

PERSPECTIVE

THE JOURNAL OF THE ART DIRECTORS GUILD



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DECEMBER 2010 – JANUARY 2011

F O R Y O U R C O N S I D E R A T I O N

BEST ART DIRECTION

PRODUCTION DESIGNER
THÉRÈSE DEPREZ

SET DECORATOR
TORA PETERSON

"A GORGEOUS TESTAMENT TO CINEMATIC STYLE"
THE NEW YORK TIMES

"A VIRTUOSO WORK OF PURE CINEMA ARTISTRY"
msn

BLACKSWAN



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COVER: John deCuir, Sr., was one of the Guild's and the industry's finest Illustrators, who went on to become a three-time Oscar®-winning Production Designer and a member of the first group of artists inducted into the Art Directors Guild Hall of Fame. This beautiful watercolor is a detail from a large presentation sketch that John painted for the 1956 20th Century-Fox production of *THE KING AND I*, with Deborah Kerr and Yul Brynner. It is one of approximately four hundred images reproduced in the Guild's new coffee-table book *DESIGNS ON FILM: A CENTURY OF HOLLYWOOD ART DIRECTION*. You can read more about it on page 36.



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BEST ART DIRECTION

PRODUCTION DESIGNER **JUDY BECKER**

SET DECORATOR **GENE SERDENA**



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OUTSTANDING PERFORMANCE
**BY A CAST IN
A MOTION PICTURE**

BEST PICTURE OF THE YEAR

THE FIGHTER

Best Animated Feature and Best Picture

For your consideration



Illustration by Pierre-Olivier Vincent "POV"

Best Art Direction

Production Designer, Kathy Altieri

Art Direction, Pierre-Olivier Vincent "POV"

"A thrilling saga with exhilarating animation,
a clever comedy with witty dialogue...surprising
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Claudia Puig, USA Today



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THE FUTURE IS NOW

by Michael Baugh, Editor

I hear a lot these days about what the Art Department of the Future might be like. Personally, I don't think it will be a lot different than it is right now. Three current, well-established trends will continue to define the work we do in the next decade, just as they have already altered the work we are doing now.

Production Diaspora

Those of us who have been in the Guild a while remember a time when films and television programs were primarily shot in Los Angeles. Over the past decades that has changed. Now, a large feature film is more likely to shoot out of state or out of the country than it is to stay in Hollywood. Television MOWs have essentially all gone on the road. Television series are often headquartered elsewhere (see *Supernatural* on page 52 of this issue). Even reality and awards programs are made in Toronto and Tocantins. This trend will continue to grow in the years to come, and the healthy safety net of materials and services that grew up in Southern California to support the entertainment industry will wither even more. The number of prop rental houses has fallen terribly, and scenic shops and specialty manufacturers are continually cutting their prices (and the salaries they pay their employees) trying to stay in business.

Outsourcing

Just as happens today, much of the traditional work of the Art Department of the Future will be outsourced. Scenic Artists used to paint murals and portraits and faux finishes. More and more today, those elements are executed on large-format printers by outside companies. Hand-painting marble finishes is pretty much outdated when clip-art from *Surfaces* or some such resource can be composited in Photoshop® and blown up to full size. The mural for Corey Kaplan's courthouse on page 28 of this issue was drawn by John Eaves, one of our very talented Illustrators, but the full-sized version, which would have kept two or three Scenic Artists working for a week, was printed on vinyl by an outside vendor and glued onto the set wall—in an afternoon. It may be only a matter of time before the more budget-stressed projects outsource their Production Design and drafting to CAD artists in Sri Lanka who can work very quickly (as in work all night) and very inexpensively (with salaries of \$2 a day). It has already happened to a lot of animation and visual effects.

The major studios are at war with the Guild right now over their right to create pre-visualizations of scenes and sets—work traditionally done by Guild members—using outside companies who work their employees long hours without overtime pay and give them substandard health and pension plans. It is not different in any way from sending manufacturing jobs to China and customer service centers to Mumbai.

The Slash Phenomenon

In recent years, there has been an increase of interchangeability. The Set Designer *slash* Art Director has been with us for many years, and the Illustrator *slash* Set Designer was enshrined in our contracts years ago. The Scenic Artist who also does lettering and Graphic Design is not new, either. And Art Directors, of course, are constantly asked to do more of the work themselves—to be Art Director *slash* everything. This trend, too, will become more prevalent, aided by the all-purpose computer with which a talented and well-trained designer can accomplish a lot of what used to take several people with several different skill-sets. Set Designers who don't just model sets but can also create complete pre-visualized sequences with a director will be in demand. Illustrators who can also provide virtual 3D presentation models and even working construction drawings from their concept sketches will find jobs as well.

Rather than bemoaning the loss of the old Art Department of the Past, professional entertainment artists should explore ways to work within these trends, which I do not believe are reversible, to ensure that they remain relevant in an ever-changing industry.



contributors



Dan Bishop grew up hard by the swamps of northern Virginia, a few miles from Mount Vernon. His father was a combustion engineer, and consequently, there was a drafting table in the study. Dan studied art in college, and received a BFA from Virginia Commonwealth University, and an MFA from New York University; both in Theatrical Design. He began in television in New York as an Assistant Art Director on *Afterschool Specials* and commercials, and *American Playhouse* specials, with Production Designers Howard Cummings, David Morong, and Vaughan Edwards. He wandered the country for about a decade, with his wife, Set Decorator Dianna Freas (a former classmate in the NYU design program), designing features, and then settled in Los Angeles to raise their children.



Born and raised in Chicago, **Keith Cunningham** attended the University of Illinois at Urbana-Champaign where he studied fine arts and architecture. His first job after relocating to California was designing scenery for exhibitions and theme parks at an industrial design firm in Costa Mesa. He later moved to Los Angeles to pursue film studies at AFI under the mentorship of legendary Production Designer, Bob Boyle. He gradually worked his way up the Art Department ladder drafting and assisting some of today's most respected Production Designers. His Art Director credits include *Zodiac*, *Star Trek*, *Van Helsing*, *Solaris*, and *Traffic*. In between film projects, he enjoys family time with his wife and two young daughters.



Zack Grobler was born and raised in Mpumalanga, on the border of South Africa and Mozambique. After high school, he studied architecture at the University of the Witwatersrand in Johannesburg, and then moved into movie-making in South Africa, where he worked his way up through the Art Department as sculptor, set decorator, prop master, Set Designer and Art Director. He was Art Director on productions all across Africa including *The Four Feathers* in Morocco, *The Ghost and the Darkness* in Swaziland, and *The Young Black Stallion* in Namibia with Production Designers such as John Myhre and Allan Cameron. He then became a Production Designer on *Pure Blood* and *Citizen Verdict* in South Africa, before relocating to the United States where he has designed productions including *My Bloody Valentine* and four seasons of the series *Lost*, for which he has been nominated for both an Emmy® and an ADG Award™.



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



Geoffrey Kirkland was born in Derby, England, educated at Derby College of Art and graduated from the Royal College of Art, London. He worked for five years at the BBC as a television designer on a varied range of shows including *The Frost Report* and *Dr. Who* before going into film. His independent career began in commercials with Ridley and Tony Scott, Alan Parker, Hugh Hudson and Adrian Lynne until 1975 when he designed his first film, *Bugsy Malone* with Alan Parker. Then after *Midnight Express* they both came to America to shoot the original *Fame* and collaborate on a further six films, *Shoot the Moon*, *Birdy*, *Mississippi Burning*, *Come See the Paradise*, *Angela's Ashes* and *The Life of David Gale*. During this period he also designed *Captain EO*, the Michael Jackson 3-D project for Disney directed by Francis Ford Coppola and *The Right Stuff* for Philip Kaufman for which he received an Oscar® nomination. He won the BAFTA® Award for both *Bugsy Malone* and *Children of Men*.



Jerry Wanek was born in Manitowoc, Wisconsin, a small blue-collar town on the shores of Lake Michigan. His first passion was to become a Green Bay Packer, but when that didn't work out he went to art school at the University of Wisconsin in Madison. He moved to Los Angeles in 1977 and landed his first job as a P.A. getting beer for Ronald McDonald. His first assignment as a Production Designer was ZZ Top's *Viva Las Vegas* in 1991. "I have had the pleasure of working with incredible talent," he writes, "including James Cameron on *Dark Angel* and my friend John Woo on the pilot for *Lost in Space*."

FOR YOUR CONSIDERATION

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OF THE YEAR**

BEST ART DIRECTION

PRODUCTION DESIGNER
JESS GONCHOR

SET DECORATOR
NANCY HAIGH



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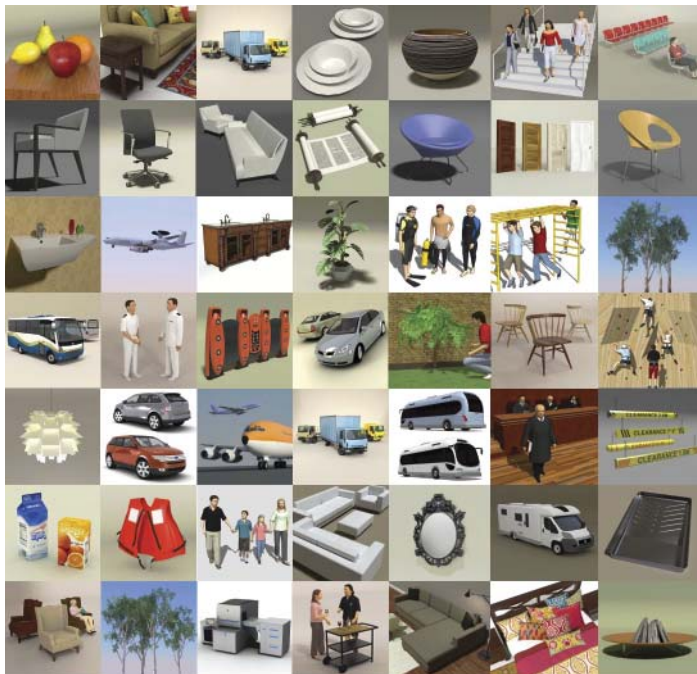
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BEST ART DIRECTION

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SET DECORATORS

**LARRY DIAS
DOUG MOWAT**

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EDITING, SCORE, EVERYTHING DOWN THE LINE ARE ALL SUPERB.
THE FILM IS A **STUNNINGLY GORGEOUS, TECHNICALLY
FLAWLESS SYMPHONY OF IMAGES AND IDEAS.**"

CHRISTY LEMIRE, ASSOCIATED PRESS



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Best Art Direction
Production Designer **Dante Ferretti**
Set Decorator **Francesca Lo Schiavo**

"With the help of cinematographer Robert Richardson,
production designer Dante Ferretti, music supervisor Robbie Robertson
and editing whiz Thelma Schoonmaker, Scorsese holds us in a vice-like grip."

Peter Travers, ROLLING STONE

"Exquisitely crafted."

Lou Lumenick, NEW YORK POST

Best Picture of the Year

SHUTTER ISLAND

PHOENIX
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from the president

PERCEPTIONS AND NEW IMAGININGS

by Thomas Walsh, ADG President

In this issue of PERSPECTIVE, the Guild celebrates the release of its new book *Designs on Film*. Although it is primarily directed to the general public, it also offers the professional entertainment artist an intelligent, informative and inclusive appreciation of our craft and our legacy, and an optimistic look toward our future as well. Hopefully, this handsome book signals the beginning of a greater appreciation of the art of narrative design for the moving image and will become a catalyst for future studies of our profession.

This book is the Art Directors Guild's first effort at publishing a large-format document. For this wonderful opportunity to promote our work I am extremely grateful to the book's publisher, Harper Collins, and to its author, Ms. Cathy Whitlock, who has proven to be a generous partner and a friend to the Guild.

Historically, members of the Art Department have been poor self-promoters. Tools such as this book will help us clarify our roles and promote a much-deserved recognition of what we contribute to our medium and industry.

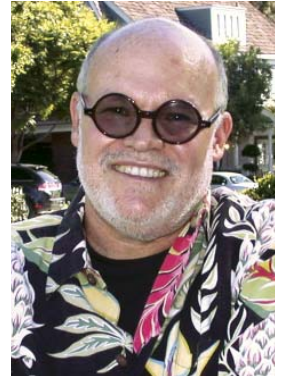
Working in an Art Department is like signing on to a voyage of discovery where hope, creativity, disappointments, optimism and the suspension of disbelief are the many points on our compass. We never do the same thing in the same way twice, because each journey is based on new narratives, co-workers and locations. We remain on an eternal learning curve with critical thought and imagination our only guiding stars. Our strength, confidence and expertise are the result of each of our personal journeys and the sum total of all of our past experiences. This profession is very much like trying to fly an airplane while building it.

The most important question now—the big gorilla on our drawing boards—is what do we collectively envision the Art Department of the Future to be? How will it function? What are our aspirations for it? And, most importantly, how soon can we get from here to there?

I recently received an e-mail from a student of Production Design in England. She is writing her thesis on the changing role of the Production Designer in film, and how the Art Department is evolving into a digital workspace. Her principal question is both very direct and very hard to answer. She asks, "What are our experiences regarding the interaction and convergence of the traditional Art Department with the digital and visual effects departments?"

There are many different responses that I might provide her, depending on whose experience I choose to share. Some answers are full of optimism, others are not. The larger question that must be addressed, and answered by all of us very soon, is "Do we intend to remain relevant to our profession, or will we permit fear, denial, and the covetous actions of previs and post-production subcontractors to undermine our collective future? Will we soon be regarded as guests in our own house?"

The current arrays of digital tools are just that—tools—but the workplace interactions that these new tools engender must not be held hostage by past practices, fears, or the legacy of the now-irrelevant studio system. If we intend to retain our importance to the entertainment industry, that can only be achieved if we embrace a new and more progressive workplace. The time has come to re-imagine ourselves, so that we may remain masters of our own future. *Designs on Film* should be viewed as a prologue to this exciting new future, and not a chronicle of our decline and fall.





FOR YOUR CONSIDERATION
BEST ART DIRECTION

PRODUCTION DESIGNER:
ROBERT STROMBERG

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integration of live and computer-generated action.”

JOE MORGENSTERN | THE WALL STREET JOURNAL

SET DECORATOR:
KAREN O'HARA

Disney
ALICE
IN
WONDERLAND

F O R Y O U R C O N S I D E R A T I O N



BEST ART DIRECTION

PRODUCTION DESIGNER
STUART CRAIG

SET DECORATOR
STEPHENIE MCMILLAN

Harry Potter

AND THE
DEATHLY
HALLOWS
PART 1

HEYDAY FILMS

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AWARDS BANQUET IS FEBRUARY 5TH

by Dawn Snyder and Tom Wilkins, Awards Producers

It's hard to believe that the Guild has been producing its awards show for this long, but the 15th Annual Art Directors Guild Excellence in Production Design Awards will be held at the Beverly Hilton Hotel on February 5, 2011. The event will honor Academy Award®- and Emmy®-nominated Production and Costume Designer Patty Norris (*Elephant Man*, *Twin Peaks*) with the Lifetime Achievement Award. Alexander Golitzen (*Spartacus*), Albert Heschong (*Requiem for a Heavyweight*), and Eugène Lourié (*Grand Illusion*) will be inducted into the Hall of Fame.

Awards will be presented in nine categories of feature films, television programs, and commercials. The entire core Art Department will be recognized and Production Designers will acknowledge their Art Directors and Assistant Art Directors, Set Designers, Illustrators, Graphic Designers, Scenic Artists, and Set Decorators. If you would like to purchase a ticket to the banquet, please contact our event planner, plan A, at 310 860 1300 or planA@planAevents.com. The banquet is an exciting event honoring the finest artists in the industry. It is a great opportunity to celebrate your craft with your peers!

Above: Last year's awards banquet at the Beverly Hilton Hotel. The fifteenth edition of the gala evening will be held February 5, 2011.



ALEX McDOWELL ADDRESSES TWO ACADEMY EVENTS

A.M.P.A.S. Press Release

The Science and Technology Council of the Academy of Motion Picture Arts and Sciences® presented *Visualize This: Previs in the Making of STAR TREK*, a program exploring the previsualization process in the digital age, on November 18 at the Academy's Linwood Dunn Theater in Hollywood. The event used sequences from the 2009 Academy Award® nominee *Star Trek* to demonstrate how innovations in previs are influencing the filmmaking process.

The evening featured a panel of *Star Trek* crew members, including David Dozoretz, senior previsualization supervisor; Brian Pohl, previsualization supervisor; Roger Guyett, visual effects supervisor; Marc Evans, production executive; and film editors Maryann Brandon and Mary Jo Markey. Also joining the panel was Council member and Art Directors Guild Award-winning Production Designer Alex McDowell (*Watchmen*, *Charlie and the Chocolate Factory*, *Minority Report*). Writer-producer Damon Lindelof led the discussion on the challenges and opportunities that come with this technology-driven process. In addition, the program included film clips and behind-the-scenes footage demonstrating how previs was used to shape key scenes in the film.

Photo by Todd Wawrychuk / © A.M.P.A.S.

On December 2, McDowell will again appear at the Academy of Motion Picture Arts and Sciences to explore what could be in the future for motion pictures in *Where Do We Go From Here?* at the Academy's Samuel Goldwyn Theater in Beverly Hills. The program will be presented by the Academy's Science and Technology Council and hosted by writer-director-producer Jerry Zucker.

Where Do We Go From Here? will examine topics ranging from artificial intelligence to performance capture, 3D and non-traditional theatrical venues. Joining Zucker, along with McDowell, will be immersive art and entertainment expert Ed Lantz, neuroscientist Eric Haseltine and transmedia storytelling expert Jordan Weisman.

Zucker's interest in the future of cinema is evident in his role as a co-founder of the Science & Entertainment Exchange, a program of the National Academy of Sciences that provides entertainment industry professionals with access to scientists and engineers. McDowell is on the Advisory Board of that organization as well, along with his friend and colleague, Production Designer Rick Carter.

Above: Production Designer Alex McDowell speaks at the Academy's event, *Visualize This: Previs in the Making of STAR TREK*.



FOR YOUR CONSIDERATION
BEST PICTURE
BEST ART DIRECTION

PRODUCTION DESIGNER
DONALD GRAHAM BURT

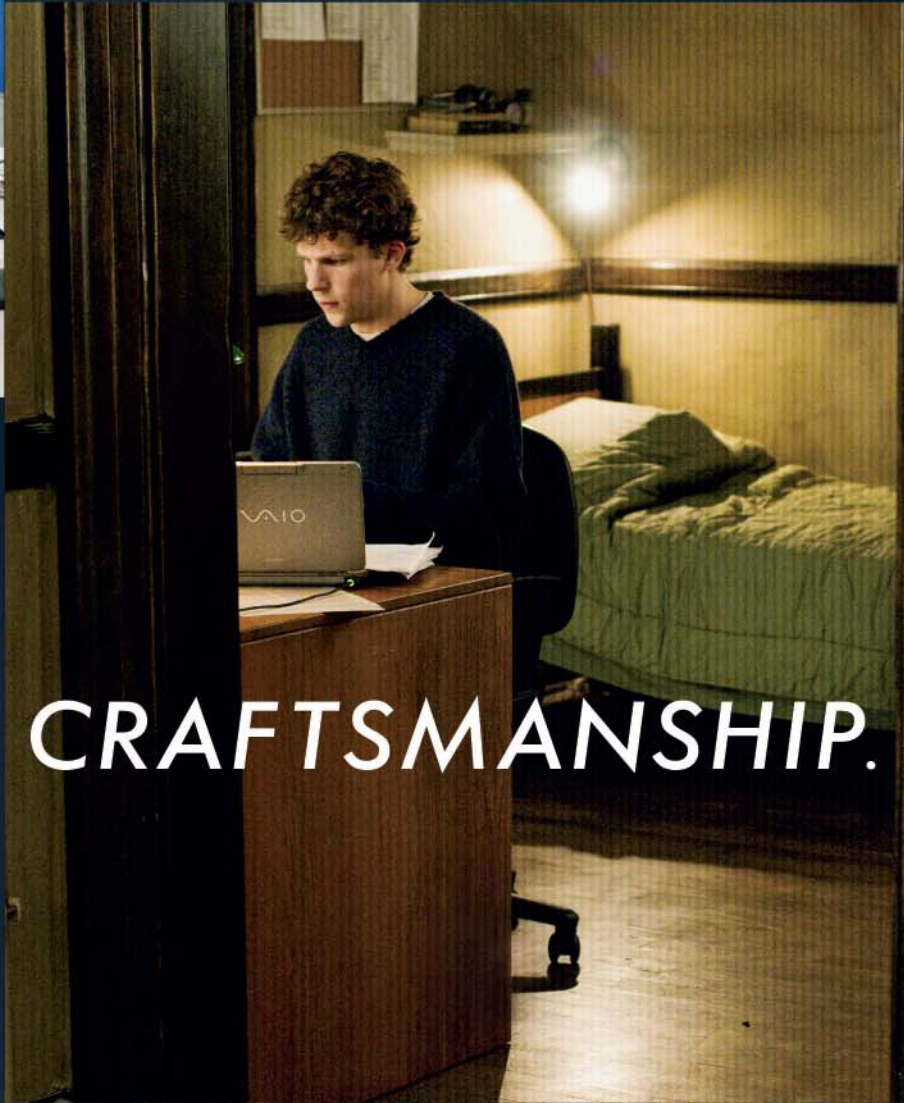
SET DECORATOR
VICTOR J. ZOLFO

"DAZZLING.
'THE SOCIAL NETWORK'
IS POWERED BY

IMPECCABLE CRAFTSMANSHIP.

WATCHING 'THE SOCIAL NETWORK'
IS LIKE GETTING A
RUNNER'S HIGH
WITHOUT A TREADMILL
OR SWEAT. IT LIFTS
YOU TO A STATE OF
EXHILARATION,
AND PRETTY MUCH
KEEPS YOU THERE
FOR TWO HOURS."

- JOE MORGENSTERN THE WALL STREET JOURNAL



FACE TO FACE WITH A GENERATION

the social network



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HOW OSCAR® NOMINATION BALLOTS ARE COUNTED

by Michael Baugh, Production Designer

As a member of the Art Directors Branch Committee of the Motion Picture Academy®, I am occasionally asked to explain how the Art Direction nominees are selected. Even Academy members usually have very little idea of the strange process that selects the five nominees.

Resisting a pervasive trend, PriceWaterhouseCoopers doesn't use computers here. Selecting the nominees is a very low-tech process that involves stacking ballots on a table. Called the *preferential system*, it's a rarely-used process also known as *instant runoff* voting. It is used because it avoids runoff elections by looking at a voter's second and third choices—but it only does that when necessary. It also avoids the problems that can arise in a typical weighted system, in which a voter's first choice gets five points, her second choice four, etc. Ideally, the system prevents voters playing games with their ballots; they can vote for the films they truly believe are best, and the system allocates their single vote where it will do the most good. A vote will only go to a last-place choice if the voter's other choices don't need it.

Here's how it works:

The first step is an Art Directors Branch meeting in mid-December where the credits listed on each of the four hundred or so eligible films are reviewed by the eligible voting members, or however many of them can attend the meeting at the Academy offices in Beverly Hills. Films that have no Art Direction (such as true documentaries) are eliminated, and multiple credits are sorted out. The resulting list of films is mailed out with a ballot.

When the nomination ballot arrives around the end of the year, the voters—approximately 300 Production Designers, Art Directors, Set Decorators, and just a few artists from other crafts (Illustrators, Scenic Artists, researchers, etc.)—all list five choices in order of preference, but they're actually voting for only one film. Each ballot represents a single vote, which goes to a single achievement.

Any film that is not ranked number one on somebody's ballot is out. This serves to considerably narrow the field. Perhaps forty or fifty films are ranked number one on someone's ballot; those films would be in the running and the other 350 or so would be immediately eliminated.

Then the PriceWaterhouseCoopers accountants conjure up the Art Directors Award's magic number. They start by taking all the ballots they received in the category, and count them to determine how many votes it would take to guarantee a spot in the top five. The math is simple: They take the number of nominations up for grabs, add one, and use the resulting number (six, in this case) to divide into the number of ballots received. Then they add one, or any fraction of one. For instance, if there were 250 ballots returned and they're looking for five nominees, they would divide 250 by 6, resulting in a magic number of 41.7. Now, it's theoretically possible that six different films could each receive 41 votes, but if you add one (or three-tenths, in this example), the number that would automatically put a film in the top five, and thus guarantee it a nomination—the magic number for the Art Direction Award—would be 42. With that number in hand, the accountants sort all the ballots into forty or fifty stacks, according to each voter's number-one choice. If any film has reached the magic number, it's a nominee, and they take its stack of ballots off the table. Those voters have used their ballot to vote for a nominee. *Continued on page 20*

F O R Y O U R C O N S I D E R A T I O N



B E S T A R T D I R E C T I O N

PRODUCTION DESIGNER:
DARREN GILFORD

SET DECORATOR:
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news

That's the end of round one. To start round two, the first-choice film with the smallest remaining stack on the table, and the least number of votes, is eliminated. The accountants pick up that pile of ballots, and redistribute them onto the other piles according to the film ranked second on each of those ballots. If a particular ballot's second choice has already been eliminated, or has already secured a nomination, then they look at the third choice, or move as far down the ballot as is necessary to find a film that's still in contention, and distribute these ballots on the remaining piles. Once the redistribution has taken place, all the stacks are recounted. If any film has now passed the threshold, it's added to the list of nominees, and its stack is taken off the table. Then, moving to round three, the smallest remaining stack is redistributed in the same way. The process continues, with the smallest stack redistributed, until the field has been narrowed down to five.

Those are the basics, but, there is one complication: the magic number changes slightly with each new round of voting, because the accountants have to recalculate how many ballots are still in play and how many nominations remain up for grabs, and do the math all over again.

In this way, each ballot is counted, and counted only once, for one of the eventual nominees. The only exceptions are ballots which did not cast a vote, in any of the five positions, for any of the eventual nominees. Those ballots are quite rare, and the lion's share of the ballots are used to select the eventual five Art Direction nominees. **ADG**

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-Ann Hornaday, THE WASHINGTON POST

"A DOWN-HOME PERIOD PIECE. THE PERIOD DETAILS - THE CARS, THE CLOTHES, THE OLD STOREFRONTS ALONG MAIN STREET - ARE ATTENTIVELY DESCRIBED."
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FOX NEWS SHOWCASES NINE AMAZING 20TH CENTURY SETS

Press release from foxnews.com

The online lifestyle magazine, *foximag.com*, has published a set of nine images of extraordinary feature film sets, chosen by Cathy Whitlock who writes the blog *Cinema Style* and is also the author of the Art Directors Guild's new coffee-table book *Designs on Film: A Century of Hollywood Art Direction*.

"Since the 1920s," she writes, "we've seen sets play their own role in creating the ultimate experience for the audience. From a mere prop an actor uses to the larger backdrop that frames him, set design is undoubtedly an integral part to any great film." Her choices can be seen online at www.foxnews.com/imag/At+Home/9+Amazing+Film+Sets+of+the+20th+Century.

Among those choices is Doug Kraner's beautiful modernist beach house, cold and geometric, designed for *Sleeping With the Enemy*. Kraner wrote in Beverly Heisner's *Production Design in the Contemporary American Film*, "I wanted a sense of instability in the beach house. The glass walls together with the reflective quality of its granite floor, gave it this unstable feeling, like being at sea. There is no way to know when the floor stops and the walls begin."

Above: Production Designer Doug Kraner designed a beach house on the sand in North Carolina for the Julia Roberts' thriller *SLEEPING WITH THE ENEMY*. The perfectly appointed interiors represented a gilded cage for her character.

MURRAY WEISSMAN RECEIVES THE FIRST GOLD DERBY CAREER ACHIEVEMENT AWARD

Press release from foxnews.com

The ADG's public relations superstar, Murray Weissman, received a Career Achievement Award November 5 at a party held at the Hollywood Museum to celebrate the relaunch of the awards site **GoldDerby.com**.

"Gold Derby is so obsessed with awards that we wish to bestow one special prize when we relaunch," GoldDerby.com's head writer Tom O'Neil says. "We plan to give our first Career Achievement Award to Murray Weissman, who reigns as Hollywood's dean of Oscar® and Emmy® campaigners. Nearly everyone in the award business has either worked with, or for, Murray in the past and loves and respects him enormously. He's participated in hundreds of Oscar campaigns, including thirty for best picture. Seven of his movies won the top Oscar.

Throughout his distinguished career, Weissman has overseen public relations for the Art Directors Guild and its Excellence in Production Design Awards (twelve years), the Television Academy® and Emmys (fourteen years), the People's Choice Awards (six years) and the American Cinema Editors Eddie Award (four years). He and his partner Rick Markovitz, operate as Weissman/Markovitz Communications.



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the gripes of roth



HEALTHCARE: CHANGES IN THE WORKS

by Scott Roth, Executive Director

As a consequence of recently enacted healthcare reform legislation, the following changes will be effective for MPI participants as of January 1, 2011:

- **Extension of coverage for children to age 26** (if they lack access to employer-provided coverage) Currently, dependent children are covered to age 19 or age 23 if a full-time student.

- **Removal of two-million-dollar-lifetime cap**

Currently for all MPI participants, there is a two-million-dollar-lifetime cap on benefits that may be paid under the Plan; beginning next year, this cap will be removed.

- **Removal of specific annual dollar limits on essential health benefits**

So, for example, there is a \$300 annual limit for physical examinations outside of the MPTF (Motion Picture Television Fund) service area, and a \$2,500 limit on TMJ services every two years.

The foregoing are examples of health benefits under the Plan; still to be determined are what health benefits are deemed essential such that annual limits must be removed. There is still work being done in this area and participants will be informed when that determination has been made.

Aside from healthcare reform changes, it's essential to reiterate a very important change in MPI eligibility which will affect all members next year. During the last collective bargaining negotiations for the contract that became effective August 1, 2009, beginning in August 2011, the hours necessary for healthcare eligibility will increase from 300 hours per six-month qualifying period to 400 hours. (Thus, for example, sixty hours times seven weeks every six months; or, put another way, slightly more than fifteen hours per week every six months.)

Naturally, we're not thrilled that eligibility rules in this respect needed to be tightened to help close the yawning shortfall the Plans confronted last time, but the good news remains that by working less than two months every six, members get to retain the extraordinary level of healthcare benefits the MPI provides.

Members with any questions about the above very important matters should not hesitate to contact me at 818 762 9995 or scott@artdirectors.org.

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LOOKING BACK...AND AHEAD

by John Moffitt, Associate Executive Director

2010—it's been an up-and-down year for the Guild, and there have certainly been a few bumps. According to the twenty-five-year-old MGM film, 2010 is "The Year We Make Contact" with extraterrestrial intelligence. Although there is still a month to go, it looks like Hollywood's prognosticators got that wrong, and searching for intelligence in Sacramento or Washington may prove just as elusive.

But, on second thought, 2010 wasn't all that bad. The Guild's financial prognosticators, our Board of Trustees, foresaw a year in which we'd have to raid our savings to continue to fund the activities our members seem to enjoy and expect such as the Film Society, Gallery 800, the Awards Banquet, the www.artdirectors.org website, and a robust training and education program. The Trustees were courageous to keep those programs funded, and now we know how wise they were, because it's become evident that we'll actually end 2010 well in the black.

In August, at the summer IATSE General Executive Board meeting in Philadelphia, our new name was endorsed by President Loeb and the Board and we are now officially the Art Directors Guild.

During the course of the year, we continued to wrestle with runaway production, fueled by lucrative incentive programs. Rather than sit on the sidelines, in July and August, the Guild sent Scott Roth and myself on the road to take a look at what's actually going on in the high-production-volume areas of New Mexico, Louisiana, Georgia, Texas, Florida, Massachusetts, Pennsylvania and Michigan. We met with film commissioners, local business representatives, and visited worksites where Guild members were employed. We even heard one of the film commissioners complain about their own problem with runaway production to other states, as projects left for states with even higher incentives. I guess nobody's safe in this race to the bottom. Scott and I presented in a written report to the Guild's Board of Directors on the state of our crafts outside of Los Angeles, along with some recommended actions.

After nine months, beginning in June 2009, the ADG finally reached agreement with ABC, and the Scenic and Graphic Artists ratified a successor contract. During the year, we successfully reformed independent Scenic Artist agreements with the Motion Picture Academy® covering the Academy Awards® and with Margolis Productions covering the SAG Awards®. However, the residual effects of the economic meltdown were felt by many smaller companies. RM Productions in San Francisco closed the doors to its shop. We were only able to negotiate one-year contracts with Island Creative and Acme Scenery in the Bay Area, and Superior Backings in Los Angeles, as these companies continue to plod through and try to counteract the effects of the recession on their businesses.

We also joined in on the International's negotiations with KTLA, KTTV/KCOP and Fox Digital, standing on the tracks and waving our arms trying to slow down the freight train of automation and new technologies. On a more positive note, the International has struck new deals with HBO and the commercial producers, particularly in the area of health benefits destined for the Motion Picture Plans.

Looking ahead to 2011, we'll face similar challenges, but I hope that the economic vice grip loosens a bit. We'll certainly continue to deal with box-rental caps, out-of-state production, and new technology. We can expect a flurry of written surveys and town-hall meetings presented by the International on the subject of the MPI Health Plan. Be prepared, the 2012 Basic Agreement negotiations will be "all about the Plans."



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Stately, GRAND... and Recycled

by Corey Kaplan, Production Designer





The prospect of finding work, after my previous series *Cold Case* was canceled, has caused me to reconsider the karma of the designer's relationship to her creations. With so many shows going out of town, I seriously cut back all of my expenses. I repaired the Volvo with 150,000 miles on it. My family is eating out of our 2010 version of a victory garden. A few years ago, my husband and I adopted two children, and Mommy leaving to work out of town would contradict the reasons we wanted to raise a family in the first place. Besides, my husband said, "No!"

I have spent the past eleven years of my working life designing environments for aliens, and places for people to be found dead. When Warner Bros. and Jerry Bruckheimer offered me *The Whole Truth*, a courtroom drama, it sounded like a welcome break. Especially so, since the stories set in New York City will be shot in Los Angeles.

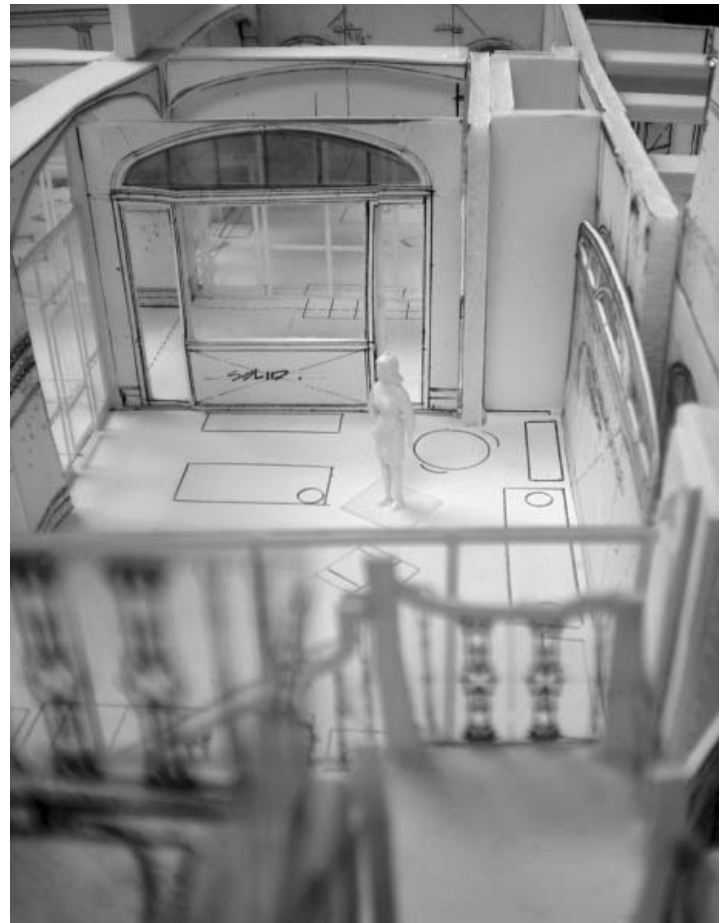


Images © Warner Bros. Television

It is easy to underestimate many aspects of courthouse design. Courthouses are the edifices that represent our legal belief system; what a church is to a religion, a court is to our system of American justice. According to the National Institute of Building Sciences, a courthouse must express solemnity, stability, integrity, rigor and fairness. My first priority was windows, light and space. These sets demanded integrity and stability that suggested an imperishable monument. The weight of the moldings from baseboard to crown, the choice of marble vs. wood, shine and age—these create the solemnity and rigor of our courts. But all of these choices can be time-consuming and costly in the construction process. This is where fairness plays into the balance.

As I have discovered, grand sets can put you over budget and behind schedule on an equally grand scale. Important design decisions have to happen quickly

Preceding pages: One of the showcase sets for the new ABC series, *THE WHOLE TRUTH*, is a Manhattan courtroom and grand hallway, built on stage 21 at Warner Bros. These pages, top: Illustrator John Eaves created this classical mural which was then output on a large-format printer and applied to the walls of the courthouse corridor. Opposite page, center: The rich detailing and surfaces shiny with age give the courtroom its required “solemnity, stability and integrity.” Bottom: The marble floors of the impressive corridor were printed on vinyl in a similar fashion by Dangling Carrot Creative in Valencia, and Kaplan believes they hold up better than painted marble floors. Above: The front of the courtroom, designed without onsite research in New York City, became more dramatic than the real thing.



Top: The office of deputy district attorney Kathryn Peale (played by Maura Tierney) is a glass cubicle in the center of a large office complex salvaged and rebuilt within the footprint of the Philadelphia Police Department from the canceled series *COLD CASE*. Above: A SketchUp® model of the same office, and right: A foam core study model as well. Kaplan says, "I believe in good old fashioned white models. The cinematographer and I could explore the angles that we wanted. With the help of an Exacto knife, we would change the set together. SketchUp was also a great help once we had the plans closer to a final version."



when there are only six weeks of prep time. My Art Department had to fill two stages with sets, that we might have to live with for the next seven years, if the show does well. I found every book I could get my hands on that related to courthouse design. John Bruce, a faithful and lightning-fast Set Designer who has worked with me for the past eleven years, along with Bruce Hill and Cameron Birnie, worked feverishly.

“Courthouses are the edifices that represent our legal belief system; what a church is to a religion, a court is to our system of American justice.”



The Whole Truth has a feature look to it, grand and stately. The tone of the show was set in the first version of the pilot, designed by Jerry Flemming. More than half of the pilot had to be reshot due to a lead actor change and, before we even started building, the producers thought of a few

Top and above: Two views of the Brogan & Associates offices of private defense attorney Jimmy Brogan (played by Rob Morrow). Designer Jerry Fleming recycled this set for the pilot of *THE WHOLE TRUTH* from a canceled series, *THE FORGOTTEN*, designed by Doug Kraner.



Above: Part of the Manhattan District Attorney's complex is the office of Kathryn's boss Terrence "Edge" Edgecomb.

more permanent sets to put on our plate. In a new arraignment courtroom, we were asked to put in a cage in which the accused would be held in the courtroom before the judge. Is that how they do it in New York? I decided to visit my mom in Manhattan for an extended weekend, and take in the courthouse in downtown Manhattan. I was actually glad that I did not make this trip before I started designing. *The Whole Truth's* New York courthouse is much more grand, and ahhhhhhh—dramatic than the real place. One thing I did not find was a cage in any of the arraignment courtrooms. How far should we exaggerate reality to sell drama? The series has a legal technical adviser who has a reputation to maintain, which translated into "no cage" and saved me from answering that question.

My design marching orders from the Bruckheimer camp included the following: the lead female district attorney (DA) needed to have a private space, while at the same time, her desk and office

are a fishbowl in a sea of other desks. It also needed a sense of exterior on the inside; there would be long takes on long lenses of people on the move, walking and talking. My answer for the private space was a second-story law library. My answer to the exterior feel was to wrap three-quarters of the set with a translight, first and second floor—not cheap or easy for a television series. To save money, and to get the production value I wanted, I chose to recycle my main set from *Cold Case*. The entire footprint of the Philadelphia Police Department was preserved; all of the floor and glass walls were left in place and the DA's set was fitted around it.

The idea of recycling sets is a subject I would like to promote as an incentive for studios to shoot in Los Angeles, because we have the largest quantity of available sets. Just as location managers have their Loco List to help them find a location, the Art Directors Guild should consider hosting a Set List. Loco List is an online source for location



managers to get to ask other members for advice when looking for a location. Many of us have sets in storage. Granted, they belong to the studios that we are working for, but that can usually be worked out because: A. There can be a rental charge. and B. The producers know each other and are collecting IOUs for future hand washes.

“The idea of recycling sets is a subject I would like to promote as an incentive for studios to shoot in Los Angeles.”

The last-minute arraignment court set was a classroom that I had in storage. The show’s main restaurant, Forlini’s, is a revamp of a permanent

set called Jones’ Tavern from *Cold Case*. The law offices for Jimmy Brogan, the main defense attorney, were designed by Jerry Flemming for the original pilot, but they in turn were recycled from *The Forgotten* designed by Doug Kraner. I have had the window from the oval office of *The West Wing* stashed away for years. It was a singular work of art, sixteen feet wide and ten feet tall. I was pleased to find it a new home with Production Designer Stuart Blatt on his new show *The Event*. The walls of the sets from *ER* came down to help put up the permanent sets for *Dark Blue*. One of the beauties of shooting in Los Angeles is that there is an abundance of stages packed with sets that come and go. I could not have been able to afford the “solemnity, stability and integrity” of *The Whole Truth* without the acquisition of other sets.

I need to work in town. Recycling sets is not only green, in this economy it cannot ever be a bad idea. It creates good show karma. **ADG**



A review by Michael Baugh, Production Designer

Almost four years in the making, the ADG's large-format book on motion picture design will finally be released to bookstores on December 7, 2010, just in time for the holidays. *Designs on Film: A Century of Hollywood Art Direction*, is written by Cathy Whitlock, a journalist, interior designer and longtime fan of film design, and will be published by It Books/Harper Collins. The nearly 400-page, 9" by 11" hardcover lists for \$75, but better prices can be found at several online booksellers, including Amazon.com.

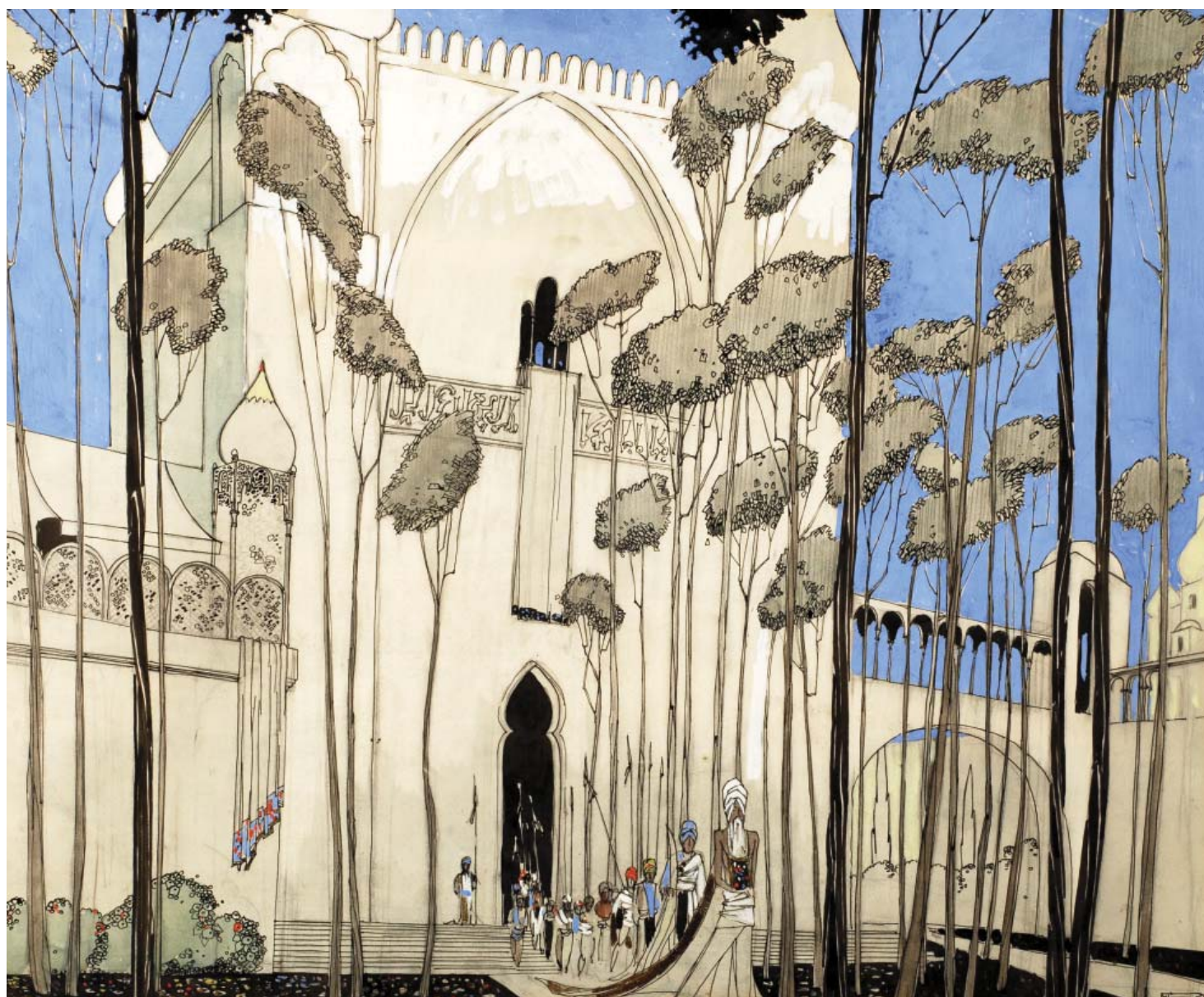
In 2007, the Art Directors Council of the Guild, taking note of the success of Deborah Landis' book *Dressed: A Century of Hollywood Costume Design*, decided to explore producing a similar coffee-table book on Art Direction and Production Design and settled on Whitlock to write it. She is a magazine writer and the author of *re-de-sign* (Fairchild Books, 2009). A contributing writer with *Traditional Home* and *The Huffington Post*, her design, film, lifestyle and celebrity profiles have appeared in *Architectural Digest*, *American Airlines Celebrated Living*, *Glamour UK*, *Capitol File* and *Veranda* magazines, among others. A graduate of Parsons School of Design and a member of the American Society of Interior Designers, she was formerly with Universal Pictures and a frequent on-air guest on Home and Garden Television. She also writes the blog *Cinema Style* (www.cinemastyle.blogspot.com) that

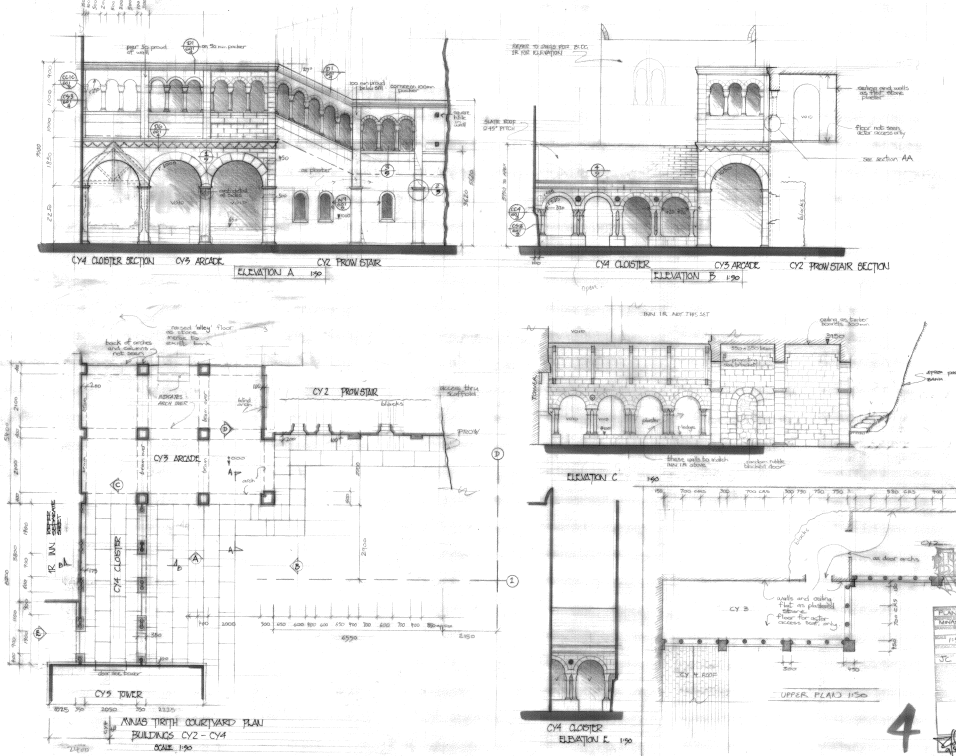
celebrates and chronicles trends, inspirations and design in the movies.

Members of the Council, and the Guild's President Tom Walsh, worked with her throughout the process, suggesting directions and providing editorial notes on the text. Whitlock performed the lion's share of the research, and wrote all of the text.

"I became intrigued with the subject of film design," writes Whitlock, "when I was approached by an interior-design client back in the late 1980s. She asked me to design her living room to resemble the sophisticated white-on-white interiors of the Tom Berenger-Mimi Rogers film *Someone to Watch Over Me*... Production Designer Jim Bissell's luxurious sets came to mind in an instant,

Opposite page, top: The front dust jacket of the ADG's new book on one hundred years of motion picture design. **Bottom:** Author Cathy Whitlock is a Nashville resident and self-proclaimed film aficionado of film design. This page, below: A stunning illustration, done in pencil, technical pen and watercolor by Hall of Fame Production Designer William Cameron Menzies for *THE THIEF OF BAGDAD* (1924).





becoming my muse for the design of the client's interiors... Since that time, I have viewed and analyzed films through an entirely different lens, appreciating the important role Production Design and Art Direction play in the filmmaking process... Along with many modern moviegoers, I have an unquenchable desire to see behind the scenes and learn from the sets of the cinema's most glamorous films. And, since I am a former film publicist, movies have always been in my blood. *Designs on Film* is the marriage of my two passions of design and film."

Walsh contributed a forward to the book, and the Guild is credited as a co-author.

Based in part on insights from Production Designers and the historical knowledge of the Art Directors Guild, the book covers the traditional ground (What does a Production Designer do?) in a short three-chapter introduction in which Whitlock describes the historic and contemporary roles of Art Directors, Production Designers and Set Decorators. There is little new information here, but the short biographies of a few of the important early designers (William Buckland, Cedric Gibbons, Anton Grot, Hans Dreier, etc.) give a quick overview of the studio system's great talents. I missed the mention of a few of the finest designers—Richard Day, for example—but those that are included certainly deserve to be there.

"In studying the period, I like to become a part of it... I don't want to just copy a period... I want to live in it."

—Production Designer Dante Ferretti, quoted in DESIGNS ON FILM

In the central core of the book, Whitlock devotes nine chapters to a thorough examination of the

Top: Pencil drafting of the courtyard at Minas Tirith, the heavily fortified capital of the kingdom of Gondor, in *THE LORD OF THE RINGS: THE RETURN OF THE KING* (2003), drawn by Assistant Art Director Jules Cook for Production Designer Grant Major. Center: The lavish marble bath from *ARTHUR* (1981), designed by Stephen Hendrickson. The scenic painted marble was the work of Lead Scenic Artists Cosmo and James Sorice. Bottom: Illustrator Mauro Borrelli's painting of a trip to the moon for *THE ADVENTURES OF BARON MUNCHAUSEN* (1988), designed by Dante Ferretti.





design trends in Hollywood, decade by decade, beginning with the silent era (George Miélli's *Journey to the Moon*, William Cameron Menzies' *The Thief of Bagdad*) to the present (Rick Heinrich's *Lemony Snicket*, Nathan Crowley's *The Dark Knight*, Rick Carter and Rob Stromberg's *Avatar*). It is particularly in the later chapters, where Whitlock is able to interview the designers themselves, that she is able to provide insights that haven't been mentioned in print before, and much of it made me want to revisit the films to look for elements I missed the first time through.

Whitlock shares some behind-the-scenes stories from the back lots, revealing how various films came to look the way they do. Many are well known, but a few haven't been heard before and make the text a good read for professionals in the field as well as the general movie-going public.

However, it is the hundreds of photographs, set sketches, and renderings from films of every era and genre—some published here for the first time—that are the true treasures of this book, and the reason that it belongs on the shelves of every entertainment artist. Each reader will probably take issue with the inclusion of some films, and lament the omission of other more evocatively designed

projects; but, just like studio executives get involved in filmmaking decisions, publisher Harper Collins dictated a few choices in this book as well. Some of their picks are clearly more informed by box-office success than by design excellence, but the overwhelming majority of images reflect real design excellence. **ADG**

For more information, you can visit the book's website at www.designsonfilm.com or there is a preview available on the ADG website at www.artdirectors.org.

DESIGNS ON FILM: A CENTURY OF HOLLYWOOD ART DIRECTION

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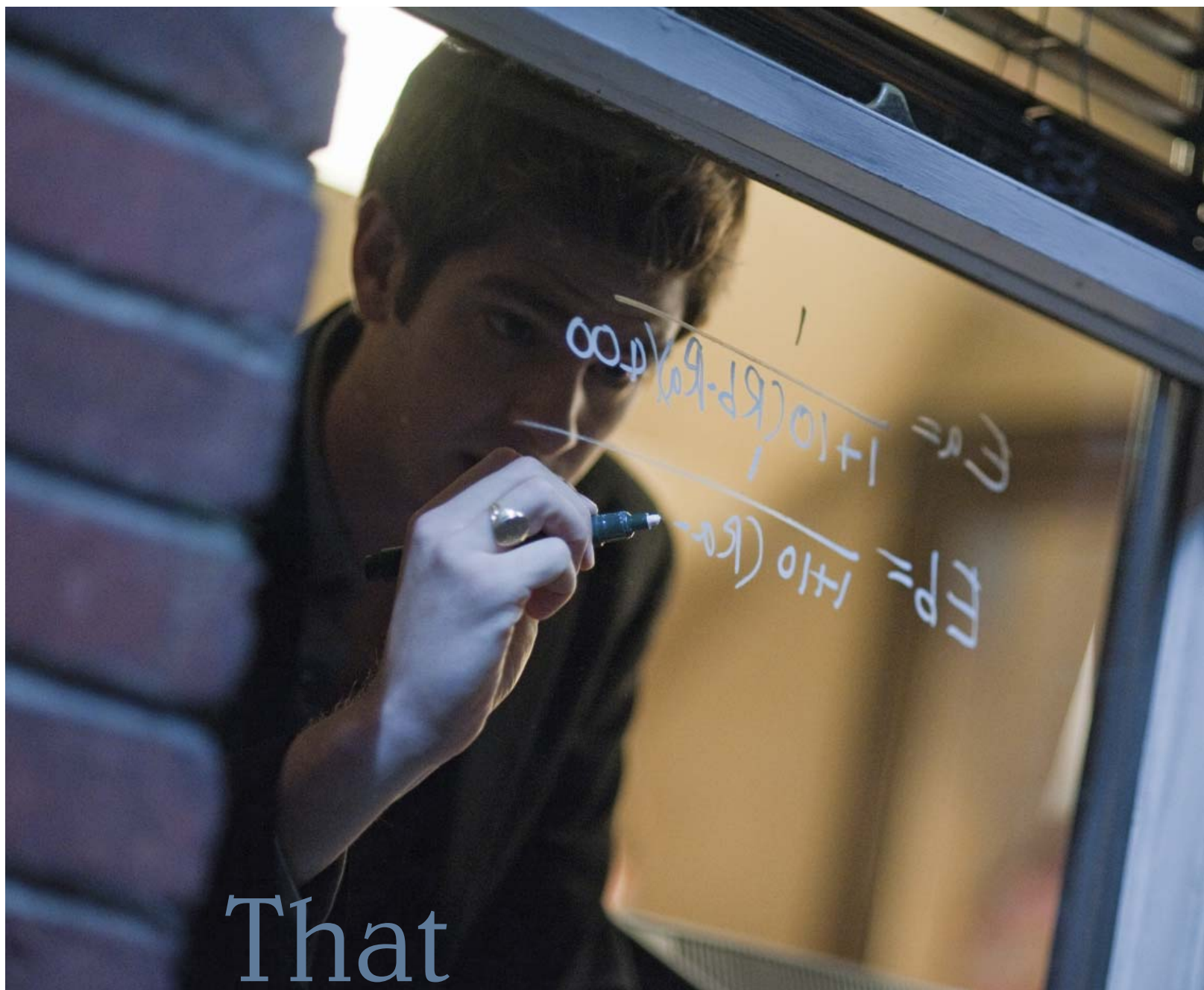
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Top, left: A matte painting executed by Matthew Yuricich of the Frank Lloyd Wright-inspired rock and glass house for *NORTH BY NORTHWEST* (1959), Robert Boyle, Production Designer. Top, right: A stunning Santa Barbara kitchen was created on stage in Brooklyn, New York, for *IT'S COMPLICATED*, Jon Hutman, Production Designer. Right: Illustrator Dorothea Holt's rendering of Manderly, the immense Gothic Tudor estate in *REBECCA* (1940), designed by Lyle Wheeler.





That FACEBOOK MOVIE

Eduardo Saverin (played by Andrew Garfield) uses the double-faced window of Mark Zuckerberg's Kirkland House dorm room set, as a whiteboard to work out the computer algorithms that eventually powered Facebook. Opposite page: A wider view of the dorm room set, built on stage at The Lot in West Hollywood.

by Keith P. Cunningham, Supervising Art Director

With a whip-smart script and a clear artistic vision from director David Fincher, Production Designer Don Burt set out to design *The Social Network*. After numerous commercials and two feature films together, Don and David have developed a shorthand when it comes to the aesthetic of a film. This script was not so much a biography of Mark Zuckerberg, the founder of Facebook, as it was an archetypal film drama touching on universal themes—friendship and the need to connect, an outsider wanting to belong.



Images © Columbia Pictures

The design challenge for the Art Department was to keep this seemingly simple, contemporary film true to itself. A bit of license would be allowed to enhance the drama but, as with most David Fincher projects, he wanted the film to be rooted in reality.

“...the sets were pared down to their essential. They were never allowed to feel contrived or overdressed. The film’s big design statement was to NOT make a big statement.”

A fundamental set of visual guidelines (which he and Don call *The Macro*) provided a template to follow and yet allowed further enhancement with layers of detail (*The Micro*).

As a Fincher regular, Don went in with an understanding of the director’s approach to camera angles and lighting, and that knowledge can be incredibly liberating when it comes to set design. Lower ceilings, true-to-life scale of rooms and a minimalist eye to set dressing were the hallmarks of this realistic approach. Along with frequent collaborator, set decorator Victor Zolfo, the sets were pared down to their essential. They were never allowed to feel contrived or overdressed. The film’s big design statement was to NOT make a big statement.

As with any Fincher film, attention to detail and respect for the vision resonates throughout every department. The time period (2003/4) and the actual event (the creation of Facebook) were exhaustively researched and confirmed. Whether it was what type of laptop Zuckerberg used during his Harvard hacking days or finding a mathematics and/or software designer to define accurate algorithms and computer code for use on background whiteboards and computer desktops, it’s all real.



Donald Graham Burt,
Production Designer
Keith Cunningham,
Supervising Art Director
Curt Beech, Art Director
Dave Scott, Graphic
Designer
Joanna Bush, Illustrator
Aaron Haye, Jane
Wuu, Randy Wilkins,
Theodore Sharps, Lori
Rowbotham Grant,
Set Designers

The opening sequence of the film takes place in and around the ivy-covered walls of Harvard University. Since a no-filming policy is strictly enforced on the Cambridge campus, Don found workable solutions among a variety of other East Coast prep schools and universities. Each invoked a touch of the similar Georgian-inspired, Federalist architectural style, scale and materials from the historic academic structures. It was a challenging task, considering that filming was scheduled right at the onset of the academic year—and a layer of snow was often required, as well. In the end, the locations proved to be quite accommodating and the Boston and Baltimore crews were top notch.

Back in Los Angeles, a talented crew of Set Designers worked in every type of medium to study and draft the kindred stage and location scenery. The bulk of the film is set within the confines of Zuckerberg's university dormitory and the adjacent campus grounds. Dorm rooms of the main characters were made subtly distinguishable with details alluding to each characters' economic or social status on campus. A multitude of Facemash (the revenge-bent website, created by Zuckerberg, which allowed students to rate which Harvard women are the hottest) scenarios were both packaged and ready for locations and on stage.





As the Facebook website begins to grow and flourish, so does the company's office space. The film takes the audience from Zuckerberg's desktop dorm niche to a frat-like rental house to

“Since a no-filming policy is strictly enforced on the Cambridge campus, Don found workable solutions among a variety of other East Coast prep schools and universities.”

the sparsely furnished Customer Service Offices in Palo Alto, California. In the fourth and final phase of the Facebook offices, the broader scale of the interior design introduced a swathe of bold colors contrasting with the rest of the film (which has more desaturated tones).

It is a rare and wonderful experience to work with a director and production designer that have such similar approaches to visual storytelling and who also share a mutual trust for one another. *The Social Network* was, essentially, a low-budget movie shot on a very tight schedule and it was an especially rewarding experience thanks to the efforts of the entire Art, set decoration and construction departments. **ADG**

Top: A Photoshop® composite sketch by Illustrator Joanna Bush of the set for Harvard Yard. Joanna turned the day photograph of the location at Phillips Academy in Exeter, New Hampshire, into night and then added the snow and bicycle racks. For the shoot, the statue was reproduced in Los Angeles and shipped to Exeter. Opposite page, bottom: Another sketch by Illustrator Joanna Bush of the first Facebook office in Palo Alto, photographed in an unoccupied office in Pasadena. Joanna added the walls, desks and murals. Left: Bush's illustration of the rowing tank at Harvard. The actual set was built around two tanks in a warehouse at Boston University. Minimal dressing and graphics were added to reflect the school's long rowing tradition.





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

On Monday, June 7, the American Film Institute's Conservatory held its annual opening-night reception on the AFI soundstage showcasing the talents of the students who are working toward an MFA in Production Design. The event featured the design work—from renderings to scale set models—of the Conservatory's First- and Second-Year Production Design Fellows.

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.

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**

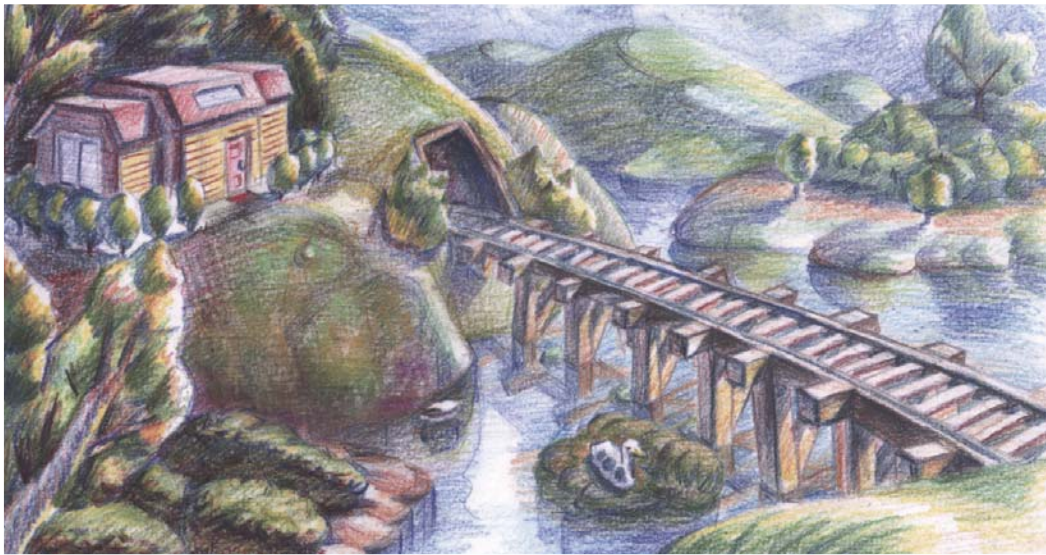




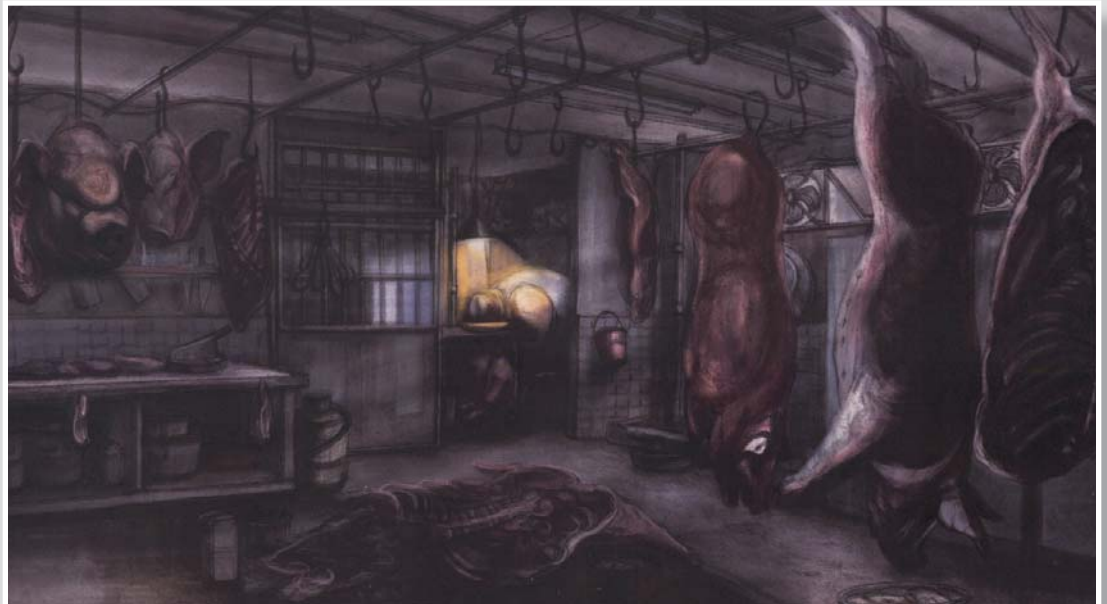
Left: Louis Joseph Comeau's pencil illustration, colored in Photoshop®, of his design for Mark Bellison's Mansion in *THIS SIDE OF TRUTH*. A First-Year Fellow (Class of 2011), Loujoe earned a BFA from Pratt Institute in Brooklyn and his professional background includes extensive print and TV art direction.



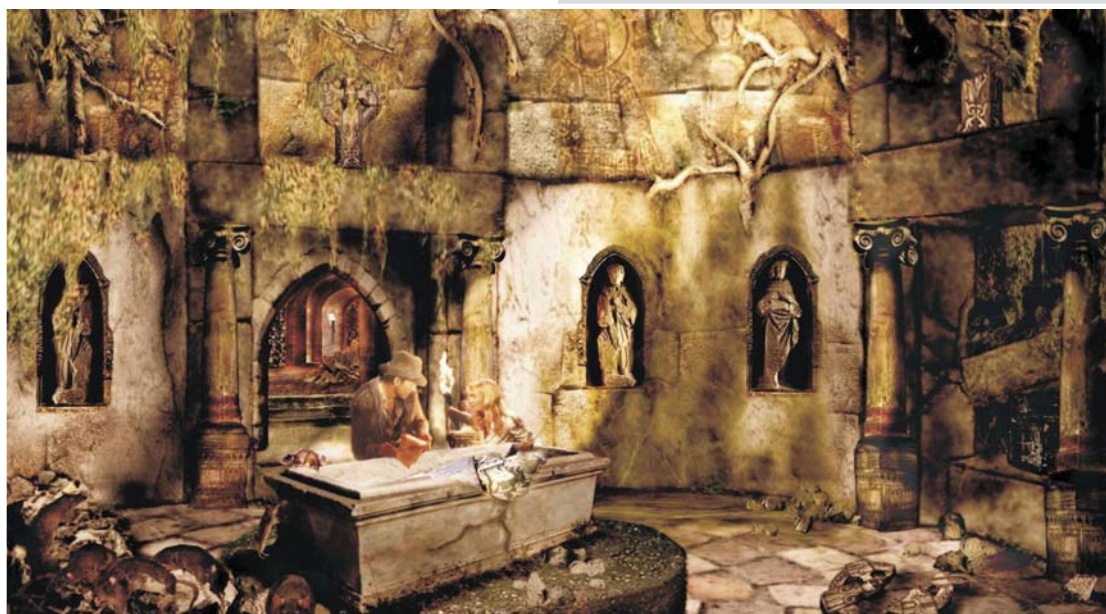
Above: Hyein Ki (2011) has a BFA in visual communication design from Kookmin University in Korea and has worked as a Production Designer on features, short films, commercials and opera. This is a pencil drawing enhanced and colored in Photoshop of her design for the Ryland family house in *THREE STORIES ABOUT JOAN*.
Left: This rendering in colored pencil was created by Second-year Fellow Nara Yoon (Class of 2010), a FIDM graduate in visual communications who worked as the Production Designer on the 2008 AFI thesis film *THE 8TH SAMURAI*. This drawing, for *CASTAWAY ON THE MOON*, depicts a contemporary home in California's Napa Valley.



Opposite page, bottom left: The table of Second-Year Production Design Fellow Kil Won Yu. The model on his table is an physical miniature he built of a futuristic slum apartment building for *LOVE ME DEAD*. Bottom right: The table of First-Year Production Design Fellow Kevin Houlihan. The mannequin in the picture was one of many art piece props designed and made for *ALL ABOUT ALICE*. This page, right: Kil Won Yu (2010) received his BA in arts and crafts design from Chung-Ang University in South Korea. Pictured here is his pencil sketch, rendered in Photoshop, for his design of the slaughterhouse for *SE7EN*.

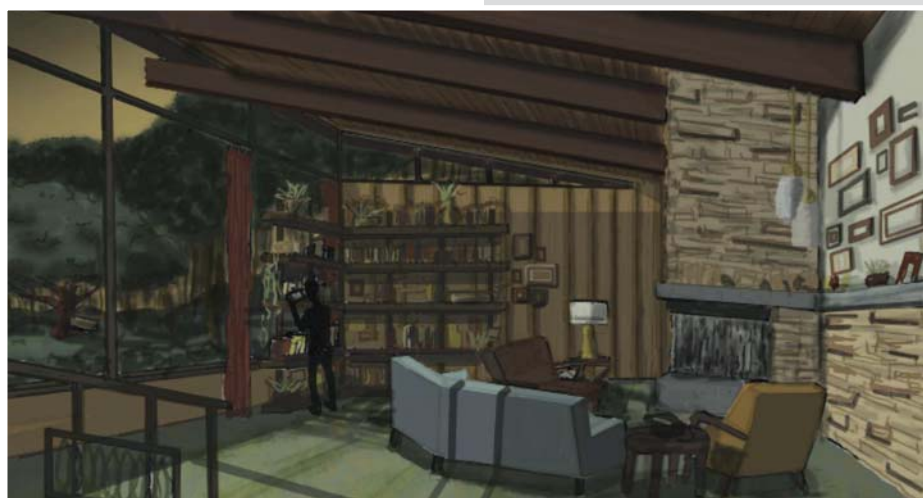


Right: Matthew DeMille (2010), a self-published game designer, screenwriter and novelist, has a lifelong passion for fantasy. This is his SketchUp® model, enhanced in Photoshop with elements of photographic collage, for the tomb of the Grail Knight, in his proposed production of THE LAST CRUSADE.



Left: Emilie Ritzmann (2010) graduated from the University of Pennsylvania with a BA in cinema studies, and designed her first feature film, HOME MOVIE, in 2007. This illustration is her SketchUp rendering of Wendy's bedroom for PETER PAN.

Right: Bonnie Bacevich (2011) came to Los Angeles from her native Indiana to study architecture at the University of Southern California. While studying there, she began working with film students and found a new world in Production Design. She laid out this pencil drawing, colored in Photoshop, over her SketchUp drawing of the interior of Frank's house for EVERYBODY'S FINE.



Right: Eric Jeon's (2010) ink line drawing, rendered in Photoshop, of his design for the Dreamland Strip Club in Viet Nam in 1966 for MISS SAIGON. Eric obtained his BA in industrial design & visual communications from Hanyang University in 2004, and has worked with Christian Channels in Toronto and Seoul for promotional videos. He recently worked as a sketch artist in New Orleans for Production Designer Joe Garrity and Art Director Ray Pumilia on the upcoming film FATHER OF INVENTION (2010).



Left: Christopher Eckerd's (2010) Photoshop-enhanced SketchUp illustration of the Hellfire Club in hell for SANDMAN. Christopher graduated from Lewis and Clark College in Portland, Oregon, with a double major in communication and literature, focusing on narrative film. He has also studied film and Production Design at the Northwest Film Center while in Portland and at the School of Visual Arts in New York.

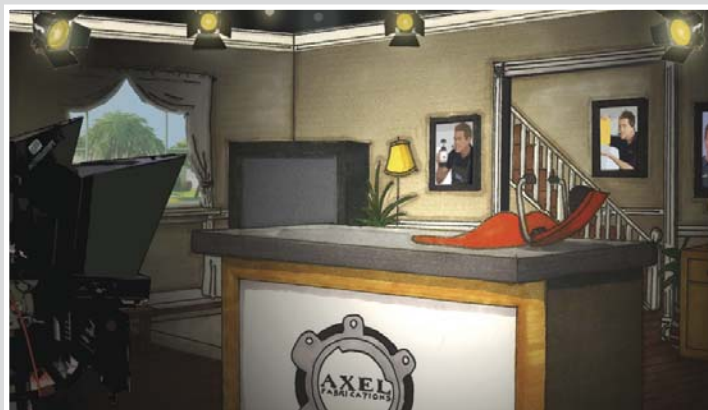


Left: First-Year Fellow Danielle Lee (2011) is a graduate of Cal State University of Northridge with a BS in interior design. This is an ink line sketch, colored in Photoshop, of her design for the interior of the college radio station in ADMISSIONS.



Left: Colleen Larson (2010) is a 2008 graduate of the University of Notre Dame where she received a bachelor's of architecture. At AFI, she has designed four short films, two MOS projects, and her thesis film **THE MUSHROOM SESSIONS** (2010). This ink drawing rendered in Photoshop is her design for the early 20th century lobby of the **GRAND HOTEL** in Berlin.

Right: Rochelle Chavez (2011) has a BA in theater with an emphasis in Scenic Design from UCSB. She also attended the New York School of Interior Design where she studied design theory. This is her ink concept sketch, colored and photo-composited in Photoshop, for the airport terminal in **CEDAR RAPIDS**.

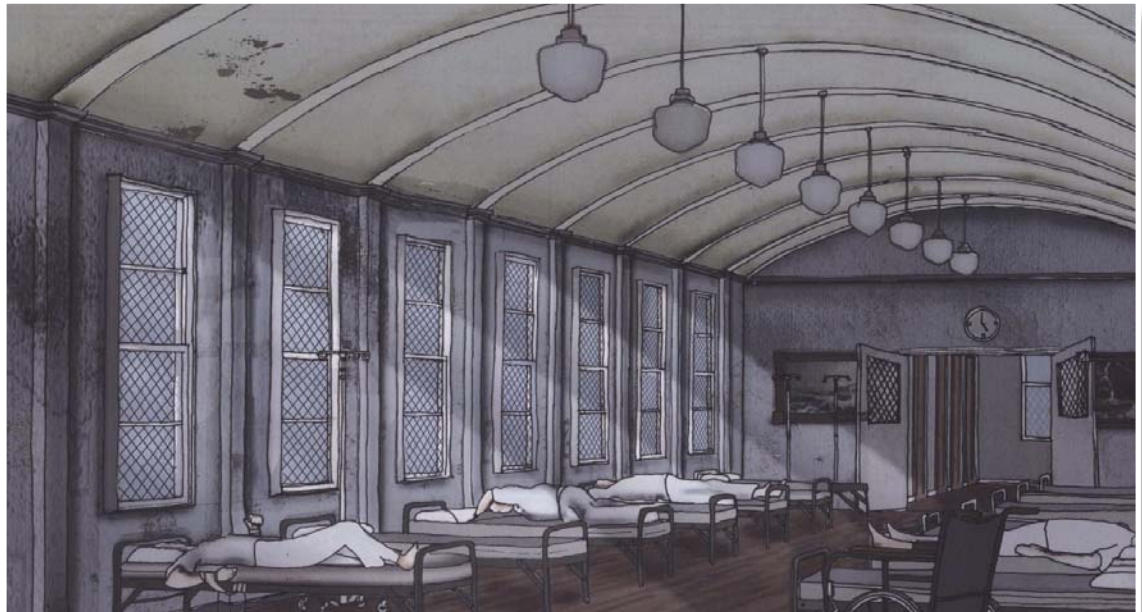


Left: Second-Year Fellow Shawn Bronson (2011) earned his BA in cinema and digital arts, with a concentration in directing, from Point Park University in Pittsburgh, Pennsylvania. Reproduced here is his ink drawing, colored in Photoshop, for the AB Clicker infomercial stage set in **FATHER OF INVENTION**.



Left: Katelynn Wheelock (2010) graduated from San Diego State University with a BA in theater and an emphasis in design for television and film. Before attending AFI, she was Production Designer on the short film **DR. OWENS** and won a Production Design award from San Diego State's Television and Film program. This acrylic painting is her concept for the **Mystery Men's Lair** in **DARK CITY**.

Right: Erika Walters (2010) is a Southern California native who comes from a long line of fine artists, and received her BFA from the Rhode Island School of Design in 2002. This is an ink rendering, colored in Photoshop, over a SketchUp layout, of her design for a hospital ward in New York in the 1930s for THE LOST WEEKEND.



Left: Narhan Bailey (2010) began his training in Production Design at the Baltimore School for the Arts, a performing arts high school, in the theater design program from 1999 to 2003. In 2007, Nathan earned his BA in film from Emerson College with a minor in political communications. His sketch is a photographic collage executed entirely in Photoshop and depicts the Retinal Fetish Night Club in an unspecified future urban metropolis for STRANGE DAYS.



Left: Jean-Paul Leonard's (2011) digital sketch was entirely drawn and colored in Photoshop. It portrays his design of Floyd's Bar for THE MOGULS. Jean-Paul came to AFI with a multi-disciplinary background in architectural, new media and motion graphics design. Since 2000, he has managed his own small design business (Company Wide Shut), which specializes in design for DVD and Blu-ray media, creating special sequences for film and television franchises such as THE LORD OF THE RINGS trilogy and THE SIMPSONS.



Left: Eun Kyung Nam's (2010) ink drawing, laid out over her SketchUp model and colored in Photoshop, of her concept for a bedroom in Korea in the 1940s for PAN'S LABYRINTH. Nam graduated from Seoul Women's University with a BFA in ceramic and fiber arts. She also studied set design in the SBS Broadcasting Academy, and then studied film production at Brooklyn College in New York.

Below: Kevin Houlihan's (2011) ink and Photoshop drawing of his design for Deanna's house, a sitcom set for DIVA. Kevin majored in marketing and minored in studio art at Santa Clara University, and has worked for the last five years in New York City as a creative director in the retail industry creating store designs and brand environments.



Above: Caliope Andreadis (2011) graduated from the Glasgow School of Art with a BA in painting and printmaking in 2007. This class project is her photo/drawing collage, assembled in Photoshop, of the Cove Dock boat house in Florida for HOOT.

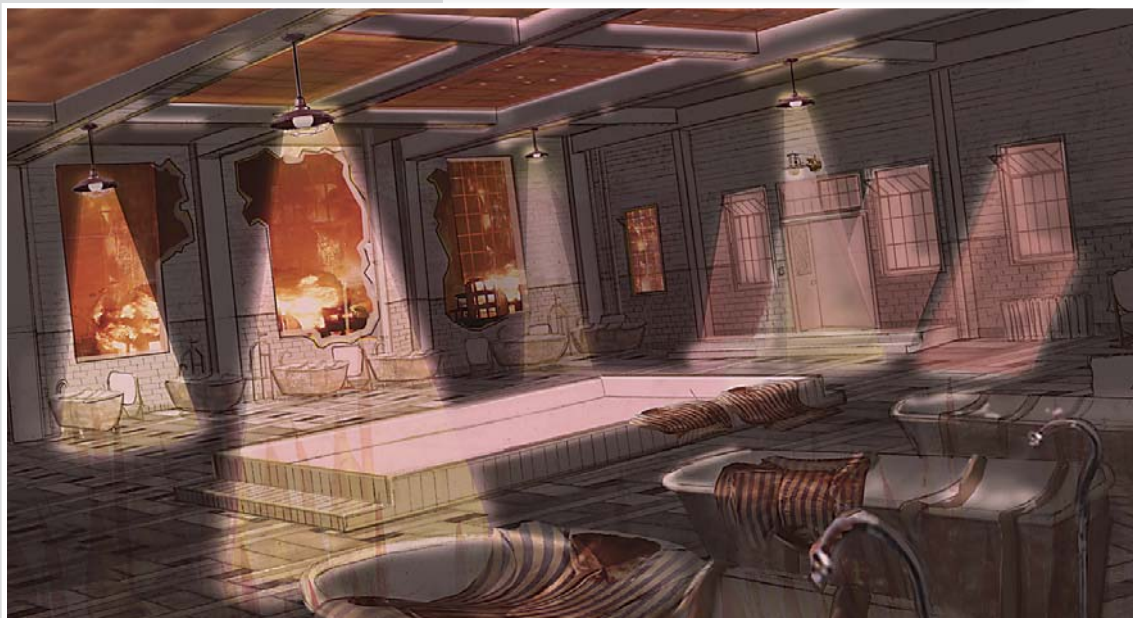
Right: Anne Costa (2010) began her education at the San Francisco Art Institute and received her BFA in illustration and motion graphics at Washington University in St. Louis. This pencil drawing, colored in Photoshop, is her design of the reception hall in Freedonia for DUCK SOUP.



Right: Mars Feehery (2010) earned her bachelor of arts degree in theater from Tulane University of New Orleans with a concentration in costume design. During undergraduate studies, she designed and directed short films in Paris, New York, and New Orleans, as well as assisting on larger features. This is her Photoshop rendering of Bob Arctor's Orange County house for **SCANNER DARKLY**.



Left: Gustaf (Goose) Aspegren (2011) graduated from the Transportation Design department at Art Center College of Design in Pasadena without ever designing a car, and then went to work as an apprentice at Walt Disney Animation Studios on **TANGLED**, **THE PRINCESS AND THE FROG** and other projects. This is his ink sketch colored in Photoshop for the mental hospital in **NEVERWAS**.



Left: Brittany Hauselmann (2010) earned her degree in theater design for television and film at San Diego State University. This pencil drawing, colored in Photoshop, is her design for the Ravenscar State Hospital in Los Angeles on the 1940s from **CONSTANTINE**.



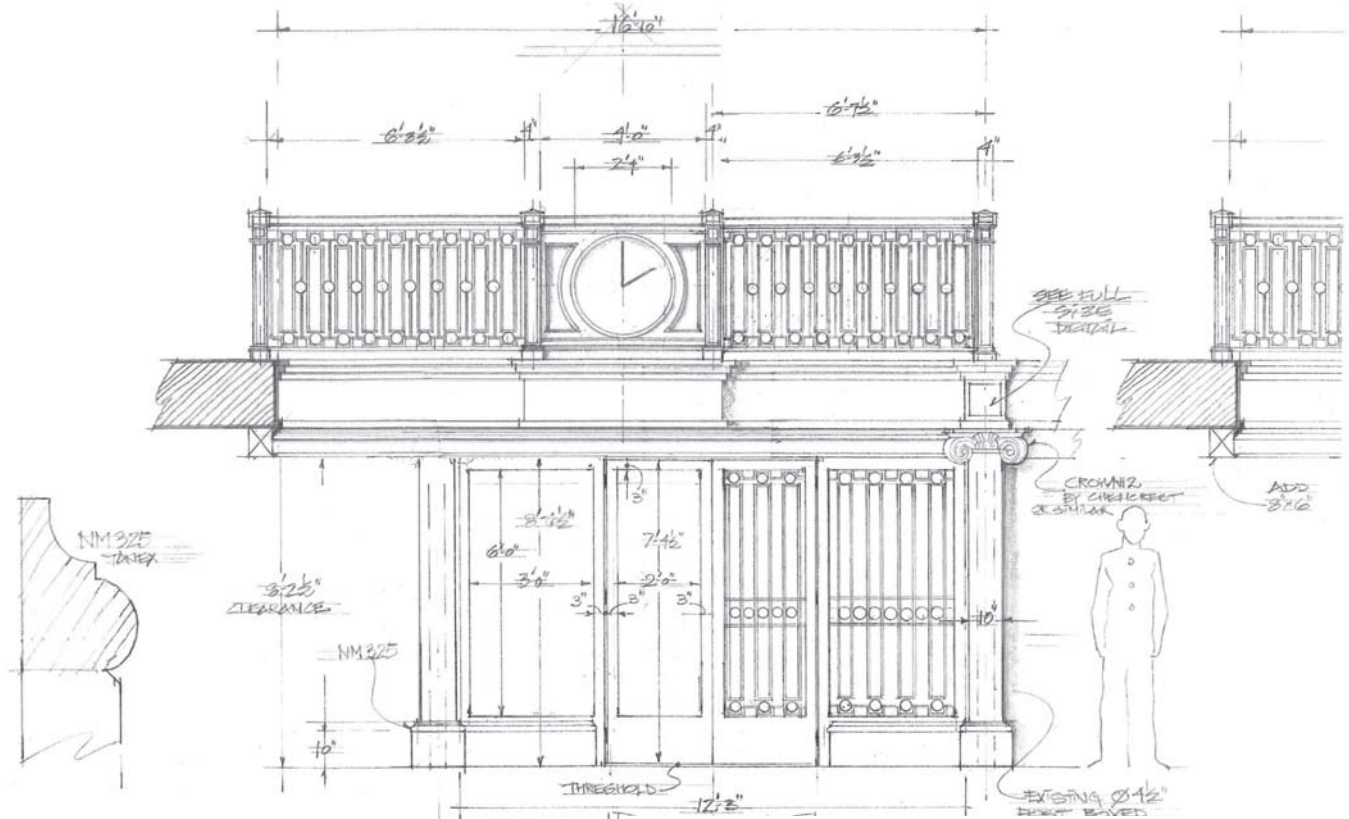
SUPERNATURAL

by Jerry Wanek, Production Designer

Above: The finished set for a *Vampires' Nest*, constructed in an abandoned bank in Vancouver. Most of the detailing, with the exception of the doors and the ornate ceiling, were added for the episode.

When you are shooting a series that involves ghosts, demons and vampires, you get a lot of slug lines that read, "Int. Abandoned Warehouse—Night." One recent episode called for a *Vampires' Nest* in just such a derelict location. After looking through dozens of empty warehouse files, I remembered an old bank that location manager Janet McCairns had shown me in a previous season. The building, built in 1907, had been stripped of most of its architectural detail but the bones of the main lobby and a beautiful Tiffany skylight still intrigued me

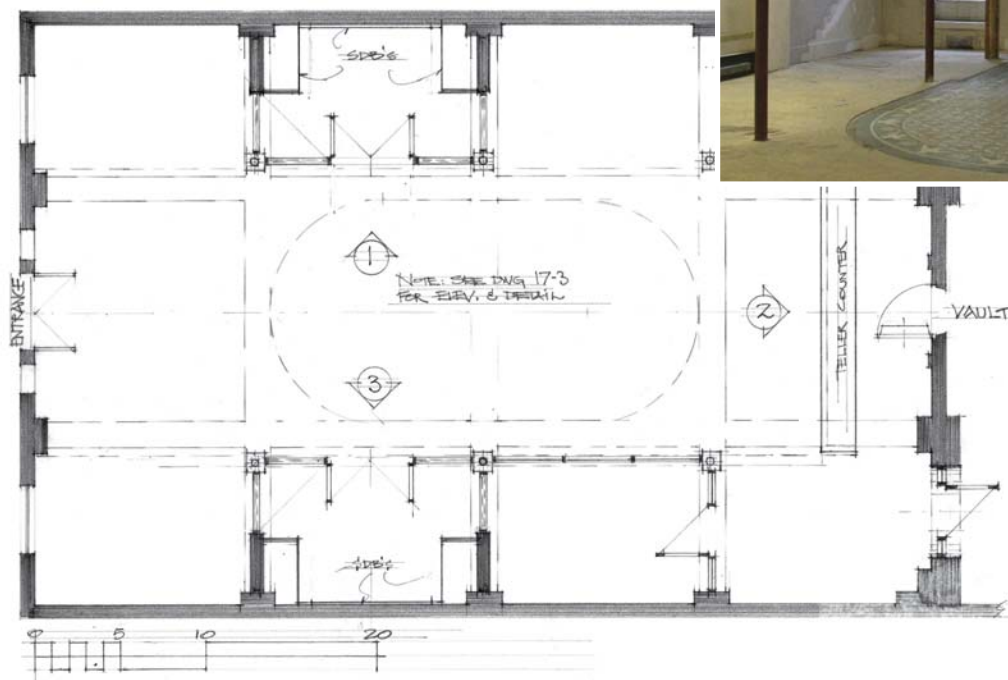
and were enough for us to commit. The Art Department immediately dimensioned the space and started to lay out the specific geography required by the script. A series of marble columns and pilasters, with ornate capitals from Chemcrest were used to define the ground floor. The columns also served as a cutting device for director Rod Hardy's fight sequences. With only five days of prep in the location, most of the scenery was pre-built, along with roughly eighteen hundred lineal feet of sandblast tape painted as marble to be applied on site.



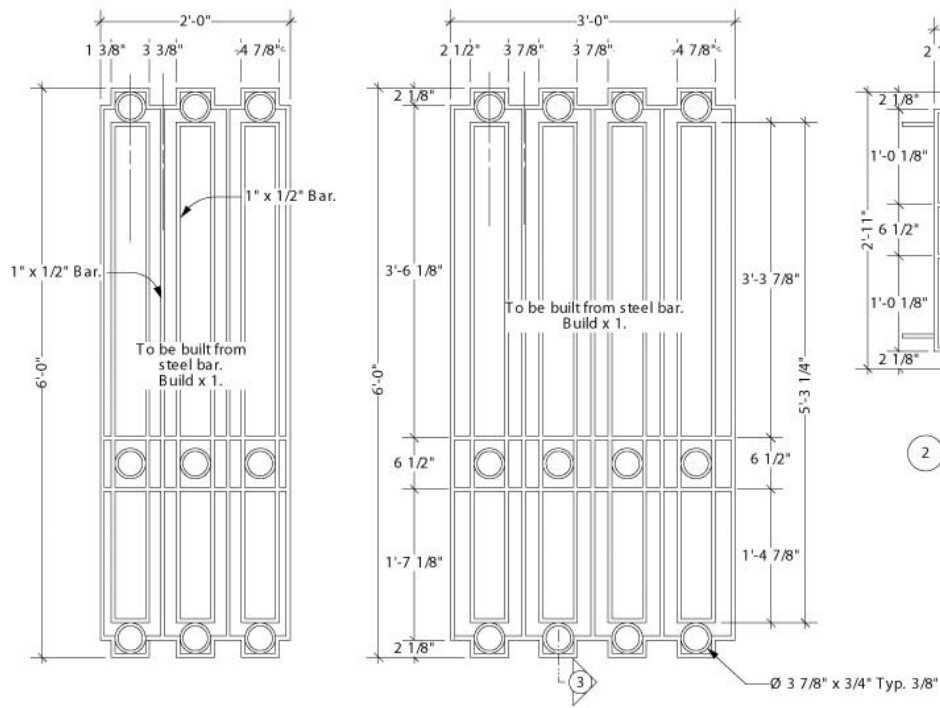
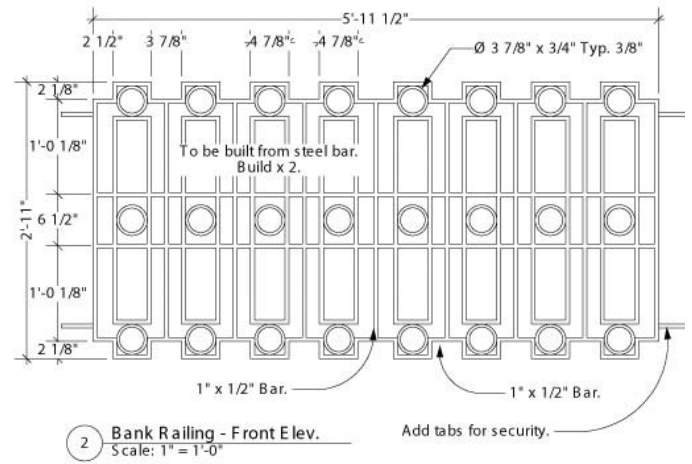
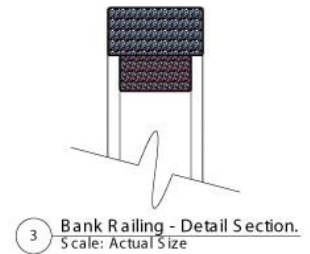
The mezzanine level of the old bank was laid out for a stunt sequence that included a high fall through a breakaway balustrade. The ornate detail was hand drawn by Andrei Andrianko and then converted into a vector file to have it CNC routed at 3D Custom Foam®. The period clock which became the focal point of the balustrade was designed in Adobe Illustrator® by Robert Leader and cut out of MDF by Permel Engraving. The Vampires' Nest also required a holding cell. A safety deposit area was designed that would appear both secure and organic to a bank. The box panels were laid out in VectorWorks® and cut out of Dibond by 3D Custom Foam. The bronze balustrade detail was then carried into the doors to appear as jail bars.



Images © Warner Bros. Television



Above, top: A conventionally-drawn elevation of the clock wall, mezzanine railing and doors of a security vault, used by the vampires as a holding cell, was executed by Assistant Art Director Andrei Andrianko. Above, center: The bank as it appeared before construction, stripped of most period detail. Left: A floor plan of the space, drawn by Andrianko.





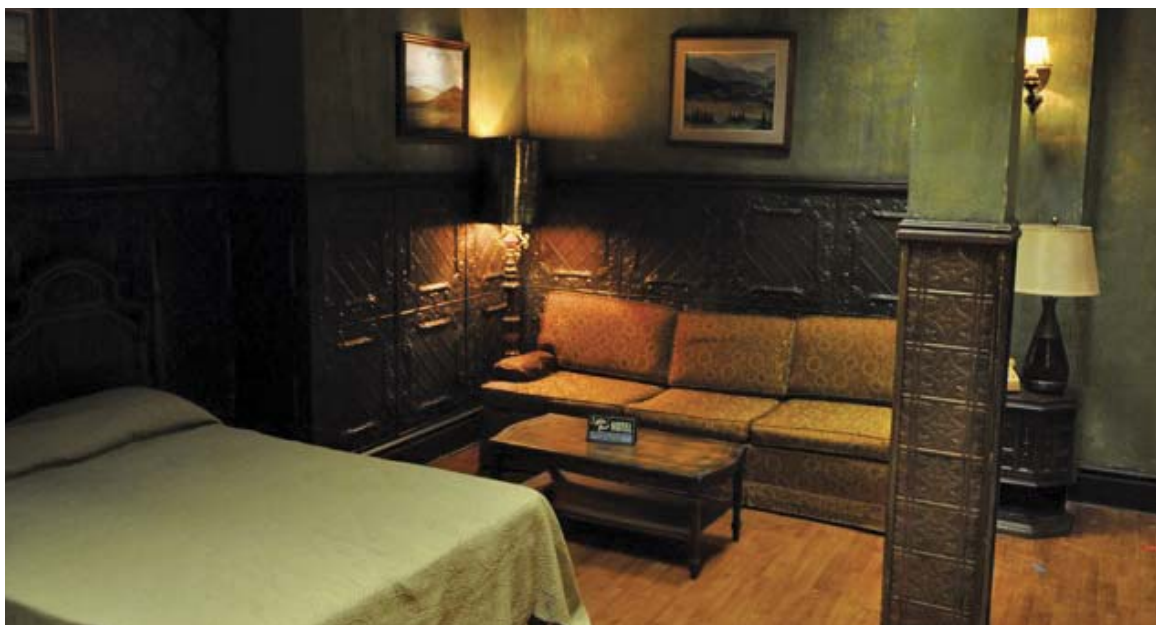
For a torture chamber with its *Silence of the Lambs*-style cage, a two-story circular tile chamber was designed to heighten the sense of confinement. It also gave cinematographer Serge Ladouceur the ability to dolly 360 degrees around the steel cage. Aggressive Tube Bending fabricated the Demon Entry, a cantilevered curved staircase hanging above the cage. The terra cotta tiles were CNC routed out of MDF by 3D Custom Foam and painted by Lead Scenic Artist Monique Mees.

No episode of *Supernatural* would be complete without without one of its signature Americana motel rooms. We have built more than one hundred motel rooms in the past five seasons.

This episode's seedy treat, The Nite Owl, had a wainscot of vacuform tiles molded by Scenic Solutions and a custom neon sign from Neon Works.

My Art Department and I have been a part of *Supernatural* for the past six years. The images in this article are the result of a very open and collaborative relationship among a dedicated staff led by Art Director John Marcynuk, Assistant Art Directors Robert Leader and Andrei Andrianko, Graphic Designers Mary-Ann and Lee-Anne Elashuk, Construction Coordinator Warren Dunlop, Paint Coordinator Roger Jacoe, and Set Decorator George Neuman. **ADG**

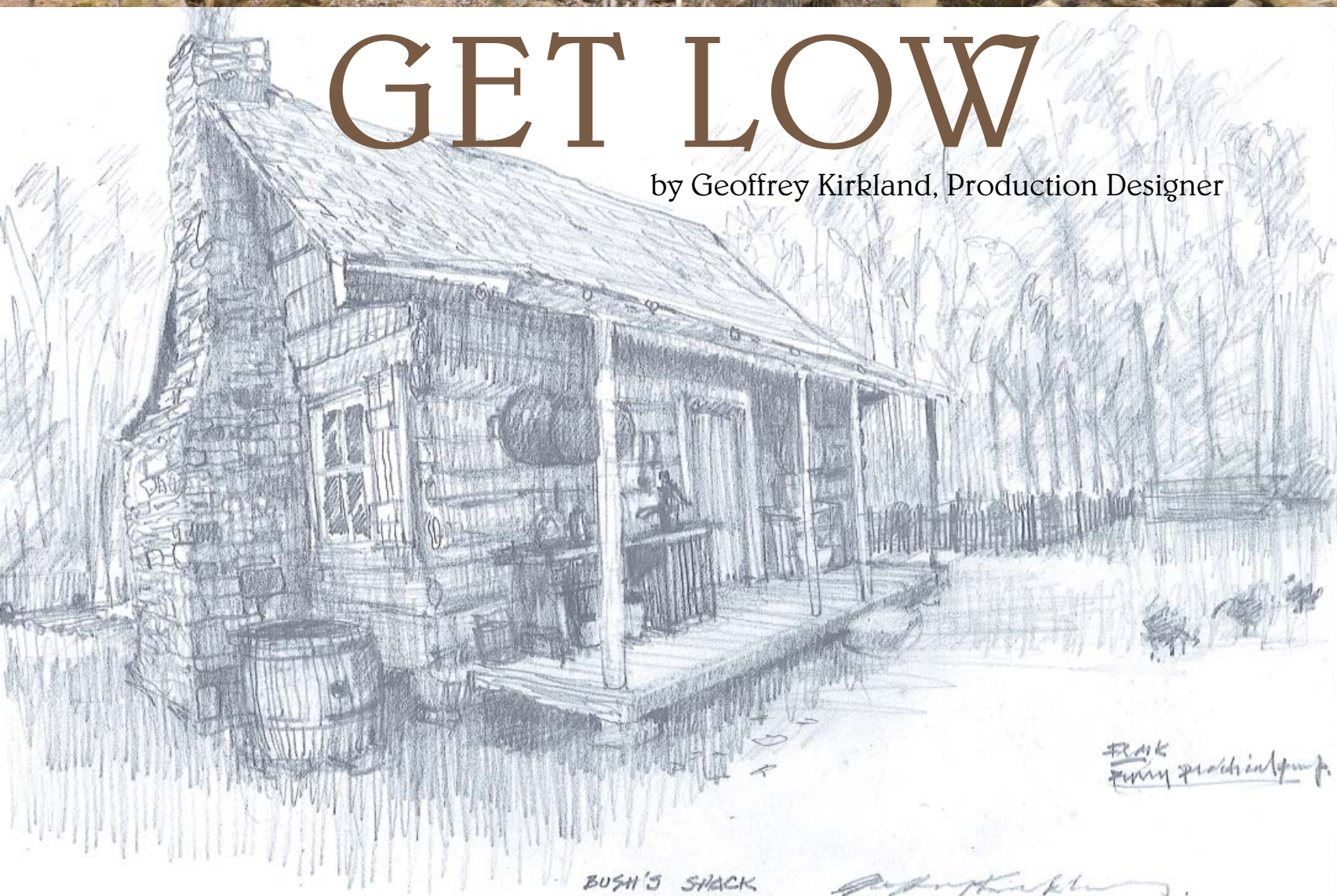
Opposite page, top: A VectorWorks® drawing by Assistant Art Director Robert Leader of the Dibond mezzanine railing and holding cell doors, cut with CNC at 3D Custom Foam in Burnaby, British Columbia. Opposite page, bottom: The finished set constructed in an vacant bank building. This page, top: No Vampires' Nest would ever be considered complete without a refrigerator in which to store blood. Left: The Nite Owl Motel stage set with a vacuum-formed tile wainscot molded by Scenic Solutions in Surrey, British Columbia.





GET LOW

by Geoffrey Kirkland, Production Designer



BACK
Furry production/pump

To re-coin a phrase there are three things I look for in a script: story, story and story. So when I read *Get Low*, set in the Appalachian foothills during the Depression of the 1930s, about an eighty-year-old recluse who wanted to witness his own funeral—that is, outside of the pine box, to hear and to be heard by his mourners—I was intrigued to say the least. I met with producer Dean Zanuck and director Aaron Schnieder who showed me his Oscar-winning® short film *Two Soliders*, a really engaging period film, beautifully shot by Aaron's longtime camera colleague, David Boyle, who was now slated to shoot *Get Low*. With the great cast—Robert Duval, Sissy Spacek, Bill Murray, Lucas Black and Bill Cobbs—it was a very exciting project and...Game ON.

Armed with a modest seven million dollars and a Georgia state tax incentive, we headed for Atlanta and the somewhat daunting challenge ahead that all low-budget period films bring with them. It was December and there were just two weeks to find where to make the film before we had to return home for the holidays. On our return to Georgia in January, there would be just four weeks prep before shooting. The central character, Felix Bush, played by Robert Duval, lived on a three-hundred-acre farm that was mostly woodland, set a good mule-and-cart ride away from the nearest small country town in the foothills. These were the two main sets.

“This was, after all, not just another Civil War battlefield but the site of a Southern victory, a fact that my crew were always quick to remind me of...”

We based ourselves on the outskirts of Atlanta in order to accommodate the local crew within the (marginally floating) twenty-five-mile zone, an intention, try as we might, we could never quite realize. If the production's car rental miles could have been transferred to air miles, we could have held the wrap party in Paris.

Felix Bush lived in a small shack or cabin in the woods that required, in close proximity, a barn for both his wood crafting and his closest friend, Mule. After much searching it was clear that one of the two structures would have to be built. We found a very small but authentic nineteenth century log cabin that had been rescued from some urban sprawl to preserve its historic value and was placed in Pickett's Mill Battlefield



Images © Sony Pictures Classics

Opposite page, top: An authentic nineteenth-century log cabin at Pickett's Mill Battlefield State Historical Site near Dallas, Georgia, became Felix Bush's (Robert Duval) home. Bottom: Production Designer Geoffrey Kirkland's pencil sketch of the set. This page, top: Another sketch by Kirkland, showing the interior of the cabin dressed as Felix Bush's home. Above: Robert Duval, as Felix Bush, at home in the historic cabin.



Historic Site, a Georgia state park, near the town of Dallas. The eight-hundred-acre park was nicely informal, mostly woodland with roadways of natural earth and rock, and almost no structures on it, apart from a visitors center and the derelict mill. The cabin had been placed in a manner that afforded space for the script requirements, including an area in which to build a barn next to it.

“Bill Murray played the funeral director of a struggling business that left him wondering why, with all the deaths in the world, there weren’t more of them in his neighborhood.”

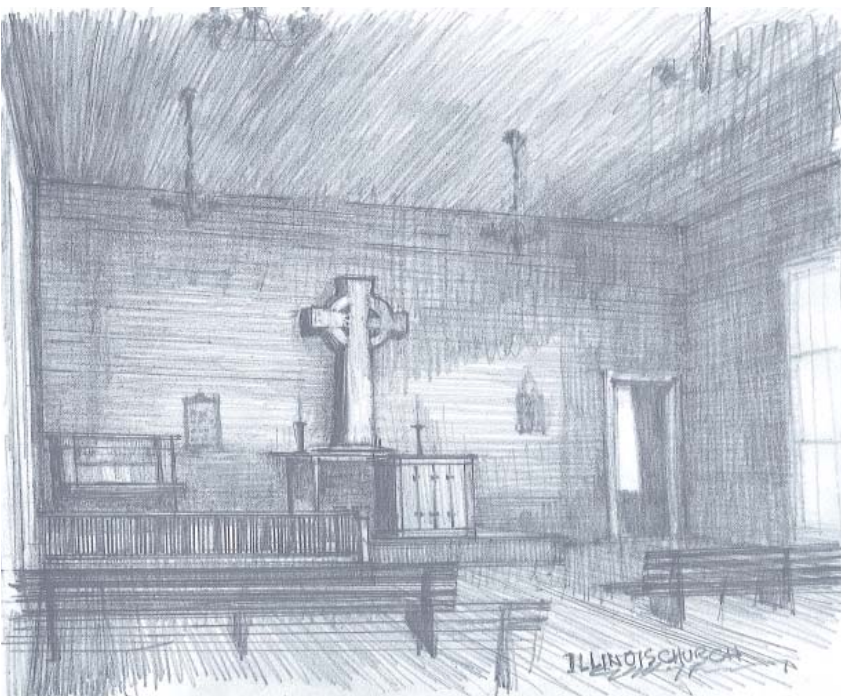
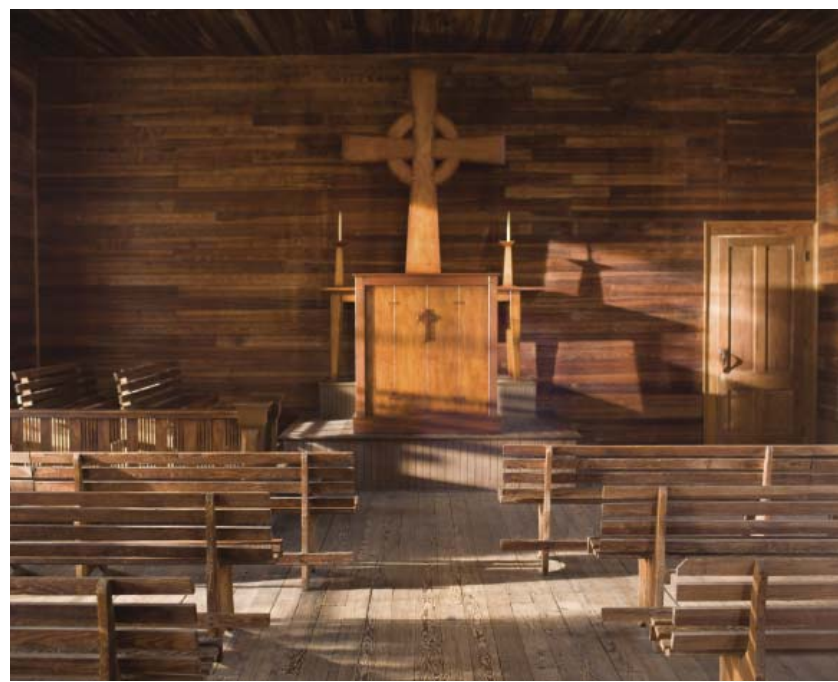
Top, both pages: Three views of the main street of Crawfordville, Georgia, covered with potting mulch and sand and dressed for the Great Depression of the 1930s. More than fifty period vehicles were used in the film, gathered from collectors in several states.

Construction coordinator Curtis Crowe, a wonderful hands-on guy from Athens, Georgia (Land of the Bulldogs), purchased lumber from a farm nearby with a barn that was being demolished. I decided to make Felix Bush’s barn a pole structure in order to tie it in more with the cabin and to make it safe in the winter winds that would surely come. We used the old lumber for everything else. The interior needed to be completely weatherproof to accommodate winter filming and the shake roof that matched the cabin

did just that. The roadways in the park, however, were quite another matter, as our sets were located on hallowed ground. This was, after all, not just another Civil War battlefield but the site of a Southern victory, a fact that my crew were always quick to remind me of; so I had to remind them that it probably cost them Atlanta. “You guys ever see *Gone With the Wind*?” Much laughter, then on to pounding nails in the freezing cold.

Art director Korey Washington organized the only piece of grading we were allowed to do in the park—to level out the barn interior—which was minimal. The roads were untouchable, so the greensman could only apply mulch where difficulties developed due to the weather—tons and tons of it, that would have to be removed and restored after filming.

The barn was Felix’s sanctuary, where he had slept with Mule and where he had crafted his furniture and now we were to see him building his own casket. Sissy Spacek’s husband, Production Designer Jack Fisk (*There Will Be Blood*), was helpful in putting me in touch with Roy Underhill of PBS’s *The Woodwright’s Shop*, who had helped him with a similar problem. I spoke for an hour with Roy, who guided me on the use of vintage tools and provided some we could use. Then Curtis found a great craftsman in Paul Seanzi from the Athens area and we were set. He built the furniture, built a crucifix and pulpit for the church, and then provided the vintage tools and the various stages of Felix’s casket that we see him craft



on-camera. This was a huge help to Atlanta set decorator Frank Galline, who had the monumental task of decorating this difficult period film in just four weeks, and that included the main street of the small town of Crawfordville, one of the more distant locations and our only stay over.

Frank dressed the empty stores that were vacant in the forgotten town that progress had left behind and changed a few that were still quite occupied.

There was a fair amount of scenic work to carry out and many signs to change, but the major addition was the road surface that both Aaron and I wanted. This proved too costly for our modest budget and Crawfordville was also on a highway that could not take anything too deep because of the logging trucks that came through the main street. So I came up with a mixture of a potting mulch and sand that could go down on the morning of the shoot, placed by greensman Matthew Butler and one small bobcat...

Above, left: Geoffrey Kirkland's pencil sketch of the church interior, with its unique cross. Right: The finished set with wooden pulpit and cross, built by Athens, Georgia, craftsman Paul Seanzi.



Above, top: Kirkland felt the home of funeral director Frank Quinn (Bill Murray) in Newnan, Georgia, was rather too nice for the character, but agreed to use it because of its geographic desirability. Parked in front is a pristine 1927 Henney hearse, brought from Chicago for the film. Above: The interior of the house was dressed as Quinn's funeral parlor, including his office and this viewing room.

happiness. Bring in the vehicles, the beautifully dressed extras, courtesy of the very talented Julie Weiss, and finally Robert Duval, driving Mule and cart.

Bill Murray played the funeral director of a struggling business that left him wondering why, with all the deaths in the world, there weren't more of them in his neighborhood. The funeral home was both a home and business and needed to show severe signs of shabby decay, having seen better days. It had to be a large house with enough size to accommodate a small chapel, a large room to display caskets and the directors office to be shared with his trusty young assistant played by Lucas Black. The first choice was a wonderful semi-derelict mansion that stood alone in the country with a patina that was ready to go. However, it was deemed by production that the distance was too far to travel, as it would take too much time out of the day. They were probably right,

but the patina was tough to loose.

The second choice was geographically more acceptable in the town of Newnan, a rather too nice old house that had been used before in a television series. Finding this location proved be a mixed blessing, because it required considerable distressing to bring it anywhere near to what we wanted. The scenic painters, under the supervision of Jim Passanante, did well but in contrast to our other choice the patina here could only be two dimensional since the home would have to be restored to its original state. The driveway sported the beautiful hearse, a 1927 Henney that was brought from Chicago in concours condition. Thankfully, the



Left: The Steel Drivers Band performs on a farm-cart stage at Felix Bush's faux funeral.

weather and the muddy dirt roads kept it looking honest as I was promised to be shot if I aged it!

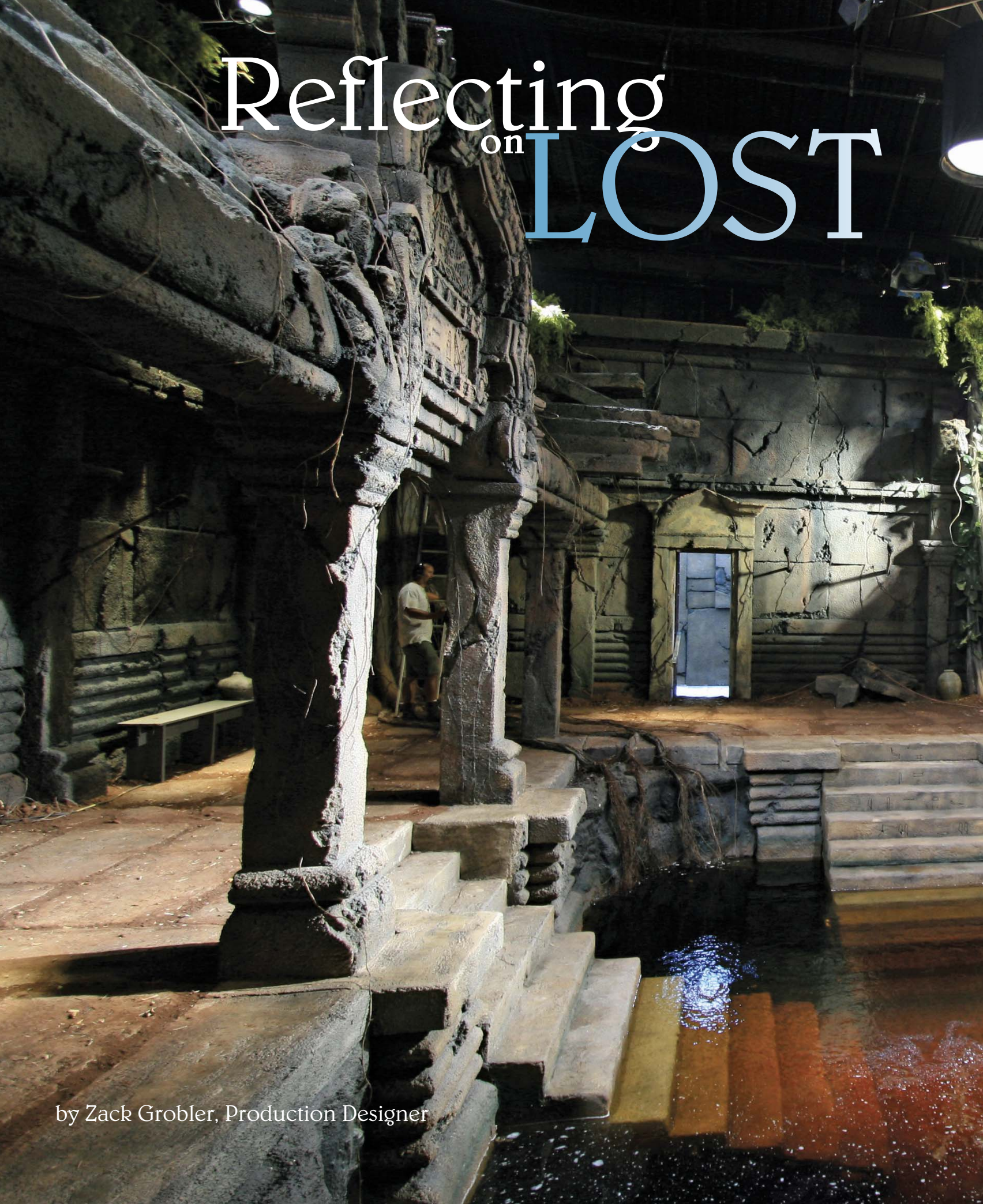
Sissy's home was much easier as Georgia is rich in historic houses that are usually keen on filming in order to finance their upkeep...provided that one respected the rules, of course. Fireplaces that needed special care because they had not had a fire for fifty years and fragile walls that would accept fabric but not wallpaper were some of the problems encountered. However, with care, these challenges made the restoration much simpler— something to appreciate on a tight budget.

The grand finale was Felix Bush's maiden funeral, a wake with booze, barbecue and bluegrass, set in the field next to his cabin. More than fifty vehicles were dressed in the field, of which a large selection were the Model A Fords that came in many guises during that period and were modest period cars suitable for the Depression years. Other vehicles included the hearse with Felix's casket on show, tractors, and a farm-cart stage for the Steel Drivers Band and from which the eulogies were performed. Alongside the stage an intriguing old tractor towed an early diesel-powered generator that Aaron fell in love with and featured. It powered the speakers.

With sleepover tents and campfires, several hundred Julie-dressed extras, all local country people, enjoyed a memorable day with some great actors that included a breathtaking monologue from Robert Duval and all the barbecue they could eat. In June 1935, for the real Felix Bush funeral, more than eight thousand people turned up. Now, that's some way to make an exit. Or perhaps not? **ADG**



Above: The funeral party at Felix's farm involved several hundred extras costumed for 1935, fifty vehicles, sleepover tents and campfires. The real funeral in 1935, upon which the story is based, drew 8000 people.



Reflecting on LOST

by Zack Grobler, Production Designer





While on hiatus last year, Jack Bender, director and producer of *Lost*, rang me up with news from the writers about the season six premiere episode. It was going to be huge! As usual, with all the secrecy surrounding the show, and trying not to leak anything to the show's ardent fans, the information was kept to the bare minimum: "We want a temple, and it's hidden in the jungle, maybe near water. Inside, there's a pool that does something—we don't know exactly what yet, but it needs to be accessible...and various rooms we can use... That's all for now...oh, we also need the original airplane interior and the imploded hatch."



Images © ABC Studios

The next Monday, I flew to Honolulu to start the final season. Thinking about where I might find a body of water in thick jungle, only one place came immediately to mind. In the third season, location manager Jim Triplett had shown me a dense jungle in the Manoa area. I remembered it well because we were chased by a wild boar. Jim remembered too, and so off we went for a quick scout. Deep in the vegetation we saw an abandoned metal-roofed structure overlooking a murky pond. "We may not be able to remove this," Jim said. Walking all the way around the pond, looking for the approach shot, I noticed the reflections in the pond. Researching ideas in several books, I had noticed that many temples were built so that their aspect was beautifully reflected in a body of water. If I built this temple exactly in front of the metal structure, it would be reflected in the pond and capture that beauty and magic.

While driving back to the studio, I contemplated how to connect the pond and exterior of the temple to the interior set on stage. I knew I could use the old tank at Diamond Head stage left behind from *Baywatch*, since I had used it several times before, the first time being for the Looking Glass Station set in the season three finale (see PERSPECTIVE – December 2007).

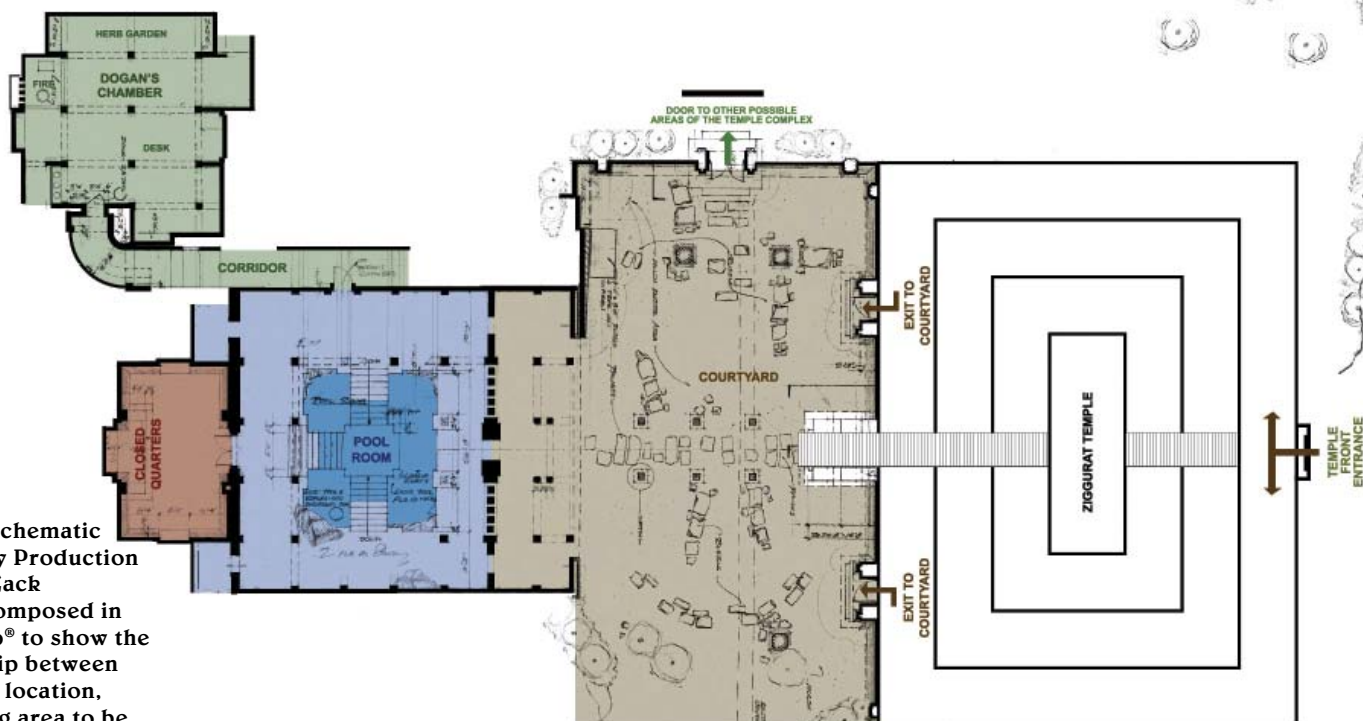
Later that afternoon, walking around the covered stage tank, with gear and remnants of the

Looking Glass set scattered about, I thought, "Wouldn't it be great if the pool could be shot in here with the doors open, and somehow bring the characters in from the jungle?" The outside would have to be dressed with greens to hide the opposite soundstage, and that would be tough since it's a huge structure. Perhaps something could be built against the wall to hide it...and that's exactly when it hit me: if I built something against the wall, as if it were the back of the pond temple structure, that would create a courtyard before going into the pool area. It would be great to be able to shoot the cast coming in and out, as well as to look out into a courtyard from the inside. Very excited at the prospect of this courtyard, I started making sketches to present the idea.

It was quite difficult to come up with a new architectural style for a fictitious island that is mysteriously moving around the planet. I did not want it to look alien or totally unknown; it would be better if it were vaguely familiar, and yet not a copy of anything existing in reality, almost as if disparate cultures had been drawn to the island and had each influenced the style or added to it.

There are distinct differences between Eastern, Western, African and European temples, especially their entrances. These influences could be incorporated by using them at the various

Preceding pages:
The finished set for a mysterious pool, hidden in a jungle temple, for the final season of LOST. Opposite page, top: The constructed set for the ziggurat temple was built in the Manoa valley, east of Honolulu, reflected in an adjacent pond. Center: The location before construction, with a metal-roofed building that could not be removed. Bottom: A screen capture of the finished shot, showing the temple with its CGI extensions. This page, above: A model of the temple, carved in a fine-grained open-cell foam by sculptor Jim van Houten.



Above: A schematic drawing by Production Designer Zack Grobler, composed in Photoshop® to show the relationship between the Manoa location, the parking area to be dressed as the temple courtyard, the room with the mysterious pool, and other sets to be built elsewhere.

Below, left: The vacant parking area between two stages was to become a courtyard. The tank building is on the left and the main stage on the right.

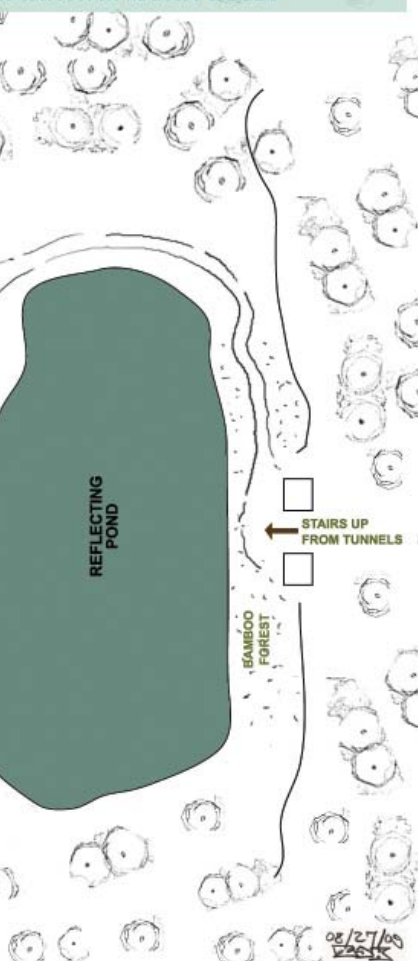
Right: The temple courtyard in the final stages of construction, showing the wall and columns recycled from the fifth season's bomb chamber set.

entrances to the temple: European would be to the north; ancient Egyptian, south; Oriental, east; and Inca/Mayan, west.

A concept started to form, and I drew furiously to get my ideas down on paper. The exterior developed into a very recognizable temple shape, a ziggurat, overgrown and hidden in the jungle, reflected in the pond. Coming through the reeds made for a spectacular reveal of the structure. It seemed to be too big to build, but if I constructed one or two levels, enough to hide the metal structure, then I could add more levels to it using visual effects.

At the soundstage wall, the back of that ziggurat could be built, also a two-level structure, and again the higher levels added with visual effects for the wide shots. Doors led out, as if one could walk through the ziggurat into the courtyard, surrounded by a wall. Opposite the ziggurat was the entrance to the special pool, surrounded by a stone canopy covering doors which suggested access to other rooms, which could be built on stage as needed. At the end of the week, I flew back to Los Angeles to meet with the creative producers, Carlton Cuse, Damon Lindelof and Jack Bender, to present my ideas, drawings and photos. I wondered if they would think I was totally out of my mind to suggest such a





huge project, but I needn't have worried. They loved the concept of the reflecting pond and the courtyard, but they wanted the interior pool to be a healing pool now, smaller, more contained and enclosed.

I left a copy of my presentation with them and flew back to Honolulu to start building. It all had to be ready in four weeks. I added a wall to the design to contain the pool, but because it was so dark inside, slots or tall windows were cut into the wall to help to let in some light and to create interesting backlit views when shooting characters entering or exiting the pool room. An added bonus was that, when looking out toward the door of the pool room into the courtyard, the ziggurat steps were framed in the door.

Above: Grobler's pencil and ink drawing of the courtyard. **Bottom left:** The finished courtyard, dressed with greens and diffusion silk above.

Most of the Art Department started that week. Art Directors Matthew Jacobs and Scott Meehan surveyed the various sites with me, while Set Designer Carl Stensel drew furiously from my sketches to get the temple blueprints ready, so that budgets could be approved and our anxious construction team might begin. Art Department coordinator Michelle Moorhead researched Egyptian

hieroglyphs to be used on the altar pieces, and I hunted through the *Book of the Dead* with its ancient Egyptian funerary rites to find concepts for our temple. The most intriguing find during this research was the Egyptian creation mythology: the world had arisen out of the lifeless waters of chaos, and a pyramid-shaped mound was the first thing to emerge from those waters. All creation came from this first piece of land, this island. The myth was reminiscent of our island and the special healing waters in



Right: The finished temple interior and healing pool. Below: A foam core study model of the pool room constructed by Set Designer Carl Stensel and Art Director Matt Jacobs.



our temple pool and I thought that everything was finally falling into place. We then got the first draft of the script and the writers had incorporated the temple, courtyard and pool areas as I had laid them out in the initial presentation. This would be a mammoth two-hour epic saga for television... and we had less than four weeks to get it ready.

Budgeting brought the usual disappointment: it was all way too much. Building the airplane would be very costly, and so the temple would have to be smaller. I went back and forth with the producers to try and cut back the exterior, but even they realized we needed all of it to minimize visual effects in future episodes. The healing pool was most important and had to be spectacular, and so it seemed that my beloved courtyard would have to go...but how then could we see the actors enter and walk to the healing pool?

Later that day, on the main stage, the bomb chamber set from season five was being struck to make room for the 767 interior, when I realized that the architectural style was similar to the temple. I had attempted to use a similar vernacular of course, since it's on the same island, built by the same people. It seemed that the huge columns and lintels from the bomb chamber might actually fit into our temple with a few minor tweaks. Excited by the possibility of—maybe—getting some of the courtyard back, Matt, Scott, Carl and myself jumped on this change, measuring it and laying it out in a model. It fit perfectly! By simply turning the lintels inside out, and using all the columns, we had enough to create the back and side walls of the temple, and by using the four entrances of the same season five set, we could fill in all the spaces to create the walls and entrances...almost for free. I showed Jack and the other producers the model and



explained how we could use the existing pieces from previous sets to look entirely new, with very little additional work. It was a done deal. The courtyard was back.

The very talented construction department and sculptor Jim Van Houten, painter Chris Barnes, head greensman Troy Arakaki, set decorator Carol Kelley, and their teams completed the temple and all the other sets quickly and smoothly. It turned out very well, thanks to all of them, and recalled the themes established in the previous season, including the chamber of Anubis, the vaulted bomb chamber, and the tunnels.

I really enjoy the design process when solving problems forces you to adapt your ideas, so that the sets almost take on a life of their own. Even when difficult obstacles are thrown in the way, the solutions that make everything work can pleasantly surprise us all. **ADG**

Above: The entrance wall of the poolroom with tall slots that allow backlight behind the actors when they enter the space. Below, left: A composite illustration of the exterior crater, created by Grobler in Photoshop. Below, right: The completed set portrays the devastation left after the implosion of a secret hatch.





SC Sterling Cooper DP Draper Pryce

by Dan Bishop, Production Designer

Mad Men is a period drama set in the Madison Avenue advertising world of 1960s' New York. Narrative events at the end of the third season required a new advertising agency and new offices for the characters who had resigned from the mid-century modern offices of Sterling Cooper Advertising.



Concept

With creative input from creator Matthew Weiner and producer Scott Hornbacher, new offices were envisioned that would reflect the sense of financial struggle typical of a start-up company. The individual offices would be smaller, and the décor would reflect the characters' individuality more than at Sterling Cooper. Of great importance, there needed to be a clear and distinct difference between the old and the new agencies. The atmosphere needed to feel young and progressive, in contrast to the staid formality of the 1950s' style reflected in the Sterling Cooper set.

An immediate question arose regarding the age and architecture of the building which the new offices would occupy. Certainly an older, slightly worn pre-war building, heavy and loaded with antiquated detail would look very different than the prior set, and could clearly reflect the financial struggles of the fledgling firm. But we all agreed that the new office set was, to a great degree, our chance to include progressive, even futuristic, visual elements to the show. Another consideration came from our experiences on the Sterling Cooper set: better photographic results can be achieved when one is able to fly modular wall panels. Camera and lighting equipment can be quickly placed in a large variety of positions. I have the pleasure of working with cinematographer Chris Manley and working toward good photographic results are always a collaborative effort on *Mad Men*. Ultimately, it was decided to proceed with another modern building, and employ a new modular panel system. The challenge became how to design another advertising agency, in a very similar building to the first, but make sure that it looked different and fully supported the narrative.

Opposite page: Dan Bishop's carefully detailed perspective pencil rendering of the Creative Lounge area in the offices of the new CSDP advertising agency for this fourth season of *MAD MEN*. Below: A photograph of the finished set is exceptionally close to the rendering.

Images © Lionsgate Television/AMC







Design Process

As a Production Designer, I spend a large part of my time laying out floor plans which specify furniture and lighting and which will eventually influence the movement of the actors, the placement of the camera, and the direction of light. In this particular case, I started with the framework of a glass-curtain wall building, and then worked both from the outside in, and from the inside out. That is to say, I placed the interior walls and architectural elements where they might be, and then adjusted them to fit a preliminary furniture plan, keeping in mind the space needed to feel crowded.

While I was drawing these preliminary versions of the floor plan, the rest of the Art Department staff began to arrive for work. When Chris Brown came back as the Art Director, I acquired another voice to rely on for discussions and ideas about what the actual shape and details of the set might be. His experience and input were, as usual, invaluable.

With help from Art Department Coordinator Kama Hayes, Chris and I researched several buildings of the proper period, in particular the Lever House in New York and the Crown Zellerbach building in San Francisco, both by architects Skidmore, Owings & Merrill. We were attracted to their elegance of proportion and weight, and the high degree of transparency in their curtain walls. The fenestration of these glass-curtain buildings is typically laid out on a module of some sort, frequently five feet by five feet, in order to standardize the sizes of the many offices and the furniture contained therein. All of this mathematics is a necessary component of an interior design composed of a modular wall panel system. The tedium pays off later in strong visual geometry and the flexibility of being able to interchange wall panels from place to place, and have them fit perfectly.

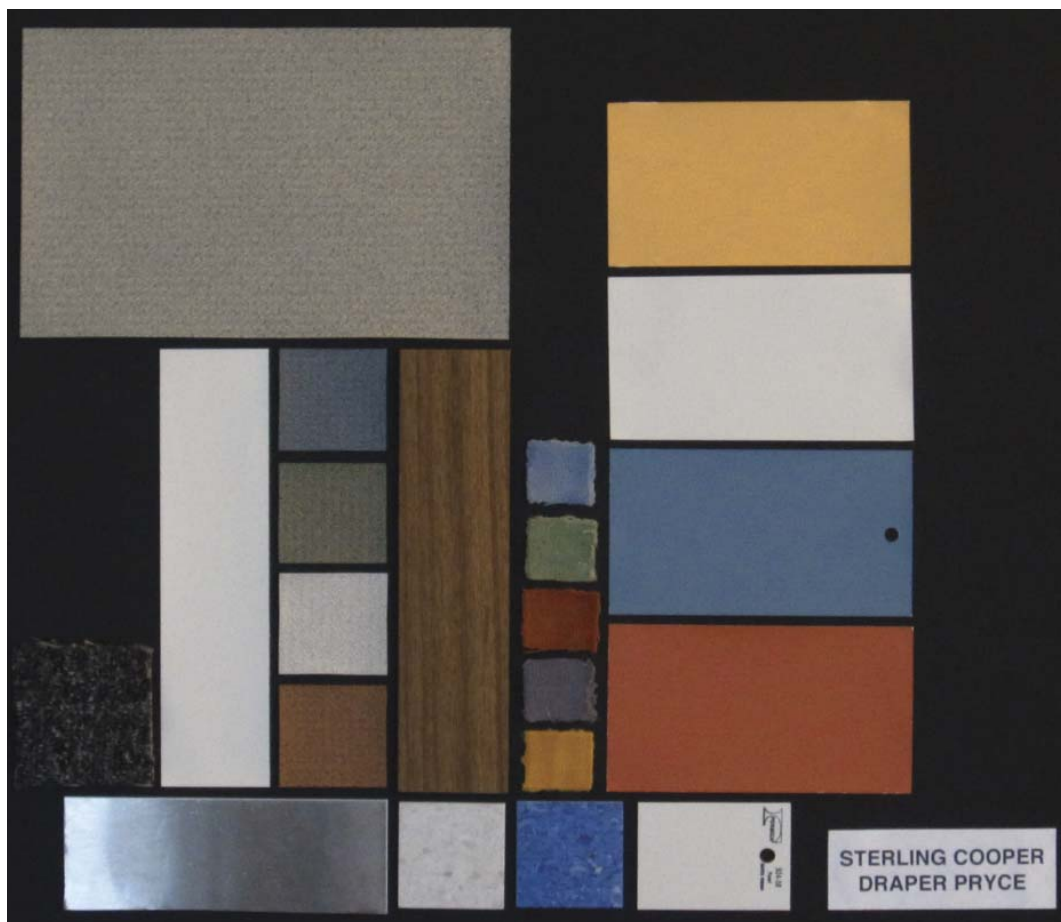
Eventually, the floor plan was worked out, buffeted and bruised by the desires and financial needs of our collaborators, and sent down the production roadway with only a slight limp.



“Historically, the popular palette in the United States was moving away from the more restrained colors of the 1950s, toward primary and secondary colors, and we took advantage of this passage of time to present a brighter and more primary palette.”

Next the Art Department proceeded to rough out some section views in pencil which indicated the changes of plane in the ceilings, and enabled us to study ideas for the elevations. The details of these elevations, the design of the panel system, the fenestration, the architectural elements and fixtures, and the resulting space in general, can best be described by the accompanying photographs. The exploration we undertook for these elements typically began with rough plans and sketches in pencil; the plan views subsequently moved into Vectorworks® as a multi-layered floor plan. Elevation and mass ideas were vetted with a SketchUp® model executed by Chris Brown, which then went back to pencil for elevations and working drawings produced (exclusively I believe) by the fine hand of Set Designer Camille Bratkowski. Of particular note, the SketchUp model showed us that the inclusion of transom glass at the top of each panel lightened the feeling of the set, and made it feel a bit more space-aged.

**Opposite page, top:
The Conference Room
area, part of the large
set of offices built on
stage at Los Angeles
Center Studios.
Opposite page, bottom:
Don Draper's new
office reflected the
more limited financial
resources of the new
agency, while still
maintaining the show's
1960s' modernist style.**



Additional floor plan layers for lighting, flooring, electrical, surface call-outs, and the like were assembled by Assistant Art Director Shanna Starzyk and by Camille. Construction Coordinator Lars Petersen and General Foreman Steve Voll worked out the engineering of the panel system, the choice of materials (beech, walnut, glass, steel), the minutiae of the connection points (down to 1/32nd of an inch in at least one spot), and built prototypes as necessary. Head Painter Sean Lyons worked out the paint and stain treatments, and provided samples.

As the three-dimensional space and details continued to develop, and construction was underway, Claudette Didul started work as Set Decorator, and we proceeded with her help to work out a color palette and the details of the furnishings and décor.

Palette

Historically, the popular palette in the United States was moving away from the more restrained colors of the 1950s, toward primary and secondary colors, and we took advantage of this passage of time to present a brighter and more primary palette. In contrast to the tone of Sterling Cooper, the selected palette is bright, cool and colorful, rather than the dark, warm and restrained. The extensive use of white (Benjamin Moore's *China White*) cooled the look in relation to Sterling Cooper, and made the set feel more squarely anchored in the mid-1960s.

Thinking as painters, we laid in the background colors—white, teak, grey, aluminum, charcoal—and some subtler tones of blue, orange-red, and green in the wallpapers. These colors adorn most of the surfaces. We then applied our most vibrant wall colors as accents to the pinup boards in an area we designated as the Creative Lounge. This area is where much of the creative advertising work takes place, and is appropriately colorful, chaotic, messy and only partially hidden from the view of the more formal activities of the agency. We saved the remaining color accents for the smaller items in the environment, and Claudette orchestrated the furniture, fabrics, décor and artwork for each of the spaces. Propmaster Ellen Freund contributed additional details with style and precision. I also consulted with Costume Designer Janie Bryant regarding the elements of the set that required coordination with the characters' framework color palettes. The graphics for the new agency, including the SCDP logo, were worked out by Graphic Designer Geoffrey Mandel, with his keen eye for period New York style.

Conclusion

In the end of course, many elements come together to make the show look as it does. The fine writing inspires fine performances; the drama suggests a mood which suggests a light cue and a camera angle; the light reveals the shape and the color; the camera angle reveals the line and the geometry. The stylistic decision to use a steady camera gives the audience time to study these elements. We are all fortunate to have such a collaborative environment on *Mad Men*, which helps us to put these elements together well. I thank all of my fellow artists and tradespersons for their fine commitment to the look of this show. **ADG**

Above: The color palette for the new offices was worked out carefully, and then communicated to all departments with a swatch board.

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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 September and October by the ADG Council upon the recommendation of the Production Design Credit Waiver Committee.

FILM:

Bill Arnold – CRAZY, STUPID LOVE – Warner Bros.
David J. Bomba – COUNTRY STRONG –
Screen Gems
Nathan Crowley – JOHN CARTER OF MARS –
Walt Disney
Tony Fanning – BUTTER – Weinstein Co.
Jon Hutman – THE TOURIST – Columbia Pictures
Russell M. Jaeger – STREET KINGS: MOTOR CITY –
20th Century Fox
Andrew Laws – THE RITE – Warner Bros.
Hugo Luczyc-Wyhowski – MONTE CARLO –
20th Century Fox
Grant Major – GREEN LANTERN – Warner Bros.
Ina Mayhew – FOR COLORED GIRLS – Lionsgate
Cecilia Montiel – THE LAST GODFATHER –
TLG Prod
Rika Nakanishi – LITTLE MURDER –
Little Murder Prod
Aaron Osborne – WANDERLUST – NBC Universal
Raymond Pumilla – THE CHAPERONE –
WWE Studios
Barry Robison – THE CHANGE-UP – NBC Universal
Meghan Rogers – BIG MOMMAS: LIKE FATHER
LIKE SON – New Regency Productions
Steve Saklad – THE APPARITION – Warner Bros.
Tom Sanders – RED RIDING HOOD –
Warner Bros.
Chris Seagers – UNSTOPPABLE – 20th Century Fox
Jennifer Spence – PARANORMAL ACTIVITY 2 –
Paramount Pictures
Jon Gary Steele – BURLESQUE – Screen Gems
Missy Stewart – THE GARDENER –
Summit Entertainment
Arlan Jay Vetter – HALL PASS – Warner Bros.
Peter Wenham – BATTLE: LOS ANGELES –
Columbia

TELEVISION:

Guy Barnes – LEMONADE MOUTH –
Disney Channel
Richard Berg – MODERN FAMILY –
20th Century Fox – CHASE (pilot) –
Warner Bros.
Stuart Blatt – THE EVENT – NBC Universal
Gae S. Buckley – OUTSOURCED – NBC Universal
Michael Budge – THE GATES – 20th Century Fox
Maria Caso – NO ORDINARY FAMILY –
ABC Studios
Stefania Cella – GLORY DAZE –
Turner Broadcasting System
Jeff Hall – THE TALK – CBS
Kenneth Hardy – LAW & ORDER: LOS ANGELES –
NBC Universal
Donna J. Hattin – ZEKE AND LUTHER – Disney XD
Mark Hofeling – EX-MAS CAROL – ABC Family
Mark Hutman – GLEE – 20th Century Fox
Kalina Ivanov – OUTLAW – NBC Universal
Corey Kaplan – THE WHOLE TRUTH –
Warner Bros.
Charlie Lagola – HARRY'S LAW – Warner Bros.
Joe Lucky – OUTSOURCED – NBC Universal
Cabot McMullen – BETTER WITH YOU –
Warner Bros. – COUGAR TOWN –
ABC Studios
Greg Melton – OFF THE MAP – ABC Studios
Carey Meyer – CHASE (series) – Warner Bros.
Scott P. Murphy – OUTLAW (series) –
NBC Universal
Steve Olson – HOW I MET YOUR MOTHER –
20th Century Fox
Greg Richman – SHAKE IT UP – Disney Channel
Glenda Rovello – \$#! MY DAD SAYS –
Warner Bros.
John Shaffner – MIKE & MOLLY – Warner Bros.
Greg Van Horn – PRIVATE PRACTICE –
ABC Studios
Bernie Vyzga – RULES OF ENGAGEMENT – CBS
Martin Whist – UNDERCOVERS – Warner Bros.
Cary White – MY GENERATION – ABC Studios
Steven Wolff – BODY OF PROOF – ABC Studios

DUAL CREDIT REQUEST:

The Art Directors Guild Council voted to grant dual Production Design credit to Jerry Fleming and Corey Kaplan for pilot of THE WHOLE TRUTH – Warner Bros.

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WELCOME TO THE GUILD

by Alex Schaaf, Manager,
Membership Department

During the months of September and October the following 14 new members were approved by the Councils for membership in the Guild:

Art Directors:

Gary Barbosa – WEB THERAPY – Showtime
Hugh D.G. Moody – DETROIT 1-8-7 – ABC Studios
Christopher Pearson – BACHELOR PAD – ABC

Commercial Art Directors:

Gabriel Abraham – Various signatory commercials
Joaquin Grey – Various signatory commercials

Assistant Art Directors:

Nicholas Cross – THE AVENGERS – Marvel Studios
Kiel Gookin – THE HANGOVER PART II –
Warner Bros.

Chris Hansen – THE DEFENDERS –
CBS/Paramount

Commercial Assistant Art Director:

Nathan Lay – Various signatory commercials

Graphic Artists:

Mesrop Abrahamian – CBS Digital

Brogan Donahoe – Fox Network

Graphic Designers:

Christopher Isenegger – THE HANGOVER PART II –
Warner Bros.

Erica Wernick – GLORY DAZE –
Turner Broadcasting System

Title Artist:

Eric Scofield – Sony Pictures

TOTAL MEMBERSHIP

At the end of October, the Guild had 1871 members.

AVAILABLE LIST

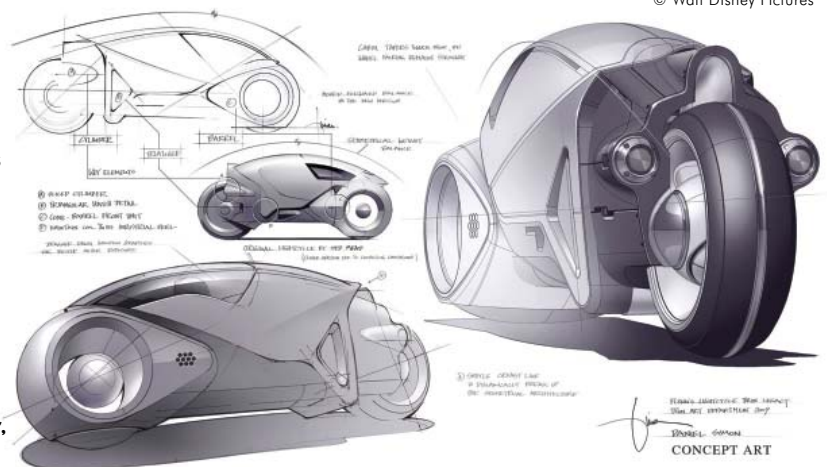
At the end of October, the available lists included:

- 117 Art Directors
- 37 Assistant Art Directors
- 4 Scenic Artists
- 2 Graphic Artists
- 4 Graphic Designers
- 69 Senior Illustrators
- 2 Matte Artists
- 57 Senior Set Designers
- 4 Junior Set Designers
- 7 Senior Model Makers

TRON: LEGACY

Darren Gilford, Production Designer

Kevin Ishioka, Supervising Art Director
Sean Haworth, Ben Procter, David Scott,
William Ladd Skinner, Grant Van Der Slagt, Art Directors
Kevin Loo, Supervising Assistant Art Director
Andrew Li, Gary Warshaw, Assistant Art Directors
Ed Natividad, Conceptual Designer
Harald Belker, Daniel Simon, Vehicle Designers
Neville Page, Lead Concept Artist
Rainart Sebastien Larroude, Barontieri Thierry Doizon,
David Vyle Levy, Senior Concept Artists
Steve Jung, Phil Saunders, Tully Summers, Concept Artists
Ray Lai, Prop Concept Artist
Daren Dochterman, Production Illustrator
Nathan Schroeder, Illustrator
Richard Bennett, Jerry Bingham, Brent Boates,
Sylvain Despretz, Phillip Norwood, Dwayne Turner,
Storyboard Artists
David Scott, Graphic Designer
Benjamin Edelberg, Senior Digital Set Designer
Robert Andrew Johnson, Digital Set Designer
David Clarke, Joseph Hiura, Margot Ready, Andrew Reeder,
Bryan Sutton, Randall D. Wilkins, Set Designers
Opens December 17, 2010



calendar

GUILD ACTIVITIES

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Sun 2–6 PM

December 12
WEEKEND WORKSHOP
@ Gallery 800

December 16 @ 7 PM
ILM Council Meeting

December 24
Christmas Holiday Observed
Guild Offices Closed

December 31
New Year's Day Observed
Guild Offices Closed

January 18 @ 7 PM
ADG Council Meeting

January 19 @ 5:30 PM
STG Council Meeting

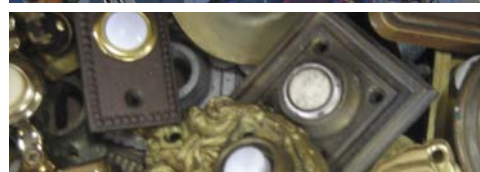
January 20 @ 7 PM
ILM Craft Membership Meeting
7 PM
SDM Council Meeting

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



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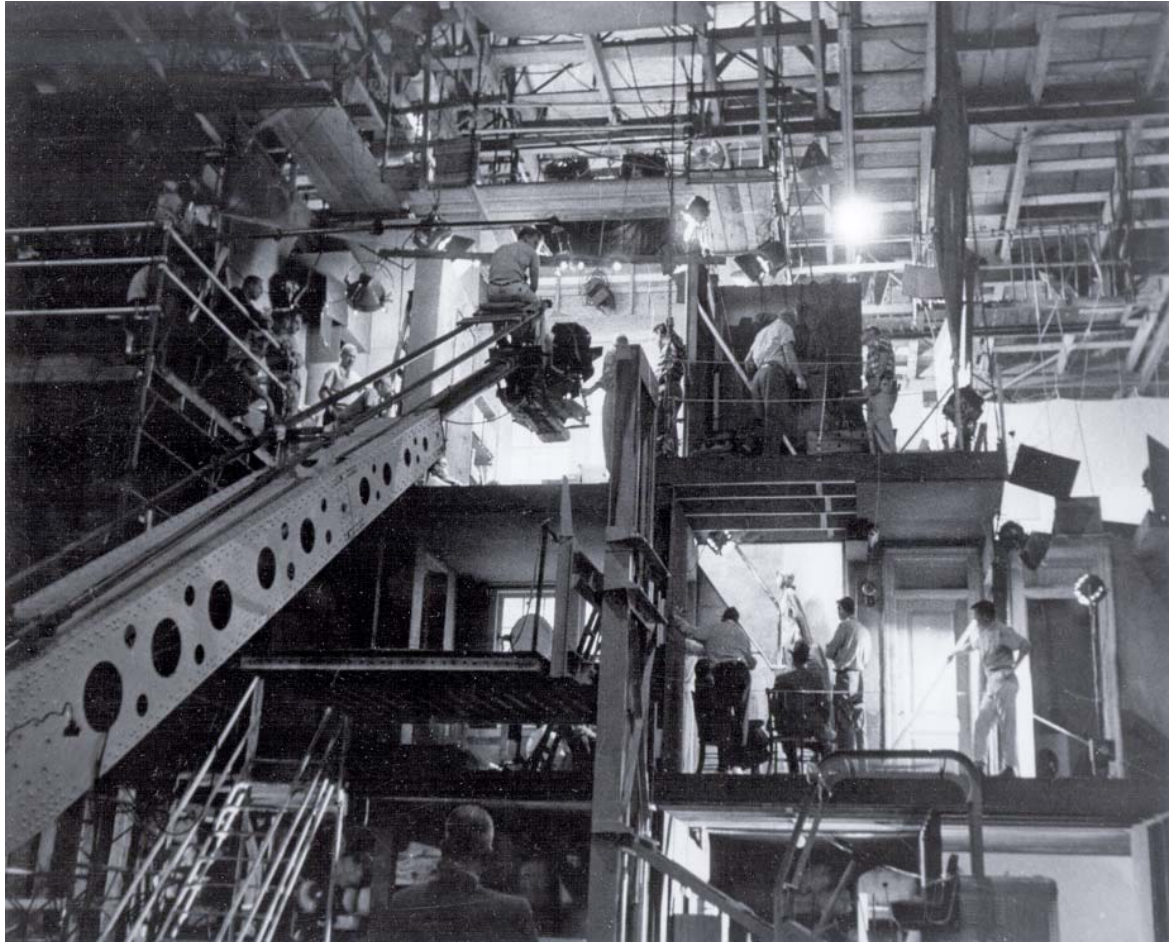


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reshoots



Photograph courtesy of the Margaret Herrick Library / A.M.P.A.S.

This extraordinary set, an exercise in engineering as well as Production Design, was built on stage at 20th Century-Fox in 1959 for *THE DIARY OF ANNE FRANK*. The complex structure, in which the lion's share of the film was shot, captures the claustrophobia of the achterhuis, a three-story space entered from a landing above the offices in Nazi-occupied Amsterdam where Anne Frank's father worked. The set's designer, George W. Davis spent much of his career at Fox working on that studio's signature period extravaganzas. He received an Oscar® in 1953 for the first CinemaScope film *THE ROBE* and a second one for this set. After Fox sold off its backlot and closed its Art Department, Davis moved to MGM and spent a decade there as the department head and Supervising Art Director.

Thirteen year old Anne Frank lived in hiding in this achterhuis with her sister, her parents, three members of another family and an old dentist. For more than two years, she filled her diary with her feelings, her fears and her relationships with the other dwellers. Eventually they were discovered, arrested, and transported to Bergen-Belsen where Anne died of typhus in 1945. Before the hiding place was emptied, friends returned against the orders of the Dutch police and rescued Anne's diary upon which the film, and the Pulitzer Prize-winning play of the same name, were based. A fiftieth-anniversary edition of the film was released last year on DVD and Blu-ray in commemoration of what would have been Anne Frank's 80th birthday.



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