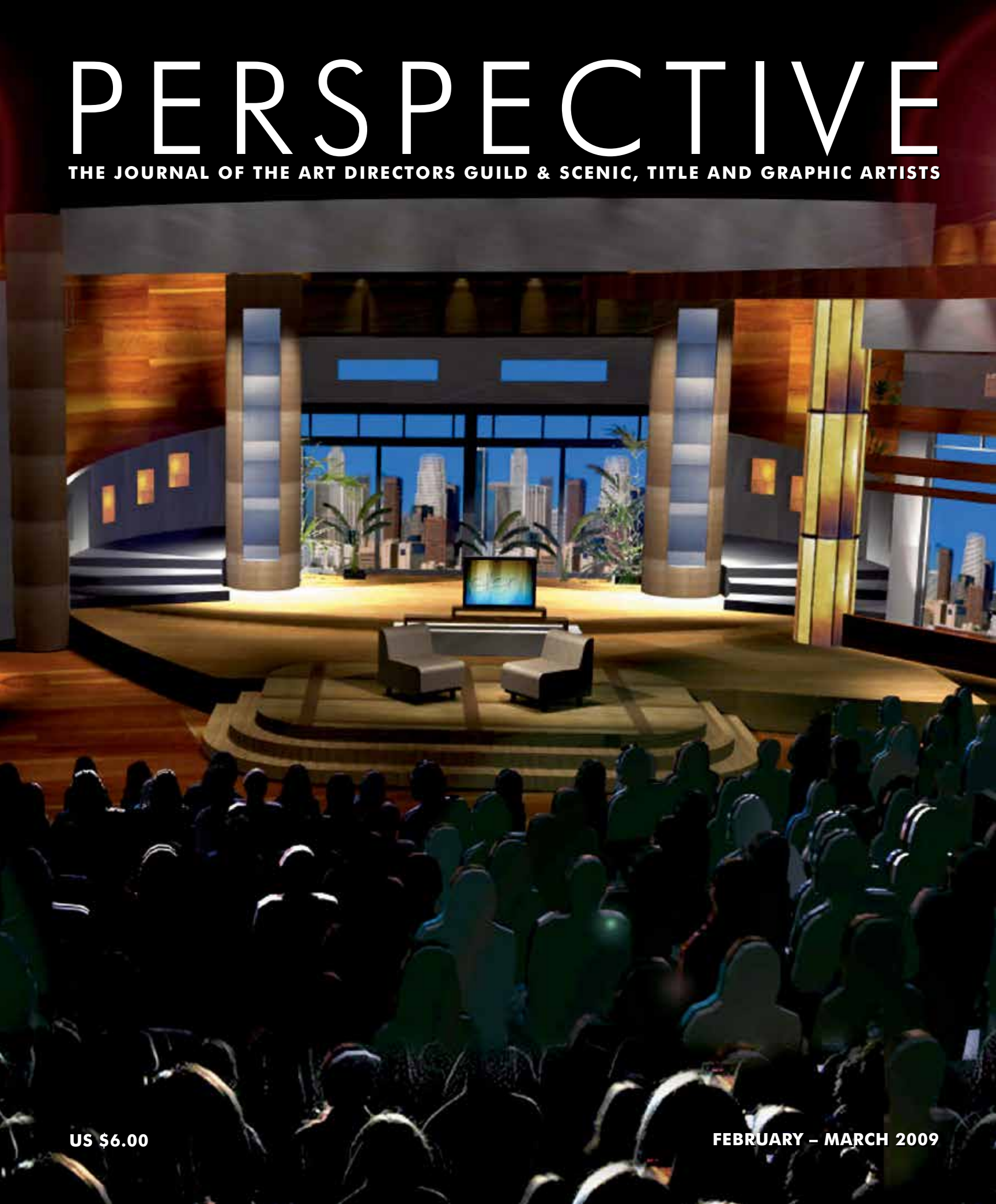
PERSPECTIVE

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



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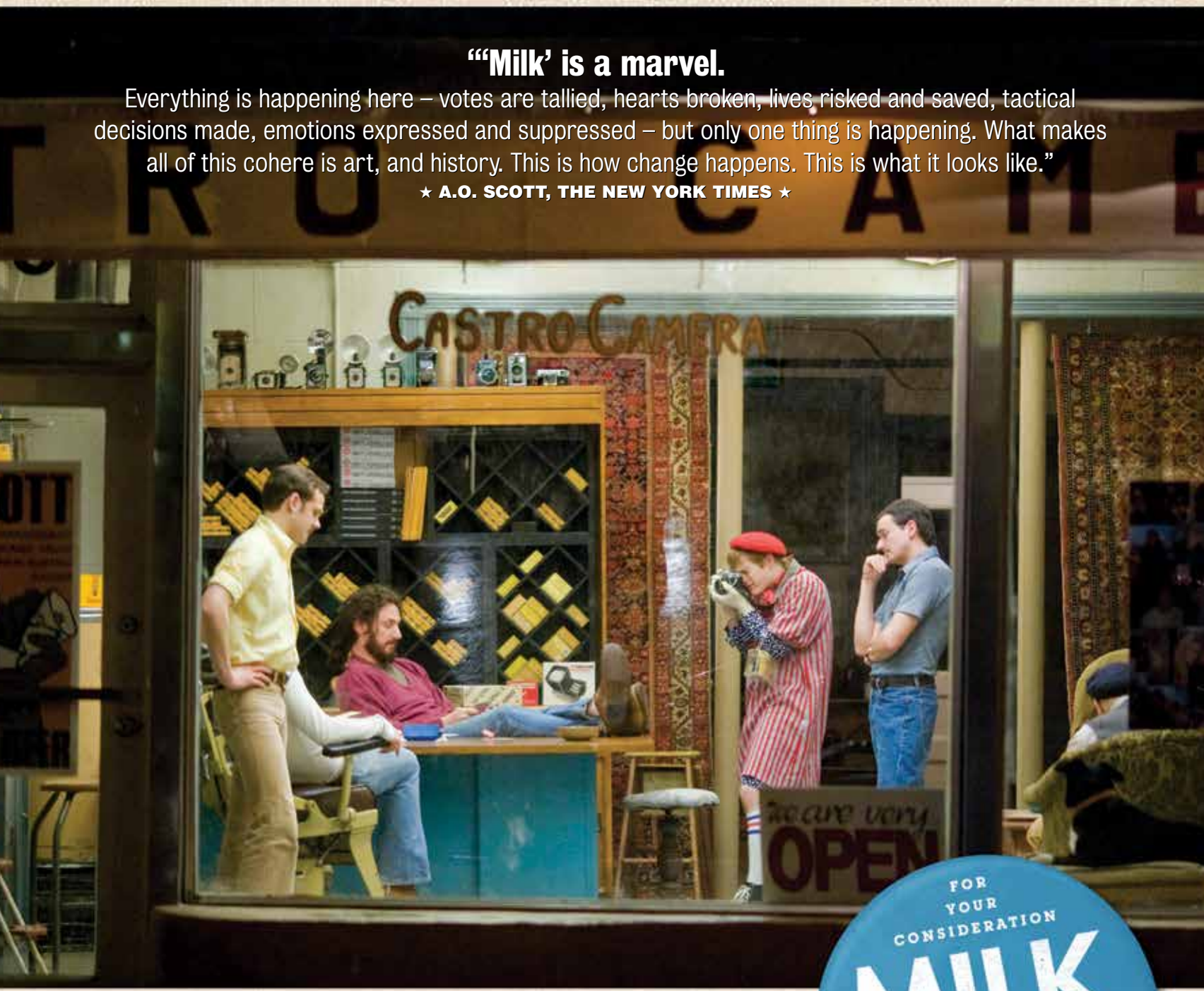
Focus Features thanks the Art Directors Guild and proudly congratulates Bill Groom on his Art Directors Guild nomination for Excellence in Production Design for a period film.



"'Milk' is a marvel.

Everything is happening here – votes are tallied, hearts broken, lives risked and saved, tactical decisions made, emotions expressed and suppressed – but only one thing is happening. What makes all of this cohere is art, and history. This is how change happens. This is what it looks like."

★ **A.O. SCOTT, THE NEW YORK TIMES** ★

BEST ART DIRECTION

Bill Groom, Production Designer
Barbara Munch, S.D.S.A., Set Decorator

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COVER: A detail from Production Designer Anton Goss' study illustration of the permanent home-base set for THE ELLEN DEGENERES SHOW, an hour-long, five-days-a-week, talk-variety show shot on tape at Warner Bros. studios in Burbank. Goss executed and rendered the drawing in Vectorworks®, with some finishing done in Photoshop®.

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

"It was a morning to remember... Papa said there were people everywhere..."

The Curious Case Of
BENJAMIN BUTTON

ART DIRECTORS GUILD AWARD
NOMINEE
EXCELLENCE IN PRODUCTION DESIGN

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contributors

Nicki La Rosa earned her B.F.A. from the Florida State University Film School, studying every discipline onset and in the production office. After moving to California, gigs as camera assistant, loader, 1st A.D., P.A., Art Department Researcher, electric, and motion capture set P.A. (*The Matrix Reloaded* and *Matrix Revolutions*) gave her insight into more angles of the production prism. Three years as a production coordinator for *G4: Television for Gamers* combined her love of production with cutting-edge developments in the video-game industry. Her aspirations in the industry are to "crack the cosmic egg" as a writer, using narrative media to encourage free thinking, uplift, inspire, and visually enchant. Her position with the ADG allows her to delve deeply into both fine arts and technology on projects which include 5D, Art Unites, the Figure Drawing Workshops, and serving as the Guild's Web-resentative.

David Morong received his M.F.A. in Scene Design from New York University. Upon graduation, he came across a fledgling network called MTV on something called cable and ended up being the resident Production Designer, designing scores of shows over more than fifteen years. His cable connections lead to designs for VH1, HBO Comedy Channel, TNN, and Fox. He has worked as an Art Director on the HBO series *Carnivale*, where he received an Emmy® nomination, and *Big Love*. He also designed and worked as an Art Director on a number of feature films, including the recent release, *King of California*. He is an assistant professor in design for television and film at San Diego State University, as well as a lecturer at AFI in Advanced Pre-visualization. He currently teaches SketchUp® in association with go-2-school and Studio Arts.

Peter Plantec, the author of *Virtual Humans—Creating the Illusion of Personality*, has experience in animation, software development and clinical psychology. He is now a full-time writer and digital artist. As president of Virtual Personalities, Inc., which he founded with Dr. Fuzzy Maudlin, father of Lycos, he was responsible for the design and development of Sylvie, the first commercial virtual-human interface using an animated human face. He is contributing editor of *Studio Magazine* in New York and a columnist at **VFXWorld.com** in Hollywood; he speaks at conferences and film festivals around the world. He has taught master classes in virtual human design at FITA in Angouleme, France, and he is currently consulting on the design of virtual human teachers to be used to assist real teachers across the United States. His digital graphics artistry can be visited at **caedes.net** where his handle is DigitalFX.

Cat Smith grew up in Los Angeles and attended UC Berkeley. Her father wanted her to follow in his footsteps as a lawyer, but fully supported her pursuit of Art Direction after she won the Eisner prize in Set Design during her senior year in college. Henry May, her set design teacher at Berkeley, was her most noted mentor. She broke into the entertainment business after persistently sending out more than two hundred resumes, and her first job was working with Production Designer Jim Pohl on the television series *Reasonable Doubts*. She was nominated for an ADG Award as Assistant Art Director on the movie *American Beauty* with Production Designer Naomi Shohan and for an Emmy Award® on the television series *Shark*, designed by Suzuki Ingerslev.

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Website: **www.artdirectors.org**

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

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Focus Features proudly congratulates Jess Gonchor on his Art Directors Guild nomination for Excellence in Production Design for a contemporary film.

BURN AFTER READING

WRITTEN AND DIRECTED BY JOEL COEN & ETHAN COEN

ART DIRECTORS GUILD

NOMINEE

JESS GONCHOR

EXCELLENCE IN PRODUCTION DESIGN – CONTEMPORARY FILM

For up-to-the-minute screening information, to read Joel and Ethan Coen's original screenplay and for more on the extraordinary performances in "Burn After Reading," go to: www.FilmInFocus.com/awards08

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AN ART GALLERY FOR THE GUILD

by Michael Baugh, Editor

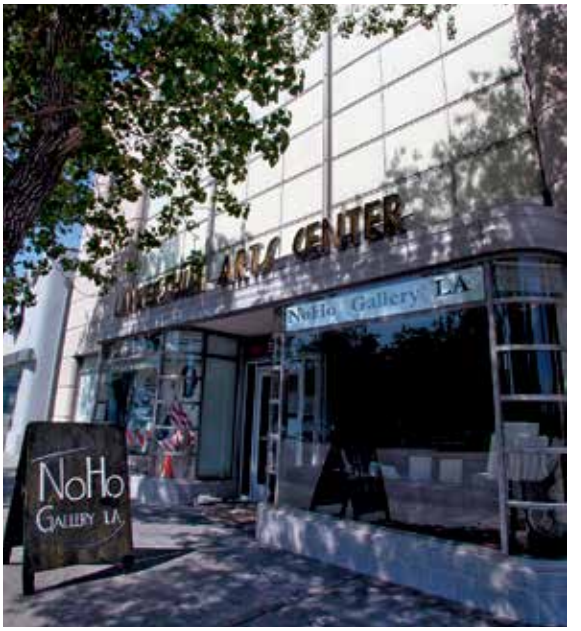
In this issue, PERSPECTIVE features, as it has for the past few years, the extraordinary artwork our members enter in the *Art Unites* gallery show. This annual event has grown from an in-house exhibition, hung in the open construction space of our building's first floor during its renovation, to an eagerly anticipated annual event in North Hollywood's NoHo Arts District, featuring Guild members' painting, sculpture, photography and mixed-media. It's now time for *Art Unites* to grow once more.

Art Unites is, in my opinion, one of the Guild's most important activities because it bridges all divides between our various groups of entertainment artists. Production Designers and Illustrators and Scenic and Graphic Artists and Set Designers all participate together on an equal footing, sharing our common artistic challenges and successes. The art show is a social event, offering an opportunity to get together outside of the workplace and outside of the arena of intra-guild politics. Our members have the opportunity to meet and get to know artists from other spheres of the industry that they might never encounter in the workplace. But more important than just the social interaction, members who participate, as artists, or simply as gallery viewers, discover a commonality in our backgrounds and experiences that binds us all closely together. Art Unites.

The time has come, I believe, to expand this program from one event each year to a continuing and ongoing series of exhibitions that fill the calendar. Multiple art shows can feature our members' fine art, as *Art Unites* has done in the past, or our professional art, created for films and television projects, as the Illustrators' and Matte Artists' shows typically have done. Various events may limit participation to members of our Guild, or may reach out to other groups such as costume designers, animators, and visual effects artists. And much of the time the gallery can offer the works for sale, providing a valuable showcase—and maybe some cash—to our hard-working members.

If you agree that the Guild should have a year-round gallery in its future, urge your Council and Board representatives to support the Gallery 800 project, and then enter your own creations in its shows.

Below: The NoHo Gallery LA in the Lankershim Arts Center in North Hollywood. The gallery shares the old DWP building with The Road Theatre Company, for which Production Designer Helen Harwell is the managing director and Art Director Desma Murphy is the resident designer. The gallery may become available to the Guild on a year-round basis.



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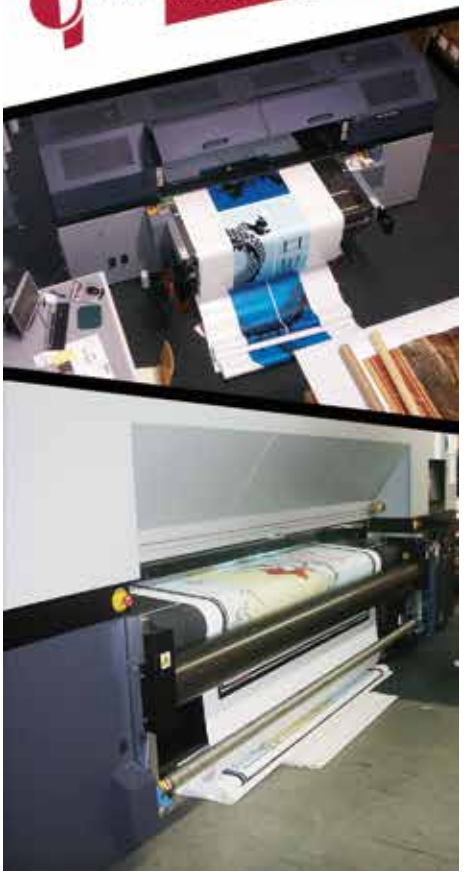

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from the president

NEW BEGINNINGS & STORM WARNINGS

by Thomas Walsh, ADG President

With 2008 and the annus horribilis behind us, one can only hope that we will pickup a good wind as we clear the breakwater. This is just a nicer way of saying that once the SAG (de facto) strike is over and the studios resume producing pilots and feature films, we just may have a good run for a while.

However, there is a lot of downsizing going on and lots of television slots being lost to reality and talk-show programming. With two and a half years remaining in the new contracts, you can expect that SAG and the WGA will be back again rattling their sabers in 2011. They are neither happy nor grateful for what they have and their future behavior may make 2007/2008 seem like a modest dress rehearsal.

My advice to all is to take on as much work as good fortune may bless you with over the next two years, both to reduce your debts and to save. Though there are no guarantees for artists in show business, reducing debts and saving will help you survive a prolonged industry shutdown. I'm not trying to be Chicken Little, but the leadership of SAG and WGA, as indicated in their conduct over the past year, reaffirms that they do not have our concerns at heart. You can be certain that they will not be there to help you out when the mortgage comes due or if you have a true medical emergency.

If you are currently experiencing issues of extreme hardship, you can contact Lydia, Scott or John at the Guild and they will try to provide you with the necessary direction, information, or assistance for your needs. As a labor union, our members' welfare comes first.

The final ADG Council votes will soon be counted at which point we will have four fully functioning Craft Councils in place. Our sincerest thanks goes out to all of these member/volunteers who unselfishly give of their time to do good works on behalf of the Guild and its membership. I wish to say thank you for your professionalism, dedication and willingness to enrich your community and colleagues through your participation and leadership.

Below: The Art Directors Guild building in Studio City houses the Guild's offices, its computer lab, research library, archives, conference room, classroom, meeting rooms, and its digital screening facility. Come by to see—these facilities belong to you.

With a new year upon us, we face an historic change in our national politics. There is a renewal of the call upon all of us toward public service, both on a local and a global level. The only real obstacles in our collective lives and futures will be those that we permit through fear, intolerance, or indifference.

Please remember that the Guild is here to help you grow, so take advantage of a great opportunity. Attend a meeting, participate in a seminar, view a screening, sign up for a class, or join a committee. Involve yourself in the creation of our common future in this very influential art form and its community.

I wish you a healthy, creative, and fulfilling 2009, an annus mirabilis!

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ON HIS

ART DIRECTORS GUILD AWARD NOMINATION

A DANNY BOYLE FILM

slumdog millionaire

THE BALTIMORE SUN

"Visually, the movie is a riot of charged imagery. 'Slumdog Millionaire' uncovers the patterns of chaos; it's a kinetic crazy quilt with a deep inner coherence. The raw, real look makes you see everything afresh."

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this is nocturnally insinuating entertainment. It's genuinely beautiful."
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"All of THE DARK KNIGHT's production values are first-rate."
Kenneth Turan, LOS ANGELES TIMES
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2009 FILM SOCIETY SCREENINGS

by Tom Walsh and John Muto, Film Society Chairs

The Art Directors Guild Film Society and American Cinematheque, for the third consecutive year, will co-host a series of monthly screenings, highlighting the work of legendary Production Designers and their Art Department colleagues. The screenings alternate between the Lloyd E. Rigler Theater at the Egyptian, 6712 Hollywood Boulevard, Hollywood, and the Max Palevsky Theater at the Aero, 1328 Montana Avenue, Santa Monica. The 2009 screening series schedule is as follows:

THE WOLF MAN (1941) and GAILY, GAILY (1969) designed by Robert Boyle

In March, on a date to be announced, the season kicks off celebrating Production Designer Robert Boyle's centennial year with a double bill. *The Wolf Man*, which stars Claude Rains, Warren William and Ralph Bellamy, is one of the iconic Universal monster films, taking place in classic European castles, villages and misty forests, all accomplished within the walls of the studio lot. *Gaily, Gaily*, starring Beau Bridges, is set in early twentieth-century Chicago and follows an innocent young writer who learns the ways of yellow journalism while working for the city's top newspaper. The film's designs include Chicago streets (including an elevated train) created on the Universal backlot, a period newspaper office, the entire Chicago Mercantile Exchange, and one of the most beautiful and opulent bordellos ever put on film. Boyle, the 2008 recipient of an honorary Academy Award® and the first ADG Lifetime Achievement Award winner, is celebrating his hundreth birthday this year. He will be present after the screenings to participate in a discussion moderated by Production Designer John Muto.

Top: A watercolor and marker presentation sketch by Illustrator Joe Hurley of a Chicago street, constructed on the Universal Studios backlot for GAILY, GAILY.

news

© Universal Pictures

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THEY WERE EXPENDABLE (1945)
designed by Malcolm Brown

The April screening will focus on the theme *Designing for World War II* by showing John Ford's classic film *They Were Expendable*. Based on the book by William L. White and starring Robert Montgomery, John Wayne and Donna Reed, this war film is a dramatized account of the role of the American PT boats in defense of the Philippines during World War II. ADG President Tom Walsh will moderate a panel discussion following the screening.

FLASH GORDON (1936 and 1980)
designed by Ralph Berger and Danilo Donati, respectively

In May, the series will look at *Designing Science Fiction* by showing two versions of the same film created in different decades. Based on the 1930's comic strip, the plot follows the adventures of Flash Gordon, Dale Arden, and Professor Zarkov, who travel to the planet Mongo and find themselves fighting the tyrant, Ming the Merciless, to save Earth. Art Director Steve Berger, son of the 1936 film's designer, will be present to participate in a discussion with a panel of distinguished film artists.

ISLAND AT THE TOP OF THE WORLD (1974)
designed by Peter Ellenshaw

Designer and reknowned matte painter Peter Ellenshaw's work will illustrate the *Designing for Adventure* theme in June. Starring David Hartman and Donald Sinden, the film was nominated for an Academy Award for Best Art Direction. It tells the story a father's expedition to find his son, who vanished while searching for a lost viking community in uncharted Arctic regions.

Above center: An illustration of the proposed ISLAND AT THE TOP OF THE WORLD attraction for the Discovery Bay area at the Anaheim Disneyland amusement park. The area was, unfortunately, never built—Disney opted to build Tomorrowland instead.

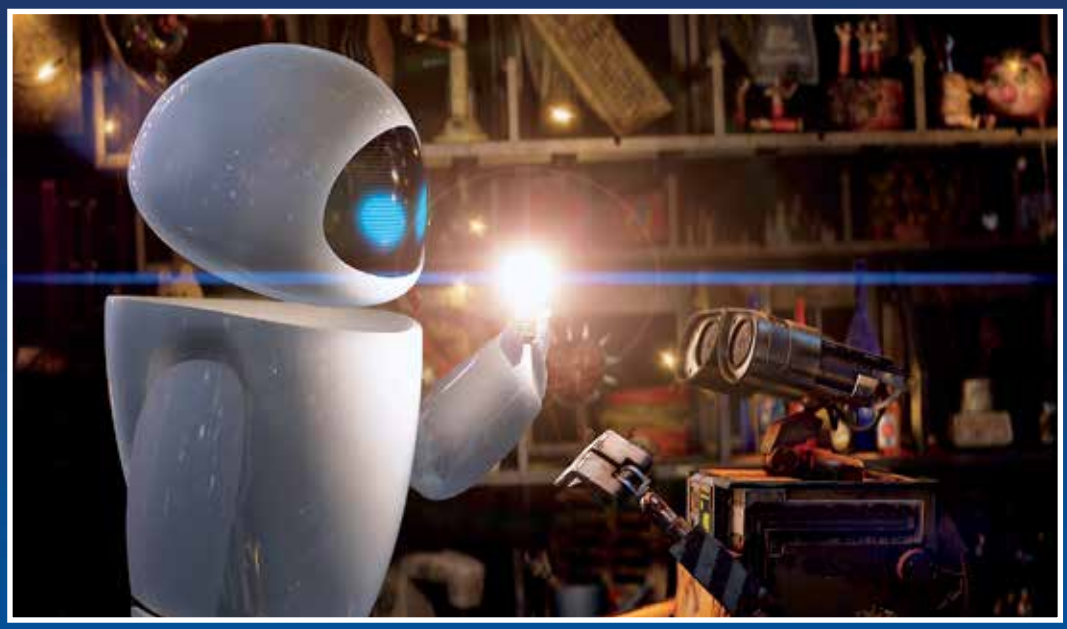
Images below © Universal Pictures

The Walt Disney Studios

Thanks the Art Directors Guild and Proudly Congratulates Our Nominee

Ralph Eggleston

EXCELLENCE IN PRODUCTION DESIGN: FANTASY FILM



Disney · PIXAR

WALL·E

We Also Warmly Congratulate
All of This Year's Nominees

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news

Right: A windy palace, the former house of the concubines of an old general, in the Himalayas, becomes a convent, a school for children and girls, and an infirmary for the local dwellers, all on the Pinewood Studios lot outside of London for BLACK NARCISSUS. Below: Much of THE CHASE was filmed on the 20th Century Fox Ranch, now Malibu Creek State Park, in Calabasas.

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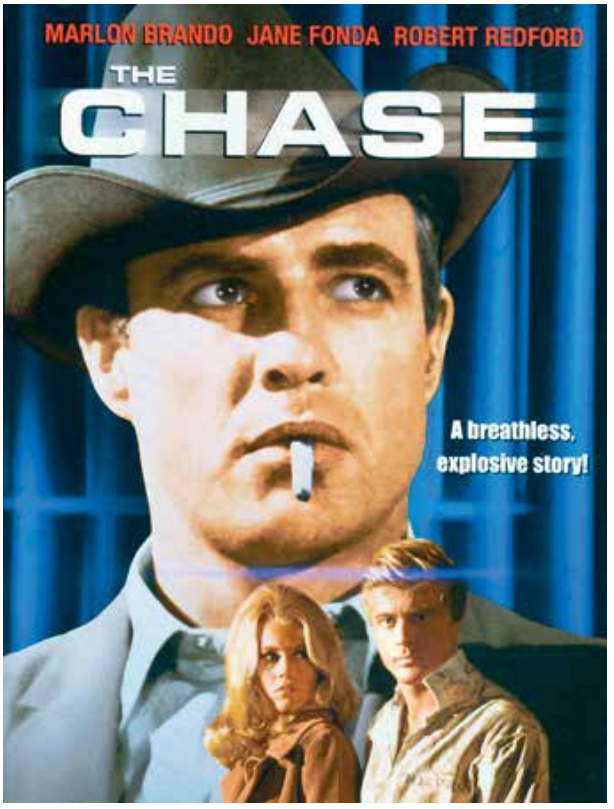

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BLACK NARCISSUS (1947) designed by Alfred Junge

The July screening focuses on *Designing for Three-Strip Technicolor* with a screening of *Black Narcissus* for which Alfred Junge won an Oscar®. Deborah Kerr, Flora Robson and Jean Simmons star in this story of a group of nuns who attempt to establish a religious community high in the Himalayas. They have to contend with suspicious locals and the elements, and their own emerging demons as well. The film is justly famous for its Himalayan scenery, every frame of which was photographed on the studio lot in England.

THE CHASE (1966) designed by Richard Day

Designing on the Backlot is the theme for the August screening, designed by seven-time Oscar® winner Richard Day. Directed by Arthur Penn, with a screenplay by Lillian Hellman based on the play by Horton Foote, the film, starring Marlon Brando, Jane Fonda and Robert Redford, takes place entirely in one night and portrays how the escape of one man from prison profoundly affects the various inhabitants of a small Southern town. A panel discussion will follow with leading Production Designers to talk about the use of backlots in film production.

STAR TREK (1967 through 2009)
At the Egyptian in September, the theme of the screening will be *Designing for* Star Trek: *Past and Future*. Clips from the original television series and past feature films, as well as the May 2009 theatrical release, will be shown, with a panel discussion to follow. Created by Gene Roddenberry, the original television series was nominated for thirteen Emmy Awards® from 1967 to 1969, including one for Walter Jeffries' Art Direction. The first ten *Star Trek* feature films have been nominated for ten Academy Awards including Art Direction, visual effects, cinematography and makeup.

THE BOY FRIEND (1971) designed by Tony Walton
In October, the final film in the series, designed by Oscar and Tony Award winner Tony Walton, will focus on *Designing for Musicals*. Director, producer and screenwriter Ken Russell tells the story of the assistant stage manager (played by Twiggy) of a threadbare theatrical troupe, who has to take over for the injured leading lady when a Hollywood director just happens to be scouting for talent. She is also secretly in love with the leading man (Christopher Gable), and she imagines a series of spectacular musical fantasy numbers starring the two of them. A distinguished panel of film and musical theater professionals will participate in a discussion at the end of the screening.

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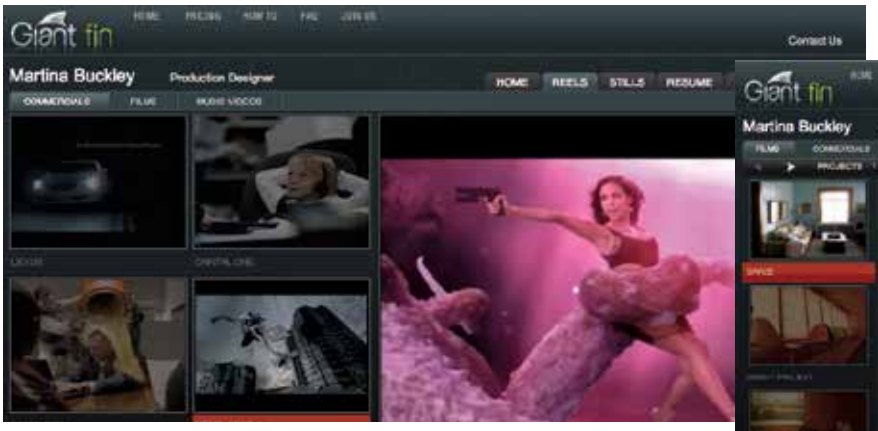
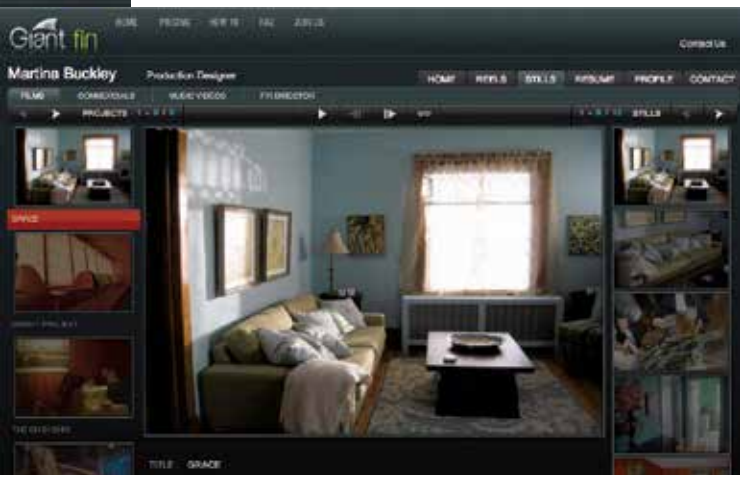
The Film Society series is in partly sponsored by BELOW THE LINE magazine and admission is free for ADG members. General admission is $10. American Cinematheque members: $7. Students/Seniors with valid ID: $8. All screenings start at 5:30 pm. 24-hour ticket information is available at 323 466 FILM (3456).





GIANT FIN

by Martina Buckley, Production Designer

The best film and commercial work comes from collaboration. We've all had that experience of walking into a meeting and knowing after a brief chat that it is a match. You see it in the eyes. You feel the energy. You talk a little about who you are, what you've done, where you come from and if you're lucky, the director does the same and you find you share a common vision of art or literature or time or place. Ideas just start flowing and before you know it you've been there for two hours and you can already see the colors, envision the sets and know the characters. So you get the job, spend the next several months together, form a mutual infatuation society and create something amazing.

This is all fantastic when it happens. But it requires getting into that room with the right person on the right project with the stars aligned so that you can both see and share that vision. And to do that you need to be able to get yourself out there and be seen by as many people as possible. You need to present yourself and your work in way that is easily accessible, but also preserves the beauty and quality of the images, moving and still. If only there were a place where you can have your entire portfolio online and be able to update it with new material quickly and effortlessly. When you need to show specific things to specific people, you should be able to move projects around and customize the presentation for a specific director. And you should be able to do that in a few minutes, not days.

In an ideal world, you would have a site where you could send people. It should be bold, modern, efficient and well designed. It should have a cohesive style and a professional appearance. The site should be cost effective with no hidden fees and most importantly, it should work!

Giant Fin came about when several designers, including myself, all happened to contact Eric Murray, a mutual friend and very talented Web designer in New York, within the same week to ask him to design a website to show their work. Eric had been working on designing a site for a completely unrelated industry, but saw how the same basic structure could be applied to the film industry. So he came up with ideas on how the system would work. We discussed the needs of people in the film industry and Eric began designing the best way to present all of this online.

The goal of Giant Fin is to give people in film, television, music videos, or any visual medium a place to showcase their work online, in a way that maintains the quality and integrity of their presentation. The site is a home for all of their professional information including reels, resumes, stills, profiles, contact information and home page. The account holder has complete control over these pages, updating and adjusting the content of the site at any time, uploading reels and still images and descriptions of each project, categorizing them and rearranging them as often as necessary. Clips can be edited and rearranged to create a custom reel on the fly in a matter of minutes. You can update your resume, profile, contact information and home

Contact Info:
www.giantfin.com/contact
martina@giantfin.com
P: 310 600 5285.
www.giantfin.com

If you would like to join Giant Fin, mention that you are a member of Art Directors Guild and we will give you a ten percent discount for a one-year membership.

View demo account http://www.giantfin.com/martinabuckley

The Mirisch Agency congratulates all the Art Directors on their continued outstanding achievements

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page yourself at any time, keeping your site dynamic and current, no matter where you are. It can replace the physical portfolio you used to carry around from one production office to the next.

Giant Fin works for all filmmakers, above and below the line, as well as for agents and production companies. The site is designed to accommodate directors, actors, producers, Production Designers, Art Directors, set decorators, Scenic Artists, Illustrators, Graphic Designers, Pre-vis Artists, Set Designers, cinematographers, costume designers, stylists, food stylists, makeup artists and hairstylists … and anyone else who would like to join.

The site's long-term vision is to create a community online for all artists in the film industry. Directors will be able to browse the database and look at all the designers and cinematographers, view their portfolios and reels, read their resumes, access their contact information, and learn a bit more about them through their profile. Designers will be able to do the same, looking at Art Directors, Illustrators and so on. Giant Fin is much more than a site that houses your information, it is an opportunity to get exposure and it is a tool to help you connect with other filmmakers and their work. In a word, collaboration.

Because the site is so fluid people can move through the images and information quickly and really get a feel for the vision behind the designs. The site upholds the quality of any filmmaker's work and makes their presentation shine. It is simple to use, elegantly designed and sophisticated.

We are all much more than our reels. Giant Fin supports this. The company has a commitment to continue to grow and embrace emerging technology in order to create the best site for filmmakers to showcase all aspects of themselves and their work.

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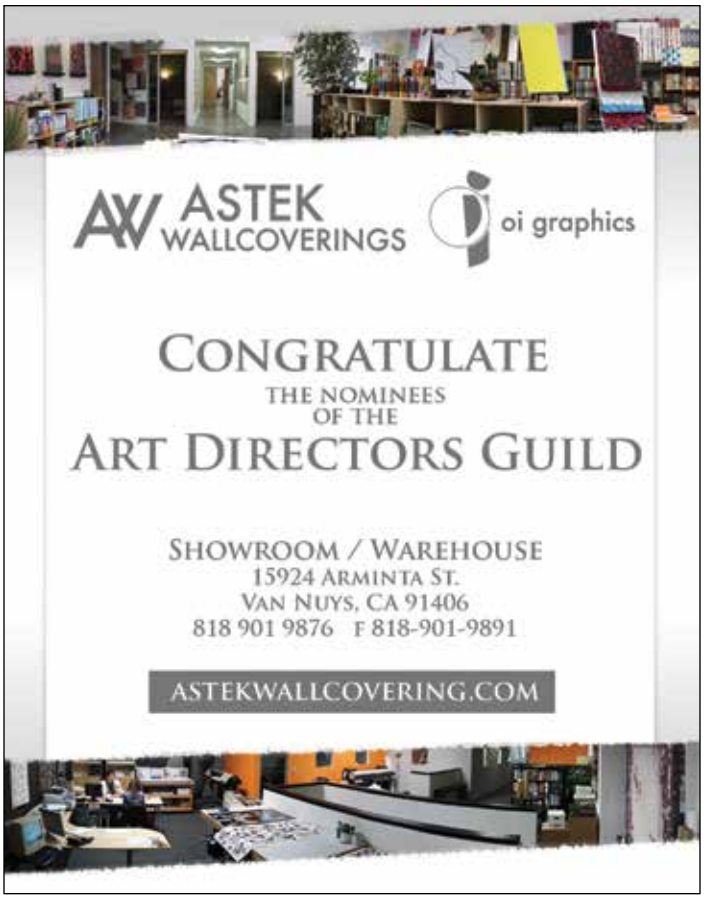

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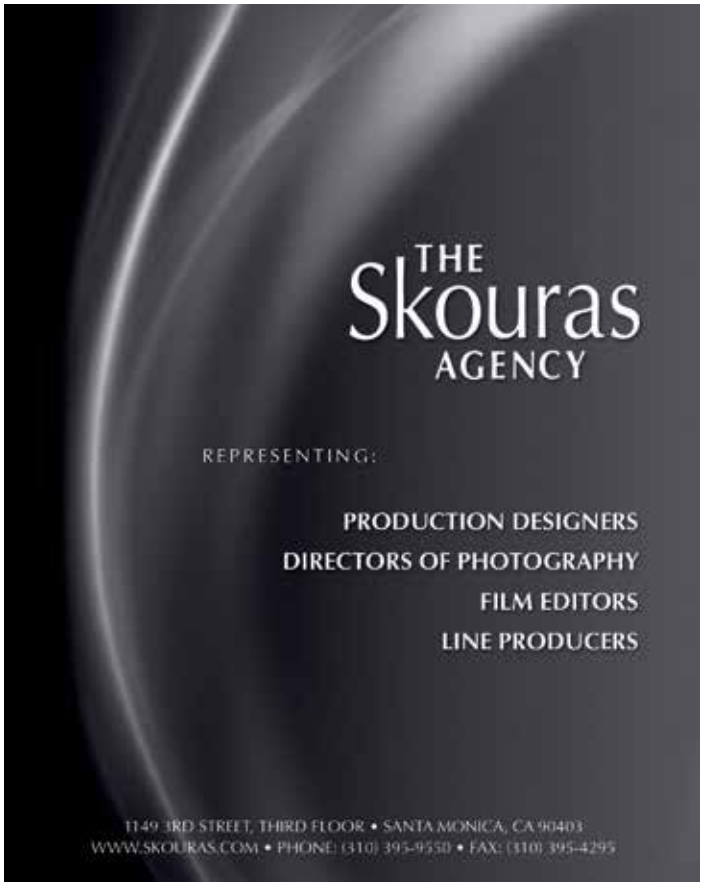

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the gripes of roth

IATSE/PRODUCER NEGOTIATIONS

by Scott Roth, Executive Director

In November 2008, the IATSE and the motion picture studios agreed on a new three-year deal, effective August 2009. The deal is subject to member ratification.

Minimum-wage increases for the IA Basic Agreement will be 3% effective August 2009; another 3% effective August 2010, and another 3% effective August 2011.

The percentage-wage increases, together with the annual increases in contributions to the health and pension plans, are as good as or better than the other guild deals negotiated last year. The employers' hourly contribution rates will increase by thirty-five cents per hour as of August 2009, an additional thirty-five cents an hour effective August 2010, and an additional thirty-five cents per hour effective August 2011. (They also agreed to make additional hourly contributions at set prescribed amounts, if monthly active health reserves fall below certain levels.)

These are all good things. On the not-so-good side, effective August 2011, the Health Plan will change the standards for continuing eligibility from a requirement of working three hundred hours to four hundred hours. Additionally, both in-network and out-of-network hospital and professional services will see increases, brand drugs will cost more, and certain other charges will increase as well—details on these changes will be forthcoming if you haven't already gotten them by the time you read this. The reasons for the "not so good" news: pension plan assets nationwide have taken a beating thanks to the cratering stock market and the general sorry state of the economy. Health Plan costs have increased by 9.5% annually over the past several years, the funding shortfall growing year by year. Further, due to the WGA strike, Plan contributions fell by four million hours in 2007 and 2008. Simply put, the center could not hold. So Plan trustees, both management and union, understood that "design changes" (a nice way of saying cost savings) needed to be made to keep our Health Plan fully functioning.

Please keep this in mind: there remain no premium payments for members in this deal, nor for their spouses or children. I know of no other health plan for which this is the case. There are higher co-pays for services and pharmaceuticals, but every health plan, union or corporate, has been forced to make similar changes.

On the pension front, thirteenth and fourteenth checks for current retirees in each year of the agreement were negotiated without any conditions or triggers, unlike in past contracts. The new media part of the deal was modeled on similar deals negotiated by writers, directors and the smaller actors union, AFTRA, that established pay terms for programs streamed on the Web. This deal establishes jurisdiction over Web content and so-called mobisodes that are derivative of movies and television shows over which the IA already had jurisdiction. Original programs made for new media which cost more than $15,000 per minute or $300,000 per episode or $500,000 per series are also covered. Most rates and conditions (except benefits, union security, grievance and no lockout/strike provisions) on new media are freely negotiable. There is no mandatory staffing, and interchange among classifications is permitted on these new media productions. Finally, all new media provisions "sunset" at the end of the contract and will have to be renegotiated.

So is this a good deal? Considering it was made after the economy went into freefall and that the agreements for AFTRA, DGA and WGA occurred before that freefall (and that nonetheless our deal is as good or better than theirs), the answer is, yes, this is a good deal, and IA President Loeb and all the negotiators should be commended for making it.

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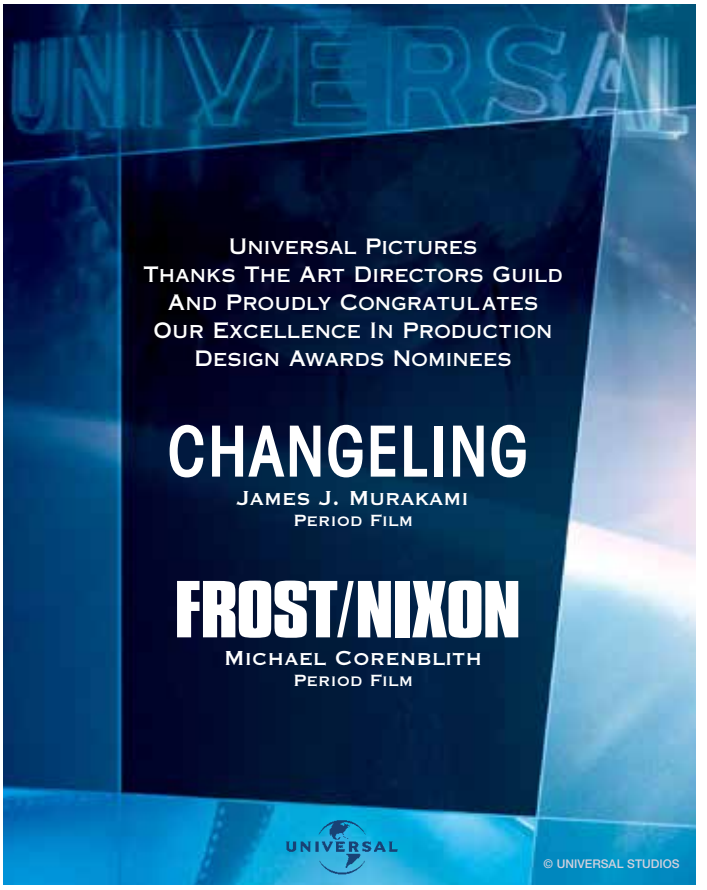


lines from the station point

ADDED CRAFT

by John Moffitt, Associate Executive Director

When you visit the Guild's website, you can't help but notice that a number of additional classifications have joined the Art Directors, and the Scenic, Title and Graphic Artists in the new header that crowns the page. In the last PERSPECTIVE issue, I welcomed the Set Designers and Model Makers, Illustrators and Matte Artists into a creative partnership with Local 800 as a result of the merger. There's been another craft added to our artistic community as well, that of Previs Artists.

As many of our members may already know, the term Previs is shortened from pre-visualization and refers to the process of creating low- or medium-resolution computer-animated storyboards and animatics that allow filmmakers to visualize difficult shots or sequences before committing expensive resources. Previs Artists are the talented individuals who build these assets using 3D computer-generated graphics programs.

Before desktop computers armed with these graphic-animation programs became available, pre-visualization was accomplished through the use of concept artwork, continuity illustrations or storyboards, and crude scale models created by an array of talented visual artists. The concept of storyboarding as a pre-visualization tool was developed in the early 1930s by the animation studios. In the early 1940s, live-action film production adopted the practice of storyboarding and added the building of crude set or architectural models, and mock-ups (animatics) to aid in the conceptual production design process. The development of these techniques also afforded directors and visual effects supervisors the tools to work out the visual impact of scenes and action sequences beforehand that led to the inception of what we now call Previs. It wasn't until the early 1990s that the computer burst onto the scene as a new tool of choice for these visual artists. Since then large-scale productions have come to rely heavily on the contributions of pre-visualization artists who primarily use the computer as their tool and the term Previs has become widespread.

One popular Previs company offers the following description of Previs on its website: "In the past, filmmakers had to rely on storyboards, concept artwork and physical models to plan and articulate their visions. Previs (short for pre-visualization) now provides a more reliable way to visualize motion sequences, allowing directors to make crucial adjustments before the final action is attempted." In other words, Previs is simply computer generated storyboarding and model making combined in the computer and animated through the magic of modern 3D software programs; same old task—new tool.

Since 1945, union illustrators, storyboard artists and model makers have been exclusively engaged in the entertainment industry for the purpose of creating the visual conceptual artwork used in these pre-visualization techniques through the manipulation of pencil, paint and paper, or foam board and glue. Today, Previs Artists accomplish relatively the same the tasks with a computer and a mouse. It is the artist's tasks not the artist's tools that are covered by our union agreements, so it follows that the same tasks—creating storyboards, conceptual artwork and model building—should be our covered union work.

As the representational home for nearly all of the visual artists and designers employed in the entertainment industry today, the Art Directors Guild opens its doors to welcome those skilled individuals who practice the craft of Previs Artist.

TRUE BLOOD'S LOUISIANA ROOTS

by Cat Smith, Art Director

All Images © HBO

Previous pages: The romantic but decaying bath in the antebellum mansion which is the home of Bill Compton, a 167-year-old Civil War era vampire. This page, top: Production Designer Suzuki Ingerslev's sketch of the set on the previous pages. She says, "I usually draw a quick perspective of the set and then scan it into Photoshop®. I color it in like a painting, and then look for cool objects to import from Google Images that will sell the story. I took a leap of faith that someone kept the bathroom in its original form from the early 1900s, but along the way, someone else added a Jacuzzi tub." Opposite page, bottom: The finished set for the Fangtasia Bar, the first vampire-friendly bar & nightclub in Shreveport, Louisiana.

When Alan Ball chose Suzuki Ingerslev to design the look of his upcoming pilot, based on the southern vampire mysteries by author Charlaine Harris, she was ecstatic. Not only would she be working with a friend from *Six Feet Under* days, she would finally have the chance to design something full of history and fantasy.

When she initially heard he was preparing the project for HBO, she read the series' first book, *Dead Until Dark*. The story features Sookie Stackhouse, a barmaid in the small southern town of Bon Temps, Louisiana. Sookie is a good-hearted, naive, working-class southern girl whose life focuses on her job, small-town gossip, and helping her mother around the house until a vampire shows up at the bar and someone starts murdering local girls who sleep with vampires. To Suzuki's mind, the story fused the thrill of vampire mythology with the redneck sensibility that can be found in Northern Louisiana. Gone was the familiar New Orleans' vampire aesthetic of romance and glamour and in its place was an earthy grit, centered on regular, hard-working-class people.

Suzuki's preparations for the interview involved familiarization with antebellum architecture, old disjointed farmhouses and trailer park homes. She put the best of her ideas into one notebook that showcased a dilapidated Civil War era mansion, a nostalgic and homey old farmhouse and a local haunt for the townsfolk of Bon Temps. She was excited at the thought she might be working with Allan, a friend from *Six Feet Under* days, and was thrilled when he hired her for the job.

Once she was aboard the project, her first disappointment set in—most of the series would be filmed in Los Angeles. She so wanted to capture the architecture of small-town America. Where could she find a swamp amid the hills and stucco of Los Angeles? It soon became apparent that nothing looked less like Northern Louisiana than Southern California. While a lot of the pilot's action takes place inside Merlotte's Bar and Grill and Sookie's grandmother's house, sets that could be built on stage, she needed to find additional locations that evoked the lush Southern landscape with its verdant greens and abundant space.

Finding the exterior of Merlotte's was an unusual piece of good luck. The jungle at Warner Bros. Studio has the look of a rural road and there is small lagoon that creates dramatic reflections. As a bonus, there was an existing structure that, with a few alterations and a new façade, would work well for a roadhouse.

The interior set for Merlotte's was designed for practicality and versatility of shooting, but it also needed to be textural and engaging enough for actors and audiences to become immersed. It had to reflect the soul of Louisiana and its people.

Suzuki emphasized strong regional details and incorporated personal pieces belonging to the director (who grew up in Georgia), herself, and other crew members. There is a wall of beauty queen photos from Suzuki's research that particularly struck Alan. A large collection of taxidermy and a now-defunct Dixie Beer neon sign adorn the walls. A stack of *The Piney Woods Journal*, a real newspaper from that area of the country, sits neatly in the entryway next to a gumball machine.

Suzuki's sets are created with the belief that form follows function. Since Alan planned for each season of the show to track one book in the series, she and her team scoured the literature for clues when and how the sets would be utilized over the long term. Charlaine Harris' words served as a guide. Suzuki found she would need to accommodate intimate love scenes as well as scenes with large numbers of people; the designs needed to allow the staging of interesting fight scenes; but most important was the need to create a mystery that revealed something unexpected behind every run-down door. Sookie's Gran's house is a tribute to the books' specifications that describe a pre–Civil War farmhouse, adapted and added onto over many years. The design is reminiscent of grandmothers' houses everywhere and the details are abundant. Old oak fireplace mantles with mottled antique mirrors reflect glass-front cupboards and odd-

Top: The finished set for Merlotte's Bar and Grill. It is one continuous stage set that includes the kitchen, Sam's Office, employees' hallway, and bathrooms. The back wall behind the bar wilds, with or without the back bar shelves, which provides wonderful variety. Above: Set Designer Lynn Christopher's SketchUp® illustration of the bar.

Top: The kitchen in Sookie's Gran's house in Bon Temp, a complex of rooms built contiguously to provide interest and depth. Ingerslev says, "I added a sewing room off of the living room so that we wouldn't shoot into a solid wall. I always like to sneak in a bonus room where I can—it really gives so much and the shooting crew usually ends up using it." Above: The dining room, part of the same set.

angled ceilings. The dressing also includes a crewmember's mother-in-law's complete lifetime of hand-crocheted pill bottle covers.

The first season of *True Blood* required the exterior of Gran's house. It was created from the foundation up on a Malibu ranch with vast surrounding vegetation that provided coverage from the hills. A sprinkler system was installed for the daily irrigation necessary to maintain the set's green grass. When finished, the house appeared, from the outside, to be a hundred-year-old structure that was built to last. When the script called for a cemetery between Sookie's and Bill the vampire's houses, it was constructed entirely from scratch on the same Malibu ranch. Grass was again grown and Spanish moss was hung from the existing live oak trees, a wide variety of ivy and ferns adorned more than a hundred carefully placed tombstones, and custom ironwork was added to mimic the distinctive local tradition of enclosing family plots with short iron fencing. The greatest compliment came when one of the writers asked Suzuki how she had managed to find such a perfect graveyard in the middle of nowhere.

One of Suzuki's biggest challenges was inventing the look of the vampire world. Bill the vampire's house is a traditional antebellum mansion with a grand porch. The exterior location in Mansfield, Louisiana, upon which her design was based, was once used as a hospital for ailing confederate soldiers. She designed the mansion's interior to speak loudly of mythical vampires with its dark decaying surfaces. It also speaks specifically of the character, reflecting Bill's age at the time he was "turned" during the Civil War. Little has changed since that time, except that its historical grandeur has been decayed by neglect and deterioration.

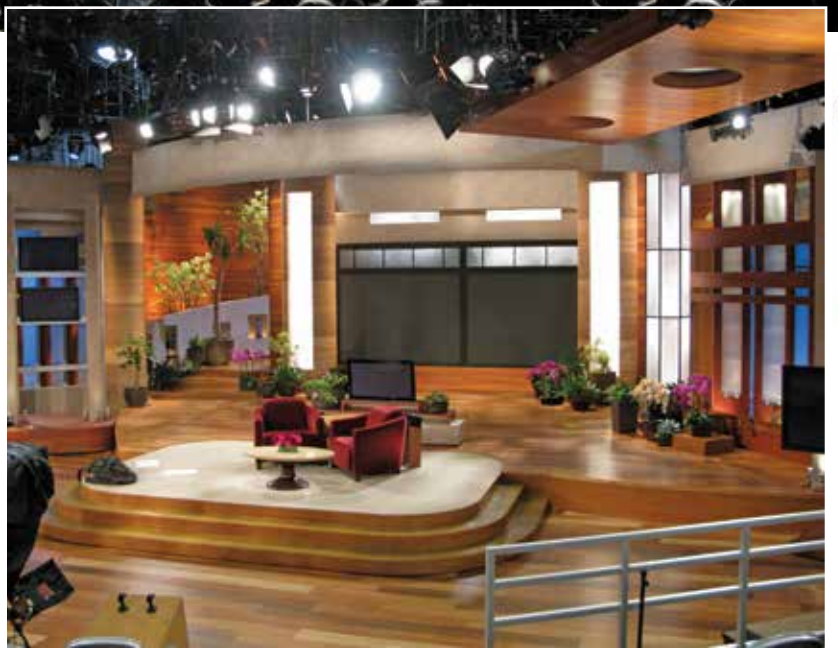
Suzuki approached the task by building the plantation mansion, with all its finishes, as it would have been when new and then proceeded to destroy it. She watched with relish as many fine period details were broken apart and wasted away.

Another interesting set was Fangtasia, the fantastical vampire bar. Suzuki didn't want to create a world that vampires would frequent, but rather a place where vampires would profit from the curiosity of tourists. It had more to say about the expectations and stereotypes humans have of vampires than what vampires might actually think of themselves. It was meant to be located in Shreveport, so it couldn't be too trendy or glamorous. A punk-music venue was found and a great deal of attention was spent dressing its red walls with cartoonish velvet paintings, quirky murals and political satire. There was a small stage to hold the lead vampire's throne and a souvenir stand was filled with Fangtasia logo memorabilia.

True Blood's sets are characters in and of themselves. Suzuki Ingerslev has created a wonderfully layered and complex world that has captured the vision of the novel's author and the passion of the show's creator. **ADG**

Top: The Bon Temps cemetary which separates Bill Compton's mansion from Sookie's house, built and dressed on the Greer ranch in Malibu, the same area where Sookie's house was constructed. "It has really been helpful to have a location that we can control," says Ingerslev. "It is also great because, by having the two sets in one area, we are able to match the terrain." Above: The living room at Bill Compton's mansion. The pilot and the first season were shot on stage at Hollywood Center studios but then the show had to move all of their huge sets to The Lot.

DAYTIME EMMY® AWARDS



Images © Warner Bros. Television

Top: A rendering for the permanent home-base set for THE ELLEN DEGENERES SHOW and, above, a photograph of the finished set on stage at NBC Studios in Burbank.

OUTSTANDING ART DIRECTION FOR DAYTIME PROGRAMMING

The Ellen DeGeneres Show
Anton Goss, Production Designer
Zeya Maurer, Production Designer
Jay Heiserman, Art Director
Robert Lee, Set Decorator
Michael C. Lewis, Set Decorator

Between the Lions
Laura Brock, Production Designer
Karen Wing, Art Director
Jerel Levanway, Scenic Designer
Bill Rinehart, Scenic Designer
Jack Thomas, Scenic Designer
Mary Goodson, Set Decorator
Ray Green, Set Decorator
Jimmy Thrasher, Set Decorator

Bunnytown
Ash Wilkinson, Production Designer

Johnny and the Sprites
Laura Brock, Production Designer
Matt Milstein, Set Designer

Rio 2007 Pan-American Games Opening Ceremony
Scott Givens, Art Director
Libby Hyland, Art Director
Rosa Magalhaes, Art Director
Luiz Stein, Art Director

© WGBH

Above: The library reference desk for BETWEEN THE LIONS, built at a scale to accommodate both live actors and puppets.

© Disney Channel

Top: Laura Brock's pencil sketch of the Grove for JOHNNY AND THE SPRITES and, above, the finished set.

© AMPAS

Top: The holiday table in the Dollhouse Ballroom for AS THE WORLD TURNS. Above: The living room at Fairwinds for the same series, taped on stage at JC Studios in Brooklyn.

OUTSTANDING ART DIRECTION FOR A DRAMA SERIES

As the World Turns
Patrick Howe, Production Designer
Tim Goodmanson, Art Director
Dennis Donegan, Set Decorator
Karen Hlipala, Set Decorator
Catherine McKenney, Set Decorator

The Young and the Restless
William Hultstrom, Production Designer
David Hoffmann, Art Director
Joe Bevacqua, Set Decorator
Fred Cooper, Set Decorator
Andrea Joel, Set Decorator

The Bold and the Beautiful
Jack Forrestel, Production Designer
Fabrice Kenwood, Art Director
Charlotte Garnell-Scheide, Set Decorator
Elsa Zamparelli, Set Decorator

General Hospital
Chip Dox, Production Designer
Daniel M. Proett, Art Director
Jennifer Elliott, Set Decorator
Andrew Evashchen, Set Decorator

© ABC

Top: The exterior of the Metro Court Hotel, built on stage at the Prospect-Talmadge lot for GENERAL HOSPITAL. Bottom: The wrecked interior is the result of a takeover-type robbery bombing.

SKETCH-UP® RENDERERS

by David Morong, Art Director

One of the longtime limitations of working with SketchUp in designing for film and television has been the final output of the program. As powerful as SketchUp is as a modeling tool, and as dynamic as the animations and moving sections can be, the image output from SketchUp has been limited to a shaded polygon model or one lit by a single source (the sun). Even the models lit by the sun are relatively flat and lifeless, without any change of value within the planes of light and shadow.

To overcome the limitations of the SketchUp look your choices were to import images of your model into Photoshop® or export the model to a rendering program and work on it there, both very time-consuming prospects, or using the SketchUp image as a guide to laying out hand-drawn artwork, which has probably been the most common way to turn a SketchUp image into a final drawing.

In the past year, a number of programs have been developed that render from directly within SketchUp. They are all plug-ins, applications that are installed into SketchUp and work as part of the program. These programs completely change the nature of the images produced from SketchUp, offering astounding, close to photorealistic output. They turn SketchUp from a tool that lets you study the shape of a model to one that allows you to see realistic lighting effects in your design. As these renderers become more powerful, accurate and speedy, I think they will radically change the way illustrations and renderings are done for the entertainment industry, and allow even the smallest and most harried Art Departments the ability to achieve photorealistic output from their models.

We will be looking at three rendering programs that work within SketchUp, Podium, IDX Renditioner, and LightUp. All three of these plug-ins are relatively inexpensive (less than $200), work on both PC and Mac, and create their images based on added lighting sources (unless you are just using the sun) and specifying a level of reflection for the various materials in your model. Podium and Renditioner, the most commonly used of the rendering plug-ins, support the output of image files where you can see the effects of the lighting in your model. They are both easy to master, with only a few controls you need to manipulate to achieve your results. LightUp has a different approach in that it allows you to maneuver around your illuminated environment, and view the lighting within the model as well as in exported images.

Single light test

To compare the workflow of the programs we will first try to duplicate a single light setup in a studio. The top photo on page 38 shows a subject illuminated by a single 1K on a stand, and below it is the SketchUp model to be used to re-create the scene. To see how well these programs can re-create this basic setup we only need to create a single light, place any finishes we need to match, and select the right render setting.

SU Podium

When you install Podium, you get a new dialog box you can access in the Plugins Menu of SketchUp. To create a light you choose a face or a group in SketchUp, and use the light slider to give it an intensity. Giving a reflective finish to the floor is a matter of selecting the material and giving it a reflective quality on the reflection slider. To create a rendering of the scene you click the render button on the submenu on the upper right giving you options for render size, quality (better takes longer) and the location to save the finished rendering. If you are not satisfied with the lighting, you go back to your model, move the lights or change their intensity, tweak the reflective quality of the materials, and re-render. The small renderings are very fast—for a model this simple less than ten seconds. Once you are satisfied with the settings you can do a full quality rendering, which in this case took only seven and one-half minutes.

IDX Renditioner

When you install Renditioner, you get a new tool bar as well as two new right-click commands. The tool bar is primarily for creating the renderings; to place a light source you create some geometry, make it a component, and then right click to choose IDX Renditioner Light Attributes. You can assign a number of light qualities, light type, power and color, and there are two sliders that act as a dimmer, and an iris if you want to narrow the beam of a spotlight. Renditioner supports spot sources (you can aim them like a spotlight) and point lights (which act like a regular light bulb). To give the floor a reflective quality you right-click on the material and choose from a list of finishes. The sliders for smoothness and reflectance allow you to adjust the finish, and there is a small material preview window where you can see what it will look like. To preview your rendering, you click the top render button. This will give you a quick, rough render of your scene, again taking only a few seconds, to allow you to see the effect and make changes in your model. When you are ready to do a finished rendering you need to specify the rendering size (for all the finished renderings in this article I chose something in the range of 3000 x 2000) and click the Presentation Render button.

Detail of a SketchUp model, rendered in SU Podium by David Morong. SketchUp 7 supports larger texture files, allowing large images, such as the drop shown here, to be rendered in much greater detail.

This rendering took about six and one-half minutes.

LightUp for SketchUp

LightUp is also accessed by a new Tool Menu when installed. There are two ways to place a light source in LightUp: one is to take a point light component out of your component library and place it in your model, the other is to pick any face and turn it into a light source. To do this you must edit the material by typing the phrase _LightUp(emitter) into the material name. To create a reflective surface is a bit more involved and rather non-intuitive to the casual user. To see the effects of your lighting you click the Tour Tool to render your scene. The interesting difference with LightUp is you can maneuver around your illuminated model and view your lighting from different angles, sort of like walking through a 3D video game. Both the rendering and the image export is quite quick for a model this simple, just two or three minutes for the render, less than a minute for the image.

Day and night interiors

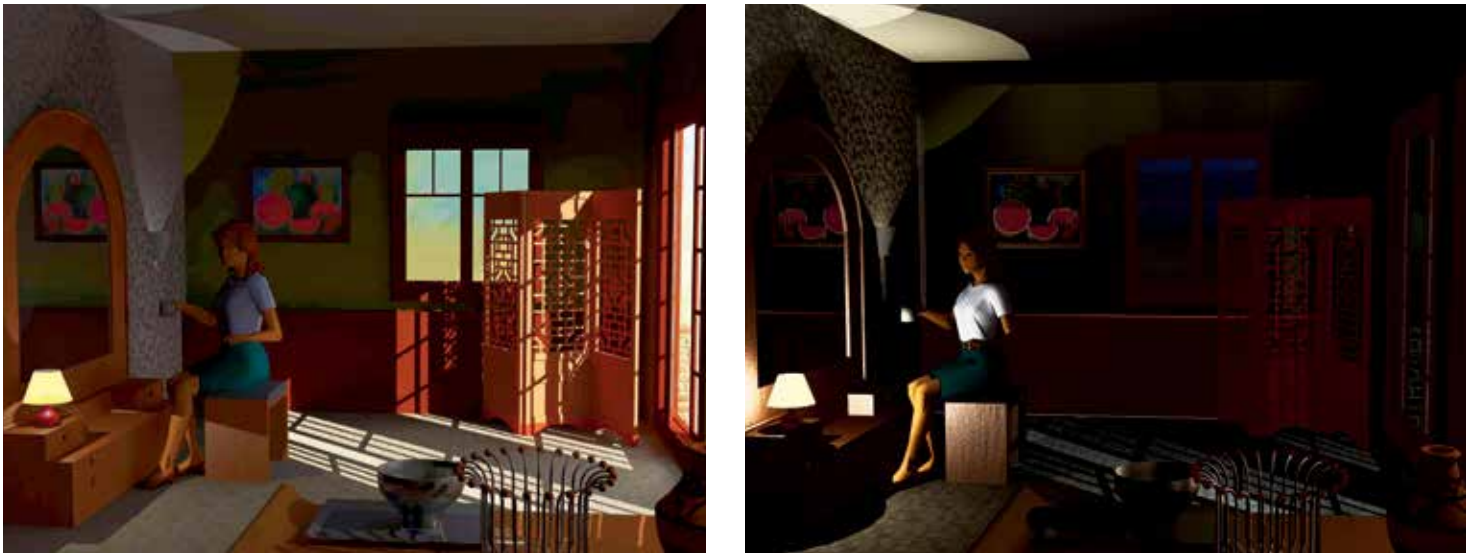
Perhaps the most common application of a rendering program in our industry is to render an interior. The challenge of interiors is to maintain the balance between the natural light coming into the room and any sources of illumination within the space. The SketchUp model starts with a single source. The rendered daytime model will have five sources, the sun, two sconces, the lamp on the dressing table, and a light source just off frame right. For the nighttime rendering moonlight is used and an indirect soffit light is added along the back wall.

Podium

For the interior light sources a simple shape was made into a group and given a light value with the Podium controls. You also need to create your own ambient light. There are six invisible sources floating in the room with a very low-light value just to give the room some fill, otherwise the shadows go very dark. To help make the exterior levels look like daylight there are six large lights placed outside. The trick to adding these fill lights is the same as doing it onstage, if they get too bright or are badly positioned, you have multiple shadows falling everywhere. This rendering took a little under an hour, and while the resulting image is on the dark side, raising the interior lighting levels overpowers the sunlight, and raising the levels of the ambient light starts to create shadows from

Right, from top: A studio photograph, showing the subject illuminated by a single 1K lamp; SketchUp model built from the photograph and used to test the renderers; the model rendered with SU Podium; the model rendered with IDX Renditioner; and finally, the model rendered with Lightup for SketchUp.

Day and night renderings of the same SketchUp modeled interior, using SU Podium.



Day and night renderings of the same SketchUp modeled interior, using IDX Renditioner.

Day and night renderings of the same SketchUp modeled interior, using LightUp for SketchUp

Above: Two views of a SketchUp model of the atrium of the Sponza Palace in Dubrovnik, both lighted and rendered with IDX Renditioner.
Below: Two studies of SketchUp interiors lighted and rendered with SU Podium.

them. Better results are achieved by taking the rendering into Photoshop and brightening it up there. Podium is capable of very subtle interactions between multiple light sources, and light tends to fall off very naturally.

Renditioner

Renditioner has lighting settings that give you the choice of using the sun, artificial lighting, or both, and if you choose to use the sun, there is an intensity setting and a number of atmospheric settings, (clear, cloudy, moonlight) that allow you to set the character of the sunlight. The setting shown is clear sky and natural lighting set midway on the slider. A dim setting gives much more emphasis on the light sources in the room, and the bright setting renders the interior lights almost unnoticeable. Renditioner also has a material finish called glow, which is very useful for things like lampshades and translights that you want to give a luminescent feeling. The rendering at best quality with a Room/Interior scene setting took ninety-four minutes, a slightly lower quality setting could be done in about half that time with little noticeable effect on the final render. Renditioner produces strong light sources and dramatic, detailed shadows. Light sources tend to be hard edged, with an intensity that sometimes seems to defy the inverse square law.

LightUp

LightUp's workflow involves once again placing point lights or creating emitters by placing tags in the material name. The involved process of creating reflective surfaces makes it impractical to give many different finishes to the model, so only the mirror was given a reflective finish here. To preview your scene you can set a resolution of 1x or 2x in the preferences tab and you will get a quick preview of the lighting look. When you are satisfied with the look, you will need to render the light at a higher resolution, either by setting it to 5x or 6x, or by setting a sampling size. I set the sampling size at one inch for the rendering, which took about twenty-two minutes. When you export a rendering, you will get an image 5x the resolution of your SketchUp window, so a larger window will give a larger image. The export of a full-screen window only takes a minute. It can be challenging to get hard defined edges to your shadows in LightUp; subtle falloff of light and soft, smooth shadows are the hallmark of its look.

Nighttime interior—Podium

To achieve a real nighttime feeling in Podium you need to change the background color in your SketchUp style to something very dark. Even if you do not see any part of the background, the program uses this color in figuring the lighting settings. Here there are five interior lights being used. There are omnilights (lights made from groups) in the sconces, lamp, and on the wall off right, there is a light emitting surface up in the soffit on the back wall, and there is an invisible omnilight between the lamp and the figure that is giving her more light from that direction. With shadows turned on the sun acts as the moon, and five large omnilights with a blue tint are placed outside the room to supply some exterior fill light. Podium nights are dark and mysterious, with much detail lurking in the shadows.

Renditioner

The two sconces and the lamp are point lights within the light fixtures. In addition, the lampshade is turned into a light object with a yellow tint to give off a glow. The lamp off camera right is a wall fixture from the Renditioner lamp library that comes with the program. The glow from the soffit was a bit of a challenge in Renditioner, as the point lights proved to be too bright and uncontrollable for the job. Here six 50w spotlights are recessed way up above the ceiling to spill down into the room. The sun can be used as the moon but gets easily washed out by artificial lights. Here there is a large spot source placed and colored to be the moonlight, as well as a large point light over the back window to create some ambient light outside, so the approach is very much like setting lights up on stage. The ability to add texture to materials is used here, with a texture applied to the wallpaper and the back wall that interacts nicely with the lighting.

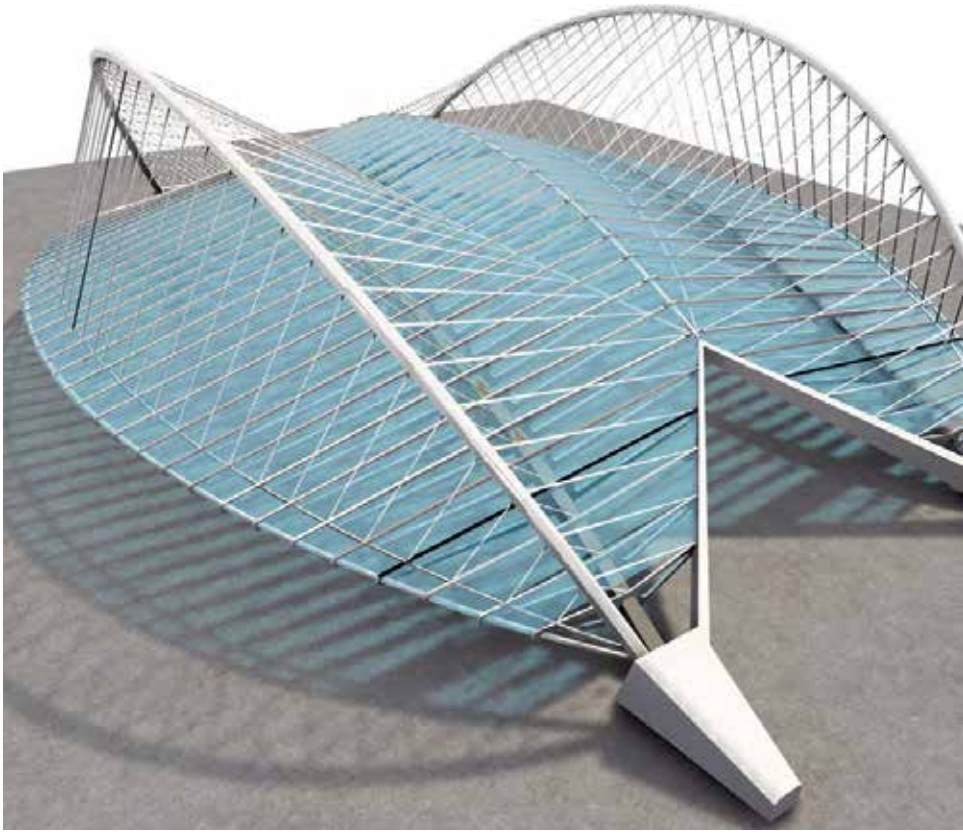
Renditioner is very good at seeing into shadows, and has a kind of automatic exposure, adjusting to the existing levels and balancing lights and darks, so the relationship between different levels is more important than the absolute levels you choose. The color of the light sometimes shifts the colors in the model, and once again, a trip to Photoshop to quickly tweak chroma and levels can be helpful.

LightUp

The lighting in LightUp is again a combination of pointlights (components) and emitters, (surfaces turned into light sources). Here the lamp and off-camera right sources are point lights, the sconces, soffit light, and moon are created by emitting surfaces. Once again the diffuse nature of lighting in LightUp gives it an understated and somewhat serene quality.

The thing that excites me most about these rendering tools is that they are all in their infancy, and updates with dramatic improvements are released regularly. Podium just released versions that take advantage of multicore processing, and are promising dramatically shorter rendering times. The new version of Renditioner is faster and offers many ease of use improvements, and the next version of LightUp is promising multicore support, easier application of different finishes, as well the output of animation directly to an .avi file.

I think we can expect tremendous improvements in speed and quality in the future, but even now, these renderers are a valuable addition to our toolkit. For sheer ease of use and the dramatic improvement in the output from SketchUp both Podium and IDX Renditioner offer impressive results from small effort. LightUp is a little more challenging in the way it asks you to handle emitters and materials and a bit more rough around the edges, but the promise of being able to navigate around our illuminated models and export images and even animations from them is enticing. In the very near future it could be the norm that the majority of images we use from SketchUp are produced in association with one of these programs. **ADG**



A SketchUp model of architect Santiago Calatrava's roof structure for the Olympic Velodrome built in Athens for the 2004 Games, here rendered in LightUp with a blue-glass skin.

Art Unites that's for sure!

by Nicki La Rosa, Special Projects Coordinator

On September 14, 2008, the Fine Arts Committee launched Art Unites 3, the Guild's third annual exhibition of members' personal works. Inspired by Denis Olsen's Visual Jam Session (the first exhibition), Art Unites has grown exponentially since its first run in a public gallery last year.

Opposite page: ADG Board member and Trustee, Scenic Artist Catherine Giesecke, stands with four of her brush and ink prints on paper entitled GIRL, CAT & MOUSE, CAT STRETCHING and CAPTAIN PICARD. This page left: Scenic Artist Roberto Rios with his oil on canvas LOS MUERTOS.

The exhibition opened to record-breaking attendance—more than eight hundred people packed the NoHo Gallery LA on Lankershim Boulevard. The back parking lot was converted by Libby Woolems into a wonderland of greenery (donated courtesy of Green Set Inc.) which provided overflow for the crowded gallery inside. Tables with crayons, markers, paper and sweets for the kids, a bar for the adults, and even a faux fireplace added to the ambiance.

Fine Arts Committee Co-chairs Michael Denering and Denis Olsen decreed that this year's show include biographies of each artist. Guild members and the public flipped through the *Bio Book*, learning more about our artist-members and their unique paths through the industry and personal creative expression. It was such a treat to witness so many of our fellow members engaged in laughter, enjoyment, delicious food and, of course, a celebration of art.

Music from the string quartet Supernova filled the space between the walls adorned with Guild members' fine art. They kept it eclectic, playing classical hits, mambos, their rendition of the Verve's "Bittersweet Symphony," and closing with a wonderful strings-only version of Bruddah Iz's "Somewhere Over the Rainbow." Thank you so very much to everyone who participated and attended the opening. Never was there a lull in the festive atmosphere. Photos of the exhibit and of the opening will be posted on the newly renovated ADG website very soon.

This year, the Fine Arts Committee will expand its program with more exhibitions and conferences. Each year we learn more, and it just gets better and better. The Committee warmly invites the newest Local 800 crafts to participate. The name of the show says it all. Art truly does Unite. As artists and craftspersons, we are one.

As always, I will keep you up to date with details when the time comes to submit artwork. I'm looking forward to the next exhibits already. If you have any questions or suggestions, please email me: **nicki@artdirectors.org.** Thanks!

Left: Production Designer Mark Benacerraf with three of his digital photographic prints entitled REST IN PEACE, THE BRONX and GUS' PHOTO. Below: Scenic Artist Guy Maturo with his SEA CAPTAIN executed in acrylic on wood.

Above: Production Designer Cherie Baker with MAGIC HOUR and, partially hidden behind her, DUSK ON FIRST STREET, both painted in oils on canvas board. Right: Art Director Karen Steward with three oils on canvas, FALSE CEILING, DANCER and ORNITHOLOGIST.

Right: Production Designer Denny Dugally with three of her fine art photographs DAWN ON THE AMAZON, WHEAT HARVEST and SHAMAN. Far right: ADG Special Projects Coordinator Nicki La Rosa with three of her paintings, (top) OPEN MINDS, and an acrylic on canvas, (bottom left) JIMI, oil on canvas, and (bottom right) SURF GODDESS, done in acrylic on sketch paper.

Left: Production Designer Hilda Stark with her large oil on canvas entitled 9 YEARS 4 MONTHS.

Right: Scenic Artist Bridget Duffy with her oil painting of MT. NGAURUHOE, the volcano on New Zealand's north island that portrayed Mt. Doom in THE LORD OF THE RINGS Trilogy. Below: Board member and Vice-Chair of the Scenic, Graphic and Title Artists Council Jim Fiorito with his oil on canvas portait of WYLIE, the Rottweiler. Bottom: Scenic Artist Jeff Skrimstad with three monochromatic nudes executed in graphite, gesso and oil. Left to right, they are RELAXING, PONYTAIL and MORNING STRETCH.

Above left: Scenic Artist William Cervantes with his oil painting entitled cryptically, "?" Above right: Production Designer, Board member and Trustee Dahl Delu stands before three of his oil on canvas paintings of arid tropical plants. SUCCULENT BOUQUET is at top; MAUVE SUCCULENT and STRIPED SUCCULENT are below from left to right. Below left: Scenic Artist and founder and Co-chair of Art Unites, Denis Olsen with two of his watercolors of trees at the California Art Club in Pasadena. Bottom right: Art Director Suzette Ervin stands below her painting of HOLLYWOOD BOULEVARD, executed in acrylic and oil on canvas.

Above, top: Michael Denering, ADG Board member and Co-chair of Art Unites with four of his small oils on canvas board (in gold frames at top). He calls them FOOT BRIDGE, PISMO DUNES, ESTUARY and TO THE SEA. The four small oil paintings on panel (below in black frames) were done by Scenic Artist Chris Wall. Above, center: Art Director and Production Designer Kandy Stern with her MORNING WALK, ADIVASI MAN and ADIVASI WORKERS, all painted in oils on board. Right: Scenic Artist Stan Olexiewicz with two of his oils, VINEYARD and NIGEL.

Below: Production Designer Anthony Brockliss with two of his untitled sculptures, both executed in Olive wood and stainless steel and chrome rod. Right: Scenic Artist Gabriella McKenna-McGraham with her large hibiscus entitled SUNTHROUGH, painted in latex on canvas.

Above: Production Designer Barbara Dunphy with ALGONQUIN, executed in marker, pen, pastels and graphite on paper. Left: Set Designer and Assistant Art Director Susan Lomino with two of her paintings, OCHRE-TURQUOISE-PURPLE TREE, an oil on canvas, and OCHRE-TURQUOISE TREE TRUNK, an oil on panel.

Top left: ADG Associate Executive Director, Scenic Artist John Moffitt stands below two of his oil paintings on canvas, BLACK HOLE (left) and NARCISSELF (right). Above: Scenic Artist Tony Nolley with three of his fine-art photographs (top to bottom) ST. LUCIA JAZZ, RASTA and SHOPPING CART.

Left: Scenic Artist Lori Pond with two large mounted prints of her photographs TREES and WATERCOLORS.

Top left: Scenic Artist Matt Bilfield stands below his mixed media construction of painted peg board and wooden dowels. He calls it 2-FACED SKULL. Left: Assistant Art Director Melody Boyd Harrop with two small watercolor plein air paintings, CALIFORNIA LANDSCAPES and NEAR GORMAN. Top right: Scenic Artist Jennifer Marley with prints of three of her digital photographs, (from top) BUSY BEES, JAPANESE MACAQUE and BEST FRIENDS. Above: Entertainment was provided by the string quartet SUPERNOVA, featuring (left to right) Robert Anderson, Paul Cartwright, Elizabeth Wright and Miguel Atwood-Ferguson.

Building Bridges TO THE FUTURE

5D co-founder, Production Designer Alex McDowell, welcomes the attendees to the first annual 5D Conference as Chris Scoates, also a co-founder of the event and Director of the University Art Museum at CSULB, looks on. Conference panels were held on stage at the Carpenter Performing Arts Center at CSULB and featured projection technology provided by Videocam in Anaheim.

by Peter Plantec, Writer and Digital Artist

By now we've had time to recover from the stunning experience of 5D in Long Beach on October 4 and 5. To say the conference was ambitious would be an understatement. It took on nothing less than the way we work together to create narrative entertainment, a huge subject fraught with potential difficulty. I had my doubts, but I should have had more faith.

I must praise the forward-looking wisdom of Alex McDowell, the father of 5D, and both the Art Directors Guild and the CSULB Art Museum for supporting such an unusual effort. 5D is a complex concept that is still being defined. It's all about the design of immersive narrative experiences. It's about the future of entertainment. And it's about people working more collaboratively through the use of advanced technology. 5D is not only about being prepared for the future, it's about taking a role in what that future will be.

I was gratified to see the wide range of professionals who came to see what it was all about. There were enthusiastic students and industry icons and everything in between. The crowd was accomplished and intelligent, ready to both learn and contribute to the 5D effort. The conference itself became an immersive experience as speakers and audience interacted and exchanged ideas.

Clearly, McDowell and his colleagues have hit a resounding note with this conference. I have rarely seen such enthusiasm from all concerned. There was love across disciplines, evidence that we were all hungry to strive peaceably together toward a workable future. It became clear that working cooperatively is a clear theme of immersive design. It's all about each of us contributing to the whole in synergistic ways fostered by new technology and new attitudes. Driving away from 5D with this feeling of camaraderie, I couldn't help think about what we might accomplish at next year's conference.

A collaborative effort

To pull off 5D took literally hundreds of people from different disciplines, volunteering thousands of man-hours over many months. It took the financial support of numerous generous corporations who put no restrictions or requirements on the content. It also took some controversial decisions. Having an academic, Henry Jenkins, as the keynote speaker instead of some big Hollywood name, was potentially risky. Not many people in Hollywood knew who he was, but we wanted to bring in new, articulate voices with bright, innovative visions to stimulate new branches of thinking. As soon as the audience heard Henry's message, it was clear why he was there. He's a brilliant, personable academic who knows more about what we do, than we do.

Another speaker that had some people scratching their heads and thinking, "Why is he here?" was Jerry Schubel, President and CEO of the Aquarium of the Pacific in Long Beach. Of course, you could reason: "Hmm. Aquarium … fish under water … immersive entertainment … OK." But it was far more than that. Jerry's presentation was not only relevant to the whole, it was brilliantly insightful, and beautifully visualized on the big screen.

All of the attendees started to see a web of interconnectivity forming as each presenter excited us with visuals and ideas, making clear that we are a meta-industry bound together by countless, often subtle, cross-dependencies. By the end of the conference it was clear that our worlds are well into accelerated change and riding that searing edge together is more crucial now than ever before.

A three-dimensional model for a proposed commercial building designed by Evan Douglis, principal of Evan Douglis + Associates, an architecture and interdisciplinary design firm, and chair of the School of Architecture at Pratt Institute. Douglis paricipated in the panel entitled Reality and Hyper Reality: Envisioning New Design Paradigms in CG Animation where he discussed his unique and cutting-edge research into self-generative systems, membrane technology, contemporary fabrication techniques, and multimedia installations.

Immerse: The 5D Reception, held Saturday evening at the University Art Museum, provided an opportunity for the attendees to network with professionals in other related fields and continue the discussions begun in the day's panels. The Museum featured an exhibit of seminal videotape artworks created at **art/tapes/22**, a pioneering video studio in Florence, Italy.

Another thing that became increasingly clear is that we are at a critical time in the evolution of our fields. Old ways are becoming increasingly impractical for the scale and time compression of upcoming projects. We have to rely more and more on technological tools to increase our personal productivity, and therein lays the promise and the menace of our future. Technology, no matter how brilliant, cannot replace the human artist. It can give non-artists the illusion that they are artists, but there is no substitute for the real thing. As the 5D panels continued, we could all see how critically important it is for artistry to lead technology and not the other way round.

It was also clear to the people in that massive venue—filled nearly to the rafters—that we can be a powerful voice guiding our own futures. Without our applied talents there would be no stories being told. And that's the compelling argument for including writers in the 5D concept as we evolve. Stories, and their authors, were in our minds the whole time, so we'll be specifically inviting them next year to join the panels and encouraging them to attend. I'm not talking just screenwriters, but all writers in the realm of narrative entertainment.

What did we accomplish with 5D?

It was clear to me that we've started a bonding process. There were warm feelings in the hall and a lot of cross discipline communication going on. I was pleased with the people who chose to respond during the audience participation phase of each panel. If that were all we accomplished I'd feel elated, but it isn't.

From the feedback I got, people were excited by the wildly eclectic collection of excellent speakers. I heard from numerous sources that the content was all cutting edge and thought provoking. Attendees commented about how relevant the content was to them … even content they didn't think would interest them. It didn't matter what discipline they came from, be it architecture or visual effects or Art Direction, each person was able to glean relevance from the vast majority of material presented. And I believe we

were able to instill urgency about the need to stay abreast of rapid changes across our various fields.

I invited myself into a small group during a break. They were discussing how fast things are changing almost across the board in our industries and how hard it is to stay current on everything from techniques to software. This is no illusion. Author Ray Kurzweil (*The Singularity Is Near*) talks about how we're now into double exponential acceleration of complexity in our lives. Progress per unit if time is getting ever denser. It is already difficult for many of us to keep up, yet we must.

Movies, games, television and architecture are all being created at an increasingly feverish pace and that trend is not going to stop. If Kurzweil is right, the curve is just going to get steeper and steeper. The problem with all that is that we have an enormous pool of talent residing not only in our youngest members, but also in our oldest. I see 5D as a handle to help all of us—especially our less technologically astute designers—to pull aboard this hastening train, while remaining engaged in ever more fluid design processes.

It became clear at 5D that narrative entertainment, and how it is created, has changed forever. In order to keep the pipelines filled and produce more and better films, games and television, collaboration is essential. It's becoming a rare thing for a screenwriter to come up with an original idea and sell it to a producer who puts together a crew and makes the movie. More and more studios are creating their projects in-house, using their own writers, working in tandem with Production Designers, visual effects advisers, previsualization artists, and a whole team working together using cutting-edge virtual work environments. Not everyone is doing it … yet. But they will be.

Another subtle purpose of 5D was and is empowerment. As a psychologist I can tell you that artists are not normally the power brokers in our society. They often depend on non-artistic leaders to pave the way and provide the necessary

Sebastian Sylwan, the senior industry manager (film) for Autodesk Media and Entertainment, at the final panel of the conference, Design in Flux: Immersive Design and the New Visual Narrative. He is displaying a massive visualized map showing the deep connections between technology and narrative, revealing how digital technologies are impacting the movie-making process and how roles and relationships are changing.

5D IN PERSPECTIVE

Habib Zargarpour, currently a Senior Art Director at Electronic Arts, the video game producer, and formerly a pioneering visual effects artist at ILM (Zargarpour received an Oscar nomination for his work developing the motion of fluids for THE PERFECT STORM—Bill Sandell, Production Designer). He is describing how current software uses a multi-dimensional workspace that liberates designers and artists from traditional linear constraints.

funds (aka producers). On many occasions this has lead to bad outcomes and frustrated artists. Entertainment of any kind, built upon a foundation devoid of art, is worse than a waste of time; it is time badly spent. That's not an artistic opinion, it's a psychological one.

5D is about uniting the various realms of artistry into a cohesive force for change. Since entertainment design and production are changing so fast, we, the artists of this world, feel the need to have increased involvement in early project development and a collaborative role keeping projects on track artistically. Without us they've got crap and they know it. So I believe when we find our voice though 5D, we will create the crucial role we've been seeking.

Another indication of the universal importance of 5D was the unprecedented backing we received from literally hundreds of organizations, studios, universities, guilds, media companies, production companies and software companies as well as students from many different disciplines. Considering that 5D was a new kind of conference with an untested, and very complex, message, we can all be happy that our industries recognized the importance of what we're accomplishing.

OK … to wrap up, 5D was a raging success. It's already booked for next year, and we plan to involve even more disciplines as we grow and evolve the idea of immersive design across many fields using new approaches and new technologies. Clearly the 5D message is something to be reckoned with and smart studio executives know that and are showing their support already. Next year, 5D is going to be bigger, tighter and more exciting. I plan on seeing you there so that we'll both know what's ahead of us. **ADG**

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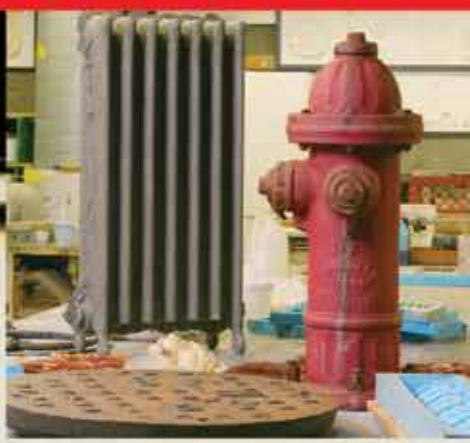

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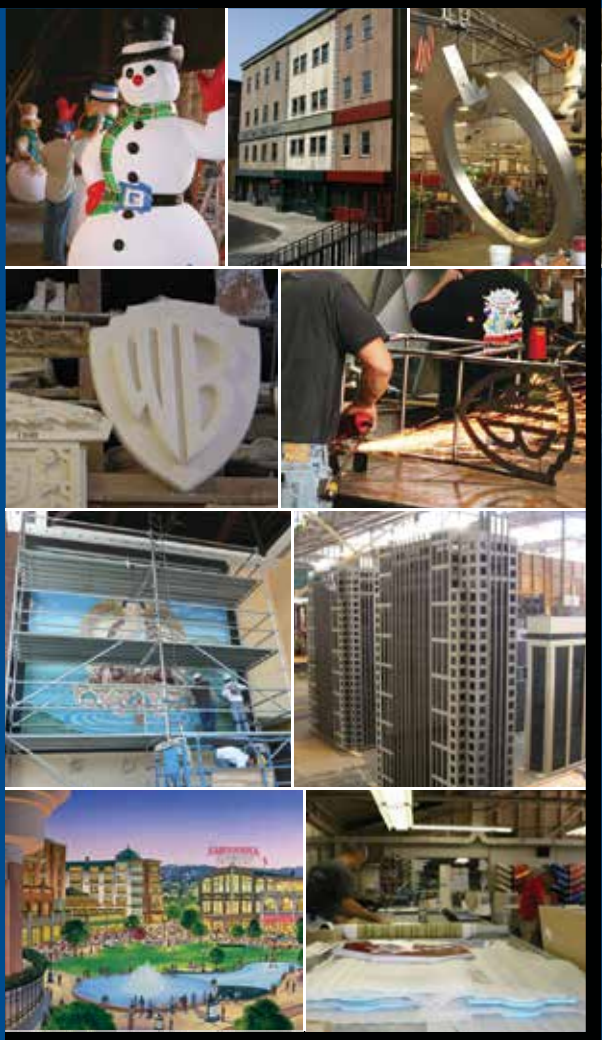

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calendar

GUILD ACTIVITIES

February 3 @ 6:30 pm
Board of Directors Meeting

February 12 @ 7 pm
ILL Craft Membership Meeting

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

February 16
Presidents Day
Guild Offices Closed

February 17 @ 7 pm
ADG Council Meeting

February 18 @ 5:30 pm
STG Council Meeting

February 19 @ 7 pm
SDM Craft Membership Meeting

February 22 @ 5 pm
81st Academy Awards
at the Kodak Theatre
Televised on ABC

March 12 @ 7 pm
ILL Council Meeting

March 18 @ 5:30 pm
STG Council Meeting
7 pm
ADG Council Meeting

March 24 @ 6:30 pm
Board of Directors Meeting

Tuesdays @ 7 pm
Figure Drawing Workshop
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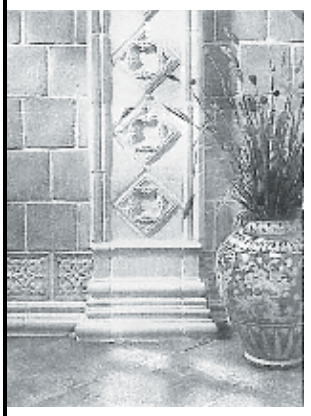
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WELCOME TO THE GUILD

by Alex Schaaf, Manager
Membership Department

During the months of November and December, the following fourteen new members were approved by the Councils for membership in the Guild:

Motion Picture Art Directors:
Oliver Dear – STATE OF THE UNION – Showtime
Mara LePere-Schloop – I HATE TO SEE THAT EVENING SUN GO DOWN – Dogwood Entertainment

Motion Picture Assistant Art Director:
Colin Kirkpatrick – JEOPARDY! – Sony Pictures Television

Commercial Art Director:
Shawn Hausman – Various signatory commercials

Electronic Graphics Operators:
Alvaro Riet – KTLA
Donnie Trent – NBC; Fox Television Stations

Illustrators:
J. Todd Anderson – WHIP IT – Mandate Pictures
Chad Glass – EDGE OF DARKNESS – Edge of Darkness, LLC
David Krentz – TORTOISE AND HIPPO – Walden Media
Cesar Lemus – HEROES – NBC/Universal
Scott Ritchie – Various signatory commercials
Dwayne Turner – TRON 2.0 – Walt Disney

Model Makers:
Nick Contini – EDGE OF DARKNESS – Edge of Darkness, LLC
Adam Mull – TRANSFORMERS: REVENGE OF THE FALLEN – Paramount Pictures

TOTAL MEMBERSHIP

At the December Council meetings, the Guild had 1,907 members as follows:

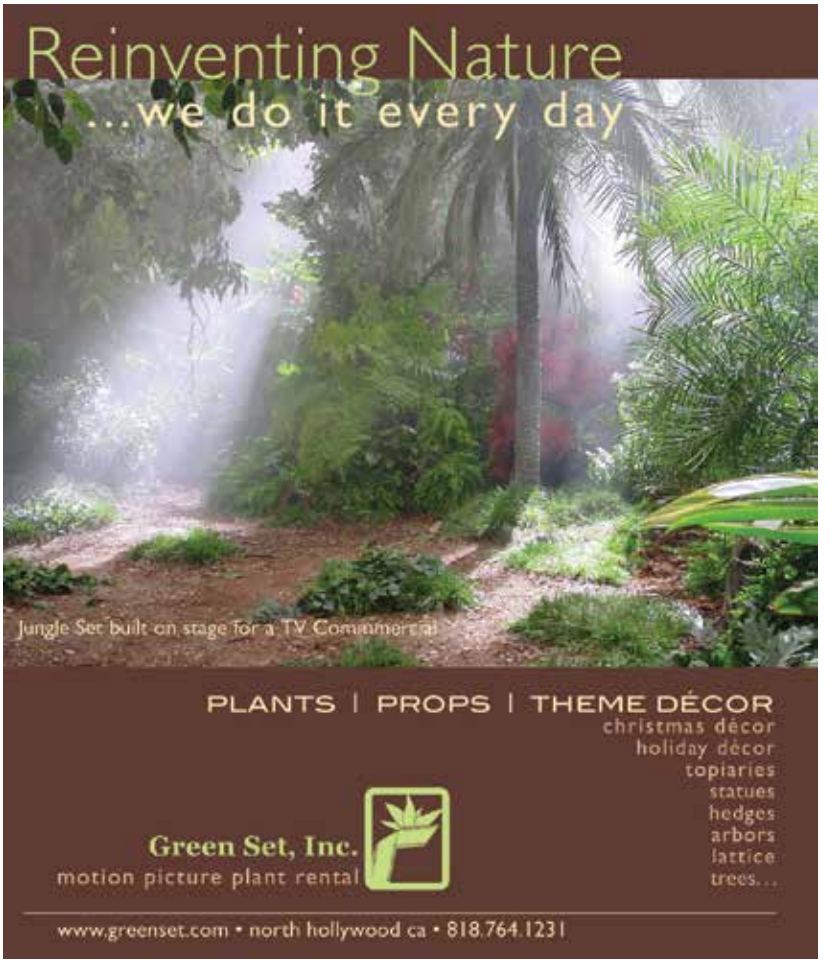
972 Art Directors & Assistants
586 Scenic, Title and Graphic Artists
196 Illustrators and Matte Artists
153 Set Designers and Model Makers

AVAILABLE LIST:

At the December Council meetings, the available lists included:

36	Art Directors
13	Assistant Art Directors
7	Scenic Artists
7	Graphic Artists
10	Graphic Designers
1	Student Scenic Artist
1	Shop Person
84	Senior Illustrators
1	Junior Illustrators
2	Matte Artists
53	Senior Set Designers
9	Junior Set Designers
8	Set Model Makers

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



production design

SCREEN CREDIT WAIVERS

by Laura Kamogawa, Credits Administrator

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

FILM:

Steve Arnold – REPO – Fast Car Entertainment
Jeremy Conway – FRIDAY THE 13TH – Paramount
Daniel Davis – NEW IN TOWN – Lionsgate
Michael Hanan – STREET FIGHTER: THE LEGEND OF CHUN-LI – 20th Century Fox
Jon Hutman – UNTITLED NANCY MEYERS PROJECT – Universal
Scott Hyman – 500 DAYS OF SUMMER – Fox Searchlight
Waldemar Kalinowski – CRAZY HEART – Crazy Hearts Productions
Mara LePere-Schloop – I HATE TO SEE THAT EVENING SUN GO DOWN – Dogwood Entertainment
Hugo Luczyc-Wyhowski – I LOVE YOU PHILLIP MORRIS – Warner Bros.
Cabot McMullen – PLAYBOY – Sunset-Las Palmas Productions
Owen Paterson – THE GREEN HORNET – Columbia
Naomi Shohan – THE LOVELY BONES – Paramount
Chris Shriver – THE NEW DAUGHTER – New Line Cinema
Ford Wheeler – THE REBOUND – The Film Department

TELEVISION:

Yuda Acco – TWENTYSIXMILES – Twentysix Mile Productions
Richard Berg – TRUST ME – Warner Bros.
Oana Bogdon – THE EX LIST – 20th Century Fox
Scott Cobb – BOLDLY GOING NOWHERE – 20th Century Fox
Garvin Eddy – SONNY WITH A CHANCE – Disney Channel
Alex Hammond – LIE TO ME – 20th Century Fox
Michael Hynes – RUBY AND THE ROCKITS – ABC
Dawn Snyder – BETTER OFF TED – 20th Century Fox

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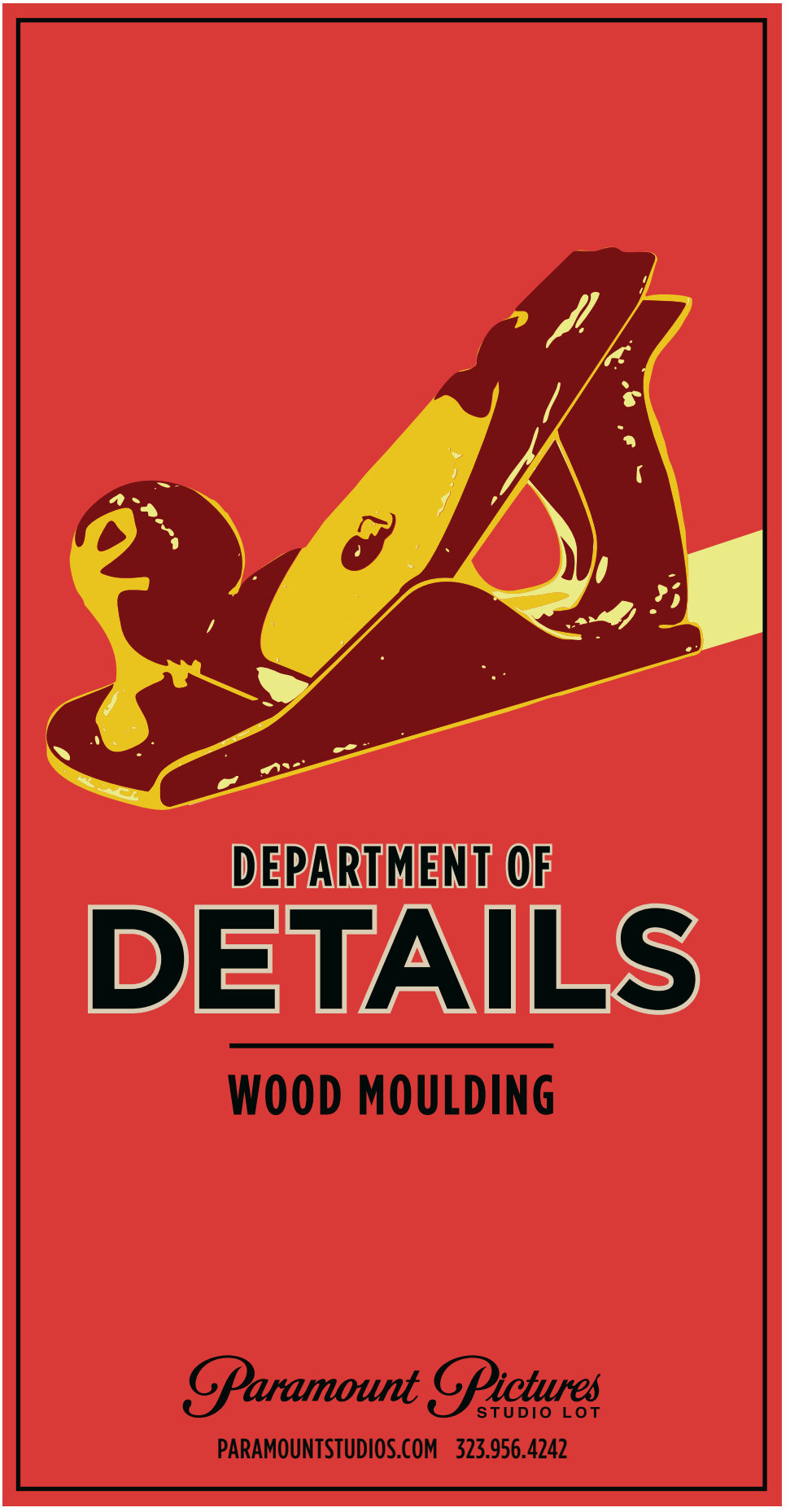
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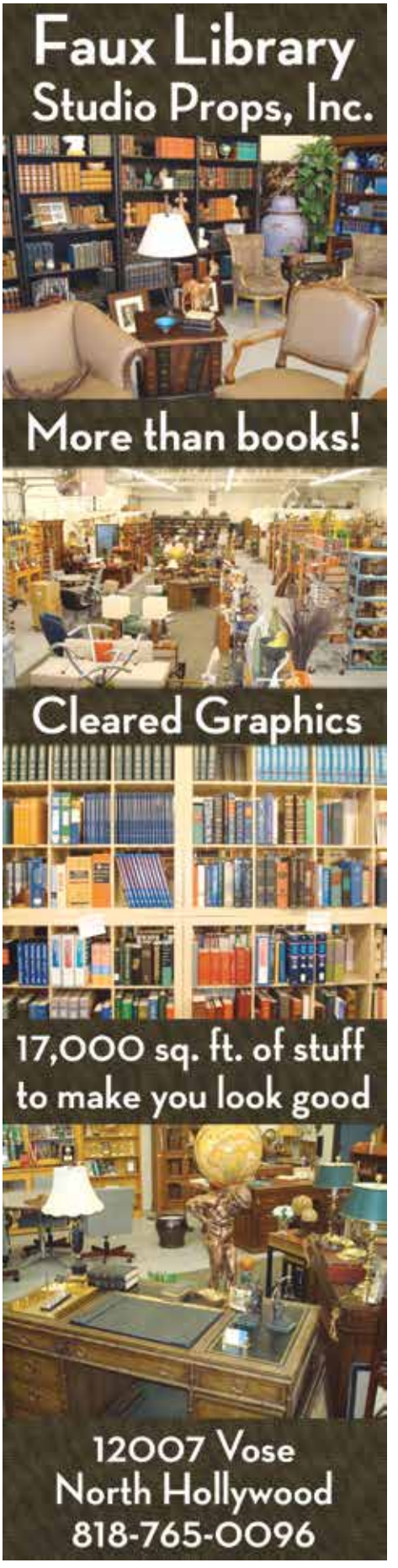
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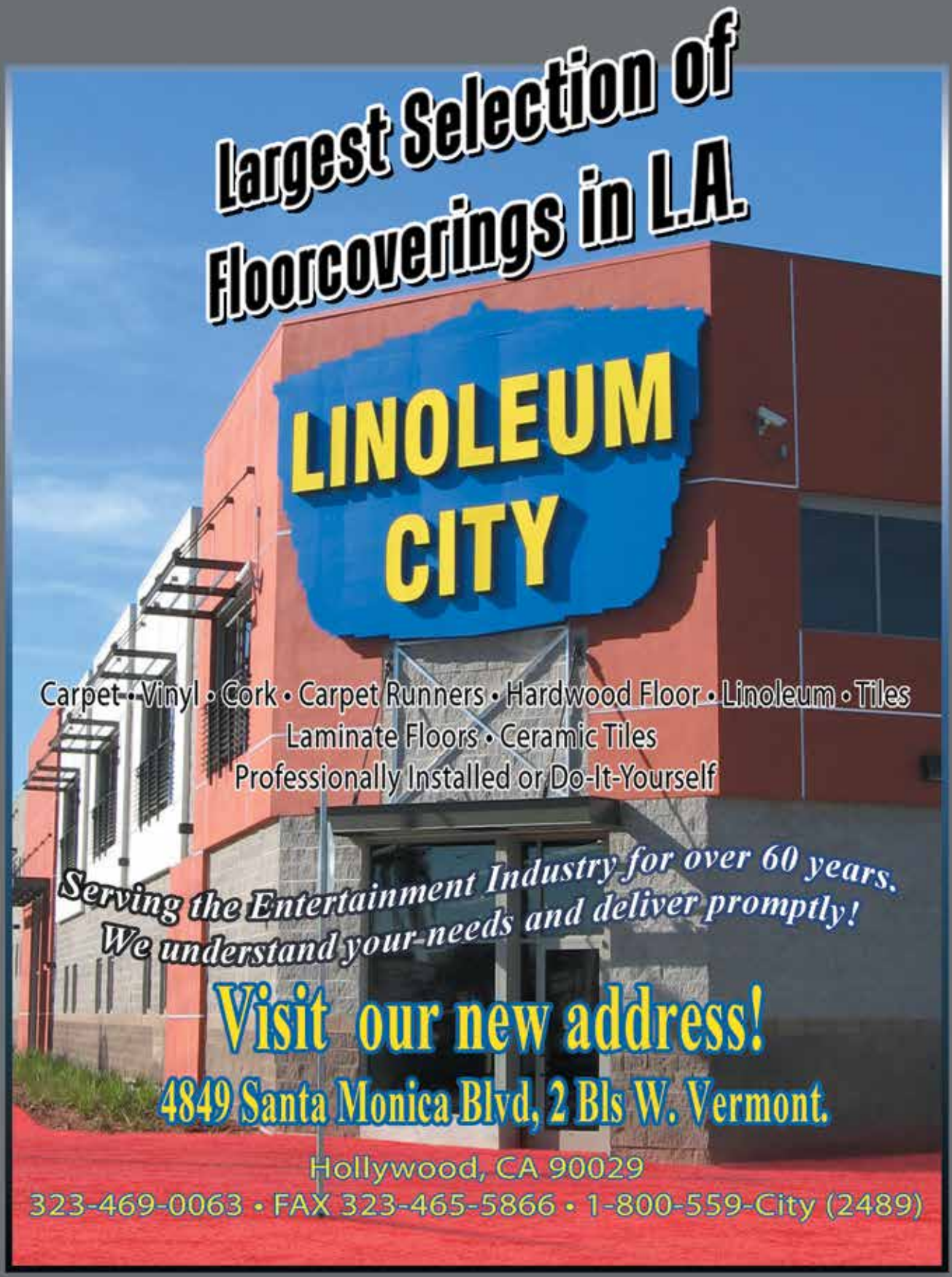
reshoots

The model room at the Warner Bros. Studio Art Department in 1938. A staff of full-time modelmakers were supplied with the best materials and power tools to produce miniatures, both cardboard white models and fully detailed color versions, for many of the studio's stage sets and dressed backlot locations. Elements of the models were stored and reused, especially facades from the various backlot streets. The castle drawbridge seen in the left foreground could likely have been used for the Errol Flynn ROBIN HOOD (designed by Carl Julius Weyl) before being redressed for THE PRIVATE LIVES OF ELIZABETH AND ESSEX (designed by Anton Grot) the following year. Urban streets were common in Warner Bros.' signature hard-boiled gangster films such as ANGELS WITH DIRTY FACES (designed by Robert Haas). The studio made fifty-one feature films that year.

Photograph courtesy of Mark Wanamaker. Bison Photo Archives



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