHANIE GILLIAM, Set Designer
ANDRE CHAINTREUIL, ROBERT WOODRUFF, Computer Set Designers
JAMIE RAMA, DAN WALKER, Concept Artists
JIM CORNISH, Storyboard Artist
JOANNA PRATT, Graphic Artist
PETER LANDO, Set Decorator

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INDIANA JONES AND THE KINGDOM OF THE CRYSTAL SKULL

GUY HENDRIX DYAS, Production Designer
MARK MANSBRIDGE, Supervising Art Director
LAWRENCE A. HUBBS, LAUREN POLIZZI, TROY SIZEMORE, LUKE FREEBORN, Art Directors
PATRICIO FARRELL, NICK NAVARRO, DEAN WOLCOTT, Assistant Art Directors
RODOLFO DAMAGGIO, COLLIN GRANT, ED NATIVIDAD, NATHAN SCHROEDER, MILES TEVES, Illustrators
MARK HITCHLER, KEVIN LOO, JOSH LUSBY, WILLIAM TALIAFERRO, Set Designers
CLINT SCHULTZ, Graphic Designer
JASON MAHAKIAN, Lead Model Maker
TONY BOHORQUEZ, JEFF FROST, Model Makers
LARRY DIAS, Set Decorator

© Paramount Pictures

IRON MAN

J. MICHAEL RIVA,
Production Designer
DAVID KLASSEN,
Supervising Art Director
RICHARD F. MAYS,
SUZAN WEXLER, Art Directors
MICHAEL E. GOLDMAN,
WENDY RIVA,
Assistant Art Directors
RYAN MEINERDING,
RODOLFO DAMAGGIO,
PHIL SAUNDERS, Illustrators
PHILIP KELLER, DAVID LOWERY,
STEPHEN PLATT, ERIC RAMSEY,
Storyboard Artists
WILLIAM J. LAW III,
Senior Lead Set Designer
ERNIE AVILA, NOELLE KING,
Set Designers
KEVIN CROSS,
Specialist Digital Set Designer
ANNE PORTER,
Junior Set Designer
DIANNE CHADWICK,
Graphic Designer
TONY BOHORQUEZ,
Model Maker
LAURI GAFFIN,
Set Decorator

© Paramount Pictures

© Walt Disney Pictures

THE SPIDERWICK CHRONICLES

JAMES BISSELL, Production Designer
ISABELLE GUAY, Supervising Art Director
DAVID GAUCHER, CHRISTA MUNRO,
JEAN-PIERRE PAQUET, ROBERT PARLE,
Art Directors
MEINERT HANSEN, Illustrator
FRÉDERIC AMBLARD, BRENT LAMBERT,
ALEX TOUKAN, MARIO CHABOT,
LUCIE TREMBLAY, CÉLINE LAMPRON,
Set Designers
CARL LESSARD, Graphic Designer
JAN PASCALE, Set Decorator
PAUL HOTTE, CDN Head Decorator

WALL•E

RALPH EGGLESTON,
Production Designer

Opposite page, top, left to right: Kevin Kavanaugh, Simon Lamont, Construction Manager Leigh Gilbert, presenter Fred Willard, Nathan Crowley, Peter Lando, and Naaman Marshal. The photo shows Director Chris Nolan's garage with a mock-up of the Batbike which he and Nathan Crowley constructed with parts from Home Depot. The sketch is Nathan's. Bottom: Guy Dyas' pencil sketch of a pre-Columbian temple for INDIANA JONES AND THE KINGDOM OF THE CRYSTAL SKULL. This page, top to bottom: Tony Stark's shop for IRON MAN, a SketchUp® model of the SPIDERWICK mansion, along with a photograph of the finished set, and the animated trash-compacter, WALL•E.

© Fox Searchlight Pictures

Above: Mumbai provided the major settings for SLUMDOG MILLIONAIRE. Right: Mark Digby and presenter Taraji P. Henson. Below: Gregory Hill's sketch of Krapotnik's office for BURN AFTER READING.

EXCELLENCE IN PRODUCTION DESIGN FOR A CONTEMPORARY FEATURE FILM

SLUMDOG MILLIONAIRE
ADG AWARD WINNER

MARK DIGBY, Production Designer
ABHISHEK REDKAR, Art Director
ARWEL EVANS, Stand-by Art Director
MANOJ N. BHOYAR, WAHID SHAIKH,
Assistant Art Directors
BRENDAN HOUGHTON, Storyboard Artist
PRAVEEN KUMAR HENDWAY, SUSHIL KUMAR GIRI,
Graphic Designers
MICHELLE DAY, Set Decorator

© Focus Features

BURN AFTER READING

JESS GONCHOR,
Production Designer
DAVID SWAYZE,
Art Director
DEBORAH JENSEN,
JEFFREY MCDONALD,
TOBIN OST,
NITHYA SHRINIVASAN,
Assistant Art Directors
GREGORY HILL,
Graphic Designer
ALEX GORODETSKY,
Lead Scenic Artist
NANCY HAIGH,
Set Decorator

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QUANTUM OF SOLACE

DENNIS GASSNER, Production Designer
CHRIS LOWE, Supervising Art Director
PAUL INGLIS, JOHN KING, JAMES FOSTER,
MARCO RUBEO, MIKE STALLION, Art Directors
PETER JAMES, NEAL CALLOW,
Stand-by Art Directors
MATT ROBINSON, DEAN CLEGG,
GAVIN FITCH, SANDRA PHILLIPS,
Assistant Art Directors
CHRIS BAKER, Illustrator
HEATHER POLLINGTON, LAURA GRANT,
Graphic Designers
ANNA PINNOCK, Set Decorator

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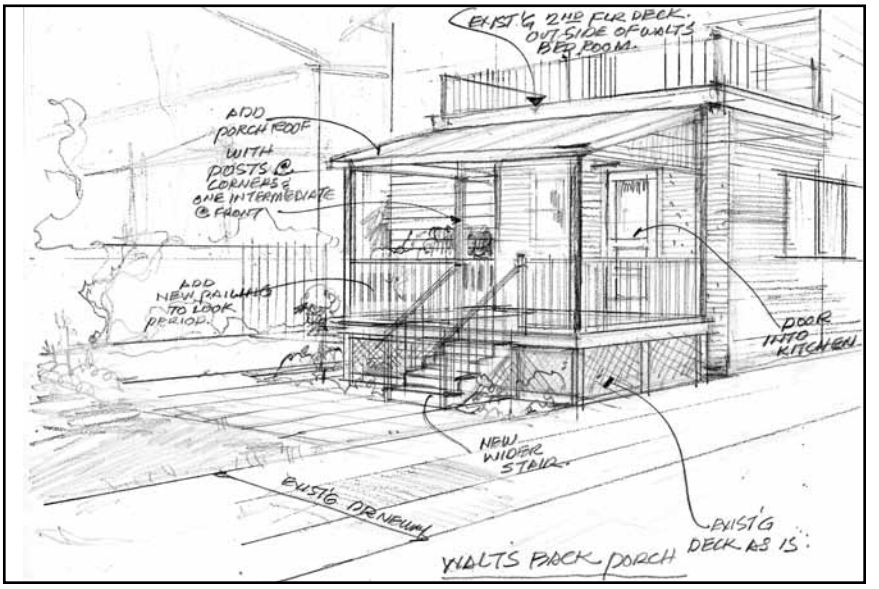

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THE WRESTLER

TIMOTHY GRIMES, Production Designer
MATTHEW MUNN, Art Director
TRAVIS CHILD, Scenic Artist
THEO SENA, Set Decorator

GRAN TORINO

JAMES J. MURAKAMI, Production Designer
JOHN WARNKE, Art Director
GARY FETTIS, Set Decorator

Top: A wonderfully detailed rendering for the gunfight and fire scene from QUANTUM OF SILENCE, along with a white model of the set. Center: Jim Murakami's sketch of Walt's back porch for GRAN TORINO. Bottom: The mean streets of New Jersey in THE WRESTLER.

EXCELLENCE IN PRODUCTION DESIGN FOR AN EPISODE OF A ONE-HOUR SINGLE-CAMERA TELEVISION SERIES

© American Movie Classics

MAD MEN
ADG AWARD WINNER

DAN BISHOP,
Production Designer
CHRISTOPHER BROWN,
Art Director
SHANNA STARZYK,
Assistant Art Director
CAMILLE BRATKOWSKI,
Set Designer
ROBIN RICHESSON,
Graphic Designer
AMY WELLS,
Set Decorator

PUSHING DAISIES

MICHAEL WYLIE, Production Designer
KENNETH J. CREBER, Art Director
PHILIP DAGORT, JEFF OZIMEK, Set Designers
KIM PAPAZIAN, Graphic Designer
HALINA SIWOLOP, Set Decorator

TRUE BLOOD

SUZUKI INGERSLEV, Production Designer
CAT SMITH, Art Director
MACIE VENER, Assistant Art Director
DAN CAPLAN, Storyboard Artist
DANIEL BRADFORD, Set Designer
CINDY CARR, RUSTY LIPSCOMB,
Set Decorators

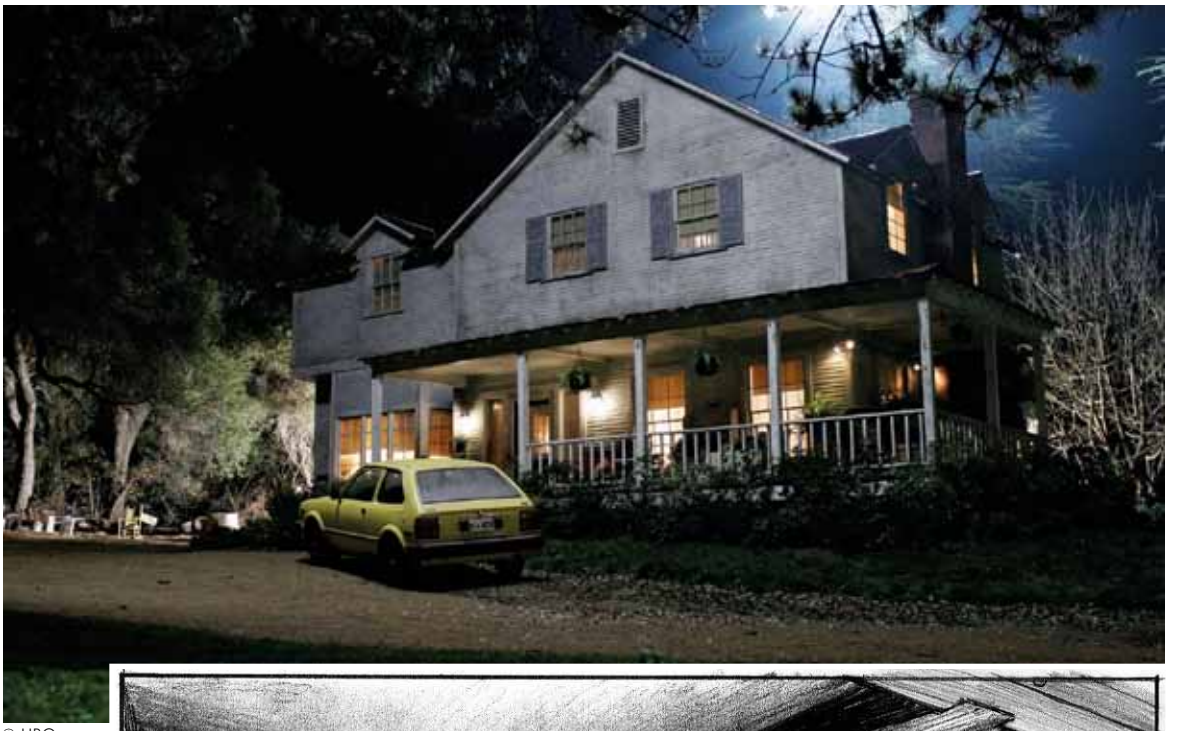
© Warner Bros. Television

THE TUDORS

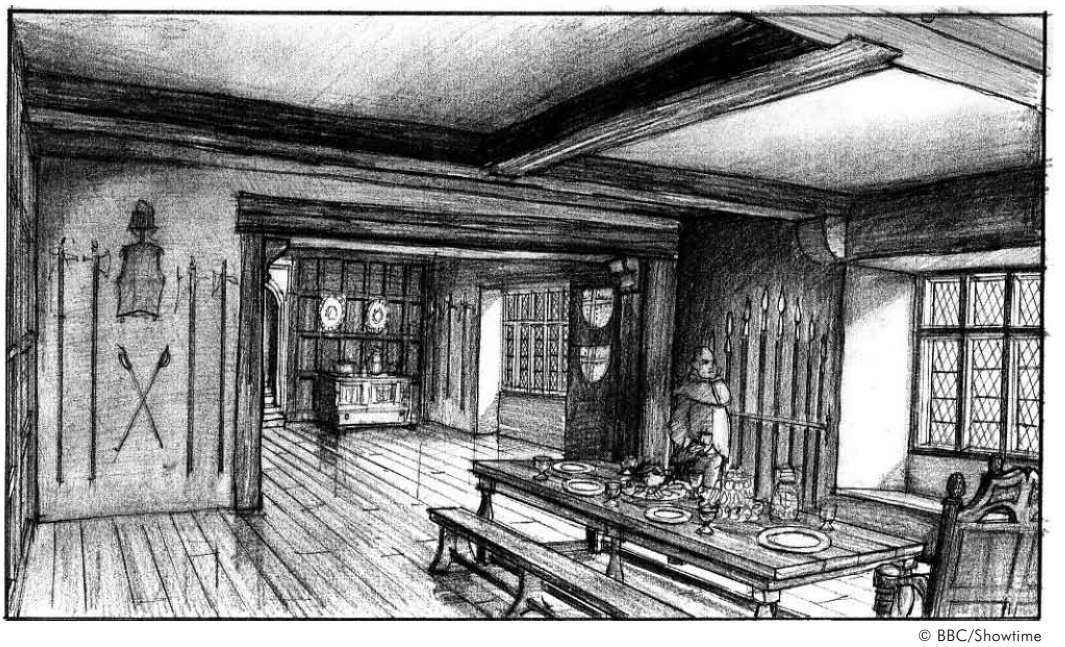
TOM CONROY, Production Designer
COLMAN CORISH, CARMEL NUGENT,
Art Directors
MELANIE DOWNES, Standby Art Director
LIZ COLBERT, Assistant Art Director
AHNA PACKARD, Set Designer
PILAR VALENCIA, Graphic Designer
JENNY OMAN, Set Decorator

UGLY BETTY

MARK WORTHINGTON, Production Designer
CHARLES McCARRY, Art Director
LARRY BROWN, ERIC BRYANT,
Assistant Art Directors
JIM WALLIS, Set Designer
ROB BERNARD, Scenic Graphic Artist
ALEX GORODETSKY, Charge Scenic Artist
RICH DEVINE, ARCHIE DAMIGO,
Set Decorators



© HBO



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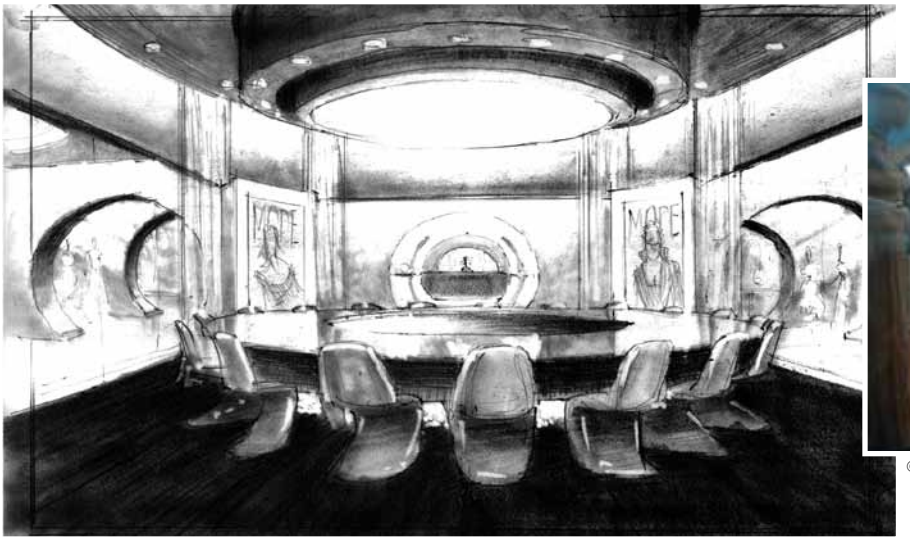

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Opposite page, top: Lighting and mood are an important element of MAD MEN's design. Inset: Presenter Vincent Kartheiser, Shanna Starzyk, Dan Bishop, Amy Wells, Chris Brown, and Camille Bratkowski. Bottom: An office set with a beehive motif for PUSHING DAISIES. This page, top to bottom: Aunt Sookie's house was a constructed set in Malibu for TRUE BLOOD; Tim Conroy's pencil sketch of Wulf Hall, Jane Seymour's family home in THE TUDORS; and a soft-pencil sketch of a conference room, displaying Mode Magazine's signature circles, for UGLY BETTY, along with a photograph of the finished set.

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© CBS/Warner Bros. Television

© Twentieth Century Fox Television

© Sony Pictures Television

© Warner Bros. Television

Top: The sets are always jammed wall-to-wall in CBS Radford's Stage 19 for LITTLE BRITAIN USA. Inset: Michael Wylie, presenter Nadine Velazquez, and Greg Grande. Above: Leonard and Sheldon's apartment for THE BIG BANG THEORY, and a production shot from HOW I MET YOUR MOTHER. Right: A production shot from RULES OF ENGAGEMENT. Bottom: Charlie's Malibu beach house on stage at Warner Bros. in Burbank for TWO AND A HALF MEN.

EXCELLENCE IN PRODUCTION DESIGN FOR AN EPISODE OF A MULTI-CAMERA TELEVISION SERIES

LITTLE BRITAIN USA
ADG AWARD WINNER

GREG GRANDE, MICHAEL WYLIE, Production Designers
DAN MALTESE, BRIAN STULTZ, Art Directors
K.C. FOX, JIM FERREL, Set Decorators

THE BIG BANG THEORY

JOHN SHAFFNER, Production Designer
FRANCOISE CHERRY-COHEN, Set Designer
ANN SHEA, Set Decorator

HOW I MET YOUR MOTHER

STEPHAN OLSON, Production Designer
DANIEL SAKS, Set Designer
SUSAN ESCHELBACH, Set Decorator

RULES OF ENGAGEMENT

BERNARD VYZGA, Production Designer
JOE PEW, Assistant Art Director
JERIE KELTER, Set Decorator

TWO AND A HALF MEN

JOHN SHAFFNER, Production Designer
FRANCOISE CHERRY-COHEN, Set Designer
ANN SHEA, Set Decorator

© Lions Gate Television

© NBC Universal Television

EXCELLENCE IN PRODUCTION DESIGN FOR AN EPISODE OF A HALF-HOUR SINGLE-CAMERA TELEVISION SERIES

WEEDS
ADG AWARD WINNER

JOSEPH P. LUCKY, Production Designer
WILLIAM DURRELL, Art Director
JULIE BOLDER, Set Decorator

30 ROCK

KEITH IAN RAYWOOD,
TERESA MASTROPIERRO,
Production Designers
FRED KOLO, PETER BARAN,
Art Directors
ELINA KOTLER, Scenic Artist
JENNIFER GREENBERG, Set Decorator

IN TREATMENT

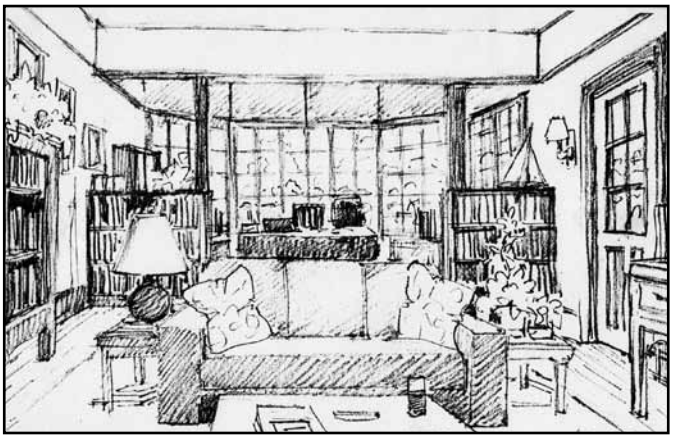
SUZUKI INGERSLEV,
Production Designer
MICHAEL MAYER, Art Director
LYNN CHRISTOPHER, Set Designer
CAROL BAYNE KELLEY, Set Decorator

MY NAME IS EARL

RANDY SER, Production Designer
JOHN ZACHARY, Art Director
DOUGLAS BERKELEY, Set Designer
MONICA FEDRICK,
Graphic Designer
JULIE KAYE FANTON,
Set Decorator

THE OFFICE

MICHAEL G. GALLENBERG,
Production Designer
MATT FYNN, Art Director
W. RICK NICHOL, Set Designer
STEVE ROSTINE, Set Decorator



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© Twentieth Century Fox Television

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Top: A subterranean tunnel for WEEDS. Inset: Bill Durrell, presenter Elizabeth Perkins, Joe Lucky, Julie Bolder, and construction coordinator Mark Powell. Left, top to bottom: Jack's office from 30 ROCK, Set Designer Lynn Christopher's pencil sketch for IN TREATMENT, and a highway rest stop constructed for THE OFFICE. Above: Earl's trailer park for MY NAME IS EARL.

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EXCELLENCE IN PRODUCTION DESIGN FOR A TELEVISION MOVIE OR MINI-SERIES

JOHN ADAMS
ADG AWARD WINNER

GEMMA JACKSON, Production Designer
DAVID CRANK, CHRISTIAN MOORE,
Supervising Art Directors
JOHN GOLDSMITH, TABOR LÁZÁR, Art Directors
DAN KUCHAR, MIKE WARD, Assistant Art Directors
TED HAIGH, Graphic Designer
RICHARD SALINAS, Lead Scenic
KATHY LUCAS, Set Decorator-U.S.A.
SARAH WHITTLE, Set Decorator-Hungary

THE ANDROMEDA STRAIN

JERRY WANEK, Production Designer
DAN HERMANSEN, JOHN MARCYNUK, Art Directors
DOUG GIRLING, LIZ GOLDWYN, Assistant Art Directors
MERLIN DERVISEVIC, Set Decorator

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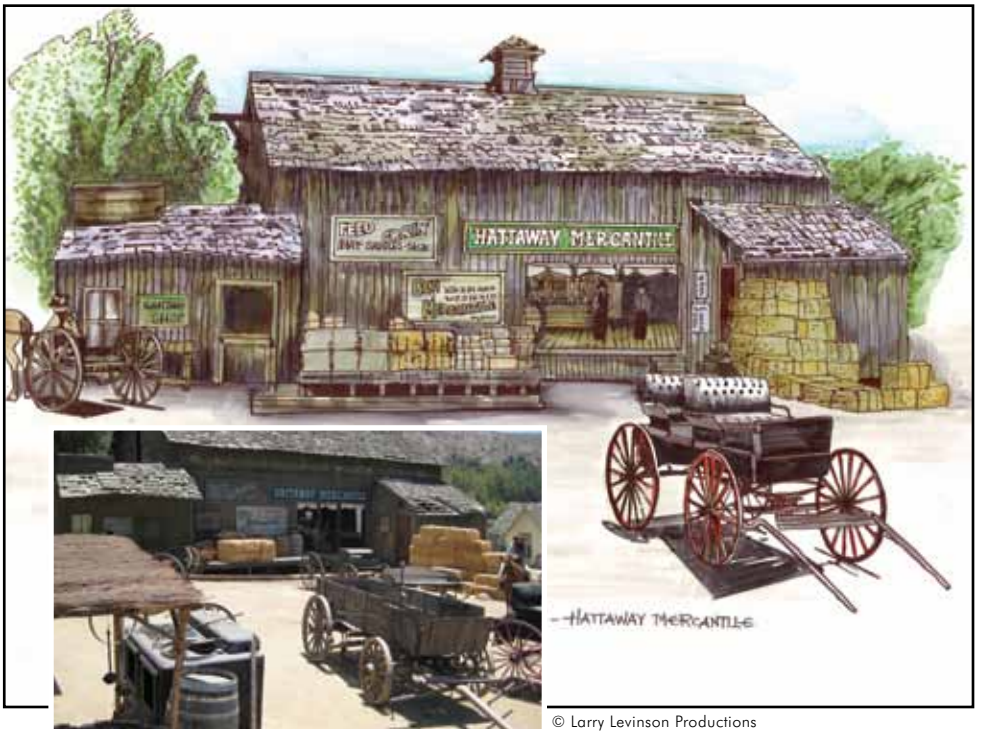

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Opposite page, top: Budapest stood in for Paris in JOHN ADAMS. Inset: Presenter Jim Parsons, David Crank, Gemma Jackson and John Goldsmith. Bottom: The laboratory set from THE ANDROMEDA STRAIN. This page, top to bottom: LIBRARIAN 3 used an immense number of visual effects shots, Yuda Acco's marker and pencil sketch of Hattaway Mercantile for LONE RIDER, along with a photograph of the finished set, and the set for Al Gore's national campaign headquarters from RECOUNT.

THE LIBRARIAN 3

ROBB WILSON KING, Production Designer
CHRISTINA E. KIM, MICHAEL WARD, Art Directors
WRIGHT MCFARLAND, SARAH FORREST, Set Designers
DEREK WENTWORTH, Illustrator
MICHAEL DAIGLE, Scenic Lead Artist
ROGER JOHNSON, Graphic Artist
LUCI LEAR, Set Decorator

LONE RIDER

YUDA ACCO, Production Designer
KATHLEEN MCCARTHY, Set Decorator

RECOUNT

PATTI PODESTA, Production Designer
CHRISTOPHER TANDON, Art Director
KIM LINCOLN, Graphic Artist
HERMAN MCEACHIN,
JOHN E. THOMBLESON II, Scenic Artists
RALPH MEHTA, Set Decorator

© AMPAS

© American Broadcasting Co.

© NBC Universal Television

© MTV Networks

Top: The set for Marketa Irglova and Glen Hansard who performed "Falling Slowly" from the film ONCE at the 80TH ACADEMY AWARDS. Inset: Roy Christopher. Above: A full-color model of the set for 2008 PRIMETIME EMMY AWARDS. Right: the home base for SATURDAY NIGHT LIVE. Bottom: A Photoshop rendering for the MTV VIDEO MUSIC AWARDS.

EXCELLENCE IN PRODUCTION DESIGN FOR AN AWARDS SHOW, VARIETY, MUSIC OR NON-FICTION PROGRAM

80TH ANNUAL ACADEMY AWARDS ADG AWARD WINNER

ROY CHRISTOPHER, Production Designer
JOE CELLI, Art Director
GLORIA LAMB, MATT STEINBRENNER, Assistant Art Directors

2008 PRIMETIME EMMY AWARDS

JOHN SHAFFNER, JOE STEWART, Production Designers
MATTHEW RUSSELL, Art Director

MTV VIDEO MUSIC AWARDS 2008 HOLLYWOOD

KEITH IAN RAYWOOD, SCOTT STOREY, Production Designers
STAR THEODOS KAHN, ARTHUR CHADWICK, JAMES PEARSE CONNELLY, ANDREW STUMME, Art Directors

SATURDAY NIGHT LIVE

EUGENE LEE, AKIRA YOSHIMURA, KEITH IAN RAYWOOD, Production Designers
N. JOSEPH DETULLO, Art Director
HALINA MARKI, MARK RUDOLF, Lead Scenic Artists

TRACEY ULLMAN'S STATE OF THE UNION

DAN BUTTS, Production Designer
KATE BUNCH, Art Director
BRITT WOODS, Set Decorator

EXCELLENCE IN PRODUCTION DESIGN FOR A COMMERCIAL, PROMO OR PUBLIC SERVICE ANNOUNCEMENT OR MUSIC VIDEO 2008

CAPITAL ONE COMMERCIAL "SANTA" ADG AWARD WINNER

JEREMY REED, Production Designer
ROBERT SILLS, Illustrator

FARMERS INSURANCE COMMERCIAL "DROWNED CIRCUS" ADG AWARD WINNER

CHRIS GORAK, Production Designer
ADAM OLSON DAVIS, Art Director
TRACY GAYDOS, KEVIN KALABA, Assistant Art Directors
KLAUS HASMANN, Set Decorator

CAPITAL ONE COMMERCIAL "SQUID"

JAN ROELFS, Production Designer
ERIK POLCZWARTEK, Art Director
FAY GREENE, Assistant Art Director
JOHN CHICHESTER, Set Designer

CHEVY COMMERCIAL "DISAPPEAR"

SEAN HARGREAVES, Production Designer
KEVIN KALABA, Art Director

VICTORIA'S SECRET COMMERCIAL "HOLIDAY"

JEFFREY BEECROFT, Production Designer
SEBASTIAN SCHROEDER, Art Director
DAWN SEVERDIA, Assistant Art Director

LIFETIME ACHIEVEMENT AWARD

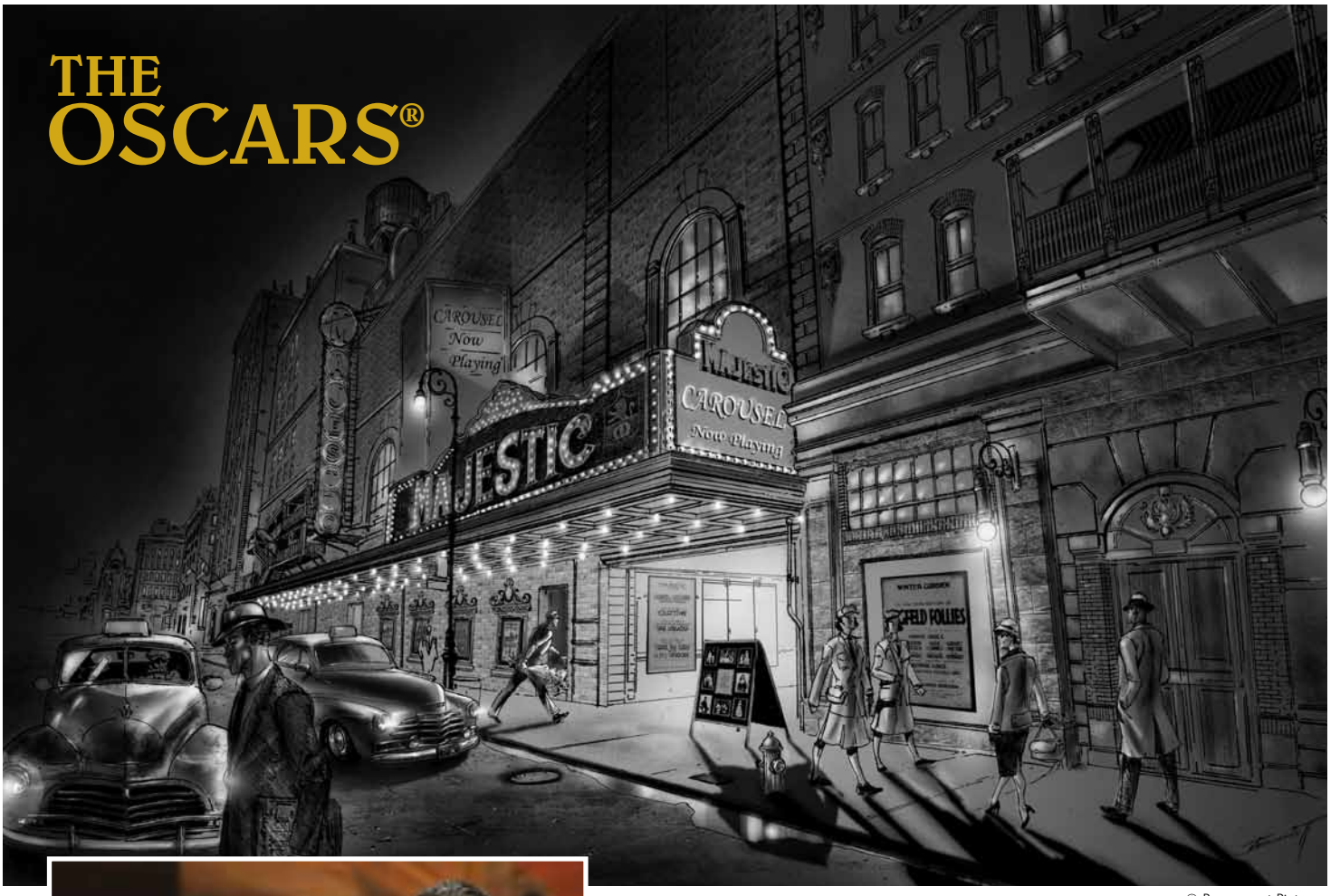
Paul Sylbert

OUTSTANDING CONTRIBUTION TO CINEMATIC IMAGERY

George Lucas

Top, left to right: A presentation model for the CAPITAL ONE – SANTA commercial, and a sketch for the FARMERS INSURANCE – DROWNED CIRCUS commercial. Center: Adam Olson Davis, presenter Paul Macarelli, and Jeffrey Beecroft. Far left: Paul Sylbert and presenter Richard Benjamin. Left: Presenter Ron Howard is upstaged by George Lucas.

THE OSCARS®



© Paramount Pictures

ACADEMY AWARDS® NOMINEES FOR ACHIEVEMENT IN ART DIRECTION

THE CURIOUS CASE OF BENJAMIN BUTTON
Donald Graham Burt, Production Designer
Victor J. Zolfo, Set Decorator

© Universal Pictures

CHANGELING
James J. Murakami, Production Designer
Gary Fettis, Set Decorator

© Warner Bros. Pictures

THE DARK KNIGHT
Nathan Crowley, Production Designer
Peter Lando, Set Decorator

THE DUCHESS
Michael Carlin, Production Designer
Rebecca Alleway, Set Decorator

REVOLUTIONARY ROAD
Kristi Zea, Production Designer
Debra Schutt, Set Decorator

© Paramount Vantage

© DreamWorks SKG

Opposite page, top: Richard Bennett's pencil sketch of the Majestic Theater was enhanced with Photoshop® for THE CURIOUS CASE OF BENJAMIN BUTTON. Inset: Donald Graham Burt and Victor Zolfo on stage at the Kodak Theatre. Bottom: Jim Murakami's pencil sketch of the police station in CHANGELING. This page, top: The Batbike illustration for THE DARK KNIGHT was a photo taken by Wally Pfister and background by Jamie Rama. Center: The theater appeared to be lighted entirely by candlelight for THE DUCHESS. Mid-century modern had a spare, classic look in REVOLUTIONARY ROAD.

Quis Custodiet Ipsos Custodes*

***"Who watches the Watchmen?"**

– Juvenal, 2nd-century AD

Previous pages: Scott Lukowski's bird's-eye illustration of the exterior of Blake's Apartment. The street, sidewalk and two floors of the building were shot on the new backlot set. Above: Lukowski's illustration of the film's newsstand set, also built on the New York backlot. This was painted over a previs frame grab, adding set dressing, lighting and finish details.

Developing an Alternate Reality

by Scott Lukowski, Illustrator

From the Art Department point of view, adapting something as familiar as *Watchmen* can be risky business. The graphic novel, which won a Hugo Award for excellence in science fiction literature, is the only graphic novel to appear on *Time Magazine*'s 2005 list of the "100 Best English-language Novels From 1923 to the Present." It comments on, and deconstructs, the superhero genre itself.

The story takes place in an alternate reality where superheroes emerged in the 1940s and 1960s, helping the United States to win the Vietnam War.

As a Concept Illustrator, one of an assortment of talented artists working under the direction of Production Designer Alex McDowell and Supervising Art Director François Audouy, I was given the opportunity to help develop this alternate history. For the most part, my work was a hybrid of key frame art and conceptual design, and it remains one of my favorite Art Department experiences.

During the design process, I tapped a variety of references and resourses, but the main influence was the graphic novel itself. My personal copy of *Absolute Watchmen*, the slipcased hardcover version

with additional background material, lived with me while I cross-referenced other materials. In some cases, the novel proved to be a perfect stand-alone source and made it easy to realize just what was needed for the film.

The construction of a new backlot street, specifically designed and built to convey a familiar yet alternate reality, was an immense feat, filled with details that created multiple levels of realism. The role of my drawings was to visualize what the Set Designers had developed in a final weathered atmosphere, fully populated by the efforts of a variety of departments. Another function of these illustrations provided was to explore what was to be built physically and what would be extended in post production. These city streets acted as an important canvas, often as a character itself, in this parallel world.

Early in the film, one of the main characters, the Comedian, falls to his death from a high-rise residence. The camera starts at the level of the chalk body outline on the street bellow and pulls back to reveal the aftermath as it climbs the building. In order to describe this in an illustration, Alex and I developed a composition from the graphic novel and translated it to match the mood and grit of this gruesome scene. The final image is sobering.

The presence of the Owlship as is hovers over an angry rioting mob is a good example of blending reality and fiction. The image of this fantastic vehicle, ascending over the crowd, silhouetted by its blinding lights, was meant to capture the power that the Watchmen wield and contrast that to the hostile energy of the citizens. Placing the Owlship in a realistic situation where it obeyed the same physical laws that would apply if this fictitious vehicle were to be replaced with a helicopter, was imperative.

All Images © Warner Bros. Pictures

Opposite page bottom: Three blocks of realistically decayed streets and sidewalks were built from the ground up in Burnaby, Vancouver, on the site of an old wood yard. Right: The finished set. Above top: Lukowski's prelimary illustration of the interior of the prison showing the set extensions. The set was built into a paper mill that had an opening in the floor to accommodate the split-level cells and walkways. Left: A photograph of the finished prison set. Everything above the second floor was extended in post production. Note the purple floor; purple was used throughout.

Top, right: A design render of the interior of Karnak from a Revit® model built by Set Designer Bryan Sutton. Below: Lukowski's illustration of Karnak, painted to obtain approval of scale, look, finishes, and lighting. This set was built floor-to-ceiling on stage in Burnaby.

Above: Lukowski's visualization of the Comedian's secret cabinet, hidden in his closet and discovered by Rorschach. Great attention was paid to the details in this illustration, which was painted over the set design and used as the basis for construction, paint finishes, props and lighting. The illustration is almost indistinguishable from the final film.

The Owl Chamber was the location where the craft would originate and reside. An abandoned subway interchange deep beneath the Dreiberg residence was a gritty, utilitarian cave, grounded in a very practical reality, that gave this machine a believable foundation. My illustration, including a desaturated color palette and a *film noir* lighting scheme, was an early attempt to pose believable solutions to the questions such a vehicle raises. The final version of the chamber was further developed and realized by Dean Sherriff.

The Comedian's Inner Sanctum allowed me to incorporate weapons and costume elements, into the original concept of a hidden panel behind Edward Blake's closet. The challenge with this illustration was to balance symmetry with functionality. Moving panels with flush-mounted handles suggest additional layers beyond the organized pattern.

The tenement inferno illustration depicts the Owlship approaching a high-rise engulfed in flames as it attempts to rescue the residents trapped within. The original material provided limited information, so I chose to paint this scene with warm over-exposed lighting that would reveal more detail in the night. This illustration was ultimately realized in its final state as a one-third-scale miniature executed by New Deal Studios.

There was no information in the graphic novel to suggest the exterior design of the prison, so I based the facade on other references while the H-like footprint of the architecture were designed to represent the fortress like structures actually used in that period.

In the end, it was sad to see director Zack Snyder's project end. I enjoyed being a part of Alex McDowell's team on a classic work that incorporated so many fascinating elements. The design and development of this darker, mechanically laced reality will keep this project among my favorites. **ADG**

A Rooftop Inferno

by Ian Hunter, New Deal Studios

This rooftop miniature was designed in Rhino® so that we could lay it out virtually in our backlot. The Rhino model was taken into Maya® so we could previsualize the camera moves to match the previs sequence the production provided. The Rhino model also became the source for the construction drawings.

The set was built in one-third scale and measured sixteen feet wide by forty feet long. The water tank was four feet in diameter and eight feet tall on its legs. The rooftop was built from fire-retardant materials (steel, drywall, hydrocal plaster) so that we could create sustainable fire sources throughout the rooftop. All of the fire systems used plumbing to pump propane gas into pits or pockets built into the miniature. Each pit had an ignition system or was lit by hand, and each was controlled with a valve so that the height and intensity of the flame could be controlled. This also allowed us to bring the flames up to level when we rolled camera and bring the fires down between takes. The important point is that we needed to control the flames and not just light up the model and hope for the best. We had many shots to service from many angles, and the flames needed to be adjusted depending on the camera angle.

The water tank was built with a steel frame and bender board tank liner. It was mounted on a hydraulically controlled weak-knee which allowed us to drop it at a controlled speed and not just using gravity. One side of the tank was made of breakaway material so that it would crush when it hit the rooftop. We had replacement tank sides so that we could repair the tank between takes.

Only the rooftop and a partial wall with windows was built and shot; anywhere the flames would be interacting with the building was constructed. The balance of the building below the rooftop was created with CGI. **ADG**

Top, above: Scott Lukowski's illustration for the rooftop inferno showing the CGI extension of the miniature set. Center and bottom, above: The one-third-scale miniature set receiving its final dressing, and the climactic moment when the water tower buckles, extinguishing the fire. The Owl Ship and action on the street below were added in post-production.

"V"

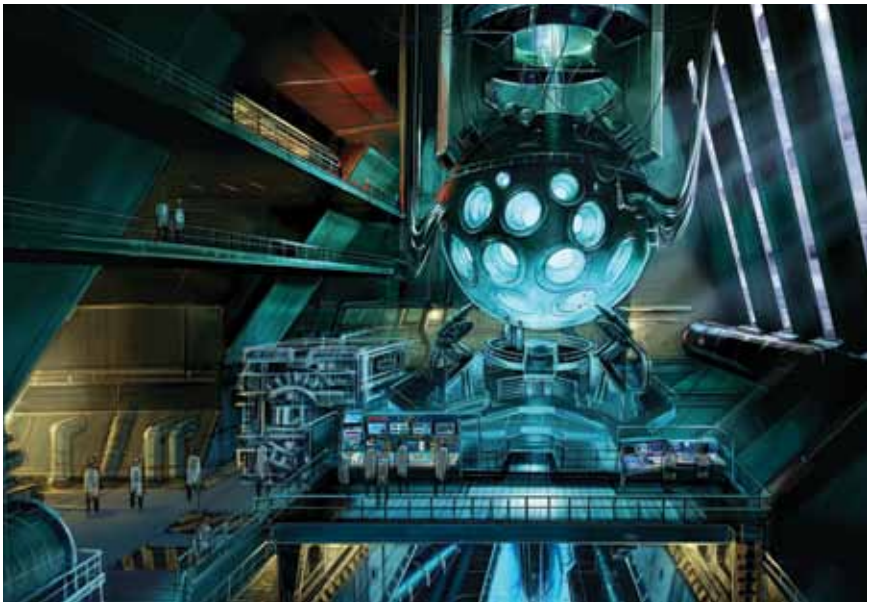
by Dean Sherriff, Illustrator

Illustrating on the film *Watchmen* was the best experience I've had as an Illustrator so far. The complexity of the story and the responsibility to create visuals that were honest to this eagerly awaited graphic novel were the most challenging and fulfilling I have encountered. During the development of *Watchmen,* I felt my illustrations were pushed to a new level as I was inspired by the incredible talents involved in the project. It was exciting to get the opportunity to work with Alex McDowell as I've been a big fan of many of the movies he has designed. Alex pushed my illustrations to a higher level that was required to tell this multi-layered story. François Audouy being an accomplished illustrator as well as a great supervising art director was exceptional at showing me ways to refine my images.

Veidt Enterprises Headquarters had to fit into the Manhattan skyline of the 1980s. Production Designer Alex McDowell asked that the design of the skyscraper be reflective of a structure designed in the late 1970s to be erected in the 1980s, and that it incorporate a 'V' into the architecture instead of a corporate logo attached to a building. It was critical to have the 'V' shape visible in the Manhattan skyline. I then created a 1980's-style architectural rendering for various applications from graphics to posters.

The Reactor Chamber at Karnak contained an enormously scaled-up reactor similar to the one in Dr. Manhattan's lab. Alex wanted the sphere to be sinister and fill the chamber casting a surreal glowing light source similar to the strange light seen in nuclear reactor cooling pools. We developed a movable gantry that ran on rails over a glowing reactor pool for the lab workers to conduct tests and be able to move in close to the reactor sphere. It was a challenge to show the immensity of the space and create an image that was threatening yet believable enough to conduct massive damage.

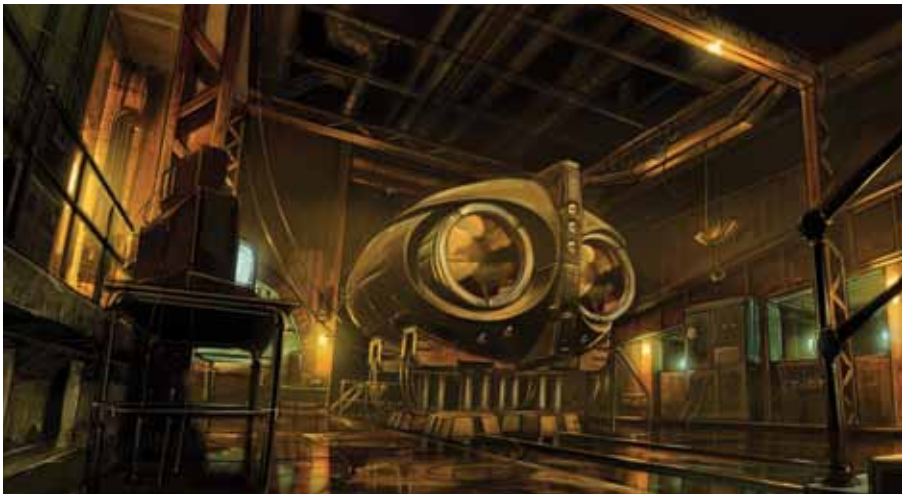
Scott Lukowski created an early concept illustration of the Owl Chamber which set the look and mood of the set. As the Owl Chamber design developed, my task from Alex was to illustrate the set with the Owlship on its cradle in the updated interior. We looked at numerous references of subway tunnels for lighting and atmosphere. It was crucial that this illustration sell the idea that this set could actually



Opposite page: Dean Sherriff's illustration of the Veidt building was used both for an on-camera poster, and as the design for the exterior. Adrian Veidt is the richest man in the world and needed an appropriate piece of real estate. The small bar at the point of the 'V' represents the window of Veidt's office that was built on stage. This page, top: The exterior design of Karnak was drawn in Revit® and built as a CG model. This Dean Sherriff illustration shows the Antarctic site and support facilities for Adrian Veidt's pseudo-I.M. Pei-designed home, laboratory and bunker. Center: Sherriff's illustration of the reactor at Karnak's core. Below: Sherriff's final illustration of the Owl Chamber, a disused underground rail yard. A live subway tunnel passes the abandoned electrical shop in background. The Owl Ship is built and stored here, and the unused tunnel leads to the East River.

exist in an abandoned subway tunnel. I wanted this illustration to give the Owlship a real presence in this environment through color and mood.

When the Owlship approached Karnak in Antarctica, Alex wanted Karnak to look menacing as it clung on the side of the glacier cliff. I illustrated the exterior environment of this set. I had to show the immensity of Karnak and the isolation of it's surroundings. We established the frozen location with a cool color range and lots of atmosphere creating a threatening silhouette of the architecture.
ADG



Top: The interior of the Watchmen Headquarters, showing the detailed set dressing by set decorator Jim Erickson and Cunningham's period news clippings which are seen throughout the film. These details kept two Graphic Designers and an Art Director going at full tilt throughout the production. Dean Sherriff illustrated the Moloch poster and Patrick Zahorodniuk created the graphic layout. Above: Purchased vintage photos were merged in Photoshop® with original material captured at a photo shoot by Clay Enos. Cunningham merged the imagery, matching the grain, tonality, color, contrast, focus/sharpness and shadows as well as removing any of the original photos that got in the way of the new images.

No Detail Too Small

by Brian Cunningham, Graphic Artist

The graphic art for *Watchmen* provided many unique challenges, particularly since the book is a graphic labyrinth where no detail is too small to go unnoticed by its devoted fans. The novel was used as a departure point for every graphic in the film, coupled with extensive research on everything from 1940's photography to 1970's Vietnam signage, seedy XXX signs of 1980's New York to Warhol's methodology for our own *Watchmen* "Warhol" prints. Alex McDowell directed early on that, wherever possible, original production methods be used to produce the graphics. Accordingly, instead of creating Warhol-style images in Photoshop® and digitally printing them directly on canvas, we created half-tone screens for each color and custom mixed the inks that were then screened by hand onto the final canvasses. This attention to detail was applied to the backlot signage as well. Hundreds of original signs were required to complete the backlot and bring to life Rorschach's seedy alternate 1980's New York, including dozens of original neons, vacu-form, back-lighted, hand-painted, dimensional and glittered signs. Care was taken to confirm font creation dates and usage to ensure historical accuracy, and all signs were hand set to avoid computer kerning. More than fifty original ad campaigns were layered and mixed in with the Viedt products and campaigns that are so prominent in the graphic novel.

Another unusual challenge on *Watchmen* was creating an authentic alternate history for the twentieth century. The set decoration was complemented by the use of newspaper articles, framed crime-scene photos and vintage artwork

created by the Art Department. Close to one hundred archival photos were chosen, capturing everything from 1930's murder scenes to 1960's presidential handshake moments, and then countless head replacements were performed using heads from Art and Construction Department personnel for background characters. In one still shoot, still photographer Clay Enos and I matched the lighting and camera angles to archival prints into which our posed superheros were then placed, and half-tone screens of the finished images were created for the press. The layered effect of these photos and ephemera, and the sense of history they convey, can be seen in the extraordinarily detailed decoration of each of the Watchmen's personal environments. **ADG**

Above, left: A New York porno district street. Top right: This TV store provided an historical context to the opening of the film as the camera pulls back from multiple TVs showing Nixon in his third term. The hand-lettered signs were designed by the graphic designers, first in Illustrator and Photoshop, and then hand-painted on the street. Center: The Rumrunner neon matches the graphic novel. Above, right: For the Treasure Island corner, New York facades were painted in a saturated tertiary color palette and then aged conventionally, repeatedly overpainted by a talented paint team led by Mario Tomas. Bottom, left: Prints of the Watchmen were created by François Audouy and Brian Cunningham for the title sequence, placing them in a party at Andy Warhol's Factory. The images were given a half-tone screen then assembled in InDesign®, carefully matching older hand-set typefaces.

milestones

RICHARD STILES
1933–2008

by Jerry Dees

Dick Stiles, an Emmy-nominated Production Designer and longtime Trustee of the Art Directors Guild, died November 24 of pneumonia following complications from brain surgery. He was seventy-five.

Dick was born and raised during the Depression, in Salt Lake City, Utah, and he loved to tell all the great stories of those years: mixing the little packet of yellow into the white lard to make margarine, rationing stamps for sugar and gas and many of the things we take for granted today, planting a victory garden to raise vegetables and fruits that were available in no other way, waiting for the first cold blast of winter so the water would freeze at Liberty Park and the skating rink would open.

Not every memory was a great one. He got a lemon as a kid: undiagnosed rheumatic fever that couldn't be treated correctly in the cold climate of Salt Lake. It attacked his sister Patricia as well. It was cruel and unrelenting. His heart was damaged and would never fully recover. Before it was finally diagnosed and properly treated, the best medical evaluation of the day pegged his longest life at thirty, possibly thirty-five years. He would suffer stoically from the after-effects of this disease for the rest of his life.

His military-officer father arranged to transfer the family from the cold and taxing elevation of Utah to the recuperative aesthetics of Chandler, Arizona, just outside of Phoenix. In Arizona, things got a lot better. His mother Lois nursed Patricia and Richard back to health while her husband was serving in the cavalry. She would never end a day without sitting and singing to Richard. He found this the most rejuvenating of all his treatments, and the one he sought for solace during the rest of his life.

Richard missed a year of school, but returned to a normal life, just a little less strenuous than before. He excelled in drama, singing, art and all of the creative pursuits. He worked hard and was a star.

After high school, he enlisted in the Air Force and was picked for flight school. He graduated and, while his scores qualified him as a pilot, his vision made navigator the role the military would offer him. He served for a little over four years including a stint in North Africa. He was recognized as a sharp airman. When his squadron was placed in the desert for a two-day training exercise, their lack of orienteering skills expanded the time to three and then four days, until they were lost and in danger of dying, out of food and dangerously low on water. He picked up the compass and, with the skills learned as a Boy Scout in Salt Lake City, he guided his group back to safety and home.

Years later, for my twelfth birthday, he would give me a compass and encourage me to learn everything I could in Boy Scouts. When I expressed my awe at the intricacy of the clamshell engineering and the thin gold wire to sight by, and then questioned my ability to master such an instrument, he related this desert Air Force experience and encouraged me to always be prepared to help. He promised that if I would prepare to save a life, the opportunity would come. I did prepare and, as usual, he has been proven right.

After graduation from high school, Dick started college with an exchange program in Mexico. It was an internship in art at one of its historical fountains. He got to see Diego Rivera up close and personal on a project on the streets of Mexico City, and it was the beginning of his life in art. He continued his studies at the University of Houston and did post-graduate work at UCLA

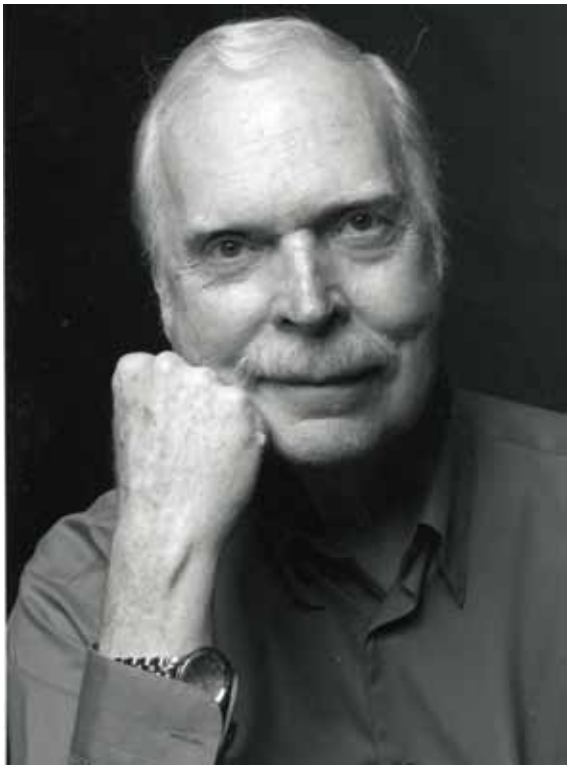
While in Houston, he desiged many stage productions, including the Southwest premiere of *Gypsy*, and a few years later, he transferred his skills to television where he spent seven years at CBS as Assistant Art Director, drawing the sets for *The Red Skelton Show*. His other television credits include: *The Don Knotts Show*, *Peyton Place, Brigadoon*, and *The Scarecrow,* for which his dear friend, Production Designer Jan Scott, won an Emmy®.

Our family was always close, and Uncle Richard became a surrogate father to myself and my brother when his sister Dorothy moved in with him for a time. I remember when I was a teenager, he took me to a one-man exhibition of an artist he knew in downtown Los Angeles. I had never heard, nor could I remember, the artist's name when we arrived. The gallery was huge. There were paintings and sketches and color everywhere. I was so surprised that one person could produce so much art. A lot of it made sense to the uninitiated teenage mind, a lot didn't, and some of it scared me. Uncle Richard told me that this was a real artist, who would become even more famous as

Images © Sony Pictures Television

Stiles designed new WHEEL OF FORTUNE sets for each location as the production traveled the length and breadth of the country. He even built the set once on the flight deck of an aircraft carrier. Above are sets for Charleston, Chicago and Philadelphia.

milestones



time goes on. As the two of us approached this unusual-looking man, he smiled and greeted Richard by name, and Richard then introduced me to Salvador Dali. My daughter dropped her jaw, years later, when she saw the signed Dali print hanging behind Uncle Richard's piano.

Since its inception in 1974, for twenty-seven years, Richard designed sets for the classic game show *Wheel of Fortune*. He created more than a thousand separate settings, capturing the flavor of each of the cities that the production visited. To this day, he has the distinction of being the only game-show designer to ever receive a primetime Emmy nomination.

Through much of his adult life, Richard kept his childhood love of music alive by singing with the Angel City Chorale. With them, he appeared at such venues as Staples Center, the Los Angeles Convention Center, the Dorothy Chandler Pavilion, the John Anson Ford Amphitheater and UCLA's Pauley Pavilion. He performed with Stevie Wonder, Luther Vandross and Mary Chapin Carpenter, among others. The friendships he formed with members of the Chorale remained among his strongest.

He was also an accomplished sculptor whose images of famous television talents are on display in the plaza in front of the Academy of Television Arts and Sciences in North Hollywood. For years, Richard served on the Academy's Hall of Fame Sculpture Committee, including three terms as the Committee's co-chair. His bronzes of Carol Burnett, Jackie Gleason, Oprah Winfrey, Jim Henson and others will continue to delight us all.

Among his many contributions to the Art Directors Guild, over his nearly-fifty years of membership, were terms on the Board and participation in a wide variety of committees. He was passionate about his service as a Trustee, guiding the Guild's investment and financial decisions. But his proudest achievement, and the one for which the Guild will remember him best, is his nearly single-handed creation of the ADG Scholarship Program, to benefit the children and dependents of ADG members. Each year, more and more college-bound students are helped by the Guild's and Richard's generosity.

He is survived by his two sisters, Dorothy Dees and Patricia Barber; six nephews and nieces, Jerry Dees, Russell Barber, Charles Dees, Joanne Merrill, Arlene Maynard, and Jim Barber; and his cousin Phil Debs, as well as Phil's daughter Michelle Debs who was such a huge source of joy to him during the last two years of his life.

Artist, sculptor, singer, soldier, citizen and son, there really wasn't much Richard didn't excel at in his uncommon and unassuming way. He brought the same passion and success to being a brother, uncle and surrogate Dad, philanthropist, hobby horticulturist, trustee, director, and one of the most respected members of the Art Directors Guild.

calendar

GUILD ACTIVITIES

Through May 2
WOMAN
Images and Interpretations
at Gallery 800

April 1 @ 6:30 pm
Town Hall Meeting
& New Member Orientation

April 10
Good Friday
Guild Offices Closed

April 15 @ 5:30 pm
STG Council Meeting
7 pm
ADG Council Meeting

April 16 @ 7 pm
SDM Council Meeting

April 23 @ 7 pm
ILL Craft Membership Meeting

April 26 @ 5:30 pm
THEY WERE EXPENDABLE
Film Society Screening
@ the Aero Theatre

April 28 @ 7 pm
Generalt Membership Meeting

May 20 @ 5:30 pm
STG Council Meeting
7 pm
ADG Council Meeting

May 21 @ 7 pm
SDM Craft Membership Meeting

May 24 @ 5:30 pm
FLASH GORDON Double Bill
Film Society Screening
@ the Egyptian Theatre

May 25
Memorial Day
Guild Offices Closed

March 26 @ 6:30 pm
Board of Directors Meeting

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

Bedrooms, Kitchens, Living Rooms, The Oval Office, Restaurants/Bars, Schools, Workplaces
- as well as Mill Space and Parking

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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 January and February by the ADG Council upon the recommendation of the Production Design Credit Waiver Committee.

FILM:

Carlos Barbosa – HURRICANE SEASON – The Weinstein Co.
Max Biscoe – LEAVES OF GRASS – Nu Image
Bill Brzeski – THE HANGOVER – Warner Bros.
John Collins – FREELOADERS – CTown, LLC
Debbie DeVilla – ROAD TRIP II: BEER PONG – Paramount
Simon Dobbin – PREACHER'S KID – Warner Bros.
Jerry Fleming – CRANK: HIGH VOLTAGE – Lakeshore Entertainment
Marcia Hinds – TOOTH FAIRY – 20th Century Fox
Kevin Kavanaugh – WHIP IT! – Mandate Pictures
Chris Kennedy – THE ROAD – Dimension Films
Tom Meyer – ORPHAN – Warner Bros.
Jeannine Oppewall – PEACOCK – Mandate Pictures
Aaron Osborne – DANCE FLICK – Paramount
Rob Pearson – SOLITARY MAN – Nu Image
Steve Saklad – DRAG ME TO HELL – Mandate Pictures
Phil Toolin – SORORITY ROW – Summit Entertainment
Ed Verreaux – G.I. JOE: THE RISE OF COBRA – Paramount
Mark Zuelzke – BRING IT ON: FIGHT TO THE FINISH – NBC/Universal

membership

TELEVISION:
Dan Davis – CUPID – ABC Studios
Stephen Hendrickson – CASTLE (Pilot) – ABC Studios
Mark Hutman – GLEE – 20th Century Fox
Victoria Paul – IN THE MOTHERHOOD – ABC Studios
Glenda Rovello – OOPS! – It's a Laugh Prod.
Alfred Sole – CASTLE (Series) – ABC Studios

WELCOME TO THE GUILD

by Alex Schaaf, Manager
Membership Department

During the months of January and February, the following nine new members were approved by the Councils for membership in the Guild:

Motion Picture Art Directors:
Stephanie Gilliam – NOTHING LIKE THE HOLIDAYS – Overture Films
Mary Hannington – VIRGIN ON BOURBON STREET – Echo Bridge Entertainment
Richard Lowe – SIDEWAYS: JAPAN – Winoko, LLC
Owen Paterson – GREEN HORNET – Columbia
Jeremy Woolsey – DEADLINE – Epic Pictures Group

Motion Picture Assistant Art Director:
Rachel Block – TERMINATOR: THE SARAH CONNOR CHRONICLES – Warner Bros.

Broadcast Assistant Art Director:
Matthew Trotter – THE TONIGHT SHOW – NBC

Graphic Artist:
Jacob Infusino – THE DR. PHIL SHOW – Paramount

Set Designer:
Jean Harter – THE PHOENIX PROJECT – NBC/Universal

TOTAL MEMBERSHIP

At the end of February, the Guild had exactly 1900 members.

AVAILABLE LIST:

At the end of February the available lists included:

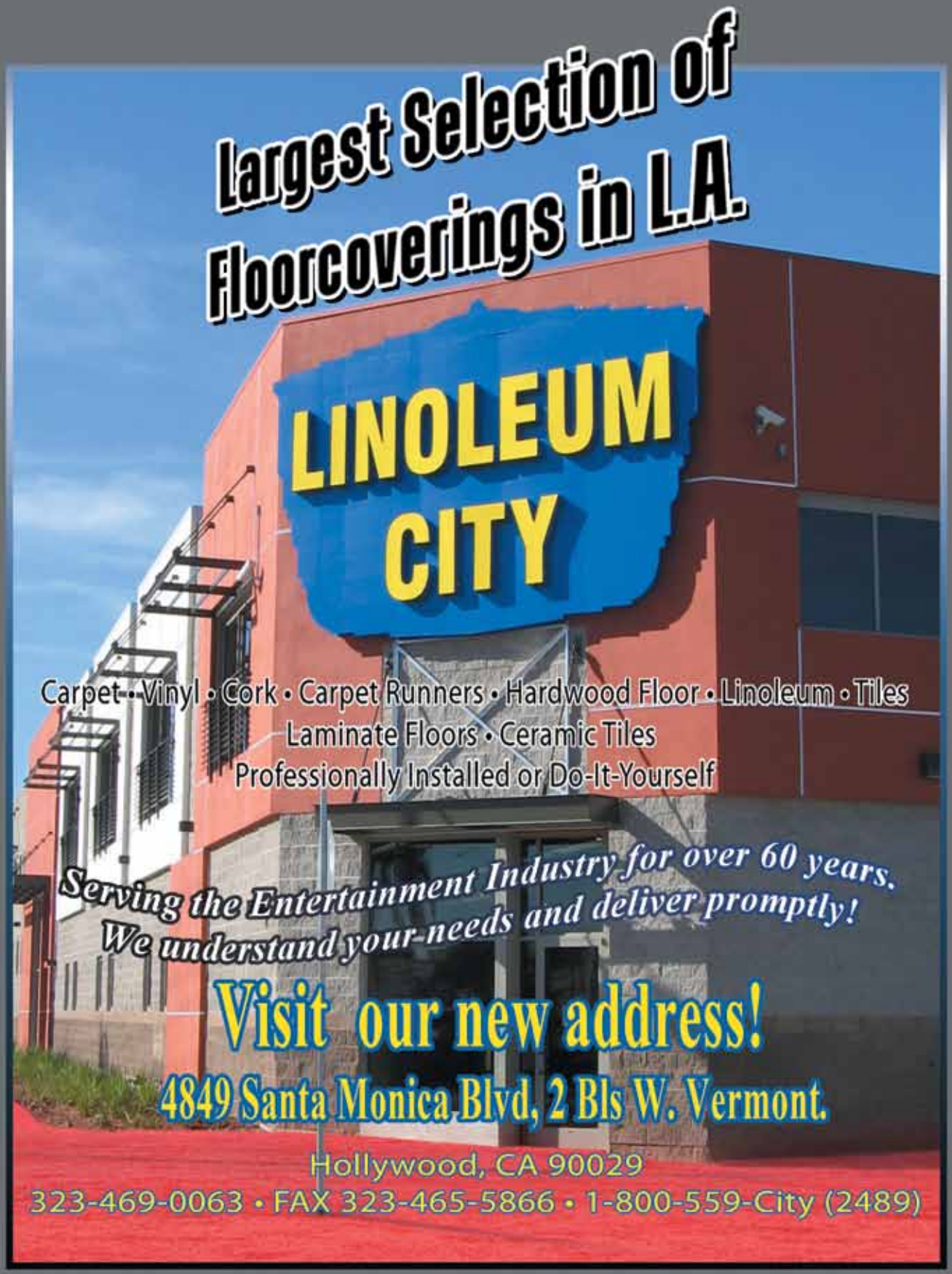
60 Art Directors
32 Assistant Art Directors
7 Scenic Artists
4 Graphic Artists
10 Graphic Designers
2 Student Scenic Artists
1 Electronic Graphic Operator
89 Senior Illustrators
2 Junior Illustrators
2 Matte Artists
62 Senior Set Designers
8 Junior Set Designers
6 Set Model Makers

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

reshoots

The September 1941 issue of the WARNER CLUB NEWS, the official West Coast interdepartmental newspaper of Warner Bros. Studios. This issue features the Art Department and its many familiar names and faces. War would be declared three months after this issue was published, and the young sketch artist at the very bottom center would soon leave the studio to join the Navy. Some years later, he would win an Oscar at Warner Bros. for MY FAIR LADY, serve as president of the Motion Picture Academy and devote twenty-seven years to the Art Directors Guild as its Executive Director.

Photograph courtesy of Joseph Serbaroli and the Margaret Herrick Library of the Academy of Motion Picture Arts and Sciences



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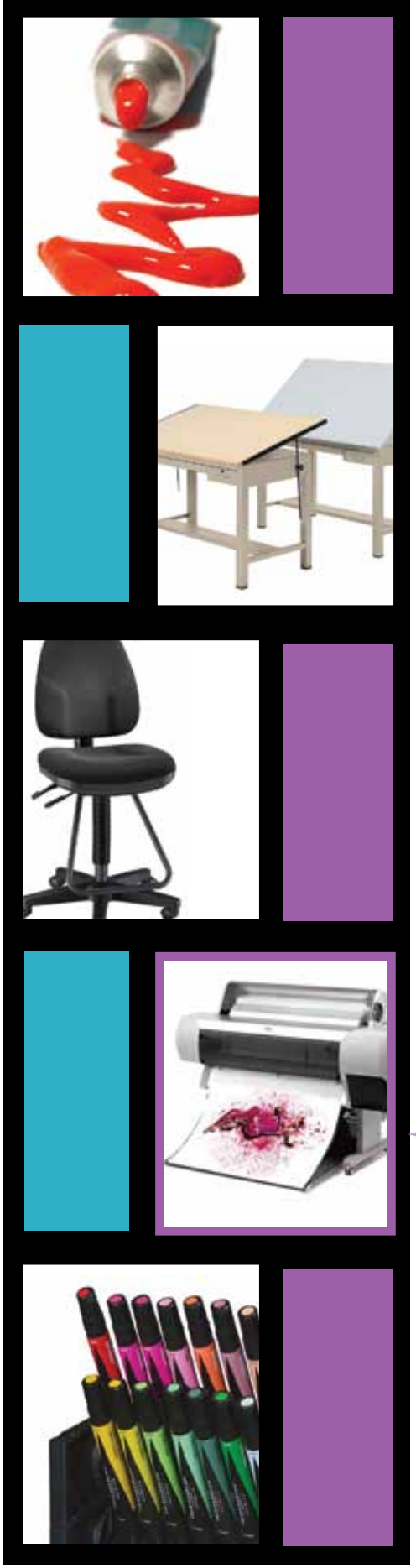

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