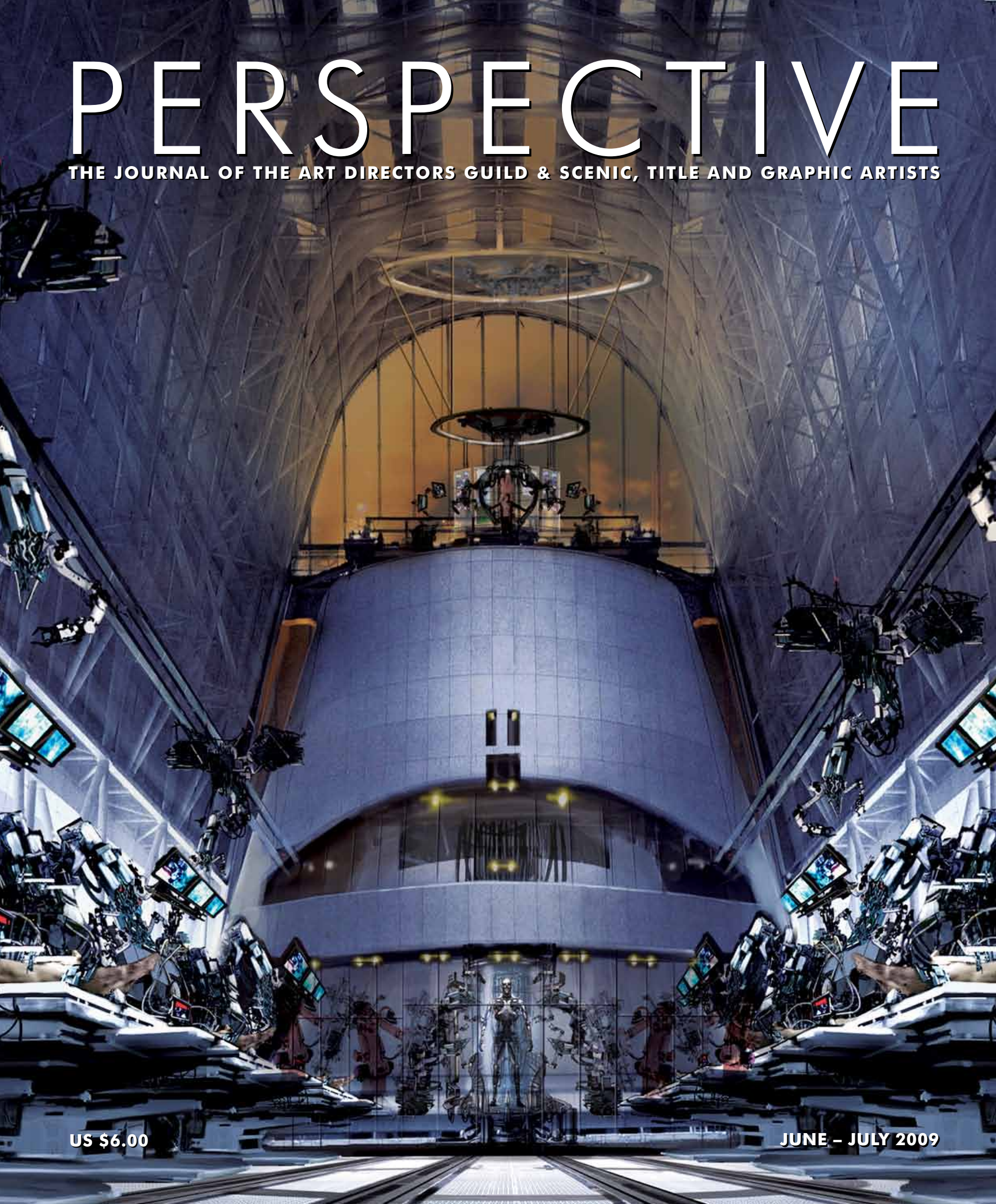


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contents



features

- 14 TERMINATOR SALVATION
Martin Laing

- 24 PAST AND PRESENT
Corey Kaplan



- 30 TO BOLDLY GO
Scott Chambliss

- 34 IT WAS A BLAST
James Spencer



departments

- 3 EDITORIAL
- 5 CONTRIBUTORS
- 7 FROM THE PRESIDENT
- 8 NEWS
- 12 GRIPEs OF ROTH
- 13 LINES FROM THE STATION POINT
- 40 PRODUCTION DESIGN
- 41 MEMBERSHIP
- 43 CALENDAR
- 44 MILESTONES
- 48 RESHOOTS



COVER: A detail from Production Designer Martin Laing's painting of the Skynet laboratory for TERMINATOR SALVATION. He created the presentation illustration using Photoshop CS4 and a Wacom tablet on his 32GB quad-core MacPro with dual 30" displays. Laing says, "I believe that everyone in the Art Department should be proficient on computers but not forsake the amazing and beautiful work that can be achieved with a pencil and a piece of paper."

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PERSPECTIVE

JOURNAL OF
THE ART DIRECTORS GUILD
June – July 2009

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

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

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

PERSPECTIVE ISSN: 1935-4371, No. 24,
© 2009. Published bimonthly by the Art
Directors Guild & Scenic, Title and Graphic
Artists, Local 800, IATSE, 11969 Ventura Blvd.,
Second Floor, Studio City, CA 91604-2619.
Telephone 818 762 9995. Fax 818 762 9997.
**Periodicals postage paid at North
Hollywood, California, and at other cities.**

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

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

Submissions:
Articles, letters, milestones, bulletin board
items, etc. should be emailed to the ADG
office at perspective@artdirectors.org or
send us a disk, or fax us a typed hard copy, or
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Website: www.artdirectors.org

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THE PERSPECTIVE ART DEPARTMENT

by Michael Baugh, Editor

I had the great fortune, many years ago now, to become an Art Director at a moment in time when the traditional studio Art Department still existed in a few dusty corners of the large movie lots scattered around Hollywood. Just working in such departments was a graduate-level education in itself, much deeper and more detailed than anything taught in film school or a theater-design program. Each day, on the way to lunch, I would walk through the stages and watch sets going up for dozens of different projects. I watched Henry Bumstead turn a New York street into Chicago in the 1920s for *The Sting*, and John Lloyd add plaster and real stone to his wonderfully textural Jamaican pirates' lair for *Swashbuckler*. I marveled as Al Bocchicchio, a true genius at revamping a standing set, turned a Western saloon and dirt street into 20th-century Oklahoma for *Pretty Boy Floyd*, using only paint and signage and minimal dressing, just as the studio was about to cancel the project because new sets would be too expensive. And each time I saw one of these minor miracles, I would walk back to the Art Department, pull the drawings out of the file, and study how these designers had created their wonderful illusions. I even made prints of a few of them so I could take them home to explore more carefully.

I would stand over the shoulders of the Set Designers, when I had time, and watch them reveal their magic as well. I saw Hank Meyer draw the shark for *Jaws*, and an all-aluminum and vinyl set, the interior of the dirigible shell for *The Hindenburg*. I even watched John DeCuir, Sr., at Paramount one evening, borrow the spray gun from his lead Scenic Painter and dust just the lightest bit of magenta into some live-oak branches until I would swear they were bougainvillea for *The Other Side of Midnight*.

In later years, I put most of these lessons to work on my own projects, and my work was better than it would have been otherwise, because I had seen, and learned from, other designers in the Art Department.

Artists starting into the business today rarely have opportunities to study what designers are doing on any projects other than their own. The Art Department today is more often a few rooms in a trailer, and stages are frequently warehouses with only one project at a time, and more and more of what we conceive is executed digitally. There are really very few places that we can see, and learn from, each other's work.

This magazine is one such place. Each issue, PERSPECTIVE tries to shed light on the exceptional work that our artist/members are doing, here in Los Angeles and around the world. It seeks articles on design and scenic art, on graphics and illustration, on set design and digital modeling. It takes you on a walk through stages and Art Departments that nowadays can not be entered without a post-9/11 studio security pass. You can take this journal home and study it, and perhaps learn a few tricks. It can help a little to fill the void left by the loss of the Art Departments.

PERSPECTIVE works best when all of us are willing to share our accomplishments and solutions with others. The articles on its pages are, without exception, submitted by artists like yourself who are excited about the work they have done, and who want our readership—the members of the Art Directors Guild—to know about it.

Perhaps you have done something you'd like to see in PERSPECTIVE.



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contributors

Born and raised in Orem, Utah, **Scott Chambliss** attended Brigham Young University where he studied religion and art history while contemplating a career in the Mormon Temple. A designer for motion pictures, television and theater productions in both New York and Los Angeles, he started his career as an associate designer with Tony Walton on a number of Broadway productions, including *Anything Goes*, *Macbeth* and *Grand Hotel*. He has also written and illustrated the graphic novel *Maahvelous! Princess Puut and Dali Do Venice*, a richly exotic tale of two friends' travels abroad. It's sequel, *Fromage d'Amour: Princess Puut in Love* has recently been published on the Web at www.princesspuut.com. An Emmy® and ADG Award winner, for the series *Alias*, he is currently working with director Phillip Noyce on *Salt*. Scott also reports that he is considering dropping a few of his twelve wives due to the current economic crisis.



Corey Kaplan was born in New York and received a BFA from Parsons School of Design in Manhattan and an MFA in fine art from the California Institute of the Arts in Los Angeles. Her earliest film experiences were with Roger and Julie Corman, and, on the other side of the coin, Tony and Ridley Scott. Her art is shown locally and abroad and she believes she has a different outlook on Production Design, due to her fine art background which includes the fields of photography, sculpture, illustration, film, installation art and dance. She has designed a long list of feature films, television movies and commercials, but her most successful ventures have been on two long-running series, *The X-Files* and *Cold Case*. Kaplan has won two ADG Awards and has been nominated twice for an Emmy. She has also taught Production Design in the UCLA Extension Program.



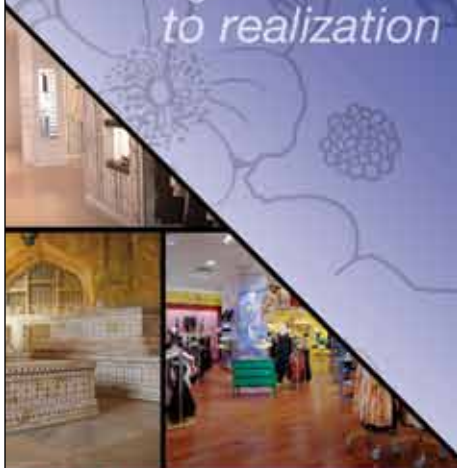
Martin Laing was born and raised in England, the son of Oscar®-winning Production Designer Robert Laing. During his childhood he traveled the world on location with his father and spent all of his free time on film sets. After attending design college in London, he joined the film industry in England in 1985, worked as a draftsman for Anton Furst on *Batman* and began what is now a twenty-four-year career in the Art Department. Laing moved to Los Angeles in 1993 for what he thought would be only a short visit, but has been here ever since. He received the Guild's Excellence in Production Design Award in 1997, assisting Peter Lamont on *Titanic*. Martin's credits as a Production Designer include *Ghosts of the Abyss* and *City of Ember*, for which he won a Hamilton Behind the Camera Award. He is currently designing *Clash of the Titans* in England.



James Spencer, a native of Los Angeles, studied commercial art at the Art Center College of Design. He began his film career as a Junior Set Designer at Desilu Studios on the series *I Spy*, and made Assistant Art Director on *Conrack*, working for Walter Scott Herndon. Later, as Art Director on *Bound for Glory*, he formed a friendship with Production Designer Michael Haller who then recommended him for a very low-budget boxing film that became a smash hit. "Rocky served as my agent for years to come," he says. Spencer has designed twenty-two feature films, and numerous movies and series for television. He has directed second unit on five major films, directed more than twenty commercials garnering three Clio Awards, directed an episode of *Tales From the Crypt*, won two Emmys® and the ADG Award for *Introducing Dorothy Dandridge*. He is married to director Martha Coolidge.



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from the president

THE ADG AND PREVIS... or MR. POTATO HEAD IS STILL A POTATO

by Thomas Walsh, ADG President



For those that don't quite remember Mr. Potato Head, he had many parts that you could freely interchange, even down to his sex; however, the one constant is that he remained a potato. The same, I think, can be said for previs. Whether its called previs, pitchvis, designvis, technical previs, storyvis, on-set previs, or postvis, at its core it's a collection of creative interchangeable digital tools and skill sets that are all at the service of the production for the purpose of the visualization and realization of a narrative story. This objective, at its core, is what the Art Department has historically contributed, and continues to contribute, to the production.

The current situation regarding previs is the result of both recent and ongoing previs practitioner activities within the workplace. There is a real and growing concern among our members that previs practitioners are openly engaging in the classic and historic duties and jurisdictions of the Art Department. The Guild's contractually recognized responsibilities include the creation of all illustrations, storyboards, design elements, and modeling required by the design visualization process. Add creative problem solving and visual workflow management skills, and you have a general understanding of our membership's scope of work and contributions to the production.

The Guild is required to protect its contractual jurisdictions with the studios and producers. To not do so will lead to a relinquishment and loss of historic and covered work. Whether the methods of creation are analog or digital, once suspected violations are brought to the Guild's attention, it must respond in an active and responsible manner.

Understandably, previs companies and practitioners are both proud and protective of the technologies and skill sets that they have adapted and advanced. But seldom, if ever, is their final visual output a stream of computer code. There are some previs practitioners that regard themselves as unique and different from those designers and artists already working in the Art Department. In this continuing debate, the ADG respectfully disagrees. Because we regard their work as our work, for the reasons mentioned above, we believe that their work is covered work in the Art Department and that the previs practitioners should become members of the ADG. Accomplishing this will provide the current and future generations of previs practitioners with the same protections and benefits that we currently enjoy and will eliminate the disparity that currently exists within the Art Department between covered and contracted employees.

Up to now, the Guild's dialogue regarding representation for previs practitioners and companies has been selective but not secretive, and this dialogue has been ongoing for several years. The Guild's intentions and efforts at offering practitioners representation are genuine, and a more inclusive dialogue with the larger previs community is being pursued. Our hand is extended to all practitioners and companies who wish to work with us in advancing this effort. We seek a discussion where all sides can promote the creative and professional interests that we share in common.

The visualization specialists of the Art Department, analog or digital, are employed simultaneously at the earliest stages of the production, and so our goals and interests are important and common ones. The technologies and skill sets that the previs practitioners contribute to today's Art Department will significantly enrich and influence the evolution of tomorrow's.

In the end we are all the same spud, just with different interchangeable and co-dependent parts.

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news



GALLERY 800

by Nicki LaRosa, Special Projects Coordinator



The Fine Arts Committee's first exhibition at Gallery 800, *Woman: Images and Interpretations*, in celebration of Women's History Month, opened March 15 with a bustling reception. Introducing the Guild to the NoHo Arts District was quite a success. Fifty-one of sixty-seven featured artists appeared at the opening, and several hundred people came through the Gallery, with the stream of visitors constant from 5 to 10 PM. Many were Guild members or friends and

family of the artists. The Gallery sold about forty paintings and gift shop wares, which earned participating members seventy percent of their sales. The Guild's remaining commission was enough to cover two months' rent on the newly acquired space.

The event was listed on many online calendars, in the print edition of the *Los Angeles Daily News* and in the print edition of *The Hollywood Reporter*. A quarter-page ad for the event ran in *LA Weekly*. Additionally, KABC interviewed curator Denis Olsen and artists Denny Dugally and Patrick Janicke, for a piece which aired Friday, March 13, just before the opening reception.

Come by during business hours and you will find our curator (and thirty-five-year Guild member) Denis Olsen stationed in the front window to greet you. You'll also find Gallery 800's framed mission statement which reads (in part), "An Art Gallery for the two thousand members of IATSE Local 800 to promote these talented artists of the entertainment industry in an intimate venue on a personal level." That really says it all.

The Committee is very happy to announce the remaining 2009 lineup of exhibitions and opening receptions. Please save the dates.

Spring into Summer

Saturday, May 30 – Opening reception

Brothers and Sisters

Saturday, August 29 – Opening reception

Art Unites (the Guild's fourth annual signature event)

Saturday, December 5 – Opening reception and holiday celebration

Please check www.adg.org (upper right of the page, next to the members' log-in) for current Gallery 800 deadlines and submission guidelines.

FIGURE DRAWING WORKSHOPS

Every Tuesday (7 PM–10 PM, in Studio 800, on the first floor of the ADG Building), Scenic Artist and Board member, Michael Denering hosts an uninstructed, relaxing evening with music, refreshments and a live model. (\$10 fee – open to the public)

NEW: Every Sunday (5 PM–8 PM, at Paint:Lab, 2912 Main Street in Santa Monica), Guild member Oana Bogdan hosts a clothed figure drawing session for the west-siders. (\$10 for ADG members; \$15 for non-members)

Paint:Lab also offers an array of other services and instructed workshops. Please visit their website www.PaintLab.net or phone 310 450 9200 for more information.

SPRING INTO SUMMER opens at Gallery 800 May 30 and runs through August 2 5108 Lankershim Blvd. at the Historic Lankershim Arts Center NoHo, CA 91601

Gallery Hours:
Thursday-Saturday:
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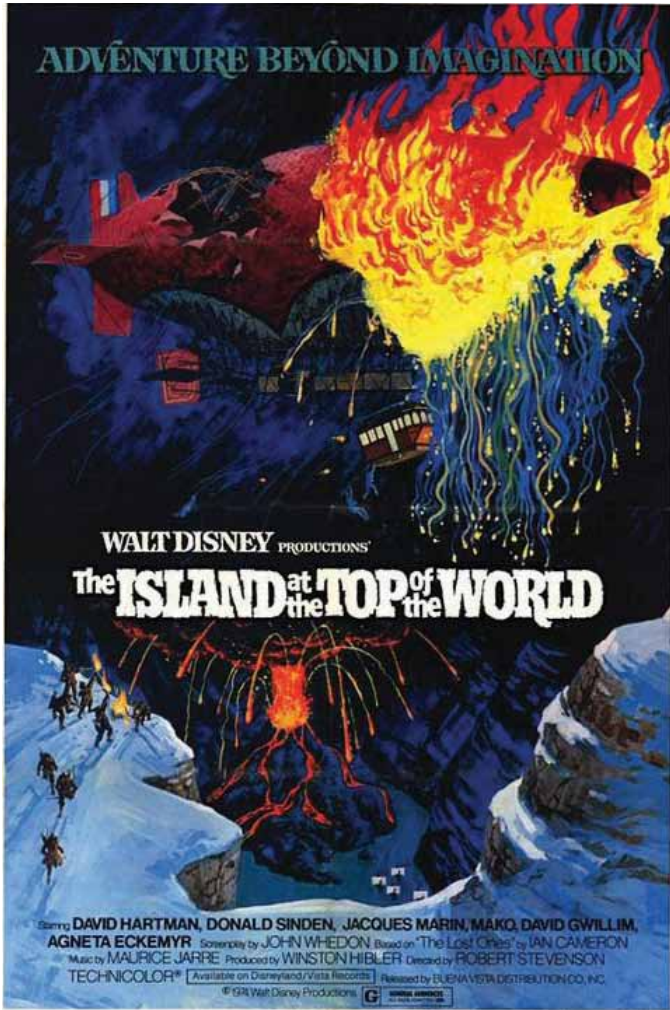
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2009 FILM SOCIETY SCREENINGS

by Tom Walsh and John Muto, Film Society Chairs

Designing for Adventure

THE ISLAND AT THE TOP OF THE WORLD (1974)

Designed by Peter Ellenshaw

June 28 – 5:30 PM – at the Aero Theatre in Santa Monica

Designed by renowned Matte Painter and Production Designer Peter Ellenshaw, the film was nominated for an Academy Award® for Best Art Direction. Starring David Hartman and Donald Sinden, the film tells the story of a Victorian Englishman who hastily arranges an expedition to the Arctic to search for his lost son. His son had become lost on a whaling expedition to find a fabled island where whales go to die. He employs the talents of an archeologist and a Jules Vernesque French airship named Hyperion. Upon reaching the Arctic, the expedition discovers an uncharted island occupied by a lost civilization of Vikings, cut off from the rest of the world for centuries. The Hyperion airship was re-created at Disneyland Resort in Paris in the Discoveryland area of the park, and was at its time in 1992 considered to be the largest motion picture prop ever placed at any Disney theme park. Academy Award–nominated visual effects specialist Harrison Ellenshaw, son of Peter Ellenshaw, will participate in a panel of distinguished film artists, to be moderated by John Muto.

Above: THE ISLAND AT THE TOP OF THE WORLD, filmed at Walt Disney Studios in Burbank, featured a Victorian airship worthy of Jules Verne, and a lost tribe of Viking warriors.



Images © Universal Studios

Designing for Three-Strip Technicolor

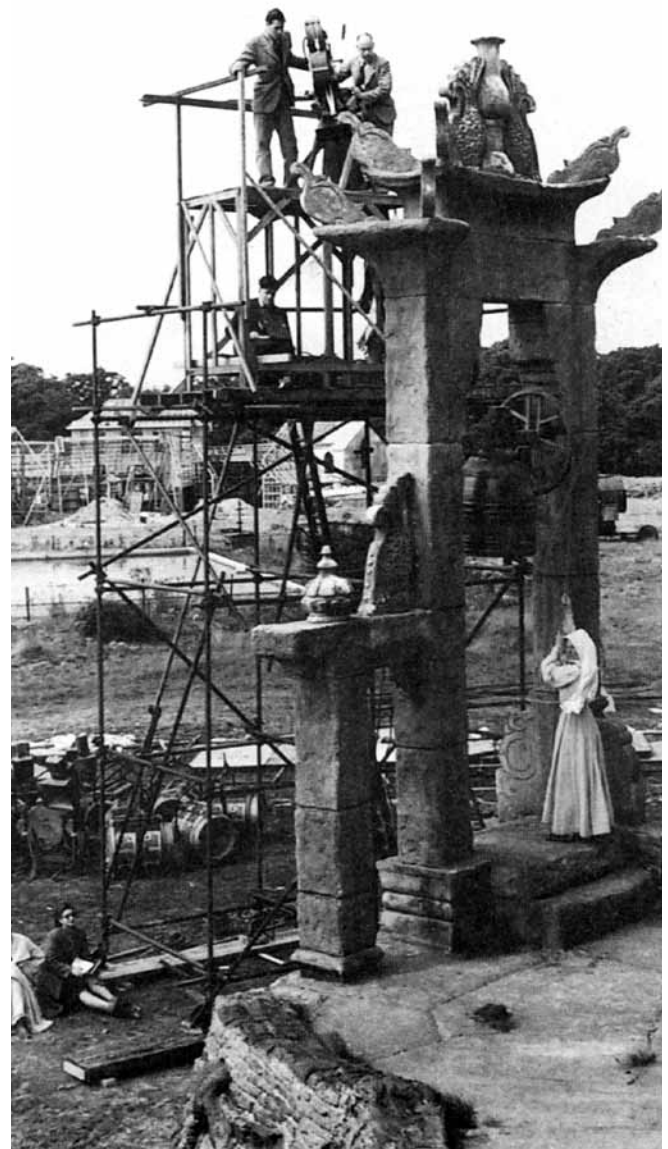
BLACK NARCISSUS (1947)

Designed by Alfred Junge

July 26 – 5:30 PM – at the Egyptian Theatre in Hollywood

Deborah Kerr, Flora Robson and Jean Simmons star in this story of a group of Anglican nuns who travel to a remote location in the Himalayas to set up a school and hospital and civilize the local people, by conversion and gardening, only to find themselves increasingly seduced by the sensuality of their surroundings in a converted seraglio. In director Michael Powell's view, this was the most erotic film he ever made. "It is all done by suggestion, but eroticism is in every frame and image from beginning to end. It is a film full of wonderful performances and passion just below the surface, which finally, at the end of the film, erupts." It can be said that desire frustrated elsewhere is discharged in Technicolor.

Alfred Junge won an Academy Award® for his Art Direction of this film which is justly famous for its Himalayan set designs, visualizations of the protagonists' disturbed inner worlds, an India of the mind, not of external reality. Every frame was photographed at the then newly opened Pinewood Studios backlot and stages, and the nearby Leonardslee Gardens in West Sussex, England. The film makes extensive use of matte paintings and large-scale painted backdrops to suggest the mountainous environment of the Himalayas, as well as some scale models for motion shots of the convent. The matte paintings were created by the legendary special effects wizard Walter Percy "Pop" Day, who is the one-time boss and stepfather of our own legendary visual effects artist, Peter Ellenshaw, who also worked on the film. Powell said later, "Our mountains were painted on glass. We decided to do the whole thing in the studio, and that's the way we managed to maintain color control to the very end. Sometimes in a film its theme or its color are more important than the plot." A panel discussion will follow, to be moderated by Tom Walsh.



Above: Director Michael Powell (left) and designer Alfred Junge (right) stand atop a camera scaffold to line up the shot of Deborah Kerr ringing the convent bell. Top left: The shot was completed with an extraordinary glass matte painting of the Himalayas.

the gripes of roth



A NAME FOR OUR GUILD

by Scott Roth, Executive Director

As you doubtless know, we were asked by the IATSE, in connection with last year's mergers of Locals 790 and 847 into Local 800, to explore an appropriate, inclusive name that best serves the needs of our now merged local.

In or about 2000, much *sturm und drang* was generated when Local 876, known at that time (and for decades before that) as the Society of Motion Picture and Television Art Directors (SMPTAD), debated whether to change its rather long moniker for something simpler, or to keep the long handle. Members first proposed myriad alternative names for the Society, and, of that myriad, the two preferences were Art Directors Guild and Production Design Guild. In a membership balloting between these two, Art Directors Guild emerged on top. Following that balloting, a final ballot was sent to the membership pitting Art Directors Guild, the leading alternative, against SMPTAD, the incumbent name. After a very spirited campaign, you know the outcome: it was Art Directors Guild. Art Directors Guild then morphed in to its current incarnation, Art Directors Guild & Scenic, Title and Graphic Artists, in 2003 through merger; at that same time the local number changed to 800.

Determining the methodology for choosing the name of the Guild will be the Board of Directors' task at its meeting May 26, a meeting which will have come and gone by the time this issue of PERSPECTIVE finds its way into your hands. The current suggestions for that appropriate name, gleaned from our website's discussion board, include the following:

American Scenographers Guild – ASG
American Scenography Guild – ASG
Art and Design Guild – ADG
Art Department Guild – ADG
Art Direction Guild – ADG
Art Directors and Designers Guild – ADDG
Art Directors Guild – ADG
Art Directors Guild and Allied Crafts – ADGAC
Art Directors Guild, Scenic, Title and Graphic Artists, Illustrators and Matte Artists & Set Designers and Model Makers – ADGSTGIMASDMM
Artists and Designers Guild – ADG
Cinematic Artists and Designers – CAD
Design Guild – DG
Entertainment Arts Guild – EAG
Entertainment Visual Arts Guild – EVAG
Guild of Entertainment Visual Artists – GEVA
Guild of Visual Designers and Allied Crafts – GVDAC
Immersive Design Entertainment Artists – IDEA
International Guild of Artists and Designers – IGAD
Motion Picture Artists Guild – MPAG

Motion Picture Design Guild – MPDG
Society of Motion Picture and Television Art Directors – SMPTAD
Society of Visual Media Designers and Artists – SVMDA
Society of Visual Media Designers and Allied Artists – SVMDAAC
Society of Visual Media Designers, Artists and Allied Crafts – SVMDAAC
United Art Department – UAD
United Artists and Designers Guild – UADG
United Artists Guild – UAG
Visual Designers and Allied Artists – VDAA
Visual Media Designers and Allied Artists – VMDAA
Visual Media Designers and Artists – VMDA
Visual Media Designers, Artists and Allied Crafts – VMDAAC

And these last two just came in (over the transom):
Society of Working Artists Guild (SWAG)
Society of Working Artists Guild Gainfully Earning Revenue (SWAGGER)

I'm confident, from all corners, there'll be more to follow in this matter.

lines from the station point

PARTY HATS AND SUNSHINE

by John Moffitt, Associate Executive Director



This summer in July, some of us will have the opportunity to break out our party hats and pack our Hawaiian shirts—it's convention time. As provided in the IATSE's Constitution and Bylaws, a convention must be held at four-year intervals at a location chosen by its General Executive Board. The first such convention was held in New York City in 1893 and conventions have been convened, first yearly, then biennially, then triennially, until 2001 when it was decided at the 64th Convention held in Chicago to adopt the four-year cycle. The last convention was held four years ago in Honolulu, Hawaii. The time has arrived for the Alliance's 66th Quadrennial Convention to be held July 27 through 31 in Orlando, Florida. The actual location will be the Walt Disney World Dolphin Resort in Lake Buena Vista, part of a two-hotel complex, entertainingly designed by award-winning postmodernist architect Michael Graves, that sits adjacent to four Disney theme parks including Epcot Center and the Magic Kingdom.

The convention is a gathering of delegates, nominated and elected by their individual locals, to address the business of the parent union. Each affiliated Local's delegate count is based on its average membership number during the four-year period between conventions. For Local 800, that membership number is 1580. Each local is entitled to one delegate for its charter and additional delegates for each hundred members. According to our preliminary count, Local 800 is therefore entitled to be represented by up to sixteen delegates. Per our Local 800 Constitution and Bylaws, delegates to this convention were duly elected at our April membership meeting and thirteen delegates will present their credentials to the assembly to speak and vote on behalf of Local 800. (The additional three votes are not forfeited; they will be cast by the group.) Included are essential members of the Guild's staff and representatives from all four crafts, including two of our regional representatives.

The most important matters of business that our delegates will be asked to weigh in on will be the election of the International's officers and the adoption of resolutions and constitutional amendments. Each International officer is elected to a four-year term; the offices include President, General Secretary-Treasurer, a three-member Board of Trustees, and thirteen Vice Presidents. All of the previously mentioned officers, with the exception of the Trustees, are then empaneled as the International's General Executive Board. The Board meets semiannually and acts as the governing body of the Alliance with all executive, legislative and judicial powers (except those powers exclusively delegated to the President).

As many of our members know, longtime President Tom Short, now the President Emeritus, retired from the unions' top spot last July and the Board selected Vice President Matt Loeb to step up and take the reins. The continuation of Mr. Loeb's presidency and the potential makeup of the Board he will be asked to work with will be crucial issues for the convention delegates to decide. Resolutions and constitutional amendments, initiated by Local delegations after approval by the majority of that Local's delegation, or by approval of the Board, will be made and voted on by the delegates.

Five fun-filled days in the famous Florida sunshine at a resort paradise ... well, maybe for families with kids. I'll add that some members of your delegation will be attending both the General Executive Board meeting the week prior to the convention and the District 2 Convention, comprised of representatives from the West Coast locals and Hawaii, which convenes the Saturday before the 66th Convention. That's two fun-filled weeks. To my fellow delegates from the Guild and all of the convention-goers, see you in Orlando.



by Martin Laing, Production Designer



TERMINATOR SALVATION

Previous pages: With the Golden Gate Bridge in tatters, Skynet had reclaimed the land and sea for its own use. Mimicking THE WORLD artificial islands in Dubai, vast branches of industrial buildings reach out into the sea, pumping the water from San Francisco Bay to cool down the Terminator factories. Built on the crushed remains of the city, Skynet rises up in the background with a new industrial architecture of its own. In the foreground a never-ending mass of construction machines rip apart the old buildings and lay the foundations for a new Terminator world. Illustration by Production Designer Martin Laing. This page: Laing's illustration of the old T600 Terminator.



T600

T700

I met McG, the director of *Terminator Salvation*, in October of 2007 at Wonderland Sound and Vision where I had come with my portfolio in hand for a job interview. With a name like McG, I was expecting a rap star from the hood, but instead I found an amazingly talented man from Orange County, filled with enthusiasm and passion for the project. I listened to his pitch, read the script, and was hooked.

What was so exciting to me was that McG wasn't interested in making *Terminator 4*; he wanted to make *Terminator Salvation*, a film that could stand on its own. And, unlike the first three movies that were set in contemporary Los Angeles, *Terminator Salvation* transports us back in time to a bizarre post-apocalyptic landscape ten years after the bombs had gone off on Judgment Day. Modern civilization had been leveled and an army of Terminators now roamed the desolate landscape, killing or collecting humans.

One of the first things I said to McG was that I thought this world of machines should be dark, gritty, and real. The Terminators should be grounded in reality by taking on the look and feel of real machines. No more silver sci-fi silliness, these guys should be black, rusty and covered in oil, grease and dirt. If you look at the wheels of a locomotive, they have such power and weight, and are truly functional.

The challenge was to take that design ethic and create ten new Terminators that

MARTIN LAING



MARCUS

T800

MARCUS - ENDO SKELETON / MUSCLE / SKIN

would be logical extensions within the world of the Terminator universe.

I met with the visual effects team and Stan Winston's crew and told them that all the Terminators would be designed by the Art Department and that we would then send the designs on to them to manufacture. I felt that it was important to get a design language in place for the Terminators, and not have them spilt up and designed by various other departments. Working with the visual effects and special effects departments, a plan was set out on how we would be able to bring all the elements of the scenes together.

During the early days of prep, before Albuquerque had been chosen for our main base, Shane Hurlbut, the Director of Photography, and I went to

Hungary and Croatia to scout locations. Because there were new studios in Budapest and the country offered great tax incentives, the studio thought that we could make the movie less expensively there. But after many harrowing helicopter flights in an old machine that looked like it had come from the film *MASH*, we heard that McG wanted to do the show in America instead. We packed our bags and headed back to Los Angeles. Our trip to Budapest, however, was still quite fruitful because, while we were there, I was taken on a tour of the Hungarian Cold War bomb shelters and various underground facilities beneath the city. They were amazing. Miles of interconnecting concrete tunnels ran everywhere with thick walls and heavy metal doors. I later used my location photos to design the resistance base where John Connor and his team hide from the Terminators.

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Left, first four figures: Because the film takes place in a period prior to the time frame of the first three movies, we had to reverse engineer our Terminators from James Cameron's original T800, and create the T700 and T600. In the same way that your Mac laptop was the size of a brick ten years ago, but is now much thinner, our Terminators had to be brutally bigger and more primitive. Left, remaining four figures: Another exciting part of this world was the introduction of Marcus, the very first experimental Terminator created by Skynet and, unlike the killing machines T600 through T800, Marcus has been created as the ultimate cyborg/human, no longer limited by our aging process. Here we had to look at the human anatomy and engineer a metal skeleton that was able to work with a human muscle system. Unlike the killing Terminators that have pistons and hydraulic muscles, Marcus is half man and half machine. With a living brain and heart, blood is pumped through the body allowing for skin and hair to grow naturally around the metal framework within. Bottom: The first painting I did on the film was a wide shot of a devastated Los Angeles. I was able to show the destruction of the city, but still keep enough recognizable buildings in place to show that it was Los Angeles. I found myself walking through downtown on the weekends, taking photos and planning the city's demise.

Top: I thought it too cliché to destroy the Hollywood sign, so the Capital Records building was the next to fall foul. I researched the effects of nuclear explosions and the resulting dramatic changes to the surrounding areas, and saw that Mother Nature tends to take charge in situations where humans have been removed from the equation. A soft, gentle layer of green heals the wounds of war. When painting this image I made a point of adding a layer of foliage to all the buildings and, as an indication of the radiation's strength, I added a ground cover of red moss. My idea was that the red would be heavy at the center of the fallout area but, as the radiation weakens in the countryside away from the blast zone, then so does the red. Bottom: It wouldn't be a Terminator film without a trip to Griffith Park. But unlike the first Terminator movie, this time Judgment Day has already happened and the observatory has been crippled by the explosion. Here I was able to use the language of the overgrown foliage to form a soft nest-like environment where our fleeing actors could take refuge.



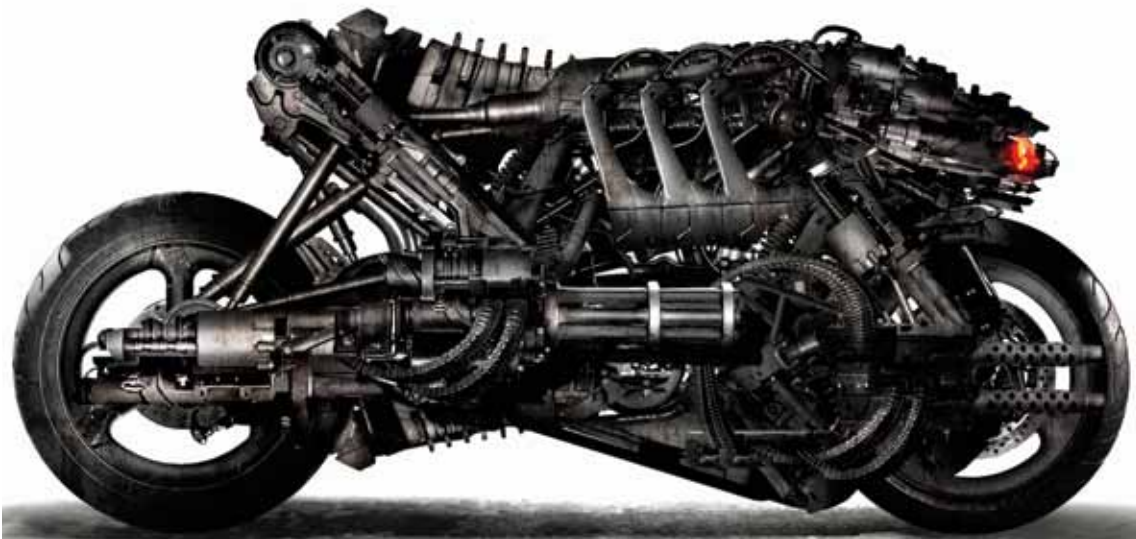
The idea behind this base was that, after the bombs had gone off and Judgment Day had happened, the resistance selected various locations around the world to plan its rise against the machines. John Connor and his troop took control of an old military missile silo. Its thick walls and deep underground network of tunnels made it a perfect place to hide from Skynet. They would have to generate power, grow their own food, build a water filtration system, and equip an infirmary, dragging in whatever they could from their reconnaissance expeditions. The set took on a life of its own with the initial layer of dressing from the 1960s and then layer upon layer of scavenged equipment and lighting.

Once again, Sean and I jumped into a helicopter

and flew over New Mexico, scouting along the river's edge until we found the right spot to build the exterior of the base. We needed the perfect location because scenes there involved an exploding mine field and a large gunfight with helicopters and motorbikes while the humans escape from the base through the trees, ending up in the river. We built a very large exterior set, with huge silo lids in the open position, bunker entrances, sniper posts and five thousand anti-tank traps ringing the set, and we dressed in a variety of burnt out military vehicles, helicopters and tanks.

The escape scene also involved a napalm attack and a helicopter crashing into the water, so we had to recreate a section of the river back at the studio with plaster trees that could be burned over





Top: One of the most enjoyable sets to build was the gas station, a run-down establishment in the middle of nowhere that is home to some members of the resistance. The Harvester finds them and rips the building apart. The whole place is blown up in a massive explosion, but the Harvester rises like a phoenix from the flames and sends his Moto-Terminators after the fleeing humans. The challenge here was to design a composite set that could be filmed inside and out and that would collapse to the choreographed moves of a fifty-foot-tall CG Terminator. Center: The Moto-Terminators were designed around a Ducati Hyper-Motard stuntbike. We kept the same design language as the other Terminators and used various elements of the Terminator endoskeleton to form the shape. The bike was then built for real and ridden in a later scene by Christian Bale. Bottom: Concept Artist Victor Martinez' painting of the Moto-Terminator chase.



Top: Concept Artist Victor Martinez' rendering of the exterior of the missile silo field where the resistance has made its headquarters. **Center:** Production Designer Martin Laing's sketch of the interior of the silo where John Connor (played by Christian Bale) and his wife Kate (Bryce Howard) plot their attacks on the machines. **Bottom:** Concept Artist Robert McKinnon's rendering of the soundstage-sized tank, dressed for the aftermath of the helicopter crash.

and over again. This involved building a 200' x 100' x 30' tank with an engineered pick-point for the helicopter crash rig.

I found all of this relatively straightforward, designing the post-apocalyptic world with its blown-up buildings and rusting cars. Because the sets were based on real landscapes and existing elements, it was easy to go through the process of destruction.

The area of the film that I found the most challenging was the unknown, the Skynet base. This was to be the place where machines made machines, a totally functional mechanized environment with an eerie touch of excitement. When picturing Skynet, I remembered an image from fifteen years ago when I was working in Malaysia. It was an oil refinery, set on the edge of a dark and mysterious jungle. It was amazing in its brutal dominance of the landscape, and yet beautiful at the same time. In contrast to the dark forms of the jungle, the vast city of sodium vapor lights seemed to spread out like a cancer across the land, and the hum of the machines shattered the silence. Like this refinery, I felt that

Skynet should be the only light source in a dark and obliterated landscape.

Once inside Skynet's perimeter wall there are two stories to tell: the frightening reality of humans being collected for their skin and hair, in an oily, messy cattle shed environment, watched over by heavily armed T1 and T600 guards; and the highly advanced, sterile lab where Cyberdine lab technicians work, oblivious to the grotesque butchery down below.



For the human processing area, we were lucky enough to be able to use the old train yard in the center of Albuquerque as our location. This derelict metal structure with vast walls of glass and lines of large pits where they used to service huge locomotives was perfect. The humans have now become the cattle in this post-apocalyptic world, so we gave the whole place a dark layer of grease and oil and then added large metal barriers to funnel the humans into the sorting lines. Above the pits we placed the robotic elements that were used to select the perfect specimens.

My idea for this space came from a German car factory that uses a cradle system to hold the cars as they are being assembled. In the same way, our hero is held in suspension while a well-orchestrated ballet of robotic arms dance around him and rebuild his damaged body.

The set was built in two sections. The upper lab with its manufacturing/repair cradle was on one

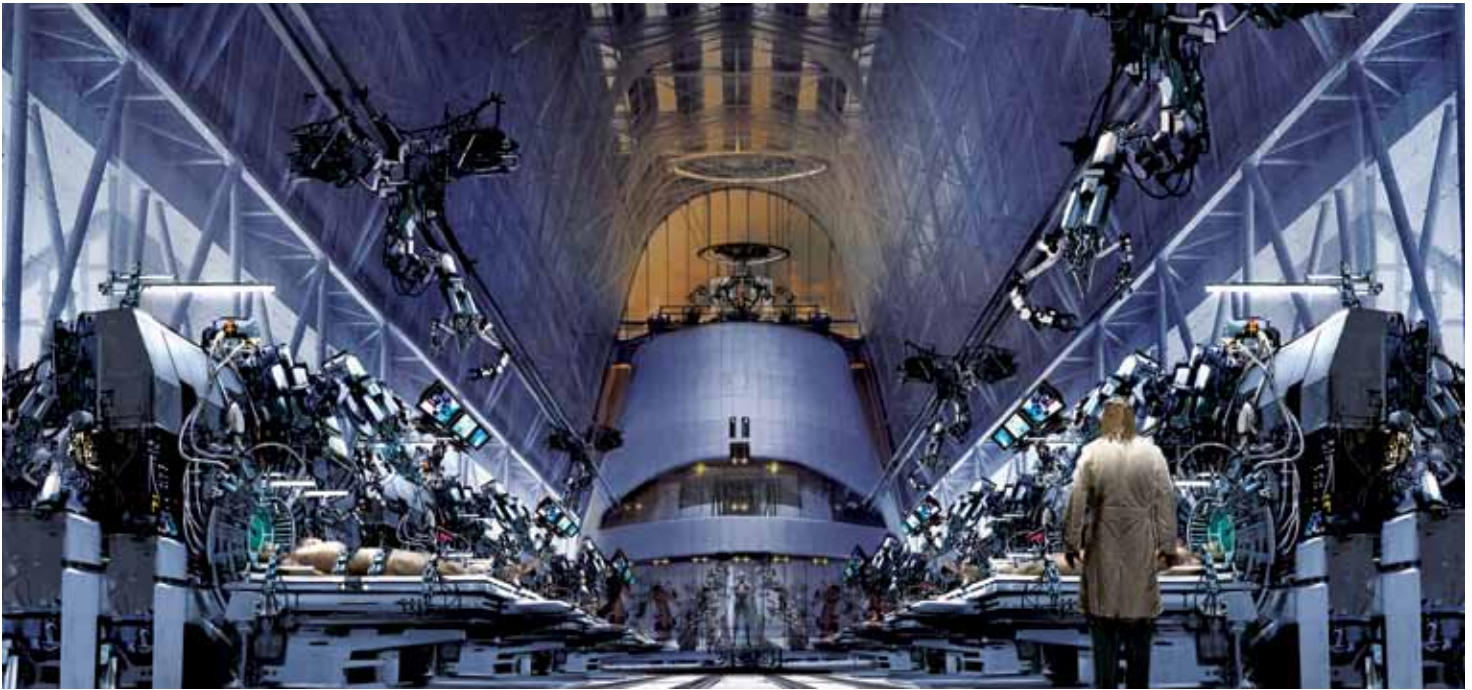
of the large stages at the Albuquerque studios, with a blue screen outside the very tall glass windows, while the lower section of the set with operating beds and prison cells was on an adjacent stage. The kind people at ABB robotics sent us sixteen robotic arms (worth millions of dollars) and an expert to program them to work in the shot. The set truly sprang to life at the touch of a button.

It was a nice contrast between the lives of the resistance and those of Skynet. The resistance were not only fighting a war, but were also braving the elements and their hostile surroundings. Left with only the scraps of a wrecked civilization to fight with, their battle to survive was truly heroic.

I had a wonderful time making this film. I have thank all the members of my crew that turned this dream into reality. This was truly a team effort and I was blessed with an amazing group

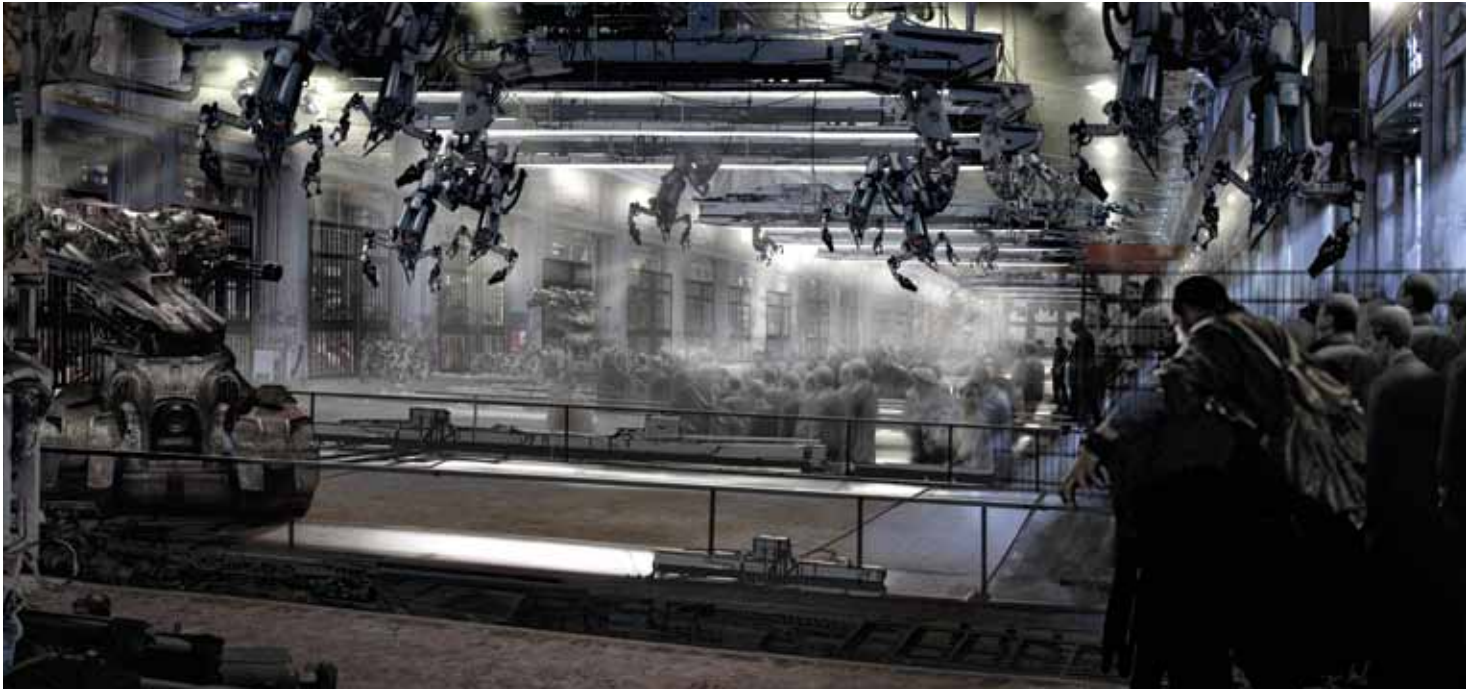
Top: Laing's Photoshop® rendering of the exterior of Skynet, the factory in which machines repair and build more of themselves, rising out of the ruins of post-apocalypse San Francisco. Below: John Connor, in another of Laing's paintings, is sent to destroy the facility. Its design was inspired by a Malaysian oil refinery.





Top: In the top section of this painting you can see the lab where Marcus is being tended to, with great views of the Skynet buildings from the massive glass windows. In the area below are the machines that scan and file the humans for their skin and hair. Center: Once captured our hero is taken to the lab area where he is rebuilt and Skynet's whole evil plan is revealed in the fashion of a James Bond movie from the 1970s. Bottom: High up in the control tower, above the human processing area our hero breaks in and hacks into the computers main frame. In a touch screen world similar to an iPhone, he is able to locate the defense shut down command and disengages the perimeter fence gun positions to allow an attack by the resistance. This high tech clinical environment is a stark contrast to the dark mechanized world below.





of men and women. Thank you to you all. The beautiful surroundings of New Mexico made it a true pleasure as well. Yes, it was difficult at times, and there were quite a few sleepless nights, but in the end I can look back and remember the fun moments and the things that made me smile.

I consider myself so lucky to work as a Production Designer, traveling the world looking for locations, and bringing visual life to some very engaging stories, and I hope that I will be able to continue working in this ever-evolving industry for at least a few more years. I especially enjoy the quiet time at the beginning of a show when my mind is free to play and I can sit down and paint away for hours, but I also look forward to the moment when I walk on stage a few months later to see a finished set.

ADG



Top: The cattle-like loading chutes of the human processing area where the machines collect surviving humans to harvest skin and hair for new Terminators. This is Laing's Photoshop sketch of the set which was built in the old train station in Albuquerque. The producers had originally intended to film in Budapest, but the newly-increased twenty-five percent tax incentive rebate convinced them to shoot in New Mexico. **Center and bottom:** Two of Laing's sketches for the resistance MASH unit where an emergency operation brings closure to the film, and two its protagonists



Past and Present

by Corey Kaplan, Production Designer



Opposite page: The evidence and case files in the basement of the Philadelphia Police Department feature in the closing of nearly every episode. Detective Lilly Rush, the lone female homicide officer in the department, refiles the evidence from the now-resolved case, and often sees the spectre of the victim looking on approvingly. This page: Three views of the PPD Homicide Division permanent set, built on stage at Warner Bros. Studios in Burbank.

All Images © Xxxxxxxx Xxxxx

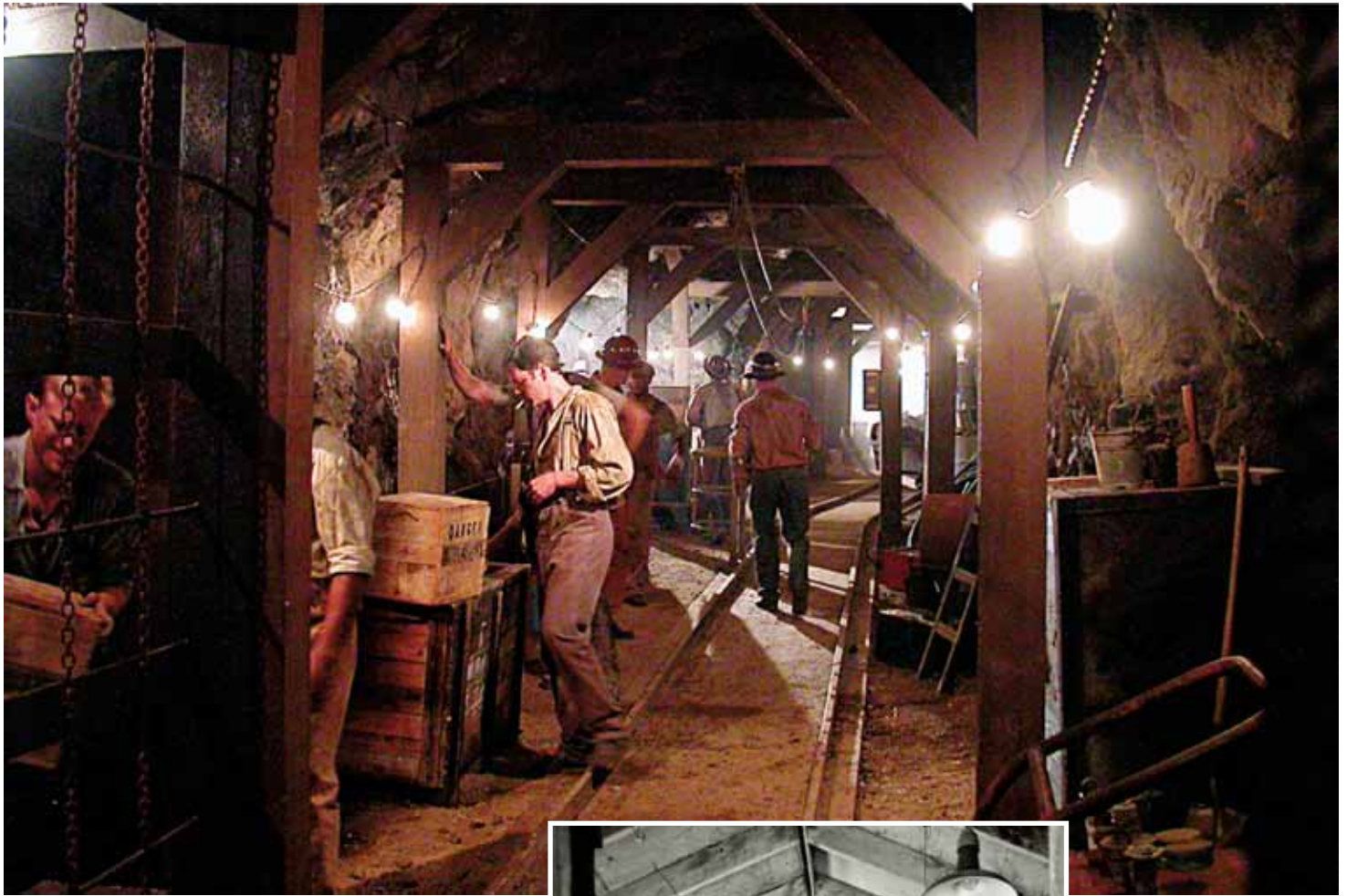
Cold Case is a Jerry Bruckheimer police procedural series that revolves around the lone female detective in the Philadelphia Police Department (PPD) homicide division. In each episode, detective Lilly Rush and her associates in the fictional Cold Case Unit bring closure to an unresolved murder.

The opening and the catalyst for the look of each episode is a flashback sequence which reflects the style of the year that the homicide occurred. Each of these flashbacks differs from the others, whether it be in the colors, lighting, shading, or camera angles. For example, we have created prohibition bars of the 1930s, sandhog tunnels of the 1940s (urban construction miners who tunnel under the city), radio stations of the 1950s, the airlines of the 1960s, swingers during the 1970s, and so on. We try to be dead on with our period research—no pun intended. We further stylize this look in our choice of camera process and design, which can vary widely, using low-resolution consumer video, color reversal, 16mm bleach bypass, or pushing and pulling film stocks.

The show then flashes to the present day, and our detectives are prompted to reinvestigate the old case which was seen







in the flashback. The modern-day look is a fairly straightforward backdrop for the action, in contrast to the more dramatic flashbacks.

Meredith Stiehm, the show's creator, sent several writers and actors, as well as myself, to research the Philadelphia Police Department and its surrounding areas. The city is a diverse mixture of American urban vernacular and Georgian- and Federal-style architecture. Shooting Los Angeles as Philadelphia clearly has its challenges. Luckily, *Cold Case* makes its home on the Warner Bros. Burbank lot, and the facilities and services there make the required illusions possible.

The permanent PPD set has a refreshing low-tech vibe with a blue tone which complements the look of our lead actress, Kathryn Morris. The file room permanent set, where each episode ends with Lilly archiving the records and evidence from the now-closed case, and where she often senses the approving presence of a long-dead, now-avenged victim, consists of rows of boxes in a two-story grid structure surrounded by iron and concrete. It is rhythmic and, need I say, cold.



Opposite page: For an episode called *Sandhogs*, the 1948 death of a miners' union leader is investigated after transit workers find his body in a service tunnel five stories below the river while expanding the subway system. The tunnel entrance was built at Bronson Caves near Griffith Park, the old Union Rock Quarry that was abandoned in 1920 and has been continuously used as a location since the days of silent film. This page, top: The interior of the tunnel was built to simulate the cave-in which left the victim buried for sixty years.



This page: Three photographs of the Family 8108 episode, in which Detective Rush investigates the 1945 murder of a Japanese-American man who moved his family to Philadelphia after he was released from Manzanar, the WWII Japanese internment camp. The foreground buildings for this set were constructed much as the originals had been, and the remaining set was extended with CGI.





The Art Department of *Cold Case* has remained basically the same over the entire six years the series has run. Many of us have been together longer than that, through several difficult projects: Michael Mann's *Robbery Homicide Division* and *The X-Files*. The department we have created is

a strong coherent unit. The years together have created a shorthand between us that helps us move at the quick pace this series requires, and enables us to deliver a period show and a simultaneous contemporary one each episode. **ADG**



This page: The Viet-Nam era home of suburban upscale swingers. The 1967 murder of a brush salesman is investigated when his body is discovered at the bottom of a duck pond. The probe reveals that the victim knew about the private parties and the neighbors who attended them; some of them were afraid he would disclose those secrets.

To **BOLDLY** Go



All Images © Paramount Pictures
Photos by Zade Rosenthal and Scott Chambliss

by Scott Chambliss, Production Designer

Above: It took three complete passes to design the Enterprise bridge, as J.J. and I were afraid of straying too far from home the first time around, and then not far enough the second time. The set is the hybrid that resulted. **Opposite page:** This corridor is one of my favorite bits of TREK design. It's pure homage to Kubrick and Cardin and Saarinen and all the future-thinking genius designers of the 1960s and 1970s. It was also fun to run around in.

One of the enormous pleasures of a fruitful long-term collaboration with an insanely talented director is the mutual trust that has evolved, along with a shared language, honed to sleek precision over time. These gifts allowed J.J. Abrams and I to take on the daunting task of the new *Star Trek* reboot at warp speed, with all systems firing.





Top: The cockpit of Spock's Jellyfish ship featured visual information in constant movement. Every lit surface is swirling, chasing, or pulsing with information. It was a lot to take, and Mister Nimoy was a game player within this compact world of massive overstimulation. **Above:** Nearly every major project I have done with J.J. has some big red ball in it that does some really important thing. I've decided it's J.J.'s way of punishing me for making fun of the first dopey red ball device we did in the ALIAS pilot years ago. My dig-back is a portrait I shot of him on the set: it's his reflection in the shiny surface of this big orb. In STAR TREK, the red thing is the stuff that black holes are made of.

A few concepts formed the core of what we set out to do: an optimistic perspective on the future, much in keeping with Gene Roddenberry's original take; an honoring of the design icons of the original television series, without following in their footsteps; and a desire to make our version of the future as accessible and believable as we could.

In addition, I had a few design goals I had in mind: to make the Starfleet, Vulcan, and Romulan cultures visually distinctive from each other, supported by a structural back story. (The Vulcan world would be pure science and logic, the Starfleet world would combine human logic, emotion, and physicality, and the Romulan world would display overriding emotion and physicality. These definitions set the style of each world. Another goal ... no, necessity ... was to take it all seriously. No cheesing out here in ironic humor or downright camp. While we were playful and lively with our approach, we never for a moment took a swipe at the material. *Star Trek* was a treasure entrusted to us to polish up.

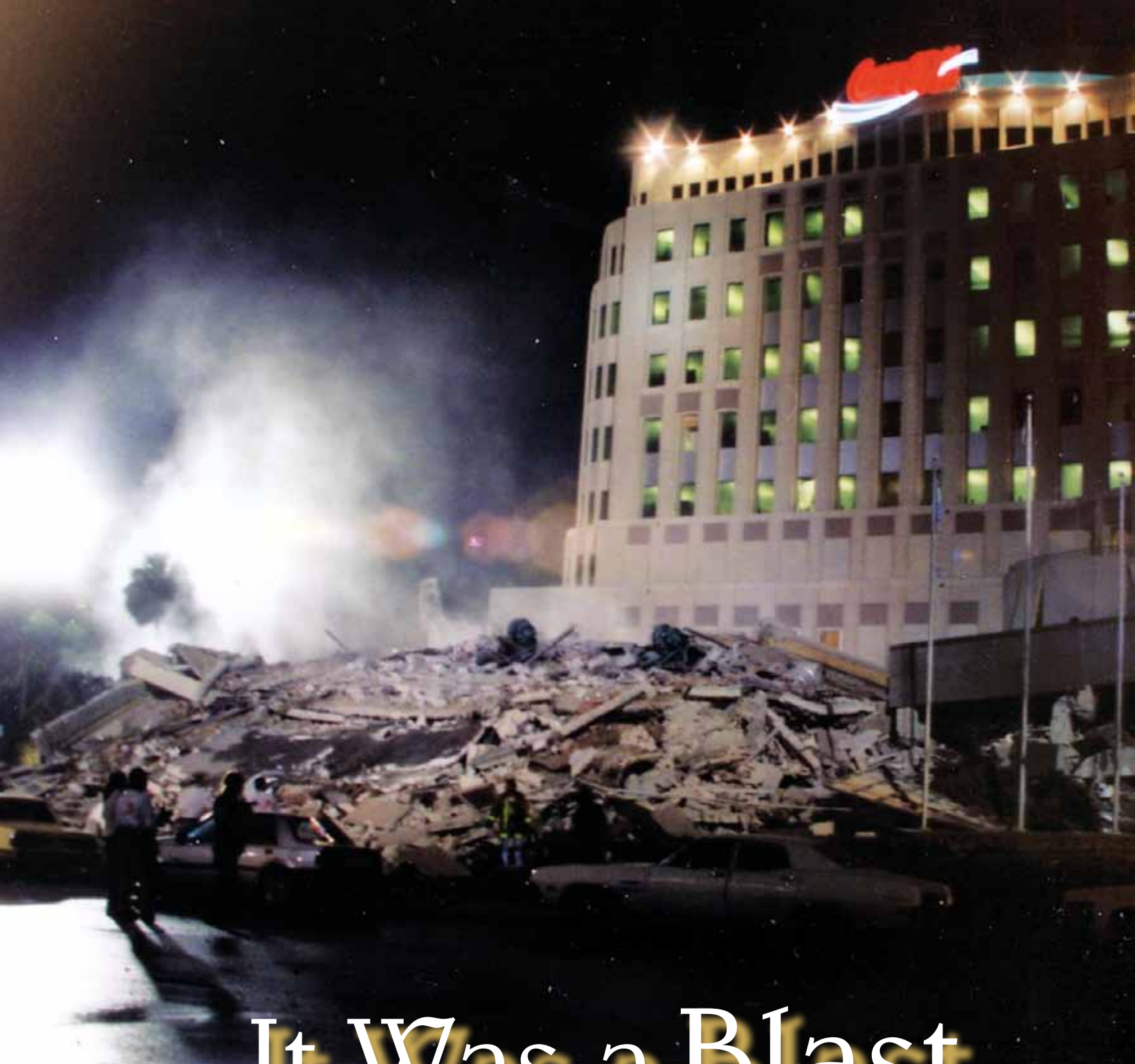


There was a lot of risk-taking in this carnival, in every department, at virtually every moment. How does any designer, creating props, costumes, set decoration, or any other part of these worlds, attempt to define the future and its fictional creatures credibly, particularly a story of the future that has already been told so indelibly, that has a long-standing above-ground cult following and, I discovered, an enormous clan of undercover cultists only now coming out of hiding? How do actors overcome the temptation to imitate their predecessors rather than embrace the qualities that endeared their characters to the viewers, and then deepen them and make them their own? And, perhaps the biggest and most mysterious risk of all: how does a director mix it all together and make something worthy of the original?

We all have to leave it to the audiences to decide if we got any of it right. **ADG**



Top: Romulan villain Nero sits in the commander's chair on the bridge of the Narada, backed by the enormous communicore, the information and energy source. This cone came apart in three pieces that were used in various reconfigurations in other Narada sets. **Above:** In our TREK universe, Romulan technology developed with a decidedly visceral bent, and the Narada was intended to feel and operate like an organism rather than a vehicle. In the bridge, the communication and control systems are organized much the way that bones, nerves and arteries are in a living being.



It Was a Blast

The city of Orlando was about to raze a downtown building. "Are you interested?" was the question asked by a local location manager in a letter addressed to producer Joel Silver who handed it to me. A picture of the post-war structure was



by James Spencer, Production Designer

on the page. "Could be in L.A., right"? Joel asked. I clocked it. "One of the Miracle Mile's finest," I replied. That section of Wilshire Boulevard is one of Los Angeles's thirties-fifties era retail and entertainment districts very much intact today.

The debris and aftermath from the demolition of the old Orlando City Hall... just as Jim Spencer had sketched it.



Above: The derelict building, dressed and lighted to look occupied for the sequences shot two nights before. The Coca-Cola sign on the New City Hall is suitably prominent.

Hours later, this, my first day as Production Designer on *Lethal Weapon 3*, I was on a plane to Orlando with co-producer Steve Perry to determine if this event would adapt to our script and if we could buy it as a Los Angeles location.

The next morning, high up in the SunTrust building, Steve and I met with city officials who gave us the lowdown. In attendance were Doug and Mark Loizeaux of Controlled Demolition, Inc. They were going to blow up the old City Hall. The excitement in the room was inspiring. This was a huge twofer for the city: taking out the trash, with a big-time movie filming it as well. When the meeting drew to a close, the mayor's adjutant ushered us to the window. "As you can see, extra precaution is in demand here because behind the old hall is our brand spanking NEW City Hall. Fourteen feet separates them at the closest point. So there you have it gentlemen." Steve and I threw each other a wide-eyed glance, knowing Joel's reputation for big bangs. We agreed this was a good deal for the picture and worked out our time frame. Screenwriter Jeffrey Boam was tasked to rewrite his teaser.

Steve flew back to Los Angeles and I stood in the middle of the street facing the gutted nine-story edifice. It boasted a two-story, eighty-foot-long wing to the right and two stories on the left at thirty-five feet. We were not going to shoot inside but we were certainly seeing in. I needed it to look good ... open for business, glass in the windows, lights, and dressing. All that stuff had already left the building. The Loizeaux Team was busy slicing and dicing the structural pillars, posts and stairwells.

During a lunch break, Mark told me that his greatest asset in demolition was gravity. In this case he would cripple the old hall from the opposite side first, "Just to tilt it slightly." One and one-half seconds later, he would detonate the remaining columns. Sounded good to me. Then he asked what I wanted the wreckage to look like, the aftermath debris from the fallen building.

I stared at him for what seemed like five minutes. "Excuse me?" I asked.

"Well, I can't do much with the center section.

Those nine floors will become a pile of rubble about fourteen feet high." With a twinkle in his eye he said, "But the left and right wings I can do pretty much whatever you would like to see." How naïve was I. It never even occurred to me to ask the question.

I analyzed photo enlargements of the entire building. Because the left and right wings were later additions, their junctures to the center section would be natural break points. The blast would go vertical, taking out the wings' supports, resulting in collapse. This sounded great in theory so I rolled onionskin out and drew it up. This was a new experience drawing up a set that you didn't have total control over. The next day I took a finished illustration to Mark. He parked it on his desk, studied it. After a minute or two, he looked up with a confident grin. "We can come real close, Jim. I'll just cut it a bit at the joints to help it along and you'll have what you want."

I flew back to Los Angeles where construction on sets and locations for the bulk of the film was ongoing. Art Director Greg Papalia, Illustrator Richard Lasley and set designer Mark Poll held that fort for me in good stead. I met with director Dick Donner and showed the illustration of the demolition.

"We can do this?" he asked.

"Yes we can," I replied.

"Okaaay kid!" he barked

A department heads meeting was held at the studio to outline the Orlando schedule. A misfire scenario was discussed, in case something went south with the big demolition. Special effects supervisor Matt Sweeny devised two sets of explosions that would give us enough bang to build the sequence without the actual imploding building, if need be.

Back in Orlando, I found time passed all too quickly. The big day had arrived. As the last of the dressing was put in place, the special effects technicians reloaded their mortars and, soon after, the Loizeaux Team moved in to arm the dynamite. The big bang was scheduled for 8 PM. The mayor was to push the button.

Oh, back up a minute. Ten days out I received a call from Joel Silver. "Jim, Mike Ovitz (then head of Creative Artists Agency and Donners' agent) has just landed the exclusive representation of

Coca-Cola for filmed entertainment. He wants a Coca-Cola Wave sign on the new city hall roof so, as the dust clears, Coca-Cola will shine through. Do some sketches and get them to Mike and call the lady at Coke in Atlanta and tell her what you want." Click. Did somebody say mai tai?

A situation like this happens at least once during any production, something unplanned, out of the blue, that you have to wedge into your already unmakeable days. I stood there grasping the weight of what was just dumped on me.

Construction foreman Ciro Vuoso and I pulled measurements off the new hall and scouted a parapet wall where I thought the sign should nest. The Wave on a Coke can provided me the logo's proportion which I scaled up to eight by thirty feet. Since it needed some hefty support, at seventy-one feet off the ground, we decided that four 3/8" x 6" x 4' steel inverted J hangers, to grab the parapet, and two 3/8" x 6" slotted steel strong-backs, to attach to the signboard, would be the ticket.

The very nice lady in Atlanta said they could deliver the finished sign in a week after they had received a working drawing. Hmmm. "Mighty quick," I thought, but these people have made a few signs before. Access for a crane was good; a driveway ran to within ten feet the new facade. Seemed easy enough. A ninety-foot stick was ordered to hoist it into place.

Coke delivered right on time. The accompanying sign technician had to replace two neon tubes that bit the dust en route.

It was now 7 AM on the day. Everything was dressed and ready inside the building. The company will start rolling in around noon. I had time on my side. (Anytime you hear somebody say that, run for the hills.) At 7:45 the crane is in view. At 8:45 its boom is attached, outriggers planted, the sign is starting its ascent. Up, up it went, the moment of truth within reach. Except ninety feet was not going to do the job. What? This was a very bad dream surely. But no, this was Technicolor real. The clock suddenly raced double time. The flashing thought of being mercilessly hanged sparked the can-do brain cells. I ran to the construction trailer and grabbed the phone. By dumb luck, on my knees pleading and overtime bucks we got a one-hundred-and-ten-foot crane that was just leaving a job-site thirty minutes away. It was 10:15 by the time the "small" crane got packed up and moving.



Things were looking good ... until I was summoned out of the old lobby to see that the two cranes were nose to nose in the middle of the narrow street. JC! It was obvious that one of them had to take the curb or back out a quarter mile. Parking meters you say? Twenty of them stood like phone poles, only a chain saw wouldn't do it. All our special effects guys were pretty damn busy at the moment. As I felt the noose tightening around my neck, a young kid walked out of the huge, late-morning sun right up to me. "Say, you got any work around here? You look like you could use some help."

I stared at this kid. "If you can make those parking meters disappear, you got a job."

"Got a torch in my truck," he said confidently. (A city official was assigned to us daily for just this kind of roadblock.) The Kid rolled his torch cart over to the first meter, popped on the flame and got started.

As the sign was making its second journey skyward the film company started rolling in. Also rolling in was a hefty breeze that was beginning to tighten my sphincter. Half way up the Coke Wave pitched and yawed. The four-man sign steering team ran their tethers under the crane's outriggers for better control. Then, POP, POP. Two neon tubes broke, bits of glass rained down. I looked away shielding my eyes, the sound of the wind increasing like a hurricane in my head. Then a voice yelled out, "WE GOT IT." I stared back up. The sign looked to be held fast. My elation was short lived however, because those tubes had to be replaced or we had nothing.

The broken ones were, of course, low to the outside, not reachable from top. The Coke sign tech screeched, "Ah, got more tubes but, hey, no way ta fix 'em now, lessen ya bring it back down 'ere."

I thought about doing just that when the Kid proudly offered, "I can put the new ones on right where it sits. I'm an electrician too."

"Yeah? Did you bring wings too?" I asked. With no basket, belt, nothing, the Kid happily rode the crane's eight-inch diameter cable weight ball (as a seat) up the seventy feet with a four-foot neon tube in one hand and tools in the other. He took this ride twice! (I still get the crawlies when I think of the risk and insurance liabilities.) The Kid got the job done in forty-five minutes, and the sign lit up triumphantly. I didn't look back ... that day.

By the time the sixteen cameras were set and the myriad of loose ends were tied, 5 PM became 2 AM. The whole



town was out there guardedly vying for good viewing positions. I was ready for a massage ... or a shrink ... certainly a mai tai!

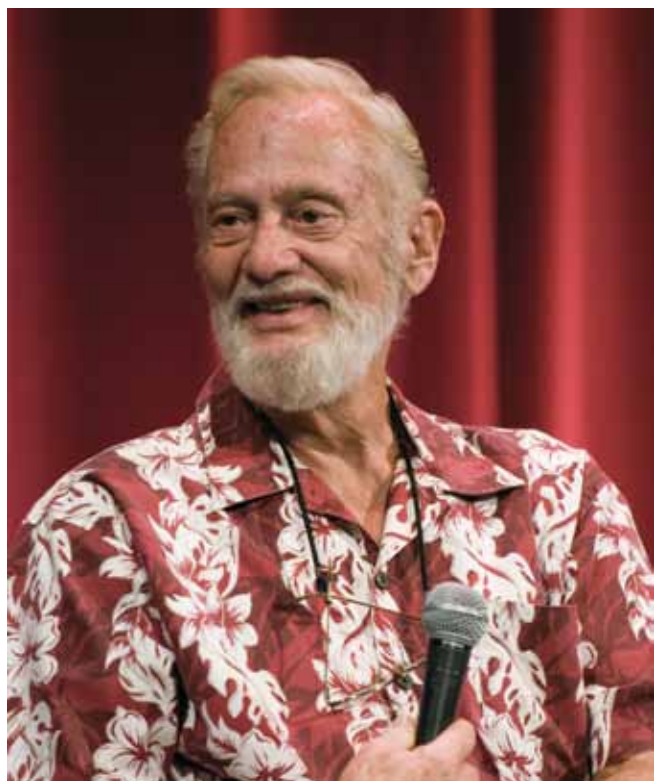
At 3 AM, the voice on the megaphone said, "D at thirty minutes." We hustled to our pre-scouted viewing position, which was dead on to the front, one hundred feet out behind a six-foot block wall. Safe enough for sure!

At D minus five minutes, the Loizeaux team exited the building, signaling it was HOT. They crossed the street and into the explosion-proof viewing platform. The din subsided as if someone had slowly turned down the volume knob. Over the PA the countdown from ten seconds echoed. This was big time exciting! Five, four, three, two, one. Donner called, "Action." The stunt team bolted through the doors, down the steps and took cruiser cover. Then nothing. Nothing happened! Peering over the wall I thought, "Wow, it didn't work." In the frenzy I had forgotten there was a three-second built-in delay. Then, "Fffft, fffft, fffft," the phosphorous mortars ignited from bottom up to the ninth floor filling the windows with bright sodium light. A nano-second later, BOOMMMMM!!! The blast was so violent and hot it singed my hair. I found myself on the ground missing the building collapse completely. The dust cloud was enormous, rolling over us like a giant wave. "Holy shit." I said half laughing and feeling my face to see if it was all there. I lizzarded up the wall. Through the dust, the Coca-Cola Wave revealed itself, all bright and beautiful. My gaze then focused upon the remains of the old hall. Am I hallucinating? Time stood still. Overwhelming sensations crept over my body. Surely the end result would have been just fine had Mark not asked what I wanted the pile of rubble to look like, but there it was, exactly what I had sketched out. **ADG**

This spread: Riggs and Murtaugh, Mel Gibson and Danny Glover, two of LAPD's finest detectives, investigate a car loaded with C-4 explosives in this building's subterranean garage ... the timer running. The red-wire-blue-wire gag is reprised as Riggs cuts the wrong wire amping up the LED's countdown. Our heroes must make a hasty exit, burst through the front entrance doors, down the steps and jump over their cruiser for cover, seconds before the explosion. Included here are frame captures from the sequence, an artfully edited blend of first-unit footage with the star cast, a stunt-unit sequence with large (though relatively safe) explosions, and the final night's shooting featuring the old City Hall's complete implosion by the Loizeaux family company, Controlled Demolition, Inc. from Baltimore.



milestones



WILLIAM STEWART CAMPBELL **1934–2009**

by Michael Baugh, Production Designer

His father, three-time Academy Award®-nominated Art Director and Production Designer Stewart Campbell, was born in Santa Monica, a third-generation Californian. He was the son of early feature film and television Art Director Howard H. Campbell (*Tarzan*, *Maverick*, *The Beverly Hillbillies*), who moved from Hollywood with his family to Ben Lomand, near Santa Cruz, where Stewart grew up in the small-town atmosphere there. His father was a hard taskmaster, and Stewart learned to work the same way, precise and demanding of himself and others.

Stewart served in the Korean War in both the Navy and the Army, and then worked for Teledyne, designing some of the first circuit boards for the Apollo 11 moon shot. That's where he really learned to draw with uncanny speed and accuracy. He had such a command of line. Watching him draw a moulding detail was like watching a digital plotter, very fast. You couldn't understand what the hell he was doing until he made a few small erasures here and there, and wow! I had the rare joy to work with him on a couple of shows. He knew precisely what he wanted, and expected me to deliver it, or I had to do it over.

He joined the Set Designers and Model Makers in 1959, working at General Service Studios on *The Lone Ranger* and *Rin Tin Tin*, and was promoted to Assistant Art Director eight years later at Columbia working with Bob Clatworthy on *Guess Who's Coming to Dinner*. He, like many of us, loved designing period films. He could bite into any period and learn a great deal about it in a very short time. He was especially drawn to periods that had real style. For more than forty years, he worked interchangeably as a Production Designer, primarily on television movies and miniseries, and as an Art Director working with some of our craft's true legends. He was nominated for an Oscar® on *Chinatown* and *Shampoo*, both with Richard Sylbert, and on *The Right Stuff* with Geoffrey Kirkland. He helped Stephen Grimes on *Urban Cowboy* and *True Confessions*. As a Production Designer, Stewart worked on two dozen television movies, including *Raid on Entebbe*, *My Name Is Steven*, and *A Woman Named Jackie*.

He loved to design and build almost anything. He built his own house, and he and I built a custom car, called the Stewart, a street-legal open-wheel raceabout, based on a couple of 1919 cars he admired, and he won a lot of competitions with it. His grandfather drove race cars for Packard and Stewart was always jealous. The Stewart was one of his absolute passions: he drew it, he built it (or made me build it), and drove it. It featured an old steering wheel, which came originally from a Model-T and many of the working elements came off a Volkswagen Bug that I bought for a dollar after it was destroyed in a film. The chassis came directly from Industrial Metal Supply, built from scratch to his drawings. It took him three or four weeks to do the drawings, but a whole lot longer to complete the construction. It was a great achievement and something of which he was immensely proud.

He is survived by his sons Scott, a Production Designer, Jeff, an airline pilot, and Chris, a cabinet maker, and two stepdaughters, Diane and Raylene. His wife Diane, the love of his life, predeceased him about five years ago. The two were very close, and her loss took the wind out him; he slowed down a lot after that. He was a brilliant designer and a wonderful friend. We will all miss him.

Opposite page, top:
Stewart Campbell
at the wheel of the
Stewart.



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LINWOOD TALYOR 1941–2009

by John Kretschmer, Production Designer

Linwood Taylor, son of Clifton Linwood Taylor, Sr. and Isabel Wilson Taylor, passed away after a brief illness at his home in Hampstead, NC.

Linwood had a zest for life that was manifested daily in his love of family and friends, his animals, the theater, music, art, literature, the great outdoors, travel, fishing and culinary pursuits. An avid guitarist, Linwood filled the hearts and homes of his many friends and acquaintances with his musical stylings and distinctive baritone. His love of coastal traditions was evident in the rich oral narrative he would gladly share of his upbringing in the region.

Linwood was educated in the public schools of North Carolina. He earned his undergraduate degree from Campbell College in 1968, then pursued postgraduate studies at UNC Chapel Hill where he was awarded an MA in dramatic arts in 1972 and an MFA in theater design in 1979. While at Carolina he was a member of the acclaimed Carolina Playmakers. He accepted the position of Designer and Technical Director at North Carolina Central University before returning to Carolina as a member of the Drama Faculty and Resident Designer of the Playmakers Repertory Company.

In 1987, Linwood began a prolific career in the motion picture and television industry as an Art Director and Production Designer. He worked for all the major studios, Hallmark Hall of Fame and many independent production companies and he joined the Art Directors Guild in 2003. A few of his credits include: *Matlock*, *A Member of the Wedding*, *A Soldier's Daughter Never Cries*, *Freedom Song*, *The Angel Doll*, and *Ruby Bridges*. Linwood was the Art Director of the television series *Army Wives* when he became ill.

Linwood was truly my right-hand man for the last seven years, serving as the Art Director on the feature film *The Strangers* and the hit TV series *Army Wives* and *One Tree Hill*. He was a pillar of the Wilmington film industry, where his infinite wisdom and gracious humor inspired us all. A proven scholar of scenic design, Linwood was also a scholar of life. He will be missed.

He is survived by his mother, his wife Cynthia Male, daughter Katherine Taylor, stepchildren Geoffrey and Gabrielle Katz and beloved grandson Jack Sydney Hudson, sister Carolyn Ann Griffin, husband Glenn and nephew Jefferson.

Persons wishing to make a contribution in Linwood's memory may donate to Cape Fear Hospice or the charity of their choice.

LAWRENCE MILLER 1944–2009

by Gerry Turnbull

Lawrence A. Miller, sixty-four, of Los Angeles, CA (formerly of Yonkers, NY), passed peacefully after a lengthy illness on Saturday, April 11, 2009.

Armed with a BFA in Graphic Design (1966) and a Masters of Fine Arts degree in set design and costume design (1969) from Carnegie Tech (now Carnegie-Mellon University), he taught stage and costume design at the College of William & Mary, the University of Alberta and Webster College.

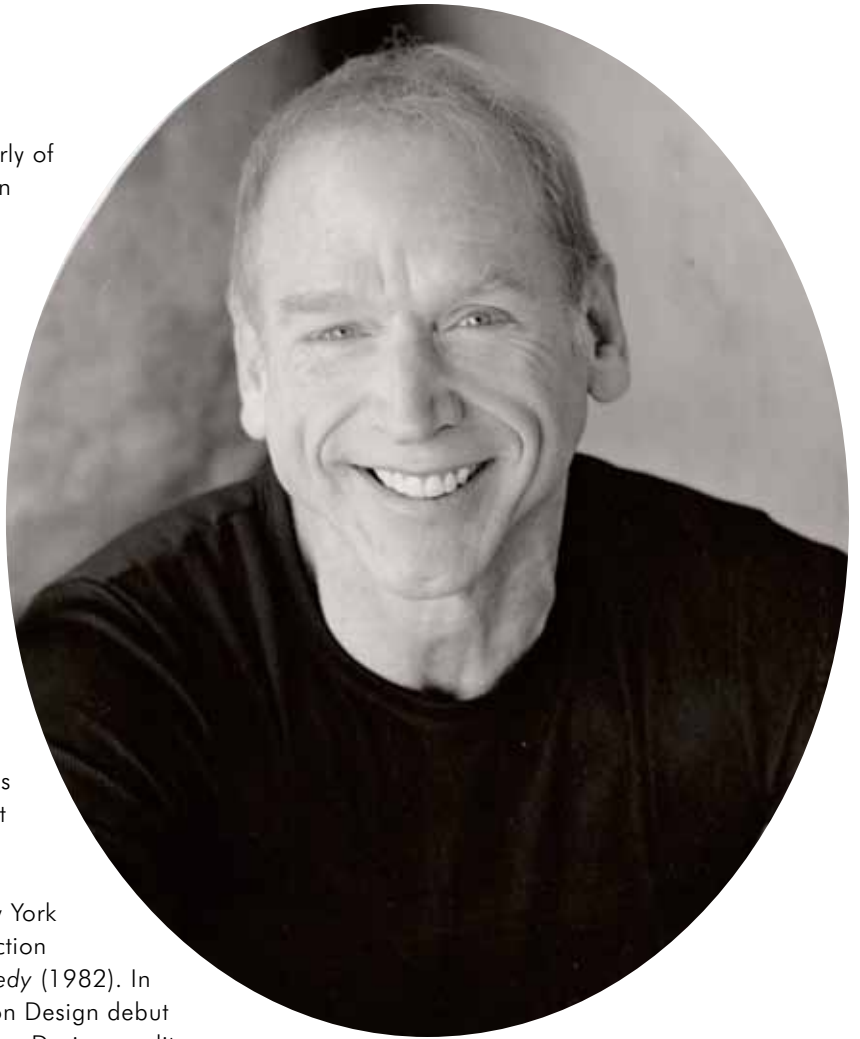
After seven years in academia, he moved to New York where he assisted renowned designers Ming Cho Lee and Tony Walton before designing *Cloud Nine* (1981) off-Broadway. He is best known for his Tony Award nominated set designs for Tommy Tune's Broadway hit, *Nine: The Musical* (1982), the model of which was honored by the New York Public Library for the Performing Arts at Lincoln Center as one of Broadway's top set designs ever. Some of his other stage productions included designs for the NYC Opera and the NYC Ballet as well as Liza Minnelli at Carnegie Hall.

He designed small films and television programs in New York and worked as an Art Director for Oscar-winning Production Designer Boris Leven on Martin Scorsese's *King of Comedy* (1982). In 1982, he moved to Los Angeles and made his Production Design debut on the film *The Flamingo Kid* (1984). His other Production Design credits included *Overboard* (1987), *Doc Hollywood*, *L.A. Story* (both 1991), and *Buffy the Vampire Slayer* (1992).

He occasionally returned to the theater, most notably, designing the popular musical revue, *Catskills on Broadway* (1991).

Following graduation from the University of Santa Monica with a second master's degree, this time in spiritual psychology, he launched Places of Peace, a nonprofit organization dedicated to the design of public sacred spaces of refuge and contemplation in an urban environment. Among his works were a design for the Gandhi Peace Monument in Honolulu and proposals for the Memorial at the World Trade Center.

He is survived by his beloved spouse, Gerry Turnbull, his brother Bob and sister-in-law Sherry Miller of White Plains, New York, as well as his nephew Bill Miller of San Diego, California, and his nieces Nina Young of Manhattan and Alison Miller of Berkeley, California.



reshoots

Austin Cedric Gibbons, (1893–1960) was the Supervising Art Director of MGM Studios, hiring and directing the designers of every one of the company's more than 1,500 films for over thirty years. As such, he was arguably the most important and influential Art Director in the history of American film. His contract with MGM dictated that he receive credit as Art Director on every film the studio released in the United States, even though other designers may have done the work. Nonetheless, his actual hands-on Art Direction probably included 150 films.

His trimmed moustache and dapper sartorial style, reflected here in a publicity photograph for *OUR DANCING DAUGHTERS* in 1928, were copied though seldom equalled by the other Art Directors in his department. The preternaturally neat work space, a typical MGM big white moderne room, was his other hallmark.

In 1930, he married actress Dolores del Rio and designed their house, which still stands in Santa Monica Canyon, an intricate art deco residence influenced by Rudolf Schindler.

Gibbons was one of the original thirty-six founding members of the Academy of Motion Picture Arts and Sciences® and is often credited with designing the Oscar® statuette, a trophy for which he himself was nominated thirty-nine times, winning eleven. He died in Hollywood at age sixty-seven, and is buried in the Calvary Cemetery in East Los Angeles.



Photograph courtesy of Mark Wanamaker, Bison Photo Archives.

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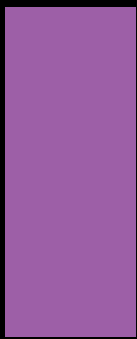
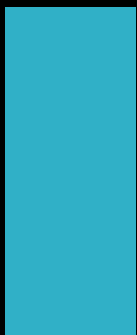
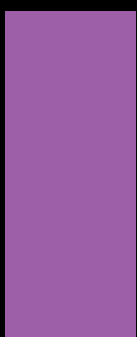
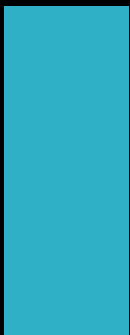
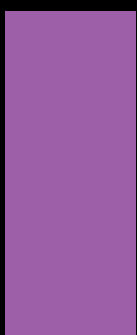
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