

PERSPECTIVE

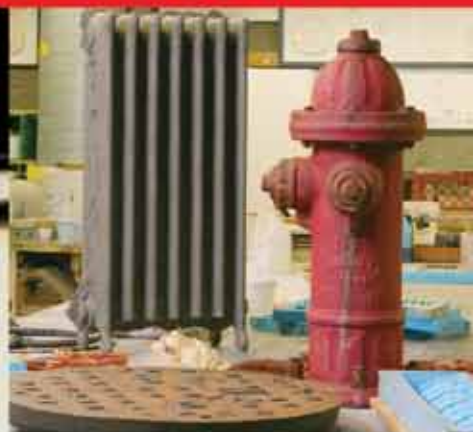
THE JOURNAL OF THE ART DIRECTORS GUILD & SCENIC, TITLE AND GRAPHIC ARTISTS



US \$6.00

OCTOBER – NOVEMBER 2009

STAFF & MOULDING SHOPS



A man in a red shirt and light-colored pants is working on a large industrial machine. He is standing in front of a large, white, textured surface, possibly a mold or a piece of machinery. The machine has various components, including a control panel with buttons and switches on the left, and a large, dark, cylindrical component on the right. The background shows a factory setting with a chain-link fence and other industrial equipment.

NBC  UNIVERSAL



UNIVERSAL STUDIOS



NBC NEW YORK



contents



features

- 18 AFI CONSERVATORY PRODUCTION DESIGN SHOWCASE 2009
Joseph Garrity and Ernie Marjoram
- 26 EXT. HOSPITAL-NIGHT
Dave Blass
- 32 CATHY CHRISTMAS
Catherine Hale
- 34 IT TAKES A VILLAGE
Suzanne Parker
- 38 SCENIC ARTISTS & ILLUSTRATORS-1938
Joseph A. Serbaroli, Jr.



departments

- 3 EDITORIAL
5 CONTRIBUTORS
7 FROM THE PRESIDENT
8 NEWS
15 GRIPES OF ROTH
17 LINES FROM THE STATION POINT
44 PRODUCTION DESIGN
45 MEMBERSHIP
47 CALENDAR
48 RESHOOTS



COVER: A detail from Art Director Dave Blass' pre-visualization of the final shot of the final episode of ER. Blass modeled the Warner Bros. backlot buildings in SketchUp®, based on Set Designer Eric Warren's plans, and then extended the shot digitally under the direction of Production Designer Charles Lagola. The model was imported into Photoshop® and this night rendering was completed using only that software.

WARNER BROS. STUDIO FACILITIES

SERVICES

SIGNS & GRAPHICS

HAND-PAINTED
MURALS

LARGE-FORMAT
DIGITALLY PRINTED
MURALS

FABRICATED SURFACES
(Vacuum-formed panels)

PLASTER & FIBERGLASS
FABRICATION

ARCHITECTURAL
ORNAMENTATION
COLLECTION

METAL FABRICATION



CONSTRUCTION SERVICES

CREATING

INTERIOR AND EXTERIOR

SETS AND PROPS



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

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

PERSPECTIVE

JOURNAL OF
THE ART DIRECTORS GUILD
October – November 2009

Editor
MICHAEL BAUGH

Copy Editor
MIKE CHAPMAN

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

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

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

PERSPECTIVE ISSN: 1935-4371, No. 26,
© 2009. Published bimonthly by the Art
Directors Guild & Scenic, Title and Graphic
Artists, Local 800, IATSE, 11969 Ventura Blvd.,
Second Floor, Studio City, CA 91604-2619.
Telephone 818 762 9995. Fax 818 762 9997.
**Periodicals postage paid at North
Hollywood, California, and at other cities.**

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

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

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

Website: www.artdirectors.org

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

STARVING ARTISTS

by Michael Baugh, Editor

The starving artist is a cliché, and probably has been throughout recorded history. The artist who sacrifices material well-being to buy paint and canvas (or RAM and video cards) is portrayed in literature and art, in songs and films. Two starving artists live in a garret in Henry Murger's novel, *Scènes de la Vie de Bohème*, the inspiration for two operas called *La Bohème*, by Puccini and Leoncavallo.

The life of an artist is not, with a very few exceptions, the path to wealth. Most film and television designers and artists could make more money selling mutual funds, flying airplanes, or working as plumbers ... especially working as plumbers. But we have all chosen this artistic path, and one muse or another drags us back to films, television or painting. And not a small number of Guild members have become, in this difficult economic climate, starving artists.

Regular, and sometimes extended, unemployment has become normal. Gone are the days of the studio system when Set Designers and Scenic Artists worked their entire career at the same studio, fifty-two weeks a year, taking two weeks of paid vacation to relax. Gone, too, are the days of the rapid growth of television, when Art Directors and Illustrators could work fifty-six or fifty-eight weeks a year, starting a new job before they had fully wrapped the last. And gone, as well, is the era when most important projects were filmed in Hollywood, and Graphic Artists and Matte Painters continuously plied their trade.

We have entered an age of unemployment, or under-employment, where most of us will not work as much as we're used to, or as much as we'd like. Yes, the business is cyclical and some things recur. Sitcoms replace drama which replaces sitcoms ... and both are replaced by Jay Leno. But I believe that full employment is not cyclical and will not return. Industry employment levels never fully recovered after the 1981 SAG strike, or after the 1988 WGA strike; there was less steady employment from those points on. The best guesses put the Guild's current unemployment rate, after last year's strike, at between 20% and 30%. It will eventually get better, but it will not recover to pre-strike levels.

Here are a few things that we can do to enable us to continue following our artistic muses:

Save Money – Financial planning is at least as important for artists as it is for downsized stockbrokers, and most of us are not very good at it. Resources are available from a hundred online sources, magazines and books abound, and the Actors Fund will offer help as well (www.actorsfund.org), but everything boils down to one rule: spend less than you make. It's not easy with gasoline more than three dollars a gallon, but remember that every dollar saved is equal to \$1.50 in new pre-tax earnings.

Go Back to School – The most important programs the Guild supports are continuing educational opportunities for our members. Every week in its *News You Can Use* broadcast email, the Guild office reminds us of some of the programs available to members. If you are not completely up to date on the state of software in our field, you need to be. In this issue you can see the work of more than twenty AFI Production Design Fellows who will be looking for jobs in the industry this year or next. If your skills are not as good as theirs, they may literally eat your lunch.

Be a Generalist – Work in several different fields, and master a wider range of crafts. Some Illustrators draw graphic novels. Set Designers conceive the look of new stores and restaurants. Art Directors design video games. In this issue's News section, Scenic Artists paint high school murals. And we should learn multiple skills within our Guild. More than one hundred and fifty of our members are currently skilled and rostered in more than one area, and they have multiple opportunities to land a job.

If we are thoughtful and, most of all, realistic, we can survive. We don't have to live, as Rudolfo and Marcello did, in an unheated garret in the Latin Quarter. We don't have to be starving artists.



**Faux Library
Studio Props, Inc.**



More than books!



Cleared Graphics



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



**12007 Vose
North Hollywood
818-765-0096**



For quality millwork, moulding and cabinetry it only makes sense to go to the place that all other production lots use. With over 250 period and contemporary mouldings in stock in addition to manufacturing custom furniture, cabinetry, turnings, doors and windows, The Studios at Paramount is the place to use for all your moulding and wood working needs.



**DEPARTMENT OF
DETAILS**

WOOD MOULDING/MILLWORK

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



MOULDING CAPABILITIES

- #1 Supplier for the Industry
- Over 90 Years of Experience
- Over 250 Period and Contemporary Designs
- Specialists in Knife Grinding for Custom Profiles
- Custom Turning, Shaping and Surfacing
- State-of-the-art Equipment
- Made-to-order Doors and Windows

MILLWORK

- Custom Furniture and Cabinetry
- Prop and Furniture Repair
- Special Orders with Immediate Turn-around
- Construction Supply Center

5555 Melrose Avenue • Hollywood, California 90038
323-956-4242
www.TheStudiosAtParamount.com

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

contributors

Dave Blass grew up in Ashland, Massachusetts, and received his degree from Emerson College in Boston. Like many others before him, he started in the business at Roger Corman's shop in Venice, learning to design on a dime. After some twenty films, he made his first foray into television as Production Designer on the Sci-Fi Channel series *The Black Scorpion*. From there he moved to reality and game shows on the ADG Award®-nominated *Unanimous*, working with designer John Janavs, and then to *The Biggest Loser*, *Beauty and the Geek*, *Shear Genius*, *Trivial Pursuit* and a dozen others. The children's film *Labou* signaled his return to scripted work, followed up when Production Designer Charlie Lagola brought him in to help on several episodes of *ER*. His greatest challenge came working alongside series Production Designer Corey Kaplan, as he designed parallel episodes of the hit series *Cold Case*.



Born in Rochester, New York, Illustrator/Teacher **Ernie Marjoram** had an early interest in perspective drawing that led to a degree in architecture and a year of study in Florence. Inspired by Italy's rich cultural history, Ernie returned to Los Angeles and practiced architecture for fifteen years. During this time he traveled extensively to study the architecture of Europe, Japan and Egypt. Seeking a creative outlet for his intimate knowledge of historical styles and his interest in exotic cultures, Ernie began designing and sketching sets for television, film and themed environments for entertainment industry clients such as Walt Disney Imagineering. Currently, Ernie teaches design and perspective sketching to the Production Designers at the American Film Institute and regularly teaches public classes on a variety of art- and design-related subjects.



Born in Johnson City, Tennessee, on what was once Daniel Boone's farm, **Catherine Hale** spent her early childhood on the historic property acquired by her ancestors in the 1700s. A competitive swimmer and equestrian by her teens, she graduated with a BS from the University of Tennessee at Knoxville. A short stint teaching in an unheated Appalachian school ignited greater aspirations. Cathy launched Santa Claus Productions more than two decades ago, and from her first feature job on *Jingle All the Way*, her Almost Christmas Prop Shoppe has served the industry on hundreds of jobs. Both a designer and decorator, Cathy is a breast cancer survivor who uses yoga to balance the busy lifestyle she jokingly calls "elf schlepping." She and her husband, a film industry Teamster, live in Malibu with two Himalayan cats, Princess Diamond and Boing Boing. For vacations, the couple heads for Ibiza, in the Balearic Islands.



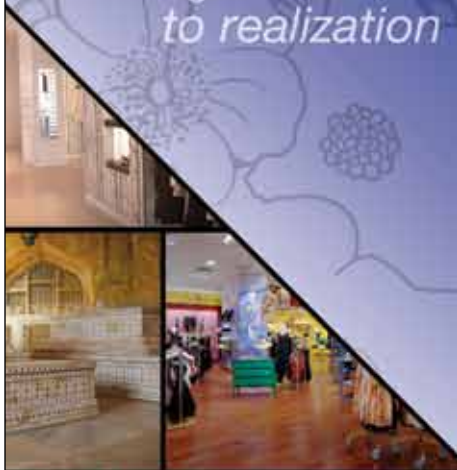
The son of British actor William Mervyn and theatre designer Anne Payne Cook, Production Designer **Michael Pickwood** was born and brought up in Windsor, where he attended St. George's School on the grounds of Windsor Castle before going on to Charterhouse. He began a career in films after leaving Southampton University, but his career really took off when he became the English Art Director on Franklin Shaffner's *Patton*. Following that, he spent several years designing films for the Children's Film Foundation. Michael received a BAFTA nomination for his work on *Longford*, directed by Tom Hooper. Among his other credits are *Withnail and I*, *How to Get Ahead in Advertising* and *The Lonely Passion of Judith Hearne*. Today, he lives in Oxford with wife Vanessa. Amy, one of his three daughters, is herself a film and television Art Director.



Joe Serbaroli is the grandson of the California painter and Scenic Artist Hector E. Serbaroli. Born in New York City, he holds a bachelor of arts degree from Hunter College of the City University of New York, where he graduated with honors. After graduation, he moved to Munich, Germany, where he lived and worked for almost ten years. Since his return from Europe, he has continued his career in business management and, together with his wife of more than thirty years, raised two daughters—one of whom is an officer in the U.S. Marine Corps. In between his career and raising a family, Joe has found time to pursue his avocation as an author and historian, publishing numerous articles on a variety of topics. He is currently working on a biography of his grandfather.



from imagination
to realization



PRINT UP TO 126" WIDE!

ANY SUBSTRATE

ECO FRIENDLY

WHITE INK

astek inc.
CUSTOM DESIGN AND DIGITAL PRINT

VISIT OUR HUGE

Showroom/Warehouse

15924 Arminta ST
Van Nuys, CA 91406

(818) 901-9876

astekwallcovering.com



OI GRAPHICS

now located upstairs at astek



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

President

THOMAS A. WALSH

Vice President

PATRICK DEGREVE

Secretary

LISA FRAZZA

Treasurer

MICHAEL BAUGH

Trustees

CASEY BERNAY

MARJO BERNAY

RICK CARTER

EVANS WEBB

Members of the Board

SCOTT BAKER

MICHAEL DENERING

JAMES FIORITO

MIMI GRAMATKY

BILLY HUNTER

GAVIN KOON

ADOLFO MARTINEZ

GREGORY MELTON

JOE MUSSO

DENIS OLSEN

JAY PELISSIER

JACK TAYLOR

Council of the Art Directors Guild

MICHAEL BAUGH, RICK CARTER
NATHAN CROWLEY, MIMI GRAMATKY
MOLLY JOSEPH, COREY KAPLAN
GREGORY MELTON, PATRICIA NORRIS
JAY PELISSIER, JOHN SHAFFNER
JACK TAYLOR, TOM WALSH

Scenic, Title & Graphic Artists Council

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

Illustrators and Matte Artists Council

CAMILLE ABBOTT, CASEY BERNAY
JARID BOYCE, TIM BURGARD
RYAN FALKNER, MARTY KLINE
JANET KUSNICK, ADOLFO MARTINEZ
HANK MAYO, JOE MUSSO
PHIL SAUNDERS, NATHAN SCHROEDER

Set Designers and Model Makers Council

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

Executive Director

SCOTT ROTH

Associate Executive Director

JOHN MOFFITT

Executive Director Emeritus

GENE ALLEN

from the president

EMPATHY AND NEW PARADIGMS

by Thomas Walsh, ADG President



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

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

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

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

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

We must continue to have hope. But that hope must be combined with a renewal of our efforts at prompting the studios and politicians into finding a genuine empathy for the entertainment workforce and industry in Southern California. The time is now!



PRODUCTION DESIGNERS SHOW THE FANS HOW IT'S DONE

by Leonard Morpurgo, Vice President, Weissman Markovitz Communications

Klingons line up for pretzels alongside Storm Troopers. There's nowhere like it. The 125,000 fans are totally into these fantasy and sci-fi worlds, worlds made possible by the wonder men and women of the Art Directors Guild.

This year was the fortieth Comic-Con in San Diego, the third time that Production Designer panelists discussed their work and answered questions from the fans. After each session the panelists looked over portfolios presented to them by the next generation of designers and illustrators, and were impressed by the high standard of the work shown them.

As in previous years, John Muto moderated the panel of Production Designers: Stuart Blatt, who designed the series *Dollhouse* and episodes of *Cold Case* and *CSI: Miami*; Scott Chambliss, responsible for the latest *Star Trek* feature as well as *Mission: Impossible 3* and the forthcoming *Salt* starring Angelina Jolie and Liv Schreiber; Rick Heinrichs, Production Designer of the last two *Pirates of the Caribbean* movies, *The Wolf Man* to be released in 2010, and winner of the Academy Award® for *Sleepy Hollow*; and Bo Welch, who designed *Men in Black I and II*, *Batman Returns* and *Land of the Lost*. He is currently in pre-production on *Thor*, another film destined for Comic-Con attention. Muto was Production Designer for *Terminator 2: 3D*, *Species* and *Home Alone*.

In introducing the panel, John Muto said they all had one thing in common—consistency. “We’re here as Production Designers because this is a job that’s not really that well known and not that well defined. The Production Designer is the person who first sits down with the director and lays out an idea for the look of the film,” he said.

Scott Chambliss explained further, “The beginning of our job is to start conceiving what the worlds look like and we do that with quite a large team of Concept Illustrators, researchers and Art Directors. We just keep refining and perfecting and going toward more and more details.”

Rick Heinrichs spoke about his work on the last two *Pirates of the Caribbean* movies: “It was the biggest thing I’ve ever done—two movies back to back. You have to treat it as if it’s one incredibly long movie. If I’d known everything we were going to do, I would probably not have wanted to do it. At the beginning, when you sign on, you’re blissfully ignorant.” He explained that in the first *Pirates* movie the pirate ship *The Black Pearl* was built on a barge. For these second two movies they actually built a new ship and redesigned it. It was built on top of an existing twin-engine diesel boat. Whatever you see in the environments are real sets,” he said. “What doesn’t work for me is a purely digital look.”

Answering another question, he said that work on the films was equally divided between soundstages and locations, where they had to go from island to island, dodging hurricanes along the way.

Top: The logo of the Fortieth annual Comic-Con International held July 22-26 at the San Diego Convention Center. This article reports on the ADG Production Designers' panel. A future article will feature the Art Directors Guild Illustrators who presented two panels—one alone and one in partnership with the Costume Designers Guild.

There were a number of questions about digital design and real-life sets. The bottom line, the panelists explained, was that they had to design the scenes either way. "You design the world first," said Heinrichs. "However, the more you get in camera, the better it's going to look because there is more control of the lighting in the environment and textures."

Stuart Blatt, designer of the TV series *Dollhouse*, said that he designed a world that was soothing and relaxing to juxtapose against the sinister people who inhabited this world. "Unfortunately, the schedules given to my colleagues who work in feature motion pictures are truncated by months or years in television and we still have to go through the same process to create a world and build a set. We try to shortcut every step because you have maybe seven or eight weeks to build something as opposed to seven or eight months. The creative phase of putting things together happens very quickly. For television it's all about schedule; there's never anything other than the schedule that's important, but then that's the fun of television. It's a kind of a crazy roller coaster ride. It can be very exhilarating." Stuart said that on some of the bigger television shows, such as *Heroes* and *24*, are the equivalent of designing a feature a week. "On *Dollhouse*, creator Joss Whedon came to our meeting with a lot of architectural books and said, 'Here's my idea. Go ahead and build me the most beautiful set you can.'"

Bo Welch, who has been designing movies for more than a quarter century, talked about *Thor*, which is currently in pre-production. With his tongue firmly in his cheek, he said, "It's awesome. This movie is unbelievable. That's all I can tell you about it, otherwise I'll have to kill you." He said that in this digital era these kind of movies get bigger and harder and more complex. "Sometimes lying in bed in the small hours, unable to sleep, I get ideas and scribble them down and then the next day I'm talking to people and we start to conjure it up."

The panel responded to a question about their background.

Bo Welch: "I graduated from architecture school. But it was a little suffocating for me at the time. I had a summer job where I drew nothing but toilets for two weeks."

Rick Heinrichs: "I remember how incredibly confusing the whole Production Designer, Art Direction, Art Department thing was for me. And then just watching Bo function on *Beetlejuice* I thought, 'Man, I can do that.' He had a way of making very difficult things fun and collaborative and somehow showed you how you chop things up into doable pieces."

Scott Chambliss: "I went to the Academy of Arts in San Francisco and at the same time I designed stage sets for the drama department at San Francisco State University. I worked with master designer Tony Walton on Broadway. From that I moved into television briefly and then into features."



Top: The Production Designers panel from left to right are Bo Welch, Scott Chambliss, Stuart Blatt, John Muto and Rick Heinrichs. Center: The panel presentation took place in Room 30 at the San Diego Convention Center. Bottom: After the formal presentation, the panel members gathered in the lobby to look over portfolios of young designers eager to break into the entertainment industry.

news

Stuart Blatt: "I was a theater major and looking for a job. A commercial Art Director offered me a job as his assistant. It was for Lucky Dog Food. They only paid me seventy-five dollars a day, plus my lunch and gas. I couldn't spend seventy-five dollars a day. This was awesome. You find your own way, whether it's into super productions or some other medium that you love."

John Muto: "I was an English major and when I got out of school all I really wanted to do was be a dancer. I had no talent but I was very strong and I was able to network for a couple of years. Then I became an animator because I was good with movement."

In closing the session, and speaking of *5D: The Future of Immersive Design*, sponsored by the ADG and California State University at Long Beach, Muto said, "Given the experience of the worlds we're involved in here at Comic-Con, I think it's important for people to think how these creative designs are made, and given the new tools, how the worlds of the graphic novel, movies, video games, mobile experience, online, not to mention the real world, are all coming together digitally." **ADG**

The Photo, Painted and Digital Print Backing Company



310.244.5830 www.jcbbackings.com

SCENIC ARTISTS BEAUTIFY LAGUNA BEACH HIGH SCHOOL

by Bridget Duffy, Scenic Artist

Three ADG Scenic Artists have finished an ambitious, specially commissioned mural project at Laguna Beach High School to commemorate a return back to the name they'd chosen for the school's teams prior to 1939. The mural is entitled *The Breakers* to honor the new Breakers team name. The former name, *The Artists*, was selected in 1939 when the town became an artists' colony. The mural project was paid for by the PTA and a series of fundraisers by the Laguna Beach Unified High School District throughout the year. It was planned for the huge side wall of their Artists Auditorium Building, a towering forty-two-feet-high by sixty-two-feet-long space that flanks their popular quad area along with surrounding classrooms, the cafeteria, and the student activities office.

The criteria for the design was to depict the power of the ocean and suggest the equally-powerful team spirit of this community built around an idyllic seaside haven. Bridget Duffy, an ADG member and Journeyman Scenic Artist for twenty-seven years, and her son, Nathan Duffy, a talented Assistant Scenic Artist for the past six years, teamed up using Photoshop® to design the dynamic concept that won the contract. It reveals a tsunami-size breaking wave crashing through a colonnade toward the viewer, cracking the initial columns and thrusting concrete debris into the air in a trompe l'oeil design.



The planning took several weeks, but the execution took only seven days with the help of Timothy Geisen, another ADG Journeyman Scenic Artist.

The school faculty, administrators, and student body expressed elation at their new mural, and were pleased that it was so nicely executed by "true artists." Two of those artists, Bridget Duffy and Timothy Geisen, are members of the California Art Club, founded in 1909 by William Wendt, who was one of the most important Laguna Beach artists that started the art colony there.

Above: The finished BREAKERS mural in the central courtyard of Laguna Beach High School. Below, left: The blank canvas. Right: Scenic Artist Bridget Duffy with the decorated auditorium building in the distance. Secure Decks and Scaffolding provided and erected six stories of solid decking to accomplish the task safely.





JIM BISSELL ELECTED TO ACADEMY BOARD OF GOVERNORS

AMPAS® Press Release

The Academy of Motion Picture Arts and Sciences® has announced that the Art Directors branch has elected Production Designer Jim Bissell to a three-year term on the Academy's Board of Governors. This is his first election to the Board.

Bissell, who was nominated for an Oscar® in 2005 for *Good Night, and Good Luck.*, is known for his collaboration with director George Clooney, starting with 2002's *Confessions of a Dangerous Mind*, followed with *Good Night, and Good Luck.*, and *Leatherheads*. His other Production Design credits include *300*, *The Rocketeer*, *Jumanji*, *Someone to Watch Over Me*, *Falcon and the Snowman*, and *The Spiderwick Chronicles*.

Bissell is a graduate of the University of North Carolina at Chapel Hill with a BFA in theater. After working in New York and Los Angeles on commercials and low-budget features, he won an Emmy Award® in 1980 for his Production Design of *Palmerstown, U.S.A.* followed by a BAFTA nomination for his Production Design of Steven Spielberg's *E.T. The Extra-Terrestrial*. He later reunited with Spielberg on the films *Always* and *Twilight Zone*. He is currently in pre-production on *1906*, director Brad Bird's first live-action film based on the San Francisco earthquake and fire, still the nation's largest natural disaster, which destroyed more than twenty-eight thousand structures.

Continuing in office as the other two governors of the branch are Set Decorator Rosemary Brandenburg and Costume Designer Jeffrey Kurland.

ROB BLISS, ILLUSTRATOR

In the last issue, the captions for these two sketches at right for *HARRY POTTER AND THE HALF-BLOOD PRINCE* misstated Illustrator Rob Bliss' name. The one at far right portrays the interior of the ocean cave where inferi, reanimated corpses, guard a precious locket. The sketch at near right is a concept drawing of a single inferius. Rob has worked as a conceptual artist and designer with Stuart Craig on most of the Harry Potter films, with Nathan Crowley on *THE DARK KNIGHT*, and with Kirk Petrucelli on both *LARA CROFT: TOMB RAIDER* films. He drew both of these sketches from scratch in Corel Painter at A4 size.



A TRIBUTE TO SIR KEN ADAM— A LIFE IN FILM

Press release from the International Festival of Scenic Arts

The 1st Faculty of Architecture *Ludovico Quaroni* of the Università La Sapienza in Rome will mark the launch of the International Festival of Scenic Arts in Rome on October 26 by conferring an honorary degree in architecture on acclaimed Production Designer Sir Ken Adam. The event organizers wanted to honour Sir Ken with a degree in recognition of his achievements creating environments that are not only part of film history, but have universal appeal, icons of a distinct visual style and architectural sensibility. This is an event without precedent: the aim is to make the festival a regular calendar date, embracing education, research and entertainment, in celebration of the art and science of production design in all its myriad forms.



The afternoon begins with the honorary degree ceremony, followed by a master class held by Sir Ken. As evening falls, a multimedia show will be projected onto the University's imposing façade: a choreographed sequence of large-scale images accompanied by celebrated soundtracks of the most memorable film projects representative of Sir Ken's illustrious career.

Berlin-born Ken Adam arrived in England at the age of twelve, where he studied architecture and served in the RAF during WWII. In 1947, Adam entered the British film industry, functioning as Assistant Art Director on such period pictures as *Captain Horatio Hornblower* (1950) and *Helen of Troy* (1956), and he was a full Art Director for the European-filmed sequences of Mike Todd's *Around the World in 80 Days* (1956). Two years later, he was engaged to work on the first James Bond film, *Dr. No* (1962), succeeding in giving a multimillion-dollar veneer to what was a very economical production. Adam remained with the Bond series until the 1970s, his budget (and his creativity) expanding with each successive feature. Possibly his most remarkable achievement during this period was his design for the Fort Knox vaults in *Goldfinger* (1964): denied access to the Fort's actual interior, Adam had to conjure up the contours of the vault from his own imagination, and the results were so convincing that many impressionable moviegoers believed that the picture had been shot on location. He also had a very productive association with Stanley Kubrick on *Dr. Strangelove...* (1963), with its gleaming and sinister war room. In 1975, Adam won an Academy Award® for his sweeping re-creation of 18th-century England for Kubrick's *Barry Lyndon*, and in 1981 he was given Visual Consultant credit for designing a vast Edward Hopper-style cityscape in Herbert Ross' *Pennies From Heaven* (1991). Among Adams' other notable achievements has been his brilliant literalization of the creepy cartoon world of Charles Addams in 1993's *Addams Family Values*. Sir Ken Adam received his second Oscar® in 1994 for *The Madness of King George*.

PROPERTY COSTUME DRAPERY



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

FilmMaker
Production Services Company

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

www.filmakerproductionservices.com

the gripes of roth

GETTING CREDIT

by Scott Roth, Executive Director



The credit referred to above relates to on-screen credit.

The Guild represents, essentially, four distinct crafts: Art Direction (Production Design), Illustration and Matte Painting, Scenic and Graphic Art, and Set Design and Model Making.

Of the four crafts only one, Art Direction, must be credited on screen according to the Basic Agreement. Thus:

“Whenever and as long as the practice of giving screen credit to any individual (exclusive of the Producer, Director and cast) prevails, the Producer agrees that screen credit shall also be given in a prominent place on all positive prints to Art Directors rendering their services for the production.”

What this language means, in practice, is that the Production Designer on a feature film or long-form television motion picture must receive a single-card credit between the credits identifying the Director of Photography (DP) and the Editor. On a short-form production (sixty minutes or less), the credit will still be between the DP and Editor but need not be on a single card.

The Guild, however, determines whether or not the credit of Production Designer may be used. If the person seeking that credit previously has received it from the Guild, or otherwise can demonstrate a particular amount of relevant experience in the field, then that person will receive the credit. If the Guild does not approve the granting of this credit, the credit Art Director will be given.

The larger implication from all this is that unless you are the lead Art Director on a program (i.e., the Production Designer), you are not entitled, whether as Assistant Art Director, Illustrator, Scenic Artist or Set Designer, to an automatic on-screen credit. However, as on-screen credits are the “currency of the realm” in our industry, what should you do if you are not an Art Director/Production Designer able to claim that credit as a matter of right?

Basically, when you make your deal you should try to negotiate an on-screen credit. It is a fact that even without such a negotiation many shows will, as a matter of courtesy, or good will, or otherwise, provide credit to some or all of our represented craftspersons, as well as to many others. Of course, you can’t assume this will happen, though it might. And too, don’t assume that because you received a non-mandatory credit on a previous show, that entitles you to credit on the next one. Because it doesn’t.

So what’s the lesson here, aside from the fact it’s obviously quite useful to be a Production Designer? Try to get a guarantee beforehand that you’ll get a credit. Will this work? Maybe, maybe not. But as opposed to not trying at all, your chances will be better that you’ll receive a credit if you do make this effort.



PROUDLY SERVICING THE INDUSTRY FOR 35 YEARS



Specializing in

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

Now Selling and Renting Wide Format Printers

SAME DAY DELIVERY
800-866-6601



Culver City
3030 So. La Cienega Blvd.
310.204.1212

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

Agoura Hills
30135 Agoura Rd.
818.575.9565

Westchester
7280 Manchester Blvd.
818.575.9565

lines from the station point

A SCENIC SNAPSHOT

by John Moffitt, Associate Executive Director

Before cameras ever rolled, or images were ever taped or captured for the mass distribution of entertainment, the craft of Scenic Art was practiced by talented artists with brush and tool who painted, carved and sculpted all forms of scenery for carnivals, theaters and even grand opera extravaganzas—from loosely painted sideshow banners to sumptuous and intricately detailed architectural backdrops for lavish productions. Today, ADG Scenic Artists working in Los Angeles, San Diego and San Francisco still ply their skills in the traditional areas, but have added motion pictures, television and other modern forms of entertainment to their repertoires. Although scenic techniques have changed little over the years, the current range of duties that the Scenic Artist may be expected to perform has changed, depending on the contract the artist is working under.



The most extensive range of duties performed by Scenic Artists is under agreements, independently held by the Guild, that cover those employed at the local broadcast networks and theatrical venues where these artists practice all aspects of the craft of Scenic Art. One day the artists might be rolling color, wallpapering or texturing a built set piece, or they could be drawing and painting a scenic backdrop. The next day might find them sculpting or carving a three-dimensional set element, or painting a portrait, or creating a representation of a fine art painting, even lettering a sign or applying a faux finish. They also have jurisdiction over blow-ups, photo murals and transparencies and the painting of all properties used on these productions. They prepare and prime all the surfaces they work on, age their finished product and apply the final protective coatings. In other words, under these contracts, they provide the employer with scenic artwork from soup to nuts.

Artists working under independent scenic agreements held by the Guild also engage in a wide range of scenic duties akin to those at the networks and in theater, with the exception of sculpting. Again embracing all forms of what is generally considered scenic artwork, they apply their artistic talents in a multitude of venues whose business is to entertain and amuse. The list includes amusement parks, themed environments, trade shows, fairs, special events, concerts and theaters.

The IA-held Basic Agreement that covers feature films and episodic television productions has the narrowest definition of duties for Scenic Artists. This is primarily due to the way in which the Hollywood IATSE Locals were formed many years ago, each chartered with a limited and specific jurisdiction applicable to the motion picture industry at that time. The drawing and painting of scenic backdrops and their substitutes is still the primary function of the Hollywood Scenic Artists, but they must also be engaged to draw and paint murals, execute portraiture and figures, create fine art reproductions, and to execute all painting that represents three-dimensional freehand decoration and fine artwork on motion picture sets, props or miniature shots, and in such kinds of work as stained-glass windows, carriages, carousels and similar objects. They are allowed to prepare the surfaces on which they'll work, but aging and applying protective coatings to the finished work are often done by members of other locals—as are carving, sculpting, flat set painting and faux finishes, sign writing, wallpapering, and the painting of properties.

This snapshot of the diverse Scenic Artist jurisdictions, covered by the more than thirty ADG-held and IATSE-held agreements, is intended not only for the many fine artists who work at the craft, but for all of our members and non-members alike who may wish to hire Scenic Artists for their projects.



by Joseph Garrity, AFI Senior Filmmaker in Residence
and Ernie Marjoram, AFI Senior Lecturer

On Monday, June 8, as the school year ended, the American Film Institute's Conservatory held the opening-night reception for its annual Production Design Showcase. The event featured the design work—from renderings to scale set models—of the Conservatory's first- and second-year Production Design Fellows.

First-year Fellows learn to transform designs into reality on a soundstage or location, while adhering to restricted budgets. Fellows develop design skills through classes, workshops and practical set construction, learning traditional drafting methods as well as computer-aided design.

Second-year Fellows design an entire thesis production, while completing an independent design project for their portfolio. The curriculum also includes more advanced classes on set illustration, drafting, model building, budgeting, color theory and the latest digital design. During the course of study, Fellows have the opportunity to meet Art Department professionals during campus seminars and visits to Los Angeles film sets. **ADG**

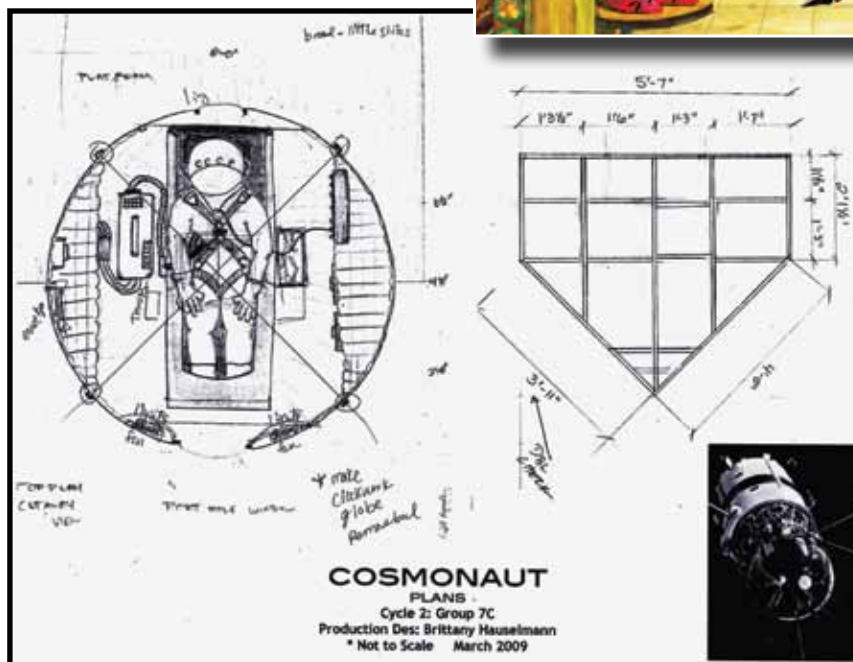
Below, left: At the opening reception of the Showcase, first-year Fellow Nara Yoon displays her year's worth of work. Right: Second-year fellow Carlos Fernandez explains his projects to a Showcase visitor on the soundstage at AFI.

Attracting artists from architecture, interior design, theater arts, scenic design and other related fields, the Production Design curriculum at AFI focuses on the creative process of visually and physically developing an environment that becomes an essential component of the storytelling process. Production Designers must possess a keen understanding of the story in order to create a believable and realistic world on screen.





Above: Carlos Fernandez's (Second-year Fellow – Class of 2009) digital illustration of his design for Bertha's Bunker in FRITZ. He is an alumnus of the auto industry, the military, and Art Center College of Design. Right: Hyo Shin Kim (Class of 2009) studied visual communication design at Hongik University in Seoul. This is a watercolor study of her design for the palace interior in THE RED SHOES, the 1948 British film for which German-born Art Director Hein Heckroth won the Oscar®.



Left: Brittany Hauselmann (2010) received her BA in theater with an emphasis on design from San Diego State University. Pictured here are her concept drawings for her design of the spaceship in the AFI student production COSMONAUT.



Above: Justin Terry (2009) discovered his love of Production Design while studying film at Brooks Institute of Photography. This is his digital illustration of a design for the tent of Mance Rayder, king of the Wildlings' army in his proposed adaptation of A GAME OF THRONES, part of the SONG OF ICE AND FIRE fantasy series. HBO is currently filming a pilot for a miniseries of the project in Ireland.



Above: Aashild (Oz) Nordaas (2009) graduated from the University of Central England in Birmingham with a BA in theatre design. This illustration is a digital composite of her design for a Victorian brothel in 1928 London.



Above: Toi Whitaker (2009) received a BS in theater with a concentration in scenic design from Florida Agricultural and Mechanical University. Her mixed media concept sketch is a design for the math magician's lair from Norton Juster's children's adventure novel THE PHANTOM TOLLBOOTH. Right: Emilie Ritzmann (2010) graduated from the University of Pennsylvania with a BA in cinema studies. Reproduced here is her research and mood board for her design of the factory in EXTRACT, this year's Miramax film actually designed by Maher Ahmed.





Left: Monica Leed's (2009) digital composite of her design for the Mayor's art deco office in *THE CHOCOLATE FOUNTAIN*. Monica has a BA in film and media studies from Arizona State University. Left, center: Miriam Gilbert (2009) has a bachelor's degree in theater from the University of Massachusetts in Amherst. This is a digital composite of her design for voodoo doctor Luke Turner's New Orleans residence from her adaptation of the novel *MULES AND MEN* by Zora Neale Hurston.



Below: Kil Won Yu's (2010) mixed media illustrations for the crime-scene trailer in *SUNSHINE CLEANING*, the 2008 film originally designed by AFI Filmmaker-in-Residence Joe Garrity. Kil Won graduated from the department of Art and Craft of Chung-Ang University in Seoul and has worked for seven years in the Korean film industry.

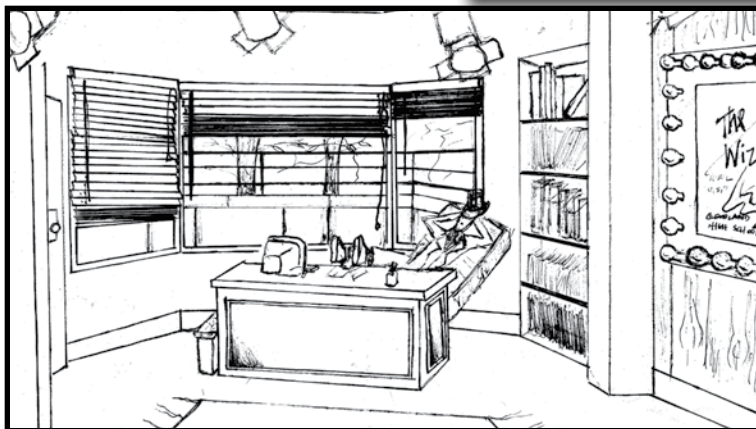


Above: First-year Fellow Anne Costa (2010) studied at the San Francisco Art Institute, Burapha University in Thailand, and Washington University in St. Louis where she earned her BFA in visual communications. This is a mixed media sketch of her design for the main residence in *NAKED AND NUDE*.





Top: Melissa Krystofiak (2009) graduated from the University of Alberta with a Bachelor's degree in Industrial Design. Her digital rendering is a design for the farm/laboratory in *THE CHRONIC ARGONAUTS*. Right: Matthew deMille (2010) is an amateur Production Designer who has helped create and design the genre film *GAMERS: DORKNESS RISING*. This is a digital sketch of his concept for the planetarium in *MAMA'S BOY*, the 2007 film originally designed by Jon Gary Steele.



Left: Christopher Eckerdt (2010) has a degree in communication and literature from Lewis and Clark College in Portland, OR, and has studied at the Northwest Film Center in Portland and the School of Visual Arts in New York. This is his pencil concept sketch for Mr. Kibble's school office in this year's *THE MARC PEASE EXPERIENCE*, originally designed by Maher Ahmad.



Right: Marlana Feehery (2010) is originally from Columbus, TX, and received a BA in theater production and design from Tulane University. This watercolor sketch is her concept for the dream sequence in *EVERYBODY'S FINE*, this year's Miramax film designed by Andrew Jackness.



Left: Harrison Yurkiw (2009) has a degree in film studies and a six-year career working in various capacities in professional Art Departments. This is a digital rendering of his design for the Locust Horde's underground bunkers in his proposed film adaptation of Microsoft's video game GEARS OF WAR.



Left: Beth Van Dam (2009) earned a BFA in painting, media arts and performance from the Minneapolis College of Art and Design. Her mixed media illustration is a design for Sepulchre's castle library in GORMENGHAST, a PBS British miniseries based on Mervyn Peake's fantasy novels.

Right: Second-year Fellow Jenna Anderson (2009) earned her BA in film from Full Sail University in Winter Park, FL. Reproduced here is a digital illustration of her design for the parlor in Truman Capote's OTHER VOICES, OTHER ROOMS.



Left: Eric Jihwan's (2010) white model of his design for the main character's boudoir in DIVA. Eric is a graduate of Hanyang University in Seoul with a BA in industrial design and visual communication.

Right: Lily Shapiro's (2009) digital illustration of her concept for Herod's palace in SALOME. Lily majored in architecture at Mt. Holyoak College and did further study in that field at Harvard and Columbia Universities.



Above, left: Katie Wheelock's (2010) mixed media illustration of her design for Floyd's Bar in THE MOGULS, the 2005 film originally designed by Bob Ziemicki. Katie recently graduated from San Diego State University with a BA in Theater with an emphasis in design. Above, right: Nathan Bailey (2010) graduated from the theater design program at Baltimore School for the Arts. This class project is his mixed media illustration of his design for Zack's childhood bedroom interior in the 2005 English film NEVERWAS. Left: Erika Walters (2010) is a Southern California native who earned her BFA from the Rhode Island School of Design. This charcoal sketch is her design of the library in THE THREE LIVES OF JOAN.

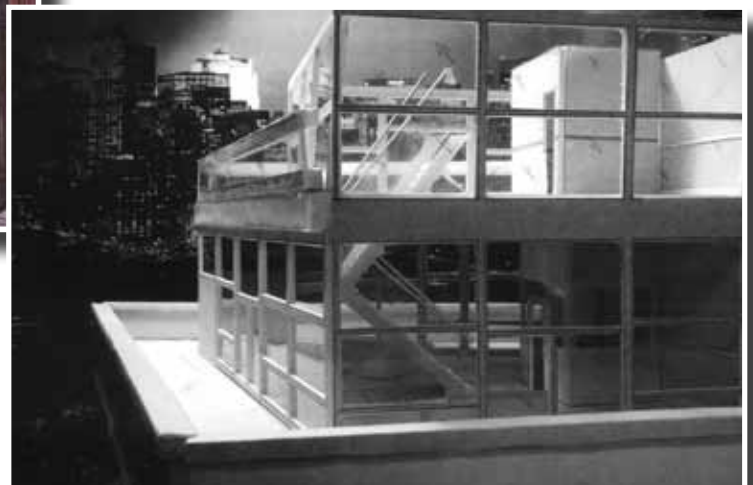


Left: Emily Kwong (2009) was born in Hong Kong but raised in Singapore. She has a bachelor's degree in filmmaking from the North Carolina School of the Arts. This is a storyboard of a scene in *SAMPAN GANGSTER*. Below: Colleen Larson's (2010) watercolor sketch of her design of an apartment interior for *IN THE COMPANY MEN*. She is an architecture graduate of the University of Notre Dame.

Below: Eun Kyung Nam (2010) graduated from Seoul Women's University with a BFA in ceramic and fiber arts. She studied set design in the SBS Broadcasting Academy there, and film production at Brooklyn College. This is her mixed media illustration of her concept for Dr. Klink's Office in *SPEAKING OF SEX*, originally designed by Joe Garrity.



Right: Nara Yoon (2010) is a 2007 graduate of FIDM in Los Angeles in Visual Communications. This white model is her design for Juno's New York City penthouse apartment in *THE GOVERNESS*.





EXT.
HOSPITAL
NIGHT



by Dave Blass, Art Director

CARTER and the staff race into the ambulance bay as the wounded begin to flood into the hospital. Sirens announce more ambulances on the way.

Just another night at the hospital ... but it wasn't just another night, it was the last night. It was the end of an era. It was the last shot of *ER*, a show that for fifteen years had come to exemplify the best in television. In its heyday, it pulled in twenty-five million viewers each week and won one hundred and sixteen Emmy® awards. And now, the pulse was getting faint.

A big, wide establishing shot of the hospital. Now for any typical television show or film, a big, wide establishing shot of the main location is, well, pretty common. It's usually something you see in the first couple of minutes; but here we were, fifteen seasons later, and there had never been a single big, wide establishing shot. For the run of the show, the ambulance bay on the Warner Bros. lot had served as the main exterior of the series. From George Clooney to John Stamos, the cast had wandered the halls and ventured out into the Chicago-like backlot, but never had a full exterior shot been attempted. As the final episode was nearing, it seemed the time had come to end where many shows begin: a big, wide establishing shot.

For a show that set its style in 1994, just after the dawn of big-budget computer imagery (*Jurassic Park* was released in 1993), the technology was normally kept on the operating table. Although the show had featured some amazing digital sequences over the years, there was no set digital pipeline. The ripple of change came swiftly, however, when, after three hundred and twenty-four episodes of shooting on four-perf 35mm, the last seven episodes were scheduled to be shot with the Red One™ digital camera. Bigger ideas began to develop for the final episode.

Production Designer Charlie Lagola, who had designed the series for the last six years, brought me in as an Art Director on these last episodes to help him pre-visualize several key new sets. One of these—the final shot—was huge, not just in scale, but in importance, and Charlie wanted to make sure his vision of this single complete image of the hospital was executed with as much precision as possible.

Director Rod Holcomb had taken a still photograph

Previous spread: A SketchUp® model by Dave Blass of the ambulance entrance to *ER*'s hospital. The illustration reveals a combination of drawn elements and texture-mapped photographs of the backlot street. Additional building height has been modeled, along with a moving elevated train. Below: The backlot New York street at Warner Bros. in Burbank has been home to the ambulance entrance of the fictional County General Hospital, set in Chicago, since the debut of the series in 1994.





of the backlot ambulance bay street that extended back to include the elevated train tracks and surrounding buildings. Charlie worked with him to design the shot and the overall look of the hospital and its surrounding area. Was there a skyline? How tall was the actual hospital? What would its architectural features be? And how would we blend the real with the digital?

Using SketchUp® to create the shots building blocks, I started with the basic blueprints provided by Set Designer Eric Warren, and then I pulled up a Google Earth Photo of the lot to use as texture, and help with layout. From there it was just a matter of point and shoot ... and shoot ... and shoot. With a ladder and a still camera, I took parallel-axis views of the entire street that would be included in the shot. I dumped these images into Photoshop® and composited them into JPG textures that were then imported into SketchUp.

For me SketchUp works like a free-form foam core

model. You cut, you paste, you move, you adjust. It's not about the minutia; it's about the form, the feel, the look. From Eric's blueprints and my photos I created elevations of the backlot street and the ambulance bay. The important thing to remember is that this is television, not pre-vis for a 2009 *Avatar* or even a 1994 *Jurassic Park*. We had to get all of this done in two days and deliver it to the producers so that we could meet the new network deadlines. Charlie showed me some reference thumbnails of the top of the building and decided to use the rail of the elevated train as the matte line between the CGI and the backlot street. The train would be added as a separate element in the digital shot. The elevated train trusses that had seen fourteen seasons of use would finally see a train.

Some molding on the top of the buildings, a window here, a lamppost there, let's add a sign, make it bigger, and it's time to show the producers.

Above: The Google Earth image of the Warner Bros. backlot reveals what a wonderful new tool it is for designers to lay out location plans. A few dimensions, and a tracing of the image, are all that is needed for a quick, and quite accurate, spotting plan. Below: Parallel axis photographs, spliced together in Photoshop®, of the south side of the street shown in the photograph on the opposite page.





So there we stood on the shooting site with a laptop, a five hundred dollar program, and the final shot of one of the most successful programs on television. Hi-tech at its best. Yes, I was wishing I had upgraded my RAM, video card ... and everything else. Damn the disappearing kit rentals. Using the SketchUp version 5 Film and Stage plug-in (no, they don't have a version for the current SketchUp 7, you have to retrofit), I plugged various lenses and heights into SketchUp. "What if we use a 24mm at six feet. Wait, what about an 18mm at three feet? A flurry of thoughts and ideas flowed continuously as we walked through the shot frame by frame. Though the plug-in works, it has its bugs in version 7, but I managed to avoid the spinning beach ball of death, and we locked down the final shot of the series. Charlie spoke with Sam Nicholson at Stargate Studios (who would be doing the final VFX work for the shot) and they tweaked the design. He talked, too, with director of photography Arthur Albert about lighting nuances, both on the practical set and on the set extension.

For a five hundred dollar program, SketchUp is exceptionally versatile. It's cross-platform ability allows you to export your model in a variety of vector formats that can then be imported into Illustrator (as an EPS), Maya®, Vue, 3D Studio Max® (OBJ), or Autocad® and Vectorworks® (DWG). I provided Stargate with a variety of files on a disk, and then headed back to the drawing board ... or the Wacom tablet as it has become.

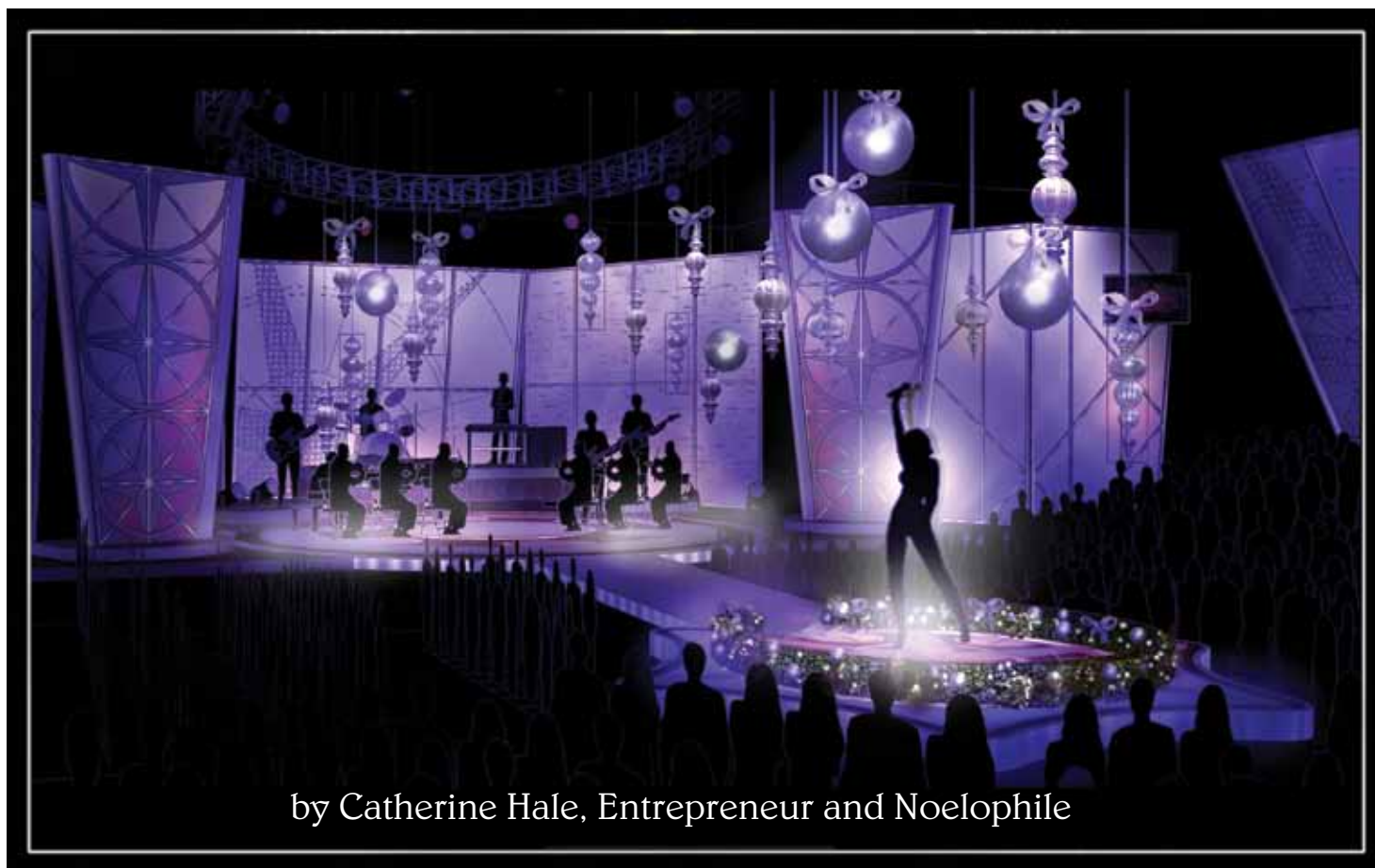
Over the next day I worked with Charlie, adding nuance and details to the buildings, the skyline and their surroundings. The shot would start in the ambulance bay and pull out to reveal the complete set. I wanted to do the moves in either Motion or Antics to add some people and ambulance movement, but there just wasn't time, so I used a simple SketchUp animation export that worked fairly well to do what pre-vis needs to do: to convey the idea of a scene and its motion, to get everyone on the same page in terms of angles and camera movement, and to help Stargate create a precise budget for the shot.

I refined the pre-vis and created a nighttime sketch of the hospital exterior, dumping the final SketchUp image into Photoshop. I then did some test renders with my renderer of choice, IDX® Renditioner, but that program flattened the lighting more than the sketch feel I was looking for. Staying in Photoshop, I added some highlights, shading, and filters using my Wacorn Cintiq® and created a final idea of what we were looking for. In just two days, Charlie and I took a snapshot and turned it into a full-motion pre-vis for the epic ending to an amazing show. **ADG**



©Warner Bros. Television

Opposite page: Four stages, from top to bottom, showing the evolution of the SketchUp model of the hospital's ambulance entrance, alley and loading dock, beginning with a photograph of the backlot set and progressing to a full three-dimensional model of the existing set and dressing. This page, top: The completed SketchUp model of the hospital, including height extensions to it and the adjacent building, and a moving elevated train. Above: A screen capture from the finished shot reveals the additional skyline, added by Stargate Studios, and a view for the first time of the entire County General Hospital.



by Catherine Hale, Entrepreneur and Noelophile

Cathy Christmas

Above: A sketch for a Faith Hill production number for A HOME FOR THE HOLIDAYS on CBS. Production Designer Brian Stonestreet modeled the set in SketchUp®, imported it into Photoshop®, and completed this presentation rendering there. You can see more of Brian's work at BrianStonestreetDesign.com.

In 1990, my Christmas-decorating company, Santa Claus Productions, decorated the Beverly Hilton Hotel, three Hyatt Regencies, a renaissance hotel, the Los Angeles Country Club, the Riviera Country Club, twenty-two office building lobbies and one estate in Brentwood, all in twenty-one days. I was thirty-eight years old and realized that this "part-time" job would surely do me in before I was fifty, so I began thinking of other ways to use my Christmas decorations.

My cherished friend and adopted uncle, writer-comedian, Bill Dana ("My name ... José Jimenez"), suggested I send postcards to Art Directors and Production Designers offering to rent my decorations as props for television and features. I followed his advice and immediately, the Almost Christmas Prop Shoppe took off. I became known

as Cathy Christmas and I focused on providing the entertainment industry with everything required to create the holiday season. Now, each year I get to purchase new trendy decorations and traditional favorites as well, and today our inventory is estimated at twenty-five thousand items including mechanical Santas and elves, a golfing Santa, and spinning pandas and carolers from around the world. We collect vintage ornaments from the 1950s and reproductions from 1890 to 1925.

Last Christmas, I had great fun assisting Production Designer Brian Stonestreet with *A Home for the Holidays*, a Christmas music special starring Melissa Etheridge, Faith Hill & Keyshia Cole. Brian describes the process: "We went over to Cathy's shop, put together some renderings of what she had available to work with and then Cathy

elaborated on them. It was a very short turnaround. I didn't know she had such a huge stock. All of her rooms were themed and her staff were super friendly and collaborative. We gave them the scope of our ideas and let them run with it. They came up with really terrific stuff." Under the direction of Art Director Scott Welborne (who was a delight to work with) we created one hundred and eighty feet of twenty-four-inch wide, extra thick garlands with red-and-gold balls and white lights. We then added twenty-two solid-red matte satin ball garlands, along with twenty-two solid-gold matte satin garlands which were wrapped around the extra-wide garlands so the ornamentation would be seen on all four sides. The design of the swags from Brian made an awesome backdrop.

three) to locations throughout the United States and parked them there, sometimes for up to six months at a time. We leave the key, and Art Department crews can work out of the trailer. We then return when the project is done and drive the trailer(s) home.

A few years back, when we designed and decorated the stage at Universal for Anita Baker's tour, her Santa failed to appear at the last minute. We were able to supply her with a live Santa, and she loved him so much that we agreed to decorate the stages for her in Oakland, Washington, Chicago and Minneapolis. That was such a great experience because we could use our crew of resident decorators that are on call to set everything up for films and television shows ... and they are quick!

Below: Another Stonestreet sketch, this time for Melissa Etheridge's production number for the same show. It was taped on Stage 8/9 at RenMar Studios on Cahuenga Boulevard in Hollywood. RenMar is one of the town's oldest standing film studios, beginning life in 1915 as Metro Pictures Backlot #3.



The Almost Christmas Shoppe has an apartment with a staff member living on site, so it can offer 24/7 service Monday through Friday with production rental packages. They can provide just what you might need when the Director changes his mind, any time, day or night. They are open on the weekends by appointment, however there is usually someone there a few hours each day. Stop by anytime.

For Faith Hill's set we overlapped two plain twenty-four-inch garlands and then added a third garland on top already decorated with shiny and matte silver balls, silver birch branches and silver matte pine cones. The decorated garland on top had white mini-lights throughout and on each side we added white C-7 lights to help show off the silver decorations.

Santa loves to travel, so we are launching a new division this season. We're calling this new adventure, **SantaWillTravel.com**. We have purchased a fleet of trailers with lift gates and side doors and we have delivered a full trailer (or two or

What was once a seasonal business, has now turned into a year-round store. We have added a fresh floral division with two wonderful designers, Maria Elena Dios and Heather Manley. Christmas arrangements will be available soon so take a look at the Christmas Special link on our website for pictures of our standard designs. Weddings are also quick and simple for us at the North Pole.

We welcome all of you to visit us anytime and hope you have wonderful holidays all year round. May the Spirit of Christmas be with you! **ADG**



It Takes a VILLAGE

by Suzanne Parker, Publicist, Murray Weissman & Associates

This page: The real-life dollhouses of THE PRISONER Village. These A-frame houses are actually holiday homes in the resort town of Swakopmund on the coast of Namibia. Built in 1958 in a Baltic North-German style, and completely surrounded by desert, the conformity of these houses was ideal for the Village; they were all rigidly lined up on a diagonal plan.

Redesigning a classic is always daunting, especially one as revered and beloved as *The Prisoner*, the British 1960's cult hit series starring and co-created by Patrick McGoochan. Production Designer Michael Pickwood tackled the challenge head-on when he reinterpreted the enigmatic Village for the upcoming six-part AMC miniseries.



The Prisoner follows an unnamed man who awakes to find himself held captive in a mysterious seaside village, isolated from the mainland by mountains and sea. The Village is further secured by numerous monitoring systems and security forces, including a giant balloon called Rover that captures those who try to escape. The agent (portrayed this time around by Jim Caviezel) encounters the Village's population, hundreds of people from all walks of life and cultures, who seem to be tranquilly living out their lives with no thought of a world outside the Village. Cabs and busses only travel within the Village; telephones make only local calls. The residents do not use names; they have each been assigned a number, related to their importance in the Village's power structure. Caviezel's character discovers that he is Number Six, and soon meets Number Two (played by Ian McKellen), the Village's chief administrator and proxy to the unseen Number One. Six struggles to discover the truth behind the Village, and most importantly, how he can escape. Distrusting anyone

involved with the Village, he remains defiant to authority while concocting his own plans to escape or learn more about the Village.

Pickwood had watched the original television series, and remembers that it created a feeling of strangeness that stuck with him after the show ended its seventeen-episode run. The Village is a real place, yet it still seems eerie and strangely unreal, similar to *The Stepford Wives*. The original series used Portmeirion as its location, an Italianate resort village in Gwynedd, on the coast of Snowdonia in Wales. Pickwood sought to create a different, even stranger, Village of "real-live dollhouses with people living in them."

Shot in Swakopmund, Namibia, and Cape Town, South Africa, the settings combine German, African and Anglo-Dutch influences, which Pickwood describes as "a mixture of strange realities." He says this is, "the same sort of attitude that prevailed throughout all the sets, that if you muddle things

This page: The Solar Café, Michael Pickwood's favorite set, which he describes as a mix of a French bistro bar, an American diner and a German teahouse. This café is the Village's social meeting place, built from scratch in Swakopmund by Pickwood and Art Director Claudio Campana. Their goal was to create something that was utilitarian, yet very pretty, so as to attract the people of the Village to commune there. The colors are pastel shades—off greens and off reds—which Pickwood describes as "soft and calming."



This page: Interior of The Palais, where the character Two, played by Ian McKellen, lives. The Palais is meant to be lavish, but at the same time, very simple. The set was built in a studio, rather than filmed on a location, to achieve this simple look that Pickwood sought. The set was later converted to a large bedroom, an exterior that was part of The Palais gardens, and the cellars. The Palais, and also the New York interior scenes, were filmed on soundstages in Cape Town.

up a bit, nobody quite knew where they were, but they felt slightly familiar.”

Similarly, while the time period is present day, and the technology is very advanced, all of the settings have a retro 1960’s look, because, says Pickwood, “to a lot of people, that’s quite old fashioned. It’s quite a dominant period and understood to be safe and comfortable.” Even the cars, trucks and buses have a sort of timeless, mid-century feel—are they 1940s, 1950s, 1960s, and just what are they, anyway?

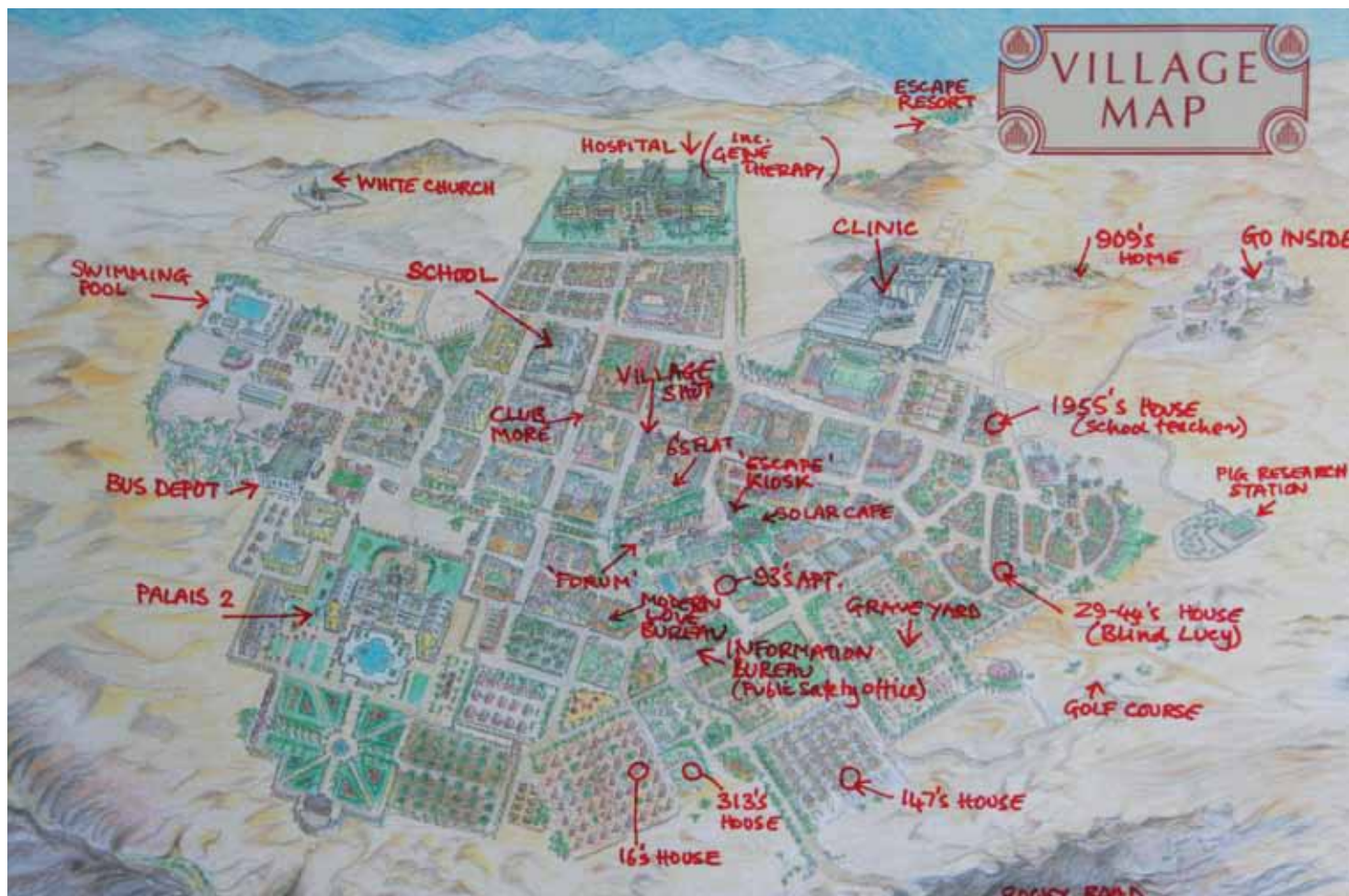
While the original series of *The Prisoner* was influenced by the Cold War politics of the time, this reinterpretation reflects twenty-first century concerns and anxieties—identity theft, security and surveillance, privacy—while also showcasing some of the same key elements—Orwellian paranoia, liberty, mind control—seen in the enigmatic original. The underlying theme of both series pits individualism against collectivism.

For the color palette, Pickwood aimed for strong, but muted colors; solids rather than patterns. The

cars in the Village are often black, gray, or a terra cotta red, and the streets are a grayed-yellow that looks painted, and has no traffic markings on it.

A great challenge for many films shot overseas is creating believable American cities. *The Prisoner* was no exception, but a few blocks of Cape Town were redressed to make quite an acceptable New York City. Pickwood sought to contrast the palette here to achieve an urban look, very real and sharp. The natural colors of the materials—steel, brick and concrete—make color less important.

Pickwood’s favorite set, the Solar Café, mixes together a French bistro bar, an American diner and a German teahouse to create a pleasant area where everyone in the Village gathers. The set was completely designed and constructed in Swakopmund, Namibia. He used the same tables, seats and lamps that were used in the New York diner scenes before Six arrives in the Village, just painted a different color. Says Pickwood, “Everything is like a strange dream to these characters, where they feel like they’ve seen the location before, but are not able to place it in their minds.”



The set for the Two's home, The Palais, was constructed and shot at Waterfront Studios in Cape Town, South Africa, which allowed Pickwood to build much larger sets and stage the shots the

production was unable to get in Namibia. The Palais was then revamped, redressed and modified for many other scenes, including Two's bedroom, a cellar and gardens. **ADG**



Top: An important prop, the map of the Village, was drawn by Pickwood. He describes it as a "child's map, because a real map would show you how to escape." This image was put on T-shirts, mugs, aprons, etc. and sold in all the local shops in the Village. Above: One of the earth's oldest and least populated deserts, the Namib, surrounds Swakopmund and makes it impossible for Six to escape from the Village.



Scenic Artists & Illustrators—1938

A Tribute to One of
Hollywood's Greatest Teams

by Joseph A. Serbaroli, Jr.



Opposite page: The Scenic Art Department of Twentieth Century-Fox in 1938 posing on the sidewalk in front of the department's building. The white building in the background housed the executive offices. Left to right standing: #4 – Gilbert Riswold, #5 – Emil Kosa, Jr. (?), #6 – Menrad von Muldorfer (?), #12 – Fred Sersen, #14 – Ray Kellogg, #18 – Jimmy Gordon, #21 – Hector Serbaroli. Left to right sitting: #2 – Elbert McMannigal, #3 – Joseph Serbaroli, Sr., #4 – J.B. Allin, #5 – Wally White, #9 – Bill Abbott, #10 – Herb Schoellenbach, #13 – Bud Fisher, #15 – Al Irving. Also believed to be in the photo, but unidentified are Matte Artists Clyde Scott, Max de Vega, and Ralph Hammeras. Left: Matte painting in the Scenic Art Department in 1938. The matte in the foreground left is a movie theater marquee for HOLLYWOOD CAVALCADE (1939). Partially hidden on the right is H.E. Serbaroli painting the statue of Queen Victoria for THE RAINS CAME (1939).

Have you ever picked up a fascinating photograph and turned it over, only to find that there was no identifying inscription on the reverse? It's a shame, isn't it? Photographs without names or dates are bound to end up in the trash someday if they can't be recognized. On the other hand, if we can link some names to the faces, the photos suddenly have meaning. They tell stories and bring the past to life, allowing us to rescue bits of history from the dreadful jaws of obscurity.

While researching my grandfather's life in the film industry (see *PERSPECTIVE* October–November 2008), I stumbled across some intriguing images of Twentieth Century-Fox's Scenic Art Department from 1938, during Hollywood's golden age. I was at the Academy of Motion Picture Arts and Sciences® in the Margaret Herrick Library, when I pulled a rare copy of Fox's employee newsletter titled *Close-ups*. Although printed in low resolution, the pictures I saw of the studio's Scenic Art Department simply blew me away. Besides finding an image of my grandfather in a group photo, I was completely surprised to see my father in the same shot, at age twenty-one. Excitedly, I brought it back to New York to show my dad, who was then ninety years old. He told me he worked at the studio for about

three years. When he laid eyes on the photocopy of the June 1938 issue (Vol. 2, No. 8), he smiled. He hadn't seen it in almost seventy years. When I asked if he knew the other men in it, he glanced at me and frowned as if to say lovingly, "Of course I can, dummy." Taking a closer look at the poor photocopy, in his weakened voice he began reeling off their names. "That's the department head, Fred Sersen; there's J.B. Allin, Herb Schoellenbach, Al Irving, Bill Abbott, Ray Kellogg."

"Dad, slow down," I said, "I can't jot down names that fast."

In a visual medium like films, it's ironic that the faces of the players on the other side of the cameras are mostly unrecognizable today. The names of department heads like Fred Sersen are known, but it is difficult to find pictures of them, and almost impossible to find photos of some of the Art Directors from the 1930s and 1940s. Strange, isn't it, that in this great American art form, the faces of those who created so many extraordinary illusions are so elusive today.

As I sat and took notes, I realized that my father, this elderly man who then was in 1938 the



Above: The artist Hector Serbaroli painting a full-length oil on canvas of H.B. Warner for *THE RAINS CAME* (1939), the Twentieth Century-Fox film nominated for six Oscars including best Art Direction. It won the Oscar for best Special Effects.

youngest in the group, was now probably the last man on Earth who could identify so many faces in one of Hollywood's greatest Scenic Art Departments. Shortly after he passed away in 2007, I was sorting through some old family files and came across photographs of some of the same images taken inside and outside of the Scenic Art building at Fox. These were sharper than the photocopy I obtained from the library and included a few pictures that were not used for the newsletter.

The 20th Century-Fox Scenic Art Department had arguably the most impressive single group of artists at any studio in the 1930s and '40s, notably the Czech-born Department Head Fred Sersen, his compatriot Emil Kosa, Sr., and Kosa's son Emil, Jr., Clyde Scott, Ralph Hammeras, Fitch Fulton, and Hector Serbaroli. While RKO was becoming known as a producer of horror films and Warner Bros. was turning out gangster films by the dozens,

Darryl Zanuck's crew at Twentieth Century-Fox was gaining a reputation as Hollywood's finest producer of historical and costume films. With superstars like Shirley Temple, Tyrone Power and Loretta Young in many of the lead roles, they created memorable epics like *Café Metropole* (1937), *Lloyds of London* (1937), *Heidi* (1937), *In Old Chicago* (1938), *Suez* (1938), *The Little Princess* (1938), *Alexander's Ragtime Band* (1938), *Hound of the Baskervilles* (1939), and dozens more. Owing greatly to the magic of this department, their scenes were masterful works of authentic period settings. The members of the department were not just Production Illustrators or Matte Artists in those days, but instead did all types of imaginative work including animation, portraits, murals, composites, miniatures and trick shots, much of which is done today with computers. It was a true collaborative process in which many disciplines worked in concert to conceptualize scenes and then make them come to life on the big screen.

During the Academy Awards® ceremony in February of 1940 at the Ambassador Hotel's Coconut Grove, Fox's production of *The Rains Came*, starring Tyrone Power and Myrna Loy, went up against what was perhaps the finest group of films ever put together in a single year. Competing in the various categories were *Gone With the Wind*, *Mr. Smith Goes to Washington*, *Wuthering Heights*, *Of Mice and Men*, *Stagecoach*, *Love Affair*, *Beau Geste*, *The Hunchback of Notre Dame*, *The Wizard of Oz* and others. Although *Gone With the Wind* garnered many of the awards, *The Rains Came* was nominated for six Oscars®, including best Art Direction, and won Fred Sersen and his department the Oscar for best Special Effects.

As a tribute to these men, I've compiled some brief information about the talented members of this Scenic Art Department based on notes from my dad and from various other sources. Most of them appear in the 1938 group photo. Some of the younger members of the team were drafted into the military a few years later either before or during World War II, which left the department short-handed.

Fred Sersen (1890–1962) was the soft-spoken, cigar-smoking head of the Scenic Art Department for more than thirty years. He joined Fox in 1918 at the end of the silent era, and was one of the giants in pioneering scenic special effects for hundreds of films. He was a well-known watercolorist and an active member of the Los



Angeles art community, who executed some of the paintings on the walls of the Fox commissary, including the large caricature of Will Rogers with Blue Boy, the prize pig from *State Fair* (1933). According to an article in the *Los Angeles Times* on December 3, 1944, he would occasionally close the department early and take his Matte Artists on sketching trips "to refresh their eyes and see how nature really looks." During his lengthy career, he was nominated for nine Academy Awards and won two. He served on the Board of Directors of the Painters and Sculptors Club of Los Angeles.

Ray Kellogg (1905–1976) was a Matte Painter and Sersen's right-hand man, working on well over a hundred films including *Les Miserables* (1952), *Snows of Kilimanjaro* (1952), *The King and I* (1956), and *Cleopatra* (1963). During World War II, he was a cameraman in the U.S. Army and shot most of the footage at the Nuremberg war crimes

trials. Much of his early work before 1949 was uncredited. He took over as head of the Scenic Art Department in the early 1950s when Sersen retired.

Bud Fisher, Mike Farley and Dave Preston were called business managers.

Al Irving, Jimmy Gordon, Atillio "Til" Gabbani (1909–1988), **Harry Dawe** (1900–1989), **Paul Mohn** and **Billy Abbott** were all special effects cameramen.

Wally White and **Dick Fritch** were film editors.

Fitch Fulton (1879–1955) was a talented painter who worked for years at Twentieth Century-Fox, but was probably best known for the special effects he did for RKO and Selznick classics like *Gone With the Wind* (1939), *Citizen Kane* (1941), and *Mighty*

The photography lab of the Scenic Art Department in 1938. Left to right: Elbert McMannigal, Herbert Schoellenbach, J.B. Allin.



This page: Wally White, Ray Kellogg, Bud Fisher and Al Irving examining some of the Technicolor film.

Joe Young (1949). Born in Nebraska, he studied at the Art Students League of New York City and the Art Institute of Chicago. He then did set designs for a theatrical company in Denver for a few years before coming to San Francisco in 1913 to design the Western Pacific & Rio Grande Railroad exhibit for the Pan Pacific Exposition. He then moved to Los Angeles in 1916. Fitch served as president of the Painters and Sculptors Club of Los Angeles from 1926 to 1927, and was a member of the Academy of Western Painters, the California Watercolor Society and the California Art Club. He garnered many medals and distinctions in art competitions, and was was the father of John P. Fulton (1902–1966), the head of Universal's, and later Paramount's, special effects departments.

Sol Halperin (1902–1977) was a cinematographer who was born in Newark,

New Jersey, and began working at Fox in 1928. He did process photography and transparency projection, and was second unit director for *The Rains Came* (1939). He was nominated, along with Fred Sersen, for Special Effects on *Captain Eddie* (1945), and served two terms from 1966 to 1973 as president of the American Society of Cinematographers.

Ralph Hammeras (1894–1970) was a special effects pioneer and one of the finest artist-inventors in the film industry. Born in Minnesota, he began his career as a landscape painter, and studied at the Art Institute of Chicago. He came to Los Angeles in 1914 and worked for an astounding forty-seven years at Twentieth Century-Fox. While there, he developed the rear-screen process technique. He started to paint glass shots for silent films in the early 1920s, and worked on A

Connecticut Yankee (1931), *In Old Chicago* (1937), and *Suez* (1938). He was nominated for three Oscars and worked interchangeably as a special effects cinematographer and a Matte Artist. Well known for his landscapes, he often made painting trips to the High Sierra and the desert between Palm Springs and Banning. He was also on the Board of Directors of the Painters and Sculptors Club of Los Angeles.

Emil Kosa, Sr. (1876–1955) was a Matte Artist hired by his friend and Czech compatriot, Fred Sersen, in the 1920s. Kosa immigrated from the Austro-Hungarian Empire to the United States with his four-year-old-son Emil, Jr., in 1907. The pipe-smoking gentleman was a gifted painter, mostly self-taught, who served as a mentor to some of the younger Fox artists. He was a dedicated father, who made sure that his son received the finest art training.

Emil Kosa, Jr. (1903–1968) was the son of Emil Kosa, Sr., who got him the job in the Fox Scenic Art Department in 1933. Born in Paris, Emil Jr. was sent to study art at the Prague Academy and later continued his education at the California Art Institute in Los Angeles (1927) and the Ecole des Beaux-Arts in Paris (1927–1928). He is credited with having designed the iconic 20th Century-Fox searchlight logo, based on a design he had done in 1933 for 20th Century Pictures before they merged with Fox Film Corporation in 1935. His most famous matte painting is probably the ruined Statue of Liberty at the finale of *Planet of the Apes* (1968). He worked at the studio for more than thirty years, eventually winning an Oscar for best visual effects on *Cleopatra* (1965). He was also a Board member of the Painters and Sculptors Club of Los Angeles, and a member of the National Academy of Design and the California and American Watercolor Societies, among other art organizations.

Menrad von Muldorfer, Max de Vega and **Gilbert Riswold** were Matte Artists, all of whom worked for many years at Twentieth Century-Fox. Riswold was a well-known magazine illustrator who designed the Mormon Battalion monument located on the Salt Lake City, Utah, Capitol grounds.

Herb Schoellenbach was a German-born photographer who headed the photo laboratory at Fox and was responsible for the special effects photos used on many productions. Elbert McMannigal and J.B. Allin were his lab technician assistants.

Clyde Scott (1884–1959) was a prolific landscape painter and Matte Artist. Born in Iowa, he studied at the Boston Art School and moved to Mill Valley, CA, in 1910 and to Hollywood in 1930. He worked for Twentieth Century-Fox for more than fifteen years, leaving in 1953. He was an active member of the Los Angeles art community, and president of the Painters and Sculptors Club of Los Angeles from 1936 to 1938.

Hector Serbaroli (1881–1951) was a painter who trained at San Michele in Rome. He moved to San Francisco in 1914 to work on the Pan Pacific Exposition and later worked for William Randolph Hearst doing interior decorative work on Hearst's Castle at San Simeon. The most versatile of the group, he could paint and draw in virtually any medium. He began in Hollywood in 1927 at First National, and later worked for Warner Bros., RKO and Paramount, painting landscapes, still lifes, backdrops, title plates, and portraits of Hollywood's great stars. He did the more difficult matte shots for well over a hundred films between 1927 and 1945, and painted the large portrait of Darryl Zanuck on the wall of the Fox commissary. He was also a member of the Painters and Sculptors Club of Los Angeles. Like Kosa, Serbaroli was able to get his son Joseph a job in the Scenic Art Department in 1937, but his son left after about three years.

Joseph Serbaroli, Sr. (1916–2007) assisted with many of the Twentieth Century-Fox productions from 1937 to 1939. Like many of the young men in the studios, he was drafted into the Army in 1941. His service included assignment to Gen. Patton's 3rd Army in Europe. More importantly, he was my dad and was chiefly responsible for keeping this bit of Scenic Art history from falling into obscurity. **ADG**

If any of our readers can identify any of the other faces in the group photo, or the other photos in this article, would you please contact the editor at perspective@artdirectors.org.

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 July and August by the ADG Council upon the recommendation of the Production Design Credit Waiver Committee.

FILM:

Maher Ahmad – ZOMBIELAND – Columbia
William Arnold – MEET THE PARENTS 3 –
Universal
David Brisbin – THE TWILIGHT SAGA:
NEW MOON – Summit Entertainment
Gae Buckley – THE BOOK OF ELI – Warner Bros.
Franco Carbone – THE EXPENDABLES –
Nu Image
Maria Caso – BLACK SOULS – MGM
Michael Corenblith – THE BLIND SIDE –
Warner Bros.
Dante Ferretti – SHUTTER ISLAND – Paramount
Darren Gilford – TRON LEGACY – Walt Disney
Tim Grimes – STONE – Nu Image
Thomas W. Hallbauer – MONSTER MUTT –
Monster Mutt, LLC
Steven Jones-Evans – UNTHINKABLE –
Unthinkable, LLC
Kara Lindstrom – DEAR JOHN – Screen Gems
Stephen Lineweaver – THE SPY NEXT DOOR –
Lionsgate
Patrick Lumb – A NIGHTMARE ON ELM STREET –
Warner Bros.
Thomas G. Meyer – JONAH HEX – Warner Bros.

Ida Random – CHARLIE ST. CLOUD –
NBC Universal
Seth Reed – HIGH SCHOOL – HS Film, LLC
Jan Roelfs – GET HIM TO THE GREEK –
NBC Universal
Sharon Seymour – THE MEN WHO STARE
AT GOATS – Overture Films
Christopher Tandon – MOTHER AND CHILD –
Mother and Child Productions

TELEVISION:

Carlos Barbosa – 24 – 20th Century Fox
Richard Berg – MODERN FAMILY –
20th Century Fox
Jerry Dunn – I'M WITH THE BAND –
Disney Channel
Richard C. Hankins – PRIVATE PRACTICE – ABC
Donald Lee Harris – GREY'S ANATOMY – ABC
Michael Hynes – RUBY AND THE ROCKITS –
ABC Family
Corey Kaplan – DARK BLUE – TNT
Doug Kraner – DARK BLUE (pilot) – TNT
Cabot McMullen – COUGAR TOWN – ABC
Alfred Sole – CASTLE – ABC



DOUG DREXLER

Doug Drexler's illustration of the USS Enterprise was uncredited when it was used in the last issue to illustrate the Star Trek Film Society screening, one of the best attended in the history of the program. Drexler was born in New York City and is a designer, sculptor, illustrator, and an Academy Award®-winning makeup artist (*Dick Tracy*, 1990). A first-generation *Star Trek* fan, as a young man he was prohibited from watching television on school nights. He managed, however, to persuade his parents to allow him an hour's viewing a week, for *Star Trek*. He has worked on various *Star Trek* projects for seventeen years as a makeup designer, Scenic Artist, Senior Illustrator, and visual effects designer. He is married to *Enterprise* food stylist Dorothy Duder.

membership



WELCOME TO THE GUILD

by Alex Schaaf, Manager
Membership Department

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

Art Directors:

Richard Fitzgerald – PRIEST – Sony Pictures/Screen Gems
Kara Lindstrom – DEAR JOHN – Screen Gems
Grant Major – THE GREEN LANTERN – Warner Bros.
Raymond Pumilia – DEAD OF NIGHT –
Don Production Co., LLC
Matthew Russell – JINGLES – Mark Burnett Productions
Peter Wenham – BATTLE: LOS ANGELES – Columbia Pictures

Assistant Art Directors:

Jason Garner – WARRIOR – Family Productions, LLC
Brandi Hugo-Garris – THE EXPENDABLES – Lionsgate
Bekka Melino – LEVERAGE – TNT
Allen Rudolf – THE BONNIE HUNT SHOW – Warner Bros.

Scenic Artist:

Jose Sandoval – MANURE – Manure, LLC

Graphic Artist:

Winston Johnson – THE TONIGHT SHOW
WITH CONAN O'BRIEN – NBC

Assistant Graphic Artist:

Feona Neale – IRON MAN II – Paramount

Title Artist Trainee:

Hugo Conchucos – THE DOCTORS – Paramount

TOTAL MEMBERSHIP

At the end of August, the Guild had 1860 members.

AVAILABLE LIST:

At the end of August, the available lists included:

- 30 Art Directors
- 14 Assistant Art Directors
- 11 Scenic Artists
 - 1 Assistant Scenic Artist
 - 4 Student Scenic Artists
 - 1 Scenic Artist Trainee
- 8 Graphic Artists
- 11 Graphic Designers
- 2 Electronic Graphic Operators
- 93 Senior Illustrators
 - 1 Junior Illustrator
 - 2 Matte Artists
- 58 Senior Set Designers
- 13 Junior Set Designers
- 7 Senior Set Model Makers

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

310.286.0921 818.285.XMAS
866.213.XMAS (FAX)

CHRISTMASPROPS.COM

5057 LANKERSHIM BLVD.
NO. HOLLYWOOD, CA 91601

SANTA WILL TRAVEL.COM

- **Vintage, Contemporary & High-Tech Televisions or Computer Monitors**
- **2D & 3D Interactive Computer Graphics and Animations**
- **24 Frame Playback For All Video and Computer Requirements**

Let Us Sync You Up!

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

(310) 559-2411

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

South of Venice Blvd. on National

24frame.com

DAZIAN FABRICS + RENTALS



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

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

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

ART-PIC Rental & Sales

6826 Troost Ave
North Hollywood, CA 91605

www.artpic2000.com



ALL ART IS CLEARED

818-503-5999

CALIFORNIA TILE DISTRIBUTORS

"SINCE 1978"

The Final Touch in Ceramic Tiles

Distributors of Tiles, Walker Zanger, American Olean, Dal-Tile, Pan American Ceramics, Eurowest, Glass Tiles by Marcata, & Other Major Brands of Ceramic Tiles

VISIT OUR BEAUTIFUL TILE SHOWROOM

Showroom Hours:
MON-FRI 7am - 5pm
SAT 8am - 2pm

californiatile@sbcglobal.net

(818)846-5938 • (323)849-1468

877-CAL-TILE
1306 W. MAGNOLIA BLVD • BURBANK 91506



calendar

GUILD ACTIVITIES

October 7 @ 6:30 pm
Town Hall Meeting and
New Member Orientation

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

October 22 @ 7 pm
IMA Craft Membership Meeting
7 pm
SDM Council Meeting

October 27 @ 7 pm
General Membership Meeting

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

November 19 @ 7 pm
SDM Craft Membership Meeting
7 pm
IMA Council Meeting

November 23 @ 6:30 pm
Board of Directors Meeting

November 26 & 27
Thanksgiving
Guild Offices Closed

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

WE HAVE MONEY TO LOAN NOW!



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

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

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

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



**MUSICIANS'
INTERGUILD**
Credit Union

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

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



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

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

Cuadpro® Marketing 09-53



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

REDESIGN, REUSE, RENEW

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



FILM & TELEVISION STOCK SCENERY

reshoots



This lovely watercolor of an unidentified Western street was painted by the British-born Production Designer Charles “Danny” Hall (1888–1970). Hall began his career with Fred Karno’s music hall troupe in England as a Scenic Designer and immigrated to the United States in 1908. Much of his early career was spent at Universal, and his more memorable films include fellow Karno alumnus Charlie Chaplin’s *THE KID* (1921) and *THE GOLD RUSH* (1925), the Lon Chaney *PHANTOM OF THE OPERA* (1925), *UNCLE TOM’S CABIN* (1927), *DRACULA* and *FRANKENSTEIN* (both 1931), and *MURDERS IN THE RUE MORGUE* (1935). The watercolor, evoking the rural regionalism of Grant Wood and Thomas Hart Benton, is so unlike the subject matter of Hall’s well-known films that we have to imagine he painted it as a recreational escape from the dark imagery required by his day job. The twice-Oscar®-nominated designer continued to work into the 1950s and made a late career move into television, designing *TREASURY MEN IN ACTION* (1950–1955) for ABC.

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

LINOLEUM CITY

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

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

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

Hollywood, CA 90029

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

www.linocity.com

Productions

(818) 503-0400

(310) 326-4500

WWW.CUTTINGEDGEPRODUCTIONS.TV

REAR SCREEN PROJECTION

FRONT SCREEN PROJECTION

ELECTRONIC SCENERY PROJECTION

DRIVING SEQUENCES

LCD & PLASMA FLATSCREENS

