PERSPECTIVE

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

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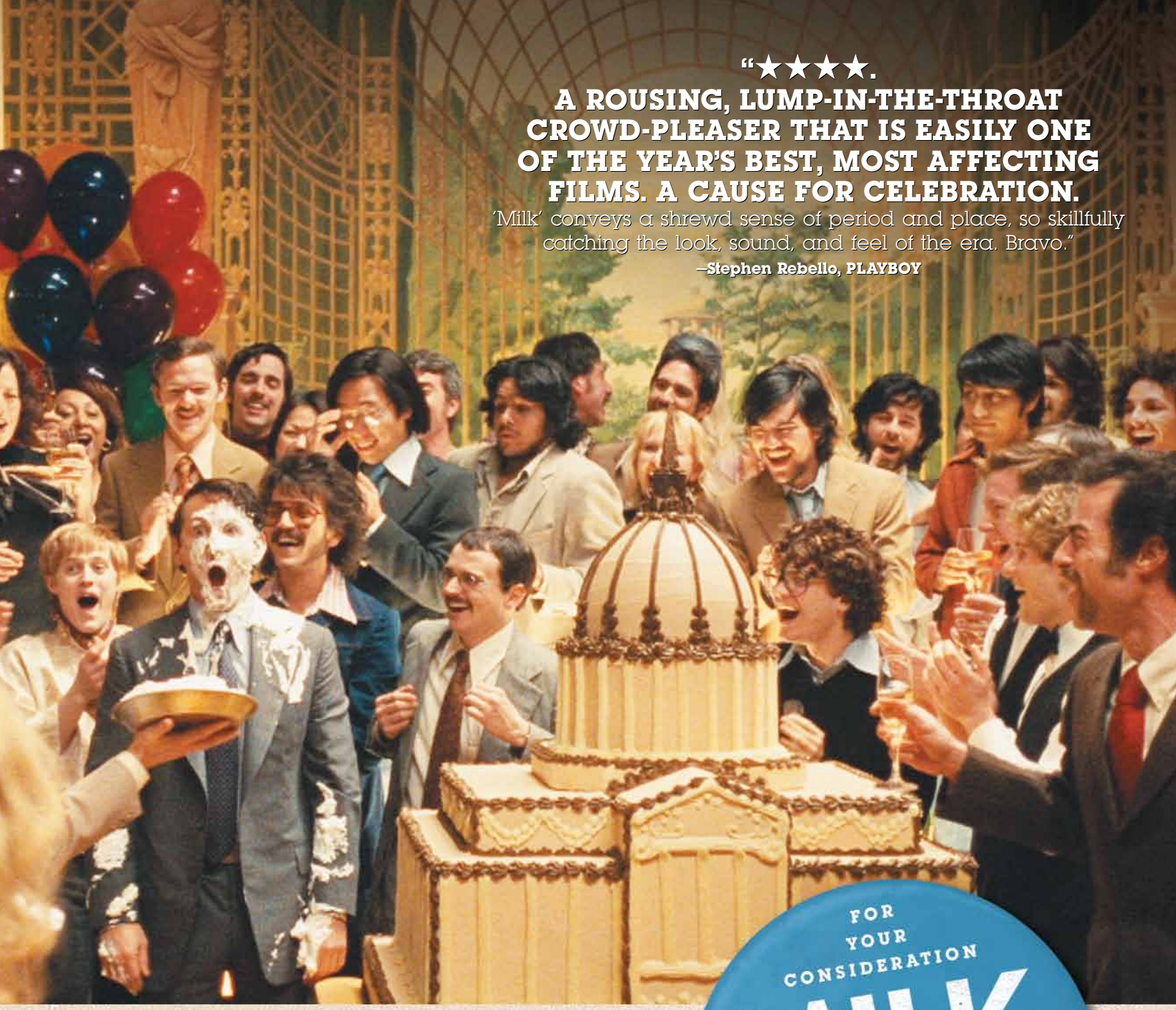
DECEMBER 2008 – JANUARY 2009



"★★★★.
A ROUSING, LUMP-IN-THE-THROAT CROWD-PLEASER THAT IS EASILY ONE OF THE YEAR'S BEST, MOST AFFECTING FILMS. A CAUSE FOR CELEBRATION.
'Milk' conveys a shrewd sense of period and place, so skillfully catching the look, sound, and feel of the era. Bravo."
—Stephen Rebello, PLAYBOY

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MILK

IN ALL CATEGORIES INCLUDING

BEST PICTURE

BEST ART DIRECTION

Bill Groom
PRODUCTION DESIGNER

Barbara Munch, S.D.S.A.
SET DECORATOR

For up-to-the-minute screening information, to read Dustin Lance Black's original screenplay, hear Danny Elfman's score and learn more about this extraordinary film from director Gus Van Sant, go to: **www.FilmInFocus.com/awards08**

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COVER: A detail from Ken Rabehl's presentation illustration of the mini-sphere landing in a swamp for THE DAY THE EARTH STOOD STILL, David Brisbin, Production Designer. Rabehl composited the drawings of the sphere with location photos and vegetation, doing many versions of this scene with careful adjustments to colour, luminosity, and brightness. Different versions were employed in key discussions over budget, physical effects planning, location or stage selection, and story.

for your consideration in all categories including

BEST PICTURE

BEST ART DIRECTION

PRODUCTION DESIGNER
DAN WEIL

SET DECORATOR
VERONIQUE MELERY

DEFIANCE

GROSVENOR PARK

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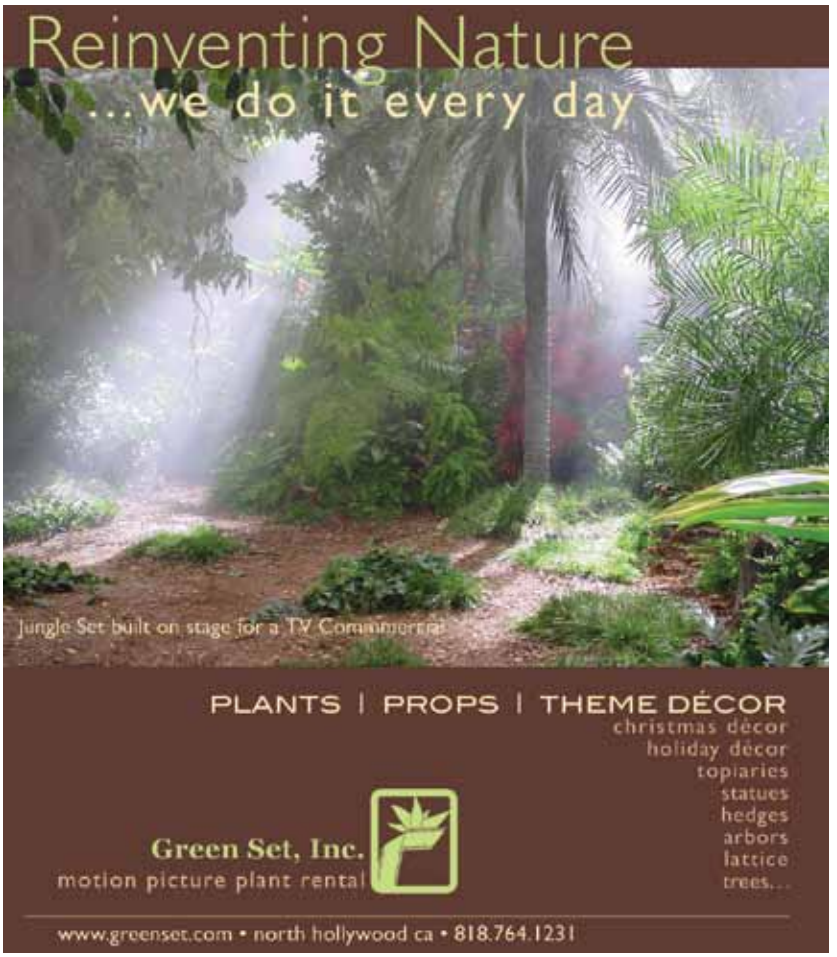
contributors

David Brisbin was born in the U.S. but lived in Northern Ireland as a child and was dragged around by his architecture-mad father to a lot of the key buildings of Europe. After receiving a B.F.A. in Architecture from Rice University, he served an internship under Robert Venturi in Philadelphia. His huge appetite for storytelling and euro-art movies led to an M.F.A. from Cal Arts under the mentorship of the late director, Alexander Mackendrick; and a Henry Luce Scholars grant enabled him to spend a yearlong stint as a TV reporter in Manila, where he covered the collapse of the Marcos dictatorship. Brisbin continually pushes his own boundaries, recently completing a residency in new media at the Canadian Film Centre. He has taught Production Design in Hong Kong and directed a documentary about Cambodia. For many years, Brisbin and his partner have lived in Vancouver—with an apartment on the side in Vilnius, Lithuania.

Michael Corenblith always imagined a career in architecture and, while studying at the University of Texas, made a short film as a way to explore a spatial question. After working in public television in Austin, Corenblith moved to Los Angeles with the intention of becoming a lighting designer for television, but soon gravitated to Set Designer work in the Universal drafting room under the watchful eye of Henry Meyer. Later, assisting Broadway designer Ray Klausen on a wide range of variety and awards shows sharpened his theatrical skills and earned him an Emmy® in 1983. A lecture by the legendary Richard Sylbert, led Corenblith to understand the ways that design can reach beneath the surface of a screenplay and illuminate the inner life of the film. He received Oscar® nominations for *Apollo 13* and *How the Grinch Stole Christmas*. *Frost/Nixon* is Corenblith's fifth collaboration with director Ron Howard.

Bill Groom saw his first movie as a college freshman in Oklahoma in 1968. He grew up in the Bible Belt in a religious home where plays and movies were strictly forbidden—he often jokes that his entire career is a lived-out rebellion. Graduating from Southeastern Oklahoma State with a B.A. in art and theater, and from Tulane with an M.F.A. in theatrical design, he spent four years as an assistant professor of theater at SUNY Stony Brook, before moving to New York City to work as an Art Director on *Saturday Night Live* with legendary theatrical designer Eugene Lee. He also assisted Paul Sylbert and Anton Furst before designing his first feature, *Rocket Gibraltar*, in 1987. *A League of Their Own* and other projects with director Penny Marshall followed, and he worked on two films directed by Sean Penn, *The Indian Runner* (Michael Haller, Production Designer) and *The Pledge,* on which Groom was the Production Designer himself.

Rick Markovitz is Executive Vice President of Murray Weissman & Associates, the public relations firm which represents the Art Directors Guild. Markovitz has worked in executive-level positions with global advertising agencies, major entertainment companies, and leading technology-based firms for more than twenty-five years. His ad agency experience includes BBDO Worldwide, as the General Manager of BBDO Interactive, J. Walter Thompson and Grey Advertising with such clients as Fox Motion Pictures, Paramount, MGM, Sony, and Sega. A graduate of Trinity College in Hartford, Connecticut, Rick is a member of the Public Relations Branch of the Academy of Motion Picture Arts and Sciences and the Interactive Peer Group of the Academy of Television Arts and Sciences.



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THE JOURNAL OF
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December 2008 – January 2009

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Website: **www.artdirectors.org**

Disclaimer:
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For Your Consideration In All Categories Including

Best Picture

Best Art Direction Production Designer Kristi Zea
Set Decorator Debra Schutt

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editorial

THE FUTURE FOR HALF-PRICE

by Michael Baugh, Editor

This issue of PERSPECTIVE is one of the largest to date, certainly in terms of advertising if not in editorial content, and it is easy to miss shorter notices among its many pages and competing commercial appeals. One such diamond hidden in all this rough is on page 18, and it can save each of us a lot of money.

Autodesk® Revit® Architecture is a groundbreaking change in the way sets are drawn, and the way they will be drawn for a long time in the future. This is the upgrade to AutoCAD® that finally takes full advantage of the power of the personal computer. In traditional AutoCAD, the designer saved a lot of time when a change needed to be made. A door could be resized, a window repositioned, the angle of a raked wall could be made more acute—all without the need to completely redraw the ground plan. But once that change was made on the plan, the AutoCAD designer then needed to make the corresponding changes to the elevation, and to the section, and to any of the details that were involved. AutoCAD operates on one sheet of drawings at a time.

When the designer makes a change in Revit Architecture, it's automatically coordinated throughout the entire project, so all elements of the designs and documentation stay consistent and complete. A change anywhere is a change everywhere. All drawing is done on a three-dimensional model and all model information is stored in one place. As a result, any information that gets changed is effectively changed throughout the model.

The Revit designer can develop and study multiple simultaneous design alternatives to make key design decisions, present multiple schemes to a director easily, substitute each option into the model for visualization, and perform other data analysis to inform decision making. Parametric components are the basis for all building designed in Revit Architecture and offer an open, graphical system for design thinking and can be used for elaborate assemblies, such as cabinetry or vehicle interiors, as well as for elementary building parts, such as walls and columns.

Autodesk's sophisticated mental ray® rendering engine is built into Revit as well. The designer can capture ideas in a photorealistic state and output high-quality presentations quickly. Further, Revit files can be exported to Autodesk 3ds Max® so an Illustrator can take the designs to the next level.

Thanks to the hard work of several ADG members, foremost among them, Production Designer Jack Taylor, Autodesk has agreed to sell licenses and subscriptions for Revit to members of the Art Directors Guild for 50% off the retail price. This is an extraordinary discount, something that company has never done before, not even for the largest architectural firms in the world. It took months of effort on Jack's part, educating Autodesk to the different economic model operating in the entertainment industry, making them understand that individual designers had to buy the software themselves and that large studios and production companies would generally not even pay a reasonable box rental to those designers. Jack succeeded and the results are on page 18.

Now through January 15, is the time to take advantage of this remarkable opportunity. There is a strong likelihood that the offer will not be extended or reoffered again in the near future. Financing is available for 12/24/36-month terms, and Contact Services training is available.

I know the economic situation is not at its strongest right now, and the purchase of an expensive piece of software may seem like something for the future. Well, that's just what it is—the future. If you want to be part of it, consider moving up to Revit now.

BEST ART DIRECTION | PRODUCTION DESIGNER: DONALD GRAHAM BURT
SET DECORATOR: VICTOR ZOLFO

The Curious Case Of
BENJAMIN BUTTON

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from the president

WHAT'S IN A NAME ... ONLY THE FUTURE

by Thomas Walsh, ADG President

By now you should have heard about the formation of the *Workplace Issues Committee*.

Its mandate and mission is to discuss and resolve historic workplace grievances and concerns. But, more importantly, it needs to identify and promote the significant changes that will lay the foundation for a more progressive Art Department of the future.

As you know, we are now a more virtual and global industry. We are no longer a profession that can be governed exclusively by past studio practices, some of which become irrelevant once we cross the Los Angeles County line. There are many items to cover and issues to consider, but central to this journey will be the pursuit of significant answers and resolutions to the important questions that currently challenge and in some cases, divide us.

Questions such as: How can we promote a successful convergence of our membership's talents and abilities in a manner that protects the individual while encouraging the most fluid and dynamic interactions within the Art Department as a whole? How can we effectively achieve a much-needed overhaul of the current rules, rates and regulations that govern our working contracts with the producers and each other? What should the progressive Art Department of tomorrow really look like and how can we nurture its evolution in a manner that best reflects our collective wisdom, hopes and aspirations?

We are now in a historic period of transition, both professionally and organizationally, and we are all a part of one of the most talented and creative professional communities in the world. We must reaffirm our trust in each other by resolving the human resource issues (craft traditions, training, continuing education, jobsite interchangeability) which are central to our future growth and survival, and to the mastering of ever-evolving digital technologies. The Guild's greatest resource is its members, and it is to their welfare and advancement that this *Committee* is dedicated.

This is no small task. It will require a willingness on everyone's part to think way outside of the box that has constrained the Art Department for far too long. The solutions will only come out of an open, transparent and constructive dialogue and process.

Below: The MGM Art Department in the 1940s. In those days, the studio department head resolved workplace issues.

Among the first items on this *Committee*'s agenda should be the creation of a proper name for itself. The *Workplace Issues Committee* is just not going to cut it. A compelling haiku that describes this bridge to our collective future, one that speaks to the soul of this *Committee* and its mission must be created.

Please join me in extending our appreciation and support to the representative members from all four Art Directors Guild craft councils who have elected to contribute their time, energies and, most importantly, their creative imaginations to designing the solutions to the challenges that lay ahead.

FOR YOUR CONSIDERATION

ART DIRECTORS GUILD AWARD FOR
EXCELLENCE IN PRODUCTION DESIGN FOR A SINGLE-CAMERA SERIES
DAN BISHOP

MAD MEN
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Above: John Gilles' digital rendering of the set for the upcoming ADG Awards Banquet on February 14, 2009.

A VALENTINE'S DAY DATE AT THE BEVERLY HILTON

by Jon Janavs, Awards Co-Producer

The 13th Annual Art Directors Guild Awards will be held at the Beverly Hilton Hotel on February 14, 2009. This year's event will honor Academy Award–winning Production Designer Paul Sylbert (*Heaven Can Wait*) with the Lifetime Achievement Award. John Meehan (*Sunset Boulevard*), Mac Johnson (*Rear Window*), Ted Haworth (*Sayonara*), Romain Johnston (*The Smothers Brothers Show*), and Harold Michelson (*Terms of Endearment*) will be inducted into the Hall of Fame; and director Ron Howard will present George Lucas with the Guild's Cinematic Imagery Award for his contributions to the visual arts in film.

The event will be wrapped in Production Designer John Gilles' digital set, a first for our event but a rapidly growing trend in set design that illustrates the broadening spectrum of design tools that LED display technology has allowed.

This year's Awards mark several significant changes: implementing the Guild's goal to make the event more inclusive, the entire core Art Department will be rcognized. For the first time, Production Designers can acknowledge not just their Art Directors and Assistant Art Directors, but also contributing Set Designers, Illustrators, Graphic Designers, Scenic Artists, and Set Decorators.

Two new rule changes should also broaden the work submitted. Music videos will now be able to compete alongside commercials and promotional work. And, to reflect a growing trend toward single-camera half-hour shows, the single-camera

continued on page 14

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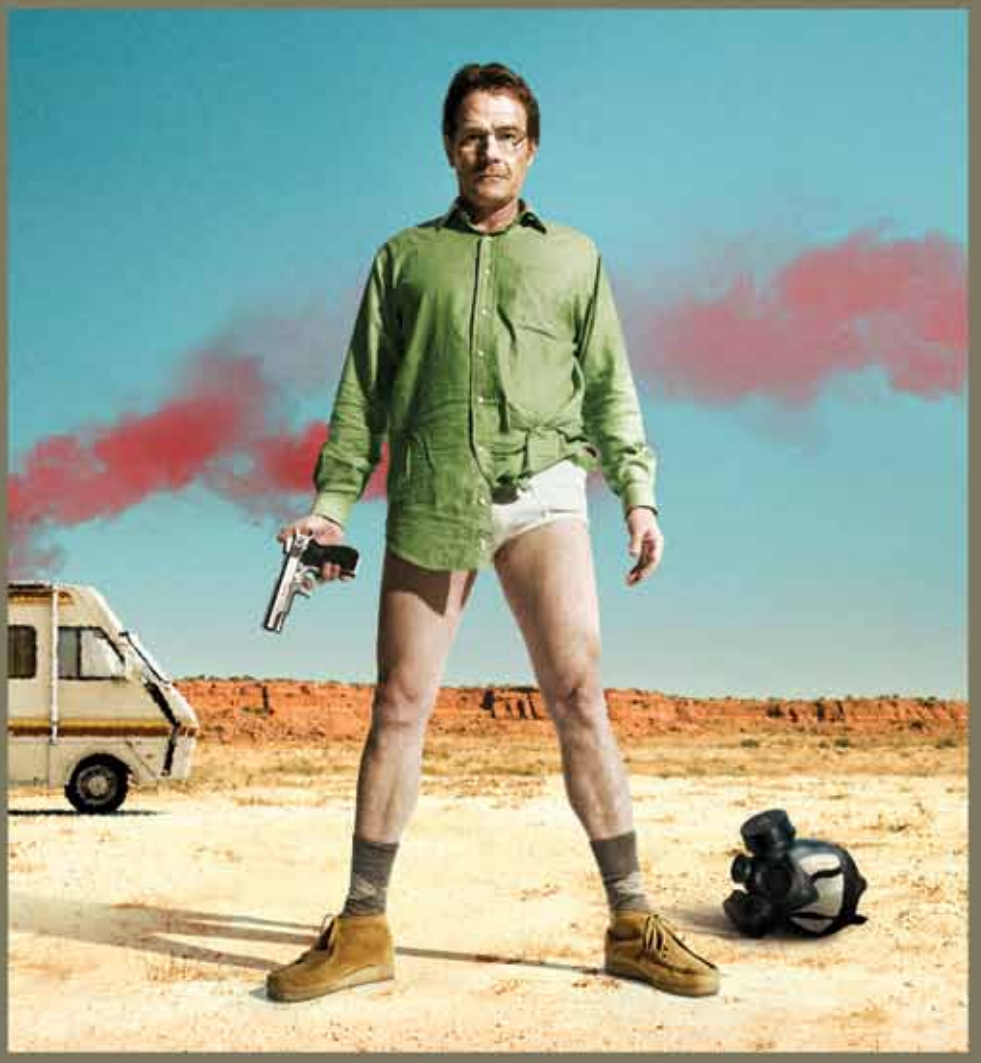

ART DIRECTORS GUILD AWARD FOR
EXCELLENCE IN PRODUCTION DESIGN FOR A SINGLE-CAMERA SERIES
ROBB WILSON KING

Breaking Bad

35 56

WINNER OF 2 EMMYS® INCLUDING
OUTSTANDING LEAD ACTOR IN A DRAMA SERIES

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category has been divided in two, creating a level playing field for one-hour and half-hour projects. The submission and voting processes have also been revised with an eye toward user-friendliness and increased participation. Clips of submitted work are now dramatically easier to upload to the ADG site using a Vimeo interface which allows clips to remain high quality, run smoothly and be viewed in full screen. Details are available at the Guild website: **www.artdirectors.org**

Voting is moving online and will be administered by Votenet™, the premier online voting service. (Paper ballots will be provided upon request.) The system is designed to allow members to complete voting in one sitting or return to the process and resume at the point they left off. Again, check the ADG website for details.

Finally, as if all these improvements weren't enough, the price of a ticket for Guild members has been dropped to $100.

The Guild is making a significant commitment to creating an event that is meaningful, accessible and enjoyable for all of our membership and its success relies on your participation. The Awards are a significant event, vital to elevating the image of our membership in the industry. Every time I look at the work in PERSPECTIVE or posted on the ADG website, I'm awed by the talent of our members, and we need to use every opportunity to convey the impact of that work to the industry and the public at large.

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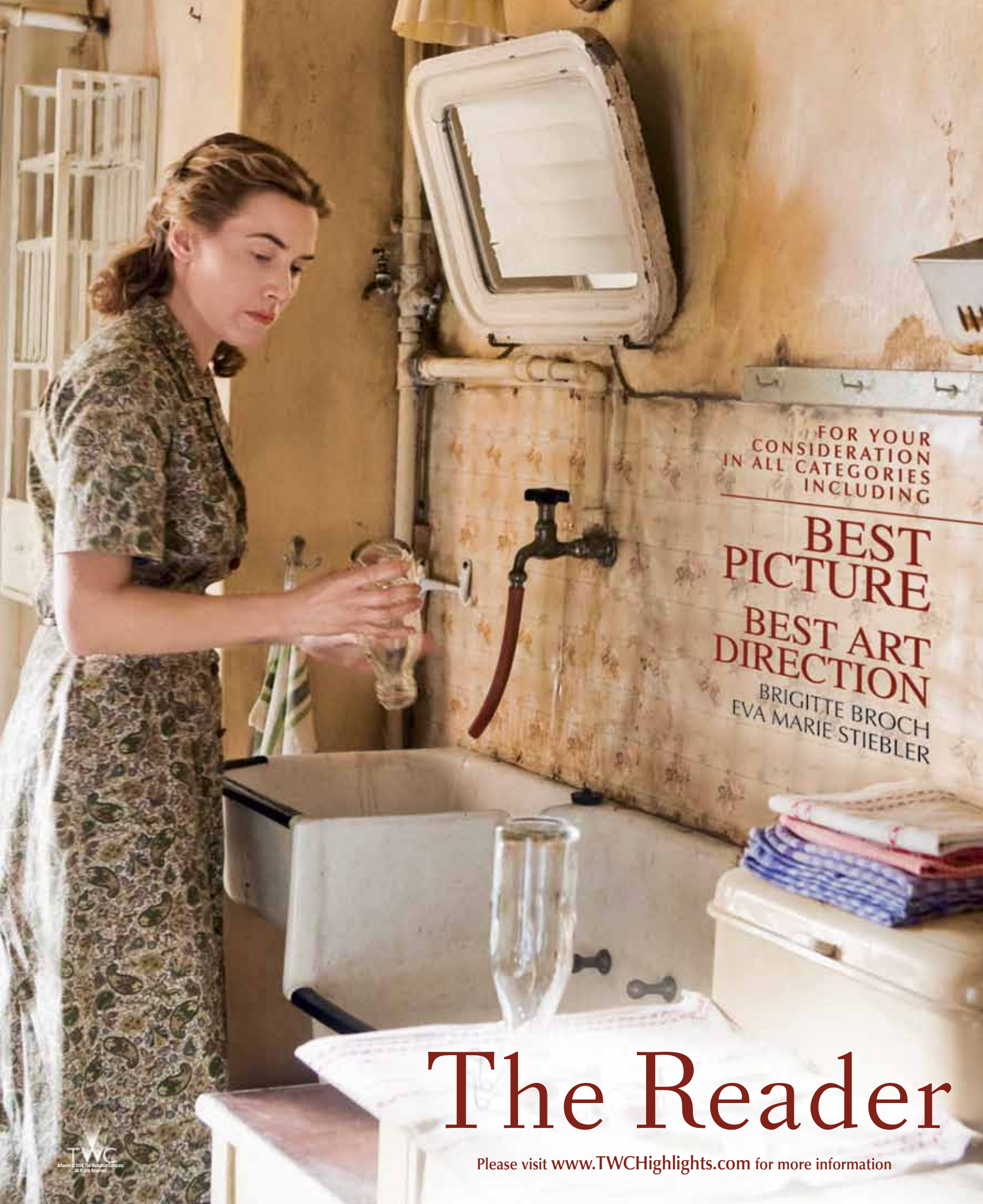

The Reader

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news

DAVID ROCKWELL WILL DESIGN THE 81ST ACADEMY AWARDS

AMPAS® Press Release

David Rockwell, a member of United Scenic Artists Local 829, will design the sets for the 81st Academy Awards® telecast. This will be Rockwell's first involvement with the Oscar® show, but he is no stranger to the event's venue—Rockwell's firm designed the Kodak Theatre at the Hollywood & Highland Center®. "David is an innovator who possesses the outstanding combination of truly firsthand knowledge of the Kodak Theatre and superb design work in a variety of realms, including film and theatre," said producers Laurence Mark and Bill Condon in a joint statement. "We're pleased to be collaborating with someone whose talents are so diverse."

Rockwell Group's credits include set design for the upcoming Broadway productions *Catch Me If You Can* and *Houdini*, as well as the sets for the stage productions *Hairspray*, *Legally Blonde*, *Dirty Rotten Scoundrels* and *The Rocky Horror Show*. The firm also did Production Design work for the 2004 film *Team America: World Police*. Other projects designed by Rockwell Group include a freestanding building for Cirque du Soleil at Walt Disney World in Florida; the Elinor Bunin-Munroe Film Center at Lincoln Center in New York; the Walt Disney Family Museum in San Francisco, scheduled to open in 2009; plus dozens of restaurants and several hotels. The firm is also involved with the master plan of Coney Island, including Steeplechase Plaza.

Rockwell Group is the 2008 recipient of the Smithsonian's Cooper-Hewitt National Design Award for Interior Design.

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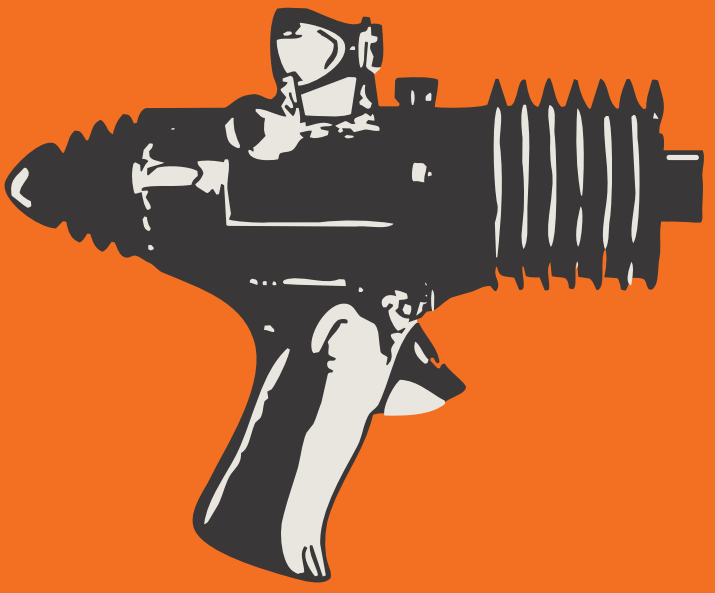

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news

ED RUBIN DESIGNS FOR CHOCOLATE

Production Designer Ed Rubin has designed the new Leonidas Chocolate Cafe at 168 South Beverly Drive (the corner at Charleville) in Beverly Hills. Designed to evoke a European coffee shop, global sweet-maker Leonidas offers a place for gourmet chocolates and coffee. The mochas are made with Belgian chocolate—melted Leonidas chocolates, in fact. One-pound and 2.2-pound boxes of chocolates, and single pieces and marzipans, are available as well.

Above: Views before and after construction of the interior of the new Leonidas Chocolate Cafe in Beverly Hills.

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Above: Andrew Spencer using a chopper gun to spray fiberglass into silicone rubber moulds in the reopened Universal Staff Shop.

UNIVERSAL STAFF & MOULDING SHOPS REOPENED

by Aaron Rogers, Manager of Advertising & Publicity, NBC/Universal

On September 24, NBC/Universal announced the reopening of the staff and moulding shops at Universal Studios to external clients in the entertainment industry and architectural industry including film, television and commercial productions along with related building industries. The staff shop offers Vac-U-Form, mould-making, flex-moulding, casting, fiberglass, concrete, plastering, sculpture as well as custom fabrication. The shop was closed to production in the early 1990s, but continued work on maintaining the facades on the Universal backlot. Andrew Spencer, shop foreman, is a sixteen-year veteran of the staff shop. In fact, the shop is a little bit of a family business. Andrew's father, Steven Spencer, was with Universal for thirty-five years and spent twenty-seven of those as staff shop department head.

"The process of reopening the shop has been exciting," said Andrew Spencer. "Everything has been saved. We have the original moulds, the original brick skins and more ready for production. Additionally, we can create custom orders in a wide range of materials."

Although the reopened wood-moulding shop was acquired from Walt Disney Studios, it is a sort of homecoming. About ten years ago, Universal's moulding shop was sold to Disney and combined with Disney's existing operations. The NBC/Universal shop can now create fine wood mouldings including doors, window sashes, props, cabinets, handrail, easements, and custom milling.

"We are happy that we can continue to offer our services to our clients," said Mark Jensen, manager of the moulding shop. "NBC/Universal's commitment to quality is right in line with how we've run the shop from the beginning."

"The high level of craftsmanship and the speed that both these shops can deliver is a great asset to production and construction clients," said Dave Beanes, senior vice president of NBC/Universal Production Services. "We are proud to have their work available to a diverse client base."

The staff shop can be reached at 818 777 2337 and the moulding shop at 818 777 5551. The NBC/Universal Production Services website is **www.filmmakersdestination.com**

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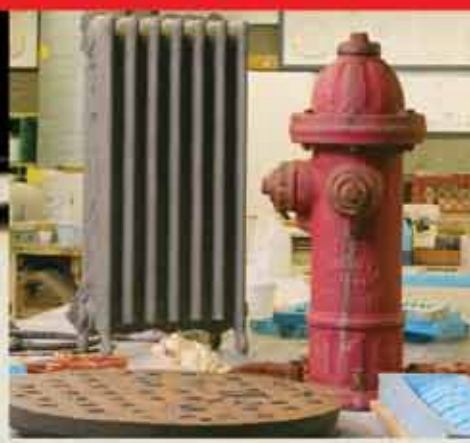

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The 2008 ART UNITES exhibition hanging in the NoHo Gallery LA at 5108 Lankershim Blvd. in North Hollywood. The gallery features a dozen or more exhibitions each year, several of which now include the work of ADG members.

Art Unites

by Michael Denering, STG Council Member
Scenic Artist and thirty-year member of the Guild
(still trying to get it right)

This year's *Art Unites* gallery show was once again a raging success; I could tell by the smiles on people's faces. On opening night alone, eight pieces were sold. Because each artist is guaranteed at least one piece in the show, *Art Unites* is an excellent opportunity for members to show their personal artwork without the tedious process of acceptance by a gallery. With the high ceilings at NoHo Gallery LA and the professional eye of our curator, Dan DeBevoise (an established photographer), pieces ranging from just a few inches to several feet tall were hung with a pleasing flow. It isn't easy to hang sixty artists' unique works in one show, and we are all grateful to Dan for the opportunity to be shown in such a great space.

This year, as last, the music at the opening reception was exceptional—I hope that you were

there to hear them cut loose as the evening went on. I would like to thank Nicki La Rosa for finding them, and for her neverending supply of energy as well. She is the organizational guru for the event and makes it run very smoothly.

This year, the Guild helped with the promotional budget which made it possible to run ads in *LA Weekly* and local valley newspapers, as well as radio spots and email blasts.

I would like to also thank Production Designer Michael Baugh for his enduring support of the event.

The back patio was designed by Art Director Libby Woolems and provided a comfortable place to hang out and talk. It worked wonderfully; well done, Libby. Scenic Artist Jim Fiorito and several other members pitched in to help hang the show.

Art Unites is a group effort. Art Directors, Scenic and Graphic Artists, the Guild's office staff—all support this show with spirit, hands-on help and equal participation from all crafts. This show is a success in so many ways.

Next year, the Fine Art Committee would like to invite the newest members of Local 800—Set Designers, Illustrators, Model Makers and Matte Artists—to participate and get involved. This is a chance to show your work in a non-political and friendly environment, filled with fun, respect and goodwill for all the talented artists that together comprise Local 800.

As it did for this show, the Fine Arts Committee will make sure all requests for participation in the 2009 *Art Unites* exhibit are honored.

If you wish any more information, you can reach me at **mdartist53@aol.com**

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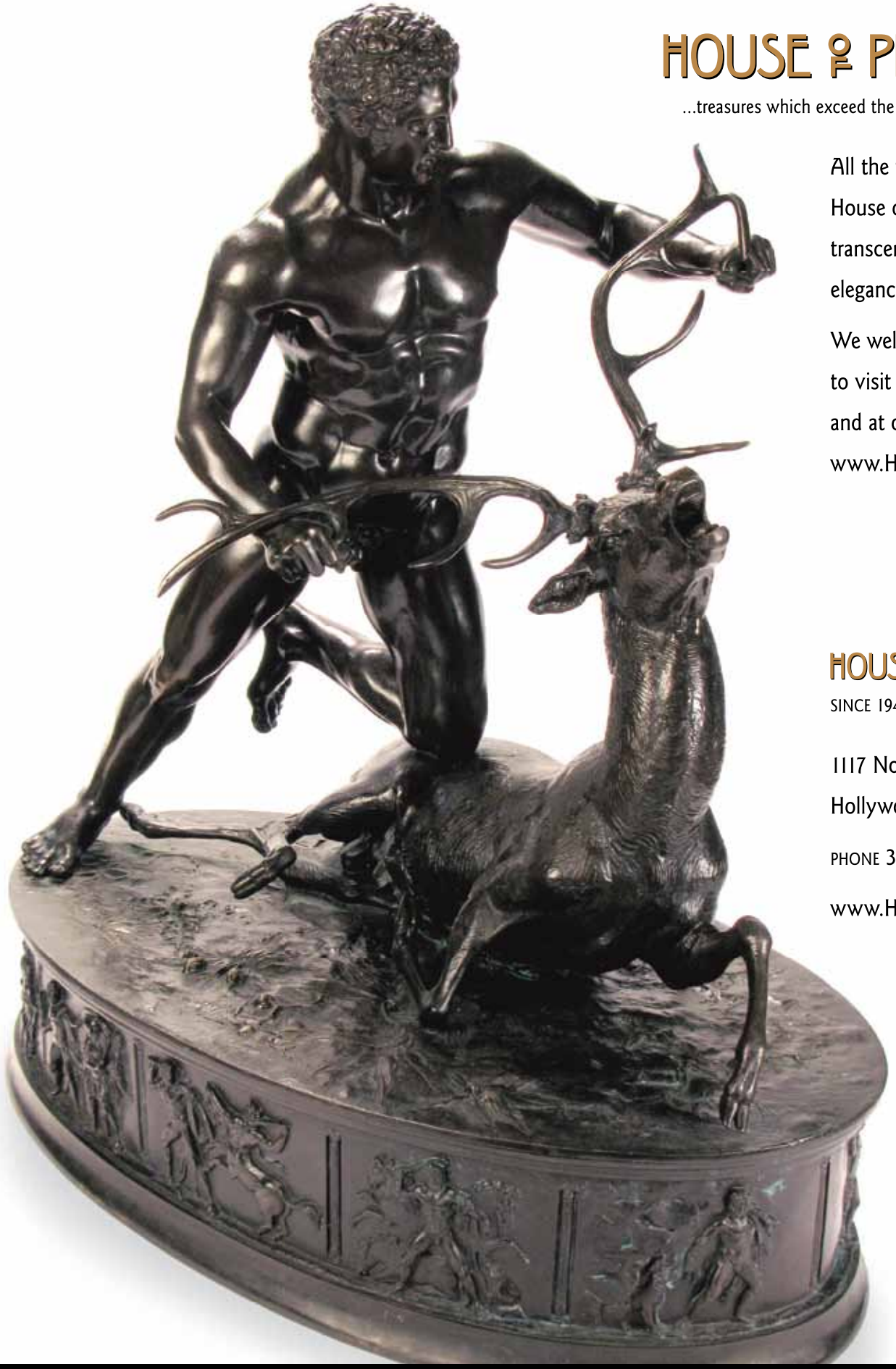

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MERGER

by Scott Roth, Executive Director

We are now several months into the merger of former IATSE locals 790, Illustrators and Matte Artists, and 847, Set Designers and Model Makers, into Local 800. I can report to you that much progress has been made to integrate these groups into the life of the Guild, but that further work remains. At our October 28 General Membership Meeting, nominations for the four craft councils were made; ballots will be mailed to members represented by the Art Directors Council, the only Council in which positions are contested. For the other councils, the nominees, running unopposed, will take their seats in January. Here's the complete list of the newly elected Council Members:

Council of the Art Directors Guild

The positions of all of the officers and one Council Member are being contested in this election. The candidates are: Chair, Jim Wallis and Tom Walsh; Vice Chair, Greg Papalia and John Shaffner; Secretary, Cate Bangs and Alex McDowell; Treasurer, Michael Baugh and Chad Frey; Trustee, Rick Carter and Peter Clemens; Council Member, Francois Audouy, Mimi Gramatky, Michele Sefman, and Cat Smith.

Scenic, Title & Graphic Artists Council

Chair, Pat DeGreve; Vice Chair, Jim Fiorito; Secretary, Lisa Frazza; Treasurer, Gavin Koon; Trustee, Evans Webb; Council Member, Jay Kotcher.

Illustrators & Matte Artists Council

Chair, Joe Musso; Vice Chair, Marty Kline; Secretary, Camille Abbott; Treasurer, Janet Kusnick; Trustee, Casey Bernay; Council Members, Jarid Boyce, Tim Burgard, Ryan Falkner, Trevor Goring, Nikita Knatz, Adolfo Martinez, Hank Mayo, Phil Saunders, Nathan Schroeder, and Harry Weinmann.

Set Designers & Model Makers Council

Chair, Scott Baker; Vice Chair, Billy Hunter; Secretary, Lorrie Campbell; Treasurer, Rick Nichol; Trustee, Marjo Bernay; Council Members, Carol Bentley, John Bruce, Francoise Cherry-Cohen, Andrea Dopaso, Al Hobbs, Julia Levine, Andrew Reeder, and Eric Warren.

Office staff members from the former locals, Cynthia Paskos, Laura Kamogawa and Christian McGuire, have been working for Local 800 for a while now; I'm very pleased to have the benefit of their considerable skills and experience.

This has not been an easy time for the Guild; it's not been easy for the members nor the leadership of the former locals, nor has it been easy for the members and leadership of Local 800 into whose ranks the former locals have been merged. I remain convinced that this merger absolutely is in the best long-term interests of all our crafts, if only because we now have the ability as one group to resolve the problems that previously went unresolved when we were in separate groups.

In this connection, on November 13, representatives from each of the Guild's four main crafts met to address longstanding and, in some cases, festering problems which would not have been so addressed but for the fact of the merger. Issues relating to interchange among the crafts, wage disparities (causes and consequences) and jurisdictional violations, among others, now are on the table for the first time.

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lines from the station point

A CREATIVE PARTNERSHIP

by John Moffitt, Associate Executive Director

As the cloud of legal challenges to the merger clears and the dust settles, we can at last fully welcome the Illustrators and Matte Artists and the Set Designers and Model Makers to the membership of Local 800. The noise of the merger process was sometimes strident and contentious, sometimes confusing as streams of emails and reams of paper inundated the membership. Many members, particularly those not directly invested in the process, may ask where we stand today as a combined union. Not counting the one hundred sixty dual-card members already on the Local's rolls, the inclusion of more than three hundred new members from the two merged groups sees the Guild step over the threshold of the new year with membership numbers approaching two thousand.

Although the Art Directors and those represented in the new groups have worked in creative partnership since the inception of the Art Department, there may still be those asking who these new members are and what do they do? If an Art Director dreams it up, the Illustrator and the Set Designer have to put it on paper to bring that vision to life. The Illustrators are charged with creating three-dimensional illustrations, sketches and designs intended for presentation that are used in the preparation and production of motion pictures, including storyboards and continuity sketches. The Set Designers are the draftsmen of the industry engaged in the preparation of layouts and working drawings used to erect sets and build models. The Model Makers design and construct the set models that are used for study, research and presentation. The Matte Artists create a scene employing photographic-like painting combined with live action to create an illusion of reality. These talented people certainly belong here and add quite a list of skills to the repertoire represented by Local 800.

The members of the former locals have chosen to be added to the nearly one thousand members of the ADG and six hundred members of the STG as two distinct and separate crafts in much the same manner as the Art Directors and the Scenic, Title and Graphic Artists decided to come together in the previous merger. The members of the two new groups will be governed by Craft Councils comprised of ten officers and members from each craft as well as a Trustee from each. The Set Designer and Model Maker Council and the Illustrator and Matte Artists Council (SDM and ILL) will each designate two of their number along with their Trustee to join the Board of Directors. We've found through experience that this division by craft allows each group to independently exercise autonomy over the issues and matters affecting their particular members and allows the Board to concentrate on matters affecting the Guild as a whole.

With the addition of our new colleagues, Local 800 has bragging rights to claim that we include in our membership the lion's share of the most experienced and talented designers, draftsmen, artists and illustrators active in the entertainment industry today. Whether with pencil, paintbrush or mouse, our members control the process that envisions, designs, creates and executes the artwork that brings to life the environments created for today's film and television industry as well as many themed venues around the world.

Crafting the design for Ron Howard's depiction of the behind-the-scenes story of David Frost's 1977 interviews with former President Richard Nixon required providing visual expression to the multiple impulses that gave form to the story. The source material was Peter Morgan's screenplay, which he'd adapted from his highly acclaimed stage play, retaining much of its original theatrical lineage and structure. At the same time, there existed an objective and archival reality experienced by the public: the Watergate Hearings and Nixon's resignation in 1974, as well as the subsequent Frost/Nixon interviews themselves, seen by more than forty million viewers.

IMAGES: Archival & Cinematic

by Michael Corenblith, Production Designer

The design had to marry the cinematic images with the archival ones, keep an audience oriented across seven cities on three continents, and shape a vision of the 1970s that didn't allow the visual realities of the era to distract from the emotional truths of the story.

The first challenge was determining an approach to what seem, when viewed by today's standards, the excesses found in the look of 1977. As research accumulated, it became apparent that a true depiction of the style of that time wouldn't serve the story that Ron wanted to tell. When working on *Apollo 13*, set in 1970, I visually hewed as closely as possible to the historic reality of the period, with the astronauts homes decorated as seen in the pages of *Life* magazine. As I delved deeper into the look of 1977, however, I came to understand that an accurate representation of the period would draw too much attention to itself and away from the events unfolding on the screen.

Executive producer Todd Hallowell, a former Production Designer himself, often cites the adage that "a period film ultimately tells us more about the period in which it was made, than it does about the period which it depicts." This concept, in conjunction with the theatrical pedigree of Peter Morgan's screenplay, led us to an imagined 1970's

Images © Universal Pictures

Opposite page: The historic interviews by Sir David Frost of U.S. President Richard M. Nixon were originally broadcast in May of 1977, culled from more than twenty-eight hours of footage. Top is a research photograph of the actual program; below is Corenblith's re-creation. Above: The image from August 9, 1974, as Nixon left the South Lawn of the White House for the last time. Corenblith was able to use the original helicopter to re-create this scene.

Top: The set for Frost's suite at the Beverly Hilton, featuring a hybrid mid-century style. Below: A research photograph of the production team in the actual suite, and Corenblith's re-creation of the scene. Bottom right: Set Decorator Susan Benjamin's design board for the suite.

look, one which balanced the re-created frames from historic moments.

In what is essentially a story of two characters in opposition, the primary design task is to create distinct visual signatures for each. Richard Nixon's world throughout the film would embody a somewhat timeless somberness, the palette of his environments composed primarily of solid and neutral colors.

Costume designer Daniel Orlandi observed that "1977 was more about the beginning of the 1980s than the end of the 1970s," and it was from this perspective that we began shaping the contrasting world of David Frost.

To emphasize Frost's modernity, his environment reflected the media of the time. Advertising images, movie and television posters, and wallpapers and

Top: The bedroom set for Frost's Beverly Hilton suite, featuring a hybrid mid-century style. Bottom left: Susan Benjamin's design board for the bedroom. Below: A research photograph of the reverse angle on the interview shown on page 30, again with the uncanny re-creation on stage.

fabrics in a pattern-on-pattern style became our primary cues to the period.

A brief scene in London's Heathrow Airport helped to get these ideas into motion. Working from images of Heathrow circa 1975, Art Director Brian O'Hara and Graphic Designer Martin Charles developed the concourse signage and airline logos for our ticketing area, while set decorator Susan Benjamin and Art Department researcher Juliane Crump amassed images of advertisements for luxury goods including Bang+Olufsen, Jaguar, Chanel and Harrods, as well as products for the kiosks in what became a fictional Duty-Free Concourse.

Aboard Frost's transatlantic flight, we continued this idea with a scene in the cocktail lounge which once occupied the upper deck of many 747s. Supervising Art Director Gregory Van

Top: Corenblith's set for Nixon's study at Casa Pacifica, his retirement home in San Clemente, along with an archival photograph of the actual room. Below: An angle of the set showing the adjoining music room and octagonal ceiling, again with an archival research photograph.

Horn developed schemes for retrofitting existing airline stock scenery components into both a first-class cabin and the Sky Lounge. In addition to the curvilinear banquette seating, Gregory also developed the bulkhead graphics based on iconic London images, which were printed on carpet by the late Richard Kurtz.

Frost's initial meeting with his researchers occurs at the Plaza Hotel in Manhattan, and on this stage set Susan Benjamin and I began to determine at what volume this palette and these patterns worked best.

We had been welcomed by both the Nixon Presidential Library in Yorba Linda, as well as the owners of La Casa Pacifica, the Western White House in San Clemente where Nixon returned after his resignation. Location manager Gregory Alpert arranged for the Art Department to shoot several scenes where these events had occurred, including Nixon's farewell from the steps of the same helicopter that flew him from the White House after his resignation.

One of the expectations in a play-to-film transition is an opening up of the theatrical space to a more cinematic canvas. A scene during a lunch meeting with Nixon and his agent, Swifty Lazar, was such an opportunity. A home in Palos Verdes, standing in for La Casa Pacifica, offered a spectacular ocean view, and seemed a much more cinematic choice than the dining room that was scripted. We needed to provide a plausible context, and creating a pergola gave us the anchor we required. It gave Nixon something presidential in scale, and evocative of the White House rose garden. A SketchUp® model was created from my pencil sketches, the proportions and solar properties developed in model form, which led us to the finished design. As the story settles into Southern California,

with both groups preparing for the interviews to follow, the visual metaphor becomes one of a boxing match, with each fighter preparing in their respective camp before meeting in the ring. The story condenses the broader canvas and focuses primarily on three locales: team Nixon's preparation in his study at La Casa Pacifica, Frost's team encamped in a suite at the Beverly Hilton, and the actual interviews which took place in Monarch Bay at the home of a Republican Party stalwart.

Using our scouts to these three actual locales as research, we were able to introduce elements from each setting, heightening these disparate styles and evoking our characters through their environment.

Set decorator Susan Benjamin located an issue of *Architectural Digest* of the period devoted to La Casa Pacifica which provided us with a wonderful point of departure. Modulating the saturated colors of the time into a more subdued range while retaining the Spanish-Revival forms and details allowed us to maintain a sense of the Nixons' personal style.

For Frost's suite in the Beverly Hilton, I wanted to imagine a hybrid mid-century modern style that would speak to the confluence of Los Angeles styles. Susan's selection of wallpapers maintained our theme of pattern-on-pattern, while introducing both tropical and Asian notes to contrast with the traditional feel of Nixon's office.

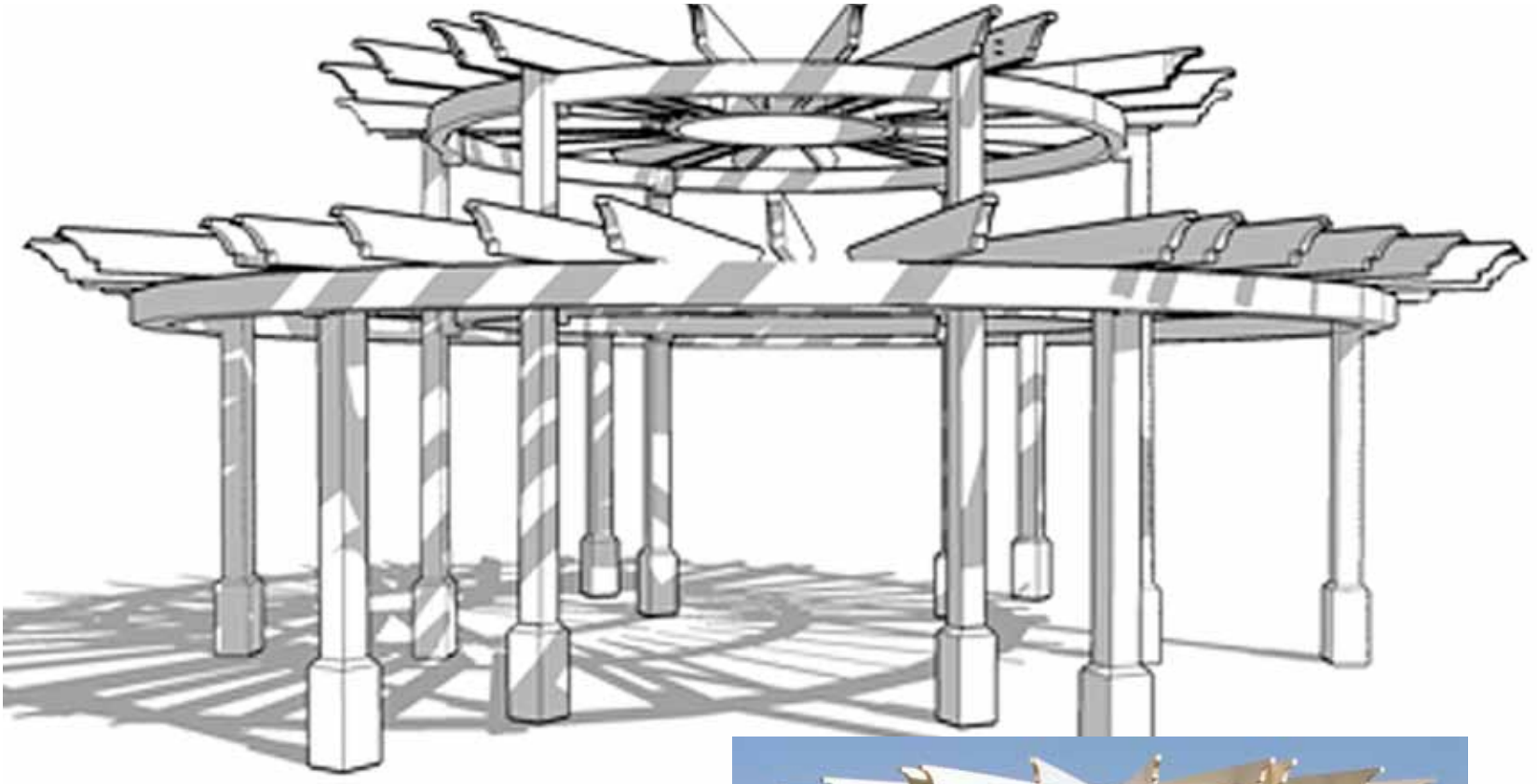
But underlying these contrasts in basic style was an attempt to bring the palettes of each into harmony with the other. As these men become more inextricably linked, I wanted their environments to be clear and schematic without being dissonant with one another.

Regarding the look and staging of the actual interviews themselves, it was an inescapable fact

Below: Actors Frank Langella playing Nixon and Kate Jennings Grant playing Diane Sawyer, sit in the corner of Nixon's San Clemente study. The archival research photograph of the actual room reveals the extraordinary attention to detail Corenblith and his team pursued.

Right: A SketchUp® model by Art Director Brian O'Hara of the concourse at Heathrow, built in the old closed terminal at Ontario Airport, accompanied by a photograph of the completed set which features graphics designed by Martin Charles.

Opposite page: Another SketchUp model by O'Hara of the pergola built at a Palos Verdes location to frame the meeting between Nixon and his agent, Swifty Lazar, where Nixon decides to submit to televised interviews with David Frost. The production photograph reveals the finished set. Opposite bottom: Two photographs of the set for a suite at New York's Plaza Hotel, built in the Frost/Nixon mill at Century Studios in Culver City and then assembled and shot on a nearby warehouse stage.

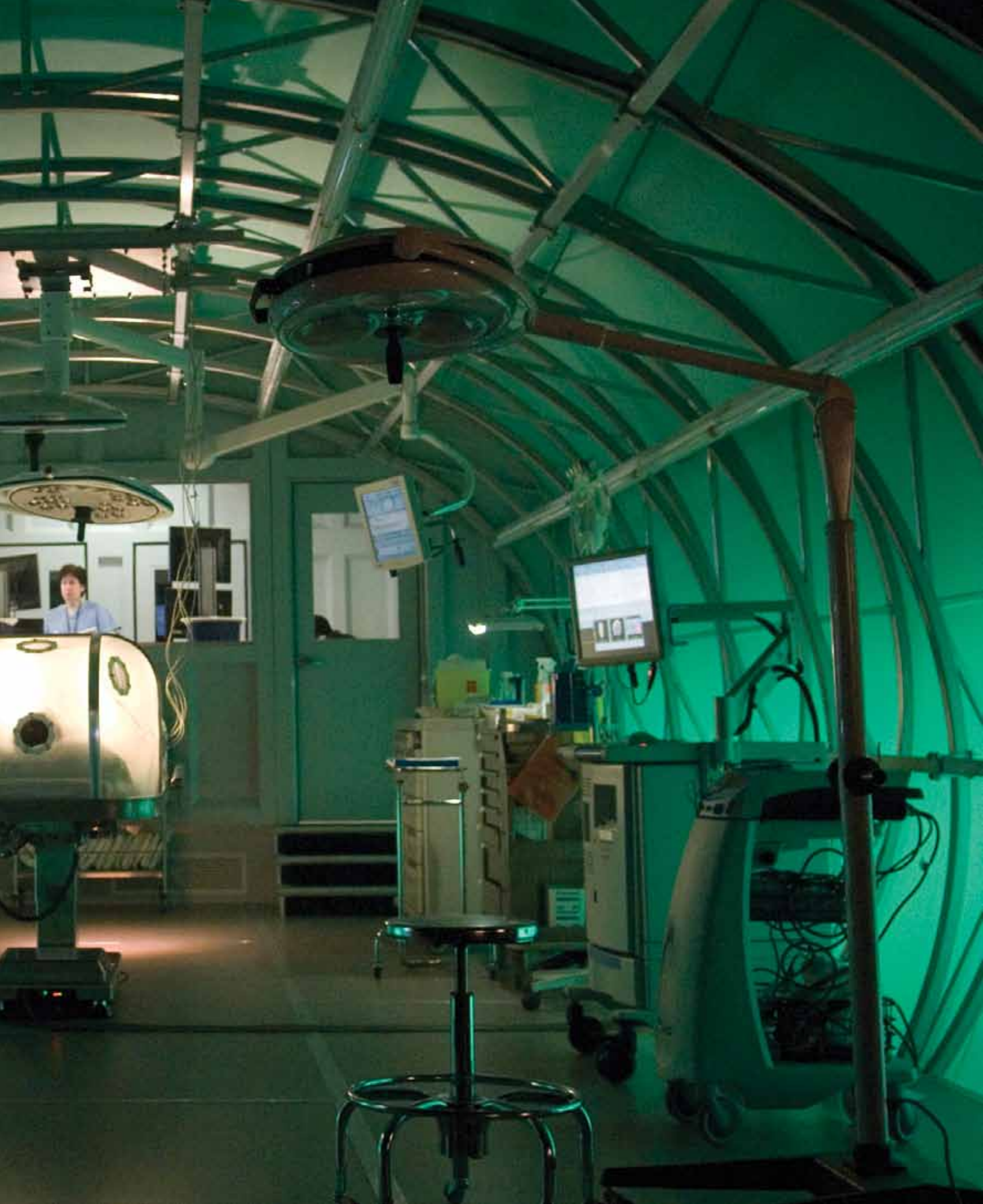


that they were seen by millions, and are available for viewing to this day. Since this was the primary reference that would be invoked, here was the moment where we attempted to replicate those well-known images. Every visitor to this set came with their own sense-memory of some detail, texture or surface that spoke to them from thirty years ago.

Belonging to a certain generation, we found countless research ideas and images that held genuine emotion and memories for us, but our goal was a re-imagined depiction of 1977, neither entirely archival nor cinematic, providing a contemporary audience with a sense of the spirit of the time, framing the story without being the story. **ADG**

The Day the Earth Stood Still

by David Brisbin, Production Designer



Images © 20th Century Fox Film Corporation

A Ken Rabehl Photoshop® illustration of the landing of the mini-sphere in a swamp. Ken did many versions of this scene (a detail from another is on the cover) compositing them with location photos and vegetation. This scene was originally planned as a location, which was fully prepared, including an extensive underwater special effects rig, but nasty weather forced us to retool and build the whole thing on stage.

The 1951 version of *The Day the Earth Stood Still* was one of a thousand old movies I devoured when I was in film school at Cal Arts but it certainly never made my Top 100 list. When Scott Derrickson told me he was going to direct the remake, I had a dim memory of the original being a bit special among old sci-fi's but the only images I could recall were of a slick robot, a nice fifties version of a flying saucer, and some spaceling in a cheesy silver pajama-suit.

It was quite a jolt and a pleasure to revisit the original and realize just how ambitious and adventurous it was for post–WWII Hollywood. Director Robert Wise and Art Directors Addison Hehr and Lyle Wheeler used well the tools of the day to deliver a rich sense of earthly time and place plus a very cool aesthetic for the extraterrestrials. (Except for Michael Rennie's space garb, which really was lame.) But what captivated me most was its political sweep; it tackled head-on the biggest threat of its age—the onset of the Cold War.

The script Scott Derrickson handed me for the remake was equally ambitious and deeply rooted in the old film. But it was also an entirely new story, reflecting the whopping evolution in American society over the last half-century. Its political focus was on, arguably, the biggest threat of our present age—the destruction of earth's environment by the human race. I had designed *The Exorcism of Emily Rose* for Scott and I knew he was exceptionally skillful in the areas of genre and politics. His film literacy enables him to relish and utilize genre without being shackled by it. His combined fascination with moralities and storytelling enable him let his characters play their conflicting politics and beliefs without drowning the narrative in dogma.

Scott and I agreed early on that the real design challenge of this project lay in the treacherous waters of remaking an iconic favorite. The extent of the fan base for the 1951 movie became ever more apparent in the early days of prep. Regular people we met while location scouting warned us not to "screw it up" and illustrators from as far away as Paris tracked me down to make a pitch for letting them have a go at the robot Gort. But we knew that an equally important (and probably bigger) audience is icon-jaded, unaffected by ancient black-and-white movies, and over-supplied with big events, in the movies and in the news. The film worth making had to serve both sides of this divide.

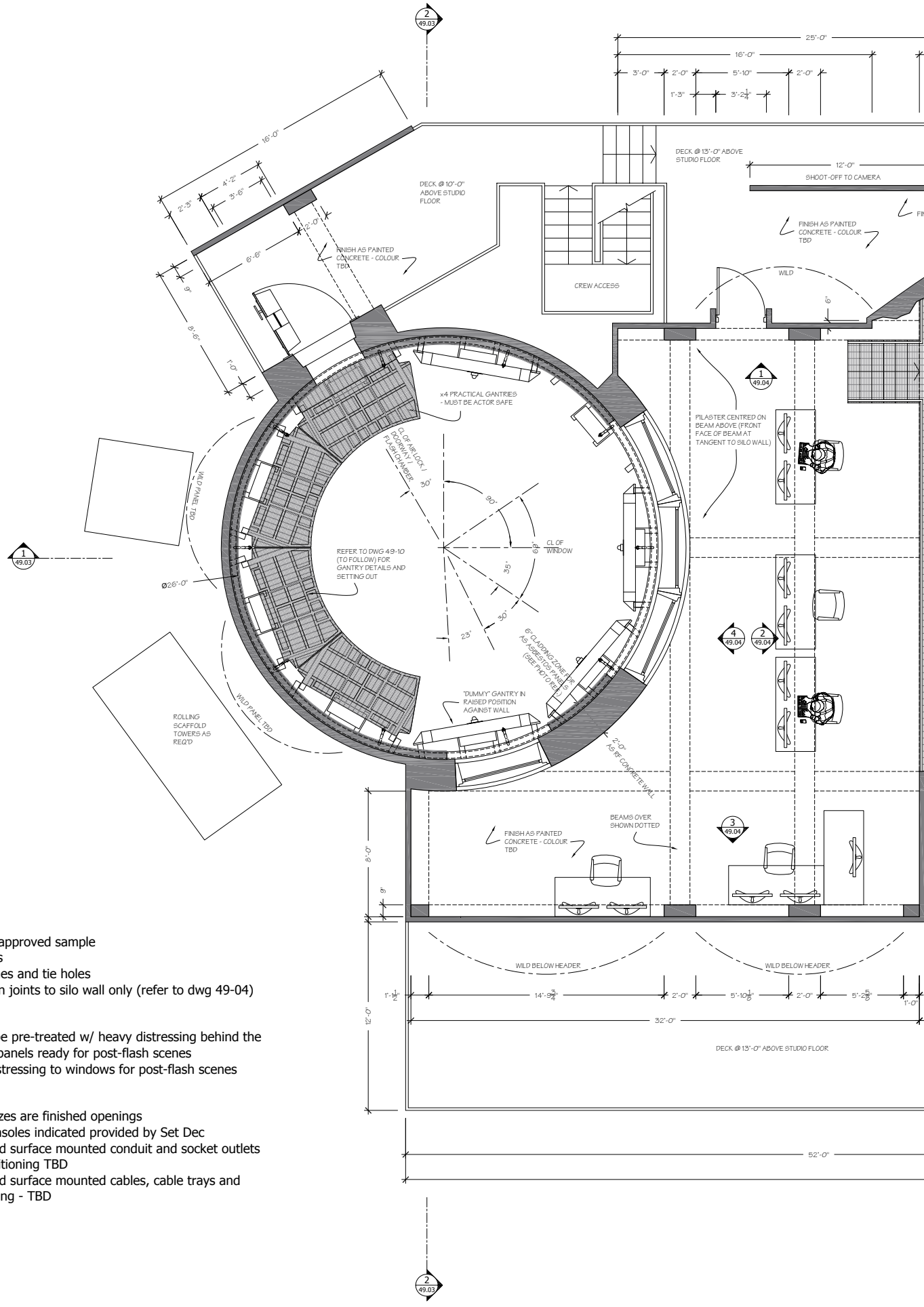
Scott's plans to bridge the gap included three

essentials important for the Production Design. Foremost was the need to amplify what he identified as the core emotions of the story: fear and wonderment. Second was to stick relentlessly to a hyper-compressed color palette for both physical surfaces and for light. Third was to ground everything in a seamless version of reality which connects present banalities with the cutting edge of the near future but which proves ultimately feeble in the face of a more advanced civilization from the beyond.

In our story, Klaatu the brain (Keanu Reeves) and Gort the enforcer (created with CGI) land in Central Park, not by flying saucer but in a more enigmatic spherical conveyance which looks to earthly eyes something like a planet. The response of earthlings, specifically Americans, is a desperate and aggressive FEMA–like operation mounted in short order. This operation forms the spine of the plot and was a good platform to carry out Scott Derrickson's complex vision of reality. A combined scientific/military command center is thrown together at a fictional military academy in New Jersey. Helen, the heroine (Jennifer Connelly), is among the scientists roped into the effort. For our architectural anchor, we relied heavily on Arthur Erickson's brutalist concrete modern structures to achieve a sense of monumental but dated newness.

The challenge for the response agencies and many design opportunities came in the way the emergency operation would have to be inserted into an institution with pre-existing banal functions. When Klaatu the alien is shot and captured, he is brought to the base for secure containment, surgery and interrogation. But this involved more than closing the blinds and moving the furniture. The operation was meant to evidence the very best of U.S. government resources, awkwardly set up for field operation. The surgery unit, for example, was a self-sufficient high-tech complex meant to be assembled in hours, and secreted inside the academy in the gymnasium. In conceiving our version of it, we had to deal with at least some of the headaches the alien response agencies might face in that our complex had to play first on stage, then inside the gym location and then again on stage in quick succession. This was one of many cases on this show where my years of collaboration with construction coordinator Doug Hardwick paid off. In our architect/engineer-like roles, we designed from scratch a futuristic Quonset hut technology with a translucent membrane which went together and came apart like a kit. The result was a group of luminous barrel vault structures which, from within and without, emitted a green/blue glow right from the heart of our palette. Klaatu eventually escapes from the base and tramps his way around ex-urban

A set for an impromptu interrogation room, presumably set up in a combat training facility at the fictional Fort Linwood Academy. A space in the athletic building at Simon Fraser University was chosen with beam work designed by architect Arthur Erickson. The floor was installed along with additional duct work for cable runs. Brisbin knew this was a knockout location when he walked in the door, but made sure to have a rendering in hand, showing lighting and extensive surface changes, when he showed the space to director Scott Derrickson.



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GENERAL
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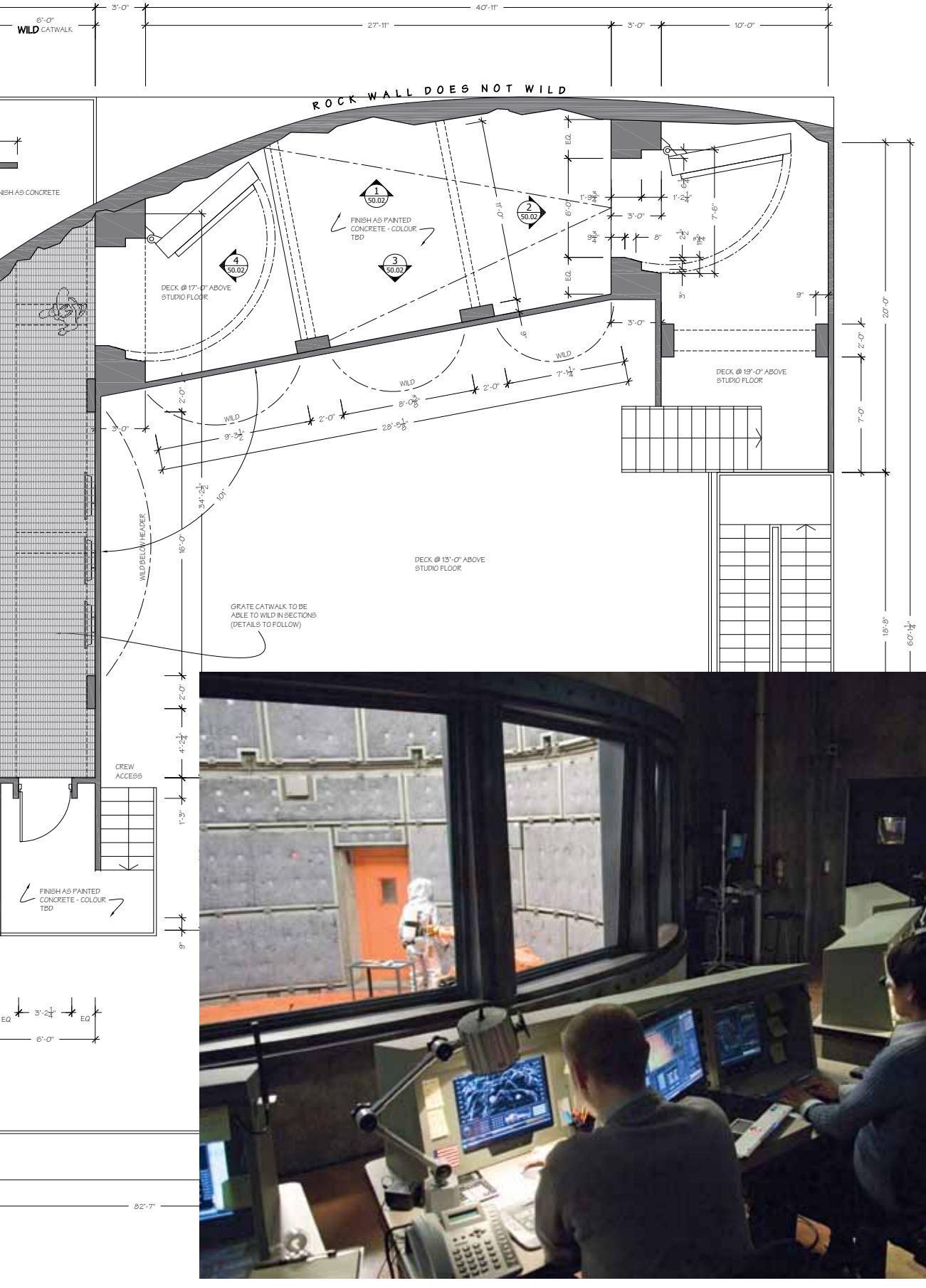

Set Designer David Clarke's AutoCad® drawing of the flash chamber, along with a production photograph of the finished set. A dearth of stage space forced Brisbin to use a warehouse for several key sets which had to stand for a long time, including this one. Very careful effort was put into connecting the sightlines and eyelines between Gort's POV and that of the arrival sequence of Dr. Granier, the main actor in this scene (Jon Hamm). You can just see the working robotic repair arm in front of the bio-suited actor. Flickers of orange were a small but very important part of the palette, relevant to hot scenes.

Top: Rob Jensen's Photoshop illustration for the Commandant's Command Centre, building on photos of an existing, very raw, space. A schedule change forced us into this location which had little more to offer than a great ceiling. Scott saw the empty space and hated it. Rob's renderings, showing our added columns, translucent walls and some story-life made it an easy sell. Below: Dr. Barnhardt's House, built on stage with shootable exterior deck space to match an Arthur Erickson residential exterior. A painted drop was used outside the windows on one side and a terraced slope was built on the other.

New Jersey making his way back to Central Park. It was important for Scott that Klaatu be out in nature, but he was insistent that it should be unremarkable New Jersey nature, neither overly magnificent nor oppressively trashed. For a good part of his trek, Klaatu is accompanied by Helen's young son (Jaden Smith). With a child actor, bad weather luck, and (as usual) shooting at the wrong time of the year, we were forced to move an ever-increasing load of exterior settings onto stages. It's probably not a good thing to admit, but the writers' strike saved our necks by freeing up a lot of stage space in Vancouver for which we were, frankly, desperate. The real secret weapon in bringing nature on stage, however, was our talented cinematographer, David Tattersall. He has enormous experience with CGI work, but he also has great enthusiasm for the old ploys of stage-craft. He was completely at home with poor man's process and forced perspective tricks, but where we really pushed it was with painted drops. With a good team of scenic painters, a skillful special effects department (under Tony Lazarowich) and a staggering amount of greens we created orchards, swamps, forests and even the Karakoram Mountains on stage.

All of these efforts were backed up by our indefatigable Visual Effects Supervisor, Jeff Okun. His expertise was central to the conception of alien life. There was a will at every level to deliver what was out on the cutting edge, but not so far out of reach that it couldn't be well executed. It's interesting to reflect back on the 1951 version where Washington, D.C., was completely second unit and the flying saucer was largely built scenery. Our New York was also second unit, but the landing sphere is exclusively CGI and lighting effects. The non-human form in which Klaatu appears is primarily CGI when in motion and a prosthetic puppet (beautifully created by Todd Masters) after being gunned down. As for Gort, he is entirely CGI. We went through a lengthy and exhaustive period of determining whether Gort should even be anthropomorphic in shape. In the end, the last century Gort prevailed and he retains a strong flavor of his iconic shape. But it doesn't stop there; his nature and his weapon are entirely reconceived to fit the new plotlines

and more recent understandings of matter.
When the earthlings take the upper hand and capture Gort, they have to move him to a containment facility. We began with the seed idea that he should be incinerated in a flash chamber, not unlike small setups they apparently have at CDC in Atlanta to annihilate things like ebola-infected monkeys. Our story problem was the enormous size of Gort. His exact dimensions were intended to be flexible and driven by framing—but he was always in the neighborhood of being thirty-feet tall. Our solution was to elaborate on the likelihood that the military might have re-purposed an underground missile silo, de-commissioned post–Cold War, to be ready for the odd over-sized containment problem. Using the architectural vocabulary of missile silos, we built the entry system, control room and central section of the silo on stage leaving it to Jeff Okun to complete the top and bottom of the silo shaft via CGI.

20th Century Fox made the original Robert Wise film and they've owned the property ever since. They exhibited something close to affection for this remake. All the way to the top of the studio there seemed to be a certain exuberance about getting it right via Scott Derrickson's vision. The lucky fallout for me was that they gave me the money needed to do my bit. That didn't protect us in the Art Department from a brutal and turbulent schedule, a lot of rotten weather, inadequate stage space and scarce crew availability (especially environmental illustrators). But thanks to our superb Art Director, Don Macaulay, and excellent Set Decorator, Elizabeth Wilcox, sufficient talent and nimbleness was pulled together to meet the invasion and come out alive. **ADG**

Top: Illustrator Rob Jensen's Photoshop sketch of the portable surgery unit. The unit had to be secreted deep inside the academy for security reasons. HVAC and impromptu power and lighting were meant to be visible. It was built with an aluminum structure and dyed fabric membrane. Above center: The surgery units on location in the gymnasium at Simon Fraser University. Above: Boundary Bay Airport, exterior of an existing hanger. A built Chinook helicopter interior was trucked out to location and then shot on two different stages for extensive dialogue with cheaply made trans-lights out the windows.

PRIMETIME EMMY® AWARDS

Images © American Movie Classics

OUTSTANDING ART DIRECTION FOR A SINGLE-CAMERA SERIES

Mad Men
Bob Shaw, Production Designer
Henry Dunn, Art Director
Rena Deangelo, Set Decorator

Dexter
Tony Cowley, Production Designer
Linda Spheeris, Set Decorator

Heroes
Ruth Ammon, Production Designer
Matthew Jacobs, Art Director
Ron Franco, Set Decorator

Mad Men
Dan Bishop, Production Designer
Christopher Brown, Art Director
Amy Wells, Set Decorator

Pushing Daisies
Michael Wylie, Production Designer
Halina Siwolop, Set Decorator

Ugly Betty
Mark Worthington,
Production Designer
Jim Wallis, Art Director
Archie D'Amico, Set Decorator

Above: Various images from the pilot and the series of AMC's MAD MEN. Both the pilot and the series were nominated for Outstanding Art Direction.

© NBC Universal Television

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© Showtime Networks Inc.

© Touchstone Television

Left, from top: Ruth Ammon's Indian street for HEROES; a tense moment from DEXTER; Michael Wylie's marker sketch of The Pie Hole Café for PUSHING DAISIES; a vista through Betty's family home on UGLY BETTY.

Images © AMPAS

Top: Gloria Lamb's very detailed presentation model for the 80th ANNUAL ACADEMY AWARDS and, above, a production photograph of the set on Oscar® night.

OUTSTANDING ART DIRECTION FOR VARIETY, MUSIC OR NONFICTION PROGRAMMING

80th Annual Academy Awards
Roy Christopher, Production Designer
Joe Celli, Art Director

50th Annual Grammy Awards
Steve Bass, Production Designer
Brian Stonestreet, Production Designer
Alana Billingsley, Art Director

Hell's Kitchen
John Janavs, Production Designer
Robert Frye, Art Director
Stephen Paul Fackrell, Set Decorator

Mad TV
Nicole Elespuru, Production Designer
James Yarnell, Production Designer
Daryn Reid Goodall, SDSA, Set Decorator

2007 MTV Video Music Awards
Scott Storey, Production Designer
Joe Celli, Art Director
James Connelly, Art Director

© Fox Film Corporation

© Quincy Jones, David Salzman Entertainment

Top: The kitchen of the living quarters where contestants cook for themselves and each other on HELL'S KITCHEN. Left: A comedy sketch set from MAD TV. Bottom: The presentation sketch for the home-base look of the 50th ANNUAL GRAMMY AWARDS.

© NARAS

Right: The miniseries on the life of John Adams, and the first fifty years of our nation's history, was shot partially at historic locations in Virginia. Budapest stood in for nineteenth-century France and London. Below: Patti Podesta's set for the U.S. Supreme Court, built on a warehouse stage in outside Jacksonville, Florida. The large image shows the complete set with its digitally painted extensions; the inset reveals the extent of the physical construction.

Images © Home Box Office, Inc.

OUTSTANDING ART DIRECTION FOR A MINI-SERIES OR MOVIE

John Adams
Gemma Jackson, Production Designer
David Crank, Supervising Art Director
Christina Moore, Supervising Art Director
Kathy Lucas, Set Decorator
Sarah Whittle, Set Decorator

The Andromeda Strain
Jerry Wanek, Production Designer
Dan Hermansen, Art Director
Merlin Dervisevic, Set Decorator

Cranford
Donal Woods, Production Designer
Trisha Edwards, Set Decorator

Recount
Patti Podesta, Production Designer
Christopher Tandon, Art Director
Radha Mehta, Set Decorator

Tin Man
Michael Joy, Production Designer
Paulo Venturi, Art Director
Mark Lane, Set Decorator

NOMINEES FOR OUTSTANDING ART DIRECTION FOR A MULTI-CAMERA SERIES

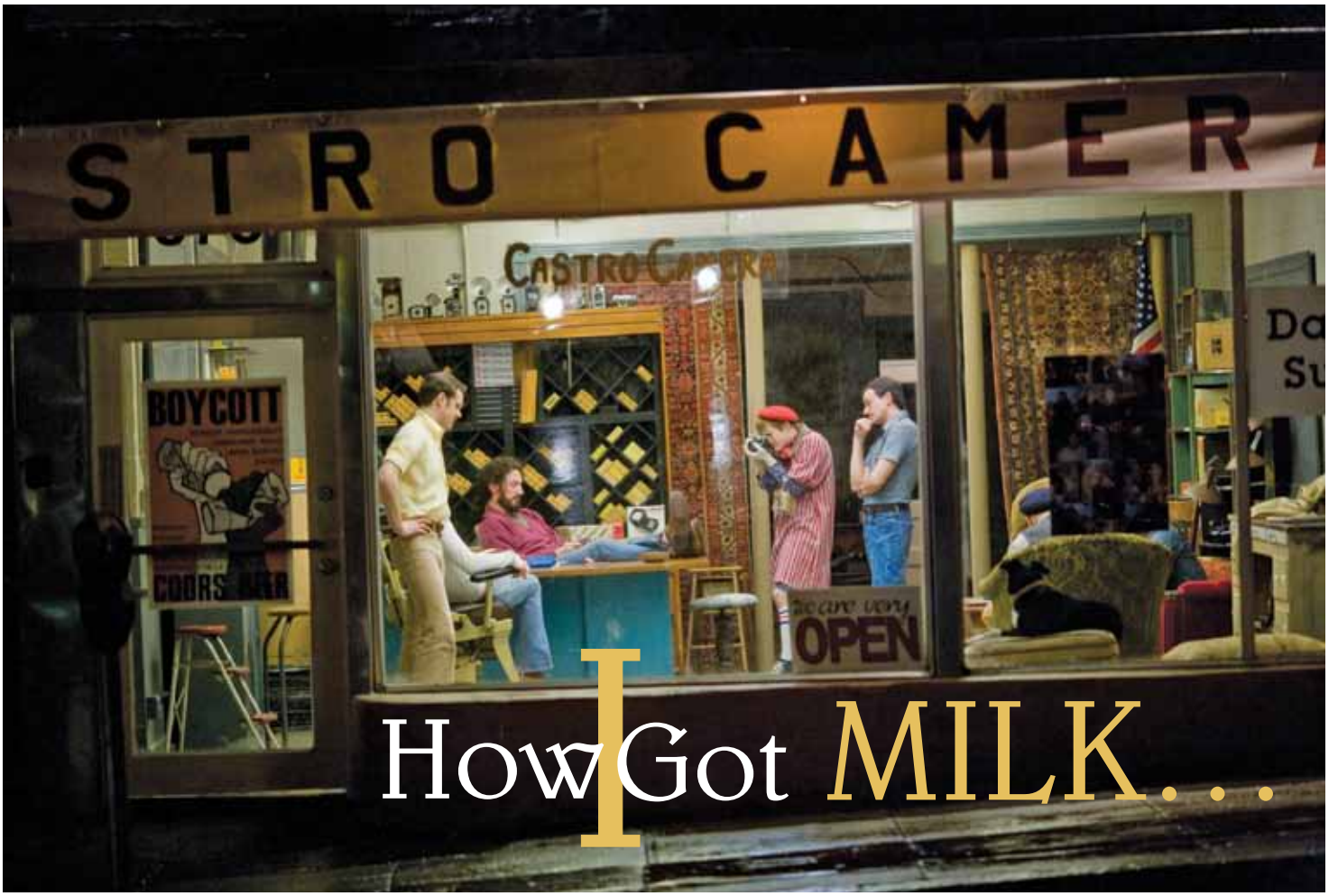
How I Met Your Mother
Steve Olson, Production Designer
Susan Eschelbach, Set Decorator

The New Adventures of Old Christine
Cabot McMullen, Production Designer
Amy Feldman, Set Decorator

© Sci Fi Channel

© A&E Television Network

Top: Cabot McMullen's pencil sketch of Richard and new Christine's bedroom for THE NEW ADVENTURES OF OLD CHRISTINE. Middle: A presentation illustration of the Queen's castle bedroom for TIN MAN. Bottom: The central corridor and elevator lobby, built on stage in Vancouver for THE ANDROMEDA STRAIN.



How I Got MILK...

Images © Focus Features

by Bill Groom, Production Designer

Above: Harvey Milk's Castro Camera store, carefully re-created for the film on the site of the original location with many historic details, including an old red couch and Milk's barber chair. Within the film, the store becomes his campaign headquarters and goes through a complex series of redecorations as he becomes central to the Castro District's gay community. At night, between filming days, the security guards reported seeing people come up, especially older people, who would peer in the window and begin to weep.

On an April day in 2007, I had just left my agent's office in Beverly Hills. As I was pulling out onto Sunset Boulevard heading east, my cell phone rang. It was my art director and friend, Charley Beal, back in New York. He was breathless. "They're making the Harvey Milk story," he said, "AND GUESS WHO'S PRODUCING IT! DAN AND BRUCE! You have to call them right away. This could be big!"

Three years earlier, Dan Jinks and Bruce Cohen had produced *The Forgotten*, which my friend Joe Ruben directed and I designed. Charley was the Assistant Art Director and has been my Art Director on almost every project since. As we were wrapping *The Forgotten*, Dan and Bruce were preparing to produce a television pilot for Showtime that I designed.

Harvey Milk, Harvey Milk, Harvey Milk. I was scrolling through the M's in the people famous enough to have a movie made about them section of my brain. "You know," Charley said, a little impatiently. "Harvey Milk. The gay politician in San Francisco who was assassinated along with the mayor in 1978." I vaguely remembered.

In 1978, I was a 28-year-old Art Director at *Saturday Night Live* in New York. I had lots of gay friends at the time. After all, I had been a theater major in college. However, 1978 was twenty-five years before I, myself, at midlife, would come out of the closet as a gay man.

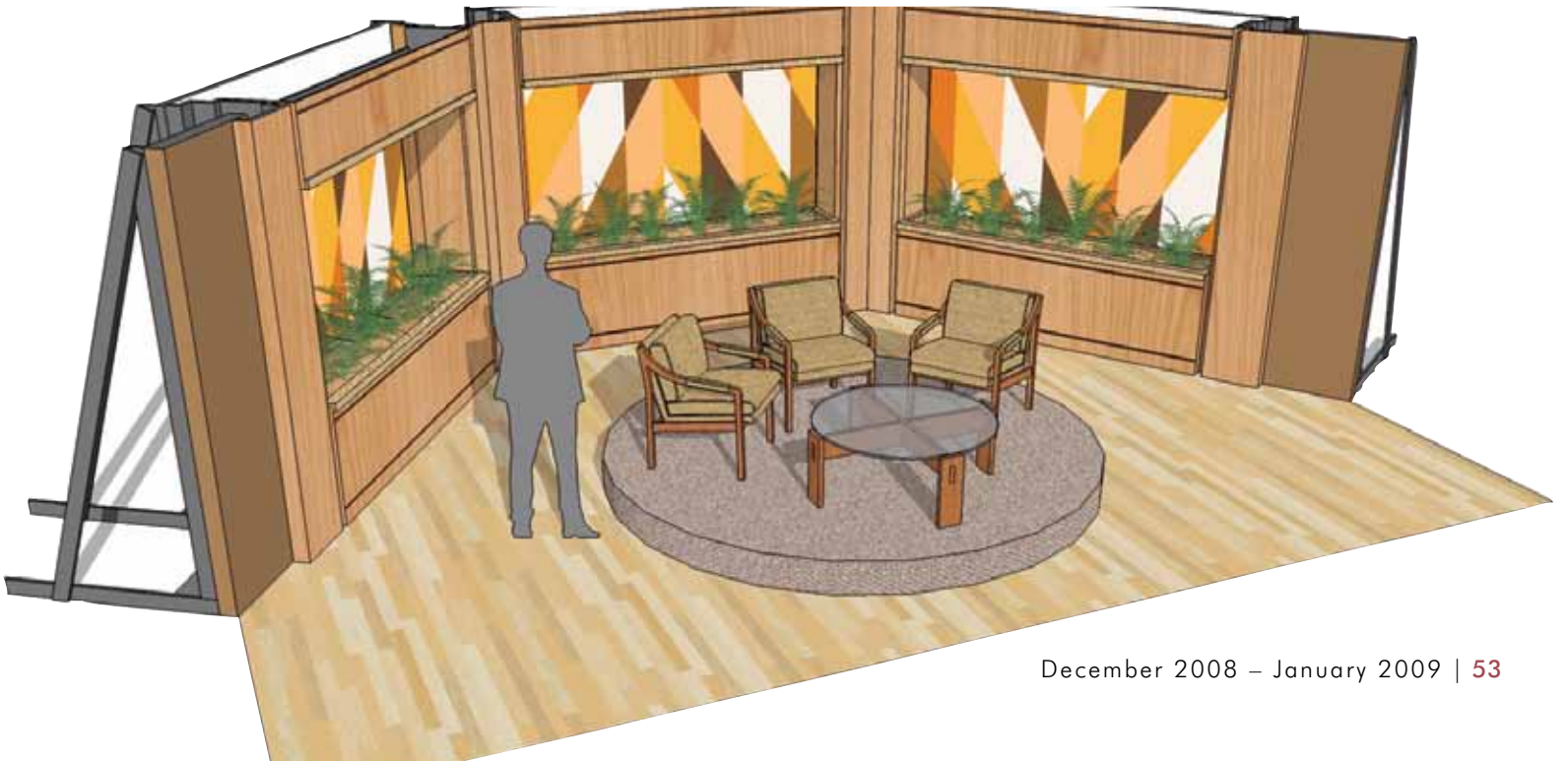
Growing up in a fundamentalist Christian family in Oklahoma, I had married my college sweetheart whom I had known since high school and who remains my best friend to this day. Together, we pretty much missed Woodstock and the Summer of Love. As a young man struggling to comprehend my own sexuality, I pretty much missed or perhaps pretty much avoided noticing the Stonewall riots in New York, the gay liberation movement in San Francisco, the introduction of the rainbow flag, emerging Gay

Left: The third act of TOSCA was staged in the old Navy hangars on Treasure Island in the middle of San Francisco Bay for a scene of Milk watching the opera. We hung a lighting and rigging grid overhead and covered the rather uneven floor with a painted ground cloth. Below: A SketchUp® rendering of a morning-television-talk-show set. Harvey and Dan White appeared together on local talk shows. This little set got more attention during the making of the movie than anything else I designed. It took about fifteen minutes to design and two days to build and everybody loved it. I think it must be because I was at NBC in New York designing talk-show sets in 1978. To design it, all I had to do was close my eyes and it all came back to me, oversized flower arrangements and all. It seemed to feel very real to everyone. The walls of the gym were covered in blacks. We brought in period studio equipment, supplied rigging for lights and covered the floors.

Pride as expressed in rallies and parades in big cities across the United States, and, of course, the election of the first openly gay man to public office, Harvey Milk. It was a revolution that was happening in places far from southern Oklahoma. Even so, in 1978, no one missed the vitriol of Anita Bryant. She was everywhere and so was the uneasiness and homophobia that she and other bigots like John Briggs in California exploited.

As Charley spoke, I began to recall the assassination of Harvey Milk and George Moscone, the now famous Twinkie defense of Dan White, Harvey's assassin, and then the White Night riots. A little exasperated, Charley said, "Just go to Wikipedia. But, call Dan and Bruce. GUS VAN SANT IS DIRECTING!"
"How did you hear about all this?" I asked.

"I heard about it from Gilbert," Charley said. He meant Gilbert Baker. Charley and Gilbert have been friends for years. Because Gilbert designed and made the first rainbow flag that had its debuted in San Francisco in 1978 (the same year that Harvey was killed), he is sometimes called "the gay Betsy Ross." Gilbert, whom I had met through Charley a



Top: Milk's dining room after he and his partner Scott had been living there awhile. We were fortunate to have a few color photos of his real apartment which had lots of bright colors. We found the location with the ceiling this way and didn't touch it. It felt very "Harvey."

year or so earlier, was more than just a flag maker in the heady days of the gay revolution in San Francisco. He was a political activist and a performance artist, eventually becoming a member of the radical political activist troupe, the Sisters of Perpetual Indulgence. When describing the way information moves at lightning speed through the gay political activist community in San Francisco, Gilbert often refers to the "sister network." On this particular day, it seemed that I was the beneficiary of some peripheral connection to the "sister network."

"How did Gilbert hear about it?" I asked.

"I can't tell you that right now," Charley said. "But you know what they say. 'Telegraph, telephone, tell-a-fairy.'" You know, the "sister network."

I pulled off of Sunset into the nearly empty parking lot of an apartment complex just before Beverly Hills becomes West Hollywood. Parking in the shade of a eucalyptus tree, I called the Jinks/Cohen Company and asked for either Dan or Bruce. Dan was out of the office. I was put through to Bruce. After a couple of minutes of catching up I told Bruce that I had heard that they were producing the movie about Harvey Milk. Bruce was shocked.

"Wow!" he said. "It just happened. We haven't even made our deal yet. How did you hear about this?"

"Well," I said, "You know, telegraph, telephone ... you know... news travels fast."

"OK," he said. "We don't really know much right now." Bruce assured me that I was already on their list. "Just stay in touch."

I did.

Back in New York in May, I started to read about Harvey Milk. I purchased Rob Epstein's documentary *The Times of Harvey Milk*. I read about the gay movement in San Francisco. I visited the *Summer of Love* exhibit at the Whitney Museum. I had several dinners

with Gilbert Baker who now lives in New York. I listened to Gilbert's stories about his experiences in San Francisco in the 1970s, about his friendship with Cleve Jones (played in the movie by Emile Hirsch), about how the rainbow flag came to be, and about his personal memories of Harvey Milk. The more I learned, the more I wanted to know. The more I knew, the more I longed to be part of telling this story. Had I been out to myself and others in my twenties as Gilbert and Charley and many of my other friends had been, I would have had my own memories of San Francisco, my own experience of the flag, and my own personal memories of Harvey Milk. I became consumed with this story of gay liberation, suffering, and celebration. I wanted this job. It was as if being a part of making this movie would complete a part of my own personal puzzle and offer me something I can only relate to healing. I wanted to design this movie!

In early July, I received an email from my agent with Lance Black's script attached. I printed it, sat down with it, and began to read. I read it cover to cover without moving. As I finished the last page, I wiped tears from my eyes and reflected on what I had read. The events of Harvey Milk's life and all he did to change the lives of others made for a powerful story. Even beyond that, I was moved to consider the lives of gay people everywhere during that extraordinary time, ordinary gay people who had the courage to live authentically, men and women who risked everything to do justice in the world for themselves and others like me, just by living boldly and refusing to disappear. After I put the script down, I felt overwhelmed with emotion that I hadn't participated in that revolution, that I had allowed others to sacrifice for me. I felt grateful too and I wanted to give something back. I wanted somehow to atone for all those years in the closet when so many had risked so much to be out.

I wanted to communicate to Gus Van Sant just how much I loved the script and how much I wanted to be a part of the project. It seemed presumptuous of me to write him directly. We had never met and as far as I knew, he had not

Top: For Cleve Jones' Castro apartment, we dressed a sprawling but low-ceilinged garden apartment in the same building where we found Harvey's apartment. Cleve (the real Cleve) helped us dress that apartment with protest posters, banners and street art. We meticulously re-created some of the personal effects that he had in the 1970s and he was quite happy.

Above: Moscone was killed in this private office, which was adjacent to his ceremonial or public office. It was constructed in the vacant federal office building at 50 UN Plaza. We pretty much created everything here including the wood-grained walls in the main office. We had hung a round convex mirror on a sidewall. Gus walked in and said, "I love these mirrors." He shot the whole scene in one shot and you see every corner of the room.

yet expressed an interest in meeting me. In fact, I had heard rumors that he might actually have someone else in mind for the job, but I didn't know that for sure and I wanted him to hear in my own words of my passion for the project. So… I sat down and composed a very carefully worded email, imagining that I was talking directly to Gus. Without mentioning Gus' name, I addressed the email to Dan Jinks and Bruce Cohen. I ran spell check and I pushed the send button. Within five minutes, a reply from Dan arrived. He told me how happy he and Bruce were that I liked the script and that they had taken the liberty of forwarding my email on to Gus.

It worked!

The rest of the summer was spent waiting and turning down interviews. I told my agents that there was no reason to interview for anything else because I was willing to gamble on doing *Milk*. That kind of boldness is uncharacteristic of me but that is what I did nonetheless. So, I spent July and most of August waiting. Waiting for word from Dan and Bruce. Waiting to hear about casting and green lights. Waiting to hear that, yes, Gus Van Sant wanted to meet me. Somewhere along the way I heard that Sean Penn was considering the role of Harvey Milk. Things felt like they might be moving in my direction.

I've valued Sean's friendship for nearly twenty years. I was the Art Director for *The Indian Runner* and designed *The Pledge,* both of which Sean directed. I hadn't spoken to him in months. We'd both been busy but, the minute I heard that he might play Harvey Milk, I was on the phone.

As I waited for things to unfold, I began reading a wonderful collection of stories called *Love, Castro Street: Reflections of San Francisco*. The book is collected from stories written over a period of more than forty years. Each story is written from the very personal experience of each gay writer. I sat at Starbucks with my coffee and read all two dozen stories over as many days. Each morning ended with tears in my eyes and a new resolve to be a part of telling the story of this community.

By the time word arrived that I would be meeting with Gus in New York, I was already longing to visit San Francisco again, the city that had meant so much to so many GLBT people. I also wanted to be as prepared as possible for the interview that I had grown to regard as one of the most important of my career, personally as well as professionally.

Telling friends that I was thinking about spending the money to go to San Francisco to scout the movie that I did not yet have brought quizzical looks, but I wasn't dissuaded.

"I know you really want this job," one industry friend said, "but I don't think flying yourself out to San Francisco will get it for you. Do you?"

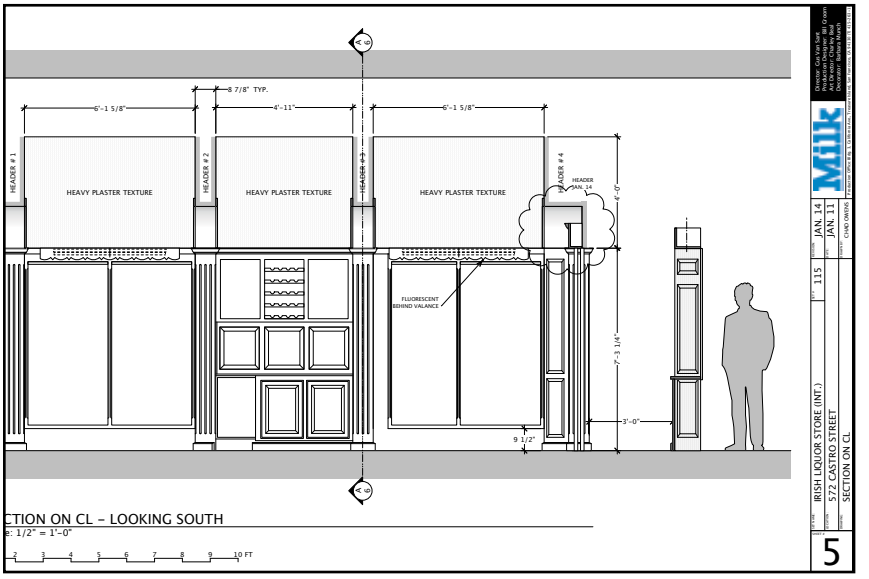
That wasn't the point. That remark struck me as a bit cynical. Cynicism can be too easy in this business. I had spent weeks learning about this man who brought so much hope to so many. I wasn't feeling cynical at all.

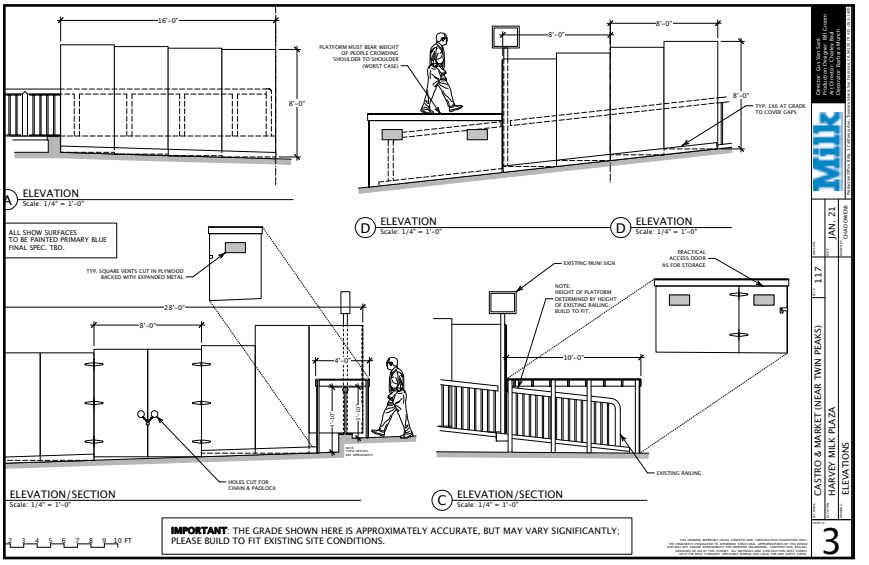
I wasn't flying to San Francisco to impress Gus. I was flying there to spend time there with the Harvey Milk story in my mind. I wanted to visualize the locations, to bring to life, even more strongly in my own mind, the events of the story. I wanted to really know what I was talking about when I would finally sit down with Gus, whether he would even know that I had gone to such lengths to prepare for the meeting or not. I simply wanted to know more about Harvey's life and the lives of those he touched. I wanted to know for myself.

A friend in San Francisco assured me that I was doing the right thing. "Tell the Universe what you want," he said. "Besides," he continued, "By the time you sit down with Gus, you will have built such a base of knowledge and confidence that there can only be one result. You're going to get this job." So, with that reassurance, I told the Universe what I wanted and I got on a plane.

The weekend was perfect. I stayed with my friend, Aggie Rogers, whom I hadn't seen in years. Aggie grew up in the Bay Area and has lived in Noe Valley, just over the hill from the Castro, since the seventies. The weather was spectacular. Aggie took me to all the places I had up to that point only read about. She showed me around the Castro, the location of Harvey's old camera shop, the Castro Theatre, and City Hall. I spent hours pouring over documents and photographs and artifacts at the San Francisco GLBT Historical Society. One evening I struck out on my own and walked the path of the famous memorial candlelight march down Market Street to City Hall. By the time the weekend was over, I felt that I had made a pilgrimage and that I had walked the "stations of the cross."

Back in New York, I prepared for my meeting with Gus that was now only a little more that a week away. That week, Gus met all the other Production Designers (maybe three or four) and costume designers in Los Angeles. I offered to fly to L.A. for the interview but the following





Above: Set Designer Chad Owens used Vectorworks® to execute the working drawings for the entire film.

Above: The 30' x 60' rainbow banner hanging from the balcony of the San Francisco City Hall. The flag, designed by Gilbert Baker in San Francisco in 1978, was created at Harvey Milk's suggestion and serves as a backdrop in the film for one of his political rallies.

week Gus was headed to New York to open *Paranoid Park* at the New York Film festival so it was decided that he would meet with me then. Meanwhile, I rented every Gus Van Sant movie that was available in New York. I screened everything from *Male Noche* to *Elephant*. Seeing all those great movies like *Drugstore Cowboy* and *My Own Private Idaho* again and his later work some of which I had not seen, like *Gerry* and *Elephant,* made for a great week. That week was an education and a revelation in the art of storytelling.

Thursday, the phone rang and it was a friend in Los Angeles who had interviewed for the costume design position.

"How was it?" I asked.

"Well, he didn't say much," she said. "The first thing he asked for was my book."

"Your books?"

I had heard about the job before anyone. I had phoned everyone who had ever even heard of Gus Van Sant. I had pestered Dan and Bruce and Sean and all of my agents at Gersh all summer long. I had read and highlighted everything I could get my hands on about Harvey Milk and San Francisco in the seventies. I had screened all of Gus' movies and even some rather obscure films that he is known to like. I had flown myself all the way across the country to walk in Harvey Milk's footsteps. I had done everything I could think of, I had asked the Universe to give me *Milk* but, I DIDN'T HAVE A BOOK! Through neglect or arrogance or maybe just laziness, I had made it that far in my career without a book. I DIDN'T HAVE A BOOK!

"Yes," she said. "The first thing he asked for was my book."

In the roughly ninety-six hours between "The first thing he asked for was my book" and my interview, I did the following: I dug through dozens of dusty boxes in my attic to find every photo that existed from past work. I called everyone I could think of that might have photos of my sets. I downloaded a frame capture program onto my laptop. I learned how to use it. I collected DVDs of all of the movies that I've designed. I spent roughly sixty-four of those ninety-six hours printing, selecting, trimming and assembling photos into a reasonably representative collection of my work. I dropped the collection into a handsome dark grey archive box and Monday afternoon, with my "book" under my arm, I was off to meet Gus Van Sant.

On Friday, I had received the following email: *You're set to meet with Gus at three forty-five this Monday at the Time Warner Theatre. Please call Gus at three forty-five and you guys will figure out a place to go.*

Paranoid Park was being presented at the Time Warner Theatre. The plan was for Gus to give his introduction to the film at around three thirty after which we would meet. Gus would then return to the theatre for the Q&A. The email said, "you guys will figure out a place to go."

Now ... the Time Warner Center is huge new glistening tower on Columbus Circle that houses Time Warner, Inc., The Mandarin Hotel, a huge luxury condominium tower and at the base of it all, a gigantic urban multi-level shopping mall that contains dozens of restaurants and among other things the Time Warner Theatre. So, "you guys will figure out a place to go" sounded like a bad plan to me. I couldn't imagine in my first meeting with Gus Van Sant, *THE* Gus Van Sant, wandering around a shopping mall with my dark-grey archive box tucked under my arm looking a place to sit down and talk. So on Monday afternoon,

taking no chances, I got to the Time Warner Center an hour and a half early and started a tour of every restaurant in the center. I stuck my head inside a new place on the north side of the building. It was casual and stylish with great views of Broadway heading uptown and Central Park. Great! I explained to the manager that I had a very important business meeting at around three forty-five and made arrangements with her to sit for as long as I needed at a table by the window. At three forty-five on the dot, I called Gus and I invited him down to the cafe. Gus was charming and relaxed and talkative. I was over prepared and as nervous as I have ever been in a meeting. It felt like I had bet everything on this one interview. But as we talked, we seemed to hit it off. After about forty-five minutes I said, "Would you like to see my book?" He said, "I'd love to but you know, I don't think I can, I have to get back very soon for the Q&A."

I think in the past I might have just said, "Well, thank you so much for meeting me" and let it go at that, but I had invested so much and I was in some new totally proactive frame of mind so I surprised myself when I said, "Well, you know, I could just hang around here until you're through." In my head I thought... "He's getting out of here without seeing this damned book!"

Gus said, "I'd like that." So that's what we did. In all, the meeting lasted almost four hours. The sun went down, we ordered martinis, and swapped personal stories. I talked about my life and shared my coming out story and he talked about his.

A couple of days later, I got a call from Dan and Bruce. Gus was back in Los Angeles and I had the job. A month later, I was living in the Castro. I found the apartment online. It was a charming sort of garrett apartment in a beautiful 1880's building on Sharon Street. The views from the bedroom window of Mission Dolores and the surrounding rooftops in the morning fog looked like Florence. The building had four apartments built above a large industrial space with huge carriage doors opening onto the street. When I handed the landlord the check and he handed me the keys, I asked what the industrial space on the street level had been. The landlord replied, "A milk factory." I just smiled. **ADG**

Below: The Golden Gate Bridge at sunset, its bands of colors echoing Gilbert Baker's rainbow flag, was a regular sight at the end of a each filming day.

Sunday AFTERNOON

by Rick Markovitz, 5D Producer

The idea for the first *5D: The Future of Immersive Design* conference began humbly, at a dinner where Production Designer Alex McDowell and Chris Scoates, executive director of the University Art Museum at CSU, Long Beach, were discussing the impact of technology on design and culture. From Alex's perspective, the issues centered around design, tools, and processes.

Production Designers were feeling the impact of new technologies, especially in pre-visualization and special effects, and needed to learn how to harness the emerging tools coming from companies such as Autodesk® and a number of other innovative firms. The UAM, on the other hand, was interested in cultural matters as technology allowed new forms of audience interaction with the entertainment itself and with its creators. They found agreement on a basic question: How does the process of design in storytelling change in relation to digital technology?

I joined the committee from my role as Vice President of Murray Weissman & Associates, the Guild's public relations firm, to help focus the efforts of a large team of volunteers. After a few months, I was named producer to facilitate decisions between the ADG and the UAM and to manage the budget. From this perspective I gained great insight into the whirlwind of innovation in entertainment design and saw the need to help the ADG move into the future.

On October 4 and 5, 5D drew almost one thousand attendees to the Carpenter Performing Arts Center on the campus of CSULB, with a keynote address from Henry Jenkins (director of the MIT Comparative Media Studies Program), thirty speakers and panelists, six sponsored workshops (DreamWorks Animation, ILM, OTC, Walt Disney Imagineering, Autodesk, and Animation World Network), plus seven exhibitors (Local 729, Intersense, The Third Floor, formZ, Design Studio Press, Rabitholes, and the Long Beach Redevelopment Authority).

What is immersive design in narrative media?

The challenge for any new conference is to explain what people will learn there that can help them in their careers, whether as working professional or an interested student. The exact definition for 5D is really not at issue—we hope it is viewed tongue-in-cheek: 5D is just more than 3D! It will continue to evolve and will include more areas over time, possibly theater, for starters. The thought behind "immersive design in narrative media" is that immersive design is driven by technology in the hands of artistic creators now able to build new worlds, limited only by their imaginations, and by the audiences who can now interact with these creators in shaping and sharing entertainment experiences. The ability to share and manipulate content on an unprecedented level breaks down the barriers and roles of the traditional production departments and impacts the traditional linear workflow. Technology brings the processes of creation and experience closer together, and has serious impact on the business of entertainment as well.

The weekend was loosely structured around the 5D areas of film, television, animation, interactive, and architecture but not so literally as to prevent

A conference participant asks a question from the audience at Sunday afternoon's panel, Design in Flux: Immersive Design and the New Visual Narrative, moderated by Production Designer Alex McDowell.

Above, left: Nearly one thousand conference attendees lined up to register on Saturday morning. Some were students at Cal State Long Beach and other local universities, and some were working designers who flew in from across the country to attend. Center: Keynote speaker Henry Jenkins addressed the conference at Saturday morning's opening session, discussing how new forms of entertainment will affect the future of our culture and our professions. Right: Not only were the conference panels fascinating and informative, but the scheduled networking breaks allowed participants to meet and get to know each other.

overlapping between experiences. The organizing committee realized and embraced the fact that 5D is about unclear boundaries between creation and technology, between creator and audience, between reality and fantasy.

Keynote Address

Henry Jenkins, director of the MIT Comparative Media Studies Program, and author of *Convergence Culture: Where Old and New Media Collide,* provided the perfect launch for the two days with his remarks on transmedia entertainment. One of his key themes that "world-building precedes storytelling" was received well by the design-oriented audience. He described how, in a media-saturated society, we learn by playing with media and he cited examples from *Harry Potter* to Twitter-based ad agencies inspired by the hit AMC TV series, *Mad Men*. The challenge going forward, he argued, is to understand how creative value is added by fan communities and by managing user participation. The entertainment conglomerates will feel the impact of increased creator-controlled, consumer-supported media distributed through grassroots channels, rather than the narrower channels of current television. Storytelling across media from movies to games to toys to books to online experiences has been going on for years. Now this is becoming the driving force behind the creative process as the role of audience contribution has expanded dramatically through technology.

Reality and Hyper Reality

Led by John Tarnoff from DreamWorks Animation, this panel explored the far reaches of world-building allowed by new tools and the issues of creative limits.

"And the environment needs to guide you, to guide the experience into areas of conflict and dramaturgically sound engagement in order for the player to be entertained. It's not enough to simply build a world and turn it over to an audience. The very design of that world needs to have intention."

–Gore Verbinski, film director

Narrating Space

Imaginary Forces co-founder Peter Frankfurt led this broad interdisciplinary panel including an architect, a film director and a creative director from Microsoft Live Labs, of all places.

"The point of making film is easy. You know where the camera is. You know what the actors are going to say. You know when they're going to say it. But when you know

where everything's going to be, I'm sorry, some of the thrill is gone. How do you tell interactive stories? You don't know who the user's going to be. You don't know what he's going to do. You don't know what he's going to say. Oh, and by the way, there's fifteen other users you can't control. How do you make it interesting? How do you make it compelling? How do you make it a narrative that really engages people?"

–Evan Hirsch, creative director, Microsoft Live Labs

New Television: The Media Blender

Ann White brought together some major thinkers from the television and Internet channels now delivering transmedia experiences as viewers challenge the Old World notion of mass media.

"This panel was pretty fantastic because they actually did take us into the next dimension. When you're talking about user interface, it's the paradigm for the eighth dimension in dimensional space. In the old paradigm, St. John the Divine said eight dimensional space is like the lions' roar, like a silver ring dropped into a golden vase. The information comes from all around you in every direction, so that you can never locate the source and you're absolutely still, which is a Buddhist concept of simultaneity based on multiplicity and the experience of infinite nodes in space and time."

–Comment during the question-and-answer period from a female audience member.

Bigger Bang: Colliding Science & Design

This was a major wake-up call on Sunday, combining design from the perspective of the Museum of Modern Art with a plea from Dr. Jerry Schubel, president of the Aquarium of the Pacific, for a design-driven solution to help save the planet.

"The other part of this, to which scientists agree, is that we can't restore things to the way they were, you cannot go home. You cannot go home. The only thing we can do is go forward, and so the alternative is, how do we create a better future, one that is done with purpose and thought. It is a design problem."

–Dr. Jerry Schubel, president, Aquarium of the Pacific

Building Worlds: Design for the New Frontier

5D was fortunate to have Scott Fisher, head of the USC Interactive Media Department, guide panelists with another mix of skill sets including game design and architecture.

5D IN PERSPECTIVE

Production Designer Alex McDowell led a panel that included Production Designer Rick Carter, architect and Art Director Tino Schaedler, AutoDesk's manager for film, media and entertainment Sebastian Sylwan, and Habib Zargarpour, a senior Art Director at Electronic Arts, the world's premier video game firm with more than nine thousand employees. The striking projection system was provided by Videocam in Anaheim.

"This goes back to world building and fantasy. How do you build enough structure to it, so that you are providing a common fantasy, and a world that leads people into appropriate sorts of situations and possibilities, but still gives them enough flexibility to express themselves in ways other than simply which weapon should they use?"

–Doug Church, game designer

Design in Flux: Immersive Design and the New Visual Narrative

5D co-founder Alex McDowell closed out the conference with this in-depth discussion centering around the process and drivers behind immersive design.

"Alex brought up the idea of a 5D conference, and eventually I understood that it was about bringing together all of the tribes, all of the people that are involved now in technology and its various disciplines and aesthetics. I thought he was talking about the fifth dimension. I thought he meant something beyond width and length and breadth and time, a place that was undetermined ... but maybe designers are the ones that could actually start to define what that would be."

–Rick Carter, Production Designer

The 5D Conference also hosted workshops from Autodesk, ILM, OTC, Walt Disney Imagineering, and Animation World Network, and it also provided a healthy environment for the pre-vis community to share their work with the 5D community at large. There was also a very animated (in the human, social fashion) networking cocktail party on Friday night adjacent to the Museum.

So, what are the plans for next year?

I strongly encourage members of the ADG to communicate their ideas and interests as we continue the process of building the 5D community. Reach out to Alex McDowell at **alexmcdowell01@mac.com** or myself at **rick@publicity4all.com**. Hope to see you all next October in Long Beach! **ADG**

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calendar

GUILD ACTIVITIES

December 2 @ 6:30 pm
Board of Directors Meeting

December 3 @ 6:30 pm
Town Hall Meeting

December 4 @ 6:30pm
ILL Council Meeting

December 17 @ 5:30 pm
STG Council Meeting
7 pm
ADG Council Meeting

December 25
Christmas
Guild Offices Closed

January 1
New Year's Day
Guild Offices Closed

January 7 @ 6:30 pm
Town Hall Meeting

January 8 @ 5:00pm
ADG Awards Nomination Ballots Due

January 21 @ 5:30 pm
STG Council Meeting
7 pm
ADG Council Meeting

January 22 @ 5:30 am
Oscar Nominations Announced

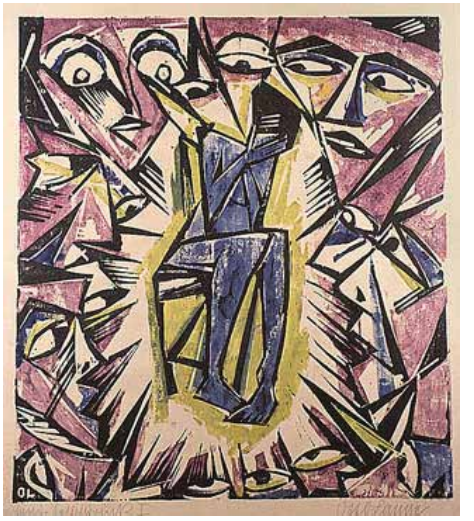
January 22 @ 7 pm
SDM Council Meeting

February 14 @ 6:30 pm
13th Annual ADG Awards and Banquet
Beverly Hilton Hotel

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

VOLUNTEER TO DECORATE A ROSE PARADE FLOAT – The Vera Bradley Foundation for Breast Cancer welcomes volunteers to help apply floral materials to their float – DEC 26–31, shifts at 9 AM, 11 AM and 2 PM – Festival Artists Worldwide – 120 N. Aspan St., Azusa – bring a sweater or jacket and your own scissors – more information 626 334 9388 or **www.festivalartistsworldwide.com**

LOS TRES REYES MAGOS – A reenactment of the visit of The Three Kings will take place on historic Olvera Street – TUE January 6, 6:30–8:30 PM – 845 N. Alameda St., Los Angeles – FREE – more information 818 762 9995 or **www.olvera-street.com**



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SHELL-SHOCKED: EXPRESSIONISM AFTER THE GREAT WAR – Selections from the Robert Gore Rifkind Center for German Expressionist Studies – Through MAR 8 – LACMA – 5905 Wilshire Blvd., Los Angeles – THU–TUE 12–8 PM, FRI until 9 PM, SAT–SUN from 11 AM – Adults $12, after 5 PM pay what you wish – more information at 323 857 6000 or **www.lacma.org**

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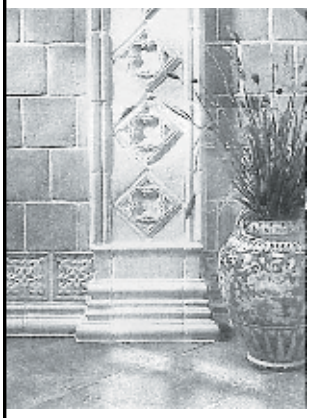

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membership

WELCOME TO THE GUILD

by Alex Schaaf, Manager
Membership Department

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

Motion Picture Art Directors:
Jaeson Kay – ZANE'S SEX CHRONICLES – ZSC Productions, LLC
Michael Levinson – FORGET ME NOT – Vindicated Pictures, LLC
Craig Siebels – BURN NOTICE – TVM Productions
Robert Thomas – SOCCER MOM – Soccer Mom Partners, LLC

Motion Picture Assistant Art Directors:
Jessica Brodsky – WELCOME TO HOLLYWOOD – It's A Laugh Productions
Matthew Egan – MANURE – Manure, LLC
Rhea Rebbe – HANNAH MONTANA – Disney Channel

Commercial Art Directors:
Eric Archer – various signatory commercials
Christopher Dileo – various signatory commercials
Roy Rede – various signatory commercials
Therese Strelein – various signatory commercials

Scenic Artist:
Aprile Lanza Boettcher

Graphic Designers:
Justin Elterman – FUNNY PEOPLE – Universal
Sharon Zysman – O.I. Graphics

Graphic Artists:
Laurel Brock – MANURE – Manure, LLC
Jennifer Chiu – DR. PHIL – Paramount
Juliane Crump – KATH & KIM - NBC/Universal
Christian De Castro – Fox Television Stations
Christopher Dehm – Fox Television Stations
John Lopez – DR. PHIL – Paramount
Seth Strong – THE DOCTORS – Paramount

Assistant Scenic Artist:
David Maxine – San Diego Opera

Electronic Graphics Operator:
Laura Morse – Fox Television Stations

Fire/Avid Operators:
Charles Brosius – Fox Television Stations
Darol Michael Carr – Fox Television Stations
Joshua Morrisroe – Fox Television Stations
Michael Porter – Fox Television Stations
Craig Russo – Fox Television Stations

Illustrators:
Dan Caplan – TRUE BLOOD – HBO
Paul Christopher – DARK SKY – Paramount
Steve Gordon – TERMINATOR: SALVATION – Warner Bros.
Phil Langone – CRAZY ON THE OUTSIDE – Boxing Cat Films
Tom Nelson – HANGING OUT HOOKING UP FALLING IN LOVE – Pageant Productions
Josh Nizzi – TRANSFORMERS: REVENGE OF THE FALLEN – DreamWorks SKG

Model Maker:
Michael Meyers – TRANSFORMERS: REVENGE OF THE FALLEN – DreamWorks SKG

TOTAL MEMBERSHIP

At the October Council meetings, the Guild had 1,901 members as follows:

- 972 Art Directors & Assistants
- 584 Scenic, Title and Graphic Artists
- 195 Illustrators and Matte Artists
- 150 Set Designers and Model Makers

AVAILABLE LIST:

At the October Council meetings, the available lists included:

47	Art Directors
18	Assistant Art Directors
6	Scenic Artists
4	Graphic Artists
8	Graphic Designers
90	Senior Illustrators
2	Junior Illustrators
2	Matte Artists
50	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.

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•Roland•Revlon/EIF•MDA•
•SpikeJonesJr•ScottMauro•LAPhil•BaruchGayton•

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production design

SCREEN CREDIT WAIVERS

by Anthony Brockliss, Production Designer

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

FILM:

Steve Arnold – DEADLINE – Enso Entertainment
Daniel Bradford – LABOR PAINS – Nu Image
Eve Cauley Turner – I HOPE THEY SERVE BEER IN HELL – BIH, LLC
Jonathon Carlson – THE REEF – The Reef Prods.
Scott Chambliss – STAR TREK – Paramount
Gary Constable – STREETS OF BLOOD – Nu Image
Toby Corbett – BAD LIEUTENANT: PORT OF CALL NEW ORLEANS – Nu Image
Therese DePrez – BROOKLYN'S FINEST – Warner Bros.
Toby Fanning – BROTHERS – MGM
Shepherd Frankel – COUPLES RETREAT – Universal – FOUR CHRISTMASES – New Line Cinema
Tracey Gallacher – RIGHTEOUS KILL – Nu Image
Zack Grobler – MY BLOODY VALENTINE – Lionsgate
Thomas William Hallbauer – IN MY POCKET – Kamakiri Productions
Caroline Hanania – HANNAH MONTANA: THE MOVIE – Disney
Waldemar Kalinowski – CRAZY HEART – Crazy Hearts Productions, Inc.
Jeff Mann – SURROGATES – Disney
Ina Mayhew – TYLER PERRY'S MADEA GOES TO JAIL – Lionsgate
Cabot McMullen – SPREAD – Easy A, Inc.
Douglas Meerdink – THE INFORMANT – Warner Bros.
James J. Murakami – GRAN TORINO – Warner Bros.
J. Michael Riva – SEVEN POUNDS – Columbia
Jefferson Sage – FUNNY PEOPLE – Universal
Craig Sterns – NOT FORGOTTEN – NF Films
Patrick Sullivan – AN AMERICAN CAROL – Vivendi Entertainment
Jack G. Taylor, Jr. – VIVA LA CAUSA – Bill Brummel Productions
Cary White – GHOSTS OF GIRLFRIENDS PAST – Warner Bros.

TELEVISION:

Richard Berg – ELEVENTH HOUR – Warner Bros.
Stuart Blatt – DOLLHOUSE – 20th Century Fox
Bill Brzeski – PRIVILEGED – Warner Bros.
Dan Davis – CUPID – ABC Studios
Shepherd Frankel – PRIVILEGED – Warner Bros.
Gary Frutkoff – THE EX LIST – 20th Century Fox
James A. Gelarden – FRONT OF THE CLASS – Hallmark
Jeff Hall – TALKSHOW WITH SPIKE FERESTEN – Fox Television Stations
Richard Hankins – PRIVATE PRACTICE – ABC Studios
Steve Hardie – MY OWN WORST ENEMY – NBC/Universal
Michael Hynes – GARY UNMARRIED – ABC Studios
Rachel Kamerman – PRIVILEGED – Warner Bros.
Keith Neely – ELEVENTH HOUR – Warner Bros.
Michael Novotny – THE MENTALIST – Warner Bros.
Aaron Osborne – KATH & KIM – NBC/Universal
Glenda Rovello – DO NOT DISTURB – 20th Century Fox
Maxine Shepard – 90210 – CBS/Paramount
Dawn Snyder – KATH & KIM – NBC/Universal
Bernard Vyzga – TRUE JACKSON – Nickelodeon – RULES OF ENGAGEMENT – Sony

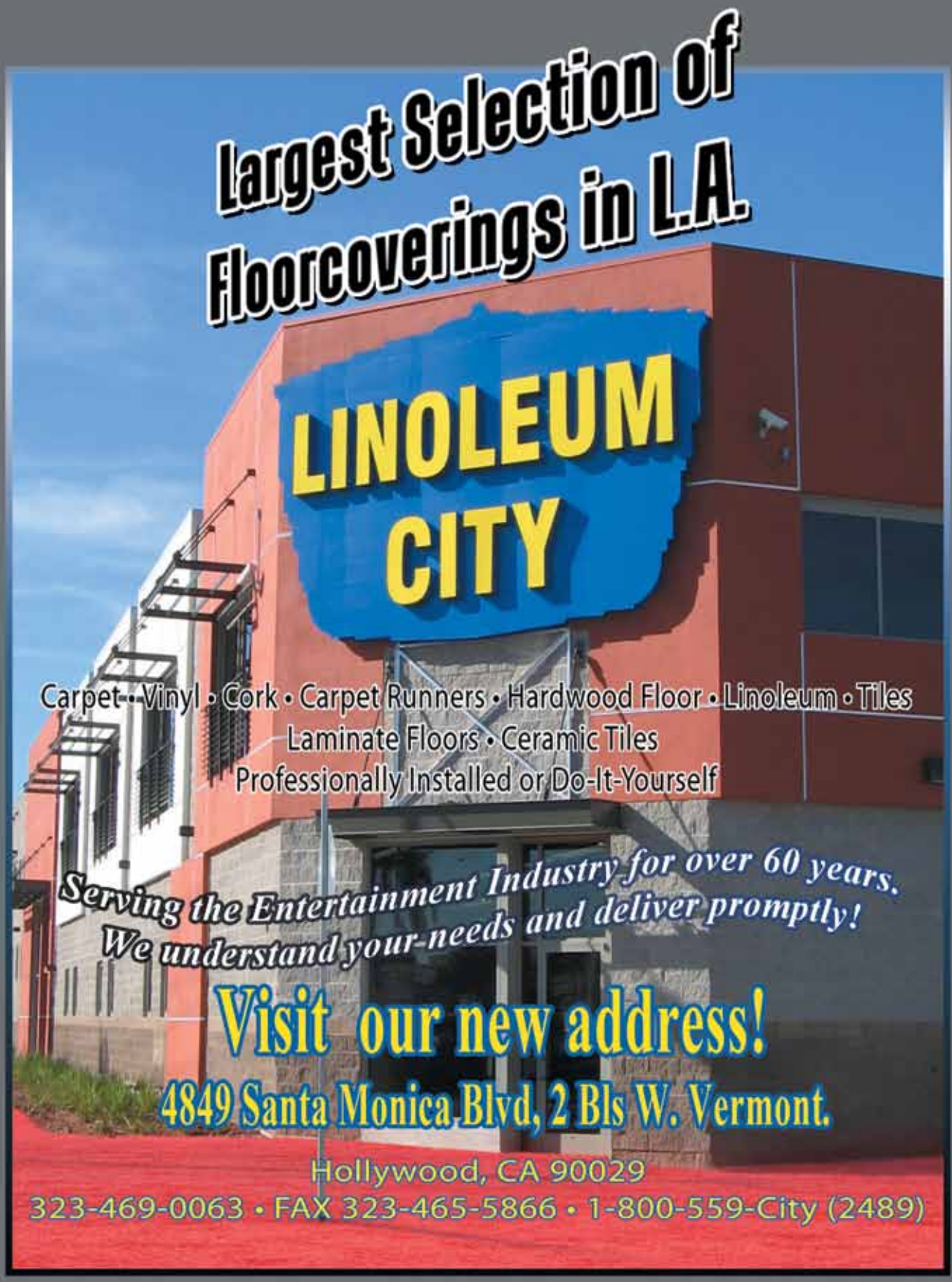
JOINT CREDIT REQUEST:

A request for joint Production Design screen credit for Lilly Kilvert and Patrick Lumb – VALKYRIE – UA was approved by the Art Directors Council.

Below: DOUBT

David Gropman, Production Designer Peter Rogness, Art Director Dawn Masi, Adam Scher, Miguel Lopez-Castillo, Assistant Art Directors

Opens December 12



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reshoots

Swiss-born sculptor Peter Ballbusch and his assistant at Paramount in 1934 creating a gigantic and grotesque scupture of centaurs for THE SCARLET EMPRESS starring Marlene Dietrich. Ballbusch modeled more than two hundred fantastic images for the Russian royal palace settings, designed by ADG Hall of Fame Art Director Hans Dreier. Twisted and grotesque anthropomorphic statues, banisters, candelabras and chairs filled the palace, a Hieronymous Bosch-like vision of hell. Ballbusch was reportedly paid the princely sum of twenty-five dollars a week for his work. Shortly after this photograph was taken, he moved on to MGM where he spent twenty years creating the film-montage sequences for that studio's films.

Photograph courtesy of Mark Wanamaker. Bison Photo Archives

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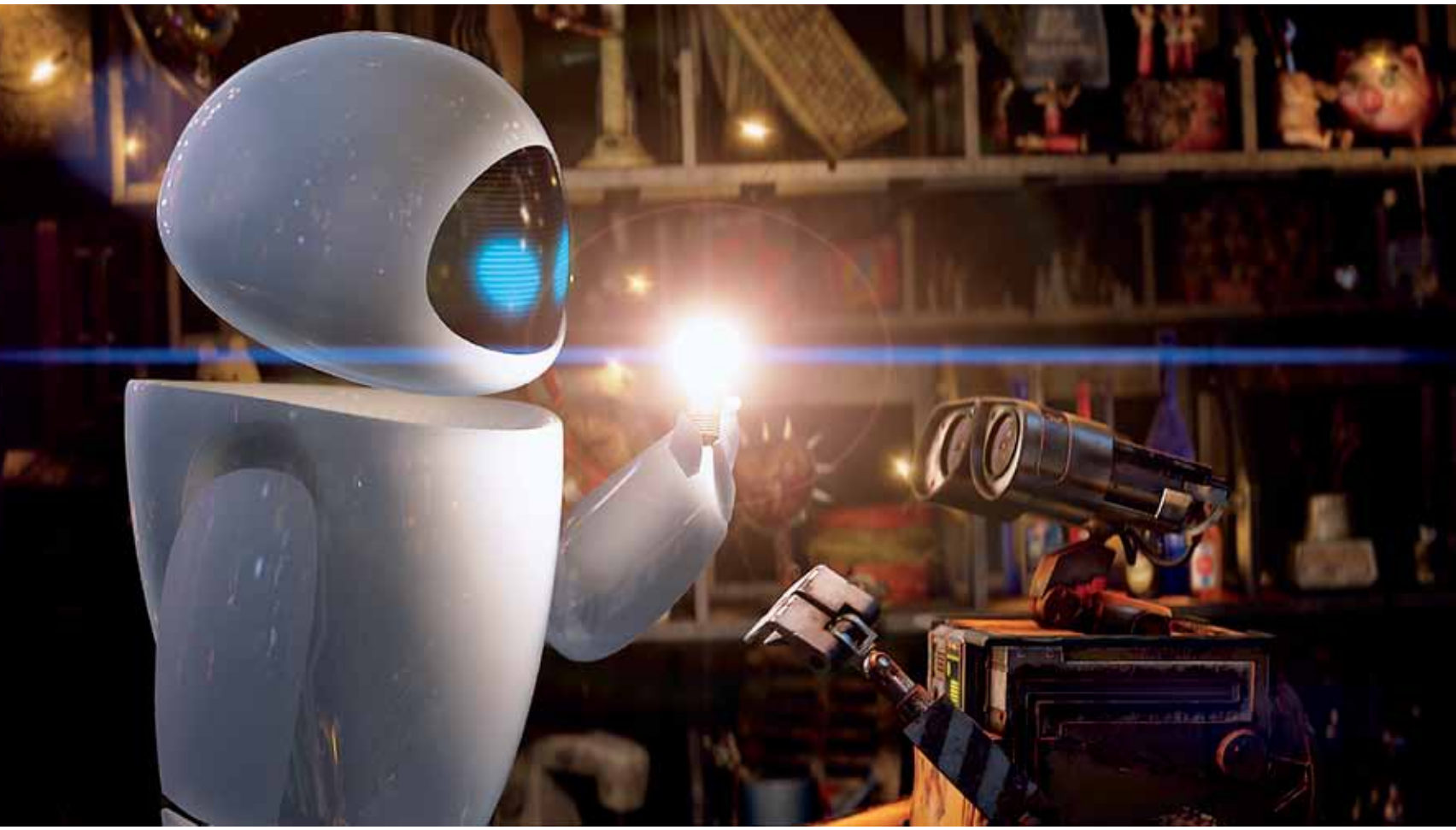

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