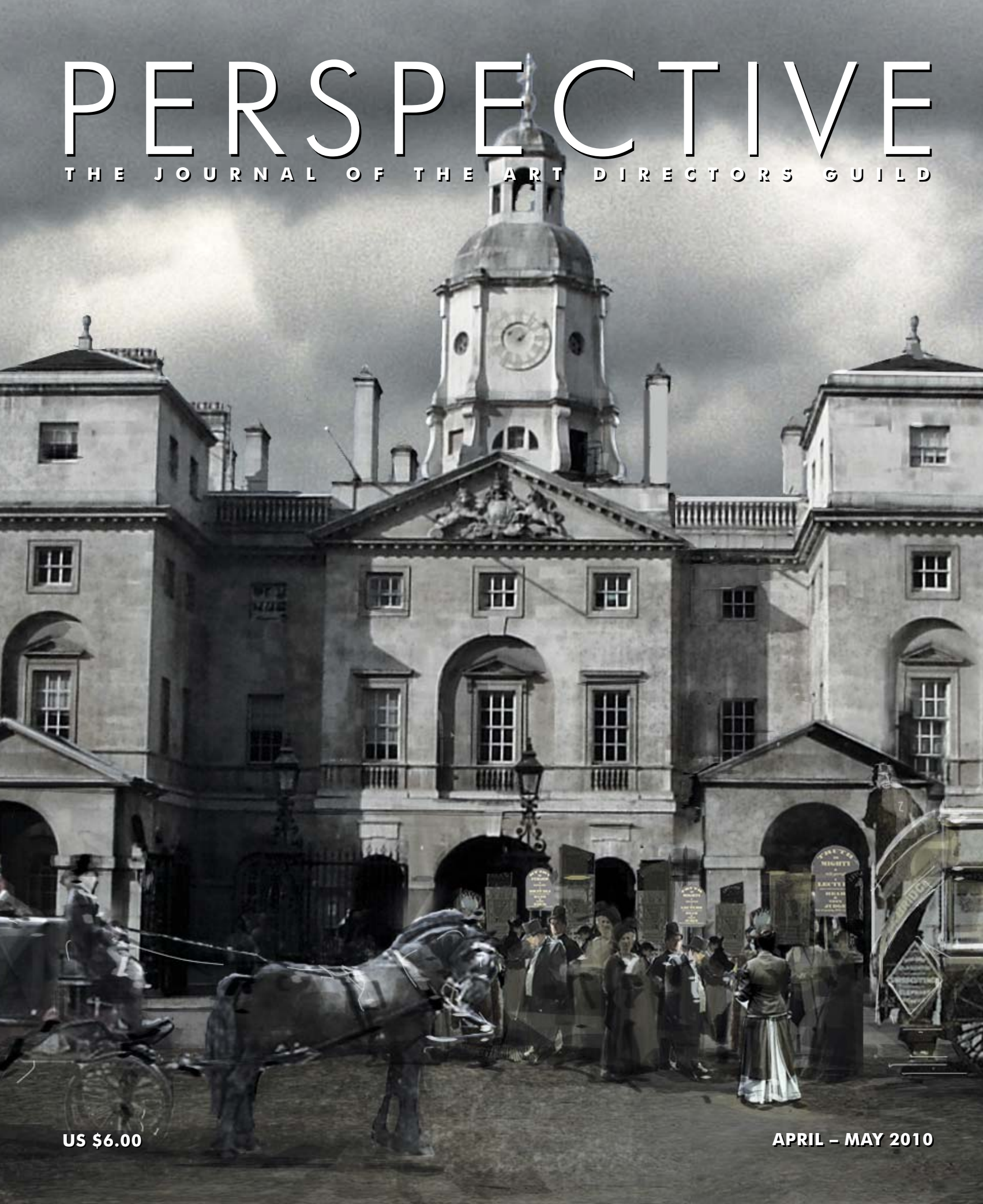


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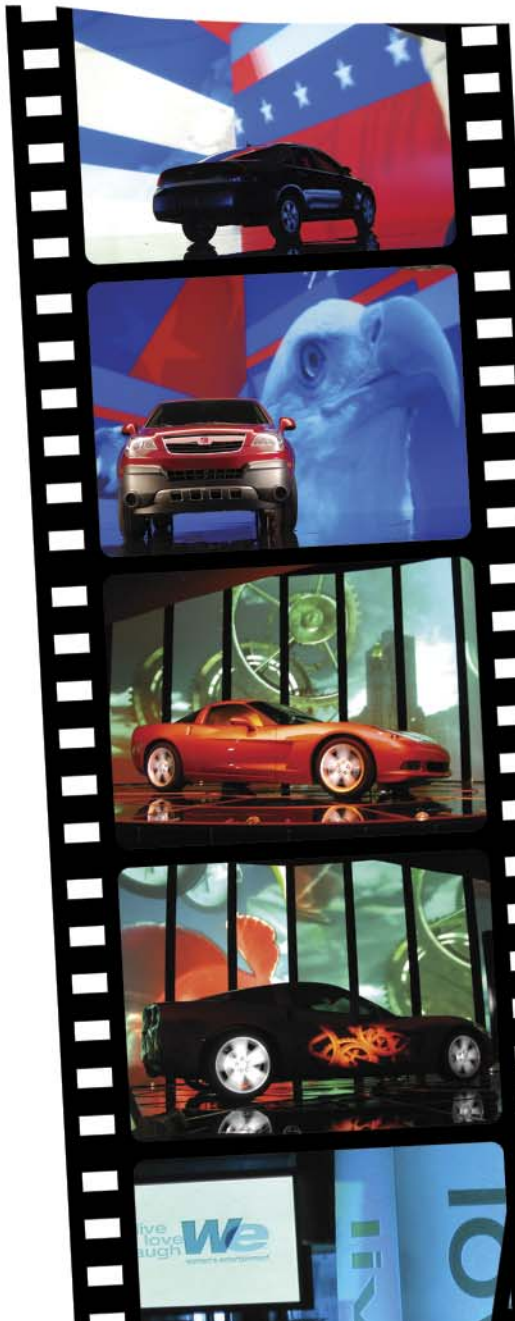
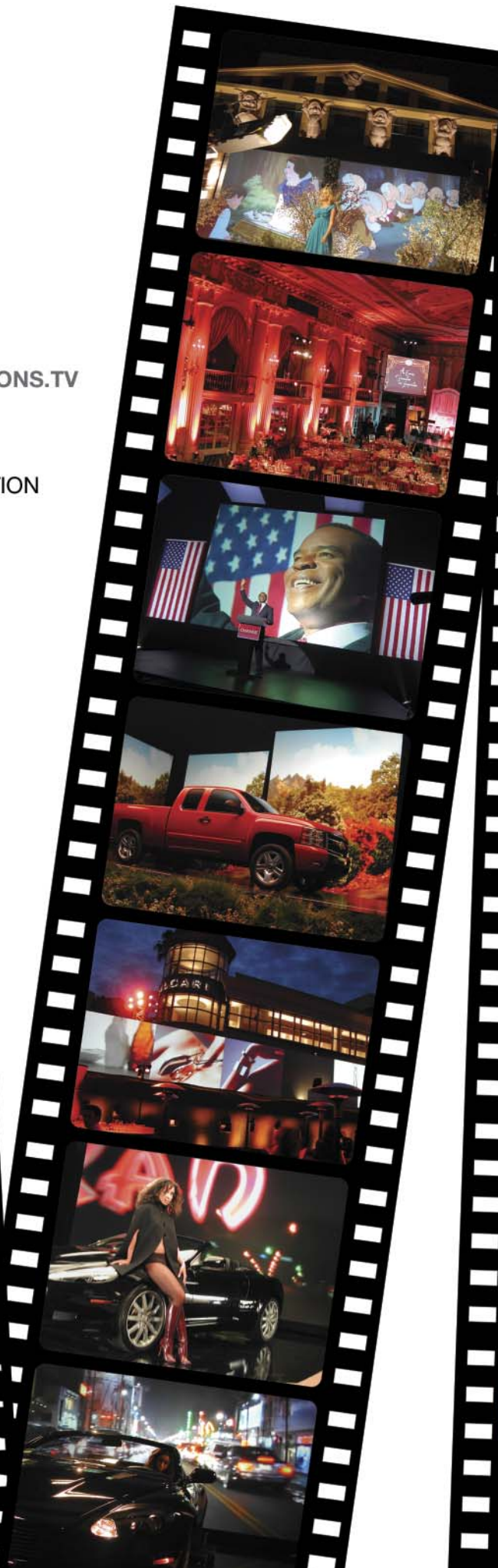
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COVER: A detail of a sketch by Illustrator Eva Kuntz of the streets of London for the ADG Award-winning feature film *SHERLOCK HOLMES* (Sarah Greenwood, Production Designer). Eva created the sketch, based on a location photograph of the Horse Guards Courtyard in London's Whitehall Palace, using Photoshop® to adjust the colors and eliminate present day buses, cars, people, signage and the like. She then imported Victorian photographic elements including horses, carriages, and people in period costume to capture Sarah's vision of the final mise en scène. All the elements were then tied together, painting in details, textures and lighting.




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A YEAR OR TWO

by Michael Baugh, Editor

At this year's awards banquet and ceremony, profiled in depth beginning on page 20, I was deeply honored to be given a special Creative Leadership Award by the Council of the Art Directors Guild.

This kind of award, given after a long period of service, invites you to look back over the many decisions and years that led up to it. I don't think you can realize it at the time—I certainly didn't—but this was a tremendously different organization when I first joined. It had fewer than one hundred and fifty members, and a staff of one person. (The Business Representative was in the office part time so he could finish law school while he was working for us.) We had only a single rented office, and scale when I started was \$213 a week. I was elated, then, to be paid that much. When I first walked into the tiny office to give them the first half of my initiation fee, the Guild had only been an IATSE Local for five years. I never could have guessed then that a time would come when I have served as an officer for 80% of the Guild's entire life in the IA.

I became involved with an issue right away: in the mid-1960s, we designers working at the television networks felt ignored by the Guild, felt that it was focused on film, and often forgot we existed. (I guess some things haven't changed, have they?) Gene Allen had recently become the Guild's Executive Director, "just for a year or two," he assured me. He ended up spending twenty-seven years in that office. He was looking for designers from broadcast television to serve on the Board and asked me to run for office—"just for a year or two."

More than thirty years later, I have gotten so much more from serving the Guild than the volunteer hours have cost me. In the early years, I met wonderful designers who asked me to assist them on different projects: Boris Leven, Gene Lourie, Jan Scott, Jim Trittipo, Romain Johnston. I grew into a better designer because of those opportunities. I also became friends with extraordinary men and women: John DeCuir, Sr., Bob Boyle, Beulah Frankel, Al Brenner, Harry Horner, Bill Creber, Henry Bumstead, Hal Michelson, and Gene Allen. I might never have met any of them if I hadn't joined the Board.

One evening in the early 1970s, Dale Hennesy shared with me his dream that the Guild would some day buy its own building. It took thirty years to bring Dale's dream about, and today, the office building in Studio City is a great creative and financial success. The Guild now has a permanent home, designed for its unique activities and staff. I'm glad I could play a small part in bringing it to pass.

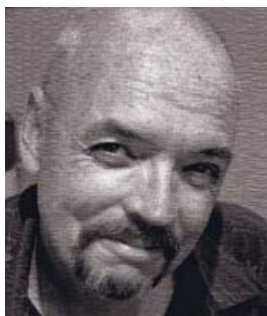
I watched Gene Allen try twice to restart the Guild's magazine that had faded after a year and a half in the early 1950s, but it didn't ever happen. I believe that PERSPECTIVE embraces much of what he, and many other wonderful designers, have dreamed so long of creating. I'm glad of my part in that, too.

The changes I have seen in our industry and in the Guild have been exciting; the friendships I've made are enduring. I haven't given up seeking change. I'm back on my drawing board now, building a new project with my love, Jackie, that we've both dreamed of for years: a traditional, low-slung farmhouse, surrounded by vineyards on California's Central Coast, a place to relax on the porch and watch the seeds we've planted grow. I also enjoy watching the Guild continue to grow as well.

I hope some of you reading this may be intrigued by my experiences and consider volunteering a little of your energy and time to the Guild—"just for a year or two."



contributors



As the son of a U.S. Marine, **Gary Baugh** grew up in various cities and towns across America. His father's retirement landed his family in the heartland, where he attended high school and completed his bachelor's and master's degrees in theater at the University of Illinois. He began designing in Chicago's vibrant off-loop theater movement, for such companies as Steppenwolf, St. Nicholas, Wisdom Bridge, North Light, Body Politic and Second City. An opportunity to work as a Set Designer on a feature film changed his career path from theater to film, and over the years he has worked on a wide variety of feature films and television series. Gary's film work has taken him from coast to coast, but Chicago has been his home for thirty-three years. He and actress Meg Thalken will celebrate their twenty-eighth wedding anniversary this summer. They have two beautiful daughters, Molly and Riley.



Born in London and educated at the French Lycée there, **Nick Goodman** ran a record store during the Swinging Sixties, whose clients included the Beatles, Rolling Stones, Peter Sellers, Michael Caine and Jimi Hendrix, among others. In 1968, he moved to Los Angeles and continued in the record business. From 1980 to 1986, Nick formed a musical comedy troupe, and wrote, directed, produced and even acted in its productions. The troupe was popular in the San Francisco area, but didn't make much money so he moved back to Los Angeles and landed various jobs on music-video sets. He worked regularly for English Art Director Piers Plowden until it was time to make his own mark as a Production Designer. Nick is married to Carole Cooke, a landscape painter, and they have houses in Colorado and Studio City, where Nick works on television commercials and the occasional feature film.

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from the president

DUMPSTER DIVING FOR REBATES – PART 1

by Thomas Walsh, ADG President

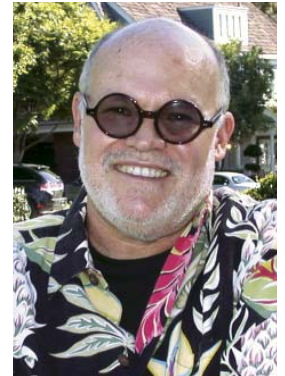
On the Friday before Christmas, I had the good fortune to receive two phone calls in less than four hours; both were offers of potential employment and travel. Being the thrill seeker that I am, and with two mortgages to feed, I thought it wise to give each interview my best effort. One offer was to design a new television pilot and series intended for the North American market, but to be shot in Argentina! The other was to assume the reins of a cable series which shoots in Albuquerque, New Mexico.

Though I've always been a pushover for offers of adventure in foreign lands, I decided to go with the project in New Mexico. This allowed me the opportunity to reside in my second home in Santa Fe, which is something that a sojourn in South America would not permit. Also, being the parent of a boy in high school, I didn't want to become a faint memory to my son during his last years at home.

All of this is merely a prologue to my point. The only reason that this Southern California-based studio was electing to shoot in Argentina was that the cost of crews and facilities, to use their words, "are so much cheaper there than here in L.A." Now I make no claim to sainthood, and had I not the choice, I would of gone willingly to the land of the gauchos. However, the fact that the studios are now going to such distant parts of the globe to do a show that could and should be produced in the northern hemisphere just goes to illustrate how low (not just geographically) and how far they will go to produce their products, even during a time of record profits.

Just about every major studio and network now has a department whose sole purpose is to chase after filming incentives and rebates anywhere on the planet that they may be had—emphasis on had. The fact that most of these perceived bargains represent false economies to their bottom lines is irrelevant to their logic. No one ever claimed that show business was managed like a real business. It's a sad statement of our times that instead of trying to actively work with our local production community to try and find solutions, they instead have turned their backs on the most experienced workforce and established infrastructures on the planet so that they might produce their products more cheaply elsewhere. The studio's justification (or copout) for this reasoning, one that has now become their mantra, is that "it's too expensive to shoot here."

The truth is that they have yet to pursue any significant dialogue with the city, state, or guilds regarding their alleged (or genuine) grievances about production costs. Instead, they continue to protect their above-the-line expenses to the detriment of the professional community that they now shun. If they are truly concerned about the cost of their productions, than a bit of leading by example may now be in order. One might consider that if it's really too expensive to shoot here, then a reduction in the compensation and bonuses paid to their production executives, producers, show runners, and top tier of writers might be considered, since these salaries and opportunities to work are not affected by where their productions are filmed. It's time for the studios to pursue an honest dialogue here at home, one designed to find solutions from which all parties on both sides of this imaginary production line might, for a change, benefit.





ADG/CINEMATHEQUE OSCAR PANEL

by Rick Markovitz, Weissman/Markovitz Communications

This year's Academy Award®-nominated Production Designers and Set Decorators participated in a panel discussion of their nominated films, and what it took to design them, on March 6 at the Egyptian Theatre. The Art Directors Guild and the Set Decorators Society of America, in association with the American Cinematheque, produced this event for the fourth consecutive year. Short excerpts from each nominated film were shown prior to the discussion.

Above: Participants in the Cinematheque Oscar panel, front row, left to right: Rob Stromberg, Kim Sinclair, Patrice Vermette, Maggie Gray, Gordon Sim; back row, left to right: Rick Carter, John Myhre, Caroline Smith, moderator Thomas Walsh, Katie Spencer, Dave Warren, and Sarah Greenwood.

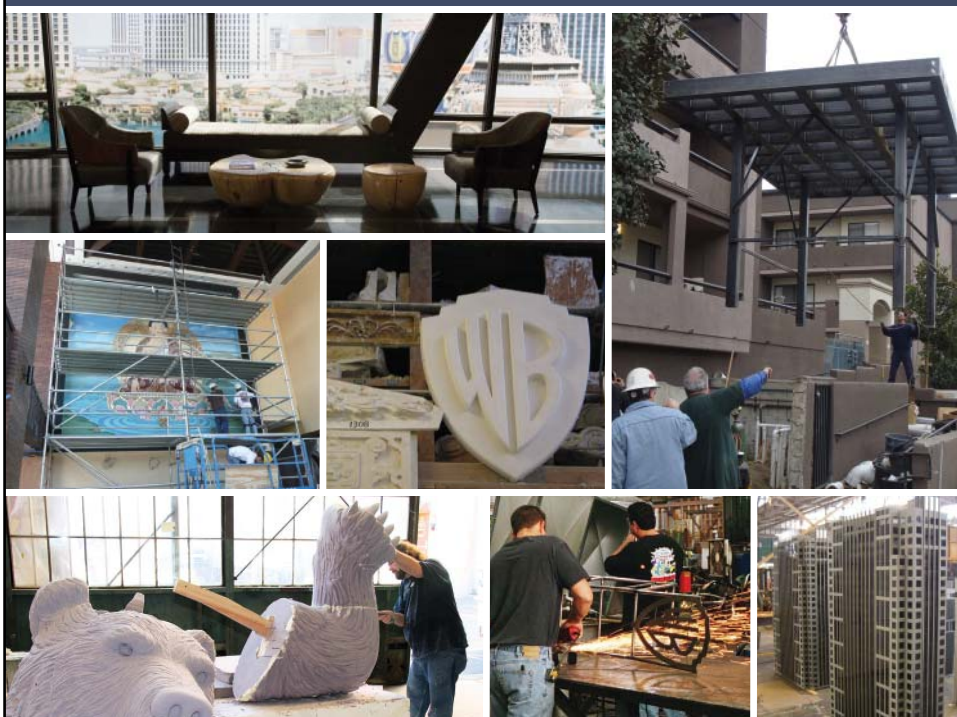
ADG President Tom Walsh moderated the discussion with Production Designers Rick Carter and Robert Stromberg and Set Decorator Kim Sinclair (*Avatar*); Dave Warren and Caroline Smith (*The Imaginarium of Doctor Parnassus*); John Myhre and Gordon Sim (*Nine*); Sarah Greenwood and Katie Spencer (*Sherlock Holmes*); and Patrice Vermette and Maggie Gray (*The Young Victoria*). Anastasia Masaro, a Production Designer on *The Imaginarium of Doctor Parnassus*, was unable to attend.

In 1998, the American Cinematheque renovated and reopened Hollywood's historic Egyptian Theatre. The state-of-the-art 616-seat theater, housed within Sid Grauman's first grand movie palace on Hollywood Boulevard, hosted Hollywood's very first movie premiere in 1922. The Egyptian's exotic courtyard has also been restored to its 1922 grandeur.



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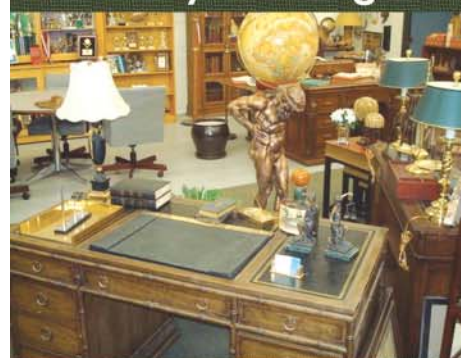
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A NEW GOLD

by Dena D'Angelo, Scenic Artist

This year brought changes to the Oscar® Red Carpet Show.

Art Director Bob Rang and I worked together to change the color of the statues to something brighter and better for the environment, using a lower VOC non-metallic paint with a water-based 100% acrylic polymer binder supplied by Nova Color/Artex Manufacturing in Culver City—local, and greener as well. We also collaborated on developing a new font for the AMPAS® logo stickers attached to each statue.

This is Bob Rang's fourth year as Art Director, after the retirement of Keaton Walker, who had designed the event for nearly twenty years. This is my seventh year as Lead Scenic Artist, and I have had the same crew for the past three years. They also do a complete renovation of the statues each year in the fall.

Pictured above, left to right: The Oscar Red Carpet Show Scenic crew: Dena D'Angelo, Gayle Etcheverry, Virginia Belloni, and Sam Costa.

THE ART DIRECTORS GUILD'S RICHARD STILES SCHOLARSHIPS

by Lisa Frazza, Scholarship Committee Chair

It's that time again. Spring is creeping up, and so is the awakening of the Guild's Scholarship Committee.

If you are interested in joining the committee this year, please contact Sandra Howard at 818 762 9995 or sandra@artdirectors.org.

Once again, the Art Directors Guild will be granting two \$2500 scholarship awards to children or dependents of our members in good standing (or even to the member himself). Eligibility criteria and procedures are outlined in the cover letter which is attached to the application form. The forms are available for download on the website, www.adg.org, or by contacting Sandra Howard as mentioned above.

Applicants must complete the form and return to the ADG office by 5 p.m. on May 14, 2010. Two letters of recommendation must accompany the application. Notification of the winners will be made the week of July 12. Awards will be paid directly to the educational institution on behalf of the student.

Every eligible senior in high school, as well as every full-time college student, should take advantage of this opportunity to apply for a Richard Stiles Scholarship Award. Now is the time.

Please pass the word along to anyone who may qualify, and have a wonderful spring.

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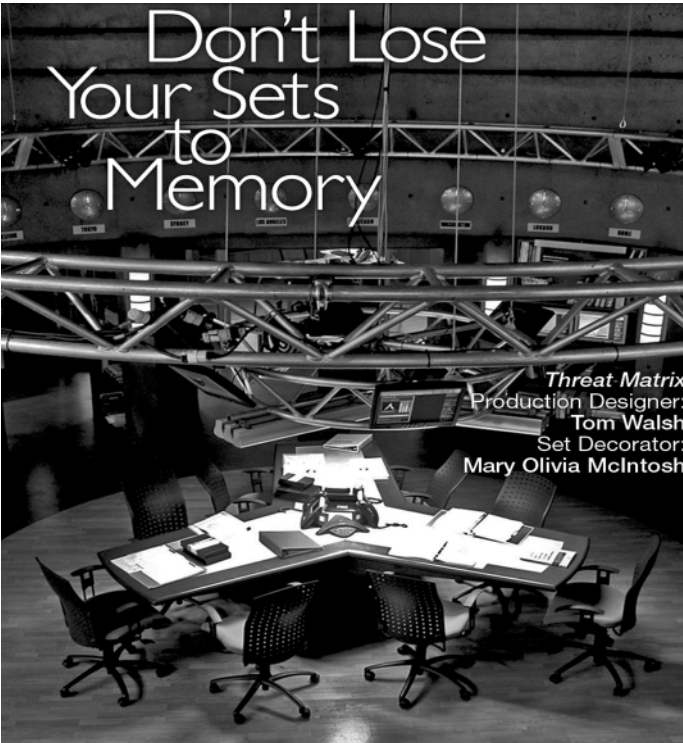
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DAVID ROCKWELL DESIGNS HIS SECOND OSCAR SHOW

AMPAS® Press Release

On February 17, the Academy of Motion Picture Arts and Sciences® and Production Designer David Rockwell jointly unveiled a model of the set for the upcoming Oscar® show. This marks the second consecutive year that Rockwell has designed the set for the Oscar telecast.

"It has been fantastic to work on the Oscars again, particularly because we have been able to build and expand on so many of the design innovations we introduced last year," said Rockwell. "It has been a thrill to work with Adam Shankman, Bill Mechanic and the rest of the team, dreaming up sets that embrace all the reasons we love movies: the glamour, the lights, the colors, the technique and the emotion!"

Light and movement, the basic components of moviemaking, were integrated into this year's sets to create an immersive, transformative environment. David's company, the Rockwell Group, reprised one of the most dazzling elements of his first Academy Awards® design—the Swarovski Crystal Curtain—but with new and unexpected features for an even greater theatrical effect. The overall design was intended to evoke a classic but modern glamour, with white, platinum, topaz and smoky bronze hues.

This year's set also featured three circular, revolving platforms that worked in combination with rotating LED panels and architectural metalwork screens for film projection.

Top, left: The set on Oscar night featuring the immense Swarovski crystal portal. Right: Production Designer David Rockwell unveils his model for the Oscar set to the press.

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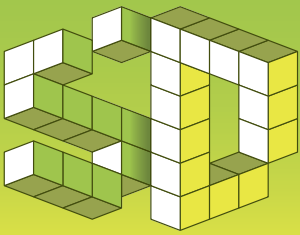
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SHEKHAR KAPUR

by Rick Markovitz, Weissman/Markovitz Communications

5D is delighted to announce that adventurer, philosopher, and master storyteller Shekhar Kapur will be the keynote speaker for the 5D|10 Conference.

Shekhar Kapur is a well-known film director, and one of the few who have worked extensively in India's film industry (Bollywood) as well as in the United States (Hollywood). He is also deeply involved in the future of narrative media and is a leading thinker on the impact of technology in new media.

Shekhar started his directing career with a Hindi film *Masoom*, which won five Filmfare Awards in Mumbai, and followed this with the breakthrough science fiction film, *Mr. India*, now considered one of the classics of 1980s Indian cinema, and the critically acclaimed *Bandit Queen*.

In 1998, Kapur won international recognition for directing *Elizabeth*, which received seven Oscar® nominations, including one for Production Designer John Myhre. The film catapulted Cate Blanchett to Hollywood stardom, and Kapur himself was nominated for a Golden Globe. In 2000, the government of India awarded Shekhar its highest state honor, the Padma Shri, to recognize his contribution to the arts.

More recently, he directed Heath Ledger in *The Four Feathers*, based on A.E.W. Mason's novel of the same name, and he produced the Bollywood-themed Andrew Lloyd Webber musical, *Bombay Dreams*, in London's West End and on Broadway.

He established the film company, Indian Talkies, with Ram Gopal Varma and Mani Ratnam, two prominent Indian directors. With Richard Branson and the Virgin Group, and well-known spiritual guru and motivational author, Deepak Chopra, Shekhar formed Virgin Comics and Virgin Animation, an entertainment company focused on creating new stories and characters for a global audience.

Kapur returned to direct Cate Blanchett in *Elizabeth: The Golden Age*, which was again nominated for two Oscars. He is presently involved with a film project dear to his heart: *Paani*, a love story based in a city where water wars have broken out between those that have water and those that do not, at a time when water has become a weapon of social and economic control.

He is involved in the creation of a new media development fund for Singapore and sits on the board of the Media Development Authority for the Singapore government. He is an environmental activist for water-conservation issues and is regularly invited to speak at the World Economic Forum. He is also on the board of the International Global Water Challenge.

Shekhar speaks actively all over the world on the impact of technology on narrative media and how new media is changing the world.



the gripes of roth



NEWS ITEM:

by Scott Roth, Executive Director

"Governor Arnold Schwarzenegger announced on January 19 the year-end numbers for California's film and television production incentive program, a job and business retention measure included in the targeted economic stimulus package proposed by the governor and passed by the legislature in February 2009. To date, sixty productions otherwise poised to leave California have been approved for the program. Of those, twenty-six began or completed production in 2009, adding an additional 673 filming days across the state. The remaining thirty-four projects already approved to receive the incentive are set to begin filming during the first half of 2010. In all, the sixty projects will generate more than \$710 million in spending during the state's current fiscal year, including \$310 million in direct wages alone. The program is available to qualified productions through fiscal year 2013–14."

Not bad, huh? In fact, it's pretty good because up until the time the incentives legislation referenced above finally passed in California, we were (seemingly) the only state in the union that hadn't made any significant efforts to encourage production within its borders and, of course, what truly was galling was that of all the states, ours was the only one for which the motion picture and television industry was/is the signature industry.

But wait, there's more—this from the *Los Angeles Times* Company Town section on February 24, 2010:

"Although California's new film incentives have helped to slow the decline, on-location filming last year suffered its steepest drop since tracking began in 1993, reflecting a long-term flight of filming not only to international rivals such as Toronto and Vancouver, but also to Louisiana, Michigan and New Mexico."

"The state's share of U.S. feature film production plunged to 31% in 2008, down from 66% in 2003, according to the California Film Commission. And only 57% of all TV pilots were shot in Los Angeles in 2009, down from 81% in 2004, according to FilmLA."

So although runaway productions, when they run away to other states, can still count ADG Production Designers (and, occasionally, Art Directors) on their crew lists either because they've been transported from Los Angeles or because Art Director jurisdiction is (nearly) national, this doesn't much help Set Designers, Illustrators nor Scenic Artists for whom jurisdiction is Los Angeles based and about whom few are transported across state lines. I don't have to tell you that not enough of our members are employed enough of the time. You know this to be so, and our membership polling on the subject bears this out.

So where do we go from here? Well, call in your jobs to help the office staff compile the most accurate snapshot of the less-than-robust employment within the Guild, since our ability to lobby for legislation and programs to stem runaway productions is necessarily tied to accurate, quantifiable evidence of the need for such legislation. Take all the courses and classes in cutting-edge technologies the Guild offers. The more skills you bring to the table, the more employable you'll be, the more likely you'll be hired.

The Guild's staff, in turn, will continue every one of our lobbying efforts and will push for even greater incentives in California.

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PIRACY UPDATE

by John Moffitt, Associate Executive Director

Two years ago, in PERSPECTIVE's April-May issue, an article appeared here about a report made to the IATSE Mid-Winter General Executive Board in Orlando, Florida, concerning the devastating effect intellectual property (IP) piracy is having on the entertainment community. A Motion Picture Association of America economic report was cited that suggested that if trends continued, piracy worldwide will cost member studios \$6 billion per year. The report estimated that here in the United States lost revenue attributed to piracy for MPAA affiliates could reach \$1.3 billion, leading to well over a hundred thousand lost jobs, millions in lost wages and the looting of more than \$100 million in lost residuals destined for our health and pension funds. Unfortunately, since then, the drain of last year's recession has coupled with these continued trends to further ravage the international economy and amplify piracy's effects. In fact, each year the U.S. economy alone has been bled by a staggering \$250 billion from all forms of copyright piracy.



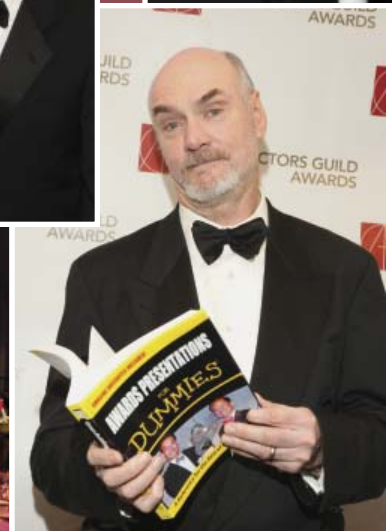
At a business and entertainment conference in October 2009, Disney CEO Robert Iger proclaimed piracy the entertainment industry's biggest menace. Disney has since shut down its home video operations in South Korea and he warned that, worldwide, "piracy is fast eroding formerly reliable sources of profit." Echoing Iger's sentiments, William Morris Endeavor Agency Head Ari Emanuel warned the conference that, "It's really important for us to get into a discussion about piracy because if we don't get a handle on it, the industry will go away. "

Dire warnings for the future of our industry? Yes, but some of the world governments that recognize this scourge have taken up the challenge. To combat piracy in late 2009, France enacted a form of three-strikes legislation that would deny access to downloaded material to those who have previously been issued two warnings for illegal downloading. In England in February 2010, pop mogul Simon Cowell joined with other British entertainment notables in signing a letter to Members of Parliament urging continued support for a digital economy bill that would enact tough anti-piracy measures against illegal downloading, including a three-strikes rule similar to the French legislation.

In the United States, the formation of an Intellectual Property Taskforce, focused on combating IP crimes and chaired by the Deputy Attorney General, was announced on February 12, 2010. This action by the Obama administration was prompted by the December 2009 summit assembled by intellectual property rights champion, Vice President Joe Biden. In attendance were the Secretaries of Commerce and Homeland Security; Directors of the FBI, Secret Service and the U.S. Patent and Trademark Office; along with studio, broadcast, music and publishing company executives and top-level representatives from entertainment guilds and unions. IATSE President Matt Loeb spoke on behalf of entertainment workers, stating that, "the formation of this task force will send a strong message that the federal government is behind us in our efforts to stop the serious harm that intellectual property theft has on working families."

But working families must not be lulled into thinking that piracy, by criminally copying and downloading copyrighted materials, is the problem of a few entertainment industry moguls and executives or that it is strictly the enterprise of vast criminal networks. The problem can be much closer to home and it truly affects the economic well being us all. You wouldn't condone walking out of a store with a candy bar without paying for it. Why would you allow someone to illegally download someone else's intellectual property without paying for it?

14th ANNUAL ART DIRECTORS GUILD AWARDS





ADG Awards event photographs by Mathew Imaging

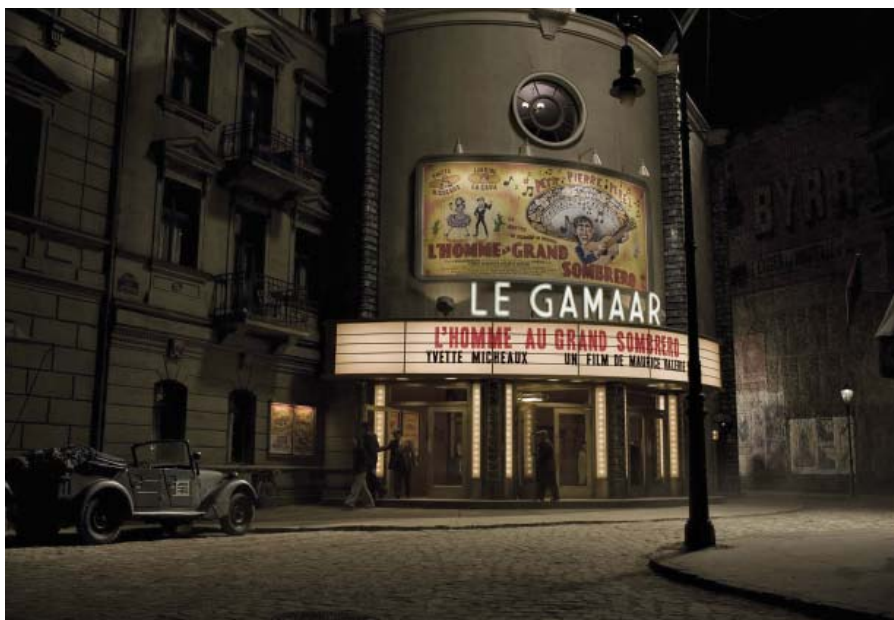


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SHERLOCK HOLMES
ADG AWARD WINNER

SARAH GREENWOOD, Production Designer
NIAL MORONEY, Supervising Art Director
NICK GOTTSCHALK, JAMES FOSTER, MATT GRAY, Art Directors
NETTY CHAPMAN, Standby Art Director
KATIE SPENCER, Set Decorator



© Universal Pictures

INGLOURIOUS BASTERDS

DAVID WASCO, Production Designer
SEBASTIAN KRAWINKEL, Supervising Art Director
STEPHAN GESSLER, MARCO BITTNER ROSSER,
DAVID SCHEUNEMANN, BETTINA VON DEN
STEINEN, Art Directors
STEVE SUMMERSGILL, 2nd Art Director
ANDREAS "EBBI" OLSHAUSEN,
Standby Art Director
MICHAEL FISSNEIDER, SABINE ENGELBERG,
STEPHANIE RASS, Set Designers
AXEL EICHHORST, Concept Illustrator
LILIANA LAMBRIEV, Graphic Designer
ROBERT KRUEGER, Scenic Artist
SANDY REYNOLDS WASCO, S.D.S.A.,
Set Decorator



© Columbia Pictures

JULIE & JULIA

MARK RICKER, Production Designer
BENJAMIN BARRAND, Art Director
BLYTHE R.D. QUINLAN, LUKE HEGEL-CANTARELLA,
DOUG HUSZTI, Assistant Art Directors
GREGORY HILL, Graphic Designer
JOSEPH GARZERO, Scenic Artist
SUSAN BODE TYSON, Set Decorator
JENNIFER ALEX NICKASON, REBECCA DEMARCO,
Assistant Set Decorators

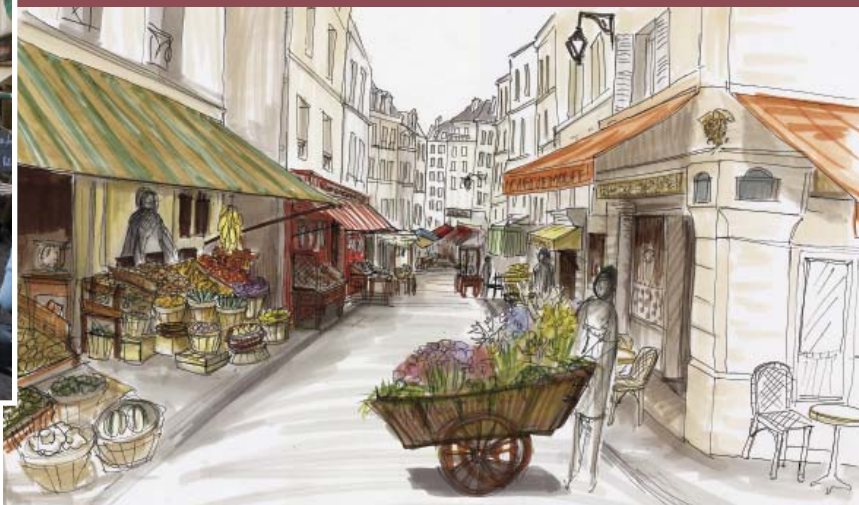
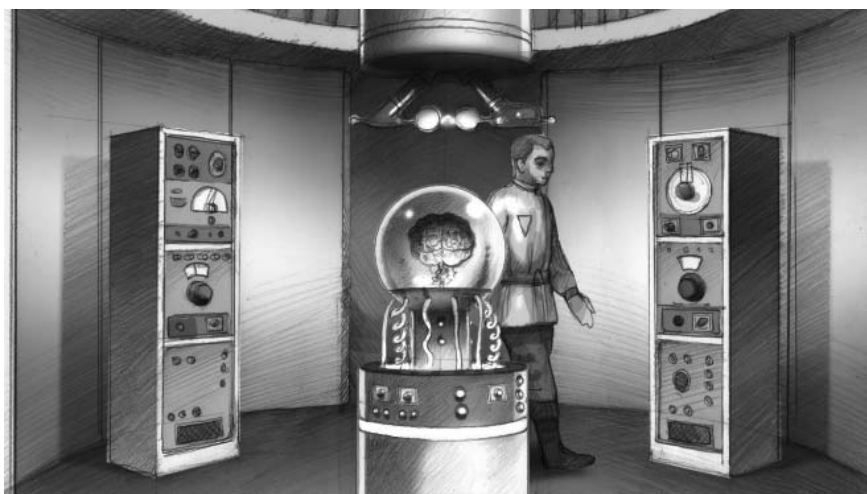
A SERIOUS MAN

JESS GONCHOR, Production Designer
DEBORAH JENSON, Art Director
JEFF SCHOEN, Assistant Art Director
MARIA BAKER Set Designer
GREGORY HILL, Graphic Designer
ANNE HYVARINEN, Scenic Artist
NANCY HAIGH, Set Decorator

PUBLIC ENEMIES

NATHAN CROWLEY, Production Designer
PATRICK LUMB, WILLIAM LADD SKINNER,
CRAIG JACKSON, Art Directors
KERRY SANDERS, Assistant Art Director
DAVID KRUMMEL, DAVID TENNENBAUM,
ROBERT WOODRUFF, JEFF B. ADAMS,
KAREN TRUJILLO, Set Designers
PHILLIS LEHMER, MARTIN CHARLES,
Graphic Designers
ROSEMARY BRANDENBURG, Set Decorator

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Opposite page, top: Illustrator Eva Kuntz's Photoshop® illustration of London's Tower Bridge under construction for SHERLOCK HOLMES. Center: Niall Moroney, Nick Gottschalk and presenter Kathryn Bigelow. Bottom: The Le Gamaar Cinema was built as a new building on the back lot at Studio Babelsberg in Potsdam, Germany, for INGLOURIOUS BASTERDS. This page, top: A production photograph, alongside a pen and marker sketch by French Art Director Bettina von den Steinen, of a Parisian open market for JULIE & JULIA. Center: A Photoshop-enhanced pencil sketch of the brain room by Production Designer Jess Gonchor for A SERIOUS MAN. Above: A presentation sketch of Chicago in the 1920s by Illustrator Jamie Rama, alongside a production still of the same scene, from PUBLIC ENEMIES.



© 20th Century Fox



AVATAR ADG AWARD WINNER

RICK CARTER, ROBERT STROMBERG,
Production Designers
KIM SINCLAIR, Lead Supervising Art Director
and Set Decorator
KEVIN ISHIOKA, STEFAN DECHANT, TODD
CHERNIAWSKY, Supervising Art Directors
BEN PROCTER, NICK BASSETT, ROB BAVIN,
SIMON BRIGHT, JILL CORMACK,
SETH ENGSTROM, SEAN HAWORTH,
ANDREW L. JONES, ANDY MCLAREN,
ANDREW MENZIES, NORM NEWBERRY,
Art Directors
JACQUI ALLEN, VANESSA COLE, MICHAEL
STASSI, JEFFREY WISNIEWSKI,
Assistant Art Directors

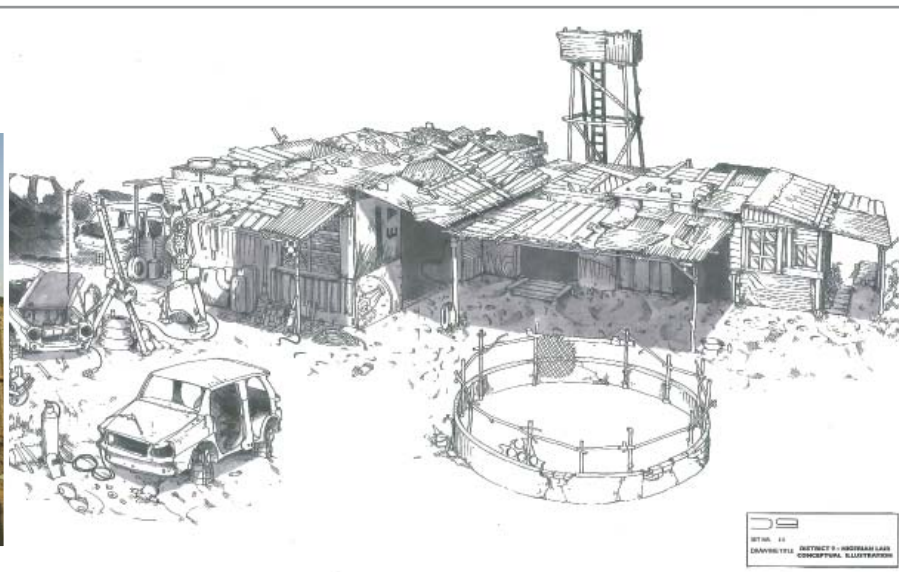
YURI BARTOLI, DYLAN COLE, DORIAN
BUSTAMANTE, RYAN CHURCH, JAMES CLYNE,
TYRUBEN ELLINGSON, BARRY HOWELL,
VICTOR MARTINEZ, STEVEN MESSING,
PAUL OZZIMO, CRAIG SHOJI, DAPHNE YAP,
Illustrators
C. SCOTT BAKER, LUKE CASKA, PAUL
ANDREW CHAN, DAVID CHOW, JONATHAN
DYER, SCOTT HERBERTSON, JOSEPH HIURA,
ROBERT JOHNSON, TEX KADONAGA, TAMMI
LEE, DARRYL LONGSTAFFE, JOHN LOTT,
KARL MARTIN, RICHARD MAYS, SAM PAGE,
ANDREW REEDER, MICHAEL SMALE,
Set Designers
GREG JEIN, JASON MAHAKIAN, Model Makers



DISTRICT 9

PHILIP IVEY, Production Designer
EMELIA WEAVIND, MIKE BERG, Art Directors
JONATHAN HELY-HUTCHINSON,
NICHOLAS CONNOR, Set Designers
TREVOR PAUL, Graphic Designer
GABRIEL METCALFE, Illustrator
GUY POTGIETER, Set Decorator

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HARRY POTTER AND THE HALF-BLOOD PRINCE

STUART CRAIG, Production Designer
NEIL LAMONT, Supervising Art Director
ANDREW ACKLAND-SNOW, Senior Art Director
AL BULLOCK, SLOANE U'REN NEELY,
GARY TOMKINS, HATTIE STOREY, MARTIN
SCHADLER, MARTIN FOLEY, MOLLY HUGHES,
Art Directors
STEPHEN SWAIN, ASHLEY WINTER,
On-Set Art Directors
STEPHENIE MCMILLAN, Set Decorator

STAR TREK

SCOTT CHAMBLISS, Production Designer
KEITH CUNNINGHAM, Supervising Art Director
DENNIS BRADFORD, GARY KOSKO, CURT
BEECH, LUKE FREEBORN, BEAT FRUTIGER,
Art Directors
AARON HAYE, Assistant Art Director
ANDREW REEDER, DAWN BROWN MANSER,
ANDREA DOPASO, JEFF FROST, C. SCOTT
BAKER, KEVIN CROSS, SCOTT HERBERTSON,
JOSEPH HIURA, BILLY HUNTER, HARRY OTTO,
ANNE PORTER, JANE WUU, Set Designers
JAMES CLYNE, RYAN CHURCH, JOHN EAVES,
PAUL OZZIMO, Illustrators
CLINT SCHULTZ, Graphic Designer
BRUCE SMITH, Scenic Artist,
KAREN MANTHEY, Set Decorator

WHERE THE WILD THINGS ARE

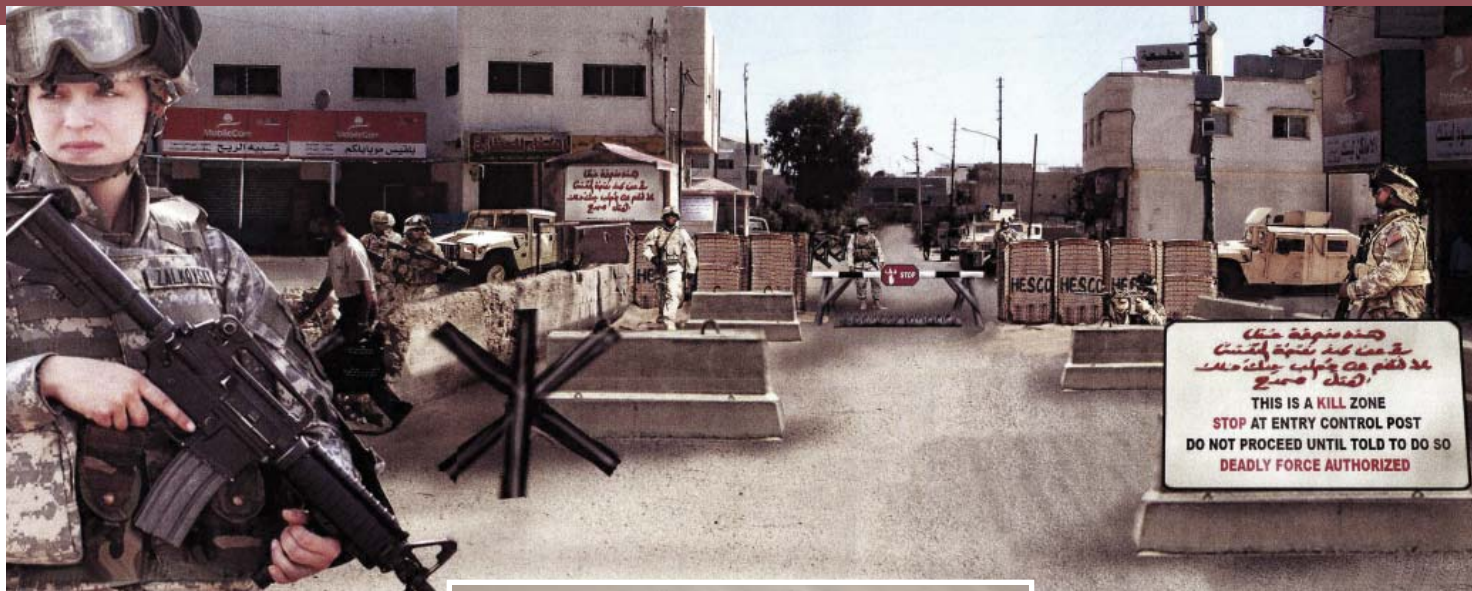
K.K. BARRETT, Production Designer
JEFF THORP, Supervising Art Director
LUCINDA THOMSON, WILL HAWKINS,
CHRISTOPHER TANDON, Art Directors
TIM DISNEY, On-Set Art Director
MICHAEL BELL, TED STOLFO, Set Designers
RALPH MOSER, SONNY GERASMOWICZ,
STEPHAN DECHANT, Concept Illustrators
NICK PLEDGE, Concept Modeler
DANIEL MAPP-MORONI, TIM MCGRAW,
CHARLOTTE HILDER, TOM DAVIES,
Model Makers
LISA THOMPSON, Set Decorator

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Opposite page, top: Ben Procter's illustration of the space-traveling Cryo-Chamber for AVATAR. Center: Rob Stromberg, director James Cameron, presenter CCH Pounder and Rick Carter. A concept illustration, along with a production photograph, of the Nigerian's lair within DISTRICT 9, a segregated homeland for alien creatures. This page, top: Conceptual Illustrator Andrew Williamson's sketch of the towers of Hogwarts for HARRY POTTER AND THE HALF-BLOOD PRINCE. Below: This richly-detailed illustration of the new bridge of the Enterprise was executed in Photoshop by Concept Artist Ryan Church for STAR TREK. Bottom: An ink and Photoshop concept illustration of the quarry fort by Illustrator Stefan Dechant for WHERE THE WILD THINGS ARE.



THE HURT LOCKER ADG AWARD WINNER

KARL JULIUSSON, Production Designer
DAVID BRYAN, Art Director
SANA'A JABER, Assistant Art Director
NADEER IBRAHIM, Set Designer
SAMIR ZAIDAN, Scenic Artist
AMIN AL-MASRI, Set Decorator



ANGELS & DEMONS

ALLAN CAMERON, Production Designer
GILES MASTERS, Supervising Art Director
KEITH CUNNINGHAM, DAWN SWIDERSKI,
LUKE FREEBORN, ALEX CAMERON,
MARK HOMES, Art Directors
PATRICIA JOHNSON, Assistant Art Director
PATTE STRONG-LORD, JEFF MARKWITH,
Set Designers
CLINT SCHULTZ, Graphic Designer
GUNNAR AHMER, JAMES GEMMILL,
Scenic Artists
BOB GOULD, Set Decorator



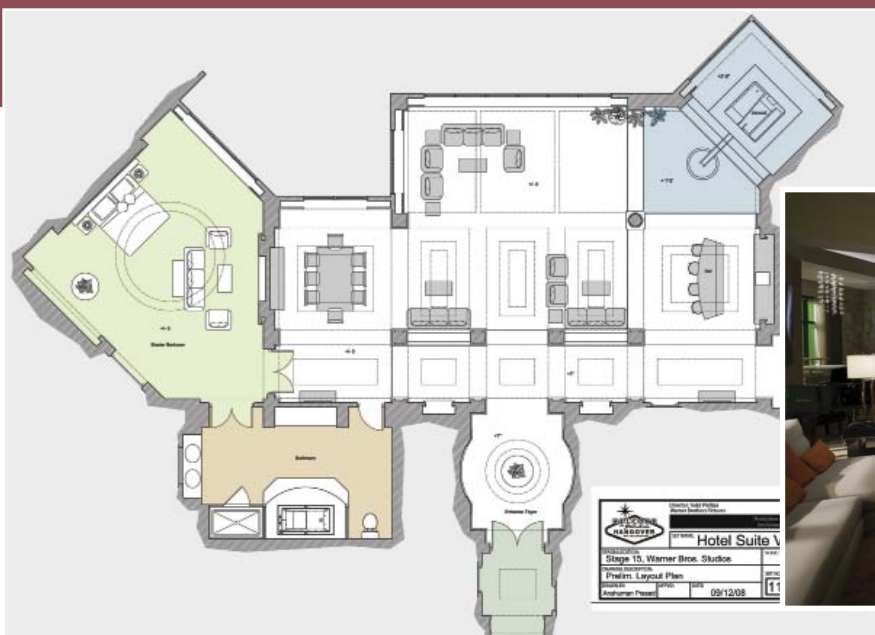
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THE HANGOVER

BILL BRZESKI, Production Designer
ANDREW MAX CAHN, A. TODD HOLLAND,
Art Directors
DESMO MURPHY, Assistant Art Director
ANSHUMAN PRASAD, Set Designer
JANE FITTS, Graphic Designer
DANIELLE BERMAN, Set Decorator

THE LOVELY BONES

NAOMI SHOHAN, Production Designer
CHRIS SHRIVER, JULES COOK,
Art Directors
JEFFREY MCDONALD, MARION KOLSBY,
Assistant Art Directors
LEO HOLDER, Graphic Designer
GEORGE DETITTA, MEG EVERIST,
Set Decorators



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UP IN THE AIR

STEVE SAKLAD, Production Designer
ANDREW MAX CAHN, Art Director
ELLEN LAMPL, Graphic Designer
TOM JOHNSON, Scenic Artist
LINDA SUTTON-DOLL, Set Decorator

Opposite page, top: Production Designer Karl Juliusson created his own collage illustrations for *THE HURT LOCKER*. Center: Script Supervisor Aslaug Konradsdottir, Karl Juliusson, director Kathryn Bigelow and screenwriter Mark Boal. Bottom: The Sistine Chapel was re-created on stage at Sony Studios for *ANGELS & DEMONS*. This page, top: Director's plan of the Caesars Palace hotel suite, drawn by Set Designer Anshuman Prasad for *THE HANGOVER*. Center: Jack Salmon's ships in bottles founder on the beach, in spite of the lighthouse, in this Daliesque image from *THE LOVELY BONES*. Bottom: Production Designer Steve Saklad's brownline marker sketch of Ryan Bingham's Old Market loft for *UP IN THE AIR*.



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GLEE

MARK HUTMAN, Production Designer
CHRIS BROWN, Art Director
CAMILLE BRATKOWSKI, Set Designer
BARBARA MUNCH, Set Decorator

PUSHING DAISIES

MICHAEL WYLIE, Production Designer
KEN CREBER, Art Director
PHIL DAGORT, JEFF OZIMEK, Set Designers
KIM PAPAIZIAN, Graphic Designer
HALINA SIWOLOP, Set Decorator

TRUE BLOOD

SUZUKI INGERSLEV, Production Designer
CATHERINE SMITH, Art Director
MACIE VENER, Assistant Art Director
DANIEL BRADFORD, Set Designer
LAURA RICHARZ, Set Decorator



UGLY BETTY

MARK WORTHINGTON, Production Designer
CHARLES MCCARRY, Art Director
LARRY BROWN, ERIC BRYANT, Assistant Art Directors
ROBERT BERNARD, Graphic Designer
ALEX GORODETSKI, Scenic Artist
RICHARD DEVINE, Set Decorator



Top: A set still of a 1963 upscale gentlemen's barber shop from MAD MEN. Center: Geoffrey Mandel, Amy Wells, Chris Brown who accepted the award for Dan Bishop, Camille Bratkowski, Art Department coordinator Schuyler Telleen, Art Department assistant Evan Regester and presenter Rich Sommer who plays Harry Crane on MAD MEN. Right: The set for the saw room from TRUE BLOOD captures the ambiance of a medieval torture dungeon.



MAD MEN
ADG AWARD WINNER

DAN BISHOP,
Production Designer
CHRISTOPHER BROWN,
Art Director
SHANNA STARZYK,
Assistant Art Director
ROBIN RICHISSON,
Illustrator
CAMILLE BRATKOWSKI,
Set Designer
GEOFFREY MANDEL,
Graphic Designer
AMY WELLS,
Set Decorator



WEEDS
ADG AWARD WINNER

JOSEPH P. LUCKY, Production Designer
WILLIAM DURRELL, Art Director
VIVA WANG, Set Designer
JULIE BOLDER, Set Decorator

30 ROCK

KEITH IAN RAYWOOD, TERESA
MASTROPIERRO, Production Designers
PETER BARAN, Art Director
ELINA KOTLER Lead Scenic Artist
JENNIFER GREENBERG, Set Decorator

FLIGHT OF THE CONCHORDS

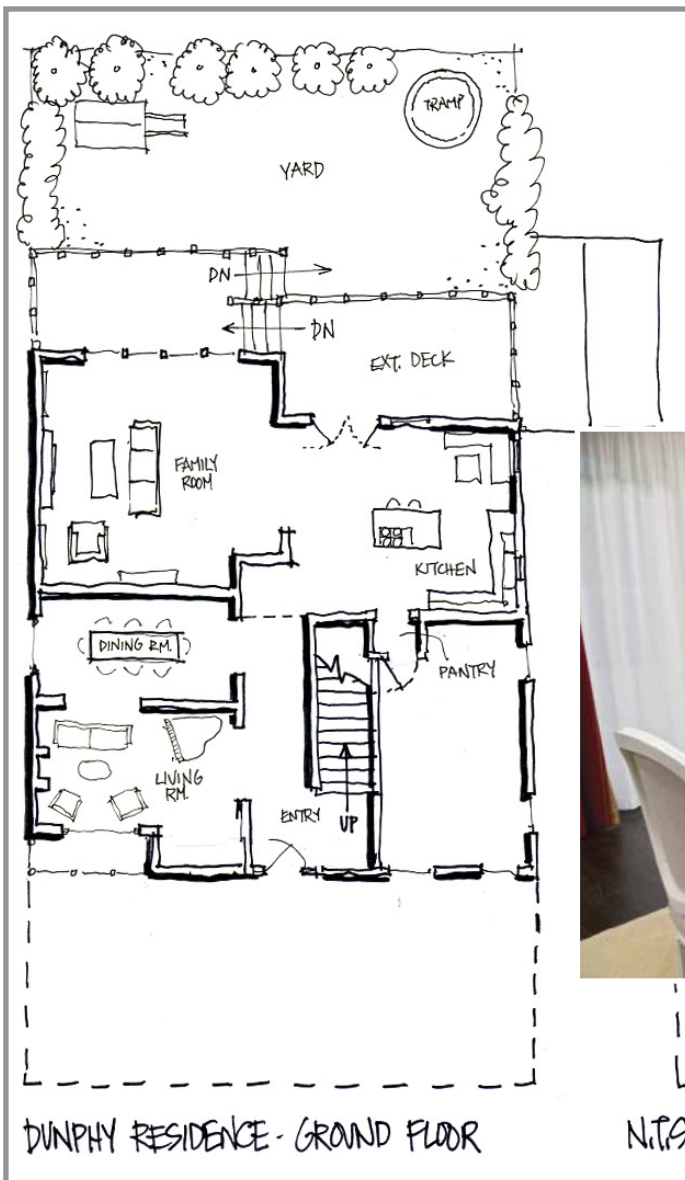
DAN BUTTS, Production Designer
KATE BUNCH, Art Director
TRAVIS CHILD, Scenic Artist
CHERISH MAGENNIS HALE, Set Decorator

MODERN FAMILY

RICHARD BERG, Production Designer
ROBERT VUKASOVICH, Art Director
MICK CUKURS, Set Designer
CHRISTOPHER CARLSON,
Set Decorator

THE OFFICE

MICHAEL GALLENBERG,
Production Designer
MATT FLYNN, Art Director
W. RICK NICHOL, Set Designer
HENRY SAINE, Graphic Designer
STEVE ROSTINE, Set Decorator



© 20th Century Fox Television

Top: Julie Bolder, presenter Jessalyn Gilsig, William J. Durrell who accepted the award for Joseph P. Lucky, Art Department coordinator Meagan Minnaugh and construction coordinator Mark Powell. Above: A loosely drawn, but very informative directors plan, along with a set still of the Dunphy home for MODERN FAMILY.

EXCELLENCE IN PRODUCTION DESIGN FOR A TELEVISION MOVIE OR MINI-SERIES



GREY GARDENS ADG AWARD WINNER

KALINA IVANOV, Production Designer
BRANDT GORDON, Art Director
COLIN WOODS, Assistant Art Director
TUCKER DOHERTY, Set Designer
JASON CLARKE, Graphic Designer
JEFF HELGASON, Scenic Artist
NORMA JEAN SANDERS, Set Decorator

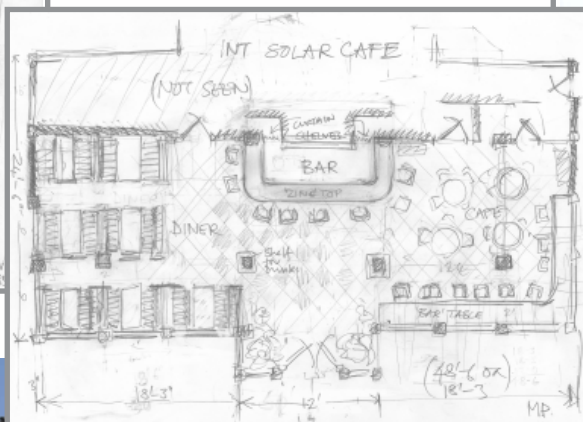
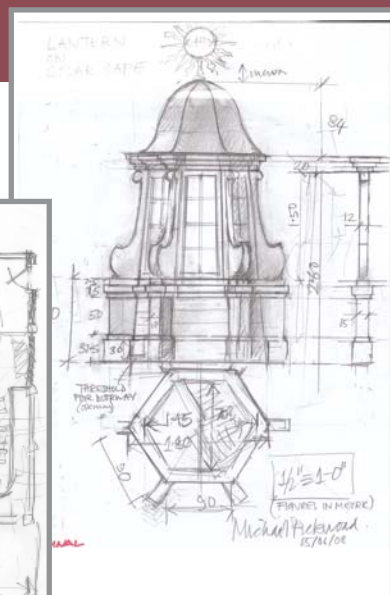


Photographs © Home Box Office





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BEN 10 ALIEN SWARM

YUDA ACCO, Production Designer
HARRY MATHEU, Art Director
D.G. MOODY, Set Designer
PIERRE ROUZIER, Concept Artist
ROBB BIHUN, Storyboard Artist
ANN STACY, Scenic Artist
DAN POST, Set Decorator

THE PRISONER

MICHAEL PICKWOOD,
Production Designer
CLAUDIO CAMPANA,
DELARAY WAGENER
Art Directors
EMELIA WEAVIND,
Assistant Art Director
J.D. VAN BRAKEL,
Graphic Designer
DELIA MINAAR,
Set Decorator



Opposite page, top and center right: Kalina Ivanov drew this stylish sketch of a Bohemian 1936 party at GREY GARDENS, the Long Island estate of Edith Bouvier Beale, and the accompanying set still reflects the room during the same period. Center, left: Presenter Richard Chamberlin with Kalina Ivanov. Bottom: Another of Ivanov's evocative sketches is paired with a set still, both showing the mansion in 1972 after years of decay and neglect. This page: Michael Pickwood's favorite set in THE PRISONER was the Solar Cafe where the Village's residents meet and socialize. Here are four of his pencil sketches for the interior/exterior location set, along with a photograph of the finished structure.



© Fox Network



HELL'S KITCHEN ADG AWARD WINNER

JOHN JANAVS, Production Designer
ROBERT FRYE, KEVIN LEWIS, Art Directors
MERCEDES YOUNGER, Assistant Art Director
LIBBY WALL, Graphic Designer
STEPHEN PAUL FAKRELL, HEIDI MILLER,
Set Decorators

THE BIG BANG THEORY

JOHN SHAFFNER, Production Designer
FRANÇOISE CHERRY-COHEN,
Assistant Art Director
ANN SHEA, Set Decorator

THE JAY LENO SHOW

R. BRANDT DANIELS, Production Designer
JENNIFER SAVALA, Art Director
JUSTINE MERCADO, Assistant Art Director
JOELLE MERCADO-LAM, Graphic Designer
PETE STERN, TONY MEISEL, Scenic Artists

HOW I MET YOUR MOTHER

STEPHAN OLSON, Production Designer
DANIEL SAKS, Set Designer
CRAIG VILAUBI, Scenic Artist
SUSAN ESCHELBACH, Set Decorator

SATURDAY NIGHT LIVE

KEITH IAN RAYWOOD, EUGENE LEE,
AKIRA YOSHIMURA, Production Designers
N. JOSEPH DETULLIO, Art Director
MARK RUDOLF, Lead Scenic Artist
HALINA SIWOLOP, Set Decorator





© National Broadcasting Company

Opposite page: Two photographs of the two-level restaurant set, built in a Hollywood warehouse for HELL'S KITCHEN. Inset: Robert Frye, Heidi Miller, John Janavs, Stephen Paul Fakrell and Kevin Lewis. This page, top: A production photograph of the Barnes & Noble comedy sketch for SATURDAY NIGHT LIVE. Center: This foamcore model of the set for THE JAY LENO SHOW includes an interview area and a space for music acts, both shown in photos below it.



© National Broadcasting Company



**ABSOLUT ANTHEM –
“IN AN ABSOLUT
WORLD”**

JAMES CHINLUND, Production Designer
HARRISON RICHARDSWISSE, Art Director

**HEWLETT PACKARD –
“IN THE AIR”**

CHRISTOPHER GLASS,
Production Designer
RICK PIRRO, Set Decorator

HOUSE OF IMAGINATION

TINO SCHAEGLER,
Production Designer
GASTON LANGER, Art Director
FABIAN LACEY, RAJ RIHAL,
Illustrators
GREGORY VAN HORN, Set Designer
KEVIN KALABA, Graphic Designer
KLAUS HASMANN, Set Decorator



© Absolut Spirits Co.



NINTENDO – “Wii”

FLOYD ALBEE, Production Designer
DANNY BUTCH, Set Decorator

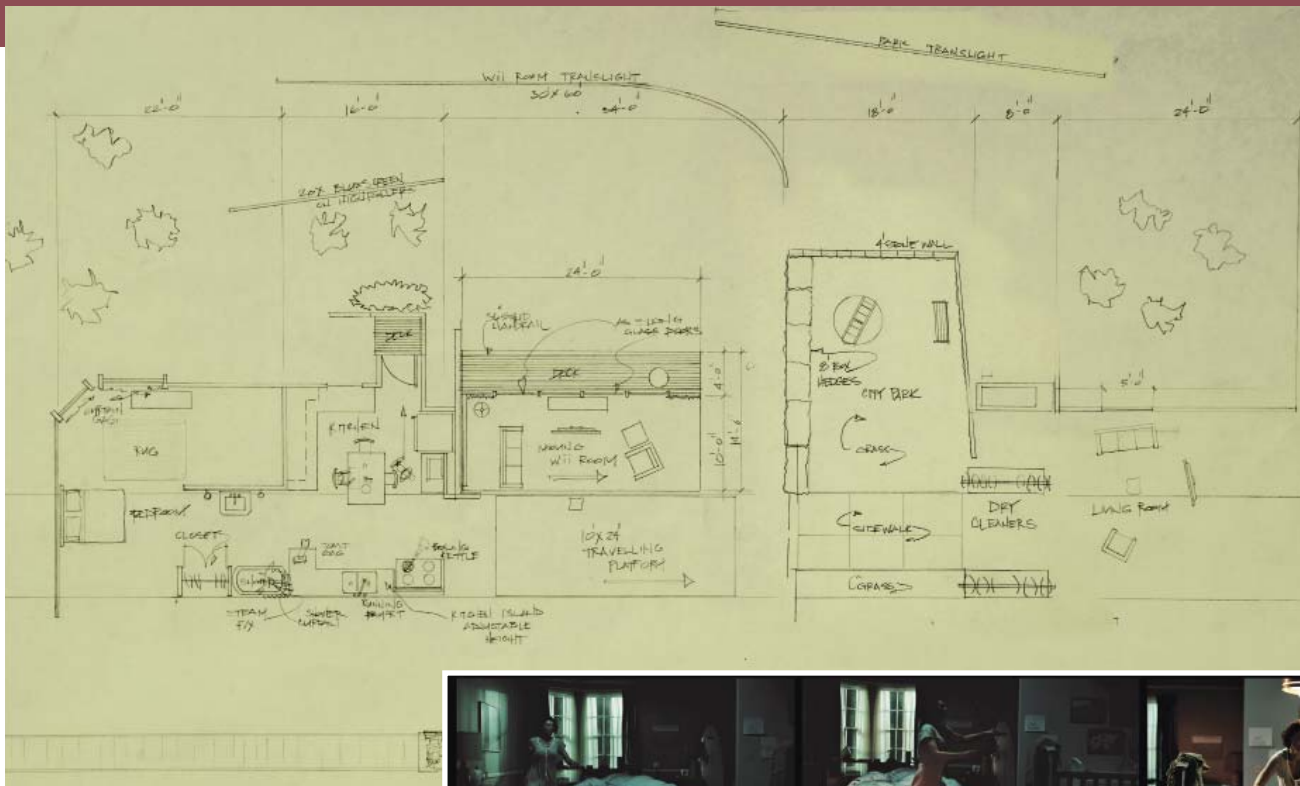
PUMA – “LIFT”

JAMES CHINLUND,
Production Designer

Above: A group of artists comes together in locations around the world to create art pieces that spell out the ABSOLUT VODKA philosophy in their ANTHEM commercial. Included here are the concept sketch, a balloon in mid-inflation, and a screen capture of the finished word. **Center:** James Chinlund with presenter Angela Kinsey. **Right:** A concept rendering by Tino Schaedler and Thomas Tenery for the HOUSE OF IMAGINATION, a promotional film which invites viewers to a celebratory house party populated with characters inspired by the SyFy Channel’s original programming.

© SyFy Channel

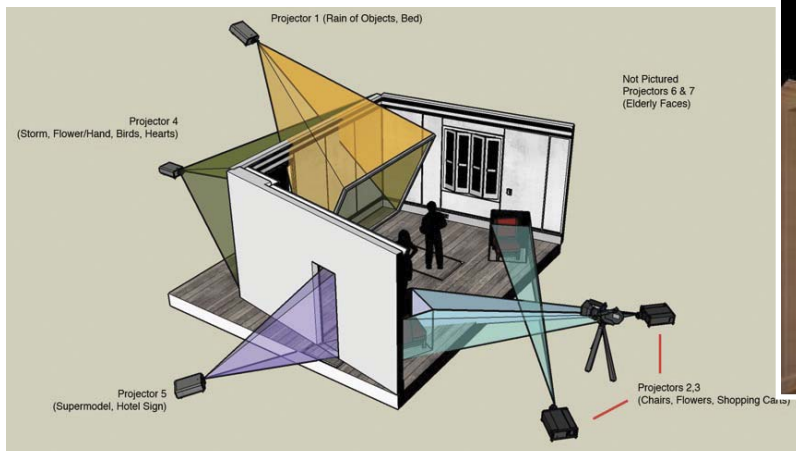




Above: Floyd Albee's groundplan devised a method for parts of the set to move from left to right along with the actors and the tracking camera for this NINTENDO Wii project. Right: Screen captures from the finished commercial show the working mom moving through the extended set. Below: Two sketches reveal the complex beam projection designed into the PUMA commercial.



© Nintendo





**51st ANNUAL
GRAMMY AWARDS
ADG AWARD WINNER**

STEVE BASS, BRIAN STONESTREET,
Production Designers
ALANA BILLINGSLEY, Art Director
KRISTEN MERLINO,
Assistant Art Director

WHEEL OF FORTUNE

RENEE HOSS-JOHNSON,
Production Designer
JODY VACLAV, Assistant Art Director
BRUCE MEISNER, Scenic Artist
HEATHER DECRISTO, HEATHER RASNICK,
Set Decorators



2009 CMT MUSIC AWARDS

ANNE BRAHIC, Production Designer
AARON BLACK, Art Director

61st ANNUAL EMMY AWARDS

STEVE BASS, Production Designer
KRISTEN MERLINO, Art Director

66th GOLDEN GLOBE AWARDS

BRIAN STONESTREET, Production Designer
ALANA BILLINGSLEY, Art Director



Top: Production Designers Steve Bass and Brian Stonestreet traded this Photoshop illustration back and forth, each adding to it in turn, for the 51st ANNUAL GRAMMY AWARDS. **Inset:** Presenter Kerr Smith, Alana Billingsley, Brian Stonestreet, Steve Bass, Kristen Merlino, and Assistant Art Director Jamie Carr. **Center:** A similar technique was used in this presentation illustration for the 66th GOLDEN GLOBE AWARDS. **Above:** The 61st EMMY AWARDS is the third in this trio of Bass and Stonestreet sketches. **Right:** A foamcore model of the set for WHEEL OF FORTUNE on Hawaii's Big Island was positioned against the shoreline at the Hilton Waikoloa Village for this presentation photograph.



LIFETIME ACHIEVEMENT AWARD

TERRENCE MARSH

OUTSTANDING CONTRIBUTION TO CINEMATIC IMAGERY

WARREN BEATTY



CREATIVE LEADERSHIP AWARD

MICHAEL BAUGH

Top: Actor Gene Wilder presented the ADG Lifetime Achievement Award to Production Designer Terrence Marsh. **Center:** Warren Beatty received the award for Outstanding Contribution to Cinematic Imagery from Production Designer Paul Sylbert. **Bottom:** Production Designer Jim Bissell presented Production Designer (and PERSPECTIVE editor) Michael Baugh with a special Creative Leadership Award.

THE 82nd OSCARS®



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

ACADEMY AWARDS® NOMINEES FOR ACHIEVEMENT IN ART DIRECTION



AVATAR

RICK CARTER, Art Direction
ROBERT STROMBERG, Art Direction
KIM SINCLAIR, Set Decoration

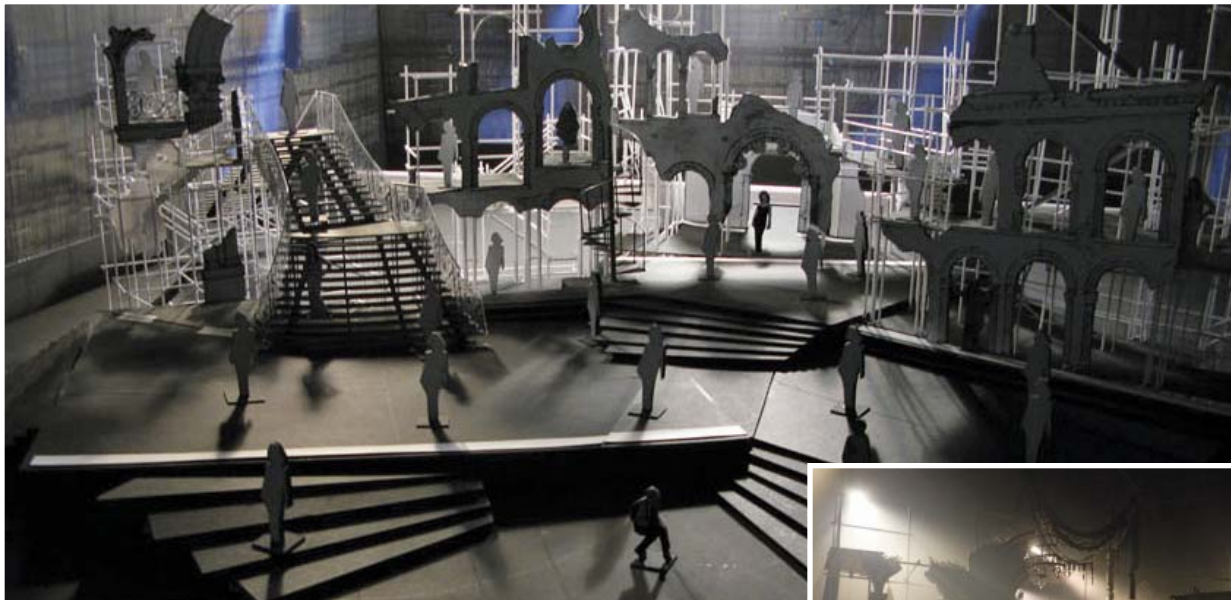
© Sony Pictures Classics

THE IMAGINARIUM OF DOCTOR PARNASSUS

DAVE WARREN, Art Direction
ANASTASIA MASARO, Art Direction
CAROLINE SMITH, Set Decoration

Top: Dylan Cole and Rob Stromberg collaborated on this concept illustration of the Tree of Souls for AVATAR. The tree sits in a basin, shielded by an unusual formation of rock arches that gives the impression of a shell encasing it, increasing its sense of security and protection. Above: Kim Sinclair, Rob Stromberg, presenter Sigourney Weaver, and Rick Carter. Below: A production still of the traveling theater wagon performing on the banks of the Thames for THE IMAGINARIUM OF DOCTOR PARNASSUS.





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NINE

JOHN MYHRE, Art Direction
GORDON SIM, Set Decoration

SHERLOCK HOLMES

SARAH GREENWOOD, Art Direction
KATIE SPENCER, Set Decoration

THE YOUNG VICTORIA

PATRICE VERMETTE, Art Direction
MAGGIE GRAY, Set Decoration



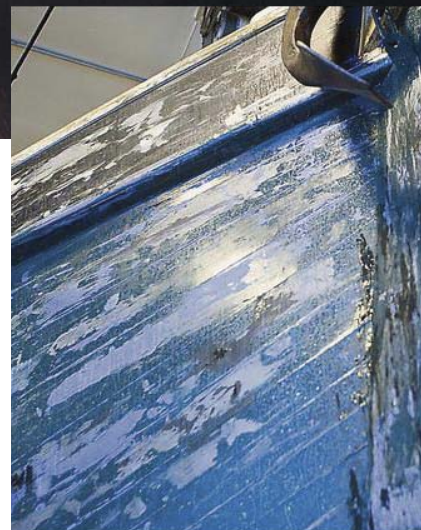
Top: A foamcore model of the basic unit set that was used for all ten musical numbers in *NINE*, here dressed for the film's overture. Accompanying the model is a production photograph of the same scene. **Center left:** A dog-fighting pit in a London warehouse where Sherlock Holmes fights a bare-knuckle boxing match. **Bottom left:** Prince Albert strides into one of the more than a dozen British National Trust Palaces and Estates used as locations for *THE YOUNG VICTORIA*. Stage sets were constructed at Shepperton Studios.



A Year in Mooring

by Gary Baugh, Art Director

Art Departments create environments for stories. Scale is immaterial. Whether it's a \$350 million studio film or a \$3.5 million independent, the story needs to be told and an environment needs to be created. The size and scope may vary but the need to place the action in time and space is constant. Art Direction and Design, should be a satisfying experience regardless of economics or scale, and sometimes small can be good.





Opposite page, main image: The interior of the main salon of the Hesperus in its initial, dilapidated condition. This is the fully dressed set on a small stage adjacent to the film's production offices in Traverse City, Michigan. Inset: Scenic Artist Dita Redmond used washable paint to make the Champion, a wooden Great Lakes cutter owned by the Maritime Heritage Alliance, look old and weathered. This page, top: The exterior of the hull, distressed with washable paint. Below: The aged Hesperus (aka Champion) in apparent disrepair at Bowers Harbor on Lake Michigan.

I recently traveled to Traverse City, Michigan, to work as the Art Director, designing and constructing a stage set for a Tier 1 independent film. *A Year in Mooring*, produced by MMC Joule Films, tells the story of a man who buys a rundown wooden sailing yacht and spends a year repairing both the boat and his fractured life. The design requirements were to provide an interior set that was functional for the camera crew, visually convincing as the interior of the cutter, and able to support the story. It needed to be a solitary environment, a secluded place for redemption and renewal. The transformation of the young mariner and the boat itself would progress hand-in-hand, driven by Peter Vanderwall's finely crafted script.

The production team—producer Sally Jo Effenson, director Chris Eyre, Production Designer Sharon Lomofsky and cinematographer Elliot Davis, chose a marina location with a café overlooking it, a grocery store and a sailmaker's shop, that allowed the film company to anchor itself and optimize its limited shooting time. Sharon and her Art Department transformed the locations beautifully to tell the story.

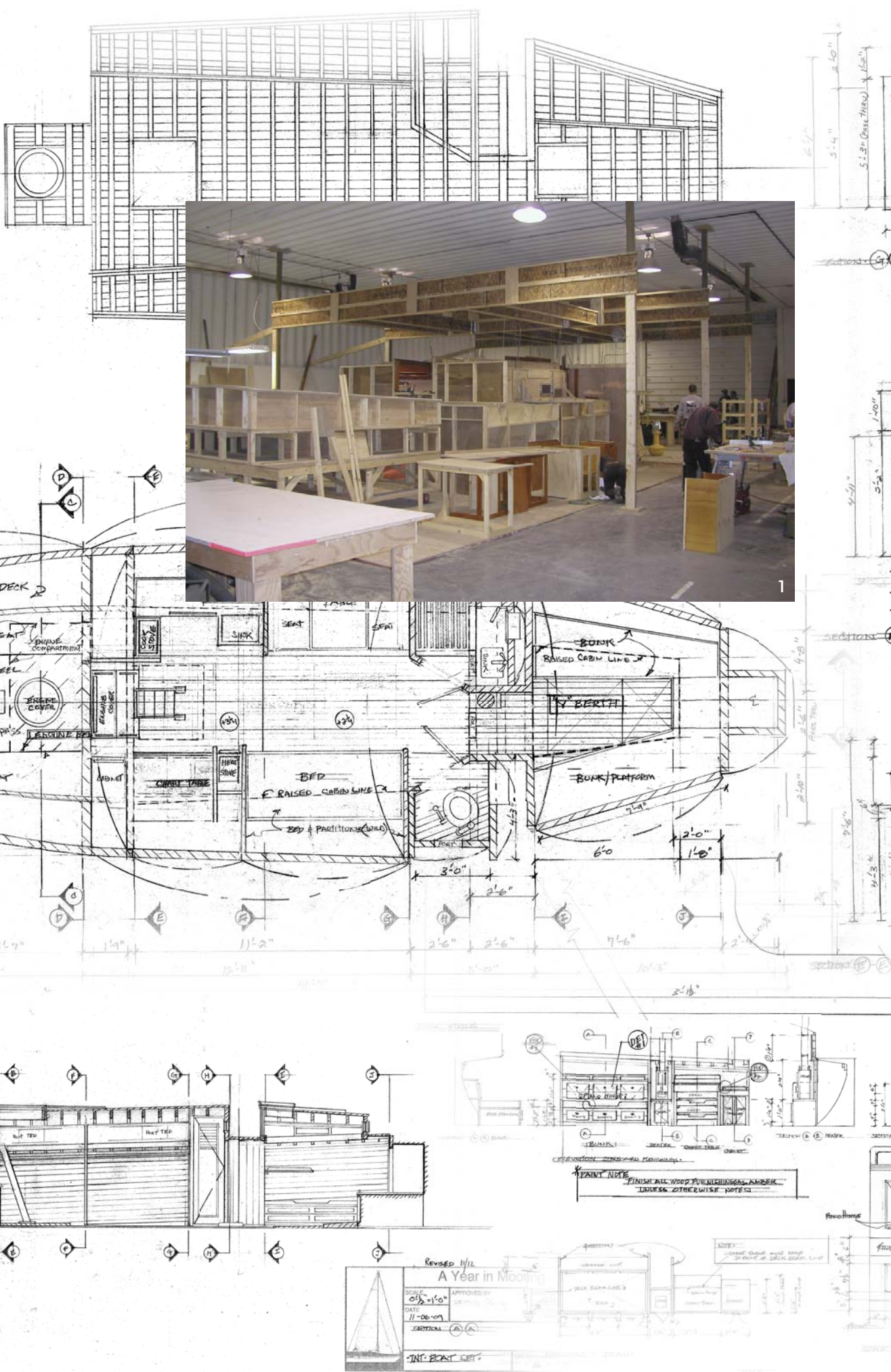
Along with these land-based locations, a sailboat was needed. The Champion (aka the Hesperus in the film) was designed by naval architect Fenwick Williams in 1968. She was one of the last wooden sailboats built by Concordia Yachts, known at the time to be among the finest shipyards for traditionally built boats in America. She was a gaff-rigged Great Lakes cutter with strong sweeping lines and the sturdy elegance that seems to exist only in wooden sailing yachts. She was finished in the traditional Great Lakes working-boat colors—green, black and gray with white trim. She was beautiful on the outside, but the interior cabins of any thirty-nine-foot sailboat are inherently

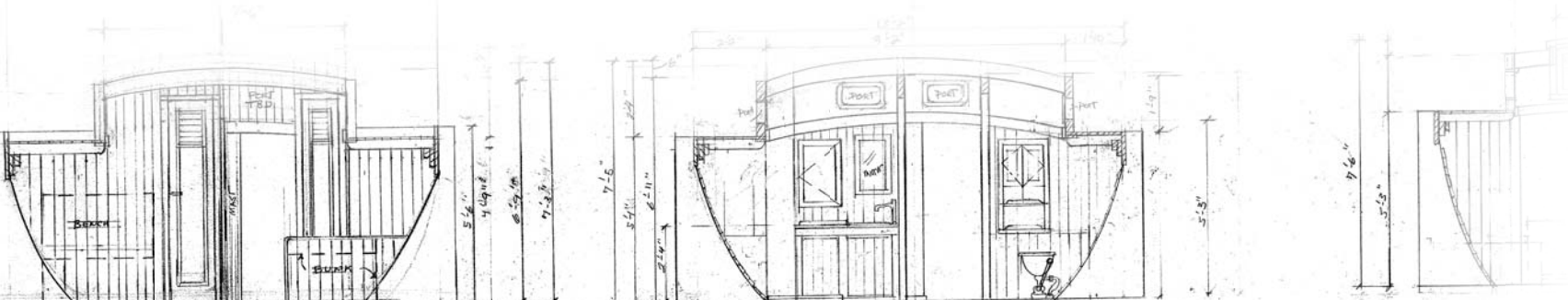
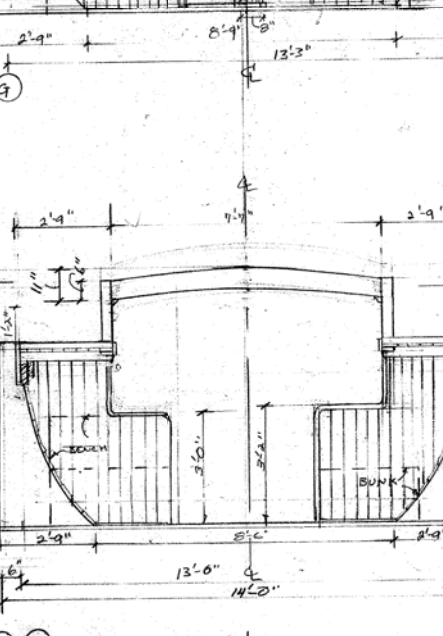


Images © MMC Joule Films
Production photographs by Dale Robinette and Gary Baugh.
Inset photograph by Jan-Michael Stump

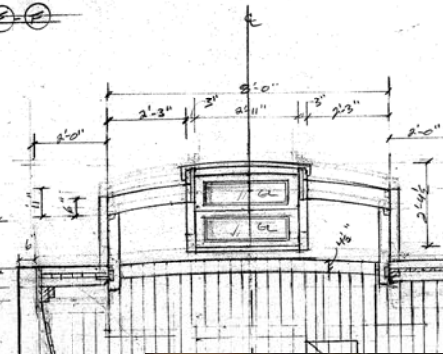
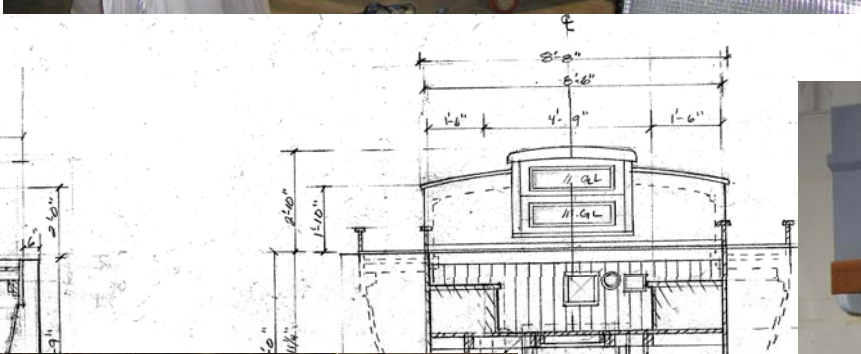
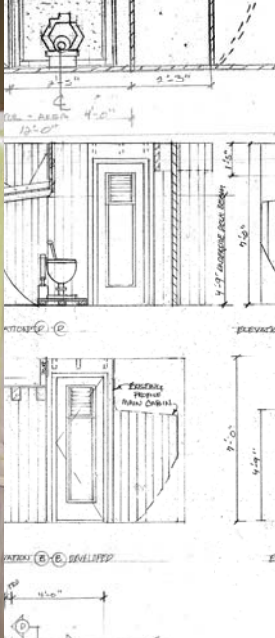
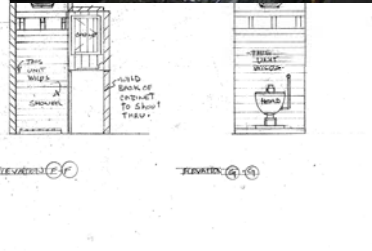


The backgrounds of these two pages are details from Art Director Gary Baugh's pencil-drawn construction plans for the interior stage set of the Hesperus. Insets, clockwise from near right: 1. The set, under construction in a utility garage which was used as a soundstage. The concrete floor was covered with a plywood pad and a temporary grid of TJI joists was constructed so that the ceilings could be dead hung. The cabin interior was constructed with various sized wild modules that established the contours of the hull. The bulkheads that separated the various compartments were wild as well. At left can be seen the rolling aft cockpit. 2. The cockpit, also at left in the prior image, was surrounded by a green-screen while shooting. It is shown here detached from the main cabin set.





3. The wild wall for the shower/sink compartment shows the cabin wall with porthole (above deck) and a planked section of interior hull (below deck). Sixteen similar segments were constructed to ensure accessibility to the complete interior of the cabins, compartments and passageway. 4. Sean Clouser, construction coordinator, finishing details in the forward v-berth cabin. The forecabin anchor locker has been pulled away in this photograph.





difficult to film. Since a quarter of the script took place inside of the cabin, the interior had to be built on stage and made as film-friendly as possible. Creating a dramatic environment to represent the Champion's interior was a delightful challenge.

After I arrived in Traverse City and had an enlightening conversation with Sharon, surveying the boat was my first order of business. There are very few elements on a sailboat that are truly parallel or perpendicular, so I quickly realized that designing an appropriate interior, even though the size was small, was going to be far more of a challenge than I had anticipated. The set required honoring all the sweeps and curves of the classic and artful design of naval architect Fenwick Williams. To disregard any of the architecture of the cutter would do a great disservice to the set.

The stage set was forty feet long, thirteen feet across the beam and seven feet tall, consisting of two interior cabins and an elevated aft cockpit with ship's wheel, binnacle, davit, and an overhanging boom that carried the mainsail when required. This cockpit was reproduced faithfully to represent the exterior of the boat and surrounded with a green screen. Mounted on casters, it maneuvered easily away from the cabin portions. The main salon with its sliding-hatch entrance, had a galley, a chart table, an eating area, a sleeping area, an engine compartment and two small enclosed compartments containing a shower/sink in one and the head in the other. Moving forward, past



the compartments, there was a low passageway that contained the step of the mast as it passed through the cabin from the deck above. Beyond this passage and through another bulkhead and a paneled door, was the forward v-berth, a sleeping and storage area, crowded into the bow of the boat. The interior cabins of our set were designed and constructed approximately ten percent larger than the Champion's actual interior, and stage space and budget considerations required that the cabin ceilings be dead-hung. All of the adjoining cabin walls, however, were designed to wild away in sixteen different pieces, providing shooting flexibility in all directions and in every area inside the set.

The detail and finishes Sharon specified were beautifully constructed by Sean Clouser's propmakers and Aferdita Redmond's scenic crew. When finished and decorated by Desi Wolff, the set provided a rich variety of shapes, textures and colors for all the transitional phases of the boat's rebirth. Cinematographer Elliot Davis provided emotional and meticulous lighting.

Small, for this film, meant designing a complex set that was capable of opening up in many ways for the crew and camera, and yet still seeming tight and confining for the story and the actors. It was certainly no less challenging than sets many times larger, and the finished design gave the Art Department team an enormous sense of accomplishment when completed. In these times, when many films seem to be conceived and developed with minimal production demands the driving prerequisite, designers and the entire Art Department need to embrace such projects with the same attention and enthusiasm usually brought to bear on larger projects. The satisfaction and pride in one's work that can be derived from these smaller projects simply reaffirms that sometimes small can be good. **ADG**

Opposite page, top: The main salon set, shown in its finished and renewed condition. Center and bottom left: The interior of a sailmaker's shop, overlooking Bowers Harbor in Grand Traverse Bay, started as a rustic barn and was modified with scenic architecture (such as multi-light doors and transoms) and beautifully dressed as a sailmaker's work space. This page, top: The interior of the café set, also overlooking the marina, where the dilapidated Hesperus can be seen outside. Bottom: The Champion, a gaff-rigged Great Lakes cutter, under sail in a photograph provided by the Maritime Heritage Alliance Museum.



Photograph by Peggy Zimm

Having a Guru-Vee Time, Vishnu Were Here...



Studio images © Ramoji Group

Above: Like Universal Studios in Hollywood, Ramoji Film City outside of Hyderabad in the Indian province of Andhra Pradesh, is a major tourist attraction with rides, games, entertainment, food and shopping. It is, however, at 1666 acres, the largest film studio complex in the world, nearly four times the size of Universal's property, and it's forty-seven soundstages produce films in many languages such as Hindi, English, Malayalam, Telugu, Tamil, Kannada, Marathi and Bangla. Opposite page: The studio gates.

by Nick Goodman, Production Designer

I primarily work designing television commercials, but some years ago I shot a low-budget horror movie in India, and while I was there I sent e-mails to my friend, Production Designer Alex Hajdu, back in the States. He suggested that they might amuse everyone and make other Production Designers realize how cushy we have it here. I certainly think back to those days when I am on a tough shoot.

SUBJECT: LOOSE RIVETS...

DATE: APRIL 20 - 6:00 PM

HI EVERYBODY,

I HAVE BEEN HERE ALMOST A WEEK NOW BUT IT FEELS LIKE A LOT LONGER. THE 30-HOUR FLIGHT WAS, AS CAN BE IMAGINED, HELL. ESPECIALLY THE LAST FIVE HOURS ON AIR INDIA IN A PLANE THAT WOULD NEVER BE ALLOWED TO FLY IN THE STATES. I SWEAR THE RIVETS WERE ALL LOOSE.

WE GOT TO THIS FILM CITY, ABOUT AN HOUR'S DRIVE FROM HYDERABAD, WHERE OUR HOTEL IS COMFORTABLE BUT VERY SPARTAN. THE BED IS A BLOCK OF 4" FOAM ON A WOODEN BOARD & THE TV HAS LOTS OF CHANNELS BUT THEY ONLY SHOW INDIAN MUSIC VIDEOS. THESE THINGS HAVE TO BE SEEN TO BE BELIEVED—SO BAD THEY ARE HYSTERICALLY FUNNY. ALL THE GUYS HAVE MOUSTACHES; IN REAL LIFE THAT'S THE TRUTH TOO. FACIAL HAIR IS VERY BIG HERE.

THERE IS A RESTAURANT DOWNSTAIRS THAT SERVES INDIAN FOOD & MORE INDIAN FOOD. I GOT SICK OF PAPADUMS FOR BREAKFAST & SWITCHED TO YOGHURT & PAPAYA. FORTUNATELY, THE COFFEE IS PRETTY GOOD & INCREDIBLY STRONG. GETTING THINGS DONE IS A STRUGGLE; EVERY CONVERSATION IS LIKE THE OLD ABBOTT & COSTELLO "WHO'S ON FIRST?" ROUTINE:

"DO YOU HAVE TEA?"

"YES, SIR."

"DO YOU HAVE TEA HERE?"

"YES, SIR"

"CAN I HAVE TEA?"

"YES SIR."

"CAN I HAVE TEA HERE, NOW?"

"YES, SIR."

"O.K. ONE TEA PLEASE."

"YES, SIR."

A FEW MOMENTS LATER...

"GREEN TEA OR BLACK TEA, SIR?"

"GREEN TEA, PLEASE."

"GREEN TEA, SIR?"

"YES, GREEN TEA."

"YES SIR, GREEN TEA, SIR."

A FEW MORE MOMENTS LATER....

"NO GREEN TEA, SIR."

GET THE IDEA?.....



YOU CAN IMAGINE WHAT I AM GOING THROUGH TRYING TO HAVE SCENERY BUILT & ORDER SET DRESSING & PROPS. THE SCENE SHOP HERE LOOKS LIKE THE CONSTRUCTION SITE AT THE PYRAMIDS IN *THE TEN COMMANDMENTS*, WITH HUNDREDS & HUNDREDS OF WORKERS BUT NOT A POWER TOOL IN SIGHT. THERE ARE A FEW TABLE SAWS BUT THEY ARE AT LEAST 40 YEARS OLD. I AM TRYING BUILD A VERY LARGE CAVE COMPLEX FOR A MUTANT CENTIPEDE & THEY HAVE NO FOAM, SO EVERYTHING IS BEING BUILT WITH PLASTER OF PARIS. THE 20-FOOT-HIGH SET PIECES WEIGH HUNDREDS OF POUNDS. THE ALTERNATIVE IS FIBERGLASS, & CHECK THIS OUT: THE WORKERS SIT CROSS LEGGED ON THE FLOOR, TEARING OUT THE FIBERS & BUILDING THE MOULDS WITH THEIR BARE HANDS. NO MASKS, NOTHING. THE FUMES ARE OVERPOWERING. THEN WHEN THE LUNCH SIREN SOUNDS, THEY GET UP, GO OVER TO A BOWL IN THE CORNER, RINSE THEIR HANDS & TAKE A CUP & DIP IT IN THE BOWL & HAVE A DRINK.

IT REALLY IS AN EXPERIENCE. I AM SORT OF ENJOYING BITS OF IT BUT SOME OF IT IS INCREDIBLY FRUSTRATING & DIFFICULT. THE LOCAL CREW ARE VERY NICE; THEY TRY SO HARD TO PLEASE, BUT THEY WILL NEVER TELL YOU THEY CAN'T DO SOMETHING. IT IS ALWAYS, YES SIR, & ONLY HOURS OR DAYS LATER, DO YOU REALIZE THAT WHAT YOU THOUGHT WAS MOMENTS AWAY IS IN FACT, NEVER COMING.

APART FROM THE RESTAURANT, THERE IS NOTHING IN THE HOTEL—NO SHOPS, NOTHING. IF YOU DIDN'T BRING IT WITH YOU, YOU'RE OUT OF LUCK. THERE IS A GYM & REALLY NICE POOL AT THE HOTEL NEXT TO US, BUT IT'S JUST FAR ENOUGH AWAY TO MAKE IT AWKWARD TO GET TO. I HAVE ONLY BEEN ONCE SO FAR.

KEEP BUSY. LOVE AND BEST WISHES,
NICK

SUBJECT: MANHATTAN ON THE GANGES...

DATE: MAY 5 - 8:00 PM

Hi everyone,

They had a film festival here last Saturday, to which we (the 5 Americans) were invited & we sat & watched a live version of the music videos I had been watching all week.

Finally yesterday, we had a day off & we went into Hyderabad for the day. Wow, what a difference from the calm & isolation of our compound. It was sort of like the poorest section of Tijuana mixed in with the frantic chaos & activity of New York. The sights & sounds & smells were incredible—almost overwhelming. Rickshaws, bicycles, motor scooters, cows, taxis, cars, people, legless beggars all inhabiting the same spot—amazing. We had a Western-style lunch at a good hotel & then went to a Hindu temple. It was a holiday, so incredibly crowded—at least a couple of thousand people trying to get in line to pray. We were the only white people there, but did the whole thing, got blessed by a holy man, and sipped what I guess was the sparkling waters of the Ganges (only a very minimal sip, it looked really gross).

Internet connection is terribly spotty here—very slow & I get dropped constantly—but I will try to stay in touch.

Nick



Production images © Shoreline Entertainment/Madacy Entertainment

Above: The early days of construction, with cave set pieces before any scenic work was done. You can see the wood under-structure which is then coated with plaster of Paris. Each piece needs at least twenty people to move it.

SUBJECT: TOMORROW IS COMING...
DATE: MAY 7 - 5:00 PM

HELLO ALL,
JUST DISCOVERED THAT THIS LETTER NEVER MADE IT OUT, SO I'M RE-SENDING IT.

WE WERE ALL IN TOWN & TRYING TO MAKE IT TO THE ONLY GROCERY STORE BEFORE THEY CLOSED. WE DIDN'T MAKE IT & OUR DRIVER, WHO HAD GONE OUT TO CHECK THAT IT WAS REALLY CLOSED (THE IRON ROLL-UP DOORS WERE DOWN & PADLOCKED), CAME BACK TO TELL US THAT, YES IT WAS CLOSED, BUT "TOMORROW IS COMING." WE WERE SOMEWHAT NON-PLUSSED BY THIS FOR A FEW MOMENTS BUT THEN REALIZED WHAT HE MEANT & NOW EVERYTHING IS: "TOMORROW IS COMING." THE TRUTH IS, OF COURSE, THAT TOMORROW NEVER COMES.

AT LAST MY SETS ARE BEING BUILT & DESPITE THE MADNESS & FRUSTRATION OF IT ALL, THEY ARE REALLY LOOKING GOOD. THEY ARE HUGE & HEAVY. EVERYTHING IS MADE OUT OF 2" X 12" PLANKS, SOME WALLS ARE 50' HIGH & THERE IS ONE 65'-LONG TUNNEL THAT WEIGHS OVER 4,000 LBS. BUT IT ALL LOOKS GOOD & REAL & I WANDER AROUND FEELING LIKE RAMESES II BUILDING THE PYRAMIDS. IT IS AMAZING TO HAVE 200 WORKERS SCURRYING AROUND, USING THE MOST PRIMITIVE OF TOOLS. THE HANDSAW IS A JAGGED PIECE OF SERRATED METAL WITH A RAG FOR A HANDLE. SEVERAL OLDER LADIES SWEEP UP THE DEBRIS BY USING TWO PIECES OF WOOD. WORKERS SCALE THE 50'-HIGH SET PIECES BY BUILDING SCAFFOLDING WITH BAMBOO AND PLANKS & HAULING BUCKETS OF PLASTER OF PARIS UP USING A ROPE TIED TO THE BUCKET HANDLE. IT'S TRULY AN ADVENTURE IN SET CONSTRUCTION.

HOPE YOU ARE ALL WELL & I LOOK FORWARD TO SHARING MORE OF THIS WITH YOU LATER.

LOVE & BEST WISHES,
NICK

P.S.: I FORGOT TO MENTION ALL THE HEAD BOBBING THAT OCCURS WHEN YOU TALK TO PEOPLE HERE. YOU ARE NEVER QUITE SURE IF THEY ARE SAYING YES OR NO OR WHAT. IT TURNS OUT THAT IT MEANS THEY ARE LISTENING, BUT WHEN YOU ARE TALKING TO THEM & YOU SEE ALL THIS HEAD JIGGLING, IT IS VERY DISCONCERTING!



Right: Down in the bowels of the cave, the centipede hovers over Kiran Gonsalves, the assistant director. The creature never worked, and had to be manipulated like a puppet in every shot.

SUBJECT: OPEN THE BOMBAY DOORS...

DATE: MAY 12 - 11:00 AM

HELLO,

THE ACTORS ALL ARRIVED A FEW DAYS AGO & WERE TAKEN OUT INTO THE COUNTRYSIDE TO CLIMB SOME ROCKS & LEARN THE ROPES (BA-DA-BOOM). WHILE WE WERE THERE, A MONKEY CAME SCAMPERING THROUGH THE BUSHES (WE SEE A LOT OF THEM) HOTLY PURSUED BY A WILD BOAR (TUSKS & ALL). IT WAS HILARIOUS TO SEE EVERYBODY RUNNING FOR COVER WHILE TRYING TO AVOID THE GIANT ANT HILLS & COBRA HOLES. THE MOVIE'S GIANT CENTIPEDE IS A SMALL FRY COMPARED TO THE REAL PROBLEMS.

THIS MORNING I OVERHEARD ONE SIDE OF A CONVERSATION BETWEEN ONE OF THE ACTORS & THE FRONT DESK:

"HELLO, YES, MY CEILING IS LEAKING."

YES, MY CEILING.

NO, IT'S LEAKING.

NO, MY CEILING IS LEAKING.

YES, MY CEILING, IT'S LEAKING.

YES, LEAKING.

NO, IT'S LEAKING.

YES, MY CEILING.

LEAKING, YES.

NO, MY CEILING.

YES, IT'S LEAKING, MY CEILING IS LEAKING...

A FEW MOMENTS LATER, A MAN COMES UP & THE ACTOR TAKES HIM INTO HIS ROOM, SHOWS HIM THE LEAK (WHICH IS CONSIDERABLE) & THE MAN ASKS, "AND WHAT IS WRONG?"

WHAT, INDEED.

BEST WISHES,

NICK

SUBJECT: TOMORROW IS COMING 2...

DATE: MAY 18 - 12:00 NOON

HI EVERYBODY,

LAST WEEK I WENT INTO HYDERABAD LOOKING FOR SOME FURNITURE FOR ONE OF THE NON-CAVE SETS (SILLY ME—I NEVER FOUND ANYTHING USEABLE). THE HEAT HIT 121° (47° CELSIUS), THE CAR BROKE DOWN, WE HAD TO PUSH IT & THE A/C QUIT, SO WE DROVE AROUND AT A CRAWL WITH THE WINDOWS DOWN, NOT UNLIKE A REALLY HOT SAUNA. BUT I SURVIVED, UNLIKE THE HUNDREDS OF LOCALS WHO ARE DYING OF HEAT STROKE. TOMORROW WE START FILMING. FOR SOME REASON, THE DIRECTOR HAS MADE ME THE BUTLER IN THE FIRST SCENE & I AM DRESSED IN A TUX ON THE ONLY NON A/C STAGE. I HOPE I HAVE A TRAILER.

STAY WELL & BUSY....

NICK



Left: In one of the water sets, Ecknar, the local special effects supervisor, and Greg Solomon, the creature maker, trying (with very little luck) to make the centipede swim.

SUBJECT: PAKISTAN, AFGHANISTAN & C-STAN

DATE: JUNE 3 - 12:00 NOON

HELLO AGAIN,

FINALLY A REAL DAY OFF. WE HAVE BEEN FILMING FOR TWO WEEKS NOW & ARE HALFWAY THROUGH THE SHOOT. SO FAR WE HAVE ONLY KILLED OFF TWO OF THE ACTORS, BUT ANOTHER ONE IS DUE TO BE KILLED TOMORROW & AFTER THAT THEY WILL START DROPPING LIKE FLIES....

IF BUILDING THE SETS WAS LIKE BUILDING THE PYRAMIDS, SHOOTING IS EVEN MORE PRIMITIVE. LABOR IS SO CHEAP HERE, THEY DON'T USE SANDBAGS, THEY USE PEOPLE. THEIR C-STANDS DON'T HAVE KNUCKLES OR ARMS, AND THE LIGHTS ARE HANGING BY SASH CORD (NO SAFETY CHAIN). LAST WEEK THEY BUILT THE CAMERA DOLLY UP ON TRACKS THAT SAT ON LITTLE BLOCKS. SURE ENOUGH, THE TRACK EVENTUALLY CAME OFF THE BLOCKS & THE WHOLE CAMERA WENT OVER. 30 PEOPLE RUSHED TO SAVE IT. THE CAMERA IS INFINITELY MORE VALUABLE THAN THE CREW. IT LOOKED LIKE AN INDIAN TRAIN WRECK.

THEY DON'T HAVE LADDERS, JUST LITTLE STOOLS OF DIFFERENT HEIGHTS THAT STACK UP & THEY CLAMBER UP & DOWN BAREFOOT. WE HAD A CAMERA CRANE FOR A FEW DAYS LAST WEEK & THE CRANE ARM HAD FOUR GUYS ON IT, BAREFOOT, RUNNING BACK & FORTH AS COUNTER-BALANCES.

OH, & THE ELECTRICAL DEPARTMENT. THEY DON'T USE PLUGS, JUST BARE WIRE ENDS JAMMED INTO THE GANG BOXES. SOMETIMES THEY JUST WIRE UP A CAR BATTERY IF THEY CAN'T GET THE CABLE CLOSE ENOUGH. GOD HELP US WHEN WE GET TO THE WATER SETS.

I COULD GO ON FOREVER, BUT I THINK YOU GET THE IDEA. AMAZINGLY ENOUGH, WE ARE ACTUALLY GETTING SOME GOOD FOOTAGE & MIGHT HAVE A HALFWAY DECENT FILM THAT COULD EVEN BECOME A CULT CLASSIC.

MY SETS LOOK GOOD & VERY LARGE. I NOW HAVE THE DUBIOUS DISTINCTION OF HAVING BUILT THE TALLEST SET EVER PUT ON A SOUNDSTAGE HERE. THESE SET PIECES ARE SO HEAVY, IT TAKES 10 OR 20 PEOPLE TO MOVE SOME OF THEM, BUT AS I SAY, LABOR IS CHEAP SO I HAVE A STAND-BY CREW OF 20 OR 30 PEOPLE WHO JUMP IN & MOVE IT ALL & WON'T LET ME TOUCH ANYTHING. AS SOON AS I PICK SOMETHING UP, 3 GUYS RUN OVER TO GRAB IT & THEN STAND THERE WAITING FOR ME TO TELL THEM WHAT TO DO WITH IT.

NONE OF THEM SPEAK ENGLISH SO IT'S ALL DONE BY POINTING & THE OCCASIONAL BUTCHERED WORD. THIS OF COURSE, LEADS TO A LOT OF CONFUSION, SUCH AS THE OTHER NIGHT WHEN I LEFT WHAT I THOUGHT WERE EXPLICIT INSTRUCTIONS ONLY TO COME BACK THE NEXT MORNING & FIND A SET THAT DIDN'T LOOK AT ALL LIKE WHAT I HAD ORDERED. IT TOOK US 6 HOURS TO RE-SET IT. THE END RESULT WAS A TREMENDOUS-LOOKING GREAT CAVERN THAT RESEMBLED A SUBTERRANEAN GRAND CANYON.

THE ONE THING THAT IS SERIOUSLY LACKING HERE IS A GOOD SCENIC DEPARTMENT. THEY DON'T USE COMPRESSORS; THEY HAVE A LONG STICK ATTACHED TO A SWIVEL MOUNTED ON A PLANK THAT TWO GUYS USE, RATHER LIKE AN OLD TRAIN CART TO PUMP A BRASS BALL FULL OF PAINT THAT IS SENT DOWN A HOSE AT THE END OF WHICH IS A NOZZLE THAT LOOKS KIND OF LIKE THE END OF THE AIR HOSE AT A GAS STATION. JUST TRY TO GET A LIGHT DUSTING OF GRAY OR BLACK WITH THAT. I TRIED & IT LOOKED LIKE I HAD JUST THROWN A BUCKET OF PAINT ON THE WALLS. FORTUNATELY, WE ARE SHOOTING CAVES & IT IS SUPPOSED TO BE VERY DARK.

DID I MENTION THE FACT THAT THEY DON'T USE REGULAR WATER-BASED PAINT? THEY USE TEMPERA WHICH RUBS OFF ON THE ACTORS' CLOTHES AS THEY SCRAMBLE THROUGH THE LITTLE CREVASSES I'VE BUILT IN THE SET. THE WARDROBE DEPARTMENT LOVES ME. I HAVE FINALLY FIGURED OUT THAT THEY NEED TO SPRAY CLEAR VARNISH OVER EVERYTHING IN ORDER FOR THE PAINT TO NOT COME OFF ON YOUR HANDS.

MY TURN AS THE BUTLER WENT VERY WELL. I SAW THE DAILIES & WAS HIGHLY AMUSED, BUT I WON'T GIVE UP MY DAY JOB YET. IN A COUPLE OF DAYS, WE WILL MOVE ONTO ANOTHER SOUNDSTAGE WHERE I HAVE CONSTRUCTED TWO LARGE WATER SETS & A TWO-STORY BUNKER THAT WILL LEAD TO THE GRAND FINALE, WHERE WE FINALLY BLOW UP THE GIANT CENTIPEDE.

THAT BASICALLY IS MY LIFE HERE. THERE IS NOTHING ELSE TO DO, SO WE GET UP, SHOOT ALL DAY, COME BACK TO THE HOTEL, EAT DINNER & GO TO BED, GET UP, ETC.

HOPE YOU ARE BUSY. STAY WELL,
NICK

SUBJECT: NO WORRIES...
DATE: JUNE 12 - LATE

HELLO EVERYONE,

I'M SURE YOU HAVE ALL BEEN HEARING STORIES ABOUT THE THREAT OF NUCLEAR WAR HERE SO LET ME TRY TO GIVE YOU A LOCAL PERSPECTIVE. THIS IS NOT EVEN THE MAIN HEADLINE IN THE LOCAL PAPER. INDIA & PAKISTAN HAVE BEEN RATTLING SABERS FOR NEARLY 60 YEARS NOW & THE LOCALS PAY IT NO MIND. NEVERTHELESS, WE HAVE CONTACTED THE BRITISH & US EMBASSIES & GIVEN THEM OUR NAMES & LOCATIONS. WE HAVE ALSO HAD THE PRODUCTION COMPANY BOOK & RE-BOOK FLIGHTS FOR US ALL EVERY 24 HOURS, SO THAT WE HAVE A SEAT ON A PLANE OUT EVERY DAY. AT THIS POINT, WE ARE NOT PANICKING & WOULD RATHER TRY TO FINISH THIS PROJECT THAT WE HAVE ALL WORKED SO HARD ON. NONE OF US WANT TO PERISH IN A NUCLEAR WAR, BUT THAT REALLY SEEMS HIGHLY UNLIKELY, GIVEN THE FACT THAT HYDERABAD HAS THE LARGEST MUSLIM POPULATION IN INDIA & A HUGE NUMBER OF PAKISTANIS LIVE HERE. WE ARE PROBABLY THE LAST TARGET IN INDIA FOR ANY PAKISTANI MISSILES.

I HOPE YOU WILL ALL STOP WORRYING, BUT NOT STOP CARING, AND THAT YOU ARE ALL WELL.

LOVE & BEST WISHES...
NICK



Above: An overview of the largest cave set, with the very nice Indian cinematographer, Ajayan Vincent, perched on the (very scary) crane.

SUBJECT: BATS AND RUBBER CENTIPEDES...
DATE: JUNE 16 - 12:00 NOON

HELLO AGAIN,

TONIGHT IS THE LAST NIGHT OF SHOOTING. WHAT AN ADVENTURE. MOSTLY THE SHOOTING WENT VERY WELL. I SAW A ROUGH ASSEMBLY OF THE FIRST HOUR LAST WEEK & WAS VERY PLEASED. THE SETS LOOKED VERY GOOD & I HOPE WE HAVE A NICE LITTLE MOVIE HERE. THE BIGGEST PROBLEM HAS BEEN THE CREATURE WHICH, WHILE IT LOOKS GREAT, DOESN'T MOVE. THE GUY WHO HAS BUILT IT HAS REALLY LET US ALL DOWN & WE ARE VERY ANNOYED WITH HIM. WE ARE FORCED TO PUPPET THIS 14-FOOT RUBBER CENTIPEDE & THAT MEANS HIDING THE WIRES & ONLY BEING ABLE TO USE A SECOND OR TWO AT A TIME. OF COURSE, *JAWS* HAD A LOT OF SIMILAR PROBLEMS: THE SHARK NEVER WORKED PROPERLY EITHER, & WE ALL KNOW HOW THAT TURNED OUT, SO WE ARE HOPING FOR A SMALL MIRACLE IN THE CUTTING ROOM.

WE HAVE KILLED ALMOST ALL THE ACTORS (ONLY THREE LEFT NOW) & WE INCINERATED ONE GIANT CENTIPEDE EARLIER THIS WEEK. OUR NIGHT SHOTS HAVE BEEN INTERESTING: THE BUGS COME OUT IN FULL FORCE & HOVER ALL OVER THE LIGHTS. THIS OF COURSE, ATTRACTS HUNDREDS OF BATS & THE RESULT IS THAT, WHILE NOTHING REALLY BITES, YOU ARE CONSTANTLY DIVE BOMBED BY 5" MOTHS, 7" GRASSHOPPERS & CRICKETS (SERIOUSLY) & A MYRIAD OF SMALL BATS.

THE REAL FUN OCCURS WHEN WE HAVE AN EXPLOSION (AND WE HAVE MANY). THE FIRST RESULT IS TO ELIMINATE ALL FLYING CREATURES WITHIN 200 YARDS, & THEN THEY DOUBLE IN NUMBER. LAST NIGHT, WE LIT OFF A 30'-HIGH GAS BOMB EXPLOSION THAT MUST HAVE BEEN SEEN IN HYDERABAD (30 MILES AWAY) & WIPED OUT AN ENTIRE GENERATION OF INSECTS.

OH, & LET'S TALK FOR A MOMENT ABOUT THE EFFECTS. A VERY NICE MAN I CALL EGG NOG (HIS REAL NAME IS ECKNAR, I THINK) CREATES EXPLOSIONS IN A METAL BUCKET WITH A PLASTIC GROCERY BAG FULL OF GASOLINE & AN ELECTRICAL CHARGE (WE HAVE PREVIOUSLY DISCUSSED THE CARE WITH WHICH THE ELECTRICAL DEPARTMENT OPERATES). ANYWAY, EGG NOG IS VERY NICE & WANTS TO COME TO THE USA & MEET STEVEN SPIELBERG. I KEEP TELLING HIM THIS IS NOT POSSIBLE BUT HE INSISTS HE WILL BE IN TOUCH WITH ME TO MAKE THAT CONTACT FOR HIM.

THE OTHER INTERESTING THING ABOUT THESE NIGHT SHOTS IS THAT THE INDIAN CREW (OF WHICH THERE ARE OVER 100) CAN & DO SLEEP ANYWHERE & EVERYWHERE. I USED TO FIND THEM ALL OVER THE STAGES, SLEEPING BEHIND MY SCENERY WALLS. NOW YOU FIND THEM ASLEEP UNDER THE PICTURE VEHICLES, BEHIND THE BUSHES, ON THE CRANE, ON THE TRAILER ROOFS....ANYWHERE.

I EXPECT TO BE BACK IN THE US EARLY NEXT WEEK (THANK GOD). I AM REALLY GLAD I DID THIS. IT HAS BEEN A REAL ADVENTURE, SOME GOOD, SOME BAD, BUT MOST OF WHAT I WILL REMEMBER ARE THE INTERESTING EXPERIENCES.

BEST WISHES TO YOU ALL,
NICK

Below: A shot of the the tallest set ever built at Ramoji, over fifty feet tall. Our untrained actors rappelling down this monolith panicked the U.S. producers.



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 January and February by the ADG Council upon the recommendation of the Production Design Credit Waiver Committee.

FILM:

Maheer Ahmad – LIFE AS WE KNOW IT – Warner Bros.
Perry Andelin Blake – GROWN UPS – Columbia
David J. Bomba – THE COMPANY MEN – Company Men Productions
Bill Brzeski – DUE DATE – Warner Bros.
Linda Burton – OUR FAMILY WEDDING – 20th Century Fox
Eugenio Caballero – THE RUNAWAYS – Apparition
Michael Corenblith – DINNER FOR SCHMUCKS – Paramount
Guy Hendrix Dyas – INCEPTION – Warner Bros.
Jack Fisk – THE TREE OF LIFE – Apparition
Laura Fox – HESHER – Newmarket Films
Mark Friedberg – MORNING GLORY – Paramount and THE TEMPEST – Miramax
Gary Frutkoff – THE EXPERIMENT – Columbia
Jess Gonchor – FAIR GAME – Fair Game Productions
Marcia Hinds – EASY A – Screen Gems
Richard Holland – BEVERLY HILLS CHIHUAHUA 2 – Walt Disney
Richard Lassalle – THE MECHANIC – Nu Image
Andrew Menzies – KNIGHT & DAY – 20th Century Fox
Philip Messina – THE LAST AIRBENDER – Paramount
Patti Podesta – LOVE AND OTHER DRUGS – 20th Century Fox

Raymond Pumilia – KNUCKLEHEAD – Lionsgate
Thomas Sanders – EDGE OF DARKNESS – Warner Bros.
Sharon Seymour – THE TOWN – Warner Bros.
Michael Shaw – TRUST – Nu Image
Craig Stearns – YOU AGAIN – Walt Disney
Jon Gary Steele – DEATH AT A FUNERAL – Screen Gems
Charles Wood – A-TEAM – 20th Century Fox

TELEVISION:

Richard Berg – MIAMI MEDICAL – Warner Bros.
Kevin Constant – MEN OF A CERTAIN AGE – Paramount
James A. Gelarden – THE BUSINESS OF FALLING IN LOVE – ABC Family
Greg Grande – UNTITLED MICHAEL JACOBS PILOT – ABC Family
Zach Grobler – LOST – ABC Studios
Mark Hofeling – STARSTRUCK – Disney Channel
John Kretschmer – ARMY WIVES – ABC
Phil Leonard – THE DEEP END – 20th Century Fox
Glenda Rovello – 100 QUESTIONS FOR CHARLOTTE PAYNE – NBC Universal
Craig Siebels – CODE 58 – 20th Century Fox
Stephen Storer – FLASH FORWARD – 20th Century Fox

DUAL CREDIT REQUESTS:

The Council voted to grant dual Production Design credit to Tim Galvin and Steve Jordan for the pilot of PARENTHOOD – NBC Universal.

The Council voted to deny a dual Production Design credit for the pilot of SONS OF TUCSON – 20th Century Fox – and granted sole credit to Dawn Snyder.

calendar

GUILD ACTIVITIES

April 2
Good Friday
Guild Offices Closed

April 7 @ 6:30 pm
Town Hall Meeting

April 20 @ 7 pm
ADG Council Meeting

April 21 @ 5:30 pm
STG Council Meeting

April 22 @ 7 pm
ILL Craft Membership Meeting
7 pm
SDM Council Meeting

May 18 @ 7 pm
ADG Council Meeting

May 19 @ 5:30 pm
STG Council Meeting

May 20 @ 7 pm
ILL Council Meeting
7 pm
SDM Craft Membership Meeting

May 25 @ 6:30 pm
Board of Directors Meeting

May 31
Memorial Day
Guild Offices Closed

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

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membership



WELCOME TO THE GUILD

*by Alex Schaaf, Manager
Membership Department*

During the months of January and February, the following fifteen new members were approved by the Councils for membership in the Guild:

Art Directors:

Mark Samuel Freeborn – BREAKING BAD –
Sony Pictures TV
Jay Heiserman – THE ELLEN DEGENERES SHOW –
NBC
Rosa Palomo – DEAR JOHN – Sony Pictures
Robert Saccenti – GAMEQUEST –
Quarry Street Enterprises, Inc.
Bjarne Sletteland – BREAKING BAD –
Sony Pictures TV
Yvonne Von Wallenberg – MINKOW –
IMG Film 14, Inc.

Commercial Art Director:

Carlos Menendez – Various signatory commercials

Assistant Art Director:

Benjamin Anderson – LET'S MAKE A DEAL –
3 Door Production

Graphic Designers:

Justin Michael Eddy – SONNY WITH A CHANCE –
Disney Channel
Shawn Esposito – THE WANDA SYKES SHOW –
Fox/CBS
Evan Regester – NCIS: LOS ANGELES – CBS
Schuyler Telleen – KNOCKOUT – Lionsgate

Graphic Artists:

Nicole Matsudaira – TRAUMA – NBC
Steve Robinson – Warner Bros.
Keven Scotti – CBS Digital

TOTAL MEMBERSHIP

At the end of February, the Guild had 1867 members.

AVAILABLE LIST

At the end of February, the available lists included:

71 Art Directors
27 Assistant Art Directors
10 Scenic Artists
2 Assistant Scenic Artists
5 Student Scenic Artists
1 Scenic Artist Trainee
5 Graphic Artists
11 Graphic Designers
1 Title Artist
76 Senior Illustrators
3 Junior Illustrators
2 Matte Artists
59 Senior Set Designers
9 Junior Set Designers
6 Senior Set Model Makers

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

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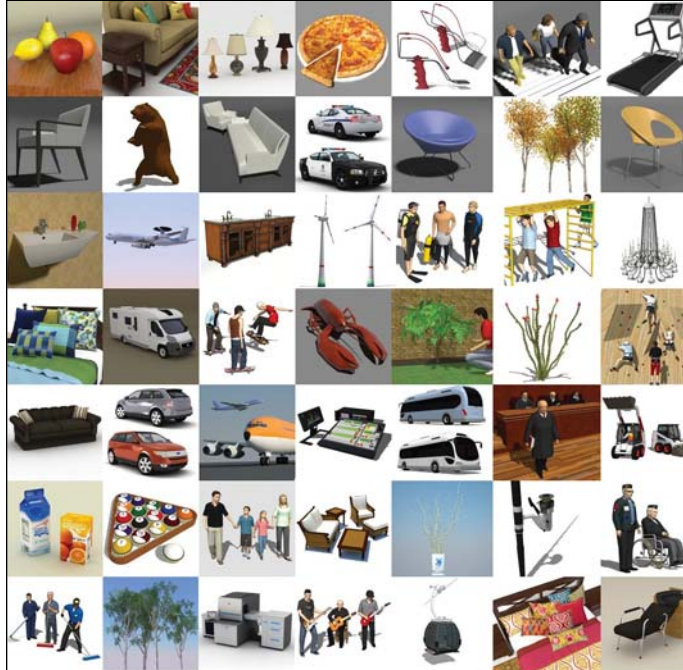
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milestones



JAMES E. REYNOLDS 1926–2010

by Michael Baugh, Production Designer

James Elwood Reynolds, motion picture Illustrator, and one of America's most prominent 20th-century artists, passed away at his home in Scottsdale, Arizona, on February 8. Reynolds is known for his realistic landscape paintings of the American West and his impressionistic paintings of the life of Old West cowboys. His works are in museums and private collections throughout the United States.

Born in a Standard Oil lease house in Taft, California, he played out the adventures of his childhood away from the sprawl of cities, in the shadow of California's High Sierras. He fell under the spell of the mountains and uncrowded country and reveled in stories of wild times on the country's frontier. He spent summers in the remote mining town of Washington at his grandmother's hotel, built during the gold rush on stilts over the Yuba River, just beyond the Donner Pass. "The whole town was just so full of the mood of the Old West," he recalled. His passion for capturing images of that West was sparked at the age of thirteen by a Frank Tenney Johnson painting on a 1939 calendar. It represented not only the West he loved, but more specifically, it reflected a painter's impression of it.

On the slow trip home from the South Pacific after serving in the Navy in World War II, Reynolds accidentally fell in love with painting. The trip was long and boring and, luckily, the sailor on the bunk beside him had a painting kit. Reynolds took to it immediately and upon returning to California, enrolled first in the Kann Institute of Art in Beverly Hills and later in the School of Allied Arts in Glendale, his education financed by the GI Bill.

Below: Reynolds' set sketches were wonderful, capturing the mood of the environment, evoking the kind of action that was to be played in it, and yet not pinning down so much detail that the designer would be unable to improvise during construction and set dressing.

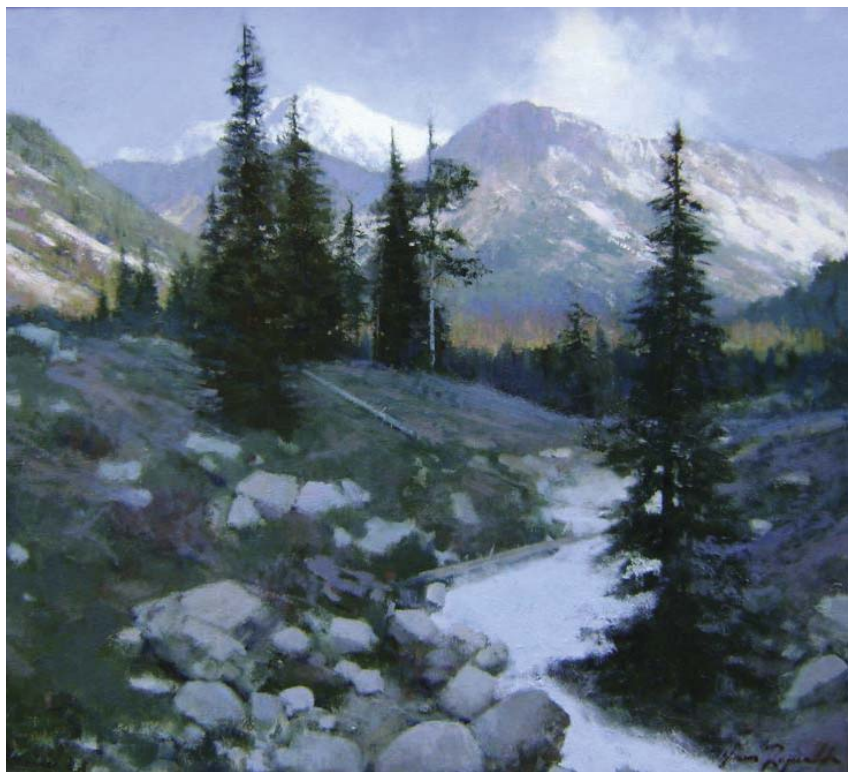


Reynolds' first job after art school was creating technical illustrations at Lockheed in California's booming aircraft industry, but he soon tired of the repetition of the work and began to take sketch artist jobs in the film industry. He quickly rose to the top of the profession. From 1954 to 1967, Jim drew storyboards and worked as a Production Illustrator and designer on more than one hundred and fifty films, sketching and painting for Columbia, Fox, MGM and Disney. His credits included *The Dairy of Anne Frank*, *The Long, Hot Summer*, and *My Fair Lady*.

In the tradition of many film illustrators, though, Reynolds kept a part of himself separate from the routine of his studio work. On his own time, he looked again at Frank Tenney Johnson's work and dreamed of unspoiled places against the mountains, far from the clatter of the city. And he painted those places, at first for himself, and then for others who recognized his talent and shared his love of the land. Finally, after a particularly grueling assignment designing and applying the tattoos that covered Rod Steiger's body for the film version of Ray Bradbury's *The Illustrated Man*, Jim left Hollywood and never looked back. His friends in the Guild were concerned when he gave up a solid and successful career in the film industry and chose instead the uncertainty of a fine-art future on a piece of raw land in Arizona, but Reynolds made more money his first year of painting than he had in his best year in Hollywood.

There, in the wilderness outside of Sedona, Jim became good friends with Joe Beeler and Charlie Dye, founding members of the Cowboy Artists of America. He was invited to join their group and over the next decade, his reputation grew as his work improved and he began to win awards for his art. His paintings came alive there with the colors of sunup and sundown among the rugged red rocks and beneath the vibrant desert skies. In 1974, Marlboro chose a Reynolds oil for their billboards and magazine advertising around the world. Franklin Mint published his prints and his work was featured in magazines such as *Southwest Art* and *Artists of the Rockies*.

In 1979, he decided to withdraw from the CAA, because he tired of people buying his art as an



Top: THE SEDONA COWBOY, oil on board, 16"x20"
Above: SUMMER GREENS, oil on canvas, 30"x34"

milestones



investment rather than for the love of it, and he moved to Scottsdale where he could work in solitude, achieving there what many regard as his finest work. In 1992, he became the first artist to win the three highest honors in the National Academy of Western Artists. At an exhibit in the (then) Cowboy Hall of Fame in Oklahoma City, he swept the awards with his painting *Arizona Cowboys*, winning the prestigious Prix de West Purchase Award, the Nona Jean Hulsey Buyer's award and the Gold Medal for Best Painting. The following year, the Gilcrease Museum in Tulsa, Oklahoma, held a retrospective of his work.

More recently, Reynolds was the recipient of the 2000 Thomas Moran Memorial Award at the Autry Museum Show and the 2001 Masters of the American West Award, also at the Autry Museum. The Cowboy Artists of America awarded him a Silver Medal for his painting *Rest Stop* in 2003.

Today, Reynolds is considered one of the finest artists of the Western experience. Known as a painter's painter, he dedicated his life to mentoring younger artists. In 1983, he was instrumental in helping establish the Scottsdale Artists' School, which is recognized as one of the country's foremost fine art academies. Throughout his career, he continued to paint from his heart, and his love of the landscape is a dominant force in his work. It was forever the places—wide open, wild and still unscarred by civilization—that retained a fierce hold on his sensibilities and inspired his approach to painting. His vibrant use of color, composition, and brushstroke and his sensitivity to the cowboys, Indians, horses, cattle, and their landscape present a West that is timeless. His paintings are a vivid exploration of the enduring American symbol of the cowboy.

"Critics don't bother me a bit," he declared. "I'm just doing my own thing, with no phony nonsense. I just like to paint cowboys. I'm a realist in every sense of the word, but in painting I lean toward impressionism. As far as my goals are concerned, I just want to be a good painter. And naturally, I want to leave something behind."



Top: **TALL IN THE SADDLE**, oil on linen, 40"x60"
Above: **DEFIANCE**, oil on canvas, 30"x40"



A book of his art, *Traildust: Cowboys, Cattle and Country: The Art of James Reynolds* by Don Hedgepeth, chronicling Jim's Western paintings was published in 1997. A new book, *The Landscapes of James Reynolds*, is awaiting release.

A memorial service for Reynolds was held on March 6 at the Salmeri Gallery of Western American and Native American Art in Chandler, Arizona. He is survived by his three sons, James Grant Reynolds of Las Vegas; Christopher Lee Reynolds of Scottsdale; John Paul Reynolds of Reno, Nevada, and his longtime companion, Sheila Cottrell of Tucson. **ADG**



Top: REST STOP, oil on linen, 40"x60," won a silver medal from the Cowboy Artists of America in 2003.

Above: ROPING A STRAY, oil on canvas, 34"x36"

milestones



M.T. BRYANT **1928–2009**

*by Albert Obregon, Scenic Artist and
John Moffitt, Associate Executive Director*

Any Scenic Artist who spread, sprayed or spattered paint at NBC Studios in Burbank during the latter half of the twentieth century probably came into contact with the irrepressible M.T. Bryant. For four decades, during the heyday of television broadcasting, he was the NBC Scenic Art Department shop person.

M.T. was born in Oil City, Louisiana, where he spent his early years before moving with his family to Los Angeles in 1943. He graduated from Jefferson High School and was the student body president there. After graduation, M.T. enlisted in the U.S. Army and upon his discharge, began a thirty-eight-year career with NBC Studios.

He began at NBC in the 1950s when he was hired on as a janitor—back then the term janitor was not considered politically incorrect. His pleasant and cheerful attitude and strong work ethic drew the attention of Gus Rothe, the Scenic Department Supervisor. Rothe needed a good shopman (called a paintboy in those ancient times) to take care of the Scenic Department equipment. The shopman's function was to maintain the entire shop, all of the equipment, and its paint materials inventory. Rothe, tired of the short turnaround of shopmen, hired M.T. with the understanding that he would always remain a shopman, without any option for advancement. M.T. came from a time and place where racism was openly practiced, and he accepted his new position. Throughout his years as head shopman, M.T. provided organization and support to scenic crews that could swell on busy days to more than thirty artists. He was known and well-liked by almost all of the Scenic Artists who came through that shop, and he tutored many of them in the care and use of their equipment.

I, for one, started as one of his underlings back in 1958. M.T. and I, both East Side boys, used to carpool to Burbank before carpooling was fashionable. It was even before there were freeways! I learned from M.T. to treat everyone as an equal, regardless of their age or position. Despite the hardships of growing up black in the South, M.T. always conducted himself correctly and with a high level of dignity.

Although spotlessly clean equipment and the immaculate organization of his paint-mixing room were hallmarks of his dedication, he will be best remembered for lightening the load of all around him with his calm demeanor, absolute candor and unflagging optimism. The industry will never see his like again.

M.T.'s greatest love was his home and family. He had a big place where he raised anything that he and his family could eat, whether it was animal or vegetable. One Thanksgiving season, he generously delivered a real-live turkey to my house. I still remember the foul language I used when I found out how hard it was to pluck a fowl.

An active and devoted Band of Men A.M.E. Church member, he taught literacy to the uneducated and participated in the prison ministry. His wife, with whom he had thirteen children, passed away a few years before him. In his last years, M.T. and I kept our relationship going by telephone. His wit and wisdom touched everyone he met. More than one hundred people gathered to mark his passing at the Ward African Methodist Episcopal Church in Los Angeles on May 9, 2009.

NIKITA KNATZ 1940–2010

by Joe Musso, Chair of the Illustrators
& Matte Artists Council

Nikita was born in Estonia on May 2, 1940, just before it was occupied, first by Germany and then by Russia, during World War II. Nikita lost his father at that time and spent his early years in European refugee camps with his mother. They immigrated to the United States by the 1950s and settled in San Francisco where he graduated from San Francisco State, met his future wife, Patricia, and enlisted in the U.S. National Guard. Because of his fluency in Russian, producer-director Norman Jewison hired him in 1965 as a Russian sailor and dialogue coach for *The Russians Are Coming, the Russians Are Coming* and later as one of the redneck toughs in *In the Heat of the Night*. Nikita's artistic skills were self-taught, and Jewison brought him into Local 790, the Illustrators and Matte Artists, in 1968, to do the storyboards on *The Thomas Crown Affair* and *Gaily, Gaily*. Nikita then worked for actor Steve McQueen for the next two years as a Visual Designer on *Le Mans* and Steve's subsequent projects. Nikita worked occasionally as an actor in films and television shows like *Mission: Impossible*, *The Wild, Wild West* and *The Streets of San Francisco*, and as a second unit director on films like *The Manitou*, *Personal Best* and *Firestarter*. He was the associate producer on *The Beastmaster* and the Production Designer on *The Devil's Rain*, but it was as a Production Illustrator and Storyboard Artist that he achieved his greatest success and most regular employment. In addition to Jewison and McQueen, he worked frequently with Irwin Allen, John Frankenheimer, Mike Nichols,



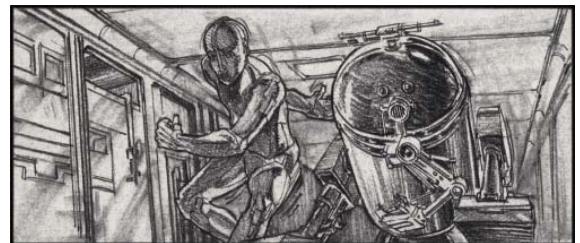
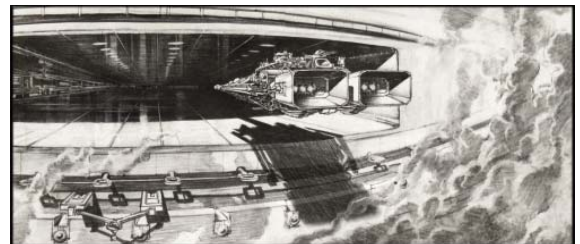
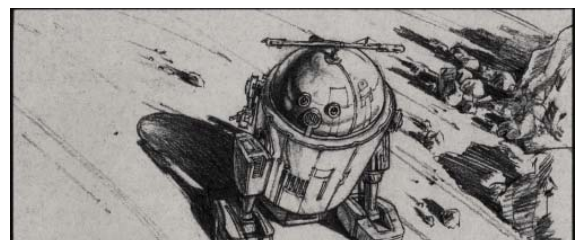
Peter Hyams, Robert Redford and John McTiernan on films such as *The Towering Inferno*, *The Day of the Dolphin*, *The French Connection II*, *Capricorn One*, *Predator*, *Commando*, *The Milagro Beanfield War*, *Murphy's Romance*, *Moonstruck*, *Sister Act*, *Collateral Damage*, *Hellboy* and *The Relic*. More recently, he worked for director Rob Cohen, drawing storyboards for *Dragonheart*, *Daylight*, *The Fast and the Furious*, *Stealth* and *The Mummy: Tomb of the Dragon Emperor*.

Nikita also served on the Local 790 Executive Board for many years and briefly on the Illustrators and Matte Artists Council of the Art Directors Guild—until his illness forced him to resign. He was also a member of the Directors Guild of America and the Academy of Motion Picture Arts and Sciences. He leaves behind his beloved wife, Patricia, and his daughter Christina Knatz Jackson and her husband, along with his brothers and sisters in the Guild.

reshoots



Images © 20th Century Fox



Production Designer, Art Director, Illustrator, painter and industrial designer Alex Tavoularis created these pencil storyboards for director George Lucas while working on STAR WARS EPISODE IV: THE NEW HOPE, the groundbreaking 1977 film which arguably brought about the rebirth of the science fiction genre and catapulted visual effects into the consciousness of filmmakers and audiences alike. Many of the film's dynamic compositions and camera placements, both live action and miniature, were informed by Tavoularis' sketches, along with those of Joe Johnston and a few other Guild artists. These images are yet another example of the contributions a talented Illustrator, involved in the early stages of a pivotal project, can make to the fabric of our popular culture.

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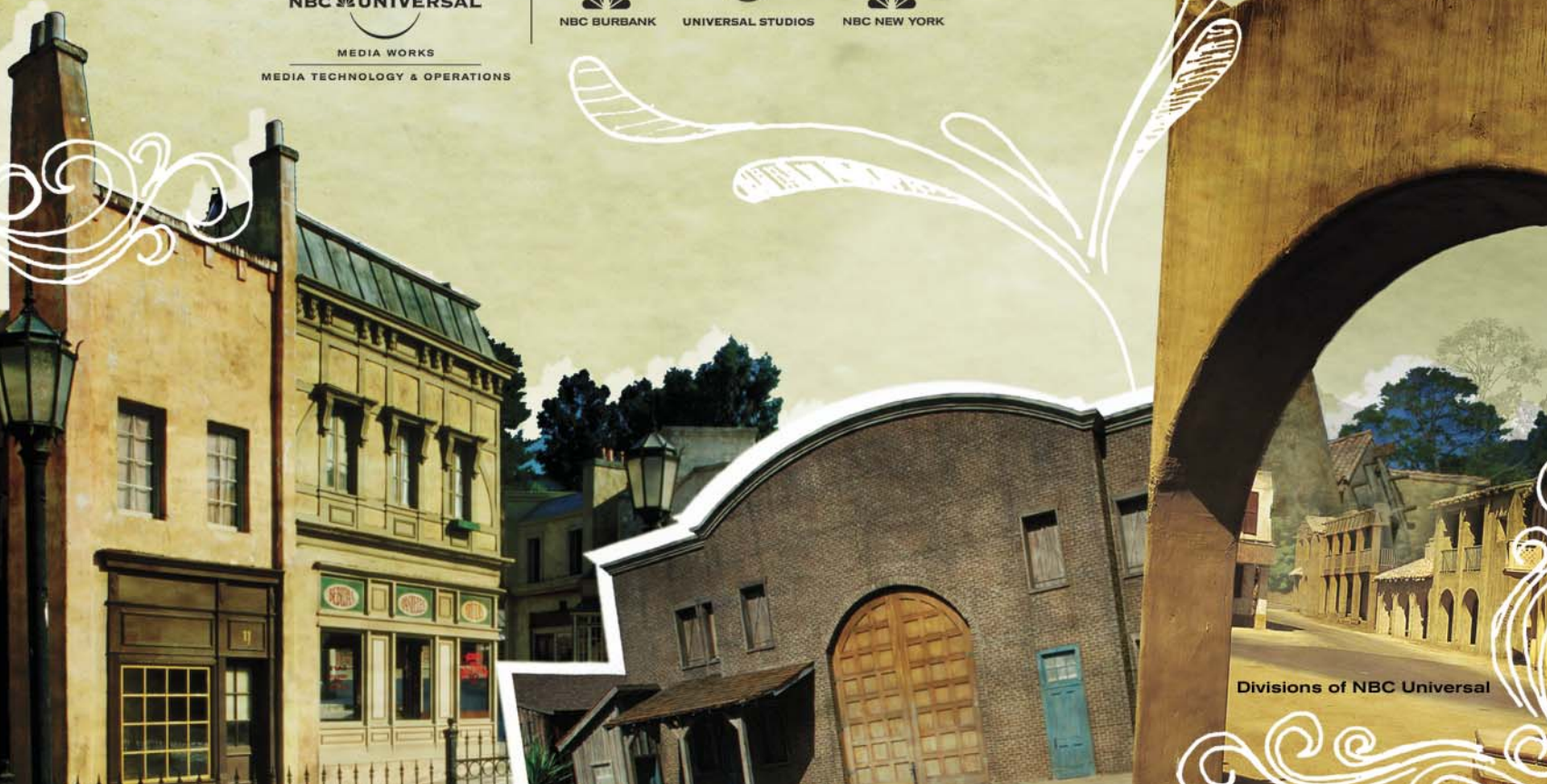
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