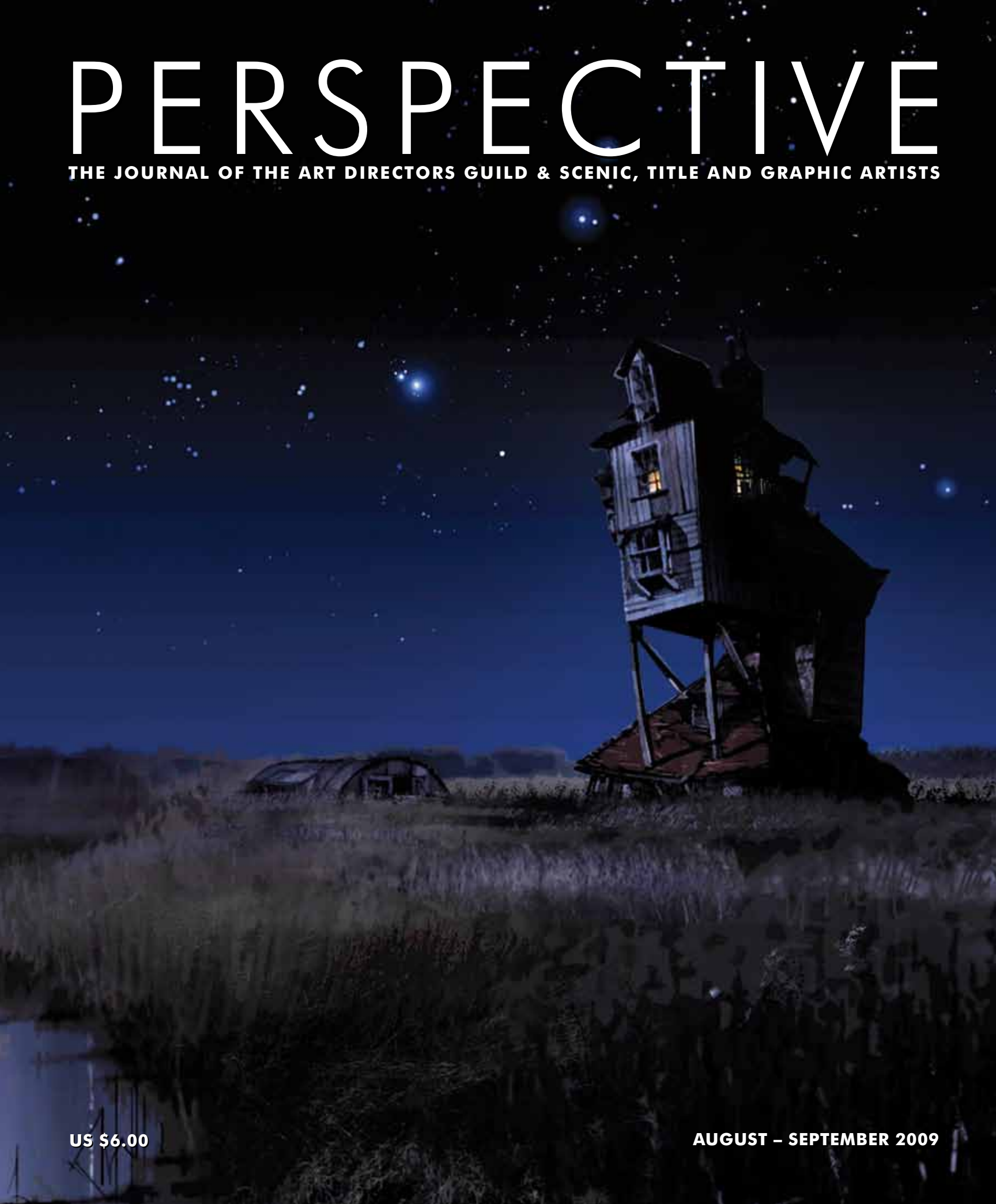


PERSPECTIVE

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



US \$6.00

AUGUST – SEPTEMBER 2009

PROPERTY COSTUME DRAPERY



Nationwide shipping ☐ Wide inventory
Loading docks ☐ Custom orders
Friendly and efficient customer service
Competitive Rates

FilmMaker
Production Services Company

2731 Broadway Blvd., NE, Suite C ☐ Albuquerque, NM 87107 ☐ Phone 505.341.1824 ☐ Fax 505.341.1833

www.filmakerproductionservices.com



contents



features

18 HARRY POTTER AND THE HALF-BLOOD PRINCE

Craig, Lamont, McMillan, Mina, Lima and Storey

30 LEGALLY MAD

Michael Wylie



34 ANGELS & DEMONS

Allan Cameron



departments

- 3 EDITORIAL
- 5 CONTRIBUTORS
- 7 FROM THE PRESIDENT
- 9 NEWS
- 15 GRIPEs OF ROTH
- 17 LINES FROM THE STATION POINT
- 42 PRODUCTION DESIGN
- 43 MEMBERSHIP
- 45 CALENDAR
- 46 AT GALLERY 800
- 47 METHODS
- 48 RESHOOTS

COVER: A detail from Illustrator Andrew Williamson's concept sketch of The Burrow, the shabby though magical home of Ron and Ginny Weasley and their family from HARRY POTTER AND THE HALF-BLOOD PRINCE (Stuart Craig, Production Designer). The Burrow is attacked in this film and burned beyond conceivable repair by fireballs cast by Lord Voldemort's evil Death Eaters.

MANUFACTURING SERVICES

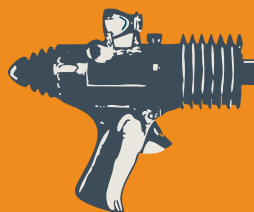
- Custom Design and Manufacturing
- On-site Metal Fabrication, Welding and Machine Shop
- Electronic, Hydraulic and Pneumatic Rigging
- Vehicle Roll Bars and Tow Bars
- Any Type of Break-away Prop
- Huge Vacuum Form Inventory

EFFECTS CAPABILITIES

- Rain, Snow, Wind, Smoke, Fog, Fire and Steam
- Pyrotechnics, Including Explosions, Bullet Hits, Burn Barrels and More

EQUIPMENT RENTALS

- E-Fans and Smoke Machines
- Water Heaters and Steam Boilers
- Hydraulic Wave Machines
- Water Dump Tanks
- Rain and Snow Making Equipment and Supplies



DEPARTMENT OF **MOVIE MAGIC**

MANUFACTURING & SPECIAL EFFECTS

THE STUDIOS
*****at*****
Paramount



323-956-5140

www.TheStudiosAtParamount.com

THE STUDIOS
*****at*****
Paramount

PERSPECTIVE

JOURNAL OF
THE ART DIRECTORS GUILD
August – September 2009

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

PERSPECTIVE ISSN: 1935-4371, No. 25,
© 2009. Published bimonthly by the Art
Directors Guild & Scenic, Title and Graphic
Artists, Local 800, IATSE, 11969 Ventura Blvd.,
Second Floor, Studio City, CA 91604-2619.
Telephone 818 762 9995. Fax 818 762 9997.
**Periodicals postage paid at North
Hollywood, California, and at other cities.**

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

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

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

Website: www.artdirectors.org

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

ALLIED PRINTING
TRADES UNION COUNCIL
SOUTHERN CALIF. 280

WORKING WITHOUT A NET

by Michael Baugh, Editor

In case you hadn't noticed, Hollywood isn't located in Hollywood anymore. It has moved far away, to Detroit and Albuquerque and Hartford, to Toronto and Budapest and Sydney; and there are some Hollywood film workers today living in denial, believing our industry will return here and where work for all of our disparate artistic crafts will again be plentiful. My experience tells me this is a fantasy.

The studio system is gone. The traditional Art Department is gone. The historic ways in which our work was defined and divided are gone as well. As artists and storytellers, we can create fantasy worlds but we should not live in them. Our greatest strength lies in our flexibility, our capacity for change, and we must nurture that talent to maintain an edge over increased competition from these new Hollywoods. We need to revise the expectations we have for ourselves and for each other; we need to redefine what constitute appropriate roles in the Art Department; we need to work with the new paradigm and not against it.

I have had the good fortune (or perhaps have been cursed) to work for more than forty years primarily on films with very limited budgets. I prefer to consider this a special blessing, since I have thoroughly enjoyed almost every project I've undertaken, big-ego politics have been kept to a minimum, and I have thrived on the challenge to create the art that everyone in the Art Department shares: the art of telling stories without dialogue, using evocative visual and emotional environments to define characters and advance plots. I have worked with limited resources and small, and exceptionally talented, Art Departments. But the one downside to these challenging projects is that I have often been required to work without a net.

The Hollywood Art Department, with its large labor force of experienced and talented artist-craftsmen, is a wonderful resource and a valuable safety net for Production Designers on short schedules and tight budgets. Concept Illustrators, Graphic Designers, Draftsmen (both digital and traditional), Scenic Painters, Model Builders are all available in Hollywood, usually with just a phone call to the Guild's office for an available list. But when I am hired to design projects in North Carolina or Utah or Mexico, the first words out of a producer's mouth (even before, "You're hired") are usually, "The entire department must be local hires." No more safety net.

With a lot of cajoling (and sometimes a little whining), I can usually convince the producer (who probably had to go out on a limb to hire me in the first place when the studio told her that the Designer, too, had to be a local hire) that one or maybe two assistants from Hollywood are necessary. Then I'm faced with the Solomonian moment: do I bring a Set Designer and a Scenic Painter, or a Set Decorator and a Graphic Artist, and who's going to do the set sketches? I can't bring the entire safety net, so who will provide me with the strongest lifelines? Who has the broadest skill set? More often than not, I'll hire an Art Director with multiple skills and a background in other crafts. This kind of decision is becoming more common, and on larger productions as well. Producers know that Art Directors and Assistants throughout the country are represented by the ADG, while Painters, Draftsmen and Illustrators can be represented in most cities by the various studio mechanics' locals. Bringing a multi-skilled Art Director is an easier sell.

It helps a lot to become known as an Art Director with multiple skills, rather than as a specialist with just one. In those new Hollywoods, where the talent pools are much smaller, designers are all generalists. Illustrators can draft, Scenic Painters do graphics, and Art Directors build their own models. Some of our members in Hollywood continue to believe that there will always be plentiful work for specialists who practice in only one narrow field. There is less and less of that work each year, and artists who believe their specialized craft will survive forever are living in that fantasy world, are living in denial. This denial is fed by a desire to retain the familiar. People are often afraid of things that are new or different, afraid of change. They frequently try to retain the familiar, even in the face of losing their livelihood. Our members need to embrace generalism and expand their skills so that they can continue to provide Production Designers, throughout our national jurisdiction, with a creative and robust safety net.

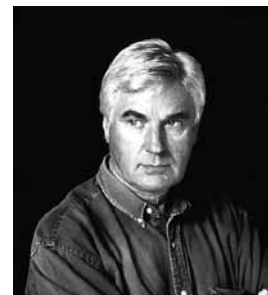


REAR SCREEN PROJECTION
FRONT SCREEN PROJECTION
ELECTRONIC SCENERY PROJECTION
DRIVING SEQUENCES
LCD & PLASMA FLATSCREENS



contributors

Born in 1942, **Stuart Craig** grew up in Norfolk, England. He studied at the Royal College of Art in London and his first Art Department junior job was on *Casino Royale* in 1967. His career developed from Draughtsman to Art Director, working for Terry Marsh, John Box and John Barry, who gave him his first Production Design break in 1979. Stuart feels extremely lucky to have had *The Elephant Man* (1980) and *Gandhi* (1982) as his second and third design jobs. He was awarded an O.B.E. in the 2002 New Year's Eve honours list and the Lifetime Achievement Award from the Art Directors Guild in 2008. Craig has been nominated eight times for an Academy Award®, and has won three times: in 1983 for *Gandhi*, in 1989 for *Dangerous Liaisons*, and in 1996 for *The English Patient*. He has also won two BAFTA Awards and the very first ADG feature film Award for *The English Patient*.



NEIL LAMONT, the Supervising Art Director on all of the Harry Potter films to date, has worked with Stuart Craig on ten films during a career spanning more than twenty-eight years. His films include *Enemy at the Gates*, *The World Is Not Enough*, *In Love and War* and *GoldenEye*, as well as the Academy Award-winning *Titanic* and *The English Patient*. **Hattie Storey** joined the Potter team on *Harry Potter and the Goblet of Fire* as a Junior Draughtsman before becoming Props Art Director on *Half-Blood Prince*. She studied architecture at Cambridge University and has been working in the film industry for nine years. Her other films include *Sweeney Todd*, *Vanity Fair* and *Charlotte Gray*.



Set Decorator **Stephenie McMillan** has worked on all of the Harry Potter movies to date and received Academy Award nominations alongside Production Designer Stuart Craig for *Harry Potter and the Goblet of Fire* in 2006 and *Harry Potter and the Chamber of Secrets* in 2002. Prior to this, one of McMillan's career highlights was winning the Academy Award for Best Art Direction for Anthony Minghella's *The English Patient* starring Ralph Fiennes, an accolade she again shares with Craig. Other notable films displaying her artistry include *Chocolat* with Juliette Binoche and Judi Dench; *Notting Hill* starring Julia Roberts; *The Avengers*; *Fierce Creatures* with John Cleese; Richard Attenborough's *In Love and War*; *Mary Reilly*; *Shadowlands* again with Attenborough; *The Secret Garden*; *Year of the Comet*; *Under Suspicion*; *Dealers*; *A Fish Called Wanda*; *Santa Claus* and *Give My Regards to Broad Street*.



Miraphora Mina has worked on all of the Harry Potter movies to date and **Eduardo Lima** joined her on *Harry Potter and the Prisoner of Azkaban* in 2003. Together, they are responsible for the graphic props. These include the Hogwarts Letter, Daily Prophet, various hero books, the Quibbler and the Marauders Map to name just a few. Trained in theatre design in London, Mina started as a junior draughtsman and then moved into designing graphic props, which she has been doing for the last fourteen years. Lima, in contrast, comes from a Graphic Design background in Rio, Brazil, from where he originates. He made the move to London in 2001 to pursue a film career in London. Other notable films displaying their artistry include *Portrait of a Lady*, *Sweeney Todd*, *The Golden Compass* and *City of Ember*. This year, they have formed their own graphic design company Minalima Ltd.



Growing up, **Michael Wylie** didn't find Flint, Michigan, to be exactly fertile soil for becoming a Production Designer in the movie business. But then again why not? When Universal Studios came to the tiny resort of Macinac Island in the late 1970s to shoot portions of the wildly romantic classic *Somewhere in Time*, Wylie was awed by the designer Seymour Klate's ability to transform the gigantic Grand Hotel from 1976 to 1900 to 1965 all in a matter of weeks. He was hooked. After disastrous stints at numerous major and minor institutions of higher learning, he thought it was time to give show business a try. He worked his way up from a floor sweeper (otherwise known as the worst p.a. in history) through the Art Department on great projects and really bad projects, with wonderful people who taught and shared and gave a hand up, and he is now a full-fledged Hollywood-type Designer.



Faux Library Studio Props, Inc.



More than books!



Cleared Graphics



17,000 sq. ft. of stuff
to make you look good



12007 Vose
North Hollywood
818-765-0096



ART DIRECTORS GUILD Production Designers, Art Directors Scenic Artists, Graphic Artists, Title Artists Illustrators, Matte Artists, Set Designers, Model Makers Digital Artists NATIONAL BOARD OF DIRECTORS

President
THOMAS A. WALSH

Vice President
PATRICK DEGREVE

Secretary
LISA FRAZZA

Treasurer
MICHAEL BAUGH

Trustees
CASEY BERNAY RICK CARTER
MARJO BERNAY EVANS WEBB

Members of the Board
SCOTT BAKER ADOLFO MARTINEZ
MICHAEL DENERING GREGORY MELTON
JAMES FIORITO JOE MUSSO
MIMI GRAMATKY DENIS OLSEN
BILLY HUNTER JAY PELISSIER
GAVIN KOON JACK TAYLOR

Council of the Art Directors Guild
MICHAEL BAUGH, RICK CARTER
NATHAN CROWLEY, MIMI GRAMATKY
MOLLY JOSEPH, ALEX McDOWELL
GREGORY MELTON, PATRICIA NORRIS
JAY PELISSIER, JOHN SHAFFNER
JACK TAYLOR, TOM WALSH

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

Illustrators and Matte Artists Council
CAMILLE ABBOTT, CASEY BERNAY
JARID BOYCE, TIM BURGARD
RYAN FALKNER, TREVOR GORING
MARTY KLINE, NIKITA KNATZ
JANET KUSNICK, ADOLFO MARTINEZ
HANK MAYO, JOE MUSSO
PHIL SAUNDERS, NATHAN SCHROEDER

Set Designers and Model Makers Council
SCOTT BAKER, CAROL BENTLEY
MARJO BERNAY, JOHN BRUCE
LORRIE CAMPBELL, ANDREA DOPASO
FRANCOISE CHERRY-COHEN
AL HOBBS, BILLY HUNTER
JULIA LEVINE, RICK NICHOL
ANDREW REEDER

Executive Director
SCOTT ROTH

Associate Executive Director
JOHN MOFFITT

Executive Director Emeritus
GENE ALLEN

from the president

EMPATHY AND NEW PARADIGMS

by Thomas Walsh, ADG President



The word empathy (the ability to understand and share the feelings of another) has recently entered the spotlight of our national dialogue. No one at any level is immune from the current downturn and flight of production from Southern California. To say that the last two years have been among the worst that many of our members have experienced in a generation is to state the obvious. Many of us share the pain and concern for the welfare of our members, professional colleagues and industry.

For too long we have allowed ourselves to believe the old adage that the entertainment industry is recession proof. Obviously this is a myth. The studios are as dependent as are any other businesses upon outside financing. The ever-increasing pursuit of large tent-pole productions is diminishing the opportunities for moderate ventures. When combined with excessive above-the-line compensation, misguided management and business practices, you have our current situation, one where too much is being spent on too few to the detriment of too many. But unlike Detroit, the world still wants to buy our marvelous entertainment products in all its variations.

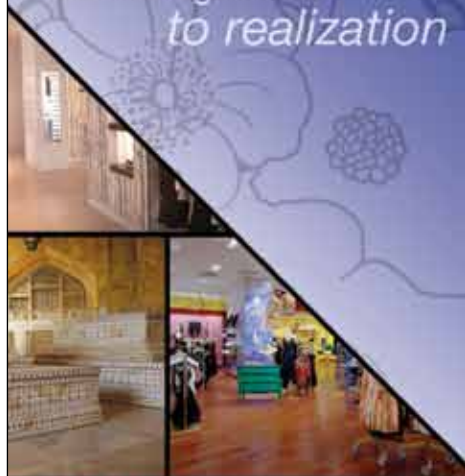
The studios and producers recite their never-ending mantra that, “it’s too expensive to shoot here,” to rationalize the flight to other states and countries in pursuit of financial incentives and below-the-line savings. These shortsighted practices further defer the harder choices and dialogue that must be pursued if the problems are to be clearly identified and the necessary solutions found. The time has come to reveal the excuse that, “its too expensive to shoot here,” for what it really is—a cop-out and retreat from the more difficult responsibility of identifying the most significant issues and forging the real partnerships that are essential for our mutual survival.

To be fair, there are filming policies and incentive changes that must be pursued and instituted at both the local and state levels. But familiarity has bred contempt, and for too long, our industry and its workforce have been taken for granted. Studios, producers, politicians and labor unions must work together to provide focused leadership. In California, we still possess the finest and largest collection of skilled artisans and support services in the world. Here the expression, “use it or lose it,” could not be more appropriate as we watch local vendors, crafts, and resources disappear at an alarming rate.

We are now experiencing a true paradigm shift in the production of entertainment, and all the Guilds and locals must become active and responsive in making the necessary changes to our own past practices if we are to remain relevant in the industry of tomorrow. It is in our mutual long-term interests to identify and pursue internal policy changes that will make every one of our members, because to their creativity, experience, versatility and flexibility, a preferred-hire for future productions wherever they might occur across the globe.

We will continue to have hope, but that hope must be combined with renewed efforts toward prompting the studios and politicians to find a genuine empathy for the entertainment industry and its workers in Southern California. The time is now!

from imagination
to realization



PRINT UP TO 126" WIDE!

ANY SUBSTRATE

ECO FRIENDLY

WHITE INK

astek inc.
CUSTOM DESIGN AND DIGITAL PRINT

VISIT OUR HUGE
Showroom/Warehouse

15924 Arminta ST
Van Nuys, CA 91406

(818) 901-9876

astekwallcovering.com



OIGRAPHICS

now located upstairs at astek

WARNER BROS. STUDIO FACILITIES

SERVICES

SIGNS & GRAPHICS

HAND-PAINTED
MURALS

LARGE-FORMAT
DIGITALLY PRINTED
MURALS

FABRICATED SURFACES
(Vacuum-formed panels)

PLASTER & FIBERGLASS
FABRICATION

ARCHITECTURAL
ORNAMENTATION
COLLECTION

METAL FABRICATION



CONSTRUCTION SERVICES

CREATING

INTERIOR AND EXTERIOR

SETS AND PROPS



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

™ & © Warner Bros. Entertainment Inc. (s09)



by Nicki LaRosa, Special Projects Coordinator

Weddings, birthdays, graduations, and all special occasions merit gifts with longevity and meaning. A Gift Registry is now available at Gallery 800, and it extends to the public as

well. Please encourage your loved ones to consider this unique option. Word of mouth is the Gallery's best advertising (and most cost-effective).

The 4th Annual Art Unites show is just around the corner. The personal artworks of ADG members reflect the talent and diversity of the Guild itself. Art Unites affirms that diversity and unity are not mutually exclusive by uniting us all through our love of art.

"An artist needn't be a clergyman or a churchwarden, but he certainly must have a warm heart for his fellow men."

—Vincent van Gogh

Each year, this exhibition reveals the depths of our members' hearts, while encouraging the unique talents of each participating artist. The theme is completely open to interpretation, so have at it! Email submissions for Art Unites will be due the first week of November. On December 5, 2009, the opening reception will double as the Guild's holiday party, so please save the date.

"Artists create art, that's what we do; and showing at Gallery 800 is a terrific way to share our gifts with our colleagues and the community. I'm very grateful to have this opportunity and encourage everyone to participate. Plus, our openings rock!"

—Edward L. Rubin

SANTA MONICA AND THE CHANNEL ISLANDS

Press release from TAG Gallery

Don't miss Ernie Marjoram's latest exhibition, *Santa Monica and the Channel Islands*, at TAG Gallery. In 1995, Ernie began designing and sketching sets for television, film and themed environments for entertainment industry clients such as Walt Disney Imagineering, and he now teaches design and perspective sketching at the AFI Conservatory as well as public classes on a variety of art and design related subjects. Ernie will present a slide talk on *Travel Sketching: Tools & Techniques*, Thursday, August 6, at 7 PM and will perform a live demonstration *Painting in Oils*, Sunday, August 9, at 2 PM. Both events will occur at TAG Gallery, located at 2903 Santa Monica Boulevard in Santa Monica. Gallery hours are Wednesday through Sunday, 9 AM to 5 PM, or by appointment. His exhibition runs from July 22 to August 15, 2009.

Subscribe to Ernie's Art newsletter and receive advance notice of his exhibitions, classes and art related activities: email your contact information to storyart@pacbell.net with SUBSCRIBE in the message box.

Look for Gallery 800 updates via NEWS YOU CAN USE and Art Unites emails; and please visit the new landing page within the ADG website: www.Gallery800.com for more information or contact nicki@artdirectors.org or 818 762 9995.

Below: Ernie Marjoram's SANTA MONICA PIER (Oil, 11" x 14")





2009 FILM SOCIETY SCREENINGS

by Tom Walsh and John Muto, Film Society Chairs

**Designing for the Studio Backlot –
August 23, 5:30 PM, The Aero Theatre**
THE CHASE (1966),
designed by Richard Day
and Robert Luthardt

The Chase was designed by seven-time Oscar winner Richard Day, and directed by Arthur Penn, with a screenplay by Lillian Hellman based on the play by Horton Foote. The film, starring Marlon Brando, Jane Fonda and Robert Redford, takes place entirely in Texas during one night and portrays how the escape of a man from prison profoundly affects the various inhabitants of a small Southern town. The film was shot on the Fox lot and at the Fox Ranch, now Malibu Creek State Park. Following the film, Production Designers Albert Brenner (*Beaches*, 2010), William J. Creber (*The Greatest Story Ever Told*, *The Towering Inferno*) and Corey Kaplan (*The X-Files*, *Cold Case*) will participate in a panel discussion to be moderated by Production Designer and ADG President, Tom Walsh. A brief presentation and clip reel will also be shown to highlight the creation and use of backlots in film.

**Designing for Star Trek: Past & Future –
September 27, 5:30 PM, The Egyptian Theatre**
STAR TREK (1967 through 2009),
designed by various Production Designers

Clips from the original *Star Trek* television series and past feature films, as well as the May 2009 theatrical release, will be shown, with a panel discussion to follow. Created by Gene Roddenberry, the groundbreaking television series was nominated for thirteen Emmy Awards® from 1967 to 1969, including one for Walter Jefferies' Art Direction. The first ten *Star Trek* feature films have been nominated for ten Academy Awards including Art Direction (1986 – *Star Trek: The Motion Picture*, Harold Michelson, Production Designer), visual effects, cinematography and makeup.



Top: Marlon Brando is Sheriff Calder who must protect escaped convict Bubba Reeves, played by a thirty-year-old Robert Redford, from a small Texas town's vigilante mob in *THE CHASE*, a story of prejudice, violence, and frustrated love. **Above:** The September screening will follow the *Enterprise* and her sister ships through forty years of *STAR TREK* reincarnations.

OSCAR® MODELS DISPLAYED AT THE LANDMARK THEATERS

by Dan Gorski, *The Landmark*

Models of nine Academy Award stage sets, from 1996 to 2008, most being Emmy®-winning designs, were loaned by the Art Directors Guild to the Landmark Theaters in West Los Angeles where they were displayed in the lobby and hallways in the weeks leading up to this year's Oscar telecast. Each year, the show's Production Designer and his creative team typically build a very detailed model of the proposed setting to allow the show's producers and director, as well as the Academy's Board of Governors, to envision how the final set will look.

The Production Designers of the exhibited models are Roy Christopher (six sets), Michael Riva (two sets) and Bob Keane. The Model Makers are Lorrie Campbell, Joe Celli and Gloria Lamb. The models were assembled and restored by Art Director Joe Chelli and were displayed at the Landmark through February 22, date of the 81st Academy Awards® presentation.



Above: 75th Academy Awards® (2003) – Roy Christopher, Production Designer



Dangling Carrot
Creative

Dangling Carrot Creative is a young, energetic graphic production house based in the greater Los Angeles area. True to our name, we aim to lure, tempt and entice - offering clients a fresh graphics solution that combines measurable results with limitless creativity. We are staffed by experts who provide dependable advice with that extra twist that drives truly great results.

Graphics
car wraps, duratrans, signs, banners, stunt glass, carpet...



Diffusion
any image, many materials; a flagship product for Art Directors and DPs



Specialty
our specialty... print on a rose? a 747? of course!



Dimensional
from routed wood to brushed aluminum, advice and execution, start to finish



Flooring
two grades of linoleum from an image you provide or we help create... in a matter of days



**Your Imagination...
Our Only Limitation**

p. 661-295-6610 f. 661-295-6699
www.danglingcarrotcreative.com
40 Years of Experience Finally Goes UNION





Above: The cover of t.e.a.'s first album, scheduled for release this year.

Nigel Mitchell's Production Design work can be seen at: www.nigelrmitchell.com—his music can be sampled at www.tunnelmental.com—Juliet Johnson's latest book, *SOMEBODY'S ALWAYS HUNGRY*, is available at www.somebodyalwayshungry.com

IS IT TEA TIME?

by Juliet Johnson, horse-drawn carriage driver and denizen of the Universal backlot

In a recent interview, Nigel Mitchell was asked what he does when he's not working as a Production Designer:

"Apart from looking for work, which takes up a lot of my time (especially recently), I follow my other passion—music. My band, Tunnelmental Experimental Assembly, keeps me creatively very satisfied." He went on to say, "I love my work, its challenges and diversity are exciting. I have no problem balancing the creativity of both my careers as a Production Designer and singer-songwriter, in fact, it is a perfect balance." He added, "I am ready to reap my rewards!"

Whether it's music or designing, Nigel lives by his mantra, that "creativity is the key to life." His creative journey led him to Los Angeles, a long way from his English countryside hometown of Cheltenham. Before working as a freelance Production Designer and Art Director, Nigel started his working life as a steeplechase jockey. After riding a winner at his hometown racecourse, the center of steeplechase racing in the U.K., Nigel felt driven to set out on his artistic path, by writing music. "The poetry and lyrics pushed my creativity into starting the band, Tunnelmen."

Having a keen sense of fashion and design, Nigel also worked as an interior designer and decorator in the U.K. His band then got the opportunity to relocate to Los Angeles, where he and the band worked with independent record companies, recording, touring and running a nightclub in Hollywood. Nigel also utilized his aesthetic and visual skills, to work as an Art Director on many music videos. After some of the English members of the band went back to England, Nigel continued to write and record music, getting some of his songs placed in independent movies. Nigel is keen to further his career as a Production Designer and his work was recently featured on the ADG website.

"After a decade of having music be on the back burner [in the summer of 2008], I decided I would resurrect the band with some new Los Angeles members under the name Tunnelmental Experimental Assembly, or t.e.a. for short. Working with my friends from the film business, who have a background in music, has pushed my creativity to new levels," Nigel expressed. "The music we are writing now really allows me the freedom of expression I crave. I am excited to be working with people who stretch that creativity: Derek Pippert, who works as a Supervising Foley Editor, Tim Hays who is a brilliant Sound Mixer, and Todd Szabo who works as a Production Designer and Voice-Over Artist. The diversity of backgrounds these fellow musicians give to our music is evident on our new recordings."

The production skills and musicianship are opening doors to even greater possibilities. The single, "killing time: the 8.15 mixes" is out now. The new album *tea-time?* is scheduled to be out in August. "Tunnelmental Experimental Assembly will continue to build on the success of our originality," Nigel said. "We are putting together some live shows that will further the diversity of our creative growth." He added, "It is tea time!"

NBC UNIVERSAL LAUNCHES REDESIGNED WEBSITE

by Aaron Rogers, NBC Universal

NBC Universal has announced the launch of the redesigned Filmmakers Destination website, www.filmmakersdestination.com. The site details production and post-production services available to filmmakers at Universal Studios, NBC Burbank, and NBC New York. Utilizing the latest Web technology, the updated site features podcasts, downloadable and searchable catalogues, 3D stage animations, and comprehensive talent credits.



"No matter what your needs are to complete your project," said Dave Beanes, senior vice president of NBC Universal Production Services, "the site has features and information to help get the job done. We've increased the amount of information and made it easier to access."

Above: www.filmmakersdestination.com.

"The new site offers a tremendous amount of personalization," said Chris Jenkins, senior vice president of Universal Studios Sound. "Clients can log in, store their favorite pages, and email the site's content to colleagues for faster, more informed decisions."

310.286.0921 818.285.XMAS
818.285.9630 {FAX}

WORLD'S LARGEST PROP SHOP

SANTA WILL TRAVEL

LIGHTS • LED, C7, C9, & MORE!
 TREES • SLEIGHS • SANTAS
 ELVES • DEER • ORNAMENTS
 HANUKKAH • KWANZAA & VINTAGE TOO!

WORLD'S LARGEST PROP SHOP • WORLD WIDE DELIVERY SERVICE

5057 LANKERSHIM BLVD.
NO. HOLLYWOOD, CA 91601
WWW.CHRISTMASPROPS.COM

SANTA WILL TRAVEL.COM

FILMARTOLA

Gluck Sander
 1899 - 1978

Collection new to the market now available for rental.
 Please see the extensive Sander folio at FILMARTLA.COM
 Phone 888.858.7107



PROUDLY SERVICING THE INDUSTRY FOR 35 YEARS



Specializing in

Artist Supplies
HP Supplies
Drafting Supplies
Epson Supplies
Model Making Supplies
Production Services

Now Selling and Renting Wide Format Printers

SAME DAY DELIVERY
800-866-6601



Culver City
3030 So. La Cienega Blvd.
310.204.1212

West L.A.
12400 Santa Monica Blvd.
310.820-0445

Agoura Hills
30135 Agoura Rd.
818.575.9565

Westchester
7280 Manchester Blvd.
818.575.9565

the gripes of roth

ASK NOT WHAT YOUR UNION CAN DO FOR YOU...

by Scott Roth, Executive Director



JFK famously said, “Ask not what your country can do for you, ask what you can do for your country.” A literal paraphrase applied to the Art Directors Guild would be, “Ask not what your union can do for you, ask what you can do for your union.” Now I would be the last to say that you shouldn’t have high expectations for what your union can and should do for you—you should. The entire Guild staff and the volunteer members who serve on the Guild’s Councils, committees and Board, spend a lot of time in your service, to the best of their abilities, as is their charge. What I am suggesting is that by asking what you can do for your union, and then doing it, you strengthen the union, thus enabling it to do more for you and for all other Guild members. It can also provide a source of satisfaction and accomplishment hitherto untapped.

Among our more active committees are those concerned with:

- the revamping and reenergizing of our website;
- exploring the multitudinous workplace issues that define and describe (and occasionally circumscribe) workplace relations between and among members of the same craft, members from different crafts, and members working with individuals from other locals as well as with management personnel;
- organizing our next 5D conference (dealing with the challenges of and potential inherent in Immersive Design);
- member training and education;
- Gallery 800, our fixed venue in North Hollywood for the exhibition and sale of artwork by members;
- our annual awards banquet at the Beverly Hilton.

Besides the committees referenced above (and, this being the Art Director Guild, we of course have even more committees, but the ones above are the leading lights), we’re also assembling a cadre of union stalwarts who are freely giving their time to man (and, as appropriate, to “woman”) IATSE picket sites and job actions.

And, of course, there is always service on the craft councils (Art Directors, Scenic and Graphic Artists, Illustrators and Set Designers) and the Board of Directors. The pay may be low (in fact it’s nonexistent), but the benefits are high. By helping to make conditions better for your union sisters and brothers, you stand to reap benefits as well. Some are obvious: all members benefit because of union initiatives you advance, including of course yourself. But you also benefit in knowing your selfless acts make others’ lives better, and I don’t know how to put a price tag on that. Service to your fellow members is empowering, ennobling, and, gosh darn it, it just feels good (not to mention the free food, drink, and camaraderie).

So if any of the above sounds attractive, please drop me a line. We’ll happily engage your time, talents and energies on behalf of your fellow Guild members. Thanks.



FOX STUDIOS
PRODUCTION
SERVICES



WE'RE BEHIND YOU ALL THE WAY.



COSTUMES

DRAPERY / UPHOLSTERY / FLOORING

EXPENDABLES

GRIP / SET LIGHTING

PAINT / FAUX FINISHING

SIGNAGE / DIGITAL PRINTING

STAFF / VACUUMFORM / FIBERGLASS

TRANSPORTATION

WOOD MOULDING

*Introducing our new "green"
Staff and Moulding Catalog including
inventory from other recently closed Staff Shops.
Pages are made of crushed limestone
and cover is recycled chipboard.
Call the number below for the complete catalog
or request only the update pages.
Catalog is also online at
www.foxstudiosstaff.com.*



FOX STUDIOS PRODUCTION SERVICES
10201 W. Pico Blvd. • Los Angeles, CA 90035

310.FOX.INFO • 310.369.4636
www.foxstudios.com • foxinfo@fox.com

™ and © 2009 Fox and its related entities. All rights reserved.

lines from the station point

HELP US HELP YOU

by John Moffitt, Associate Executive Director

On July 1, the Guild instituted a policy that would levy a \$25 fine on those members who failed to notify the office within one week of the commencement of employment and also to inform the office of the amount of their salary. “Draconian. Big Brother,” voiced a small segment of the membership. “What gives the ADG the right to require this notification, and why does it need this information anyway?”

Article V – Working Rules and Member Obligations – of the Guild’s Constitution and By-laws clearly gives the Board of Directors the power to set a fine for failing to report this information. It goes on to state that information furnished to the office will be kept confidential and any use of statistical information derived from these reports will be shared only within the Guild on a need-to-know basis.

The Board had long wrestled with the problem of coaxing our busy, on-the-run and sometimes reluctant members to take the time to report their employment and salary information. With members spread over the county, the nation, and even abroad, working in studio facilities, stations and location trailers, jumping from project to production to facility, it was clear that we’d continue to lack the demographic information we’d need to appropriately represent our members. In the case of those members who negotiate personal service contracts, the employer is obligated to provide the local a copy of the deal memo. Many of the industry’s major employers already send these terms of employment to the ADG, but for the others, obviously, if we don’t know who you’re working for, we can’t make the request.

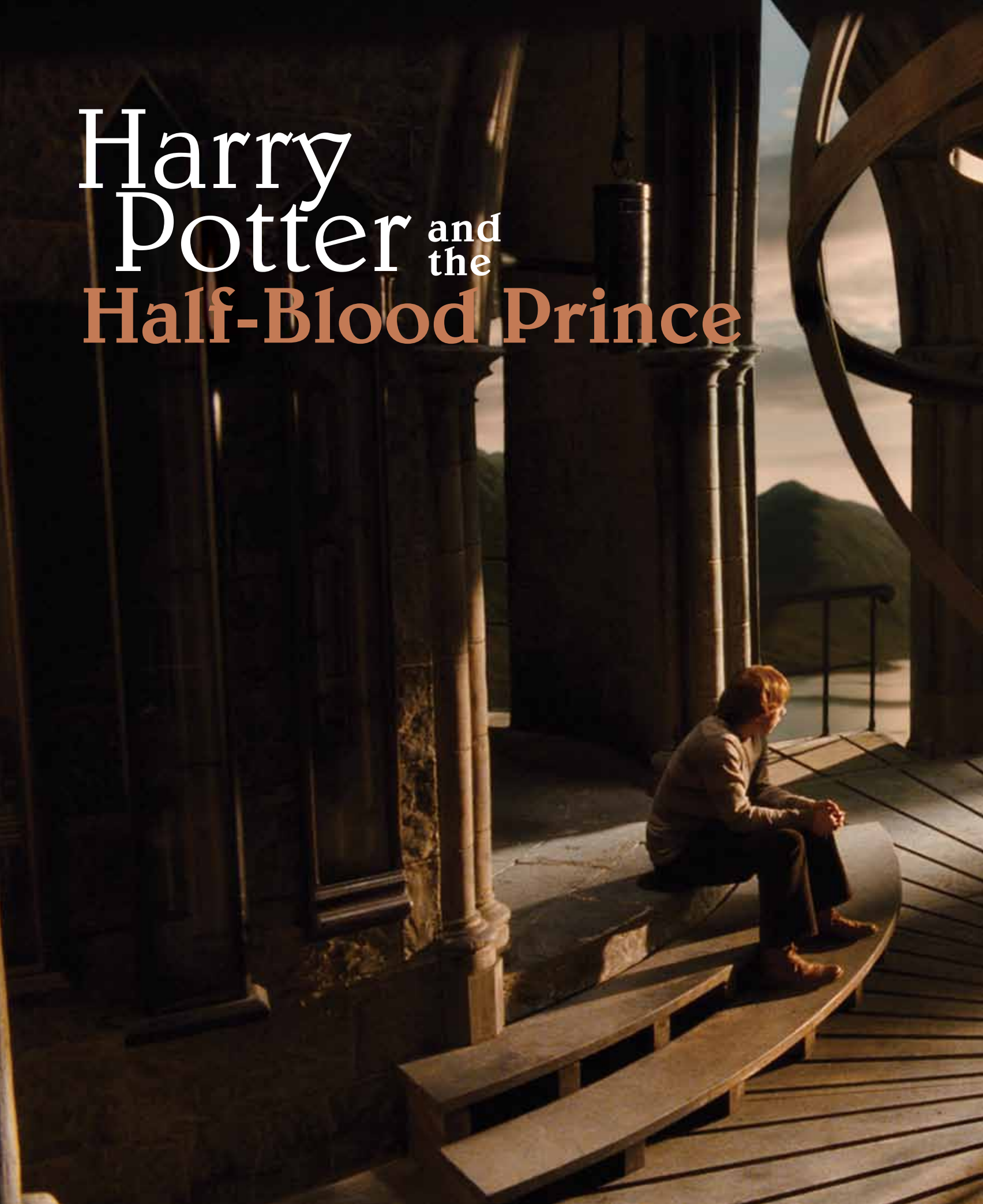
Any union exists to best represent the interests of all of its members, to negotiate and interpret collective bargaining agreements on their behalf, and to protect those interests and intercede with the employer when occasion demands. In the past, without a full reservoir of this basic demographic information, the Guild’s staff has had to scramble whenever it came time to turn on the information tap. When the IA has notified us about a certain production’s payroll problems, or some other issue directly affecting our members, and asked us to notify those members working on the production about the matter, we were often left holding an empty glass. The ADG cannot adequately represent members when we don’t know where they are and by whom they’re employed. Furthermore, when we negotiate a contract, if we’re working from just a drizzle of statistical information about our membership rather than a steady rain, we could effectively be negotiating a contract based only on the occasional puddle of information.

Since the policy’s first announcement in News You Can Use, even before the fine was officially imposed, a steady river of job notifications have flowed into the office instead of the usual trickling stream. It seems then, that the threat of the fine is working its magic and seeding the clouds. It was never the Board’s intention that the fines become a source of revenue, and the staff has tried to make it as convenient as possible to report your employment to the office. Not only can you call it in, you can log on to a page in the ADG Members Area and, with a click on the Work Notification button at the top of the page, you’ll find an easy form to complete with all of the requested and necessary information.

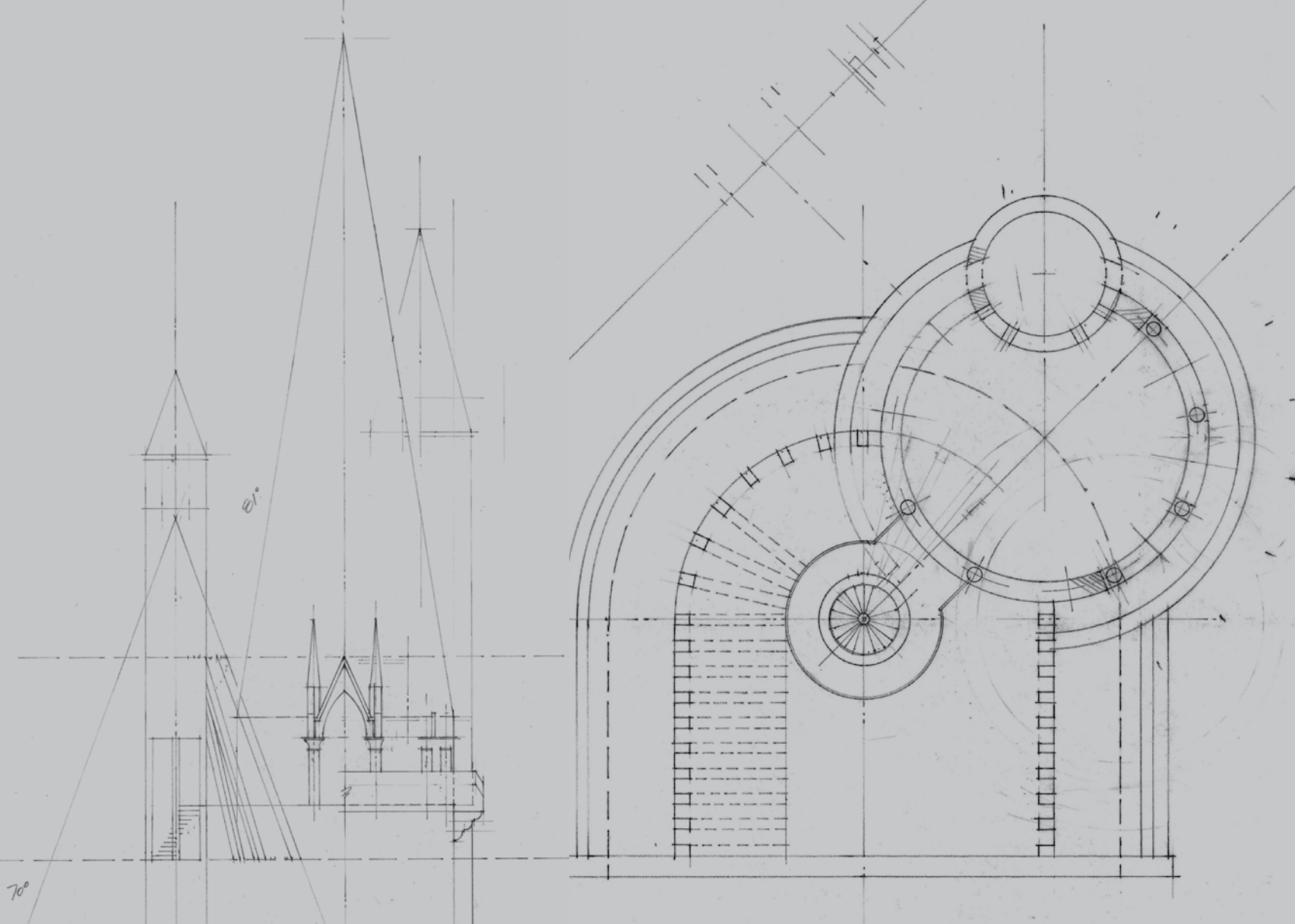
So please, help the office to help you by continuing to send in your employment notifications and save that \$25. Better you spend it on something more pleasant than a Guild fine.



Harry Potter^{and} the Half-Blood Prince







All images © Warner Bros. Pictures

A Traditional Perspective

by Stuart Craig, Production Designer

Above: Stuart Craig's original rough pencil plan and section drawing of the Astronomy Tower at Hogwarts School. The completed set is pictured on the previous pages. Much of the Gothic tracery was executed in polyurethane foam, and the two-part armillary sphere was built of metal with engraved acid-etched graphics depicting seventeenth-century views of the constellations.

When people have praised or been impressed by the *Harry Potter* sets, it's always the detail that does it for them; but for me it's not about detail—at least not at the beginning of the process. Detail comes with the period of the architecture (medieval gothic in this case). Having chosen that, one is obliged to make the texture of ancient oak correct or the weave of the tapestry believable. It's what you choose to do beyond that level that can make it fly ... when you get it right.

For me, *Harry Potter* was always about form. Detail and atmosphere are hugely important but are seductive and unreliable. I have never started with either. I produce some sketches myself, but nowadays less and less. Andrew Williamson is a wonderful architectural illustrator whose drawing

and computer skills are much greater than mine. I start with doodles but they are personal notes not handed on.

I have always produced an initial scale plan and section, because I prefer to deal immediately with size and proportion and to understand the form—three-dimensional form and space, shapes, volume, positive and negative space. These initial plans and sections, in pencil, look pretty dry but are key since they lead directly to a white card model, digital model, construction drawings, discussions with set decorator Stephenie McMillan, an illustration from Andrew, and eventually to detail and atmosphere and, finally, the presentation to the Davids (Yates, the director; Heyman and Barron, the producers).



We have a large Art Department—some thirty people—traditionally and brilliantly organized by Supervising Art Director Neil Lamont and linked to the usual wide network of associated departments including an excellent in-house prop-making facility, headed by Pierre Bohanna. Special, magical props are very significant in Harry Potter's world.

The aspect of the films that I am proudest of is the fostering of traditional craft skills that has occurred over these nine years: the full range of construction skills, sculptors, mould makers, painters, scenic artists—too many disciplines, let alone individuals, to name them all. Our large and continuous

appetite for these skills has made it possible for older craftsmen, not just to teach younger ones, but be succeeded by them. More important than that, it's good to see these old skills working alongside the new ones. We have a draughtsman or two whittling wooden pencils alongside those on Vectorworks®.

Full-size sections of the crystalline rock set were sculpted in clay, moulded and cast in clear resin. The CG extension began as a physical sculpture in miniature. Nothing here unique to *Harry Potter* but we tried to use old and new skills for what they did best.

Above: The interior of the ocean cave, a concept illustration by artist Andrew Williamson. Bottom, left: Illustrator Ron Blass' study for the interior of the ocean cave and the inferi, reanimated corpses that Lord Voldemort has bewitched to guard a precious locket hidden in the immense cave. Bottom, right: Blass' more detailed illustration of an inferius.





Above: Stuart Craig based this pencil concept sketch for the entrance to the ocean cave on the magnificent Cliffs of Moher on the western seaboard of County Clare in Ireland. **Below:** A screen capture of the finished sequence showing the shadowy entrance to the cave and the wild, dangerous sea—both CGI enhancements.

Bruno Delbonnel is a great director of photography and to us, an honorary member of the Art Department. The cameraman's new, rapidly developing, tool, digital grading, can make design and cinematography inseparable. When surface detail is too distracting or the counterpoint of light and dark not quite working, Bruno would effortlessly take things back into the shadow, giving the lit set the simple strong form you strived for in the first place. When design, lighting, blocking of the action and positioning of the camera are all working together, then it really flies, creating the beautiful frame. **ADG**





Top: Andrew Williamson's concept illustration of the spires of Hogwarts at sunset. The Astronomy tower is at center. **Bottom:** A screen capture of the completed CGI composite reveals how closely the effects artists followed the Art Department designs.

Wands and Broomsticks

by Hattie Storey, Props Art Director

When trying to describe the job of Props Art Director, I often just say it's all "wands and broomsticks." Not many films have an Art Director specifically to take care of props, but so much of the magical world of *Harry Potter* has to be designed and made from scratch—from wands and broomsticks to furniture, light fittings and moving portraits—that the role was introduced on the first film. I was lucky enough to take over the job in 2007 and started by reading and re-reading the book *The Half-Blood Prince*. We are fortunate to have such rich source material. J.K.Rowling's world is filled with a fantastic level of description, and the books are our constant inspiration.



Photograph by Jaap Buitendijk

Most key action props (wands and broomsticks) are described in the script and the book, but the greater part of our work is in background dressing, enriching the sets with layers of magical detail, often invented by Set Decorator Stephenie McMillan. It's my job to coordinate design, drawing and fabrication. For this, I rely on our team of superbly talented prop manufacturers, led by Pierre Bohanna, which includes sculptors, carpenters, painters and many other talented craftsmen at Leavesden Studios.

Being in the room when ideas are formed is exciting; to feel part of the process is even better. Many key props start life with a sketch by Stuart Craig. Stuart invariably produces a perfectly proportioned line drawing, containing all the information a draughtsman will need for detailing. A good example of this was the Vanishing Cabinet, which appears in the Room of Requirement. Director David Yates wanted the cabinet to look mysterious and threatening, and Stuart saw that a simple and strong silhouette was the best way to convey this feeling in a set overflowing with an eclectic array of other props and furniture. The finished piece is a tall, dark obelisk-like cabinet of ancient flaking lacquer, with an intricate locking mechanism of fretted bronze plates, devised and engineered by special effects technician Mark Bullimore.

Other specially made props are designed by Concept Artists whose illustrations help to describe form, texture and materials, and often, the context of the scene. Miraphora Mina was responsible for many of the fine, intricate items of jewelry, such as the golden locket, Katie Bell's cursed opal necklace, and Slughorn's green crystal

hourglass. Adam Brockbank devised most of the special props for Weasleys' Wizard Wheezes joke shop, including a giant caricatured sculpture of a schoolgirl who vomits a constant stream of Puking Pastilles into a bucket, brought to life in sickening detail by the prop makers.

The physical size of these props ranges from tiny pieces of jewelry to elements on an almost architectural scale, such as the giant armillary sphere in the Astronomy Tower. The central aluminium globe was decorated with etched pictorial representations of the constellations inspired by a seventeenth-century engraving. The light-sensitive masking and acid-etching process was a collaboration between the prop makers and the décor and lettering artists, while the main structure of the armillary sphere was fabricated by the metalworking department. The result is the realization of Stuart's vision: a strong sculptural shape cutting through the circular space at the top of the tower, and providing a striking backdrop to an important and climactic scene in the film. **ADG**

The Magic of Foam

by Neil Lamont, Supervising Art Director

Hand in hand, Stuart Craig, Construction Manager Paul Hayes, and I walk through the latest budget reduction process. Paul and I do not want to prune too harshly, needing to keep Stuart happy and not necessitate a redesign (well, maybe a small rethink). With ever tighter deadlines to complete the sets, and trying to allow the producers some flexibility within the schedule, new methods and materials have to be introduced.

How are we going to reduce the set cost without compromising the design and the quality of finish and still get closer to the budget reduction asked for? On *HP6* (*Harry Potter and the Half-Blood Prince*), purchasing two polyurethane foam spraying machines proved to be one of Paul Hayes' inspired ideas. We had dabbled with the foam on *HP5* for the enormous tree roots in the Forbidden Forest, and that had left us with a bad taste after several problems with outside contractors. These new machines meant no more delay issues and monetary squabbles. The technology was now in our hands. Initial progress was tentative and experimental but, as the weeks marched on, small architectural elements, Gothic trefoil traceries fifteen feet wide, and old oak planks, all came out of our foam (plasterers') shop. It became apparent that using foams with self-supporting strength we could expand to larger set pieces.

The first set we built which incorporated foam tracery and stonework panels was the Middle Courtyard. This set was built to alleviate a long shoot on location for the first unit, and also to provide essential weather cover. The tracery panels were twelve feet by six feet and handleable by only two men. If these had been plaster, you, extra men and heavy equipment would have been added into the equation. The Astronomy Tower, too, shows the scale and the accuracy that can be attained with the foam. The ease and speed of building, handling and fixing errors on foam sets makes a huge difference in all budgetary areas. Paul confirmed a saving of between 25% and 40% depending on the size of set.

We are now in the middle of construction on *HP7*, and a sizeable proportion of our new sets are constructed with large amounts of polyurethane foam. May the foam be with you! **ADG**



Opposite page: Stuart Craig's original pencil drawing of the memory cabinet for Headmaster Dumbledore's office. Inset: A photograph of the finished prop. Above: A piece of the exterior of Hogwarts' central courtyard set, revealing the polyurethane foam tracery panels.



The DAILY PROPHET

★ THE WIZARD WORLD'S BEGUILING BROADSHEET OF CHOICE ★

spellbook parchment scrollwork quill

spellbook parchment scrollwork quill

10,000 GALLEONS ON BLACK'S HEAD
SEE INSIDE FOR FULL DETAILS PG.3

National Weather
south - sunny period 11c
north - cloudy & rain 9c
central - sunny period 10c
London - cloudy & rain 11c

Zodiac ★ Aspects
ta - 11° virgo ☾ ♀ luna app-
♈ in ♋ aries - com ☾ ♀
♈ size - 100 ne pi ★ seen ☐

FIRST-SECOND EDITION
D 10003401 London - AR
TODAY ☺ in Scorpio
Letters or wires to the Editor should be sent only "by owl post" and with a clear wish to The Daily Prophet - AR

* 0 23 S. 0 23
9 0 11 S. 3 11
9 0 20 S. 0 20
9 3 35 S. 3 33
11 5 38 S. 5 38
4 0 49 N. 0 49
5 3 38 S. 5 38



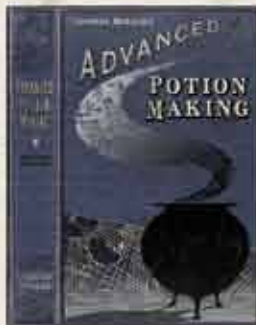
A GRAPHICS ALCHEMY!

by miraphora mina & eduardo lima, graphic designers

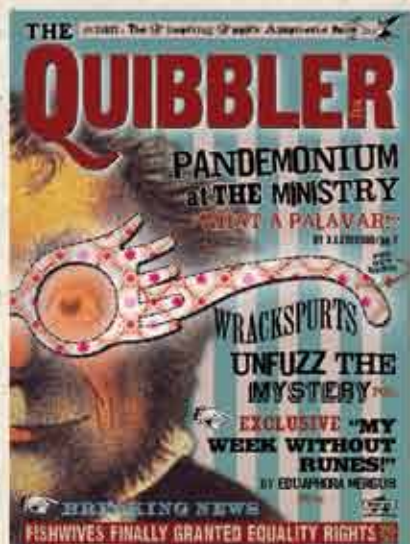


Not being constrained by reference to a particular period, we had the privilege to establish a visual graphic style right from the outset of Harry Potter I, and constantly develop it according to the demands of each subsequent film. As well as being part of the Decor, a large proportion of the Graphic Design is for scripted graphic props, essential to the story & characters. Therefore attention to detail is paramount, often requiring the feedback of the Director & Producers for final approval.

Such demands provide a unique opportunity to create 'complete' graphic props, without having to shortcut on either materials or process, as is often the case on smaller productions. For example, the pages of The Daily Prophet are each different, filled with absurd headlines & invented adverts. Its style has evolved over the six films particularly when, in the story, the Ministry of Magic begins to dominate the newspaper; the typefaces & layout reflecting the authoritarian mood.



continued!



EXCLUSIVE BLAHBLA BLAHBLA BLAHBLA BLAHBLA

Books feature heavily in J.K. Rowling's stories, each one imbued with a specific function to further the plot or help describe the characters. We make these as real as possible, often using litho printing and fine bookbinding to achieve a tactile sense, and experiment with as many materials and techniques as possible (metal, cloth, wood, parchment; laser-cutting, foiling, letterpress, screenprint). They are usually complete with every page printed in repeated sections.

In giving life to a graphic prop, of equal importance is the process of ageing. This serves to tell its story and describe its place in the character's world.

e. limus 3 jobs 7 health 6 MINISTRY AFFAIRS 9 sports 12

FLOO POWDER MISHAPS: THE FACTS YOU NEED TO KNOW

DARK FORCES GROW IN NUMBER

HOUSE PRICES CRASH IN HOGSMEADE

DEATH EATER TERROR CONTINUES

WHERE DO WE GET OUR WANDS NOW?

WEASLEY MEWZGEX

MANAGERS' SPECIALS!

"COMB-A-CHAMELEON"

BUY ONE, GET A SCREAMING YO-YO FOR A BIT LESS THAN YOU EXPECTED!



"RUBBY-O-CHICKEN"

TEA-PARTY SPECIAL! 4 FOR 3!
CHEEKY TEAS - GUARANTEED TO TEASE!

"ANTI-GRAVITY HATS"

YOU'LL EAT YOUR HAT!



relax in total spell-protection

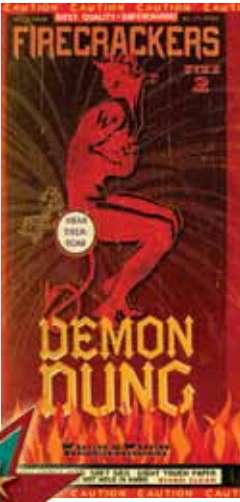
BACK BY POPULAR DEMAND!

"JINX-OFF!"

why pay 1 galleon, 16 sickles for each item?
FULL KIT: 4 galleons, 16 sickles, 28 knuts!

FREE WITH EVERY PURCHASE TODAY!







In Harry Potter & The Half Blood Prince, the Weasley Wizard Wheezes' shop was an exceptional opportunity to pull out all the stops – essentially a graphic designer's dream! It was a three story shop with thousands of running feet of shelving to be filled with unique products and packaging (no product placement on Harry Potter films)

The visual brief from Stuart Craig was to use a flamboyant colour palette and to reflect the spirit of the teenage proprietors by using unsophisticated, crude designs, often with a certain vulgarity to them. At this point, as with any design brief, visual reference is key in informing the direction of the style. Compulsive bibliophiles, we are often drawn to seemingly unrelated reference (a Japanese kimono pattern, a piece of rusting ironwork) that oftenw leads to making that first mark.

Whilst working principally in digital format, it was essential to recreate a naïve printing style, for example deliberately off-setting colours & mismatching the registration. In the story, the popularity and success of the shop demanded a vast array of products; around 120 were designed with large runs of each, mostly made in-house using a combination of photocopied packaging covering Chinese food tins or blank containers. For this we were lucky to have the invaluable participation of four assistants who not only made, but also created many of the artworks. In addition we had some designs lithographed in runs of 4,000 in order to create walls of products for background dressing.

We hoped to achieve an environment that was utterly irresistible to a small (wizard) child, whilst also momentarily stepping out of the familiar visual style of the Hogwarts World.

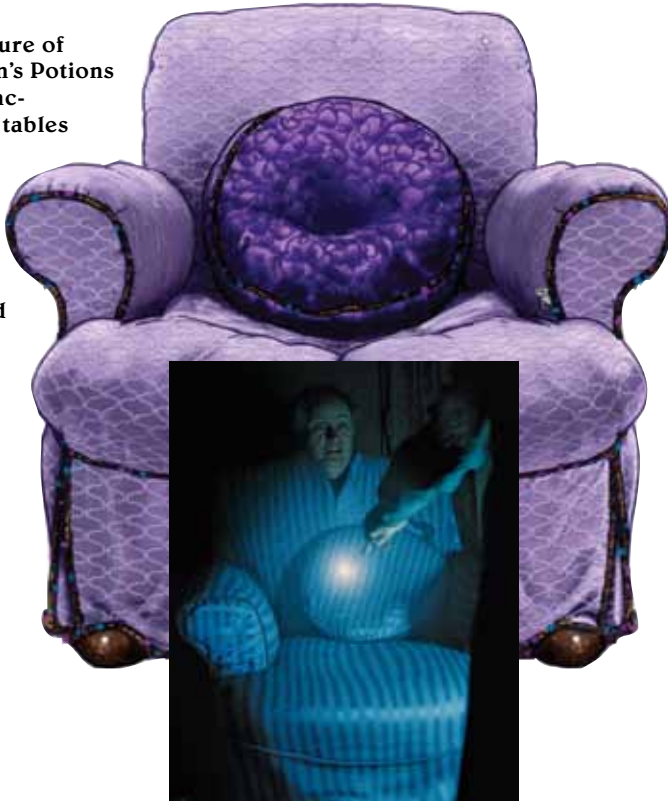
Weasley & Weasley Explosive Enterprises!

A New Potions Master for Hogwarts

by Stephenie McMillan, Set Decorator



Top: A screen capture of Professor Slughorn's Potions Classroom with zinc-topped laboratory tables and hundreds of glass jars. **Below:** Illustrator Adam Brockbank's concept sketch of Professor Slughorn disguised as an armchair. **Inset:** A screen capture of the interior of the Professor's house showing Slughorn in mid-transformation from the armchair.



As the Set Decorator of all the Harry Potter films, my role is to add detail to Stuart's forms.

We first meet a fearful Horace Slughorn hiding in the shape of a generously proportioned mauve silk armchair. He is a larger-than-life character, straight out of Victorian melodrama; above all he seeks status through association with others. Despite a lengthy retirement after decades at Hogwarts, the possibility of teaching the great Harry Potter is too tempting and he is persuaded to return as Potions Master.

The script requires him to have a large study, a classroom, and a small study for earlier flashback sequences. Stuart decided that we should reuse a vaulted room from *Harry Potter and the Order of the Phoenix* for the office, and to enlarge Professor Snape's underground Potions Room for the classroom, thus allowing extra space for more students and for the special effects of their various experiments.



Photograph by Stephen Swain

For the office I decided on a rich brown colour scheme—silk for the walls and corded velvet for the heavy curtains—and printed them both with a Pugin-inspired design in two sizes. The vaulting provided separate areas for a large carved desk, two aged brown leather Chesterfield sofas in front of the fireplace, a grand piano, and most important, a large round dining table for entertaining. Professor Slughorn, played hilariously by Jim Broadbent, is a great party giver who wants to bathe in the reflected glory of his best and brightest students, and he hosts a number of dinner parties for these favoured young wizards. At Christmas, the entire set is transformed with green organza drapes over the vaulting (not easy!) a large sculpted bonsai tree and red Chinese lanterns. My aim in the dressing was to capture the character of Professor Slughorn—his sycophancy, vanity and vulnerability. **ADG**



Above: Professor Slughorn's office with two brown Chesterfield sofas, a carved oak desk beyond, and screen-printed draperies at the window. **Left and below, clockwise from top:** A golden brown silk duplon fabric printed with black and gold was used as a wallcovering. This large-scale pattern was printed on mole brown corduroy for the curtains. Swatches of the brown corduroy and the mocha silk wallcovering for Professor Slughorn's office.

The Impossible Dream



by Michael Wylie, Production Designer



During the years that I was toiling away as a designer on low-budget movies and commercials, or whatever other crap I was doing at the time, I would dream of someone saying to me, "We trust you and think you will make this set look amazing. Just do whatever you want."

Wouldn't that be great to hear? What an impossible dream...

One afternoon, years later, I walked into Uberwriter, TV Royalty David E. Kelley's office at Warner Bros. to interview with him in the hopes of becoming the Production Designer on his latest legal drama-comedy-piece-of-genius called *Legally Mad*. After what seemed like sixteen hours of chit-chat mixed with upper-lip sweat, hallucinations, and the overwhelming feeling of impending doom that he will find out that I am, in fact, an impostor who has killed Michael Wylie and left his body rotting in the trunk of a car down by the river, ten or fifteen seconds had actually elapsed.



All images © Warner Bros. Television and NBC Universal

He said, "I love what you do and I want you to make a set that, when people walk into it or see it on television, they will say, 'Wow, I'd really love to work there.'"

Oh my God, I FREAKED OUT! That's it?! No ideas?! What do you mean just go off and do it?! It's your show for God's sake! Tell me what you want. I'm not a mind reader. BE CAREFUL WHAT YOU WISH FOR!

I used to buy design books like a crazy person. Stacks and stacks of unwieldy dust-collecting gigantic books. I still do. But now I am all about Corbis. It is my best design friend. I obsess. I will

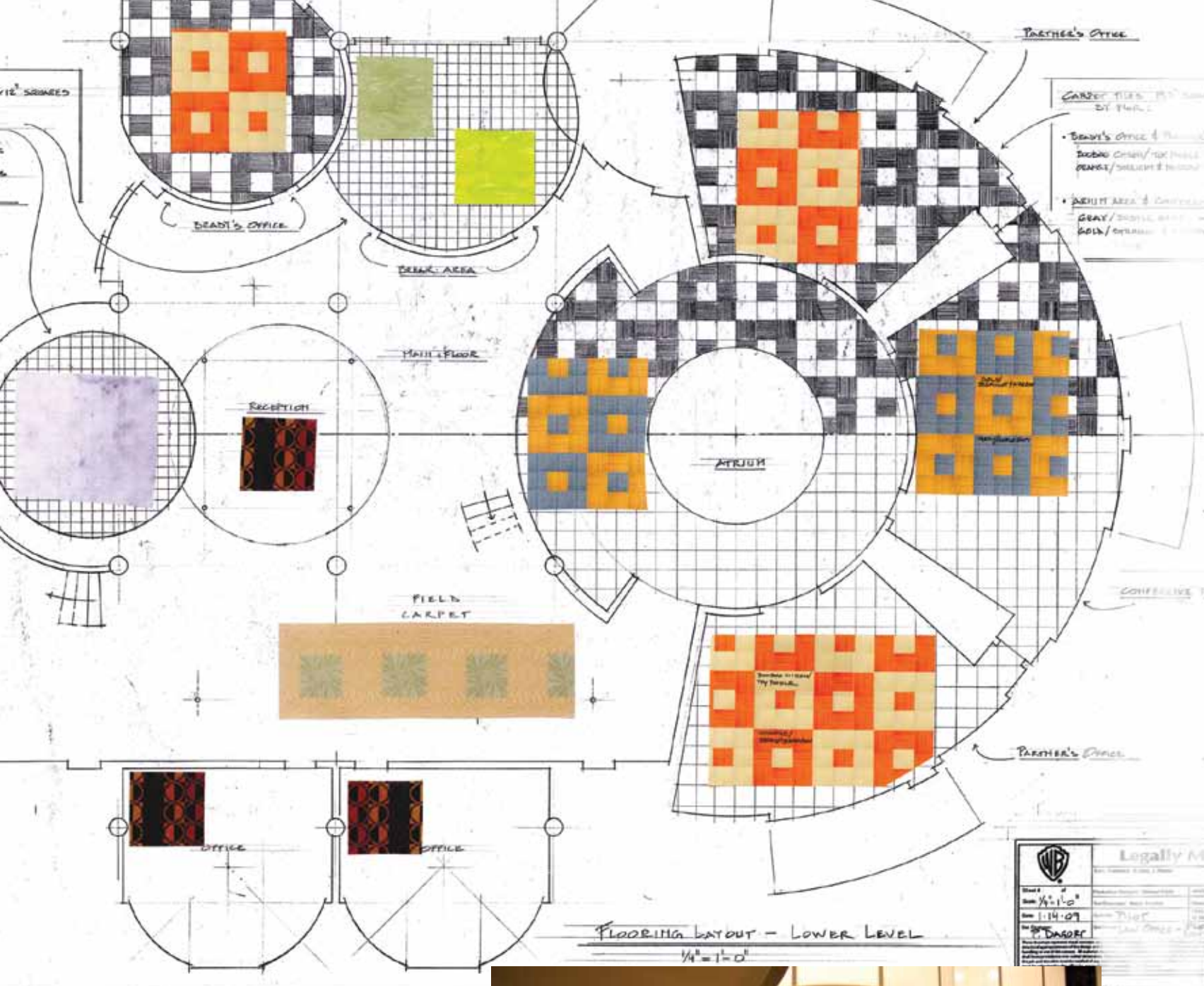
literally type in something as vague as living room and look at every single one of the five thousand images that come up. (I have no social life, apparently.)

I became obsessed with the idea of circles and it took over the entire scope of my research. Round rooms. Round windows. Round light fixtures. Fireplaces, wallpaper, doors, computers, typewriters, phones ... gimme more round. I gotta have more circles! It became ridiculous and perverse.

After that phase passed, I was ready to put pencil to paper. Well, borrowed pen on cocktail napkin is



Opposite page, top: The partners area of the Law Office. It was quickly dubbed "The Cone of Silence." The tree was made from wire rod coated in plaster and carved by hand. **Bottom:** A view from the reception area toward the back of the office. The giant light fixtures contained ten space lights each and were used to light the set as well as to be seen in the shot. **This page, top:** The "canteen" and a small office, which are both completely round. **Left:** A view of the model that was built by Phil Dagort.



Above: A schematic plan of the floor coverings. Right: A view toward the reception area. I have used these same elevators on thirty-seven different sets now.



more like it, but my great design team, Ken Creber and Phil Dagort, among others, put some serious pencil to paper and together we came up with the main set for the show in about a week's time.

The approval process was extraordinarily easy and fast. Everyone seemed to like what they saw.

The more difficult challenge was coming up with a palette of colors and textures that would complement the irregular nature of the architecture. I had just finished the show *Pushing Daisies* and had gotten very used to bright colors and horrifyingly conflicting patterns. I learned to love them very much. But there was one big problem: this pilot was to be shot using digital technology and I had very little experience with that. I traveled along a bit of a learning curve, figuring out which colors would overwhelm the camera's sensitive little soul, but eventually landed on a palette of strong yet muted tones that are part of the Benjamin Moore Historical Colors Selection.

Using Historical Colors led to the idea of mixing the new with the old. Set Decorator Halina Siwolop and I thought that if we used old-fashioned fabrics on modern furniture and modern fabrics on classic furniture we could achieve a version of that eclecticism that we loved so much on *Daisies*. We both wanted to ground the set in reality—it is, after all, a law office—but we also craved a layer of whimsy and Willie Wonka-ness. Halina brought that sensibility, and it worked out wonderfully.

In the end, it was a great experience for all of us. David Kelley, and his guys upstairs, got what they wanted, we just did whatever we thought was right, and I was able to create a set and a show of which I am incredibly proud. What could be more perfect!

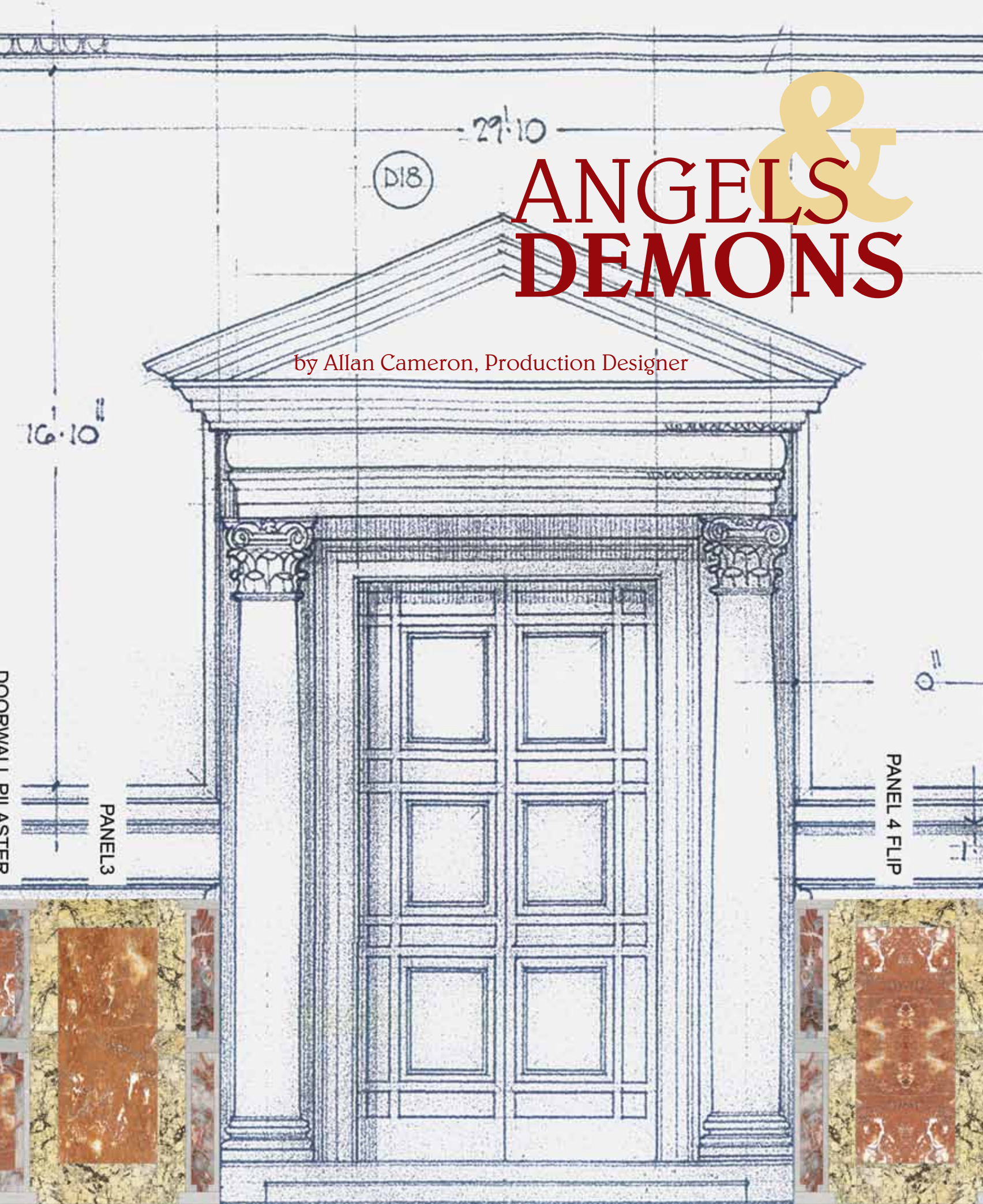
Now, they've created a monster... **ADG**

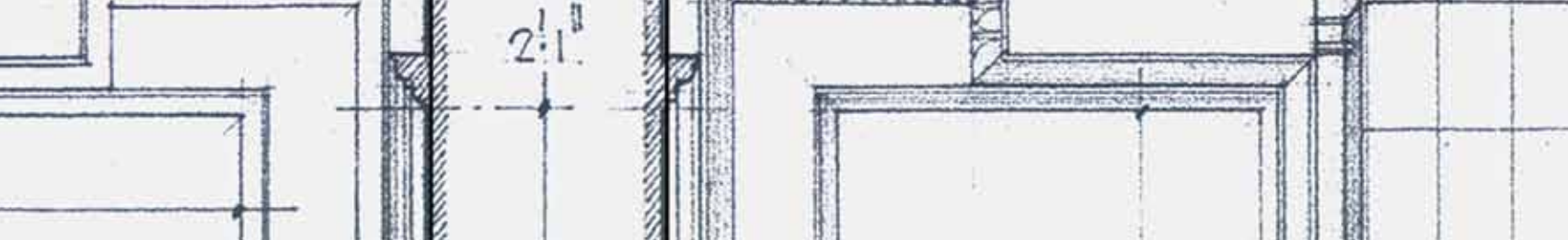
This page, top and center: Two views of the conference room. The madcap circle theme got out of control and we liked it. Bottom: One of the partner's offices. All of the walls curve. Construction Coordinator Mark Vittali was kind enough not to kill us when he saw the plans.



ANGELS & DEMONS

by Allan Cameron, Production Designer





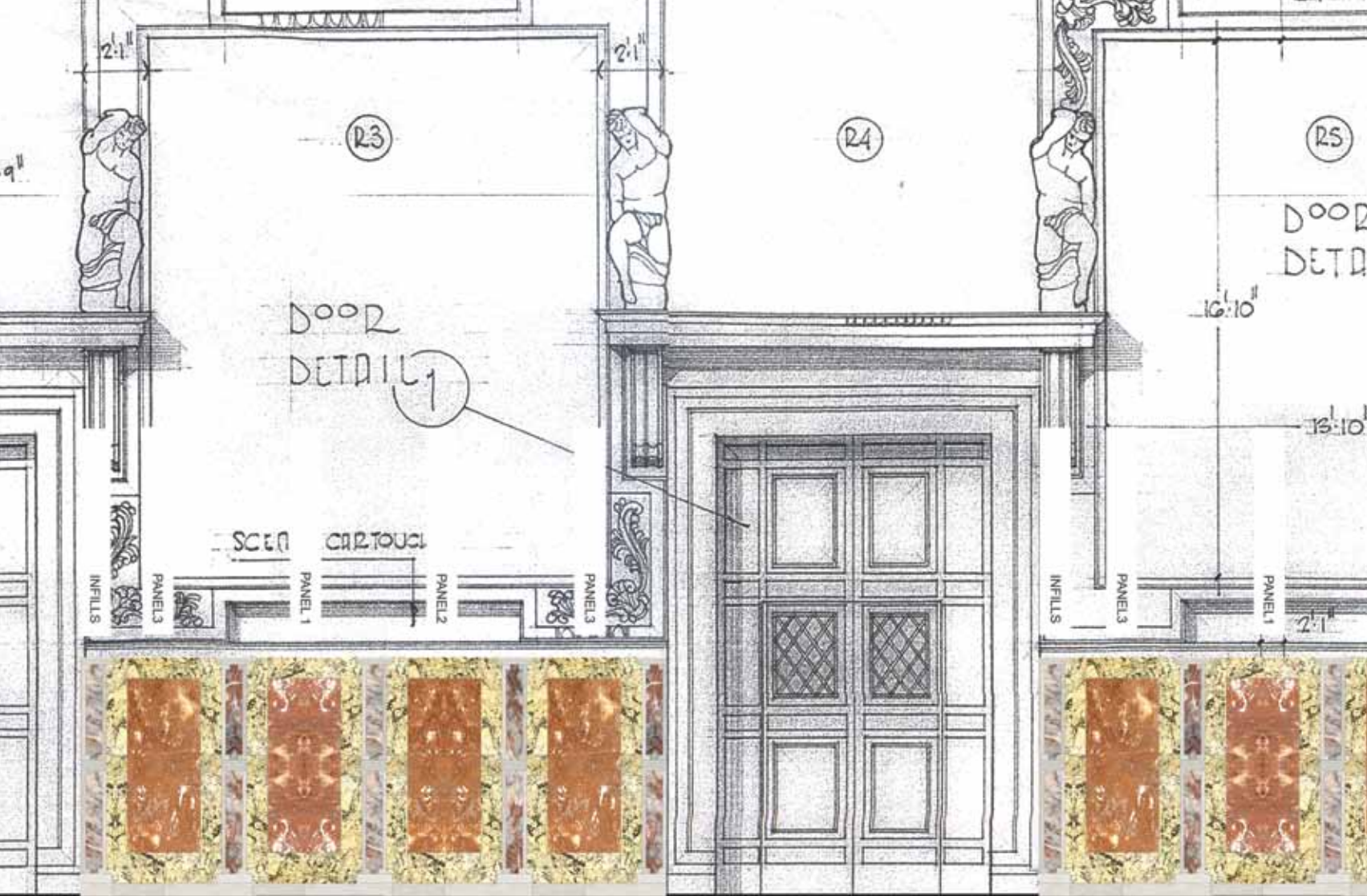
4"
6"



DOORWALL PILASTER

PANEL 8





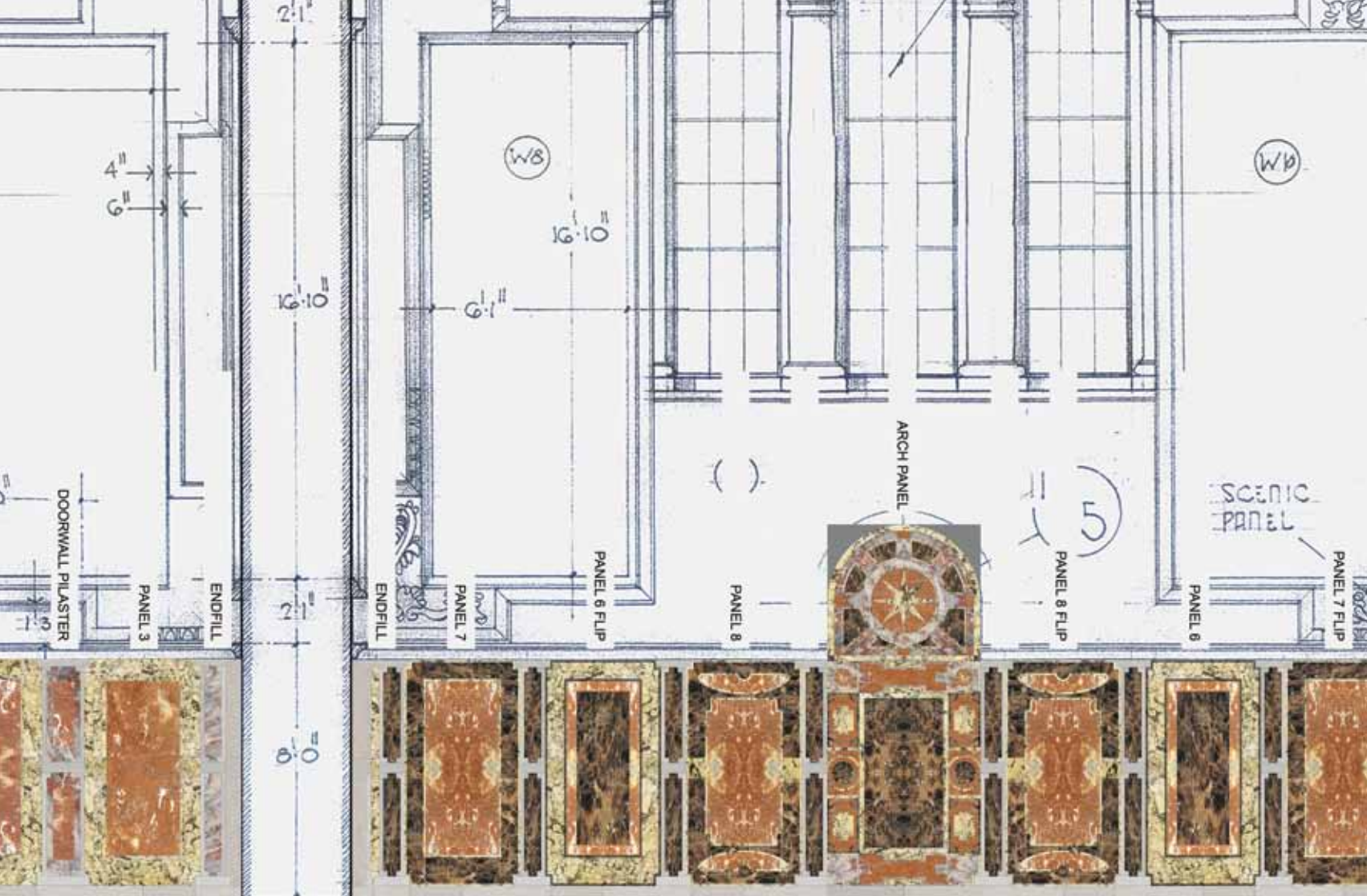
Previous spread: UK Art Director Peter Russell's hand-drafted construction drawings of the Sala Regia in the Vatican are composited with reduced scale images of marble photographic layouts to indicate for the Scenic Painters their placement on the walls. Inset: A photograph of the finished set, originally designed as an atrium between the Sistine and Pauline Chapels to serve as a throne room where Pope Paul III, Alessandro Farnese, could receive ambassadors to the papal court.

Angels & Demons takes place in Boston, and at CERN, the particle physics laboratory on the France-Switzerland border, but it is set mainly in Rome and the Vatican City.

The main and second units shot on location in Boston, Geneva, and Rome but all of the Vatican City interiors and the churches of Rome had to be created on the stages at Sony. The exterior of Saint Peter's Square was built on location in the parking lot of Hollywood Park Racetrack in Inglewood.

One of the smaller, but more intricate, challenges for the Art Department was creating the wealth of marble and stone detailing found on the walls, columns, balustrades and floors in the Vatican interiors (the Sistine Chapel, Sala Regia, the Confessional St. Marks and the Pope's Apartments) and the interiors of the baroque church interiors required in the script (the Pantheon, Santa Maria della Vittoria, etc.)

The technique adopted was to have all the highly ornate stone and marble paneling printed onto a special hi-resolution paper and then hung just like a wallpaper. This could then be varnished and aged to match the rest of the scenically painted architecture of the sets.



All Images © Columbia Pictures

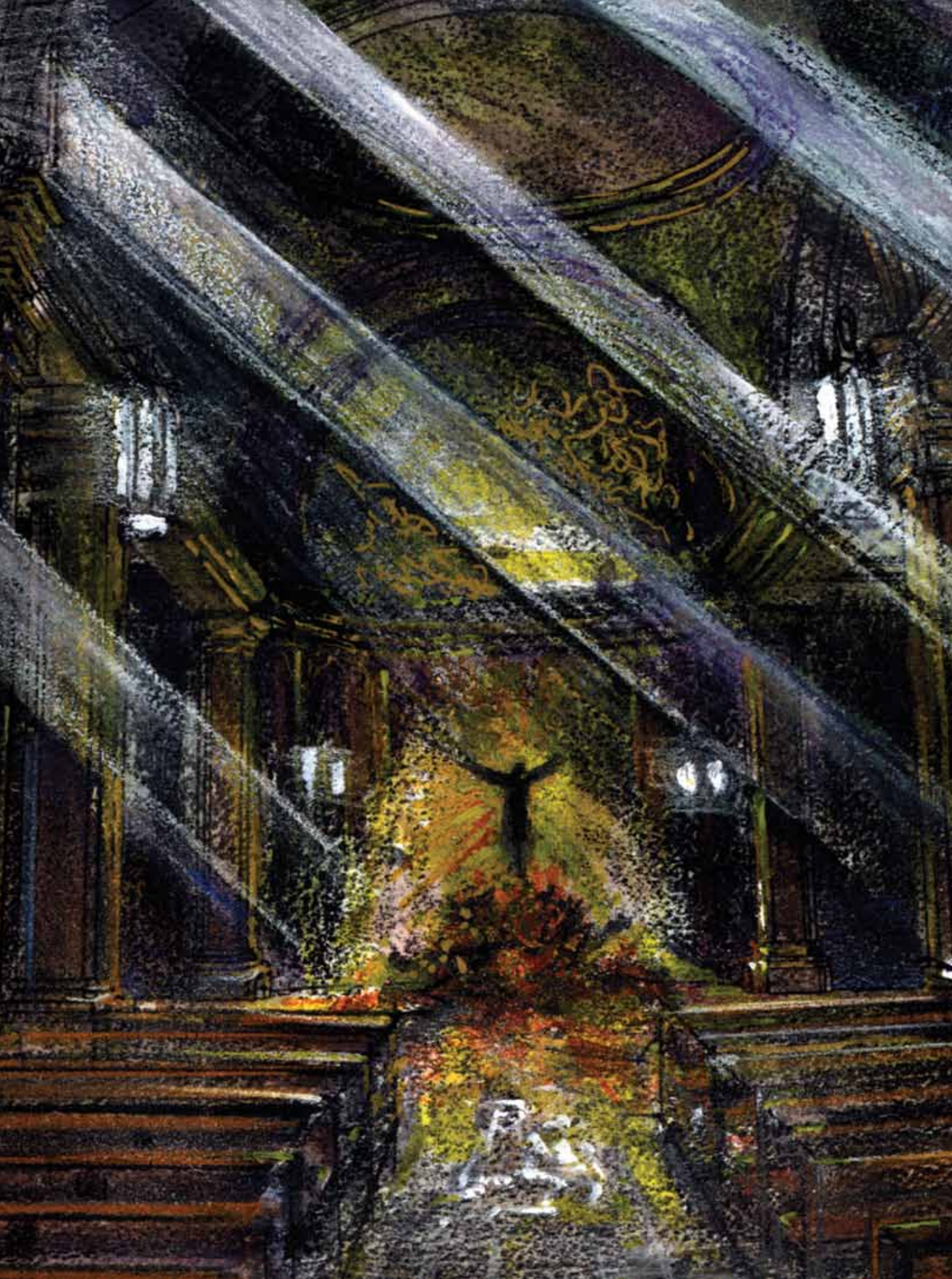
The method, all completed using Photoshop®, was as follows:

First: A digital library of marble and stone textures was built up from hi-res photographic files purchased from online image libraries, hi-res digital photos both of our scenic artists' painted marble and of real marble sheets photographed at wholesalers and suppliers to the building industry. All of these images were then color-corrected, resized, and combined to give us the variety and type of marble finishes required.

Second: Using reference photos and Art Department construction drawings, each panel would start as a black-and-white vector outline of the required detail and design, then the chosen marble or stone texture would be cut, sized and dropped into position. The panel would then be color balanced so that all the textures involved worked together in terms of saturation, brightness and contrast. Finally, any grouting or outlines were added to tie the design together.

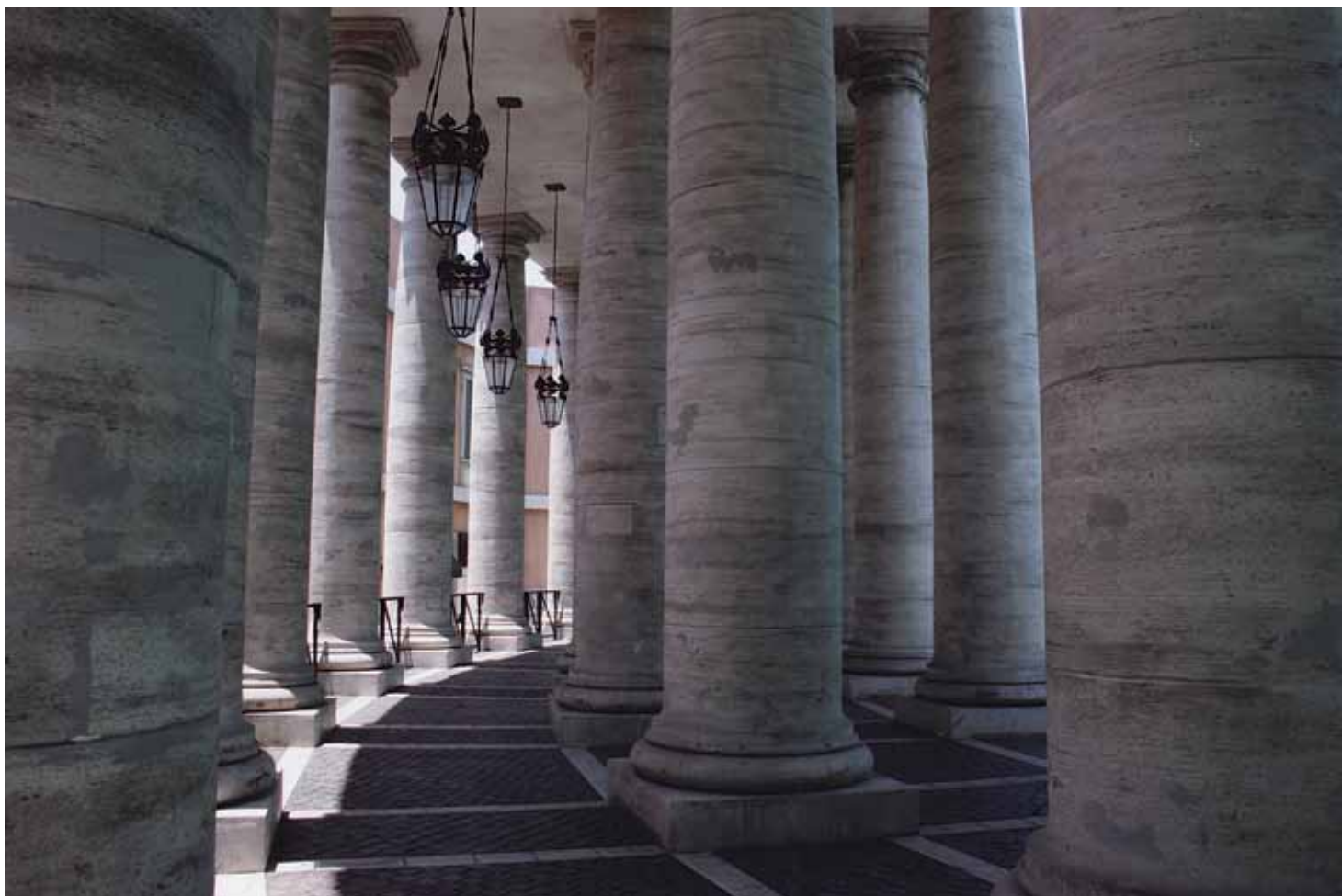
Third: Using an A1 color printer (twenty four inches wide) we printed full size sections of each panel to check for any scale, pixilation or color issues. All the panels were usually designed at one-tenth of the finished printed size at the highest resolution (dpi) we could conveniently manage, to end up with files of a maximum of 2.5 GB saved as TIFFS. Then these files were sent to

Above: Marble layout panels for the opposite walls of the Sala Regia.





Opposite page: Allan Cameron's soft pencil and pastel sketch for the interior of the exceptionally baroque 17th-century Chapel of Santa Maria della Vittoria in Rome. Like all of the church and Vatican interiors in *ANGELS & DEMONS*, the unorthodox subject matter precluded cooperation from the Catholic Church administration, and this interior had to be constructed as a set on stage at Sony Studios. Left, above: A photograph of the shrine to Mary in that set. Left, below: The main altar for the same interior set is an uncanny re-creation of the original in Rome. Above, top: A replica of the interior of the Sistine Chapel was also built on stage, with an epic quantity of Scenic painting. Immediately above: The interior of the Pantheon, the ancient Roman temple rebuilt by Hadrian in the early 2nd-century AD. It was converted in the 7th century to a Roman Catholic church dedicated to St. Mary and the Martyrs, but some elements—such as the marble floor seen here—remain from Roman times. This view shows the re-creation of the tomb of Raphael, who is buried in this church, again on stage in Culver City.



Top: The south colonnade of Saint Peter's Square. Above: The colonnade, along with the front steps of the Basilica of St. Peter's, were constructed in the parking lot at Hollywood Park racetrack in Inglewood. The rest of the piazza was filled in with green screen and extended with CGI, as seen in this aerial photograph.

the printers where full-size colour test sections were printed and sent back to us to view before final approval to print. The panels were then printed onto a 1.5m wide hi-res matte paper. A set of full-colour technical drawings were also generated showing the name, size and position of all the panels required.

After the sets were built and the marble panels applied, considerable efforts were made by the scenic painters to come up with the different levels of patina required for the various interiors and, as some of the marble floors were quite large (the Parthenon marble floor was three hundred by one hundred and fifty feet). They needed to devise a method of glazing the floor that would give the appropriate marble sheen, but also provided a hard-enough surface to withstand the rigours of the shooting crews.

Finally, the Scenic Artists would add a variety of marble veining to any panels deemed to need more interest, enhancing some patterns which had been lost in the patina, and highlighting areas where necessary.



A larger problem confronting the Art Department was to transform, in six weeks, the set of the exterior of Saint Peter's and Bernini Square, built at Hollywood Park, into the Piazza Navona with the Four Rivers Fountain (by Bernini again) at its center. Construction Coordinator Stacey Mackintosh and Set Decorator Bob Gould and their respective teams did a fantastic job in that short period. The original plan had been to shoot at the real Piazza Navona in Rome, but the prolonged restoration of the Four Rivers Fountain overlapped our shooting period. It was decided instead to build the entire cityscape and fountain at Hollywood Park, and hence the very short period to build the set.

When you watch the movie, I hope the transition between locations in Rome and stages at Sony Studios is seamless and the relocation of the exterior of Saint Peter's basilica to the Hollywood Park parking lot is convincing. **ADG**



Top and above: The Piazza Navona in Rome was constructed as a redress of Saint Peter's Square at Hollywood Park. While the story's subject matter didn't preclude shooting these particular scenes in Rome, Piazza Navona's Four Rivers Fountain was undergoing extensive repairs during the film's production period, and so this piazza too became a built environment in Inglewood. The photograph above is of the Neptune Fountain which also graces the same square.

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 May and June by the ADG Council upon the recommendation of the Production Design Credit Waiver Committee.

FILM:

Nathan Amondson – COOL DOG – Nu Image
Barry Chusid – 2012 – Columbia
Paul Eads – FAME – Lakeshore Entertainment
Alex Hajdu – LAW ABIDING CITIZEN –
Overture Films
Marcia Hinds – ALVIN AND THE CHIPMUNKS:
THE SQUEAKQUEL – 20th Century Fox
Jaymes Hinkle – THE FINAL DESTINATION –
Warner Bros.
Geoffrey Kirkland – GET LOW – The Zanuck Co.
Ina Mayhew – TYLER PERRY'S I CAN DO BAD
ALL BY MYSELF – Lionsgate
Andrew Menzies – THE CRAZIES – Overture Films
Joseph Nemec III – A PERFECT GETAWAY –
Rogue Pictures
Steve Saklad – UP IN THE AIR – Paramount
Russell Smith – CATS & DOGS:
REVENGE OF KITTY GALORE – Warner Bros.
Ethan Tobman – TWELVE – Radar Pictures
Ford Wheeler – GREENBERG – Focus Features
Martin Whist – THE CABIN IN THE WOODS –
MGM
Bob Ziembicki – HOT TUB MACHINE – MGM

*A request to grant joint Production Design credit to Giles Masters and Osamu Yamaguchi for LEONIE – Leonie Productions Co., LLC – was granted by the ADG Council upon the recommendation of the Production Design Credit Waiver Committee.

TELEVISION:

Yuda Acco – BEN 10: ALIEN SWARM –
Cartoon Network
Bill Brzeski – SEE KATE RUN – ABC Studios
Lauren Crasco – SOLVING CHARLIE –
ABC Studios
Jerry Dunn – WIZARDS OF WAVERLY PLACE/
SUITE LIFE ON DECK/HANNAH MONTANA –
Disney Channel
William Eigenbrodt – PRINCESS PROTECTION
PROGRAM – Disney Channel
Greg Grande – MAKE IT OR BREAK IT –
10 THINGS I HATE ABOUT YOU –
ABC Family
Leonard Harman – LEVERAGE – Turner Network TV
Donna J. Hattin – ZEKE AND LUTHER – Disney XD
Mark Hofeling – WIZARDS OF WAVERLY PLACE:
THE MOVIE – Disney Channel –
10 THINGS I HATE ABOUT YOU – ABC Family
Michael Hynes – CANNED – ABC Studios –
ZEKE AND LUTHER – Disney XD
John Iacovelli – LINCOLN HEIGHTS – Disney XD
Kalina Ivanov – EMPIRE STATE – ABC Studios
Jessica Kender – INSIDE THE BOX – ABC Studios
Cabot McMullen – COUGAR TOWN –
THE LAW – ABC Studios
Anthony Medina – SONS OF ANARCHY –
20th Century Fox TV
Aaron Osborne – FLASH FORWARD –
ABC Studios
Jay Pelissier – THIS LITTLE PIGGY – UNTITLED
JEFF STRAUSS PROJECT – UNTITLED TAD
QUILL PROJECT – ABC Studios
David Sandefur – HAWTHORNE – Sony Pictures TV
Eric Weiler – LIE TO ME – 20th Century Fox TV
Steven Wolff – HOUSE RULES – ABC Studios

*A request to grant joint Production Design credit to Cecele De Stefano and Loren Weeks on a single episode of GOSSIP GIRL – Warner Bros. TV – was granted by the ADG Council upon the recommendation of the Production Design Credit Waiver Committee.

membership



WELCOME TO THE GUILD

by Alex Schaaf, Manager
Membership Department

During the months of May and June, the following twelve new members were approved by the Councils for membership in the Guild:

Art Director:

Deborah Riley – FRIENDSHIP – Sony Pictures International

Commercial Art Directors:

Nicholas Murphy – Epoch Films – various commercials
Jason Smith – HSI Productions – various commercials

Assistant Art Director:

Everette Eglin – LEONIE – Leonie Production Co., LLC

Graphic Artists:

Kevin Frank – THE TONIGHT SHOW – NBC
Scott Niner – Dangling Carrot
Robert Ross – Fox TV Stations
Jim Stopp – Dangling Carrot
Susan Yoon – CBS

Graphic Designers:

Pierre Bernard – THE TONIGHT SHOW – NBC
Aaron Hendricks – CBS Animation

Score Box Operator:

Brandon Kurtz – Fox Sports

TOTAL MEMBERSHIP

At the end of June, the Guild had 1879 members.

SAVE MONEY: REPORT YOUR WORK

by Nick Hinds, Employment and
Availability List Manager



Every ADG member must notify the office when he or she begins a new job. It's required by the Guild's Constitution, and a failure to do so will subject the member to a \$25 fine beginning July 1 of this year.

Reporting your employment is easy. You may do it yourself, or it may be done by a department head or Art Department Coordinator (or even by your agent, should you have one). Either report it online at artdirectors.org (log in to the Members Area and select Work Notification), or contact the office: nick@artdirectors.org or 818 762 9995.

AVAILABLE LIST:

At the end of June, the available lists included:

- 60 Art Directors
- 19 Assistant Art Directors
- 14 Scenic Artists
- 1 Assistant Scenic Artists
- 5 Student Scenic Artists
- 1 Scenic Artist Trainee
- 1 Shop Person
- 7 Graphic Artists
- 10 Graphic Designers
- 1 Title Artist
- 2 Electronic Graphic Operators
- 85 Senior Illustrators
- 1 Junior Illustrator
- 2 Matte Artists
- 64 Senior Set Designers
- 13 Junior Set Designers
- 5 Senior Set Model Makers

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

DAZIAN FABRICS + RENTALS



SALES
THEATRE, FILM + VIDEO FR FABRICS, CYCS + SCRIMS. LIGHTING +
PROJECTION MATERIALS. CUSTOM SEWING + PRINTING SERVICES.

RENTALS
PIPE POCKET, THEATRICAL, AUSTRIAN + EVENT DRAPERIES, STAR
DROP, BEAD + FIBER OPTIC CURTAINS, SCRIMS, BACKDROPS +
PROJECTION SURFACES + GROUND SUPPORT

WEST COAST: **FABRICS** Tel 877.432.9426 **RENTALS** Tel 877.277.9426
EAST COAST: **FABRICS** Tel 877.232.9426 **RENTALS** Tel 877.532.9426
info@dazian.com www.dazian.com www.dazian rentals.com

Go ahead, make your day.
Selected interiors are now available at
The Huntington
626-405-2215 www.FilmHuntington.org



GARDENS | LAWNS | ARCHITECTURE
but also LOBBIES | OFFICES | CLASSROOMS | HALLWAYS

● Vintage, Contemporary &
High-Tech Televisions or
Computer Monitors



● 2D & 3D Interactive Computer
Graphics and Animations



● 24 Frame Playback For
All Video and Computer
Requirements

Let Us Sync You Up!

24frame.com Inc.
3520 Helms Avenue
Culver City, CA 90232

(310) 559-2411

Fax (310) 559-2430
www.24frame.com

South of Venice Blvd. on National

24frame.com

ART-PIC

Rental & Sales

6826 Troost Ave
North Hollywood, CA 91605

www.artpic2000.com



818-503-5999

ALL
ART
IS
CLEARED

calendar

GUILD ACTIVITIES

August 4 @ 6:30 pm
Board of Directors Meeting

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

August 20 @ 7 pm
SDM Craft Membership Meeting

August 27 @ 7 pm
ILL Council Meeting

August 30 @ 5:30 pm
THE CHASE (1974)
Film Society Screening
at the Aero Theatre

September 7
Labor Day
Guild Offices Closed

September 9 @ 6:30 pm
Town Hall Meeting

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

September 22 @ 6:30 pm
Board of Directors Meeting

September 27 @ 5:30 pm
STAR TREK (various versions)
Film Society Screening
at the Egyptian Theatre

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

REDESIGN, REUSE, RENEW

Browse our gallery at www.abcsftp.com/gallery -or-
call 818.506.6560 to find the right set for your design.



FILM & TELEVISION STOCK SCENERY

WE HAVE MONEY TO LOAN NOW!



Thanks to our member-shareholder based system, we don't need to borrow money to make loans, **WE HAVE IT!** Our assets are based in our membership share deposits. YOUR deposits provide the money we loan back to you and your fellow members at affordable rates that are among the lowest in the industry.

Our wide variety of specialized loans are designed to serve the unique needs of our membership; Share-secured, Signature, Instrument, Auto and RV, to Home Loans and Home Equity Line Of Credit (HELOC), **WE HAVE THE MONEY** for the loan you need, *when you need it!* We invite you to check and compare our rates with other lenders. We PROMISE to BEAT or MATCH any approved loan rate.*

Our unsurpassed service, personal attention to your needs, specialized loans and low, low rates, you'll find Musicians' Interguild Credit Union your ONE STOP financial partner.

*For **DETAILS** call us toll free at
1-800-393-3833
or visit us online at
www.musicianscu.org



Hollywood Branch
817 N. Vine Street, Suite 200
Hollywood, CA 90038

Toll Free: 800 / 393-3833
Phone: 323 / 462-6447
Fax: 323 / 462-4411

Studio City Branch
11440 Ventura Blvd, Suite 101
Studio City, CA 91604

Toll Free: 800 / 393-3833
Phone: 818 / 763-7005
Fax: 818 / 505-8407

Quadpro® Marketing 09-25



at gallery 800



BROTHERS & SISTERS

by Denis Olsen, Gallery 800 Curator

Personal artwork by the cast and crew of the hit ABC series *Brothers & Sisters* will be featured in the Guild's third exhibition at Gallery 800.

EXHIBITION:

August 29–November 16, 2009

Opening Reception • August 29, 5–10 PM

GALLERY HOURS:

Thursday through Saturday 2–8 PM

Sunday 2–6 PM

LOCATION:

Gallery 800 is at 5108 Lankershim Blvd.
in the NoHo Arts District, 91601,
at the Historic Lankershim Arts Center



Enjoy good music and
a live art model for a
pleasant creative evening.
Start with quick pose, then
move on to longer poses.
Bring your favorite art
supplies and a light easel if
you prefer.

7:00PM to 10:00PM
every Tuesday evening

\$10.00 at the door

Please RSVP to Nicki La Rosa
nicki@artdirectors.org

or 818 762 9995

FIGURATIVE WORKSHOP

Every Tuesday Night
at the Art Directors Guild

METHODS

by Martin Laing, Production Designer

Thirteen years ago while working on *Titanic*, I laughed at a comment made about the future of computers in the Art Department and said, "It will never happen; computers will never replace a pencil and piece of paper."

However, today I find my computer to be one of the most useful tools in my arsenal.

Next to my drafting board with angle-posed lamp and straight edge, my desk space is now filled with two large thirty-inch Apple HD cinema display screens that are powered by a Quad Core Mac Pro computer, maxed out with 32Gigs of RAM. And the weapon of choice is my Wacom tablet and pen, that allows me to digitally paint on the screens.

Don't get me wrong, I still spend time breaking down the script and sketching things out on the drawing board with my trusted pencil and paper, and I will never give up my roots as a Set Designer, but the computer allows me to paint and create my designs with ease, and I can make changes and alterations much faster digitally than with traditional paint or markers.

Using Photoshop CS4, I will either scan in my pencil sketches and paint over them, or start with a blank canvas and paint directly on the screen. In cases where I have an existing location to play with, I will take a digital photo and paint directly on top of it. An example of this process is the painting of a devastated Capitol Records Tower shown here at right created for *Terminator Salvation*. I took a digital photo of the location, and then adjusted the color levels to give the image a green tone, then I painted directly over the buildings, adding layers of destruction and foliage.

I have a regular Epson 2200 printer, but last year I bought a large format Epson 9600 printer that allowed me to print my work and create presentation boards on rolls of forty-four-inch wide glossy paper. I also used this printer to make full size copies of the Terminators to stick up around the office.

Technology is moving us into a very exciting world and I fully embrace its uses, but the sad thing is that, at the end of the day, all of my artwork is just files on a computer that can be printed over and over again in many different formats. The thing that I miss is the magical feeling you get when holding an original painting or sketch in your hand and see the true raw talent behind each brush stroke.

But, as they say, onward and upward.



The previous issue of *PERSPECTIVE* featured Production Designer Martin Laing's sketches for *TERMINATOR SALVATION*. Here he describes his process for creating those illustrations. Top to bottom: (1) The original location photograph; (2) hue and saturation are altered to give a green tone to the photograph; (3) the buildings are painted over to illustrate the destruction; Finally, (4) the foliage layer is painted in and clouds are added.

reshoots



This lovely pen-and-ink-wash sketch of Nettie's spa was executed by ADG Hall of Fame Production Designer Jan Scott for the May 7, 1967, production of Rodgers and Hammerstein's *CAROUSEL*, taped (for ABC) at CBS Television City, for which Scott received the first of her eleven Emmy® Awards. This illustration, along with several of Scott's others, were donated to the Guild and are housed in its temperature-controlled vault at the Guild's headquarters in Studio City. The Guild's collection now exceeds two thousand pieces which will be protected and preserved there, and it remains one of the few places that such priceless artwork is given the care and respect it deserves. A reproduction of this sketch hangs in the Guild offices.

Jan Scott (1915–2003) was born in Carbondale, Illinois, studied architecture and fine arts at the University of Chicago, and continued her education at the Art Institute of Chicago and MIT. She served as president of the Art Directors Guild, vice president, second vice president and governor of the Academy of Television Arts & Sciences®, and was a member of the Academy of Motion Pictures Arts & Sciences®. She is the winner of more prime-time Emmy Awards than any other Production Designer or woman in the history of the television industry, and was recognized as both an innovator in Production Design for the miniseries format and a trailblazer in a field once dominated by men. During the course of her long career she successfully moved from theater design to live and taped television such as this project, and eventually, to television *MOWs*, miniseries, and theatrical films.

**Largest Selection of
Floorcoverings in L.A.**

LINOLEUM CITY

Carpet • Vinyl • Cork • Carpet Runners • Hardwood Floor • Linoleum • Tiles
Laminate Floors • Ceramic Tiles
Professionally Installed or Do-It-Yourself

*Serving the Entertainment Industry for over 60 years.
We understand your needs and deliver promptly!*

Visit our new address!
4849 Santa Monica Blvd, 2 Bls W. Vermont.

Hollywood, CA 90029

323-469-0063 • FAX 323-465-5866 • 1-800-559-City (2489)

www.linocity.com

STAFF & MOULDING SHOPS



A man in a red shirt and light-colored pants is working on a large industrial machine. He is standing in front of a large, white, textured surface, possibly a mold or a press. Above him is a control panel with several knobs and switches. The machine is complex, with various pipes, wires, and mechanical components visible. The man is looking down at his work, and his hands are positioned near the white surface. The overall scene is an industrial or manufacturing environment.

NBC  UNIVERSAL



NBC BURBANK



UNIVERSAL STUDIOS



NBC NEW YORK